

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

HORN 2

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

6
1-6
p

10

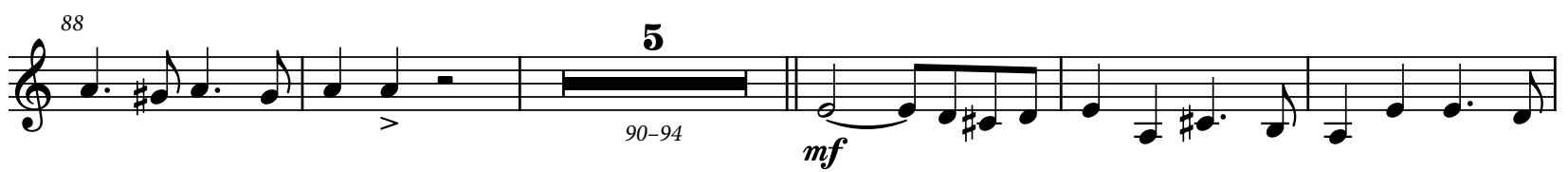
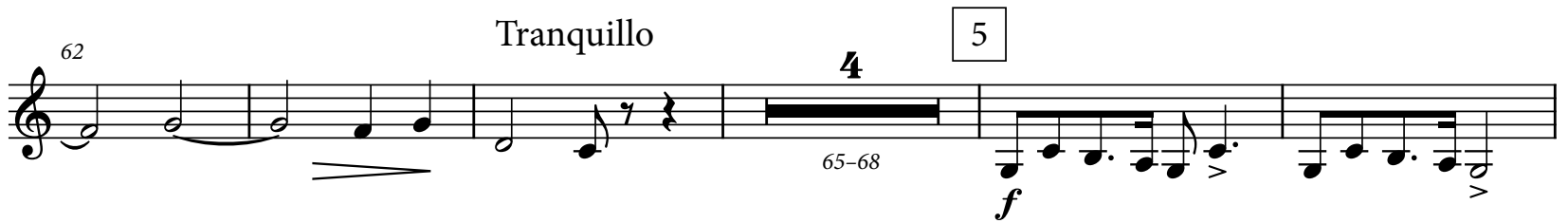
15
1
mf

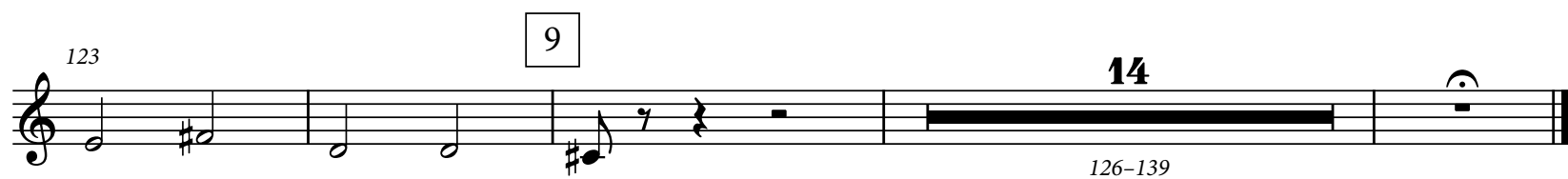
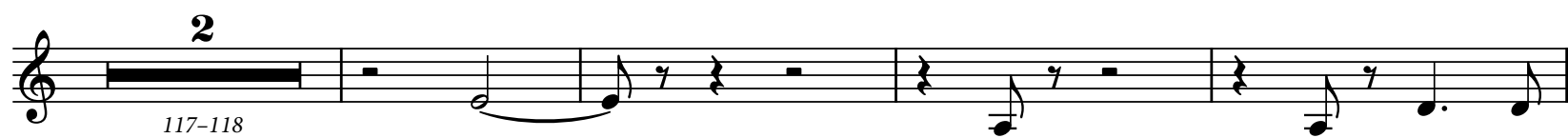
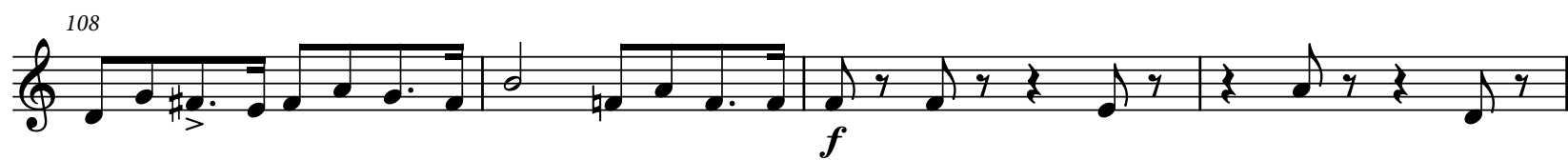
21

