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)

HARP

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

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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)	Royal College of Music Library MS 4248
Play Arranged for Stage	MacMillan and Co., Ltd. - London - 1904
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Research & Score Preparation	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 I	*A Castle in Normandy*	Tacet
Scene 2	*The Same*	Tacet
ACT I		
Entr'acte		Tacet
Scene 1	*Becket's House in London*	Tacet
Scene 2	*Street in Northampton*	Tacet
Scene 3	*The Same*	Tacet
Scene 4	*The Hall in Northampton*	Tacet
ACT II		
Entr'acte		7
Scene 1	*Rosamund's Bower*	10
ACT III		
Entr'acte		14
Scene 1	*"Meeting of the Kings" - Montmirail*	Tacet
Scene 2	*Outside the Woods near Rosamund's Bower*	Tacet
Scene 3	*Rosamund's Bower*	Tacet
ACT IV		
Entr-acte		18
Scene 1	*Castle in Normandy*	Tacet
Scene 2	*A Room in Canterbury Monastery*	Tacet
Scene 3	*North Transept of Canterbury Cathedral*	25

Harp

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Tacet

PROLOGUE

Tacet

ACT I

Tacet

ACT II

Rosamund's Bower

ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

A

Vla

2 15 8

1–2 4–18 19–26

B

28

mp

C

34

3

38–40

43

3

45–47

p

D

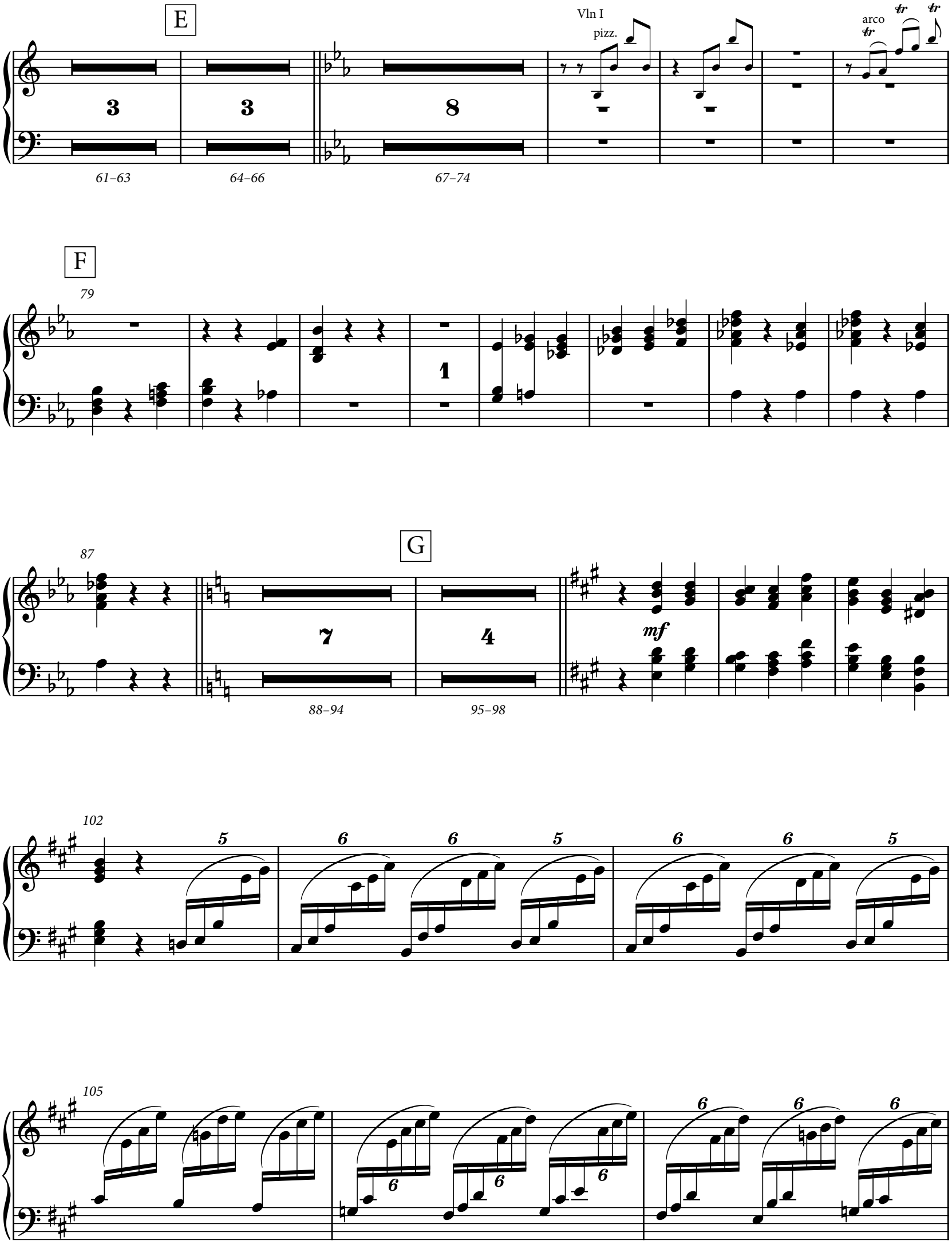
Poco più mosso scherzando

50

3

4

53–55 57–60


E
Vln I
pizz.
arco
61–63
64–66
67–74
F
79
87
G
88–94
95–98
mf
102
105

108

110

H

112

1

117

12

pp

120–131

Scene 1

Hen. Fame ! What care I for fame ? Fame of to-day is infamy to-morrow ;
Infamy of to-day is fame to-morrow ; and round and round again.
What matters? Royal — I mean to leave the royalty of my crown
Unlessen'd to mine heirs.

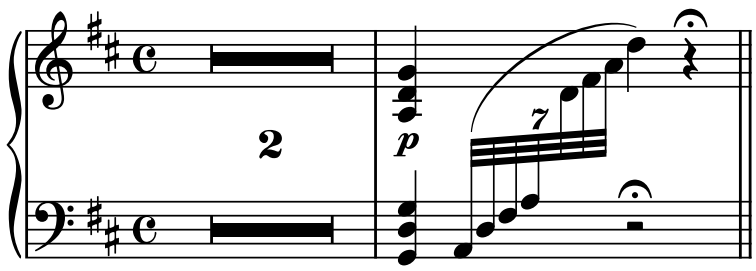
Rosa. Still — thy fame too : I say that should be royal.

Hen. And I say, I care not for thy saying.

Rosa. And I say, I care not for *thy* saying.

Hen. Care dwell with me for ever, when I cease to care for thee as ever !

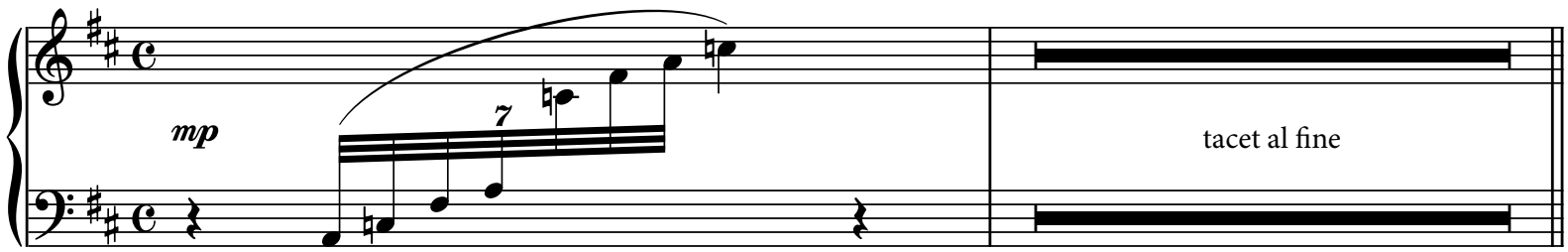
[In Theatre]



