DRAKE

A PAGEANT-PLAY

IN THREE ACTS

PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

HARP

COVER IMAGE

Portrait of Sir Francis Drake

by

Marcus Gheeraerts the Younger

1561/62 - 1636

IN THE UNITED STATES

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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

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Harp

Drake - A Pageant Play

No. 1 - Overture

Tempo di Marcia Moderato

Hp

1

2 Più animato

15 6 4 5 6

1–15 16–21 22–25 26–30 31–36

3

37

Tpt 1

p

44

47

51

4

56

57–59

Tranquillo

62

65

68

5

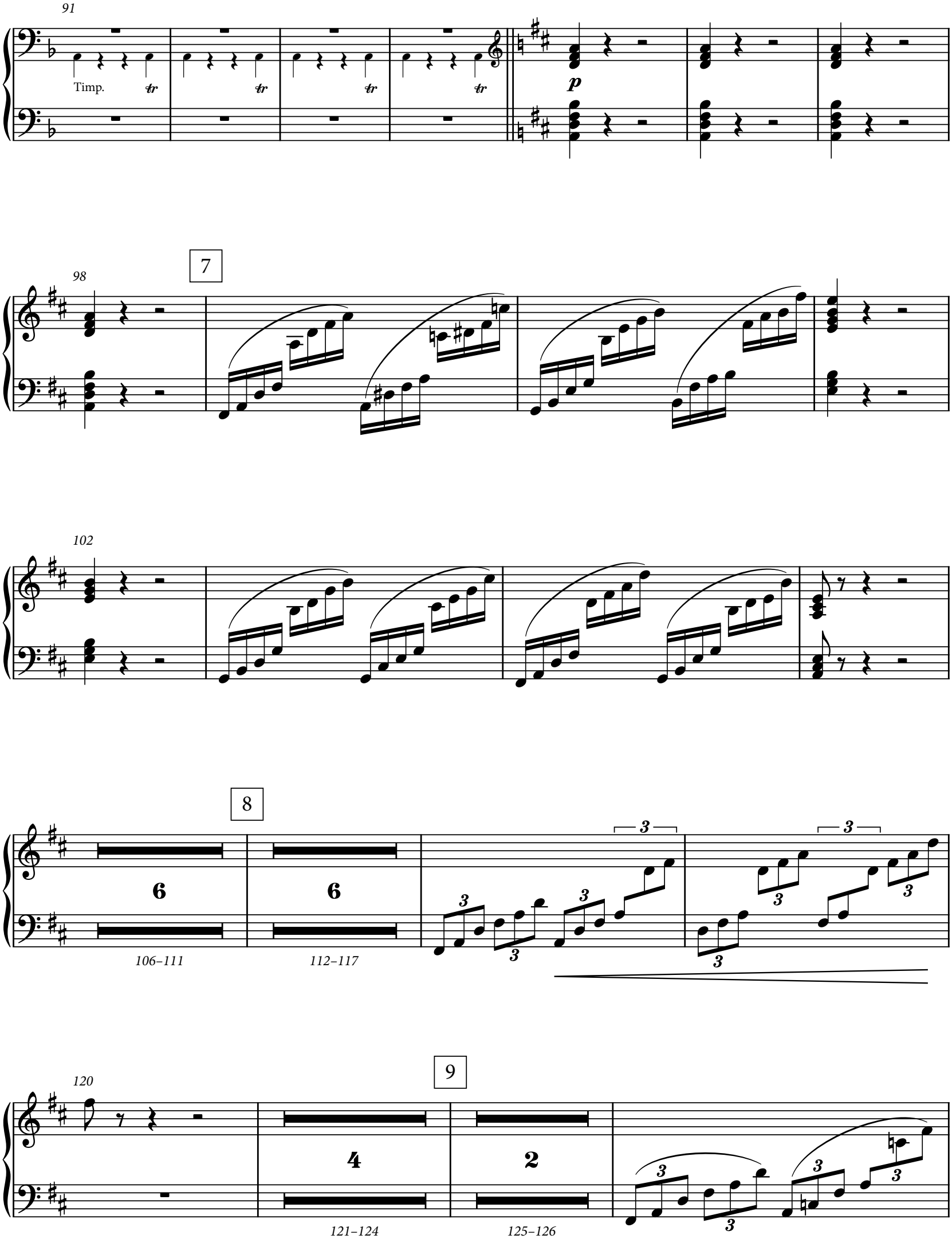
6

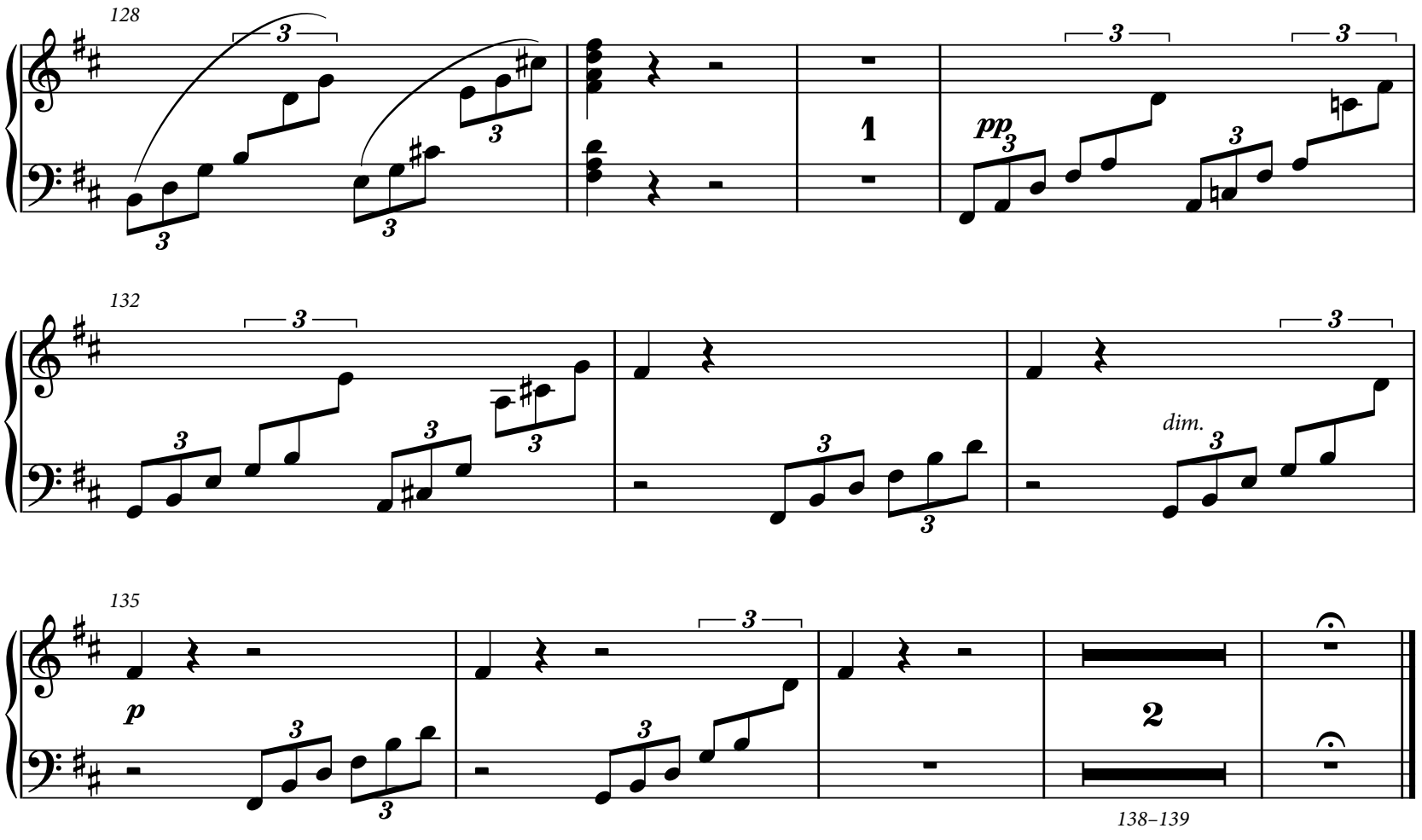
cresc. poco a poco

70–71

73–77

78–90


91
Timp.
tr
p
98
7
102
8
6
6
106–111
112–117
3
120
9
4
2
121–124
125–126



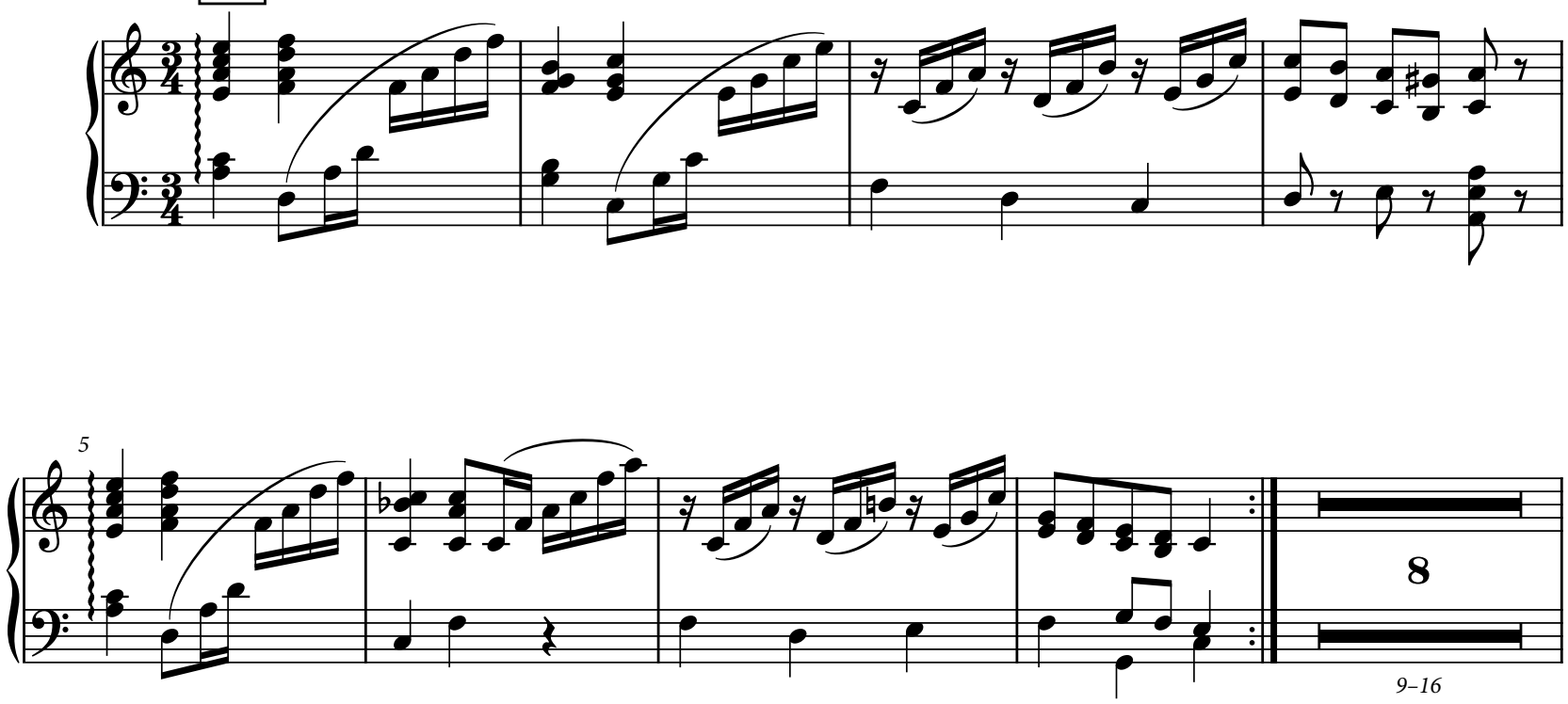
No. 2 - Passepied - Open 1st Scene Act I

