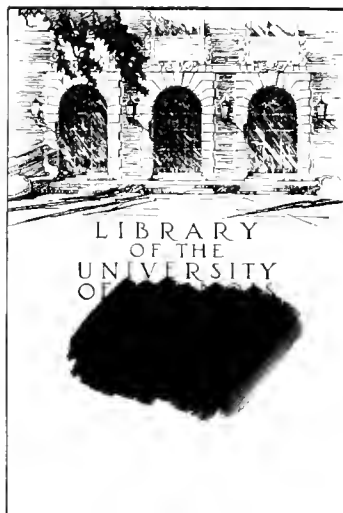


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IVANHOE

A Romantic Opera

ADAPTED FROM SIR WALTER SCOTT'S NOVEL

Words by

Julian Sturgis

Music by

Arthur Sullivan

Arranged for the Pianoforte by ERNEST FORD

.....
Vocal Score, 7/6

Pianoforte Solo, 4/-

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Music

115 W. 57th St., N. Y. C.

MUSIC

Dedicated
by special permission
to
Her most Gracious Majesty
The Queen
at whose suggestion this work was written
in grateful acknowledgment
of Her Majesty's kindly encouragement
by
Her humble and devoted Subject
and Servant
Arthur Sullivan

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IVANHOE

ACT I.

SCENE I.

Allegro pesante.

PIANO.

First system of piano music, starting with a forte (*f*) dynamic. The music is in a 3/4 time signature and features a steady, heavy accompaniment in both hands.

Second system of piano music, continuing the accompaniment with a forte (*f*) dynamic. The texture is dense with many chords and moving lines.

Third system of piano music, ending with a *dim.* (diminuendo) dynamic. A *Ped.* (pedal) marking is present at the beginning of the system.

Fourth system of piano music, starting with a piano (*p*) dynamic. It includes several *Ped.* markings with asterisks, indicating specific pedal points.

Fifth system of piano music, also starting with a piano (*p*) dynamic and featuring *cres.* (crescendo) markings in both hands.

(Curtain rises)

cres. molto.

ff

Ped.

CEDRIC.

Each

f dim.

p

day this realm of Eng - land faints and fails. The

p

A *Moderato.*

King is wan - d'ring who knows where; his knights, His Nor - man knights like

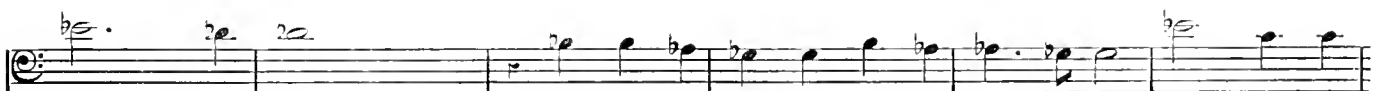
tempo lmo.



rob - bers waste the land, And drive our herds with - in their cas - tle walls.



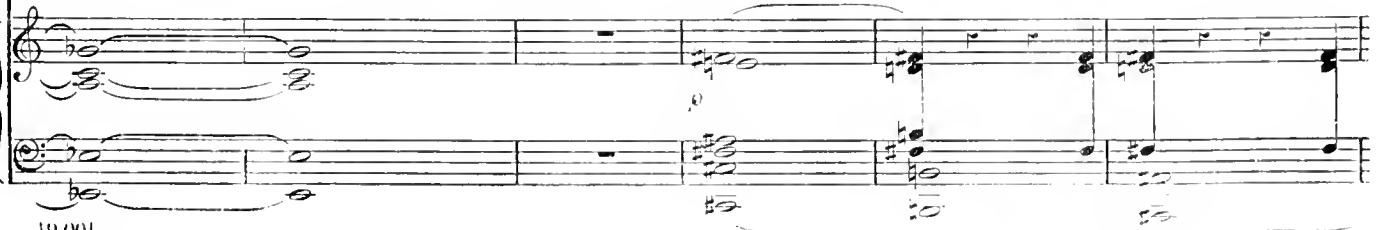
O Wil - fred, O my son, O



I - van - hoe, Hadst thou not cross'd my will and flout - ed me, Dar - ing to



raise thine eyes . . . to my Roy - al ward, I had not been left . . . a lone - ly



man A - mid these thiev - ing Nor - mans. A - lone am I: 1

have no son. (*A knocking at the gate.*)

p

B

Who knocks? Out, knaves, and see! And now to

tr

f

Ped.

sup - per. To all, Was hael!

CHORUS OF MEN. TENORS.

BASSES. Was hael! Drink hael!

Was hael! Drink hael!

f

Ped.

Sup-per and song— so runs the stave; Sup-per and
Sup-per and song— so runs the stave; Sup-per and song for

Ped. Ped.

song for knight and knave; Drink deep, drink deep! Eat, drink, and sleep Till day - light
knight and knave; Drink deep, drink deep! Eat, drink, and sleep Till day - light

Ped. Ped. Ped. Ped.

peep! Drink to the house of Ce - drie! Drink to the house of Ce - drie!
peep! Drink to the house of Ce - drie! Drink to the house of Ce - drie!

Ped.

Hoch! the house of Ce - dric, Hoch! the house of Ce - dric, Drink
Drink to the house of Ce - dric, Drink, drink to the house of Ce - dric,

hael! . . . Was hael! . . . Drink hael! . . . Hoch! Was
Drink hael! . . . Was hael! . . . Hoch! Was

Ped.

hael! Hoch! Hoch! Was hael! Hoch! Hoch! Was hael!
hael! Hoch! Hoch! Was hael! Hoch! Hoch! Was hael!

f
Ped. Ped.

drink hael!

drink hael!

Pod.

(Enter ISAAC OF YORK.)

Moderato.
(♩ = 6)

p

ISAAC.

Good Thane, most no - ble Thane, I pray .

. . . For food and shel - ter from . . . the night . . .

CHORUS.

ISAAC.

I . . . saac of York . . . am I, . . . A Jew? a

Jew, but poor, . . . And poor - est shel - ter all I

D *Tempo Imo. CEDRIC.*

dare . . . to ask. Not e - ven one of thine ac -

. . . eur . . . sed race Must fail our Sax - on hos - pi - tal - i - ty! To

sup - per with what greed thou hast!

f (A knocking at the gate.)

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics 'sup - per with what greed thou hast!'. The piano accompaniment consists of two staves, with a forte (*f*) dynamic marking. A stage direction '(A knocking at the gate.)' is placed above the piano part.

RECIT.

Now heaven keep me cool! What bold - er knaves Break in up - on us with un - time - ly din!

fp *f*

Detailed description: This system is marked 'RECIT.' and contains a vocal line and piano accompaniment. The vocal line has lyrics 'Now heaven keep me cool! What bold - er knaves Break in up - on us with un - time - ly din!'. The piano accompaniment is in a recitative style, with a fortissimo piano (*fp*) dynamic marking in the beginning and a forte (*f*) dynamic marking later.

Go, some of you, and see who knocks so loud.

f *ff*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has lyrics 'Go, some of you, and see who knocks so loud.'. The piano accompaniment features a forte (*f*) dynamic marking and a fortissimo (*ff*) dynamic marking.

Detailed description: This system shows the continuation of the piano accompaniment from the previous systems, consisting of two staves with various musical notations including chords and melodic lines.

SQUIRE.

{ Brian de Bois Guilbert, Knight } Tem - ple, { And the most valiant Lord, }
 { of the Holy Order of the } Maurice de

Bra - cy, Jour-neying to the tourney, Now to be held at { Ashby de la Zouch, By order } Lord, Prince John— Ask
 { of their Royal }

a tempo. Allegro moderato.

G CEDRIC.

food and shel - ter of the Sax - on Thane, Ce - dric of Ro - therwood. What

a tempo. Allegro moderato.

cock - rel crows so loud? Go and lead these knights Within the hall : A bet - ter wel - come

sempre staccato.

were it If I might meet these Nor - mans sword in hand.

This system contains a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "were it If I might meet these Nor - mans sword in hand."

Moderato alla marcia.

f

This system shows the piano accompaniment for the "Moderato alla marcia" section. It features a treble clef staff with a key signature of one flat and a common time signature. The music includes triplets and dynamic markings such as *f* (forte). The bass clef staff is mostly empty.

mp

Ped. *

This system continues the piano accompaniment. It features a treble clef staff with a key signature of one flat and a common time signature. The music includes triplets and dynamic markings such as *mp* (mezzo-piano). The bass clef staff contains a few notes. A "Ped." (pedal) marking with an asterisk is present at the end of the system.

This system continues the piano accompaniment. It features a treble clef staff with a key signature of one flat and a common time signature. The music includes triplets and dynamic markings such as *mp* (mezzo-piano). The bass clef staff contains a few notes.

This system continues the piano accompaniment. It features a treble clef staff with a key signature of one flat and a common time signature. The music includes triplets and dynamic markings such as *mp* (mezzo-piano). The bass clef staff contains a few notes.

First system of piano introduction. Treble clef has a key signature of one flat and a common time signature. It features a series of chords with triplets. The bass clef has a steady eighth-note accompaniment with triplets. Dynamics include *f*.

Second system of piano introduction. Treble clef has a key signature of one flat and a common time signature. It features a series of chords with triplets. The bass clef has a steady eighth-note accompaniment with triplets. Dynamics include *f p* and *dim.*. A hairpin symbol is present above the treble staff.

Vocal introduction and piano accompaniment. The vocal line is on a single staff with a key signature of one flat and a common time signature. The piano accompaniment is on two staves. The vocal line begins with the lyrics "CEDRIC. Wel - come, Sir Knights!". Dynamics include *Ped.*.

Vocal line and piano accompaniment. The vocal line continues with the lyrics "Wel - come, Sir Knights! I pray ye par-don me For lack of Nor - man". The piano accompaniment features triplets and a *cres.* dynamic marking.

Vocal line and piano accompaniment. The vocal line continues with the lyrics "cour - te - sy. Sit ye be - side me here, And fall to". The piano accompaniment features triplets and a *f* dynamic marking. The label "L.H." is present below the piano part.

sup-per- to our Sax-on fare. . .

f *Ped.* * *Ped.*

DE BRACY. J

I see but one thing want-ing to our fare, And

p *leggiero e staccato.*

that the fair-est fair, thy beau-teous ward. I do as-sure thee, Bri-an,

Eng-land knows . . . No love-lier la-dy

than this Sax - on rose. My friend and I had wa-ger by the way, No

mf

Sy - rian dam - sel fair Nor court - ly la - dy gay Might with thy ward com - pare.

THE TEMPLAR. (♩ = ♩ before.)

Was it not so, Sir Temp - lar? Since I took ship from Pa - les - tine,

dim.

p

I have seen but one fair maid to vie With the soft al - mond eyes of Sy - rian girls,

Strings.

ISAAC.

DE BRACY.

And she was Jew-ess-born.

Je-ho-vah guard Our daugh-ters from the Tem-ple!

And I'll

Moderato. Tempo Uno.

fp

Ped.

CEDRIC.

war-rant me, From all the coun-try

Come throng-of suit-ors To the fair Ro-we-na!

My

friends and neigh-bours know That if the la-dy deign to wed, Her mate must be of Roy-al Sax-on

Girls (behind the scenes).

blood, as she is Royal and Sax-on.

Room for the La-dy Ro-we-na!

p

cres.

Ped.

M

CHORUS. 1ST BASS. *More* light, . . .

mf

TENOR. *mf*

More light is there for lord and thrall, for
 Fer lord and thrall, for . . .

cres.

2ND. *mf*

More light is there for lord and thrall, for

cres.

lord and . . . thrall, When la - dy fair comes

lord and thrall, When la - dy fair, . . .

lord and thrall, When la - dy fair . . . comes

cres. molto. *ff*

in . . . to . . . hall, When la . . . dy fair . . . comes in . . .

cres. molto. *ff*

in . . . to hall. When la . . . dy fair . . . comes in . . .

Andante espress. *p* THE TEMPLAR.

For . . .

to hall. . . .

to hall. . . .

Andante espress. *p*

give, fair maid, the vo - ta - ries of the sun, That on thy beau - ty

p *p*

they too bold - ly gaze ; Or, if thou need'st must veil, de - clare it done, To

cres.

cres.

save our eyes from those ee - les - tial rays. Fair

dim.

ROWENA.

dim.

p

knight, I pray thee of thy cour - te - sy Speak sim - ple truth in home - ly maid - en's praise ;

p

My tongue was ne - ver framed to vie with thee . . . In com - pli - ment, in

cres.

com - pli - ment, or court ly, court - ly Nor - man

phrase.

Allegro pesante.

O CEDRIC.

Drink, drink ye all In this our an cient hall To the bold deeds of he - roes

f e staccato.

long a - go, To those who fight and those who fall Where bat - tles

p p

ebb and flow! Well do I mind the day When

cres.

I have seen the armies in array, And the

cres.

f

earth shook with horse-men, and the sword Leapt from the scabbard at my

f

dim.

arm - - - ed side, And loud the ravens cried At scent of

dim.

f

blood. Drink to the brave, or boor, or lord!

cres.

cres.

Drink to the war-rior's no-ble mood, The bat-tle's

cres.

Ped. *

glo-ry and the min-strel's song! . . .

dim.

Ped.

ad lib.

But now, ah me! gone is the an-cient fame And

p

p

fair - hair'd war - rior strong, The Sax - on glo ry and the Sax - on name. Then

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "fair - hair'd war - rior strong, The Sax - on glo ry and the Sax - on name. Then". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble.

R a tempo.

fill the cup, fill high, fill the cup, fill high, And

CHORUS. *p*

Fill the cup, fill high,

Fill the cup, fill high,

The second system of the musical score begins with the tempo marking "R a tempo." and continues with the lyrics "fill the cup, fill high, fill the cup, fill high, And". Below the vocal line, a "CHORUS" section is indicated with a piano (*p*) dynamic. The chorus lyrics are "Fill the cup, fill high,". The piano accompaniment for the chorus is written in two staves, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The first piano part is marked with a piano (*p*) dynamic.

drink to those who strive, and those who . . die, Sax - on or

Fill the cup!

Fill the cup!

The third system of the musical score continues the chorus with the lyrics "drink to those who strive, and those who . . die, Sax - on or". It includes two instances of the phrase "Fill the cup!" written in the vocal line. The piano accompaniment continues with the same rhythmic pattern as in the previous system, written in two staves.

Nor - man, fight - ing for the Cross ! Glo - - ry to
 Glo - - ry to
 Glo - - ry to

f

those who fight for the true . . . Cross !
 those who fight for the true . . . Cross !
 those who fight for the true . . . Cross !

dim.

Ped.

S DE BRACY.
 Glo - ry to those . . . who bat - tle for the Cross,

p

cres. 3

And most to those, the brav est and the best,

cres. *dim.*

Won - der of land and sea, of east and west, Knights of the Ho - ly

p *cres.*

T 3 3

Or - der of the Tem - ple.

f

Glo - ry to those . . . who bat - tle for the Cross! Glo - ry to

Glo - ry to those . . . who bat - tle for the Cross! Glo - ry to

ff

those who fight or fail— Who win the prize or bear the loss!

those who fight or fail— Who win the prize or bear the loss!

U

DE BRACY. *p*

TEMPLAR. *p*

CEDRIC. *f*

Glo - - ry to

Glo - - ry to

Fill the cup, fill

Drink hael! Was hael! Drink hael!

Glo - - ry to

Drink hael! Was hael! Drink hael!

Glo - - ry to

those . . . who fight for the true . . . Cross! Glo - - -

those . . . who fight for the true . . . Cross! Glo - - -

high, Fill the cup, fill high, Glo - - ry to

those . . . who fight for the true . . . Cross! Glo - - -

those . . . who fight for the Cross! Glo - - -

ry to . . . those who fight for the Cross!

ry to . . . those who fight for the Cross!

those who bat - tle for the Cross! Glo - ry to those who fight for the

ry! Glo - - ry to those who fight

ry! Glo - - ry to those who fight

Glo - ry to those who fight, who fight

Glo - ry to those who fight, who fight

true Cross! Glo - ry to those who fight, who fight

cres. for the true Cross! *f* Glo - - ry, *f* glo - ry to those who fight, who fight

cres. for the true Cross! *f* Glo - - ry, *f* glo - ry to those who fight, who fight

cres. *f*

Ped.

for the Cross! . . .

for the Cross! . . .

for the Cross! . . .

for the Cross! . . .

sf *ff* *f* Ped.

