

ACT III.  
SCENE I.

PIANO.

*Andante moderato.*

*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. 14 \* Ped. \*

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

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

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. \* 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,

*crs.*

Ped. \*

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

*dim.* *colla voce.*

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

*E a tempo.*

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

*p*

Ped. <sub>4</sub> \* Ped. <sub>4</sub> \* Ped. <sub>1 4</sub> \*

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

*f*

*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*

A piano introduction consisting of two staves. The treble staff features a series of chords and melodic fragments. The bass staff provides a harmonic accompaniment. Below the staves is a line of figured bass notation with a star symbol.

(Enter ULRICA & REBECCA.)

Piano accompaniment for the entrance of Ulrica and Rebecca, consisting of two staves with melodic and harmonic lines.

*quasi Recit.* ULRICA.

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

*Distesso tempo.*

Vocal line for Ulrica and piano accompaniment. The vocal line is marked 'quasi Recit.' and includes the lyrics 'Tend thou the knight thou lov - est, An - o - ther and a'. The piano accompaniment features triplet figures in both hands, marked 'Distesso tempo.'.

no - bler work be mine ! Look for thy

Vocal line and piano accompaniment. The vocal line includes the lyrics 'no - bler work be mine ! Look for thy'. The piano accompaniment features a dense texture with many sixteenth notes in the bass line.

(Exit 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.*

*Animato.*

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



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

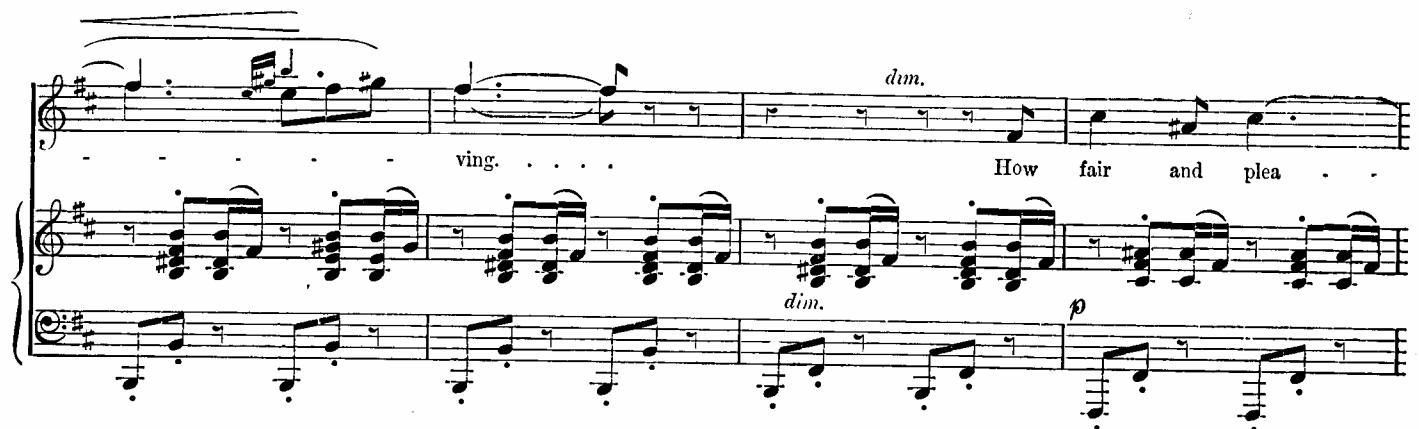
*cres.*



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

*dim.*

*dim.* *p*



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

*cres.*

*cres.*



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

*p*

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

*p*  
Ped.

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

*p*  
*Sva. alta.*  
\* Ped. \* Ped.

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

*rall. e dim.*  
*Sva. alta.*  
*rall. e dim.*  
*pp*  
\* Ped. \* Ped.

K *Tranquillo.*

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

*8va.*

*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. \*

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 ! . . . .

\* Ped.

*ppp*

**M**

*sempre pp*

\*

*p* IVANHOE. RECIT.

