

BECKET

A TRAGEDY

IN A PROLOGUE AND FOUR ACTS



PLAY BY

Alfred Lord Tennyson

AS ARRANGED FOR THE STAGE BY

Henry Irving

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1892)

CELLO

COVER IMAGE

Sculpture - Altar of the Swords Point

Canterbury Cathedral

1986

by

Giles Blomfield

Truro, Cornwall, England

[1925 - 2012]

Other Illustrations from Souvenir Booklet for the Royal Lyceum Theatre
production of 'Becket' presented on February 6, 1893.
Artists J. Bernard Partridge, W. Telbin and J. Harker.
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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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OVERTURE		5
PROLOGUE		
Scene 1	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	12
ACT I		
Entr'acte		17
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	21
Scene 3	<i>The Same</i>	22
Scene 4	<i>The Hall in Northampton</i>	24
ACT II		
Entr'acte		28
Scene 1	<i>Rosamund's Bower</i>	31
ACT III		
Entr'acte		37
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	40
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	41
Scene 3	<i>Rosamund's Bower</i>	43
ACT IV		
Entr-acte		46
Scene 1	<i>Castle in Normandy</i>	51
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	51

Solo Cello & Cello

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

Cello

99

cresc.

105

D

3

109-111

p

113

3

115-117

p

4

120-123

124

p

126-129

4

p

1

E

133

pizz.

arco

8

139-146

pp

147 pizz. **1** arco *mp*

Musical staff 147-153: Bass clef, key signature of one flat. Starts with a rest, then a series of eighth notes with stems up and down. A first ending bracket labeled '1' covers measures 150-151. Ends with a half note and a dynamic marking of *mp*.

154

Musical staff 154-160: Bass clef, key signature of one flat. Features a melodic line with eighth notes and slurs. Ends with a half note.

161 **F** *ff*

Musical staff 161-166: Bass clef, key signature of one flat. Features a melodic line with eighth notes and slurs. A boxed letter 'F' is placed above the staff. Ends with a dynamic marking of *ff*.

167 rall... a tempo *sf sf sf sfp*

Musical staff 167-175: Bass clef, key signature of one flat. Features a series of chords. A dynamic marking of *sf* appears three times, followed by *sfp*. The tempo marking 'rall...' is above the staff, and 'a tempo' is above the final measure.

176 **G** *cresc.*

Musical staff 176-187: Bass clef, key signature of one flat. Features a series of chords. A boxed letter 'G' is placed above the staff. Ends with a dynamic marking of *cresc.*

188 **2** **1** *sf sf sf*

192-193

Musical staff 188-196: Bass clef, key signature of one flat. Features a series of chords. A dynamic marking of *sf* appears three times. A first ending bracket labeled '2' covers measures 192-193. A first ending bracket labeled '1' covers measures 195-196.

197 **1** *(♩ = ♩) sfp*

Musical staff 197-203: Bass clef, key signature of one flat. Starts with a first ending bracket labeled '1'. The time signature changes to 2/4. A dynamic marking of *sfp* is present. A tempo marking *(♩ = ♩)* is above the staff.

204 *(♩ = ♩) cresc.* **3** *sf*

208-210

Musical staff 204-210: Bass clef, key signature of two sharps. Starts with a dynamic marking of *cresc.*. The time signature changes to 6/8. A first ending bracket labeled '3' covers measures 208-210. Ends with a dynamic marking of *sf*.

PROLOGUE



A CASTLE IN NORMANDY

PROLOGUE

[To take up Curtain when not raised during Overture]

Cello

f *dim.* *p*

7

7

Bec. Thou wilt find her back in her lodging. Go with her — at once —
To-night — my men will guard you to the gates. Be sweet to her, she
has many enemies. Send the Great Seal by daybreak.

Both good-night !

[Exit.]

Introduction to Scene 2

Cello



Elea. Becket ! O — ay — and these chessmen on the floor — the king's crown broken ! Becket hath beaten thee again — and thou hast kicked down the board. I know thee of old.

Hen. True enough, my mind was set upon other matters.

Elea. What matters ? State matters ? love matters ?

Elea. My love for thee, and thine for me.

