

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)

BASSOON 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

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 I	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	11
ACT I		
Entr'acte		14
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	18
Scene 3	<i>The Same</i>	19
Scene 4	<i>The Hall in Northampton</i>	20
ACT II		
Entr'acte		23
Scene 1	<i>Rosamund's Bower</i>	26
ACT III		
Entr'acte		30
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	Tacet
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	33
Scene 3	<i>Rosamund's Bower</i>	34
ACT IV		
Entr-acte		38
Scene 1	<i>Castle in Normandy</i>	42
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	43

Bassoon 1

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

ff

5

pp

12

1

A

p

ff

17

22-26

5

27-28

30-32

sf

3

sf

3

36

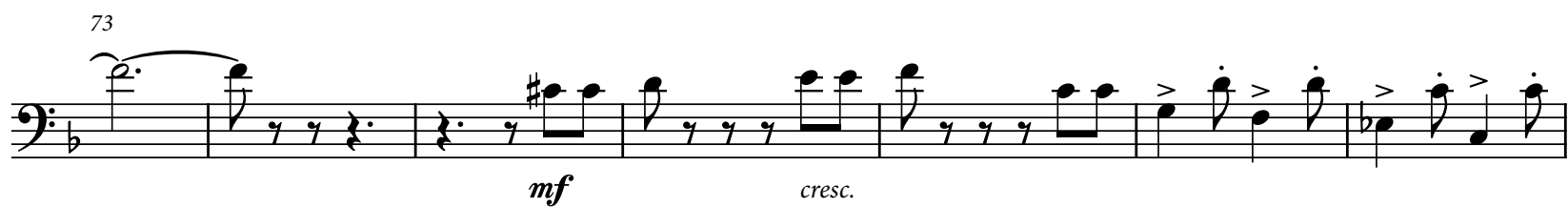
p cresc.

rall.

Allegro molto

40-41

2



106 D

f *p*

114

123

E 133 10

139-148 *p*

150

fp *pp*

157

mp *cresc.*

164 F

170 rall..... a tempo

sf *sf* *sf* *sf* 2

176-177

178 *mf* *cresc.* **G**

187 *sf* 192-193 **2**

194 *sf* *sf* *ff*

202 *f* *fp* *sfp* *ff*

208 *mf* **H**

Only to be played when no organ is available

218 *ff*

227 **J**

238 **1**

244



PROLOGUE



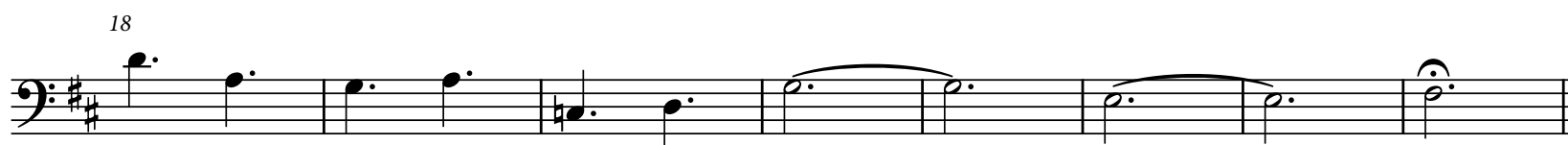
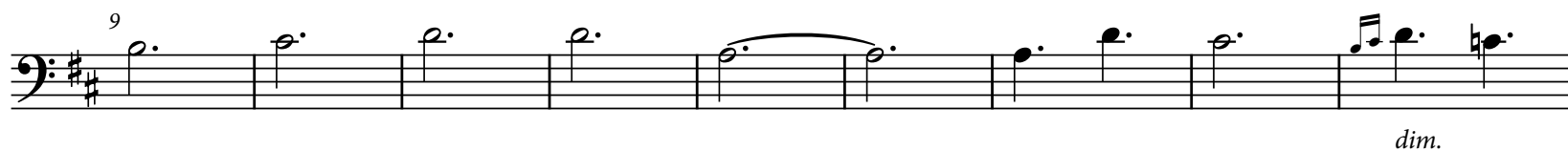
A CASTLE IN NORMANDY

