

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)

TRUMPET 1

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

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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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Trumpet (D) 1, Trumpet (Bb) 1, Trumpet (A) 1, Trumpet (Eb) & Cornet (Bb) 1

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

Tpt in D

ff mf mp 4-12 9

13 p f ff A

15 1 2 4 accel..... rall..... Allegro molto p cresc. Hn 2 19-33 37-38 40-43

44 pp f B 2 47-61 62-63

66 ff 1 5 75-79

80 Solo mf C 2 2 85-86 87-88

90 mf 1 10 96-105

106 D

109-112 *f* *p* 115-119

4 5

Detailed description: Musical staff starting at measure 106. It contains several rests and notes. A box labeled 'D' is positioned above the staff. Below the staff, there are markings for measures 109-112 and 115-119. Dynamic markings *f* and *p* are present. Above the staff, the numbers 4 and 5 are placed over specific measures.

120 E

121-123 127-132 133-150

pp 3 6 18

Detailed description: Musical staff starting at measure 120. It contains rests and notes. A box labeled 'E' is positioned above the staff. Below the staff, there are markings for measures 121-123, 127-132, and 133-150. Dynamic marking *pp* is present. Above the staff, the numbers 3, 6, and 18 are placed over specific measures.

151

154-162 *pp* *p*

9

Detailed description: Musical staff starting at measure 151. It contains rests and notes. Below the staff, there are markings for measures 154-162. Dynamic markings *pp* and *p* are present. Above the staff, the number 9 is placed over a specific measure.

F

165

f

Detailed description: Musical staff starting at measure 165. It contains notes and rests. A box labeled 'F' is positioned above the staff. Dynamic marking *f* is present.

173 *rall....* *a tempo*

176-177 180-183 *Solo* *p*

2 4

sf sf sf sf

Detailed description: Musical staff starting at measure 173. It contains notes and rests. Above the staff, there are markings for *rall....* and *a tempo*. Below the staff, there are markings for measures 176-177, 180-183, and *Solo*. Dynamic markings *sf* and *p* are present. Above the staff, the numbers 2 and 4 are placed over specific measures.

185 G

192-193 *pp* *sf*

1 1 2

Detailed description: Musical staff starting at measure 185. It contains notes and rests. A box labeled 'G' is positioned above the staff. Below the staff, there are markings for measures 192-193. Dynamic markings *pp* and *sf* are present. Above the staff, the numbers 1, 1, and 2 are placed over specific measures.

194

sf sf

1 1

Detailed description: Musical staff starting at measure 194. It contains notes and rests. Below the staff, there are markings for *sf* and *sf*. Above the staff, the numbers 1 and 1 are placed over specific measures.

202 *(♩ = ♩)*

203-204 *f* *mf* *cresc.* *ff*

2

Detailed description: Musical staff starting at measure 202. It contains notes and rests. Above the staff, there are markings for *(♩ = ♩)*. Below the staff, there are markings for measures 203-204 and dynamic markings *f*, *mf*, *cresc.*, and *ff*. Above the staff, the number 2 is placed over a specific measure.

209

H

mf *ff*

219

8 measures of music.

229

J

8 measures of music.

