

Benjamin Britten



Benjamin Britten photo © Angus McBean

__A survey of Benjamin Britten's Life and Works__ Text © courtesy of the Britten-Pears Library __1913-1919__ Edward Benjamin Britten was born in the East Suffolk town of Lowestoft in 1913 on 22 November, the feast of Saint Cecilia, patron saint of music. Apart from a few years away, first in London and then in the United States, he made Suffolk his home for most of his life. His father, Robert, was a dentist whose practice was situated on the lower floor of the family house at 21 Kirkley Cliff Road. His mother, Edith, was a keen amateur musician who fully encouraged the children's love of music. Britten was the youngest of four, the others being Robert, Barbara and Beth. He attended South Lodge Preparatory School, very near his home in Lowestoft and there developed what became an enduring love of sport, particularly tennis, swimming and cricket. He was a competent student showing particular skill in mathematics, but his passion was music. His first attempts at composing were made when he was five, although, as he later confessed: "it was the pattern on the paper which interested me and when I asked my mother to play [the music], her look of horror upset me considerably". __1920-1927__ At the age of seven Britten started having piano lessons with a near neighbour, Miss Ethel Astle, a teacher at his pre-prep. school, and at the age of ten he began to learn the viola with Mrs Audrey Alston, a professional violist who encouraged her pupil to attend concerts whenever he could. It was at one such concert during the Norfolk and Norwich Triennial Festival that he heard Frank Bridge's orchestral poem *The Sea* and was, in his own words, 'knocked sideways'. Mrs Alston arranged a meeting with Bridge and soon afterwards, during the school holidays of 1927, Britten began composition lessons with him. Britten's creative output was prodigious. As a child he produced a great many works, some of which were of a very high standard. They include a symphony, various other orchestral pieces, works for chamber ensemble, suites for solo piano, drafts for Masses, a symphonic poem *Chaos and Cosmos* and many songs. All these works now form the extensive collection of his juvenilia at the Britten-Pears Library. __1928-1933__ In September 1928 Britten went as a boarder to Gresham's School at Holt in Norfolk. Although often homesick he continued to enjoy sport and to write, perform and listen to music at every opportunity, often reading scores in bed. From this time come his settings of poems by Walter de la Mare in *Tit for Tat*, *Ford Madox Ford The Song of the*

Women: A Wealden Trio, *Hilaire Belloc's The Birds*, *Quatre Chansons Françaises* (Victor Hugo and Verlaine) and the anonymous 14th Century A Hymn to the Virgin. At sixteen Britten won a scholarship to the Royal College of Music and so left Gresham's for London, where he shared a flat with his sister Beth. He studied composition with John Ireland, whom he admired but often found difficult to work with, and piano with the genial Arthur Benjamin. Although the training he received was a useful supplement to his work with Bridge he was frustrated by a perceived lack of interest in the kind of music that he wished to write. From these three years at the College come his *String Quartet in D major* (1931), the *Phantasy in F minor* for string quintet, the *Sinfonietta op.1* for chamber orchestra, *Phantasy op. 2* for oboe, violin, viola and cello (all 1932) and the choral variations for unaccompanied voices *A Boy was Born op.3* (1933). __1934-1936__ *A Boy was Born* was broadcast by the BBC in February 1934, gaining Britten recognition in musical circles as a composer of so much promise that his *Phantasy op. 2* was chosen by the International Society for Contemporary Music for performance at their Festival in Florence that year. Although he was terminally ill, Britten's father urged his son to attend this festival, but died before Britten, summoned by telegram, could get back home. In October 1934 Britten and his mother travelled to Vienna. There he met the music editor Erwin Stein, who later came to England as a refugee and took a position in the music publishing house Boosey and Hawkes, where the director Ralph Hawkes had already signed Britten up as a composer. On his return to England Britten found employment with the General Post Office Film Unit. The Unit's series of documentary films, made by John Grierson, showed aspects of English life, particularly examining the world of industry and the people who worked within it, such as those who mined coal (*Coal Face*) or ensured the delivery of mail (*Night Mail*). Here Britten collaborated with the poet W. H. Auden, who supplied the narrative for some of the films accompanied by Britten's music. Their working relationship extended beyond the G.P.O. When Britten was commissioned to write a work for the Norwich Festival in 1936 he used a text devised by Auden, *Our Hunting Fathers op.8.* for a symphonic song cycle for high voice and orchestra. Ostensibly about animals in their relationship to human beings, this speaks just as strongly against the inhumanity that both composer and poet saw in the emergence of Nazism. Other compositions at this time reflected Britten's versatility. The *Simple Symphony op.4* of 1934 comprised themes from some of his juvenilia, also in 1934 came the *Suite for violin and piano op.6*; the twelve songs of *Friday Afternoons, op. 7* (1935) were written for Friday afternoon music at his brother's school, Clive House, Prestatyn, and in 1936 he composed the music for the feature film *Love from a Stranger*, based on a short story by Agatha Christie and starring Ann Harding and Basil Rathbone. __1937-1938__ 1937 began sadly for Britten. In January his sister Beth caught influenza, and infected her mother, who had been nursing her. Weakened by the illness, Mrs Britten died of a heart attack. On 27 April his friend, the writer Peter Burra, was killed in a plane crash. Burra had owned a small cottage at Bucklebury and it fell to Britten and one of Burra's closest friends, the young singer Peter Pears, to sort out his papers. The two men soon formed a strong friendship that grew into a

life-long personal and artistic partnership. The young composer had been devastated by his mother's death, but Edith Britten had left her son sufficient money to enable him to buy a disused windmill in the Suffolk village of Snape, on the river Alde. This was converted into a suitable residence by Beth Britten's future father-in-law, the architect Arthur Welford, and Britten moved in in 1938. The lower floor housed a drawing room with a grand piano, the upper floor a bedroom and balcony from which Britten could see the river and a long established maltsheds building. At the Old Mill he was host to many friends such as the composers Lennox Berkeley and Aaron Copland, the writers W. H. Auden and Christopher Isherwood, as well as Peter Pears.

___1939-1940___ The enormous success of the Variations on a Theme of Frank Bridge op.10, which were composed for the Boyd Neel Orchestra to perform at the 1937 Salzburg Festival, had increased Britten's national and international standing, but despite this Britten felt frustrated and disillusioned by the lack of musical perception in the English establishment. In 1939 he and Peter Pears followed Auden and Isherwood across the Atlantic, giving a number of concerts in Canada before moving south through the States, intending to reach Hollywood where there had been the tentative offer of a film commission. On the way Pears wrote to a German emigrée friend, Elizabeth Mayer, asking if they might visit. This led to the Mayers offering them a room in their own home, a small cottage in the grounds of the hospital run by Dr Mayer on Long Island. When war broke out in September 1939 Britten and Pears wanted to return to England, but were told they would be more valuable if they stayed in the States and increased sympathy for Britain there. After the USA entered the war they tried again for visas to return home, but had such difficulty in gaining these that their 'short stay' lasted until March 1942. During this American period Britten wrote the Violin Concerto, op.15 which was premiered in New York in 1940 by Antonio Brosa and the New York Philharmonic Orchestra. Other instrumental works included Young Apollo, op.16, a tour-de-force for piano, string quartet and string orchestra, the Canadian Carnival op.19, both of 1939, and the Sinfonia da Requiem, op.20 of 1940. This was composed in memory of his parents although commissioned to celebrate the 2,600 Anniversary of the Founding of the Japanese Empire. It was not, however performed at the Japanese celebrations, ostensibly because of its Christian content. Late in 1940 Britten and Pears moved for a while into a house in Brooklyn Heights, New York City with a number other artistic figures, headed by W. H. Auden who then collaborated with Britten on the operetta Paul Bunyan, op. 17, based on the American folk tale of a giant lumberjack who founded the nation. Although it found great favour with its audiences at the time, this work was largely discarded by both Auden and Britten until, near the end of his life, Britten made a revised version which was staged at the Aldeburgh Festival in 1976.

___1941-1944___ Before leaving England in 1939 Britten had set a number of poems for high voice and orchestra by the French poet Arthur Rimbaud under the collective title Les Illuminations, op. 18. The first performances were given by the Swiss soprano Sophie Wyss, but Britten was beginning increasingly to write vocal music for Pears to perform, and in 1941 he recorded Les Illuminations in Canada with Pears taking the vocal part. The same year saw

the composition of String Quartet No.1 in D, op.25, dedicated to Mrs Elizabeth Sprague Coolidge, the benefactor and friend of Frank Bridge. While in America Britten composed music for several distinguished soloists in addition to the Violin Concerto for Brosa. These were Scottish Ballad op.26 for the pianist duo Ethel Bartlett and Rae Robertson who gave its first performance on 28th November 1941 at the Music Hall, Cincinnati and Diversions, op.21 for Piano (Left Hand) and Orchestra commissioned by Paul Wittgenstein who gave the first performance with Eugene Ormandy and the Philadelphia Orchestra on the 16th January 1942; Britten began, but unfortunately never completed, a clarinet concerto for Benny Goodman which was eventually edited and orchestrated by Colin Matthews as the Movement for Clarinet and Orchestra premiered by Michael Collins at the Barbican Hall in March 1990. In 1941, inspired by E. M. Forster's article in The Listener, 'George Crabbe: the Poet and the Man' and Crabbe's narrative poem The Borough, Britten began to consider the possibility of writing an opera based on the character of Peter Grimes, an idea that was given focus when he received a generous commission to write an opera from the conductor Serge Koussevitzky. It is the story of a fisherman who is suspected by his fellow townsfolk of murdering his young apprentices. Grimes's only sources of consolation are the love offered to him by the school teacher Ellen Orford and the help of Captain Balstrode. At last, in March 1942 the longed-for visas were obtained and Britten and Pears returned to England on the Swedish cargo ship Axel Johnson. It was a hazardous voyage as the ship's funnel caught fire and the rest of the convoy had to leave the Axel Johnson to the mercy of an Atlantic dominated by Nazi submarines. During the voyage Britten completed A Ceremony of Carols, op.28, a setting of ten ancient carol texts for treble voices and harp first performed on 5 December at Norwich Castle, and the Hymn to St Cecilia, op.27 for unaccompanied mixed voice chorus, with words by Auden. On their arrival in England Britten and Pears registered as conscientious objectors. Although exempt from military service, they were under obligation to support the war effort through the use of their musical abilities. This meant recital tours for the Council for the Encouragement of Music and the Arts (CEMA) to many remote and sometimes dangerous places as well as Britten's composing activities and Pears's involvement as a singer with the Sadler's Wells opera company. ___1945-1947___ Peter Grimes, with a libretto supplied by Montagu Slater, was completed in February 1945 and premiered on 7 June at Sadler's Wells Theatre with Pears singing the title role and Joan Cross as Ellen Orford. The work heralded a renaissance in British opera, paving the way for a whole generation of composers, as well as firmly establishing the path that Britten himself would now follow as a composer. Peter Grimes soon established itself as the most important opera by an English composer since Purcell's Dido and Aeneas, written 250 years earlier. In the same year Britten was commissioned to write the music for a Ministry of Education film on the instruments of the orchestra. For this he wrote a set of variations and fugue based on Purcell's theme from the theatre music for Abdelaziz: The Moor's Revenge. These he called The Young Person's Guide to the Orchestra, op.34. Peter Grimes had proved a costly undertaking and Britten realised that for opera to be more readily produced and to succeed

