
Benjamin Britten

Boosey Hawkes

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For Solo Oboe
61 Songs
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Op. 7
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Benjamin Britten, His Life and Operas
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Benjamin Britten
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A Complete Catalogue of His Published Works
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 Britten: War Requiem
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 Hauptbd.
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BRONSON WOOD

Journeying

Boy Hal
 Leonard
 Corporation
 Bringing
 together
 established
 authorities
 and new
 voices, this
 book takes off
 the 'protective

arm' around
 Britten.
*A Bibliography
 of His
 Published
 Works* Boydell
 & Brewer Ltd
 Classical Vocal
 Solos
**Benjamin
 Britten**
 Boosey &
 Hawkes
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 A catalogue of
 Benjamin's

Britten's
 works
 published by
 Boosey &
 Hawkes.
For Solo Oboe
 Boosey and
 Hawkes
 Benjamin
 Britten
61 Songs
 Cambridge
 University
 Press
 A collection of
 essays which

explore the cultural background and creative evolution of this once-overlooked work.

The Boosey & Hawkes violin anthology

Univ of California Press

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

Op. 7 Hal Leonard Corporation

Contains an easy arrangement

for unison and organ.

Letters from a Life Volume 3 (1946-1951)

Boydell & Brewer (Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes.

Includes extensive plot notes and translations.

The soprano

volume also includes ten arias for coloratura.

CONTENTS FOR SOPRANO:

John Adams: DOCTOR ATOMIC: Am I in your light? * NIXON IN CHINA: I don't daydream * Dominick Argento: THE BOOR: The Widow's Aria * CASANOVA'S HOMECOMING : Though absent from these ears and eyes * THE VOYAGE OF EDGAR ALLAN POE: Virginia's Aria * Leonard Bernstein: A QUIET PLACE: Dede's Aria *

| | | |
|-------------------|------------------|-----------------|
| Benjamin | Copland: THE | realized and |
| Britten: | TENDER | edited by |
| ALBERT | LAND: Laurie's | Benjamin |
| HERRING: I'm | Song * Carlisle | Britten and |
| full of | Floyd: COLD | Imogen Holst: |
| happiness * | SASSY TREE: | DIDO AND |
| Miss | Rented rooms | AENEAS: Oft |
| Wordsworth's | * OF MICE | she visits this |
| Aria * | AND MEN: | lov'd |
| GLORIANA: | Curly's Wife's | mountain * |
| The Dressing- | Aria * | Thanks to |
| Table Song * | SUSANNAH: | these |
| The Queen's | Ain't it a | lonesome |
| Dilemma * A | pretty night * | vales * Sergei |
| MIDSUMMER | The trees on | Rachmaninoff: |
| NIGHT'S | the mountains | FRANCESCA |
| DREAM: | * WUTHERING | DA RIMINI: |
| Injurious | HEIGHTS: I've | Francesca's |
| Hermia * | dreamt in my | Aria * Ned |
| PETER | life * John Gay, | Roem: OUR |
| GRIMES: Let | realized by | TOWN: Emily's |
| her among | Benjamin | Aria * Richard |
| you without | Britten: THE | Strauss: |
| fault * | BEGGAR'S | ARABELLA: |
| Embroidery | OPERA: I'm | Das war sehr |
| Aria * THE | like a skiff on | gut, Mandryka |
| TURN OF THE | the ocean | * ARIADNE |
| SCREW: How | tossed * When | AUF NAXOS: |
| beautiful it is * | young at the | Es gibt ein |
| Lost in my | bar...Ungratef | Reich * |
| labrynth * | ul Macheath! * | CAPRICCIO: |
| Aaron | Henry Purcell, | Kein Andres, |

