

IVANHOE

A Romantic Opera

ADAPTED FROM SIR WALTER SCOTT'S NOVEL

Words by

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Music by

Arthur Sullivan

Arranged for the Pianoforte by ERNEST FORD

.....
Vocal Score, 7/6

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Libretto, 1/-

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

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

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IVANHOE

ACT I.

SCENE I.

Allegro pesante.

PIANO.

f

f

dim.

Ped.

p

Ped. * *Ped.* *

p

cres.

cres.

(Curtain rises.)

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamic markings include *sf* and *cres. molto.*. A *Ped.* marking is present in the left hand. A star symbol is located below the left hand staff.

Musical score for the second system, featuring piano accompaniment. The right hand continues the melodic line. The left hand has a bass line with chords. Dynamic markings include *sf* and *ff*. There are some performance markings like '1+' and '3' in the right hand.

Musical score for the third system, featuring vocal line and piano accompaniment. The vocal line is on a single staff. The piano accompaniment has two staves. Dynamic markings include *f dim.* and *p*. The word *Each* is written above the vocal line.

Musical score for the fourth system, featuring vocal line and piano accompaniment. The vocal line has lyrics: "day this realm of Eng - land faints and fails. The". The piano accompaniment has two staves. Dynamic markings include *p*.

Musical score for the fifth system, featuring vocal line and piano accompaniment. The vocal line has lyrics: "King is wan - d'ring who knows where; his knights, His Nor - man knights like". The piano accompaniment has two staves. A section marker **A** *Moderato.* is present above the vocal line.

tempo 1mo.

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "rob - bers waste the land, And drive our herds with - in their cas - tle walls." The piano accompaniment starts with a bass clef and includes dynamic markings such as *p* and *pp*. The music is in a 4/4 time signature.

O Wil - fred, O my son, O

The second system continues the musical score. The vocal line has the lyrics "O Wil - fred, O my son, O". The piano accompaniment features more complex chordal textures and includes dynamic markings like *p*. The key signature remains one flat.

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

The third system of the score has the lyrics "I - van - hoe, Hadst thou not cross'd my will and flout - ed me, Dar - ing to". The piano accompaniment continues with a steady accompaniment pattern, including dynamic markings like *p*.

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

The fourth and final system on this page has the lyrics "raise thine eyes . . . to my Roy - al ward, I had not been left . . . a lone - ly". The piano accompaniment concludes with a final chord and includes dynamic markings like *p*.

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

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 "man A - mid these thiev - ing Nor - mans. A - lone am I: I". The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system is marked with a bold letter 'B'. It begins with a piano introduction on two staves, starting with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The vocal line then enters with the lyrics "have no son. (*A knocking at the gate.*)".

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

The third system continues the vocal line with the lyrics "Who knocks? Out, knaves, and see! And now to". The piano accompaniment includes a trill (*tr*) in the right hand and a forte (*f*) dynamic. A pedal point is indicated with "Ped." and an asterisk (*) below the bass line.

C
sup - per. To all, Was hael!
CHORUS OF MEN. TENORS.
BASSES. Was hael! Drink hael!
Was hael! Drink hael!

The fourth system is marked with a bold letter 'C'. It features a vocal line and piano accompaniment. The time signature changes to 12/8. The lyrics are "sup - per. To all, Was hael!" followed by "CHORUS OF MEN. TENORS." and "BASSES. Was hael! Drink hael!". The piano accompaniment is marked with a forte (*f*) dynamic and includes a pedal point ("Ped.") at the end.

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

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

Ped. Ped.

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

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

Ped. * Ped. Ped. Ped.

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

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

19,001. Ped. *

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

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

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

drink hael!

drink hael!

* Ped. *

(Enter ISAAC OF YORK.)

Moderato.
(♩ = ♩)

p

ISAAC.

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

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

CHORUS.

ISAAC.

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

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

D *Tempo lmo.* CEDRIC.

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

fp

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

p

sup - per with what greed thou hast !

f (A knocking at the gate.)

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "sup - per with what greed thou hast !". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a key signature of three sharps and a common time signature. It includes dynamic markings such as *f* and *V* (likely for *Vibrato* or *Vivace*), and a performance instruction "(A knocking at the gate.)".

