Benjamin Britten was born in 1913-1919 in the East Suffolk town of Lowestoft in 1913 on 22 November, the feast of Saint Cecilia, patron saint of music. Apart from a few years away, first in London and then in the United States, he made Suffolk his home for most of his life.

His father, Robert, was a dentist whose practice was situated on the lower floor of the family house at 21 Kirkley Cliff Road. His mother, Edith, was a keen amateur musician who fully encouraged the children’s love of music. Britten was the youngest of four, the others being Robert, Barbara and Beth. He attended South Lodge Preparatory School, very near his home in Lowestoft and there developed what became an enduring love of sport, particularly tennis, swimming and cricket. He was a competent student showing particular skill in mathematics, but his passion was music. His first attempts at composing were made when he was five, although, as he later confessed: "it was the pattern on the paper which interested me and when I asked my mother to play [the music], her look of horror upset me considerably"._1920-1927_ At the age of seven Britten started having piano lessons with a near neighbour, Miss Ethel Astle, a teacher at his pre-prep. school, and at the age of ten he began to learn the viola with Mrs Audrey Alston, a professional violist who encouraged her pupil to attend concerts whenever he could. It was at one such concert during the Norfolk and Norwich Triennial Festival that he heard Frank Bridge’s orchestral poem The Sea and was, in his own words, ‘knocked sideways’. Mrs Alston arranged a meeting with Bridge and soon afterwards, during the school holidays of January his sister Beth caught influenza, and infected her mother, who had asked my mother to play [the music], her look of horror upset me considerably"._1920-1927_.

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In September 1928 Britten went as a boarder to Gresham’s School at Holt in Norfolk. Although often homesick he continued to enjoy sport and to write, perform and listen to music at every opportunity, often reading scores in bed. From this time his settings of poems by Walter de la Mare in Tit for Tat, Ford Madox Ford The Song of the Sea and was, in his own words, ‘knocked sideways’. Mrs Alston arranged a meeting with Bridge and soon afterwards, during the school holidays of January his sister Beth caught influenza, and infected her mother, who had asked my mother to play [the music], her look of horror upset me considerably"._1920-1927_. In September 1928 Britten went as a boarder to Gresham’s School at Holt in Norfolk. Although often homesick he continued to enjoy sport and to write, perform and listen to music at every opportunity, often reading scores in bed. From this time his settings of poems by Walter de la Mare in Tit for Tat, Ford Madox Ford The Song of the Sea and was, in his own words, ‘knocked sideways’. Mrs Alston arranged a meeting with Bridge and soon afterwards, during the school holidays of January his sister Beth caught influenza, and infected her mother, who had asked my mother to play [the music], her look of horror upset me considerably"._1920-1927_.

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Britten was frustrated by a perceived lack of interest in the kind of music that he wished to write. From these three years at the College come his String Quartet in D major (1931), the Phantasy in F minor for string quintet, the Sinfonietta op.1 for chamber orchestra, Phantasy op. 2 for oboe, violin, viola and cello (all 1932) and the choral variations for unaccompanied voices A Boy was Born op.3 (1933). _1934-1936_ A Boy was Born was broadcast by the BBC in February 1934, gaining Britten recognition in musical circles as a composer of so much promise that his Phantasy op. 2 was chosen by the International Society for Contemporary Music for performance at their Festival in Florence that year. Although he was terminally ill, Britten’s father urged his son to attend this festival, but died before Britten, summoned by telegram, could get back home. In October 1934 Britten and his mother travelled to Vienna. There he met the music editor Erwin Stein, who later came to England as a refugee and took a position in the music publishing house Boosey and Hawkes, where the director Ralph Hawkes had already signed Britten up as a composer. On his return to England Britten found employment with the General Post Office Film Unit. The Unit’s series of documentary films, made by John Grierson, showed aspects of English life, particularly examining the world of industry and the people who worked within it, such as those who mined coal (Coal Face) or ensured the delivery of mail (Night Mail). Here Britten collaborated with the poet W. H. Auden, who supplied the narrative for some of the films accompanied by Britten’s music. Their working relationship extended beyond the G.P.O. When Britten was commissioned to write a work for the Norwich Festival in 1936 he used a text devised by Auden, Our Hunting Fathers op.8. for a symphonic song cycle for high voice and orchestra. Ostensibly about animals in their relationship to human beings, this speaks just as strongly against the inhumanity that both composer and poet saw in the emergence of Nazism. Other compositions at this time reflected Britten’s versatility. The Simple Symphony op.4 of 1934 comprised themes from some of his juvenilia, also in 1934 came the Suite for violin and piano op.6; the twelve songs of Friday Afternoons, op. 7 (1935) were written for Friday afternoon music at his brother’s school, Clive House, Prestatyn, and in 1936 he composed the music for the feature film Love from a Stranger, based on a short story by Agatha Christie and starring Ann Harding and Basil Rathbone. _1937-1938_ 1937 began sadly for Britten. In January his sister Beth caught influenza, and infected her mother, who had been nursing her. Weakened by the illness, Mrs Britten died of a heart attack. On 27 April his friend, the writer Peter Burra, was killed in a plane crash. Burra had owned a small cottage at Buckleby and it fell to Britten and one of Burra’s closest friends, the young singer Peter Pears, to sort out his papers. The two men soon formed a strong friendship that grew into a
life-long personal and artistic partnership. The young composer had been devastated by his mother’s death, but Edith Britten had left her son sufficient money to enable him to buy a disused windmill in the Suffolk village of Snape, on the river Alde. This was converted into a suitable residence by Beth Britten’s future father-in-law, the architect Arthur Walford, and Britten moved in in 1938. The lower floor housed a drawing room with a grand piano, the upper floor a bedroom and balcony from which Britten could see the river and a long established maltings building. At the Old Mill he was host to many friends such as the composers Lennox Berkeley and Aaron Copland, the writers W. H. Auden and Christopher Isherwood, as well as Peter Pears.

