

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

TRUMPET 2

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

Professor of Music  
*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

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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) 2, Trumpet (Bb) 2, Trumpet (C) 2 & Trumpet (F) 2

## Drake - A Pageant Play

Tempo di Marcia Moderato

No. 1 - Overture

Tpt in F

8

1-8

13

1

1

19

24

29

2 Più animato

36

1

43

2

44-45

p

51

4

1

*p* *pp*

58

*pp* *mf*

Tranquillo

64

4 5 3

65-68 69-71

cresc. poco a poco

74

6

78

*f*

83

1

88

4

91-94

95

7

*p*

102

*cresc.*

108

*f*

8

2

112-113

2

117-118

9

14

123

126-139

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

Tacet

No. 3 - Sarabande

Tacet



## No. 4 - Passepied (Solo)

Tacet

## No. 5 - Passepied (Orch)

Tpt in Bb

♩ Allegro

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, marked with a 10-measure rest, a 3-measure rest, and a 13-15 measure rest. The third staff continues the melody, marked with a 20-measure rest, a 1-measure rest, a 7-measure rest, and a 25-31 measure rest. The piece concludes with a double bar line and the instruction "D.S. al Fine".

## No. 6 - Adagio

Tacet

## No. 7 - Trumpet Calls

Tacet

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

Adagio

poco accel.

poco a poco cresc.

Musical score for No. 8 - Intro to Act I Scene 3 in common time (C), key of D major. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It starts with a forte (*f*) dynamic and a repeat sign. The second staff continues the melody, marked with a 33-measure rest, a 10-measure rest, a 11-measure rest, a 1-measure rest, and a 4-measure rest. The piece concludes with a double bar line and the instruction "D.S. al Fine".

[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

No. 11 - Entr'acte Act II

Tpt in C

The image displays a musical score for the song "The Rose Tree". It consists of two staves of music, both in treble clef and common time (C). The first staff begins with a key signature change to one flat (Bb) and contains measures 1 through 8. It features a melody of eighth and quarter notes, with a triplet of eighth notes in measure 6. Dynamics include a forte (*f*) marking in measure 1 and a mezzo-forte (*mf*) marking in measure 8. The second staff contains measures 9 through 16. It starts with a whole rest in measure 9, followed by a melody of eighth and quarter notes. Dynamics include a forte (*f*) marking in measure 10 and a mezzo-forte (*mf*) marking in measure 14. The score is written in a clear, legible font, with musical notation including notes, rests, and dynamic markings.

16 14

1

23 15 16

7 12 9

26-32 33-44 45-53

54 17 3

Tbn. 1 p

61-63

64 *mf*

71 18 *f*

78 2 *f*

82-83

85 *sf* *sf* (♩ = ♩) Quasi Lento

19 *pp* *ppp* (♩ = ♩) 5

6 5

92-97 104-108

Tempo I [Allegro alla breve]

3 2 5

*p* *f*

118-120 123-124 127-131

139

1

145

22

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

153 [Curtain Rise]



159

Musical notation for measure 159. The staff begins with a treble clef. The first beat contains a whole rest. The second beat contains an eighth rest followed by an eighth note G4. The third beat contains an eighth note F#4, a dotted eighth note E4, and an eighth note D4. The fourth beat contains an eighth note C4, a dotted eighth note B3, and an eighth note A3. The fifth beat contains an eighth note G3, a dotted eighth note F#3, and an eighth note E3. The sixth beat contains an eighth note D3, a dotted eighth note C3, and an eighth note B2. The seventh beat contains an eighth note A2, a dotted eighth note G2, and an eighth note F#2. The eighth beat contains an eighth note E2, a dotted eighth note D2, and an eighth note C2. The ninth beat contains an eighth note B1, a dotted eighth note A1, and an eighth note G1. The tenth beat contains an eighth note F#1, a dotted eighth note E1, and an eighth note D1. The eleventh beat contains an eighth note C1, a dotted eighth note B0, and an eighth note A0. The twelfth beat contains an eighth note G0, a dotted eighth note F#0, and an eighth note E0. The thirteenth beat contains an eighth note D0, a dotted eighth note C0, and an eighth note B0. The fourteenth beat contains an eighth note A0, a dotted eighth note G0, and an eighth note F#0. The fifteenth beat contains an eighth note E0, a dotted eighth note D0, and an eighth note C0. The sixteenth beat contains an eighth note B0, a dotted eighth note A0, and an eighth note G0. The measure ends with a double bar line.

