

# ACT II.

## SCENE I.

*Allegro con brio.*

PIANO. *f*

The first system of music is a piano accompaniment in 2/4 time, marked *Allegro con brio* and *f*. It consists of two staves. The right hand features a series of trills (tr) over a melodic line, while the left hand plays a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment, marked *mf*. It features trills (tr) in the right hand and a melodic line with accents (^) and a breath mark (v) in the left hand.

The third system shows the piano accompaniment with a mezzo-forte (*mf*) dynamic. The right hand continues with trills (tr) and a melodic line, while the left hand plays a rhythmic accompaniment of eighth notes.

The fourth system features a piano accompaniment marked *p*. The right hand has trills (tr) and a melodic line, while the left hand plays a rhythmic accompaniment of eighth notes.

The fifth system continues the piano accompaniment marked *p*. The right hand features trills (tr) and a melodic line, while the left hand plays a rhythmic accompaniment of eighth notes.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including slurs and a trill (tr).

Piano accompaniment for the second system, including dynamic markings *f cres.* and *dim.*

Piano accompaniment for the third system, including instrument markings *Clar.*, *FL.*, and *Ped.*, along with dynamic markings *p* and *tr*.

KING RICHARD.

Vocal line and piano accompaniment for the first part of the song, with lyrics: "Strange lodg - ing this for Eng - land's King, . . . A thiev - ish".

Vocal line and piano accompaniment for the second part of the song, with lyrics: "fri - ar for his host, And for his food his own dun deer, By".

*ad lib.* **C**

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

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

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

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

*a tempo.*

*crca.*

**D** *ad lib.*

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

**FRIAR TUCK.** **E**

art thou? Here am I! I

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

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

F KING RICHARD.

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

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

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

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

hues! If thou wert not so strict a saint,

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

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'Stout - ly' followed by eighth notes for 'I'd swear by book and bell'. The piano accompaniment features a consistent eighth-note accompaniment in the bass and chords in the treble. A crescendo (*cres.*) marking is present in the piano part. The system ends with a key change to G major, indicated by a 'G' above the staff.

## FRIAR TUCK.

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

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

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

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

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

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

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

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

*staccato.*

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics: "sup like free - men in the for - est air. Out with thy ven' - son pas - ty and thy". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. There are two accents (^) over notes in the bass line.

wine.

The second system continues the vocal line with the lyric "wine." and the piano accompaniment. A dynamic marking of *L* (Lento) is placed above the vocal staff. The piano accompaniment includes a *cres.* (crescendo) marking and a *f<sup>+</sup>* (fortissimo) marking. The texture remains dense with sixteenth-note patterns.

The third system features a vocal line with trills (*tr*) and a piano accompaniment with trills and a *ff* (fortissimo) marking. The piano accompaniment has a complex, rhythmic pattern with many sixteenth notes.

The fourth system features a vocal line with a *ff* (fortissimo) marking and a piano accompaniment with a *ff* marking. The piano accompaniment continues with a complex, rhythmic pattern.

The fifth system features a vocal line and piano accompaniment. The piano accompaniment continues with a complex, rhythmic pattern.



First system of musical notation. The right hand features a melodic line with a 'M' marking above it. The left hand provides a rhythmic accompaniment. A 'Ped.' (pedal) marking is present at the end of the system.

Second system of musical notation. The right hand continues the melodic line. The left hand has a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic marking. A 'Ped.' marking is also present.

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

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

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

Sixth system of musical notation. The right hand has a 'p' marking. The left hand has a 'p' marking.

## KING RICHARD. RECIT.

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

*Moderato.*

*fp*

## FRIAR.

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

O *a tempo.*

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

*p*

## KING RICHARD.

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

*p*

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

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

RECIT. FRIAR.

Now I be -

Musical score for the Recitativo section, including a vocal line and piano accompaniment. The vocal line begins with the text "Now I be -". The piano accompaniment features a *fp* dynamic marking.

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

*a tempo.*

Musical score for the first vocal entry, including a vocal line and piano accompaniment. The vocal line contains the text: "- think me, Thou didst come here to fight with me: Hast thou for-got thy va-lour?". The piano accompaniment includes a *f* dynamic marking and a *a tempo.* instruction.

KING.

