

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



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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		Tacet
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PROLOGUE

Scene I	<i>A Castle in Normandy</i>	Tacet
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Scene 2	<i>The Same</i>	Tacet
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ACT I

Entr'acte		Tacet
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Scene 1	<i>Becket's House in London</i>	Tacet
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Scene 2	<i>Street in Northampton</i>	Tacet
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Scene 3	<i>The Same</i>	Tacet
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Scene 4	<i>The Hall in Northampton</i>	Tacet
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ACT II

Entr'acte		7
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Scene 1	<i>Rosamund's Bower</i>	10
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ACT III

Entr'acte		14
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Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	Tacet
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Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	Tacet
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Scene 3	<i>Rosamund's Bower</i>	Tacet
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ACT IV

Entr-acte		18
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Scene 1	<i>Castle in Normandy</i>	Tacet
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Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
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Scene 3	<i>North Transept of Canterbury Cathedral</i>	25
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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

2 15 8 13

1-2 4-18 19-26

Vla 7

B

28 mp

C

34 3

38-40

43 3 p

45-47

D

Poco più mosso scherzando

50 3 3 4

53-55 57-60

E

61-63 64-66 67-74

Vln I
pizz.

arco *tr* *tr*

Detailed description: This section of the score, labeled 'E', spans measures 61 to 74. The piano part consists of three measures of triplets (measures 61-63, 64-66) followed by a measure of eighth notes (67-74). The Violin I part enters in measure 67 with a pizzicato figure, and in measure 74, it plays trills marked 'arco' and 'tr'.

F

79

1

Detailed description: Section 'F' covers measures 79 to 86. The piano part features a series of chords and eighth-note patterns in the right hand, with corresponding bass notes in the left hand. Measure 81 contains a single eighth note marked with a '1'.

G

87

7 4

mf

88-94 95-98

Detailed description: Section 'G' covers measures 87 to 98. Measures 88-94 and 95-98 are marked with piano accompaniment patterns. The dynamic marking 'mf' (mezzo-forte) appears in measure 95. The section concludes with a melodic phrase in the right hand in measure 98.

102

5 6 6 5 6 6 5

Detailed description: This block contains measures 102 to 104. The piano part features arpeggiated chords in the right hand and eighth-note patterns in the left hand. The measures are grouped by fingerings: 5, 6, 6, 5, 6, 6, 5.

105

6 6 6

Detailed description: This block contains measures 105 to 107. The piano part continues with arpeggiated chords in the right hand and eighth-note patterns in the left hand. The measures are grouped by fingerings: 6, 6, 6.

108

110

112

H

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.

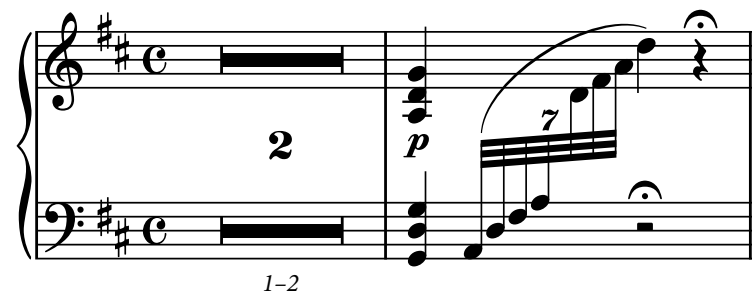
Rosa. Still — thy fame too : I say that should be royal.