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

1941-1944__ Before leaving England in 1939 Britten had set a number of poems for high voice and orchestra by the French poet Arthur Rimbaud under the collective title Les Illuminations, op.18. The first performing were given by the Swiss soprano Sophie Wyss, but Britten was beginning increasingly to write vocal music for Pears to perform, and in 1941 he recorded Les Illuminations in Canada with Pears taking the vocal part. The same year saw the composition of String Quartet No.1 in D, op.25, dedicated to Mrs Elizabeth Sprague Coolidge, the benefactor and friend of Frank Bridge. While in America Britten composed music for several distinguished soloists in addition to the Violin Concerto for Broza. These were Scottish Ballad op.26 for the pianist duo Ethel Bartlett and Rae Robertson who gave its first performance on 28th November 1941 at the Music Hall, Cincinnati and Diversions, op.21 for Piano (Left Hand) and Orchestra commissioned by Paul Wittgenstein who gave the first performance with Eugene Ormandy and the Philadelphia Orchestra on the 16th January 1942; Britten began, but unfortunately never completed, a clarinet concerto for Benny Goodman which was eventually edited and orchestrated by Colin Matthews as the Movement for Clarinet and Orchestra premiered by Michael Collins at the Barbican Hall in March 1990. In 1941, inspired by E. M. Forster’s article in The Listener, ‘George Crabbe: the Poet and the Man’ and Crabbe’s narrative poem The Borough, Britten began to consider the possibility of writing an opera based on the character of Peter Grimes, an idea that was given focus when he received a generous commission to write an opera from the conductor Serge Koussevitzky. It is the story of a fisherman who is suspected by his fellow townsfolk of murdering his young apprentices. Grimes’s only sources of consolation are the love offered to him by the school teacher Ellen Orford and the help of Captain Balstrode. At last, in March 1942 the longed-for visas were obtained and Britten and Pears returned to England on the Swedish cargo ship Axel Johnson. It was a hazardous voyage as the ship’s funnel caught fire and the rest of the convoy had to leave the Axel Johnson to the mercy of an Atlantic dominated by Nazi submarines. During the voyage Britten completed A Ceremony of Carols, op.28, a setting of ten ancient carol texts for treble voices and harp first performed on 5 December at Norwich Castle, and the Hymn to St Cecilia, op.27 for unaccompanied mixed voice chorus, with words by Auden. On their arrival in England Britten and Pears registered as conscientious objectors. Although exempt from military service, they were under obligation to support the war effort through the use of their musical abilities. This meant recital tours for the Council for the Encouragement of Music and the Arts (CEMA) to many remote and sometimes dangerous places as well as Britten’s composing activities and Pears’s involvement as a singer with the Sadler’s Wells opera company. __1945-1947__ Peter Grimes, with a libretto supplied by Montagu Slater, was completed in February 1945 and premiered on 7 June at Sadler’s Wells Theatre with Pears singing the title role and Joan Cross as Ellen Orford. The work heralded a renaissance in British opera, paving the way for a whole generation of composers, as well as firmly establishing the path that Britten himself would now follow as a composer. Peter Grimes soon established itself as the most important opera by an English composer since Purcell’s Dido and Aeneas, written 250 years earlier. In the same year Britten was commissioned to write the music for a Ministry of Education film on the instruments of the orchestra. For this he wrote a set of variations and fugue based on Les Illuminations’ theme from the theatre music for Abdelazar: The Moor’s Revenge. These he called The Young Person’s Guide to the Orchestra, op.34. Peter Grimes had proved a costly undertaking and Britten realised that for opera to be more readily produced and to succeed...
financially smaller forces must be used. He, John Piper and Eric Crozier now formed a chamber company, the English Opera Group. Two quite different works The Rape of Lucretia, op.37 (1946), which Britten wrote with the librettist Ronald Duncan, and Albert Herring, op.39 (1947) with a libretto by Eric Crozier, were premiered by the EOG at Glyndebourne. Lucretia had its basis in Livy’s History of Rome and the play Le Viol de Lucrèce by André Obey. The opera retells the story of the wife of Collatinus, who kills herself after the Etruscan prince Tarquinius has raped her for a bet. The role of Lucretia was taken by the contralto Kathleen Ferrier and shared with Nancy Evans. Herring was adapted from a short story by G. H. Mauquoy and re-set in the imaginary Suffolk village of Loxford to tell of a young man, dominated by his mother, who is crowned May King when it becomes clear that no girl in the village is sufficiently virtuous to be a May Queen. Albert, emancipated after some rum-laced lemonade, declares his independence by going on a pub crawl. __1948-1950__ It was during an EOG tour ‘half-way between the Holland Festival and the Lucerne Festival’ that Peter Pears suggested, ‘Why not make our own Festival?’ Such an event would encompass not only music but also poetry, drama, lectures and exhibitions of art and literature. By 1947 Britten had moved from the Old Mill at Snape to a house on the sea front in the nearby town of Aldeburgh. A few doors down from this house in Crabbe Street is the Jubilee Hall and this accommodated many of the concerts of this new venture. Other venues used over the years were Aldeburgh’s Parish Church and Baptist chapel, and further afield the churches of Blythburgh, Orford and Framlingham. A week-long series of concerts, exhibitions and lectures were arranged and in June 1948 the first Aldeburgh Festival of Music and the Arts took place. One of the works performed that year was Britten’s new cantata Saint Nicolas op.42, written to celebrate the centenary of Lancing College, Pears’s old school. This work is scored for tenor solo, chorus, semi-chorus, four boy singers and string orchestra, piano duet, percussion and organ. Eric Crozier wrote the text, which chronicles the life of the saint, and Britten invites the audience to join in the hymns ‘All creatures that on earth do dwell’ and ‘God moves in a mysterious way’ which occur respectively at the conclusion of each part of the Cantata. The next year Britten and Crozier worked together on ‘an Entertainment for Young People’ called Let’s make an Opera, part of which survives as the opera The Little Sweep, op.45. This is the story of Sam, who escapes from life as a child chimney-sweep through the resourcefulness of a group of children to whose house he is sent to work. It received its first performance at the 1949 Aldeburgh Festival. __1951-1953__ Britten’s last collaboration with Crozier came in 1951 when E. M. Forster joined them in writing a large-scale opera to mark the Festival of Britain. Billy Budd, op.50, based on the novel by Herman Melville, calls for a large cast of male singers and chorus and tells the story of an ill-fated young foretopman accused of mutiny, from the point of view of his Captain, Edward Vere. In 1956 the opera was revised, condensing the original four acts into two. The coronation of Her Majesty Queen Elizabeth II in 1953 was the occasion that prompted Britten’s next opera Gloriana, op.53. The Queen’s cousin the Earl of Harewood had recently read Lytton Strachey’s Elizabeth and Essex and suggested to Britten the story of Queen Elizabeth I’s turbulent relationship with Robert Devereux as the basis for an opera. The libretto was written by William Plomer who included in the text excerpts from speeches made by Elizabeth I and the poem ‘Happy were he’ by the Earl of Essex. Despite its imaginative re-creation of 16th century court life on stage, the opera was not well received by its first audience of court dignitaries and politicians, though later audiences in that first season gave it the same wide acclaim as it received ten years later at its revival. At the Leeds Festival of October 1953 Britten and Pears’s recital included the premiere of a new song cycle Winter Words op.52, setting of poems by Thomas Hardy. These evoke the landscape and moods of a West Country winter – such as the burial of the village choirmaster and a scene between a manacled convict and a boy with a violin on a train station at night. __1954-1956__ Britten returned to chamber opera in 1954 with an adaptation of Henry James’s ghost story of a Governess who battles with two spirits (one, the former Governess, Miss Jessel, the other the recently deceased valet Peter Quint) for the souls of two children, The Turn of the Screw, op.54. The librettist was Myfanwy Piper, wife of the artist John Piper, who had designed many of the sets and costumes for the earlier operas. There are only seven singing parts (the tenor usually sings both the Prologue and the role of Quint) and the orchestra is small, but this brilliant piece of theatre fully succeeds in depicting the drama and suspense of James’s original tale. The opera was first performed at the Teatro La Fenice, Venice, with David Hemmings as Miles, Pears as Quint and Jennifer Vyvyan as the Governess. In 1955 Britten and Pears, with their friends the Prince and Princess of Hesse and the Rhine, toured the East, including a visit to the island of Bali where Britten was fascinated by the sound of the gamelan orchestra. The aural impact was Britten’s new found interest in the gamelan and in 1956 partly inspired his three-act ballet The Prince of the Pagodas, op.57, choreographed by John Cranko. Although written in a western idiom, the high proportion of percussion instruments in the orchestra, and the way in which these are used, reveals the influence of the gamelan. The story concerns a princess who is courted by four kings but eventually falls in love with a young prince whom she has released from a spell. __1957-1960__ The eastern tour also influenced a song cycle written in 1957 for Pears and the guitarist Julian Bream – a series of Chinese poems translated by Arthur Waley, Songs from the Chinese, op.58. In this same year Britten and Pears exchanged residences with the artist Mary Potter who, for a number of years had lived in The Red House, adjacent to the Aldeburgh golf course. Despite the purchase in 1970 of a cottage in the village of Horham, to which Britten went from time to time to compose in greater peace and quiet, The Red House was to be their home for the remainder of their lives. Mediaeval drama and Shakespeare were the sources for Britten’s next major vocal works. In 1958 he and Colin Graham adapted the Chester Miracle Play Noyes’ Fludde. This became op.59 – a work in which the orchestra includes recorders, and the percussion section is augmented by handbells and china mugs slung on strings. This, with the cast of Mr and Mrs Noye, their sons and their wives and a large contingent of animals and birds, allowed the involvement of many of the local schools and amateur music societies as well as professional musicians. As with Saint
Nicolas the work includes hymns for audience participation: 'Lord Jesus think on me', 'Eternal Father, strong to save' and 'The spacious firmament on high'. In 1959 Britten and Pears adapted the text of A Midsummer Night's Dream for the opera of that name, op. 64, cutting away a third of the original play and adding one line only: 'compelling thee to marry with Demetrius'. The orchestration evokes a dream-like, ethereal world, but the composer is also always aware that this is a comedy and so the music reflects the humour as well as the legendary background of Shakespeare's play. The character of Puck (a speaking role) is associated with a brisk trumpet voluntary.