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

Tacet

Tacet

No. 13 - Sarabande

Tacet

No. 14a - Songs Portsmouth & New Wells

Tacet

No. 14b - Parthenia

Tacet

No. 15a - Morris Dance

Tacet

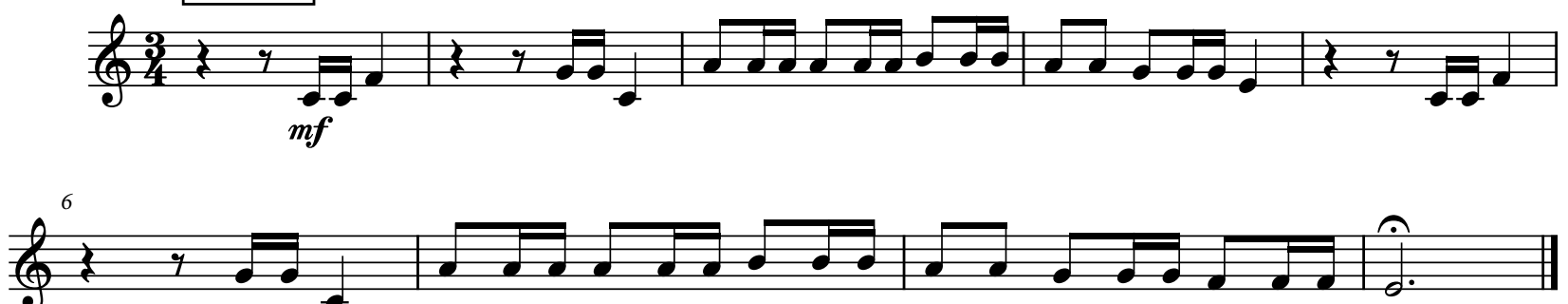
No. 15b - Morris Dance (Orch)

Tacet

No. 16 - Sarabande (Exit of Queen)

Andante moderato ♩ = 96

Tpt in A



No. 17 - Interlude before Act II, Scene II

Tpt in F

Lento

23

8

9

4

24

1-8

9-17

21-24

B. Tbn.

mf

26

10

28-37

Tpt 1

pp

f

No. 18 - Cabin Scene Act II, Scene 2

Tacet

No. 18a - Cabin Scene (Drums)

Tacet

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

Lento

$\text{♩} = 72$

Tpt in C

8

3

4

1-8

9-11

13-16

p

f

18

1

[la seconda volta Rall.]

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

Allegretto vivace

$\text{♩} = 96$

Tpt in C

2

3

1

2-3

5-7

sf

p

p

3

1

11-13

mf

ff

20

*mf*

21-22 *p*

25-28

30-31

32

*sf* *sf*

33-35

37-39 *mp*

42

*f*

*sf* *sf* *sf*

No. 21a,c,d,e &amp; 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) ( $\text{♩} = 72$ )

Tpt in F

8

To Tpt in Bb 4

Tpt in Bb

13-16

mf

18

25

24

5

26-30

f

mp

33

26

39

1

mf

f

46

1

p

51

2

52-53

f

cresc.

27



58

6

62-67

*p*

70

78

28

*p* *mf*

86

1

*ff* *mp*

93

98

29

1

*mf* *f*

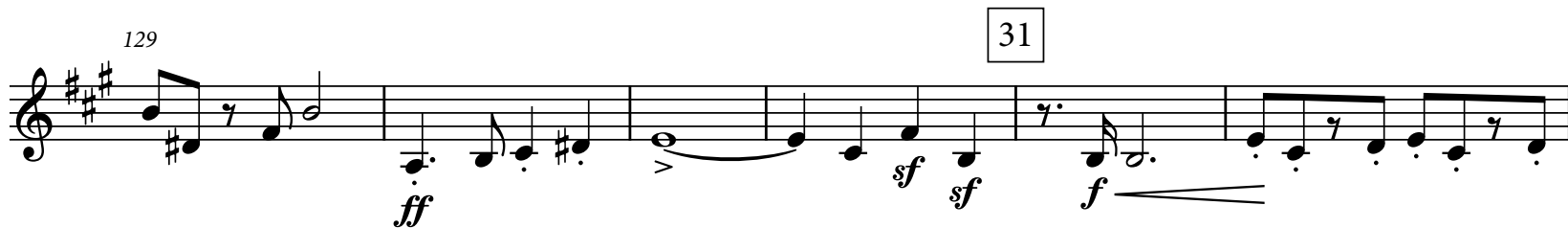
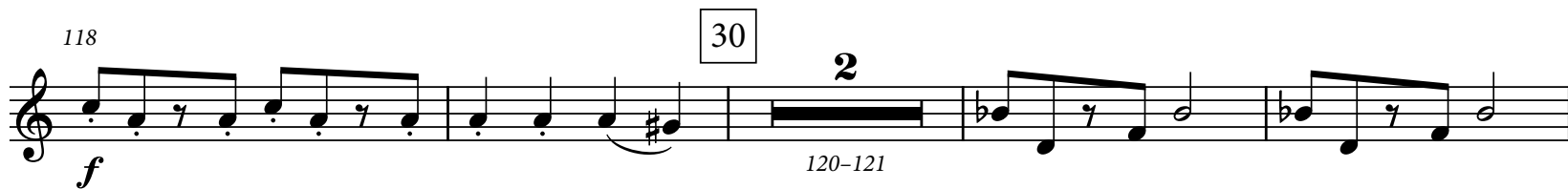
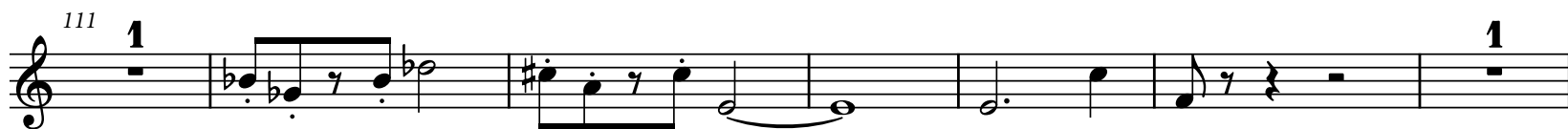
104

