

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

VOLONCELLO

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)

14 1-14 2 16-17 *p*

20 *p* *f*

27 *dim.* pizz.

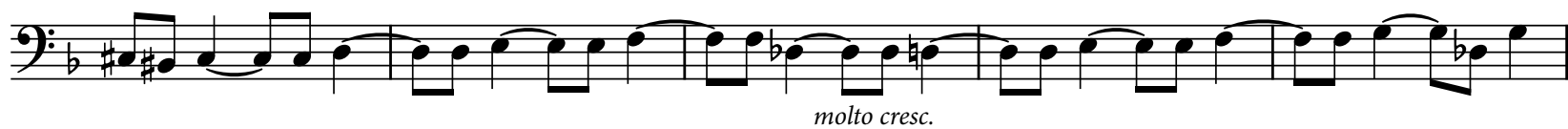
33 *arco*

41

47

54

58



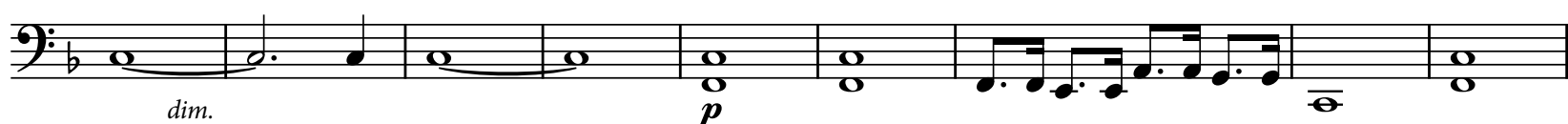
63



68



76



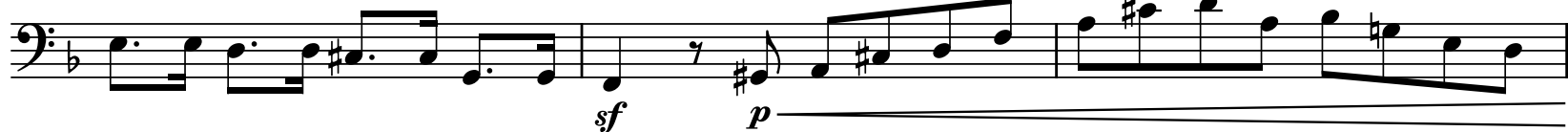
85



91



97



100



V.S.

105 V.S.

ff

110

p

115

sf

120

1 (-7) 2 3 4 5 6 7

cresc. *mf*

127

f *ff*

132

sf *sf*

137

sf

143

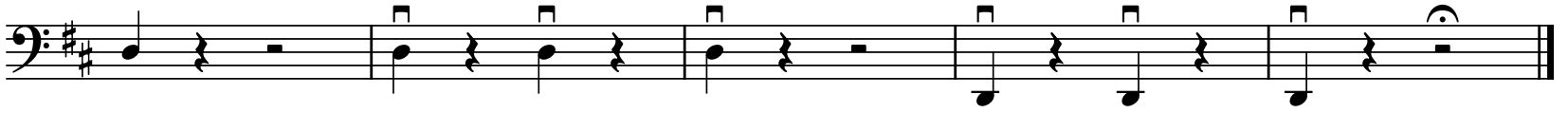
1

sf

150



155



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Entr'acte No. 1

Allegro Moderato (♩ = 132)

1-3

p

9

16

sfp

23

cresc.

f

29-32

4

Detailed description: This is a musical score for a cello, titled 'Entr'acte No. 1'. The tempo is 'Allegro Moderato' with a quarter note equal to 132 beats per minute. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into four systems. The first system (measures 1-3) begins with a triplet of eighth notes, followed by a half note, and then a series of eighth and quarter notes, with a piano (*p*) dynamic marking. The second system (measures 4-8) continues with eighth and quarter notes, featuring a crescendo hairpin. The third system (measures 9-15) includes a mezzo-forte (*sfp*) dynamic marking and continues with eighth and quarter notes. The fourth system (measures 16-32) starts with a crescendo (*cresc.*) and ends with a forte (*f*) dynamic marking and a 4-measure rest. The score concludes with a double bar line and the number 4.

