

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)

ORGAN

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

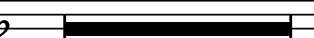
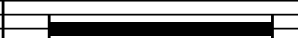
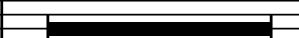
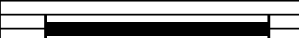
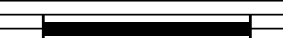
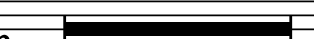
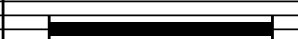
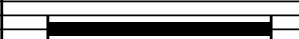
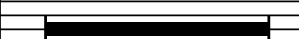
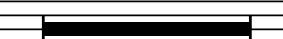
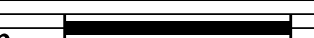
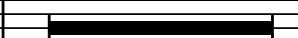
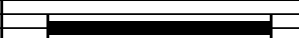
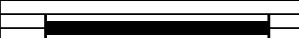
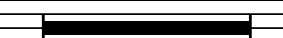
| | | |
|-----------|--|-------|
| OVERTURE | | 5 |
| PROLOGUE | | |
| Scene I | <i>A Castle in Normandy</i> | Tacet |
| Scene 2 | <i>The Same</i> | Tacet |
| ACT I | | |
| Entr'acte | | Tacet |
| Scene 1 | <i>Becket's House in London</i> | Tacet |
| Scene 2 | <i>Street in Northampton</i> | Tacet |
| Scene 3 | <i>The Same</i> | Tacet |
| Scene 4 | <i>The Hall in Northampton</i> | 3 |
| ACT II | | |
| Entr'acte | | Tacet |
| Scene 1 | <i>Rosamund's Bower</i> | Tacet |
| ACT III | | |
| Entr'acte | | 8 |
| Scene 1 | <i>"Meeting of the Kings" - Montmirail</i> | Tacet |
| Scene 2 | <i>Outside the Woods near Rosamund's Bower</i> | Tacet |
| Scene 3 | <i>Rosamund's Bower</i> | Tacet |
| ACT IV | | |
| Entr-acte | | Tacet |
| Scene 1 | <i>Castle in Normandy</i> | Tacet |
| Scene 2 | <i>A Room in Canterbury Monastery</i> | Tacet |
| Scene 3 | <i>North Transept of Canterbury Cathedral</i> | 11 |

Charles Villiers Stanford

Lento assai

A

accel..... rall..... Allegro molto

| B | C | D | E | F |
|---|---|--|---|---|
|  |  |  |  |  |
| 25 | 22 | 24 | 32 | 9 |
|  |  |  |  |  |
| 25 | 22 | 24 | 32 | 9 |
|  |  |  |  |  |
| 62–86 | 87–108 | 109–132 | 133–164 | 165–173 |

Musical score for "The Great Gatsby" by Jay McInerney. The score is in 2/4 time and includes a "rall." (rallentando) section and an "a tempo" section. The piano part has a "1" measure, followed by a "10" measure, and then an "11" measure. The violin part has a "Vln I" section with a "1" measure, followed by a "10" measure, and then an "11" measure. The score is marked with "174" and "176-185".

200

(♩ = ♩) Full

mf *cresc.* *f*

208

H

218

ff

227

J

235

Musical score for measures 235-247. The score is written for three staves. The top two staves are joined by a brace on the left. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The music features complex chordal textures with many beamed notes and rests. Measure 235 starts with a treble clef and a key signature of two sharps. The first two staves have a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music ends with a double bar line and a repeat sign. The measure numbers 241-247 are indicated below the third staff.

241-247

PROLOGUE



A CASTLE IN NORMANDY

TACET

ACT I

King Henry



HENRY II

Introduction to Scene 4

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.

The musical score is written for piano accompaniment. It begins with a piano introduction in 3/8 time, key of D major. The first system consists of four measures of rest in the treble and bass clefs, followed by a piano introduction in the bass clef marked *mp* (mezzo-piano) and chords in the treble and bass clefs marked *f* (forte). The second system starts at measure 8 and continues with a melody in the bass clef and chords in the treble and bass clefs. The third system starts at measure 18 and continues with a melody in the bass clef and chords in the treble and bass clefs. The fourth system starts at measure 27 and includes a section marked *J* (likely indicating a repeat or a specific performance instruction). The score is written for three characters: Fitz Urse, De Tracy, and De Brito.

34

39-45

[*Crowd Shouts*]

Blessed is he that cometh in the name of the Lord !

Hen. 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

The first system of the musical score for 'Conclusion to Act I' consists of three staves. The top two staves are a grand staff (treble and bass clef) in the key of D major (two sharps) and 6/8 time. The top staff begins with a forte (*f*) dynamic. The music features a series of chords and some melodic lines. The bottom staff is a single bass clef staff, continuing the harmonic and melodic material.

The second system of the musical score begins at measure 9. It continues the grand staff and the single bass clef staff from the first system. The music includes various chordal textures and melodic fragments across the staves.

The third system of the musical score begins at measure 19. It continues the grand staff and the single bass clef staff. The music features a mix of sustained chords and moving lines.

The fourth system of the musical score begins at measure 27. It continues the grand staff and the single bass clef staff. The system concludes with a double bar line. The text 'tacet al fine' is written on the grand staff and the single bass clef staff, indicating that the instruments are silent for the remainder of the piece.

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

TACET

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Scene 1

Louis. Well, well, no more ! I am proud of my " Monk-King," whoever named me ; and, brother, Holy Church may rock, but will not wreck, nor our Archbishop stagger on the slope decks for any rough sea blown by the breath of kings. Restore his kin. Reseat him on his throne of Canterbury, be, both, the friends you were.

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 - MONKS ON STAGE BEHIND

$\text{♩} = 80$

5

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ACT IV

The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Scene 3

Bec. Attend the office ? Why then — The Cross 1 — who bears my
Cross before me ? Methought they would have brain'd me with
it, John. [Grim takes it.]

Grim. I ! Would that I could bear thy cross indeed !

Bec. The Pall ! I go to meet my King ! [*Puts on the pall. Exeunt.*]

Chant

[Salicional only - no pedal throughout | Open Sw. on second verse]

9

18

[Echo Organ - Dulciance, Bourdon play octave higher - no pedal]

25

Measures 25-29 of a musical score. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes, including a half note tied across measures 25 and 26, and a half note tied across measures 28 and 29. The middle staff is in bass clef and contains a bass line with half notes and quarter notes, featuring a half note tied across measures 25 and 26, and a half note tied across measures 28 and 29. The bottom staff is an empty bass clef staff. The system concludes with a double bar line at the end of measure 29.

30

Measures 30-34 of a musical score. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes, including a half note tied across measures 30 and 31, and a half note tied across measures 32 and 33. The middle staff is in bass clef and contains a bass line with half notes and quarter notes, featuring a half note tied across measures 30 and 31, and a half note tied across measures 32 and 33. The bottom staff is an empty bass clef staff. The system concludes with a double bar line at the end of measure 34.



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