financially smaller forces must be used. He, John Piper and Eric Crozier now formed a chamber company, the English Opera Group. Two quite different works *The Rape of Lucretia*, op.37 (1946), which Britten wrote with the librettist Ronald Duncan, and *Albert Herring*, op.39 (1947) with a libretto by Eric Crozier, were premiered by the EOG at Glyndebourne. *Lucretia* had its basis in Livy's *History of Rome* and the play *Le Viol de Lucrece* by André Obey. The opera retells the story of the wife of Collatinus, who kills herself after the Etruscan prince Tarquinius has raped her for a bet. The role of *Lucretia* was taken by the contralto Kathleen Ferrier and shared with Nancy Evans. *Herring* was adapted from a short story by Guy de Maupassant and re-set in the imaginary Suffolk village of Loxford to tell of a young man, dominated by his mother, who is crowned May King when it becomes clear that no girl in the village is sufficiently virtuous to be a May Queen. Albert, emancipated after some rum-laced lemonade, declares his independence by going on a pub crawl. __1948-1950__ It was during an EOG tour 'half-way between the Holland Festival and the Lucerne Festival' that Peter Pears suggested, 'Why not make our own Festival?' Such an event would encompass not only music but also poetry, drama, lectures and exhibitions of art and literature. By 1947 Britten had moved from the Old Mill at Snape to a house on the sea front in the nearby town of Aldeburgh. A few doors down from this house in Crabbe Street is the Jubilee Hall and this accommodated many of the concerts of this new venture. Other venues used over the years were Aldeburgh's Parish Church and Baptist chapel, and further afield the churches of Blythburgh, Orford and Framlingham. A week-long series of concerts, exhibitions and lectures was arranged and in June 1948 the first Aldeburgh Festival of Music and the Arts took place. One of the works performed that year was Britten's new cantata *Saint Nicolas* op.42, written to celebrate the centenary of Lancing College, Pears's old school. This work is scored for tenor solo, chorus, semi-chorus, four boy singers and string orchestra, piano duet, percussion and organ. Eric Crozier wrote the text, which chronicles the life of the saint, and Britten invites the audience to join in the hymns 'All creatures that on earth do dwell' and 'God moves in a mysterious way' which occur respectively at the conclusion of each part of the Cantata. The next year Britten and Crozier worked together on 'an Entertainment for Young People' called *Let's make an Opera*, part of which survives as the opera *The Little Sweep*, op.45. This is the story of Sam, who escapes from life as a child chimney-sweep through the resourcefulness of a group of children to whose house he is sent to work. It received its first performance at the 1949 Aldeburgh Festival. __1951-1953__ Britten's last collaboration with Crozier came in 1951 when E. M. Forster joined them in writing a large-scale opera to mark the Festival of Britain. *Billy Budd*, op.50, based on the novella by Herman Melville, calls for a large cast of male singers and chorus and tells the story of an ill-fated young foretopman accused of mutiny, from the point of view of his Captain, Edward Vere. In 1960 the opera was revised, condensing the original four acts into two. The coronation of Her Majesty Queen Elizabeth II in 1953 was the occasion that prompted Britten's next opera *Gloriana*, op.53. The Queen's cousin the Earl of Harewood had recently read Lytton Strachey's *Elizabeth and Essex* and

suggested to Britten the story of Queen Elizabeth I's turbulent relationship with Robert Devereux as the basis for an opera. The libretto was written by William Plomer who included in the text excerpts from speeches made by Elizabeth I and the poem 'Happy were he' by the Earl of Essex. Despite its imaginative re-creation of 16th century court life on stage, the opera was not well received by its first audience of court dignitaries and politicians, though later audiences in that first season gave it the same wide acclaim as it received ten years later at its revival. At the Leeds Festival of October 1953 Britten and Pears's recital included the premiere of a new song cycle *Winter Words* op.52, setting of poems by Thomas Hardy. These evoke the landscape and moods of a West Country winter – such as the burial of the village choirmaster and a scene between a manacled convict and a boy with a violin on a train station at night. __1954-1956__ Britten returned to chamber opera in 1954 with an adaptation of Henry James's ghost story of a Governess who battles with two spirits (one, the former Governess, Miss Jessel, the other the recently deceased valet Peter Quint) for the souls of two children, *The Turn of the Screw*, op.54. The librettist was Myfanwy Piper, wife of the artist John Piper, who had designed many of the sets and costumes for the earlier operas. There are only seven singing parts (the tenor usually sings both the Prologue and the role of Quint) and the orchestra is small, but this brilliant piece of theatre fully succeeds in depicting the drama and suspense of James's original tale. The opera was first performed at the Teatro La Fenice, Venice, with David Hemmings as Miles, Pears as Quint and Jennifer Vyvyan as the Governess. In 1955 Britten and Pears, with their friends the Prince and Princess of Hesse and the Rhine, toured the East, including a visit to the island of Bali where Britten was fascinated by the sound of the gamelan orchestra. The aural impact was profound and in 1956 partly inspired his three-act ballet *The Prince of the Pagodas*, op.57, choreographed by John Cranko. Although written in a western idiom, the high proportion of percussion instruments in the orchestra, and the way in which these are used, reveals the influence of the gamelan. The story concerns a princess who is courted by four kings but eventually falls in love with a young prince whom she has released from a spell. __1957-1960__ The eastern tour also influenced a song cycle written in 1957 for Pears and the guitarist Julian Bream – a series of Chinese poems translated by Arthur Waley, *Songs from the Chinese*, op.58. In this same year Britten and Pears exchanged residences with the artist Mary Potter who, for a number of years had lived in The Red House, adjacent to the Aldeburgh golf course. Despite the purchase in 1970 of a cottage in the village of Horham, to which Britten went from time to time to compose in greater peace and quiet, The Red House was to be their home for the remainder of their lives. Mediaeval drama and Shakespeare were the sources for Britten's next major vocal works. In 1958 he and Colin Graham adapted the Chester Miracle Play *Noyes' Fludde*. This became op.59 – a work in which the orchestra includes recorders, and the percussion section is augmented by handbells and china mugs slung on strings. This, with the cast of Mr and Mrs Noye, their sons and their wives and a large contingent of animals and birds, allowed the involvement of many of the local schools and amateur music societies as well as professional musicians. As with *Saint*

Nicolas the work includes hymns for audience participation: 'Lord Jesus think on me', 'Eternal Father, strong to save' and 'The spacious firmament on high'. In 1959 Britten and Pears adapted the text of *A Midsummer Night's Dream* for the opera of that name, op. 64, cutting away a third of the original play and adding one line only: 'compelling thee to marry with Demetrius'. The orchestration evokes a dream-like, ethereal world, but the composer is also always aware that this is a comedy and so the music reflects the humour as well as the legendary background of Shakespeare's play. The character of Puck (a speaking role) is associated with a brisk trumpet voluntary.

___1961-1969___ There is a sharp contrast between the comic writing for *A Midsummer Night's Dream* and the setting of the *Missa pro Defunctis* which Britten entitled *War Requiem*, op.66. This was composed for the consecration of the rebuilt St Michael's Cathedral, Coventry, the original building having been almost totally destroyed during World War II. Britten incorporated into his setting of the Roman liturgy poems by the First World War poet, Wilfred Owen. The result is a work for large forces (soprano, tenor and baritone soloists, chorus, orchestra, chamber orchestra, boys' choir and organ) which resounds with the composer's own intense commitment to peace. By the mid-1960s the Aldeburgh Festival had found a new, much larger, main concert venue in the Maltings which had been part of Britten's surroundings when he lived at Snape. In 1966 the building was leased, underwent a significant conversion into a concert hall and on 2 June 1967 was formally opened by the Queen at the beginning of the 20th Aldeburgh Festival. Two years later, on the first night of the 1969 Festival, a fire destroyed this beautiful building so that only the shell of the outer walls remained. Everyone rallied to help at this disaster. Concerts scheduled for the Maltings were resited in local churches and by the next June the hall had been rebuilt and was ready for the Queen to return to re-open it at the first concert of the Festival of 1970. Everyone rallied to help at this disaster. The scheduled concerts were, with one exception, re-sited in local Churches and by the next June the hall had been rebuilt and was ready for the Queen to return to re-open it at the first concert of the 1970 Festival. Partly in response to the restrictions of space at Aldeburgh's Jubilee Hall which made opera performance difficult, Britten embarked in 1964 on an opera specifically for church performance. The creative influences here stem from his fascination with the mediaeval miracle plays and the Noh tradition which he had seen in Japan. Whilst there the composer had attended a performance of *Sumidigawa*, the drama of a madwoman's search for her dead son. Britten and William Plomer adapted this story as *Curlew River*, op.71, the first of three Church 'Parables' which were all premiered in Orford Church. The second, *The Burning Fiery Furnace*, op.77 recounts the Biblical story of three Israelites, thrown into a furnace for their refusal to worship Nebuchadnezzar's image of gold but saved from death by God. The third (1968) retells Christ's parable *The Prodigal Son*, and was inspired in part by Britten's encountering Raphael's *The Return of the Prodigal in the Hermitage*. Plomer provided the texts for all three works. *The Prodigal Son* was dedicated to the composer Dmitri Shostakovich, who was later to dedicate his own Fourteenth Symphony to Britten. Many musicians were among Britten's friends and numerous

