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

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

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OVERTURE		5
PROLOGUE		
Scene I	*A Castle in Normandy*	Tacet
Scene 2	*The Same*	10
ACT I		
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Horn (F) 1, Horn (E) 1, Horn (E♭) 1, Horn (D) 1 & Horn (Stage) (C)

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

Lento assai

OVERTURE

Hn in F

ff

6

mp

2

10–11

p

A

14

ff

19

3

20–22

p

p

1

28

accel..... rall.....

4

30–33

1

p

cresc.

1

38

.....

Allegro molto

4

40–43

44

pp

sfp

sfp

54

p

mp *cresc.*

61

B

f

ff

1

70

ff

5

75–79

f

83

C

2

87–88

94

2

96–97

p

2

100–101

p

cresc.

105

D

f

mp

p

113

122

132

E

13

135–147

p

153

2

159–160

161

F

mp

cresc.

168

rall.....

a tempo

sf *sf* *sf* *sf*

176

3

179–181

mf

cresc.

G

186

2

192–193

sf *sf*

1

196

sf

1

(𝅗𝅥. = 𝅗𝅥)

2

201–202

203

(♩ = ♩.)

ff *sfp* *cresc.* *ff*

H

210

mf *ff*

220

J

230

238

1

244

PROLOGUE

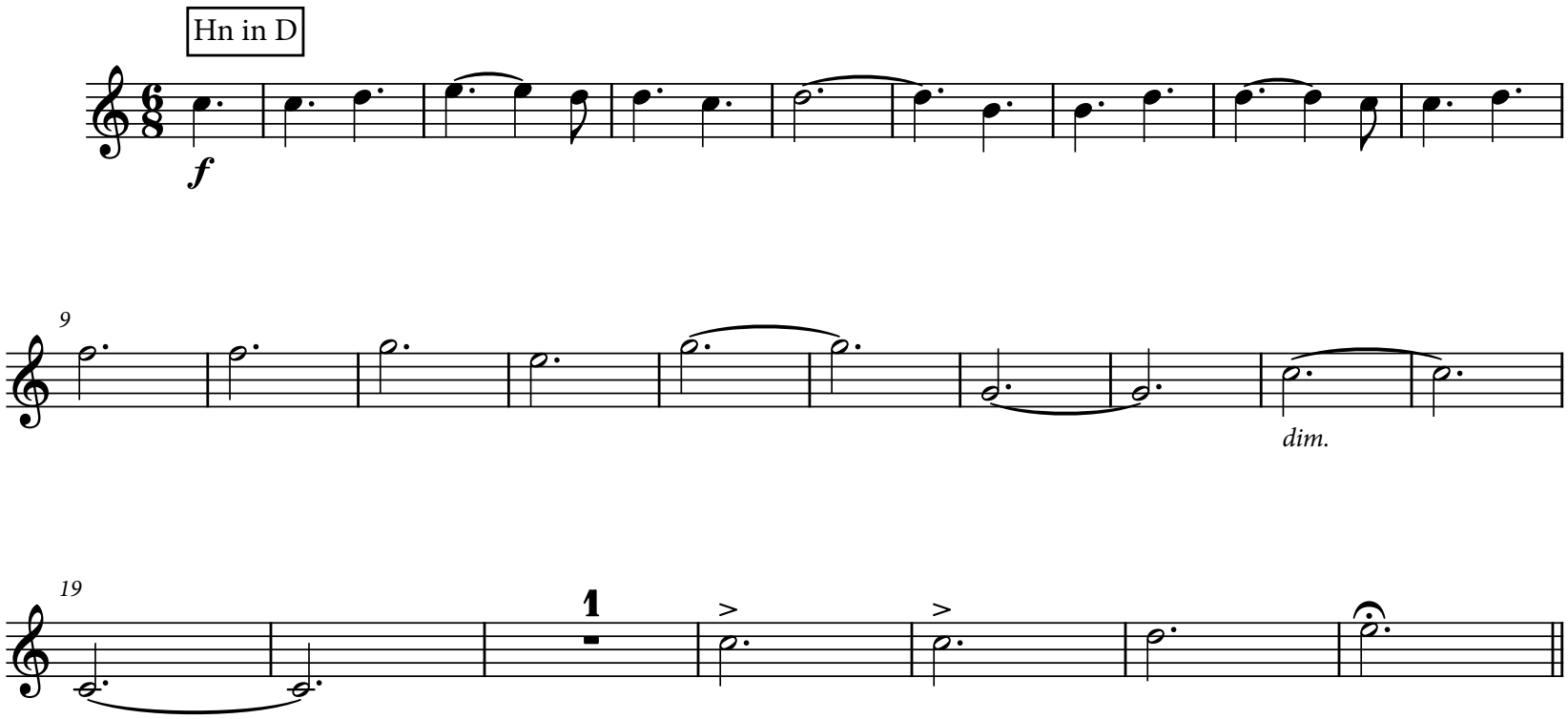
A Castle in Normandy

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

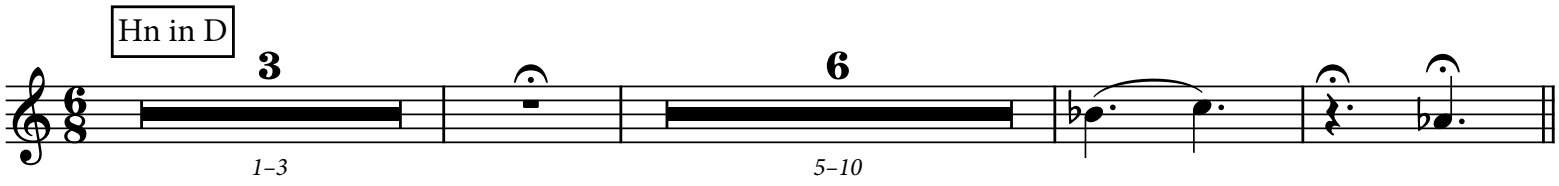


Hen. There's no jest on the brows of
Herbert there. What is it, Herbert?

[*Enter* Herbert of Bosham]

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

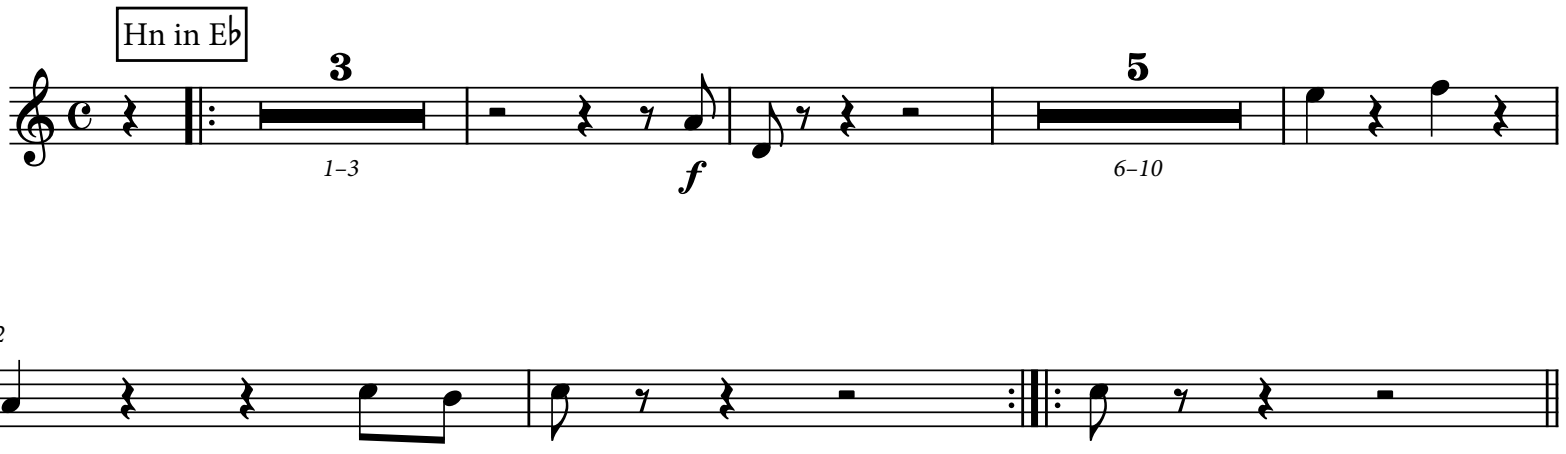
Hen. Peace to his soul !



