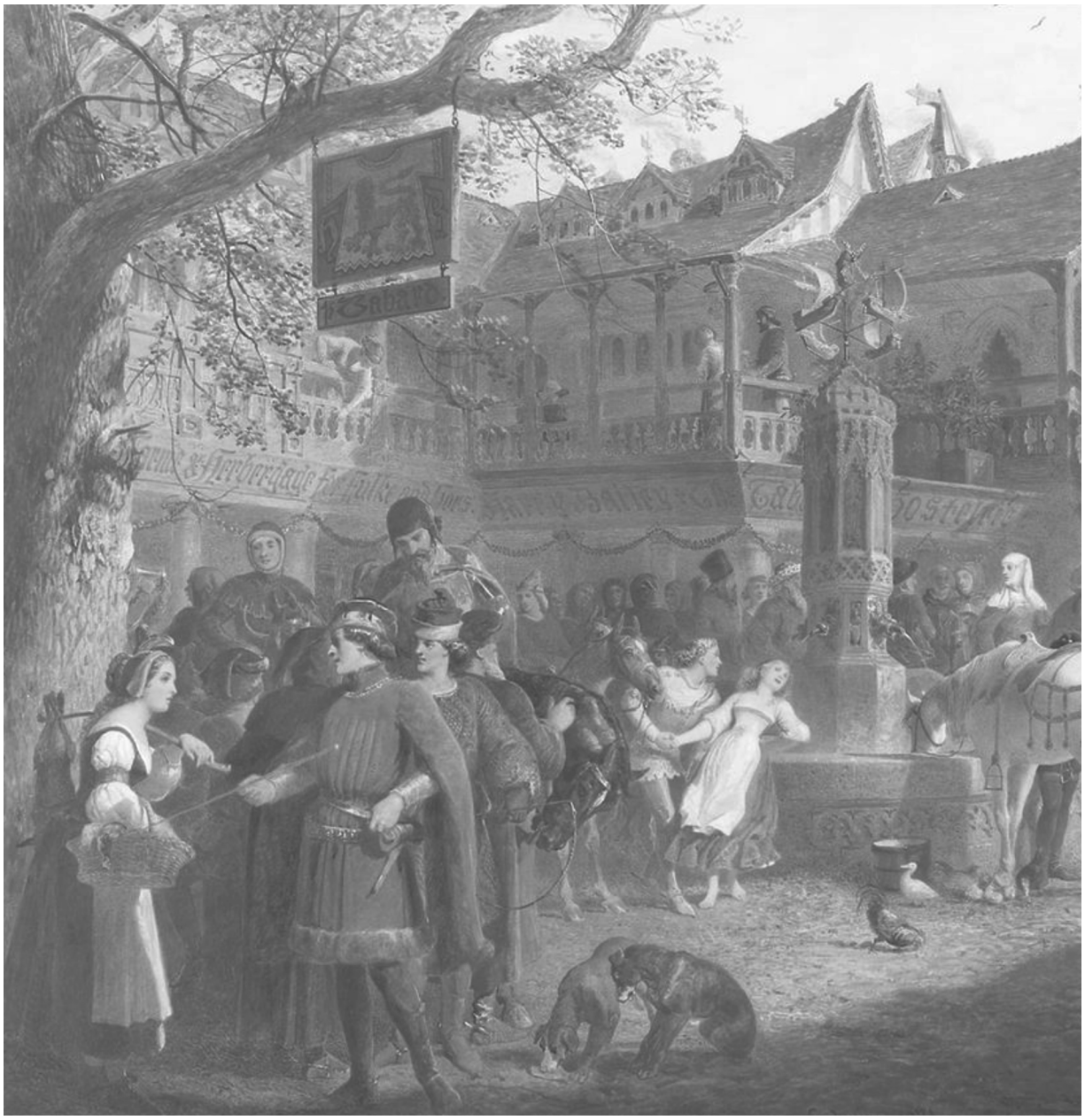

OVERTURE

to

The Canterbury Pilgrims

An Opera in Three Acts

THE MUSIC COMPOSED BY

C. Villiers Stanford

(1884)

VIOLIN II

COVER IMAGE

The Canterbury Pilgrims Assembled at the Old Tabard Inn

1874

by

Edward Henry Corbould

[British Painter, 1815 - 1905]

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

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

Violin II

The Canterbury Pilgrims

OVERTURE

Charles Villiers Stanford

Andante moderato

4

1–4

f

mf

pizz.

10

17

A

23

poco cresc.

arco

pp

2

29–30

B

2

31–32

p

poco cresc.

dim.

