

# THE CANTERBURY PILGRIMS

OPERA

in three Acts.

Written by

GILBERT À BECKETT.

Composed by

C. VILLIERS STANFORD.

Ent. Sta. Hall.

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This Opera, specially written and composed for the Carl Rosa Opera Company, was first performed at the Theatre Royal, Drury Lane, London, on Wednesday April 23<sup>rd</sup>, 1884 :

### Characters.

SIR CHRISTOPHER . . . . .	<i>Mr Ludwig.</i>
HAL O'THE CHEPE . . . . .	<i>Mr Barrington Foote.</i>
GEOFFREY . . . . .	<i>Mr G. H. Snazelle.</i>
HUBERT . . . . .	<i>Mr B. Davies.</i>
WAT . . . . .	<i>Mr C. Stewart.</i>
WILL . . . . .	<i>Mr G. King.</i>
CICELY . . . . .	<i>Miss Clara Perry.</i>
DAME MARGERY . . . . .	<i>Miss Marian Burton.</i>

Mise - en - Scène by *Mr Augustus Harris.*

# The Canterbury Pilgrims.

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## Characters.

Sir Christopher Synge. (a knight of the Shire).....	<i>Baritone.</i>
Hal o'the Chepe.....	<i>Baritone.</i>
Geoffrey Blount. (Host of the Tabard Inn).....	<i>Bass.</i>
Hubert Lovel. (his Apprentice).....	<i>Tenor.</i>
Wat Orridge. } Two Apprentices.....	{ <i>Tenor.</i> <i>Bass.</i>
Will Boyle. }	
The Dame Margery. (Sir Christopher's wife).....	<i>Contralto.</i>
Cicely. (daughter to Geoffrey).....	<i>Soprano.</i>

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# The Canterbury Pilgrims.

## Overture.

**Primo.** *Andante moderato.*

**Pianoforte.** *Andante moderato.*

**Secondo.** *p*

*mf* *f*

*p* *mf* *p*

*mf*

The musical score is arranged in three systems. The first system features a 'Primo' part (treble clef) and a 'Pianoforte' part (bass clef). The 'Primo' part begins with a rest, followed by a melodic line starting at measure 10 with dynamics *mf* and *f*. The 'Pianoforte' part starts with a piano accompaniment of eighth notes, marked *p*, and includes a *f* dynamic in measure 10. The second system continues the 'Primo' part with a melodic line and the 'Pianoforte' part with a more complex accompaniment, including a *mf* dynamic. The third system shows the 'Primo' part with a melodic line and the 'Pianoforte' part with a rhythmic accompaniment, including a *mf* dynamic. The score is written in a key signature of two flats and a 6/8 time signature.



First system of musical notation, measures 1-4. The score is in 3/4 time with a key signature of two flats. The right hand (RH) and left hand (LH) both play a melodic line with eighth notes and quarter notes. The RH has a *poco cresc.* marking above the staff in measure 4. The LH has a *poco cresc.* marking below the staff in measure 4.

Second system of musical notation, measures 5-8. The RH and LH continue their melodic lines. The RH has *dim.* markings above the staff in measures 6 and 8, and a *pp* marking above the staff in measure 7. The LH has *dim.* markings below the staff in measures 6 and 8, and a *pp dim.* marking below the staff in measure 7.

Third system of musical notation, measures 9-12. The RH and LH continue their melodic lines. The RH has a *p* marking above the staff in measure 9, a *poco cresc.* marking above the staff in measure 10, and a *dim.* marking above the staff in measure 12. The LH has a *mp* marking below the staff in measure 9. The RH has an *8* marking above the staff in measure 11, indicating an octave shift.

8

*mf*

*mf*

This system contains the first two systems of music. The first system has a measure with a circled '8' above it. The second system features a *mf* dynamic marking in both the upper and lower staves.

*poco a poco cresc.*

*f*

*f*

This system contains the third and fourth systems of music. The third system begins with the instruction *poco a poco cresc.* and a *f* dynamic marking. The fourth system also features a *f* dynamic marking.

*cresc.*

*f*

*mp*

This system contains the fifth and sixth systems of music. The fifth system starts with a *cresc.* instruction and a *f* dynamic marking. The sixth system concludes with a *mp* dynamic marking.

Musical score for the first system, measures 1-4. The score is in 3/4 time with a key signature of two flats. It features a complex piano accompaniment with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. Dynamics include *sf* and *ff marcato*.

Musical score for the second system, measures 5-8. The piano accompaniment continues with similar rhythmic patterns. The right hand has some melodic fragments. Dynamics include *sf* and *ff*.

Musical score for the third system, measures 9-12. The piano accompaniment features a prominent sixteenth-note figure in the left hand. Dynamics include *sf*, *poco a poco dim.*, and *p*.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with two flats (B-flat and E-flat). The first staff contains a complex, rapid melodic line with many sixteenth and thirty-second notes. The second staff provides harmonic support with chords and moving lines. The third and fourth staves feature a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

**Allegro molto.**

The second system consists of two staves in treble clef. The first staff begins with a piano (*p*) dynamic marking. It features a melodic line with a fermata over a note, followed by a rapid, ascending scale-like passage. The second staff is mostly empty, with some notes appearing later in the system. The system ends with a double bar line.

**Allegro molto.**

The third system consists of two staves. The top staff is in bass clef and begins with a piano (*p*) dynamic marking. It contains a melodic line with a fermata. The bottom staff is in treble clef and features a rhythmic accompaniment. The system includes the instruction *p sempre staccato* and ends with a double bar line.

The fourth system consists of two staves. The top staff is in treble clef and features a melodic line with dynamic markings of *mf* and *p*. The bottom staff is in bass clef and provides a rhythmic accompaniment. The system ends with a double bar line.

The fifth system consists of two staves. The top staff is in treble clef and features a melodic line with dynamic markings of *mf* and *p*. The bottom staff is in bass clef and provides a rhythmic accompaniment. The system ends with a double bar line.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and features a complex rhythmic accompaniment with many sixteenth notes. Dynamic markings include *sf* (sforzando) in the second measure of both staves and *p* (piano) in the fifth measure of both staves. There are also accents and slurs throughout the system.

The second system of the musical score consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment. Dynamic markings include *p* (piano) in the second measure of both staves and *cresc.* (crescendo) in the third and fourth measures of both staves. There are also accents and slurs throughout the system.

The third system of the musical score consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff features a rhythmic accompaniment with slurs and accents. Dynamic markings include *mf* (mezzo-forte) in the first measure of both staves and *f* (forte) in the fifth measure of both staves. There are also accents and slurs throughout the system.

8

First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features complex chordal textures and melodic lines. A fermata is placed over a chord in the second measure of the top two staves.

8

Second system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with complex chordal textures and melodic lines. A fermata is placed over a chord in the second measure of the top two staves.

8

Third system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with complex chordal textures and melodic lines. A fermata is placed over a chord in the second measure of the top two staves.

The first system of the musical score consists of two systems of staves. The upper system contains a treble clef staff and a grand staff (treble and bass clefs). The lower system contains a bass clef staff and a grand staff. The music is written in a key signature of two flats and a 3/4 time signature. Dynamic markings include *sf* (sforzando) and *dim.* (diminuendo). The piece begins with a series of chords in the right hand, followed by a melodic line in the left hand.

The second system of the musical score consists of two systems of staves. The upper system contains a treble clef staff and a grand staff. The lower system contains a bass clef staff and a grand staff. The music continues with a piano (*p*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides harmonic support. The marking *grazioso* (graceful) is present. The system concludes with a series of chords in the right hand.

The third system of the musical score consists of two systems of staves. The upper system contains a treble clef staff and a grand staff. The lower system contains a bass clef staff and a grand staff. The music is marked *dolce* (sweet). The right hand features a melodic line with grace notes, while the left hand provides harmonic support. The system concludes with a series of chords in the right hand.

First system of musical notation. It consists of two staves. The upper staff is a treble clef with a melodic line featuring eighth and sixteenth notes, some with slurs and accents. The lower staff is a bass clef with a more rhythmic accompaniment, including some chords and rests.

Second system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and accents, and includes the dynamic marking *p*. The lower staff has a complex accompaniment with many sixteenth notes and includes dynamic markings *mf* and *pp*.

Third system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and accents, and includes the dynamic marking *cresc.*. The lower staff has a complex accompaniment with many sixteenth notes and includes the dynamic marking *cresc.*.



mp *cresc.* *pp stacc.*  
mp *cresc.* *pp* *stacc.*

This system contains two systems of piano music. The first system has a treble and bass staff. The treble staff begins with a melodic line marked *mp* and *cresc.*, followed by a *pp stacc.* section. The bass staff has a harmonic accompaniment, also marked *mp* and *cresc.*, ending with a *pp* section and a *stacc.* chord.

*cresc.* *stacc.* *cresc.*

This system continues the piano music. The treble staff features a *cresc.* section followed by a *stacc.* section. The bass staff has a *stacc.* section followed by a *cresc.* section.

*f cresc.* *ff stacc.* *f cresc.* *ff stacc.*

This system continues the piano music. The treble staff has a *f cresc.* section followed by a *ff stacc.* section. The bass staff has a *f cresc.* section followed by a *ff stacc.* section.



First system of a musical score. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *ff* and a first ending bracket with an 8-measure repeat. The lower staff has a bass clef and also begins with *ff*. Both staves feature a *cresc.* marking in the final measure of the system.

Second system of the musical score. The upper staff starts with a *ff* dynamic, followed by a *p* dynamic, and then a *mf* dynamic with a hairpin crescendo. The lower staff starts with *ff*, followed by *mf*, *p*, and another *mf* with a hairpin crescendo.

Third system of the musical score. The upper staff begins with a *p* dynamic and ends with a *cresc.* marking. The lower staff begins with a *p* dynamic and continues with a steady rhythmic accompaniment.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *mf* and *cresc.* in both the upper and lower systems.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with dense textures and complex rhythms. Dynamic markings include *ff* in the upper system and *f* in the lower system.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *cresc.* and *ff* in both the upper and lower systems. A fermata is present over the final measure of the top staff.

8

*sf sf dim. p*

*p*

This system contains the first two systems of a musical score. The first system has a measure with a circled '8' above it. The first staff (treble clef) features a melodic line with dynamics *sf sf dim.* and *p*. The second staff (bass clef) features a bass line with dynamics *p*. The second system continues the melodic and bass lines.

*pp*

*cantabile p*

This system contains the third and fourth systems of the musical score. The third system (treble clef) features a melodic line with dynamics *pp*. The fourth system (bass clef) features a bass line with dynamics *cantabile p*. The fifth system continues the melodic and bass lines.

*cresc.*

*cresc.*

This system contains the sixth and seventh systems of the musical score. The sixth system (treble clef) features a melodic line with dynamics *cresc.*. The seventh system (bass clef) features a bass line with dynamics *cresc.*. The eighth system continues the melodic and bass lines.

First system of musical notation, measures 1-4. The score is written for two staves (treble and bass clefs). The first staff contains a melodic line with a dynamic marking of *f* (forte) in measure 1 and *mp* (mezzo-piano) in measure 2. The second staff contains a bass line with a dynamic marking of *f* in measure 1 and *f* in measure 2, followed by *p* (piano) in measure 3. The music features various articulations, including slurs and accents.

Second system of musical notation, measures 5-8. The first staff continues the melodic line with dynamic markings of *pp* (pianissimo) in measure 6 and *p* in measure 7. The second staff continues the bass line with dynamic markings of *pp* in measure 6 and *p* in measure 7. The music includes slurs and accents throughout.

Third system of musical notation, measures 9-12. The first staff begins with a *cresc.* (crescendo) marking in measure 9 and a *p* (piano) marking in measure 10. The second staff also begins with a *cresc.* marking in measure 9 and a *p* marking in measure 10. The music features slurs and accents, with some notes marked with a '3' indicating a triplet.

*mp sempre stacc.*

*pp sempre stacc.*

This system contains two systems of music. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a series of chords marked with a '3' (triplets) and a slur, followed by a melodic line. The lower staff has a similar triplet structure. The second system continues the melodic line in the upper staff and has a more active bass line with eighth notes and slurs.

*cresc.*

*f*

*cresc.*

*ff*

This system contains two systems of music. The first system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has a melodic line with some rests, and the lower staff has a steady eighth-note accompaniment. The second system continues the accompaniment in the lower staff, which becomes more rhythmic and active, while the upper staff has a melodic line that ends with a strong chord.

*dim.*

*dim.*

This system contains two systems of music. The first system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has a melodic line with slurs and some grace notes, and the lower staff has a steady eighth-note accompaniment. The second system continues the accompaniment in the lower staff, which has a more complex rhythmic pattern, while the upper staff has a melodic line that ends with a strong chord.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is marked *pp* (pianissimo). The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and a triplet of eighth notes in the second measure. The left hand provides a rhythmic accompaniment with a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is marked *mf* (mezzo-forte) in the first measure and *p stacc.* (piano staccato) in the second measure. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and a triplet of eighth notes in the second measure. The left hand provides a rhythmic accompaniment with a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

Più mosso.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is marked *pp* (pianissimo) in the first measure and *mf* (mezzo-forte) in the second measure. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and a triplet of eighth notes in the second measure. The left hand provides a rhythmic accompaniment with a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The tempo marking *Più mosso.* is present above the first staff.



First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains chords with some triplets and a dynamic marking of *cresc.*. The lower staff is in bass clef and contains a complex rhythmic pattern with many sixteenth notes and a dynamic marking of *cresc.*.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *cresc.* and *ff*. The lower staff is in bass clef and contains chords with a dynamic marking of *cresc.* and *ff*.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and contains chords with a dynamic marking of *ff*. The lower staff is in bass clef and contains a complex rhythmic pattern with many sixteenth notes and a dynamic marking of *ff*.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and contains chords with a dynamic marking of *ff*. The lower staff is in bass clef and contains a complex rhythmic pattern with many sixteenth notes and a dynamic marking of *ff*.

# The Canterbury Pilgrims.

## Act I.

The scene represents the exterior of the Tabard Inn, Southwark, as it appeared at about the close of the 14<sup>th</sup> century. L., with built porch, the principal guest entrance—in a line with this, and continuing to back of stage, the main block of the building, making with the right wing which forms the back of the scene two sides of a quadrangle, of which the third R is supplied by a wall pierced in the centre with a large gateway opening on to the road beyond. Background above this of limetrees in spring foliage. Right round the two sides of the Tabard a wooden balcony (roofed and supported on columns beneath) forms a double colonnade—the portion on the left above the porch being practicable. Table and rough benches R-L.C., and L. As the curtain rises, the hour of five is striking, and Hubert and his fellow 'prentices headed by Wat and Will are discovered assembling in the courtyard of the Inn and sing a Madrigal, the parts of which some hold in their hands, while others are receiving them from Hubert who is distributing them; ranging the singers at the same time beneath Cicely's window.

Allegretto con moto.

Pianoforte.

The first system of the musical score consists of two staves, treble and bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto con moto'. The dynamics are marked 'Pianoforte' and 'sfp'. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment with two staves. The music maintains the rhythmic and melodic motifs established in the first system.

The third system of the score includes a 'cresc.' (crescendo) marking. The music builds in intensity and complexity, with more active bass lines.

(The Curtain rises.)

(Hubert indicates the

The fourth system of the score features a 'Bell.' marking, indicating a bell tolling. The music is characterized by dense chordal textures and a more somber mood.

window of Cicely's chamber.)

(Hubert takes his stand in front of them and keeps

The fifth and final system of the score concludes with a 'cresc.' marking. The music ends on a sustained chord, with a final melodic flourish in the treble staff.

## Scene I.

time with his hand.)

\*) (♩ = ♩.)  
 Ten. I. Hubert col Tenore Imo ad lib. *p*  
 Love he is a wan-ton boy, — Heigh, sing heigh - ho! Maiden when she  
 Ten. II. *f*  
 Love he is a wan-ton boy, — Heigh, sing heigh - ho! Maiden when she *p*  
 Bass I. *f*  
 Love he is a wan-ton boy. Heigh, sing heigh - ho!  
 Bass II. *f*  
 Love he is a wan-ton boy, Heigh, sing heigh - ho!

smi-leth, "yea?" shall Love go?  
 smi-leth, "yea?" shall Love go?  
 and Sire he frowneth "No," shall Love go?  
 and Sire he frowneth "No," shall Love go? —

\*) The tune employed in this chorus is (with some slight alterations) that of the old English song or round "Sumer is i-cumen in," which has been referred on good authority to the earlier part of the 13<sup>th</sup> century, and is the oldest specimen of secular part music that is known to exist.

Hubert.

*p* Hear, Love, what she re - plies.

*p* Hear, Love, what she re - plies, what she re - plies

*p* Hear, Love, what she re - plies, what she re - plies.

*mp* seek thine answer in her eyes, hear, Love, what she re - plies, *cresc.* would you win me?

*mp* seek thine answer in her eyes, hear, Love, what she re - plies, *cresc.* would you win me?

*mf* Sing to him Heigh - ho! Heigh -

*mf* when he rai - leth, sing to him Heigh - ho! Heigh - - ho!

*mf* when he rai - leth, sing to him Heigh - ho! Heigh - - ho!

*mf* when he rai - leth, sing to him Heigh - ho! Heigh - - ho,

*mf* when he rai - leth, sing to him Heigh - ho! Heigh - - ho.

ho, sing, Love, —

(Geoffrey appears on the balcony unnoticed and

Heigh - - ho, — sing, — Love, sing heigh - ho, — sing, — Love, sing

Heigh - - ho, — sing, — Love, sing heigh - ho, — sing, — Love, sing

sing heigh - ho, — sing, Love, sing heighho, — sing. Love,

sing heigh - ho, — sing, Love, sing heighho, — sing, Love,

**Geoffrey.**

(Hubert motions them to sing softly)

shakes his fist at them)

Heighho indeed, the knaves! and chiefest

heigh - ho and heshall let me go. sing, Love, sing heigh - ho, —

heigh - ho and heshall let me go. sing, Love, sing heighho, —

sing heighho and heshall let me go. sing, Love, sing heighho, —

sing heighho and heshall let me go. sing, Love, sing heighho, —

knave Good Mas - ter Hu - bert! an ye'd sing Heigh -

sing, — Love, sing heigh - ho\_ and he shall let me go.

sing. Love, sing heighho\_ and he shall let me go.

sing, Love, sing heighho and he shall let me go.

sing. Love, sing heighho and he shall let me go.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

ho? ye shall! I'll cudgel all your pack!

(he hurries back through the window)

*p*

*f stacc.*

(to Hubert) **Wat.** Dost hear? a voice?

(looking up) **Will.** Good sooth! but some one stirs a-hove: yet none see

*mf*

*mf*

*p*

Hubert.

Yet must our sun - rise song have spoken a loud — welcome. Nay! she

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G3, a quarter note F3, and a quarter note E3. The key signature has one flat (Bb) and the time signature is 3/4. There are dynamic markings of *p* and *pp*, and a fermata over a triplet of notes.

I.

The piano accompaniment for the first system consists of two staves. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation. The key signature is Bb and the time signature is 3/4. The system ends with a *pp* dynamic marking.

sleeps! her casement o - pens not, yet some one stirred; sweet

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and moving lines. The key signature is Bb and the time signature is 3/4. There is a *dolce* marking above the vocal line and a *col Ped.* marking below the piano accompaniment.

Ci - cely, thou'rt hid perchance: and coy — would win more homage on — thy natal day.

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and moving lines. The key signature is Bb and the time signature is 3/4. There is a *pp* dynamic marking at the end of the system.

Hide, lovebird, sleep or wake. We'll woo until thou smi - - - lest back our

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and moving lines. The key signature is Bb and the time signature is 3/4. There are dynamic markings of *p*, *cresc.*, and *f.*

wage! once more ye! the re-

Ay! so a-gain! we'll draw her

Ay! so a-gain! a-gain! a-gain! we'll draw her

Again! a-gain! we'll draw her

Ay! so a-gain! we'll draw her

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in 3/8 time. The first staff has lyrics 'wage!' and 'once more ye! the re-'. The second and third staves have lyrics 'Ay! so a-gain!' and 'we'll draw her'. The fourth staff has lyrics 'Again! a-gain!' and 'we'll draw her'. The fifth staff has lyrics 'Ay! so a-gain!' and 'we'll draw her'. The piano accompaniment is in the left hand, with chords and moving lines in the right hand.

frain \_\_\_\_\_ *mf* Hear, Love, what she re-

forth \_\_\_\_\_ Hear, Love, what she re-

forth \_\_\_\_\_ Hear, Love, what she re-

forth \_\_\_\_\_ seek \_\_\_\_\_ thine answer in her eyes, hear, Love, what she re-

forth \_\_\_\_\_ seek thine answer in her eyes, hear, Love, what she re-

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in 3/8 time. The first staff has lyrics 'frain \_\_\_\_\_' and 'Hear, Love, what she re-'. The second and third staves have lyrics 'forth \_\_\_\_\_' and 'Hear, Love, what she re-'. The fourth and fifth staves have lyrics 'forth \_\_\_\_\_ seek \_\_\_\_\_ thine answer in her eyes, hear, Love, what she re-'. The piano accompaniment is in the left hand, with chords and moving lines in the right hand. There are dynamic markings like *mf* and *f*.



plies, sing to him Heigh-

plies, what she re-plies, when he rai - leth sing to him Heigh - ho!

plies, what she re-plies, when he rai - leth sing to him Heigh - ho!

plies, would you win me? when he rai - leth sing to him Heigh - ho!

plies, would you win me? when he rai - leth sing to him Heigh - ho!

ho! Heigh - ho! sing, Love \_\_\_\_\_ sing — heigh - ho, —

Heigh - ho, — Heigh - - ho, — sing, — Love, sing heigh - ho, —

Heigh - ho, — Heigh - - ho, — sing, — Love, sing heigh - ho, —

Heigh - ho, — Heigh - - ho, — sing, Love, sing heighho, —

Heigh - ho, sing Heigh - ho, sing, Love, sing heighho, —

Allegro molto.

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go! (As they turn expectantly to the porch, Geoffrey enters armed with a stout cudgel. The 'Prentices retreat across the scene. Herbert, who has expected Geely, seeing Geoffrey falls back a step or two.)

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go!

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go!

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go!

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go!

*sf* *f stacc.* *cresc.*

Geoffrey. (Threatening them with his cudgel)

*f* *mf*  
So so! my roy-stersers! ye thought to wake the ooo-ing

Wat. *poco rall.*

(The 'Prentices all laugh and mock at him) (bowing)

The screech-

*f*  
dove; How now, when ye have scared the owl!

*f* *poco rall.*

— owl!  
Will. (bowing) *a tempo*

Nay, nay, no owl at all. the owl hath wis-dom,

Ay! and holds his

Ay! and holds his

Ay! and holds his

Ay! and holds his

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'Nay, nay, no owl at all. the owl hath wis-dom,'. The piano accompaniment starts with a bass line in G major, marked 'Will. (bowing) a tempo'. The system concludes with four vocal lines, each with the lyrics 'Ay! and holds his'.

(They laugh)

tongue. Say rather Master Chanticleer who crows and struts the while!

tongue. Say rather Master Chanticleer who crows and struts the while!

tongue. Say rather Master Chanticleer who crows and struts the while!

tongue. Say rather Master Chanticleer who crows and struts the while!

The second system of music features four vocal lines and a piano accompaniment. The vocal lines all have the lyrics 'tongue. Say rather Master Chanticleer who crows and struts the while!'. The piano accompaniment is marked 'mf' and includes a section with a '7' and '6' above it, indicating a 7/6 time signature change. The system ends with a forte 'f' dynamic marking.

Geoffrey.  
(angry)

Ay, I can crow and strut, but mark you, I strut on mine own

heap, begone! begone! begone!

