

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

TRUMPET 1

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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Trumpet (A) 1, Trumpet (B♭) 1, Trumpet (C) 1 & Trumpet (F) 1

## Drake - A Pageant Play

Tempo di Marcia Moderato

No. 1 - Overture

**Tpt in F**

8

1-8

13

*mp*

19

24

29

**2** Più animato

36

**1**

**3**

43-45

46

*p*

*p*

52

4

1

*pp*

59

Tranquillo

*mf*

4

5

65-68

*mf*

cresc. poco a poco

73

6

78

*f*

83

87

4

91-94

95

7

*p*

102

*f*

107

*f*

8

2

112-113

2

117-118

120

9

5

126-130

131

4

136-139

*p*

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

Tacet

No. 3 - Sarabande

Tacet



## No. 4 - Passepied (Solo)

Tacet

Allegro

## No. 5 - Passepied (Orch)

Tpt in Bb

Musical score for No. 5 - Passepied (Orch) in 3/8 time, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It starts with a forte (*f*) dynamic and a repeat sign. The second staff continues the melody, featuring a triplet of eighth notes (measures 13-15) and a triplet of eighth notes (measures 29-31). The third staff concludes the piece with a first ending (measures 22-28) and a final triplet (measures 29-31) marked "D.S. al Fine".

## No. 6 - Adagio

Tacet

Text Cue: Drake [To Diego, with a motion of his hand] Now! - Saint George and the Queen!

## No. 7 - Trumpet Calls

Tpt in C

Musical score for No. 7 - Trumpet Calls in 2/4 time, key of D major. The score consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a series of eighth and sixteenth notes. The second staff continues the melody, featuring a series of eighth and sixteenth notes, with a triplet of eighth notes (measures 5-7) and a triplet of eighth notes (measures 11-13).

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

Adagio

Tpt in F

Musical score for No. 8 - Intro to Act I Scene 3 in common time (C), key of F major. The score consists of a single staff. It begins with a treble clef, a key signature of one flat (F), and a common time signature. The score is divided into four measures, each with a measure number in a box: 15, 10, 11, and 1. The first measure (15) is marked "1-15". The second measure (10) is marked "16-26". The third measure (11) is marked "28-30". The fourth measure (1) is marked "poco accel. poco a poco cresc." and "3".

31

Bsn 2

*p*

*mp*

38

*pp cresc.*

1

1

3

2

43-45

47-48

[Start Curtain to Rise]

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

Allegro

Tpt in C

*f*

3

4-6

*mf*



6 19 (♩ = ♩) 2

92-97 *pp* *ppp* 104-105

106 20 3 Solo

106 *pp* 109-111 *pp*

116 Tempo I [Allegro alla breve]

*mf* *p*

123 3

127-129 *mf*

21 132 *f*

*f*

138 1 *f*

*f*

145 22 *sfp* *sfp* *sfp* *sfp* *p*

*sfp* *sfp* *sfp* *sfp* *p*

153 [Curtain Rise] *f*

*f*



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

Tacet

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

No. 15b - Morris Dance (Orch)

Tacet

No. 16 - Sarabande (Exit of Queen)

Tpt in A

Andante moderato ♩ = 96

Two staves of music in 3/4 time. The first staff begins with a *mf* dynamic. The second staff starts at measure 6 and ends with a fermata on a whole note.

No. 17 - Interlude before Act II, Scene II

Tpt in F

Lento

Three staves of music in 3/4 time. The first staff contains measures 1-8 and 9-17, both marked with thick black bars. The second staff begins at measure 24 and includes dynamics *p*, *mf*, and *f*, as well as a triplet of eighth notes. The third staff starts at measure 34 and includes a *pp* dynamic. Horn 1 parts are indicated with 'Hn 1' and specific notes.

No. 18 - Cabin Scene Act II, Scene 2

Tacet

No. 18a - Cabin Scene (Drums)

Tacet

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

Tpt in C

Lento ♩ = 72

One staff of music in 3/4 time. It features four measures marked with thick black bars and numbered 8, 3, and 4. Dynamics *p* and *f* are indicated. The staff ends with a fermata on a whole note.

