

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)

BASSOON 1

COVER IMAGE

Sculpture - Altar of the Swords Point

Canterbury Cathedral

1986

by

Giles Blomfield

Truro, Cornwall, England

[1925 - 2012]

Other Illustrations from Souvenir Booklet for the Royal Lyceum Theatre
production of 'Becket' presented on February 6, 1893.
Artists J. Bernard Partridge, W. Telbin and J. Harker.
Published by Hawes Craven & George Bell & Sons, 1904



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>	11
ACT I		
Entr'acte		14
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	18
Scene 3	<i>The Same</i>	19
Scene 4	<i>The Hall in Northampton</i>	20
ACT II		
Entr'acte		23
Scene 1	<i>Rosamund's Bower</i>	26
ACT III		
Entr'acte		30
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	Tacet
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	33
Scene 3	<i>Rosamund's Bower</i>	34
ACT IV		
Entr-acte		38
Scene 1	<i>Castle in Normandy</i>	42
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	43

Bassoon 1

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

ff

pp

p *ff*

sf

sf *sf* *sf*

p cresc.

42 *p*

Musical staff 42-46: Bass clef, key signature of one flat. Measures 42-46 contain a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic.

47 *sfp* *sfp*

Musical staff 47-53: Bass clef, key signature of one flat. Measures 47-53 continue the melodic line with slurs and accents, featuring a sforzando (*sfp*) dynamic in measures 51 and 53.

54 *p* *mp cresc.*

Musical staff 54-60: Bass clef, key signature of one flat. Measures 54-60 show a melodic line with slurs and accents, starting piano (*p*) and increasing to mezzo-piano (*mp*) with a crescendo (*cresc.*) dynamic.

61 **B** *f* **5** *ff* 65-69

Musical staff 61-69: Bass clef, key signature of one flat. Measures 61-69 include a melodic line with slurs and accents, a forte (*f*) dynamic, a five-measure rest (marked **5**), and a fortissimo (*ff*) dynamic. A double bar line is present at measure 65.

73 *mf* *cresc.*

Musical staff 73-79: Bass clef, key signature of one flat. Measures 73-79 continue the melodic line with slurs and accents, starting mezzo-forte (*mf*) and increasing with a crescendo (*cresc.*).

80 *f* *f* *p* **C**

Musical staff 80-87: Bass clef, key signature of one flat. Measures 80-87 show a melodic line with slurs and accents, featuring a forte (*f*) dynamic, a crescendo (*f*), and a piano (*p*) dynamic. A section marker **C** is located at the end of the staff.

88 **1**

Musical staff 88-96: Bass clef, key signature of one flat. Measures 88-96 continue the melodic line with slurs and accents, featuring a first ending bracket (**1**) in measure 96.

97 **3** *p* *cresc.* *cresc.* 99-101

Musical staff 97-101: Bass clef, key signature of one flat. Measures 97-101 include a melodic line with slurs and accents, a three-measure rest (marked **3**), a piano (*p*) dynamic, and two crescendo (*cresc.*) markings. A double bar line is present at measure 99.

106 D

f *p*

114

p

123

p

E

133

10

139-148 *p*

150

fp *pp*

157

mp *cresc.*

164 F

p

170

rall..... a tempo

2

sf *sf* *sf* *sf* *p*

176-177

178 G

mf 1 *cresc.*

Detailed description: This musical staff covers measures 178 to 186. It begins with a bass clef and a key signature of one flat. The music features a series of eighth notes with accents, some beamed together. A first ending bracket labeled '1' spans measures 182-183. A dynamic marking of *mf* is at the start, and *cresc.* is at the end. A box containing the letter 'G' is positioned above the staff in measure 186.

187 2

sf 192-193

Detailed description: This musical staff covers measures 187 to 193. It starts with a bass clef and one flat. The music consists of eighth notes with accents, some beamed together. A second ending bracket labeled '2' spans measures 192-193. A dynamic marking of *sf* is at the end. The number '192-193' is written below the staff.