Tacet

No. 3 - Sarabande

Andante ♩ = 78

Hp



No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

Tacet

No. 6 - Adagio

Tacet

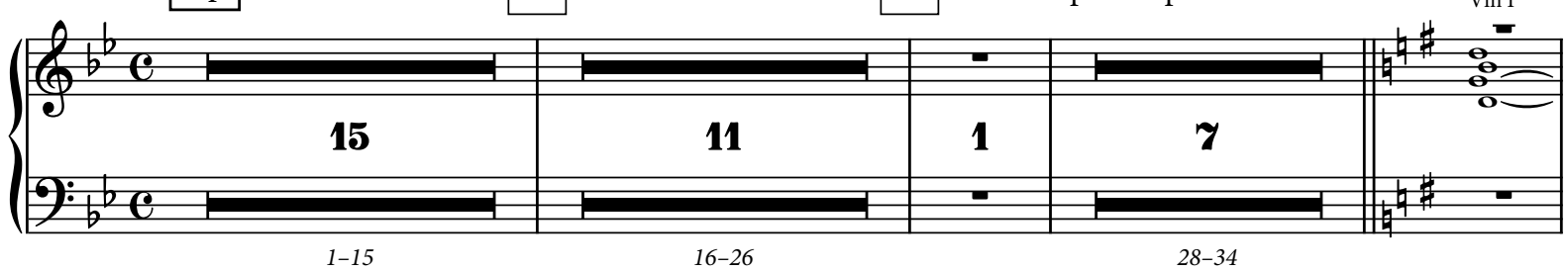
No. 7 - Trumpet Calls

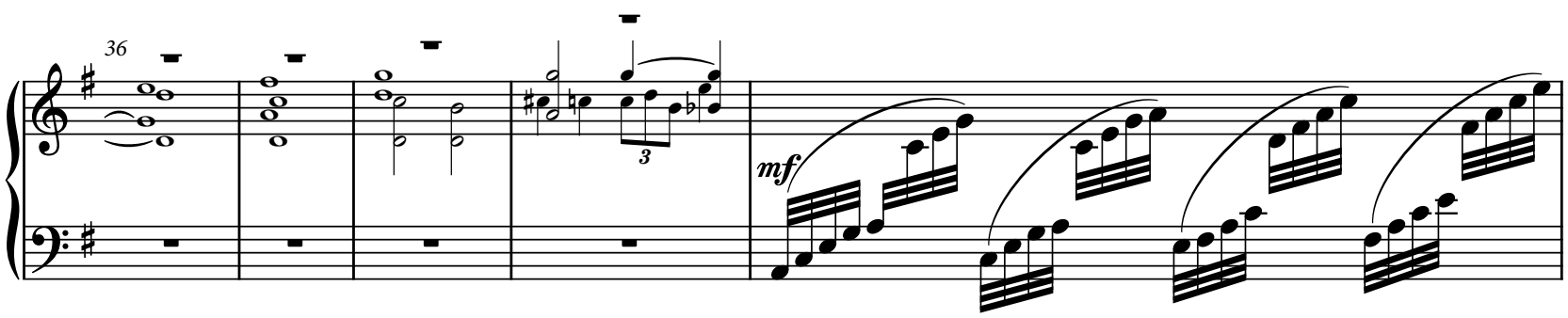
Tacet

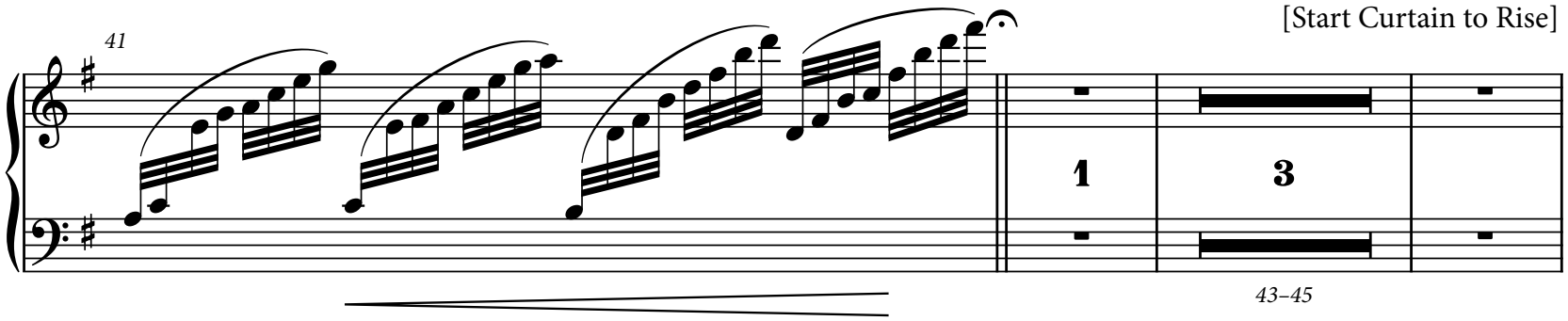
No. 8 - Intro to Act I Scene 3

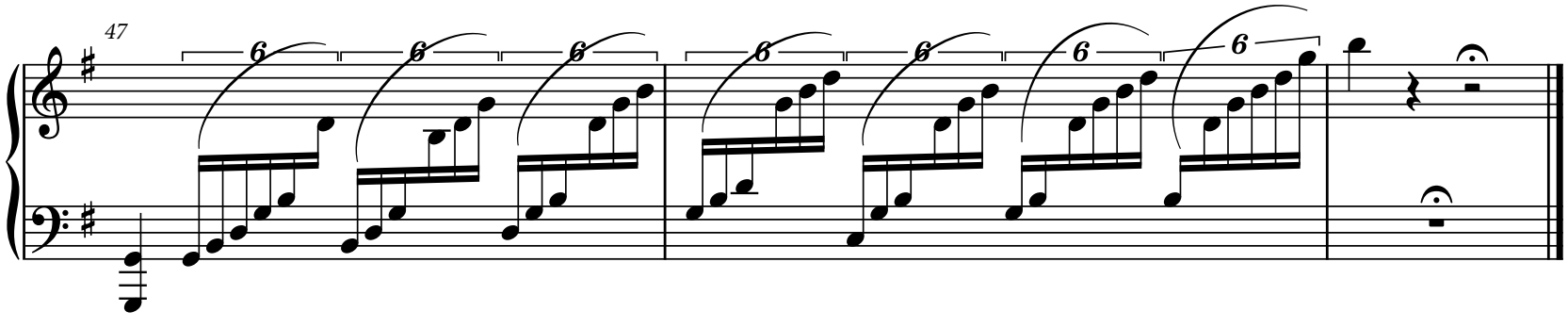
Adagio

Hp









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

Tacet

No. 9a - Act I Scene III: Hymn

Tacet