| | | |
|----------------|------------------|----------------------|
| das mir so im | you a looking | Herrn |
| Herzen loht | glass * | verstehn sich |
| (Letzte | POSTCARD | * ARIADNE |
| Szene/Final | FROM | AUF NAXOS: |
| Scene) * DER | MOROCCO: | Grossmatige |
| ROSENKAVALI | Lady with a | Prinzessin * |
| ER: Da geht er | Hand Mirror | Igor |
| hin (Monolog | Aria * Jack | Stravinsky: LE |
| der | Beeson: | ROSSIGNOL: |
| Marschallin/M | CAPTAIN JINKS | Chanson du |
| arschallin's | OF THE | Rossignol |
| Monologue) * | HORSE | <i>A Midsummer</i> |
| Igor | MARINES: | <i>Night's Dream</i> |
| Stravinsky: | Aurelia's Aria * | Faber & Faber |
| THE RAKE'S | Leonard | (Boosey & |
| PROGRESS: | Bernstein: | Hawkes |
| No word from | CANDIDE: | Chamber |
| Tom...I go to | Glitter and Be | Music). |
| him | Gay * | Composed in |
| CONTENTS | Benjamin | 1951. The six |
| FOR | Britten: A | metamorphos |
| COLORATURA | MIDSUMMER | es include: I. |
| SOPRANO: | NIGHT'S | Pan * II. |
| John Adams: | DREAM: | Phaeton * III. |
| NIXON IN | Come, now a | Niobe * IV. |
| CHINA: I am | roundel * Be | Bacchus * V. |
| the wife of | kind and | Narcissus * VI. |
| Mao Tsetung * | courteous * | Arethusa. |
| Dominick | Richard | Duration: c. |
| Argento: MISS | Strauss: | 12 minutes |
| HAVISHAM'S | ARABELLA: | <i>Benjamin</i> |
| FIRE: I see in | Die Wiener | <i>Britten Hal</i> |

Leonard Corporation (Boosey & Hawkes Chamber Music). 29 pieces by 18 of Boosey & Hawkes most prominent composers. Includes works by John Adams, Bela Bartok, Benjamin Britten, Aaron Copland, Sergei Prokofiev, Sergei Rachmaninoff, Richard Strauss, Igor Stravinsky and others.
Folksong Arrangements
 Benjamin BrittenA catalogue of Benjamin's

Britten's works published by Boosey & Hawkes.Boosey & Hawkes Opera Anthology - Soprano (Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and

translations.
 CONTENTS:
 John Adams:
 THE DEATH OF KLINGHOFFER:
 I must have been hysterical *
 DOCTOR ATOMIC: Am I in your light? *
 Past fierce and tossing skies * EL NINO: La anunciacion *
 Dominick Argento: THE ASPERN PAPERS: On the stroke of midnight! *
 CASANOVA'S HOMECOMING : Bellino's Aria *
 Madame d'Urfe's Aria *
 THE DREAM OF VALENTINO: Nazimova's Aria * Was it

| | | |
|-----------------|-----------------|-----------------|
| truly destiny * | Help me | Benjamin |
| MISS | Lysander * | Britten and |
| HAVISHAM'S | THE RAPE OF | Imogen Holst: |
| FIRE: Estella's | LUCRETIA: | DIDO AND |
| Aria * A | Give him this | AENEAS: Ah, |
| POSTCARD | orchid * Is it | Belinda, I am |
| FROM | all? * She | prest with |
| MOROCCO: A | sleeps as a | torment * |
| Foreign | rose upon the | When I am |
| Singer's Aria * | night * Aaron | laid in earth * |
| Leonard | Copland: THE | Ned Rorem: |
| Bernstein: | TENDER | MISS JULIE: |
| MASS: Thank | LAND: Ma's | Wind around |
| You * | Song * Carlisle | me like |
| TROUBLE IN | Floyd: | Satan's snake |
| TAHITI: There | WUTHERING | * Richard |
| is a garden * | HEIGHTS: | Strauss: |
| What a movie! | Take off that | ARIADNE AUF |
| * Benjamin | frown * John | NAXOS: Sein |
| Britten: | Gay, realized | wir wieder gut |
| ALBERT | by Benjamin | * DER |
| HERRING: | Britten: THE | ROSENKAVALI |
| Doctor | BEGGAR'S | ER: Wie Du |
| Jessop's | OPERA: Thus | warst! * Igor |
| midwife * | when a good | Stravinsky: |
| What would | housewife | MAVRA: The |
| Missus Herring | sees a | Mother's Aria * |
| say? * A | rat...How cruel | OEDIPUS REX: |
| MIDSUMMER | are the | Nonn' |
| NIGHT'S | traytors * | erusbeskite, |
| DREAM: | Henry Purcell, | reges * THE |
| Lysander, | realized by | RAKE'S |

