

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

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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

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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

5 **1**
ff *pp* *p*

13 **A**
ff

18 **11**
20-30 Cl. 1
3 3 3 3

34 **1** **3** **2**
p *cresc.* 37-39 40-41 *p*
accel..... rall..... Allegro molto

44

49 *sfp* *sfp* *p*

B

56 *fr* *mp cresc.* *f*

63 *fr* **5** *ff* 65-69

75 *mf* *cresc.* *mf*

C

82 *p*

92 *p* **3** 99-101 *p*

103 *cresc.* *f*

D

108 **4** 109-112 *p* **9** 115-123

124

pp

E

133

6

139-144

mp

146

151

fp

pp

158

mp

cresc.

F

164

ff

172

rall..... a tempo

sf sf sf sf mf

3

179-181

G

182

mf

cresc.

191

sf *ff*

197

ff *f* (♩ = ♩)

204

cresc. *ff* (♩ = ♩) Only to be played when no organ is available

212

mf *ff* H

221

230

J

238

1

244

PROLOGUE



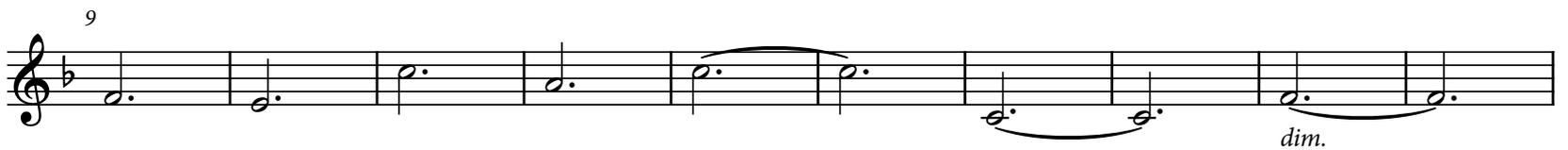
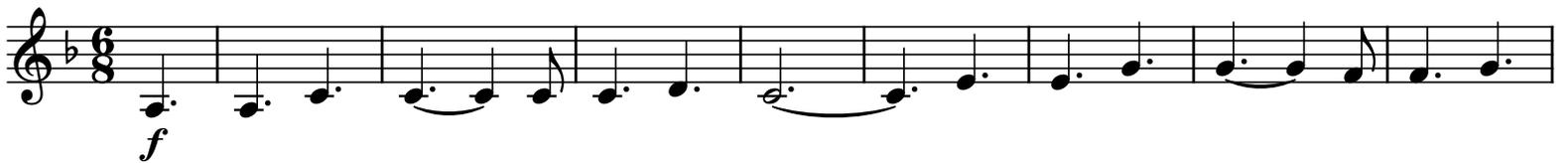
A CASTLE IN NORMANDY

