

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

CLARINET 2

COVER IMAGE

Portrait of Sir Francis Drake

by

Marcus Gheeraerts the Younger

1561/62 - 1636



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/>





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
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

PAGE INTENTIONALLY LEFT BLANK

Drake - A Pageant Play

Tempo di Marcia Moderato No. 1 - Overture

Cl. in Bb

6

1-6

p

11

1

16

mf

21

26

30

2 Più animato

35

p

40

3

2

44-45

mp

48

mf

54

4

p

60

mf

Tranquillo

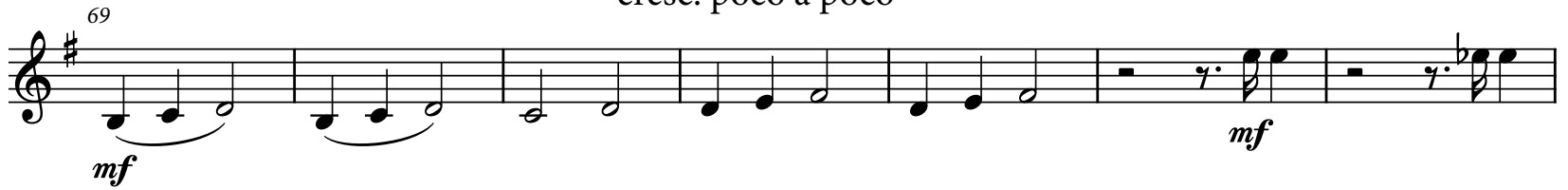
64

4

65-68

5

cresc. poco a poco



76

6



80



85



89

To Cl. in A

Cl. in A

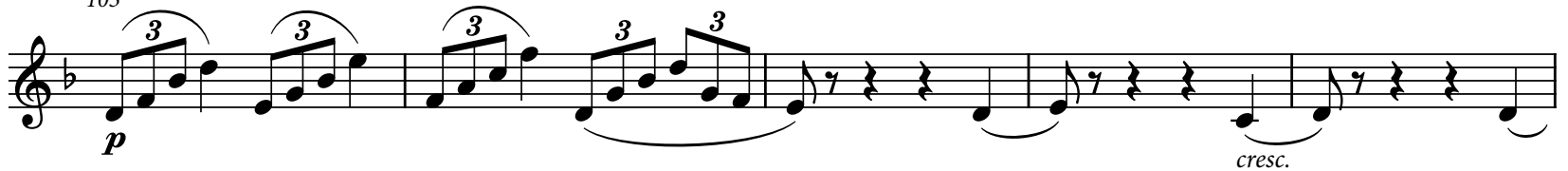


98

7



103



108



8

112

mf

cresc.

116

1

p

122

9

1

127

p

10

130-139

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

Tacet

No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

Cl. in Bb

Allegro

ff

[8]

f

16

sf sf sf

25

D.S. al Fine

No. 6 - Adagio

Tacet

No. 7 - Trumpet Calls

Tacet

Adagio

No. 8 - Intro to Act I Scene 3

Cl. in Bb

10

12

1-12

Fl. 1

18

6

21-26

11

poco accel... poco a poco cresc.

Hn 1

29 *p* *cresc.* 35-37 **3**

38 *mp* *cresc.* 43-45 **1** **3**

47 **1** *pp*

[Start Curtain to Rise]

Andante

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

Cl. in Bb

12

9 1-9 *p*

13 **1**

19 **2** **13** **6** 23-24 25-30

31 *mp* D.C. % **10** 35-44

No. 9a - Act I Scene III: Hymn

Tacet

Clarinet (Bb) 2 & Clarinet (A) 2
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

27

15

3

30-32

dim.

36

p

mf

p

43

16

5

46-50

pp

3

53-55

56

17

1

mp

mp

61

mf

cresc.

f

67

1

73 18

f

78

82

sf

87 (♩ = ♩) Quasi Lento

sf 92-94

95 19 (♩ = ♩)

98-100

103 20

pp

Tempo I [Allegro alla breve]

112-113 116-117 *mf*

120



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)

Cl. in Bb

Andante moderato ♩ = 96

Two staves of musical notation for No. 15b - Morris Dance (Orch). The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with repeat signs at the beginning and end of the first phrase. The second staff continues the melody, starting with a measure number '6' above the first note, and ends with a double bar line and repeat dots.