pieces were composed especially for them. In 1960, through selecting his intended soloists for the *War Requiem*, he made the acquaintance of the Russian cellist Mstislav Rostropovich and his wife, the soprano Galina Vishnevskaya. They became great friends and the song cycle to Pushkin texts, *The Poet's Echo*, op. 76 (1965) was composed for them both; for Rostropovich Britten also wrote the *Cello Sonata in C*, op.65, three suites for solo cello (op. 72, 1964; op.80, 1967; op.87, 1974) and the *Symphony for Cello and Orchestra*, op.68 (1963). Julian Bream, who accompanied Pears on both lute and guitar, was the dedicatee of the solo guitar piece *Nocturnal* after John Dowland, op.70 of 1963 and *Osian Ellis of the Suite for Harp*, op.83 (1969). Other works composed during this prolific decade testify both to Britten's industry and his sense of responsibility as an artist in the international community. They include the *Cantata Misericordium* written for the Red Cross, *Voices Today for the United Nations*, the *Children's Crusade for Save the Children*, and his last major voice and piano cycle *Who are these Children?* with its central pacifist theme. ___1970-1976___ Never afraid of a new challenge, Britten accepted a commission from the BBC to compose his first opera to be written specifically for television. Working again with Myfanwy Piper, he adapted another Henry James story *Owen Wingrave*, op.85 (1970). This is the tale of a young man who renounces his military training to embrace pacifism, much to the horror of his family and his fiancée. Owen frees himself from his ancestors' military tradition but accepts the challenge to spend the night in the haunted room at his family seat of Paramore. In the morning he is found there, dead. Next to Suffolk it may be said that Britten loved and felt most at home in Venice. For many years Thomas Mann's novella *Death in Venice* had intrigued him as a possible opera plot and in 1973 he set to work on this with Myfanwy Piper for a third and final time as his librettist. There are only three principal solo voices in the opera: that of the novelist Aschenbach (tenor), the Traveller (baritone), who also sings the multiple roles of Elderly Fop, Hotel Manager, Barber, Gondolier, Leader of the Players and the Voice of Dionysius, and a counter-tenor who provides the Voice of Apollo. There are a chorus, mimes and dancers, the chief solo dancers being Tadzio, the boy whom Aschenbach sees as incarnate perfection, and his mother, 'the lady of the pearls'. In the music for these the gamelan influence is again clearly heard. The opera was premiered at Snape Maltings on the 16th of June during the 1973 Aldeburgh Festival. Pears, the opera's dedicatee, sang the demanding role of Aschenbach but the composer was too frail to be present. By 1973 Britten's health had deteriorated considerably. In the spring of that year he underwent an operation to replace a heart valve, but this was not completely successful. His career as accompanist and conductor ceased completely, but with constant medical supervision and the help of a devoted staff he was still able to compose. Final works include the *Suite on English Folk Tunes* op.90 *A time there was...* of 1974, an orchestral suite that takes its name from the final song of *Winter Words*, and the dramatic cantata *Phaedra*, written for Janet Baker. These received their first performances at the 1975 and 1976 Aldeburgh Festivals. Britten had long been the recipient of numerous awards and honorary degrees. In 1976, after years of refusing a personal accolade he now at last

accepted 'for music' an honour from the Queen, who on 12 June of that year created him a Life Peer, 'Baron Britten of Aldeburgh in the County of Suffolk'. In September 1976 his String Quartet No.3, op.94, written in the autumn of 1975, was played to him privately by the Amadeus Quartet in the library at The Red House. Its first public performance was given in the Maltings at Snape a fortnight after Britten's death on 4 December, 1976. Britten's funeral service was held at the Aldeburgh Parish Church on 7 December 1976. The service was led by the Lord Bishop of St Edmundsbury and Ipswich, the Right Reverend Dr. Leslie Brown who had visited the composer shortly before his death. Dr. Brown caught the essence both of Britten's modesty and the general impact of his music on the world when he proclaimed in his address: 'Ben will like the sound of trumpets, though he will find it difficult to believe they are sounding for him'. The composer's friends Bob and Doris Ling, caretakers of the Maltings, paid their own tribute to the composer by lining his grave in the churchyard with rushes gathered from the riverbank at Snape. Britten's music is undoubtedly his greatest lasting memorial, and his legacy continues also in the Aldeburgh Festival and the Britten-Pears Young Artist Programme which he founded. A poignant visual memorial to the composer is to be found in the church at Aldeburgh. It is a stained glass window representing scenes from the three Church Parables which was designed by his friend John Piper and interpreted in glass by Patrick Reyntiens in 1979. The window's three images, the Father welcoming back his prodigal son, a curlew descending toward the river, and the salvation of the three Israelites from the Burning Fiery Furnace reflect not only Britten's triumph as a musician but also his belief in the power of peace. Visit <http://www.brittenpears.org/> for a fully illustrated and interactive version of this text.

OPERAS

Albert Herring op. 39

1947 2 hr 17 min

Comic opera in three acts

2S,2M,A,2T,2Bar,B; Children's roles:Tr,2S
1(=picc,af).1.1(=bcl).1-1.0.0.0-perc(1):timp/SD/TD/BD/tgl/cyms/cast/
tamb/gong/bells/glsp/whip/wdbl-harp-pft(=conductor)-
strings(1.1.1.1.1)

9790202519301 **Libretto (German)**

Availability: This work is available from Boosey & Hawkes for the world

9790060013881 **Libretto**

9790060013867 **(Vocal Score)**

9790060013850 **Study Score (hardback) - Hawkes Pocket Score 854**

World Premiere: 20 Jun 1947

Glyndebourne, United Kingdom

Frederick Ashton, director; English Opera Group

Conductor: Benjamin Britten

The Beggar's Opera op. 43

1948 1 hr 48 min

Ballad-Opera by John Gay (1728), realized from the original airs by Benjamin Britten

S,2M,T(or Bar),T(or speaker),Bar,B,speaker; chorus
1(=picc).1(=corA).1.1-1.0.0.0-perc(1):timp/susp.cym/SD/TD/BD/tamb/
tgl/gong/wdbl-harp-strings (1.1.1.1.1)

9790051933990 **Voice, Piano**

9790060030734 **(Vocal Score)**

9790060096877 **Study Score (hardback) - Hawkes Pocket Score 1276**

World Premiere: 24 May 1948

Arts Theatre, Cambridge, United Kingdom

Tyrone Guthrie, director; English Opera Group

Conductor: Benjamin Britten

Billy Budd (original 4-Act version) op. 50

1951 2 hr 42 min

Opera in four acts

Major roles: T,Bar,B; minor roles: 4T,7Bar,BBar,2B;
children's roles: 4Tr,boy speaker,boy actors; men's chorus
4(II,III,IV=picc).2.corA.3(II=Ebcl,bcl;III=bcl).asax.2.dbn-
4.4(III in D).3.1-timp(3).perc(6):xyl/glsp/tgl/wdbl/tamb/SD/TD/BD/
whip/cyms/small gong/4drums(on-stage)-harp-strings

World Premiere: 01 Dec 1951

Royal Opera House, Covent Garden, London, United Kingdom

Basil Coleman, director; Royal Opera Covent Garden

Conductor: Benjamin Britten

Availability: This work is available from Boosey & Hawkes for the world

Billy Budd (reduced orchestration of 2-act version)

Benjamin Britten, arranged by Steuart Bedford

1951, rev.1960, orch. 2016 2 hr 38 min

reduced orchestration of 2-act version

Major roles: T,Bar,B; minor roles: 4T,7Bar,BBar,2B;

children's roles: 4Tr,boy speaker,boy actors; men's chorus

2(I&II=picc).2.corA.2(II=ebcl,bcl).2.dbn-4.3.3.1-timp(3).perc(6):xyl/glsp/tri/bl/tamb/SD/T
D/BD/whip/cym/small gong/4dr/

World premiere of version: 01 Jul 2017

Indianola, Iowa, United States

Des Moines Metro Opera

Availability: This work is available from Boosey & Hawkes for the world

Billy Budd (revised 2-Act version) op. 50

1951, rev.1960 2 hr 38 min

Opera in two acts

Major roles: T,Bar,B; minor roles: 4T,7Bar,BBar,2B;
children's roles: 4Tr,boy speaker,boy actors; men's chorus
4(II,III,IV=picc).2.corA.3(II=Ebcl,bcl;III=bcl).asax.2.dbn-
4.4(III in D).3.1-timp(3).perc(6):xyl/glsp/tgl/wdbl/tamb/SD/TD/BD/
whip/cyms/2 gongs (small, medium)/4drums(on-stage)-harp-strings

9790060013973 **Libretto**

9790060013966 **(Vocal Score)**

9790060065545 **Study Score (hardback) - Hawkes Pocket Score 962**

9790060136214 **Study Score - Hawkes Pocket Score**

World Premiere: 01 Dec 1951
Royal Opera House, Covent Garden, London, United Kingdom
Basil Coleman, director; Royal Opera Covent Garden
Conductor: Benjamin Britten

Dido and Aeneas

Henry Purcell, arranged by Benjamin Britten
1689 50 min

Opera in three acts, edited by Benjamin Britten and Imogen Holst (1951, rev.1958-59)

4S,S(orT),3M,T(orBar); chorus
strings and continuo

9790060021442 **(Vocal Score) (English, German)**
9790060021435 **Study Score - Hawkes Pocket Score 728**

World premiere of version: 01 May 1951
Lyric Theatre, Hammersmith, London, United Kingdom
Joan Cross, director; English Opera Group
Conductor: Benjamin Britten

Gloriana op. 53

1953, rev.1966 2 hr 28 min

Opera in three acts

Major roles: 2S,M,T,3Bar,B;
minor roles: S,M,2T,Bar,2B,mimes; chorus; ballet
3(II,III=picc).2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(4):glsp/t.bells/
gong/SD/TD/BD/cyms/whip/wdbl/tamb/tgl-harp-cel-strings
stage band: historical instruments

9790060014420 **Libretto**
9790060014413 **(Vocal Score)**
9790060074578 **Study Score (hardback) - Hawkes Pocket Score 1118**

World Premiere: 08 Jun 1953
Royal Opera House, Covent Garden, London, United Kingdom
Basil Coleman, director / John Cranko, choreographer; Royal Opera, Covent Garden
Conductor: John Pritchard

Let's Make an Opera op. 45

1949 2 hr 10 min

An Entertainment for Young People

Adult roles:2S,A,T,B; children's roles:4Tr,2S; audience participation
perc(1):timp/BD/SD/gong/cyms/tgl/cast/lge & sm wdbl-pft(4hands)-solo string quintet
(also arranged for piano duet with or without percussion)

The first two acts are in the form of a play illustrating the preparation and rehearsal of
'The Little Sweep', the opera which is performed in the third act.

