

# 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)

CLARINET 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

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

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## Charles Villiers Stanford

Cl. in Bb

Lento assai

Musical score for "The Swan" by Camille Saint-Saëns. The score is written for a single melodic line on a treble clef staff in G major (one sharp) and common time (C). The piece is divided into sections with measure numbers 5, 12, 17, 31, 37, and 44.

The score includes various dynamic markings: *ff* (fortissimo), *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). It also features articulation such as slurs, accents, and phrasing slurs. Performance instructions include *rall.* (rallentando), *accel.* (accelerando), and *Allegro molto*.

The score is divided into sections with measure numbers 5, 12, 17, 31, 37, and 44. Section 12 is marked with a box containing the letter 'A'. Section 31 includes a triplet of eighth notes. Section 37 includes a triplet of eighth notes and a section marked 40-41. Section 44 includes a section marked 22-30.

49

*sfp sfp p*

B

56

*mp cresc. f*

63

*ff*

65-69

75

*mf cresc. mf*

C

82

*p*

92

*p*

101

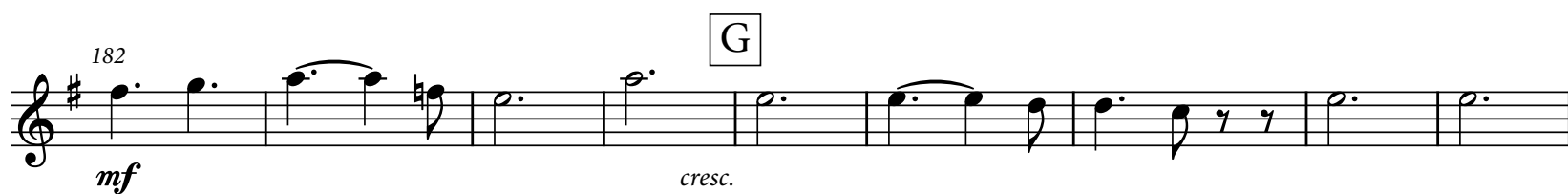
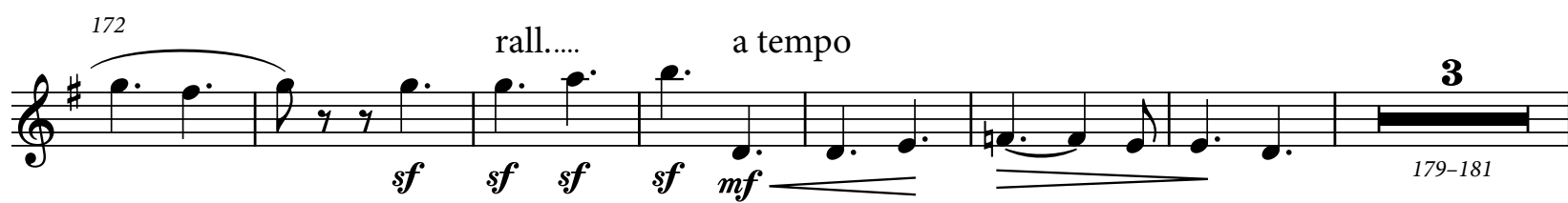
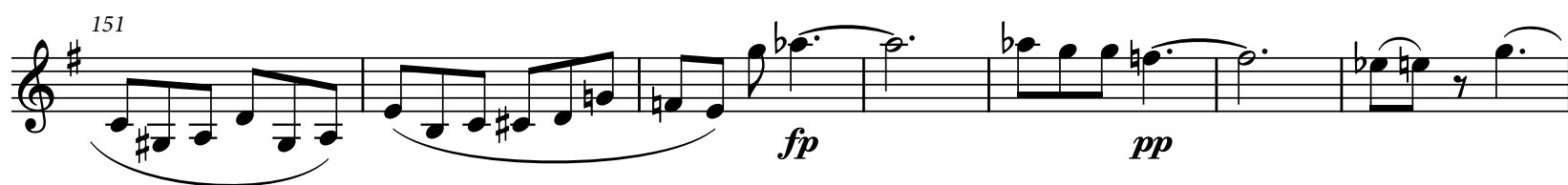
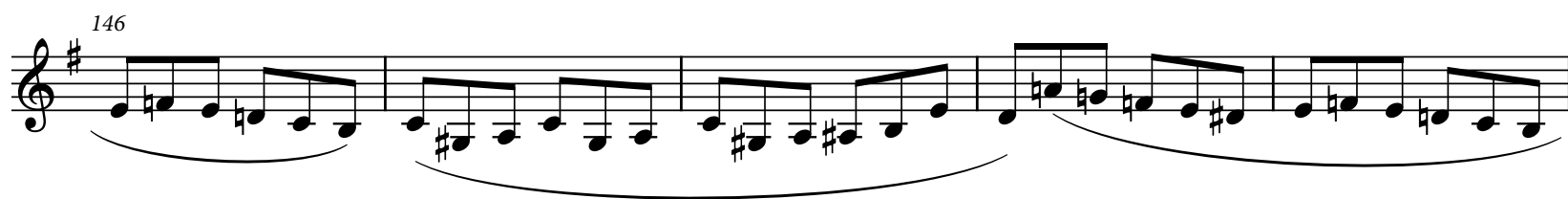
*p cresc. f*

