

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

VIOLIN I

COVER IMAGE

Portrait of Sir Francis Drake

by

Marcus Gheeraerts the Younger

1561/62 - 1636



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They

may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements>.

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license.
<https://creativecommons.org/licenses/by-nc/4.0/>





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
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

Drake - A Pageant Play

No. 1 - Overture

Tempo di Marcia Moderato

6

1-6

p

11

15

1

19

25

f

29

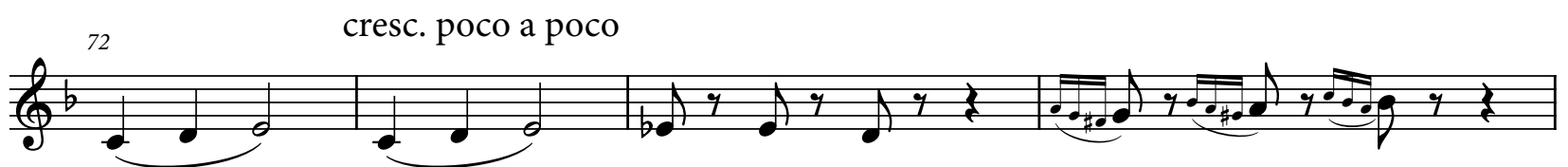
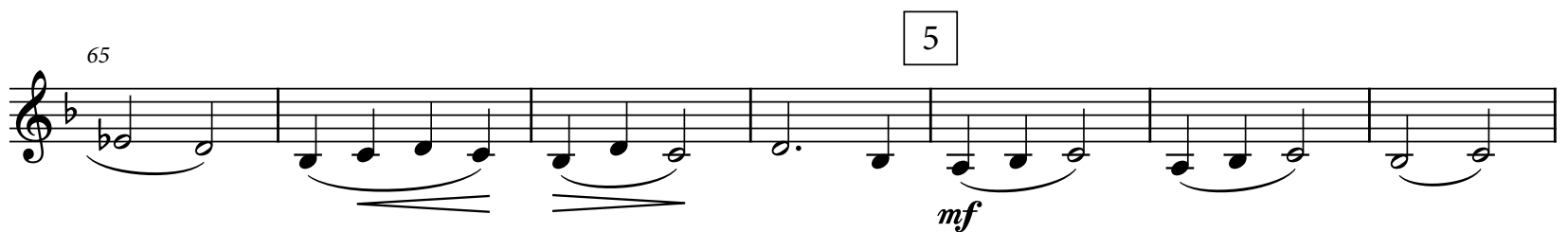
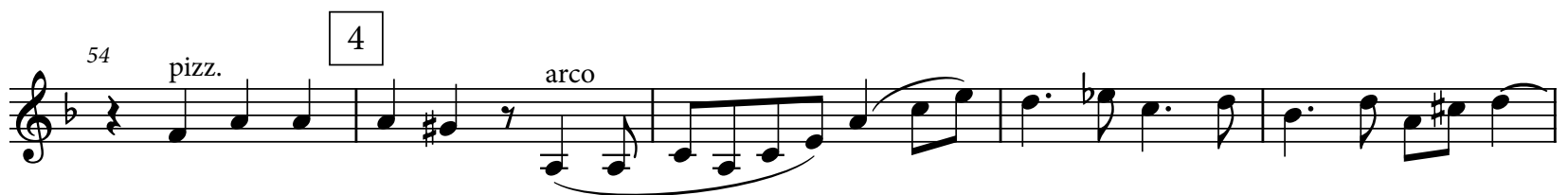
2 Più animato

ff

33

pizz.

mp



79

f

87

4

91-94

95

7

101

101

106

cresc.

110

8

f

mp

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with some rests. A dynamic change to mezzo-piano (*mp*) occurs at measure 8, which is highlighted by a box containing the number '8'. The melody continues with a series of eighth notes and quarter notes, ending with a final quarter note. The score is presented on a single line of music.

121

ff

9

125

5

126-130

p

134

pp

1

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

Tacet

No. 3 - Sarabande

Tacet

No. 4 - Passepied (Solo)

Tacet

No. 5 - Passepied (Orch)

%
Allegro

ff

f

10

f

Violin I musical score, measures 17-25. The key signature is one flat (B-flat). The time signature is common time (C). The score includes dynamic markings *sf* (sforzando) and a *D.S. al Fine* instruction.

