

# 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)

HORN 1

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.  
Published by Hawes Craven & George Bell & Sons, 1904



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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.

**Matthew W. Mehaffey**  
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*Manuscript (Copyist)*  
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Alfred, Lord Tennyson

# BECKET - A Tragedy

Charles Villiers Stanford

Lento assai

## OVERTURE

Hn in F

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-5. Dynamics: *ff*.

Musical staff 2: Treble clef, C major, 4/4 time. Measures 6-11. Dynamics: *mp*, *p*. Includes a first ending bracket for measures 10-11.

A

Musical staff 3: Treble clef, C major, 4/4 time. Measures 12-13. Dynamics: *ff*.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 14-18. Dynamics: *p*. Includes a first ending bracket for measures 20-22.

Musical staff 5: Treble clef, C major, 4/4 time. Measures 19-27. Dynamics: *p*, *cresc.*. Includes a first ending bracket for measures 30-33. Performance markings: *accel.*, *rall.*

Musical staff 6: Treble clef, C major, 4/4 time. Measures 28-43. Dynamics: *p*. Tempo change: **Allegro molto**. Includes a first ending bracket for measures 40-43.

44

*pp* *sfp* *sfp*

Musical staff 44-53. Starts with a treble clef and a key signature of one flat. The music begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. A slur covers measures 45-48, containing quarter notes D5, E5, F5, and G5. Measure 49 has a half note G5. Measure 50 has a half note F5. Measure 51 has a half note E5. Measure 52 has a half note D5. Measure 53 has a half note C5. Dynamics are *pp* at the start, and *sfp* at measures 49 and 53.

54

*p* *mp cresc.*

Musical staff 54-60. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. A slur covers measures 55-58, containing quarter notes D5, E5, F5, and G5. Measure 59 has a half note G5. Measure 60 has a half note F5. Dynamics are *p* at the start and *mp cresc.* at the end. There are hairpins indicating a crescendo.

61

**B**

*f* *ff* **1**

Musical staff 61-70. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. A slur covers measures 62-65, containing quarter notes D5, E5, F5, and G5. Measure 66 has a half note G5. Measure 67 has a half note F5. Measure 68 has a half note E5. Measure 69 has a half note D5. Measure 70 has a half note C5. Dynamics are *f* at the start and *ff* at measure 67. A first ending bracket labeled **1** covers measure 70.

70

*ff* **5** *f*

Musical staff 70-82. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. A slur covers measures 71-74, containing quarter notes D5, E5, F5, and G5. Measure 75 has a half note G5. Measure 76 has a half note F5. Measure 77 has a half note E5. Measure 78 has a half note D5. Measure 79 has a half note C5. Measure 80 has a quarter note G4. Measure 81 has a quarter note A4. Measure 82 has a quarter note Bb4. Dynamics are *ff* at the start and *f* at measure 80. A five-measure rest bracket labeled **5** covers measures 75-79.

83

**C**

*f* **2** *p*

Musical staff 83-93. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. A slur covers measures 84-87, containing quarter notes D5, E5, F5, and G5. Measure 88 has a half note G5. Measure 89 has a half note F5. Measure 90 has a half note E5. Measure 91 has a half note D5. Measure 92 has a half note C5. Measure 93 has a half note Bb4. Dynamics are *f* at the start and *p* at the end. A two-measure rest bracket labeled **2** covers measures 87-88.

94

*p* **2** *p* *cresc.*

Musical staff 94-104. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. A slur covers measures 95-98, containing quarter notes D5, E5, F5, and G5. Measure 99 has a half note G5. Measure 100 has a half note F5. Measure 101 has a half note E5. Measure 102 has a half note D5. Measure 103 has a half note C5. Measure 104 has a half note Bb4. Dynamics are *p* at the start and *p* at measure 102, with *cresc.* at the end. Two two-measure rest brackets labeled **2** cover measures 96-97 and 100-101.

105

**D**

*f* *mp* *p*

Musical staff 105-112. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. A slur covers measures 106-109, containing quarter notes D5, E5, F5, and G5. Measure 110 has a half note G5. Measure 111 has a half note F5. Measure 112 has a half note E5. Dynamics are *f* at the start, *mp* at measure 110, and *p* at the end. There are hairpins indicating a crescendo and decrescendo.

