

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)

TIMPANI

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

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

Source Information

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Research & Score Preparation

Royal College of Music Library MS 4248
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Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

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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>	9
ACT I		
Entr'acte		11
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	13
Scene 3	<i>The Same</i>	14
Scene 4	<i>The Hall in Northampton</i>	15
ACT II		
Entr'acte		Tacet
Scene 1	<i>Rosamund's Bower</i>	18
ACT III		
Entr'acte		20
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>	21
ACT IV		
Entr-acte		24
Scene 1	<i>Castle in Normandy</i>	26
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	27

Timpani

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

5-12

8

13

A

19

11

20-30

Vln I

accel.....

36

2

37-38

pp

40-43

4

pp

46

15

47-61

mf

1

tr

5

67-71

72

tr

6

74-79

mf

6

81-86

7

87-93

tr

mf

12

95-106

f

D

3

109-111

112 **3** **5**

pp 115-117 120-124

b *tr*

126 **4** **1** **17**

pp 127-130 135-151

E *tr*

152 **10**

pp 154-163 *f*

b *tr* **F** *tr*

168 *tr* **1** rall.... *b* *tr* a tempo

sf sf sf

2 *tr* **2** *b* *tr* **1**

176-177 *p* 180-181 *p*

G 186 *tr* **7** **4**

p *cresc.* 191-197 198-201

202 *(♩ = ♩)* *tr* *tr* *(♩ = ♩)* **8**

f *cresc.* 208-215

H 216 *tr* **3** *tr*

mf *ff* 221-223 *f*

226

2 *tr* **2** J

227-228 231-232

236

tr **1**

236 237 238 239 240 241 242 243

244

tr *tr*

244 245 246 247 248 249

PROLOGUE



A CASTLE IN NORMANDY

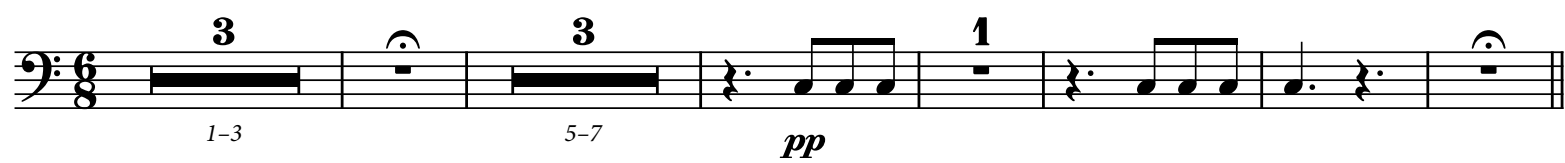
Scene 2

Hen. Dead is he, my Queen ? What, altogether ? Let me swear nay to that
by this cross on thy neck. God's eyes ! what a lovely cross ! what
jewels !

Elea. Doth it please you ? Take it and wear it on that hard heart of yours
— there. [*Gives it to him.*]

Hen. [*Puts it on.*] On this left breast before so hard a heart, to hide the
scar left by thy Parthian dart.

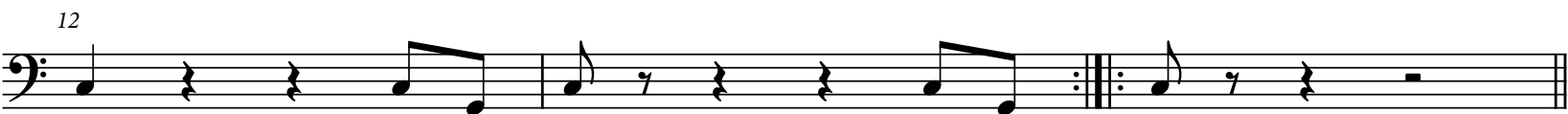
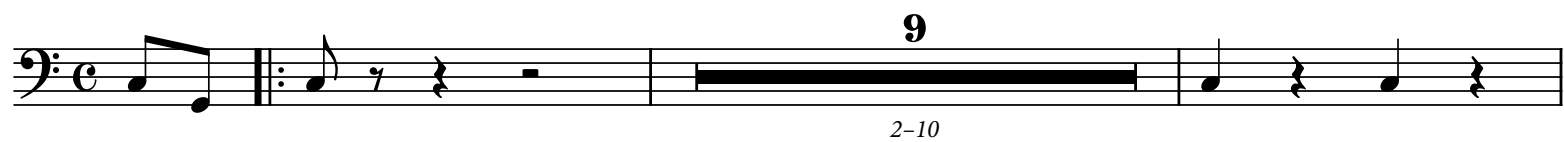
Elea. Has my simple song set you jingling? Nay, if I took and translated
that hard heart into our Provençal facilities,



Conclusion to Prologue

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.*]



ACT I

King Henry



HENRY II

Allegro con fuoco

f

9

4

2-10

13-16

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature change to one flat, and a common time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B-flat4. The lower staff is in bass clef and begins with a bass clef and a common time signature. It starts with a whole note G2, followed by a half note A2, and then a quarter note B-flat2. The system concludes with a double bar line.

