

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 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



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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

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Bassoon 2

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

ff

5

4

1

7-10

p

A

14

ff

18

7

20-26

p

4

2

1

2

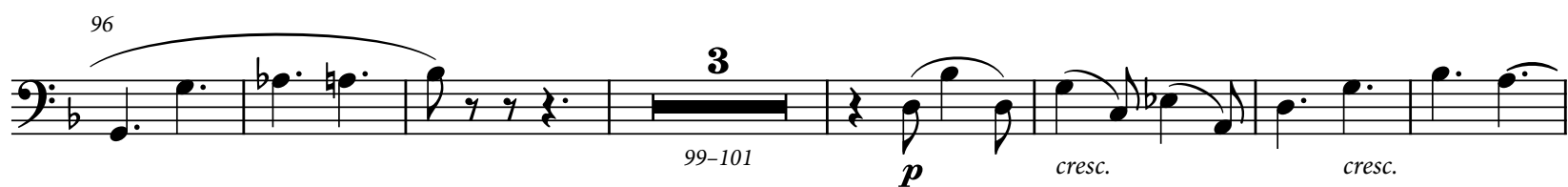
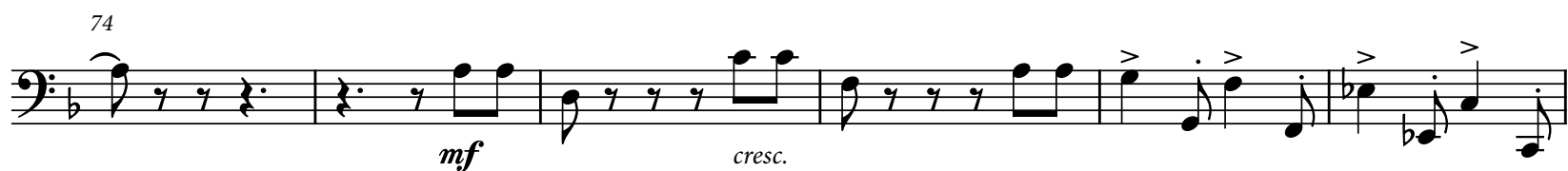
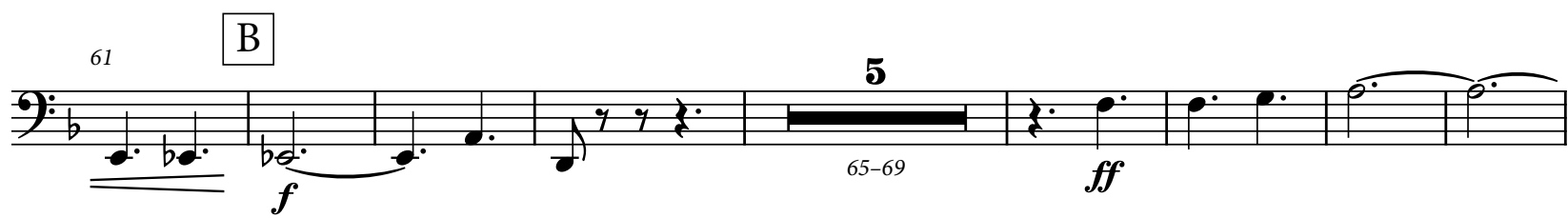
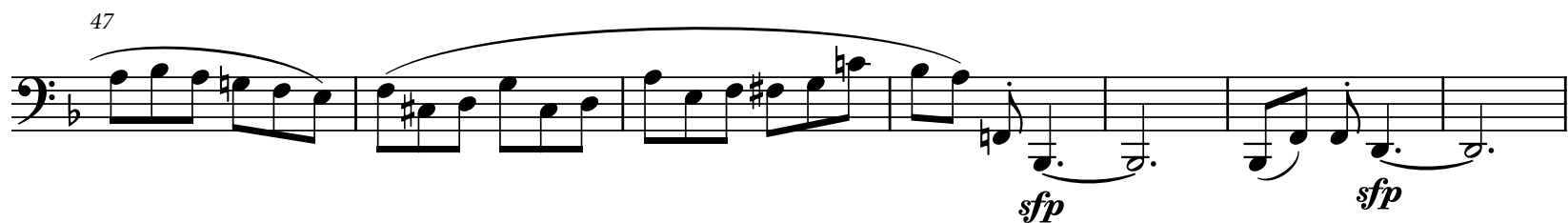
30-33