No. 9b - Act I Scene III: Canon

Tacet

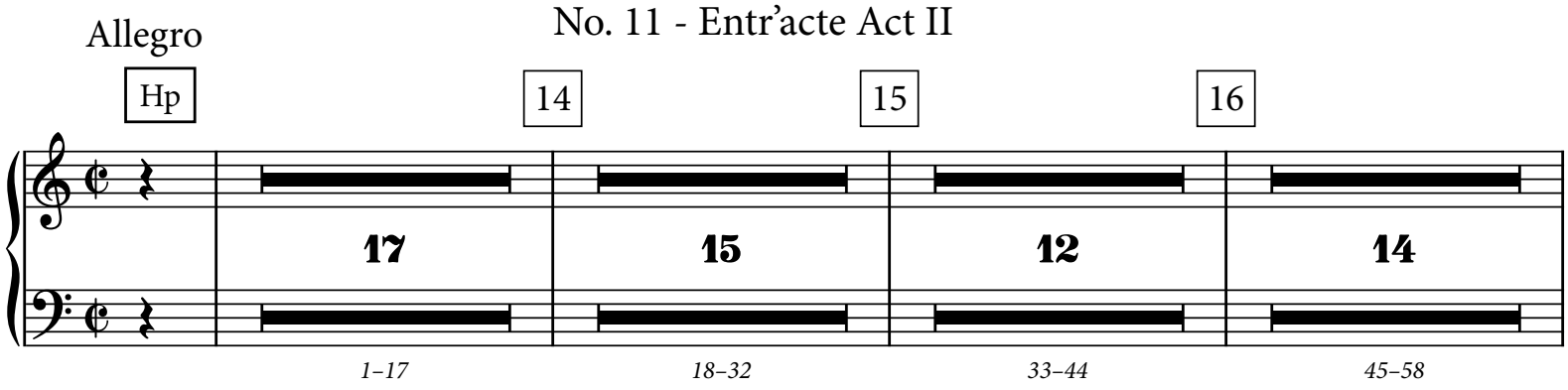
No. 9c - Act I Scene III: Drake's Drum

Tacet

No. 10 - Now Thank We All Our God

Tacet

No. 11 - Entr'acte Act II



17 18 (♩ = 𝅗𝅥) Quasi Lento 19 (♩ = ♩)

16 16 6 5

59–74 75–90 92–97 98–102

20

6

103–108

111

2

112–113

Tempo I [Allegro alla breve]

116

13

119–131

21 22 [Curtain Rise]

14 10 7

132–145 146–155 157–163

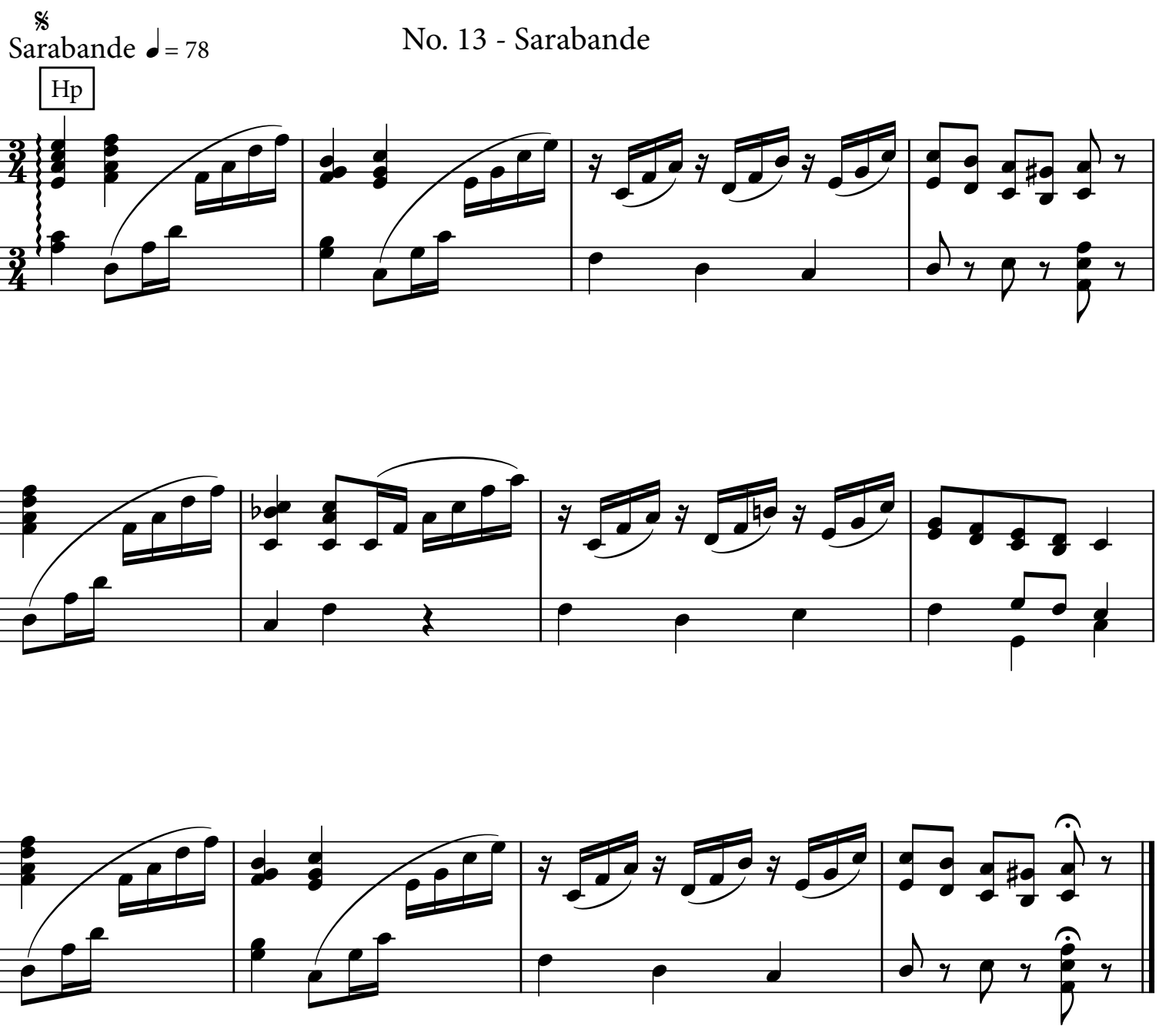
No. 12a - Act II, Scene I Drake's Garden

