

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)

VIOLIN II

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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Violin II

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

ff

4

p

10

1

A

ff

16

2

20-21

22

p *pp*

29

p *pp* *cresc.*

accel.....

36

rall..... **1** *f* *pp* *tr* **Allegro molto**

44

mp *mf*

53

p

58

B *f*

63

1 *ff*

69

1

75

p *cresc.* *f*

81

C

p *mf*

90

mf

99

p *cresc.*

105

D

f 4 109-112

114

4 115-118

124

3 127-129 *p*

E

2 *pizz.* 6 133-134 138-143

144
arco
pp

Musical staff 144-153: Treble clef, key signature of one flat (B-flat). The staff contains a series of chords, primarily triads and dyads, with some moving lines. The dynamics are marked *pp* (pianissimo). The word "arco" is written above the staff.

154
mp

Musical staff 154-159: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *mp* (mezzo-piano).

160

Musical staff 160-164: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are not explicitly marked for this staff.

F

165
ff

Musical staff 165-169: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *ff* (fortissimo).

170
rall... a tempo
sf sf sf sf
176-178

Musical staff 170-178: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *sf* (sforzando) four times. The tempo markings "rall..." and "a tempo" are present. A 3-measure rest is indicated at the end of the staff.

179
4
182-185
mf mp cresc.
G

Musical staff 179-188: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc.* (crescendo). A 4-measure rest is indicated at the end of the staff. A box containing the letter "G" is placed above the staff.

190
ff
V

Musical staff 190-196: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *ff* (fortissimo). A fermata (V) is placed over a note in the staff.

197
V
sfp
(♩ = ♩)

Musical staff 197-203: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *sfp* (sforzando piano). A fermata (V) is placed over a note in the staff. A tempo marking "(♩ = ♩)" is present.

204 $(\text{♩} = \text{♩.})$

cresc. 208-210 *sf sf*

213

214-215 *sf*

220

227

J

234

240

244

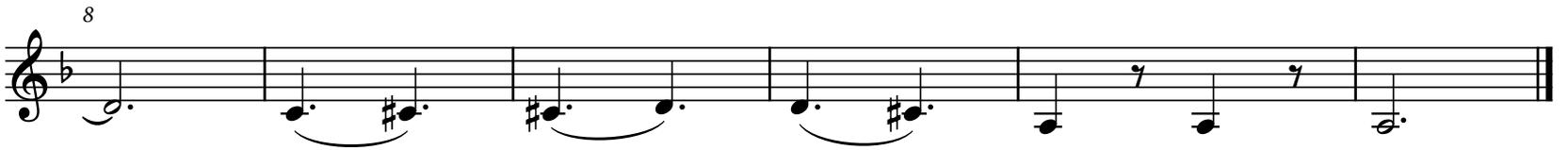
PROLOGUE



A CASTLE IN NORMANDY

PROLOGUE

[To take up Curtain when not raised during Overture]



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

The musical score for the Introduction to Scene 2 consists of three staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a quarter rest, followed by a triplet of eighth notes (indicated by a '3' above the notes and '1-3' below). The music continues with eighth and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The second staff starts at measure 8, marked with a '1' above the first note. It features eighth and sixteenth notes, ending with a dotted quarter note marked 'div.' (divisi). The third staff starts at measure 16, marked with 'unis.' and a trill (*tr*) above the first note. It continues with eighth and sixteenth notes, marked with a piano fortissimo (*ppf*) dynamic, and concludes with a half note and a fermata.

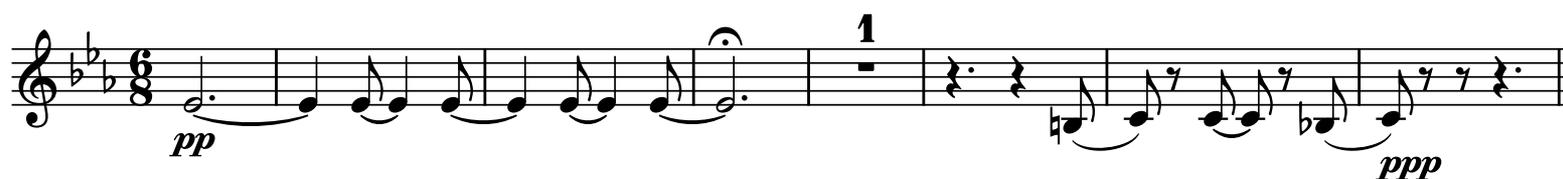
Elea. Becket ! O — ay — and these chessmen on the floor — the king's crown broken ! Becket hath beaten thee again — and thou hast kicked down the board. I know thee of old.

