

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 2

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](http://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creaQvecommons.org/licenses/by-nc/4.0/](http://creativecommons.org/licenses/by-nc/4.0/)



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)
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		6
PROLOGUE		
Scene I	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	11
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>	31
Scene 3	<i>Rosamund's Bower</i>	32
ACT IV		
Entr-acte		34
Scene 1	<i>Castle in Normandy</i>	37
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	38

PAGE INTENTIONALLY LEFT BLANK

Horn (F) 2, Horn (E) 2, Horn (Eb) 2, Horn (D) 2 & Horn (Orchestra) (C)

BECKET - A Tragedy

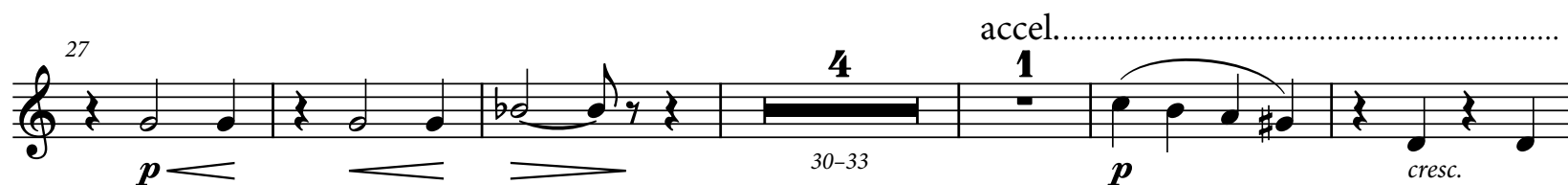
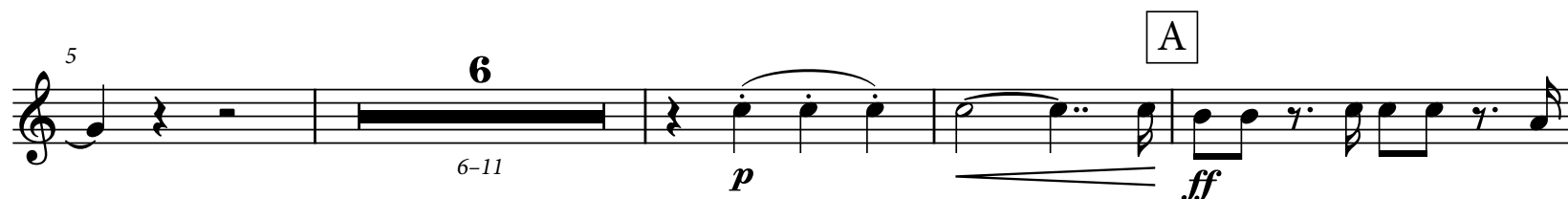
Alfred, Lord Tennyson