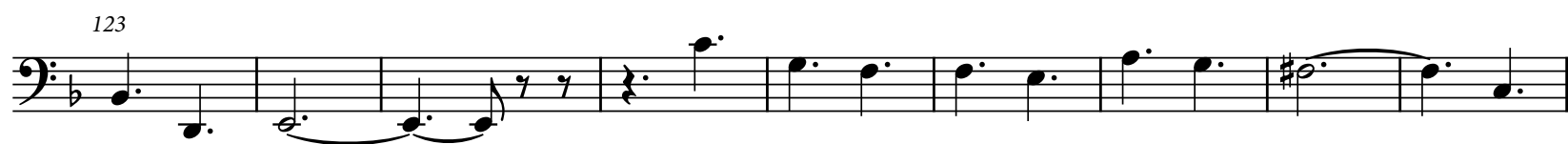
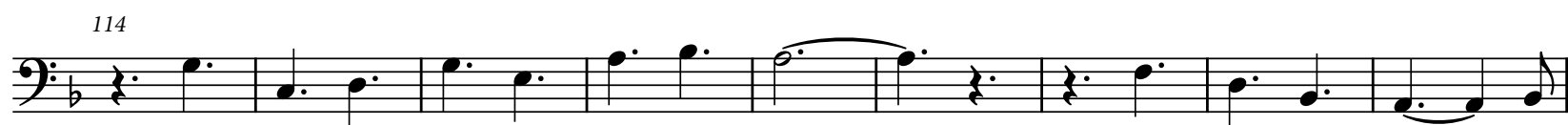
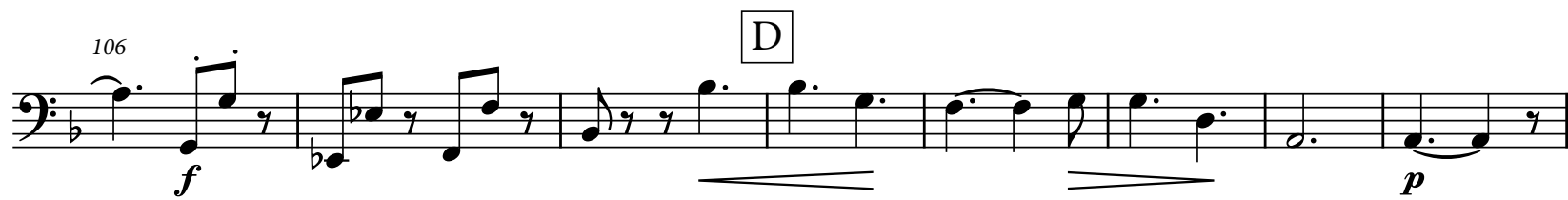
34-35

p cresc.

40-41

Allegro molto





149

p *fp*

155

pp *mp*

162

F

cresc.

168

rall.... a tempo

sf sf sf mf

178

G

190

2 1 1

192-193

sf sf sf ff

199

(♩ = ♩)

f fp sfp

206

(♩ = ♩)

Only to be played when no organ is available

ff

214

H

mf ff

Detailed description: This musical staff begins at measure 214. It features a bass clef and a key signature of two sharps (D major). The notation includes eighth and quarter notes, some beamed together. A slur covers measures 214 through 217. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at measure 216. A dynamic marking of *ff* (fortissimo) is placed below the staff at measure 218. Above the staff, a box containing the letter 'H' is positioned over measure 215, with a horizontal line extending from it to the left, ending above measure 214.

224

Detailed description: This musical staff begins at measure 224. It features a bass clef and a key signature of two sharps (D major). The notation includes eighth and quarter notes, some beamed together. A slur covers measures 224 through 227. Another slur covers measures 230 through 233.

J

234

1

Detailed description: This musical staff begins at measure 234. It features a bass clef and a key signature of two sharps (D major). The notation includes eighth and quarter notes, some beamed together. A slur covers measures 234 through 237. Above the staff, a box containing the letter 'J' is positioned over measure 234. Above the staff, a number '1' is positioned over measure 240. The staff ends with a double bar line.

