

QUEEN MARY



PLAY BY
Alfred Lord Tennyson
(1875)

INCIDENTAL MUSIC BY
C. Villiers Stanford
(1876)

FULL 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.

Matthew W. Mehaffey

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Source Information

Full Score Manuscript
Play Arranged for Stage

Royal College of Music Library MS 4139
Location Unknown

Royal College of Music Library
Research & Score Preparation

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Reference Material and Software

Notation Software: Dorico Version 6.0.10.6078 *Audio Software:* Note Performer 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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INSTRUMENTATION

Flute
Oboe
2 Clarinets
Bassoon
2 Horns
2 Trumpets
Bass Trombone
Timpani
Side Drum
Strings

EDITOR'S NOTE

Tennyson's drama "Queen Mary" was considered to be too long for a stage performance so the author, with assistance from Henry Irving, prepared a reduced play script. The stage play premiered at London's Lyceum Theatre on April 18, 1876. The stage play was not well received with critics citing the wholesale deletion of key events and characters in Tennyson's drama.

C.V. Stanford used the reduced play script to arrange the music structure and the text cues which appear in his autograph manuscript.

In attempting to prepare a complete score with both play script and music, we found that, unlike "Becket", the play script for "Queen Mary" was never published. Despite considerable efforts to track down documentation for the play script used at the Lyceum production, nothing has been located.

Play script cues noted by Stanford have been included in this full score. With the exception of the cues which appear in Act V Scene II - Conclusion, all of the cues can be found in Tennyson's original drama text.

Music to "Queen Mary"

Alfred, Lord Tennyson

C. Villiers Stanford

PRELUDE

Allegro moderato (♩ = 144)

Flute

Oboe

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon

Horn in D 1

Horn in D 2

Trumpet in D 1

Trumpet in D 2

Bass Trombone

Timpani

Allegro moderato (♩ = 144)

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7 8 9

Prelude

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

10 *p* 11 12 *f* 13 14 15 *fp* 16 *p* 17 *f*

This page of the musical score, titled "Prelude" and numbered "3", contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in D 1 (Hn in D 1), Horn in D 2 (Hn in D 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), Baritone Trombone (B. Tbn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is written in a key signature of one flat (Bb) and a common time signature (C). It features dynamic markings of *p* (piano) and *f* (forte) throughout. The bottom of the page is numbered with measures 18 through 26.

Prelude

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

27

28

29

30

31

32

33

34

35

36

dim.

p

pp

pizz.

This musical score page, titled "Prelude", covers measures 45 to 51. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in D 1 (Hn in D 1), Horn in D 2 (Hn in D 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), Bass Trombone (B. Tbn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Key musical details include:

- Flute (Fl.):** Starts in measure 45 with a *mf* dynamic, playing a melodic line with slurs and accents.
- Oboe (Ob.):** Enters in measure 45 with a *sf* dynamic, playing a melodic line.
- Clarinets (Cl. in Bb 1 & 2):** Play a sustained harmonic accompaniment, starting in measure 45 with a *p* dynamic.
- Bassoon (Bsn.):** Provides a low harmonic accompaniment, starting in measure 45 with a *p* dynamic.
- Horns (Hn in D 1 & 2):** Play a sustained harmonic accompaniment, starting in measure 45 with a *sf* dynamic.
- Timpani (Timp.):** Provides a rhythmic accompaniment, starting in measure 45 with a *sf* dynamic.
- Violin I (Vln I):** Mirrors the flute's melodic line.
- Violin II (Vln II):** Provides a harmonic accompaniment.
- Viola (Vla.):** Provides a harmonic accompaniment.
- Violoncello (Vc.) and Double Bass (D. B.):** Provide a harmonic accompaniment.

The score is written in a key signature of one flat (Bb) and a common time signature (C). The page number "6" is located at the top left, and the title "Prelude" is centered at the top. Measure numbers 45 through 51 are printed at the bottom of the page.