*Andante. L'istesso 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

*^*

(Trumpet behind the Scene.)

*pp*

19,001.

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.*

REBECCA. *p*

on - - set. Peace, be

*dim.*

*pp*

IVANHOE.

still! I hear no sound of com - bat, '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. The vocal line is on a single staff with lyrics: "pause be - fore the on - set, The still - ness ere the thun - der breaks in the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

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

*f* *ad lib.* *P*

*cres.* *f* *colla voce.* *f*

The second system of the musical score. The vocal line continues with lyrics: "air. A - non . . . 'twill break in fu - ry." Dynamic markings include *f*, *ad lib.*, and *P*. The piano accompaniment features a crescendo (*cres.*) and a section marked *colla voce.* with a forte (*f*) dynamic.

I pray thee, gen - tle 'maid - en,

*p* *3*

The third system of the musical score. The vocal line has lyrics: "I pray thee, gen - tle 'maid - en,". Dynamic markings include *p* and a triplet (*3*). The piano accompaniment includes a triplet in the right hand and a sustained chord in the left hand.

REBECCA. *Un poco piu lento.*

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

*f* *p*

The fourth system of the musical score, starting with the character name "REBECCA" and the tempo marking "*Un poco piu lento.*". The vocal line has lyrics: "Help me to yon - der win - dow. Nay, rest, I". Dynamic markings include *f* and *p*. The piano accompaniment features a forte (*f*) section followed by a piano (*p*) section.



**RECIT.**

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

*p*

*moderato.* **IVANHOE.**

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

*mf*

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

*sf dim.*

**REBECCA.**

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

*pp*

*Allegro vivace.*

Musical score for piano introduction. The right hand has a melodic line starting with a half rest, followed by notes G4, A4, B4, C5, B4, A4, G4. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p*, *ps*, and *pe*.

REBECCA.

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

Musical score for Rebecca's vocal entrance and piano accompaniment. The vocal line is on a single staff. The piano accompaniment consists of two staves. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

(Trumpets behind the scene.)

Musical score for trumpet and piano accompaniment. The trumpet part is on a single staff. The piano accompaniment consists of two staves. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

R

*f e*

0

Musical score for piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. Dynamics include *p*, *cres.*, *molto.*, and *f*. Pedal markings are present: *Ped.* and *\* Ped.*

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

Ped. \*

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

*p* *p*

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

*p* *p*

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

TENORS.

*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.)

The first system of music features a vocal line for the chorus, a trumpet line, and a piano accompaniment. The vocal line includes the lyrics "Bra - cy, De Bra-cy! On, Free Com - pan - ions, on! The Tem-ple! the Tem-ple!". The piano accompaniment is marked with a forte *f* dynamic and includes a *cres.* (crescendo) marking.

IVANHOE.

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

The second system of music features a vocal line for Ivanhoe, a trumpet line, and a piano accompaniment. The vocal line includes the lyrics "Strike for the Tem - plar! strike! And I must lie like pal - sied". The piano accompaniment includes a *p* (piano) dynamic marking.

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

The third system of music features a vocal line, a trumpet line, and a piano accompaniment. The vocal line includes the lyrics "monk While the great game is play - ing! What of the". The piano accompaniment includes a *p* (piano) dynamic marking.

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

*pp*  
*marcato.*

This system features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a *marcato* section. The key signature has two flats and the time signature is 3/4.

- may - ing, With joy of bat - tle and the pride of war?

*pp*

This system continues the vocal line and piano accompaniment. The piano part features triplets and a *pp* dynamic marking. The key signature has two flats and the time signature is 3/4.

REBECCA.  
With gi - ant blows he hews the pa - li - sade;

This system introduces a new character, Rebecca, with her vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment. The key signature has two flats and the time signature is 3/4.

A migh - ty axe swings in his mail - ed hand, His

This system continues Rebecca's vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment. The key signature has two flats and the time signature is 3/4.

black plume floats a - far, A ra - ven o'er the storm - y fight!

