QUEEN MARY

PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

OBOE

COVER IMAGE

Mary Tudor, Queen of England

by

Antonis Mor and Workshop

1554

Isabella Stewart Gardner Museum

Boston, MA

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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	Royal College of Music Library MS 4139
Play Arranged for Stage	Location Unknown
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Research & Score Preparation	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

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Oboe

Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Prelude

Allegro moderato (♩ = 144)

8

1–8

4

14–17

18

2

20–21

27

dim.

33

1

5

37–41

44

1

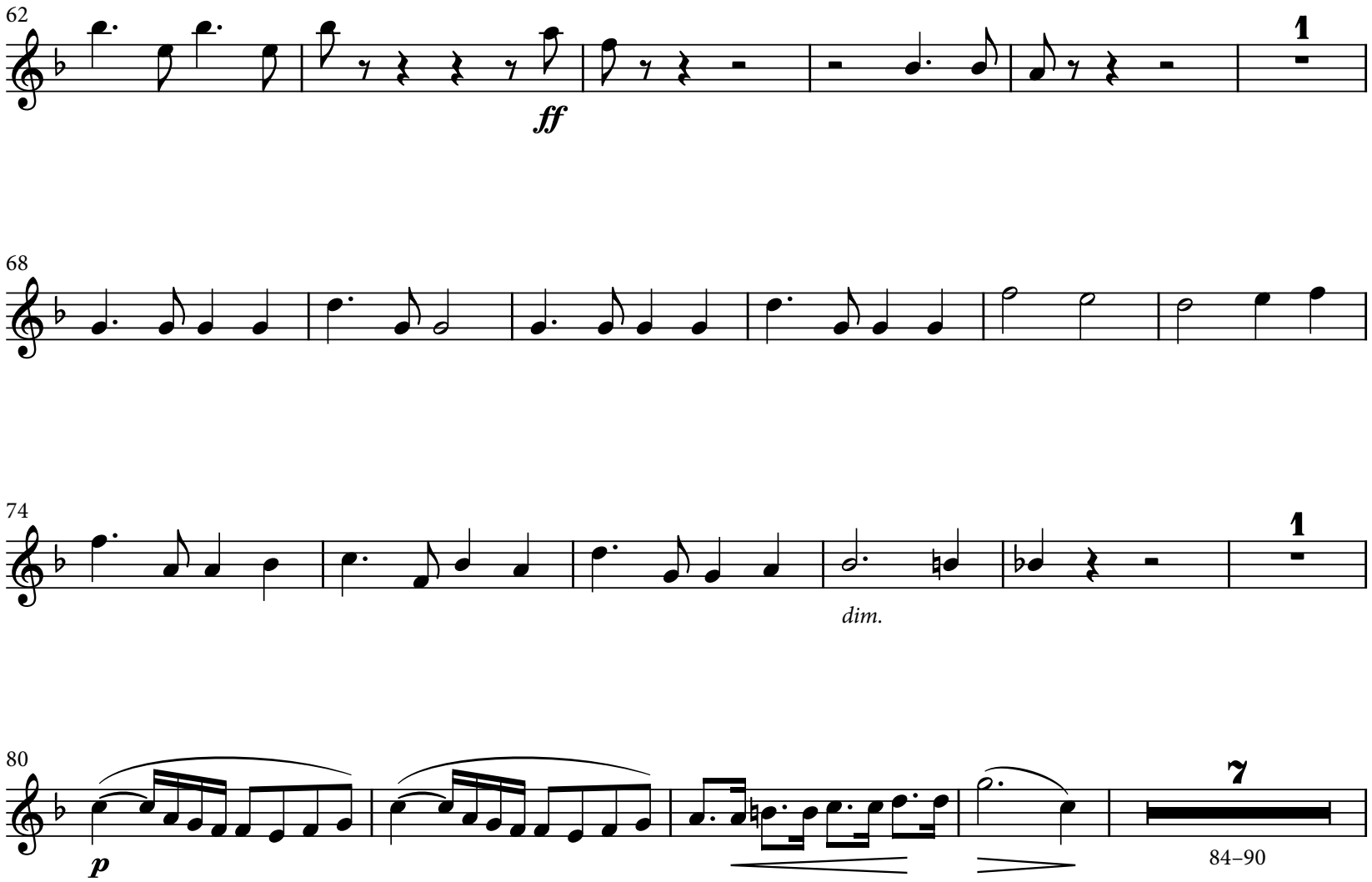
50

mf

56

1

molto cresc.


