

# QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

TIMPANI / PERC.

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.

**Matthew W. Mehaffey**  
Editor

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

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### 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

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Timpani & Side Drum

# Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Allegro moderato (♩ = 144)

## Prelude

Timp.

15  
1–15

Bsn

19–20

Tpt 1

*p*

23

10  
24–33

*p*

40

1

*sf*

*p*

48

1

1

3  
55–57

58

*p*

*cresc.*

63

1

2

1

67–68

*f*

22  
72–93

94

Hn 1

*p*

102

*f*

109

4

110-113

*p* *sf* *sf*

118

1

*sf*

124

*cresc.* *mf* *f* *ff*

131

2

132-133

139

*sf*

145

3

146-148

*sf*

153



Allegro Moderato (♩ = 132) Entr'acte No. 1

1  
Timp.  
3 23 15 A 7  
1-3 5-27 29-43 44-50

11 1 B  
51-61 *sff* *p*

68 9  
70-78 *mf*

82

87 Maestoso  
3 3 3 3 *ff*

92 1 C

4  
99-102 *ff*

109  
*dim.* *pp* *pp* 3



The image shows a musical score for Timpani and Side Drum. The top staff is a bass clef with a key signature of two sharps (F# and C#). It contains a series of notes and rests, with a measure marked '2' and a measure marked '3'. Below the staff, the text '118-119' and 'ppp' are visible. The bottom staff is a single line with a key signature of one sharp (F#). It contains a series of notes and rests, with a measure marked '6'. Below the staff, the text '124-129' and 'ff' are visible. There are also some performance instructions and stage directions.

2

118-119

*ppp*

Tpt 1

[ Curtain ]

[Side Drum on the Stage]

To Si. Dr. 6

124-129

Si. Dr.

*ff*

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

## Act II Scene I [a]

Tacet
-------

L'istesso tempo

Act II Scene I [b]

Timp.

First staff of music (Timpani). Key signature: two sharps (F# and C#). Time signature: common time (C). The staff contains a series of eighth and sixteenth notes, including triplets marked with a '3'.

Second staff of music (Timpani). It continues the melodic line with triplets and other rhythmic patterns.

[Side Drum on the Stage]

Side drum staff. It features a series of short horizontal strokes representing drum hits. The final measure includes a trill symbol (tr) and a fortissimo dynamic marking (ff).

Allegretto Maestoso (♩ = 84)

Entr'acte No. 2

1  
Timp.  
27  
A  
25  
1-27  
28-52  
arco  
Vln I  
tr

56  
B  
3  
7  
f  
58-60  
62-68

69  
8  
13  
p  
70-77  
78-90  
Hn 1

94  
C  
1  
pp

101

108  
Maestoso  
3  
tr  
111-113

116

122  
4  
pp  
126-129  
pp

132

1

2

137-138

*pp*

*sf*

142

1

2

accelerando.....

143-144

*mp*

*f*

Tempo I

148

14

151-164

The image shows a musical score for the bass line of 'The Rose Tree'. It begins with a treble clef and a key signature of one sharp (F#). The first two measures contain eighth notes with accents (^) and a '7' below them. The third measure is a whole rest, with a '1' above it. A double bar line follows. The fourth measure has a new key signature of one flat (Bb) and a 3/4 time signature. It contains a whole note, with a '14' above it. The fifth measure is a whole rest. The sixth measure contains a half note with a fermata, with a '151-164' below it. The score ends with a double bar line.

## Act III Scene V - The Milkmaid's Song

Tacet
-------

Act III Scene V

Entr'acte No. 3

Largo (♩ = 50)

Timp.

34 10

1-34 35-44

Hn 1 ma marcato

49

13 13

56-68 69-81

Più animato

sempre più agitato

9

82-90

B. Tbn.

rall.....

Tempo I ♩ = ♩.

*sff* *pp*

99

3

106-108

*pp*

109

7 1

111-117

*f* *pp*



Allegro moderato (♩ = 120)

## Entr'acte No. 4

**Timp.** **20**

1-20

Vln I

**25** **Presto agitato**

*pp* *molto cresc.* **7** *f*

29-35

**38**

*p* **3**

45-47

**7** **1**

49-55 *f*

**6** **20**

63-68 *f* 71-90 *pp*

**93** **6**

97-102 *pp*

**105** **15** **1**

109-123 *pp*

**126** **1** **1** **9**

131-139

140 1 (-16) 2 3 4 5 6 7 8 9 10 11 12

*p*

152 13 14 15 16 1 (-8) 2 3 4 5 6 7 8

*p*

164

*p*

172 Tempo I

*p*

185

*pp*

192

*pp*

## Act V Scene II - The Lute Song

Tacet

Timp.

28

pizz.

*pp*





# ENGLISH HERITAGE

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