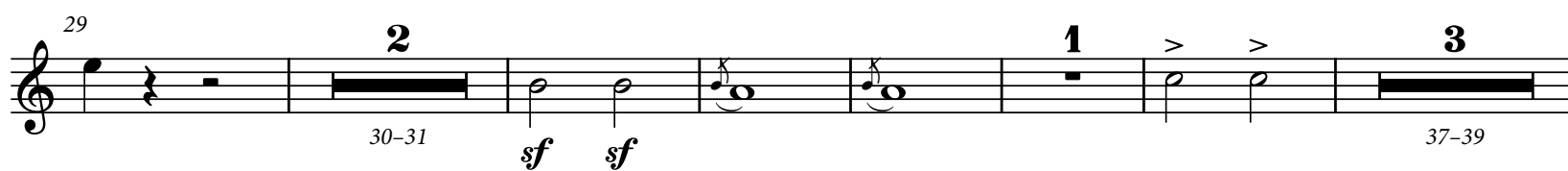
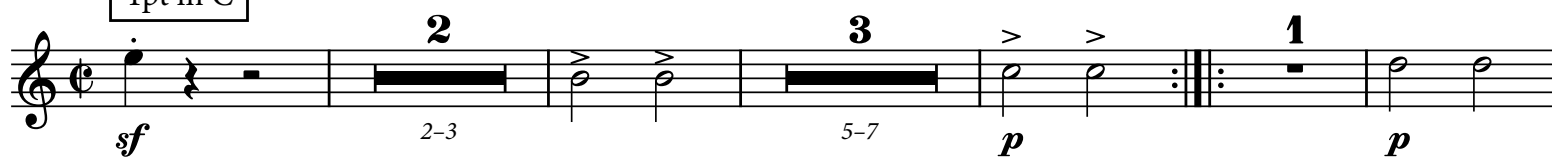
[la seconda volta Rall.]



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

Allegretto vivace ( $\text{♩} = 96$ )

Tpt in C



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

Tacet

## No. 21b

Tacet

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## No. 22 - God Save the Queen!

Tacet

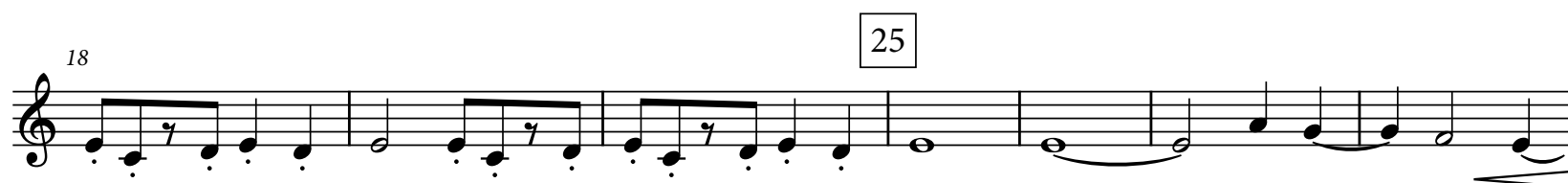
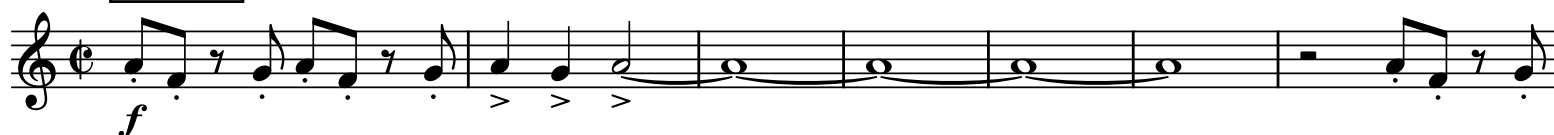
## No. 23 - End of Act II

Tacet

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

Allegro moderato (alla breve) ( $\text{♩} = 72$ )

Tpt in F



47

*p*

51

*cresc.* *f* 27

58

*pp* 3

68

*p* 1

76

*p* *mf* 28

84

*ff*

90

*mp* 1

96

*mf*

29

102



Tutti cresc.



114



122



127

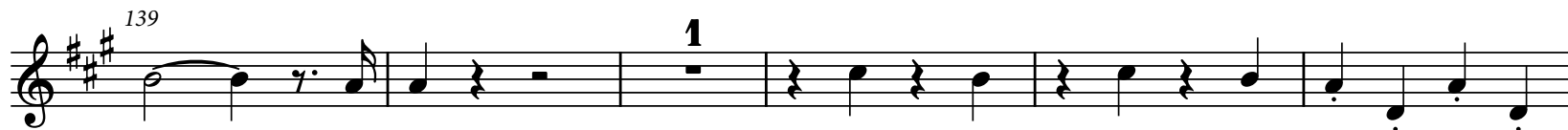


31

133



139



145



No. 25 - The Armada Tableaux

Tpt in Bb

Allegro moderato

First staff of music for No. 25. It begins with a treble clef and a common time signature. The key signature has one flat (Bb). The music features a series of eighth notes with accents, starting with a *sfp* dynamic. After a double bar line, the music continues with a *f* dynamic. The staff ends with a double bar line.

