

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

STAGE BAND: TRUMPET 1

COVER IMAGE

## Portrait of Sir Francis Drake

by

Marcus Gheeraerts the Younger

1561/62 - 1636



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They

may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements>.

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license.  
<https://creativecommons.org/licenses/by-nc/4.0/>





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*  
*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



Trumpet (C) 1, Trumpet (Bb) 1 & Trumpet (A) 1

## 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

Trumpet (C) 1, Trumpet (Bb) 1 & Trumpet (A) 1

## 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

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

Tacet

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

Tpt in A

**2**

1-2



Stop when Queen is in the center of stage



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

Trumpet (C) 1, Trumpet (Bb) 1 & Trumpet (A) 1

# 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

Elizabeth. And to-morrow they'd cut your head off, for a traitor! [Shouts on shore]





## No. 21b

Tpt in C

*f*

5

9

1.

2.

13

## 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

Trumpet (C) 1, Trumpet (Bb) 1 & Trumpet (A) 1  
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

Tpt in C



No. 28c - Beckerleg (Choir)

Tacet

42  = 92

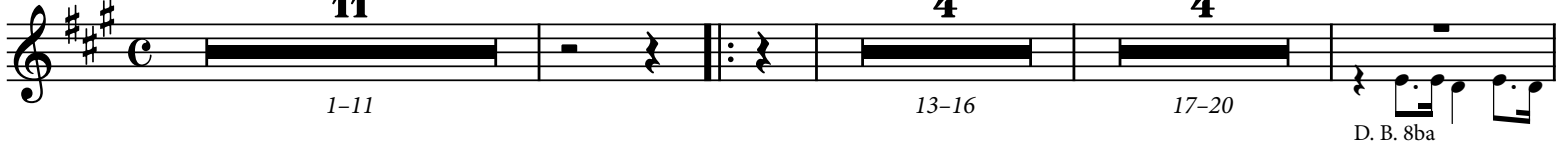
Tpt in Bb

11

4

43

4



1-11 13-16 17-20

D. B. 8ba

## No. 30a - Drake's Drum

Tacet

## No. 30b - Trumpets on Stage

Queen. Now, more than ever, have we cause to thank God! Come, my lords!

## No. 30c - Organ

Tacet

Queen. Officers and men - gentle and simple - the greatest and the least - your Queen thanks you! - the Nation thanks you! - God bless you all!

## No. 30d - God Bless You All

Andante maestoso.  $\text{♩} = 52$

No. 31 - Finale

Tpt in A

1-3

*f*

10

17

1.

2.

23

molto rall.....

pesante

28

1

1

3

4

Andante maestoso.  $\text{♩} = 52$

No. 32 - God Save the King

Tpt in A

1

2

1

38

1

1

1

1

1-2

4-41

rall.

Adagio





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.44/03