62
1
ff
68
74
1
dim.
80
p
7
84–90

91

1

p

96

p cresc.

sfp

sfp

102

f

ff

108

p

114

sf

sf

sf

119

1

4

120–123

p

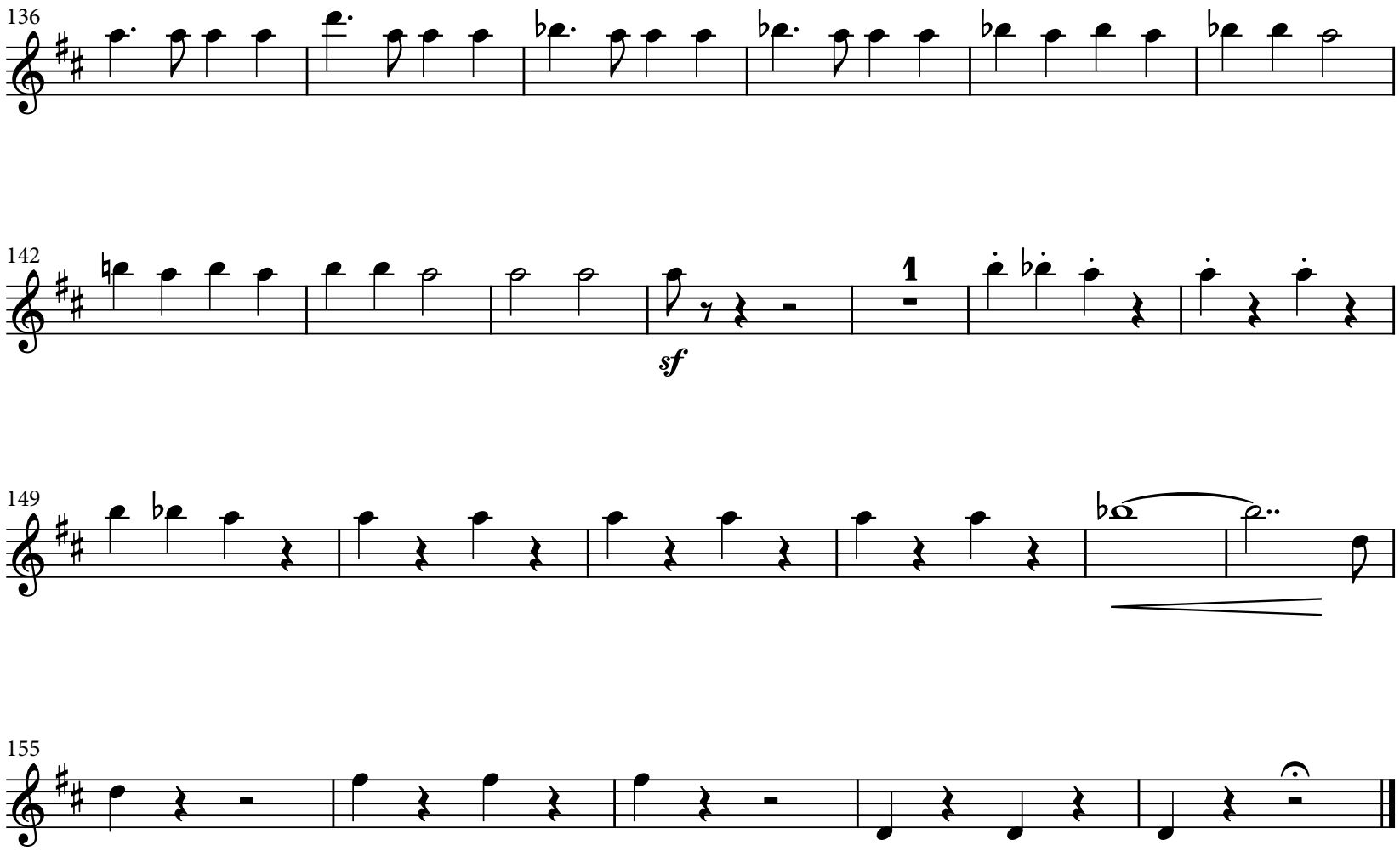
cresc.

127

f

ff

131


136
142
sf
1
149
155

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Entr'acte No. 1

Allegro Moderato (♩ = 132)

3

1–3

8

5–12

p

16

1

sfp

23

cresc.

f

1

30

p

36

cresc.

f

dim.