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

Cl. in A



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 Bb

1

f *f staccato*

6

12

f staccato

16

A

21

26

B

8

31-38

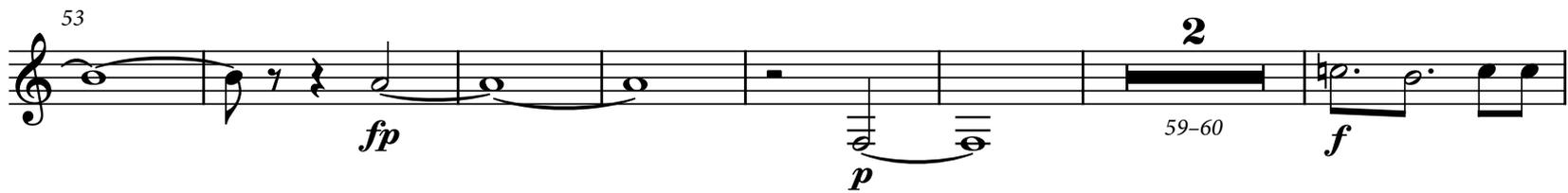
39 *ff*



46 **C** *fp*



53 *fp* **2** *p* 59-60 *f*



62



67 **D**



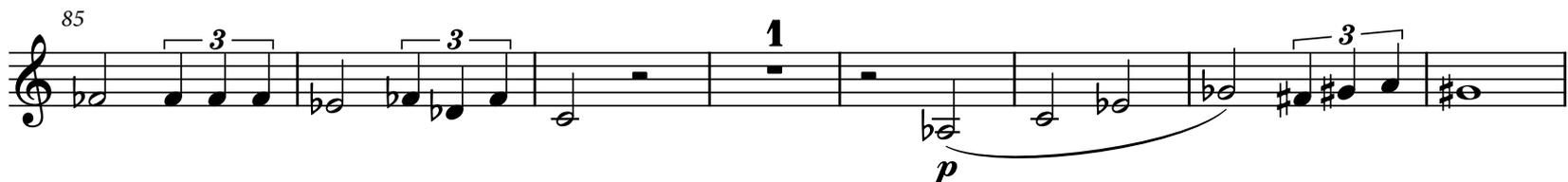
73



79 **E** *dim.*



85 **1** *p*



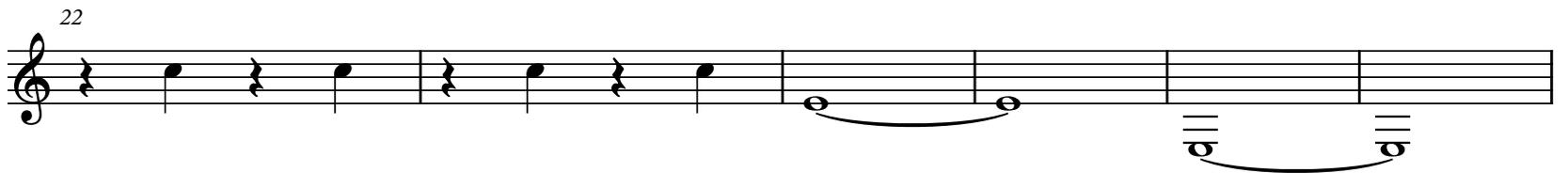
Bec. Thou wilt find her back in her lodging. Go with her — at once —
To-night — my men will guard you to the gates. Be sweet to her, she
has many enemies. Send the Great Seal by daybreak.

Both good-night !

[Exit.]

Introduction to Scene 2

Cl. in B \flat



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

The musical score is written for a Clarinet in Bb. It consists of five staves of music in 2/4 time. The first staff starts with a forte (*f*) dynamic and includes a first ending bracket. The second staff begins at measure 6. The third staff begins at measure 13 and features several accents (>). The fourth staff begins at measure 19. The fifth staff begins at measure 24 and ends with a forte (*f*) dynamic 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

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

A

Musical score for Cl. in A, measures 1-20. The score is in 3/4 time. It begins with a 2-measure rest (1-2) and a 3-measure triplet (3). A 15-measure rest (4-18) is marked with a box 'A'. This is followed by a 2-measure rest (19-20). The Vln I part is shown as a series of eighth notes with a slur.

Musical score for Cl. in A, measures 22-32. Measure 22 starts with a triplet of eighth notes. The score continues with various rhythmic patterns and dynamics, including *pp* and *p*.

B

Musical score for Cl. in A, measures 33-37. This section features a consistent eighth-note rhythmic pattern.

C

Musical score for Cl. in A, measures 38-41. This section continues the eighth-note rhythmic pattern.

Musical score for Cl. in A, measures 42-47. This section includes a triplet of eighth notes and dynamics *f* and *sf*.

D

Musical score for Cl. in A, measures 48-52. This section features eighth-note patterns and a triplet of eighth notes, with a dynamic of *p*.

Poco più mosso scherzando

Musical score for Cl. in A, measures 53-60. The tempo changes to 'Poco più mosso scherzando'. The score includes triplet eighth notes and a 3-measure rest (58-60) marked with a box '3'. The dynamic is *mp*.

A musical score for a single staff in treble clef. The score is divided into two main sections. The first section, labeled with a bold '4' above the staff, covers measures 121-124. It begins with a thick black bar across the staff, followed by two measures of rests, and then a melodic phrase starting with a dotted quarter note on G4, followed by eighth notes on F4, E4, and D4, and a quarter note on C4. The dynamic marking *mp* is placed below the first note. The second section, labeled with a bold '5' above the staff, covers measures 127-131. It begins with another thick black bar, followed by a measure of rest, and then a quarter note on G4. The dynamic marking *ppp* is placed below this note. The score ends with a double bar line.

To Take Up curtain if not raised during Entr'acte

Cl. in A

Musical score for Clarinet in A, measures 1-12. The score is written on a single staff in treble clef with a 3/8 time signature. Measure 1 contains a whole rest, with a '2' above it and '1-2' below it. Measure 2 begins with a piano (*p*) dynamic and contains a dotted quarter note, followed by an eighth note, a quarter note, and a dotted quarter note, all under a slur. Measure 3 contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, all under a slur. Measure 4 contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, all under a slur. Measure 5 contains a whole rest, with a '7' above it and '6-12' below it. Measure 6 contains a whole rest. Measure 7 contains a whole rest. Measure 8 contains a whole rest. Measure 9 contains a whole rest. Measure 10 contains a whole rest. Measure 11 contains a whole rest. Measure 12 contains a whole rest.

