

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

CLARINET 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

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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

Tempo di Marcia Moderato No. 1 - Overture

Cl. in Bb

6
1-6
p

11

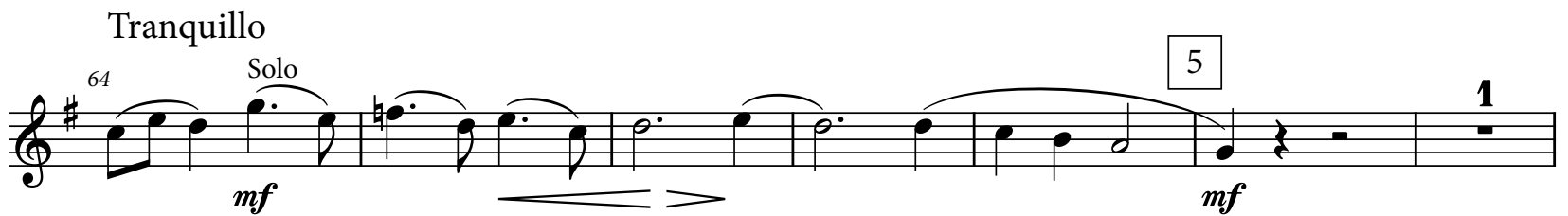
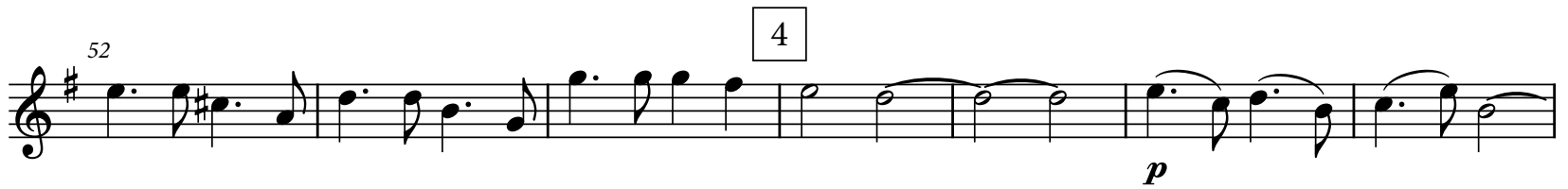
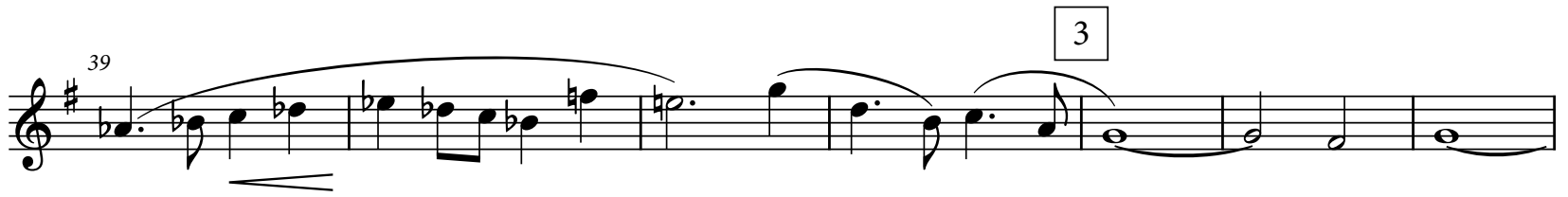
1
16
mf

