

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

OBOE 1

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

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Drake - A Pageant Play

No. 1 - Overture

Tempo di Marcia Moderato

6

1-6

p

11

1

16

mf

22

f

27

f

f

f

f

2

Più animato

31

ff

35

p

39 *dim.* **3** **1** Solo *p*

45 **3** 48-50 *mf*

54 **4** *pp* *mf*

61 *Tranquillo* **4** **5** **3** 65-68 69-71

72 *cresc. poco a poco* **2** 73-74 *mf*

6 78 *f*

81

86 **5** 90-94

7

4

95-98

mp

1

mf

104

cresc.

109

8

2

112-113

f

mf

115

cresc.

2

117-118

p

9

2

126-127

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)

Allegro

ff

[8]

f

16

sf sf sf

25 1 D.S. al Fine

Detailed description: This block contains the musical notation for No. 5 - Passepied (Orch). It consists of four staves of music in 3/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is marked 'ff' (fortissimo). The second staff starts with a repeat sign and a measure rest, followed by eighth notes and quarter notes, marked 'f' (forte). The third staff continues the melody with eighth notes and quarter notes, marked 'sf' (sforzando). The fourth staff begins with a measure rest, followed by eighth notes and quarter notes, marked 'sf'. The piece concludes with a double bar line and a repeat sign, marked 'D.S. al Fine'.

No. 6 - Adagio

Adagio

14

1-14 C. A.

20 Solo

p

3

4

23-26

Detailed description: This block contains the musical notation for No. 6 - Adagio. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked 'Adagio'. The first measure is a whole rest, followed by a measure rest, then a half note, a quarter note, and a half note. The second staff continues the melody with a half note, a quarter note, and a half note. The piece concludes with a double bar line and a repeat sign, marked 'D.S. al Fine'.

No. 7 - Trumpet Calls

Tacet

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No. 8 - Intro to Act I Scene 3

Adagio

14 10

1-14 C. A.

20 Solo

pp

poco accel.

poco a poco cresc.

11

25 **1** **1** **3**

28-30

5 **1**

35-39 *p* *cresc.* *p*

44 [Start Curtain to Rise]

pp *ppp*

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

Andante

p

5

6-10

12 **3**

11-13 Cl. 1 *p*

19 *mf*

13 **3**

25-27

28

3 D.C. % **11**

31-33 34-44

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

Allegro

f

7

f

13

14

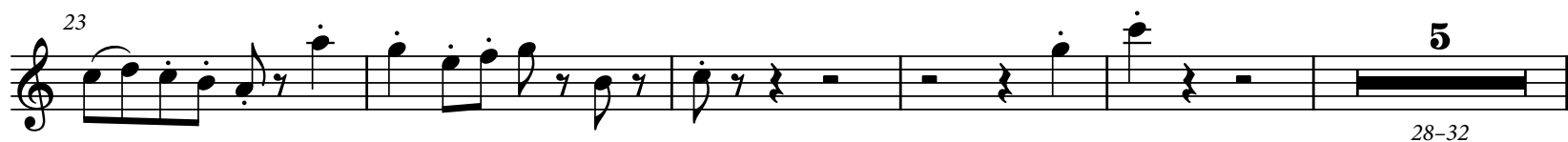
18



23

5

28-32



15

4

33-36

*p**mf**p*

43

16



7

49-55

mp

17

1



60

2

63-64



65

f

72

1

18

f

78

f

83

sf

89

(♩ = ♩) Quasi Lento

2

92-93

sf

p

96-97

2

sf

p

19

98

p

cresc.

(♩ = ♩)

5

104-108

p

cresc.

p

20

109

Fl. 2

pp

Tempo I [Allegro alla breve]

3

115-117

4

118-121

pp

Tempo I [Allegro alla breve]

122

mf

cresc.

mf

cresc.

129 21

136

141 22

147

155 [Curtain Rise]

160

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

Andante moderato ♩ = 96

4

1-4

10

Detailed description: This block contains the musical notation for No. 15a - Morris Dance. It begins with the tempo marking 'Andante moderato' and a quarter note equal to 96 beats per minute. The time signature is 2/4. The first line of music shows measures 1-4, starting with a whole rest. The second line shows measures 10-13, featuring eighth-note patterns and a repeat sign at the end.