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

Musical score for the King's entry, including a vocal line and piano accompaniment. The vocal line contains the text: "Nay, we will fight to-mor-row. To-day will I con-tend with thee In". The piano accompaniment includes *tr* (trills) and *p* (piano) dynamic markings.

R FRIAR. King.

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

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a fermata over the word 'R'. The piano accompaniment consists of two staves with chords and moving lines. A dynamic marking of *p* is present.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *sf* in the left hand and *p* in the right hand.

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

*Andante allegretto.*

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *p* and a tempo marking of *Andante allegretto.*

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

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *p*.

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

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

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

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

*dim.* T  
glo - - rious than . . . these? I rouse me with the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *dim.* (diminuendo) marking and a fermata over the first measure. The piano accompaniment starts with a *dim.* marking and a long, sweeping melodic line in the right hand, while the left hand provides a steady accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

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

The second system continues the vocal and piano parts. The vocal line has a fermata over the word "hill". The piano accompaniment features a complex texture with many chords and moving lines in both hands. The key signature changes to one flat (Bb) after the first measure of this system.

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

The third system shows the vocal line with a fermata over "still". The piano accompaniment includes a *p trem.* (piano tremolo) marking in the right hand. The texture is dense with many chords and moving lines.

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

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features a complex texture with many chords and moving lines in both hands.

*ad lib.*

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

**V** *a tempo.*

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

*cres.*

*f*

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

*cres.*

*f*

*dim.*

**W**

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

*dim.*

*p*

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

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

King! . . . Not

FRIAR. RECIT.

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



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

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

*ad lib.* *a tempo.*

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

FRIAR.

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

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

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

*Allegretto pesante.*

FRIAR.

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

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

X

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

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

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

*rit.*  
*colla voce.*

Y *a tempo.*

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

*marcato e tenuto.*

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

*più f.*

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

2nd VERSE.

And trowl, . . . . . and

1st time.

me!"

trowl the bon - ny bowl to me!"

CHORUS.

Then ho, jol - ly Jen - kin, I

Then ho, jol - ly Jen - kin, I

Ped. \* Ped. \*

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

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

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

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

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

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

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

*ff colla voce.*

Ped. \*

*ff*

RECIT. FRIAR TUCK.

And now for com - bat!

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

*p* *f*

KING.

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

*tr* *p*

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

*f*

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

FRIAR.

*f*

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

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 two flats. The lyrics are: "sen-night long Thoushalt lie gas-ping, ere thou rise a - gain. Stand, andstand firm!". The piano accompaniment starts with a piano (*p*) dynamic and features a mix of chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "By all the saints in Sax - on cal-en-dar, He must be root-ed like an an - cient". The piano accompaniment includes dynamic markings of piano (*p*) and forte (*f*).

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

The third system features a vocal line for the King and piano accompaniment. The lyrics are: "oak! Stand, andstand firm!". The piano accompaniment includes dynamic markings of piano (*p*) and forte (*ff*), and is marked *Animato.*

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

The fourth system features a vocal line for Locksley in recitative style and piano accompaniment. The lyrics are: "What fol-ly have we here? A-rise, Thourolling". The piano accompaniment includes a piano (*p*) dynamic marking.

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

*a tempo.* **Рассит.**

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

**B**

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

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

**f CHORUS.**

To  
To



LOCKSLAY.

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

Tor - quilstone!

Tor - quilstone!

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

sarne ac - cur - sed walls! I ask thy aid for gal - lant I - van-hoe.

CHORUS.

For

For

*a tempo.*

KING.

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

I - van-hoe!

I - van-hoe!

*f* *p*

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

Ped. \*

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

Ped. \*

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

Ped. \* *p cres.*

way! To Tor - - - quil - stone!

TENORS. *ff*

To Tor - quil - stone, to

BASSES. *ff*

To Tor - quil - stone, to

*f* Ped. \* *ff* *f*

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

*ff* Tor - quil - stone! . . .

*ff* Ped. \*

SCENE II.

*Allegro con brio.*

PIANO.

*ff*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

A

CEDRIC.

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

DE BRACY.

CRÉDIT.

Aye, that dare I.

De Bra-cy! Trai-tor!

Musical score for De Bracy and Credit. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Dynamics include p and f.

Who hast bro - ken bread In mine own hall!

Musical score for the second vocal part. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Dynamics include dim. and p. A 'Ped.' marking is at the end.

ROWENA.

