

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

BASSOON 1

COVER IMAGE

Portrait of Sir Francis Drake

by

Marcus Gheeraerts the Younger

1561/62 - 1636



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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
Editor

Professor of Music
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Source Information

Full Score Manuscript
Pageant Play

Boston Public Library - Curator of Music
Research & Score Preparation

Boston Public Library - Special Collections Brown ML96.S69D7 folio
John Lane Company, London copyright 1912

Jared Rex - specialcollections@bpl.org
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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Drake - A Pageant Play

No. 1 - Overture

Tempo di Marcia Moderato

6

1-6

11

1

16

p

20

26

ff *ff* *ff* *ff* *ff* *fff* *mf*

2 Più animato

32

f *p*

37

3

43



50

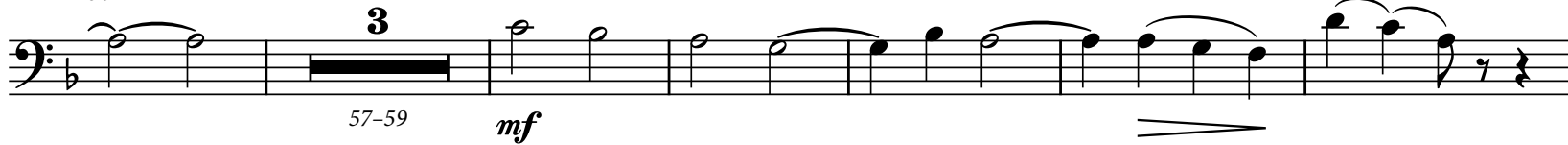
4



56

3

Tranquillo



57-59

mf

5

4

cresc. poco a poco



65-68

mf

mf

6

75



f

80



f

84



89

5



90-94

95 *mf* *p* 7 3 3

100 3 3 3 3

104 3 3 *cresc.*

109 *f* 8 *mf*

113 *cresc.* 1

118 *mf* *ff*

122 9 1

127 *p* 10 130-139

Detailed description: This is a musical score for Bassoon 1, spanning measures 95 to 139. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. Measure 95 starts with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. Measure 96 continues the triplet. Measure 97 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 98 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 99 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 100 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 101 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 102 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 103 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 104 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 105 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 106 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 107 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 108 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 109 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 110 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 111 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 112 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 113 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 114 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 115 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 116 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 117 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 118 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 119 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 120 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 121 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 122 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 123 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 124 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 125 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 126 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 127 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 128 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 129 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 130 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 131 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 132 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 133 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 134 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 135 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 136 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 137 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 138 has a piano (*p*) dynamic and a triplet of eighth notes. Measure 139 has a piano (*p*) dynamic and a triplet of eighth notes.

No. 2 - Passepied - Open 1st Scene Act I

Tacet

No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

$\%$
Allegro

Musical score for No. 5 - Passepied (Orch) in bass clef, 3/8 time, key of B-flat. The score consists of four staves. The first staff begins with a forte (*ff*) dynamic and a repeat sign. The second staff starts at measure 9. The third staff starts at measure 19 and includes three *sf* (sforzando) markings. The fourth staff starts at measure 26 and ends with a *D.S. al Fine* instruction. The piece concludes with a repeat sign.

No. 6 - Adagio

Tacet

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio

1

pp

8-9

11

10

4

16-19

C. A.

3

23

p

11

poco accel. poco a poco cresc.

29

pp

36

cresc.

41

1

3

43-45

p

[Start Curtain to Rise]

No. 8a - Intro to Act I Scene 3 [If Needed]

Andante

4

1-4

Hn 1

12

pp

12

18

1

2

13

3

23-24

25-27

31

D.C. %

10

35-44

mf

No. 9a - Act I Scene III: Hymn

Tacet

No. 9b - Act I Scene III: Canon

Tacet

No. 9c - Act I Scene III: Drake's Drum

Tacet

No. 10 - Now Thank We All Our God

Tacet

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Tempo I [Allegro alla breve]

114

mf

121

cresc.

128

f

135

141

147

p *ff*

155

[Curtain Rise]

160

No. 12a - Act II, Scene I Drake’s Garden

Tacet

No. 12b - Act II, Scene I Drake’s Garden Minuet & Trio

Tacet

No. 13 - Sarabande

Tacet

No. 14a - Songs Portsmouth & New Wells

Tacet

No. 14b - Parthenia

Tacet

No. 15a - Morris Dance

Tacet

No. 15b - Morris Dance (Orch)

