

# The Canterbury Pilgrims

## Cast of Characters

CHAUCER . . . . .	Baritone
THE FRIAR . . . . .	Tenor
THE SQUIRE . . . . .	Tenor
KING RICHARD II . . . . .	Tenor
JOANNES . . . . .	Tenor
THE KNIGHT . . . . .	Baritone
MAN OF LAW . . . . .	Baritone
THE MILLER . . . . .	Bass
	The Pardoner . . . . . Tenor
THE SWAINS: {	The Summoner . . . . . Baritone
	The Shipman . . . . . Baritone
	The Cook . . . . . Bass
THE HOST . . . . .	Bass
HERALD . . . . .	Bass
THE PRIORESS . . . . .	Soprano
ALISOUN—THE WIFE OF BATH . . .	Contralto
JOHANNA . . . . .	Soprano
Chorus of Nuns, Canterbury Brooch Girls, Tap Girls, Heralds, Priests, Nobles, Pilgrims, Choir Boys, Aco- lytes, Citizens, etc.	

Copyright MCMXVI by The John Church Company  
International Copyright

The right to publicly perform this Opera, in whole  
or in part, and the right to use the same in whole  
or in part for motion picture purposes, are reserved  
by the owner of the copyright.

# The Canterbury Pilgrims

An Opera in Four Acts

Book by  
PERCY MACKAYE\*

Music by  
REGINALD DE KOVEN

## PRELUDE

Allegro vivace ( $\text{♩} = 138$ )

Poco pomposo

marcato

meno f leggiere.

ff

ff pesante

meno f

ritard.

Passages marked thus ★ at the beginning and thus \* at the end may be omitted in performance.  
\* Copyright, MCMIII, by The Macmillan Company, used by permission.  
17571

Allegro deciso ( $d=80$ )

*f pesante a poco cresc.*

*con tutta forza*

*a tempo ( $d=60$ )*

*pressando*

*rall.*

*stentato*

*cresc. molto e rall.*

*a tempo*

*stentato*

*molto cresc.*

*rall.*

*a tempo*

*mf a poco cresc.*

*f*

*ff*

*sf pressando*

Tempo markings:  $d=80$ ,  $d=60$ . Articulation marks:  $\wedge$ ,  $\vee$ ,  $\circ$ .

poco rit.                      a tempo

*f* dim.                      *mf più tranquillo*

animando                      a tempo più mosso

*cresc.*                      *f*

*poco rit.*                      **Tempo I**                      *rall.*

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

*Allegro moderato* ( $\text{♩} = 88$ )              *f*                      *ff*                      *molto f rall.*

*cresc. f pesante*              *ff*                      *f*                      *ff*

*A la Marcia*                      *f poco pomposo*                      *cresc.*

17571

*ff marcato molto*      *f*      *f*      *f*      *f*  
*Allargando*      *con tutta forza*  
*crusc. molto*      *f. marcato molto*

*rit.*      *rall.*      *a tempo*      *sempre ff*      *f*      *f*  
*rall. col s. \* cul. \**      *CURTAIN*  
*Allegro (d=88)*  
*rall. molto*      *f con spirito*      *ff (A rise of marc.)*

THE MILLER  
*rall.*      *f*  
 Oh,  
*rall.*      *mf*  
 Curtain, the Miller is raising his tankard and leading the other Pilgrims in Chorus)

Allegro moderato  
*con spirito*

THE MILLER

good ale un - der the ga - ble when the year is young and green,—

DOCTOR  
CLERK } TENOR I  
TAPICER }

HARBERDASHER  
PLOURNMAN } TENOR II  
DYER }

PARSON } BASS I  
WEAVER }

CARPENTER } BASS II  
FRANKLEIN }

SOPRANI I, II

TENORI (8<sup>vo</sup> lower)

PILGRIMS

BASSI

PIANO

Allegro moderato ( $\text{d} = 80$ )

M.

And a tank - ard o - ver the

good ale un - der the ga - ble

SOP.

(humming)

(humming)

Più tranquillo  
*cantabile*

*ritard*

Piu allegro

M. ta - ble Is mirth for King and Queen! *Tutti*

CHO. PR.

Is mirth, is mirth for

SOP.

CHO. PIL.

Piu allegro (*cresc.*)

M. Is mirth, is mirth for King and Queen! Is mirth, is

CHO. PR. King and Queen! is mirth, is *cresc.*

SOP. *a 2* Is mirth, is mirth for King and Queen!

CHO. PIL. Is mirth, is mirth for King and Queen!

Is mirth for King and Queen! *deciso*

17571      *Ad.* \*      *Ad.* \*

M. mirth. Is mirth for King and Queen! Then it's whoa! whoa,  
*ritard.* *ff* *a tempo*

CHO. PR. mirth. Is mirth for King and Queen! *ff Tutti*  
Then it's whoa! whoa,

Is mirth.

CHO. Is mirth.

M. *marc. ritard.* *cresc.* *ff* *a tempo*

cho. \* \* \* \* \*

M. whoa! Then it's whoa, whoa,

CHO. PR. Then it's whoa!

cho. whoa — Then it's whoa, whoa,  
*ff a 2* Then it's whoa! Then it's whoa!

CHO. Then it's whoa! Then it's whoa!

cho. Then it's whoa!

M. *ff* Then it's whoa! *ff*

cho. Then it's whoa!

*poco rit.*

M. whoa! *f* *poco rit.* Then stirrup go jingle *a tempo con spirito*

CHO. PR. Then it's whoa, Then it's whoa, Then it's whoa!

M. whoa! *a2 f* *poco rit.* Then it's whoa! Then it's whoa!

CHO. *ff* Then it's whoa! Whoa, whoa! *f*

*poco rit.* *staccato molto*

M. spur go clink: Whoa, whoa, Then it's whoa! Oh stir-rup go jin-gle *mf a tempo*

CHO. PR. Then it's whoa! *ff*

M. whoa, whoa! Oh stir-rup go jin-gle

CHO. Then it's whoa! Then it's whoa! *pp* *p*

M. Then it's whoa! Then it's whoa! *pp* *p*

*sempre staccato*

M. *f*

M. spur go clink! *cresc.* Ho, Tapmaid here! Come

CHO. PR. Oh stir-rup go jin-gle spur go clink!

M. spur go clink! *cresc.* Come in, come in, my Lads, come drink!

CHO. Come in, come in, my Lads, come drink!

M. *cresc.* *ff*

M. *poco rit.* *a tempo* tip-ple your man with a kiss on the curve of his can, can-can! *a tempo*

CHO. PR. Ho! Tapmaid here! Come

M. Ho! Tapmaid here! Come

CHO. Ho! Tapmaid here! Come

M. *colla voce* *marc.*

M. -

CHO. PR.

M.

CHO. PH.

M.

CHO.

Oh, good ale un-der the  
tip-ple your man with a kiss on the curve of his can, can-can!  
*rall.*  
tip-ple your man with a kiss on the curve of his can, can-can!  
*rall.*  
*stentato*

ga-ble  
Is mirth, is mirth for  
is mirth, is mirth for  
*ff marc.*  
a2 cresc.  
And a tank-ard o-ver the ta-ble.  
*ff marc.*  
Is mirth, is mirth for  
Is mirth, is mirth for  
*f cresc.*  
And a tank-ard o-ver the ta-ble.  
*ff cresc.*  
*cresc. > marc.*

M. King and Queen — *rall.*

CHO. PR. King and Queen — *rall.*

King and Queen — *rall.*

CHO. King and Queen — *rall.*

*molto f* *poco pressando*

Allegro assai (Enter Chaucer) *mf*  
(reading in a great volume) A

Ho! Here's our Vintnero-gling on a book! — In a book!

Allegro assai (—84)

*Ped.* \* *Ped.* \*

Andante con moto  
(looks up, smiling) *rall.* *ten.* *a tempo*

CH. book's a mis-tress all the world can love And none be jil - ted.

FR. FRIAR (poking his nose in the book)

Andante con moto ( $\text{d} = 69$ ) *ten.* Now,

*mf* *colla voce*

CH. FR. *Allegro assai*

CH. FR. what's the psalm you read, you read?

FR. *Allegro assai* ( $\text{d} = 92$ ) *cresc.* *accel.*

*mp* *marc. la melodia* *cresc.* *accel.*

FR. *Andante con moto* *largamente*

CH. To live a King with Kings, a clod with

FR. *dim. e rall.* *p*

FR. *Andante con moto* ( $\text{d} = 69$ ) *f largamente*

*marc. la melodia*

CH.    *cresc.*    *ff*  
 clods, To be at heart a bird of ev'-ry feath-er, A  
 {  
 {  
*rit. e dim.*  
 CH.    *affrettando*    *rit. e dim.*    *accel.*  
 fel-low of the finch as well as the lark The e - qual of each,  
 {  
 {  
*ff accel.*    *rit. dim.*    *ff accel.*  
*allargando molto*    *Tempo giusto*  
 CH.    (He claps the covers shut, and laughs at the Friar)  
 broth-er, of ev - ry man. That  
 {  
 {  
*colla roce*  
*f deciso*  
 {  
 {  
*rall.*  
 CH.    *mf*  
 is my psalm and ro - sa - ry, Sweet Friar.  
 {  
 {  
*rall.*  
 {  
 {  
*mf*

Allegro assai come prima (lifting a Tankard) *f*

CH. (gruntingly) *mf* cresc.