Alternative play text: 'The Climbing Boy' by Paul Johnson

World Premiere: 14 Jun 1949
Jubilee Hall, Aldeburgh, United Kingdom
Basil Coleman and Stuart Burge, director; English Opera Group
Conductor: Norman Del Mar

Availability: This work is available from Boosey & Hawkes for the world

The Little Sweep op. 45

Benjamin Britten, arranged by Arthur Oldham
45 min

arrangement for piano duet and optional percussion by Arthur Oldham

Adult roles:2S,A,T,B; children's roles:4Tr,2S; audience participation
perc(1):timp/BD/SD/gong/cyms/tgl/cast/lg & sm wdbl-pft(4hands)

This work can be performed with the introductory play 'Let's Make An Opera' - see
separate entry
for details.

Availability: This work is available from Boosey & Hawkes for the world

The Little Sweep op. 45

1949 45 min

The opera from 'Let's make an Opera', an entertainment for young people

Adult roles:2S,A,T,B; children's roles:4Tr,2S; audience participation
perc(1):timp/BD/SD/gong/cyms/tgl/cast/lg & sm wdbl-pft(4hands)-solo string quartet
(also arranged for piano duet)

This work can be performed with the introductory play 'Let's Make An Opera' - see
separate entry
for details.

9790060014628 **Unison**
9790202519226 **Unison (German)**
9790060014635 **Libretto (English)**
9790060014611 **(Vocal Score)**

9790060014604 **Study Score - Hawkes Pocket Score 776**

World Premiere: 14 Jun 1949
Jubilee Hall, Aldeburgh, United Kingdom
Basil Coleman and Stuart Burge, director; English Opera Group
Conductor: Norman Del Mar

A Midsummer Night's Dream op. 64

1960 2 hr 24 min

Opera in three acts
colS,S,M,A,CT/A,3T,2Bar,BBar,3B,acrobat speaking role;
children's roles: 4Tr,chorus
2(=picc).1(=corA).2.1-2.0.Dtpt.1.0-perc(2):tgl/cyms/tamb/gong/2wdbl/
vib/glsp/xyl/tamburo/SD/TD/BD/timp/2bells-2harps-hpd(=cel)-
strings (min 4.2.2.2.2)-Stage band:sopranino recorders/cyms/2wdbl

9790202519318 **Libretto (German)**
9790060014680 **Libretto**
9790060014673 **(Vocal Score) (English, German)**
9790060014666 **Study Score (hardback) - Hawkes Pocket Score 734**

World Premiere: 11 Jun 1960
Jubilee Hall, Aldeburgh, United Kingdom
John Cranko, director; Snape Maltings
Conductor: Benjamin Britten

Noye's Fludde op. 59

1957 50 min

The Chester Miracle Play set to music by Britten, for adults' and children's voices, children's chorus, chamber ensemble and children's orchestra
A,BBar,speaker; children's roles: 3Tr,3S,chorus
professional orchestra:treble recorder-pft(4hands)-org-timp-string quintet;
amateur/children's orchestra: recorder
band-bugles-perc:hand-bells/BD/TD/SD/tamb/cyms/tgl/whip/gong/Chin.bl/wind
machine/sandpaper/slung mugs-strings

9790060116513 **Hymn Sheet (German)**
9790060014826 **Hymn Sheet (English)**
9790060836640 **Book**
9790060014789 **(Full score)**
9790060014802 **(Vocal Score) (English, German)**
9790060014796 **Study Score - Hawkes Pocket Score 761**
9790060014819 **(Choral Score)**

9790060837401 **(Choral Score) (English, German)**

World Premiere: 18 Jun 1958
Orford Church, Aldeburgh Festival, United Kingdom
Colin Graham, director; Snape Maltings
Conductor: Charles Mackerras

Peter Grimes op. 33

1945 2 hr 27 min

Opera in three acts and a prologue
Major roles: S,A,T,Bar; minor roles: 2S,M,2T,Bar,2B,2mimes; chorus
2(=picc).2(Il=corA).2(Il=Ebcl).2.dbn-4.2.Dtpt.3.1-timp.perc(2):SD/TD/
BD/tamb/tgl/cyms/gong/whip/xyl/rattle-cel-harp-strings

Off-stage:organ-bells-tuba*

Dance band on-stage*:2cl-perc:cym/SD/BD-pft(ad lib)-vln.db

(*taken from the orchestra)

9790060014864 **SATB**
9790060014949 **Libretto**
9790060014932 **(Vocal Score)**
9790060014925 **Study Score (hardback) - Hawkes Pocket Score 749**

World Premiere: 07 Jun 1945
Sadler's Wells, London, United Kingdom
Eric Crozier, director; Sadler's Wells Opera
Conductor: Reginald Goodall

The Rape of Lucretia op. 37

1946, rev.1947 1 hr 47 min

Opera in two acts
2S,M,A,T,2Bar,B
1(=picc,afi).1(=corA).1(=bcl).1-1.0.0.0-perc(1):timp/susp.cym/gong/
BD/TD/SD/tgl/whip/tamb-harp-pft(=conductor)-strings (1.1.1.1.1)

9790060015083 **Libretto**
9790060015076 **(Vocal Score) (English, German)**
9790060015069 **Study Score (hardback) - Hawkes Pocket Score 656**

World Premiere: 12 Jul 1946
Glyndebourne, United Kingdom
Eric Crozier, director; Glyndebourne Festival Opera
Conductor: Ernest Ansermet

The Turn of the Screw op. 54

1954

1 hr 41 min

Opera in a prologue and two acts

Tr,3S,S(orM),2T

1(=picc,af).1(=corA).1(=bcl).1-1.0.0.0-perc(1):4timp/BD/SD/TD/tom-t/
gong/cyms/tgl/wdbl/glsp/t.bells-harp-pft(=cel)-strings(1.1.1.1.1)

9790060015519 **Libretto**

9790060015502 **(Vocal Score) (English, German)**

9790060015496 **Study Score (hardback) - Hawkes Pocket Score 784**

World Premiere: 14 Sep 1954

Teatro La Fenice, Venice, Italy

Basil Coleman, director; English Opera Group

Conductor: Benjamin Britten

BALLETS

The Prince of the Pagodas op. 57

1956

1 hr 59 min

Ballet in three acts

3(II,III=picc).3(II,III=corA).2.Ebcl.asax.3(III=dbn)-4.3.3.1-
timp.perc(7):gong/xyl/native dr/picc.timp/tom-t/susp.cym/tam-t/tgl/
cast/wdbl/BD/SD/tamb/TD-harp-pft(4hands)-cel-stings

9790060071294 **Study Score - Hawkes Pocket Score 1115**

Availability: This work is available from Boosey & Hawkes for the world

FULL ORCHESTRA

Canadian Carnival op. 19

(Kermesse Canadienne)

1939

14 min

for orchestra

2(II=picc).2(II=corA).2.2-4.3(2).3.1-timp.perc(2):xyl/sm susp.cym/lg
susp.cym/SD/BD-harp-strings

9790060014000 **Study Score - Hawkes Pocket Score 953**

Availability: This work is available from Boosey & Hawkes for the world

Gloriana

The Courtly Dances

1953

10 min

for orchestra

2.2.2.2-4.2.3.1-timp.perc(3):SD/TD/BD/cyms/tamb/tgl-strings

9790060046599 **Hawkes School Series 95 (score & parts)**

9790051656622 **Symphonic Band (full score)**

9790051656615 **Symphonic Band (score & parts)**

Gloriana op. 53

Prelude

for orchestra

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(4):gong/cyms/BD/SD/tamb/TD-harp-strings-t
enor(oboe)solo

Availability: This work is available from Boosey & Hawkes for the world

Gloriana op. 53

Symphonic Suite

1953

26 min

for orchestra

3(II,III=picc).2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(4):gong/cyms/BD/SD/tamb/TD-harp-st
rings-tenor(oboe)solo

9790060129735 **Orchestra, Tenor solo ad lib.**

Availability: This work is available from Boosey & Hawkes for the world

Matinées musicales op. 24

1941

13 min

Second Suite of Five Movements from Rossini

2(II=picc).2.2.2-4(2).2.3.1(0)-timp.perc(2):cyms/tgl/wdbl/BD/SD/tamb/
TD-harp(pft)-cel(ad lib or pft)-strings

9790060022883 **(Full score)**

9790060022890 **Study Score - Hawkes Pocket Score 778**

A Midsummer Night's Dream

Prelude to Act II

1960

3 min 30 sec

for orchestra

Availability: This work is available from Boosey & Hawkes for the world

Mont Juic op. 12

1937

12 min

Suite of Catalan Dances for orchestra (with Lennox Berkeley)

2(II=picc).2.2.asax*.tsax*.2(II=dbn*)-4.2.3.1-perc(3):glsp/xyl/cyms/tam-t/tgl/BD/SD/
tamb/TD/susp.cym-harp-strings

*denotes optional instruments

9790060014710 **Study Score - Hawkes Pocket Score 951**

Availability: This work is available from Boosey & Hawkes for the world

Peter Grimes op. 33

Four Sea Interludes

1945

17 min

for orchestra

2(=picc).2.2(II=Ebcl).2.dbn-4.3.3.1-timp.perc(2):gong/t.bells/xyl/cyms/BD/SD/tamb-harp
-strings

Availability: This work is available from Boosey & Hawkes for the world

Peter Grimes op. 33

Passacaglia
1945

7 min

for orchestra

2(=picc).2.2.2.dbn-4.3.3.1-timp.perc(2):gong/cyms/tam-t/BD/SD/tamb/
TD-harp-cel-strings