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

mf

p

52 53 54 55 56 57 58

Prelude

Fl. *molto cresc.* *ff*

Ob. *molto cresc.* *ff*

Cl. in Bb 1 *molto cresc.* *ff*

Cl. in Bb 2 *molto cresc.* *ff*

Bsn. *molto cresc.* *ff*

Hn in D 1 *molto cresc.* *ff*

Hn in D 2 *molto cresc.* *ff*

Tpt in D 1 *f*

Tpt in D 2 *f*

B. Tbn. *f*

Timp. *cresc.* *f*

Vln I *molto cresc.* *ff*

Vln II *molto cresc.* *ff*

Vla. *molto cresc.* *ff*

Vc. *molto cresc.* *ff*

D. B. *molto cresc.* *ff*

59 *molto cresc.* 60 61 62 63 *ff* 64 65

This page of the musical score, titled "Prelude", contains measures 66 through 72. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in D 1 (Hn in D 1), Horn in D 2 (Hn in D 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), Bass Trombone (B. Tbn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score is written in a key signature of one flat (Bb) and a 7/8 time signature. The woodwind and brass sections (Fl., Ob., Cl. in Bb 1, Cl. in Bb 2, Bsn., Hn in D 1, Hn in D 2, Tpt in D 1, Tpt in D 2, B. Tbn.) are mostly silent in measures 66 and 67, with some activity starting in measure 68. The strings (Vln I, Vln II, Vla., Vc., D. B.) play a rhythmic pattern of eighth and sixteenth notes throughout the section. The Flute part features a melodic line with accents and slurs, while the Oboe and Clarinet in Bb 1 parts have sustained notes with slurs. The Bassoon and Horn in D 1 parts have sustained notes with slurs. The Trumpet in D 1 part has a melodic line with accents. The Bass Trombone part has sustained notes with slurs. The Timpani part has a rhythmic pattern of eighth and sixteenth notes. The Violin I and II parts have a rhythmic pattern of eighth and sixteenth notes. The Viola part has a rhythmic pattern of eighth and sixteenth notes. The Violoncello and Double Bass parts have a rhythmic pattern of eighth and sixteenth notes.

Measures 66, 67, 68, 69, 70, 71, and 72 are indicated at the bottom of the page.

This page of a musical score, titled "Prelude", contains measures 81 through 85. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in D 1 (Hn in D 1), Horn in D 2 (Hn in D 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), Bass Trombone (B. Tbn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one flat (Bb) and the time signature is 3/4. The score features various musical notations including notes, rests, slurs, and dynamics. A dynamic marking of *p* (piano) is present in the Flute part at measure 85. The measures are numbered 81, 82, 83, 84, and 85 at the bottom of the page.

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

p

86 87 88 89 90

This musical score page, titled "Prelude" and numbered "13", contains measures 91 through 95. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in D 1 (Hn in D 1), Horn in D 2 (Hn in D 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), Bass Trombone (B. Tbn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measure 91 features a melodic line in the Flute and Oboe, with a dynamic marking of *p*. The Bassoon and Violin I parts also have melodic lines. Measure 92 continues the melodic development in the Flute and Oboe, with a dynamic marking of *p*. The Bassoon and Violin I parts continue their lines. Measure 93 shows the Flute and Oboe playing a melodic phrase, with a dynamic marking of *p*. The Bassoon and Violin I parts continue their lines. Measure 94 features a melodic line in the Flute and Oboe, with a dynamic marking of *pp*. The Bassoon and Violin I parts continue their lines. Measure 95 features a melodic line in the Flute and Oboe, with a dynamic marking of *pp*. The Bassoon and Violin I parts continue their lines.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (Bb) and the time signature is 4/4. The page is numbered 91, 92, 93, 94, and 95 at the bottom.

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

p cresc.

sfp

p

arco

96 97 98 99 100 101

Detailed description of the musical score: This page contains the musical notation for measures 96 through 101 of a piece titled 'Prelude'. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), two Clarinets in B-flat (Cl. in Bb 1 and 2), Bassoon (Bsn.), two Horns in D (Hn in D 1 and 2), two Trumpets in D (Tpt in D 1 and 2), and Trombone (B. Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The score features various dynamic markings: *p* (piano), *p cresc.* (piano crescendo), *sf* (sforzando), and *sfp* (sforzando piano). The woodwinds and strings generally start with *p cresc.* in measure 96. The brass instruments (Bsn., Hns, Tpts, B. Tbn.) enter in measure 98 with *sfp* dynamics. The strings continue with *sf* and *p* dynamics. The Double Bass part is marked *arco* (arco). Measure numbers 96, 97, 98, 99, 100, and 101 are indicated at the bottom of the page.

Fl. *f* *ff*

Ob. *f* *ff*

Cl. in Bb 1 *f* *ff*

Cl. in Bb 2 *f* *ff*

Bsn. *f* *ff*

Hn in D 1 *f* *ff*

Hn in D 2 *f* *ff*

Tpt in D 1

Tpt in D 2

B. Tbn. *f*

Timp. *f*

Vln I *ff* *ff*

Vln II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

D. B.

102 103 104 105 106 107 *sf* 108

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

109 110 111 *p* 112 113 114 115

p *f*

Fl. *sf*

Ob. *sf*

Cl. in Bb 1 *sf*

Cl. in Bb 2 *sf*

Bsn. *sf*

Hn in D 1 *sf*

Hn in D 2 *sf*

Tpt in D 1 *sf*

Tpt in D 2 *sf*

B. Tbn. *sf*

Timp. *sf*

Vln I *ff*

Vln II *f*

Vla. *f*

Vc. *sf*

D. B. *sf*

p

116 117 118 119 120 121

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

122 123 124 125 126 127

p *cresc.* *f*

cresc. *cresc.* *f*

cresc. *cresc.* *f*

cresc. *cresc.* *f*

p *cresc.* *f*

cresc. *cresc.* *f*

f *f*

cresc. *mf* *f*

cresc. *mf* *f*

cresc. *mf* *f*

cresc. *mf* *f*

cresc. *mf* *f*

The musical score is arranged in a standard orchestral format with staves grouped by instrument family. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in D 1 (Hn in D 1), Horn in D 2 (Hn in D 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), and Bass Trombone (B. Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. The dynamic marking *ff* (fortissimo) is used throughout. The score covers measures 128 to 132, with measure numbers printed at the bottom of the page.

