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

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license.
https://creativecommons.org/licenses/by-nc/4.0/

BY NC

ENGLISH HERITAGE
MUSIC SERIES

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
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Full Score Manuscript	Boston Public Library - Special Collections Brown ML96.S69D7 folio
Pageant Play	John Lane Company, London copyright 1912
Boston Public Library - Curator of Music	Jared Rex - specialcollections@bpl.org
Research & Score Preparation	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

PAGE INTENTIONALLY LEFT BLANK

Clarinet (B♭) 1 & Clarinet (A) 1

Drake - A Pageant Play

Tempo di Marcia Moderato

No. 1 - Overture

Cl. in B♭

6

1–6

p

11

1

16

mf

21

26

f *f* *f* *f*

2 Più animato

30

f *ff*

35

p

39

3

46

mp

mf

52

4

p

59

mf

Tranquillo

64

Solo

mf

5

mf

1

71

cresc. poco a poco

mf

77

6

f

80

85

89

To Cl. in A

5

90–94

Cl. in A

mf

98

7

p

103

p

cresc.

107

f

111

8

mf

cresc.

115

1

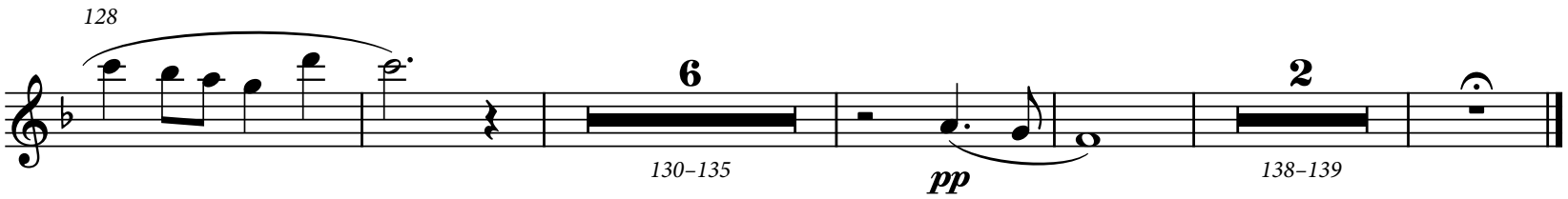
p

122

9

1

p



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

Tacet

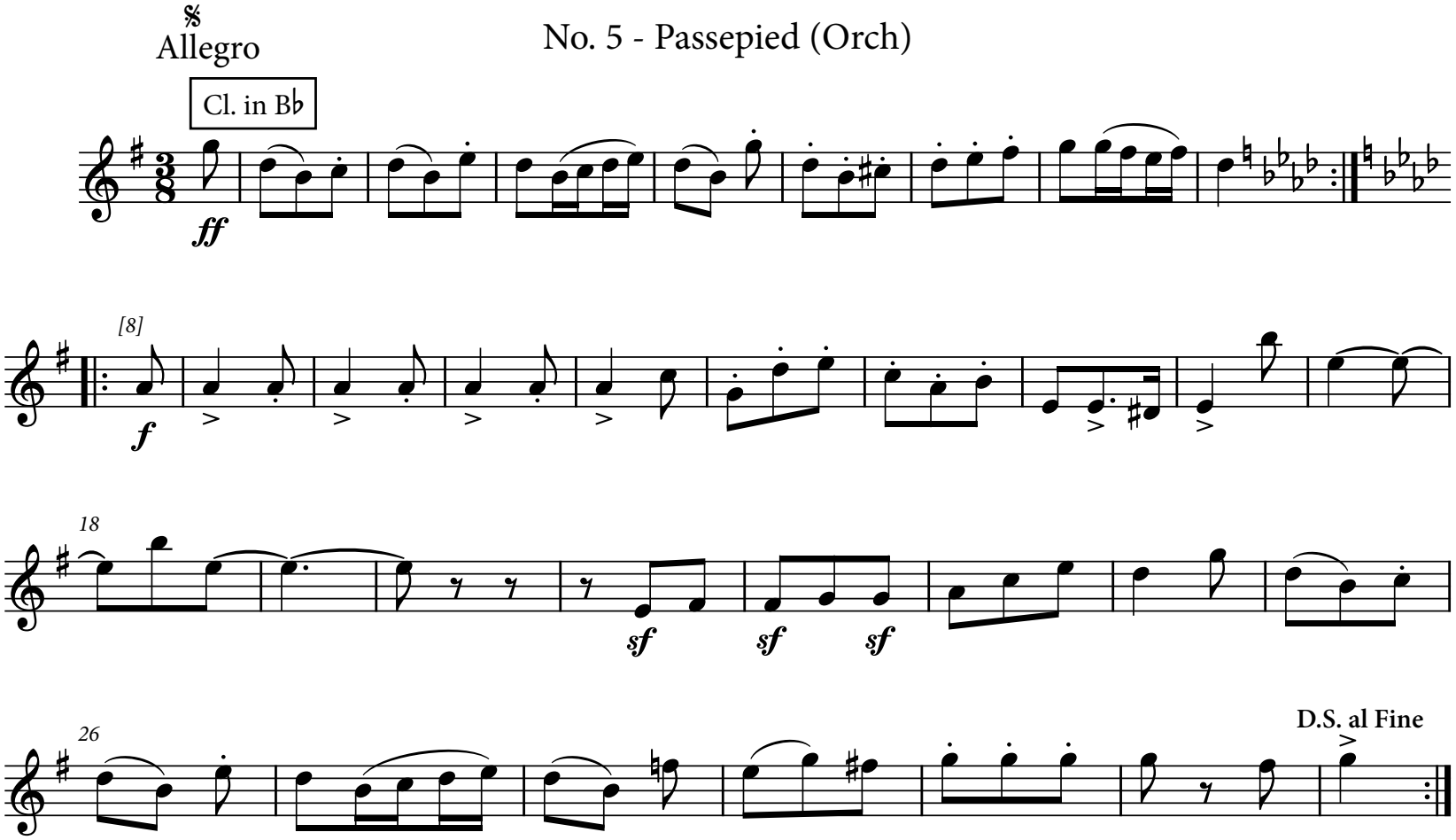
No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)



No. 6 - Adagio

Adagio

Cl. in B♭

2

1–2

Solo

p

6

13

7–19

Ob. 1

Solo

3

23

Solo

p

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio

Cl. in B♭

2

1–2

Solo

p

mf

p

5

8–12

13

Fl. 1

10

20

2

21–22

pp

11 poco accel…

27

poco a poco cresc.

