

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)

CLARINET 2

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
Editor

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

Source Information

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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

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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

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Clarinet (Bb) 2 & Clarinet (A) 2

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

Cl. in Bb

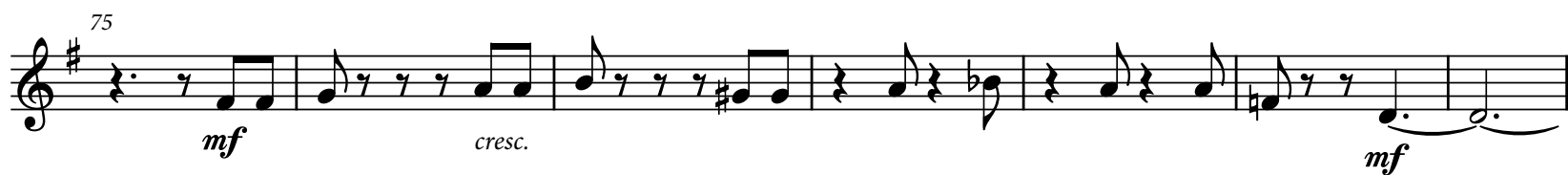
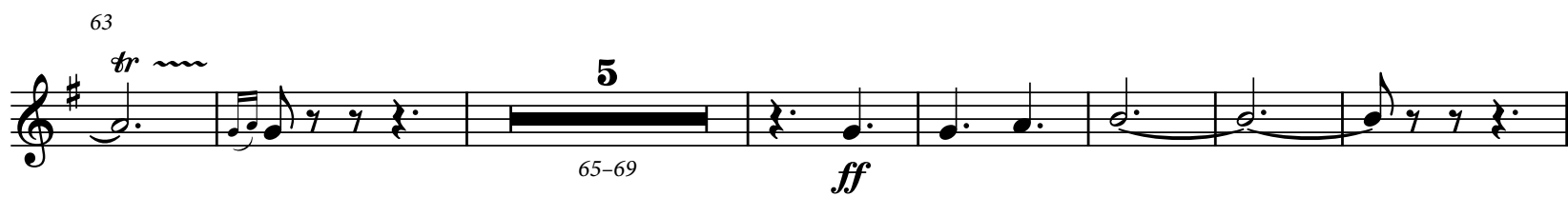
ff
pp
p
ff
Cl. 1
3
3
3
3
1
3
2
p
cresc.
37-39
40-41
p
sfp
sfp
p