A fight - ing cock! a fight - ing cock! a fight - - - ing

A fight - ing cock! a fight - ing cock! a fight - - - ing

A fight - ing cock! a fight - ing cock! a fight - - - ing

A fight - ing cock! a fight - ing cock! a fight - - - ing

Hubert.  
(still at L.)

Nay taunt him not, let be!

Begone, I say! Let be thy-self! thou churl, this prank is

cock!

cock!

cock!

cock!

(Geoffrey turns on Hubert and comes between him and the perch.)

(he shakes his cudgel at him)

thine, yonder the gates! dost hear me? out!

Fie, fie, fie, fie! Sir

Fie, fie, fie, fie, fie, fie! Sir

Fie, fie, fie, fie, fie, fie, fie! Sir

Fie, fie, fie, fie, fie, fie! Sir

(crossing rapidly after them again)

Out! go, you

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

var-lets, out, gol

(bowing) *mf*

oh shame! oh shame! Nay, nay! good host, we fain would stay to

*mf*

oh shame! oh shame! oh shame! Nay, nay! good host, we fain would stay to

(howing) *mf*

oh shame! oh shame! oh shame! Nay! good host, we fain would stay to

*mf*

oh shame! oh shame! Nay! good host, we fain would stay to

(Seeing Hubert) (He makes for him)

I'll break your bones! and thine.

break our fast! Fie, fie, he would but sing Heigh-

break our fast! Fie, fie, he would but sing Heigh-

break our fast! Fie, fie, he would but sing Heigh-

break our fast! Fie, he would but sing Heigh-

You pack of curs! be - gone!                      you pack of curs! be -  
 ho 'tis all he craves!    'tis all he craves!  
 ho 'tis all he craves!    'tis all he craves!  
 ho 'tis all he craves!    'tis all he craves!  
 ho 'tis all he craves!    'tis all he craves!

*cresc.*  
*sf*  
*sf*

(The 'Prentices retreat bowing, as he drives them out) (♩ = ♩)

gonel

Heighho, Heigh-ho, Heigh-ho, Heigh - ho!                      Re -  
 Heigh - ho, Heigh - ho, Heigh -                      ho!                      Re -  
 Heighho, Heigh-ho, Heigh-ho, we read such welcome in thine eyes, re -  
 Heigh - ho, Heigh - ho, we                      read such welcome in thine eyes, re -

*mf*  
*f sempre stacc.*

treat perchance were wise, perchance were wise. when thou a - vest, sing to us, oh  
 treat, perchance were wise, perchance were wise. when thou a - vest, sing to us, Heigh-  
 treat perchance were wise. Wouldst thou scare us? when thou a - vest, sing to us, Heigh-  
 treat perchance were wise. Wouldst thou scare us? when thou a - vest, sing to us, Heigh-

sing to us, Heigh - ho, Heigh - - - ho, sing, sir Cock  
 ho, Heigh - - - ho, Heigh - - - ho,  
 ho, Heigh - - - ho, Heigh - - - ho,  
 ho, Heigh - - - ho, sing, sir Cock, Heighho,

— sing — Heigh - ho sing, sir Cock, sing Heigh - ho and out, yea out we'll  
 sing, sir Cock, sing Heigh - ho — sing, sir Cock, sing Heigh - ho and out, yea out we'll  
 sing, sir Cock, sing Heighho, — sing, sir Cock, sing Heighho and out, yea out we'll  
 sing, sir Cock, sing Heighho, — sing, sir Cock, sing Heighho and out, yea out we'll

(The Prentices gradually leave the scene. Geoffrey exits after them for the moment.)



gol Heigh - ho, Heigh - ho, sing, sir Cock, sing Heigh - ho and  
 gol Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho and  
 gol Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho and  
 gol Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho and

*pp*  
*pp*  
*pp*  
*pp*  
*dimin.* *p* *dimin.* *pp*

out yea, out we'll go!  
 out yea, out we'll go!  
 out yea, out we'll go!  
 out yea, out we'll go!

Hubert has been anxiously watching

his opportunity, and is advancing to the porch, when Cicely hurriedly emerges from it and runs to him. They come down rapidly (L).

*molto*

Scene II.

Moderato. (♩ = ♩)

Hubert. *f*

Sweet

Cicely.

Hubert. *mf*

Ah me!

—heart! a thousand bright re- turns to thee of this bright day!

Cicely.

not one! my life is o'er: this morn for Can - ter-bu-ry bound I

Cicely.

start a pri-so-ner!

Hubert. (angrily) The Pil-grim- age! The Pil-grim- age! (more softly) goest thou with

(sadly)

E'en so! 'tis my sire's will to break— thy suit.

them.

**Hubert.**

Nay, cou - rage, sweetheart mine, I'll break thy

(He kisses her. At the same moment, Geoffrey has returned out of breath and sees him)

chains! Oh hush! he comes!

**Geoffrey.** *mf*

**Geoffrey.** (separating them)

Thou jade! and thou, thou wanton churl! but coo thy last! she

flies to-day to her good aunt in Kent, who'll guard her well, right well, I

*Fug.*

warrant me: a kindly griffin, she'll thy bo - dy keep: Saint Thomas watch thy

soul! Be-twixt them both, may be, they'll make a de - cent wench of you, and not a

**Cicely.** *mf* 'Twas but a birth - days song,  
**Hubert.** A greet-  
**Geoffrey.** *cresc.* hoy - den simpering to hear Heigh - ho sing Heigh-ho!

**Hubert.** - ing to thy house!  
**Geoffrey.** Greet - ing, forsooth! a birth-day greeting! Death-day call it,

knave, and say if but 'twere mine — how you would sing Heigh-ho, Heigh-ho and clutch my

mo - ney bags! her beaming eye 'tis but their glitt - 'ring sheen that sparkles there for

**Cicely. Allegro.**

**Hubert.** (hotly) Ay false in-deed! he loves me for my -  
**Geoffrey.** 'Tis base! 'tis false!

thee!  
**Allegro.**

**Cicely.**

**Geoffrey.** self, he told me so. (crying) She hath not  
 Tell that thy grif - fin aunt! she'll scoff thy prattle down.

loved!

*f*

She hath! full fif - ty times: she'll opeth years about the wick - ed ways of

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word "loved!" followed by a series of notes. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include *f* (forte) and *pp* (pianissimo).

*più lento* (wiping her eyes) *p* *a tempo*

Me-thinks I shall not love this grif - fin aunt.

The second system continues the vocal line and piano accompaniment. The vocal line has a slower tempo marked *più lento* and includes the instruction "(wiping her eyes)". The piano accompaniment features a *triumph* marking. The tempo returns to *a tempo*. Dynamics include *p* (piano).

men.

*espress.* *più lento* *p dolce*

The third system shows the vocal line and piano accompaniment. The vocal line is marked *espress.* (espressivo) and *più lento*. The piano accompaniment includes a *p dolce* marking. Dynamics include *p* (piano).

(caressing him) *crisc.*

Oh say, oh say, — I'll stay with thee!

The fourth system features the vocal line and piano accompaniment. The vocal line is marked "(caressing him)" and *crisc.* (crescendo). The piano accompaniment includes a *mf* (mezzo-forte) marking. Dynamics include *pp* (pianissimo) and *p* (piano).

Near yon-der churl? not thou;

The fifth system shows the vocal line and piano accompaniment. The piano accompaniment includes a *pp* (pianissimo) marking. Dynamics include *p* (piano).

To Can - ter - bu - ry shall thou go — to cure thy soul, — and

The sixth system features the vocal line and piano accompaniment. The piano accompaniment includes a *triumph* marking. Dynamics include *f* (forte) and *p* (piano).

Andante con moto.

(listens)

Sop. him. *mf* Ha well! at last they come!

Alt. *mf* Life is a wea -

Ten. *mf* Life is a wea -

Bass. *mf* Life is a wea -

**CHORUS** (behind the scenes).

Andante con moto.

*p pesante*

- - ry pil - grim-age. Sor - - row and toil with

- - ry pil - grim-age. Sor - - row and toil with

- - ry pil - grim-age. Sor - - row and toil with

- - ry pil - grim-age. Sor - - row and toil with

(Geoffrey has started to -

death for wage, long the way, and rug - - ged the

death for wage, long the way, and rug - - ged the

death for wage, long the way, and rug - - ged the

death for wage, long the way, and rug - - ged the

wards the gate in a great bustle: and Hubert and Cicely have taken advantage of the opportunity and ex-

road. But thou *cresc.* brave Saint hast borne thy load 'tis

road. But thou *cresc.* brave Saint hast borne thy load 'tis

road. But thou *cresc.* brave Saint hast borne thy load 'tis

road. But thou brave Saint hast borne thy load 'tis

changed a word or two, but he has hurried down and separated them: as the chant stops he pulls Cicely

ours to - day as once 'twas thine! Send us

ours to - day as once 'twas thine!

ours to - day as once 'twas thine! Send us

ours to - day as once 'twas thine!

towards the porch.)

aid! Send us aid from thy ho - - - - ly *dim.*

Send us aid! Send us aid from thy ho - - - - ly *dim.*

aid! Send us aid from thy ho - - - - ly *dim.*

Send us aid! Send us aid from thy ho - - - - ly *dim.*



Allegro molto. Geoffrey. *f*

Quick, in with you! They wait their parting cheer, one needs on shrine!

shrine!

shrine!

shrine!

shrine!

Allegro molto.

*stacc.*

*sf*

such a morn as this a hun - dred hands; I have but two, and wasting them on

(He pushes Cicely reluctant to the porch.)

staves and cud-gellings— forsooth! in with you, wench, and lay the board.

Cicely.

(She kisses her hand to Hubert unseen by Geoffrey.)

Hubert, fare well!

Hubert.

Hubert, fare well!

Geoffrey.

Godspeed sweet-heart! heed not thy chains!

Geoffrey.

What

What

(He once more pushes her in. She once more kisses her hand. This time Geoffrey sees her and scares her in.)

Geoffrey.

yet? begone!

Hubert.

Adagio.

Then he turns to Hubert, and points to the gates.) Hearken, my  
And thou the gates!

*mf cresc.* *f colla voce*

Adagio.

Allegro molto.

Master Blount, is this my hope from thee?

Ay! swallow it! make of it what thou

Allegro molto.

(He hurries in after

wilt; to the de-vil with thee, and leave me to my guests.

Cicely: Hubert stands and looks after him.)

(Wind)

*pp* *p* *dim.* *pp* *dim.*

Hubert. Andante tranquillo.

So! to the de-vil? thanks, Master Blount. To Can-ter-bu-ry?

(thinking)  
Eh? that's not the de-vil's road, though I have heard he

(short pause.) (♩ = ♩)  
treads it sometimes! *espress.* *pp*

*pp* (sighing)  
Ne-ver see her more? Heigh - hol

(♩ = ♩) (He seats himself at a table R. and falls into a deep reverie.)  
Heigh sing Heigh-ho, I'll think that out a bit. *pp*

## Scene III.

The Pilgrims enter in twos and threes, after the manner of people assembling at a given meeting place. As they move about, some greeting each other, some putting down their packs, and forming groups here and there, they present an austere and solemn bearing.

**Listesso Tempo.**

(The Merchant enters.)

First system of musical notation for the Merchant's entrance. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The tempo is marked 'Listesso Tempo' and the dynamics are marked 'p' (piano). The music features a steady bass line with chords and a more active treble line.

(The Clerk enters.)

Second system of musical notation for the Clerk's entrance. It continues the grand staff from the first system. The bass line remains active with chords, while the treble line has more melodic movement. The dynamics remain 'p'.

*il basso sempre stacc.*

Third system of musical notation for the Clerk's entrance. The bass line continues with staccato chords, and the treble line has more melodic movement. The dynamics remain 'p'.

(The Doctor of Physick.)

Fourth system of musical notation for the Doctor of Physick's entrance. The bass line continues with staccato chords, and the treble line has more melodic movement. The dynamics remain 'p'.

(The Chaplain.)

Fifth system of musical notation for the Chaplain's entrance. The bass line continues with staccato chords, and the treble line has more melodic movement. The dynamics remain 'p'.

(The Serjeant at Law.)

Sixth system of musical notation for the Serjeant at Law's entrance. The bass line continues with staccato chords, and the treble line has more melodic movement. The dynamics remain 'p'. The system ends with a double bar line and a fermata over the final notes.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including the character label "(The Friar)" in the upper right.

Third system of musical notation, containing performance instructions: "cresc poco a poco" in the left hand, "L.H." in the right hand, and "col Ped." at the bottom.

Fourth system of musical notation, including character labels "(The Lady Prioress.)" and "(The knight.)" and the instruction "cresc." in the right hand.

Fifth system of musical notation, including the instruction "(Here a crowd of burgesses and" in the right hand.

Sixth system of musical notation, including the instruction "dames enter.)" in the left hand, "cresc." in the right hand, and "col Ped." at the bottom.

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

(With the same outward demeanour, they all advance together and sing with a sudden change to merriment.)

Piano accompaniment for the second system, continuing the musical texture with dynamic markings like "ff" and "col Ped."

Sop.  
Alt.  
Ten.  
Bass.

C H O R U S.

Allegro molto e con brio.

When weather be goodly and  
When weather be goodly and  
When weather be goodly and  
When weather be goodly and

Allegro molto e con brio.

Vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment section for the chorus. The lyrics are "When weather be goodly and". The piano part includes a section marked "12".

com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,  
com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,  
com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,  
com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,

Vocal staves for the chorus and piano accompaniment for the final system. The lyrics are "com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,".

right quit of the dust, the ri - ot and rust, themoil and toil of  
 right quit of the dust, the ri - ot and rust, themoil and toil of  
 right quit of the dust, the ri - ot and rust, themoil and  
 right quit of the dust, the ri - ot and rust, themoil and

*mf*

things un - kind, as you tell your heads through the flow' - ry  
 things un - kind, as you tell your beads through the flow' - ry  
 toil of things un - kind, as you tell your beads through the flow' - ry  
 toil of things un - kind, as you tell your beads through the flow' - ry

*p*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

meads and the ci - ty's smoke grows faint be - hind.  
 meads and the ci - ty's smoke grows faint be - hind.  
 meads and the ci - ty's smoke grows faint be - hind.  
 meads and the ci - ty's smoke grows faint be - hind.

2

Tenori. *f*

Bassi. *f*

A-way from press of work and care when day is done, to meet good  
A-way from press of work and care when day is done, to

fare. to pass the jest and drain the bowl and help the  
meet good fare, to pass the jest and drain the bowl and help the

*mp*

while to cure your soul, an  
while to cure your soul, an ea - sy task, an

*cresc.*

*stacc.*

*cresc.*

ea - sy task, if Ho - - ly Rome would keep your wo-man-kind at  
ea - sy task, if Ho - - ly Rome would keep your wo-man-kind at

2



Supr. We thank you, Sirs, your scrup-les spare,  
 Alt. We thank you, Sirs, your scruples spare, although with  
 Ten. Wethank you, Sirs, your scruples spare, although with  
 Bass. home!  
 home!

Sopr. you the road we share;"your wo - man-kind,"you soon shall see, need not such gal - - lant  
 Alt. you the road we share;"your wo - man-kind,"you soon shall see, need not such gal-lant, gallant

com - pany; Black sheep are best within the pen. Let Ho - ly  
 com - pany; Black sheep are best within the pen.

Rome, let Ho - - - ly Rome chain up the men!

Sopr. Let Ho - ly Rome chain up, chain up the men!

Alt. Let Ho - ly Rome chain up, chain up the men!

Ten. Let Ho - ly Rome chain up the men! *mf*

Bass. How much, fair dames, for *mf*  
How much, fair dames, for

*mf* As much, Sirs, as for cour - te-sy. Rude boors are rough,  
As much, Sirs, as for cour - te-sy. Rude boors are rough, *cresc.*  
cha - ri-ty? Glib tongues are sharp. Rank *cresc.*  
cha - ri-ty? Glib tongues are sharp. Rank

*cresc.* 'tis you, Sirs,  
*cresc.* not grasped enough! lack wit, lack all, 'tis you, Sirs,  
not grasped enough! lack wit, lack all, 'tis  
nettles sting, lack cour - tesy!  
nettles sting, lack cour - tesy!

'tis you lack cha-ri-ty! we say 'tis you! we say 'tis you!

you, Sirs. who lack cha-ri-ty! we say 'tis you! we say 'tis you!

'tis you! 'tis you! 'tis

'tis you! 'tis you! 'tis

*sf*

we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis

we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis

you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you!

you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you!

*cresc.*

*cresc.*

*cresc.*

*cresc. molto*

you! Save

you! Save

Forsooth 'tis us? go to!

Forsooth 'tis .us? go to!

*mf*

*mf*

*f*

now the truth who would have done with wo-man-kind?  
 now the truth who would have done with wo-man-kind?

*mf* For prayer and  
*mf* For prayer and

Tell ye the truth!  
 Tell ye the truth!

peace we had a mind. Tell ye your  
 peace we had a mind. Tell ye your

tell ye your own!  
 tell ye your own!

beads. Ay so! your needs shall prompt a prayer. For you well  
 beads. Ay so! your needs shall prompt a prayer. For you well

For us! Gra-mer - cy! Nay! But nay! But  
 For us! Gra-mer - cy! Nay! But nay! But  
 pray! For you! But yea! But yea!  
 pray! For you! But yea! But yea!

*cresc.*

nay! But nay, but nay, but nay, 'tis you need prayers for you we'll  
 nay! But nay, but nay, but nay, 'tis you need prayers for you we'll  
 But yea, but yea, but yea, but yea 'tis you need prayers for you we'll  
 But yea, but yea, but yea, but yea 'tis you need prayers for you we'll

pray!  
 pray!  
 pray!  
 pray!

Andante con moto.

Life is a weary pil - gri -

Life is a weary pil - gri -

Life is a weary pil - gri -

Life is a weary pil - gri -

Andante con moto.

mage, sor - row and toil with death for

mage, sor - row and toil with death for

mage, sor - row and toil with death for

mage, sor - row and toil with death for

wage, long the way and rug - ged the road. But

wage, long the way and rug - ged the road. But

wage, long the way and rug - ged the road. But

wage, long the way and rug - ged the road. But

wage, long the way and rug - ged the road. But

wage, long the way and rug - ged the road. But

wage, long the way and rug - ged the road. But

wage, long the way and rug - ged the road. But

thou brave Saint, hast borne thy load 'tis ours  
 thou brave Saint, hast borne thy load 'tis ours  
 thou brave Saint, hast borne thy load 'tis ours  
 thou brave Saint, hast borne thy load 'tis ours

*crusc.*

to - day as once 'twas thine, send us  
 to - day as once 'twas thine, send us  
 to - day as once 'twas thine, send us  
 to - day as once 'twas thine,

aid, send us aid from thy ho - - - ly  
 send us aid, send us aid from thy ho - - - ly  
 aid, send us aid from thy ho - - - ly  
 send us aid, send us aid from thy ho - - - ly

*p*

2

(With a rapid return to their original cheerfulness.)

Tempo I. (Allegro molto.)

shrine. For when  
 shrine. For when  
 shrine. For when weather be goodly and company be fine, 'tis  
 shrine. For when weather be goodly and company be fine, 'tis

Tempo I. (Allegro molto.)  
*trsc.*

weather be goodly and company be fine, 'tis rare to be shri-ven, 'tis rare to be shri-ven at  
 weather be goodly and company be fine, 'tis rare to be shri-ven, 'tis rare to be shri-ven at  
 rare, 'tis rare to be shri-ven, 'tis rare to be shri-ven at  
 rare, 'tis rare to be shri-ven, 'tis rare to be shri-ven at

Can - - - - - terbu-ry shrine.  
 Can - - - - - terbu-ry shrine.  
 Can - - - - - terbu-ry shrine.  
 Can - - - - - terbu-ry shrine.

*ff* *molto dim.*



## Geoffrey.

(Geoffrey enters from the porch) (at the entrance)

Ay, plea - sant, I ween: 'tis right well said, good

com - pany, but ere from here you take your leaves, my board is spread, I'll

warrant you'll try the Ta - - - bard's cheer, so in with you!

*sempre dim.*

ay masters, test the wine!

The Ta - - bard's sign is

The Tabard's sign is famed.

The Ta - bard's sign is famed.

The Tabard's sign is famed.

and ye, good' dames, the pasty prove, and in  
 famed. Thy proffered cheer we'll not de -  
 Thy prof - fered cheer we'll not de -

for day be - gins to move \_\_\_\_\_ and flies a - pace. Ay  
 cline, good host! Thy  
 cline, good host! Thy  
 No fear \_\_\_\_\_ they'll faint up - on the way, nor we!  
 No fear they'll faint up - on the way, nor we!

*cresc.*

ma - sters, test the wine!

*cresc.*

prof - - fered cheer we'll not de - cline, good host we'll not de -

*cresc.*

prof - - fered cheer we'll not de - cline, good host we'll not de -

*cresc.*

No fear, no fear, good ho - nest wine our staff shall

*cresc.*

No fear, no fear, good ho - nest wine our staff shall

*cresc.*

*mf*

*f*

And ye good dames the pas - ty

*rall.*

cline, - good host we'll not de - cline, good host, we'll not, we'll not de -

*rall.*

cline, good host we'll not de - cline, good host, we'll not, we'll not de -

*f*

be, good ho - nest wine our staff shall be, good ho - nest

*rall.*

be, good ho - nest wine our staff shall be, good ho - nest

*rall.*

Più lento.

prove!

cline! *mf* Though life is a wea - - ry

cline! *mf* Though life is a wea - - ry

wine! *mf* Though life is a wea - - ry

wine! *mf* Though life is a wea - - ry

Più lento.

*p*

pil - grimage, sor - row and toil \_\_\_ with death \_\_\_ for

pil - grimage, sor - row and toil \_\_\_ with death \_\_\_ for

pil - grimage, sor - row and toil \_\_\_ with death \_\_\_ for

pil - grimage, sor - row and toil \_\_\_ with death \_\_\_ for

Tempo I. (The pilgrims enter the inn.)

wage and company be fine, 'tis rare to be shri - ven at  
 wage and company be fine, 'tis rare to be shri - ven at  
 wage, yet when weather be good - ly and company be fine, 'tis rare to be shri - ven at  
 wage, yet when weather be good - ly and company be fine, 'tis rare to be shri - ven at

Tempo I.

*p* *cresc.*

(All have entered the inn, except one

Can - - - terbury shrine.  
 Can - - - terbury shrine.  
 Can - - - terbury shrine.  
 Can - - - terbury shrine.

*f* *dim.* *p*

or two who are seated at the back of the stage.)

*pp*

(Hubert is still seated with his head resting on his hands, wrapped in thought, when Hal o'the Chepe and Sir Christopher Synge enter and advance: the former with an air of mysterious self-importance, the latter hobbling after the fashion of an old beau fatigued.)

(*d = d*)

*pp*

2

*Andante molto moderato.*

**Hal.** *mp* (Crossing to L.)

Right well! we're here betimes, I wot thou seest how thou canst trust my

**Sir**

wit! Did I not say "my good Sir Christopher, we must be up betimes!" Ay

**Christopher.** (looking for a seat, while Hal peeps in at the porch cautiously)

so! Too much be - times, I fain would to my

couch a - gain: this dew - - - drenched air is full of

Hal. *mf* 3

aches! Nay, but a gallant knight such as art thou, the puissant

champion, gay con - que - ror in Cu - pid's tour - nament, Sir

Va - liant of In - trigue, he heed - - eth not a good sound ache or two!

*sp* *f* *mf*

Sir Christopher. (jauntily) *poco rall.* (he limps a little, and seeing a stool pulls it for- *a tempo* Hal.