38

pp

3

39–41

p

poco a poco cresc.

C

46

8va

cresc.

51

p

molto

f

cresc.

divisi

ff

unis.

56

60

poco a poco dim.

64

tr

p

68

pizz.

D

4

69–72

Allegro molto

arco

p

mf

76

p

mf

p

82

E

p

2

83–84

1

1

V.S.

PAGE INTENTIONALLY LEFT BLANK

89
p
cresc.
mf
cresc.

F
95
f

100

G
105
divisi

110
tr
tr

114
tr
ff *sf*
sf
sf
dim.

120
1
p *grazioso*

H
125
1

V.S.

129

p

p

134

mf

140

1

pp

J

145

cresc.

149

mp

cresc.

153

pp

157

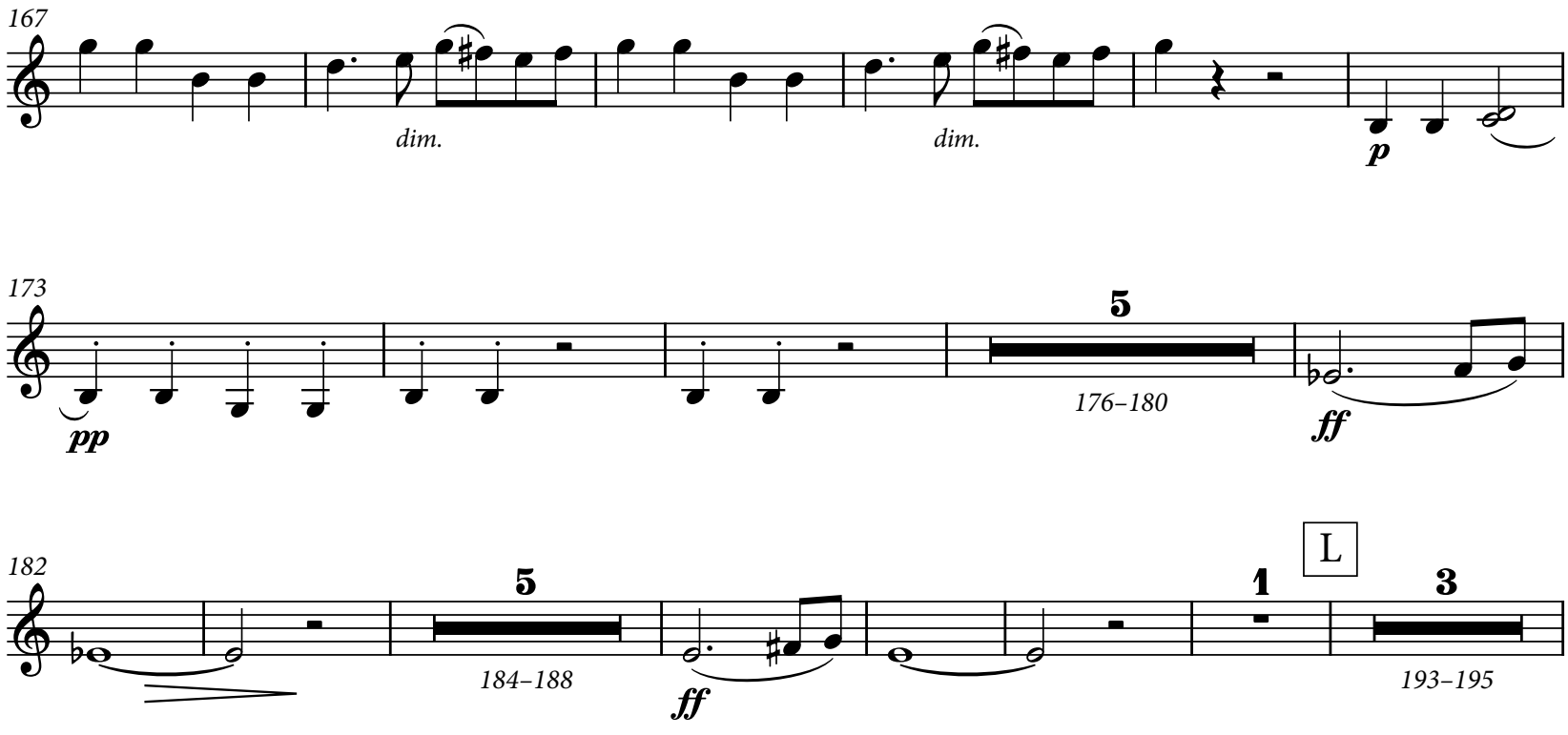
cresc.