ROWENA.

Were there no Eng - lish knights in Pal - es - tine, No chil - dren of our hap - py

Andante moderato.

Allegretto moderato.

THE TEMPLAR. W.

woods and hills, Who might com - pare e - ven with the Tem - ple Knights? Fair la - dy, with King

Rich - ard throve, Full many a gal-lant knight and strong; Well wor-thy min strels' song And

la - dy's love, And se - cond on - ly to our Tem - ple Knights. Se - cond to none!

IVANHOE. 3

(Silence.)

CHORUS. *p*

The Palm - er! the ho - ly

The Palm - er! the ho - ly

Allegro agitato.

p (R.H.) (L.H.) Ped. *cres.*

cres. Palm - er! Hear him! The Palm - er, the ho - ly Palm - er! Hear him!

cres. Palm - er! Hear him! The Palm - er, the ho - ly Palm - er! Hear him! hear him!

f

cres. *f* Ped.

IVANHOR.

X

Se - cond to none were

hear him! the ho - ly Palm - er!

hear him! the ho - ly Palm - er!

Ped. *

good King Rich - ard's men; I tell but what mine eyes have seen.

Af - ter the ta - king of St. Jean d'A - cre I saw King Rich - ard and his cho - sen knights, A

p

gal - lant show as e - ver eyes did see, Hold

tour - ney 'gainst all com - ers : And all that came went down be - fore their

arms, Tem - plars and all— Bri - an de Bois Guil - bert, Bear wit - ness if I lie.

RECIT.

Y CHORUS. *f*

The Eng - lish knights, the Eng - lish knights, To

The Eng - lish knights, the Eng - lish knights, To

a tempo.

f *ff*

them the prize of song and sto - ry! The cham - pions of a

them the prize of song and sto - ry! The cham - pions of a

Ped. 19,001. * Ped. *

thou - sand fights, To them . . . the . . . glo - ry! Hail to King

thou - sand fights, To them the glo - ry! Hail to King

Ped. *

ff

Andante un poco agitato.

Rich - ard and his Eng - lish knights! King

Rich - ard and his Eng - lish knights! Their names, their names, good Palmer!

IVANHOE.

CEDRIC.

p

Rich - ard, first in rank and glo - ry; Se - cond, the Earl of Leicester; The

third, Sir Tho - mas Mul - ton, The fourth, Sir Foulk

A Sax - on he!

Doil - ly. Sir Ed - win Turne-ham.

A Sax - on mo - ther bore him. And the next? By the soul of

Hen-gist, Sax-on— Sax-on by sire and dame! The last! the last!

The last I can - not call to mind,

Pray he be Sax - on too.

Per - chance . . he was of les - ser fame— Some name - less knight, whom hap - py chance Made

one of that high com - pa - ny.

THE TEMPLAR.

Not so, by Heaven! Be - fore no name - less knight I fell.

'Twas my hor - se's fault—he is food for dogs ere this— And yet I fell be - fore as stout a lance As

Rich - ard led. Cedric & Chorus. Wil - fred of I - van - hoe! (Silent.)

His name? His name?

Ped. b

BB Ivanhoe. Cedric.

I have nam'd his name, and were he here, I'd challenge him with sword or spear! And, when he

Trumpet.

Allegro non troppo.

come, I pledge my troth He will a - bide thy chal - lenge.

f

TEMPLAR.

And who art thou, A beg - gar - ly and wand - 'ring knave,

mf stacc. *f*

That thou should'st an - swer for the brave?

Show me thy pledge, thou grace - less pil - grim. This ho - ly

IVANHOE.

re - lie here I lay As pledge that he will meet thee on thy

day, On horse - back or on foot, with spear or

sword. And God . . . de - fend the right!

Ped.

D^D TEMPLAR.

By this gold chain, which here I lay, I swear, . . .

dim. *p*

. . . I swear to meet this I - van - hoe On horse or

foot, with sword or spear, Come when he

EE

may. And if. being come to Eng - lish ground, He

an - swer not my chal - lenge, he shall be Cow - ard and

cres.

trai - tor to the name of Knight.

cres. f ff sf

ROWENA.

No word for I - van - hoe! Then I will speak . . . And pledge my word no

Un poco più lento.

p

Oboe, Cor.

cow - ard knight is he, But brave and true. And if he come a - gain He

will a - bide thy chal - lenge in the lists. And God . . . de - fend the

Gr *ad lib.*

a tempo.

right!

CHORUS. *ff*

Ro - we - na! Ro - we - na! All hail to our La - dy Ro - we - na!

Ro - we - na! Ro - we - na! All hail to our La - dy Ro - we - na!

a tempo.

Ped. * Ped. * Ped.

CEDRIC. RECIT.

Wil - fred! Wil - fred! Our Lord of I - van - hoe! Peace, peace, I say!

Wil - fred! Wil - fred! Our Lord of I - van - hoe!

* Ped. *

Can I not speak if need be? Be si - lent, churls! My Norman guests, Ye do no hon - our to our Sax - on cups.

a tempo.
Allegro moderato.

Più vivace. DE BRACY. RECIT.

I pledgeye once a - gain. I'll drink no more. Thy Sax - on cups are po - tent.

Trombe.

Moderato. HH Tempo lmo

And to - mor - row We must be stir - ring with the birds' first song.

f *p* *p*

CEDRIC.

Then fare ye well!

Musical score for Cedric's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part features several triplet markings (indicated by a '3' in a circle) and slurs across the notes.

Good rest be yours! My ser-vants will at-tend ye.

Musical score for Cedric's second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part features several triplet markings (indicated by a '3' in a circle) and slurs across the notes.

ROWENA.

JJ

Good night to all! A kind good night . . . to all.

Musical score for Rowena's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part includes a flute part labeled 'Fl.' with a '3' marking, a piano dynamic marking 'p', and a pedal marking 'Ped.' at the end.

Piano accompaniment for the bottom section of the page, consisting of two staves (treble and bass clefs). The piano part features several slurs and a piano dynamic marking 'p'.

RECIT. DE BRACY.

Is she not

Ped. *pp* * *fp* Ped.

fair? And she is rich with -al, A bride that's worth the winning. Were it not rare to seize her, as they

a tempo moderato.

staccato. *p sempre staccato.*

p

come From the lists at Ash - by? A score of my free-lan - ces, And thou, my Templar, with thy dus - ky knaves, And it were done, Wilt

swoop with me, my fal - con?

THE TEMPLAR. *a tempo.*

Aye, that will I! By good Saint Den - is, it would likeme well To drive these Sax - on hogs and prick them

p sempre staccato.

KK

Tempo And.

Ave when the tourney's done. Good

RECIT.

home To Nor man keep-ing! More of this a non.

TEMPLAR.

night, most no-ble com - rade, Good dreams at - tend thee! Good

night!

mf

And so to sleep Till lag - ging day - light peep. So ends the song,

mf

And so to sleep Till lag - ging day - light peep. So ends the song,

So ends the song, . . . With sleep till day - light peep. . . .

So ends the song, With sleep till day - light peep. . . .

L.H.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "So ends the song, . . . With sleep till day - light peep. . . .". The piano part features a flowing accompaniment with many beamed eighth notes.

So ends the song, . . . So ends the song. . . .

So ends the song, . . . So ends the song. . . .

sempre dim. al fine.

R.H.

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "So ends the song, . . . So ends the song. . . .". The piano part continues with a similar accompaniment. A dynamic marking *sempre dim. al fine.* is present in the piano part. The right-hand piano part is labeled "R.H."

pp

Detailed description: This system contains the final piano accompaniment. It is in grand staff. The piano part features a dense texture of beamed eighth notes. A dynamic marking *pp* is present.

SCENE II.

Andante espress.

PIANO.

First system of piano introduction. Treble clef with a *p* dynamic marking. Bass clef with a *p* dynamic marking. The music is in 3/4 time and features a series of chords in the right hand and a melodic line in the left hand.

Second system of piano introduction. Treble clef with a *p* dynamic marking. Bass clef with a *p* dynamic marking. The music continues with similar chordal textures and a melodic line.

Third system of piano introduction. Treble clef with a *p* dynamic marking. Bass clef with a *p* dynamic marking. The music continues with similar chordal textures and a melodic line.

ROWENA. *p*

First system of vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "moon, art thou clad in sil ver and mail, Like wind that a wak est soft and low Where the". Dynamics include *dim.* and *pp*. Pedal markings are present: "Ped." and "* Ped.".

Second system of vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "ar mour of my true knight; O moon, is my lov er's heart o' the wood is stirred. Far o ver the dream ing". Dynamics include *pp*. Pedal markings are present: "Ped." and "* Ped.".

face so pale As Like thy wan
wa ters go, Like wild sea

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "face so pale As Like thy wan wa ters go, Like wild sea". The piano accompaniment features a complex, flowing melody with many sixteenth and thirty-second notes.

light I Shine And fair on my lov er's tent, that is
bird, And pause at my lov er's tent. in the

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "light I Shine And fair on my lov er's tent, that is bird, And pause at my lov er's tent. in the". The piano accompaniment continues with its intricate, rhythmic pattern.

white by the whi - ter a foam, And
land that is far a way. And

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "white by the whi - ter a foam, And land that is far a way. And". The piano accompaniment includes dynamic markings: "cres." and "dim.".

woo him a - way from the South. To the woods of his Is land
whis - per the words of love, The words that I dare not

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "woo him a - way from the South. To the woods of his Is land whis - per the words of love, The words that I dare not". The piano accompaniment includes dynamic markings: "p" and "pp".

home, And woo him a way from the
say, And whis - per the words of love, the

cres. *dim.*
Ped. * Ped. *

South, To the woods of his Is - land home!
words that I dare not, dare not

pp

O! say!

pp *f*

(Her women bring in IVANHOE.)

dim.

Andante. ROWENA. *p*

Rise, ho - ly Palm - er!

PIANO. *p*

Ped.

'Tis not meet That thou should'st kneel to me. He who de - fends the

Un poco più vivo. *p*

ab - sent should stand high In Ce - drie's hall. Good Palm - er, thou didst

pp

cres.

speak of one I knew In days gone by. I must be brief. I would but

cres.

cres.

ask of thee— Thou know - est him— hast seen him? He is well? I speak of

cres.

IVANHOE.

I - van-hoe. Ah, la - dy fair!

Allegro con moto.

f

Ped.

I knew but lit - tle of the knight— I would 'twere

more, since thou dost care . . . To hear of him.

ROWENA. A

IVANHOE.

Is he much chang'd? Burnt by Sy - rian suns, And some - what worn by

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings *p* and *mf*.

Più lento.

ROWENA.

war; but that's not much— 'Tis said he bears some sor - row at the heart. Is he not hap - py, then?

Musical notation for the second system, including vocal lines and piano accompaniment. The tempo is marked *Più lento*. The piano part continues with a similar texture, featuring a *p* dynamic marking.

IVANHOE.

Ah, what know I! Per - chance— for - give me, if I speak too bold—

Musical notation for the third system, including vocal lines and piano accompaniment. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings *f* and *p*.

ROWENA. *Andante.*

Thou know - est best his chance of hap - pi - ness. God keep him safe, and

Musical notation for the fourth system, including vocal lines and piano accompaniment. The tempo is marked *Andante*. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings *dim.* and *pp*, and a *Ped.* marking.

IVANHOE.

Andante allegretto.

bring the wan-d'rer home! A - men to that sweet pray'r!

Musical notation for the fifth system, including vocal lines and piano accompaniment. The tempo is marked *Andante allegretto*. The piano part features a melody in the right hand and a supporting bass line in the left hand, with a *pp* dynamic marking and *Ped.* markings.

ROWENA.

If thou dost see . . . him, Tell him there are those That think on him.

IVANHOE. ROWENA. IVANHOE.

And shall I bid him hope? Hope is for all the world. But not for

sempre Ped.

ROWENA. *un poco rit.* B *a tempo.*

him. Hope is for all the world— a dis - tant light, Now

poco rit. *a tempo.* *cres.*

lost, now seen a - bove a rest - less sea, Sound of a

string . . . we fol - low with de - light . . . To ut most me - lo - dy,

crec.

Sound of a string we fol - low with de - light To ut - most me - lo - dy.

f *p colla voce.*

C IVANHOE.

Ah! then if he be - yond the o - cean foam Stare like a

p

ghost a - cross the bar - ren sea, Yet may he hope some

ROWENA.

day for wel - come home, For home, . . . per - chance . . . for thee, Hope

cres.

cres. *f*

Ped. *

is for all the world. Yet may he hope some day . . . for

un poco rit. **D** **IVANHOE.**

colla voce. *dim.* *p*

Ah! . . . hope is . . .

wel-come home, . . . Ah, hope is . . .

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

p *marcato.*

. . . for all the world, Hope is for all the

. . . for all the world, So may he hope.

E

world, Sound of a string . we fol - low with de - light To
So may he hope, For

cres. ut . . . most me - lo - dy, Sound of a string we fol - low with de - light
cres. home, per - chance for thee, . . . For . . . home and thee.

Più lento. *p*
. . . to ut - most mel - o - dy! I do be - lieve that he will come a - gain,
Per . . . chance for thee!

colla voce. *dim.* *p* *pp*

And yet I fear. I would speak fur - ther with thee, but not now.

I thank thee, ho - ly Palm - er, and fare - well.
Fare - well, most gentle la - - -

Fare well, fare - - - - well.
dy, Fare - - well, fare - - well. *pp*

IVANHOE. *ad lib.*
Like moun-tain

Allegro vivace, con fuoco.

cres. **Ff**

lark my spi rit up . . . ward springs, . . .

ff

Ped.

And with quick pul - sing wings Beats the

dim. *pp sempre staccato.*

still air to mu - sic. O my heart,

Beats not too wild for think - ing on my dear!

4 2

But it we two must part, For day or week or

sempre pp

year, Yet now I know my . . . dear . . . love . . .

lov - eth me, My dear love lov - eth

cres. *cres.* Ped.

me ! And . . . hap - py shall we be Ere . . .

dim. *p*

death . . . close . . . all, and life . . . be . . . end . . .

cres.

. . . ed here, . . . And hap - py

f

Ped. * Ped. *

shall . . . we . . . be, And hap - py . . . shall we

cres.

cres.

Ped. * *

be ere death close

ff

ff

Ped. Ped.

all! . . .

Allegro moderato.

f

p

Ped. *

I - saac! I - saae, I say!

RECIT.

Thou must a - way with me, and quick-ly! Hear - ken! I heard the Templar bid his slaves To seize thee on the

ISAAC. *J. e. .*

road to - mor - row morn, And bear thee to the keep of Tor - quil-stone. Of Tor - quil-stone! O name of

f

a tempo.

dread! Cas - tle of torment! Woe's me! I feel their ir - ons tear my flesh!

I will a - way - good youth, dear youth, be - friend me; I will re - ward thee well -

nay, hear me! The Jew hath eyes, and ho - ly Palm - er's frock Sways to a knightly stride.

A horse and ar - mour? Said I not well? A horse and good - ly arms!

Più vivace.

IVANHOE.

A

wiz - ard thou to guess so well! The sword and spear, the sword and spear! Grant me these,

sempre stacc. e pp

Jew, and do not fear, But I will bring thee safe a - non Through all thy

foes of Ba - by-lon. A - way, a - way with me! Aye, I will fol - low thee.

ISAAC.

sempre pp e stacc.

On to the lists at Ash - by with good cheer!

IVANHOE.

Bis.

pp

SCENE III.

Allegro con brio.

PIANO. *ff*

cres.

K 1st & 2nd SOPRANOS. *f* 3

Will there be no more fight - ing?