Tacet

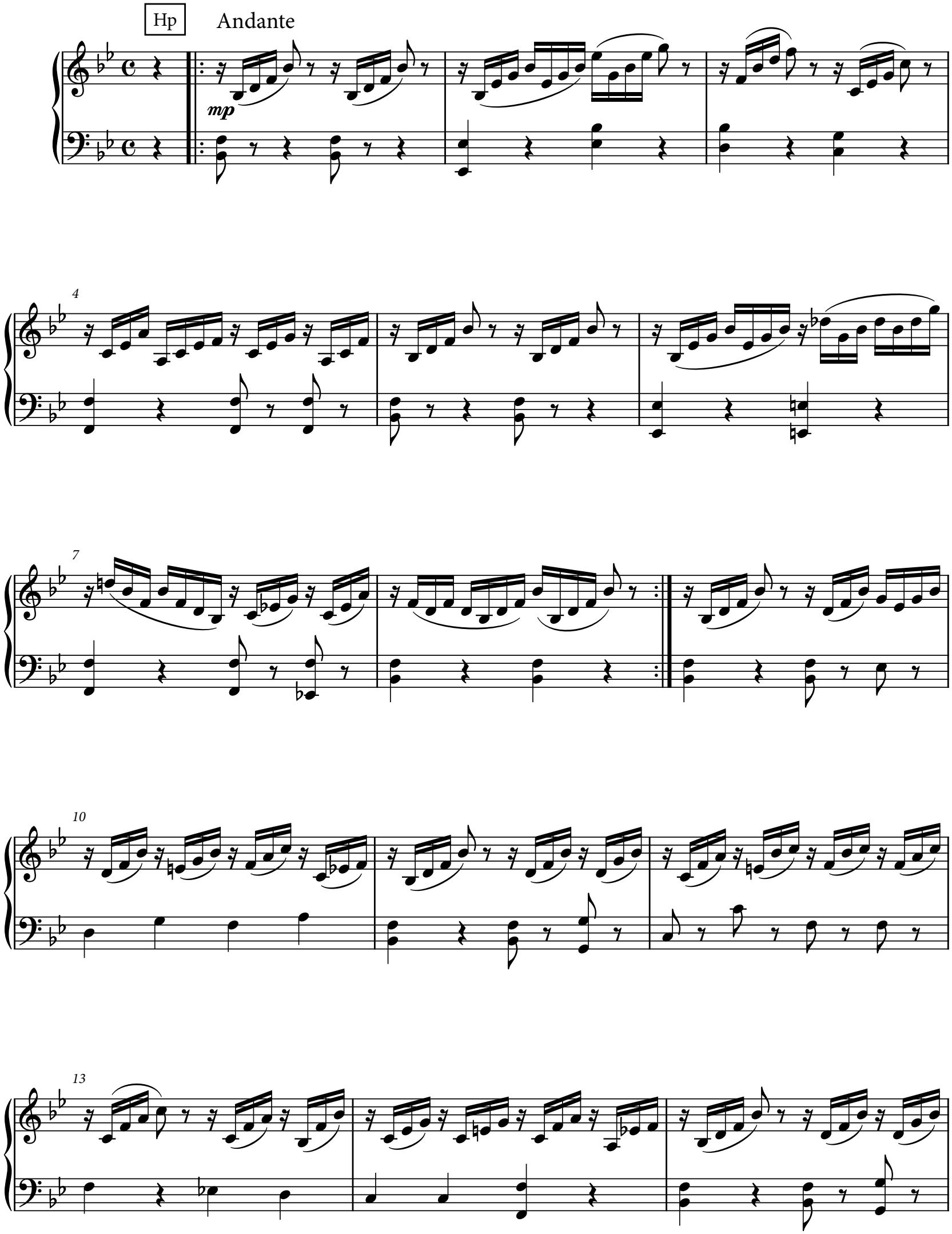
No. 12b - Act II, Scene I Drake's Garden Minuet & Trio

