

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

OBOE

COVER IMAGE

Mary Tudor, Queen of England

by

Antonis Mor and Workshop

1554

Isabella Stewart Gardner Museum

Boston, MA



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ENGLISH HERITAGE

MUSIC SERIES

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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Oboe

Music to "Queen Mary"

Alfred, Lord Tennyson

C. Villiers Stanford

Prelude

Allegro moderato (♩ = 144)

1-8 **8** *p* **4** 14-17

18 **2** *p* 20-21 *f*

27 *dim.*

33 **1** **5** *p* 37-41

44 *sf* **1**

50 *mf*

56 *molto cresc.*

62

ff

1

Detailed description: This musical staff covers measures 62 through 67. It begins with a treble clef and a key signature of one flat. The melody starts with a dotted quarter note, followed by eighth notes, and includes several rests. A dynamic marking of *ff* (fortissimo) is placed below the staff. The staff concludes with a fermata over a whole note, with the number '1' written above it.

68

Detailed description: This musical staff covers measures 68 through 73. It continues the melody from the previous staff with a series of eighth and quarter notes, ending with a whole note.

74

dim.

1

Detailed description: This musical staff covers measures 74 through 79. The melody continues with quarter and eighth notes. A dynamic marking of *dim.* (diminuendo) is placed below the staff. The staff ends with a fermata over a whole note, with the number '1' written above it.

80

p

7

84-90

Detailed description: This musical staff covers measures 80 through 83. It begins with a dynamic marking of *p* (piano). The melody consists of eighth notes, some beamed together. There are slurs over the first two phrases. The staff ends with a fermata over a whole note, with the number '7' written above it. Below the staff, there are markings for measures 84-90, including a thick black bar and a double bar line.

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Entr'acte No. 1

Allegro Moderato (♩ = 132)

3
1-3
8
5-12
p

16
sfz

23
cresc.
f

30
p

36
cresc.
f
dim.

43
A
p
3
48-50
5
51-55

56 *mf* ³ *cresc.* ³

60 *ff* 1

66 **B** *p*

72 *ff*

78 *ff*

84

88 *ff* **Maestoso**

94 **C**

100

Musical staff 100-105: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

106

Musical staff 106-112: Treble clef, key signature of two sharps. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A long slur covers the notes from G4 to C3. The dynamic marking *dim.* is placed below the staff.

113

Musical staff 113-119: Treble clef, key signature of two sharps. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A slur covers the notes from G4 to C3. The dynamic marking *p* is placed below the staff. A first ending bracket labeled **1** covers the notes from G4 to C3. The dynamic marking *pp* is placed below the staff.

120

Musical staff 120-126: Treble clef, key signature of two sharps. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A slur covers the notes from G4 to C3. The dynamic marking *p* is placed below the staff. A first ending bracket labeled **1** covers the notes from G4 to C3. The dynamic marking *pp* is placed below the staff.

127

[Curtain]

Musical staff 127-131: Treble clef, key signature of two sharps. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A slur covers the notes from G4 to C3. The dynamic marking *p* is placed below the staff. A first ending bracket labeled **3** covers the notes from G4 to C3. The dynamic marking *pp* is placed below the staff. A first ending bracket labeled **1** covers the notes from G4 to C3. The dynamic marking *pp* is placed below the staff. A first ending bracket labeled **6** covers the notes from G4 to C3. The dynamic marking *pp* is placed below the staff. The text "129-131" is written below the staff.

Act II Scene I [a]

Tacet

Act II Scene I [b]

L'istesso tempo

ff

5

Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

1
p

3
8-10
p *p*
cantabile espress.

5
21-25

A
3
29-31
p

1
10
43-52
cresc.

B
f
tr

8
62-69
tr

72

78 *staccato* *tr* *tr* *tr*
pp

83 *cresc.*

C
4 7
94-97 *p* 100-106

108 *Maestoso* *tr* *tr* *tr*
ff

113 *tr* *tr* *tr* *tr* *tr*

118 *b tr* *b tr* *dim.*

124 5 *pp*

133 1 3
137-139

140 *accelerando*..... *Tempo I*

cresc. *ff*

149

p

155-158 *p* 161-164

Act III Scene V - The Milkmaid's Song

Tacet

Act III Scene V

Musical notation for Oboe in Act III Scene V, page 16. The notation is on a single staff in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. It consists of two measures. The first measure contains a whole rest with a '6' above it and '1-6' below it. The second measure contains a half note G4 with a fermata above it and 'pp' below it. Above the first measure, there is a small musical example showing two eighth notes with an equals sign between them. The piece ends with a double bar line.

Entr'acte No. 3

Largo (♩ = 50)

34 **10**

1-34 35-44

Cl. 1 *ma marcato*

49

4 Bsn

56-59

mf

62

3 Più animato

66-68

73

mf

79

mf *f*

sempre più agitato

86

1

95

rall..... Tempo I ♩ = ♩.

pp

3

100-102

103 *cantabile*

108

114

Entr'acte No. 4

Allegro moderato (♩ = 120)

Musical notation for measures 1-16. Measure 1-8 is marked with a large '8' above the staff and '1-8' below. Measure 14-16 is marked with a large '3' above the staff and '14-16' below. Dynamics include *p* and crescendo/decrescendo hairpins.

Musical notation for measures 17-26. Measure 17 is marked '17 cantabile'. Measure 20-26 is marked with a large '7' above the staff and '20-26' below. Dynamics include *p* and *f*. A triplet of eighth notes is marked with a '3' below.

Musical notation for measures 28-35. Measure 28 is marked '28 Presto agitato'. Measure 29-30 is marked with a large '2' above the staff and '29-30' below. Measure 33-35 is marked with a large '3' above the staff and '33-35' below. Dynamics include *f*.

Musical notation for measures 38-46. Measure 38 is marked '38'. Measure 45-46 is marked with a large '2' above the staff and '45-46' below. Dynamics include *ff*.

Musical notation for measures 47-51. Measure 47 is marked '47'. Measure 49-51 is marked with a large '3' above the staff and '49-51' below.

Musical notation for measures 56-64. Measure 56 is marked '56'. Dynamics include *p* and accents.

Musical notation for measures 65-73. Measure 65 is marked '65'. Dynamics include *p* and accents.

Musical notation for measures 74-83. Measure 74 is marked '74'. Measure 81-83 is marked with a large '3' above the staff and '81-83' below.

84 *espress.*

92-95

97

104-106

109

120

dim.

132

pp

144

156

sf *sf*

167

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

♩ = ♩ Tempo I

173-175

176

f

10

178-187

p

190

p

2

192-193

pp

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

Musical staff 1: Oboe part, measures 3-10 and 12-14. Includes dynamic markings 8 and 3.

Musical staff 2: Oboe part, measures 16-18 and 20-24. Includes dynamic markings 3 and 5. Includes arco Vln I notation.

Musical staff 3: Oboe part, starting at measure 28. Includes pizz. and pp markings.



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