No. 6 - Adagio

Violin I musical score for No. 6 - Adagio, measures 1-22. The key signature is one flat (B-flat). The time signature is common time (C). The score includes dynamic markings *pp* (pianissimo) and *sf* (sforzando), and a *div.* (divisi) instruction.

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Violin I musical score for No. 8 - Intro to Act I Scene 3, measures 1-19. The key signature is one flat (B-flat). The time signature is common time (C). The score includes dynamic markings *pp* (pianissimo) and *sf* (sforzando), and a *div.* (divisi) instruction.

20 11 poco accel.

pp

poco a poco cresc.

28 *pp*

37 *sfp*

43 [Start Curtain to Rise]

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

Andante 12 pizz.

5 *tr* *pizz.*

12 arco *p*

19 *p*

23 13 *p*

4 26-29

31 D.C. % 4 1

35-38 *pp*

42

The musical score for Violin I consists of two staves. The first staff begins at measure 31 with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. After the repeat sign, there is a measure with a whole note, followed by a measure with a whole note and a fermata. The staff then continues with a series of eighth notes, followed by a measure with a whole note and a fermata. The second staff begins at measure 42 with a treble clef and a key signature of one flat. It contains a series of eighth notes, followed by a measure with a whole note and a fermata.

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

f staccato

5

The musical score for Violin I consists of two staves. The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, followed by a measure with a whole note and a fermata. The staff then continues with a series of eighth notes, followed by a measure with a whole note and a fermata. The second staff begins at measure 5 with a treble clef and a key signature of one flat. It contains a series of eighth notes, followed by a measure with a whole note and a fermata.

9

f

13

sf

14

18

f

24

dim.

28

p

32

15

cresc.

36

mf

dim.

40

mf

dim.

p

44 16

pp

Musical staff 44-47: Treble clef, key signature of two flats (B-flat, E-flat). Measures 44-47 contain continuous eighth-note patterns. Measure 44 starts with a B-flat. Measures 45-47 feature slurs over groups of four eighth notes. The dynamic *pp* is indicated below measure 45.

48

pp

Musical staff 48-51: Treble clef, key signature of two flats. Measures 48-50 contain continuous eighth-note patterns with slurs over groups of four eighth notes. Measure 51 begins with a quarter rest followed by a half-note pattern. The dynamic *pp* is indicated below measure 51.

52

p

Musical staff 52-55: Treble clef, key signature of two flats. Measures 52-54 contain eighth-note patterns with slurs. Measure 55 begins with a quarter rest followed by a half-note pattern. The dynamic *p* is indicated below measure 55.

56 17

Musical staff 56-59: Treble clef, key signature of two flats. Measures 56-59 contain eighth-note patterns with slurs. Measure 57 includes a quarter rest. Measure 58 includes a quarter note with a fermata. The dynamic *p* is indicated below measure 55.

60

Musical staff 60-63: Treble clef, key signature of two flats. Measures 60-63 contain eighth-note patterns with slurs. Measure 61 includes a quarter rest. Measure 62 includes a quarter note with a fermata. The dynamic *p* is indicated below measure 55.

64

Musical staff 64-67: Treble clef, key signature of two flats. Measures 64-67 contain eighth-note patterns with slurs. Measure 65 includes a quarter rest. Measure 66 includes a quarter note with a fermata. The dynamic *p* is indicated below measure 55.

68

ff

Musical staff 68-72: Treble clef, key signature of two flats. Measures 68-72 contain eighth-note patterns with slurs. Measure 69 includes a quarter rest. Measure 70 includes a quarter note with a fermata. The dynamic *ff* is indicated below measure 70.

73 18

Musical staff 73-76: Treble clef, key signature of two flats. Measures 73-76 contain eighth-note patterns with slurs. Measure 74 includes a quarter rest. Measure 75 includes a quarter note with a fermata. The dynamic *ff* is indicated below measure 70.

78

83

89

(♩ = ♩) Quasi Lento

19

5

92-96

99

(♩ = ♩) [quasi trullo]

