

# THE LION HEART

An Opera in Three Acts



**LH**

Music by Corey Arnold  
Book by Kyle Derek McDonald

## DRAMATIS PERSONAE:

RICHARD I, *The Lion Heart, King of England*.....Bass  
BLONDEL *De Nesles, Richard's troubadour*.....Tenor  
LEOPOLD, *an Austrian Duke*.....Tenor  
MIRELLA, *his daughter*.....Soprano  
WALO, *his oafish son*.....Baritone  
*The CAPTAIN of the Guards*.....Bass

*Chorus of SOLDIERS*.....TB

*The action takes place at castle Dürstein in Austria, 1193.*

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First performed in Toronto, 2022. Original Cast:

RICHARD I.....Kyle Derek  
BLONDEL.....Tonatiuh Abrego  
LEOPOLD.....Andrew Derynck  
MIRELLA.....Nicole Dubinsky  
WALO.....John Kirby  
The CAPTAIN.....Andrew Tees

Conductor.....Corey Arnold

# ACT I

Scene I. The French Countryside. Enter Blondel.

BLONDEL

Blondel

True Love descends up-on the brave, and shuns the fol-ly of the

March (~90)

*mf*

B

knave. Though, Love o' the brave oft makes a fool, The Champ-ion's sure his wit to

*mp*

B

school. Up-on the glor-ious field of war, Ac-cu-mu-lat-ing hon-our's

*mf*

The Lion Heart

ACT I

14

B

store. Ho Ra, Ho Ra, Ho Ra!

18

B

Solemn (~74)

O, my king, my mas - ter, where are you?

*p*

22

B

I, your mins-trel and your sub - ject true, Lo-yal Blon-del, raise a rou-sing strain,

*mp ppp*

*ppp*

27

B

Hop - ing you'll re - ply with the re - frain. 2 From Poi-tou have I come, o'er

*rit.* *a tempo* *mp* *mf*

*mp*

The Lion Heart

ACT I

31

B

land and rill: Through all of bos - ky Eur - ope I have cried, Be -

34

B

fore each cast - le, vil - lage pier, and mill! Yet, O my sove - reign, you have not re - plied.

B

O, my liege, my lord, where have you gone? All your sub - jects want your king - ly brawn!

44

B

*allargando* All of your do - mains are steeped in strife; *a tempo rit.* Ans - wer Blon - del and re - deem his life!

*a tempo*

48

B

Ho Ra, Ho Ra, Ho Ra! No noise? No boom - ing

*pp*

51

B

**March (~90)**

call? No might - y king? To Aus - tri - a I'll con - tin - ue then:

*mf*

55

B

Blondel exits.

'Tis Hope that is the com - for - ter \_\_\_\_\_ of men!

59

**5 Dreary (~80)**

*pp*

*p*

*gva*

Scene II. Austria. Castle Dürnstein. The Captain leads the soldiers to the courtyard.

63 *(8va)*

63 *(8va)*

*p*

68

**Move (~88)**  
CAPTAIN

C

Atten - tion! Atten - tion!

72 **6**

*mp* *cresc.*

*mp*

76 **Slower**

C

Stand, ye scur - vy dogs! Duke Le - o - pold, our mas - ter, has caught a great

76

*f* *mp*

80 **As previous**

C prize, and brings him hith-er. I can-not tell you, I am sworn!

Ch TENORE Who does he bring? Who does he bring? Who, O cap-tain who?

BASSI Whodoeshelbring?Whodoeshelbring? Who, O captain who?

7

85

C I can-not speak, I gave my word!

Ch Tell us who! O, tell us who!

Tell us who! O, tell us who! O, tell us who!

85

Slower (~76)

C

89

The duke has cap-tured a cham-pion of the Cru-sades: The dar-ing king who fought in the Ho-ly Land,

*mp*

C

94

And op-posed great Sal - a - din: Rich - ard, the Li - on Hear - ted king, come cap - tive

94 **8**

*f*

C

98

Anticipation (~96)

to the cast-le Dürn-stein!

T2 Solo

Ch

The great Cru-a-ding king a pri-son-er!

BASSI

King Rich-ard, the li-on - hear - ted king of Eng - land!

P

98

**9**

*p*

*pp*

The

CAPTAIN

101

C

B1 Solo

Be si - lent!

It serves him right, the boast-ful run-a-gate! What will the Pope say to this sac-ri-lege?

Ch

The Li-on heart-ed King of Eng-land!

*accel.*

li - on heart-ed king of Eng - land! Li-on heart-ed king of Eng-land!

101

*cresc.*  
*mp*

**Deliberate (~62)**

104

C

Yes, he comes, so be on guard,

104

*mp*

106

C

**Proclamation (~98)** *rit.*

*ad lib* for it is said he has a li - on's strength.

106

**10**

*f*

110 *a tempo*

C

It's the duke! Stand at the rea-dy!

110

*p* *mf* *f*

114

118 Leopold, Walo, and Mirella enter.

11 Jaunty (~103)

*mp*

120 CAPTAIN

C

Wel - come your

120 *tr*

The Lion Heart

ACT I

124 LEOPOLD

L 8 The pri - so - ner \_\_\_\_\_ is

C grace, and wel - come to your child - dren!

128

L 8 nigh! His hour has come!

132

L 8 Did you pre - pare \_\_\_\_\_ the cham-ber for our guest? Splen - did

W It is done, my lord.

Two Soldiers leave to fetch him.

140

L

Bring forth our vis-i-tor!

L

WALO

And why is that my son?

W

I can - not wait to see this he-ro of the Ho-ly Wars. To test his

146

153

MIRELLA

M

Oh Wa - lo no, \_\_\_\_\_

W

might I want to see if he's as braw - ny as they say.

153

M 159 — 'tis said he's a beast. A king like that must be a brute!

W

I hunt beasts for break-fast!

159

L 167 LEOPOLD

8

Be-hold! Here comes the cap-tive king!

167

M 173 Richard enters, escorted. He's gagged, bound in chains, and wears a dress. *a tempo*

13

But, why is he in

173

The Lion Heart

ACT I

M 180  
women's clothing? What did he say?  
W  
RICHARD  
Hm hm hm hm hm hm hm hm hm...  
R  
Hm hm hm hm hm hm hm hm hm...

180  
Piano accompaniment for the first system, showing the right and left hand parts.

L 189 **Move (~88)**  
8 He's so fem - in - ine - ly girl, Mi - rel - la, be - cause he sought to ev -  
Piano accompaniment for the second system, starting at measure 189. The key signature is B-flat major. The vocal line is in treble clef. The piano accompaniment is in grand staff.

L 192 **a tempo (~80)**  
8 ade our grasp by feign - ing wom - an - hood. This is your leg - en - dar - y he - ro!  
Piano accompaniment for the third system, starting at measure 192. The key signature is B-flat major. The vocal line is in treble clef. The piano accompaniment is in grand staff.

The Lion Heart

ACT I

W *He laughs.*  
 Ri - chard the Li - on Heart? Rich - ard - et - ta the hem - skirt!

R RICHARD  
 Hm hm hm

198  
 14

M MIRELLA With some apprehension, the gag is removed.  
 He wants to speak: should we re-move the stop?

R hm hm hm hm hm! —

203  
 ppp

R Spoken: Raaaaa! Hahaha!  
 Thus Rich - ard the hem - skirt stands vin - di - cat - ed!

208  
 15  
 f p  
 16

The Lion Heart

ACT I

212

R

My la-dy, though I'm 'rayed thus, doubt not that you are the sub-lime pic-ture of

212

*mp*

M

MIRELLA

Little Movement (~76) *rit.*

R

How ga-llant!

wom-an-hood, And I stand hon-oured in your pres-ence. And now, might I imp-ose on one of you to scratch my

216

M

MIRELLA

Slow (~64)

L

LEOPOLD

(How fair he looks, and speaks not like a beast at all!)

W

(his fist) E-nough!

R

I can help, with this!

brow? My thanks, but I'll de-cline.

219

224 *Lento* (~42) *rit.* *Volatile* (~92)

L Lis-ten for Le-o-pold now speaks!

L At last, you proud and pom - pous king, You will be pun-ished

16

229

L for your crimes. If you for mer - cy beg be-times,

234

The Lion Heart

ACT I

L 238  
You will not from me mer - cy wring!

R RICHARD  
What are the char - ges, Le-o-pold?

238  
*p*

L 242  
They're fla-grant, vile, — and ma - ni-fold, You scourge of man - ners, lord — of lies!

242  
*f* **17** *p*

L 246  
Your ty - ran - ny in Pa - les-tine Has

246

The Lion Heart

ACT I

250

L

not es - caped \_\_\_\_\_ our eyes! And now you must dis-

*p*

254

MIRELLA

M

How fear - less - ly he greets his fate!

L

burse the fine! Now

RICHARD

R

Then speak your char - ges straight!

254

L

grows this haugh - ty king i - rate! But see, he can - not move or stir!

257

18

*f*

*f*

The Lion Heart

ACT I

261  
L  
8  
All in good time dis - hon - oured, sir!

261  
p

265  
L  
8  
Hear now your per - fi - dies, your vill - ain - ies a - loud!

RICHARD

19

Say

265  
mf

269  
MIRELLA

How val - o - rous, how strong, how

R

on then, I \_\_\_ will not be cowed!

269

The Lion Heart

ACT I

M 273

L 273

proud!

LEOPOLD

When A - cre in sur - ren - der fell, You

20

L 277

R 277

dashed my ban - ners to the earth!

Your Lord - ship did not fight aswell; The men, not I, con - demned their worth.

M 281

L 281

MIRELLA

See how he keeps an air of mirth!

My kins - man Con - rad you had slain With sil - ent dag - gers

The Lion Heart

ACT I

285

M

L

R

in the night!

RICHARD

My - ho - nour thus I'd ne - ver stain; But speak of your cra - ven flight!

285

vi - sage car - ries heav - en's light!

I sailed for home, and did not flee! To take Je - ru - sa - lem you failed!

289

What non - sense! See how he col - lours his trea - che - ry!

293

What non - sense! See how he col - lours his trea - che - ry!

293

What non - sense! See how he col - lours his trea - che - ry!

The Lion Heart

ACT I

296 MIRELLA

M O how his ad - ver - sa - ries must have quailed!

R By truce I pre - vailed!

300 LEOPOLD

L What fab - ri - ca - tions you can spout:

22

304

L A can - ny con - jur - or of doubt! Your guilt is clear!

RICHARD

R No! I pro - test!

The Lion Heart

ACT I

R

I am an hon-our-ab-le man! I lead my sold-iers in the van!

308 23

*p* *f* *p* *f*

R

I nev-er flee the bat-tle-ground, E-ven if I am hemmed around!

312

*p* *f* *p* *f*

R

I will not steal, — nor lie, nor cheat! To pawn my hon-our is de-feat!

316

L

LEOPOLD

*a tempo*

Your reek-ing guilt shows in your face,

24

3 3

The Lion Heart

ACT I

324

L

Your treach - er - y is a dis - grace! How

328

L

could you so ab - use your peers? The time of re - tri -

332

L

but-ion nears!

RICHARD

R

To pawn my hon - our is de-

332

25

Fierce (~80)

25

337

L 8

Your trea - cher - y is

R

feat, to pawn my hon - our is de - feat. To pawn my

337

340

L 8

a dis - grace! Your trea - cher y is a dis - grace!

R

hon - our is de - feat, to pawn my hon - our is de -

340

The Lion Heart

ACT I

343 MIRELLA

M Hi in-no-cence shows in his eyes! His in-no-cence shows

L His treach-er-y is a dis - grace! His

R

feat.

343

346

M in his eyes!

L treach - er - y!

TENORE

BASSI

Ch He's guil - ty! He's guil - ty! He's

346

26

349 WALO

W

CAPTAIN

C

Ch

8

guil - ty! He's guil - ty! Guil - ty! guil - ty! He's

His guilt is clear! His  
His guilt is clear! His

349

353

W

C

Ch

8

guil - ty! He's guil - ty! He's guil - ty! Guil - ty!

guilt is clear! His guilt is clear! His guilt is clear! He's  
guilt is clear! His guilt is clear! His guilt is clear! Guil - ty!

353

The Lion Heart

ACT I



MIRELLA

357

His in - no - cenceshows in his eyes!

LEOPOLD

Your trea - cher - y is a dis - grace! Your trea - cher y is

W

guil - ty! His guilt is clear! His guilt is clear! His guilt is clear! His

C

Guil - ty! His guilt is clear! His guilt is clear! His guilt is clear! His

RICHARD

To pawn my hon - our is de - feat, to pawn my

Ch

Guil - ty! Guil - ty! He's guil - ty! He's guil - ty! He's

Ch

357

27

*mf*

361

M  
His in - no-cence shows in his eyes! His in - no-cence shows in his eyes!