113

Musical staff 113-119. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. A slur covers measures 114-117, containing quarter notes D5, E5, F5, and G5. Measure 118 has a half note G5. Measure 119 has a half note F5.



203 (♩ = ♩.)

*ff sfz cresc. ff*

210 H

*mf ff*

220

230 J

*J*

238 1

*1*

244

# PROLOGUE



A CASTLE IN NORMANDY

## PROLOGUE

*Fitz.* I and all would be glad to wreak our spite on the rosefaced minion  
of the King, and bring her to the level of the dust, so that the King —

*Elea.* If thou light upon her — free me from her ! — let her eat it like the  
serpent, and be driven out of her paradise.

## Introduction to Scene 2

Hn in D

*f*

9

*dim.*

19

**1**

*Hen.* There's no jest on the brows of  
Herbert there. What is it, Herbert?

[*Enter* Herbert of Bosham]

*Herb.* My liege, the good Archbishop is no  
more.

*Hen.* Peace to his soul !

Hn in D

3

6

1-3

5-10

*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

Hn in Eb

3  
1-3

*f*

5  
6-10

12

# ACT I

## King Henry



HENRY II

Allegro con fuoco

Act I - Entr'acte

Hn in F

12 *f* 2-3 2 5-10 6 *f*

17-18 **A** 1 2

19 *f* 25-27 3

28 **B** *f* 3

35 *ff* 3

42 3 3 3 3 3

48 **C** *fp* *fp*

56 4 57-60 *f*

65 D

Musical staff 65-70: Treble clef, key signature of one sharp (F#). Measure 65 starts with a whole rest. The staff contains eighth and quarter notes with various rests. A boxed 'D' is positioned above the staff.

71 2

74-75

Musical staff 71-75: Treble clef, key signature of one sharp. Measure 71 has a half note with an accent (>) and a dot. Measure 74-75 is a whole rest. A boxed '2' is above the staff.

79 E

Musical staff 79-84: Treble clef, key signature of one sharp. Features several triplet markings (3) over groups of notes. A boxed 'E' is above the staff.

85 7

86-92 *p* *cresc.*

Musical staff 85-92: Treble clef, key signature of one sharp. Measure 85 has a whole rest. Measure 86-92 is a whole rest. A boxed '7' is above the staff. Dynamics *p* and *cresc.* are indicated below.

F 98 9 G 3

99-107 *f* *ff* 112-114

Musical staff 98-114: Treble clef, key signature of two sharps (F#, C#). Measure 98 has a half note with a fermata. Measure 99-107 is a whole rest. Measure 108-111 has quarter notes. Measure 112-114 is a whole rest. Boxed letters 'F', 'G', and '3' are above the staff. Dynamics *f* and *ff* are below.

115 *f*

Musical staff 115-122: Treble clef, key signature of two sharps. Features a series of eighth and quarter notes with slurs. Dynamics *f* is below.

123  $\text{♩} = \text{♩}$  *Tranquillo*

Musical staff 123-127: Treble clef, key signature of two sharps. Measure 123 has a half note. A tempo marking  $\text{♩} = \text{♩}$  and *Tranquillo* are above the staff.

[ Curtain Rises ]

3 13

128-130 132-144

Musical staff 128-144: Treble clef. Measure 128-130 is a whole rest. Measure 132-144 is a whole rest. Boxed numbers '3' and '13' are above the staff. Measure numbers 128-130 and 132-144 are below.

