

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

STAGE BAND: VIOLIN I

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

Tacet

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

Allegro ♩ = 69

Sheet music for Violin I, No. 2 - Passepied - Open 1st Scene Act I. The piece is in 3/8 time, key of B-flat major, and marked Allegro (♩ = 69). The score consists of six staves of music.

Staff 1: Measures 1-8. Ends with a repeat sign and a key signature change to B-flat major.

Staff 2: Measures 9-18. Includes accents (>) and a crescendo leading to a fortissimo (sf) dynamic.

Staff 3: Measures 19-29. Includes fortissimo (sf) dynamics and accents (>).

Staff 4: Measures 30-38. Includes a "Fine" marking and a repeat sign. Ends with an 8va (octave up) marking.

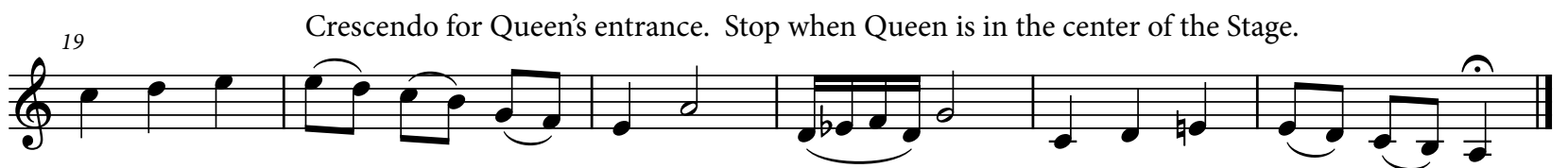
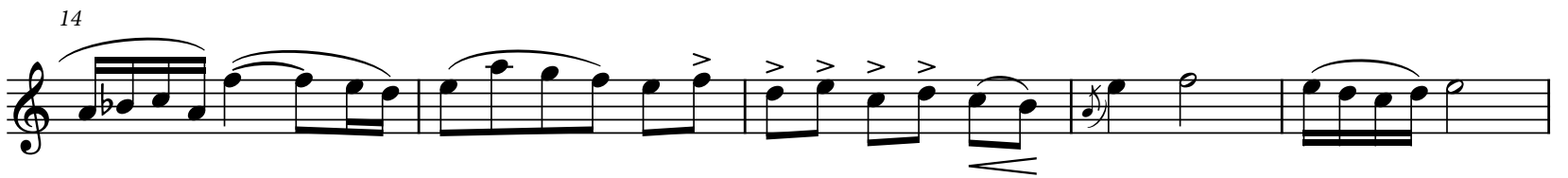
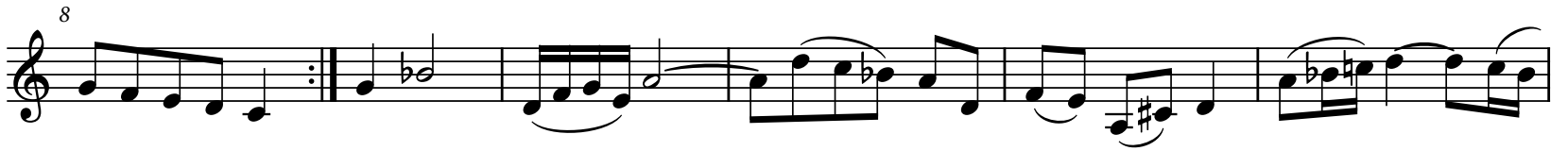
Staff 5: Measures 39-48. Includes an 8va (octave up) marking and a repeat sign.

Staff 6: Measures 49-58. Continues the melody.



## No. 3 - Sarabande

Andante ♩ = 78



## No. 4 - Passepied (Solo)

Allegro

*p*

9

19

*sf* *sf* *sf*

27 [Repeat ad lib.]

34

## 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

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

Tacet

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

♩  
Allegretto moderato

7

14

21 (8)

28

35

*mf*

*f*

*8va*

*f*

*dim.*

*p*

*mf*

*Fine*

*p*

*cresc.*

*f*

*D.S. al Fine*

## No. 13 - Sarabande

♩  
Sarabande ♩ = 78

8

*mf*

*f*

*cresc.*

## No. 14a - Songs Portsmouth &amp; New Wells

Andante

Violin I score for No. 14a - Songs Portsmouth & New Wells, Andante. The score is written in treble clef, key of B-flat major (two flats), and common time (C). It consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. There are repeat signs at the beginning of the first staff and at the end of the second staff. The piece concludes with a double bar line at the end of the fourth staff.

## No. 14b - Parthenia

Moderato

Violin I score for No. 14b - Parthenia, Moderato. The score is written in treble clef, key of B-flat major (two flats), and 6/8 time. It consists of three staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. There are repeat signs at the end of the first staff and at the end of the second staff. The piece concludes with a double bar line at the end of the third staff.

## 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

$\text{♩} = 96$

*f*

7

12

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

Tacet

## No. 19 Interlude &amp; 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
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## No. 27a - Let God Arise [Opening of Act III, Scene III]

Tacet
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## No. 27b - Fair Revellers

Tacet
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## No. 28a - Processional Music

Tacet
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## No. 28b - Ballad Monger

Tacet
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## No. 28c - Beckerleg (Choir)

Tacet
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## No. 29 - Transition

Tacet
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## 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

Tacet

No. 32 - God Save the King

Tacet



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