

ACT III.
SCENE I.

PIANO.

Andante moderato.

p

p e dolce.

Ped. *

Ped. * Ped. *

tr

tr

cres.

tr

tr

tr

tr

cres.

f

p

f *sf* *dim.* *p*
Ped. *

IVANHOE.

Hap - py with wing - ed

dim. *p* *p*
Ped. 4 * Ped. 4 *

feet, Comes the morn - ing soft - ly steal - ing in; . . . And to my dar - ling's

p *p*
Ped. 4 * Ped. 4 * Ped. 14 * Ped. *

cham - ber sweet This hap - py light . . will win! Hap - py with wing - ed

p *p*
Ped. * Ped. * Ped. * Ped. *

feet, Comes the morn - ing, comes the morn - - - ing soft - ly steal - ing in; . . .

Ped. * Ped. * Ped. *

. . . And to . . . my dar - ling's cham - ber . . . sweet This . . .

Ped. * Ped. * Ped. *

hap - py light . . . will win ! O, fair pro -

Ped. * Ped. *

- ces - - sion of the morn - - - ing hours,

Ped. * Ped. *

Go, bid my love a - wake with . . all the

f *p*

Ped. * Ped. *

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "Go, bid my love a - wake with . . all the". 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 right-hand part features a complex texture with many beamed sixteenth notes and chords. The left-hand part has a simpler bass line. Dynamics include a forte (*f*) marking at the beginning and a piano (*p*) marking later. Pedal markings are present at the start and in the middle of the system.

flow'rs, O fair pro - ces - sion of the mor - ning hours, Go

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "flow'rs, O fair pro - ces - sion of the mor - ning hours, Go". The piano accompaniment continues with similar textures. The right-hand part has a flowing sixteenth-note pattern. The left-hand part provides harmonic support. There are no explicit dynamics or pedal markings in this system.

bid my love a - wake . . . with all the flow'rs,

crs.

Ped. *

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "bid my love a - wake . . . with all the flow'rs,". The piano accompaniment features a section marked *crs.* (crescendo) in the right hand. The left hand continues with a steady bass line. A pedal marking is present at the end of the system.

dim. bid my love . . . a - wake with all . . . the flow'rs, *rall.*

dim. *colla voce.*

Ped. 19,001. * Ped. *

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "bid my love . . . a - wake with all . . . the flow'rs,". The piano accompaniment includes a section marked *dim.* (diminuendo) in the right hand and *colla voce.* (colla voce) in the left hand. The tempo is marked *rall.* (rallentando). Pedal markings are present at the beginning and in the middle of the system.

E a tempo.

But let me sleep a - while, . . . and dream my on - ly wound is from love's dart; And

p

Ped. ₄ * Ped. ₄ * Ped. _{1 4} *

cun - ning - ly my thought be - guile, To deem that thou, fair Queen, . . My

Ped. * Ped.

gaol - er art! So pri - son bars and wounds more

dear shall be, Than all the world Shall . . . dear - er be,

cres.

cres.

... shall be, . . . Than all the world, . . . more

f

con passione.

dear than all the world if there I find . . not thee.

sempre f *dim.*

Come, gen - tle sleep, come, gen - tle sleep,

p. *dim.*

come, . . . gen - tle sleep. . .

pp *Ped.* *pp*

A piano introduction consisting of two staves. The treble staff features a series of chords and moving lines, while the bass staff provides harmonic support. Below the staves is a figured bass line with a star symbol.

(Enter ULRICA & REBECCA.)

Piano accompaniment for the entrance of Ulrica and Rebecca, consisting of two staves with melodic and harmonic lines.

quasi Recit.

ULRICA.

Vocal line for Ulrica, starting with a rest followed by a melodic phrase.

Tend thou the knight thou lov - est,

An - o - ther and a

Distesso tempo.

Piano accompaniment for Ulrica's first line of text, featuring triplets in both staves.

no - bler work be mine !

Look for thy

Vocal line and piano accompaniment for Ulrica's second line of text. The piano part features a dense, rhythmic accompaniment in the bass.

