

DRAKE

A PAGEANT-PLAY

IN THREE ACTS



PLAY BY

Louis N. Parker

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1912)

VIOLONCELLO

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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Drake - A Pageant Play

No. 1 - Overture

Tempo di Marcia Moderato

4
1-4
pizz.
p

9

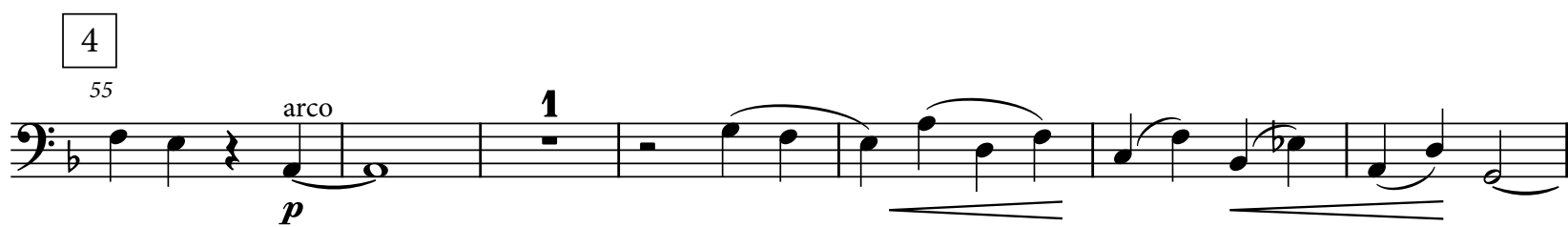
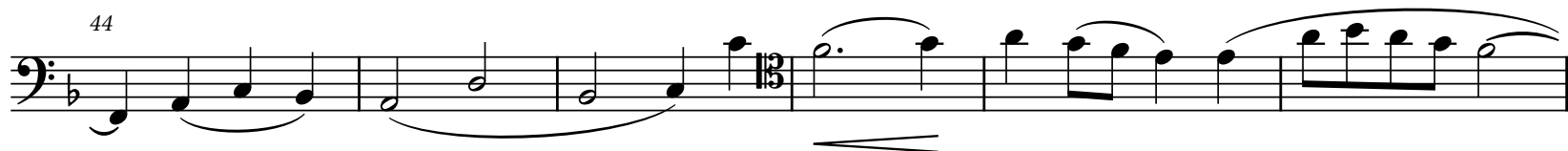
15
1