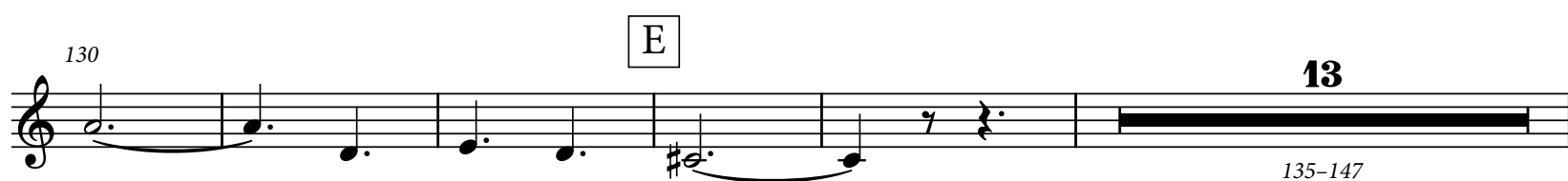
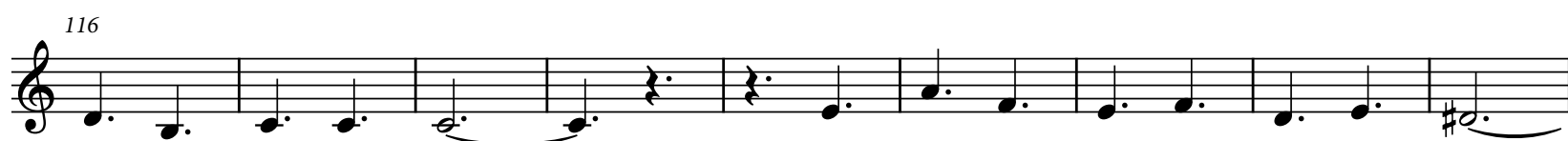
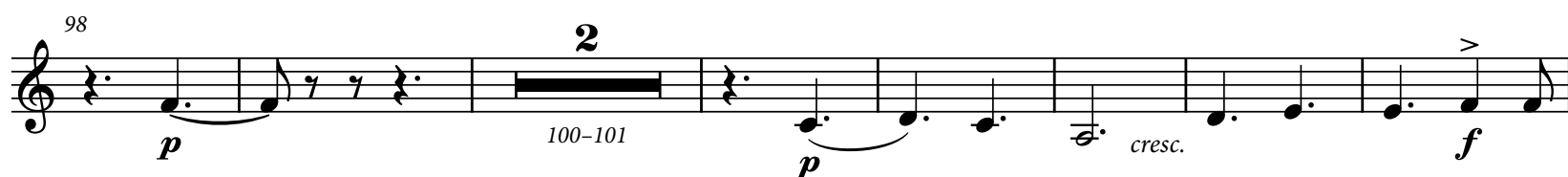
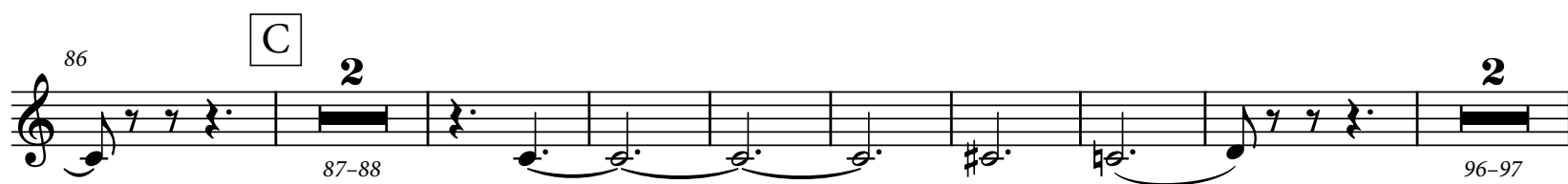
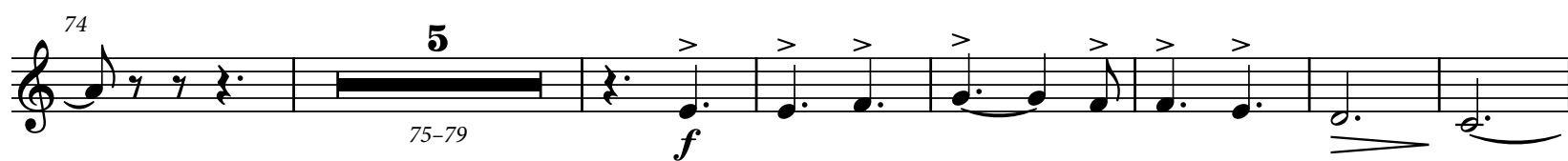
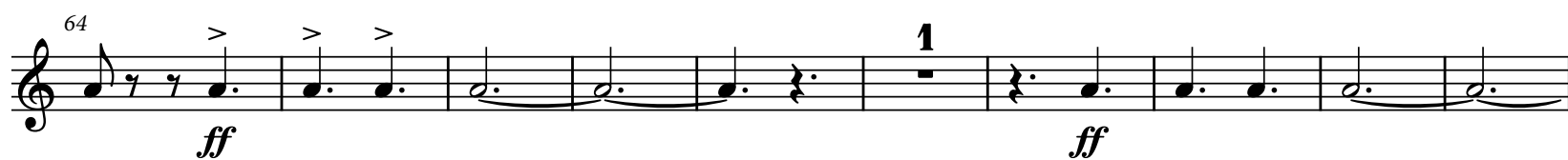
Charles Villiers Stanford

