

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



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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.

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Source Information

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

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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

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Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Prelude

Allegro moderato (♩ = 144)

The musical score is written for Oboe in G major, 4/4 time, with a tempo of Allegro moderato (♩ = 144). The piece consists of 56 measures. The score is divided into systems, with measure numbers 1-8, 14-17, 18, 20-21, 27, 33, 37-41, 44, 50, and 56 marked. The key signature has one sharp (F#). The score includes various musical notations such as rests, notes, slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (sf) and molto crescendo (molto cresc.). The piece features several melodic lines and rests, with some measures containing multiple notes. The tempo is marked as Allegro moderato, and the time signature is 4/4. The score is for the Oboe part of the music.

1-8 **8** *p* 14-17 **4**

18 **2** 20-21 *f*

27 *dim.*

33 **1** **5** 37-41 *p*

44 *sf* **1**

50 *mf*

56 *molto cresc.*

62

ff

1

68

74

dim.

1

80

p

7

84-90

91

p

1

96

p cresc.

sfp

sfp

102

f

ff

108

p

114

sf

sf

sf

119

1

4

120-123

p

cresc.

127

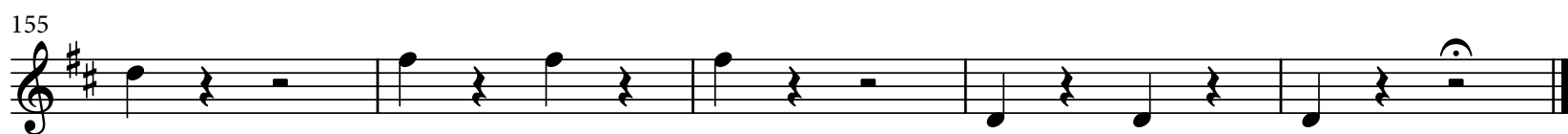
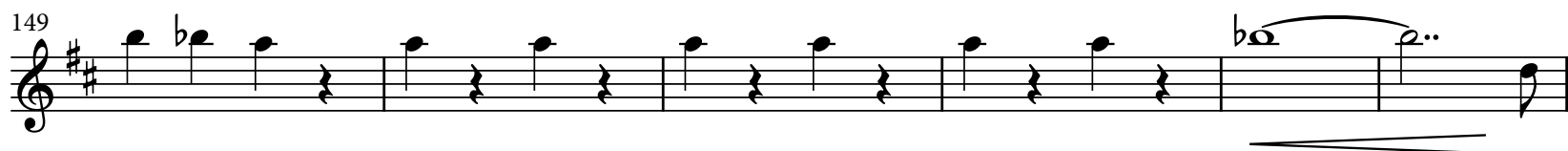
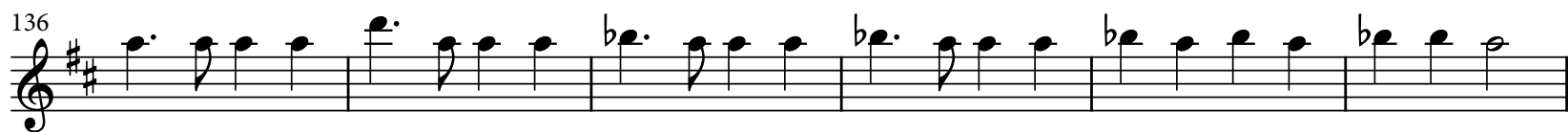
f

ff

131

f

ff



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Entr'acte No. 1

Allegro Moderato (♩ = 132)

1-3 5-12 *p*

16 *sfp*

23 *cresc.* *f*

30 *p*

36 *cresc.* *f* *dim.*

43 *p* **A** 3 5 48-50 51-55

Detailed description: This is a musical score for Oboe, titled 'Entr'acte No. 1'. The tempo is 'Allegro Moderato' with a quarter note equal to 132 beats per minute. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score is written on a single staff. It begins with measures 1-3, which are marked with a '3' and a bracket, and measures 5-12, marked with an '8' and a bracket. The first measure of the 5-12 section starts with a piano (*p*) dynamic. The score continues with measures 16, 23, 30, 36, and 43. Measure 16 is marked with a sforzando (*sfp*) dynamic. Measure 23 is marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. Measure 30 is marked with a piano (*p*) dynamic. Measure 36 is marked with a crescendo (*cresc.*), a forte (*f*) dynamic, and a decrescendo (*dim.*) dynamic. Measure 43 is marked with a piano (*p*) dynamic and contains a section labeled 'A' in a box. The score ends with measures 48-50, marked with a '3' and a bracket, and measures 51-55, marked with a '5' and a bracket.

56

mf 3 cresc. 3

Detailed description: This staff contains measures 56 through 59. It begins with a whole rest in measure 56. Measure 57 starts with a triplet of eighth notes marked *mf*. Measures 58 and 59 continue with eighth-note patterns, including a triplet in measure 59 marked *cresc.* and *3*. A long slur covers measures 57 through 59.