TENORS. *f* 3

They are too strong, the

BASSES.

Who comes
chal - len-gers.
All have gone down be - fore them!

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'Who comes'. The middle staff is a vocal line with lyrics 'chal - len-gers.' and 'All have gone down be - fore them!'. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

here? The Black
The Black Knight! The Black
The Black Knight! The Black
Ped. * Ped. *

This system contains the second three staves of music. The top staff has lyrics 'here?' and 'The Black'. The middle staff has lyrics 'The Black Knight! The Black'. The bottom staff has lyrics 'The Black Knight! The Black'. Pedal markings 'Ped.' and '* Ped.*' are present at the bottom.

Knight!
Knight! He won the prize of yes - terday!
Knight!

19,001.

This system contains the third three staves of music. The top staff has lyrics 'Knight!'. The middle staff has lyrics 'Knight! He won the prize of yes - terday!'. The bottom staff has lyrics 'Knight!'. The page number '19,001.' is at the bottom left.

Hail to the Black Knight! Hail to the great un - known!

Hail to the Black Knight! Hail to the great un - known!

Hail to the Black Knight! Hail to the great un - known!

Ped. * Ped. * Ped. *

Hail to the sa - ble war - rior! Hail to the Black Knight!

Hail to the sa - ble war - rior! Hail to the Black Knight!

Hail to the sa - ble war - rior! Hail to the Black Knight!

Ped.

(Enter KING RICHARD.)

FRIAR TUCK.

Whi - ther a - way, . . . Sir

Allegretto moderato. *f* *mf* *tr* *tr*

Slug-gard! Ho-la! Get thee to horse and strike the

tr *tr* *tr* *tr*

p

Templar's shield! Don't steal so coward-like a way. Ho-

(KING RICHARD.) *ad lib.*

- la! Ho-la! I say, Sir Slug-gard! What bull-frog croaks so loud?

2 *2*

L FRIAR.

Bull-frog, quo-tha You'd find me a stout ox, if you would

a tempo.

p *tr*

KING.

throw me. Hast had too much of fight-ing? E-nough . . . to sat-is-fy a

M

peace-ful friar!

CHORUS. *f*

Ha, ha, ha, na ha, ha, ha, ha, ha, ha, ha!

Ha. ha, ha, ha, ha, ha, ha, ha, ha, ha!

FRIAR.

Thou knight of cour-te-sy, Thy dam . . . will war-rant thee A ve-ry peace-ful

KING. *animato.*

knight, A ve - ry peace - ful knight! I am a man of peace, 'tis

f

Ha, ha, ha, ha, ha, ha, ha!

Allegro con brio.

true; But if thou an - ger me, I'll come And fright thee in thy wood-land home. I

cres. *ff* *p* *f*

know thee, her-mit. And if I come to thee, thou need'st not fear But I will baste

*ad lib.**a tempo.*

. will baste thy fat sides well!

CHORUS. *f*

Ha, ha, ha, ha, ha, ha, ha,

f

Ha, ha, ha, ha, ha, ha, ha,

colla voce. *f*

Unison. To him,
 ha! the knight has spo - ken well, the knight has spo - ken well, has spo - ken well: Ha, ha, ha, ha, ha, ha, ha,
 ha! the knight has spo - ken well, the knight has spo - ken, spo - ken well: To him,

fri - ar, book and bell,
 ha, ha, ha, ha, ha, ha, ha, ha, ha! To him, fri - ar, book and bell!
 fri - ar, book and bell, To him, fri - ar, book and bell! And

FRIAR.
dim.

by Saint Dun - stan, if thou come I'll send thy long legs limp - ing home.

p

Come thon my way, and heaven give light, And I will fight thee

day and night ; With a - ny wea - pon I'll not fail, From

Gid - eon's sword to Ja - el's ten - pen - ny nail !

CHORUS.

Ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha,

cres. *ff*
Ped.

Andante. Più lento che il 1mo tempo.

ha !

KING.

ha ! Well said, old hart of grease, and fare . . . thee well, Till I ask lodg - ing

FRIAR.

of thee. Aye, lodg-ing shalt thou have, and her-mit's fare;

KING.

I love thee though . . I'll beat thee. Fare well, . . .

FRIAR.

. . . most war-like fri-ar! Fare - well, . . . most peaceful knight!

Ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha!

Allegro marcia.

Trombe. *ff* *ten.*

Ped.

SOPRANOS. *f*

Plan - ta - gen - es - ta! Hail the lords of

TENORS & BASSES. *f*

Plan - ta - gen - es - ta! Hail the lords of

Ped. *

land and sea, Eng - land and fair Nor - man - dy! Plan - ta - gen - es - -

land and sea, Eng - land and fair Nor - man - dy! Plan - ta - gen - es - -

Ped. 19,001. * Ped.

P *f Unison.*

ta! Fair and love - ly is the may Blush - ing 'neath the kiss of day;

mf

Love - lier, fair - er blooms the rose Dream - ing in the gar - - - den close;

Fair - est, love - liest is the bloom of the gold - en - glo - ried broom.

TENORS & BASSES *Unison.*

Set the

rose a - bove the may, Set the broom a - bove the rose; Where the gold - en

beau - ty glows Glo - rious as the

pomp . . of day, High a - bove the rose be set

f Trombe. Ped. * Ped.

Gold - en broom, Plan - ta - ge - net! Pian - ta - ge - nes - ta!

Ped. * Ped. Ped. *

Hail to the gold - en broom. Hail! Fair and love - ly

Set the

cres. *ff* *Unis. ff*

is the may Blush - ing 'neath the kiss of day; Love - lier, fair - er bloom the rose
 rose a - bove the may; Set the broom a - bove the rose; Where the gold - - en

Dream - ing in the gar - - - den close; Fair - est, love - liest is the bloom Of the
 beau - ty glows, glo - rious as the

gold - en - glo - ried bloom. Lords o' the land, and
 pomp of day.
 pomp of day. Lords o' the land, and

ff
 Ped. * Ped. *

Kings o' the sound - ing sea! Prin - - - ces of Eng - land

Kings o' the sound - ing sea! Prin - - - ces of Eng - land

Ped. Ped. * Ped. *

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves with lyrics: "Kings o' the sound - ing sea! Prin - - - ces of Eng - land". The bottom system has two piano staves with a complex accompaniment. Pedal markings are present: "Ped." under the first two measures, and "* Ped. *" under the last two measures.

and of Nor - man - dy! Plan - - - ta - gen - es - ta! Hail to the gold - en

and of Nor - man - dy! Plan - - - ta - gen - es - ta! Hail to the gold - en

Ped. * Ped. *

Detailed description: This system contains the second two systems of the musical score. The top system has two vocal staves with lyrics: "and of Nor - man - dy! Plan - - - ta - gen - es - ta! Hail to the gold - en". The bottom system has two piano staves with accompaniment. Pedal markings are present: "Ped." under the first measure and "* Ped. *" under the last measure.

broom! Hail the gold - en broom! Hail the gold - en broom! Hail!

broom! Hail the gold - en broom! Hail the gold - en broom! Hail!

f

Ped. 19,001. * Ped. * Ped. * Ped. * Ped.

Detailed description: This system contains the final two systems of the musical score. The top system has two vocal staves with lyrics: "broom! Hail the gold - en broom! Hail the gold - en broom! Hail!". The bottom system has two piano staves with accompaniment. A dynamic marking of *f* is present at the start. Pedal markings are present: "Ped. 19,001." under the first measure, and "* Ped. * Ped. * Ped. * Ped." under the subsequent measures. The system concludes with a double bar line and a key signature change to B-flat major.

PRINCE JOHN.

Allegro vivace.

I - saac, my Jew, my purse of

gold, Hail, King of Brok - ers ! Ah ! what hast thou there ? A maid more

RECIT.

price - less than thy gold ! Shall she be crushed in the crowd ? Room there, ye Sax - on

a tempo.

hinds ! Room for my King of Brok - ers and his child !

CEDRIC.

A

If he come up, By Si-gurd's sword, I'll fling him down a-gain!

DE BRACY (*aside to PRINCE JOHN*).

My liege! my liege! The man is Thane of Roth-erwood,

Held high a-mongst the Sax-ons, And guar-dian of the great heir-ess, The fair Ro-we-na. I do en-

Andante.

PRINCE JOHN.

- treat, my liege, Press not the Jew up-on them. The Rose of

Sha - ron, she shall choose the place Where she may bloom most fair. The

B. Rose of Sha - - - ron! **REBECCA.** Most gra-cious Prince, Near - est the

pp *p*

Ped. *

C earth best fits our hap - less race. **PRINCE JOHN.** But fits not thee. Such

f *f*

beau - ty may claim room a - mid the best. The sweet - est rose climbs high.

dim. *p*

Ped.

D

REBECCA.

But Ju - dah's rose is of the

dim. *pp* *pp*

* Ped. *

low - ly vale; She grow - eth best where hum - ble flow'rs . . . bloom By

lone - ly wa . . . - ters. I en - treat our Prince To leave us low - ly

colla voce

Allegro agitato.

here.

p *p*

RECIT. PRINCE JOHN.

'Tis from our

marcato.

Roy-al brother, Lou - is of France. *(reads.)* Look to thy - self!

p *p*

RECIT.

The de - vil has bro - ken loose! My brother has es-caped! Heav'n granthe be not

fp

Moderato.

yet on Eng-lish ground! That sa-ble knight who fought so well i' the mê-lée? My mind mis -

p

Allegro con brio.

gave me then; It can not be! I will not think it.

On with the sports, I say! You Sax - - on

slug-gards here, You're proud when scat-ed at the show, But by the headlong swine of Ga - li - lee, You're

slow to show us sport! Will no one meet our Nor-man chal - len-gers?

8va. *Andante maestoso.*

cres. molto. *cres* *Trombe.* *ff* *Ped.*

HERALDS (FOUR BASSES).

Love of la - dies! Death of cham - pions! On, gal-lant knights! Bright eyes ap - prove your deeds.

CHORUS. 1st & 2nd SOPRANOS.

If

TENORS & BASSES. *f*

If

(4 Trumpets on the Stage).

f Love of la - dies! Death of cham - pions! On, gal-lant knights! *f*

(Trumpets on Stage in unison with Heralds.)

Love of la - dies! Death of cham - pions! On, gal-lant knights!

la - dies' love be wor - thy prize, Will ye not bat - tle, then? Look up, ye knights, look up where lov - ing eyes Ap - prove the

la - dies' love be wor - thy prize, Will ye not bat - tle, then? Look up, ye knights, look up where lov - ing eyes Ap - prove the

Bright eyes approve your deeds. Love of ladies! Death of champions!
 deeds of men! If ladies' love be worth the prize Will ye not bat-tle, then? Look up, ye knights, where

On, gal-lant knights! Bright eyes approve your deeds. of men!
 lov-ing eyes Ap-prove the deeds of men! Ap-prove the deeds, the deeds of men! Look up, look up, ye gal-lant knights!

PRINCE JOHN.

He - ralds, sound the chal - lenge!

f *Allegro.*
 (Trumpets on the Stage.)

H

A - gain the chal - lenge!

pp

(Trumpets on the Stage.)

(Trumpet behind the Scene.)

f

p

Allegro agitato.

p

marcato.

p

cres.

K SOPRANOS.

f What means his mot - to?

sempre cres.

f

TENORS & BASSES.

f The dis - in - he - ri - ted! The

The dis - in - he - ri - ted! The dis - in - he - ri - ted! The

ff

Ped.

dis - in - he - ri - ted knight!

dis - in - he - ri - ted knight!

ff

1st & 2nd SOPRANOS.

A - las, poor

sempre f

boy ! Strike Ralph de Vi - pont's shield ; He is the weak - est of the

chal - len - gers. De Vi - pont is the

M

man for thee. By heav'n, He has struck the shield of the

FRIAR.

N

LOCKSLEY.

Tem - plar ! Well done, bold boy ! And see,

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a soprano register and contains the lyrics "Tem - plar ! Well done, bold boy ! And see,". The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes, typical of a 19th-century opera score. The key signature has one flat (B-flat), and the time signature is 2/4.

the migh - ty Tem - plar Comes from his tent in ar - mour, A splen -

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "the migh - ty Tem - plar Comes from his tent in ar - mour, A splen -". The piano accompaniment maintains its intricate rhythmic texture. The key signature and time signature remain the same as in the first system.

1st & 2nd SOPRANOS.
did man - at - arms. A man of men ! Now heav'n

The third system introduces a vocal line for "1st & 2nd SOPRANOS." The lyrics are "did man - at - arms. A man of men ! Now heav'n". The piano accompaniment includes dynamic markings such as "cres." (crescendo) and "cres." (crescendo). The key signature and time signature are consistent with the previous systems.

O Bis.
guard thee, boy !

(Trumpets on the Stage.)

The fourth system features a vocal line with the lyrics "O Bis. guard thee, boy !". The piano accompaniment includes dynamic markings like "molto.", "ff" (fortissimo), and "ff" (fortissimo). A performance instruction "(Trumpets on the Stage.)" is placed above the piano part. The key signature and time signature are consistent with the previous systems.

CHORUS. 1st & 2nd SOPRANOS.

The com - bat! The com - bat!

TENORS & BASSES.

The com - bat! The com - bat!

p

f

They back their hor - ses .

And now, like thunder-bolts of war,

f

They back their hor - ses :

And now, like thunder-bolts of war,

cres. molto.

ff

Unison.

p

Mad-den-ing they dash to - ge - ther !

Mad-den-ing they dash to - ge - ther !

con fuoco.

sf

FRIAR.

1st SOPRANOS.

O great Saint Dun-stan! Nei-ther is down! Nei ther is down!

TENORS.

BASSES.

What a crash of arms!

(Trumpets on Stage.)

A - gain ! a - gain !

A - gain ! a - gain !

p *cres.* *f*

Ped.

1st SOPRANO.

The Tem - plar! The

2nd SOPRANO.

The Tem - plar! The

TENORS.

Il Des - di - cha - do ! Il Des - di - cha - do !

Tem - plar ! The Tem plar !

Tem - plar ! The Tem plar !

sf. No ! By heav'n the Tem - plar's down !

BASSES. *sf.* The Tem-plar ! No ! By heav'n, the Tem - plar's down !

HERALDS. (*Trumpets on Stage in unison with Heralds.*)

Love of la - dies ! Death of cham - pions !

1st & 2nd SOPRANOS.
The dis - in - he - ri - ted knight ! Il Des - di - cha - do !

TENORS.
Il Des - di - cha - do ! Il Des - di - cha - do ! Il Des - di - cha - do !

BASSES.
Il Des - di - cha - do ! Il Des - di - cha - do !

ff

FRIAR.

LOCKSLEY.

The Tem-plar leaps to his feet and draws his sword.

Springs from his

TENORS. *f*

Lay on, lay on,

BASSES. *f*

Lay on, lay on,

LOCKSLEY & FRIAR.

horse the dis-in-he-ri-ted knight.

Lay on, like gal-lant knights,

1st SOPRANOS.

On, gal-lant knights.

Lay on, lay on,

Lay on, lay on, like gal-lant

2nd SOPRANOS.

On, gal-lant knights.

Lay on, lay on,

Lay on, lay on, like gal-lant

They are to it with their swords!

Lay on, lay on,

Lay on, like gal-lant

They are to it with their swords!

Lay on, lay on,

Lay on, like gal-lant

PRINCE JOHN.

Lay on, for chi - val - ry! Lay on, lay on. Stop the com-bat!

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

(Trumpets on Stage.)

Moderato, PRINCE JOHN.

Since by mis - hap, the gal - lant Bois Guil - bert was first un-horsed, I here - by name the name - less knight The

vic - tor in our list! And now, Sir

CHORUS. *f*

Il Des - di - cha - do! Il Des - di - cha - do!

f Il Des - di - cha - do! Il Des - di - cha - do!

f *p* *p*

Con - queror, Do thou thy knight - ly du - ty! 'Tis thine to kneel be - fore the fair - est fair, Whom

yes - ter-day we crown'd our Pa-geant's Queen, Our Queen of love and . . . Beau - ty: And from her pride ot

place, thy queen and ours, . . . Shall crown thee with this crown.

ad lib. *a tempo.*

colla voce.