RECIT.

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

fp *f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (F) and a common time signature. The lyrics are "Now heaven keep me cool! What bold - er knaves Break in up - on us with un - time - ly din ?". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a key signature of one flat and a common time signature. It includes dynamic markings such as *fp* and *f*.

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

f *ff*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are "Go, some of you, and see who knocks so loud.". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a key signature of one flat and a common time signature. It includes dynamic markings such as *f* and *ff*.

Detailed description: This system contains a piano accompaniment in a grand staff with treble and bass clefs, featuring a key signature of one flat and a common time signature. The music continues from the previous system.

SQUIRE.

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

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

a tempo. Allegro moderato.

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

a tempo. Allegro moderato.

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

sempre staccato.

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

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "were it If I might meet these Nor - mans sword in hand." The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a 4/4 time signature.

Moderato alla marcia.

f

This system shows the piano accompaniment for the second system. It features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The tempo is marked "Moderato alla marcia." and the dynamic is "f". The music includes triplets and is in a 4/4 time signature.

mp

Ped. *

This system continues the piano accompaniment. The dynamic is marked "mp". It includes a "Ped." (pedal) instruction with an asterisk. The music is in a 4/4 time signature.

This system continues the piano accompaniment with various chordal textures and melodic lines in both hands. It is in a 4/4 time signature.

This system continues the piano accompaniment, featuring a prominent triplet in the right hand. It is in a 4/4 time signature.

First system of piano introduction. Treble clef with a key signature of one flat. The music features a series of chords and triplets in the right hand, and a bass line with triplets in the left hand. A dynamic marking of *f* is present.

Second system of piano introduction. Treble clef. The right hand has a melodic line with a trill (*tr*) and triplets. The left hand has a bass line with triplets. Dynamic markings include *fp* and *dim.*. A section marker **H** is at the beginning.

Vocal introduction and first vocal line. The vocal line begins with the lyrics "Wel - come, Sir Knights!". The piano accompaniment continues with a bass line. A dynamic marking of *fp* is present. A section marker **CEDRIC.** is above the vocal line. A *Ped.* marking is below the piano accompaniment.

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

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

sup-per— to our Sax - on fare. . .

Ped. * Ped.

DE BRACY. J

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

p *leggiero e staccato.*

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

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

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

mf

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

THE TEMPLAR. (♩. = ♩ before.)

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

dim.

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

Strings.

ISAAC.

DE BRACY.

And she was Jew-ess-born. Je-ho-vah guard Our daugh-ters from the Tem-ple! And I'll

Moderato. Tempo 1mo.

f p

Ped. # *

CEDRIC.

war-rant me, From all the coun-try Comethrongs of suit-ors To the fair Ro-we-na! My

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

p *tr*

GIRLS (behind the scenes).

blood, as she is Royal and Sax-on. Room for the La-dy Ro-we-na!

p *cres.*

Ped. *

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

TENOR. *mf* *cres.*

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

2ND. *mf* *cres.*

More light is there for lord and thrall, for

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

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

lord and thrall, When la - dy fair comes

cres. molto. *ff*

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

cres. molto. *ff*

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

Andante espress. THE TEMPLAR. *p*

For . . .

to hall. . . .

to hall. . . .

Andante espress. *p*

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

p *p*

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

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

ROWENA.

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

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

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

phrase.

Allegro pesante.

f

tr

O CEDRIC.

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

f e staccato.

ff

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

P p

ebb and flow! Well do I mind the day When

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note 'ebb' followed by a half note 'and' and a quarter note 'flow!'. It then continues with 'Well do I mind the day' and ends with 'When'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A dynamic marking of *P p* is placed above the vocal line.

cres.

I have seen the ar - mies in ar - ray, And the

The second system continues the vocal line with 'I have seen the ar - mies in ar - ray, And the'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *cres.* is placed above the vocal line.

f

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

The third system continues the vocal line with 'earth shook with horse - men, and the sword Leapt from the scab - bard at my'. The piano accompaniment features a strong, rhythmic accompaniment. A dynamic marking of *f* is placed below the piano part.

dim.

