

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)

OBOE

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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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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Oboe

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

ff 4-11 8

12 p < ff A

17 p espress. 22-24 3

25 mp 27-33 7 mf 3 3 cresc. accel.....

rall..... Allegro molto 37-39 3 40-43 4 p

50 sfp sfp p

58 mp cresc. B f

Oboe

5
65-69 *ff* *mf* *cresc.*

77
81-83 *mf*

86 [C] 2 87-88 *mf*

95 2 96-97 *p*

102 1 *mp* *cresc.* *f*

[D] 4 109-112 *p* 9 115-123 *pp*

125 6 [E] 14 127-132 133-146

Oboe

147 *pp*

153 *fp* *pp* 1

161 *mp* *cresc.* *ff* [F]

168 *sf* *sf* *sf* *sf* rall... a tempo 2 176-177

178 *mf* 3 182-184 *cresc.* [G]

188 *sf* 2 192-193 *sf* 1 *sf*

197 1 (♩ = ♩) 2/4 *ff* *f* 9/8 1 *f*

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

H Oboe

212

mf *ff*

222

232

J

1

242

PROLOGUE



A CASTLE IN NORMANDY

ACT I

King Henry



HENRY II

Oboe
Act I - Entr'acte

Allegro con fuoco

14 *f* **2** *f staccato* 2-3

6

11 *f staccato*

15 **A**

19

24

30 **B** **8** *ff* 31-38 **3**

43 **3** **3** **3** **3** **3**

Oboe

49 C

57-60

61

f

66 D

f

71

f

77 E

78-80

dim.

85

87-91

p

94 F

cresc.

99-100

Oboe

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

3
1-3
f

8
1

13

18

22
dim.

26
27-29
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 frighted into France, and I shall live
 to trample on thy grave.

[Exit.]

Introduction to Scene 3

Musical score for Oboe, Introduction to Scene 3. The score consists of five staves of music in a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff starts with a 3-measure rest, followed by a melody starting on G4. The second staff begins at measure 9. The third staff begins at measure 15. The fourth staff begins at measure 20. The fifth staff begins at measure 25, featuring a 3-measure rest and a dynamic marking of *dim.* followed by *f*.

