

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)

FLUTE

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

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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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Flute

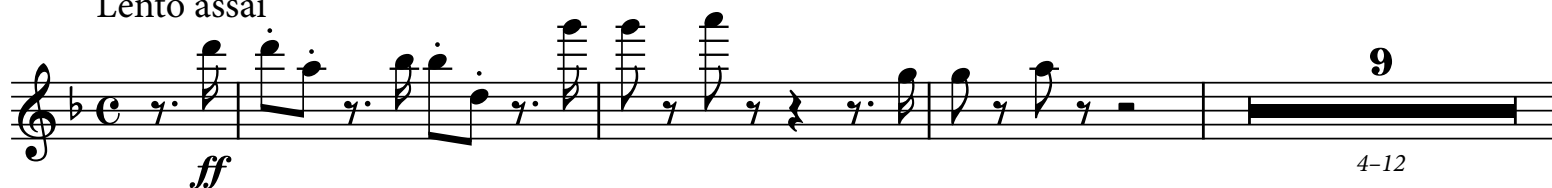
BECKET - A Tragedy

OVERTURE

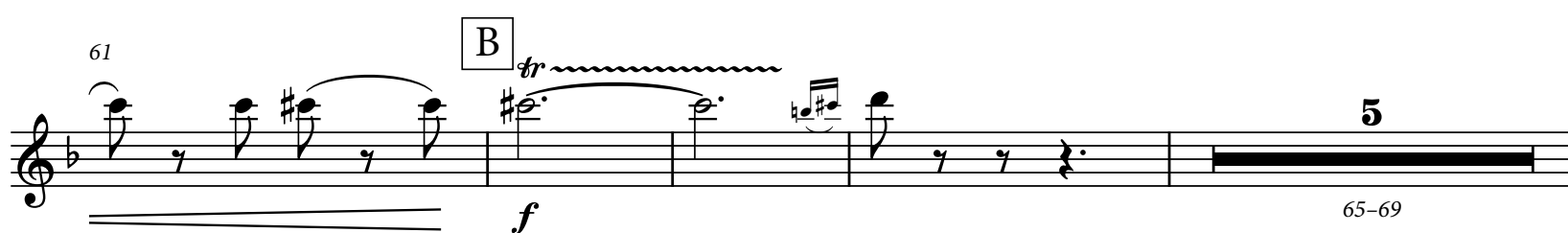
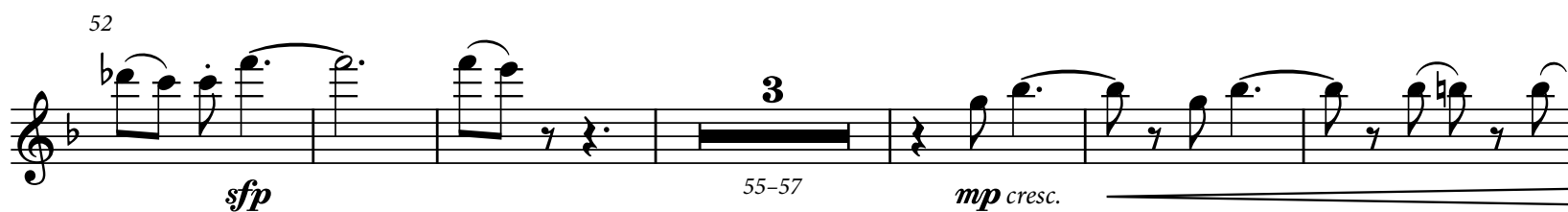
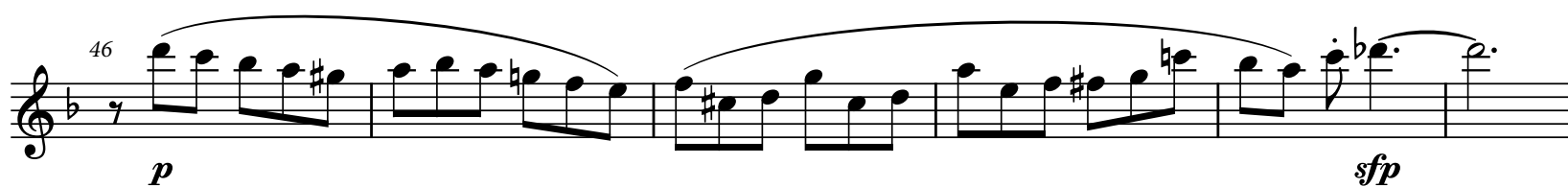
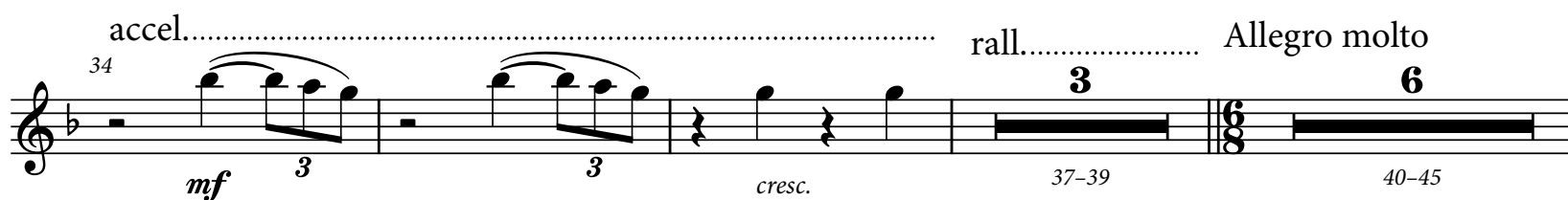
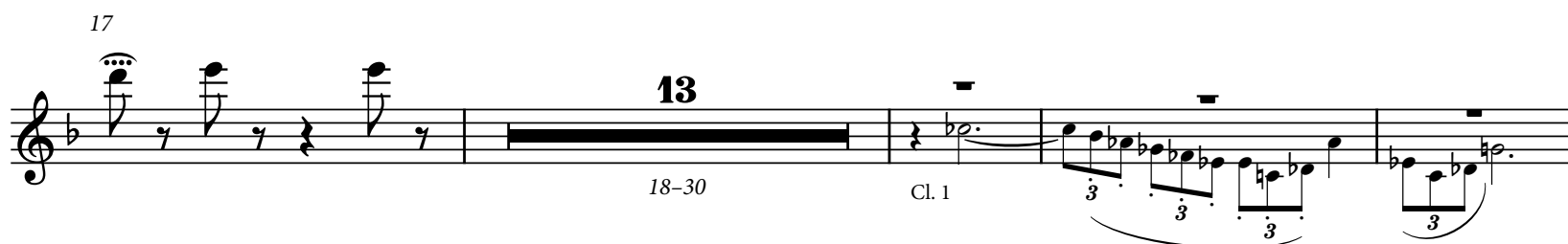
Alfred, Lord Tennyson