No. 15b - Morris Dance (Orch)

Andante moderato ♩ = 96

7

Detailed description: This block contains the musical notation for No. 15b - Morris Dance (Orch). It begins with the tempo marking 'Andante moderato' and a quarter note equal to 96 beats per minute. The time signature is 2/4. The first line of music shows measures 1-7, featuring eighth-note patterns and a repeat sign at the end. The second line shows measures 8-10, continuing the eighth-note patterns.

No. 16 - Sarabande (Exit of Queen)

Andante moderato ♩ = 96

f

Detailed description: This block contains the musical notation for No. 16 - Sarabande (Exit of Queen). It begins with the tempo marking 'Andante moderato' and a quarter note equal to 96 beats per minute. The time signature is 3/4. The first line of music shows measures 1-8, starting with a forte (*f*) dynamic. The melody consists of quarter and eighth notes.

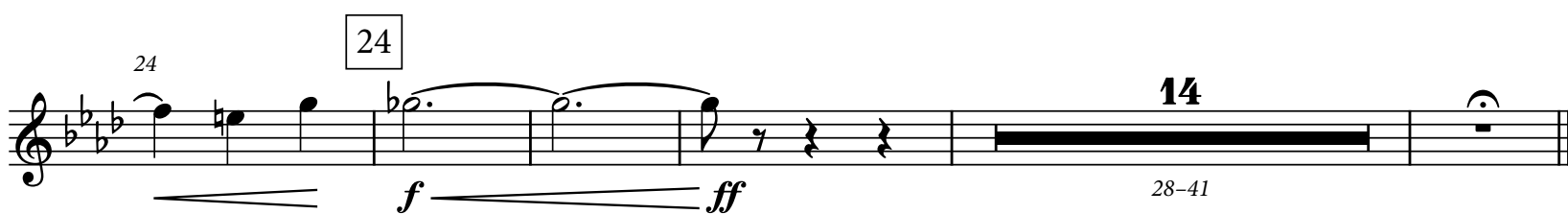


No. 17 - Interlude before Act II, Scene II

Lento

8

23



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 $\text{♩} = 72$

f

7

8

9-16

f

19

[la seconda volta Rall.]

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

Allegretto vivace ($\text{♩} = 96$)

sf

2

2-3

p

8

p

f

15

2

17-18

f

4

21-24

25

sf

sf

sf

sf

sf

2

30-31

32

sf

sf

37

42

f

sf *sf*

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) ($\text{♩} = 72$)

