

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

DOUBLE BASS

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

Drake - A Pageant Play

No. 1 - Overture

Tempo di Marcia Moderato

4
1-4
pizz.
p

9

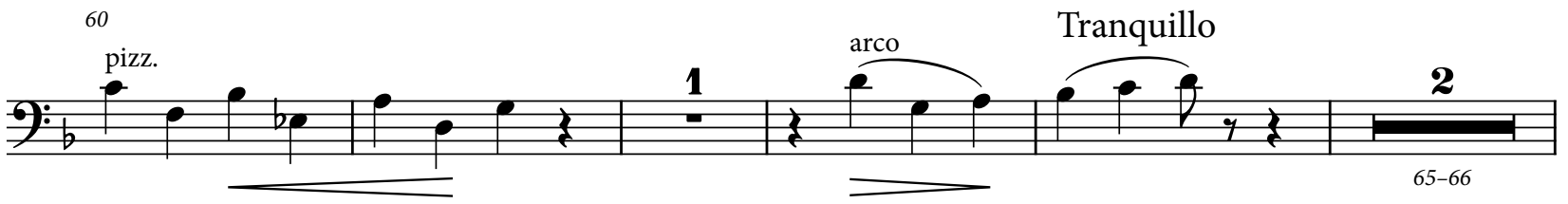
15
1
arco

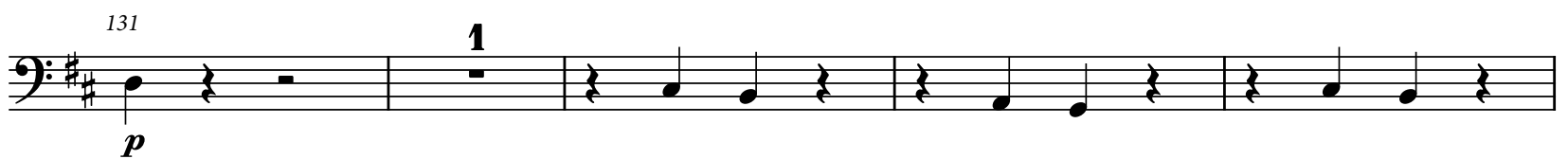
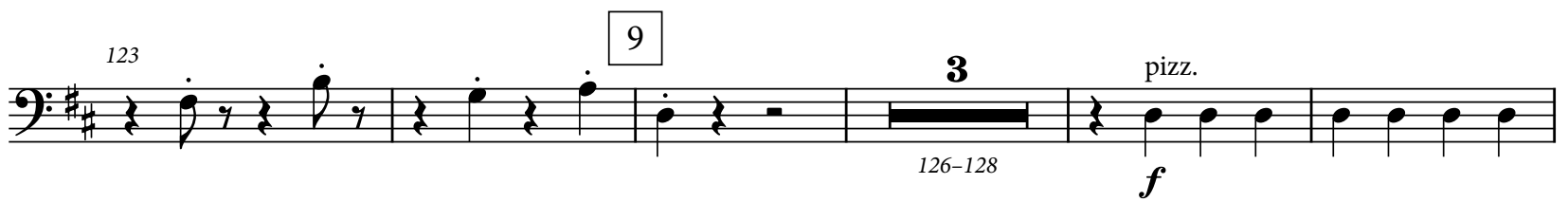
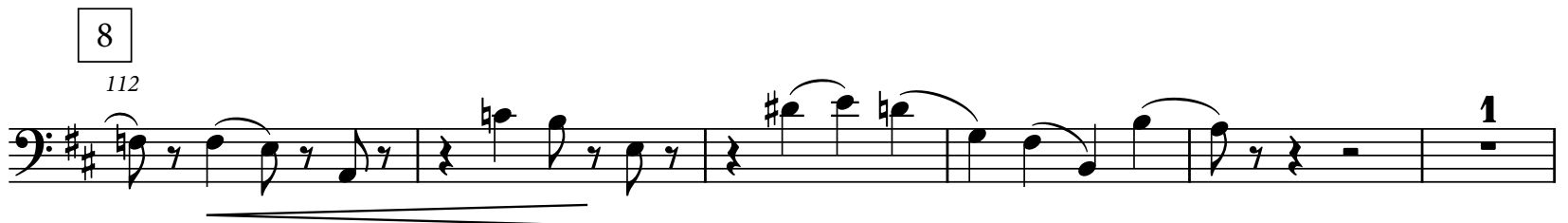
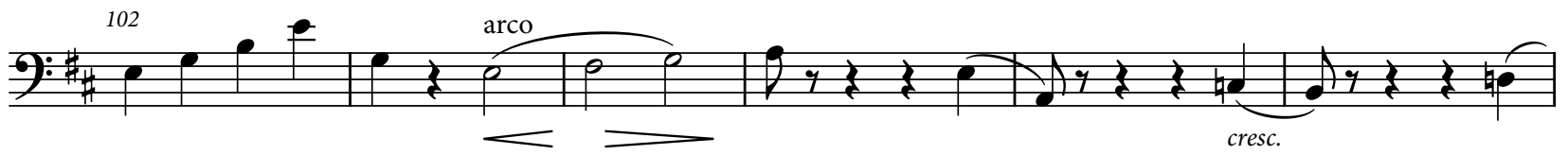
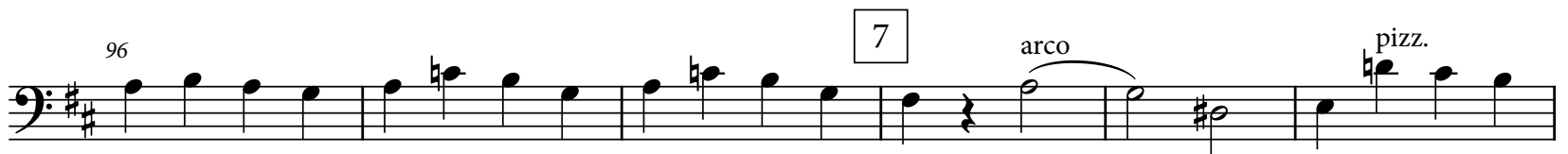
21
f