Availability: This work is available from Boosey & Hawkes for the world

The Prince of the Pagodas

Pas de Six
1956

12 min

for orchestra

3(III=picc).2.corA.2.Ebcl.asax.2.dbn-4.3.3.1-timp.perc(2):cyms/BD/tamb-harp-pft-strings

Extracts taken from Act III Scene 2, following the "Transformation"

1. Entrée (2.00')
2. Variation I: Pas de Deux (3.47')
3. Variation II: Girl's Solo (1.05')
4. Variation III: Boy's Solo (1.05')
Pas de Trois (1.54')
Coda (1.21')

Availability: This work is available from Boosey & Hawkes for the world

The Prince of the Pagodas op. 57

Prelude and Dances
1956

27 min

for orchestra, selected by Norman Del Mar

2.picc.2.corA.2.Ebcl.asax.3-4.3.3.1-timp.perc:gong/xyl/native dr/
picc.timp/tom-t/susp.cym/tam-t/tgl/cast/wdbl/BD/SD/tamb/TD-harp-pft-
strings

9790060015014 **Study Score - Hawkes Pocket Score 919**

Availability: This work is available from Boosey & Hawkes for the world

FULL ORCHESTRA 12

The Prince of the Pagodas op. 57

Suite
1957

47 min

compiled by Mervyn Cooke and Donald Mitchell

3(II,III=picc).2.corA.2.Ebcl.asax.3(III=dbn)-4.3.3.1-timp.perc(7):xyl/vib/
glsp/tgl/cast/tamb/3tom-t/SD/BD/sm.timp/sm.cyms/susp.cym/cyms/2gongs-
cel-harp-pft.duet-strings

World Premiere: 04 Jun 1997

Concertgebouw, Amsterdam, Netherlands

Deutsches Symphonie-Orchester Berlin

Conductor: Vladimir Ashkenazy

Availability: This work is available from Boosey & Hawkes for the world

Sinfonia da Requiem op. 20

1940

20 min

for orchestra

3(III=picc,afi).2.corA.2.bcl(=Ebcl).asax(ad
lib).2.dbn-6(4).3.3.1-timp.perc(4):xyl/cyms/whip/BD/SD/tamb-
2(1)harp-pft-strings

Availability: This work is available from Boosey & Hawkes for the world

Soirées musicales op. 9

1936

11 min

Suite of Five Movements from Rossini

2(II=picc).2.2.2-4.2.3.0-timp.perc(2):glsp/xyl/cyms/susp.cym/tgl/cast/BD/SD-harp(pft)
-strings; reduced version:
1.1.1.0-0.1.1.0-perc(1):glsp/cyms/susp.cym/tgl/cast/BD/SD-harp(pft)-strings

9790060022913 **Study Score - Hawkes Pocket Score 777**

9790060836503 **(Parts)**

Les Sylphides

Frédéric Chopin, arranged by Benjamin Britten

1941

20 min

Orchestration for Ballet Theater (now American Ballet Theater) New York

2(II=picc).2.2.2-2.2.1.0-timp.perc(1):tgl/SD-harp-strings

Availability: This work is available from Boosey & Hawkes for the world

FULL ORCHESTRA 12

What the Wild Flowers tell me

Gustav Mahler, arranged by Benjamin Britten

1893-96, arr.1941

10 min

2nd movement from Symphony No.3, version for reduced orchestra by Britten

2(II=picc).2.2.2-4.3.1.0-perc:glsp/susp.cym/tgl/tamb/rute-harp-strings

Availability: This work is available from Boosey & Hawkes for the world

The Young Person's Guide to the Orchestra op. 34

1946

17 min

Variations and Fugue on a Theme of Purcell for orchestra with narrator ad lib

2.picc.2.2.2-4.2.3.1-timp.perc(4 or
5):gong/xyl/cyms/tgl/cast/tpl.bl/whip/BD/SD/tamb-harp-strings

9790060106064 **(Full score - Masterworks)**

9790060015632 **Study Score - Hawkes Pocket Score 606**

CHAMBER ORCHESTRA

Chacony in G minor

Henry Purcell, arranged by Benjamin Britten

arr.1948, rev.1963

7 min

arranged for string quartet or string orchestra

9790060049569 **String Orchestra (Score & parts)**

9790060049552 **String Orchestra (Full score)**

Prelude and Fugue op. 29

1943

9 min

for 18-part string orchestra (10.0.3.3.2)

9790060015038 **Study Score - Hawkes Pocket Score 952**

Availability: This work is available from Boosey & Hawkes for the world

Rossini Suite

1935

12 min

Five movements from Rossini, for chamber ensemble

boys' voices (wordless)-1(=picc).1.1.0-0.0.0.0-perc:SD/BD/cym/tgl/
xyl/glsp/wdbl/cast-pft

Availability: This work is available from Boosey & Hawkes for the world

Sinfonietta op. 1

1932

15 min

for ten instruments

1.1.1.1-1.0.0.0-string quintet (or small string orchestra)

9790060015267 **Study Score - Hawkes Pocket Score 11**

Availability: This work is available from Boosey & Hawkes for the world

Sinfonietta op. 1

version for small orchestra

1932, arr.1936

15 min

for small orchestra

1.1.1.1-2.0.0.0-strings

Availability: This work is available from Boosey & Hawkes for the world

Variations on a Theme of Frank Bridge op. 10

1937

25 min

for string orchestra

strings

Availability: This work is available from Boosey & Hawkes for the world

Variations on 'Sellenger's Round' (Aldeburgh Variations)

1953

13 min

Composite work written by Britten, Berkeley, Oldham, Searle, Tippett, Walton

strings

Availability: This work is available from Boosey & Hawkes for the world

SOLO INSTRUMENT(S) AND ORCHESTRA

Diversions op. 21

1940, rev.1954 23 min

for piano (left hand) and orchestra

2(II=picc).2(II=corA).2(II=Ebcl).asax(ad lib).2.dbn-4.2.3.1-timp.perc(2/3):gong/xyl/cyms/tgl/BD/SD/tamb-harp-strings

9790060079252 **Study Score - Hawkes Pocket Score 1146**

9790060014215 **2 Pianos, 3 Hands**

Lachrymae op. 48a

1948, orch.1976 15 min

for solo viola and strings

9790060014581 **Study Score - Hawkes Pocket Score 904**

Availability: This work is available from Boosey & Hawkes for the world

Piano Concerto (original version) op. 13

1938 34 min

for piano and orchestra

2(I,II=picc).2(II=corA).2.2-4.2.3.1-timp.perc(2):glsp/cyms/whip/BD/SD/tamb/TD-harp-strings

Availability: This work is available from Boosey & Hawkes for the world

Piano Concerto (revised version) op. 13

1938, rev.1945 33 min

2(I,II=picc).2(II=corA).2.2-4.2.3.1-timp.perc(2):glsp/cyms/whip/BD/SD/tamb/TD-harp-strings

9790060014161 **2 Pianos, 4 Hands**

9790060014154 **Study Score - Hawkes Pocket Score 826**

Scottish Ballad op. 26

1941 13 min

for two pianos and orchestra

2(II=picc).2.2.2.dbn(ad lib)
-4.2.3.1-timp.perc(2):cyms/tam-t/whip/BD/SD/tamb-harp-strings

9790060015199 **Study Score - Hawkes Pocket Score 842**

9790060015205 **2 Pianos, 4 Hands**

Symphony for Cello and Orchestra op. 68

1963 34 min

for cello and orchestra

2(II=picc).2.2(II=bcl).1.dbn-2.2.1.1-timp.perc(2):gong/vib/cyms/tam-t/whip/BD/SD/tamb/TD-strings

9790060015434 **Cello, Piano**

9790060015427 **Study Score - Hawkes Pocket Score 759**

Violin Concerto op. 15

1939, rev.1954/65 31 min

for violin and orchestra

3(II,III=picc).2(II=corA).2.2-4.3.3.1-timp.perc(2):glsp/cyms/tgl/BD/SD/TD-harp-strings

9790060014178 **Study Score - Hawkes Pocket Score 768**

9790060014185 **Violin, Piano**

VOICE(S) AND ORCHESTRA

A Charm of Lullabies op. 41

Benjamin Britten, arranged by Colin Matthews

1947 12 min

for mezzo-soprano and orchestra

2.2.2(II=bcl).2-2.0.0.0-harp-strings

9790060124518 **Study Score - Hawkes Pocket Score 1474**

9790060124525

9790060135347 **Mezzo-Soprano, Piano**

World premiere of version: 17 Jan 1991

Circle Theatre, Indianapolis, Indiana, United States

Maureen Forrester, mezzo-soprano; Indianapolis Symphony Orchestra

Conductor: Raymond Leppard

Folk Songs

Come you not from Newcastle?

