

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)

HORN 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
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Research & Score Preparation

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Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

OVERTURE		5
PROLOGUE		
Scene I	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	10
ACT I		
Entr'acte		14
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	16
Scene 3	<i>The Same</i>	17
Scene 4	<i>The Hall in Northampton</i>	18
ACT II		
Entr'acte		21
Scene 1	<i>Rosamund's Bower</i>	23
ACT III		
Entr'acte		26
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	28
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	33
Scene 3	<i>Rosamund's Bower</i>	35
ACT IV		
Entr-acte		38
Scene 1	<i>Castle in Normandy</i>	42
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	43

Horn (F) 1, Horn (E) 1, Horn (Eb) 1, Horn (D) 1 & Horn (Stage) (C)

Alfred, Lord Tennyson

BECKET - A Tragedy

Charles Villiers Stanford

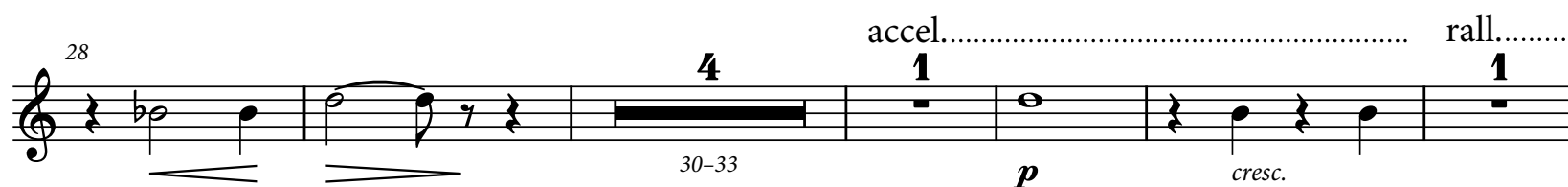
Lento assai

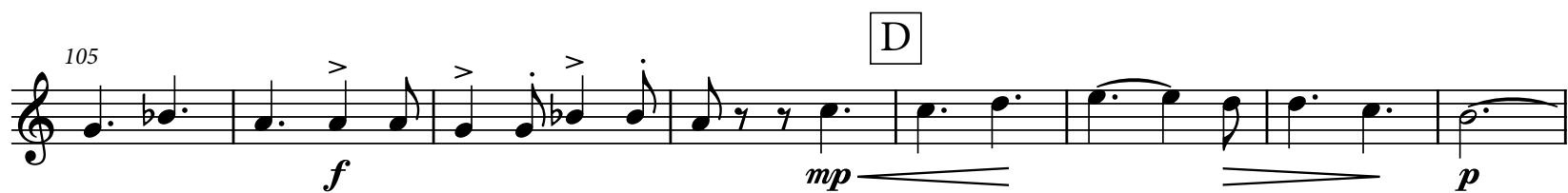
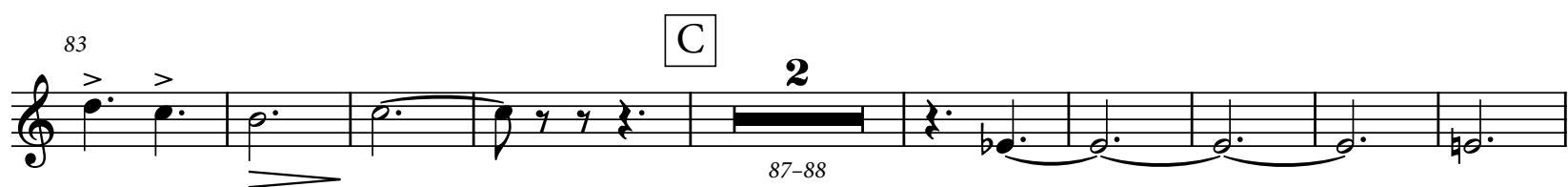
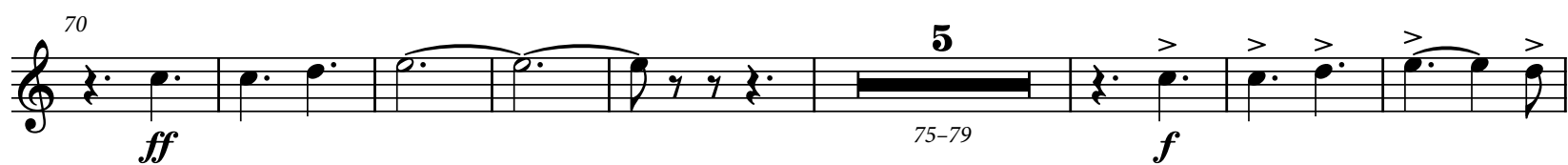
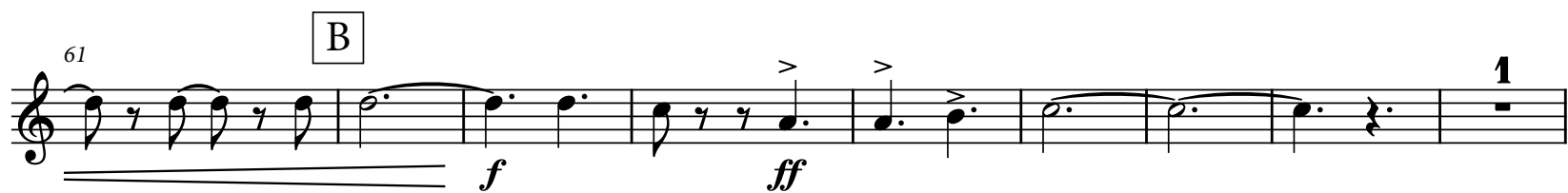
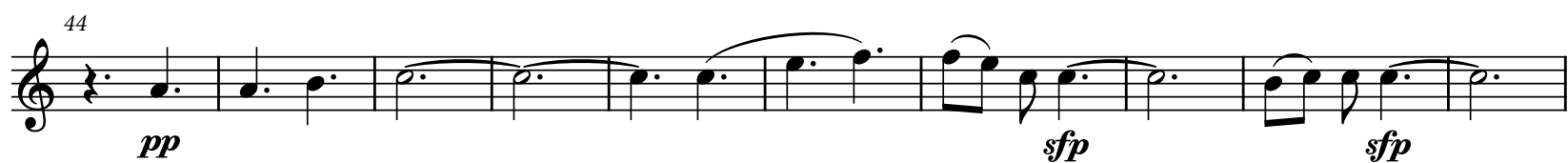
OVERTURE

