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

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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	Boston Public Library - Special Collections Brown ML96.S69D7 folio
Pageant Play	John Lane Company, London copyright 1912
Boston Public Library - Curator of Music	Jared Rex - specialcollections@bpl.org
Research & Score Preparation	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

No. 1 - Overture

Tempo di Marcia Moderato

Tpt in F

8

1–8

3

1

13

mp

3

1

1

19

24

29

2 Più animato

1

36

1

1

3

3

43–45

46

p

p

4

52

1

pp

pp

59

Tranquillo

mf

5

4

65–68

mf

cresc. poco a poco

73

6

78

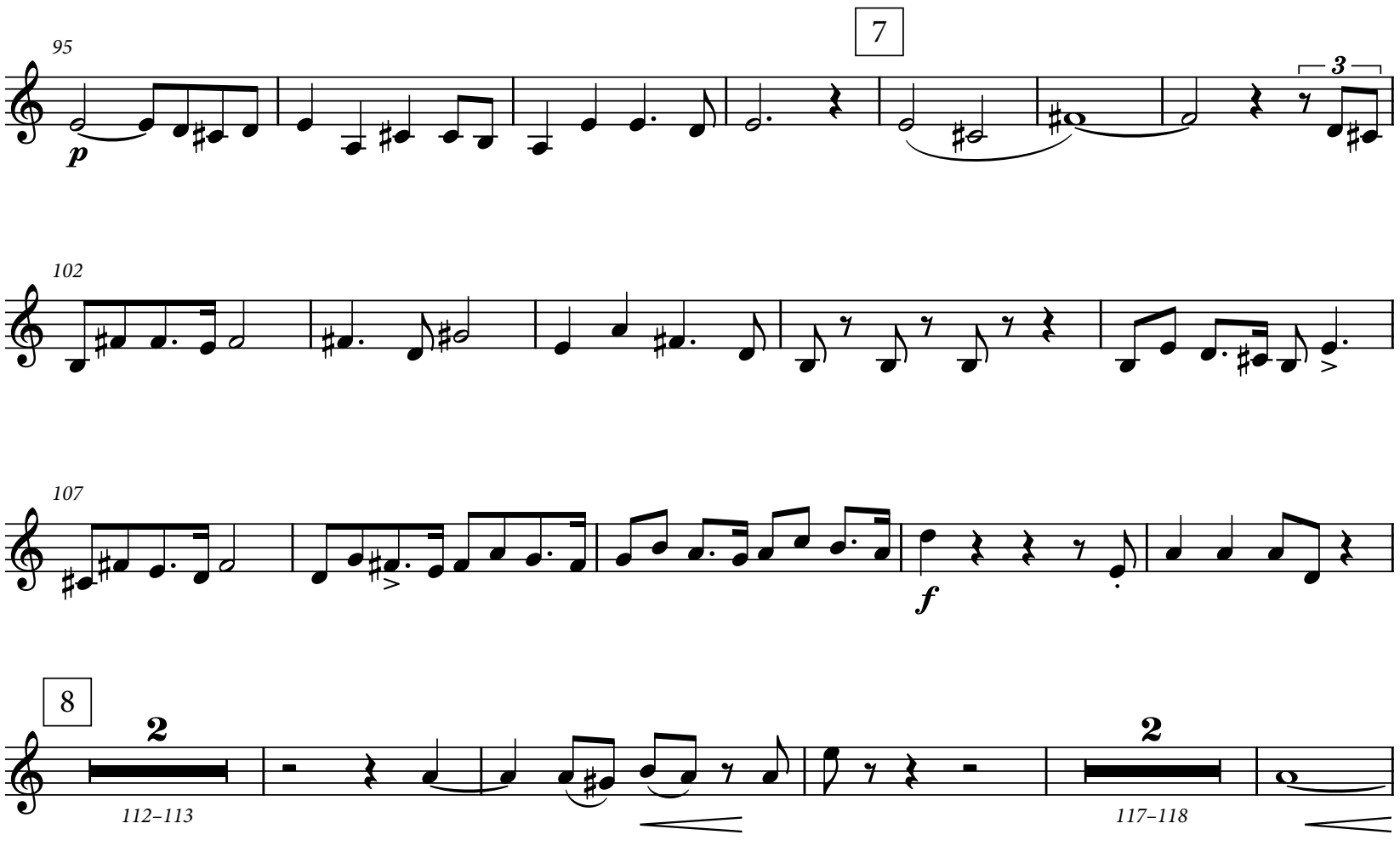
f

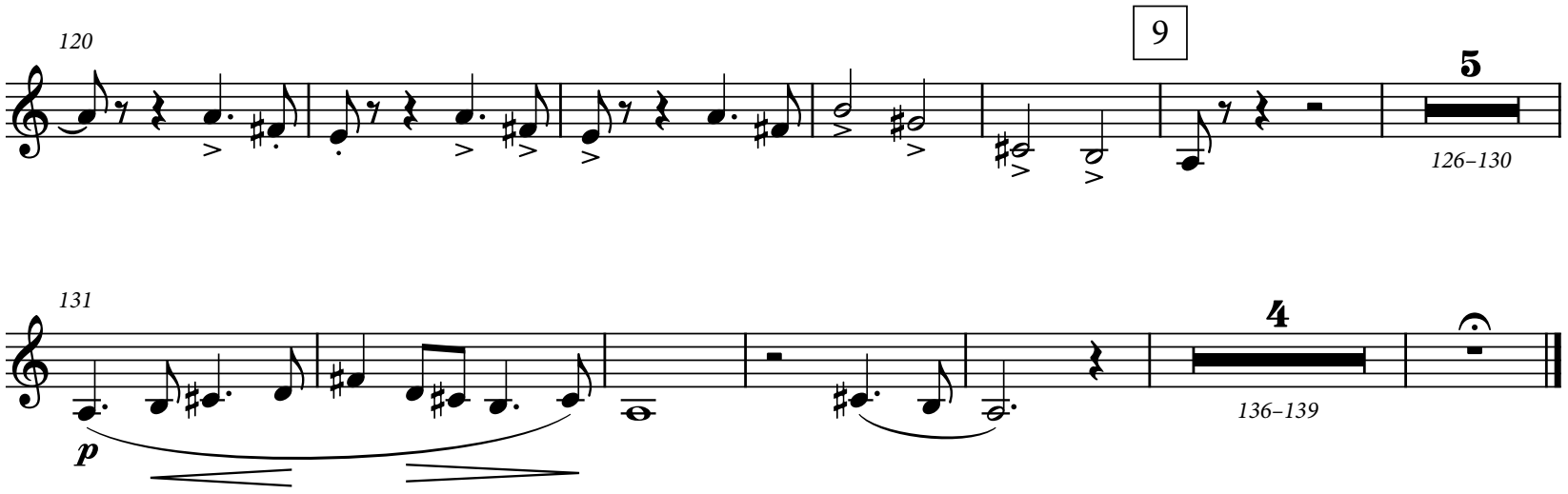
83

87

4

91–94





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

Tacet

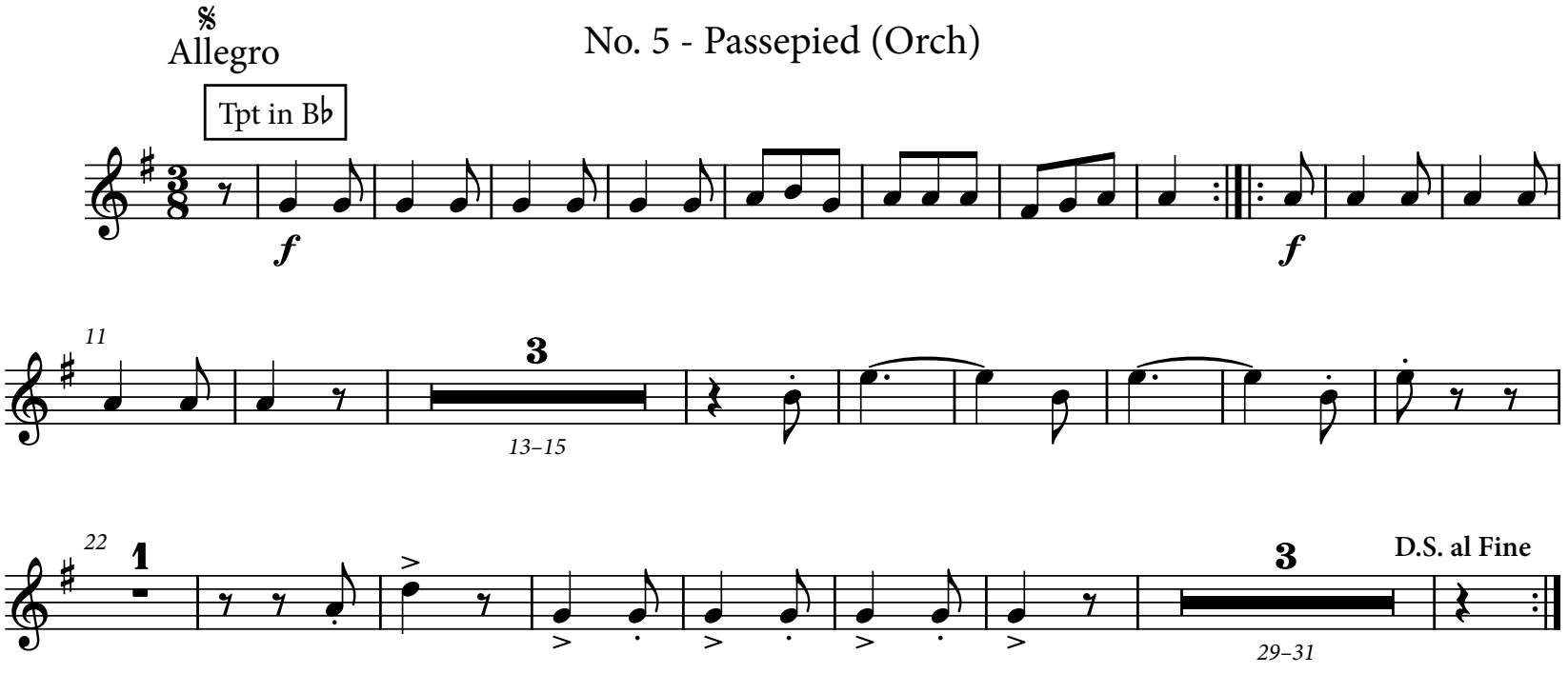
No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

