

# FINALE.

## SCENE III.

*Andante maestoso.*

PIANO.

TENORS.

CHORUS OF TEMPLARS. Fre - mu - e -

BASSES.

Fre - mu - e -

*cres.* *f*

re prin - ci - pes, Ir - ru - e re tur - bi - di: In hoc Tem - plo u - na spes,

re prin - ci - pes, Ir - ru - e - re tur - bi - di: In hoc Tem - plo u - na spes,

U - na sa - - lus Do - - mi - ni! No - bis sit vic -

U - na sa - - lus Do - - mi - ni! No - bis sit vic -

*f* *f*

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - - - - - ria

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - - - - - ria

<sup>3</sup> **A**  
Sanc - to no - mi - ni!

Sanc - to no - mi - ni!

*mp* *cres.*

Cor - di - bus ac men - - ti - bus Pro - ni ve - ne - ra - mur te :

Cor - di - bus ac men - - ti - bus Pro - ni ve - ne - ra - mur te :

*f*

Sal - us es - to gen - - ti - bus In hoc Tem - plo, Do - - - mi -

Sal - us es - to gen - - ti - bus In hoc Tem - plo, Do - - - mi -

ne ! No - bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

ne ! No bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

*cres. molto.* *f*

Glo - - - - - ria sanc - to no - mi ni! . . . . .

Glo - - - - - ria sanc - to no - mi ni! . . . . .

GRAND MASTER.

Thou

*rall. e cres.* *f* *lento.* *p*

Jew - ish girl, who art con-demned to die For prac-tice of thy vile un-ho-ly arts A - gainst a

no - ble Chris - tian knight, at - tend. Thou didst de - mand a cham - pion, and our

Or - der Err - ing perchance, as 'tis most meet to err, In mer - cy, heard thy pray'r;

Where - fore we named our tried and val - iant bro - ther, Bri - an, the knight of whom thou art ac -

- cused, To meet thy cham - pion, should a cham - pion come. But now the hours de - cline,

and sinks the sun As sinks thy life. The hour of doom is near. Re -

- pent and free thy soul! . . . Re - pent and free . . . thy soul! Con -

**D REBECCA.** *Allegro non troppo.*  
 - fess thy crime. I am in - no - cent.

Now, if God will, even in this last dark hour He will ap - point a

cham - pion. But if no cham - pion come, I

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

E

bow Be - fore His Ho - ly will, and am con - tent . . . to

*dim.* *pp*

GRAND MASTER. *Andante come lmo.*

die. . . Sound trumpets!

(Trumpets on the Stage.)

F

Now since no champion makes an - swer here, Draw near and bind the mai - den to the stake; For sure - ly she shall die.

*p* Ped.

*Allegro vivace.* THE TEMPLAR.

It shall not be. Fools! Dotards!

*f* *fp*

*ad lib.*

Will ye slay the in - no - cent? Butch - ers and burn - ers! She is mine, I say; I say she

**GRAND MASTER.**  
*a tempo.*

shall . . . not burn. What need of fur - ther proof? The

witch - craft works Even in his lips, and breeds

**RECIT.**

their blas - phe - my. Take her and bind her to the



THE TEMPLAR. RECIT.

*H a tempo.*

stake. Back I as you hope to live!

*p* *molto cres.* *f*

*Andante con moto.*

*dim.* *rall.* *pp*

Swear to be mine, and I will save thee now. My horse is nigh at

*3*

hand, Za - mor my horse who nev - er failed me yet; and he will

*3*

Ped. \* Ped \*

*Andante* (♩ = ♩)

bear . . . thee To life and love. One word, and thou shalt

Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the first vocal entry. The vocal line is in a soprano register, with lyrics: "bear . . . thee To life and love. One word, and thou shalt". The piano accompaniment consists of two staves. The right hand features a melodic line with some triplets, and the left hand provides a harmonic accompaniment. Pedal markings are present at the beginning and end of the system.

REBECCA.

*pp* Oh Je - ho - vah, Guard, . . . oh guard me! . . .

*pp* live! . . .

*pp* *pp*

Ped. \*

Detailed description: This system features Rebecca's vocal entry. The vocal line is in a soprano register, with lyrics: "Oh Je - ho - vah, Guard, . . . oh guard me! . . .". The piano accompaniment consists of two staves. The right hand has a melodic line with a fermata, and the left hand has a harmonic accompaniment. Pedal markings are present at the beginning and end of the system.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves. The right hand has a melodic line with a fermata, and the left hand has a harmonic accompaniment.

*Allegro con brio.*

*pp*

Detailed description: This system features the piano accompaniment for the third system. It consists of two staves. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The tempo is marked "Allegro con brio".

CHORUS. SOPRANOS.

*cres.*

A cham - pion! A cham - pion! A

(A shout, behind the Scenes.)

TENORS & BASSES.

*cres.*

A cham - pion! A cham - pion! A

The first system of the musical score features three staves. The top staff is for Soprano voices, with a key signature of two flats and a common time signature. It begins with a rest, followed by the lyrics "A cham - pion! A cham - pion! A". The middle staff is for Tenors and Basses, also in two flats and common time, with the same lyrics. The piano accompaniment consists of two staves: the right hand has a sustained chord with a *p* dynamic, and the left hand plays a rhythmic eighth-note pattern.

The second system continues the vocal parts and piano accompaniment. The vocal staves show the continuation of the lyrics "cham . . . . . pion!". The piano accompaniment features a *cres.* dynamic in the right hand, a *molto.* tempo marking, and a *f* dynamic in the left hand. Pedal markings are present at the bottom of the piano staves.