Andante moderato ♩ = 96

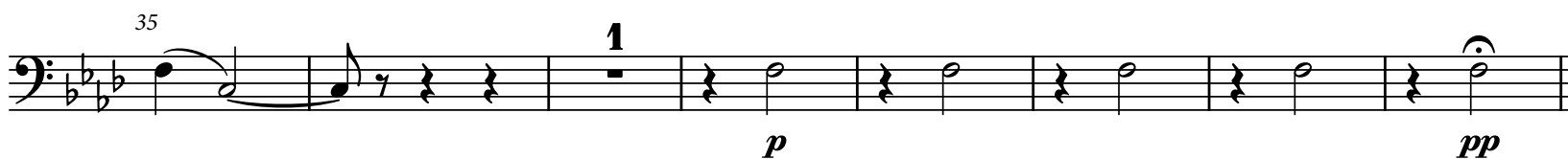
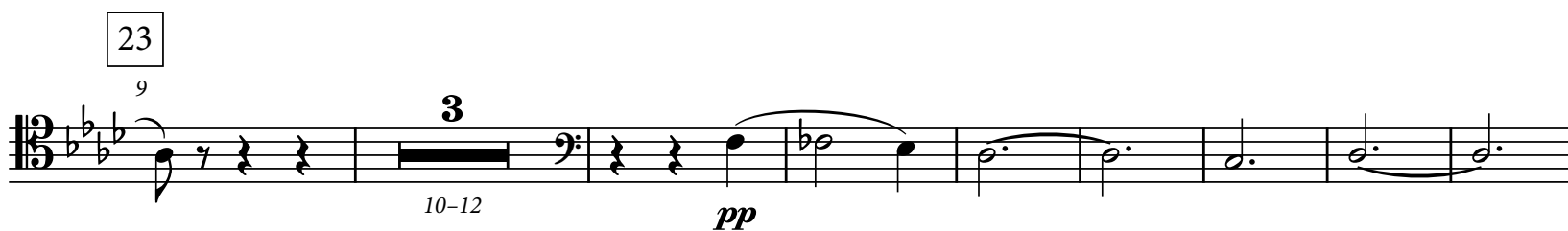
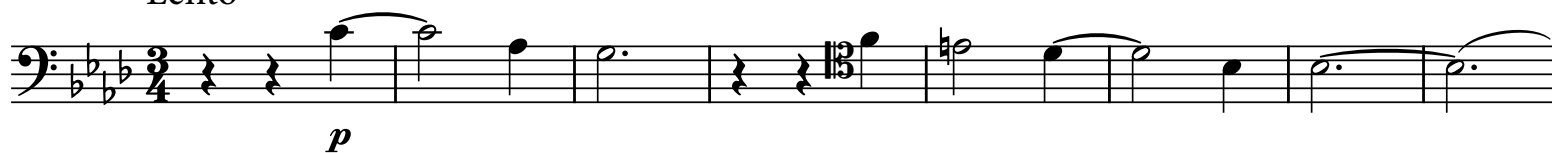
The musical notation for No. 15b - Morris Dance (Orch) is presented on two staves. The first staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, each starting with a fermata over the first note. The second staff begins with a measure number '4' above the first measure. It contains eight measures of music, with repeat signs at the end of the first and eighth measures. The notation includes various note values, rests, and dynamic markings.

No. 16 - Sarabande (Exit of Queen)

Andante moderato $\text{♩} = 96$ 

No. 17 - Interlude before Act II, Scene II

Lento



No. 18 - Cabin Scene Act II, Scene 2

Tacet

No. 18a - Cabin Scene (Drums)

Tacet

No. 19 Interlude & Sarabande before Act II, Scene III

Lento $\text{♩} = 72$

8 8 9-16 *f*

20 [la seconda volta Rall.]

No. 20 - Branle (16th century French Dance)

Allegretto vivace ($\text{♩} = 96$)

sf 2 2-3 5-6 *p* 9-11

12 *p* *f* *ff*

19 4 21-24 *mf* *sf* *sf*

28 2 33-34 *sf* *sf* *sf* *sf* *sf*

36

42

f

sf *sf* *sf*

No. 21a,c,d,e & f

Tacet

No. 21b

Tacet

No. 22 - God Save the Queen!

Tacet

No. 23 - End of Act II

Tacet

No. 24 - Entr'acte [Act III]

Allegro moderato (alla breve) ($\text{♩} = 72$)

