

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 2

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		6
PROLOGUE		
Scene 1	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	10
ACT I		
Entr'acte		12
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	14
Scene 3	<i>The Same</i>	15
Scene 4	<i>The Hall in Northampton</i>	16
ACT II		
Entr'acte		Tacet
Scene 1	<i>Rosamund's Bower</i>	Tacet
ACT III		
Entr'acte		20
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	21
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	Tacet
Scene 3	<i>Rosamund's Bower</i>	Tacet
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

PAGE INTENTIONALLY LEFT BLANK

Trumpet (D) 2, Trumpet (Bb) 2, Trumpet (A) 2 & Cornet (Bb) 2

Alfred, Lord Tennyson

BECKET - A Tragedy

Charles Villiers Stanford

Lento assai

OVERTURE

Tpt in D

9
4-12

13

A

15

19-33

Tbn.

37-38

40-43

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

2

4

44

B

47-61

62-63

pp

f

66

1

75-86

ff

C

87-88

1

96-105

2

10

106

D

109-112

115-124

f

p

4

10

125 **6** **E** **18**

127-132 133-150 *pp*

Detailed description: Musical staff starting at measure 125. It features two thick black bars representing rests or sustained notes. The first bar is labeled '6' and the second '18'. Above the staff, a box contains the letter 'E'. Below the staff, the measure ranges '127-132' and '133-150' are indicated. The staff concludes with a few notes and a dynamic marking of *pp*.

153 **9** **F**

154-162 *p* *f*

Detailed description: Musical staff starting at measure 153. It features a thick black bar labeled '9' and a box containing the letter 'F'. Below the staff, the measure range '154-162' is indicated. The staff shows a dynamic shift from *p* to *f* with a crescendo hairpin.

168 rall... a tempo **4**

176-179 *sf sf sf sf*

Detailed description: Musical staff starting at measure 168. It includes tempo markings 'rall...' and 'a tempo' with a box containing the number '4'. Below the staff, the measure range '176-179' is indicated. The staff features four notes with a dynamic marking of *sf* under each.

180 **1** **G** **1**

mp *p* *pp*

Detailed description: Musical staff starting at measure 180. It features two boxes containing the number '1' and a box containing the letter 'G'. The staff shows a dynamic shift from *mp* to *p* to *pp*.

189 **2** **1** **1**

192-193 *sf sf sf*

Detailed description: Musical staff starting at measure 189. It features three boxes containing the numbers '2', '1', and '1'. Below the staff, the measure range '192-193' is indicated. The staff shows three notes with a dynamic marking of *sf* under each.

198 (♩ = ♩) **1**

f *mf*

Detailed description: Musical staff starting at measure 198. It includes a tempo marking '(♩ = ♩)' and a box containing the number '1'. The staff shows a dynamic shift from *f* to *mf*.

205 (♩ = ♩)

cresc. *ff*

Detailed description: Musical staff starting at measure 205. It includes a tempo marking '(♩ = ♩)'. The staff shows a dynamic shift from *cresc.* to *ff*.

213 **H**

mf *ff*

Detailed description: Musical staff starting at measure 213. It features a box containing the letter 'H'. The staff shows a dynamic shift from *mf* to *ff*.