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



ACT I

King Henry

Henry II

Act I - Entr'acte

Allegro con fuoco

Hn in F

f 2 *2–3* *f* 6 *5–10* *f*

12 A 1 2 *17–18*

19 *f* 3 *25–27*

28 B *f*

35 *ff*

42

48 C *fp* *fp*

56 4 *57–60* *f*

D

65

71

2

74–75

E

79

3

3

3

3

85

7

86–92

p

cresc.

3

F

98

9

99–107

f

G

ff

3

112–114

115

f

123

♩ = 𝅗𝅥

Tranquillo

[Curtain Rises]

3

128–130

13

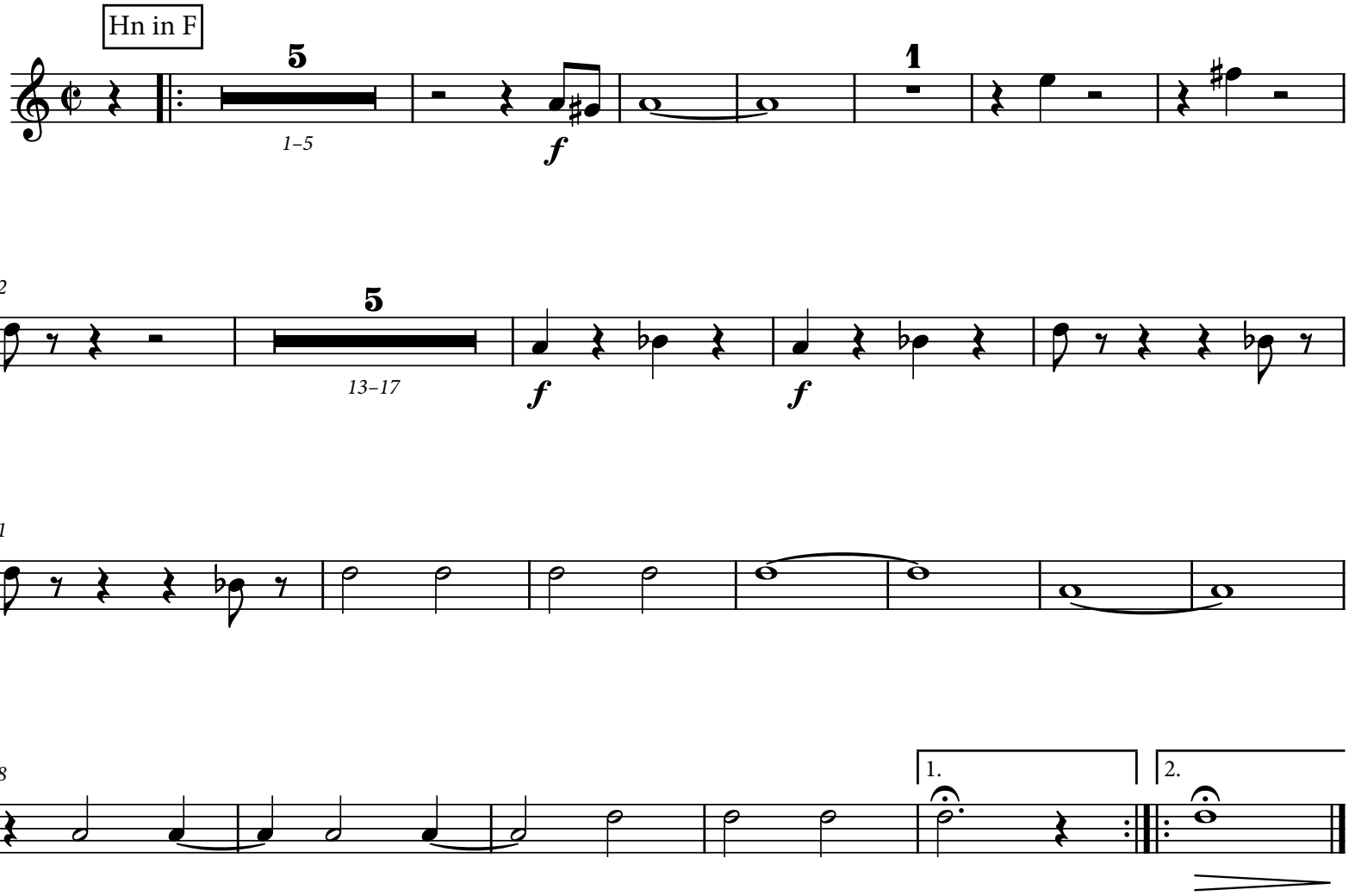
132–144

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



Elea. To the Castle ?

De Broc. Ay !

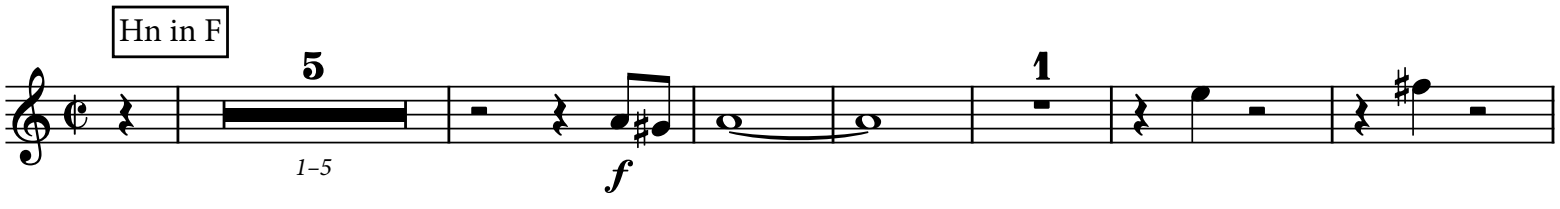
Elea. Stir up the King, the Lords ! Set all on fire against him !

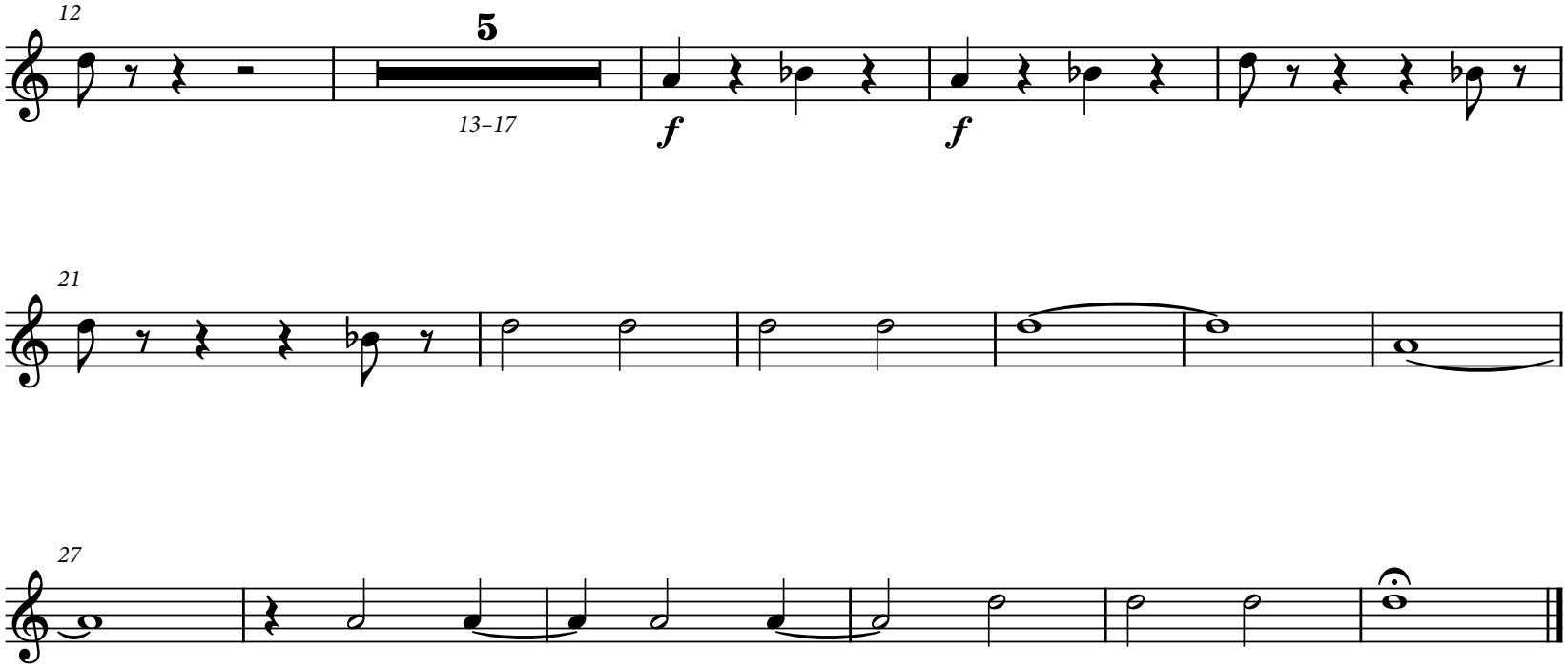
De Brito. Ay, good Madam ! [*Exeunt.*]

