

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

VIOLIN I

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
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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

Prelude

Allegro moderato (♩ = 144)

1-2

p

f

3

7-9

p

f

14

p

f

23

f

28

dim.

32

1

1

V.S.

38

p

Musical staff 38-41: Treble clef, key of B-flat major. Measures 38-41 contain eighth and sixteenth notes with slurs and ties. A dynamic marking *p* is present below measure 39.

42

sf

Musical staff 42-46: Treble clef, key of B-flat major. Measures 42-46 contain eighth and sixteenth notes with slurs and ties. A dynamic marking *sf* is present below measure 45.

47

Musical staff 47-51: Treble clef, key of B-flat major. Measures 47-51 contain eighth and sixteenth notes with slurs and ties.

52

Musical staff 52-57: Treble clef, key of B-flat major. Measures 52-57 contain eighth and sixteenth notes with slurs and ties.

58

molto cresc. *ff*

Musical staff 58-63: Treble clef, key of B-flat major. Measures 58-63 contain eighth and sixteenth notes with slurs and ties. A dynamic marking *molto cresc.* is present below measure 60, and *ff* is present below measure 63.

64

Musical staff 64-67: Treble clef, key of B-flat major. Measures 64-67 contain eighth and sixteenth notes with slurs and ties.

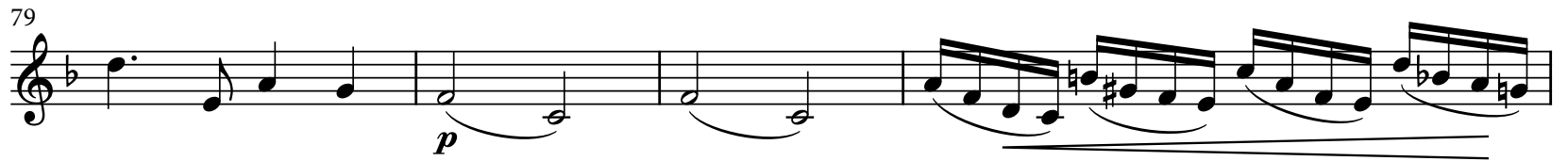
68

Musical staff 68-72: Treble clef, key of B-flat major. Measures 68-72 contain eighth and sixteenth notes with slurs and ties.

73

dim.

Musical staff 73-76: Treble clef, key of B-flat major. Measures 73-76 contain eighth and sixteenth notes with slurs and ties. A dynamic marking *dim.* is present below measure 75.



95

p cresc. *sf* *p*

99

sf *p* *ff*

104

ff

108

p

113

f

118

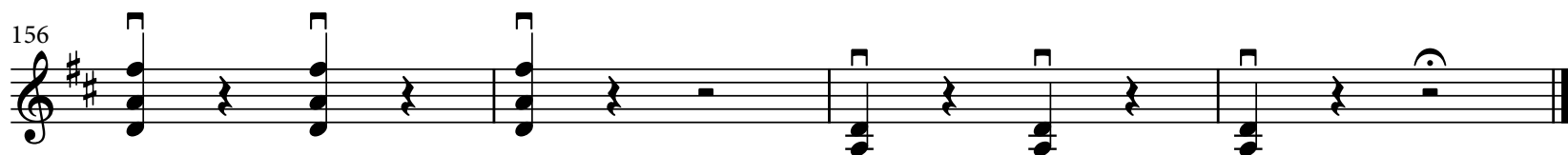
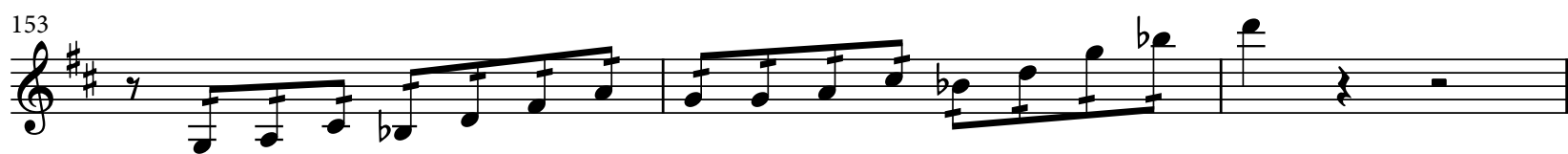
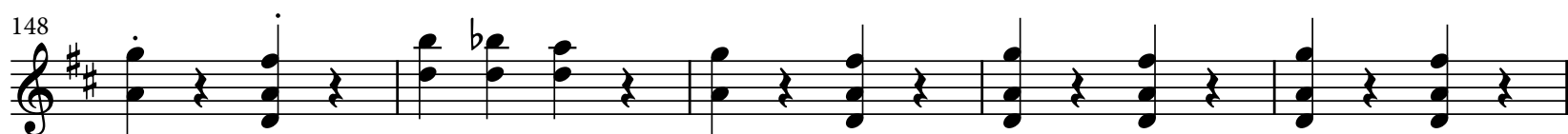
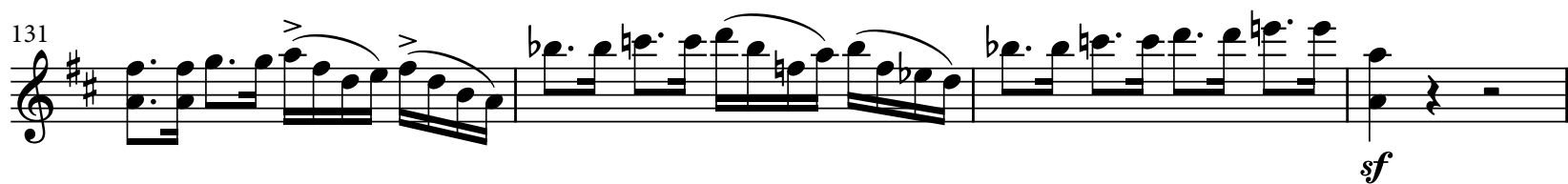
ff

