

Benjamin Britten

A Guide to the Orchestral Works



Britten-Pears
Foundation

Track listing for CD Sampler

- 1. Four Sea Interludes from Peter Grimes, op. 33a**
for orchestra
1. Dawn
Royal Opera House Orchestra/Britten
Decca 436 990-2DWO
- 2. Spring Symphony, op. 44**
for soloists, chorus, boys' choir and orchestra
The Driving Boy
Jennifer Vyvyan/Norma Procter/Peter Pears/
Royal Opera House Orchestra and Chorus/
Chorus of boys from Emanuel School/Britten
Decca 436 396-2LM
- 3. Symphony for Cello and Orchestra, op. 68**
for cello and orchestra
1. Allegro maestoso
Mstislav Rostropovich/English Chamber Orchestra/
Britten
Decca 425 100-2LM
- 4. The Prince of the Pagodas, op. 57**
for orchestra
Act 3 Scene 2, The Pagoda Palace
London Sinfoniietta/Oliver Knussen
Virgin VCD7 59578-2
Recording supplied courtesy of EMI Classics
www.emiclassics.com
- 5. Suite on English Folk Tunes, op. 90**
for orchestra
2. The Bitter Withy
CBSO/Simon Rattle
EMI CDS7 54270-2
Recording supplied courtesy of EMI Classics
www.emiclassics.com
- 6. Diversions, op. 21**
for piano (left hand) and orchestra
Finale: Tarantella
Peter Donohoe/CBSO/Simon Rattle
EMI CDS7 54270-2
Recording supplied courtesy of EMI Classics
www.emiclassics.com
- 7. Phaedra, op. 93**
for mezzo-soprano and small orchestra
Janet Baker/English Chamber Orchestra/
Steuart Bedford
Decca 425 666-2LH2
- 8. An American Overture**
for orchestra
CBSO/Simon Rattle
EMI CDS7 54270-2
Recording supplied courtesy of EMI Classics
www.emiclassics.com
- 9. Come you not from Newcastle?**
for voice and orchestra
Philip Langridge/Northern Sinfonia/
Steuart Bedford
Naxos 8.557222 (p) Lambourne Productions Ltd
- 10. Lachrymae, op. 48a**
for solo viola and small string orchestra
X. L' estesso tempo - A tempo semplice
Roger Chase/Nash Ensemble/Lionel Friend
Hyperion CDH55225
- 11. The Building of the House, op. 79**
for orchestra with or without chorus
CBSO and Chorus/Simon Rattle
EMI CDS7 54270-2
Recording supplied courtesy of EMI Classics
www.emiclassics.com
- 12. A Charm of Lullabies, op. 41**
for mezzo-soprano and orchestra
1. A Cradle Song
Catherine Wyn-Rogers/Northern Sinfonia/
Steuart Bedford
Naxos 8.557205 (p) Lambourne Productions Ltd
- 13. Double Concerto**
for violin, viola and orchestra
3. Allegro scherzando
Gidon Kremer/Yuri Bashmet/Hallé Orchestra/
Kent Nagano
Erato 3984-25502-2
Courtesy of Warner Classics & Jazz,
Warner Music UK Ltd
- 14. Les Illuminations, op. 18**
for high voice and orchestra
3b. Antique
Peter Pears/English Chamber Orchestra/Britten
Decca 436 395-2LM
- 15. Violin Concerto, op. 15**
for violin and orchestra
1. Moderato con moto
Mark Lubotsky/English Chamber Orchestra/Britten
Decca 417 308-2LM
- 16. The Company of Heaven**
for speaker(s), soloists, chorus, timpani, organ
and strings
6. Heaven is here
Cathryn Pope/EGO/London Philharmonic Choir/
Philip Brunelle
Virgin VC5 450 932
Recording supplied courtesy of EMI Classics
www.emiclassics.com
- 17. Sinfonia da Requiem, op. 20**
for orchestra
2. Dies irae
New Philharmonic Orchestra/Britten
Decca 425 100-2LM
- 18. Saint Nicolas, op. 42**
for soloists, chorus, and string orchestra, piano
duet, percussion and organ
II. The Birth of Nicolas
Anthony Rolfe Johnson/Choristers of St George's
Chapel/EGO/Matthew Best
Hyperion CDH55378
- 19. Two Portraits**
for string orchestra
2. E.B.B.: Poco lento
Hallé Orchestra/Kent Nagano
Erato 3984-25502-2
Courtesy of Warner Classics & Jazz,
Warner Music UK Ltd
- 20. Our Hunting Fathers, op. 8**
for high voice and orchestra
1. Rats away!
Peter Pears/LSO/Britten
BBCB 8014-2
- 21. Piano Concerto, op. 13**
for piano and orchestra
2. Waltz
Sviatoslav Richter/English Chamber Orchestra/Britten
Decca 417 308-2LM
- 22. Cantata academica, carmen basiliense, op.62**
for soprano, alto, tenor, bass, chorus and orchestra
XII. Canone ed ostinato
XIII. Corale can canto
Jennifer Vyvyan/Helen Watts/Peter Pears/Owen
Brannigan/LSO and Chorus/George Malcolm
Decca 436 398-2LM
- 23. Love from a Stranger**
for orchestra
4. Love Music
BBC Symphony Orchestra/Jac van Steen
NMC DO73 Courtesy of NMC, www.nmcrec.co.uk
- 24. Temporal Variations**
for oboe and string orchestra
7. Waltz
Nicholas Daniel/Northern Sinfonia/Steuart Bedford
Naxos 8.557205. Naxos Rights International Ltd.
- 25. Ballad of Heroes, op. 14**
for high voice, chorus and orchestra
2. Scherzo (Dance of Death)
Robert Tear/CBSO and Chorus/Simon Rattle
EMI CDS7 54270-2
Recording supplied courtesy of EMI Classics
www.emiclassics.com
- 26. King Arthur**
for orchestra
1. Overture - Fanfare and Introduction
BBC Philharmonic Orchestra/Richard Hickox
Chandos 9487 www.chandos.net
- 27. The World of the Spirit**
for speaker(s), soloists, chorus and orchestra
5. O life, O love now undivided
Susan Chilcott/Pamela Helen Stephen/Britten Singers/
BBC Philharmonic Orchestra/Richard Hickox
Chandos 9487 www.chandos.net
- 28. Young Apollo, op. 16**
for piano, string quartet and string orchestra
Opening
Nikolai Lugansky/Hallé Orchestra/Kent Nagano
Erato 3984-25502-2
Courtesy of Warner Classics & Jazz,
Warner Music UK Ltd
- 29. Quatre chansons françaises**
for high voice and orchestra
II. Sagesse
Felicity Lott/Northern Sinfonia/Steuart Bedford
Naxos 8.557206 (p) Lambourne Productions Ltd
- 30. Variations on a Theme of Frank Bridge, op. 10**
for string orchestra
Variation 4: Aria Italiana
LSO/Britten
Decca 417 509-2DH
- 31. Nocturne, op. 60**
for tenor, seven obligato instruments and
string orchestra
Sonnet 43 (Shakespeare) 'When most I wink'
Peter Pears/English Chamber Orchestra/Britten
Decca 436 395-2LM
- 32. Symphonic Suite 'Gloriana', op. 53a**
for orchestra and tenor solo
Courtly Dances II: Coranto
LSO/Steuart Bedford
Naxos 8.557196 (p) Lambourne Productions Ltd
- 33. Movements for a Clarinet Concerto III**
Michael Collins/Northern Sinfonia/
Thomas Zehetmair
NMC DI40 Courtesy of NMC, www.nmcrec.co.uk
- 34. Suite from 'Death in Venice', op. 88**
Overture to Venice
English Chamber Orchestra/Steuart Bedford
Chandos 8363 www.chandos.net

Benjamin Britten

A Guide to the Orchestral Works

Benjamin Britten was born in Lowestoft, Suffolk, on 22 November 1913 and died in Aldeburgh, Suffolk, on 4 December 1976. His mastery of the orchestra is evident even in such early works as the song cycles *Quatre chansons françaises* and *Our Hunting Fathers*, scores which display remarkable inventiveness and technical brilliance. The sombre majesty of the *Sinfonia da Requiem* and the dazzling colours of the ballet *The Prince of the Pagodas* represent the composer at the height of his powers, while the *Suite on English Folk Tunes*, written in his last years, is a hauntingly beautiful farewell to the orchestra. His response to commissions, and to soloists who were his friends, prompted works in every genre: who but Britten could have produced such a tour-de-force as *The Young Person's Guide to the Orchestra*, a work that speaks to everyone, yet which is also a remarkable 'concerto' for orchestra? He was as eloquent on the grandest scale, in the *War Requiem*, as when writing for amateurs, in his last completed work, the *Welcome Ode*. Britten stands secure as one of the greatest 20th-century composers, whether writing forceful 'political' pieces – *Ballad of Heroes* – expressively programmatic works – the *Sea Interludes* from *Peter Grimes* – or virtuosic concertos – the Cello Symphony. His orchestral works inspire and enchant performers and audiences alike throughout the world.

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KEY

In each section entries are arranged chronologically by the date on which Britten completed the composition

Title	Soirées musicales, op. 9	11 mins	Timing						
Sub-title	SUITE OF FIVE MOVEMENTS FROM ROSSINI FOR ORCHESTRA								
Dates of composition	4 December 1935–24 August 1936								
Description	Britten composed two sparkling orchestral suites both based on themes by Rossini – <i>Soirées musicales</i> and <i>Matinée musicales</i> , op. 24. They revel in dance rhythms (both were choreographed by Balanchine) and demonstrate Britten’s orchestral mastery and tongue-in-cheek sense of humour. Widely performed by amateur and youth orchestras, these two suites provide substantial and exciting additions to any children’s or pops concert.								
Publication information*	<i>B&H</i> , 1938 (full score, parts); 1965 (miniature score) <i>Full score, miniature score, piano conductor, wind set, string set on sale</i> Also published in <i>Orchestral Anthology</i> , vol. 1 (<i>B&H</i> , 1997); see p. 39								
Dedication	‘To M. Alberto Cavalcanti’								
Scoring	Original scoring: 2 fl (fl=picc), 2 ob, 2 cl in B \flat , 2 bn—4 hn, 2 tpt in B \flat , 3 trbn (III=bass trbn)—timp, 2 perc (bd, sd, cymb, trgl, castanets, xyl, glock)—harp (or pf)—str Version for small orchestra: fl, ob, cl in B \flat —tpt in B \flat , trbn—perc (bd, sd, cymb, trgl, castanets)—harp (or pf)—str								
Movement titles	<table> <tr> <td>1 <i>March</i> (<i>Guillaume Tell</i>, Act III, ‘Pas de soldats’)</td> <td>4 <i>Bolero</i> (<i>Soirées musicales</i>, no. 5, ‘L’invito’)</td> </tr> <tr> <td>2 <i>Canzonetta</i> (<i>Soirées musicales</i>, no. 1, ‘La promessa’)</td> <td>5 <i>Tarantella</i> (<i>3 Choeurs religieux</i>, no. 3, ‘La charité’)</td> </tr> <tr> <td>3 <i>Tirolese</i> (<i>Soirées musicales</i>, no. 6, ‘La pastorella dell’Alpi’)</td> <td></td> </tr> </table>			1 <i>March</i> (<i>Guillaume Tell</i> , Act III, ‘Pas de soldats’)	4 <i>Bolero</i> (<i>Soirées musicales</i> , no. 5, ‘L’invito’)	2 <i>Canzonetta</i> (<i>Soirées musicales</i> , no. 1, ‘La promessa’)	5 <i>Tarantella</i> (<i>3 Choeurs religieux</i> , no. 3, ‘La charité’)	3 <i>Tirolese</i> (<i>Soirées musicales</i> , no. 6, ‘La pastorella dell’Alpi’)	
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First broadcast**	16 January 1937, BBC National. BBC Orchestra (Section C), Joseph Lewis <i>cond</i>								
First concert performance	10 August 1937, Queen’s Hall, London. BBC Orchestra, Henry Wood <i>cond</i>								

* B&H=Boosey & Hawkes; FM=Faber Music; CM=Chester Music

** First broadcast details are included only if the first broadcast was also the first performance

For further details about the orchestral works in this Guide and other Britten works, please consult *Benjamin Britten: A Catalogue of the Published Works* (1999) available from music shops including www.boosey.com/shop, or visit www.brittenpears.org.

Cover photograph of Britten conducting by Brian Seed.

WORKS FOR ORCHESTRA

Two Portraits

FOR STRING ORCHESTRA

No. 1 composed 19–27 August 1930, No. 2 completed 10 September 1930

15 mins
CD: TRACK 19

The *Two Portraits*, musical sketches of David Layton, a school friend of Britten, and of the composer himself, were written in 1930, in the summer holiday between Britten leaving school and commencing studies at the Royal College of Music. He characterized his friend with fast, exciting, intensely chromatic music for orchestra, while his own portrait, a soulful viola solo (Britten's own instrument) over a gentle accompaniment, provides a more serious contrast.

CM (first published OUP, 1997)

Full score, pf reduction (no. 2 only: Susan Bradshaw) *and solo part on sale; full score, orchestral parts on rental*

1 *D. Layton: Poco presto* (str)

2 *E.B.B.: Poco lento* (va, str)

5 December 1995, BBC Radio 3. Michael Gerrard *va*, Northern Sinfonia, Martyn Brabbins, *cond*

22 June 1996, Snape Maltings Concert Hall, Aldeburgh Festival. Stephen Tees *va*, City of London Sinfonia, Steuart Bedford *cond*

Sinfonietta, op. 1

FOR CHAMBER ORCHESTRA

20 June–9 July 1932

15 mins

Written at the age of just 18 while he was still a student at the Royal College of Music, the *Sinfonietta* shows that Britten had already found a mature and unmistakable voice by the time of his official 'opus 1'. The piece is tautly constructed and shows an assured and sophisticated command of structure that anticipates many later works. An alternative version for small orchestra with two horns (prepared by Britten in February 1936 but given only one performance during his lifetime) is also available for performance.

