

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

HORN 2

COVER IMAGE

Mary Tudor, Queen of England

by

Antonis Mor and Workshop

1554

Isabella Stewart Gardner Museum

Boston, MA



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <https://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does not have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Full Score Manuscript
Play Arranged for Stage
Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4139
Location Unknown
Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

INDEX

PRELUDE	2
ENTR'ACTE #1	5
ACT II SCENE 1 (a)	Tacet
ACT II SCENE 1 (b)	9
ENTR'ACTE #2	10
THE MILKMAID'S SONG	12
ACT III SCENE 5	13
ENTR'ACTE #3	14
ENTR'ACTE #4	15
THE LUTE SONG	Tacet
ACT V SCENE 2 (CONCLUSION)	19

PAGE INTENTIONALLY LEFT BLANK

Horn (Bb) 2, Horn (A) 2, Horn (F) 2, Horn (E) 2 & Horn (D) 2

Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Allegro moderato (♩ = 144)

Prelude

Hn in D

The musical score is written for Horn in D in common time (C). It consists of six staves of music, each starting with a measure number. The first staff (measures 1-10) begins with a piano (*p*) dynamic and a crescendo hairpin. It features a four-measure rest (measures 4-7) marked with a '4' above and '4-7' below. The second staff (measures 11-18) starts at measure 11 and includes a first ending bracket (measures 16-18) marked with a '3' above and '16-18' below, ending with an accent and a forte (*f*) dynamic. The third staff (measures 19-27) starts at measure 21 and features a first ending bracket (measures 24-27) marked with a '1' above and a forte (*f*) dynamic. The fourth staff (measures 28-36) starts at measure 28 and includes a nine-measure rest (measures 33-41) marked with a '9' above and '33-41' below, with a piano (*p*) dynamic. The fifth staff (measures 37-48) starts at measure 42 and includes a first ending bracket (measures 44-48) marked with a '1' above, with piano (*p*) and sforzando (*sf*) dynamics. The sixth staff (measures 49-56) starts at measure 49 and includes a first ending bracket (measures 51-56) marked with a '1' above, with a mezzo-forte (*mf*) dynamic. The final staff (measures 57-64) starts at measure 56 and features a piano (*p*) dynamic and a 'molto cresc.' marking.

62

ff

1

69

3

77-79

80

pp

87

6

88-93

pp

p cresc.

97

sfp

sfp

f

104

ff

108

p

116

sf

sf

sf

1

V.S.

129

Musical notation for measure 129. The staff contains five measures of music. The first measure has four eighth notes: G4, A4, B4, C5. The second measure has two dotted quarter notes: D5, E5, followed by a quarter rest. The third measure has two dotted quarter notes: F#5, G5, followed by a quarter rest. The fourth measure has a half note: A4, followed by a quarter rest. The fifth measure has a half note: B4, followed by a quarter rest.

134

134

140

sf

1

[illegible]

153

The musical notation for measure 153 is written on a single staff with a treble clef and a key signature of one flat (B-flat). The measure contains a sequence of notes and rests: a half note B-flat, a quarter note A, an eighth note G, a quarter rest, an eighth note F, a quarter note E, an eighth note D, a quarter note C, an eighth note B-flat, a quarter note A, an eighth note G, a quarter note F, an eighth note E, a quarter note D, an eighth note C, a quarter note B-flat, and a final quarter rest. The measure concludes with a double bar line.

Allegro Moderato (♩ = 132)

Entr'acte No. 1

Hn in A
 3 3 3 7
 p cresc. f 5-11 p
 13
 7 8 Bsn
 21-27 29-36 f dim.
 42 A 1 3
 44-46
 51 3 3 3 3
 sf p p p cresc.
 58 ff
 63 B 1
 sf p
 69 1
 ff 3 3 V.S.