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

The fourth system concludes the vocal line with 'arm - - - ed side, And loud the ra - vens cried At scent of'. The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking of *dim.* is placed above the vocal line.

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

The first system of the musical score. The vocal line begins with a fermata on a whole note, followed by the lyrics "blood. Drink to the brave, or boor, or lord!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte) and *cres.* (crescendo).

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

The second system of the musical score. The vocal line continues with "Drink to the war-rior's no-ble mood, The bat-tle's". The piano accompaniment maintains the rhythmic pattern. Dynamics include *cres.* and *f*. Pedal markings "Ped." and a fermata are present in the piano part.

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

The third system of the musical score. The vocal line continues with "glo-ry and the min-strel's song! . . .". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *dim.* (diminuendo) and *Ped.* (pedal).

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

The fourth system of the musical score. The vocal line begins with "ad lib." and "But now, ah me! gone is the an-cient fame And". The piano accompaniment features a more melodic and sustained texture. Dynamics include *p* (piano).

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

R a tempo.
fill the cup, fill high, fill the cup, fill high, And

CHORUS. *p*
Fill the cup, fill high,
Fill the cup, fill high,

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

Fill the cup!
Fill the cup!

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a treble clef and a key signature of two sharps (D major). The lyrics are "Nor - man, fight - ing for the Cross ! Glo - - ry to". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part has a steady eighth-note accompaniment, while the left-hand part has a more active eighth-note pattern. Dynamics include a forte (*f*) marking in the piano part.

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

The second system continues the musical score. The vocal line features a triplet of eighth notes followed by a long note, with the lyrics "those who fight for the true Cross !". The piano accompaniment continues with similar patterns, including a *dim.* (diminuendo) marking in the right-hand part and a *Ped.* (pedal) marking in the left-hand part. A small asterisk (*) is located at the end of the system.

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

The third system begins with a new section titled "S DE BRACY." The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "Glo - ry to those who bat - tle for the Cross,". The piano accompaniment features a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part has a steady eighth-note accompaniment, and the left-hand part has a more active eighth-note pattern. A piano (*p*) dynamic marking is present in the right-hand part.

cres. 3

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

cres. *dim.*

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

p *cres.*

Or - der of the Tem - - - - - ple.

f

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

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

ff

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

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

U

DE BRACY. *p*

TEMPLAR. *p* Glo - - ry to
 CEDRIC. *f* Glo - - ry to
 Fill the cup, fill
 Drink hael! Was hael! Drink hael!
 Drink hael! Was hael! Drink hael!
 Glo - - ry to
 Glo - - ry to

those . . . who fight for the true . . . Cross! Glo - - -
 those . . . who fight for the true . . . Cross! Glo - - -
 high, Fill the cup, fill high, Glo - - ry to
 those . . . who fight for the true . . . Cross! Glo - - -
 those . . . who fight for the Cross! Glo - - -
 those . . . who fight for the Cross! Glo - - -

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

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

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

ry! Glo - - ry to those who fight

ry! Glo - - - ry to those who fight

Glo - ry to those who fight, who fight

Glo - ry to those who fight, who fight

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

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

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

cres. *f*

Ped.

for the Cross! . .

for the Cross! . .

for the Cross! . .

for the Cross! . .

for the Cross! . .

sf *ff* *ff* Ped.

ROWENA.

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

Andante moderato.

p

THE TEMPLAR. W-

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

Allegretto moderato.

p

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

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

IVANHOE. 3

(Silence.)

CHORUS. *p*

The Palm - er! the ho - ly

The Palm - er! the ho - ly

Allegro agitato.

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

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

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

cres. *f* Ped.

X

IVANHOE

Se - cond to none were

hear him! the ho - ly Palm - er!

hear him! the ho - ly Palm - er!

Ped.

*

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

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

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

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

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

RECIT.

CHORUS. *f*

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

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

a tempo.

f *ff*

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

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

Ped. 19,001. * Ped. *

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

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

Ped. * *f*

Andante un poco agitato. IVANHOE.

Rich - ard and his Eng - lish knights! King

CRERIC.