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



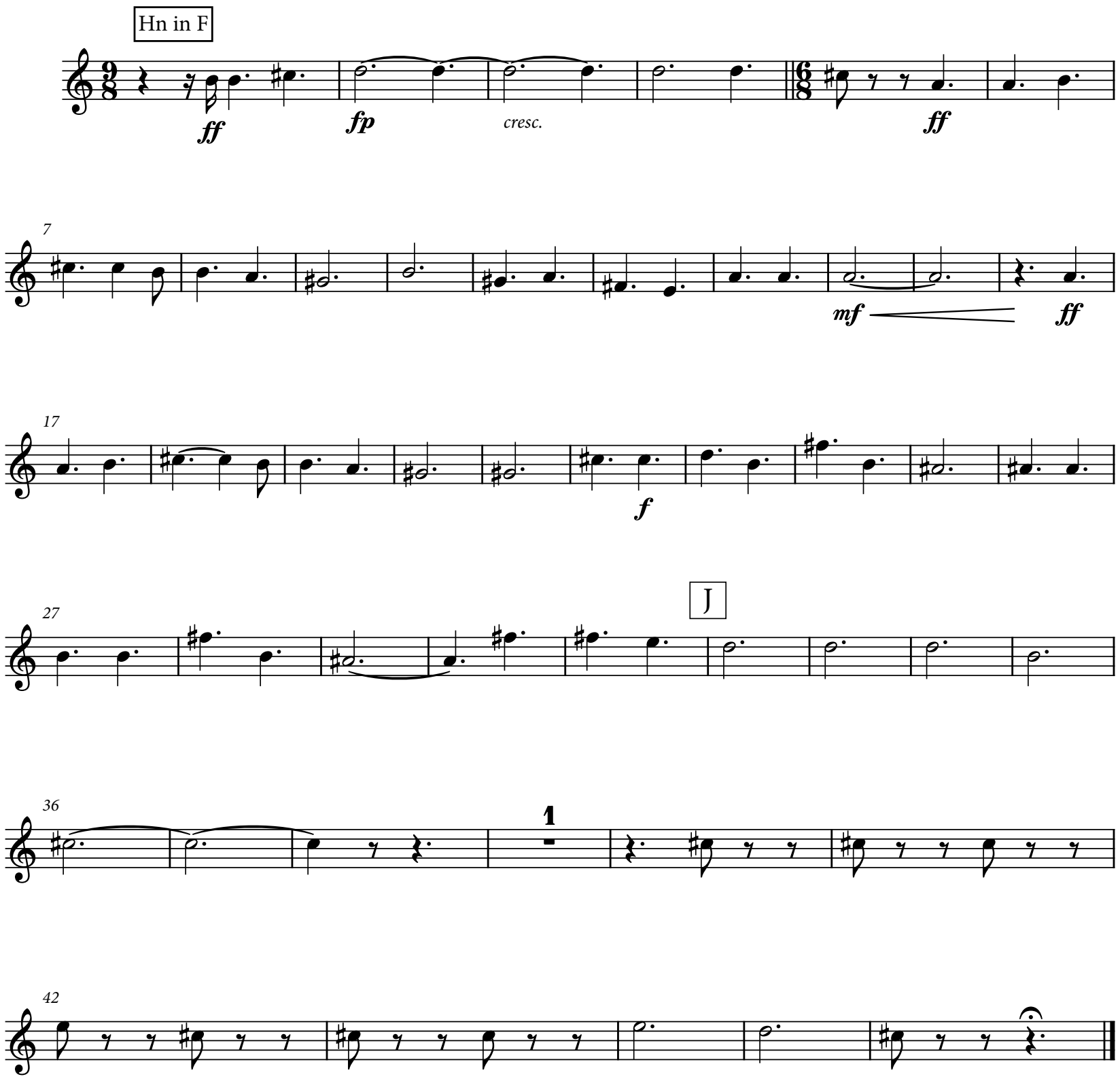


Fitz Urse. I hate him for his insolence to all.

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.