Melodrama

Cello

pp

5 1

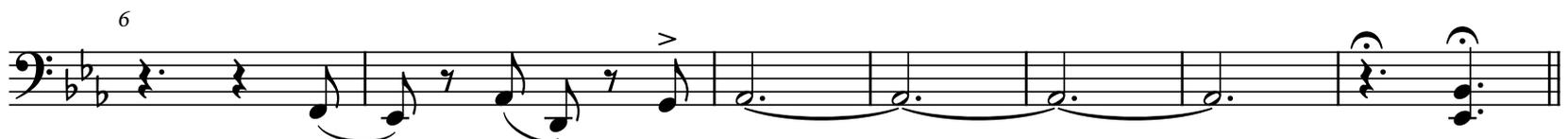
ppp

Hen. Dead is he, my Queen ? What, altogether ? Let me swear nay to that by this cross on thy neck. God's eyes ! what a lovely cross ! what jewels !

Elea. Doth it please you ? Take it and wear it on that hard heart of yours — there. [*Gives it to him.*]

Hen. [*Puts it on.*] On this left breast before so hard a heart, to hide the scar left by thy Parthian dart.

Elea. Has my simple song set you jingling? Nay, if I took and translated that hard heart into our Provençal facilities,



Hen. Ha, Becket ! thou rememberest our talk !

Bec. My heart is full of tears — I have no answer.

Hen. Well, well, old men must die, or the world would grow mouldy.
A-hawking, a-hawking ! If I sit, I grow fat.

[*Leaps over table, and exit.*]

Conclusion to Prologue

Cello



4



9



14



ACT I

King Henry



HENRY II

Allegro con fuoco

Act I - Entr'acte

Cello

Musical staff 1: Cello part, measures 1-5. Includes a first ending bracket labeled '1' over measures 3-4. Dynamics include 'f'.

Musical staff 2: Cello part, measures 6-11.

Musical staff 3: Cello part, measures 12-17. Includes a second ending bracket labeled '2' over measures 14-15 and a section marker 'A' in a box. Dynamics include 'f'.

Musical staff 4: Cello part, measures 18-22.

Musical staff 5: Cello part, measures 23-27. Includes a first ending bracket labeled '1' over measure 24.

Musical staff 6: Cello part, measures 28-38. Includes a section marker 'B' in a box and an 8-measure rest bracket labeled '8' over measures 31-38.

31-38

39

Musical staff 39: Bass clef, key signature of two flats. Measures 39-43 show a continuous eighth-note line starting on G2 and moving up stepwise to G3, ending with a quarter rest.

44

Musical staff 44: Bass clef, key signature of two flats. Measures 44-47 show eighth-note lines with quarter rests. Measure 44: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 45: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 46: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 47: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest.

48

C

Musical staff 48: Bass clef, key signature of two flats. Measures 48-52. Measure 48: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 49: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 50: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 51: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 52: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. A fermata covers measures 51-52. A '2' is written above the staff, and 'f' is written below the staff.

54

Musical staff 54: Bass clef, key signature of two flats. Measures 54-57 show eighth-note lines with quarter rests. Measure 54: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 55: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 56: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 57: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest.

58

p *cresc.*

Musical staff 58: Bass clef, key signature of two flats. Measures 58-62. Measure 58: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 59: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 60: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 61: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 62: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest.

63

Musical staff 63: Bass clef, key signature of two flats. Measures 63-66. Measure 63: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 64: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 65: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 66: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest.

67

D

Musical staff 67: Bass clef, key signature of two flats. Measures 67-71. Measure 67: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 68: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 69: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 70: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 71: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest.

72

Musical staff 72: Bass clef, key signature of two flats. Measures 72-75. Measure 72: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 73: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 74: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest. Measure 75: G2, A2, B2, C3, D3, E3, F3, G3, quarter rest.

100

f *staccato*

106

G

111

ff

117

122

127 **Tranquillo**

fp

131 [Curtain Rises]

dim.

138

div.

Bec. Thou wilt find her back in her lodging. Go with her — at once —
To-night — my men will guard you to the gates. Be sweet to her, she
has many enemies. Send the Great Seal by daybreak.

Both good-night ! [Exit.]

Introduction to Scene 2

Cello

7

13

19

26

31

mf *pf* *pf* *pf*

dim.

cresc.

1. 2.

Elea. To the Castle ?

De Broc. Ay !

Elea. Stir up the King, the Lords ! Set all on fire against him !

