

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)

CONTRABASS

COVER IMAGE

Sculpture - Altar of the Swords Point

Canterbury Cathedral

1986

by

Giles Blomfield

Truro, Cornwall, England

[1925 - 2012]

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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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BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

4

ff

pizz.

p

10

ff

arco

16

20-21

22

p

pp

29

pizz.

31-32

accel.....

sf

sf

36

rall.....

Allegro molto

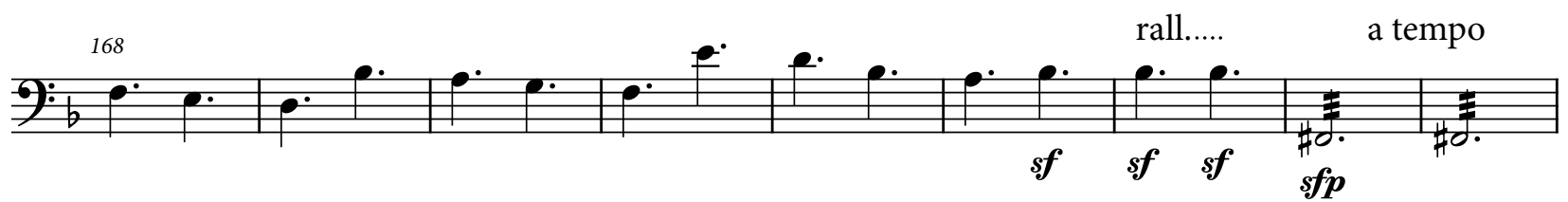
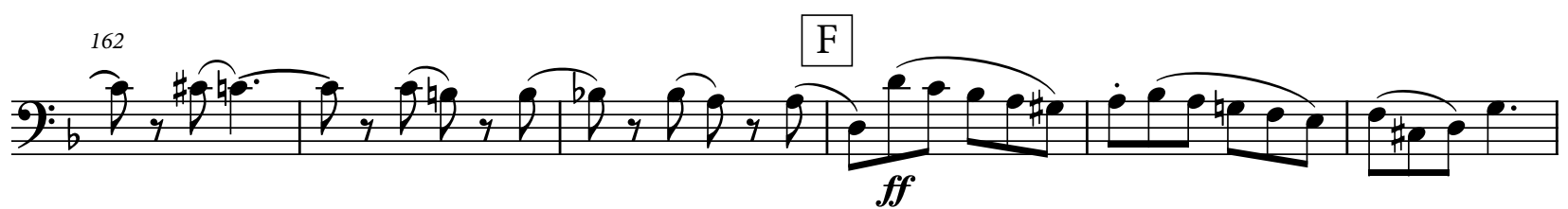
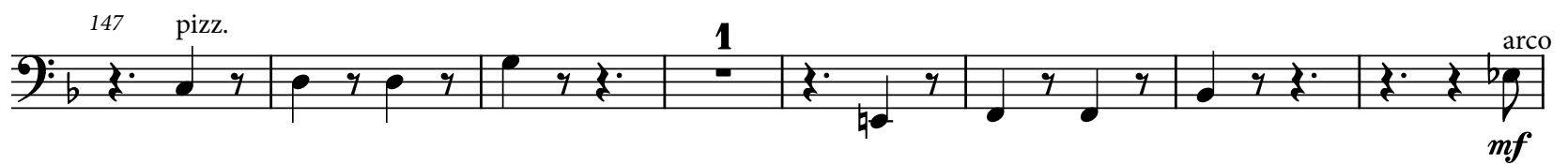
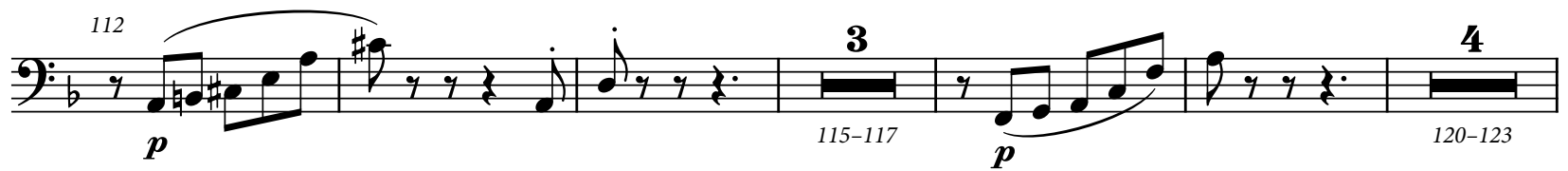
37-38