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

p

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

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

A Sax - on he!

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

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

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

f

The last I can - not call to mind,
 Pray he be Sax - on too.

f *dim.* *p*

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

one of that high com - pa - ny.
 THE TEMPLAR.
 Not so, by Heaven! Be - fore no name - less knight I fell.

f *dtm.*

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

cres. *e stringendo.*

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

p *f*

Show me thy pledge, thou grace - less pil - grim. IVANHOR.

This ho - ly

f *p*

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

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

sword. And God de - fend the right!

Ped.

DO **TEMPLAR.**
By this gold chain, which here I lay, I swear, . . .

dim. *p*

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

foot, with sword or spear, Come when he

EE

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

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

cres.

tra - tor to the name of Knight.

cres. f. sf

ROWENA. **FF**

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

Un poco più lento.

p

Oboe.
Cor.

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

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

a tempo.
right!

CHORUS. *ff*
Ro - we - na! Ro - we - na! All hail to our La - dy Ro - we - na!

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

a tempo.
ff
Ped. * Ped. * Ped.

CEDRIC. RECIT.

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

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

* Ped. *

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

a tempo.
Allegro moderato.

Più vivace. DE BRACY. RECIT.

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

Trombe.

Moderato. HH *Tempo lmo.*

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

Tempo lmo.

CEBIC.

Then fare ye well!

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

ROWENA.

JJ

Good night to all!

A kind good night . . . to all.

RECIT. DE BRACY.

Is she not

fp

Ped. *pp* * Ped.

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

a tempo moderato.

staccato. *♩ sempre staccato.*

p

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

swoop with me, my fal - con?

THE TEMPLAR. *a tempo.*

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

♩ sempre staccato.

KK

Tempo lmo.

Aye when the tourney's done. Good

RECIT.

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

p

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

TEMPLAR.

p

night!

mf

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

mf

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

p

Ped. 19,001.

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

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

L. H.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "So ends the song, . . . With sleep till day - light peep. . . .". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

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

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

sempre dim. al fine.

R. H.

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

pp

Detailed description: This system contains the final piano accompaniment. It is in grand staff. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A dynamic marking of *pp* is present in the piano part.

SCENE II.

Andante espress.

PIANO. *p*

ROWENA. *p*

dim. *pp*

Ped. * Ped. *

moon, art thou clad in sil ver and mail, Like
wind that a - wak - est soft and low Where the

ar - mour of my true knight; O moon, is my lov - er's
heart o' the wood is stirred, Far o - ver the dream - ing

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

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

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

cres. *dim.*

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

p *pp*

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

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

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

pp

O! say!

2nd time.

pp *f*

(Her women bring in IVANHOE.)

dim.

Andante. ROWENA. *p*

Rise, ho - ly Palm - er!

PIANO. *p*

Ped. *

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

Un poco più vivo. *p*

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

pp

cres.

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

cres.

cres.

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

IVANHOE.

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

Allegro con moto.

f

Ped.

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

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

ROWENA. A

IVANHOE.

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

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

Più lento

ROWENA.

IVANHOE.

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

ROWENA. *Andante.*

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

IVANHOE. *Andante allegretto.*

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

ROWENA.

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

IVANHOE. And shall I bid him hope?

ROWENA. Hope is for all the world.

IVANHOE. But not for

sempre Ped.

ROWENA. un poco rit. B a tempo.

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

poco rit. a tempo. cres.

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

p

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

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

C IVANHOE.

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

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

ROWENA.

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

cres. *f* Ped. *

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

un poco rit. **D** *colla voce.* *dim.* *p*

Ah! . . . hope . . . is . . .

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

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

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

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

E

world, Sound of a string . we fol - low with de - light To

So may he hope, For

cres.

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

cres.

home, per-chance for thee, . . For . . . home and thee.

Più lento. *p*

. . to ut - most mel - o - dy! I do be - lieve that he will come a - gain,

Per - - chance for thee!

