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

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

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OVERTURE		5
PROLOGUE		
Scene I	*A Castle in Normandy*	Tacet
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Timpani

BECKET - A Tragedy

Alfred, Lord Tennyson — Charles Villiers Stanford

OVERTURE

Lento assai

mf *mp*

8

5–12

13 A

p *f* *ff*

19

11

20–30

accel.....

Vln I

mp

36

..... rall.....

2

cresc.

37–38

pp

Allegro molto

4

40–43

pp

46 B

15

47–61

mff

1

f

5

67–71

72 C

sf

6

74–79

mf

6

81–86

7

87–93

mf

D

12

95–106

f

3

109–111

112

pp

3

115–117

tr

5

120–124

E

126

4

127–130

1

tr

pp

17

135–151

152

pp

10

154–163

F

tr

f

tr

168

tr

1

rall....

a tempo

tr

sf sf sf

2

176–177

tr

p

2

180–181

tr

p

1

G

186

p

cresc.

tr

7

191–197

4

198–201

202

(♩. = ♩)

f

tr tr

cresc.

(♩ = ♩.)

8

208–215

H

216

tr

mf

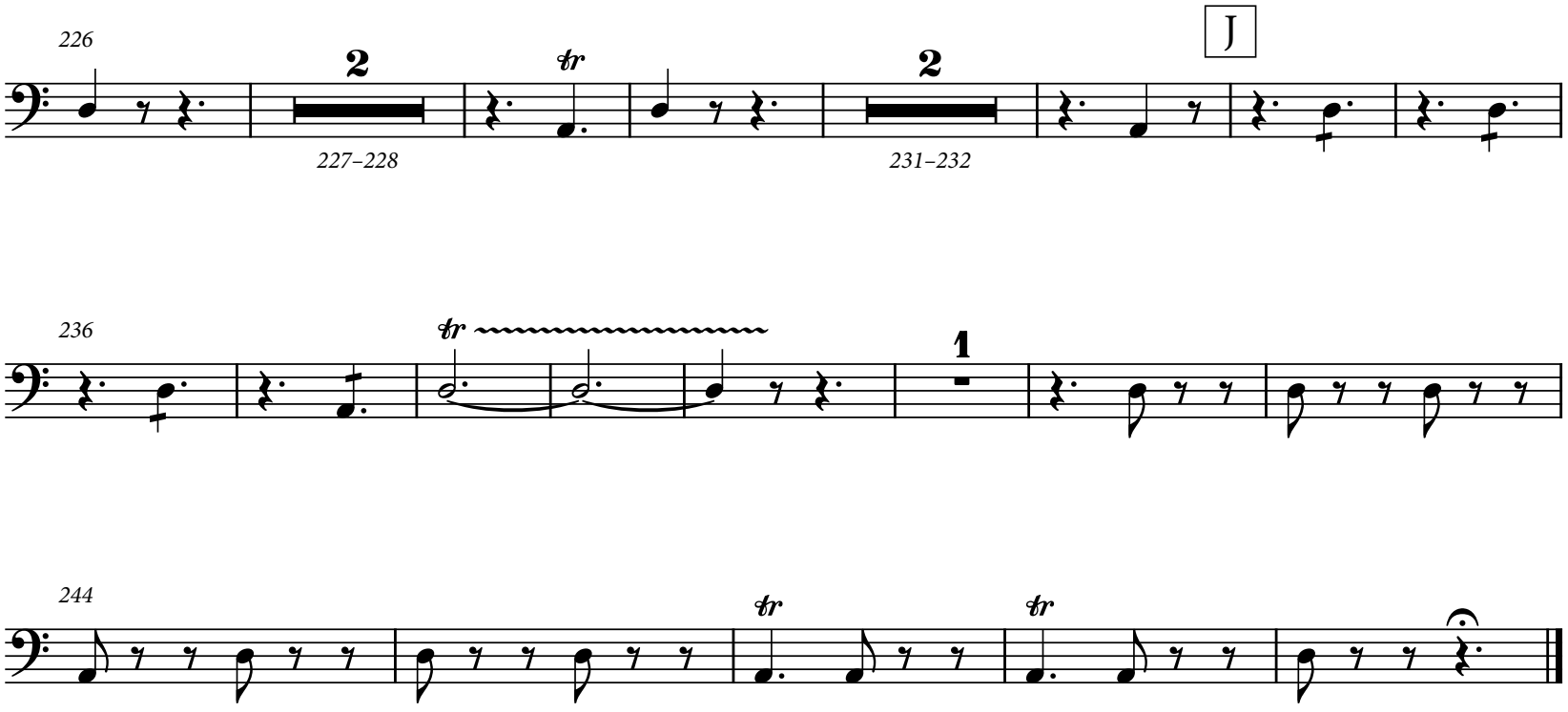
ff

3

221–223

f

tr


226
2
227–228
tr
2
231–232
J
236
tr
1
244
tr
tr

PROLOGUE

A Castle in Normandy

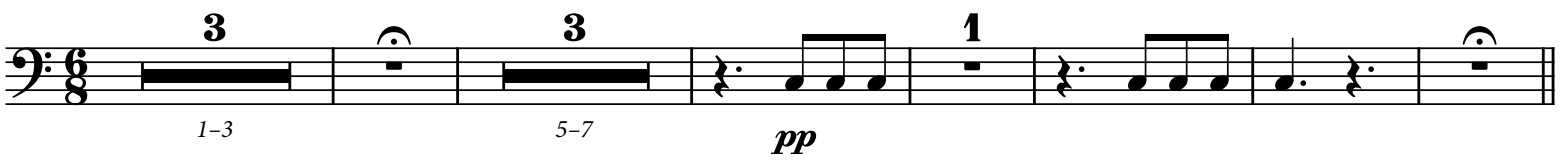
Scene 2

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.