M. Good

Is that thy song? \_\_\_\_\_

Allegro assai come prima

Andante con moto Listesso Tempo *rall.*

ale and pil-grimage \_\_\_\_\_

FR. Good ale and pil-grim-age \_\_\_\_\_

M. Good ale and pil-grim-age \_\_\_\_\_

CHO. PR. Good ale and pil-grim-age \_\_\_\_\_

Listesso Tempo *rall.*

Good ale and pil-grim-age, pil-grim -

CHO. Good ale and pil-grim-age, pil-grim -

Andante con moto Listesso Tempo

*ff* marc. *rall.*

V. \* 220. \* 220. \*

(The pilgrims break into groups, converse laughingly, and

age  
age  
age

*poco a la marcia*

dim.

Re - turn-ing from the Ho-ly

17571

KN. Land I go to pay my vows, I go to pay my vows at Can-ter-  
cresc. cresc. rit.

CH. And you Sir Squire? Go you to Can-ter -

KN. bur - y. This is my son.

CH. bur - y?

SQ. (Turning away he fingers a flute) Ah me!

(With a knowing look at Chaucer)

KN. He is in love.

(As the Squire plays a few love-lorn notes on his  
Andantino ( $\text{♩} = 84$ )



flute, Chaucer follows him with twinkling glance, and addresses him with an air of courtly melancholy.)



Andante con moto

CH. My dear-est heart and best be - lov - ed foe, Why li - keth you to do me all this

*mf*

marc. la melodia

*f*

cresc. ed animando

woe—— What have I done that griev-eth you, or said, Save

cresc.

cresc. ed animando

*f*

*fallargardu*      *rall.*      *a tempo*

CH. that I love and serve you high and low.  
(starting in astonishment)

SQ. Your pardon Sir: those verses are not yours.

*rall.*      *a tempo*

*cresc.*      (He turns away, but watches Chaucer with curious intentness.)

SQ. Chau - cer, our poet laur-eate wrote them.

MIL.

*pressando*

*Seo \**

*Allegro risoluto*

SQ.

MILLER (To the Host) *Ten gal - lon ale*

*Allegro risoluto* *d=80*

*cresc.*      *sf.*      *f marc.*      *cresc.*      *ff.*



Allegro moderato

Allegro moderato  $\text{d}=92$

Andante religioso

SOPRANI

Voices or NUNS (OUTSIDE)

Lau - da - te, puer - i Do-mi - num.

ALTI

Andante religioso  $\text{d}=72$

Lau - dá - te,

Moderato con moto

HUNS

dim. rall.

Lau-da-te, puer-i no-men Do-mi-ni,

no-men Do - mi - ni!

Lau-da-te puer-i no-men Do-mi-ni,

Moderato con moto  $\text{d}=80$

dim. rall.

NUNS      *rall. molto*      *a tempo cresc.*  
 no-men Do - mi - ni      Lau - da - te, puer - i      no-men Do-mi-ni,  
 no-men Do - mi - ni      Lau-da-te pu - e - ri -  
 (peering forth interestedly)  
 FRIAR      Great folk: a Pri-or-ess!  
 (turning toward the outer door)      *f*  
 HOST      Who's coming now  
 NUNS      *rall. molto*      *a tempo*  
*mf leggiero*  
 no - men Do - mi - ni!      \*      \*  
 (The Prioress appears at the door  
 accompanied by a bevy of Nuns  
 and by Joannes, a Priest)  
 Tempo più mosso  
 NUNS      no - men Do - mi - ni!  
 FRI      *rall. upf.*  
 A Pri-or-ess!  
 HOST      (bows low)  
 Now wel-come, La-dy dear!  
 NUNS      *rall. molto*  
 Tempo più mosso  
*con energia*  
 \*      \*

NUNS

FRI.

HOST

And pray you en - ter Poor Her - ry Bai - ley's Ta - bard Inn.

Prioresse ignoring him, speaks to the Priest

*Allo commodo e gracioso*

PRIOR

Jo - an - nes, Jo - an - nes, where is my lit - tle

JO.

HOST

*a tempo*

*Allo commodo e gracioso (♩ = 96)*

Rd. \*

PRI.  
hound? Pray car - ry him be -  
(Jeannes goes to the  
JO. 'Tis here my La - dy.

PRI.  
fore, and care-ful - ly. The door is locked.  
(FRIAR)  
JO. But, Sir, the Pri - o -  
door, left, which the Miller is preparing to break with his head

MIL.

JO. ress!  
(Shouting)  
MIL. Heigh! clear the floor! Heigh! clear the floor!

With clenched fists and head doubled over, the Miller runs for the door. The Pilgrims watch and shout  
*All' con Brio*

SOP. I & 2  
TEN. I & 2  
BASS I & 2

FRIAR WITH TEN. I *ff*  
*Hoo-*  
 CHORUS OF PILGRIMS AND PRINCIPALS  
 HOST WITH BASS I *ff*  
*Hoo-*

*All' con Brio* (♩ = 108)  
*cresc e pressando sempre*

The musical score consists of four staves. The top staff is for Soprano 1 & 2, the second for Tenor 1 & 2, the third for Bass 1 & 2, and the bottom for Bassoon. The vocal parts sing rhythmic patterns of eighth and sixteenth notes. The bassoon part provides harmonic support with sustained notes and rhythmic patterns. The dynamic level is marked as *ff* (fortissimo) throughout the section.

SOP. I & 2  
TEN. I & 2  
BASS I & 2

*ff* *a 2* *Hoo - roo! Ro - bin, Ho! Run Ro - bin,*  
*roo! Ro - bin! Ho!* *Run, Ro - bin, Ho!* *Run Ro - bin, Ho! Run Ro - bin,*  
*roo! Ro - bin! Ho!* *Run, Ro - bin, Ho!* *Run Ro - bin, Ho! Run Ro - bin,*

*ff marc.* *> mollo*

The musical score continues with the same four staves. The vocal parts now sing the phrase "Hoo - roo! Ro - bin, Ho! Run Ro - bin," followed by "roo! Ro - bin! Ho!" and "Run, Ro - bin, Ho!" repeated twice. The bassoon part follows with harmonic patterns. The dynamic shifts from *ff* to *ff marc.* (ff with a march-like feel) and then to *molto* (molto).

SOP. 1 & 2  
TEN. 1 & 2  
BASS 1 & 2

CRESCE.

Ho!Ro-bin, Ho! Run Ro-bin, Ho!RunRo-bin, run, Ro-bin run!Ro-bin  
 Ho!Ro-bin, Ho! Run Ro-bin, Ho! Run Ro-bin, Ho!Run, Ro-bin  
 Ho!Ro-bin, Ho!RunRo-bin, Ho! Run Ro-bin, Ho!Run, Ro-bin

F. \* F. \*

All' molto ( $\omega = 132$ ) (The Miller's head strikes the door He rebounds against Joannes and to save himself from falling seizes the puppy.)

SOP. 1 & 2  
TEN. 1 & 2  
BASS 1 & 2

run!

All' molto ( $\omega = 132$ )

run!

ff

\*

Allegro Risoluto ( $\omega = 84$ )

MIL.

twen-ty de - vils damn him!

A

17571

FR. *f* > *molto accel.*

Soft! What ails thee?

MIL.

*sforzando* > *molto accel.* *dim.*

FR.

MIL. *ff* > *rit.*

The Priest hath bit my hand.

*rit.* *ff*

All commodo

JO. *mf* > *f* > *animando*

Sweet Sir, the pup - py, It was the pup-py, Sir!

MIL. *ff* >

Wring me its neck! —

All commodo ( $\text{d} = 96$ )

*animando*

(THE PRIORRESS)      Più Allo      *f*

PR.      Help! O! A-las! St. Loy! will no one help?

MIL.      (CHAUCER)      *poco allargando*

Ma-dame, what may I do?

Più Allo      *cresc. colla voce*

Tempo I      *mf*

PR.      My lit-tle hound. The churl, my lit-tle hound.

CH.      what may I do?

Tempo I      *mf gracioso*

*Rd. \* Rd. \* Rd. \**

Tranquillo

PR.      The Churl will hurt it. If you would fetch to me my lit - tle

CH.      *Rd. \* Rd. \* Rd. \**

Tranquillo

*Rd. \* Rd. \* Rd. \**

PR.  
hound.

CH. *f* *rit.* *a tempo* MILLER

Ma-dame, I'd fetch you Cer-be-rus from Hell! Lo,

*colla voce* *a tempo* *sforz.* *cresc.*

(Breaking through the crowd, seizes the Miller by the throat.) *ff.*

CH. Which dog's?

MIL. masters! see a dog's neck wrung! Leave

*marc.* *sforz.* *mf.*

Red. \* La \*

Come

MIL. go! 'sblood! Take the whelp, a dev-il's name!

*rit.*

CH. *rall.* Andante con moto largamente  
kneel! Ask grace of this la-dy here Of

MIL.

CH. *mf rall.* Andante con moto (d=72) *sfargamente*  
*marcato la melodia*

MIL.

CH. *cresc.* *affrettando*  
her whom gentles call St. Char-i - ty In ev'-ryplace and time. What oth'er

MIL.

CH. *cresc.* *ff colla voce*

MIL.

CH. *dim. e rall.* *poco rit.*  
name this La-dy bears, I have not yet been hon-ord with know - ing.

MIL.

CH. *dim. e rall.* *accel.* *deciso frit.*

MIL.

Allegro commodo, come primo \*

CH. Kneel! — Ma -  
 MIL (Kneels morosely)

Allegro commodo, come primo

CH. dame, your lit - tle hound is safe  
 MIL PRIORRESS (She nestles the hound My name is  
 with tender care then turns shyly to Chaucer)

Mer - ci!

Allegro poco agitato

PR. Ma-dame Eg-lan-tine, Eg-lan - tine — (She hurries out, left)  
 (To himself) Hold Goefrey! Hold Why

CH. Allegro poco agitato (♩=96)

Andantino

CH.    cresc.

beats thy heart to help a lit-tle hound? Ah, Ma-dame Eg-lan-tine, un-

PARD.