27
2 Più animato
sff
1

33
1
pizz.

39
3
1





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

Tacet

No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

♩
Allegro

6

pizz.

1-6

7

pizz.

9-15

21

sf *sf* *sf*

6

25-30

D.S. al Fine

arco

The musical score for No. 5 - Passepied (Orch) is written in bass clef with a key signature of one flat (B-flat) and a 3/8 time signature. It consists of three staves. The first staff begins with a repeat sign and a tempo marking of 'Allegro' with a quarter note symbol. It contains a measure with a quarter rest, followed by a six-measure rest (labeled '6' and '1-6'), and then a measure with a quarter rest and a sixteenth note. The second staff starts with a seven-measure rest (labeled '7' and '9-15'), followed by a measure with a quarter rest and a sixteenth note, then a measure with a quarter note and a sixteenth note, and finally a measure with a quarter note and a sixteenth note. The third staff begins with a measure number '21' and contains three measures with quarter notes and sixteenth notes, each marked with a forte dynamic (*sf*). This is followed by a six-measure rest (labeled '6' and '25-30'), and then a measure with a quarter rest and a sixteenth note. The piece concludes with a double bar line and the instruction 'D.S. al Fine'. The word 'arco' is written above the final measure of the second staff.

No. 6 - Adagio

Tacet

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio

11

10

4

16-19

pp

23

1

11 poco accel. poco a poco cresc. pizz.

pp

30

arco

35

pp

42

1

3

43-45

pizz.

p

[Start Curtain to Rise]

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

Andante

12

6

pizz.

3

2

1-6

mf

8-10

11-12

15

4

arco

pizz.

16-19

p

24

13

28

2

arco

D.C. %

29-30

2

pizz.

35-36

p

41

pp

Detailed description: This block contains four staves of musical notation for a double bass. The first staff (measures 24-27) is in bass clef with a key signature of two flats (B-flat and E-flat). It contains eighth and quarter notes. A box containing the number '13' is positioned above the second measure. The second staff (measures 28-34) continues the melody with eighth notes and rests. A measure rest for two measures (29-30) is indicated below the staff. The third staff (measures 35-40) begins with a measure rest for two measures (35-36), followed by a pizzicato section marked 'pizz.' and a dynamic of 'p'. The fourth staff (measures 41-44) starts with a dynamic of 'pp' and continues with eighth notes. The piece concludes with a final measure containing a fermata.