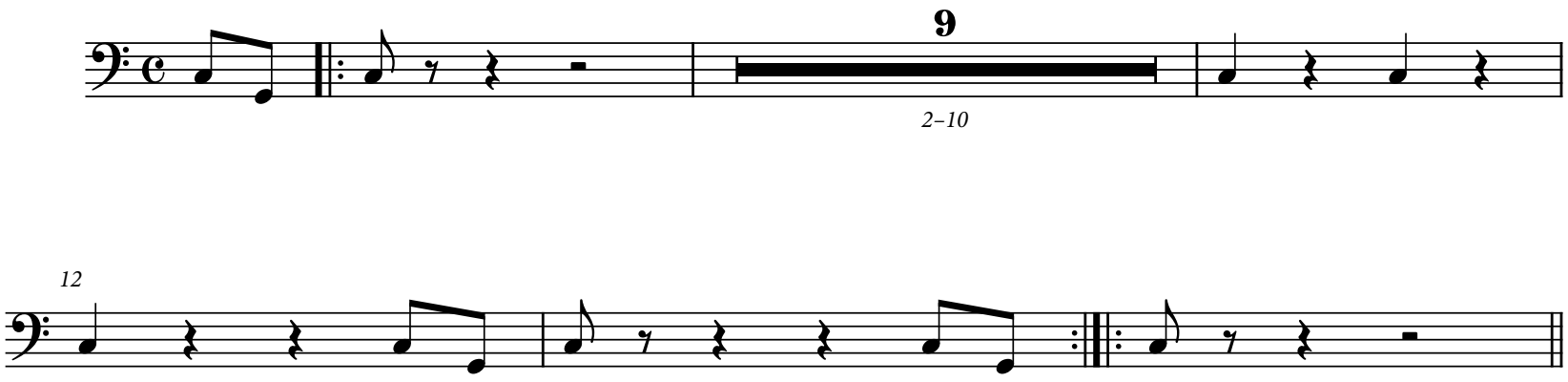
Elea. Has my simple song set you jingling? Nay, if I took and translated that hard heart into our Provençal facilities,



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

Act I - Entr'acte

Allegro con fuoco

f

9

2–10

4

13–16

A

13

17–29

B

1

Tpt 2

37

ff

3

44

1

3

C

3

47–49

fp

2

52–53

54

fp

12

56–67

4

68–71

f

D

E

9

74–82

11

83–93

Tbn.