43

A

p

3

48–50

5

51–55

56

mf 3

3
cresc.

60

ff

1

66

B

p

72

ff

78

ff

84

88

Maestoso

ff

94

C

100

106

dim.

113

p

1

pp

120

127

3

129–131

1

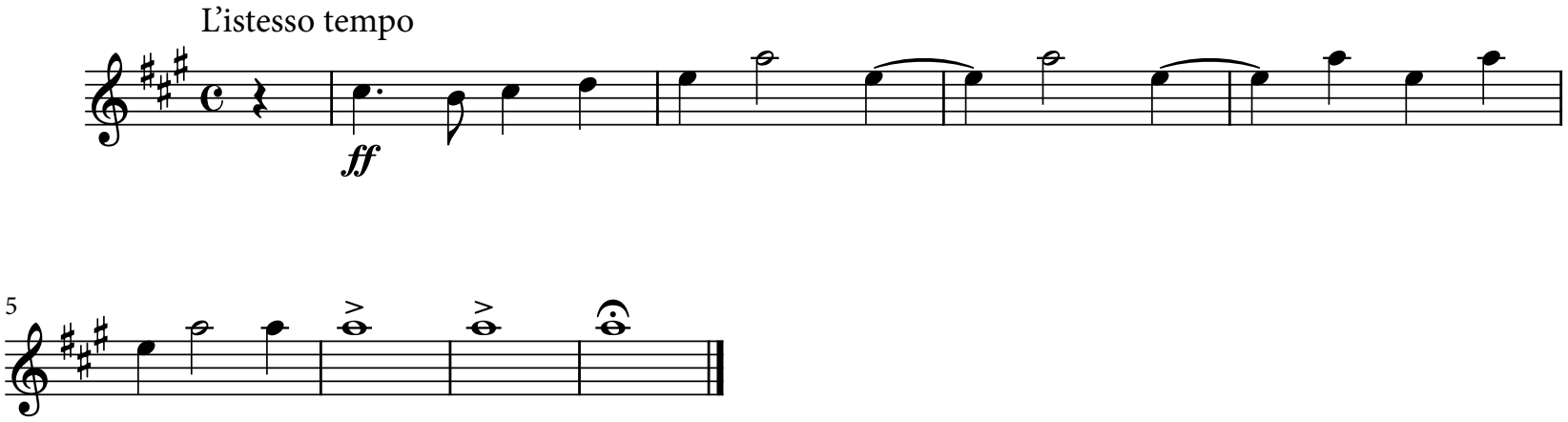
pp

[Curtain]

Act II Scene I [a]

Tacet

Act II Scene I [b]



Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

1

p

7

3

8–10

p

cantabile espress.

p

16

5

21–25

27

A

3

29–31

p

36

cresc.

1

10

43–52

53

B

f

59

8

62–69

72

78 staccato

pp

83

87–90

cresc.

C

94–97

p

100–106

108 Maestoso

ff

113

118

dim.

