

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)

VOLIN I / SOLO VIOLIN

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does not have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Manuscript (Copyist)
Play Arranged for Stage
Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4248
MacMillan and Co., Ltd. - London - 1904
Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

OVERTURE		5
PROLOGUE		
Scene 1	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	12
ACT I		
Entr'acte		18
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	23
Scene 3	<i>The Same</i>	25
Scene 4	<i>The Hall in Northampton</i>	27
ACT II		
Entr'acte		30
Scene 1	<i>Rosamund's Bower</i>	35
ACT III		
Entr'acte		42
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	45
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	46
Scene 3	<i>Rosamund's Bower</i>	48
ACT IV		
Entr-acte		52
Scene 1	<i>Castle in Normandy</i>	57
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	57

Violin 1, Solo Violin & Solo Violin

Alfred, Lord Tennyson

BECKET - A Tragedy

Charles Villiers Stanford

Lento assai

Vln

OVERTURE

A

20-21

22

p *pp*

28

sf *p*

33

accel.....

pp *cresc.* *f*

38

Allegro molto

pp

47

mp *mf*

54

p

61

B

f *ff*

67

ff

73

p *cresc.*

Detailed description: Musical staff starting at measure 73. It contains five measures of music. The first measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4. The third measure: G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4. The fifth measure: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p* (piano) at the start of the third measure, *cresc.* (crescendo) at the end of the fifth measure.

78

81-83

p

Detailed description: Musical staff starting at measure 78. It contains three measures. Measure 78: G4, A4, B4, C5, B4, A4, G4. Measure 79: G4, A4, B4, C5, B4, A4, G4. Measure 80: G4, A4, B4, C5, B4, A4, G4. Measure 81-83: A triplet of notes: G4, A4, B4. Dynamics: *p* (piano) at the start of measure 81.

86

C

90-92

p

Detailed description: Musical staff starting at measure 86. It contains three measures. Measure 86: G4, A4, B4, C5, B4, A4, G4. Measure 87: G4, A4, B4, C5, B4, A4, G4. Measure 88: G4, A4, B4, C5, B4, A4, G4. Measure 90-92: A triplet of notes: G4, A4, B4. Dynamics: *p* (piano) at the start of measure 90.

94

f *p*

Detailed description: Musical staff starting at measure 94. It contains three measures. Measure 94: G4, A4, B4, C5, B4, A4, G4. Measure 95: G4, A4, B4, C5, B4, A4, G4. Measure 96: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f* (forte) at the start of measure 94, *p* (piano) at the start of measure 96.

100

cresc.

Detailed description: Musical staff starting at measure 100. It contains five measures. Measure 100: G4, A4, B4, C5, B4, A4, G4. Measure 101: G4, A4, B4, C5, B4, A4, G4. Measure 102: G4, A4, B4, C5, B4, A4, G4. Measure 103: G4, A4, B4, C5, B4, A4, G4. Measure 104: G4, A4, B4, C5, B4, A4, G4. Dynamics: *cresc.* (crescendo) at the end of measure 104.

105

D

109-112

f

Detailed description: Musical staff starting at measure 105. It contains four measures. Measure 105: G4, A4, B4, C5, B4, A4, G4. Measure 106: G4, A4, B4, C5, B4, A4, G4. Measure 107: G4, A4, B4, C5, B4, A4, G4. Measure 108: G4, A4, B4, C5, B4, A4, G4. Measure 109-112: A 4-measure rest. Dynamics: *f* (forte) at the start of measure 105.

114

115-118

f

Detailed description: Musical staff starting at measure 114. It contains five measures. Measure 114: G4, A4, B4, C5, B4, A4, G4. Measure 115-118: A 4-measure rest. Dynamics: *f* (forte) at the start of measure 114.

123

127-132

E

133-134

f

Detailed description: Musical staff starting at measure 123. It contains twelve measures. Measure 123: G4, A4, B4, C5, B4, A4, G4. Measure 124: G4, A4, B4, C5, B4, A4, G4. Measure 125: G4, A4, B4, C5, B4, A4, G4. Measure 126: G4, A4, B4, C5, B4, A4, G4. Measure 127-132: A 6-measure rest. Measure 133-134: A 2-measure rest. Dynamics: *f* (forte) at the start of measure 123.

135 *pizz.* *arco* *pp*

Musical staff 135-140: Treble clef, key signature of one flat. Measures 135-140. Measures 135-137 are marked *pizz.* and contain eighth notes with rests. Measures 138-140 are marked *arco* and *pp*, containing eighth notes with slurs.