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 B♭

1

p

4

6–9

12

10

p

14

1

19

2

13

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

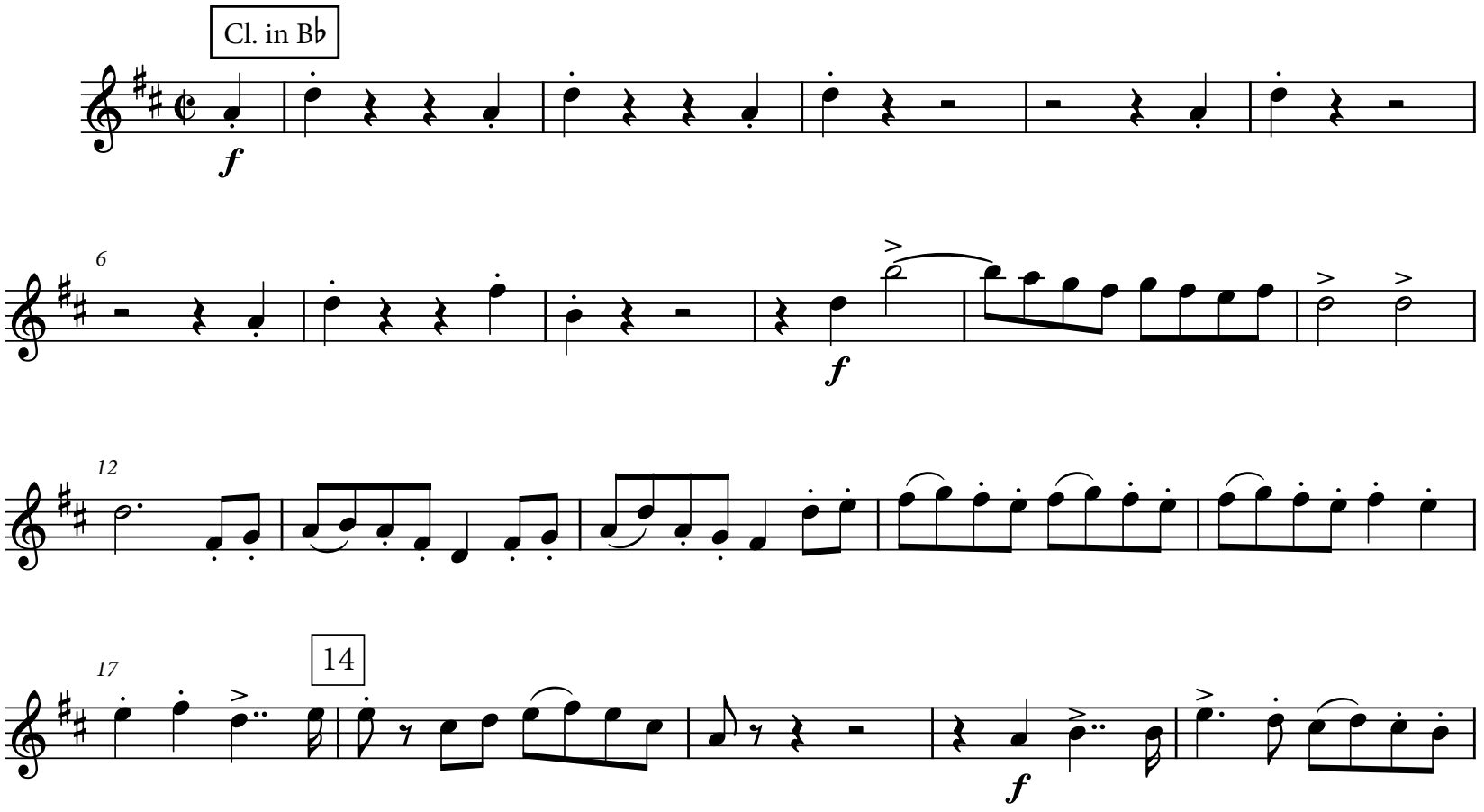
No. 9c - Act I Scene III: Drake's Drum

Tacet

No. 10 - Now Thank We All Our God

Tacet

No. 11 - Entr'acte Act II



22

27

dim.

mp

15

34

p

mf

42

p

16

3

46–48

p

1

51

pp

3

53–55

mp

17

1

60

mp

mf

cresc.

f

66

1

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]

2

116–117

mf

123

cresc.

130

21

f

136

141

22

146

p *ff*

154

[Curtain Rise]