*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

Hn in F

5  
1-5  
*f*

12

5  
13-17  
*f* *f*

21

28

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

Hn in F

1-5

12

13-17

21

27

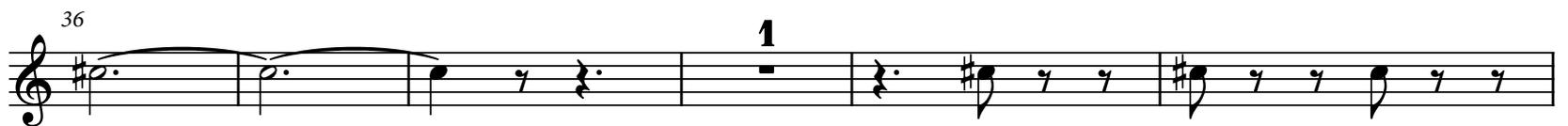
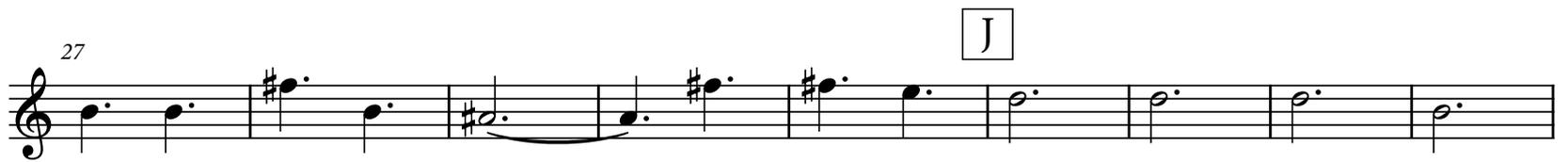
*Fitz Urse.* I hate him for his insolence to all.

*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

Hn in F



[Crowd Shouts]

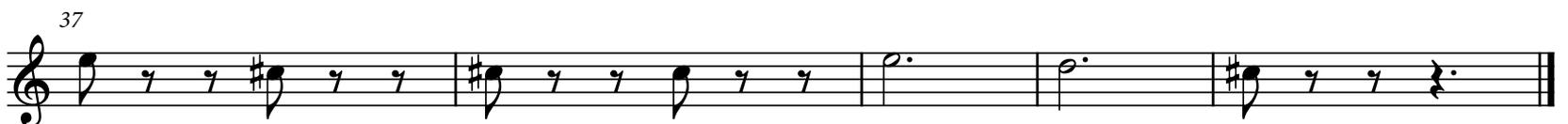
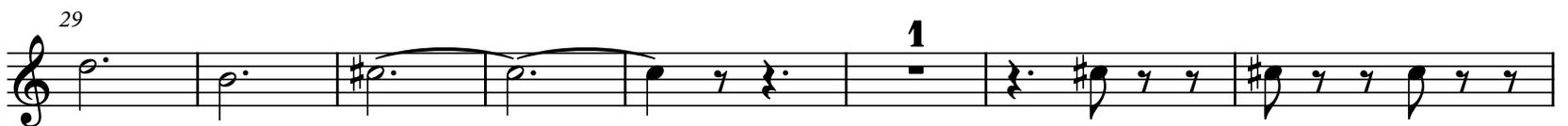
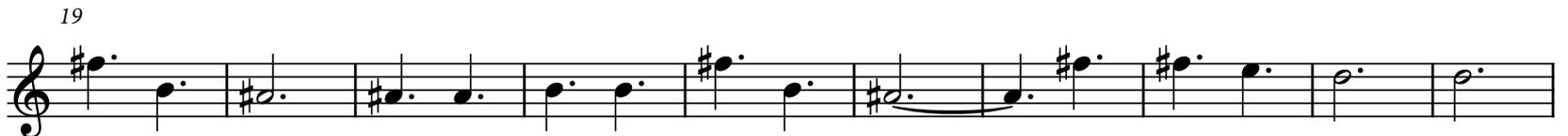
Blessed is he that cometh in the name of the Lord !

*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

Hn in F



# ACT II

## Rosamund's Bower



ROSAMUND'S BOWER

Andante con moto

Act II - Entr'acte

Hn in E

2

15

8

1-2

4-18

19-26

Vla

7<sup>b</sup>

28

B

1

*p*

*pp*

36

2

C

39-40

*pp*

45

3

D

48-50

*f*

*sf*

*p*

*p*

*p*

Poco più mosso scherzando

56

1

1

1

E

*mp*

*mp*

*mf*

66

1

7

67-73

*mp*

*pp*

1

F

4

4

4

79-82

*p*

84-87

*p*

89-92

93 G

*p* *mf* *cresc.* *ff*

Detailed description: This musical staff begins at measure 93. It features a treble clef and a key signature of one flat. The first measure contains a quarter note G4 with a '7' above it. The second measure has a dotted quarter note G4 with a 'mf' dynamic and a 'cresc.' marking. The third measure is marked with a boxed 'G' and contains a half note G4. The rest of the staff consists of eighth and quarter notes, with dynamics increasing to 'ff' by measure 100. There are two fermatas at the end of the staff.

101

*p* *mp*

5

107-111

Detailed description: This musical staff starts at measure 101. It contains several measures of music with a 'p' dynamic. A fermata is placed over measures 107-111, with a '5' above it. The staff ends with a measure containing a half note G4 and a 'mp' dynamic.

