

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 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



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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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Clarinet (Bb) 1 & Clarinet (A) 1

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Cl. in Bb

Lento assai

The musical score is written for Clarinet in Bb and Clarinet in A. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Lento assai".

- Staff 1:** Measures 1-4. Starts with a forte (*ff*) dynamic. Includes a first ending bracket labeled "1" over measures 3 and 4.
- Staff 2:** Measures 5-11. Starts with a piano (*pp*) dynamic. Includes a first ending bracket labeled "1" over measures 8 and 9.
- Staff 3:** Measures 12-16. Starts with a piano (*p*) dynamic, then crescendos to a forte (*ff*) dynamic. Includes a first ending bracket labeled "A" over measures 14 and 15.
- Staff 4:** Measures 17-21. Starts with a piano (*p*) dynamic. Includes a first ending bracket labeled "9" over measures 20 and 21. A bracket below the staff indicates measures 22-30.
- Staff 5:** Measures 31-36. Starts with a piano (*p*) dynamic. Features triplet markings (3) and an acceleration instruction ("accel....."). Includes a first ending bracket labeled "1" over measures 35 and 36. A crescendo instruction ("cresc.") is present at the end.
- Staff 6:** Measures 37-41. Starts with a piano (*p*) dynamic. Includes a first ending bracket labeled "1" over measures 37 and 38. A first ending bracket labeled "2" is over measures 40 and 41. A bracket below the staff indicates measures 40-41. The tempo changes to "Allegro molto".
- Staff 7:** Measures 44-50. Starts with a piano (*p*) dynamic. Includes a first ending bracket labeled "1" over measures 44 and 45.

49

sfp sfp p

B

56

mp cresc. f

63

ff

75

mf cresc. mf

C

82

p

92

p

101

p cresc. f

D

107

p

124

pp

E

133

6

139-144

mp

146

151

fp

pp

158

mp

cresc.

F

164

ff

172

rall.....

a tempo

3

179-181

sf

mf

G

182

mf

cresc.

PROLOGUE



A CASTLE IN NORMANDY

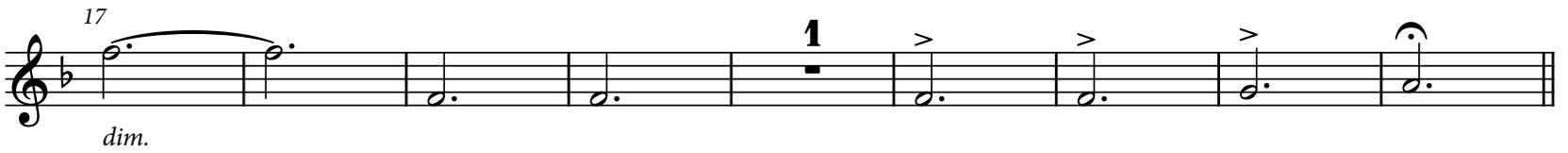
PROLOGUE

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



Conclusion to Prologue

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.*]

Cl. in B \flat



ACT I

King Henry



HENRY II

Act I - Entr'acte

Allegro con fuoco

Cl. in Bb

1

f *f staccato*

6

12

f staccato

16

A

21

26

B

8

31-38

39

ff

46

C

fp

53 *fp* *p* 59-60 *f*

Musical staff 53-61. Measure 53 starts with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 53-55 and a dynamic marking of *fp*. Measure 56 has a whole rest. Measure 57 has a bass clef and a dynamic marking of *p*. Measure 58 has a whole rest. Measure 59 has a double bar line and a dynamic marking of *f*. Measure 60 has a whole rest. Measure 61 has a treble clef and a dynamic marking of *f*. A bracket labeled '2' spans measures 59-60.

62

Musical staff 62-66. Measure 62 has a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 62-64 and a dynamic marking of *fp*. Measure 65 has a whole rest. Measure 66 has a treble clef and a dynamic marking of *f*.