194

sf 1 *sf* 1 *ff*

Detailed description: This musical staff covers measures 194 to 201. It begins with a bass clef and one flat. The music features eighth notes with accents and first ending brackets labeled '1' in measures 194, 195, and 196. A dynamic marking of *sf* is at the start, followed by *sf* and *ff* later in the staff.

202 (♩ = ♩) (♩ = ♩)

f *fp* *sfp* *ff*

Detailed description: This musical staff covers measures 202 to 207. It starts with a bass clef and one flat. The music includes eighth notes with accents and rests. A dynamic marking of *f* is at the start, followed by *fp*, *sfp*, and *ff*. Above the staff, there are two tempo markings: $(\text{♩} = \text{♩})$ in measure 202 and $(\text{♩} = \text{♩})$ in measure 207. The staff changes to a 9/8 time signature in measure 203 and a 6/8 time signature in measure 207.

H

208 Only to be played when no organ is available

mf

Detailed description: This musical staff covers measures 208 to 217. It begins with a bass clef and a key signature of two sharps. The music features eighth notes with accents and a dynamic marking of *mf* at the end. A box containing the letter 'H' is positioned above the staff in measure 208. A line with an arrow points from the text 'Only to be played when no organ is available' to the end of the staff.

218

ff

Detailed description: This musical staff covers measures 218 to 226. It starts with a bass clef and two sharps. The music consists of eighth notes with accents. A dynamic marking of *ff* is at the start.

227 J

Detailed description: This musical staff covers measures 227 to 237. It begins with a bass clef and two sharps. The music features eighth notes with accents and a box containing the letter 'J' above the staff in measure 227.

238

1

Detailed description: This musical staff covers measures 238 to 247. It starts with a bass clef and two sharps. The music features eighth notes with accents and a first ending bracket labeled '1' in measure 239.

244



PROLOGUE



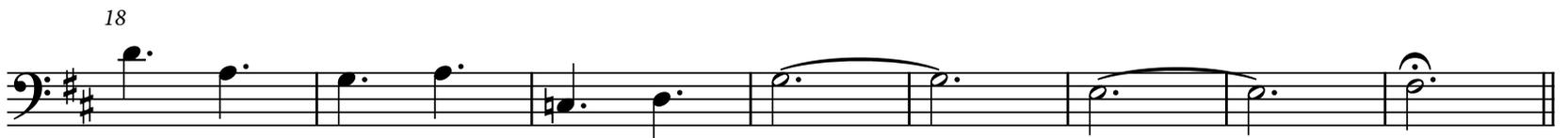
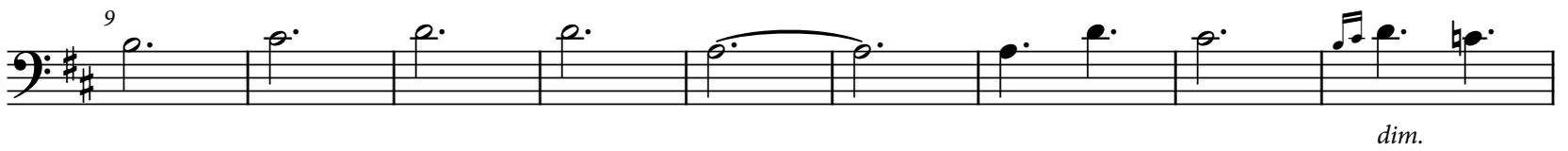
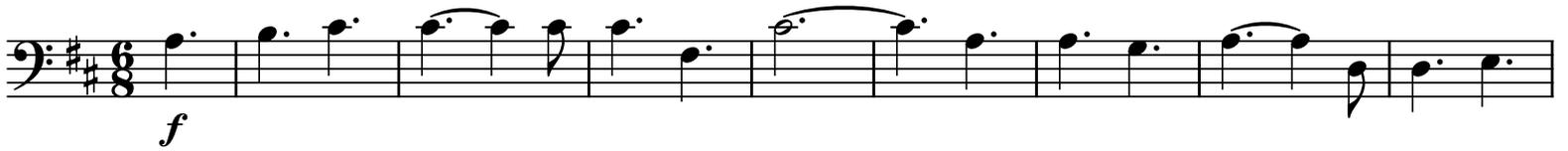
A CASTLE IN NORMANDY

PROLOGUE

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

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

Introduction to Scene 2



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

Act I - Entr'acte

Allegro con fuoco

Musical score for Act I - Entr'acte, featuring a bass line with various dynamics and articulations. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature.