L  
8 a dis - grace! trea - cher - y is a dis - grace! Your trea - cher y is

W  
guilt is clear! His guilt is clear! His guilt is clear! His guilt is clear! His

C  
guilt is clear! His guilt is clear! His guilt is clear! His guilt is clear! His

R  
hon - our is de - feat. To pawn my hon - our is de - feat to pawn my

Ch  
8  
guil - ty! He's guil - ty! He's guil - ty! He's guil - ty! He's

361  
*mf*

365

M Ah! \_\_\_\_\_

L a dis - grace! Guil - ty! Guil - ty! Guil -

W guilt is clear! Guil - ty! Guil - ty! Guil -

C guilt is clear! Guil - ty! Guil - ty! Guil -

R hon - our is... Ho - ra! Ho - ra!

Ch  
guil - ty! Guil - ty! Guil - ty! Guil -

365

28

369 **Vivace**

L ty!

W ty!

C ty!

R Ho - ra!

Ch ty!

369 29 *p*

372

R You can - not si - lence this li - - -

372

375

R

on's roar! It has ne'er been sub -

378

R

dued Be - - fore!

Slow (~64)

R

30

None of these crimes did I com - mit. Thus, let ring

385

R

Jus - tice bids you to a - quit!

quasi Ad Lib (~50)

L  
LEOPOLD  
I will en - dure none of your in-so-lence! Go! Take him to his cham-ber for the night!

W  
WALO  
O fath-er, let

389 31

L  
394  
Do as you please. Now go!

W  
me show the Eng-lish king his new a - bode. March, my la-dy pris-o-ner, march!

394

Richard is led off, and everyone follows except for Mirella.

398

The Lion Heart

ACT I

Wishful (~70)

*col canto*

M 403 MIRELLA

O Mir-el-la, For-tune fleers at you! O how I have im-por-tuned for

32

M 408

love the wide, air-y re-gion up a-bove! Now a dash-ing cav-a-

*a tempo*

M 412

lier ar-rives, Clapped in fath-er's cold, per-nic-ious gyves, Des-tined to a des-o-late, dark

M 416

rest! Dare I hope for soft-ness from this guest? Can he love his cap-tor's

33

*pp*

M 420

keen - ing daugh - ter, Child of he who'll give him up to slaugh - ter?

M 424

Dare I long by him to be ca-ressed?

M 428

Mirella exits.

Dare I light hope in my breast?

34

**Attacca Act II**

# ACT II

SCENE I. A chamber in the castle. Richard is shoved in by Walo, who's accompanied by the Captain and Soldiers.

Descending (~76)

5 WALO

Here is your cham - ber, maj - es - ty: grand, no? You ev - en have a

35

9 W

win - dow.

RICHARD

Splen - did... You seem to be a youth of gi - ant strength: what is your

*a piacere*

13

W  
R

My name is Wa - lo

name? Per-haps, O Wa - lo, you could cut my bonds?

17

W  
R

**Moving (~100)**

Ha! I know noth - ing of the

Sure-ly your might makes you im-mune to fear of me.

36

20

W  
R

word! My tongue can - not pro - nounce its

20

*sim.*

22

W

sounds, For round the vowels it can - not

24

W

gird, It's let - ters my brain's sense as -

26

W

ounds; My mind, it's shape can -

28

W

not con-strue so I am not af-raid of you! Say 37 Wa - lo then in - stead of dread, I -

40

The Lion Heart

ACT II

31

W

den - ti-cal their mean-ings are, For from his fin-gers all have fled, Not dar-ing to re-main and spar.

CAPTAIN

C

TENORE

Ch

BASSI

Say

Say

Say

34

W

Wa - lo then in-stead of dread, I - den - ti - cal their mean-ings are, For from his fin-gers all have fled, Not

Ch

Wa - lo then in-stead of dread, I - den - ti - cal their mean-ings are, For from his fin-gers all have fled, Not

Wa - lo then in-stead of dread, I - den - ti - cal their mean-ings are, For from his fin-gers all have fled, Not

34

The Lion Heart

ACT II

37 WALO

W What-ev - er ails me I can cure

C dar - ing to re-main and spar.

Ch dar - ing to re-main and spar.

dar - ing to re-main and spar.

38

40

W By crush - ing it with clenched hand!

42

W No kind of trouble can endure,

42

The Lion Heart

ACT II

44

W

No man - ner of dis - tress can stand, The

46

W

oc - ean rock - ing, earth shive - ring might Con -

48

W

tained with - in these ham - mers' power to smite!

RICHARD

R

If

W

C CAPTAIN

R

Ch TENORE

Ch BASSI

50 39

Smash!

Smash!

Smash!

Smash!

52

W

C

R

Ch

Ch

52

Bash!

Bash!

Bash!

Bash!

44

The image shows a page of a musical score for 'The Lion Heart' Act II. It features several staves for vocal parts and piano accompaniment. The vocal parts are labeled W, C (CAPTAIN), R, Ch (TENORE), and Ch (BASSI). The piano part is shown in grand staff notation. The score includes lyrics: 'an - y haz - ard looms, you: If' and 'some - thing's in your way, you: Through'. There are rehearsal marks at 39 and 52. The word 'Smash!' appears above the piano part at measures 39 and 50, and 'Bash!' appears above the vocal parts at measures 52 and 53. The page number 44 is at the bottom.

54

W

Crash! Say

C

Crash! Say

R

an - y obs - ta - cles you:

Ch

Crash!

Crash!

54

W

Wa - lo then in - stead of dread, I - den - ti - cal their mean - ings are, For

56

40

58

W from his fin-gers all have fled, Not dar-ing to re-main and spar.

C CAPTAIN Say Wa-lo then in- stead of dread, I -

Ch TENORE Say Wa-lo then in- stead of dread, I -

BASSI Say Wa-lo then in- stead of dread, I -

58

61

C den - ti - cal their mean- ings are, For from his fin-gers all have fled, Not dar - ing to re - main and spar.

Ch den - ti - cal their mean- ings are, For from his fin-gers all have fled, Not dar - ing to re - main and spar.

BASSI den - ti - cal their mean- ings are, For from his fin-gers all have fled, Not dar - ing to re - main and spar.

61

64

W

Smash! Bash! Crash!

C

Smash! Bash! Crash!

Ch

Smash! Bash! Crash!

64

W

They are; but so are yours. I heard you cut both man and horse a-

RICHARD

R

It seems your fists are weap-ons to be feared!

69

41

*p*

73 **Col canto (~80)**

W  
sun-der with a sing-le stroke of your sword.

R  
As you are known for the might of your fists, I am ac-coun-ted

Musical score for the section 'Col canto (~80)'. It features a vocal line for the Soprano (W) and a piano accompaniment. The Soprano part begins with a descending eighth-note scale in the bass clef, followed by a rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a sparse melody in the right hand. The key signature has three flats, and the time signature is 4/4.

77 **Moving (~100)**

R  
Death him-self in war.

Musical score for the section 'Moving (~100)'. It features a vocal line for the Soprano (R) and a piano accompaniment. The Soprano part has a few notes followed by a rest, then a change to 3/4 time. The piano accompaniment includes a complex texture with chords and moving lines in both hands, including a large chordal structure in the right hand. The key signature has three flats, and the time signature changes to 3/4.

81

W  
I have a chal-lenge for you, hol-y king: Have you heard of a con - test called Pluck Bu-ffet?

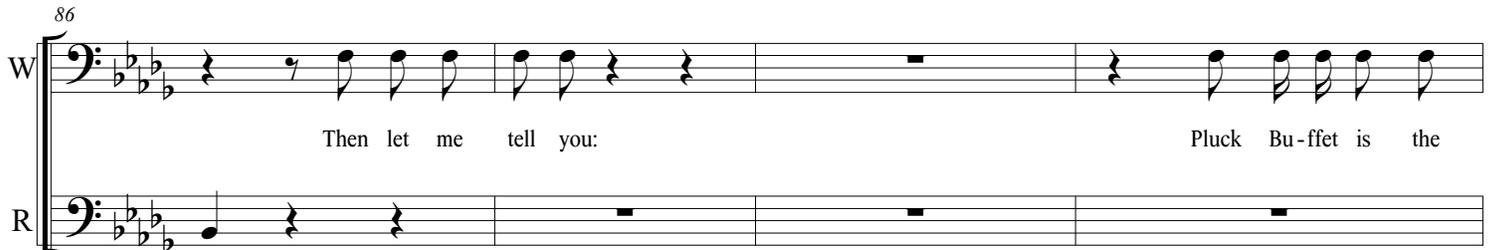
R  
I have not, I con-

Musical score for the section starting at measure 81. It features a vocal line for the Soprano (W) and a piano accompaniment. The Soprano part has a descending eighth-note scale in the bass clef. The piano accompaniment is mostly rests in both hands. The key signature has three flats, and the time signature is 4/4.

86

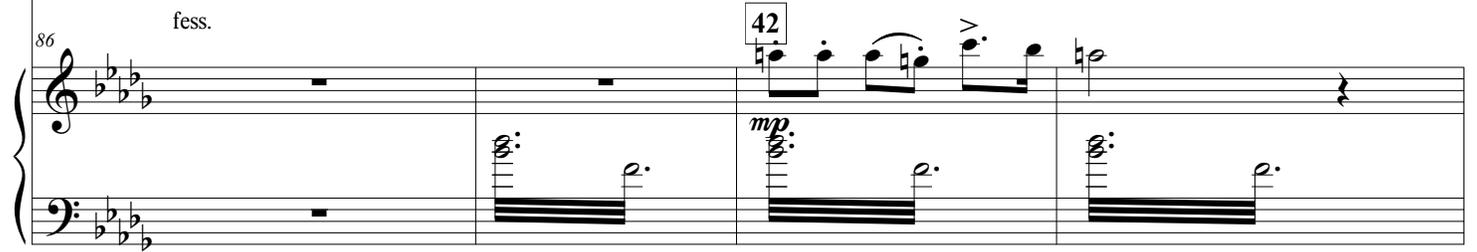
W Then let me tell you: Pluck Bu-ffet is the

R fess.



86

42



90

W touch - stone of one's strength. One man will strike an - oth - er, and should he,



90

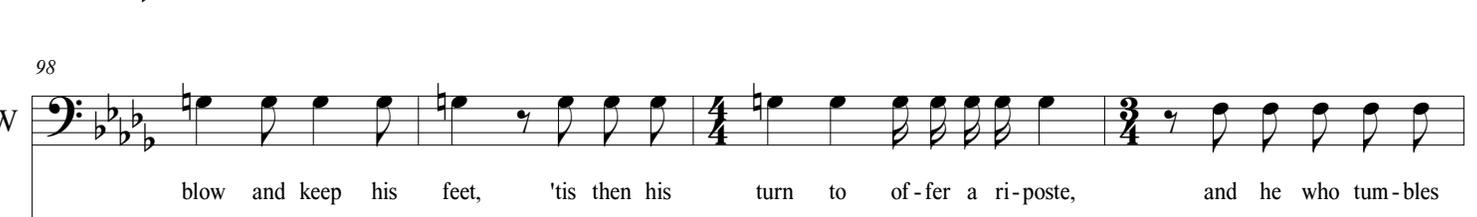


94

W Girl - like, re - coil, his hon - our is for - feit. But should he take the

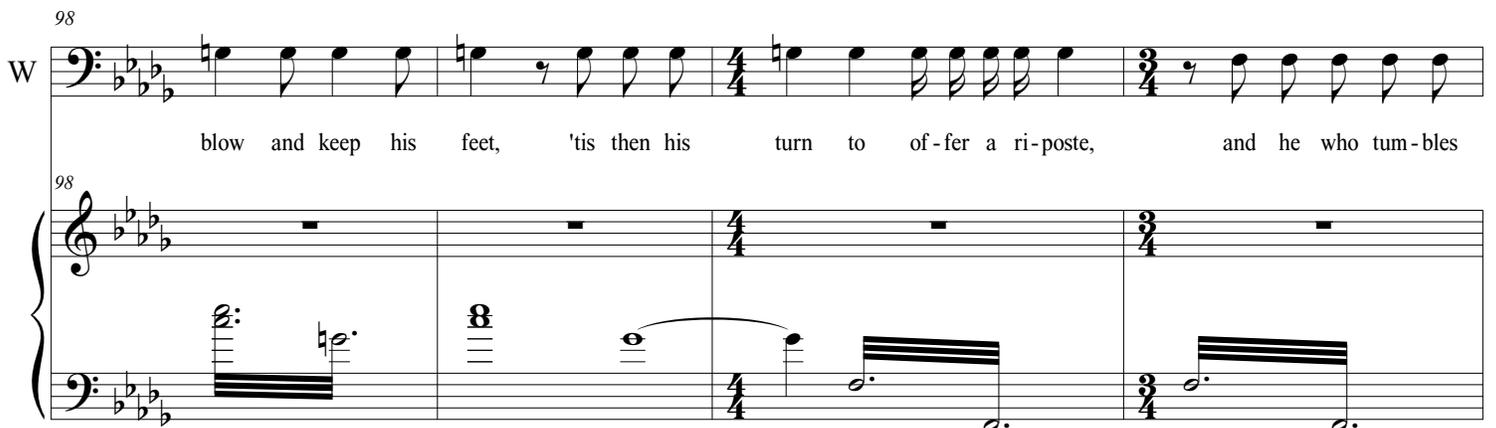


94



98

W blow and keep his feet, 'tis then his turn to of - fer a ri - poste, and he who tum - bles



98



102

W first shall lose the match.