67 D

Musical staff 67-72. Measure 67 has a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 67-69 and a dynamic marking of *fp*. Measure 70 has a whole rest. Measure 71 has a treble clef and a dynamic marking of *f*. Measure 72 has a treble clef and a dynamic marking of *f*.

73

Musical staff 73-77. Measure 73 has a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 73-75 and a dynamic marking of *fp*. Measure 76 has a whole rest. Measure 77 has a treble clef and a dynamic marking of *f*.

78 E

Musical staff 78-83. Measure 78 has a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 78-80 and a dynamic marking of *fp*. Measure 81 has a whole rest. Measure 82 has a treble clef and a dynamic marking of *f*. Measure 83 has a treble clef and a dynamic marking of *f*. Brackets labeled '3' are under measures 82 and 83.

84 *dim.* *mp* *cresc.* 87-92 **6**

Musical staff 84-94. Measure 84 has a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 84-86 and a dynamic marking of *dim.*. Measure 87 has a whole rest. Measure 88 has a treble clef and a dynamic marking of *mp*. Measure 89 has a whole rest. Measure 90 has a treble clef and a dynamic marking of *cresc.*. Measure 91 has a whole rest. Measure 92 has a treble clef and a dynamic marking of *cresc.*. A bracket labeled '3' is under measure 84. A bracket labeled '6' spans measures 87-92.

95 F **3** 99-101

Musical staff 95-101. Measure 95 has a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 95-97 and a dynamic marking of *fp*. Measure 98 has a whole rest. Measure 99 has a treble clef and a dynamic marking of *f*. Measure 100 has a whole rest. Measure 101 has a treble clef and a dynamic marking of *f*. A bracket labeled '3' is under measure 95. A bracket labeled '3' spans measures 99-101.

102

f staccato

107

G

ff

112

ff

118

3 3 3 3

123

♩ = ♩ Tranquillo

2

ff

128-129

130

Solo

3 3

13

ff

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

6

13

18

22

28

f

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 frightened into France, and I shall live to trample on thy grave.

[Exit.]

Introduction to Scene 3

Cl. in Bb

f

6

1

13

19

24

f

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 B \flat

fp *cresc.* *ff*

8 Only to be played when no organ is available

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

ff

mf *ff* *f*

9

19

29

1

37

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

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Act II - Entr'acte

Andante con moto

Vln I

Cl. in A

A

Musical score for Cl. in A, measures 1-20. The score is in 3/4 time and begins with a dynamic of *pp*. It features a 2-measure rest (1-2), a 3-measure triplet (3), a 15-measure rest (4-18), and a 2-measure rest (19-20). A first violin (Vln I) part is shown above the staff, starting with a melodic line.

Musical score for Cl. in A, measures 22-32. It begins with a dynamic of *pp* and transitions to *p*. A section marker 'B' is placed above the staff. The music consists of eighth-note patterns and quarter notes.

Musical score for Cl. in A, measures 33-37. This section continues the eighth-note patterns from the previous section.

Musical score for Cl. in A, measures 38-42. It begins with a dynamic of *mf*. A section marker 'C' is placed above the staff. The music features eighth-note patterns.

Musical score for Cl. in A, measures 43-48. It features dynamics *f*, *sf*, and *p*. A triplet of eighth notes is marked with a '3' above it.

Musical score for Cl. in A, measures 49-53. It begins with a dynamic of *mp*. A section marker 'D' is placed above the staff. The music includes triplet eighth notes.

Poco più mosso scherzando

Musical score for Cl. in A, measures 54-60. It begins with a dynamic of *mp* and features a triplet of eighth notes. The score ends with a 3-measure rest (58-60).

