

# QUEEN MARY



PLAY BY

**Alfred Lord Tennyson**

(1875)

MUSIC COMPOSED BY

**C. Villiers Stanford**

(1876)

CLARINET 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.

**Matthew W. Mehaffey**  
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### Source Information

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### Reference Material and Software

*Notation Software:* Dorico Pro Version 6.0.22.6052    *Audio Software:* NotePerformer 4    *Graphic Software:* Affinity Photo 2  
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# INDEX

PRELUDE	1
ENTR'ACTE #1	4
ACT II SCENE 1 (a)	Tacet
ACT II SCENE 1 (b)	8
ENTR'ACTE #2	9
THE MILKMAID'S SONG	12
ACT III SCENE 5	13
ENTR'ACTE #3	14
ENTR'ACTE #4	17
THE LUTE SONG	Tacet
ACT V SCENE 2 (CONCLUSION)	21

# Music to "Queen Mary"

Alfred, Lord Tennyson

C. Villiers Stanford

Allegro moderato (♩ = 144)

## Prelude

Cl. in Bb

1-8

14-17

18

20-21

27

33

37-43

46

53

62

*p*

*f*

*dim.*

*mf*

*ff*

*molto cresc.*

V.S.



121

125

129

134

140

147

153

Allegro Moderato (♩ = 132)

Entr'acte No. 1

Cl. in A

1-3 3

5-11 7

*p*

15

21-23 3

24

*sfp* *cresc.* *f* 29-32 4 *p*

34

*cresc.* *f*

42

A

*dim.* *p*

49

52-56 5 *sf* *mf* 3

58

*cresc.* *ff*

63

B

1 *p*

Detailed description: This is a musical score for Clarinet in A, titled 'Entr'acte No. 1'. The tempo is 'Allegro Moderato' with a quarter note equal to 132 beats per minute. The score is written in treble clef with a common time signature. It consists of eight staves of music, numbered 1 through 63. The first staff (measures 1-11) features a triplet of eighth notes (measures 1-3) and a septuplet of eighth notes (measures 5-11), both marked with a piano (*p*) dynamic. The second staff (measures 15-23) includes a triplet of eighth notes (measures 21-23). The third staff (measures 24-32) shows a dynamic progression from *sfp* to *cresc.* to *f*, with a four-measure rest (measures 29-32) and a piano (*p*) dynamic. The fourth staff (measures 34-41) continues the *cresc.* to *f* dynamic. The fifth staff (measures 42-48) starts with a *dim.* dynamic, followed by a piano (*p*) dynamic, and includes a section labeled 'A' (measures 42-48). The sixth staff (measures 49-56) features a *sf* dynamic, a five-measure rest (measures 52-56), and a *mf* dynamic. The seventh staff (measures 58-62) shows a *cresc.* dynamic leading to a *ff* dynamic. The eighth staff (measures 63-63) begins with a piano (*p*) dynamic and includes a section labeled 'B' (measures 63-63).

68

Musical staff 68: Treble clef, key signature of two flats. Measures 68-72. Dynamics: *sf*.

73

Musical staff 73: Treble clef, key signature of two flats. Measures 73-77. Dynamics: *sf*, *f*.

78

Musical staff 78: Treble clef, key signature of two flats. Measures 78-82. Dynamics: *ff*.

83

Musical staff 83: Treble clef, key signature of two flats. Measures 83-87. Dynamics: *sf*.

88

Maestoso

Musical staff 88: Treble clef, key signature of two flats. Measures 88-93. Dynamics: *ff*.

94

C

Musical staff 94: Treble clef, key signature of two flats. Measures 94-100. Dynamics: *sf*.

101

Musical staff 101: Treble clef, key signature of two flats. Measures 101-107. Dynamics: *sf*.

108

Musical staff 108: Treble clef, key signature of two flats. Measures 108-112. Dynamics: *dim.*, *p*. V.S. 1.



Act II Scene I [a]

Tacet



Allegretto Maestoso (♩ = 84)

Entr'acte No. 2

Cl. in Bb

1

*p*

7

5

8-12

*p*

18

*p*

26

A

2

28-29

4

32-35

*pp*

37

cresc.