*cres.* *cres.*

Detailed description: This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The lyrics are: "black plume floats a - far, A ra - ven o'er the storm - y fight!". The piano part includes two dynamic markings: *cres.* (crescendo) in the right hand.

*ff* *ff*

Detailed description: This system shows the piano accompaniment for the second line of the piece. It consists of two staves. The right hand features a complex texture with many beamed notes and chords, while the left hand plays a steady eighth-note accompaniment. Two dynamic markings of *ff* (fortissimo) are present in the right hand.

The pa - li - sa - do falls; he en - ters in—

*pp*

Detailed description: This system contains the third line of the vocal melody and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The lyrics are: "The pa - li - sa - do falls; he en - ters in—". The piano part includes a dynamic marking of *pp* (pianissimo) in the right hand.

On - ward he drives, . . . a Jo - ab in the bat tle!

Detailed description: This system contains the fourth line of the vocal melody and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The lyrics are: "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! *f* O God of Is - rael.

par - don in this hour *riten.* The men whom thou hast made. *Andante moderato.*

**IVANHOE.**  
How canst thou know . . what pain it is to lie All help - less here, . . while deeds of chi - val - ry Are

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, The

X  
bat - tle's fierce de - light, Might find 'mid war riors bold the glo - -

*cres.* *f con forza.* *ff*

REBECCA. *pù 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 ;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "but breath - ing prayer and praise ;". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Not in the shield nor sword They

The second system continues the musical score. The vocal line has lyrics: "Not in the shield nor sword They". The piano accompaniment maintains the same rhythmic pattern. The key signature and time signature remain consistent with the first system.

trust - ed, but in Him whose migh - ty arm Roll'd . . .

The third system continues the musical score. The vocal line has lyrics: "trust - ed, but in Him whose migh - ty arm Roll'd . . .". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain consistent.

. . . back the flood, . . . till Pha - raoh's hosts of

The fourth system concludes the musical score on this page. The vocal line has lyrics: ". . . back the flood, . . . till Pha - raoh's hosts of". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain consistent.

war Were whelmed . . . . . in rush - ing

wa . . . . . ters.

*Piu lento.*

L.H.

Ped.

*p*

But now, a - las! Ju - dah's star is

*p*

sunk in vas - ty night. And

*Allegro vivace.*

*p*

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*



drop, My life - blood drop by drop ! . . . .

- light, The bat - tle's fierce de - light ! . . . .

Tem - plar ! Strike ! . . . . .

George ! . . . Saint George ! . . . . .

The first system of the score consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with triplets and slurs. The bottom two staves are a grand staff piano accompaniment with a forte (f) dynamic marking.

**AA** REBRCCA.

But see ! What an - gry red - ness Flush - es the

The second system features a vocal line starting with a forte (f) dynamic, followed by piano accompaniment with a piano (p) dynamic marking.

heav'n a - bove us ? The cas - tle burns with fire.

The third system continues the vocal and piano accompaniment from the previous system.

Now do I know thee Fiend with thy wed - ding

*p*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has chords and some melodic fragments, while the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is present.

tor . . . ches ! The cas - tle burns. A

**BB** **RECIT. THE TEMPLAR.**

*cres. molto.* *f* *sf*

Detailed description: This system features a vocal line and piano accompaniment. The vocal line has a fermata over the word 'ches!' and a section labeled 'RECIT. THE TEMPLAR.' with a key signature change to B-flat major. The piano accompaniment is more active, with a dynamic marking of *f* and a crescendo marking *cres. molto.* leading to a *sf* (sforzando) marking.

- way with me !

*a tempo.* *con fuoco.* *f*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'way with me !' and is marked *a tempo.* The piano accompaniment is marked *con fuoco.* and *f*. There are triplets in both the vocal and piano parts.

Detailed description: This system shows the final part of the vocal line and piano accompaniment. It includes triplets and a key signature change to B-flat major. The piano accompaniment features a complex rhythmic pattern with triplets.



