

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)

ORGAN

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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Scene 2	<i>The Same</i>	Tacet
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Organ

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

A

accel..... rall..... Allegro molto

13 20 3 3 22

13 20 3 3 22

1-13 14-33 34-36 37-39 40-61

B

C

D

E

F

25 22 24 32 9

25 22 24 32 9

62-86 87-108 109-132 133-164 165-173

rall.
174

a tempo

G

Vln I

1 10 11

1 10 11

176-185 186-196

200

Musical score for measures 200-207. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, followed by a section of whole notes with a dynamic marking of *f*. Above the staff, there are tempo markings: $(\text{♩} = \text{♩})$ and $(\text{♩} = \text{♩})$ Full. The middle staff is a bass clef staff with a key signature of one flat, containing a melodic line with a dynamic marking of *mf* and a *cresc.* marking. The bottom staff is a bass clef staff with a key signature of one flat, containing a melodic line with a dynamic marking of *f*.

208

Musical score for measures 208-217. The system consists of three staves. The top staff is a grand staff with a key signature of two sharps. It contains a complex texture of chords and arpeggios. A box labeled 'H' is placed above the staff at the end of the system. The middle and bottom staves are bass clef staves with a key signature of two sharps, containing a melodic line.

218

Musical score for measures 218-226. The system consists of three staves. The top staff is a grand staff with a key signature of two sharps. It contains a complex texture of chords and arpeggios, starting with a dynamic marking of *ff*. The middle and bottom staves are bass clef staves with a key signature of two sharps, containing a melodic line.

