

ACT II.

SCENE I.

Allegro con brio.

PIANO. *f*

The first system of the piano score is in 2/4 time, marked *Allegro con brio*. The right hand features a series of trills (tr) over a melodic line, while the left hand provides a rhythmic accompaniment. The dynamic is marked *f*.

The second system continues the piano accompaniment. The right hand has trills (tr) and accents (^) over the melodic line. The left hand has a steady accompaniment. The dynamic is marked *mf*.

The third system shows the piano accompaniment continuing. The right hand has trills (tr) and accents (^) over the melodic line. The left hand has a steady accompaniment. The dynamic is marked *mf*.

The fourth system continues the piano accompaniment. The right hand has trills (tr) and accents (^) over the melodic line. The left hand has a steady accompaniment. The dynamic is marked *p*.

The fifth system continues the piano accompaniment. The right hand has trills (tr) and accents (^) over the melodic line. The left hand has a steady accompaniment. The dynamic is marked *p*.

KING RICHARD.

Strange lodg - ing this for Eng - land's King, . . . A thiev - ish

fri - ar for his host, And for his food his own dun deer, By

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,

a tempo.

cres.

D *ad lib.*

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

FRIAR TUCK. **E**

art thou? Here am I! I

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

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

F KING RICHARD.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half note 'hea' followed by eighth notes for 'then Danes'. The piano accompaniment starts with a half note chord in the bass and a half note chord in the treble, with a piano (*p*) dynamic marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'wa' followed by eighth notes for 'ters can so paint'. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. Trills (*tr*) are indicated above the vocal notes for 'A', 'face', and 'ro'.

hues! If thou wert not so strict a saint,

The third system shows the vocal line and piano accompaniment. The vocal line has a half note 'hues!' followed by eighth notes for 'If thou wert not so strict a saint'. The piano accompaniment continues with eighth-note accompaniment in the bass and chords in the treble. Trills (*tr*) are indicated above the vocal notes for 'hues!', 'st', and 'saint'.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'Stout - ly I'd swear by book and bell,' followed by eighth notes for 'The wine - - - cup thou'. The piano accompaniment features eighth-note accompaniment in the bass and chords in the treble. A crescendo (*cres.*) marking is present in the piano part. The system ends with a G chord in the bass and a B-flat chord in the treble.

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 storp 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.

First system of musical notation. The right hand features a melodic line with a 'M' marking above it. The left hand provides 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 'dim.' (diminuendo) marking. A 'p' (piano) dynamic marking is present, along with an asterisk and a 'Ped.' instruction.

Third system of musical notation. The right hand has a 'dim.' marking. The left hand has a 'Ped.' instruction.

Fourth system of musical notation. The right hand begins with a 'pp' (pianissimo) dynamic marking and an 'N' marking above the first few notes.

Fifth system of musical notation. The right hand has a 'p' (piano) dynamic marking. The left hand has a 'p' marking.

Sixth system of musical notation. The right hand has a 'p' marking. The left hand has a 'p' marking. The system concludes with a double bar line and a key signature change to C major.

KING RICHARD. RECIT.

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

Moderato.

fp

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

p

KING RICHARD.

P

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

p

Piano accompaniment for the first system of music, consisting of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings.

Piano accompaniment for the second system of music, continuing the musical notation from the first system.

RECIT. FRIAR.

Now I be -

Musical score for the Friar's recitative. The vocal line is on a single staff with lyrics "Now I be -". The piano accompaniment is on two staves below, marked with *fp*.

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

a tempo.

Musical score for the King's first line. The vocal line has lyrics "- think me, Thou didst come here to fight with me: Hast thou for-got thy va-lour?". The piano accompaniment is on two staves below, marked with *f* and *a tempo.*

KING.

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

Musical score for the King's second line. The vocal line has lyrics "Nay, we will fight to-mor-row. To-day will I con-tend with thee In". The piano accompaniment is on two staves below, marked with *p* and *tr*.

R FRIAR. King.

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

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

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

Andante allegretto.

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

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

air . . . of . . . spring. An ash - 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

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

ad lib.

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. * Ped. *

King! Not

a tempo. *ff*

FRIAR. RECIT.

a tempo.

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

p

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

all gal-lantmen 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- quor 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 chron-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 ren - 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, }

Y a tempo.

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

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

2nd VERSE.

And trowl, and

1st time.

me!"

trowl the bon - ny bowl to me!"

CHORUS.

Then ho, jol - ly Jen - kin, I

Then ho, jol - ly Jen - kin, I

Ped. * Ped. *

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

spy a knave in drink - in', And trowl the brown 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 bide my blow. No "af-ter" shall there be. A

FRIAR.

f

sen-night long Thoushalt lie gas-ping, ere thou rise a - gain. Stand, andstand firm!

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

KING. oak! Stand, andstand firm! *Animato.*

LOCKSLEY. RECIT. What fol-ly have we here? A-rise, Thourolling

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

a tempo. **Рассит.**

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

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

LOCKSLAY.