159

tr

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

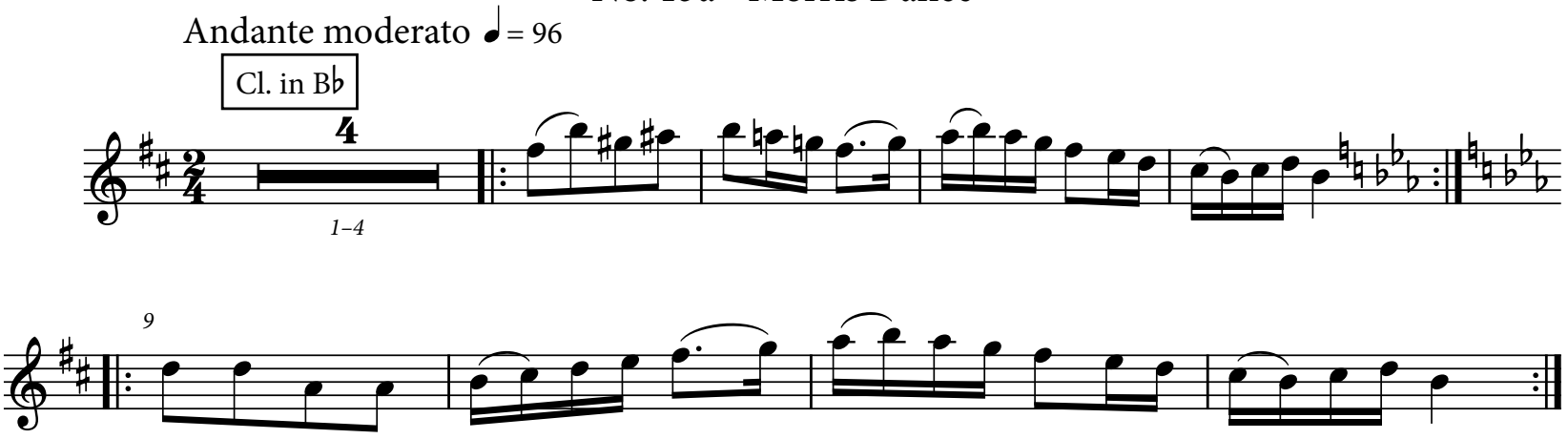
No. 14a - Songs Portsmouth & New Wells

Tacet

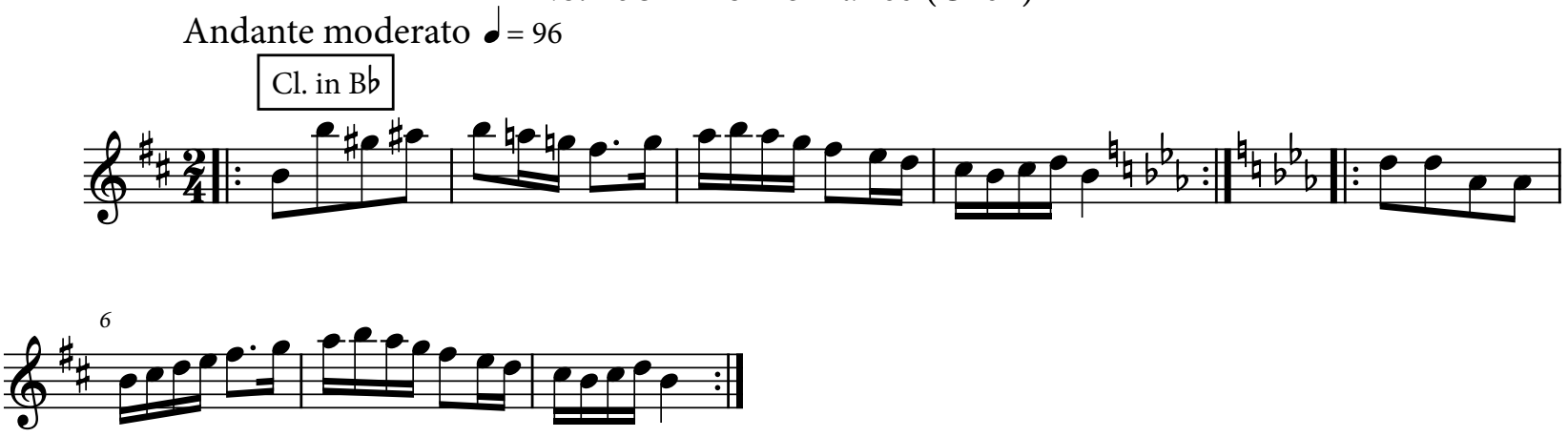
No. 14b - Parthenia

Tacet

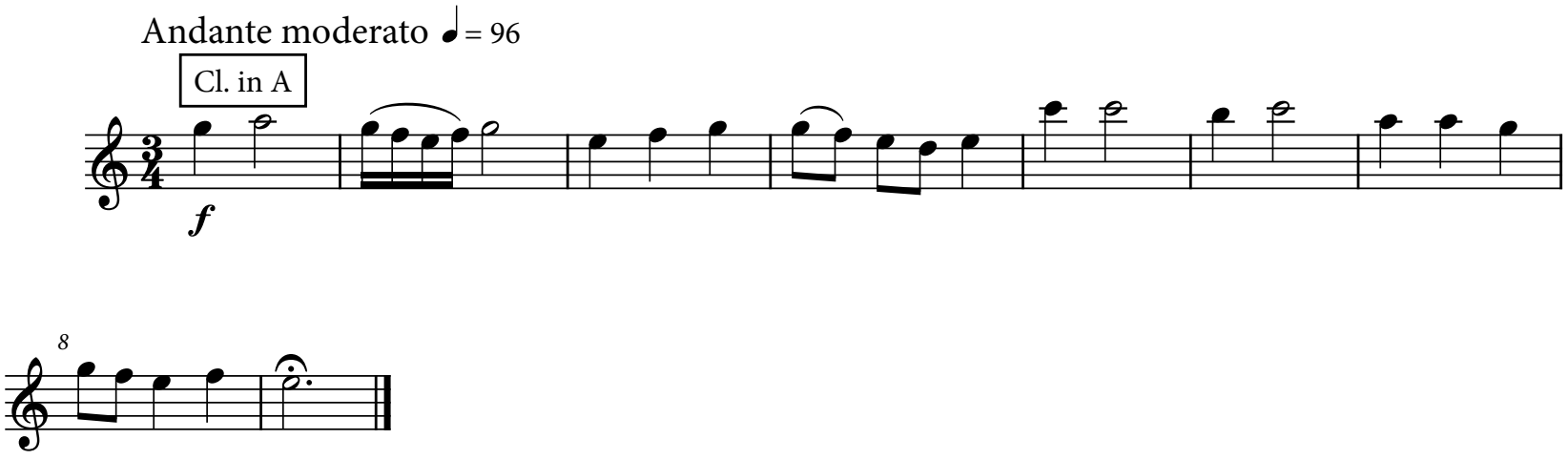
No. 15a - Morris Dance



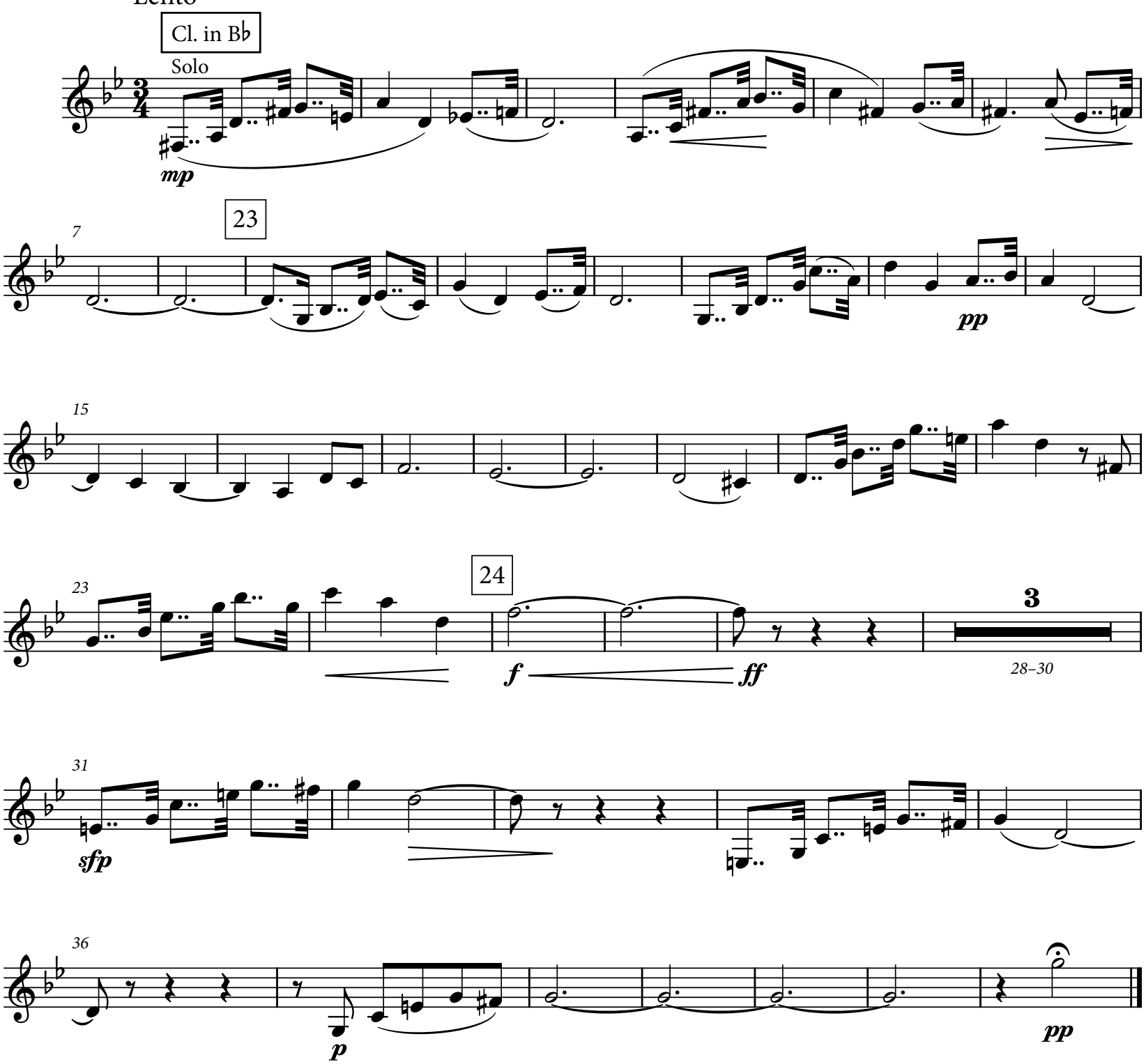
No. 15b - Morris Dance (Orch)



No. 16 - Sarabande (Exit of Queen)