Charles Villiers Stanford

Lento assai



A



Flute

70 *8va* *ff* *loco* **2** 75-76 *mf* *cresc.*

79 **3** 81-83 *mf* **C**

88 **3** 90-92 *mf* *p*

97 **1** *p* **3** 103-105

106 *8va* *f* **D** **4** 109-112 *p* **9** 115-123

124 *pp* *pp*

E 133 **10** 135-144 *p* *p*

150 **1** *pp*

Flute

157

158-160

mp *cresc.*

F

165

ff

173

sf *sf* *sf* *sf* *loco* *mf* *cresc.*

G

186

sf *ff*

194

ff

201

f

(♩. = ♩)

2

203-204

Flute

205

f *cresc.*

(♩ = ♪)

207

Only to be played when no organ is available

ff

[H]

216

mf *ff*

[J]

226

236

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

10

1-10

11

f

8

17-24

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.*]

2

2-3

8^{va}

6

(8)

11

(8)

loco

ACT I

King Henry



HENRY II

ACT I - ENTR'ACTE

Allegro con fuoco

7 *f* 2-3 *f staccato*

12 *f staccato*

A

17 *8va*

22 (8) loco

27 B

31-38 8

39 *ff* *8va* 3 3 3 3

46 C 3 *fp*

This musical score is for Act I - Entr'acte, marked 'Allegro con fuoco'. It consists of two staves: a piano part (treble clef) and a violin part (treble clef). The piano part begins with a forte (*f*) dynamic and a staccato articulation. The violin part features a series of eighth notes with accents and a staccato articulation. The score includes several measures of rests and a double bar line. The piano part has a section marked 'A' and the violin part has a section marked 'B'. The piano part also has a section marked 'C'. The score includes various dynamics such as *f*, *f staccato*, *ff*, and *fp*, as well as articulations like accents and staccato. The tempo is marked 'Allegro con fuoco'. The score is numbered 12, 17, 22, 27, 31-38, 39, and 46.