122

cresc. *mf*

127

f *ff*



Entr'acte No. 1

Allegro Moderato (♩ = 132)

1-3

p

9

15

sfp

21

cresc.

27

f

p

34

cresc.

f

40

dim.

A

46

51

sf *p* *p*

54



3 cresc. 3 3

58

cresc.

ff

[illegible]

66 **B**

66 67 68 69

mp *cresc.*

Musical staff 66-69: Treble clef, key of D major. Measures 66-69. Measure 66 starts with a box labeled 'B'. Dynamics: *mp* at 66, *cresc.* at 68. Accents (>) are present on measures 66, 67, 68, and 69.

70

70 71 72 73

f sf sf cresc. sf sf

Musical staff 70-73: Treble clef, key of D major. Measures 70-73. Dynamics: *f* at 70, *sf* at 71, *sf* at 72, *cresc.* at 73, *sf* at 74, *sf* at 75.

74

74 75 76 77 78

sf sf sf

Musical staff 74-78: Treble clef, key of D major. Measures 74-78. Dynamics: *sf* at 74, *sf* at 75, *sf* at 76. A hairpin crescendo symbol is at the end of the staff.

79

79 80 81 82 83

Musical staff 79-83: Treble clef, key of D major. Measures 79-83. Slurs are present over measures 79-80, 81-82, and 83.

84

84 85 86 87

Musical staff 84-87: Treble clef, key of D major. Measures 84-87. Slurs are present over measures 84-85, 86-87, and 88.

88 *Maestoso*

88 89 90

Musical staff 88-90: Treble clef, key of D major. Measures 88-90. *Maestoso* marking at 88. Triplet markings (3) are present over measures 88-90.

91

91 92 93

Musical staff 91-93: Treble clef, key of D major. Measures 91-93. Triplet markings (3) are present over measures 91-93.

94

94 95 96

Musical staff 94-96: Treble clef, key of D major. Measures 94-96. Triplet markings (3) are present over measures 94-96.

97 C

100

103

110

120

127 [Curtain]

Act II Scene I [a]

L'istesso tempo
con sord.

p *pp*

Act II Scene I [b]

L'istesso tempo

5

sf

Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

1-2 **2** *p* *tr*

7 *pp* **8** 12-19

20 *pp*

26 **A** **2** 29-30 *p* **3** **3**

33 **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

37 **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** *pp*

44 *pizz.* **7** 46-52 *arco* *tr* *tr* *cresc.*

56 **B** *f* *tr* *tr* *tr* *tr* *>* *>* *>*

61

staccato

p

66

tr

72

77

5

79-83

p

1

V.S.

[illegible]

140

accelerando.....

