

# DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

VIOLIN II

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



## Drake - A Pageant Play

## No. 1 - Overture

Tempo di Marcia Moderato

4

1-4

*p*

*p*

7

10

13

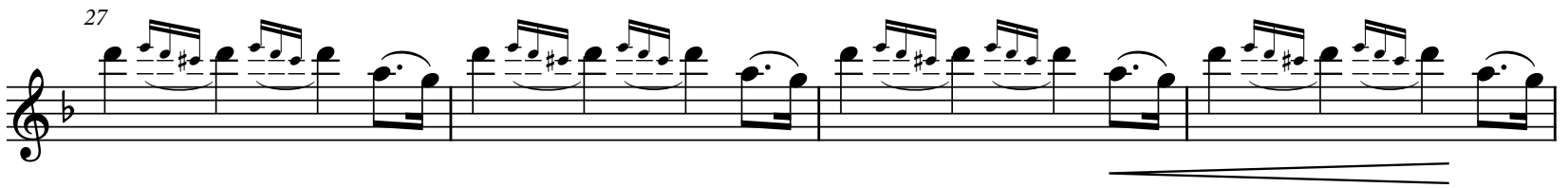
1

16

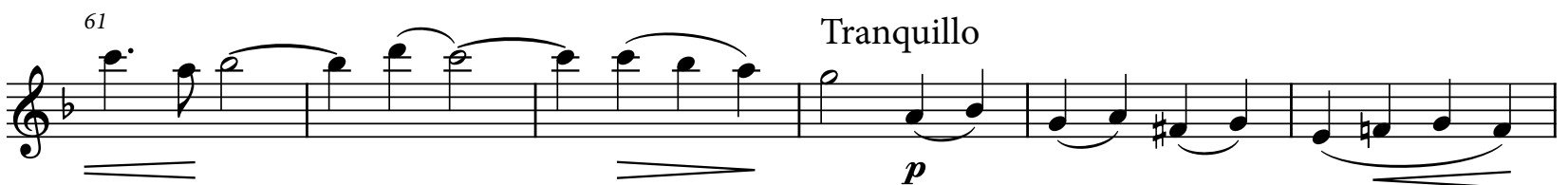
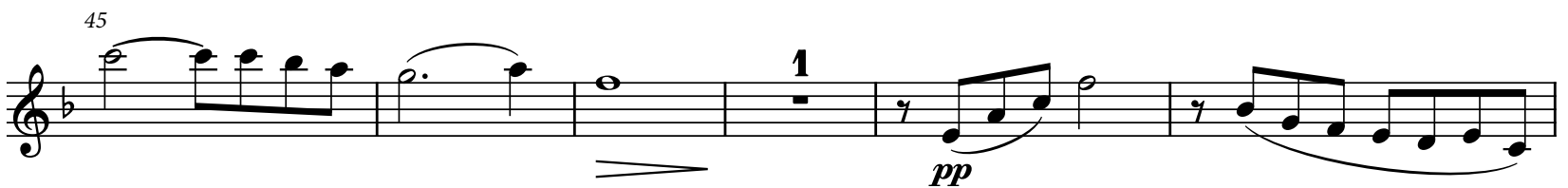
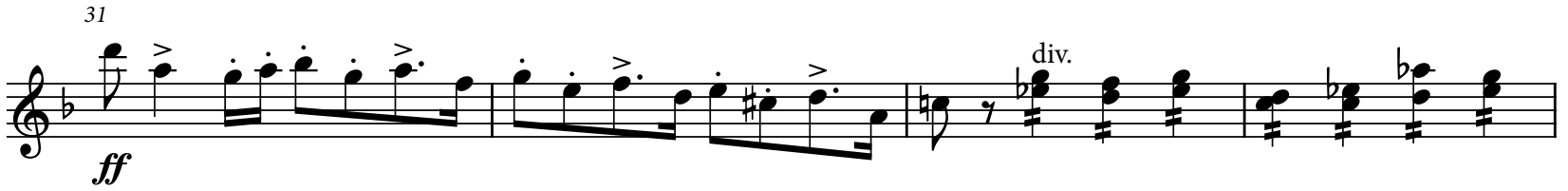
19