Flute

53
(8)
fp
57-60
f
8^{va}

63
(8)

D 68
(8)
loco

74

80
E
dim.

F
9
86-94
mp
8^{va}
loco
2
99-100

Flute

101

f staccato

106

G

111

ff *f*

112-114

118

122

loco

127

Tranquillo

[Curtain Rises]

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

1-3

f

8

1

14

18

22

dim.

26

27-29

f

1.

2.

The musical score is written for a single flute part in G-flat major (three flats) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a first ending bracket labeled '1-3' with a '3' above it. The second staff starts at measure 8 and features a first ending bracket labeled '1'. The third staff starts at measure 14 and includes several accents (>) and a slur. The fourth staff starts at measure 18. The fifth staff starts at measure 22 and ends with a 'dim.' (diminuendo) marking. The sixth staff starts at measure 26 and includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.', both with a '3' above them. The piece concludes with a final double bar line and a fermata.

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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.]

Flute

Introduction to Scene 3

1-3

f

8

1

14

18

22

dim.

26

27-29

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

2

1-2

f

cresc.

ff

8 Only to be played when no organ is available

mf *ff*

18

f

28

J

36

1

42

[Enter Herald.]

Bec. The King commands you, upon pain of death, that none should wrong or injure your Archbishop.

[Great doors of the Hall at the back open, and discover a crowd.]

[Crowd Shouts]

Blessed is he that cometh in the name of the Lord !

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.

Only to be played when no organ is available

ff

9

mf ff f

19

29

37

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

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Vln I

Andante con moto

The image displays a musical score for a piece, divided into two main sections: "Andante con moto" and "Poco più mosso scherzando".

Andante con moto section:

- Tempo/Character:** Andante con moto.
- Key Signature:** Three sharps (F#, C#, G#).
- Time Signature:** 3/4.
- Measures:** The section spans from measure 1 to 60.
- Rehearsal Markers:**
 - A:** Measures 1-2, 4-18, and 19-20.
 - B:** Measures 26-32.
 - C:** Measures 35-40.
 - D:** Measures 48-50.
 - E:** Measures 61-63.
- Dynamic Markings:** *mp* (mezzo-piano), *pp* (pianissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), *sf* (sforzando).
- Articulation:** Trills (*tr*), slurs, and various note values (quarter, eighth, sixteenth notes).

Poco più mosso scherzando section:

- Tempo/Character:** Poco più mosso scherzando.
- Key Signature:** Changes to two flats (Bb, Eb).
- Time Signature:** 3/4.
- Measures:** The section spans from measure 54 to 70.
- Rehearsal Markers:**
 - E:** Measures 61-63.
- Dynamic Markings:** *mf* (mezzo-forte), *p* (piano).
- Articulation:** Trills (*tr*), slurs, and various note values (quarter, eighth, sixteenth notes).

Flute

76

tr

2

F

tr

1

77-78

84

2

85-86

mf

3

3

Scene 1

Geof. What are you crying for, when the sun shines ?
Rosa. Hath not thy father left us to ourselves ?

1 1 R 5 5-9 *pp* 3 3

12 3 2 14-15

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

ACT III - ENTR'ACTE

Larghetto espressivo

A **20** **11** Ob. **B**

1-20 21-31 *p*

36 **2** **6** Ob.

37-38 41-46

C 49 *cresc.* *f*

D 55 *p* *p*

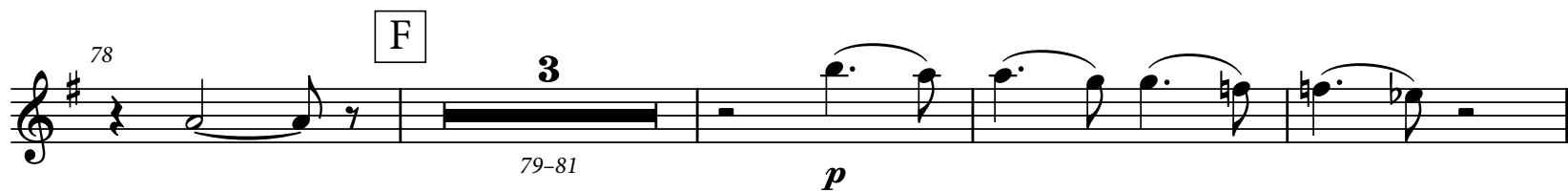
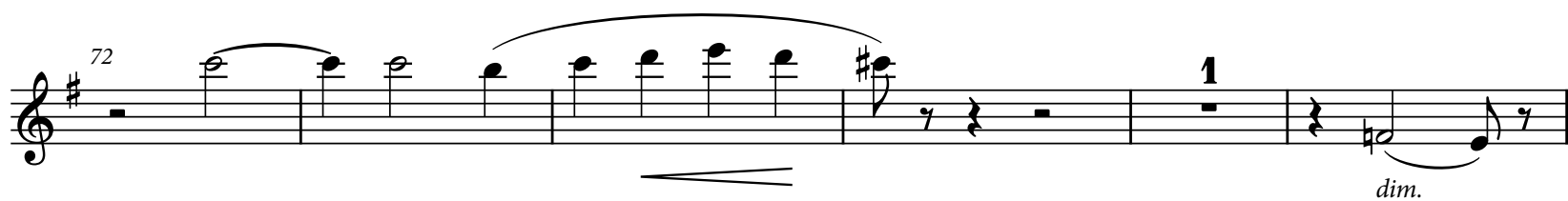
61

