

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)

FLUTE

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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Play Arranged for Stage
Royal College of Music Library
Research & Score Preparation

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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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Flute

BECKET - A Tragedy

OVERTURE

Alfred, Lord Tennyson

Charles Villiers Stanford

Lento assai

9
4-12
ff

A

13
ff

17
13
18-30
Cl. 1
mf

34
mf 3 3 *cresc.* 3 6
37-39 40-45
accel..... rall..... Allegro molto

46
p *sfp*

52
3
55-57
sfp *mp cresc.*

B

61
5
65-69
f

Flute

70 *8va* *ff* *loco* **2** *mf* *cresc.*
75-76

79 **3** *mf* **C**
81-83

88 **3** *mf* *p*
90-92

97 **1** *p* **3** *p*
103-105

106 *8va* *f* **D** **4** *p* **9**
109-112 115-123

124 *pp* *pp*

E 133 **10** *p* *p*
135-144

150 **1** *pp*

Flute

157

158-160 *mp* *cresc.*

F

165

ff

173

sf sf sf sf 176-181 *mf* *cresc.*

G

186

sf ff

194

ff

201

f 203-204

Flute

205 (♩ = ♪)

f *cresc.*

207

Only to be played when no organ is available

ff

H

216

mf *ff*

J

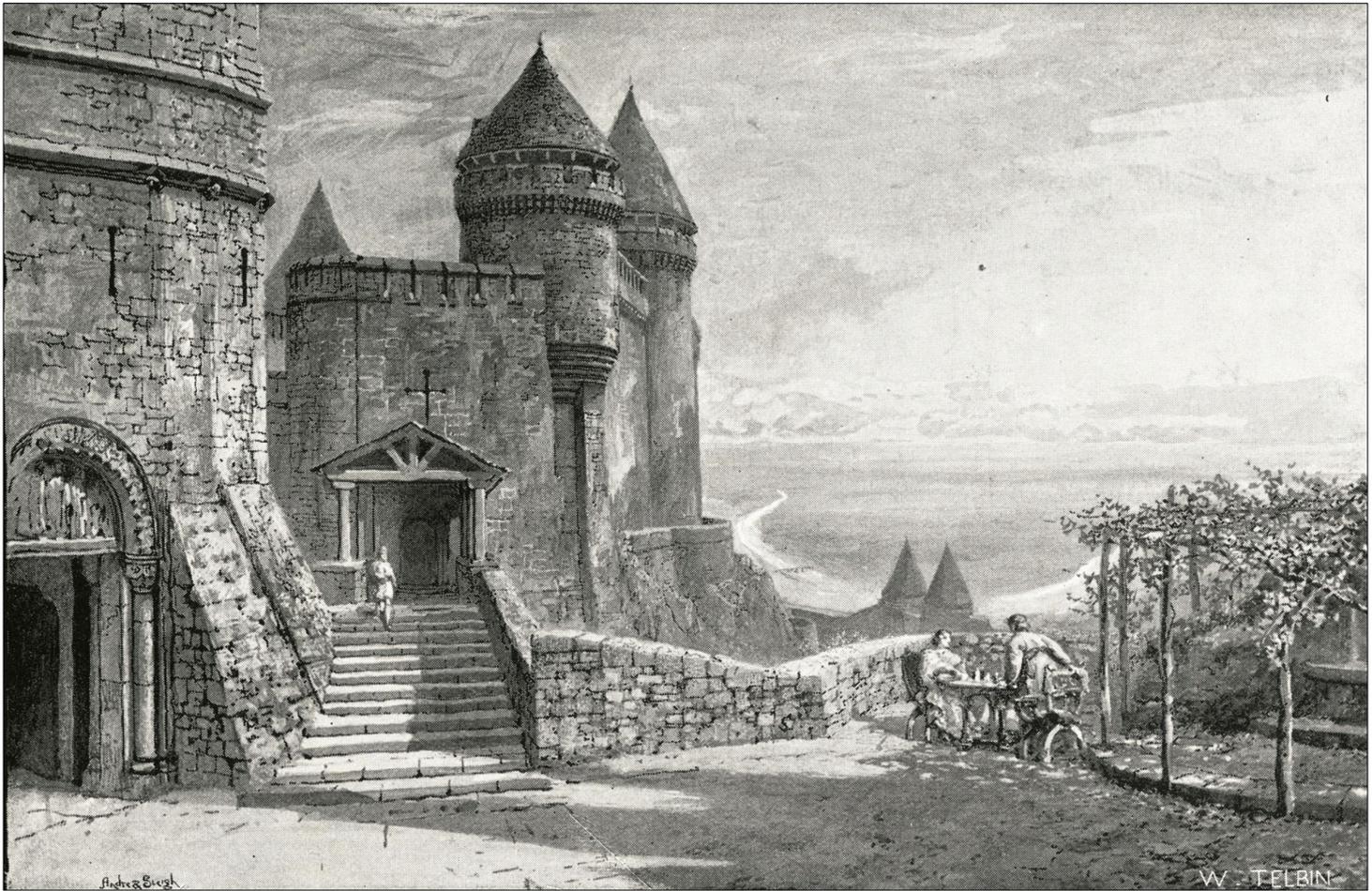
226

236

ff 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

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.*]