23

*ff*



2 Più animato



67 5 cresc. poco a poco

*mf*

74

*mf*

77 6 *f*

*f*

80 *f*

*f*

83

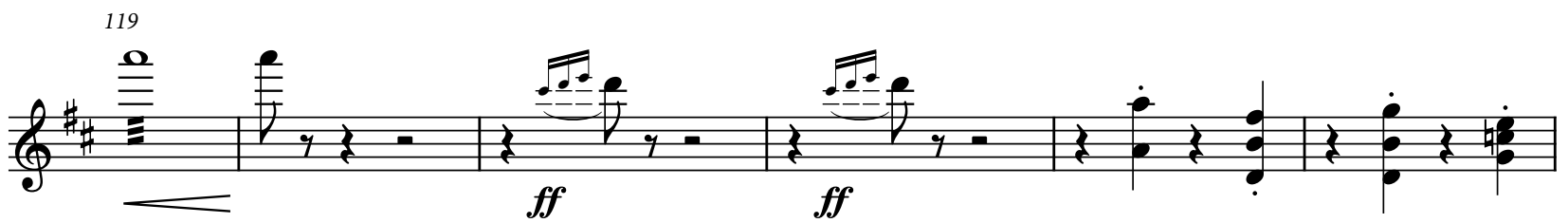
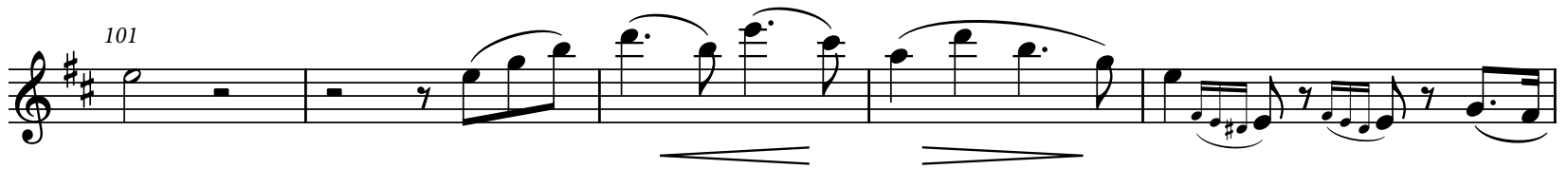
*f*

88 4

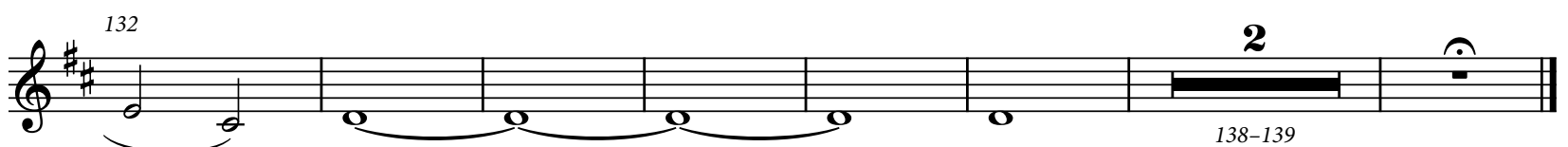
*f*

91-94

7



9



138-139



## 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*

9 *f*

19 *sf* *sf* *sf*

26 D.S. al Fine

Violin II  
No. 6 - Adagio

Adagio

pp

11

15-19

22

div.