5
1
13
18
11
20-30
34
1
3
2
44
49

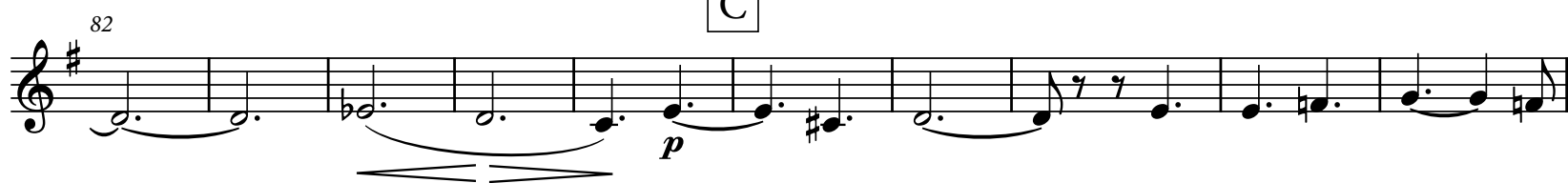
A
11
1
3
2

accel.....
rall.....
Allegro molto

B

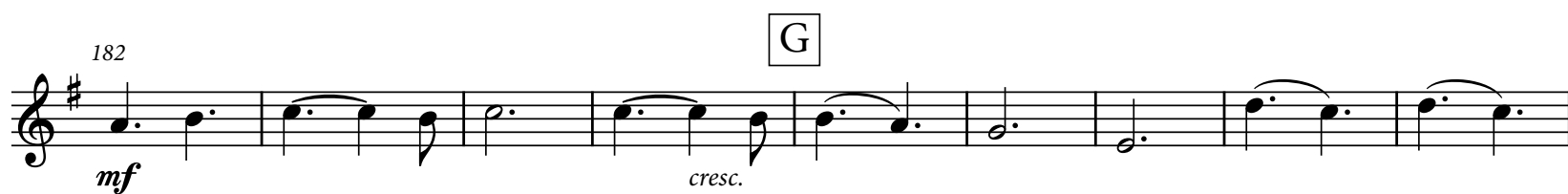
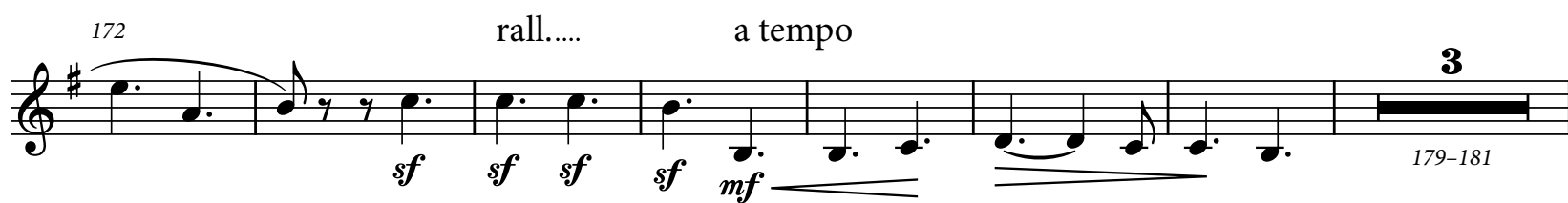
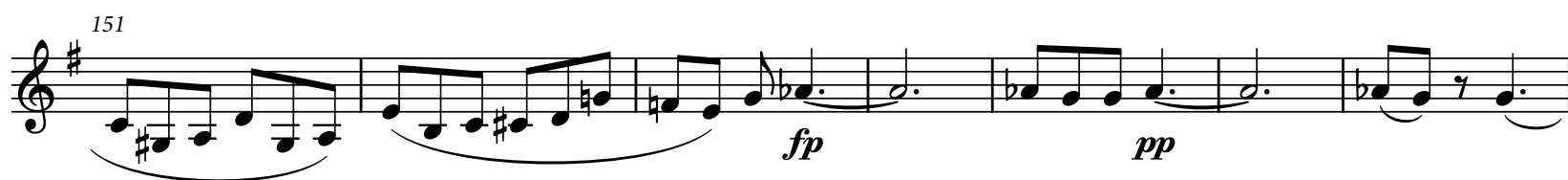
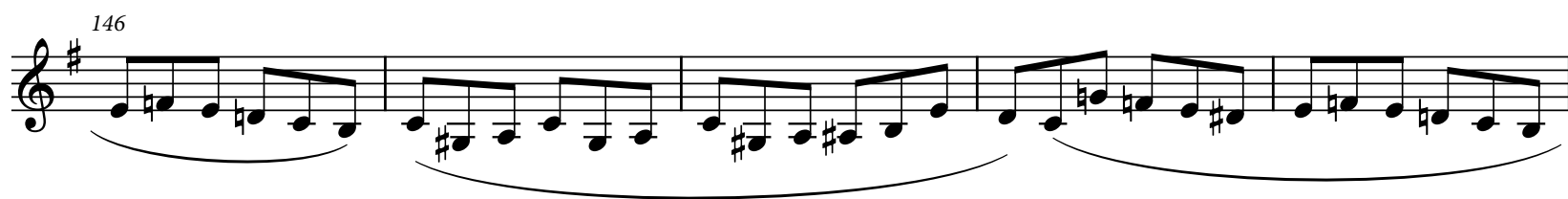


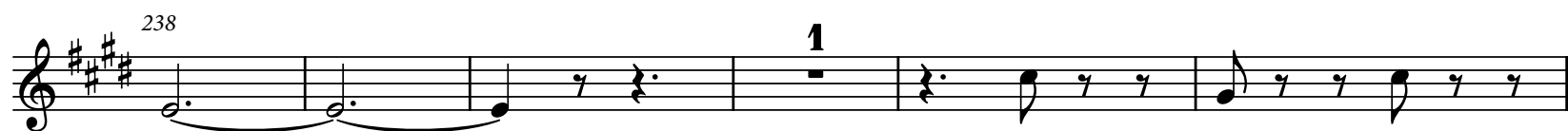
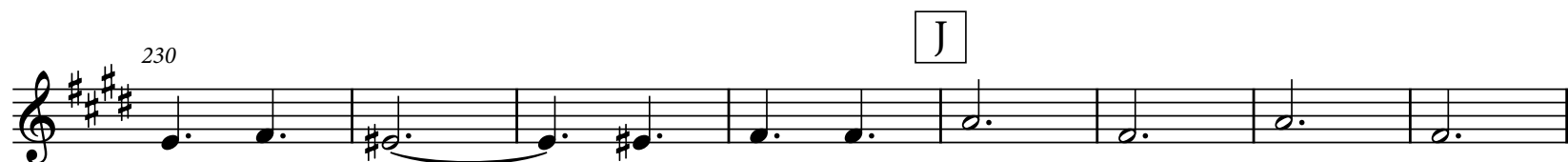
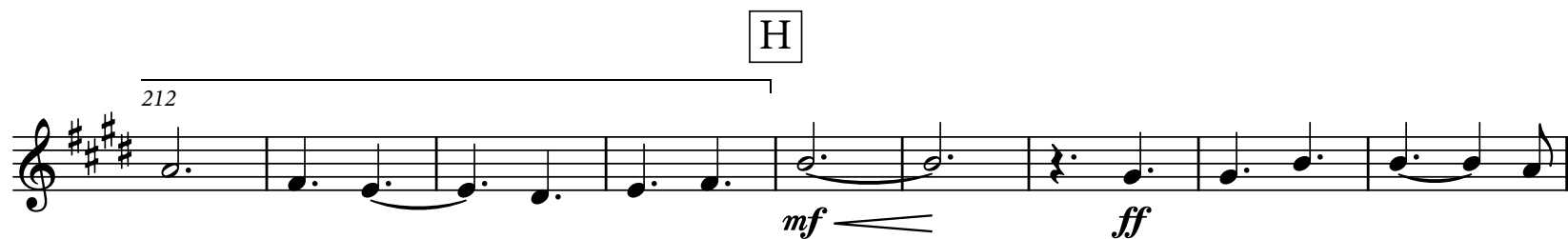
C



D







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

Cl. in A

f

9

dim.

