

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

BASSOON 2

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

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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

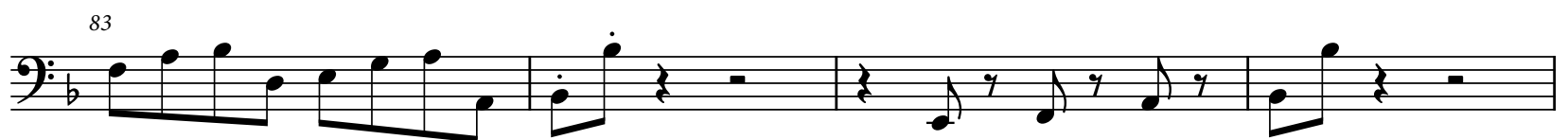
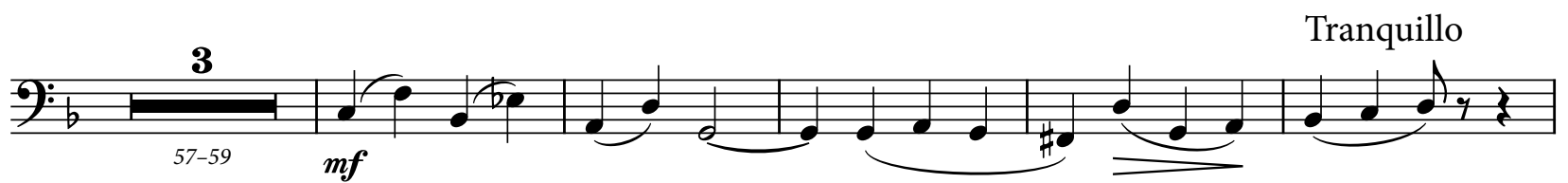
20

26

2 Più animato

32

37



95 *mf* *p* *cresc.*

100

104

109 *f* *mf*

114 *cresc.* *mf*

120 *ff*

125 *p* *130-139*

7 8 9 10

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

Tacet

No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

$\%$
Allegro

ff

9

19

sf sf sf

26

D.S. al Fine

Detailed description: This block contains the musical notation for No. 5 - Passepied (Orch). It consists of four staves of music in bass clef, 3/8 time, with a key signature of one flat (B-flat). 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 music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

No. 6 - Adagio

Tacet

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio

1 2 8-9

11 1 10 11 11 poco accel. poco a poco cresc. 16-26 Hn 1

29 p

34 pp cresc.

41 [Start Curtain to Rise] 1 3 2 43-45 47-48

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

Andante

6 1 12 pp

14 4 2 16-19 23-24

13 3 25-27 mf

32 D.C. % **10** 35-44

32 D.C. % **10** 35-44

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

No. 11 - Entr'acte Act II

Allegro

f

7

13

14

19

f

24

3

30-32

15

33

3

38-40

mf

p

43

16

17

1

53-55

mf

mp

[illegible][illegible]

18

75

81

The musical score for the 81st measure is written in bass clef with a 3/4 time signature. The melody begins with a quarter note G2, followed by a half note F2. A slur covers a quarter note E2, a quarter note D2, and a half note C2. A tie connects the C2 to the next measure. The melody continues with a quarter note B1, a quarter note A1, and a half note G1. A forte (f) dynamic marking is placed below the G1. The measure concludes with a quarter note F1, a quarter note E1, and a half note D1.

87 (♩ = ♩) Quasi Lento

sf *pp*

[illegible]

104

20

pp

113

1

113

1

Tempo I [Allegro alla breve]

118

mf

This musical staff contains measures 118 through 124. It begins with a dynamic marking of *mf*. The notation includes various note values, rests, and articulation marks such as accents and slurs.

125

cresc.

1

This musical staff contains measures 125 through 131. It features a *cresc.* (crescendo) marking and ends with a first ending bracket labeled '1'.

