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

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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Manuscript (Copyist)	Royal College of Music Library MS 4248
Play Arranged for Stage	MacMillan and Co., Ltd. - London - 1904
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Research & Score Preparation	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	*A Castle in Normandy*	Tacet
Scene 2	*The Same*	Tacet
ACT I		
Entr'acte		Tacet
Scene 1	*Becket's House in London*	Tacet
Scene 2	*Street in Northampton*	Tacet
Scene 3	*The Same*	Tacet
Scene 4	*The Hall in Northampton*	3
ACT II		
Entr'acte		Tacet
Scene 1	*Rosamund's Bower*	Tacet
ACT III		
Entr'acte		8
Scene 1	*"Meeting of the Kings" - Montmirail*	Tacet
Scene 2	*Outside the Woods near Rosamund's Bower*	Tacet
Scene 3	*Rosamund's Bower*	Tacet
ACT IV		
Entr-acte		Tacet
Scene 1	*Castle in Normandy*	Tacet
Scene 2	*A Room in Canterbury Monastery*	Tacet
Scene 3	*North Transept of Canterbury Cathedral*	11

Organ

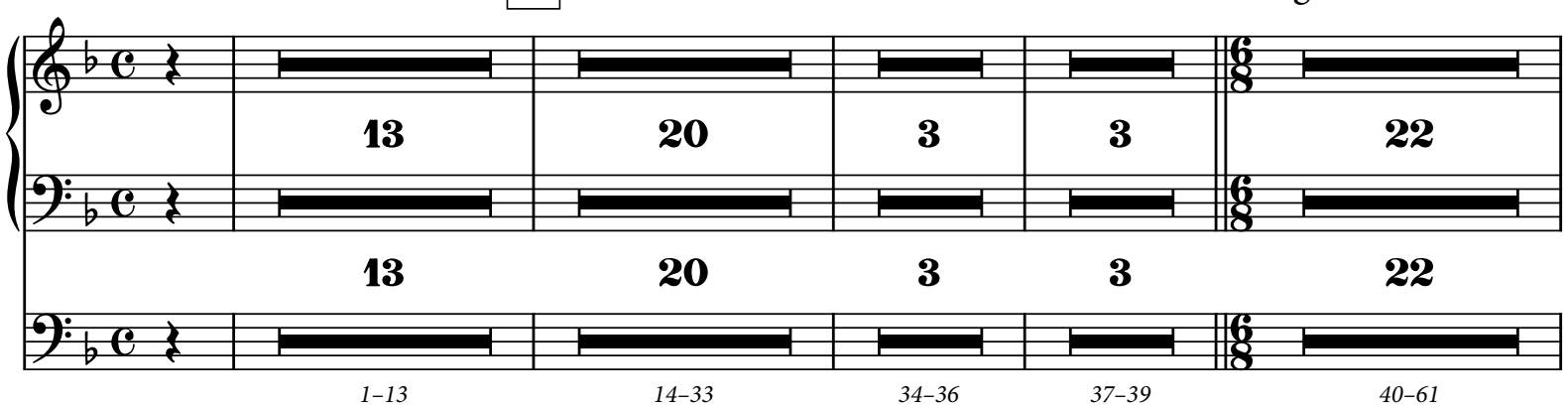
BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai A accel..... rall..... Allegro molto