26
2 Più animato
f *sf* *sfp*

32
1

38
mf
2 3
41-42 43-45





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

Tacet

No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

Allegro

ff

f

11

3

13-15

sf

22

3

D.S. al Fine

29-31

Detailed description: This block contains the musical notation for No. 5 - Passepied (Orch). It is written for Horn (F) 2 in 3/8 time. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It starts with a rest followed by a series of eighth notes, marked with a forte fortissimo (ff) dynamic. The second staff begins at measure 11 and features a triplet of eighth notes marked with a forte (f) dynamic. The third staff begins at measure 22 and includes a triplet of eighth notes marked with a fortissimo (sf) dynamic, followed by a 'D.S. al Fine' instruction and a final triplet of eighth notes.

No. 6 - Adagio

Tacet

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio

9

Hn 1

1

10

16

p

3

24-26

11

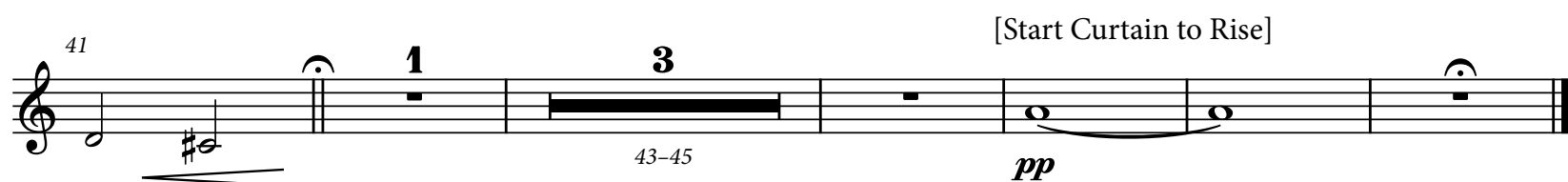
27

poco accel.

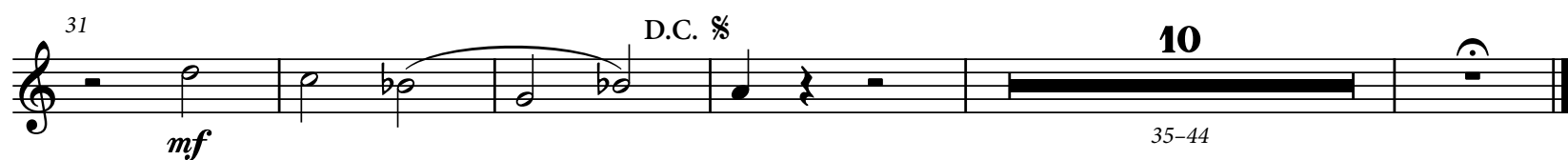
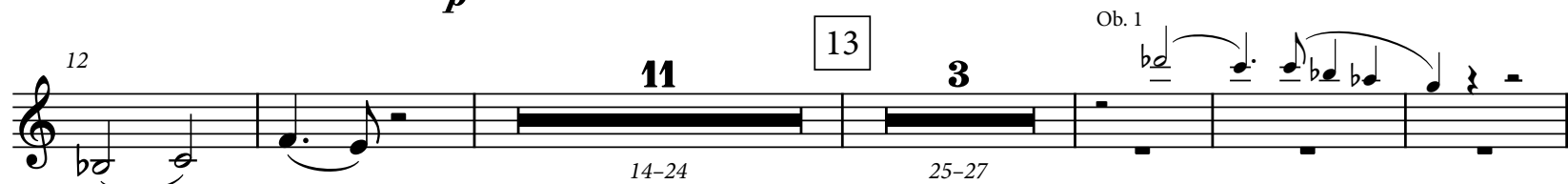
poco a poco cresc.