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio

con sord.  
div. a3

pp

pp

11

10

4

16-19

pp

23

11

poco accel.

poco a poco cresc.

pp

32

div. a3

8va

40 (8) [Start Curtain to Rise]

*sfp*

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

Andante

12

13

16-17

*p*

20

*p*

23

13

4

26-29

30

D.C. %

*p*

*pp*

37

3

39-41

*pp*

## 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

10

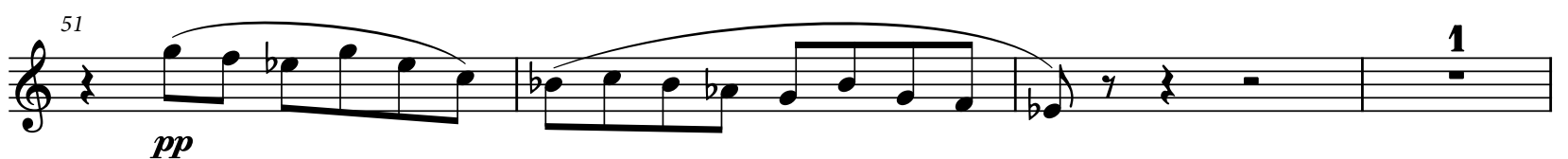
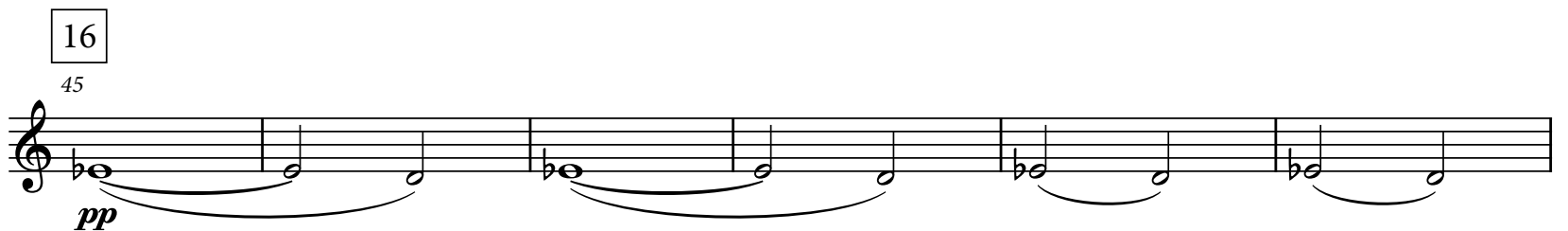
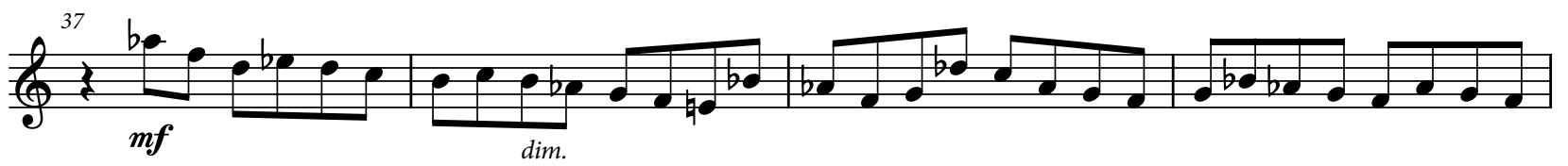
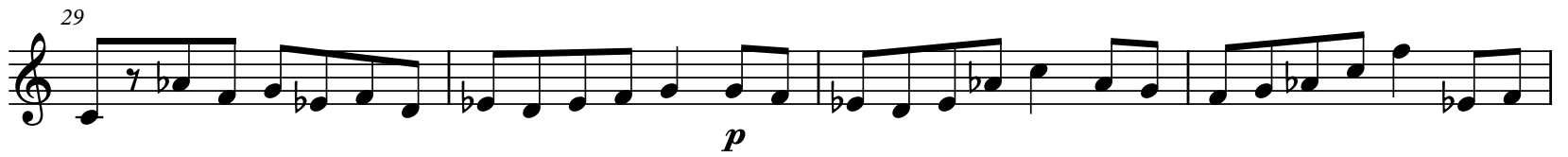
*f*