C CAPTAIN I must pro-

R RICHARD Then let us play! I nev-er shy from per-il.

102

106

W Be sil-ent, cap-tain!

C test, your high-ness, do not play. He has ne-ver lost!

R You have my

106

The Lion Heart

ACT II

110

W  
R

Ex-cel-lent! I am the host and so the first

thanks, but I will meet his blow.

110

114

W  
R

**Building...**

bout goes to me. Now I will see who is the

'Tis just. Strike me!

114

118

W  
C  
R

might - i - est. I can - not lose this match, I am the best! I will beat the world's fier - cest

**CAPTAIN**

I must pro - test, my lord!

Strike me! Strike me!

118

The Lion Heart

ACT II

122

W  
king! If I can do't, I can do an - y - thing!

C  
I must pro - test, my lord!

R  
Strike me!

122

44

15<sup>ma</sup>

126

Walo stretches in preparation. He punches Richard!

*p*  
w/onstage stretching

(15<sup>ma</sup>)

Richard sways, but stays on his feet.

**Broad (~70)**

CAPTAIN

C  
He has res - is - ted Wa - lo's wal - lop!

TENORE

Ch  
The king Stands! The king Stands!

BASSI

45

130

*f*

The Lion Heart

ACT II

133 WALO

W

RICHARD

Oh... As am I! You have not lied a-bout your

133

138

W

R

crush-ing strength!

138

It's now your turn.

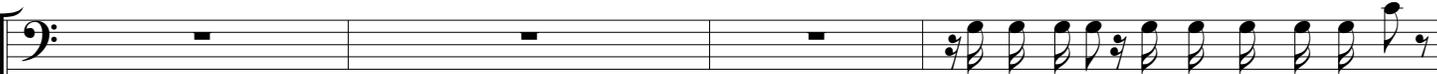
143

R

I have yet to dine: A man's strength comes of food and wine! Grant me a meal

143

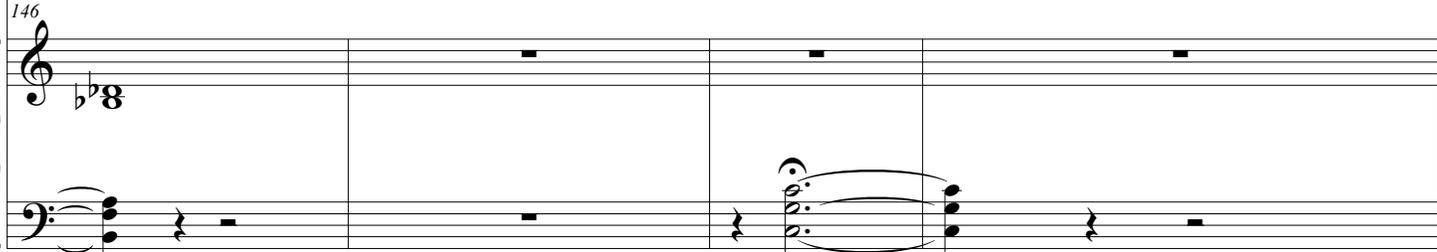
146

W 

It shall be done, and you shall feast to-night!

R 

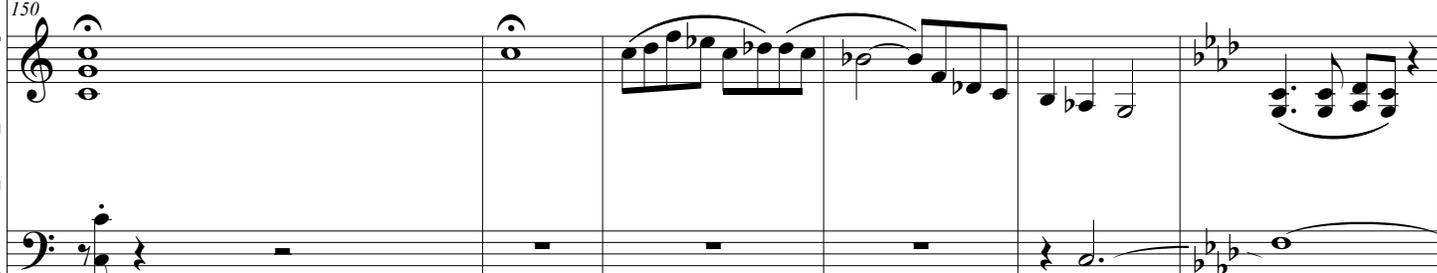
and a full eve-ning's rest, And on the mor-row I shall strike my best.

146 

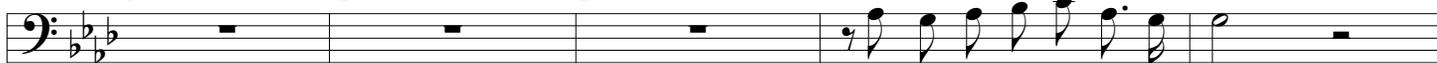
150 46 Walo saunters off. Alone... (~60)

W 

Eat, tip-ple, and re-cup-er-ate your might. *rit.*

150 

Richard moves towards the soldiers.  
156 They draw their weapons and stand on guard. RICHARD  
Moving (~65)

R 

You have no need to draw on me; 47

156 

The Lion Heart

ACT II

161

R

I will not seek a fight with you. For if I should \_\_\_\_\_ at-tempt to flee, Where would I

165

R

go? I would I knew! There is no friend to hear my plea,

169

R

no sub-ject to hear my hal - loo; Like you, I am a sol-dier born and bred;

173

R

For bat-tle fields I shun the sloth-ful bed! It is mere show, our seem-ing en-mit - y. Let us be friends and

177

R

spurn hos-ti - li - ty.

Ch

TENORE

Like us, he is a sol-dier born and bred:

BASSI

Like us, he is a sol-dier born and bred:

177

48

181

C

CAPTAIN

Great Eng-lish king, your val-our I av - ow: My trust you

Ch

For bat-tle fields he shuns the sloth - ful bed!

BASSI

For bat-tle fields he shuns the sloth - ful bed!

181

The Lion Heart

ACT II

185 They sheathe their weapons. Enter Mirella.

C

have, men, sheath your wea - pons now.

49

M

MIRELLA

189

You and your sold-iers are dis - missed! Good - bye!

C

Stand for Mir-ell - a! Mis-tress, at your ser-vice! But... -

189

The Captain and the Soldiers retire as Mirella lays out Richard's meal.

193

*mp*

R

RICHARD

197

50

Could I en-treat the la-dy to break bread with me?

57

201

R

It would be most un-couth of me to eat Be-fore the la-dy of the cas-tle tast-ed meat.

201

*p* *ad lib*

205 MIRELLA

M

Such cour-te-sy! but no, my lord, my thanks. I am for-bid-den by my fath-er to ac-cept.

205

209 *a tempo*

M

Of what, my lord?

R

Per-haps a-no-ther time then. Would you speak with me while I par-take?

209 51

*p*

The Lion Heart

ACT II

214

M

No one in Dürn-stein ev-er seeks Mir-el-la's words.

R

Dürn-stein is the worse for it.

217

R

Anxious (♩. = ~65)

Speak of an-y-thing you please. Re-gale me with your voice!

217

Contemplative (~62)

M

For-give my fath-er for his way, And for his ob-dur-ate dis-play; Your i-mno-cense to

222 52

rit. a tempo

227

M

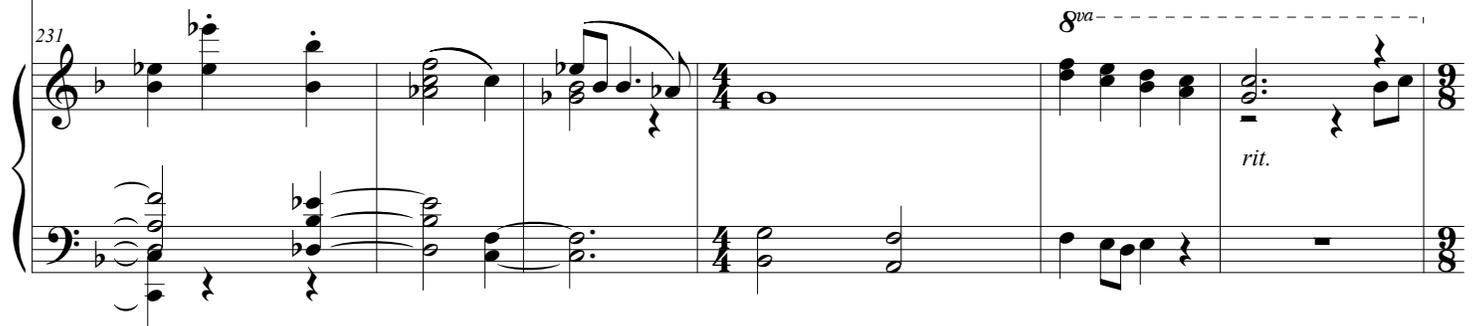
see is plain, But he is blind-ed by his pain: Since

227

M 231



he a-ban-doned god's be - hest, A hea-vy shame a-sials his breast.



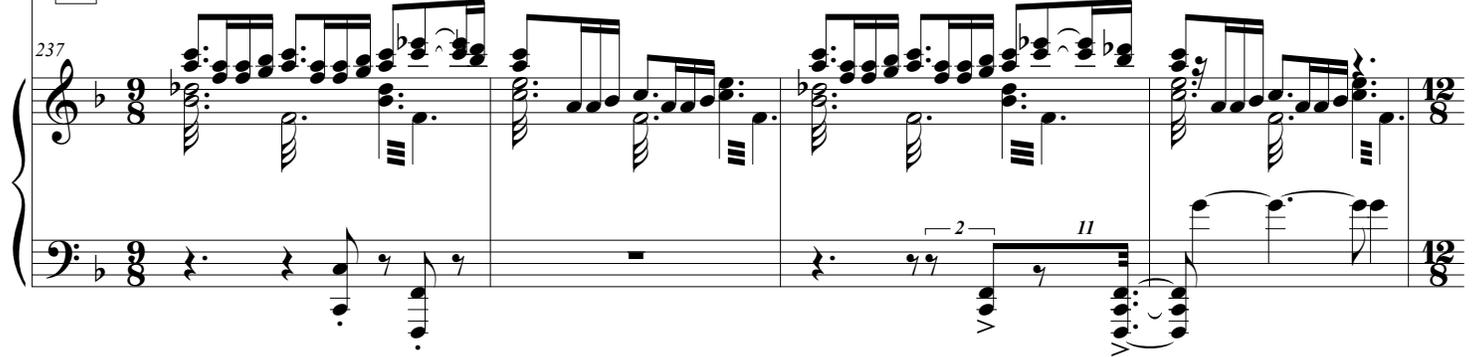
*rit.*

M

Moving (♩. ≈ 50)

53

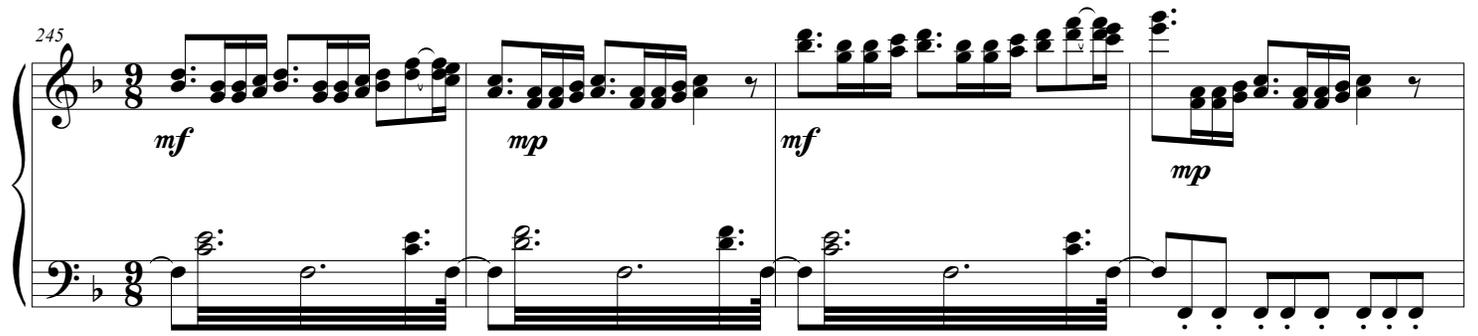
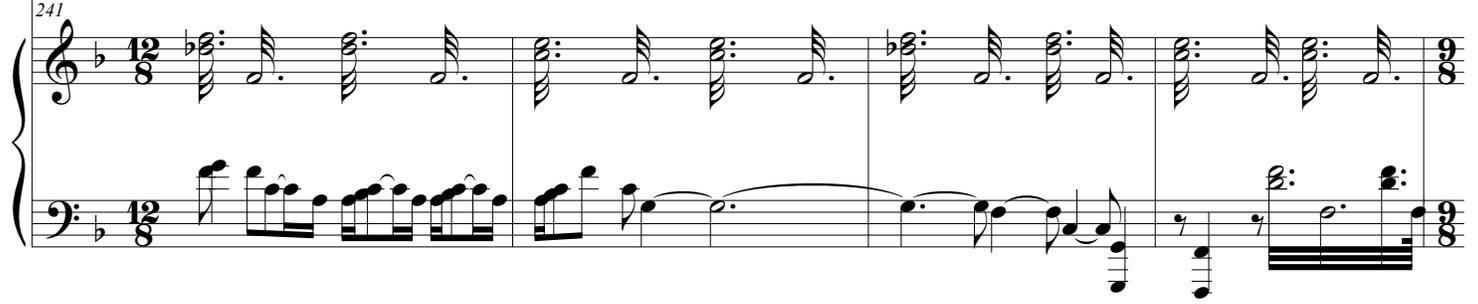
How \_\_\_\_\_ I tire of these cas-tle walls! How \_\_\_\_\_ I long the rad-iant world to see!