Oboe

Fitz Ursz. 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

Oboe

[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

Only to be played when no organ is available

ff

mf *ff* *f*

1

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

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Oboe

Act II - Entr'acte

B

Andante con moto

A

Cl. 1

2
1-2

15
4-18

11
19-29

31

3
35-37

pp

p

40

C

pp

3 *f*

45

sf *p*

3
48-50

p *mf*

D

53

3

3 3 3

tr

sf

Poco più mosso scherzando

1

p

3

E

3

61-63

64-66

Oboe

67 *p* *tr*

73 *tr*

F

79 **2** **2**

81-82 85-86

G

88 **3** **3** **2** **mf** *cresc.* **f**

92-93

96 **5** **mf**

101-105

107 **3**

H

112 **2** **3** **3** *dim.* **mf**

114-115

119 **3** **p** **mp** *tacet al fine*

121-123 126-132

Oboe
Scene 1

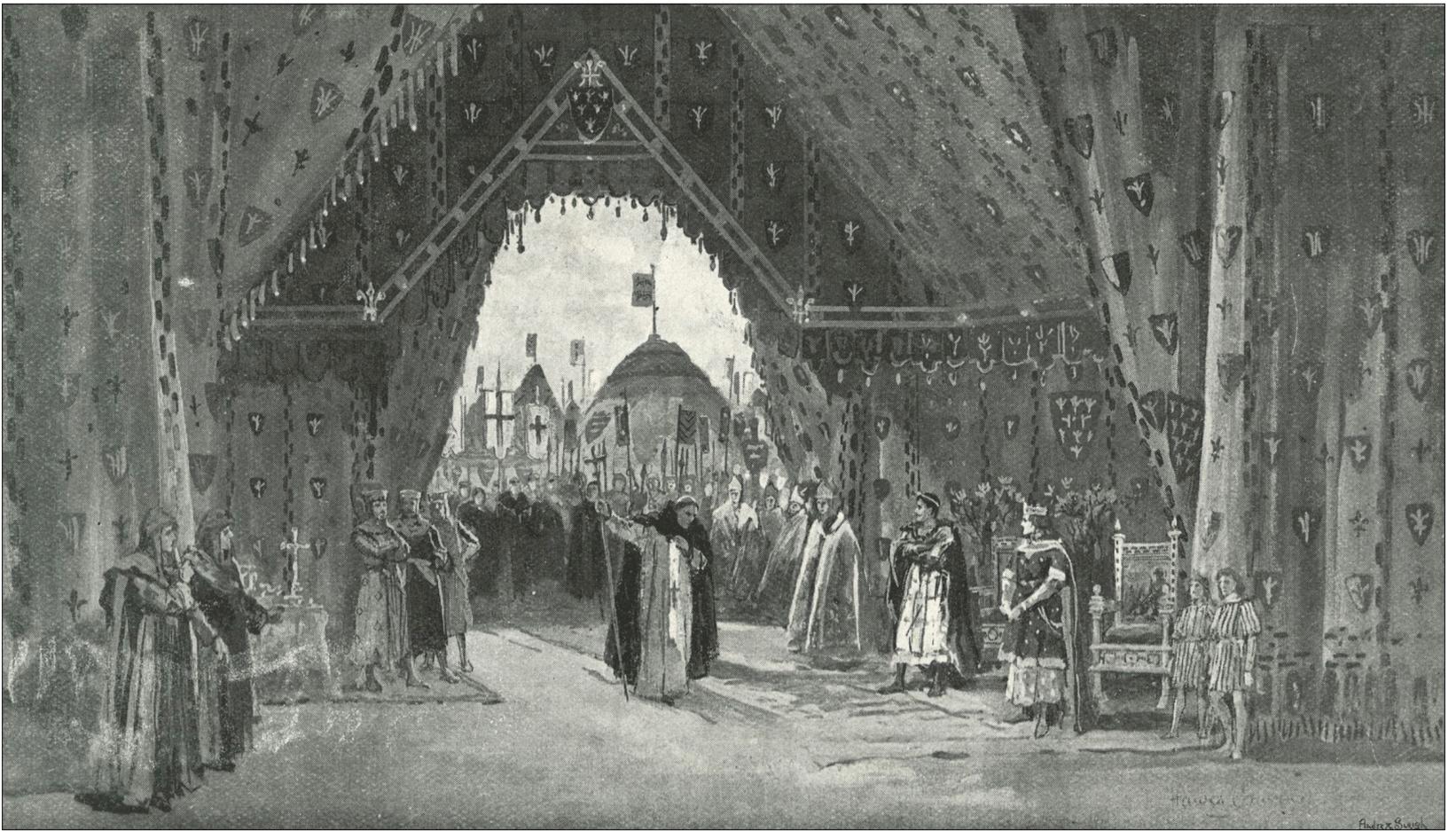
Geof. Ay, but he's taken the rain with him. I hear Margery :
I'll go play with her. [*Exit Geoffrey*]

Musical notation for measures 1-12. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). Measures 1 and 3 contain a quarter rest with a finger number '1' above it. Measures 2 and 4 contain a half note with a fermata above it. Measure 5 contains a whole rest with a finger number '5' above it. Measure 6 contains a half note with a fermata above it. Measure 7 contains a whole rest with a finger number '2' above it. Measure 8 contains a whole rest with a finger number '2' above it. A box containing the letter 'R' is positioned above measure 5. Below the staff, the numbers '5-9' and '11-12' are written under the respective rests.

Musical notation for measures 13-16. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). Measure 13 starts with a piano (*pp*) dynamic marking and a triplet of eighth notes. A slur covers measures 13, 14, and 15. Measure 14 contains a triplet of eighth notes. Measure 15 contains a triplet of eighth notes. Measure 16 contains a half note with a fermata above it.

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Oboe

Entr'acte - Becket's Rest

Larghetto espressivo

16

1-16

Bsn 1

A

p

22

28

B

sf

30-31

p

35-36

37

5

42-46

47

C

f

dim.

cresc.

