

# QUEEN MARY



PLAY BY

**Alfred Lord Tennyson**

(1875)

MUSIC COMPOSED BY

**C. Villiers Stanford**

(1876)

TRUMPET 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.

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### Source Information

*Full Score Manuscript*  
*Play Arranged for Stage*  
*Royal College of Music Library*  
*Research & Score Preparation*

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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

Allegro moderato (♩ = 144)

## Prelude

Tpt in D

11-16

19-20

23-24

25

32

33-59

Timp.

64

71

77-93

94

Hn 1

100

1

107

4

110-113

*p*

116

1

7

120-126

*sf* *sf* *sf* *f*

128

2

132-133

*ff* *ff*

135

141

1

*sf*

148

153

Allegro Moderato (♩ = 132)

Entr'acte No. 1

Tpt in A

5-27

15 3 Hn 1 29-43 44-46 mp

52 1 3 3 3 3

58 cresc. 1 ff 64-65 2

66-71 6 75-80 3 mf

82 3 3 3 3 3

87 Maestoso ff 1

94 3 mf

101-102

109

117

Hn 1

[ Curtain ]

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

127

## Act II Scene I [a]

|       |
|-------|
| Tacet |
|-------|

L'istesso tempo

Act II Scene I [b]

Tpt in A

Musical staff 1: Treble clef, common time signature. The first measure contains a triplet of eighth notes (G4, A4, B4) marked with a '3' above it and a dynamic marking of *ff* below it. The second measure contains a dotted quarter note (C5), followed by eighth notes (B4, A4) in the third measure, and a quarter note (G4) in the fourth measure. The fifth measure contains a quarter rest, followed by a triplet of eighth notes (F4, E4, D4) in the sixth measure. The seventh measure contains a quarter rest, followed by a triplet of eighth notes (C4, B3, A3) in the eighth measure. The ninth measure contains a quarter rest, followed by a triplet of eighth notes (G3, F3, E3) in the tenth measure. The eleventh measure contains a quarter rest, followed by a triplet of eighth notes (D3, C3, B2) in the twelfth measure. The thirteenth measure contains a quarter rest, followed by a triplet of eighth notes (A2, G2, F2) in the fourteenth measure. The staff ends with a double bar line.

Musical staff 2: Treble clef, common time signature. The first measure contains a quarter rest, followed by a triplet of eighth notes (E3, D3, C3) in the second measure. The third measure contains a quarter rest, followed by a quarter note (B2) in the fourth measure. The fifth measure contains a quarter rest, followed by a triplet of eighth notes (A2, G2, F2) in the sixth measure. The seventh measure contains a quarter rest, followed by a quarter note (E2) in the eighth measure. The ninth measure contains a quarter rest, followed by a triplet of eighth notes (D2, C2, B1) in the tenth measure. The staff ends with a double bar line.

Allegretto Maestoso (♩ = 84)

Entr'acte No. 2

**Tpt in D** **A** **27** **24**

1-27 28-51 Hn 1

**B** **3** **8** **8**

56 58-60 62-69 70-77 *mf* *f*

**C** **13**

78-90 Hn 1 *pp*

**1**

**2** **Maestoso**

104 105-106 *f* *ff*

**23** **2** **accelerando.....**

118 120-142 143-144 Timp. *sf* *p*

**Tempo I** **13**

147 *f* *sf* *p* 152-164

Act III Scene V - The Milkmaid's Song

Tacet

Act III Scene V

♪ = ♪

Tpt in D

6

1-6

*pp*

Largo (♩ = 50)

Entr'acte No. 3

**Tpt in Bb** **23** **Bsn** **9** **16**

1-23 26-34 35-50

51 **2** **Vln I** **mf**

Cl. 1 56-57

62 **3** **Più animato** **9** **mf**

66-68 69-77

80 **sempre più agitato**

90 **ff** **rall.....** **Tempo I** ♩ = ♩.

**11** **f** **p**

98-108

113 **6** **116-121**

116-121

Allegro moderato (♩ = 120)

Entr'acte No. 4

Tpt in D

4  
4-7  
*p*

Presto agitato

14  
11-24  
Timp.  
*f*  
2  
29-30

32  
7  
33-39  
*f*  
2  
45-46

47  
6  
49-54  
11  
58-68

69  
3  
70-72  
3  
74-76  
12  
79-90  
*pp*

92  
8  
95-102  
*pp*

106  
33  
107-139  
*p*

147  
7  
157-163

164 ♩ = ♩.

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

172 Tempo I

*ff* **12**

176-187

Timp.

189

*pp* < >

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

Tpt in D

8  
3-10  
3  
12-14

3  
16-18  
5  
20-24  
arco  
Vln I

28

pizz.  
pp



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