1961-1969 There is a sharp contrast between the comic writing for A Midsummer Night's Dream and the setting of the Missa pro Defunctis which Britten entitled War Requiem, op.66. This was composed for the consecration of the rebuilt St Michael's Cathedral, Coventry, the original building having been almost totally destroyed during World War II. Britten incorporated into his setting of the Roman liturgy poems by the First World War poet, Wilfred Owen. The result is a work for large forces (soprano, tenor and baritone soloists, chorus, orchestra, chamber orchestra, boys' choir and organ) which resounds with the composer's own intense commitment to peace. By the mid-1960s the Aldeburgh Festival had found a new, much larger, main concert venue in the Maltings which had been part of Britten's surroundings when he lived at Snape. In 1966 the building was leased, underwent a significant conversion into a concert hall and on 2 June 1967 was formally opened by the Queen at the beginning of the 20th Aldeburgh Festival. Two years later, on the first night of the 1969 Festival, a fire destroyed this beautiful building so that only the shell of the outer walls remained. Everyone rallied to help at this disaster. Concerts scheduled for the Maltings were resited in local churches and by the next June the hall had been rebuilt and was ready for the Queen to return to re-open it at the first concert of the Festival of 1970. Everyone rallied to help at this disaster. The scheduled concerts were, with one exception, re-sited in local Churches and by the next June the hall had been rebuilt and was ready for the Queen to return to re-open it at the first concert of the 1970 Festival. Partly in response to the restrictions of space at Aldeburgh's Jubilee Hall which made opera performance difficult, Britten embarked in 1964 on an opera specifically for church performance. The creative influences here stem from his fascination with the mediaeval miracle plays and the Noh tradition which he had seen in Japan. Whilst there the composer had attended a performance of Sumidigawa, the drama of a madwoman's search for her dead son. Britten and William Plomer adapted this story as Curlew River, op.71, the first of three Church 'Parables' which were all premiered in Orford Church.

The second, The Burning Fiery Furnace, op.77 recounts the Biblical story of three Israelites, thrown into a furnace for their refusal to worship Nebuchadnezzar's image of gold but saved from death by God. The third (1968) retells Christ's parable The Prodigal Son, and was inspired in part by Britten's encountering Raphael's The Return of the Prodigal in the Hermitage. Plomer provided the texts for all three works. The Prodigal Son was dedicated to the composer Dmitri Shostakovich, who was later to dedicate his own Fourteenth Symphony to Britten. Many musicians were among Britten's friends and numerous

pieces were composed especially for them. In 1960, through selecting his intended soloists for the War Requiem, he made the acquaintance of the Russian cellist Mstislav Rostropovich and his wife, the soprano Galina Vishnevskaya. They became great friends and the song cycle to Pushkin texts, The Poet's Echo, op. 76 (1965) was composed for them both; for Rostropovich Britten also wrote the Cello Sonata in C, op.65, three suites for solo cello (op. 72, 1964; op.80, 1967; op.87, 1974) and the Symphony for Cello and Orchestra, op.68 (1963). Julian Bream, who accompanied Pears on both lute and guitar, was the dedicatee of the solo guitar piece Nocturnal after John Dowland, op.70 of 1963 and Osian Ellis of the Suite for Harp, op.83 (1969). Other works composed during this prolific decade testify both to Britten's industry and his sense of responsibility as an artist in the international community. They include the Cantata Misericordium written for the Red Cross, Voices Today for the United Nations, the Children's Crusade for Save the Children, and his last major voice and piano cycle Who are these Children? with its central pacifist theme. __1970-1976__ Never afraid of a new challenge, Britten accepted a commission from the BBC to compose his first opera to be written specifically for television. Working again with Myfanwy Piper, he adapted another Henry James story Owen Wingrave, op.85 (1970). This is the tale of a young man who renounces his military training to embrace pacifism, much to the horror of his family and his fiancée. Owen frees himself from his ancestors' military tradition but accepts the challenge to spend the night in the haunted room at his family seat of Paramore. In the morning he is found there, dead. Next to Suffolk it may be said that Britten loved and felt most at home in Venice. For many years Thomas Mann's novella Death in Venice had intrigued him as a possible opera plot and in 1973 he set to work on this with Myfanwy Piper for a third time and final time as his librettist. There are only three principal solo voices in the opera: that of the novelist Aschenbach (tenor), the Traveller (baritone), who also sings the multiple roles of Elderly Fop, Hotel Manager, Barber, Gondolier, Leader of the Players and the Voice of Dionysius, and a counter-tenor who provides the Voice of Apollo. There are a chorus, mimes and dancers, the chief solo dancers being Tadzio, the boy whom Aschenbach sees as incarnate perfection, and his mother, 'the lady of the pearls'. In the music for these the gamelan influence is again clearly heard. The opera was premiered at Snape Maltings on the 16th of June during the 1973 Aldeburgh Festival. Pears, the opera's dedicatee, sang the demanding role of Aschenbach but the composer was too frail to be present. By 1973 Britten's health had deteriorated considerably. In the spring of that year he underwent an operation to replace a heart valve, but this was not completely successful. His career as accompanist and conductor ceased completely, but with constant medical supervision and the help of a devoted staff he was still able to compose. Final works include the Suite on English Folk Tunes op.90 A time there was… of 1974, an orchestral suite that takes its name from the final song of Winter Words, and the dramatic cantata Phaedra, written for Janet Baker. These received their first performances at the 1975 and 1976 Aldeburgh Festivals. Britten had long been the recipient of numerous awards and honorary degrees. In 1976, after years of refusing a personal accolade he now at last
accepted ‘for music’ an honour from the Queen, who on 12 June of that year created him a Life Peer, ‘Baron Britten of Aldeburgh in the County of Suffolk’. In September 1976 his String Quartet No.3, op.94, written in the autumn of 1975, was played to him privately by the Amadeus Quartet in the library at The Red House. Its first public performance was given in the Maltings at Snape a fortnight after Britten’s death on 4 December, 1976. Britten’s funeral service was held at the Aldeburgh Parish Church on 7 December 1976. The service was led by the Lord Bishop of St Edmundsbury and Ipswich, the Right Reverend Dr. Leslie Brown who had visited the composer shortly before his death. Dr. Brown caught the essence both of Britten’s modesty and the general impact of his music on the world when he proclaimed in his address: ‘Ben will like the sound of trumpets, though he will find it difficult to believe they are sounding for him’. The composer’s friends Bob and Doris Ling, caretakers of the Maltings, paid their own tribute to the composer by lining his grave in the churchyard with rushes gathered from the riverbank at Snape. Britten’s music is undoubtedly his greatest lasting memorial, and his legacy continues also in the Aldeburgh Festival and the Britten-Pears Young Artist Programme which he founded. A poignant visual memorial to the composer is to be found in the church at Aldeburgh. It is a stained glass window representing scenes from the three Church Parables which was designed by his friend John Piper and interpreted in glass by Patrick Reyntiens in 1979. The window’s three images, the Father welcoming back his prodigal son, a curlew descending toward the river, and the salvation of the three Israelites from the Burning Fiery Furnace reflect not only Britten’s triumph as a musician but also his belief in the power of peace. Visit http://www.brittenpears.org/ for a fully illustrated and interactive version of this text.
Albert Herring op. 39
1947 2 hr 17 min

Comic opera in three acts
2S,2M,A,2T,2Bar,B; Children's roles: Tr,2S
1(picc, afl.), 1.1(bcl), 1.0.0.0-perc(1): timp/SD/TD/BD/tgl/cyms/cast/strings(1.1.1.1.1)

Availability: This work is available from Boosey & Hawkes for the world
Libretto (German)
9790202519301
Libretto
9790060013881
(Vocal Score)
9790060013867
Study Score (hardback) - Hawkes Pocket Score 854

World Premiere: 20 Jun 1947
Glyndebourne, United Kingdom
Frederick Ashton, director; English Opera Group
Conductor: Benjamin Britten

The Beggar's Opera op. 43
1948 1 hr 48 min

Ballad-Opera by John Gay (1728), realized from the original airs by Benjamin Britten
S,2M,T(or Bar),T(or speaker),Bar,B, speaker; chorus
1(picc), 1(coroA), 1.1-0.0.0-perc(1): timp/susp.cym/SD/TD/BD/tamb/tgl/gong/wdbl-harp-strings (1.1.1.1.1)

Availability: This work is available from Boosey & Hawkes for the world
Voice, Piano
9790051933990
(Vocal Score)
9790060030734
Study Score (hardback) - Hawkes Pocket Score 1276

World Premiere: 24 May 1948
Arts Theatre, Cambridge, United Kingdom
Frederick Ashton, director; English Opera Group
Conductor: Benjamin Britten