mf

Detailed description: This block contains the musical notation for No. 8 - Intro to Act I Scene 3. It is written for Horn (F) 2 in common time (C). The tempo is marked 'Adagio'. The score consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It starts with a rest followed by a series of eighth notes, marked with a forte (f) dynamic. The second staff begins at measure 10 and features a triplet of eighth notes marked with a forte (f) dynamic. The third staff begins at measure 16 and includes a triplet of eighth notes marked with a forte (f) dynamic, followed by a 'D.S. al Fine' instruction and a final triplet of eighth notes.



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



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

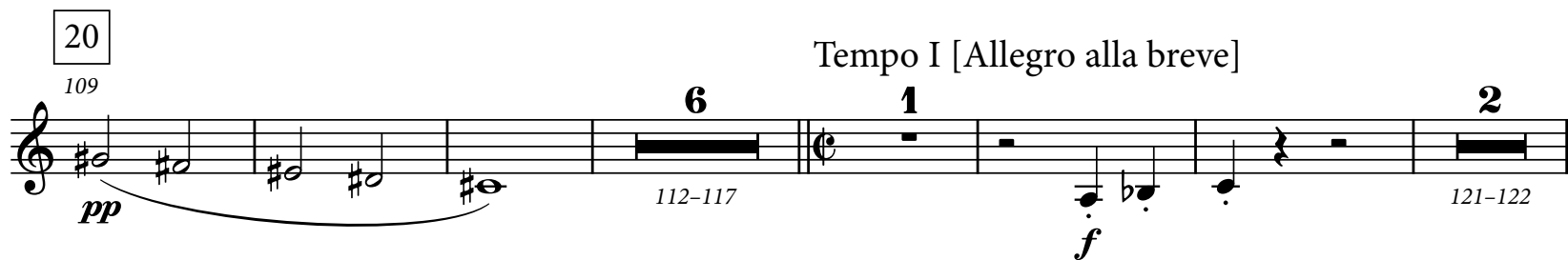
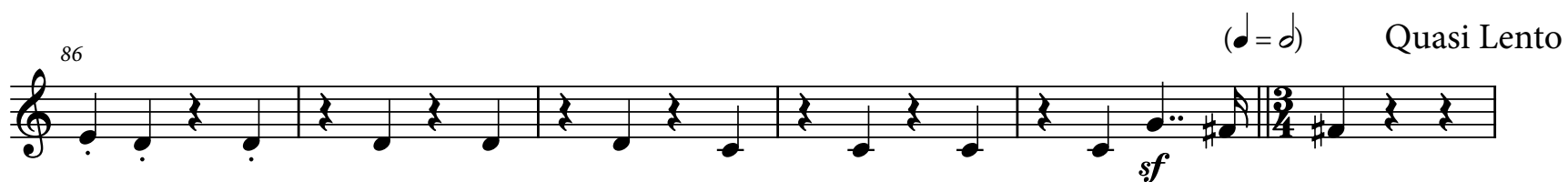
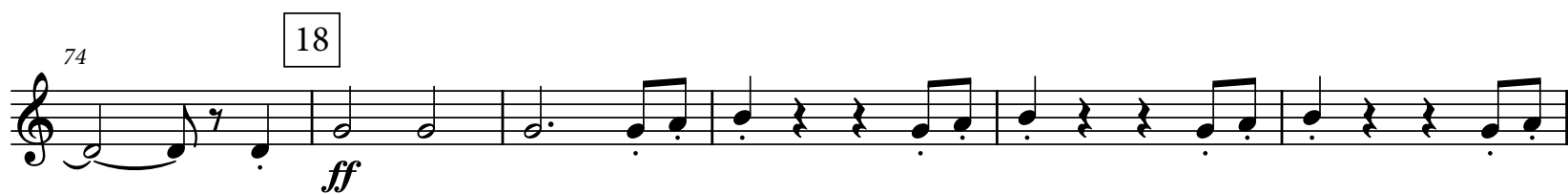
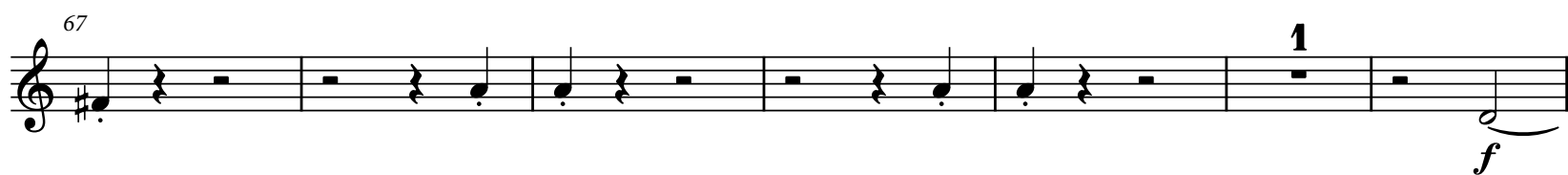
Tacet