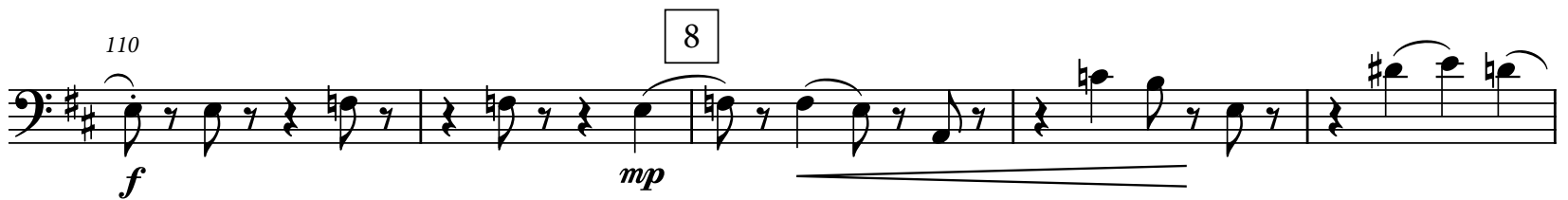
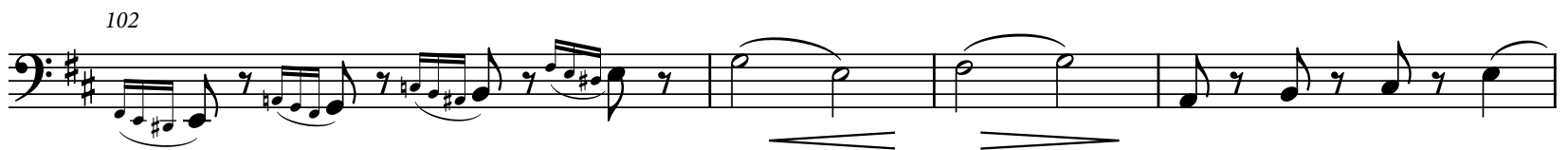
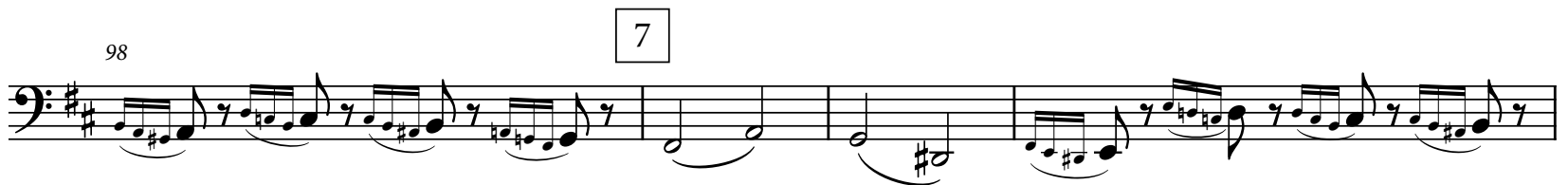
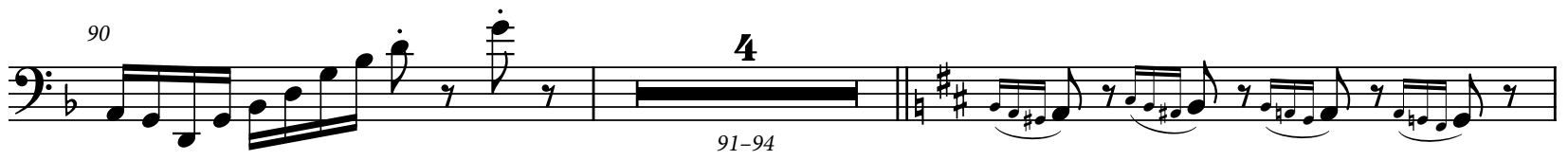
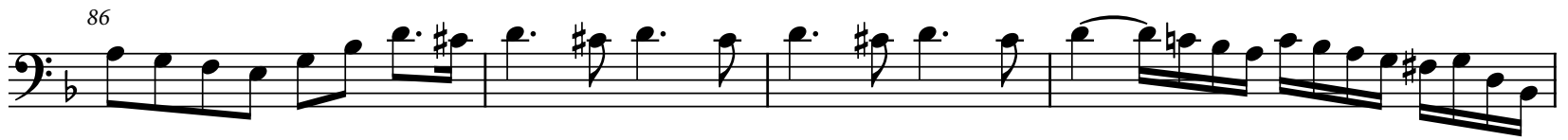
21

26
f
2 Più animato
sff

32
mp
pizz.
mf
arco
pizz.

38
3
arco
p





121

ff

ff

9

125

mp

129

p

133 pizz.

139 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*

9

19

sf *sf* *sf*

26

D.S. al Fine

No. 6 - Adagio

Tacet

No. 7 - Trumpet Calls

Tacet

No. 8 - Intro to Act I Scene 3

Adagio

pp *pp*

11

10

p

20 11 poco accel.

pp *pp*

1

poco a poco cresc.

28

34

pp

41 [Start Curtain to Rise]

1 3

43-45

p *pp*

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

Andante

4

1-4

mf

1

12

11 pizz.

arco

2

16-17

pp

19

p

13

25

1

30

D.C. %

2

pizz.