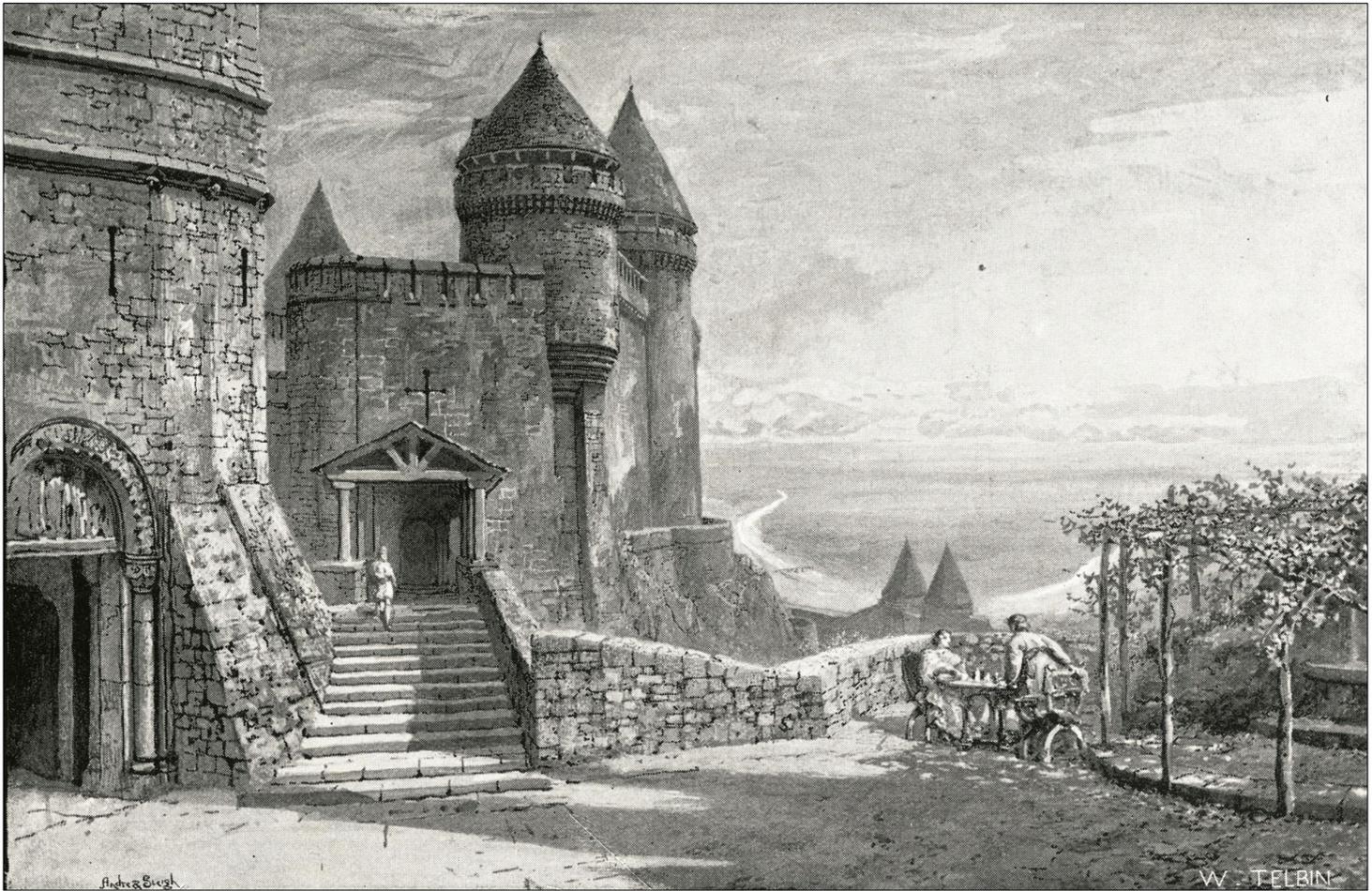
227

Musical score for measures 227-236. The system consists of three staves. The top staff is a grand staff with a key signature of two sharps. It contains a complex texture of chords and arpeggios. A box labeled 'J' is placed above the staff at the end of the system. The middle and bottom staves are bass clef staves with a key signature of two sharps, containing a melodic line.

235

Musical score for measures 235-247. The score consists of three staves. The top two staves form a grand staff with a treble clef and a bass clef. The bottom staff has a bass clef. The key signature is two sharps (F# and C#). The music includes complex chords and textures, with a 7-measure rest in the final measure of the grand staff. A bracket under the first three notes of the bottom staff is labeled '241-247'.

PROLOGUE



A CASTLE IN NORMANDY

TACET

ACT I

King Henry



HENRY II

Introduction to Scene 4

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.

mp

8

18

27

J

Musical score for piano and voice. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The top two staves are for the piano, and the bottom staff is for the voice. Measure 34 is marked with the number '34'. The piano part features a complex texture with many beamed notes and rests. The voice part has a few notes in the first four measures, followed by a long rest for seven measures, indicated by a '7' above the staff. The score ends with a double bar line and repeat dots.

[Crowd Shouts]

Blessed is he that cometh in the name of the Lord !

Hen. 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

Musical score for measures 1-8. The piece is in 6/8 time with a key signature of one sharp (F#). The first system consists of a grand staff (treble and bass clefs) and a separate bass clef line. The grand staff begins with a forte (*f*) dynamic. The music features a mix of chords and moving lines, with some notes beamed together.

Musical score for measures 9-18. The notation continues in the grand staff and the separate bass clef line. The texture remains consistent with the previous system, featuring chords and melodic fragments.

Musical score for measures 19-26. The notation continues in the grand staff and the separate bass clef line. The music concludes with sustained chords in the grand staff.

Musical score for measures 27-34. The notation continues in the grand staff and the separate bass clef line. The grand staff ends with a thick black bar and the instruction "tacet al fine". The separate bass clef line also ends with a thick black bar and the instruction "tacet al fine".

