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)

TROMBONE

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

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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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University of Minnesota - School of Music
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OVERTURE		5
PROLOGUE		
Scene I	*A Castle in Normandy*	Tacet
Scene 2	*The Same*	9
ACT I		
Entr'acte		11
Scene 1	*Becket's House in London*	Tacet
Scene 2	*Street in Northampton*	Tacet
Scene 3	*The Same*	Tacet
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ACT III		
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Scene 2	*A Room in Canterbury Monastery*	Tacet
Scene 3	*North Transept of Canterbury Cathedral*	25

Trombone

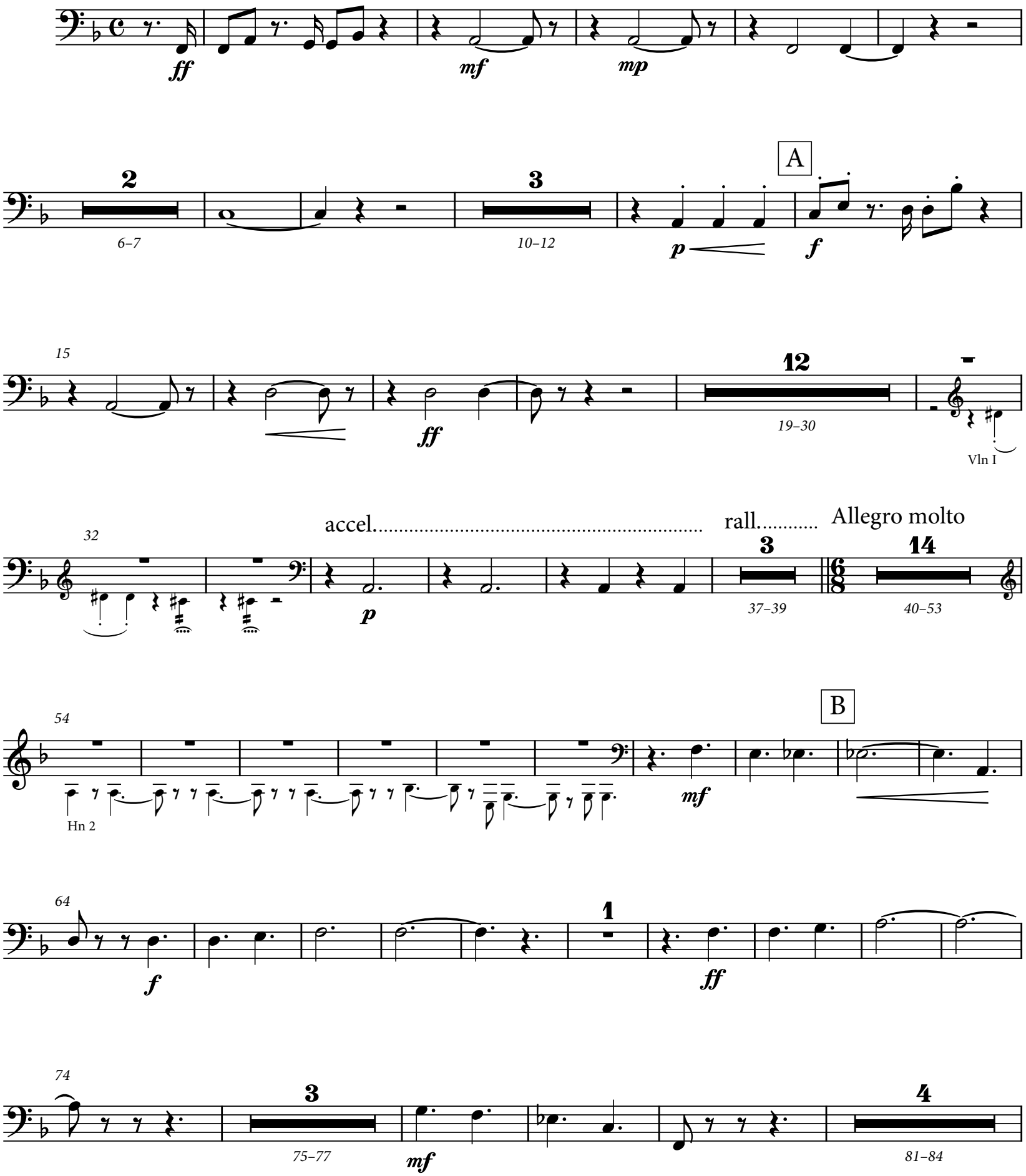
BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai



85

C

7

87–93

D

13

96–108

2

109–110

mf

mf

111

pp

120

p

129

E

1

18

133–150

Tpt 1

F

9

154–162

p

f

170

rall....

a tempo

1

1

sf *sf* *sf* *sf*

p

180

G

mp

p

cresc.

190

2

192–193

1

1

sf *sf* *sf*

199

(♩. = ♩)

f *fp* *cresc.*

206

(♩ = ♩.)

ff

214

H

mf *ff*

224

f

J

234

1

243

PROLOGUE

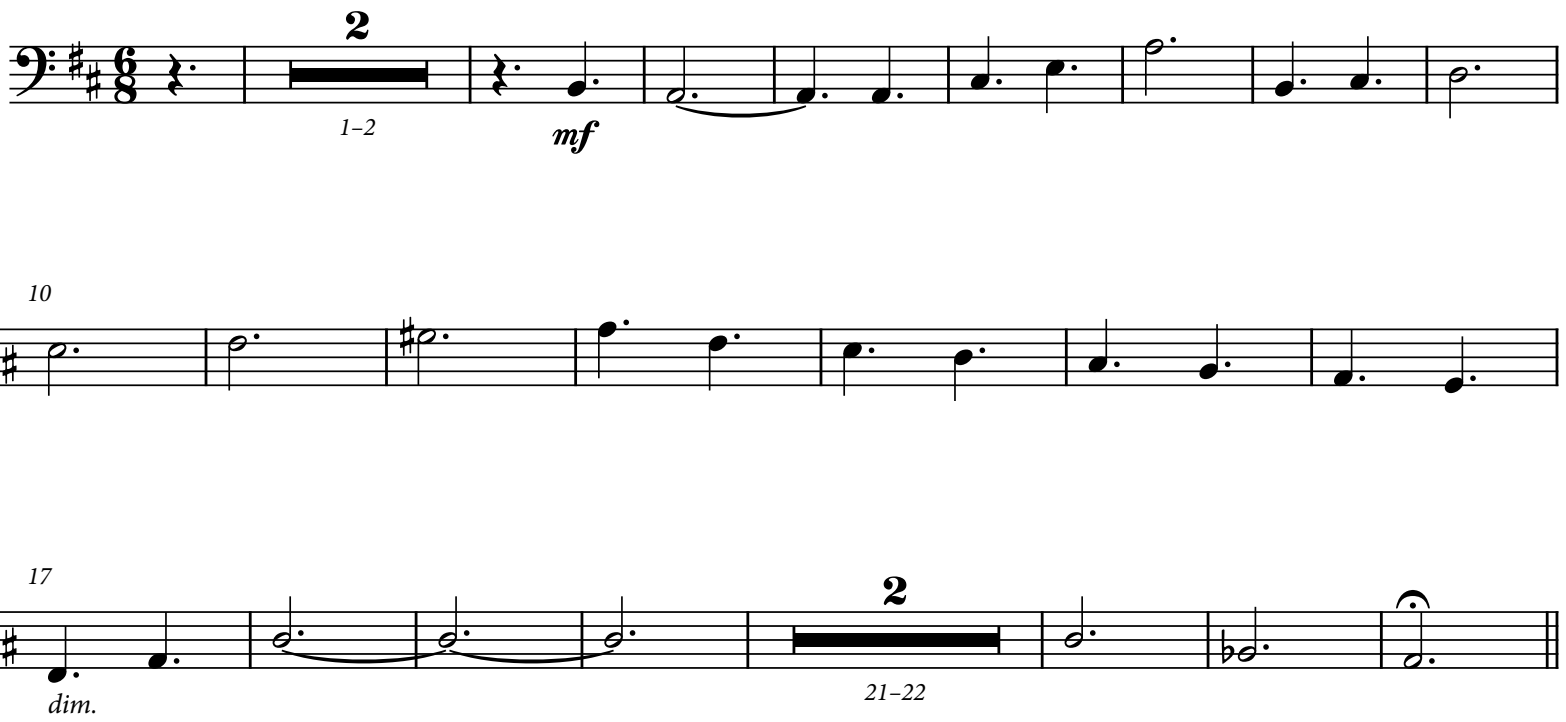