Andantino ( $\text{d} = 80$ )

CH.

PARD.

CH.    rit.    ten.

less ye be    To me, as well as him, St. Char-i-

PARD.

CH.

PARD.

CH.    rit.    ten.

rall. molto    Allegro commodo    mf ALISOUN

ty, Char-i - ty!    With doe and with dove, Come

PARD.

SHIP.    Come

SUM.

rall. molto    Allegro commodo ( $\text{d} = 112$ )

17571    \*

  \*

  \*

  \*

ALIS. back to your love: Come hith-er, love, to  
 PARD. back to your love:  
 SHIP. SUM. back to your love:

*cresc.*

ALIS. me! ————— Come hith-er, love, to me!  
 PARD. Come hith-er, love, to me, to me. Come  
 SHIP. SUM. *poco animando*  
*leggiero*

*f* *poco animando*

ALIS. Come hith-er, love,  
 PARD. hith-er, love to me! Come hith-er love, Come  
 SHIP. SUM. hith-er, love to me! Come hith-er love, Come

*ff* *poco pressando*

ALIS.  
 PARD.  
 SHIP. SUM.

\* \* \* \*

17571

*a tempo*

ALIS. *mf* rall.

PARD. hith-er, love, Come hith-er love to me.

SHIP. SUM. hith-er, love, Come hith-er love to me.

FRI. -

HOST. (at the door, to Friar) Host *mf*

Hist, Hist! Who

rall. *a tempo*

ALIS. //

PARD. //

SHIP. SUM. //

FRI. Dame

HOST. is that jolly Mal-kin what's her name? *rit.*

*rit.*

FRI. *rall. molto* ALLEGRO CON SPIRITO

ALIS. Al-i-soun of1 married wife of Bath \_\_\_\_\_

PARD. Come hith - er,

SHIP. SUM. Come hith - er,

*rall. molto* ALLEGRO CON SPIRITO  $\text{A=66}$

*ff* *mf* *cresc.*

ALIS. love, Come hith - er, love, to me!

PARD. love, Come hith - er, love, to me!

SHIP. love, Come hith - er, love, to me!

SUM. love, Come hith - er, love, to me!

*poco rit.*

Enter Alisoun astride a small white ass, fancifully caparisoned like a fairy creature, Spurs jingle on the Wife's boots and on her head is a great round hat. Followed by the Pardoner, Shipman and Summoner, she rides into the middle of the floor and reins up)

*Allegro con brio (d = 68)*

ALIS.

*poco rit.*

*s/f mrc.*

*ff*

Whoa - oop! God save this mer-ry com-pany!

*Allegro con spirito*

Gad - zooks, I ween yeken not what I am: \_\_\_\_\_ I

*Allegro con spirito d = 148*

*rit.* *mf leggiero*

*cresc.*

am the jol - ly Elf Queen, and this is my milk-white doe, where-

*ff*

ALIS.

*ff poco pressando*

on I ride as light as Rob-in Good-boy on a bum-ble bee. \_\_\_\_\_ as

*poco pressando*

*cresc.*

*ff*

(indicating the ass's ears) *animando*

Rob-in Good-boy on a bum-ble bee. These be his wings and

*f animando*

*Ta \* Ta \**

*cresc.*

lo my ret-i - nue. These here be choir boys from

*suf a poco cresc.*

*Ta \* Ta \* Ta \**

*Allegro Vivace*

*ff*

Fai ry-land, from Fai ry-land. Come

*Allegro vivace*

*accel.*

*Ta*

\*

ALIS. Par-do-ner toot up my praise a-non.

PARD. Come hith - er, love, to

SHIP. Come hith - er, love, to

SUM. Come hith - er, love, to

*pianoforte*

ALIS. me.

PARD. me.

SHIP. me.

SUM. me.

*pianoforte*

## Allegro gracieux à la Valse, (♩ = 184)

ALIS. When sap runs in the tree, and the hunts - man sings "Hal-loo!" And the

FR. When sap runs in the tree, runs in the tree.

Allegro gracieux

*p leggiero*

ALIS. green - wood saith: "Pee - wit! Cuck-oo!" Come

FR. And the green - wood saith: "Cuck - oo!" Pee-wit! Cuck-oo!"

PARD.  
SHIP.  
SUM.

ALIS. hith-er, love, to me! Come

FR. Come hith-er, love, to me! Come hith-er, love, to

PARD.  
SHIP.  
SUM.

AL. hith - er, love, *f* Come hith - - er, love, to  
 FRI. me. Come hith - er, love! Come hith - - er, love, to  
 PAR-  
SHIP SUM. Come hith - er, love! Come hith - - er, love, to

(The Swains and Alisoun, joined by other Pilgrims, repeat the refrain in Chorus)  
Allegro commodo

AL.  
 FRI.  
 PARO.  
 SHIP.  
 SUM.  
 SOP.  
 1-2  
 CHORUS  
 TEN.  
 BASS

*me!* *To* *me!* *Now lads, the cho - rus! With*  
*me!* *To* *me!* *With*  
*me!* *To* *me!* *With*  
*Allegro commodo*  
*With*  
*Host MILLER WITH BASSES*

CHORUS OF PRINCIPALS WITH MEN'S CHORUS

AL tur - tle and plo - ver, come back to your lov - er: Come hith - er,  
 FRI tur - tle and plo - ver, come back to your lov - er:  
 PARD. SHIP. SUM. tur - tle and plo - ver, come back to your lov - er: *cresc.*  
 SOP. I-2 tur - tle and plo - ver come back to your lov - er: Come hith - er,  
*cresc.*  
 TEN. Come, love, to me! Come back to me! Come hith - er,  
*cresc.*  
 BASS To me \_\_\_\_\_ To me! Come hith - er,  
*cresc.*

AL. *poco animato*  
 love, to me. \_\_\_\_\_ Come hith - er, love, to me!  
 FRI. Come hith - er, love, to me, to me! Come  
 PARD. SHIP. SUM. Come hith - er, love, to me, to me! Come  
*f*  
 CHO. AND PRIN'S. love, to me! Come, love, to me! Come  
 love, to me! Come, love, to me!  
 love, to me! Come, love, to me!

*f* *poco animato*

*poco pressando*

ALIS.  
FRI.  
PARD.  
SHIP.  
SUM.  
CHO.  
AND  
PRIN.

Come hith-er, love! Come  
hith-er, love, to mel Come hith-er, love. Come  
hith-er, love. Come

*poco pressando*

*poco pressando* Come hith-er, love, Come

Duo. \*

rall. a tempo

ALIS.  
FRI.  
PARD.  
SHIP.  
SUM.  
CHO.  
AND  
PRIN.

hith-er, love, to mel  
hith-er, love, to mel  
hith-er, love, to mel  
hith-er, love, to mel  
hith-er, love, to mel

rall. a tempo

*rall.* a tempo

*rall.* a tempo

Duo. \*

Allegro risoluto  $\text{d} = 76$ 

(The Miller and others of the Swains offer Alisoun their Tankards of ale; but spying

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The tempo is Allegro risoluto ( $d = 76$ ). Dynamics include *f*, *cresc.*, *ff*, and *pianissimo*. The vocal line includes a melodic line and lyrics: "fresoluto", "cresc.", "ff", and "pianissimo". The piano part features eighth-note patterns and sustained notes.

ALIS Chaucer, Alisoun waves them back.)

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The tempo is *f*. Dynamics include *f* and *sforzando*. The vocal line includes lyrics: "Nay, Ro-bin Hu-berd," and an asterisk (\*) indicating a repeat sign.

ALIS Allegro con spirito ( $d = 68$ )

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The tempo is Allegro con spirito ( $d = 68$ ). Dynamics include *back!*, *Ye are too late,*, *All o' ye!*, *f marc.*, and *sforzando*. The vocal line includes lyrics: "back!", "Ye are too late,", "All o' ye!", and "f marc.". The piano part features eighth-note patterns and sustained notes.

ALIS *rall.*

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The tempo is *rall.* Dynamics include *rall.* The vocal line includes lyrics: "The Elf - - queen spies her" and "rall". The piano part features eighth-note patterns and sustained notes.

Allegro moderato ( $\text{♩} = 108$ )  
*poco deciso*

ALIS. O-be-ron By God,sir,you're the fig-ure of a  
(Wheeling the ass to confront Chaucer)

CH.

Allegro moderato ( $\text{♩} = 108$ )

ALIS. man for me. Give me thy name,  
(momentarily taken aback)

CH. My name your Ma - jes - ty?

cresc.

ALIS. Make it a swapmanMine is Al - is -oun, And lads they ken me as the Wife of

CH.

cresc. rit. ff Poco pomposo

ALIS. Poco pomposo ( $\text{♩} = 88$ )

Più Allegro      *poco rall.*      *ten.*

Bath. And lads they ken me as the Wife of Bath.

CH.      *f*  
*My*

Più Allegro      *leggiero poco rall.*      *ten.*      *tr.*

*Re.*      *Ed.* \*  
*\**

ALIS.  
*a tempo*

CH.      *uf leggiero*  
name is Geof-frey. When the moon is full, I am an elf, and skip up-on the  
*a tempo*

*marc.*      *mp staccato molto*

ALIS.      *f*      Pomposo

Give us your hand Sir Knight and help me light a -

CH.      green. —

Pomposo  $\text{d} = 84$   
*ff marcato*

Allegro Risoluto *cresc.*

Pomposo

ALIS. down. What! Are ye fear'd to take me in your arms?