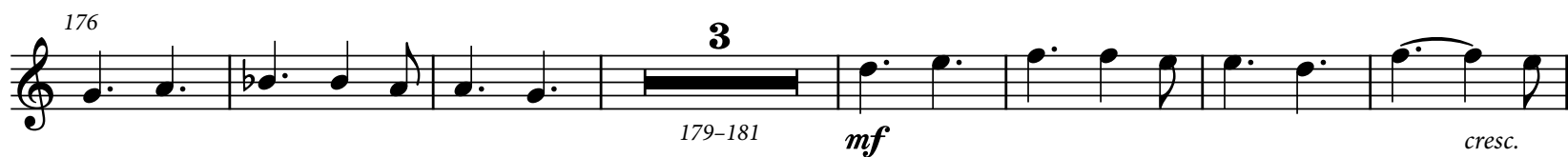
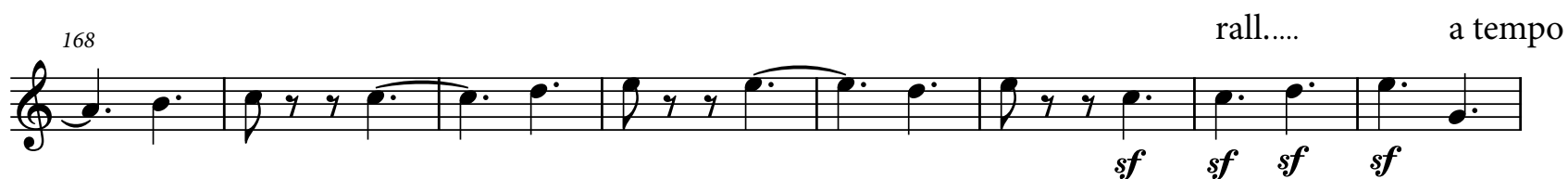
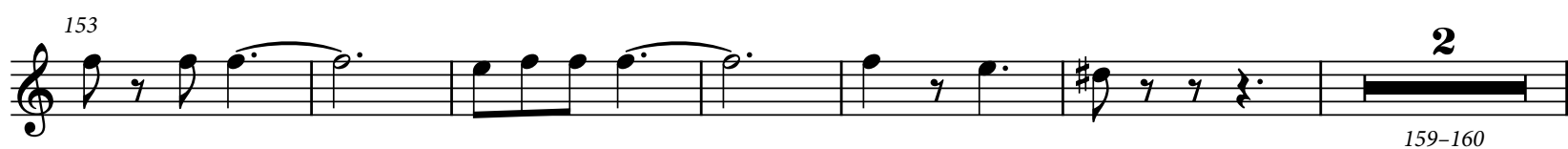
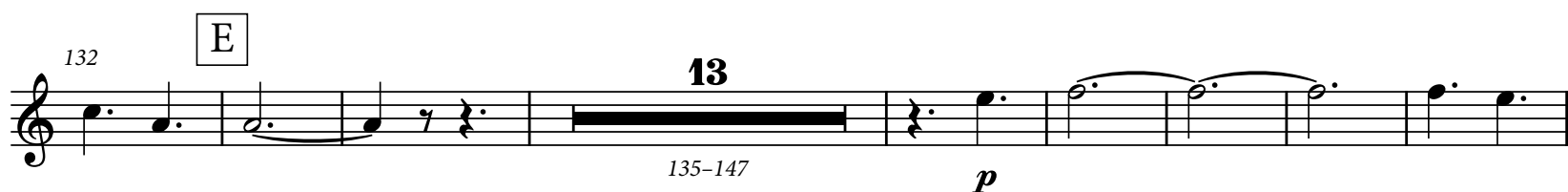
Hn in F