113 H

*dim.* *p* *p*

Detailed description: This musical staff begins at measure 113. It starts with a dotted half note G4, marked with 'dim.' and 'p'. The staff continues with several measures of music, including a fermata over a half note G4 in the final measure, which is also marked with 'p'. A boxed 'H' is placed above the first measure.

120

1

tacet al fine

124-132

Detailed description: This musical staff starts at measure 120. It contains a few measures of music, including a measure with a fermata over a half note G4 marked with a '1'. The staff ends with a long blacked-out section (tacet) from measure 124 to 132, followed by a double bar line. The text 'tacet al fine' is written above the blacked-out section.

## Scene 1

*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 —

Hn in D

*mf* *pp* *pp* 3-4 2

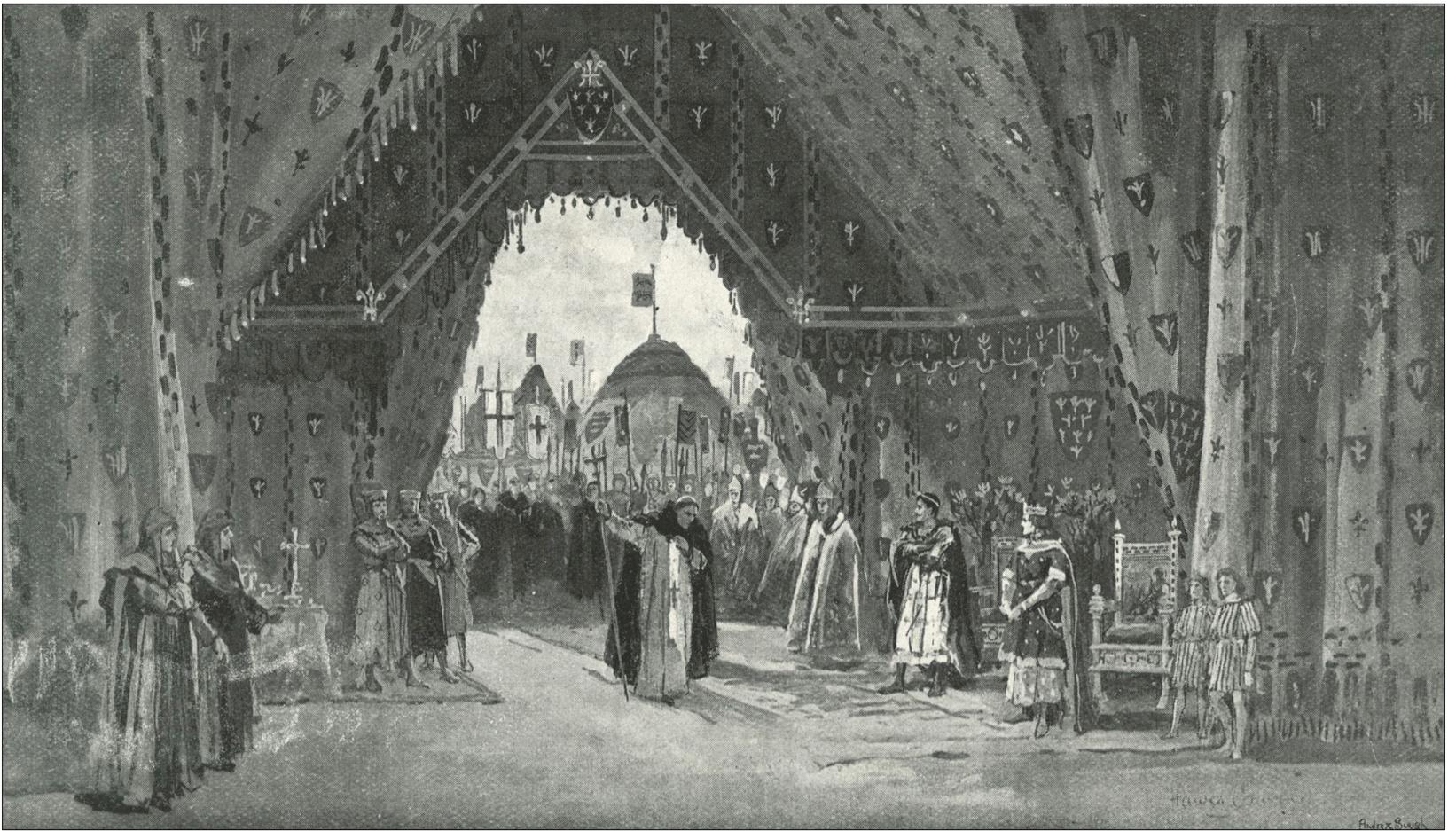
*Geof.* Ay, but he's taken the rain with him. I hear Margery : I'll go play with her. [*Exit Geoffrey*]