61 E
p *mf* *pp*

3 **2**
68-70 73-74 *p*

77 *tr* F
1 **1**

84 **3** **3** **3**
mp *p* 88-90 *p*

92 G
cresc. *f*

98 **3** **3** **3** **3**
p

104 **1**
mf

110 H
dim.

117

3

3

3

p

3

3

11

121-131

ppp

Detailed description: The image shows a single staff of music in treble clef. It begins at measure 117 with a triplet of eighth notes. This is followed by another triplet of eighth notes. A fermata is placed over the next two measures. The music then continues with two more triplet markings over eighth notes. A piano (*p*) dynamic marking is placed below the staff. The piece concludes with a fermata over a whole note, with a pianissimo (*ppp*) dynamic marking. A large number '11' is positioned above the staff, and the range '121-131' is written below it.

To Take Up curtain if not raised during Entr'acte

Cl. in A

2

1-2

p

7

6-12

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 12 measures. Measures 1 and 2 are marked with a '2' above the staff and '1-2' below. Measures 3 through 5 contain a melodic line starting on a dotted quarter note, followed by eighth and sixteenth notes, with a slur over the first five notes. Measure 6 is marked with a '7' above the staff and '6-12' below. Measures 7 through 12 contain a melodic line starting on a dotted quarter note, followed by eighth and sixteenth notes, with a slur over the first five notes. The piece ends with two measures of whole notes, each with a fermata.

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 —

Scene 1

Cl. in A

1

pp

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 B \flat

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 B \flat

1

R

5

5-9

pp

3

Detailed description: This staff contains measures 5 through 9. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. Measure 5 has a whole note with a '1' above it. Measure 6 has a whole note with a fermata above it. Measure 7 has a whole note with a '1' above it. Measure 8 has a whole note with a fermata above it. Measure 9 is a whole rest, with a '5' above it and '5-9' written below the staff. Measure 10 starts with a half note, followed by a quarter note, and then a triplet of eighth notes. A '3' is written above the triplet. The dynamic marking *pp* is placed below the staff.