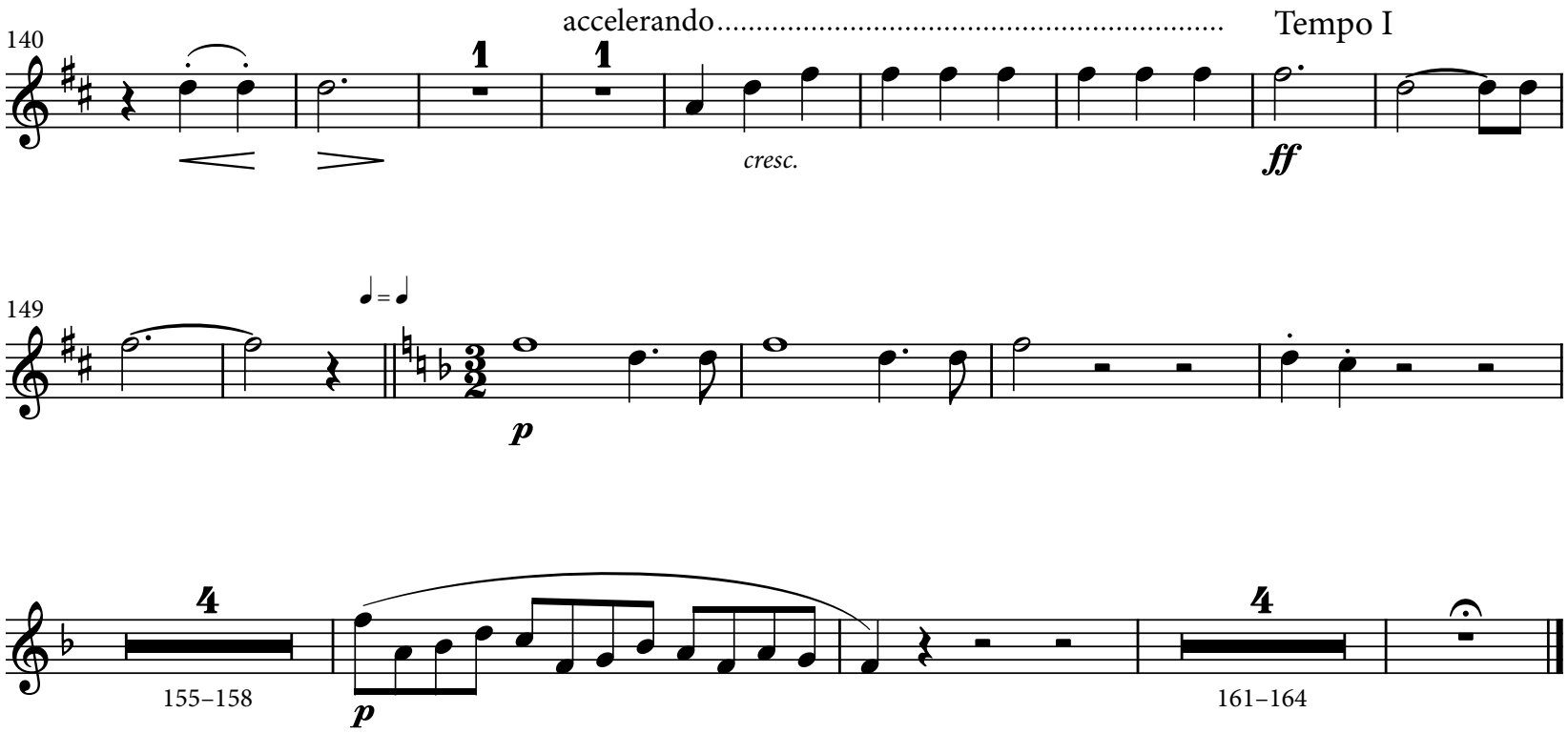
124

125–129

pp

133

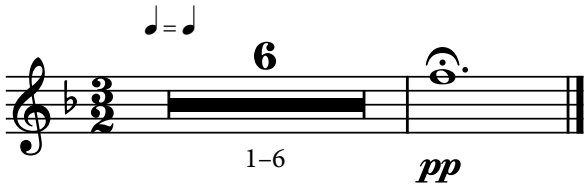
137–139


140
accelerando
Tempo I
1
1
cresc.
ff
149
p
4
155–158
p
4
161–164

Act III Scene V - The Milkmaid's Song

Tacet

Act III Scene V



Entr'acte No. 3

Largo (𝅗𝅥 = 50)

