



Two Songs
from

QUEEN MARY

DRAMA BY
Alfred, Lord Tennyson

MUSIC COMPOSED BY
C. Villiers Stanford
(1876)

VOCAL SCORE

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
Vocal Score
Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4139
Harper & Bros. © 1880
Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6 Version 6.1.10.6078 *Audio Software:* Note Performer 5

Document Software: Affinity Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

Music to "Queen Mary"

Alfred, Lord Tennyson

C. Villiers Stanford

Act III Scene V - The Milkmaid's Song

Milkmaid

Andante *f*

[Cue: Elizabeth - "The House is all in movement - Hence & See"]

Shame up - on you, Ro - bin, Shame up - on you now!

Piano

sf *f* *p*

Milkmaid

5 *p*

Kiss me would you? with my hands milk - ing the cow? Dai - sies grow a - gain,

Pno

p

Milkmaid

9 *f*

King - cups blow a - gain, and you came and kiss'd me, milk - ing the cow. —

Pno

mf *dim.*

Act III Scene V - The Milkmaid's Song

13 *f* *p* *f* *p*

Milkmaid

Ro - bin came be - hind me, kiss'd me well, I vow: Cuff him could I? with my

Pno

sf *p* *mf*

16

Milkmaid

hands milk - ing the cow? Swal - lows fly a - gain, cuck - oos cry a - gain,

Pno

p

20 *f* *p*

Milkmaid

and you came and kiss'd me, milk - ing the cow._____

Pno

23 *f* *p* *mf* *p* a tempo

Milkmaid

Come, Ro - bin, Ro - bin, come and kiss me now; Help it can I? with my hands milk - ing the

colla voce.

Pno

sf *p*

Act III Scene V - The Milkmaid's Song

27

Milkmaid

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

Pno

cresc.

30

Milkmaid

come be - hind and kiss me milk - ing the cow? _____

Pno

f *p*

sf *p*

33

Milkmaid

Pno

Act V Scene II - The Lute Song

Andante [Cue: Queen Mary - "Give me the lute - He hates me."]

Queen Mary

sempre arpeggiando e staccato.

Piano

Queen Mary

6 *p*

Hap - less doom of wo - man hap - py in be - troth - ing!

Pno

Queen Mary

11 *rall. a tempo*

Beau - ty pass - es like a breath and love is lost in loath - ing:

colla voce

Pno

Queen Mary

16

Low, _____ my lute; speak low, _____ my lute, but say the world is

Pno

Act V Scene II - The Lute Song

Queen Mary 22 *mf*

noth - ing. Low, lute, low!

Pno

Queen Mary 28 *mf*

Love will hov - er round the flow'rs when they first a - wa - ken;

Pno

Queen Mary 33 *p* *rall.* *a tempo*

Love will fly the fall - en leaf, and not be ov - er - tak - en; Low, my

colla voce

Pno *pp*

Queen Mary 39 *mf*

lute! oh, low, my lute! we fade and are for - sak - en.

Pno

Act V Scene II - The Lute Song

45

Queen Mary

Low, dear lute,

Pno

50

Queen Mary

low, low!

Pno

pp



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Catalog Number

16.42/02