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33 pizz. *cresc.*

39 arco *f* *dim.* **A**

47 *sf* *p*

52 *p*

56 *cresc.* *3* *3* *cresc.*

60 *ff* **1** V.S.

66 **B**

71


sf *cresc.* *sf* *sf* *ff*

76

Measure 76 in bass clef. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The key signature has one flat (B-flat). The measure concludes with a whole note G2, marked with a fermata.

[illegible]

88 *Maestoso*

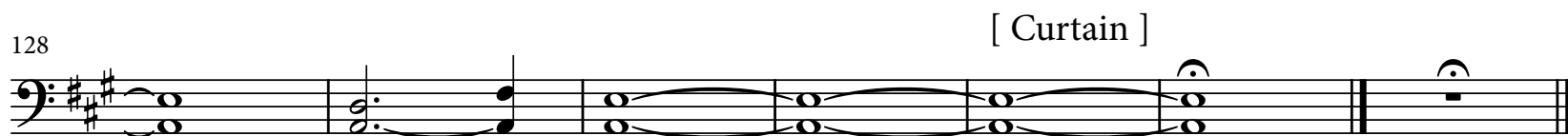
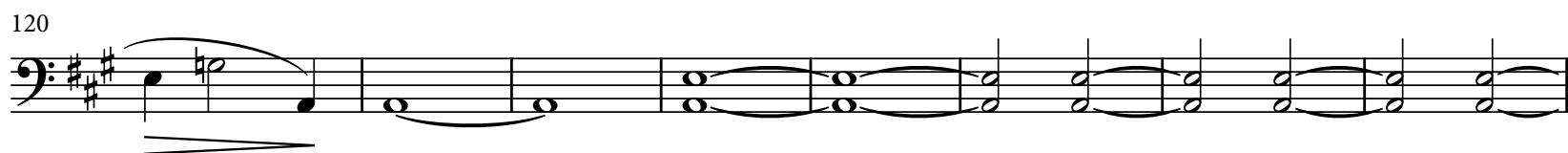
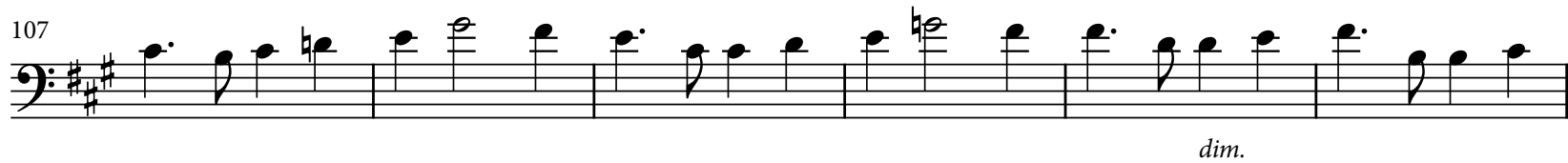
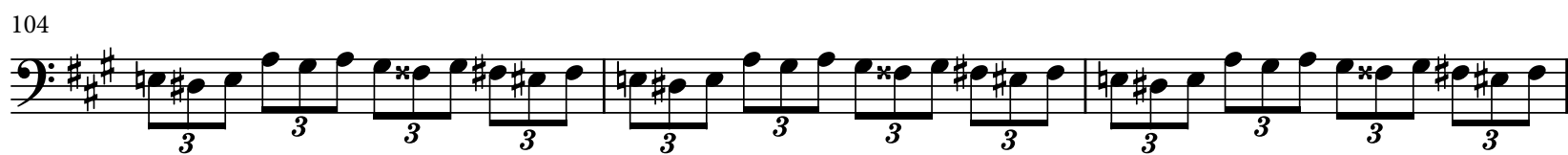


92

95

C

98



Act II Scene I [a]

L'istesso tempo

pp *ppp*

Act II Scene I [b]

L'istesso tempo

5

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Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

p

tr

tr

tr

6

pp

8

pizz.