141

Musical staff 141-149: Treble clef, key signature of one flat. Measures 141-149. Measures 141-143 contain eighth notes with slurs. Measures 144-149 contain chords with accents.

150 *mp*

Musical staff 150-156: Treble clef, key signature of one flat. Measures 150-156. Measures 150-152 contain chords with accents. Measures 153-156 contain eighth notes with slurs.

157 *cresc.*

Musical staff 157-163: Treble clef, key signature of one flat. Measures 157-163. Measures 157-163 contain eighth notes with slurs, marked *cresc.*

164 **F** *ff*

Musical staff 164-168: Treble clef, key signature of one flat. Measures 164-168. Measures 164-168 contain eighth notes with slurs, marked *ff*. A box containing the letter 'F' is positioned above measure 164.

169 *rall....* *sf sf sf*

Musical staff 169-174: Treble clef, key signature of one flat. Measures 169-174. Measures 169-174 contain eighth notes with slurs, marked *rall....* and *sf sf sf*.

175 *a tempo* **G** *sf* *mp* *cresc.* 10 176-185

Musical staff 175-190: Treble clef, key signature of one flat. Measures 175-190. Measures 175-176 contain chords with accents, marked *a tempo* and *sf*. A box containing the letter 'G' is positioned above measure 175. A thick black bar spans measures 176-185, with the number '10' above it. Measures 186-190 contain eighth notes with slurs, marked *mp* and *cresc.*

191 *ff*

Musical staff 191-196: Treble clef, key signature of one flat. Measures 191-196. Measures 191-196 contain eighth notes with slurs, marked *ff*. Measures 194 and 196 have a 'V' above them. The piece ends with a 2/4 time signature.

198 (♩ = ♩)

fp

205 (♩ = ♩)

cresc. *sf* *sf* *sf*

208-210

214-215

H

221

228

J

235

8va

240

loco

244

PROLOGUE



A CASTLE IN NORMANDY

PROLOGUE

[To take up Curtain when not raised during Overture]

Musical score for Violin (Vln) in 6/8 time. The score consists of two staves. The first staff begins with a box labeled "Vln" above the first measure. The music starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The second staff begins with a fermata over the first measure, marked with the number "7". The piece concludes with a double bar line.

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

Vln

3
1-3
mf

8 1

16 *pfp*

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

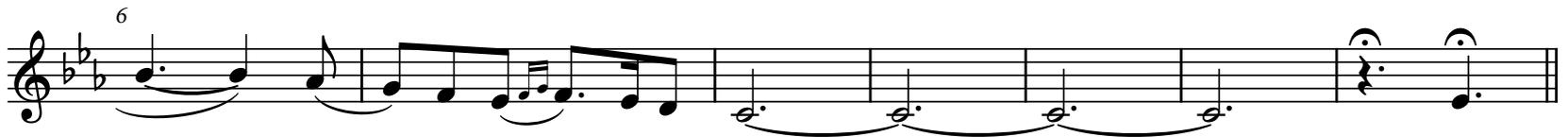


Hen. Dead is he, my Queen ? What, altogether ? Let me swear nay to that by this cross on thy neck. God's eyes ! what a lovely cross ! what jewels !

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

Vln

4

8

11

PAGE INTENTIONALLY LEFT BLANK

ACT I

King Henry



HENRY II

Allegro con fuoco

Act I - Entr'acte

Vln

f *staccato sempre*

4

f 8va

8

(8) *f* loco

12

f 1 *mf* *f* A

18

22

26

B

30

34

38

42

46

51

V.S.

56

f *p*

61

65

D

69

74

79

E

84

dim.

89

[Curtain Rises]

128

p *dim.*

Musical staff 128-134: Treble clef, key signature of one sharp (F#). The staff contains eight measures of music. The first measure starts with a quarter rest followed by a quarter note. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The first four measures are grouped with a slur. The last four measures are also grouped with a slur. The dynamic marking *p* is below the first measure, and *dim.* is below the eighth measure.

135

pp 7 138-144

Musical staff 135-144: Treble clef, key signature of one sharp (F#). The staff contains eight measures. The first measure starts with a quarter note, followed by a half note, and a quarter note. The notes are: G4 (quarter), A4 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The first four measures are grouped with a slur. The dynamic marking *pp* is below the first measure. The fifth measure contains a quarter rest. The sixth measure contains a whole rest, with a fermata above it and the number 7 above the staff. The seventh and eighth measures each contain a whole note with a fermata above it. The dynamic marking *pp* is also below the eighth measure. The text 138-144 is centered below the staff.