The score consists of nine staves of music, with measures numbered 1, 6, 11, 16, 21, 26, 32, and 38. The dynamics range from *f* (forte) to *ff* (fortissimo).

Key features include:

- Measure 1: *f* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.
- Measure 6: *f* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.
- Measure 11: *f* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.
- Measure 16: *f* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.
- Measure 21: *f* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.
- Measure 26: *f* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.
- Measure 32: *f* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.
- Measure 38: *ff* dynamic, starting with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter rest.

The score includes various articulations such as accents (>) and staccato markings. There are also dynamic markings like *f* and *ff*. The score is divided into sections A and B, marked with boxes containing the letters 'A' and 'B' respectively.

61 *f*

67 **D** 1

73

79 **E** *dim.*

85 *p*

92 **F** *cresc.* *f* 1

102 *f staccato*

107 **G** *ff*

112

ff

118

125

Tranquillo

[Curtain Rises]

128-130

p

134

dim.

140

ppp

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 consists of five staves of music in bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a double bar line and a repeat sign, followed by a dynamic marking of *f* (forte). The first staff contains measures 1 through 8. The second staff starts at measure 9, marked with a first ending bracket and a dynamic marking of *f*. The third staff starts at measure 15, marked with a dynamic marking of *f*. The fourth staff starts at measure 20, marked with a dynamic marking of *f*. The fifth staff starts at measure 27, marked with a dynamic marking of *f*, and includes first and second endings. The score concludes with a double bar line and repeat signs.

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 consists of five staves of bass clef notation in a key signature of two flats and common time. The first staff begins with a dynamic marking of *f* and ends with a first ending bracket labeled '1'. The second staff starts at measure 10 and features several accents (>) over notes. The third staff starts at measure 16 and includes a dynamic marking of *p*. The fourth staff starts at measure 21 and also includes a dynamic marking of *p*. The fifth staff starts at measure 27 and concludes with a dynamic marking of *f* and a first ending bracket.

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.* *ff*

7 Only to be played when no organ is available

mf *ff*

17

f

26

J

36

1

42

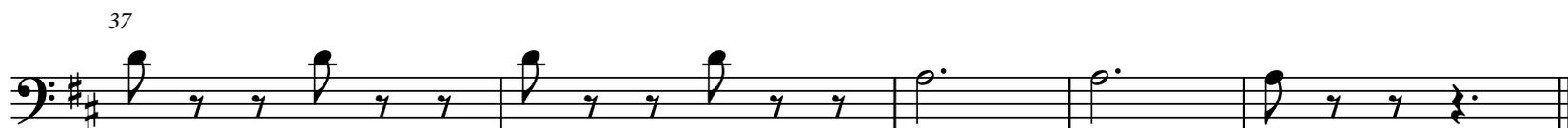
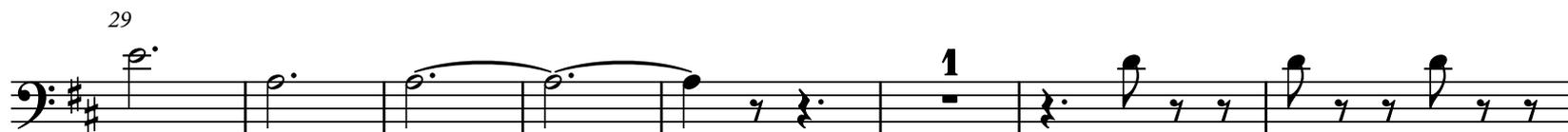
[Crowd Shouts]

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



ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Act II - Entr'acte

Vln I

Andante con moto

2 15 2

1-2 4-18 19-20

22

26

pp *p*

B

32

37

C

42

f *sf*

47

p

D

Poco più mosso scherzando

53

mp

1

V.S.