[illegible]

[To be played only when
Act II, Scene I is omitted]

128

[Curtain]

pp

Act II Scene I [a]

Tacet

Allegretto Maestoso (♩ = 84) Entr'acte No. 2

Hn in F

5 1-5 *mp* 9 8-16 *pp*

19 **A** 9 28-36

37 *cresc.* 4 42-45 *p*

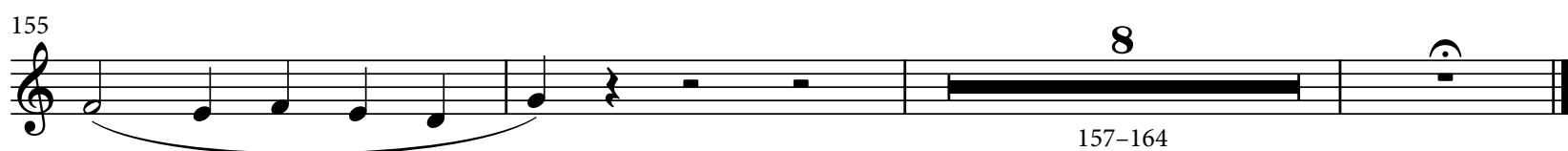
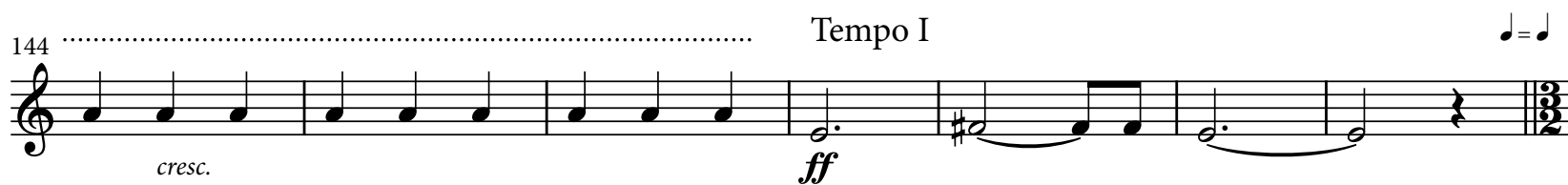
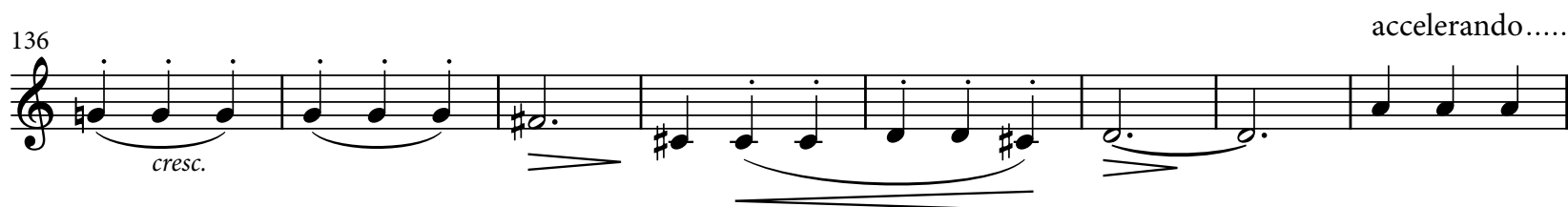
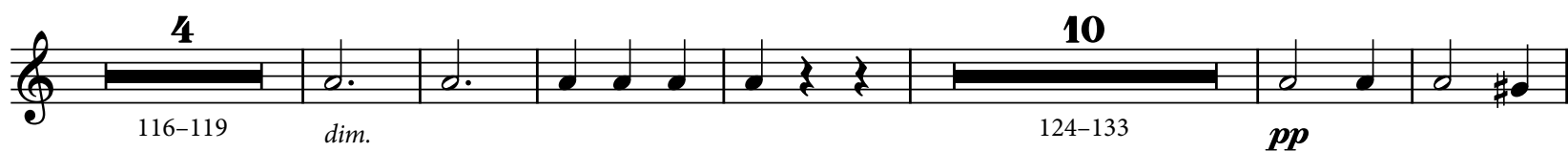
48

54 **B** 3 57-59 8 62-69 8 70-77

Bsn 4 78-81 *p*

88 **C** 7 94-100

101 3 102-104 *f* *ff* **Maestoso**



Act III Scene V - The Milkmaid's Song

Andante

Hn in F

22

1

a tempo

3

Milkmaid

1-22

25-27

Ring - doves coo a - gain, all things woo a - gain,

30

2

31-32

sf

pp

pp

Act III Scene V

Act III Scene v

Hn in F

3

2

1-3

5-6

pp

Entr'acte No. 3

Largo ($\text{♩} = 50$)

Hn in Bb

Hn in Bb
 34
 5
 Vln I
 1-34
 35-39

44 *ma marcato* **1**

p

[illegible]

8

70-77

mf

sempre più agitato



86

ff

95 rall..... Tempo I ♩ = ♩.