Thou speakest well, still— I would rest my legs! And wisely done,

*p* *colla voce* *p* *p*

ward and sits down)

the while the pilgrims take their part - ing fare: for this my well planned

Sir Christopher. Hal.

project hath, I own, some need of legs: Of mine? Ay marry,

(as if announcing a pleasant surprise) *cresc.* Sir

thine. Thou'rt going this day to walk to Si - - - denbourne! To Si -

Christopher. (starting up) *accel.* *rall.*

- denbourne! to Si - denbourne! but by the holy Rood 'tis eight good leagues!

*accel.* *f.* *pp.* *rull.*



Hal. (looking round)

*a tempo*

Marry, a gallant knight recks not an honest league or two to win his la - dye

*a tempo*  
*mp*

This system contains a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in treble and bass clefs. The piano part features a prominent triplet in the right hand and a steady bass line in the left hand.

Sir Christopher. (resuming his seat)

love. Ay so! this cunning plot of thine to net this pret - ty wench:

*mf* *p*

This system contains a vocal line and a piano accompaniment. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The piano part features a triplet in the right hand and a steady bass line in the left hand.

(rubbling his knee)

Hal.

but why not here? Un - der her wea - sel - sight - ed sire's two eyes,

*f* *p stacc.*

This system contains a vocal line and a piano accompaniment. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The piano part features a triplet in the right hand and a steady bass line in the left hand.

take from the Ta - bard her, its fair - est sign! My good Sir Christopher,

*f* *p*

This system contains a vocal line and a piano accompaniment. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The piano part features a triplet in the right hand and a steady bass line in the left hand.

these town-bred folk have cudgels, and I war-rant we have bones!

(he looks round cautiously) *softo voce*  
Nay, trust my wit, thou'rt safe. Wouldst hear

*pp*

**Sir Christopher.**  
my plot? Ay spread thy treason out, thou arrant knave: thou hast served me

*f*

**Hal.**  
well ere this. Well, hark ye, now.

*p*

## Allegretto.

By my sub - tile-ty so ready, by my wit that's neer a - miss, by my

fore - thought keen — and stea - dy deft-ly have I gathered

Sir Christopher.

Hal.

this. What hast thou gathered? loose thy tongue. Good faith! be patient,

(Sir Christopher expresses foppish satisfaction)

trust to me. I ween a knight trim, lus-ty, young,

whose praise a thousand maids have sung hath charmed, hath charmed — fair

Sir Christopher.

Hal.

mistress Ci - ce - ly. I flatter me he has! And well! keep thou thy

charm and hear my spell. At Saint Tho - - mas's shrine to be

shri - ven to - day there start a good - ly com - pa - ny, your

gal - lant fine, your la - dye gay, your ho - ly nun, your port - ly friar, your

leech, your bur - gess, clerk, and squire; but of

*poco più lento*

*a tempo*

all I ween there's one the queen — a da-mozel named Ci-ce-ly.

*mp espress.* *p* *pp*

*Più mosso.*

Hush, hearken now, for my plot, I vow, is deep —

*stacc.*

— and of rare sub-tlety: At set of sun with jour-ney

done, when all have sought both curst and blest at Si - denbourne the

Trav'ler's Rest, 'tis there I ween thy pret-ty queen we'll

*fp*

(Sir Christopher displays consternation.)

car - ry off right steal - thi - ly! Nay fear not

we shall fail or fall, six bra - vos to our

aid I call, the maid is con - jured through the air, is borne a - way

The Saints know where, thou pay - est court; the prize is

Sir Christopher.

Thou wilt all this by set of sun!  
won! By set of sun all this will I, thy fears dis-

*rull.*

On thee re - ly? all fears dis - miss? How deftly wilt thou manage  
miss, on me re - ly.

*rull.*

Tempo I. (Allegretto.)

this? Ay sol a - gain.  
I'll tell thee plain; by my sub - tlety so ready, by my wit that's ne'er a -

*crusc.*

miss, by my fore - thought keen and stea - - dy, deft - ly

*crusc.* *p*

Allegro molto.

Sir Christopher.

will I manage this. Thou art a cle - ver knave! I am! and

*p*

thou a lus - - ty knight ready, I ween, — to pace eight ho-nest leagues to

**Sir Christopher.**

(jauntily)

Eight! ten! a do - - zen! Where's the pretty

Si - denbourne!

(Sir Christopher turns impatiently to the porch but Hal stops him.)

Syren? where's the pretty Syren? where?

Nay! Nay! Wag not thy tongue, guard well thy

glance. In Eat. But no - thing more, the rest at



(about to enter, rubbing his hands)

(He stops short)

at Si - - denbourne. Thou dost not  
Si - denbourne.

This system contains the first vocal entry and piano accompaniment. The vocal line is in bass clef with lyrics "at Si - - denbourne. Thou dost not" and "Si - denbourne." The piano accompaniment is in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

think my wife hath scent of this?  
Dame Margery? Canst thou not trust my wit? go.

This system continues the vocal line with lyrics "think my wife hath scent of this?" and "Dame Margery? Canst thou not trust my wit? go." The piano accompaniment includes dynamic markings *sf* and *p*.

Ay and a right merry one, and a right  
break thy fast, thou art a pilgrim!

This system features the vocal line with lyrics "Ay and a right merry one, and a right" and "break thy fast, thou art a pilgrim!". The piano accompaniment continues with a steady rhythmic accompaniment.

merry one, eight leagues? a score! We'll see who'll bra -

This system concludes the vocal line with lyrics "merry one, eight leagues? a score! We'll see who'll bra -". The piano accompaniment includes dynamic markings *ff* and *f*.

(he hobbles into the inn)

- vest trudge to Si - - - denbourne!

(Hal stands looking after him)

### Scene V.

Andante moderato.

Hal. *p*

Hath the wife scent of this? But yes-ternight, 'tis true, she questioned me most

(*sotto voce*)

cunningly about this Tabard sign. "Who was mine host? his fa - mily?" But

Hal o' the Chepe can fence in talk a-against a shrew. "Mine

host, quoth I, a good-ly grey-beard honest, for the rest

his fa - - - mi - ly, one sweet - - - eyed lit - tle wench, no more,

Whose bux - om beau - ty is the toast of ev' - - ry 'Pren - - tice

bout. I warrant me she got no more than that from Hal o' the

(he comes to the centre)

*p*

Chepe! But time is tripping on,

(counting on his fingers)

How now stand I about my bra-vos?

Five — have I,

yea five, right scoundrels

all, a sixth, I lack a sixth;

come, Hal,

*cresc.*

*cresc.*

*f*

*p*

(Hal looks about him, and seeing Hubert

stir up thy wit, say,

where's that sixth?

watches him with interest)

*mf*

## Andante.

Hubert.

(at the table R.)

"Life is a wea - - ry pil - grimage, sor - - row and

toil with death for wage." Ay so, and mine is a well packed

## Allegro.

(rising and looking towards the inn)

load, and the devil's to help me down the road!

The de-vil help thee, old churl! The de-vil, good,

that smacks of pro - - per compa-ny! Some

boor old Geoffrey hath chased for drink, and faith he looks a mal-content,

a cut ——— throat knave, just such a scoundrel as would

(he approaches Hubert) *ad lib.*  
sum my sixth. I'll test him. Fel-low there!

**Hubert.**  
**Hal.** Fel-low thy - self!  
Good fellow, good to thee, who to the

**Hal.** (He points over his shoulder at the inn)  
de-vil sendest bet-ter folk, Thine e - - nemy?

Hubert.

Thou'rtright in sooth, lives there. Ay!

Hal.

Mine host of the fa - - med

E'en so!

Ta-bard? Whose dove - eyed wench town - gallants buzz a -

(Seizing Hal by the collar)

Curb thy foul

round as bees a-bout a rose.

tongue, thou liest.

How now, how now, let go,

I did not say they sipped the sweets, not

I, not I, Nay there is but one who claims the

**Hubert.**  
**Hal.** I wot there is, right to such a lus-cious feast, and I'm his

**Hubert. p**  
hench - man! Thou his hench - man, thou?

(aside) There's trea - son in the knave, I'll play with him. A (aside) **Hal.**



(to Hubert)

sim-ple scoundrel this, I'll humour him. On

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a bass clef and a key signature of two flats. The lyrics are "sim-ple scoundrel this, I'll humour him. On". The piano accompaniment is written for both the right and left hands, with a treble and bass clef respectively. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment.

him thy de - - vils churl wouldst have re -

The second system continues the vocal line and piano accompaniment. The lyrics are "him thy de - - vils churl wouldst have re -". The piano accompaniment continues with a similar rhythmic pattern, featuring a steady bass line and a more active treble line.

Ay, sure and swift. vengeance? thou shalt.

The third system continues the vocal line and piano accompaniment. The lyrics are "Ay, sure and swift. vengeance? thou shalt.". The piano accompaniment features a more complex texture with some chromaticism in the right hand.

What say'st thou to a well con-ceived

The fourth system continues the vocal line and piano accompaniment. The lyrics are "What say'st thou to a well con-ceived". The piano accompaniment continues with a steady accompaniment, featuring some chromaticism in the right hand.

wile and hold, to carry off thine old

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "wile and hold, to carry off thine old". The piano accompaniment ends with a final chord and a fermata over the bass line.

Hubert.

Ho, what Ci - ce - ly!

*f*

Hal. (Hubert again seizes him)

churl's love bird!

*cresc.*

Hal.

Hi! Let me be, why stran - - gle me?

Hubert.  
(He relaxes his hold)

'Tis such a fine con - ceit, I could not

Hubert.

help but — Seize — thee by the throat!

*mf*

Hal.

*leggiere*

*p*

Hal.

marry then, more gently. Wouldst thou hear this cun - ning

*p*

*pp*

Hubert.

*mf*

That fain would I, say on,  
plot of mine?

thou cun-ning plot-ter.

Lend thine ear;

Un poco più lento.

With Ken-tish staves — five scur-ry knaves — (thou'lt  
*stacc.*

make the sixth, I war-rant me,) will hie this morn towards Si-den-

bourne, and when the night hath drif-ted west and lulled yon pray-ing fools to

rest, nor sign, nor word, we'll net the bird our

*p* *p*

*sf* *bre*

pret-ty bird, fair Ci - ce - ly. Nay hear the end, her

*rall.* *a tempo* (Hubert is about to seize him but restrains himself) *cresc.*

*colla voce*

2 2

sire may rage, you ras-cals, you will win your

*piu f*

wage, my gallant knight his prizel Now say, what think you

*p*

Hubert (aside) (to Hal)

The vil-lain yea, yea but tis con - ceived right

ont?

*pp* *p*

Allegro molto.

dain-ti-ly! (Hal goes towards the inn)

'tis well, that sums! my sixth is told. Where feeds my hun - gry

Allegro molto.

This system contains the first two systems of music. The top system shows a vocal line in G major, 9/8 time, with lyrics 'dain-ti-ly!' and '(Hal goes towards the inn)'. The bottom system shows a piano accompaniment with dense chords and a rhythmic bass line.

(coming down)

'tis bold, but shall be done! Five scur - - vy

knight?

This system contains the third and fourth systems of music. The top system shows a vocal line with lyrics '(coming down)', ''tis bold, but shall be done!', and 'Five scur - - vy'. The bottom system shows a piano accompaniment with a descending melodic line in the right hand and a rhythmic bass line.

Hubert.

knaves? We'll see how staves can match with staves a score

This system contains the fifth and sixth systems of music. The top system shows a vocal line with lyrics 'Hubert.', 'knaves? We'll see how staves can match with staves a score'. The bottom system shows a piano accompaniment with a rhythmic bass line and chords.

Piu moto.

of them! Some good doth bode this

This system contains the seventh and eighth systems of music. The top system shows a vocal line with lyrics 'Piu moto.', 'of them!', 'Some good doth bode this'. The bottom system shows a piano accompaniment with a rhythmic bass line and chords.

trudge down Can - - ter - bu - ry's road, the de - - vil's

road! An an -

gels'tis, I wis, I'll trudge it, trudge it brave -

Hal. ly! (Hal comes up fussily to Hubert.) Ay! that will  
Hal'thou wilt be there?

(they shake hands)  
I! A-greed! a-greed!  
A-greed! a-greed!

(Hal shakes his head)

Of this hath aught got wind? art sure?

Thy scruples

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats. It begins with a piano (*p*) dynamic. The lyrics are "Of this hath aught got wind? art sure?". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A mezzo-piano (*mp*) dynamic is indicated for the vocal line's continuation.

(Enter Dame Margery hurriedly. She has on a hood, and on seeing Hal she instantly draws it closer about her.)

Hal. (confidentially)

spare, there is \_\_\_\_\_ a wife, but she, she's

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in the same key and time signature as the first. It begins with a piano (*p*) dynamic. The lyrics are "spare, there is \_\_\_\_\_ a wife, but she, she's". The piano accompaniment continues with a similar eighth-note pattern. A mezzo-piano (*mp*) dynamic is indicated for the vocal line's continuation.

Hubert. (going)

'tis well! (following him)

leagues \_\_\_\_\_ from town; knows nought,

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in the same key and time signature. It begins with a piano (*p*) dynamic. The lyrics are "'tis well! (following him)" and "leagues \_\_\_\_\_ from town; knows nought,". The piano accompaniment continues with a similar eighth-note pattern. A mezzo-piano (*mp*) dynamic is indicated for the vocal line's continuation.

(He hastens out through the gate)

To - night at Si - - denbourne, way R.)

(Hal exit into

to - night at Si - - denbourne, the inn.)

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in the same key and time signature. It begins with a piano (*p*) dynamic. The lyrics are "To - night at Si - - denbourne, way R.)" and "to - night at Si - - denbourne, the inn.)". The piano accompaniment continues with a similar eighth-note pattern. A mezzo-piano (*mp*) dynamic is indicated for the vocal line's continuation. The system ends with a piano (*p*) dynamic for the piano accompaniment.

(Dame Margery has just come behind the two, as she catches the last word.)

*cresc.*  
*stacc.*

Dame Margery.

Andante maestoso.

To Si - - denbourne!

*f* *cresc.* *ff* *rall.* *sf*

Faith if Iveheard a - right, one kind - ly friend will greet him

*f* *sf*

(The pilgrims enter gradually from the inn)

there to - night where is the wretch? and this bold

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

wrench? Mine host! mine host! send me mine

*ff* *p* *mf* *mf*



Scene VI.

Allegro con brio.

(she approaches the porch)

host!

*mf* *cresc.* Here mine host!

*mf* Here mine host!

*mf* *cresc.* Here mine host!

Allegro con brio.

*p*

*mf* *cresc.* Heremine host! Here! Here mine host! There mine host!

*mf* *cresc.* Heremine host! Here! Here mine host! There mine host!

Heremine host! Heremine host! Heremine host! Theremine host!

Heremine host! Heremine host! Heremine host! Theremine host!

*sfp stacc.*

(Geoffrey emerges from the inn in a state of confusion attending to his customers with a

Hi - ther answer to thy name, hi - ther answer to thy name,

Hi - ther answer to thy name, hi - ther answer to thy name,

Hi - ther ans - wer to - thy name, hi - - ther ans - wer to - thy name, thi -

Hi - ther ans - wer to thy name, hi - - ther ans - wer to thy name,

napkin under his arm, and scoring-satchel in his hand)

thi - ther, see, a wor - thy Dame at thy porch she waiteth thee.

thi - ther, see, a wor - thy Dame at thy porch she waiteth thee.

- - ther, see, a wor - thy Dame at thy porch she waiteth thee. Heremine host!

thi - ther, see, a wor - thy Dame at thy porch she waiteth thee. Heremine host!

*cresc.*

Heremine host! Heremine host! Hi - ther, tally up thy score, reck not thou

Heremine host! Heremine host! Hi - ther, tally up thy score, reck not thou

Heremine host! Hither bring a flagon more! Reck not

Heremine host! Hither bring a flagon more! Reck not

\_ who rateth thee, reck not thou who rateth thee, hasten thou 'tis time for starting!

\_ who rateth thee, reck not thou who rateth thee, hasten thou 'tis time for starting!

thou who rateth thee, reck not thou who rateth thee. Come a

thou who rateth thee, reck not thou who rateth thee. Come a

3

(Geoffrey is beside himself, going from one to the other)

Dost thou hear us, hasten,  
 Dost thou hear us, hasten,  
 cup to speed our parting, one to cheer us, has - ten,  
 cup to speed our parting, one to cheer us, has - ten,

**Geoffrey.** *f.*  
 Ne'er was pack-horse rougher rid - den!  
 has - - - ten!  
 has - - - ten!  
 do as thou art bidden! Come a cup  
 do as thou art bidden! Come a cup

*mp* *ff* *tr* *tr*

one to cheer us, has - ten  
 one to cheer us, has - ten  
 to speed one parting, one to cheer us, one to cheer us, has - ten  
 to speed one parting, one to cheer us, one to cheer us, has - ten

## Geoffrey.

*f* *Ne'er* was packhorse rougher rid - - den!

do as thou art bid - den! Here mine host!

do as thou art bid - den! Here mine host!

do as thou art bid - den! Here mine host!

do as thou art bid - den! Here mine host!

There mine host! Hi-ther, answer to thy name, hi-ther

There mine host! Hi-ther, answer to thy name, hi-ther

There mine host! Hi-ther, answer to thy name, hi-ther, answer

There mine host! Hi-ther, answer to thy name, hi-ther, answer

answer to thy name, thi-ther, see, a wor- thy Dame

answer to thy name, thi-ther, see, a wor- thy Dame

to thy name, thi-ther, see, a wor- thy Dame

to thy name, thi-ther, see, a wor- thy Dame

*cresc.* *ff*

**Dame Margery** (seizes Geoffrey by the wrist and takes him aside R.)

*mf*

Thou art mine

at thy porch she wai-teth thee!

at thy porch she waiteth thee!

at thy porch she wai-teth thee!

at thy porch she waiteth thee!

*dim.*

*p*

host?

**Geoffrey.** (exhausted)

*cresc.*

Mine host am I, who bears a load to break his back: What wouldst thou?

*sempre stacc.*

Nay! ans - wer me,

pa - sty, sher - ris - sack? 'tis mighty good!

*mf*  
*fin*

Thou hast a daugh - ter?

Ci - ce - ly, ay a sil - ly jade, but there, she'll

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with the lyrics 'Thou hast a daugh - ter?' followed by a rest. The piano accompaniment starts with a half note G2, followed by a series of eighth notes. Dynamics include *mf* and *p*.

so - ber on the pil - grimage, she hath a mai - den aunt in Kent, 'tis

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'so - ber on the pil - grimage, she hath a mai - den aunt in Kent, 'tis'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *mf* and *p*.

Dame Margery.

A - lone?

thi - ther that her jour - ney's bent. She goes with these.

The third system introduces a new section for 'Dame Margery'. The vocal line starts with 'A - lone?' and then 'thi - ther that her jour - ney's bent. She goes with these.' The piano accompaniment is more active, with a driving eighth-note bass line and chords. Dynamics include *f* and *mf*.

(mysteriously) *il tempo un poco sostenuto*

Art sure?

Ay so. Ay sure to let her go a - lone may prove un -

The fourth system begins with a tempo change to *il tempo un poco sostenuto* and a performance instruction '(mysteriously)'. The vocal line asks 'Art sure?' and then 'Ay so. Ay sure to let her go a - lone may prove un -'. The piano accompaniment features a complex, chromatic bass line and chords. Dynamics include *p*.

*mf*  
 Youth is giddy, would you now to  
 wise, in truth I reckoned not of es - cort.

*sfacc.*

*accel. al* **Tempo I.**  
 me your charge con-fide?

*f*  
 What, Ci-ce-ly? My gra-cious dame, thou art too

*accel. al* **Tempo I.**  
*p*

*f*  
 So let it  
 good: in thy kind care? ay that I would, my ve-ry chancel

(Cleely comes from the porch, trying to avoid the attentions of Sir Christopher, who is following her.)  
 be! summon the maid.

Hal here is shel

*p*

Geoffrey.

(He hands her over to Dame Margery, Sir

here wench! here Cicely! this kind - ly dame will guard thee to the

Andante sostenuto.

Sir Christopher (taken aback)

What ghost be this? a spying shrew? du-  
Christopher following her the while, when Dame Margery suddenly places herself between the two, confronting her husband, but carefully concealing her features with her hood. Hal enters from the inn.)

shrine.

Andante sostenuto.

Hal.

en-na?

Pest, I say to all of them! (pulling him to L.)

Dis-cre-tion! Nay not

(Sir Christopher still trying to get a glimpse of Cicely. Dame Margery intervening.)

here, at Si - - denbourne. I've found a sixth, a right - strong



Sir Christopher. *p*

Hal. still that gray— ghost— and I had framed a ho - neyed  
 (dragging him off)  
 knave, come thou with me and hear my plot.

Dame Margery. (Hubert disguised as a monk enters R.) (to Cicely)

She heeds— him not, 'tis well. My child,— dost  
 speech.  
 Come thou with me.

Cicely.

(sadly) Love— to be torn from all I  
 love this ho - ly pil - grimage?

Hubert (coming up close to Cicely.)

love? not I  
 Sweet Ci - ce - lyl say not from all, see here— a

(starting) *sotto voce*

(he reveals himself to her.) Hu - bert!

pil - grimbound for Canterbu-ry! Ay with thee!

Hubert. (The Prentices enter at gate R. They are all habited in monkish costume, and bear themselves with mock

But hush! I am a si - - lent monk, and go to join my

reverence, taking their places at the table R.)

bre - thren of the cowl, — good monks, their chant "sing — Heigh —

Cicely.

(disconcerted)

What doth he say? not

Dame Margery.

(to Cicely)

What saith you ghostly friar?

Hubert.

— sing Hol"

much I ween, some com-for-ta-ble words, which have much calmed my

spi-rit. *mf* Dame, I trow I shall not hate this

ho - - ly pil - gri - mage!  
*Hubert.* (tenderly)  
 Thou wilt not hate this ho - - ly

'twere sin to hate what faith hath made so fair.  
 pil - grimage!  
*Geoffrey.*  
 Ay fair now

Dame Margery.

(emphatically)

Of that I'll give the  
 sin-gest thou to quit thy cage, thou't guard her well?

*cresc.* *mf*

(she half turns facing Sir Christopher)

gage: fear nought!  
 Sir Christopher. (recoiling) *mf*  
 Hal. A-gain that ghost! (drawing back Sir Christopher)  
 E'en so! Beware!

*mp* *molto* *f*

Cicely.

(nodding to Hubert)

Beware! (fiercely at Sir Christopher)  
 Dame Margery. Beware!  
 Hubert. (aside to Cicely) Beware!  
 Sir Christopher. Beware! (scared)  
 Geoffrey. (catching the word) Beware!

**Cicely.** *p* *cresc.* *p*  
**Dame Margery.** *p* *cresc.* *p*  
**Hubert.** *p* *cresc.* *p*  
**Sir Christopher.** *cresc.* *p* *mf.*  
**Hal.** *p* *cresc.* *p* *mf.*  
**Geoffrey.** *p* *cresc.* *p*

Why lingers in our ears that strange "Be-ware?"  
 Why lingers in our ears that strange "Be-ware?"  
 Why lingers in our ears that strange "Be-ware?"  
 Why lingers in our ears that strange "Be-ware;" that strange "Be-ware?" For we  
 Why lingers in our ears that strange "Be-ware;" that strange "Be-ware?" For we  
 Why lingers in our ears that strange "Be-ware?"  
 Why lin - gers in our ears that strange "Be-ware?"