1–2

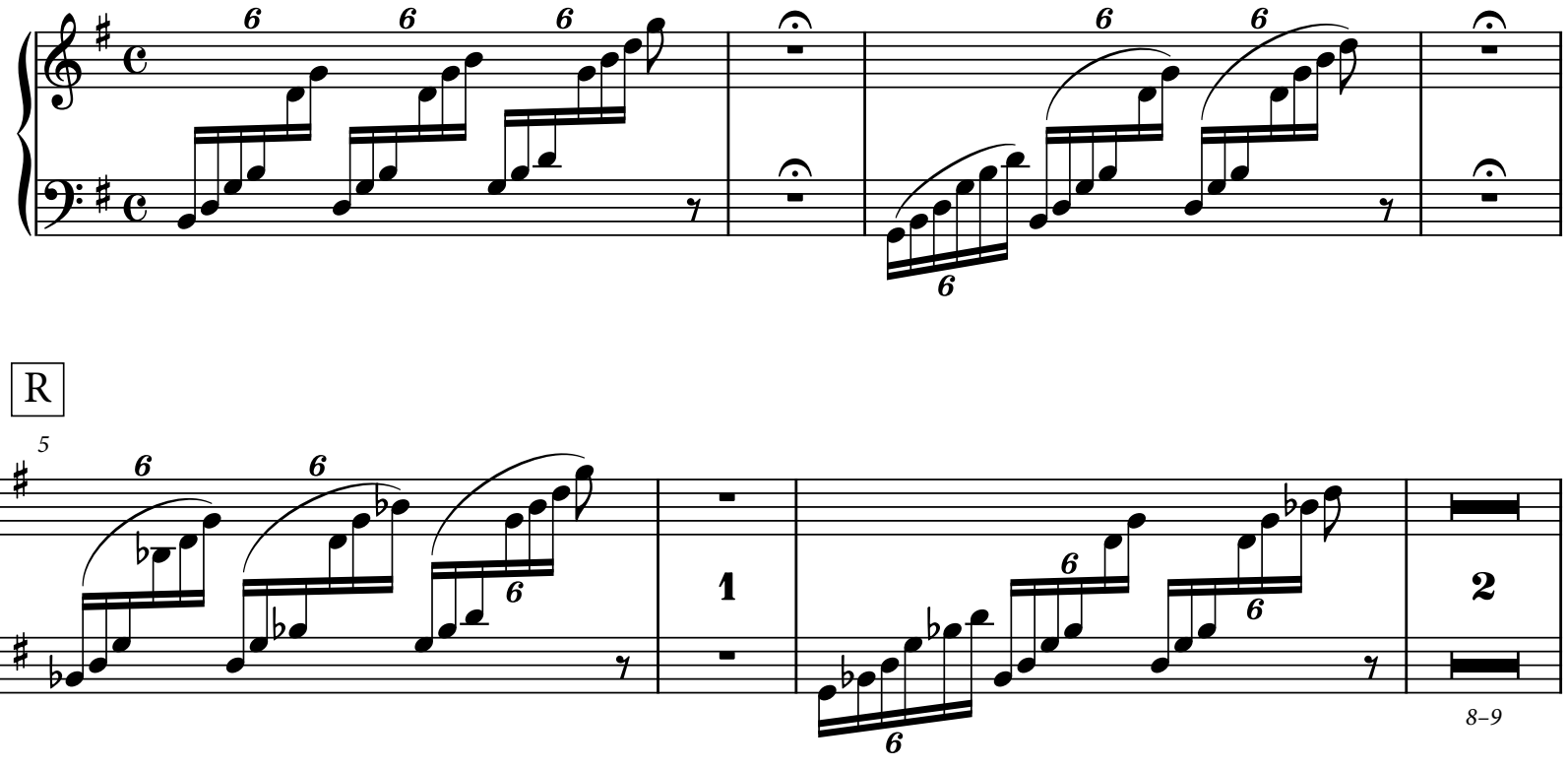
Rosa. [*Half hearing.*] Nay ! nay ! what art thou muttering ? *I* hate Becket ?
My fault to name him ! O let the hand of one to whom thy voice is
all her music, stay it but for a breath. [*Puts her hand before his lips.*]
Speak only of thy love. There ! wherefore dost thou so peruse it ?
Nay, there may be crosses in my line of life.

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 —



2–5

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



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ACT III

Becket's Rest

Montmirail — "The Meeting of the Kings"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

A B C

20 13 15 7

1–20 21–33 34–48 49–55

D

Vln I

4

56–59

mf

E

65

3

68

1

71

f

73

75

F

80

83

Più mosso.

