

# 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)

OBOE

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		Tacet
Scene I	<i>A Castle in Normandy</i>	11
Scene 2	<i>The Same</i>	
ACT I		14
Entr'acte		Tacet
Scene 1	<i>Becket's House in London</i>	17
Scene 2	<i>Street in Northampton</i>	18
Scene 3	<i>The Same</i>	19
Scene 4	<i>The Hall in Northampton</i>	
ACT II		23
Entr'acte		25
Scene 1	<i>Rosamund's Bower</i>	
ACT III		27
Entr'acte		29
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	30
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	31
Scene 3	<i>Rosamund's Bower</i>	
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>	37



PAGE INTENTIONALLY LEFT BLANK

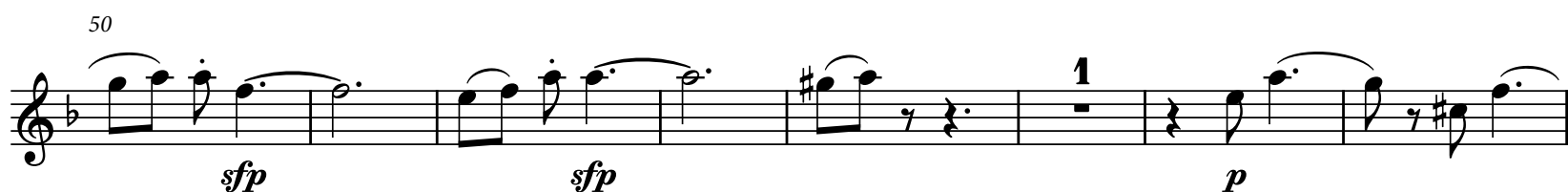
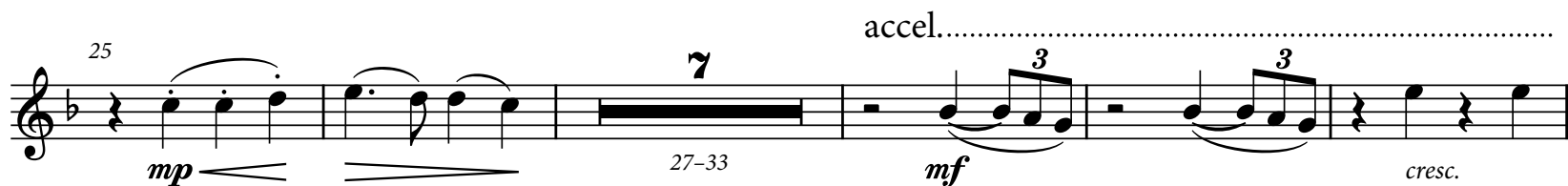
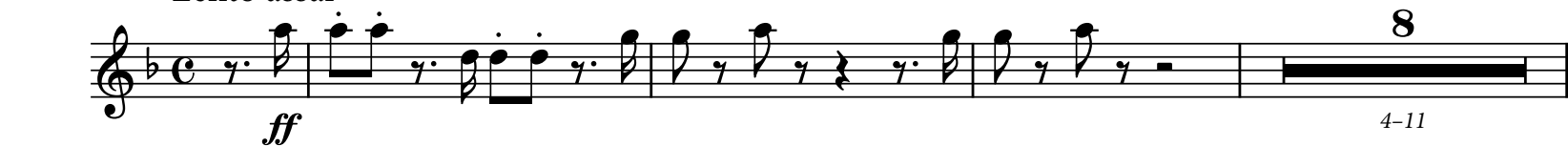
## BECKET - A Tragedy