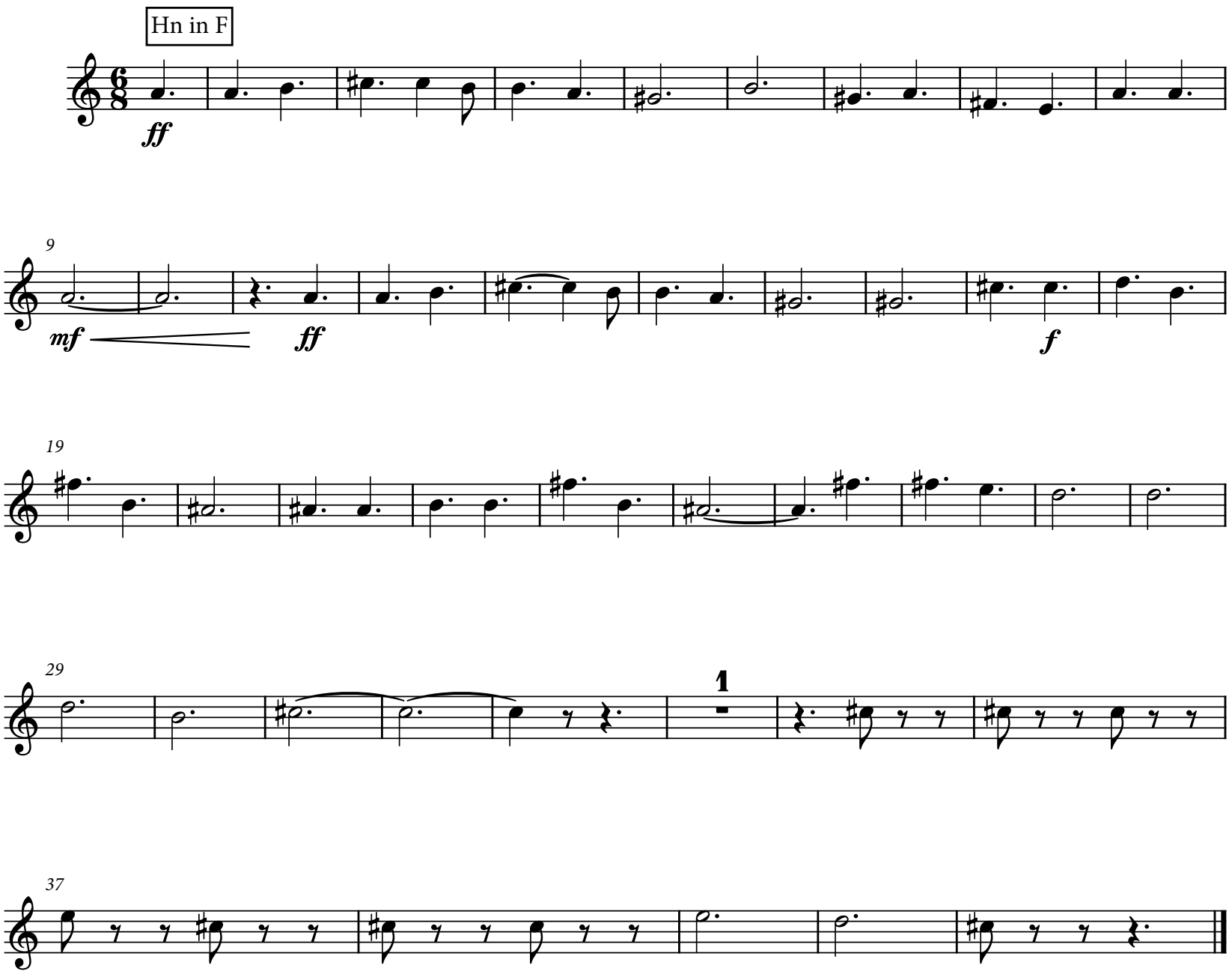
Introduction to Scene 4



[*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



ACT II

Rosamund's Bower

ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

Hn in E

2

1–2

15

4–18

A

8

19–26

Vla

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

1

1

1

E

mp

mp

mf

66

1

7

67–73

mp

pp

1

F

4

79–82

4

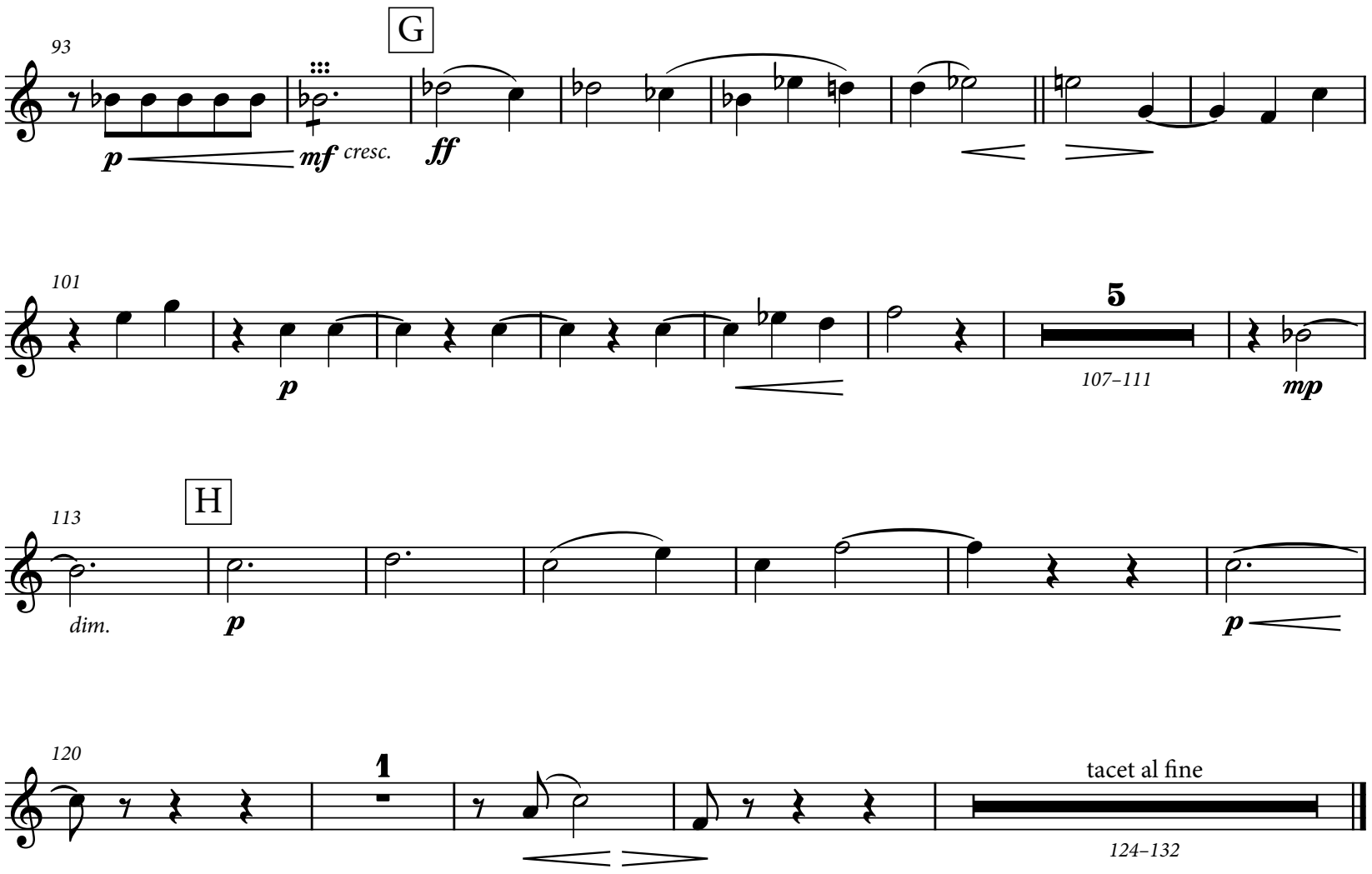
84–87

4

89–92

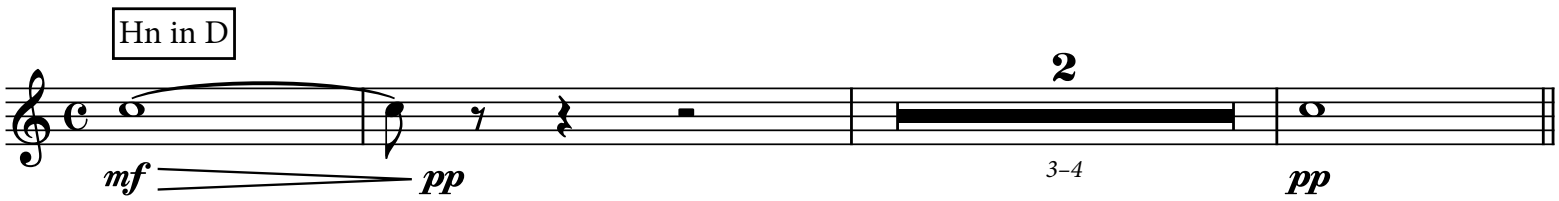
p

p

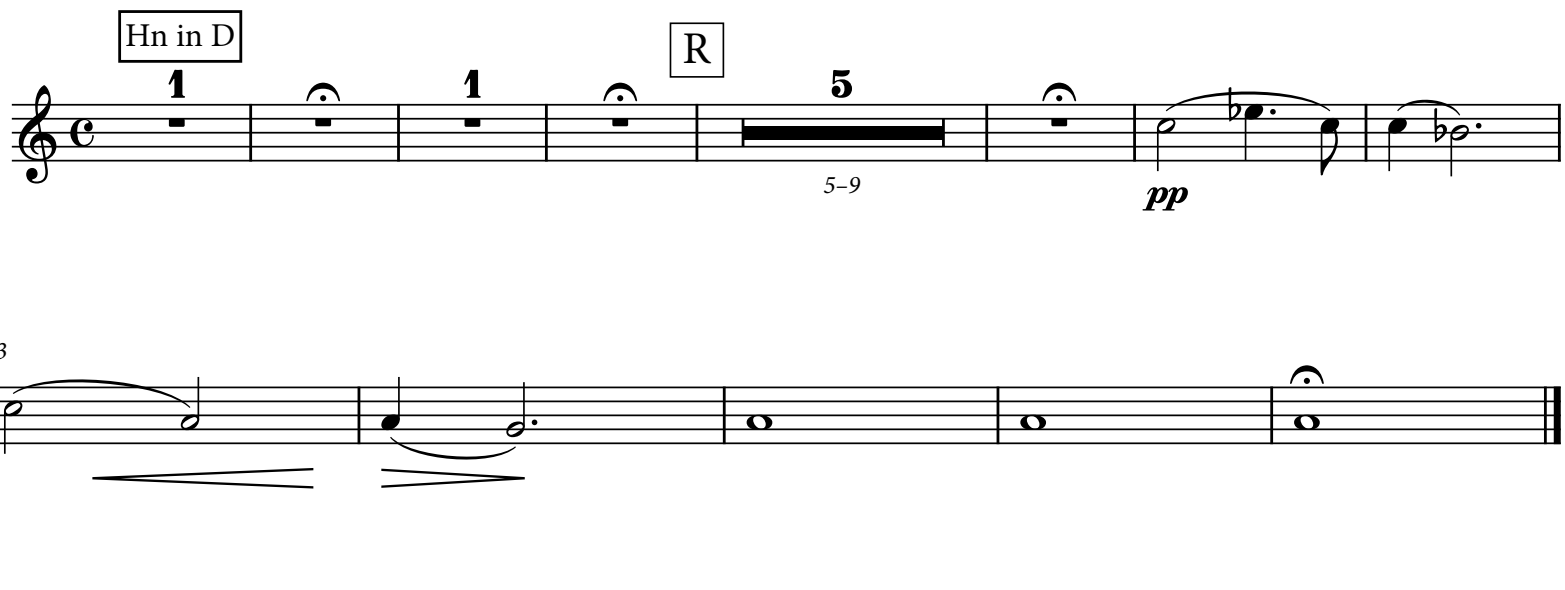

93
G
p
mf cresc.
ff
101
p
5
107–111
mp
113
H
dim.
p
p
120
1
tacet al fine
124–132

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 —



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



ACT III

Becket's Rest

Montmirail — "The Meeting of the Kings"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