A







203

(♩ = ♩.)

ff *sfz* *cresc.* *ff*

210

H

mf *ff*

220

230

J

238

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

Hn in D

f

9

dim.

19

1

>

>

Hen. There's no jest on the brows of
Herbert there. What is it, Herbert?

[*Enter* Herbert of Bosham]

Herb. My liege, the good Archbishop is no
more.

Hen. Peace to his soul !

Hn in D

1-3 5-10

The musical notation is on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The notation is divided into two sections: measures 1-3 and measures 5-10. In measures 1-3, there is a whole note chord (F#4 and C#5) in measure 1, a whole note chord (F#4 and C#5) in measure 2, and a whole note chord (F#4 and C#5) in measure 3. In measures 5-10, there is a whole note chord (F#4 and C#5) in measure 5, a whole note chord (F#4 and C#5) in measure 6, a whole note chord (F#4 and C#5) in measure 7, a whole note chord (F#4 and C#5) in measure 8, a whole note chord (F#4 and C#5) in measure 9, and a whole note chord (F#4 and C#5) in measure 10. The notation is a simplified representation of the original score.

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

12

1-3

4-5

6-10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

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ACT I

King Henry

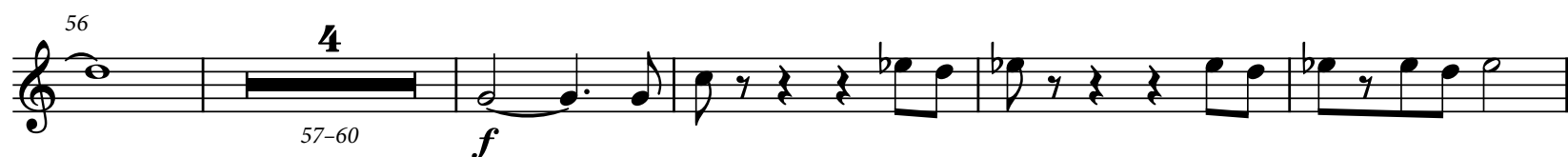
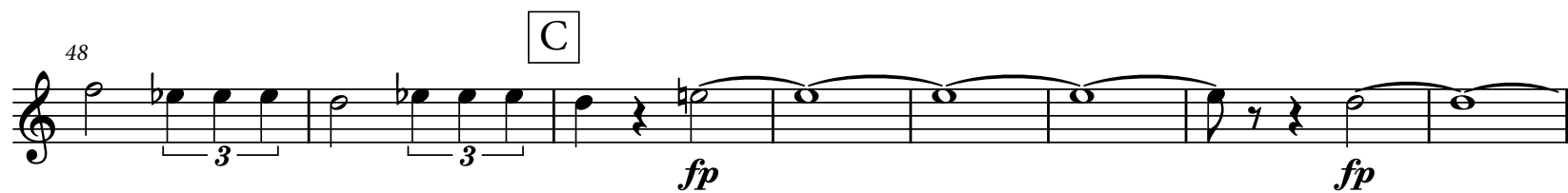


HENRY II

Allegro con fuoco

Act I - Entr'acte

Hn in F



[illegible]

71

2

74-75

85

7

86-92

p

cresc.

