

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

VIOLIN II

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

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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*

7-9

p *f*

14

sfp *p*

23

f

28

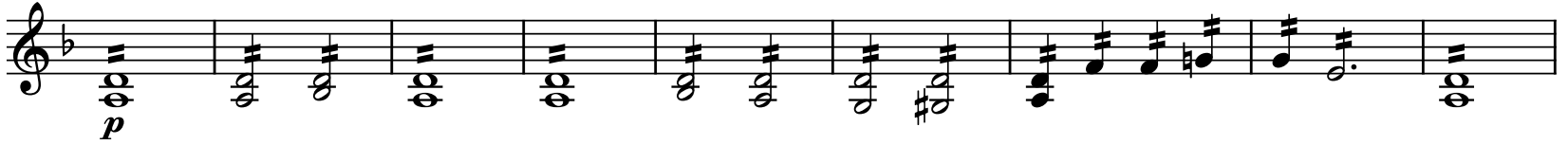
dim.

32

1 *1*

V.S.

38



47



54



63



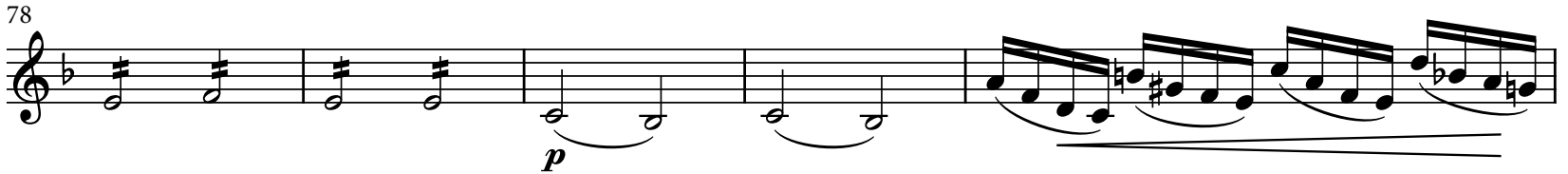
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71



78



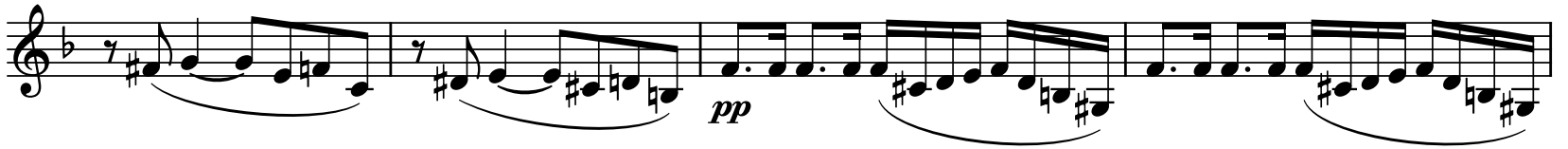
83



87



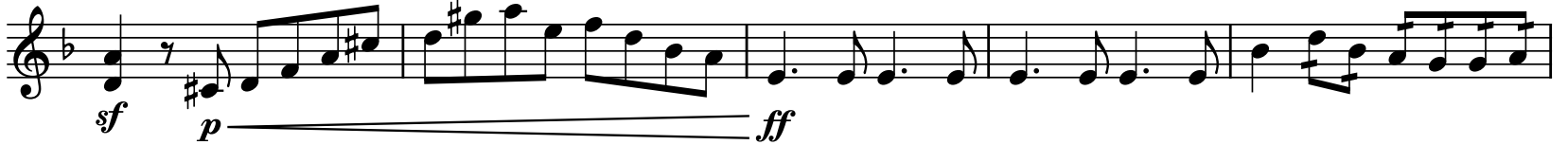
92



96



100



105



109



115



119



125

mf f ff

Musical staff 125-129. Key signature: two sharps (F# and C#). The staff contains five measures. Measure 125: quarter notes F#4, A4, B4, C#5. Measure 126: quarter notes G#4, A4, B4, C#5. Measure 127: quarter notes F#4, G#4, A4, B4. Measure 128: quarter notes F#4, G#4, A4, B4. Measure 129: quarter notes F#4, G#4, A4, B4. Dynamics: *mf* at the start of measure 126, *f* at the start of measure 127, and *ff* at the start of measure 128. A crescendo hairpin spans measures 127 and 128.