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

f

13

14

sf

20

26

pizz.

p

32

15

arco

pizz.

p

39

1

pizz.

16

45

1

1

3

54 *p* arco 17

p

60

p

67 *f* 2 72-73

f

18 75

f

81 *sf*

sf

87 *p* (♩ = ♩) Quasi Lento 2 92-93

p

19 95-96

p

103 20 *pizz.* 1

pizz.

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Tempo I [Allegro alla breve]

111 arco 1 2 118-119

120 mf 2 4 122-123 126-129

130 1 21

137

143 22

149 sf sf ff

156 [Curtain Rise]

162 1

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





No. 17 - Interlude before Act II, Scene II

Lento

23

9

1

4

13-16

19

24

arco

pp \leq *f*

27

3

28-30

sfp

sfp

36

pizz.

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 $\text{♩} = 72$
pizz.

2 2 2

3-4 7-8 9-10

11 arco

mf ff

13-16

20 [la seconda volta Rall.]

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

Allegretto vivace $\text{♩} = 96$

2 4 6

sf ff f

2-3 5-8 9-14

16 pizz.

ff

18-20 21-23 25-27

28 arco

sf sf sf

30-31

35 pizz.

sf sf sf sf sf

37-39

42 arco

1

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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) (♩ = 72)

12

1-12

mp

16

pizz.

mf

25

22

1

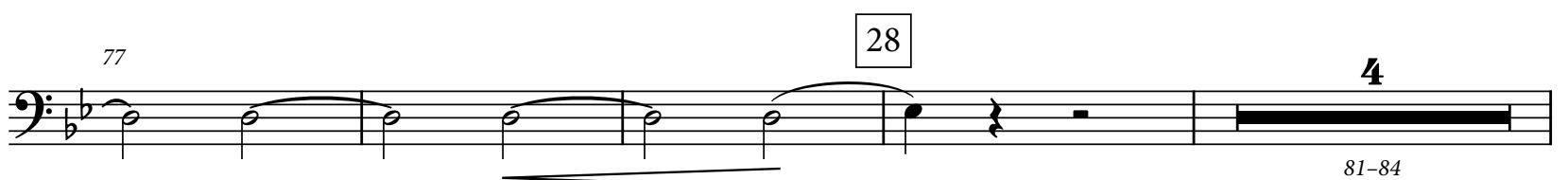
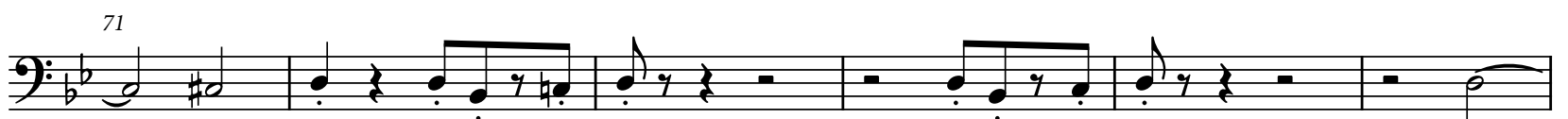
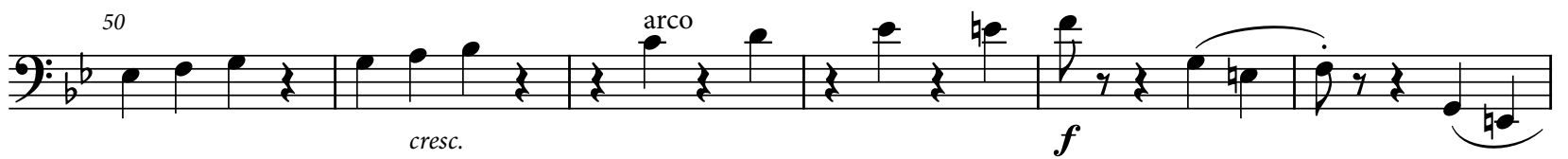
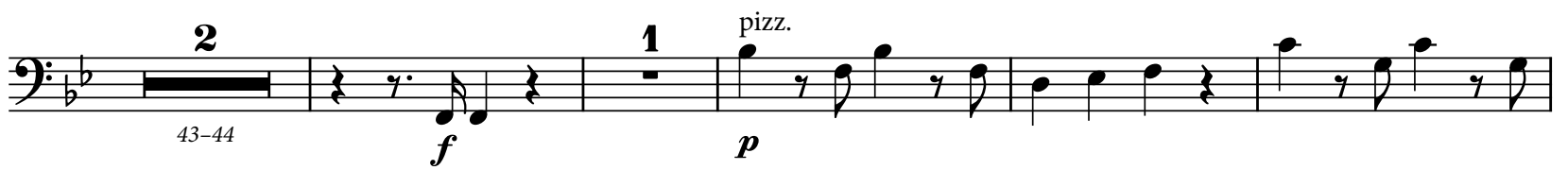
f

