



OVERTURE
to
The Canterbury Pilgrims
An Opera in Three Acts

THE MUSIC COMPOSED BY
C. Villiers Stanford
(1884)

TRUMPET 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.

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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

11 2 1

1-11 14-15

pp *p*

19 A 5 3 B 13

21-25 28-30 31-43

pp *pp*

44 Hn 1 8ba C 2 2

48-49 50-51

mf

54

f

61 D 3 4

66-68 69-72

dim. *p*

Allegro molto E 9 10

73-81 84-93

pp *delicatissimo* *mp*

F 95

f

101

106

f

This staff contains measures 101 through 106. It begins with a whole rest in measure 101, followed by a quarter rest and an eighth note in measure 102. Measures 103-106 feature a melodic line with eighth and quarter notes, including a sharp sign in measure 104. A forte (*f*) dynamic marking is placed below measure 105.

107

G

112

This staff contains measures 107 through 112. It features a melodic line with eighth and quarter notes. A box labeled 'G' is positioned above measure 108. A breath mark (>) is placed above measure 111.

113

118

p *pp*

This staff contains measures 113 through 118. It features a melodic line with eighth and quarter notes, including accents (>) in measures 114, 115, and 116. Measures 117 and 118 show a descending melodic line with a piano (*p*) dynamic in measure 117 and a pianissimo (*pp*) dynamic in measure 118.

119

H

7 9

Hn 1 8ba

120-126 127-135

This staff contains measures 119 through 126. It includes two measures of whole rests, each preceded by a measure number (7 and 9). A box labeled 'H' is above the first rest. A horn part 'Hn 1 8ba' is indicated above measure 124. Measure ranges 120-126 and 127-135 are noted below the staff.

140

J

3 7 9

142-144 145-151 154-162

pp *mf*

This staff contains measures 140 through 151. It includes three measures of whole rests, each preceded by a measure number (3, 7, and 9). A box labeled 'J' is above the first rest. Dynamics *pp* and *mf* are marked below measures 140 and 145 respectively. Measure ranges 142-144, 145-151, and 154-162 are noted below the staff.

163

K

169

mf *f* *dim.*

This staff contains measures 163 through 169. It features a melodic line with eighth and quarter notes. A box labeled 'K' is above measure 164. Dynamics *mf*, *f*, and *dim.* are marked below measures 163, 168, and 169 respectively.

170-180

11

184-188

5

f *f*

This staff contains measures 170 through 183. It includes two measures of whole rests, each preceded by a measure number (11 and 5). Dynamics *f* are marked below measures 170 and 183.

190

L

1 3

197-199

pp

This staff contains measures 190 through 199. It includes two measures of whole rests, each preceded by a measure number (1 and 3). A box labeled 'L' is above the first rest. A piano (*pp*) dynamic is marked below measure 190. Measure ranges 197-199 are noted below the staff.

200

12

ff

202–213

mp

sf

M

217

f

222

227

p

pp

233

1

15

2

235–249

pp

252–253

N

254

3

3

9

256–258

259–261

pp

264–272

O

P

273

f

dim.

2

278–279

280

2

6

pp

283–284

pp

287–292

pp

Più mosso

294

Q

5

pp

300-304

305

f

ff

311

316



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