

THE CANTERBURY PILGRIMS

OPERA

in three Acts.

Written by

GILBERT À BECKETT.

Composed by

C. VILLIERS STANFORD.

Ent. Sta. Hall.

Pr. 6/ net.

LONDON,
BOOSEY & Co.
295 Regent Street.

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Lento.

Scene II.

(Hal emerges from the porch with a piece of chalk in his hand, looking carefully about him as he advance-)

Good, all is still!

poco cresc.

pp

(He goes up, then halts in

No pry-ing eye to note the sub-tle cunning of my scheme!

(He approaches the wrong

uncertainty)

the house? sure this was it?

door.)

They entered here! I'll swear they entered here! and it were well,

un poco piu animato

mf

ween. ere to this can - tious bus - - ness from their cups

rall. al Tempo I.

summon my six knaves, to make the risk of blun - der void: 'Tis here they've

The first system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a dotted quarter note and a half note. The piano accompaniment consists of chords and moving lines in both hands.

(He makes a conspicuous cross on the wrong door.)

lodged, and here I make my mark!

The second system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic pattern with eighth notes. The piano accompaniment includes a prominent sixteenth-note figure in the right hand.

So, good! And now to rouse these scur - vy churls. Hal o' the

The third system shows the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the left hand.

Chepe, good sooth, thy wit's in trim tonight: a fair plain mark, that a-ny

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment includes a *cresc.* marking.

(coming down and looking off R.)

(confused)

fool can note! stay now! the way? The

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment includes a *p* marking and a final chord.

(he comes down R.) (Geoffrey enters L. U. E. and unobserved by Hal, watches his final movements.)

way? they went by here, or here, or there? 'twere well to try all

mf *f*

p *cresc.*

(Hal hesitates, then exit first entrance R.)

three! that's subtle, aye, for I must find my knaves! this to be-

mp *p*

Scene III. Geoffrey.

gin! A league be-hind, at length I

mf *Allegretto moderato.*

mf pesante e staccato

catch the tail of this blest company; for 'tis the tail, the head and trunk

tr

gone-who knows where? and find treason and trick more rife, I warrant me, than praise and

cresc. *tr*