

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

TIMPANI

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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Timpani

Drake - A Pageant Play

No. 1 - Overture

Tempo di Marcia Moderato

8 4

1-8 12-15

1

16

*p* cresc. poco a poco

22-24

25

*tr*

*f*

2 Più animato

31

3 7 6

32-34 36-42 43-48

*mf*

B. Tbn.

51

4

*tr*

*p*

57-63 64-68

Tranquillo

5

69-71 73-74

cresc. poco a poco

Tpt 1

6

*f*

79

1 1

*f*

*tr*



No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

Allegro

7 7 f tr D.S. al Fine

1-7 9-15 20 22-24

Detailed description: This musical score is for the Timpani part of 'No. 5 - Passepied (Orch)'. It is in 3/8 time and begins with a 'Crescendo' hairpin. The first staff contains measures 1-7, marked with a '7' above the staff, and measures 9-15, also marked with a '7'. The second staff begins at measure 20 and includes measures 22-24, marked with a '3' above the staff. The piece concludes with a 'D.S. al Fine' instruction. Trill ornaments ('tr') are indicated above notes in measures 15, 16, 20, and 21. A forte dynamic ('f') is marked at the start of measure 15.

No. 6 - Adagio

Tacet

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio poco accel. poco a poco cresc.

15 10 11 1 4 Bsn 2 Tpt 1 [Start Curtain to Rise] pp dim. ppp

1-15 16-26 28-31 33 40 43-45

Detailed description: This musical score is for the Timpani part of 'No. 8 - Intro to Act I Scene 3'. It is in common time (C) and begins with an 'Adagio' tempo marking. The score is divided into measures 1-15, 16-26, 28-31, 33, 40, and 43-45. Above the first four measure groups are numbers 15, 10, 11, and 1, respectively. Above the fifth measure group (28-31) is the number 4. The piece concludes with a 'D.S. al Fine' instruction. A 'poco a poco cresc.' (poco accel.) instruction is written above the staff. A 'Bsn 2' (Bassoon 2) part is indicated below the staff in measures 33-34. A 'Tpt 1' (Trumpet 1) part is indicated below the staff in measures 35-36. A 'pp' (pianissimo) dynamic is marked at the start of measure 35. A 'dim.' (diminuendo) instruction is written above the staff in measures 43-44. A 'ppp' (pianississimo) dynamic is marked at the start of measure 45. A '[Start Curtain to Rise]' instruction is written above the staff in measures 43-44. A 'Crescendo' hairpin is shown at the beginning of the piece.