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

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

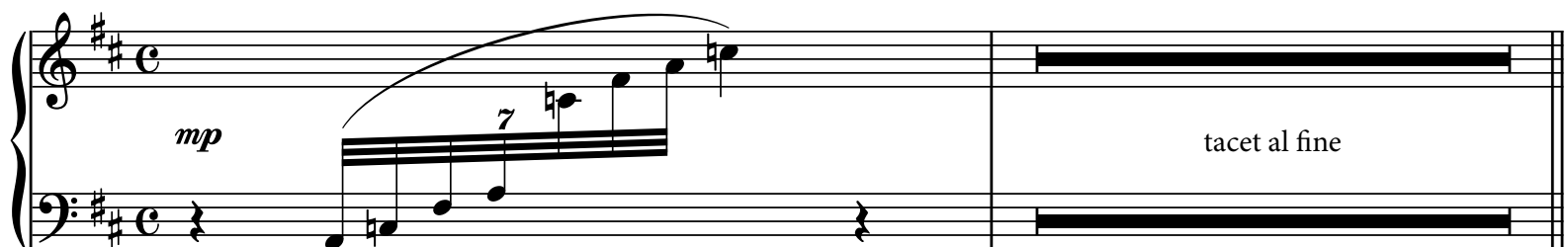
Hen. Care dwell with me for ever, when I cease to care for thee as ever !

[In Theatre]



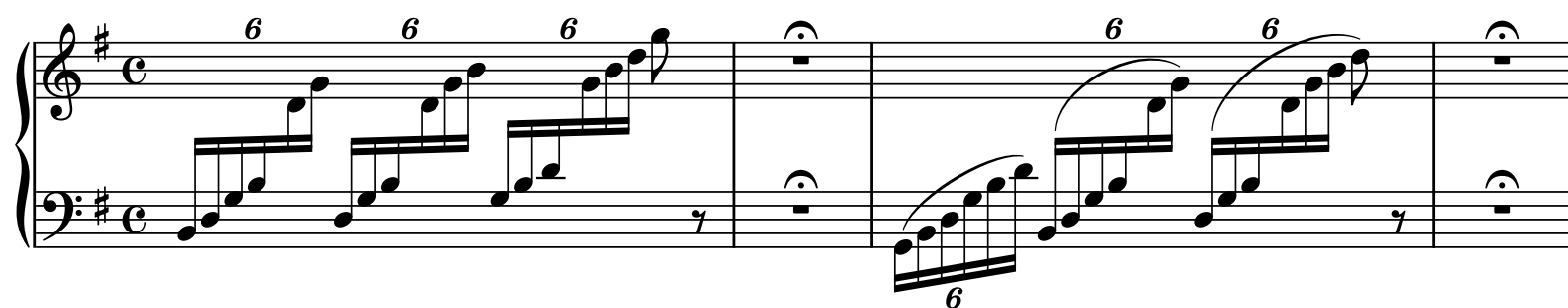
Rosa. [*Half hearing.*] Nay ! nay ! what art thou muttering ? *I* hate Becket ?
 My fault to name him ! O let the hand of one to whom thy voice is
 all her music, stay it but for a breath. [*Puts her hand before his lips.*]
 Speak only of thy love. There ! wherefore dost thou so peruse it ?
 Nay, there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