Billy Budd (original 4-Act version) op. 50
1951 2 hr 42 min

Opera in four acts
Major roles: T,Bar,B; minor roles: 4T,7Bar,BBar,2B;
children's roles: 4Tr,boy speaker, boy actors; men's chorus
4(ebcl,bcl), 2.coroA, 3.(II=Ebcl,bcl), 2.dbn-4.3.1-temp(3).perc(6): xygl/glsp/tril/tamb/SD/TD/BD/whip/cyms/2 gongs (small, medium)/4drums/on-stage-harp-strings

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

Availability: This work is available from Boosey & Hawkes for the world
Libretto
9790060013973
(Vocal Score)
9790060013966
Study Score (hardback) - Hawkes Pocket Score 962

Billy Budd (revised 2-Act version) op. 50
1951, rev.1960, orch. 2016 2 hr 38 min

Opera in two acts
Major roles: T,Bar,B; minor roles: 4T,7Bar,BBar,2B;
children's roles: 4Tr,boy speaker, boy actors; men's chorus
4(ebcl,bcl), 2.coroA, 3.(II=Ebcl,bcl), 2.dbn-4.3.1-temp(3).perc(6): xygl/glsp/tril/tamb/SD/TD/BD/whip/cyms/2 gongs (small, medium)/4drums/on-stage-harp-strings

World premiere of version: 01 Jul 2017
Indianola, Iowa, United States
Des Moines Metro Opera

Availability: This work is available from Boosey & Hawkes for the world
Libretto
9790060013973
(Vocal Score)
9790060013966
Study Score (hardback) - Hawkes Pocket Score 962

Billy Budd (reduced orchestration of 2-act version)
Benjamin Britten, arranged by Steuart Bedford

reduced orchestration of 2-act version
Major roles: T,Bar,B; minor roles: 4T,7Bar,BBar,2B;
children's roles: 4Tr,boy speaker, boy actors; men's chorus
4(ebcl,bcl), 2.coroA, 3.(II=Ebcl,bcl), 2.dbn-4.3.1-temp(3).perc(6): xygl/glsp/tril/tamb/SD/TD/BD/whip/cyms/2 gongs (small, medium)/4drums/on-stage-harp-strings

World premiere of version: 01 Jul 2017
Indianola, Iowa, United States
Des Moines Metro Opera

Availability: This work is available from Boosey & Hawkes for the world
Libretto
9790060013973
(Vocal Score)
9790060013966
Study Score (hardback) - Hawkes Pocket Score 962
Dido and Aeneas

Henry Purcell, arranged by Benjamin Britten

1689

50 min

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

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

World premiere of version: 01 May 1951

Lyric Theatre, Hammersmith, London, United Kingdom

Joan Cross, director; English Opera Group

Conductor: Benjamin Britten

Gloriana op. 53

1953, rev.1966

2 hr 28 min

Opera in three acts

Major roles: 2S,M,T,3Bar,B;
minor roles: S,M,2T,Bar,2B,mimes; chorus ballet

3(Ill),II=picc,2.corA,2.bcl,2.dbn-4.3.3.1-timp.perc(4):glsp/t.bells/gong/SD/TD/BD/cyms/whip/wdbl/tamb/tgl-harp/cel-strings

stage band: historical instruments

World Premiere: 08 Jun 1953

Royal Opera House, Covent Garden, London, United Kingdom

Basil Coleman, director / John Cranko, choreographer; Royal Opera, Covent Garden

Conductor: John Pritchard

Let's Make an Opera op. 45

1949

2 hr 10 min

An Entertainment for Young People

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

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

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

World Premiere: 14 Jun 1949

Jubilee Hall, Aldeburgh, United Kingdom

Basil Coleman and Stuart Burge, director; English Opera Group

Conductor: Norman Del Mar

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

The Little Sweep op. 45

Benjamin Britten, arranged by Arthur Oldham

45 min

arrangement for piano duet and optional percussion by Arthur Oldham


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

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

The Little Sweep op. 45

1949

45 min

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

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

This work can be performed with the introductory play 'Let's Make An Opera' - see separate entry for details.
A Midsummer Night's Dream op. 64

1960, 2 hr 24 min

Opera in three acts

colS,S,M,A,CT/A,3T,2Bar,BBar,3B,acrobat speaking role; children's roles: 4T,chorus
2(=picc).1(=corA).2.1-2.0.Dptp.1.0-perc(2):tgl/cyms/tamb/gong/2wdbl/vlb/gls/pixyl/tamburo/SD/TD/BD/timp/2bells-2harp-hpd(=cel)-strings (min 4.2.2.2.2)-Stage band:sopranino recorders/cyms/2wdbl

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

Noye's Fludde op. 59

1957, 50 min

The Chester Miracle Play set to music by Britten, for adults' and children's voices, children's chorus, chamber ensemble and children's orchestra

A,BBar,speaker; children's roles: 3T,3S,chorus

World Premiere: 07 Jun 1946
Sadler's Wells, London, United Kingdom
Eric Crozier, director; Sadler's Wells Opera
Conductor: Reginald Goodall

The Rape of Lucretia op. 37

1946, rev.1947, 1 hr 47 min

Opera in two acts

2S,M,A,T,2Bar,B
1(=picc,alf).1(=corA).1(=bcl).1-1.0.0.0-perc(1):sg/sus/gong/BD/TD/SD/timb/wdr/whip/tamb-harp-pft(=conductor)-strings (1.1.1.1.1)

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

Peter Grimes op. 33

1945, 2 hr 27 min

Opera in three acts and a prologue

Major roles: S,A,T,Bar; minor roles: 2S,M,2T,Bar,2B,2mimes; chorus

Off-stage:organ-bells-tuba*

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

(*taken from the orchestra)
The Turn of the Screw op. 54
1954
1 hr 41 min

Opera in a prologue and two acts
Tr.3S,St(orM),2T
1(picc,fl).1(=corA).1(=bc).1-1.0.0.0-perc(1):4 timp/BD/SD/TD/tom-T

gong/cyms/tgl/wdbl/gisp1.bells-harp-pfl(=cel)-strings(1.1.1.1.1)

979006015519 Libretto
979006015502 (Vocal Score) (English, German)
979006015496 Study Score (hardback) - Hawkes Pocket Score 784

World Premiere: 14 Sep 1954
Teatro La Fenice, Venice, Italy
Basil Coleman, director; English Opera Group
Conductor: Benjamin Britten
The Prince of the Pagodas op. 57
1956
1 hr 59 min

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

9790060071294  Study Score - Hawkes Pocket Score 1115

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

**Canadian Carnival op. 19**  
(Kermesse Canadienne)  
1939  
14 min  
for orchestra  
2(II=picc).2(II=corA).2.2-4.3.1-timp.perc(2):cyms/tgl/wdbl/BD/SD/tamb/  
TD-harp(pft)-cel(ad lib or pft)-strings  
9790060014000  
**Study Score - Hawkes Pocket Score 953**  
**Availability:** This work is available from Boosey & Hawkes for the world

**Gloriana**  
The Courtly Dances  
1953  
10 min  
for orchestra  
2.2.2.2-4.2.3.1-timp.perc(3):SD/BD/cyms/tamb/  
9790060046599  **Hawkes School Series 95 (score & parts)**  
9790051656622  **Symphonic Band (full score)**  
9790051656615  **Symphonic Band (score & parts)**  
**A Midsummer Night’s Dream**  
Prelude to Act II  
1960  
3 min 30 sec  
for orchestra  
**Availability:** This work is available from Boosey & Hawkes for the world

**Gloriana op. 53**  
Prelude  
1953  
26 min  
for orchestra  
2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(4):gong/cyms/BD/SD/tamb/  
TD-harp-strings-tenor(oboe)solo  
**Availability:** This work is available from Boosey & Hawkes for the world

**Mont Juic op. 12**  
1937  
12 min  
Suite of Catalan Dances for orchestra (with Lennox Berkeley)  
2(II=picc).2.2.asax*.tsax*.2(II=dbn*)-4.2.3.1-timp.perc(4):glos/xyl/cyms/  
tamb/BD/SD/tamb/BD/SD/tamb/BD/SD/tamb/BD/SD/tamb/BD/SD/tamb/BD/SD/tamb/  
**Availability:** This work is available from Boosey & Hawkes for the world

