

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

BASS TROMBONE

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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Bass Trombone

Music to "Queen Mary"

Alfred, Lord Tennyson

C. Villiers Stanford

Prelude

Allegro moderato (♩ = 144)

1-9 **9** *p* 12-15 **4** *f*

18 **3** 19-21 *p* *f*

28 *dim.* *p* **2** 32-33 *pp* **25** 35-59

60 Timp. *f*

67 **1**

76 *dim.* **15** 79-93 Hn 1

97 *p* *sfp* **1**

104

f

110

4
112-115
sf sf sf

119

1 6
120-125
f ff

130

136

142

sf 1

149

155

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Entr'acte No. 1

Allegro Moderato (♩ = 132)

3 23 15 7 **A**

1-3 5-27 29-43 44-50

11 2 **B**

Tpt 1

51-61 64-65 *p*

68

cresc.

74

2

77-78

83

Maestoso

f

90

>

97 **C**

97 **C**

104

109

Musical staff for measures 109-114. The staff is in bass clef with a key signature of two sharps (F# and C#). Measures 109-114 contain a melodic line with slurs over groups of notes. Dynamics include *dim.* and *p*. A first ending bracket labeled **1** spans measures 113 and 114.

115

Musical staff for measures 115-118. Measure 115 begins with a *pp* dynamic. Measure 116 contains a thick black bar representing an omission, with the number **16** above it. Measure 117 contains a first ending bracket labeled **1**. Measure 118 ends with a repeat sign. A dynamic *pp* is also present below measure 115.

[Curtain]

116-131

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

Act II Scene I [a]

Tacet

Act II Scene I [b]

L'istesso tempo

ff

6

A

Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

27 18

1-27 28-45

Hn 1

50

B

5 3 8

52-56 58-60 62-69

Tpt 1 *f*

8 9

70-77 78-86

Hn 1

91

C

10

94-103

Timp.

107

Maestoso

f sf sf

113

3

120-122 *pp*

124

8

126-133

Hn 1 *p*

140 accelerando..... Tempo I ♩ = ♩

4

143-146

f

14

151-164

Act III Scene V - The Milkmaid's Song

Tacet

Act III Scene V

Musical notation for Bass Trombone in Act III Scene V. The notation is in bass clef with a 3/2 time signature. It features a whole rest in the first measure, a fermata over a whole note in the second measure, and a dynamic marking of *pp*. Above the first measure is a tempo marking $\text{♩} = \text{♩}$. Above the second measure is a fingering marking **6**. Below the first measure is a fingering marking 1-6. Below the second measure is a fingering marking 6.

Entr'acte No. 3

Largo (♩ = 50)

23 **9** **30**

Bsn

1-23 26-34 35-64

65 Hn 1

Più animato

8

71-78 *p*

81

sempre più agitato

1 **5**

86-90 *ff*

94

rall..... Tempo I ♩ = ♩

5

99-103 *pp*

3 **1**

106-108 *sfp* *p*

114

6

116-121

Entr'acte No. 4

Allegro moderato (♩ = 120)

9 13

1-9 12-24

p Timp.

27

Presto agitato

2 3

29-30 33-35

f

37

2

45-46

47

5 2

50-54 57-58

60

75

61-135

Vln I

143

4

148-151

mp

157

1

sf *sf*

167

1 15

sf *sf* *sf* *sf* *sf*

♩ = ♩. Tempo I

173-187

188

Musical score for Bass Trombone, measures 188-191. The score is written in bass clef with a key signature of one flat (B-flat). Measure 188 begins with a triplet of eighth notes on the lower staff, marked "Timp.". Measures 189 and 190 contain eighth notes, with the final two notes of each measure forming triplets. Measure 191 features a half note with a fermata, marked with a dynamic of *pp* and a hairpin crescendo symbol.

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

8 8

3-10 12-14

3 5

16-18 20-24

arco
Vln I

28

pizz.

pp



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