3

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a melody starting on a whole note G4, followed by a half rest, a whole note A4, a half rest, a whole note B4, a half note C5, a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a whole note B5. The lower staff is in bass clef and contains a bass line starting on a whole note G2, followed by a half rest, a whole note A2, a half rest, a whole note B2, a half note C3, a half note D3, a quarter note E3, a quarter note F3, a quarter note G3, a half note A3, and a whole note B3. The key signature has one sharp (F#), and the time signature is 3/4. The score includes a rehearsal mark '7' above the first measure of the upper staff, a measure range '86-92' below the first measure of the lower staff, a piano dynamic marking '*p*' below the first measure of the lower staff, a crescendo marking '*cresc.*' below the first measure of the lower staff, and a triplet marking '3' below the eighth measure of the upper staff.

[illegible]

115



f

[illegible]

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

Hn in F

1-5

5

1

12

13-17

5

21

28

1.

2.

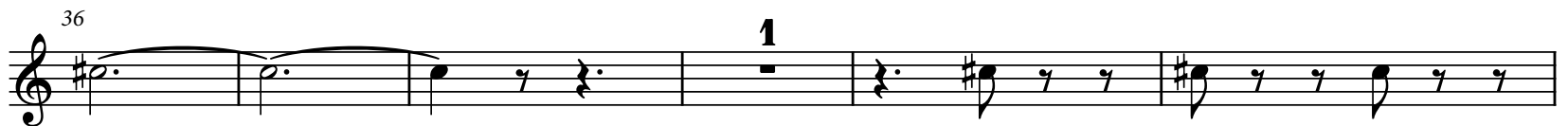
Fitz Urse. I hate him for his insolence to all.

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

Hn in F



[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

Hn in F



ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Andante con moto

Act II - Entr'acte



Hn in E

2

15

8

1-2

4-18

19-26

28

B

1

p

pp

36

C

2

39-40

pp

45

D

3

48-50

f

sf

p

p

p

Poco più mosso scherzando

56

E

1

mp

mp

mf

66

1

7

67-73

mp

pp

1

F

4

4

4

79-82

84-87

89-92

p

p

93

G

p *mf* *cresc.* *ff*

101

5

107-111

p *mp*

p *mp*

113

H

dim. *p* *p*

dim. *p* *p*

120

1

tacet al fine

124-132

1 *tacet al fine*

Scene 1

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 —

Hn in D

The musical score is written on a single staff in treble clef with a common time signature (C). It begins with a *mf* dynamic and a crescendo hairpin leading to a *pp* dynamic. The first measure contains a half note on G4, followed by a quarter rest, an eighth rest, and a quarter rest. The second measure contains a half note on G4. The third measure contains a half note on G4. The fourth measure contains a half note on G4. The fifth measure contains a half note on G4. The sixth measure contains a half note on G4. The seventh measure contains a half note on G4. The eighth measure contains a half note on G4. The piece ends with a double bar line.