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

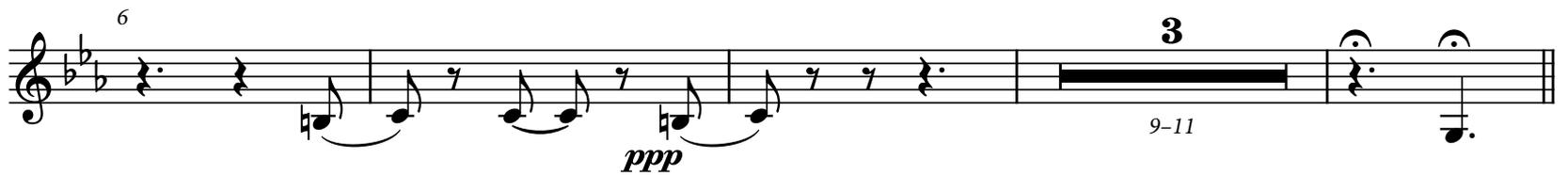


Hen. Dead is he, my Queen ? What, altogether ? Let me swear nay to that by this cross on thy neck. God's eyes ! what a lovely cross ! what jewels !

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



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ACT I

King Henry



HENRY II

Act I - Entr'acte

Allegro con fuoco

f staccato sempre

4 *f* *8va* loco

8

12 *f* *mf* *f* **A**

18

22

26

B

30

Detailed description of the musical score: The score is written for a single melodic line in G minor (one flat). It begins with a treble clef and a common time signature. The tempo is marked 'Allegro con fuoco'. The first measure is marked with a forte dynamic (*f*) and the instruction 'staccato sempre'. The melody consists of eighth and sixteenth notes, with some slurs. At measure 4, the melody continues with a forte dynamic (*f*). At measure 8, the melody is marked with a forte dynamic (*f*). At measure 12, the melody is marked with a forte dynamic (*f*), followed by a measure with a first ending bracket (1) and a mezzo-forte dynamic (*mf*), and then a measure with a forte dynamic (*f*). A boxed letter 'A' is placed above the staff at measure 14. At measure 18, the melody continues with a forte dynamic (*f*). At measure 22, the melody continues with a forte dynamic (*f*). At measure 26, the melody continues with a forte dynamic (*f*). At measure 30, the melody continues with a forte dynamic (*f*). A boxed letter 'B' is placed above the staff at measure 30. The score ends at measure 30.

34

38

42

46

51

56

f *p*

61

65

D

69

74

79

E

84

dim.

89

93

cresc.

97

F

f

101

105

109

G

ff

113

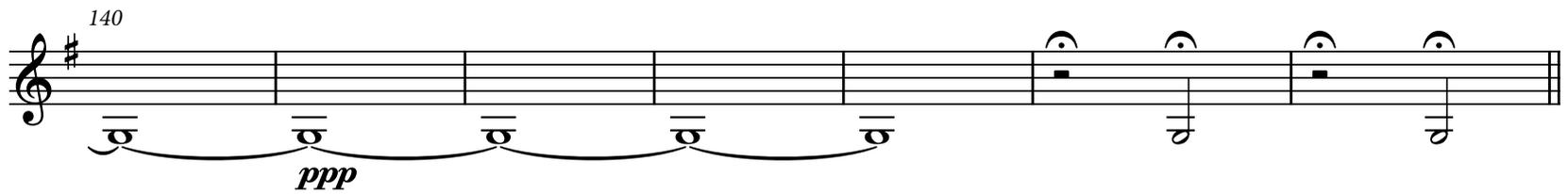
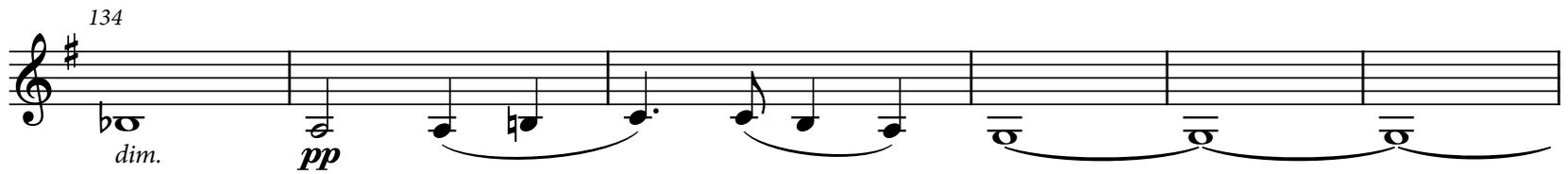
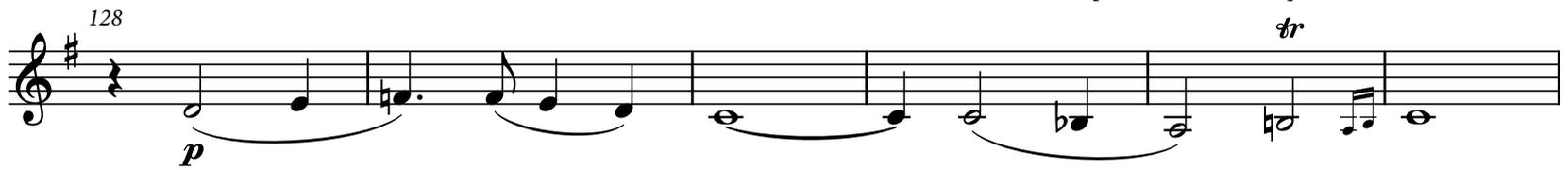
118