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 ! . . .

*Sva. alta*

EE

IVANHOE.

The King ! The

King! Long live the King!

CHORUS. TENORS. *f*  
The King! It is the

BASSES. *f*  
The King! It is the

King! . . . . . The Black Knight!

King! . . . . . The Black Knight! Par . don!

Par . . . . . don! Long live the King! **FF**

Par . . . . . don! Long live the King!

19,001.

**ULRICA.**  
*f* Far . . . . . leaps the fire - flame, ren - der of for - ests;

**CHORUS. *ff***  
 Ha!

Far floats the smoke-wreath, wings 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* *cres.*

come, . . . . . I come! . . . . .

CHORUS. *ff*

Ah! . . . . .

Ah! . . . . .

*cres.* *f* *ff*

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! . . . . .' and is followed by a chorus section marked 'CHORUS. ff'. The piano accompaniment features a complex texture with triplets and a 'cres.' (crescendo) marking leading to a 'ff' (fortissimo) section. A 'Ped.' (pedal) marking is present at the end of the system.

*ff*

Ped.

Detailed description: This system continues the piano accompaniment from the first system. It features a dense texture of chords and moving lines in both hands. A 'ff' (fortissimo) dynamic marking is present. A 'Ped.' (pedal) marking is located at the beginning of the system.

Detailed description: This system continues the piano accompaniment. It features a dense texture of chords and moving lines in both hands. The system concludes with a double bar line and a repeat sign.

SCENE II.

*Allegro con spirito.*

PIANO.

CHORUS. TENORS. *p*

Light foot up - on the danc - ing green,

BASSES. *p*

Light foot up - on the danc - ing green,

*dim.* *p*

Ped. \*

Light hand up - on the bow, With

Light hand up - on the bow, With

glanc - ing eye and laugh - ing mien A - down . . the

glanc - ing eye and laugh - ing mien A - down . . the

*cres.*

*cres.*

glade we go, A - - down, a - - down . . the glade . . we

glade we go,

*f*

*f*

*tr* *tr* A . .

Ped.

go, A - - down . . the glade . . we go.

- down . . the glade we go, . . . And, march - ing,

*f*

*tr* *tr*

*p*

Ped.

*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.*

*cres.*

\* Ped.

*f*

yew!"

*f*

yew!"

*f* *dim.* *p*

Ped.



*p*  
 Light foot up - on the danc - ing green, Light hand  
 Light foot up - on the danc - ing green, Light hand

up - on the bow,  
 up - on the bow, A . . .

*dim. al Fine.* A - - down . . the glade . . we go, We  
 - down . . the glade we go, A - - down . . the glade we

*dim.* *tr* *p*

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, To

*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!

Ped.

*ad lib*

Mau- rice de Bra- cy, faith- less knight,

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

DE BRACY.

tree a thank-less load Thou shouldst not swing? My liege, I have no word to say, But

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 . .

Ped.  
19,001.

\* Ped.

\* Ped.

ly my King . . . . doth jest with me! Not

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

I. I bid thee up and fly! Ride as the fiend were

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.*

spea k not, but live . . . . in hon - est - y!

The first system of music features a vocal line at the top with a melodic line and lyrics. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes dynamic markings such as *molto.*, *sf*, and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the piano accompaniment from the first system. It features a rhythmic pattern in the bass clef with frequent pedaling, indicated by 'Ped.' markings. The treble clef part has a melodic line with some rests. A dynamic marking of *f* is present.

*Moderato.*  
K KING. RECIT.

Look, where thy

The third system shows the vocal line with the lyrics 'Look, where thy'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *sf* is used. There is an asterisk (\*) in the bass clef staff. The key signature remains one sharp.

moo-dy fa-ther walks a - part, And by his side thy gen-tle la - dy fair, Lad, will thy sire for -

The fourth system continues the vocal line and piano accompaniment. The piano part features dynamic markings of *p* and *fp*. The key signature changes to two sharps (F# and C#) in the final part of the system.