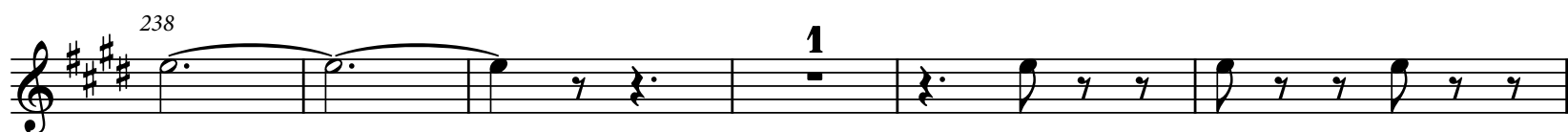
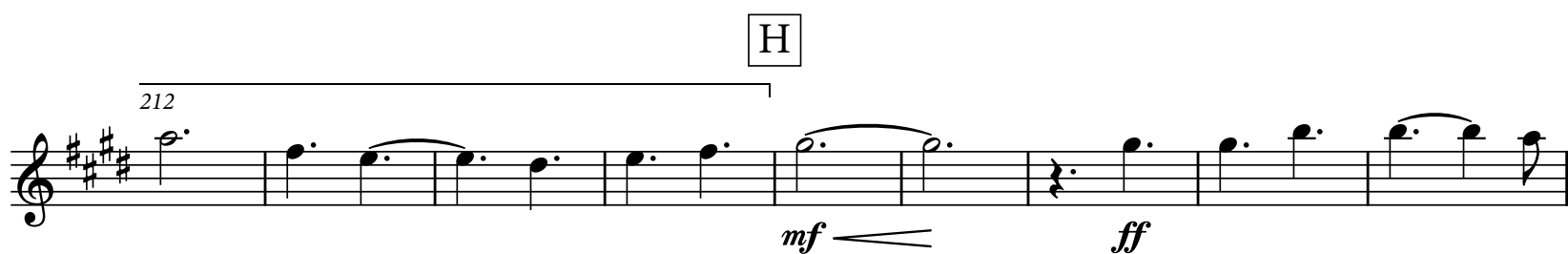
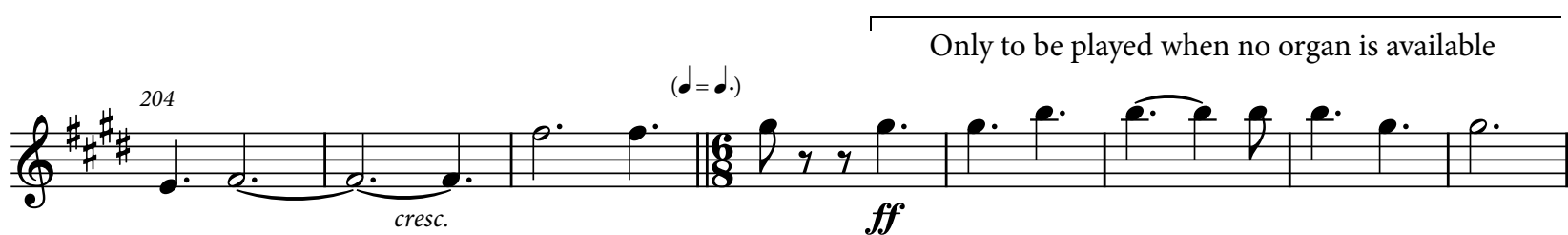
D

107

*p*

109-112 115-123





# PROLOGUE



A CASTLE IN NORMANDY

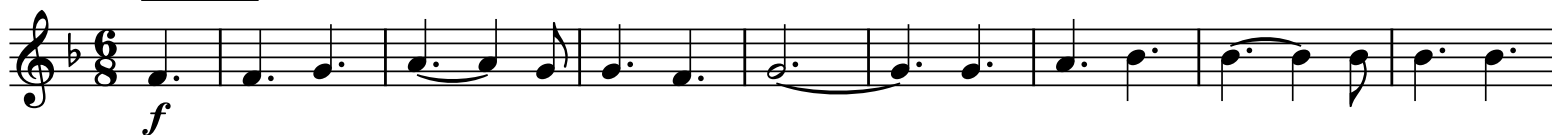
# PROLOGUE

*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 —

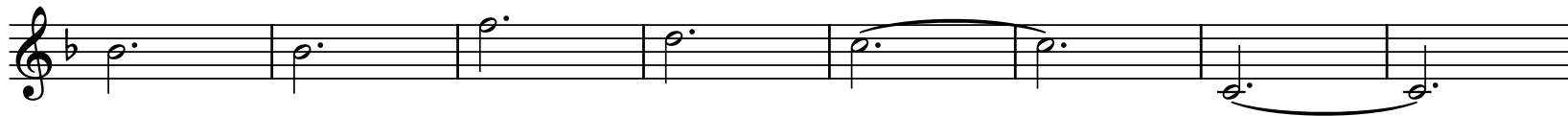
*Elea.* If thou light upon her — free me from her ! — let her eat it like the  
serpent, and be driven out of her paradise.

