

Benjamin Britten Boosey Hawkes

A new cover edition of Michel Faber's bestselling blockbuster about a 19th century London prostitute

This new edition has been thoroughly revised and edited by John Evans (research scholar to the Britten Estate) who has updated the chronological list of published works and included in the bibliography the many books that have been written about the composer since his death in 1976. Although, as the title suggests, this book concentrates on Britten's operatic output, Mr White's account offers insights into the whole range of this prodigious composer's music. The text is lavishly illustrated with plates that reveal both the diversity of his operatic development and comprise a distinctive pictorial bibliography.

Night

Old American Songs Complete

Six Metamorphoses After Ovid, Op. 49

A Bibliography of His Published Works

12 Selected Folksong Arrangements

(Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts

from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations. The baritone/bass volume also includes nine arias for bass or bass-baritone.

CONTENTS FOR BARITONE: John Adams: **DOCTOR ATOMIC:** Batter my heart * **A FLOWERING TREE:** Storyteller's Aria * **NIXON IN CHINA:** News has a kind of mystery * Mister Premier * Dominick Argento: **THE ASPERN PAPERS:** What a yielding nature she has * **CASANOVA'S HOMECOMING:** You have already heard one sermon tonight * **MISS HAVISHAM'S FIRE:** If in the years to come * **A WATER BIRD TALK:** The Lecturer (Theme) * Leonard Bernstein: **MASS:** A Simple Song * Benjamin Britten: **ALBERT HERRING:** The Vicar's Aria (Virtue, says Holy Writ) * Tickling a trout * Churchyard's agog with a crowd of folk * **BILLY BUDD:** Billy Budd, king of the birds! * Billy's Farewell (Look! Through the port comes the moonshine astray!) * **GLORIANA:** Cecil's Report Cecil's Song of Government * **A MIDSUMMER NIGHT'S DREAM** O Helen, goddess * **THE RAPE OF LUCRETIA:** Lucretia! I'm sick of that name! Tarquinius's Aria (Within this frail crucible of light) * Carlisle Floyd: **OF MICE AND MEN:** George's Aria (You bet it's gonna be diff'rent) * **WILLIE STARK:** We all come out of the earth * John Gay, realized by Benjamin Britten: **THE BEGGAR'S OPERA:** Thus Gamesters united in friendship * Sergei Rachmaninoff: **ALEKO:** Aleko's Cavatina * **FRANCESCA DA RIMINI:** Lanceotto's Aria * Ned Rorem: **OUR TOWN:**

When I got married * Richard Strauss: ARABELLA: Nimmst einen Fiaker * Sie gibt mir keinen Blick * ARIADNE AUF NAXOS: Lieben, Hassen, Hoffen, Zagen * Igor Stravinsky: THE RAKE'S PROGRESS: Come, master * I burn! I freeze! CONTENTS FOR BASS-BARITONE AND BASS: John Adams: DOCTOR ATOMIC: Teller's Aria * Dominick Argento: THE SHOEMAKERS' HOLIDAY: Simon's Aria * Leonard Bernstein: TROUBLE IN TAHITI: There's a Law * Benjamin Britten: BILLY BUDD: Claggart's Aria * GLORIANA: Raleigh's Song * A MIDSUMMER NIGHT'S DREAM: Bottom's Dream * Carlisle Floyd: COLD SASSY TREE: I've known I loved you * SUSANNAH: Hear me, O Lord * I'm a lonely man, Susannah

The third volume of the annotated selected letters of composer Benjamin Britten covers the years 1946-51, during which he wrote many of his best-known works, founded and developed the English Opera Group and the Aldeburgh Festival, and toured widely in Europe and the United States as a pianist and conductor. Correspondents include librettists Ronald Duncan (The Rape of Lucretia), Eric Crozier (Albert Herring, Saint Nicolas, The Little Sweep) and E. M. Forster (Billy Budd); conductor Ernest Ansermet and composer Lennox Berkeley; publishers Ralph Hawkes and Erwin Stein of Boosey & Hawkes; and the celebrated tenor Peter Pears, Britten's partner. Among friends in the United States are Christopher Isherwood, Elizabeth Mayer and Aaron Copland, and there is a significant meeting with Igor Stravinsky. This often startling and innovative period is

vividly evoked by the comprehensive and scholarly annotations, which offer a wide range of detailed information fascinating for both the Britten specialist and the general reader. Donald Mitchell contributes a challenging introduction exploring the interaction of life and work in Britten's creativity, and an essay examining for the first time, through their correspondence, the complex relationship between the composer and the writer Edward Sackville-West.

