

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

p

Ped. 4 * Ped. 4 * Ped. 14 * Ped. *

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

p

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. * *dim.*

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

D
Ped. * Ped. * *pù forte.*

- 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. 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

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 moving lines, while the bass staff provides harmonic support. Below the staves is a figured bass line 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 triplets and is marked 'Distesso tempo.'.

no - bler work be mine ! Look for thy

Vocal line and piano accompaniment for the second part of the scene. 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.

(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



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



maze of light, to heav'n,

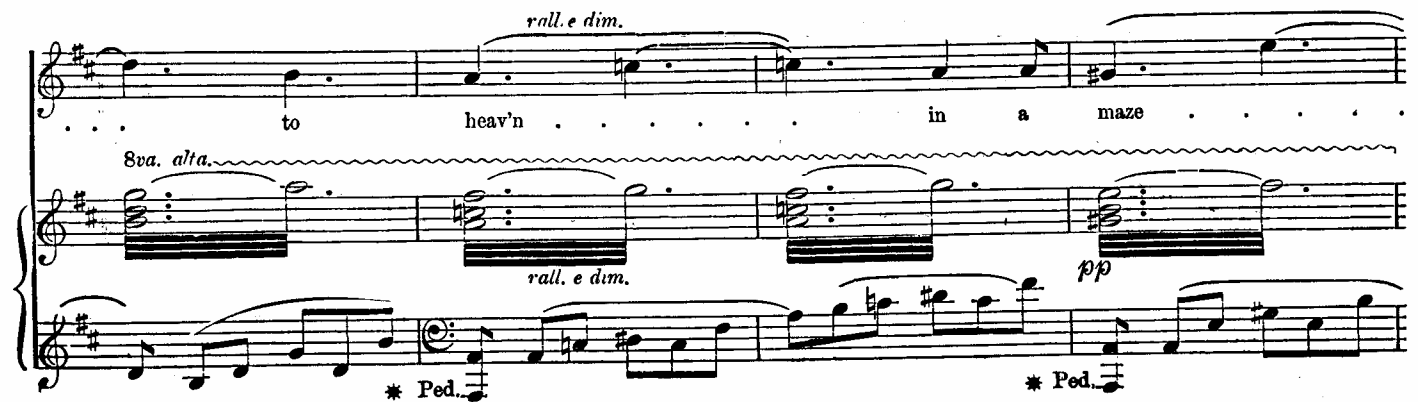
Sva. alta.



. . . to heav'n in a maze

Sva. alta.

rall. e dim.



K *Tranquillo.*

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

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
Ped. *

For on - ly in thy sleep . . .

p

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

L

pp

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

sempre pp

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

dim. al fine.

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

ppp *rit. al fine.*

Ped. * Ped. * Ped.

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

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 music features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "pause be - fore the on - set, The still - ness ere the thun - der breaks in the". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note accompaniment.

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

f *ad lib.* *P*

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

The second system continues the vocal line with the lyrics "air. A - non . . . 'twill break in fu - ry.". It includes dynamic markings *f*, *ad lib.*, and *P*. The piano accompaniment features a crescendo (*cres.*) and a forte (*f*) section, with the instruction *colla voce.* indicating a tempo change.

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

p *3*

The third system shows the vocal line with the lyrics "I pray thee, gen - tle 'maid - en,". It includes a piano (*p*) dynamic and a triplet (*3*) in the vocal line. The piano accompaniment features a piano (*p*) dynamic.

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

REBECCA. *Un poco piu lento.*

f *p*

The fourth system contains two vocal parts. The first part has the lyrics "Help me to yon - der win - dow." and the second part has "Nay, rest, I". It includes a piano (*p*) dynamic and the instruction "REBECCA. *Un poco piu lento.*". The piano accompaniment features a forte (*f*) section and a piano (*p*) section.

Q 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.

Introduction for piano. 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 in a descending pattern: G4-F4-E4-D4-C4-B3-A3-G3.

REBECCA.

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

Vocal line for Rebecca: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the eighth-note pattern from the introduction, with some chords in the right hand.

(Trumpets behind the scene.)

Trumpet line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the eighth-note pattern.