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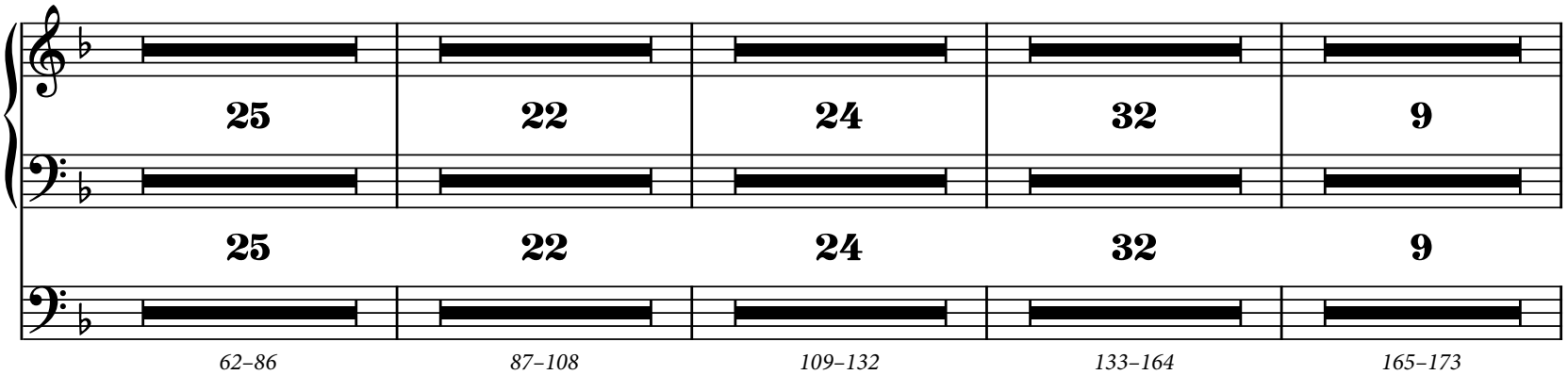
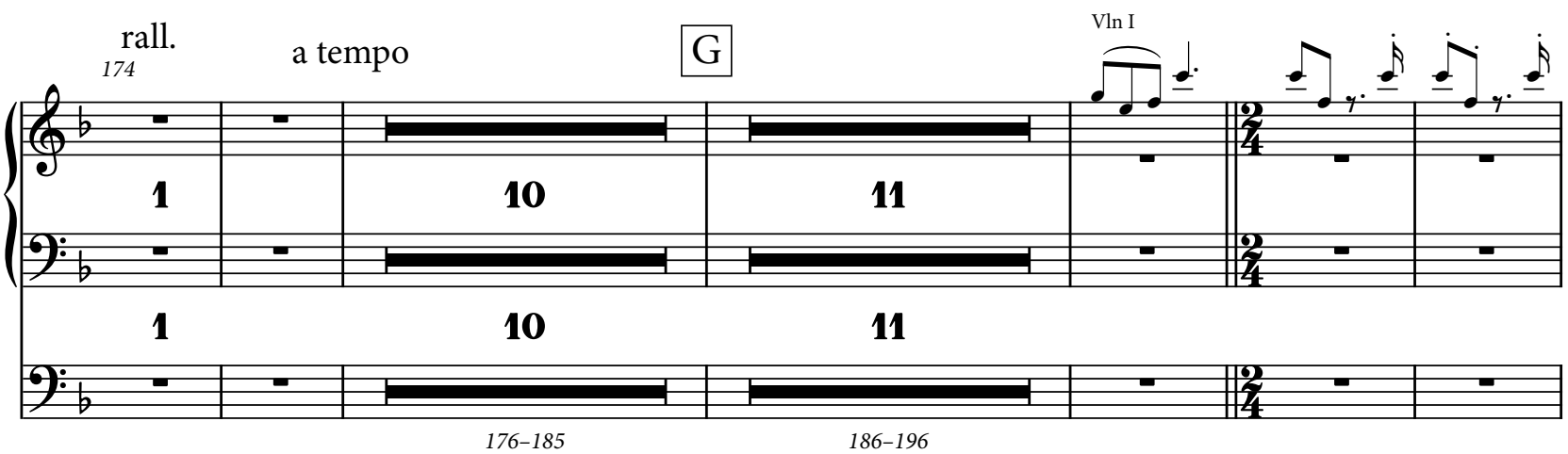




200

(♩. = ♩)

(♩ = ♩.) Full

mf

cresc.