Hn in D

mp

8

15

A

7

22–28

29

2

30–31

sf

B

p

p

38

1

p

4

45–48

C

2

49–50

f

D

57

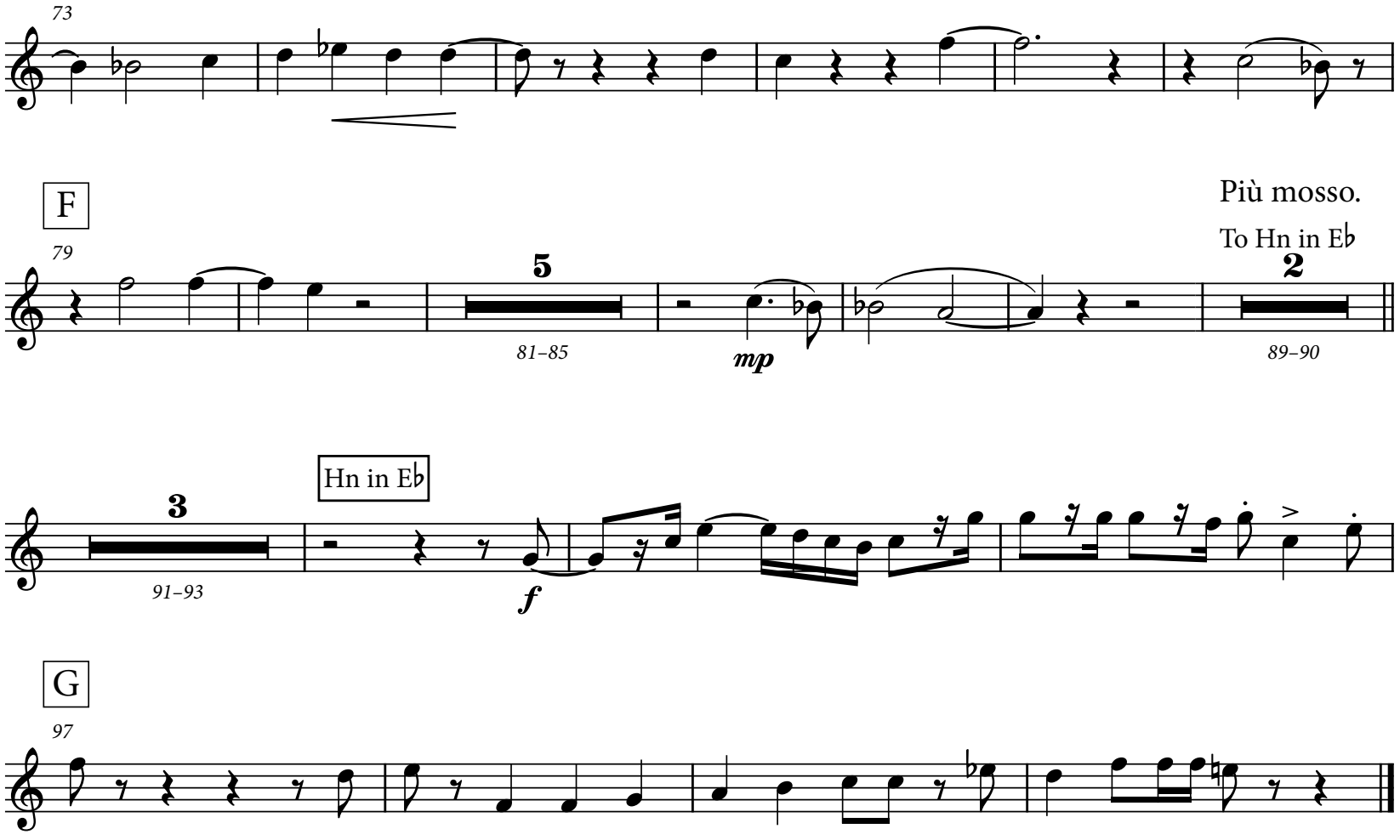
1

p

E

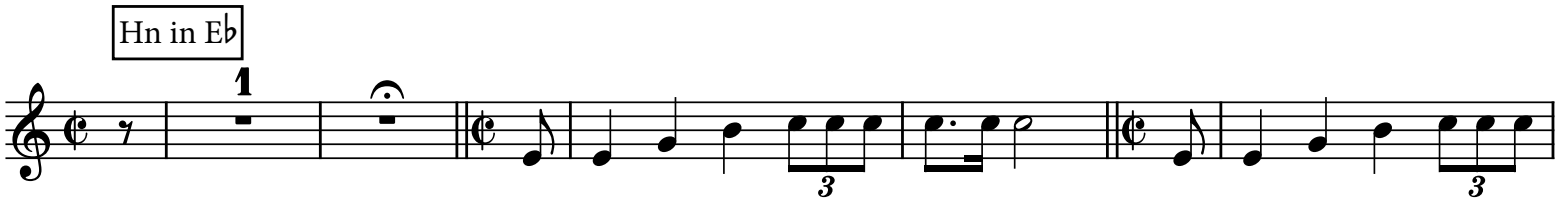
65

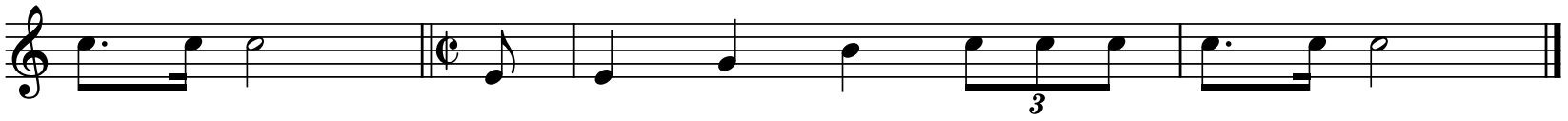
f


73
F
79
5
81–85
mp
Più mosso.
To Hn in E♭
2
89–90
3
91–93
Hn in E♭
f
G
97

Scene 1

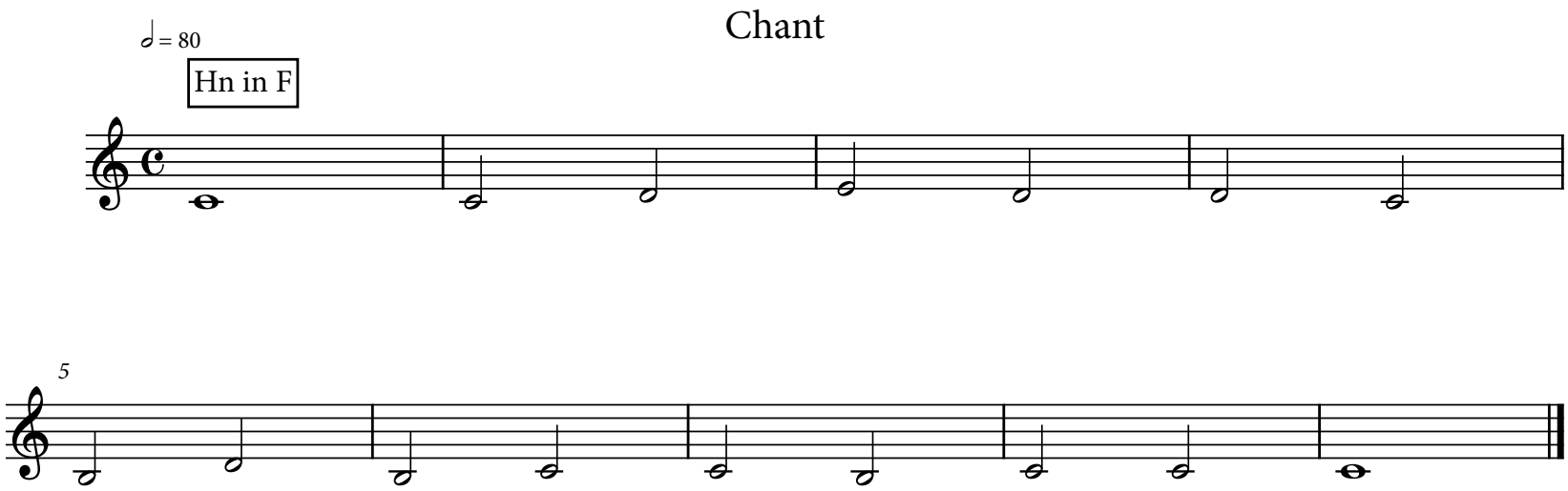
Louis. Now is the time to patch up a peace. If we steer well, young Henry, whom Becket loves, will serve our Becket's and the Church's cause, and all will yet be well.





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"]

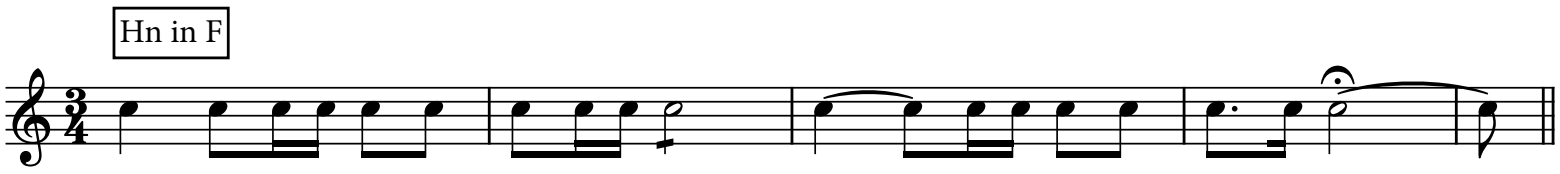


Bec. A notice from the priest, to whom our John of Salisbury committed the secret of the bower, that our wolf-Queen is prowling round the fold. I should be back in England ev'n for this.

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