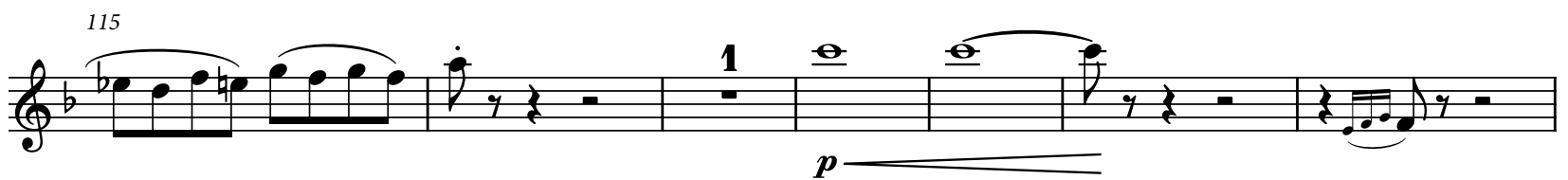
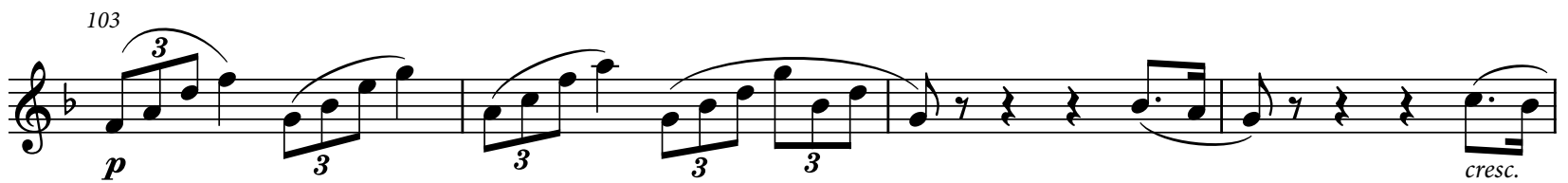
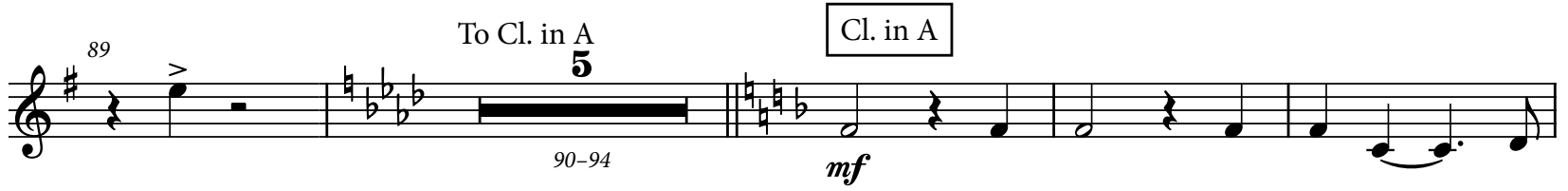
21

26
f *f* *f* *f*

2
Più animato
30
f *ff*

35
p





128

6

130-135

pp

2

138-139

Detailed description: This musical staff shows measures 128 through 139. Measure 128 begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a series of eighth notes (F4, G4, A4, Bb4, C5) beamed together, followed by a dotted quarter note (C5). A slur covers measures 128 to 135, which are marked with a large '6' above the staff and '130-135' below. Measures 136 and 137 are marked with a large '2' above the staff and '138-139' below. Measure 136 contains a half note (Bb4) and a quarter note (A4) beamed together, with a *pp* dynamic marking below. Measure 137 contains a half note (G4) and a quarter note (F4) beamed together. The staff ends with a double bar line.

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

Tacet

No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

Allegro

No. 5 - Passepied (Orch)

Cl. in Bb

ff

[8]

f

18

sf sf sf

26

D.S. al Fine

Detailed description: This section contains four staves of music for No. 5 - Passepied (Orch). The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a *ff* dynamic marking. Above the first measure is a box labeled 'Cl. in Bb'. The second staff starts with a repeat sign and a bracketed '8' above it, followed by a series of eighth notes. It begins with a *f* dynamic marking. The third staff starts with a measure rest for 18 measures, followed by a series of eighth notes. It begins with a *sf sf sf* dynamic marking. The fourth staff starts with a measure rest for 26 measures, followed by a series of eighth notes. It begins with a *sf sf sf* dynamic marking. The section ends with a double bar line and the instruction 'D.S. al Fine'.

Adagio No. 6 - Adagio

Cl. in Bb

2

Solo

1-2

p

6

13

7-19

Ob. 1 Solo

3

23

Solo

p

No. 7 - Trumpet Calls

Tacet

Adagio No. 8 - Intro to Act I Scene 3

Cl. in Bb

2

Solo

1-2

p

mf

p

5

8-12

13

10

Fl. 1

20

2

21-22

pp

11 poco accel...