Ped. *

dim.

T **CHORUS. f**

Ro - we - na! Ro - we - na! Our
 Ro - we - na! Ro - we - na! Our

dim. *ff*

Doppio Movimento.

Sax - on prin - cess! Hail! . . .

Sax - on prin - cess! Hail! . . .

ff

PRINCE JOHN.

Off with his hel - met, Heralds! Bare -

A

U **ROWENA.**

head - ed must he take the crown! Wil - fred!

f *sf*

I - van-hoe! I - - - - - van -

My son! My son! My son! My

CEDRIC.

CHORUS.

Wil - fred! I - van-hoe! I - van-hoe! Hail! . . .

Wil - fred! I - van-hoe! I - van-hoe! I - van-hoe! Hail! . . .

rit.

eres. molto.

rit.

Allegro a la marcia, come 1mo.

- - hoe!

son!

Unison.

Sax - on heart is bold for right! Sax - on arm is strong for fight!

Sax - on heart is bold for right! Sax - on arm is strong for fight!

f

f a tempo.

Sax - on heart and Sax - on arm, They shall keep the land from harm,
Sax - on heart and Sax - on arm, heart and arm,

Stead - fast as . . the oaks that stand, wide and deep in Eng - lish land, Stead - fast as the
They shall keep the land from harm, Stead - fast as the

ff *ff* *ff*

Ped. * Ped. *

oaks that stand in Eng - lish land!
oaks that stand in Eng - lish land!

ff *ff* *ff*

Ped. * Ped. *

ACT II.

SCENE I.

Allegro con brio.

PIANO. *f*

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of two sharps (F# and C#). It begins with a quarter rest followed by a series of eighth-note chords and trills. The lower staff is in bass clef with a 2/4 time signature and a key signature of two sharps. It features a steady eighth-note accompaniment. The dynamic is marked *f* (forte). Trills are indicated with 'tr' above the notes.

The second system continues the piano accompaniment. The upper staff has trills and accents (^) over notes. The lower staff has a dynamic marking of *mf* (mezzo-forte) and includes trills and accents. The music maintains the eighth-note accompaniment in the bass.

The third system shows a change in the bass line, which now consists of a steady eighth-note accompaniment. The upper staff continues with eighth-note chords and trills.

The fourth system features a dynamic marking of *p* (piano) in the bass line. The upper staff has trills and accents. The bass line consists of chords and rests.

The fifth system concludes the piano accompaniment with trills and accents in the upper staff and chords in the bass. The music ends with a final cadence.

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns and a trill (tr) in the final measure. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment. It includes dynamic markings: *f cres.* (forte crescendo) and *dim.* (diminuendo). The right hand continues the melodic development, while the left hand maintains the harmonic support.

Third system of piano accompaniment. It includes instrument markings for Clarinet (Clar.), Flute (Fl.), and Pedal (Ped.). The right hand part is marked *v* (vibrato) and *p* (piano). The left hand includes a *p* marking. A trill (tr) is present in the right hand.

KING RICHARD.

Vocal line and piano accompaniment for the first part of the song. The vocal line includes the lyrics: "Strange lodg - ing this for Eng - land's King, . . . A thiev - ish". The piano accompaniment features a *f* (forte) dynamic and a trill (tr) in the right hand.

Vocal line and piano accompaniment for the second part of the song. The vocal line includes the lyrics: "fri - ar for his host, And for his food his own dun deer, By". The piano accompaniment features a *p* (piano) dynamic.

ad lib. **C**

out - law's moon - light ar - row slain. Yet bet - ter than the pomp of kings Is this free

life in for - est glade; And bet - ter far my bur - ly host Than the false

Lou - is, King of France, Or Aus - tria's Duke, or mine own bro - ther John.

Till I have learned that bro - ther's plans, Here will I lie and take mine ease,

cres. *a tempo.*

D *ad lib.*

Couch'd like a stag in greenwood co-ver-ture. Ho, jol-ly host! Where

tr *f*

FRIAR TUCK. **E**

art thou? Here am I! I

p

bring thee wa-ter from the well, Where-in 'twixt dawn and set of sun

p

Ho-ly . . . Saint Dun-stan did hap-tize Five hun-dred red-hair'd

p

F KING RICHARD.

hea - then Danes. In truth a won - der - work - ing well, Whose crys - tal

wa - ters can so paint A her - mit's face with ro - seate

hues I If thou wert not so strict a saint,

Stout - ly I'd swear by book and bell, The wine - - - cup thou

FRIAR TUCK.

didst not re - fuse. Peace, . . . i - dle man!

Wert thou as I, On pulse and wa - ter would'st thou dine; But since thy car - nal

thoughts in - cline Be - yond my strict . . . so - bri e - ty, I do be - think me

of a pie . . . Of ven' - son, And a stoup of ro - sy wine, Which a

good keep - er gave me one fine day Lest a poor wea - ry tra - vel -

King.
ler come . . my way. That poor wea - ry tra - vel - ler am

I; So let's to sup - per pre - sent - ly. A

hand, *tr* *tr* *tr* mine host; let's hale thy ta - ble forth, And *staccato.*

sup like free - men in the for - est air. Out with thy ven - son pas - ty and thy

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in a major key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

wine.

L

cres. *f*

This system contains the next two staves. The vocal line continues with the word "wine." and is marked with a *L* (Lento) dynamic. The piano accompaniment includes a *cres.* (crescendo) and *f* (forte) dynamic marking. The piano part continues with a similar rhythmic pattern, showing some melodic movement in the right hand.

tr *tr* *tr* *tr*

tr *tr* *tr* *tr* *ff*

This system contains two staves of piano accompaniment. Both the upper and lower staves feature a series of trills, each marked with *tr*. The music is marked with *ff* (fortissimo) dynamics. The trills are played in a rhythmic pattern that suggests a sense of urgency or intensity.

ff *ff*

This system contains two staves of piano accompaniment. The music is marked with *ff* (fortissimo) dynamics. The piano part continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes, creating a dense and energetic texture.

This system contains two staves of piano accompaniment. The music continues with the same complex rhythmic patterns and *ff* dynamics. The piano part is highly detailed, with many rapid passages and intricate textures in both hands.

First system of musical notation. The right hand features a melodic line with slurs and a fermata over the final measure, marked with an 'M'. The left hand plays a rhythmic accompaniment. A 'Ped.' (pedal) instruction is located at the end of the system.

Second system of musical notation. The right hand continues the melodic line. The left hand has a complex accompaniment with many beamed notes. A 'dim.' (diminuendo) instruction is placed above the right hand. A '*' and 'Ped.' instruction are placed above the left hand.

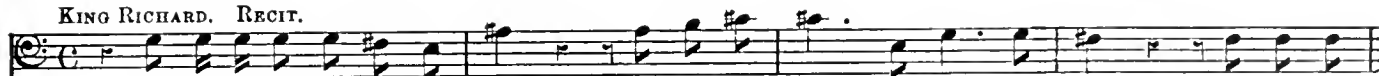
Third system of musical notation. The right hand has a melodic line with a 'dim.' instruction. The left hand has a complex accompaniment with many beamed notes. A 'Ped.' instruction is placed at the beginning of the system.

Fourth system of musical notation. The right hand has a melodic line with a 'pp' (pianissimo) dynamic marking and a 'N' (ritardando) marking above it. The left hand has a simple accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a 'p' (piano) dynamic marking. The left hand has a simple accompaniment.

Sixth system of musical notation. The right hand has a melodic line with a 'C' (crescendo) marking above it. The left hand has a simple accompaniment.

KING RICHARD. RECIT.



There is a cus - tom in the East, When stran-gers meet in mer - ry feast, That host should

Moderato.



FRIAR.

ne - ver fail to share Withstranger guest his good - ly fare, To prove no taint of poi - son there. If tru - ly 'tis the

O *a tempo.*

cus - tom, I Will do my - self some vio - lence, And for the nonce will share thy meal. Drink



KING RICHARD..

P

fair, I pray thee. Skoal to my hon - oured guest! Was hael! Drink hael, . . most ro - sy fiar!

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, often in pairs.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line, featuring some chords and moving bass notes.

Q RECIT. FRIAR.

Now I be -

This system features a vocal line for the Friar in the upper staff, which is mostly whole notes and rests. The piano accompaniment is in the lower two staves, with a dynamic marking of *fp* (fortissimo piano) appearing in the right hand.

- think me, Thou didst come here to fight with me : Hast thou for-got thy va-lour?

a tempo.

The King's vocal line is in the upper staff, with lyrics under it. The piano accompaniment is in the lower two staves, featuring a dynamic marking of *f* (forte) and some triplet figures in the bass line.

KING.

Nay, we will fight to - mor-row. To - day will I con-tend with thee In

The King's vocal line continues in the upper staff. The piano accompaniment in the lower two staves includes dynamic markings of *p* (piano) and *tr* (trills) in the right hand.

R FRIAR. KING.

peace-ful art of min-strel-sy. Reach me yon harp, I pray thee. But first drink deep! So

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains the lyrics: "peace-ful art of min-strel-sy. Reach me yon harp, I pray thee. But first drink deep! So". Above the vocal line, the letters "R", "FRIAR.", and "KING." are placed. The piano accompaniment consists of two staves, with a dynamic marking of *p* (piano) in the right hand.

be it, jo-vial wine-skin! An-oth-er draught for me, and

sf *p*

The second system continues the musical score. The vocal line has the lyrics: "be it, jo-vial wine-skin! An-oth-er draught for me, and". The piano accompaniment features a dynamic marking of *sf* (sforzando) in the left hand and *p* (piano) in the right hand.

so, The harp . . . to my heart! . . . I

Andante allegretto.

The third system shows the vocal line with the lyrics: "so, The harp . . . to my heart! . . . I". The piano accompaniment is marked *Andante allegretto.* and *p* (piano). The key signature changes to two sharps (F# and C#).

ask nor wealth nor cour-tier's praise, That woos a wea-ry King, . . . If

p

The fourth system concludes the musical score with the vocal line lyrics: "ask nor wealth nor cour-tier's praise, That woos a wea-ry King, . . . If". The piano accompaniment is marked *p* (piano).

I may ride the wood-land way And breathe . . . the air . . . of spring, . . . the

air . . . of . . . spring. An asb - en spear in strong right hand, Good

horse be - tween the knees; What trea - sure can a king com-mand More glo - - rious than

these? What trea - sure can a king com-mand More glo - rious than these, . . . More

dim. T

glo - rious than . . . these I rouse me with the

dawn's firstlight, And breast the sha - dow'd hill; . . . I know the for - est's deep de-light When

all the leaves are still. . . . There . . . would I bend with whis - per low, . . . To

p trem.

wou the nut - brown maid, And see her blush - es come and go, And see her

ad mo.

blush - es come and go Be - neath the dap - pled shade. . . . And

V *a tempo.*

forth I ride neath liv - ing green To hear the thros - tle sing; . . . And bird and wan - d'ring

cres. *f*

knight, I ween, Are hap - pier than the King, And bird and wan - d'ring knight, I ween, Are

dim. **W**

hap - pier than the King, . . . are hap - pier hap - pier than the King! . . .

cres.

And bird . . . and knight . . . are hap . . .

cres. *f*

. . . pier than the King! . . . Are hap - pier than . . . the

f

Ped. *

King! . . . Not

a tempo. *ff*

FRIAR. RECIT.

bad, say I, nor bad - ly sung! I drink to wan - d'ring knights - at - arms, And to

a tempo. *p*

ad lib. *a tempo. Moderato.* KING.

all gal-lant men in-deed! But thou art none, not thou, I swear, Who pour-est wa-ter in good wine! Didst thou not

ad lib. *a tempo.*

say 'twas from Saint Dun-stan's well? Shall I not qual-i-fy my cup With li-quer loved of ho-ly

FRIAR.

Saint? 'Tis true! Full ma-ny heath-en in that well Did the Saint

plunge for their e-ter-nal good; But nei-ther ehron-i-cle nor pop-u-lar tale Doth state he

drank its wa - ter. Now hear me sing, and own thy - self a crow!

Allegretto pesante.

FRIAR.

1. The wind blows cold a - cross the moor,
2. The wind a roar - ing song may sing,

With dri - ving rain and rea - ding tree: . . .
In crash - ing wood or fright - ed town: . . .

X

It smites the pi - ous her - mit's door, But not a jot cares
It whirls the man - tle of a king As 'twere a beg - gar's

he, For close he sits with - in, and makes his mer - - - - ry
gown ; But car - ing not a jot, we sing and drain the

din, Close he sits with - in, and makes his mer - ry din, } With his
pot, Car - ing not a jot, we sing and drain the pot, }

rit.
colla voce.

Y *a tempo.*

"Ho, jol - ly Jen - kin, I spy a knave in drink - in'; And trowl

marcato e tenuto.

the brown bowl to me! Then ho, jol - ly Jen - kin, I

più f

spy a knave in drink - in', And trowl, and trowl the bon - ny bowl to

1st time.

2nd VERSE.

And trowl, and

me!"

2nd time.

trowl the bon - ny bowl to me!"

CHORUS.

Then ho, jol - ly Jen - kin, I

Then ho, jol - ly Jen - kin, I

f

Ped. * Ped. *

spy a knave in drink - in', And trowl the brown bowl to

spy a knave in drink - in', And trowl the brow. bowl to

me! Then ho, jol - ly Jen - kin, I spy a knave in drink - in! Then

me! Then ho, jol - ly Jen - kin, I spy a knave in drink - in! Then

Ped. * Ped. * Ped. *

trowl, . . . then trowl, . . . then trowl the bon - ny bowl to me!

trowl, . . . then trowl, . . . then trowl the bon - ny bowl to me!

ff colla voce.

Ped. *

ff

RECIT. FRIAR TUCK.

And now for com - bat!

Where's this friend of mine? No friend-ship stands till blows have passed. What say'st thou, friend? Broad-sword or

p *f*

KING.
quar-ter-staff? Nay, I'll not hurt thee! I do pro-test I love thee so, I would not crack thy sha-ven

tr *p*

crown. But if thou need'st a test, I'll stand, And thou shalt strike me with thy

f

hand, And af-ter thou shalt hide my blow. No "af-ter" shall there be. A

FRIAR.

sen-night long Thou shalt lie gas-ping, ere thou rise a - gain. Stand, and stand firm!

By all the saints in Sax - on cal - en - dar, He must be root - ed like an an - cient

oak! Stand, and stand firm!

King. *Animato.*

LOCKSLEY, RECIT.

What fol - ly have we here? A - rise, Thou rolling

cask! Up, up, I say! This is no time for re - vel - ry. And

a tempo. *sf* RECIT.

thou, Sir Knight— in Ash - by's lists Thou wert a man in - deed! Now of thy

p *f* *dim.*

B

man - hood I de - mand Suc - cour for Ce - dric, Thane of Ro - ther-wood, And for his ward Ro -

- we - na, false - ly ta'en By vi - zored knaves and borne to Tor - quil - stone.

f CHORUS.

To
To

LOCKSLEY.

And by a strangemischance, Ce - dric's own son, Borne in the lit - ter of a

Tor - quilstone!

Tor - quilstone!

wealth - y Jew, Was cap - tured with his hosts, and lies in - terned And wound - ed in the

same ac - cur - sed walls!

I ask thy aid for gal - lant I - van-hoe.

CHORUS.

For

For

a tempo.

King.

My aid for I - van-hoe? Why waste your words?

I - van-hoe!

I - van-hoe!

ff *p*

Gather your men! Be speed-y! On my soul, If but a hair be harmed of Wil-fred's head, I'll tear their

Ped. *

cas - tle piece - meal with my hands And give their bo - dies to the kite. My

Ped. *

friend, My friend of friends! Let there be no de-lay! Sound bu-gles and a -

Ped. * *p cres.*

way! To Tor - - - quil - stone!