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

133 *sf* 134 135 *sf* 136 137 138 139

Musical score for 'Prelude' page 21, measures 140-145. The score includes parts for Flute, Oboe, Clarinets in Bb, Bassoon, Horns in D, Trumpets in D, Trombones, Timpani, Violins I & II, Viola, Violoncello, and Double Bass. A forte (*sf*) dynamic is indicated at the end of each measure.

140 141 142 143 144 145

This page of a musical score, titled "Prelude", covers measures 146 through 153. The score is arranged for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in D 1 (Hn in D 1), Horn in D 2 (Hn in D 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), Bass Trombone (B. Tbn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play sustained notes, while the brass instruments have more active parts. The timpani part is marked with a 'mf' dynamic. The measures are numbered 146, 147, 148, 149, 150, 151, 152, and 153 at the bottom of the page.

This musical score page, titled "Prelude" and numbered 23, covers measures 154 through 159. The instrumentation includes woodwinds (Flute, Oboe, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon, Horn in D 1, Horn in D 2, Trumpet in D 1, Trumpet in D 2, Bass Trombone), percussion (Timpani), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwind and brass parts feature a rhythmic pattern of quarter notes and rests, while the string parts provide harmonic support with sustained chords and moving lines. The page concludes with a double bar line at the end of measure 159.

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ENTR'ACTE NO. 1

Allegro Moderato (♩ = 132)

Flute

Oboe

Clarinet in A 1

Clarinet in A 2

Bassoon

Horn in A 1

Horn in A 2

Trumpet in A 1

Trumpet in A 2

Bass Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7 8 9

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

p

mf

pizz.

arco

10 11 12 13 14 15 16 17 18

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

19 20 21 22 23 24 25 26 27 28

sfz

cresc.

f

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

29 30 31 32 33 34 35

p *mf* *p* *p* *p* *staccato* *p* *cresc.* *pizz.* *pizz.* *cresc.*

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

cresc.

f

dim.

36 37 38 39 40 41

f

arco

dim.

A

Fl. *mf*

Ob. *dim.* *p*

Cl. in A 1 *dim.* *p*

Cl. in A 2 *dim.* *p*

Bsn. *dim.* *p*

Hn in A 1 *p*

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

42 43 44 45 46 47

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

48 49 50 51 52 53

sf *p* *mp* *sf* *p* *p*

3 3 3 3 3 3

Fl. *mf* *cresc.* *sf* *sf* *sf* *sf*

Ob. *mf* *cresc.*

Cl. in A 1 *mf* *cresc.*

Cl. in A 2 *mf* *cresc.*

Bsn. *cresc.*

Hn in A 1 *p* *cresc.*

Hn in A 2 *p* *cresc.*

Tpt in A 1 *cresc.*

Tpt in A 2 *cresc.*

B. Tbn.

Timp.

Vln I *cresc.* *cresc.* *cresc.*

Vln II *cresc.* *cresc.*

Vla *cresc.* *cresc.* *cresc.*

Vc. *cresc.* *cresc.* *cresc.*

D. B.

54 55 56 57 *sf* 58 *sf* 59

Fl. *sf sf ff*

Ob. *ff p*

Cl. in A 1 *ff p*

Cl. in A 2 *ff p*

Bsn. *ff p*

Hn in A 1 *ff sf*

Hn in A 2 *ff sf p*

Tpt in A 1 *ff*

Tpt in A 2 *ff*

B. Tbn. *p*

Timp. *sf p*

Vln I *ff mp*

Vln II *ff mp*

Vla. *ff mp*

Vc. *ff p*

D. B. *p*

60 61 62 63 64 65 66

Fl. *mf* *sf* *sf* *sf*

Ob. *p*

Cl. in A 1 *sf* *sf* *sf*

Cl. in A 2 *sf* *sf* *sf*

Bsn. *sf* *sf* *sf*

Hn in A 1 *ff*

Hn in A 2 *ff*

Tpt in A 1 *f*

Tpt in A 2 *f*

B. Tbn. *cresc.*

Timp.