## Introduction to Scene 2

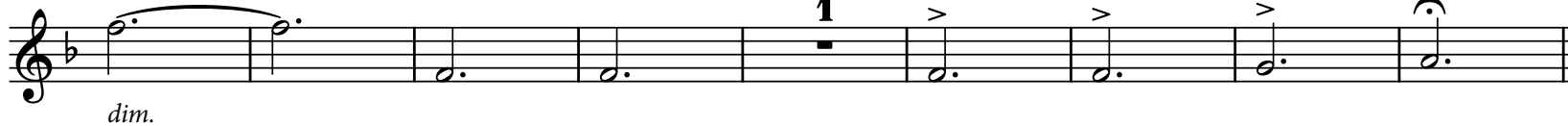
Cl. in A



9



17





Conclusion to Prologue

*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.* ]

Cl. in Bb

The musical score for the Clarinet in Bb is written on three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It contains measures 1 through 5, with a first ending bracket over measures 3 and 4. The second staff contains measures 6 through 10. The third staff contains measures 11 through 15, ending with a double bar line and repeat dots. The notation includes various note values, rests, and accidentals.



# ACT I

## King Henry



HENRY II

## Act I - Entr'acte

Allegro con fuoco

Cl. in B $\flat$ 

1

*f* *f staccato*

6

12

*f staccato*

16

A

21

26

B

8

31-38

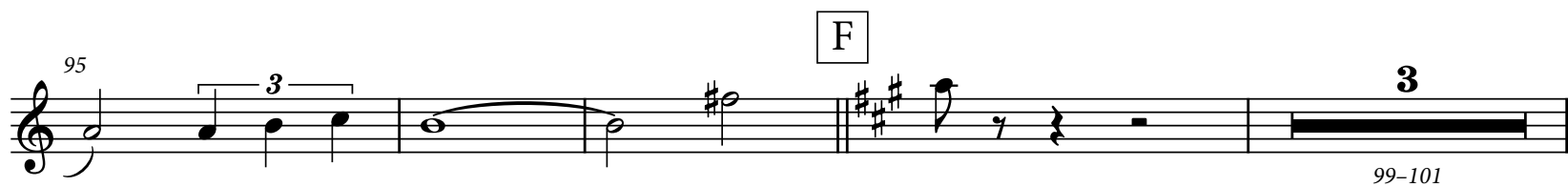
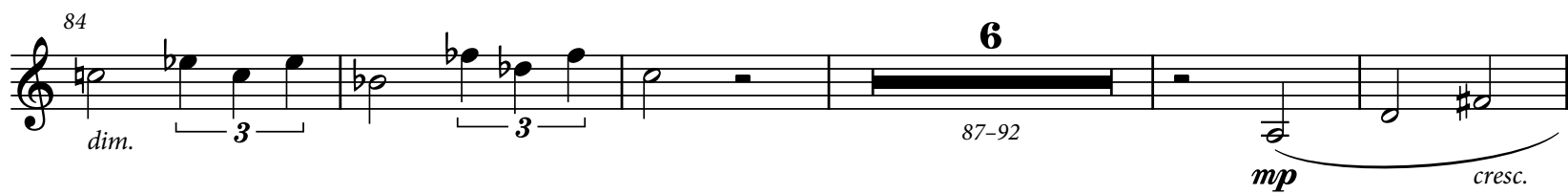
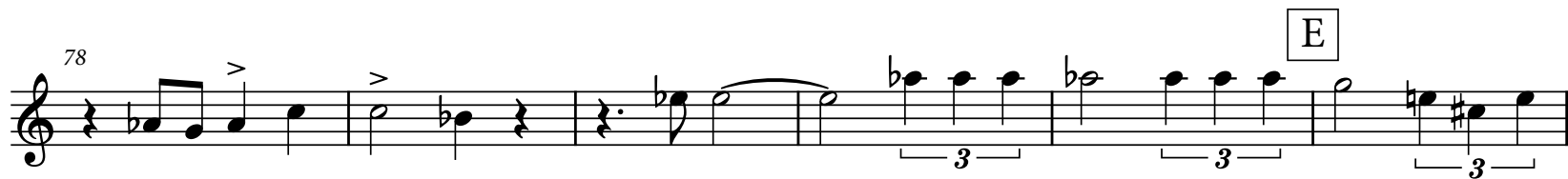
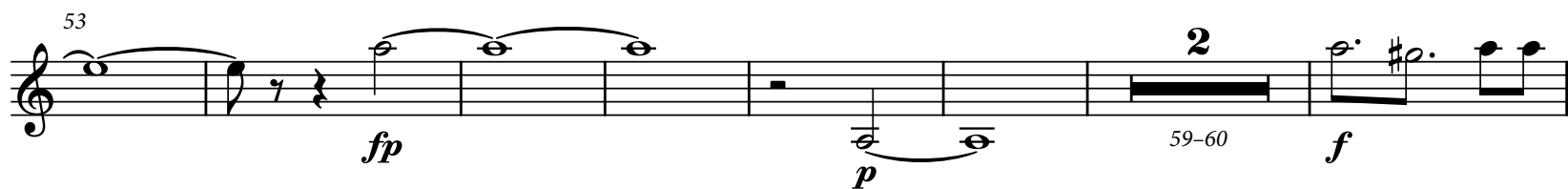
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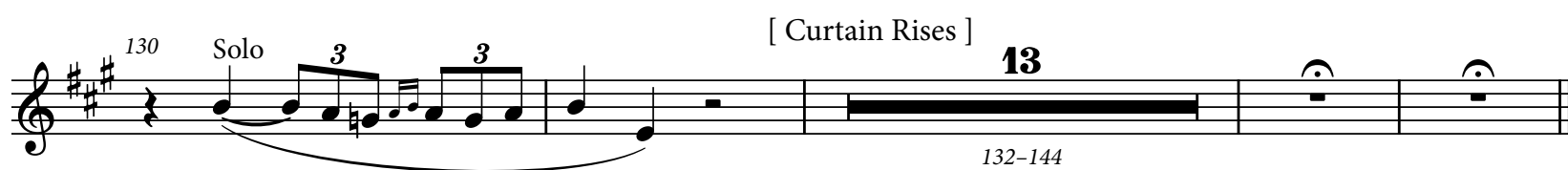
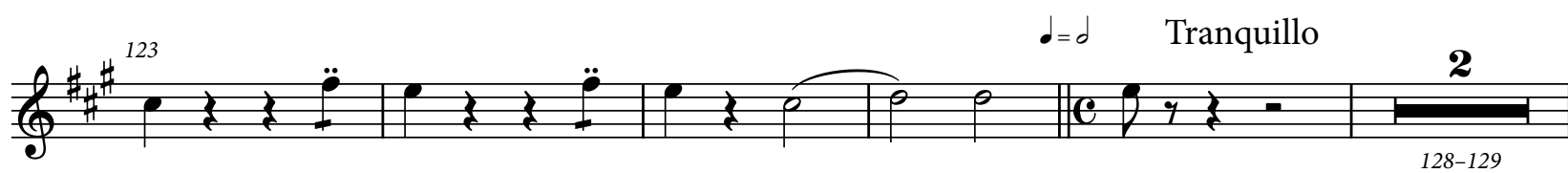
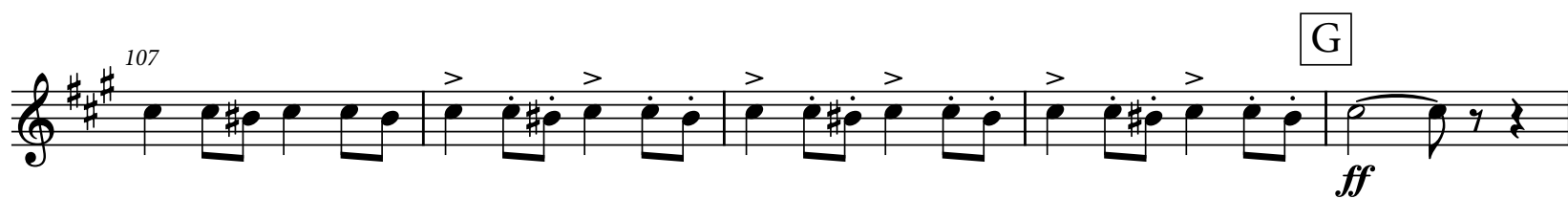
*ff*