12-19

pp

A

26

arco

2

29-30

p

arco

33

39

pp

1

V.S.

45

tr
p
un poco cresc.

51

tr
cresc.

56

B
f
tr

61

p
staccato

66

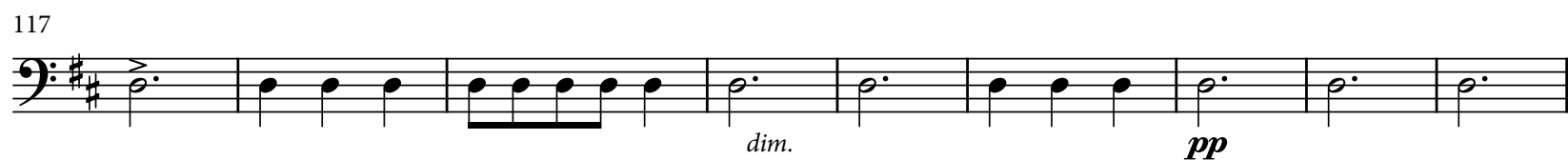
72

77

84

cresc. poco a poco

C



136

143 accelerando..... Tempo I

cresc. *f*

148

1 2 solo

151-152

154

158

162

Act III Scene V - The Milkmaid's Song

Andante **2**

1-2

sf

pizz.

sf

arco

p

8

p

sf

14

pizz.

arco

20

p

sf

a tempo **1**

pp

27

sf

p

32

pizz.

sf

pp

Act III Scene V

♩ = ♩

p

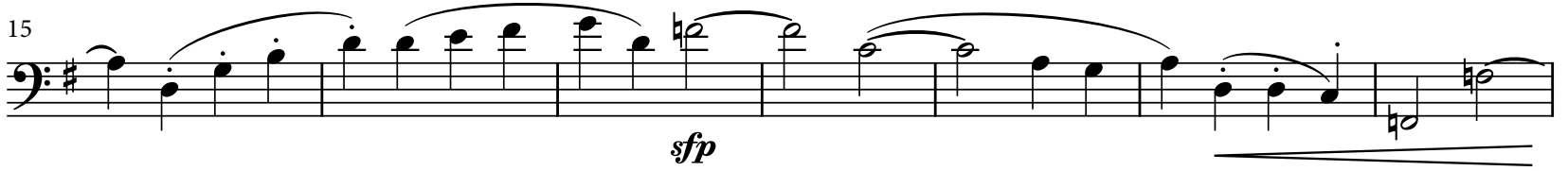
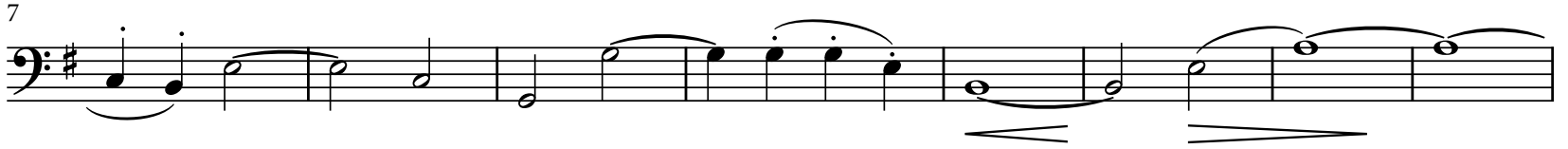
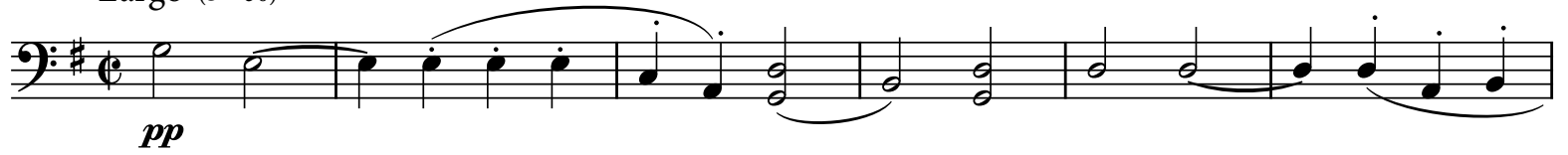
tr