35-36

p

38

pp

44

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

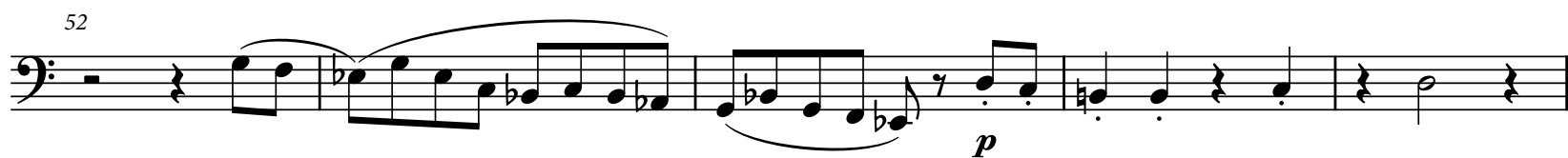
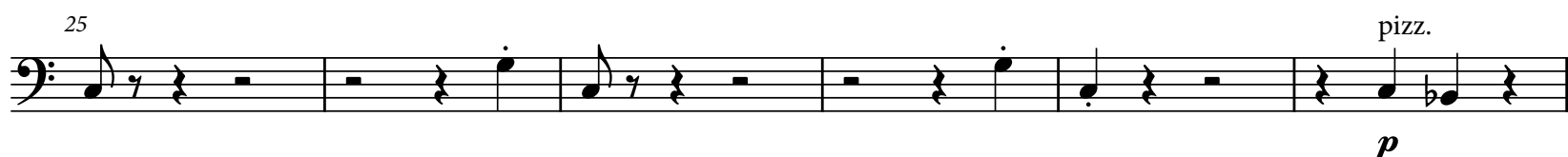
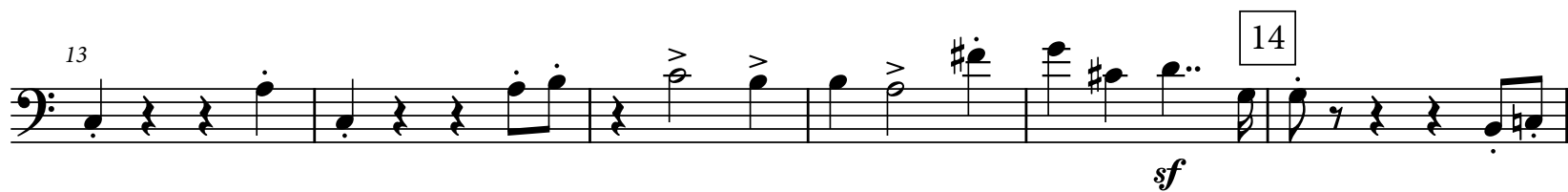
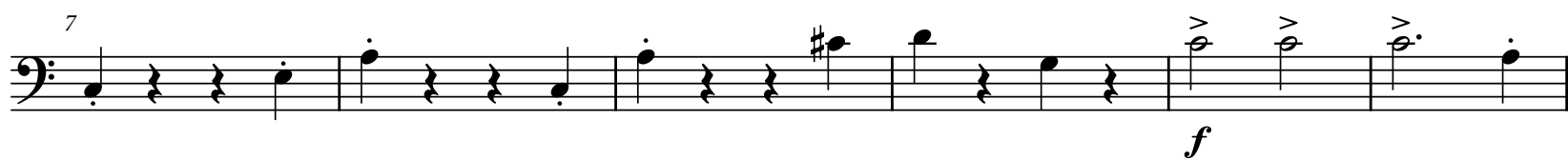
No. 10 - Now Thank We All Our God

Tacet

No. 11 - Entr'acte Act II

Allegro

f



57 17

57 63

63

f

70

ff

18
75

75

81

sf

87 (♩ = ♩) Quasi Lento

sfp

94 19

94

102 (♩ = ♩) 1 pizz. 1 20 arco

pp

Tempo I [Allegro alla breve]

110 Tempo I [Allegro alla breve]



The first system of the musical score is written on a single staff in bass clef. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. The system ends with a double bar line and a repeat sign.

119

1

mf

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The melody is marked with a forte dynamic (*mf*). The score includes a first ending bracket and a repeat sign. The melody concludes with a whole rest.

129

21

f

The first system of the musical score for 'The Swan Song' is in bass clef, 2/4 time, and D major. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. This is followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody then descends: a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The system ends with a quarter note E4. The bass line consists of a half note D3, followed by a half note E3. The system is marked with a first ending bracket (1) and a forte dynamic (*f*).

135

Musical notation for measure 135, featuring a bass clef and a series of notes and rests.

141

22

147

Example 147 is a single staff of music in bass clef with a key signature of one flat. The melody is written in eighth and sixteenth notes, featuring slurs and ties.

153 [Curtain Rise]

A musical score for a single staff in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'ff' (fortissimo). The score consists of eight measures. The first measure contains a quarter note B-flat, a quarter rest, and a half note G. The second measure contains a quarter note G, a quarter note F, and a half note E. The third measure contains a quarter note D, a quarter note C, and a half note B. The fourth measure contains a quarter note A, a quarter note G, and a half note F. The fifth measure contains a quarter note E, a quarter note D, and a half note C. The sixth measure contains a quarter note B, a quarter note A, and a half note G. The seventh measure contains a quarter note F, a quarter note E, and a half note D. The eighth measure contains a quarter note C, a quarter note B, and a half note A. The score is labeled '153' at the beginning and '[Curtain Rise]' at the end.