2

1-2

p

7

2

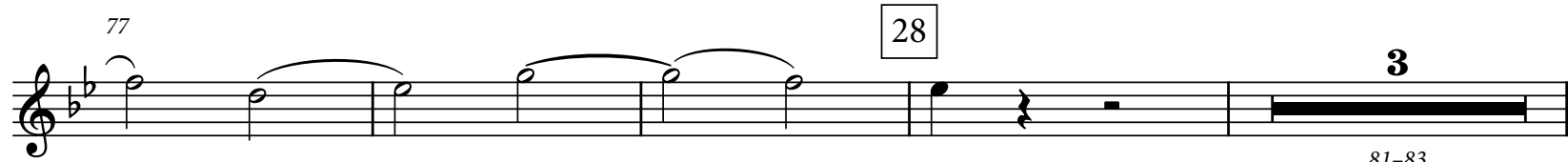
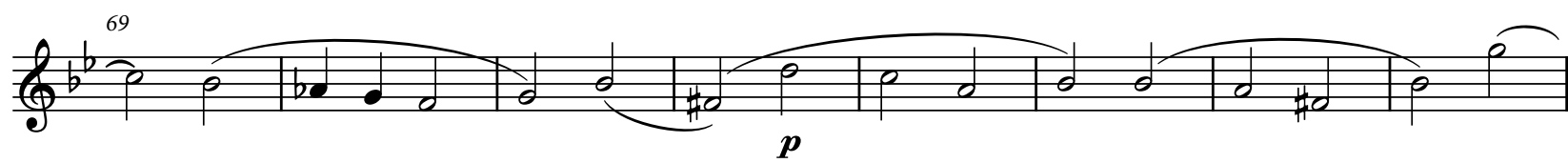
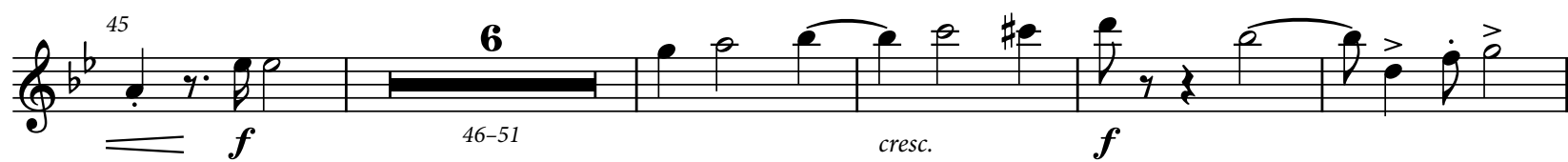
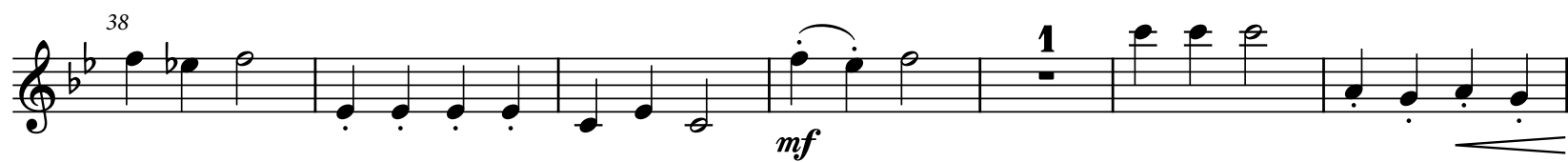
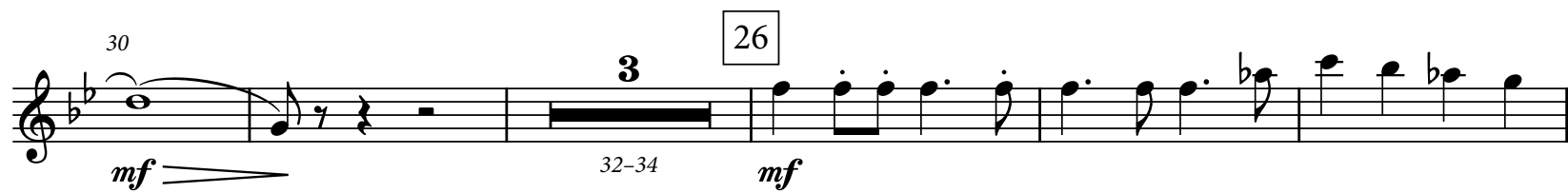
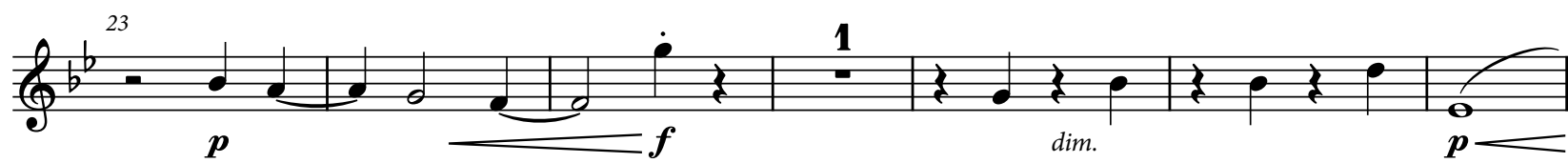
25

14-20

21-22

p

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84

mf *f*

91

mf 4 92-95 *mf* 1

101

mf 29 *f* 2 103-104 *mf*

108

mf *f* Tutti cresc.