19

1

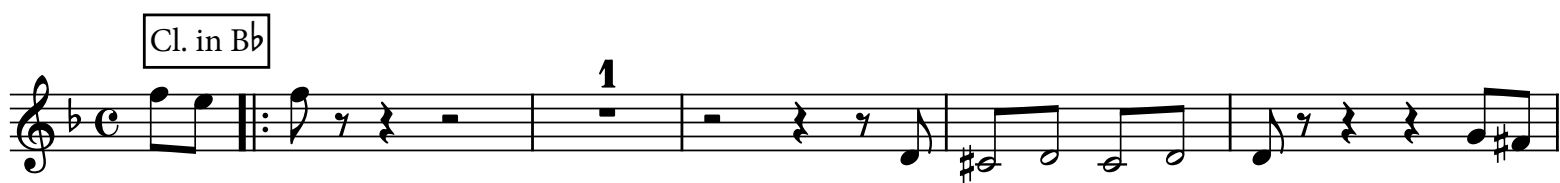
Hen. Ha, Becket ! thou rememberest our talk !

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



ACT I

King Henry



HENRY II

Allegro con fuoco

Act I - Entr'acte

Cl. in B♭

1

f *f staccato*

6

12 *f staccato*

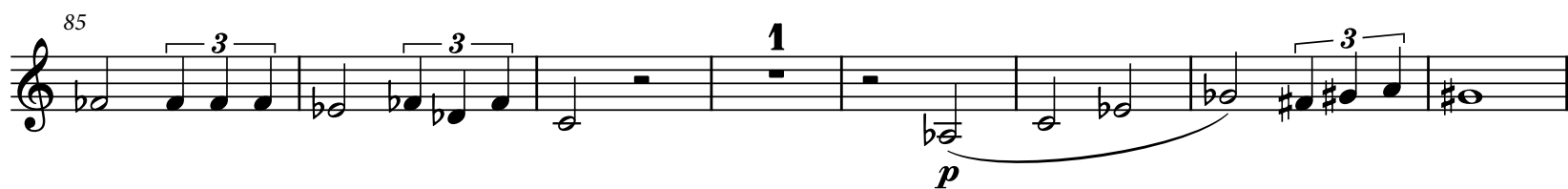
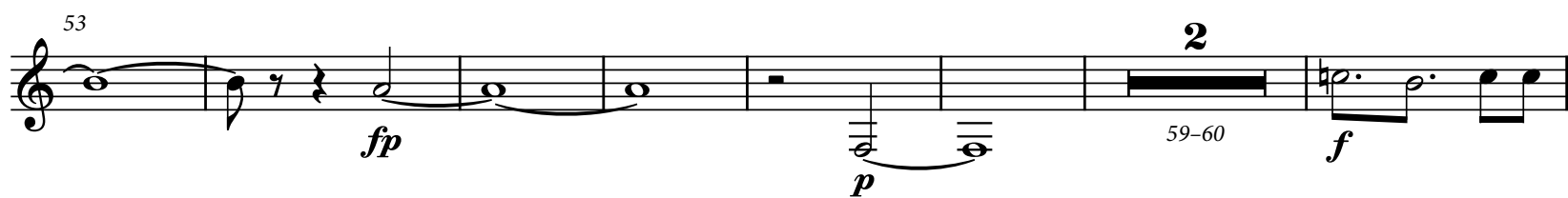
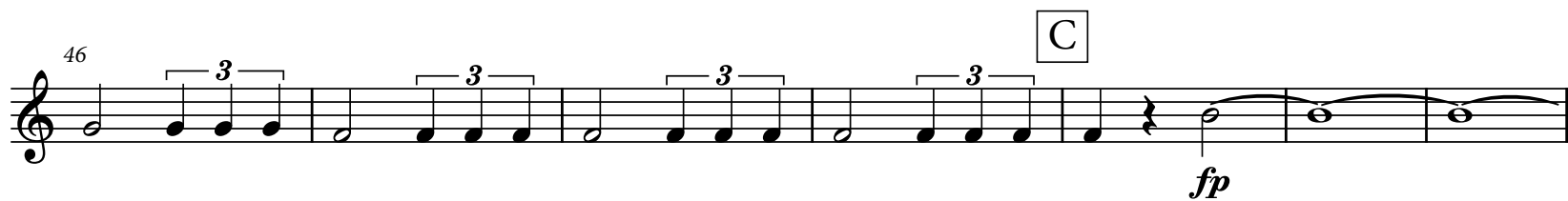
16 A

21

26 B

8

31-38



103

103

108

G

ff

ff

The first system of the musical score is for measures 108-111. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of eighth and sixteenth notes, many with accents. A box containing the letter 'G' is positioned above the staff at the start of measure 111. The system concludes with a double bar line. The dynamic marking *ff* (fortissimo) appears below the staff at the beginning of measure 111 and again at the end of the system.

[illegible]

122

3 3

♩ = ♩

The musical notation shows the final measures of the piece. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first measure (122) contains a triplet of eighth notes (F#, C#, G#) followed by another triplet of eighth notes (F#, C#, G#). The second measure (123) contains a quarter note (F#), a quarter rest, a quarter note (C#), and a quarter note (G#). The third measure (124) contains a quarter note (F#), a quarter rest, a quarter note (C#), and a quarter note (G#). The piece concludes with a double bar line and a common time signature (C). A tempo marking '♩ = ♩' is present at the end.

127 **Tranquillo** [**Curtain Rises**]

3 13

128-130 132-144

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

Cl. in B \flat

The musical score is written for a Clarinet in B-flat (Cl. in B \flat) in 2/4 time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and a repeat sign. The second staff has a measure rest marked with a '1'. The third staff starts at measure 13 and features several accents (>). The fourth staff starts at measure 18 and continues the melodic line. The fifth staff starts at measure 22 and includes a double bar line with repeat signs. The sixth staff starts at measure 28, includes a forte (*f*) dynamic, and ends with a first and second ending bracket.

Elea. To the Castle ?

De Broc. Ay !