No. 17 - Interlude before Act II, Scene II



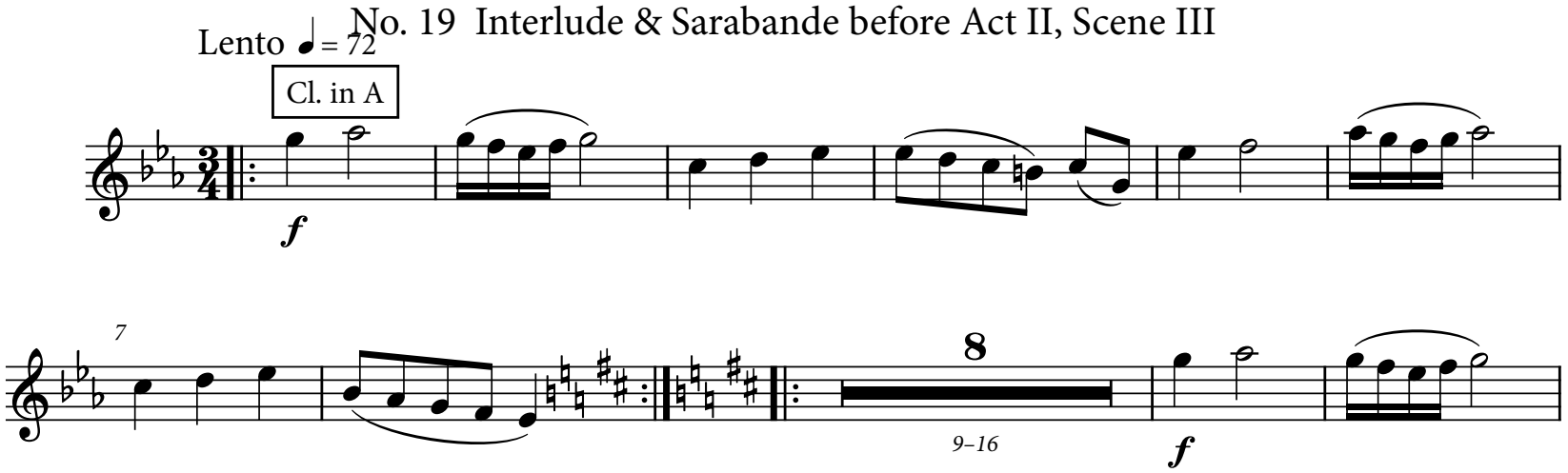
No. 18 - Cabin Scene Act II, Scene 2

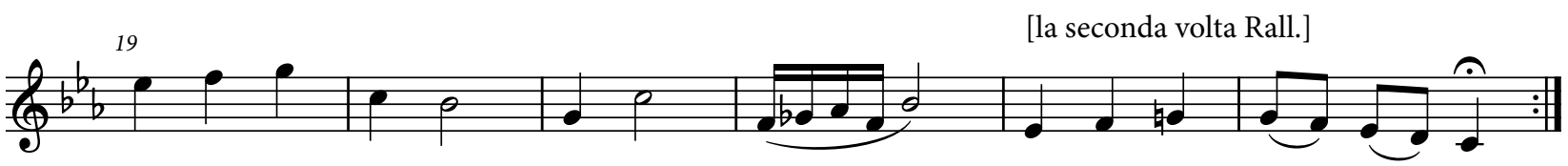
Tacet

No. 18a - Cabin Scene (Drums)

