

# QUEEN MARY



PLAY BY

**Alfred Lord Tennyson**

(1875)

MUSIC COMPOSED BY

**C. Villiers Stanford**

(1876)

HORN 2

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*  
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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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# Music to "Queen Mary"

Alfred, Lord Tennyson

C. Villiers Stanford

Allegro moderato (♩ = 144)

## Prelude

Hn in D

The musical score is written in treble clef with a common time signature (C). It consists of seven staves of music. The first staff (measures 1-10) begins with a piano (*p*) dynamic and features a first ending bracketed over measures 4-7. The second staff (measures 11-20) includes accents (>) and a first ending bracketed over measures 16-18, ending with a forte (*f*) dynamic. The third staff (measures 21-27) starts with a first ending bracketed over measure 21 and concludes with a forte (*f*) dynamic. The fourth staff (measures 28-32) begins with a *dim.* dynamic and a first ending bracketed over measures 33-41. The fifth staff (measures 42-48) starts with a piano (*p*) dynamic and includes sforzando (*sf*) markings. The sixth staff (measures 49-55) begins with a first ending bracketed over measure 49 and ends with a mezzo-forte (*mf*) dynamic. The seventh staff (measures 56-62) starts with a piano (*p*) dynamic and concludes with a *molto cresc.* dynamic.



120

Musical staff 120-128. The staff begins with a treble clef and a key signature of one flat. It contains a series of half notes: G2, F2, E2, D2, C2, B1, A1, G1. The first two notes are marked *p*. The last note is marked *cresc.*. At measure 128, there is a dynamic shift to *f* and a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The final note is marked *ff*.

129

Musical staff 129-133. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The notes are grouped in pairs with rests. The key signature changes to two flats at measure 132.

134

Musical staff 134-139. The staff begins with a treble clef and a key signature of two flats. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The notes are grouped in pairs with rests. The key signature changes to one flat at measure 137.

140

Musical staff 140-146. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The notes are grouped in pairs with rests. The key signature changes to two flats at measure 144. The staff ends with a fermata and a first ending bracket labeled **1**. The dynamic marking *sf* is present.

147

Musical staff 147-152. The staff begins with a treble clef and a key signature of two flats. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The notes are grouped in pairs with rests.

153

Musical staff 153-158. The staff begins with a treble clef and a key signature of two flats. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The notes are grouped in pairs with rests. The staff ends with a fermata.

Allegro Moderato (♩ = 132)

Entr'acte No. 1

Hn in A

Musical staff 1: Horn in A, measures 1-11. Features triplets and a 7-measure rest. Dynamics: *p*, *cresc.*, *f*, *p*.

Musical staff 2: Horn in A, measures 13-20. Features a series of eighth notes. Dynamics: *f*.

Musical staff 3: Horn in A, measures 21-36. Includes a Bsn part. Dynamics: *f*, *dim.*

Musical staff 4: Horn in A, measures 42-46. Includes a boxed 'A'. Dynamics: *f*.

Musical staff 5: Horn in A, measures 51-57. Features triplets. Dynamics: *sf*, *p*, *cresc.*

Musical staff 6: Horn in A, measures 58-62. Features accents. Dynamics: *ff*.

Musical staff 7: Horn in A, measures 63-68. Includes a boxed 'B'. Dynamics: *sf*, *p*.

Musical staff 8: Horn in A, measures 69-72. Features triplets. Dynamics: *ff*. Ends with *V.S.*

74

*ff*

80

*ff*

86

Maestoso

*ff*

92

C

98

105

111

*dim.*

*p*

2

117-118

119

4

*p*

121-124

128

[ Curtain ]

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

*pp*

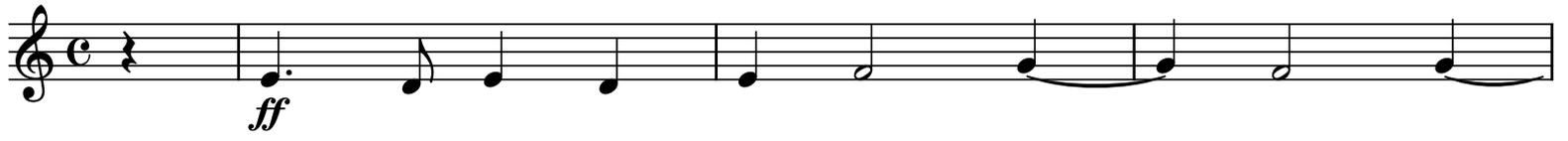
## Act II Scene I [a]