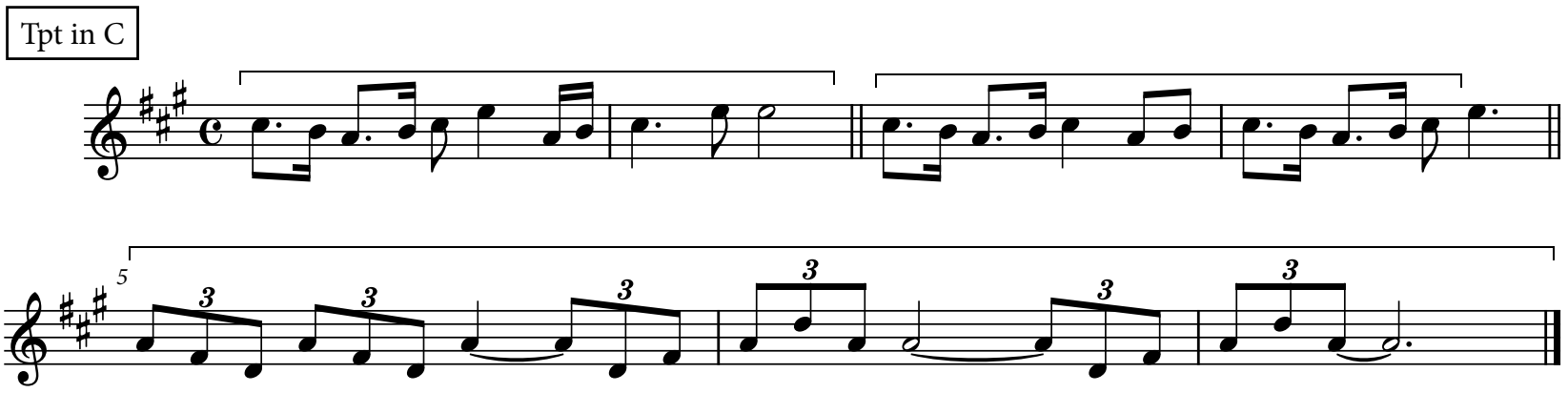


No. 6 - Adagio

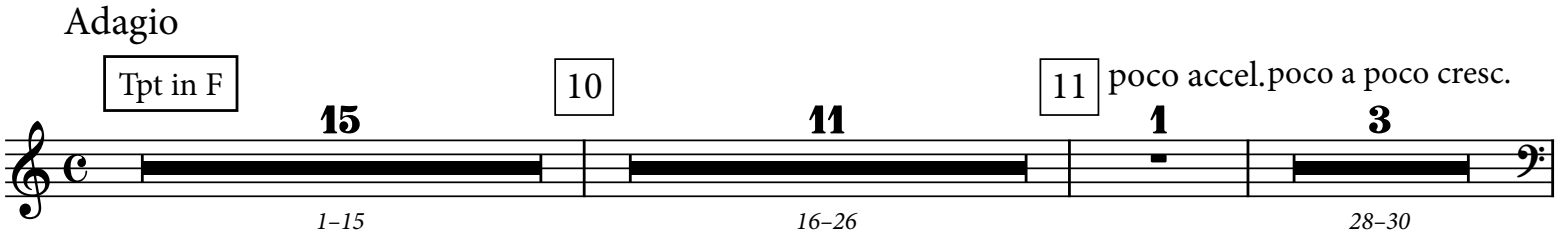
Tacet

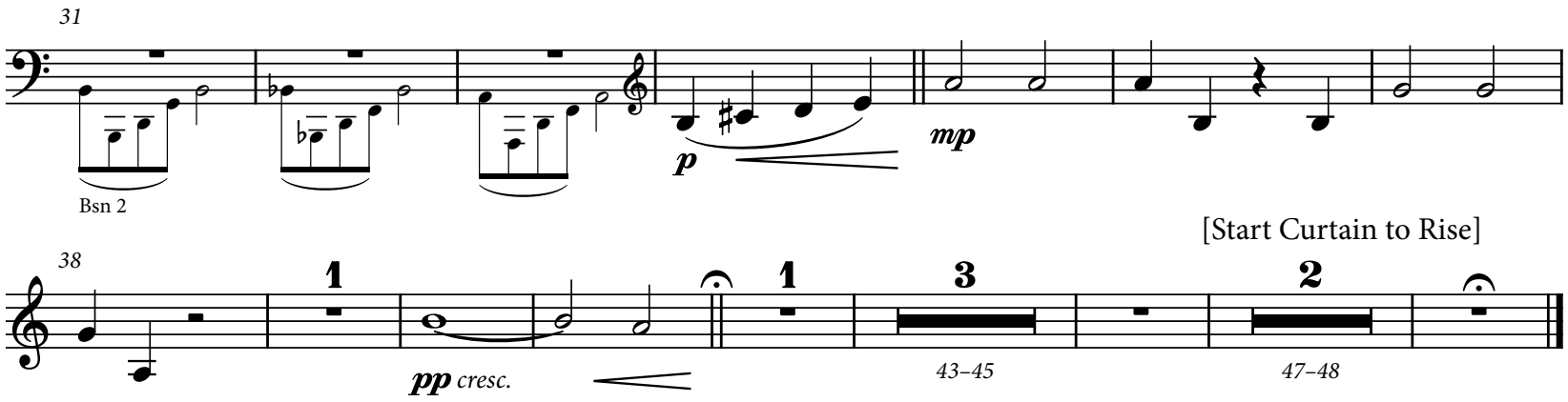
Text Cue: Drake [To Diego, with a motion of his hand] Now! - Saint George and the Queen!