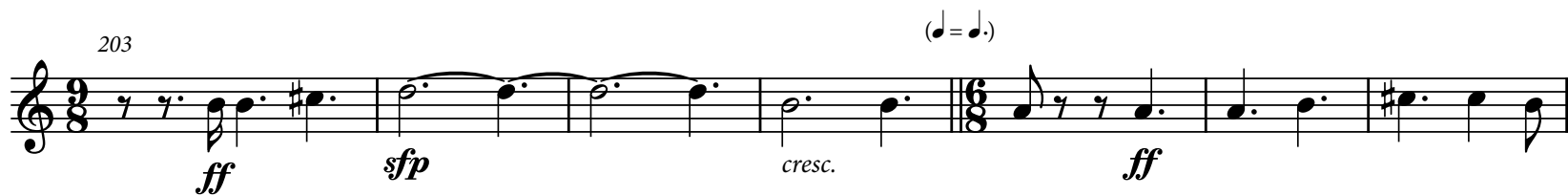
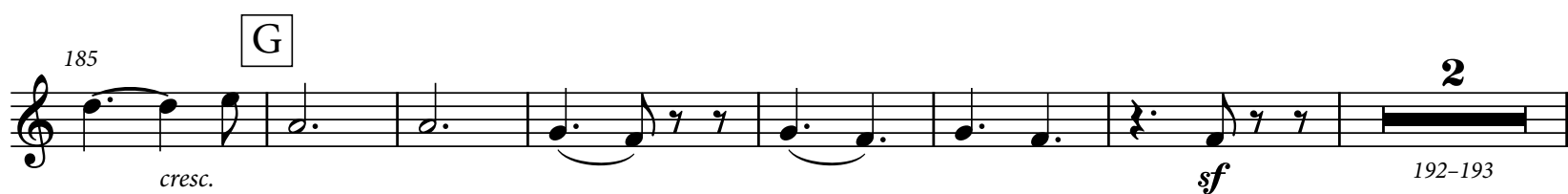
OVERTURE

Lento assai

Hn in F







[illegible]

230

J

238

1

244

Musical notation for measure 244. The staff contains five measures. Measure 1: Quarter note G4, eighth rest, eighth G4, quarter A4, eighth rest, eighth A4. Measure 2: Quarter B4, eighth rest, eighth B4, quarter C5, eighth rest, eighth C5. Measure 3: Half note D5. Measure 4: Half note E5. Measure 5: Quarter F5, eighth rest, eighth F5, quarter G5, eighth rest, eighth G5, followed by a fermata over the final G5.