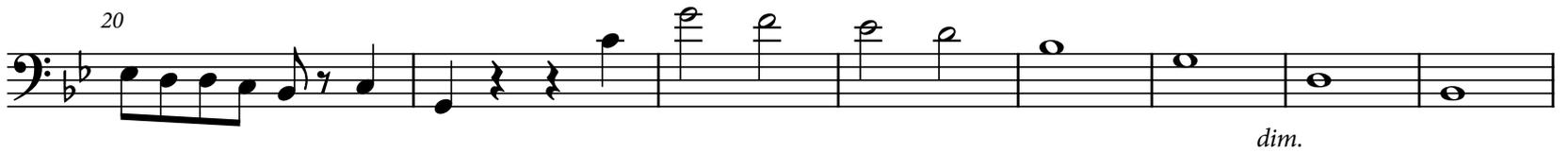
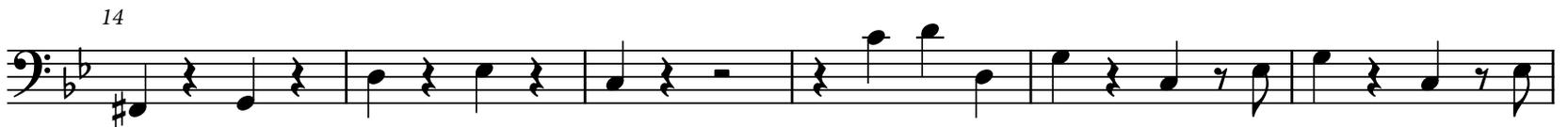
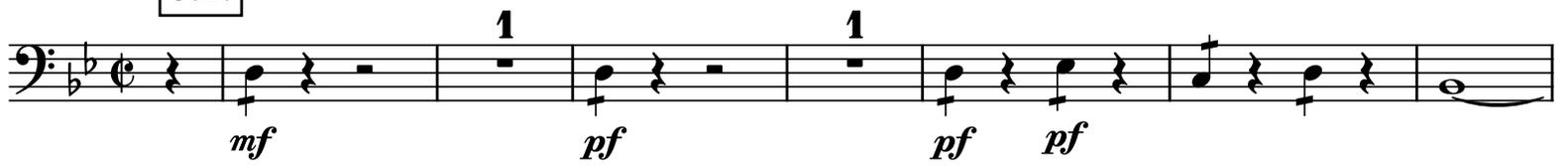
De Brito. Ay, good Madam ! [*Exeunt.*]

Elea. Fool ! I will make thee hateful to thy King. Churl ! I will have thee
frighted into France, and I shall live to trample on thy grave.

[Exit.]

Introduction to Scene 3

Cello



Fitz Urse. I hate him for his insolence to all.

De Tracy. And I for all his insolence to thee.

De Brito. I hate him for I hate him is my reason, and yet I hate him
for a hypocrite.

Introduction to Scene 4

Cello

Musical staff 1: Cello part, measures 1-8. The key signature is two sharps (F# and C#). The time signature is 9/8. The piece begins with a dynamic marking of *fp* (fortissimo piano) and a *cresc.* (crescendo) instruction. The first six measures contain chords and eighth notes. Measure 8 features a triplet of eighth notes. A bracket labeled '3' spans measures 6-8.

Musical staff 2: Cello part, measures 9-15. Measure 9 starts with a dynamic marking of *f* (fortissimo). Measure 12 contains a triplet of eighth notes. A bracket labeled '2' spans measures 12-13.

Musical staff 3: Cello part, measures 16-21. Measure 17 contains a triplet of eighth notes. A bracket labeled '1' spans measure 17.

Musical staff 4: Cello part, measures 22-28. Measure 22 starts with a dynamic marking of *f* (fortissimo).

Musical staff 5: Cello part, measures 29-35. A bracket labeled 'J' spans measures 29-35.

Musical staff 6: Cello part, measures 36-40.

Musical staff 7: Cello part, measures 41-45.

Her. [Enter Herald.] The King commands you, upon pain of death, that none should wrong or injure your Archbishop.

[Great doors of the Hall at the back open, and discover a crowd.] [Crowd Shouts]

Blessed is he that cometh in the name of the Lord !

Bec. The voice of the Lord is in the voice of the People ! The voice of the Lord will hush the hounds of Hell, that ever yelp and snarl at Holy Church, in everlasting silence.