243

Detailed description: This musical staff begins at measure 243. It features a bass clef and a key signature of two sharps (D major). The notation includes eighth and quarter notes, some beamed together. A slur covers measures 243 through 246. The staff ends with a double bar line.

PROLOGUE



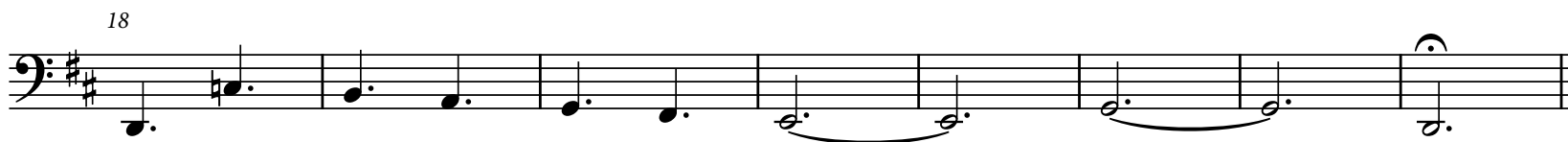
A CASTLE IN NORMANDY

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

2
2-3
f

7

12

ACT I

King Henry



HENRY II

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Act I - Entr'acte

Allegro con fuoco

7

2

2-3

f

f

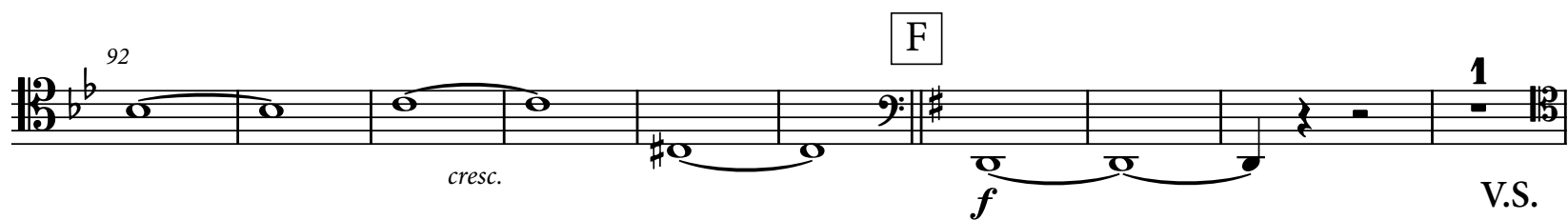
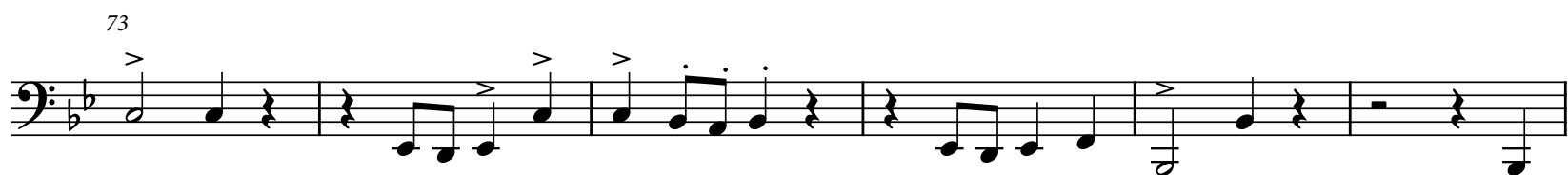
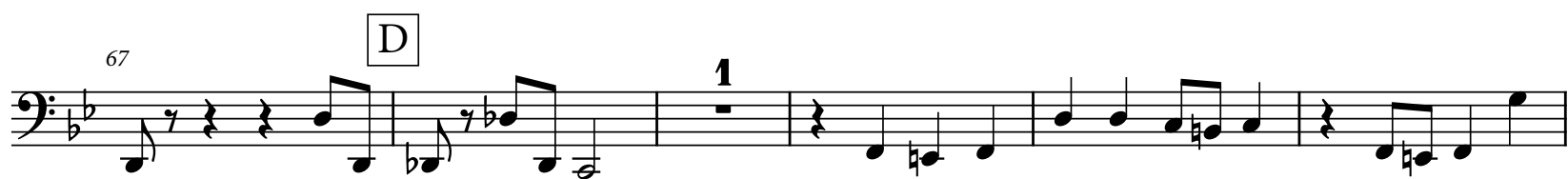
12