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

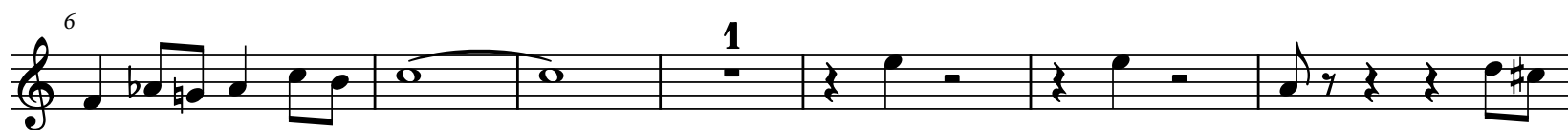
De Brito. Ay, good Madam ! [*Exeunt.*]

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

Cl. in Bb



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

Cl. in Bb

Only to be played when no organ is available

fp cresc. ff

8

mf ff

18

f

27 J

36 1

42

[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

Cl. in B \flat

Only to be played when no organ is available



ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Andante con moto

Act II - Entr'acte

Vln I

Cl. in A

2 3 15 2

1-2 4-18 19-20

pp

22

26

pp *p*

B

33

38

C

42

f *sf* *p*

48

p

D

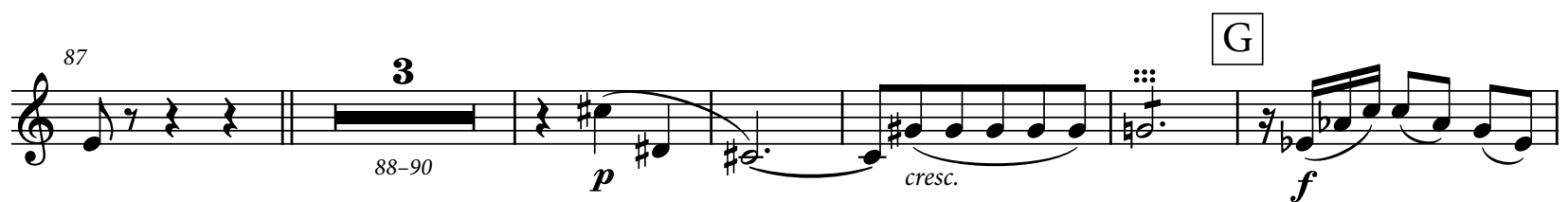
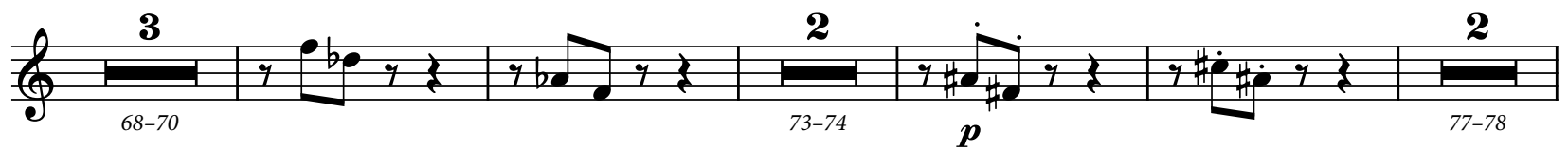
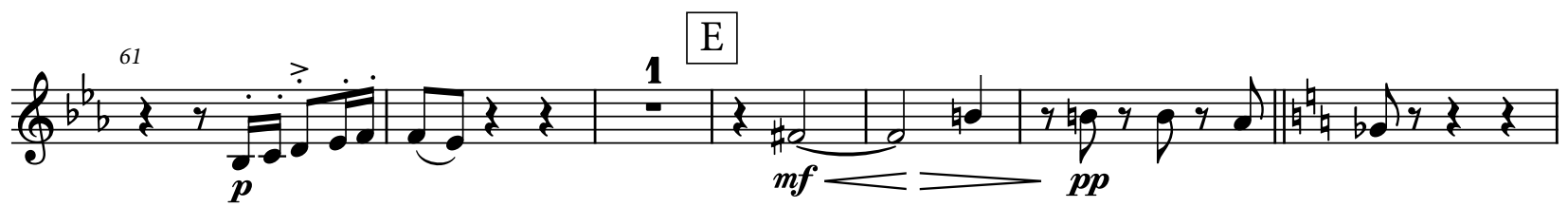
53

Poco più mosso scherzando

mp

58-60

The musical score is for the first violin part of the Act II Entr'acte. It begins with a 2-measure rest for the Clarinet in A, followed by a 3-measure rest for the first violin. The tempo is Andante con moto. The score is divided into sections A, B, C, and D. Section A (measures 1-20) includes a 15-measure rest. Section B (measures 21-32) includes a 12-measure rest. Section C (measures 33-41) includes a 9-measure rest. Section D (measures 42-60) includes a 18-measure rest. The score includes various musical notations such as rests, notes, slurs, and dynamic markings (pp, p, f, sf, mp). The key signature has one flat (B-flat).



4

121-124

mp

5

127-131

ppp

The musical score is written on a single staff with a treble clef. It consists of nine measures. The first measure (121) contains a whole rest. The second measure (122) contains a half rest. The third measure (123) contains a quarter note G4, a quarter note F#4, and a quarter note E4, all beamed together. The fourth measure (124) contains a quarter note D4. The fifth measure (125) contains a half rest. The sixth measure (126) contains a half rest. The seventh measure (127) contains a whole rest. The eighth measure (128) contains a half note G4. The ninth measure (129) contains a half rest. The score is divided into two sections by a double bar line after measure 126. The first section (measures 121-124) is marked with a '4' above the staff and '121-124' below. The second section (measures 127-131) is marked with a '5' above the staff and '127-131' below. The dynamic marking *mp* is placed below the first section, and *ppp* is placed below the second section.