B&H, 1935

Miniature score on sale; full score, parts on rental

'To Frank Bridge'

Fl, ob, cl in B \flat , bn—hn—string quintet (2 vn, va, vc, db) or small string orchestra

1 *Poco presto ed agitato*

3 *Tarantella: Presto vivace*

2 *Variations: Andante lento*

31 January 1933, The Ballet Club (Mercury Theatre), London, Macnaghten–Lemare concert. English Wind Players, Macnaghten String Quartet, Adolf Lotter *db*, Iris Lemare *cond*

WORKS FOR ORCHESTRA

- **Sinfonietta, op. 1a** 15 mins
February 1936 VERSION FOR SMALL ORCHESTRA
B&H
Full score, parts on rental
- Fl, ob, cl in Bb, bn—2 hn—str [not simply string quintet]
- 10 March 1936, Aeolian Hall, London. Edric Cundell Chamber Orchestra, Edric Cundell *cond*

- Simple Symphony, op. 4** 18 mins
FOR STRING ORCHESTRA (OR STRING QUARTET)
23 December 1933–10 February 1934

By the age of twelve Britten had composed a huge number of sonatas, ‘symphonies’, songs and suites. In 1933 he chose extracts from eight of these works and shaped them into a symphony for strings. Its alliterative movement titles indicate the character and roots of the work, although there is nothing childlike about the music itself: it is a tuneful and exciting concert piece, one of the best-known works from Britten’s early years.

CM (first published OUP, 1935)
Study score, parts on sale; full score, parts on rental

‘Dedicated to Audrey Alston (Mrs Lincolne Sutton)’

- | | |
|-----------------------------|-------------------------------|
| 1 <i>Boisterous Bourrée</i> | 3 <i>Sentimental Saraband</i> |
| 2 <i>Playful Pizzicato</i> | 4 <i>Frolicsome Finale</i> |

6 March 1934, Stuart Hall, Norwich. The Norwich String Orchestra, Benjamin Britten *cond*

- Russian Funeral** 6 mins
FOR ORCHESTRAL BRASS AND PERCUSSION ENSEMBLE
24 February–2 March 1936

This tragic, politically charged work for brass and percussion was the result of Britten’s association with the communist musician Alan Bush, an association which would bear further fruit in 1939 with the composition of *Ballad of Heroes* for performance in Bush’s Festival of Music for the People. It draws on a Russian revolutionary song (also used by Shostakovich in the third movement of his Eleventh Symphony) and is a moving and brilliant showpiece for an orchestra’s brass section.

FM, 1981
Score, parts on sale

4 hn (*ad lib.*), 3 tpt in B \flat , 2 ten trbn, bass trbn, tuba—perc (susp cymb, sd, td, bd)

March 1936, Westminster Theatre, London, London Labour Choral Union Concert. South London Brass Orchestra, Alan Bush *cond*

Irish Reel

3 mins

FOR ORCHESTRA

1–2 April 1936; revised after 9 November 1937

Based on the Scottish tune ‘The Bottom of the Punch Bowl’, the *Irish Reel* is one of a number of effective short pieces from the 1930s, composed at great speed as incidental music for film, radio and theatre productions. Orchestrated for a relatively small ensemble, for the documentary film *Around the Village Green*, the *Reel* begins with a conventional exposition of the main theme before Britten’s own harmonic language takes it to new territories.

FM, 1996 (revised version)*Score on sale; full score, orchestral parts on rental*

Original scoring: 2 fl (II=picc), ob, cl in A—tpt in A, trbn—timp—harp—str

Revised scoring: fl (=picc), ob, cl in A, bn—hn—timp—harp—str

21 April 1938, BBC National (from a gramophone recording). Charles Brill Orchestra, Charles Brill *cond*17 June 1995, Snape Maltings Concert Hall, Aldeburgh Festival. City of London Sinfonia, Richard Hickox *cond*

Soirées musicales, op. 9

11 mins

SUITE OF FIVE MOVEMENTS FROM ROSSINI FOR ORCHESTRA

4 December 1935–24 August 1936

Britten composed two sparkling orchestral suites both based on themes by Rossini – *Soirées musicales* and *Matinée musicales*, op. 24. They revel in dance rhythms (both were choreographed by Balanchine) and demonstrate Britten’s orchestral mastery and tongue-in-cheek sense of humour. Widely performed by amateur and youth orchestras, these two suites provide substantial and exciting additions to any children’s or pops concert.

B&H, 1938 (full score, parts); 1965 (miniature score)*Full score, miniature score, piano conductor, wind set, string set on sale*Also published in *Orchestral Anthology*, vol. 1 (*B&H*, 1997); see p. 39

‘To M. Alberto Cavalcanti’

Original scoring: 2 fl (II=picc), 2 ob, 2 cl in B \flat , 2 bn—4 hn, 2 tpt in B \flat , 3 trbn (III=bass trbn)—timp, 2 perc (bd, sd, cymb, trgl, castanets, xyl, glock)—harp (or pf)—strVersion for small orchestra: fl, ob, cl in B \flat —tpt in B \flat , trbn—perc (bd, sd, cymb, trgl, castanets)—harp (or pf)—str

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|--|---|
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| 3 <i>Tirolese</i> (<i>Soirées musicales</i> , no. 6, ‘La pastorella dell’Alpi’) | |

16 January 1937, BBC National. BBC Orchestra (Section C), Joseph Lewis *cond*10 August 1937, Queen’s Hall, London. BBC Orchestra, Henry Wood *cond*

Love from a Stranger

MUSIC FROM THE FILM

18–26 November 1936

Transcribed by Colin Matthews (1994)

10 mins

CD: TRACK 23

By November 1936 Britten had been working in the documentary film industry for just 18 months, but had already contributed to around 25 documentaries. At this time, he completed his score for his only feature film, *Love from a Stranger*, based on the Agatha Christie mystery, *Philomel Cottage*. The opportunity to use a larger orchestra and the bigger scope of this project prompted from Britten a beautifully poised score, reconstructed by Colin Matthews from sketches and sound track in 1994.

CM, 2001

Study score on sale; full score, orchestral parts on rental

2 fl, 2 ob, 2 cl, alto sax, 2 bn—2 tpt in C, trbn, tuba—perc (xyl, cymb, susp cymb, bd, t-t, trgl)—harp—str

- | | |
|------------------------|---------------------------|
| 1 <i>Title Music</i> | 4 <i>Love Music</i> |
| 2 <i>Traffic Music</i> | 5 <i>Channel Crossing</i> |
| 3 <i>Brighton</i> | 6 <i>End Titles</i> |

20 May 1995, Barbican Hall, London. BBC Concert Orchestra, Carl Davis *cond*

KING ARTHUR, music for the radio drama by D. G. Bridson (composed 19 March–19 April 1937)

King Arthur

SUITE FOR ORCHESTRA

Arranged by Paul Hindmarsh

25 mins

CD: TRACK 26

The legend of King Arthur, ingrained in English consciousness, was given lavish treatment as a BBC radio drama in 1937. Britten crafted a remarkable programmatic score, some of which later made its way into *Ballad of Heroes* and the revised Piano Concerto. This Suite, compiled by Paul Hindmarsh in 1995, makes musical and narrative sense out of the incidental score.

CM (first published OUP, 1996)

*Full score on sale; full score, orchestral parts on rental*3 fl (III=picc), 2 ob, 2 cl in A (=B \flat), cl in E \flat , 2 bn (II=dbn)—4 hn, 3 tpt in C, 3 trbn, tuba—timp, 2 perc (cymb, susp cymb, bd, td, sd, trgl, tamb)—harp—str

- | | |
|--|--|
| 1 Overture – <i>Fanfare, Introduction, The Lady of the Lake, Wedding March</i> | 3 Variations – <i>Galahad, Graal Music</i> |
| 2 Scherzo – <i>Doom, Wild Dance, Death Music</i> | 4 Finale – <i>Battle</i> |

21 October 1995, Snape Maltings Concert Hall. Royal Academy of Music Symphony Orchestra, Lutz Köhler *cond*

Variations on a Theme of Frank Bridge, op. 10

FOR STRING ORCHESTRA
5 June–12 July 1937

25 mins
CD: TRACK 30

The work that catapulted Britten onto the international music scene was written in answer to an eleventh-hour commission from the Boyd Neel Orchestra, which needed a new work to play at the 1937 Salzburg Festival. One of the landmarks of 20th-century string writing, the piece is a character portrait of Britten's revered teacher, Frank Bridge. The score has proved attractive to choreographers, including Sir Frederick Ashton, Twyla Tharp and Lew Christensen. An imaginative transcription for two pianos by Colin McPhee is also available through the Boosey & Hawkes Hire Library.

B&H, 1938 (full score); 1951 (miniature score)

Miniature score on sale; full score, orchestral parts on rental

Also published in *Orchestral Anthology*, vol. 2 (*B&H*, 1998); see p. 39

'To F. B. A tribute with affection and admiration.'

Introduction and Theme

Variation 1: *Adagio*

Variation 2: *March*

Variation 3: *Romance*

Variation 4: *Aria Italiana*

Variation 5: *Bourrée classique*

Variation 6: *Wiener Walzer*

Variation 7: *Moto perpetuo*

Variation 8: *Funeral March*

Variation 9: *Chant*

Variation 10: *Fugue and Finale*

27 August 1937, Salzburg Festival. Boyd Neel Orchestra, Boyd Neel *cond*

Mont Juic, op. 12

SUITE OF CATALAN DANCES FOR ORCHESTRA BY LENNOX BERKELEY AND BENJAMIN BRITTEN
6 April–12 December 1937

12 mins

This attractive suite of four folk-influenced dance movements was written in response to a performance of Catalan dancing seen by Britten and Berkeley in 1936 in the Barcelona district known as Mont Juic. The result is a witty, imaginative and resourcefully orchestrated score. The two composers never admitted which movement was written by whom, though it is accepted that Britten contributed the third and fourth.

B&H, 1938 (full score); 1980 (study score)

Miniature score on sale; full score, orchestral parts on rental

'In memory of Peter Burra'

2 fl (II=picc), 2 ob, 2 cl in B \flat , alto sax (*ad lib.*), ten sax (*ad lib.*), 2 bn (II=dbn)—4 hn, 2 tpt in B \flat , 3 trbn, tuba—timp, 2 perc (glock, td, cymb, bd)—harp—str

1 *Andante maestoso*

2 *Allegro grazioso*

3 *Lament (Barcelona, July 1936): Andante moderato*

4 *Allegro molto*

8 January 1938, BBC National. BBC Orchestra (Section C), Joseph Lewis *cond*

WORKS FOR ORCHESTRA

JOHNSON OVER JORDAN, incidental music to the play by J. B. Priestley (composed February 1939)

Johnson over Jordan

18 mins

SUITE FOR ORCHESTRA

Compiled by Paul Hindmarsh

J. B. Priestley's *Johnson over Jordan* is a modern morality play, in which a man on the verge of death revisits his life as he contemplates what he has become and where he is going. The elaborate production of the play stimulated Britten to write a remarkably evocative incidental score. 'The Spider and the Fly', his music for the play's climactic scene, set in a decadent night-club, incorporates 1930s popular music with great skill.

FM, 1993

Full score on sale; full score, orchestral parts on rental

Fl (=picc), ob (=ca), 2 cl in B \flat (I=cl in E \flat ; II=bass cl, cl in A, alto sax) or 3 cl in B \flat (I=cl in E \flat ; II=cl in A; III=bass cl, alto sax), bn—2 tpt in C, trbn—timp, perc (susp cymb, t-t, sd, td, bd with foot pedal and hi-hat cymb)—pf—str

1 Overture

3 The Spider and the Fly

2 Incinerators' Ballet

4 End Music

22 June 1990, Snape Maltings Concert Hall, Aldeburgh Festival. ECO, Steuart Bedford *cond*

Canadian Carnival (Kermesse Canadienne), op. 19

14 mins

November–10 December 1939

Canadian Carnival was written in 1939, seven months after Britten left England for North America. Its bracing out-of-doors energy shows his rapid assimilation of American music, particularly that of his friend Copland. Based on a variety of folk material, the work culminates with a lively treatment of the well-known French-Canadian tune 'Alouette'.

B&H, 1948 (full score); 1979 (study score)

Study score on sale; full score, orchestral parts on rental

2 fl (II=picc), 2 ob (II=ca), 2 cl in B \flat & A, 2 bn—4 hn, 3 tpt in B \flat (III *ad lib.*), 3 trbn, tuba—timp, 2 perc (small susp cymb, large susp cymb, sd, bd, xyl)—harp—str

13 June 1945, Cheltenham Town Hall, Cheltenham Festival. LPO, Benjamin Britten *cond*

Sinfonia da Requiem, op. 20

20 mins

Oct. 1939–June 1940; revised by 7 October 1940

CD: TRACK 17

Composed in 1940, Britten's largest purely orchestral work for the concert hall was written to a commission from the Japanese government for a work in honour of the 2,600th anniversary of the Mikado dynasty. It was, however, rejected by the Japanese authorities who deemed Britten's use of Christian liturgical movement titles an insult. Ostensibly written as a requiem memorial to his parents, the *Sinfonia* was also Britten's reaction to the developing menace of the war which evoked some of his most powerful orchestral writing.

WORKS FOR ORCHESTRA

B&H, 1942 (full score, US); 1944 (miniature score, UK)

Miniature score on sale; full score, orchestral parts on rental

Also published in *Orchestral Anthology*, vol. 2 (*B&H*, 1998); see p. 39

'In memory of my parents'

3 fl (III=picc & bass fl), 2 ob, ca, 2 cl in B \flat , bass cl (=cl in E \flat), alto sax (*ad lib.*), 2 bn, dbn—6 hn (V, VI *ad lib.*), 3 tpt in C, 3 trbn, tuba—timp, 4 perc (bd, cymb, sd, tamb, whip, xyl)—2 harps (II *ad lib.*), pf—str

1 *Lacrymosa: Andante ben misurato*

3 *Requiem aeternam: Andante molto tranquillo*

2 *Dies irae: Allegro con fuoco*

29 March 1941, Carnegie Hall, New York. NYPO, John Barbirolli *cond*

Matinées musicales, op. 24

13 mins

SECOND SUITE OF FIVE MOVEMENTS FROM ROSSINI

July 1941

Matinées musicales was composed as a companion piece to the immensely popular *Soirées musicales* at the request of Lincoln Kirstein and the American Ballet Company. It draws on similar source material to its predecessor, and the 'double bill' was choreographed by Balanchine in 1941.