**Peter Grimes op. 33**  
Four Sea Interludes  
1945  
17 min  
for orchestra  
2(=picc).2(II=Ebcl).2.dbn-4.3.3.1-timp.perc(2):gong/t.bells/xyl/cyms/BD/SD/tamb  
**Availability:** This work is available from Boosey & Hawkes for the world
<table>
<thead>
<tr>
<th>Work</th>
<th>Opus</th>
<th>Year</th>
<th>Duration</th>
<th>Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Grimes op. 33</td>
<td></td>
<td>1945</td>
<td>7 min</td>
<td>availability: This work is available from Boosey &amp; Hawkes for the world</td>
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<tr>
<td>Passacaglia</td>
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<tr>
<td>The Prince of the Pagodas</td>
<td></td>
<td>1956</td>
<td>12 min</td>
<td>availability: This work is available from Boosey &amp; Hawkes for the world</td>
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<td>Pas de Six</td>
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<tr>
<td>The Prince of the Pagodas op. 57</td>
<td></td>
<td>1957</td>
<td>47 min</td>
<td>availability: This work is available from Boosey &amp; Hawkes for the world</td>
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<tr>
<td>Prelude and Dances</td>
<td></td>
<td></td>
<td>27 min</td>
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<tr>
<td>Sinfonia da Requiem op. 20</td>
<td></td>
<td>1940</td>
<td>20 min</td>
<td>availability: This work is available from Boosey &amp; Hawkes for the world</td>
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<tr>
<td>Soirées musicales op. 9</td>
<td></td>
<td>1936</td>
<td>11 min</td>
<td>availability: This work is available from Boosey &amp; Hawkes for the world</td>
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<tr>
<td>Les Sylphides</td>
<td></td>
<td>1941</td>
<td>20 min</td>
<td>availability: This work is available from Boosey &amp; Hawkes for the world</td>
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</tbody>
</table>
What the Wild Flowers tell me
Gustav Mahler, arranged by Benjamin Britten
1893-96, arr. 1941
10 min

2nd movement from Symphony No. 3, version for reduced orchestra by Britten
2(II=picc).2.2.2-4.3.1.0-perc:glsp/cym/tgl/tamb/rute-harp-strings

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

The Young Person's Guide to the Orchestra op. 34
1946
17 min

Variations and Fugue on a Theme of Purcell for orchestra with narrator ad lib
2.picc.2.2-2.2.2.3.3.1-timp.perc(4 or 5):gong/cym/tgl/cast/tpl.bl/whip/BD/SD/tamb-harp-strings
9790060106064 (Full score - Masterworks)
9790060015632 Study Score - Hawkes Pocket Score 606
**CHAMBER ORCHESTRA**

### Chacony in G minor

Henry Purcell, arranged by Benjamin Britten  
arr.1948, rev.1963  
7 min  
arranged for string quartet or string orchestra  
9790060049569 String Orchestra (Score & parts)  
9790060049552 String Orchestra (Full score)

### Prelude and Fugue op. 29

1943  
9 min  
for 18-part string orchestra (10.0.3.3.2)  
9790060015038 Study Score - Hawkes Pocket Score 952

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

### Rossini Suite

1935  
12 min  
Five movements from Rossini, for chamber ensemble  
boys' voices (wordless)-1(picc).1.1.0-0.0.0.0-perc:SD/BD/cym/tgl/xyg/glsp/wdbl/cast-pft

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

### Sinfonietta op. 1

1932  
15 min  
for ten instruments  
1.1.1.1-1.0.0.0-string quintet (or small string orchestra)  
9790060015267 Study Score - Hawkes Pocket Score 11

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

### Sinfonietta op. 1

version for small orchestra  
1932, arr.1936  
15 min  
for small orchestra  
1.1.1.1-2.0.0.0-strings

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

### Variations on a Theme of Frank Bridge op. 10

1937  
25 min  
for string orchestra  
strings

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

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

1953  
13 min  
Composite work written by Britten, Berkeley, Oldham, Searle, Tippett, Walton  
strings

Availability: This work is available from Boosey & Hawkes for the world
<table>
<thead>
<tr>
<th>Title</th>
<th>Year, rev.</th>
<th>Duration</th>
<th>Edition Details</th>
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<tbody>
<tr>
<td><strong>Diversions op. 21</strong></td>
<td>1940, rev.1954</td>
<td>23 min</td>
<td>Study Score - Hawkes Pocket Score 1146</td>
</tr>
<tr>
<td>for piano (left hand) and orchestra</td>
<td></td>
<td></td>
<td>2 Pianos, 3 Hands</td>
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</tbody>
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<tr>
<th>Title</th>
<th>Year, orch.</th>
<th>Duration</th>
<th>Edition Details</th>
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<tbody>
<tr>
<td><strong>Lachrymae op. 48a</strong></td>
<td>1948, 1976</td>
<td>15 min</td>
<td>Study Score - Hawkes Pocket Score 904</td>
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<tr>
<td>for solo viola and strings</td>
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<tr>
<th>Title</th>
<th>Year, rev.</th>
<th>Duration</th>
<th>Edition Details</th>
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<tbody>
<tr>
<td><strong>Piano Concerto (original version) op. 13</strong></td>
<td>1938</td>
<td>34 min</td>
<td>Study Score - Hawkes Pocket Score 826</td>
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<tr>
<td>for piano and orchestra</td>
<td></td>
<td></td>
<td>2 Pianos, 4 Hands</td>
</tr>
<tr>
<td>2(I,II=picc).2(II=corA).2.2-4.2.3.1-timp.perc(2):glsp/cmys/whip/BD/SD/tmb-harp-strings</td>
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<th>Title</th>
<th>Year, rev.</th>
<th>Duration</th>
<th>Edition Details</th>
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<tbody>
<tr>
<td><strong>Piano Concerto (revised version) op. 13</strong></td>
<td>1938, rev.1945</td>
<td>33 min</td>
<td>Study Score - Hawkes Pocket Score 842</td>
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<tr>
<td>for piano and orchestra</td>
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<td>2 Pianos, 4 Hands</td>
</tr>
<tr>
<td>2(I,II=picc).2(II=corA).2.2-4.2.3.1-timp.perc(2):glsp/cmys/whip/BD/SD/tmb-harp-strings</td>
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<th>Year, rev.</th>
<th>Duration</th>
<th>Edition Details</th>
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</thead>
<tbody>
<tr>
<td><strong>Scottish Ballad op. 26</strong></td>
<td>1941</td>
<td>13 min</td>
<td>Study Score - Hawkes Pocket Score 842</td>
</tr>
<tr>
<td>for two pianos and orchestra</td>
<td></td>
<td></td>
<td>2 Pianos, 4 Hands</td>
</tr>
<tr>
<td>2(II=picc).2.2.dbn(ad lib)</td>
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<th>Title</th>
<th>Year, rev.</th>
<th>Duration</th>
<th>Edition Details</th>
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<tr>
<td><strong>Symphony for Cello and Orchestra op. 68</strong></td>
<td>1963</td>
<td>34 min</td>
<td>Study Score - Hawkes Pocket Score 759</td>
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<tr>
<td>for cello and orchestra</td>
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<td></td>
<td>Cello, Piano</td>
</tr>
<tr>
<td>2(II=picc).2.2(II=bcl).1.dbn-2.2.3.1-timp.perc(2):gong/whip/vib/SD/tmb/TD-harp-strings</td>
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<tr>
<th>Title</th>
<th>Year, rev.</th>
<th>Duration</th>
<th>Edition Details</th>
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<tbody>
<tr>
<td><strong>Violin Concerto op. 15</strong></td>
<td>1939, 1954/65</td>
<td>31 min</td>
<td>Study Score - Hawkes Pocket Score 768</td>
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<tr>
<td>for violin and orchestra</td>
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<td></td>
<td>Violin, Piano</td>
</tr>
<tr>
<td>3(I,II=picc).2(II=corA).2.2-4.3.3.1-timp.perc(2):glsp/cmys/whip/BD/SD/TD-harp-strings</td>
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</tr>
</tbody>
</table>
VOICE(S) AND ORCHESTRA

A Charm of Lullabies  op. 41
Benjamin Britten, arranged by Colin Matthews
1947  12 min
for mezzo-soprano and orchestra
2.2.2(I=bc).2-2.0.0.0-harp-strings
9790060124518  Study Score - Hawkes Pocket Score 1474
9790060124525
9790060135347  Mezzo-Soprano, Piano
World premiere of version:  17 Jan 1991
Circle Theatre, Indianapolis, Indiana, United States
Maureen Forrester, mezzo-soprano; Indianapolis Symphony Orchestra
Conductor: Raymond Leppard