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

Musical score for Rowena. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. A '\* Ped.' marking is at the end.

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

Musical score for the final vocal part. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. A 'Ped.' marking is at the end.

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

In mer - cy let us go! In

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

*C Allegro moderato.* DE BRACY.

*dm.* *p*

war, the wile of love!

*mf*

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

Ped.

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

3

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

L.H.

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

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

3

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

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

yield her to thee! Faith - less knight, Is

The second system continues the vocal line and piano accompaniment. The lyrics are: "yield her to thee! Faith - less knight, Is". The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the right hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "it thy Nor - man chi - val - ry To make weak wo - men mad with fear, And". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "woo them in a dun - geon's gloom? . . . . DE BRACY. Peace, friend, I". The piano accompaniment includes dynamic markings of *cres.* (crescendo) and *f* (forte), and a *Ped.* (pedal) marking in the left hand. The system ends with a fermata over the final note.



CEBRIC.

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

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

*Allegretto moderato.*

DR BRACY.

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

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

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

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

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

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

CEDRIC.

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

*sf*

*sf*

Ped.

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

*f*

ROWENA. *più vivo.*

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

*f*

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

*p*

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

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

*Stringendo molto.*

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

*cres. molto.*

Ped. \*

*Molto vivace con fuoco.*  
ROWENA.

mer . . . . . cy save . . him, In

DE BRACY.

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

CEDRIC.

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

*f*

Ped. Ped. \* Ped.

mer . . . . . cy save . . . . . him! . . . . .

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

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

Ped. \* Ped. \* Ped.

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

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

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

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

19,001.

cy . . . save, . . . . . save . . . . .

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

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

Ped.

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

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

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

19,001. Ped. Ped.

M

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

Ped.

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

*ff*

*Allegro come lmo.*

ff

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

Detailed description: This block contains the piano introduction for the first section. It features a treble and bass staff in G major, 2/4 time. The treble staff has a melodic line with triplets and slurs. The bass staff has a rhythmic accompaniment with chords. Pedal markings are placed below the bass staff.

**N**

DE BRACY.

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

(Enter BRIAN.)

p

Detailed description: This block contains the vocal and piano parts for De Bracy and Brian. De Bracy's vocal line is on a single staff. Brian's piano accompaniment is on two staves. The music is in G major, 2/4 time. The piano part has a steady accompaniment with some chords.

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

(Exit DE BRACY.)

p

Detailed description: This block contains Brian's solo piano part. It is on two staves in G major, 2/4 time. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

**O** *Moderato.* THE TEMPLAR. RECIT.

Woo thou thy snowflake till she

fp

Detailed description: This block contains the recitative for The Templar. It is on two staves in G major, 2/4 time. The music is marked 'Moderato' and 'RECIT.'. The vocal line is on the treble staff, and the piano accompaniment is on the bass staff.



*Più lento.*

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

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

*Allegretto con moto.*

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

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

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

Death should clasp me close ere set of sun, This hour is

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

mine! . . . . . This hour is

This system continues the vocal line with a long dotted line for the word 'mine!'. The piano accompaniment maintains its rhythmic pattern, with some chromatic movement in the bass line.

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

*cres.* *più f* *dim.*

This system includes dynamic markings: *cres.* above the vocal line and *cres.*, *più f*, and *dim.* below the piano accompaniment. The piano accompaniment shows a crescendo leading to a fortissimo section before a decrescendo.

mood, And I will woo her as the

*dim.* *p*

This system features dynamic markings *dim.* and *p*. The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line has a triplet of eighth notes at the end of the phrase.