Musical notation for the first staff, featuring a treble clef, common time signature, and various notes and rests. Includes performance instructions like "Hn in D", "R", "5", and "pp".

Musical notation for the second staff, starting with measure 13, featuring a treble clef, common time signature, and various notes and rests.

# ACT III

## Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

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

Hn in D

*mp*

15 **A** 7 22-28

29 **B** 2 30-31 *sf* *p* *p*

38 **1** *p* **4** 45-48

**C** 2 49-50 *f* **D**

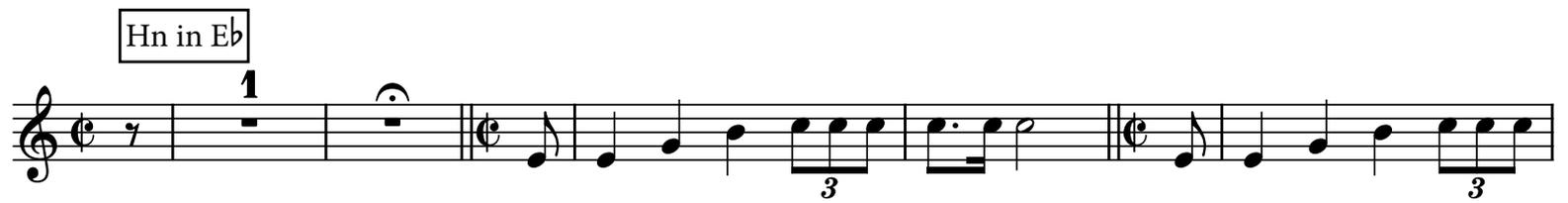
57 **1** *p*

65 **E** *f*



## Scene 1

*Louis.* Now is the time to patch up a peace. If we  
steer well, young Henry, whom Becket loves,  
will serve our Becket's and the Church's cause,  
and all will yet be well.



*Hen.* The friends we were ! The world had never seen the like before.  
You are too cold to know the fashion of it. Well, well, we will be  
gentle with him, gracious — Most gracious.

[ *Voices from the Crowd*, "Blessed be the Lord Archbishop" ]

### Chant

$\text{♩} = 80$

Hn in F





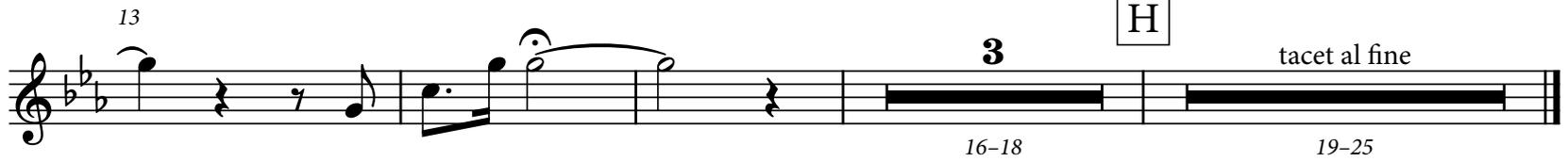
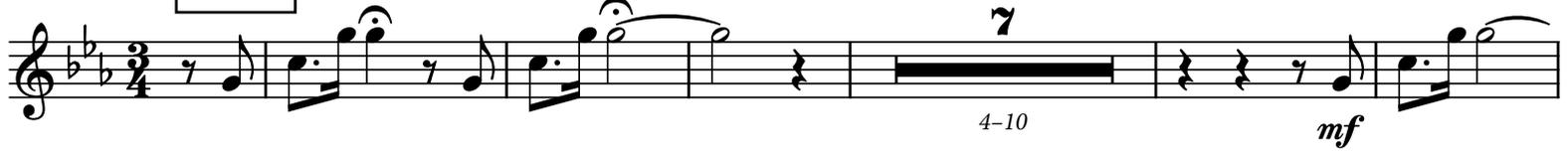