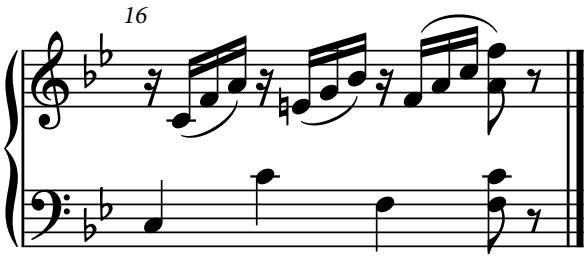
Tacet

No. 13 - Sarabande



No. 14a - Songs Portsmouth & New Wells

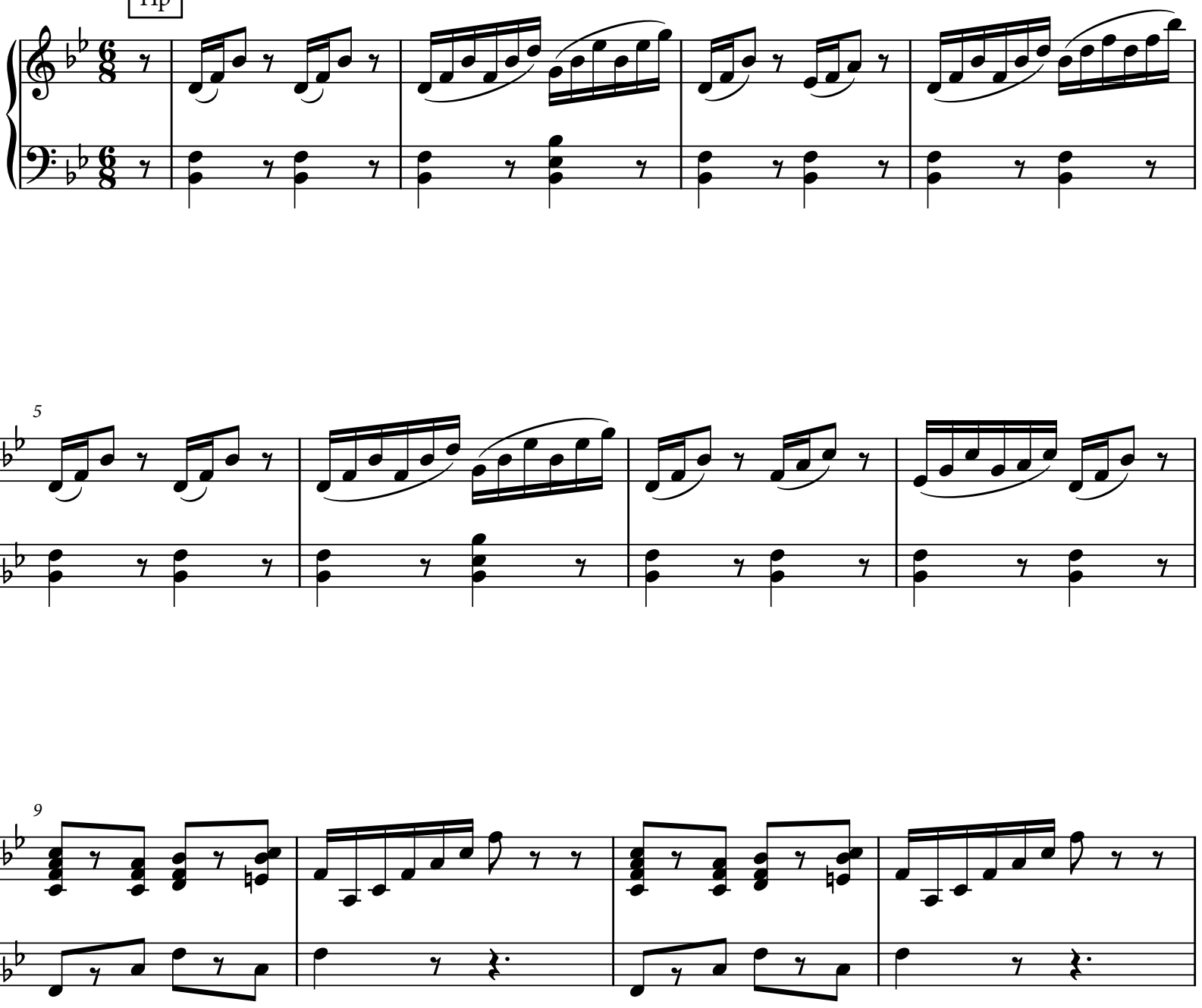


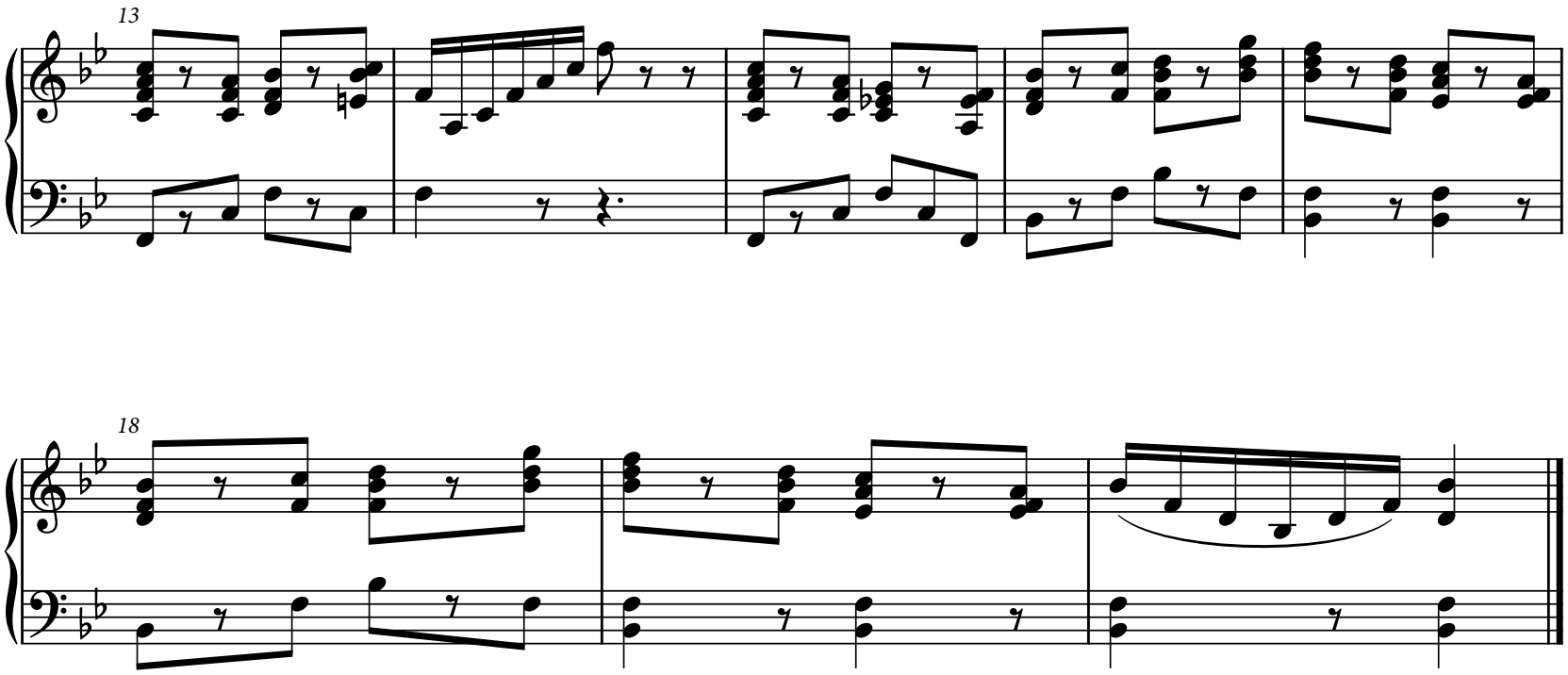


No. 14b - Parthenia

Moderato

Hp





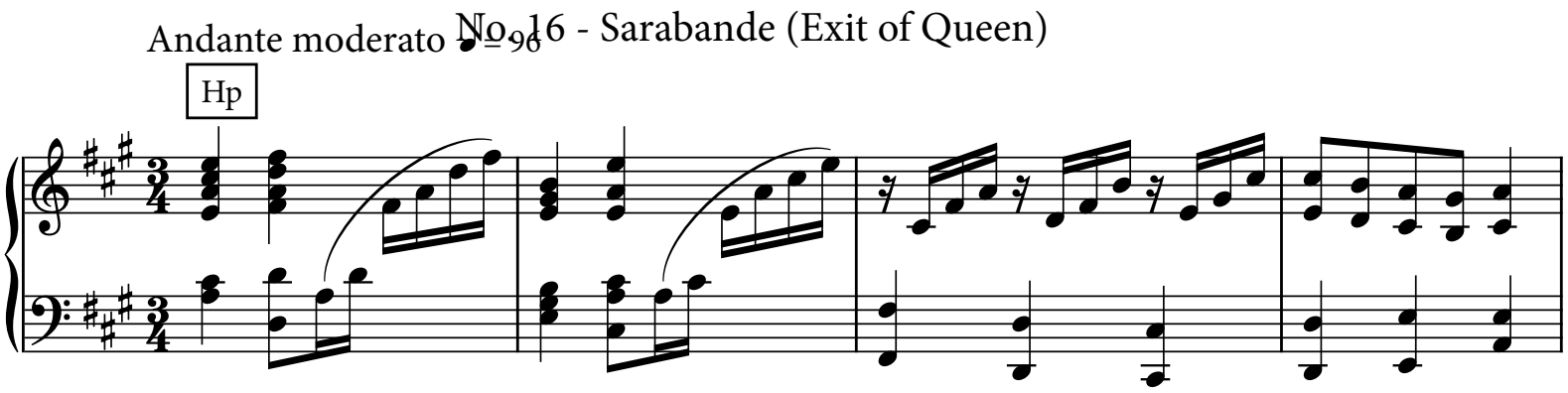
No. 15a - Morris Dance

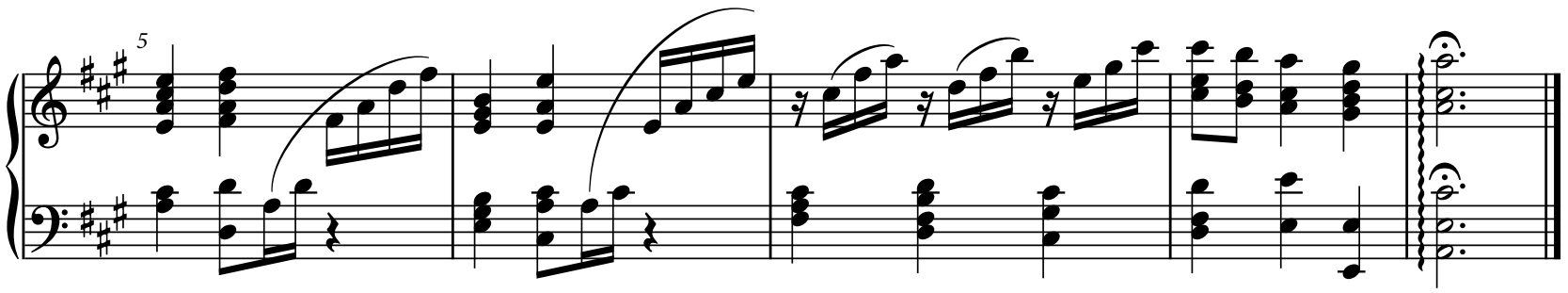
Tacet

No. 15b - Morris Dance (Orch)

Tacet

No. 16 - Sarabande (Exit of Queen)

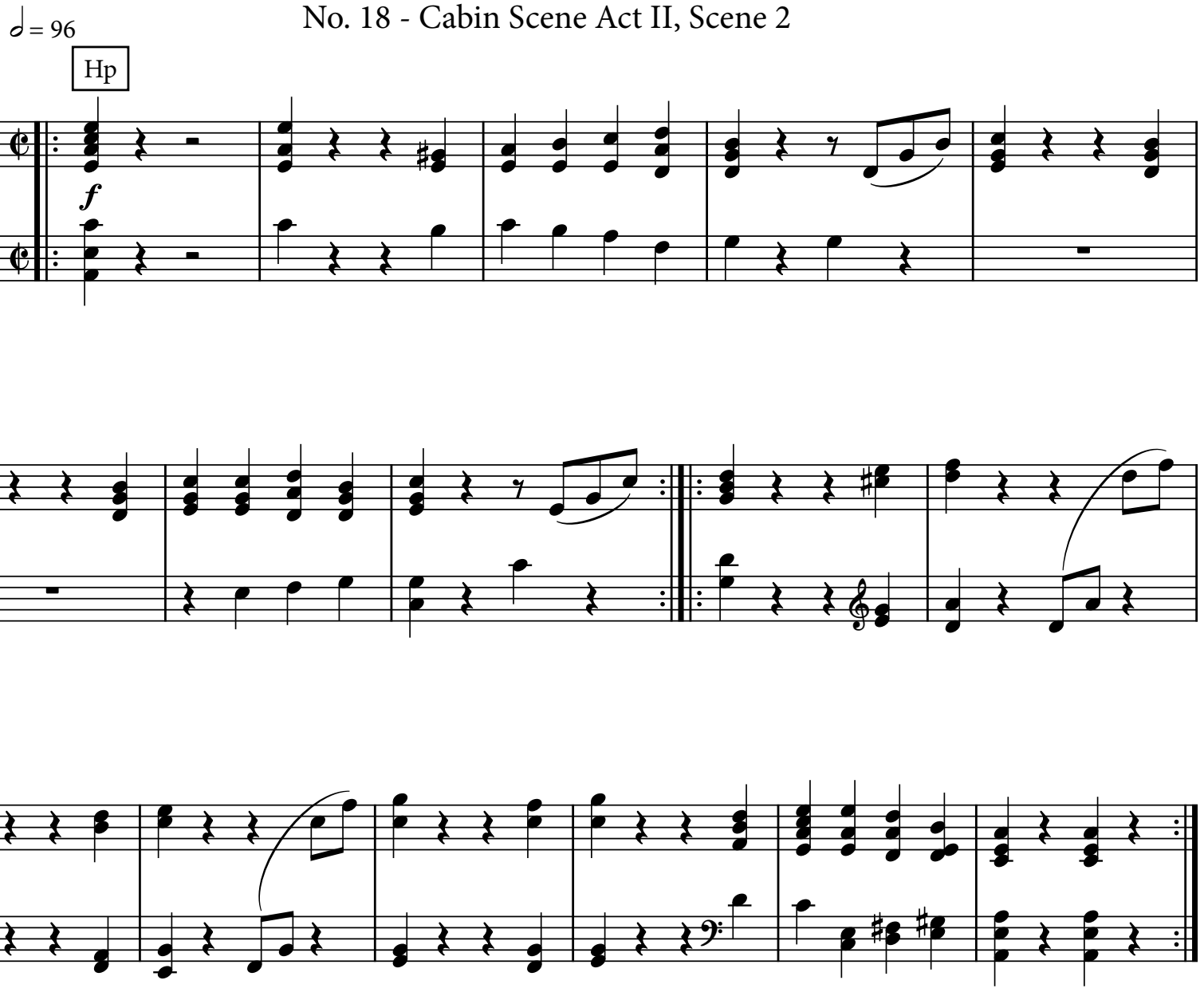




No. 17 - Interlude before Act II, Scene II

Tacet

No. 18 - Cabin Scene Act II, Scene 2



No. 18a - Cabin Scene (Drums)

Tacet

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

Tacet

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

Tacet

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]

Tacet

No. 25 - The Armada Tableaux

Tacet

No. 26a - Act III, Scene 2 Introduction

Tacet

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩= 86

Hp

35

3

p

2

1–3

7–8

9

poco a poco cresc.