TENORS. *ff*

To Tor - quil - stone, to

BASSES. *ff*

To Tor - quil - stone, to

f Ped. *ff* *f*

ff Tor - quil - stone! . . . Bis.

ff Tor - quil - stone! . . .

f Ped. *

SCENE II.

Allegro con brio.

PIANO.

The first system of piano accompaniment features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with chords and triplets. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is *Allegro con brio*. The first measure is marked *ff*. Pedal markings are present at the beginning and end of the system, with asterisks indicating specific points.

The second system continues the piano accompaniment with similar melodic and harmonic textures. It includes triplets and chordal accompaniment in the bass. Pedal markings and asterisks are used to indicate performance instructions.

The third system shows a change in the bass line with more complex chordal structures and triplets. The treble staff continues with a rhythmic melody. Pedal markings and asterisks are present.

The fourth system features a more active bass line with frequent chord changes and triplets. The treble staff has a melodic line with some rests. Pedal markings and asterisks are included.

A vocal line for a character named Cedric. The music is in the same key signature and time signature as the piano accompaniment. The lyrics are: "Will not our cap - tor dare to show his face?". The system includes a vocal staff and piano accompaniment staves.

DE BRACY. CERIC.

Aye, that dare I. De Bra-cy! Trai-tor!

Who hast bro-ken bread In mine own hall!

dim. *f* *p* Ped.

ROWENA.

I do be-seech thee, In mer-cy let us go;

* Ped. *

As thou art knight or no-ble name and blood.

Ped.

I do en - treat thee let us hence in safe - - ty!

In mer - cy let us go! In

eres.

C *Allegro moderato.* DE BRACY.

mer - - - ey let . . us go! The fate of

dim. p

war, the wile of love!

mf

I here de . clare my . self the loy . al lov . er Of

Ped.

this most love . ly la - dy; and I bear the sanc - tion

of our sov'reign liege, Prince John; And . . .

L.H.

D *Allegro molto.* **CEDRIC.**

she shall be . . . De Bra . cy's hon - our'd bride. By heav'n,

ra - ther would I see This la - dy life - less on her bier Than

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ra - ther would I see This la - dy life - less on her bier Than". The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes.

yield her to thee! Faith - less knight, Is

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "yield her to thee! Faith - less knight, Is". The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern. A dynamic marking of *sf* (sforzando) is present in the piano part.

it thy Nor - man ehi - val - ry To make weak wo - men mad with fear, And

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "it thy Nor - man ehi - val - ry To make weak wo - men mad with fear, And". The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern. A dynamic marking of *p* (piano) is present in the piano part.

woo them in a dun - geon's gloom? DE BRACY. Peace, friend, I

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "woo them in a dun - geon's gloom? DE BRACY. Peace, friend, I". The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern. Dynamic markings of *cres.* (crescendo) and *f* (forte) are present in the piano part. A *Ped.* (pedal) marking is also visible.

CEDRIC.

pray thee! Speak not so loud - ly : Dost thou not fear to per - il thine own son? My

son? This is some i - dle tale To fright - en me! I say I have no son! . .

Allegretto moderato.

DE BRACY.

. . . He, whom his fa - ther left to die or live, Was

suc - coured by a kind - ly Jew, and nursed By a fair Jew - ess ; and by fate of

war Jew - ess and Jew, and wound - ed knight Are here in - tern'd. None knows his name but

I: And if I breathe the name . . . of I van - hoe, Short were his

shrift. So, good my friend, be pa - tient. And, if this la - dy fair will

smile . . . on me, . . . Then will I save . . . thy son. . . .

CEDRIC.

My son . . . de - fied me ; he is dead . . . to me. I

Musical score for Cedric's first line. The vocal line is in bass clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. Dynamics include *sf* (sforzando) and *Ped.* (pedal). The piano part features a complex rhythmic pattern in the right hand and sustained chords in the left hand.

will not buy his life with a foul bar - - gain.

Musical score for Cedric's second line. The vocal line continues in bass clef. The piano accompaniment continues with two staves. Dynamics include *f* (forte). The piano part features a complex rhythmic pattern in the right hand and sustained chords in the left hand.

J ROWENA. *più vivo.*

Thou art . . . his fa - ther, pi - - ty him - and

Musical score for Rowena's first line. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. Dynamics include *f* (forte). The piano part features a complex rhythmic pattern in the right hand and sustained chords in the left hand.

me! Oh, gal - lant knight, . . . I pray thee, Be deaf to him, and

Musical score for Rowena's second line. The vocal line continues in treble clef. The piano accompaniment continues with two staves. Dynamics include *p* (piano). The piano part features a complex rhythmic pattern in the right hand and sustained chords in the left hand.

to thine own worse thoughts ; And save this wound - ed knight of

I . . . van - hoe ! And I will pray . . . for

Stringendo molto.

thee. . . . Mer - - - cy ! . . . mer - - - cy ! In

cres. molto.

Ped. *

Molto vivace con fuoco.
ROWENA.

mer cy save . . . him, In

DE BRACY.

In thy fair hands is life of I - - - van - hoe !

CEDRIC.

Kneel not to him ! Re - mem - - ber who thou

f

Ped. Ped. Ped.

mer - - - - - cy save him!

In thy . . . fair lands is life . . . of I - - - - van - hoe! . . .

art, kneel not to him, a high - way rob - ber!

Ped. * Ped. * Ped.

In mer - cy, in mer - cy In mer - - -

Fair . . . - est la - - - dy, Re - mem - - - -

kneel not to him! . . . kneel not to him! . . . kneel not to him! rob - ber

cres. Ped. * Ped. * Ped. *

ey save, save

ber in thy hands . . . is life of . . . I van .

of the high . . . way! Re - mem - ber, . . re - mem - ber who . . thou

Ped.

. him! In mer - cy save, In mer - cy save, in

hoe! . . . In thy . . fair hands, in thy . . fair hands, in thy . . fair

art, . . . Re - mem - - - - ber who . . thou art, re - mem - ber

Ped. Ped.

M

mer . . cy save, in mer . . cy save, in mer . . cy
 hands is life . . . of I - van - hoe, is life of
 who, re mem - ber who thou art, re . mem - ber

Ped.

save
 I . . . van hoe!
 who thou art.

f

Allegro come 1mo.

ff

Ped. * Ped. * Ped. *

DE BRACY.

Wel - come, Sir Tem - plar! But I may not stay,

(Enter BRIAN.)

p

I must be gone to woo my cap - tive fair!

(Exit DE BRACY.)

p

O *Moderato.* THE TEMPLAR. RECIT.

Woo thou thy snowflake till she

fp

Più lento.

melt for thee; An - o - ther and a wild - er bliss be mine! My love ly Jew - ess!

Oh, she has drawn a spell a - bout my heart and whelm'd my soul with love! . . . Her

Allegretto con moto.

south - ern splen - dour, like the Sy - rian moon, Draws the

Ped. * Ped. * *simili.*

full tide of my re - bel - lious blood! Though

Death should elasp me elose ere set of sun, This hour is

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

mine! This hour is

This system continues the vocal melody with a long rest for the word "mine!". The piano accompaniment maintains its rhythmic pattern, with some harmonic shifts in the left hand.

cres. mine, and mine the ty - rant's

cres. *pù f* *dim.*

This system includes dynamic markings: *cres.* above the vocal line and *cres.* below the piano accompaniment. The piano part also features *pù f* and *dim.* markings. The vocal line has a long rest for the word "mine,".

mood, And I will woo her as the

dim. *p*

This system includes dynamic markings: *dim.* below the piano accompaniment and *p* above it. The vocal line has a long rest for the word "mood,". The piano accompaniment continues with its characteristic rhythmic texture.

li - on wools, To bring his wild mate do - cile to his

side ; And I will win her ! as the li - on wins That

in the des - ert seeks his taw - ny bride. . . . I will

With increased passion.

woo her, I will win her, I will woo and win . . . her, as the

f *b* *2* *3* *p* *R*

li on woos and wins! O Maid of Ju - dah,

f *dim.* *pp*

Ped.

trem - bling in ... my arms, Proud is thy fate to . . .

own my con - qu'ring sword! Though Hell op - pose with

S

all its dire a . . larms, This hour is mine,

cres.

This hour is mine, and I . . . and I thy lord, thy

colla voce.

f

ruth - - less lord. If Death be host, I'll drain his cup for wine! Come,

Animato.

Ped. *

night, come Death, So this wild hour be mine! . . .

sf sf sf

molto cres. < ff *strepitoso.*

pp Ped. Ped.

sf sf sf sf

sf sf sf sf

*

SCENE III.

Andante quasi adagio.

PIANO.

f *p*

p

dim.

ULRICA.

Whet the keen axes, Sons of the

pp

Dra - gon! Kin - dle the

torch - es, Daugh - ters of Hen - - - - - gist!

The first system consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "torch - es, Daugh - ters of Hen - - - - - gist!". The middle staff is a grand staff (treble and bass clefs) for piano accompaniment, showing a simple harmonic accompaniment. The bottom staff is a bass line with a bass clef, featuring a rhythmic accompaniment of eighth notes.

Wave your long tress - es, Maids of Val -

The second system consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "Wave your long tress - es, Maids of Val -". The middle staff is a grand staff for piano accompaniment. The bottom staff is a bass line with a bass clef, featuring a rhythmic accompaniment of eighth notes.

- hal - la! Wave your long tress - - - - - es,

The third system consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "- hal - la! Wave your long tress - - - - - es,". The middle staff is a grand staff for piano accompaniment. The bottom staff is a bass line with a bass clef, featuring a rhythmic accompaniment of eighth notes.

Maids of Val - hal - - - - - la!

The fourth system consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "Maids of Val - hal - - - - - la!". The middle staff is a grand staff for piano accompaniment. The bottom staff is a bass line with a bass clef, featuring a rhythmic accompaniment of eighth notes.

Ma - ny a war - - chief Migh - ty in

This system contains the first line of the musical score. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has three flats and the time signature is 2/4.

com - - - bat, Migh - ty in com - bat, Pale from the

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are "com - - - bat, Migh - ty in com - bat, Pale from the".

death - blow, Wends to your greet - - ing. Light ye the

This system contains the third line of the musical score. The lyrics are "death - blow, Wends to your greet - - ing. Light ye the".

torch - - - - - es, Maids of Val - hal

dim.

dim.

This system contains the fourth line of the musical score. The lyrics are "torch - - - - - es, Maids of Val - hal". There are dynamic markings *dim.* above the vocal line and below the piano accompaniment.

• la.

B REBECCA.

Good mo - ther, of thy pi - ty say

What fate is mine? Speak, as thou art a wo - man! In mer - cy an - swer me!

C ULRICA

E - vil and dark thy fate shall be, Dark as the fate which long a - go Be - fell a no - ble Sax - on maid.

f p

Allegro vivace.

Look on me! In this cur - sed place My

p
Ped.

fa - ther, and my bre - - thren twain, Their fair curls

clot - ted with their blood, Fought till they fell; and

ere the stair Was washed from that most ho - - - - ly

stain, I, the sole daugh - ter of their

race, I, who was once as proud as

sf *cres.* *molto.*

fair, Was sport of con-queror's wan - ton mood. If such my fate,

sf sf p *Andante.*

what hope for thee? Is there no way of

Allegro moderato.

p *Ped.* ** Ped. **

safe - ty? Have mer - - cy on . . me!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key (three flats) and 3/4 time. The lyrics are "safe - ty? Have mer - - cy on . . me!". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Point . . me out . . . a way! Be it through tor - tuous

The second system continues the vocal and piano parts. The lyrics are "Point . . me out . . . a way! Be it through tor - tuous". The piano accompaniment includes a "cres." (crescendo) marking. There are triplet markings (3) over the vocal line in the final measure.

paths, . . where death . . may lie, And I no more . . . be - hold . . . the

The third system of music has the lyrics "paths, . . where death . . may lie, And I no more . . . be - hold . . . the". The piano accompaniment begins with a "p" (piano) marking. The vocal line has a triplet marking (3) over the final measure.

light . . . of day; Be it through ghost ly night . . or

The fourth system concludes the page with the lyrics "light . . . of day; Be it through ghost ly night . . or". The piano accompaniment includes a "cres." marking and a "Ped." (pedal) instruction at the bottom. The vocal line has a triplet marking (3) over the final measure.

whelm - ing flood, Ghost - ly night, or whelm - ing flood, I will es -

rall.

ff *con passione.* *f*

Ped. * Ped. *

say it! Is there no way . . of safe - ty?

ad lib. **F** *a tempo.*

Ped. *

ULRICA.

No way . . . but through the gates of death, And

they . . . do o - pen late, too late!

Andante.

My task is done, My thread is spun, Fare - well! I leave thee to thy

G REBECCA. RECIT.

fate. O stay with me, in mer - cy stay! Curso me, but leave me not! Thy pro - sence here Were

f dim. p dim.

ULRICA.

sure - ly some pro - tee - tion in my need. Not e'en the pre - sence of the Mo - ther of God can

colla voce. f a tempo. p

H

save thee from thy doom! Go, kneel to her, And see if she will save a Jew - ish girl.

sf p p

Whet ye the steel, sons of the

Dra - gon, Kin dle the torch - - - es,

dim.
Daugh - ters of Il - - - - -

pp
- - - - - gist!

Allegro.

First system of piano introduction. Treble clef, bass clef, key signature of two flats, 3/4 time. The right hand has a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *pp* and triplets.

Second system of piano introduction. Treble clef, bass clef, key signature of two flats, 3/4 time. The right hand continues the melodic line with slurs and accents. Dynamics include *sf*, *dim.*, and *p*.

J REBECCA,

O aw - ful depth be - low the cas - tle wall! Sheer down it falls and bare; No small-est

Andante lento.

Vocal line and piano accompaniment for the first vocal line. Treble clef, bass clef, key signature of two flats, 3/4 time. The vocal line is in a soprano register. The piano accompaniment features a slow, arpeggiated texture. Dynamics include *fp* and *Ped.*

weed can find a cran-ny there. O for the wings Of which the Psalm-ist sang, that I might fly, And hide me from all

Vocal line and piano accompaniment for the second vocal line. Treble clef, bass clef, key signature of two flats, 3/4 time. The vocal line continues the previous line. The piano accompaniment has a more active texture with chords and moving lines. Dynamics include *p*.

eyes. O Lord Je - ho - vah! aid me in this hour!

Andante moderato.

Vocal line and piano accompaniment for the third vocal line. Treble clef, bass clef, key signature of two flats, 3/4 time. The vocal line concludes with a final phrase. The piano accompaniment features a slower, more sustained texture. Dynamics include *p* and *dim.*

1. Lord of our cho-sen race, In hour of deep dis-tress And ut-ter lone-li-ness, I
 2. Lord, on Thyname I ery From depths where no man hears, And half distraught with fears!

The first system of music features a vocal line in a treble clef and a piano accompaniment in a bass clef. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes dynamic markings such as *p* and *dim.* with hairpins.

lift weak hands and pray Thee of . . . Thy grace, . . . Guard . . . me, Je -
 Stretch forth Thine arms to save me or . . . I die! . . . Guard . . . me, Je -

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern and includes *dim.* markings. The vocal line continues with the lyrics.

- ho - - - vah, guard me! . . . } Guard . . . me, guard me,
 - ho - - - vah, guard me! . . . }

The third system shows the vocal line with a triplet of eighth notes and the piano accompaniment. The piano part includes *dim.* markings. The vocal line includes the lyrics.

Guard . . . me, Je - ho - vah, guard . . . me!

The fourth system concludes the piece with a repeat sign labeled "1st time." The piano accompaniment includes *dim.* markings. The vocal line includes the lyrics.

2nd time. *Un poco animato.*

me! Spi - rit, who mov - est

Ped.

ev - - - - - ry - where, O Thou, who know'st the

Ped.

deeps o' the sea And climb - - - est the heights o' the air,

K
Now, in this nar - row place, I pray . . . Thee

of Thy grace De - scend to me, De

Ped. * Ped.

scend to me, I pray Thee of Thy

Ped. * Ped. cres.