46

C

*fp*





♩ = ♩ Tranquillo

128-129

[ Curtain Rises ]

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

Cl. in B♭

*f*

6

1

13

18

22

28

*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

Cl. in Bb

6

13

19

24

*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

Cl. in B $\flat$

*fp* *cresc.* *ff*

<sup>8</sup> Only to be played when no organ is available

*mf* *ff*

<sup>18</sup> *f*

<sup>27</sup> J

<sup>36</sup> 1

<sup>42</sup>

[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

Cl. in Bb

Only to be played when no organ is available

*ff*

*mf* *ff* *f*

9

19

29

37

1



# ACT II

## Rosamund's Bower



ROSAMUND'S BOWER

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## Act II - Entr'acte

Andante con moto

Vln I

Cl. in A

A

1-2 *pp* 4-18 19-20

22

26 *pp* *p* B

33

38 *mf* C

43 *f* *sf* *p* *p*

49 D

54 *mp* 58-60

Poco più mosso scherzando

61

*p*

*mf*  $\text{<=>}$  *pp*

E

1

84

3

*mp* *p*

88-90

*p*

92

*cresc.*

**f**

G

104

**1**

*mf*

3

110

dim.

H

117

3 3 3

*p*

3 3

**11**

121-131

*ppp*

To Take Up curtain if not raised during Entr'acte

Cl. in A

The musical score is written for a Clarinet in A (Cl. in A) in 6/8 time. It consists of 12 measures. The first measure (1-2) contains a whole rest, marked with a '2' above it. The second measure (3-4) begins with a half rest, followed by a dotted half note (A4), which is then tied to the next measure. The third measure (5-6) continues the tie and includes a descending eighth-note scale: G4, F4, E4, D4. The fourth measure (7-8) contains a quarter note (D4), a quarter rest, and a half note (A4). The fifth measure (9-10) contains a whole rest, marked with a '7' above it. The sixth measure (11-12) contains a half note (A4) with a fermata. The seventh measure (13-14) contains a half note (A4) with a fermata. The eighth measure (15-16) contains a half note (A4) with a fermata. The score is marked with a piano (*p*) dynamic at the beginning of the second measure. Rehearsal marks are indicated by the numbers 1-2, 6-12, and 7.

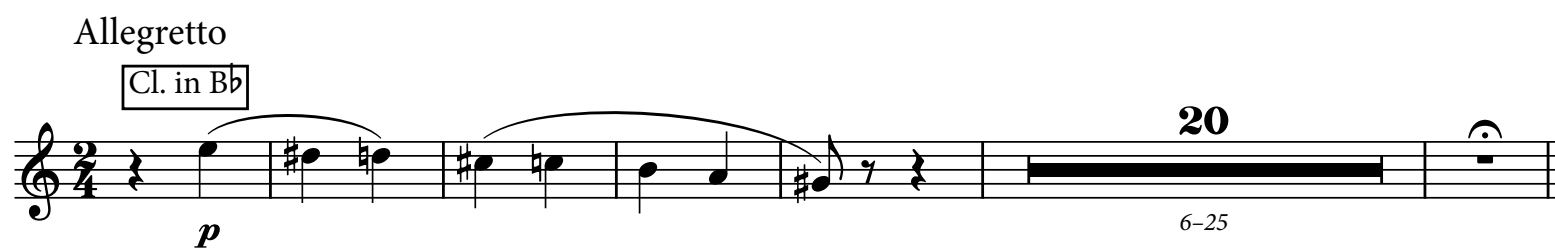
*Hen.* No mate for *her*, if it should come to that. Life on the hand is naked  
 gipsy-stuff; Life on the face, the brows — clear innocence ! Vein'd  
 marble — not a furrow yet — and hers [Muttering.]  
 Crost and recrost, a venomous spider's web —

### Scene 1



*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.]



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

The musical score is written for a flute in B-flat major (three sharps: F#, C#, G#) and common time. It consists of two staves. The first staff contains measures 12 through 15. Measure 12 begins with a box labeled 'Cl. in Bb' and a first finger fingering '1'. Measures 13 and 14 each contain a half note with a first finger fingering '1'. Measure 15 contains a half note with a first finger fingering '1', followed by a measure with a whole note and a first finger fingering '5'. A bracket labeled '5-9' spans measures 15 and 16. Measure 16 begins with a piano-piano (*pp*) dynamic and a triplet of eighth notes. The second staff contains measures 17 through 20. Measure 17 begins with a triplet of eighth notes, marked with a '12' above the first note. Measure 18 contains a quarter note, a quarter rest, and a quarter note. Measure 19 contains a whole note with a second finger fingering '2'. Measure 20 contains a half note with a first finger fingering '1'. A bracket labeled '14-15' spans measures 19 and 20.



# ACT III

## Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Larghetto espressivo

## Entr'acte - Becket's Rest

Cl. in B $\flat$  16

Bsn 1

A

*p*

22

27

B

32

*p*

37

4

42-45

C

46

*mp*

*p*

*cresc.*

*f*

D

52

57

3

59-61

*p*

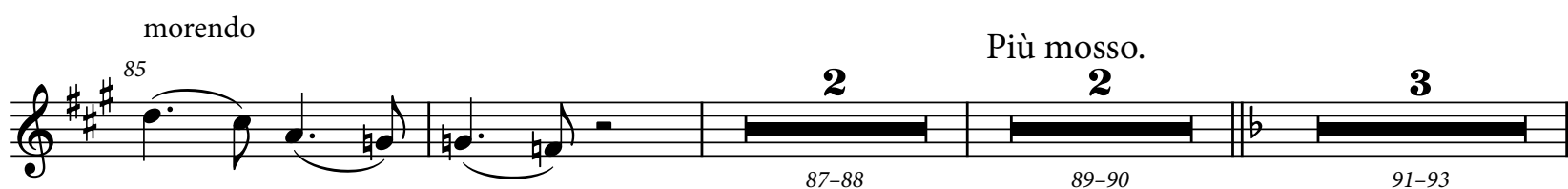
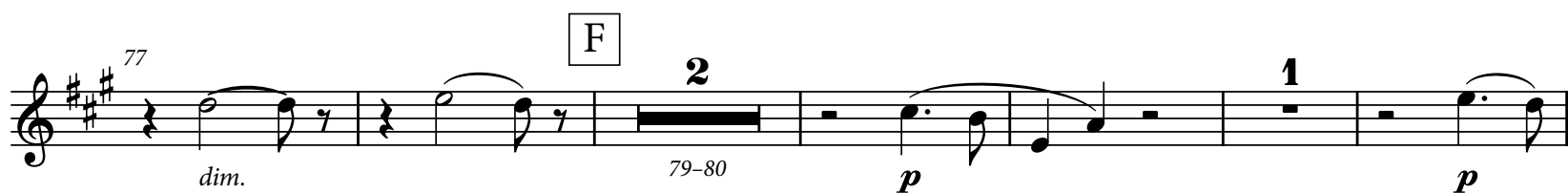
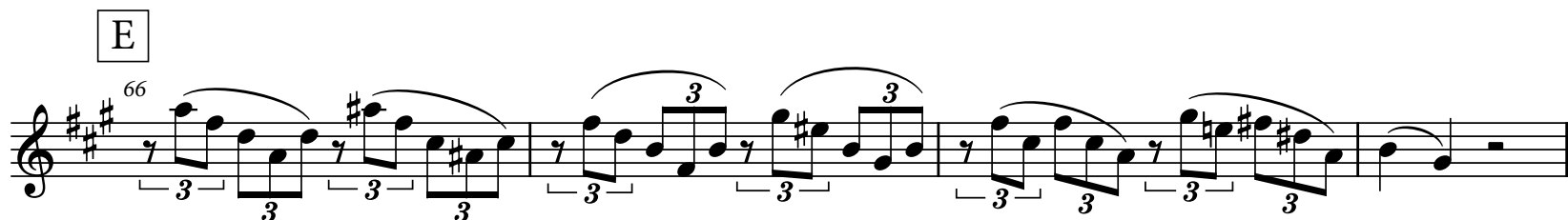
3