A Castle in Normandy

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



ACT I

King Henry

Henry II

Act I - Entr'acte

Allegro con fuoco

A

16

1–16

11

17–27

B

Hn 2

31

f

3

38

ff

1

3

46

3

C

17

51–67

D

4

68–71

72

Timp.

tr

Tpt 2

3

mf

80

E

88

5

89–93

p

F

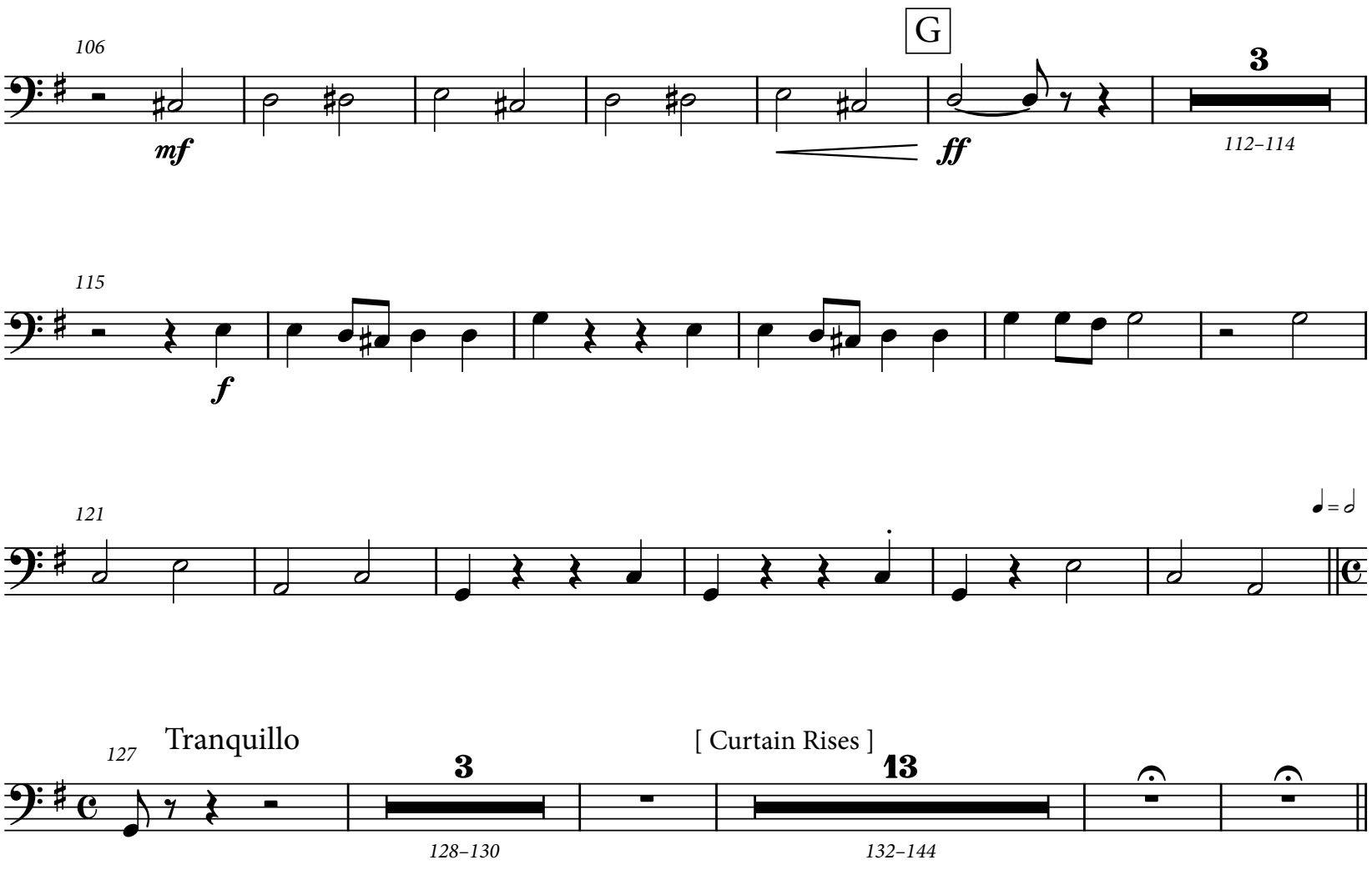
cresc.