64 **E**

67 **1** *f*

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo and mood are indicated as 'Larghetto espressivo'. The score is divided into five sections, each marked with a letter in a box: A, B, C, D, and E. Section A (measures 1-31) includes two measures of rest (measures 1-20 and 21-31) and a final measure with a piano (*p*) dynamic. Section B (measures 37-46) includes two measures of rest (measures 37-38 and 41-46) and a final measure with a piano (*p*) dynamic. Section C (measures 49-54) begins with a crescendo (*cresc.*) and a forte (*f*) dynamic. Section D (measures 55-60) features a piano (*p*) dynamic and a series of slurs. Section E (measures 64-70) includes a first ending bracket (measures 67-70) and a forte (*f*) dynamic. The score also includes various musical notations such as slurs, ties, and articulation marks.

Flute



Scene 2

Geof. There are good fairies and bad fairies, and sometimes she cries,
and can't sleep sound o' nights because of the bad fairies.

Elea. She shall cry no more ; she shall sleep sound enough if thou wilt
take me to her. I am her good fairy.

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.]

Andante con moto

1-6 *pp* 9-10 *pp*

12 10 25-26

ACT IV

The Martyrdom

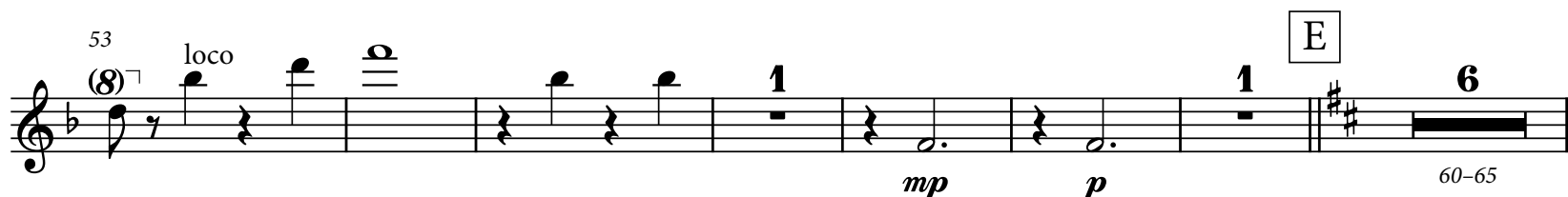
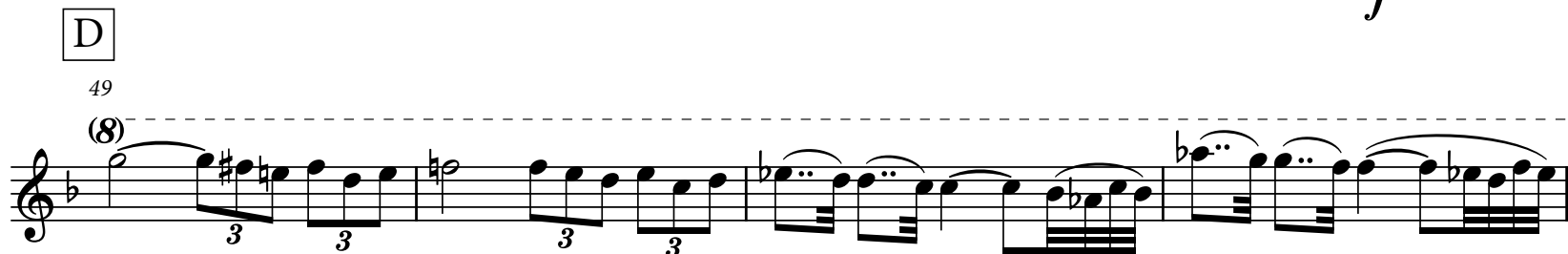
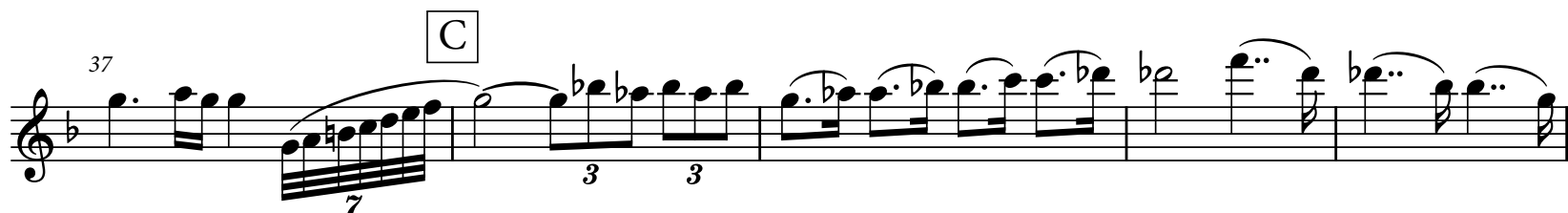
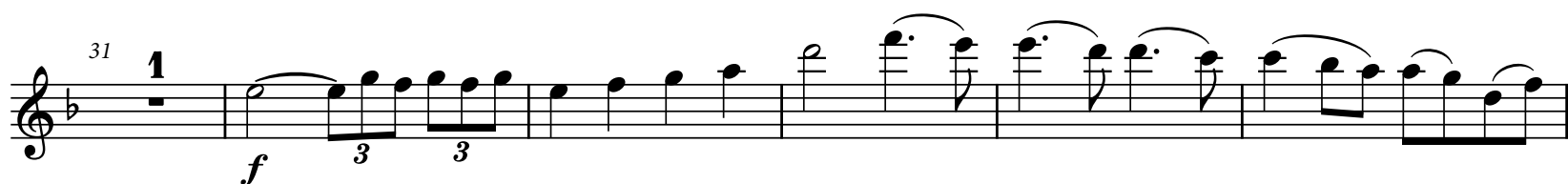
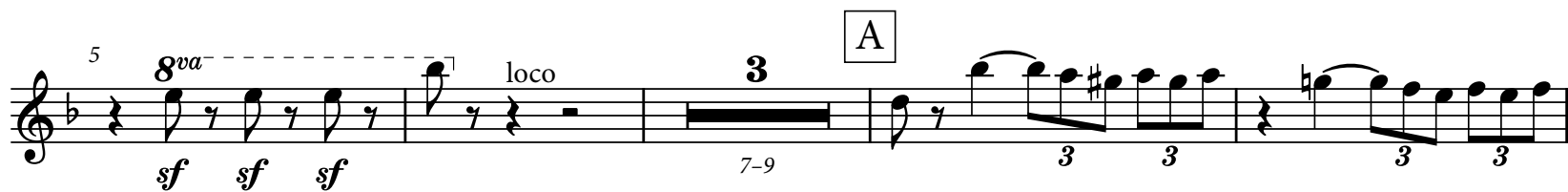