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—Fistesso 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

*cres.*

ROWENA. *Tempo 1mo.*

bride be won. Ce - dric. O fa - ther, hear me pray, By days of child - hood's lost de -

*dim.* *p* *cres.*

*N dim.*

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

*dim.* *p*

light, When he and I were wont to play, *cres.*  
 I find fa-vour in thy sight, And take . . . me to thy heart a -  
 life - long task must en - ded be, And lost the hope of Ha - - rold's  
 love's de-light, Kneel down and pray in cha - ri - ty, Kneel down and pray in

Ce - dric, O fa - ther, . . . hear, . . . . For - give, . . . for -  
 - gain . . . True man, and trus - ty Knight, And . . .  
 race, and lost the hope . . . of Ha - rold's race, . . . What work re - mains for me Be -  
 cha - ri - ty, Fer . . . so by thy brave Knight, . . . shall bride be won, shall

19,001. Ped. \*

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.

*Sva.* *loco.* *Sva.*  
*pp* *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.

*Sva.* *loco.* *Sva.* *loco.* *f*  
*Ped.* \*

CEDRIC. (*He embraces WILFRED.*)

0

Be it as thou wilt.

Musical score for Cedric's first line. The vocal line is on a single staff with a treble clef and a key signature of two sharps (D major). The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamics include *dim.* and *p*.

God knows I par - don thee! Wil - fred, my son! . . .

Musical score for Cedric's second line. The vocal line continues on the same staff. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *dim.* and *p*.

But let me hence a - while, Fol - low me not; I pray thee

Musical score for Cedric's third line. The vocal line continues. The piano accompaniment continues. Dynamics include *dim.* and *p*.

(Exit CEDRIC.)

P

KING RICHARD.

let me go! The

Musical score for King Richard's first line. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamics include *pp* and *p*.

*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 i' 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

*dim.* *p*

and seen a-mid the stars, . . . Twin lights of home in land of dis-tant

*cres.*

ROWENA.

wars, These star-like eyes, These star-like eyes. . . . How

*dim.* *p*

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.* **S IVANHOE.**  
 home! Thy heart . . . my home! . . . . How oft be-neath the far - off Sy - rian skies Have

*dim.* *p*

*cres.*  
 How oft, when thou wert far be - yond the  
 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,  
 wars, Twin lights of home, . . . . of home, Twin lights of home in

*f* *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*

bore her To the next house of the Or - der. There have they sat in judg-ment on my child,

For witch-craft prac-tised on that e - vil knight, And

she must die by fire. My child has called a cham - pion ;

Thou wilt come, I pray thee at thy feet, A - way with me !

*ad lib.* **U** *a tempo.* ROWENA. Wil-fred, be-think thee, thou art

IVANHOE.

weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And'. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand, with a 'p' (piano) dynamic marking.

shall she die by fire? She led me back to life and love of thee.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'shall she die by fire? She led me back to life and love of thee.'. The piano accompaniment continues with similar melodic and rhythmic patterns.

ROWENA.

I would not have thee

Rowena's musical line is shown on a single staff, starting with the lyrics 'I would not have thee'. The melody is simple and consists of a few notes.

IVANHOE.

Though I were weaker than an ail - ing girl, Must I not go?

Ivanhoe's musical line is shown on a single staff, starting with the lyrics 'Though I were weaker than an ail - ing girl, Must I not go?'. The melody includes a triplet of eighth notes.

ISAAC.

My child must die by fire!

Isaac's musical line is shown on a single staff, starting with the lyrics 'My child must die by fire!'. The melody is a simple, descending line.

The final system of music shows the piano accompaniment for the last two lines of dialogue. It features a complex, rhythmic texture with many chords and moving lines in both hands.

stay With me and shame. V  
 O

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!

*f*

Ped. \*

19,001.

# FINALE.

## SCENE III.

*Andante maestoso.*

PIANO.

TENORS.