99

f

2

104–105

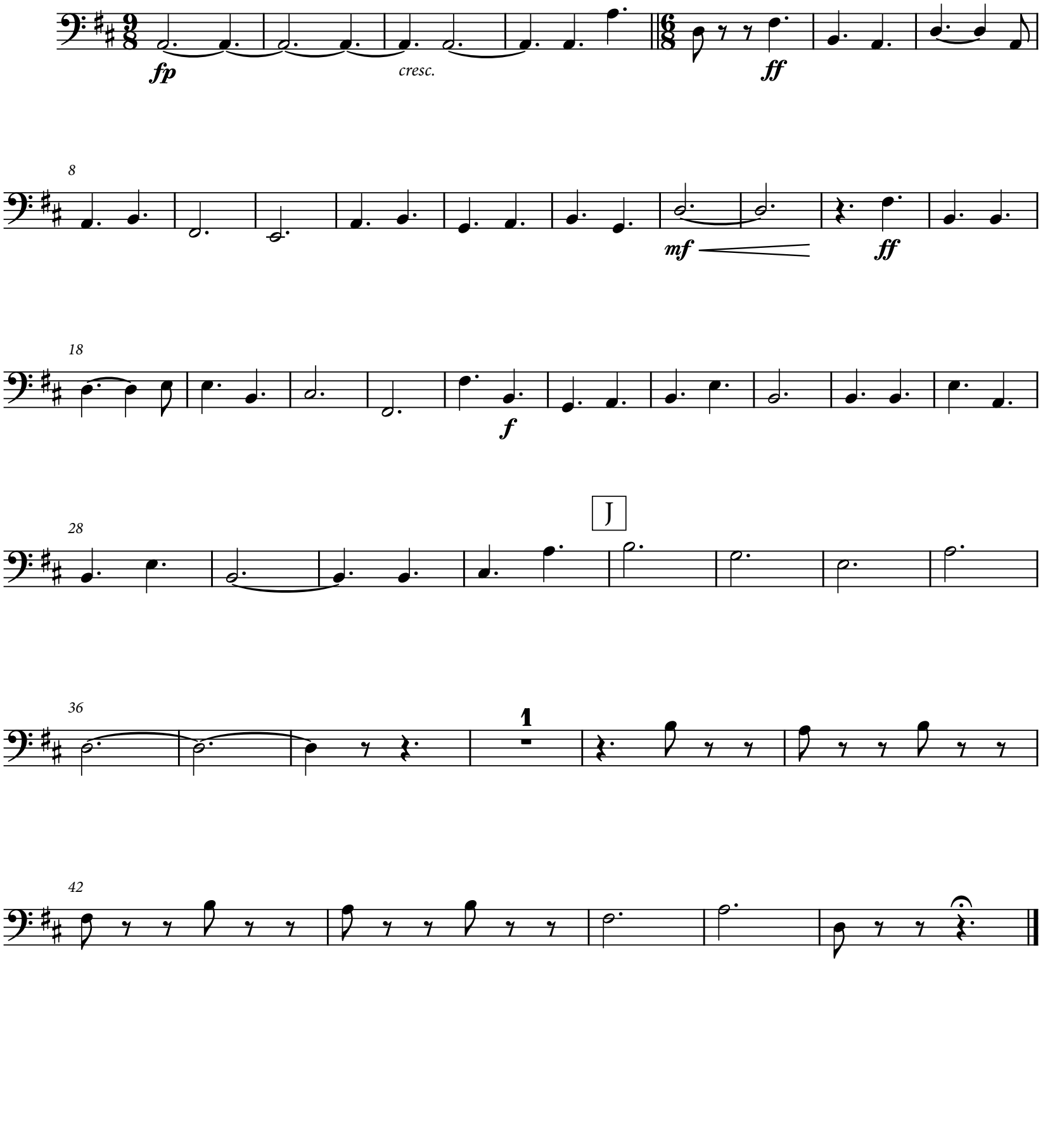

106
G
3
mf
ff
112–114
115
f
121
Tranquillo
127
[Curtain Rises]
3
13