123

$\text{♩} = \text{♩}$ Tranquillo

V.S.

[Curtain Rises]



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

Musical score for "Introduction to Scene 2". The score is written in treble clef, 2/4 time, and B-flat major. It consists of eight staves of music. The first staff begins with a *mf* dynamic. The second staff starts at measure 4 and includes a *f* dynamic. The third staff starts at measure 8. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and includes a *dim.* dynamic. The sixth staff starts at measure 21 and includes a *cresc.* dynamic. The seventh staff starts at measure 26. The eighth staff starts at measure 30 and features a first ending (1.) and a second ending (2.).

mf

4

f

8

13

17

21

dim.

26

cresc.

30

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

The musical score is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece begins with a mezzo-forte (*mf*) dynamic. The first line (measures 1-3) features a descending eighth-note scale. The second line (measures 4-7) starts with a measure rest of 4 measures, followed by a melodic line that reaches a forte (*f*) dynamic. The third line (measures 8-12) continues the melodic development. The fourth line (measures 13-16) shows further melodic movement. The fifth line (measures 17-20) includes some sixteenth-note patterns. The sixth line (measures 21-24) features dotted rhythms and ends with a *cresc.* marking. The seventh line (measures 25-28) begins with a *dim.* marking and ends with a *cresc.* marking. The final line (measures 29-30) concludes with a half note and a fermata.

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

fp *cresc.* 3
6-8

9 *f* *f* 2
12-13

16 1

22 *f*

29 J

36

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

The musical score for the Conclusion to Act I consists of six staves of music in G major (one sharp) and 6/8 time. The first staff begins with a rehearsal mark '3' and includes dynamic markings 'f' and 'ff'. The second staff starts at measure 10 and includes a rehearsal mark '1'. The third staff starts at measure 16 and includes a dynamic marking 'f'. The fourth staff starts at measure 23. The fifth staff starts at measure 31. The sixth staff starts at measure 36 and concludes with a double bar line.

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

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Act II - Entr'acte

Andante con moto

1-2 4-9 *pp*

11 13-18 *pp* A

20 22-26 *pp*

28 *tr.* *mf espress.* 3 3 3

33 3 3 3 3 3 *p*

38 3 *p* C

43 *poco cresc.* *f* 1 V.S.

47 *p* *dim.*

Musical staff 47-51: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures of music. Each measure begins with a triplet of eighth notes, followed by a quarter note. The dynamics are marked *p* (piano) at the start and *dim.* (diminuendo) towards the end. The triplet notation is '3' over the notes.

D

Poco più mosso scherzando

52

Musical staff 52-57: Treble clef, key signature of three sharps. The staff contains six measures. Measures 52-57 feature triplet eighth notes. Measures 56 and 57 are whole rests, with the number '1' written above each rest.

58 *mp* *p* *tr*

Musical staff 58-61: Treble clef, key signature of three sharps. The staff contains four measures. Measures 58-60 feature a continuous eighth-note pattern. Measure 61 features a triplet of eighth notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). Trills are marked with *tr*.