CH. Fair Al-i-soun, thou art a vis-ion

Allegro Risoluto  $\text{d}=100$

Pomposo  $\text{d}=84$

*rif.* *ff*

Tempo giusto

ALIS.

CH. of the rudy Ve-nus, and I am Ga-ny-med thy sta-ble

*poco allargando*

Tempo giusto  $\text{d}=120$

*colla voce*

*a tempo*

ALIS. Well swung! What think you of my jol-ly heft?

CH. (he helps her to alight)

*ten.*

boy!

Thou

*a tempo*

*ten.*

*a tempo*

*ten.*

*a tempo*

CH.  
art a ver-y dan-de-li-on seed and I thy zeph-yr!

MIL.

(To the Knight) *mf*

SQ.  
Fa-ther,'tis he: The po-et lau-re-ate.

(To the Swains) *mf*

MIL.  
's blood! He steals our wench.

*p leggiero ed animando*

CH.  
(approaching Chaucer diffidently,  
speaks low) *mf*

SQ.  
Great Mas-ter Chau - cer!

*poco cresc.*

Moderato con moto

ALIS. (he takes the Squire aside) Ah

CH. Speak not my name. I tra - vel here in-co - ni - to.

Moderato con moto (♩ = 96)

ALIS. \* \* \* \*

poco agitato ff

ALIS. Geof - frey, ye mean? Ho, are ye jeal - ous there?

poco agitato

ALIS. Allegro risoluto

Hark, lads: My - self have made a vow 'twixt here and

Allegro risoluto (♩ = 100)

ALIS. \* \* \* \*

ho - ly Thom-as shrine to twig a hus - band;

cresc.

ALIS. *f*  
 But if I love this fel-low Geof-frey, can't I like ye all? By  
 \*  
 ALIS. God, give me your fists, lads: Here's pot-luck to ye all!  
*tress.* *ff marc.*  
 rit. *ff* *rall. molto* Allegro con spirito *ritard.* *rall. molto* *(Alisoun turns to Chaucer,*  
 Some ale, Fetch some ale! Now, Geof-frey lad! Which will ye  
 and slaps him on the shoulder)  
 lie-ver kiss: A dead saint's bones, or a live lass-her  
 CH.  
*mf staccato molto*

(Re-enter the Prioress)

ALIS. *Andante con moto*

lips? \_\_\_\_\_

CH. Why, Al - i - soun, I say all flesh is  
*Andante con moto*  $\text{♩} = 72$

CH. grave - clothes, And lips the flow'rs that blos-som o'er our  
*ritard. ten.*

*colla voce*

CH. *a tempo* God plant-ed 'em to bloom in laugh-ter's  
*allargando* *rit.*

*a tempo* *f* *allargando* *rit.*

CH.

sun - - shine, And A - pril kiss - ing show'rs, kiss - ing

*p* *rall.* *ten.* *molto rall.*

*ten.* *molto rall.*

*ten.*

a tempo più mosso (laughing, he kisses Alisoun-and faces the Prioress)

CH.

show'rs.

*Più mosso*  $\text{♩} = 96$

*a tempo mf*

*Ric.* \* *Ric.*

CH.

*p*

*Ric.* \* *Ric.*

(The Prioress, shocked, bows stiffly to Chaucer and starts to leave)

PR.  
ALIS.  
CH.

*rall.* *f* *a tempo* *poco pressando*

Ha - ha! That time I had thee on the  
St. Char-i - ty!

*rall. colla voce* *f* *a tempo poco pressando* *staccato*

*mf* Andante non troppo

PR.  
ALIS.  
CH.

And you a gen-til homme, at least I  
(laughing she joins the Swains)  
rump.

*Andante non troppo*  $\text{♩} = 84$

Allegro commodo grazioso

PR. thought so. When as you sav'd my lit-tle hound, Ah, Sir!

(Penitantly) *mf*

CH.

I

Allegro commodo grazioso  $\text{d} = 96$

*mf*

PR. \* CH. \*

(eagerly) *poco rit.*

Go you to Can-ter - bur-y?

CH. will ab-solve me at St. Tho-mas shrine. With the

*poco rit.*

PR. \* CH. \* PR. \* CH. \*

Allegro deciso a la Marcia (at a sign from Alisoun the

PR. Oh, I am glad. You see \_\_\_\_\_

CH. rest.

Allegro deciso a la Marcia  $\text{d} = 104$

PR. \* CH. \*

(Friar listens behind them, unobserved)

Allegretto scherzando ♩ = 88

PR. I go to meet my brother on the road, He is re-turn-ing from the Ho-ly

PR. land \_\_\_\_\_ I am to meet him at the One-Nine - Pin, A

PR. tav - ern at Bob - up - and-down. But, I

CH. But!

PR. have not seen him since I was a child. I have for - got-ten how he  
(glancing toward the Knight) *mf*

CH. *grazioso* *ritard.* *rall.* *He* *p*

PR. *a tempo giusto* looks... CH. *animando* He has his son with him, for  
 looking harder at the  
 is re-turning from the Ho-ly land?

PR. *a tempo giusto* CH. *leggiero*  
*mf* *mf*

PR. squire. He is a Knight. And  
 Knight and the Squire) *rit.* >  
 CH. A son his squire! Good Lord!

PR. *rit.* > > > >

PR. *a tempo* so, Monsieur I'm boldened by your courtesy to ask Your help to find him at Bob-up-and-  
*a tempo* f \* p leggiero

R.D. \* R.D. \* R.D. \*

PR. down; Till when your kind pro-tec-tion on the road.

CH.

*a tempo*

*colla voce*

*poco agitato*

Ma-dame, I am hon-or'd. But how am I to rec-og-nize your

*cantabile*

*poco agitato*

*cresc.*

*L'istesso tempo*

He wears a

bro - er?

*f accel.*

*L'istesso tempo*

*ff rit.*

*mf*

Allegro moderato  $\text{♩} = 80$ 

PR.  
ring, — on which is char - ac-ter'd the let-ter "A," and af-ter, writ in  
*poco sostenuto*

PR.  
La - tin, the same in - scrip-tion as is fa-shion'd here up- on my brooch. I  
*cresc.* *ff.*

PR.  
may not take it off, For I did prom-ise him to wear it  
*rall.* *mf* *a tempo*  
*dim.* *rall.* *p* *a tempo*

PR.  
al - ways. But look, sir, here's the mot-to, can you read it?  
*poco cresc.e accel.* *rit.*  
*poco cresc.e accel.* *rit.* *ff.*

(She extends her hand, from the bracelet of  
which dangles a brooch. The Friar draws nearer) Andante con moto  
(reads) *l'argamente* *rit.*

CH. I thank you. "A-mor vin-cit, A-mor vin-cit om-ni-

Andante con moto  $\text{d} = 60$   
*allarg.* *f* *rit.*

CH. a." *ff pressando* *rit.* *molto rall.* Love con-quers all!

ff *pressando molto* *rit.* *molto rall.*

PR. (with shy embarrassment) Allegretto *poco ad lib.* *rit.* (She goes out hastily)  
Andante con moto

C'est juste, Mon-sieur A - dieu, A - dieu.

FR. (making off to Alisoun) *mf*

Hist! A-mor  
Andante con moto  $\text{d} = 60$

Allegretto  
*mp colla voce* *mf*

(after talking aside with Alisoun he goes  
to the Knight)

**FR**

vin - cit Om-ni a \_\_\_\_\_ sweet A - lis.

**CH.**

*pressando*      *pressando molto*

*cresc*      *dim.*      *a tempo ten.*      *mf rit.*

**CH.**

(To himself, looking at the Knight and the Squire)  
**Allegro moderato**  $\text{d}=104$

A morn-ing's canter to Bob-up-and-down      "Till

*mp*      *leggiero*

**CH.**

rall.      *a tempo*      *cresc.*

when my kind protection on the road." She has not rec-ognized this Knight and

*rit.*      *a tempo*      *cresc.*

**CH.**

*f*      *dim. rit.*      *a tempo*

Squire When last they met she was a lit-tle child.

*f*      *dim.*      *rit.*      *f*

Allegro deciso  $\text{J}=96$

CH. A mornings can-ter: A-pril is the time, A-pril  
 marc.  $mf$

CH. is the time Place, Mer-ry England Why not Lord protec-tor  
 $cresc.$

CH. Geof - - frey? Her bro-th-er, why should he pro-tek-t her?  
 \* \* \* \* \*

rit. Andante con moto largamente  $\text{J}=60$

CH. Nay, that will I, for "A-mor vin-cit, A-mor  
 \* \* \* \* \*

(he turns to get his book)

*Allegro*

CH.      vin-cit Om-ni-a?

FR.      (To the Knight, whose finger-ring he examines)

*Allegro*  $\text{d} = 92$

*ff*      *dim. e rall.*      *mf*

*Allegro moderato*

FR.      *mf*

Your ring— How quaint, my Lord! A crowned "A" and underneath a

KN.     

*Allegro moderato*  $\text{d} = 92$ 

*cresc.*      *f*      *dim.*      *rit.*

Re \* Re \* Re \* Re \*

*Più mosso*

(he turns quickly to Alisoun) ALISOUN *mf*

mot-to. Mer-ci. Her brother the One Nine-

FRIAR

KN.      Quite so.

*Più mosso*  $\text{d} = 100$ 

*rit.*      *a tempo*

Re      Re \*

ALIS. Pin Good Hoot

FR. *mf* Him yon der! Sweet Al i soun my pay

*mf* *colla voce*

ALIS. ho - ly broth-er Hu - berd! Love's re - ward is ser+vice *rall.* {She comes over to Chaucer who

*cresc rall.*

*ff.* *ff.*

sits reading by the fire place)

Allegro

ALIS. Ho, can - dle! Come out from thy bush - - el. \_\_\_\_\_

(peering over the edge of his book)

CH. Allegro  $\text{J} = 116$

*mf* *cresc.* *dim. e rall.*

*ff.*

ALIS.