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 —

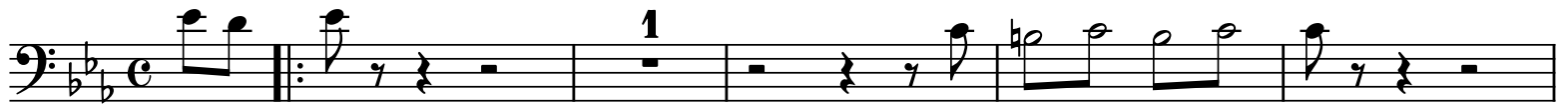
Elea. If thou light upon her — free me from her ! — let her eat it like the
serpent, and be driven out of her paradise.

Introduction to Scene 2



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



ACT I

King Henry



HENRY II

Act I - Entr'acte

Allegro con fuoco

f *f staccato*

6

11 *f* *f staccato*

16 A

21

26 B *ff*

32

38 *ff*

45

C

fp

52

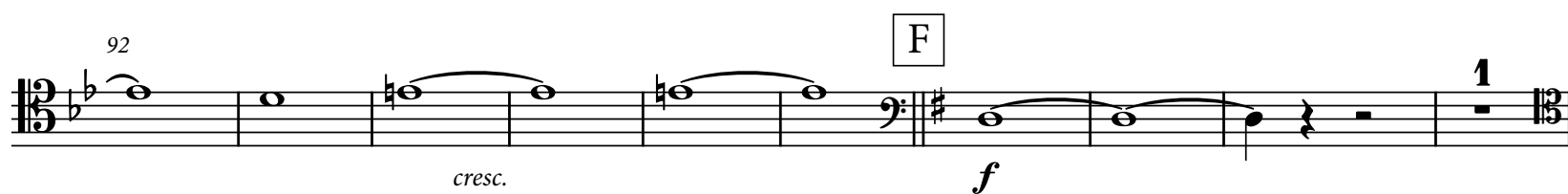
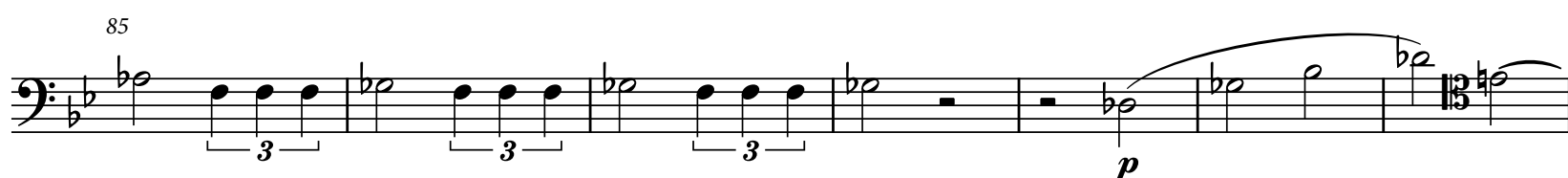
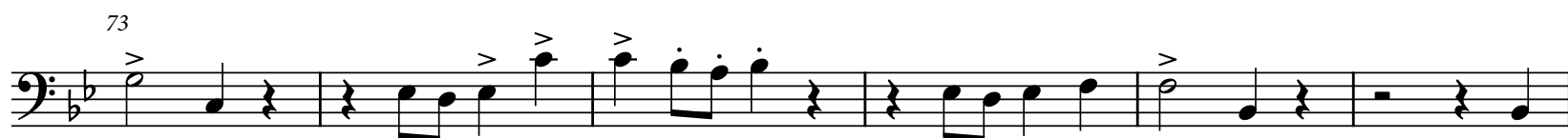
fp