PROLOGUE



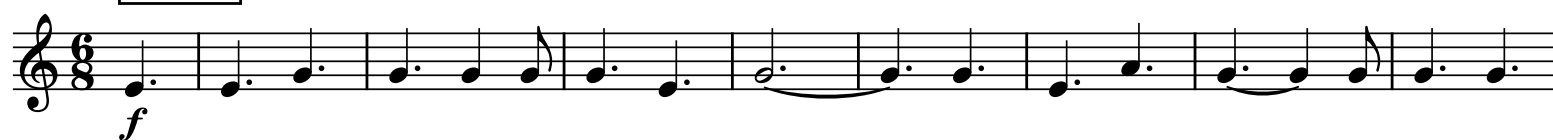
A CASTLE IN NORMANDY

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



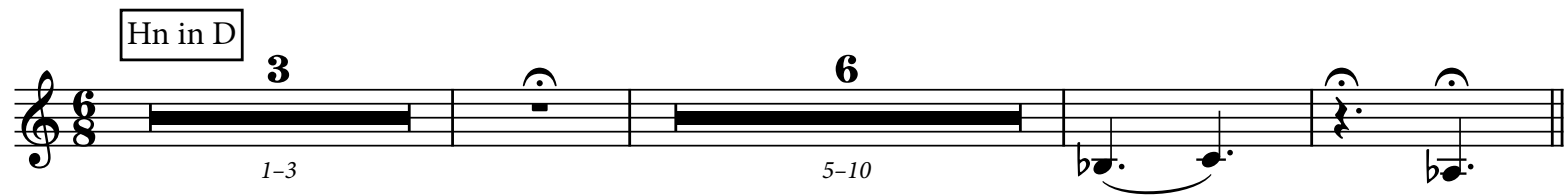
Hen. There's no jest on the brows of
Herbert there. What is it, Herbert?

[Enter Herbert of Bosham]

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

Hen. Peace to his soul !

Hn in D



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

Hn in Eb



ACT I

King Henry



HENRY II

Allegro con fuoco

Act I - Entr'acte

Hn in F

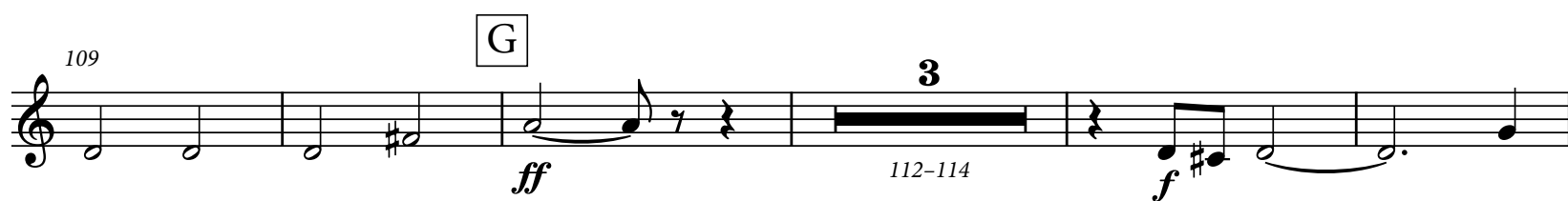
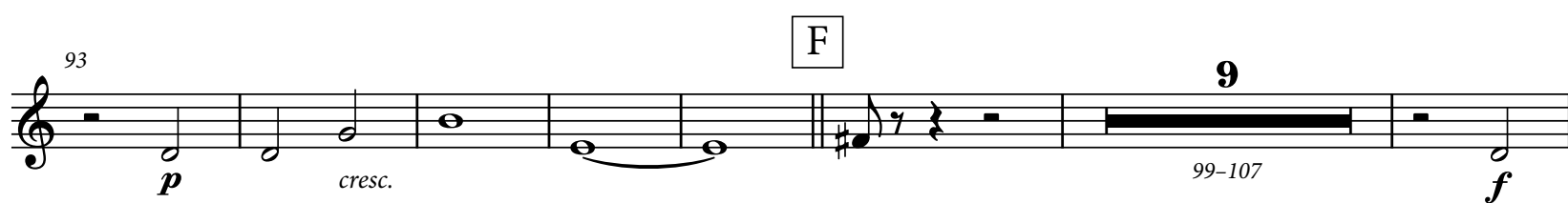
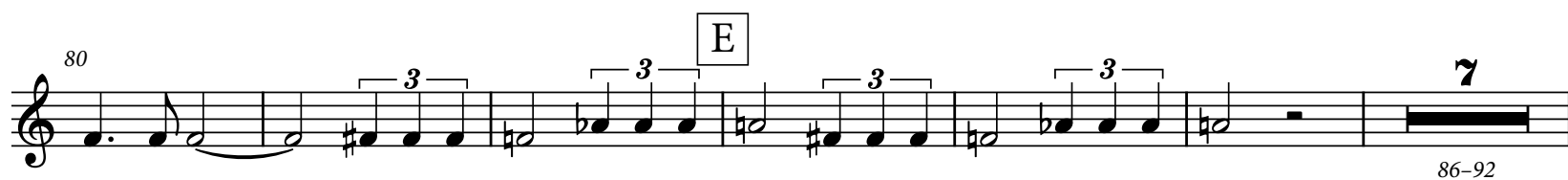
12 21 30 37 44 50 61