*a tempo*

CH.

Nay, 'Tis a dark world to

*a tempo*

pp p

\* *Ed.* \*

ALISOUN

*mf rall.*

shine in. I will read. What is't a-bout?

*cresc.* *mf dim. e rall.* *p rall.*

*Ed.* \*

Andante con moto  
(imperturbably) *mf con sentimento*

A lovely woman, chaste, is like a rose Un-

Andante con moto  $\frac{7}{8}$

ALIS.

pressando      rit.

Allegro vivace  $\text{J}=92$

CH. chaste a ring of gold in a sow's nose.

*colla voce*      *p f*      *mp con delicatezza*

ALISOUN

*f dim. e accel*      *rit.*      *rall.*      *p*

Meno mosso e grazioso  $\text{J}=76$

ALIS. Lo, what a pret - ty preach - ing par-don-er. Cork up thy froth, a dev-il's

*mp grazioso*      *cresc.*

ALIS. name. Come, play.      Lo, here is spring, and cow - slips all a-bud, And

ALIS.

cresc. f poco rit. *mf a tempo*

here is bright Al-i-soun, Queen o' May, Blooms like a lil-y, and

cresc. poco rit. *mf a tempo*

ALIS.

cresc. f poco rit.

waits a lov-er, Yet here thou blink-est on dust-y page; And

cresc. f poco rit.

*a tempo schersando*

cresc. f

here's bright Al-i-soun Queen of May. Lo, 'tis spring, Lo, 'tis spring,

cresc. f

ALIS.

accel. *mf rall.* *a tempo pressando*

Lo, here is spring.

*p leggiero e accel.* *rall* *mf a tempo pressando*

*Rd. \* Rd. \**

*Rd. \* Rd. \**

*Rd. \**

ALIS. *f*

Come play.—

CH. *p*

ED. \*

ED. \*

CHAUCER *mf*

"Ah better

*rall.*

*mf*

ED. \*

ED. \*

Andante con moto e cantabile  $\text{J} = 69$

far to dwell high on the roof Than in the house where woman wields re-

*p*

ED. \*

ED. \*

ED. \*

ED. \*

*cresc.*

proof." O what a list of La-dies! What a world, a world! Hark

*cresc.*

*f*

CH. *poco rubato cresc.*  
*mf* Al-i-soun, and af-ter thou hast heard,— Re-pent, and cease to be a  
*L.H.* *poco rubato*  
*mf* \*  
*wom-an, Re-pent,* *Re-pent!* Hark! Who first o-  
*f accel.* *rall.* \*  
*f accel.* *rall.* *mf* \*  
*f a tempo* *cresc.* *allargando molto* *rit.*  
*a tempo* \*  
*bey'd the snakes advice to* *thieve* *the* *apple from God's E-den?* Mother  
*allargando molto*  
*f* *ff colla roce* *rit.* \*  
*f a tempo* \*  
*Eve.* *pressando* \*  
*pressando* *loco* \*  
*pressando* \*  
*pressando* \*  
*pressando* \*  
*pressando* \*

Allegro vivace (Tearing a page out of the book) *f*  
 ALIS. Hold thy

CH. Allegro vivace  $\text{d} = 138$

(boxes Chaucer on each check) *f* *accel.*  
 ALIS. gab! A dev-il take thy

CH. *accel.* *sforzando* *mf* *accel.*

Quasi presto  
 ALIS. dras-ty book!

CH. Hold!  
*deciso* Quasi presto

(Parlando)

ALIS.

rall. (He recovers the torn page)

CH.

Hoot-toot! You  
Hold! Dame Al-is! gentle Al-i - soun.

rall.

Moderato, quasi Recitativ  $\text{J} = 88$

men! God's arms! What ken ye of true wom-en? You stuff a doll and call it Mod-es-

ty.

By Cor-pus bones! Is

$p$  piu mosso

rit.

Tempo IO animato

cresc.

Piu Allegro

ff

cresc.

not a mare a horse But noyle sanctify a squeamish mule;

ff  $\frac{3}{4}$  pressando

rit.

17571

75

*Più tranquillo*  $\text{♩} = 80$

*cresc.*

ALIS. And when an hon-est wench that speaks her mind, meets  
*mf* *rall.* *mf*

*rit.* *f* *ff Pomposo*

ALIS. a fine lad, and says out - flat. "I love thee, I  
*cresc.* *rit.* *f* *ff Pomposo*

*pressando* *rit.* *Allegro ten.*

ALIS. love thee," She is a sin-ner, and your doll a saint.

CH. *f*

*Allegro*  $\text{♩} = 120$  *Oh,*  
*ten.* *rit.* *a tempo*

ALIS. Why, Geof-frey, so I am. To

CH. Al-is, you speak like one in jeal-ous-y.

*mf*

*rit.* *ff* *rit.*

*rit.* *ff* *rit.*

ALIS.

tell thee flat, I'm jeal - ous, I'm jeal - ous

\*

ALIS.

of thy La-dy Pri-o-rezz.

Moderato con moto

ALIS.

this Pri-o-rezz wears a brooch up-on her

Moderato con moto ♩:72

pressando

ALIS.

wrist.

pressando

poco rit.

rall.

Up-on her

*Allegro moderato*

ALIS. wrist. *mf* *rall.* Yea "what of that?" Good Soul! She

CH. Well, what of that?

*Allegro moderato*  $\text{d} = 88$

ALIS. *mf* *rall.*

CH. *rall.*

*Allegro scherzando*

ALIS. stops this jour-ne-y at Bob-up-and-down. *mf*

CH. How know-est thou?

*Allegro scherzando*  $\text{d} = 104$

ALIS. *mp* *cresc.* *f.*

CH. *cresc.*

*cresc.*

ALIS. At the One-Nine-Pin she'll meet Hear that!

CH. Her broth-er. *ff dim.*

Moderato assai  $\text{♩} = 72$

ALIS. What wilt thou bet she go-eth not to meet her  
*mf staccato*

ALIS. sweet-heart, aye her lov-er? Wilt bet me?  
 CH. Thou art daft! Bet a-way.

*animando* *v cresc.*

ALIS. Ho, then, it is a bet, and this the stakes.  
 CH.

*sff*

Allegro commodo  $\text{♩} = 80$

ALIS. If that my la-dy Pri-o-ress shall give yon

Animando  
*cresc.*

ALIS. brooch of gold from off her pret-ty wrist, Un- to the man she go-eth now to meet, And

*cresc.*

ALIS. that same man prove not to be, prove not to be her broth-er, Then

ALIS. thou shalt mar-ry me at Can-ter - bur - y.

*marc.*

ALIS. Then thou shalt mar-ry me, Thou shalt mar-ry me, Mar- ry me at

CH. Shall I mar-ry thee? At

Allegro deciso  $\text{d} = 104$

ALIS. *Can - ter - bur - y,* Thou shalt mar - ry

CH. *Can - ter - bur - y, At Can - ter - bur - y, then shall I mar - ry.*

*molto rall.*

ALIS. *me, thou shalt mar - ry me.* Aye,

CH. *thee, shall I mar - ry thee.*

*sforzando molto rall.* *accel.*

*Tempo I*

ALIS. *man, it is a bet;* and here's my fist.

CH. *'Tis a bet.*

*Tempo I*

The musical score consists of three staves of music for two voices: ALIS. (soprano) and CH. (contratenor/bass). The first staff begins with a treble clef, a key signature of one flat, and common time. The second staff begins with a bass clef, a key signature of one flat, and common time. The third staff begins with a bass clef, a key signature of one flat, and common time. The lyrics are written below the notes. Performance markings include dynamic arrows, sforzando (sfz), molto rallentando (molto rall.), accelerando (accel.), and a repeat sign with an asterisk (\*).

ALIS. And mine.  
CH. Here's mine. Al - is, thou art a good fel-low.

(Beckoning the Swains) *wf*

ALIS.

Come

CH.

*Allegro molto*

*ff*

200 \*

Moderato assai  $\text{♩} = 72$

ALIS. here, sweet-hearts Hark! I have made a bet with

*mf staccato*

Più molto  $\text{♩} = 84$

ALIS. good man Geoffrey yon-der. Him as helps me best to win, to  
*mf staccato molto*

ALIS. *ten.* L'istesso tempo deciso  
 win my bet, by God! he shall make mer-ry for my mar-riage.  
*deciso ff marc.*

ALIS. Più Allegro  
 Come, which fel-low will help me?

FR. PARD. And I

SHIP. SUM. I.

MIL. I.

Più Allegro  $\text{♩} = 138$

Allegro assai  $\text{d}=92$

ALIS. *The best shall make me bride.* —

*f* rit. *f* (A horn is blown)

(The pilgrims enter dressed for riding.)

Allegro vivace  $\text{d}=138$

*poco rit.*

*ff* *ff*

CHaucer *ff*

Lor-dings, who

17571

PR. *ff* We all!

ALIS. *ff* We all!

FR. *ff* We all!

SQ. *ff* We all!

JO. *ff* We all!

PARD. *ff* We all!

SHIP. *ff* We all!

SUM. *ff* We all!

CH. goes to Can-ter-bur - y? Now

KN. *ff* *à g* We all!

HOST. MIL.

NUNS SOP. 1-2 *ff* We all!

CHO. TEN. *ff* We all!

(VIA BASSI) BASSI *ff* We all!