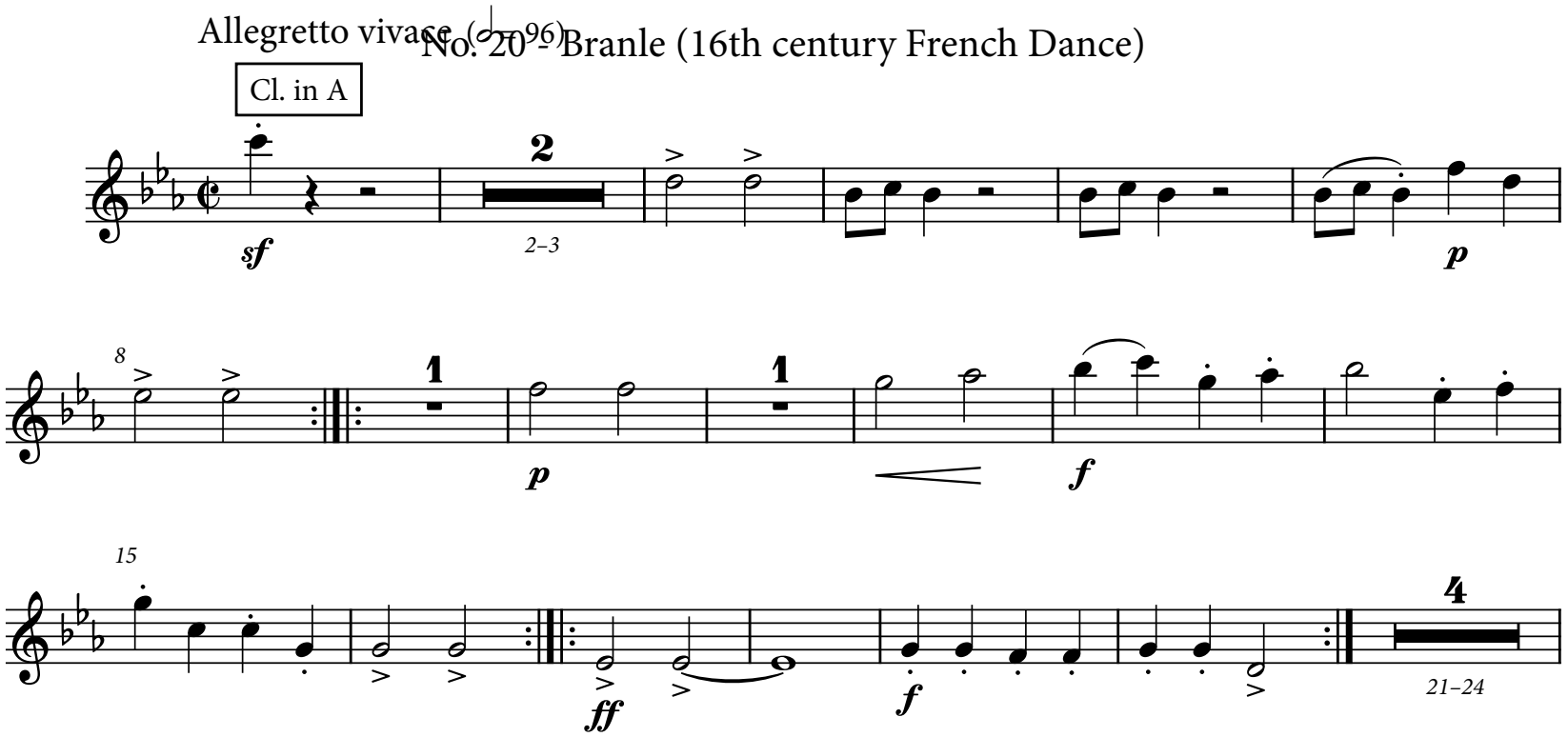
Tacet

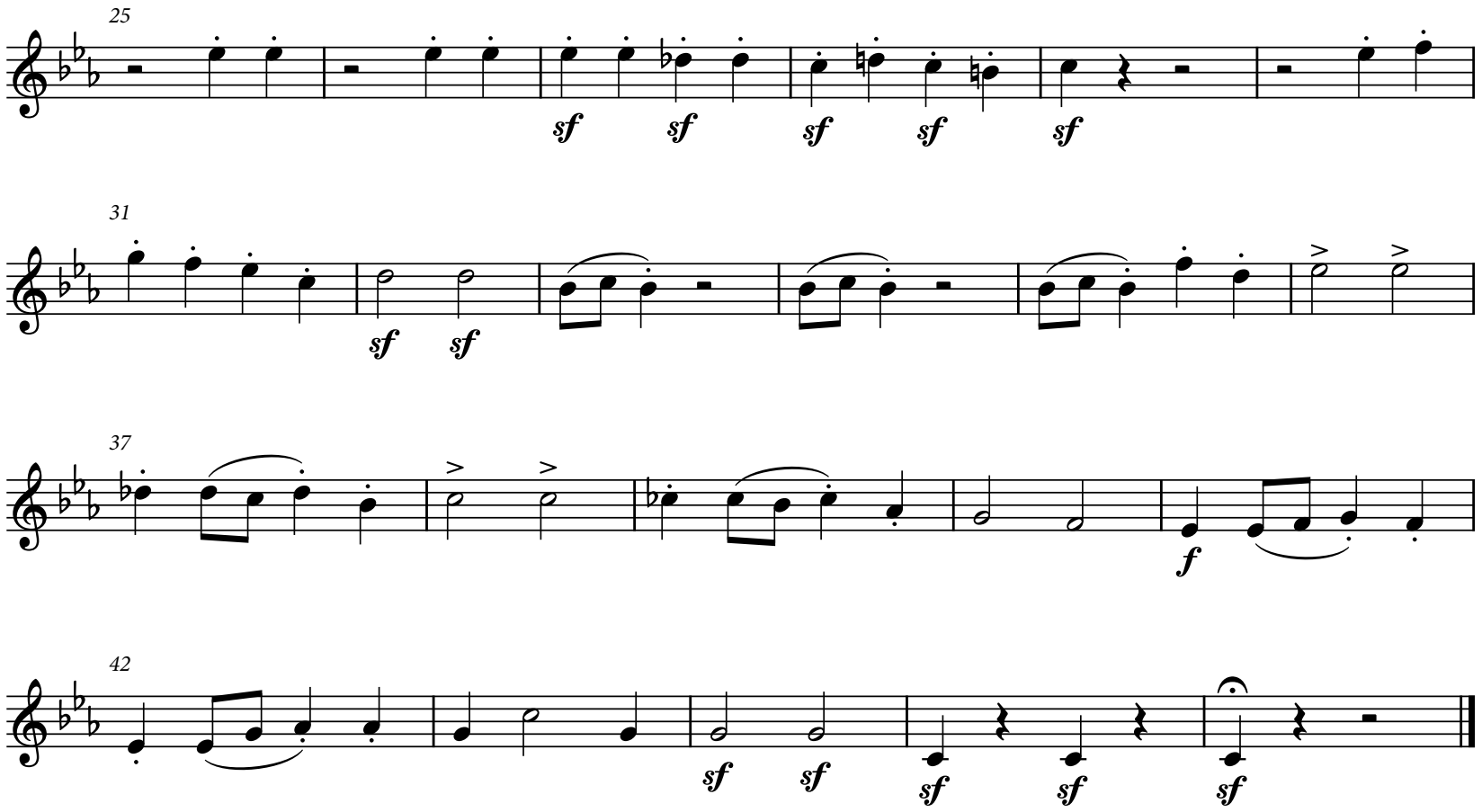
No. 19 Interlude & Sarabande before Act II, Scene III





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





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 B♭

Allegro moderato (alla breve) (𝅗𝅥 = 72)

2
1–2
p
p

10
5
14–18
p

25
21
p *f*
1
dim.
p

30
mf
1
26
mf

36
mf

42
4
46–49
f
cresc.

52
27
cresc.

58
f
p

65

p

74

28

3

81–83

84

mf

ff

91

1

p

mf

97

29

mf

f

2

103–104

mf

2

106–107

108

Tutti cresc.