44 **1** **3** **C** **2**

47-49 *fp* 52-53

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 44 with a whole rest, followed by a quarter rest, then a triplet of eighth notes (G2, F2, E2). This is followed by a quarter note (D2), a quarter rest, and a whole rest. Measures 47-49 are marked with a thick black bar. Measure 50 contains a half note (C2) with a forte-piano (*fp*) dynamic marking. This is followed by a quarter note (D2), a quarter rest, and a whole rest. Measures 52-53 are also marked with a thick black bar.

54

fp

12

56-67

4

68-71

f

tr

D

The musical score for the bass line of 'The Rose Tree' is written on a single staff with a bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into three measures, each with a measure number above it: 9, 11, and 4. Measure 9 contains a whole note chord of E2 and G2. Measure 11 contains a whole note chord of E2 and G2, followed by a half note chord of E2 and G2, and a quarter note chord of E2 and G2. Measure 4 contains a whole note chord of E2 and G2, followed by a half note chord of E2 and G2, and a quarter note chord of E2 and G2. The score includes various musical notations such as accidentals, dynamics (p), and articulation marks (tr, wavy line). The piece is identified as 'The Rose Tree' and is from the 'The Rose Tree' collection.

102

5

f

103-107

mf

The image shows a musical score for the bass line of 'The Rose Tree'. It consists of a single staff with a bass clef. The score is divided into two measures. The first measure, labeled '102' above, contains a quarter note G2, a quarter note F2, and a half note E2, followed by a double bar line. The second measure, labeled '103-107' below, contains a half note D2, a half note C2, and a half note B1, followed by a double bar line. Above the staff, the number '5' is written. Below the staff, the dynamic markings 'f' and 'mf' are written. The notes are G2, F2, E2, D2, C2, and B1.

110

G

tr

2

f

112-113

114

f

120-121

2

122

3

3

tr

♩ = ♩

127

Tranquillo

3

[Curtain Rises]

13

128-130

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

The musical score for the Introduction to Scene 2 consists of four staves of music in bass clef. The first staff begins with a double bar line and a repeat sign, followed by a series of notes and rests. A dynamic marking of *mf* is placed below the first measure. The second staff starts with a trill marked *tr* and a flat sign, followed by a series of notes and rests. A dynamic marking of *mf* is placed below the first measure. The third staff begins with a double bar line and a repeat sign, followed by a series of notes and rests. A dynamic marking of *mf* is placed below the first measure. The fourth staff starts with a trill marked *tr* and a flat sign, followed by a series of notes and rests. A dynamic marking of *mf* is placed below the first measure. The score includes various musical notations such as fingerings (1, 2, 5), repeat signs, and dynamic markings.

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

mf

1

1

7 ^b tr

1

5

13-17

18

tr

24

2

25-26

tr

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

The musical score for the Introduction to Scene 4 consists of five staves of music in bass clef. The first staff begins with a trill (tr) and a crescendo (cresc.) marking, followed by a forte piano (fp) dynamic. The second staff includes a forte (f) dynamic and a trill (tr). The third staff features a trill (tr) and a trill (tr). The fourth staff includes a trill (tr) and a trill (tr). The fifth staff includes a trill (tr) and a trill (tr). The score is marked with various dynamics (fp, f, mf), trills (tr), and rests (6-13, 19-21, 25-26, 29-30). The piece concludes with a double bar line.

15

24

34

42

tr *tr* *tr* *tr* *tr*

fp *cresc.* *f* *mf*

6-13 19-21 25-26 29-30

8 3 2 2 1

J

[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

The musical score is written in bass clef with a 6/8 time signature. It consists of four staves of music. The first staff begins with a measure rest, followed by a measure rest marked with a bracket and the number 8 above it, and a measure rest marked with a bracket and the number 3 above it. The second staff begins with a measure rest marked with a bracket and the number 1-8 above it, followed by a measure rest marked with a bracket and the number 14-16 above it. The third staff begins with a measure rest marked with a bracket and the number 20-21 above it, followed by a measure rest marked with a bracket and the number 24-25 above it. The fourth staff begins with a measure rest marked with a bracket and the number 27 above it, followed by a measure rest marked with a bracket and the number 36 above it. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *mf* marking and a crescendo hairpin. The second staff has a *f* marking. The third staff has a *tr* marking and a wavy line. The fourth staff has a *tr* marking and a wavy line. The score ends with a double bar line.