238

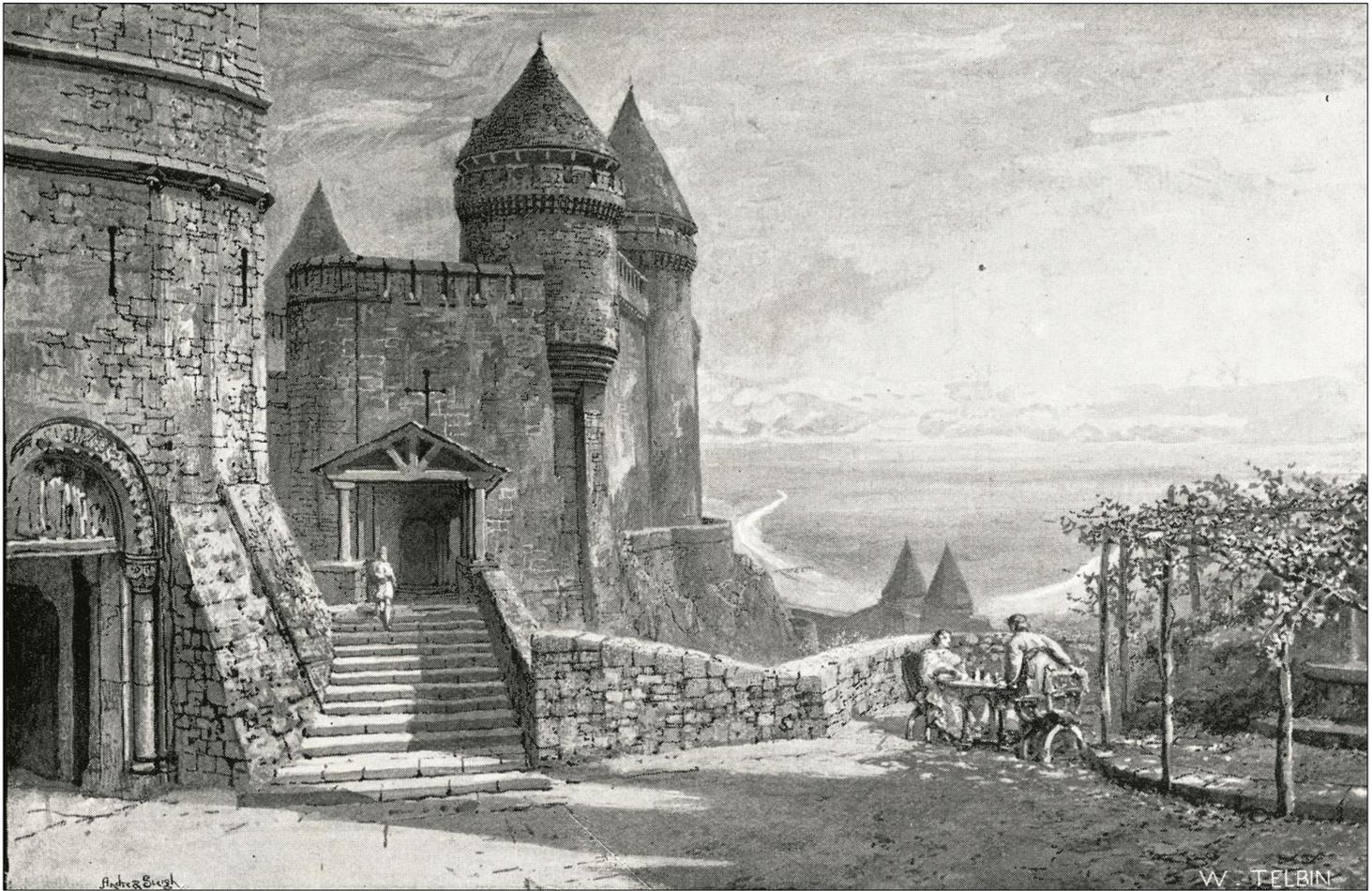
1

8 measures of music.

244

8 measures of music.

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

Tpt in A

4
1-4 *mf*

12 *dim.* 4
21-24

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.*]

Conclusion to Prologue

Tpt in Bb

11

1-11

The musical notation is on a single staff with a treble clef and a common time signature (C). It begins with a quarter rest, followed by a double bar line and repeat signs. The first measure contains a thick black bar. The second measure contains a quarter rest. The third measure contains a quarter note with a sharp sign (F#). The fourth measure contains a quarter note with a flat sign (Bb) and a fermata. The fifth measure contains a quarter rest. The sixth measure contains a quarter note with a flat sign (Bb) and a fermata. The seventh measure contains a quarter rest. The eighth measure contains a quarter note with a flat sign (Bb) and a fermata. The piece ends with a double bar line.

