

# THE CANTERBURY PILGRIMS

OPERA

in three Acts.

Written by

GILBERT & BECKETT.

Composed by

C. VILLIERS STANFORD.

Ent. Sta. Hall.

Pr. 6/ net.

LONDON,  
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## Act III.

The Scene represents the Great Hall of an English country mansion of the fourteenth century. Large central door at back, and doors (R. and L.) all practicable, (L.) to front a large table covered with tapestry cloth, on which are writing materials. Behind this a raised seat. Smaller table (R.) on which lies a lute. Other seats and benches about the Hall, which is decorated with trophies of armour, and handsomely appointed after the fashion of the period.

## Presto.

Pianoforte.

The musical score is written for piano and consists of six systems of music. The first system is marked "Pianoforte." and "p". The second system is marked "marcato". The sixth system is marked "cresc.". The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, accents, and dynamic markings.

*p*

*col. Ped.* *sempre*

*(♩ = ♩.)*  
*mf stacc.*

*(♩ = ♩.)*  
*p*

*(♩ = ♩.)*  
*mf stacc.*

*mf*  
*poco a*

*poco cresc.*

*(♩ = ♩.)*  
*mf*  
*cresc.*

First system of musical notation. Treble and bass staves. Includes dynamic markings *f* and *cresc.*

Second system of musical notation. Treble and bass staves. Includes dynamic markings *ff*, *pp*, and *8va basso*. A tempo marking *(♩ = ♩.)* is present at the beginning.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *p* and a fermata.

Fourth system of musical notation. Treble and bass staves. Includes a fermata.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *pp* and the instruction *col Ped.*

Sixth system of musical notation. Treble and bass staves. Includes a fermata.

(The Curtain rises.) Dame Margery discovered by table (R.) musing.

Seventh system of musical notation. Treble and bass staves. Includes dynamic marking *rall.*

Dame Margery.

Ay! Home once more! Mistress of all of

him, for I have got him sound and safe and whole: and un-der

goodly latch and key I ween — I'll keep him now. Not that he find-eth joy in this my

care. I smile a wife-ly smile, yet doth he quake and trem-ble at my look.

The ve-ry mu-sic of my loving voice that cri-eth, "Ho now, sweetheart, whi-ther

bent?" Doth sound in his all - guil - ty ear as clank of pri - son

And well it may. (she rises) From

*mf* **Allegro moderato.** *f*

chain.

here I warrant me he doth not stir a - gain a pil - grim! The arch -

trai - tor, thus to dare with pi - ous souls to min - gle, and to

turn the ho - ly ex - ercise of so - ber folk in - to a wan - ton's

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brawl! Ah me! with truth they sing, "A wea - ry

pilgrimage is life!" Alack! most weary to a watch - ful

(She approaches table R.) *mp* (taking up lute)

wife! Yet once I charmed him! Ay, and trilled sweet

**Andante moderato.**

sy-ren songs on thee, poor lute! Is all thy mel-ting mu - sic e-ver mute?

The hand that swept thee no more skilled? poor lute! Of that far

yes - terday have all faint echoes died a - way?

*mf*  
Life and love are young in spring!

*sempre staccato*

Hark, — my lute! Thy me - lody trippeth o'er a path of flowers

gai - - ly on to sum - mer bow - ers, mount - ing to thy slend' - rest string,



on thy sweet - est tre - ble trill - ing, and the hap - py world is

*cresc.*

thrill - - ing, thrill - - ing all for me.

*rall.* *a tempo*  
*colla voce*

Thus thy bur - then, thus my lay ran, —

— pret - ty lute, — but yester - day.

Life and love are wi - ser grown. Hush, — my lute! thy

*pp* *fp* *pp*

thre - nody limpeth through the leafage ly - ing strewn where autumn woods are

dy - ing, wail - ing with thy sad - dest tone, — with thy

*mf.* sad - dest tone, as thy solemn bass *f.* de - nounceth one, on whom kind fortune

pounceth, poun - ceth all for me! *p.* Thus thy

bur - then; thus thy lay *mf.* runs, — wretched lute, alack! to

Adagio come al 1<sup>mo</sup>

day! (She puts down the lute and advances towards L.) Still he is safe to-

day! No char-mer near, save one\_ who, though she charmeth not,

doth own the right to charm as best she can! Well, come, there's peace in that;

and af - - ter such a storm I bless\_ this

Scene II.

Allegro agitato (♩ about = ♩)

(Enter Cicely hurriedly R.U.E.)

peace! How now, girl!