*rit.*

17571

Allegro deciso

The musical score consists of several staves of music. The top section features five vocal parts: PR., ALIS., FR., SQ., and JO. PARD., each in a soprano range. The middle section features three vocal parts: CH., KH. HOST., and MIL., with CH. in soprano, KH. HOST. in alto, and MIL. in basso. The bottom section features three vocal parts: MUHS SOP. 1-2, CHO. TEN., and BASSI, with MUHS SOP. 1-2 in soprano, CHO. TEN. in alto, and BASSI in basso. A basso continuo part is shown at the bottom, indicated by a brace and labeled 'BASSO' with '(BVA BASSI)'. The music is in common time, with a key signature of four flats. The vocal parts sing the phrase 'To a mer - ry game!' in unison. The basso continuo part provides harmonic support with sustained notes and rhythmic patterns.

PR.

ALIS.

FR.  
SD.

JD.  
PARD.

SUM.  
SHIP.

CH.

KN.  
HOST.  
MIL.

NUNS  
SOP.  
1-2

CHO.  
TEN.  
(PVA BASSO)

BASS

Can-ter by the way!

morning when you can-ter by the way, It

Can-ter by the way!

Re. \*





PR. Aye! To Can-ter-bur-y

ALIS. Aye! To Can-ter-bur-y

FR. SQ. Aye! To Can-ter-bur-y

CH. Ho, hors-es there! To Can-ter-bur-y

JO. PARO. Aye! To Can-ter-bur-y

SHIP. SUM. Aye! To Can-ter-bur-y à 2

KN. HOST. Aye! To Can-ter-bur-y à 2

MIL. Aye! To Can-ter-bur-y

NUNS Aye! To Can-ter-bur-y

Aye! To Can-ter-bur-y

SOP. 1-2 Aye! To Can-ter-bur-y

CHORUS TEN. Aye! To Can-ter-bur-y

BASSI. Aye! To Can-ter-bur-y

*sf.*

\* \* \*

The musical score consists of ten staves of music. The top five staves represent individual characters: PR., ALIS., FR. SQ., CH., and JO. PARO. The bottom five staves represent a chorus: SHIP. SUM., KN. HOST., MIL., NUNS, and SOP. 1-2. The basso continuo part is at the bottom. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, with lyrics such as "Aye!" and "To Canterbury". The basso continuo part provides harmonic support with sustained notes and chords. Measure numbers 17571 and 17572 are indicated at the bottom.

(approaching the  
Prioress, offers his arm)Allegro moderato e gracioso  
(with a stately courtesy)

CH.

Ma - dame will you vouch-safe to me the hon-or?

PR.

Mer - ci!

(Mocking the Prioress, takes Chaucer's other arm)

ALIS.

Mer -

ALIS.

ci!

(With humorous pantomime Chaucer escorts them both toward

rall.

the door, as all present, preparing to depart, join in the Chorus of Pilgrims)

Allegro con brio  $\text{J}=126$ 

*mf cresc.*

2d. \* 2d. \* 2d. \* 2d. 2d.

PR.  
ALIS.

FRI.  
SQ.

CH.

JG.  
PARD.

SHIP.  
SUM.

KN.  
HOST.

MIL.

DOC.  
CL.  
TAP.

HAB.  
PLU.  
DY.

PAR.  
WEA.

COR.  
FR.

NUNS  
SOP.

CHG

## Allegro con Spirito

PR.  
ALIS.

FRI.  
SQ.

CH.

JD.  
PARD.

SHIP.  
SUM.

KH.  
HOST.

MIL.

DOC.  
CL.  
TAP.

HAB.  
PLU.  
DY.

PAR.  
WEA.

COR.  
FR.

NUNS  
SOP.

CHO.

*f deciso*

MR.  
ALIS.

FRI.  
SQ.

St. Tho-mas is a good - ly soul: He

CH.

St. Tho-mas is a good - ly soul: He

JO.  
PARD.

St. Tho-mas is a good - ly soul: He

SHIP.  
SUM.

St. Tho-mas is a good - ly soul: He

KN.  
HOST.

makes it whole: He glad-dens hearts of ev - 'ry age And

MIL.

makes it whole: He glad-dens hearts of ev - 'ry age And

DOC.

CL.

TAP.

St. Tho-mas is a good - ly soul: He

HAB.

PL.

DY.

St. Tho-mas is a good - ly soul: He

PAR.

WEA.

makes it whole: He glad-dens hearts of ev - 'ry age And

COR.

FR.

makes it whole: He glad-dens hearts of ev - 'ry age And

HUNS  
SOP.

CHO.

St. Tho-mas is a good - ly soul: He

makes it whole He glad-dens hearts of ev - 'ry age And

PR.

ALIS. St. Tho-mas is a

FRI. *cresc.* heals the world and makes it whole; He glad - dens hearts of

SQ. *cresc.* heals the world and makes it whole; He glad - dens hearts of

CH. *cresc.* heals the world and makes it whole; He glad - dens hearts of

JO. *cresc.* heals the world and makes it whole; He glad - dens hearts of

PARD. *cresc.* heals the world and makes it whole; He glad - dens hearts of

SHIP. *cresc.* heals the world and makes it whole; He glad - dens hearts of

SUM. *cresc.* hales them forth on pil - gri - mage.

KN. *cresc.* hales them forth on pil - gri - mage.

HOS. *cresc.* hales them forth on pil - gri - mage.

MIL. *cresc.* hales them forth on pil - gri - mage.

DOC. *cresc.* heals the world and makes it whole; He glad - dens hearts of

CL. *cresc.* heals the world and makes it whole; He glad - dens hearts of

TAP. *cresc.* heals the world and makes it whole; He glad - dens hearts of

HAB. *cresc.* heals the world and makes it whole; He glad - dens hearts of

PLU. *cresc.* heals the world and makes it whole; He glad - dens hearts of

DY. *cresc.* hales them forth on pil - gri - mage.

PAR. *cresc.* hales them forth on pil - gri - mage.

WEA. *cresc.* hales them forth on pil - gri - mage.

CAR. *cresc.* hales them forth on pil - gri - mage.

FR. *cresc.* hales them forth on pil - gri - mage.

SOP. 1-2 St. Tho-mas is a

TEN. *cresc.* heals the world and makes it whole; He glad - dens hearts of

BASS. *cresc.* hales them forth on pil - gri - mage. He heals the world and

*cresc.*

PR. St. Tho-mas

ALIS. good - ly soul: He heals the world and makes it whole; He

FRI. ev - 'ry age and hales them forth on pil - gri - mage.

SQ. cresc.

CH. ev - 'ry age and hales them forth on pil - gri - mage.

JO. cresc.

PARD. ev - 'ry age and hales them forth on pil - gri - mage.

SHIP. cresc.

SUM. ev - 'ry age and hales them forth on pil - gri - mage. MILLER

KH. HOST. cresc.

MIL. St. Tho-mas is a good - ly soul. And

DOC. CL. TAP. ev - 'ry age and hales them forth on pil - gri - mage.

HAB. PLU. DY. cresc.

ev - 'ry age and hales them forth on pil - gri - mage.

PAR. WEA. ff St. Tho-mas is a good - ly soul.

CAR. FR. ff St. Tho-mas is a good - ly soul.

SOP.I St. Tho-mas

SOP.II good - ly soul: He heals the world and makes it whole; He

TEN. ev - 'ry age and hales them forth on pil - gri - mage. He

BASS. makes it whole. St. Tho-mas is a good - ly, good - ly soul. And

marc.

PR. is a good - ly soul; He heals the world and *cresc.*

ALIS. glad-dens hearts of ev - 'ry age And hales them forth on

FRI.  
SQ.

CH. heals the world and makes it whole.

JO.  
PARD.  
SHIP.  
SUM.

MILLER St. Tho-mas is a

KH.  
HOST.  
MIL.

hales them forth on pil - gri - mage. (Miller with Franklin)

DOC.  
CL.  
TAP.

HAB.  
PLU.  
DY.

St. Tho-mas is a

PAR.  
WEA.

CAR.  
FR.

He glad - dens

SOP. I is a good - ly soul; He heals the world and *cresc.*

SUP. 2 glad-dens hearts of ev - 'ry age And hales them forth on

TEN.

heals the world and makes it whole. St. Tho-mas is a good - ly

BASS hales them forth on pil - gri - mage. He glad - dens

FR. makes it whole; He glad - dens hearts of ev -'ry age; And  
 ALIS. pil - gri - mage. And  
 FRI. St. Tho-mas is a good - ly soul: He  
 SQ. St. Tho-mas is a good - ly soul: He  
 CH. St. Tho-mas is a good - ly soul: He  
 JO. good - ly soul. KNIGHT ff. & 2 St. Tho-mas is a good - ly soul: He  
 PAR. SHIP. SUM. HOST. MIL. ff.  
 DOC. CL. TAP. St. Tho-mas is a good - ly soul: He  
 HAB. PLU. DY. good - ly soul. ff. & 2 St. Tho-mas is a good - ly soul: He  
 PAR. WEA. St. Tho-mas is a good - ly soul: He  
 CAR. FR. hearts of ev -'ry age; And hales - them forth, And hales - them  
 SOR. I makes it wholi; He glad - dens hearts of ev -'ry age and  
 SOR. II pil - gri - mage. St. Tho-mas is a good - ly soul: He  
 TEN. soul, a good - ly soul. St. Tho-mas is a good - ly soul: He  
 BASS hearts of ev -'ry age; And hales - them forth, and hales them

rall.

\* Piu moto

PR. hales them forth on pil - gri-mage.

ALIS. hales them forth on pil - gri-mage.