f

f

208

H

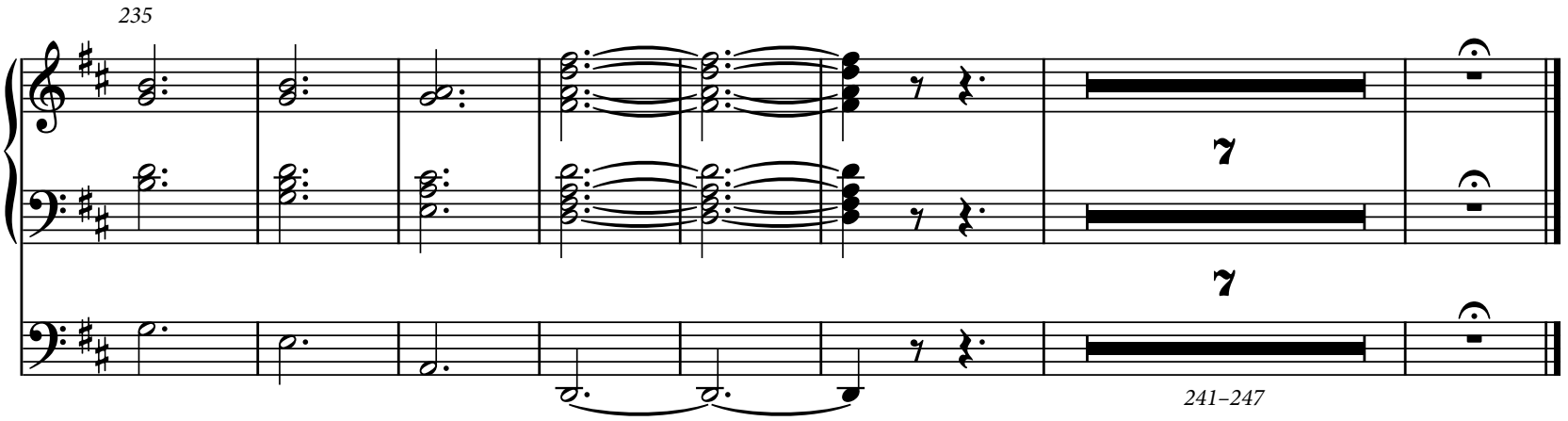
218

ff

ff

227

J


235
7
7
241–247

PROLOGUE

A Castle in Normandy

TACET

ACT I

King Henry

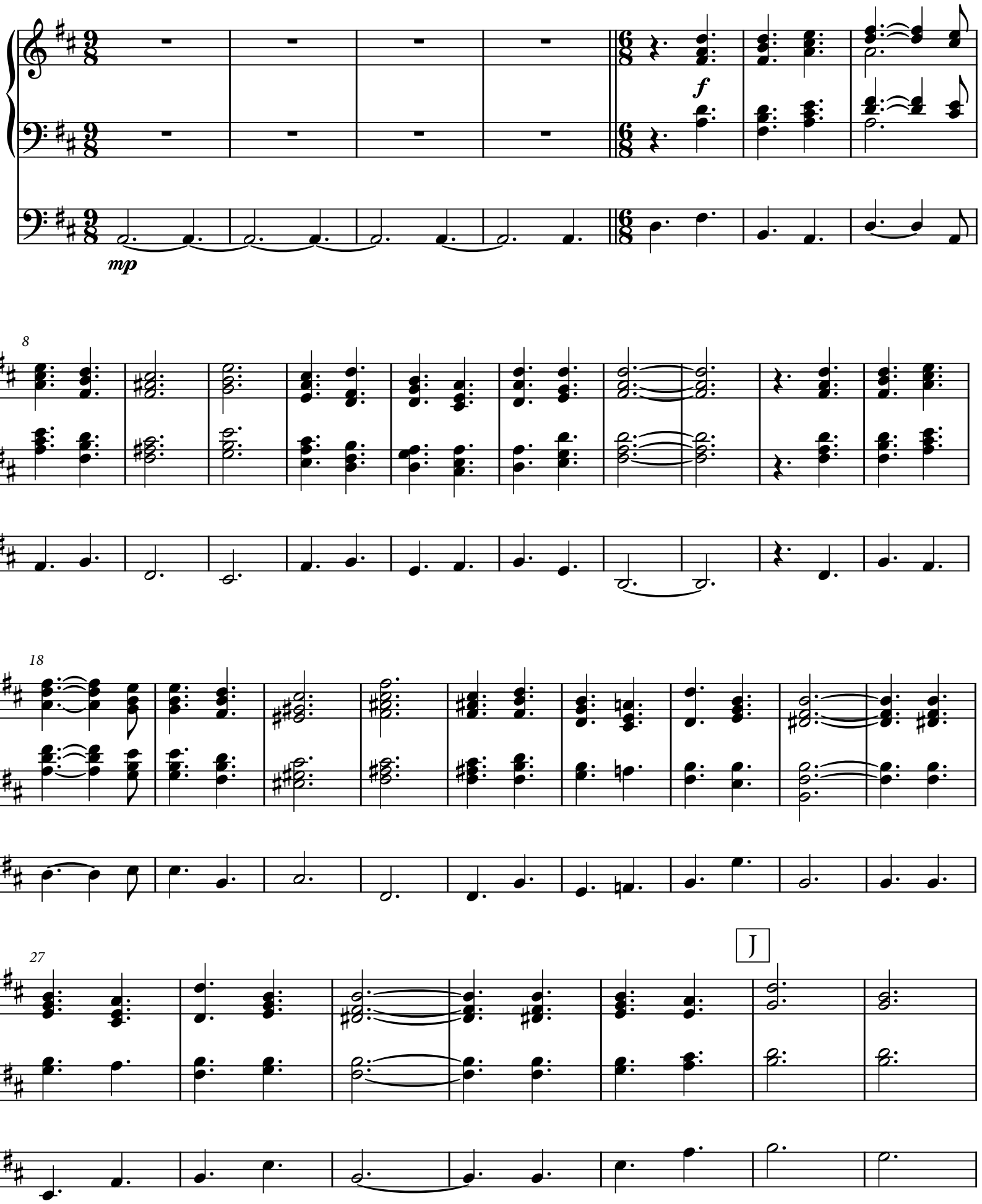
Henry II

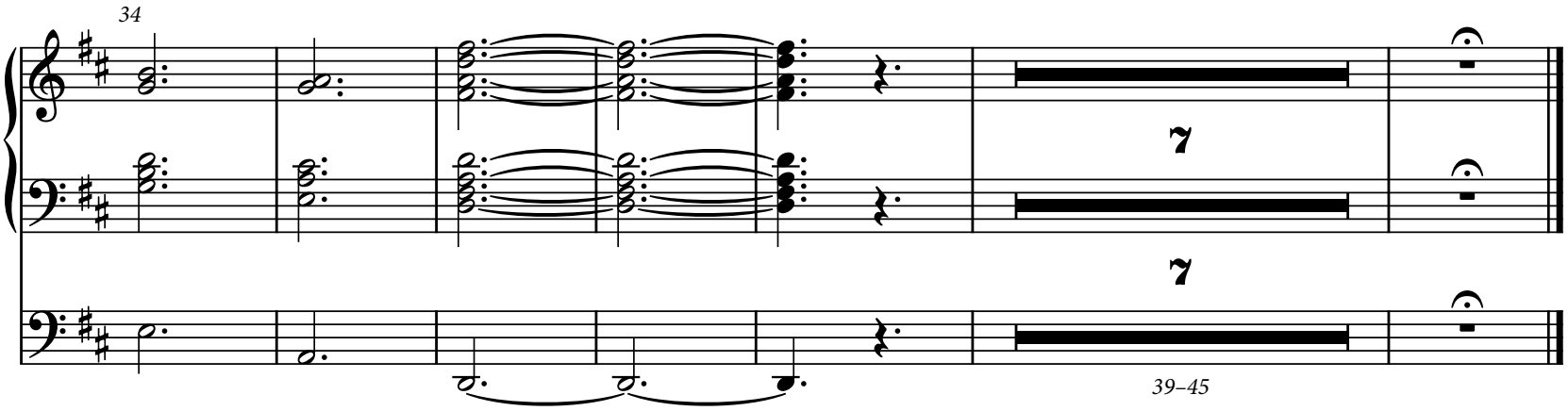
Introduction to Scene 4

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.





[*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

f

9

19

27

tacet al fine

tacet al fine

34–41

ACT II

Rosamund's Bower

ROSAMUND'S BOWER

TACET

ACT III

Becket's Rest

Montmirail — "The Meeting of the Kings"