## Melodrama - Change of Scene

*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

Hn in C



## Scene 2

*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.*]

Musical score for Horn in C, 4/4 time signature. The score begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a whole rest. The second measure contains a quarter rest followed by a quarter note G4. The third measure contains a dotted quarter note G4. The fourth measure contains a half note G4. The fifth measure contains a quarter note G4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter note G4. The ninth measure contains a quarter note G4. The tenth measure contains a quarter note G4. The eleventh measure contains a quarter note G4. The twelfth measure contains a quarter note G4. The thirteenth measure contains a quarter note G4. The fourteenth measure contains a quarter note G4. The fifteenth measure contains a quarter note G4. The sixteenth measure contains a quarter note G4. The seventeenth measure contains a quarter note G4. The eighteenth measure contains a quarter note G4. The nineteenth measure contains a quarter note G4. The twentieth measure contains a quarter note G4. The score ends with a double bar line. The dynamic marking *p* is placed below the first note. The instruction "Hn in C" is enclosed in a box above the first measure. The instruction "tacet al fine" is placed above the final measure. The number "4-12" is placed below the final measure.

*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]*

The musical score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The piece is titled "Hn in C". The notation begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A fermata is placed over the E4 note. This is followed by a quarter note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the B3 note. The staff then contains a whole rest for the remainder of the piece. Above the staff, the letter "K" is enclosed in a box. Below the staff, the instruction "tacet al fine" is written. The page number "5-17" is located at the bottom right of the staff.

*Geof.* But you don't look like a good fairy. Mother does. You are not pretty, like mother.

*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.

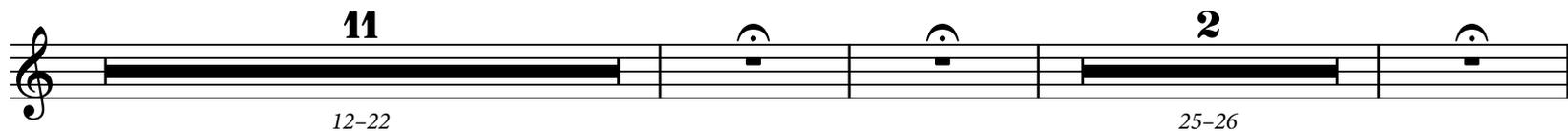
*Geof.* By this tree ; but I don't know if I can find the way back again.

[*Exeunt.*]

### Scene 3

Andante con moto

Hn in E



*Elea.* My lord Fitz Urse.