p

F

4

98–101

102

f

5

103–107

mf

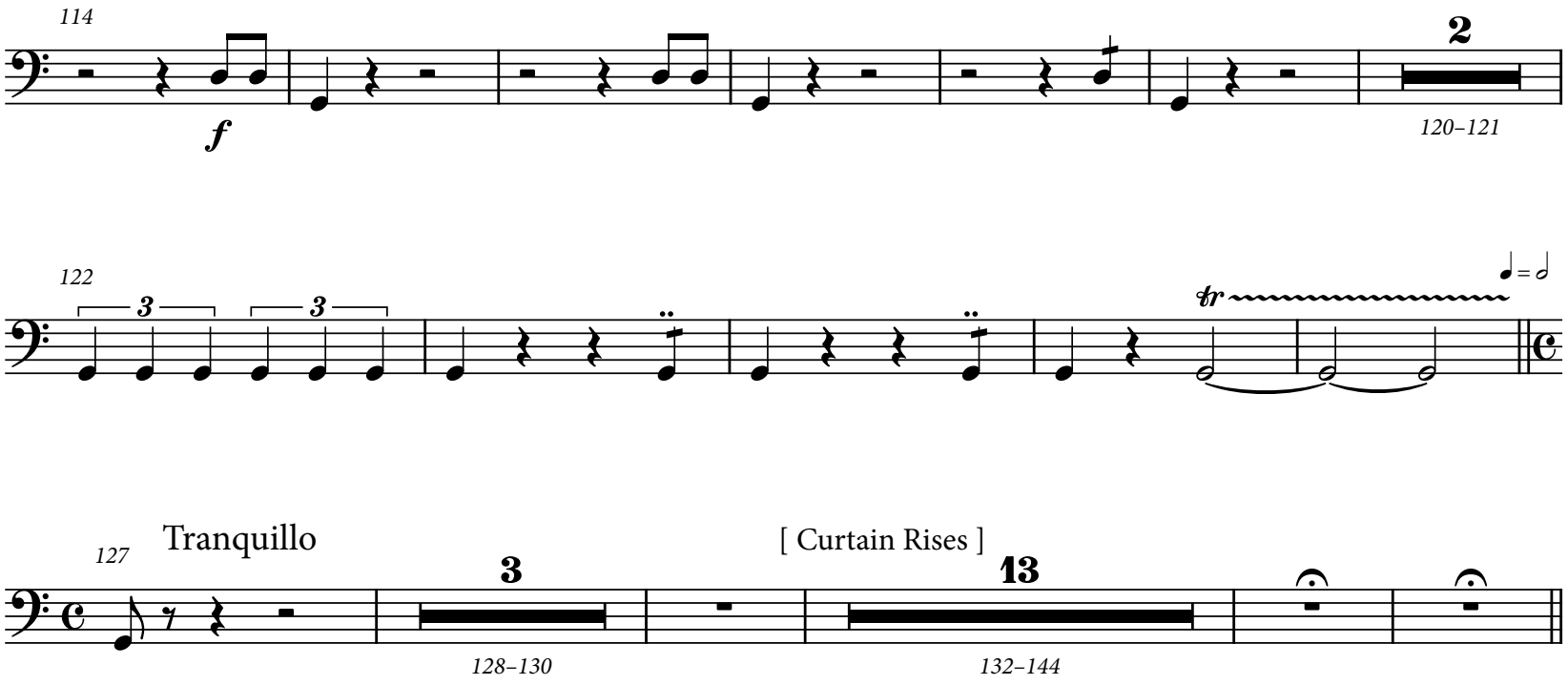
G

110

f

2

112–113

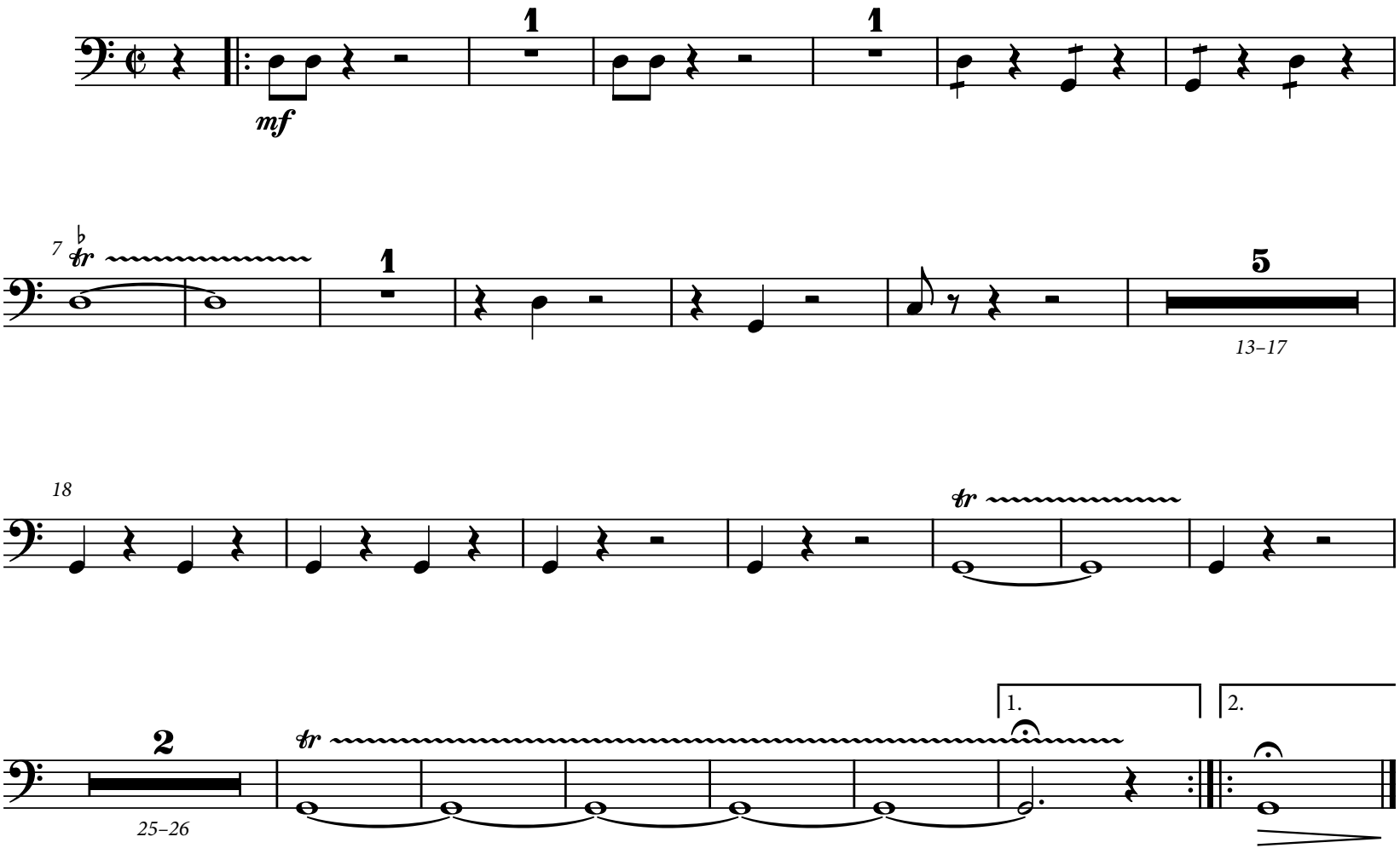

114
f
2
120–121
122
3
3
tr
Tranquillo
127
3
128–130
[Curtain Rises]
13
132–144

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



Elea. To the Castle ?

De Broc. Ay !

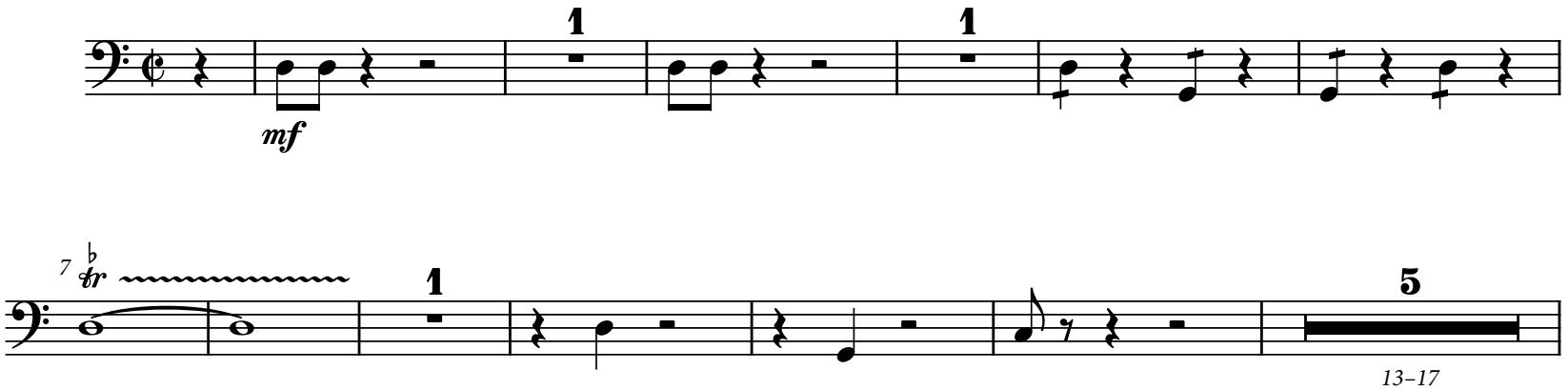
Elea. Stir up the King, the Lords ! Set all on fire against him !