12

3

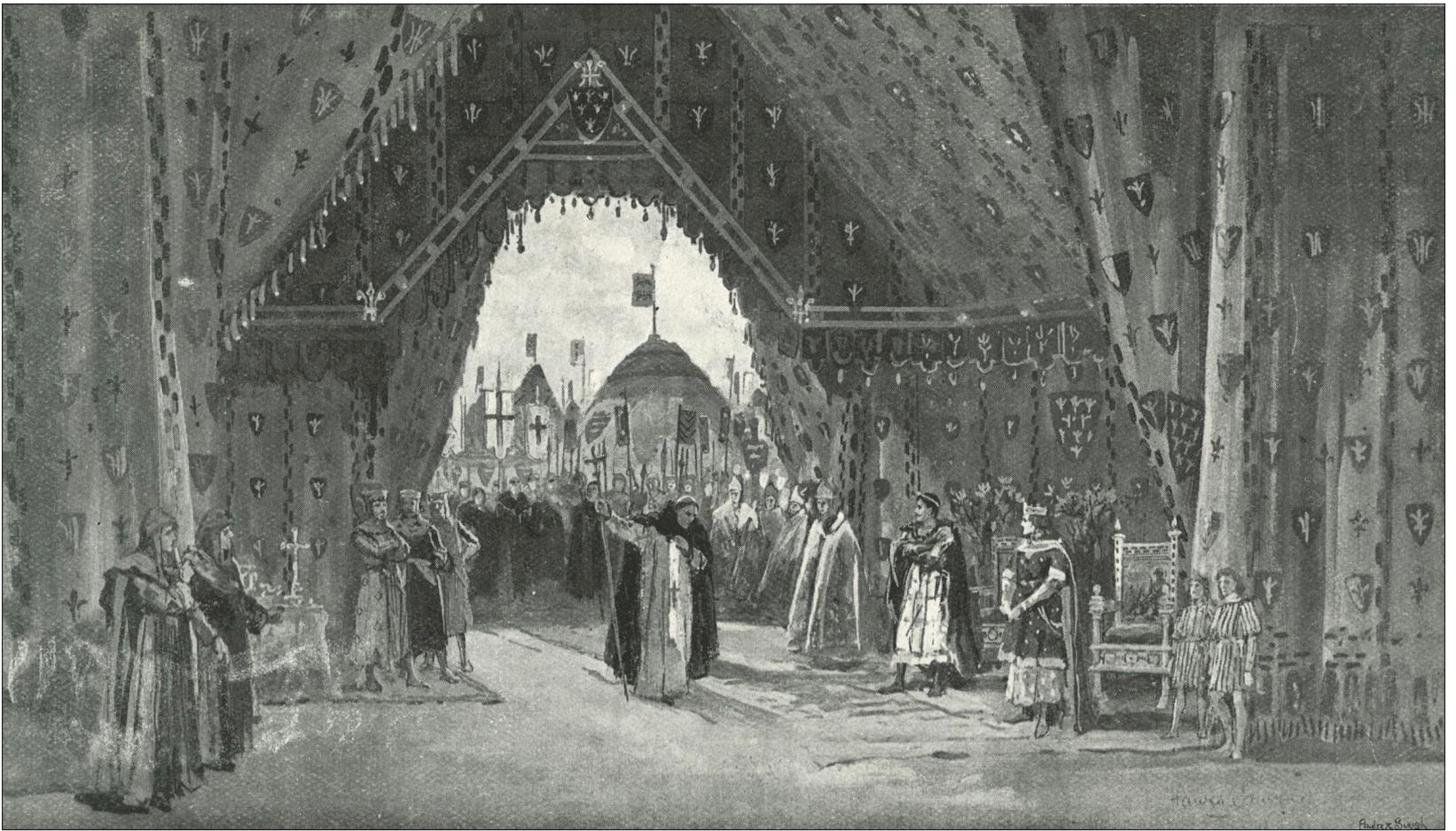
2

14-15

Detailed description: This staff contains measures 12 through 15. Measure 12 starts with a triplet of eighth notes, with a '3' above it and '12' above the first note. Measure 13 has a quarter note, a quarter rest, and a whole rest. Measure 14 is a whole rest, with a '2' above it and '14-15' written below the staff. Measure 15 has a whole note.

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Larghetto espressivo Entr'acte - Becket's Rest

Cl. in Bb 16 Bsn 1 A

1-16 p

22

27

32 B

37 4 42-45

46 C 1 mp p cresc. f

52 D

57 3 59-61 p

63

E

66

70

f

F

77

dim.

79-80

p

p

85

morendo

87-88

89-90

91-93

Più mosso.

G

94

f

98

Scene 1

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



Bec. The State will die, the Church can never die. The King's not like to die for that which dies ; But I must die for that which never dies. It will be so — my visions in the Lord. And when my voice is martyred mute, and this man disappears, that perfect trust may come again between us. The crowd are scattering, let us move away ! And thence to England.

Allegro Melodrama - Change of Scene

Cl. in B \flat

3-6 *mp*

11 2 4 H tacet al fine

12-13 15-18 19-25

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

Musical notation for Scene 2, featuring a Clarinet in Bb part. The notation is on a single staff in 3/4 time, with a key signature of one flat (Bb). The piece begins with a rest for five measures, indicated by a box labeled "Cl. in Bb" and the number "5". The first note is a half note G2, followed by a dotted half note G#2, a dotted half note G2, and a dotted half note G2. The second measure contains a dotted half note G2, a dotted half note G#2, and a dotted half note G2. The third measure contains a dotted half note G2, a dotted half note G#2, and a dotted half note G2. The fourth measure contains a dotted half note G2, a dotted half note G#2, and a dotted half note G2. The fifth measure contains a dotted half note G2, a dotted half note G#2, and a dotted half note G2. The sixth measure contains a dotted half note G2, a dotted half note G#2, and a dotted half note G2. The seventh measure contains a dotted half note G2, a dotted half note G#2, and a dotted half note G2. The eighth measure contains a dotted half note G2, a dotted half note G#2, and a dotted half note G2. The notation includes a dynamic marking of *pp* and a fingering of "1-5" under the first note. A box labeled "Cl. in Bb" is positioned above the staff, and the number "5" is placed above the first measure. The number "1" is placed above the first note of the second measure. The notation ends with a double bar line.