No. 16 - Sarabande (Exit of Queen)

Cl. in A

Andante moderato ♩ = 96

A single staff of musical notation for No. 16 - Sarabande (Exit of Queen). It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a forte 'f' dynamic marking at the start, followed by a series of quarter and eighth notes, some with slurs, and a final sixteenth-note flourish.



No. 17 - Interlude before Act II, Scene II

Lento

Cl. in Bb

8

23

1-8

C. A.

pp

15

23

24

f *ff*

28-30

31

No. 18 - Cabin Scene Act II, Scene 2

8

34-41

sfp

Detailed description: This block contains the musical score for No. 17 and No. 18. No. 17 is marked 'Lento' and is for Clarinet in Bb. It begins at measure 8 with a treble clef and a key signature of one flat. The first staff shows measures 8-14, with a box labeled 'Cl. in Bb' and measure numbers '8' and '23'. A thick black bar indicates a rest for measures 1-8. The melody resumes at measure 15. A second staff shows measures 15-22, and a third staff shows measures 23-30. Measure 23 is boxed. Dynamics include *pp* (pianissimo) at measure 15, *f* (forte) at measure 24, and *ff* (fortissimo) at measure 28. A triplet of eighth notes is marked '3' at measures 28-30. No. 18, 'Cabin Scene Act II, Scene 2', begins at measure 31. The first staff shows measures 31-33, with a box labeled 'No. 18 - Cabin Scene Act II, Scene 2' and measure numbers '31' and '8'. A thick black bar indicates a rest for measures 34-41. The melody resumes at measure 42. Dynamics include *sfp* (sforzando piano) at measure 31.

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

8

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

p

f

15

ff

f

4

21-24

25

sf *sf* *sf* *sf* *sf*

31

sf *sf*

37

42

f

sf sf sf sf sf

This block contains two staves of musical notation. The first staff starts at measure 37 and ends at measure 41. It features a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody consists of eighth and quarter notes, with a dynamic marking of *f* (forte) at the end. The second staff starts at measure 42 and ends at measure 46. It also has a treble clef and a key signature of two flats. The melody continues with eighth and quarter notes, and dynamic markings of *sf* (sforzando) are placed under measures 43, 44, 45, and 46.

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) ($\text{♩} = 72$)

2

1-2

p

10

7

25

2

14-20

21-22

This block contains the musical score for No. 24 - Entr'acte [Act III]. It begins with a box containing the instrument and key signature: "Cl. in Bb". The tempo and meter are indicated as "Allegro moderato (alla breve) (♩ = 72)". The score is written on two staves. The first staff starts at measure 1 and ends at measure 25. It features a treble clef, a common time signature, and a key signature of one flat (Bb). The melody is marked with a dynamic of *p* (piano) and includes a repeat sign. The second staff starts at measure 10 and ends at measure 25. It also has a treble clef and a key signature of one flat. The melody continues with eighth and quarter notes, and dynamic markings of *p* (piano) are placed under measures 14-20 and 21-22.