2

f

14-15

[illegible]



102

f staccato

107

G

ff

112

ff

117

123

$\text{♩} = \text{♩}$ 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

The musical score for the Introduction to Scene 2 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 begins with a double bar line and a repeat sign. The first staff includes a forte (*f*) dynamic marking. The second staff starts at measure 9 and includes a first ending bracket. The third staff starts at measure 15 and includes a forte (*f*) dynamic marking. The fourth staff starts at measure 20. The fifth staff starts at measure 27 and includes a first ending bracket, a forte (*f*) dynamic marking, and a first ending bracket. The score concludes with a double bar line.

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 is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth notes with ties. The second staff starts at measure 10 and includes accents (>) over several notes. The third staff starts at measure 15 and continues the melodic line. The fourth staff starts at measure 20 and ends with a double bar line. The fifth staff starts at measure 26 and concludes with a forte (*f*) dynamic and a final note. The score is marked with measure numbers 10, 15, 20, and 26.

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

The musical score for the Introduction to Scene 4 is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The score is divided into measures with various musical notations including dynamics, articulation, and performance instructions.

Measure 1: *fp* (fortissimo piano), followed by a crescendo (*cresc.*) leading to *ff* (fortissimo).

Measure 7: A bracketed section labeled "Only to be played when no organ is available" begins. The dynamics are *mf* (mezzo-forte) and *ff*.

Measure 17: The dynamics are *f* (forte) and *ff*.

Measure 27: A bracketed section labeled "J" begins. The dynamics are *f* and *ff*.

Measure 36: The dynamics are *f* and *ff*.

Measure 42: The dynamics are *f* and *ff*.

[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

Only to be played when no organ is available

ff

9

mf

ff

f

19

29

1

37

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

Vln I

A

1-2 4-18 19-20

22

26

B

1 5 1

pp

30-34

C

37

42

3 *f* *sf* *p* 4

48-51

D

52

3 3 *tr* *mp*

E

58

2 3 *mf* *pp*

59-60 61-63

F

67

8 1 *p*

68-75

99

3

103-105

p

118

6

tacet al fine

p

120-125

pp

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

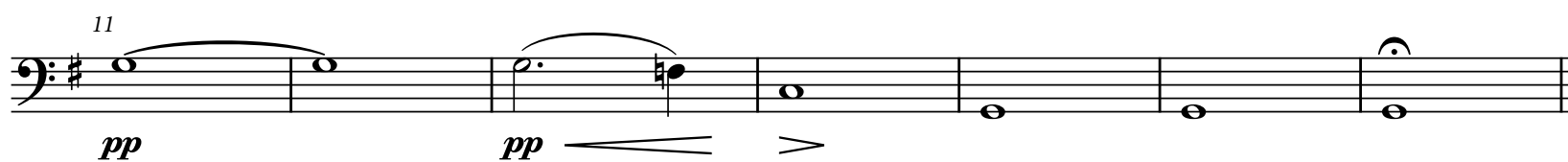
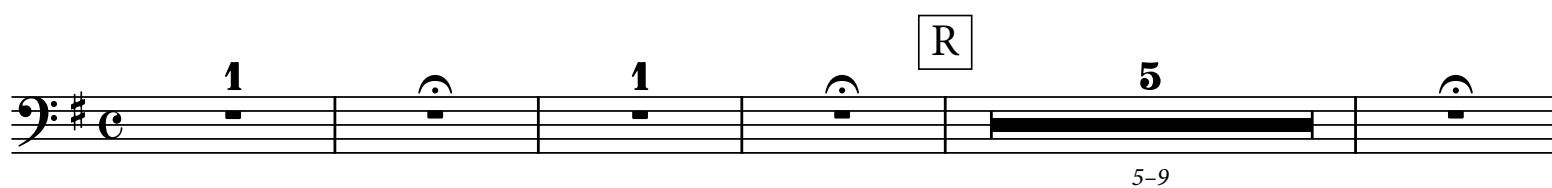
p

6

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

mp

8

16

A

22-28

29

33

B

p

3

39-41

p

2

43-44

f

dim.