27

1

p

cresc.

34

3

35-37

mp

cresc.

[Start Curtain to Rise]

41

1

3

43-45

p

pp

Andante

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

Cl. in Bb

1

p

4

6-9

10

p

12

14

1

19

2

23-24

3

28-30

mp

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

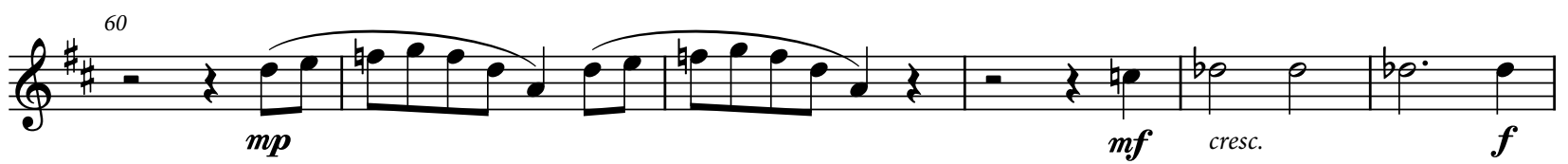
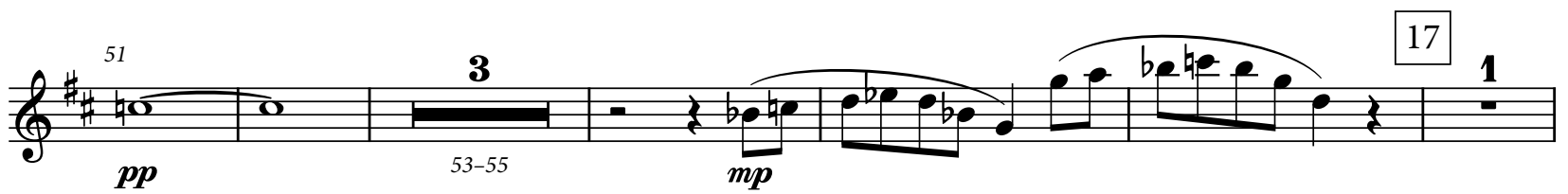
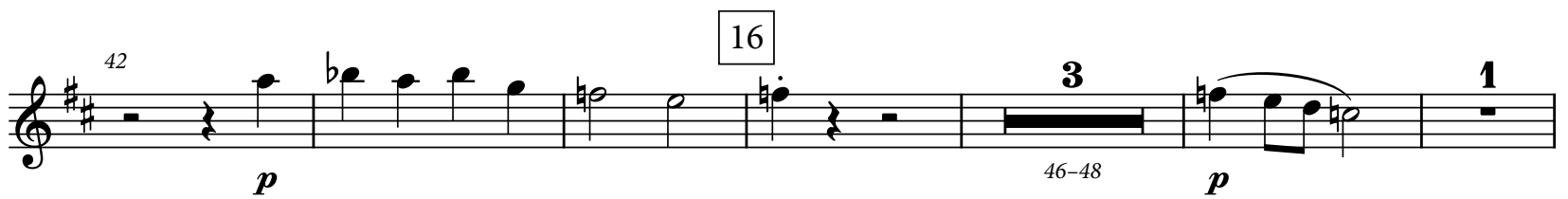
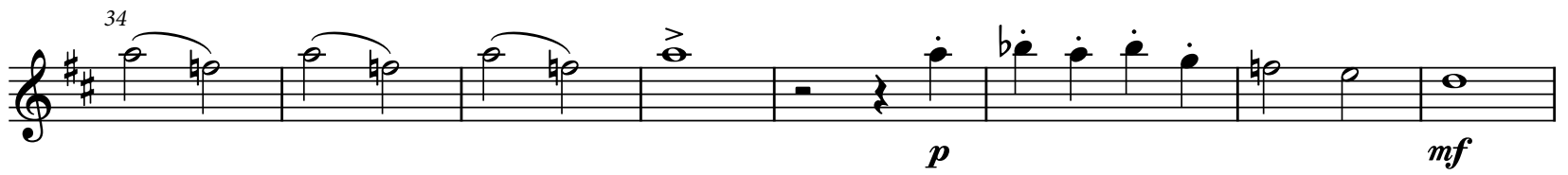
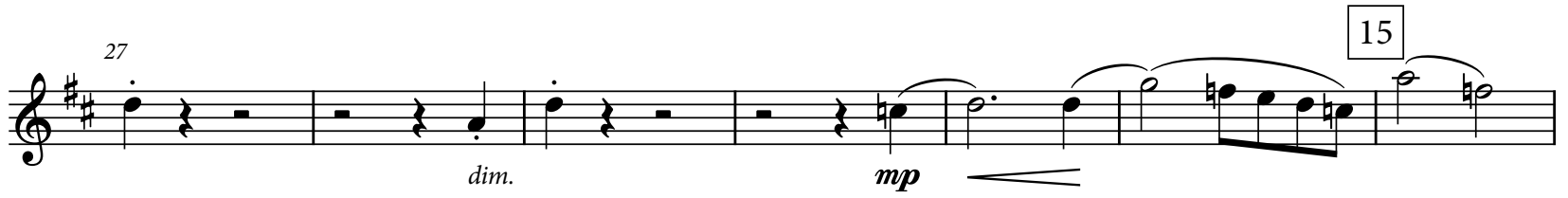
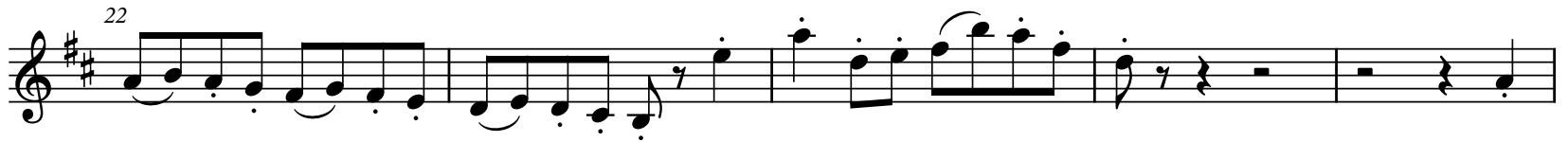
Tacet