128–130
132–144

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



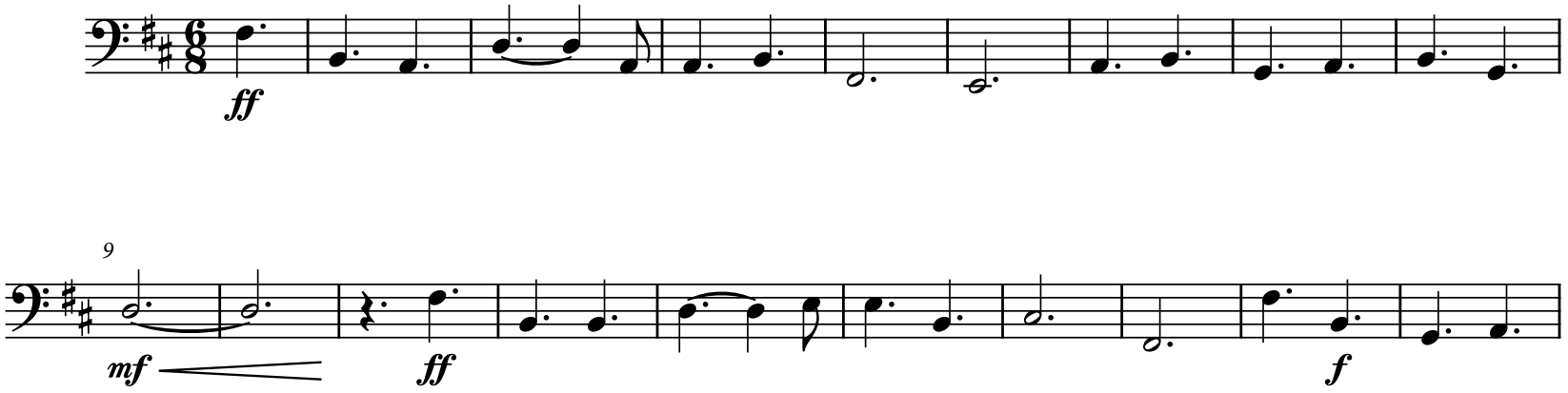
[*Crowd Shouts*]