ACT I

King Henry



HENRY II

Flute

53 (8) *fp* 4 57-60 *f* 8^{va}

63 (8)

D 68 (8) loco

74

80 (E) *dim.*

9 86-94 *mp* 8^{va} loco 2 99-100

Flute

101 *f staccato*

106

G
111 *ff* **3** *f* *8va*

112-114

118

122 *loco*

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.]

Flute

Introduction to Scene 2

Musical score for Flute, Introduction to Scene 2, measures 1-30. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *dim.* (diminuendo). Measure numbers 1, 8, 14, 18, 22, and 26 are indicated at the start of their respective lines. A first and second ending bracket is present at the end of the piece, starting at measure 26. A fermata is placed over the final note of the first ending.

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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.]

Flute

Introduction to Scene 3

3
1-3
f

8
1

14

18

22

26
27-29
f
dim.

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

2
1-2
f *cresc.* *ff*

8 Only to be played when no organ is available

mf *ff*

18

f

28

J

36

1

42

[Enter Herald.]

Bec. 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 !

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.

Only to be played when no organ is available

The musical score consists of five staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a forte (*ff*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic, which then increases to forte (*ff*) and finally to fortissimo (*f*). The third staff continues the melodic line. The fourth staff includes a first ending bracket marked with a '1'. The fifth staff concludes the piece with a double bar line.

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

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ACT II - ENTR'ACTE

Vln I

Andante con moto

1-2 15 2

A

22

26

mp

31-32

pp

B

35-40

mp

f

C

45

sf

p

48-50

p < mf

3

3

3

D

54

Poco più mosso scherzando

59-60

2

61-63

mf

p

E

70

tr

Flute

76

77-78

84

85-86

mf

91

92-93

mf cresc.

f

100

101-109

mf

dim.

114-115

116

mf

p

121-122

mp

125-131

ppp

Scene 1

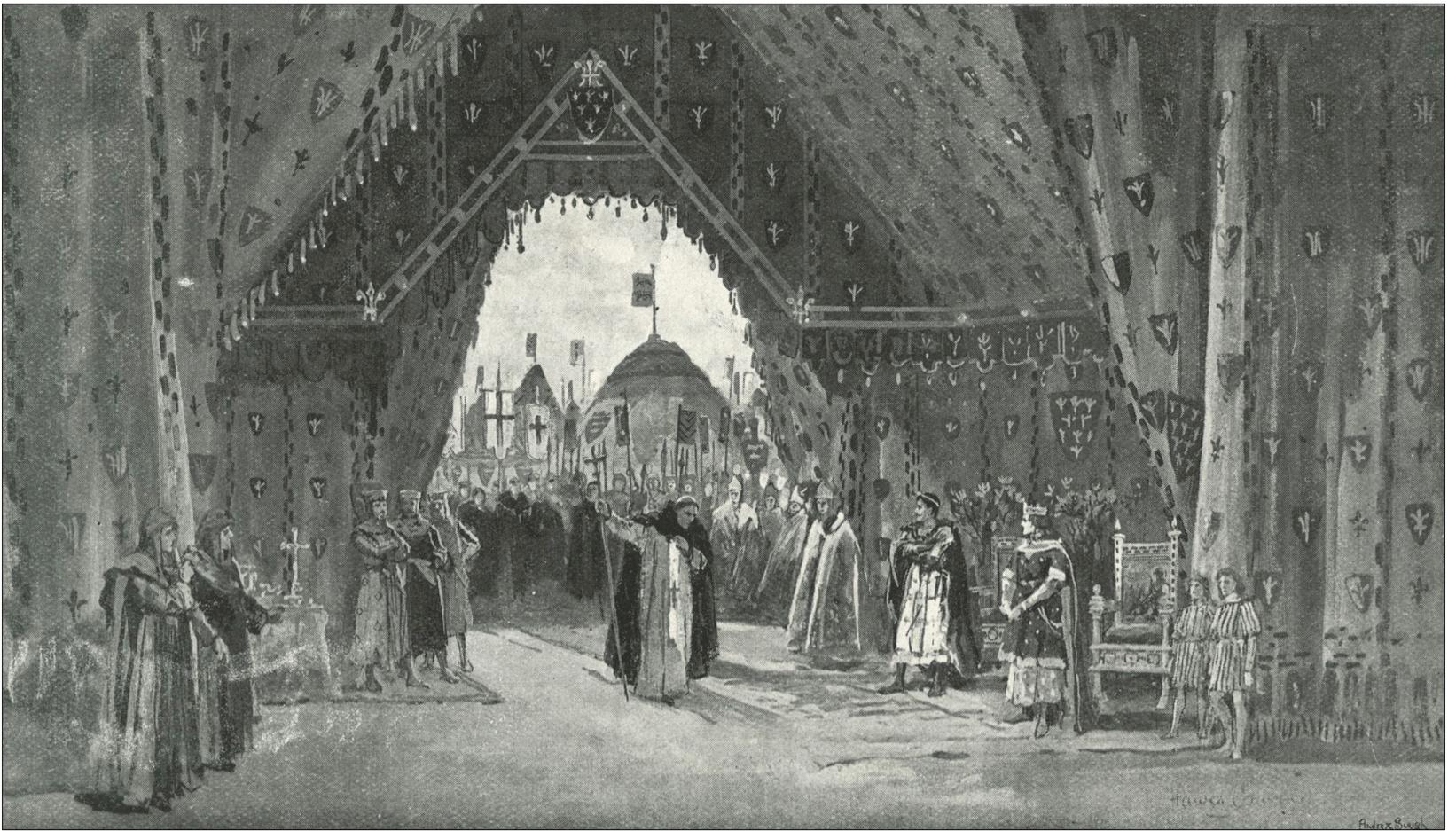
Geof. What are you crying for, when the sun shines ?