C

49

cresc.

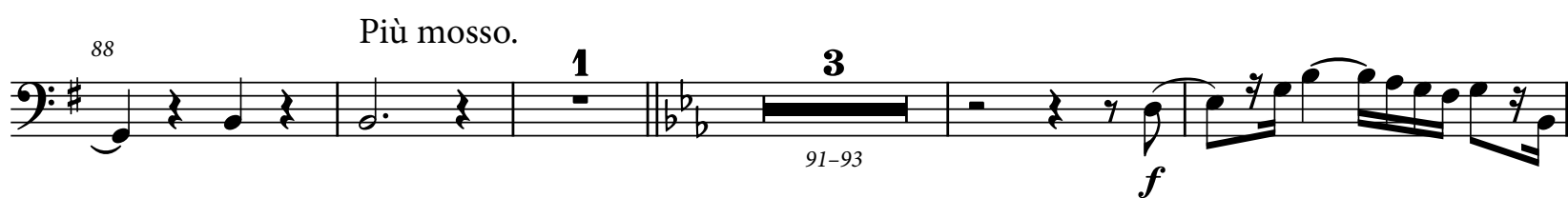
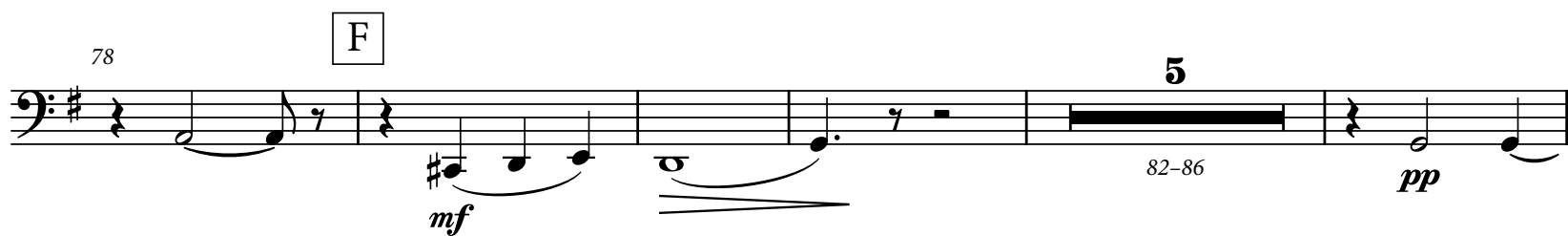
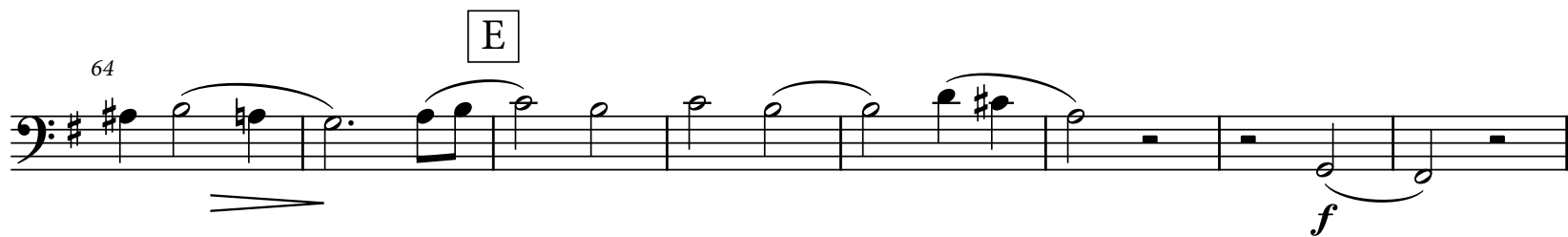
f

D

56

59-60

p



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 image displays a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a key signature change from two flats to one flat (F major), indicated by a box containing the letter 'K'. The melody features a series of quarter notes and rests, with fingerings 1 and 2 indicated above the notes. The bottom staff is in treble clef, 3/4 time, with a key signature of one flat (F major). It begins with a key signature change from one flat to two flats (B-flat major), indicated by a box containing the letter 'K'. The melody features a series of quarter notes and rests, with fingerings 1 and 2 indicated above the notes. The score includes dynamic markings: *mf* (mezzo-forte) and *pp* (pianissimo). The piece concludes with a double bar line.