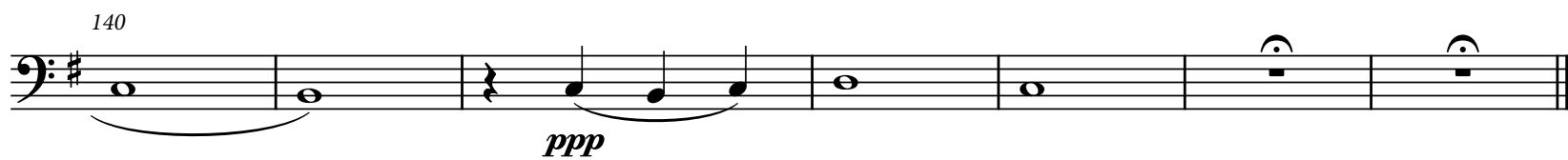
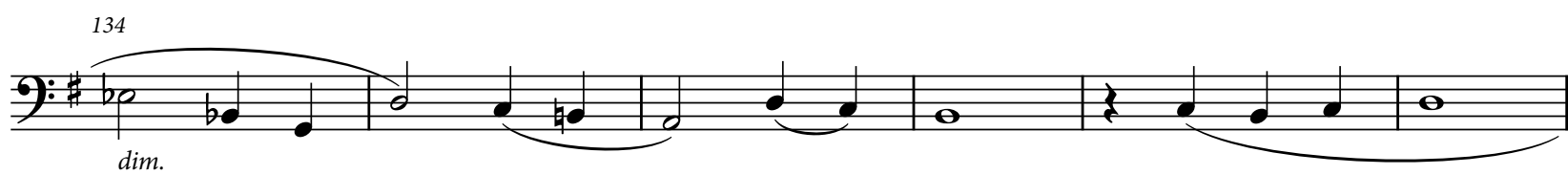
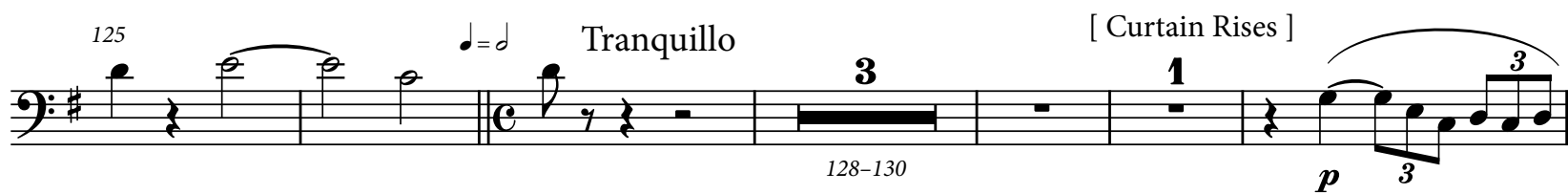
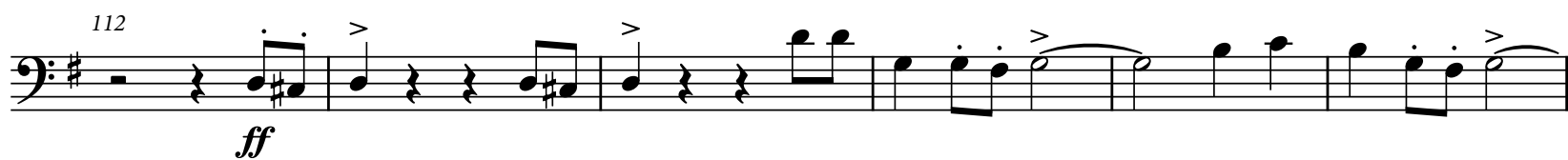
p

59-60

2

59-60





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 is written for a single bass line in 12/8 time, with a key signature of two flats (B-flat and E-flat). The score consists of five staves of music.