130

Musical staff 130-132. Key signature: two sharps (F# and C#). The staff contains three measures. Measure 130: quarter notes F#4, A4, B4, C#5. Measure 131: quarter notes G#4, A4, B4, C#5. Measure 132: quarter notes F#4, G#4, A4, B4. Accents (>) are placed over the eighth notes in measures 130 and 131.

133

sf

Musical staff 133-137. Key signature: two sharps (F# and C#). The staff contains five measures. Measure 133: quarter notes F#4, A4, B4, C#5. Measure 134: quarter notes G#4, A4, B4, C#5. Measure 135: quarter notes F#4, G#4, A4, B4. Measure 136: quarter notes F#4, G#4, A4, B4. Measure 137: quarter notes F#4, G#4, A4, B4. Dynamics: *sf* at the start of measure 133. There are rests in measures 134 and 136.

138

Musical staff 138-142. Key signature: two sharps (F# and C#). The staff contains five measures. Measure 138: quarter notes F#4, A4, B4, C#5. Measure 139: quarter notes G#4, A4, B4, C#5. Measure 140: quarter notes F#4, G#4, A4, B4. Measure 141: quarter notes F#4, G#4, A4, B4. Measure 142: quarter notes F#4, G#4, A4, B4. Accents (>) are placed over the eighth notes in measures 138 and 139.

143

Musical staff 143-146. Key signature: two sharps (F# and C#). The staff contains four measures. Measure 143: quarter notes F#4, A4, B4, C#5. Measure 144: quarter notes G#4, A4, B4, C#5. Measure 145: quarter notes F#4, G#4, A4, B4. Measure 146: quarter notes F#4, G#4, A4, B4.

147

Musical staff 147-150. Key signature: two sharps (F# and C#). The staff contains four measures. Measure 147: quarter notes F#4, A4, B4, C#5. Measure 148: quarter notes G#4, A4, B4, C#5. Measure 149: quarter notes F#4, G#4, A4, B4. Measure 150: quarter notes F#4, G#4, A4, B4.

151

Musical staff 151-154. Key signature: two sharps (F# and C#). The staff contains four measures. Measure 151: quarter notes F#4, A4, B4, C#5. Measure 152: quarter notes G#4, A4, B4, C#5. Measure 153: quarter notes F#4, G#4, A4, B4. Measure 154: quarter notes F#4, G#4, A4, B4. A flat (b) is placed over the eighth note in measure 154.

155

Musical staff 155-159. Key signature: two sharps (F# and C#). The staff contains five measures. Measure 155: quarter notes F#4, A4, B4, C#5. Measure 156: quarter notes G#4, A4, B4, C#5. Measure 157: quarter notes F#4, G#4, A4, B4. Measure 158: quarter notes F#4, G#4, A4, B4. Measure 159: quarter notes F#4, G#4, A4, B4. A fermata is placed over the eighth note in measure 159.

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Entr'acte No. 1

Allegro Moderato (♩ = 132)

1-3

p

9

15

sfp

21

cresc.

27

f

p

34

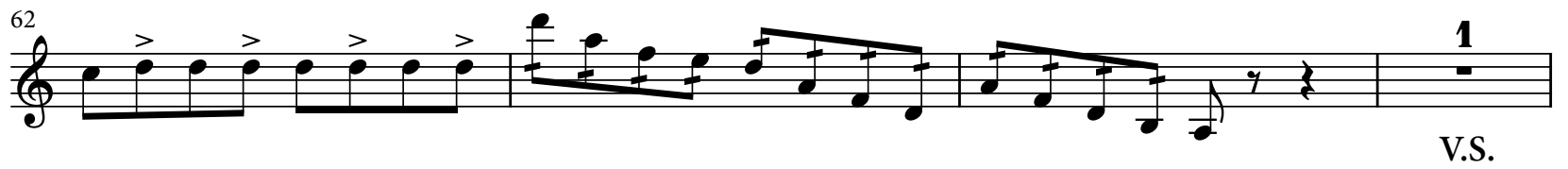
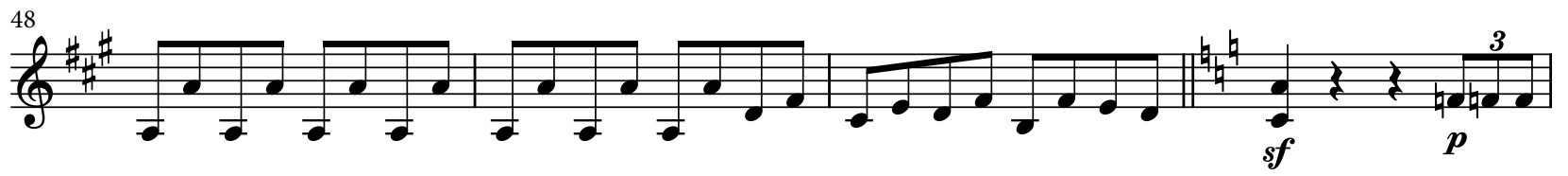
f

40

dim.