mf *pp* **2** 3-4 *pp*

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

Hn in D

1

1

R

5

5-9

pp

13

ACT III

Becket's Rest

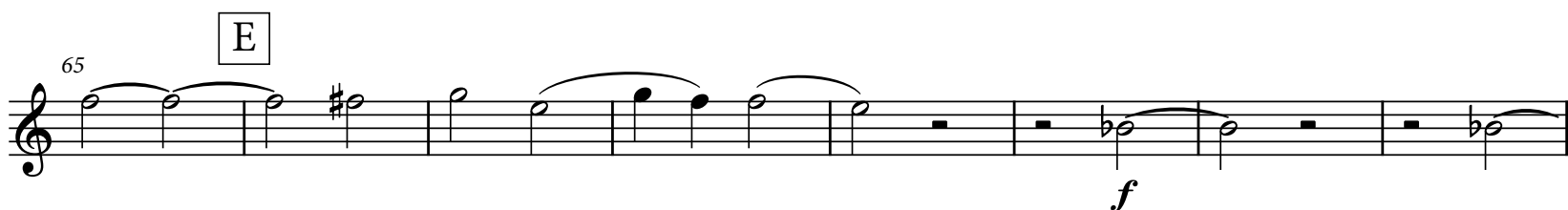
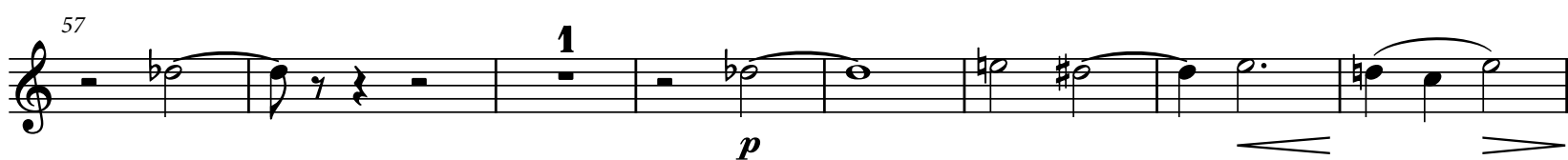
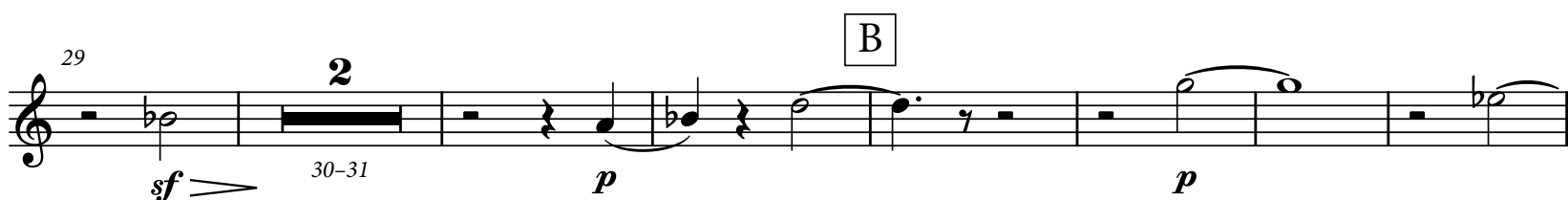


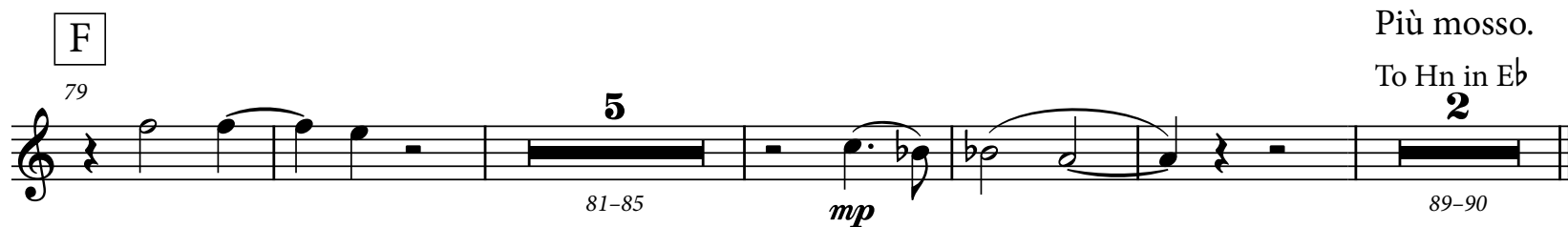
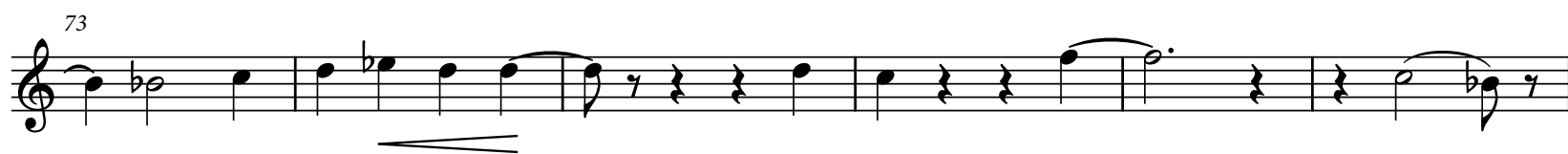
MONTMIRAIL — "THE MEETING OF THE KINGS"

Larghetto espressivo

Act III - Entr'acte - Becket's Rest

Hn in D





Scene 1

Louis. Now is the time to patch up a peace. If we
steer well, young Henry, whom Becket loves,
will serve our Becket's and the Church's cause,
and all will yet be well.