3

3

3

The musical score is written for Clarinet in B-flat and Bassoon 1. It begins with a key signature of two sharps (D major) and a 3/4 time signature. The tempo is marked 'Larghetto espressivo'. The score is divided into sections labeled A, B, C, and D. Section A starts at measure 16 and ends at measure 21. Section B starts at measure 32 and ends at measure 37. Section C starts at measure 46 and ends at measure 51. Section D starts at measure 52 and ends at measure 61. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte). There are also articulations like accents and slurs. The score ends with a repeat sign and a final measure.



Scene 1

*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

$\text{♩} = 80$

Cl. in B♭

A musical staff for a Clarinet in B-flat. The key signature has one sharp (F#) and the time signature is common time (C). The staff contains a sequence of notes: a whole note on the second line (D4), followed by six half notes (E4, F#4, G4, A4, B4, C5) across the next six measures.

5

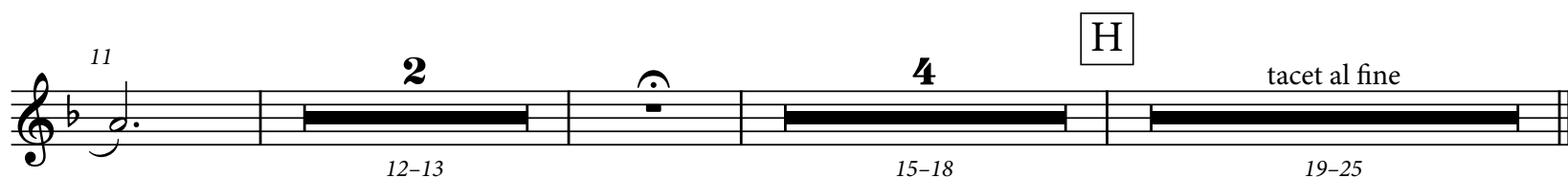
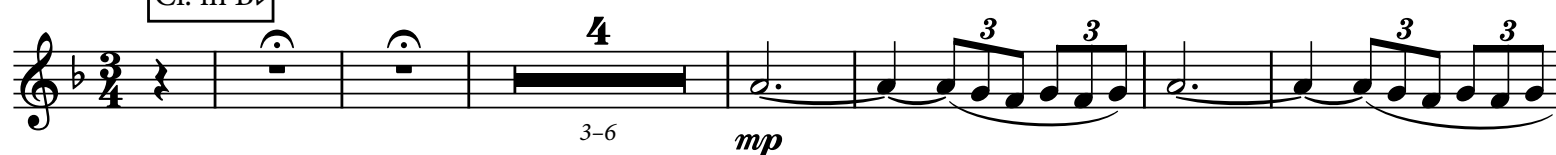
A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: a half note on the second line (D4), followed by four half notes (E4, F#4, G4, A4) across the next four measures, and then a half note on the second line (D4) in the final measure. The staff ends with a double bar line.

*Bec.* The State will die, the Church can never die. The King's not like to die for that which dies ; But I must die for that which never dies. It will be so — my visions in the Lord. And when my voice is martyred mute, and this man disappears, that perfect trust may come again between us. The crowd are scattering, let us move away ! And thence to England.

Allegro

### Melodrama - Change of Scene

Cl. in B♭



Elea. Kind of the witch to give thee warning tho'. [Man flies.]  
Is not this wood-witch of the rustic's fear our woodland Circe that hath  
witch'd the King?  
[Horn sounded. Another flying.]