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

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

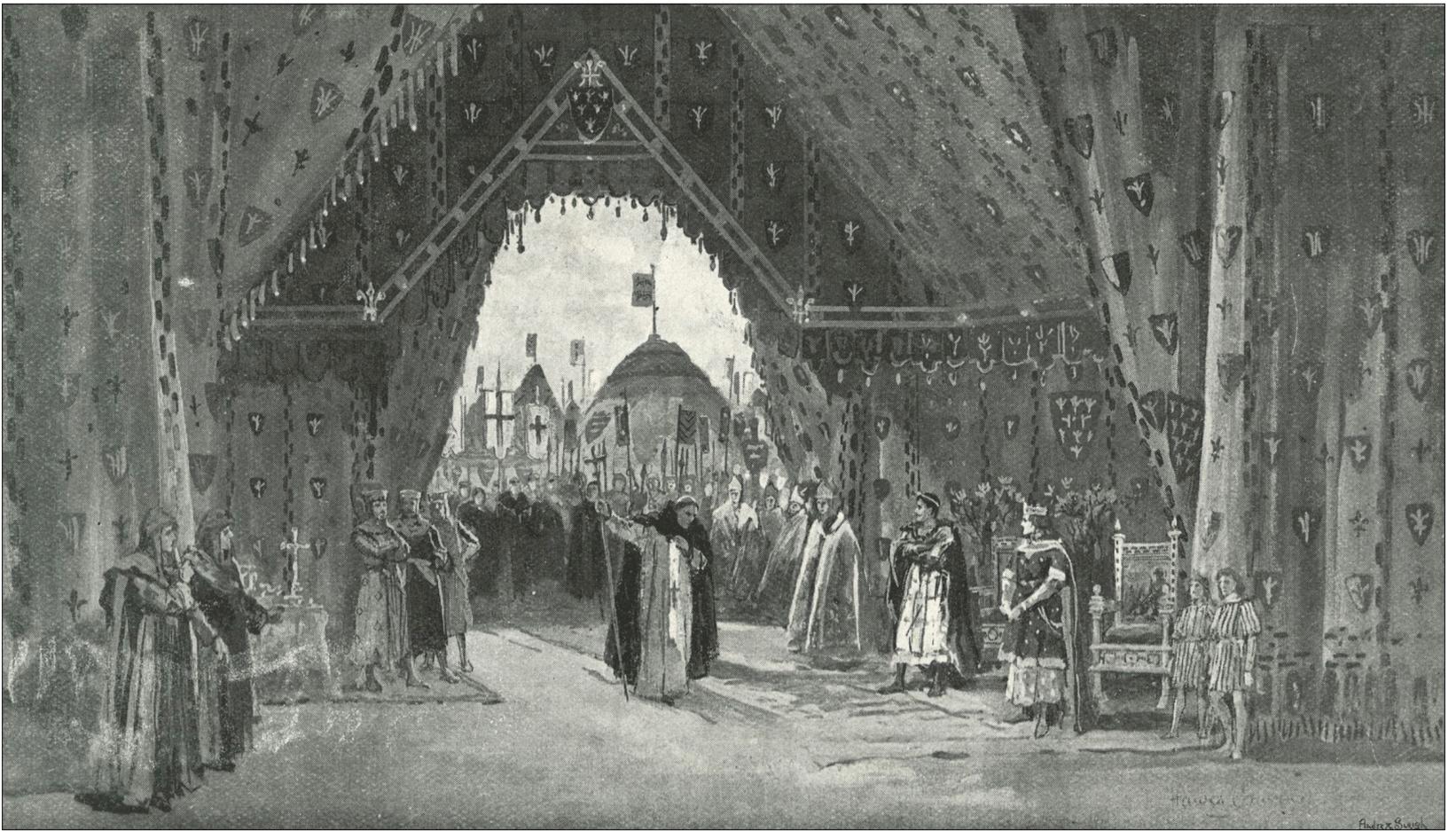
5

5-9

11-15

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Larghetto espressivo

Entr'acte - Becket's Rest

Cl. in Bb

Bsn 1

A

B

C

D

65 E

68

f

74 F

dim.

79-80

81 1 2

p *p* *morendo*

87-88

Più mosso.