Vln I *cresc.* *f* *sf* *sf* *cresc.* *sf*

Vln II *cresc.* *f* *sf* *sf* *cresc.* *sf*

Vla. *cresc.* *f* *sf* *sf* *cresc.* *sf*

Vc. *cresc.* *f* *sf* *sf* *cresc.* *sf*

D. B. *cresc.* *f* *sf* *sf* *sf* *sf*

67 *cresc.* 68 69 *f* *sf* 70 *sf* 71 *sf* 72

Fl. *sf* *sf* *sf*

Ob. *ff*

Cl. in A 1 *sf* *sf* *sf* *f*

Cl. in A 2 *sf* *ff* *f*

Bsn. *f*

Hn in A 1 *ff*

Hn in A 2 *ff*

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I *sf* *sf* *sf* *sf*

Vln II *sf* *sf* *sf*

Vla. *sf* *ff*

Vc. *sf* *ff*

D. B. *sf* *ff*

73 74 75 76 77 78

Fl. *ff*

Ob. *ff*

Cl. in A 1 *ff*

Cl. in A 2 *ff*

Bsn.

Hn in A 1 *ff*

Hn in A 2 *ff*

Tpt in A 1 *mf*

Tpt in A 2 *mf*

B. Tbn.

Timp. *mf*

Vln I

Vln II

Vla.

Vc.

D. B.

79 80 81 82 83 84

Maestoso

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

85 86 87 88 89 90

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

91 92 93 94 95

C

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

96 97 98 99 100

Fl.

Ob.

Cl. in A 1

Cl. in A 2

Bsn.

Hn in A 1

Hn in A 2

Tpt in A 1

Tpt in A 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

101 102 103 104 105

Fl. *p* *pp*

Ob. *p* *pp*

Cl. in A 1 *p*

Cl. in A 2 *p*

Bsn. *p*

Hn in A 1 *p* *mf* *p*

Hn in A 2 *p* *p*

Tpt in A 1 *pp* *pp* *ppp*

Tpt in A 2 *pp* *pp* *ppp*

B. Tbn. *pp*

Timp. *pp* *pp* *ppp*

Vln I *pp*

Vln II *pp*

Vla. *pp*

Vc. *pp*

D. B. *pp* *pizz.*

114 115 116 117 118 119 120 121 122 123 124 125

[Curtain]

Fl. *pp*

Ob. *pp*

Cl. in A 1 *pp*

Cl. in A 2 *pp*

Bsn. *pp*

Hn in A 1 *pp* 3 3 3 [To be played only when Act II, Scene I is omitted]

Hn in A 2 *pp* 3 3 3 [To be played only when Act II, Scene I is omitted]

Tpt in A 1 *pp* 3 3 3 [To be played only when Act II, Scene I is omitted]

Tpt in A 2 *pp* 3 3 3 [To be played only when Act II, Scene I is omitted]

B. Tbn.

Si. Dr. [To be played only when Act II, Scene I is omitted] *tr* *ff* Si. Dr.

[Side Drum on the Stage]
[Curtain]

Vln I

Vln II

Vla

Vc. *arco*

D. B.

126 127 128 129 130 131 132 133 134

WYATT

Courtier of many courts, he loved the more
 His own gray towers, plain life and letter'd peace,
 To read and thyme in solitary fields,
 The lark above, and nightingale below,
 And answer them in song. The Sire begets
 Not half his likeness in the son. I fail
 Where he was fullest : yet - to write it down. (He writes)
 Re-enter William.

ACT II SCENE I [A]

L'istesso tempo

Violin I *con sord.*
p

Violin II *con sord.*
p

Viola *pp*

Violoncello *pp*

Double Bass *pizz.*

1 2 3 4 5 6

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ENTR'ACTE NO. 2

Allegretto Maestoso (♩ = 84)

Flute

Oboe

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon

Horn in F 1

Horn in F 2

Trumpet in D 1

Trumpet in D 2

Bass Trombone

Allegretto Maestoso (♩ = 84)

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7 8

Fl.

Ob. *p* *cantabile espress.* *p*

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

Bsn. *p*

Hn in F 1 *pp*

Hn in F 2 *pp*

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

9 10 11 12 13 14 15 16 17 18 19

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

p

pp

mf

p

pp

p

mf

p

pizz.

arco

p

pizz.

arco

p

A

A

20 21 22 23 24 25 26 27 *p* 28

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

29 30 31 32 33 34 35

pp

p

dim.

trm

arco

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

cresc.

pp

p

arco

pizz.

36 37 38 39 40 41 42 *pp* 43

B

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

52 53 54 55 56 57 58 59

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

68 69 70 71 72 73 74

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

75 76 77 78 79 80 81

trill

staccato

pp

trill

trill

trill

pp

staccato

pp

cantabile

p

pizz.

Fl. *p* *tr*

Ob.

Cl. in Bb 1 *pp*

Cl. in Bb 2 *pp*

Bsn.

Hn in F 1 *p*

Hn in F 2 *p*

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I *p*

Vln II *p*

Vla.

Vc.