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

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

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

*With increased passion.*

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

*cres.*

*molto cres.*

Ped. \*

*f* *bb* *3* *p* *R*

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

*f* *dim.* *pp*

Ped. \*

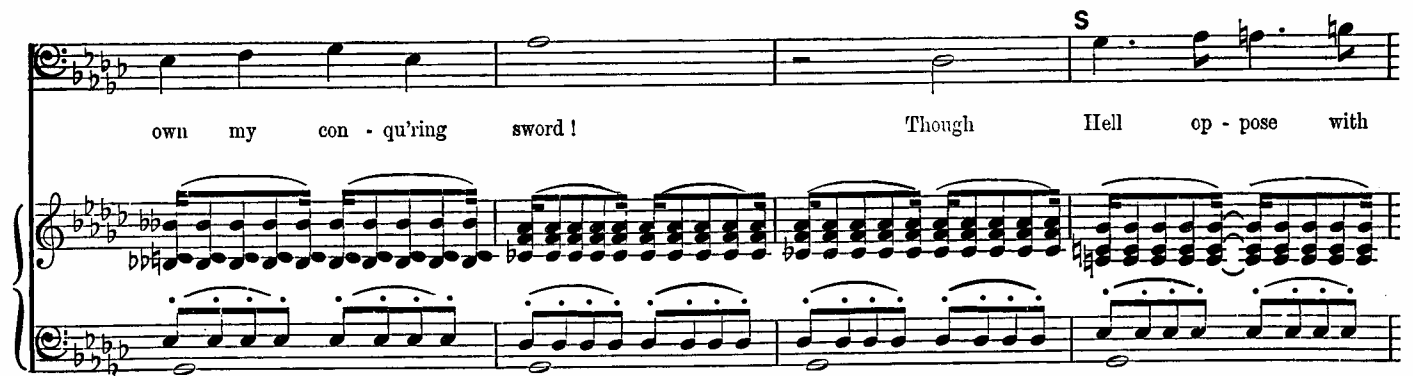


trem - bling in ... my arms, Proud is thy fate to . . .



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

*S*



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

*cres.*



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

*colla voce.* **f**

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

*Animato.*

**Ped.** \*

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

*lento allarg.*

**sf sf sf** *molto cres.* **ff** *strepitoso.*

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

**sf sf sf sf** \*

*Andante quasi adagio.*

SCENE III.

PIANO.

First system of piano introduction. Treble clef with a dotted half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef with a dotted half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *f* for the first half, *p* for the second half.

Second system of piano introduction. Treble clef with a dotted half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef with a dotted half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *p* for the first half, *p* for the second half.

Third system of piano introduction. Treble clef with a dotted half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef with a dotted half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *dim.*

ULRICA.

Vocal entry of Ulrica. Treble clef with a dotted half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef with a dotted half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *pp*. Lyrics: Whet the keen axes, Sons of the

Second system of vocal entry. Treble clef with a dotted half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef with a dotted half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *pp*. Lyrics: Dra - - - gon! Kin - dle the







la.

**B** REBECCA.

Good mo - ther, of thy pi - ty say

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

**C** ULRICA.

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

*Allegro vivace.*

Look on me! In this cur - sed place My

*p*  
Ped. \*

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

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

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

stain, I, the sole daugh - ter of their



race, I, who was once as proud as

*sf* *cres.* *molto.*



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

*Andante.*

*sf sf p*



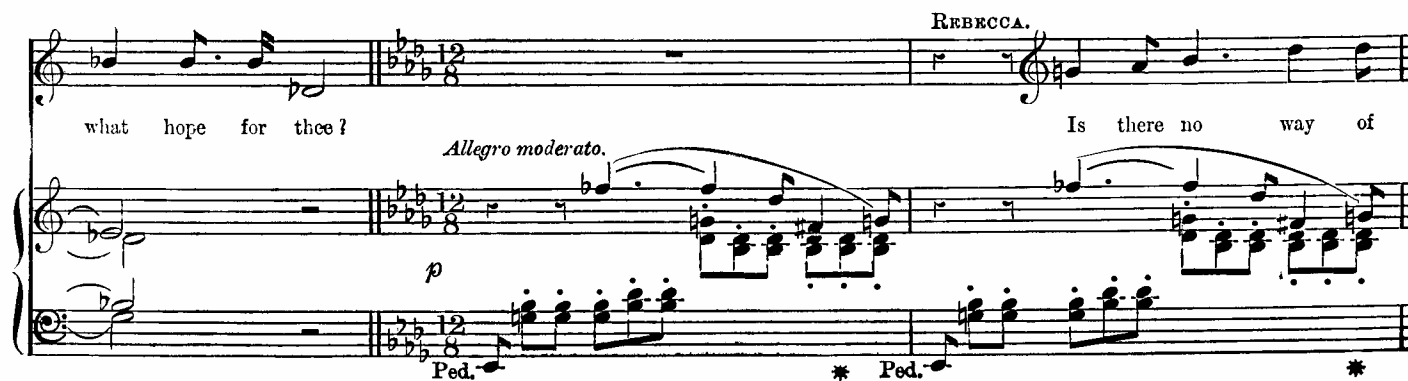
what hope for thee? Is there no way of

*REBECCA.*

*Allegro moderato.*

*p*

Ped. \* Ped. \*



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

The first system of the musical score features a vocal line in a soprano or alto register and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The vocal line begins with the lyrics "safe - ty?" followed by "Have mer - cy on . . . me!". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

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

*cres.*

The second system continues the musical piece. The vocal line has the lyrics "Point . . . me out . . . a way!" and "Be it through tor - tuous". The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *cres.* (crescendo) is placed above the piano part.