1945 1 min

for solo voice and orchestra

2.2.2.2-2.0.0.0-timp.perc:tamb-4vln.db solo

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

Little Sir William

1945 2 min 30 sec

for solo voice and orchestra

2.2.2.2-2.2.0.0-timp-strings

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

O Waly, Waly (The Water is Wide)

1945 3 min

for solo voice and string orchestra

strings

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

Oliver Cromwell

1945 40 sec

for solo voice and orchestra

1.picc.2.2.2-2.2.0.0-timp-strings

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

The Bonny Earl o'Moray

1945 2 min 30 sec

for solo voice and orchestra

2.2.2.2-2.2.0.0-perc:cym/BD-strings

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

The Salley Gardens (version for solo voice and chamber orchestra)

1955 3 min

for high or medium voice and orchestra

bn (or solo vlc)-harp (or pft)-strings

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

The Salley Gardens (version for solo voice and strings)

1942 3 min

for high voice and string orchestra

strings

Availability: This work is available from Boosey & Hawkes for the world

Fourteen Folk Songs

1941-46 16 min

arranged for voice and orchestra

9790060106200 **Study Score - Hawkes Pocket Score 1308**

Availability: This work is available from Boosey & Hawkes for the world

French Folk Songs 1946 for high or medium voice and orchestra 2(II=picc).2(II=corA).2.2-2.2.0.0-timp.perc-harp-strings Availability: This work is available from Boosey & Hawkes for the world	9 min 50 sec
French Folk Songs Eho! Eho! 1946 for high or medium voice and orchestra 2.2.0.2-2.0.0.0-strings Availability: This work is available from Boosey & Hawkes for the world	1 min 30 sec
French Folk Songs Fileuse 1946 for high or medium voice and orchestra 0.1.corA.0.0-0.2.0.0-perc-harp-strings(senza vln) Availability: This work is available from Boosey & Hawkes for the world	1 min 30 sec
French Folk Songs La belle est au jardin d'amour 1946 for high or medium voice and orchestra 2.0.2.1-0.0.0.0-strings Availability: This work is available from Boosey & Hawkes for the world	2 min 30 sec
French Folk Songs The Orphan & King Henry La Noël passée 1946 for high or medium voice and orchestra strings Availability: This work is available from Boosey & Hawkes for the world	3 min

VOICE(S) AND ORCHESTRA 17

French Folk Songs Le Roi s'en va-t'en chasse 1946 for high or medium voice and orchestra 0.2.2.2-0.2.0.0-strings (senza db) Availability: This work is available from Boosey & Hawkes for the world	2 min
French Folk Songs Quand j'etais chez mon pere 1946 for high or medium voice and orchestra 2(II=picc).2.2.2-2.2.0.0-timp.perc:SD-strings Availability: This work is available from Boosey & Hawkes for the world	2 min
Gloriana Soliloquy and Prayer 1953 for solo soprano and orchestra Availability: This work is available from Boosey & Hawkes for the world	5 min
Gloriana op. 53 Second Lute Song of the Earl of Essex Benjamin Britten, arranged by Imogen Holst 1953 arranged for tenor (or oboe), harp and strings 9790060119293 Voice, Guitar Availability: This work is available from Boosey & Hawkes for the world	4 min
Les Illuminations op. 18 1939 for high voice and strings 9790060014536 High Voice, Piano 9790060110078 (Full score - Masterworks) World premiere complete: 30 Jan 1940 Aeolian Hall, London, United Kingdom Sophie Wyss, soprano; Boyd Neel Orchestra Conductor: Boyd Neel	21 min

VOICE(S) AND ORCHESTRA 17

Nocturne op. 60

195825 min

for tenor, seven obbligato instruments, and strings
1.0.corA.1.1-1.0.0.0-timp-harp-strings

9790060014758 Study Score - Hawkes Pocket Score 713
9790060014765 High Voice, Piano

Now Sleeps the Crimson Petal

19435 min

for tenor, horn, and strings (rejected movement from Serenade op.31)
9790060079269 (Full score)

World Premiere: 03 Apr 1987
Friend's House, London, United Kingdom
Neil Mackie (tenor); English Chamber Orchestra
Conductor: Steuart Bedford

Availability: This work is available from Boosey & Hawkes for the world

Our Hunting Fathers op. 8

193627 min

for high voice and orchestra
2(II=picc).2(II=corA).1.Ebcl(=bcl).asax.2-4.2.3.1-timp.perc(2):xyl/cyms/tgl/BD/SD/tamb/
TD-harp-strings

9790060014901 High Voice, Piano
9790060014895 Study Score - Hawkes Pocket Score 755

The Rape of Lucretia

Act II, Scene II

1946, rev.194736 min

for solo voices and orchestra

Availability: This work is available from Boosey & Hawkes for the world

Serenade op. 31

194324 min

for tenor, horn, and strings
see also Now Sleeps the Crimson Petal

9790060015229 Study Score - Hawkes Pocket Score 71

9790060015236 Voice, Piano

World Premiere: 15 Oct 1943
Wigmore Hall, London, United Kingdom
Peter Pears, tenor / Dennis Brain, horn / orchestral ensemble
Conductor: Walter Goehr

Spring Night

(Frühlingsnacht)

Robert Schumann, arranged by Benjamin Britten

arr.19421 min 30 sec

arranged for voice and orchestra
1.1.2.1-2.2.1.0-perc:tgl-harp(pft)-strings

Availability: This work is available from Boosey & Hawkes for the world

Suite of Six Songs from 'Orpheus Britannicus'

Henry Purcell, arranged by Benjamin Britten

arr.194613 min

for medium voice and orchestra realized by Benjamin Britten
2.2.0.1-0.1.0.0-strings
1.Let Sullen discord smile strings
2.Why should me quarrel 2fl-strings
3.So when the glittering Queen of Night strings
4.Thou tunest the world 2ob.bn-tpt-strings
5.T'is holiday strings 6.Sound fame thy brazen trumpet tpt-strings

Availability: This work is available from Boosey & Hawkes for the world

Three Songs for Les Illuminations

Phrase, Aube & À une raison

1939, orch. 20048 min 30 sec

orchestration for high voice and strings by Colin Matthews
9790060120305 (Vocal Score)

World premiere of version: 18 Nov 2010
Glasgow City Halls, Glasgow, United Kingdom
Susan Gritton, soprano; BBC Scottish Symphony Orchestra
Conductor: Martyn Brabbins

Availability: This work is available from Boosey & Hawkes for the world

Three Songs from 'Orpheus Britannicus'

Henry Purcell, arranged by Benjamin Britten

arr.1963

12 min

for medium voice and orchestra realized by Benjamin Britten

2(II=picc).2.0.2-0.0.0.0-strings

1.Hark the Echoing Air 2.2.0.2-strings

2.Not all my torments strings

3.Take not a woman's Anger 2.2.0.2-strings

Availability: This work is available from Boosey & Hawkes for the world

The Trout

(Die Forelle)

Franz Schubert, arranged by Benjamin Britten

arr.1942

4 min

arranged for voice and small orchestra

2cl-strings(4.3.2.2.2)

Availability: This work is available from Boosey & Hawkes for the world

CHORUS AND ORCHESTRA

Ballad of Heroes op. 14

1939 15 min

for tenor (soprano) solo, chorus, and orchestra
3(2)(II=picc).3(2)(II=corA).2.Ebcl(ad lib).3(2)(III=dbn)-4.2.3.1-timp.perc(2):xyl/cyms/whip/BD/SD/TD-harp-strings
off-stage (ad lib) 3 trumpets-SD

9790060013935 SATB (Vocal Score)
9790060090851 Study Score - Hawkes Pocket Score 1196

Cantata Academica, Carmen Basiliense op. 62

1959 22 min

for soprano, alto, tenor and bass soloists, chorus, and orchestra
2(II=picc).2.2.2-4.2.3.1-timp.perc(4):glsp/t.bells/xyl/cyms/tam-t/tgl/tpl.bl/BD/SD/tamb-2(1)harps-pft(=cel ad lib)-strings

9790060014024 SATB (Vocal Score) (Latin)
9790060014017 Study Score - Hawkes Pocket Score 719
9790051482474 SATB, Piano

Cantata Misericordium op. 69

1963 20 min

for tenor and baritone soloists, small chorus and orchestra
timp-harp-pft-string quartet-strings

9790060014062 SATB (Choral Score) (Latin)
9790060014048 Study Score - Hawkes Pocket Score 752
9790060014055 SATB (Vocal Score) (Latin)

Friday Afternoons op. 7

Benjamin Britten, arranged by Heuwell Tircuit & Hywel Davies
1935, arr. 1963/2012 20 min

arranged for chorus (upper voices) and orchestra
3(III=picc).2.3(III=bcl).2-4.2.3.1-timp.perc(3):glsp/xyl/t.bells/tgl/tamb/ratchet/wooden washboard or gourd(lg)/2cowbells/SD/BD/cyms/susp.cym/tam-t-harp(optional)-strings
Nos 1, 2, 3, 4, 5, 7, 10, 11 & 12 are adaptations of arrangements by Heuwell Tircuit
Nos 6, 8, 9 & 13 are arrangements by Hywel Davies

Availability: This work is available from Boosey & Hawkes for the world

The National Anthem

1961 2 min

for chorus and orchestra
2.2.2.2-4.2.3.1-timp.perc(2):cyms/BD/SD-strings

9790060014727 SATB

Availability: This work is available from Boosey & Hawkes for the world

The National Anthem

(reduced orchestration)
1961, rev.1967 2 min

for chorus and orchestra
2.2.2.2-2.2.0.1(0)-timp.perc(1):cyms/SD-strings

Availability: This work is available from Boosey & Hawkes for the world

Psalms 150 op. 67

1962 5 min

for two-part children's voices and instruments
Chorus: SA with divisions;
ensemble - minimum: 1 treble instrument-1 drum-1 keyboard instrument
parts available: 2 treble instruments in C.2cl-hn.tpt (harmonica or oboe).trbn-timp.perc:cyms/tgl/SD/tamb-keyboard instrument-vla-bass instruments

9790060015045 (Vocal Score)
9790060015052 (Choral Score)
9790060046636 (Full score)
9790060046643 Orchestra (parts)

Rejoice in the Lamb op. 30

Benjamin Britten, arranged by Imogen Holst
1943 16 min

Festival Cantata for chorus with orchestral accompaniment
1.1.1.1-1.0.0.0-perc(1):timp/gong(ad lib)/susp.cym/tgl/cast/wdbl/
tamb-organ(ad lib)-strings(minimum:2.2.2.1)

Availability: This work is available from Boosey & Hawkes for the world

Saint Nicolas op. 42

1948 50 min

Cantata for tenor solo, chorus (SATB), semi-chorus (SA), four boy singers, and orchestra

timp.perc(min 1+2-4 ad lib):gong/cyms/tgl/whip/BD/SD/tamb/TD-pft(4 hands)
-org-strings

9790060015168 **SATB (Vocal Score)**
9790060015175 **SATB (Choral Score)**
9790060015144 **(Full score)**
9790060015151 **Study Score - Hawkes Pocket Score 63**
9790202521717 **Tenor, 4 Boys Voices, Mixed Chorus, Upper Voices and Orchestra (Choral score English/German)**
9790051482504 **SATB, Organ**

World Premiere: 05 Jun 1948
Parish Church, Aldeburgh, United Kingdom
Peter Pears, tenor; The Aldeburgh Festival Choir / unnamed chamber orchestra
Conductor: Leslie Woodgate