34

1–34

10

35–44

Cl. 1 ma marcato

49

4

56–59

Bsn

mf

62

3

66–68

Più animato

73

mf

79

1

mf

sempre più agitato

1

f

86

1

95

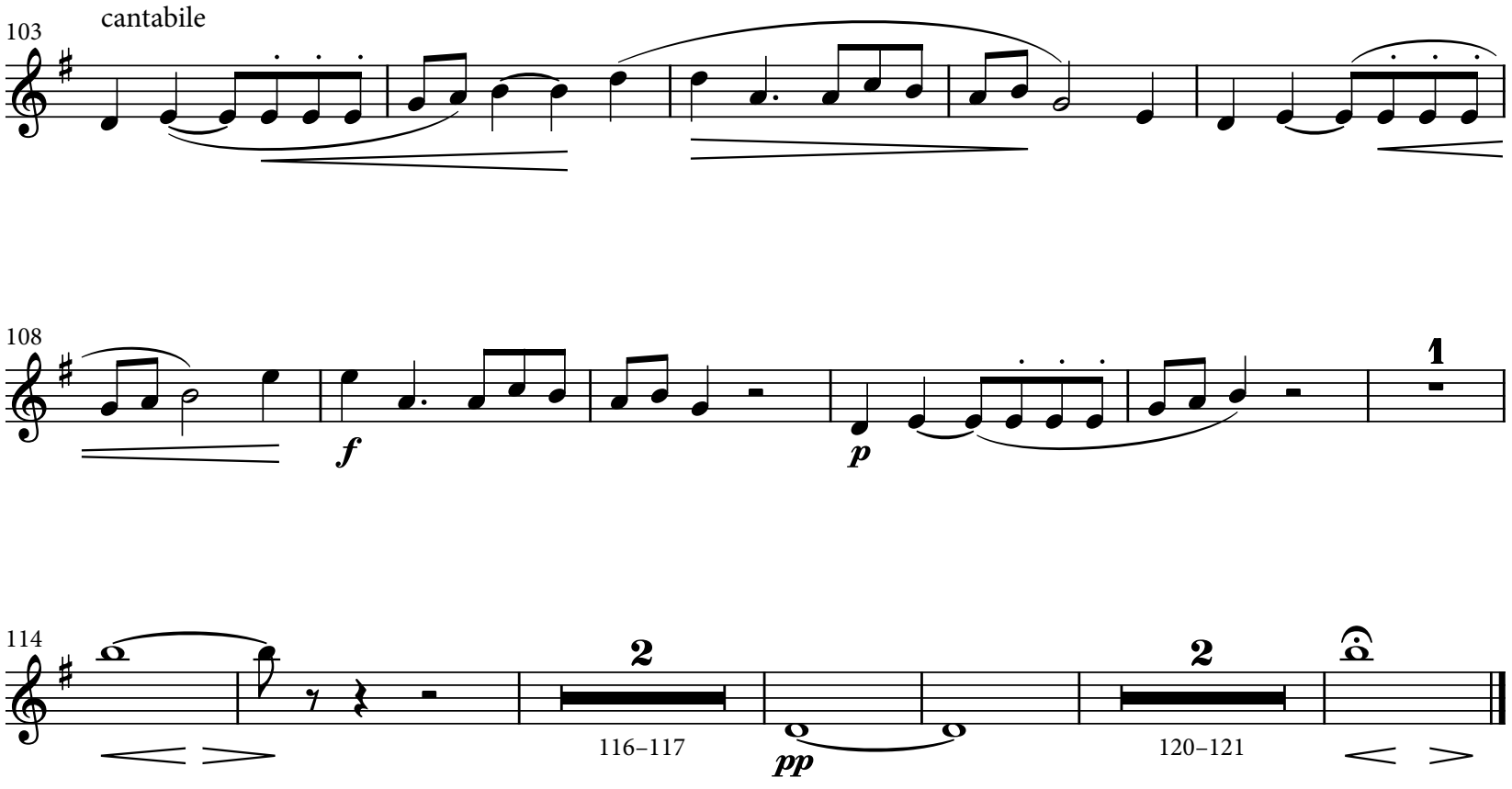
rall.....

Tempo I ♩ = ♩.

