



OVERTURE
to
The Canterbury Pilgrims
An Opera in Three Acts

THE MUSIC COMPOSED BY
C. Villiers Stanford
(1884)

HORN 3

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.

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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

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The Canterbury Pilgrims

OVERTURE

Charles Villiers Stanford

Andante moderato

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

p *f* *p* *mf* *mp* *poco a poco cresc.* *ff* *poco a poco dim.* *pp* *f*

A **B** **C** **D** **E** **F**

8 2 11 8 2 2 3 10 11

9-16 18-19 20-30 31-38 48-49 50-51 66-67 70-72 73-82 83-93

Bsn 1 8va Tpt 1 8va

102

ff

Musical staff 102-106: Treble clef, key of C major. Measures 102-106. Measure 102 starts with a grace note. Measure 104 has a sharp sign on the second line. Measure 106 has a fermata. Dynamics: *ff* starting at measure 104.

107

G

Musical staff 107-111: Treble clef, key of C major. Measures 107-111. Measure 107 has a flat sign on the first line. Measure 111 has a fermata. Dynamics: *ff* from the previous staff.

112

Musical staff 112-117: Treble clef, key of C major. Measures 112-117. Measure 112 has a flat sign on the first line. Measure 117 has an accent. Dynamics: *ff* from the previous staff.

118

H

5

121-125

dim.

pp

mf

Musical staff 118-125: Treble clef, key of C major. Measures 118-125. Measure 118 has an accent. Measure 121-125 is a whole rest. Measure 125 has a sharp sign on the second line. Dynamics: *dim.* at measure 118, *pp* at measure 121, *mf* at measure 125.

130

4

131-134

mf

4

141-144

Musical staff 130-144: Treble clef, key of C major. Measures 130-144. Measure 130 has a sharp sign on the first line. Measure 131-134 is a whole rest. Measure 141-144 is a whole rest. Dynamics: *mf* at measure 134.

J

7

145-151

4

153-156

mf

3

158-160

cresc.

Musical staff 145-160: Treble clef, key of C major. Measures 145-160. Measure 145-151 is a whole rest. Measure 153-156 is a whole rest. Measure 158-160 is a whole rest. Dynamics: *mf* at measure 156, *cresc.* at measure 160.

162

K

ff

dim.

Musical staff 162-169: Treble clef, key of C major. Measures 162-169. Measure 162 has a sharp sign on the first line. Measure 169 has a fermata. Dynamics: *ff* at measure 162, *dim.* at measure 169.

12

170-181

ff

p

4

186-189

Musical staff 170-189: Treble clef, key of C major. Measures 170-189. Measure 170-181 is a whole rest. Measure 186-189 is a whole rest. Dynamics: *ff* at measure 170, *p* at measure 186.

190 L

ff 193-199 *ff* 202-214

215 M

f sf f

221-222 2

ff

228 1

dim. p

N 235 1 5

p pp 242-246

247 3

f p 251-253

O 256-258 259-261 264-266

p mf

268 P

ff

275

dim.

dim.

p

2

281-282

[illegible]

The first system of the musical score is for the tempo 'Piu mosso'. It consists of two measures. The first measure is marked with a '4' and contains a whole rest, with the measure number '293-296' written below. The second measure is marked with a '5' and contains a whole rest, with the measure number '300-304' written below. The tempo 'Piu mosso' is written above the first measure. The dynamic 'pp' (pianissimo) is written below the first measure, and 'f' (forte) is written below the second measure. A box containing the letter 'Q' is positioned above the second measure. The musical notation is on a single staff with a treble clef.

308

ff

[illegible]

316

Example 10-10 shows measures 316 through 320. The notation is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and rests. Measure 316: B4, quarter rest, A4, quarter rest. Measure 317: G4, quarter rest, F4, quarter rest. Measure 318: E4, quarter rest, D4, half rest. Measure 319: C4, quarter rest, B3, half rest. Measure 320: A3, quarter rest, G3, quarter rest, F3, quarter rest, E3, quarter rest, D3, quarter rest, C3, half rest. The piece concludes with a double bar line. The dynamic marking *sf* (sforzando) is placed below the first note of measure 320.



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