33

Agitato

Second staff of music for No. 25. It begins with a treble clef and a common time signature. The key signature has one flat (Bb). The music features a series of eighth notes with accents, starting with a *f* dynamic. After a double bar line, the music continues with a *f* dynamic. The staff ends with a double bar line.

Third staff of music for No. 25. It begins with a treble clef and a common time signature. The key signature has one flat (Bb). The music features a series of eighth notes with accents, starting with a *f* dynamic. After a double bar line, the music continues with a *ff* dynamic. The staff ends with a double bar line.

Fourth staff of music for No. 25. It begins with a treble clef and a common time signature. The key signature has one flat (Bb). The music features a series of eighth notes with accents, starting with a *f* dynamic. After a double bar line, the music continues with a *f* dynamic. The staff ends with a double bar line.

Fifth staff of music for No. 25. It begins with a treble clef and a common time signature. The key signature has one flat (Bb). The music features a series of eighth notes with accents, starting with a *f* dynamic. After a double bar line, the music continues with a *f* dynamic. The staff ends with a double bar line.

Sixth staff of music for No. 25. It begins with a treble clef and a common time signature. The key signature has one flat (Bb). The music features a series of eighth notes with accents, starting with a *f* dynamic. After a double bar line, the music continues with a *sfp* dynamic. The staff ends with a double bar line.

Seventh staff of music for No. 25. It begins with a treble clef and a common time signature. The key signature has one flat (Bb). The music features a series of eighth notes with accents, starting with a *f* dynamic. After a double bar line, the music continues with a *f* dynamic. The staff ends with a double bar line.

No. 26a - Act III, Scene 2 Introduction

Tpt in Bb

First staff of music for No. 26a. It begins with a treble clef and a common time signature. The key signature has two sharps (F# and C#). The music features a series of eighth notes with accents, starting with a *f* dynamic. After a double bar line, the music continues with a *f* dynamic. The staff ends with a double bar line.

6 10-15

16 23-25 29-32

22 33-63 64-78

81 tacet al fine 85-99

## No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

Tpt in Bb 35

poco a poco cresc. p

14 15-16 19-21 23-26 36

sempre cresc.

27 *f* accel.....

33 *ff* Più mosso quasi alla breve (♩ = 72)

40

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

Tacet

No. 27b - Fair Revellers

Tacet

40 Tempo di Marcia (♩ = 80) No. 28a - Processional Music

Tpt in Bb

5

10 41

15

20

24

30

1.

2.

The musical score consists of four staves of music in treble clef, key of D major (two sharps). The first staff starts at measure 15 and ends at measure 23. The second staff starts at measure 20 and ends at measure 28. The third staff starts at measure 24 and ends at measure 30. The fourth staff starts at measure 30 and ends at measure 34. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets indicated by a '3' under a bracket. The piece concludes with a double bar line and a repeat sign, followed by two endings: the first ending leads back to an earlier section, and the second ending leads to the final cadence.

## No. 28b - Ballad Monger

Tacet

## No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

Tpt in Bb

42 ♩ = 92

pp

cresc. mf

12

16 43

20 f

1. 2.

44 24 ff

29

No. 30a - Drake's Drum

Tacet



## No. 30b - Trumpets on Stage

Tacet

## No. 30c - Organ

Tacet

## No. 30d - God Bless You All

Tacet

Andante maestoso.  $\text{♩} = 52$

## No. 31 - Finale

Tpt in A

8

16

22

1. 2.

molto rall.....

pesante

28

1 1

3/4

Detailed description: This block contains the musical notation for the Trumpet (A) 1 part of No. 31 - Finale. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It contains a repeat sign followed by a melodic line. The second staff continues the melody, marked with a measure number of 8. The third staff continues the melody, marked with a measure number of 16. The fourth staff contains a first and second ending, marked with measure numbers 22 and 23. The first ending leads back to the beginning of the section, and the second ending leads to the final measure. The fifth staff begins with a measure number of 28, marked 'pesante' (heavy), and features a final cadence in 3/4 time, marked with a measure number of 1 and a first ending bracket.

No. 32 - God Save the King

Andante maestoso.  $\text{♩} = 52$

Tpt in A

To Tpt in Bb

The musical score is written for four trumpet parts: Trumpet (A) 1, Trumpet (Bb) 1, Trumpet (C) 1, and Trumpet (F) 1. The tempo is Andante maestoso with a quarter note equal to 52 beats. The key signature is one flat (Bb). The score is divided into six systems, each containing a single staff. The first system includes a box labeled 'Tpt in A' and a note 'To Tpt in Bb'. The score features various musical notations including rests, notes, and dynamic markings such as *f*, *pp*, *mf*, *ff*, and *p*. Fingerings are indicated by numbers 1, 2, 3, 4, 5, 6, and 7. The score concludes with a double bar line.





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