3

*p*

108-110

Tutti cresc.



Allegro moderato

## No. 25 - The Armada Tableaux

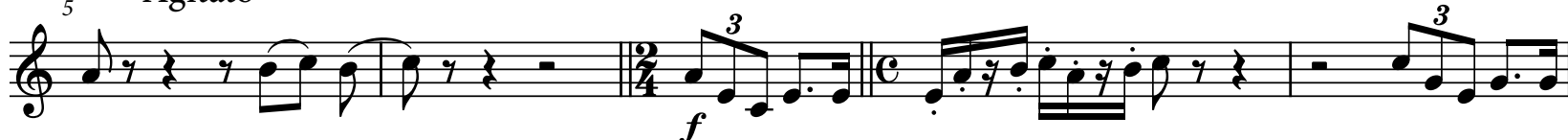
Tpt in Bb



33

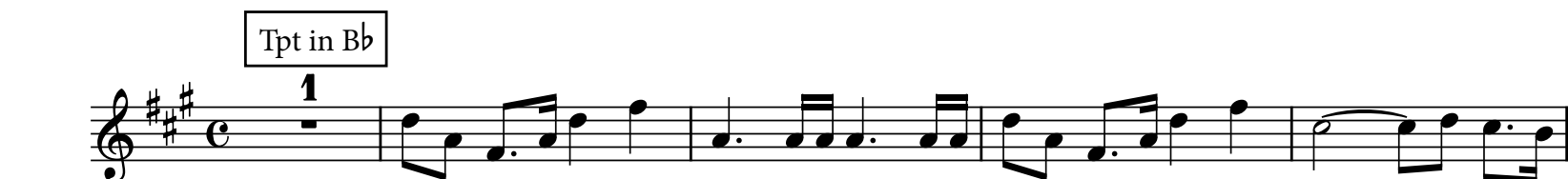
5

Agitato





## No. 26a - Act III, Scene 2 Introduction



26

1 4 31

29-32 33-63

15

64-78

84

tacet al fine

85-99

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

Tpt in Bb

35

poco a poco cresc.

5

12-16

36

3

sempre cresc.

4

19-21 23-26

*p* *f*

37

28

accel.....

34

Più mosso quasi alla breve (♩ = 72)

*ff*



19

24

30

1.

2.

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

♩ = 92

42

Tpt in Bb

1

*pp*

6

*cresc.*

*mf*

12

16

43

20

*f*

1. 2.

44

24

*ff*

29

The musical score consists of four staves of music in G major (one sharp). The first staff contains measures 16 to 43, with a measure number '16' at the beginning and a box containing '43' above the staff. The second staff contains measures 20 to 43, with a measure number '20' at the beginning and a box containing '43' above the staff. The third staff contains measures 24 to 44, with a measure number '24' at the beginning and a box containing '44' above the staff. The fourth staff contains measures 29 to 44, with a measure number '29' at the beginning. Dynamics include *f* (forte) and *ff* (fortissimo). There are first and second endings indicated by bracketed lines above the staff.

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.  $\text{♩} = 52$

Tpt in A

8

16

22

1. 2.

molto rall.....

pesante

28

1 1

No. 32 - God Save the King

Andante maestoso.  $\text{♩} = 52$

Tpt in A

To Tpt in Bb

1 6 1

4-9

*f*

*pp*

2 1 2

13-14 20-21

22

*mf* *mf* *p*



Adagio

43





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