Hn in Eb

1

3

3

3

3

6

3

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 frrom the Crowd*, "Blessed be the Lord Archbishop"]

Chant

$$d = 80$$

Hn in F

[illegible]

Bec. A notice from the priest, to whom our John of Salisbury
committed the secret of the bower, that our wolf-Queen is
prowling round the fold. I should be back in England ev'n for this.

Herb. These are by-things in the great cause.

Bec. The by-things of the Lord are the wrong'd innocences that will cry from all the hidden
by-ways of the world in the great day against the wronger.

Herb. The King !



Hen. Give me thy hand. My Lords of France and England, my friend of Canterbury and myself are now once more at perfect amity.

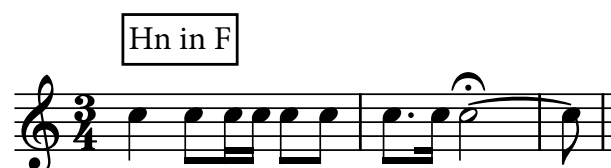
Unkingly should I be, and most unknightly, not striving still,
however much in vain, to rival him in Christian charity. And so
farewell, until we meet in England.

Bec. Farewell, my liege !

Herb. Did the King speak of the customs ?

Bec. No!

[*Exit Henry, then the Barons and Bishops.*]



Melodrama - Change of Scene

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

Hn in C

7
4-10
mf

13

3
16-18

H

tacet al fine
19-25

Detailed description: The image shows a musical score for a Horn in C. The tempo is marked 'Allegro'. The first staff contains measures 4 through 10. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notation includes eighth and quarter notes, some with accents, and a full rest for measure 7. The dynamic marking 'mf' (mezzo-forte) is at the end of the staff. The second staff contains measures 13 through 25. It starts with measure 13, which has a first ending bracket. Measure 16 has a second ending bracket marked with a '3' (triple). Measure 19 is the start of a 'tacet al fine' section, indicated by a box with the letter 'H' above it. The score ends with a double bar line at measure 25.

Scene 2

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.*]

Hn in C

p

tacet al fine

4-12

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]

Hn in C

K

tacet al fine

5-17

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

Hn in E

8

L

The musical score is written on two staves. The first staff begins with a treble clef and a 3/4 time signature. It contains measures 1 through 8. Measures 1-8 are indicated by a thick black bar. Measure 9 starts with a key signature change to one sharp (F#) and a half note. Measures 10-11 are indicated by a thick black bar. Measure 12 starts with a key signature change to two sharps (F# and C#) and a half note. Measures 13-22 are indicated by a thick black bar. Measures 23-24 are indicated by a thick black bar. Measure 25 starts with a key signature change to one sharp (F#) and a half note. Measures 26-27 are indicated by a thick black bar. The second staff begins with a treble clef and contains measures 11 through 26. Measures 11-22 are indicated by a thick black bar. Measures 23-24 are indicated by a thick black bar. Measures 25-26 are indicated by a thick black bar. The tempo is marked 'Andante con moto'. The key signature is one sharp (F#) for the first staff and two sharps (F# and C#) for the second staff. The dynamics are marked 'p' (piano) at the beginning of measure 9 and 'f' (forte) at the beginning of measure 25. The instrumentation is marked 'Hn in E' (Horn in E) and 'L' (Lute).

1-8

p

11

12-22

2

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.

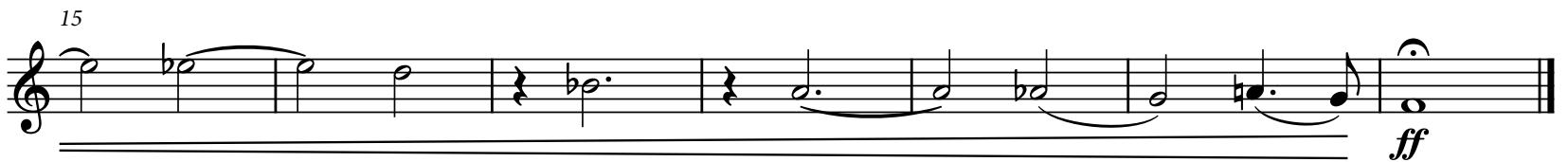
Fitz. My lord, I shall remember this.