23

1

p *f* *dim.* *p*

30

mf

26

35

mf

41

4

mf *f* 46-49

51

27

cresc. *cresc.*

57

f

63

p

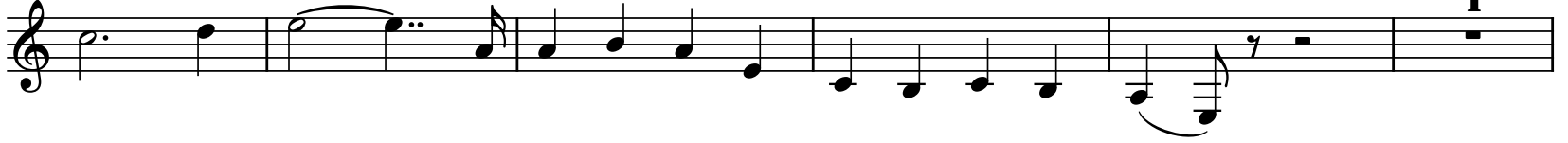
71

p

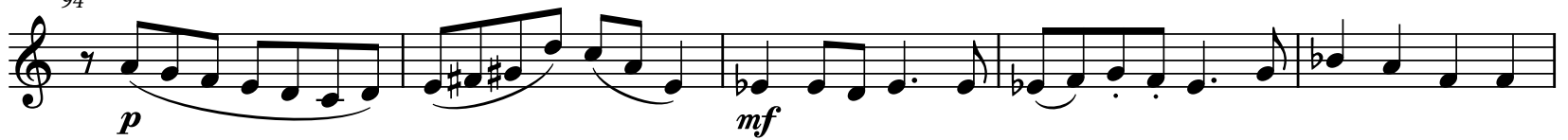
28



88



94



99

29



Tutti cresc.

108

113

118

124

129

135

142

30

31

f

ff

ff

sf

No. 25 - The Armada Tableaux

Cl. in Bb

Allegro moderato

33

Agitato

sfp

ff

Measures 7-34 of the musical score. The score is written for Clarinet (Bb) 2 and Clarinet (A) 2. It features various musical notations including eighth notes, quarter notes, and rests. Dynamic markings include *f* (forte) and *ff* (fortissimo). A trill is marked with *tr* at measure 34. The score is divided into systems of five measures each.

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 for Clarinet in Bb (Cl. in Bb). It features various musical notations including eighth notes, quarter notes, and rests. Dynamic markings include *ff* (fortissimo) and *sfp* (sforzando piano). The score is divided into systems of five measures each. Measure numbers 1-8, 10-13, 17-22, 27-28, 29-32, and 33-47 are indicated below the staff.

Fl. 1

48

51-52

2

55

mf

61

1

15

64-78

Hn 1

79

1

86

tacet al fine

89-99

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

Cl. in Bb

3

1-3

mp

35

2

7-8

9

poco a poco cresc.

14

36 ¹⁹ *sempre cresc.*

37 *accel.....*

Più mosso quasi alla breve (♩ = 72)

35 *ff*

42 **1** **1**

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

Tacet

No. 27b - Fair Revellers

Allegretto marcato (♩ = 92)

Cl. in Bb

f **1** *tr*

5 *f*

8 *f* *dim.* **3** 11-13

14

f *dim.*

18

p

22

f

27

31

p *f*

35

cresc. *animando* *ff*

40

44

tr *tr*

No. 28a - Processional Music

Cl. in Bb

40 Tempo di Marcia (♩ = 80)

The musical score for No. 28a - Processional Music is written for Clarinet in Bb. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Tempo di Marcia' with a quarter note equal to 80 beats per minute. The score consists of seven staves of music. The first staff starts at measure 40. The second staff starts at measure 5. The third staff starts at measure 9 and ends at measure 41. The fourth staff starts at measure 14. The fifth staff starts at measure 20 and includes a 'cresc.' marking. The sixth staff starts at measure 26 and includes a 'f' marking. The seventh staff starts at measure 31 and includes first and second endings. The music is characterized by a steady, march-like rhythm with various melodic lines and dynamic markings.

5

cresc.

9

41

14

20

cresc.

26

f

31

1.

2.

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

Cl. in Bb

42

$\text{♩} = 92$

10

1-10

f

14

43

18

22

44

1. 2.

27

ff

32

No. 30a - Drake's Drum

Tacet

No. 30b - Trumpets on Stage

Tacet

No. 30c - Organ

Tacet

No. 30d - God Bless You All

Tacet

Andante maestoso. $\text{♩} = 52$ No. 31 - Finale

Cl. in Bb

mf

8

16

1. 2.

22

molto rall.....

ff

pesante

28

1 1

No. 32 - God Save the King

Andante maestoso. $\text{♩} = 52$

Cl. in Bb

1

f > *mf*

8

16

5

17-21

Tpt 1

27

mf — *ff*

33

39

rall.... Adagio



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.44/03