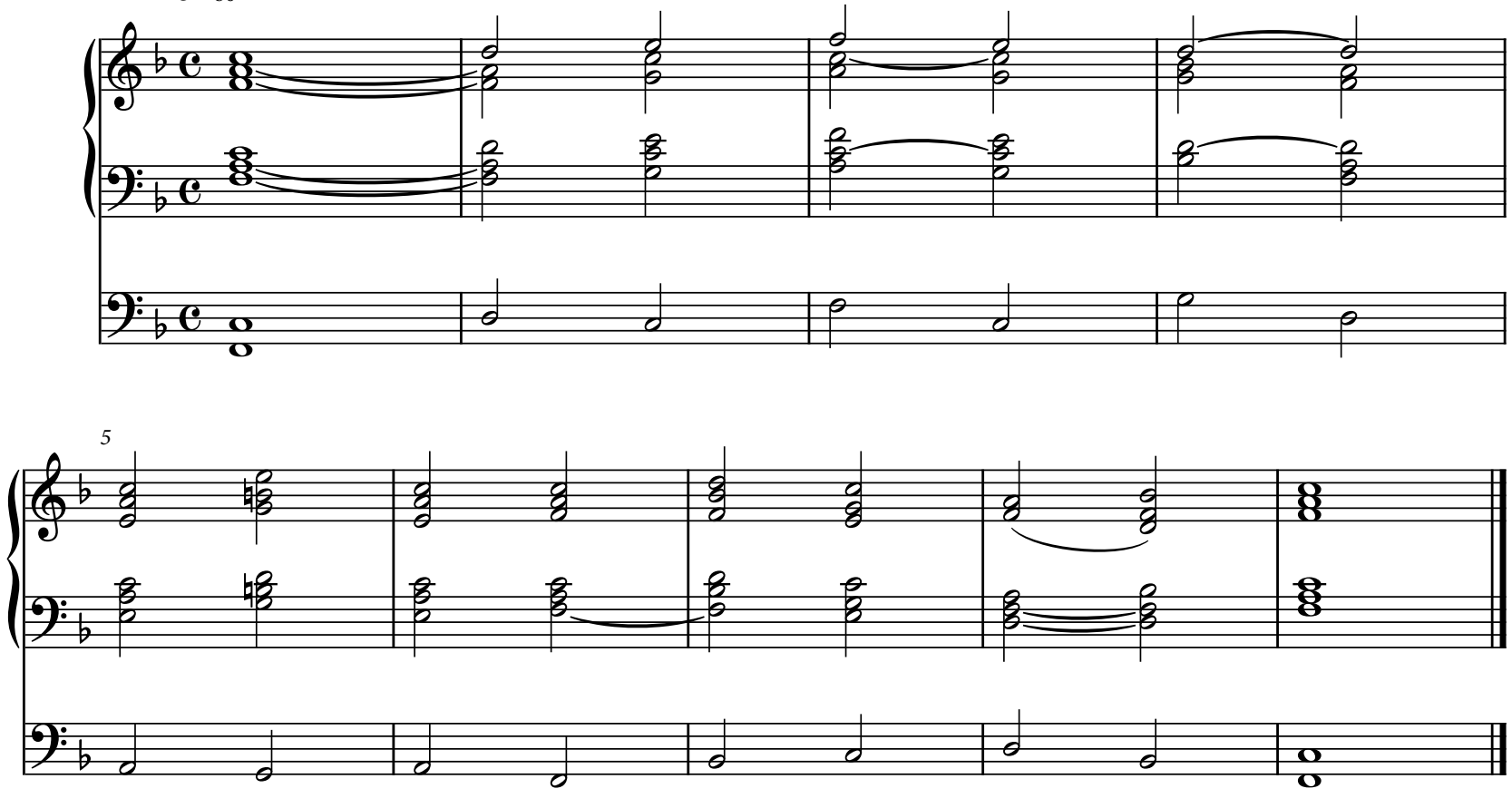
Scene 1

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

CHANT - MONKS ON STAGE BEHIND



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ACT IV

The Martyrdom

Archbishop of Canterbury — Thomas Becket

Scene 3

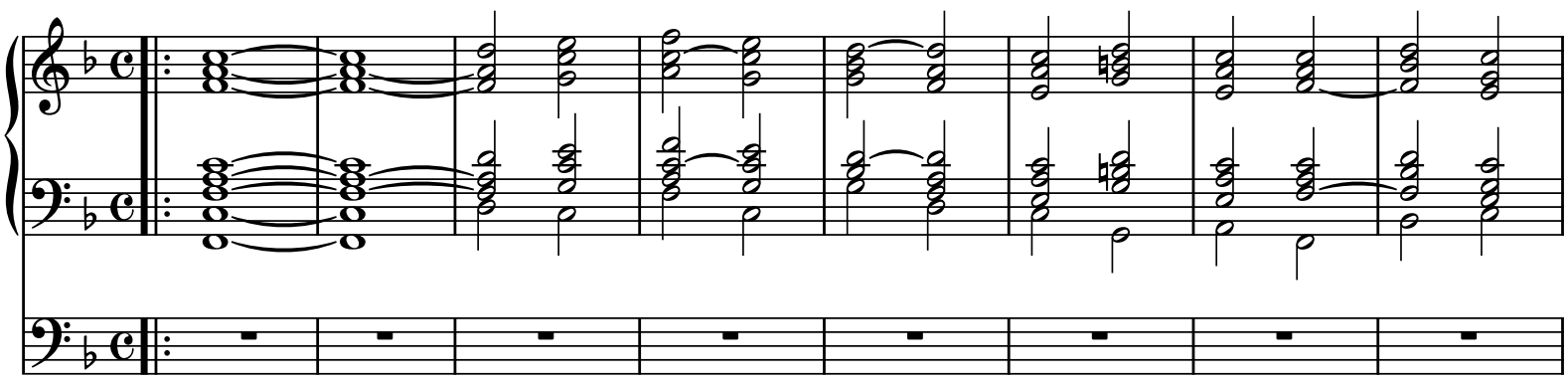
Bec. Attend the office ? Why then — The Cross 1 — who bears my Cross before me ? Methought they would have brain'd me with it, John. [Grim takes it.]