Alfred, Lord Tennyson

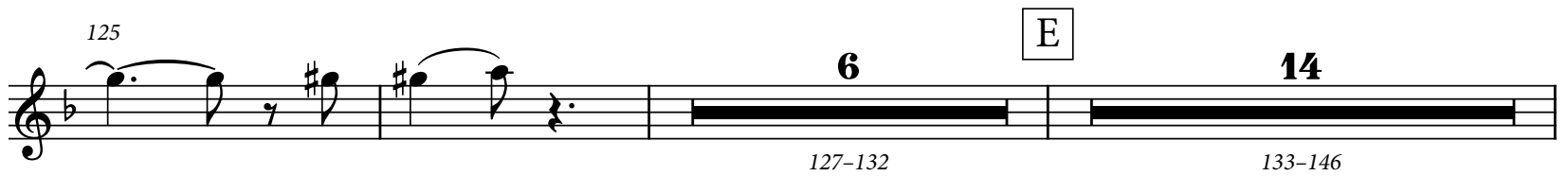
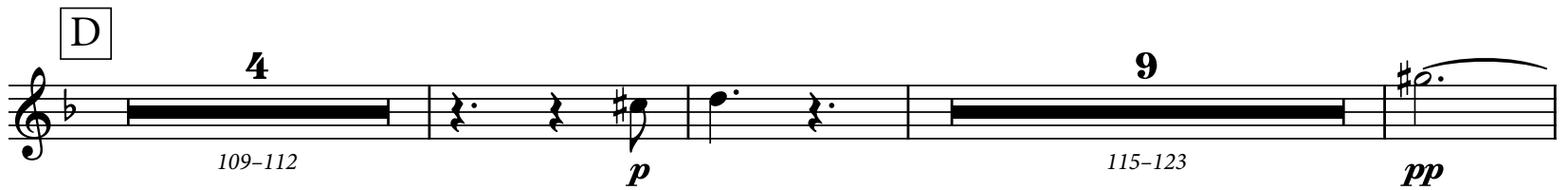
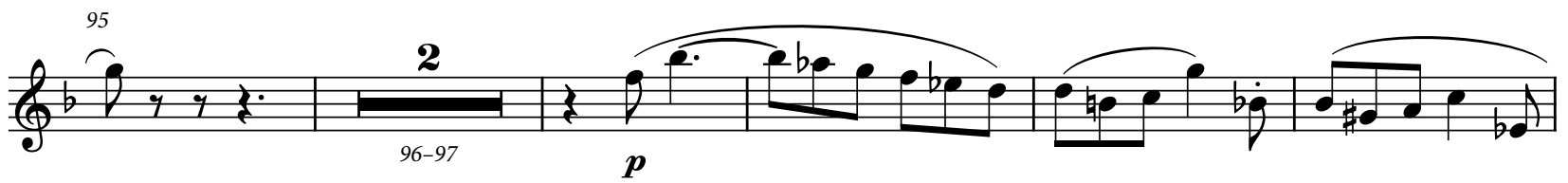
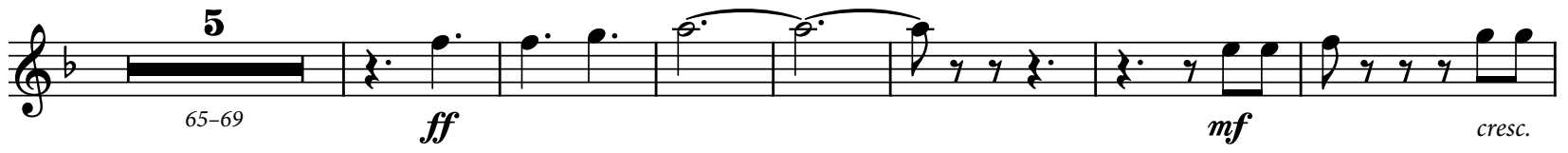
Charles Villiers Stanford

## OVERTURE

Lento assai



## Oboe



205

Only to be played when no organ is available

*cresc.* *ff*

H

Oboe

212

222

232

J

242

*mf* *ff*

1

Detailed description: This block contains four staves of musical notation for an Oboe part. The first staff (measures 212-221) begins with a box labeled 'H' and a bracket above it. It features a melodic line with eighth and quarter notes, including a crescendo from *mf* to *ff*. The second staff (measures 222-231) continues the melody with similar note values. The third staff (measures 232-241) includes a box labeled 'J' and ends with a first ending bracket labeled '1'. The fourth staff (measures 242-248) consists of eighth-note patterns and rests, concluding with a final note and a repeat sign.

# PROLOGUE



A CASTLE IN NORMANDY

Oboe

## PROLOGUE

*Elea.* Carry her off among you ; run in upon her and devour her, one and all of you ; make her as hateful to herself and to the King, as she is to me.

*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

The musical score for the Oboe part, titled "Introduction to Scene 2", is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score is divided into two staves. The first staff contains measures 1-4, marked with a "4" above a bar line and a "f" below. The second staff contains measures 12-24, marked with a "12" above the first measure, an "8" above a bar line, and "17-24" below. The music features various note values, rests, and dynamic markings.