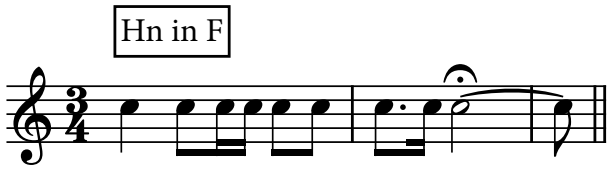
Bec. The by-things of the Lord are the wrong'd innocences that will cry from all the hidden by-ways of the world in the great day against the wronger.

Herb. The King !



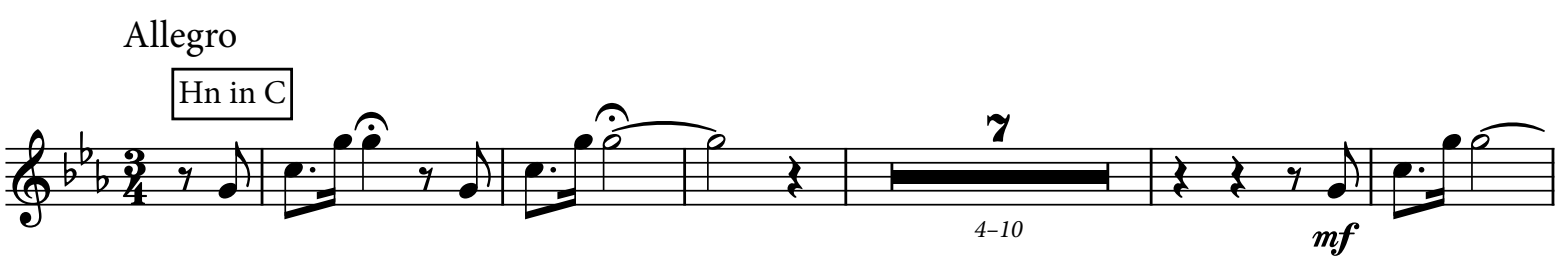
Hen. Give me thy hand. My Lords of France and England, my friend of Canterbury and myself are now once more at perfect amity.
Unkingly should I be, and most unknightly, not striving still,
however much in vain, to rival him in Christian charity. And so
farewell, until we meet in England.
Bec. Farewell, my liege !
Herb. Did the King speak of the customs ?
Bec. No!

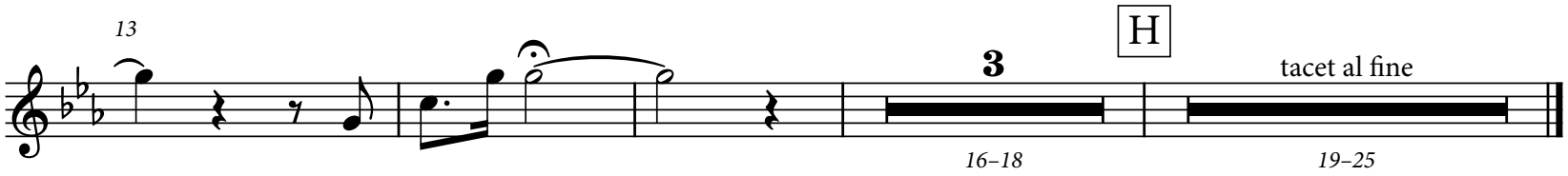
[*Exit* Henry, *then the* Barons *and* Bishops.]



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.

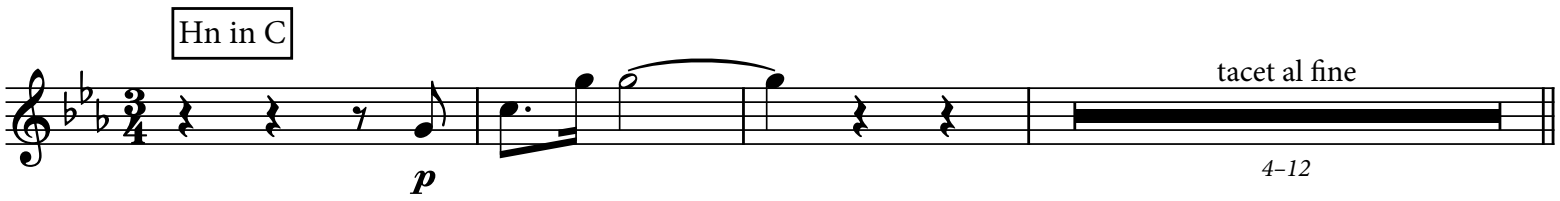




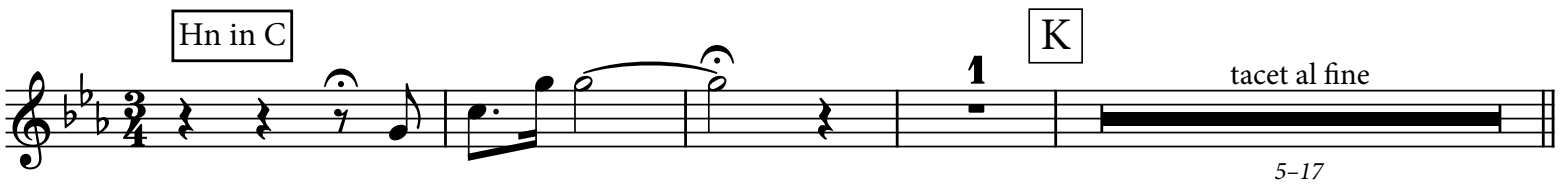
Scene 2

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.*]