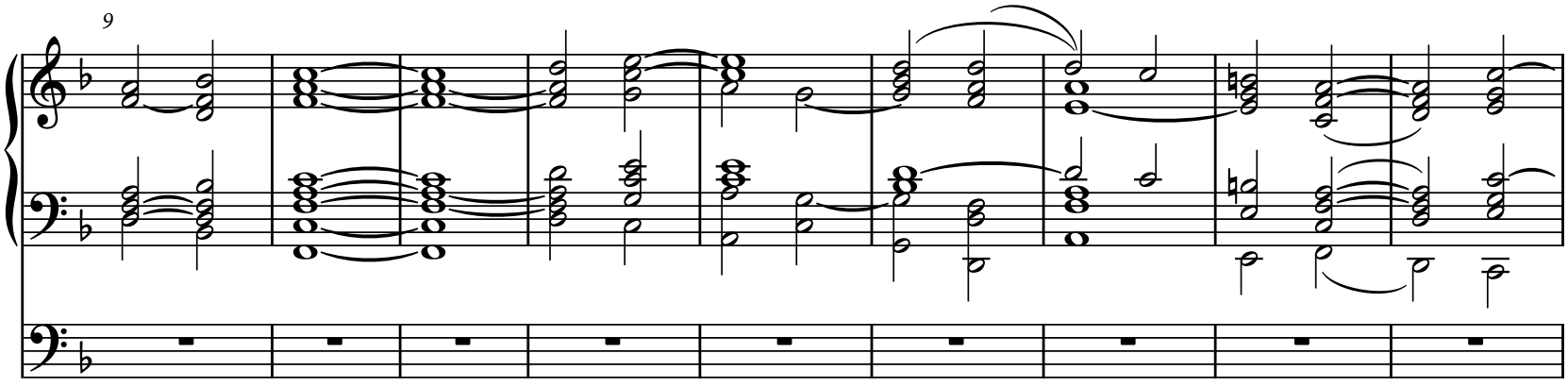
Grim. I ! Would that I could bear thy cross indeed !