*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

2

2-3

6

11



# ACT I

## King Henry



HENRY II

## Oboe

## Act I - Entr'acte

Allegro con fuoco

**f** **2** **f staccato** **2-3**

**6**

**11** **f staccato**

**15** **A**

**19**

**24**

**B** **30** **8** **31-38** **ff** **3**

**43** **3** **3** **3** **3** **3**

## Oboe

49 C

*fp* *fp* 57-60

61

*f*

66 D

71

77 E

78-80 *dim.*

85

87-91 *p*

94 F

*cresc.* 99-100

Oboe

101

*f* staccato

This musical staff contains measures 101 through 105. It begins with a whole rest in measure 101, followed by a quarter rest and a quarter note G4 in measure 102. Measure 103 contains a dotted half note G4. Measures 104 and 105 feature eighth and sixteenth notes, including a triplet of eighth notes in measure 105. The dynamic *f* and the instruction *staccato* are indicated below the staff.

106

This musical staff contains measures 106 through 110. It consists of a continuous eighth-note scale starting on G4 and ascending to D5. Each note is marked with an accent (>).

G

111

*ff* 112-113 *f*

This musical staff contains measures 111 through 115. Measure 111 begins with a half note G4, followed by a quarter rest and a quarter note G4. Measure 112 contains a whole rest. Measure 113 contains a whole note G4. Measures 114 and 115 continue the eighth-note scale from measure 106. The dynamic *ff* is marked below measure 111, and *f* is marked below measure 113. The number 2 is written above measure 112, and 112-113 is written below the staff.

118

This musical staff contains measures 118 through 122. It begins with a half note G4, followed by eighth and sixteenth notes. Measures 119 and 120 contain eighth-note scales. Measures 121 and 122 feature triplet eighth notes. The instruction *Tranquillo* is written above the staff.

123

*Tranquillo*

This musical staff contains measures 123 through 127. It begins with a half note G4, followed by eighth and sixteenth notes. Measures 124 and 125 contain eighth-note scales. Measure 126 contains a half note G4. Measure 127 contains a whole rest. The instruction *Tranquillo* is written above the staff.

[ Curtain Rises ]

3 13

128-130 132-144

This musical staff contains measures 128 through 144. It begins with a whole rest in measure 128. Measure 129 contains a whole note G4. Measure 130 contains a whole rest. Measures 131 and 132 contain eighth-note scales. Measures 133 through 144 contain a whole note G4. The number 3 is written above measure 129, and 13 is written above measure 133. The instruction [ Curtain Rises ] is written above the staff.

## Oboe

*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

3  
1-3  
*f*

8  
1

13

18

22

26  
3  
27-29  
*f*  
1.  
2.  
*dim.*

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 frightened into France, and I shall live  
to trample on thy grave.

[Exit.]

Introduction to Scene 3

1-3

*f*

9

1

15

20

25

*dim.*

27-29

*f*

## Oboe

*Fitz Ursz.* 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

1

*f* *cresc.* *ff*

7 Only to be played when no organ is available

*mf* *ff*

17 *f*

26 J

36 1

42

Oboe

[Great doors of the Hall at the back open, and discover a crowd.]  
[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