FRI. SQ. heals the world and makes it whole. Where lit-tle larks as they fly up To

CH. heals the world and makes it whole. Where lit-tle larks as they fly up To

JO. PARD. SHIP. SUM. heals them forth on pil - gri-mage. Where lit-tle larks as they fly up To

KH. HOST. heals the world and makes it whole. To

DOC. CL. TAP. heals the world and makes it whole. Where lit-tle larks as they fly up To

HAB. PLU. DY. hales them forth on pil - gri-mage. Where lit-tle larks as they fly up To

PAR. WEA. heals the world and makes it whole. To

CAR. FR. MIL. forth, and hales them forth on pil - gri-mage. To

SOP.I hales them forth on pil - gri-mage. Where lit-tle larks as they fly up cresc.

SOP.II heals the world and makes it whole. Where lit-tle larks as they fly up cresc.

TEN. glad - dens hearts of ev - 'ry age. Where lit-tle larks as they fly up To

BASS forth, and hales them forth on pil - gri-mage. To

Piu moto  $\text{d} = 84$

ff rall. \* mf leggiero



## Allegro deciso

PR. *f* > Al - le - lu - yah! Love is lord, is lord of Spring!  
 ALIS. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 FRI. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 SQ. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 CH. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 JO. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 PARD. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 SHIP. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 SUM. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 KN. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 HOST. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 MIL. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 DOC. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 CL. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 TAP. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 HAB. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 PLU. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 DY. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 PAR. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 WEA. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 CAR. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 FR. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
  
 SOP. I-2 Allegro deciso > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 TEN. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
 BASS. > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!  
  
 Allegro deciso =120 > cresc. > Al - le - lu - yah! Love is lord, is lord of Spring!

Rec. \*

PR. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring!

ALIS. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring!

FRI. d2  
SQ. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring! Saint

CH. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring! Saint

JO. d3  
PAR. f  
SHIP. SUM. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring! Saint

XN. HOST. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring! Saint

MIL. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring! a tempo

DOC. d3  
CL. f  
TAP. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring!

HAB. d3  
PLU. f  
DY. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring! Saint

PAR. d3  
WEA. f  
CAR. f  
FR. Al - le - lu - yah, Al - le - lu - yah! Love is lord of Spring!

SOP. 1-2 f  
rall. a tempo  
Al - le - lu - yah! Love is lord of Spring!

TEN. f  
Al - le - lu - yah! Love is lord of Spring! Saint

RASS. f  
Al - le - lu - yah! Love is lord of Spring!

Al - le - lu - yah! Love is lord of Spring!

*ff* marc. *rall.* *a tempo* *fz*

Allegro poco maestoso  $\text{♩} = 96$

PR.

ALIS.

FRI.  
SQ.

CH.

JO.  
PARD.  
SHIP.  
SUM.

KN.  
HOST.

MIL.

DOC.  
CL.  
TAP.

HAB.  
PLU.  
DT.

PAR.  
WEA.

CAR.  
FR.

SOP.

TEN.

BASS

Allegro poco maestoso

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Thomas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Allegro poco maestoso

Tho-mas' voice is a ho-ly\_bell: It sounds where all sad peo-ple\_dwell; And

Allegro poco maestoso  $\text{♩} = 96$

cresc.

rit.

cresc.

rit.

cresc.

rit.

\*

The musical score consists of ten staves of music for various voices and a basso continuo part. The voices are: PR., ALIS., FRI. SQ., CH., JO. PARD. SHIP. SUM., KH. HOST., MIL., DOC. CL. TAP., HAB. PLU. DY., PAR. WEA., CAR. FR., SOP. 1-2, TEN., and BASS. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, with lyrics appearing below the staff: "all who hear lay down their load to ride on Can-ter - bur - y road." The basso continuo part is written in a lower octave, with a bass clef and a key signature of one flat. It features a prominent bassoon line and a cello line. The score includes dynamic markings such as *tempo*, *rit.*, and *ff*. The score concludes with a final measure marked with an asterisk (\*).

## Più moto come I°

PR. *f*

ALIS. Where ma-vis, ou-zel, thrush and wren.

FRI. Their notes u-nite with songs of men *d'2 f*

SQ. Where ma-vis, ou-zel, thrush and wren. To

CH. Their notes u-nite with songs of men. *d'2 cresc.*

JO. To

PARD. *d'2 cresc.*

SHIP. To

SUM. To *d'2 cresc.*

KN. To *f cresc.*

HOST. To

MIL. To *f cresc.*

Più moto come I°

DOC. *d'3 f cresc.*

CL. To

TAP. *d'3 f cresc.*

HAB. To

PLU. *d'2 f cresc.*

DY. To

PAR. *d'2 f cresc.*

WEA. To

CAR. *d'2 f cresc.*

FR. To

Più moto come I°

SOP. Where ma-vis, cu-zel, thrush and wren. *cresc.*

I-2

TEN. Their notes u-nite with songs of men To *cresc.*

BASS. Their notes u-nite with songs of men To

Più moto come I°

*mf leggiero*

Allegro deciso come I<sup>o</sup>

*allarg.*

PR. Al - le - lu yah!

ALIS. *cresc.* rit. FRIAR Al - le - lu - yah!

FRI. SQ. raise this hymn to his hal - low - ing - Al - le - lu - yah!

CH. Al - le - lu - yah!

JO. PARD. SHIP. SUM. raise this hymn to his hal - low - ing - Al - le - lu - yah!

KN. HOST. raise this hymn to his hal - low - ing - Al - le - lu - yah!

MIL. raise this hymn to his hal - low - ing - Al - le - lu - yah!

DOC. CL. TAR. raise this hymn to his hal - low - ing - Allegro deciso come I<sup>o</sup>

HAB. PLU. DY. raise this hymn to his hal - low - ing - *rit.* Al - le - lu - yah!

PAR. WEA. raise this hymn to his hal - low - ing - *rit.* Al - le - lu - yah!

CAR. FR. raise this hymn to his hal - low - ing - *rit.* Al - le - lu - yah!

SOP. 1-2 to his hal - low - ing - Al - le - lu - yah!

TEN. raise this hymn to his hal - low - ing - Al - le - lu - yah!

BASS. raise this hymn to his hal - low - ing - Allegro deciso come I<sup>o</sup>

*allarg.* rit. *cresc.*

*rit.* *rit.*

PR. *ff.* Love is lord, is lord of Spring! Al - le - lu - yah!  
 ALIS. Love is lord, is lord of Spring! Al - le - lu - yah!  
 FRI. *ff.* Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 SQ. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 CH. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 JD. *ff.* Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 PARD. SHIP. SUM. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 KH. HOST. *ff.* Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 MIL. *ff.* Al - le - lu - yah! Lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 DOC. CL. TAP. *ff.* Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 HAB. PLU. BY. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 PAR. WEA. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 CAR. FR. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 SOP. 1-2. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 TEN. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 BASS. Love is lord, is lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
 Al - le - lu - yah! Lord of Spring! Al - le - lu - yah! Al - le - lu - yah!  
*cresc.*

*a tempo*

Allegro poco maestoso

PR.      Love is lord of Spring.      St. Thomas' good and

ALIS.    Love is lord of Spring.      St. Thomas' good and

FRI.     Love is lord of Spring.      FRIAR      St. Thomas' good and

SQ.     Love is lord of Spring.      St. Thomas' good and

CH.     Love is lord of Spring.      St. Thomas' good and

JO.     Love is lord of Spring.      St. Thomas' good and

PARD.   Love is lord of Spring.      St. Thomas' good and

SHIP.   Love is lord of Spring.      St. Thomas' good and

SUM.   Love is lord of Spring.      St. Thomas' good and

KH.     Love is lord of Spring.      St. Thomas' good and

HOST.   Love is lord of Spring.      St. Thomas' good and

MIL.     Love is lord of Spring.      St. Thomas' good and

DOC.     Love is lord of Spring.      St. Thomas' good and

CL.     Love is lord of Spring.      St. Thomas' good and

TAP.   Love is lord of Spring.      St. Thomas' good and

HAB.     Love is lord of Spring.      St. Thomas' good and

PLU.     Love is lord of Spring.      St. Thomas' good and

DY.     Love is lord of Spring.      St. Thomas' good and

PAR.     Love is lord of Spring.      St. Thomas' good and

WEA.   Love is lord of Spring.      St. Thomas' good and

CAR.     Love is lord of Spring.      St. Thomas' good and

FR.     Love is lord of Spring.      St. Thomas' good and

SOP.     Love is lord of Spring.      St. Thomas' good and

1-2     Love is lord of Spring.      St. Thomas' good and

TEN.     Love is lord of Spring.      St. Thomas' good and

BASS.   Love is lord of Spring.      St. Thomas' good and

*a tempo*

Allegro poco maestoso

SOP.     Love is lord of Spring.      St. Thomas' good and

TEN.     Love is lord of Spring.      St. Thomas' good and

BASS.   Love is lord of Spring.      St. Thomas' good and

*a tempo*

Allegro poco maestoso  $\frac{9}{8}$

PR.  
mer - ry voice. The ploughmen hear it  
cresc.

ALIS.  
mer - ry voice. The ploughmen hear it  
cresc.

FRI.  
SQ.  
mer - ry voice. The ploughmen hear it  
cresc.

CH.  
mer - ry voice. The ploughmen hear it

JO.  
PARD.  
SHIP.  
SUM.  
KH.  
HOST.  
St. Tho-mas is a  
MIL.  
St. Tho-mas is a

DOC.  
CL.  
TAP.

HAB.  
PLU.  
DY.