f

tr

52

D

p

57

p

3

63

E

tr

tr

tr

1

Oboe

71 *f* *dim.*

78 **F** **3** *p* **4** **2** *Più mosso.*

79-81 85-88 89-90

91 **1** Tpt 1 **3** *f*

96 **G**

98

Oboe

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

11 4

3-13 15-18

H

19

p 3 3 3 3 1

Oboe

Scene 2

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*]

mf *tacet al fine* 10-17

Oboe

Scene 3

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 9-10 13-18

19 21-22 25-26

pp **L**

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ACT IV

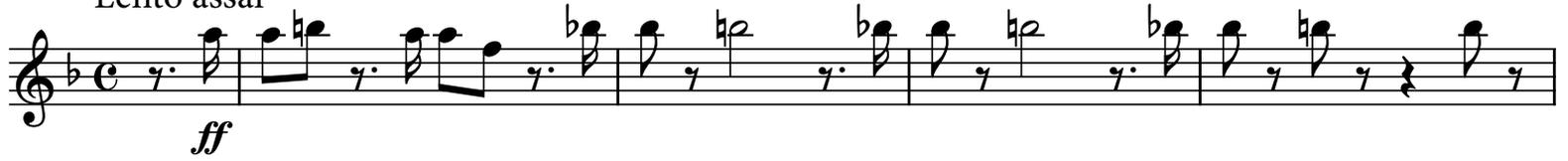
The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai



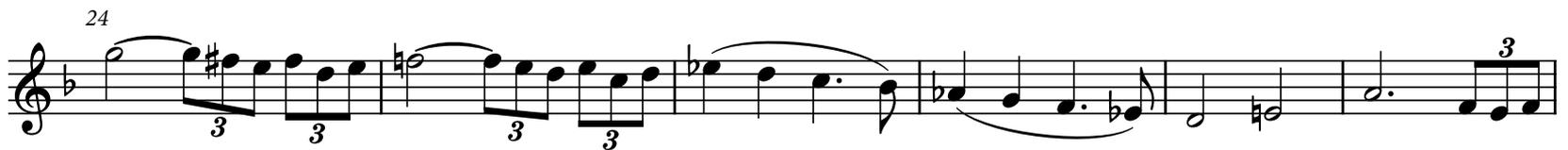
A



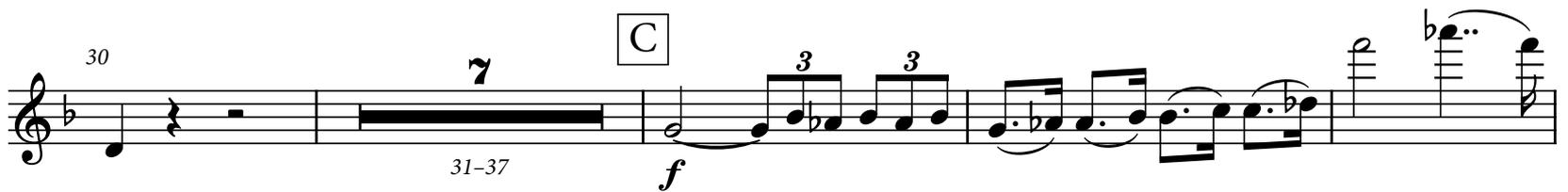
Con larghezza e maestoso



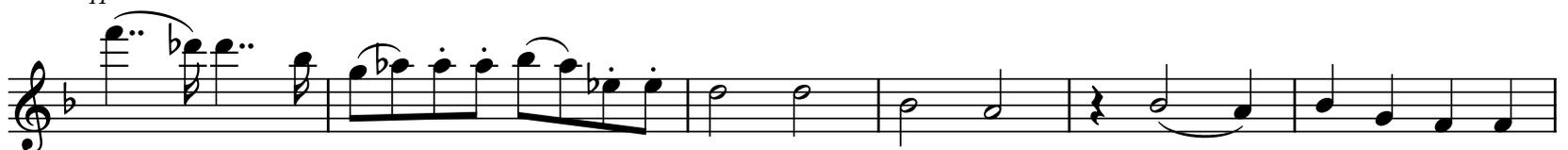
B



C



41



D



Oboe

52 E

56-59 60-63

64 F

p *ff* 3

71

3 *p*

77 G

ff 3 3

84 2

87-88 *p cresc.*

92 H

ff 3 3

97 4

f 3 *dim.* 3 100-103

Oboe

J

104

p

108

f

K

112

p

116

[Curtain Rises]

p

119-126

127-128

f > pp

Oboe

To Take Up Curtain When Not Raised during Entr'acte]

Lento Maestoso

7 *f* *dim.* [Curtain] *tacet al fine*
10-16

Scene 1

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

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

Lento Assai

ff 2 4-5

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 the fermata and
orchestra commences at cry
"King's Men"

Lento Tempo de Marcia

ff *dim.* 5 4-8
9 *pp*



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PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.41/03