

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)

TIMPANI

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does not have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

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

| | | |
|-----------|--|-------|
| OVERTURE | | 5 |
| PROLOGUE | | |
| Scene 1 | <i>A Castle in Normandy</i> | Tacet |
| Scene 2 | <i>The Same</i> | 9 |
| ACT I | | |
| Entr'acte | | 11 |
| Scene 1 | <i>Becket's House in London</i> | Tacet |
| Scene 2 | <i>Street in Northampton</i> | 13 |
| Scene 3 | <i>The Same</i> | 14 |
| Scene 4 | <i>The Hall in Northampton</i> | 15 |
| ACT II | | |
| Entr'acte | | Tacet |
| Scene 1 | <i>Rosamund's Bower</i> | 18 |
| ACT III | | |
| Entr'acte | | 20 |
| Scene 1 | <i>"Meeting of the Kings" - Montmirail</i> | Tacet |
| Scene 2 | <i>Outside the Woods near Rosamund's Bower</i> | Tacet |
| Scene 3 | <i>Rosamund's Bower</i> | 21 |
| ACT IV | | |
| Entr-acte | | 24 |
| Scene 1 | <i>Castle in Normandy</i> | 26 |
| Scene 2 | <i>A Room in Canterbury Monastery</i> | Tacet |
| Scene 3 | <i>North Transept of Canterbury Cathedral</i> | 27 |