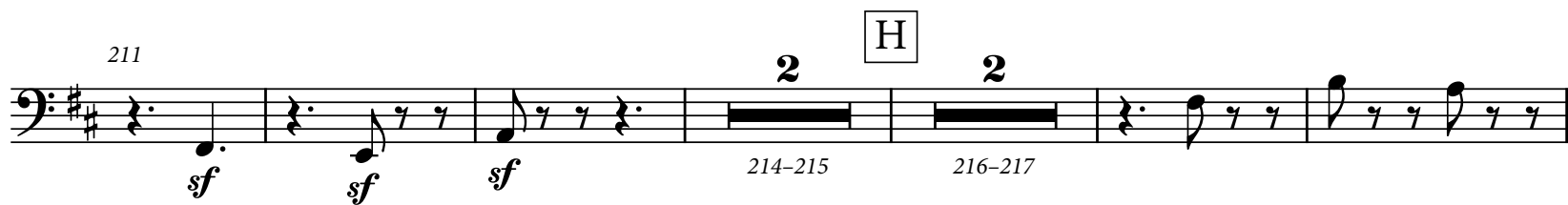
pizz.

p

40-43

p





PROLOGUE



A CASTLE IN NORMANDY

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 bass clef, with a key signature of two sharps (F# and C#). The first staff begins with a 6/8 time signature and includes a first ending bracket labeled '4' and a second ending bracket labeled '1'. The dynamic marking *mf* is placed below the staff. The second staff starts at measure 10 and continues the melodic line. The third staff starts at measure 17 and includes the dynamic marking *pf* (pianissimo) above the staff.

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

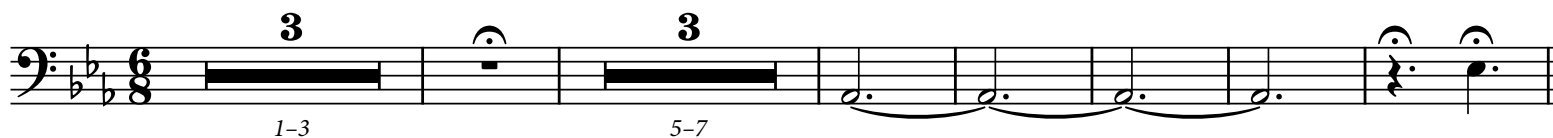
The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of four measures. The first measure contains a whole note chord (F2, A2, C3) with a '3' above it and '1-3' below it. The second measure contains a half note chord (F2, A2) with a '3' above it. The third measure contains a whole note chord (F2, A2, C3) with a '3' above it and '5-7' below it. The fourth measure contains a whole note chord (F2, A2, C3) with a '3' above it and 'ppp' below it.