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 **10** L **4**

1-10 11-14 *ppp*

2 **2** **2**

21-22 25-26

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

8

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half rest, then a half note A4, and a half note B4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. A fermata is placed over the E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the B3. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F#3. A final fermata is placed over the F#3.

15

Musical score for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and a fortissimo (ff) dynamic marking.

ACT IV

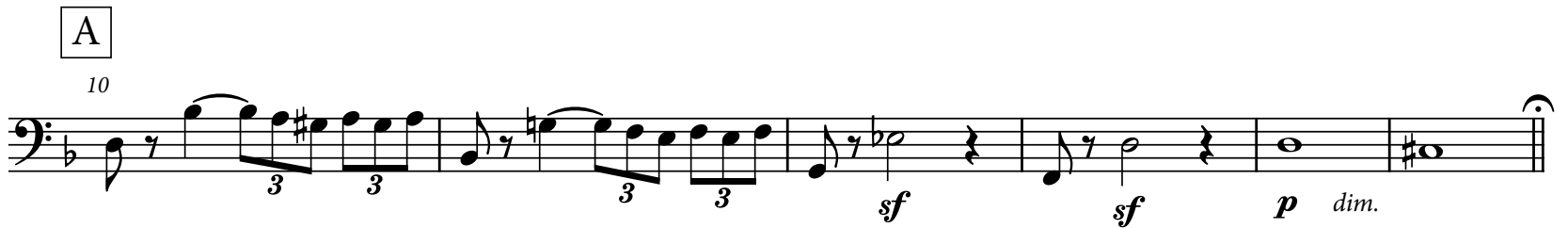
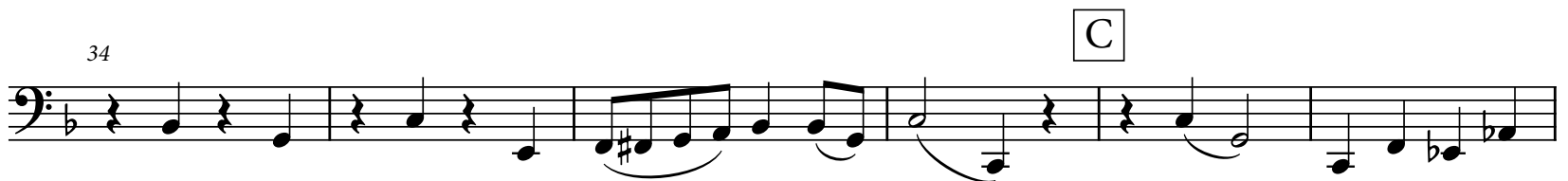
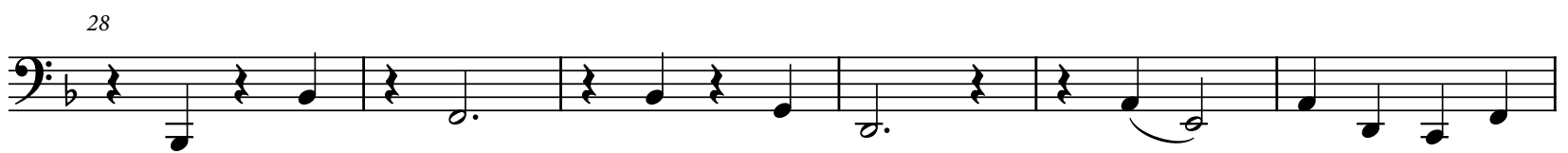
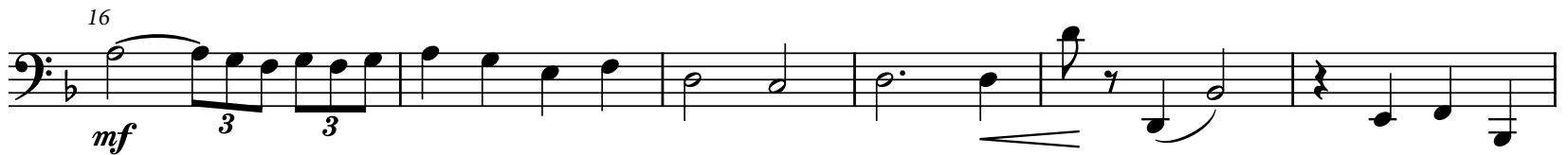
The Martyrdom