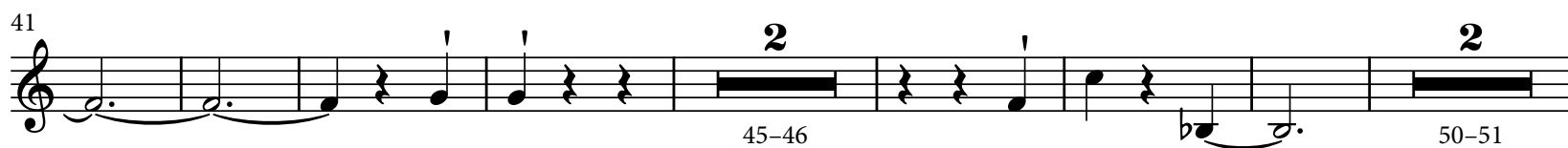
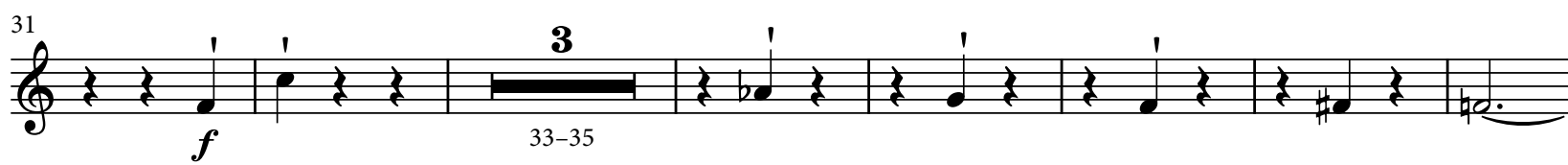
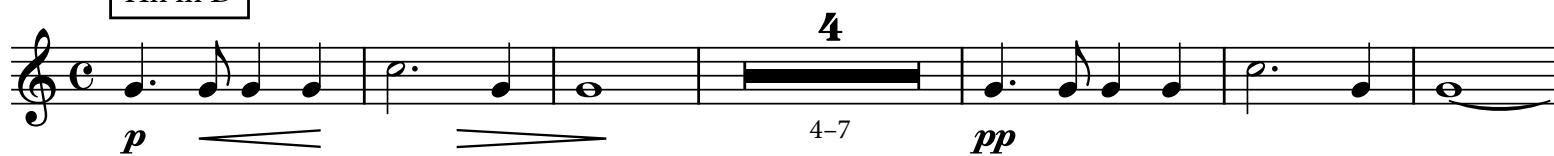
pp 101-103 *pp*

[illegible]

Allegro moderato (♩ = 120)

Entr'acte No. 4

Hn in D



52



Musical staff 52-60. Treble clef. Key signature: one flat (Bb). The staff contains a series of eighth and quarter notes with rests, ending with a half note Bb and a quarter note Gb. An accent (>) is placed over the first half note of the final measure.

61



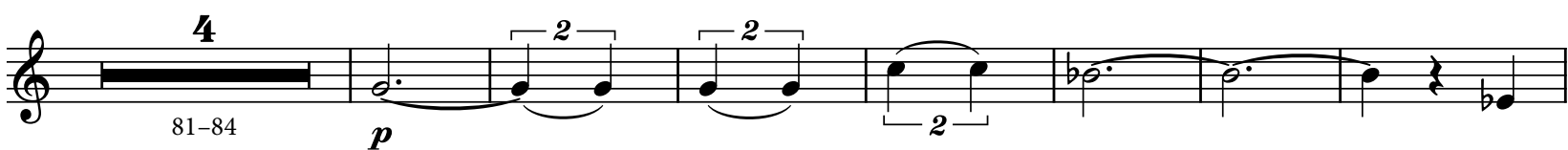
Musical staff 61-69. Treble clef. Key signature: one flat (Bb). The staff contains a series of half and quarter notes with rests, ending with a half note Bb and a quarter note Gb. An accent (>) is placed over the first half note of the first measure.