No. 11 - Entr'acte Act II

Allegro

Musical score for Horn (F) 2, No. 11 - Entr'acte Act II. The score is in 2/4 time and begins with a forte (*f*) dynamic. The tempo is marked Allegro. The score consists of seven staves of music, with measures numbered 7, 15, 21, 27, 41, and 58. The score includes various musical notations such as rests, notes, and slurs. There are also dynamic markings including *f*, *mf*, *p*, and *pp*. The score is divided into sections by measure numbers and includes a box labeled 14. The score ends with a final measure marked 61-62.





123

1

cresc.

131

21

1

f

138

143

22

150

[Curtain Rise]

p

ff

158

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

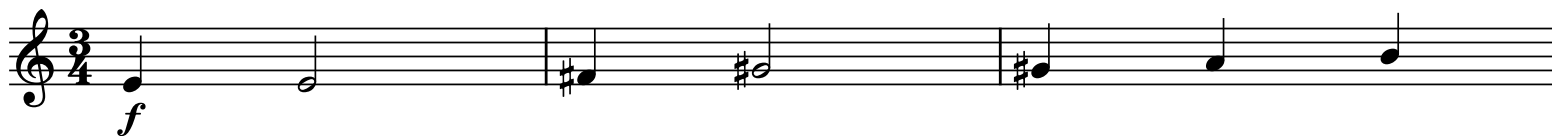
No. 15b - Morris Dance (Orch)

Andante moderato ♩ = 96



No. 16 - Sarabande (Exit of Queen)

Andante moderato ♩ = 96



No. 17 - Interlude before Act II, Scene II

Lento

8 23 9

1-8 9-17 Hn 1

23 24 3

28-30 *f* *ff* *sfp*

33 5

37-41 *pp*

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 ♩ = 72

9 4

13-16 *f*

18 [la seconda volta Rall.]

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

Allegretto vivace ($\text{♩} = 96$)

14

29

42

sf

p

f

ff

sf

f

sf

sf

sf

sf

2-3

5-7

9-13

19-20

21-28

30-31

33-35

37-41

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) ($\text{♩} = 72$)