107

20

pp

115

Tempo I [Allegro alla breve]

mf

121

126

f

21

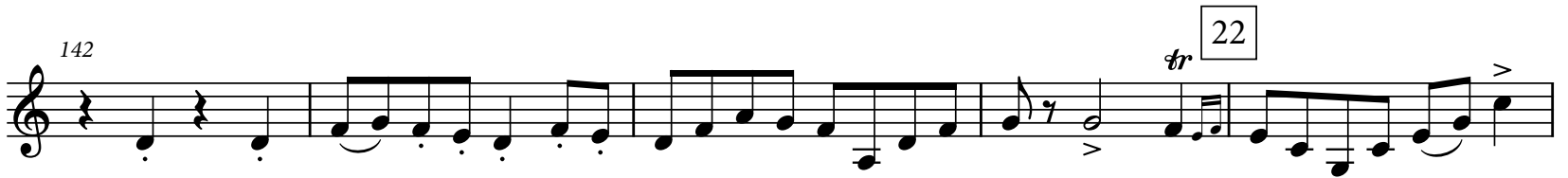
132



137

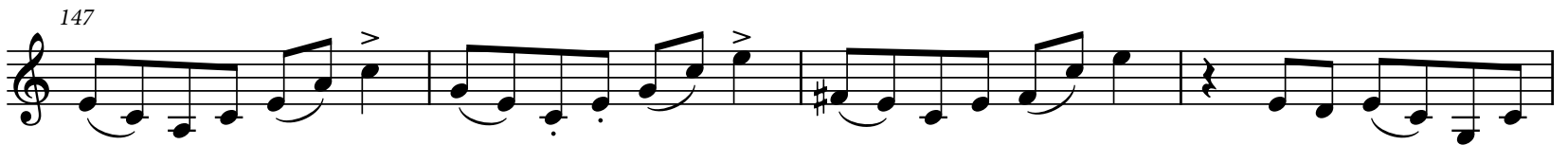


142

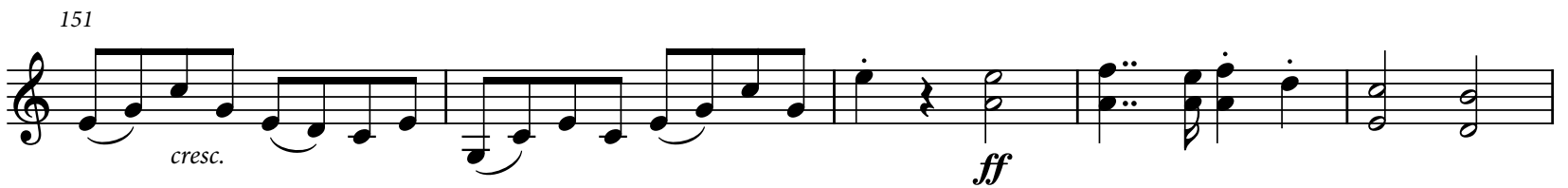


22

147



151



156

[Curtain Rise]



160



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)

Andante moderato ♩ = 96



No. 16 - Sarabande (Exit of Queen)

Andante moderato ♩ = 96





No. 17 - Interlude before Act II, Scene II

Lento

8

23

pp

15

24

28-30

3

f

sfp

33

37-41

5

pizz.

sfp

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 $\text{♩} = 72$
pizz.

2 2 arco
3-4 7-8 *mf*

10

p *cresc.*

15 *f* *ff*

20 [la seconda volta Rall.]

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

Allegretto vivace $\text{♩} = 96$

sf

7 *p*

14 *f* *ff* *tr*

20 *sf sf sf*

Violin I musical score for measures 27-40. The score is written in treble clef with a key signature of one flat (B-flat). Measure 27 starts with a forte (*sf*) dynamic. Measures 28-32 continue with *sf* dynamics. Measure 33 starts with a forte (*f*) dynamic. Measures 34-38 continue with *sf* dynamics. Measure 39 starts with a first ending bracket labeled '1' and a pizzicato (*pizz.*) dynamic. Measure 40 starts with a second ending bracket labeled '2' and a forte (*sf*) dynamic. Measure 41 starts with an arco (*arco*) dynamic and a forte (*f*) dynamic. Measures 42-46 continue with *sf* dynamics. Measure 47 ends with a double bar line.

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

Tacet

No. 21b

Tacet

No. 22 - God Save the Queen!

Allegro

Violin I musical score for No. 22 - God Save the Queen!. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. Measure 1 starts with an arco (*arco*) dynamic. Measures 2-9 continue with *sf* dynamics. Measure 10 starts with a forte (*f*) dynamic. Measures 11-19 continue with *sf* dynamics. Measure 20 starts with a first ending bracket labeled '4' and a pizzicato (*pizz.*) dynamic. Measure 21 starts with a second ending bracket labeled '2' and a forte (*sf*) dynamic. Measure 22 ends with a double bar line.

No. 23 - End of Act II

Allegro

10

20

4

pizz.

25-28

arco

No. 24 - Entr'acte [Act III]

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

12

1-12

p

19

25

24

f

dim.