Conclusion to Act I

Cello

1-3 *f* 7-8

10

16 *f*

23

30

36

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ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Andante con moto

Act II - Entr'acte

Vln 1

Cello

2 15 7

1-2 4-18 19-25

27

p *p*

34

pizz. *p*

42

cresc. *f* *arco* *sf* *p*

51

pp *pizz.* *arco* *mp*

Poco più mosso scherzando

59

pizz. *arco* *p* *mp* *p* *mf*

66

pizz. *arco* *tr* *pp* *tr* *71-72*

74

tr *2* *tr* *tr* *p* *75-76*

80

83

89

98

104

111

118

124

To Take Up curtain if not raised during Entr'acte

Cello

pp

pp

8

3

9-11

pp

Scene 1

Hen. Fame ! What care I for fame ? Fame of to-day is infamy to-morrow ;
 Infamy of to-day is fame to-morrow ; and round and round again.
 What matters? Royal — I mean to leave the royalty of my crown
 Unlessen'd to mine heirs.

Rosa. Still — thy fame too : I say that should be royal.

Hen. And I say, I care not for thy saying.

Rosa. And I say, I care not for *thy* saying.

Hen. Care dwell with me for ever, when I cease to care for thee as ever !

Cello

pp

Hen. No mate for *her*, if it should come to that. Life on the hand is naked
 gipsy-stuff; Life on the face, the brows — clear innocence ! Vein'd
 marble — not a furrow yet — and hers [Muttering.]
 Crost and recrost, a venomous spider's web —

Cello

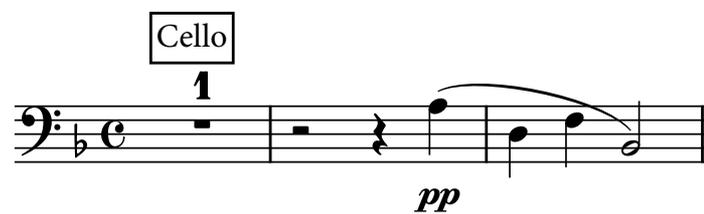
mf < > *pp*

Rosa. O then ! O then ! I almost fear to say that my poor heretic heart would excommunicate his excommunication, clinging to thee closer than ever.

Hen. [*Raising Rosamund and kissing her*] he ever been to see thee ?
My bravehearted Rose ! Hath

Rosa. Here ? not he. and it is so lonely here — no confessor.

Hen. Thou shalt confess all thy sweet sins to me.

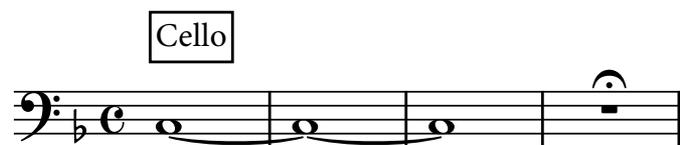


Hen. Take this. [*Giving her the Crucifix which Eleanor gave him.*]

Rosa. O beautiful ! May I have it as mine, till mine be mine again ?

Hen. [*Throwing it round her neck.*] Thine — as I am — till death !

Rosa. Death ? No ! I'll have it with me in my shroud, and wake with it,
and show it to all the Saints.



Hen. I am the King, his father, and I will look to it.

Rosa. Must you go, my liege, so suddenly?

Hen. I came to England suddenly, I needs must leave as suddenly. It is raining. Put on your hood and see me to the bounds. Look, look ! if little Geoffrey have not tost his ball into the brook ! Makes after it too to find it. Why, the child will drown himself.

Rosa. Geoffrey ! Geoffrey ! [*Exeunt.*]

Allegretto

Cello

7 12

1-7 10-21

22

Rosa. I would not hear him. Nay — there's more — there's more

Cello

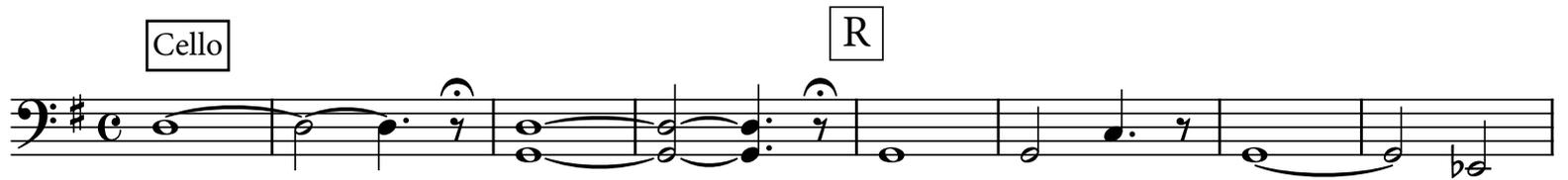
18 1 pizz. 1 D.C. %

Geof What are you crying for, when the sun shines ?