Scene 2

Cl. in B♭

5

1

1-5

*pp*

*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 3/4 time, key of B-flat major (one flat). It begins with a box labeled "Cl. in Bb". The first measure contains a half note B-flat. The second measure has a whole rest with a "1" above it. The third measure has a half note B-flat. The fourth measure has a whole rest with a "1" above it. The fifth measure has a whole rest with a "4" above it, followed by a thick black bar indicating a continuation of the sound for measures 5-8. The sixth measure has a whole rest. The seventh measure has a whole rest. The eighth measure has a half note B-flat, followed by a half note A-flat, with a slur over them and the dynamic marking *mf p* below. The second staff begins at measure 11. It has a treble clef and a key signature of one flat. The first measure has a half note B-flat. The second measure has a half note B-flat. The third measure has a half note B-flat. The fourth measure has a whole rest with a "1" above it. The fifth measure has a half note B-flat, with the dynamic marking *pp* below. The sixth measure has a whole rest with a "1" above it. The seventh measure has a half note B-flat. The eighth measure has a half note B-flat.

Scene 3

Andante con moto

Cl. in B♭

1-4

pp

2

L

9-10

pp

13-18

6

19

21-22

25-26

2

2

2



# ACT IV

## The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

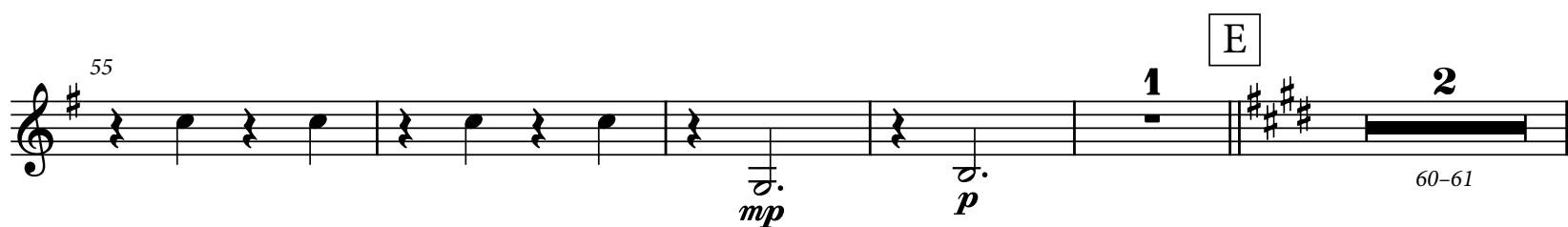
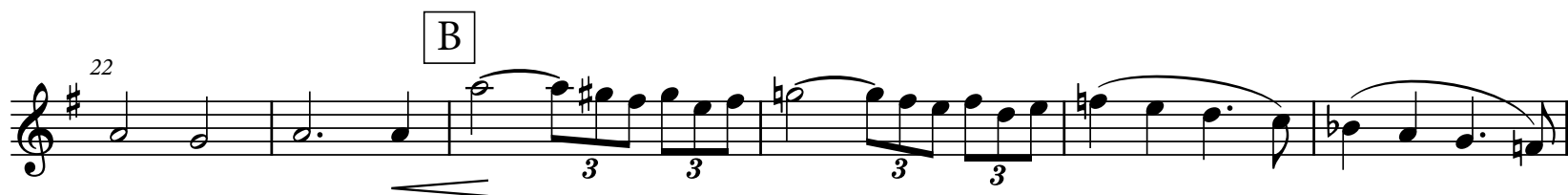
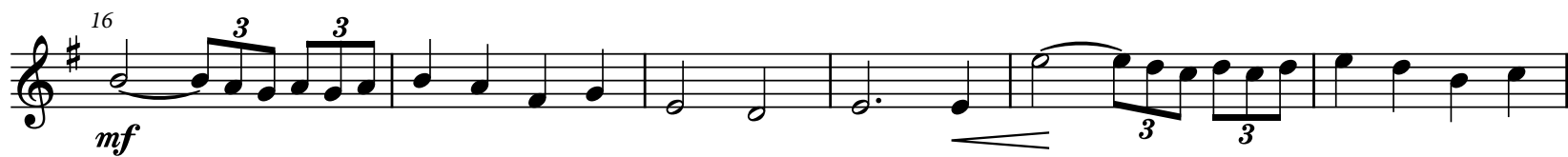
Cl. in B♭