ACT I

King Henry



HENRY II

Allegro con fuoco

Act I - Entr'acte

Tpt in Bb

10 4 A 13

1-10 13-16 17-29

B

30 1

f

37

ff

C

44 1

fp

51 4

fp 57-60 *f*

D

62 3

63-65 *f*

70

76

83 E To Tpt in D **11** Tpt in D F **2**

84-94 *mp* *cresc.* 3 99-100

101 **6** G **2**

f 104-109 *f < ff* 112-113

114

120 ♩ = d

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

Tpt in Bb

5
1-5
f

12
5
13-17
f *f*

21

27
2
28-29
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

Tpt in Bb

1-5 *f*

12 13-17 *f* *f*

21

26 28-29 *f*

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

Tpt in D

1-2

fp cresc.

ff

8

mf *ff*

18

f

28

J

36

1

42

[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

Tpt in D

ff *mf*

10 *ff* *f*

20

31 **1**

37

ACT II

Rosamund's Bower

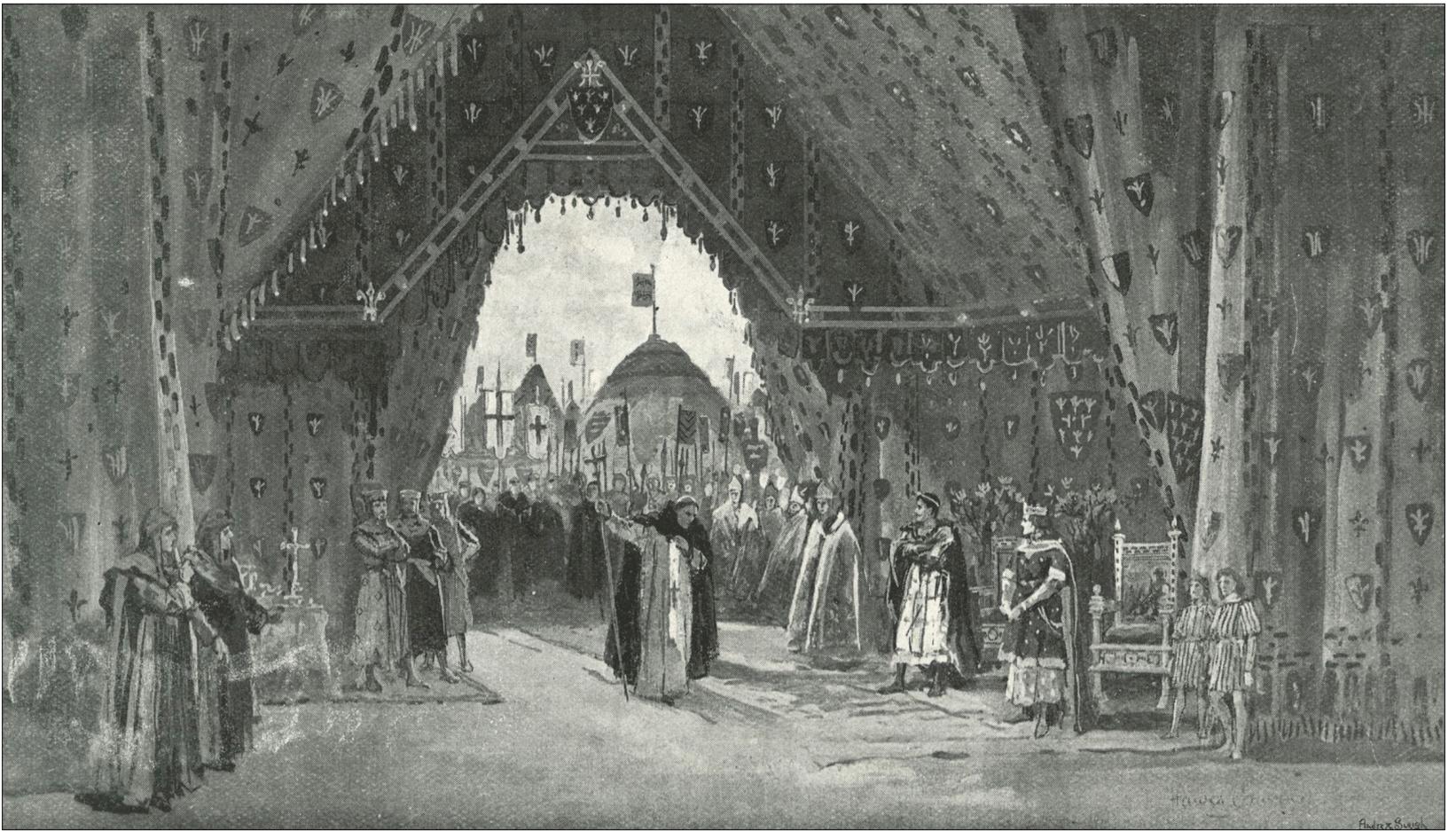


ROSAMUND'S BOWER

TACET

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Larghetto espressivo Act III - Entr'acte - Becket's Rest

Tpt in Bb

20 **A** **13** **B** **15** **C** **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 **1** **3** **3** **3** **3** **1**

p *cresc.* *mf*

94

G

97

Scene 1

Louis. Becket, my friend of friends ! I must save him from my brother Henry — and I have asked him to meet the Archbishop here. Surely thro' Henry's savagery he and his friends would have starved in banishment but for my giving them food and home. Henry's mood of wrath continues yet, and he has made York, in defiance of Canterbury, crown young Henry. Therefore our holy Becket keeps the threat of the Pope over England.

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.

Tpt in Eb

Crt in Bb

5

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 !

Crt in Bb

Hen. Give me thy hand. My Lords of France and England, my friend of Canterbury and myself are now once more at perfect amity.

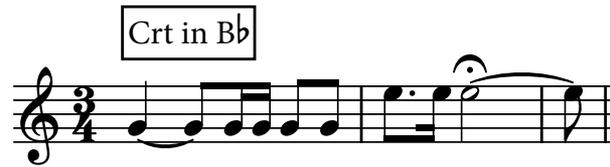