Folk Songs
Come you not from Newcastle?
1945  1 min
for solo voice and orchestra
2.2.2.2-2.0.0.0-timp.perc:tamb-4vln.db solo
Availability: This work is available from Boosey & Hawkes for the world

Folk Songs
Little Sir William
1945  2 min 30 sec
for solo voice and orchestra
2.2.2.2-2.2.0.0-timp-strings
Availability: This work is available from Boosey & Hawkes for the world

Folk Songs
O Waly, Waly (The Water is Wide)
1945  3 min
for solo voice and string orchestra
strings
Availability: This work is available from Boosey & Hawkes for the world

Fourteen Folk Songs
1941-46  16 min
arranged for voice and orchestra
9790060106200  Study Score - Hawkes Pocket Score 1308
Availability: This work is available from Boosey & Hawkes for the world
<table>
<thead>
<tr>
<th>Work Title</th>
<th>Year</th>
<th>Duration</th>
<th>Orchestra Details</th>
<th>Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>French Folk Songs</td>
<td>1946</td>
<td>9 min 50 sec</td>
<td>for high or medium voice and orchestra; 2(II=picc).2(II=corA).2.2-2.2.0.0-timp.perc-harp-strings</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>Eho! Eho!</td>
<td>1946</td>
<td>1 min 30 sec</td>
<td>for high or medium voice and orchestra; 2.2.0.2-2.0.0.0-strings</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>Fileuse</td>
<td>1946</td>
<td>1 min 30 sec</td>
<td>for high or medium voice and orchestra; 0.1.corA.0.0-0.2.0.0-perc-harp-strings(senza vln)</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>La belle est au jardin d'amour</td>
<td>1946</td>
<td>2 min 30 sec</td>
<td>for high or medium voice and orchestra; 2.0.2.1-0.0.0.0-strings</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>The Orphan &amp; King Henry</td>
<td>1946</td>
<td>3 min</td>
<td>for high or medium voice and orchestra; strings</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>Le Roi s'en va-t'en chasse</td>
<td>1946</td>
<td>2 min</td>
<td>for high or medium voice and orchestra; 0.2.2.2-0.2.0.0-strings (senza db)</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
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<tr>
<td>Quand j'étais chez mon père</td>
<td>1946</td>
<td>2 min</td>
<td>for high or medium voice and orchestra; 2(II=picc).2.2.2.0-timp.perc:SD-strings</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>Soliloquy and Prayer</td>
<td>1953</td>
<td>5 min</td>
<td>for solo soprano and orchestra</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>Second Lute Song of the Earl of Essex</td>
<td>1953</td>
<td>4 min</td>
<td>arranged for tenor (or oboe), harp and strings</td>
<td>This work is available from Boosey &amp; Hawkes for the world.</td>
</tr>
<tr>
<td>Les Illuminations op. 18</td>
<td>1939</td>
<td>21 min</td>
<td>for high voice and strings; 9790060114536 Voice, Guitar</td>
<td>World premiere complete: 30 Jan 1940; Aeonian Hall, London, United Kingdom; Sophie Wyss, soprano; Boyd Neel Orchestra; Conductor: Boyd Neel</td>
</tr>
<tr>
<td>Gloriana op. 53</td>
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</tbody>
</table>
### Nocturne op. 60
1958 25 min
for tenor, seven obbligato instruments, and strings
1.0.corA.1.1-1.0.0-timp-harp-strings
9790060014758 Study Score - Hawkes Pocket Score 713
9790060014765 High Voice, Piano

### Now Sleeps the Crimson Petal
1943 5 min
for tenor, horn, and strings (rejected movement from Serenade op.31)
9790060079269 (Full score)
World Premiere: 03 Apr 1987
Friend's House, London, United Kingdom
Neil Mackie (tenor); English Chamber Orchestra
Conductor: Steuart Bedford

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

### Our Hunting Fathers op. 8
1936 27 min
for high voice and orchestra
2.2.0.1-0.1.0.0-strings
9790060014901 High Voice, Piano
9790060014895 Study Score - Hawkes Pocket Score 755

### The Rape of Lucretia
Act II, Scene II
1946, rev.1947 36 min
for solo voices and orchestra

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

### Serenade op. 31
1943 24 min
for tenor, horn, and strings
see also Now Sleeps the Crimson Petal
9790060015229 Study Score - Hawkes Pocket Score 71

### Spring Night
(Frühlingsnacht)
Robert Schumann, arranged by Benjamin Britten
arr.1942 1 min 30 sec
arranged for voice and orchestra
1.1.2.1-2.1.0-perc:tgl-harp(pft)-strings

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

### Suite of Six Songs from ‘Orpheus Britannicus’
Henry Purcell, arranged by Benjamin Britten
arr.1946 13 min
for medium voice and orchestra realized by Benjamin Britten
2.2.0.1-0.1.0.0-strings
1.Let Sullen discord smile strings
2.Why should me quarrel 2fl-strings
3.So when the glittering Queen of Night strings
4.Thou tunest the world 2ob.bn-tpt-strings
5.T’is holiday strings 6.Sound fame thy brazen trumpet tpt-strings

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

### Three Songs for Les Illuminations
Phrase, Aube & À une raison
1939, orch. 2004 8 min 30 sec
orchestration for high voice and strings by Colin Matthews
9790060120305 (Vocal Score)

World Premiere: 18 Nov 2010
Glasgow City Halls, Glasgow, United Kingdom
Susan Grigson, soprano; BBC Scottish Symphony Orchestra
Conductor: Martyn Brabbins

Availability: This work is available from Boosey & Hawkes for the world
Three Songs from 'Orpheus Britannicus'
Henry Purcell, arranged by Benjamin Britten
arr.1963
for medium voice and orchestra realized by Benjamin Britten
2(II=picc).2.0.2-0.0.0.0-strings
1. Hark the Echoing Air 2.2.0.2-strings
2. Not all my torments strings
3. Take not a woman's Anger 2.2.0.2-strings

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

The Trout
(Die Forelle)
Franz Schubert, arranged by Benjamin Britten
arr.1942
arranged for voice and small orchestra
2cl-strings(4.3.2.2.2)

Availability: This work is available from Boosey & Hawkes for the world
### CHORUS AND ORCHESTRA

**Ballad of Heroes op. 14**

1939  
15 min  
for tenor (soprano) solo, chorus, and orchestra

off-stage (ad lib) 3 trumpets-SD  
9790060013935 SATB (Vocal Score)  
9790060090851 Study Score - Hawkes Pocket Score 1196

**Cantata Academica, Carmen Basiliense op. 62**

1959  
22 min  
for soprano, alto, tenor and bass soloists, chorus, and orchestra

2(I=picc).2.2.2.4.2.3.1-timp.perc(4):glsp/t.bells/xy/whip/Bd/SD/tamb-2(1)harp-(pf(=cel ad lib)-strings  
9790060014024 SATB (Vocal Score) (Latin)  
9790060014017 Study Score - Hawkes Pocket Score 719  
9790051482474 SATB, Piano

**Cantata Misericordium op. 69**

1963  
20 min  
for tenor and baritone soloists, small chorus and orchestra

timp-harp-pf-string quartet-strings  
9790060014062 SATB (Choral Score) (Latin)  
9790060014048 Study Score - Hawkes Pocket Score 752  
9790060014055 SATB (Vocal Score) (Latin)

**Friday Afternoons op. 7**

Benjamin Britten, arranged by Heuwell Tircuit & Hywel Davies  
1935, arr. 1963/2012  
20 min  
arranged for chorus (upper voices) and orchestra

3(III=picc).2(III=bc).2-4.2.3.1-timp.perc(3):glsp/xy/t.bells/tgl/tamb/ratchet/wooden washboard or gourd(lg)/2cowbells/SD/BD/cyms/susp.cym/tam-f-harp(optional)-strings  
Nos 1, 2, 3, 4, 5, 7, 10, 11 & 12 are adaptations of arrangements by Heuwell Tircuit  
Nos 6, 8, 9 & 13 are arrangements by Hywel Davies  
Availability: This work is available from Boosey & Hawkes for the world