Allegro

No. 11 - Entr'acte Act II

Cl. in Bb

The musical score for No. 11 - Entr'acte Act II, Clarinet in Bb part, is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro'. The score consists of four staves of music. The first staff begins with a forte dynamic (*f*) and a series of eighth notes. The second staff starts at measure 6 and features a forte dynamic (*f*) and a series of eighth notes. The third staff starts at measure 12 and continues the eighth-note pattern. The fourth staff starts at measure 17 and includes a measure marked with a box containing the number 14, followed by a forte dynamic (*f*) and a series of eighth notes.



73 18

f

78

82

sf

88 (♩ = ♩) Quasi Lento

sf

mf

93 19

p

99 (♩ = ♩)

pp

107 20

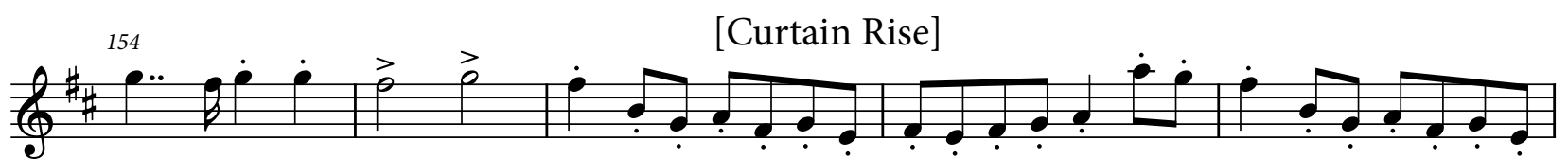
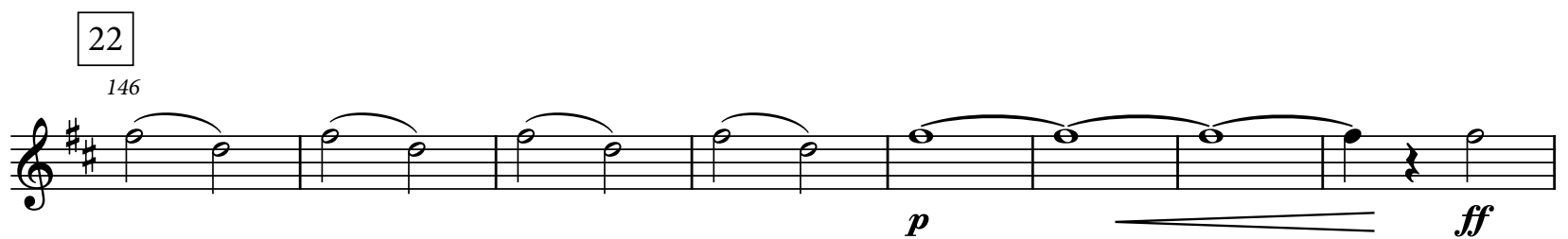
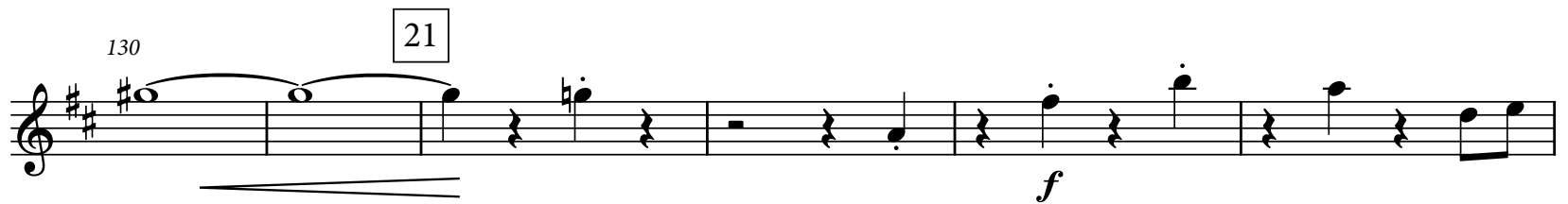
2

112-113

Tempo I [Allegro alla breve]

mf

116-117



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

Andante moderato ♩ = 96

Cl. in Bb

1-4

9

This block contains the musical notation for measures 1 through 9 of No. 15a. The first line shows measures 1-4, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. A box labeled 'Cl. in Bb' is positioned above the staff. The notation includes a whole rest for the first measure, followed by eighth and sixteenth notes with various accidentals. The second line shows measures 5-9, continuing the melodic line with similar note values and accidentals. Measure numbers '1-4' and '9' are placed below the first and second lines respectively.

No. 15b - Morris Dance (Orch)

Andante moderato ♩ = 96

Cl. in Bb

6

This block contains the musical notation for measures 1 through 6 of No. 15b. The first line shows measures 1-6, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. A box labeled 'Cl. in Bb' is positioned above the staff. The notation includes eighth and sixteenth notes with various accidentals. The second line shows measures 7-12, continuing the melodic line. A measure number '6' is placed below the first line.

No. 16 - Sarabande (Exit of Queen)