No. 7 - Trumpet Calls



No. 8 - Intro to Act I Scene 3





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

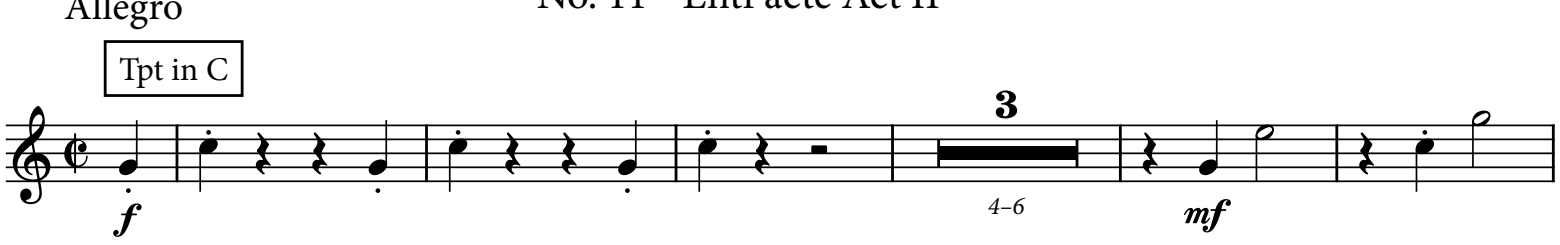
No. 9c - Act I Scene III: Drake's Drum

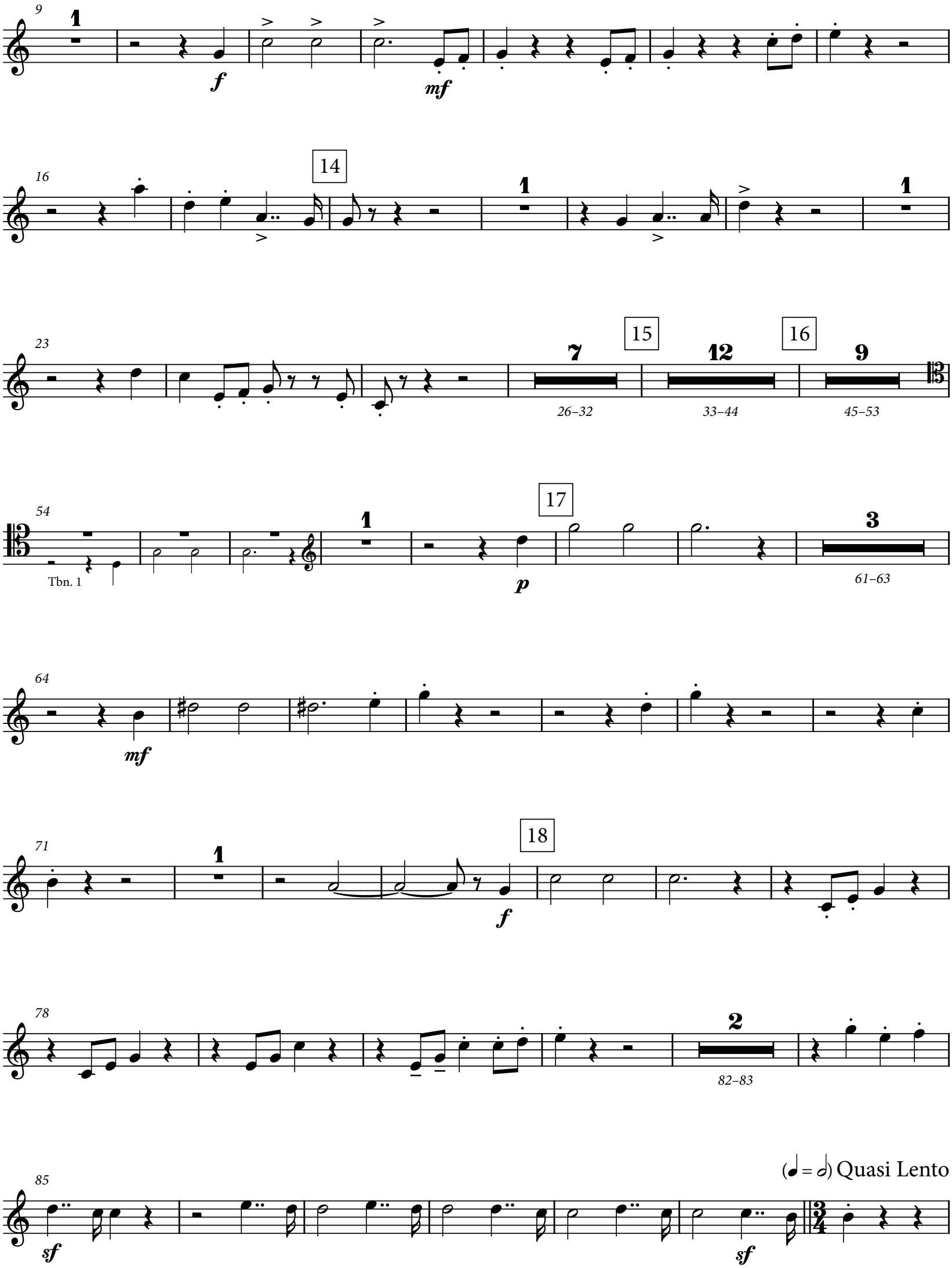
Tacet

No. 10 - Now Thank We All Our God

Tacet

No. 11 - Entr'acte Act II




9
1
f
mf
16
14
1
1
23
7
15
12
16
9
26–32
33–44
45–53
54
1
17
3
Tbn. 1
p
61–63
64
mf
71
1
18
f
78
2
82–83
85
(♩ = 𝅗𝅥) Quasi Lento
sf
sf

19

6

92–97

pp

(♩ = ♩)

ppp

2

104–105

106

pp

20

3

109–111

pp

Solo

116

Tempo I [Allegro alla breve]

mf

p

123

3

127–129

mf

21

132

f

138

1

f

22

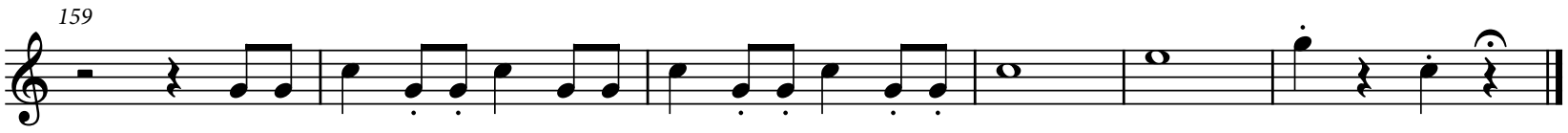
145

sfp sfp sfp sfp p

153

[Curtain Rise]

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

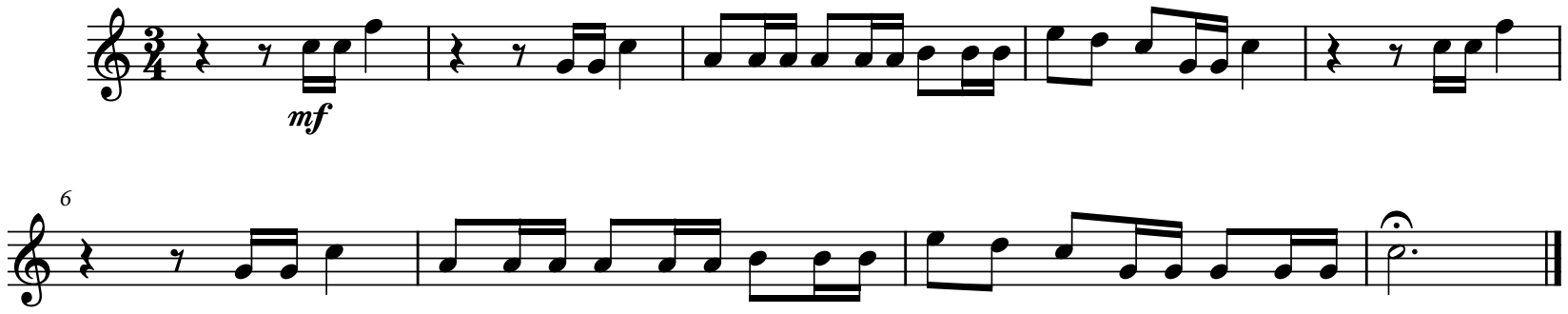
No. 15b - Morris Dance (Orch)