G

tacet al fine

87–88 89–90 91–96 97–100

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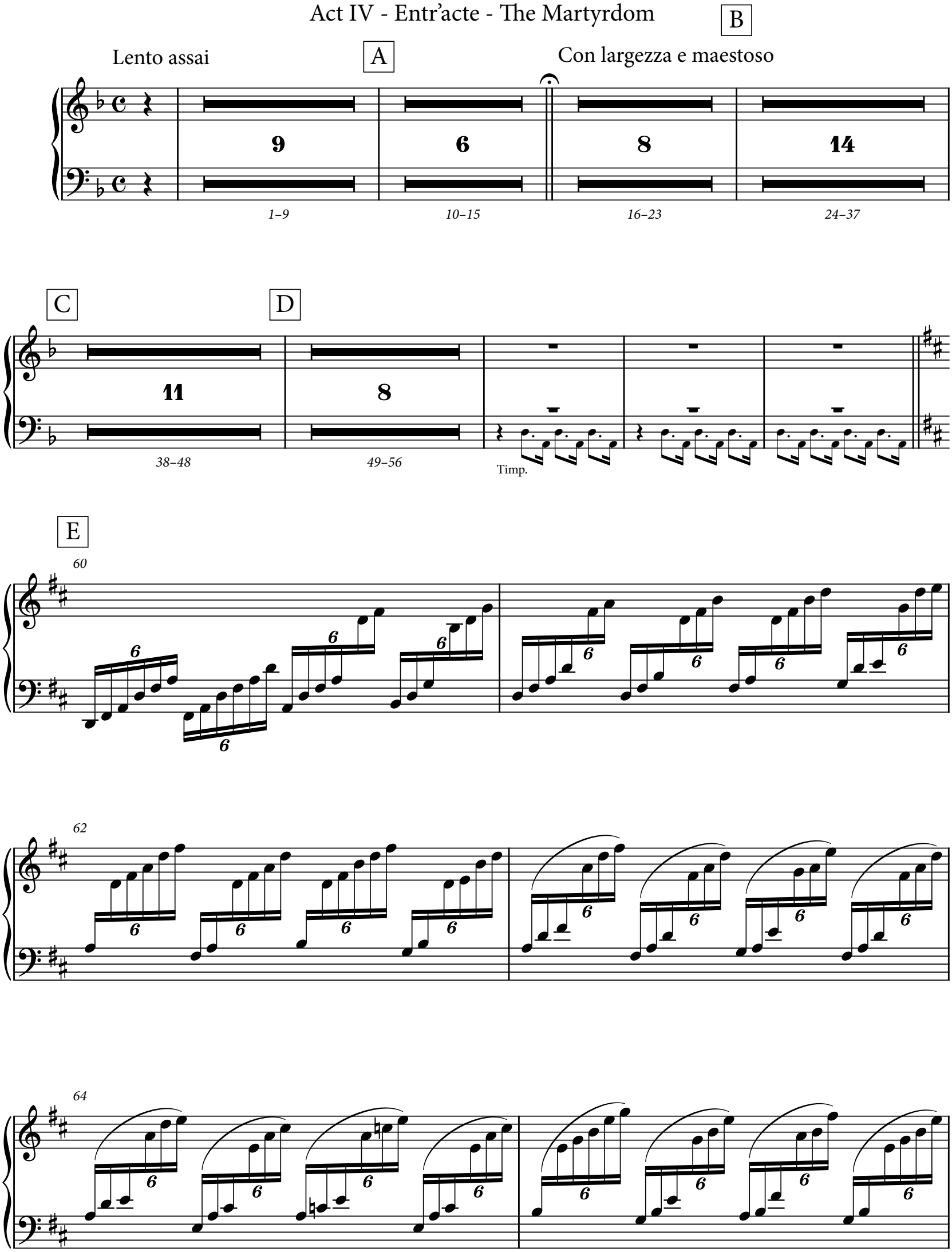
ACT IV

The Martyrdom

Archbishop of Canterbury — Thomas Becket

Act IV - Entr'acte - The Martyrdom



66

68

F

70

72

75

77

79

81

G

83

86

mp

88

cresc.