60 *p* 62-63 *mf* *pp* **E**

Musical staff 60-63. Measure 60 starts with a piano (*p*) dynamic. Measure 62 contains a fermata with a '2' above it. Measure 63 contains a fermata with a boxed 'E' above it. The staff continues with a melodic line starting on a flat note, moving up through a sharp note, and ending with a trill-like figure. Dynamics range from *mf* to *pp*.

67 69-70 **2** **1** *tr*

Musical staff 67-70. Measure 67 starts with a trill (*tr*) on a note. Measure 69 contains a fermata with a '2' above it. Measure 70 contains a fermata with a '1' above it. The staff continues with a melodic line. Dynamics range from *p* to *pp*.

75 **1** **1** **F** **6** *p* 81-86

Musical staff 75-86. Measure 75 starts with a fermata with a '1' above it. Measure 81 contains a fermata with a '1' above it. Measure 86 contains a fermata with a '6' above it. The staff continues with a melodic line. Dynamics range from *p* to *pp*.

87 **1** *mf* *p*

Musical staff 87-93. Measure 87 starts with a fermata with a '1' above it. Measures 88-90 contain triplets. Measure 93 contains a fermata. Dynamics range from *mf* to *p*.

94 **G** *mf*

Musical staff 94-102. Measure 94 starts with a fermata with a boxed 'G' above it. The staff continues with a melodic line. Dynamics range from *mf* to *p*.

103 *p* **1** *p*

Musical staff 103-109. Measure 103 starts with a piano (*p*) dynamic. Measure 104 contains a fermata with a '1' above it. The staff continues with a melodic line. Dynamics range from *p* to *pp*.

110 *cresc.* *dim.* **H**

Musical staff 110-116. Measure 110 starts with a *cresc.* dynamic. Measure 116 contains a fermata with a boxed 'H' above it. The staff continues with a melodic line. Dynamics range from *cresc.* to *dim.*.

117 *mf* *p* **1** *mp* **3** 123-125

Musical staff 117-125. Measure 117 starts with a *mf* dynamic. Measure 123 contains a fermata with a '1' above it. Measure 125 contains a fermata with a '3' above it. The staff continues with a melodic line. Dynamics range from *mf* to *mp*.