223

233

J

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

Tpt in A

1-4 *mf*

12 *dim.* 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

1-11 **11**

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 3 3 3

f

37 3 3

ff

C

44 1 3 3 3 3 3

fp

51 4

fp 57-60 *f*

D

62 3

63-65 *f*

70

76 3 3 3

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

26
2
28-29
1.
2.
f

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

5

1

12

5

13-17

21

26

2

28-29

f

f

f

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

fp *cresc.* *ff*

7

mf *ff*

17

f

27

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

9
mf *ff* *f*

19

30 **1**

37

ACT II

Rosamund's Bower

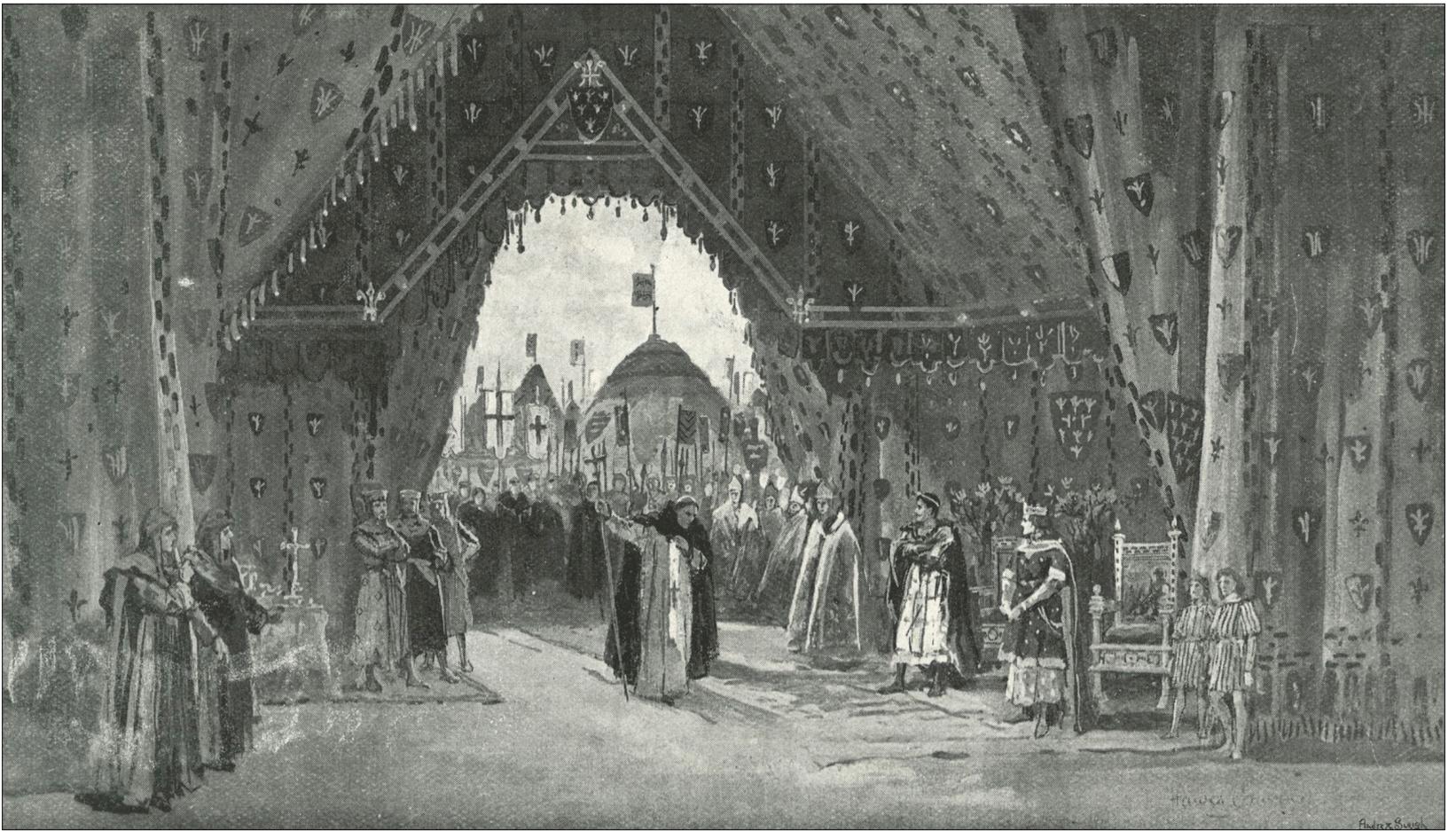


ROSAMUND'S BOWER

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 Hn 1

56-65 66-78 79-85 Hn 1

Più mosso.

89 1 3 3 3 3 1 p cresc. mf

94 3 3 3 3 3

G 97

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

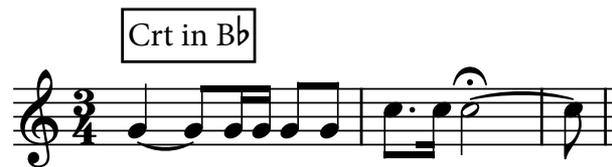
Unkingly should I be, and most unknighly, not striving still, however much in vain, to rival him in Christian charity. And so farewell, until we meet in England.