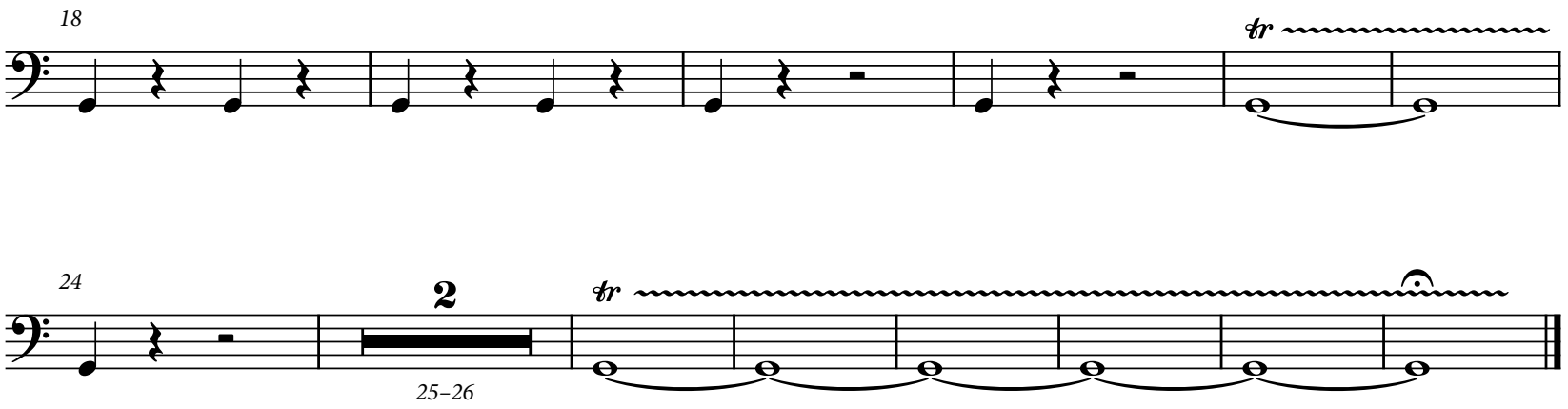
De Brito. Ay, good Madam ! [*Exeunt.*]

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



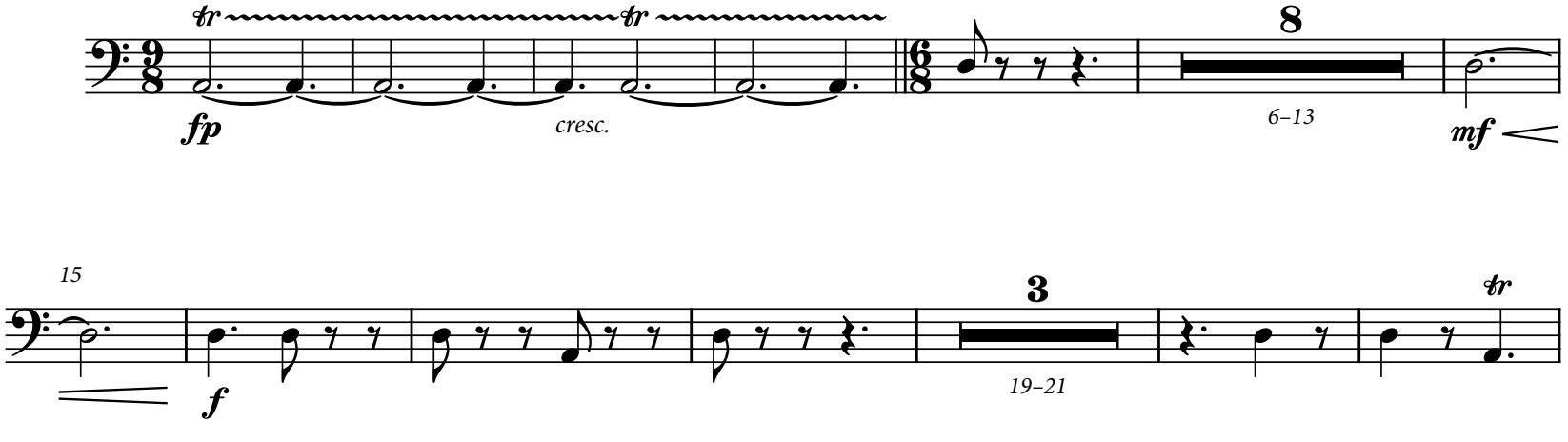


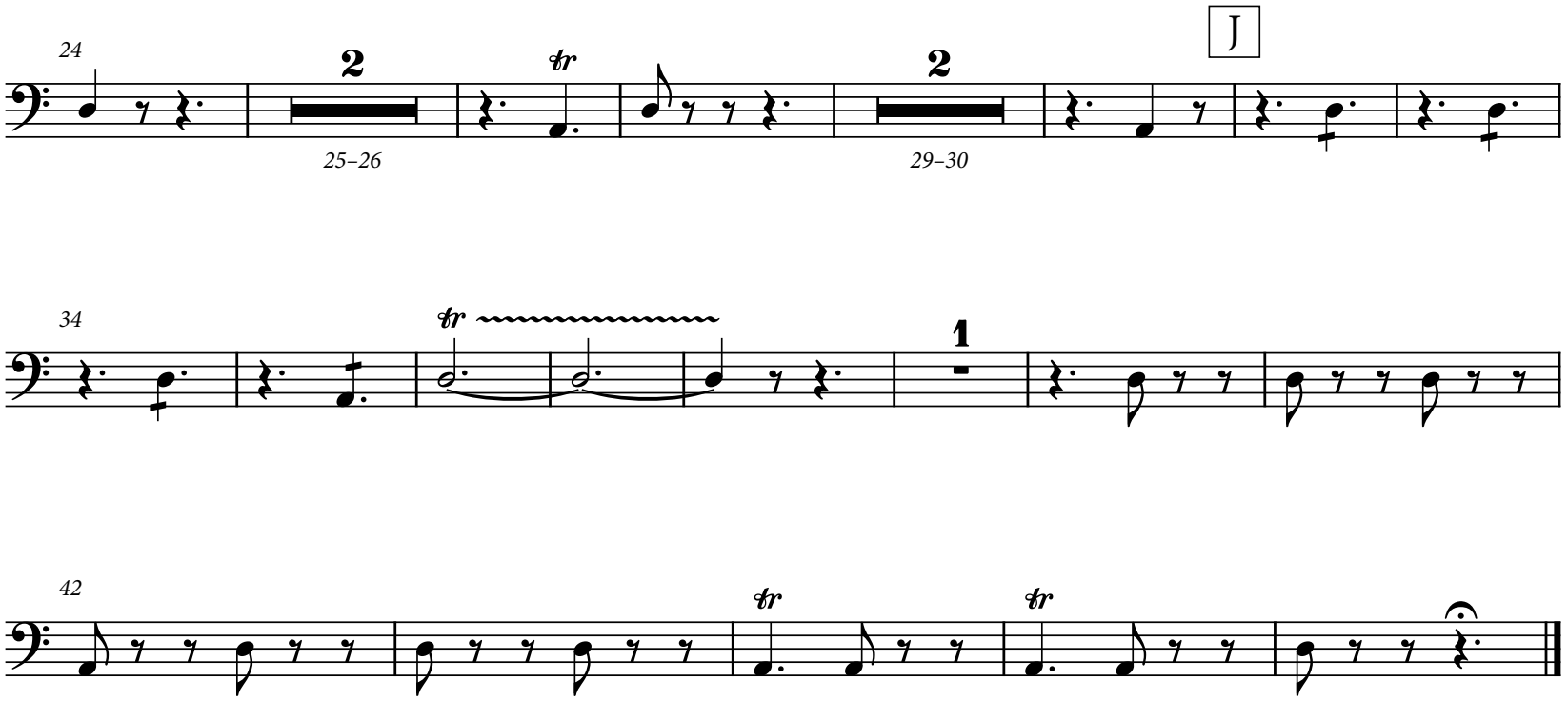
Fitz Urse. I hate him for his insolence to all.