R

f

0

Piano accompaniment for the 'R' section. Dynamics include *p*, *cres.*, *molto.*, and *f*. Pedal markings include 'Ped.' and '* Ped.'. The right hand has chords and melodic fragments, while the left hand continues the eighth-note pattern.

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 -

marcato.

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

pp

REBECCA.

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

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

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 music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'black plume floats a - far, A ra - ven o'er the storm - y fight!'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The word 'cres.' is written below the piano part in two locations.

ff *ff*

Detailed description: This system contains the second line of music, which is entirely piano accompaniment. It continues the rhythmic pattern from the first system. The dynamic marking 'ff' (fortissimo) appears twice in the piano part.

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

pp

Detailed description: This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'The pa - li - sa - do falls; he en - ters in—'. The piano accompaniment continues the rhythmic pattern. The dynamic marking 'pp' (pianissimo) is written below the piano part.

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

Detailed description: This system contains the fourth line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'On - ward he drives, . . . a Jo - ab in the bat tle!'. The piano accompaniment continues the rhythmic pattern. A fermata is placed over the first note of the vocal line.

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 a 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 of 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 and final system of the musical score on this page. The vocal line has lyrics: ". . . back the flood, . . . till Pha - raoh's hosts of". The piano accompaniment concludes 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.

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*

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 - sc.

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!

The first system of the musical 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 fourth and fifth staves are piano accompaniment lines with a forte dynamic marking.

AA REBRCCA.

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics and a forte dynamic marking. The middle and bottom staves are piano accompaniment lines with a piano dynamic marking.

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment lines.

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: "Now do I know thee Fiend with thy wed - ding". The piano accompaniment consists of two staves. The right hand has a melody with some triplets, and the left hand has a rhythmic accompaniment. A piano dynamic marking *p* is present at the beginning of the piano part.

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

cres. molto. *f* *sf*

BB **RECIT. THE TEMPLAR.**

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "tor . . . ches ! The cas - tle burns. A". Above the vocal line, there are markings **BB** and **RECIT. THE TEMPLAR.**. The piano accompaniment has dynamic markings *cres. molto.*, *f*, and *sf*.

- way with me !

a tempo. *con fuoco.* *f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "- way with me !". Above the vocal line, there are markings *a tempo.* and *con fuoco.*. The piano accompaniment has a dynamic marking *f*.

Detailed description: This system contains only piano accompaniment for two staves. It continues the rhythmic and melodic patterns from the previous systems, featuring various chords and 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

dim. molto. pp

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*
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!'. The piano accompaniment features a right-hand part with triplets and a left-hand part with a steady eighth-note pattern. Dynamics include *cres.*, *f*, and *ff*. A 'Ped.' (pedal) marking is present at the end of the system.

ff

Ped.

Detailed description: This system continues the piano accompaniment. The right hand plays a rapid sixteenth-note passage, while the left hand provides harmonic support with chords and moving lines. The dynamic *ff* is maintained. A 'Ped.' marking is present at the beginning of the system.

Detailed description: This system concludes the piano accompaniment. The right hand continues with the sixteenth-note figure, and the left hand provides a rhythmic foundation. The system ends with a double bar line.

SCENE II.

Allegro con spirito.

PIANO.

p

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

B

Ped.

f
And, march - ing, sing like yeo - - men true, "Our
sing like . . . yeo . . . men true, "Our bows are made of . . .

Ped. . .

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics "And, march - ing, sing like yeo - - men true, 'Our" and a piano accompaniment. The second system continues the vocal line with "sing like . . . yeo . . . men true, 'Our bows are made of . . ." and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

bows are made of . . . Eng lish
Eng - - lish yew, Eng lish

* Ped. . .

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics "bows are made of . . . Eng lish" and a piano accompaniment. The second system continues the vocal line with "Eng - - lish yew, Eng lish" and the piano accompaniment. The piano part continues with the eighth-note accompaniment and chords. Crescendos are marked above the vocal lines.

yew!"
yew!"

f *dim.* *p*
Ped.

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics "yew!" and a piano accompaniment. The second system continues the vocal line with "yew!" and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. Dynamics include *f*, *dim.*, and *p*. A *C* (Crescendo) marking is present above the piano part in the second system. The system ends with a *Ped.* marking.