To Take Up curtain if not raised during Entr'acte

Cl. in A

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 3/8. The score consists of 12 measures. Measures 1 and 2 are marked with a '2' above the staff and a '1-2' below it, containing a whole rest. Measures 3 through 7 contain a melodic line starting on a half note G4, followed by quarter notes A4, B4, A4, G4, and F#4, with a slur over the first five notes. Measure 8 is marked with a '7' above the staff and a '6-12' below it, containing a whole rest. Measures 9 and 10 contain a half note G4 with a fermata. Measures 11 and 12 contain a half note G4 with a fermata. The piece ends with a double bar line. A box labeled 'Cl. in A' is positioned above the first measure. A dynamic marking 'p' is placed below the first note of measure 3.

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

Cl. in Bb

p

20

6-25

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

Cl. in Bb

1

1

R

4

5

5

5-9

11-15

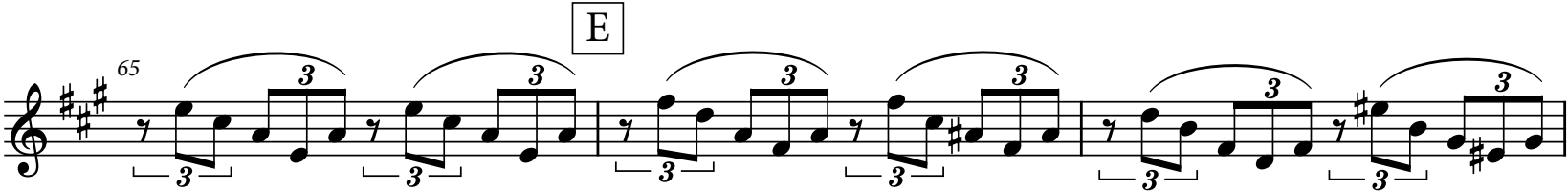
ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

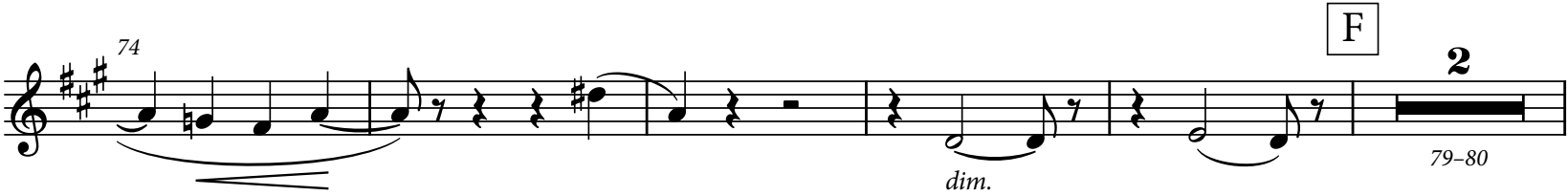
65 E



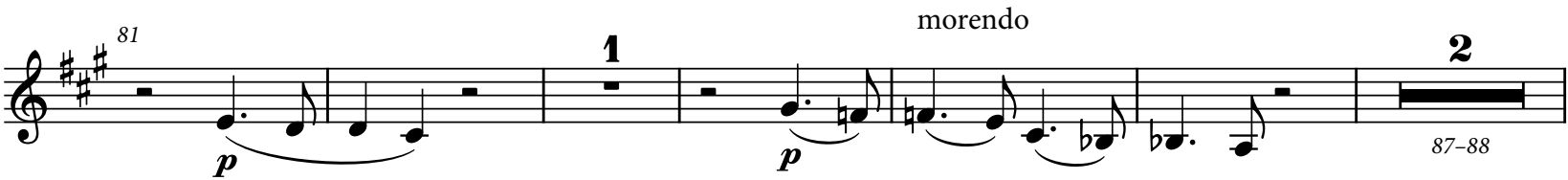
68



74 F



81 1 2



Più mosso.

2 3



G

97



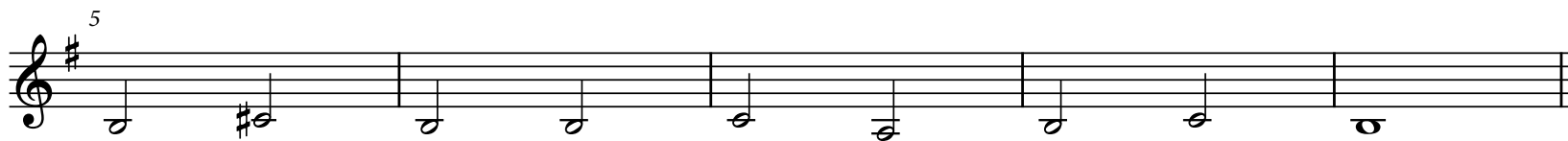
Hen. The friends we were ! The world had never seen the like before.
You are too cold to know the fashion of it. Well, well, we will be
gentle with him, gracious — Most gracious.