61 Songs

Boosey & Hawkes Opera Anthology - Mezzo-Soprano
Benjamin Britten ... New Edition, Revised and Enlarged

The young person's guide to the orchestra

Boosey & Hawkes Opera Anthology - Baritone/Bass

37 pieces by 22 of Boosey and Hawkes most prominent composers. Includes works by Bela Bartok, Leonard Bernstein, Benjamin Britten, Aaron Copland, Sergei Rachmaninoff, Ned Rorem, Igor Stravinsky, and others.

(Boosey & Hawkes Chamber Music). Composed in 1951. The six metamorphoses include: I. Pan * II. Phaeton * III. Niobe * IV. Bacchus * V. Narcissus * VI. Arethusa.

Duration: c. 12 minutes

Essays on Benjamin Britten from a Centenary Symposium

Letters from a Life Volume 3 (1946-1951)

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The Crimson Petal and the White Benjamin Britten - Complete Folksong Arrangements

A Complete Catalogue of His Works

Best remembered for his operas and his War Requiem, Benjamin Britten's radical politics and his sexuality have also ensured that he remains a controversial public figure. *Journeying Boy* is a selection of his diaries that offer the reader an unseen insight into this complex man.

Encompassing the years 1928-1938, they explore some key periods of Britten's life - his early compositions, his education first under composer Frank Bridge and then at the Royal College of Music, an unhappy but productive period studying under John Ireland and Ralph Vaughan Williams, and his reluctant and often painful process of parting from the warm, safe environment of his family home and his beloved mother. The diaries cast light on an often misrepresented musician whose technique, originality and musical prowess have entranced audiences for generations and who continues to inspire composers and musicians around the world.

Classical Vocal Solos

Peter Grimes (Benjamin Britten).

Boosey & Hawkes Opera Anthology - Tenor

Benjamin Britten

Low Voice

A Sketch of His Life and Works

Bringing together established authorities and new voices, this book takes off the 'protective arm' around Britten.

Coming to terms with Britten's music is no easy task. The complex, often contradictory language associated with Britten's style likely stems from his double interest in progressive composition and immediate connection with a broad, popular audience – an apparent paradox in the splintered musical culture of the 20th century – as well as from complicated truths in his own life, such as his love for a country that accepted neither his sexuality nor his politics. As a result, the attempt to describe his music can tell us as much about our own biases and the inadequacies of our analytic tools as it does about the music itself. Such audits of our scholarly language and strategies are vital in light of the still-murky view we have of twentieth century music. This opportunity for academic self-reflection is the reason Britten studies such as this book are so important. The essays included here challenge assumptions about musical constructs, relationships between text and music, and the influences of age, spirituality, and personal relationships on compositional technique. Part One offers nine essays originally compiled for a symposium designed to recognize the composer's unique and varied contributions to music. The authors include

performers, musicologists, and music theorists, and their work will appeal to a wide diversity of readers. The topics and methodologies range from archival research and analysis of text and music to theoretical modelling using techniques such as set theory, metric theory, and prolongation. While the papers were initially conceived in isolation from one another, the collaborative focus of the symposium created opportunities for authors to expose points of intersection. This deliberate reconciliation of lines of inquiry has yielded a more balanced and unified collection of essays than typically found in a simple record of proceedings. Furthermore, the chapters presented here benefit from the wealth of Britten research produced since the 2013 centenary. Part Two provides an account of the symposium performances and lecture recitals that accompanied and enriched the academic presentations. The reader will encounter fully the journey taken by symposium presenters, participants, and attendees by reviewing the concerts, lecture recitals, and papers in the context of the full symposium program.

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For Solo Oboe

The Influence of W. H. Auden on Benjamin Britten

Benjamin Britten, His Life and Operas

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An illuminating study of Britten's War Requiem, examining the composer's treatment of the anti-war poetry of Wilfred Owen.

(Boosey & Hawkes Voice). Most of the distinctive Purcell realizations by Benjamin Britten, vocal parts edited by Peter Pears, have been out of print for some years. This new edition collects 49 selections for high voice and 45 selections for medium/low voice. Includes 9 songs from Harmonia Sacra , 24 solo songs and six duets from Orpheus Britannicus , "The Queen's Epicedium," and selections from Dido and Aeneas and The Fairy Queen .