The musical score for measures 140-144 is written on a single staff in treble clef with a key signature of two sharps (F# and C#). Measure 140 begins with a double bar line and a repeat sign. The melody starts on G4, moves to F#4, then E4, and ends with a quarter rest. Measure 141 features a melodic line starting on G4, moving to F#4, E4, D4, C#4, and B4, with a slur over the first four notes. The bass line consists of a whole note G3. Measure 142 continues the melodic line from measure 141, starting on A4, moving to G4, F#4, E4, D4, and ending with a quarter rest. The bass line consists of a whole note G3. Measure 143 features a melodic line starting on E4, moving to D4, C#4, B4, A4, and G4, with a slur over the first four notes. The bass line consists of a whole note G3. Measure 144 features a melodic line starting on F#4, moving to E4, D4, C#4, B4, and A4, with a slur over the first four notes. The bass line consists of a whole note G3. The piece concludes with a double bar line. The tempo marking 'accelerando.....' is placed above the staff, and the dynamic marking 'cresc.' is placed below the staff.

cresc.

[Entr'acte ends here except
when the 3rd Act begins with
the Woodstock Scene.]

145 Tempo I

The musical score for measures 145-150 is written on a single staff. Measure 145 begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 146 continues the melody with eighth notes: F#4, E4, D4, C4, B3, A3, G3. Measure 147 starts with a forte dynamic (f) and a half note G3, followed by a quarter rest. Measure 148 has a half note G3, followed by a quarter rest. Measure 149 has a half note G3, followed by a quarter rest. Measure 150 is a whole rest. The score ends with a double bar line, a key signature change to one flat (Bb), and a 3/4 time signature. A first ending bracket (1) is placed above the final measure.

[illegible][illegible]

Act III Scene V - The Milkmaid's Song

Andante

2

1-2

sf

p

sf

p

8

14

pp

16-17

2

21

p

sf

pp

pp

a tempo

29

sf

p

sf

pp

pizz.

Act III Scene V



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Entr'acte No. 3

Largo (♩ = 50)

con sord.



58

cresc.

64

f *p* *Più animato*

70

cresc.

76

cresc.