Timpani

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

112 **3** ^b *tr* **5**

pp 115-117 120-124

126 **4** **1** *tr* **17**

pp 127-130 135-151

E

152 **10** ^b *tr* **F** *tr*

pp 154-163 *f*

168 *tr* **1** rall.... ^b *tr* a tempo

sf sf sf

2 *tr* **2** ^b *tr* **1**

176-177 *p* 180-181 *p*

G 186 *tr* **7** **4**

p *cresc.* 191-197 198-201

202 (♩ = ♩) *tr* *tr* **8**

f *cresc.* 208-215

H 216 *tr* **3** *tr*

mf *ff* 221-223 *f*

226

227-228

231-232

236

tr

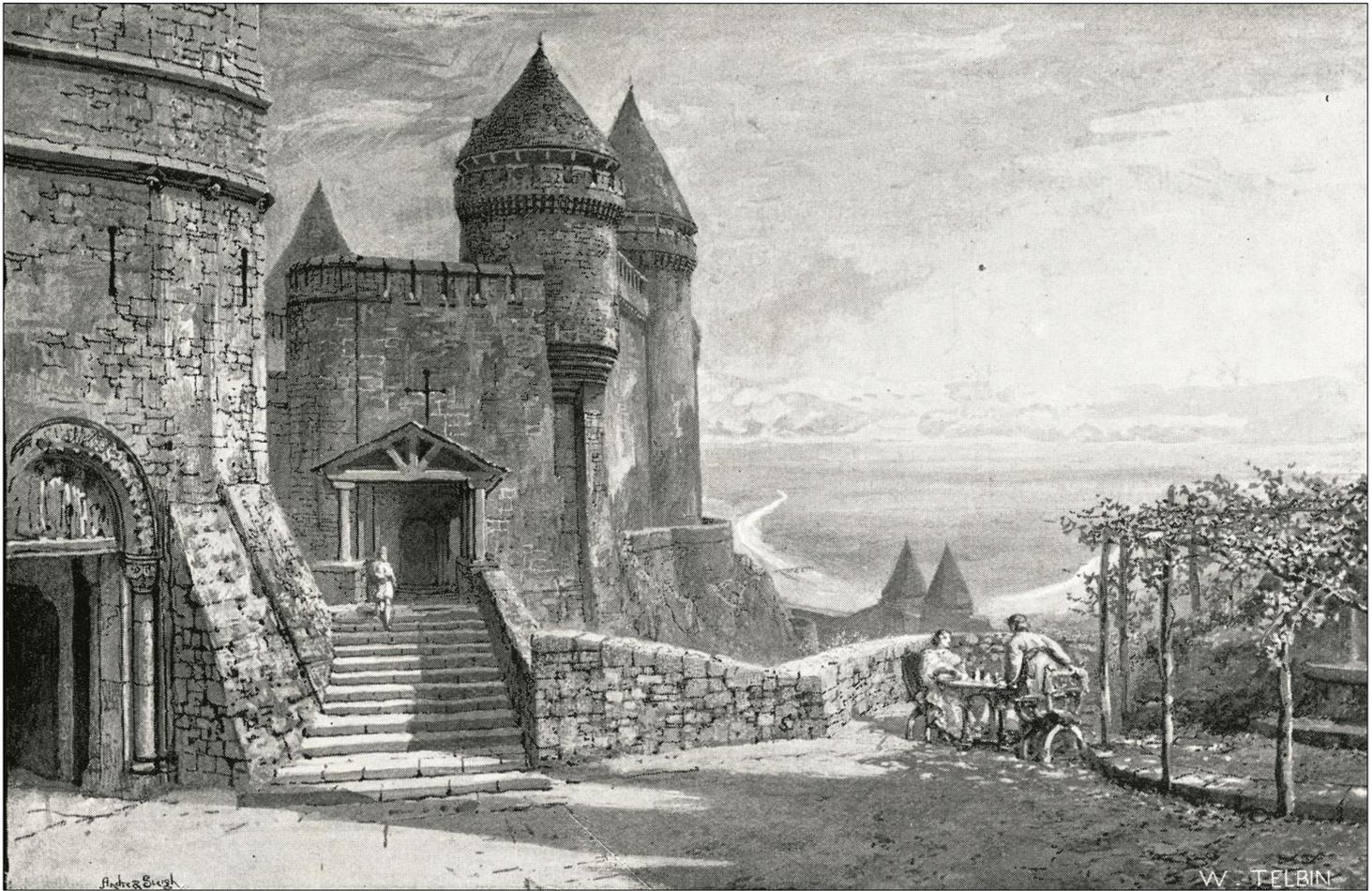
1

244

tr

tr

PROLOGUE



A CASTLE IN NORMANDY

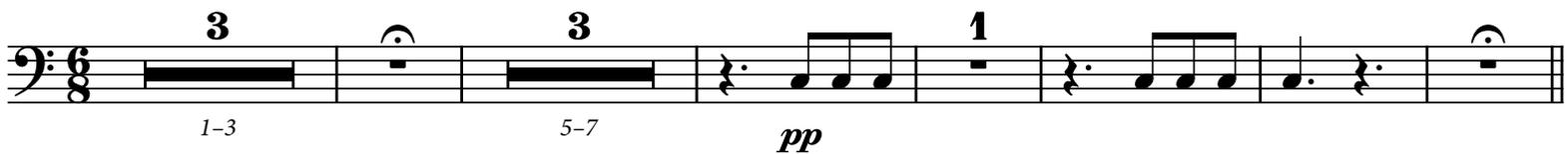
Scene 2

Hen. Dead is he, my Queen ? What, altogether ? Let me swear nay to that by this cross on thy neck. God's eyes ! what a lovely cross ! what jewels !

Elea. Doth it please you ? Take it and wear it on that hard heart of yours — there. [*Gives it to him.*]

Hen. [*Puts it on.*] On this left breast before so hard a heart, to hide the scar left by thy Parthian dart.

Elea. Has my simple song set you jingling? Nay, if I took and translated that hard heart into our Provençal facilities,



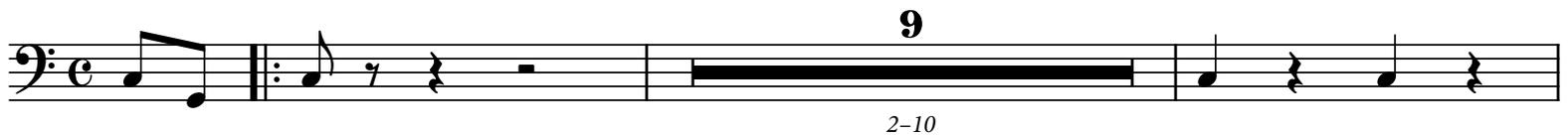
Conclusion to Prologue

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.*]