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

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

Night Boosey & Hawkes Incorporated (BH Piano). Includes works by Arthur Benjamin, Frank Bridge, Benjamin Britten, Peter Maxwell Davies, Frederick Delius, John Ireland, Karl Jenkins, and Alec Rowley. Early advanced to advanced level. Cambridge Scholars Publishing (Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations.

CONTENTS:
 John Adams: A FLOWERING TREE: Her arms have the beauty *
 NIXON IN CHINA: Platonic men *
 Dominick Argento: CASANOVA'S HOMECOMING : Gondolier's Song *
 THE DREAM OF VALENTINO: Now I know *
 Valentino's Aria *
 POSTCARD FROM MOROCCO: Once when I

| | | |
|--|--|--|
| was a young man * Leonard Bernstein: | LUCRETIA: Rome is now ruled * Tarquinius does not dare * THE TURN OF THE SCREW: It is a curious story * Miles! * Aaron Copland: THE TENDER LAND: Martin's Song * Carlisle Floyd: COLD SASSY TREE: So there you were * Sometimes th' pain of missin' him * OF MICE AND MEN: Lennie's Aria (Oh, I feel cold inside) * WUTHERING HEIGHTS: Then marry me, Cathy * John Gay, realized by Benjamin | Britten: The Beggar's Opera: O cruel, cruel case! * Sergei Prokofiev: L'Amour des Trois Oranges: Il est drole, le Prince! * Sergei Rachmaninoff: Aleko: Young Gypsy's Romance * Ned Rorem: Our Town: The Stage Manager's Aria (We're all coming up here) * Richard Strauss: Arabella: Ich hab's geschworen * ARIADNE AUX NAXOS: Im Gegenteil * CAPRICCIO: Das Sonett |
| CANDIDE: Bon Voyage * Benjamin Britten: ALBERT HERRING: The Mayor's Aria * Albert the Good! * O go, Go! Go away! * BILLY BUDD: I accept their verdict * Gloriana: First Lute Song * Second Lute Song * A Midsummer Night's Dream: Asleep my Love? * Peter Grimes: They listen to money * Now the Great Bear and Pleiades * In dreams I've built myself * THE RAPE OF | | |

(Kein Andres, das mir so im Herzen loht) * DER ROSENKAVALIER: Di rigori armato il seno * Igor Stravinsky: MAVRA: Hussar's Aria * THE RAKE'S PROGRESS: Here I stand * Love, too frequently betrayed * Vary the song * Sellem's Auction Scene * I have waited * Mark-Anthony Turnage: ANNA NICOLE: Valium, prozac Benjamin Britten Boosey & Hawkes Incorporated This landmark publication includes 52 songs, combining the contents of the seven published books of Britten folksong arrangements in High and Low Voice editions. Some of the songs have never before been transposed. The songs of Volume 6, for voice and guitar, have been transcribed for voice and piano for this edition. **Complete Folksong Arrangements** Oxford University Press, USA (Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations. The baritone/bass volume also includes nine arias for bass or bass-baritone. CONTENTS