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

Chant

$\text{♩} = 80$

Cl. in B \flat



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.*]

Scene 2

Cl. in Bb

5

1

1-5

pp

[illegible]

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

Cl. in Bb

1-4

pp

9-10

L

11

pp

13-17

ppp

21-22

25-26

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

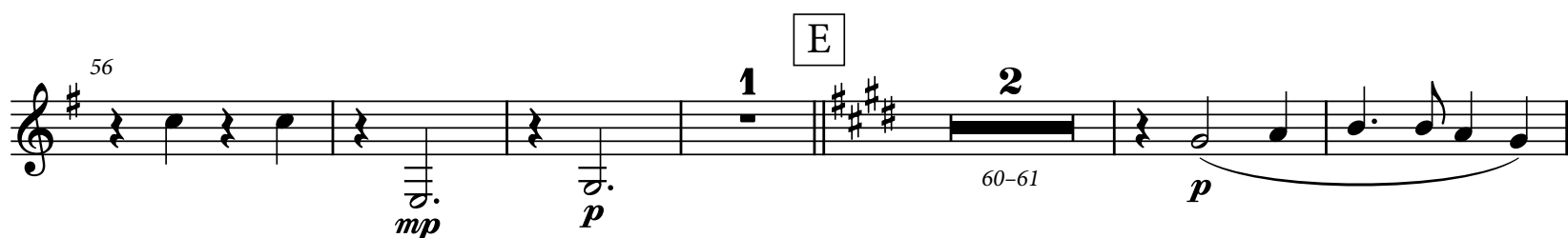
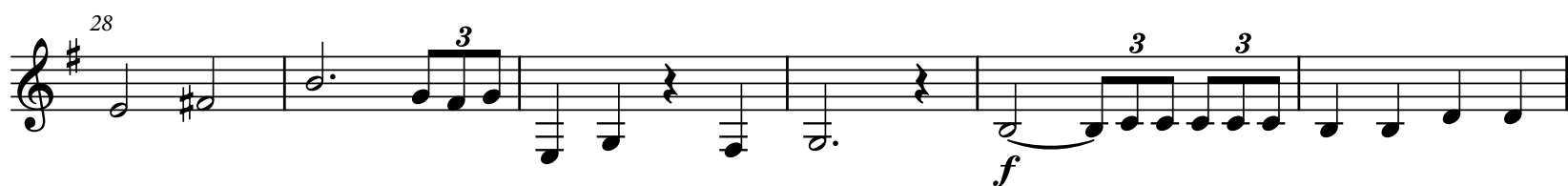
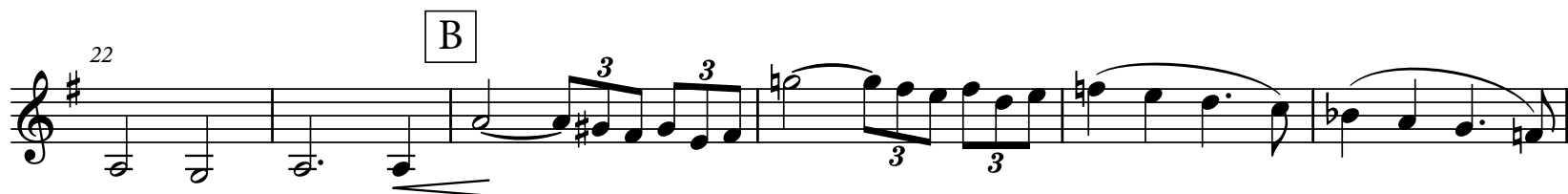
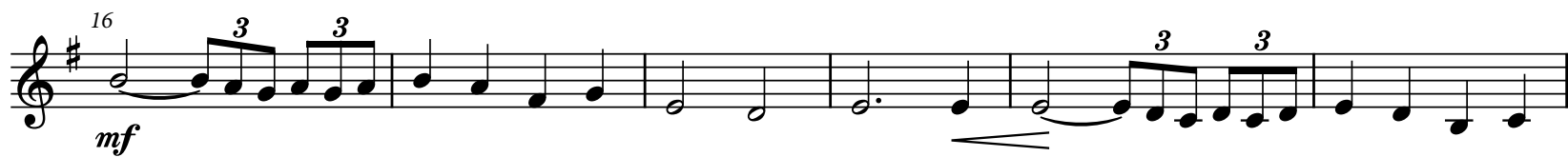
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Cl. in B♭

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a measure rest marked with a '5' above it. The first three measures contain eighth notes, each marked with a forte (*sf*) dynamic. The fourth measure contains a triplet of eighth notes. The fifth measure is a whole note. The sixth measure contains a triplet of eighth notes. The seventh measure is a whole note. The eighth measure contains a triplet of eighth notes. The ninth measure is a whole note. The system ends with a double bar line.

[illegible]