The third system shows the piano accompaniment continuing with a *smile.* marking above the right hand. The left hand continues with its rhythmic pattern. Pedal markings are present at the bottom of the piano staves.

**M** **IVANHOE.**

For-bear, for - bear ! I come, her cham - pion.

ere set of sun, Wil - - fred of I - van - hoe.

**CHORUS. f**

A

A

**N**

cham - pion, a cham - pion, a cham - - - pion !

cham - pion, a cham - pion, a cham - - - pion !

*pp* 3 . . . . 3

Ped.

19,001.

REBECCA. *un poco agitato.*

He is weak, he is wound - ed, He must not fight for me!

Oh! as you hope for mer - cy at the last, For - bid the com - bat!

*fp*

Ped. \* Ped.

TEMPLAR. *un poco più lento.*

This is the man you love! Now is the hour,

*fp un poco più lento.*

Death - hour for him or me. Look to thy life, thou wretch of I - van-hoe!

*al lib.*

*sf*

*cres.*

*a tempo.*

*ff*

IVANHOE.

Dead! He is dead!

*ff* *p*

CHORUS. SOPRANOS  
*Andante lento.*

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

TENORS & BASSES.

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

*p*

*cres.* *f*

rent him like the sev - en fiends of Hell ! Bow down be -

rent him like the sev - en fiends of Hell ! Bow down be -

*cres.* *f*

*dim. e rall.* *p*

fore the judg - ment of . . . the Lord.

fore the judg - ment of the Lord.

*pp*

*pp*

(They unbind REBECCA.)

*Allegretto moderato.* (She moves towards IVANHOE, but stops.) (IVANHOE goes towards ROWENA.)

*cres.*

(ISAAC goes timidly and touches the hand of REBECCA, who is gazing

*dim.* *p*

at IVANHOE and ROWENA: at this touch she turns and takes his hands in hers.)

Piano accompaniment for the scene at Ivanhoe and Rowena. The music is in G major and 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and eighth notes.

**S** *Allegro con brio.*

KING RICHARD.

King Richard's first line of music. The vocal line is in G major and 4/4 time. The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes. Dynamics include *f* (forte) and *sf p* (sforzando piano).

I charge thee, Con - rad,

King Richard's second line of music. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f* (forte).

Mas - ter of the Tem - ple On whose foul sport we have in - tru - ded here, Up and be -

King Richard's third line of music. The vocal line concludes with the lyrics. The piano accompaniment features a final chord. Dynamics include *f* (forte).

- gone, thou and thy trait - rous knights, And at your pe - ril shame our coasts no



T GRAND MASTER.

*f a tempo.*

more. And dost thou ban - ish me? The Tem - ple stands a - bove the wrath of

CHORUS OF TEMPLARS. TENORS. *f*

The Tem - ple stands a - bove the wrath of

BASSES. *f*

The Tem - ple stands a - bove the wrath of

KING RICHARD

Kings! We will ap - peal to Rome! Ap - peal! Ap - peal!

Kings! We will ap - peal to Rome!

Kings! We will ap - peal to Rome!

Ped. \*

RECIT.

But if I find thee yet on Eng - lish ground, I will so har - ry thee, thou for - eign knight, That

U

*rall.*

*Andante Maestoso.*

thou shalt have no voice to plead in Rome. See where the ban - ner of

CHORUS OF TEMPLARS (TENORS & BASSES).

Eng - land floats a - far . . . a - bove thy Tem - ple pen - nants! Wide as the world our

REBECCA.

V

Our Temple was not made with hands, But  
IVANHOE.  
Hail,  
O  
Tem - ple stands to mock the might of kings, To mock the

high as Heav'n it springs, high . . . as Heav'n it springs.

*f* ROWENA.  
O love, . . . love . . . that hold'st the world . . . in fee and

love, O love that hold'st . . . the world in

CHORUS. *f* CEDRIC & KING.  
O love that hold'st the world in fee and

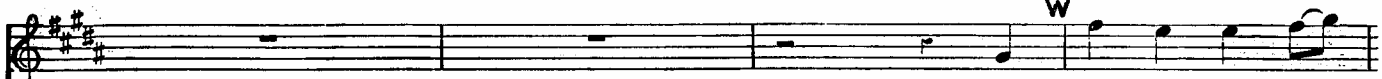
CHORUS. *f*  
O love that hold'st the world in fee and . . .  
O love that hold'st the world in fee and strong - est

might of kings, Wide as the world the Tem - ple stands, stands to

*p*

*p*

W



Our Tem - ple was not



strong - est knights in thrall, . Our hymn we raise to thee, . . . And



fee, And strong - est knights in thrall, we



strong - est knights in thrall, Our hymn we raise to thee, And . . .



strong - est knights in thrall, . . .

knights in thrall, Our hymn we raise to thee, And



mock the might of kings. To mock the might of kings, The



made . . . with hands . . . . . But high . . . as Heav'n it

hail . . . . thee Lord . . . . of all, And hail . . . thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

might of kings, . . . to mock, to mock the might of

Ped.

springs

High

as

all,

Lord

of

all,

Lord

of

all,

Lord

of

all,

Lord

of

kings.

Might

of

heav'n, high as heav'n!  
all, Lord of all!  
all, Lord of all!  
all, Lord of all!  
all, Lord of all!  
kings, might of kings!

*ff*

Ped. \* Ped. Ped. \*

Ped. \* The End.

19,001

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