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

Vln

[Put on mutes during 2nd time - pace diminuendo pp till finish]

mf

4

f

8

13

17

21

25

dim.

cresc.

29

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

Vln

[Put on mutes during 2nd time - pace diminuendo pp till finish]

mf

f

f

f

f

f

dim. *cresc.*

pp

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

Vln

fp *cresc.* 3 6-8

9 *f* *f* 2 12-13

16 1

22 *f*

29 J 8va

36 (8)

41

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

Vln

3
1-3
f
7-8
2

10

16
f

23

30
gva

36

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

Vln

1-2

pp

6

10

13

16

A

19

pp

22

25

tr

pp

The musical score is written for a Violin (Vln) in the key of A major (three sharps) and 3/4 time. It begins with a dynamic marking of *pp* (pianissimo). The tempo is marked 'Andante con moto'. The score consists of eight staves of music. The first staff contains measures 1-2, with a fermata over the second measure. The subsequent staves contain measures 3-5, 6-9, 10-12, 13-15, 16-18, 19-21, 22-24, and 25. Measure 19 is marked with a box containing the letter 'A'. Measure 25 ends with a trill (tr) and a dynamic marking of *pp*. The music features a mix of eighth and sixteenth notes, often beamed together, with various phrasing slurs and accents.

B

30

mf espress.

35

p

C

40

p *poco cresc.*

45

f *p*

D

49

dim.

54

1

V.S.

Poco più mosso scherzando

56 **1** *mp* *p* pizz. arco *mp*

63 **E** *p* *mf* *pp*

68 *tr*

72 *tr* *pizz.* **1**

F 78 arco *tr* *tr* *tr* *pizz.* arco *tr* *tr* *tr* *tr* *b* *tr*

84 **3** **1** 85-87

91 *b* *tr* **G** *b* *#e* *#*

96 **3** **3** **3** *mf*

101

mf

Musical staff 101-104: Treble clef, key signature of three sharps (F#, C#, G#). Measure 101 starts with a fermata. The melody consists of eighth and sixteenth notes with slurs. Dynamic marking *mf* is present.

105

p *pp*

Musical staff 105-108: Treble clef, key signature of three sharps. Measure 105 has a triplet of eighth notes. Dynamic markings *p* and *pp* are present.

111

p *dim.* **H**

Musical staff 111-114: Treble clef, key signature of three sharps. Measure 111 has a fermata. Dynamic markings *p* and *dim.* are present. A box containing the letter 'H' is above the staff. Triplet markings are present at the end of the staff.

115

Musical staff 115-119: Treble clef, key signature of three sharps. Multiple triplet markings (3) are present throughout the staff.

120

tr

Musical staff 120-125: Treble clef, key signature of three sharps. Triplet markings (3) are present. A trill marking (*tr*) is present above the staff.

126

1 *ppp*

Musical staff 126-128: Treble clef, key signature of three sharps. A first ending bracket (**1**) is present. Dynamic marking *ppp* is present.

129

Musical staff 129-132: Treble clef, key signature of three sharps. The staff ends with a double bar line. There are some markings at the end of the staff that look like '2.'.

To Take Up curtain if not raised during Entr'acte

Vln

pp

pp

7

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 !

Musical notation for a violin part. The staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a triplet of eighth notes (F#, G#, A) marked with a '3' above them. The dynamics are marked 'pp' (pianissimo) below the staff. The melody consists of several phrases of eighth and sixteenth notes, some with slurs, ending with a fermata over a final note.

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 —

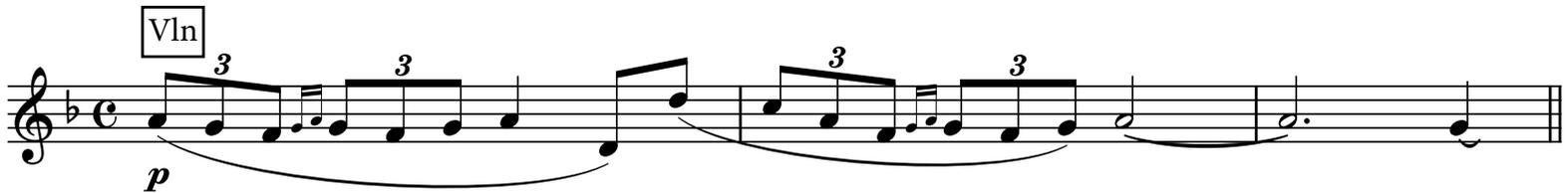
Musical notation for a violin part. The staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a triplet of eighth notes (F#, G#, A) marked with a '3' below them. The dynamics are marked 'mf' (mezzo-forte) below the staff. The melody consists of several phrases of eighth and sixteenth notes, some with slurs, ending with a fermata over a final note. The dynamics change to 'pp' (pianissimo) later in the piece.