113

f

118

30

124

129

ff

31

ff

135

141

1

sf

No. 25 - The Armada Tableaux

Cl. in B♭

Allegro moderato

sfp

33

Agitato

ff

7

12

f *ff*

16

34

tr

21

sfp

27

tr *ff*

No. 26a - Act III, Scene 2 Introduction

Cl. in B♭

8

1–8

4

10–13

16

6

17–22

26

2

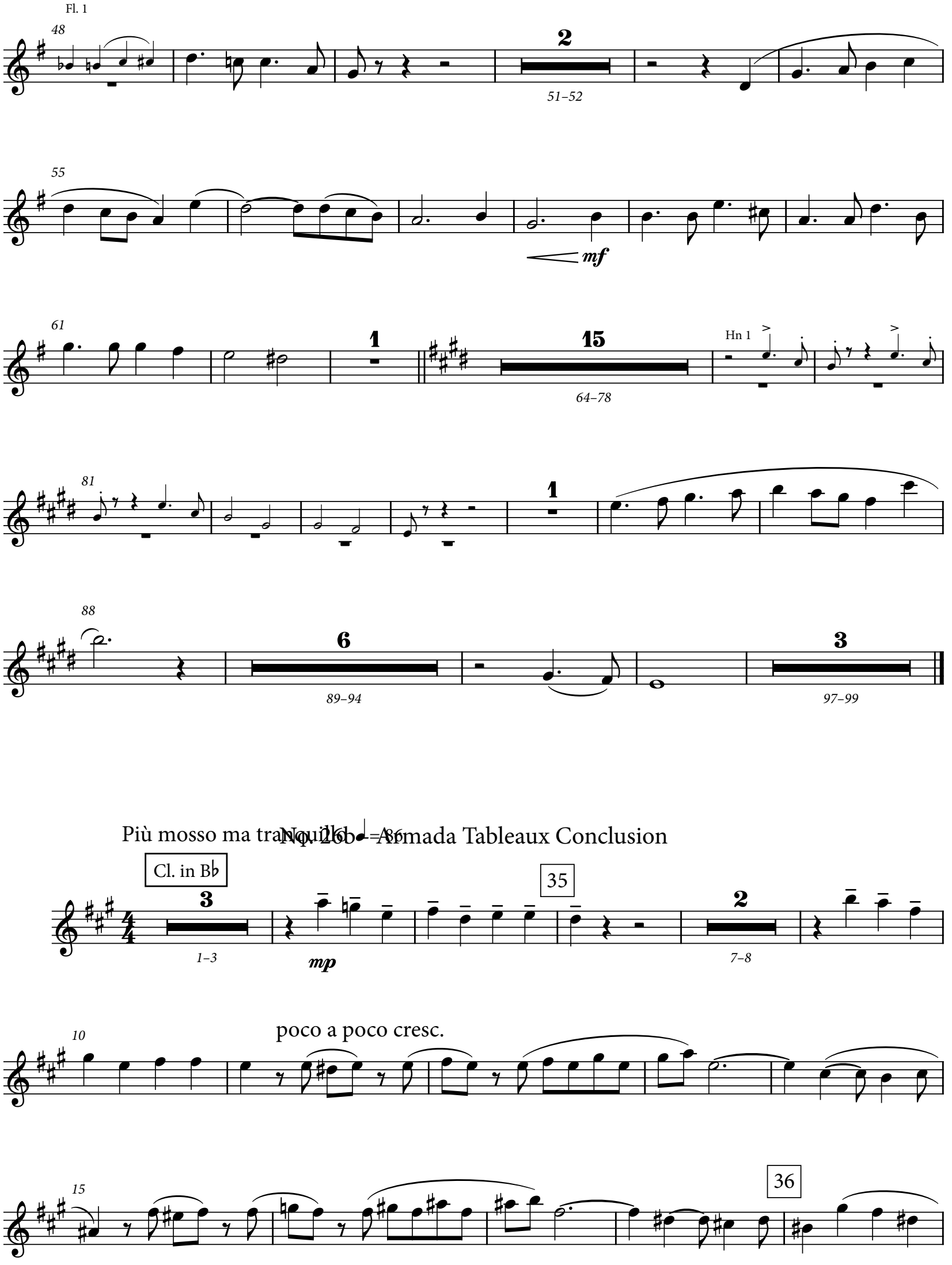
27–28

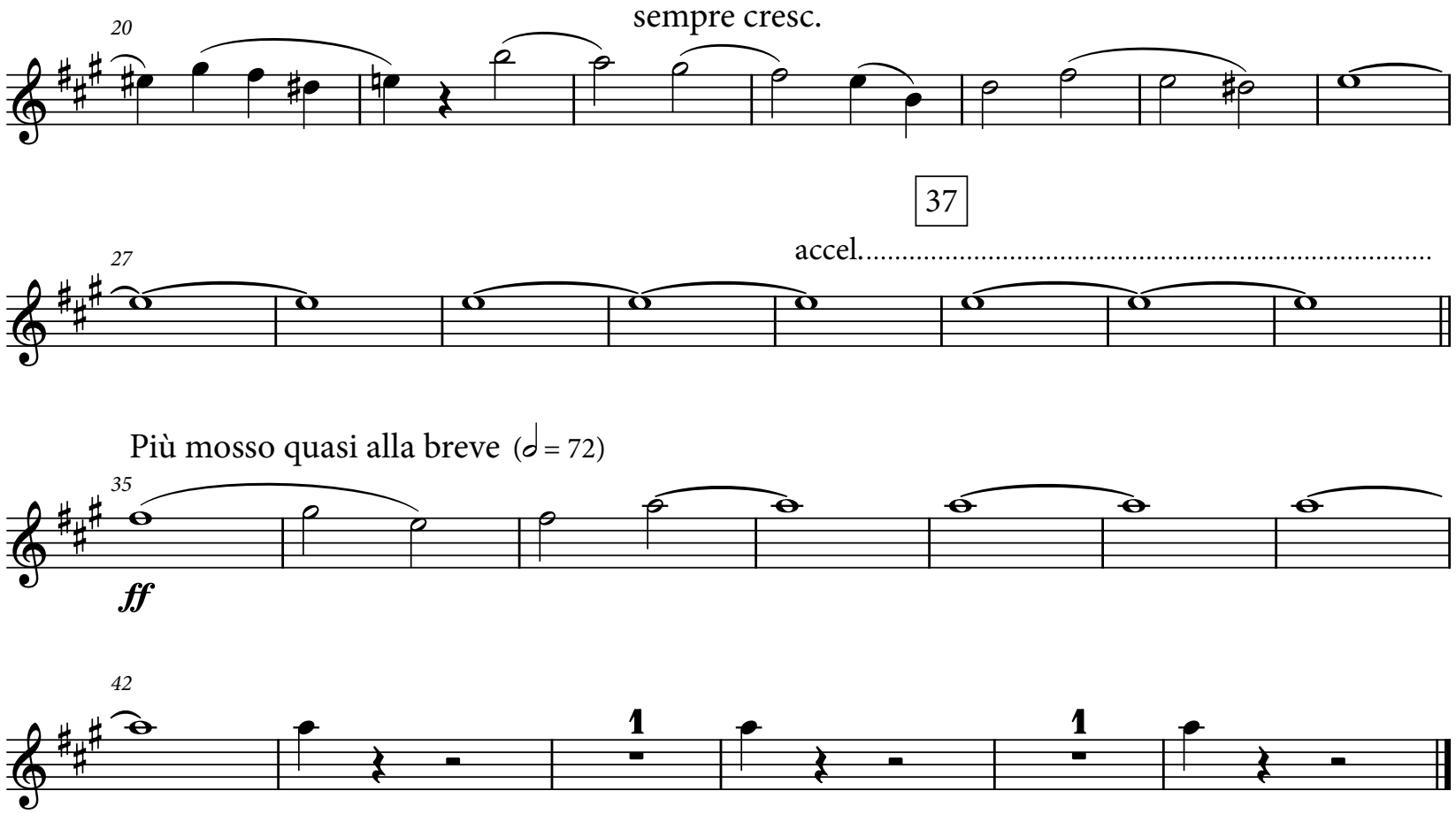
4

29–32

15

33–47

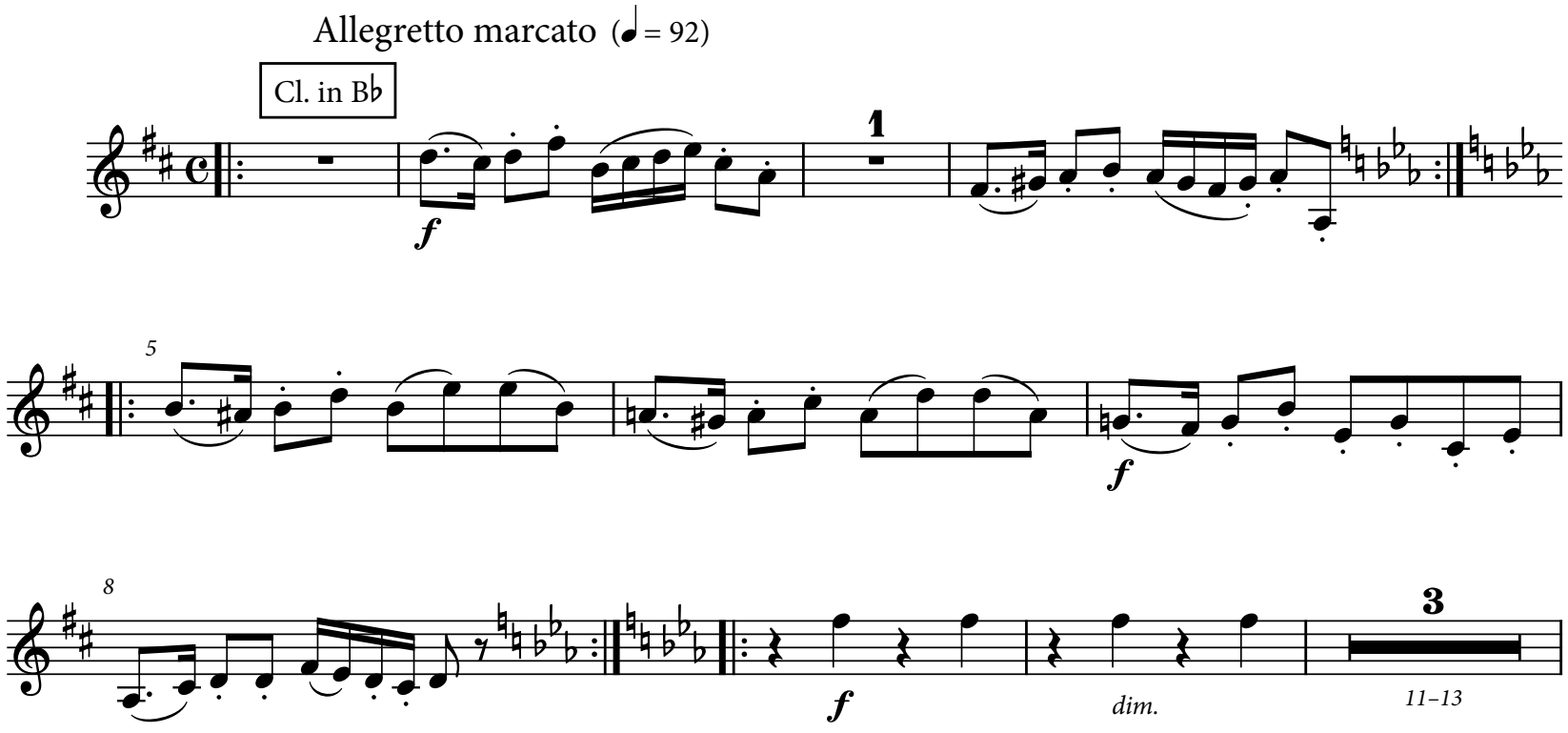

Fl. 1
48
2
51–52
55
mf
61
1
15
64–78
Hn 1
81
1
88
6
89–94
3
97–99
Più mosso ma tranquillo ♩=86
No. 26b – Armada Tableaux Conclusion
Cl. in B♭
3
1–3
mp
35
2
7–8
10
poco a poco cresc.
15
36



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

Tacet

No. 27b - Fair Revellers



14

f *dim.*

18

p

1.

2.