2 **6** **3** **2** **3** **4**

f *f* *f* *f* *ff* *fp* *f*

2-3 5-10 14-16 17-18 25-27 57-60

A **B** **C**



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

f

12

5

13-17

f

f

21

28

1.

2.

Hn in F

7

17

27

36

42

ff *fp* *cresc.* *ff*

mf *ff*

f

J

1

[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

Act II - Entr'acte

Andante con moto

Act II - Entr'acte

Hn in E

2 15 8

1-2 4-18 19-26

Vla

7

28

B

1 2

35-36

p pp

37

C

2 2

39-40 41-42

f sf

47

D

4 2 1

48-51 52-53

p mp

60

E

1 1 1 10

67-76

mp mf

77

F

1 6 1 4

79-84 89-92

p

93

G

mf cresc. ff

101

5

107-111

112

H

mp *dim.* *p*

3

tacet al fine

119-121 124-132

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

Hn in D

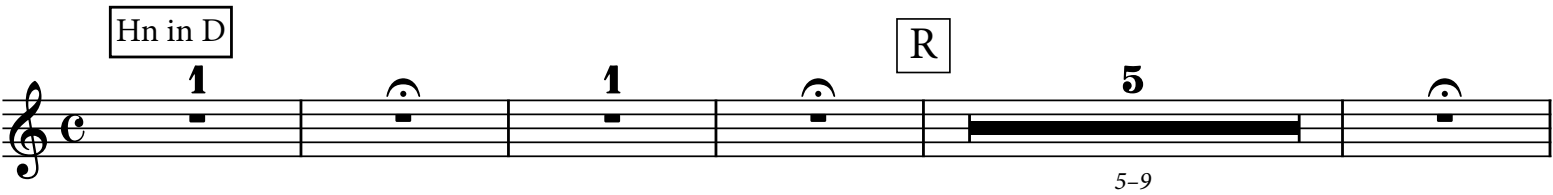
1

1

R

5

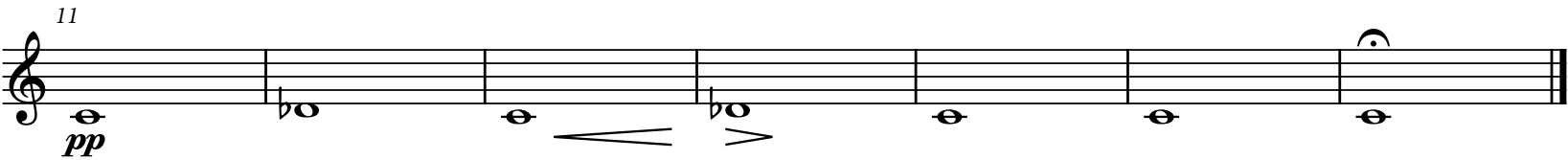
5-9



A musical staff in treble clef with a common time signature 'C'. The staff contains six measures. The first measure has a whole note on the first line (F4) with a finger number '1' above it. The second measure has a whole note on the second line (G4) with a fermata above it. The third measure has a whole note on the first line (F4) with a finger number '1' above it. The fourth measure has a whole note on the second line (G4) with a fermata above it. The fifth measure contains a thick black bar representing a rest, with a finger number '5' above it and '5-9' below it. The sixth measure has a whole note on the second line (G4) with a fermata above it.