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.

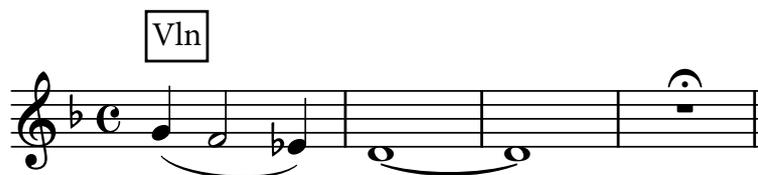


Hen. Take this. [*Giving her the Crucifix which Eleanor gave him.*]

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

Vln

p

16

5-20

21

Rosa. He charged me not to question any of those about me. Have I ? She questioned *me*. I have lived, poor bird, from cage to cage, and known nothing but him — happy to know no more. So that he loved me — and he loves me — yes, and bound me by his love to secrecy till his own time. Eleanor, Eleanor, have I not heard ill things of her in France ? Oh, she's the Queen of France. I see it — some confusion, some strange mistake. I did not hear aright, myself confused with parting from the King.

Allegretto

S. Vln

Vln poco rall.

9

Rosa. Something that would displease
 me. Hath he stray'd from love's
 clear path into the common bush,
 and, being scratch'd, returns to his true rose,
 who hath not thorn enough to prick him for
 it, ev'n with a word ?

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

18

Vln

S. Vln

D.C. §

Geof What are you crying for, when the sun shines ?
Rosa. Hath not thy father left us to ourselves ?

The first system of the musical score consists of three staves. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the upper voice with several triplet markings (indicated by a '3' above the notes) and a bass line with sustained notes and some triplet patterns. The first measure contains a triplet of eighth notes, followed by a quarter note and a half note. The second measure has a quarter note, a quarter note, and a half note. The third measure contains a triplet of eighth notes, a quarter note, and a half note. The fourth measure has a quarter note, a quarter note, and a half note.

R

The second system of the musical score consists of three staves. It begins with a measure rest for five measures (indicated by a '5' above the staff). The key signature changes to two flats (Bb and Eb). The music continues with a melody in the upper voice, featuring triplet markings and a bass line with sustained notes and triplet patterns. The first measure after the rest contains a triplet of eighth notes, a quarter note, and a half note. The second measure has a quarter note, a quarter note, and a half note. The third measure contains a triplet of eighth notes, a quarter note, and a half note. The fourth measure has a quarter note, a quarter note, and a half note.

The third system of the musical score consists of three staves. It begins with a measure rest for nine measures (indicated by a '9' above the staff). The key signature remains two flats (Bb and Eb). The music continues with a melody in the upper voice, featuring a long note value and a bass line with sustained notes and triplet patterns. The first measure after the rest contains a half note, a quarter note, and a half note. The second measure has a quarter note, a quarter note, and a half note. The third measure contains a quarter note, a quarter note, and a half note. The fourth measure has a quarter note, a quarter note, and a half note.

The fourth system of the musical score consists of three staves. It begins with a measure rest for thirteen measures (indicated by a '13' above the staff). The key signature remains two flats (Bb and Eb). The music continues with a melody in the upper voice, featuring a long note value and a bass line with sustained notes and triplet patterns. The first measure after the rest contains a half note, a quarter note, and a half note. The second measure has a quarter note, a quarter note, and a half note. The third measure contains a quarter note, a quarter note, and a half note. The fourth measure has a quarter note, a quarter note, and a half note. The fifth measure contains a quarter note, a quarter note, and a half note. The sixth measure has a quarter note, a quarter note, and a half note. The seventh measure contains a quarter note, a quarter note, and a half note. The eighth measure has a quarter note, a quarter note, and a half note. The ninth measure contains a quarter note, a quarter note, and a half note. The tenth measure has a quarter note, a quarter note, and a half note. The eleventh measure contains a quarter note, a quarter note, and a half note. The twelfth measure has a quarter note, a quarter note, and a half note. The thirteenth measure contains a quarter note, a quarter note, and a half note. The fourteenth measure has a quarter note, a quarter note, and a half note. The fifteenth measure contains a quarter note, a quarter note, and a half note. The sixteenth measure has a quarter note, a quarter note, and a half note. The seventeenth measure contains a quarter note, a quarter note, and a half note.