ACT II

Rosamund's Bower

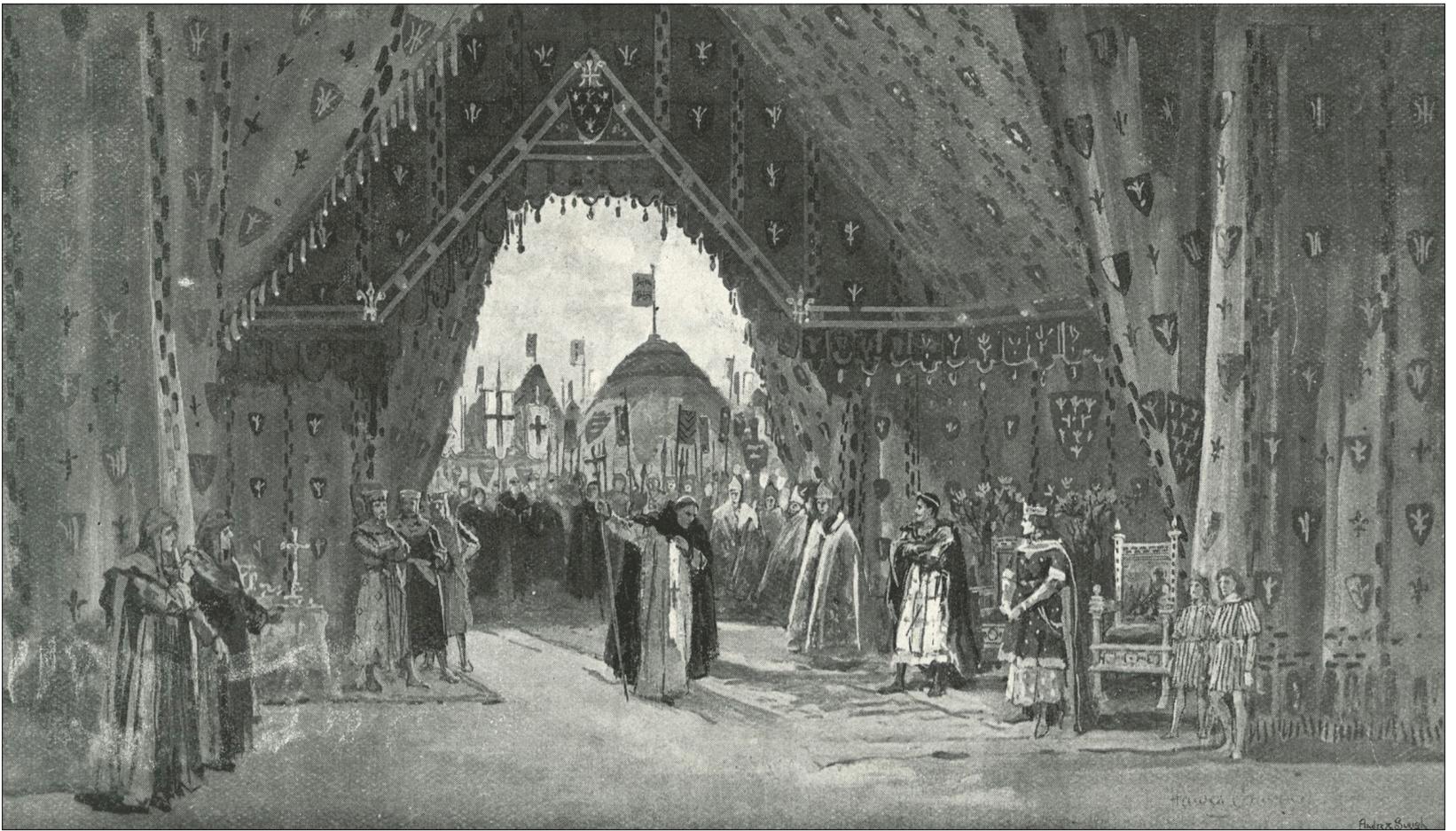


ROSAMUND'S BOWER

TACET

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Scene 1

Louis. Well, well, no more ! I am proud of my " Monk-King," whoever named me ; and, brother, Holy Church may rock, but will not wreck, nor our Archbishop stagger on the slope decks for any rough sea blown by the breath of kings. Restore his kin. Reseat him on his throne of Canterbury, be, both, the friends you were.

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 - MONKS ON STAGE BEHIND

d = 80

The first system of the musical score consists of three staves. The top two staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a common time signature. The music is in a minor key, indicated by a flat sign on the bass clef. The piano part features sustained chords and moving lines in both hands. The bottom staff is a single bass clef line, likely representing a vocal line, with a common time signature and a few notes.

5

The second system of the musical score continues from the first system. It also consists of three staves: a grand staff for piano accompaniment and a single bass clef line for the vocal line. The piano accompaniment continues with sustained chords and moving lines. The vocal line continues with a few more notes, ending with a double bar line.

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ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Scene 3

Bec. Attend the office ? Why then — The Cross 1 — who bears my
Cross before me ? Methought they would have brain'd me with
it, John. [Grim takes it.]

Grim. I ! Would that I could bear thy cross indeed !

Bec. The Pall ! I go to meet my King ! [*Puts on the pall. Exeunt.*]

Chant

[Salicional only - no pedal throughout | Open Sw. on second verse]

9

18

[Echo Organ - Dulciance, Bourdon play octave higher - no pedal]

25

Musical score for measures 25-29. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains five measures of music with various note values and rests. The middle staff is in bass clef and contains five measures of music, including a long slur across the first two measures. The bottom staff is a single bass clef staff with five measures of rests.

30

Musical score for measures 30-34. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains five measures of music, including a long slur across the first two measures. The middle staff is in bass clef and contains five measures of music, including a long slur across the first two measures. The bottom staff is a single bass clef staff with five measures of rests.



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