*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*

For we hate not this ho-ly pilgrimage, the  
 For we hate not this ho-ly pilgrimage, the road is  
 For we hate not this ho - - ly pilgrimage, the road is  
 hate not this ho-ly pil-grimage, this ho - ly this ho-ly pilgrimage,  
 hate not this ho - - - ly, ho - - ly pilgrimage,  
 For we hate not this ho - - ly pilgrimage,

road is kindly and the heav'n is fair. *mf* If there be  
 kind - ly and the heav'n is fair. —  
 kind - ly and the heav'n is fair. —  
*p* that leads so kindly to a shrine so fair. —  
*p* that leads so kindly to a shrine so fair. —  
*p* the road is kindly, heav'n is fair. —

toil, *p* doth toil not bring its wage?  
*mf* If there be toil, *p* doth toil not bring its wage? if there be  
*mf* If there be toil, *p* doth toil not bring its wage?  
*mf* If there be toil, doth toil not bring its wage?  
*mf* If there be toil, doth toil not bring its wage?  
*mf* If there be toil, doth toil not bring its wage?  
*mf* If there be toil, doth toil not bring its wage?  
*mf* If there be toil, doth toil not bring its wage?  
*mf* If there be toil, doth toil not bring its wage?

if there be toil doth toil not bring its wage? The  
 toil doth toil not bring its wage? The  
 if there be toil doth toil not bring its wage? The  
 if there be toil doth toil not bring its wage? The  
 doth toil not bring its wage? The

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

good old teach - - ing taught from age to  
 good old teach - - ing taught from age to  
 good old teach - ing taught from age to  
 (mockingly) The good old teaching taught from age to  
 (mockingly) The good old teaching taught from age to age, from age to  
 good old teach - - - ing taught from age to

*cresc.* *cresc.* *cresc.* *(mockingly)* *(mockingly)* *cresc.*

age? so pil-grims we, so pil - grims we our

age? so pil-grims we, so pil - grims we our

age? so pil - grims we our

age? so pil - grims we, so pil - grims

age? so pil - grims we, so pil - grims

age? so pil - grims we our

The first system of the musical score consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in three pairs. The lyrics are: "age? so pil-grims we, so pil - grims we our". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings of *f* and *p*.

load we meek - ly bear, so we our load

load we meek - ly bear, so we our load

load we meek - ly bear, so pil - grims we our load

we our load we bear, so pil - grims we our load we

we our load we bear, so pil - grims we our load we

load we meek - ly bear, so pil - grims we our load we

The second system of the musical score continues the vocal and piano parts. The lyrics are: "load we meek - ly bear, so we our load". The piano accompaniment includes a section with a *2* (second ending) marking at the bottom.



light - - ly bear!

meek - - ly bear!

we meek - ly bear!

meek - - ly bear!

meek-ly meek - ly bear!

meek-ly meek - ly bear!

*p* *cresc.*

**Allegro con brio.**

Sop. *mf* *cresc.* Here mine host, — here!

Alt *mf* *cresc.* Here mine host, — here!

Ten. *mf* *cresc.* Here mine host! here mine host! here mine host! —

Bass *mf* *cresc.* Here mine host! here mine host! here mine host! here mine host! —

**Allegro con brio.**

*p* *cresc.*

2

Here mine host! There mine host! Thi - ther tal-ly up our score!  
 Here mine host! There mine host! Thi - ther tal-ly up our score!  
 Here mine host! There mine host! hi - ther bring a fla - gon more, hi -  
 Here mine host! There mine host! hi - ther bring a fla - gon more, hi -

*sf*

Thi - ther tal-ly up our score! hi - ther, thi - ther must thou be, hi-ther  
 Thi - ther tal-ly up our score! hi - ther, thi - ther must thou be. hi-ther  
 - ther bring a fla - gon more, hi - - ther, thi - ther must thou be, hi-ther  
 - ther bring a fla - gon more, hi - ther, thi - ther must thou be, hi-ther

*crisp.*

thi - ther must thou be.

thi - ther must thou be.

thi - ther must thou be. Hasten thee 'tis time for start-ing, wish thou

thi - ther must thou be. Hasten thee 'tis time for start-ing, wish thou

**Geoffrey.**

*f.*  
Ne'er was pack-horse

wish thou God speed to our part - - - ing!

wish thou God speed to our part - - - ing!

God speed to our parting, wish thou God speed to our parting!

God speed to our parting, wish thou God speed to our parting!

*mp*

rougher rid - den!

Hasten thee \_\_\_\_\_ 'tis time for starting. Bless us, cheer \_\_\_\_\_

Hasten thee \_\_\_\_\_ 'tis time for starting, Bless us, cheer \_\_\_\_\_

*ff*

*f*

Ne'er \_\_\_\_\_ was

Dost thou hear \_\_\_\_\_ us, hi - ther do as thou art bid - den!

Dost thou hear \_\_\_\_\_ us, hi - ther do as thou art bid - den!

us, cheer \_\_\_\_\_ us, hi - ther do as thou art bid - den!

us, cheer \_\_\_\_\_ us, hi - ther do as thou art bid - den!

*pp*

(During this Chorus, Geoffrey has

packhorse rougher rid - - - den!

Here mine host! There mine host!

Here mine host! There mine host!

Here mine host! There mine host!

Here mine host! There mine host!

been making from one to the other until, fairly fatigued, he has taken his seat on the bench outside his own porch:

hi - ther this to pay our score! Wish God speed once more!

hi - ther this to pay our score! Wish God speed once more! Hi -

hi - ther this to pay our score! Hi-ther, wish God speed once more! Hi -

hi - ther this to pay our score! Hi-ther, wish God speed once more!

where refreshing himself from a large flagon he begins to fall into a doze.)

Hi - ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

- ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

- ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

Hi - ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

*ff* *mf* *ff*

speed once more hi - - ther thi - ther hi - ther thi - ther hi - ther

speed once more hi - - ther thi - ther hi - ther thi - ther hi - ther

speed once more hi - - ther thi - ther hi - ther thi - ther hi - ther

speed once more hi - - ther thi - ther hi - ther thi - ther hi - ther

**Geoffrey.**

*rall. molto*

(half asleep)

Hi-ther,

thi - ther must thou be!

thi - ther must thou be!

thi - ther must thou be!

thi - ther must thou be!

*dim. e rall. molto*

*p*

*sempre rall.*

thi-ther, where ye will, ye go your ways, let me be

they sing their chant.)

*sempre rall.*

Andante. (This chorus to be sung quicker than before.)  
(He falls asleep.)

still. *mf*

Life life is a wea - - - ry

Life life is a wea - - - ry

Life life is a wea - - - ry

Life life is a wea - - - ry

Andante.

*pesante*

pil - grimage, sor - - row and toil with death for

pil - grimage, sor - - row and toil with death for

pil - grimage, sor - - row and toil with death for

pil - grimage, sor - - row and toil with death for

(Closing the procession are Hal, Sir Christopher, Dame Margery and

wage, long the way and rug - - ged the road. But *sempre*

wage, long the way and rug - - ged the road. But *sempre*

wage, long the way and rug - - ged the road. But *sempre*

wage, long the way and rug - - ged the road. But *sempre*

Oicely, who is looking back to Hubert. He clad in his monk's dress,

*dim.*  
 thou brave Saint hast borne thy load 'tis ours to -  
*dim.*  
 thou brave Saint hast borne thy load 'tis ours to -  
*dim.*  
 thou brave Saint hast borne thy load 'tis ours to -  
*dim.*  
 thou brave Saint hast borne thy load 'tis ours to -

*sempre dim.*

and followed by his brother Prentices, similarly disguised, comes last.

day as once 'twas thine, send us  
 day as once 'twas thine, send us  
 day as once 'twas thine, send us  
 day as once 'twas thine,

*pp*

*pp*

*pp*

All the pilgrims except Hubert and his party have passed the gate,

aid, send us aid from thy ho - - - ly  
 send us aid, send us aid from thy ho - - - ly  
 aid, send us aid from thy ho - - - ly  
 send us aid, send us aid from thy ho - - - ly



98 when the former goes back and has a look at Geoffrey, pointing out to the others that he is asleep. Upon which, led by him, and accompanying it with a grotesque dance they break into the strain of the opening madrigal.)

**Allegretto con moto.**

shrine.  
shrine.  
shrine.  
shrine.

**Allegretto con moto.**

*mp*

Ten. I.  
Ten. II.  
Bass I. *pp*  
Bass II. *pp*

We  
*pp*  
We

*dim.*

*(♩. = ♩.)* Hubert. *pp*

Re - - treat per-chance were  
Re - - treat per-chance were  
Re - - treat per-chance were

read such wel-come in thine eyes, Re - treat per-chance were  
read such wel-come in thine eyes, Re - treat per-chance were

*pp*

wise.  
 wise, per-chance were wise. When thou wak-est  
 wise, per-chance were wise. When thou wak-est  
 wise. Wouldst thou scare us, when thou wak-est  
 wise. Wouldst thou scare us, when thou wak-est

*pp*  
 Sing to us Heigh-ho! Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho

sing Sir Cock sing Heigh-ho sing Sir Cock, sing  
 ho, sing Sir Cock, sing Heigh-ho sing Sir Cock, sing  
 ho, sing Sir Cock, sing Heigh-ho sing Sir Cock, sing  
 ho, sing Sir Cock, sing Heigh-ho sing Sir Cock,  
 ho, sing Sir Cock, sing Heigh-ho sing Sir Cock,

(As the last are disappearing,

Heigh - ho and out, yea out, we'll go.

Heigh - ho and out, yea out, we'll go. Sing, Sir Cock, sing

Heigh - ho and out, yea out, we'll go. Sing, Sir

sing Heigh - ho and out, yea out, we'll go. Sing, Sir

sing Heigh - ho and out, yea out, we'll go. Sing, Sir

still indulging in their antics, Geoffrey begins to stir:

Heigh ho — sing 'Sir Cock, sing Heigh ho and out, yea out, yea (outside)

Cock Heigh ho — sing Sir Cock Heigh ho and out, yea out, yea (outside)

Cock Heigh ho — sing Sir Cock Heigh ho and out, yea out, yea (outside)

Cock Heigh ho — sing Sir Cock Heigh ho and out, yea out, yea (outside)

Cock Heigh ho — sing Sir Cock Heigh ho and out, yea out, yea

*pp*

(He rubs his eyes, then rises and takes a step forward to assure himself.)

Geoffrey.

**Allegro molto.**

*mf*

What? Sing Heigh-

out, yea out we'll go.

out, yea out we'll go.

out, yea out we'll go.

out, yea out we'll go.

**Allegro molto.**

*mp stacc.* *cresc.*

ho and dance with shav - en crown? Good sooth, the de - vil's in this A - pril

(His two men give them to him at once)  
(impatiently)

wind! here! hat and staff, hat and staff, Think ye I'll

lag behind? in faith! not I! I'll —

(He trudges after them as the Curtain falls.)

— too to Si - - den bourne!

*cresc. molto* *accel. al fine.*

*cresc. e accel.* *ff.*

## Act II.

The scene represents the main street of the little village of Sidenbourne, which runs diagonally across the stage from L. back to R. In the immediate foreground (R) the entrance to the Hostellerie of the "Traveller's Rest." Facing this as on the other side, but forming the chief feature of the background in the row of houses that wind away in picturesque irregularity towards the old ward gate in the distance, a couple of mansions (L. and L.C.) of more importance than the rest. The latter of the two, as if standing back in a courtyard, entered by a strong iron clamped door (practicable). Door of the adjoining house (L.) also practicable. There are lights in most of the casements, a bright full moon being high in the heavens above, and well illuminating the scene.

Andante molto moderato.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The time signature is 8/8. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *dolce* (dolce). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The final system ends with a fermata over a half note and a 2-measure rest.

The curtain rises. Groups of the village folk are discovered waiting at the doors of the various houses to welcome the Pilgrims, who are now arriving in procession from L. Among them enter in the following order, Cicely and Dame Margery, Hubert still disguised, and last, Sir Christopher and Hal. Cicely under the watchful eye of Dame Margery, is looking back to Hubert; and Sir Christopher, restrained by Hal, is endeavouring to approach her. As Dame Margery enters she is greeted by an aged matron, who indicates house at back and offers her a seat outside

*col. 2a.*

**Pilgrims.**

Sopr. *p*  
Soft — the slum-ber light of spring, sweet the scent — of

All. *p*  
Soft — the slum-ber light of spring, sweet the scent — of

Ten. *p*  
Soft — the slum-ber light of spring, sweet the scent — of

Bass. *p*  
Soft — the slum-ber light of spring, sweet the scent — of

A - - pril air, when, a - cross the mis - ty wold, Flecking a - zure night with gold,

A - - pril air, when, a - cross the mis - ty wold, Flecking a - zure night with gold, —

A - - pril air, when, a - cross the mis - ty wold, Flecking a - zure night with

A - - pril air, when, a - cross the mis - ty wold, Flecking a - zure night with

gleam - ing panes bright welcomes fling. *pp* Soft the slum-ber light of spring,  
 gleam - ing panes bright welcomes fling. *pp* Soft the slum-ber light of spring,  
 gold, gleaming panes bright welcomes fling. *pp* Soft the slum-ber light of spring,  
 gold, gleaming panes bright welcomes fling. *pp* Soft the slum-ber light of spring,

sweet the scent of A - - - pril air, as the  
 sweet the scent of A - - - pril air, as the  
 sweet the scent of A - - - pril air, as the while with  
 sweet the scent of A - pril air, as the while with

while with glad - some ring, Ech - - oing as from  
 while with glad - some ring, Ech - - oing as from  
 gladsomer ing, Echoing as from days of old, Ech - oing as from  
 gladsome ring, Echoing as from days of old, Ech - oing as from

2

days of old, cheery voi-ces wake the eaves, stir the blos - soms, haunt the  
 days of old, cheery voi-ces wakethe eaves, stir the blos - soms, haunt the  
 days of old, chee-ry voi - ces wakethe eaves, stir the blos - soms, haunt the  
 days of old, cheery voi-ces wakethe eaves, stir the blos - soms, haunt the

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "days of old, cheery voi-ces wake the eaves, stir the blos - soms, haunt the". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

leaves. And to pil - grims wea - - ry, worn with the  
 leaves. And to pil - grims wea - - ry, worn with the  
 leaves. And to pil - grims wea - - ry, worn with the  
 leaves. And to pil - grims wea - - ry, worn with the

The second system continues the vocal and piano parts. The lyrics are: "leaves. And to pil - grims wea - - ry, worn with the". The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include *pp* (pianissimo) and *p* (piano).

bur - then they have borne, as the mu - - sic  
 bur - then they have borne, as the mu - sic  
 bur - then they have borne, as the mu - - sic  
 bur - then they have borne, as the mu - sic

The third system concludes the vocal and piano parts. The lyrics are: "bur - then they have borne, as the mu - - sic". The piano accompaniment features a final melodic flourish in the right hand. Dynamics include *p* (piano).



Sopr. of the morn makes the hymn of eve as fair.

Alt. of the morn makes the hymn of eve as fair.

Ten. of the morn makes the hymn of eve as fair.

Bass. of the morn makes the hymn of eve as fair.

Sopr. Welcome on your journey

Alt. Welcome on your journey

Villagers. Ten. Welcome on your journey

Bass. Welcome on your journey

blest. Welcome dame and welcome squire, Lady, knight and holy

blest. Welcome dame and welcome squire, Lady, knight and holy

Welcome dame and welcome squire, Lady, knight and holy

Welcome dame and welcome squire, Lady, knight and holy

friar, welcome, welcome! Sidenbourne will give you rest! Welcome, welcome!

friar, welcome, welcome! Sidenbourne will give you rest! Welcome, welcome!

friar, welcome, welcome! Sidenbourne will give you rest! Welcome, welcome!

friar, welcome, welcome! Sidenbourne will give you rest! Welcome, welcome!

Ay, and give ye of her best, ye shall have your heart's de -

Ay, and give ye of her best, ye shall have your heart's de -

Ay, and give ye of her best, ye shall have your heart's de -

Ay, and give ye of her best, ye shall have your heart's de -

(♩ = ♩) *p* Sweet the slumber light of spring, sweet the  
 Pilgrims. Sweet the slumber light of spring, sweet the  
 Sweet the slumber light of spring, sweet the  
 Sweet the slumber light of spring, sweet the

sire.. Ye shall have your hearts' de - - sire.  
 sire. Villagers. Ye shall have your hearts' de - - sire.  
 sire. Ye shall have your hearts' de - - sire.  
 sire. Ye shall have your hearts' de - - sire.

(♩ = ♩) *p* scent of A - pril air, sweet - er still is good - ly  
 scent of A - pril air, sweet - er still is good - ly  
 scent of A - pril air, sweeter still is good - ly  
 scent of A - pril air, sweeter still is good - ly

Ye shall have your hearts' de - - sire.  
 Ye shall have your hearts' de - - sire.  
 Ye shall have your hearts' de - - sire.  
 Ye shall have your hearts' de - - sire.

(♩ = ♩.) *p*

fare, sleep that gent-le rest shall bring. Food and couch you'll quick pre -

fare, sleep that gent-le rest shall bring. Food and couch you'll quick pre -

fare, sleep that gent-le rest shall bring.

fare, sleep that gent-le rest shall bring.

(Some of the Pilgrims have entered the Inn, while others have been led off by village folk to their houses.

*mf* Food and couch well quick pre-pare.

*mf* Food and couch well quick pre-pare. Food and couch well quick pre-

Food and couch well quick pre -

pare.

pare.

*p* Food and couch you'll quick pre - pare.

*p* Food and couch you'll quick pre - pare.

A few still remain at the back of the stage.)

pare.

pare. Food and couch well quick pre - pare, food and couch well quick pre - pare.

Food and couch well quick pre - pare, food and couch well quick pre - pare.

*pp*

(Dame Margery followed by Cicely is conducted by the aged matron towards the door of the principal house at back.)

Allegretto molto mod<sup>to</sup>

Piano introduction for the scene, featuring a treble and bass staff with a dynamic marking of *mp*. The music is in a 3/4 time signature and a key signature of one sharp (F#).

Dame Margery.

Musical score for Dame Margery's first line. The vocal line is in a treble clef with a dynamic marking of *mf*. The piano accompaniment is in a grand staff with a dynamic marking of *mp*. The lyrics are: "This thine a-bode? 'Tis well. We thank thee much for thy good"

(to Cicely)

Musical score for Dame Margery's second line. The vocal line is in a treble clef with a dynamic marking of *mf*. The piano accompaniment is in a grand staff with dynamic markings of *mf* and *p*. The lyrics are: "cour-te-sy. Come, child, we'll in. How now? Why tarriest thou?"

Cicely (looking towards Hubert.)

Musical score for Cicely's first line. The vocal line is in a treble clef with dynamic markings of *p*, *mf*, and *p*. The piano accompaniment is in a grand staff with dynamic markings of *mf* and *pp*. The lyrics are: "Why tar-ry I? For-sooth, I know not, save the night is fair, — the"

col. 2<sup>o</sup>

Musical score for Cicely's second line. The vocal line is in a treble clef with dynamic markings of *p* and *mf*. The piano accompaniment is in a grand staff with dynamic markings of *mf* and *pp*. The lyrics are: "air is cool, and there be plea - - sance here!"

## Dame Margery.

Pleasance? Go to! me - thinks to sup and rest are bet-ter than the

## Hubert. (aside to Cicely)

moon! come, child, I wait. Fear nought and watch!

## Dame Margery.

(Hubert withdraws to back and exit)

## Cicely.

What said that ho-ly friar? What said he? Nought.

## Dame Margery.

He blessed me. In, then, child, and take his blessing with thee.

(Cicely looks in the direction of Hubert, as if to give him a sign. Dame Margery waits for Cicely to pass in, the door being now held open.)

## Cicely.

Sleep up-on't. Sleep? sleep? not yet I

(Sir Christopher has been standing apart with Hal, and making efforts to approach Cicely.)

**Allegro.** (exit through door) **Sir Christopher** (to Hal).

ween! It was to me, let go, she signed—

to me. This sig-net ring, these ver-ses I have framed,

(He moves up towards the door; Hal follows and holds him back.)

marry let go! I'll give them to her now!

**Hal.**

(As Sir Christopher reaches the

Nay, prithee wait, thoult spoil the plot!

door, he meets Dame Margery, who turns upon him majestically, but carefully concealing her face with her hood. She sweeps in. The door slams in his face.)

**Sir Christopher.**

A - - gain that ug-ly ghost!

How now! Gone in! Nay but from ear - - ly

*sfpp*

dawn that hood-ed gob - lin hath my suit - - op - posed.

*p.*

And not one lit - tle lovelorn sigh of mine hath

*P-p-un poco più lento*

wooded my pretty's ear, not one, yet I have

Tempo I.

trudged and trudged, un-til my ve - - ry speech limps with an

*mf.*



ache.  
Hal. *p*

Nay trust to me, ere long you'll nei-ther achenor limp.

*p* tranquillo

But in and rest.

Bell in E flat on the stage.

*dim.* *pp*

*mf*

The cur- few sum- mons! Quick while there be light, in, to thy couch,

*p*

Sir Christopher.

**Animato.**  
(jauntily but limping)

*mf*

Thou say-est well, re-new thy strength, the dawn will need a gal- lant knight!

— but mark me. knave, I'll trudge no

*simili*

more. (he points to house) At

Hal. No more! The prize is won!

dawn! (pushing him to the door)

This ve-ry dawn, a rare and sub-tle plot,

Hal. (Hal helps Sir Christopher into the porch, then follows him. The lights in the casements gradually die out, and the few groups on the stage retire.)

in, to thy couch.

*pp*

## Andante tranquillo.

\*)

Sopr. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Alt. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Ten. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Bass. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Bell on the stage.

## Andante tranquillo.

ill, or rest ye well, day is done, and due is night: rise the

ill, or rest ye well, day is done, and due is night: rise the

ill, or rest ye well, day is done, and due is night: rise the

ill, or rest ye well, day is done, and due is night: rise the

\*) N.B. This chorus is to be sung both behind the scenes and by the few groups on the stage, who retire gradually, until at the last line the whole chorus is behind the scenes.

mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:  
 mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:  
 mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:  
 mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:

Starve your fire and quench your light, Rest, ye men of Si - - denbourne.  
 Starve your fire and quench your light, Rest, ye men of Si - - denbourne.  
 Starve your fire and quench your light, Rest, ye men of Si - - denbourne.  
 Starve your fire and quench your light, Rest, ye men of Si - - denbourne.

(The last light is extinguished, and the stage is empty.)

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

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

lodged, and here I make my mark!

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

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

(coming down and looking off R.)

(confused)

fool can note! stay now! the way? The

(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*

(he picks up the piece of chalk.)

prayer! "A fair plain mark," he said, "that any fool can note!"

There spoke he well, for if that bodeth, as I judge it may, mis - chief to

(he rubs it out with his doublet.)

Ci - ce - ly, this sets it straight, and thus a

(He chalks the same mark on the door of the principal house.)

fool doth note his fair plain mark,

and shift it for him! A precious brood of



pilgrims! monks that dance, and tails that chalk: and Geoffrey with his

*p* *tr*

staff, foot - sore, but here in Kent to cud-gel both if

*mf* *tr* *p*

need be! But no waste of words; my

*mf* *f* *dim.* *p*

(looking at the Inn.) **Un poco più lento.**  
 girl, I'll find her lodgement. Ha! the Trav'ler's

*p*

(he looks round at the quiet scene.)  
 Rest! The night looks not so wicked as the day.

*pp*

*f*

All's still: I'll in, and get some news of her,

find her snug nest, and heath it, with one eye, as watch-ful as yon

*pp*

(sleepily.)

moon, to roost my - self! For, faith, fain roost would I,

*p*

and praised be Heav'n, the night looks not like guile!

*pp*

that omens well, may-be, that eye I'll close, but first, my

*mf*

## Scene IV.

(He enters the Inn.)

news! (Hubert enters L. C. E. His cloak and cowl are thrown back, and he carries a lute.)

Hubert.

All marches well, 'tis here she rests, my love! ah, doth she

(he approaches the house.)

watch? No signal gleams a - bove!

*poco cresc.*

Nay, but she watch-eth, aye, and wait - eth me: till slum-

(he comes down)

- ber hold the world, and set her free!