PAGE INTENTIONALLY LEFT BLANK

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

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

Vln **16** **Vla** **A**

1-16

22 *tr*

27

B

32 *p* *mf*

38

44 **1** **C** *f* *dim.* *p*

50 *f*

D

56 *mf* *p* *p*

62 *espress.* E

f

68 **1**

73 *ff* *dim.*

78 F **6** *sf* 82-87

Più mosso.

88

pp mf

1

Detailed description: This block contains the first line of musical notation, measures 88 to 92. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 88 starts with a whole rest, followed by a half note G4. Measure 89 has a whole rest. Measure 90 has a whole rest and a first ending bracket above it. Measure 91 begins a new section with a key signature change to two flats (Bb, Eb) and a common time signature. It features a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 92 continues with eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3.

93

tr

Detailed description: This block contains the second line of musical notation, measures 93 to 96. Measure 93 continues the eighth-note sequence from the previous line. Measure 94 continues the sequence. Measure 95 features a trill (tr) over a quarter note G4. Measure 96 continues with eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3.

G

97

Detailed description: This block contains the third line of musical notation, measures 97 to 100. Measure 97 begins with a box containing the letter 'G' above it. The line features a series of eighth notes with slurs: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 98 continues the sequence. Measure 99 continues the sequence. Measure 100 continues the sequence and ends with a double bar line.

99

Detailed description: This block contains the fourth line of musical notation, measures 99 to 102. Measure 99 continues the eighth-note sequence from the previous line. Measure 100 continues the sequence. Measure 101 continues the sequence. Measure 102 continues the sequence and ends with a double bar line.

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

Vln



8



14

H



20

42.



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 !

Vln

pp

[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 !

Vln

pp

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 consists of two staves. The top staff is for the Violin (Vln) and the bottom staff is for the Horn (K). The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The violin part begins with a pizzicato section, indicated by 'pizz.' and a box containing 'Vln'. It features three notes, each marked with a '1' above it, representing horn sounds. The third horn sound is marked with a box containing 'K'. The violin then switches to arco playing. The horn part begins with a series of notes marked 'arco' and 'fpp' (fortissimo piano). The score concludes with a 'tacet al fine' instruction and a thick black bar on the staff, with the number '10-17' written below it.

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

Vln Andante con moto

con sordini

p

L

11

14

18

21

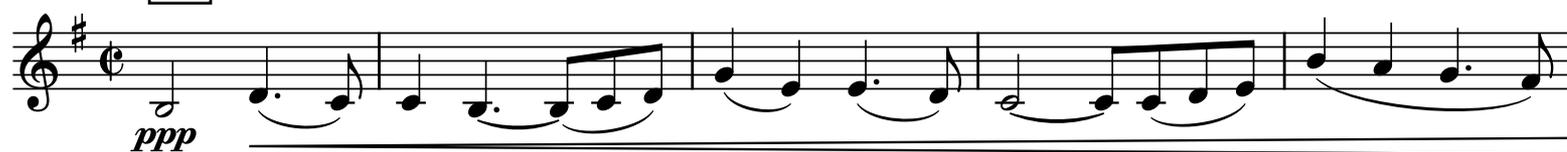
Bec. He too ! What dost thou here ? Go, lest I blast thee with anathema
and make thee a world's horror.

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

Vln



PAGE INTENTIONALLY LEFT BLANK

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Lento assai

Act IV - Entr'acte - The Martyrdom

Vln

ff

5 *sf sf sf sf sf sf sf sf sf* **A**

11 *f p* pizz.

16 *mf* arco

21 **B**

26 *f*

32

37 **C**

E

60

pp

F

67

ff

72

pp

G

77

ff

83

fp

87

cresc.

H

91

sf sf ff

96

8va

ff

dim.

2/4

[98]

101

J

105

108

K

111

115

118

121

[Curtain Rises]

4

2

pizz.

pp

122-125

126-127

f

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

Lento Maestoso

Vln

arco *tr* *f* *tr* *sfp*

[Curtain]

9

dim. *pp*

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

Vln

ff

3

1

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"

Vln

Lento Tempo de Marcia

dim.

8



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.41/03