



OVERTURE
to
The Canterbury Pilgrims
An Opera in Three Acts

THE MUSIC COMPOSED BY
C. Villiers Stanford
(1884)

BASSOON 2

COVER IMAGE

The Canterbury Pilgrims Assembled at the Old Tabard Inn

1874

by

Edward Henry Corbould

[British Painter, 1815 - 1905]



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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
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Source Information

Autograph Manuscript:
Vocal Score:
Royal College of Music Library
Research & Score Preparation

Royal College of Music Library, London: MS 4232
Boosey & Co., London - December 1883
Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
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

The Canterbury Pilgrims

OVERTURE

Charles Villiers Stanford

Andante moderato

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of two measures. The first measure is marked with a large '2' above it and contains a whole rest. The second measure is marked with a large '1' above it and contains a whole note. The melody begins in the second measure with a half note G2, followed by a quarter note A2, a quarter note B-flat2, a quarter note C3, a quarter note D3, a quarter note E-flat3, and a half note F3. The dynamics are marked as *p* (piano) for the first half note, *f* (forte) for the next three notes, and *p* (piano) for the final half note. The system ends with a double bar line.

10

[illegible]

17

17 

24

[illegible]

29

29

pp *dim.* **B** **3** **3**

31-33 *p* *poco cresc.* 36-38

39

mp *f* 1

48

C

cresc. *f* 1

54

ff

62

poco a poco dim.

69

D

Allegro molto

p *f* 1

77

E

p *pp* *mf* *p* 4 78-81 1

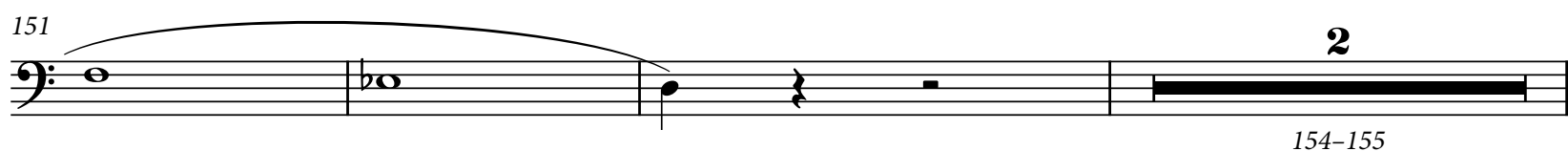
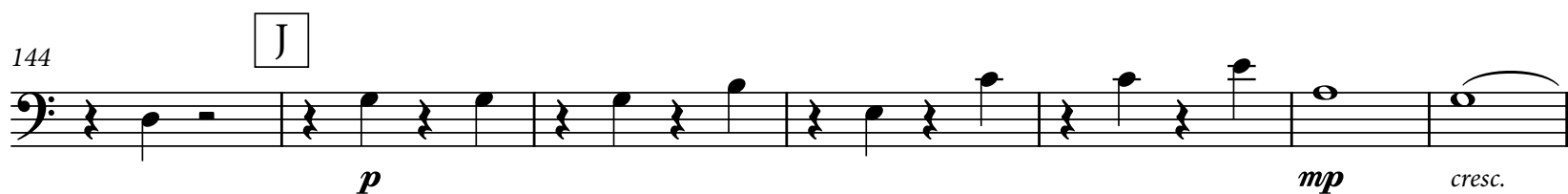
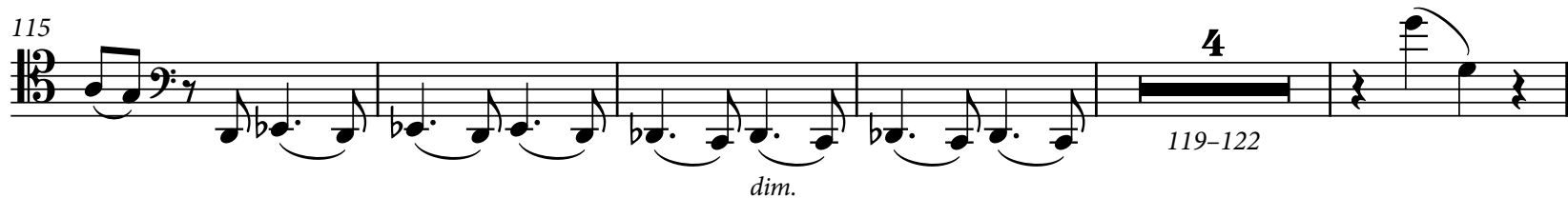
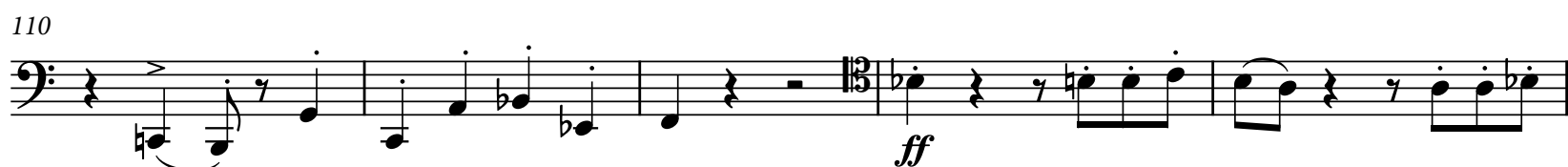
87

mf *cresc.* *mf*

94

F

cresc. *f*



156

mf *cresc.*

162

K

ff *dim.*

171

3

173-175

pp

3

2

179-180

ff

183

3

186-188

p

ff

L

5

193-197

198

3

202-204

ff

p

206

4

207-210

p *cresc.*

mf

cresc.

216

M

6

218-223

ff

ff

226

231

2 N 1

dim. 233-234 *mp* p

240

mf p

249

mf

255

O

cresc.

263

5

264-268 *mf* *cresc.*

273 P

dim. *dim.*

281

mp

288

p 3 3 3 3 *p* 3 *cresc.* 7 *Più mosso* 293-299

300 Q

mf *f*

308

ff

312

ff

316

sf



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