*Andante con moto.*

*mp*

Sweet mother Sleep, thy gentle hour is here! — send thou soft-

*p*

winged Re- pose, bid their ti - red eye - lids close! — Sweet mother

*mp*

*mf*

Sleep, — to ev'ry listning ear whisper thy magic tale, bid shadows mute and

*p*

pale — from dreamland gather. Love and life are done where thou — art

*mf*

Queen! So, reign! Sing not thy song in vain, —

*f* *dim.*

*p*

Sweet — Mother Sleep, take all, — yet leave me

*mf*  
one. One, who is sweet as thy-self, O Queen, — whose

*Un poco più mosso e agitato*

smile is a sea of endless rest; whose voice is a dream - land

me - lody, borne on a Ze-phyr from out the west — my soul from

*poco a poco cresc.* *cresc. molto*

toi - ling and fret to wean, — as it wakes in a

(A light appears in the upper casement of the

world of li - - - berty! house in the courtyard.

*rall.*

*8va bassa*

*ff*

Hubert turns towards it.) Her sig - nal! Hai! - - - thou light di -

*ff*

*p*

*f*

vine! (he strikes his lute.) Thus

*pp*

8

6

6

6

6

6

do I an - swer thee with

mine.

## Andante.

*mp*

So sweet thy breath, O wind, soft wind of night! yet hers is

*arpeggiando*

sweeter; So fleet thy step that stirs — the stream with

light! yet hers is fleetier; sobright thy myriad eyes,

*p* *cresc.*

— thou azure sea! yet are hers brighter! O

beau-teous world, Thy slave fain would I be, so

light thy ro - sy chains — that pri - son me;

yet are hers — ligh-ter! So whisper to her,

night - wind soft and low, sigh with thy sweet - - est

breath! Tell — her,



tell — her, in

*mf*

life, in death Love will not let me

(Geoffrey enters from the porch. Hubert not ob-

*f* *cresc.* *f* *p*

servng him continues to play his lute in reverie.)

go.

Geoffrey.

*p*

Nonews of her with - in, but here without, heard I a -

*p*

(approaching Hubert unobserved)

right? "Love will not let him go!" a monk that sings of

love! By all the saints, this pilgrimage is of dread portents full as

2

Hubert. *mf* *cresc.* *f*

Geoffrey. In life, in death,  
a-ny wit - ches' meet! a-gain he pipes,

*cresc.*

**Allegro moderato.**  
(Hubert draws his cowl over his head.) (aside)

Love will not let me go! 'tis Geoffrey!  
I'll pipe him! What! How now, Sir monk? a lute?

(he accosts Hubert.)

Hubert. (to Geoffrey) *mf*

well he said the de - vil's road, and paces it him - self! Good Sir, thou saidst a

*p*

lute? most true, a world - ly instrument, that aids me, far re -

moved from ho - ly choir, at vesper hour to chant — in this lone spot my

*mf*

eve - - - - - ning of - - - - -

fice. Geoffrey. True,  
Ay, for-sooth of "love that will not let thee go!" I heard thee!

Hubert.  
of Love for our good Abbot and the calm of si-lent clois-tered

cell, that will. I trow, not let me go in peace in - - to a wicked

(he strikes his lute mournfully)

world. Geoffrey. So ran (aside) *p*  
 But 'tis a pious monk!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'world. Geoffrey. So ran' with a long note. An '(aside)' is written above the vocal line, and a piano dynamic '*p*' is written below it. The piano accompaniment starts with a mezzo-forte '*mf*' dynamic and includes a lute-like texture with arpeggiated chords.

my chant.  
 marry! I did him wrong, a pilgrim too!

The second system continues the vocal and piano parts. The vocal line has a long note with the lyrics 'my chant.' followed by 'marry! I did him wrong, a pilgrim too!'. The piano accompaniment provides harmonic support with sustained chords and moving lines.

Geoffrey. (to Hubert)

I'll ask him of her. May-be thou canst tell where Ci-ce-ly, my daugh-ter, finds her

The third system shows Geoffrey's dialogue with Hubert. The vocal line contains the lyrics 'I'll ask him of her. May-be thou canst tell where Ci-ce-ly, my daugh-ter, finds her'. The piano accompaniment features a piano '*p*' dynamic and includes a lute-like texture.

Hubert.

*mp* (piously.)

I note — not come - liness.  
 rest? a comely wench.

The fourth system features Hubert's response. The vocal line has the lyrics 'I note — not come - liness.' followed by 'rest? a comely wench.' The piano accompaniment includes a piano '*p*' dynamic and continues with the lute-like texture.

## Hubert.

(carried away.)

But there be one with dimpled cheeks, bright eyes, with ruby

lips and teeth of whitest pearl whose laugh is like a silver bell.

## Hubert.

(astonished)

Geoffrey.

A cloister bell I should have said. A dame discreet and worthy

How now?

guards her. Tell thee, ay!

Sure, 'tis she! where does she lodge, canst tell me?

Nay, not so far, a turn or two,  
right good! 'tis far from here?

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'Nay, not so far, a turn or two, right good! 'tis far from here?'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand, with dynamic markings of *sf* and *p*.

for Sidenbourne hath turns.  
And South-wark too, I wot; show me thy turns, marry, Sir

The second system continues the musical score. The vocal line has a rest followed by the lyrics 'for Sidenbourne hath turns. And South-wark too, I wot; show me thy turns, marry, Sir'. The piano accompaniment continues with similar rhythmic patterns, including a section with a *p* dynamic marking.

**Allegro vivace.** *mf*  
Set thither thy

The third system marks the beginning of a new section with the tempo instruction 'Allegro vivace.' and the dynamic marking *mf*. The vocal line has a rest followed by the lyrics 'Set thither thy'. The piano accompaniment features a more active eighth-note pattern.

monk, I'll ra-vel them. Say on: **Allegro vivace.**

The fourth system continues the 'Allegro vivace' section. The vocal line has a rest followed by the lyrics 'monk, I'll ra-vel them. Say on:'. The piano accompaniment maintains the lively eighth-note rhythm, with dynamic markings of *mf* and *p*.

face, and with good-ly pace, till thou canst no more, go straight; to the left then

The fifth system continues the vocal line with the lyrics 'face, and with good-ly pace, till thou canst no more, go straight; to the left then'. The piano accompaniment continues with the eighth-note pattern, marked with *p*.

twice, to the right, ay, thrice, all this till thou reach the gate. But ope thine

The sixth system concludes the page with the lyrics 'twice, to the right, ay, thrice, all this till thou reach the gate. But ope thine'. The piano accompaniment continues with the eighth-note pattern, marked with *p*.

eyes, and have a care of a cross-path here, with a cross-path there, and al - leys

*sempre stacc.*

*cresc.*

six. of each be - ware, for the first thou't meet in the se - cond street will lead thee

*cresc.*

*f* I wot not where! *mf* So this time

*p* *f*

*cresc.*

straight thy back to the gate try twice to the right once more, then thrice to

*mf*

left and thrice to right, then back, then round, un - til thou sight a hos -

*p*

- - tel that has a door. But she

*sf* *f* *sfp*

rests not there, does thy daugh - - ter fair.

*mf* *sf*

So keep thy line, and count thee nine, then knock till the

*mf* *cresc.*

night thou scare, — and if that does not end thy plight —

*f* *p*

— with a strange sur - prise, — then am I not wise, not I, —

*p*



## Geoffrey.

— nor a monk — this night! *mf* A roun - del to

me, some weird song of the night seems thy speech, — ho-ly monk —

— yet why should it be (so full of wise coun - sel, as clear — as the

light), a roun - del to me? *mf* these cross-paths and al - leys, from

which I should flee, these turnings to left and these windings to right, all roll — in mine

*rull. sempre*

ear as the sound of the sea, they mingle and melt, and though fain in my plight to aid me thy

*Più lento.*

courteous de - sire I would see, yet is thy plain speech, though with guidance be -

**Tempo I. Habert.**

A roun - del? Nay, straight, till thou reach yon

dight, a roun - del to me!

gate turn thee twice to right, thrice left.

Nay, nay, the left was

as I am a monk this night!  
 thou leavest me in rare good plight!

(worked up into hopeless confusion, Geoffrey hurries off R.U.E.  
 Hubert throws back his cowl and looks after him.)

A roundel, ay! that

takes thee round and round, and round a - gain, for moon - lit night, a

(he comes down R,  
 fitting mea - sure, fit - ter than this guise for lo - vers'

taking off his cloak, and places it with his lute on a table near the porch. As he turns, the light disappears from

vows.

*Andante moderato.*  
*rall.*  
*p*

the casement at back)

Ha! and the hour is here for making them full sweet, her sig-nal light has

### Scene V.

**Allegro.** (he goes up a pace or two)

vanished!

Hark, her

(The door of the courtyard at back opens, and Cicely emerges. She looks cau-  
step! she comes.

tiously about her, then, seeing Hubert, hurries towards him as he advances to meet her) **Cicely.**  
Ah! it is

*un poco più lento*  
(she looks round anxiously)

you!

Yea, my sweet bird of night! But thou art trembling! say, didst thou not hear the message of my

*un poco più lento*

Ay, that did I; 'twas wondrous soft! But yet methought I heard an - other message

lute?

(clinging to him)

rough, and one not rhymed so tenderly. Ah no! he hath not known our

Thou'rt right, thy sire.

plan, not followed us? He is not here?

Comfort thine eyes, good



## Cicely.

*cresc.*

not of thee, sweet bird, — for fair art thou and faithful. Art sure? or

*p*

is — the mu - sic of thy speech a breath of some lone wind

— that to — the list' - ning pines sighs — a sad secret,

*pp*

*poco rall.* (♩ = ♩) (earnestly)

then is heard no more? In ve - ry truth dost love me? Ci - cely!

*poco rall.*

Hubert.

*mp* Cicely.

Canst doubt? No, no, not I. I know but this, that I have heard thy

voice, that I am here, here, why or whither bound? yon stars may tell! I know no

more. Then, love, for thee I'll speak, as in thine eyes, a

Hubert. *mf*

thou - sand times more fair, I read their mirrored speech. Ay, whither

bound? On to a land beyond the night, where sor - row is

*Allegro molto.*

light, for love is strong; where toil and strife are known no



more, and the path of life a-down the strand of a sun-lit shore winds

west - eryl. Ah, there will we, on the vir - gin sand, where the breezes die without a

sigh. By that lone sea, for ev - er and aye, no more to part;

Hand clasped in hand, heart bound to heart, wander a -

way! a - way! a - way! Nor shall there be to that sweet

day nor set, nor cease; as love and life

are lost in peace to all e-

ter - nity! For thi-ther we are bound, my Queen, that way is

**Allegro quasi al primo, ma tranquillo.**

thine. 'Tis fair, I own, thy words, too, full as fair, I ween. But speech is oft-

- as flow'r full-blown, let come a cruel summer shower, 'tis

150 Allegro molto.  
Cicely.

gone!

Hubert.

Be-lo - - - ved, words are but em - py sound,

*Allegro molto.*

my deeds shall prove me, trust thou me, no storm shall

reach thee, strong am I for thee to la - bour,

*cresc.*

live, — and die! — thou canst not doubt me!

Cicely.

*Andante molto moderato.*

Hu - bert, list, I doubt thee not. Am I frail or a - fraid? Ah!

know me but — for a simple maid, — and though thine, — thy queen, — 'tis on thee — I

lean! Will thine arm — be strong if the way — be long? Ah! 'tis on - ly

that some strange tran - cing mist, as of joy through tears, as of hope through

fears, — to rise — from thy love - - set mu -

- - sic seems; — and to thrill — my soul — as I

*mf* *cresc.*

see the goal — of all my life in a

*mf* *dim.*

land — of dreams. — Ah, doubt thy love? am I frail or a-

*p* *pp*

frail? — Ah no, ah no! — though I be — a sim - ple

*p*

maid.

*p* *accel.* *cresc.* *d.*

**Allegro molto.**

(passionately.)

On thee I lean, my strength is found, I am thine — thy queen!

*col Ped.*

Ah, whi - ther bound I ask no more, a-way to the shore to all e-

*Cicely.*

ter - - - - - ni-ty.

**Hubert.**  
To all e - ter - - - - ni - ty! Ah -

*cresc.* *dim.*

*p* Ah there will we on the vir - gin sand, where the bree - zes

*p* there will we, ah there will we on the vir - gin sand, where the bree - zes

die with-out a sigh, for ever and aye, no

die with-out a sigh, By that lone sea, for ever and aye, no

more to part, Hand clasped in hand, heart  
 more to part, Hand clasped in hand, heart

*mf*

bound to heart, wan-der a-way, a-way, a-  
 bound to heart, wan-der a-way, a-way,

*p*

way. nor shall there be to that sweet day nor set  
 a-way, nor shall there be to that sweet day nor set nor

*p*

nor cease, as love and life are lost in  
 cease, as love and life are lost in peace

*mf* *dim.*

*p* *cresc.*

peace *p* *cresc.* to all e - - ter - - ni - ty, to all e -

in peace to all e - ter - - ni - ty, to all e - ter - ni - ty

*cresc.* *f* *cresc.*

ter - - ni - ty, ay love and life to all, to

ay love and life to all, to

*cresc.*

all e - ter - - - - ni - ty.

all e - - ter - - - - ni - ty.

*f* *f* *ff*

(Dame Margery

*dim.*

appears at the door (C) and hurries down between the two, who fall back surprised.)

*cresc.* *f*



## Scene VI.

(♩ = ♩)

## Dame Margery.

(Hubert hurriedly catches up his monk's disguise.)

Ah! is it so? thou false-faced minx! thou dar'st chirrup of thine eter-ni-ties!

The musical score for this line features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *mf* and *p*.

(Turning on Hubert.)

(Recognizing that it is not Sir Christopher.)

And thou, thou faithless mon-ster! How? thou art not

The musical score for this line continues with the same vocal and piano parts. The piano part includes dynamic markings such as *ff* and *sfp*.

Hubert (courteously.)

Cicely  
(confused.)

he! Faith, not, most gra-cious Dame, since I am I. E'en

The musical score for this line features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *p*.

Dame Margery.

so, he speaks but truth, 'tis all he is! 'Tis all he is! Heyday! what now? Though

The musical score for this line continues with the same vocal and piano parts. The piano part includes dynamic markings such as *mf*.

(aside)

that be all, good sooth, he-ing that, he is e-nough. Yet do I bless him, being him

The musical score for this line continues with the same vocal and piano parts. The piano part includes dynamic markings such as *mf* and *p*.

self, and not that oth-er. Yet it is well that I should chide.

**Allegro moderato.**

(to Cicely.) **Hubert.**

Child, in with you! Nay, in? wouldst lose thy charge, and give the thieves their

**Dame Margery.**

**Hubert.** The plot? the plot? who plots, speak  
prey? wouldst thou a - bet a plot?

on; but tangle not thy speech. A plot? I'm mithered to the death! Speak

**Hubert.**

on. Most gra - - cious dame, as thou dost bid, I

*piu f*

will, the plot I'll tell thee. Nay, I'll tell thee all, and trust thy cha-ri-ty,

Cicely (coaxingly on the other side.) Dame Margery.

for thou art kind. Ay, thou art migh - ty kind! Tut, tut; speak

*cresc.*

on. there's scent of mis-chief in thy speech. Thou saidst a plot? a thief?

and this the prey, speak, speak, tell quick thy tale, or I shall wake the

*p* *cresc.* *f*

**Allegretto leggiero.**

Cicely. Dame Margery.

'tis true, I

night Hubert *mp*

'Tis thus, I love this mai-den fair; she loveth me.

*sfp*

**Allegretto leggiero.**

wot, and love I him.

*mf*  
That birds will pair and fools will mate, well,

*mf* *tr* *tr*

*cresc.* *f* *mf*  
well, but where is plot in this? The plot, the plot. Nay, list,

*cresc.* *mf* *cresc.* *sf*  
Nay,

the sto-ry runneth right. Nay, nay,—

The plot, — or I shall wake the night!

list, the sto-ry runneth right. Nay, nay,—

*p* *f*

*mp*  
 — wake not the night, wake not the night, wake not the night! 'Tis thus, —  
 The plot, or I shall wake the night, or I shall wake the night!  
 — wake not the night, wake not the night, wake not the night!

*p* *cresc.* *p*

— our love likes not my sire; he part-eth us, ah, sad our lot!  
 Yea, tru - ly

Yea tru - ly sad!  
 Tut, love can tire, and pilgrimage can quench a fire! he  
 sad, yea tru - ly sad.

*mf* *s/p*

*mf*  
Nay, list! The truth is near to sight.

know-eth this. But 'tis no plot? The truth,

*mf*  
Nay, list! The truth is near to sight.

Nay, nay, — wake not the night, wake not the

— or I shall wake the night! The truth, or I shall wake the

Nay, nay, — wake not the night, wake not the

*p* *p* *cresc.*

night, wake not the night!

night, or I shall wake the night!

*mf*  
night, wake not the night! 'Tis thus: there payeth wanton court to this fair

maid a knight, and he six knavish varlets here hath brought to bear her

off by stealth or strife, a good - ly knight, who hath a wife, poor soul! E-

D. Marg.

nough! He hath not thought, that goodly knight, who thus would sport with that poor

soul, — he should be caught in cunning toils by her, and taught a

lesson, that shall not be short; that, not his first, his last shall be! His name!

Cicely.

Dame Margery.

His name! I am to fu - ry wrought!

Hubert.

Sir Christopher of Kent is

*cresc.*

*p*

He sleeps till breaks the light.

Nay, nay,-

nough!

He sleeps! then will I wake that knight!

he. He sleeps till breaks the light.

Nay, nay,-

*pp*

*p*

— wake not that knight! wake not that knight!

wake not — that

Then will I wake that knight, then will I wake — that

— wake not that knight! wake not that knight! wake not that knight, wake not that

*p*

*cresc.*



Moderato.

knight! (coming down) knight! The traitor wretch! but how to trap him? Hold!

Moderato.

*sp*

This charge of mine he bears her off! Nay, thus, these two shall wed. That ends his

*pp*

chase. But first my sweet re-venge. Now listen, both of ye. I

(going up)

*cresc.*

know this sor-ry knight, a-las! and fain would teach him wisdom. So, give me your

*pp*

aid; and as the dawn shall break. mount quick your pal-frey, spur you your

*cresc.*

*p* *cresc.*

Cicely.

Hubert.

best, and fly this peril, take her to her sire. My sire? Ay, lovebird, to thy

Dame Margery.

sire, but by a road past a church door where dwells a ho-ly priest. Thou'rt not a-

Cicely.

(to Dame Margery.)

Dame Margery (to Hubert)

*rall.*

feard? A church? a ho-ly priest? a-feard, not I! Right well, and now thine

Allegretto (più lento che al primo.)

aid. Find this sor ry knight for me, tell him his fair Ci - - ce -

ly hop - eth, doubteth, smil - eth, pout-eth, won - - - dereth if he be

true. And if true forsooth he be, this her bid-ding he will

do. She hath heard that love is blind; if then

*cresc.* love his pul - ses stir, he like love his eyes will bind, and, all trusting, come to

*sempre più lento* her. She will wait him at her bower, sendeth him this sim - ple flow - er. *rall.*

(she takes a flower from Cicely and gives it to him.)

Bind him tight - ly, lead him light - ly, to his

gen - - tie Ci - ce-ly; then I wot 'twill com - fort me —

*cresc. molto*

**Allegretto vivace (come al primo.)**

**Dame Margery.**

Blessings on his head to shower!

**Hubert.**

**Allegretto vivace (come al primo.)**

Thy good be - hest to do I fly, he lod - geth

*mf*

'Tis well. Hard by. Mark - tightly bound. If but a ray he seeth,  
here.

then thou't not a - way. (he enters porch R.)  
As blind as a mole he'll be!

**Cicely.**

*dim.*

Good dame, I love thee, knowing not thy na - me.

Thou saidst at

Cicely. *p*

dawn. Yet lo, fear, and yet—  
 Dame Margery. *mf* (She points off L.)  
 How, child! The dawn is

Adagio.

Scene VII.

(Exit into house at back. The day begins to break.)

here!

Cicely. *p*

Dawn of the young day, break - ing ov - er the eastern hill!

Fleet thou of foot, o'er - tak - - ing the night that standeth still!

Has - - ten, oh, has - - ten to me!

*p*  
 has-ten with pale white shimmer, has-ten a-down the stream. On, through the  
 woodland deep; Scat-ter thy sil-ver, glim-mer a-mong the flowers that

dream! Has-ten and end their sleep, Has-ten, oh, has-ten to  
 me! Bright-er and oh! yet bright-er, glow in glo-ry a-

*poco a poco più mosso*  
 bove! Whit-er, and oh! yet whit-er! Dawn of my heart's de-

*sempre più mosso*

bove! Whit-er, and oh! yet whit-er! Dawn of my heart's de-

sire, Beau - ti - ful dawn that I love, has - ten, oh,

has - ten o'er tur - ret and spire, stir with thy breath the riv - - er,

gleam o'er meadow and wold, — wake, oh

dawn, — and for ev - er glad - den my life — with thy

*rall.* *al*

*rall.*

gold! Oh dawn, I have done with the night of fear, for thou, in the flood of thy

*mf* *poco a poco cresc.*

(During this scene, the stage becomes gradually lighter until the scene is in broad day-

sun - rise sea, art com - ing, art com - ing, art com - ing to me!

*cresc.*

light.) Dawn of my life! thou art

*cresc.*

Più mosso.

here!

*ff* *dim.*



## Scene VIII.

(Enter Hubert and Sir Christopher from porch. Sir Christopher, who is blindfold, and has a copy of verses in his hand, is making his way cautiously, led on by Hubert.)

**Andante moderato.**

**Sir Christopher.**

(Groping his way clumsily.)

*mp*

I heard her

(He turns in the wrong direction.)

cherub voice. Sweet night-ingle, prithee a - gain, so I may find thee.

**Hubert** (leads him towards Cicely, who comes down L.)

Nay, Sir Knight, this way.

**Sir Christopher.**

Ah true! it came from here. Love may be

(He turns round helplessly.)

blindfold, but love cannot err.

(Dame Margery appears at the door of house. She comes down R.)

*mf*

Where art thou charmer?

Ah!

Methinks I catch her

(He now faces Dame Margery.)

(He stretches out towards Dame Mar-

dain - ty step. But speak, thou little one; for I would place upon that snow-white

gery, holding a ring in his hand.)

(She gives him her hand.)

hand this jewel! Say, where is that li-ly hand? Ha, so! a

*espress.* *mf*

(He kisses

plump, a most che - ru - bic hand, such hand as I have nev - er kissed ere now.

*trill* *p*

it and puts the ring on her finger.)

(She snatches her hand away, tearing the ring off and throw-

This for my li - ly handed love. Nay, sweet, a moment

*p*

ing it from her in disgust. Hubert picks it up.)

more! Take this poor verse o' mine. in which I tell my plaint, dost like a

*p*

(Dame Margery signs to Cicely at L. to answer him.)

plaint? My bright eyes, say, dost like a lover's plaint? *rall.*

Cicely.

*a tempo*

(AS he turns, Dame Margery and Cicely

Right well, Sir Knight, do I. Sir Christopher. Nay, thou wert here? Now there! Again her

change places. Sir Christopher again faces Dame Margery.)

dainty step; me-thinks I have thee now! Thou pretty flutterer! wouldst hear my

(Dame Margery again signs to Cicely at R. to answer him.)

plaint? 'Tis put most ten - der-ly, though brief, wilt hear it? *trump*

Cicely.

(Dame Margery and Cicely change places.)

That, Sir Knight, will I! Sir Christopher. Hey, but I thought thee here, Thou fai-ry midge,

Hubert.

(Dame Margery nods to Hubert.)

Sir Christopher.

(to Hubert.)