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

2
2-3

7

11

ACT I

King Henry



HENRY II

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Act I - Entr'acte

Allegro con fuoco

7

13

20

26

39

2

2-3

14-15

1

8

31-38

3

43-45

f

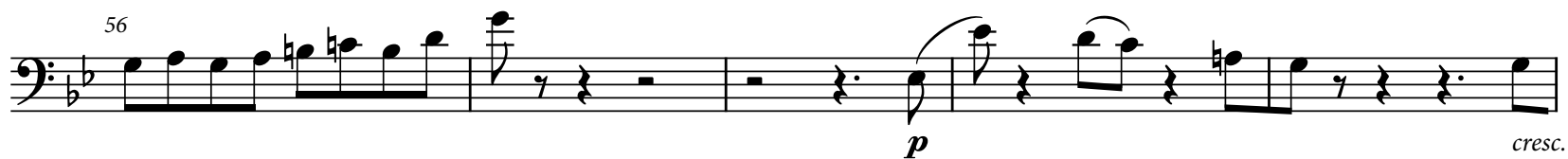
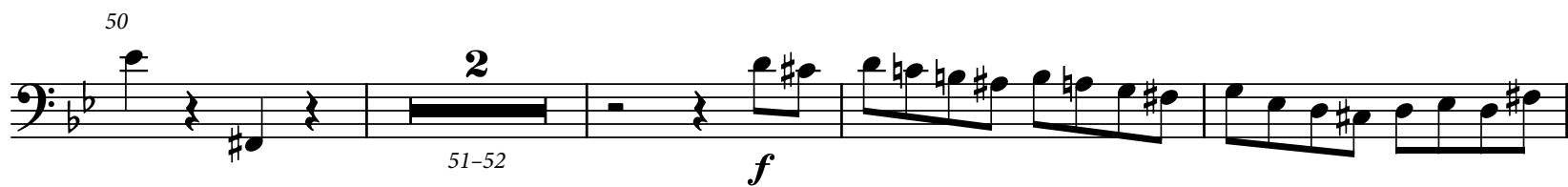
f

f

f



C



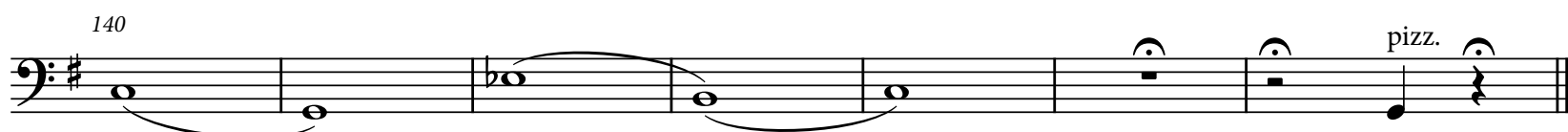
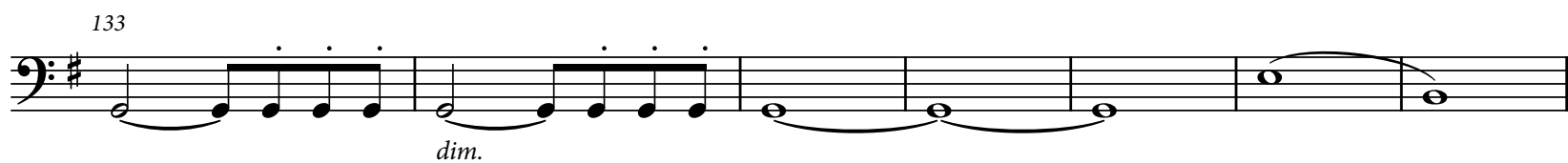
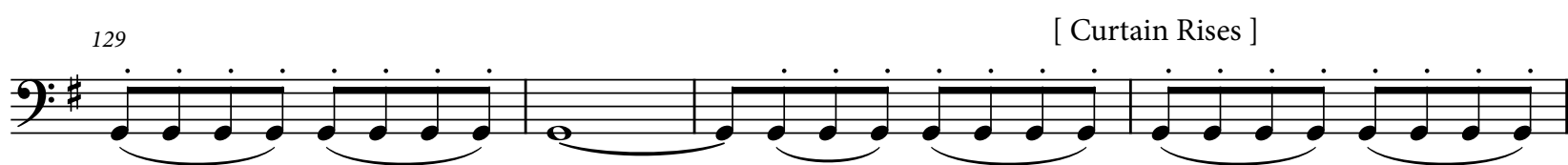
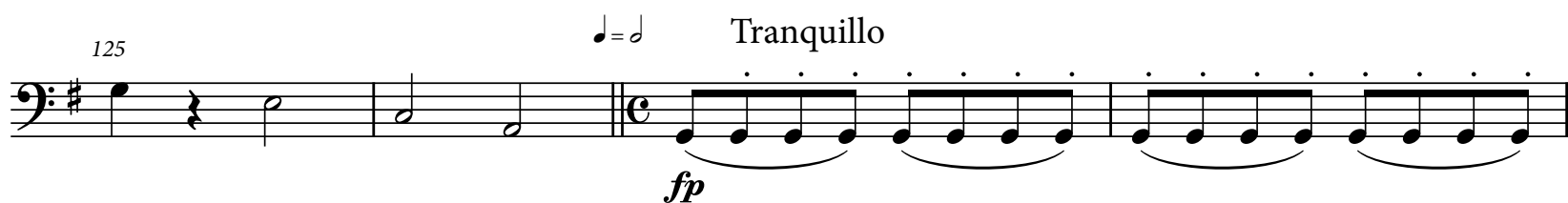
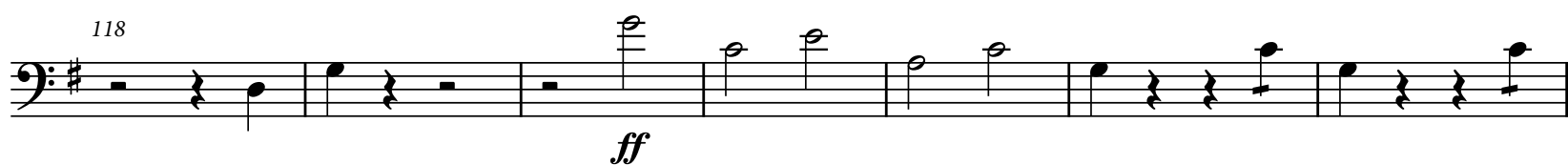
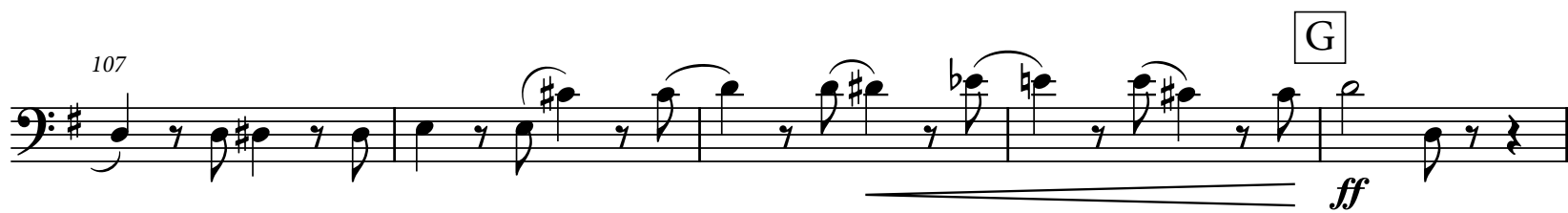
D