1

*cresc.*

*pp*

46

p

*p*

52

B

3

57-59

*p*

60

8

62-69

*p*

Musical staff 60-69: Treble clef, key signature of one sharp (F#). Measure 60: quarter note G4, quarter rest. Measure 61: eighth notes G4, A4, B4, G4, F#4. Measure 62: eighth notes G4, A4, B4, G4, F#4. Measure 63: eighth notes G4, A4, B4, G4, F#4. Measure 64: eighth notes G4, A4, B4, G4, F#4. Measure 65: eighth notes G4, A4, B4, G4, F#4. Measure 66: eighth notes G4, A4, B4, G4, F#4. Measure 67: eighth notes G4, A4, B4, G4, F#4. Measure 68: eighth notes G4, A4, B4, G4, F#4. Measure 69: eighth notes G4, A4, B4, G4, F#4. A fermata covers measures 62-69. A dynamic marking *p* is placed below measure 67.

73

*tr*

Musical staff 73-77: Treble clef, key signature of one sharp (F#). Measure 73: eighth notes G4, A4, B4, G4, F#4. Measure 74: eighth notes G4, A4, B4, G4, F#4. Measure 75: eighth notes G4, A4, B4, G4, F#4. Measure 76: eighth notes G4, A4, B4, G4, F#4. Measure 77: eighth notes G4, A4, B4, G4, F#4. Trills (*tr*) are marked above measures 75 and 76.

78

*pp*

Musical staff 78-82: Treble clef, key signature of one sharp (F#). Measure 78: eighth notes G4, A4, B4, G4, F#4. Measure 79: eighth notes G4, A4, B4, G4, F#4. Measure 80: eighth notes G4, A4, B4, G4, F#4. Measure 81: eighth notes G4, A4, B4, G4, F#4. Measure 82: eighth notes G4, A4, B4, G4, F#4. A dynamic marking *pp* is placed below measure 78. A hairpin crescendo is shown at the end of the staff.

83

*pp*

Musical staff 83-88: Treble clef, key signature of one sharp (F#). Measure 83: eighth notes G4, A4, B4, G4, F#4. Measure 84: eighth notes G4, A4, B4, G4, F#4. Measure 85: eighth notes G4, A4, B4, G4, F#4. Measure 86: eighth notes G4, A4, B4, G4, F#4. Measure 87: eighth notes G4, A4, B4, G4, F#4. Measure 88: eighth notes G4, A4, B4, G4, F#4. A dynamic marking *pp* is placed below measure 86. A hairpin crescendo is shown at the end of the staff.

89

*cresc.*

**C**

*p*

Musical staff 89-94: Treble clef, key signature of one sharp (F#). Measure 89: eighth notes G4, A4, B4, G4, F#4. Measure 90: eighth notes G4, A4, B4, G4, F#4. Measure 91: eighth notes G4, A4, B4, G4, F#4. Measure 92: eighth notes G4, A4, B4, G4, F#4. Measure 93: eighth notes G4, A4, B4, G4, F#4. Measure 94: eighth notes G4, A4, B4, G4, F#4. A dynamic marking *cresc.* is placed below measure 89. A hairpin crescendo is shown at the end of the staff. A box containing the letter 'C' is placed above measure 93. A dynamic marking *p* is placed below measure 94.

95

5

96-100

*p*

Musical staff 95-105: Treble clef, key signature of one sharp (F#). Measure 95: eighth notes G4, A4, B4, G4, F#4. Measure 96: eighth notes G4, A4, B4, G4, F#4. Measure 97: eighth notes G4, A4, B4, G4, F#4. Measure 98: eighth notes G4, A4, B4, G4, F#4. Measure 99: eighth notes G4, A4, B4, G4, F#4. Measure 100: eighth notes G4, A4, B4, G4, F#4. Measure 101: eighth notes G4, A4, B4, G4, F#4. Measure 102: eighth notes G4, A4, B4, G4, F#4. Measure 103: eighth notes G4, A4, B4, G4, F#4. Measure 104: eighth notes G4, A4, B4, G4, F#4. Measure 105: eighth notes G4, A4, B4, G4, F#4. A fermata covers measures 96-100. A dynamic marking *p* is placed below measure 100. A hairpin crescendo is shown at the end of the staff.