I wot thou

circling me round!

Face I mine own true love?

*dim.*

fa-cest no man el - se's.

Good. Then will I sing my plaint to her.

List, sweet!

'Tis but mine own poor minstrel-sy, yet mark its

(He holds it out. Hubert snatches it from him.)

bur-then. Take it, li - ly hand!

That li - ly hand is

(considering.)

strong! How ea-ger-ly it clasps my plaint!

Nay then, how runs my

*rall.*

Allegro molto. (Tempo del duetto.)

Dame Margery (draws Hubert and Cicely aside.)

Enough! I'll listen to his plaint; and then I'll  
 plaint?

Allegro molto. (Tempo del duetto.)

*pp*

ans.wer him! But speed ye now; for see! I mark some u - gly fellows yonder.

(She points off R.)

*cresc.*

Quick! your pillioned pal-frey! Gra - - - cious dame, good

*mf* Cicely.

dame. fare\_well.

Cicely. *pe*

Hubert. *mf*

Fare\_well, for sure they come. God speed us all.

*p* *cresc.*

Hubert.

(He hurries off with Cicely L.)

Dame Margery.

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Farewell! Speed! Ay, Godspeed!

Or else those fellows note us. I must in. "Bright eyes!"

thou perjured minstrel! "Li-ly hand!" I'll li-ly hand on

(She hurries in and closes door.) Sir Christopher. thee if thou shouldst run? Run? run? yea, so!

(Feeling his way about.) (very short pause) How did it run? Ha, thus! Where art thou pretty?

Tempo I. Andante.

*p*  
Here? But thou art coy! my plaint, sweet dove, perchance 'twill bolden thee.

*p* *cresc.*

(He turns to R.) *p* Lento con molto espressione.  
Ha, thou art here. Now, list, my pretty, list! Gentle, winsome daf.fo.dil!

*mf* *p* *p*

coy. ly tell thy sim. ple swain, that his plaint is not in vain. Ans. wer to him

*cresc.* *accel.* *f* *rall.*  
as he sigheth, hopeth, weepeth, swooneth, crieth. "Wilt thou, pretty

*cresc.* *accel. e cresc.* *f* *rall.*

the Chepe, five illconditioned - looking scoundrels, creep in stealthily and watch him in astonishment preparing  
daf.fo.dil?" With a duple. answer, "simple, simple, simple, simple, simple swain -

*p* *cresc.*

their cudgels.)

*mf* *rall.* *a tempo*

I will!" "Wilt thou, pretty daf-fo-dil?" With a dimple,

**2 1<sup>st</sup> Basses. *mf.***

**The Hirelings. Ha, ha, ha, ha, my gallant daf-fo-dil.**

**8 2<sup>nd</sup> Basses. *mf.***

Ha, ha, ha, ha, my gallant daf-fo-dil.

*mf.* *cresc.* *f* *rall.* *p* *a tempo*

*cresc.* (They are

answer, "simple, simple, simple, simple, simple swain, I will!"

*p* *cresc.*

We'll give thee simple, simple,

*p* We'll give thee simple, simple,

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

about to set on him, when Hal hurries in.)

*accel.* *f*

simple, simple, simple, with a right good will! Ha, ha, my gallant daf-fo-dil.

simple, simple, simple, with a right good will! Ha, ha, ha, ha, my gallant daf-fo-dil.

*accel.* *mp* *cresc.*

2



Hal. *f*

(They threaten him again.)

Hold! hold, ye knaves! 'tis he, Sir Christopher!

He said "a simple  
He said "a simple, simple

Più mosso.

Sir Christopher.

Hold! back, ye scurvy ones! Yea, back!

swain?" let's test him.  
swain?" let's test him.

(He takes off the bandage)

and loose mine eyes; for that, I ween, is not my charmer's voice. Where

Hal.

is she? Well to ask, 'tis thee we seek. The hour is here,

Sir Christopher.

Hal. The prize is in the  
the plot is rife; and now to net the prize.

*cresc.* *rall.*

Tempo I. Maestoso.  
Sir Christopher.

net! my grace hath con - - quered! Nay, she bade me come, was

*meno f* *dim.*

(looking about) Hal.

here but now. I wot she was; for here is her a - bode, 'tis

*p*

here, I've marked the door. So, scurvy ones, ye're rea - - dy?

Hirelings.

Ready?  
Ready?

**Allegro.**

(Sir Christopher assumes a dandified air of expectancy. They advance towards the door with Hal.)

(A note of alarm is heard without. All pause.)

**Sir Christopher.**

What hodes that note?

ay!

ay!

**Allegro.**

*stacc.*

*sf*

*p*

**Hal.**

**Sir C.**

'tissome alarm.

Thouknav, is this thy suble-ty? 'Tis naught.

A-

*pp* *piu f*

(The noise of coming tumult is heard without.)

**Hal.**

**Sir Christopher.**

gain?

Nay, 'tis but cock-crow! Cock-crow!

*p*

lying knave!

why, the whole town's a stir.

Hark

Ten.

**Chorus. Bass.**

(without)

Hi! follow! Hi!

*mp*

Hal.

Sir Christopher.

(He points off R. U. E.)

voices! Thou'rt right, I heard a voice! A voice, thou knave! a hundred

Seize him, seize him, follow, follow seize him,

follow seize him, seize him, follow, follow, follow, follow seize him,

(One or two townsfolk hurry in, beckoning to others to follow them, and pointing off towards L. as if in pursuit, other townsfolk, aroused by the tumult, hastily enter from all sides. Sir Christopher, bewildered at first, withdraws to back, Hal and his hirelings covering him. The Pilgrims, in a state of alarm at the disturbance, appear at the doors R. and L. and fill in the scene, which gradually becomes crowded, leaving an avenue from R. U. E. to front L.)

voices! see! and here they come.

follow, follow!

follow, follow, follow, follow, follow, follow,

*cresc.*

*cresc.*

follow, follow track him, seize him! Hi! the

follow, follow, follow track him, seize him! Hi! the thief!

Soprani.

Alti.

Ten.  
thief he took the straight way, fol - low, fol - low, fol - low, fol - low

Bass.  
he took the straight way, fol - low, yonder by the gate - way, fol - low

Why so fright us in our slumber? hath he of our jew - els

Why so fright us in our slumber? hath he of our jew - els

of his plunder ease - him!

of his plunder ease him!

ta - ken? La - - zy ye!

ta - ken? La - - zy

La - - zy ye!

More, we wot than ye can num - ber!

More, we wot than ye can num - ber!

8.....

so late to waken! Gone our jewels,whither,whither?  
 ye, so late to waken! Gone our jewels? Gone our jewels,whither  
 so late to wa - ken! Gone our jewels? Gone our jewels!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more static bass line in the left hand. The lyrics are: "so late to waken! Gone our jewels,whither,whither?" (top staff), "ye, so late to waken! Gone our jewels? Gone our jewels,whither" (middle staff), and "so late to wa - ken! Gone our jewels? Gone our jewels!" (bottom staff).

whither went he?  
 went he? whither went he? fol - - - low,  
 whither went he? whi - ther? fol - - - low,  
 (pointing L.) Yon - - der, thi - ther, fol - - - low,  
 Yon - - der, thi - ther, fol - - - low,

The second system continues the musical score. It includes a piano dynamic marking of *cresc.* at the beginning. The vocal parts have the lyrics: "whither went he?" (top staff), "went he? whither went he? fol - - - low," (middle staff), "whither went he? whi - ther? fol - - - low," (bottom staff), and "(pointing L.) Yon - - der, thi - ther, fol - - - low," (bottom staff). The piano accompaniment continues with a similar rhythmic pattern, ending with a *mp* marking. A *Tutti.* marking is present above the final vocal notes.

fol - - low, fol - - low, fol - low, in the pri - son stow him,  
 fol - - low, fol - - low, fol - low, in the pri - son stow him,  
 - low, fol\_low, fol\_low, fol\_low, fol - low, in the pri - son stow him,  
 - low, fol\_low, fol\_low, fol\_low, fol - low, in the pri - son stow him,

The third system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: "fol - - low, fol - - low, fol - low, in the pri - son stow him," (top staff), "fol - - low, fol - - low, fol - low, in the pri - son stow him," (second staff), "- low, fol\_low, fol\_low, fol\_low, fol - low, in the pri - son stow him," (third staff), and "- low, fol\_low, fol\_low, fol\_low, fol - low, in the pri - son stow him," (bottom staff). The piano accompaniment is marked *ff* and features a complex, rhythmic accompaniment with many sixteenth notes.

fol - low, fol - low, Ken - tish staves the way shall show him,  
 fol - low, fol - low, fol - low, Ken - tish staves the way shall show him,  
 fol - low, fol - low, fol - low, Ken - tish staves the way shall show him,  
 fol - low, fol - low, fol - low, Ken - tish staves the way shall show him,

(Enter by R. U. E. Geoffrey. He is out of breath, hurrying along, staff in hand, in the same direction as

fol - low, fol - low, fol - low, fol - low!  
 fol - low, fol - low, fol - low, fol - low!  
 fol - low, fol - low, fol - low, fol - low!  
 fol - low, fol - low, fol - low, fol - low!  
 fol - low, fol - low, fol - low, fol - low!

the others. A few come with him pointing on towards L.)

**Geoffrey.**  
 Fol - low, fol - low, twasto yon - der quarter went he!

Help! — I'm dead with racing.

What, a gray-beard jewels cha - -

What, a gray-beard jewels cha - -

What, a gray - beard jew - - els

What, a gray - beard jew - - els

The first system of the musical score consists of five staves. The top staff is a bass line for the vocal part, starting with the lyrics 'Help! — I'm dead with racing.' The second and third staves are vocal lines with lyrics 'What, a gray-beard jewels cha - -' and 'What, a gray-beard jewels cha - -' respectively. The fourth and fifth staves are vocal lines with lyrics 'What, a gray - beard jew - - els' and 'What, a gray - beard jew - - els' respectively. The piano accompaniment is shown in the bottom two staves, starting with a piano (*p*) dynamic.

(He hurries off L., some

Jew - - els? He has got my daughter! Fol - - low,

sing?

sing?

cha - sing?

cha - sing?

going with him.)

fol - low, fol - low, fol - - - low!

The second system of the musical score consists of five staves. The top staff is a bass line for the vocal part, starting with the lyrics 'Jew - - els? He has got my daughter! Fol - - low,' and '(He hurries off L., some'. The second and third staves are vocal lines with lyrics 'sing?' and 'sing?' respectively. The fourth and fifth staves are vocal lines with lyrics 'cha - sing?' and 'cha - sing?' respectively. The piano accompaniment is shown in the bottom two staves, starting with a piano (*p*) dynamic and ending with a *dim.* marking.

fol - low, fol - low, fol - - - low!

The third system of the musical score consists of five staves. The top staff is a bass line for the vocal part, starting with the lyrics 'fol - low, fol - low, fol - - - low!'. The second and third staves are vocal lines with lyrics 'fol - low, fol - low, fol - - - low!'. The fourth and fifth staves are vocal lines with lyrics 'fol - low, fol - low, fol - - - low!'. The piano accompaniment is shown in the bottom two staves, starting with a piano (*p*) dynamic and ending with a *dim.* marking.



(♩. = ♩)

Sopr. *mf* Ay, his daugh - ter. No mer - - - cy,

All. *mf* Ay, his daugh - ter. No mer - - - cy,

Ten. *mf* Said he daughter? Name the thief! No mer - - - cy,

Bass. *mf* Said he daughter? Name the thief! No mer - - - cy,

(♩. = ♩) Said he daughter? Name the thief! No mer - - - cy,

quar - - ter, show him, this is trea - son, trea - son,

quar - - ter, show him, this is trea - son, trea - son,

quar - - ter, show him, this is ou - trage, trea - son,

quar - - ter, show him, this is ou - trage, trea - son,

*mf* in our midst it creep - eth, lurk - eth yet the thief, *cresc.*

*mf* in our midst it creep - eth, lurk - eth yet the thief, *cresc.*

*mf* in our midst it creep - eth, lurk - eth yet the thief, *cresc.*

*mf* in our midst it creep - eth, lurk - eth yet the thief, *cresc.*

*p* *cresc.*

*ff*

We'll rouse him! Si - den - bourne no

We'll rouse him! Si - den - bourne no

We'll rouse him! Si - den - bourne no

We'll rouse him! Si - den - bourne no

long - - er sleep - - - eth, Si - den - bourne was

long - - er sleep - - - eth, Si - den - bourne was

long - - er sleep - - - eth, Si - den - bourne was

long - - er sleep - - - eth, Si - den - bourne was

prompt to house him. Who be -

prompt to house him. Who be -

prompt to house him. Gave him shelt - er, he be - trays us,

prompt to house him. Gave him shelt - er, he be - trays us,

*mf*

(Looking at Sir Christopher, at whom some are pointing.)

trays us?  
trays us?  
we are un - done! This the coin that he pays us?  
we are un - done! This the coin that he pays us?

(Sir Christopher is pushed to the front.)

Who? who? Came from Lon.don?Send him  
Who? who? Came from Lon.don?Send him  
This gray-beard rogue from Lon - don!  
This gray-beard rogue from Lon - don!

back there! See his pack there!  
back there! See his pack there!  
A thief in gal-lant feath - er.  
A thief in gal-lant feath - er.

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

hang them all to - geth - - - - - er! *sf* Stone him!

hang them all to - geth - - - - - er! *sf* Stone him!

hang them all to - geth - - - - - er! *sf* Stone him!

hang them all to - geth - - - - - er! *sf* Stone him!

*sf* cud - gel him! and gag - him! To the con - duit with him

*sf* cud - gel him! and gag - him! To the con - duit with him

*sf* cud - gel him! and gag - him! To the conduit with him, to the

*sf* cud - gel him! and gag - him! To the conduit with him, to the

*ff* *mf* *cresc.*

(They seize Sir Christopher.)

*cresc.*  
 drag him, he hath car - ried off the  
*cresc.*  
 drag him, he hath car - ried off the  
*cresc.*  
 conduit with him, drag him, he hath car - ried off the  
*cresc.*  
 conduit with him, drag him he hath car - ried off the

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The music is in a key with two sharps (D major) and a common time signature. The lyrics are: "drag him, he hath car - ried off the conduit with him, drag him, he hath car - ried off the conduit with him, drag him he hath car - ried off the". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cresc.* and *f*.

*Hal.* (♩ = ♩.)  
 Hold! Hold! — he hath not touched the jade!  
 maid! Not touched her?  
 maid! Not touched her?  
 maid! Not touched her, not touched her?  
 maid! Not touched her, not touched her?

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The music is in a key with two sharps (D major) and a common time signature. The lyrics are: "Hold! Hold! — he hath not touched the jade! maid! Not touched her? maid! Not touched her? maid! Not touched her, not touched her? maid! Not touched her, not touched her?". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *Hal.*, *f*, and *mf*.

Sir Christopher (shaking them off.)

*f*

Nay! 'tis true, 'tis true, I vow! naught have I done!

*pp*

(They let him go.)

Hal.

(He indicates house at back.)

But how, — ye fools? the maid is

Sopr. *pp*  
Nay, nay, 'tis clear he carried off the maid!

Alt. *pp*  
Nay, nay, 'tis clear he carried off the maid!

Ten. *pp*  
Nay, nay, 'tis clear he carried off the maid!

Bass. *pp*  
Nay, nay, 'tis clear he carried off the maid!

*cresc.* *mf* *p*

(The crowd fall back on one side, leaving an avenue up to it.)

(aside to Sir Christopher)

(to the crowd)

safe and here! The door chalked I. With - in is

## Sir Christopher (gaining confidence.)

she. In sooth, good folk; and wait - ing me!

*mp* The maid with - in, and

*mp* The maid with - in, and

*mp* The maid with - in, and

*mp* The maid within, and

*mf* May - be her whim, but since a sim - ple

waiting him, the dotard raves!

waiting him, — the dotard raves!

waiting him, the dotard raves, he raves!

waiting him, the dotard raves, he raves!

*cresc.* (to Hal) *f*

love af\_fair your boorish sen\_ses seems to scare bring forth the maid!

*mp* The  
The do.tard

*p cresc. mf p*

*mp cresc. f* Can trust your

The dotard lies, ay,bring her out, ay,bring her out!

do.tard lies, ay,bring her out, ay,bring her out!

lies, the dotard lies, ay,bring her out, ay,bring her out!

The dotard lies, ay,bring her out, ay,bring her out!

*mf*

*cresc. mf f*

(Hal and his hirelings approach the door. Hal opens it. The crowd eagerly await the result.)

*rall.*

eyes? I trow 'tis not my fault I fill her fan.cy! that she likes my

*rall.*



Dame Margery emerges. She has discarded her disguise, and now wears a handsome dress, but conceals her features with a white veil. She advances slowly but directly towards Sir Christopher. The crowd make way.

Adagio Maestoso.

grace.

*p* — *f pesante*

*più f*

*sf*

Sopr. *f*

Alt. *f* A so.lemn wench!

Ten. *f* A so.lemn wench!

Bass. *f* A so.lemn wench!

A so.lemn wench!

*sf* *sf*

Poco Allegretto.

Sir Christopher.

She veils her face, my pret.ty winsome daf.fo - dil! not that I lured her to this

*pp*

place! a sim - - - ple pil - - grim, here

**Dame Margery.**

(Dame Margery throws back her veil and seizes him.) *ad lib.*

Pil -  
ye see!

**Presto.**

(She turns him round and is about to lead him off.)

- grim or not thou't home with me!

Sopr. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

Alt. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

Ten. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

Bass. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

**Presto.**

*colla voce* *sf* *sf* *ff*



# 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.**

*p*

*col Ped. sempre*

(d = d.)

*mf stacc.*

(d = d.)

*p*

(d = d.)

*mf stacc.*

*mf* *poco a*

*poco cresc.*

(d = d.)

*mf* *cresc.*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The bass clef part features a steady eighth-note accompaniment. Dynamics include *f* and *cresc.*

Second system of musical notation. Includes the tempo marking *(d = d.)*. The bass clef part has a series of chords. Dynamics include *ff* and *pp*. The label *8va basso* is present at the bottom right.

Third system of musical notation. The bass clef part changes to a more active line. A dynamic marking of *p* is used. A dotted line with the number *811* is at the bottom left.

Fourth system of musical notation. Continues the melodic line in the treble clef and the accompaniment in the bass clef.

Fifth system of musical notation. Includes the marking *col Ped.* at the bottom right. The music continues with various chordal textures.

Sixth system of musical notation. The key signature changes to two flats (Bb and Eb). The music features a mix of chords and melodic fragments.

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

Seventh system of musical notation. Ends with the marking *rall.* The music concludes with sustained chords in both staves.

Scene I.

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

2

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

chain. And well it may. (she rises) From

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

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

2



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

*pp*

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

*p*

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

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

*pp*

Andante moderato.

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

*p*

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

*pp*

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

*vca*

*mf*

Life and love are young in spring!

*sempre staccato*

Hark, my lute! Thy melody trippeth o'er a path of flowers

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

2

*cresc.*

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

*rall.* *a tempo*

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

*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

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

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

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

pounceth, poun - ceth all for me! Thus thy

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

Adagio come al Imo

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

*rall.*

Scene II.

Allegro agitato (♩ about = ♩)

(Enter Cicely hurriedly R.C.E.)

peace! How now, girl!

Cicely (advancing quickly, and

thou! and here? What brings thee here? Fair la-dy, I but

Dame Margery.  
(sternly)

not recognising her) seek the court. 'Tis here the jus-tice holds it? True what then?

Cicely (recognising her)

But thou — yes, surely 'tis thy ve - ry self! Thou

Dame Margery.

art my good kind dame, and here? E'en so, my child. This is Synge

Hall, and I, Dame Mar-gery. My lord Sir Chris-topher doth jus-tice

here. But what wouldst thou with him? come, trembling child, what

*cresc.* ails thee? speak. *Cicely. f* All, all is lost! *Dame Margery. (impatiently)* Tut, tut, but

yester-night 'twas "All is won!" what now? what is thy loss? Thy gallant fled and

*Cicely.* gone? *Dame Margery.* Nay, worse! Heav'n's, child! he can't be worse than gone.

*Cicely.* A - las, far worse! They bring him here in chains for judgment!

La - - dy, all is lost! my sire hath

*dim.*

**Poco meno mosso. Dame Margery.**

captured him! Good sooth! Ye pair of fools! captured?

*p* *mf*

*cresc.* But how? speak, child, but how? 'Twas thus! Thou know'st we

*Cicely.* (♩ = ♩) *mf*

*p*

left thee? Quick the gate we seek, I tremble lest too late\_ the spot we

*cresc.* *mf*

reach. But all goes fair, the pal - frey ready waits\_ us

2



there. We mount, we fly, and fleet as the wind we cross the bridge, and we reach the

*mp* *stacc.*

ridge, nor heed a cry nor sound of a horn that wakes the morn;— for a-

way we're borne and greet the day. Swifter, swif-ter, a-way,

*cresc.*

a-way and Si - den-bourne is left be-hind. But on go we with the

*f* *mf*

morn-ing breeze, the ham-lets flee and hur-ry the trees, — a flash of light—

the brooklet gleams, then lost to sight. And all danger seems

vanished and gone and far a - way, when a-gain that cry comes shrill and

clear, again, again, I quake with fear, I turn my

head, and what do I spy? But on our track, my sire at their head,

a trooper pack in du - sty cloud with whip and spur in hot pur-

suit adown the hill. Near - er, near - er, near - er still, near - er,

*mp* *CRESC.*

near - er, till I scarce can stir, near - er, near - er, near - -

*CRESC.*

- er, when a crash \_\_\_\_\_ a fall, and the world spins round.

*ff* *p*

*Più lento.*  
'Tis o - ver, all, he is caught and bound. I cry, I

*pp* *p*

*Adagio.*  
pray, not a word will say my si - re but, "Jade, the knave shall find that

*pp* *mf marcato*

law can step with sturdy stride, and justice mount her hack and ride, though Siden - bourne

**Andante moderato.**

(She runs up looking out through large oriel window  
R.C. and hurries down.)

**Dame M.**

be left be - hind?

A

pret - ty tale, and this a pretty place to tell the close, in truth a pair of

(To Cicely, who has come down  
again.)

fools! How now, child? See, they come, they bring him bound, they seek his life, oh

**Cicely. accel. poco a poco**

*accel. poco a poco*

help!

**Dame M.**

Tut, tut, child, hold thy peace. Put up thy fears, I'll help him through the

Allegro.

Thou wilt! (motioning her to R.) Thou'lt plead for  
 scrape. Ay, sure now in with thee.

Cicely.

Dame Margery.

mer - cy and thy lord will list to thee? warrant me I'll plead,

and he will list. Now in, child, in, until I summon thee. Dry

Cicely.

up thy tears! Oh la - - - dy thou art kind; may

(exit through door R.)

hea - - - ven bless thee!

## Dame M. (following her)

Hea - - ven bless us

## Andante maestoso.

all! When law and justice are dis - pen - sed here, he'll list to

*f marcato*

me? Ay, list with both his ears,

and stare with all his eyes; for to this cause I'll wit - ness

(exit after her)

bring to break - a do - - zen laws!

## Chorus.

Sop.

Alto. (The central doors are flung open and a crowd of villagers, retainers, and other country folk pour into the

Ten. great Hall, looking back as they enter, as if expecting the approach of some one in their midst.)

Bass.

Allegretto moderato.