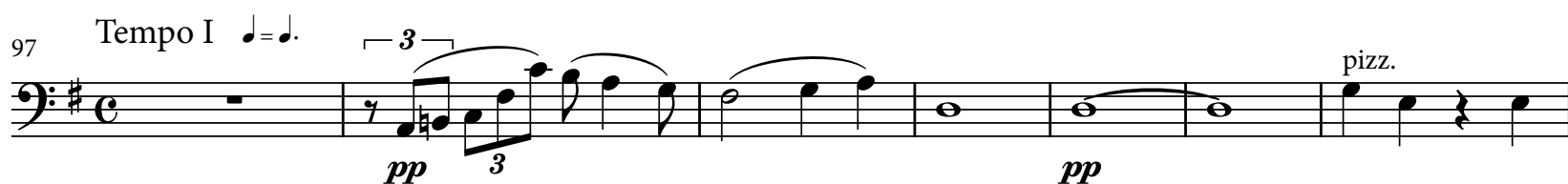
Detailed description: This block contains the first five measures of a musical score for a cello. The key signature has one flat (B-flat) and the time signature is 3/2. Measure 1 starts with a piano (*p*) dynamic and features a dotted half note on the second line (F3). Measure 2 contains a dotted half note on the second space (C3). Measure 3 begins a melodic line with a half note on the second space (C3), followed by quarter notes on the second line (F3), first space (C3), and first line (F2), then a half note on the first line (F2). Measure 4 continues the melodic line with a quarter note on the first line (F2), a half note on the first space (C3), and a quarter note on the second line (F3). Measure 5 features a trill (*tr*) on the second line (F3) followed by a dotted half note on the second space (C3). A slur connects the end of measure 4 to the beginning of measure 5.

6

Detailed description: This block contains measures 6 and 7 of the musical score. Measure 6 starts with a half note on the second line (F3), followed by quarter notes on the first space (C3) and first line (F2), and ends with a dotted half note on the first line (F2). Measure 7 consists of a dotted half note on the second space (C3) with a fermata over it. The piece concludes with a double bar line.

Entr'acte No. 3

Largo ($\text{♩} = 50$)



110

pizz.

1

arco

v v

117

3

3

3

pp

v v

Entr'acte No. 4

Allegro moderato (♩ = 120)

1-2

p

6

f

7-9

p

13

f

1

1

3

18-20

21

p

22-24

pizz.

arco

f

28

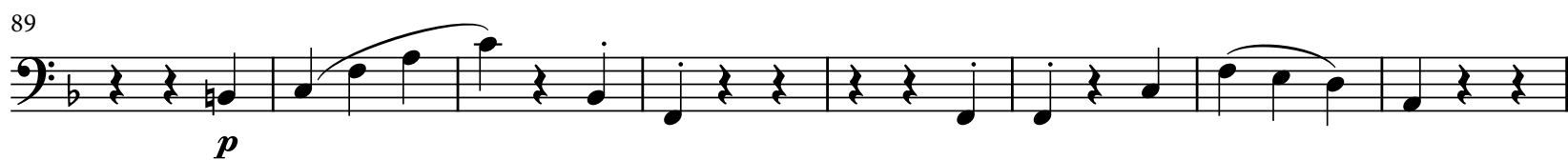
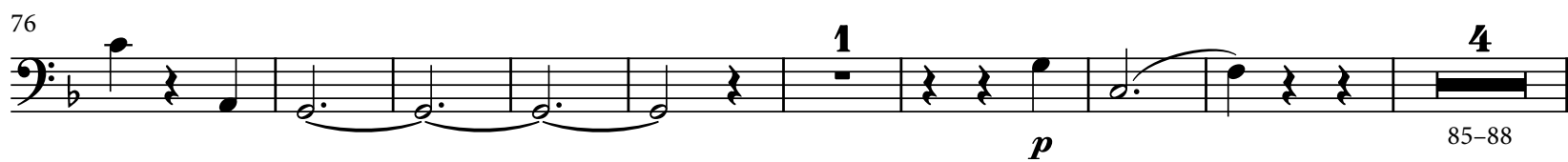
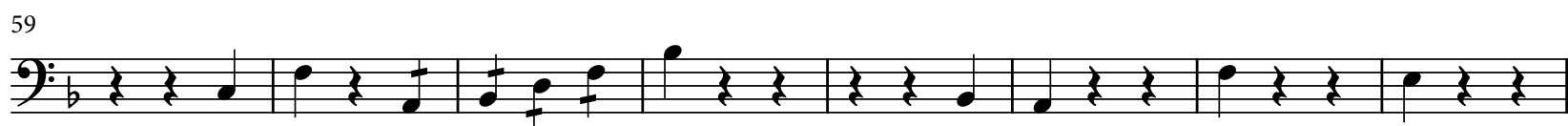
Presto agitato