B&H, 1943 (full score, parts); 1965 (miniature score)

Full score, miniature score on sale; full score, orchestral parts on rental

Also published in *Orchestral Anthology*, vol. 1 (*B&H*, 1997); see p. 39

'To Lincoln Kirstein'

2 fl (II=picc), 2 ob, 2 cl in B \flat , 2 bn—4 hn (III, IV *ad lib.*), 2 tpt in B \flat , 2 trbn, bass trbn (or tuba), tuba (*ad lib.*, to be used only in addition to the bass trbn)—timp, 2 perc (sd, td, bd, cymb, wb, trgl, tamb)—harp (or pf), cel (or pf)—str

1 *March (Guillaume Tell, Act I, 'Pas de six')*

4 *Pantomime (Soirées musicales, no. 2, 'Il rimproveso')*

2 *Nocturne (Soirées musicales, no. 10, 'La Pesca')*

5 *Moto perpetuo (Gorgheggi e solfeggi)*

3 *Waltz (Soirées musicales, no. 4, 'L'orgia')*

27 June 1941, Teatro Municipal, Rio de Janeiro. American Ballet Company, Emanuel Balaban *cond*

Paul Bunyan Overture

5 mins

March 1941

Orchestrated by Colin Matthews (1977)

Britten drafted this overture for piano duet and intended its inclusion in the first production of *Paul Bunyan*. In the event it was neither orchestrated nor performed. When Britten revised his popular operetta in the final years of his life, he did not reinstate the overture, but composed a new brief introduction. Following Britten's death, Colin Matthews orchestrated the original overture, using the instrumentation and colours of the opera, and it now stands as an exciting work in its own right.

(continued)

WORKS FOR ORCHESTRA

Paul Bunyan Overture (continued)

FM, 1980

Full score on sale; full score, orchestral parts on rental

2 fl (II=picc), ob, 2 cl in B \flat , bass cl, bn—2 hn, 2 tpt in C, 2 trbn, tuba—timp, 2 or 3 perc (bd, sd, cymb, tamb, trgl, td (or sd without snares)—pf (*ad lib.*), harp (*ad lib.*)—str

Although both the harp and piano parts may be omitted, it is highly desirable that at least one of them should be used.

6 August 1978, Royal Albert Hall, London. European Community Youth Orchestra, James Judd *cond*

An American Overture

10 mins

7–16 October 1941

CD: TRACK 8

In October 1941, five months before Britten left America to return to England, he completed an Occasional Overture for the conductor Artur Rodzinski. It was not performed then, nor was it even remembered by the composer himself until it was brought to his attention in 1972. The original title had been allocated to another orchestral work in 1946, so it was re-named *An American Overture* – perhaps a more fitting title, for the work's debt to American music is clear from the opening bars.

FM, 1985

Full score on sale; full score, orchestral parts on rental

3 fl (III=picc), 3 ob, 3 cl in B \flat (III=bass cl), 3 bn—4 hn, 3 tpt in C, 3 trbn, tuba—timp, 2 perc (sd, td (if no small timp), tamb, t-t, t bells, bd+cymb, susp cymb)—cel (=pf *ad lib.*), 2 harps (II *ad lib.*)—str

8 November 1983, Birmingham Town Hall, Birmingham. CBSO, Simon Rattle *cond*

Prelude and Fugue, op. 29

9 mins

FOR 18-PART STRING ORCHESTRA

May 1943

The *Prelude and Fugue* was written to commemorate the tenth anniversary of the Boyd Neel Orchestra in 1943. A much shorter piece than the *Frank Bridge Variations*, it is, nevertheless, an elegant and polished work, characteristic in the pungent tonal pulls of the Prelude and the bounding energy of the Fugue, in which the orchestra is divided into no fewer than 18 separate parts.

B&H, 1951 (full score); 1981 (study score)

Study score on sale; full score, orchestral parts on rental

'To Boyd Neel and his orchestra, on the occasion of their 10th birthday, 23 June 1943'

10 vn, 3 va, 3 vc, 2 db

23 June 1943, Wigmore Hall, London. Boyd Neel Orchestra, Boyd Neel *cond*

WORKS FOR ORCHESTRA

PETER GRIMES, OP. 33, opera in three acts and a prologue (composed January 1944–10 February 1945)

Anyone who has visited the coastline around Aldeburgh will recognize the uncanny certainty with which Britten has captured that land- and seascape in his *Four Sea Interludes*, one of the great portrayals of the sea in all music. The turbulent *Passacaglia* (which divides the two scenes of Act 2 of the opera) is, on the other hand, a portrait of Grimes himself. Between them they serve as an excellent introduction to one of the most popular operas of the 20th century.

Four Sea Interludes from Peter Grimes, op. 33a

16 mins

FOR ORCHESTRA
[Spring] 1945
B&H, 1946

CD: TRACK 1

Miniature score on sale; full score, orchestral parts on rental

Also published in *Orchestral Anthology*, vol. 2 (B&H, 1998); see p. 39

2 fl (=picc), 2 ob, 2 cl in A & B \flat (II=E \flat), 2 bn, dbn—4 hn, 3 tpt (I, II in C, III in D), 3 trbn, tuba—timp, 2 perc (sd, bd, cymb, gong, xyl, bells in E \flat and B \flat , tamb)—harp—str

- | | |
|-------------------------|--------------------|
| 1 <i>Dawn</i> | 3 <i>Moonlight</i> |
| 2 <i>Sunday Morning</i> | 4 <i>Storm</i> |

13 June 1945, Cheltenham Town Hall, Cheltenham Festival. LPO, Benjamin Britten *cond*

Passacaglia from Peter Grimes, op. 33b

7 mins

FOR ORCHESTRA
[June–July?] 1945
B&H, 1946

Miniature score on sale; full score, orchestral parts on rental

Also published in *Orchestral Anthology*, vol. 2 (B&H, 1998); see p. 39

2 fl (II=picc), 2 ob, 2 cl in B \flat , 2 bn, dbn—4 hn, 3 tpt (I, II in C, III in D), 3 trbn, tuba—timp, 2 perc (sd, td, bd, cymb, t-t, gong, tamb)—cel, harp—str

29 August 1945, Royal Albert Hall, London. BBC SO, Sir Adrian Boult *cond*

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

17 mins

VARIATIONS AND FUGUE ON A THEME OF HENRY PURCELL,

FOR SPEAKER AND ORCHESTRA, OR ORCHESTRA ALONE

Completed: 31 December 1945

Optional text by Eric Crozier

with spoken commentary: 19 mins

This familiar standard hardly needs explanation, having become, along with Prokofiev's *Peter and the Wolf*, one of the classic introductions to the sound of the orchestra for young people. In addition to its instructive function, *The Young Person's Guide* is an effervescent and superbly crafted work, one of Britten's most significant tributes to Purcell. It is a showpiece that puts each section of the orchestra through its paces, and the crowning reappearance of the Purcell theme (taken from the incidental music to *Abdelazer*) at the height of the fugue is surely one of the great moments in 20th-century music.

B&H, 1947

Full score, miniature score on sale; full score, orchestral parts on rental

Also published in *Orchestral Anthology*, vol. 1 (B&H, 1997); see p. 39

'This work is affectionately inscribed to the children of John and Jean Maud: Humphrey, Pamela, Caroline and Virginia, for their edification and entertainment'

Picc, 2 fl, 2 ob, 2 cl in B \flat & A, 2 bn—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 3 perc (bd, cymb, tamb, trgl, sd, Chinese block, xyl, castanets, gong, whip)—harp—str

15 October 1946, Philharmonic Hall, Liverpool. Liverpool Philharmonic Orchestra, Malcolm Sargent *cond*

Occasional Overture, op. 38

8 mins

July–14 September 1946

The festal brass, bustling strings, brilliant solo writing and dazzling textures of the *Occasional Overture* were written in less than two months, during a particularly fertile compositional period. Commissioned especially for the launch of the BBC Third Programme, Britten withdrew the work following its première, and it was not heard again until 1983.

FM, 1984

Full score on sale; full score, orchestral parts on rental

3 fl (III=picc), 2 ob, ca, cl in E \flat , 2 cl in B \flat , 2 bn, dbn—4 hn, 3 tpt in C, 3 trbn, tuba—timp, 3 perc (sd, td, susp cymb, bd, cymb, whip, t-t, trgl, xyl)—cel, harp—str

29 September 1946, BBC Third Programme. BBC SO, Sir Adrian Boult *cond*

28 April 1983, Orchestra Hall, Chicago. Chicago Symphony Orchestra, Raymond Leppard *cond*

Men of Goodwill

8 mins

VARIATIONS ON A CHRISTMAS CAROL ('GOD REST YE MERRY, GENTLEMEN')

Completed before 18 December 1947

A witty and virtuosic set of variations on the Christmas carol *God Rest Ye Merry, Gentlemen* incorporating a jig, slow waltz, dance, march and finale.

WORKS FOR ORCHESTRA

FM, 1982

Full score on sale; full score, orchestral parts on rental

2 fl, picc, 2 ob, 2 cl in B \flat , 2 bn—4 hn, 2 tpt in C, 2 ten trbn, bass trbn, tuba—timp, 2 perc (cymb, susp cymb, sd, td, bd, xyl)—harp—str

25 December 1947, BBC Home Service. LSO, Walter Goehr *cond*

Variation(s) on an Elizabethan Theme

FOR STRING ORCHESTRA

January 1953

2 mins

complete work: 16 mins

Six British composers contributed to a special work for a royal concert given at the 1953 Aldeburgh Festival. They were asked to write a variation on an Elizabethan dance tune entitled 'Sellinger's Round' (in a harmonization by William Byrd), and the audience was left to guess the authorship of each. Britten supplied the fourth variation (marked 'Quick and Gay') and quoted the 'Green leaves' theme from his opera-in-progress *Gloriana*.

B&H

Full score, orchestral parts on rental

Theme (Byrd, arr. Imogen Holst)

Variation 1 *Allegro non troppo* (Arthur Oldham)

Variation 2 A Lament *Andante espressivo*
(Michael Tippett)

Variation 3 *Andante* (Lennox Berkeley)

Variation 4 *Quick and Gay* (Benjamin Britten)

Variation 5 Nocturne *Adagio* (Humphrey Searle)

Variation 6 Finale *Presto giocoso* (William Walton)

16 June 1953, BBC Third Programme. Aldeburgh Festival Orchestra, Benjamin Britten *cond*

20 June 1953, Aldeburgh Parish Church, Aldeburgh Festival. Aldeburgh Festival Orchestra, Benjamin Britten *cond*

GLORIANA, OP. 53, opera in three acts (composed September 1952–13 March 1953; revised 1966)

Symphonic Suite 'Gloriana', op. 53a

FOR ORCHESTRA AND TENOR SOLO (*AD LIB.*)

5 September–14 December 1953

26 mins

CD: TRACK 32

This was one of several concert pieces that Britten extracted from his 1953 coronation opera, a work which has only received its rightful due in recent years. The Suite begins with the bracing Tournament music that opens the opera, followed by Essex's haunting Second Lute Song, the vigorous Courtly Dances (which may be performed as a separate work), and concludes with the music of the opera's Epilogue. The Suite could happily sit at either end of a concert programme and is an excellent introduction to one of Britten's most undeservedly neglected stage works.

(continued)

WORKS FOR ORCHESTRA

Symphonic Suite 'Gloriana', op. 53a (continued)

B&H

Full score, orchestral parts on rental

Also published in *Orchestral Anthology*, vol. 1 (B&H, 1997); see p. 39

Picc, 2 fl, 2 ob, ca, 2 cl in B \flat , bass cl, 2 bn, dbn—4 hn, 3 tpt in C, 3 trbn, tuba—timp, 4 perc (cymb, bd, sd, tamb, td, trgl, gong)—harp—str

The tenor voice in the second movement may be replaced by an oboe.

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|--|---|
| 1 <i>The Tournament</i> | 3 <i>The Courtly Dances: March, Coranto, Pavane, Morris Dance, Galliard, Lavolta, [March]</i> |
| 2 <i>The Lute Song</i> (words by Robert Devereux, Earl of Essex) | 4 <i>Gloriana moritura</i> |

23 September 1954, Town Hall, Birmingham. Peter Pears *ten*, CBSO, Rudolf Schwarz *cond*

Five Courtly Dances from Gloriana

10 mins

FOR SCHOOL ORCHESTRA

Arranged by David Stone

B&H, 1965

Full score, piano conductor, orchestral parts on rental

Fl, ob, 2 cl in B \flat , bn—2 hn, 2 tpt in B \flat , trbn—timp, perc (cymb, tamb, trgl, sd, td, bd)—pf—str

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| 1 <i>March</i> | 4 <i>Morris Dance</i> |
| 2 <i>Coranto</i> | 5 <i>Lavolta</i> |
| 3 <i>Pavane</i> | 6 <i>Reprise of the March</i> |

THE PRINCE OF THE PAGODAS, OP. 57, a ballet in three acts (composed early 1955–autumn 1956)

Britten's only full-length ballet was written for Covent Garden and first performed on New Year's Day 1957 with choreography by John Cranko. In more recent years it has been successfully revived and toured internationally by the Royal Ballet with new choreography by Kenneth MacMillan. The score is notable for its highly sophisticated emulation of the gamelan ensembles that Britten heard on a trip to Bali in 1956, used to portray the colourful and exotic world of 'Pagoda Land'. Three compilations of extracts from the ballet are available for concert purposes: the exhilarating *Pas de six* from Act 3; the *Prelude and Dances*, compiled by Norman Del Mar (with Britten's authorization) in 1963; and a more recent *Suite* compiled in 1997 by Donald Mitchell and Mervyn Cooke.