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

*p*

The third system of the score contains the lyrics "paths, . . . where death . . . may lie, And I no more . . . be - hold . . . the". The piano accompaniment features a dynamic marking of *p* (piano) at the beginning.

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

*cres. p*

*Ped.*

The fourth system concludes the page with the lyrics "light . . . of day; Be it through ghost ly night . . . or". The piano accompaniment includes a dynamic marking of *cres. p* (crescendo piano) and a pedaling instruction *Ped.* at the bottom.

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

*rall.*

*ff* *con passione.* *f*

Ped. \* Ped. \*

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

*ad lib.* **F**

*a tempo.* *p*

Ped. \*

ULRICA.

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

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

*Andante.*

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

**G**

REBECCA. RECIT.

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

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

ULRICA.

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

*colla voce.* *f* *a tempo.* *p*

**H**

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

*sf* *p* *p* *p*

Whet ye the steel, sons of the

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

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

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

*dim.*  
Daugh - ters of Hen - . . . . .  
*dim.*

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

. . . gist!

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

*Allegro.*

First system of piano introduction. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. The right hand has a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *pp* and triplets of eighth notes.

Second system of piano introduction. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. The right hand continues with a melodic line, featuring dynamics *sf*, *sf*, *dim.*, and *p*. The left hand has a steady accompaniment of eighth notes.

REBECCA

*Andante lento.*

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

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a soprano clef. The piano accompaniment is in bass clef. The key signature is three flats and the time signature is 4/4. Dynamics include *fp*. A pedal point is indicated with "Ped." and an asterisk. The piano part features a sustained bass note with a tremolo effect.

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

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues in treble clef. The piano accompaniment is in bass clef. Dynamics include *p*. The piano part features a sustained bass note with a tremolo effect.

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

*Andante moderato.*

Vocal and piano accompaniment for the third line of lyrics. The vocal line continues in treble clef. The piano accompaniment is in bass clef. Dynamics include *p* and *dim.*. The piano part features a sustained bass note with a tremolo effect.



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

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

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

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

1st time.

2nd time. *Un poco animato.*

me! Spi - rit, who mov - est

Ped. \*

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

Ped. \*

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

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



*Allegro agitato.*

(Enter the TEMPLAR.)

L REBECCA. RECIT.

Take thouthese jew-els; here is

*cres.* *f* *p*

Ped. \*

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

*a tempo.*

*a tempo.*

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

TEMPLAR. *Andante espress.*

*p*

Ped. \*

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

*3*

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

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

M

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

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

*Allegro non troppo.*  
REBECCA.

*a tempo.*

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

*colla voce.* *p*

Ped. \* Ped.

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

\* Ped. \* Ped. \*

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

*mf*

Ped.

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

\* Ped. \* Ped.

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

TEMPERAR

*f*

\* Ped \*

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

*dim.*

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

*p* *cres.* *p*

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

*p* *pp*

REBECCA.

TEMPLAR.

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

*pp*

Jew ess; the Cross is naught to thee.

*cres. molto, e stringendo.*

*a tempo 1mo.* REBECCA.

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

*f sf sf sf*

*dim.*

Ped. \*

*a tempo.*

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

*sf dim.*



TEMPLAR.

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

Ped. \* Ped. \* Ped.

REBECCA.

To the Cross . . . . .  
the Cross is naught to thee.

\* Ped. \* Ped. \*

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

*rall.* *a tempo.*  
*sf dim. rall. p*

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

TEMPLAR.

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

\* Ped.

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

REBECCA.

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

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

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

*cres.*

TEMPLAR.

Ring with thy shame! . . . . . And loud must

Ped. Ped.

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

f \*

REBECCA.

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

f Ped.