*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

Hn in D



# ACT IV

## The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

Hn in F

*ff*

5

*sf sf sf sf sf*

A

11

*sf sf mf dim. mf*

1

Con larghezza e maestoso

18

B

25

32

37

C

2

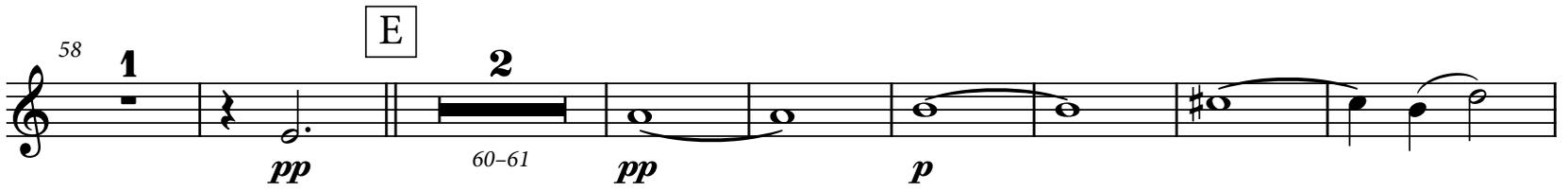
38-39

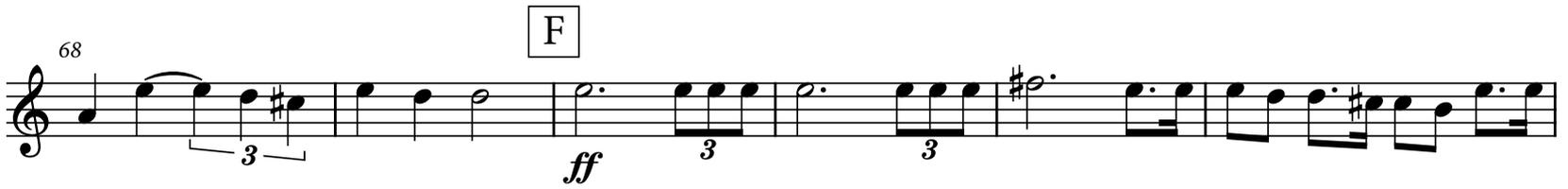
*mp*

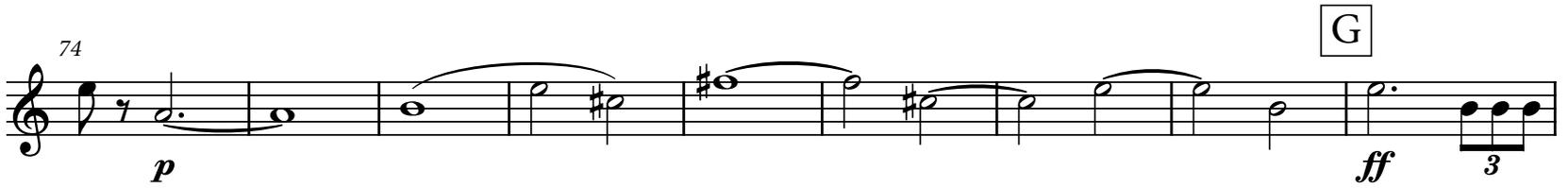
44

D

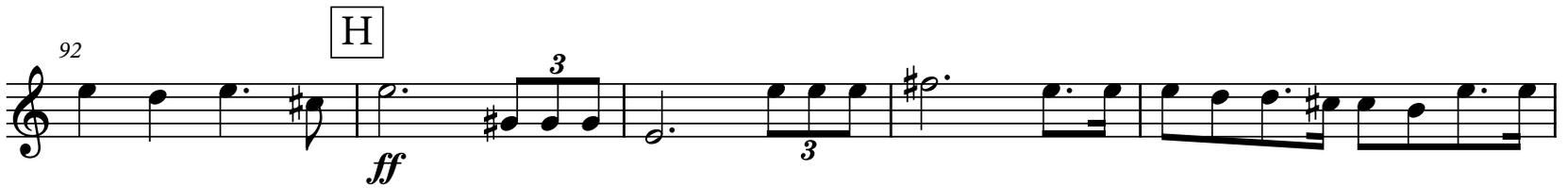
51  *mp*

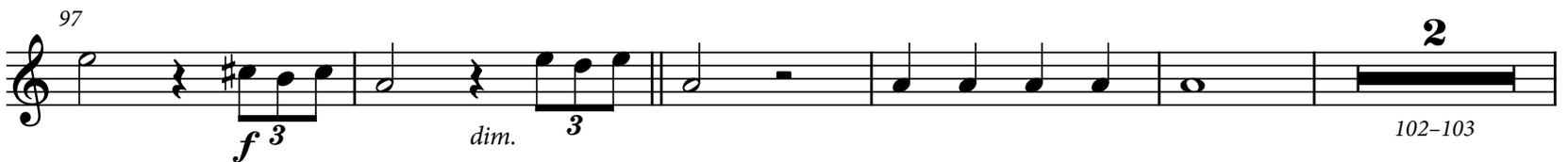
58 **1** E **2**  *pp* 60-61 *pp* *p*

68 F  *ff* 3 3

74 G  *p* *ff* 3

83  3 87-89 **3**

92 H  *ff* 3 3

97  *f* 3 *dim.* 3 **2** 102-103



[To take up curtain when not raised during Entr'acte]

Lento Maestoso

Hn in F

Musical notation for Horn in F, measures 1-7. The piece is in 3/4 time, marked Lento Maestoso and forte (*f*). It features a series of eighth-note triplets and quarter notes.

Musical notation for Horn in F, measures 8-16. The piece is in 3/4 time, marked Lento Maestoso. It begins with a dynamic of *dim.* (diminuendo) and ends with a dynamic of *fp* (fortissimo) and a triplet of eighth notes. The measure numbers 14-16 are indicated below the staff.

## 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

Hn in F



## 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"

Hn in F Lento Tempo de Marcia

*ff* *dim.* *p*

7

*pp*



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