15

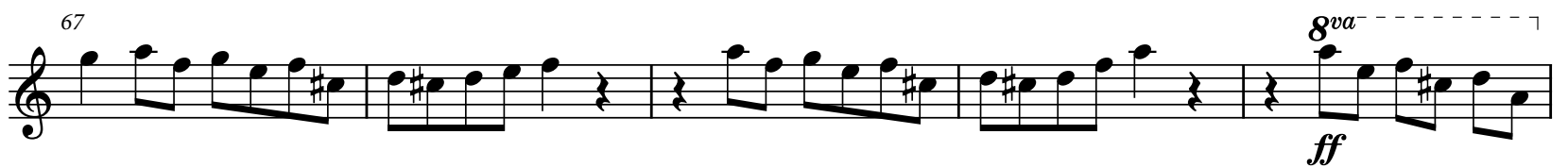
14

*sf*

20



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19

98

(♩ = ♩) Solo

tutti

20

106

8<sup>va</sup>*pp*

div.

113

unis.

Tempo I [Allegro alla breve]

118

*mf*

125

*f*

131

21

*f**ff*

136

8<sup>va</sup>*sf*

141

(8)<sup>7</sup>

tr



22

146

150

*cresc.*

*ff*

8<sup>va</sup>

155

[Curtain Rise]

160

*tr*

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

Tacet

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

Tacet

## No. 13 - Sarabande

Tacet

## No. 14a - Songs Portsmouth &amp; New Wells

Tacet

No. 14b - Parthenia

Tacet

No. 15a - Morris Dance

Tacet

No. 15b - Morris Dance (Orch)

Andante moderato ♩ = 96

7

No. 16 - Sarabande (Exit of Queen)

Andante moderato ♩ = 96

8

No. 17 - Interlude before Act II, Scene II

Lento

8

23

1-8

pp

15

24

24

*f*

28-30

*sfp*

32

*sfp*

37-41

5

pizz.

## No. 18 - Cabin Scene Act II, Scene 2

Tacet

## No. 18a - Cabin Scene (Drums)

Tacet

Lento  $\text{♩} = 72$  No. 19 Interlude & Sarabande before Act II, Scene III

Solo

pizz.

gli altri

2

3-4

7-8

2

arco

*mf*

10

*p*

*cresc.*

15

*f*

*ff*

20

[la seconda volta Rall.]

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

Allegretto vivace ( $\text{♩} = 96$ )

sf

7

p

13

f

ff

19

tr

sf sf sf

25

sf sf sf sf

30

f sf sf

35

sf sf

1 pizz.

2 arco

39-40

f

42

sf sf sf

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

Tacet

No. 21b

Tacet

No. 22 - God Save the Queen!

Allegro

*ff*

9

19

26

Detailed description: This block contains the musical notation for No. 22, 'God Save the Queen!'. It is written for Violin II in 3/8 time, key of B-flat major. The tempo is marked 'Allegro' and the dynamic is 'ff' (fortissimo). The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It contains the first eight measures of the piece. The second staff starts at measure 9 and includes accents over measures 9, 10, and 11. The third staff starts at measure 19 and includes an accent over measure 19. The fourth staff starts at measure 26 and includes a repeat sign at the end. The piece concludes with a double bar line and a sharp sign indicating the key change to B major.

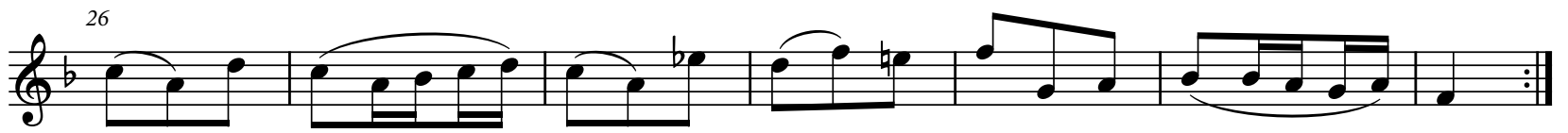
No. 23 - End of Act II

Allegro

*ff*

9

Detailed description: This block contains the musical notation for No. 23, 'End of Act II'. It is written for Violin II in 3/8 time, key of B-flat major. The tempo is marked 'Allegro' and the dynamic is 'ff' (fortissimo). The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It contains the first eight measures of the piece. The second staff starts at measure 9 and includes accents over measures 9, 10, and 11. The piece concludes with a double bar line and a sharp sign indicating the key change to B major.