D. B. *arco*

82 83 84 85 86 87 88

C

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon (Bsn.), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), and Trombone (B. Tbn.). The percussion part includes Timpani (Timp.). The score shows a crescendo from measure 89 to 93, followed by a dynamic shift to piano (p) at measure 94. A rehearsal mark 'C' is located above the Flute part at measure 93.

C

Musical score for strings. The score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score shows a crescendo from measure 89 to 93, followed by a dynamic shift to piano (p) at measure 94. A rehearsal mark 'C' is located above the Violin I part at measure 93. Measure numbers 89, 90, 91, 92, 93, 94, 95, and 96 are indicated at the bottom of the page.

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

p

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

97 98 99 100 101 102 103

Maestoso *trm*

Fl. *f* *ff*

Ob. *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Bsn. *cresc.* *f* *ff*

Hn in F 1 *f* *ff*

Hn in F 2 *f* *ff*

Tpt in D 1 *f* *ff*

Tpt in D 2 *f* *ff*

B. Tbn. *f* *sf*

Timp.

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

104 105 106 107 108

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

109 110 111 112 113 114 115

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

116 117 118 119 120 121 122

pp

sf

dim.

pizz.

Fl. *dim.* *pp* *p*

Ob. *dim.* *pp*

Cl. in Bb 1 *dim.*

Cl. in Bb 2 *dim.*

Bsn. *dim.* *p* *trm*

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn. *pp*

Timp. *pp*

Vln I *pp*

Vln II *pp*

Vla. *pp*

Vc. *pp* *p* *p* *pp* *trm*

D. B. *pp* *arco* *p* *pp* *trm*

123 124 125 126 127 128 129 130

accelerando.....

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

p

sf

mp

f

cresc.

139 140 141 142 143 144 145

Entr'acte No. 2

[Entr'acte ends here except when the 3rd Act begins with the Woodstock Scene.]

Tempo I

Fl. *sf sf sf*

Ob. *ff p*

Cl. in Bb 1 *ff p*

Cl. in Bb 2 *ff p*

Bsn. *ff*

Hn in F 1 *ff p*

Hn in F 2 *ff p*

Tpt in D 1 *f sf p*

Tpt in D 2 *f sf p*

B. Tbn. *f*

Timp. *f*

Vln I *f*

Vln II *f*

Vla. *f* pizz.

Vc. *f* solo

D. B. *f* pizz.

146 *f* 147 148 149 150 151 152 153

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in F 1

Hn in F 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

p

p

arco

pizz.

pizz.

154

155

156

157

This musical score page contains the following parts and markings:

- Fl.**: Flute part, starting with a *pp* dynamic marking in measure 165.
- Ob.**: Oboe part, starting with a *pp* dynamic marking in measure 165.
- Cl. in Bb 1** and **Cl. in Bb 2**: Clarinet parts, both starting with a *pp* dynamic marking in measure 163.
- Bsn.**: Bassoon part, featuring a long melodic line across measures 163 and 164.
- Hn in F 1**: Horn part, featuring a melodic line across measures 163 and 164.
- Hn in F 2**: Horn part, starting with a *pp* dynamic marking in measure 165.
- Tpt in D 1** and **Tpt in D 2**: Trumpet parts, starting with a *pp* dynamic marking in measure 165.
- B. Tbn.**: Baritone Trombone part, starting with a *pp* dynamic marking in measure 165.
- Timp.**: Timpani part, starting with a *pp* dynamic marking in measure 165.
- Vln I** and **Vln II**: Violin parts, both starting with a *pizz.* (pizzicato) dynamic marking in measure 165.
- Vla.**: Viola part, starting with a *pizz.* dynamic marking in measure 165.
- Vc.**: Violoncello part, starting with a *pizz.* dynamic marking in measure 165.
- D. B.**: Double Bass part, starting with an *arco* (arco) dynamic marking in measure 164 and a *pizz.* dynamic marking in measure 165.

ELIZABETH

A chance - perchance. One of those wicked wilfuls that men make,
 Nor shame to call it nature. Nay, I know they hunt my blood. Save for my daily range
 Among the pleasant fields of Holy Writ, I might despair. But there hath some one come ;
 The house is all in movement. Hence and see. [Exit Lady]
 [During the music] ELIZABETH: Right honest and red-cheek'd; Robin was violent, and
 she was crafty - a sweet violence, and a sweet craft.

ACT III SCENE V - THE MILKMAID'S SONG

Andante

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon

Horn in F 1

Horn in F 2

Milkmaid

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7

p *f* *p* *sf* *p* *sf* *p*

Shame up - on you, Ro - bin, Shame up - on you now! Kiss me would you? with my hands milk - ing the cow?

Cl. in Bb 1

Cl. in Bb 2

Bsn

Milkmaid

Vln I

Vln II

Vla

Vc.

D. B.

8 9 10 11 12 13

f *f* *p* *sf* *p* *sf* *p* *sf*

Dai - sies grow a - gain, King - cups blow a - gain, and you came and kiss'd me, milk - ing the cow. Ro - bin came be - hind me,

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in F 1

Hn in F 2

Milkmaid

Vln I

Vln II

Vla

Vc.