Tacet

No. 16 - Sarabande (Exit of Queen)

Tpt in A

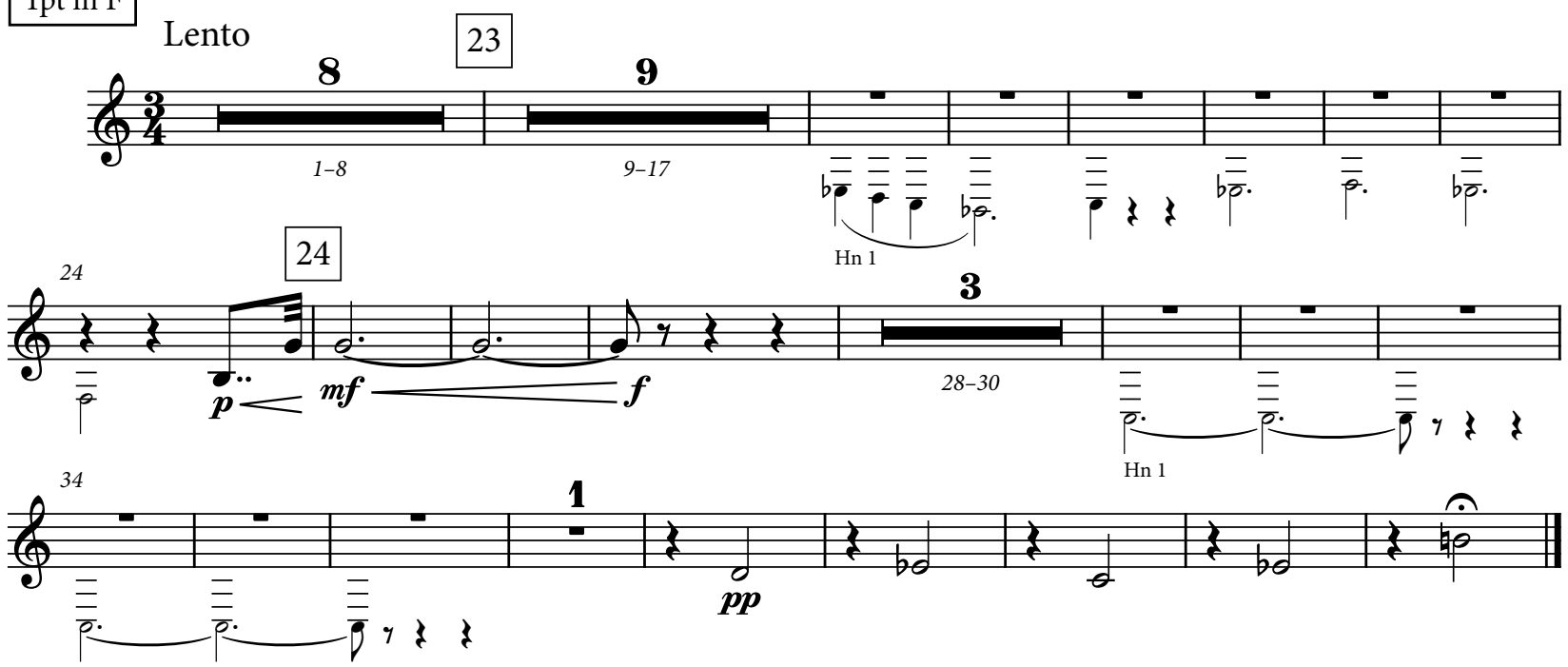
Andante moderato ♩ = 96



No. 17 - Interlude before Act II, Scene II

Tpt in F

Lento



No. 18 - Cabin Scene Act II, Scene 2

Tacet

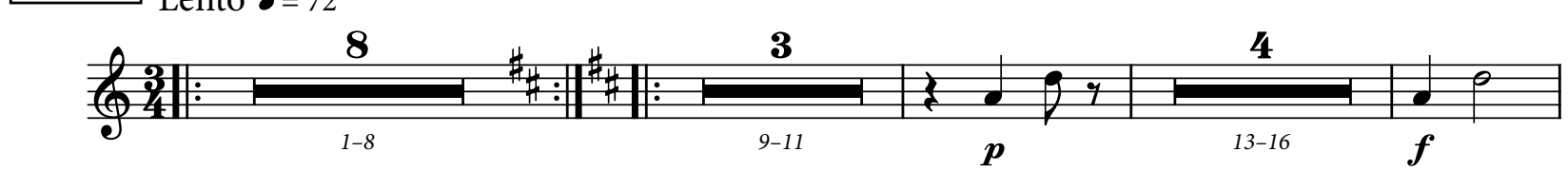
No. 18a - Cabin Scene (Drums)

Tacet

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

Tpt in C

Lento ♩ = 72



[la seconda volta Rall.]

18

1

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

Allegretto vivace (𝅗𝅥 = 96)

Tpt in C

2 3 1

sf *2–3* *5–7* *p* *p*

11

1

mf *ff*

19

mf

2 4

21–22 *p* *25–28*

29

2 1 3

30–31 *sf* *sf* *37–39*

40

1

mp *f* *sf* *sf* *sf*

No. 21a,c,d,e & f

Tacet

No. 21b

Tacet

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No. 22 - God Save the Queen!