Tacet
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L'istesso tempo

Act II Scene I [b]

Hn in A



Allegretto Maestoso (♩ = 84)

Entr'acte No. 2

Hn in F

5 9

1-5 8-16

*mp* *pp*

19 A 9

28-36

37 4

42-45

*cresc.* *p*

48

54 B 3 8 8

57-59 62-69 70-77

78-81 Bsn 4

*p*

88 C 7

94-100

101 3

102-104

*f* *ff* Maestoso

110

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

Andante

Hn in F

22

1

a tempo

3

Milkmaid

1-22

25-27

Ring - doves coo a - gain, all things woo a - gain,

30

2

31-32

*sf*

*pp*

*pp*

Act III Scene V

Hn in F

3

1-3

6.

2

5-6

6.

*pp*

Largo (♩ = 50)

Entr'acte No. 3

Hn in Bb

Vln I

1-34 35-39

44 ma marcato p 1

54 Più animato 4 6 mf

70-77 8 sempre più agitato mf

86 ff

95 rall..... Tempo I pp 3 101-103 pp

106-107 2 f p

114 2 1 pp

Allegro moderato (♩ = 120)

Entr'acte No. 4

Hn in D

Musical staff 1: Horn in D, measures 1-7. Dynamics: *p*, *pp*. Rehearsal mark 4 at measures 4-7.

Musical staff 2: Horn in D, measures 11-14. Dynamics: *p*. Rehearsal mark 2 at measures 13-14.

Musical staff 3: Horn in D, measures 20-30. Tempo: *Presto agitato*. Dynamics: *p*, *sf*. Rehearsal marks 1, 3, 2.

Musical staff 4: Horn in D, measures 31-35. Dynamics: *f*. Rehearsal mark 3 at measures 33-35.

Musical staff 5: Horn in D, measures 41-51. Dynamics: *f*. Rehearsal marks 2, 2.



135 4 1(-4) 2 3 4

*p*

147 1(-8) 2 3 4

*p*

160 5 6 7 8 1 1

*sf*

170  $\text{♩} = \text{♩}$  Tempo I

*sf* *sf* *ff*

176 8 178-185 *pp*

*pp*

188 2 192-193 *pp* < >

*p* *p* *pp*

## Act V Scene II - The Lute Song

Tacet
-------

### Act V Scene II - Conclusion

Hn in E

8  
3-10  
*p*  
*p*

Detailed description: This staff contains measures 1 through 15. It begins with a treble clef and a 3/4 time signature. The first measure has a half note with a fermata, followed by a quarter note with a fermata. A thick black bar indicates a rest for 8 measures, labeled '3-10'. The music resumes in measure 11 with a half note and a fermata, followed by a quarter note with a fermata. A dynamic marking of *p* is placed below the first measure and the first note of the second system.

16

5  
20-24

Detailed description: This staff contains measures 16 through 25. It starts with a treble clef and a 3/4 time signature. The first measure has a half note with a fermata, followed by a quarter note with a fermata. A thick black bar indicates a rest for 5 measures, labeled '20-24'. The music resumes in measure 21 with a half note and a fermata, followed by a quarter note with a fermata. A dynamic marking of *p* is placed below the first measure and the first note of the second system.

26

2  
3  
29-30  
32-34  
*pp*

Detailed description: This staff contains measures 26 through 34. It starts with a treble clef and a 3/4 time signature. The first measure has a half note with a fermata, followed by a quarter note with a fermata. A thick black bar indicates a rest for 2 measures, labeled '29-30'. The music resumes in measure 29 with a half note and a fermata, followed by a quarter note with a fermata. Another thick black bar indicates a rest for 3 measures, labeled '32-34'. The music resumes in measure 33 with a half note and a fermata, followed by a quarter note with a fermata. A dynamic marking of *pp* is placed below the first measure and the first note of the second system.



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