Con larghezza e maestoso
non legato



84

84

96

Key signature: three sharps (F#, C#, G#). The first system contains measures 96 through 101. Measures 96-97 are eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 98 is a half note G4. Measure 99 is a half note F#4. Measure 100 is a half note E4. Measure 101 is a half note D4. The second system contains measures 102 through 107. Measures 102-103 are eighth notes: C4, B3, A3, G3, F3, E3. Measure 104 is a half note D3. Measure 105 is a half note C3. Measure 106 is a half note B2. Measure 107 is a half note A2. The third system contains measures 108 through 113. Measures 108-109 are eighth notes: G2, F2, E2, D2, C2, B1. Measure 110 is a half note A1. Measure 111 is a half note G1. Measure 112 is a half note F1. Measure 113 is a half note E1. The fourth system contains measures 114 through 119. Measures 114-115 are eighth notes: D4, C4, B3, A3, G3, F3. Measure 116 is a half note E3. Measure 117 is a half note D3. Measure 118 is a half note C3. Measure 119 is a half note B2. The fifth system contains measures 120 through 125. Measures 120-121 are eighth notes: A2, G2, F2, E2, D2, C2. Measure 122 is a half note B1. Measure 123 is a half note A1. Measure 124 is a half note G1. Measure 125 is a half note F1. The sixth system contains measures 126 through 131. Measures 126-127 are eighth notes: E1, D1, C1, B0, A0, G0. Measure 128 is a half note F0. Measure 129 is a half note E0. Measure 130 is a half note D0. Measure 131 is a half note C0. The seventh system contains measures 132 through 137. Measures 132-133 are eighth notes: B0, A0, G0, F0, E0, D0. Measure 134 is a half note C0. Measure 135 is a half note B0. Measure 136 is a half note A0. Measure 137 is a half note G0. The eighth system contains measures 138 through 143. Measures 138-139 are eighth notes: F0, E0, D0, C0, B0, A0. Measure 140 is a half note G0. Measure 141 is a half note F0. Measure 142 is a half note E0. Measure 143 is a half note D0. The ninth system contains measures 144 through 149. Measures 144-145 are eighth notes: C0, B0, A0, G0, F0, E0. Measure 146 is a half note D0. Measure 147 is a half note C0. Measure 148 is a half note B0. Measure 149 is a half note A0. The tenth system contains measures 150 through 155. Measures 150-151 are eighth notes: G0, F0, E0, D0, C0, B0. Measure 152 is a half note A0. Measure 153 is a half note G0. Measure 154 is a half note F0. Measure 155 is a half note E0. The eleventh system contains measures 156 through 161. Measures 156-157 are eighth notes: D0, C0, B0, A0, G0, F0. Measure 158 is a half note E0. Measure 159 is a half note D0. Measure 160 is a half note C0. Measure 161 is a half note B0. The twelfth system contains measures 162 through 167. Measures 162-163 are eighth notes: A0, G0, F0, E0, D0, C0. Measure 164 is a half note B0. Measure 165 is a half note A0. Measure 166 is a half note G0. Measure 167 is a half note F0. The thirteenth system contains measures 168 through 173. Measures 168-169 are eighth notes: E0, D0, C0, B0, A0, G0. Measure 170 is a half note F0. Measure 171 is a half note E0. Measure 172 is a half note D0. Measure 173 is a half note C0. The fourteenth system contains measures 174 through 179. Measures 174-175 are eighth notes: B0, A0, G0, F0, E0, D0. Measure 176 is a half note C0. Measure 177 is a half note B0. Measure 178 is a half note A0. Measure 179 is a half note G0. The fifteenth system contains measures 180 through 185. Measures 180-181 are eighth notes: F0, E0, D0, C0, B0, A0. Measure 182 is a half note G0. Measure 183 is a half note F0. Measure 184 is a half note E0. Measure 185 is a half note D0. The sixteenth system contains measures 186 through 191. Measures 186-187 are eighth notes: C0, B0, A0, G0, F0, E0. Measure 188 is a half note D0. Measure 189 is a half note C0. Measure 190 is a half note B0. Measure 191 is a half note A0. The seventeenth system contains measures 192 through 197. Measures 192-193 are eighth notes: G0, F0, E0, D0, C0, B0. Measure 194 is a half note A0. Measure 195 is a half note G0. Measure 196 is a half note F0. Measure 197 is a half note E0. The eighteenth system contains measures 198 through 203. Measures 198-199 are eighth notes: D0, C0, B0, A0, G0, F0. Measure 200 is a half note E0. Measure 201 is a half note D0. Measure 202 is a half note C0. Measure 203 is a half note B0. The nineteenth system contains measures 204 through 209. Measures 204-205 are eighth notes: A0, G0, F0, E0, D0, C0. Measure 206 is a half note B0. Measure 207 is a half note A0. Measure 208 is a half note G0. Measure 209 is a half note F0. The twentieth system contains measures 210 through 215. Measures 210-211 are eighth notes: E0, D0, C0, B0, A0, G0. Measure 212 is a half note F0. Measure 213 is a half note E0. Measure 214 is a half note D0. Measure 215 is a half note C0. The twenty-first system contains measures 216 through 221. Measures 216-217 are eighth notes: B0, A0, G0, F0, E0, D0. Measure 218 is a half note C0. Measure 219 is a half note B0. Measure 220 is a half note A0. Measure 221 is a half note G0. The twenty-second system contains measures 222 through 227. Measures 222-223 are eighth notes: F0, E0, D0, C0, B0, A0. Measure 224 is a half note G0. Measure 225 is a half note F0. Measure 226 is a half note E0. Measure 227 is a half note D0. The twenty-third system contains measures 228 through 233. Measures 228-229 are eighth notes: C0, B0, A0, G0, F0, E0. Measure 230 is a half note D0. Measure 231 is a half note C0. Measure 232 is a half note B0. Measure 233 is a half note A0. The twenty-fourth system contains measures 234 through 239. Measures 234-235 are eighth notes: G0, F0, E0, D0, C0, B0. Measure 236 is a half note A0. Measure 237 is a half note G0. Measure 238 is a half note F0. Measure 239 is a half note E0. The twenty-fifth system contains measures 240 through 245. Measures 240-241 are eighth notes: D0, C0, B0, A0, G0, F0. Measure 242 is a half note E0. Measure 243 is a half note D0. Measure 244 is a half note C0. Measure 245 is a half note B0. The twenty-sixth system contains measures 246 through 251. Measures 246-247 are eighth notes: A0, G0, F0, E0, D0, C0. Measure 248 is a half note B0. Measure 249 is a half note A0. Measure 250 is a half note G0. Measure 251 is a half note F0. The twenty-seventh system contains measures 252 through 257. Measures 252-253 are eighth notes: E0, D0, C0, B0, A0, G0. Measure 254 is a half note F0. Measure 255 is a half note E0. Measure 256 is a half note D0. Measure 257 is a half note C0. The twenty-eighth system contains measures 258 through 263. Measures 258-259 are eighth notes: B0, A0, G0, F0, E0, D0. Measure 260 is a half note C0. Measure 261 is a half note B0. Measure 262 is a half note A0. Measure 263 is a half note G0. The twenty-ninth system contains measures 264 through 269. Measures 264-265 are eighth notes: F0, E0, D0, C0, B0, A0. Measure 266 is a half note G0. Measure 267 is a half note F0. Measure 268 is a half note E0. Measure 269 is a half note D0. The thirtieth system contains measures 270 through 275. Measures 270-271 are eighth notes: C0, B0, A0, G0, F0, E0. Measure 272 is a half note D0. Measure 273 is a half note C0. Measure 274 is a half note B0. Measure 275 is a half note A0. The thirty-first system contains measures 276 through 281. Measures 276-277 are eighth notes: G0, F0, E0, D0, C0, B0. Measure 278 is a half note A0. Measure 279 is a half note G0. Measure 280 is a half note F0. Measure 281 is a half note E0. The thirty-second system contains measures 282 through 287. Measures 282-283 are eighth notes: D0, C0, B0, A0, G0, F0. Measure 284 is a half note E0. Measure 285 is a half note D0. Measure 286 is a half note C0. Measure 287 is a half note B0. The thirty-third system contains measures 288 through 293. Measures 288-289 are eighth notes: A0, G0, F0, E0, D0, C0. Measure 290 is a half note B0. Measure 291 is a half note A0. Measure 292 is a half note G0. Measure 293 is a half note F0. The thirty-fourth system contains measures 294 through 299. Measures 294-295 are eighth notes: E0, D0, C0, B0, A0, G0. Measure 296 is a half note F0. Measure 297 is a half note E0. Measure 298 is a half note D0. Measure 299 is a half note C0. The thirty-fifth system contains measures 300 through 305. Measures 300-301 are eighth notes: B0, A0, G0, F0, E0, D0. Measure 302 is a half note C0. Measure 303 is a half note B0. Measure 304 is a half note A0. Measure 305 is a half note G0. The thirty-sixth system contains measures 306 through 311. Measures 306-307 are eighth notes: F0, E0, D0, C0, B0, A0. Measure 308 is a half note G0. Measure 309 is a half note F0. Measure 310 is a half note E0. Measure 311 is a half note D0. The thirty-seventh system contains measures 312 through 317. Measures 312-313 are eighth notes: C0, B0, A0, G0, F0, E0. Measure 314 is a half note D0. Measure 315 is a half note C0. Measure 316 is a half note B0. Measure 317 is a half note A0. The thirty-eighth system contains measures 318 through 323. Measures 318-319 are eighth notes: G0, F0, E0, D0, C0, B0. Measure 320 is a half note A0. Measure 321 is a half note G0. Measure 322 is a half note F0. Measure 323 is a half note E0. The thirty-ninth system contains measures 324 through 329. Measures 324-325 are eighth notes: D0, C0, B0, A0, G0, F0. Measure 326 is a half note E0. Measure 327 is a half note D0. Measure 328 is a half note C0. Measure 329 is a half note B0. The fortieth system contains measures 330 through 335. Measures 330-331 are eighth notes: A0, G0, F0, E0, D0, C0. Measure 332 is a half note B0. Measure 333 is a half note A0. Measure 334 is a half note G0. Measure 335 is a half note F0. The forty-first system contains measures 336 through 341. Measures 336-337 are eighth notes: E0, D0, C0, B0, A0, G0. Measure 338 is a half note F0. Measure 339 is a half note E0. Measure 340 is a half note D0. Measure 341 is a half note C0. The forty-second system contains measures 342 through 347. Measures 342-343 are eighth notes: B0, A0, G0, F0, E0, D0. Measure 344 is a half note C0. Measure 345 is a half note B0. Measure 346 is a half note A0. Measure 347 is a half note G0. The forty-third system contains measures 348 through 353. Measures 348-349 are eighth notes: F0, E0, D0, C0, B0, A0. Measure 350 is a half note G0. Measure 3