D. B.

pp

pp

pp

pp

pizz.

pizz.

arco

p

f

p

kiss'd me_ well, I vow: Cuff him could I? with my hands milk - ing the cow? Swal - lows fly a - gain, cuck - oos cry a - gain,

14 15 16 17 18 19

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in F 1

Hn in F 2

Milkmaid

Vln I

Vln II

Vla

Vc.

D. B.

a tempo

p

p

p

p

f

p

f

p

mf

p

and you came and kiss'd me, milk - ing the cow. Come, Ro - bin, Ro - bin, come and kiss me now; Help it can I? with my

a tempo

20 21 22 23 24 25

ACT III SCENE V

ELIZABETH

Come, come, you are chill here ; you want sun that shines at court; make ready for the journey. Pray God, we 'scape the sunstroke. Ready at once. [Exeunt]

The musical score is arranged in a standard orchestral format. It begins with a key signature of one flat (Bb) and a 3/4 time signature. The score is divided into two systems of staves. The first system includes the woodwinds and brass, while the second system includes the strings and timpani. The music is characterized by a mix of melodic lines and rhythmic patterns, with dynamic markings such as *p*, *pp*, and *trm* (trill) used throughout. The piece concludes with a final cadence in the seventh measure.

Instrumentation and Dynamics:

- Flute:** *pp*
- Oboe:** *pp*
- Clarinet in Bb 1:** *pp*
- Clarinet in Bb 2:** *pp*
- Bassoon:** *p*, *pp*
- Horn in F 1:** *p*, *pp*
- Horn in F 2:** *pp*
- Trumpet in D 1:** *pp*
- Trumpet in D 2:** *pp*
- Bass Trombone:** *pp*
- Timpani:** *pp*
- Violin I:** *p*, *pp*
- Violin II:** *p*, *pp*
- Viola:** *p*, *pp*
- Violoncello:** *p*, *trm*
- Double Bass:** *pizz.*, *arco*, *pizz.*, *arco*

Measure Numbers: 1, 2, 3, 4, 5, 6, 7

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ENTR'ACTE NO. 3

Largo ($\text{♩} = 50$)

Flute

Oboe

Clarinet in C 1

Clarinet in C 2

Bassoon

Horn in Bb 1

Horn in Bb 2

Trumpet in Bb 1

Trumpet in Bb 2

Bass Trombone

Timpani

Largo ($\text{♩} = 50$)

Violin I
con sord.
p

Violin II
con sord.
p

Viola
pp

Violoncello
pp

Double Bass

1 2 3 4 5 6 7 8 9 10 11

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn.

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

12 13 14 15 16 17 18 19 20 21 22

sfp

sfp

sfp

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn.

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

23 24 25 26 27 28 29 30 31 32 33

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

senza sord.

p

34 35 36 37 38 39 40 41 42

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn.

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

ma marcato

p

ma marcato

p

ma marcato

p

ma marcato

p

p

43 44 45 46 47 48 *p* 49 50 51 52

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn.

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

53 54 55 56 57 58 59 60 61

mf

mf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Più animato

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in C 1 (Cl. in C 1), Clarinet in C 2 (Cl. in C 2), Bassoon (Bsn.), Horn in Bb 1 (Hn in Bb 1), Horn in Bb 2 (Hn in Bb 2), Trumpet in Bb 1 (Tpt in Bb 1), Trumpet in Bb 2 (Tpt in Bb 2), and Trombone (B. Tbn.). The score includes dynamic markings such as *f*, *mf*, and *cresc.* and features various musical notations including slurs and accents.

Più animato

Musical score for string instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score includes dynamic markings such as *f*, *p*, and *div.*, as well as performance instructions like *pizz.* (pizzicato). Measure numbers 62 through 70 are indicated at the bottom of the page.

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

71 72 73 74 75 76 77 78 79

mf

p

mf

mf

mf

p

cresc.

cresc.

cresc.

cresc.

sempre più agitato

Musical score for woodwinds. The Flute part begins with a rest and then plays a melodic line starting at measure 85 with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to the end of the page. The Oboe part starts at measure 80 with a mezzo-forte (*mf*) dynamic and continues with a melodic line, becoming forte (*f*) at measure 85. The Clarinet in C 1 and Clarinet in C 2 parts play a sustained harmonic line, both marked with a crescendo (*cresc.*) starting at measure 82. The Bassoon part plays a low, sustained harmonic line.