Pas de six, from The Prince of the Pagodas, op. 57a

12 mins

FOR ORCHESTRA

B&H

Full score, orchestral parts on rental

Picc (=III fl), 2 fl, 2 ob, ca, 2 cl in B \flat , cl in E \flat , 2 bn, dbn—4 hn, 3 tpt (I, II in C, III in D), 3 trbn, tuba—timp, 2 perc (tamb, cymb, bd)—harp, pf—str

26 September 1957, Town Hall, Birmingham. CBSO, Rudolf Schwarz *cond*

WORKS FOR ORCHESTRA

Prelude and Dances from the ballet *The Prince of the Pagodas*, op. 57b

Arranged by Norman Del Mar (1963)

30 mins

B&H, 1980

Full score, orchestral parts on rental

3 fl (II, III=picc), 2 ob, ca, 2 cl in B \flat , cl in E \flat , alto sax, 2 bn, dbn—4 hn, 3 tpt (I, II in C, III in D), 3 trbn, tuba—timp, 3 perc (sd, susp cymb, cymb, tamb, bd, small timp in C \sharp , 2 native drums, trgl, castanets, xyl, gong)—harp, pf—str

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|------------------------------|--|
| 1 <i>Prelude</i> | 4 <i>Belle Epine and Belle Rose</i> |
| 2 <i>March and Gavotte</i> | 5 <i>Variations of the Prince and Belle Rose</i> |
| <i>The Four Kings</i> | 6 <i>Finale</i> |
| <i>The King of the North</i> | |
| <i>The King of the East</i> | |
| <i>The King of the West</i> | |
| <i>The King of the South</i> | |

26 December 1963, BBC Scottish Home Service and Home Service (pre-recorded 7 December 1963).

BBC Scottish Orchestra, Norman Del Mar, *cond*

29 August 1964, Usher Hall, Edinburgh, Edinburgh Festival. BBC Scottish Orchestra, Norman Del Mar *cond*

Suite from the ballet *The Prince of the Pagodas*, op. 57c

47 mins

Arranged by Donald Mitchell and Mervyn Cooke (1997)

If Part III omitted: 42 mins

B&H

CD: TRACK 4

Full score, orchestral parts on rental

3 fl (II, III=picc), 2 ob, ca (=ob III), 2 cl in B \flat , cl in E \flat , alto sax, 3 bn (III=dbn)—4 hn, 3 tpt in C, 3 trbn, tuba—timp, 6 perc (sd, small cymb, susp cymb, cymb, tamb, bd, small timp in C \sharp , 3 tom-toms, 2 native drums, trgl, glock, castanets, xyl, vibr, 2 gong, cel)—harp, pf (four hands)—str

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|---|---|
| Part I | Part IV |
| <i>Prelude</i> | <i>The Arrival and Adventures of Belle Rose in the Kingdom of the Pagodas</i> |
| Part II | <i>Pas de deux</i> |
| <i>The Four Kings</i> | Part V |
| Part III [may be omitted] | <i>The Pagoda Palace: Darkness to Light</i> |
| <i>The Strange Journey of Belle Rose to the Pagoda Land</i> | <i>Pas de Six</i> |
| <i>Pas de deux</i> | <i>Pas de trois</i> |
| <i>Coda</i> | Part VI |
| | <i>Finale</i> |
| | <i>Apotheosis</i> |

4 June 1997, Concertgebouw, Amsterdam. Deutsches Symphonie-Orchester, Berlin, Vladimir Ashkenazy *cond*

The Building of the House, op. 79

5½ mins

OVERTURE WITH OR WITHOUT CHORUS

CD: TRACK 11

[January?]-16 March 1967

Text: Psalm 127, adapted by Imogen Holst from *The Whole Book of Psalms* (set in English)

The 1967 Aldeburgh Festival opened with a visit from Queen Elizabeth, a concert in the new Snape Maltings Concert Hall, and with this overture, composed to celebrate the 'building of the house'. The work itself is as lively as the wonderful acoustic in which it was first performed, and although the version for choir and orchestra was most suitable for its première, the alternative versions for organ and orchestra or extra brass are just as effective.

FM, 1968

*Study score, chorus score on sale; full score, orchestral parts on rental*Chorus (SATB) (*ad lib.*), 2 fl, 2 ob, 2 cl in B \flat , 2 bn—2 hn, 2 tpt in C, tuba—timp, perc (bells, trgl, cymb, sd, xyl)—
org (*ad lib.*)—str

The Chorus can be replaced or supplemented by an organ – chamber or grand – or by extra brass (3rd trumpet and 3 trombones).

2 June 1967, Snape Maltings Concert Hall, Aldeburgh Festival. Chorus of East Anglian Choirs, ECO, Benjamin Britten *cond*

DEATH IN VENICE, OP. 88, opera in two acts (composed December 1971–March 1973; revised June 1973–October 1974)

Suite from Death in Venice, op. 88a

27 mins

Compiled by Steuart Bedford

CD: TRACK 34

Less of a suite and more of an 'operatic symphony', this continuous orchestral work functions like a précis of Britten's final opera. It flows logically through the salient points of action, falling into several clearly differentiated sections, and thus includes some of the most dramatic and beautiful music of this extraordinary score, with its exotic gamelan-like ballet music.

FM, 1993

*Full score on sale; full score, orchestral parts on rental*2 fl (=picc), 2 ob, 2 cl in B \flat & A (II=bass cl), 2 bn—2 hn, 2 tpt in C, 2 trbn, tuba—timp (4) (=crotales), 4 perc (tuned drum, small cymb, bell, 2 glocks, vib, 2 gongs, xyl, susp cymb, 2 t-t, mar, 3 tom-toms, 3 Chinese drums (*ad lib.*)—pf, harp—str (minimum: 6.4.3.3.2)*Summons to Venice**I love you**Overture to Venice**Pursuit**First Beach Scene**Second Beach Scene and Death**Tadzio*13 June 1984, Snape Maltings Concert Hall, Aldeburgh Festival. ECO, Steuart Bedford *cond*

Suite on English Folk Tunes, op. 90

14 mins

'A time there was . . .'

CD: TRACK 5

October–16 November 1974

Britten's last purely orchestral work ranges in mood from the exhilarating opening to the frightening 'Hankin Booby', for winds and percussion alone, to the moving elegy incorporating the folksong *Lord Melbourne* on cor anglais. It is a fitting epilogue to the life of an orchestral master.

FM, 1976

Full score on sale; full score, orchestral parts on rental

'Lovingly and reverently dedicated to the memory of Percy Grainger'

2 fl (fl=picc), 2 ob (fl=ca), 2 cl in B \flat , 2 bn—2 hn, 2 tpt in C— timp, 2 perc (sd, bd, tamburo, trgl, t bell)—harp—str

- 1 *Cakes and Ale*
- 2 *The Bitter Withy*
- 3 *Hankin Booby*

- 4 *Hunt the Squirrel*
- 5 *Lord Melbourne*

13 June 1975, Snape Maltings Concert Hall, Aldeburgh Festival. ECO, Steuart Bedford *cond*

WELCOME ODE, OP. 95, for young people's chorus and orchestra (completed 19 August 1976)

Welcome Suite from Welcome Ode, op. 95

6 mins

FOR STRING ORCHESTRA

Arranged by Tony Osborne

Britten's *Welcome Ode*, his final completed work, was composed for the celebration of Her Majesty the Queen's Silver Jubilee. It is a bright and vibrant cantata, and Tony Osborne's arrangement for string orchestra of three of the five movements contains all the characteristically brilliant writing that Britten brought to such pieces.

FM, 1994

Full score, orchestral parts on rental

- 1 *Jig*
- 2 *Roundel*
- 3 *Canon*

BRITTEN ARRANGEMENTS FOR ORCHESTRA
OF WORKS BY OTHER COMPOSERS

Gustav Mahler: What the Wild Flowers tell Me

10 mins

THE SECOND MOVEMENT FROM SYMPHONY NO. 3, ARRANGED FOR REDUCED ORCHESTRA
[September?]-December 1941

Britten made this adaptation in 1941, at the suggestion of his publisher Erwin Stein. At that time, Mahler's symphonies were not the staple concert-fare that they are today, and Britten's arrangement was an attempt to bring this composer, for whom he felt a special affinity, to the attention of a wider audience. The arrangement preserves the essence of Mahler's original, but in a practical version for reduced orchestra.

B&H, 1950

Full score, orchestral parts on rental

2 fl (II=picc), 2 ob, 2 cl in B \flat , 2 bn—4 hn, 3 tpt in B \flat —perc (trgl, susp cymb, glock, tamb, birch)—harp—str

14 November 1942, BBC Scottish Home Service and Home Service. BBC Scottish Orchestra, Guy Warrack *cond*

Henry Purcell: Chacony in G minor, Z. 730

7 mins

FOR STRING QUARTET OR STRING ORCHESTRA

[Winter 1947–January 1948]; revised [summer 1963]

The *Chacony* is perhaps the best known of Britten's Purcell editions. The writing is typically adroit and technically simple and can easily be mastered by players of fairly modest ability.

B&H, 1965

Full score, orchestral parts on rental

30 January 1948, Kleiner Tonhalleaal, Zürich. Collegium Musicum Zürich, Benjamin Britten *cond*

God Save the Queen

1 min

ORCHESTRAL ARRANGEMENT OF THE NATIONAL ANTHEM

Completed: 9 May 1971

To mark the occasion of a visit by Her Majesty Queen Elizabeth, the Queen Mother to the Aldeburgh Festival, Britten created a short yet brilliant orchestral arrangement of the national anthem.

FM

Full score, orchestral parts on sale and on rental

Picc (*ad lib.*), 2 fl, 3 ob (III *ad lib.*), 3 cl in B \flat (III *ad lib.*), 2 bn (II *ad lib.*), dbn—4 hn, 4 tpt in C (III, IV *ad lib.*), 3 trbn, tuba—timp, 3 perc (III *ad lib.*) (sd, cymb, bd)—harp (*ad lib.*)—str

13 June 1971, Snape Maltings Concert Hall, Aldeburgh Festival (in the presence of Her Majesty Queen Elizabeth, the Queen Mother). ECO, Benjamin Britten *cond*

WORKS FOR ORCHESTRA WITH SOLO INSTRUMENT(S)

Double Concerto

FOR VIOLIN, VIOLA AND ORCHESTRA
9 March–1 July 1932

25 mins
CD: TRACK 13

Britten's Double Concerto, originally titled 'Concerto in B minor, for Violin, Viola and Orchestra', was the last work the composer completed before his official opus 1. A full-scale piece, with virtuosic solo writing and extremely effective orchestral writing of only modest difficulty, the Double Concerto is a wonderful addition to the repertory.

CM (first published OUP, 1999)

Full score, piano score (Susan Bradshaw) and solo parts on sale; full score, orchestral parts on rental

2 fl (fl=picc), 2 ob, 2 cl in A & B \flat , 2 bn—2 hn, 2 tpt in B \flat —timp, perc (susp cymb)—str

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| 1 <i>Allegro ma non troppo</i> | 3 <i>Allegro scherzando</i> |
| 2 <i>Rhapsody: Poco lento</i> | |

15 June 1997, Snape Maltings Concert Hall, Aldeburgh Festival. Katherine Hunka *vn*, Philip Dukes *va*, Britten-Pears Orchestra, Kent Nagano *cond*

TEMPORAL VARIATIONS, for oboe and piano (composed 1936)

Temporal Variations

FOR OBOE AND STRING ORCHESTRA
Orchestral arrangement by Colin Matthews (1994)

15 mins
CD: TRACK 24

In 1935 Britten hinted that a 'large and elaborate suite for oboe and strings' was under way. However, this work did not materialize and instead he wrote the *Temporal Variations* for oboe and piano, dedicated to Montagu Slater, later the librettist of *Peter Grimes*. In 1994 at the suggestion of oboist Nicholas Daniel, Colin Matthews arranged the piano part for string orchestra. The result is a dazzling concertante work, which supplements Britten's already rich contribution to the oboe repertory.

FM, 1995

Full score on sale; full score, orchestral parts on rental

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|----------------------|---------------------|
| 1 <i>Theme</i> | 6 <i>Chorale</i> |
| 2 <i>Oration</i> | 7 <i>Waltz</i> |
| 3 <i>March</i> | 8 <i>Polka</i> |
| 4 <i>Exercises</i> | 9 <i>Resolution</i> |
| 5 <i>Commination</i> | |

12 June 1994, Snape Maltings Concert Hall, Aldeburgh Festival. Nicholas Daniel *ob*, ECO, Steuart Bedford *cond*

Piano Concerto, op. 13

7 February–26 July 1938; revised [August?] 1945

33 mins

CD: TRACK 19

Britten's first work for piano and orchestra was written for himself to play at a Promenade Concert in 1938. In 1945 the original slow movement, 'Recitative and Aria', was replaced with a newly composed 'Impromptu' (though the original version may be performed on application to Boosey & Hawkes). A true 'bravura' work, the Piano Concerto has been championed in recent years by internationally renowned pianists.

B&H, 1939 (two-piano score); 1946 (revised version, two-piano score); 1967 (full score, miniature score)
Miniature score, 2-piano score (Brian Easdale) *on sale; full score, orchestral parts on rental*

'To Lennox Berkeley'

2 fl (=picc), 2 ob (II=ca), 2 cl in A & B \flat , 2 bn—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 2 perc (sd, td, bd, tamb, cymb, gong, glock, whip)—harp—str

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|------------------|--------------------|
| 1 <i>Toccata</i> | 3 <i>Impromptu</i> |
| 2 <i>Waltz</i> | 4 <i>March</i> |

18 August 1938, Queen's Hall, London. Benjamin Britten *pf*, BBC SO, Sir Henry Wood *cond*

Violin Concerto, op. 15

November 1938–20 September 1939; revised October 1950, 1954, Spring 1965

31 mins

CD: TRACK 15

This masterly work was the first composition Britten completed after arriving in the USA in 1939. It combines virtuosic brilliance with elegiac lyricism, undoubtedly reflecting Britten's growing concern with the escalation of world hostilities. After a period of relative neglect, the Violin Concerto has enjoyed a notable revival of interest in recent years, resulting in a number of new recordings.

B&H, 1940 (original version, piano reduction and solo part); 1958 (revised version, piano reduction and solo part); 1965 (revised version, full score, miniature score)

Miniature score, piano reduction (Benjamin Britten) *and solo part on sale; full score, parts on rental*

'To Henry Boys'

3 fl (II, III=picc), 2 ob (II=ca), 2 cl in B \flat , 2 bn—4 hn, 3 tpt in C, 3 trbn, tuba—timp, 2 perc (sd, td, bd, cymb, trgl, glock)—harp—str

- | | |
|----------------------------|--|
| 1 <i>Moderato con moto</i> | 3 <i>Passacaglia: Andante lento (un poco meno mosso)</i> |
| 2 <i>Vivace</i> | |

28 March 1940, Carnegie Hall, New York. Antonio Brosa *vn*, NYPO, John Barbirolli *cond*

WORKS FOR ORCHESTRA WITH SOLO INSTRUMENT(S)

Young Apollo, op. 16

FOR PIANO, STRING QUARTET AND STRING ORCHESTRA
23 July–2 August 1939

8 mins

CD: TRACK 28

Originally withdrawn by the composer following its 1939 première, this scintillating fanfare has rapidly become a repertoire piece following its revival at the 1979 Aldeburgh Festival. At the time of composition, Britten described it as ‘very bright and brilliant music – rather inspired by such sunshine as I’ve never seen before’. This reaction to his newly adopted country and climate also suggested the title, taken from Keats’s unfinished *Hyperion*: ‘Apollo . . . stands before us – the new, dazzling Sun-god, quivering with radiant vitality’.