82

cresc. *sempre più agitato*

88

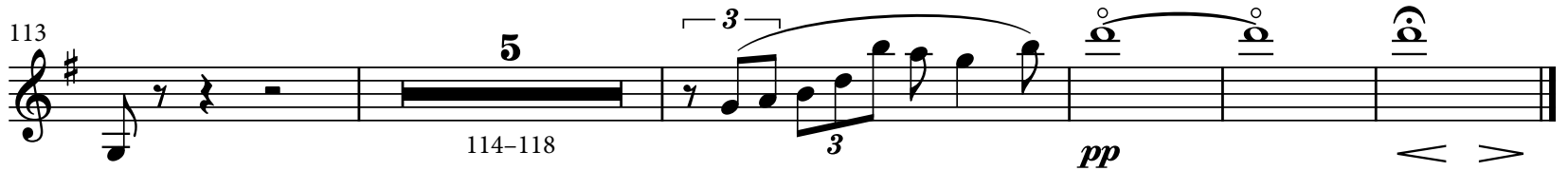
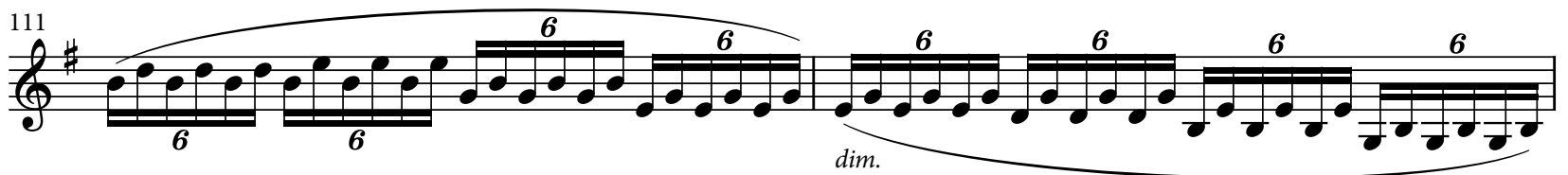
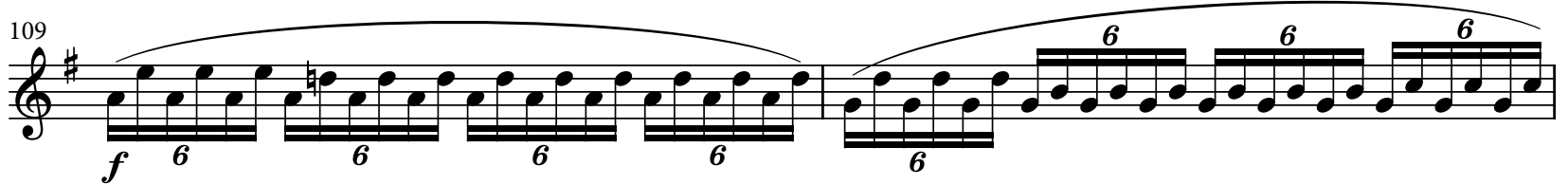
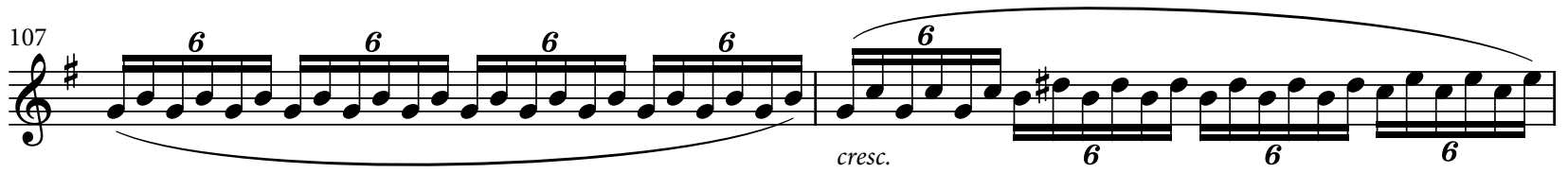
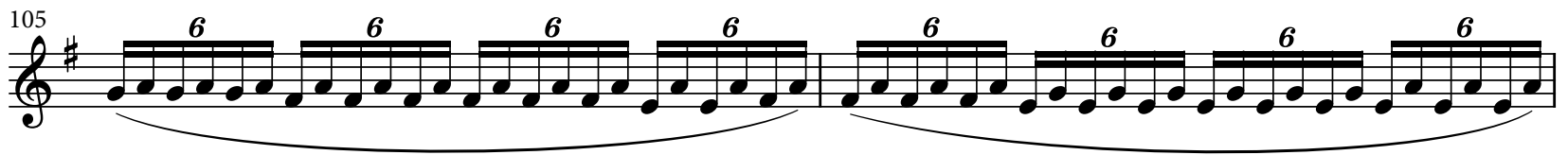
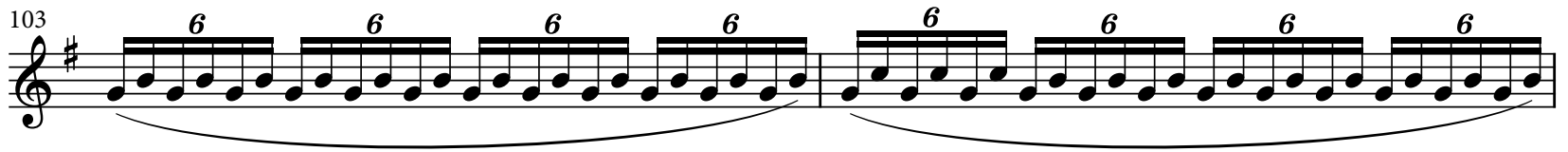
f *cresc.* *ff*

93

rall..... *Tempo I* *pp*

98

pp



Entr'acte No. 4

Allegro moderato (♩ = 120)

