

ACT II.

SCENE I.

Allegro con brio.

PIANO. *f*

The first system of music is for piano. It consists of two staves in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro con brio'. The dynamic is 'f' (forte). The right hand features a series of eighth-note patterns with trills (tr) on the final notes of several phrases. The left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. The right hand has trills (tr) and accents (^) on certain notes. The left hand has a dynamic marking of 'mf' (mezzo-forte) and includes a 'v' (crescendo) marking. The music maintains the 2/4 time and one-sharp key signature.

The third system shows a change in the piano accompaniment. The right hand now plays a more active melodic line with eighth-note patterns, while the left hand continues with a steady accompaniment. The tempo and key signature remain consistent.

The fourth system features a piano accompaniment with a dynamic marking of 'p' (piano). The right hand has accents (^) and trills (tr). The left hand has a dynamic marking of 'p' and includes a 'p' (piano) marking. The music continues in 2/4 time with one sharp.

The fifth system continues the piano accompaniment. The right hand features trills (tr) and accents (^). The left hand has a dynamic marking of 'p' and includes a 'p' (piano) marking. The music concludes the system in 2/4 time with one sharp.

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.

crs.

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

tr.

p

Detailed description: This system contains the first two lines of music. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "hea - then Danes. In truth a won - der - work - ing well, Whose crys - tal". The piano accompaniment starts with a bass clef and a key signature of one sharp. It features a melody in the right hand and chords in the left hand. A dynamic marking of *p* is present. A trill is indicated above the final note of the vocal line.

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

tr. *tr.* *tr.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "wa - ters can so paint A her - mit's face with ro - seate". The piano accompaniment continues with similar textures. Three trills are marked above the vocal line.

hues! If thou wert not so strict a saint,

tr. *tr.* *tr.*

p

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "hues! If thou wert not so strict a saint,". The piano accompaniment continues. Three trills are marked above the vocal line. A dynamic marking of *p* is present.

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

cres.

G

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "Stout - ly I'd swear by book and bell, The wine - - - cup thou". The piano accompaniment continues. A dynamic marking of *cres.* is present. A key signature change to G major is 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 word "wine." and the piano accompaniment. A dynamic marking of *l* (piano) is placed above the vocal line. The piano accompaniment includes a *cres.* (crescendo) marking and a *f* (forte) marking.

The third system shows the vocal line and piano accompaniment. The piano accompaniment is characterized by frequent trills (*tr*) in both hands, creating a shimmering effect. A *ff* (fortissimo) dynamic marking is present in the bass line.

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a *ff* (fortissimo) dynamic marking and a complex rhythmic pattern with many sixteenth notes.

The fifth system shows the vocal line and piano accompaniment. The piano accompaniment continues with a complex texture of sixteenth notes and trills.

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

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

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

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

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

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

KING RICHARD. RECIT.

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

Moderato.

fp

FRIAR.

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

O

a tempo.

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

p

KING RICHARD.

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, featuring a treble and bass clef with various musical notations including notes, rests, and slurs.

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

RECIT. FRIAR.

Now I be -

Recitativo section for the Friar, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *fp*.

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

a tempo.

King's first line of music, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *f* and triplet markings.

KING.

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

King's second line of music, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings of *p* and *tr* (trills).

R FRIAR. KING.

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

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

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

Andante allegretto.

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

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

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

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

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

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

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

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

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

ad lib.

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

V *a tempo.*

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

cres.

f

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

cres.

f

dim.

W

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

dim.

p

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

cres. *f*

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

f

Ped. * Ped. *

King! . . . Not

a tempo. *ff*

FRIAR. RECIT.

a tempo.

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

p

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

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

The King's part begins with a vocal line in G major, 3/4 time, marked *ad lib.* and *a tempo. Moderato.* The lyrics are: "all gal-lantmen in-deed! But thou art none, not thou, I swear, Who pour-est wa-ter in good wine! Didst thou not". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

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

The King's part continues with the lyrics: "say 'twas from Saint Dun-stan's well? Shall I not qual-i-fy my cup With li- quor loved of ho- ly". The tempo remains *a tempo.* The piano accompaniment continues with a similar rhythmic pattern.

FRIAR.

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

The Friar's part begins with the lyrics: "Saint? 'Tis true! Full ma-ny heath-en in that well Did the Saint". The tempo is *a tempo.* The piano accompaniment features a steady eighth-note accompaniment in the left hand.

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

The Friar's part continues with the lyrics: "plunge for their e-ter-nal good; But nei-ther chron-i-cle nor pop-u-lar tale Doth state he". The piano accompaniment features a steady eighth-note accompaniment in the left hand.

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

Allegretto pesante.

FRIAR.

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

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

X

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

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

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

Y a tempo.

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

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

più f.

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

2nd VERSE.

And trowl, and

1st time.

me!"

trowl the bon - ny bowl to me!"

CHORUS.

Then ho, jol - ly Jen - kin, I

Then ho, jol - ly Jen - kin, I

Ped. * Ped. *

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

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

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

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

Ped. * Ped. * Ped. *

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

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

ff colla voce.

Ped. *

ff

RECIT. FRIAR TUCK.

And now for com - bat!

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

p *f*

KING.

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

tr *p*

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

f

FRIAR.

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

f

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

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

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

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

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

a tempo. **Рассит.**

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

B

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

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

f CHORUS.

To
To

LOCKSLAY.

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

Tor - quilstone!

Tor - quilstone!

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

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

CHORUS.

For

For

a tempo.

KING.

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

I - van-hoe!

I - van-hoe!

f *p*

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

Ped. *

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

Ped. *

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

Ped. * *p cres.*

way! To Tor - - - quil - stone!

TENORS. *ff*

To Tor - quil - stone, to

BASSES. *ff*

To Tor - quil - stone, to

f Ped. *ff* *f*

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

ff Tor - quil - stone! . . .

ff Tor - quil - stone! . . .

f Ped. *