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





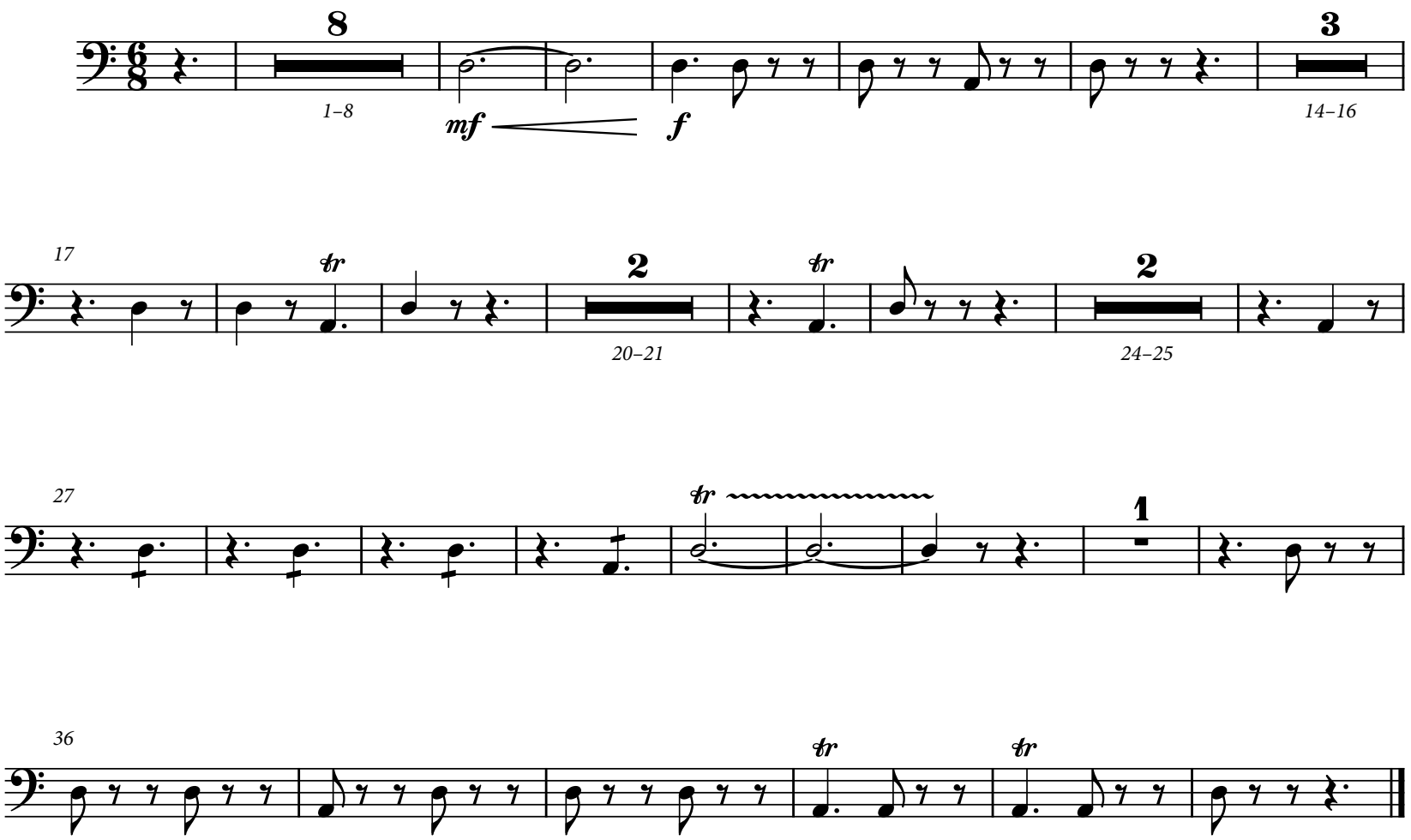
[*Crowd Shouts*]

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



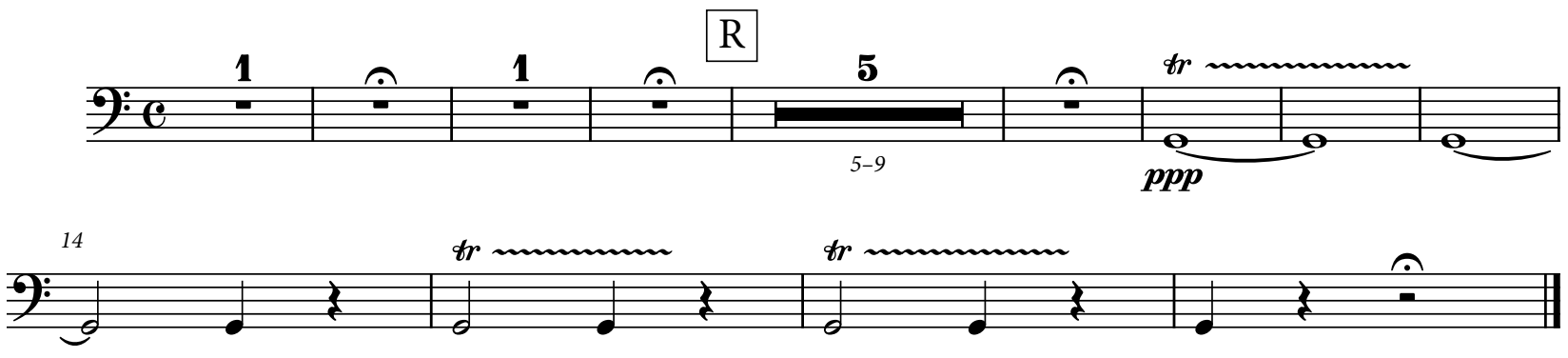
ACT II

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]