(Exit ULRICA.)

REBECCA.

bri - dal tor - ches! Aye, she speaks

p *pp* *p*

truth; I love him. Now, in this hour of doubt and dan - ger,

To my weak heart I say, "Be still, I love him."

pp

Ped. *

Allegretto pastorale e con moto.

Ah, would that thou and I might lead our sheep A - mong the fold - ed hills! The

p

win - - ter is past, . . . the rain is o - ver and gone; . . . The sing - ing birds are

come be - side the rills. . . . A - - rise, be -

cres. *f* *dim.*

- lov - ed one! I love thee, I love

dim. *p* *p*

Ped. *

thee, I love thee; . . . O my love! My

p *riten.* **H** *a tempo.* *mf*

pp *colla voce.* *mf staccato.*

Animato.

A - sa - hel. O! swift as the wild roe, And

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "A - sa - hel. O! swift as the wild roe, And". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand.

cres. ter - ri - ble as arm - ed hosts That go with ban - ners on - ward wa . . .

cres.

The second system continues the musical score. The vocal line starts with the lyrics "ter - ri - ble as arm - ed hosts That go with ban - ners on - ward wa . . .". A dynamic marking of *cres.* is placed above the first measure of the vocal line. The piano accompaniment continues with the same rhythmic patterns as the first system.

ving. . . . How fair and plea . . .

dim.

dim. *p*

The third system of the score shows the vocal line with the lyrics "ving. . . . How fair and plea . . .". Dynamic markings include *dim.* above the vocal line and *dim.* and *p* (piano) in the piano accompaniment. The piano accompaniment continues with its characteristic rhythmic accompaniment.

sant art thou, O . . . my love! A sha - dow of the

cres.

cres.

The fourth system concludes the page with the vocal line lyrics "sant art thou, O . . . my love! A sha - dow of the". Dynamic markings of *cres.* are placed above the vocal line and below the piano accompaniment. The piano accompaniment continues with its rhythmic accompaniment.

rock, a hap - py foun - - tain spring-ing; A bird . . . his glad song

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "rock, a hap - py foun - - tain spring-ing; A bird . . . his glad song". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line in the right hand. A dynamic marking of *p* is present in the piano part.

wing - ing up to high heav'n in a maze of . . . light! in a

The second system continues the vocal line with the lyrics "wing - ing up to high heav'n in a maze of . . . light! in a". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A *Ped.* marking is located at the end of the system.

maze of light, to heav'n,

Sva. alta.

The third system continues the vocal line with the lyrics "maze of light, to heav'n,". The piano accompaniment includes a *Sva. alta.* marking above the right hand and a *p* dynamic marking below the right hand. Two ** Ped.* markings are placed at the end of the system.

. . . to heav'n in a maze

Sva. alta.

rall. e dim.

The fourth system concludes the vocal line with the lyrics ". . . to heav'n in a maze". The piano accompaniment features a *Sva. alta.* marking above the right hand and *rall. e dim.* and *pp* markings below the right hand. Three ** Ped.* markings are placed at the end of the system.

K *Tranquillo.*

of light, a maze of light! . . . Sleep foun - tain, bird, and

8va.
colla voce.
p
Ped. Ped. *

love, for sure - ly sleep is . . . best; . . . Sleep, . . . while I

dim.
dim.

guard thy rest By day . . . or night;

pp
pp
Ped. *

For on - ly in thy sleep

p
p

art thou . . . my love. Ah me, . . .

for ma - ny wa - ters Quench not the fire . . . of

love; . . . and, when he wakes, His eyes are not for me.

dim. al fine.
Rest, . . . rest, . . . be - lov - ed! Rest, . . .

rest, . . . be - lov - - - ed !

* Ped.

ppp

M

sempre pp

*

p IVANHOE. RECIT.

Andante. L'istesso tempo. (♩ = ♩.)