Andante moderato $\text{♩} = 96$

Cl. in A

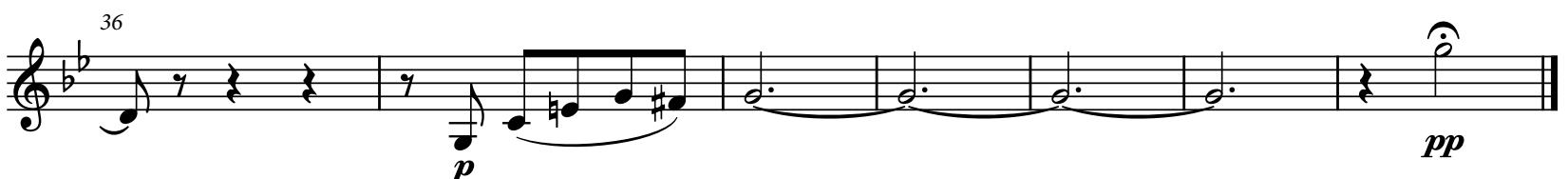
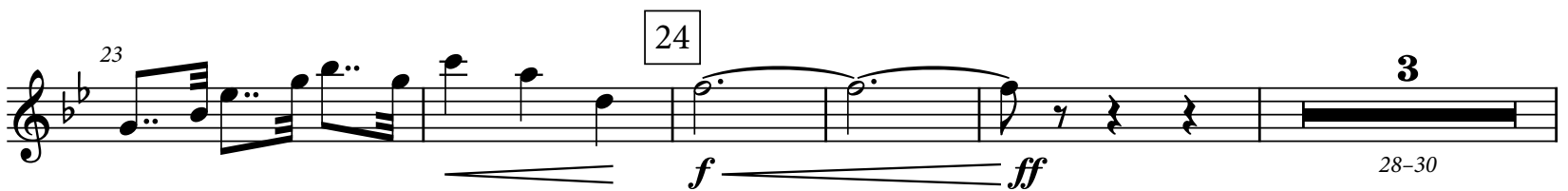


No. 17 - Interlude before Act II, Scene II

Lento

Cl. in Bb

Solo



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 $\text{♩} = 72$

Cl. in A

f

7

8

9-16

f

19

[la seconda volta Rall.]

No. 20 Branle (16th century French Dance)

Allegretto vivace $\text{♩} = 96$

Cl. in A

sf

2

2-3

p

8

1

1

p

f

15

4

21-24

ff

f

25

31

37

42

sf sf sf sf sf

sf sf

f

sf sf sf sf sf

Detailed description: This block contains four staves of musical notation for Clarinet (Bb) 1 and Clarinet (A) 1. The first staff (measures 25-30) features a series of eighth notes and rests, with five *sf* (sforzando) markings. The second staff (measures 31-36) includes eighth notes, quarter notes, and a half note, with two *sf* markings. The third staff (measures 37-41) contains eighth notes, quarter notes, and a half note, with one *f* (forte) marking. The fourth staff (measures 42-47) features eighth notes, quarter notes, and a half note, with five *sf* markings. The key signature is B-flat major (two flats), and the time signature is 4/4.

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]

Cl. in Bb

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

1-2 *p*

10 *p* 14-18 *p*

25 21 *p* *f* *dim.* *p*

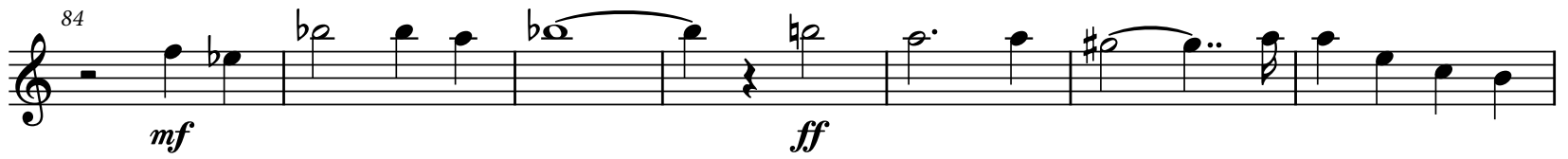
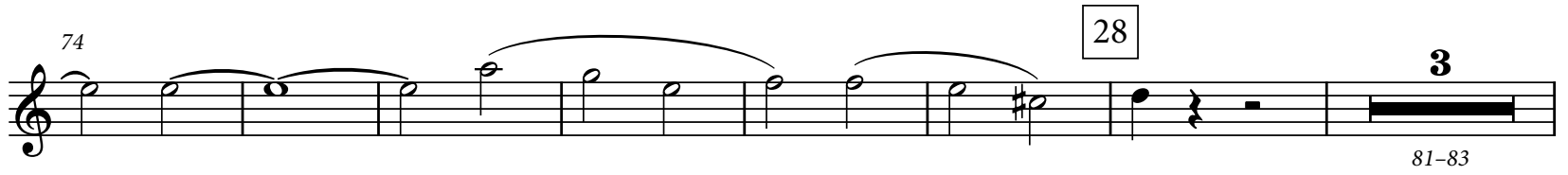
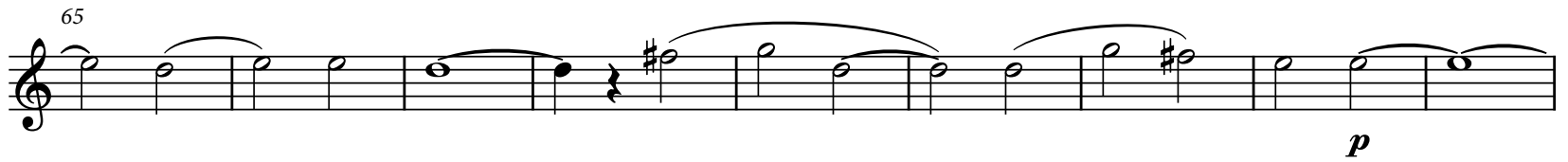
30 *mf* 26 *mf*