159



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
pizz.

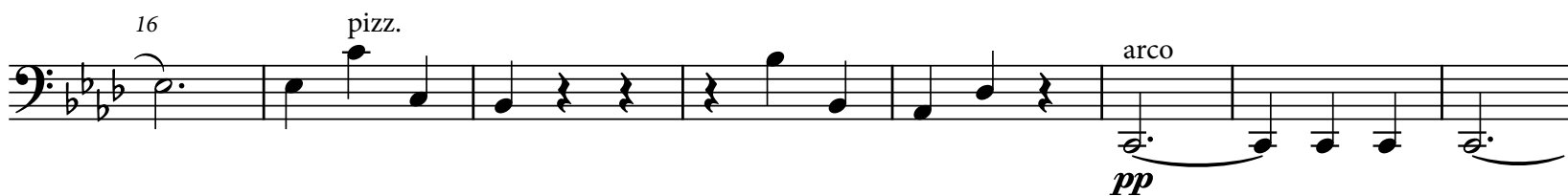
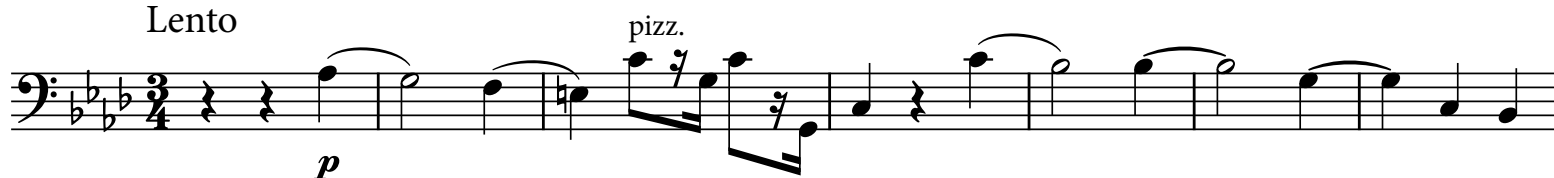


No. 16 - Sarabande (Exit of Queen)

Andante moderato $\text{♩} = 96$ 

No. 17 - Interlude before Act II, Scene II

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

Lento $\text{♩} = 72$

pizz. **2** **2** arco *mf*

3-4 7-8

10 *p*

15 *f* *ff*

20 [la seconda volta Rall.]

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

Allegretto vivace $\text{♩} = 96$

sf

7 *p*

13 *f* *ff*

19

25

30

36

42

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

Tacet

No. 21b

Tacet

No. 22 - God Save the Queen!

Tacet

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No. 23 - End of Act II

Tacet

No. 24 - Entr'acte [Act III]

Allegro moderato (alla breve) (♩ = 72)

12

1-12

mp

16

pizz.

mf

25

22

arco

f

27

dim.

p

31

p

26

35

39

1

2

43-44

45

f *p*

49

cresc.

53

27

f

58

p

66

73

78

28

f

83

89

dim. p

This musical staff contains measures 89 through 92. It begins with a half note G2, followed by eighth notes A2, B2, and C3. Measures 90 and 91 consist of eighth-note triplets: G2-A2-B2 and A2-B2-C3. Measure 92 continues with eighth notes G2, A2, and B2. The staff is marked with a *dim.* (diminuendo) hairpin and a *p* (piano) dynamic marking.

93

This musical staff contains measures 93 through 96. Measures 93 and 94 are eighth-note triplets: G2-A2-B2 and A2-B2-C3. Measures 95 and 96 feature a slur over eighth notes G2, A2, B2, and C3, followed by a quarter rest. The staff concludes with a quarter note G2 and a quarter rest.

97

1

This musical staff contains measures 97 through 100. Measures 97 and 98 are eighth-note triplets: G2-A2-B2 and A2-B2-C3. Measures 99 and 100 feature a slur over eighth notes G2, A2, B2, and C3, followed by a quarter rest. The staff concludes with a quarter note G2 and a quarter rest. A first ending bracket labeled '1' is placed above the final measure.