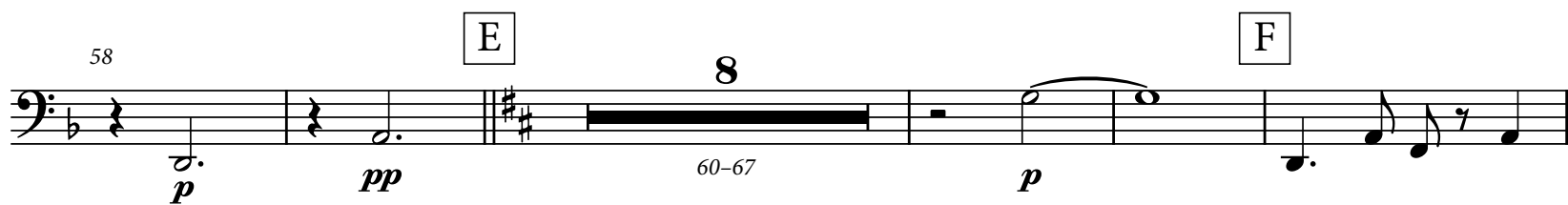
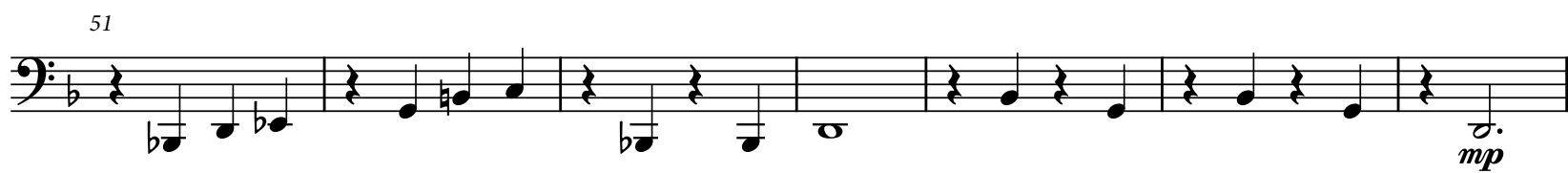


ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

Con larghezza e maestoso
non legato



80 G

p *ff*

86

fp

H
93

ff *f* ³

98

dim. ³ ³ ³

J
104

p

111 K

f

116

dim.

[Curtain Rises]

2

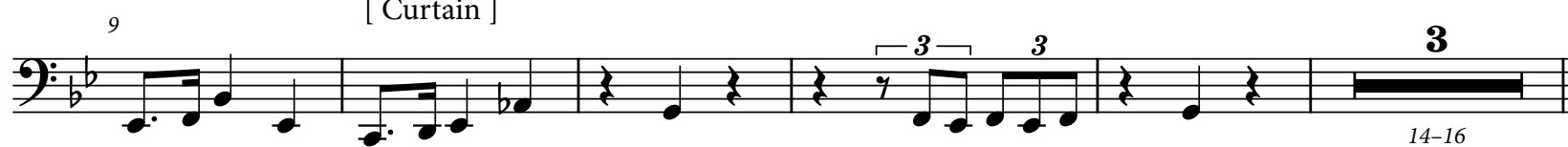
122-123 *p* *pp* *f* > *pp*

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

Lento Maestoso



[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

The musical score for "Lento Assai" consists of two staves of music in bass clef. The first staff begins with a *ff* (fortissimo) dynamic marking. The music is written in a key with one flat (B-flat) and common time (C). The first staff contains several measures of music, including eighth and sixteenth notes, and rests. The second staff continues the melody, featuring a triplet of eighth notes marked with a "3" above the staff, and concludes with a final note and a double bar line.

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

5-8



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