Musical score for brass and percussion. The Horn in Bb 1 and Horn in Bb 2 parts play a sustained harmonic line. The Trumpet in Bb 1 part plays a sustained harmonic line. The Trumpet in Bb 2 part is silent until measure 86, where it enters with a mezzo-forte (*mf*) dynamic. The Bass Trombone part plays a sustained harmonic line. The Timpani part is silent throughout this section.

sempre più agitato

Musical score for strings. The Violin I part begins with a rest and then plays a melodic line starting at measure 85 with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to the end of the page. The Violin II part plays a sustained harmonic line, marked with a crescendo (*cresc.*) starting at measure 82 and reaching forte (*f*) at measure 86. The Viola part plays a sustained harmonic line, marked with a crescendo (*cresc.*) starting at measure 82 and reaching forte (*f*) at measure 86. The Violoncello and Double Bass parts play a sustained harmonic line, both marked with a crescendo (*cresc.*) starting at measure 82 and reaching forte (*f*) at measure 86. The parts for Violoncello and Double Bass are marked *arco* (arco).

Fl. *ff* *rall.....*

Ob.

Cl. in C 1 *ff*

Cl. in C 2 *ff*

Bsn *ff*

Hn in Bb 1 *ff*

Hn in Bb 2 *ff*

Tpt in Bb 1 *ff*

Tpt in Bb 2 *ff*

B. Tbn. *ff*

Timp. *ff*

Vln I *cresc.* *ff* *rall.....*

Vln II *cresc.* *ff* *sf*

Vla *cresc.* *ff* *sf*

Vc. *ff* *sf*

D. B.

89 90 91 92 93 94 95 96

Tempo I $\text{♩} = \text{♩}$

Fl. *pp*

Ob. *pp* cantabile

Cl. in C 1 *pp*

Cl. in C 2 *pp*

Bsn. *pp*

Hn in Bb 1 *pp*

Hn in Bb 2 *pp*

Tpt in Bb 1

Tpt in Bb 2

B. Tbn. *pp*

Timp. *pp*

Tempo I $\text{♩} = \text{♩}$

Vln I *pp*

Vln II *pp*

Vla. *pp*

Vc. *pp* pizz.

D. B. *pp* pizz.

97 98 99 100 *pp* 101 102 103

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn.

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

104 105 106 107

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

108 109 110 111

Fl.

Ob.

Cl. in C 1

Cl. in C 2

Bsn.

Hn in Bb 1

Hn in Bb 2

Tpt in Bb 1

Tpt in Bb 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

pp

pp

pp

pp

pp

p

pp

pizz.

arco

119

120

121

122

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ENTR'ACTE NO. 4

Allegro moderato (♩ = 120)

Musical score for woodwinds and brass instruments. The instruments listed are Flute, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon, Horn in D 1, Horn in D 2, Trumpet in D 1, Trumpet in D 2, and Bass Trombone. The score is in common time (C) with a key signature of one flat (B♭). The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 120. The woodwinds and bassoon are mostly silent, with some notes appearing in the final measure. The brass instruments (Horns, Trumpets, and Bass Trombone) play a rhythmic pattern of eighth notes, starting in the second measure and continuing through the end of the page. Dynamics include *p* (piano) and *pp* (pianissimo).

Allegro moderato (♩ = 120)

Musical score for string instruments. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in common time (C) with a key signature of one flat (B♭). The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 120. The strings play a melodic line starting in the third measure, marked with a *p* (piano) dynamic. The line features a series of eighth notes and quarter notes, with some slurs and accents. The dynamics change to *f* (forte) in the sixth measure. The score is numbered 1 through 9 at the bottom.

Fl.

Ob. *cantabile*

Cl. in B \flat 1

Cl. in B \flat 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn. *p*

Timp.

Vln I *p* *f*

Vln II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D. B.

10 11 12 13 14 15 16 17

Presto agitato

Fl. *f*

Ob. *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

Bsn. *f*

Hn in D 1 *p* *f*

Hn in D 2 *p* *f*

Tpt in D 1 *f*

Tpt in D 2 *f*

B. Tbn. *f*

Timp. *pp* *molto cresc.*

Vln I *f* *f sempre*

Vln II *f* *f sempre*

Vla *f* *f sempre*

Vc. *pizz.* *f* *f sempre* *arco*

D. B. *pizz.* *f* *f sempre* *arco*

24 25 26 27 *f* 28 29 30 31 32 33

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

34 35 36 37 38 39 40 41 42 43 44 45

ff

f

p

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

46 47 48 49 50 51 52 53 54 55 56 57

f

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

58 59 60 61 62 63 64 65 66 67 68

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

69 70 71 72 73 74 75 76 77 78 79 80

f

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

espress.

p

p

p

p

p

p

pp

pp

p

p

p

p

81 82 *p* 83 84 85 86 87 88 89 90 91 92 93

Fl.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

94 95 96 97 98 99 100 101 102 103 104 105 106

pp

pp

pp

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

107 108 109 110 111 112 113 114 115 116 117 118 119

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

120 121 122 123 124 125 126 127 128 129 130 131

dim.

pp

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

132 133 134 135 136 137 138 139 140 141 142 143

pp

pp

pp

pp

pp

p

p

p

p

p

p

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

mp

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

144 145 146 147 148 149 150 151 152 153 154 155

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

156 157 158 159 160 161 162 163 *sf* 164 *sf* 165 166 *sf* 167 168

Tempo I

Fl. *sf sf sf sf*

Ob. *sf sf sf sf f*

Cl. in Bb 1 *sf sf sf sf f*

Cl. in Bb 2 *sf sf sf sf f*

Bsn. *sf sf sf sf f*

Hn in D 1 *sf sf sf ff*

Hn in D 2 *sf sf sf ff*

Tpt in D 1 *sf sf sf ff*

Tpt in D 2 *sf sf sf ff*

B. Tbn. *sf sf sf sf*

Timp.