27

dim.

p

p



132 pizz. 31

ff *f* *f*

134-135

139

f *sf* *sf* *sf*

143

f *sf* *sf* *sf*

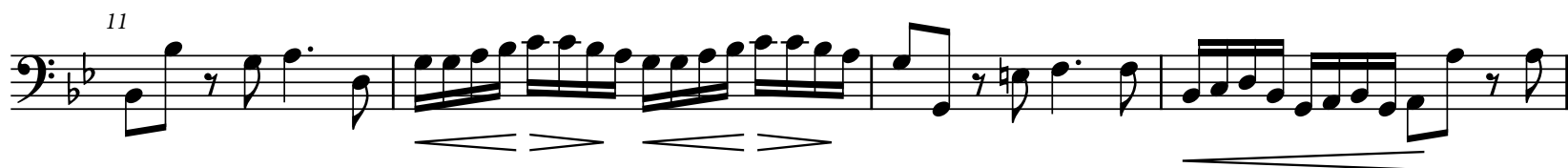
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No. 25 - The Armada Tableaux

§
Allegro moderato

33

Agitato



34

19



No. 26a - Act III, Scene 2 Introduction

7

1

sffz

13

17

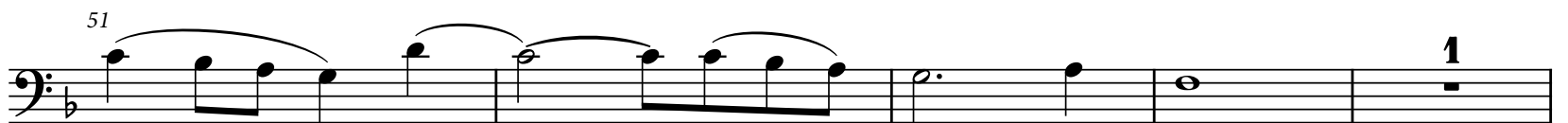
21

25

29

ff

34



56

60

pizz.

arco

64

ff

67

f

71

ff

76

83

tacet al fine

86-99

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

35

pizz.

p

7

poco a poco cresc.

arco

13

18

36

sempre cresc.

23

1

f

37

28

accel.....

f

34

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

ff

41

1

1

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

Tacet

6

arco

cresc.

12

41

17

21

mf

cresc.

26

f

31

1. pizz.

2.

Detailed description: This block contains a musical score for Double Bass, measures 6 to 31. The key signature is one sharp (F#). The score is written on a single staff. Measure 6 starts with a bass clef and a key signature of one sharp. The music consists of eighth and quarter notes, with some rests. Measure 12 has a box around the number 41. Measure 17 has a crescendo hairpin. Measure 21 has a mezzo-forte (mf) dynamic marking. Measure 26 has a forte (f) dynamic marking. Measure 31 has a first ending bracket labeled '1. pizz.' and a second ending bracket labeled '2.'.

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

42 ♩ = 92

6 4 7-10 *mf*

14 43

19 *f*

23 44 1. 2. *ff* *f*

29

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 *cresc.*

6

13

19

1. 2. *tr*

24 *tr* molto rall..... pesante

29 1 1

No. 32 - God Save the King

Andante maestoso. ♩ = 52

1

2

pizz.

1-2

mf

8

15

arco

12

18-29

mf

ff

32

39

rall.....

Adagio



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