2 II

M 241

Light, which fades with-in these halls, Urg-es me to cov - et li - ber - ty!



*mf* *mp* *mf* *mp*

Little faster

M

While my cheeks main-tain their crim - son hues,      While my feet with walk - ing sel - dom tire,

249 **54**

M

While my mind on nat - ure's won - ders muse,      To a wide - er world      I as-

253

M

pire! \_\_\_\_\_

257 *mf*

260 RICHARD

*a tempo* (♩. ≈ 50) *Slower* (~65)

R

What stops you then, if you crave to go?

55

264

M

*Slow, Martial* (~78)

I am a-fraid to go; fear keeps me here. Yet you must have encountered pal-ing

264

*p*

8<sup>va</sup>

270

M

fear while in the Hol-y Land, yet you fear noth-ing! Tell me of your ad-ven - tures,

270

56

8<sup>va</sup>

M 273 **Bold (~105)**

that my heart — by hear-ing of your bra-ver-y — may be steeled!

57 *mp*

R 277 RICHARD

Hark-en maid-en, and be - hold! I im - part ad - ven - tures bold!

277 *f mp*

R 280

We by thou - sands were hard pressed, Foes sought to frus - trate our quest. They

280

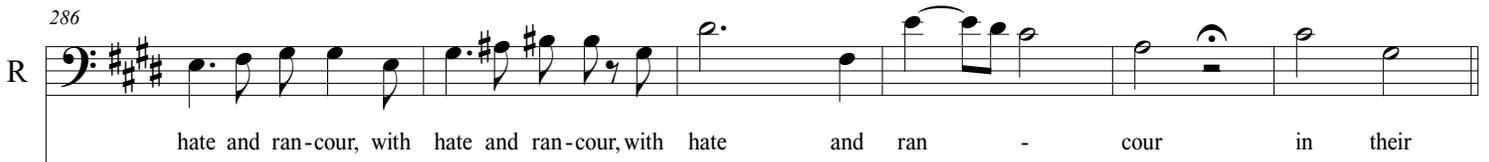
R 283

swa - rmed a - bout like sting - ing flies, With

283

286

R



hate and ran-cour, with hate and ran-cour, with hate and ran - cour in their



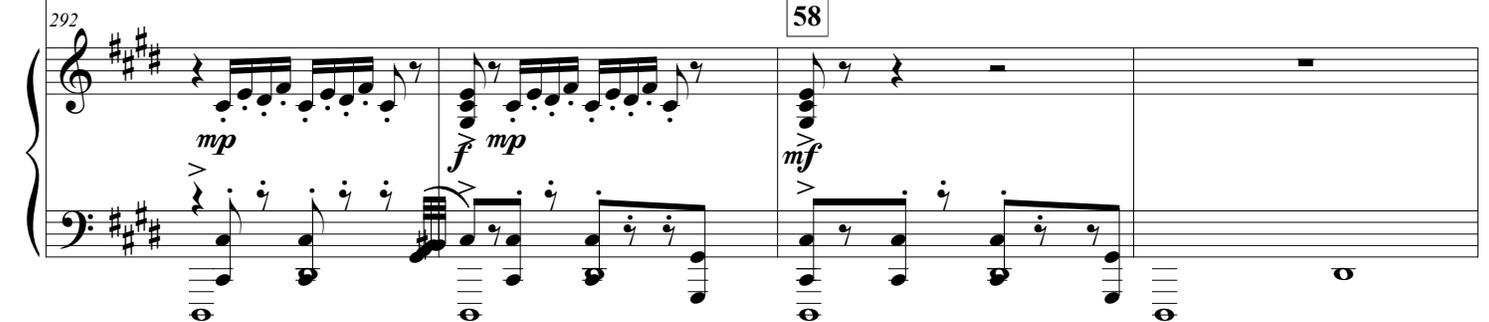
292

R



eyes! Vol-leys, thick like clouds and black, rained down on us death and wrack!

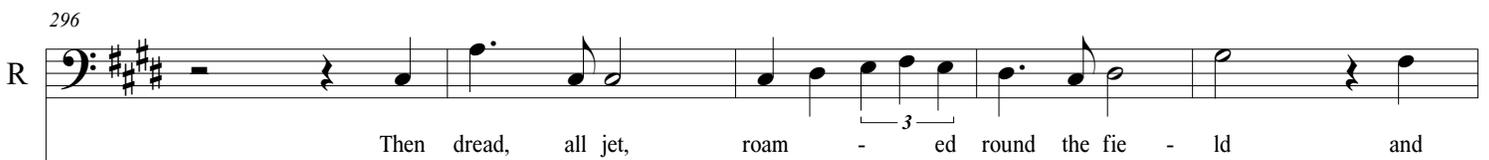
292



58

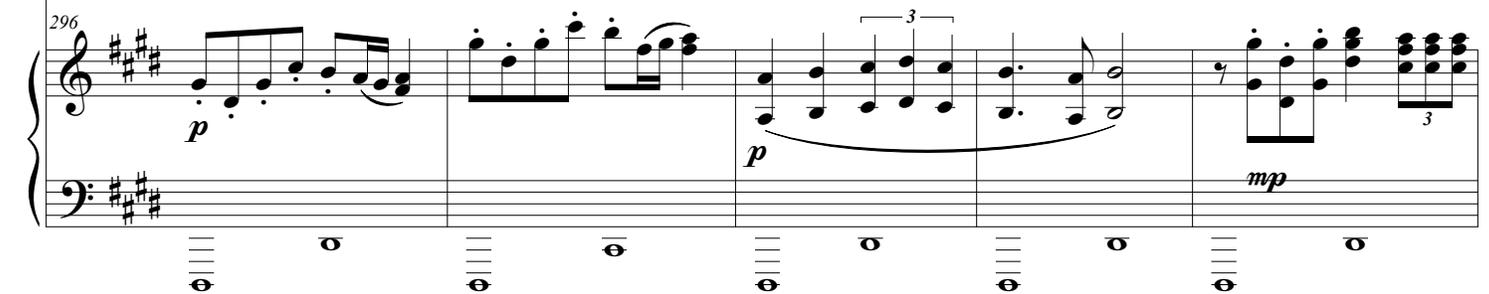
296

R



Then dread, all jet, roam - ed round the fie - ld and

296



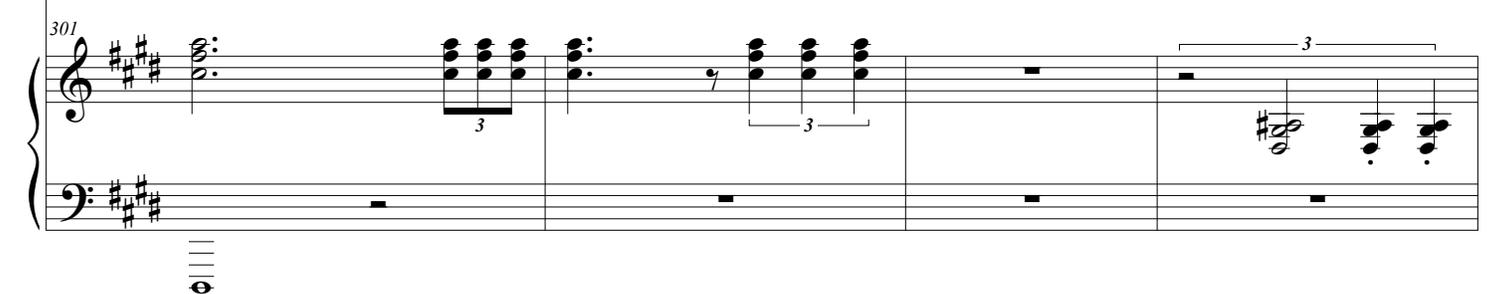
301

R



would have ho - nour's law re - pealed.

301



The Lion Heart

ACT II

305 MIRELLA

M Were you not frightened?

R

I glowered at the fiends in fu - ry, They,

305 59 *p*

309

R tak - ing fright, fled in a hur - ry! Ho ra! Ho ra! Ho ra!!!

309

312 **Bold**

R

312 On the road to As-ca - lon,

*f mp f mp p*

316 **A little slower**

R Our op - po - nents then came on. Sal - a - din's men filled the land,

316

The Lion Heart

ACT II

318

R

Nu - mer - ous as grains of \_\_\_ sand!

318

*p*

322

R

My ar - my \_\_\_ trem - - -

322

325

R

- bled then with fear. \_\_\_ But

325

329

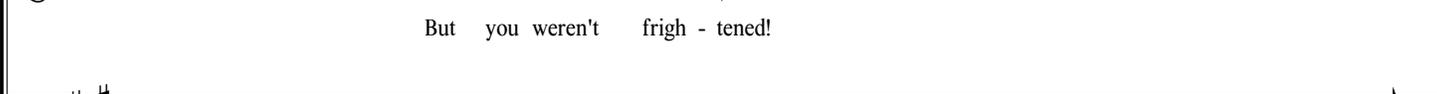
R

kept their march - ing or - der \_\_\_ clear.

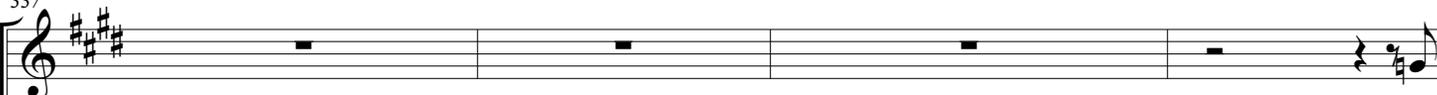
329

MIRELLA

M  But you weren't frigh - tened!

R 

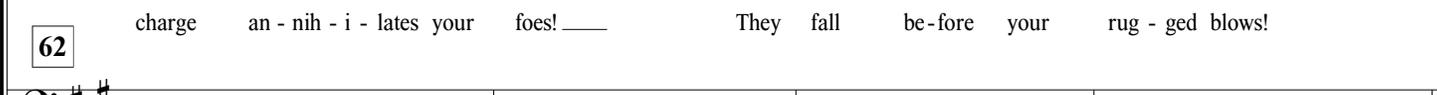
334 **61**  A -

M  The

R  loft I raise Ex - cal - i - bur, And forth my knights their hor-ses spur!

337 

M  charge an - nih - i - lates your foes! — They fall be - fore your rug - ged blows!

R 

**62** 

345

R

Jaf - fa: in the night they crept,

Ch

TENORE

aggressive, breathy, almost whispered

Hoo! Hah!

BASSI

Hoo! Hah!

63

345

*a tempo*

*f* *mp* *mf*

348

M MIRELLA

Slaying a king by stealth and guile Codes of chiv-al-ry de - file!

R

As a - ssa-ssins while we slept. For-tune smiled up-on me then,

Ch

Hoo! Hah! Hoo! Hah! Hoo! Hah! Hoo! Hah!

Hoo! Hah! Hoo! Hah! Hoo! Hah! Hoo! Hah!

348

348

352

R

I a - woke and roused the men; We ap - plied our - selves to war! Res - cue, none could we im - plore!

Ch

Hoo! Hah! Hoo! Hah! Hoo! Hah!

Hoo! Hah! Hoo! Hah! Hoo! Hah!

352

355

R

We were but five hun - dredsouls, Twelve times that they in the rolls! I leapt on my horse and

Ch

Hoo! Hah! Hoo! Hah!

Hoo! Hah! Hoo! Hah!

355

64

*f*

The Lion Heart

ACT II

359 MIRELLA

M

R

Through the lines of pests you

charged!

359

361

M

R

Leav - ing trails of death be

361

363

M

R

hind.

None to match you

363

*rit.*

365

M

were in - clined.

RICHARD

R

*sotto voce*

But

365

*pp*

**A little slower**

M

Nor

R

lo I was en - gir - ded round!