ACT I

King Henry



HENRY II

Act I - Entr'acte

Allegro con fuoco

9 4

f 2-10 13-16

A 13 **B** 1

17-29 Tpt 2

37 *ff* *tr* *tr* 3

44 **C** 1 3 2

47-49 *fp* 52-53

54 **D** 12 4 *tr*

fp 56-67 68-71 *f*

E 9 **F** 11 4

74-82 83-93 Tbn. *p* 98-101

102 **G** 5

f 103-107 *mf*

110 **G** *tr* 2

f 112-113

114 *f* **2** 120-121

122 *tr* $\text{♩} = \text{♩}$

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.]

Introduction to Scene 2

The musical score for the Introduction to Scene 2 consists of four staves of bass clef music. The first staff begins with a *mf* dynamic and includes two first endings marked with the number '1'. The second staff starts with a *fr* marking and a 7^b fingering, followed by a first ending marked '1' and a fifth ending marked '5' with a duration of 13-17. The third staff begins at measure 18 and features a *fr* marking. The fourth staff starts with a second ending marked '2' and a duration of 25-26, followed by a *fr* marking and two first endings marked '1.' and '2.'. The score concludes with a fermata and a hairpin symbol.

Elea. To the Castle ?

De Broc. Ay !

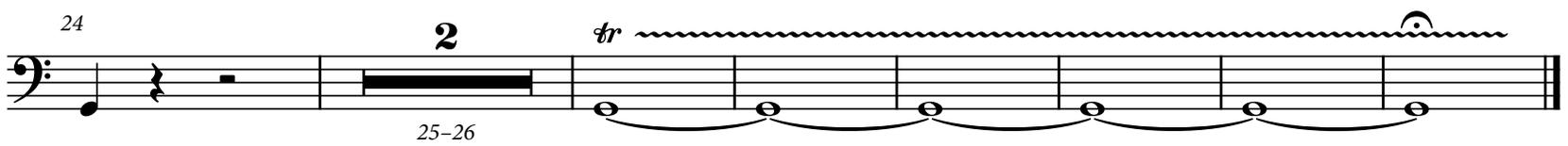
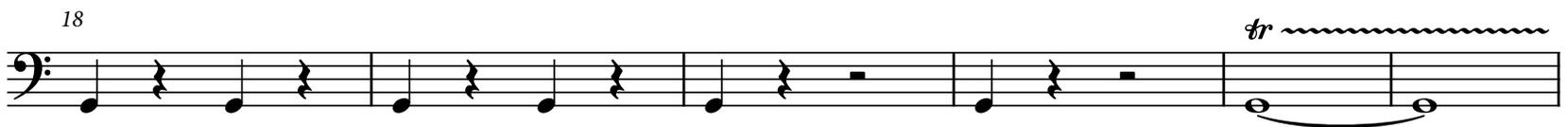
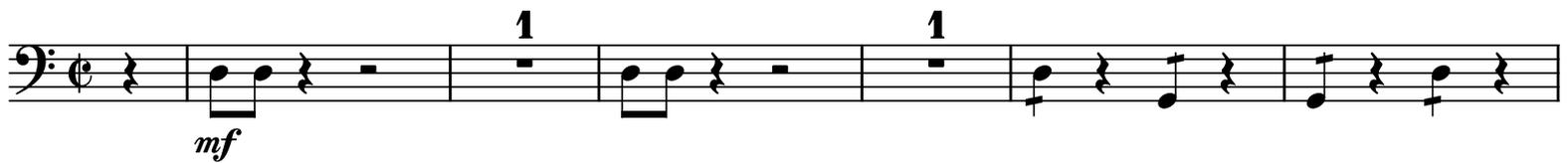
Elea. Stir up the King, the Lords ! Set all on fire against him !