2

[Curtain Rises]

122-123

p

pp

f *pp*

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

Lento Maestoso

Cl. in Bb

f

[Curtain]

8

dim.

tacet al fine

11-16

Scene 1

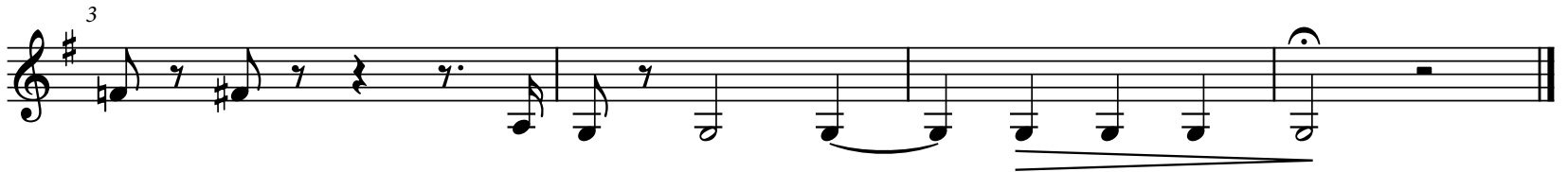
[The Knights draw their swords.]

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

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

Lento Assai

Cl. in Bb



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"

Cl. in B♭ Lento Tempo de Marcia

ff dim. pp

8



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