## 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

Allegro

1

*f*

7

2

8-9

2

11-12

*tr* *p*

16

*tr*

14

2

20-21

22 *tr*

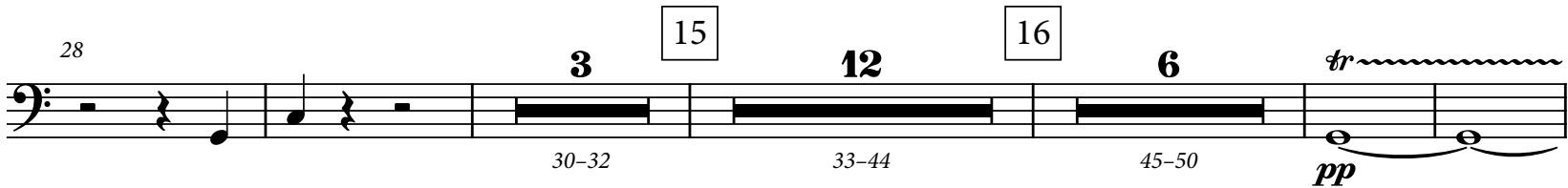


28

3 15 12 16 6

30-32 33-44 45-50

*tr* *pp*



53 *tr*

1 2 17

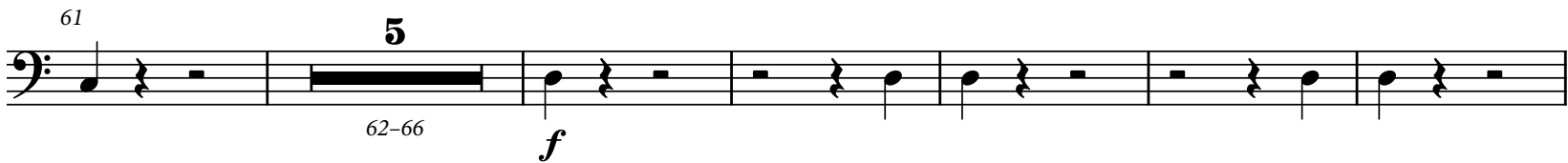
*p* 57-58



61

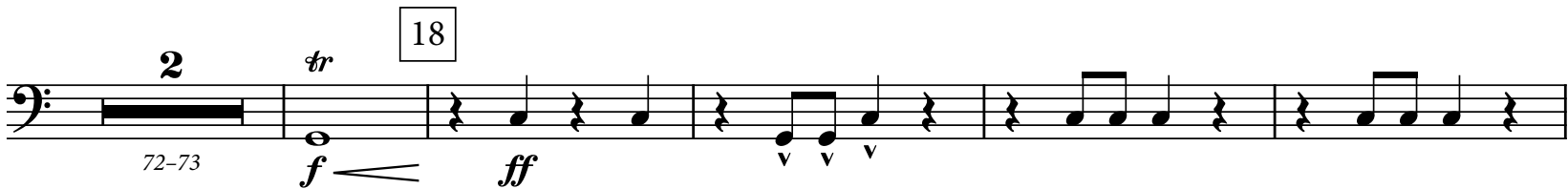
5

62-66 *f*



2 *tr* 18

72-73 *f* *ff*



79

*tr* 2 *tr* 5

83-84 *f* 86-90

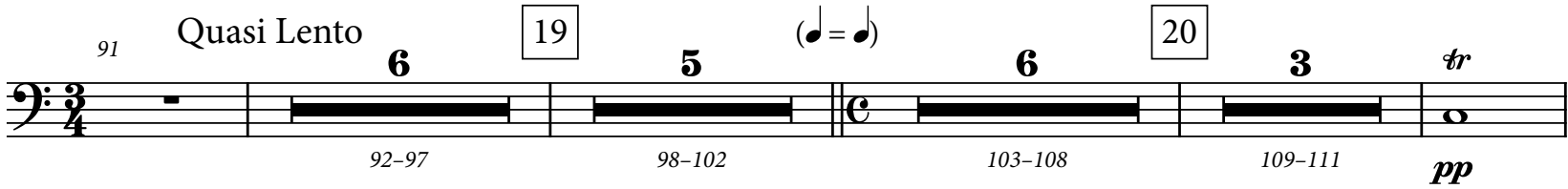
(♩ = ♩)



91 Quasi Lento

6 19 5 6 20 3 *tr*

92-97 98-102 103-108 109-111 *pp*



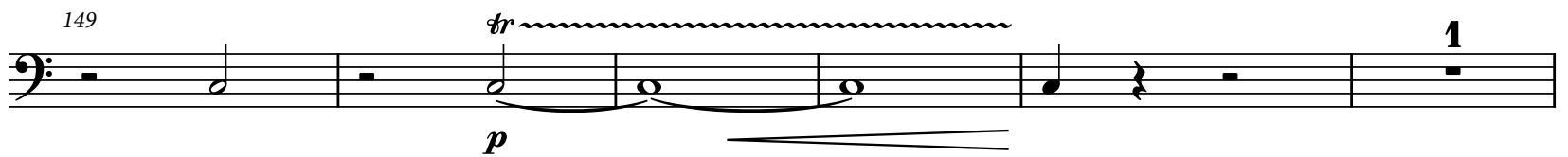
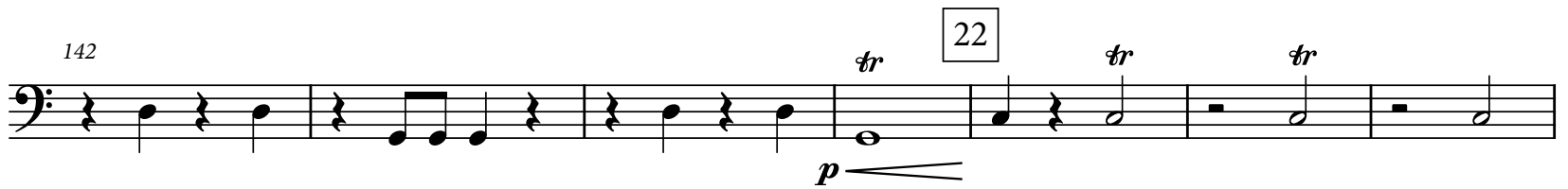
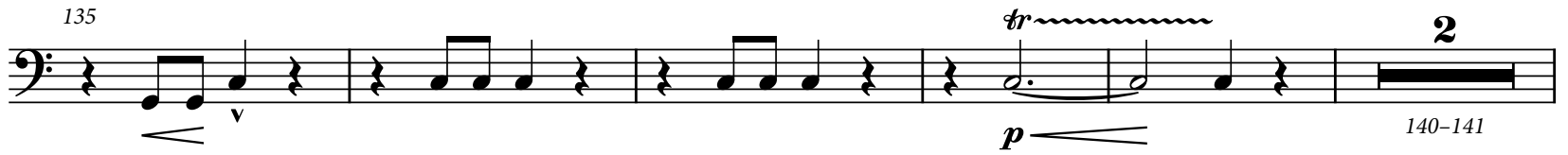
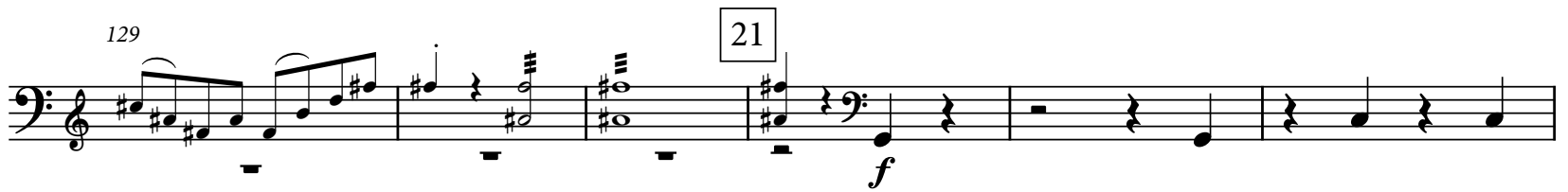
113