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

\* Ped. \* Ped.

pit of in fa - my.

*con fuoco.*

\* Ped.

*f*

**T** *f* *con forza. Lento.*

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

*f*

**TEMPLAR.**

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

*Moderato.*

U

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

*Andante.*

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

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

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

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

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

down. And thou shalt share my

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

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

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

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

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

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

*W*

*p*

Ped. \*

fear - ing nor man nor God, . . . . . nor . . . . .

*cres. e animando.*

Ped. \*

man . . . . . nor God, Shall sit, on high, . . . . . the

*cres. molto.*

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

*f*

*ad lib.*

Ped. \*

*Allegro vivace.*

REBECCA.

world. Blas pheme no more Thy

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 rest, followed by the lyrics "world. Blas pheme no more Thy". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano).

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

The second system continues the vocal line with the lyrics "Or - der of the Tem - ple Was formed for po - - ver -". The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

- ty and chas - - ti - ty.

The third system continues the vocal line with the lyrics "- ty and chas - - ti - ty.". The piano accompaniment continues with its characteristic rhythmic accompaniment.

X  
Be - ware, rash man ! Blas - -

*p dolce.*

The fourth system begins with a large 'X' above the vocal staff, followed by the lyrics "Be - ware, rash man ! Blas - -". The piano accompaniment features a dynamic marking of *pp* (pianissimo) and a tempo marking of *p dolce.* (piano dolce). The piano part includes some sustained chords and a more melodic line in the right hand.



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

Ped. \*

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

Ped.

And know, if there were truth in

thy . . wild words, And thou couldst throne me

*un poco più lento.*

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

*pp*  
Ped.

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

*sf* *dim.*

life . . . . With Jeph . . . . thah's . daugh - ter

*p*  
Ped.

on the lone . . . . ly hills, . . . . Than sit with

*f* *sf* *dim.*

thee . . . on thy im pe rial throne.

*z*

*f*

God . . . judge thee, and not I!

(Trumpet call heard in the distance.)

*f*

What sound is that?

*p*

TEMPLAR.

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

*pp*

REBECCA.

If 'twere some hope of safe - ty!

*a tempo con fuoco e sempre animato.*

*p*

TEMPLAR.

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

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

*cres.*

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

*f*

A A

Ere . . . . . I would cease . . . . . to . . . . .

The first system of music features a vocal line with lyrics "Ere . . . . . I would cease . . . . . to . . . . .". The piano accompaniment consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a more complex accompaniment with triplets and slurs. Dynamics include *sf* (sforzando).

claim thee mine . . . . . own. . . . . And if thou

REBECCA.

The second system continues the vocal line with lyrics "claim thee mine . . . . . own. . . . . And if thou". A new character, REBECCA, is introduced with a vocal line starting with "And if thou". The piano accompaniment continues with similar patterns, including triplets and slurs. Dynamics include *sf* and *Ped.* (pedal).

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

The third system continues the vocal line with lyrics "canst will all the Lords of Hell, . . . . . I would de .". The piano accompaniment features a triplet in the left hand and slurs in the right hand. Dynamics include *sf* and *Ped.* (pedal).

fy . . . . . them in the name of . . . . .

The fourth system continues the vocal line with lyrics "fy . . . . . them in the name of . . . . .". The piano accompaniment continues with slurs and triplets. Dynamics include *Ped.* (pedal) and *\* Ped.* (pedal).

**Bb**

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

*cres.*

*pp*

*Ped.*

nal

sea,

**TEMPER.**

*sempre animato.*

I would de -

Hope not at all, . . .

*cres. sempre animato.*

- fy them, I would de -

Hope not at all,

*Cc*

fy . . . . . them,

I would re - turn . . . . . and

*cres.* *f* *sf*

*allargando.*

de - fy . . . . . them

dare his fier - y sword, Ere . . . . . I would

*ff* *dim. allargando.*

In . . . . . the . . . . . name . . . . . of . . . . . Him . . . . .

cease . . . . . to . . . . . claim . . . . . thee . . . . . for . . . . .

*Andante.* (♩ = 0)

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

mine own, . . . . . mine

*Andante maestoso.* (♩ = 0)

Ped. sf sf \*

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

own !

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

Ped. \* Ped. \*

. . . . . O guard ! . . . . .

*f* *rit.*

Ped. \* Ped. \*