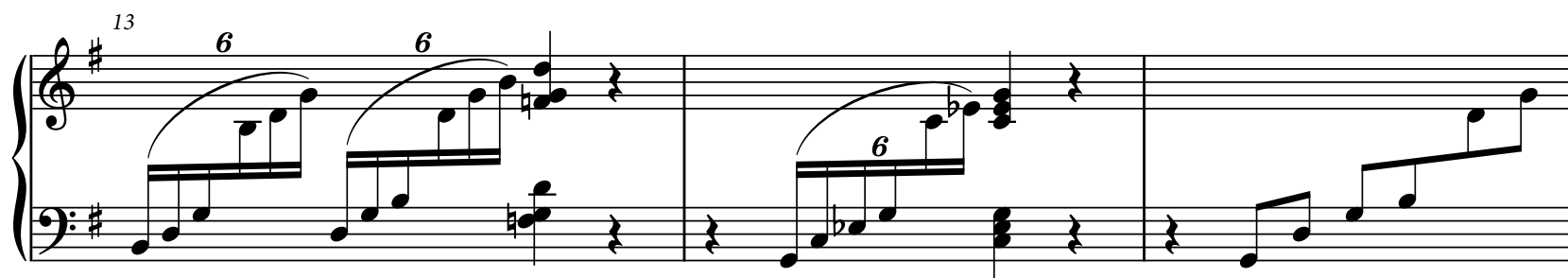
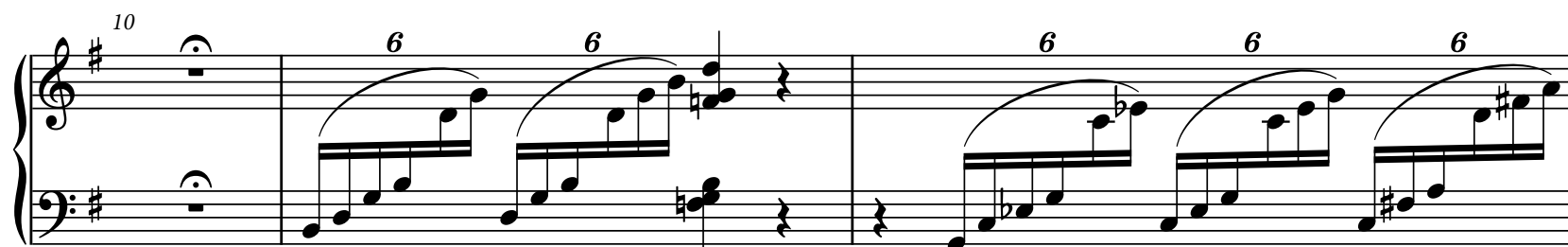
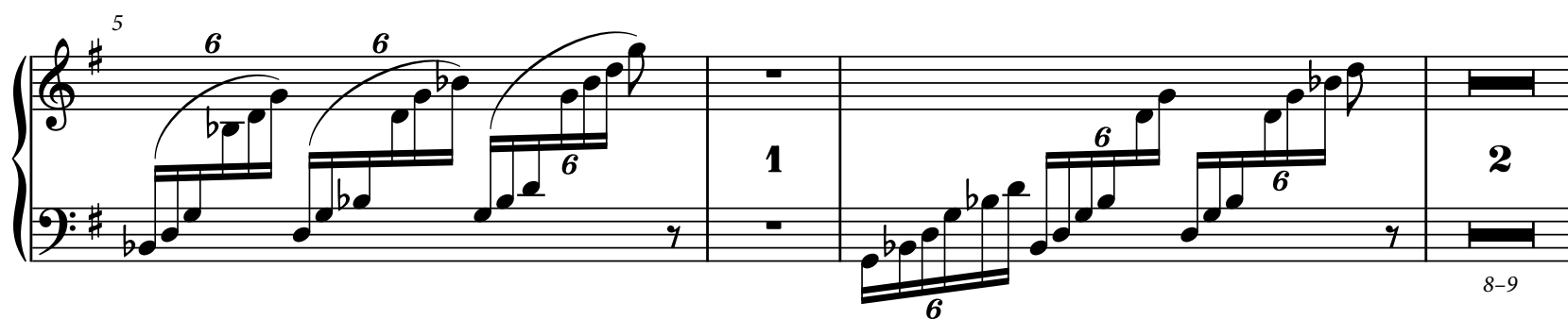


Geof. What are you crying for, when the sun shines ?

Rosa. Hath not thy father left us to ourselves ?