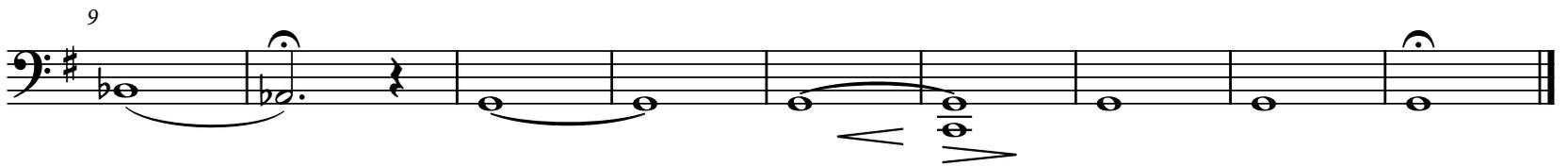
Rosa. Hath not thy father left us to ourselves ?

Cello

R

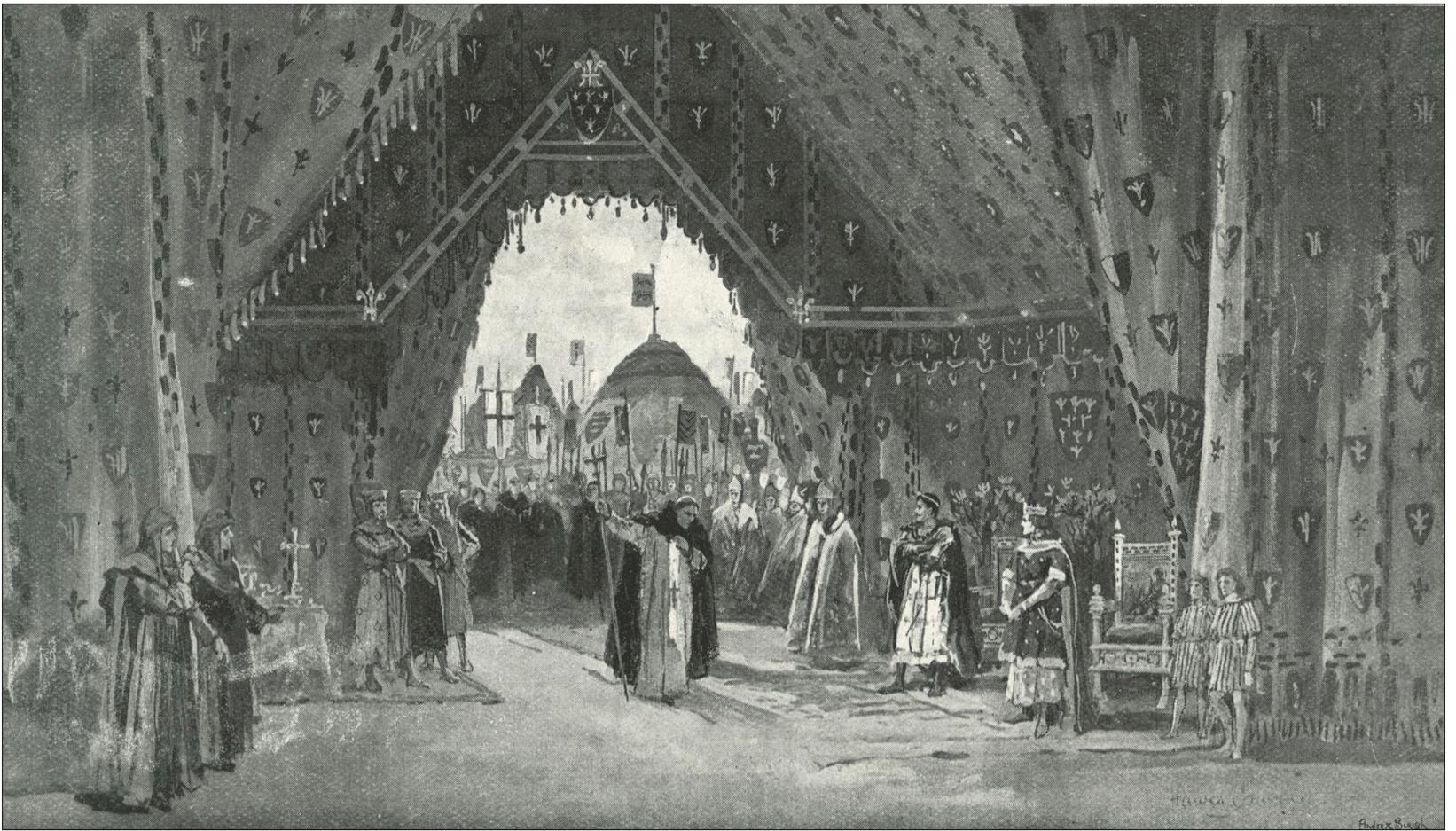


9



ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

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Larghetto espressivo Act III - Entr'acte - Becket's Rest

Cello

mf

6

11

17

A

pizz.

23

29

arco

pizz.

arco

pizz.

arco

B

2

37 **1** pizz. arco

44 *fr* pizz. arco **C**

50 *f*

D

54 *p*

59 **E** *p*

67

73 *ff* *dim.*

F *pizz.*

84 Più mosso. **1**

arco
pp *pp*

Detailed description: This musical staff covers measures 84 to 90. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure (84) contains a quarter rest followed by a quarter note G4. Measure 85 has a quarter rest. Measure 86 starts with a half note G4, marked 'arco' and 'pp', which is tied to the next measure. Measure 87 continues the tie with a half note G4. Measure 88 has a quarter rest. Measure 89 has a quarter note G4, marked 'pp'. Measure 90 has a quarter rest. The staff ends with a double bar line and a key signature change to two flats (Bb).

91

mf

Detailed description: This musical staff covers measures 91 to 93. It begins with a treble clef, a key signature of two flats (Bb), and a common time signature. Measure 91 starts with a quarter note G3, marked 'mf', followed by a quarter rest. Measure 92 contains a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 93 contains a series of eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3. The staff ends with a double bar line.

94

G *tacet al fine*

97-100