And is it thou, dear maid-en? My gen-tle nurse! Now all is

cres. *sf* *p*

3

a tempo. *Allegro non troppo.*

well with me . . . since thou art near. But

pp

(Trumpet behind the Scene.)

hark! what sound is in mine ear? I

cres.

dreamed, but dream no more. And now our friends re - new their

cres.

(Trumpet behind the scene.)

cres.

REBECCA. *p*

on - - set. Peace, be

dim.

pp

IVANHOE.

still! I hear no sound of com - bat, 'Tis but the

pause be - fore the on - set, The still - ness ere the thun - der breaks in the

The first system of the musical score. The vocal line is on a single staff with lyrics: "pause be - fore the on - set, The still - ness ere the thun - der breaks in the". The piano accompaniment consists of two staves (treble and bass clef) with complex chordal textures and moving lines.

air. A - non . . . 'twill break in fu - ry.

f *ad lib.* *P*

cres. *f* *colla voce.* *f*

The second system of the musical score. The vocal line has lyrics: "air. A - non . . . 'twill break in fu - ry." with dynamic markings *f*, *ad lib.*, and *P*. The piano accompaniment features a crescendo (*cres.*) and a section marked *colla voce.* with a forte (*f*) dynamic.

I pray thee, gen - tle 'maid - en,

p *3*

The third system of the musical score. The vocal line has lyrics: "I pray thee, gen - tle 'maid - en," with a piano (*p*) dynamic and a triplet (*3*) marking. The piano accompaniment includes a triplet in the right hand and sustained chords in the left hand.

Help me to yon - der win - dow. Nay, rest, I

REBECCA. *Un poco piu lento.*

f *p*

The fourth system of the musical score. The vocal line has lyrics: "Help me to yon - der win - dow. Nay, rest, I". It includes the character name "REBECCA" and the tempo instruction "*Un poco piu lento.*". Dynamic markings *f* and *p* are present. The piano accompaniment features a forte (*f*) section followed by a piano (*p*) section with sustained chords.

Q RECIT.

pray thee! I will stand At yon - der win - dow, and will tell How flow the tides of war. Fear not for

p

moderato. IVANHOE.

me! Nay, gen - tle heart, it must not be, That thou dare dan - ger for my sake. My

mf

whole life long should I go mourn - ing thee, Wert . . thou to sleep in death, and I to wake.

sf dim.

REBECCA.

Thy shield then! Proud - ly will I bear The glo - rious shield of I - van - hoe!

pp

Allegro vivace.

Piano introduction in G major, 2/4 time. The right hand has a melodic line starting with a half rest, followed by a quarter note G, a quarter note A, and a quarter note B. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p*, *ps*, and *pe*.

REBECCA.

I see them now; the dark wood moves with bows.

Vocal line for Rebecca and piano accompaniment. The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment continues with the rhythmic pattern from the introduction. Dynamics include *p* and *ps*.

(Trumpets behind the scene.)

Trumpet part and piano accompaniment. The trumpet part consists of a melodic line. The piano accompaniment continues with the rhythmic pattern. Dynamics include *p* and *ps*.

R

f

0

Piano accompaniment section. The right hand has a melodic line with dynamics *p*, *cres.*, *molto.*, and *f*. The left hand has a rhythmic accompaniment. Pedal markings include *Ped.* and ** Ped.*

God of Is - rael, shield us in this hour!

Ped. *

On, on they come with bend - ed bows tri -

p

- umph - ant; On, on they drive, and now the qui - ver

p

rat - tleth; The noise of the cap - tains and the shout - ing! De

TENORS.

f#

3

(Chorus behind the scenes.)

BASSES.

Bra - cy, De Bra-cy! On, Free Com - pan - ions, on! The Tem-ple! the Tem-ple!

(Trumpets behind the scenes.)

The first system of music features a vocal line for the chorus, a trumpet line, and a piano accompaniment. The vocal line is in a soprano clef and includes lyrics. The trumpet line is in a soprano clef and has a '3' above it. The piano accompaniment consists of two staves, with a forte 'f' dynamic marking and a 'cres.' (crescendo) marking.

IVANHOE.