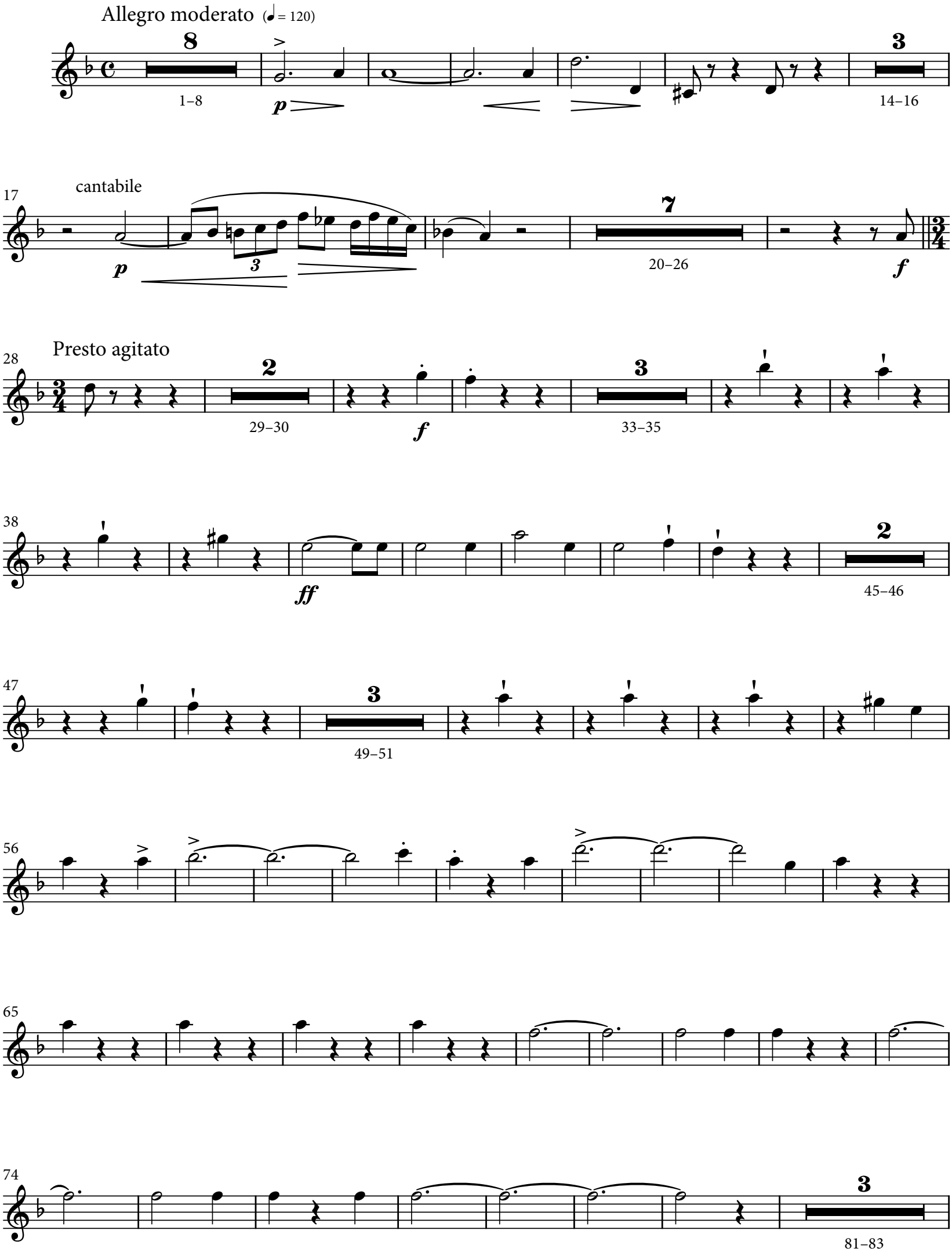
pp

3

100–102


cantabile
103
108
114
f
p
pp
1
2
2
116–117
120–121

Entr'acte No. 4



84 espress.

4

92–95

97

3

104–106

109

120

dim.

132

pp

144

156

sf *sf*

1

167

sf *sf* *sf* *sf* *sf*

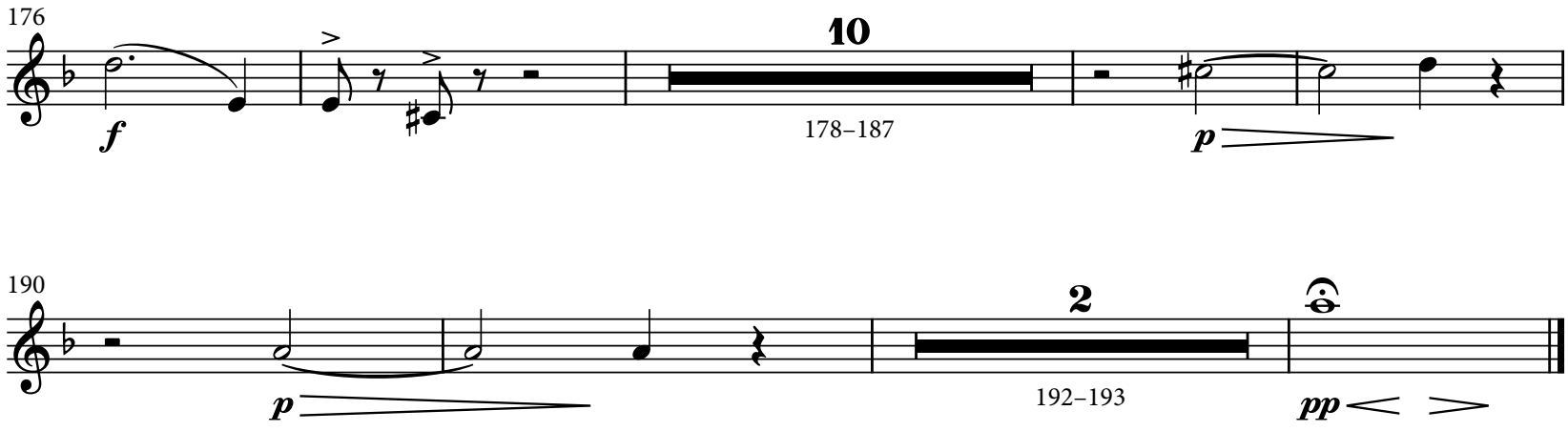
1

♩ = 𝅗𝅥.