29

102



106



110

Tutti cresc.



114



30

119



124



128



31

133

2

134-135



139

Measures 139-142: This system contains four measures of music. The key signature has one sharp (F#). Measures 139 and 141 start with a half rest, followed by eighth notes. Measures 140 and 142 feature eighth-note triplets. Accents (>) are placed under the first eighth notes of measures 140, 141, and 142. The notes in measure 140 are G2, A2, and B2. The notes in measure 141 are C3, B2, and A2. The notes in measure 142 are G2, F#2, and E2.

143

Measures 143-146: This system contains four measures of music. Measure 143 starts with an accented eighth note (G2) followed by eighth-note triplets (A2, B2, C3). Measure 144 continues with eighth-note triplets (B2, A2, G2). Measure 145 continues with eighth-note triplets (F#2, E2, D2). Measure 146 begins with a first ending bracket (1) over a whole rest, followed by a double bar line. The notes in measure 146 are G2, F#2, and E2. A forte (f) dynamic marking is placed below the first note of measure 146.

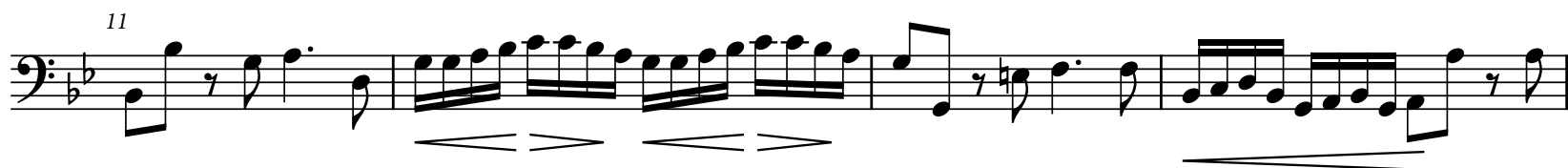
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No. 25 - The Armada Tableaux

§
Allegro moderato

33

Agitato



34

19



No. 26a - Act III, Scene 2 Introduction

7

1

ffz

13

16

19

22

25

28

33

ff

37

ff *mf*

42

47

pizz. *arco*

51

1

56

Staff 56-59: Bass clef, key of B-flat major. Measures 56-59. Measure 56: quarter rest, eighth notes G2, A2, Bb2. Measure 57: quarter rest, eighth notes C3, D3, E3, F3. Measure 58: eighth notes G3, A3, Bb3, C4. Measure 59: quarter rest, eighth notes D4, E4, F4, G4.

60

pizz.

arco

Staff 60-63: Bass clef, key of B-flat major. Measure 60: quarter rest, eighth notes G2, A2, Bb2. Measure 61: quarter rest, eighth notes C3, D3, E3, F3. Measure 62: eighth notes G3, A3, Bb3, C4. Measure 63: quarter rest, eighth notes D4, E4, F4, G4. Dynamics: *pizz.* at measure 61, *arco* at measure 62.

64

ff

Staff 64-66: Bass clef, key of D major. Measure 64: quarter rest, eighth notes E3, F#3, G#3, A3. Measure 65: eighth notes B3, C#4, D4, E4. Measure 66: quarter rest, eighth notes F#4, G#4, A4, B4. Dynamics: *ff* at measure 64.

67

f

Staff 67-70: Bass clef, key of D major. Measure 67: quarter rest, eighth notes E3, F#3, G#3, A3. Measure 68: eighth notes B3, C#4, D4, E4. Measure 69: quarter rest, eighth notes F#4, G#4, A4, B4. Measure 70: quarter rest, eighth notes C#5, D5, E5, F#5. Dynamics: *f* at measure 69.

71

ff

Staff 71-75: Bass clef, key of D major. Measure 71: quarter rest, eighth notes E3, F#3, G#3, A3. Measure 72: eighth notes B3, C#4, D4, E4. Measure 73: quarter rest, eighth notes F#4, G#4, A4, B4. Measure 74: quarter rest, eighth notes C#5, D5, E5, F#5. Measure 75: quarter rest, eighth notes G5, A5, B5, C#6. Dynamics: *ff* at measure 75.