60

ff 1

Detailed description: This staff contains measures 60 through 63. It features eighth-note patterns in measure 60, followed by a half note in measure 61. Measures 62 and 63 contain eighth notes with accents, ending with a whole rest in measure 63 marked with a *1*.

66

B

p

Detailed description: This staff contains measures 66 through 71. It begins with a whole rest in measure 66. Measures 67 through 71 feature eighth-note patterns with accents and slurs. The staff ends with a half note marked *p*.

72

ff

Detailed description: This staff contains measures 72 through 77. It starts with a half note marked *ff* in measure 72. Measures 73 through 77 feature eighth-note patterns with accents and slurs.

78

ff

Detailed description: This staff contains measures 78 through 83. It begins with eighth notes in measure 78, followed by a whole rest in measure 79. Measures 80 through 83 feature eighth-note patterns with accents and slurs, ending with a half note marked *ff*.

84

Detailed description: This staff contains measures 84 through 87. It begins with eighth notes in measure 84, followed by a double bar line. Measures 85 through 87 feature eighth-note patterns with slurs.

88

Maestoso

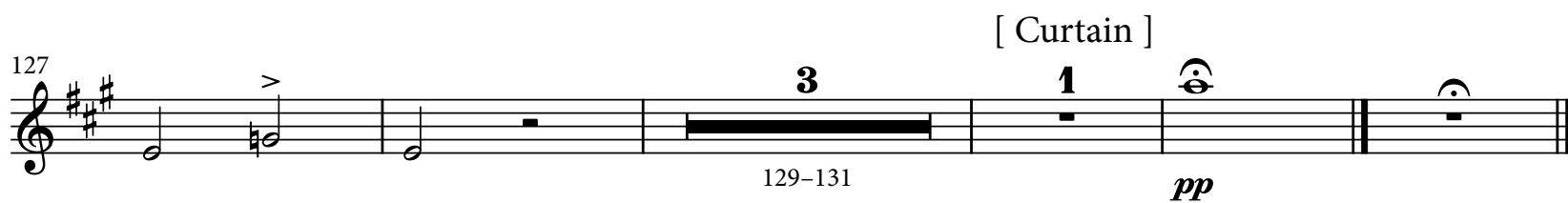
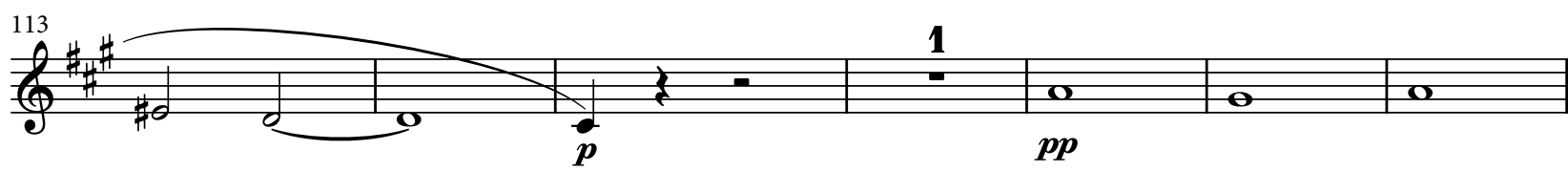
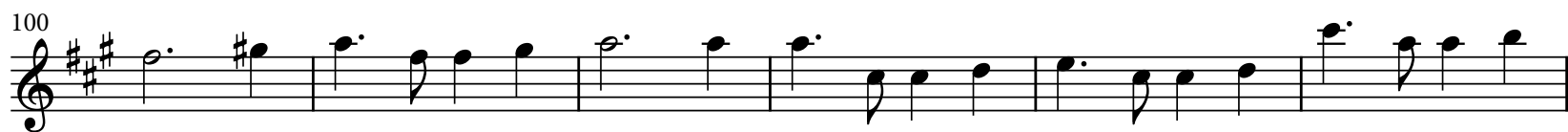
ff

Detailed description: This staff contains measures 88 through 93. It begins with eighth notes in measure 88, followed by a double bar line. Measures 89 through 93 feature eighth-note patterns with slurs, ending with a half note marked *ff*.

94

C

Detailed description: This staff contains measures 94 through 99. It begins with eighth notes in measure 94, followed by a double bar line. Measures 95 through 99 feature eighth-note patterns with slurs, ending with a half note.




Act II Scene I [a]

Tacet

Act II Scene I [b]

L'istesso tempo

5



Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

1

p

7

3

8-10

p

cantabile espress.

p

16

5

21-25

A

27

3

29-31

p

36

1

10

43-52

cresc.