E







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 is written for a single melodic line in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The score consists of 30 measures, divided into six systems of five measures each. Measure numbers 7, 13, 19, 25, and 30 are indicated at the start of their respective systems.

- System 1 (Measures 1-5):** Measure 1 starts with a double bar line and a repeat sign. Measure 2 has a *mf* dynamic. Measures 3 and 4 have a *pf* dynamic. Measure 5 has a *pf* dynamic. First endings are marked with a '1' above the staff in measures 3 and 5.
- System 2 (Measures 6-10):** Measure 6 has a *mf* dynamic. Measure 7 has a *pf* dynamic. Measure 8 has a *pf* dynamic. Measure 9 has a *pf* dynamic. Measure 10 has a *pf* dynamic.
- System 3 (Measures 11-15):** Measure 11 has a *mf* dynamic. Measure 12 has a *pf* dynamic. Measure 13 has a *pf* dynamic. Measure 14 has a *pf* dynamic. Measure 15 has a *pf* dynamic.
- System 4 (Measures 16-20):** Measure 16 has a *mf* dynamic. Measure 17 has a *pf* dynamic. Measure 18 has a *pf* dynamic. Measure 19 has a *pf* dynamic. Measure 20 has a *pf* dynamic.
- System 5 (Measures 21-25):** Measure 21 has a *mf* dynamic. Measure 22 has a *pf* dynamic. Measure 23 has a *pf* dynamic. Measure 24 has a *pf* dynamic. Measure 25 has a *pf* dynamic.
- System 6 (Measures 26-30):** Measure 26 has a *mf* dynamic. Measure 27 has a *pf* dynamic. Measure 28 has a *pf* dynamic. Measure 29 has a *pf* dynamic. Measure 30 has a *pf* dynamic.