Vln I *sf sf sf sf f*

Vln II *sf sf sf sf f*

Vla *sf sf sf sf f*

Vc. *sf sf sf sf f*

D. B. *sf sf sf sf*

sf 169 *sf* 170 *sf* 171 *sf* 172 173 174 175 176 177

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn.

Hn in D 1

Hn in D 2

Tpt in D 1

Tpt in D 2

B. Tbn.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

dim.

dim. poco a poco

p

pp

pizz.

178 179 180 181 182 183 184 185 186

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The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.**: Rests in measures 187-192, then *pp* in measure 194.
- Ob.**: *p* in measures 188-190, then *pp* in measure 194.
- Cl. in Bb 1**: *p* in measures 188-190, then *pp* in measure 194.
- Cl. in Bb 2**: *p* in measures 188-190, then *pp* in measure 194.
- Bsn.**: *p* in measures 188-190, *pp* in measure 192, then *pp* in measure 194.
- Hn in D 1**: Rests in measures 187-192, then *pp* in measure 194.
- Hn in D 2**: *p* in measures 188-190, then *pp* in measure 194.
- Tpt in D 1**: Rests in measures 187-192, then *pp* in measure 194.
- Tpt in D 2**: Rests in measures 187-192, then *pp* in measure 194.
- B. Tbn.**: Rests in measures 187-192, then *pp* in measure 194.
- Timp.**: Triplet in measure 188, then eighth notes in measures 190-192, then *pp* in measure 194.
- Vln I**: Rests in measures 187-192, then *pp* *arco* in measure 194.
- Vln II**: Rests in measures 187-192, then *pp* *arco* in measure 194.
- Vla.**: Rests in measures 187-192, then *pp* *arco* in measure 194.
- Vc.**: Rests in measures 187-192, then *pp* *arco* in measure 194.
- D. B.**: Rests in measures 187-192, then *pp* *arco* in measure 194.

Measures 187, 188, 189, 190, 191, 192, 193, and 194 are indicated at the bottom of the score.

ACT V SCENE II - THE LUTE SONG

MARY

Too young! And never knew a Philip (re-enter ALICE) Give me the lute. He hates me! [She sings]

Queen Mary

Andante *p*

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

Violin I *pizz.*

Violin II *pizz.*

Viola *pizz.*

Violoncello *pizz.*

1 2 3 4 5 6 7 8 9 10

Queen Mary

rall. a tempo

Beau - ty pass - es like a breath and love is lost in loath - ing: Low, _____ my lute; speak low, _____ my lute, but say the

rall. a tempo

Vln I

Vln II

Vla

Vc.

11 12 13 14 15 16 17 18 19 20

Queen Mary

mf

world is noth - ing. Low, lute, low! Love will hov - er round the flow'rs

Vln I

Vln II

Vla

Vc.

21 22 23 24 25 26 27 28 29 30

Queen Mary *p* *rall.* *a tempo*
 when they first a - wa - ken; Love will fly the fall - en leaf, and not be ov - er - tak - en;

Vln I *rall.* *a tempo*

Vln II

Vla

Vc.

31 32 33 34 35 36 37

Queen Mary
 Low, _____ my lute! oh, low, _____ my lute! we fade and are for - sak - - en.

Vln I

Vln II

Vla

Vc.

38 39 40 41 42 43 44

Queen Mary *pp*
 Low, dear_ lute, low, low!

Vln I

Vln II

Vla

Vc.

45 46 47 48 49 50 51 52 53 54

Act V Scene II - Conclusion

The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A 1 (Cl. in A 1), Clarinet in A 2 (Cl. in A 2), and Bassoon (Bsn.). The second system includes Horn in E 1 (Hn in E 1), Horn in E 2 (Hn in E 2), Trumpet in D 1 (Tpt in D 1), Trumpet in D 2 (Tpt in D 2), and Trombone (B. Tbn.). The third system includes Timpani (Timp.) with lyrics: "The crown of crowns", "Play not with holy things", and "Keep ye the faith". The fourth system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

Lyrics for Timp.:
The crown of crowns
Play not with holy things
Keep ye the faith

Measure numbers: 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25

Performance markings: *p sub.*, *pizz.*



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