CHORUS OF TEMPLARS. Fre - mu - e -

BASSES.

Fre - mu - e -

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 -

The first system consists of two vocal staves and two piano staves. The vocal parts have lyrics: "U - na sa - - lus Do - - mi - ni! No - bis sit vic -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) in the piano part.

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - - - - - ria

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - - - - - ria

The second system continues the vocal and piano parts. The lyrics are: "- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - - - - - ria". The piano accompaniment includes a triplet in the right hand. Dynamics include *f* (forte).

Sanc - to no - mi - ni!

Sanc - to no - mi - ni!

The third system features a triplet in the vocal line and piano accompaniment. The lyrics are: "Sanc - to no - mi - ni!". The piano accompaniment includes a triplet in the right hand and a *mp* (mezzo-piano) dynamic marking. The system concludes with a *cres.* (crescendo) marking.

*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 :

*f*

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 -

*f* ne ! No - bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

*f* ne ! No bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

*cres. molto.* *f*

Glo - - - - - ria sanc - to no - mi ni! . . . . .

Glo - - - - - ria sanc - to no - mi ni! . . . . .

*rall. e cres.* **f** *lento.* *p*

GRAND MASTER.

Thou

Jew - ish girl, who art con-demned to die For prac-tice of thy vile un - ho - ly arts A - gainst a

no - ble Chris - tian knight, at - tend. Thou didst de - mand a cham - pion, and our

B

Or - der Err - ing perchance, as 'tis most meet to err, In mer - cy, heard thy pray'r;

The first system of music consists of 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 sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are written below the vocal line.

Where - fore we named our tried and val - iant bro - ther, Bri - an, the knight of whom thou art ac -

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff and a key signature of one sharp. The lyrics are written below the vocal line.

- cused, To meet thy cham - pion, should a cham - pion come. But now the hours de - cline,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff and a key signature of one sharp. The lyrics are written below the vocal line.

C

and sinks the sun As sinks thy life. The hour of doom is near. Re -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff and a key signature of one sharp. The lyrics are written below the vocal line. A piano dynamic marking 'p' is visible in the piano accompaniment.

- 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 MASTER. *Andante come lmo.*

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 TEMPLAR.

It shall not be. Fools! Dotards!

*f* *fp*

*ad lib.*

Will ye slay the in - no - cent? Butch - ers and burn - ers! She is mine, I say; I say she

**GRAND MASTER.**  
*a tempo.*

shall . . . not burn. What need of fur - ther proof? The

witch - craft works Even in his lips, and breeds

**RECIT.**

their blas - phe - my. Take her and bind her to the

THE TEMPLAR. RECIT.

*H a tempo.*

stake. Back I as you hope to live!

*p* *molto cres.* *f*

*Andante con moto.*

*dim.* *rall.* *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. \*

REBECCA.

*pp* Oh Je - ho - vah, Guard, . . . oh guard me! . . .

live! . . .

*pp* *pp*

Ped. \*

*Allegro con brio.*

*pp*

CHORUS. SOPRANOS.

*cres.*

A cham - pion! A cham - pion! A

(A shout, behind the Scenes.)

TENORS & BASSES.

*cres.*

A cham - pion! A cham - pion! A

The first system of the musical score features three staves. The top staff is for Soprano voices, with a key signature of two flats and a dynamic marking of *p*. The lyrics are "A cham - pion! A cham - pion! A". The second staff is for Tenors and Basses, with a dynamic marking of *p* and a stage direction "(A shout, behind the Scenes.)". The lyrics are "A cham - pion! A cham - pion! A". The piano accompaniment consists of two staves: the right hand has a sustained chord with a *p* dynamic, and the left hand has a rhythmic pattern of eighth notes.

The second system continues the vocal parts and piano accompaniment. The vocal lines for both Sopranos and Tenors & Basses are shown with dotted lines for the lyrics "cham . . . . . pion!". The piano accompaniment includes a *cres.* marking, a *molto.* tempo marking, and a *f* dynamic marking. The right hand features a melodic line with accents and a *smile.* instruction. Pedal markings are present at the bottom of the piano staves: "Ped. ⌘" and "\* Ped. ⌘ \*".