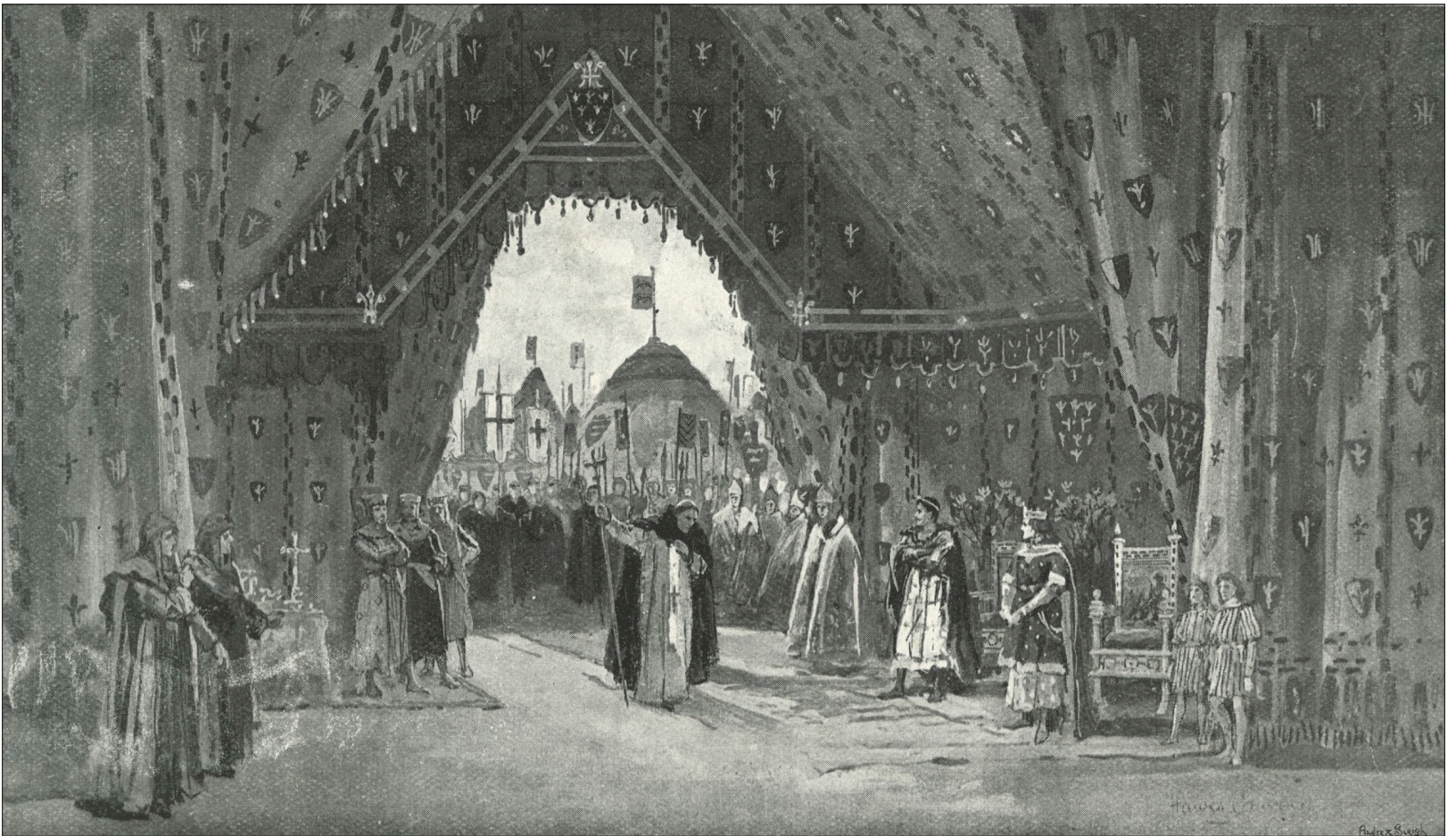
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ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

A

B

C

[illegible]

D

Vln I

56-59

E

[illegible]

73

75

F

80

83

Più mosso.

G

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 B

Lento assai

A

Con larghezza e maestoso

Musical score for section A, measures 1-37. The score is in 2/4 time, key of B-flat major. It consists of four measures, each containing a whole rest in both staves. The measures are numbered 9, 6, 8, and 14. Below the staves, the measure ranges are indicated: 1-9, 10-15, 16-23, and 24-37.

C

D

Musical score for sections C and D, measures 38-56. The score is in 2/4 time, key of B-flat major. It consists of two measures, each containing a whole rest in both staves. The measures are numbered 11 and 8. Below the staves, the measure ranges are indicated: 38-48 and 49-56. The section is marked 'Timp.'.