126

pp

tacet al fine

129-132

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

1 1 1 5

R

5-9

pp

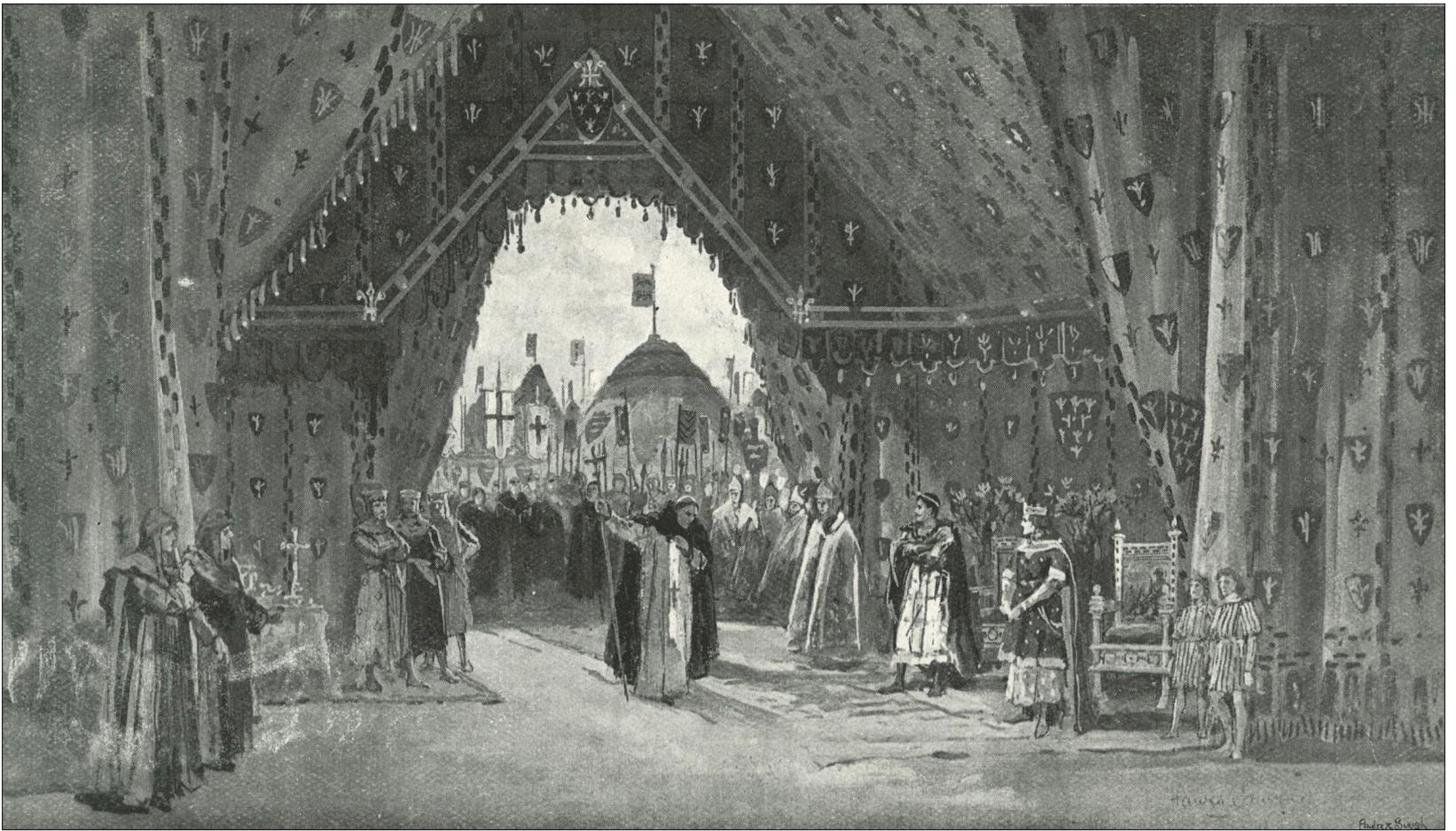
13

pp

PAGE INTENTIONALLY LEFT BLANK

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

mp

8

15

A

7

22-28

29

33

B

p

39-41

p

mp

47

C

f

dim.

cresc.

f

52

D

f

57

2

59-60

p

65

E

f

73

mf

F

79

6

82-87

Più mosso.

1

mf

Più mosso.

3

91-93

f

f

G

97

f

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

$\text{♩} = 80$



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

The musical score consists of two staves of music in bass clef with a 3/4 time signature. The tempo is marked "Andante con moto".

The first staff contains measures 1-12. It begins with a 4-measure rest (measures 1-4) marked with a bold "4" above it. This is followed by a melodic phrase starting on a dotted half note, slurred over two measures. This is followed by another 4-measure rest (measures 7-10) marked with a bold "4" above it. Then, there is a 2-measure rest (measures 11-12) marked with a bold "2" above it. A box containing the letter "L" is positioned above the staff between measures 10 and 11. The dynamic marking *pp* appears below the staff at measures 4 and 11.

The second staff contains measures 16-26. It starts at measure 16 with a melodic phrase of four dotted half notes. This is followed by a 2-measure rest (measures 21-22) marked with a bold "2" above it. The music then continues with two measures of dotted half notes, each with a fermata. This is followed by another 2-measure rest (measures 25-26) marked with a bold "2" above it. The dynamic marking *pp* is not explicitly shown on this staff but is implied from the first staff.

Elea. My lord Fitz Urse.

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

Fitz. My lord, I shall remember this.