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

| | | |
|--|---|--|
| OPERA: Thus Gamesters united in friendship * Sergei Rachmaninoff: ALEKO: Aleko's Cavatina * FRANCESCA DA RIMINI: Lanceotto's Aria * Ned Rorem: OUR TOWN: When I got married * Richard Strauss: ARABELLA: Nimmst einen Fiaker * Sie gibt mir keinen Blick * ARIADNE AUF NAXOS: Lieben, Hassen, Hoffen, Zagen * Igor Stravinsky: THE RAKE'S PROGRESS: | Come, master * I burn! I freeze! CONTENTS FOR BASS- BARITONE AND BASS: John Adams: DOCTOR ATOMIC: Teller's Aria * Dominick Argento: THE SHOEMAKERS' HOLIDAY: Simon's Aria * Leonard Bernstein: TROUBLE IN TAHITI: There's a Law * Benjamin Britten: BILLY BUDD: Claggart's Aria * GLORIANA: Raleigh's Song * A MIDSUMMER NIGHT'S DREAM: Bottom's | Dream * Carlisle Floyd: COLD SASSY TREE: I've known I loved you * SUSANNAH: Hear me, O Lord * I'm a lonely man, Susannah A Complete Catalogue of His Published Works Cambridge University Press This new edition has been thoroughly revised and edited by John Evans (research scholar to the Britten Estate) who has updated the chronological |
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list of published works and included in the bibliography the many books that have been written about the composer since his death in 1976. Although, as the title suggests, this book concentrates on Britten's operatic output, Mr White's account offers insights into the whole range of this prodigious composer's music. The text is lavishly illustrated with plates that reveal

both the diversity of his operatic development and comprise a distinctive pictorial bibliography. **Corpus Christi Carol** Faber & Faber (Boosey & Hawkes Voice). Most of the distinctive Purcell realizations by Benjamin Britten, vocal parts edited by Peter Pears, have been out of print for some years. This new edition collects 49 selections for high voice and 45 selections for medium/low

voice. Includes 9 songs from *Harmonia Sacra*, 24 solo songs and six duets from *Orpheus Britannicus*, "The Queen's Epicedium," and selections from *Dido and Aeneas* and *The Fairy Queen*. *Vocal Score*: *Benjamin Britten* Hal Leonard Corporation Best remembered for his operas and his *War Requiem*, Benjamin Britten's radical politics and his sexuality have also ensured that he

remains a controversial public figure. *Journeying Boy* is a selection of his diaries that offer the reader an unseen insight into this complex man. Encompassing the years 1928-1938, they explore some key periods of Britten's life - his early compositions, his education first under composer Frank Bridge and then at the Royal College of Music, an unhappy but productive period

studying under John Ireland and Ralph Vaughan Williams, and his reluctant and often painful process of parting from the warm, safe environment of his family home and his beloved mother. The diaries cast light on an often misrepresented musician whose technique, originality and musical prowess have entranced audiences for generations and who

continues to inspire composers and musicians around the world. *The young person's guide to the orchestra* Boosey & Hawkes The third volume of the annotated selected letters of composer Benjamin Britten covers the years 1946-51, during which he wrote many of his best-known works, founded and developed the English Opera Group and the Aldeburgh

Festival, and toured widely in Europe and the United States as a pianist and conductor. Correspondents include librettists Ronald Duncan (The Rape of Lucretia), Eric Crozier (Albert Herring, Saint Nicolas, The Little Sweep) and E. M. Forster (Billy Budd); conductor Ernest Ansermet and composer Lennox Berkeley; publishers Ralph Hawkes and Erwin Stein of Boosey & Hawkes; and the celebrated tenor Peter Pears, Britten's partner. Among friends in the United States are Christopher Isherwood, Elizabeth Mayer and Aaron Copland, and there is a significant meeting with Igor Stravinsky. This often startling and innovative period is vividly evoked by the comprehensive and scholarly annotations, which offer a wide range of detailed information fascinating for both the Britten specialist and the general reader. Donald Mitchell contributes a challenging introduction exploring the interaction of life and work in Britten's creativity, and an essay examining for the first time, through their correspondence, the complex relationship between the composer and the writer Edward Sackville-West.

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