### The National Anthem

1961  
2 min  
for chorus and orchestra

2.2.2.2-4.2.3.1-timp.perc(2):cyms/BD/SD-strings  
9790060014727 SATB  
Availability: This work is available from Boosey & Hawkes for the world

**Psalm 150 op. 67**

1962  
5 min  
for two-part children’s voices and instruments  
Chorus: SA with divisions;  
ensemble - minimum: 1 treble instrument-1 drum-1 keyboard instrument parts available: 2 treble instruments in C.2cl-hn.tpt (harmonica or oboe).tbn-timp.perc:cyms/lg/SD/tamb-keyboard instrument-vla-bass instruments  
9790060015045 (Vocal Score)  
9790060015052 (Choral Score)  
9790060046636 (Full score)  
9790060046643 Orchestra (parts)

**Rejoice in the Lamb op. 30**

Benjamin Britten, arranged by Imogen Holst  
1943  
16 min  
Festival Cantata for chorus with orchestral accompaniment  
1.1.1.1-1.0.0.0-perc(1):tmp/gong(ad lib)/susp.cym/tgl/cast/wdbl/tamb-organ(ad lib)-strings(minimum:2.2.2.2.1)  
Availability: This work is available from Boosey & Hawkes for the world
Saint Nicolas op. 42
1948  50 min
Cantata for tenor solo, chorus (SATB), semi-chorus (SA), four boy singers, and orchestra
timp.perc(min 1+2-4 ad lib):gong/cyms/tgl/whip/BD/SD/tamb/TD-pft(4 hands)
-org-strings

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

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

Spring Symphony op. 44
1949  45 min
for soprano, alto and tenor soloists, chorus, boys' choir, and orchestra
3(III=raft,picc).2.corA.2.bcl.2.dbn-4.3.3.1-cow horn-timp.perc(4):
gong/t.bells/vib/xyl/cyms/cast/wdbl/BD/SD/tamb/TD-2harps-strings

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

War Requiem op. 66
1961  1 hr 25 min
for soprano, tenor and baritone soloists, chorus, boys' choir, orchestra, and chamber orchestra
main orchestra: 3(III=picc).2.corA.3(III=Ebd,bc).2.dbn-6.4.3.1-
timp.perc(4):2rot/glp/gong/t.bells/vib/cyms/tgl/ctpl/bl/whip/
BD/2SD/tamb/TD-pft-portable organ(harmonium)-grand organ (ad lib)-strings
chamber orchestra: 1=(picc).1=(corA).1.1-1.0.0.0-perc(1):timp/gong/
cyms/BD/SD-harp-string quintet

9790060015557  Study Score - Hawkes Pocket Score 742
9790060015564  SATB (Vocal Score)
9790060015571  SATB (Choral Score)
ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Alpine Suite
1955  8 min
for recorder trio
9790060013898  3 Recorders

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

The Dark Tower
1945  20 min
Music for the radio drama, for trumpet, percussion and strings
  tpt-timp.perc(Eb bell/tgl/tam-t/susp.cym/SD/BD/gong)-strings

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

Fanfare for St. Edmundsbury
1959  3 min 30 sec
for three trumpets
  3tpt
9790060014253  3 Trumpets

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

A Hymn to the Virgin (Companion piece to "Lady Flo\'r")
Movement I (Companion piece to "Lady Flo\'r")
Benjamin Britten, arranged by Anna Clyne
1930 rev. 1934 arr. 2010  3 min 15 sec
arrangement for string quintet and tape

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

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

Phantasy Quartet op. 2
1932  12 min
for oboe, violin, viola and cello
9790060014970  Study Score - Hawkes Pocket Score 10
9790060014987  Oboe, Violin, Viola, Cello

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

String Quartet No.1 in D op. 25
1941  26 min
for string quartet
9790060015366  Study Score - Hawkes Pocket Score 31
9790060015373  (Parts)

String Quartet No.2 in C op. 36
1945  31 min
for string quartet
9790060015380  Study Score - Hawkes Pocket Score 89
9790060015397  (Parts)
<table>
<thead>
<tr>
<th>Work</th>
<th>Composer</th>
<th>Year</th>
<th>Type</th>
<th>Duration</th>
<th>Instrumentation</th>
<th>Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canticle III &quot;Still Falls the Rain&quot; op. 55</td>
<td>Benjamin Britten</td>
<td>1954</td>
<td>for tenor, horn and piano</td>
<td>12 min</td>
<td>Tenor, Horn, Piano</td>
<td>This work is available from Boosey &amp; Hawkes for the world</td>
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<tr>
<td>Folk Songs</td>
<td></td>
<td>O can ye sew Cushions?</td>
<td>1945</td>
<td>for solo voice and ensemble</td>
<td>2 min</td>
<td>picc-string quartet</td>
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<tr>
<td>Folk Songs</td>
<td></td>
<td>The Ploughboy</td>
<td>1945</td>
<td>for solo voice and ensemble</td>
<td>2 min</td>
<td>harp</td>
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<tr>
<td>The Heart of the Matter</td>
<td>Benjamin Britten</td>
<td>1956</td>
<td>for narrator, tenor voice, horn and piano</td>
<td>27 min</td>
<td>narrator, tenor voice, horn and piano</td>
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<tr>
<td>You twice ten-hundred deities</td>
<td>Henry Purcell, arranged by Benjamin Britten</td>
<td>1965</td>
<td>for baritone, two violins, cello and piano</td>
<td>5 min</td>
<td>Voice, 2 Violins, Cello, Piano</td>
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<tr>
<td>Piece</td>
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<tr>
<td>Holiday Diary op. 5</td>
<td>1934</td>
<td>16 min</td>
<td>Suite for solo piano</td>
<td>This work is available from Boosey &amp; Hawkes for the world</td>
<td>9790060014451</td>
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<tr>
<td>Introduction and Rondo alla Burlesca op. 23</td>
<td>1940</td>
<td>9 min</td>
<td>2 Pianos, 4 Hands</td>
<td>This work is available from Boosey &amp; Hawkes for the world</td>
<td>9790060014567</td>
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<tr>
<td>Mazurka Elegiaca op. 23</td>
<td>1941</td>
<td>7 min</td>
<td>for two pianos</td>
<td>This work is available from Boosey &amp; Hawkes for the world</td>
<td>9790060014659</td>
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<tr>
<td>Night Piece (Notturno)</td>
<td>1963</td>
<td>5 min</td>
<td>for solo piano</td>
<td>This work is available from Boosey &amp; Hawkes for the world</td>
<td>9790060014741</td>
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<tr>
<td>Soirées musicales op. 9</td>
<td>1936</td>
<td>11 min</td>
<td>Suite of Five Movements from Rossini arr. for 2 pianos 4 hands</td>
<td>This work is available from Boosey &amp; Hawkes for the world</td>
<td>9790060014741</td>
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<tr>
<td><strong>Cello Sonata in C op. 65</strong></td>
<td><strong>Six Metamorphoses after Ovid op. 49</strong></td>
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<tr>
<td>1961</td>
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<td>18 min</td>
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<tr>
<td>for cello and piano</td>
<td>for oboe solo</td>
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<tr>
<td>9790060015298 Cello, Piano</td>
<td>oboe solo</td>
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<tr>
<td><strong>Gloriana</strong></td>
<td><strong>Sonnet</strong></td>
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<tr>
<td><strong>Fanfare</strong></td>
<td>from Nocturne, op 60</td>
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<tr>
<td>1953</td>
<td>Benjamin Britten, arranged by Colin</td>
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<td>1 min</td>
<td>Matthews</td>
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<tr>
<td>for five trumpets</td>
<td>arranged for violin and piano</td>
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<tr>
<td><strong>Lachrymae op. 48</strong></td>
<td><strong>Suite op. 6</strong></td>
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<tr>
<td>1948</td>
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<td>15 min</td>
<td>18 min</td>
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<tr>
<td>for viola and piano</td>
<td>for violin and piano</td>
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<tr>
<td>9790060014598 Viola, Piano</td>
<td>9790060836572 Violin, Piano</td>
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<td>9790060015468 Violin, Piano</td>
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<tr>
<td>**Prelude and Fugue on a theme of</td>
<td><strong>Village organist's piece</strong></td>
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<tr>
<td>Vittoria</td>
<td>?1940</td>
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<td>1946</td>
<td>3 min</td>
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<td>6 min</td>
<td>for organ</td>
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<td>for organ</td>
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<td>9790060015021 Organ</td>
<td>from Boosey &amp; Hawkes for the world</td>
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<td>9790060116438 Organ</td>
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<tr>
<td><strong>Prelude to 'They walk alone'</strong></td>
<td><strong>Voluntary on 'Tallis' Lamentation'</strong></td>
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<tr>
<td>1938</td>
<td>based on a melody from Day's Psalter</td>
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<tr>
<td>3 min</td>
<td>(1562), English Hymnal no. 235</td>
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<td>for organ</td>
<td>?1940</td>
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<td>3 min</td>
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<tr>
<td><strong>Scherzo</strong></td>
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<td>1954</td>
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<td>2 min 30 sec</td>
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<tr>
<td>for recorder quintet (descant, treble,</td>
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<tr>
<td>tenor, bass (or 2nd tenor))</td>
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<td>9790060836831 4 Recorders</td>
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<tr>
<td><strong>VOCAL</strong></td>
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</table>
| **The Birds**  
1929, rev. 1934  
2 min  
for voice and piano  
9790060013980 Voice, Piano  
9790060092121 Unison |
| **Canticle I "My Beloved is Mine" op. 40**  
1947  
7 min  
for high voice and piano  
9790060014079 High Voice, Piano  
Availability: This work is available from Boosey & Hawkes for the world |
| **Canticle II "Abraham and Isaac" op. 51**  
1952  
17 min  
for alto, tenor and piano  
9790060014086 Voice, Piano  
Availability: This work is available from Boosey & Hawkes for the world |
| **A Charm of Lullabies op. 41**  
1947  
12 min  
for mezzo-soprano and piano  
9790060014130 Medium Voice, Piano  
World premiere complete: 06 Aug 2018  
Cadogan Hall, London, United Kingdom  
Sarah Connolly, mezzo-soprano; Joseph Middleton, piano  
Availability: This work is available from Boosey & Hawkes for the world |
| **Complete Folksong Arrangements**  
for voice and piano  
9790051933747 Voice, Piano  
9790051933754 Voice, Piano |
| **Dialogue of Corydon and Mopsa**  
Henry Purcell, arranged by Benjamin Britten  
1950  
3 min 30 sec  
for two voices and piano  
9790060114342 2 Voices, Piano  
9790051933761 Voice, Piano  
9790051933778 Voice, Piano |
| **Evening, Morning, Night**  
1944  
4 min  
from 'This Way to the Tomb' for medium voice and harp or piano  
9790060080807 Medium Voice, Piano  
Availability: This work is available from Boosey & Hawkes for the world |
| **Fancie**  
1961  
1 min  
for unison voices and piano  
9790060014239 Unison  
Availability: This work is available from Boosey & Hawkes for the world |
| **Fish in the Unruffled Lakes**  
Six Settings of W.H.Auden for high voice and piano  
1979  
9790060102677 High Voice, Piano  
Availability: This work is available from Boosey & Hawkes for the world |
| **Folksong Arrangements Volume 1**  
British Isles  
for voice and piano  
9790060014307 Medium Voice, Piano  
9790060014314 High Voice, Piano |
| **Folksong Arrangements Volume 2**  
France  
for voice and piano  
9790060014321 Medium Voice, Piano (French, English)  
9790060014338 High Voice, Piano (French, English) |
Folksong Arrangements Volume 3
British Isles
for voice and piano
9790060014345 Medium Voice, Piano
9790060014352 High Voice, Piano