11

pp



A musical staff in treble clef. The first measure has a whole note on the first line (F4) with a piano-piano dynamic 'pp' below it. The second measure has a whole note on the second line (G4) with a flat sign below it. The third measure has a whole note on the first line (F4) with a wedge-shaped dynamic marking below it. The fourth measure has a whole note on the second line (G4) with a flat sign below it and a wedge-shaped dynamic marking below it. The fifth measure has a whole note on the first line (F4). The sixth measure has a whole note on the first line (F4). The seventh measure has a whole note on the second line (G4) with a fermata above it. The staff ends with a double bar line.

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

[illegible][illegible]

Più mosso.

80

1

mp

To Hn in Eb

2 2

87-88 89-90

3

Hn in Eb

91-93

f

G

97

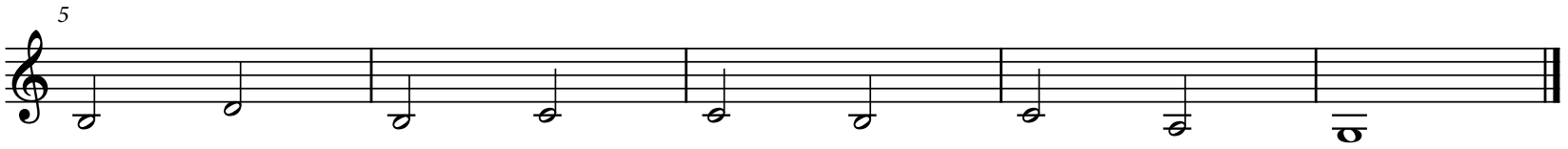
Hen. The friends we were ! The world had never seen the like before.
You are too cold to know the fashion of it. Well, well, we will be
gentle with him, gracious — Most gracious.

[*Voices from the Crowd*, "Blessed be the Lord Archbishop"]

Chant

$\text{♩} = 80$

Hn in F



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 !



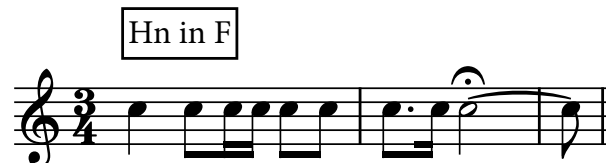
Hen. Give me thy hand. My Lords of France and England, my friend of Canterbury and
myself are now once more at perfect amity.
Unkingly should I be, and most unknightly, not striving still,
however much in vain, to rival him in Christian charity. And so
farewell, until we meet in England.

Bec. Farewell, my liege !

Herb. Did the King speak of the customs ?

Bec. No!

[Exit Henry, then the Barons and Bishops.]



Scene 2

Elea. Up from the salt lips of the land we two Have track'd the King to
this dark inland wood ; And somewhere hereabouts he vanish'd.
Here his turtle builds : his exit is our adit : Watch ! he will out
again, and presently.

[A great horn winded.]



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.

Larghetto espressivo

Hn in D

The musical score is for a Horn in D, marked 'Larghetto espressivo'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a piano (ppp) dynamic. The melody is written on a single staff. The second staff begins at measure 9, marked with a '9' above the staff. The third staff begins at measure 15, marked with a '15' above the staff. The final measure of the third staff is marked with a fortissimo (ff) dynamic.