- Staff 1:** Begins with a double bar line and a repeat sign. The first measure is marked with a forte (*f*) dynamic. The melody consists of half notes and quarter notes.
- Staff 2:** Starts at measure 9. It features a first ending bracket over measures 10-11, marked with a first ending bracket and a first ending bracket. The melody includes eighth notes and quarter notes.
- Staff 3:** Starts at measure 15. It features a first ending bracket over measures 16-17, marked with a first ending bracket and a first ending bracket. The melody includes eighth notes and quarter notes.
- Staff 4:** Starts at measure 20. It features a first ending bracket over measures 21-22, marked with a first ending bracket and a first ending bracket. The melody includes eighth notes and quarter notes.
- Staff 5:** Starts at measure 27. It features a first ending bracket over measures 28-29, marked with a first ending bracket and a first ending bracket. The melody includes eighth notes and quarter notes. The score ends with a double bar line and a repeat sign.

The score includes various musical notations such as dynamics (*f*), articulation (>), and repeat signs. The key signature is two flats (B-flat and E-flat).

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

The musical score for the Introduction to Scene 3 consists of five staves of music in bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes dynamic markings such as *f* (forte) and a crescendo line. The first staff ends with a first ending bracket labeled '1'. The second staff begins with a measure rest and a key signature change to one flat (B-flat). The third staff begins with a measure rest. The fourth staff begins with a measure rest. The fifth staff begins with a measure rest and ends with a double bar line.

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

fp *cresc.* *ff*

7 Only to be played when no organ is available *mf* *ff*

17 *f*

26 J

36 1

42

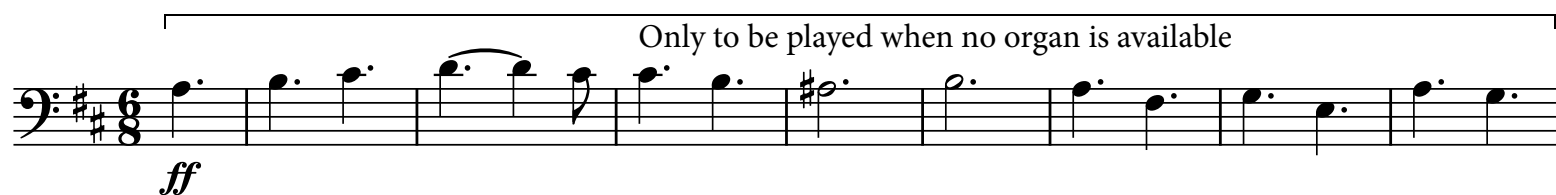
[Crowd Shouts]

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



ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

2 **15** **2**

1-2 4-18 19-20

Vln I

A

22

26

B

pp *p*

32

C

37

42

f *sf*

D

47

p *p*

Poco più mosso scherzando

53

mp

1

V.S.

75 **1** **F** **1** **6**

p 81-86

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 75 with a whole rest, marked with a '1'. The key signature has two flats (B-flat and E-flat). The melody starts in measure 76 with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. Measure 77 has a quarter rest, followed by two quarter rests in measure 78. Measure 79 has a whole rest, marked with a '1'. Measure 80 has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. Measure 81 has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. Measure 82 has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. Measure 83 has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. Measure 84 has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. Measure 85 has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. Measure 86 has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The piece ends with a double bar line. The dynamic marking *p* is placed below measure 80. The number 81-86 is placed below measure 86.

94 G

mf >

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a measure rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. A first ending bracket labeled '1' spans measures 103 to 105. The piece concludes with a final cadence. Dynamics include piano (*p*) and piano-forte (*ff*).

[illegible][illegible]

126

pp

tacet al fine

129-132

Hen. I came to England suddenly, I needs must leave as suddenly. It is raining. Put on your hood and see me to the bounds. Look, look ! if little Geoffrey have not tost his ball into the brook ! Makes after it too to find it. Why, the child will drown himself.

Rosa. Geoffrey ! Geoffrey ! [Exeunt.]