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

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

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

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

IVANHOE. *ad lib.*
Like moun-tain
Allegro vivace. con fuoco.
ff

lark my spi rit up . . . ward springs,

eres. ***Ff***

f

Ped.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "lark my spi rit up . . . ward springs,". Above the first few notes, there is a dynamic marking *eres.* and a fortissimo marking ***Ff***. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A fortissimo marking *f* is placed above the piano part. A pedaling instruction "Ped." is written below the bass staff.

. And with quick pul - sing wings Beats the

dim. *pp sempre staccato.*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics ". And with quick pul - sing wings Beats the". The piano accompaniment features a more active melodic line in the right hand, characterized by staccato notes. A dynamic marking *dim.* is placed above the piano part, and *pp sempre staccato.* is written below it. A small asterisk (*) is visible in the left margin of the piano part.

still air to mu - sic. O my heart,

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "still air to mu - sic. O my heart,". The piano accompaniment continues with its staccato accompaniment.

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

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics "Beats not too wild for think - ing on my dear!". The piano accompaniment continues with its staccato accompaniment, ending with a double bar line and a fermata over the final chord.

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

sempre pp

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

lov - eth me, My dear love lov - eth

cres. *cres.* *Ped.*

H

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

dim. *p*

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

cres.

ed here, . . . And hap - py

f

Ped. * Ped. *

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

cres.

Ped. * *cres.* *

be ere death close

ff

Ped. *ff* Ped.

all! . . .

Allegro moderato.

ff *p*

Ped. *

I - saac! I - saac, I say!

RECIT.

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

ISAAC. *J. e.*

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

fp

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

a tempo.

f

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

p

f

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

tr

f

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

Più vivace.

p

IVANHOE.

A

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

sempre stacc. e pp

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

ISAAC.

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

sempre pp e stacc.

IVANHOE.

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

Bis.

pp

SCENE III.

Allegro con brio.
PIANO. *ff*

cres.

K 1st & 2nd SOPRANOS. *f* 3
Will there be no more fight - ing?

TENORS. *f* 3
They are too strong, the

BASSES.

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

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

Knight !
Knight ! He won the prize of yes - terday !
Knight !
19,001.

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

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

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

Ped. * Ped. * Ped. *

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

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

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

Ped.

(Enter KING RICHARD.)

FRIAR TUCK.

Whi - ther a - way, . . . Sir

Allegretto moderato.

f *mf* *tr* *tr*

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

tr *tr* *tr* *tr*

p

Tem - - - plar's shield! Don't steal so cow-ard-like a - way. Ho -

(KING RICHARD.) *ad lib.*

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

2 *2*

L **FRIAR.**

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

a tempo.

p *tr*

KING.

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

M

peace - ful friar!

CHORUS.

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

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

FRIAR.

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

KING. *animato.*

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

f

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

Allegro con brio.

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

cres. *f* *p* *f*

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

ad lib.

a tempo.

will baste thy fat sides well!

CHORUS. *f*

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

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

colla voce. *f*

Unison. To him,

ha! the knight has spo - ken well, the knight has spo - ken well, has spo - ken well : Ha, ha, ha, ha, ha, ha, ha,

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

fri - ar, book and bell,

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

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

FRIAR.

dim.

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

p

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

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

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

CHORUS.

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

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

cres. *ff* Ped.

Andante. Più lento che il 1mo tempo.

ha!

King.

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

FRIAR.

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

KING.

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

FRIAR.

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

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

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

Allegro marcia.

Trombe. *ff* *ten.*

Ped.

SOPRANOS. *f*

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

TENORS & BASSES. *f*

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

Ped. *

land and sea,

Eng - land and fair Nor - man - dy!

Plan - ta - gen - es

land and sea,

Eng - land and fair Nor - man - dy!

Plan - ta - gen - es

p *f Unison.*

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

mf

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

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

TENORS & BASSES *Unison.*

Set the

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

beau - ty glows Glo - rious as the

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves with a grand staff (treble and bass clefs) and the same key signature. The lyrics are "beau - ty glows Glo - rious as the".

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

f Trombe. Ped. * Ped.

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "pomp . . of day, High a - bove the rose be set". The piano accompaniment includes a dynamic marking of *f* and the instruction "Trombe." with a *f* dynamic. Pedal markings "Ped." and "* Ped." are present. A fermata is placed over the vocal line.