1-2

p

f

3

7-9

p

f

14

p

21

p

27

Presto agitato

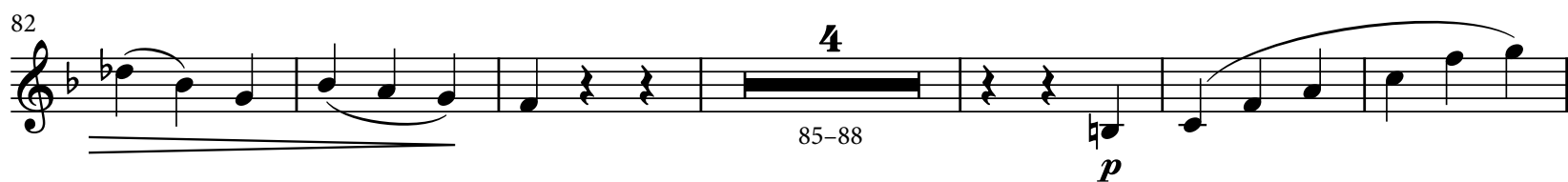
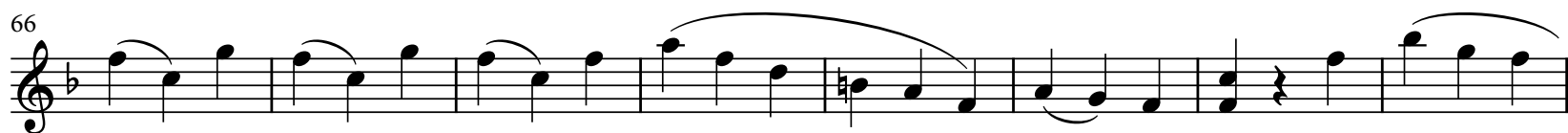
f

f sempre

34

42

50



[illegible]

179



184

Seven measures of music in G minor, 4/4 time. Measure 184: half note G4, quarter rest, *pp*. Measure 185: half note F4, quarter rest. Measure 186: whole rest, fingered 1, *pizz.*. Measure 187: whole rest, fingered 5, *187-191*. Measure 188: whole rest, *arco*. Measure 189: half note G4, quarter note F4, *pp*. Measure 190: half note E4, quarter note D4. Measure 191: half note C4, quarter note B3, *pp*, < >.

Act V Scene II - The Lute Song

Andante
pizz.

7

rall. a tempo

15

22

29

rall. a tempo

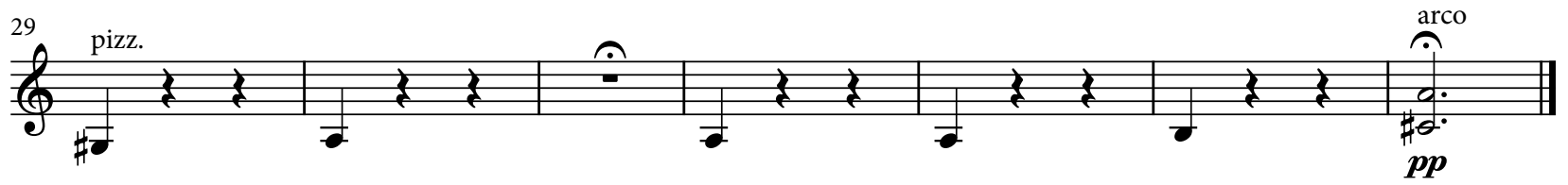
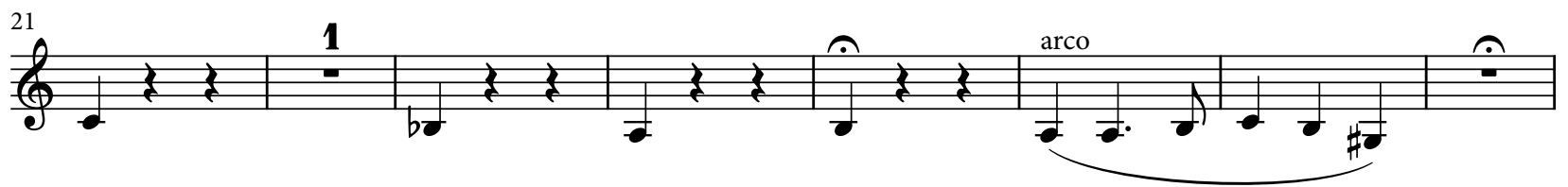
37

44

49

The score is written for Violin I in 3/4 time, key of B-flat major. It begins with the tempo marking 'Andante' and the playing style 'pizz.'. The music starts at measure 7. The tempo changes to 'rall.' (rallentando) at measure 29 and returns to 'a tempo' (allegretto) at measure 37. The score ends at measure 49 with a double bar line. The music is characterized by a mix of eighth and sixteenth notes, with some measures containing rests. The key signature has two flats (B-flat and E-flat).

Act V Scene II - Conclusion





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