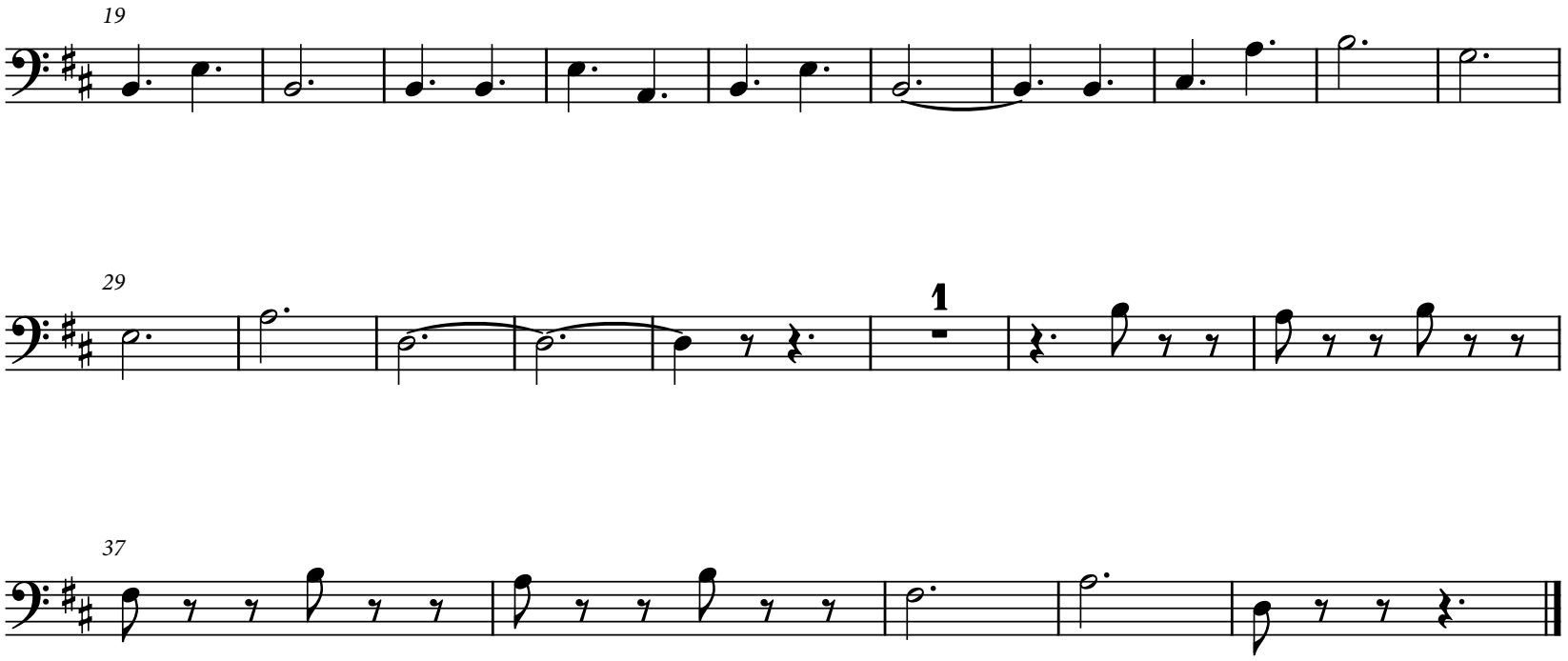
Blessed is he that cometh in the name of the Lord !

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





ACT II

Rosamund's Bower

ROSAMUND'S BOWER

TACET

ACT III

Becket's Rest

Montmirail — "The Meeting of the Kings"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

A **20** *1–20*

B **13** *21–33*

C **15** *34–48*

7 *49–55*

D **10** *56–65*

E **13** *66–78*

F **10** *79–88*

Più mosso.

89

Timp.

Tpt 2

91

2 *92–93*

mf

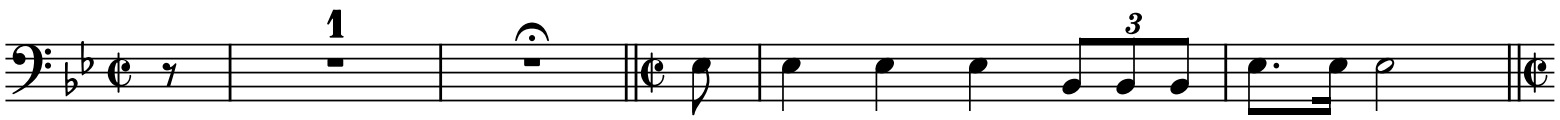
f

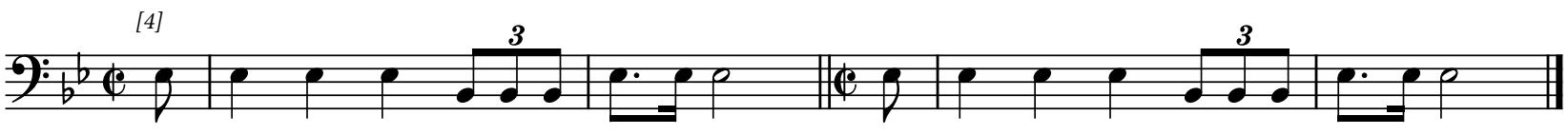
G

97

Scene 1

Louis. Now is the time to patch up a peace. If we
steer well, young Henry, whom Becket loves,
will serve our Becket's and the Church's cause,
and all will yet be well.