90

H

93

ff

95

J

99

100–103

106

109

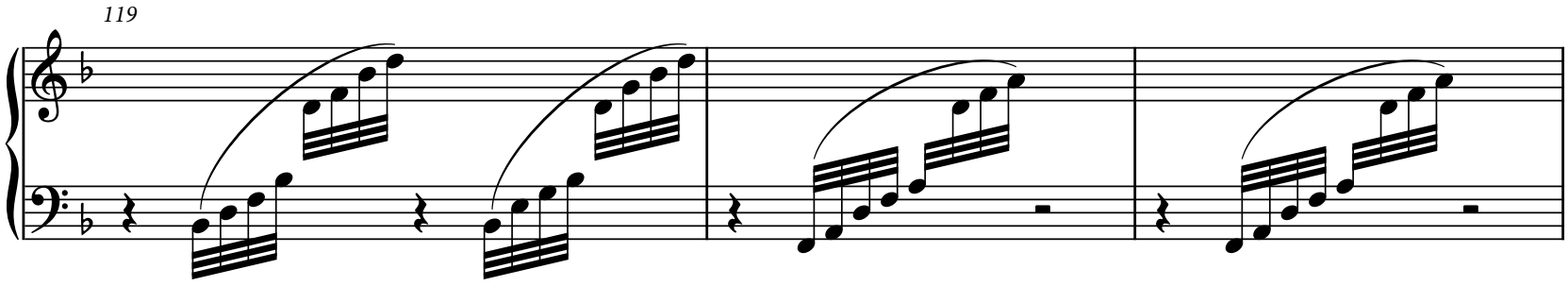
K

113

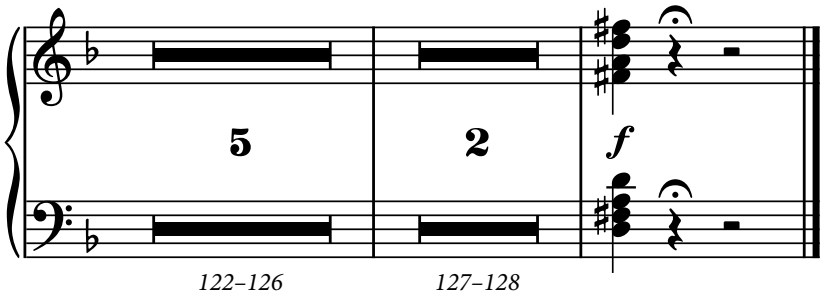
115

117

dim.



[Curtain Rises]



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Scene 3 - Conclusion

Bec. [Falling on his knees.]

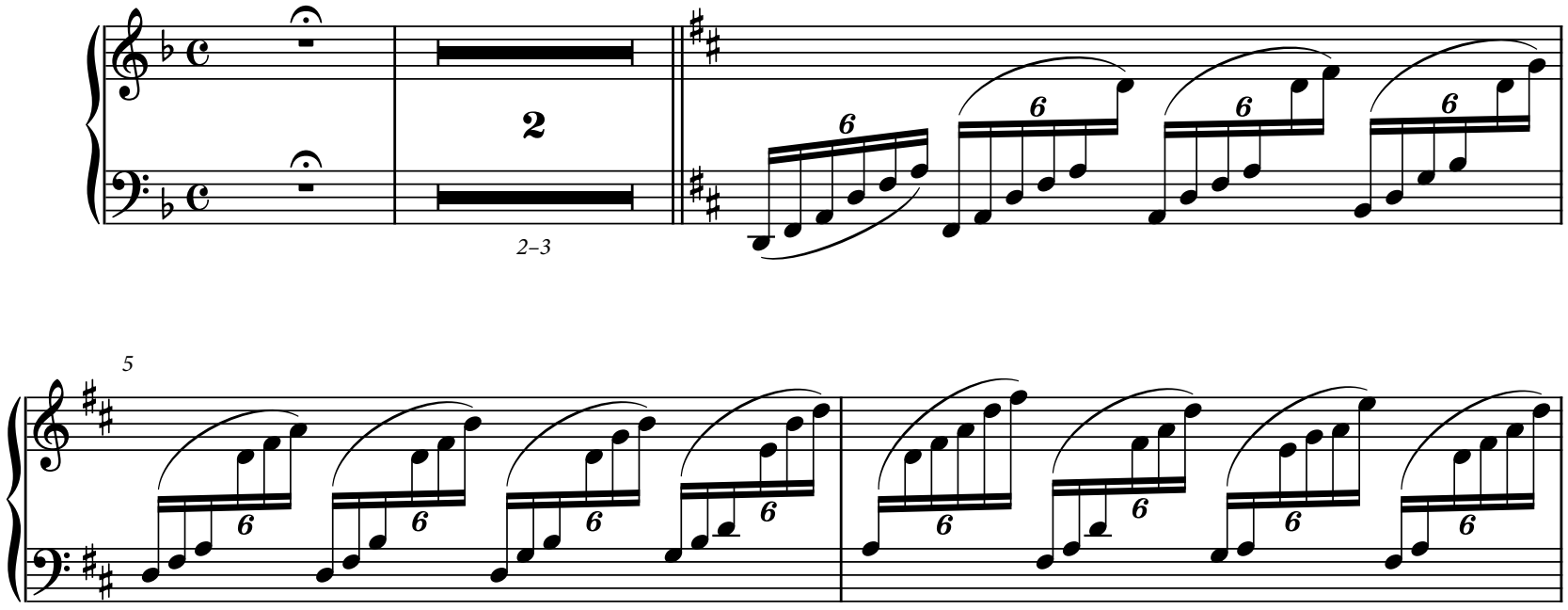
Into Thy hands, O Lord — into Thy hands ! [*Sinks prone.*]

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



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Catalog Number

16.41/03