

SCENE III.

PIANO. *Allegro con brio.* *ff*

cres.

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

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

BASSES.

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

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

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

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

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

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

Ped. * Ped. * Ped. *

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

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

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

Ped.

(Enter KING RICHARD.)

FRIAR TUCK.

Whi - ther a - way, . . . Sir

Allegretto moderato.

f *mf* *tr* *tr*

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

tr *tr* *tr* *tr*

p

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

(KING RICHARD.) *ad lib.*

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

2 *2*

L **FRIAR.**

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

a tempo.

p *tr*

KING.

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

M

peace - ful friar!

CHORUS.

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

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

FRIAR.

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

KING. *animato.*

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

f

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

Allegro con brio.

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

cres. *f* *p* *f*

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

ad lib.

a tempo.

will baste thy fat sides well!

CHORUS. *f*

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

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

colla voce. *f*

Unison.

To him,

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

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

fri - ar, book and bell,

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

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

FRIAR.

dim.

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

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

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

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

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

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

CHORUS.

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

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

cres. *ff* *Ped.*

Andante. Più lento che il 1mo tempo.

ha!

King.

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

FRIAR.

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

KING.

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

FRIAR.

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

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

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

Allegro marcia.

Trombe. *ff* *ten.*

Ped.

SOPRANOS. *f*

TENORS & BASSES. *f*

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

land and sea, Eng - land and fair Nor - man - dy! Plan - ta - gen - es
 land and sea, Eng - land and fair Nor - man - dy! Plan - ta - gen - es

p *f Unison.*

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

mf

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

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

TENORS & BASSES *Unison.*

Set the

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

beau - ty glows Glo - rious as the

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

f Trombe. Ped. * Ped.

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

Ped. * Ped. * Ped. *

Fair and love - ly

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

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

is the may Blush - ing 'neath the kiss of day; Love - lier, fair - er bloom the rose

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

Dream - ing in the gar - - - - den close; Fair - est, love - liest is the bloom Of the

beau - ty glows, glo - rious as the

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

pomp of day. Lords o' the land, and

pomp of day. Lords o' the land, and

ff

Ped. Ped. * Ped. *

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

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

Ped. Ped. * Ped. *

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves with lyrics: "Kings o' the sound - ing sea! Prin - - - ces of Eng - land". The bottom system has two piano staves with a complex accompaniment. Pedal markings are present: "Ped." under the first two measures, and "* Ped. *" under the last two measures.

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

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

Ped. * Ped. *

Detailed description: This system contains the second two systems of the musical score. The top system has two vocal staves with lyrics: "and of Nor - man - dy! Plan - - - ta-gen - es - ta! Hail to the gold - en". The bottom system has two piano staves with a complex accompaniment. Pedal markings are present: "Ped." under the first measure, and "* Ped. *" under the last two measures.

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

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

f

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

Detailed description: This system contains the final two systems of the musical score. The top system has two vocal staves with lyrics: "broom! Hail the gold - en broom! Hail the gold - en broom! Hail!". The bottom system has two piano staves with a complex accompaniment. A dynamic marking of *f* is present at the start of the piano part. Pedal markings are present: "Ped. 19,001." under the first measure, and "* Ped. * Ped. * Ped. * Ped." under the subsequent measures. The system concludes with a double bar line and a key signature change to B-flat major.

PRINCE JOHN.

Allegro vivace.

I - saac, my Jew, my purse of

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

RECIT.

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

a tempo.

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

CEDRIC.

A

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

DE BRACY (*aside to PRINCE JOHN*).

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

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

Andante.

PRINCE JOHN.

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

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

This system contains the first line of music. The vocal line is in G major and begins with a treble clef. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are: "Sha - ron, she shall choose the place Where she may bloom most fair. The".

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

This system contains the second line of music. It begins with a section marked "B." and a key signature change to B-flat major. The vocal line is in B-flat major and begins with a treble clef. The piano accompaniment continues with two staves. The lyrics are: "Rose of Sha - - - ron! Most gra - cious Prince, Near - est the". Performance markings include *pp* and *p*. A "Ped." marking is present at the bottom.

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

This system contains the third line of music. It begins with a section marked "C" and a key signature change to B-flat major. The vocal line is in B-flat major and begins with a treble clef. The piano accompaniment continues with two staves. The lyrics are: "earth best fits our hap - less race. But fits not thee. Such". Performance markings include *f*.

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

This system contains the fourth line of music. The vocal line is in B-flat major and begins with a treble clef. The piano accompaniment continues with two staves. The lyrics are: "beau - ty may claim room a - mid the best. The sweet - est rose climbs high.". Performance markings include *dim.* and *p*. A "Ped." marking is present at the bottom.