Bec. A notice from the priest, to whom our John of Salisbury
committed the secret of the bower, that our wolf-Queen is
prowling round the fold. I should be back in England ev'n for this.

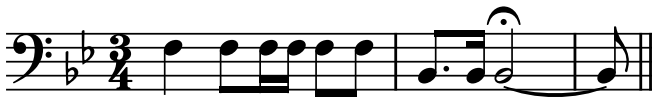
Herb. These are by-things in the great cause.

Bec. The by-things of the Lord are the wrong'd innocences that will cry from all the hidden
by-ways of the world in the great day against the wronger.

Herb. The King !

Hen. Give me thy hand. My Lords of France and England, my friend of Canterbury and myself are now once more at perfect amity.
Unkingly should I be, and most unknightly, not striving still,
however much in vain, to rival him in Christian charity. And so
farewell, until we meet in England.
Bec. Farewell, my liege !
Herb. Did the King speak of the customs ?
Bec. No!

[*Exit* Henry, *then the* Barons *and* Bishops.]



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ACT IV

The Martyrdom

Archbishop of Canterbury — Thomas Becket

Act IV - Entr'acte - The Martyrdom

Lento assai

ff

5

A

1

sf *sf* *sf* *sf*

11

2

12–13

Con largezza e maestoso

p dim.

20

B

1

3

24–26

29

C

2

36–37

p

43

D

49

3 3 3 3 3

55

dim.

mp

p

1

E

6

60–65

Hn 1

68

F

3

ff

3

3

74

7

75–81

G

f

3

3

86

mf

H

93

ff

3

3

1

5

99–103

J

2

104–105

p

mf

K

mf

113

3

dim.

120

3

122–124

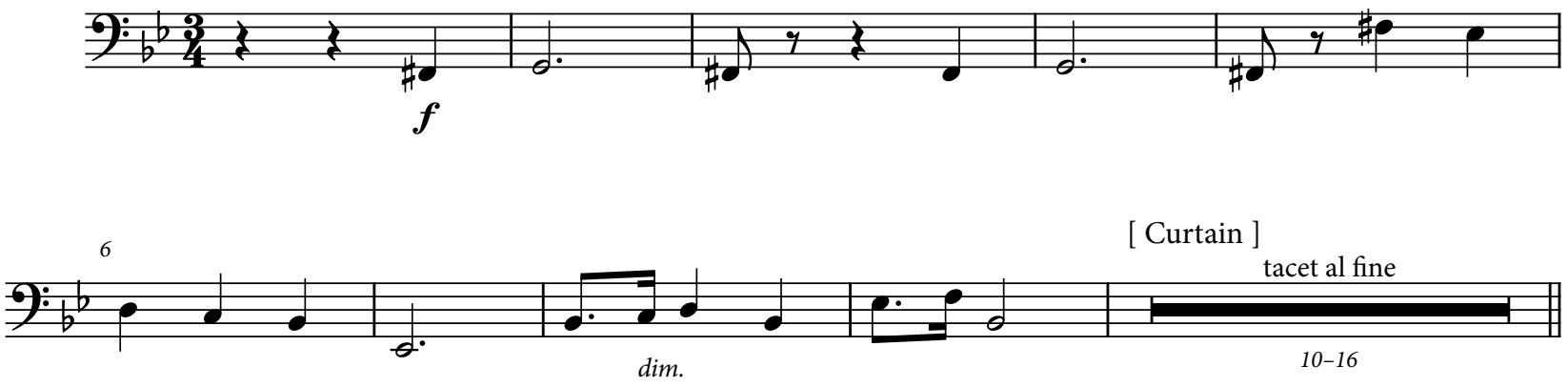
pp

1

[Curtain Rises]