PAR.  
WEA.  
St. Tho-mas is a  
CAR.  
FR.  
St. Tho-mas is a

SOP.  
I-2  
mer - ry voice. The plough - men hear it  
ff<sup>d2</sup>

TEN.  
mer - ry voice. The plough - men hear it  
ff<sup>d2</sup>

BASS  
mer - ry voice. The plough - men hear it

PR.  
and re - joice. The yeo-men hark - en

ALIS.  
and re - joice. The yeo-men hark - en

FRI.  
SQ.  
and re - joice. The yeo-men hark - en

CH.  
and re - joice. The yeo-men hark - en

JO.  
PARD.  
SHIP.  
SUM.

KN.  
HOST.  
good - ly soul: He heals the world and

MIL.  
good - ly soul: He heals the world and

DOC.  
CL.  
TAP.

HAB.  
PLU.  
DY.

PAR.  
WEA.  
good - ly soul: He heals the world and

CAR.  
FR.  
good - ly soul: He heals the world and

SOP.  
1-2  
and re - joice. The yeo - men hark - en

TEN.  
and ru - joice. The yeo - men hark - en

BASS  
and re - joice. The yeo - men hark - en

PR.  
on the hills Where A - pril leads the

ALIS.  
on the hills Where A - pril leads the

FRI.  
on the hills Where A - pril leads the

SQ.  
on the hills Where A - pril leads the

CH.  
on the hills Where A - pril leads the

JO.  
on the hills Where A - pril leads the

PARD.  
SHIP.  
SUM.

KH.  
HOST.  
makes it whole.

MIL.  
makes it whole.

DOC.  
CL.  
TAP.

HAB.  
PLU.  
BY.

PAR.  
WEA.  
makes it whole.

CAR.  
FR.  
makes it whole.

SOP.  
I-2  
on the hills Where A - pril leads the

TEN.  
on the hills Where A - pril leads the

BASS  
on the hills Where A - pril leads the

Poco più moto  $\text{d}=92$

Poco più moto  $\text{d}=92$

PR  
daf - fo - dils. *f*  
ALIS.  
daf - fo - dils. *Ride*  
FRI.  
SQ.  
daf - fo - dils. *d 2 cresc.*  
CH.  
daf - fo - dils. *Ride*  
JO.  
PARD.  
SHIP.  
SUM.  
Till lov-er, lep-er, knight and thrall, *Ride*  
*d 2 cresc.*  
KH.  
HOST.  
Ride  
MIL.  
Poco più moto  
DOC.  
CL.  
TAP.  
HAB.  
PLU.  
DY.  
Till lov-er, lep-er, knight and thrall, *Ride*  
*d 2 cresc.*  
PAR.  
WEA.  
Ride  
CAR.  
FR.  
Poco più moto  
SOP.  
I-2  
daf - fo - dils. *cresc.*  
TEN.  
daf - fo - dils. *Ride*  
BASS  
daf - fo - dils. *Ride*  
Poco più moto  $\text{d}=92$   
rit.  
*mf cresc.*

*marc.*

PR.  
forth to-gether, one and all, To chant a-loud this ho-ly thing.

ALIS.  
forth to-gether, one and all, To chant a-loud this ho-ly thing.

FRI.  
SQ.  
forth to-gether, one and all, To chant a-loud this ho-ly thing.

CH.  
forth to-gether, one and all, *marc.* This

JO.  
PARD.  
SHIP.  
SUM.  
forth to-gether, one and all, To chant a-loud this ho-ly thing.

XN.  
HOST.  
forth to-gether, one and all, This

MIL.  
forth to-gether, one and all, To chant \_\_\_\_\_ This

DOC.  
CL.  
TAP.  
forth to-gether, one and all, To chant a-loud this ho-ly thing.

HAB.  
PLU.  
DY.  
forth to-gether, one and all,

PAR.  
WEA.  
forth to-gether, one and all, This

CAR.  
FR.  
forth to-gether, one and all, To chant \_\_\_\_\_ This

SOP.  
1-2  
forth to-gether, one and all, To chant a-loud this ho-ly thing.

TEN.  
forth to-gether, one and all, To chant a-loud this ho-ly thing.

BASS  
forth to-gether, one and all, To chant \_\_\_\_\_ This

*cresc. sempre*

*ff marc.*

*ff rit.* Allegro deciso  $\text{d} = 120$

PR. In Tho-mas' name this car-o-l sing!

ALIS. In Tho-mas' name this car-o-l sing!

FRI. In Tho-mas' name this car-o-l sing!

SQ. In Tho-mas' name this car-o-l sing!

CH. ho - ly thing. In Tho-mas' name this car-o-l sing!

JO. In Tho-mas' name this car-o-l sing!

PARD. In Tho-mas' name this car-o-l sing!

SHIP. In Tho-mas' name this car-o-l sing!

SUM. In Tho-mas' name this car-o-l sing!

KN. ho - ly thing. In Tho-mas' name this car-o-l sing!

HOST. In Tho-mas' name this car-o-l sing!

MIL. ho - ly thing. In Tho-mas' name this car-o-l sing!

DOC. In Tho-mas' name this car-o-l sing!

CL. Allegro deciso

TAP. In Tho-mas' name this car-o-l sing!

HAB. In Tho-mas' name this car-o-l sing!

PLU. In Tho-mas' name this car-o-l sing!

DY. In Tho-mas' name this car-o-l sing!

PAR. ho - ly thing. In Tho-mas' name this car-o-l sing!

WEA. In Tho-mas' name this car-o-l sing!

CAR. ho - ly thing. In Tho-mas' name this car-o-l sing!

FR. Allegro deciso

SOP. 1-2 ho - ly thing. In Tho-mas' name this car-o-l sing!

TEN. In Tho-mas' name this car-o-l sing!

BASS. In Tho-mas' name this car-o-l sing!

ho - ly thing. In Tho-mas' name this car-o-l sing!

Allegro deciso  $\text{d} = 120$

rit.

pesante

PR. *cresc. poco accel.* rit. *ff con brio*  
 ALIS. *This car - ol*  
 FRI.  
 SQ.  
 CH.  
 JO.  
 PARD.  
 SHIP.  
 SUM.  
 KH.  
 HOST.  
 MIL.  
 DOC.  
 CL.  
 TAP.  
 HAB.  
 PLU.  
 DY.  
 PAR.  
 WEA.  
 CAR.  
 FR.  
 SOP.  
 1-2  
 TEN.  
 BASS. *This car - ol*  
*cresc. poco accel.* rit. *ff con brio*

Allegro a la Marcia  $\text{d}=104$   
*poco pomposo*

PR. sing!

ALIS. sing!

FRI SQ. sing!

CH. sing!

JO. PARD. SHIP. SUM. sing!

XN. HOST. sing!

MIL. sing!

DOC. CL. TAP. sing!

HAB. PELU. OY. sing!

PAR. WEA. sing!

CAR. FR. sing!

SOP. I-2 sing!

TEN. sing!

BASS. sing!

Allegro alla marcia

Allegro a la Marcia

Allegro a la Marcia  $\text{d}=104$   
*poco rit.* *f poco pomposo*



cresc.

PR. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 ALIS. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 FRI. cresc.  
 SQ. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 CH. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 JO. cresc.  
 PARD. SHIP. SU. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 KN. cresc.  
 HOST. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 MIL. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 DDC. ff cresc.  
 CL. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 TAP. HAB. cresc.  
 PLU. BY. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 PAR. cresc.  
 WEA. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 CAP. cresc.  
 FR. Al - le - lu - yah, Oh, Al - le - lu - yah, Al - le - lu - yah,  
 SOP. ff cresc.  
 I-2 Al - le - lu - yah, Al - le - lu - yah, Al - le - lu - yah,  
 TEN. ff cresc.  
 BASS Al - le - lu - yah, Al - le - lu - yah, Al - le - lu - yah,

ff ff ff ff



*fff allargando*

PR. Love is lord of C. *rall.*

ALIS. Love is lord of C.

FRI. Love is lord of C.

SQ. Love is lord of C.

CH. Love is lord of C.

JO. Love is lord of C.

PARD. Love is lord of C.

SHIP. Love is lord of C.

SUM. Love is lord of C.

KN. Love is lord of C.

HOST. Love is lord of C.

MIL. Love is lord of C.

DOC. Love is lord of C. *rall.*

CL. *fff > allargando*

TAP. Love is lord of C.

HAB. Love is lord of C.

PLU. Love is lord of C.

DY. Love is lord of C.

PAR. Love is lord of C.

WEA. Love is lord of C.

CAR. Love is lord of C.

FR. Love is lord of C. *rall.*

SOP. Love is lord of C.

1-2. Love is lord of C.

TEN. Love is lord of C.

BASS. Love is lord of C.

*fff allargando*

*peasante rall.*

120

PR. Spring!

ALIS. Spring!

FRI. Spring!

SQ. Spring!

CH. Spring!

JO. Spring!

PARD. Spring!

SHIP. Spring!

SUM. Spring!

KN. Spring!

HOST. Spring!

MIL. Spring!

DOC. Spring!

CL. Spring!

TAP. Spring!

HAB. Spring!

PLU. Spring!

DY. Spring!

PAR. Spring!

WEA. Spring!

COR. Spring!

FR. Spring!

SOP. 1-2 Spring!

TEN. Spring!

BASS. Spring!

Curtain

*a tempo*

*poco pressando*

PR.

ALIS.

FRI.  
SQ.

CH.

JO.  
PARO.  
SHIP.  
SUM.

KN.  
HOST.

MIL.

DOC.  
CL.  
TAP.

HAB  
PLU.  
DY.

PAR.  
WEA

COR.  
FR.

SOP  
1-2

TEN.

BASS

poco rit.

cresc. molto

rall

sffz

ff. ff.