368

65

371

M

friend nor al - ly could be found, But in the field

R

371

*(8va)*

375

M

you — were a - lone

RICHARD

R

Be - yond — friends' safe - ty

375

379

M

But you weren't ter - ri-fied!

R

I had flown!

379

R

Each time I raised my sword, foes fell: Full ten - score I dis - patched to hell!

383

66

387 MIRELLA

M A - gain, your en - e-mies took flight, Fear - ing to join you in the fight!

R

387

391

R Though Fear had hoped my heart to quell, I chased him from the

391

67

*p*

395

M But how did you thwart his pow - er? How \_\_\_\_\_ could you face your

R

cit - a - del!

395

M 399

fat - al hour and ne - ver flinch, or cringe, or weep?

Solemn (~80)

R

Ne - ver let Hope re -

Ch

Hmmm

like a harp

402

R 407

tire to sleep; While day re - volves, and sounds

Ch

Hmmm

68

407

The Lion Heart

ACT II

411

R

de - light, While o - ceans toss, and stars show bright, —

Ch

411

R

Hope lives, so do not heed re-treat! It's Fear who'll

Ch

Oh

415

69

419

MIRELLA

M

Then it is Hope that com - bats fear, and

R

suf - fer the de - feat! —

Ch

419

423

M Hope that keeps us in good cheer. While soa-ring birds a-bide in flocks,

R Ho Ra! She's got it by the locks! While food and wine sus-tainour

Ch Ah

427

M While Love re-mains the great-est wealth! While day re - vol - ves, and sounds

R health; While day re - vol - ves, and sounds

Ch

427

M <sup>431</sup> de - light, While oc - ceans toss, and stars show bright,

R de - light, While o - ceans toss, and stars show

M <sup>435</sup> Hope lives, so do not heed re - treat!

R

bright,

<sup>435</sup>

M <sup>439</sup> Fear who'll suf - fer the de - feat!

R Ir's Fear who'll suf - fer the de - feat!

<sup>439</sup>

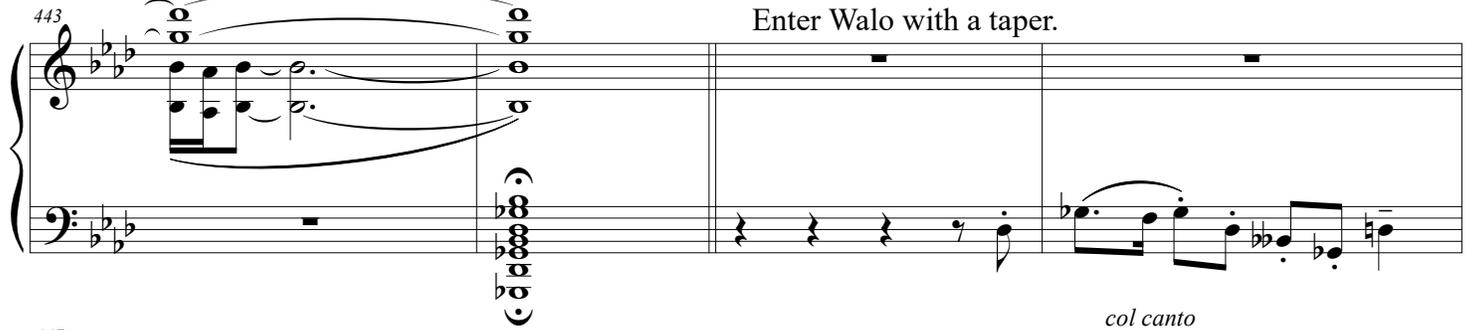
*rit.*

The Lion Heart

ACT II

Enter Walo with a taper.

443



*col canto*

447 WALO

W Ah, sis-ter, here you are! Fath-er calls for you. Did you en-joy your meal, ma-jes-ty?

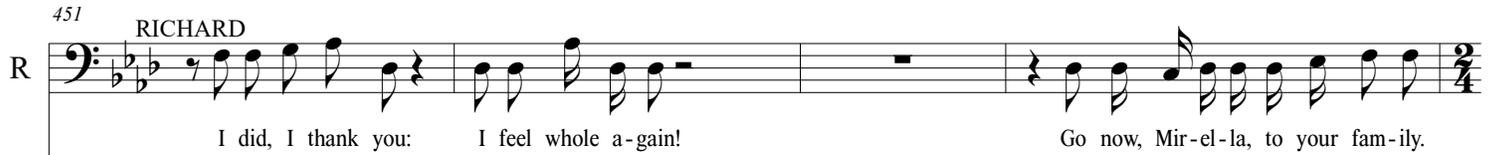


447

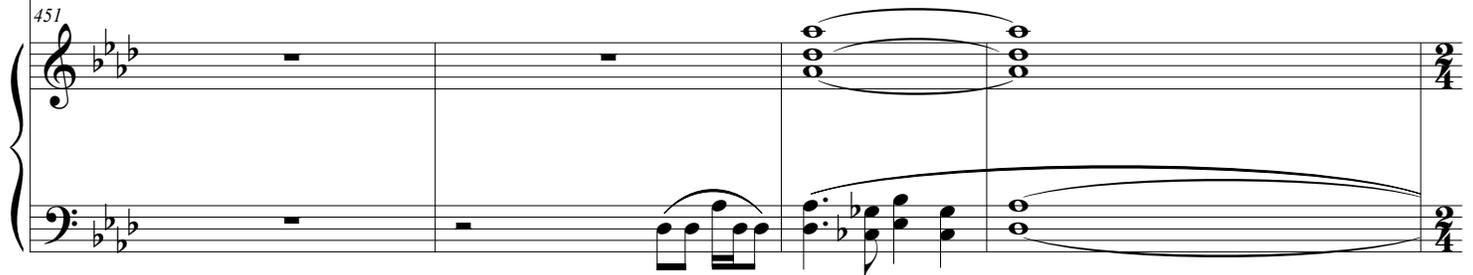


451 RICHARD

R I did, I thank you: I feel whole a-gain! Go now, Mir-el-la, to your fam-ily.



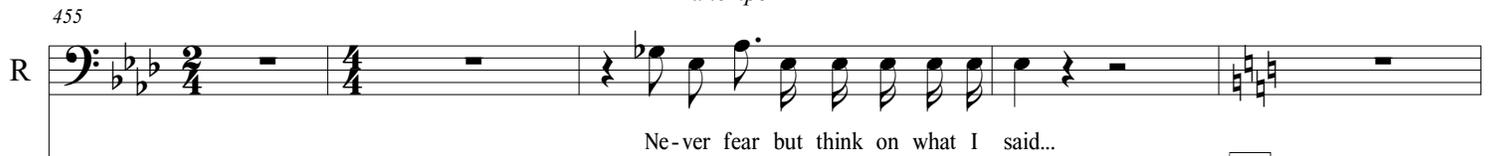
451



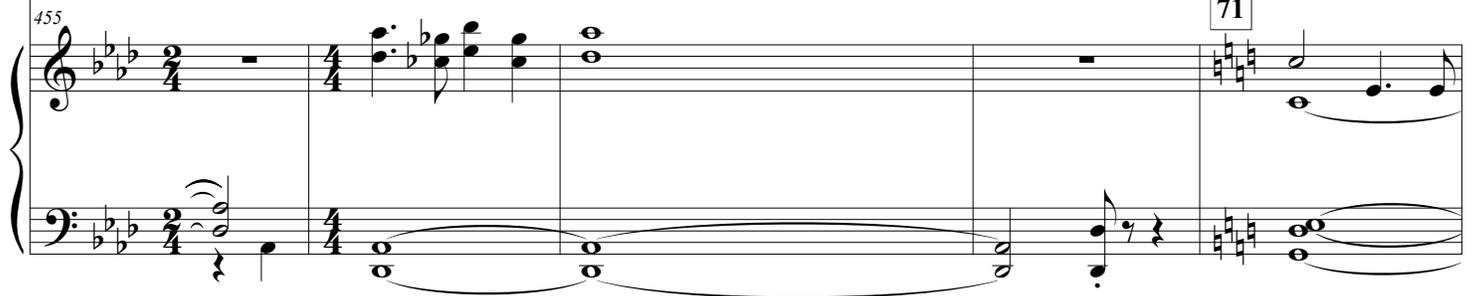
*a tempo*

455

R Ne-ver fear but think on what I said...



455



71

The Lion Heart

ACT II

Mirella Exits.

460

W

Come sis-ter, get you in.

RICHARD

R

Might I re-quest a can-dle for the eve-ning, friend? At pre-sent sleep does not en-tice me.

467 **72**

WALO

W

I shall ob-lige. Pre-pare you for to-mor-row, ma-jes-ty. — Say Wa-lo then in-stead of

471 **73**

*mp* (like pizzicato)

W

dread, I - den - ti - cal their mean - ings are, For from his fin - gers all have fled, Not

475



501  
R  
I will smash, and I will bash, and I \_\_\_\_\_ will crash!

501  
Piano accompaniment for the first system, including treble and bass staves.

505  
R  
Bright Hope up-on my should-er couch-es, And Dread be-fore me shy-ly slouch-es. Sure-ly my

505  
76  
Piano accompaniment for the second system, including treble and bass staves.

509  
R  
friends will find me here; I have no cause to har - bor fear.

509  
Piano accompaniment for the third system, including treble and bass staves.

513  
R  
Per-fi-dious deeds will al-ways show, Foul acts will not un-pun-ished go! *p* Good Blond-el would not e'er for-

513  
77  
Piano accompaniment for the fourth system, including treble and bass staves.

517

R

get, But hunts for me e'en now, I bet! Fain would I sing with him to -

521

R

night, To cheer my heart with song's de - light.

525 **Calming (~52)**

R

My hand's pre - pared for Wa - lo's haugh - ty face: To need - ful

*pp*

*pp*

The Lion Heart

ACT II

Richard sleeps as Blondel enters.

529

R

rest I turn, sweet dreams to chase.

529

533 BLONDEL

B

What bet - ter way to win the heart Of a fair lad - y than with knight - ly

533

78

(like pizzicato)

537

B

art? Throw - ing a riv - al from his horse, Be - ing crowned the vic - tor of the

537

541

B

course, Pleas - es a mis - tress more than gold, And gives her love a firm - er

541

The Lion Heart

ACT II

545

B

8

hold!

Ho Ra! Ho Ra! Ho Ra! I

548

B

8

79

thought I heard my mas - ter's migh - ty voice

Reb - ound - ing o'er the ver - dant

551

B

8

coun - try - side, — Which gave me am - ple rea - son to re - joice,

554

B

8

And mend the quick - ness of my lag - ging stride! Here I am \_\_\_\_\_ and

557

B

I no mon-arch see! Here I am, still in my mi-ser-y!

560

B

Here I am, in tru-est loy-al-ty! Here I am, com-plain-ing bit-ter-ly!

564

B

Blondel Exits

Yet Blon-del will re-co-ver Rich-ard soon, For some-where near is kept that roy-al boon!

*mp*

569

*mp*

INTERMISSION

# ACT III

SCENE I. The Main Hall. Morning. Enter Walo.

As Previous (~92)

WALO

W

8<sup>va</sup> - - - - -

Smash! Bash! Crash! Say Wa - lo then in - stead of

*ff* *f* *p*

5

W

dread! I - den - ti - cal their mean - ings are, For from his fin - gers all have

5

9

W

fled, Not dar - ing to re - main and 80 spar. This morn - ing shall the priso - ner At -

9

13

W

tack me with his hard - est stroke! Ha! I de - fy this visi - tor, And will stand stur - dy as an oak! Say

13

8<sup>va</sup> - -



Moving (~70)

W

Then I am glad! O, watch-ing world be-hold, As Rich-ard seeks my ir - on cheek to scold! The

CAPTAIN

C

Al-bi-on's he-ro hopes to make him fold!

R

I will not shy, my might I won't with - hold!

82

29

W

most re-nown-èd cav-al-ier on earth Be - fore me stands to prove his war - like worth.

C

In knight-ly deeds a li-on, though a man by birth!

R

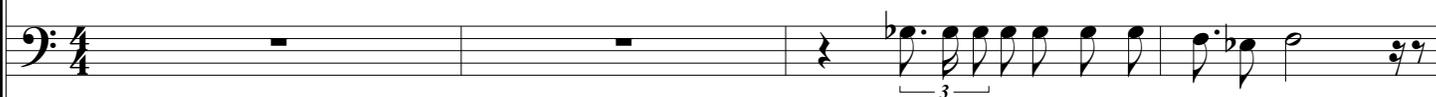
And with this blow I aim to mute his mirth!

33

37 Little faster (~82)

W 

I will not blink e'en when the bu - ffet lands! I will not lose my hon-our to his hands!

C 

Vic - to-ry is res-erved for he that stands!

