

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

ORGAN

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

Drake - A Pageant Play

No. 1 - Overture

Tacet

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

Tacet

No. 3 - Sarabande

Tacet

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

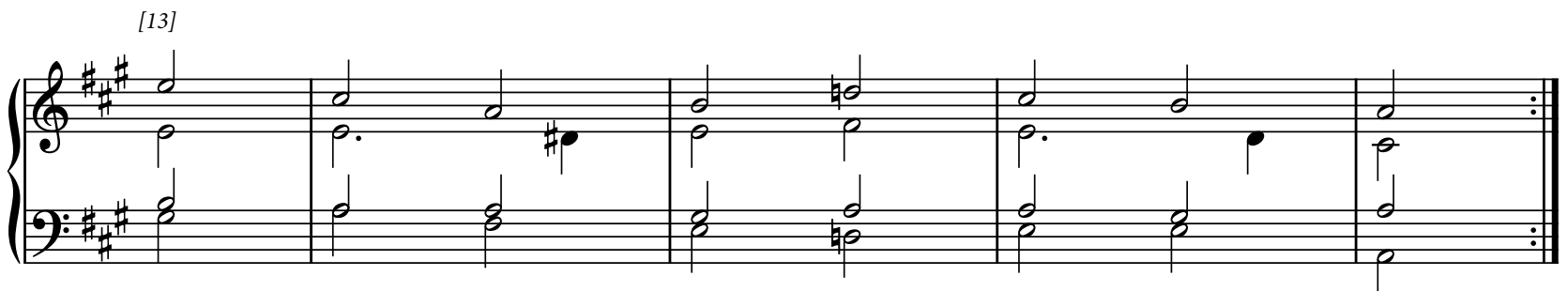
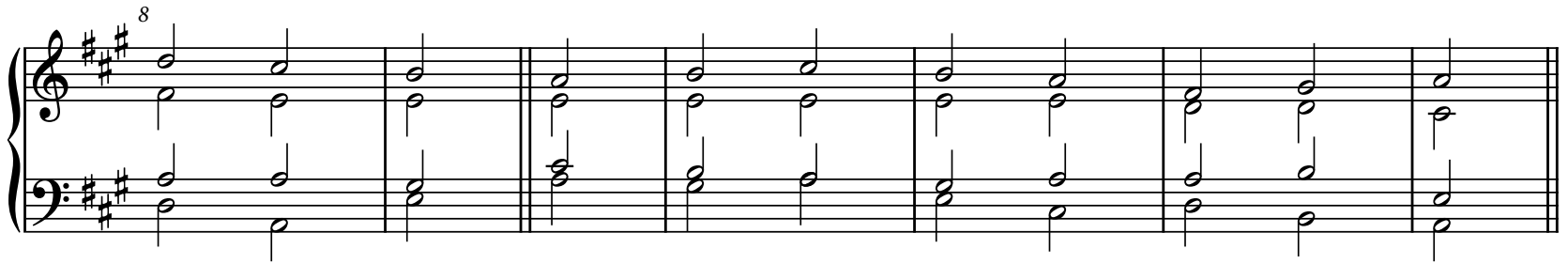
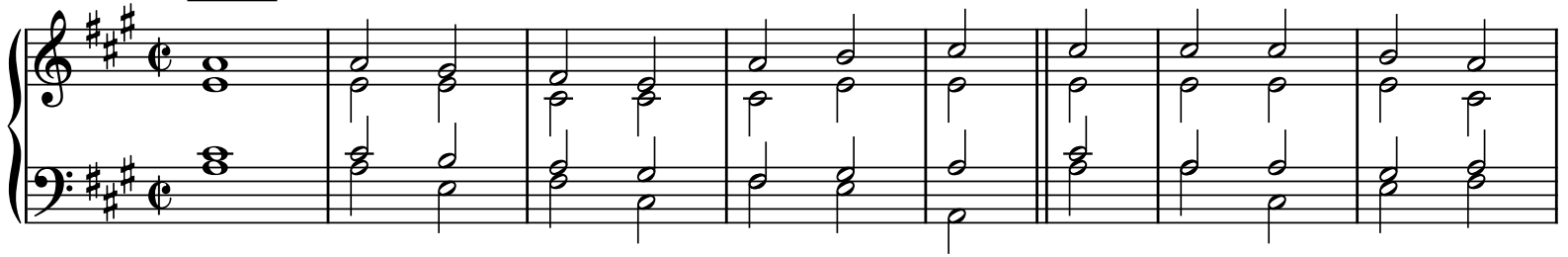
Tacet

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

Tacet

No. 9a - Act I Scene III: Hymn

Org.



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

Org.

ff

4

8

11

This is a musical score for an organ, titled 'No. 10 - Now Thank We All Our God'. The score is written for a four-part organ, with two staves for each part (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each containing two staves. The first system is marked with a box labeled 'Org.' and a dynamic marking of *ff* (fortissimo). The second system is marked with a measure rest of 4. The third system is marked with a measure rest of 8. The fourth system is marked with a measure rest of 11. The music features a variety of note values, including quarter notes, half notes, and full notes, as well as rests and accidentals. The overall style is that of a traditional organ hymn.



No. 11 - Entr'acte Act II

Tacet

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

Tacet

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

Tacet

Organ

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)

Tacet

No. 17 - Interlude before Act II, Scene II

Tacet

No. 18 - Cabin Scene Act II, Scene 2

Tacet

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

Tacet

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)

Org.

The musical score for No. 28c - Beckerleg (Choir) is written for organ in 4/2 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system has a box labeled 'Org.' above it. The second system begins with a measure number '4' above the first staff. The third system begins with a measure number '8' above the first staff. The notation includes various chords, single notes, and rests, with some notes beamed together in the second system.

No. 29 - Transition

Tacet

No. 30a - Drake's Drum

Tacet

No. 30b - Trumpets on Stage

Tacet

No. 30c - Organ

[With Burghley and Hatton on either side the Queen goes up the steps of St. Paul's. Flower-girls run forward and strew roses in front of her. The Captains are ranged on the left of the steps. Drake and Elizabeth Sydenham stand with the Captains, but nearest the Queen. The Queen kneels, facing the Cathedral. The Bishop stands in front of her.]

Org.

First system of musical notation for No. 30c - Organ, measures 1-5. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords and melodic lines, with a prominent bass line in the lower staff.

Second system of musical notation for No. 30c - Organ, measures 6-10. The score continues from the first system. A measure rest of 6 is indicated at the beginning of the first staff. The music concludes with a 'rall.....' marking above the final measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

No. 30d - God Bless You All

Tacet

Andante maestoso. $\text{♩} = 52$ No. 31 - Finale

Org.

musical score for organ, measures 7-21

measures 7-14: *mf*, *cresc.*

measures 15-16: first and second endings

measure 17: *molto rall.....*

measures 16-21: *6*

.....
27 pesante 1

1

Andante maestoso. $\text{♩} = 52$ No. 32 - God Save the King

Org. 1

2 1 23

On Thee our hopes we fix, God save us

2 1 23

1-2 4-26

Gt. only 30 [Sw. coupled]

all! ff

Ped.

38 rall... Adagio

rall... Adagio



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