E

60

Musical score for section E, measures 60-61. The score is in 2/4 time, key of B major. It consists of two measures, each containing a whole rest in both staves. The measures are numbered 60 and 61. Below the staves, the measure ranges are indicated: 60-61.

62

Musical score for section E, measures 62-63. The score is in 2/4 time, key of B major. It consists of two measures, each containing a whole rest in both staves. The measures are numbered 62 and 63. Below the staves, the measure ranges are indicated: 62-63.

64

Musical score for section E, measures 64-65. The score is in 2/4 time, key of B major. It consists of two measures, each containing a whole rest in both staves. The measures are numbered 64 and 65. Below the staves, the measure ranges are indicated: 64-65.

66

Measures 66-67 of a piano piece in D major. The right hand features a continuous eighth-note scale with a slur, while the left hand plays a steady eighth-note accompaniment. Both hands include fingering '6' under the first measure of each measure.

68

Measures 68-69 of the piano piece. The musical texture continues with the eighth-note scale in the right hand and eighth-note accompaniment in the left hand, maintaining the same fingering pattern.

F

70

Measures 70-71, marked with a box containing the letter 'F'. The right hand plays a descending eighth-note scale, and the left hand plays a descending eighth-note accompaniment. Both hands include fingering '6' under the first measure of each measure.

72

Measures 72-74. Measure 72 continues the eighth-note scale and accompaniment. Measures 73 and 74 feature a complex texture with multiple beamed eighth notes and sixteenth notes in both hands, including fingering '6'.

75

Measures 75-76. The piece returns to the eighth-note scale and accompaniment pattern. The right hand includes a key signature change to C major (one flat) in measure 76, while the left hand remains in D major.

77

Measures 77-78 of a piano piece in D major. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a bass line with eighth-note triplets, each marked with a '6' for a sixteenth-note figure.

79

Measures 79-80 of the piano piece. The right hand continues the melodic pattern with eighth-note triplets and slurs. The left hand maintains the bass line with eighth-note triplets, each marked with a '6'.

81

Measures 81-82 of the piano piece. Measure 81 shows the continuation of the eighth-note triplet bass line in the left hand, marked with a '6'. Measure 82 features a whole-note chord in the right hand, indicated by a box containing the letter 'G'.

83

Measures 83-84 of the piano piece. The right hand plays a melodic line with eighth-note triplets and slurs. The left hand plays a bass line with eighth-note triplets, each marked with a '6'.

86

mp

Measures 86-87 of the piano piece. The right hand plays a melodic line with eighth-note triplets and slurs. The left hand plays a bass line with eighth-note triplets, each marked with a '6'. The dynamic marking *mp* (mezzo-piano) is present at the start of measure 86.

88 *cresc.*

90

H 93 *ff*

95

J 99

106

7 7 7 7 7

109

K

7 7 7 7

113

7 6 6 6

115

6 6 6

117

7 7 7 dim.

119

Musical score for measures 119-121. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth-note runs, each spanning two measures and tied across the bar line. The bass staff provides a harmonic accompaniment with eighth-note chords and rests.

[Curtain Rises]

Musical score for measures 122-128. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The first two measures (122-126) are marked with a large **5** and the second measure (127-128) is marked with a large **2**. The final measure (128) is marked with a forte **f** dynamic and a fermata. The score ends with a double bar line.

122-126 127-128

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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

The piano score is written for a grand piano (treble and bass clefs) in common time (C). The key signature changes from one flat (B-flat) to two sharps (D major) at measure 3. The tempo is marked *Lento* and the style is *Tempo de Marcia*. The score consists of 11 measures. Measures 1 and 2 feature a fermata on a whole note in both hands, with a '2' written below the bass staff. Measures 3 through 11 are characterized by a steady, rhythmic pattern of sixteenth-note chords, each marked with a '6' (likely indicating a sixteenth note). The melody in the treble staff is a series of ascending and descending sixteenth-note runs. The piece concludes with a final chord in measure 11, followed by a double bar line and a final fermata on a whole note in both hands.



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