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.*

1

93

G

97

1

mf *cresc.*

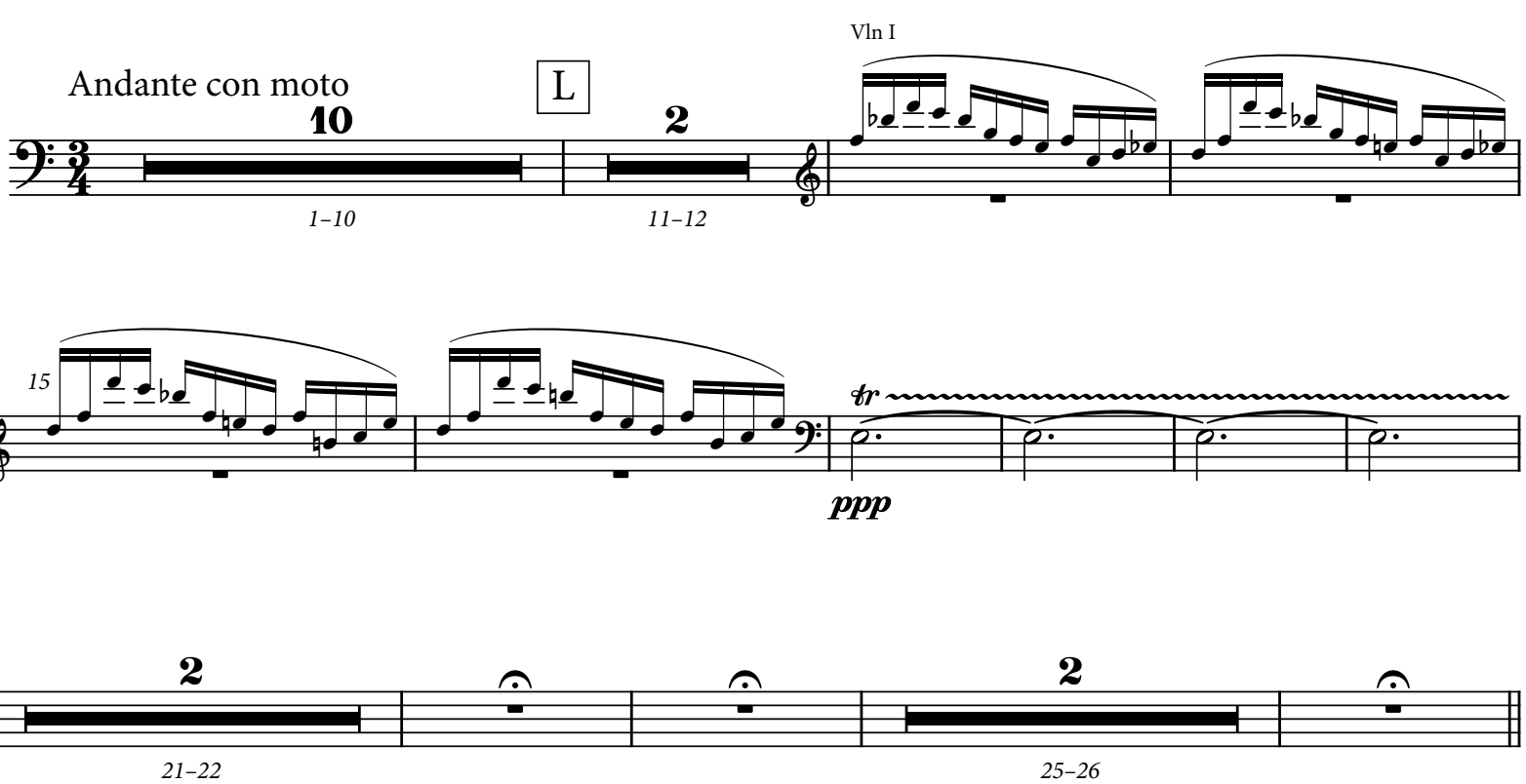
Scene 3

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.]