Folksong Arrangements

Concerto for Piano and Orchestra

The Selected Letters of Benjamin Britten

The Boosey and Hawkes Cello Anthology

Essays on an Inexplicit Art

This landmark publication includes 52 songs, combining the contents of the seven published books of Britten folksong arrangements in High and Low Voice editions. Some of the songs have never before been transposed. The songs of Volume 6, for voice and guitar, have been transcribed for voice and piano for this edition.

(Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard

Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations. The soprano volume also includes ten arias for coloratura. CONTENTS FOR SOPRANO: John Adams: DOCTOR ATOMIC: Am I in your light? * NIXON IN CHINA: I don't daydream * Dominick Argento: THE BOOR: The Widow's Aria * CASANOVA'S HOMECOMING: Though absent from these ears and eyes * THE VOYAGE OF EDGAR ALLAN POE: Virginia's Aria * Leonard Bernstein: A QUIET PLACE: Dede's Aria * Benjamin Britten: ALBERT HERRING: I'm full of happiness * Miss Wordsworth's Aria * GLORIANA: The Dressing-Table Song * The Queen's Dilemma * A MIDSUMMER NIGHT'S DREAM: Injurious Hermia * PETER GRIMES: Let her among you without fault * Embroidery Aria * THE TURN OF THE SCREW: How beautiful it is * Lost in my labyrinth * Aaron Copland: THE TENDER LAND: Laurie's Song * Carlisle Floyd: COLD SASSY TREE: Rented rooms * OF MICE AND MEN: Curly's Wife's Aria * SUSANNAH: Ain't it a pretty night * The trees on the mountains * WUTHERING HEIGHTS: I've dreamt in my life * John Gay, realized by Benjamin Britten: THE BEGGAR'S OPERA: I'm like a skiff on the ocean tossed * When young at the bar...Ungrateful Macheath! * Henry Purcell, realized and edited by Benjamin Britten and Imogen Holst: DIDO AND AENEAS: Oft she visits this lov'd mountain * Thanks to these lonesome vales * Sergei Rachmaninoff: FRANCESCA DA

RIMINI: Francesca's Aria * Ned Rorem: OUR TOWN: Emily's Aria * Richard Strauss: ARABELLA: Das war sehr gut, Mandryka * ARIADNE AUF NAXOS: Es gibt ein Reich * CAPRICCIO: Kein Andres, das mir so im Herzen loht (Letzte Szene/Final Scene) * DER ROSENKAVALIER: Da geht er hin (Monolog der Marschallin/Marschallin's Monologue) * Igor Stravinsky: THE RAKE'S PROGRESS: No word from Tom...I go to him CONTENTS FOR COLORATURA SOPRANO: John Adams: NIXON IN CHINA: I am the wife of Mao Tsetung * Dominick Argento: MISS HAVISHAM'S FIRE: I see in you a looking glass * POSTCARD FROM MOROCCO: Lady with a Hand Mirror Aria * Jack Beeson: CAPTAIN JINKS OF THE HORSE MARINES: Aurelia's Aria * Leonard Bernstein: CANDIDE: Glitter and Be Gay * Benjamin Britten: A MIDSUMMER NIGHT'S DREAM: Come, now a roundel * Be kind and courteous * Richard Strauss: ARABELLA: Die Wiener Herrn verstehn sich * ARIADNE AUF NAXOS: Grossmatige Prinzessin * Igor Stravinsky: LE ROSSIGNOL: Chanson du Rossignol

Variations and fugue on a theme of Purcell, op. 34. Full score

Purcell Realizations

Journeying Boy

The Diaries of the Young Benjamin Britten 1928-1938

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Boosey & Hawkes Opera Anthology - Soprano

(Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations. CONTENTS: John Adams: A FLOWERING TREE: Her arms have the beauty * NIXON IN CHINA: Platonic men * Dominick Argento: CASANOVA'S HOMECOMING: Gondolier's Song * THE DREAM OF VALENTINO: Now I know * Valentino's Aria * POSTCARD FROM MOROCCO: Once when I was a young man * Leonard Bernstein: CANDIDE: Bon Voyage * Benjamin Britten: ALBERT HERRING: The Mayor's Aria * Albert the Good! * O go, Go! Go away! * BILLY BUDD: I accept their verdict * Gloriana: First Lute Song * Second Lute Song * A Midsummer Night's Dream: Asleep my Love? * Peter Grimes: They listen to money * Now the Great Bear and Pleiades * In dreams I've built myself * THE RAPE OF LUCRETIA: Rome is now ruled * Tarquinius does not dare * THE TURN OF THE SCREW: It is a curious story * Miles! * Aaron Copland: THE TENDER LAND: Martin's Song * Carlisle Floyd: COLD SASSY TREE: So there you were * Sometimes th' pain of missin' him * OF MICE AND MEN: Lennie's Aria (Oh, I feel cold inside) * WUTHERING HEIGHTS: Then marry me, Cathy * John Gay, realized by Benjamin Britten: The Beggar's Opera: O cruel, cruel case! * Sergei Prokofiev: L'Amour des Trois Oranges: Il est drole, le Prince! * Sergei Rachmaninoff: Aleko: Young Gypsy's Romance * Ned Rorem: Our Town: The Stage Manager's Aria (We're all coming up here) * Richard Strauss: Arabella: Ich hab's geschworen * ARIADNE AUX NAXOS: Im Gegenteil * CAPRICCIO: Das Sonett (Kein Andres, das mir so im Herzen loht) * DER ROSENKAVALIER: Di rigori armato il seno * Igor Stravinsky: MAVRA: Hussar's Aria * THE

