

# 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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.....  
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Dedicated  
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.

# INDEX.

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## ACT I.

	PAGE
SCENE I.—The Hall of Rotherwood ... .. “Each day this realm” ... ..	2
(ROWENA, CEDRIC, IVANHOE, THE TEMPLAR, DE BRACY, ISAAC OF YORK, AND CHORUS.)	
SCENE II.—An Ante-room in Rotherwood ... .. “O moon, art thou clad?” ... ..	44
(ROWENA, IVANHOE, AND ISAAC OF YORK.)	
SCENE III.—The Lists at Ashby ... .. “Will there be no more fighting?” ... ..	61
(TUTTI.)	

---

## ACT II.

SCENE I.—The Forest, Copmanhurst... .. “Strange lodging this” ... ..	97
(KING RICHARD, FRIAR TUCK, LOCKSLEY, AND CHORUS.)	
SCENE II.—A Passage-way in Torquilstone ... .. “Will not our captor dare?” ... ..	123
(ROWENA, DE BRACY, CEDRIC, THE TEMPLAR.)	
SCENE III.—A Turret-chamber in Torquilstone.	
(REBECCA AND ULRICA) ... .. “Whet the keen axes” ... ..	141
(REBECCA) ... .. “O awful depth” ... ..	151
(REBECCA AND THE TEMPLAR ... .. “Take thou these jewels” ... ..	155

---

## ACT III.

SCENE I.—A Room in Torquilstone ... .. “Happy with winged feet”... ..	177
(REBECCA, ULRICA, IVANHOE.)	
SCENE II.—In the Forest ... .. “Light foot upon the dancing green” ... ..	213
(ROWENA, IVANHOE, KING RICHARD, CEDRIC, ISAAC OF YORK, AND CHORUS.)	
SCENE III.—At Templestowe ... .. “Fremuere principes” ... ..	239
(REBECCA, ROWENA, IVANHOE, THE TEMPLAR, KING RICHARD, CEDRIC, ISAAC OF YORK, AND GRAND MASTER.)	

# IVANHOE

## ACT I.

### SCENE I.

*Allegro pesante.*

PIANO.

*f*

*f*

*dim.*

*p*

*p*

*cres.*

*cres.*

Ped.

\* Ped.

\* Ped.

19,001.

(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 slurs and accents. 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 has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *sf* and *ff*. There are some performance markings like *1+* and *+* in the left hand.

Musical score for the third system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *f dim.* and *p*. The word *Each* is written above the right hand staff.

Musical score for the fourth system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *p* and *p#*. The lyrics "day this realm of Eng - land faints and fails. The" are written below the right hand staff.

Musical score for the fifth system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *p* and *p#*. The lyrics "King is wan - d'ring who knows where; his knights, His Nor - man knights like" are written below the right hand staff. A section marker *A Moderato.* is placed above the right hand staff.

*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* and *pp*. 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 its characteristic accompaniment style, including dynamic markings like *p* and *pp*.

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* and *pp*.

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' and features a 12/8 time signature. It includes a vocal line for "sup - per. To all, Was hael!" and a chorus of men (tenors and basses) with the lyrics "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 !

*f*  
Ped. Ped.

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.)

This system contains a vocal line and piano accompaniment. The vocal line is in a soprano register with lyrics: "sup - per with what greed thou hast !". The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *f* 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*

This system is marked "RECIT." and contains a vocal line and piano accompaniment. The vocal line has lyrics: "Now heaven keep me cool ! What bold - er knaves Break in up - on us with un - time - ly din ?". The piano accompaniment consists of chords and a rhythmic pattern, with dynamic markings of *fp* and *f*.

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

*f* *ff*

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "Go, some of you, and see who knocks so loud.". The piano accompaniment features a rhythmic pattern with dynamic markings of *f* and *ff*.

This system shows the piano accompaniment for the fourth system, continuing the rhythmic and harmonic patterns from the previous systems.

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 more complex harmonic structures and melodic development. It is in a 4/4 time signature.

First system of piano introduction. Treble clef, bass clef. Key signature: one flat. Dynamics: *f*. Features triplets and slurs.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *f*, *fp*, *dim.*. Features a trill (*tr*) and triplets.

Third system of piano introduction. Treble clef, bass clef. Dynamics: *fp*, *dim.*. Features a trill (*tr*) and triplets. Pedal marking: *Ped.* with an asterisk.

Vocal introduction and first vocal line. Treble clef, bass clef. Lyrics: "Wel - come, Sir Knights ! I pray ye par-don me For lack of Nor - man". Dynamics: *f*, *cres.*. Features triplets.

Vocal introduction and second vocal line. Treble clef, bass clef. Lyrics: "cour - te - sy. Sit ye be - side me here, And fall to". Dynamics: *f*. Features triplets. L.H. marking: *L.H.*



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.*  
*p*

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*

*f* *Ped.* \*

**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

*f*

*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

*cres.*

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

*dim.*

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

*cres.*

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

*cres.*

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

*cres.*

*f*

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

*f*

*dim.*

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

*dim.*



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

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

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

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

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

*f*

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

*dim.*

Ped. \*

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

*p*

*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 - - - - .

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

*f*

*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.*

Rich - ard and his Eng - lish knights! King

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

IVANHOE.

CRERIC.

*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!

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "third, Sir Tho - mas Mul - ton, The fourth, Sir Foulk" and "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

This system contains the second system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Doil - ly. Sir Ed - win Turne-ham." and "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!

This system contains the third system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Hen-gist, Sax-on— Sax-on by sire and dame! The last! the last!". The piano part includes a forte (*f*) dynamic marking and triplet markings.

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?

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

This ho - ly

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.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'sword. And God de - fend the right!'. The piano accompaniment is in the right and left hands, featuring a complex texture with many sixteenth notes and slurs. A 'Ped.' (pedal) marking is at the end of the piano part.

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

*dim.* *p*

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line in D major with lyrics 'By this gold chain, which here I lay, I swear, . . .'. The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include 'dim.' and 'p'. A '\*' symbol is placed below the piano part.

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

Detailed description: This system contains the fifth and sixth staves. The top staff is a vocal line in D major with lyrics '. . . I swear to meet this I - van - hoe On horse or'. The piano accompaniment continues with similar textures to the previous systems.

foot, with sword or spear, Come when he

Detailed description: This system contains the seventh and eighth staves. The top staff is a vocal line in D major with lyrics 'foot, with sword or spear, Come when he'. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth-note runs. A '3' marking is visible in the piano part.



**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 pledgeye 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.

Fl.

*p*

Ped.

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.

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

**TEMPLAR.**

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. . . . .

*p*

*p*

*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 features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamic markings include *p* and *sempre dim. al fine.*. 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.