Only to be played when no organ is available

ff

9 mf ff f

19

29 1

37



# ACT II

## Rosamund's Bower



ROSAMUND'S BOWER

PAGE INTENTIONALLY LEFT BLANK

## Oboe

## Act II - Entr'acte

Andante con moto

**2** **15** **11**

1-2 4-18 19-29

**A** **B** Cl. 1

31 **3** **pp** 35-37 **p**

**C** 40 **pp** **f** **3**

45 **3** 48-50 **p** **mf** **3** **3**

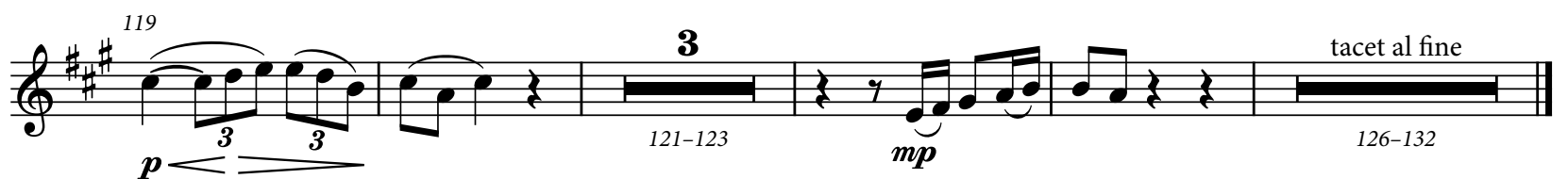
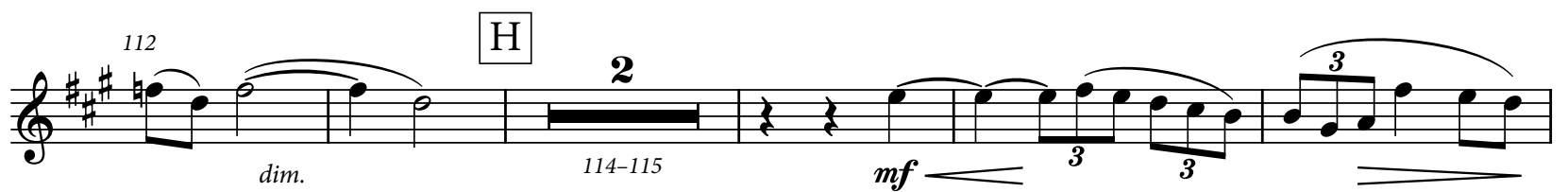
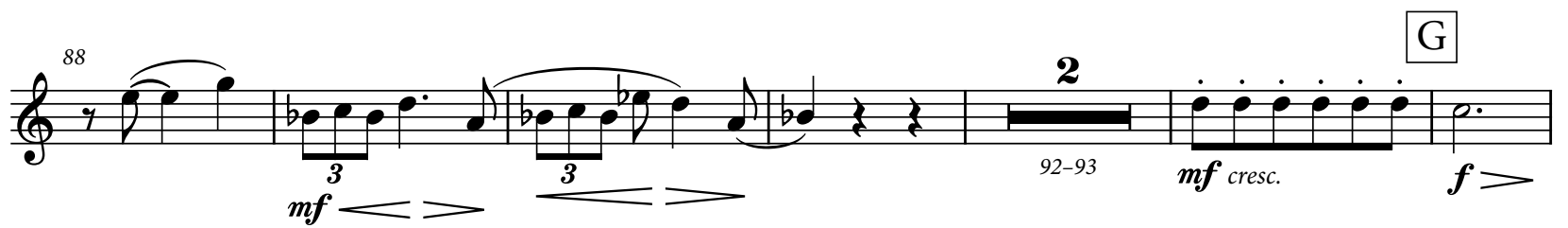
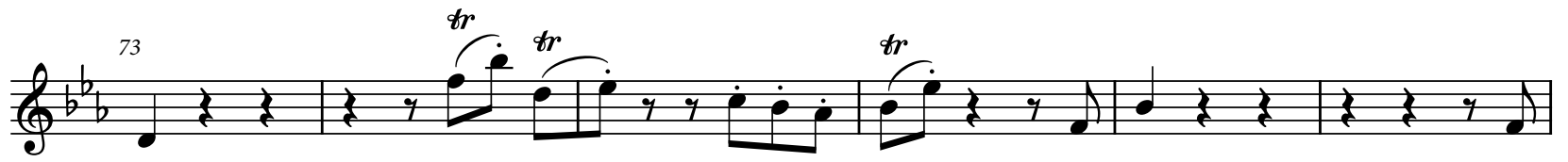
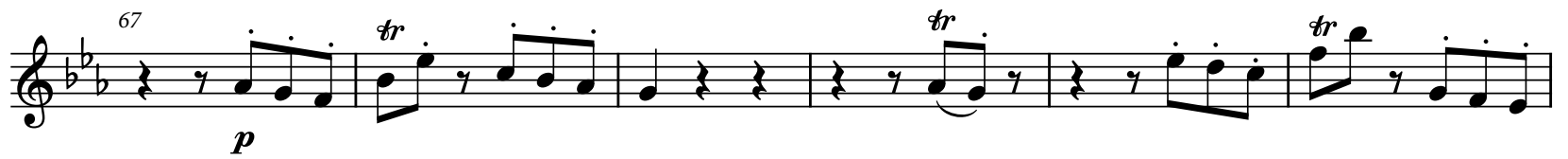
**D**