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*]



5–17

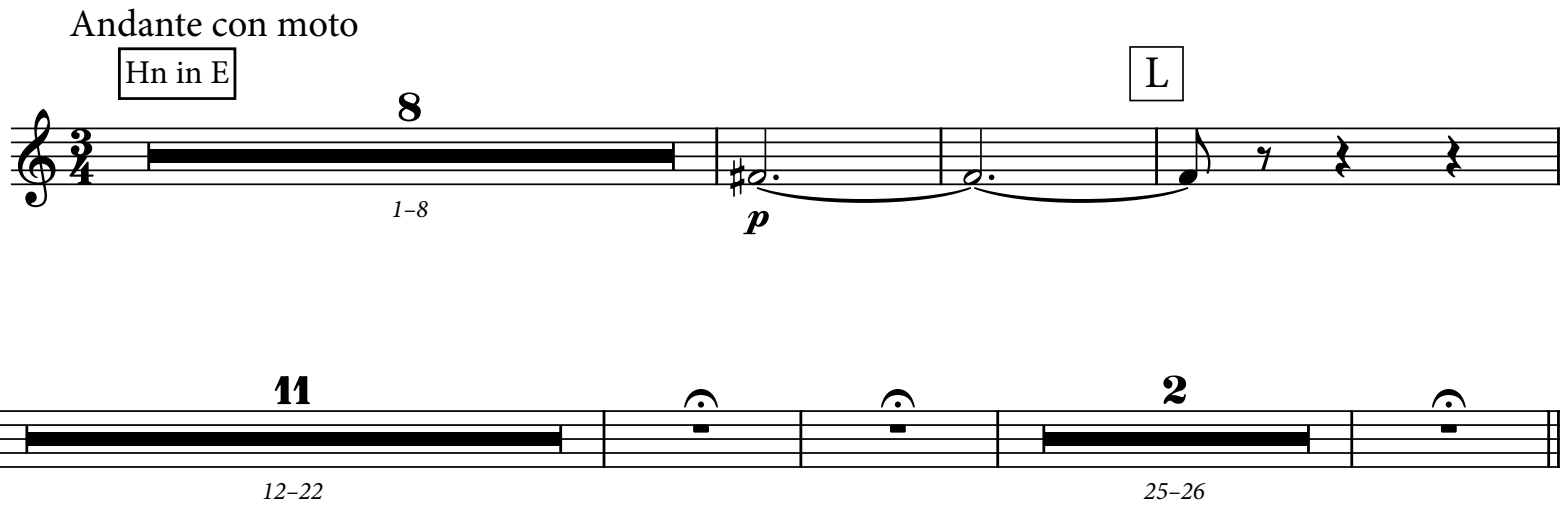
Geof. But you don't look like a good fairy. Mother does. You are not pretty, like mother.

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



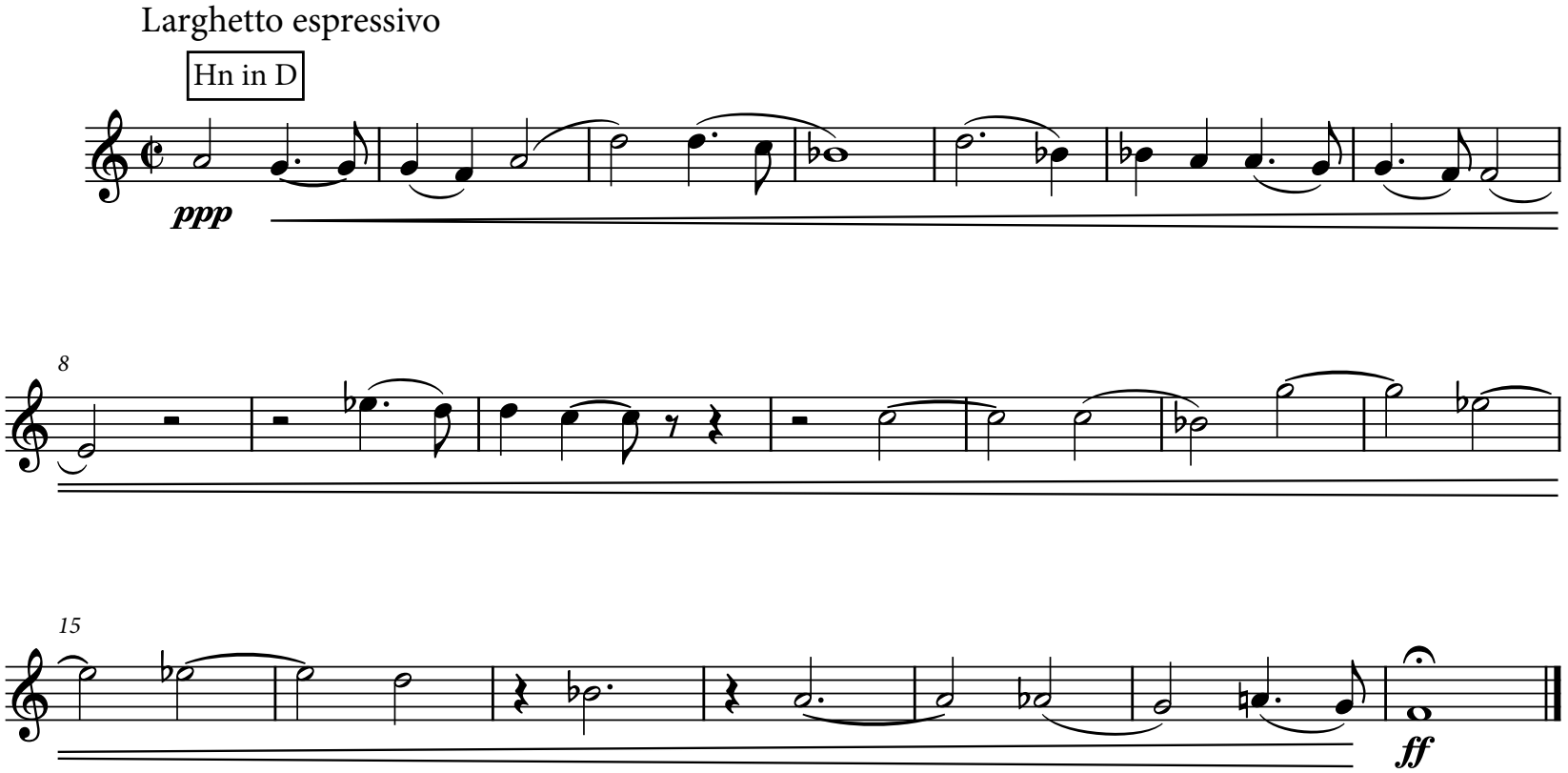
Elea. My lord Fitz Urse.

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.