Scene 3

Andante con moto

Cl. in B \flat

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of two sharps (F# and C#). The tempo is marked "Andante con moto". The score consists of three lines of music:

- Line 1:** Measures 1-4. Measure 1 contains a whole rest. Measures 2-4 contain a melodic phrase starting with a dotted quarter note, followed by eighth notes, and ending with a quarter note. The dynamic is *pp*.
- Line 2:** Measures 9-10, 11-18, and 13-18. Measure 9 contains a whole rest. Measures 10-18 contain a melodic phrase with eighth notes and a flat. The dynamic is *pp*. A box containing the letter "L" is positioned above measure 11. A box containing the number "6" is positioned above measure 18.
- Line 3:** Measures 19, 21-22, and 25-26. Measure 19 contains a dotted half note. Measures 21-22 contain a whole rest. Measures 23-24 contain a half note with a fermata. Measures 25-26 contain a whole rest.

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

Cl. in B \flat

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes with rests. A dynamic marking of *ff* is placed below the first measure.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth notes, followed by two groups of triplet eighth notes, and ends with a half note. Dynamic markings of *sf* and *3* are present.

A

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth notes, followed by two groups of triplet eighth notes, and ends with a half note. Dynamic markings of *sf* and *3* are present. A fermata is placed over the final measure, with a **2** above it and 14-15 below it.

Con larghezza e maestoso
non legato

16 *mf*

22 **B**

28 *f*

34 **C**

39

45 **D** *ff*

51

55 **E**

mp *p* 1 2 60-61

62 *p*

69 **F** *ff* 3 3 *p*

75 **G** *ff* 3

83 3

90 **H** 1 *ff* 3 3

97 *f* 3 *dim.* 3

102 **J** 3 4 104-107

K 112 *f*

117

dim.

2

122-123

124

[Curtain Rises]

p

3

pp

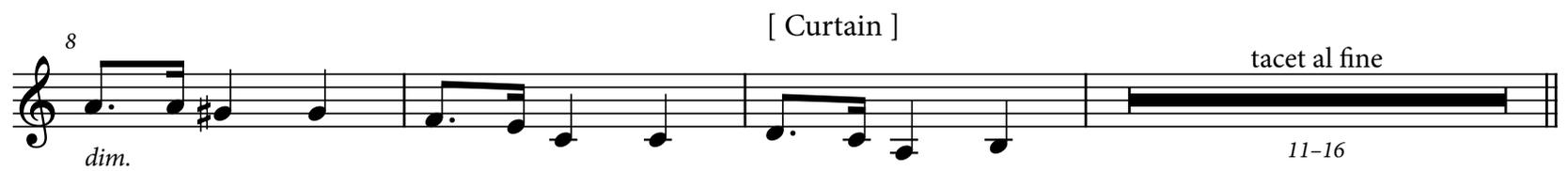
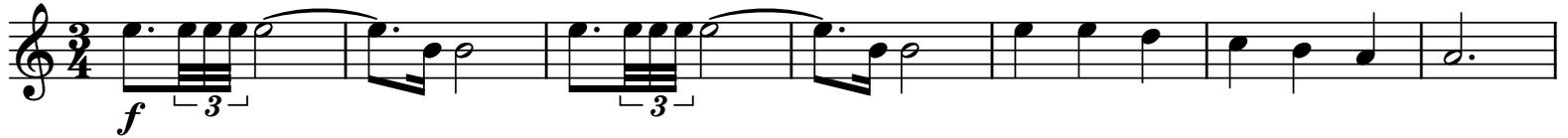
3

f \rightrightarrows *pp*

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

Lento Maestoso

Cl. in B \flat



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 B \flat



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 \flat Lento Tempo de Marcia

ff *dim.* *pp*



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