E

62 *mp* *p* *mf* *tr*

Musical staff 62-65: Treble clef, key signature of three sharps. The staff contains four measures. Measures 62-65 feature a continuous eighth-note pattern. Measure 65 features a trill marked with *tr*. Dynamics include *mp*, *p*, and *mf* (mezzo-forte).

66 *pizz.* *arco* *pp* *3* *68-70*

Musical staff 66-72: Treble clef, key signature of three sharps. The staff contains seven measures. Measure 66 is marked *pizz.* (pizzicato). Measures 67-70 feature a triplet of eighth notes, with the number '3' above the notes. Measure 71 is marked *arco* (arco). Measure 72 features a triplet of eighth notes. Dynamics include *pp* (pianissimo).

73 *tr* *tr* *tr* *tr*

Musical staff 73-76: Treble clef, key signature of three sharps. The staff contains four measures. Measures 73-76 feature a continuous eighth-note pattern with trills marked with *tr*.

F

77 *tr* *tr* *tr* *tr* *tr* *tr*

Musical staff 77-81: Treble clef, key signature of three sharps. The staff contains five measures. Measures 77-81 feature a continuous eighth-note pattern with trills marked with *tr*.

82 *tr* *tr*

Musical staff 82-85: Treble clef, key signature of three sharps. The staff contains four measures. Measures 82-85 feature a continuous eighth-note pattern with trills marked with *tr*.

86

90

G

92-93

98

mf

103

p

108

112

H

p *dim.*

117

122

pp

tacet al fine

126-132

To Take Up curtain if not raised during Entr'acte

The musical score consists of two staves in G major (one sharp) and 6/8 time. The first staff contains measures 1 through 6. Measures 1, 2, 4, and 5 are marked *pp*. Measures 2 and 5 have a '2' above them, indicating a second ending. Measures 3 and 4 have a trill (*tr*) above them. The second staff contains measures 7 through 12. Measure 7 has a '7' above it. Measure 8 has a trill (*tr*) above it. Measures 10 and 11 have accents above them. The piece concludes with a double bar line at the end of measure 12.

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 !



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 —



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.

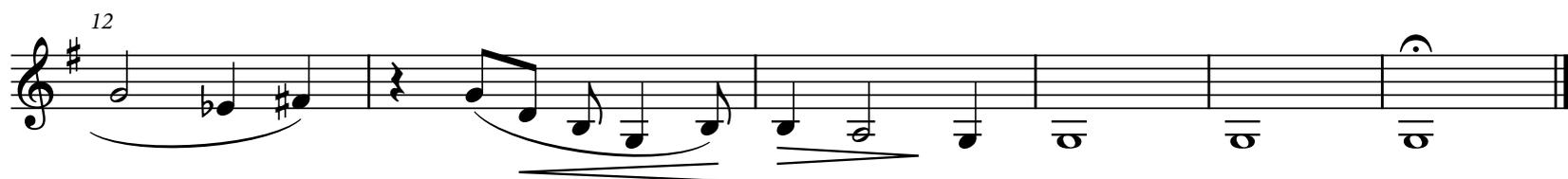
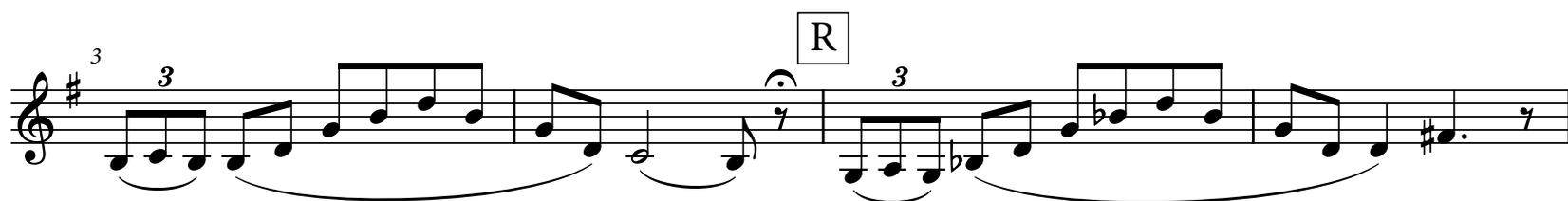
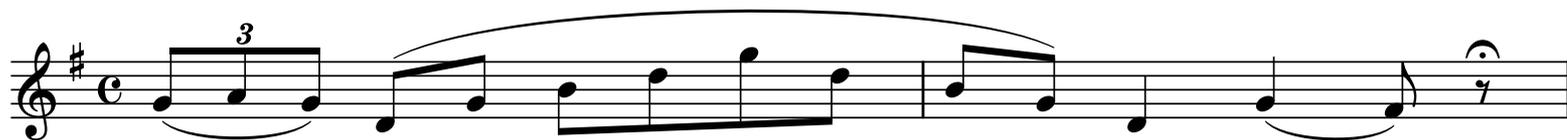
Rosa. Geoffrey ! Geoffrey ! [*Exeunt.*]

Allegretto



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

Rosa. Hath not thy father left us to ourselves ?