Allegretto

4

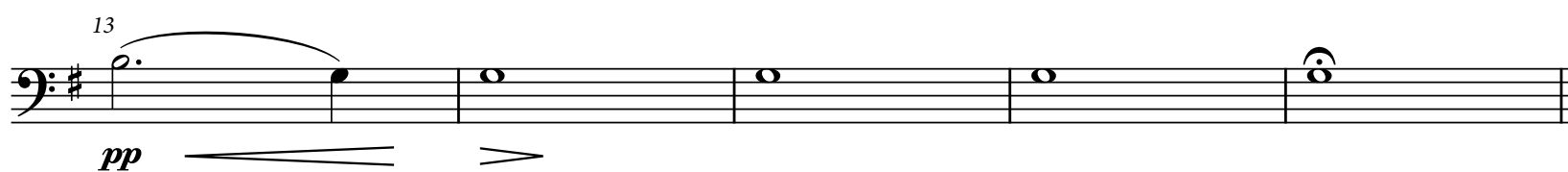
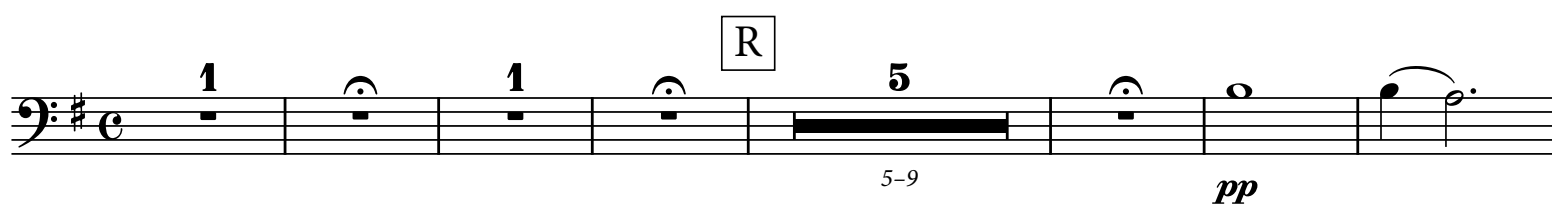
1-4

p

16

10-25

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



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ACT III

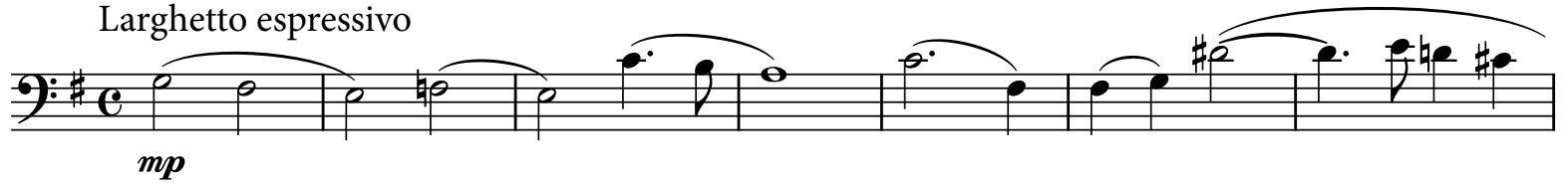
Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo



57

2

59-60

p

65

E

f

73

F

79

6

82-87

mf

Più mosso.

1

3

91-93

f

G

97

Hen. The friends we were ! The world had never seen the like before.
You are too cold to know the fashion of it. Well, well, we will be
gentle with him, gracious — Most gracious.

[*Voices from the Crowd*, "Blessed be the Lord Archbishop"]

Chant

$\text{♩} = 80$

A musical staff in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The staff contains four measures of music. The first measure starts with a whole rest on the bottom line. The second measure contains two half notes: G2 and A2. The third measure contains two half notes: B1 and A2. The fourth measure contains two half notes: G2 and F2.

5

A musical staff in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The staff contains four measures of music. The first measure contains two half notes: E2 and D2. The second measure contains two half notes: C2 and B1. The third measure contains two half notes: A1 and G2. The fourth measure contains two half notes: F2 and E2, followed by a double bar line.