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

Ped. * Ped. Ped. *

This system contains the fifth and sixth staves of music. The vocal line has the lyrics "Gold - en broom, Plan - ta - ge - net! Pian - ta - ge - nes - ta!". The piano accompaniment features several pedal markings: "Ped.", "* Ped.", "Ped.", and "*".

Fair and love - ly

Hail to the gold - en broom. Hail! Set the

S *ff* *Unis. ff* *cres.* *ff*

This system contains the seventh and eighth staves of music. The vocal line includes the lyrics "Fair and love - ly" and "Hail to the gold - en broom. Hail! Set the". The piano accompaniment features dynamic markings *ff*, *Unis. ff*, *cres.*, and *ff*. A section marked *S* (Solo) begins in the vocal line.

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

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

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

Ped. Ped. * Ped. *

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

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

Ped. Ped. * Ped. *

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

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

Ped. * Ped. *

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

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

f

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

PRINCE JOHN.

Allegro vivace.

I - saac, my Jew, my purse of

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

RECIT.

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

a tempo.

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

CEDRIC.

A

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

DE BRACY (*aside to PRINCE JOHN*).

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

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

Andante.

PRINCE JOHN.

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

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

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

pp *p*
Ped. *

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

f

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

dim. *p*
Ped.

D REBECCA.

But Ju - dah's rose is of the

dim. *pp* *pp*

* Ped. *

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

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

colla voce

Allegro agitato.

here.

p *p*

RECIT. PRINCE JOHN.

'Tis from our

marcato.

(reads.)

Roy-al brother,

Lou - is of France.

Look to thy-self!

p

RECIT.

The de - vil has bro - ken loose!

My brother has es-caped! Heav'n granthe be not

fp

Moderato.

yet on Eng-lish ground!

Thatsa-ble knight who fought so well i' themê-lée?

My mind mis-

p

Allegro con brio.

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

sf *f*

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

ff *p* *p*

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

F *>*

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

sf *f*

8va. *Andante maestoso.*

cres. mollo. *cres* *Trombe. f* *Ped.*

HERALDS (FOUR BASSES).

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

CHORUS. 1st & 2nd SOPRANOS.

If

TENORS & BASSES. *f*

If

(4 Trumpets on the Stage). *f*

(Trumpets on Stage in unison with Heralds.)

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

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

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

Bright eyes approve your deeds. Love of la - dies! Death of cham - pions!

deeds of men! If la - dies' love be worth the prize Will ye not bat - tle, then? Look up, ye knights, where

deeds of men! If la - dies' love be worth the prize Will ye not bat - tle, then? Look up, ye knights, where

On, gal-lant knights! Bright eyes approve your deeds. of men!

lov - ing eyes Ap - prove the deeds of men! Ap - prove the deeds, the deeds of men! Look up, look up, ye gal - lant knights!

lov - ing eyes Ap - prove the deeds of men! Ap - prove the deeds, the deeds of men! Look up, look up, ye no - ble knights!

PRINCE JOHN.

He - ralds, sound the chal - lenge!

f Allegro.
(Trumpets on the Stage.)

H

A - gain the chal - lenge!

pp

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "A - gain the chal - lenge!". The piano accompaniment is in the left hand, starting with a piano (*pp*) dynamic. The music is in a major key and 4/4 time.

(Trumpets on the Stage.)

(Trumpet behind the Scene.)

f *p*

Detailed description: This system features two trumpet parts. The first part is labeled "(Trumpets on the Stage.)" and starts with a forte (*f*) dynamic. The second part is labeled "(Trumpet behind the Scene.)" and starts with a piano (*p*) dynamic. The music is in a major key and 4/4 time.

Allegro agitato.

p

Detailed description: This system features piano accompaniment. The tempo is marked "Allegro agitato." and the dynamic is piano (*p*). The music is in a major key and 4/4 time.

marcato.

p

Detailed description: This system features piano accompaniment. The tempo is marked "marcato." and the dynamic is piano (*p*). The music is in a major key and 4/4 time.

Detailed description: This system features piano accompaniment. The music is in a major key and 4/4 time.

marcato.

