



OVERTURE
to
The Canterbury Pilgrims
An Opera in Three Acts

THE MUSIC COMPOSED BY
C. Villiers Stanford
(1884)

VIOLONCELLO

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
Editor

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

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

Violoncello score for "The Canterbury Pilgrims" Overture by Charles Villiers Stanford. The score is in bass clef, 6/8 time, and B-flat major. It includes dynamic markings (*p*, *f*, *mf*, *pp*), articulation (*pizz.*, *arco*), and performance instructions (*poco cresc.*, *dim.*). The score is divided into measures 1-8, 9-15, 16-21, 22-26, 27-32, 33-38, and 39-44. Key features include a trill in measure 33 and a repeat sign in measure 39.

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27
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29
30
31
32

33
34
35
36
37
38

39
40
41
42
43
44

45 C

cresc.

51

f *ff*

56

60

poco a poco dim.

64

p

68 D *Allegro molto*

pizz.arco *3* *pizz.* *arco* *mf* >

69-71 *p* *p*

76

p *mf* *p*

82 E

p *2* *p* *V.S.*

83-84

PAGE INTENTIONALLY LEFT BLANK

5

89

[illegible]

95

95

F

f

100

[illegible]

105

[illegible]

109

109 G

109 G

115

115

Example 115 shows measures 115-118. The notation is in bass clef with a key signature of one flat. Measure 115 starts with a fortissimo (*ff*) dynamic and a half note G2 with an accent (>) and a slur over it. Measure 116 continues with a half note G2 with an accent (>) and a slur over it. Measure 117 continues with a half note G2 with an accent (>) and a slur over it. Measure 118 continues with a half note G2 with an accent (>) and a slur over it. The piece ends with a half note G2 with an accent (>) and a slur over it, followed by a half note G2 with an accent (>) and a slur over it, and finally a half note G2 with an accent (>) and a slur over it, marked *dim.*

118

118

p

125

125

H

1

1

V.S.

132

pizz.

arco

mf

mf

140

2

142-143

p

pizz.

cresc.

J

148

arco

mp

cresc.

p

157

1

mp

cresc.

162

f

ff

K

168

dim.

dim.

p

pp

175

pizz.

p

molto

181

ff

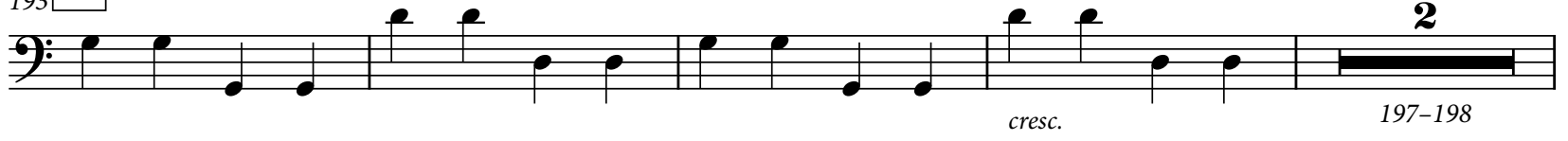
p

187



193[

L



199

arco

1

f *ff* *p* *sfp*

205

mf *p*

211

p *cresc.* *mf* *cresc.*

217

M

f *mf*

222

cresc.

227

ff *dim.*

232

N

p *mf*

Cantabile

239

cresc.

245

f *f* *f* *f* *f* *f* pizz.

252

cresc.

257

mp arco

263

p 3 3 3 1

V.S.

268

mf

273

P

ff *dim.* *p* *dim.*

279

pp

286

p

292

Più mosso

pp

297

Q

cresc.

302

f *cresc.*

308

312 

316

Example 10-10



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