44

A



66 **B**

mp *cresc.*

70

f *sf* *sf* *cresc.* *sf* *sf*

74

sf *sf*

79

84

88 **Maestoso**

3 *3* *3* *3* *3* *3*

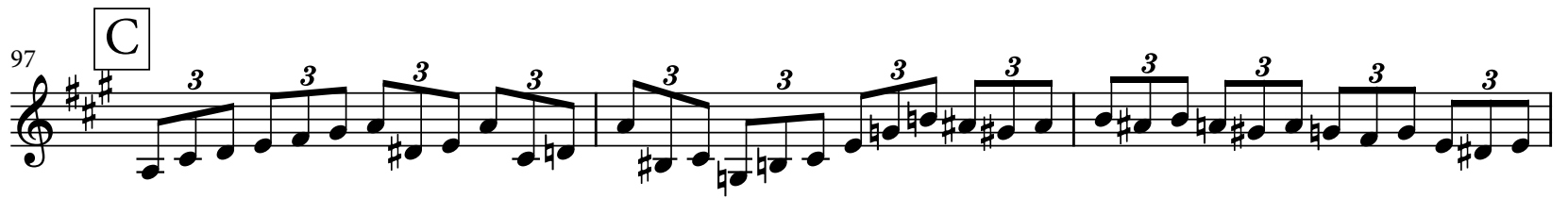
91

3 *3* *3* *3* *3* *3* *3* *3* *3* *3*

94

3 *3* *3* *3* *3* *3* *3* *3* *3* *3*

97 C




100



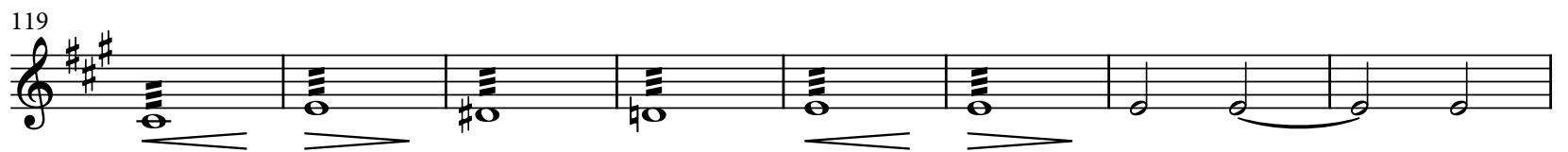
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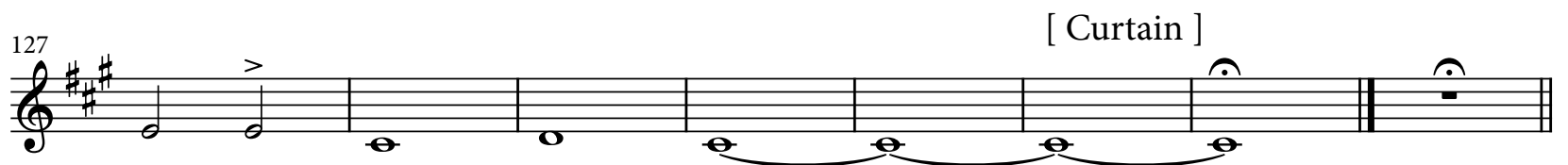
110



119



127 [Curtain]



Act II Scene I [a]

L'istesso tempo
con sord.

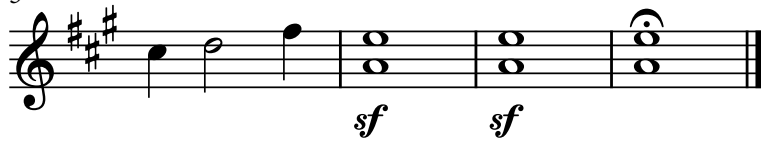
p *pp*

Act II Scene I [b]

L'istesso tempo



5



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** **3**

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

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

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

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

61

staccato

p

66

71

76

5

79-83

84

1

p

cresc. poco a poco

127

4

128-131

pp

tr

tr

1

136

142

accelerando.....

cresc.

Tempo I

147

f

1

3

151-153

155

pizz.