4 9

114-117 118-126

Vln I





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

Tacet

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

Tacet

Timpani  
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

Lento

23

1-2 3 4 5-6 7

11 13-16 18-20 21

*pp* *pp*

22 *tr* *p* *mf* *f* *tr* *pp*

24

10

28-37 Tpt 1

## 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

Lento  $\text{♩} = 72$

8 4

1-8 9-12

Vln I

[la seconda volta Rall.]

17 *tr* *f* 2 1

21-22

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

Allegretto vivace ( $\text{♩} = 96$ )

2 4 8

*sf* 2-3 5-8 9-16

17 3 7 2

*f* 18-20 21-27 *f* 30-31

32 **3** **6**

*sf sf* 33-35 37-42 *f*

45 *sf sf sf*

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)

**16** *tr* *tr*

1-16 *p*

25 *tr* **4**

21 *cresc.* 26-29

30 *tr* **2** **20** 26 B. Tbn.

*p*  $\text{p} \text{---} \text{f}$  32-33 35-54

27 56 *tr* *sfz*  $\text{f} \text{---} \text{p}$

64 *tr* **6** 1(-8) 2 3 4 5 6 *pp* *p* 66-71

78 *tr* 7 8 28 **9** *tr* *f* *dim.* 80-88

92 **1** *tr* *tr* **6** 29 **6** *tr* *p*  $\text{p} \text{---} \text{f}$  96-101 102-107

109 *tr* **1** **3** *tr* **2** *Tutti cresc.* *p* *cresc.* 111-113 117-118

119 *tr* 30 **8** **5** 31 *tr* *ff* 120-127 128-132

134 *tr* **4** *p* 136-139





11 poco a poco cresc. **7** **36** **3** *Vln I* *sempre cresc.* *tr* *p*

12-18 19-21

26 **1** *f* *accel.....*

**37** *tr* *ff* Più mosso quasi alla breve ( $\text{♩} = 72$ )

32

38 *tr*

42 **1** **1**

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

Tacet

## No. 27b - Fair Revellers

Allegretto marcato ( $\text{♩} = 92$ )

**3** *f* *p*

2-4

9 **5** **3** *f* *dim.* *f* *dim.*

11-15 18-20

Timpani

1. 2.

21 1 1 7

*f* 26-32 Hn 1

34 1 *f* 1

42 *tr* *tr* *ff*

No. 28a - Processional Music

40 Tempo di Marcia (♩ = 80)

2 *tr* 6

2-3 *p* 5-10 *p*

12 *tr* 41 7 B. Tbn. 3

13-19

25 *tr* 3 1. 2. *tr*

*mf* 30-32

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

## No. 29 - Transition

Si. Dr.

42 ♩ = 92

6

1-6

12

*mf*

43

1

4

17-20

21

*f*

44

1.

2.

25

*ff*

30

## No. 30a - Drake's Drum

Tacet

## No. 30b - Trumpets on Stage

Tacet

## No. 30c - Organ

Tacet



23

*mf*

**1**

**1**

*tr* *tr*

*p*

**1**

31

*tr*

*tr*

*tr*

**1**

*ff*

39

*tr*

rall.....

*tr*

Adagio

*tr*

*tr*



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