f sempre

32

38

44



116 arco

Staff 116-123: Bass clef, key of B-flat. Measures 116-123. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 123 ends with a double bar line.

124

Staff 124-131: Bass clef, key of B-flat. Measures 124-131. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 131 ends with a double bar line.

132

Staff 132-138: Bass clef, key of B-flat. Measures 132-138. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 138 ends with a double bar line.

139

Staff 139-146: Bass clef, key of B-flat. Measures 139-146. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 146 ends with a double bar line.

147

Staff 147-154: Bass clef, key of B-flat. Measures 147-154. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 154 ends with a double bar line.

155

Staff 155-161: Bass clef, key of B-flat. Measures 155-161. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 161 ends with a double bar line.

164

Staff 164-171: Bass clef, key of B-flat. Measures 164-171. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 171 ends with a double bar line.

172 Tempo I

Staff 172-179: Bass clef, key of B-flat. Measures 172-179. Melodic line with eighth and sixteenth notes, slurs, and ties. Measure 179 ends with a double bar line.

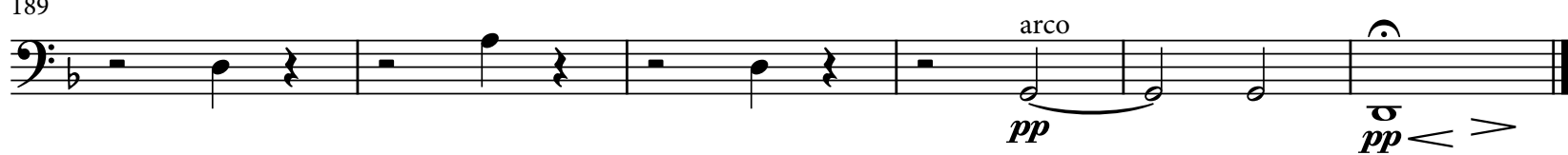
177



182



189



Act V Scene II - The Lute Song

Andante
pizz.

1

8 rall. a tempo

16 1

24

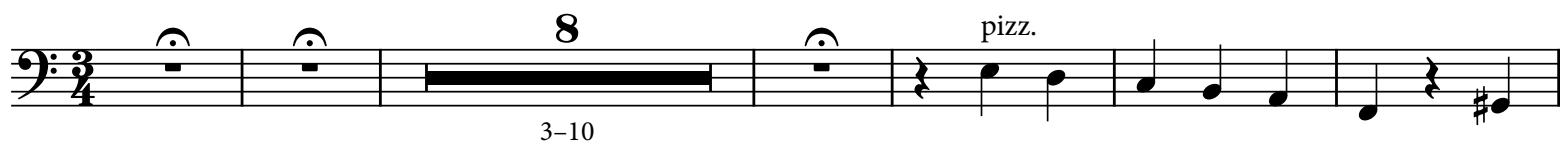
32 rall. a tempo

40 1

47

1 1

Act V Scene II - Conclusion





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