And by a strangemis-chance, 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

sarne 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!

f *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! . . .

ff Tor - quil - stone! . . .

f Ped. *

SCENE II.

Allegro con brio.

PIANO.

The first system of piano accompaniment consists of two staves. The upper staff features a melodic line with eighth-note patterns and triplets, marked with a forte (*ff*) dynamic. The lower staff provides harmonic support with chords and bass lines, also including triplets. Pedal markings ('Ped.') and asterisks (*) are placed below the lower staff to indicate specific performance instructions.

The second system continues the piano accompaniment. The upper staff maintains the melodic flow with eighth-note patterns and triplets. The lower staff continues with harmonic accompaniment, including chords and bass lines. Pedal markings ('Ped.') and asterisks (*) are present below the lower staff.

The third system of piano accompaniment shows the upper staff with a melodic line and the lower staff with harmonic accompaniment. The lower staff includes several chords marked with an accent (^) above them. Pedal markings ('Ped.') and asterisks (*) are located below the lower staff.

The fourth system of piano accompaniment features a melodic line in the upper staff and harmonic accompaniment in the lower staff. The lower staff includes chords with accents (^) and a pedal marking ('Ped.') with an asterisk (*) below it.

A

CEDRIC.

Will not our cap - tor dare to show his face?

DE BRACY.

ORGBIC.

Aye, that dare I.

De Bra-cy! Trai-tor!

Who hast bro - ken bread In mine own hall!

ROWENA.

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

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

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

In mer - cy let us go! In

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

C Allegro moderato. DE BRACY.

dm. *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

3

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

L.H.

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

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

3

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

yield her to thee! Faith - less knight, Is

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

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

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.

DR 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. **G** 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. . . . **H**

CEDRIC.

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

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

ROWENA. *più vivo.*

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

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

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 hands 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. *

19,001.

- cy . . . 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

19,001. 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.

ff

Allegro come lmo.

ff
Ped. * Ped. * Ped. *

N

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 clasp me close ere set of sun, This hour is

This system contains the first line of the vocal melody and the first system of the piano accompaniment. The vocal line begins 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 and piano accompaniment. The vocal line has a long rest after "mine!". The piano accompaniment continues with its characteristic rhythmic texture.

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

cres. *più f* *dim.*

This system includes dynamic markings: *cres.* (crescendo) above the vocal line and *cres.* (crescendo) above the piano right hand. The piano left hand has *più f* (piano fortissimo) and *dim.* (diminuendo) markings.

mood, And I will woo her as the

dim. *p*

This system features dynamic markings: *dim.* (diminuendo) above the piano right hand and *p* (piano) above the piano left hand. The vocal line has a triplet of eighth notes.

li - on woos, 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

cres.

molto cres.

Ped. *

f *bb* *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. *T* *Animato.* If Death be host, I'll drain his cup for wine! Come,

Ped. *

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

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

pp *Ped.* *Ped.* *

sf sf sf sf *

Andante quasi adagio.

SCENE III.

PIANO.

First system of piano introduction. Treble clef with a dotted half note G4 and a half note A4. Bass clef with a dotted half note G2 and a half note A2. Dynamics include *f* and *p*.

Second system of piano introduction. Treble clef with a dotted half note G4 and a half note A4. Bass clef with a dotted half note G2 and a half note A2. Dynamics include *p*.

Third system of piano introduction. Treble clef with a dotted half note G4 and a half note A4. Bass clef with a dotted half note G2 and a half note A2. Dynamics include *dim.*

ULRICA.

First system of vocal entry. Treble clef with a dotted half note G4 and a half note A4. Bass clef with a dotted half note G2 and a half note A2. Dynamics include *pp*. Lyrics: "Whet the keen axes, Sons of the".

Second system of vocal entry. Treble clef with a dotted half note G4 and a half note A4. Bass clef with a dotted half note G2 and a half note A2. Lyrics: "Dra gon! Kin - dle the".

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

Wave your long tress - es, Maids of Val -

. hal - la ! Wave your long tress es,

Maids of Val - hal - la !

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

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

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

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

dim.

dim.

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.

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,

Andante.