159

arco

162

pp

pizz.

Act III Scene V - The Milkmaid's Song

Andante

2

1-2

sf *p* *sf* *p*

8

p *sf*

14

2

16-17

pp

20

a tempo

p *sf* *pp*

26

pp *sf* *p*

32

pizz.

sf *pp*

Act III Scene V

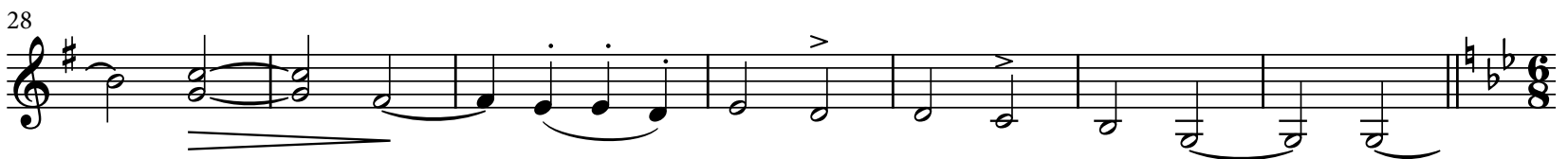
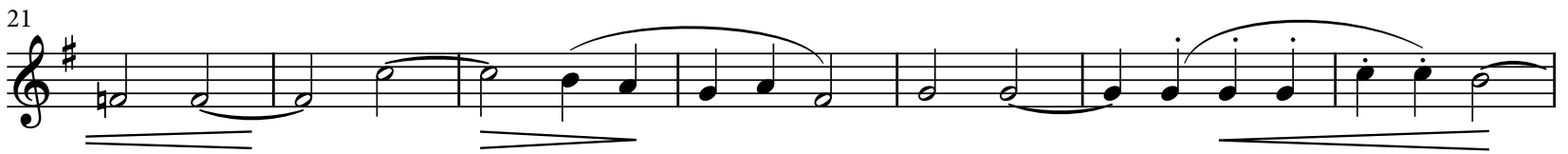
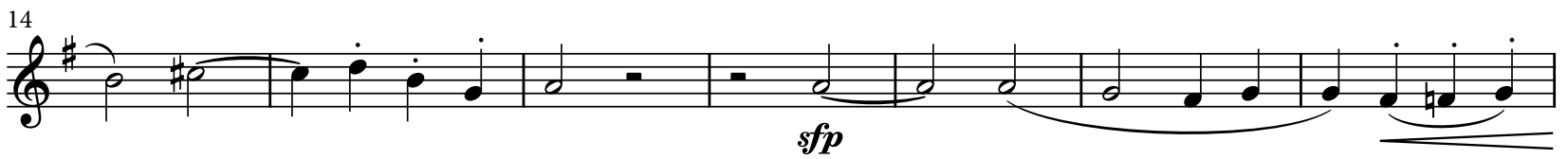
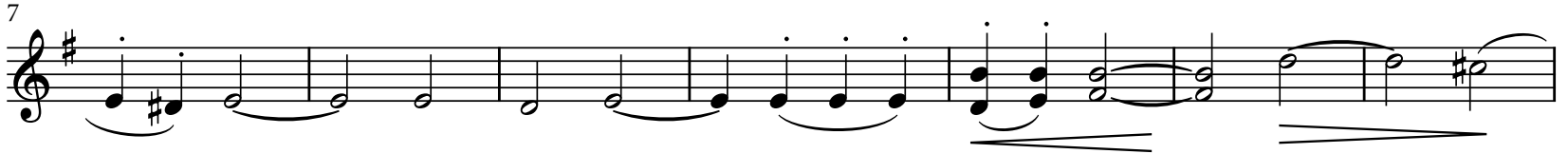
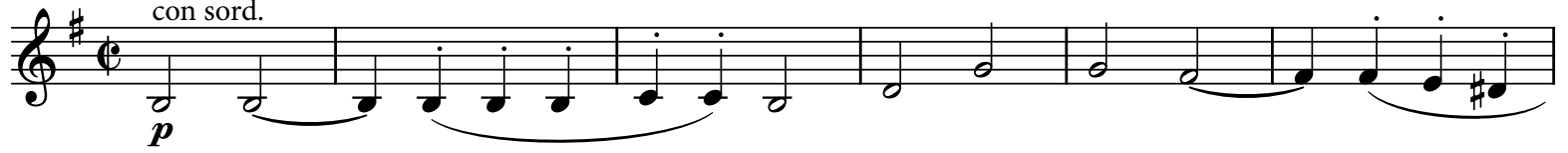
The musical score for 'The Rose Tree' is written in 3/2 time. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody starts with a quarter note G4, followed by a quarter note F4, and a quarter note E4, all beamed together. This is followed by a half note D4. The melody then continues with a half note C4, a half note B3, and a half note A3. The piece concludes with a half note G3. The dynamics are marked *p* (piano) and *pp* (pianissimo).