K

162

f

ff


167
dim.
dim.
p
173
pp
5
176–180
ff
182
5
184–188
ff
L
1
3
193–195

196 pizz. cresc. f arco ff p

202 tr sfp mf p

207 pp cresc.

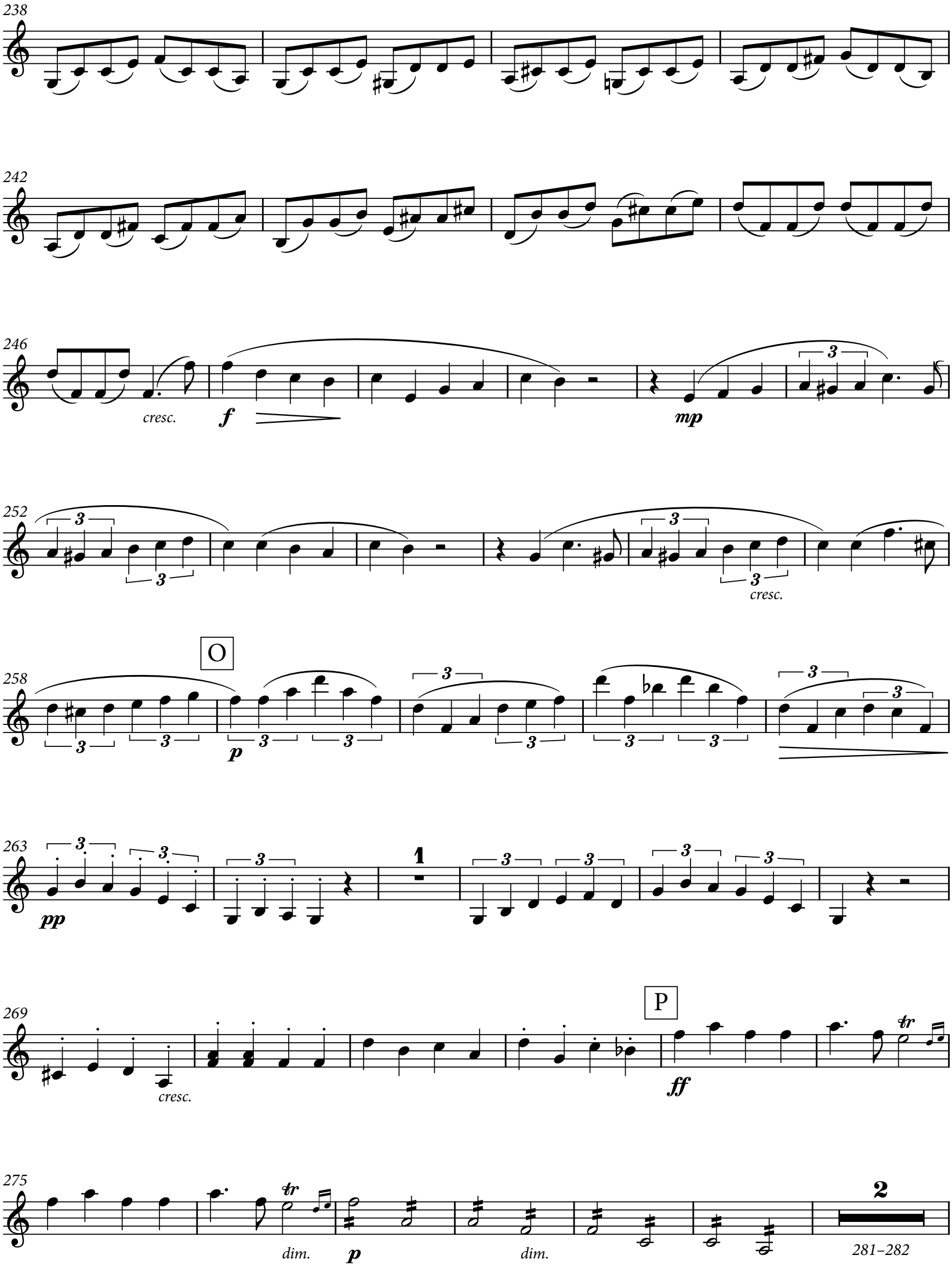
213 mf cresc. M f

219 mf

224 cresc.

228 sf sf sf sf dim.

234 1 N pp pp tranquillo


238
242
246
cresc.
f
mp
252
cresc.
258
O
p
263
pp
1
269
cresc.
P
ff
275
dim.
p
dim.
2
281–282

283

p

1

mf

289

p

Piü mosso

pp

294

299

Q

304

f

cresc.

308

ff

312

316

sf

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