Detailed description: This system features piano accompaniment. The tempo is marked "marcato." and the music is in a major key and 4/4 time.

cres.

K SOPRANOS.

fz

What means his mot - to?

sempre cres.

f

TENORS & BASSES.

fz

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

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

f

Ped.

dis - in - he - ri - ted knight!

dis - in - he - ri - ted knight!

ff

1st & 2nd SOPRANOS.

A - las, poor

sempre f

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "A - las, poor". The piano accompaniment features a complex texture with many beamed sixteenth notes and chords, marked with *sempre f*.

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

Detailed description: This system continues the vocal line with the lyrics "boy ! Strike Ralph de Vi - pont's shield ; He is the weak - est of the". The piano accompaniment continues with similar rhythmic patterns.

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

M

Detailed description: This system continues the vocal line with the lyrics "chal - len - gers. De Vi - pont is the". A dynamic marking of **M** is placed above the vocal line. The piano accompaniment includes a *p* marking.

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

FRIAR.

f

Detailed description: This system continues the vocal line with the lyrics "man for thee. By heav'n, He has struck the shield of the". A character marking **FRIAR.** is placed above the vocal line. The piano accompaniment includes a *f* marking.

N LOCKSLEY.

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

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

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

O Bis.
 guard thee, boy!

(Trumpets on the Stage.)

CHORUS. 1st & 2nd SOPRANOS.

The com - bat! The com - bat!

TENORS & BASSES.

The com - bat! The com - bat!

p

They back their hor - ses . And now, like thunder-bolts of war,

They back their hor - ses : And now, like thunder-bolts of war,

f

cres. molto. *ff*

Unison. *P*

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

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

con fuoco. *sf*

FRIAR.

1st SOPRANOS.

O great Saint Dun-stan!

Nei - ther is down!

TENORS.

Nei ther is down!

What a crash of arms!

(Trumpets on Stage.)

A - gain! a - gain!

A - gain! a - gain!

p

cres.

f

Ped.

1st SOPRANO.

The Tem - plar!

The

2nd SOPRANO.

The Tem - plar!

The

TENORS.

Il Des - di - cha - do!

Il Des - di - cha - do!

Ped.

Tem - plar ! The Tem plar !

Tem - plar ! The Tem plar !

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

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

sf

HERALDS. (*Trumpets on Stage in unison with Heralds.*)
Love of la - dies ! Death of cham - pions !

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

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

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

f

FRIAR.

LOCKSLEY.

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

Springs from his

TENORS. *f*

Lay on, lay on,

BASSES. *f*

Lay on, lay on,

LOCKSLEY & FRIAR.

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

Lay on, like gal-lant knights,

1st SOPRANOS.

On, gal-lant knights.

Lay on, lay on,

Lay on, lay on, like gal-lant

2nd SOPRANOS.

On, gal-lant knights.

Lay on, lay on,

Lay on, lay on, like gal-lant

They are to it with their swords! Lay on, lay on, Lay on, like gal-lant

They are to it with their swords! Lay on, lay on, Lay on, like gal-lant

PRINCE JOHN.

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

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

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

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

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

(Trumpets on Stage.)

Moderato. PRINCE JOHN.

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

vic - tor in our list! And now, Sir

CHORUS. *f*

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

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

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

p

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

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

ad lib. *a tempo.*

colla voce.

Ped. *

dim.

T **CHORUS. f**

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

f

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

Doppio Movimento.

dim. *ff*

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

3

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

3

ff

PRINCE JOHN.

Off with his hel - met, Heralds! Bare -

A

U **ROWENA. f**

head - ed must he take the crown!

Wil - fred!

f *sf*

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

CEDRIC.

My son! My son! My son! My

CHORUS.

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

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

cres. molto. *rit.*

Allegro a la marcia, come 1mo.

- hoe!

son!

Unison.

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

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

f *f a tempo.*

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

This system contains the first two systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. There are triplets marked with a '3' in the vocal lines.

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

Ped. *Ped. *

This system contains the third and fourth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are split across two lines. There are piano markings 'ff' and 'Ped.' with an asterisk.

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

This system contains the fifth and sixth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are split across two lines.