Detailed description: This musical staff covers measures 94 to 100. It begins with a treble clef, a key signature of two flats (Bb), and a common time signature. Measure 94 starts with a quarter note G3, marked 'mf', followed by a quarter rest. Measure 95 contains a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 96 contains a series of eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 97 contains a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 98 contains a series of eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 99 contains a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 100 contains a series of eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3. The staff ends with a double bar line and the instruction 'tacet al fine'. Below the staff, the text '97-100' is written.

Scene 1

Bec. The State will die, the Church can never die. The King's not like to die for that which dies ; But I must die for that which never dies. It will be so — my visions in the Lord. And when my voice is martyred mute, and this man disappears, that perfect trust may come again between us. The crowd are scattering, let us move away ! And thence to England.

Allegro

Melodrama - Change of Scene

Cello

Scene 2

Elea. Up from the salt lips of the land we two Have track'd the King to this dark inland wood ; And somewhere hereabouts he vanish'd. Here his turtle builds : his exit is our adit : Watch ! he will out again, and presently.

[A great horn winded.]

Fitz. Hark ! Madam !

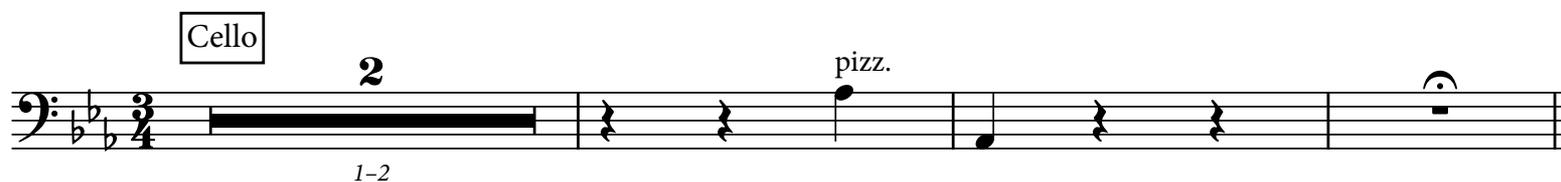
Elea. Ay, how ghostly sounds that horn in the black wood !