Un poco lento come lmo.
 grace, I pray Thee of Thy grace De - scend to me! Guard,

p colla voce. Ped. * Ped.

in mer - cy guard, O guard me!

p *dim.* *pp*

Allegro agitato.

(Enter the **TEMPLAR.**) **L** REBECCA. RECIT.

Take thou these jew - els; here is

cres. *f* *p*

Ped. *

a tempo.

wealth e - now To give thee life of hap - py days: And when I leave these cas - tle walls For

a tempo.

TEMPLAR. *Andante espress.*

ev - 'ry gem a thou - sand shall be thine. Now, nay, fair flower of

p

Ped. *

Pa - les - tine, Thou dost mis - take me: I am one . . .

More apt to hang . . . thy neck with O - rient pearl Than to

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics "More apt to hang . . . thy neck with O - rient pearl Than to". The piano accompaniment consists of arpeggiated chords with long, sweeping melodic lines in the right hand and a more rhythmic bass line in the left hand.

take jew - els from thee. I love thee, I

M

The second system continues the vocal line with the lyrics "take jew - els from thee. I love thee, I". A tempo marking "M" (Moderato) is placed above the vocal staff. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with dynamic markings *p* and *pp*.

love thee! I love . . . thee! By my soul, . .

The third system features the vocal line with lyrics "love thee! I love . . . thee! By my soul, . .". The piano accompaniment is characterized by dense, rhythmic chordal textures. Dynamic markings include *f*, *dim.*, and *p*. A "Ped." (pedal) marking is present at the bottom of the piano part.

I swear That not for all the wealth of all . . . thy tribe . . will I ro - sign thy beau -

The fourth system continues the vocal line with lyrics "I swear That not for all the wealth of all . . . thy tribe . . will I ro - sign thy beau -". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line. Dynamic markings include *eres.* and *colla voce.*. A "Ped." marking is also present.

Allégo non troppo.
REBECCA.

a tempo.

ty. Ah! . . . as thou . . . dost hope for mer . cy . .

colla voce. *p*

Ped. * Ped.

. . . at the last. Stand back and hear me!

* Ped. * Ped. *

^N
I am a Jew - ess, thou a Chris - tian knight ; Ac

mf *p*

Ped.

- cur - sed in the sight of God and man Were our un .

* Ped. * Ped.

TEMPLAR.

ho - ly . . mar riage. Fair girl,

f

Ped

. . . I would not wed with thee, Wert thou the Queen of She - ba, Jew - ess born;

dim.

Nor wert thou Chris - - tian dam - sel, would I wed. My vow for -

p *cres.* *p*

- bids me. See, on my heart the Cross I

p *pp*

REBECCA.

TEMPLAR.

Thou would'st ap - peal to thy most ho - ly sign? Thou art a

pp

Jew - ess; the Cross is naught to thee.

cres. molto, e stringendo.

a tempo Imo REBECCA.

I hold my fath - er's faith, And if I err, May

f sf sf ff

Ped. *

God for - give me— and He will for - give. But thou, a Chris - tian knight, wilt

sf dim.

TEMLAR. *3* *3*

thou ap-pear To thine own Cross to aid thee in thy sins? Thou art a Jew - ess;

Ped. * Ped. * Ped.

REBECCA.

To the Cross

the Cross is naught to thee.

f

* Ped. * Ped. *

rall.

. . . ap - - - pear . . . to aid thee in . . . thy sins?

a tempo.

sf dim. rall. p

Ped. * Ped. * Ped. * Ped. * Ped.

TEMLAR. *3* *3* *3* *3*

Preach me no more, Daugh-ter of Si - rach! Let it suf -

· fice for thee That thou art cap - tive to my bow and

REBECCA.
spear. If thou dost wrong me, then by heav'n I

swear I will pro - claim thy death - less in - fa - my Till each Pre -

· cep - to - ry, each Chap - ter of thy Or - - der,
cres.

Ring with thy shame! And loud must

TEMLAR.

Ped. Ped.

be thy tongue If it be heard be - yond these cas - tle walls.

S

f

Yield to thy fate! Ne - - - - - ver! The God of

REBECCA.

f

Ped.

A - bra-ham O pens a path of safe - ty, Ev'n from the

19,001. * Ped. * Ped.

pit of in fa - my.

con fuoco.

* Ped.

ff

T

Stand back, proud man! If thou but stir, I will leap down to death; and thou shalt know the

con forza. Lento.

f

Jew-ish girl would ra - ther yield her soul To God than trust her hon - our to the Tem - plar Now, by my

TEMPLEAR.

Moderato.

U  *p* *sf*

sword, art thou a noble heart! Mine must thou be, for now I know thy soul, And

Andante.

 *p*

know it mate for mine; At-tend and hear! Our Ho-ly Or-der grows In pow'r great-er than the

 *p*

pomp of kings; And of this Or-der I will be the



head. . . . My mail-ed foot shall climb the throne of

kings, And my steel gaunt - let pluck their sheep - tres

This system contains the first two lines of music. The vocal line is in a soprano or alto clef with a key signature of two flats and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "kings, And my steel gaunt - let pluck their sheep - tres".

down. And thou shalt share my

V

p

Ped.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "down. And thou shalt share my". A dynamic marking of *V* (fortissimo) appears above the vocal line, and *p* (piano) appears below the piano accompaniment. A pedaling instruction *Ped.* is located below the piano part. A fermata is placed over the final note of the vocal line.

glo - ry and my pride; For I will make thee

Ped. * *Ped.* *

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "glo - ry and my pride; For I will make thee". The piano accompaniment features a complex texture with many sixteenth notes. Pedaling instructions *Ped.* and ** Ped. ** are present below the piano part.

Em - press of the East, Carve thee a throne more fair than

Ped. *

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics: "Em - press of the East, Carve thee a throne more fair than". The piano accompaniment continues with its intricate texture. A pedaling instruction ** Ped. ** is located below the piano part.

So - ly - man's; And thou and I.

W

p

Ped. *

fear - ing nor man nor God, nor

cres. e animando.

Ped. *

man nor God, Shall sit, on high, the

cres. molto.

mo - narchs, the crown - ed mo-narchs of the

f *ad lib.*

Ped. *

Allegro vivace.

REBECCA.

world. Blas pheme no more Thy

Or - der of the Tem - ple Was formed for po - - ver -

- ty and chas - - - ti - ty.

X
Be - ware, rash man ! Blas -

p dolce.

pp

... pheme no more! God's ar - rows fly . . .

Ped. *

... a - far to smite the proud.

Ped. p

And know, if there were truth in

thy . . . wild words, And thou couldst throne me

un poco più lento.

O'er the necks of kings, Ra . . .

pp
Ped.

. . . ther . . . would I go forth to mourn . . . my

sf *dim.*

life With Jeph thah's daugh - ter

p
Ped.

più animato.

on the lone ly hills, Than sit with

f *sf* *dim.*

thee . . . on thy im pe rial throne.

z

f

God . . . judge thee, and not I!

(Trumpet call heard in the distance.)

f

What sound is that?

p

TEMPLAR.

A sum-mons, as I live! I must be gone to see who sounds so bold!

pp

REBECCA.

If 'twere some hope of safe - ty!

a tempo con fuoco e sempre animato.

p

TEMPLAR.

Hope not at all, or hope to mate with me.

Tho' the Arch - an - gel's trum - pet sound ed war, I would re -

cres.

tu - turn and dare . . . his . . . fier - y sword, . . .

f

A A

Ere I would ceaso to

claim thee mine own. . . . And if thou

REBECCA.

canst will all the Lords of Hell, I would de .

fy them in the name of

B♭

Him who set His bounds to th'e - ter - -

cres.

nal

pp

Ped. *b*

sea, I would de -

TEMPER.

sempre animato.

Hope not at all, . . .

cres. sempre animato.

fy them, I would de -

Hope not at all,

Cc

fy them,

I would re - turn and

crab. *f* *sf*

allargando.

de - fy them

dare his fier - y sword, Ere I would

ff *dim. allargando.*

In the name of Him

cease to claim thee for

Andante. (♩ = 0)

... a . . . bove . . . a . . .

The first system shows a vocal line with lyrics "a . . . bove . . . a . . ." and a piano accompaniment. The piano part features a 3/4 time signature and a key signature of two flats. The tempo is marked "Andante." with a note equal to 0.

... mine . . . own, . . . mine

Andante maestoso. (♩ = 0)

... mine . . . own, . . . mine

The second system continues the piano accompaniment. It features a 3/4 time signature and a key signature of two flats. The tempo is marked "Andante maestoso." with a note equal to 0. The piano part includes a large chordal structure with a "sf sf" dynamic marking.

- bove . . . O Je . . . ho . . . vah, guard . . .

The third system shows a vocal line with lyrics "- bove . . . O Je . . . ho . . . vah, guard . . ." and a piano accompaniment. The piano part features a 3/4 time signature and a key signature of two flats. The tempo is marked "Andante maestoso." with a note equal to 0. The piano part includes a large chordal structure with a "sf sf" dynamic marking.

own!

own!

The fourth system continues the piano accompaniment. It features a 3/4 time signature and a key signature of two flats. The piano part includes a large chordal structure with a "sf sf" dynamic marking. The tempo is marked "Andante maestoso." with a note equal to 0. The piano part includes a large chordal structure with a "sf sf" dynamic marking.

. . . O guard! . . .

The fifth system shows a vocal line with lyrics ". . . O guard! . . ." and a piano accompaniment. The piano part features a 3/4 time signature and a key signature of two flats. The tempo is marked "Andante maestoso." with a note equal to 0. The piano part includes a large chordal structure with a "sf sf" dynamic marking.

The sixth system continues the piano accompaniment. It features a 3/4 time signature and a key signature of two flats. The piano part includes a large chordal structure with a "sf sf" dynamic marking. The tempo is marked "Andante maestoso." with a note equal to 0. The piano part includes a large chordal structure with a "sf sf" dynamic marking.

ACT III.
SCENE I.

Andante moderato.

PIANO. *p*

p e dolce.

Ped.

Ped. * Ped. *

tr *tr*

cres.

tr *tr* *tr* *tr*

cres. *f* *p*

f *sf* *dim.* *p*
Ped.

IVANHOE.

Hap - py with wing - ed

dim. *p* *p*
Ped. 4 * Ped. 4 *

feet, Comes the morn - ing soft - ly steal - ing in; . . . And to my dar - ling's

Ped. 4 * Ped. 4 * Ped. 4 * Ped. 4 *

cham - ber sweet This hap - py light . . will win! Hap - py with wing - ed

Ped. 4 * Ped. 4 * Ped. 4 * Ped. 4 *

feet, Comes the morn - ing, comes the morn - - - ing soft - ly steal - ing in; . . .

Ped. * Ped. * Ped. *

. . . And to . . . my dar - ling's cham - ber . . . sweet This . . .

Ped. * Ped. * Ped. *

hap - py light . . . will win! O, fair pro -

Ped. * Ped. *

- ces - - sion of the morn - - - ing hours,

Ped. *

Go, bid my love a - wake with . . all the

f *p*

Ped. * Ped. *

flow'rs, O fair pro - ces - sion of the mor - ning hours, Go

bid my love a - wake . . . with all the flow'rs,

cres.

Ped. *

dim. bid my love . . . a - wake with all . . . the flow'rs, *rall.*

dim. *colla voce.*

Ped. * Ped. *

E a tempo.

But let me sleep a - while, and dream my on - ly wound is from love's dart; And

p

Ped. 4 * Ped. 4 * Ped. 1 4 *

cun - ning - ly my thought be - guile, To deem that thou, fair Queen, . . My

Ped. * Ped.

gaol - er art! So pri - son bars and wounds more

dear shall be, Than all the world Shall . . . dear - er be,

cres.

cres.

... shall be, . . . Than all the world, . . . more

con passione.
 dear than all the world if there I find . . . not thee.

sempre f *dim.*

Come, gen - tle sleep, come, gen - tle sleep,

p. *dim.*

come, . . . gen - tle sleep. . . .

pp *Ped.* *pp*

Figured bass line: 7 7 7 7 7 7 *

(Enter ULRICA & REBECCA.)

quasi Recit. ULRICA.

Tend thou the knight thou lov - est, An - o - ther and a

Allegretto tempo.

no - bler work be mine ! Look for thy

(Erit ULRICA.)

REBECCA.

bri - dal tor - ches ! Aye, she speaks

p *pp* *p*

truth ; I love him. Now, in this hour of doubt and dan - ger,

To my weak heart I say, "Be still, I love him."

pp

Ped. *

Allegretto pastorale e con moto.

Ah, would that thou and I might lead our sheep A - mong the fold - ed hills ! The

p

win - - ter is past, . . . the rain is o - ver and gone ; . . . The sing - ing birds are

come be - side the rills. . . . A - - rise, be -

cres. *f* *dim.*

- lov - ed one ! I love thee, I love

dim. *p* *p*

Ped. *

thee, I love thee ; . . . O my love ! My

p *riten.* **H** *a tempo.* *mf*

pp *colla voce.* *mf staccato.*

Anmato.

A - sa - hel. O! swift as the wild roe, And

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'A - sa - hel. O! swift as the wild roe, And'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a similar pattern in the left hand.

cres.
ter - ri - ble as arm - ed hosts That go with ban - ners on - ward wa - . . .

The second system continues the musical score. The vocal line has the lyrics 'ter - ri - ble as arm - ed hosts That go with ban - ners on - ward wa - . . .'. A 'cres.' (crescendo) marking is placed above the vocal staff. The piano accompaniment continues with its rhythmic accompaniment.

cres.
ving. . . . How fair and plea . . .

The third system of the score. The vocal line has the lyrics 'ving. . . . How fair and plea . . .'. A 'cres.' marking is above the vocal staff, and a 'dim.' (diminuendo) marking is above the vocal staff towards the end of the system. The piano accompaniment continues.

sant art thou, O . . . my love! A sha - dow of the

The fourth and final system of the score. The vocal line has the lyrics 'sant art thou, O . . . my love! A sha - dow of the'. A 'cres.' marking is above the vocal staff. The piano accompaniment continues.

rock, a hap - py foun - tain spring - ing ; A bird . . . his glad song

wing - ing up to high heav'n in a maze of . . . light ! in a

maze of light, to heav'n, . . .

Sva. alta.

. . . to heav'n . . . in a maze . . .

Sva. alta.

rall. e dim.

K *Tranquillo.*

of light, a maze of light! . . . Sleep foun - tain, bird, and

Sva.

colla voce.

p

Ped. *Ped.*

love. for sure - ly sleep is . . . best; . . . Sleep, . . . while I

dim.

dim.

guard thy rest By day . . . or night;

pp

pp

Ped. *Ped.*

For on - ly in thy sleep . . .

p

p

art thou . . . my love. Ah me, . . .

for ma - ny wa - ters Quench not the fire . . . of

love; . . . and, when he wakes, His eyes are not for me.

dim. al fine.
Rest, . . . rest, . . . be - lov - ed! Rest, . . .

rest, . . . be - lov - ed! . . .

ppp

Ped.

M

sempre pp

IVANHOE. RECIT.

Andante. Listesso tempo. (♩ = ♩.)

And is it thou, dear maid-en? My gen-tle nurse! Now all is

cres. *sf* *p*

3

a tempo. *Allegro non troppo.*

well with me . . . since thou art near. But

pp

(Trumpet behind the Scene.)

hark ! what sound is in mine ear ? I

cres.

dreamed, but dream no more. And now our friends re - new their

cres.

(Trumpet behind the scene.)

cres.

on - - set. REBECCA. *p* Peace, be

dim. *pp*

still ! I hear no sound of com - bat, IVANHOE. 'Tis but the

pause be - fore the on - set, The still - ness ere the thun - der breaks in the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "pause be - fore the on - set, The still - ness ere the thun - der breaks in the". The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The music is in a 3/4 time signature.

air. A - non . . . 'twill break in fu - ry.

f *ad lib.* *P*

cres. *f* *co'la voce.* *f*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics "air. A - non . . . 'twill break in fu - ry." and includes dynamic markings *f*, *ad lib.*, and *P*. The piano accompaniment includes markings *cres.*, *f*, and *co'la voce.* with a *f* dynamic. The piano part features a prominent ascending melodic line in the right hand.