76

Staff 76-82: Bass clef, key of D major. Measure 76: quarter rest, eighth notes E3, F#3, G#3, A3. Measure 77: eighth notes B3, C#4, D4, E4. Measure 78: quarter rest, eighth notes F#4, G#4, A4, B4. Measure 79: quarter rest, eighth notes C#5, D5, E5, F#5. Measure 80: quarter rest, eighth notes G5, A5, B5, C#6. Measure 81: quarter rest, eighth notes D6, E6, F#6, G6. Measure 82: quarter rest, eighth notes A6, B6, C#7, D7.

83

Staff 83-87: Bass clef, key of D major. Measure 83: quarter rest, eighth notes E3, F#3, G#3, A3. Measure 84: eighth notes B3, C#4, D4, E4. Measure 85: quarter rest, eighth notes F#4, G#4, A4, B4. Measure 86: quarter rest, eighth notes C#5, D5, E5, F#5. Measure 87: quarter rest, eighth notes G5, A5, B5, C#6.

88

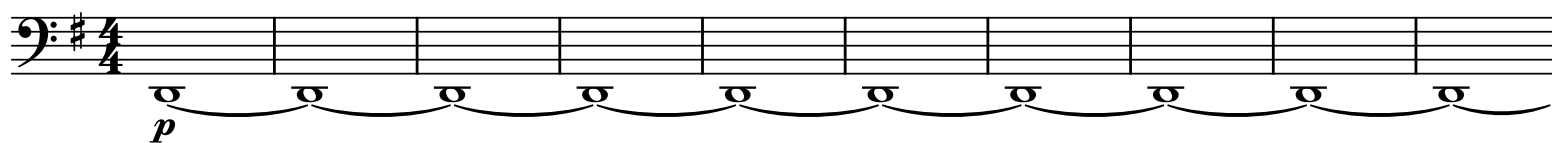
tacet al fine

Staff 88-91: Bass clef, key of D major. Measure 88: quarter rest, eighth notes E3, F#3, G#3, A3. Measure 89: eighth notes B3, C#4, D4, E4. Measure 90: quarter rest, eighth notes F#4, G#4, A4, B4. Measure 91: quarter rest, eighth notes C#5, D5, E5, F#5. Dynamics: *tacet al fine* at measure 91.

No. 26b - Armada Tableaux Conclusion

Più mosso ma tranquillo ♩ = 86

35



11 poco a poco cresc.



17

36

sempre cresc.



23



37

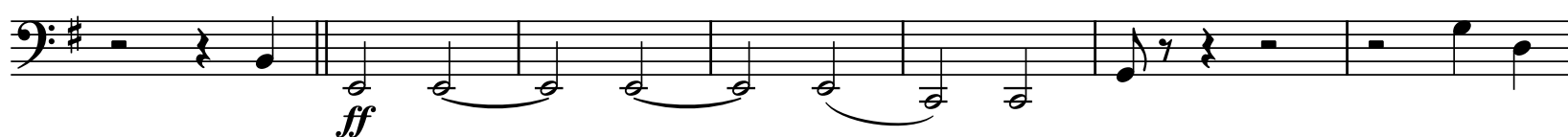
28

accel.....



34

Più mosso quasi alla breve (♩ = 72)



41



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

Tacet

No. 27b - Fair Revellers

Allegretto marcato (♩ = 92)

First system: Bass clef, common time signature. Starts with a double bar line and a key signature change to one flat. The first measure has a forte (*f*) dynamic. The piece concludes with a pizzicato (*pizz.*) instruction and a piano (*p*) dynamic.

Second system: Starts at measure 6. Features a forte (*f*) dynamic, an arco instruction, a piano (*p*) dynamic, and a forte (*f*) dynamic. The system ends with a *dim.* (diminuendo) instruction.

Third system: Starts at measure 11. Features a pizzicato (*pizz.*) instruction and a forte (*f*) dynamic. The system concludes with an arco instruction.

Fourth system: Starts at measure 16. Features a pizzicato (*pizz.*) instruction. The system concludes with a key signature change to two flats.

Fifth system: Includes first and second endings. Starts at measure 21. Features a forte (*f*) dynamic, an arco instruction, and a forte (*f*) dynamic.

Sixth system: Starts at measure 27. Features a triplet of eighth notes marked *pp* (pianissimo) for measures 27-29, followed by a pizzicato (*pizz.*) instruction and a forte (*f*) dynamic.