13

36

17

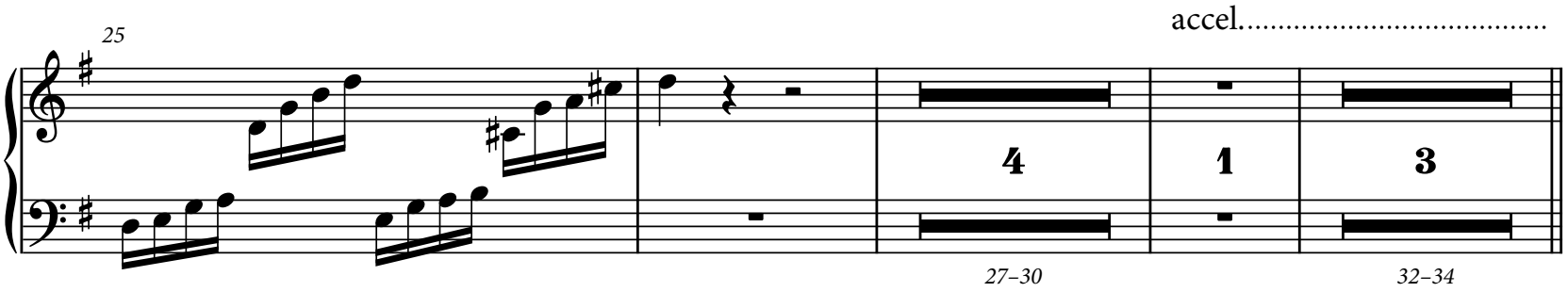
1

sempre cresc.

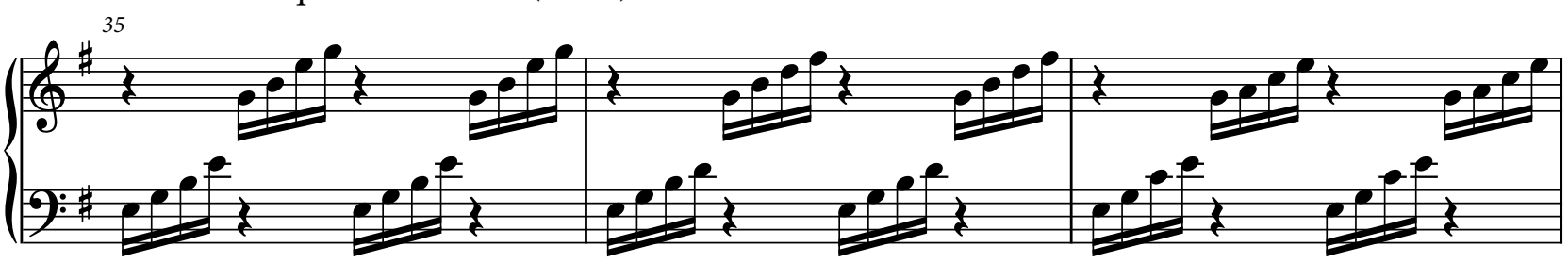
22

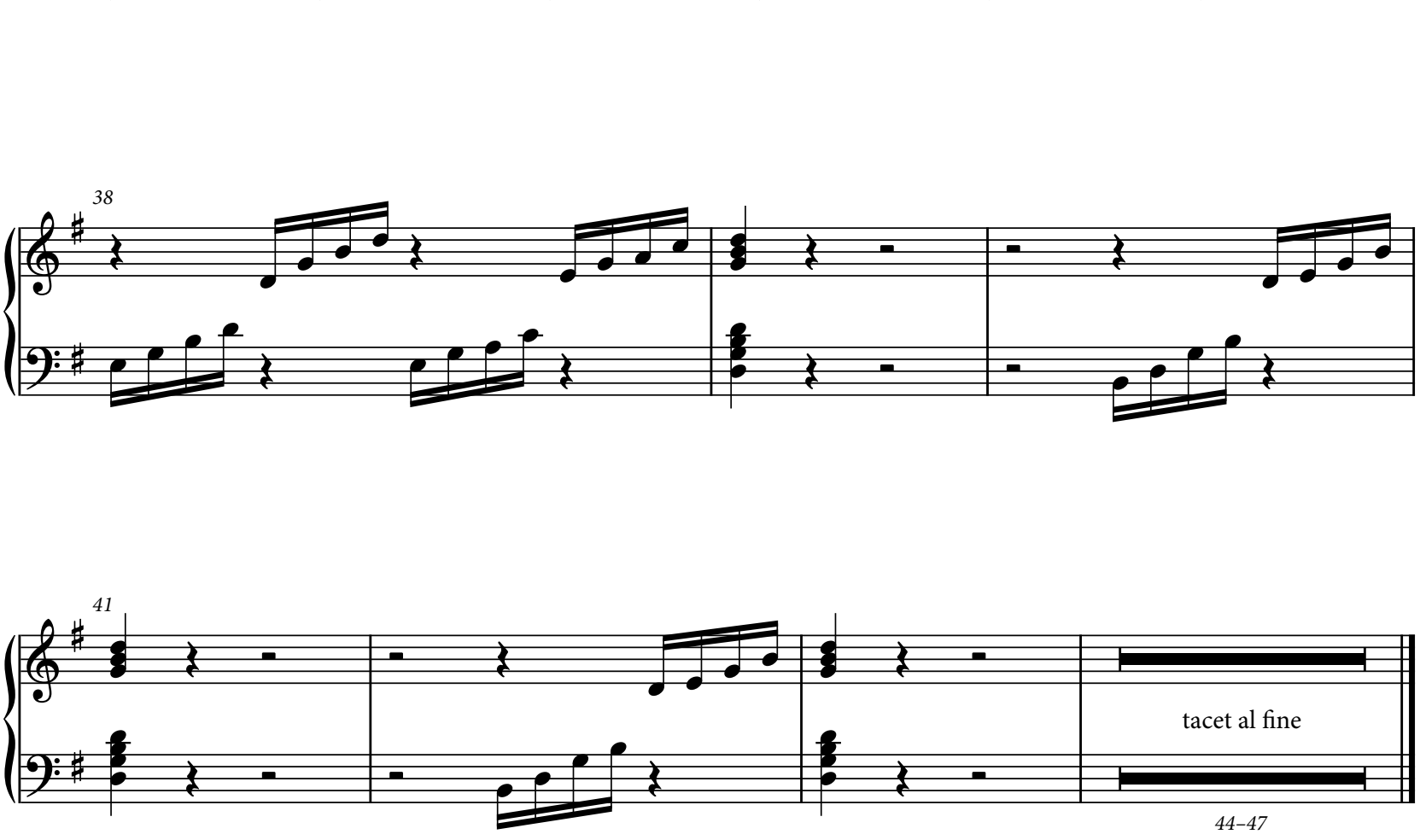
37

accel.....



Più mosso quasi alla breve (𝅗𝅥 = 72)





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

Tacet

No. 27b - Fair Revellers

Tacet

No. 28a - Processional Music

Tacet

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

Tacet

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

Tacet

No. 32 - God Save the King

Hp

Andante maestoso. 𝅗𝅥 = 52

1

2

mf

1–2

8

2

13–14

16

10

S. On Thee our_ hopes we fix, God__ save__ us all !

ff

17–26

32

9

38

rall....

Adagio

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