8

1-8

p

15

3

18-20

p

25

f

26 **1**

dim. *p* *mf*

31

13

26
35

13

39

13

44

f *p*

49

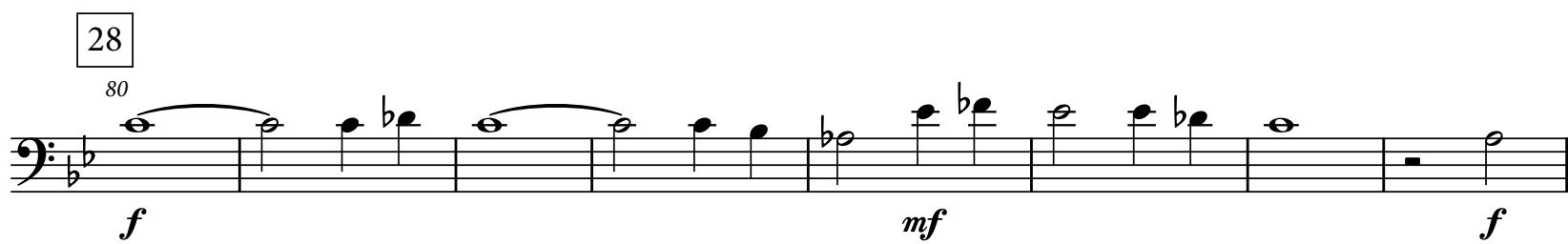
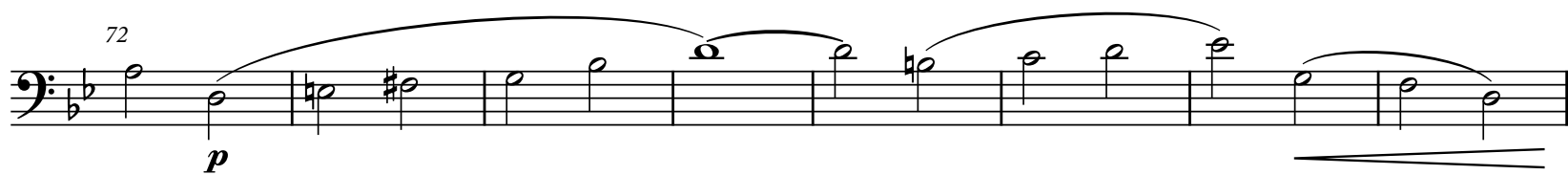
cresc. *cresc.*

55 **27**

13

60 **5**

f **63-67**



94

p *mf*

98

mf *f* 1

104

mf

109

Tutti cresc.

f

113

f

117

30

f

122

f

127

f

132

31

No. 25 - The Armada Tableaux

Allegro moderato

sfp *ff*

33 Agitato

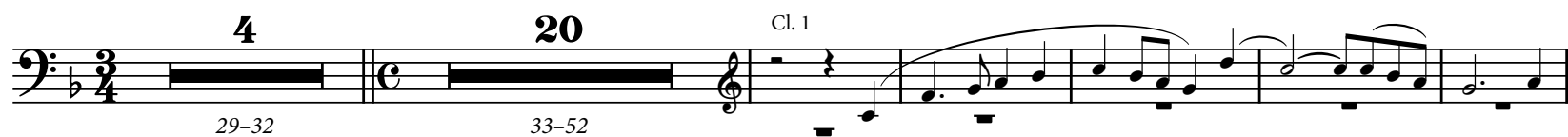
5 8 11 16 21 25

34

No. 26a - Act III, Scene 2 Introduction

8 10 Tpt 1

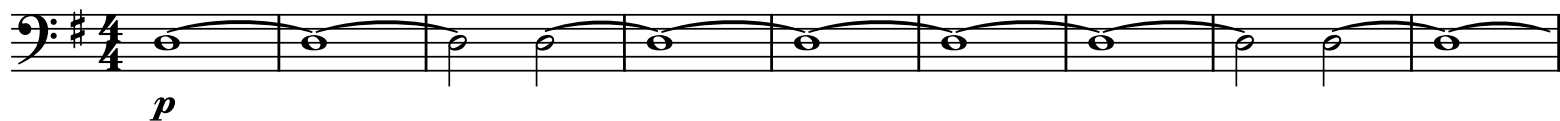
1-8 10-19



No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

35



poco a poco cresc.

10



36

16



22

sempre cresc.



28 accel.....

34 Più mosso quasi alla breve (♩ = 72)

41

No. 27a - Let God Arise [Opening of Act III, Scene III]

Tacet

No. 27b - Fair Revellers

Allegretto marcato (♩ = 92)

7

13

18



No. 28a - Processional Music

40 *Tempo di Marcia* (♩ = 80)

5

cresc.

9

41

13

17

22

cresc.

25-26

f

29

1.

2.

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

42 $\text{♩} = 92$

pp

7

f

13

43

18

1. 2.

23

44

3

26-28

ff

31

No. 30a - Drake's Drum

Tacet

No. 30b - Trumpets on Stage

Tacet

No. 30c - Organ

Tacet

No. 30d - God Bless You All

Tacet

No. 31 - Finale

Andante maestoso. $\text{♩} = 52$

mf

9

17

24

molto rall.....

pesante

ff

31

1

1

No. 32 - God Save the King

Andante maestoso. $\text{♩} = 52$

1

f > *mf*

8

16

5

17-21

Tpt 1

27

mf > *ff*

33

39

rall.....

Adagio



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