22

1 1

f

27

31

p *f*

35

cresc.

animando

ff

40

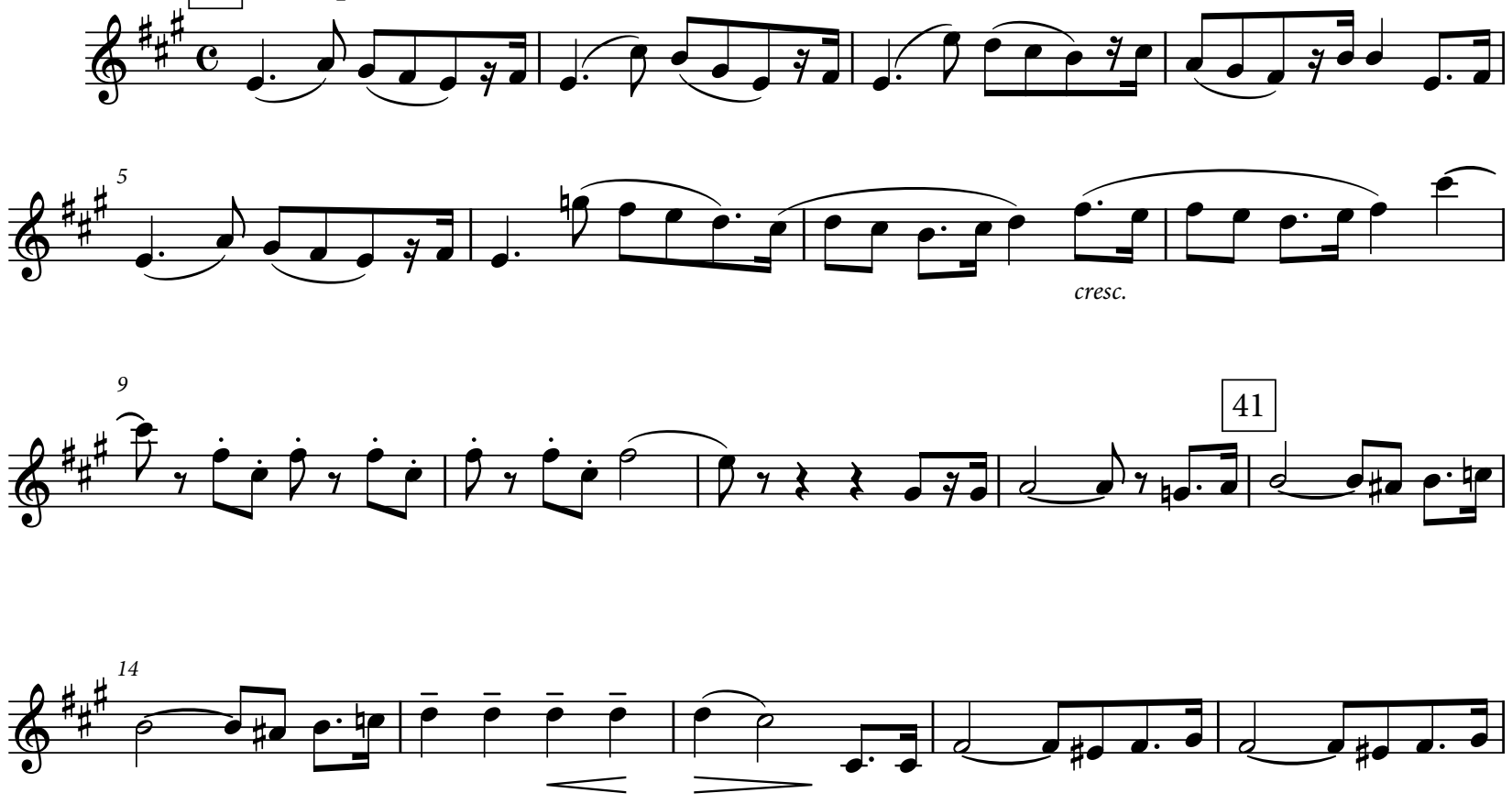
44

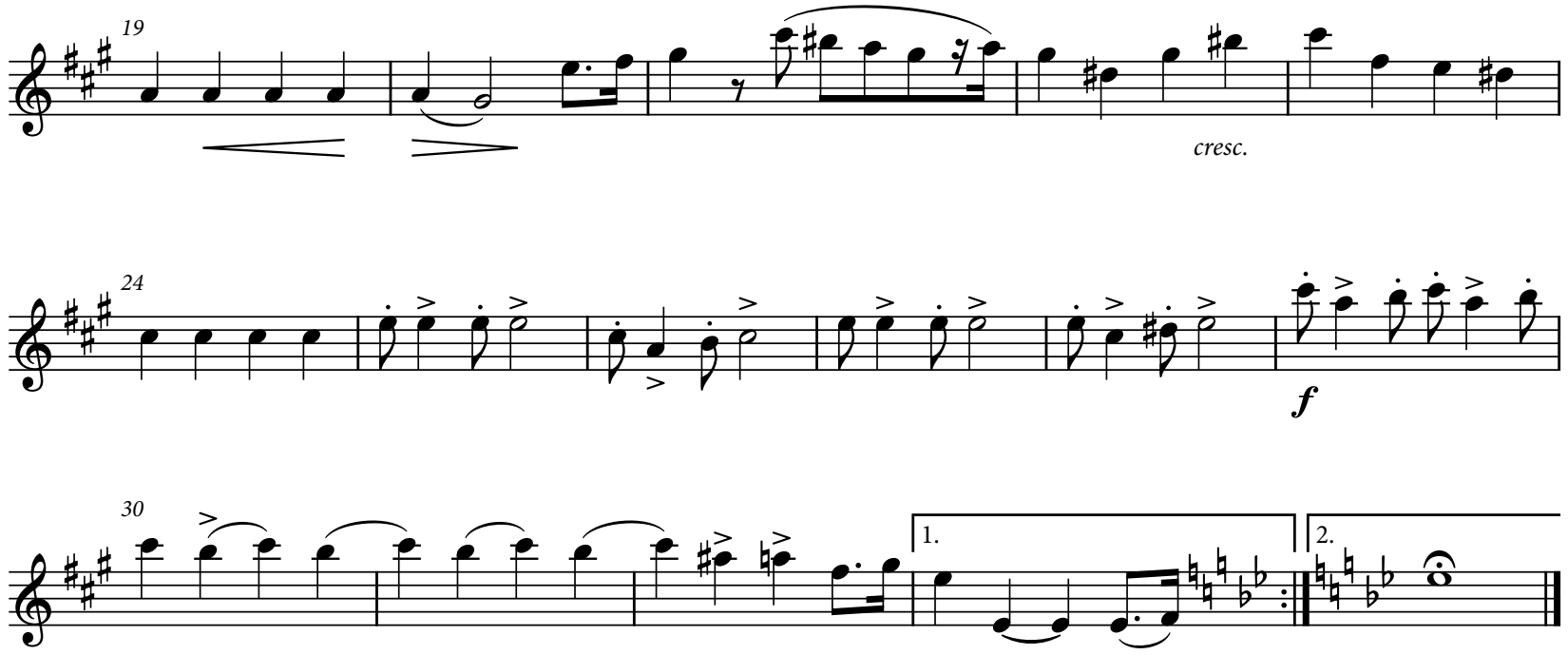
tr *tr*

No. 28a - Processional Music

Cl. in B♭

40 Tempo di Marcia (♩ = 80)





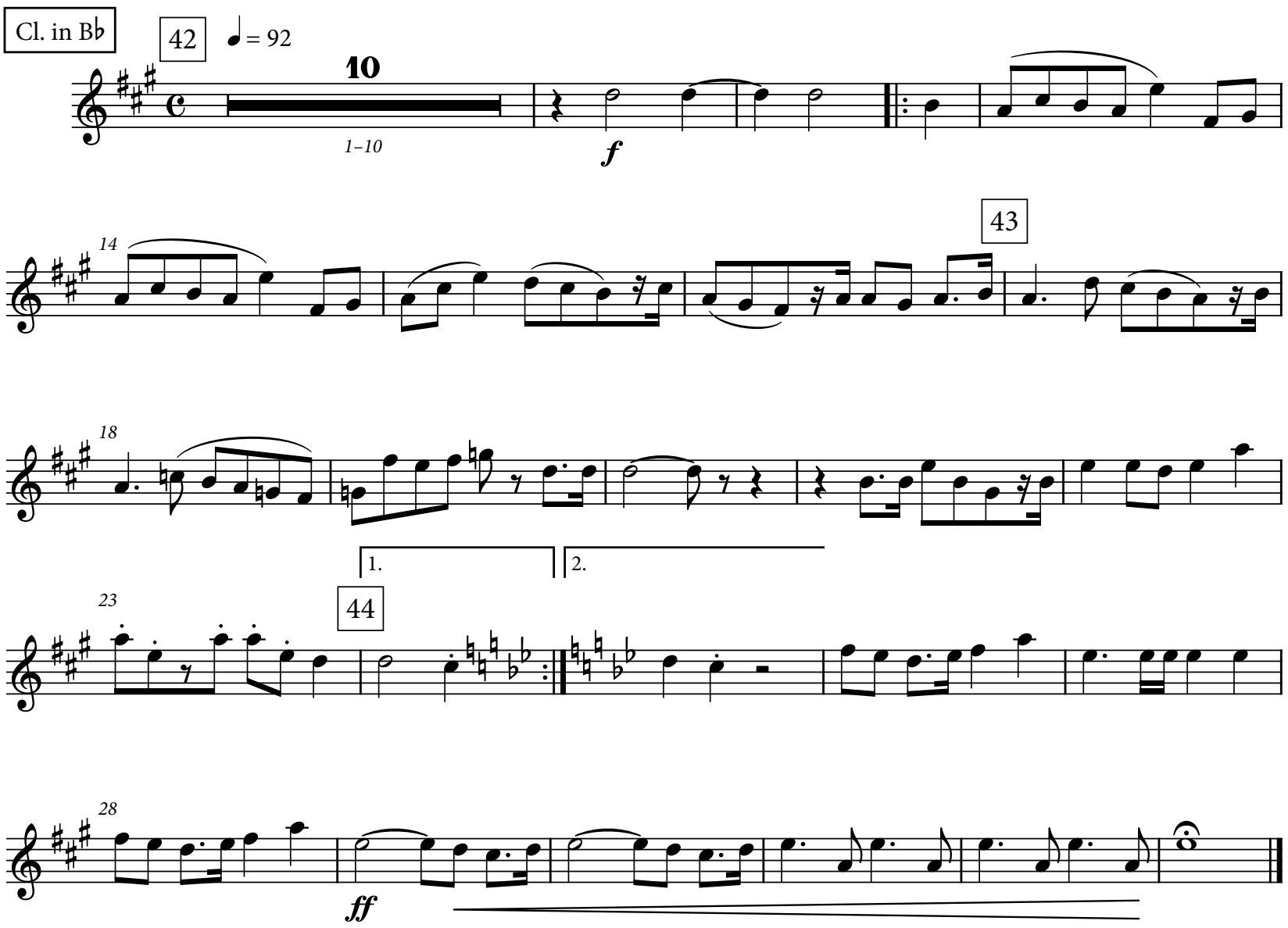
No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition



No. 30a - Drake's Drum

Tacet

No. 30b - Trumpets on Stage