[A Countryman flying.]

Elea. Whither away, man ? what are you flying from ?

Coun. The witch ! the witch ! she sits naked by a great heap of gold in the middle of the wood, and when the horn sounds she comes out as a wolf. Get you hence ! a man passed in there to-day: I holla'd to him, but he didn't hear me : he'll never out again, the witch has got him. I daren't stay — I daren't stay !



Elea. Kind of the witch to give thee warning tho'. [*Man flies.*] Is not this wood-witch of the rustic's fear our woodland Circe that hath witch'd the King?

[*Horn sounded. Another flying.*]

Cello

2

arco

1-2

pp

6

Coun. Fly thou too. The King keeps his forest head of game here, and when that horn sounds, a score of wolfdogs are let loose that will tear thee piecemeal. Linger not till the third horn. Fly! [*Exit.*]

Elea. This is the likelier tale. We have hit the place. Now let the King's fine game look to itself. [*Horn Sounds*]

Cello

pizz.

1

arco

K

fpp

11

arco

Elea. We can't all of us be as pretty as thou art — [*aside*] little bastard. Show me where thou camest out of the wood.
Geof. By this tree ; but I don't know if I can find the way back again. [*Exeunt.*]

Scene 3

Andante con moto

Cello

10

L

2

Vla

3

3

1-10

11-12

19

2

pizz.

arco

pp

21-22

pp

Bec. He too ! What dost thou here ? Go, lest I blast thee with anathema
 and make thee a world's horror.

Fitz. My lord, I shall remember this.

Bec. I do remember thee. [*Exit Fitz Urse.*] Take up your dagger ; put it in the
 sheath. Daughter, the world hath trick'd thee, leave it, daughter. Come thou
 with me to Godstow nunnery.

Larghetto espressivo

Solo Cello

p

Tutti Cello

ppp

6

11

16

ff

ff

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

Cello



43

Musical notation for measures 43-45. Measure 43 has a slur over a group of notes. Measure 44 has a slur over a group of notes. Measure 45 has a slur over a group of notes, followed by a '2' above a note and two '3' triplets.

46

Musical notation for measures 46-50. Measure 46 has a slur over a group of notes. Measure 47 has a slur over a group of notes. Measure 48 has a slur over a group of notes. Measure 49 has a slur over a group of notes. Measure 50 has a slur over a group of notes. A box containing 'D' is above measure 49. Dynamics 'f' and 'ff' are below measures 49 and 50 respectively. A 'tr' trill is above measure 47.

51

Musical notation for measures 51-54. Measure 51 has a slur over a group of notes. Measure 52 has a slur over a group of notes. Measure 53 has a slur over a group of notes. Measure 54 has a slur over a group of notes. A '9' is above the first slur in measure 53 and the second slur in measure 54.

55

Musical notation for measures 55-56. Measure 55 has a slur over a group of notes. Measure 56 has a slur over a group of notes. A '9' is above the slur in measure 55. A '9' is above the slur in measure 56. A 'dim.' dynamic is below measure 56.

57

Musical notation for measures 57-60. Measure 57 has a slur over a group of notes. Measure 58 has a slur over a group of notes. Measure 59 has a slur over a group of notes. Measure 60 has a slur over a group of notes. A '1' is above measure 60. 'V.S.' is below measure 60.

E

60

pp

F

67

ff

G

72

sfpp

H

79

fp

85

fp *cresc.*

91

ff

96

ff *dim.* *p*

[98]

p

101 J

105

108

K

111

116

119

122

125 [Curtain Rises]

Scene 1

[The Knights draw their swords.]

Elea. Are ye King's men ? I am King's woman, I.

The Knights. King's men ! King's men !

Lento Assai

Cello

Scene 3 - Conclusion

Bec. [Falling on his knees.]

Into Thy hands, O Lord — into Thy hands ! [*Sinks prone.*]

De Brito. The traitor's dead, and will arise no more.

[De Brito, De Tracy, Fitz Urse, rush out, crying " King's Men!"

De Morville follows slowly. Flashes of lightning thro' the Cathedral. Rosamund seen kneeling by the body of Becket.]

Crash of thunder comes during fermata and orchestra commences at cry of "King's Men"

Cello

Lento Tempo de Marcia



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