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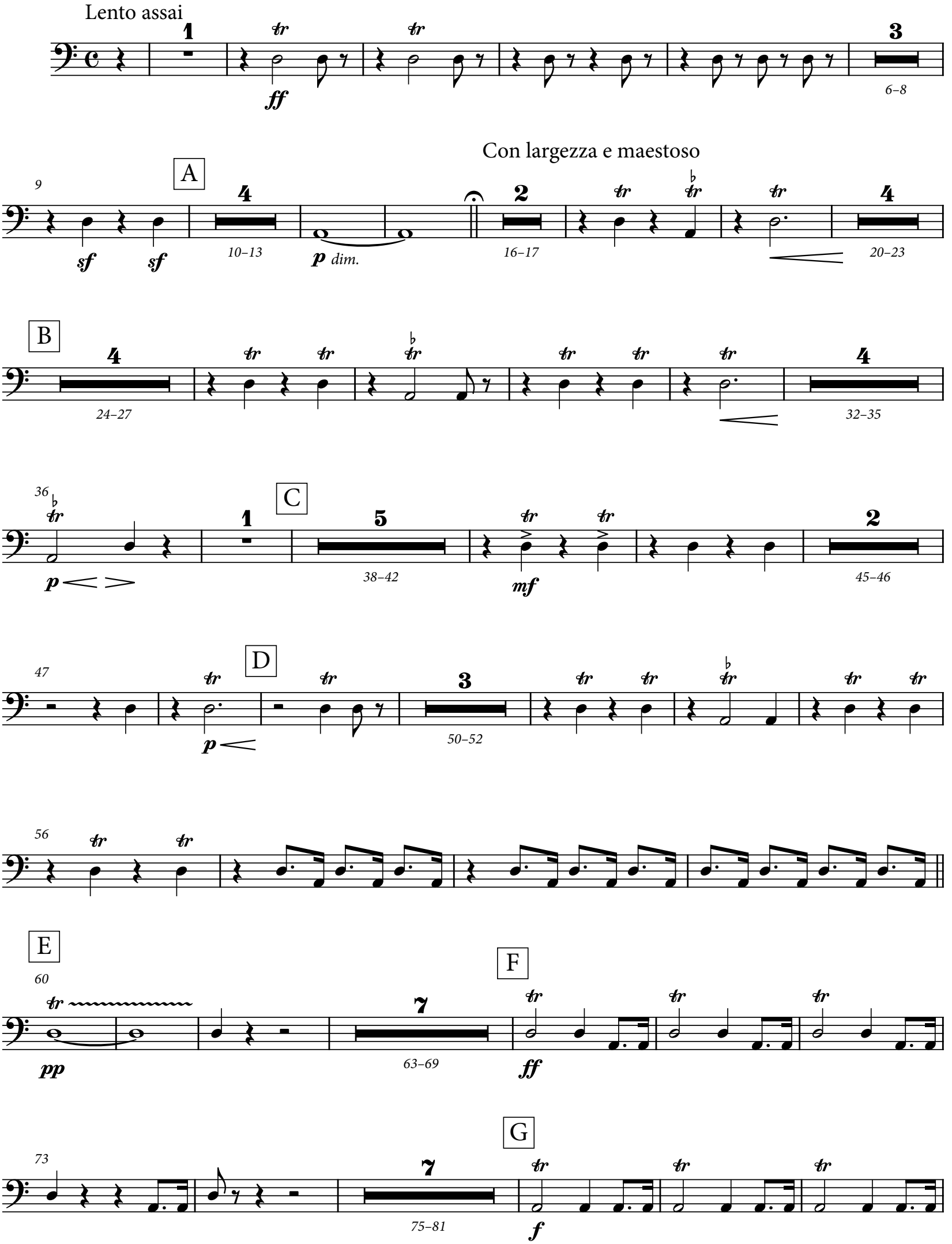
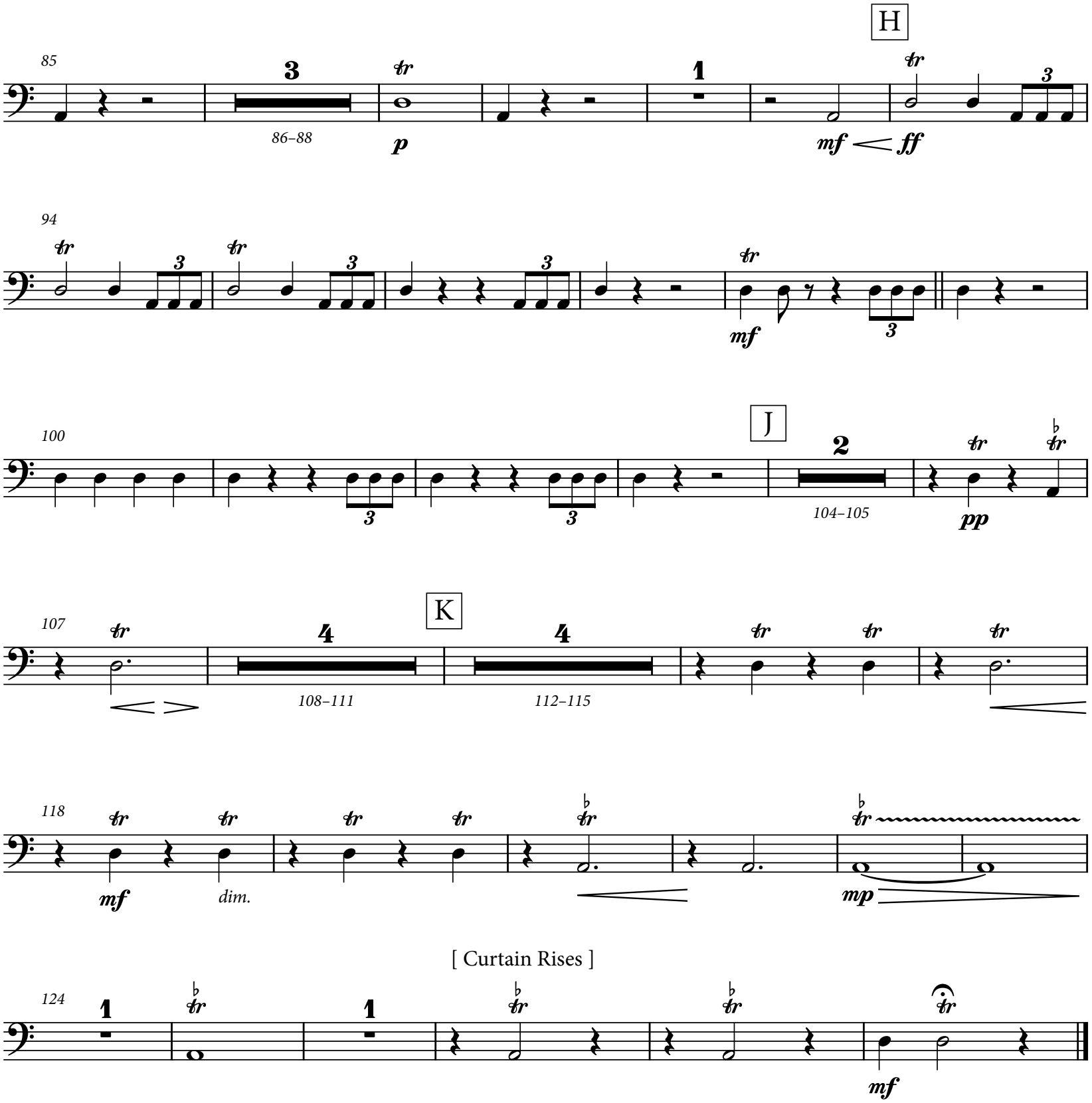
ACT IV