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

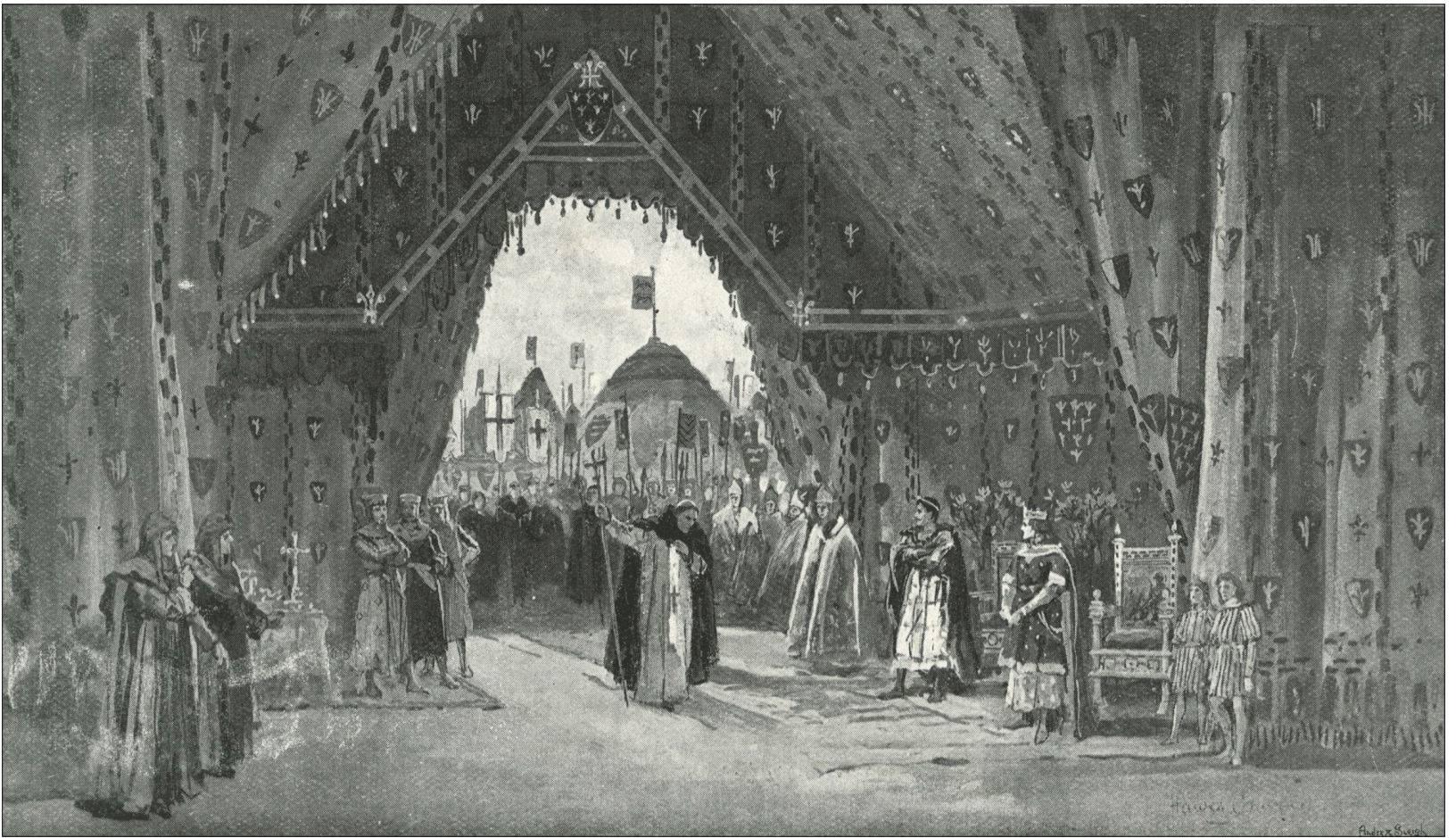
Scene 1

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

The musical score consists of two staves. The first staff begins with a bass clef and a common time signature 'C'. It contains several measures with notes and rests. Above the staff, there are fingerings '1' and '5', and a box containing the letter 'R'. Below the staff, there is a thick black bar spanning several measures, with the text '5-9' underneath it. The staff ends with a trill marked 'tr' and a wavy line, followed by the dynamic marking 'ppp'. The second staff begins with the number '14' above the first measure. It contains several measures with notes and rests, including trills marked 'tr' with wavy lines. The staff ends with a final note and a double bar line.

ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

Act III - Entr'acte - Becket's Rest

Larghetto espressivo

A

20

1-20

B

13

21-33

C

15

34-48

7

49-55

D

10

56-65

E

13

66-78

F

7

79-85

Hn 1

Più mosso.

89

p *cresc.*

93

97

G

1

mf *cresc.*

Scene 3

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 **10** **L** **2** Vln I

1-10 11-12

15

tr

ppp

2 **2**

21-22 25-26

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ACT IV

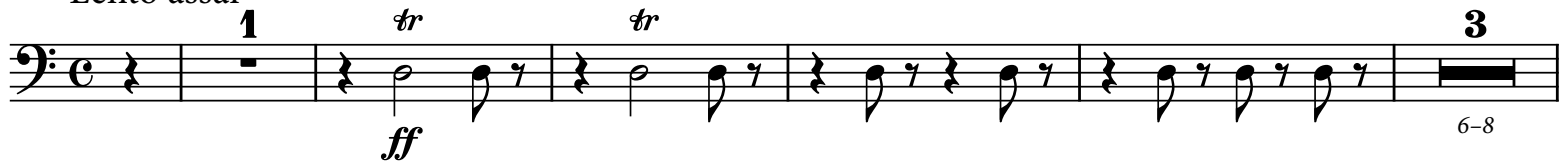
The Martyrdom



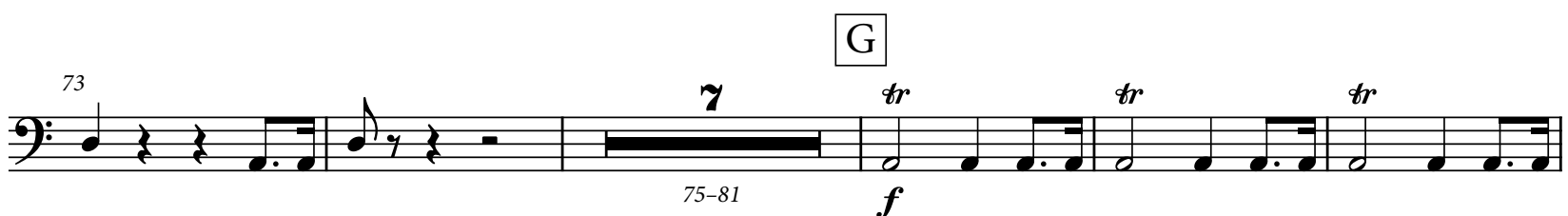
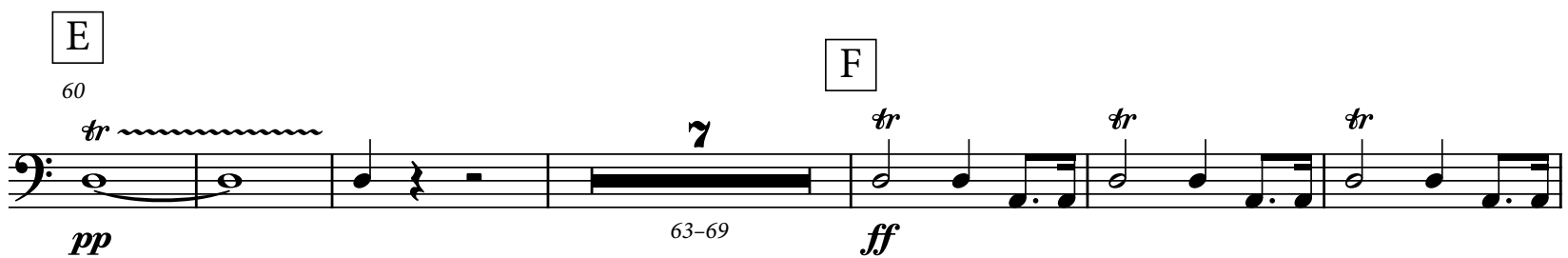
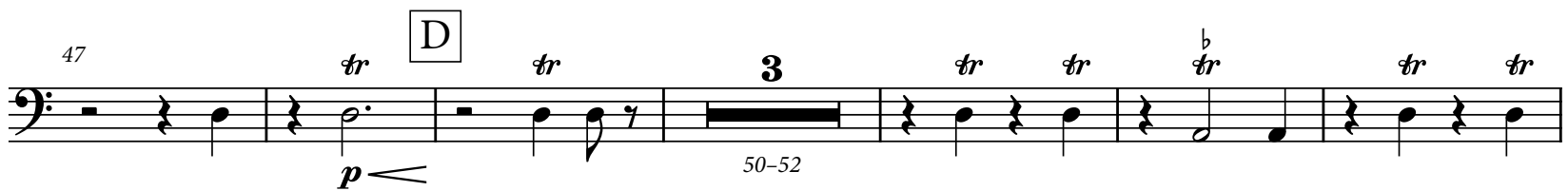
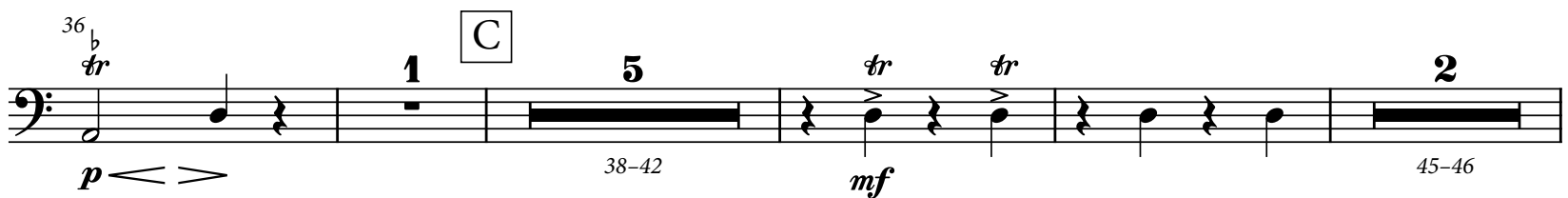
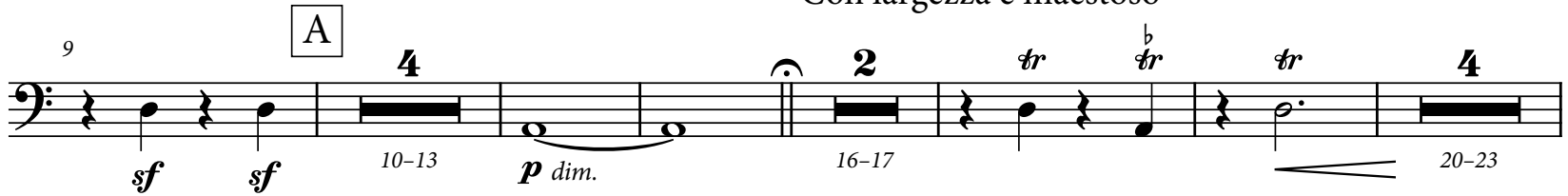
ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai



Con larghezza e maestoso



124

1 *tr* **1** *tr* *tr* *tr* *tr* *tr*

mf

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

Lento Maestoso

f

8

1

[Curtain]

tacet al fine

10-16

dim.

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

ff

1

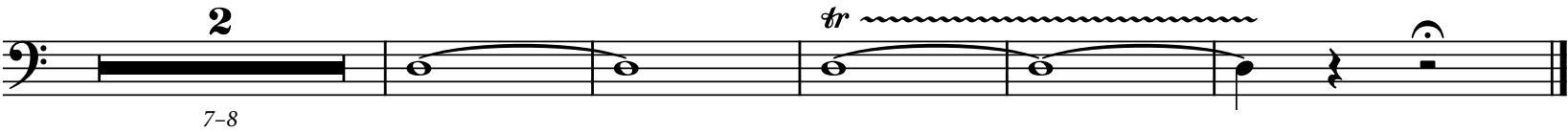
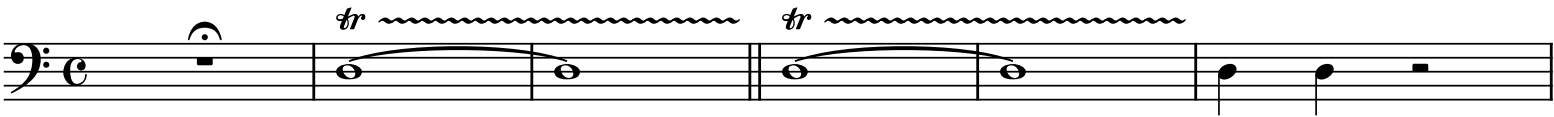
Scene 3 - Conclusion

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"

Lento Tempo de Marcia





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