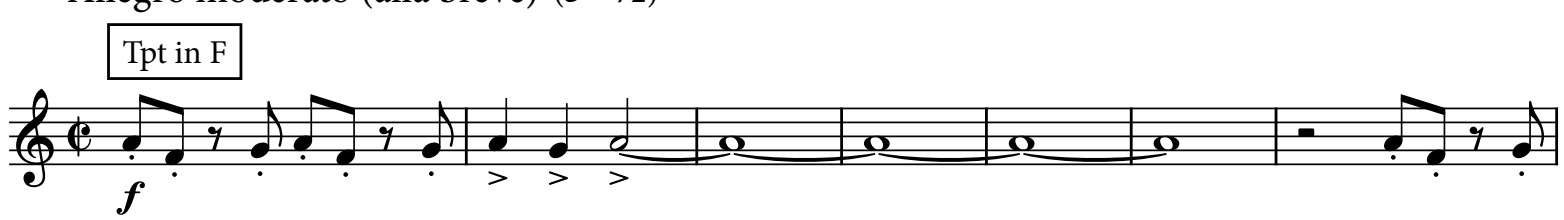
Tacet

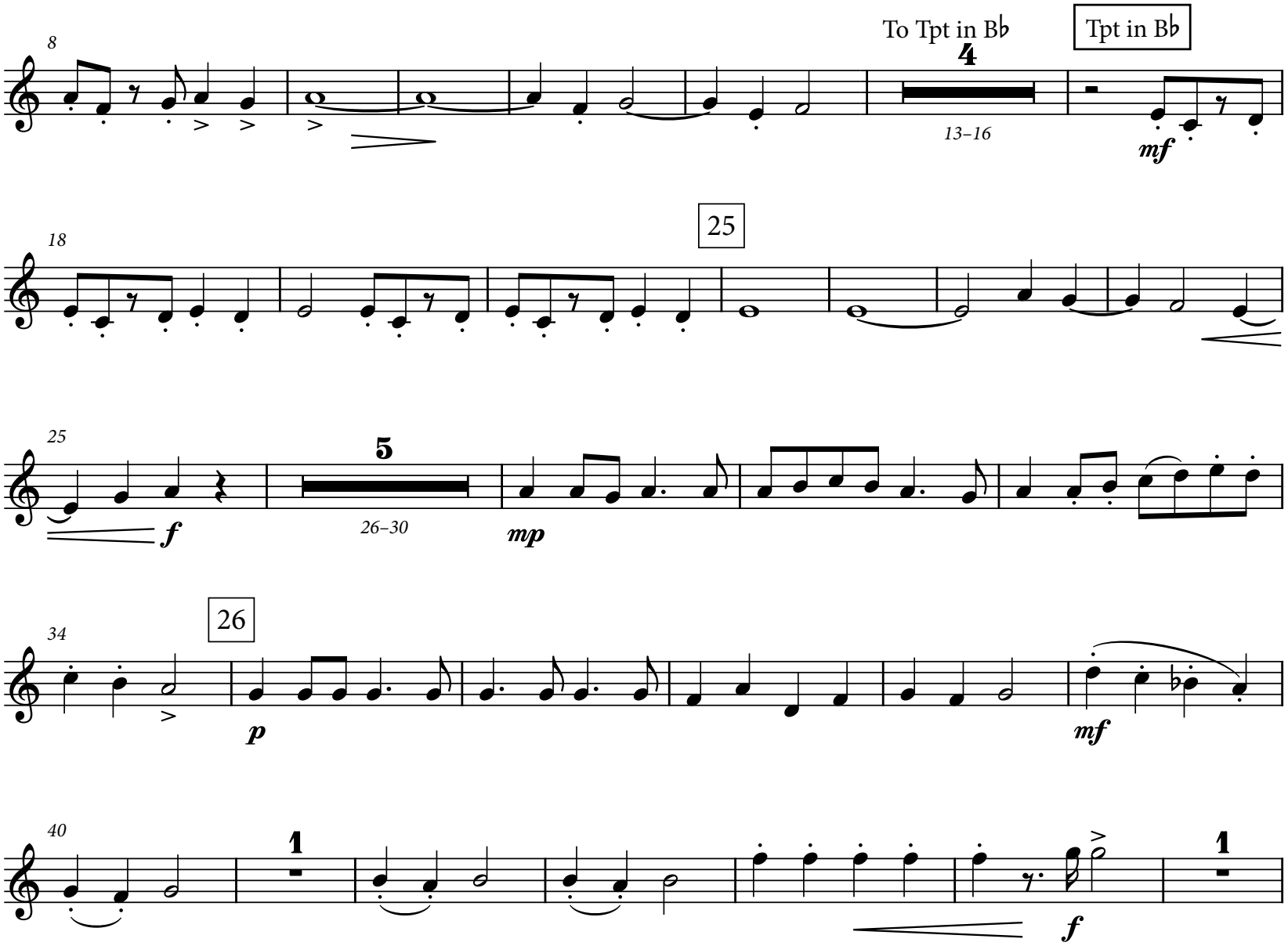
No. 23 - End of Act II

Tacet

No. 24 - Entr'acte [Act III]

Allegro moderato (alla breve) (𝅗𝅥 = 72)





47

p

51

2

cresc.

52–53

f

1

27

58

3

62–64

pp

68

p

1

28

76

p

mf

84

ff

90

1

mp

96

mf

29

102

1

f *p*

108

Tutti cresc.

mf

114

30

1

f

2

120–121

122

127

ff *sf* *sf*

31

133

1

f

139

1

145

1

sf

No. 25 - The Armada Tableaux

Tpt in B♭

Allegro moderato

sfp *f*

33

Agitato

f *ff*

34

sfp *f*

No. 26a - Act III, Scene 2 Introduction

Tpt in B♭

6

6

10–15

16

3

1

3

22

3

23–25

1

4

29–32

31

33–63

15

64–78

81

tacet al fine

85–99

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

Tpt in B♭

35

poco a poco cresc.

7

1

p

36

sempre cresc.

14

2

15–16

3

19–21

4

23–26

37

accel.....

27

f

.....