Strike for the Tem - plar! strike! And I must lie like pal - sied

The second system of music features a vocal line for Ivanhoe, a trumpet line, and a piano accompaniment. The vocal line is in a soprano clef and includes lyrics. The trumpet line is in a soprano clef and has a '3' above it. The piano accompaniment consists of two staves, with a piano 'p' dynamic marking and a 'p' (piano) marking.

monk While the great game is play - ing! What of the

The third system of music features a vocal line, a trumpet line, and a piano accompaniment. The vocal line is in a soprano clef and includes lyrics. The trumpet line is in a soprano clef. The piano accompaniment consists of two staves, with a piano 'p' dynamic marking.

sa - ble knight? Does he ride for Like one who goes a -

pp
marcato.

This system features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a *marcato* section. The key signature has two flats and the time signature is 3/4.

- may - ing, With joy of bat - tle and the pride of war?

pp

This system continues the vocal line and piano accompaniment. The piano part features a triplet and a *pp* dynamic marking. The key signature has two flats and the time signature is 3/4.

REBECCA.
With gi - ant blows he hews the pa - li - sade;

This system introduces a new character, Rebecca, with her own vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment. The key signature has two flats and the time signature is 3/4.

A migh - ty axe swings in his mail - ed hand, His

This system continues Rebecca's vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment. The key signature has two flats and the time signature is 3/4.

black plume floats a - far, A ra - ven o'er the storm - y fight!

cres. *cres.*

ff *ff*

The pa - li - sa - do falls; he en - ters in—

pp

On - ward he drives, a Jo - ab in the bat tle!

Li - on of war - now fall his foes be-fore him,

Bend - ing like corn that bends be - fore . . the whirl - - wind.

v They fly,

cres. molto. *ff* *pp*

they fly a-cross the moat,

cres.

And hurl the plank a way; the

ff *pp* *cres. molto.*

out . . . work's won!

f

W

f *p*

Più lento.

Ah woe! . . . The poor men left o' the o - ther side! They fling them

p *stringendo.*

down! they pierce them through! *f* O God of Is - rael.

par - don in this hour *riten.* The men whom thou hast made. *Andante moderato.*

IVANHOE.
How canst thou know . . what pain it is to lie All help-less here, . . while deeds of chi - val - ry Are

done so near and yet so far a - way? . . What life is there but in the bat - tle brave,

And who would live one day of sloth and shame, that in the clash of fight, The

X
bat - tle's fierce de - light, Might find 'mid war riors bold the glo - -

cres. *f con forza.* *ff*

REBECCA. *pù vivo e animato.*

- - ry and the grave? Ah me! . . . not thus did

p

Ju - - dah's war - riors go Forth . . . to the fight,

but breath - ing prayer and praise ;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "but breath - ing prayer and praise ;". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords providing harmonic support.

Not in the shield nor sword They

The second system continues the musical score. The vocal line has lyrics: "Not in the shield nor sword They". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

trust - ed, but in Him whose migh - ty arm Roll'd . . .

The third system of the musical score. The vocal line has lyrics: "trust - ed, but in Him whose migh - ty arm Roll'd . . .". The piano accompaniment continues with the established eighth-note accompaniment.

. . . back the flood, . . . till Pha - raoh's hosts of

The fourth and final system on this page. The vocal line has lyrics: ". . . back the flood, . . . till Pha - raoh's hosts of". The piano accompaniment concludes the phrase with the same rhythmic accompaniment.

war Were whelmed in rush - ing

wa ters.

Piu lento.

L.H.

Ped.

But now, a - las! Ju - dah's star is

sunk in vas - ty night. And

Allegro vivace.

yet be wit - ness, heav'n, with what de - - light, What rap - ture

IVANHOE. 3

How canst thou know what pain, What pain it is to

cres.

would I give My life - blood drop . . . by drop, so I might

lie . . . All help . . . less,

f

live But for one hour to see Ju - dah re - deemed from her cap - ti - vi - ty.

While deeds of chi - - val - - ry are done so near? What . . . life

(CHORUS behind the scenes.) TENORS.