29

pizz.

p

34

26

arco

p

staccato



27



6

64-69

70

p

79

28

f

84

dim.

p

89

dim.

p

94

dim.

p

99

29

cresc.

f

103

p

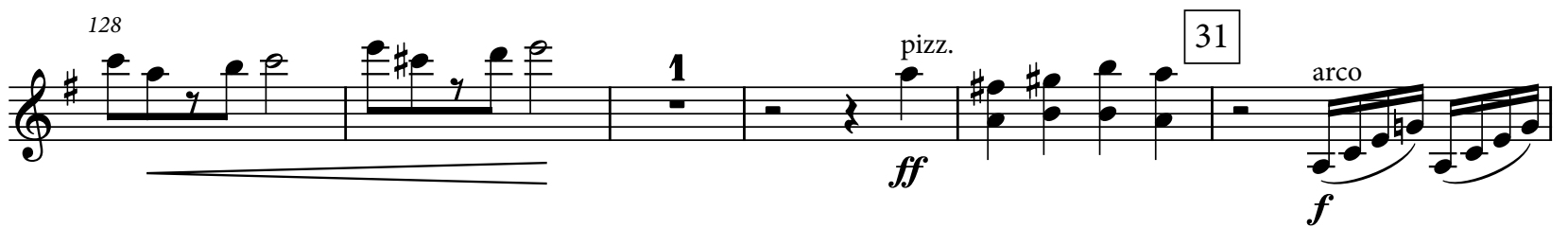
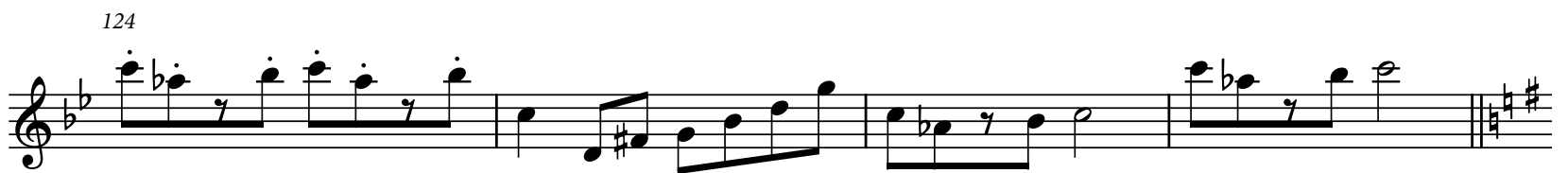
cresc.

108

Tutti cresc.

p

cresc.



PAGE INTENTIONALLY LEFT BLANK

No. 25 - The Armada Tableaux

Allegro moderato

33

Agitato



No. 26a - Act III, Scene 2 Introduction

7

sfz

1

13

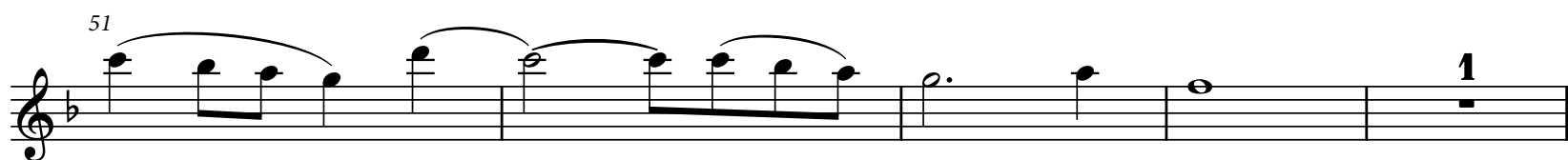
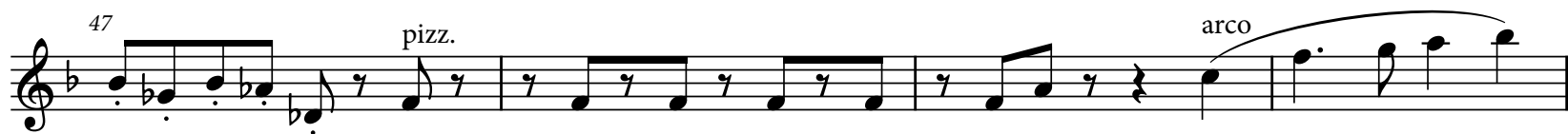
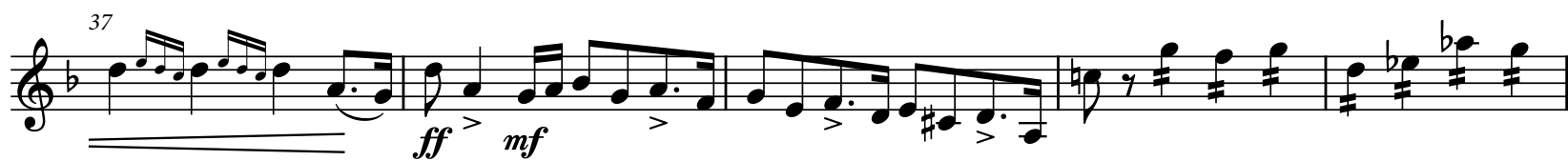
16