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

Lento Maestoso



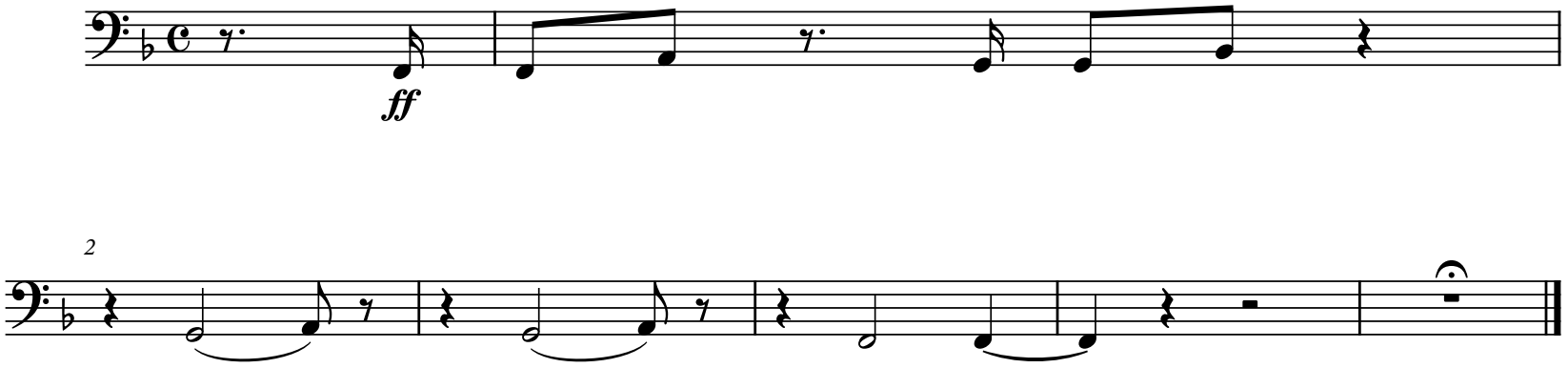
Scene 1

[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



Scene 3 - Conclusion

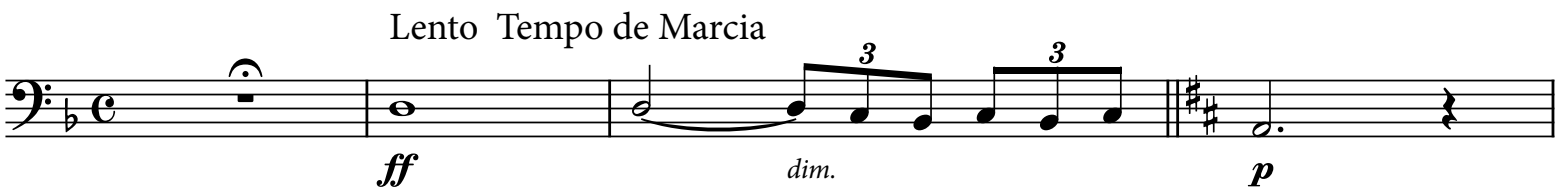
Bec. [Falling on his knees.]

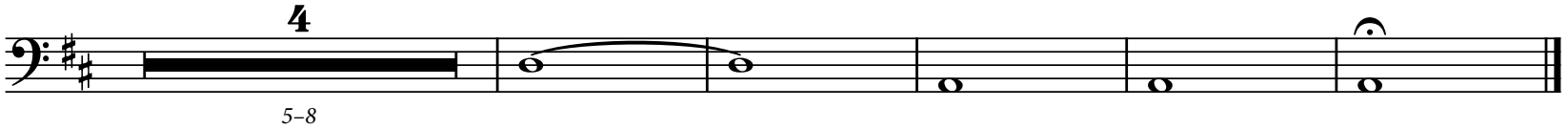
Into Thy hands, O Lord — into Thy hands ! [*Sinks prone.*]

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"





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MUSIC SERIES

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