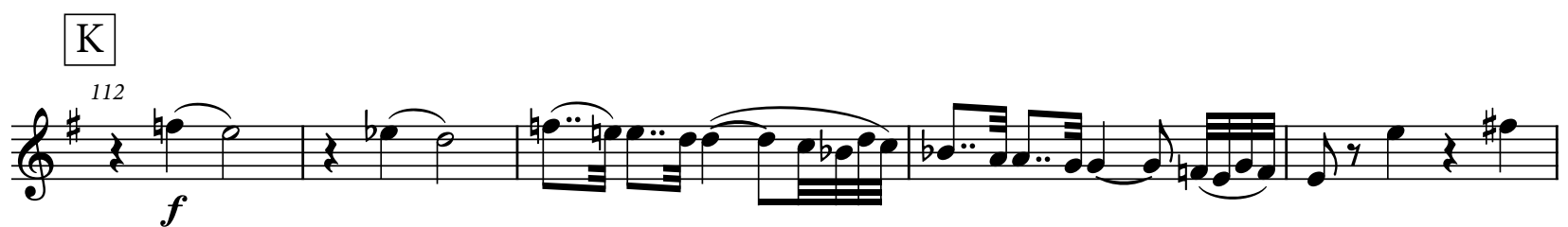
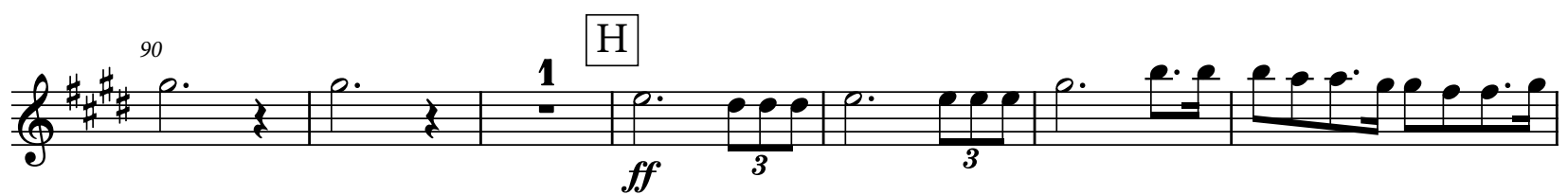
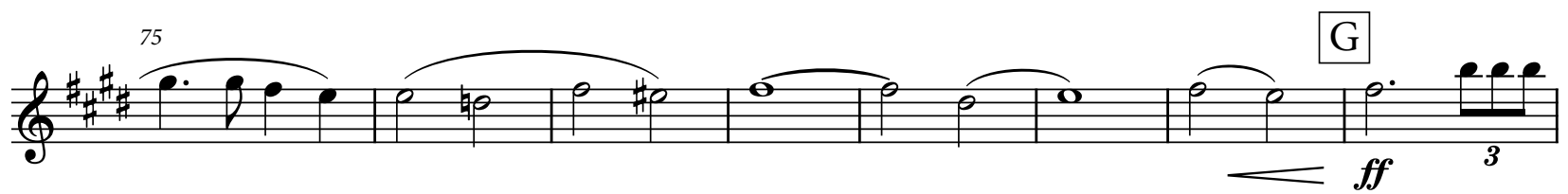
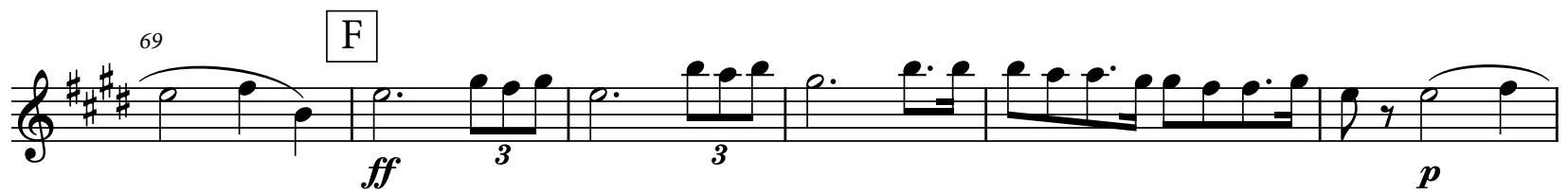
Musical staff 1: Treble clef, key of D major (one sharp), common time. The staff contains six measures of music. The first measure begins with a *ff* dynamic marking. The notation includes eighth and sixteenth notes, rests, and a half note.

Musical staff 2: Treble clef, key of D major. The staff contains six measures of music. The first measure is marked with a '5' above it. The notation includes eighth notes, triplets of eighth notes, and half notes. Dynamics *sf* and *ff* are present.

Musical staff 3: Treble clef, key of D major. The staff contains six measures of music. The first measure is marked with a boxed 'A' and a '10' above it. The notation includes eighth notes, triplets of eighth notes, and half notes. Dynamics *sf* and *ff* are present. The final measure is marked with a '2' above it and '14-15' below it.

Con larghezza e maestoso  
non legato





117

*dim.*

**2**

122-123

124

[ Curtain Rises ]

*p*

**3**

*pp*

*f*  $\rhd$  *pp*

122-123

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

Lento Maestoso

Cl. in Bb

Musical score for Clarinet in Bb. The first staff is in 3/4 time, starting with a forte (f) dynamic and a triplet of eighth notes. The second staff begins at measure 8 with a dim. (diminuendo) dynamic. The piece concludes with a [ Curtain ] instruction and a tacet al fine section from measures 11 to 16.

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

Cl. in Bb

Musical score for Clarinet in Bb. The piece is in common time (C) and begins with a fortissimo (ff) dynamic. The melody is characterized by frequent rests and a slow, expressive tempo.

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"

Cl. in Bb

Lento Tempo de Marcia

The musical score is written for a Clarinet in Bb. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as 'Lento Tempo de Marcia'. The score consists of two staves. The first staff contains a series of notes with dynamic markings: *ff* (fortissimo), *dim.* (diminuendo), and *pp* (pianissimo). The second staff continues the melody with a fermata over the final note. A rehearsal mark '8' is placed above the first note of the second staff.



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