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

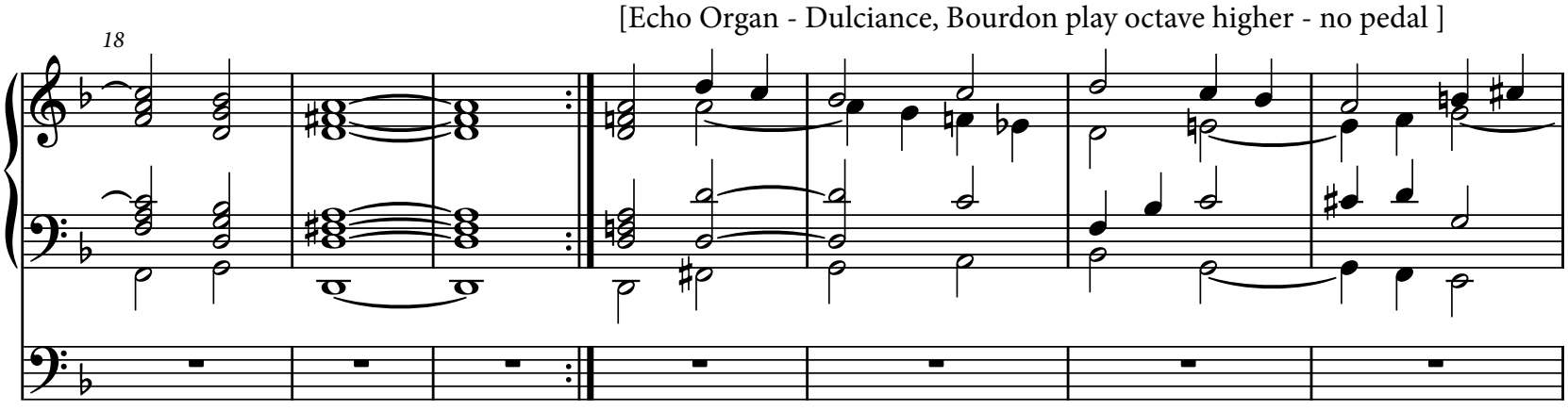
Chant

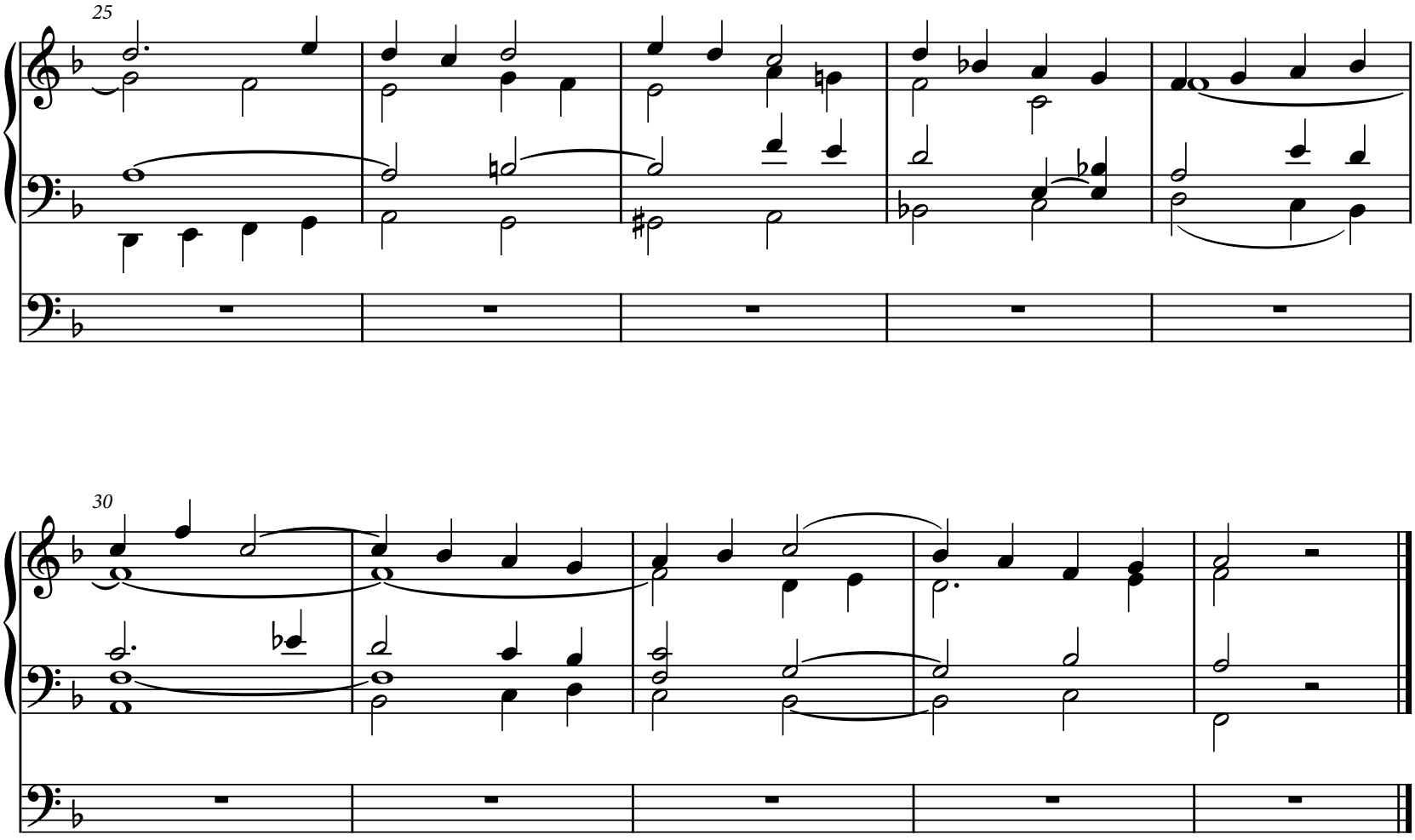
[Salicional only - no pedal throughout | Open Sw. on second verse]





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

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MUSIC SERIES

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