

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

OBOE 1 / COR ANGLAIS

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**  
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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

Ob.

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*

1

16

*mf*

22

*f*

27

*f*

*f*

*f*

*f*

2

Più animato

31

*ff*

35

*p*

39 *dim.* **2** **3** **8** 41-42 43-50 *mf*

52 **4** *pp*

58 *mf*

Tranquillo 64 **4** **5** **3** **2** cresc. poco a poco 65-68 69-71 73-74 *mf*

76 **6** *f*

80

84

88 **5** **4** **7** **4** 90-94 95-98 99-102

Ob. 1

103

cresc.

109

*f*

8

112-113

*mf*

115

cresc.

2

117-118

*p*

122

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)

Ob.

%

Allegro

*ff*

[8]

*f*

16

*sf sf sf*

25 1 D.S. al Fine

## No. 6 - Adagio

C. A.

Adagio

2 Solo 6

1-2 *p* 7-12

Fl. 1 13 Solo

*p*

7 20-26

## No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

C. A.

Adagio

2  
1-2  
*p*  
*mf*  
*p*

5  
8-12  
Fl. 1  
10

18  
*pp*  
3

11 poco accel. poco a poco cresc.  
3  
1  
3  
24-26  
28-30

5  
35-39  
*p* cresc.  
1  
*p*

44  
[Start Curtain to Rise]  
*pp*  
1

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

Ob. % Andante

10 12 6 Ob. 1

*mf*

21 13 3

29 3 D.C. % 11

1-10 11-16 25-27 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

Ob.

Allegro

*f*

7

*f*

13

14

18

*f*

23

5

28-32

15

4

33-36

*p*

*mf*

*p*

16

10

46-55

*mp*

17

1

*mp*

2

63-64

65

*f*

72

1

18

*f*

78

83

*sf*

89

(♩ = ♩) Quasi Lento

2

2

92-93

96-97

*sf*

*p*

19

3

98-100

cresc.

(♩ = ♩)

5

104-108

20

109

Fl. 2

*pp*

115-117

3



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)

Tacet

No. 16 - Sarabande (Exit of Queen)

Ob.

Andante moderato ♩ = 96



## No. 17 - Interlude before Act II, Scene II

C. A.

Lento

23

1-8

14

*mf*

20

*p*

24

25

*mf* *ff*

28-33

6

Cl. 1

36

*p* *cresc.* *pp*

## No. 18 - Cabin Scene Act II, Scene 2

Tacet

## No. 18a - Cabin Scene (Drums)

Tacet

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

Ob.

Lento ♩ = 72

*f*



7 8 9-16 *f*

19 [la seconda volta Rall.] 1 1

Detailed description: This block contains two staves of music. The first staff starts at measure 7 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur over measures 7-8, a repeat sign, and a fermata over measures 9-16. The dynamic *f* is marked at the beginning of measure 17. The second staff starts at measure 19 with the same key signature. It continues the melodic line with a slur over measures 19-20, followed by a 7-measure rest, and then two measures with a '1' above the staff, indicating a first ending. The piece concludes with a repeat sign and a fermata.

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

Ob. Allegretto vivace ( $\text{♩} = 96$ )

2 2-3 *sf* *p*

8 1 1 *p* *f*

15 2 4 17-18 *f* 21-24

Detailed description: This block contains three staves of music for the piece 'No. 20 - Branle'. The first staff begins with a box containing 'Ob.' and the tempo 'Allegretto vivace' with a quarter note equal to 96. The key signature changes to two sharps (F# and C#). The staff includes a 2-measure rest, a 2-3 measure rest, and a dynamic of *sf* at the start. The second staff starts at measure 8 with a key signature change to one sharp (F#). It features a 1-measure rest, a dynamic of *p*, and a crescendo leading to a dynamic of *f*. The third staff starts at measure 15 with a key signature change to two sharps (F# and C#). It includes a 2-measure rest, a dynamic of *f*, and a 4-measure rest. The piece ends at measure 24.

25

33

39

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)

Ob.