ACT IV

The Martyrdom



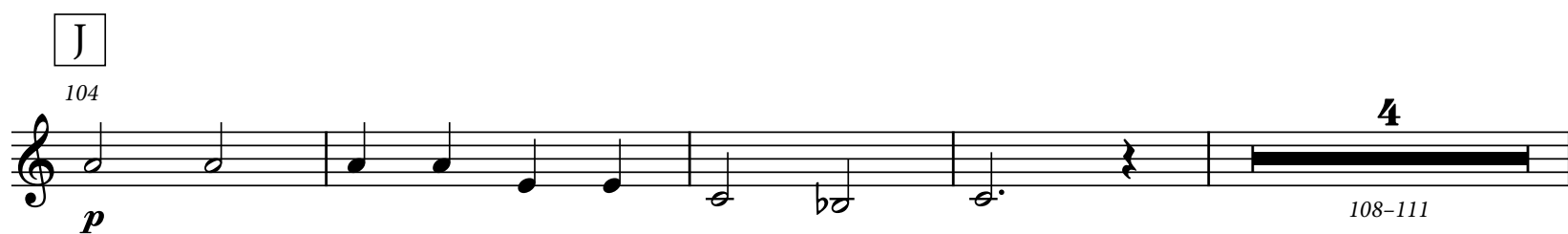
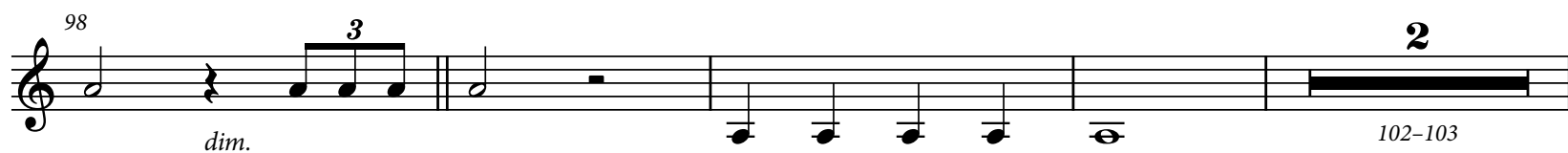
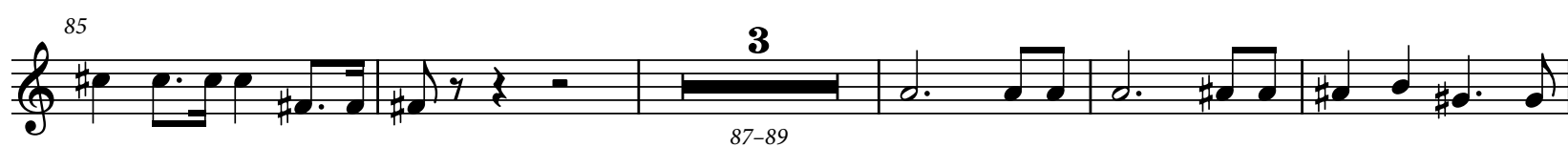
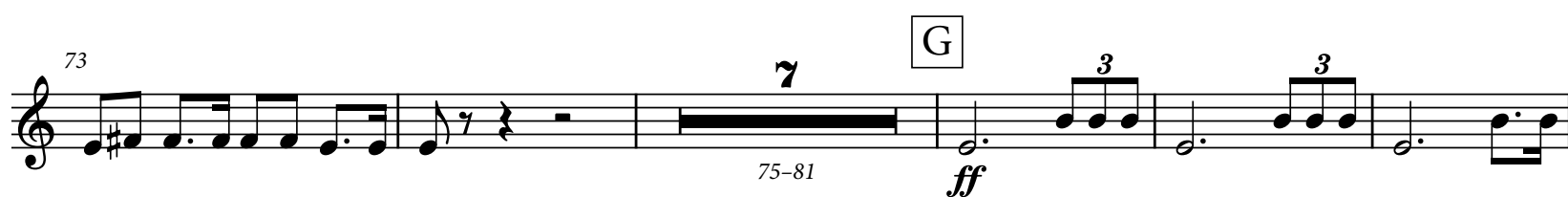
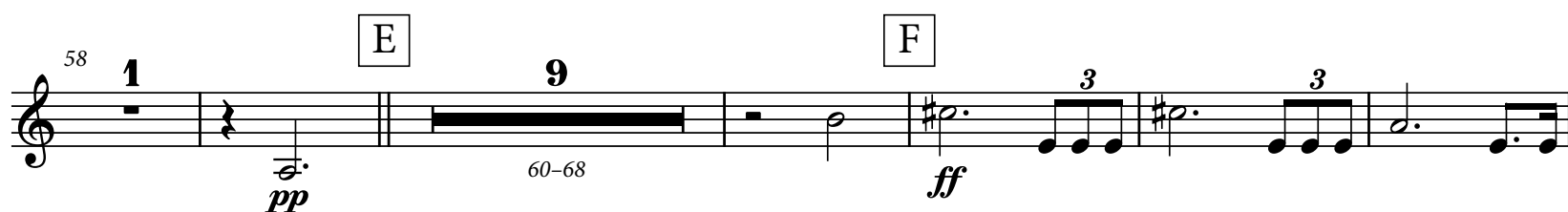
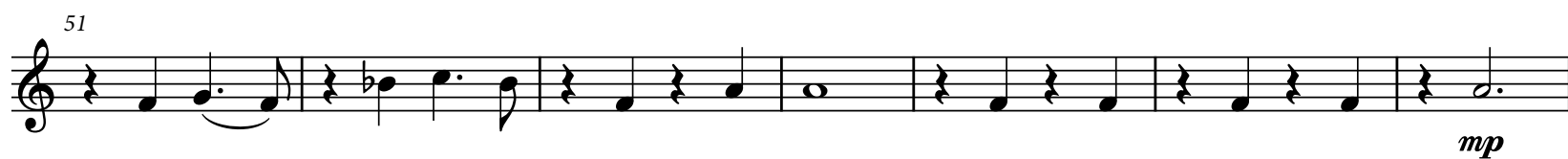
ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai

Hn in F





K

112

f *dim.*

This musical staff contains measures 112 through 121. It begins with a treble clef and a key signature of one flat. Measure 112 starts with a whole rest, followed by a half note G4. Measure 113 has a whole rest. Measure 114 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 115 features a dotted half note Bb4. Measure 116 has a quarter note A4, a quarter note G4, and a quarter note F4. Measure 117 contains a half note E4. Measure 118 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 119 contains a half note B3. Measure 120 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 121 ends with a half note E3. The staff is marked with a forte (*f*) dynamic at the beginning and a decrescendo (*dim.*) at the end.

119

[Curtain Rises]

2 **1** **2**

p *f* > *pp*

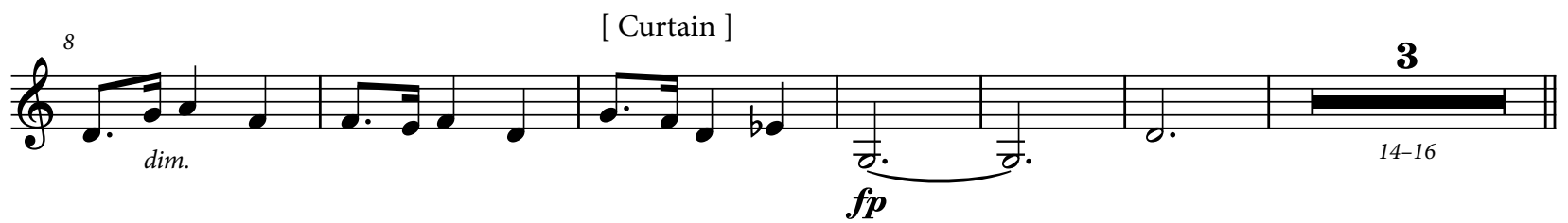
122-123 127-128

This musical staff contains measures 119 through 128. It begins with a treble clef and a key signature of one flat. Measure 119 starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 120 has a half note Bb4. Measure 121 contains a whole note Bb4. Measure 122 has a whole rest. Measure 123 contains a whole note Bb4. Measure 124 has a whole rest. Measure 125 contains a whole note Bb4. Measure 126 has a whole rest. Measure 127 contains a whole note Bb4. Measure 128 has a whole note Bb4. The staff is marked with a piano (*p*) dynamic at measure 122, a forte (*f*) dynamic at measure 127, and a pianissimo (*pp*) dynamic at measure 128. There are also markings for fingerings: '2' above measures 122-123, '1' above measure 125, and '2' above measures 127-128. The staff concludes with a double bar line.

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

Lento Maestoso

Hn in F



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



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



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.41/03