19

22

25

28



56

60

pizz.

arco

64

ff

67

f

71

ff

76

83

6

3

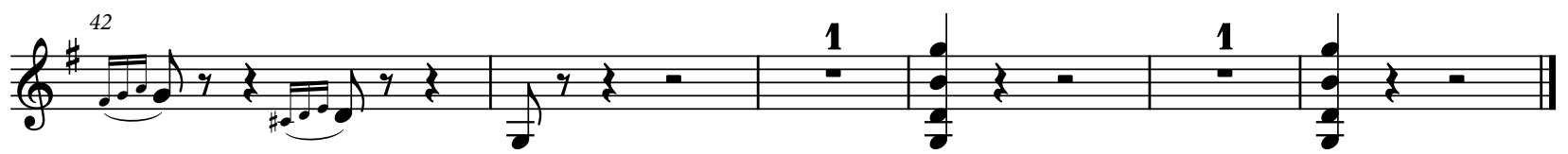
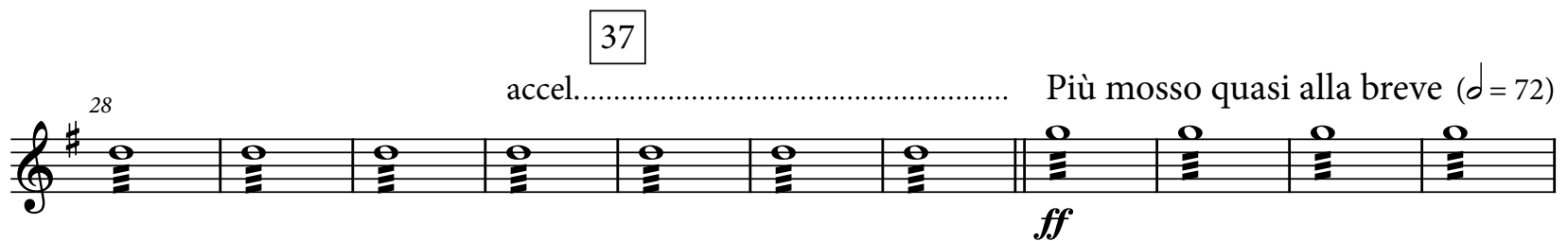
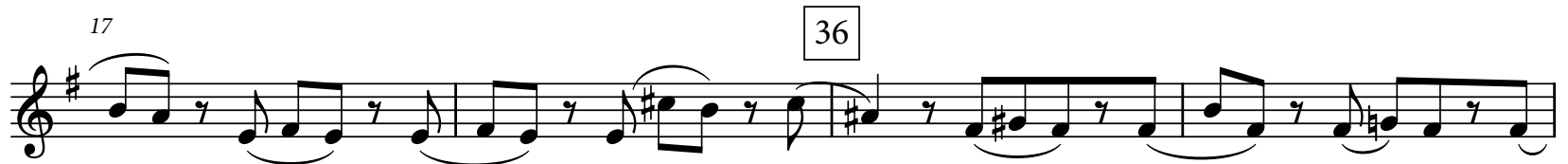
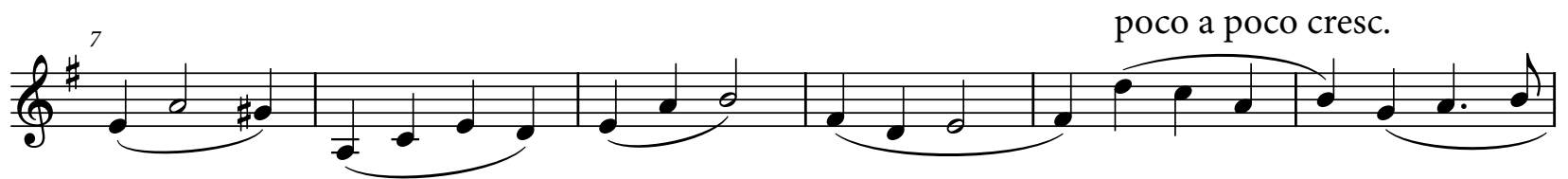
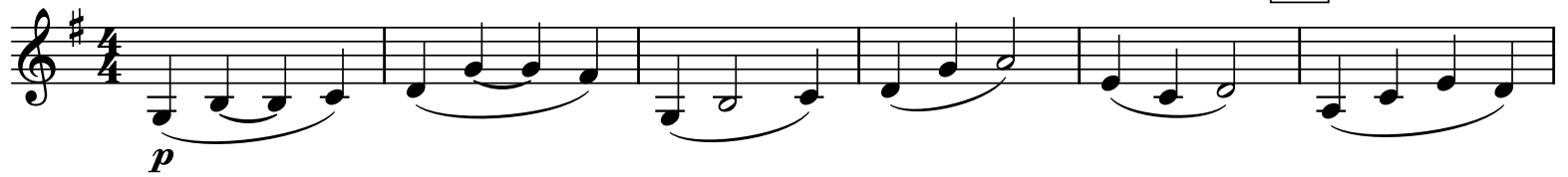
86-91