No. 24 - Entr'acte [Act III]

Allegro moderato (alla breve) (♩ = 72)

12

1-12

*p*

19

25

24

*f*

*dim.*

28

pizz.

*p*

33

26

arco

*p*

37

staccato

41

45

*f*

*p*

*v*



49

*vd.*

*cresc.*

Example 1, measures 54-57. The score is in treble clef with a key signature of one flat (B-flat). Measure 54 begins with a forte (*f*) dynamic and a half note B-flat. Measures 55 and 56 contain eighth notes and quarter notes, with a box labeled '27' above the staff in measure 56. Measure 57 ends with a half note B-flat.

58

58

*p*

8

64-71

72

72 73 74 75 76 77 78 79

28

80

*f*

80 81 82 83 84

85

85 86 87 88 89 90

90

*dim.*

*p*

90 91 92 93 94

95

95 96 97 98

99

29

*cresc.*

*f*

99 100 101 102

103

*p*

103 104 105 106 107

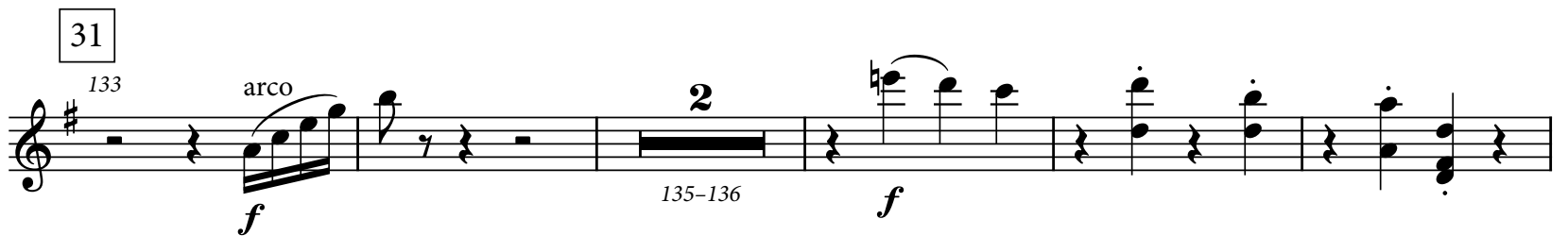
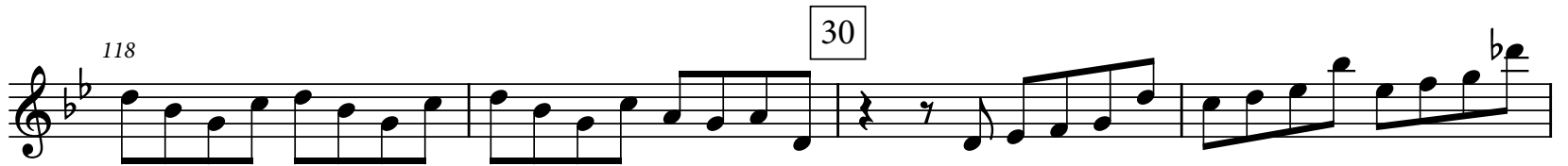
108

Tutti cresc.