*p*

*mf* This way, this way, my good masters,

*mf* This way, this way, my good masters,

*cresc. poco a poco*

*mf* Ho! here this way, ho! here this way,

*mf* Ho! here this way, ho! here this way,

Ho! here this way, ho! bring ye the knave and make ye your

Ho! here this way, ho! bring ye the knave and make ye your

*cresc.*  
 Bring ye the knave and make ye your plaint, be he a sin - - -  
 Bring ye the knave and make ye your plaint, *cresc.* be he a sin-ner or be he a  
 plaint, Bring the knave *cresc.* be he sin-ner or be he a  
 plaint, Bring the knave *cresc.* be he sin-ner or be he a

ner or saint.  
 saint.  
 saint.  
 saint.  
 saint.  
 If a tax or a tithe he's loth to  
 If a tax or a tithe he's loth to

If he rob your hen-roost while ye sleep, or kin - dle your  
 If he rob your hen-roost while ye sleep, or kin - dle your  
 pay, sell your old mare for a song at the fair or kin-dle your  
 pay, sell your old mare for a song at the fair or kin-dle your

2



hay-ricks ia - to a flare; broach your best cask, or  
 hay-ricks in - to a flare; broach your best cask, or  
 hay-ricks in - to a flare; broach your best cask, or  
 hay-ricks in - to a flare; broach your best cask, or

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "hay-ricks ia - to a flare; broach your best cask, or". The piano part consists of a rhythmic accompaniment with eighth and sixteenth notes.

steal your prime — sheep, a fil - cher full rea - dy to thrive or to  
 steal your prime sheep, a fil - cher full rea - dy to thrive or to  
 steal your prime — sheep, a fil - cher full rea - dy to thrive or to  
 steal your prime sheep, a fil - cher full rea - dy to thrive or to

The second system of music features four vocal staves and a piano accompaniment. The lyrics are: "steal your prime — sheep, a fil - cher full rea - dy to thrive or to". The piano part includes dynamic markings: *cresc.* and *mf*.

fleece, let him break your head with a quar - ter - staff,  
 fleece, let him break your head with a quar - ter - staff,  
 fleece, let him break your head with a quar - ter - staff,  
 fleece, let him break your head with a quar - ter - staff,

The third system of music features four vocal staves and a piano accompaniment. The lyrics are: "fleece, let him break your head with a quar - ter - staff,". The piano part includes dynamic markings: *ff* and *ff*.

yet mar - ry, my masters, he will not laugh, nor

yet mar - ry, my masters, he will not laugh, nor

yet mar - ry, my masters, he will not laugh, nor

yet mar - ry, my masters, he will not laugh, nor

vaunt him so bold, when his tale is told to the learn - ed Justice

vaunt him so bold, when his tale is told to the learn - ed Justice

vaunt him so bold, when his tale is told to the learn - ed Justice

vaunt him so bold, when his tale is told to the learn - ed Justice

Geoffrey.

(Geoffrey enters. They make way for him.)

of the Peace!

of the Peace!

of the Peace!

of the Peace!

But I warrant ye

(officially)

judge right well. Good sooth, what he reckoned not he'll get for his pains. Bring

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a bass clef and contains the lyrics: "judge right well. Good sooth, what he reckoned not he'll get for his pains. Bring". The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings such as *p* and *tr*.

(Hubert is led in by several armed rustics. He has a chain conspicuously fastening his wrists, and advances with a defiant bearing.)

in the churl!

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "in the churl!". The piano accompaniment includes dynamic markings such as *mf*, *p*, *cresc.*, and *mf*.

**Chorus.** This your villain! in truth his mien is good. This your villain! in truth his mien is good.

The third system of music features a chorus. The vocal line has the lyrics: "This your villain! in truth his mien is good. This your villain! in truth his mien is good." The piano accompaniment includes dynamic markings such as *mf* and *mf*.

Ay, Ay,

The fourth system of music continues the chorus. The vocal line has the lyrics: "Ay, Ay,". The piano accompaniment includes dynamic markings such as *p* and *mf*.

Geoffrey. *ff*

'tis worse!

so! but note ye his chains? his crime? 'tis murder! 'tis treason!

so! but note ye his chains? his crime? 'tis murder! 'tis treason!

The fifth system of music features a character named Geoffrey. The vocal line has the lyrics: "'tis worse! so! but note ye his chains? his crime? 'tis murder! 'tis treason! so! but note ye his chains? his crime? 'tis murder! 'tis treason!". The piano accompaniment includes dynamic markings such as *cresc.* and *cresc.*.

— He cutteth no throat, he filcheth no purse, nor plotteth the knave gainst our liege lord's

life; his crime— **Hubert.** *mf* is to plot for a wife. **Tempo I.**

His crime? *ff*

His crime? *ff*

His crime? *ff*

His crime? *ff*

His crime? *ff*

**Tempo I.**

**Geoffrey.** *ff* Have ye brains of wood? No wife, said I.

*mp* To plot for a wife! nay his mien is good.

*mp* To plot for a wife! nay his mien is good.

a wife? whose wife?

a wife? whose wife?

*cresc.*

Let your cack - ling cease.

(A flourish of trumpets. Enter four retainers who stand two and two on each

side, making way for Hal o' the Chepe, who comes in backwards, bowing. He has a roll of papers under his left arm, and a staff in his right hand, and wears a robe of office.)

Hal o' the Chepe.

*cresc.*

*f. ad lib.*

Make way — for the

*colla voce*

(Enter Sir Christopher, sombly attired in a Judge's gown. He is followed by a couple of retainers and a clerk, who conduct him with much ceremony to the raised chair behind the table (L.), where he takes his seat, Hal o' the Chepe busying himself with the papers and finally seating himself on a stool in front of the table to R. of it.)

Justice of the Peace!

**Chorus.**

Make way for the Jus - tice! Ho, give

Make way for the Jus - tice! Ho, give

Make way for the Jus - tice! Ho, give

Make way for the Jus - tice! Ho, give

place!

place!

place!

place!

*ff*

*mp*

**Allegro moderato.**  
Hal.

(stopping him, and turning him round to Sir Christopher.)

**Geoffrey.** (addressing the crowd) The bench is  
My charge is this -

(They push Geoffrey forward C.)

*mf* Come on, thou graybeard, state thy case.

*mf* Come on, thou graybeard, state thy case.

*mf* Come on, thou graybeard, state thy case.

*mf* Come on, thou graybeard, state thy case.

**Allegro moderato.**

*p staccato*

Hal.

here! Address the bench, and make full clear thy charge.

*mf*

'Tis this the

*mf*

'Tis this the

*mf*

'Tis this the charge,

*mf*

'Tis this, 'tis this the charge,

Geoffrey.

(addressing Clerk)

Ye babbling fools, be still, my case I'll state my-self. May please your

charge, the charge that he has brought.

charge, the charge that he has brought, 'tis this the charge.

that he has brought.

that he has brought.

Hal.

(turns him towards Sir C.)

Be si-lent; this way face, and hold thy peace.

(nettled)

grace, this churl—

Keep thou thy place!

Chorus.

Ho! Silence,

Geoffrey.

A plague up-on ye, one and all!

Si-lence, si-lence in the court!

Si-lence, si-lence in the court!

Si-lence, si-lence in the court!

He shouts, "a

si-lence in the court! Si-lence, si-lence in the court!

*cresc.*

*mf*



*f* *cresc.*  
 In judgment hall his voice should to a whis - per  
*f* *cresc.*  
 In judgment hall his voice should to a whis - per  
*cresc.*  
 plague," he shouts, "a plague!" In judgment hall his voice should to a whis - per  
*f* *cresc.*  
 he shouts, "a plague!" In judgment hall his voice should to a whis - per

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "In judgment hall his voice should to a whis - per plague," he shouts, "a plague!" In judgment hall his voice should to a whis - per he shouts, "a plague!" In judgment hall his voice should to a whis - per". The piano accompaniment is in the right and left hands, with a *cresc.* marking.

Sir Christopher. *ff*  
 Your silence splits mine  
*ff*  
 fall. Ho! Si - lence, si - lence, si - - - lence in the court!  
*ff*  
 fall. Ho! Si - lence, si - lence, si - - - lence in the court!  
*ff*  
 fall. Ho! Si - lence, si - lence, si - - - lence in the court!  
*ff*  
 fall. Ho! Si - lence, si - lence, si - - - lence in the court!

The second system of music features a vocal entry for Sir Christopher. The lyrics are: "Your silence splits mine fall. Ho! Si - lence, si - lence, si - - - lence in the court!". There are four vocal staves, each with a *ff* dynamic marking. The piano accompaniment is in the right and left hands, with a *ff* dynamic marking in the beginning and a *p* dynamic marking towards the end.

cars, be still.

*p* Ay, marry, good Sir knight, we will.

*p* Ay, marry, good Sir knight, we will.

*p* Ay, marry, good Sir knight, we will.

*p* Ay, marry, good Sir knight, we will. *pp* *cresc. molto* Ho! Silence, si-lence in the

*f* *Hal.*  
Again, ye knaves! be still; the charge I fain would hear! The

*mf cresc. molto ff* Ho! Silence, silence, si - - lence!

*mf cresc. molto ff* Ho! Silence, silence, si - - lence!

*mf cresc. molto ff* Ho! Silence, silence, si - - lence!

*ff* court, silence, silence, si - - lence!

Hal. (who has been looking over papers with the Clerk.)

(indicating Geoffrey)

charge is plain! A mai - den hath this hoary thief from home de -

(fussing over the papers)

coyed!

Geoffrey.

Fools! 'tis I who bring the charge!

Chorus. *p*

'Tis past be-lief, the per-jured ras - cal!

'Tis past be-lief, the per-jured ras - cal!

'Tis past be-lief, the per - - jured rascal!

'Tis past be-lief, the per - - jured rascal!

*mf* *p*

Ay, sure! 'tis thou, the plaintiff! Good. I have it now. Proceed.

Proceed! Not

*mf* *p*

long, I trow, will take the tale I tell the Bench. A prentice lout had stolen my

*mf* *p*

wench, had I not slept with half an eye.

Chorus.

Come, graybeard, let thy  
Come, graybeard, let thy  
Come, graybeard, let thy charge be brought.  
Come, graybeard, let thy charge be brought.

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

Peace, braw - lers! To  
charge be brought. Silence, si - - lence in the court!  
charge be brought. Silence, si - - lence in the court!  
Ho! Si - lence, si lence, si - - lence in the court!  
Ho! Si.-lence, si lence, si - - lence in the court!

*cresc.* *f* *ff* *rall. mf* (to Sir C.)

*dim.* *p* *rall.*

## Andante moderato.

Kent, — I my wench had sent, — of a love-sick fancy to rid — her; when after a

spell, — she takes it right well, with a smile — packs off as I bid —

— her. But when birds are chirping before 'tis spring, marry, he's wisest who asks why they

sing. So after the jade — with my staff trudge I!

**Chorus.**

So, so, thou graybeard,  
So, so, thou graybeard,

2 2 *tr*  
*mf*

*mf*

Ay! marry, ye fools,

Thou playest the spy! Faith!— a trust-ful sire!

Thou playest the spy! Faith!— a trust-ful sire!

thou playest the spy! so, so, Faith!— a trust-ful sire!

thou playest the spy! so, so, Faith!— a trust-ful sire!

Piano accompaniment for the first system, featuring treble and bass staves with various dynamics like *cresc. sf* and *p*.

would ye have me blind? Mark never a straw i' the wind, I wot not a few! Did I tarry? Not I!

Musical notation for the second system, including vocal line and piano accompaniment with dynamics like *f* and *p*.

I followed with a che' my back, and though never a-gain my soul — I gage, will I give stout

Musical notation for the third system, including vocal line and piano accompaniment.

chase to a pilgrimage! Ere dee - pened the night I trudged till in sight came I of the tail of that

Musical notation for the fourth system, including vocal line and piano accompaniment.

ho - ly pack!

Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy

**Chorus.** Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy

Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy wench?

Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy wench?

*f non legato*

*f* Not I, I trow! *mf* But, I ween, with his chalk a vil - lain did stalk and mark him a door!

wench?

wench?

*p* *p* *p* *f*

And I see yet more, a pi-ous monk his of- fice say - -

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics 'And I see yet more, a pi-ous monk his of- fice say - -'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a '2' indicating a second ending or a specific fingering.

ing, the while a wan - ton mea - sure play - - ing! And he sends me

The second system continues the vocal line with the lyrics 'ing, the while a wan - ton mea - sure play - - ing! And he sends me'. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the musical context.

hither and sends me thither, a - round and about, I know not whi-ther! Till as my

The third system features the vocal line with lyrics 'hither and sends me thither, a - round and about, I know not whi-ther! Till as my'. The piano accompaniment includes some more complex chordal textures and rhythmic patterns.

weary limbs give way, as breaks the blessed dawn of day, of a

The fourth system has the vocal line with lyrics 'weary limbs give way, as breaks the blessed dawn of day, of a'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and *p* (piano) in the lower register.

**Più mosso.**

sud - den I spy in a street hard by, with her knave - my bag - - gage!

The fifth system begins with the tempo change 'Più mosso.' and the lyrics 'sud - den I spy in a street hard by, with her knave - my bag - - gage!'. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and *f* (forte) in the vocal line, and *fz* (forzando) in the piano accompaniment.



With hue and cry the watch I wake! Ho! we mount and away a

*p.*

dozen and more; and with spur and goad, hueing and crying, the dust a-fly-ing,

chasing and racing adown the rough road. But run as they may, we're

*p.*

down — on the prey, my wench she gets free, what matter to-me? I

*cresc.*

cap - ture my knave; I bring him to jail. So

*f.*

2

end - eth his prank. So end - - eth my

*mp* *cresc.* *sf*

Allegretto moderato.

tale!

*mf*  
He stole thee thy

*mf*  
He stole thee thy

**Chorus.**

*mf*  
Good sooth, of his joy he hath short lease, he stole thee thy wench!

*mf*  
Goodsooth, of his joy he hath short lease, he stole thee thy wench!

Allegretto moderato.

*mf* *cresc.*

(They bow to Sir C.)

wench! What judg - eth the Bench? What judg - eth the Bench; the learn - ed

wench! What judg - eth the Bench? What judg - eth the Bench; the learn - ed

What judg - eth the Bench? What judg - eth the Bench; the learn - ed

What judg - eth the Bench? What judg - eth the Bench; the learn - ed

*sf*

Sir Christopher.

*f* *maestoso*

Me-thinks 'tis crime thy wench to steal! —

Justice of the Peace?

Justice of the Peace?

Justice of the Peace?

Justice of the Peace?

(to Hal.)

Hal. (poring over a large volume)

Sir C. (to Geoffrey)

(aside)

What saith the law? The law saith naught. The law saith naught. I

like the law that nothing saith and hath no flaw. That law is wise.

Geoffrey.

Hal.

Thy law is prime that lets a thief go loose. Nay, here the law saith,

(Shows book to Sir C. They have the book between them.)

if thy thief be caught, and if thy case be fair and clear, that, af-ter being on

*tr*  
*mp*

Sir C.

hur - die strung— The law now saith, thy thief— is hung!

hung!

hung!

Chorus.

hung!

hung!

hung!

*ff*

*sf*  
*ff*

Allegro moderato.

Geoffrey.

Ay, and right well served. But send him to jail, — the knave, with a taste of the good cart's

*p*  
*mf*  
*cresc.*

(Hubert, who has been standing at back R.C. guarded,

tail, that 'll cure the ras - cal.

In jail, poor swain, ne'er a wife he'll

A-lack - a - day! in jail, poor swain, ne'er a wife he'll

but with his arms crossed in a defiant attitude, now steps forward, and getting free of his captors, comes well to the front.)

find. Ah! men are as hard.

Go to with your

find. Ah! men are as hard.

Go to with your

As women are blind.

As women are blind.

charge! Go to with your charge be still!

We would hear what our swain will

charge! Go to with your charge be still!

We would hear what our swain will

'Tis clear - - ly brought!

Be still! Ye shall hear what the rogue will

'Tis clear - - ly brought!

Be still! Ye shall hear what the rogue will

cresc.

say, be still! Ho! Si - - lence, si - - lence,  
 say, be still! Ho! Si - - lence, si - - lence,  
 say, be still! Ho! Si - - lence, si - - lence, si - - lence,  
 say, be still! Ho! Si - - lence, si - - lence, si - - lence,

Hubert. *mp* (to Sir C.)

So please you,  
 si - - - - - lence in the court!  
 si - - - - - lence in the court!  
 si - - - - - lence in the court!  
 si - - - - - lence in the court!

Andante.

Jus - tice, now that you have heard my crime set forth in full, by your good leave I'll an-  
 Hal. (Who as soon as Hubert has stepped forward, has risen to look at him and, on hearing his voice, recognises him.)

Andante.

*col Ped.*

- swer to the charge.  
(aside to Sir C.)  
It is! my sixth! The truant scur - vy knave who played me

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics '- swer to the charge.' followed by '(aside to Sir C.)' and then 'It is! my sixth! The truant scur - vy knave who played me'. The piano accompaniment includes a *pp* dynamic marking and features a rhythmic pattern of eighth notes.

Sir C. (confused)  
He may not  
false. Let him not rave in o - pen court. To jail, to jail with him!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'He may not false. Let him not rave in o - pen court. To jail, to jail with him!'. The piano accompaniment features a *p* dynamic marking and includes a triplet of eighth notes.

plead. The law doth close his mouth.  
Good sooth! with bolt and bar; the law doth say, rogues have no

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'plead. The law doth close his mouth. Good sooth! with bolt and bar; the law doth say, rogues have no'. The piano accompaniment features a *p* dynamic marking and includes a triplet of eighth notes.

*mf* (rising and addressing Hubert.)  
'Tis wise. I like the law! Thou rogue, the law doth  
tongues!

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics ''Tis wise. I like the law! Thou rogue, the law doth tongues!'. The piano accompaniment features a *mf* dynamic marking and includes a triplet of eighth notes.

Sir C.

say that, charged with crime, thou canst not make de-fence; and be- ing con-

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line contains the lyrics: "say that, charged with crime, thou canst not make de-fence; and be- ing con-". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

*cresc.*  
demned — for thou art now condemned — thy sentence is full clear, thou'lt hence to jail for

*cresc.*

The second system continues the vocal line with the lyrics: "demned — for thou art now condemned — thy sentence is full clear, thou'lt hence to jail for". The piano accompaniment includes a *cresc.* marking. The right hand features a more complex rhythmic pattern with triplets and sixteenth notes.

three good months! For six? why so?

Hal. (hurrying up and prompting him) *mf*  
Nay, nay, for six. 'Tis bet - ter

The third system shows the vocal line with the lyrics: "three good months! For six? why so?". Below it, a character named Hal enters with the lyrics: "Nay, nay, for six. 'Tis bet - ter". The piano accompaniment includes a *mf* marking and a *f* marking.

*f* *mf* *mf*

The fourth system is primarily piano accompaniment. It features a *f* marking in the right hand and *mf* markings in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

(to Hubert)  
Ay, ay. Hear, rogue. I said, thou'lt hence to jail for six good

six.

The fifth system shows the vocal line with the lyrics: "Ay, ay. Hear, rogue. I said, thou'lt hence to jail for six good". Below it, the lyrics "six." are written. The piano accompaniment includes a *mf* marking and a *f* marking.

*mf*

The sixth system is primarily piano accompaniment. It features a *mf* marking in the right hand. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.



(confused) (to Hubert)

months! (hurrying up again to Sir C.) Ha! so. For six good years thou'lt hence to  
Months! months! nay, years,

Sir C. (he sits down)

jail, thou rogue. Thus saith the law.

Chorus.

Let the knave have his say, guil-ty or  
Let the knave say his say, guil - ty or not, guil-ty or

Come - ly! we like him well,  
Come - ly! we like him well,  
not he be; Free-men in speech are free, thus saith the law.  
not he be; Free-men in speech are free, thus saith the law.

such a swain — truth can tell.

such a swain — truth can tell.

Bold of front, we'll be sworn he is true English

Bold of front, we'll be sworn he is true English

*cresc.*

He is true English born. — Give him a dun - geon? Nay,

He is true English born. — Give him a dun - geon? Nay,

born, he is true English born. — Give him a dun - geon? Nay,

born, he is true English born. — Nay,

first shall he say his say. Free - men of speech are free. Thus saith the

first shall he say his say. Free - men of speech are free. Thus saith the

first shall he say his say. Free - men of speech are free. Thus saith the

first shall he say his say. Free - men of speech are free. Thus saith the

246 Sir C. Più mosso.

(to Hal.)

Hal. Close his mouth! Thou't wise, I'll close his  
Pack off the varlet! As fast as prison door.

law!  
law!  
law!  
law!

Più mosso.

Sir C. (he comes down (L.) and turns to the crowd.)

Allegro.

mouth. Good folk, the judg- ment of the

accel. cresc.

court once giv'n, thus saith the law, shall stand, — and know no change. I am in

Geoffrey.

law well learned. Ay, thou art! To jail with him, masters!

mf

Privilege! Privilege! Privilege! He is no bondsman.  
 Privilege! Privilege! Privilege! He is no bondsman.  
 Privilege! Privilege! Privilege! Privilege! He is no bondsman. Shame  
 Privilege! Privilege! Privilege! Privilege! He is no bondsman.

*cresc.* *mf*

Shame, thou gray-beard, shame, shame, thou gray-beard, shame!  
 Shame, thou gray-beard, shame, shame, thou gray-beard, shame!  
 shame, thou gray-beard, shame!  
 Shame, thou gray-beard, shame! Thy -

Thy - self to jail, Ho! Pri-vi-lege! Pri-vi-lege!  
 Thy - self to jail, Ho! Pri-vi-lege! Pri-vi-lege!  
 Thy - self to jail, Ho! Pri-vi-lege! Pri-vi-lege!  
 self to jail! Ho! Pri-vi-lege! Pri-vi-lege!

*mf.*  
Nay, list! this learned Jus - tice speaketh well, good friends; right well!

*col. Ped.*

Sir C. (aside) (to Hubert)  
He saith I speak right well! Good sooth, this knave I trow hath wit. Say on, thou

Hubert. (with mock deference)  
Sir Knight, so just, churl, 'tis just, my judgment? Ay, say on!

Hubert.  
that I would hear thee judge a - gain a case I wot of tangled; but I ween thy

*cresc.*  
lore and learning will un - ravel it. Ay, set each thread aright up - on the loom and

make the pattern plain.  
**Sir C. (flattered)** (to Hubert) **Hal. (aside)**  
 A wor - thy knave! Say on, I'll sort thy threads! Thou'lt break the woof.

**Sir C. (to Hal.)** (to Hubert)  
 Be still, thou fool! He called me learned, ay, and right-ly too. Come, ere thou taste thy

**Hubert.** (coming forward to O. and bowing to Sir C.)  
 With thy most learn - ed Geoffrey.  
 jail, my wis - - dom shall unravel thee thy tale! Pest on thy

*poco rall.*

**Tempo giusto.**  
 leave. Thus runneth the tangled thread of my sto - ry: A tale!

**Tempo giusto.**

knight who is fit - ter for aches and pains, for his limbs are stiff and his head is ho - ry,

set - teth him out on a gal - lant's cam - paigns; and he

casteth his gaze on a mai - den low - ly, but his suit, I wot, is a suit un -

ho - ly, ay, one that leadeth to ter - ror and strife; for though he thus

*f* *poco rall.*

roam he leav - eth at home - a wifel

*a tempo* *f* *p*

Sir C. That be tan - gle one, I wot there's more. (rising, and coming forward) (uneasy, aside) (to Hubert)

I like not his tangles. I'll think that

*mp* Yea, a wife! a wife!  
*mf* Yea, a wife! a wife!  
*p* A wife? *mf* a wife!  
*p* A wife? *mf* a wife!

Sir C. o'er, and now, to jail! Nor he! nor

How! wouldst deceive? Thou wilt not hear his story through?  
 How! wouldst deceive? Thou wilt not hear his story through?  
 How! wouldst deceive? Thou wilt not hear his story through?  
 How! wouldst deceive? Thou wilt not hear his story through?