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Entr'acte No. 3

Largo (♩ = 50)

con sord.



56

Musical staff 56-62. Treble clef, key signature of one flat (B-flat). The staff contains a series of eighth and sixteenth notes, mostly beamed together. A crescendo hairpin (*cresc.*) is placed below the staff, starting around measure 60 and ending at measure 62.

63

Più animato

Musical staff 63-69. Treble clef, key signature of one flat. Measure 63 starts with a forte (*f*) dynamic. The staff features a mix of eighth and sixteenth notes. A hairpin indicates a decrescendo from *f* to piano (*p*) by measure 66. A first ending bracket labeled '1' spans measures 67-69, which contain three measures of dotted half notes with a key signature change to one sharp (F#).

72

Musical staff 72-81. Treble clef, key signature of one sharp (F#). The staff consists of dotted half notes. A crescendo hairpin (*cresc.*) is located below measures 72-74.

82

sempre più agitato

Musical staff 82-93. Treble clef, key signature of one sharp. The staff is filled with dotted half notes. Dynamics include *cresc.* at the start, *f* (forte) at measure 86, *cresc.* at measure 90, and *ff* (fortissimo) at measure 93.

94

rall.....

Tempo I ♩ = ♩.

Musical staff 94-103. Treble clef, key signature of one sharp. Measure 94 starts with a sforzando (*sf*) dynamic. A first ending bracket labeled '1' spans measures 95-96. A tempo change to 'Tempo I' is indicated with a quarter note equal to a half note (♩ = ♩.). Measures 97-98 contain triplet markings ('3') over eighth notes. A decrescendo hairpin leads to a pianissimo (*pp*) dynamic at measure 99.

100

Musical staff 100-103. Treble clef, key signature of one sharp. The staff contains eighth notes, some beamed in groups of six. A pianissimo (*pp*) dynamic is marked at measure 101.

104

Musical staff 104-105. Treble clef, key signature of one sharp. The staff contains eighth notes, many beamed in groups of six. A decrescendo hairpin spans measures 104-105.

106

Musical staff 106-107. Treble clef, key signature of one sharp. The staff contains eighth notes, many beamed in groups of six. A decrescendo hairpin spans measures 106-107.

108

cresc. *f*

[illegible]

118

pp

Entr'acte No. 4

Allegro moderato (♩ = 120)

1-2

p

f

3

7-9

p

f

14

1

p

21

p

26

Presto agitato

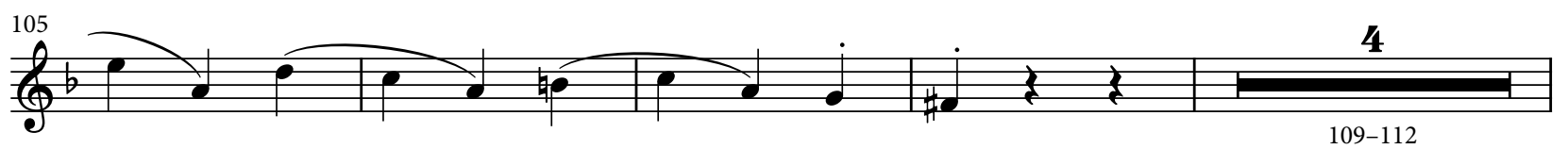
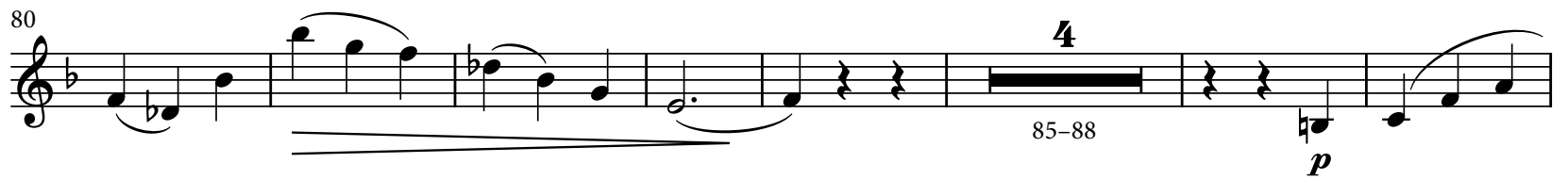
f