Rosa. Hath not thy father left us to ourselves ?

The musical score is written on two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains measures 1 through 11. Measure 1 has a finger number '1' above the first note. Measures 2 and 4 have a fermata over the first note. Measure 5 has a finger number '5' above the first note and a thick black bar below the staff labeled '5-9'. Measure 6 has a fermata over the first note. Measure 7 has a finger number '2' above the first note. Measures 8 and 9 have a slur over the notes, with finger numbers '3' and '3' below the notes. The dynamic marking 'pp' is placed below the staff between measures 7 and 8. The second staff contains measures 12 through 15. Measure 12 has a finger number '3' below the first note and a slur over the notes. Measure 13 has a fermata over the first note. Measure 14 has a finger number '2' above the first note and a thick black bar below the staff labeled '14-15'. Measure 15 has a fermata over the first note.

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

ACT III - ENTR'ACTE

Larghetto espressivo

A

20

11

Ob.

B

1-20 21-31 *p*

36

2

6

36-38 41-46 *p* Ob.

C

49

cresc. f

cresc. f

D

55

p < > < > *p*

p < > < > *p*

61

61-63

E

64

64-66

67

1

f

67-70 *f*

Flute

72 **1** *dim.*

78 **F** **3** **3** *p*

4 **2** **1** **Tpt 1** **4** **2** **1** **Tpt 1**
85-88 89-90

94 **3** **3** *f*

G 97 **1**

Scene 2

Geof. There are good fairies and bad fairies, and sometimes she cries,
and can't sleep sound o' nights because of the bad fairies.

Elea. She shall cry no more ; she shall sleep sound enough if thou wilt
take me to her. I am her good fairy.

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.]

Andante con moto

1-6 *pp* 9-10 *pp* L

12 10 2 13-22 25-26

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

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ACT IV - ENTR'ACTE

Lento assai

ff

5 *8va* *loco* **3** **A**

sf sf sf 7-9 3 3 3 3

B **2** **8** **4** **Con larghezza e maestoso**

12-13 *p dim.* 16-23 24-27 Ob. 3

31 **1** *f* **3** **3**

f 3 3

37 **C** **7** **3** **3**

7 3 3

42 **3** *8va* *f*

45-47 3 *8va* *f*

D 49 **(8)** **3** **3** **3** **3**

49 **(8)** 3 3 3 3

53 *loco* **(8)** **1** **1** **E** **6** *mp* *p* 60-65

53 *loco* **(8)** 1 1 **E** 6 *mp* *p* 60-65

Flute

66 *p* *ff* **F**

72 *p* **3** 75-77

80 *ff* **G**

86 *fp* *cresc.* *ff* **H** 8va

94 *loco* **J** 1 5 2 99-103 104-105

106 *Ob.* *f* 8va 6

K 112 *loco*

116 *p* **1**



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