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

Act IV - Entr'acte - The Martyrdom

Lento assai

Tpt in D

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

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

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

Con larghezza e maestoso

Musical staff 4: Treble clef, C major, 4/4 time. Measures 15-16. Dynamics: *p*. Includes a 7-measure rest (16-22) and a 5-measure rest (25-29).

Musical staff 5: Treble clef, C major, 4/4 time. Measures 32-37. Dynamics: *p*. Includes a 6-measure rest (32-37) and a 1-measure rest.

Musical staff 6: Treble clef, C major, 4/4 time. Measures 43-50. Dynamics: *mp*, *f*. Includes 3-measure rests.

Musical staff 7: Treble clef, C major, 4/4 time. Measures 50-55. Dynamics: *mp*, *p*. Includes 3-measure rests.

Musical staff 8: Treble clef, C major, 4/4 time. Measures 56-65. Dynamics: *dim.*, *mp*, *p*. Includes a 6-measure rest (60-65) and a 3-measure rest. Horn 1 (Hn 1) is indicated.

F

70

ff

75-81

G

82

f *mf*

H

89

ff

J

96

f *dim.*

100-103 104-109

K

110

Tbn. *mf* *f*

114

dim.

[Curtain Rises]

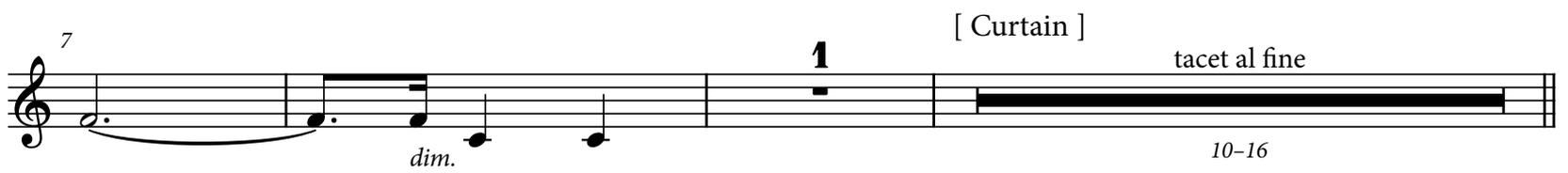
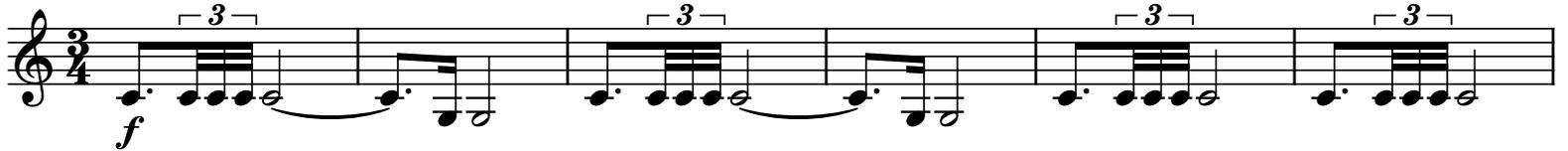
119

122-126 127-128 *f* *pp*

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

Lento Maestoso

Tpt in D



Scene 1

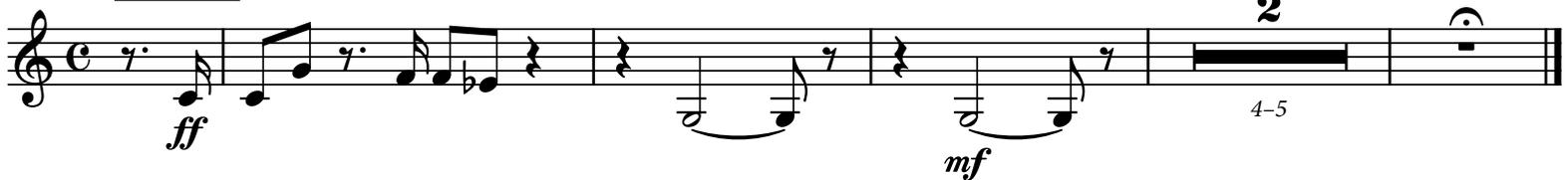
[The Knights draw their swords.]

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

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

Lento Assai

Tpt in D



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

ff dim. p 5-8

9 pp



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.41/03