

SCENE II.

Allegro con spirito.

PIANO.

p

p

sf

tr

cres.

f

2 2 2 2 A

tr tr tr tr

CHORUS. TENORS. *p*

Light foot up - on the danc - ing green,

BASSES. *p*

Light foot up - on the danc - ing green,

dim. *p*

Ped. *

Light hand up - on the bow, With

Light hand up - on the bow, With

glanc - ing eye and laugh - ing mien A - down . . the

glanc - ing eye and laugh - ing mien A - down . . the

cres.

cres.

glade we go, A - - down, a - - down . . the glade . . we

glade we go,

f

f

tr *tr* A . .

Ped.

go, A - - down . . the glade . . we go.

- down . . the glade we go, . . . And, march - ing,

f

tr *tr*

p

Ped.

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

bows are made of . . . Eng lish
Eng - - lish yew, Eng lish
cres.
cres.
cres.
* Ped. . .

yew!"
f
yew!"
f *dim.* *p*
Ped.

Light foot up - on the danc - ing green, Light hand
Light foot up - on the danc - ing green, Light hand

up - on the bow,
up - on the bow, A . . .

dim. al Fine. A - - down . . the glade . . we go, We
- down . . the glade we go, A - - down . . the glade we
dim. *tr* *tr* *p*

go down . . . the glade.

go down . . . the glade.

tr *tr*

p *p*

Ped. Ped.

D *Andante espress.*

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

p *p*

KING RICHARD.

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

p

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

L'istesso tempo. RECIT.

mai - den's ear, . . . In ling - 'ring mai - den's ear. Hith - er, dear lad, and lean on me, This

air of woodland wild and free Shall brace the arm that hangs so weak, And bring the wild rose to thy cheek. Here will we

rest and wile the time a - way With dain ty lute and jo - cund roun - - - de - lay. Thy

IVANHOE.

Ped. *

love is more to me, my King, Than breath of May that po - ets sing, And dear as mai - den's love to

dim.

KING RICHARD.

me The hope . . . to live and fight for thee. Oh, for - est - ways are dark e - now, Though

shine the sil - ver moon, . . . And dark be - neath the for - est bough, The

strick - en deer shall swoon. Here, seat thee lad, and rest thy bones; This knoll shall be the best of

Piu vivo, a tempo.

thrones; And 'neath my ca - no - py of sing - ing birds I'll judge me like a king o' the an - cient world. What

Moderato.

ho! What ho! Bring my pris-ner forth!

Ped.

ad lib

Mau- rice de Bra- cy, faith- less knight,

Ped.

G *Andante.*

Since thou didst seize up-on the road La-dies and liege-men of the King, Now tell me why, in hea-ven's sight, Of no-ble

DE BRACY.

tree a thank-less load Thou shouldst not swing? My liege, I have no word to say, But

on - ly of thy mer - cy pray, Co - ver my face ; I would not fright The birds from their de - light ; Co - ver my

face, and let me swing The high-est ser-vant of my King. **KING.** Mau-rice de Bra-cy, I pro-nounce thy doom :

Allegro vivace. Get thee to horse, . . . Strike spur, and ride a .

f

DR BRACY. - way ! To horse ! and free ! Sure . .

f *dim.* *p*

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* Ped.

* Ped.

ly my King doth jest with me! Not

Ped. * Ped. * Ped. *

I. I bid thee up and fly! Ride as the fiend were

Ped. * Ped. * Ped. *

af - ter thee! Ride till thou find my bro - ther John,

Ped. *

Charge . . . him he yield him to our grace Ere

Ped. *

ten days pass, or, by the Ho - ly Cross, I will so

Ped. * Ped. *

maul him that his Lou - is o' France Shall know him not, and I'll

so bend his neck That his back break.

Go ! Let thy horse be fleet ! Kneel not,

un poco rall.

cres. colla voce.

(Exit DE BRACY.)

speak not, but live . . . in hon - est - y!

ad lib.

molto.

sf

f

Ped.

Ped.

Moderato.
K KING. RECIT.

Look, where thy

Ped.

*

moo-dy fa-ther walks a - part, And by his side thy gen-tle la - dy fair, Lad, will thy sire for -

p

fp

IVANHOE. KING.

give thee? A - las, my liege, I fear. We'll bend him yet. Look, where he comes this way; Stand thou a - part, and I will

Andante espress.

strive with him.

(Enter CEDRIC & ROWENA.)

p

Ped.

Ce - dric, good friend, Didst thou not pro - mise me a boon for lus - ty fight - ing? What if I ask free

par - don for thy son, and a fair wife? I am grown in - firm of

CEDRIC.

Andante con moto—Fistesso tempo.

pur - pose ; I know not— If for the love of wo - man's face My life - long

task must end - - ed be, And lost, the hope of Har - old's race, What work re -

mains for me, re mains for me, Be - neath the sun ?

M KING RICHARD. *un poco animato.*

Mai - den, if e'er in for - est free The sun shone fair . . . for love's de - light, Kneel down and

pray for cha - ri - ty, kneel down and pray for

cha - ri - ty, For so by thy brave knight shall bride be won, For so by brave knight shall

cres.