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

Hn in D



ACT IV

The Martyrdom

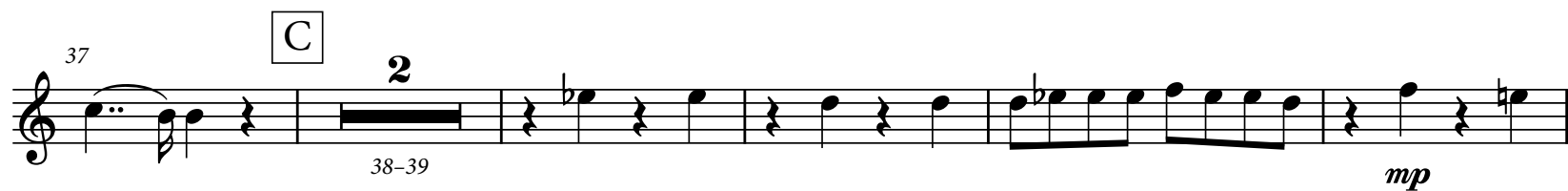
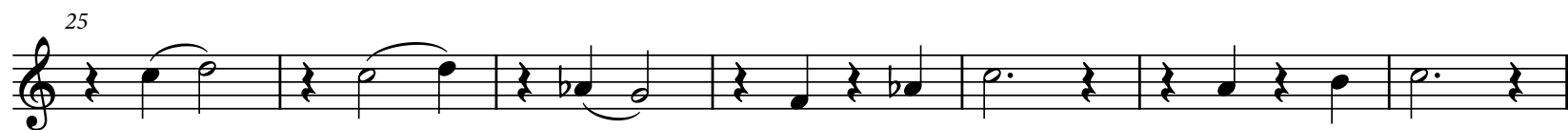
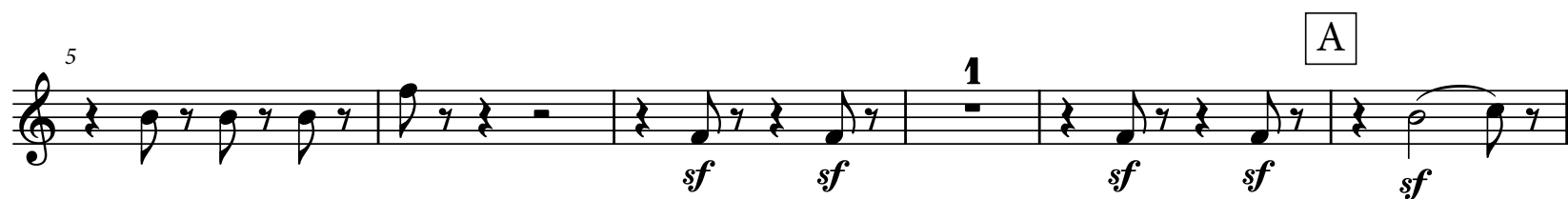


ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

Hn in F



51

mp

[illegible]

J

104

p *f*

108-111

K

114

dim.

120

[Curtain Rises]

p *f* > *pp*

122-123 127-128

Hn in F

First staff of music, treble clef, 3/4 time signature, forte (f) dynamic. The melody features eighth and quarter notes with triplets.

[illegible]

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

Hn in F

Musical staff 1: Horn in F part, measures 1-4. The staff is in treble clef with a common time signature (C). The first measure contains a quarter rest followed by a quarter note G4. The second measure contains a half note G4. The third measure contains a quarter rest followed by a quarter note F4. The fourth measure contains a half note E4. The dynamic marking *ff* is placed below the first measure.

Musical staff 2: Horn in F part, measures 5-8. The staff is in treble clef with a common time signature (C). The first measure contains a quarter note G4, a quarter rest, and a half note G4. The second measure contains a quarter note F4, a quarter rest, and a half note E4. The third measure contains a quarter note D4, a quarter rest, and a half note C4. The fourth measure contains a quarter note B3, a quarter rest, and a half note A3. The dynamic marking *ff* is placed below the first measure.

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"

Hn in F

Lento Tempo de Marcia

ff dim. p

7 pp



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