Spring Symphony op. 44

1949 45 min

for soprano, alto and tenor soloists, chorus, boys' choir, and orchestra

3(III=afl.picc).2.corA.2.bcl.2.dbn-4.3.3.1-cow horn-timp.perc(4):
gong/t.bells/vib/xy/l/cyms/cast/wdbl/BD/SD/tamb/TD-2harps-strings

9790060015342 **SATB (Vocal Score)**
9790060015359 **SATB (Choral Score)**
9790060015335 **Study Score - Hawkes Pocket Score 66**
9790051481903 **SATB, Piano**

War Requiem op. 66

1961 1 hr 25 min

for soprano, tenor and baritone soloists, chorus, boys' choir, orchestra, and chamber orchestra

main orchestra: 3(III=picc).2.corA.3(III=Ebcl,bcl).2.dbn-6.4.3.1-
timp.perc(4):2crot/glsp/gong/t.bells/vib/cyms/tgl/cast/tpl.bl/whip/
BD/2SD/tamb/TD-pft-portable organ(harmonium)-grand organ (ad lib)-
strings
chamber orchestra: 1(=picc).1(=corA).1.1-1.0.0.0-perc(1):timp/gong/
cyms/BD/SD-harp-string quintet

9790060015557 **Study Score - Hawkes Pocket Score 742**
9790060015564 **SATB (Vocal Score)**
9790060015571 **SATB (Choral Score)**

9790060015588 **Boys (Choral Score)**
9790060107078 **(Full score - Masterworks)**

World Premiere: 30 May 1962
St Michael's Cathedral, Coventry, United Kingdom
Heather Harper, soprano / Peter Pears, tenor / Dietrich Fischer-Dieskau, baritone /
Coventry Festiva
Conductor: Benjamin Britten

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Alpine Suite

1955 8 min

for recorder trio
9790060013898 **3 Recorders**

Availability: This work is available from Boosey & Hawkes for the world

The Dark Tower

1945 20 min

Music for the radio drama, for trumpet, percussion and strings
tpt-timp.perc(Eb bell/tgl/tam-t/susp.cym/SD/BD/gong)-strings

Availability: This work is available from Boosey & Hawkes for the world

Fanfare for St. Edmundsbury

1959 3 min 30 sec

for three trumpets
3tpt

9790060014253 **3 Trumpets**

Availability: This work is available from Boosey & Hawkes for the world

A Hymn to the Virgin (Companion piece to "Lady Flow'r")

Movement I (Companion piece to "Lady Flow'r")

Benjamin Britten, arranged by Anna Clyne

1930 rev. 1934 arr. 2010 3 min 15 sec

arrangement for string quintet and tape

World Premiere: 15 Oct 2010
Hall One, Kings Place, London, United Kingdom
London Sinfonietta
Conductor: Nicholas Collon

Availability: This work is available from Boosey & Hawkes for the world

Phantasy Quartet op. 2

1932 12 min

for oboe, violin, viola and cello
9790060014970 **Study Score - Hawkes Pocket Score 10**
9790060014987 **Oboe, Violin, Viola, Cello**

String Quartet No.1 in D op. 25

1941 26 min

for string quartet
9790060015366 **Study Score - Hawkes Pocket Score 31**
9790060015373 **(Parts)**

String Quartet No.2 in C op. 36

1945 31 min

for string quartet
9790060015380 **Study Score - Hawkes Pocket Score 89**
9790060015397 **(Parts)**

ENSEMBLE AND CHAMBER WITH VOICE(S)

Canticle III "Still Falls the Rain" op. 55

1954 12 min

for tenor, horn and piano

9790060014093 **Tenor, Horn, Piano**

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

O can ye sew Cushions?

1945 2 min

for solo voice and ensemble

2.1.corA.1.bcl.2-2.0.0.0-harp

Availability: This work is available from Boosey & Hawkes for the world

Folk Songs

The Ploughboy

1945 2 min

for solo voice and ensemble

picc-string quartet

Availability: This work is available from Boosey & Hawkes for the world

The Heart of the Matter

1956 27 min

for narrator, tenor voice, horn and piano

9790060096457 **narrator, tenor voice, horn and piano**

Availability: This work is available from Boosey & Hawkes for the world

You twice ten-hundred deities

Henry Purcell, arranged by Benjamin Britten

1965 5 min

for baritone, two violins, cello and piano

9790060114359 **Voice, 2 Violins, Cello, Piano**

Availability: This work is available from Boosey & Hawkes for the world

PIANO(S)

Holiday Diary op. 5

1934 16 min

Suite for solo piano
9790060014451 **Piano**

Availability: This work is available from Boosey & Hawkes for the world

Introduction and Rondo alla Burlesca op. 23

1940 9 min

9790060014567 **2 Pianos, 4 Hands**

Availability: This work is available from Boosey & Hawkes for the world

Mazurka Elegiaca op. 23

1941 7 min

for two pianos
9790060014659 **2 Pianos, 4 Hands**

Availability: This work is available from Boosey & Hawkes for the world

Night Piece (Notturmo)

1963 5 min

for solo piano
9790060014741 **Piano**

Availability: This work is available from Boosey & Hawkes for the world

Soirées musicales op. 9

1936 11 min

Suite of Five Movements from Rossini arr. for 2 pianos 4 hands
9790060803185 **2 Pianos, 4 Hands**

Availability: This work is available from Boosey & Hawkes for the world

INSTRUMENTAL

Cello Sonata in C op. 65

1961 18 min

for cello and piano
9790060015298 **Cello, Piano**

Availability: This work is available from Boosey & Hawkes for the world

Gloriana

Fanfare
1953 1 min

for five trumpets

Availability: This work is available from Boosey & Hawkes for the world

Lachrymae op. 48

1948 15 min

for viola and piano
9790060014598 **Viola, Piano**

Availability: This work is available from Boosey & Hawkes for the world

Prelude and Fugue on a theme of Vittoria

1946 6 min

for organ
9790060015021 **Organ**
9790060116438 **Organ**

Prelude to 'They walk alone'

1938 3 min

for organ

Availability: This work is available from Boosey & Hawkes for the world

Scherzo

1954 2 min 30 sec

for recorder quintet (descant, treble, tenor, bass (or 2nd tenor))
9790060836831 **4 Recorders**

Availability: This work is available from Boosey & Hawkes for the world

Six Metamorphoses after Ovid op. 49

1951 13 min

for oboe solo
oboe solo

9790060015274 **Oboe**

Availability: This work is available from Boosey & Hawkes for the world

Sonnet

from Nocturne, op 60

Benjamin Britten, arranged by Colin Matthews

arranged for violin and piano
vln-pft

Availability: This work is available from Boosey & Hawkes for the world

Suite op. 6

1935 18 min

for violin and piano
9790060836572 **Violin, Piano**
9790060015465 **Violin, Piano**

Village organist's piece

?1940 3 min

for organ

Availability: This work is available from Boosey & Hawkes for the world

Voluntary on 'Tallis' Lamentation'

based on a melody from Day's Psalter (1562), English Hymnal no. 235

?1940 3 min

for organ

Availability: This work is available from Boosey & Hawkes for the world

VOCAL

The Birds

1929, rev.1934

2 min

for voice and piano

9790060013980 Voice, Piano

9790060092121 Unison

Canticle I "My Beloved is Mine" op. 40

1947

7 min

for high voice and piano

9790060014079 High Voice, Piano

Availability: This work is available from Boosey & Hawkes for the world

Canticle II "Abraham and Isaac" op. 51

1952

17 min

for alto, tenor and piano

9790060014086 Voice, Piano

Availability: This work is available from Boosey & Hawkes for the world

A Charm of Lullabies op. 41

1947

12 min

for mezzo-soprano and piano

9790060014130 Medium Voice, Piano

World premiere complete: 06 Aug 2018

Cadogan Hall, London, United Kingdom

Sarah Connolly, mezzo-soprano; Joseph Middleton, piano

Availability: This work is available from Boosey & Hawkes for the world

Complete Folksong Arrangements

for voice and piano

9790051933747 Voice, Piano

9790051933754 Voice, Piano

Dialogue of Corydon and Mopsa

Henry Purcell, arranged by Benjamin Britten

1950

3 min 30 sec

for two voices and piano

9790060114342 2 Voices, Piano

9790051933761 Voice, Piano

9790051933778 Voice, Piano

Evening, Morning, Night

1944

4 min

from 'This Way to the Tomb' for medium voice and harp or piano

9790060080807 Medium Voice, Piano

Availability: This work is available from Boosey & Hawkes for the world

Fancie

1961

1 min

for unison voices and piano

9790060014239 Unison

Availability: This work is available from Boosey & Hawkes for the world

Fish in the Unruffled Lakes

Six Settings of W.H.Auden for high voice and piano

9790060102677 High Voice, Piano

Availability: This work is available from Boosey & Hawkes for the world

Folksong Arrangements Volume 1

British Isles

for voice and piano

9790060014307 Medium Voice, Piano

9790060014314 High Voice, Piano

Folksong Arrangements Volume 2

France

for voice and piano

9790060014321 Medium Voice, Piano (French, English)

9790060014338 High Voice, Piano (French, English)

Folksong Arrangements Volume 3

British Isles

for voice and piano

9790060014345 **Medium Voice, Piano**

9790060014352 **High Voice, Piano**

Folksong Arrangements Volume 4

Moore's Irish Melodies

for voice and piano

9790060014369 **Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

Folksong Arrangements Volume 5

British Isles

for voice and piano

9790060014376 **Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

Folksong Arrangements Volume 6

England

13 min

for voice and guitar

9790060014383 **High Voice, Guitar**

Availability: This work is available from Boosey & Hawkes for the world

The Holy Sonnets of John Donne op. 35

1945

26 min

for high voice and piano

9790060014475 **High Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

In these delightful pleasant groves

Henry Purcell, arranged by Benjamin Britten

1968

3 min

for SATB (choir or soli) and piano

9790060114335 **SATB**

Availability: This work is available from Boosey & Hawkes for the world

Mother Comfort

1936

2 min 30 sec

for two voices and piano

9790060020018 **Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

On this Island op. 11

1937

13 min

five songs for high voice and piano

9790060014888 **High Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

The Rape of Lucretia

Flower Song

1946

3 min

for contralto and piano

9790060014284 **Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

Sechs Hölderlin-Fragmente op. 61

1958

12 min

9790060015212 **High Voice, Piano (German)**

Availability: This work is available from Boosey & Hawkes for the world

Seven Sonnets of Michelangelo

Benjamin Britten, arranged by Colin Matthews

1940, arr.2016-17

15 min 50 sec

for tenor and orchestra

2(II=picc).2(II=picc).2(II=Ebcl).bcl.2(II=dbn)