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.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto clef with lyrics 'go down . . . the glade.'. The piano accompaniment features a right hand with trills and a left hand with chords and a pedal. Dynamics include piano (*p*) and pedaling instructions.

D *Andante espress.*

(Enter KING RICHARD, lute in hand. IVANHOE follows him.)

p *p*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves with a melody in the right hand and accompaniment in the left hand. Dynamics include piano (*p*).

KING RICHARD.

Oh, I would be an out-law bold, To

p

Detailed description: This system contains the vocal line for King Richard and the piano accompaniment. The vocal line has lyrics 'Oh, I would be an out-law bold, To'. The piano accompaniment features a right hand with a melodic line and a left hand with chords. Dynamics include piano (*p*).

strike the fly-ing deer, . . . Or leave the lov-er's tale half told In ling - - ring

Detailed description: This system contains the vocal line for King Richard and the piano accompaniment. The vocal line has lyrics 'strike the fly-ing deer, . . . Or leave the lov-er's tale half told In ling - - ring'. The piano accompaniment features a right hand with a melodic line and a left hand with chords.

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.)

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

ad lib.

molto.

sf

f

Ped.

Ped.

Moderato.
K KING. RECIT.

Look, where thy

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—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. *cres.* 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. *p*

CEDRIC. O Ce - dric, O fa - - - ther, May

KING. *p* 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* **R**

oft, when thou wert far beyond 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

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

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

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

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 ! **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 a treble clef and a key signature of one sharp (F#). The lyrics are: "weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And". The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes.

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 lyrics are: "shall she die by fire? She led me back to life and love of thee." The piano accompaniment continues with its intricate rhythmic patterns.

ROWENA.

I would not have thee

Rowena's musical line is shown on a single staff with a treble clef and a key signature of one sharp. The lyrics are: "I would not have thee".

IVANHOE.

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

Ivanhoe's musical line is shown on a single staff with a treble clef and a key signature of one sharp. The lyrics are: "Though I were weaker than an ail - ing girl, Must I not go?". There is a triplet of eighth notes in the melody.

ISAAC.

My child must die by fire!

Isaac's musical line is shown on a single staff with a bass clef and a key signature of one sharp. The lyrics are: "My child must die by fire!".

The final system of music shows the piano accompaniment for the last part of the scene. It consists of two staves with complex rhythmic patterns and chordal textures.

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. *

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FINALE.

SCENE III.

Andante maestoso.

PIANO.

f *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 -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "U - na sa - - lus Do - - mi - ni! No - bis sit vic -". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings *f* and *f* appearing in the later measures.

- 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 vocal staves have lyrics: "- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - - - - - ria". The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a harmonic line in the left hand.

Sanc - to no - mi - ni!

Sanc - to no - mi - ni!

The third system begins with a section marked **A**. The vocal staves have lyrics: "Sanc - to no - mi - ni!". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings *mp* and *cres.* appearing in the later measures.

Cor - di - bus ac men - - ti - bus Pro - ni ve - ne - ra - mur te :

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 -

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

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 the musical score 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 continues the musical score. The vocal line and piano accompaniment are shown. 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 continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line.

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

The fourth system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line. A 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 a right-hand part with sustained chords and a left-hand part with a rhythmic eighth-note pattern.

The second system continues the vocal parts and piano accompaniment. The vocal lines are split across two staves. The lyrics "cham pion!" are written below the vocal staves. The piano accompaniment includes dynamic markings of *cres.*, *molto.*, and *f*. The right-hand part features a melodic line with accents and a *smile.* marking. The left-hand part has a rhythmic pattern with pedal markings: "Ped. ⌋" and "* Ped. ⌋ *".

The third system shows the piano accompaniment for the final part of the page. It features a right-hand part with sustained chords and a left-hand part with a rhythmic eighth-note pattern. Pedal markings are present: "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.

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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.

sf

cres.

a tempo.

ff

IVANHOE.

Dead! He is dead!

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

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 -

cres. *f*

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* and *sf p*.

I charge thee, Con - rad,

King Richard's second line of music. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic accompaniment. Dynamics include *f*.

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 with the lyrics. The piano accompaniment features a final chord. Dynamics include *f*.

- 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.
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

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