

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

STAGE BAND: VIOLONCELLO

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

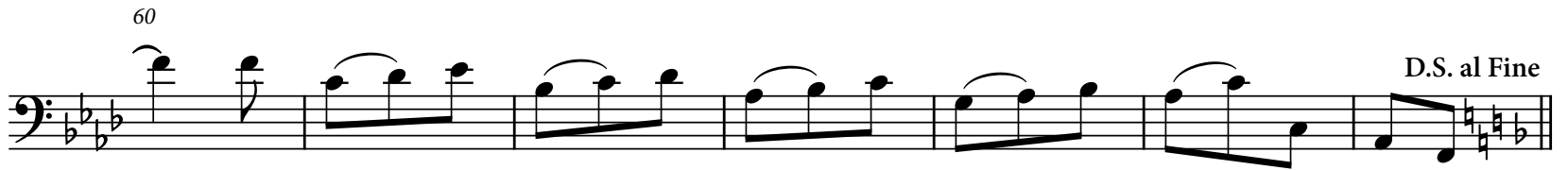
No. 1 - Overture

Tacet

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

Allegro  $\text{♩} = 69$

The musical score for the Violoncello part of "No. 2 - Passepied - Open 1st Scene Act I" is written in 3/8 time and the key of B-flat major. The tempo is marked "Allegro" with a quarter note equal to 69 beats per minute. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The music is in 3/8 time. The score includes measure numbers 9, 19, 29, 39, and 51. The piece ends with a "Fine" marking. The score is written in a single system with six staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The music is in 3/8 time. The score includes measure numbers 9, 19, 29, 39, and 51. The piece ends with a "Fine" marking.



## No. 3 - Sarabande

Andante  $\text{♩} = 78$ 

## No. 4 - Passepied (Solo)

Tacet

## No. 5 - Passepied (Orch)

Tacet

## No. 6 - Adagio

Tacet

## No. 7 - Trumpet Calls

Tacet
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## No. 8 - Intro to Act I Scene 3

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

Tacet
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## No. 9a - Act I Scene III: Hymn

Tacet
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## No. 9b - Act I Scene III: Canon

Tacet
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## No. 9c - Act I Scene III: Drake's Drum

Tacet
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## No. 10 - Now Thank We All Our God

Tacet
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## No. 11 - Entr'acte Act II

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

Tacet

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

♩  
Allegretto moderato

*mf*

8 *f*

16 *f* *dim.* *p*

24 *Fine* *pizz.* *arco* *p*

31 *p* *cresc.*

36 *pizz.* *f* *D.S. al Fine*

No. 13 - Sarabande

♩  
Sarabande ♩ = 78

Measures 1-9 of the Sarabande. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation is in bass clef. Measures 1-8 are a continuous line of music, and measure 9 is a final measure ending with a double bar line.

No. 14a - Songs Portsmouth & New Wells

Andante

Measures 1-12 of the piece. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation is in bass clef. Measure 1 starts with a rest, followed by a repeat sign. Measure 12 is a final measure ending with a double bar line. A *mp* (mezzo-piano) dynamic marking is present below measure 1.

No. 14b - Parthenia

Moderato

Measures 1-16 of the piece. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The notation is in bass clef. Measures 1-16 are a continuous line of music, with measure 16 being a final measure ending with a double bar line.