36 *mf*

42 *f* 46-49 *cresc.*

52 *cresc.* 27

58 *f* *p*



108 Tutti cresc.

113

f

118 30

124

129 31

ff *ff*

135

141

sf

Cl. in Bb %
Allegro moderato

No. 25 - The Armada Tableaux

33 Agitato

sfp *ff*

Measures 7-34 of the musical score. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *ff* (fortissimo). A trill (tr) is marked above measure 34. The score is divided into five systems, with measure numbers 7, 12, 16, 21, and 27 indicated at the beginning of each system.

No. 26a - Act III, Scene 2 Introduction

Measures 1-47 of the musical score for No. 26a - Act III, Scene 2 Introduction. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *sfp* (sforzando piano). The score is divided into three systems, with measure numbers 16, 26, and 33 indicated at the beginning of each system. A box labeled "Cl. in Bb" is present above measure 8. The score includes measures 1-8, 10-13, 17-22, 27-28, 29-32, and 33-47.

Fl. 1

48

51-52

2

55

mf

61

1

15

64-78

Hn 1

81

1

88

6

89-94

3

97-99

Più mosso ma tranquillo - Admada Tableaux Conclusion

Cl. in Bb

3

1-3

mp

35

2

7-8

10

poco a poco cresc.

15

36

20 *sempre cresc.*

37

27 *accel.....*

Più mosso quasi alla breve (♩ = 72)

35 *ff*

42

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

Tacet

No. 27b - Fair Revellers

Allegretto marcato (♩ = 92)

Cl. in Bb

1

5

8

11-13

f

f

dim.

3

No. 28a - Processional Music

Cl. in Bb

40 Tempo di Marcia (♩ = 80)

40

5

9

14

19

24

30

41

cresc.

f

1.

2.

The musical score for No. 28a - Processional Music is written for Clarinet in Bb. It begins at measure 40, marked 'Tempo di Marcia' with a tempo of 80 beats per minute. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of seven staves of music. The first staff (measures 40-44) features a melodic line with eighth and sixteenth notes. The second staff (measures 45-48) continues the melody, marked with a 'cresc.' (crescendo) hairpin. The third staff (measures 49-52) includes a measure rest at measure 50. The fourth staff (measures 53-56) shows a melodic line with a 'cresc.' hairpin. The fifth staff (measures 57-60) features a melodic line with a 'cresc.' hairpin. The sixth staff (measures 61-64) includes a measure rest at measure 62 and a 'f' (forte) dynamic marking. The seventh staff (measures 65-68) includes a measure rest at measure 66 and a first ending (1.) leading to a second ending (2.).

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

Cl. in Bb

42 ♩ = 92

10

1-10

f

14

43

18

1. 2.