f *mf*

8 4 13-16 *mf*

18 25

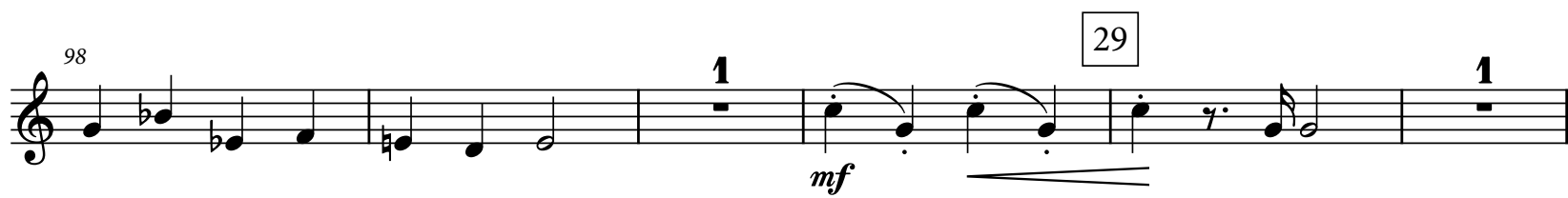
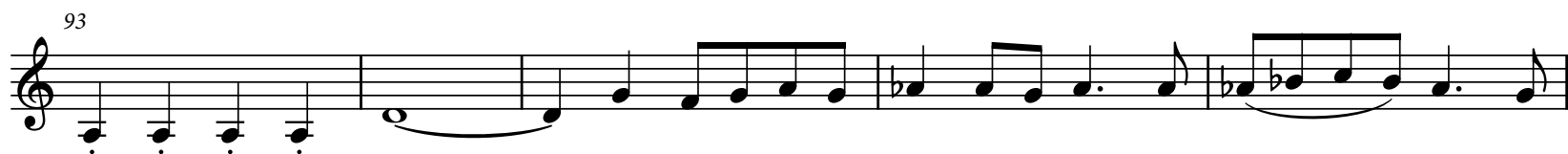
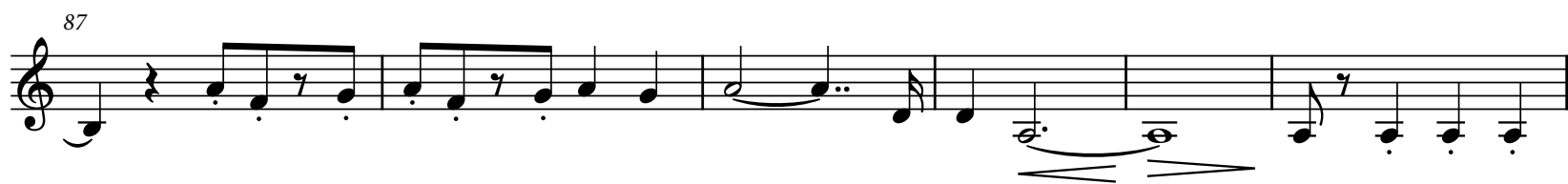
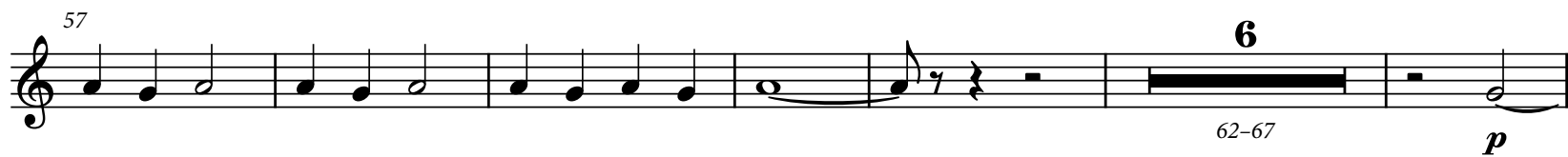
24 1 *f* *dim.* *p* *mf*

31 26

36 4 39-42

45 1 *f* *p*

50 2 1 27 *cresc.* 52-53 *f*



104

mp

109

Tutti cresc.

f

116

f

30

122

128

ff

132

31

f

137

2

138-139

143

1

sf

No. 25 - The Armada Tableaux

Allegro moderato

33

Agitato

1-3

ff

8

1

13

ff

18

34

23

24-26

ff

Detailed description: This block contains the musical notation for No. 25. It consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a triplet of eighth notes marked '1-3' and a fortissimo (*ff*) dynamic. A box containing the number '33' is placed above the staff. The second staff continues the melody with various note values and rests. The third staff includes a crescendo hairpin and a fortissimo (*ff*) dynamic. The fourth staff has a box with '34' above it. The fifth staff features a triplet of eighth notes marked '24-26' and a fortissimo (*ff*) dynamic.