ARCHBISHOP OF CANTERBURY — THOMAS BECKET

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ACT IV - ENTR'ACTE

Lento assai



Flute

66 *p* *ff* **F**

72 *p* **3** 75-77

80 *ff* **G**

86 *fp* *cresc.* **H** 1 8va *ff*

94 *loco* **J** 1 5 2 99-103 104-105

106 *Ob.* *f* 8va 6

K 112 *loco*

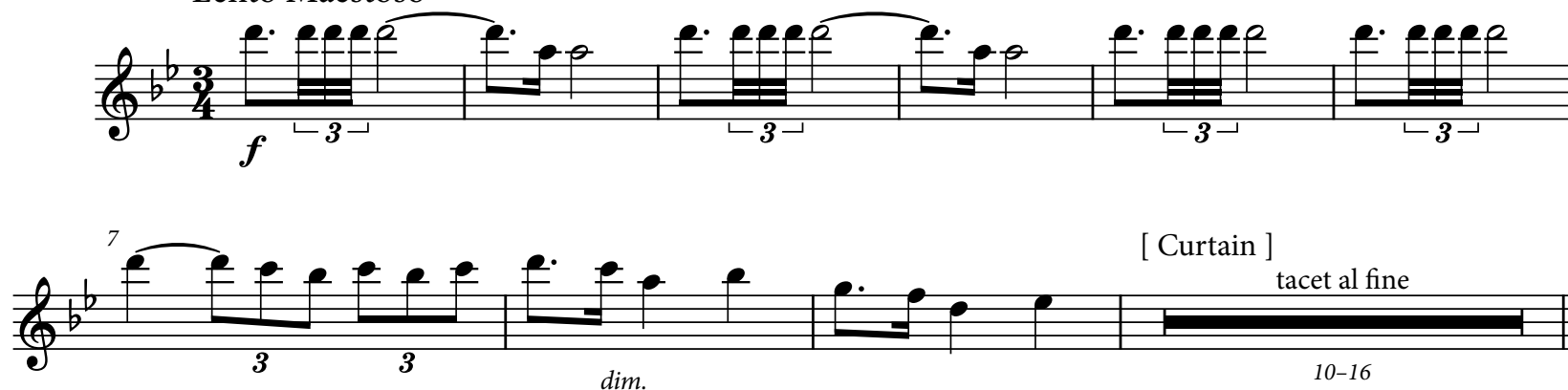
116 **1**

Flute



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

Lento Maestoso



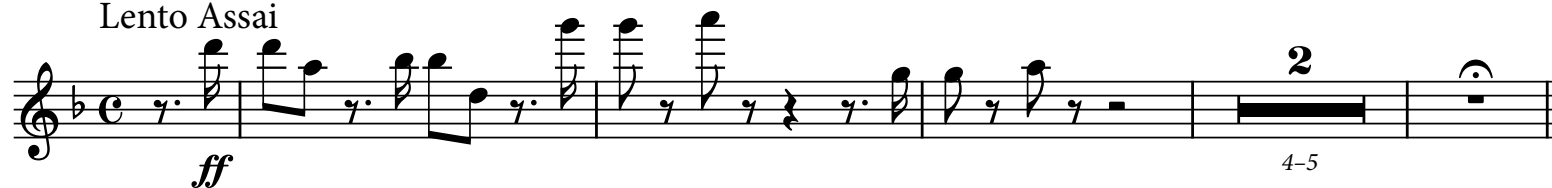
Scene 1

[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



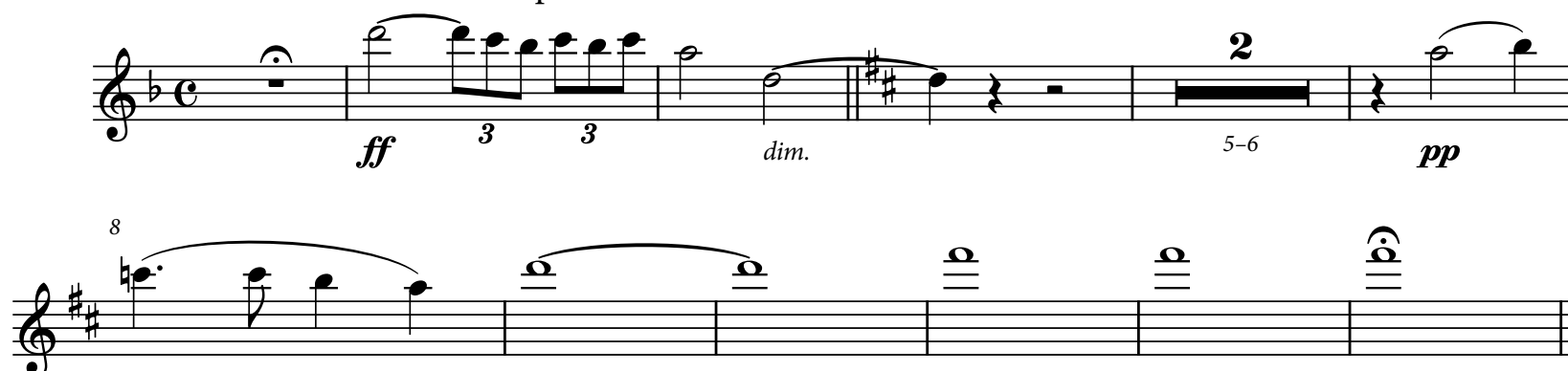
Scene 3

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. Crash of thunder at fermata and orchestra commences at cry of "King's Men!"

Lento Tempo de Marcia





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