70



Musical staff 70-79. Treble clef. Key signature: one flat (Bb). The staff contains a series of half and quarter notes with rests, ending with a half note Bb and a quarter note Gb.

81-84



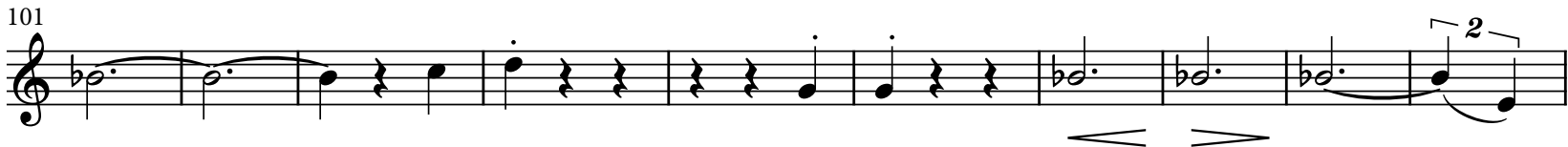
Musical staff 81-84. Treble clef. Key signature: one flat (Bb). The staff contains a series of half and quarter notes with rests, ending with a half note Bb and a quarter note Gb. A dynamic marking *p* is placed below the staff. A bracket with the number 4 is placed above the first measure, and a bracket with the number 2 is placed above the second measure.

92



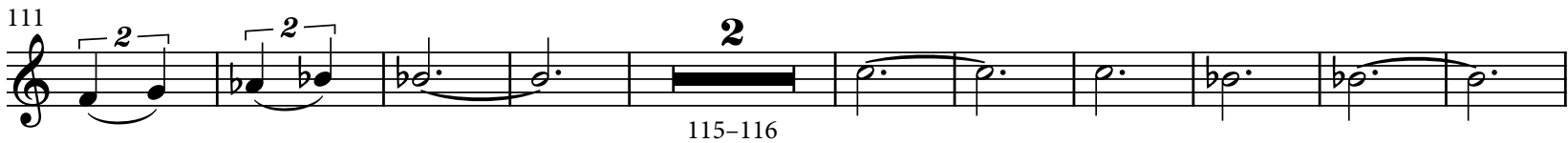
Musical staff 92-99. Treble clef. Key signature: one flat (Bb). The staff contains a series of half and quarter notes with rests, ending with a half note Bb and a quarter note Gb. A bracket with the number 3 is placed above the eighth measure, and a bracket with the number 2 is placed above the ninth measure. A dynamic marking *p* is placed below the staff.

101



Musical staff 101-110. Treble clef. Key signature: one flat (Bb). The staff contains a series of half and quarter notes with rests, ending with a half note Bb and a quarter note Gb. A bracket with the number 2 is placed above the tenth measure. A dynamic marking *dim.* is placed below the staff.

111



Musical staff 111-116. Treble clef. Key signature: one flat (Bb). The staff contains a series of half and quarter notes with rests, ending with a half note Bb and a quarter note Gb. A bracket with the number 2 is placed above the first measure, and a bracket with the number 2 is placed above the second measure. A dynamic marking *dim.* is placed below the staff.

123



Musical staff 123-129. Treble clef. Key signature: one flat (Bb). The staff contains a series of half and quarter notes with rests, ending with a half note Bb and a quarter note Gb. A bracket with the number 1(-4) is placed above the first measure, and a bracket with the number 2 is placed above the second measure. A dynamic marking *dim.* is placed below the staff.

135 4 1 (-4) 2 3 4

p

147 1 (-8) 2 3 4

p

160 5 6 7 8 1 1

sf *sf* *sf* *sf*

170 $\text{♩} = \text{♩.}$ Tempo I

sf *sf* *ff*

176 8 178-185 *pp*

pp

188 2 192-193 *pp* < >

p *p* *pp* < >

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

Hn in E

8
3-10
p
p

16

5
20-24

26

2
29-30
3
32-34
pp



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



LIBRARIES

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.42/03