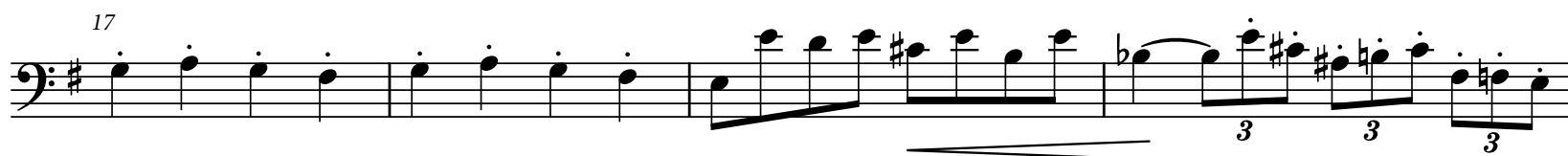
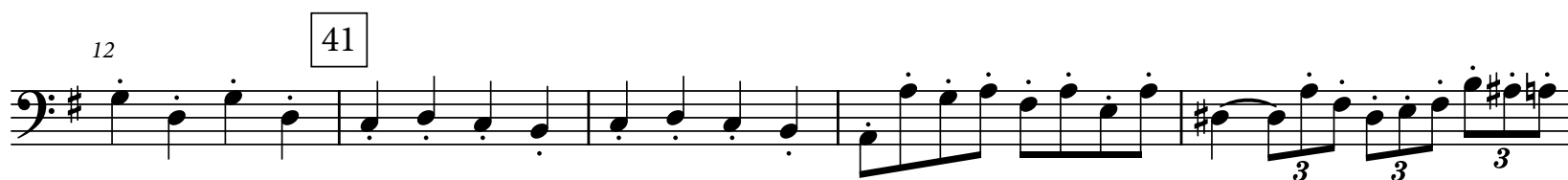
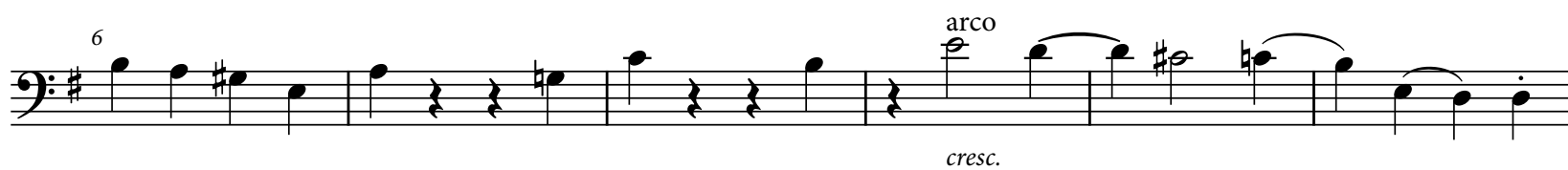
Seventh system: Starts at measure 34. Features an arco instruction, a piano (*p*) dynamic, a pizzicato (*pizz.*) instruction with a *cresc.* (crescendo) instruction, and a forte (*f*) dynamic. The system concludes with a repeat sign.

Eighth system: Starts at measure 38. Marked *animando*. Features a forte (*ff*) dynamic. The system concludes with a key signature change to two flats.



No. 28a - Processional Music

40 Tempo di Marcia (♩ = 80)



26

f

31

1. pizz.

2.

No. 28b - Ballad Monger

Tacet

No. 28c - Beckerleg (Choir)

Tacet

No. 29 - Transition

42 ♩ = 92

6

11

mf

16

43

Violoncello musical score for measures 21-44. The score is written in bass clef with a key signature of one sharp (F#). Measure 21 is marked with a forte (*f*) dynamic. The melody consists of eighth and quarter notes. Measure 44 is marked with a fortissimo (*ff*) dynamic and features a first ending bracket. The second ending bracket follows. The score concludes with a final measure marked with a forte (*f*) dynamic.

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. $\text{♩} = 52$

mf *cresc.*

6

13

19

1. 2. *tr*

24 *tr* molto rall..... pesante

29

1 2

No. 32 - God Save the King

Andante maestoso. $\text{♩} = 52$

1 2 *pizz.* *mf*

1-2

8

15 arco 12 18-29 mf ff

32

39 rall..... Adagio



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