

# 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)

TRUMPET 2

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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University of Minnesota - School of Music  
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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		6
PROLOGUE		
Scene I	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	10
ACT I		
Entr'acte		12
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	14
Scene 3	<i>The Same</i>	15
Scene 4	<i>The Hall in Northampton</i>	16
ACT II		
Entr'acte		Tacet
Scene 1	<i>Rosamund's Bower</i>	Tacet
ACT III		
Entr'acte		20
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	21
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	Tacet
Scene 3	<i>Rosamund's Bower</i>	Tacet
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



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Trumpet (D) 2, Trumpet (Bb) 2, Trumpet (A) 2 & Cornet (Bb) 2

Alfred, Lord Tennyson

BECKET - A Tragedy

Charles Villiers Stanford

Lento assai

Tpt in D

9

4-12

ff

mf

mp

13

A

15

19-33

Tbn.

37-38

40-43

15

2

4

pp

f

ff

accel.....

rall.....

Allegro molto

p cresc.

44

B

15

2

47-61

62-63

75-86

12

pp

f

66

1

10

87-88

96-105

1

2

10

ff

106

D

4

10

109-112

115-124

f

p

125 **6** **E** **18**

127-132 133-150

*pp*

153 **9** **F**

154-162

*p* *f*

168 rall... a tempo **4**

*sf sf sf sf*

176-179

180 **G** **1** **1**

*mp p pp*

189 **2** **1** **1**

*sf sf sf*

192-193

198 (♩ = ♩) **1**

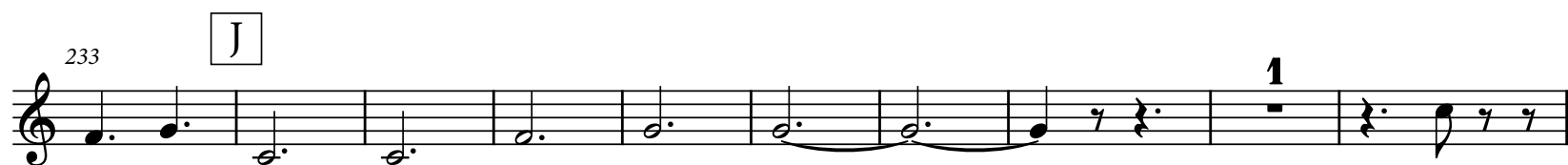
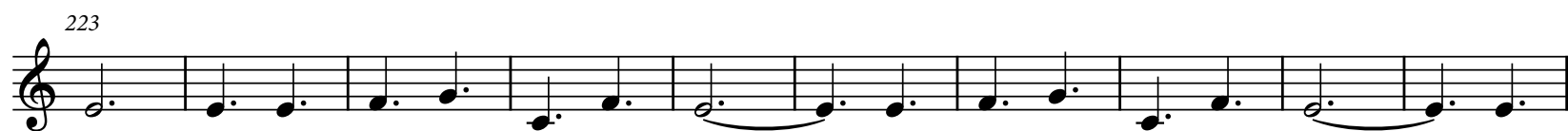
*f mf*

205 (♩ = ♩) **6**

*cresc. ff*

213 **H**

*mf ff*



# PROLOGUE



A CASTLE IN NORMANDY

PROLOGUE

*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

Tpt in A

4

1-4

*mf*

12

4

21-24

*dim.*

*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

Tpt in Bb

11

1-11



# ACT I

## King Henry



HENRY II

Allegro con fuoco

Act I - Entr'acte

Tpt in Bb

10

4

A

13

1-10

13-16

17-29

B

30

1

*f*

3

3

3

37

3

*ff*

3

44

1

C

*fp*

3

3

3

3

3

3

51

4

*fp*

57-60

*f*

62

3

63-65

*f*

D

70

76

3

3

3



83 E To Tpt in D Tpt in D F **11** **3** **2**

84-94 *mp* *cresc.* 99-100

101 G **4**

104-107 *f* *mf* *ff*

**2**

112-113 *f*

119

126  $\text{♩} = \text{♩}$  Tranquillo [ Curtain Rises ] **3** **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

**Tpt in B♭**

5  
1-5  
*f*

12  
5  
13-17  
*f*

21

26  
2  
28-29  
1.  
2.  
*f*

*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

**Tpt in Bb**

1-5

5

1

12

5

13-17

21

2

26

28-29

*f*

*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

**Tpt in D**

1

*fp* *cresc.* *ff*

7

*mf* *ff*

17

*f*

27

**J**

36

1

42

[Crowd Shouts]