21

132

f

This musical staff contains measures 132 through 137. It begins with a dynamic marking of *f* (forte).

138

This musical staff contains measures 138 through 142. It includes various note values and rests.

143

22

This musical staff contains measures 143 through 148. It includes a section bracket labeled '22'.

149

p ff

This musical staff contains measures 149 through 154. It features dynamic markings of *p* (piano) and *ff* (fortissimo).

[Curtain Rise]

155

This musical staff contains measures 155 through 159. It includes various note values and rests.

160

This musical staff contains measures 160 through 164. It includes various note values and rests.

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



No. 16 - Sarabande (Exit of Queen)

Andante moderato ♩ = 96

f

8

No. 17 - Interlude before Act II, Scene II

Lento

p

7

23

3

5

10-12

13-17

19

24

24

f *ff*

28-41

14

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 ($\text{♩} = 96$)

2

2

3

sf

2-3

5-6

p

9-11

12

p

f

ff

19

4

mf

21-24

sf

sf

28

2

sf

sf

sf

33-34

28

p *mf*

1

33

26

37

41

f

46

1

p

50

cresc. *cresc.*

55

27

59

5

f

63-67

68

p

78

28

6

81-86

f

90

1

p

95

mf

99

29

1

mf *f*

105

mf

110

Tutti cresc.

f

114

f

119 30

Staff 119-123: Bassoon 2 part. Key signature: one flat (B-flat). The staff contains five measures of music. Measure 119 starts with a half note B-flat, quarter note A-flat, and eighth note G-flat. Measure 120 has quarter notes F, E, D, C. Measure 121 has quarter notes B-flat, A-flat, G, F. Measure 122 has a half rest followed by an eighth note G and an eighth rest. Measure 123 has a half rest followed by an eighth note F and an eighth rest.

124

Staff 124-128: Bassoon 2 part. Key signature: one flat. The staff contains five measures. Measure 124 has quarter notes B-flat, A-flat, G, F. Measure 125 has quarter notes E, D, C, B-flat. Measure 126 has a half rest followed by an eighth note A and an eighth rest. Measure 127 has a half rest followed by an eighth note G and an eighth rest. Measure 128 has a key signature change to one sharp (F#) and a half rest followed by an eighth note A and an eighth rest.

129 31

Staff 129-133: Bassoon 2 part. Key signature: one sharp (F#). The staff contains five measures. Measure 129 has a half rest followed by an eighth note G and an eighth rest. Measure 130 has quarter notes F#, E, D, C. Measure 131 has a half note B with an accent (>) and a flat (\flat). Measure 132 has quarter notes A, G, F, E. Measure 133 has a half note D with an accent (>) and a flat (\flat), followed by a double bar line and a fortissimo (ff) dynamic marking.

134

Staff 134-138: Bassoon 2 part. Key signature: one sharp. The staff contains five measures. Measure 134 has quarter notes B, A, G, F. Measure 135 has quarter notes E, D, C, B. Measure 136 has a half note A with a flat (\flat). Measure 137 has a half note G with a flat (\flat). Measure 138 has a half note F with a sharp (\sharp).

139

Staff 139-142: Bassoon 2 part. Key signature: one sharp. The staff contains four measures. Measure 139 has a half note B. Measure 140 has a half note A. Measure 141 has a half note G. Measure 142 has a half note F.

143

Staff 143-147: Bassoon 2 part. Key signature: one sharp. The staff contains five measures. Measure 143 has a half note B. Measure 144 has a half note A. Measure 145 has a half note G. Measure 146 has a half note F. Measure 147 has a half note E, followed by a double bar line and a fortissimo (sf) dynamic marking.