FM, 1982

Full score on sale; full score, solo part, orchestral parts on rental

‘Dedicated to Alexander Chuhaldin’

27 August 1939, Canadian Broadcasting Corporation. Benjamin Britten *pf*, CBC String Orchestra, Alexander Chuhaldin *cond*

Diversions, op. 21

FOR PIANOFORTE (LEFT HAND) AND ORCHESTRA
July–October 1940; revised 1950, 1953–4

30 mins

CD: TRACK 6

Written for the one-armed pianist Paul Wittgenstein (who also commissioned works from Ravel, Prokofiev, Korngold and Richard Strauss among others), *Diversions* is a brilliant score in which the simple theme is transformed in the various forms and genres, culminating in a virtuosic sprint to the finish in a driving, whirlwind tarantella.

B&H, 1941 (full score, US), 1955 (revised version, 2-piano score), 1988 (revised version, miniature score)
Miniature score, reduction for two pianos (Benjamin Britten) on sale; full score, orchestral parts on rental

‘For Paul Wittgenstein’

2 fl (II= picc), 2 ob (II=ca), 2 cl in B \flat , alto sax (*ad lib.*), 2 bn, dbn—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 3 (or 2) perc (xyl, trgl, tamb, sd, bd, susp cymb, cymb, gong)—harp—str

In the absence of an alto sax, the part is to be played by tpt I or (in one passage only) hn I.

Theme

Variation 1: *Recitative*

Variation 2: *Romance*

Variation 3: *March*

Variation 4: *Arabesque*

Variation 5: *Chant*

Variation 6: *Nocturne*

Variation 7: *Badinerie*

Variation 8: *Burlesque*

Variation 9: a) *Toccata I* b) *Toccata II*

Variation 10: *Adagio*

Finale: *Tarantella*

16 January 1942, Academy of Music, Philadelphia. Paul Wittgenstein *pf*, Philadelphia Orchestra, Eugène Ormandy *cond*

Scottish Ballad, op. 26

13 mins

FOR TWO PIANOS AND ORCHESTRA
July–27 October 1941

Written in 1941 for the piano-duet team of Ethel Bartlett and Rae Robertson, the *Scottish Ballad* is a free fantasy based on a number of Scottish tunes, including ‘Dundee’, ‘Turn Ye to Me’ and ‘Flowers of the Forest’. A lamenting funeral march is followed by a flamboyant Highland fling, in which Britten parodies ‘Scottish’ music in a display piece of great wit and vitality.

B&H, 1946 (two-piano score); 1969 (full score, study score)
Study score, two-piano score (with orchestral cues) on sale; full score, orchestral parts on rental

‘For Ethel Bartlett and Rae Robertson’

2 fl (II=picc), 2 ob, 2 cl in B \flat , 2 bn, dbn (*ad lib.*)—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 2 perc (cymb, tamb, t-t, whip, sd, bd)—harp—str

28 November 1941, Music Hall, Cincinnati. Ethel Bartlett, Rae Robertson *pfs*, Cincinnati Symphony Orchestra, Eugene Goossens *cond*

Movement for Clarinet and Orchestra

6 mins

1941–2

This is the surviving first movement of a 1941 commission from Benny Goodman for a Clarinet Concerto, a work that, for various reasons, was never completed. As with many of Britten’s works composed for a great soloist, this single movement, orchestrated by Colin Matthews, is a virtuosic showpiece, exploiting the sonorities and brilliance of the solo instrument amidst a colourful orchestral palette.

FM
Full score, solo part, orchestral parts on rental

2 fl, 2 ob, bass cl, 2 bn—4 hn, 2 tpt in C, 3 trbn—timp, perc (sd, susp cymb, glock)—harp—str

7 March 1990, Barbican Hall, London. Michael Collins *cl*, Britten–Pears Orchestra, Tamás Vásáry *cond*

LACHRYMAE, OP. 48, reflections on a song of John Dowland, for viola and piano (completed 16 May 1950; revised June 1970)

Lachrymae, op. 48a

15 mins

REFLECTIONS ON A SONG OF JOHN DOWLAND, ARRANGED FOR SOLO VIOLA
AND SMALL STRING ORCHESTRA
February 1976

CD: TRACK 10

Originally written for violist William Primrose, Britten’s arrangement for string orchestra was completed in the last year of his life. The Dowland song on which it is based, *Come, heavy sleep*, appears only at the very end, rounding off a work of wistful, touching poignancy.

WORKS FOR ORCHESTRA WITH SOLO INSTRUMENT(S)

B&H, 1977

Miniature score on sale; full score, orchestral parts on rental

Va—str (*senza vn I*)

3 May 1977, Recklinghausen. Rainer Moog *va*, Westphalian Symphony Orchestra,
Karl Anton Rickenbacher *cond*

Symphony for Cello and Orchestra, op. 68

Completed: 3 May 1963; revised March–April 1964

34 mins

CD: TRACK 3

The *Cello Symphony*, one of a series of works written for the great Russian cellist, Mstislav Rostropovich, marked Britten's return to symphonic writing after a period dominated by the composition of operas and vocal music. The work's title alludes to the democratic sharing of musical material between cello and orchestra, rather than the duality implied by the term 'concerto'. As such, it is the largest concert work from Britten's later years, evidence of the composer's mature mastery of structure and symphonic thinking.

B&H, 1964 (full score, miniature score); 1965 (full score, piano reduction and solo part)

Miniature score, piano reduction (Imogen Holst) *and solo part on sale; full score, orchestral parts on rental*

'For Mstislav Rostropovich'

2 fl (II=picc), 2 ob, 2 cl in B \flat (II=bass cl), bn, dbn—2 hn, 2 tpt in C, ten trbn, tuba—timp, 2 perc (bd, gong, cymb, td, sd, tamb, t-t, whip, vibr)—str

1 *Allegro maestoso*

3 *Adagio*

2 *Presto inquieto*

4 *Passacaglia: Andante allegro*

12 March 1964, Great Hall, Moscow Conservatory. Mstislav Rostropovich *vc*, Moscow Philharmonic Orchestra,
Benjamin Britten *cond*

WORKS FOR ORCHESTRA WITH CHORUS

FRIDAY AFTERNOONS, OP. 7, twelve children's songs with piano accompaniment (composed 2 November 1933–2 August 1935)

Friday Afternoons, op. 7

16 mins

[ARRANGED] FOR CHORUS (SSA) AND ORCHESTRA
Arranged by Heuwell Tircuit

Tree-climbing monkeys, a howling, pandemonious jazz-man, a fox and his wife who 'never eat mustard in all their whole life', and a wise man from Newington whose eyes are scratched out, and then back in, by a quick-set hedge, populate Britten's charming songs *Friday Afternoons*, originally scored for children's voices and piano. With remarkably different moods and sounds, Britten creates a fantasy-nonsense world, in which children are joyful, willing participants. The orchestration of nine of these songs by Heuwell Tircuit was made with the composer's approval.

(continued)

Friday Afternoons, op. 7 (continued)

B&H

Full score, orchestral parts on rental

3 fl (III=picc), 2 ob, ca, 2 cl in B \flat , bass cl, 2 bn, dbn—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 3 perc (sd, bd, cymb, susp cymb, t-t, trgl, tamb, ratchet, washboard (or gourd), 2 cowbells, t bells, glock, xyl)—harp—strings

- | | |
|---|---|
| 1 <i>Begone, dull care</i> (anon.) | 6 <i>There was a man of Newington</i> (anon.) |
| 2 <i>A Tragic Story</i> (William Makepeace Thackeray) | 7 <i>Jazz-Man</i> (Eleanor Farjeon) |
| 3 <i>Cuckoo!</i> (Jane Taylor) (in 2 parts, second <i>ad lib.</i>) | 8 <i>There was a monkey</i> (anon.) |
| 4 “ <i>Ee-Oh!</i> ” (anon.) | 9 <i>Old Abram Brown</i> (anon.) (in 4 parts) |
| 5 <i>A New Year Carol</i> (anon.) | |

Te Deum in C

8½ mins

FOR TREBLE SOLO, CHOIR (SATB) AND ORGAN (OR ORCHESTRA)

11 July–17 September 1934; orchestrated 14–20 January 1936

Text: The Book of Common Prayer: Morning Prayer

Britten’s orchestration of his jubilant *Te Deum* in C, for choir and organ, was undertaken in 1936, a little over a year after its original composition. A masterful exploration of string and harp sonorities is balanced against beautiful choral and solo vocal writing. This short work is now equally at home in concert programmes and in church services.

CM (first published OUP, 1935, vocal score); forthcoming (study score; new edition of vocal score)

Study score, vocal score on sale; full score, orchestral parts on rental

‘Written for Maurice Vinden and the Choir of St Mark’s, N. Audley St, London’

Harp or pf—str

13 November 1935, Church of St Michael’s, Cornhill, London. St Michael’s Singers, George Thalben-Ball *org*, May Bartlett *sop*, Harold Williams *bar*, Harold Darke *cond*

The Company of Heaven

45 mins

CANTATA FOR SPEAKER(S), SOPRANO AND TENOR SOLOISTS, CHORUS (SATB),

CD: TRACK 16

TIMPANI, ORGAN AND STRINGS

8 August–22 September 1937

Texts selected by R. Ellis Roberts

This remarkable anthology of texts, selected by the composer and R. Ellis Roberts, provided Britten with the basis of a dramatic cantata. The narrative centres on representations of angels throughout history and literature, which is extended in Britten’s beautiful settings. ‘A thousand, thousand gleaming fires’ is the first piece of music Britten composed with Peter Pears in mind.

WORKS FOR ORCHESTRA WITH CHORUS

FM, 1990; 1992 (revised edition)

Full score, vocal score (Olivia Kilmartin, Colin Matthews) *on sale; full score, orchestral parts on rental*

Spkr(s), sop, ten, chorus (SATB)—timp—org—strings

Part I – Before the Creation

1 *Chaos* (orch)

2 *The Morning Stars* (St Joseph the Hymnographer) (SATB, orch)

Part II – Angels in Scripture

3a *Jacob* (SATB, org)

3b *Elisha* (SATB, org)

3c *Hail, Mary!* (sop, SATB, org)

4 *Christ, the fair glory* (Archbishop Rabanus Maurus, 9th cent., tr Athelstan Riley) (sop, ten, SATB, orch)

5 *War in Heaven* (Revelation) (TB, orch)

Part III – Angels in Common Life and at our Death

6 *Heaven is here* (unidentified) (sop, SATB, orch)

7 *A thousand, thousand gleaming fires* (Emily Brontë) (ten, orch)

8 *Funeral March for a Boy* (orch)

9 *Who so dwelleth under the defence of the most High* (Psalm 91, Book of Common Prayer) (SSAATTBB)

10 *Lento maestoso* (John Bunyan) (spkr, orch)

11 *Ye watchers and ye holy ones* (Athelstan Riley) (sop, ten, SATB, orch)

29 September 1937, BBC National. Felix Aylmer, Ian Dawson, Stewart Rome *spkr*s, Sophie Wyss *sop*, Peter Pears *ten*, BBC Chorus (Section B), BBC Orchestra (Section C), Trevor Harvey *cond*

The World of the Spirit

42 mins (with full texts)

FOR SPEAKER(S), SOLOISTS, CHORUS AND ORCHESTRA

CD: TRACK 27

April–24 May 1938

Text compiled by R. Ellis Roberts

As with *The Company of Heaven*, *The World of the Spirit* originated as a BBC commission and broadcast. It too is an anthology of poetry and scripture, selected by R. Ellis Roberts, and inspired in Britten some wonderfully effective writing.

CM (first published OUP, 2001)

Full score (abridged texts), *vocal score* (Olivia Kilmartin) *on sale; full score* (original texts), *orchestral parts on rental*

Sop, contr, ten, bass, 1 (or 2) spkr(s), SATB—2 fl (fl=picc), 2 ob, 2 cl in B \flat & A, 2 bn—4 hn, 2 tpt in C, 3 trbn, tuba—timp, perc (cymb, susp cymb, gong, sd, bd, tamb)—harp, org—str

Part I – Prologue

1 *Prelude* (org, orch)

2 *O Thou that movest all* (Mary Duclaux) (SATB, orch)

3 *The Sun, the Moon, the Stars* (Alfred, Lord Tennyson) (ten, SA, orch)

4a *This is my commandment* (John 13, 14) (ten, SATB, orch)

4b *With wide-embracing love* (Emily Brontë) (sop, contr, SATB, orch)

Part II – The Fruits of the Spirit

5 *O Life, O Love, now undivided* (Mary Duclaux) (sop, contr, SATB, orch)

6a *A voice within our souls hath spoken* (contr, ten, bass, org)

6b *The fruit of the spirit is love* (contr, org)

6c *The fruit of the spirit is faith* (bass, org)

6d *The fruit of the spirit is goodness* (contr, org)

6e *The fruit of the spirit is long-suffering* (contr, org)

6f *The fruit of the spirit is joy* (contr, tenor, bass, org)

7 *The Spirit of the Lord* (Antiphon for Whit Sunday) (sop, alto, ten, bass, SATB, org, orch)

Part III – Epilogue

8 *O knowing, glorious Spirit!* (Henry Vaughan) (sop, fl, harp, vn)

9 *The world is charged* (Gerard Manley Hopkins) (sop, SATB, org, orch)

10 *Come, O Creator Spirit, Come* (tr Robert Bridges) (sop, SATB, org, orch)

5 June 1938, BBC National. Sophie Wyss *sop*, Anne Wood *contr*, Emlyn Bebb *ten*, Victor Harding *bass*, Felix Aylmer, Leo Genn, Robert Speaight *spkr*s, BBC Singers (Section B), BBC Orchestra (Section C), Trevor Harvey *cond*

Ballad of Heroes, op. 14

FOR TENOR (OR SOPRANO) SOLO, CHORUS AND ORCHESTRA
 28 February–29 March 1939
 Text by Randall Swingler and W. H. Auden

15 mins
 CD: TRACK 25

Another product of his working relationship with Auden and the left-wing author, Randall Swingler, the *Ballad of Heroes* is one of Britten's most powerful statements from the politicized 1930s, written for the Festival of Music for the People. The *Ballad* contains many features that clearly anticipate the *War Requiem*, written 25 years later. Framed by Mahlerian offstage trumpet fanfares, the work includes a final Recitative and in the Choral an impassioned tenor solo over exquisitely melancholy choral harmonies.