Dynamics include *mf* (mezzo-forte), *pf* (pianissimo), *dim.* (diminuendo), and *cresc.* (crescendo). Articulations include accents, slurs, and first/second endings.

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 for the Introduction to Scene 3 consists of five staves of music in bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The score includes various dynamics and markings:

- Staff 1: Measures 1-7. Dynamics: *mf* (measures 1-2), *pf* (measures 3-4), *pf* (measures 5-6), *pf* (measure 7). Markings: **1** above measures 3 and 5.
- Staff 2: Measures 8-13. Measure 8 is marked with an **8**. Measure 10 has a *p* marking above the staff.
- Staff 3: Measures 14-19. Measure 14 is marked with a **14**. Measure 15 has a sharp sign (#) below the staff.
- Staff 4: Measures 20-27. Measure 20 is marked with a **20**. Measure 21 has a *p* marking above the staff. Measure 27 has a *dim.* marking below the staff.
- Staff 5: Measures 28-34. Measure 28 is marked with a **28**. Measure 29 has a *cresc.* marking below the staff. The staff ends with a double bar line and a fermata over the final note.

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

The musical score is written for a single bass line in D major (two sharps). It consists of six staves of music, with measure numbers 9, 19, 27, 35, and 42 indicated at the beginning of their respective staves.

- Staff 1 (Measures 1-8):** Starts with a *fp* (fortissimo piano) dynamic. The first four measures are in 9/8 time, featuring a melodic line with dotted rhythms and a crescendo (*cresc.*) marking. The last two measures are in 6/8 time, marked with a **3** (triple) and a **6-8** instruction.
- Staff 2 (Measures 9-15):** Measure 9 is marked with a **9**. Measure 12 is marked with a **4** (quadruple) and a **12-15** instruction.
- Staff 3 (Measures 16-26):** Measure 19 is marked with a **1** (first ending). The staff contains a complex melodic passage with many accidentals (sharps and naturals).
- Staff 4 (Measures 27-34):** Measure 27 is marked with a **27**. A box containing the letter **J** is placed above the staff at measure 30.
- Staff 5 (Measures 35-41):** Measure 35 is marked with a **35**. Measure 38 is marked with a **1** (first ending).
- Staff 6 (Measures 42-47):** Measure 42 is marked with a **42**. The staff concludes with a final cadence.

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

3
1-3
4
7-10

12

1

19

28

1

36

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

A

2 15 9

1-2 4-18 19-27

Cello 8va

B

30

pizz.

p

C

37

arco

pizz.

p *cresc.*

44

f *mp*

D

52

arco

pizz.

p *mp* *p*

Poco più mosso scherzando

E

60

1

arco

pizz.

mp *p* *mf* *>*

F

67

11 6

68-78 79-84

Vla 8va

87

pizz.

2

92-93

94 pizz. G arco *mf*

101 *p* pizz.

109 arco H 1 *p* *cresc.*

117 1 3 3 *mf*

123 pizz. arco *p* *pp* tacet al fine 127-132

To Take Up curtain if not raised during Entr'acte

7

pizz.

pp

pp

5

arco

8-12

The musical score is written for a double bass in 6/8 time, key of D major (two sharps). The first staff contains six measures of music, starting with a piano (*pp*) dynamic and a pizzicato (*pizz.*) instruction. The second staff contains three measures, starting with a forte (5) dynamic and an arco instruction. A thick black bar covers measures 8-12. The piece concludes with a double bar line.

Scene 1

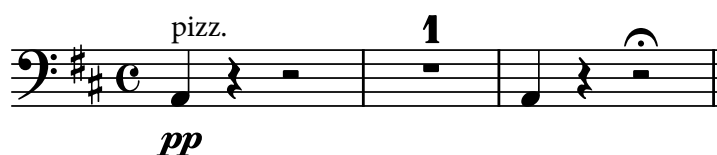
Hen. Fame ! What care I for fame ? Fame of to-day is infamy to-morrow ;
 Infamy of to-day is fame to-morrow ; and round and round again.
 What matters? Royal — I mean to leave the royalty of my crown
 Unlessen'd to mine heirs.