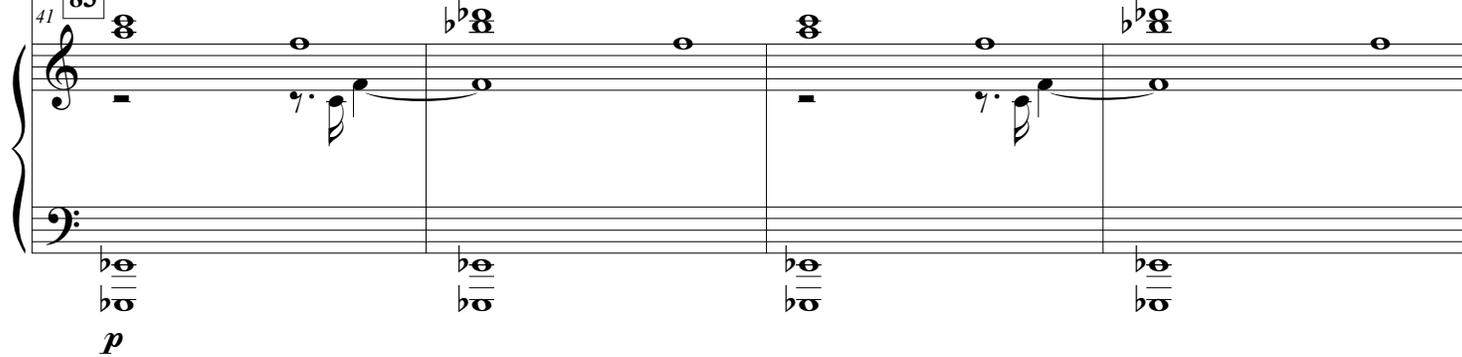
R 

Get read-y to re - ceive your rep - ri - mands!



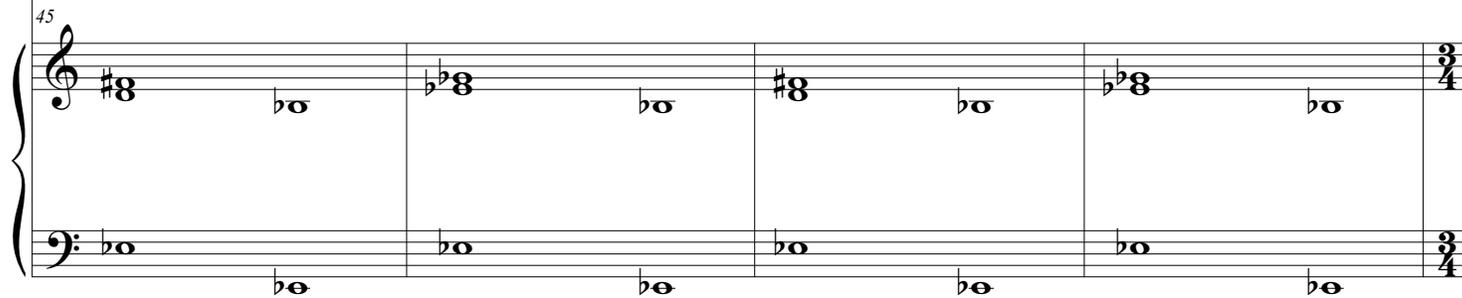
W 

Lay on, lay on with all your earth-ly power! Lay on, lay on em - brace your val-our's dower!

41 

R 

I shall! I shall! Do not mis-doubt my thew! I shall! I shall! I bend my might on you!

45 

The Lion Heart

ACT III

49

W  
Lay on! Lay on! Lay on!

C  
Swing! Swing! Swing! Swing!

R  
I shall! I shall! I shall!

Ch  
TENORE  
8 Swing! Swing! Swing! Swing!

BASSI  
Swing! Swing! Swing! Swing!

49

*mf*

Richard punches Walo, who topples!

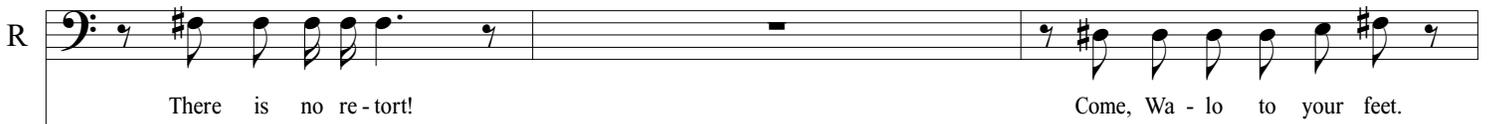
R  
Ho ra! Ho ra! Ho ra! Be - ware my re-port:

53 84

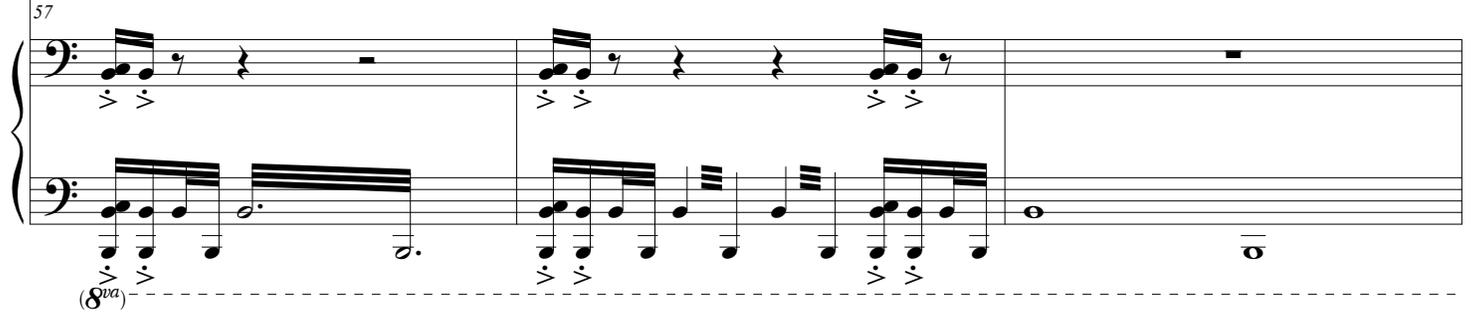
8<sup>va</sup>

57

R



There is no re-tort! Come, Wa-lo to your feet.



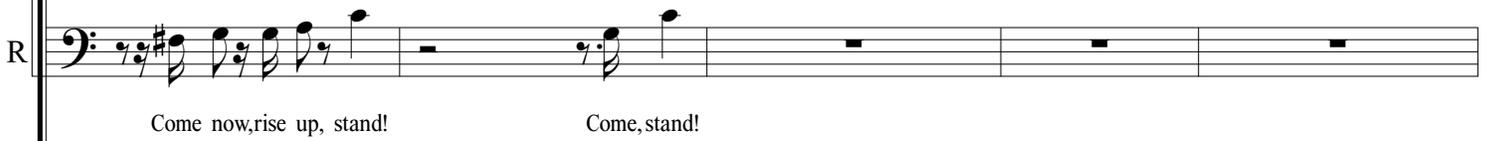
60 CAPTAIN

C



A-lack, he does not stir. Rise up, my lord! Hea-ven's de-fend us...

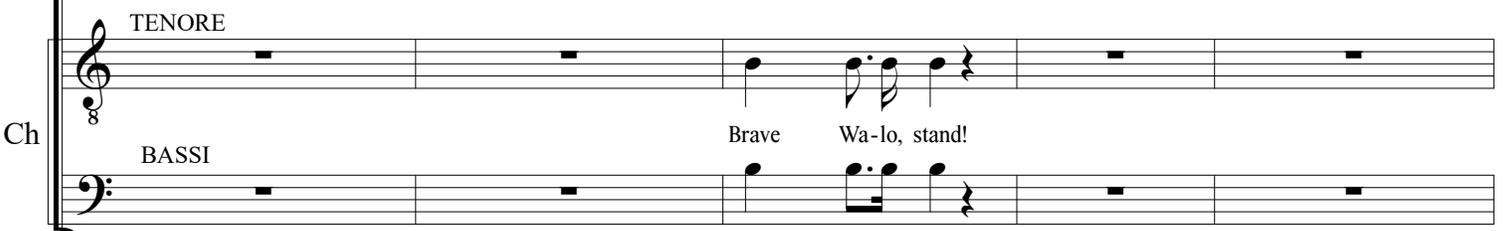
R



Come now, rise up, stand! Come, stand!

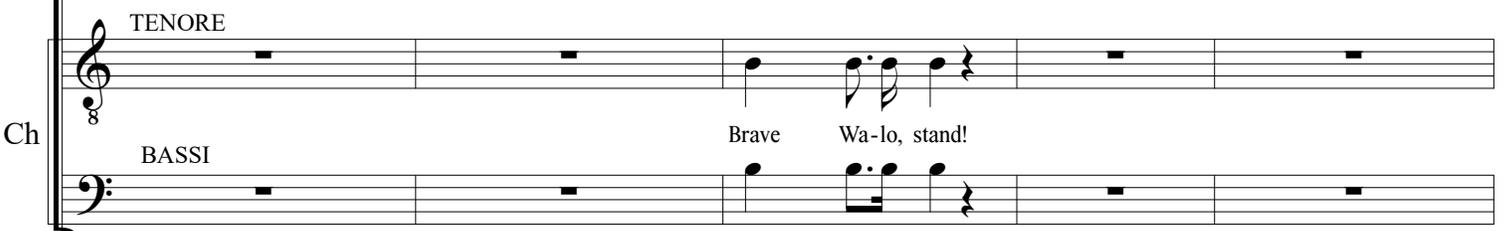
Ch

TENORE



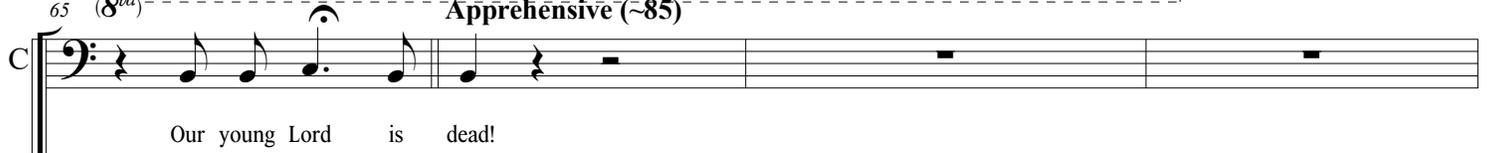
Brave Wa-lo, stand!

BASSI



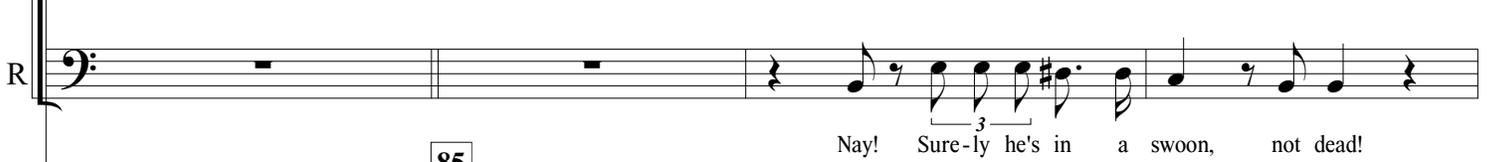

65 ( $\delta^{va}$ ) Apprehensive (~85)

C



Our young Lord is dead!

R



Nay! Sure-ly he's in a swoon, not dead!

85



69

C See for your-self: he does not stir!

R Hea-ven con - found this way-ward, sav - age king!

69

Rise in tension (~105)

L LEOPOLD

Wa-lo! I've de - vised new a - muse - ments for our guest! How?

C He is here, my lord.

86

74

M MIRELLA

What do you say?

L Is he sleep-ing on the floor? Get up!

C My lord, your son has fled the earth to heav-en!

78

83 LEOPOLD **Foreboding (~80)**

L Oh...

R I have slain young Wa - lo. You

83 **87** *mp*

87

L O my on - ly son, the hope of Le - o - pold!

R must be - lieve I meant the youth no harm.

87

91 **Slower (~62)**

M O dear bro - ther!

L *rit.* How does a fath - er stop his sear - ing tears When all the joy of

91 **88** *p* *mp*

93

96

L

his re - main - ing years By a rogue — king has been be - reft of him? We're at the

96

*p*

*mp*

3

100

L

mer - cy of wild For - tune's whim!

100

12/8

12/8

**Delirious grief (~45)**

103 MIRELLA

M

Oh dear bro - ther! Oh, Wa - lo!

CAPTAIN

C

He did not know the power of his arm!

RICHARD

R

Be - lieve me! Be - lieve me! I meant the youth no harm!

103

The Lion Heart

ACT III

105

M

O dear bro-ther! Grief makes me old. —

L LEOPOLD

O Wal-o! O, my boy!

C

This won - ton dol-our gives me causeto rue.

R

For-give the wrong that I have done to you! For -

Ch

TENORE

Wa - lo... Wa - lo...

BASSI

105

108

L

Thou murd-erer! - Thou im - pi - ous, blood-y beast! Up -

R

89

give me.

108

The Lion Heart

ACT III

111 *ossia*

L 8 on thy rup - tured en-trails I will feast! Cap-tain! Des-patch this murd - er-er for me!