The Martyrdom

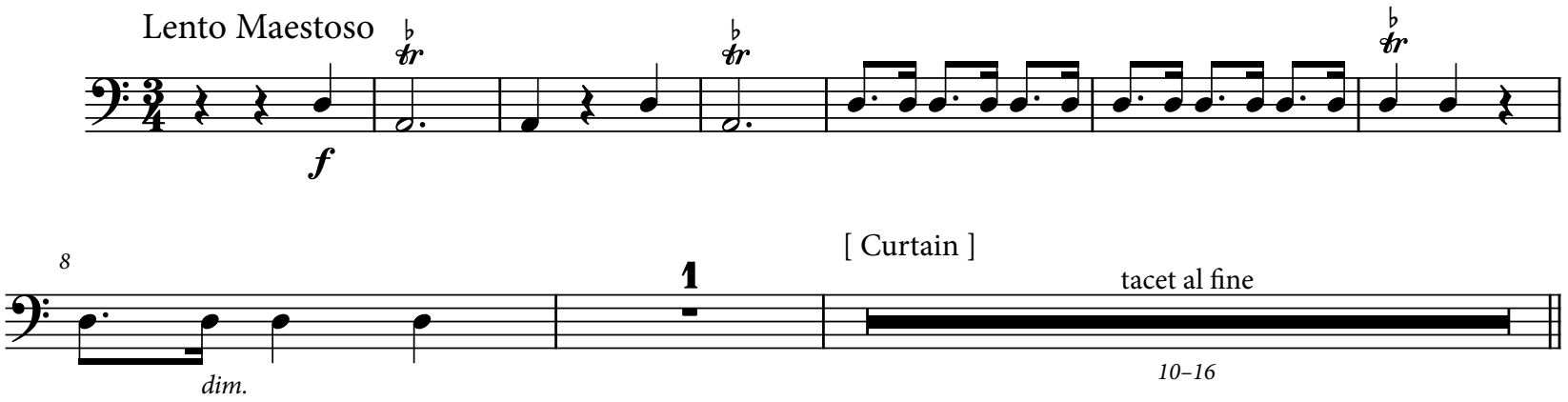
Archbishop of Canterbury — Thomas Becket

Act IV - Entr'acte - The Martyrdom




H
85
3
86–88
tr
p
1
tr
mf ff
3
94
tr
3
tr
3
3
tr
mf
3
J
100
3
3
2
104–105
tr
pp
♭tr
K
107
tr
4
108–111
4
112–115
tr
tr
tr
118
tr
mf
tr
dim.
tr
tr
♭tr
♭tr
mp
[Curtain Rises]
124
1
♭tr
1
♭tr
♭tr
tr
mf

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

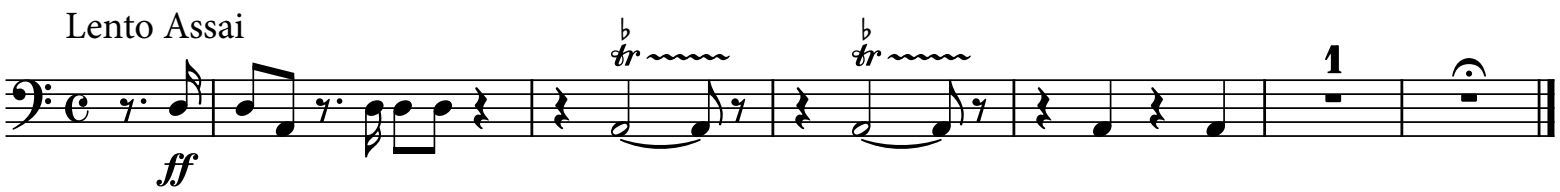


Scene 1

[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 !



Scene 3 - Conclusion

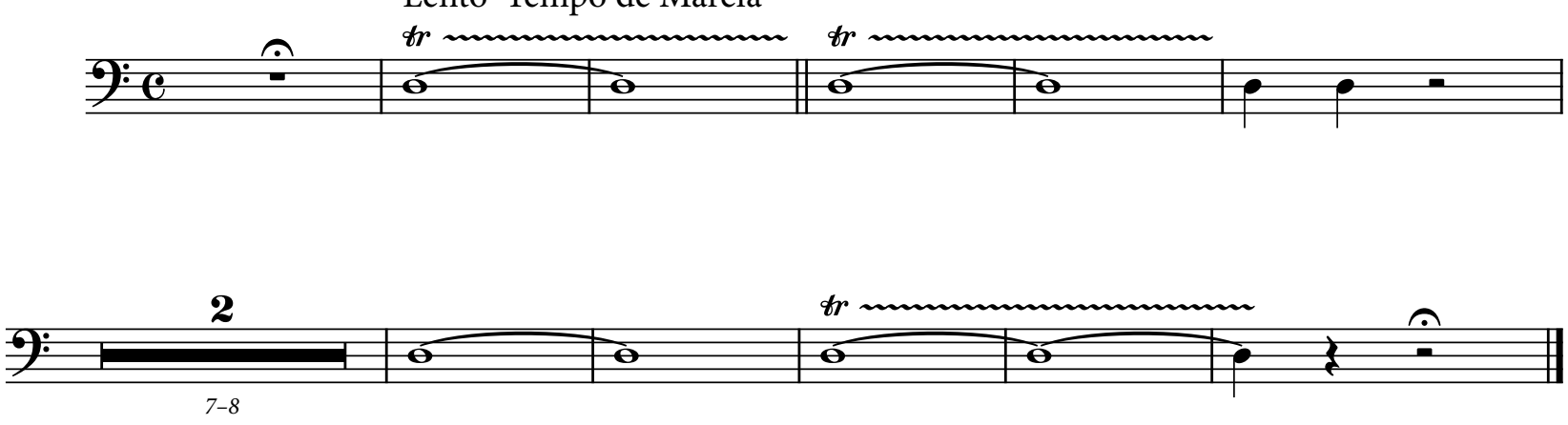
Bec. [Falling on his knees.]

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"



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MUSIC SERIES

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