53 **3** **tr** **Poco più mosso scherzando**

**E** **1** **3** **3**

**p** 61-63 64-66

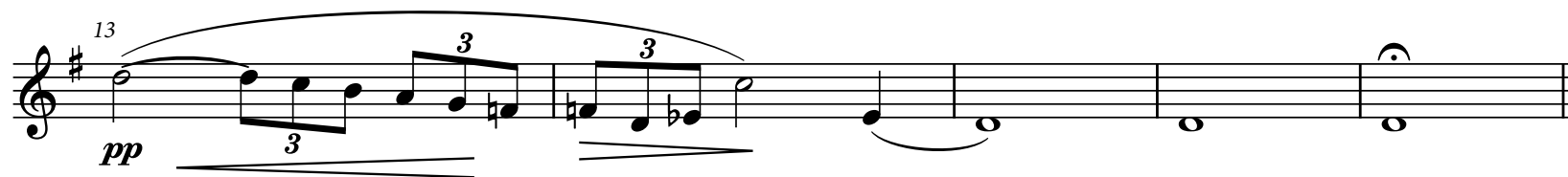
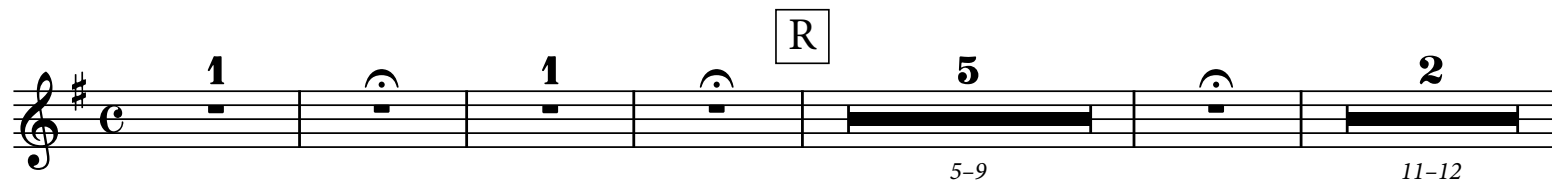
## Oboe



## Oboe

## Scene 1

*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"

## Oboe

## Entr'acte - Becket's Rest

Larghetto espressivo

16

Bsn 1

A

1-16

*p*

*p*

*sf*

30-31

*p*

35-36

42-46

*f*

*f*

*dim.*

*cresc.*

*f*

*p*

*p*

*p*

Oboe

71

*f* *dim.*

78

**F**

**3**

79-81

*p*

**4**

85-88

**2**

89-90

Più mosso.

91

**1**

Tpt 1

**3**

*f*

96

**G**

98



Oboe

*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.

Melodrama - Change of Scene

Allegro

11 4

3-13 15-18

H

19

*p*

3 3 3 3 1

*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*]

musical score for a single melodic line in 3/4 time. The key signature has two flats (B-flat and E-flat). The melody begins with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note A4. This is followed by a half note G4, a quarter note F4, a half note E-flat4, and a quarter note D4. The melody then continues with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The piece concludes with a half note F3, a quarter note E3, and a final half note D3. A box labeled 'K' is placed above the first measure. The score ends with a measure rest and the instruction 'tacet al fine'.

Oboe

Scene 3

Geof. There are good fairies and bad fairies, and sometimes she cries,  
and can't sleep sound o' nights because of the bad fairies.  
Elea. She shall cry no more ; she shall sleep sound enough if thou wilt  
take me to her. I am her good fairy.  
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.]

Andante con moto

1-6 9-10 13-18

19 21-22 25-26

PAGE INTENTIONALLY LEFT BLANK

# ACT IV

## The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

## Act IV - Entr'acte - The Martrydom

Lento assai

*ff*

5 *sf sf sf* 3 3 3 3

**A** 10 *sf sf p dim.* 3 3 3 3

Con larghezza e maestoso  
3 16-18

**B** 24 3 3 3 3

30 **C** 31-37 7 *f* 3 3

41

**D** 47 *ff*

## Oboe

52

56-59 60-63

64

*p* *ff* 3

71

*p* 3 *p* 1

77

*p* *ff* 3

84

87-88 *p cresc.* 2 3

92

*ff* 3 3

97

*f* 3 *dim.* 3 4 100-103

Oboe

J

104

*p*

108

*f*

K

112

**1**

116

**8** **2**

119-126 127-128

*f* *> pp*

[ Curtain Rises ]



## Oboe

## To Take Up Curtain When Not Raised during Entr'acte]

## Lento Maestoso

7

*f* *dim.*

[ Curtain ]  
tacet al fine

10-16

## Scene 1

*Elea.* Are ye King's men ? I am King's woman, I.

*The Knights.* King's men ! King's men !

## Lento Assai

*ff*

2

4-5

## 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 the fermata and  
orchestra commences at cry  
"King's Men"

## Lento Tempo de Marcia

*ff* *dim.*

5

4-8

9

*pp*



# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.41/03