No. 26a - Act III, Scene 2 Introduction

fff

2-8

10-15

3

17

5

19-23

3

26-28

4

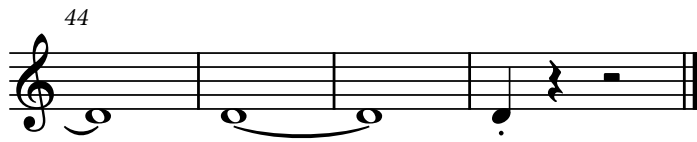
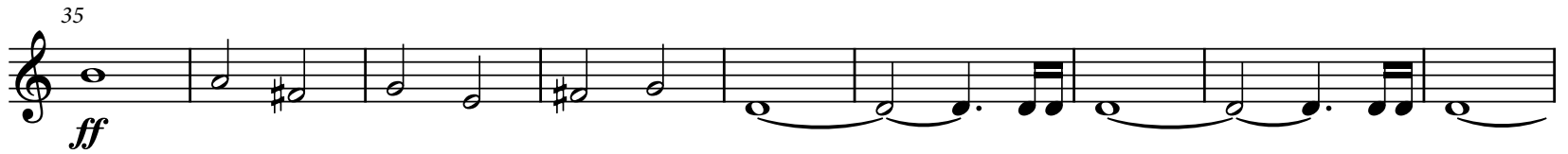
29-32

28

33-60

Detailed description: This block contains the musical notation for No. 26a. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a fortissimo (*fff*) dynamic and a triplet of eighth notes marked '3'. The second staff continues the melody with various note values and rests. The third staff features a triplet of eighth notes marked '28' and a fortissimo (*fff*) dynamic.

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

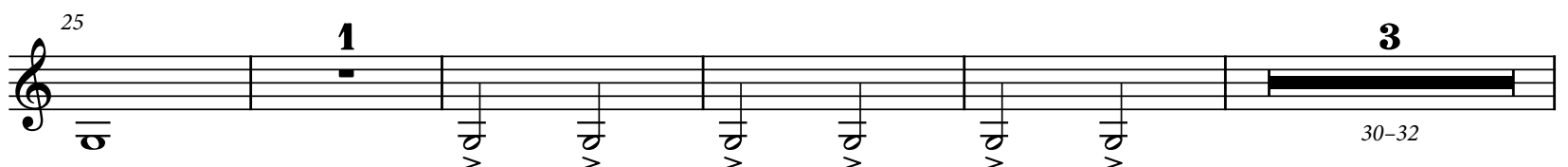
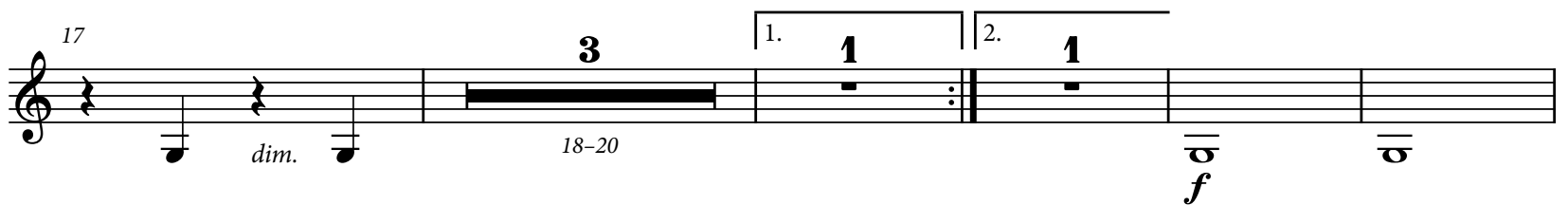
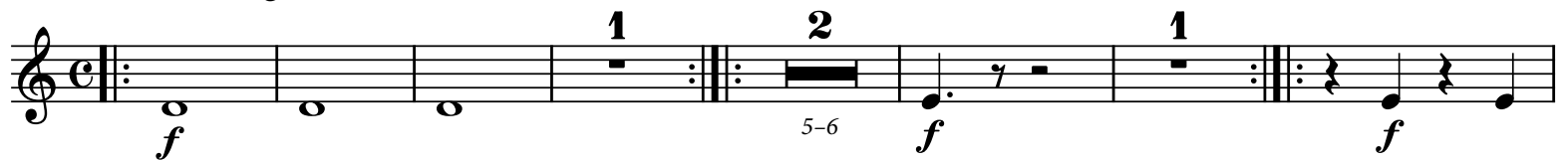