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

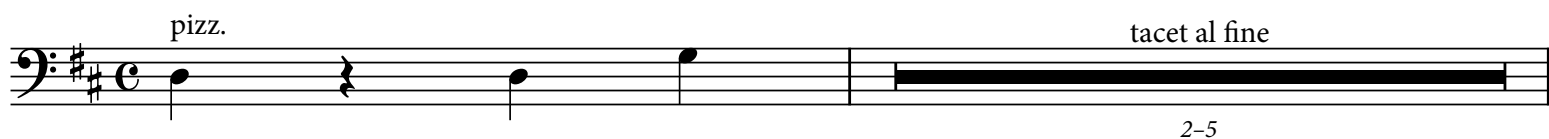
Hen. And I say, I care not for thy saying.

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. 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.

A musical staff in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The staff contains a sequence of notes: a whole rest, followed by a quarter note (B-flat), a quarter note (A), a quarter rest, a quarter note (G), a quarter note (F), a quarter rest, and a half note (E) with a fermata. Above the first measure is a '1' indicating a first ending. Above the second measure is 'pizz.' (pizzicato). Below the staff, under the first measure, is the dynamic marking 'mf' (mezzo-forte).

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

A musical staff in bass clef with a key signature of one sharp (F-sharp) and a common time signature (C). The staff contains a sequence of notes: a quarter note (F-sharp), a quarter rest, a half note (E) with a fermata, a quarter rest, a half note (D) with a fermata, a quarter rest, a half note (C), a quarter rest, a half note (B), a quarter rest, and a half note (A) with a fermata. Above the fifth measure is a box containing the letter 'R'.

A musical staff in bass clef with a key signature of one sharp (F-sharp) and a common time signature (C). The staff contains a sequence of notes: a whole rest, a half note (B), a half note (A) with a fermata, a quarter rest, a half note (G), a half note (F) with a fermata, a quarter rest, a half note (E), a half note (D) with a fermata, a quarter rest, a half note (C), a half note (B) with a fermata, and a half note (A) with a fermata. Above the first measure is the number '8'. Below the staff, under the fourth measure, are two 'V' marks.

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

16

Cello 8va

A

pizz.

1-16

22



28

1

1

pizz.

B

arco

2

35-36



37

1

pizz.

arco



44

pizz.

C

1



51

arco

D

f



58

3

pizz.

arco

E

59-61



67



74

F **1** pizz. *p*

ff *dim.*

81

1 arco *pp*

88

Più mosso.

1 *pp* *mf*

93

G

97

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

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three staves of music. The first staff begins with the tempo marking 'Allegro'. It contains two measures with whole notes, followed by a triplet of eighth notes marked with a '3' above the staff. This is followed by a 'pizz.' (pizzicato) section consisting of two measures of eighth notes. The second staff starts at measure 10 and includes a triplet of eighth notes marked with a '3' above the staff, followed by a half note marked with a '2' above the staff, and then another triplet of eighth notes marked with a '3' above the staff. A box containing the letter 'H' is positioned above the staff at measure 17. The third staff starts at measure 20 and ends with a final measure marked with a '2' above the staff. Measure numbers 3-5, 10, 12-13, 15-17, 20, and 24-25 are indicated below the staff. Repeat signs are used to indicate repeated rhythmic patterns in measures 3-5, 12-13, 15-17, and 24-25.

3-5

10

12-13

15-17

20

24-25

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 !