113 **Tension (~78)**

L 8 What's this I hear? The

C CAPTAIN My lord, he slew him ac-ci-den-tally: It was not mal-ice which wrought Wa-lo's slay-ing.

117 **Slightly slower (~74)**

L 8 cap-tain's dis - ob - ey-ing? Do as I say! Kill him now! Guards, cut this var-let down Do as I say!

C For-give me! The mur-der of this king I can't al-low!

117 90 *mp*

121

L

He ne-ver more must see the light of day!

TENORE

Ch

BASSI

To mur-der cap-tive and de-fense-less kings U - pon the soul e - ter-nal tor-ment

To mur-der cap-tive and de-fense-less kings U - pon the soul e - ter-nal tor-ment

Detailed description: This system contains the first three staves of music. The top staff is for the Soprano (L), starting at measure 121 with the lyrics 'He ne-ver more must see the light of day!'. The middle two staves are for the Chorus (Ch), with a Tenor (TENORE) part above and Basses (BASSI) part below. Both Tenor and Basses have the lyrics 'To mur-der cap-tive and de-fense-less kings U - pon the soul e - ter-nal tor-ment'. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

121

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 8/8 time with a key signature of two flats. The bass line has a consistent eighth-note accompaniment, while the treble line has chords and some melodic movement.

124

L

Will no one lift a sword a-against my foe? Will no one lift a sword a - gainst my foe?

Ch

brings!

brings!

Detailed description: This system contains the second three staves of music. The top staff is for the Soprano (L), starting at measure 124 with the lyrics 'Will no one lift a sword a-against my foe? Will no one lift a sword a - gainst my foe?'. The middle two staves are for the Chorus (Ch), with a Tenor part above and Basses part below. Both Tenor and Basses have the lyrics 'brings!'. The piano accompaniment is shown in the bottom two staves, continuing from the previous system.

124

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 8/8 time with a key signature of two flats. The bass line continues with eighth-note accompaniment, and the treble line has chords and some melodic movement.

128 **Slow (~40)** (**~65**)

L

So be it! Rich - ard, — hear thy cert - ain doom,

132 **Vicious, Restrained (~84)**

L

For un - to La - dy Strife thou art the groom: I keep a rab - id li - on near, Whose

91

136

L

hun - gry grow - ls you will hear; His sto - mach walls shall be your bier As

The Lion Heart

ACT III

140

L

he up-on your bones makes cheer! Sharp are his claws! Wide are his maws!

145

L

Ch

TENORE

8 BASSI

Loud is his cry! O, you shall die! Sharp are his claws! Wide are his maws! Loud is his cry! O,

150

L

Ch

You can-not beat this beast, your hour has come! So suf-fers he who fells a good man's  
you shall die!

Little slower (~65)

154 MIRELLA

M: No fat - her, please! He will

L: son! Guards, bear him hence!

92

157

M: per-ish if he fights this li-on!

L: Ex - ac-tly! Why do you seek to re-deem Your bro-ther's mur-de-rer? Guards, bear him

157

160 *rit.* **Slow (~62)** *rit.* *col canto*

L: hence! And bear my hap-less Wa-lo gent-ly off. Come, cap-tain, we'll watch the sport from a-bove.

160 *rit.* *col canto*

Leopold and the Captain ascend.

165 **Haste (~82)**

M *O, Rich-ard!* *What will you do? You can-not win!*

RICHARD *Mi - rel-la, do not griev~~e~~is re-com-pense for Wa-lo's death.*

165 *mf*

169

M *It's fear who'll*

R *Hope lives, so do not heed re-treat.*

169

173 *slightly faster* *Slower (~62)*

M *suf-fer the de-feat.*

R *I go.*

Ch  
TENORE *marcato* *To the pit with you, your maj-es-ty.*

BASSI *marcato* *To the pit with you, your maj-es-ty.*

173 93

Richard exits. A great portcullis closes behind him.

177

181 *Foreboding (~80)*

*f*

94

187 LEOPOLD

Mi-re-lla come, and stand by me: To-geth-er we'll watch this mur-der-er's death!

Unsure (~68)

191 MIRELLA

I can't bear to watch! but if I go And he can see me from the li-on's den, Per-hapshe'll take heart from my friend-ly eyes! Father I

Mirella ascends. Moving (~74)

ROAR!

194

come! Though I can scarce-ly look.

LEOPOLD

Yes, my maj-est-ic pet, your

95

200  
L  
8  
din-ner comes! Look up-on the migh-ty king be-low Now you'll learn that there are con-se-quences for your

200  
Piano accompaniment for the first system.

204  
L  
8  
vil-lain-y! Speak more loud-ly! I can-not

RICHARD  
R  
8  
Yea, I own this pun-ish-ment, but fear it not!

204  
Piano accompaniment for the second system.

207  
L  
8  
Moving (~90)  
hear you o-ver the li-on! Re-lease the beast and let the match be - gin!

207  
Piano accompaniment for the third system.

213  
96  
Vivace (~150)  
The portcullis clangs shut.

The Lion's pen is opened and it enters the pit with Richard...

218

218

222 RICHARD It swipes and Richard dodges!

Ah!

222

*f* *p*

222

Again!

226 MIRELLA

Oh!

226 LEOPOLD

Mere luck!

226 R

Ah!

226

*p*

226

The Lion chases Richard around the pit. He dodges and weaves.

230

mp f p

Musical score for measures 230-233. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure 230 starts with a piano introduction in 2/4, marked *mp*. Measure 231 features a piano introduction in 2/4, marked *f*. Measure 232 features a piano introduction in 2/4, marked *p*. Measure 233 features a piano introduction in 2/4, marked *p*.

234

mp

Musical score for measures 234-237. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure 234 features a piano introduction in 2/4, marked *mp*. Measure 235 features a piano introduction in 2/4, marked *mp*. Measure 236 features a piano introduction in 2/4, marked *mp*. Measure 237 features a piano introduction in 2/4, marked *mp*.

238

f ff mf

Musical score for measures 238-245. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure 238 features a piano introduction in 2/4, marked *f*. Measure 239 features a piano introduction in 2/4, marked *ff*. Measure 240 features a piano introduction in 2/4, marked *mf*. Measure 241 features a piano introduction in 2/4, marked *mf*. Measure 242 features a piano introduction in 2/4, marked *mf*. Measure 243 features a piano introduction in 2/4, marked *mf*. Measure 244 features a piano introduction in 2/4, marked *mf*. Measure 245 features a piano introduction in 2/4, marked *mf*.

97

p

Musical score for measures 246-249. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure 246 features a piano introduction in 2/4, marked *p*. Measure 247 features a piano introduction in 2/4, marked *p*. Measure 248 features a piano introduction in 2/4, marked *p*. Measure 249 features a piano introduction in 2/4, marked *p*.

246

p

Musical score for measures 250-253. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure 250 features a piano introduction in 2/4, marked *p*. Measure 251 features a piano introduction in 2/4, marked *p*. Measure 252 features a piano introduction in 2/4, marked *p*. Measure 253 features a piano introduction in 2/4, marked *p*.

250 98

*mf* *ff* *mp*

8va

The Lion swipes, and Richard trips! He's down!

254 99 **Little Slower (~142)**

(8va)

The Lion patiently stalks towards his victim...

258

262 MIRELLA

O God!

LEOPOLD

Yes May Hell you mean! Fin-ish him now! Gore, tear, devour, this

CAPTAIN

May heaven receive his soul!

262

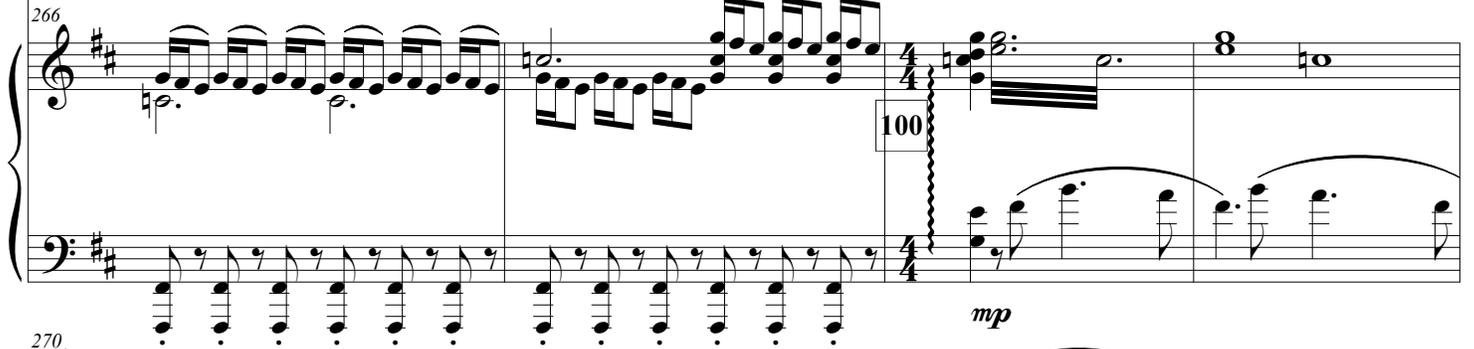
Saved (~82)

M 266 

While day re-voles, \_\_\_ and sounds delight...

L 

fiend!



M 270 

While oc-eans toss \_\_\_ and stars burn bright...

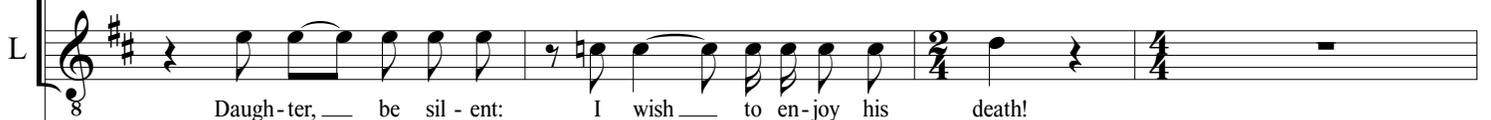
L 

Daugh-ter, what are you say-ing?



M 274 

Hope lives, so

L 

Daugh-ter, \_\_\_ be sil-ent: I wish \_\_\_ to en-joy his death!



278 **Even Slower (~74)**

M do not heed re-treat...

R RICHARD

It's Fear who'll suf-fer the de-feat... \_\_\_\_\_

282 *rit.* **...gathering strength (~68)**

R Ho ra! Ho ra! Ho -

Richard kicks the lion then leaps up!

285 *rit.*

R ra! \_\_\_\_\_

A punch!

LEOPOLD  
L

**Defiant March (~86)**

Get him!

R

Ha! Ha!

Richard Uppercuts the Lion!

101

289

*mf*

While the Lion is stunned, Richard grabs its mouth and starts prying it open.

L

294

No! No, 'tis impossible!

C

A mighty stroke!

294

*p*

299 MIRELLA SNAP! He breaks its neck!

O brave king!

RICHARD

Ho-ra!

299 *mp*

*mp*

302 CAPTAIN Richard reaches down its throat... And tears something free...

O - pen the gate!

102

302

305

308

The portcullis slowly rises as Richard's shadow looms large across the stage...

311 *ff*

RICHARD **Slow, Commanding (~66)** Richard comes into the light, covered in blood, and holding the Lion's heart!

R

103

315 *f* *p*

No walls, no Aus - trian

R

320 Duke, nor li - on's rage \_\_\_\_\_ Can quell my hon - our,

320

R

324 *rit.* **Vigorous Defiance (~78)**

nor my strength ass - uage! Come, chal - lenge me a - gain:

324 *ff* *fp* *pp*

329

R

To meet it I am fain! Ex - tend me on the rack:

329

333

R

My sin - ews will not crack! Set me a - gainst a boar: I'll stun him with my roar! \_\_\_\_\_

333

337

*ad lib*

R

Lion Heart you can - not daunt! To Fear \_\_\_\_\_ he says a - vaunt!

*a tempo*

337

**Little Faster (~86)**

R

Com - mand me to tra - verse the sea, Or climb up to the

341

104

*mp*

344

R

high - est peak, Of Con-cord make an en-em-y, Or pinch a Ti - tan's

348

R

shag - gy cheek! Bid me to drain the fla - gon, Or slay St. Geor-ge's dra - gon;

353

R

De-mand I scale a tower, Or plum-met from a bower; Charge me to bear a

357

R

stone, Or fight a war a-lone! \_\_\_\_\_ *ad lib* Lion Heart you can-not daunt! To fear he says a-

The Lion Heart

ACT III

CAPTAIN Fly (~100)

No walls, no Aus - trian duke, nor li - on's rage!

R vaunt! Ho ra! Ho ra! Ho

TENORE

No walls, no Aus - trian duke, nor li - on's rage!

BASSI

No walls, no Aus - trian duke, nor li - on's rage!

362 105

365 He bites the heart! He spits out the gobbet, and then throws the rest at the gallery above. rit.

365 ra!