2 3

89-90 91-93

f

G

97

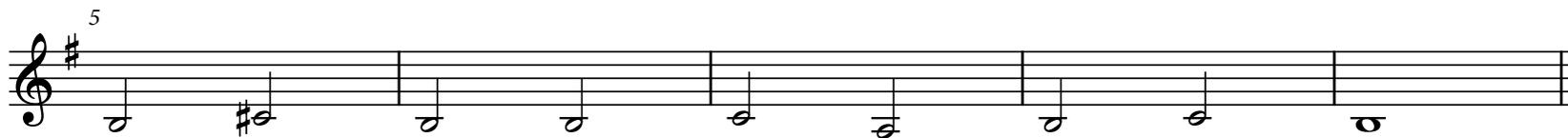
Hen. The friends we were ! The world had never seen the like before.
You are too cold to know the fashion of it. Well, well, we will be
gentle with him, gracious — Most gracious.

[*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

Musical score for Scene 2, featuring a Clarinet in Bb part. The score is written on a single staff in 3/4 time, with a key signature of one flat (Bb). The instrument is identified as "Cl. in Bb". The score begins with a fermata over the first measure, marked with a "5" above it. The first measure is labeled "1-5". The second measure is marked with a "1" above it. The score includes dynamic markings: *pp* (pianissimo) under the first measure, and *pp* under the second measure. The score concludes with a double bar line.

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*]

Cl. in Bb

K

10

p

pp

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

L

11

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

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Act IV - Entr'acte - The Martyrdom

Lento assai

Cl. in Bb

Musical score for Clarinet in Bb, Act IV - Entr'acte - The Martyrdom. The score consists of three staves of music in G major, 3/4 time, marked Lento assai. The first staff (measures 1-4) begins with a forte (ff) dynamic. The second staff (measures 5-8) features sforzando (sf) accents and triplet markings. The third staff (measures 10-15) includes a section labeled 'A' starting at measure 10, with sf accents and a final double bar line at measure 14-15.

Con larghezza e maestoso
non legato

16 *mf*

22 **B**

28 *f*

34 **C**

39

45 **D** *ff*

51

56 **E** *mp* *p* 1 2 60-61 *p*

107 K

6 *f*

113

116

dim. *f*

[Curtain Rises]

2 *p* *pp* *f* *pp*

122-123

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

Lento Maestoso

Cl. in Bb



8 [Curtain] tacet al fine

11-16

Scene 1

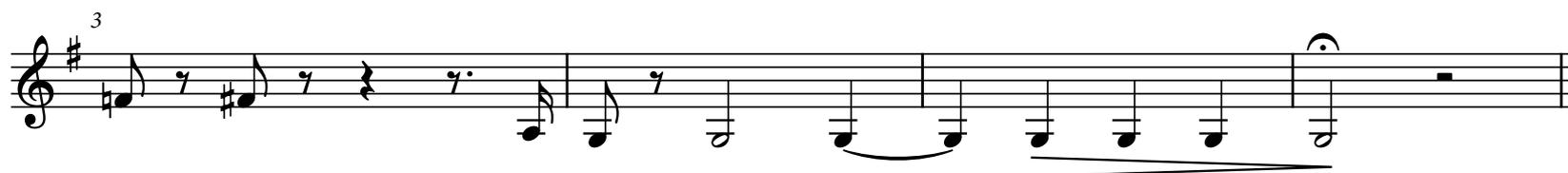
[The Knights draw their swords.]

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

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

Lento Assai

Cl. in B \flat



Scene 3 - Conclusion

Bec. [Falling on his knees.]

Into Thy hands, O Lord — into Thy hands! [*Sinks prone.*]

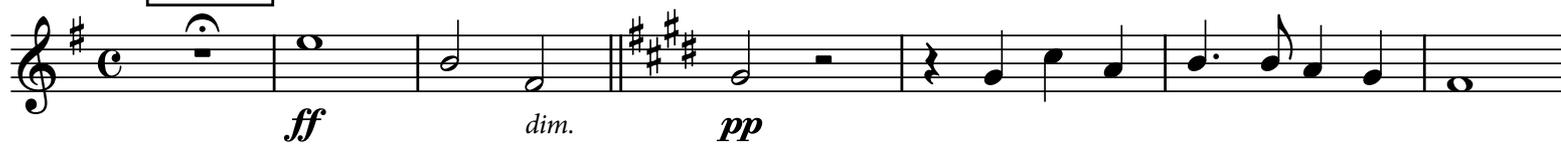
De Brito. The traitor's dead, and will arise no more.

[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





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Catalog Number

16.41/03