B&H, 1939 (vocal score); 1992 (study score)

Study score, vocal score (Benjamin Britten) *on sale*; *full score, orchestral parts on rental*

'To Montagu and Enid Slater'

3 fl (II=picc), 2 ob, ca (=ob III†), 2 cl in B \flat , cl in E \flat †, 2 bn, dbn (=bn III†)—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 2 perc (xyl, sd, td, bd, whip, cymb)—harp—str

Off-stage: 3 tpt in C†, sd†

The work may be performed in a reduced orchestration, omitting the instruments marked with † and the third flute part.

1 *Funeral March*

2 *Scherzo (Dance of Death)*

3 *Recitative and Choral – Epilogue*

(*Funeral March*)

5 April 1939, Festival of Music for the People, Queen's Hall, London. Walter Widdop *ten*, twelve Co-Operative and Labour Choirs, LSO, Constant Lambert *cond*

REJOICE IN THE LAMB, OP. 30, festival cantata for chorus (SATB) with treble, alto, tenor and bass solos and organ (composed May–17 July 1943)

Rejoice in the Lamb, op. 30a

16 mins

FESTIVAL CANTATA FOR CHORUS (SATB) WITH TREBLE, ALTO, TENOR AND BASS SOLOS

[ARRANGED] FOR CHORUS WITH ORCHESTRAL ACCOMPANIMENT

Text by Christopher Smart

Arranged by Imogen Holst (1952)

Imogen Holst's orchestration of *Rejoice in the Lamb* was made, at Britten's request, for a concert given at the 1952 Aldeburgh Festival. Scored for a small orchestra, it realizes orchestral colours latent in the more familiar organ version with great skill and imagination.

B&H

Vocal score on sale; *full score, orchestral parts on rental*

Fl, ob, cl in A, bn—hn—perc (timp, gong (*ad lib.*), susp cymb, trgl, castanets, wb, tamb)—org (*ad lib.*)—str (minimum: 2.2.2.2.1)

20 June 1952, Aldeburgh Parish Church, Aldeburgh Festival. Graham Bush, Roger Cooper *trb/s*, Alfred Deller *counter-ten*, Peter Pears *ten*, Trevor Anthony *bass*, Ralph Downes *org*, The Aldeburgh Festival Choir and Orchestra, Imogen Holst *cond*

Spring Symphony, op. 44

FOR SOPRANO, CONTRALTO AND TENOR SOLOS, CHORUS, BOYS' CHOIR AND ORCHESTRA
[October] 1948–June 1949

45 mins

CD: TRACK 2

Commissioned by the Boston Symphony Orchestra, the *Spring Symphony* is, in Britten's words, 'a symphony not only dealing with the Spring itself but with the progress of Winter to Spring and the reawakening of the earth and life which that means'. A hybrid work – part symphony, part oratorio and part song-cycle – the large forces provide a flexible resource for a number of smaller combinations that change for each setting. Everyone comes together in the 'May-day festival' finale, crowned by the boys' choir's marvellously raucous rendition of the traditional English song, *Sumer is icumen in*.

B&H, 1949 (chorus score, vocal score); 1951 (miniature score)

Miniature score, chorus score, vocal score (Arthur Oldham) *on sale*; *full score, chorus score, orchestral parts on rental*; *the cow-horn may also be rented*

'For Serge Koussevitzky and the Boston Symphony Orchestra'

3 fl (III=picc and alto fl), 2 ob, ca, 2 cl in B \flat , bass cl, 2 bn, dbn—4 hn, 3 tpt in C, 3 trbn, tuba, cow-horn—timp, 4 perc (sd, td, tamb, cymb, bd, gong, bells in A, B \flat , wb, xyl, castanets, vibr)—2 harps—str

Part 1

Introduction (anon., 16th century) (SATB, orch)

The merry cuckoo (Edmund Spenser) (ten, 3 tpt)

Spring (Thomas Nashe) (sop, contr, ten, SATB, orch)

The Driving Boy (George Peele–John Clare) (sop, boys' choir, wind, tamb)

The Morning Star (John Milton) (SATB, brass, timp, perc)

Part 2

Welcome, maids of honour (Robert Herrick) (contr, orch)

Waters above (Henry Vaughan) (ten, vns I, II)

Out on the Lawn (W. H. Auden) (contr, SATB, wind, perc)

Part 3

When will my May come (Richard Barnfield) (ten, harps, str)

Fair and fair (George Peele) (sop, ten, ww, str)

Sound the Flute (William Blake) (SATB, boys' chorus, orch)

Part 4

Finale: London, to thee I do present (Beaumont and Fletcher) (sop, contr, ten, SATB, boys' chorus, orch)

14 July 1949, Concertgebouw, Amsterdam, Holland Festival. Jo Vincent *sop*, Kathleen Ferrier *contr*, Peter Pears *ten*, Boys' Choir of St Willibrorduskerk, Rotterdam, Dutch Radio Chorus, Concertgebouw Orchestra, Eduard van Beinum *cond*

Cantata academica, carmen basiliense, op. 62

FOR SOPRANO, CONTRALTO, TENOR AND BASS SOLOS, CHORUS AND ORCHESTRA
September 1959

21 mins

CD: TRACK 22

Text in Latin, compiled from the charter of the University and from older orations in praise of Basle, by Bernhard Wyss

The title of this work is tongue-in-cheek, referring not only to the circumstances of its commission (for the 500th anniversary of the University of Basle in 1959), but also to the fact that the work is based on a twelve-note theme. In twelve movements (and recapitulation of the opening Corale), each of which centres on a different pitch of the series, this occasional cantata is one of Britten's most joyfully ebullient works.

(continued)

Cantata academica, carmen basiliense, op. 62 (continued)

B&H, 1959 (vocal score); 1960 (miniature score, full score, chorus score)

Miniature score, vocal score (Imogen Holst), *chorus score on sale; full score, chorus parts, orchestral parts on rental*

‘Composit Universitati Basiliensi, sollemnia saecularia quinta celebranti, dedicavit Benjamin Britten MCMLX’

2 fl (II=picc), 2 ob, 2 cl in B \flat , 2 bn—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 4 perc (trgl, tamburo militare, tamb, cymb, Chinese block, bd, t-t, xyl, glock, bells in C)—2 harps (II *ad lib.*), pf (=cel *ad lib.*)—str

Pars I

I *Corale* (sop, contr, ten, bass, SATB, orch)
 II *Alla rovesco* (SATB, orch)
 III *Recitativo* (ten, pf)
 IV *Arioso* (bass, orch)
 V *Duettino* (sop, contr, orch)
 VI *Recitativo* (ten, pf)
 VII *Scherzo* (sop, contr, ten, bass, SATB, orch)

Pars II

VIII *Tema seriale con fuga* (SATB, orch)
 IX *Soli e duetto* (contr, bass, orch)
 X *Arioso con canto popolare* (sop, TB, orch)
 XI *Recitativo* (ten, pf)
 XII *Canone ed ostinato* (sop, contr, ten, bass, SATB, orch)
 XIII *Corale con canto* (sop, contr, ten, bass, SATB, orch)

1 July 1960, Basler Kongresshalle, Basle. Agnes Giebel *sop*, Elsa Cavelti *contr*, Peter Pears *ten*, Heinz Rehfuss *bass*, Basler Kammerchor, Sterk’scher Privatchor, Basler Kammerorchester, Paul Sacher *cond*

War Requiem, op. 66

85 mins

FOR SOPRANO, TENOR AND BARITONE SOLOS, CHORUS, ORCHESTRA, CHAMBER ORCHESTRA, BOYS’ CHOIR AND ORGAN
 [April?] 1961–[January] 1962

Texts: the *Missa pro Defunctis* (set in Latin) and poems by Wilfred Owen. Singing German translation of the poems by Dietrich Fischer-Dieskau and Ludwig Landgraf

Commissioned to celebrate the opening of the new cathedral at Coventry, built to replace the one destroyed by bombs, Britten used the opportunity to write a large-scale composition embodying his deeply held pacifist and humanitarian beliefs. The result, the *War Requiem*, is regarded by many as his masterpiece in the non-operatic sphere. Britten intersperses his setting of the traditional Latin *Missa pro Defunctis* with nine poems of the First World War poet Wilfred Owen, resulting in highly subtle and powerful contrasts and ironies. Written in a direct style, the *War Requiem* carries overwhelming conviction, and concert audiences the world over continue to respond to its timeless relevance.

B&H, 1962 (study score, vocal score (Latin & English)); 1963 (chorus score, boys’ chorus score, vocal score (Latin & English & German)); 1997 (full score)

Full score, study score, vocal score (Imogen Holst; Latin & English & German), *choral score, boys’ chorus part on sale; full score, chorus parts, orchestral parts on rental*

‘In loving memory of Roger Burney, Sub-Lieutenant R.N.V.R., Piers Dunkerley, Captain Royal Marines, David Gill, Ordinary Seaman, Royal Navy, Michael Halliday, Lieutenant R.N.Z.N.V.R.’

3 fl (III=picc), 2 ob, ca, 3 cl in A & B \flat (III=cl in E \flat and bass cl), 2 bn, dbn—6 hn, 4 tpt in C, 3 trbn, tuba—timp, 4 perc (2 sd, td, bd, tamb, trgl, cymb, castanets, whip, Chinese blocks, gong, bells in C and F \sharp , vibr, glock, antique cymbals in C and F \sharp)—pf, grand org (*ad lib.*)—str

Chamber orchestra: fl (=picc), ob (=ca), cl in A & B \flat , bn—hn—perc (timp, sd, bd, cymb, gong)—harp—string quintet (2 vn, va, vc, db)

Chamber organ (or harmonium) to accompany boys’ choir

WORKS FOR ORCHESTRA WITH CHORUS

- | | |
|--|---|
| <p>1 Requiem aeternam
 <i>Requiem aeternam</i> (SATB)
 <i>Te decet hymnus</i> (boys' choir)
 <i>Anthem for Doomed Youth</i> ('What passing-bells for these who die as cattle?') (ten)
 <i>Kyrie eleison</i> (SATB)</p> <p>2 Dies irae
 <i>Dies irae</i> (SATB)
 <i>Bugles sang</i> ('Bugles sang, saddening the evening air') (bar)
 <i>Liber scriptus proferetur</i> (sop, SATB)
 <i>Next War</i> ('Out there, we've walked quite friendly up to Death') (ten, bar)
 <i>Recordare Jesu pie</i> (SATB)
 <i>On seeing a Piece of Our Heavy Artillery Brought into Action</i> ('Be slowly lifted up, thou long black arm') (bar)
 <i>Dies irae</i> (soprano, SATB)
 <i>Futility</i> ('Move him into the sun') (tenor)
 <i>Pie Jesu Domine</i> (SATB)</p> | <p>3 Offertorium
 <i>Domine Jesu Christe</i> (boys' choir)
 <i>Sed signifer sanctus Michael</i> (SATB)
 <i>The Parable of the Old Man and the Young</i> ('So Abram rose') (ten, bar)
 <i>Hostias et preces tibi Domine</i> (boys' choir)</p> <p>4 Sanctus
 <i>Sanctus</i> (sop, SATB)
 <i>The End</i> ('After the blast of lightning from the East') (bar)</p> <p>5 Agnus Dei
 <i>At a Calvary near the Ancre</i> ('One ever hangs where shelled roads part') (ten)
 <i>Agnus Dei</i> (SATB)</p> <p>6 Libera me
 <i>Libera me, Domine</i> (sop, SATB)
 <i>Strange Meeting</i> ('It seemed that out of battle I escaped') (ten, bar)
 <i>In paradisum</i> (sop, boys' choir, SATB)</p> |
|--|---|

30 May 1962, at the festival to celebrate the consecration of St Michael's Cathedral, Coventry. Heather Harper *sop*, Peter Pears *ten*, Dietrich Fischer-Dieskau *bar*, Coventry Festival Chorus, boys of Holy Trinity, Leamington, and Holy Trinity, Stratford, CBSO, Meredith Davies *cond*, Melos Ensemble, Benjamin Britten *cond*

Cantata misericordium, op. 69

20 mins

FOR TENOR AND BARITONE SOLOS, SMALL CHORUS AND STRING QUARTET, STRING ORCHESTRA, PIANO, HARP AND TIMPANI

Completed: [July?] 1963

Text in Latin by Patrick Wilkinson

The *Cantata misericordium* was written to mark the centenary of the Red Cross. The Latin text tells the story of the parable of the Good Samaritan to a subtle yet telling accompaniment. A much underrated, but highly characterful score.

B&H, 1963 (chorus score); 1964 (vocal score, full score, miniature score)

Miniature score, vocal score (Imogen Holst), *chorus score on sale; full score, chorus parts, orchestral parts on rental*

'In honorem Societatis Crucis Rubrae kalendis septembribus A.S. MCMLXIII sollemnia saecularia Genavae celebrantis hoc opus compositum illo primum die auditum est'

'To Fidelity Cranbrook'

1 September 1963, Grand Théâtre, Geneva. Peter Pears *ten*, Dietrich Fischer-Dieskau *bar*, Le Motet de Genève, Orchestre de la Suisse Romande, Ernest Ansermet *cond*

Welcome Ode, op. 95

8 mins

FOR YOUNG PEOPLE'S CHORUS AND ORCHESTRA
Completed: 19 August 1976

Although completed only a few months before his death, Britten's *Welcome Ode* is a cheerful and upbeat work, celebrating the reign of Queen Elizabeth II with more optimism than he brought to his previous Elizabeth-inspired work, the masterful opera *Gloriana*. Both works share some features, not least the exciting treatment of popular dance forms. Britten's vocal writing, so perfectly crafted for young voices, is entirely representative of his commitment to music for young people. The effect is exhilarating.