D REBECCA.

But Ju - dah's rose is of the

dim. *pp* *pp*

* Ped. *

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

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

colla voce

Allegro agitato.

here.

p *p*

RECIT. PRINCE JOHN.

'Tis from our

marcato.

(reads.)

Roy-al brother,

Lou - is of France.

Look to thy-self!

RECIT.

The de - vil has bro - ken loose!

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

fp

Moderato.

yet on Eng-lish ground!

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

My mind mis-

p

8va. *Andante maestoso.*

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

HERALDS (FOUR BASSES).

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

CHORUS. 1st & 2nd SOPRANOS.

If

TENORS & BASSES. *f*

If

(4 Trumpets on the Stage). *f*

(Trumpets on Stage in unison with Heralds.)

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

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

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

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

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

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

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

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

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

PRINCE JOHN.

He - ralds, sound the chal - lenge!

f Allegro.
(Trumpets on the Stage.)

H

A - gain the chal - lenge!

pp

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The dynamic marking is *pp*.

(Trumpets on the Stage.)

(Trumpet behind the Scene.)

f *p*

Detailed description: This system features two trumpet parts. The first part, labeled '(Trumpets on the Stage.)', begins with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes. The second part, labeled '(Trumpet behind the Scene.)', begins with a piano (*p*) dynamic and plays a similar rhythmic pattern. The piano accompaniment is mostly rests.

Allegro agitato.

p

Detailed description: This system is a piano accompaniment for the 'Allegro agitato' section. It features a right hand with chords and a left hand with a steady eighth-note bass line. The dynamic marking is *p*.

marcato.

p

Detailed description: This system is a piano accompaniment for the 'marcato' section. It features a right hand with chords and a left hand with a steady eighth-note bass line. The dynamic marking is *p*.

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marcato.

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K SOPRANOS.

fz What means his mot - to?

sempre cres.

TENORS & BASSES.

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

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

ff

Ped.

dis - in - he - ri - ted knight!

dis - in - he - ri - ted knight!

ff

1st & 2nd SOPRANOS.

A - las, poor

sempre f

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

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

M

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

FRIAR.

f

N LOCKSLEY.

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

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

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

O Bis.
 guard thee, boy!

(Trumpets on the Stage.)

CHORUS. 1st & 2nd SOPRANOS.

The com - bat! The com - bat!

TENORS & BASSES.

The com - bat! The com - bat!

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

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

Unison. *P*

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

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

FRIAR.

1st SOPRANOS.

O great Saint Dun-stan!

Nei - ther is down!

TENORS.

Nei ther is down!

BASSES.

What a crash of arms!

(Trumpets on Stage.)

A - gain! a - gain!

A - gain! a - gain!

p

cres.

f

Ped.

1st SOPRANO.

The Tem - plar!

The

2nd SOPRANO.

The Tem - plar!

The

TENORS.

Il Des - di - cha - do!

Il Des - di - cha - do!

Ped.

Tem - plar ! The Tem plar !

Tem - plar ! The Tem plar !

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

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

sf

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

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

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

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

f

FRIAR. LOCKSLEY.

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

TENORS. *f*

Lay on, lay on,

BASSES. *f*

Lay on, lay on,

LOCKSLEY & FRIAR.

horse the dis-in-he-ri-ted knight. Lay on, like gal-lant knights,

1st SOPRANOS.

On, gal-lant knights. Lay on, lay on, Lay on, lay on, like gal-lant

2nd SOPRANOS.

On, gal-lant knights. Lay on, lay on, Lay on, lay on, like gal-lant

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

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

PRINCE JOHN.

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

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

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

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

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

(Trumpets on Stage.)

Moderato. PRINCE JOHN.

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

vic - tor in our list! And now, Sir

CHORUS. *f*

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

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

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

p

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

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

ad lib. *a tempo.*

colla voce.

Ped. *

dim.

T **CHORUS. f**

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

f

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

Doppio Movimento.

dim. *ff*

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

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

ff

PRINCE JOHN.

Off with his hel - met, Heralds! Bare -

A

U **ROWENA. f**

head - ed must he take the crown!

Wil - fred!

f *sf*

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

CEDRIC.

My son! My son! My son! My

CHORUS.

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

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

cres. molto. *rit.*

Allegro a la marcia, come 1mo.

- hoe!

son!

Unison.

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

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

f *f a tempo.*

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

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

Ped. *Ped. *

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