33

Più mosso quasi alla breve (𝅗𝅥 = 72)

ff

40

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

Tacet

No. 27b - Fair Revellers

Tacet

No. 28a - Processional Music

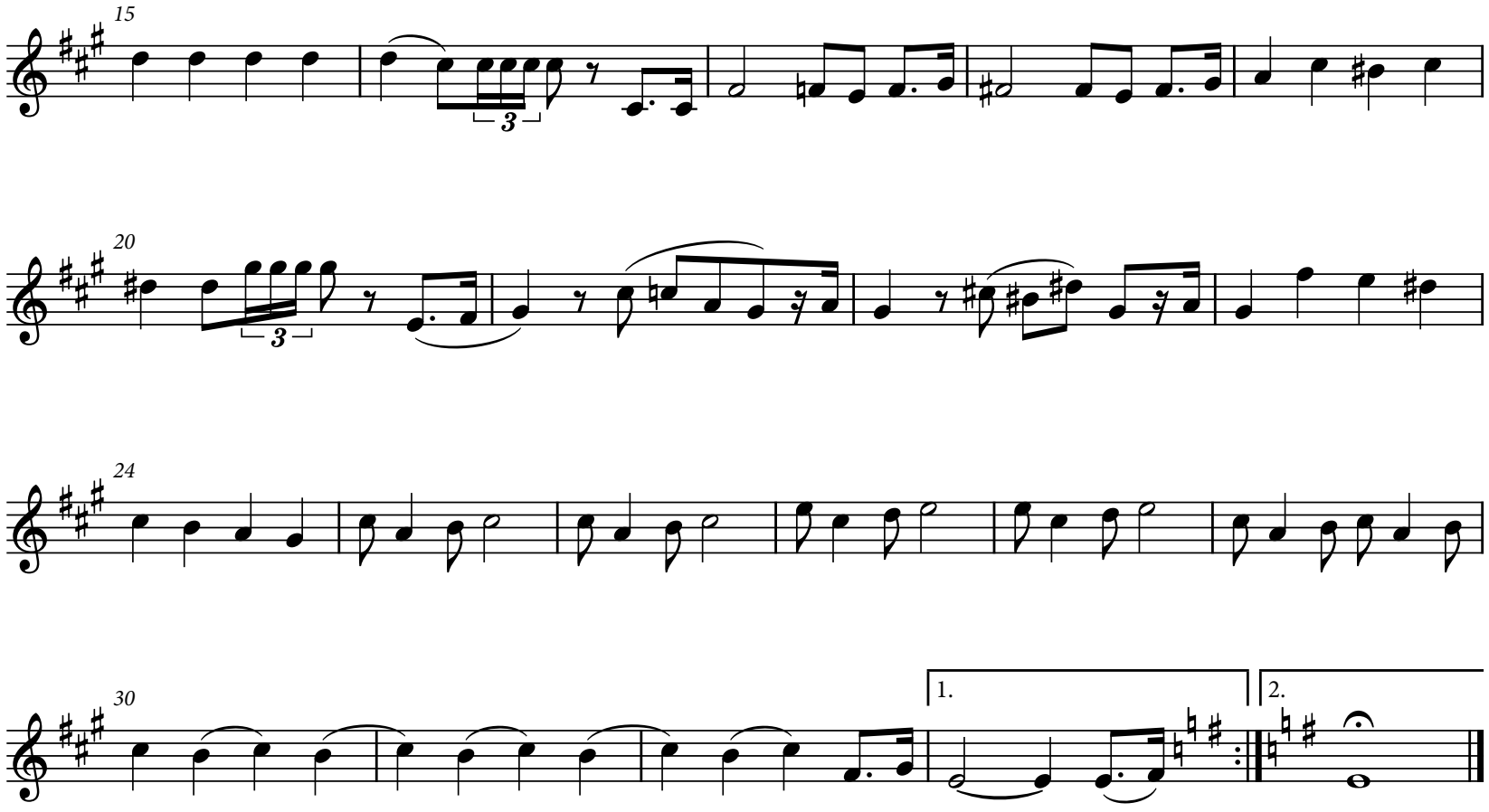
40 Tempo di Marcia (♩ = 80)

