

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)

VOCAL

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.

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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

OVERTURE		Tacet
PROLOGUE		
Scene 1	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	7
ACT I		
Entr'acte		Tacet
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	Tacet
Scene 3	<i>The Same</i>	Tacet
Scene 4	<i>The Hall in Northampton</i>	Tacet
ACT II		
Entr'acte		Tacet
Scene 1	<i>Rosamund's Bower</i>	10
ACT III		
Entr'acte		Tacet
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	12
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	Tacet
Scene 3	<i>Rosamund's Bower</i>	Tacet
ACT IV		
Entr-acte		Tacet
Scene 1	<i>Castle in Normandy</i>	Tacet
Scene 2	<i>A Room in Canterbury Monastery</i>	15
Scene 3	<i>North Transept of Canterbury Cathedral</i>	Tacet

Soprano, Baritone, Voices, Margery & Eleanor

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Tacet

PROLOGUE



A CASTLE IN NORMANDY

Scene 2

Eleanor

Elea.



O - ver the sweet sum - mer clos - es; and nev - er a__flow'r at the close;



O - ver and gone with the ros - es; not o - ver and gone with the rose.

ACT I

King Henry



HENRY II

TACET

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Scene 1

Allegretto

Cl. 1

Bsn 1

Marg.

Bab - ble in bow'r

10 un - der the rose Bee must - n't buzz, Whoop, but he knows. Kiss me, lit - tle one, no - bo - dy near,

15 Grass - hop - per, grass hop - per, - Whoop, you can hear, Kiss in the bow'r, Tit on the tree! -

19 Bird must not tell! - Whoop, he can see!

5

21-25

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Scene 1

Chant

Monks on the Stage Behind.

$\text{♩} = 80$

Org. Tel - lur - is in - gens Con - di - tor, mun - di so - lum qui

8

e - ru - ens.

ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

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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.]

Scene 3

North Transept of Canterbury Cathedral. On the right hand a flight of steps leading to the Choir, another flight on the left, leading to the North Aisle. Winter afternoon slowly darkening. Monks heard chanting the service. Rosamund kneeling.

Chant

Monks on the Stage Behind

Org. Tel - lur - is in - gens con - di - tor, mun - di so -
8 Ut ger - men ap - tum pro - fe - rens, ful - vis de -
- lum qui e - ru - ens, pul - sis a - quæ mo - les - ti - is ter -
- co - ra flo - ri - bus, fe - cun - da fruc - tu sis - te - ret pas -
16
- ram de - dis - ti im - mo - bi - lem.
- tum - que gra - tum red - de - ret.

1 tacet al fine
21-34



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