The third system shows the piano accompaniment for the final part of the page. It features two staves with a complex rhythmic pattern of eighth and sixteenth notes. Pedal markings are repeated at the bottom: "Ped. ⌘", "\* Ped. ⌘", "\* Ped. ⌘", and "\* Ped. ⌘".

**M** **IVANHOE.**

For-bear, for - bear ! I come, her cham - pion.

ere set of sun, Wil - - fred of I - van - hoe.

**CHORUS. f**

A

A

**N**

cham - pion, a cham - pion, a cham - - - pion !

cham - pion, a cham - pion, a cham - - - pion !

*pp* 3 . . . . 3

Ped.

19,001.

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. sf*

*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.* *f*  
rent him like the sev - en fiends of Hell! Bow down be -  
rent him like the sev - en fiends of Hell! Bow down be -

*dim. e rall.* *p*  
fore the judg - ment of . . . the Lord.  
fore the judg - ment of the Lord.

*pp* *pp*

*(They unbind REBECCA.)*

*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.)

Piano accompaniment for the scene with Ivanhoe and Rowena. The music is in G major and common time. The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment of chords and eighth notes.

**S** *Allegro con brio.*

KING RICHARD.

King Richard's first line of music. The vocal line is in G major and common time. The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes. Dynamics include *f* (forte) and *sf p* (sforzando piano).

I charge thee, Con - rad,

King Richard's second line of music. The vocal line continues the previous line. The piano accompaniment remains consistent. Dynamics include *f* (forte).

Mas - ter of the Tem - ple On whose foul sport we have in - tru - ded here, Up and be -

King Richard's third line of music. The vocal line concludes the phrase. The piano accompaniment features a *f* (forte) dynamic. The key signature changes to G minor for the final measure.

- 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.

V

Our Temple was not made with hands, But  
IVANHOE.  
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.

*f* ROWENA.  
O love, . . . love . . . that hold'st the world . . . in fee and

love, O love that hold'st . . . the world in

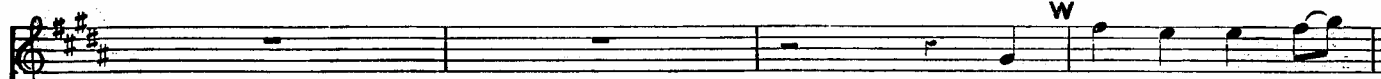
CEDRIC & KING.  
*f*  
O love that hold'st the world in fee and

CHORUS. *f*  
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

*p*

W



Our Tem - ple was not



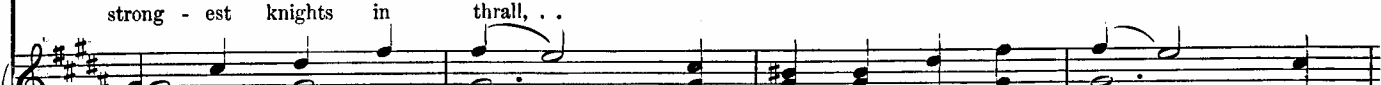
strong - est knights in thrall, . Our hymn we raise to thee, . . And



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



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

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.*

19,001

**THE  
MARTYR OF ANTIOCH.**

*Sacred Musical Drama,*

THE WORDS SELECTED AND ARRANGED FROM MILMAN'S POEM.

MUSIC BY

**ARTHUR SULLIVAN.**

*Price 5s. Bound 7s. 6d.*

---

**TRIAL BY JURY.**

A

*Dramatic Cantata.*

WRITTEN BY

**W. S. GILBERT.**

MUSIC BY

**ARTHUR SULLIVAN.**

*Vocal Score, 3s. nett.*

*Pianoforte Solo, 2s. 6d. nett.*

CHAPPELL & CO., 50, NEW BOND STREET, W.

4/11/97