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ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

16

Vla

A

B

C

D

63 E

68

73

78 F

88 Più mosso.

92

95 G

98

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.

Melodrama - Change of Scene

Allegro



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 !



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*]

pizz. 1 1 K 1 arco
fpp
11
tacet al fine
14-17

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.*]

Andante con moto

6
1-6 p
L
11
7
14-20
21
p pp

Scene 3

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

The musical score consists of four staves of music in G major (one sharp) and 3/4 time. The tempo and mood are indicated as 'Larghetto espressivo'. The first staff begins with a *ppp* dynamic marking. The second staff starts at measure 6. The third staff starts at measure 12 and includes accents (>) over the notes in measures 13 and 14. The fourth staff starts at measure 17 and concludes with a *ff* dynamic marking. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

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ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

Musical score for Act IV - Entr'acte - The Martyrdom, featuring a single melodic line in treble clef. The score is divided into several systems, each with a measure number and specific performance instructions.

System 1 (Measures 1-3): *ff*

System 2 (Measures 4-8): *sf sf sf sf sf sf*

System 3 (Measures 9-13): *sf sf*, marked with a box labeled **A**. Includes triplet markings (3).

System 4 (Measures 14-19): *f p mf*, marked *pizz.* and *arco*. Includes a *Con larghezza e maestoso* instruction.

System 5 (Measures 20-24): Marked with a box labeled **B**.

System 6 (Measures 25-30):

System 7 (Measures 31-35): *f*, includes triplet markings (3).

System 8 (Measures 36-40): Marked with a box labeled **C**. Includes a 7-measure rest and triplet markings (3).

E

60 *pp*

66 *ff* *tr*

F

71 *tr* *pp*

75

81 *ff* *tr* *tr*

G

86 *fp* *cresc.*

90 *tr* *tr* *ff* *tr* *tr*

H

95 *ff* *dim.*

98

Musical staff 98-99. Treble clef, key signature of one sharp (F#). Measure 98 contains a triplet of eighth notes (F#, G, A) followed by a triplet of eighth notes (B, C, D). Measure 99 contains a triplet of eighth notes (E, F, G) followed by a triplet of eighth notes (A, B, C). A double bar line with repeat dots is at the end of measure 99. The time signature changes to 2/4 in measure 100.

100

Musical staff 100-103. Treble clef, key signature of one flat (Bb). Measure 100 starts with a piano (*p*) dynamic. The staff contains continuous triplet eighth notes. A box labeled 'J' is placed above measure 102.

104

Musical staff 104-106. Treble clef, key signature of one flat (Bb). Continuation of triplet eighth notes. A fermata is placed over the final measure (106).

107

Musical staff 107-109. Treble clef, key signature of one flat (Bb). Continuation of triplet eighth notes. A piano (*p*) dynamic is indicated at the start of measure 107.

110

Musical staff 110-113. Treble clef, key signature of one flat (Bb). Continuation of triplet eighth notes. A box labeled 'K' is placed above measure 110. There are rests in measures 111 and 112.

114

Musical staff 114-116. Treble clef, key signature of one flat (Bb). Continuation of triplet eighth notes. A piano (*p*) dynamic is indicated at the start of measure 114.

117

Musical staff 117-119. Treble clef, key signature of one flat (Bb). Continuation of triplet eighth notes. A piano (*p*) dynamic is indicated at the start of measure 117.

[Curtain Rises]

120

Musical staff 120-127. Treble clef, key signature of one flat (Bb). Continuation of triplet eighth notes. A piano (*pp*) dynamic is indicated at the start of measure 120. Measures 122-125 and 126-127 are marked with a 4 and 2 respectively, indicating rests. The staff ends with a pizzicato (*pizz.*) dynamic and a forte (*f*) dynamic.

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

Lento Maestoso

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

9 [Curtain]

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

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"

Lento Tempo de Marcia



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