ACT IV

The Martyrdom

Archbishop of Canterbury — Thomas Becket

Act IV - Entr'acte - The Martyrdom

Lento assai

Hn in F

ff

5

A

1

sf *sf* *sf* *sf* *sf*

11

Con largezza e maestoso

1

sf *sf* *mf* *dim.* *mf*

18

B

25

32

3 3

37

C

2

38–39

mp

44

D

51

mp

58

1

pp

E

2

60–61

pp

p

68

3

F

ff

3

3

74

p

G

ff

3

83

3

87–89

92

H

ff

3

3

97

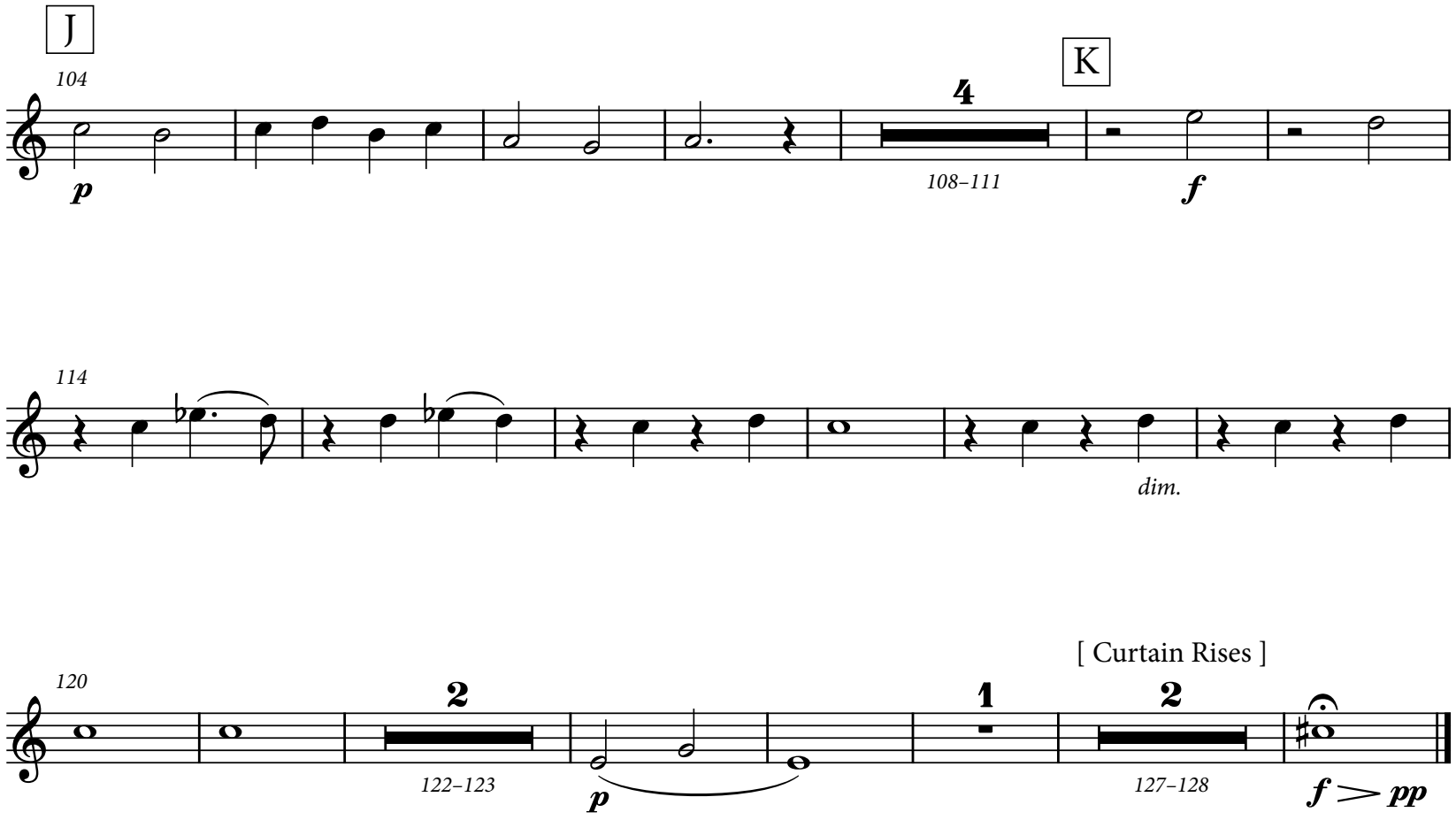
f 3

dim.

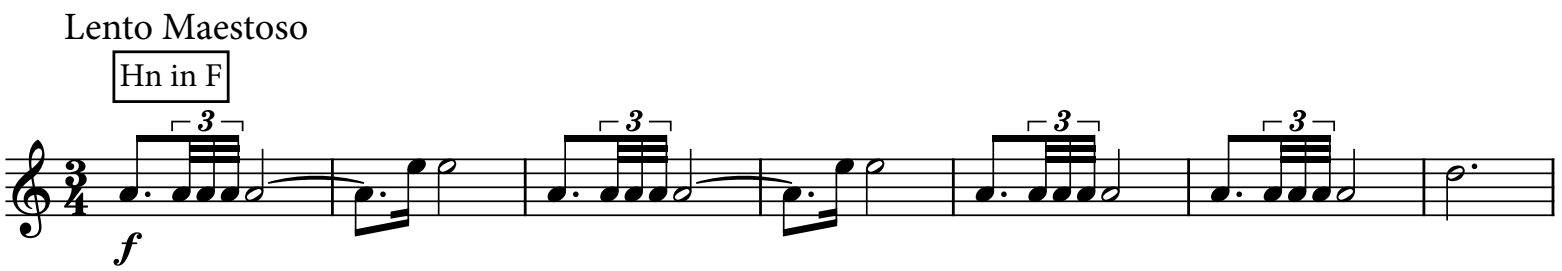
3

2

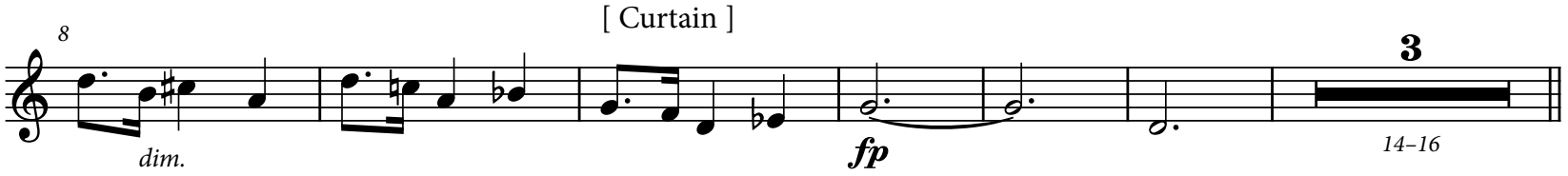
102–103


J
104
p
4
108–111
K
f
114
dim.
120
2
122–123
p
1
2
127–128
[Curtain Rises]
f > pp

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



[Curtain]

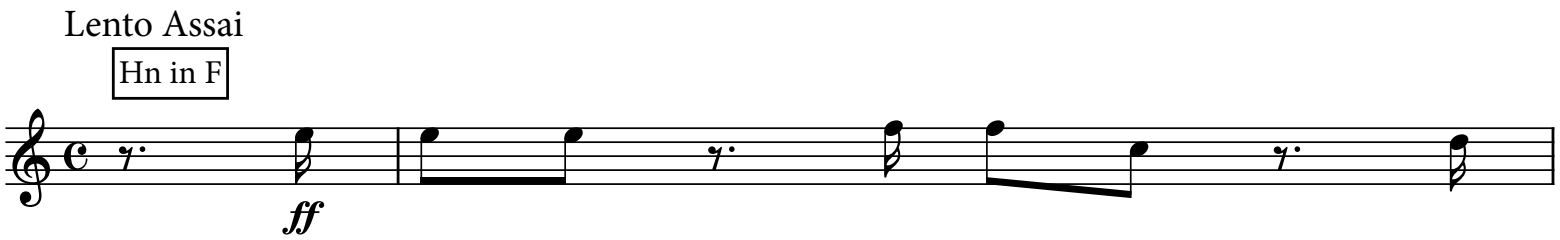


Scene 1

[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 !



Scene 3 - Conclusion

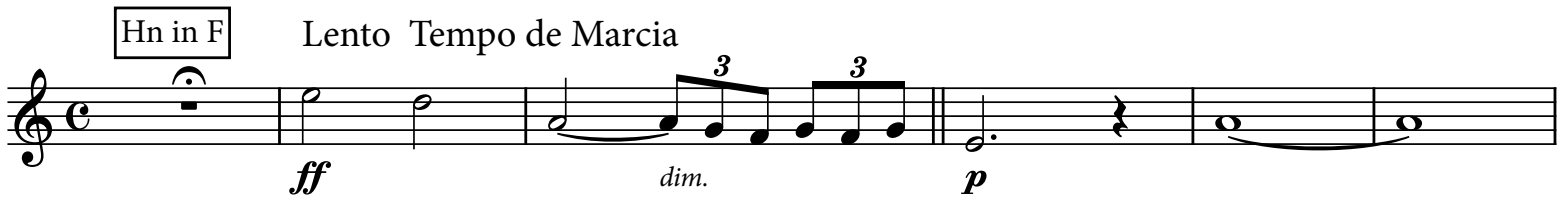
Bec. [Falling on his knees.]

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"



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