369 LEOPOLD (~75) ad lib

To-day you are vic - to - ri - ous,

369

376

L

But there will be no end of feats for you! Each day your life shall be la - bor - i - ous,

380

L

Each day your wretch-ed sor-rows shall re-new! As Sy-si-phas— you shall be known:

106

*mf*

384

L

As you have said, you'll drive the stone; Or as a far - mer of Re - morse:

388

L

De-spair shall be your sole re - source! Call out in rage all that you will

*slightly slower* *a tempo*

392

L

And dem-on-strate your vo-cal skill: None shall be close e-nough to hear, A-lone you'll

396

L

rant, and storm, and jeer. A king with-out his court is not a king:

400

L

He is a - no - ther kind of wretch - ed thing. 107 A - way, a - way!

Leopold and the Soldiers exit.

404

The Captain and Mirella descend to Richard.

With honour and regret (~70)

CAPTAIN

C

108

No-ble palm-er, Chiv-al-ry's de - fen-der, Glo-ried Liege who will nev-er sur - ren-der, Here, on

413

C

bend-ed knee, my oath I give That I'll serve you long as I shall live.

417

C

O, but I mourn for what aw - aits you:

422

C

Duke Le - o-pold will not re - lent; For, sure-ly from his soul he hates you,

C

And ne-ver will this scorn re - pent. **109** How I wish I could do more!

C

I this cru-el-ty de-plore! Please, for-give this sold-ier, lord: May your free-dom be re-

C

433 The Captain exits. *rit.*

stored.

M

438 MIRELLA Gently (~64)

My lord! God be praised, you de-feat-ed the li-on!

R

**110** A feat I could not have ach-

443

R

ieved with-out your voice, which re - sound-ed like an An - gel's glimmer-ing trum-pet in my dark - est

447

M

**Moving (~82)**

I on-ly said un-to you what you said un-to me!

R

hour. And now you see that e-ven the bra-vest can

111

447

*mp*

451

R

quail, but with hope, with Hope he can ov - er - come! \_\_\_\_\_

451

\_\_\_\_\_

*rit.*

455

R

Let it be known that Mi - rel - la gave the Lion Heart hope!

*mf*

459 MIRELLA

M

*col canto*

R

But, as for your bro - ther...

It was - n't your de - sign to hurt Wa - lo.

*Slow (~65)*

459

*p*

*mf*

463

M

I've for - giv - en you with all my heart.

R

Ah, love - ly crea - ture!

463

466 **Unfolding Legato (~90)**

M Mo-del for the Saints? I used to want to

R Mo-del for the saints!

466 **112**

470

M be a saint In girl-hood re-served and quaint; And then

470

474

M you came, in glo-ry coat-ed, And wom-an-hood em-erged and dot-ed! The

474

The Lion Heart

ACT III

M 478  
fears of puzz - led youth I spurn, And to be wholly yours I yearn!

R RICHARD  
Mi -

478

M 482  
You po-ssess my heart! I have longed to tell you so! I have yearned this news t'im-part!

R  
rel - la...

482

M 486  
Yet fa-ther is to Love a foe! What of him!

R  
Mi-rel-la, hear-ken...

486 113

M 490

He can-not keep us from our bliss, Nor can he match that che-ru-bim whose art in-du-ces

M 494 *Ad lib (~76)*

hearts to kiss! A

RICHARD

M 494

Mi-re-lla- cease! I have a wife.

M 498

wife? King Rich-ard has a queen? O, fool! How

R

Aye; please for-sake this amo-rous strife.

M 498

502

M

could I not have seen?

R

Queen Ber-en-gar-i-a of Spain; and, there-fore, I must re - frain.

506

M

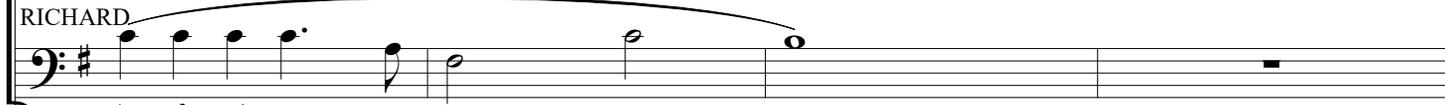
A dash - ing knight, Im - mune to fright, A hand - some king, Who

510

M

has a ring: What hope had I? O shame, O fie!

M  A dash - ing knight, Im - mune to fright, A hand - some king Who

R  RICHARD  
Do not a - buse your - self, sweet girl:

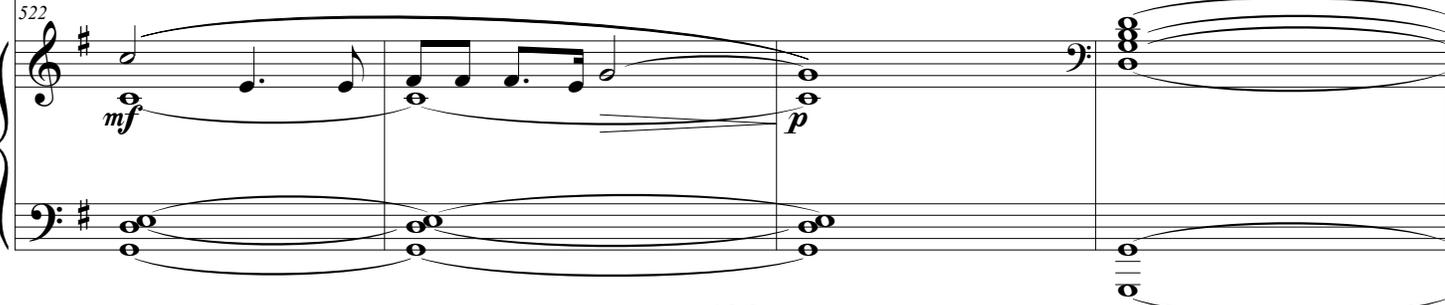
115 

M  has a ring: What hope had I? O shame, O fie!

R  I'm but the swine, and you \_\_\_\_\_ the pearl!

518 

M  What hope had I? O shame, O fie...

522  *mf* *p*

526 Mirella runs off. **Grave, ad lib**

R Mirella! Mirella! 'Tis spok-en of — my fami-ly That we're the de-vil's pro-gen-y: Our

526 116

531

R tal - ents are dis - putes and wrath: Des - truc - tion fol - lows in our path.

531

535 **117** **Slow, Plodding (~58)**

539 *mp*

Defeated (~80)

543 RICHARD

R

The sun has set up -

118

8<sup>va</sup>

R

on the Aus - trian heath, And in O - bli - vi - on's

547

R

shade re - sides this soul. Who, stripped of

551

8<sup>va</sup>

R

godd - dess Glo - ry's gil - ded wreath, Now

555

8<sup>va</sup>

128



R

court - ly troupe. Where be his sub - jects and his lands? Who hears his glo - ri -

575

R

ous com - mands? Is not his King - dom sore - ly grieved That of his rule they

579

R

are be - reaved? Here stands the Eng - lish King a - lone:

583

120

R

Ben - ding his thoughts up - on his

587

591

Fury (~110)

R

591

home!

*mf*

Detailed description: This system shows the beginning of the 'Fury (~110)' section. It features a vocal line (R) and a piano accompaniment. The piano part starts with a treble clef and a key signature of two sharps (F# and C#). The melody is marked 'home!' and begins with a half note chord. The bass line starts with a bass clef and a key signature of two sharps, featuring a rhythmic pattern of eighth notes. The dynamic marking is *mf*.

595

Rage and Despair (~100)

595

*f*

Detailed description: This system shows the beginning of the 'Rage and Despair (~100)' section. It features a piano accompaniment with treble and bass clefs. The key signature remains two sharps. The music is marked with a forte dynamic *f*. The piano part consists of chords in the treble and a rhythmic accompaniment of eighth notes in the bass.

599

R

With the pas - sing of the day - light star, Hope dims

599

121

Detailed description: This system contains the vocal line (R) and piano accompaniment for the lyrics 'With the passing of the daylight star, Hope dims'. The vocal line starts at measure 599 and includes a box containing the number '121'. The piano accompaniment features chords in the treble and a bass line with eighth notes. The key signature is two sharps.

603

*rit.*

R

like - wise, gleam - ing from a - far. As the lu - cent light re -

603

Detailed description: This system contains the vocal line (R) and piano accompaniment for the lyrics 'like-wise, gleaming from a-far. As the lu-cent light re-'. The vocal line starts at measure 603 and includes a *rit.* (ritardando) marking. The piano accompaniment features chords in the treble and a bass line with eighth notes. The key signature is two sharps.

607

R

treats be - low, Hope, de - feat - ed, fol - lows day - time's

607

611

R

Not a stir (~65)

glow.

611

615

R

The

615

Defeated (~80)

R

sun has set u - pon the Aus - trian heath, And

619 122

623 BLONDEL (*Offstage*)

B

R

True

in O - bli - vi - on's shade re - sides this soul...

623

(*8va*)

627

B

love \_\_\_\_\_ des - cends up - on the brave,

627

*pp*

*p*

R

With the pass - ing of the day - light star, Hope dims

631

123

Unfolding Legato (~90)

635 BLONDEL (Offstage)

B 8 What bet - ter way to win the heart Of a fair

R like - wise, gleam - ing from a - far.

639

B 8 la - dy than with knight - ly art?

R Des - pair brings me to mad - ness! Ah! I

*rit.* **Slow (~60)**

643 (Offstage)

B 8 Fort - une pre - fers the dar - ing kind Who

R vow I heard sweet Blon - del sing.

**Little Faster (~86)**

124

647

B

bu - ffets ter - ror with his mind, In - u - ring all his sense to Fear, For

651

B

Hope and Love thrive on such cheer! How can one pledge to love a maid, If

655

B

he by loath-some fright is stayed? Ho - Ra! Ho - Ra! Ho - Ra!

RICHARD

R

Heav - ens a - bove! 'Tis

*f*

*mp*

R

Blon-del: I will sing! He can-not love her with-out hope! Ho Ra! Ho Ra!

125

659

B

663 BLONDEL (*Offstage*)

His love then blooms be-yond all scope ! Ho Ra! Ho Ra!

R

No

663

B

667

No la-dy takes a cow-ard's

R

la - dy craves a cow-ard heart! Ho Ra! Ho Ra!

667

The Lion Heart

ACT III

*rit.* Little slower (~70)

671

B part! Ho Ra! Ho Ra!

R On - ly the val - iant win the day!

671

675 Blondel enters!

B On - ly the val - iant earn their stay! The

R The

*rit.* As a March (~94)

675

B strug - gles of the day are done, The bat - tle by our strength is won! Take

R strug - gles of the day are done, The bat - tle by our strength is won! Take

*rit.* *a tempo* *rit.*

679 126

*rit.* *a tempo* *rit.*

683 *a tempo*

B  
8  
up the cup, re-plete with wine, Tip back, drink deep, then free - ly dine! Now

R  
up the cup, re-plete with wine, Tip back, drink deep, then free - ly dine! Now

683  
*mp*

687 *a tempo* *rit.* *a tempo*

B  
8  
coun - try-men, let our hearts soar And sing a fan-fare ex - tem - pore! Ho ra! Ho ra! Ho

R  
coun - try-men, let our hearts soar, And sing a fan-fare ex - tem - pore! Ho Ra! Ho Ra! Ho

687  
*f* *rit.* *a tempo*

691 *Little Slower (~88)* *Recit (~65)*

B  
8  
ra! The Heav-ens re-joice! But hark I have dire

R  
Ra! Blon-del, you've found your Ri-chard!

691

695

B

news: 127 Your bro-ther John is gree-dy for the throne, and eve-ry-where he seeks to count-er

695

*mf*

699

B

Richard laughs. *a piacere*  
 you. He gives out word you died in Pal-es-tine! Why do you laugh my Lord?

699

703

R

RICHARD

Be - cause I can i - mag - ine John's sour face When you re - turn and say the

703

707

R

Lion Heart lives. Go Blon-del, hie you to our friends and say 128 King Rich-ard, the Li-on Heart

707

*Slower (~56)*

*a tempo*

*rit.*

711 BLONDEL

*rit.*

The ve-ry utte-rance of your name in - spires! I go my king, my mas-ter!

de-fies de - feat!

715 *a tempo* **Triumphal (~94)**

Your true friend.

*subito p* *cresc.*

720

When haun - ted by the dark - est night, When

When haun - ted by the dark - est night, When

720 **129** *mp*

723

B  
8  
des - sert sands an - noy our sight, When hung - er mag - ni - fies our plight, When

R  
des - ert sands an - noy our sight, When hung - er mag - ni - fies our plight, When

727

B  
8  
foes at - tack us in the fight, Our Hope rem - ains de - fiant of Fear, For

R  
foes at - tack us in the fight, Our Hope rem - ains de - fiant of Fear, For

731

B  
8  
King and Min - strel, both, are here!

R  
King and Min - strel, both, are here!

734 **Slow, Grand (~66)** Fly (~130)

B  
8  
Ho ra! Ho ra! Ho ra!

R  
Ho ra! Ho ra! Ho ra!

734 **130** *f*

Blondel runs out to bring word home as Richard appraises the hopeful horizon.

738 **Slow Finale (~48)**

742 *ff* *rit.*

**FIN**