## 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

Violoncello part for No. 18 - Cabin Scene Act II, Scene 2. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as  $\text{♩} = 96$ . The piece begins with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. The first measure is a whole note chord of B-flat, D, and F. The second measure is a whole rest. The third measure is a half note G with an accent (>) and an arco instruction. The fourth measure is a half note A with an accent (>). The fifth measure is a half note B with an accent (>). The sixth measure is a half note C with an accent (>). The seventh measure is a half note D with an accent (>). The eighth measure is a half note E with an accent (>). The ninth measure is a half note F with an accent (>). The tenth measure is a half note G with an accent (>). The eleventh measure is a half note A with an accent (>). The twelfth measure is a half note B with an accent (>). The thirteenth measure is a half note C with an accent (>). The fourteenth measure is a half note D with an accent (>). The fifteenth measure is a half note E with an accent (>). The sixteenth measure is a half note F with an accent (>). The seventeenth measure is a half note G with an accent (>). The eighteenth measure is a half note A with an accent (>). The nineteenth measure is a half note B with an accent (>). The twentieth measure is a half note C with an accent (>). The twenty-first measure is a half note D with an accent (>). The twenty-second measure is a half note E with an accent (>). The twenty-third measure is a half note F with an accent (>). The twenty-fourth measure is a half note G with an accent (>). The twenty-fifth measure is a half note A with an accent (>). The twenty-sixth measure is a half note B with an accent (>). The twenty-seventh measure is a half note C with an accent (>). The twenty-eighth measure is a half note D with an accent (>). The twenty-ninth measure is a half note E with an accent (>). The thirtieth measure is a half note F with an accent (>). The thirty-first measure is a half note G with an accent (>). The thirty-second measure is a half note A with an accent (>). The thirty-third measure is a half note B with an accent (>). The thirty-fourth measure is a half note C with an accent (>). The thirty-fifth measure is a half note D with an accent (>). The thirty-sixth measure is a half note E with an accent (>). The thirty-seventh measure is a half note F with an accent (>). The thirty-eighth measure is a half note G with an accent (>). The thirty-ninth measure is a half note A with an accent (>). The fortieth measure is a half note B with an accent (>). The forty-first measure is a half note C with an accent (>). The forty-second measure is a half note D with an accent (>). The forty-third measure is a half note E with an accent (>). The forty-fourth measure is a half note F with an accent (>). The forty-fifth measure is a half note G with an accent (>). The forty-sixth measure is a half note A with an accent (>). The forty-seventh measure is a half note B with an accent (>). The forty-eighth measure is a half note C with an accent (>). The forty-ninth measure is a half note D with an accent (>). The fiftieth measure is a half note E with an accent (>). The fifty-first measure is a half note F with an accent (>). The fifty-second measure is a half note G with an accent (>). The fifty-third measure is a half note A with an accent (>). The fifty-fourth measure is a half note B with an accent (>). The fifty-fifth measure is a half note C with an accent (>). The fifty-sixth measure is a half note D with an accent (>). The fifty-seventh measure is a half note E with an accent (>). The fifty-eighth measure is a half note F with an accent (>). The fifty-ninth measure is a half note G with an accent (>). The sixtieth measure is a half note A with an accent (>). The sixty-first measure is a half note B with an accent (>). The sixty-second measure is a half note C with an accent (>). The sixty-third measure is a half note D with an accent (>). The sixty-fourth measure is a half note E with an accent (>). The sixty-fifth measure is a half note F with an accent (>). The sixty-sixth measure is a half note G with an accent (>). The sixty-seventh measure is a half note A with an accent (>). The sixty-eighth measure is a half note B with an accent (>). The sixty-ninth measure is a half note C with an accent (>). The seventieth measure is a half note D with an accent (>). The seventy-first measure is a half note E with an accent (>). The seventy-second measure is a half note F with an accent (>). The seventy-third measure is a half note G with an accent (>). The seventy-fourth measure is a half note A with an accent (>). The seventy-fifth measure is a half note B with an accent (>). The seventy-sixth measure is a half note C with an accent (>). The seventy-seventh measure is a half note D with an accent (>). The seventy-eighth measure is a half note E with an accent (>). The seventy-ninth measure is a half note F with an accent (>). The eightieth measure is a half note G with an accent (>). The eighty-first measure is a half note A with an accent (>). The eighty-second measure is a half note B with an accent (>). The eighty-third measure is a half note C with an accent (>). The eighty-fourth measure is a half note D with an accent (>). The eighty-fifth measure is a half note E with an accent (>). The eighty-sixth measure is a half note F with an accent (>). The eighty-seventh measure is a half note G with an accent (>). The eighty-eighth measure is a half note A with an accent (>). The eighty-ninth measure is a half note B with an accent (>). The ninetieth measure is a half note C with an accent (>). The ninety-first measure is a half note D with an accent (>). The ninety-second measure is a half note E with an accent (>). The ninety-third measure is a half note F with an accent (>). The ninety-fourth measure is a half note G with an accent (>). The ninety-fifth measure is a half note A with an accent (>). The ninety-sixth measure is a half note B with an accent (>). The ninety-seventh measure is a half note C with an accent (>). The ninety-eighth measure is a half note D with an accent (>). The ninety-ninth measure is a half note E with an accent (>). The hundredth measure is a half note F with an accent (>). The piece ends with a double bar line.

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

Tacet

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

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

Tacet
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## No. 21a,c,d,e &amp; f

Tacet
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## No. 21b

Tacet
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## No. 22 - God Save the Queen!

Tacet
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## No. 23 - End of Act II

Tacet
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## No. 24 - Entr'acte [Act III]

Tacet
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## No. 25 - The Armada Tableaux

Tacet
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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)

Tacet

No. 29 - Transition

Tacet

## No. 30a - Drake's Drum

Tacet
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## No. 30b - Trumpets on Stage

Tacet
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## No. 30c - Organ

Tacet
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## No. 30d - God Bless You All

Tacet
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## No. 31 - Finale

Tacet
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## No. 32 - God Save the King

Tacet
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