FM, 1977 (vocal score); 1992 (full score)

Full score, vocal score (Colin Matthews) on sale; score, orchestral parts on rental

Young people's chorus (SAB, with optional T), 2 fl, 2 ob, 2 cl in B \flat , 2 bn—4 hn, 2 tpt in B \flat , 3 trbn, tuba—timp (=sd), 3 perc (bd, sd, cymb, susp cymb, trgl, tamb, xyl)—pf—str

Alternative instrumentation: 2 fl, ob, 2 cl in B \flat , bn—2 hn, 2 tpt in B \flat , 2 trbn—timp, 2 perc (bd, sd, cymb, susp cymb, trgl, tamb)—str

- | | |
|--|---------------------------------------|
| 1 <i>March</i> (Thomas Dekker and John Ford) | 4 <i>Modulation</i> (orchestra alone) |
| 2 <i>Jig</i> (orchestra alone) | 5 <i>Canon</i> (Henry Fielding) |
| 3 <i>Roundel</i> (anon., 1600) | |

11 July 1977, Corn Exchange, Ipswich. Suffolk Schools' Choir and Orchestra, Keith Shaw *cond*

Praise We Great Men

7½ mins

FOR SOLOISTS, CHORUS AND ORCHESTRA
July–October 1976
Text by Edith Sitwell

Britten was too ill to work on *Praise We Great Men* after October 1976, and he died two months later. In 1977 the fragment was edited and orchestrated by Colin Matthews, who had discussed the piece with the composer. The poignant circumstances of its composition and completion in no way overshadow what is an expressive and beautiful setting of the Edith Sitwell poem, which was dedicated to the composer. Matthews's coda, reshaping material from earlier in the cantata, provides a fitting end to Britten's last work.

FM

Full score, vocal score, orchestral parts on rental

Sop, mez, ten, bass, chorus (SATB)—3 fl (II, III=picc), 2 ob (II=ca), 2 cl in B \flat (II=bass cl), 2 bn—4 hn, 2 tpt in C, 2 or 1 trbn—timp, 2 perc (bd, cymb, vib, glock)—pf, harp—str

11 August 1985, Snape Maltings Concert Hall. Marie McLaughlin, Heather Harper *sops*, Philip Langridge *ten*, Richard Jackson *bass*, Philharmonia Chorus and Orchestra, Mstislav Rostropovich *cond*

BRITTEN ARRANGEMENTS FOR ORCHESTRA WITH CHORUS
OF WORKS BY OTHER COMPOSERS

The National Anthem

2½ mins

ARRANGED FOR CHORUS (DOUBLE SATB) AND ORCHESTRA

Completed by 17 August 1961; revised [January 1967]

Britten's arrangement of *The National Anthem* is conceived as a single crescendo, building powerfully from a simple pianissimo opening to a resounding fortissimo close. In 1967, Britten prepared a reduced orchestration for the opening of the Queen Elizabeth Hall in London.

B&H, 1961 (vocal score, UK edition); 1978 (vocal score, US edition)

Vocal score on sale; full score, orchestral parts on rental

Reduced orchestration: *full score, orchestral parts on rental*

'For the Leeds Festival 1961'

Chorus (SATB)—2 fl, 2 ob, 2 cl in B \flat , 2 bn—4 hn, 2 tpt in C, 3 trbn, tuba—timp, 2 perc (cymb, sd, bd)—str

Reduced orchestration (1967) : 2 fl, 2 ob, 2 cl in B \flat , 2 bn—2 hn, 2 tpt in C, tuba (*ad lib.*)—timp, perc (cymb, sd, bd)—str

7 October 1961, Town Hall, Leeds. The Royal Liverpool Philharmonic Orchestra, Leeds Festival Chorus, John Pritchard *cond*

J. S. Bach: St John Passion, BWV 245

120 mins

Edited by Benjamin Britten and Imogen Holst

Completed by 26 July 1967

English translation by Peter Pears and Imogen Holst

Britten's interest in the music of composers he admired resulted in editions, arrangements and performances of works by Bach, Purcell, Gay, Blow, Schubert and Mahler. The two most significant elements of this edition of Bach's masterpiece are the English translation (by Peter Pears and Imogen Holst), and Britten's realization of the continuo part. Britten intended the score to be a practical addition to concert repertory.

FM

Full score, chorus part, vocal part, continuo part on rental

Sop, mez, ten, bass, chorus (SATB)—2 fl, 2 ob (=oboe d'amore), bn—org, lute—str

26 July 1967, Royal Albert Hall, London. Peter Pears *Evangelist*, Thomas Hemsley *Jesus*, Rae Woodland *sop*, Alfreda Hodgson *contr*, Duncan Robertson *ten*, Stafford Dean *bass*, Ambrosian Singers, ECO, Benjamin Britten *cond*

WORKS FOR ORCHESTRA WITH SOLO VOICE(S)

Quatre chansons françaises

FOR HIGH VOICE AND ORCHESTRA

16 June–31 August 1928

Texts by Victor Hugo and Paul Verlaine (set in French)

13 mins

CD: TRACK 29

These astounding songs were written when the composer was only 14 and constitute his first major orchestral work since he had begun composition lessons with Frank Bridge in 1927. The orchestration owes more than a passing debt to Ravel, but Britten's genius for word setting and form are evident even in this early work.

FM, 1982 (vocal score); 1983 (full score)

Full score, vocal score (Colin Matthews) *on sale; orchestral parts on rental*

'To Mr. and Mrs. R.V. Britten on the twenty-seventh anniversary [*sic*] of their wedding, September 5th 1928'

2 fl, ob, 2 cl in B \flat (I=cl in A), bass cl, 2 bn—4 hn—perc (susp cymb)—pf, harp—str

1 *Nuits de juin* (Victor Hugo)

3 *L'enfance* (Victor Hugo)

2 *Sagesse* (Paul Verlaine)

4 *Chanson d'automne* (Paul Verlaine)

30 March 1980, BBC Radio 3 (pre-recorded on 4 June 1979). Heather Harper *sop*, ECO, Stuart Bedford *cond*

10 June 1980, Snape Maltings Concert Hall, Aldeburgh Festival. Heather Harper *sop*, ECO, Stuart Bedford *cond*

Our Hunting Fathers, op. 8

SYMPHONIC CYCLE FOR HIGH VOICE AND ORCHESTRA

13 May–23 July 1936; revised: [May] 1961

Text devised by W. H. Auden

27 mins

CD: TRACK 20

Written as a commission from the Norfolk and Norwich Festival and described by the composer as 'my real opus 1', Britten's first mature song-cycle is also his first work to deal with a recurring theme in his output: man's inhumanity to man. A tour-de-force of vocal bravura (for either soprano or tenor soloist) and of orchestral virtuosity, *Our Hunting Fathers* is increasingly recognized as one of Britten's most original and brilliantly daring early works.

B&H, 1936 (vocal score); 1964 (full score, miniature score)

Miniature score, vocal score (Benjamin Britten) *on sale; full score, orchestral parts on rental*

'Dedicated to Ralph Hawkes, Esq.'

2 fl (II=picc), 2 ob (II=ca), cl in B \flat (=A), cl in E \flat (=bass cl), alto sax, 2 bn—4 hn, 2 tpt in C, 2 trbn, bass trbn, tuba—timp, 2 perc (sd, td, cymb, bd, xyl, trgl, tamb)—harp—str

Prologue (W. H. Auden)

3 *Dance of Death* (Thomas Ravenscroft)

1 *Rats away!* (anon.)

Epilogue and Funeral March (W. H. Auden)

2 *Messalina* (anon.)

25 September 1936, St Andrew's Hall, Norwich, Norfolk and Norwich Triennial Music Festival. Sophie Wyss *sop*, LPO, Benjamin Britten *cond*

Les Illuminations, op. 18

FOR HIGH VOICE AND STRING ORCHESTRA

March–25 October 1939

Text by Arthur Rimbaud (set in French)

21 mins

CD: TRACK 14

Britten continued his imaginative exploitation of string orchestra sonorities begun in the *Frank Bridge Variations* with these exhilarating settings of poems by Arthur Rimbaud, begun in Suffolk in March 1939 and completed a few months later in the USA. Originally written for soprano Sophie Wyss, the work can, and often is, performed by a tenor: Britten first performed the piece with Peter Pears as early as 1941. The work has been successfully choreographed by Sir Frederick Ashton and Richard Alston.

B&H, 1940 (full score, miniature score); 1944 (vocal score)

Miniature score, vocal score (Benjamin Britten) *on sale*; *full score, orchestral parts on rental*

Also published in *Works for Voice and Chamber Orchestra*, see p. 39

'For Sophie Wyss'

- | | |
|---|--|
| 1 <i>Fanfare</i> | 6 <i>Interlude</i> ('To E.M.') [Elizabeth Mayer] |
| 2 <i>Villes</i> | 7 <i>Being Beauteous</i> ('To P.N.L.P.') [Peter Pears] |
| 3 a) <i>Phrase</i> | 8 <i>Parade</i> |
| b) <i>Antique</i> ('To K.H.W.S.') [Wulff Scherchen] | 9 <i>Départ</i> |
| 4 <i>Royauté</i> | |
| 5 <i>Marine</i> | |

No. 7: 21 April 1939, Queen's College Chambers Lecture Hall Birmingham. Sophie Wyss *sop*, Birmingham Philharmonic String Orchestra, Johan C. Hock *cond*

No. 5: 17 August 1939, Queen's Hall, London. Sophie Wyss *sop*, BBC SO, Sir Henry Wood *cond*

Complete: 30 January 1940, Aeolian Hall, London. Sophie Wyss *sop*, Boyd Neel Orchestra, Boyd Neel *cond*

Serenade, op. 31

FOR TENOR, HORN AND STRINGS

March–April 1943

24 mins

This masterly work was written for the combined musical talents of Peter Pears and Dennis Brain. Framed by a horn solo played on natural harmonics to evoke an atmosphere of far-off, primeval innocence, the *Serenade* is an extraordinary example of Britten's ability to set an anthology of texts bound together by a similar theme, in this case, the world of night, sleep and dreams. The twilight atmosphere that characterizes this beautiful and evocative work is offset by the two settings that form its centrepiece, the 'worm in the rose' of Blake's 'Elegy' and a nightmarish setting of the anonymous 15th-century 'Lyke Wake Dirge'.

(continued)

WORKS FOR ORCHESTRA WITH SOLO VOICE(S)

Serenade, op. 31 (continued)

B&H, 1944

Miniature score, vocal score (Erwin Stein), horn part on sale; full score, orchestral parts on rental

Also published in *Works for Voice and Chamber Orchestra*, see p. 39

'To E. S.-W.' [Edward Sackville-West]

Prologue

- 1 *Pastoral* (Charles Cotton)
- 2 *Nocturne* (Alfred, Lord Tennyson)
- 3 *Elegy* (William Blake)

4 *Dirge* (anon., 15th century)

- 5 *Hymn* (Ben Jonson)
 - 6 *Sonnet* (John Keats)
- Epilogue*

15 October 1943, Wigmore Hall, London. Peter Pears *ten*, Dennis Brain *hn*, orchestral ensemble, Walter Goehr *cond*

Now Sleeps the Crimson Petal

3 mins

FOR TENOR, HORN AND STRINGS

Completed: 22 March 1943

Text by Alfred, Lord Tennyson

This song was originally intended for inclusion in the famous *Serenade* but was eventually not used, probably because a second Tennyson setting, 'The splendour falls', was preferred. Britten went on to employ the rocking string accompaniment that characterizes this song for the ritornello motif in the *Nocturne* of 1958. Published posthumously, when performed alongside the *Serenade* it must be played as a separate item.

B&H, 1989

Full/vocal score (with horn part) on sale; full score, orchestral parts on rental

Also published in: *Works for Voice and Chamber Orchestra*, see p. 39

3 April 1987, Friends House, Euston Road, London (Peter Pears Memorial Concert). Neil Mackie *ten*, Alan Civil *hn*, ECO, Stuart Bedford *cond*

THE RESCUE, incidental music to the radio drama (composed September–November 1943)

The Rescue of Penelope

45 mins

CONCERT VERSION OF THE MUSIC TO THE RADIO DRAMA *THE RESCUE*

Prepared by Chris de Souza

Text by Edward Sackville-West and Homer. German translation by Christiane Spelsberg

Taken from Britten's score to the 1943 radio drama, *The Rescue*, based on Homer's *Odyssey*, this melodrama stands alongside his finest music of the period. It shows Britten at his brilliant, dramatic best.

WORKS FOR ORCHESTRA WITH SOLO VOICE(S)

FM, 1998

Study score (English & German) *on sale*; *full score, orchestral parts, vocal score* (Alan Boustead; English & German) *on rental*; *narrator's script* (English, German) *also available*

Narrator, sop, mez, ten, bar—2 fl (II=picc), 2 ob, 2 cl in B \flat & A (II=bass cl), alto sax, 2 bn—4 hn, 3 tpt (I in D, II, III in B \flat), 3 trbn, tuba—timp, 2 perc (sd, bd, xyl, cymb, susp cymb, tamb, whip, 2 gongs, large block)—pf (=cel), harp—str

Part I, Part II

23 October 1993, Snape Maltings Concert Hall, Snape. Janet Suzman *spkr*, Alison Wells *sop*, Sarah Connolly *mez*, Thomas Randle *ten*, Christopher Foster *bar*, BBC SO, Nicholas Cleobury *cond*

A CHARM OF LULLABIES, OP. 41, for mezzo-soprano and piano (composed November–before 17 December 1947)

A Charm of Lullabies, op. 41

[ARRANGED] FOR MEZZO-SOPRANO AND ORCHESTRA

Arranged by Colin Matthews (1990)

11½ mins

CD: TRACK 12

Colin Matthews's orchestration of *A Charm of Lullabies* was made in 1990. In order to give the work the extra dimension required for an orchestral song-cycle, Matthews has cleverly expanded the original in some places and connected the first three songs, and the last two, scoring the whole for the same instrumentation as Britten's *Suite on English Folk Tunes*. The sleep and dream worlds of the original songs, a theme that preoccupied Britten in two of his other cycles, the *Serenade* and the *Nocturne*, are preserved in Matthews's fine arrangement.

B&H

Study score, vocal score, orchestral parts on rental

'For Nancy Evans'

2 fl, 2 ob, 2 cl in B \flat (II=bass cl), 2 bn—2 hn—harp—str

- | | |
|--|---|
| 1 <i>A Cradle Song</i> (William Blake) | 4 <i>A Charm</i> (Thomas Randolph) |
| 2 <i>The Highland Balou</i> (Robert Burns) | 5 <i>The Nurse's Song</i> (John Philip) |
| 3 <i>Sephestia's Lullaby</i> (Robert Greene) | |

17 January 1991, Circle Theatre, Indianapolis. Maureen Forrester *contr*, Indianapolis Symphony Orchestra, Raymond Leppard *cond*

Nocturne, op. 60

FOR TENOR VOICE, SEVEN OBLIGATO INSTRUMENTS AND STRING ORCHESTRA

August–September 1958

Texts by Shelley, Tennyson, Coleridge, Middleton, Wordsworth, Owen, Keats, Shakespeare. German translation by Ludwig Landgraf

25 mins

CD: TRACK 31

(continued)

Nocturne, op. 60 (continued)

Composed as a companion piece to the earlier *Serenade*, the *Nocturne* revisits the nocturnal world of that work, though here the tenor solo is joined by seven solo instruments, each imparting a different tone colour to each setting. The full forces combine only in the final song, a lyrical setting of Shakespeare's Sonnet 43, 'When most I wink'.