No. 27a - Let God Arise [Opening of Act III, Scene III]

Tacet

No. 27b - Fair Revellers

Allegretto marcato ($\text{♩} = 92$)



33 **1** **1**
f *cresc.* *ff*

41

46

No. 28a - Processional Music

40 **Tempo di Marcia** (♩ = 80)

6

12 **41**

18

23

cresc.



No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

42 ♩ = 92

pp *cresc.*

7

mf

13 43

18

1. 2.

23 44 1

ff

Musical notation for No. 29 - Transition. The notation is in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 92. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The notation includes various musical symbols such as slurs, ties, and repeat signs. There are first and second endings indicated by brackets above the staff. The piece ends with a final measure marked with a '1'.

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. $\text{♩} = 52$

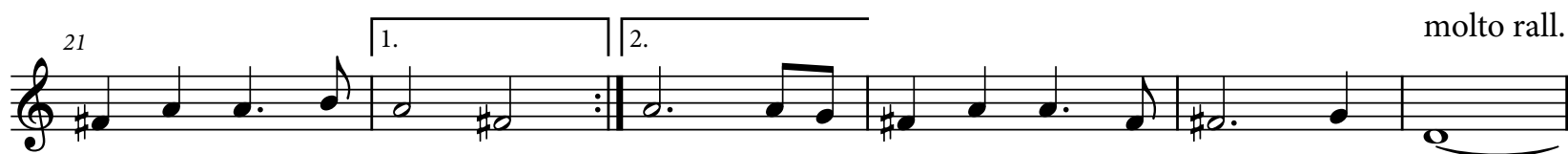


8

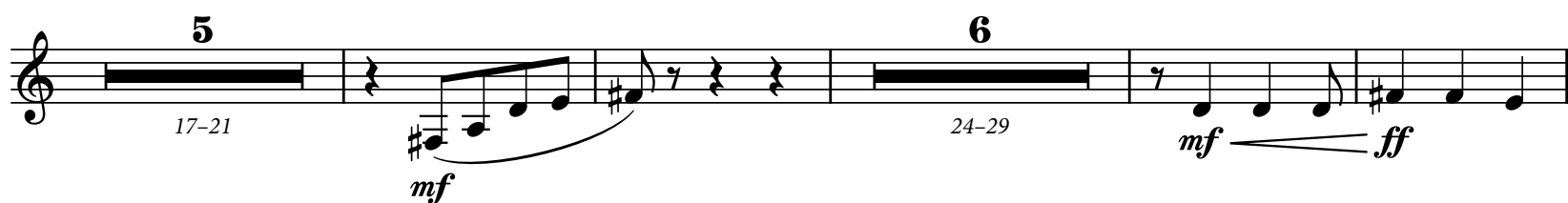
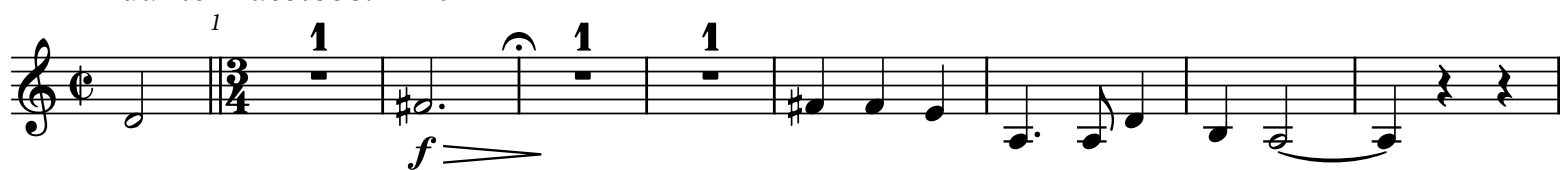


15





No. 32 - God Save the King

Andante maestoso. $\text{♩} = 52$ 



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