-4.2.3.1-timp.perc(2):glsp/castanets/tamb(sm)/BD/cyms/sup.cym/tam-t-harp-strings

World premiere of version: 08 Jun 2018

Maltings Concert Hall, Aldeburgh, United Kingdom

Robert Murray, tenor; BBC Scottish Symphony Orchestra

Conductor: John Wilson

Availability: This work is available from Boosey & Hawkes for the world

Seven Sonnets of Michelangelo op. 22

1940 15 min 50 sec

for tenor and piano
9790060015243 **Voice, Piano**

World premiere of version: 14 Mar 2010
St John's, Smith Square, London, United Kingdom
Sir John Tomlinson, bass; David Owen Norris

Availability: This work is available from Boosey & Hawkes for the world

Songs from the Chinese op. 58

1957 10 min

for high voice and guitar
9790060015311 **Voice, Guitar**

Availability: This work is available from Boosey & Hawkes for the world

Tom Bowling and Other Song Arrangements

28 min

for voice and piano (2 songs for 2 voices and piano, 1 for voice, piano & cello ad lib)

Availability: This work is available from Boosey & Hawkes for the world

Two Songs by Thomas Hardy

1953 5 min 30 sec

for high voice and piano

1. If it's ever Spring again
2. The Children and Sir Nameless
(These settings were discarded from the final version of 'Winter Words')

These songs are now published as an appendix to [shop/prod/Britten-Benjamin-Winter-Words-Op52-Vocal-Album-for-High-Voice-Piano/604527](/shop/prod/Britten-Benjamin-Winter-Words-Op52-Vocal-Album-for-High-Voice-Piano/604527) **Winter Words**, ISMN 9790060015601
They are published of course to be enjoyed, but as individual songs. In no circumstances should they form part of the cycle itself, which has its own established integrity.

World Premiere: 22 Nov 1983
Wigmore Hall, London, United Kingdom
Neil Mackie, tenor; Iain Burnside, piano

Availability: This work is available from Boosey & Hawkes for the world

Underneath the Abject Willow

1936 3 min 30 sec

for two voices and piano
9790060115547 **Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

War Requiem

Agnus Dei
Benjamin Britten, arranged by Philip Brunelle
1961, arr.1989 4 min

for solo tenor, SATB chorus and organ
9790060086083 **Tenor, SATB, Organ**

Availability: This work is available from Boosey & Hawkes for the world

Winter Words op. 52

1953 19 min 30 sec

for high voice and piano

high voice, piano

9790060015601 **High Voice, Piano**

Availability: This work is available from Boosey & Hawkes for the world

CHORAL

Advance Democracy

1938 3 min

for unaccompanied choir

9790060800351 **Mixed Choir (Choral Score)**

9790051431922 **Mixed Voices**

Antiphon op. 56b

1956 3 min

for choir (SATB with optional solos) and organ

9790060013904 **SSS Soli, SATB**

Availability: This work is available from Boosey & Hawkes for the world

The Ascent of F6

1937 33 min

Incidental music to the stage play by Auden and Isherwood

female voice, 2 male voices-SATB

perc: glsp/tgl/tamb/susp.cym/wdbl/SD/TD/BD-ukelele-pft(2 pft or 1pft 4 hands)

Availability: This work is available from Boosey & Hawkes for the world

The Ballad of Little Musgrave and Lady Barnard

1943 9 min

for male voices and piano

9790060013942 **TTBB**

Availability: This work is available from Boosey & Hawkes for the world

A Ceremony of Carols op. 28

Benjamin Britten, arranged by Julius Harrison

1942 23 min

arranged for SATB chorus and harp (or piano)

9790060014116 **SATB (English, German)**

9790060014208 **SATB**

9790051481606 **SATB, Harp**

9790051481613 **SATB, Harp**

A Ceremony of Carols op. 28

1942 23 min

for treble voices and harp

9790060014550 **SSS**

9790060014109 **SSA (English, German)**

9790060014192 **SSS**

9790060015441 **SSS**

9790060015458 **SSS**

9790060015618 **SSS**

9790060014123 **Harp**

9790051419166 **3 Pt Treble Voices, Piano**

9790060013911 **SSS**

9790051481644 **SSA, Piano or Harp**

9790051481620 **SSA, Piano or Harp**

9790051481590 **SSA, Piano or Harp**

9790051481583 **SATB**

9790060015328 **SS, Harp or Piano**

Deus in adjutorium meum

1944-45 4 min

for SATB chorus a cappella

9790060014246 **SATB, Harp**

Availability: This work is available from Boosey & Hawkes for the world

Festival Te Deum op. 32

1944 5 min

for chorus (SATB) and organ

9790060014260 **SATB (Vocal Score)**

9790051481699 **SATB, Organ**

Five Flower Songs op. 47

1950 11 min

for chorus (SATB) a cappella

9790060095115 **SATB**

9790060015472 **SATB**

9790060014642 **SATB**

Friday Afternoons op. 7

1933-35

20 min

Twelve Children's Songs with piano accompaniment

9790051467389 **Unison Voices, Piano**

9790060014857 **SSS**

9790060015489 **Unison**

9790051417865 **Mixed Voices**

9790051461646 **Unison**

9790060105005 **Unison Upper Voices**

Friday Afternoons op. 7

A New Year Carol

Benjamin Britten, arranged by Stanley Adams

arr. 1970

2 min 30 sec

arranged for SSA chorus, strings and harp

Availability: This work is available from Boosey & Hawkes for the world

Friday Afternoons op. 7

A New Year Carol

arr. 1971

2 min 30 sec

arranged for SSA chorus and piano

9790060014734 **SSA**

Availability: This work is available from Boosey & Hawkes for the world

Gloriana

Choral Dances

1953, arranged 1982

10 min

arranged for tenor solo, SATB chorus and harp

9790060014444 **Tenor, SATB, Harp**

Availability: This work is available from Boosey & Hawkes for the world

Gloriana

Choral Dances

1953

8 min

for unaccompanied chorus

9790060014437 **SATB**

Availability: This work is available from Boosey & Hawkes for the world

Gloriana

Masque

1953

12 min

for chorus and ensemble

4hn-timp.perc-harp-strings

Availability: This work is available from Boosey & Hawkes for the world

The Holly and the Ivy

1957

3 min

arranged for unaccompanied chorus (SATB)

9790060014468

Availability: This work is available from Boosey & Hawkes for the world

A Hymn of St Columba - Regis regum rectissimi

1962

2 min 30 sec

for chorus and organ

9790060014482 **SATB**

Availability: This work is available from Boosey & Hawkes for the world

Hymn to St Cecilia (choral version) op. 27

1942

12 min

for five-part chorus (SSATB) with solos

9790051481666 **SSATB**

9790060014499 **SSATB**

Hymn to St Cecilia (version for solo voices) op. 27

1942

12 min

for five solo voices (SSATB)

Availability: This work is available from Boosey & Hawkes for the world

Hymn to St Peter op. 56a

1955

6 min

for choir (SATB with treble solo) and organ

9790060014505 **SATB (Vocal Score)**

Availability: This work is available from Boosey & Hawkes for the world

A Hymn to the Virgin

1930, rev. 1934

3 min

Anthem for unaccompanied chorus (double SATB)
unaccompanied chorus (double SATB)

9790060014512 SATB

Availability: This work is available from Boosey & Hawkes for the world

In these delightful pleasant groves

Henry Purcell, arranged by Benjamin Britten

1968

3 min

for SATB (choir or soli) and piano
9790060114335 SATB

Availability: This work is available from Boosey & Hawkes for the world

King Herod and the Cock

1962

2 min

arranged for unison voices and piano
9790060014574 Unison

Availability: This work is available from Boosey & Hawkes for the world

A Midsummer Night's Dream

Choral Suite

Benjamin Britten, arranged by Lee Kesselman

1960, arr. 2009

15 min

for chorus and piano
9790051480579 Treble Voices

Availability: This work is available from Boosey & Hawkes for the world

Missa Brevis in D op. 63

1959

11 min

for boys' voices and organ
9790060014703 Boys (Choral Score)
9790060014697 SSA (Vocal Score)

O can ye sew cushions?

3 min

for SSA chorus and piano
9790051452132 SSA, Piano

Availability: This work is available from Boosey & Hawkes for the world

On the Frontier

1938

23 min

Incidental music to the stage play: text by Auden and Isherwood
Male voice, SSATTBarB-2tpt in C-perc:susp.cym/SD/TD/BD/gong-accordion-pft(2 & 4 hands)

Availability: This work is available from Boosey & Hawkes for the world

Rejoice in the Lamb op. 30

Benjamin Britten, arranged by Edmund Walters

1943, arr. 1966

16 min

arranged for upper voices (SSAA) and organ
9790060829826 SSAA

Availability: This work is available from Boosey & Hawkes for the world

Rejoice in the Lamb op. 30

1943

16 min

Festival Cantata for chorus (SATB) with treble, alto, tenor and bass solos and organ
9790060015120 SATB (Vocal Score)

Availability: This work is available from Boosey & Hawkes for the world

Song: We are the darkness in the heat of the day

1956

2 min

for five-part mixed choir a cappella
9790060105852 SSATB

Availability: This work is available from Boosey & Hawkes for the world

This Way to the Tomb

1944-45

27 min

for SMTBass soli, SATB chorus, percussion and piano (4 hands)

Availability: This work is available from Boosey & Hawkes for the world

War Requiem

Agnus Dei

Benjamin Britten, arranged by Philip Brunelle

1961, arr.1989

4 min

for solo tenor, SATB chorus and organ

9790060086083 **Tenor, SATB, Organ**

Availability: This work is available from Boosey & Hawkes for the world

A Wedding Anthem op. 46

1949

10 min

for soprano and tenor soli, choir (SATB) and organ

9790060015595 **SATB (Vocal Score)**

9790060120183