*p*

*cresc.*

108 109 110 111 112



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## No. 25 - The Armada Tableaux

33

Agitato

Allegro moderato

6

9

11

14

18

21

24

*sfp* *sfp* *sf* *ff*

*ff*

*sfp* *sfp* *sf* *ff*

No. 26a - Act III, Scene 2 Introduction

7

*sfz*

1

13

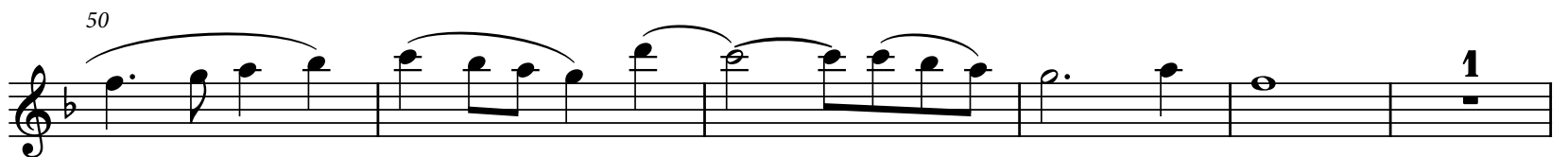
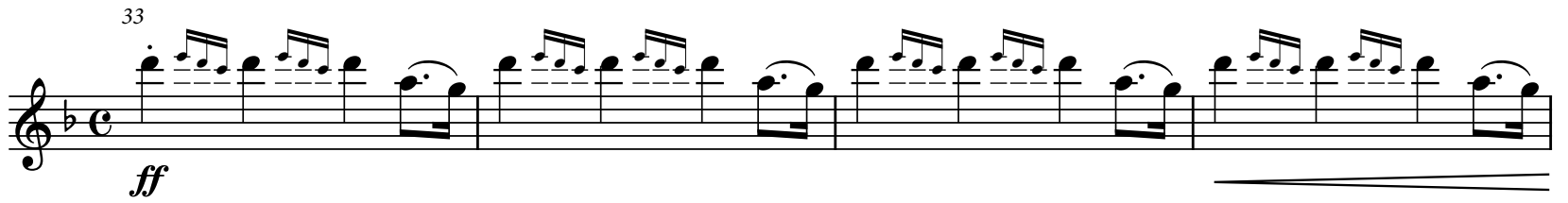
16

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

*p*

poco a poco cresc.

7

13

36

18

sempre cresc.

*mf*

23

37

*f*

accel.....

31

Più mosso quasi alla breve (♩ = 72)

8<sup>va</sup>*ff*

40

43

1

1

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

Tacet

No. 27b - Fair Revellers

Allegretto marcato (♩ = 92)

Violin II musical score for No. 27b - Fair Revellers. The score is in treble clef, common time (C), and consists of 22 measures. The tempo is Allegretto marcato (♩ = 92). The key signature has one sharp (F#).

Measures 1-4: *f* (forte). Measure 4 includes a *pizz.* (pizzicato) instruction.

Measures 5-8: *p* (piano). Measure 8 includes a *f* (forte) instruction.

Measures 9-12: *f* (forte). Measure 12 includes a *dim.* (diminuendo) instruction.

Measures 13-15: *f* (forte). Measure 15 includes a *tr* (trill) instruction.

Measures 16-18: *p* (piano). Measure 18 includes a *f* (forte) instruction.

Measures 19-22: *f* (forte). Measure 22 includes a *f* (forte) instruction.

Rehearsal marks are present at measures 4, 8, 12, 15, 18, and 22.



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## No. 28a - Processional Music

40 Tempo di Marcia (♩ = 80)

5

cresc.

10

41

p

14

3 3 3

19

mf

cresc.

8va

24

f

29

tr

1. 2.

33

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

42 ♩ = 92

6

10

*mf*

14

43

18

*tr* *tr* *cresc.* *f*

22

44

1. 2.

*ff* *f*



Violin II  
No. 31 - Finale

Andante maestoso.  $\text{♩} = 52$

6

13

20

24

29

*mf*

*cresc.*

1.

2.

*tr*

*tr*

*molto rall.....*

*pesante*

1

2

1-2

*pizz.*

*mf*

No. 32 - God Save the King

Andante maestoso.  $\text{♩} = 52$

8

1

2

1-2

*mf*

*pizz.*



15 arco 9 S. 18-26 On Thee our\_

28 Vln I 7 ff hopes we fix, God\_ save\_ us

34

40 rall..... Adagio



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