sf sf p



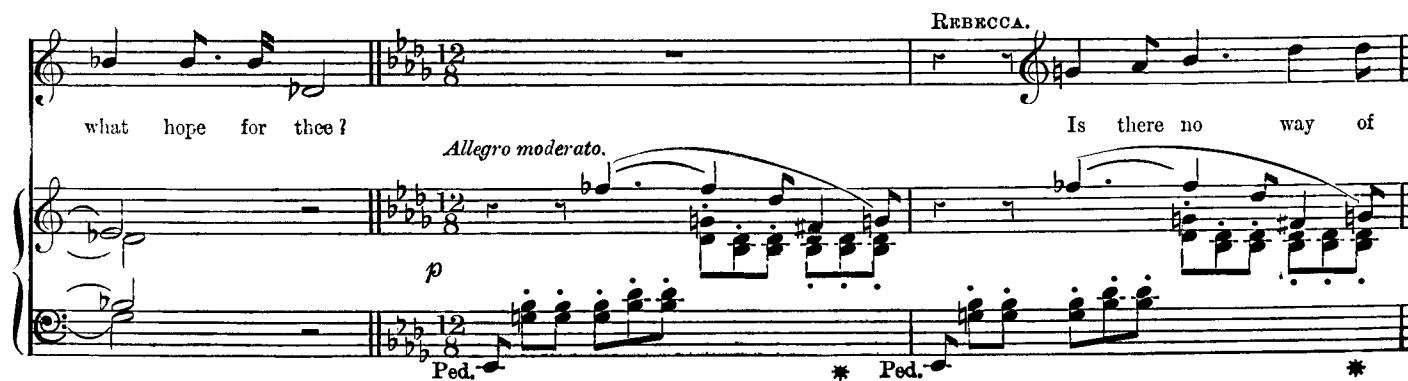
what hope for thee? Is there no way of

REBECCA.

Allegro moderato.

p

Ped. * Ped. *



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

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

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

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

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. *p*

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! Curse me, but leave me not! Thy pre-sence here Were

f dim. p dim.

ULRICA.

sure-ly some pro-tec-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

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Whet ye the steel, sons of the". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

Dra gon, Kin dle the torch es,

The second system of the musical score. The vocal line continues with the lyrics "Dra gon, Kin dle the torch es,". The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a steady eighth-note pattern in the left hand.

dim.
Daugh - ters of Hen
dim.

The third system of the musical score. The vocal line includes the lyrics "Daugh - ters of Hen" and is marked with a *dim.* (diminuendo) instruction. The piano accompaniment also features a *dim.* instruction. The right hand of the piano part has a melodic line, while the left hand maintains the eighth-note pattern.

. . . gist!

The fourth system of the musical score. The vocal line concludes with the lyrics ". . . gist!". The piano accompaniment features a *pp* (pianissimo) dynamic marking. The right hand has a melodic line, and the left hand continues with the eighth-note pattern.

Allegro.

sf sf dim. p

REBECCA.

Andante lento.

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

fp

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

p p

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

Andante moderato.

p dim.

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

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 -

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

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

1st time.

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,

3 3

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.*

grace, I pray Thee of Thy grace. De - scend to me! Guard,

Un poco lento come lmo.

p *colla voce.* *p* Ped. *Ped.

. in mer - ey guard, O guard me!

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

Allegro agitato.

(Enter the TEMPLAR.)

L REBECCA. RECIT.

Take thouthese 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

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

M

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

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

Allegro 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

Ped.

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

* Ped. * Ped.

ho - ly . . . mar - riage. Fair girl, . . .

TEMPERATURE

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!

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 1mo. REBECCA.

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

f sf sf sf

dim.

Ped. *

a tempo.

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

sf dim.

TEMPLAR.

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.

* Ped. * Ped. *

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

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

TEMPLAR.

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

* Ped.

- 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.

TEMPLAR.

Ring with thy shame! And loud must

Ped. Ped.

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

f

REBECCA.

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

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.

f

T *f* *con forza. Lento.*

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

f

TEMPLAR.

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

Moderato.

U

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

Andante.

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

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 scep - tres

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'kings,' followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a complex, flowing pattern of sixteenth and thirty-second notes in both hands, with some chords in the right hand.

down. And thou shalt share my

The second system continues the musical score. The vocal line starts with a half note 'down.' followed by a series of notes. A dynamic marking 'p' (piano) is placed below the piano accompaniment. A 'Ped.' (pedal) marking is located at the bottom of the piano part. A fermata is placed over the final note of the vocal line. The piano accompaniment continues with its intricate sixteenth-note pattern.

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

The third system of the score shows the vocal line with the lyrics 'glo - ry and my pride; For I will make thee'. The piano accompaniment continues with its characteristic sixteenth-note texture. There are 'Ped.' markings at the beginning and end of the system, with an asterisk next to the final one.

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

The fourth system concludes the page with the vocal line lyrics 'Em - press of the East, Carve thee a throne more fair than'. The piano accompaniment maintains the same sixteenth-note pattern. A 'Ped.' marking is present at the bottom left of the system.

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

W

p

Ped. *

fear - ing nor man nor God, nor

cres. e animando.

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.

f

Ped. *

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

... phe me no more! God's ar - rows fly . .

Ped. *

... a - - far to smite the proud.

Ped.

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.

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

f

A A

Ere I would cease 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 . . .

Bb

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

cres.

nal

pp

Ped.

sea,

TEMPER.

sempre animato.

I would de -

Hope not at all, . . .

cres. sempre animato.

- fy them, I would de -

Hope not at all,

Cc

fy them,

I would re - turn and

cres. *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

mine own, mine

Andante maestoso. (♩ = 0)

Ped. * sf sf *

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

own !

p *cres.* *ff* *p* *cres.*

Ped. * Ped. *

. O guard !

f *rit.*

Ped. * Ped. *