Tempo I

3

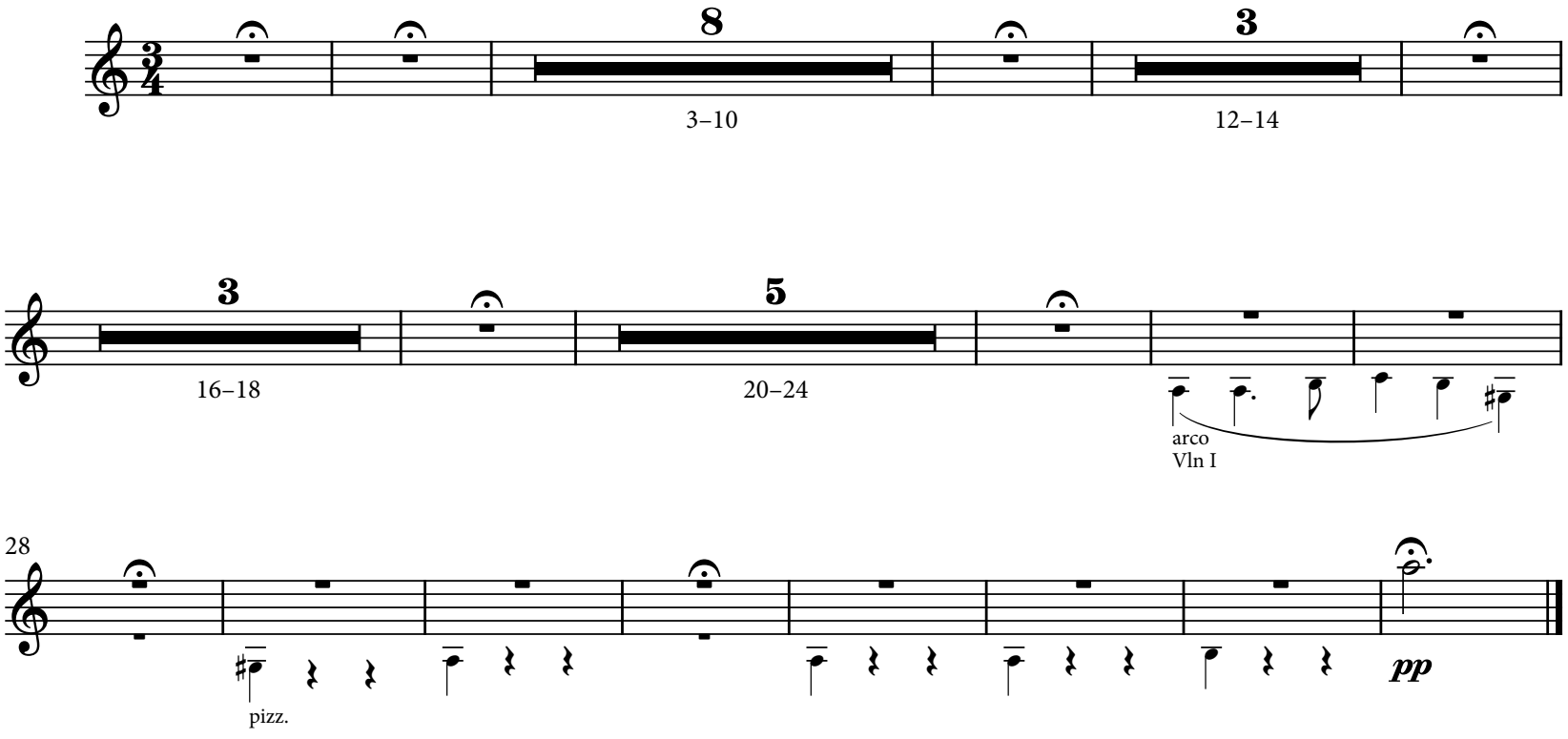
173–175


176
10
178–187
190
2
192–193

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion



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