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



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

The musical score consists of five staves of bass clef music. The first staff begins with a trill (*tr*) and a dynamic of *fp*, followed by a crescendo (*cresc.*) and another trill. It includes a rest of 8 measures (6-13) and ends with a dynamic of *mf*. The second staff starts at measure 15 with a dynamic of *f* and includes a rest of 3 measures (19-21) and a trill. The third staff starts at measure 24 with a dynamic of *f* and includes rests of 2 measures (25-26) and 2 measures (29-30), along with a trill and a boxed letter 'J'. The fourth staff starts at measure 34 with a dynamic of *f* and includes a trill and a rest of 1 measure. The fifth staff starts at measure 42 with a dynamic of *f* and includes two trills.

[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

The musical score for the Conclusion to Act I is written for a bass instrument in 6/8 time. It consists of four staves of music, each starting with a measure number. The first staff (measures 1-16) begins with a fermata over measures 1-8, followed by a dynamic marking of *mf* that transitions to *f* by measure 14. The second staff (measures 17-25) includes trills (*tr*) and fermatas over measures 20-21 and 24-25. The third staff (measures 27-35) features a trill (*tr*) with a wavy line above it and a fermata over measure 31. The fourth staff (measures 36-42) contains trills (*tr*) and ends with a double bar line.