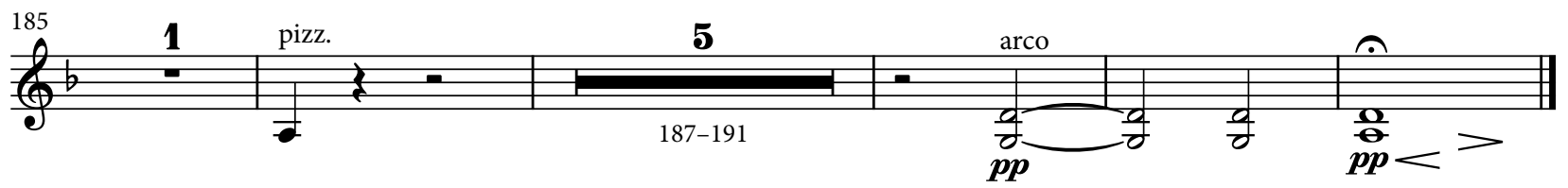
f sempre

33

41

48





Act V Scene II - The Lute Song

Andante
pizz.

1

8

rall. a tempo

16

1

24

32

rall. a tempo

40

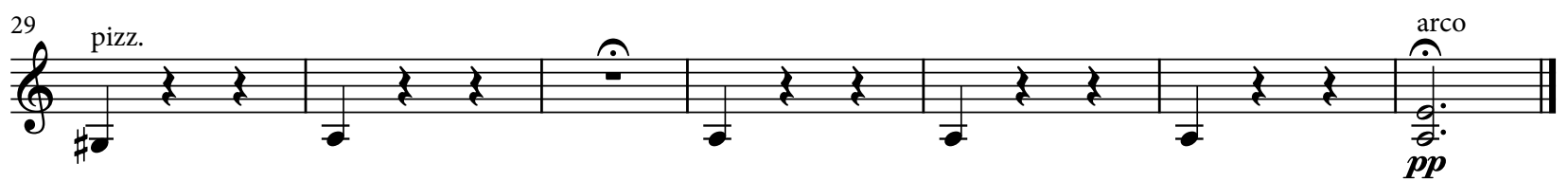
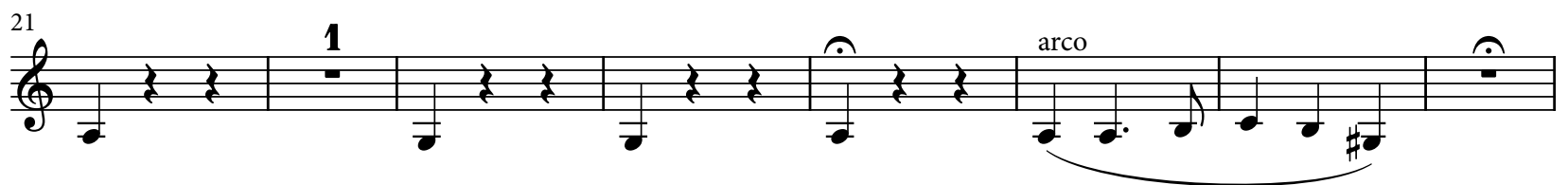
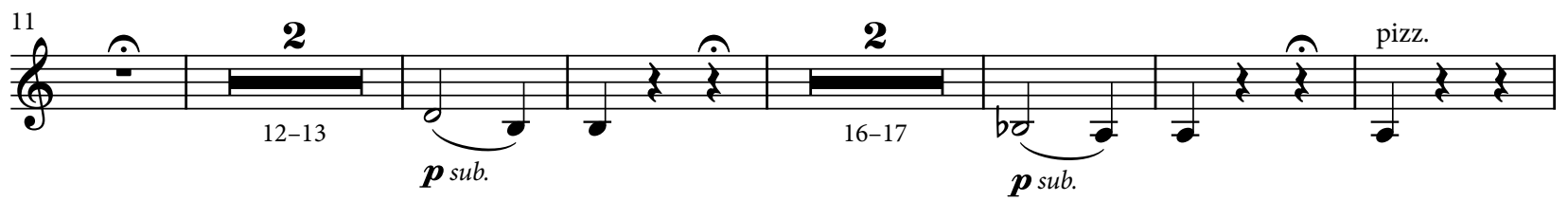
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47

1

1

Act V Scene II - Conclusion





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