I pray thee, gen - tle maid - en,

p *3*

The third system of the musical score shows the vocal line with lyrics "I pray thee, gen - tle maid - en," and dynamic markings *p* and a triplet of three notes. The piano accompaniment continues with a *p* dynamic and features a triplet of notes in the right hand.

REBECCA. *Un poco più lento.*

Help me to yon - der win - dow. Nay, rest, I

f *p*

The fourth system of the musical score introduces a new character, REBECCA, with the instruction *Un poco più lento.* The vocal line has lyrics "Help me to yon - der win - dow. Nay, rest, I" and dynamic markings *f* and *p*. The piano accompaniment continues with a *f* dynamic and features a complex, arpeggiated texture in the right hand.

Q RECIT.

pray thee! I will stand At yon - der win - dow, and will tell How flow the tides of war. Fear not for

moderato. IVANHOE.

me! Nay, gen - tle heart, it must not be, That thou dare dan - ger for my sake. My

whole life long should I go mourn - ing thee, Wert . . . thou to sleep in death, and I to wake.

REBECCA.

Thy shield then! Proud - ly will I bear The glo - rious shield of I - van - hoe!

Allegro vivace.

p *p₂* *p₃*

REBECCA.

I see them now; the dark wood moves with bows.

*(Trumpets behind
the scene.)*

R *f* *0*

p *cres.* *molto.* *f*

Ped. * Ped.

God of Is - rael, shield us in this hour!

This system features a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "God of Is - rael, shield us in this hour!". The piano accompaniment consists of a right hand with a melodic line and a left hand with a rhythmic accompaniment. A "Ped." (pedal) marking is present in the left hand. Dynamics include *f* and *f*⁺.

On, on they come with bend - ed bows tri -

This system continues the vocal line and piano accompaniment. The vocal line lyrics are: "On, on they come with bend - ed bows tri -". The piano accompaniment features a right hand with a melodic line and a left hand with a rhythmic accompaniment. Dynamics include *p*.

- umph - ant; On, on they drive, and now the qui - ver

This system continues the vocal line and piano accompaniment. The vocal line lyrics are: "- umph - ant; On, on they drive, and now the qui - ver". The piano accompaniment features a right hand with a melodic line and a left hand with a rhythmic accompaniment. Dynamics include *p*.

S TENORS.
rat - tleth; The noise of the cap - tains and the shout - ing! De

This system features a vocal line for Tenors and piano accompaniment. The vocal line lyrics are: "rat - tleth; The noise of the cap - tains and the shout - ing! De". The piano accompaniment features a right hand with a melodic line and a left hand with a rhythmic accompaniment. Dynamics include *f*.

(Chorus behind the scenes.)

BASSES,

Bra - cy, De Bra - cy ! On, Free Com - pan - ions, on ! The Tem - ple ! the Tem - ple !

(Trumpets behind the scenes.)

IVANHOE.

Strike for the Tem - plar ! strike ! And I must lie like pal - sied

monk While the great game is play - ing ! What of the

sa - ble knight? Does he ride for Like one who goes a -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "sa - ble knight? Does he ride for Like one who goes a -". The piano accompaniment includes triplets in both hands and a dynamic marking of *p* (piano) with the instruction *marcato*.

- may - ing, With joy of bat - tle and the pride of war?

The second system continues the vocal line and piano accompaniment. The lyrics are "- may - ing, With joy of bat - tle and the pride of war?". The piano accompaniment features triplets and a dynamic marking of *pp* (pianissimo). A fermata is placed over the final note of the vocal line.

REBECCA.
With gi - ant blows he hews the pa - li - sade;

The third system is introduced by the character name "REBECCA." in the vocal line. The lyrics are "With gi - ant blows he hews the pa - li - sade;". The piano accompaniment consists of a steady eighth-note pattern in both hands.

A migh - ty axe swings in his mail - ed hand, His

The fourth system continues the vocal line and piano accompaniment. The lyrics are "A migh - ty axe swings in his mail - ed hand, His". The piano accompaniment maintains the eighth-note pattern.

black plume floats a - far, A ra - ven o'er the storm - y fight!

cres. *cres.*

ff *ff*

The pa - li - sa - do falls; he en - ters in—

pp

On - ward he drives, . . . a Jo - ab in the bat tle!

Li - on of war— now fall his foes be-fore him,

Bend - ing like corn that bends be - fore . . the whirl - - wind.

v
They fly,

cres. molto. *ff* *pp*

they fly a-cross the moat,

cres.

And hurl the plank a way; the

ff pp cres. molto.

out . . . work's won!

f

W

f p

Più lento.

Ah woe! . . . The poor men left o' the o . ther side! They fling them

p stringendo.

down! they pierce them through! O God of Is - rael.

cres. *f*

par - don in this hour The men whom thou hast made.

riten. *Andante moderato.*

dim. *p* *p*

IVANHOE.

How canst thou know . . what pain it is to lie All help - less here, . . while deeds of chi - val - ry Are

p

done so near and yet so far a - way? . . What life is there but in the bat - tle brave,

And who would live one day of sloth and shame, that in the clash of fight, Tho

X
bat - tle's fierce de - light, Might find 'mid war . . . riors bold the glo - -

cres. *f con forza.* *f*

REBECCA. *più vivo e animato.*
. . . ry and the grave? Ah me! . . . not thus did

p

Ju . . . dah's war - riors go Forth . . . to the fight,

but breath - ing prayer and praise ;

Not in the shield nor sword They

trust - ed, but in Him whose might - ty arm Roll'd . . .

. . . back the flood, . . . till Pha - raoh's hosts of

war Were whelmed in rush - ing

wa ters.

Più lento.

L.H.

Ped.

But now, a - las! Ju - dah's star is

sank in vas - ty night. And

Allegro vivace.

yet be wit - ness, heav'n, with what de - - light, What rap - ture
IVANHOE. 3

How canst thou know what pain, What pain it is to

cres.

would I give My life - blood drop . . . by drop, so I might
 lie . . . All help . . . less,

f

live But for one hour to see Ju - dah re - deemed from her cap - ti - vi - ty.
 While deeds of chi - - val - - ry are done so near? What . . . life

(CHORUS behind the scenes.) TENORS.
 The Tem - ple! the

(Trumpets behind the scenes.) *f*

dim. *p*

would I give my life blood, my life blood,

. . . is there but in the bat - tle brave, the bat - tle's fierce de -

Tem - ple ! Strike for the Tem - plar, strike !

Saint George! Saint George! On for Saint George, on !

cre - - - - - s'ra

drop by drop, my life . . . blood drop by

- light, the bat - tle's, bat - . . . tle's fierce de -

Strike for the Tem - plar, strike ! Strike for the Tem - plar ! Strike . . . for the

On for Saint George, on ! On for Saint George ! On . . . for Saint

- do. *cres. molto,*

drop, My life - blood drop by drop!
- light, The bat - tle's fierce de - light!
Tem - plar! Strike!
George! . . . Saint George!

f

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part features triplet figures and sustained chords.

AA REBECCA.
But see! What an - gry red - ness Flush - es the

f

p

This system introduces the character Rebecca. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part has a dynamic range from *f* to *p*.

heav'n a - bove us? The cas - tle burns with fire.

This system continues the vocal and piano parts from the previous system. The piano accompaniment remains in bass clef.

Now do I know thee Fiend with thy wed - ding

BB RECIT. THE TEMPLAR.
tor - ches ! The cas - tle burns. A

cres. molto. *f* *sf*

a tempo.
- way with me !

con fuoco. *f*

REBECCA.

Wil - - fred ! Wil - - fred !

THE TEMPLAR.

A - way with me ! A - way with me !

Wil - fred ! In mer - cy save him !

A - way with me ! A - way !

fff

Sva. alta

EE

IVANHOE.

The King ! The

dim. molto. pp

King! Long live the King!

CHORUS. TENORS. *f*
The King! It is the

BASSES. *f*
The King! It is the

f

King! The Black Knight!

King! The Black Knight! Par - don!

Par - - - - don! Long live the King! **FF**

Par - - - - don! Long live the King!

ULRICA.
f Far leaps the fire - flame, ren - der³ of for - ests;

CHORUS. *ff*
ff Ha!

Far floats the smoke-wreath, wings³ of the ea - gle;

sf

Whet the bright steel, then, Sons of the Dra - gon! Kin - dle the torch - es, Daugh - ters of Hen - gist!

Gc
 I come, . . . O Zer - ne - bock, I come . . . in glo - ry, I

p *eres.*

come, I come!

CHORUS. *ff*

Ah!

Ah!

cres. *ff* *sf.*

Ped.

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'come, I come!'. The piano accompaniment features a right-hand part with triplets and a left-hand part with a steady eighth-note accompaniment. Dynamics include *cres.*, *ff*, and *sf.*. A 'Ped.' marking is present at the end of the system.

...

...

sf. Ped.

Detailed description: This system is primarily piano accompaniment. The vocal line is silent, indicated by '...'. The piano accompaniment continues with the right-hand part playing sixteenth-note patterns and the left-hand part playing chords and eighth notes. A dynamic marking of *sf.* is present, along with a 'Ped.' marking.

...

Detailed description: This system continues the piano accompaniment. The right-hand part features a melodic line with grace notes, and the left-hand part continues with chords and eighth-note accompaniment. The system ends with a fermata and a 'Ped.' marking.

SCENE II.

Allegro con spirito.

PIANO.

First system of piano introduction. Treble clef with a key signature of one sharp (F#). The right hand features a melody with eighth-note patterns and some triplets. The left hand provides a steady accompaniment of eighth notes. A section marked 'A' begins with a melodic flourish.

Second system of piano introduction. The right hand continues the melodic line with trills (tr) and grace notes. The left hand features a rhythmic accompaniment of chords and eighth notes.

First system of vocal and piano accompaniment. The vocal parts are labeled 'CHORUS. TENORS.' and 'BASSES.' with a dynamic marking of *p*. The lyrics are: "Light foot up - on the danc - ing green,". The piano accompaniment includes a *dim.* section with a pedal point and a *p* section with a star symbol.

Second system of vocal and piano accompaniment. The vocal parts continue with the lyrics: "Light hand up - on the bow, With". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

glanc - ing eye and laugh - ing mien A - down . . the
 glanc - ing eye and laugh - ing mien A - down . . the

glade we go, A - - down, a - - down . . the glade . . we
 glade we go,

go, A - - down . . the glade . . we go.
 - down . . the glade we go, . . . And, march - ing,

f

And, march - ing, sing like yeo - - men true, "Our

sing like . . . yeo . . . men true, "Our bows are made of . . .

Ped.

cres.

bows are made of . . . Eng . . . lish

Eng . . . lish yew, Eng . . . lish

cres.

* Ped.

yew!"

yew!"

f *dim.* *p*

Ped.

19,001.

p

Light foot up - on the danc - ing green, Light hand

Light foot up - on the danc - ing green, Light hand

The first system of the musical score consists of four staves. The top two staves are vocal lines, both starting with a piano (*p*) dynamic. The lyrics are "Light foot up - on the danc - ing green, Light hand". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment of chords.

up - on the bow,

up - on the bow, A . . .

The second system of the musical score consists of four staves. The top two staves are vocal lines. The lyrics are "up - on the bow," and "up - on the bow, A . . .". The bottom two staves are piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

dim. al Fine. A - - down . . the glade . . we go, We

. down . . the glade we go, A - - down . . the glade we

dim. *tr* *p*

The third system of the musical score consists of four staves. The top two staves are vocal lines. The lyrics are "A - - down . . the glade . . we go, We" and ". down . . the glade we go, A - - down . . the glade we". The bottom two staves are piano accompaniment. The first part of the system is marked *dim. al Fine.* and the second part is marked *dim.* and *p*. There are trills (*tr*) indicated in the vocal lines.

go down . . . the glade.

go down . . . the glade.

tr *tr*

p *p*

Ped. Ped.

D *Andante espress.* (Enter KING RICHARD, lute in hand. IVANHOE follows him.)

p *p*

KING RICHARD.

Oh, I would be an out - law bold, T

p

strike the fly - ing deer, . . . Or leave the lov - er's tale half told In ling - - ring

L'istesso tempo. RECIT.

mai - den's ear, . . . In ling - ring mai - den's ear. Hith - er, dear lad, and lean on me, This

air of woodland wild and free Shall brace the arm that hangs so weak, And bring the wild rose to thy cheek. Here will we

IVANHOE.

rest and wile the time a - way With dain ty lute and jo-cund roun - - - de - lay. Thy

Ped. *

E

love is more to me, my King, Than breath of May that po - ets sing, And dear as mai - den's love to

dim.

KING RICHARD.

me The hope . . . to live and fight for thee. Oh, for - est - ways are dark e - now, Though

shine the sil - ver moon, . . . And dark be - neath the for - est bough, The

strick - en deer shall swoon. Here, seat thee lad, and rest thy bones ; This knoll shall be the best of

Piu vivo, a tempo.
thrones ; And 'neath my ca - no - py of sing - ing birds I'll judge me like a king o' the an - cient world. What

Moderato.

ho! What ho! Bring my pris-ner forth!

af *f* *dim.*

Ped.

ad lib

Mau-rice de Bra-cy, faith-less knight,

f *dim.* *p*

Ped.

G *Andante.*

Since thou didst seize up-on the road La-dies and liege-men of the King, Now tell me why, in hea-ven's sight, Of no-ble

p

DE BRACY.

tree a thank-less load Thou shouldst not swing? My liege, I have no werd to say, But

p

on - ly of thy mer - cy pray, Co - ver my face ; I would not fright The birds from their de - light ; Co - ver my

face, and let me swing The high-est ser-vant of my King. Mau-rice de Bra-cy, I pro-nounce thy doom :

Allegro vivace.
Get thee to horse, . . . Strike spur, and ride a .

DR BRACY.
- way ! To horse ! and free ! Sure . . .

ly my King doth jest with me! Not

Ped. * Ped. * Ped. *

I. I bid thee up and fly! Ride as the liend were

Ped. * Ped. * Ped. * Ped. *

af - ter thee! Ride till thou find my bro - ther John,

Ped. *

Charge . . . him he yield him to our grace Ere

Ped. *

ten days pass, or, by the Ho - ly Cross, I will so

Ped. * Ped. *

maul him that his Lou - is o' France Shall know him not, and I'll

so bend his neck That his back break.

Go! Let thy horse be fleet! Kneel not,

un poco rall.

cres. colla voce.

(Exit DE BRACY.)

ad lib.

speak not, but live . . . in hon - est - y!

molto. *sf* *f*

ff

Ped. Ped.

Moderato.
K KING. RECIT.

Look, where thy

sf

Ped. *

moo-dy fa-ther walks a - part, And by his side thy gen-tle la - dy fair, Lad, will thy sire for -

p *fp*

Ivanhoe. KING.

give thee? A - las, my liege, I fear. We'll bend him yet. Look, where he comes this way; Stand thou a - part, and I will

Andante espress.

strive with him.

(Enter CEDRIC & ROWENA.)

p

Ped.

Ce - dric, good friend, Didst thou not pro - mise me a boon for lus - ty fight - ing? What if I ask free

L CEDRIC.

par - don for thy son, and a fair wife? I am grown in - firm of

Andante con moto—l'istesso tempo.

pur - pose; I know not— If for the love of wo - man's face My life - long

task must end - - ed be, And lost, the hope of Har - old's race, What work re -

- mains for me, re mains for me, Be - neath the sun?