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

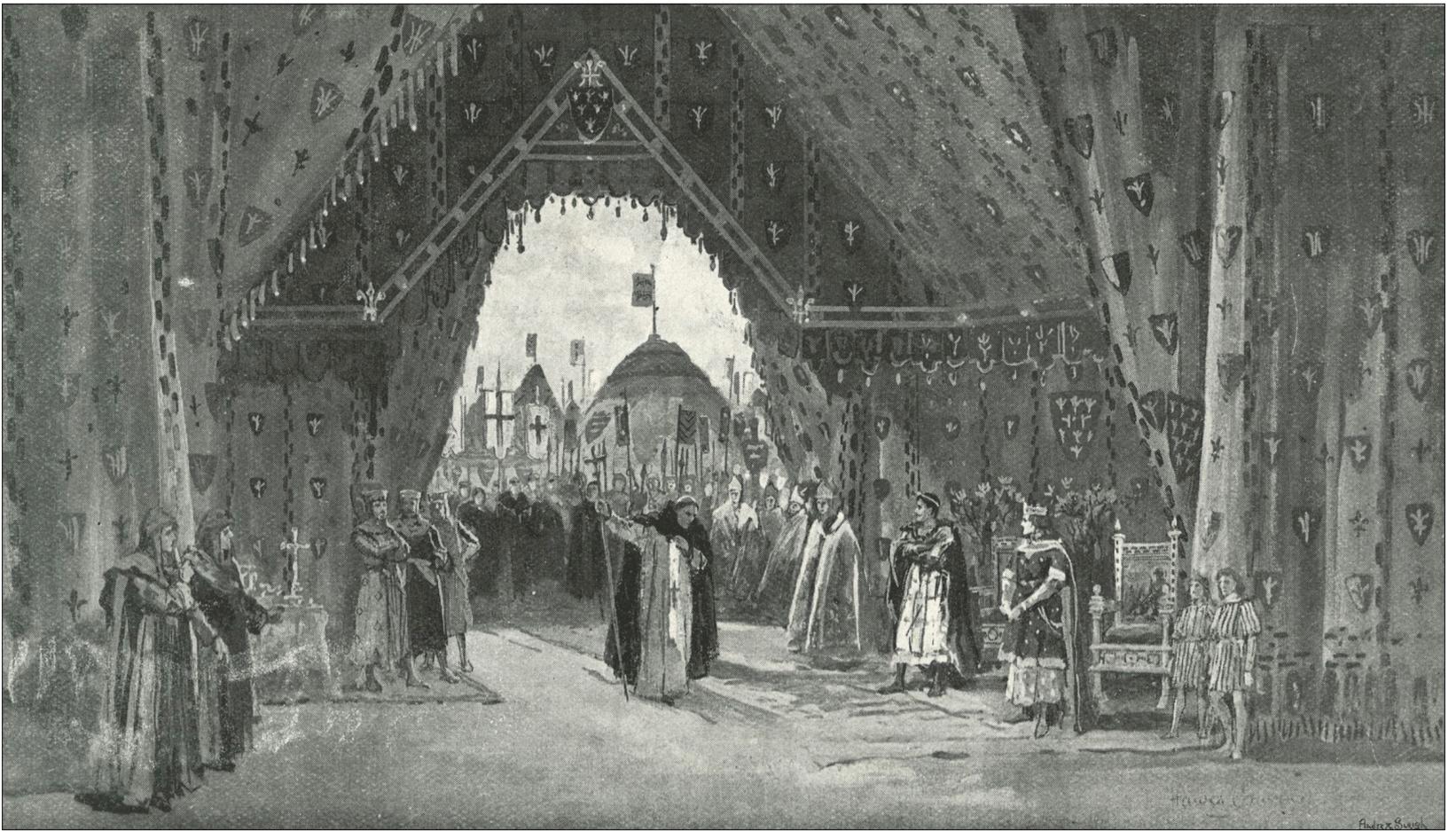
Scene 1

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

The musical score consists of two staves of music in bass clef and common time (C). The first staff contains measures 1 through 13. Measure 1 has a fingered note (1). Measure 2 has a note with a fermata. Measure 3 has a fingered note (1). Measure 4 has a note with a fermata. Measure 5 is a whole rest, with a box containing the letter 'R' above it and '5-9' below it. Measure 6 has a note with a fermata. Measure 7 has a trill (tr) with a wavy line above it. Measure 8 has a note with a fermata. Measure 9 has a note with a fermata. Measure 10 has a note with a fermata. Measure 11 has a note with a fermata. Measure 12 has a note with a fermata. Measure 13 has a note with a fermata. The dynamic marking *ppp* is placed below the trill in measure 7. The second staff starts at measure 14 and contains measures 14 through 17. Measure 14 has a note with a fermata. Measure 15 has a note with a fermata. Measure 16 has a note with a fermata. Measure 17 has a note with a fermata. Trills (tr) with wavy lines are placed above measures 15 and 16.

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

A **20** **B** **13** **C** **15** **7**

1-20 21-33 34-48 49-55

D **10** **E** **13** **F** **7**

56-65 66-78 79-85 Hn 1

Più mosso.

89 **3** **3** **3** **3** **3** **3** **3** **3** **3** **1**

p *cresc.*

93 **3** **3** **3** **3** **3**

G

97 **1** **3** **3** **3** **3** **3**

mf *cresc.*

Scene 3

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 **10** L **2** Vln I

1-10 11-12

15 *tr* *ppp*

2 **2**

21-22 25-26

PAGE INTENTIONALLY LEFT BLANK

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

1 *tr* *tr* 3
ff 6-8

Con larghezza e maestoso

9 [A] 4 2 *tr* *tr* *tr* 4
sf *sf* 10-13 *p dim.* 16-17 20-23

[B] 4 *tr* *tr* *tr* *tr* *tr* *tr* 4
 24-27 32-35

36 *tr* [C] 1 5 *tr* *tr* 2
p 38-42 *mf* 45-46

47 [D] *tr* *tr* 3 *tr* *tr* *tr* *tr* *tr*
p 50-52

56 *tr* *tr*

[E] [F] 7 *tr* *tr* *tr*
pp 63-69 *ff*

[G] 7 *tr* *tr* *tr*
 73 75-81 *f*

85 H

86-88 *p* *mf* < *ff*

94

mf

100 J

104-105 *pp*

107 K

108-111 112-115

118

mf *dim.* *mp*

[Curtain Rises]

124

mf

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

Lento Maestoso \flat *tr*

f

8 **1** [Curtain] tacet al fine

dim. 10-16

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

ff

\flat *tr* \flat *tr* **1**

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"

Lento Tempo de Marcia



7-8



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.41/03