Bec. I do remember thee. [*Exit Fitz Urse.*]

Take up your dagger ; put it in the sheath. Daughter, the world hath
trick'd thee, leave it, daughter. Come thou with me to Godstow
nunnery.

Larghetto espressivo

ppp

8

15

ff

PAGE INTENTIONALLY LEFT BLANK

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

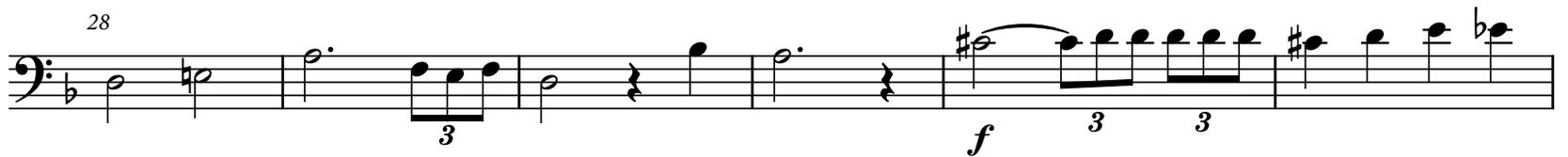
Lento assai



A

Con larghezza e maestoso
non legato

B



C



80 G

p > *ff*

86

fp

H

93

ff *f*³

98

dim. 3 3 3

J

104

p

K

111

f

116

dim.

[Curtain Rises]

2

122-123

p *pp* *f* > *pp*

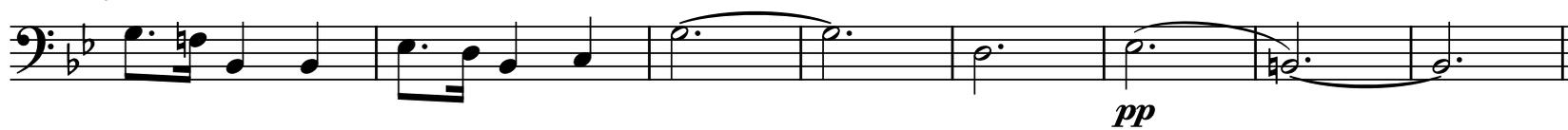
[To take up curtain when not raised during Entr'acte]

Lento Maestoso



9

[Curtain]



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.*]

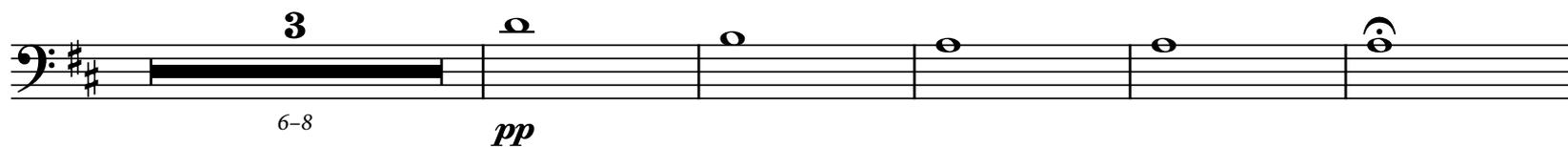
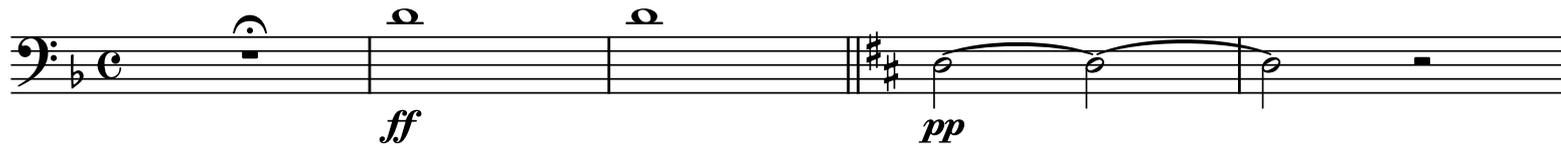
De Brito. The traitor's dead, and will arise no more.

[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





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.41/03