Coun. Fly thou too. The King keeps his forest head of game here, and
when that horn sounds, a score of wolfdogs are let loose that will
tear thee piecemeal. Linger not till the third horn. Fly ! [*Exit.*]

Elea. This is the likelier tale. We have hit the place. Now let the King's
fine game look to itself. [*Horn Sounds*]

The musical score consists of two staves. The first staff is in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a whole note, followed by a quarter rest, then a half note with a fermata. Above the staff, there are two '1' marks and a box containing the letter 'K'. The staff continues with a quarter rest, a quarter note, and then a series of dotted half notes. The second staff is in treble clef, 3/4 time, with the same key signature. It starts with a measure number '10' above the staff. The first measure contains a quarter rest, a quarter note, and a quarter rest. The second measure has a half note with a fermata. The third measure has a half note. The fourth measure has a half note. The fifth measure has a half note with a fermata. The sixth measure has a half note with a fermata. The seventh measure has a half note with a fermata. The eighth measure has a half note with a fermata. The dynamic markings *mf* and *pp* are placed below the staff.

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.]

Scene 3

Andante con moto

The musical score is written in bass clef with a 3/4 time signature. It consists of two staves. The first staff contains measures 1-12. Measures 1-4 are marked with a '4' and a thick black bar, with '1-4' and 'pp' below. Measures 5-6 have a slur over two dotted half notes. Measures 7-10 are marked with a '4' and a thick black bar, with '7-10' below. Measure 11 has a box containing the letter 'L' above it. Measures 11-12 are marked with a '2' and a thick black bar, with '11-12' and 'pp' below. The second staff contains measures 16-26. Measure 16 is marked with '16' above. Measures 17-20 have a slur over four dotted half notes. Measures 21-22 are marked with a '2' and a thick black bar, with '21-22' below. Measures 23-24 have a slur over two dotted half notes. Measures 25-26 are marked with a '2' and a thick black bar, with '25-26' below. The piece ends with a double bar line.

Elea. My lord Fitz Urse.

Bec. He too ! What dost thou here ? Go, lest I blast thee with anathema
and make thee a world's horror.

Fitz. My lord, I shall remember this.

Bec. I do remember thee. [*Exit Fitz Urse.*]

Take up your dagger ; put it in the sheath. Daughter, the world hath
trick'd thee, leave it, daughter. Come thou with me to Godstow
nunnery.

Larghetto espressivo

ppp

8

15

ff

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ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

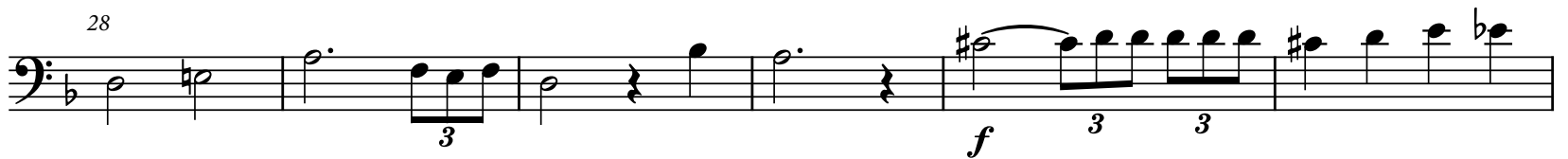
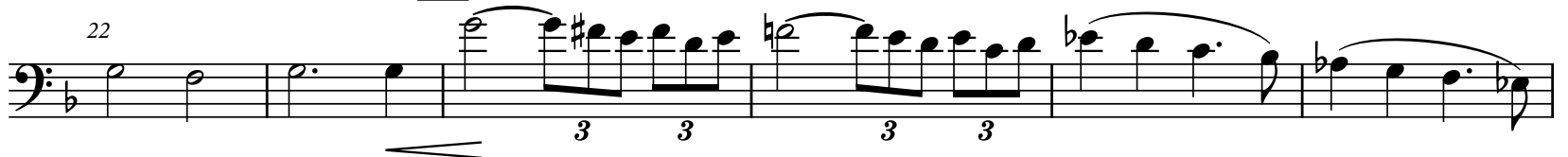
Lento assai