No. 25 - The Armada Tableaux

Allegro moderato

sfp *ff*

33

5

Agitato

8

11

16

34

21

sfp *ff*

25

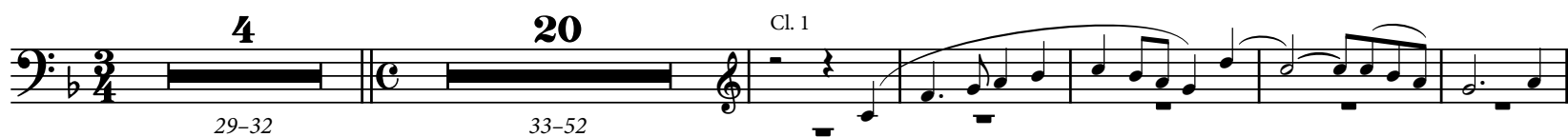
ff

No. 26a - Act III, Scene 2 Introduction

8 10

Tpt 1

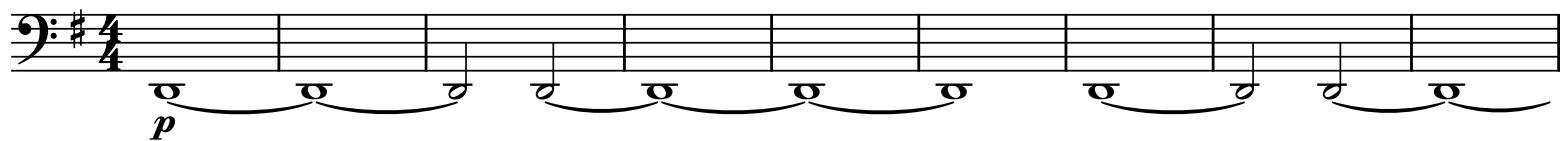
1-8 10-19



No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

35



28 accel.....

34 Più mosso quasi alla breve ($\text{♩} = 72$)

42

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

Tacet

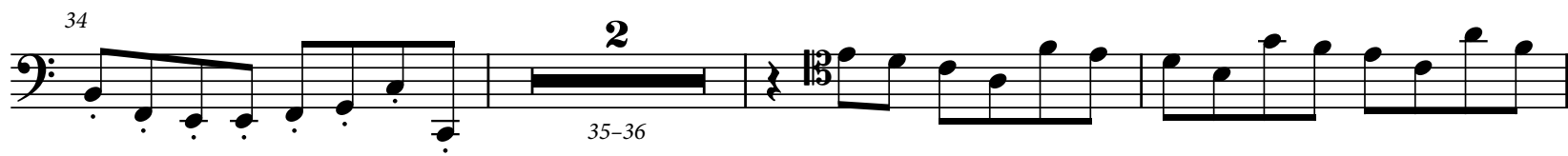
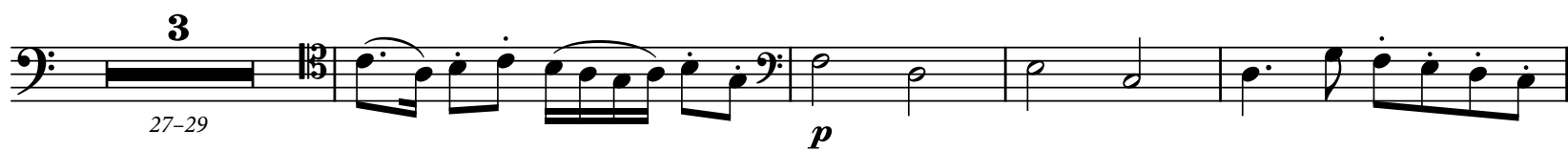
No. 27b - Fair Revellers

Allegretto marcato ($\text{♩} = 92$)

7

15

21



No. 28a - Processional Music

40

Tempo di Marcia (♩ = 80)

6

cresc.

11

41

16

3

20

3

cresc.

24

2

25-26

f

1

2

30

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.

22

44

3

26-28

29

ff

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

29

mf ff

34

40

rall.....

Adagio

1

5

17-21

Tpt 1

mf

ff

rall.....

Adagio



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