Unkingly should I be, and most unknighly, not striving still, however much in vain, to rival him in Christian charity. And so farewell, until we meet in England.

Bec. Farewell, my liege !

Herb. Did the King speak of the customs ?

Bec. No!

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



ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

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Act IV - Entr'acte - The Martyrdom

Lento assai

Tpt in D

Musical staff 1: Treble clef, C major key signature, 4/4 time signature. Measures 1-4. Dynamics: *ff*.

Musical staff 2: Treble clef, C major key signature, 4/4 time signature. Measures 5-8. Dynamics: *sf*.

Musical staff 3: Treble clef, C major key signature, 4/4 time signature. Measures 9-14. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *mf*, *dim.* Section marker **A**.

Musical staff 4: Treble clef, C major key signature, 4/4 time signature. Measures 15-33. Dynamics: *p*. Section marker **B**. Includes rests for 7 and 9 measures. *Hn 2* label at the end.

Musical staff 5: Treble clef, C major key signature, 4/4 time signature. Measures 35-41. Dynamics: *p*. Section marker **C**.

Musical staff 6: Treble clef, C major key signature, 4/4 time signature. Measures 42-47. Dynamics: *mp*. Section marker **D**.

Musical staff 7: Treble clef, C major key signature, 4/4 time signature. Measures 48-53. Dynamics: *f*. Section marker **D**.

Musical staff 8: Treble clef, C major key signature, 4/4 time signature. Measures 54-65. Dynamics: *dim.*, *mp*, *p*. Section marker **E**. Includes rests for 1 and 6 measures.

66 F

Hn 1 *ff*

73 G

p *f*

83 1

mf

89 H

ff

96 J

f *dim.* *3* *4* *6* 100-103 104-109

110 K

Tbn. *mf* *f*

114

dim.

119 [Curtain Rises]

f *pp*

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"

Tpt in D Lento Tempo de Marcia

8



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