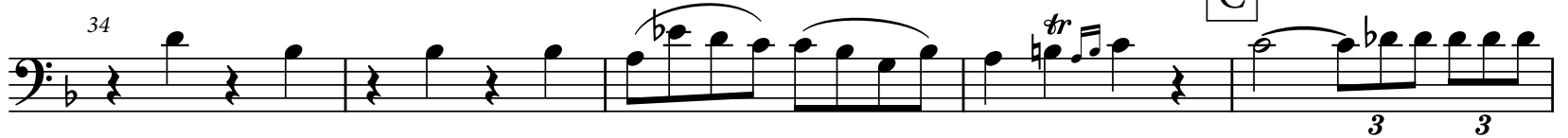
A

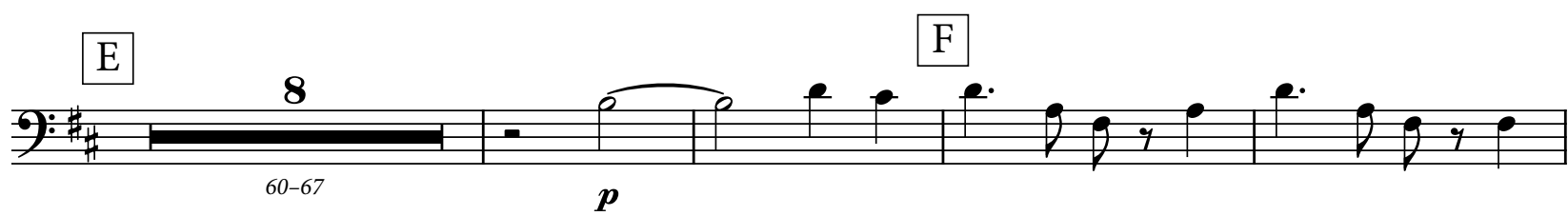
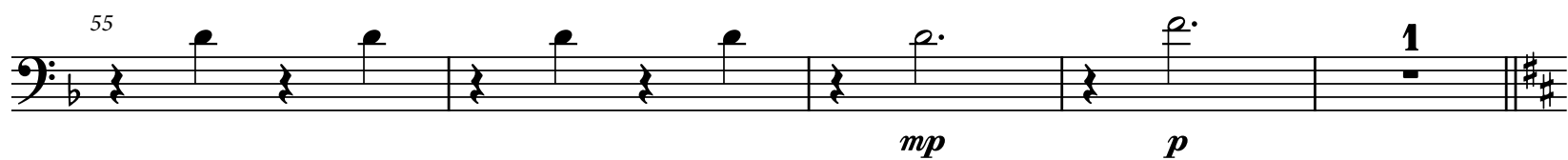
Con larghezza e maestoso
non legato

B



C





80 G

p *ff*

86

fp

H
93

ff *f*³

98

dim. 3

J
104

p

111 K

f

116

dim.

[Curtain Rises]

122-123 *p* *pp* *f* *> pp*

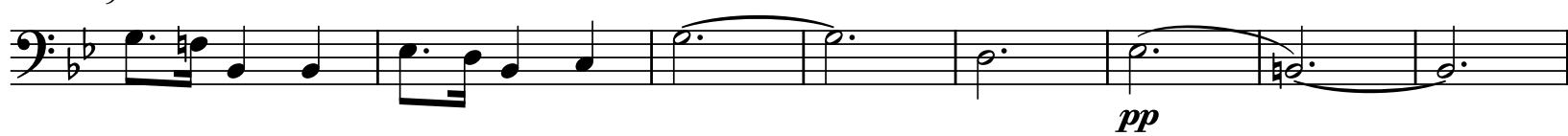
[To take up curtain when not raised during Entr'acte]

Lento Maestoso



9

[Curtain]



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

3

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

ff *pp*

3
6-8 *pp*



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