23

44

28

ff

No. 30a - Drake's Drum

Tacet

No. 30b - Trumpets on Stage

Tacet

No. 30c - Organ

Tacet

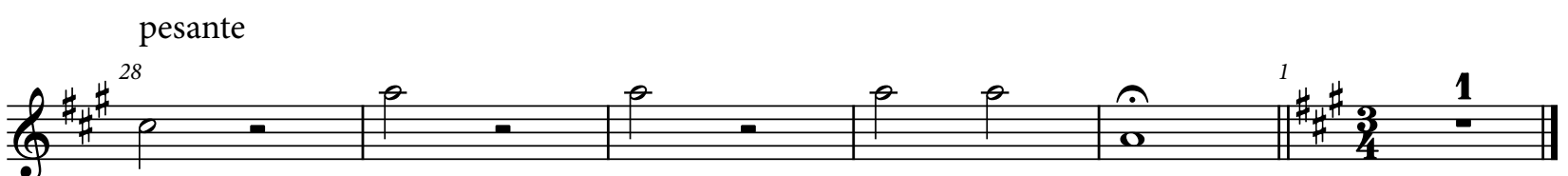
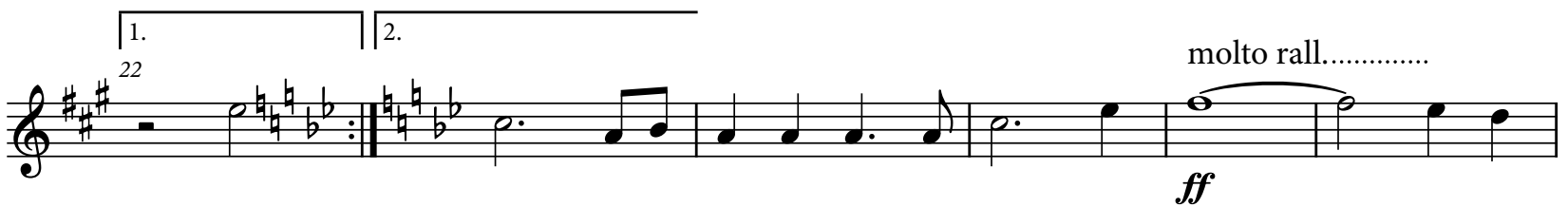
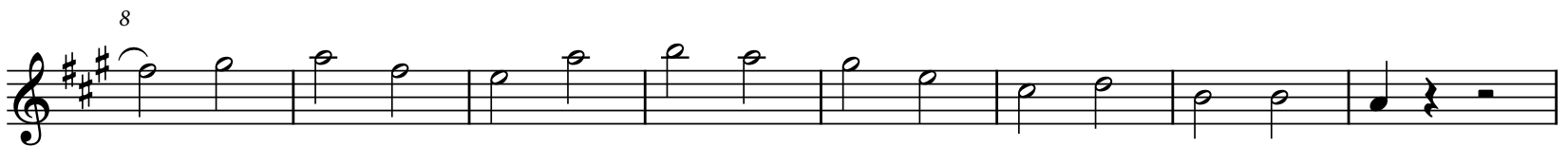
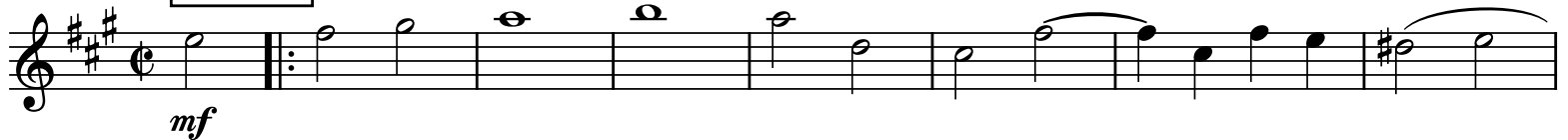
No. 30d - God Bless You All

Tacet

No. 31 - Finale

Andante maestoso. $\text{♩} = 52$

Cl. in Bb



No. 32 - God Save the King

Cl. in Bb

Andante maestoso. ♩ = 52

1

f \rightrightarrows *mf*

7

14

5

17-21

Tpt 1

25

mf \rightrightarrows *ff*

33

39

rall... Adagio



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