

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

TRUMPET 1

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

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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Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Allegro moderato (♩ = 144)

Prelude

Tpt in D

11-16

19-20

23-24

25

32

33-59

Timp.

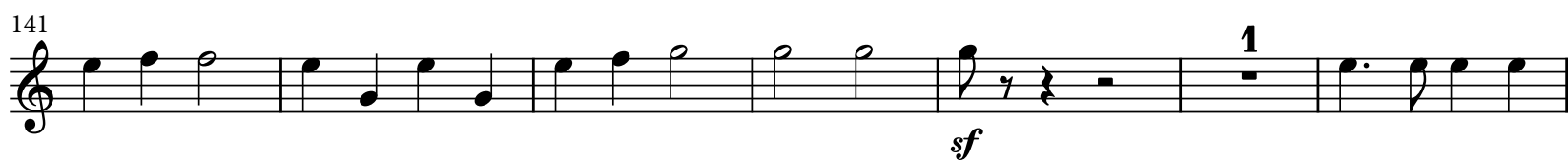
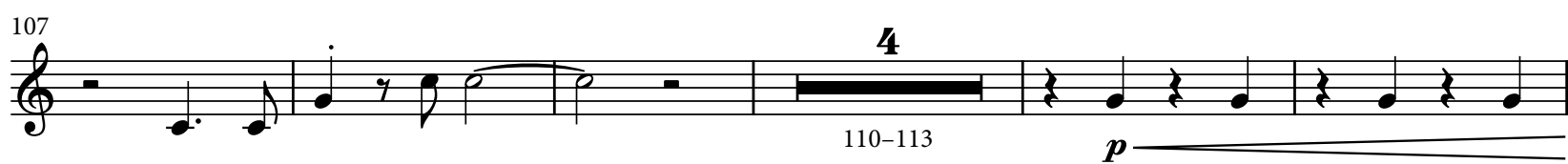
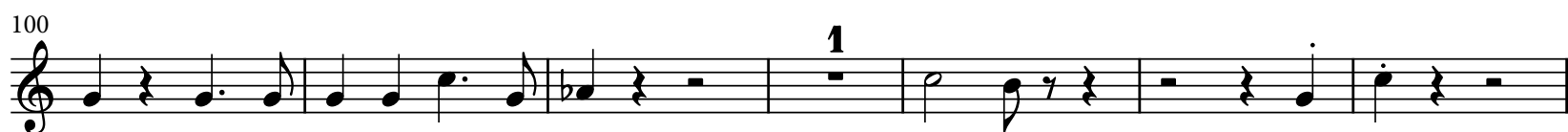
64

71

77-93

94

Hn 1



Allegro Moderato (♩ = 132)

Entr'acte No. 1

Tpt in A

23

p *cresc.* *f* *5-27*

15 **A** **3** Hn 1 *mp*

29-43 44-46

52 **1** **1** **3** **3** **3** **3**

58 *cresc.* **1** *ff* **2** 64-65

B **6** **6** *f* *mf*

66-71 75-80

82 **3** **3** **3** **3** **3**

87 *Maestoso* *ff* **1**

94 **C**

[illegible][illegible]

127

[Curtain]

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

pp

Act II Scene I [a]

Tacet

L'istesso tempo

Act II Scene I [b]

Tpt in A

Musical staff 1 (Measures 1-5):

- Measure 1: *ff* (fortissimo), quarter note G4, eighth notes A4, B4, quarter note C5. Triplet bracket over the eighth notes.
- Measure 2: Quarter note D5, quarter note E5, quarter note F5, quarter note G5.
- Measure 3: Quarter note A5, quarter rest, quarter rest, eighth notes G5, F5, E5. Triplet bracket over the eighth notes.
- Measure 4: Quarter note D5, quarter rest, quarter rest, eighth notes C5, B4, A4. Triplet bracket over the eighth notes.
- Measure 5: Quarter note G4, eighth notes F4, E4, quarter note D4. Triplet bracket over the eighth notes.

Musical staff 2 (Measures 6-9):

- Measure 6: Quarter rest, eighth notes G4, F4, E4, quarter note D4. Triplet bracket over the eighth notes.
- Measure 7: Quarter note C4, quarter note D4, eighth notes E4, F4, G4. Triplet bracket over the eighth notes.
- Measure 8: Quarter note A4, quarter note B4, eighth notes C5, D5. Triplet bracket over the eighth notes.
- Measure 9: Quarter note E5, quarter note F5, eighth notes G5, A5. Triplet bracket over the eighth notes.

Allegretto Maestoso (♩ = 84)

Entr'acte No. 2

Tpt in D **A** **27** **24**

1-27 28-51

Hn 1

B **3** **8** **8**

56 58-60 62-69 70-77

mf *f*

C **13**

78-90

Hn 1 *pp*

97 **1**

104 **2** **Maestoso**

105-106 *f* *ff*

111

118 **23** **2** **accelerando.....**

120-142 143-144

Timp.

147 **Tempo I** **13**

f *sf* *p* 152-164

The musical score is written for three trumpets (D, Bb, and A) and a horn. It begins with a tempo marking of Allegretto Maestoso at 84 beats per minute. The score is divided into sections labeled A, B, and C. Section A (measures 1-27) features a trumpet part with a 27-measure rest and a horn part with a 24-measure rest. Section B (measures 56-77) includes a trumpet part with a 3-measure rest and a horn part with an 8-measure rest. Section C (measures 78-90) features a trumpet part with a 13-measure rest and a horn part with a 13-measure rest. The score also includes a section marked 'Maestoso' (measures 104-106) and a section marked 'accelerando' (measures 118-144). The final section (measures 147-164) is marked 'Tempo I' and features a trumpet part with a 13-measure rest. Dynamics include *mf*, *f*, *ff*, *pp*, *f*, *sf*, and *p*. The score is written in 3/4 time.

Act III Scene V - The Milkmaid's Song

Tacet

Act III Scene V

Largo (♩ = 50)

Entr'acte No. 3

23 **9** **16**

1-23 26-34 35-50

Tpt in Bb Bsn

51 **2** Vln I *mf*

Cl. 1 56-57

62 **3** **9** Più animato *mf*

66-68 69-77

80 sempre più agitato

90 rall..... Tempo I ♩ = ♩. *ff*

11 98-108 *f* *p*

113 **6** 116-121

Allegro moderato (♩ = 120)

Entr'acte No. 4

Tpt in D

4

4-7

p

14

11-24

Timp.

Presto agitato

2

29-30

32

7

33-39

f

2

45-46

47

6

49-54

11

58-68

69

3

70-72

3

74-76

12

79-90

pp

92

8

95-102

pp

106

33

107-139

p

147

7

157-163

164

sf sf sf sf sf sf sf

172

Tempo I

ff

12

176-187

3

Timp.

189

pp < >

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

Tpt in D



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Catalog Number

16.42/03