The Tem - ple! the

(Trumpets behind the scenes.) *f*

dim. *p*

would I give my life blood, my life blood,

. . . is there but in the bat - tle brave, the bat tle's fierce de -

Tem - ple! Strike for the Tem - plar, strike!

Saint George! Saint George! On for Saint George, on!

cre - scet

drop by drop, my life . . . blood drop by

- light, the bat tle's, bat - - tle's fierce de -

Strike for the Tem - plar, strike! Strike for the Tem - plar! Strike . . . for the

On for Saint George, on! On for Saint George! On . . . for Saint

- do. *cres. molto.*

drop, My life - blood drop by drop!

- light, The bat - tle's fierce de - light!

Tem - plar! Strike!

George! . . . Saint George!

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with triplets and slurs. The fourth and fifth staves are piano accompaniment lines with a forte dynamic marking.

AA REBRCCA.

But see! What an - gry red - ness Flush - es the

The second system of the musical score consists of four staves. The top staff is a vocal line with the name 'REBRCCA.' and lyrics. The second staff is a piano accompaniment line with a forte dynamic marking. The third and fourth staves are piano accompaniment lines with a piano dynamic marking.

heav'n a - bove us? The cas - tle burns with fire.

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment lines.

Now do I know thee Fiend with thy wed - ding

p

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Now do I know thee Fiend with thy wed - ding". The piano accompaniment consists of two staves. The right hand has a melody with some triplets, and the left hand has a rhythmic accompaniment. A piano dynamic marking *p* is present at the beginning.

tor . . . ches ! The cas - tle burns. A

cres. molto. *f* *sf*

BB **RECIT. THE TEMPLAR.**

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "tor . . . ches ! The cas - tle burns. A". Above the vocal line, there are markings **BB** and **RECIT. THE TEMPLAR.**. The piano accompaniment has dynamic markings *cres. molto.*, *f*, and *sf*.

- way with me !

a tempo. *con fuoco.* *f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "- way with me !". Above the vocal line, there are markings *a tempo.* and *con fuoco.*. The piano accompaniment has a dynamic marking *f*.

Detailed description: This system contains piano accompaniment for two staves. It features complex rhythmic patterns, including triplets and sixteenth notes, and various accidentals.

REBECCA.

Wil - - fred ! Wil - - fred !
THE TEMPLAR.

A - way with me ! A - way with me !

Wil fred ! In mer - cy save him !

A - way with me ! A - way ! . . .

Sva. alta

EE

IVANHOE.

The King ! The

King! Long live the King!

CHORUS. TENORS. *f*
The King! It is the

BASSES. *f*
The King! It is the

King! The Black Knight!

King! The Black Knight! Par . don!

Par don! Long live the King! **FF**

Par don! Long live the King!

19,001.

ULRICA.

Far leaps the fire - flame, ren - der of for - ests;

CHORUS. *ff*

Ha!

Far floats the smoke-wreath, wings of the ea - gle;

sf

Whet the bright steel, then, Sons of the Dra - gon! Kin - dle the torch - es, Daugh - ters of Hen - gist!

Gc

I come, . . . O Zer - ne - bock, I come . . . in glo - ry, I

p *cres.*

come, I come!

CHORUS. *ff*

Ah!

Ah!

cres. *f* *ff*

Ped.

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'come, I come!' and is followed by a chorus section marked 'CHORUS. ff'. The piano accompaniment features a complex texture with triplets and a 'cres.' (crescendo) marking leading to a 'ff' (fortissimo) section. A 'Ped.' (pedal) marking is present at the end of the system.

ff

Ped.

Detailed description: This system continues the piano accompaniment from the first system. It features a dense texture of chords and moving lines in both hands. A 'ff' (fortissimo) dynamic is indicated. A 'Ped.' (pedal) marking is present at the end of the system.

Detailed description: This system continues the piano accompaniment. It features a dense texture of chords and moving lines in both hands. The system concludes with a double bar line and a repeat sign.