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

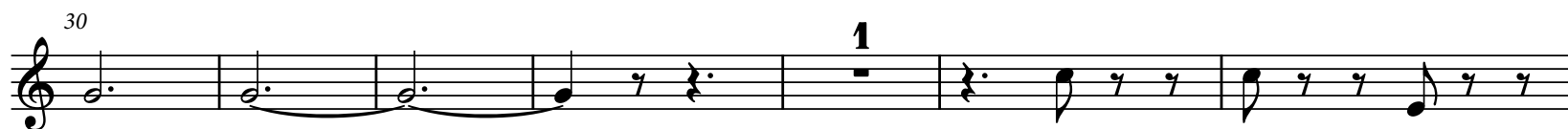
*Bec.* The voice of the Lord is in the voice of the People !

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

Tpt in D



# ACT II

## Rosamund's Bower



ROSAMUND'S BOWER

TACET



# ACT III

## Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

## Act III - Entr'acte - Becket's Rest

94

3 3 3 3 3

Example 10-10

G

97





## Scene 1

*Louis.* Now is the time to patch up a peace. If we  
steer well, young Henry, whom Becket loves,  
will serve our Becket's and the Church's cause,  
and all will yet be well.

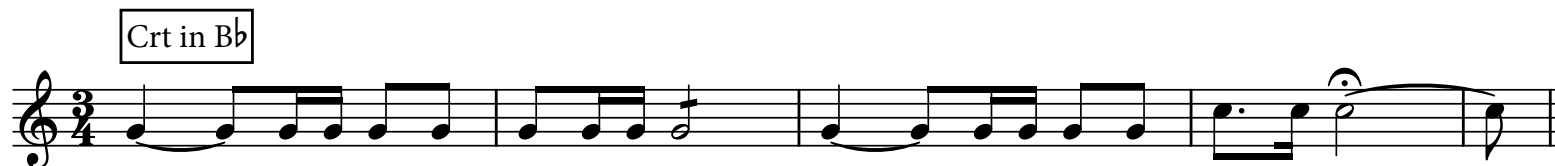


*Bec.* A notice from the priest, to whom our John of Salisbury  
committed the secret of the bower, that our wolf-Queen is  
prowling round the fold. I should be back in England ev'n for this.

*Herb.* These are by-things in the great cause.

*Bec.* The by-things of the Lord are the wrong'd innocences that will cry from all the hidden  
by-ways of the world in the great day against the wronger.

*Herb.* The King !



*Hen.* Give me thy hand. My Lords of France and England, my friend of Canterbury and myself are now once more at perfect amity.

Unkingly should I be, and most unknightly, not striving still,  
however much in vain, to rival him in Christian charity. And so  
farewell, until we meet in England.

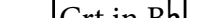
*Bec.* Farewell, my liege !

*Herb.* Did the King speak of the customs ?

*Bec.* No!

[Exit Henry, then the Barons and Bishops.]

Crt in Bb



# ACT IV

## The Martyrdom



ARCHBISHOP OF CANTERBURY — THOMAS BECKET

## Act IV - Entr'acte - The Martyrdom

Lento assai

Tpt in D

ff

5

3

3

sf

sf

9

A

sf

sf

sf

sf

sf

mf

dim.

15

Con larghezza e maestoso

B

7

5

16-22

25-29

p

6

C

32-37

p

43

D

mp

f

50

3

3

3

56

E

1

6

60-65

dim.

mp

p

Hn 1

3

**F**

70

*ff*

3 3 7

75-81

**G**

82

*f*

*mf*

3 3

**H**

89

*ff*

3 3

**J**

96

*f* *dim.*

3 4 6

100-103 104-109

**K**

110

Tbn.

*mf* *f*

3 3 3 3

114

*dim.*

3

119

[ Curtain Rises ]

5 2

122-126 127-128

*f* *pp*

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

Lento Maestoso

Tpt in D

7

1

[ Curtain ]

tacet al fine

10-16

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

Tpt in D

ff

mf

2

4-5

## 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"

**Tpt in D**      **Lento Tempo de Marcia**

ff      dim.      p      4      5-8

9

pp



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