B

53

f

59

8

62-69

72

78 *staccato* *tr* *tr* *tr* *pp*

83 *cresc.* 4 1 87-90

C 4 7 94-97 *p* 100-106

108 *Maestoso* *tr* *tr* *tr* *ff*

113 *tr* *tr* *tr* *tr* *tr*

118 *b tr* *b tr* *dim.*

124 5 125-129 *pp*

133 1 3 137-139

140

accelerando.....Tempo I

cresc. *ff*

149

p

155-158 *p* 161-164

Act III Scene V - The Milkmaid's Song

Tacet

Entr'acte No. 3

Largo (♩ = 50)

34 **10**

1-34 35-44

Cl. 1 *ma marcato*

49

4

56-59

Bsn

mf

62

3

66-68

Più animato

73

mf

79

mf *f*

sempre più agitato

86

1

95

rall..... Tempo I ♩ = ♩.

pp

3

100-102

103 cantabile

Measures 103-107 of the Oboe part. The staff is in treble clef with a key signature of one sharp (F#). The tempo/mood is marked 'cantabile'. The music features a melodic line with eighth and sixteenth notes, some with accents. A long slur covers measures 103 through 107. There are hairpins indicating a crescendo from measure 103 to 105 and a decrescendo from measure 105 to 107.

108

Measures 108-113 of the Oboe part. The staff is in treble clef with a key signature of one sharp (F#). The music continues the melodic line. Measure 108 starts with a forte (*f*) dynamic. Measure 110 has a piano (*p*) dynamic. A slur covers measures 110 through 113. Measure 113 ends with a first ending bracket labeled '1'.

114

Measures 114-121 of the Oboe part. The staff is in treble clef with a key signature of one sharp (F#). Measure 114 begins with a slur and a first ending bracket labeled '2'. Measures 116-117 are marked with a thick black bar and the range '116-117'. Measures 120-121 are also marked with a thick black bar and the range '120-121'. The dynamics include *pp* (pianissimo) in measure 117 and accents in measures 114, 115, and 121.

176

10

f

178-187

p

190

2

p

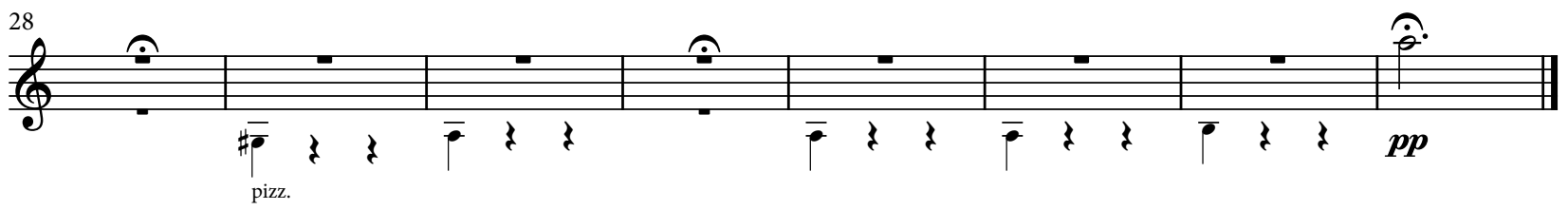
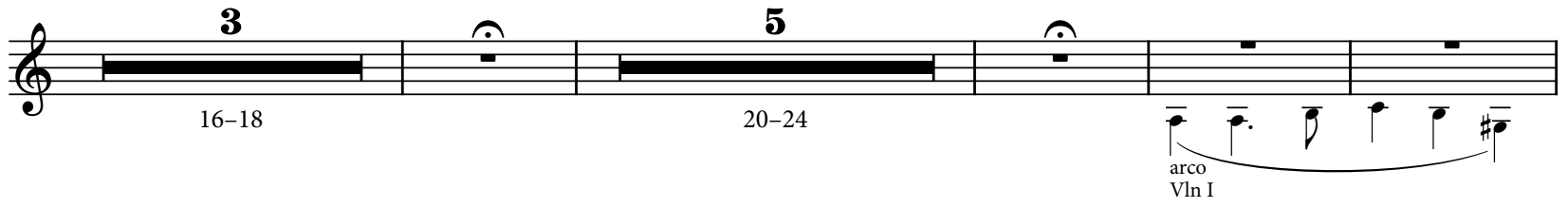
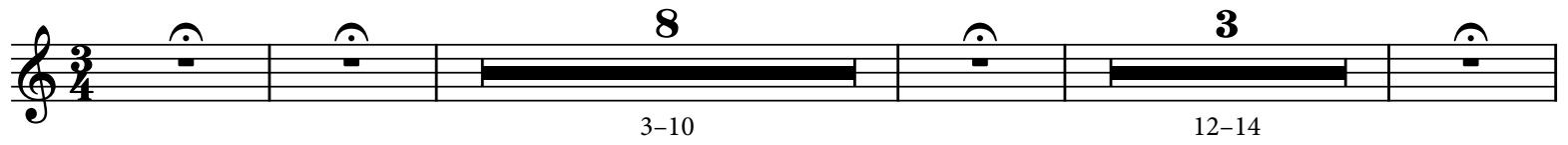
192-193

pp < >

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion





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