97-99

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

35



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

Tacet

No. 27b - Fair Revellers

Allegretto marcato (♩ = 92)

5 *f* *pizz.* *arco* *f* *p* *f* *tr*

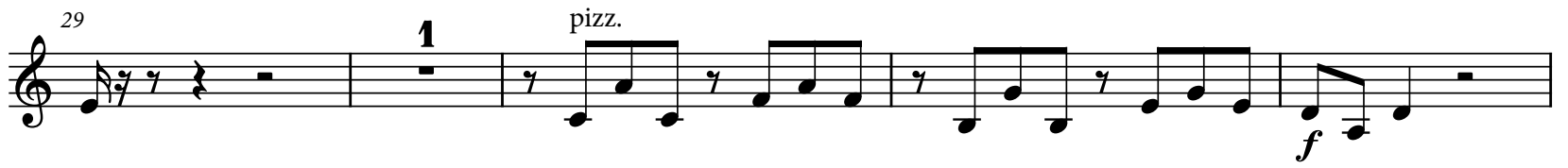
10 *dim.*

14 *f*

17 *p*

21 1. 2. *f* *f*

25 *pp*



No. 28a - Processional Music

40 Tempo di Marcia (♩ = 80)

5 *tr* *cresc.*

10 *tr* 41

15

20 3 3 *mf* *tr* *tr* *cresc.*

23 *f*

27

31 *tr* 1. 2.

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

42 ♩ = 92

6

10

14

43

18

22

44

28

f

cresc.

f

ff

f

No. 30a - Drake's Drum

Tacet

No. 30b - Trumpets on Stage

Tacet

No. 30c - Organ

Tacet

No. 30d - God Bless You All

Tacet

Violin I
No. 31 - Finale

Andante maestoso. $\text{♩} = 52$

mf *cresc.*

6 *tr*

14

21 1. 2. *tr* *tr* molto rall.

27 *pesante* 1 1

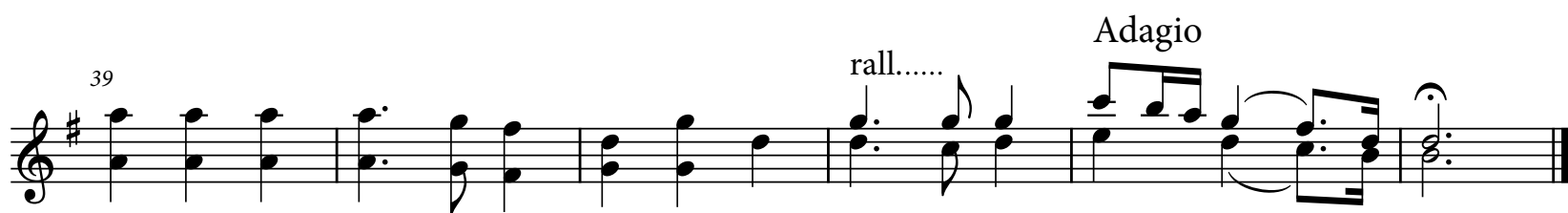
No. 32 - God Save the King

Andante maestoso. $\text{♩} = 52$

1 2 *pizz.* *mf*

8

15 *arco* 12 *mf* *ff*





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.44/03