RAKE'S PROGRESS: Here I stand * Love, too frequently betrayed * Vary the song * Sellem's Auction Scene * I have waited * Mark-Anthony Turnage: ANNA NICOLE: Valium, prozac
A catalogue of Benjamin's Britten's works published by Boosey & Hawkes.

Friday Afternoons Op.7

Benjamin Britten: Peter Grimes

Complete Folksong Arrangements

A Complete Catalogue of His Published Works

Vocal Score : Benjamin Britten

(Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations. CONTENTS: John Adams: THE DEATH OF KLINGHOFFER: I must have been hysterical * DOCTOR ATOMIC: Am I in your light? * Past fierce and tossing skies * EL NINO: La anunciacion * Dominick Argento: THE ASPERN PAPERS: On the stroke of midnight! * CASANOVA'S HOMECOMING: Bellino's Aria * Madame d'Urfe's Aria * THE DREAM OF VALENTINO: Nazimova's Aria * Was it truly destiny * MISS HAVISHAM'S FIRE: Estella's Aria * A POSTCARD FROM MOROCCO: A Foreign Singer's Aria * Leonard Bernstein: MASS: Thank You * TROUBLE IN TAHITI: There is a garden * What a movie! * Benjamin Britten: ALBERT HERRING: Doctor Jessop's midwife * What would Missus Herring say? * A MIDSUMMER NIGHT'S DREAM: Lysander, Help me Lysander * THE RAPE OF LUCRETIA: Give him this orchid * Is it

all? * She sleeps as a rose upon the night * Aaron Copland: THE TENDER LAND: Ma's Song * Carlisle Floyd: WUTHERING HEIGHTS: Take off that frown * John Gay, realized by Benjamin Britten: THE BEGGAR'S OPERA: Thus when a good housewife sees a rat...How cruel are the traytors * Henry Purcell, realized by Benjamin Britten and Imogen Holst: DIDO AND AENEAS: Ah, Belinda, I am prest with torment * When I am laid in earth * Ned Rorem: MISS JULIE: Wind around me like Satan's snake * Richard Strauss: ARIADNE AUF NAXOS: Sein wir wieder gut * DER ROSENKAVALIER: Wie Du warst! * Igor Stravinsky: MAVRA: The Mother's Aria * OEDIPUS REX: Nonn' erusbeskite, reges * THE RAKE'S PROGRESS: As I was saying...Scorned! Abused! * Sold! Annoyed!

Benjamin Britten's Peter Grimes is one of the few operas of the last half-century to have gained a secure place in the repertory. Its appearance in 1945 shortly after the end of the war in Europe was a milestone in operatic history as well as in British music. But the origins of the work lie in the United States, where Britten and his friend Peter Pears (the first Grimes) spent the years 1939-42. In 1941 they read an evocative essay by the novelist E. M. Forster on the Suffolk poet George Crabbe (1754-1832); this precipitated Britten's decision to return to his native country, and sent them both to Crabbe's poem, The Borough, which gave them the idea for the plot they drafted together. This book opens with Forster's original essay and his later one on Crabbe and Peter Grimes. From there the reader can trace the history of the opera: in Donald Mitchell's annotated

interview with the wife of the librettist, Montagu Slater; in Philip Brett's detailed study of the fascinating documents preserved in the Britten-Pears Library at Aldeburgh; and in his history of the work's stage presentation and critical reception. Hans Keller's remarkable synopsis, first printed in 1952, is complemented by a fine new analytical study by David Matthews of Act II scene 1, the crux of the opera.

Benjamin Britten Studies

Britten: War Requiem

First published in 1948.