

SCENE II.

Allegro con brio.

PIANO.

ff

Ped. *

This system shows the first two staves of the piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment with triplets and slurs. Dynamics include *ff* and *Ped.* with asterisks indicating pedal changes.

Ped. *

This system continues the piano accompaniment with similar melodic and rhythmic patterns in both hands, including triplets and slurs. It includes a *Ped.* marking with an asterisk.

This system continues the piano accompaniment, featuring a more active right hand with slurs and triplets, and a left hand with chords and slurs.

Ped. *

This system continues the piano accompaniment, showing a transition in the right hand's melody and a more complex left hand accompaniment with slurs and triplets. It includes a *Ped.* marking with an asterisk.

A CEDRIC.

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

This system contains the vocal line for Cedric and the piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves with chords and slurs.

DE BRACY.

CRIBIC.

Aye, that dare I.

De Bra-cy! Trai-tor!

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

Who hast bro - ken bread In mine own hall!

Musical score for the section 'Who hast broken bread'. The top staff shows the vocal line. The bottom two staves show the piano accompaniment with a 'dim.' marking and a 'Ped.' instruction.

ROWENA.

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

Musical score for Rowena. The top staff shows the vocal line. The bottom two staves show the piano accompaniment with a '* Ped.' instruction.

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

Musical score for the section 'As thou art knight'. The top staff shows the vocal line. The bottom two staves show the piano accompaniment with a 'Ped.' instruction.

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

The first system of the musical score consists of 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 "I do en - treat thee let us hence in safe - - ty!". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The music is in a minor key and has a moderate tempo.

In mer - cy let us go! In

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "In mer - cy let us go! In". The piano accompaniment features a *cres.* (crescendo) marking. The music maintains the same key signature and tempo as the first system.

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

C Allegro moderato. DE BRACY.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "mer - - - cy let . . us go! The fate of". The piano accompaniment features a *dm.* (diminuendo) marking and a *p* (piano) marking. The tempo is marked *C Allegro moderato.* and the composer is identified as DE BRACY. The music changes to a common time signature (C) and features triplet markings in the piano accompaniment.

war, the wile of love!

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "war, the wile of love!". The piano accompaniment features a *mf* (mezzo-forte) marking and triplet markings. The music maintains the common time signature and tempo.

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

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.**

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

yield her to thee! Faith - less knight, Is

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

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

CEDRIC.

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

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

ROWENA. *più vivo.*

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

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

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. *

N

DE BRACY.

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

(Enter BRIAN.)

p

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

(Exit DE BRACY.)

p

O *Moderato.* THE TEMPLAR. RECIT.

Woo thou thy snowflake till she

fp

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 line of the vocal melody and the first system of the 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 melody and piano accompaniment. The vocal line has a long rest after "mine!". The piano accompaniment continues with its characteristic rhythmic texture.

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

cres. *più f* *dim.*

This system includes dynamic markings: *cres.* (crescendo) above the vocal line and *cres.* (crescendo) above the piano right hand. The piano left hand has *più f* (pizzicato forte) and *dim.* (diminuendo) markings.

mood, And I will woo her as the

dim. *p*

This system features dynamic markings: *dim.* (diminuendo) above the piano right hand and *p* (piano) above the piano left hand. The vocal line has a triplet of eighth notes.

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. **T** *Animato.* If Death be host, I'll drain his cup for wine! Come,

Ped. *

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

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

Ped. * **Ped.**

sf sf sf sf sf **Ped.** *