9

*p*

7

25

2

14-20

21-22

23

*p*

*f*

*dim.*

*p*

1

30

*mf*

3

26

32-34

*mf*

38

*mf*

1

45

*f*

6

46-51

*cresc.*

*f*

27

56

*f*

61

*p*

1

68

4

72-75

76 28 **3** *mf* 81-83

86 *f* *mf* 92-95 **4**

96 *mf* **1** *mf*

29 102 *f* **2** 103-104 *mf* **1**

109 Tutti cresc.

116 *f* 30

122

127 *ff*

132 31

137

143 1

*ff* *sf*

# No. 25 - The Armada Tableaux

Ob. %  
Allegro moderato

33 Agitato

*sfp* *ff*

7 2

11-12

13

*f* *ff*

17

34

21

*sfp*

26

*ff*

No. 26a - Act III, Scene 2 Introduction

Ob.

8 4

1-8 10-13

16 6

17-22

26 2 4 20 Cl. 1

27-28 29-32 33-52

55

61 **1** **tacet al fine**  
64-99

## No. 26b - Armada Tableaux Conclusion

**Ob.** Più mosso ma tranquillo ♩ = 86 **35**

**3** **2**  
1-3 *mp* 7-8

**10** poco a poco cresc. **1**

**17** **36** sempre cresc.

**23** **4** **1** accel.....  
27-30

..... Più mosso quasi alla breve (♩ = 72)  
**33** *ff*

**41** **1** **1**

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

**Tacet**

No. 27b - Fair Revellers

Ob.

Allegretto marcato (♩ = 92)

2-4

3

1

7

9-15

*f*

*dim.*

18-20

3

1

2.

5

22-26

27

*f*

*p*

33

5

34-38

*ff*

3

41-43

*tr.*

No. 28a - Processional Music

Ob.

40 Tempo di Marcia (♩ = 80)

5

*cresc.*

9

*p*

41



14

*mf*

20

*cresc.*

26

*f*

31

1.

2.

Detailed description: This block contains a musical score for Oboe 2 & Cor Anglais, measures 14 through 31. The music is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 14 starts with a half note G4, followed by a quarter note A4, and a dotted quarter note B4. Measure 15 has a half note C5, a quarter note D5, and a dotted quarter note E5. Measure 16 has a half note F#5, a quarter note G5, and a dotted quarter note A5. Measure 17 has a half note B5, a quarter note C6, and a dotted quarter note D6. Measure 18 has a half note E6, a quarter note F#6, and a dotted quarter note G6. Measure 19 has a half note A6, a quarter note B6, and a dotted quarter note C7. Measure 20 has a half note D7, a quarter note E7, and a dotted quarter note F#7. Measure 21 has a half note G7, a quarter note A7, and a dotted quarter note B7. Measure 22 has a half note C8, a quarter note D8, and a dotted quarter note E8. Measure 23 has a half note F#8, a quarter note G8, and a dotted quarter note A8. Measure 24 has a half note B8, a quarter note C9, and a dotted quarter note D9. Measure 25 has a half note E9, a quarter note F#9, and a dotted quarter note G9. Measure 26 has a half note A9, a quarter note B9, and a dotted quarter note C10. Measure 27 has a half note D10, a quarter note E10, and a dotted quarter note F#10. Measure 28 has a half note G10, a quarter note A10, and a dotted quarter note B10. Measure 29 has a half note C11, a quarter note D11, and a dotted quarter note E11. Measure 30 has a half note F#11, a quarter note G11, and a dotted quarter note A11. Measure 31 has a half note B11, a quarter note C12, and a dotted quarter note D12. The score includes dynamic markings: *mf* at measure 15, *cresc.* at measure 20, and *f* at measure 26. There are also first and second endings at the end of the piece.

## No. 28b - Ballad Monger

Tacet

## No. 28c - Beckerleg (Choir)

Tacet

Ob.

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

## No. 30b - Trumpets on Stage

Tacet

## No. 30c - Organ

Tacet

## No. 30d - God Bless You All

Tacet

## No. 31 - Finale

Ob.

Andante maestoso.  $\text{♩} = 52$ 

*mf* *cresc.*

8

16

1.

2.

23

*molto rall.*..... *pesante*

*ff*

29

1

1

No. 32 - God Save the King

Ob.

Andante maestoso.  $\text{♩} = 52$

1 18

*f* *mf* *ff*

4-21 Tpt 1

25

33

39

rall... Adagio





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