ROWENA. *Tempo 1mo.*

bride be won. Ce - dric. O fa - ther, hear me pray, By days of child - hood's lost de -

dim. *p* *cres.*

N dim.

light, O fa - ther, Ce - dric, hear me pray, By days of child - hood's lost de -

IVANHOE.

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

KING. O if for the love of wo - man's face my life-long task, my

O mai - den, if e'er in for - est free The sun shone fair, for

dim. *p*

light, When he and I were wont to play, *cres.*
 I find fa-vour in thy sight, And take . . . me to thy heart a -
 life - long task must en - ded be, And lost the hope of Ha - - rold's
 love's de-light, Kneel down and pray in cha - ri - ty, Kneel down and pray in

Ce - dric, O fa - ther, . . . hear, For - give, . . . for -
 - gain . . . True man, and trus - ty Knight, And . . .
 race, and lost the hope . . . of Ha - rold's race, . . . What work re - mains for me Be -
 cha - ri - ty, Fer . . . so by thy brave Knight, . . . shall bride be won, shall

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give thy son, For - give thy son,
 thine own son, For - give thy son,
 neath the sun, For - give my son,
 bride be won. For - give thy son.

Sva. *loco.* *Sva.*
pp *Ped.* *

For - give thy son, For - give thy son.
 For - give thy son, For - give thy son.
 For - give my son! my son!
 For - give thy son, For - give thy son.

Sva. *loco.* *Sva.* *loco.*
f *f* *f* *f*
Ped. *

CEDRIC. (*He embraces WILFRED.*)

0

Be it as thou wilt.

Musical notation for Cedric's first line. The vocal line is on a single staff with a treble clef and a key signature of two sharps (D major). The piano accompaniment consists of two staves (treble and bass clefs). The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamics include *dim.* and *p*.

God knows I par - don thee! Wil - fred, my son! . . .

Musical notation for Cedric's second line. The vocal line continues on the same staff. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *dim.* and *p*.

But let me hence a - while, Fol - low me not; I pray thee

Musical notation for Cedric's third line. The vocal line continues. The piano accompaniment continues. Dynamics include *dim.* and *p*.

(Exit CEDRIC.)

P

KING RICHARD.

let me go! The

Musical notation for King Richard's first line. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves. Dynamics include *pp* and *p*.

p

pli - ant wil - low waves, But the oak groans in bending, And I'll go too, for well wot I That man and li - ly maid Well met i' the

Andante moderato.

for - est shade, De - sire no king for com - pa - ny. Oh! I would be an

out - law bold, To strike the fly - ing deer; For hearts are young in for - est old, And

cres. *f*

Spring is all the year, . . . And Spring . . . is all the year.

colla voce. *ff* *rall.*

Andante espress. IVANHOE.

How oft be-neath the far-off Sy-rian skies Have I looked up

dim. *p*

and seen a-mid the stars, . . . Twin lights of home in land of dis-tant

cres.

Rowena.

wars, These star-like eyes, These star-like eyes. . . . How

dim. *p*

oft, when thou wert far beyond the foam, And mine was wo-man's part of wea-ry rest,

p

cres.
 Dream'd I my head lay hap - py on this breast, Thy heart my

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

cres.
 How oft, when thou wert far be - yond the
cres.
 I look'd up and seen a - mid the stars, Twin lights of home in land of dis - tant

f
 foam, . . . Dream'd I my head lay hap - py on . . this breast, lay hap - py,
f
 wars, Twin lights of home, of home, Twin lights of home in

dim. *p*

hap - py on this breast, Thy heart my home, Thy heart my home!

dim. *p*

land of dis - tant wars. Thy heart my home, Thy heart my home!

dim. *p* *pp*

Allegro agitato.

cres. molto.

ISAAC. IVANHOE.

Knight, Knight of I - van-hoe, I come for thee! My child is doomed to die. To

sf p *p*

ISAAC. T

die! Nay hear me. When the fierce Tem - plar snatched her from burn - ing Tor - quil - stone, he

p

bore her To the next house of the Or - der. There have they sat in judg-ment on my child,

For witch-craft prac-tised on that e - vil knight, And

she must die by fire. My child has called a cham - pion ;

Thou wilt come, I pray thee at thy feet, A - way with me ! **ROWENA.** Wil-fred, be-think thee, thou art

IVANHOE.

weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And". The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes.

shall she die by fire? She led me back to life and love of thee.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "shall she die by fire? She led me back to life and love of thee." The piano accompaniment continues with its intricate rhythmic texture.

ROWENA.

I would not have thee

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

IVANHOE.

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

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

ISAAC.

My child must die by fire!

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

The piano accompaniment for the bottom system, consisting of two staves. It continues the complex rhythmic pattern established in the previous systems.

stay With me and shame. V
 O

My child must die!

cres. *cres. molto.* *sf dim. p*

Wil - fred, O my love Go, go, lest I en -

ROWENA.
 - treat thee back a - gain! en - treat thee back a - gain,

IVANHOE.
 My heart, my queen! Be brave till next I clasp thee in my

ISAAC.
 My child must die by fire! Thou wilt

go, . . . O love, O

arms. Fare - well, dear love! fare - - well,

come, I pray, I - pray, I pray thee come a - way, a - way, a - way with me,

Ped. *

my love!

dear love!

A - way!

f

Ped. *

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