106

Maestoso

*ff*

Musical staff 106-110: Treble clef, key signature of one sharp (F#). Measure 106: eighth notes G4, A4, B4, G4, F#4. Measure 107: eighth notes G4, A4, B4, G4, F#4. Measure 108: eighth notes G4, A4, B4, G4, F#4. Measure 109: eighth notes G4, A4, B4, G4, F#4. Measure 110: eighth notes G4, A4, B4, G4, F#4. A dynamic marking *ff* is placed below measure 108. The tempo marking 'Maestoso' is placed above measure 106. A hairpin crescendo is shown at the end of the staff.

111

Musical staff 111-115: Treble clef, key signature of three sharps (F#, C#, G#). Measure 111: eighth notes G4, A4, B4, G4, F#4. Measure 112: eighth notes G4, A4, B4, G4, F#4. Measure 113: eighth notes G4, A4, B4, G4, F#4. Measure 114: eighth notes G4, A4, B4, G4, F#4. Measure 115: eighth notes G4, A4, B4, G4, F#4.

116 *tr* *tr* **3**  
120-122

123 **4** **1**  
*dim.* 126-129

134

141 *accelerando*..... **Tempo I**  
*cresc.* *ff*

149 *p*

**2** *p*  
155-156

159 **3**  
160-162 *pp*

### Act III Scene V - The Milkmaid's Song

Andante

Cl. in Bb

15

24

6

4

2

2

1

3

5

*p*

*pp*

*pp*

*sf*

4-9

11-14

18-19

21-22

25-27

31-35

Act III Scene V

Cl. in Bb

1

2

5-6

*pp*

*pp*

*pp*

### Entr'acte No. 3

Largo (♩ = 50)

Cl. in C

16  
1-16

Vln I

24  
pp  
9  
26-34  
5  
35-39

42  
ma marcato  
2  
43-44  
p  
1

52  
10  
56-65  
mf

69  
Piu animato  
5  
70-74  
p

81  
sempre più agitato  
1  
cresc.  
cresc.

91  
ff  
rall.....

97  
Tempo I ♩ = ♩.  
pp  
2  
101-102

104

Musical staff 104: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations. A dynamic marking *f* is present at the end of the staff.

110

Musical staff 110: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a dynamic marking *p* and a first fingering **1** above a note. There are also some slurs and accents.

116

Musical staff 116: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a dynamic marking *pp* and a first fingering **1** above a note. There are also some slurs and accents.

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Allegro moderato (♩ = 120)

Entr'acte No. 4

Cl. in Bb

8 1-8 14-18 5

19 29-30 pp

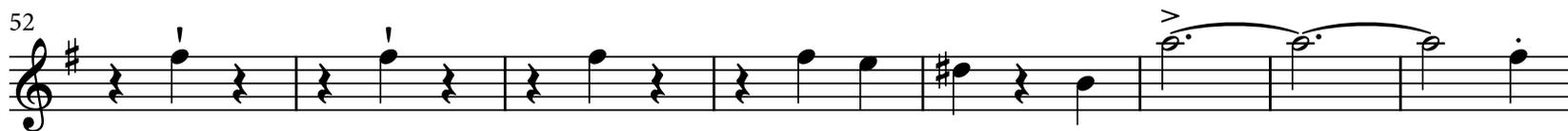
24 29-30 f 2

31 33-35 3

38 ff

44 45-46 50-51 2

52



60



69



79



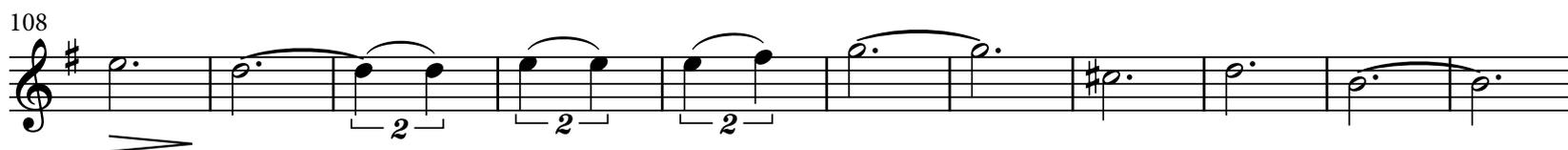
90



99



108



119





Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

Cl. in A

*pp* 7-10 12-14

15

16-18 20-24 arco Vln I

28

pizz. *pp*



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