B&H, 1959 (full score); 1960 (vocal score, miniature score)

Miniature score, vocal score (Imogen Holst; English & German) *on sale*; *full score, orchestral parts on rental*
Also published in *Works for Voice and Chamber Orchestra*, see p. 39

'To Alma Mahler'

Fl, ca, cl in B \flat , bn, hn, harp, timp—str

Prometheus Unbound (excerpt) (Percy Bysshe Shelley)—*The Kraken* (Alfred, Lord Tennyson) (bn obbligato)—*The Wanderings of Cain* (excerpt) (Samuel Coleridge) (harp obbligato)—*Blurt, Master Constable* (Thomas Middleton) (hn obbligato)—*The Prelude* (1805; excerpt) (William Wordsworth) (timp obbligato)—*The Kind Ghosts* (Wilfred Owen) (ca obbligato)—*Sleep and Poetry* (John Keats) (fl, cl duet)—*Sonnet 43* (William Shakespeare)

16 October 1958, Leeds Town Hall, Leeds Centenary Festival. Peter Pears *ten*, BBC SO, Rudolf Schwarz *cond*

Fourteen Folk Songs

ARRANGED FOR VOICE AND ORCHESTRA

CD: TRACK 9

[1942–1959?]

Britten's numerous folk song settings are notable for the rustic earthiness of their approach, rather than the more sentimental arrangements often associated with the English pastoral school. These nine British and six French folk songs for voice and orchestra were arranged at various times during the 1940s and 50s and exhibit an extraordinary combination of colour, vitality and brilliant orchestral technique.

B&H, 2000

Full score on sale; *full score, orchestral parts on rental*

- | | | | |
|---|---|----|---|
| 1 | <i>The Bonny Earl o' Moray</i> (vol. 1, no. 3) (2½') | 8 | <i>The Salley Gardens</i> (vol. 1, no. 1) (3') |
| | 2 fl, 2 ob, 2 cl in B \flat , 2 bn—2 hn, 2 tpt in B \flat —perc | | Str |
| | (cymb, bd)—str | 9 | <i>The Salley Gardens</i> (vol. 1, no. 1) (3') |
| 2 | <i>Come you not from Newcastle?</i> (vol. 3, no. 7) (1') | | Bn (or solo vc)—harp (or pf)—str |
| | 2 fl, 2 ob, 2 cl in B \flat , 2 bn—2 hn—timp, perc | 10 | <i>La belle est au jardin d'amour</i> (vol. 2, no. 5) (3') |
| | (tamb)—4 vn, db (min. 2) | | 2 fl, 2 cl in B \flat , bn—str |
| 3 | <i>Little Sir William</i> (vol. 1, no. 2) (2½') | 11 | <i>Eho! Eho!</i> (vol. 2, no. 7) (4') |
| | 2 fl, 2 ob, 2 cl in B \flat , 2 bn—2 hn, 2 tpt in B \flat | | 2 fl, 2 ob, 2 bn—2 hn—str |
| | —timp—str | 12 | <i>Fileuse</i> (vol. 2, no. 3) (3') |
| 4 | <i>O can ye sew cushions?</i> (vol. 1, no. 4) (2½') | | Ob, ca—2 tpt in C—perc (timp, wb)—harp—vas, |
| | 2 fl, ob, ca, cl in B \flat , bass cl, 2 bn—2 hn—harp | | 4 vc, dbs |
| 5 | <i>Oliver Cromwell</i> (vol. 1, no. 7) (1') | 13 | <i>La Noël passée</i> (vol. 2, no. 1) (4') |
| | Fl, picc, 2 ob, 2 cl in B \flat , 2 bn—2 hn, 2 tpt in B \flat — | | Str |
| | timp—str | 14 | <i>Quand j'étais chez mon père</i> (vol. 2, no. 8) (2') |
| 6 | <i>O Waly, Waly</i> (vol. 3, no. 6) (3½') | | Fl, picc, 2 ob, 2 cl in A, 2 bn—2 hn, 2 tpt in C—timp, |
| | Str | | perc (sd)—str |
| 7 | <i>The Plough Boy</i> (vol. 3, no. 1) (2') | 15 | <i>Le roi s'en va-t'en chasse</i> (vol. 2, no. 4) (2') |
| | Picc—str (<i>senza db</i>) | | 2 ob, 2 cl in B \flat , 2 bn—2 tpt in C—str (<i>senza db</i>) |

WORKS FOR ORCHESTRA WITH SOLO VOICE(S)

Nos. 1, 3, 5, 8: 13 December 1942, Odeon Theatre, Southgate, London. Peter Pears *ten*, New London Orchestra, Alex Sherman *cond*

No. 4: 6 November 1944, BBC General Forces Programme. Helena Cook *sop*, Midland Light Orchestra, Rae Jenkins *cond*

No. 7 (with flute and string quartet): 21 November 1946, BBC Light Programme. Peter Pears *ten*, John Francis *fl*, Zorian Quartet

Nos. 10–12; 14–15: 23 December 1948, Orchestra Hall, Chicago. Martial Singher *bar*, Chicago Symphony Orchestra, Fritz Busch *cond*

Phaedra, op. 93

15 mins

DRAMATIC CANTATA FOR MEZZO-SOPRANO AND SMALL ORCHESTRA

CD: TRACK 7

[July?]-12 August 1975

Text by Robert Lowell, after Racine's *Phèdre*

Phaedra was written as a vehicle for the remarkable talents of Dame Janet Baker. Modelled on the Italian Baroque cantatas of Handel, the series of arias for voices and strings and recitatives for voice with continuo result in an extraordinarily taut and economical work, both intense and emotionally charged. Containing enough drama to sustain a full-length opera, *Phaedra* is a microcosm of that form, a remarkable scena, and Britten's final solo vocal masterpiece.

FM, 1977 (vocal score); 1992 (full score)

Full score, vocal score (Colin Matthews) on sale; full score, orchestral parts on rental

'For Janet Baker'

Timp, 2 perc (t bell (A), cymb, gong, td, bd, susp cymb)—hpd—str

16 June 1976, Snape Maltings Concert Hall, Aldeburgh Festival. Janet Baker *mez*, ECO, Steuart Bedford *cond*

BRITTEN ARRANGEMENTS FOR VOICE AND ORCHESTRA OF WORKS BY OTHER COMPOSERS

Franz Schubert: The Trout

4 mins

ARRANGED FOR VOICE AND ORCHESTRA

June 1942

Text by C. F. D. Schubart. English translation by an unidentified author

In Britten's arrangement of Schubert's *Die Forelle*, the bubbling piano accompaniment is inventively realized for a small orchestra consisting of just two clarinets and strings.

B&H

Full score, orchestral parts on rental

2 cl in B \flat —str (4.3.2.2.2)

Robert Schumann: Spring Night

1½ mins

FOR VOICE AND ORCHESTRA

June 1942

Text by Friedrich Eichendorff. English translation by an unidentified author

Britten's chamber orchestra scoring fully brings out the suppressed urgency of Schumann's *Frühlingsnacht* with resourceful use of muted strings and brass and harp arpeggios.

B&H

Full score, orchestral parts on rental

Fl, ob, 2 cl in B \flat , bn—2 hn, 2 tpt in B \flat , trbn—perc (trgl)—harp or pf—str

Henry Purcell: Suite of Songs from Orpheus Britannicus

13 mins

FOR HIGH VOICE AND ORCHESTRA

October 1946

Britten's first set of Purcell orchestral arrangements was made in 1946, during a period that also produced a host of other realizations and a number of original works clearly influenced by Purcell (such as *The Young Person's Guide* and the String Quartet No. 2). Britten selects six songs from various sources to make up a varied and attractive suite for high voice and a small quasi-Baroque orchestra of flutes, oboes, bassoon, trumpet and strings.

B&H, 1956 (vocal score)

Vocal score on sale; full score, orchestral parts on rental

2 fl, 2 ob, bn—tpt in C—str

- | | | | |
|---|---|----|--|
| 1 | <i>Let sullen discord smile</i> (Z 321/6; text by Nahum Tate, from <i>Birthday Song for Queen Mary</i> , 1693) | 4 | <i>Thou tun'st this world</i> (Z 328/6; text by Nicholas Brady, from <i>A Song for St Cecilia's Day</i> , 1692) |
| 2 | <i>Why should men quarrel?</i> (Z 630/4d; text from <i>The Indian Queen</i> by John Dryden and Sir Robert Howard) | 5a | <i>'Tis holiday</i> (adapted from <i>'Tis sacred, bid the Trumpet</i> , Z321/5; text by Nahum Tate, from <i>Birthday Song for Queen Mary</i> , 1693)5a |
| 3 | <i>So when the glittering Queen of Night</i> (Z 333/11; text by Thomas D'Urfey from <i>The Yorkshire Feast Song</i> , 1690) | 5b | <i>Sound Fame thy brazen Trumpet</i> (Z 627/22; text from <i>Dioclesian</i> by Thomas Betterton and John Dryden) |

7 November 1946, Harmonie, Leeuwarden. Peter Pears *ten*, Groninger Orkestervereeniging, Jan van Epenhuysen *cond*

Henry Purcell: Three Songs (from *Orpheus Britannicus*)

12 mins

FOR HIGH VOICE AND ORCHESTRA
Completed [February] 1963

These three realizations were made for performances given by Britten and Pears on their celebrated tour to Russia in 1963. Originally intended to constitute part of a second and longer suite of songs from *Orpheus Britannicus*, which Britten never completed, these songs nonetheless work extremely well as a set, full of the mastery that marks all of Britten's excursions into the music of a composer he greatly admired.

B&H

Full score, orchestral parts on rental

2 fl (=picc), 2 ob, 2 bn—str

- | | |
|--|---|
| 1 <i>Hark the ech'ing air!</i> (Z 629/48b; text: anon.,
from <i>The Fairy Queen</i>) | 3 <i>Take not a woman's anger ill</i> (Z 609/11; text by
Robert Gould, from <i>The Rival Sisters</i>) |
| 2 <i>Not all my torments</i> (Z 400; text anon.) | |

6 March 1963, Large Hall, Moscow Conservatoire. Peter Pears *ten*, USSR State Symphony Orchestra,
Norman Del Mar *cond*

COMPILATION SCORES

Orchestral Anthology, vol. 1

B&H, 1997

Full score on sale (in the *Masterworks Library* series)

- | | |
|--|--|
| 1 <i>The Young Person's Guide to the Orchestra</i> ,
op. 34 | 3 <i>Soirées musicales</i> , op. 9 |
| 2 <i>Matinées musicales</i> , op. 24 | 4 <i>Courtly Dances</i> from <i>Gloriana</i> |

Orchestral Anthology, vol. 2

B&H, 1998

Full score on sale (in the *Masterworks Library* series)

- | | |
|---|---|
| 1 <i>Four Sea Interludes</i> from <i>Peter Grimes</i> , op. 33a | 3 <i>Sinfonia da Requiem</i> , op. 20 |
| 2 <i>Passacaglia</i> from <i>Peter Grimes</i> , op. 33b | 4 <i>Variations on a Theme of Frank Bridge</i> , op. 10 |

Works for Voice and Chamber Orchestra

B&H, 1999

Full score on sale (in the *Masterworks Library* series)

- | | |
|-------------------------------------|---|
| 1 <i>Les Illuminations</i> , op. 18 | 3 <i>Nocturne</i> , op. 60 |
| 2 <i>Serenade</i> , op. 31 | Appendix: <i>Now sleeps the crimson petal</i> |

ADDENDUM

Movements for a Clarinet Concerto

FOR CLARINET AND ORCHESTRA

1941-194

Devised and orchestrated by Colin Matthews (2007)

17 mins

CD: TRACK 33

This new addition to the clarinet repertoire is based on three Britten compositions dating from the early 1940s: the complete first movement of an unfinished Clarinet Concerto; a solo line adapted from the Mazurka Elegiaca for two pianos; and an orchestral sketch that may be the Sonata for Orchestra Britten is known to have been working on in the spring of 1942.

Colin Matthews says that the piece “cannot, of course, be ‘Britten’s Clarinet Concerto’ in any real sense, but I hope that I have devised a work that stands in for what Britten hoped to write.”

FM, 2008

Full score and orchestral parts on rental

2 fl, 2 ob, bass cl, 2 bn–4 hn, 2 tpt, 3 trbn–timp–1 perc (sd, cymb, susp cymb, glock)–harp–str

22 May 2008, The Sage, Gateshead. Northern Sinfonia, Thomas Zehetmair *cond*

Saint Nicolas, op. 42

CANTATA FOR TENOR SOLO, CHORUS (SATB), SEMI-CHORUS (SA), FOUR BOY SINGERS,
AND STRING ORCHESTRA, PIANO DUET, PERCUSSION AND ORGAN

December 1947–31 May 1948

Text by Eric Crozier

50 mins

CD: TRACK 18

Britten’s cantata, commissioned by Peter Pears’ old school Lancing College, tells the life of the fourth-century Bishop of Myra in a work of great poetry and sensitivity. It was conceived and composed with semi-amateur performance in mind and the technical demands of the choral and orchestral writing are appropriately straightforward, although the effect is one of sheer brilliance and exuberance. The audience also gets to join in two well-known hymns, All people that on earth do dwell and God moves in a mysterious way.

B&H, 1948 (chorus score, libretto); 1949 (vocal score, full score, miniature score)

Full score, miniature score, chorus score, vocal score (Arthur Oldham) on sale; full score, chorus parts, orchestral parts for hire (translations into Dutch, French and German are also available)

‘This Cantata was written for performance at the centenary celebrations of Lancing College, Sussex, on 24 July 1948’

Perc (timp, sd, bd, td, cymb, trgl, gong, whip)–pf (four hands)–org–str

5 June 1948, Aldeburgh Parish Church, Aldeburgh Festival. Peter Pears *ten*, Aldeburgh Festival Chorus, unnamed chamber orchestra, Leslie Woodgate *cond*

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