M KING RICHARD. *un poco animato.*

Mai - den, if e'er in for - est free The sun shone fair . . . for love's de - light, Kneel down and

pray for cha - ri - ty, kneel down and pray for

cha - ri - ty, For so by thy brave knight shall bride . . . be won, For so by brave knight shall

ROWENA. *Tempo And.* bride be won. Ce - dric, O fa - ther, hear me pray, By days of child - hood's lost de -

light, O fa - ther, Ce - dric, hear me pray, By days of child - hood's lost de -
 IVANHOE.
 CEDRIC. O . . . Ce - dric, O fa - ther, May
 KING. O if for the love of wo - man's face my life-long task, my
 O mai - den, if e'er in for - est free The sun shone fair, for

cres.
 light, When he and I were wont to play,
cres.
 I find fa-vour in thy sight, And take . . . me to thy heart a -
cres.
 life . long task must en - ded be, And lost the hope of Ha - - rold's
cres.
 love's de-light, Kneel down and pray in eha - ri - ty, Kneel down and pray in

f
 Ce - dric, O fa - ther, . . . hear, . . . For - give, . . . for -
 gain . . . True man, and trus - ty Knight, And . . .
f
 race, and lost the hope . . . of Ha - rold's race, . . . What work re - mains for me Be -
f
 eha - ri - ty, For . . . so by thy brave Knight, . . . shall bride be won, shall

give thy son, For - give thy son,
 thine own son, For - give thy son,
 - neath the sun, For - give my son,
 bride be won. For - give thy son.

pp *Sva.* *loca.* *Sva.*
Ped. *

For - give thy son, For - give thy son.
 For - give thy son, For - give thy son.
 For - give my son! my son!
 For - give thy son, For - give thy son.

f *f* *f*
Sva. *loca.* *Sva.* *loca.* *f*
Ped. *

CEDRIC. (*He embraces WILFRED.*)

O

Be it as thou wilt.

God knows I par - don thee! Wil - fred, my son! . . .

But let me hence a - while, Fol - low me not; I pray thee

(Exit CEDRIC.)

P

KING RICHARD.

let me go!

The

p

pli - ant wil - low waves, But the oak groans in bending, And I'll go too, for well wot I That man and li - ly maid Well met 't the

Andante moderato.

for - est shade, De - sire no king for com - pa - ny. Oh! I would be an

out - law bold, To strike the fly - ing deer; For hearts are young in for - est old, And

cres. *f*

Spring is all the year, . . . And Spring . . . is all the year.

colla voce. *ff* *rall.*

Andante espress. IVANHOE.

How oft be-neath the far-off Sy-rian skies Have I looked up

and seen a-mid the stars, . . . Twin lights of home in land of dis-tant

cres.

wars, These star-like eyes, These star-like eyes. . . . How

dim. **R** ROWENA.

oft, when thou wert far be-yond the foam, And mine was wo-man's part of wea-ry rest,

p

cres.

Dream'd I my head lay hap - py on this breast, Thy heart . . . my

cres.

dim.

home! Thy heart . . . my home! How oft be-neath the far - off Sy - rian skies Have

S IVANHOE.

dim. *p*

cres.

How oft, when thou wert far be - yond the

cres.

I look'd up and seen a - mid the stars, Twin lights of home in land of dis - tant

cres.

f

foam, . . . Dream'd I my head lay hap - py on . . this breast, lay . . . hap - py,

f

wars, Twin lights of home, . . . of home, Twin lights of home in

f 3 3 3

Ped. Ped. *

dim. *p*

hap - py on this breast, Thy heart my home, Thy heart my home!

dim. *p*

land of dis - tant wars. Thy heart my home, Thy heart my home!

dim. *p* *pp*

Allegro agitato.

cres. molto.

ISAAC. IVANHOE.

Knight, Knight of I - van-hoe, I come for thee! My child is doomed to die. To

sf *p* *p*

ISAAC. T

die! Nay hear me. When the fierce Tem - plar snatched her from burn - ing Tor - quil - stone, he

p *p*

bore her To the next house of the Or - der. There have they sat in judg-ment on my child,

p

For witch - craft prac - tised on that e - vil knight, And

sf *dim.* *p* *sf* *dim.* *p*

she must die by fire. My child has called a cham - pion;

sf

ad lib. *U a tempo.* ROWENA.

Thou wilt come, I pray thee at thy feet, A - way with me! Wil-fred, be-think thee, thou art

f *p*

IVANHOE.

weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And

shall she die by fire? She led me back to life and love of thee.

ROWENA.

I would not have thee

IVANHOE.

Though I were weaker than an ail - ing girl, Must I not go?

ISAAC.

My child must die by fire!

stay With me and shame. V
 My child must die!

cres. *cres. molto.* *sf dim. p*

Wil - fred, O my love Go, go, lest I en -

ROWENA.
 - treat thee back a - gain! en - treat thee back a - gain,

IVANHOE.
 My heart, my queen! Be brave till next I clasp thee in my

ISAAC.
 My child must die by fire! Thou wilt

go, . . . O love, O

arms. Fare - well, dear love ! fare - - well,

come, I pray, I pray, I pray thee come a - way, a - way, a - way with me,

Ped. *

my love !

dear love !

A - way !

ff

Ped. *

FINALE.

SCENE III.

Andante maestoso.

PIANO. *f*

TENORS.

CHORUS OF TEMPLARS. Fre - mu - e -

BASSES.

Fre - mu - e -

cres. *f*

- re prin - ci - pes, Ir - ru - e re tur - bi - di: In hoc Tem - plo u - na spes,

- re prin - ci - pes, Ir - ru - e - re tur - bi - di: In hoc Tem - plo u - na spes,

U - na sa - lus Do - mi - ni! No - bis sit vic -

U - na sa - lus Do - mi - ni! No - bis sit vic -

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - ri - a

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - ri - a

Sanc - to no - mi - ni!

Sanc - to no - mi - ni!

mp *cres.*

f Cor - di - bus ac men - - ti - bus Pro - ni ve - ne - ra - mur te :

f Cor - di - bus ac men - - ti - bus Pro - ni ve - ne - ra - mur te :

ff

Sal - us es - to gen - - - ti - bus In hoc Tem - plo, Do - - - - mi -

Sal - us es - to gen - - - ti - bus In hoc Tem - plo, Do - - - - mi -

ff ne ! No - bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

ff ne ! No bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

cres. molto. ff

Glo - - - - - ria sanc - to no - mi ni!

Glo - - - - - ria sanc - to no - mi ni!

GRAND MASTER.

Thou

rall. e cres. *ff* *lento.* *p*

Jew - ish girl, who art con-demned to die For prac-tice of thy vile un - ho - ly arts A - gainst a

p

no - ble Chris - tian knight, at - tend. Thou dids. de-mand a cham-pion, and our

Or - der His - ing perished as his most precious. In her - cy, heard my pray:

Where - fore we named our time and strength together. On - at the night of when thou art so -

- cused. To meet thy cham - pe should a champion come. But now the hour de - cide.

and sinks the sun As sinks thy life. The hour of doom is near. Re -

- pent and free thy soul! Re - pent and free . . . thy soul! Con -

D REBECCA. *Allegro non troppo.*
 - fess thy crime. I am in - no - cent.

Now, if God will, even in this last dark hour He will ap - point a

cham - pion. But if no cham - pion come, I

E

bow Be - fore His Ho - ly will, and am con - tent . . . to

dim. *pp*

GRAND MASIER. *Andante come 1mo.*

die. . . Sound trumpets!

(Trumpets on the Stage.)

F

Now since no champion makes an - swer here, Draw near and bind the mai - den to the stake; For sure - ly she shall die.

p Ped.

Allegro vivace. THE FEMPLAR.

It shall not be. Fools! Dotards!

f *fp*

Will ye slay the in - no-cent? Butch - ers and burn - ers! She is mine, I say; I say she

ad lib.

f colla voce.

shall . . . not burn. What need of fur - ther proof? The

GRAND MASTER.
a tempo.

p

witch - craft works Even in his lips, and breeds

cres.

their blas - phe - my. Take her and bind her to the

RECIT.

cres. molto.

sf

THE TEMPLAR. RECIT.

H a tempo.

stake. Back I as you hope to live!

p *molto cres.* *sf* *f*

rall. *Andante con moto.*

dim. *p* *pp*

Swear to be mine, and I will save thee now. My horse is nigh at

3

hand, Za - mor my horse who nev - er failed me yet; and he will

3

Ped. * Ped. *

Andante (♩ = ♩)

bear . . . thee To life and love. One word, and thou shalt

Ped. * Ped. * Ped. *

REBECCA.

pp Oh Je - ho - vah, Guard, . . . oh guard me! . . .

live! . . .

pp *pp*

Ped. *

Allegro con brio.

pp

CHORUS. SOPRANOS.

A cham - pion! A cham - pion! A

(A shout, behind the Scenes.)

TENORS & BASSES.

A cham - pion! A cham - pion! A

The first system of the musical score features three staves. The top staff is for the Chorus Sopranos, with a dynamic marking of *p* and a *cres.* instruction. The middle staff is for Tenors & Basses, also with a *p* dynamic and a *cres.* instruction. The bottom two staves are for the piano accompaniment, with a *p* dynamic marking. The piano part includes a complex rhythmic pattern in the left hand and a more melodic line in the right hand.

The second system continues the vocal and piano parts. The vocal lines for Sopranos and Tenors & Basses are shown with the lyrics "cham - - - - - pion!". The piano accompaniment features a *cres.* marking, a *molto.* tempo change, and a *f* dynamic. It includes several *Ped.* (pedal) markings and *amile.* (ad libitum) markings.

The third system shows the piano accompaniment continuing with various *Ped.* and ** Ped.* markings. The right hand features a melodic line with some grace notes and a final flourish.

M

IVANHOE.

For-bear, for - bear ! I come, her cham - pion.

The first system features a vocal line in a B-flat major key with a common time signature. The lyrics are "For-bear, for - bear ! I come, her cham - pion." The piano accompaniment consists of a treble and bass clef with a forte (f) dynamic. The bass line includes a triplet of eighth notes in the first measure.

ere set of sun, Wil - - fred of I - van - hoe.

CHORUS, *f*

A

A

The second system continues the vocal line with the lyrics "ere set of sun, Wil - - fred of I - van - hoe." It includes a "CHORUS, f" section. The piano accompaniment features a treble and bass clef with a forte (f) dynamic. The bass line has a triplet of eighth notes. There are two "A" markings above the piano part.

cham - pion, a cham - pion, a cham - . . . pion !

cham - pion, a cham - pion, a cham - . . . pion !

N

pp . . . 3 . . . 3

Ped. *

The third system features a vocal line with the lyrics "cham - pion, a cham - pion, a cham - . . . pion !" repeated. It includes a "N" marking. The piano accompaniment consists of a treble and bass clef with a pianissimo (pp) dynamic. The bass line has a triplet of eighth notes. There is a "Ped." marking and an asterisk (*) at the end of the system.

REBECCA. *un poco agitato.*

He is weak, he is wound - ed, He must not fight for me!

Oh! as you hope for mer - cy at the last, For - bid the com - bat!

fp

Ped. * Ped.

TEMPLAR. *un poco più lento.*

This is the man you love! Now is the hour,

fp un poco più lento.

Death - hour for him or me. Look to thy life, . thou wretch of I - van-hoe!

al lib.

cres.

a tempo.

ff

IVANHOE.

Dead! He is dead!

ff *p*

CHORUS. SOPRANOS

Andante lento.

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

TENORS & BASSES.

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

p

cres. rent him like the sev - en fiends of Hell! *f* Bow down be -

rent him like the sev - en fiends of Hell! *f* Bow down be -

cres. *f*

dim. e rall. *p* fore the judg - ment of . . . the Lord.

fore the judg - ment of the Lord. *p*

(They unbind REBECCA.)

pp

Allegretto moderato. (She moves towards IVANHOE, but stops.) (IVANHOE goes towards ROWENA.)

cres.

(ISAAC goes timidly and touches the hand of REBECCA, who is gazing

dim. *p*

at IVANHOE and ROWENA: at this touch she turns and takes his hands in hers.)

S *Allegro con brio.*

KING RICHARD.

I charge thee, Con - rad,

Mas - ter of the Tem - ple On whose foul sport we have in - tru - ded here, Up and be -

- gone, thou and thy trait - rous knights, And at your pe - ril shame our coasts no

T GRAND MASTER. *f a tempo.*

more. And dost thou ban - ish me? The Tem - ple stands a - bove the wrath of

CHORUS OF TEMPLARS, TENORS, f

The Tem - ple stands a - bove the wrath of

BASSES, f

The Tem - ple stands a - bove the wrath of

KING RICHARD

Kings! We will ap - peal to Rome! Ap - peal! Ap - peal!

Kings! We will ap - peal to Rome!

Kings! We will ap - peal to Rome!

Ped. *

RECIT.

But if I find thee yet on Eng - lish ground, I will so har - ry thee, thou for - eign knight, That

U *rall.* *Andante Maestoso.*

thou shalt have no voice to plead in Rome. See where the ban - ner of

CHORUS OF TEMPLARS (TENORS & BASSES).

Eng - land floats a - far . . . a - bove thy Tem - ple pen - nants! Wide as the world our

REBECCA.

Our Temple was not made with hands, But Hail, O
 Tem - ple stands to mock the might of kings, To mock the



high as Heav'n it springs, high . . . as Heav'n it springs.



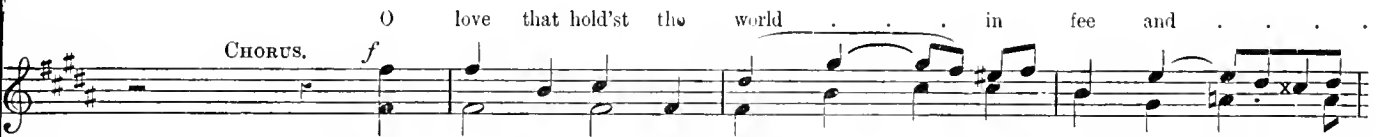
O love, . . . love . . . that hold'st the world . . . in fee and



love, O love that hold'st . . . the world in



O love that hold'st the world in fee and



O love that hold'st the world . . . in fee and . . .

O love that hold'st the world in fee and strong - est



might of kings, Wide as the world the Tem - ple stands, stands to



W

Our Tem - ple was not

strong - est knights in thrall, . Our hymn we raise to thee, . . And

fee, And strong - est knights in thrall, we

strong - est knights in thrall, Our hymn we raise to thee, And . .

strong - est knights in thrall, . .

knights in thrall, Our hymn we raise to thee, And

mock the might of kings. To mock the might of kings, The

The score consists of seven systems of music. The first system includes a vocal line with a 'W' above it and the lyrics 'Our Tem - ple was not'. The second system continues the vocal line with lyrics 'strong - est knights in thrall, . Our hymn we raise to thee, . . And'. The third system continues with 'fee, And strong - est knights in thrall, we'. The fourth system continues with 'strong - est knights in thrall, Our hymn we raise to thee, And . .'. The fifth system continues with 'strong - est knights in thrall, . .'. The sixth system continues with 'knights in thrall, Our hymn we raise to thee, And'. The seventh system continues with 'mock the might of kings. To mock the might of kings, The'. The piano accompaniment is shown in the bottom two staves of each system, featuring chords and melodic lines.

made . . . with hands But high . . . as Heav'n it

hail thee Lord of all, And hail . . . thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

might of kings, . . . to mock. to mock the might of

Ped.

springs High as

all, Lord of

all, Lord of

all, Lord of

all, Lord of

kings. Might of

ff

Ped. * Ped.

Detailed description: This is a musical score for voice and piano. It consists of seven staves. The first six staves are vocal lines, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: 'springs High as', 'all, Lord of', 'all, Lord of', 'all, Lord of', 'all, Lord of', and 'kings. Might of'. The seventh staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a dynamic marking of *ff* (fortissimo) and includes several triplet markings. Pedal markings 'Ped.' and '* Ped.' are present at the bottom of the piano part.

heav'n, high as heav'n !

all, Lord of all !

all, Lord of all !

all, Lord of all !

all, Lord of all !

kings, might of kings !

ff
Ped. * Ped. Ped. *

Ped. * The End.

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