*cresc.*



(the chorus hustle Geoffrey,  
who struggles)

(he is hustled to the back)

I! He should be hung, so said the Justice.  
Wilt rein thy tongue! Shame, hoary pate! Ay, shame!  
Wilt rein thy tongue! Shame, hoary pate! Ay, shame!  
Hang thee too! Ay, shame!  
Hang thee too! Ay, shame!

*mf*

Hubert.

(He bows to Sir C. who assumes an air of resignation.)

But nay! — By thy good leave! — This gen - tle maid to seize, I wot, my  
*colla voce p*  
gal-lant do - tard weaves a plot. And weaving this, on  
jour - ney bent, this maid he tracks with six arch - knaves, and one, the chiefest

Hubert.

rogue in Kent! This dotard blind is led unto the maid - en's  
 Sir C. (aside to Hal.)

Hal. (dashing forward) He doth, like truth. *mf*  
 The varlet lies! The rascal raves, of phantasies his

*mf*

Hubert.

bower, but fate may smile, may smile, yet  
 Hal. (to Sir C.)  
 speech is wrought. Thou'lt close the case, with sa - vage tooth this yelp - ing

Hubert.

prove. un-kind; for though a plaint he fain would sing,  
 Sir C. (to Hal.) (to Hubert)  
 Hal. Thou'rt wise. Enough!  
 hound will rend us both.

*poco rall.*

place on her li - ly hand a ring, Lo! in his toils him-self he's

*p* *a tempo*

Enough!

caught. (In great trepidation)

The churl is crazed! Keep him a - loof, he dreams, he raves, he hath no

*sp* *ff*

Sir C.

proof!

Ho! Si-lence, si - lence, in the court! a right good case, Ho! Si - lence! Si - lence!

Chorus Ho! Si-lence, si - lence, in the court! a right good case. Ho! Si - lence! Si - lence!

Ho! Si-lence, si - lence in the court! a right good case, Ho! Si - lence! Si-lence!

Ho! Si-lence, si - lence in the court! a right good case, Ho! Si - lence! Si-lence!

*mf* *cresc.* *ff*

Hubert.

You, he hath a proof 'tis here to - day.

(Approaching Sir C. and producing ring and verses from under his doublet.)

Sir C.

No proof is sought.

He hath the proof.

(some move forward)

He hath the proof.

He hath the proof.

He hath the proof.

*rall.*

A-way with him a - way!

*rall.*

A-way? Nay, si-lence, si - lence in the court!

*rall.*

A - way? Nay, si-lence, si - lence in the court!

*rall.*

A-way? A-way? Nay, si-lence, si - lence in the court!

*rall.*

A-way? A-way? Nay, si-lence, si - lence in the court!

Andante.  
Hubert.

(examining it)

Here, writ by his own hand, his plaint, and here his ring, the emblem quaint. His grā-ven

(Sir C. snatches at them. Hubert moves a step back.)

Tempo giusto.

crest! Nay, pre - sent-ly, thou't note 'tis worked right dain-ti - ly. But

first, if this old aches go free, thou't say how I can guil - - ty be.

bow me to thy lear - ned saw; what saith the law?

What saith the law? The

What saith the law? The

What saith the law? The

What saith the law? The

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the

Sir C. (taking Hal aside, in hopeless trepidation.)

I trem - ble in my

law? what saith the law?

law? what saith the law?

law? what saith the law?

law? what saith the law?

## Poco più lento.

Sir C.

shoon!  
Hal. *p* (aside to Sir C.)

He know - eth all, but, mar - ry, hath no wit - ness; safe in

Poco più lento.

Right art thou! he's best in

jail, thou't get thy plaint and sig - net.

Sir C. (addressing them)

jail! Good folk, since this arch knave he know - eth

(points to his plaint and ring)

all, I mean all he should know, These i - die proofs we will in.

(The guards seize Hubert. Some of them threaten a rescue.)

jail discuss.

So, hence with him!

What, hence with him?

Ho!

What, hence with him?

Ho!

What, hence with him?

Ho! res - cue here!

What, hence with him?

Ho! res - cue here!

(Enter Dame Margeny suddenly R.)

res - cue here! Ho! res - cue here! Ho! res - - - cue!

res - cue here! Ho! res - cue here! Ho! res - - - cue!

res - cue here! Ho! res - cue here! Ho! res - - - cue!

res - cue here! Ho! res - cue here! Ho! res - - - cue!



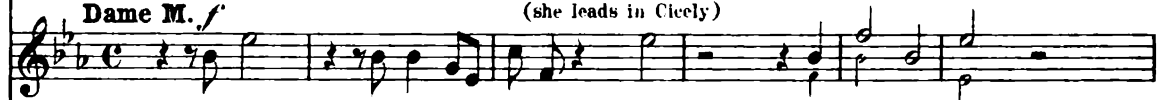
## Scene IV.

Adagio.  
Cicely.



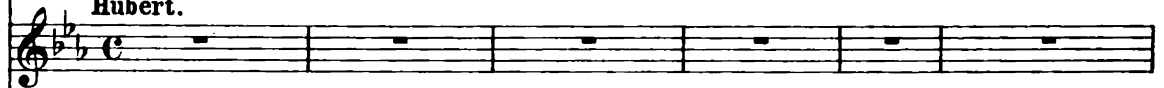
Dame M. *f*

(she leads in Cicely)



Nay! hold! He shall have rescue. Ay! and wit-ness too!

Hubert.



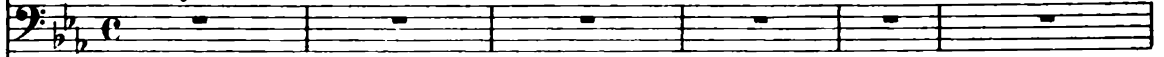
Sir C.



Hal.



Geoffrey.

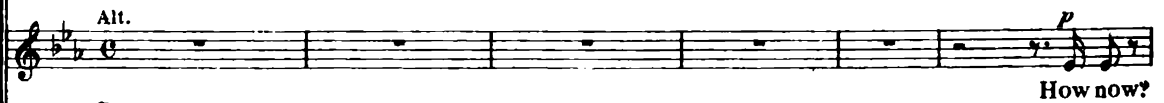


Sopr.



*p*  
How now?

Alt.



*p*  
How now?

Chorus.

Ten.



*p*  
How now?

Bass.



*p*  
How now?

Adagio.

(recognizing Sir O.) *mf*

Ah! this kind judge, I wot, if I im -

(to Cicely) *mf*

The storm is past; and now the clouds are break -

(to Dame M.) *mf*

To thee, thou kind-ly dame, am I be-hol - - den.

Truth's self may gleam in all her ten - - der glan-ces,

His limbs are tremb - ling, and his cheek is pal - ing,

Some witch or wizard in their e - vil - do - - ing

But who be this? A come - - ly mai-den!

But who be this? A come - - ly mai-den!

But who be this? A come - - ly mai-den!

But who be this? A come - - ly mai-den! Come - ly!

plore him, will treat a poor meek  
 ing, thy clank - ing chains, thy pri - - son chains shall  
 Like some good fairy, like some good fairy thou dost weave thy spell,  
 her voice makes mu - - sic as some sil - ver bell,  
 you hoy - den's voice, you hoy - - den's voice works as some  
 have on my wench, have on my wench set some un - ho - - ly,  
 Truth in her glance! Such wit - ness, such  
 Truth in her glance! Such wit - ness, such  
 Truth in her glance! Such wit - ness, such  
 Truth in her glance! Such wit - ness, such  
 Truth in her glance! Such wit - ness, such

*mf* *p* *mf* *p*

suppliant pas - sing well. To life and

know, shall know my spell! Be thou dis - creet: and

— thou dost weavethy spell! All lead - en, was the sky, and

— some sil - ver bell! — But oh! that

e - vil, e - vil spell! How strange my wit — should

some un - ho - ly spell! For leagues through Kent, for leagues through

wit - ness likes us well! —

wit - ness likes us well! —

wit - ness likes us well!

wit - ness likes us well!

li - - ber-ty will he re-store him, to life and  
soon - - shall they - - be wak - ing far sweet - er mu - - sic,  
now, and now - - 'tis gol - den, and now 'tis  
sound mine ear no more en-tran - ces, no more mine ear en -  
prove thus un - - a - vail - ing! should prove thus un - - a -  
Kent - - am I the jade pur-su - ing, am I the jade pur -

*mf* But see! what ails the Bench? *p* With law o'er -  
*mf* But see! what ails the Bench? *p* With law o'er -  
*mf* But see! what ails the Bench? *p* With law o'er -  
*mf* But see! what ails the Bench? *p* With law o'er -



li-ber-ty will he re-store him!



far! The sweeter mu-sic



gol - den;



tran - ces! I would not hear the tale that she can



vail - ing! Yet did I give him



su - ing. A



la - - den he pales,



la - - den he pales,



la - - den he pales,



la - - den he pales,



*mf*

*mf* When I my lit-tle sim-ple, sim-ple, *cresc.*  
of thy mar-ri-age bell! *cresc.* the  
Good sooth, thy charms thou workest wondrous well. *cresc.* Thou  
tell! *cresc.* I  
coun-sel pas-sing well! *cresc.* Yet  
plague up-on the tale that she can tell!  
He pales when she her  
He pales when she her  
He pales when she her  
He pales when she her

sim - ple, sim - - ple tale - - - shall tell!

sweet - er, sweeter mu - sic of thy mar - riage bell! So tell thy tale, my child.

work - - est won - - - drous, won - drous well!

would not hear the tale - - that she can tell!

did I give him coun - sel pas - sing well! (Exit Hal at back)

A plague up - on the tale that she will tell!

sim - - ple tale - - - would tell!

sim - - ple tale - - - would tell!

sim - - ple tale - - - would tell!

sim - - ple tale - - - would tell!



Dame M.

(hands her the roll of M.S.)

Take thou the plaint. Fear not, but tell my lord the Justice here, with what a vile in-tent that o-ther

The first system of music features a vocal line for Dame M. and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "Take thou the plaint. Fear not, but tell my lord the Justice here, with what a vile in-tent that o-ther". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Cicely (glancing at it)

speaks. He calls me "win-some daf-fo-dil!" him-self, "a sim-ple

The second system of music features a vocal line for Cicely and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "speaks. He calls me 'win-some daf-fo-dil!' him-self, 'a sim-ple". The piano accompaniment includes a *pp* dynamic marking and features a descending melodic line in the right hand.

Allegretto.

Dame M. (seizing the roll and showing it to Sir C. mimicking his manner.)

swain!" Ay, here 'tis writ, canst read? Answer to him as he sigh-eth,

The third system of music features a vocal line for Dame M. and a piano accompaniment. The tempo is marked *Allegretto*. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "swain!" Ay, here 'tis writ, canst read? Answer to him as he sigh-eth,". The piano accompaniment includes a *f* dynamic marking and features a rhythmic pattern in the right hand.

*cresc.*

ho-peth, wee-peth, swoo-neth. cri-eth, "Wilt thou, pret-ty daf-fo-dil?"

The fourth system of music features a vocal line for Dame M. and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "ho-peth, wee-peth, swoo-neth. cri-eth, 'Wilt thou, pret-ty daf-fo-dil?'". The piano accompaniment includes a *cresc.* dynamic marking and a *sf* dynamic marking.

*cresc.*

With a dim-ple, answer "sim-ple, sim-ple, sim-ple, sim-ple, sim-ple swain,

The fifth system of music features a vocal line for Dame M. and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "With a dim-ple, answer 'sim-ple, sim-ple, sim-ple, sim-ple, sim-ple swain,". The piano accompaniment includes a *cresc.* dynamic marking and a *p* dynamic marking.

Allegro moderato. (to Sir C.)

will? And if such wanton verse 'scapes chas-tisement, shall this same

A wanton, wanton verse!

A wanton, wanton verse!

A wanton, wanton verse!

A wanton, wanton verse!

Allegro moderato.

honest swain, who errs with honest love, — be guilty held? Say now, "Whatsaith the

law?" That he goes

Sir C. (humbly) What saith the law? what wouldst thou have it say?

(peremptorily)

free! (abjectly) Un-jail him then! This do I

The sentence was for jail. Thou pressest this?

Sir C. (coming forward)

press. Good folk, the judgment of the court once givh doth

stand.

I said, doth

A learned justice! Si - lence! Si - lence in the court!

A learned justice! Si - lence! Si - lence in the court!

A learned justice! Si - lence! Si - lence in the court!

A learned justice! Si - lence! Si - lence in the court!

*p cresc. f*

(confused)

stand, that is, I mean, I wot, it stand - eth if it can. The youth is

free!

Sopr. "To jail" first, and then "Go free!" a truce to

Alt. "To jail" first, and then "Go free!" a truce to

Chorus. "To jail" first, and then "Go free!" a truce to

Ten. *f* A learned justice sure is he, "To jail" first, then "Go free!" a truce to

Bass. *f* A learned justice sure is he, "To jail" first, then "Go free!" a truce to

*cresc.*

pains a truce to pains, off with his chains! Off with his chains!

pains a truce to pains, off with his chains! Off with his chains!

pains a truce to pains, off with his chains! Off with his chains!

pains a truce to pains, off with his chains! Off with his chains!

(Hubert is liberated and moves at once to Cicely Geoffrey dragging her away.)

**Geoffrey.**

The law is crazed, say I. Come thou with  
 Thus saith the law!  
 Thus saith the law!  
 Thus saith the law!  
 Thus saith the law!

me. We'll see thee lodged with thy good grif-fin aunt. To  
 (about to

**Dame M. (in his path) Andante sostenuto.**

lead her off) That road a-gain! Dost hear no warning voice? Beware!  
 Can-ter-bu-ry! Come!

**Andante sostenuto.**

Cicely.

Dame M.

Hub. (to Geoffrey) *mp*

Sir C.

Geoffrey.

Beware?

Beware!

Why lin-gers in our ears

Beware!

Why lin-gers in our ears

Beware?

(to Geoffrey)

Why lin-gers in our ears

that strange "Be-

Beware?

Why lin-gers in our ears

that strange "Be-

Why lin - - gers in our

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a minor key and includes various musical notations such as slurs, accents, and dynamic markings like *p* and *mf*. The bass line features a triplet of eighth notes.

— that strange "Beware?"

*mf*

Ah! have we

— that strange "Beware?"

*mf*

Ah! have we

ward," that strange "Beware?"

Ah! have we learned — on

ward," that strange "Beware?"

Ah! have we learned on ho-ly pil - gri-mage, on

ears that strange "Beware?"

Ah! have we learned on

Piano accompaniment for the second system, continuing the musical piece. It features complex rhythmic patterns, including triplets and slurs, and dynamic markings like *mf*. The bass line has a prominent triplet of eighth notes.

learned on ho-ly pil-grimage, though road be kind-ly, and though heav'n be  
 learned on ho-ly pil-grimage, though road be kind-ly, and though heav'n be  
 ho-ly pil-grimage, though road be kind-ly, and though heav'n be  
 ho-ly on ho-ly pil-gri-mage, though road be kind-ly, and though heav'n be  
 ho-ly pil-gri-mage, though road be kind-ly, heav'n be

fair, if toils be set, a -  
 fair, if toils be set, a -  
 fair, if toils be set, a -  
 fair, if toils be set, a -

like for youth and age,— The les-son runs, the  
 like for youth and age, The les-son runs, the  
 like for youth and age,— The les-son runs, the  
 like for youth and age,— if toils be set a -  
 like for youth and age, a - like for

*sf*

set-ter earns his wage, and they a - lone are trapped who  
 set-ter earns his wage, and they a - lone are trapped who  
 set-ter earns his wage, and they a - lone are trapped who  
 like for youth and age the lesson runs, the set-ter earns his wage, and they a-lone are  
 youth— and age the les - - son runs, the set - - ter

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



lay the snare, and they a-lone are trapped who  
 lay the snare, and they a-lone are trapped who  
 lay the snare, and they a-lone are trapped who  
 trapped who lay the snare, and they a-lone are trapped who  
 earns his wage and they a-lone are trapped who

**Allegro.**

lay the snare.  
 lay the snare. And thou canst guard her.  
 lay the snare.  
 lay the snare. *f* (seizing Cicely)  
 lay the snare. Come, child! Ay I ween as safe as thou didst!

**Allegro.**

mar - ry, safe! Ay, safe I guar - ded her, as he who bore her

The first system of music shows Dame M. singing. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The lyrics are: "mar - ry, safe! Ay, safe I guar - ded her, as he who bore her".

Geoffrey.

off with time - ly res - cue. How? 'twas thou, thou knave! To

The second system of music shows Geoffrey singing. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The lyrics are: "off with time - ly res - cue. How? 'twas thou, thou knave! To".

Cicely.

thee I owe these joints? To him I owe that I am

The third system of music shows Cicely singing. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The lyrics are: "thee I owe these joints? To him I owe that I am".

(beginning to relent)

Geoff.

Hubert.

here and thine! Thou jade, not mine! Ay,

The fourth system of music shows Geoffrey and Hubert singing. The vocal lines are in treble clefs with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The lyrics are: "here and thine! Thou jade, not mine! Ay,".

Dame M.

thine, good Mas - ter Blount, to hold or give. Or guard on

The fifth system of music shows Dame M. singing. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The lyrics are: "thine, good Mas - ter Blount, to hold or give. Or guard on".

Andante.

Dame M.

Ten. pil - gri-mage. Ah hark, they pass! Wilt  
 Chorus: (behind the scenes) Life is a wea - - ry pil - gri-mage, sor - - row and  
 Bass. Life is a wea - - ry pil - gri-mage, sor - - row and

Andante.

join them?  
Geoffrey.

Mar-ry, Dame, not I! Come woe, come weal, I'll play the trudging guard no  
 toil with death for wage, long the way and rug - - ged the  
 toil with death for wage, long the way and rug - - ged the

(looking at Hubert) Cicely.

Bewise, find one whomay. I wot thou canst! (He gives her  
 more! *cresc.* Go, girl! Plague on ye  
 road. But thou, brave saint, hast borne thy load, 'tis ours to -  
 road. But thou, brave saint, hast borne thy load, 'tis ours to -

all! there, take the jade. And if thou canst, make hon - est stuff of him, but  
 day as once 'twas thine, send us aid, send us  
 day as once 'twas thine, send us aid,

*Allegretto con moto.*

(Hal enters and comes down)

Hal. *mf*

I'll not an - swer for his cha - rac - ter. An't please you,  
 aid from thy ho - - - - - ly shrine.  
 send us aid from thy ho - - - - - ly shrine.

*dim.* *p* *pp*

*Allegretto con moto.*

but there wait without a band of pi - ous folk who will;

(aside to Sir C.)

they beg me state their bus' ness here. The pil - grim monks,

**Dame M.** (aside to Hubert) (she points to Sir C.)

**Hubert.** What? pil - - grims here! (aside to Dame M.)

**Sir C.** (aside to Hal.) Fear naught! Good

**Hal.** Thou fool, bid them begone!  
the same who chased my scurvy knaves.

**Dame M.** (stepping forward)

**Hubert.** Say they are wel - - come here!  
friends o' mine. (Hal bows, and beckons off centre door)

(The Prentices, still ar-

**Geoffrey.** (starting forward)

The friars who set me crazed at  
rayed in their monks' disguise, walk on solemnly, led by Wat and Will.)

Hubert.

Si - - denbourne. Friars an thou wilt, but my good friends, — and  
 (doing a step of their dance) And  
 And

This system contains the first vocal entry for Hubert. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *cresc.* and *fr*.

Geoffrey. *f*

thine. Ha, ha, ye knaves!  
 come to sing Heigh ho, Sir Cock, heigh ho, Sir Cock, heigh ho! (They fling off their disguise)  
 come to sing Heigh ho, Sir Cock, heigh ho, Sir Cock, heigh ho!

This system contains the first vocal entry for Geoffrey. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

I still can wield my staff! But there! An end of cudgellings to -

This system continues the musical score with vocal lines and piano accompaniment. The piano part includes dynamic markings such as *f*.

day. Two fools are happy, so pipe — ye — your

This system contains the final vocal entry on the page. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *f*, *mf*, and *cresc.*

(♩. = ♩.)

lay!

Sopr. *f* Love he is a wan-ton boy, Heigh sing Heigh ho, *mp* Mai-den when she

Alt. *f* Love he is a wan-ton boy, Heigh sing Heigh ho, *mp* Mai-den when she

Tbn. *f* Love he is a wan-ton boy, Heigh sing Heigh ho, —

Bass. *f* Love he is a wan-ton boy, Heigh sing Heigh ho,

smi-leth "Yea," shall Love go?

smi-leth "Yea," shall Love go?

and sire he frow-neth "No," shall Love go?

and sire he frow-neth "No," shall Love go? —

**Cicely.**

*mf*

Hear, Love, what she re - plies.

**Dame M.**

*mf*

Hear, Love, what she re - plies.

**Hubert.**

*mf*

Seek thine an - - swer in her eyes,

**Sir C.**

*mf*

Seek thine an - swer in her eyes, hear, Love, what she re - plies, would you win me,

**Hal.**

*mf*

Seek thine an - swer in her eyes, hear, Love, what she re - plies, would you win me,

**Geoffrey.**

*mf*

Seek thine an - swer in her eyes, hear, Love, what she re - plies, would you win me,

**Chorus.**

*mp* *mf*



when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh, Heigh—



when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh ho!



when he rail-eth, sing to him Heigh ho! Heigh ho, Heigh ho!



when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh ho!—



when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh ho!—



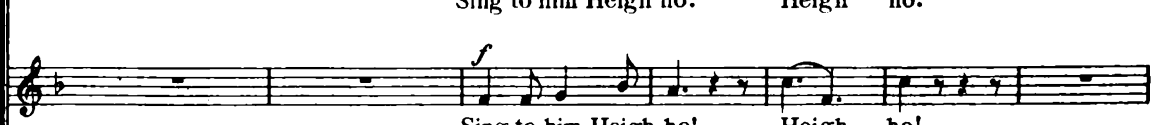
when he rail-eth, sing to him Heigh ho! Heigh ho, Heigh ho!—



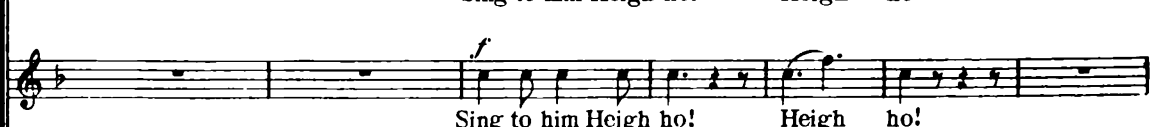
Sing to him Heigh ho! Heigh ho!



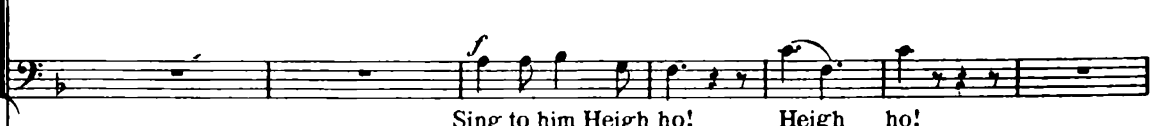
Sing to him Heigh ho! Heigh ho!



Sing to him Heigh ho! Heigh ho!



Sing to him Heigh ho! Heigh ho!




ho!

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing Heigh ho, sing, Love, sing Heigh ho, sing, Love, sing, Love,

Sing, Love, sing Heigh ho, sing, Love, sing Heigh ho, sing, Love, sing, Love,

*p* *cresc.* *f* *cresc.*



ho, and he shall let me go!  
ho, and he shall let me go!  
ho, and he shall let me go!  
ho, and he shall let me go!  
ho, and he shall let me go!  
ho, and he shall let me go!  
Heigh ho, he shall let me go!  
Heigh ho, he shall let me go!  
Heigh ho, he shall let me go!  
Heigh ho, he shall let me go!

(The Curtain falls)