Tpt in B♭

5

10

41



No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

Tpt in B♭

42 ♩ = 92

pp

6 *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

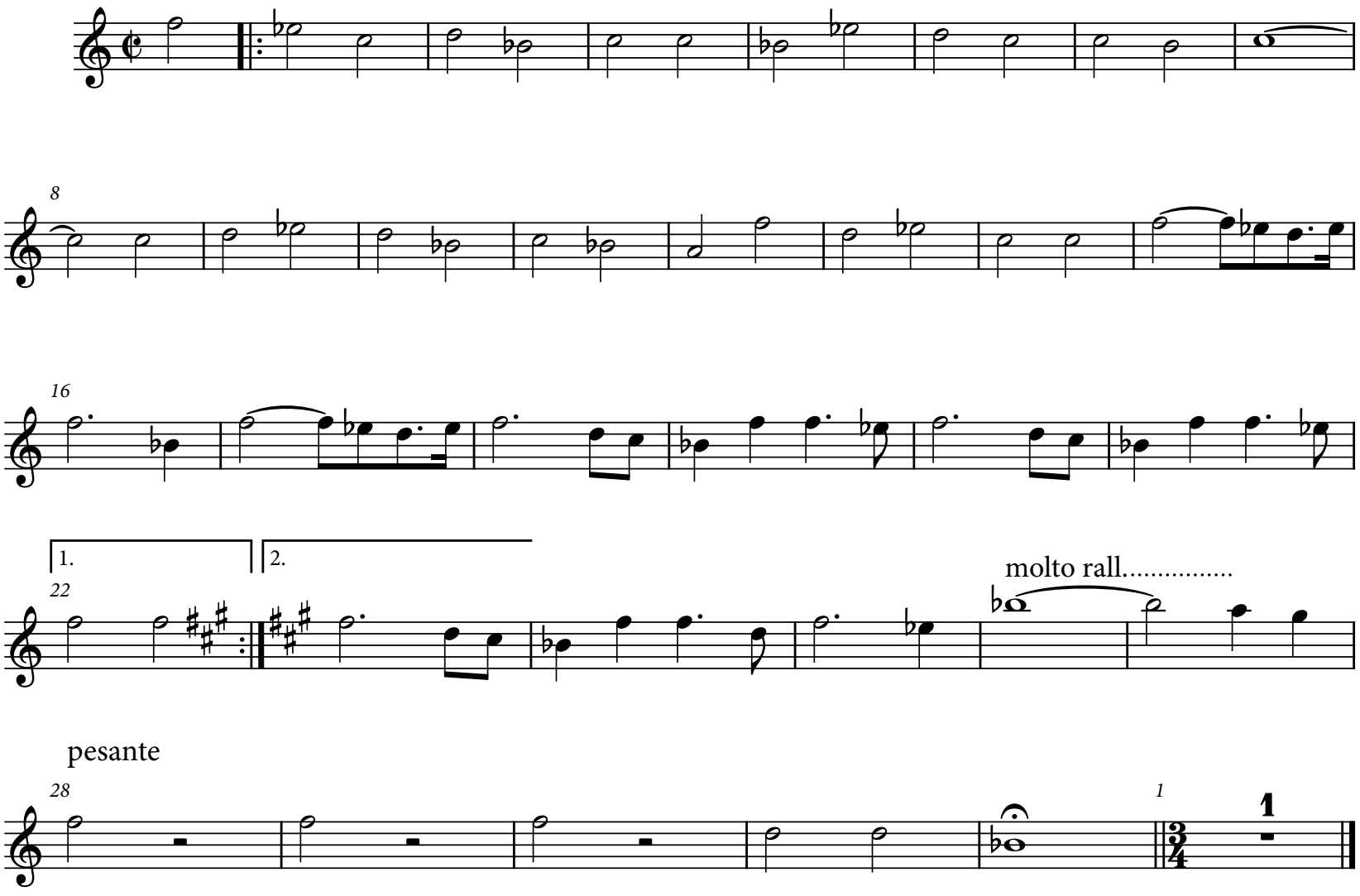
No. 30d - God Bless You All

Tacet

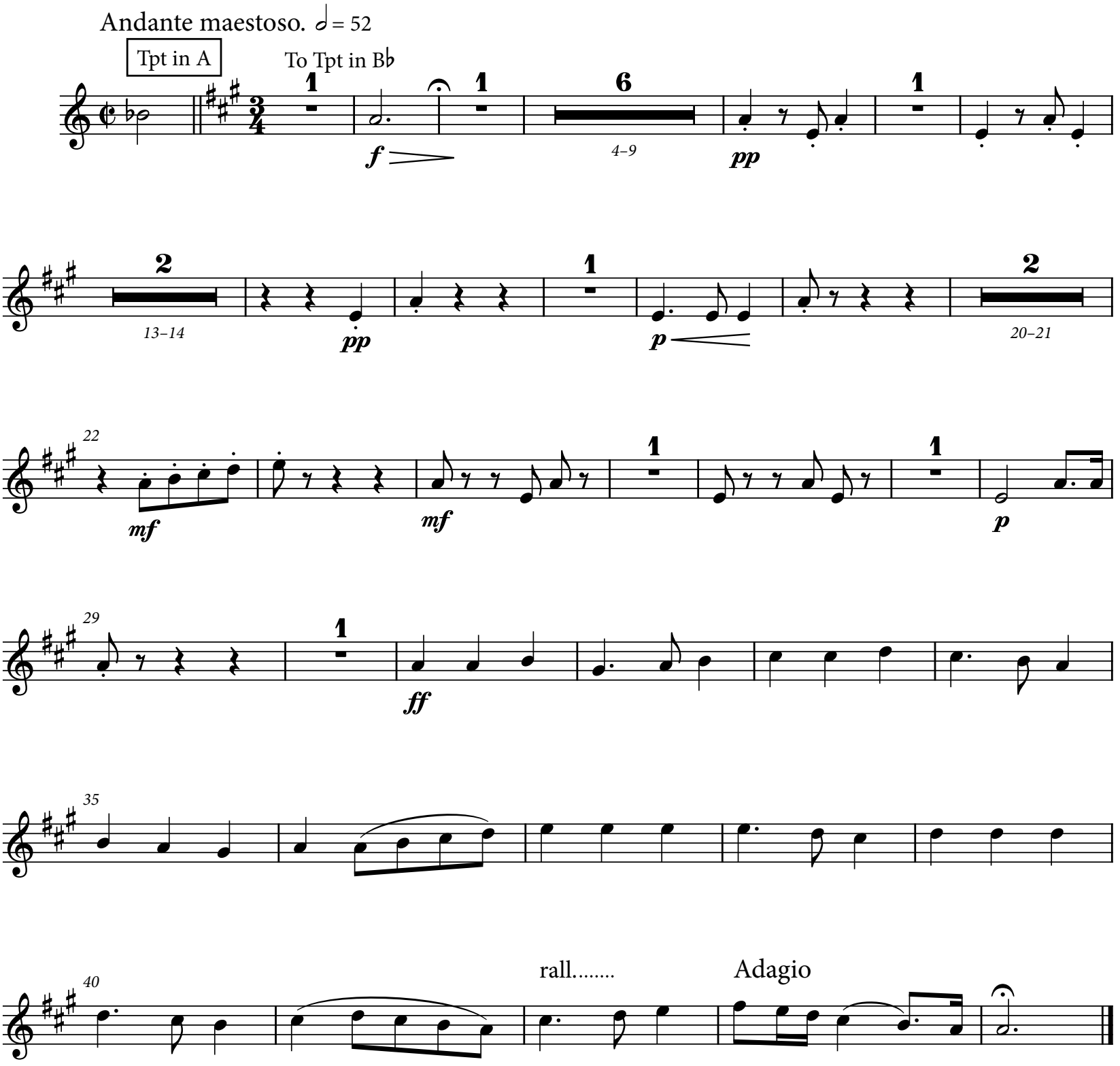
No. 31 - Finale

Andante maestoso. ♩ = 52

Tpt in A



No. 32 - God Save the King



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