Tacet

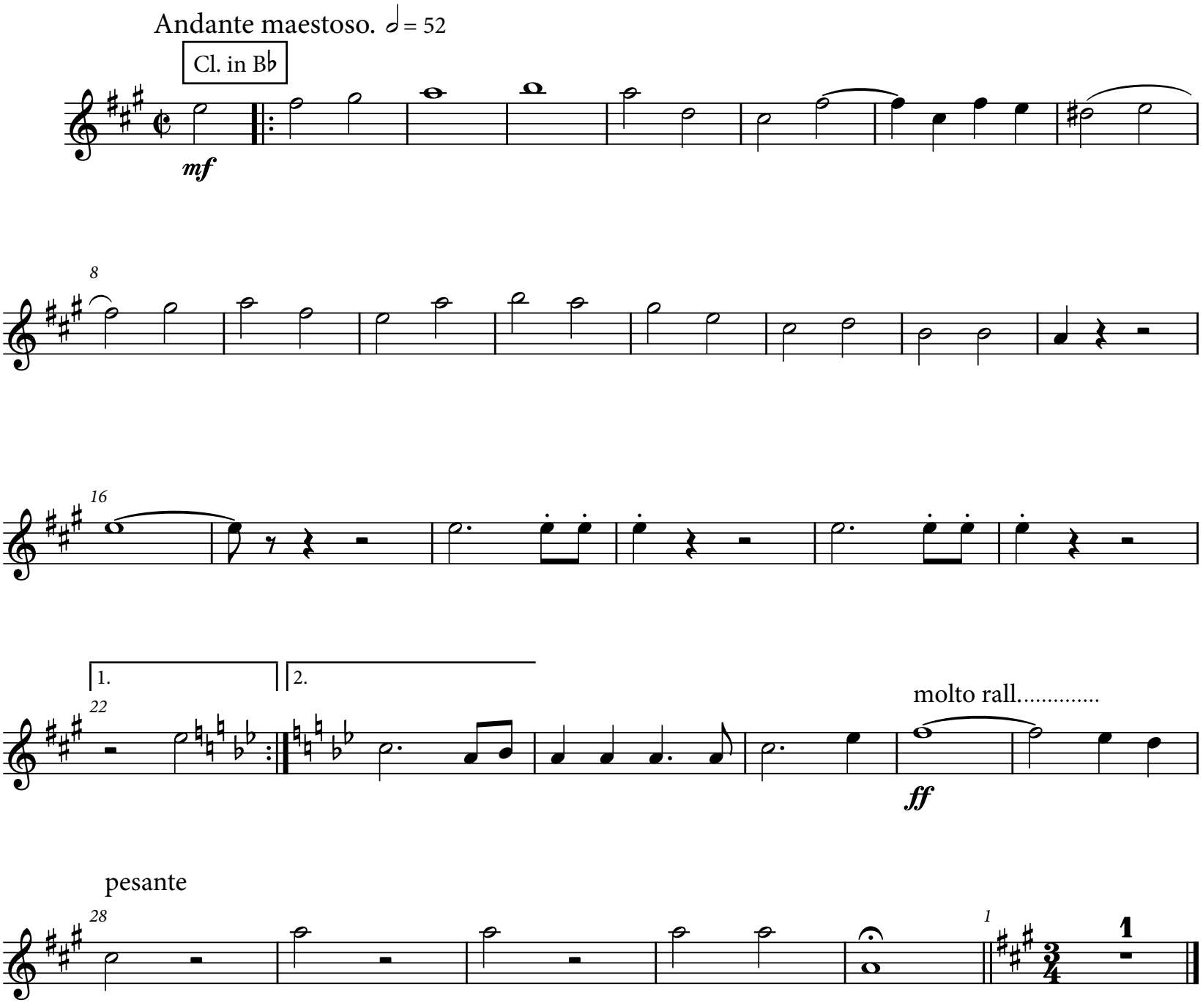
No. 30c - Organ

Tacet

No. 30d - God Bless You All

Tacet

No. 31 - Finale



No. 32 - God Save the King

Cl. in B♭

Andante maestoso. 𝅗𝅥 = 52

1

1

f *mf*

7

14

5

17–21

Tpt 1

25

mf *ff*

33

39

rall... Adagio

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future SM

ehms.lib.umn.edu

Catalog Number

16.44/03