1-2

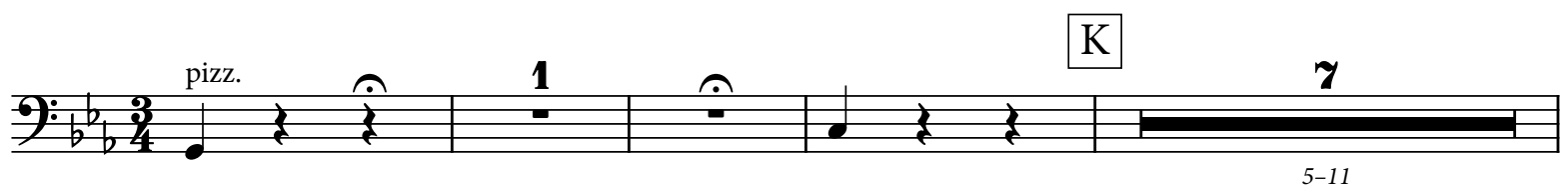
Elea. Kind of the witch to give thee warning tho'. [*Man flies.*] Is not this
wood-witch of the rustic's fear our woodland Circe that hath witch'd the King?

[*Horn sounded. Another flying.*]



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*]



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

Vla 8va

10

L

2

1-10

11-12

3

3

Cello 8va

19

2

pizz.

arco

pp

21-22

p

pp

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

Fitz. My lord, I shall remember this.

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

Larghetto espressivo

ppp

8

15

ff

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ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

The musical score is written for a bass instrument in G major (one flat) and common time. It consists of nine staves of music, with measures numbered 1 through 40. The tempo is marked 'Lento assai'.

Staff 1 (Measures 1-4): Starts with a forte (*ff*) dynamic. The melody is characterized by eighth and sixteenth notes with frequent rests.

Staff 2 (Measures 5-10): Measures 5-8 feature a series of accented eighth notes (*sf*). Measure 9 has a first ending bracket labeled '1'. Measure 10 is a half note. A section marker 'A' is placed above measure 10.

Staff 3 (Measures 11-16): Measure 11 is a half note. Measures 12-13 have accented eighth notes (*sf*). Measure 14 is a half note. Measures 15-16 are marked 'pizz.' (pizzicato) with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. A section marker 'B' is placed above measure 16.

Staff 4 (Measures 17-22): Measures 17-18 are half notes. Measures 19-20 are eighth notes. Measure 21 is a half note. Measure 22 is a half note. A section marker 'C' is placed above measure 22.

Staff 5 (Measures 23-28): Measures 23-24 are marked 'arco' (arco) with a mezzo-forte (*mf*) dynamic, featuring a crescendo. Measures 25-28 are half notes. A section marker 'A' is placed above measure 28.

Staff 6 (Measures 29-33): Measures 29-30 are marked 'f' (forte) with a crescendo. Measures 31-32 are half notes. Measure 33 is a half note. A section marker 'B' is placed above measure 33.

Staff 7 (Measures 34-39): Measures 34-35 are half notes. Measures 36-37 are eighth notes. Measure 38 is a half note. Measures 39-40 are marked 'tr' (trill) with a mezzo-forte (*mf*) dynamic.

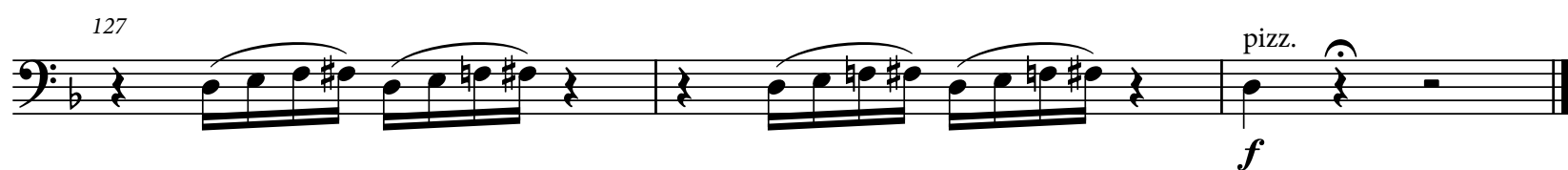
Staff 8 (Measures 40-45): Measures 40-41 are half notes. Measures 42-43 are eighth notes. Measure 44 is a half note. Measures 45-46 are half notes. A section marker 'C' is placed above measure 45.







[Curtain Rises]



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

Lento Maestoso

arco

$$f$$
$$sfp$$

9

[Curtain]

 $dim.$

13

pizz.

pizz.

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"

Conclusion

Lento Tempo de Marcia





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