115

f 30

121

f

126

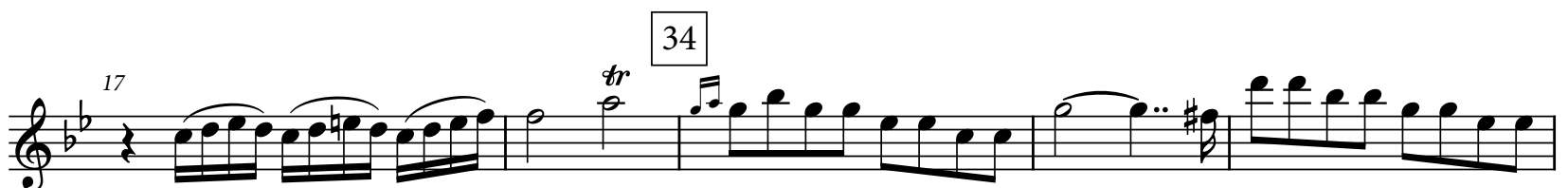
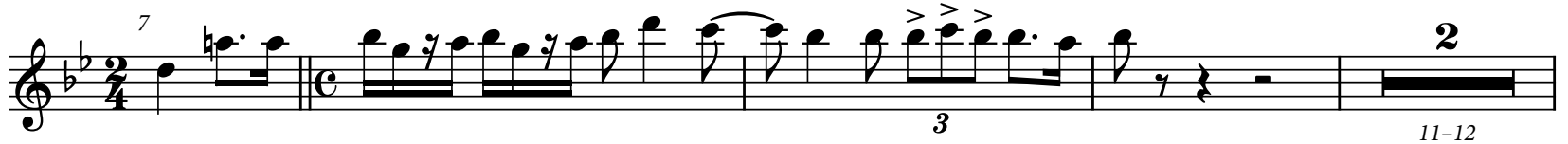
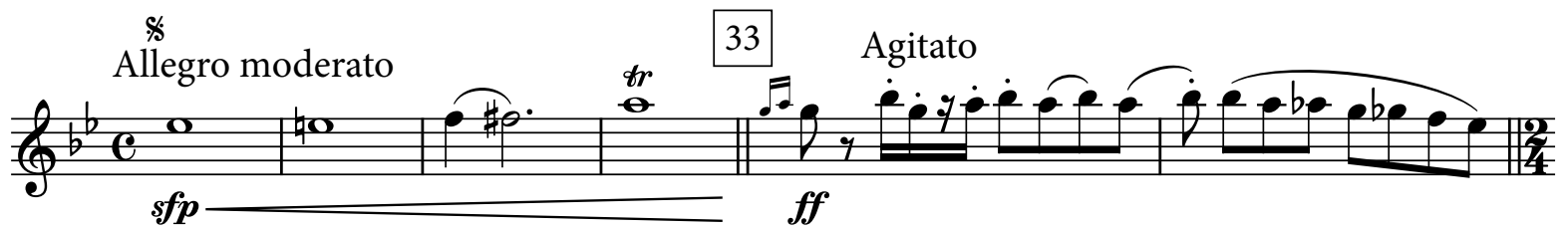
f

132

ff 31



No. 25 - The Armada Tableaux



No. 26a - Act III, Scene 2 Introduction

1-8

10-13

16

17-22

26

27-28

29-32

33-52

Cl. 1

55

61

1

tacet al fine

64-99

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo $\text{♩} = 86$

35

3

1-3

mp

2

7-8

10

poco a poco cresc.

1

1

17

36

sempre cresc.

23

37

accel.....

4

1

27-30

33

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

ff

41

1

1

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

Tacet

No. 27b - Fair Revellers

Allegretto marcato (♩ = 92)

3
2-4
f *p*

8
2
9-10
p Solo

14
f *dim.* 3
18-20

21
1. 2.
1 5
22-26
f *p*

32
f *p* *cresc.*

37
1 3
ff 41-43

44
tr *tr* *>*

No. 28a - Processional Music

40 Tempo di Marcia (♩ = 80)

♩ = 80

5

cresc.

9

p

41

14

mf

20

cresc.

1

26

f

32

1.

2.

Detailed description: This is a musical score for Oboe 1, measures 5 to 32. The key signature is one sharp (F#). The score is written on a single staff. Measure 5 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 9 starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 14 starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 20 starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 26 starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 32 starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The score includes various musical notations such as notes, rests, and dynamic markings.

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

42 $\text{♩} = 92$
1
pp

6

12
mf

16 43

20 *cresc.* *f* 44 1.

2. 25

29 *ff*

No. 30a - Drake's Drum

Tacet

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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.*

9

17

1. 2.

23

molto rall.....

ff

pesante

28

1 1

No. 32 - God Save the King

Andante maestoso. $\text{♩} = 52$

1

1

18

f

4-21

Tpt 1

25

mf *ff*

33

39

rall.....

Adagio



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