Folksong Arrangements Volume 4
Moore's Irish Melodies
for voice and piano
9790060014369 Voice, Piano
Availability: This work is available from Boosey & Hawkes for the world

Folksong Arrangements Volume 5
British Isles
for voice and piano
9790060014376 Voice, Piano
Availability: This work is available from Boosey & Hawkes for the world

Folksong Arrangements Volume 6
England
for voice and guitar
9790060014383 High Voice, Guitar
Availability: This work is available from Boosey & Hawkes for the world

The Holy Sonnets of John Donne op. 35
1945
for high voice and piano
9790060014475 High Voice, Piano
Availability: This work is available from Boosey & Hawkes for the world

In these delightful pleasant groves
Henry Purcell, arranged by Benjamin Britten
1968
for SATB (choir or soli) and piano
9790060114335 SATB
Availability: This work is available from Boosey & Hawkes for the world

Mother Comfort
1936
2 min 30 sec
for two voices and piano
9790060020018 Voice, Piano
Availability: This work is available from Boosey & Hawkes for the world

On this Island op. 11
1937
13 min
five songs for high voice and piano
9790060014888 High Voice, Piano
Availability: This work is available from Boosey & Hawkes for the world

The Rape of Lucretia
Flower Song
1946
3 min
for contralto and piano
9790060014284 Voice, Piano
Availability: This work is available from Boosey & Hawkes for the world

Sechs Hölderlin-Fragmente op. 61
1958
12 min
9790060015212 High Voice, Piano (German)
Availability: This work is available from Boosey & Hawkes for the world

Seven Sonnets of Michelangelo
Benjamin Britten, arranged by Colin Matthews
1940, arr. 2016-17
15 min 50 sec
for tenor and orchestra
2(l=picc).2(l=picc).2(l=Ebc).bd.2(l=dbn)
-4.2.3.1-limp.perc(2):gspi/castanets/tamb(om)/BD/cyms/sup.cym/tam-t-harp-strings
World premiere of version: 08 Jun 2018
Maltings Concert Hall, Aldeburgh, United Kingdom
Robert Murray, tenor; BBC Scottish Symphony Orchestra
Conductor: John Wilson
Availability: This work is available from Boosey & Hawkes for the world
### Seven Sonnets of Michelangelo op. 22

1940  
for tenor and piano  
9790060015243  **Voice, Piano**

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

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

### Songs from the Chinese op. 58

1957  
for high voice and guitar  
9790060015311  **Voice, Guitar**

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

### Tom Bowling and Other Song Arrangements

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

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

### Two Songs by Thomas Hardy

1953  
for high voice and piano  
1. If it's ever Spring again  
2. The Children and Sir Nameless

(These settings were discarded from the final version of 'Winter Words')

These songs are now published as an appendix to <a href="https://shop/prod/Britten-Benjamin-Winter-Words-Op52-Vocal-Album-for-High-Voice-Piano/604527">Winter Words</a>, ISMN 9790060015601

They are published of course to be enjoyed, but as individual songs. In no circumstances should they form part of the cycle itself, which has its own established integrity.

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

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

### Underneath the Abject Willow

1936  
for two voices and piano  
9790060115547  **Voice, Piano**

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

### War Requiem

**Agnus Dei**  
Benjamin Britten, arranged by Philip Brunelle  
1961, arr. 1989  
for solo tenor, SATB chorus and organ  
9790060086083  **Tenor, SATB, Organ**

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

### Winter Words op. 52

1953  
for high voice and piano  
9790060015601  **High Voice, Piano**

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Duration</th>
<th>Version Details</th>
<th>Availability</th>
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<tbody>
<tr>
<td><strong>Advance Democracy</strong></td>
<td>1938</td>
<td>3 min</td>
<td>for unaccompanied choir</td>
<td>9790060800351 Mixed Choir (Choral Score) 9790051431922 Mixed Voices</td>
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<tr>
<td><strong>Antiphon op. 56b</strong></td>
<td>1956</td>
<td>3 min</td>
<td>for choir (SATB with optional solos) and organ</td>
<td>9790060013904 SSS Soli, SATB</td>
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<tr>
<td><strong>The Ascent of F6</strong></td>
<td>1937</td>
<td>33 min</td>
<td>Incidental music to the stage play by Auden and Isherwood</td>
<td>female voice, 2 male voices-SATB perc: glsp/tgl/tamb/susp.cym/wdbl/SD/TD-ukelele-pft (2 pft or 1 pft 4 hands)</td>
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<tr>
<td><strong>The Ballad of Little Musgrave and Lady Barnard</strong></td>
<td>1943</td>
<td>9 min</td>
<td>for male voices and piano</td>
<td>9790060013942 TTBB</td>
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<tr>
<td><strong>A Ceremony of Carols op. 28</strong></td>
<td>1942</td>
<td>23 min</td>
<td>for treble voices and harp</td>
<td>9790060014550 SSS 9790060014109 SSA (English, German) 9790060014192 SSS 9790060015441 SSS 9790060015458 SSS 9790060015618 SSS 9790060014123 Harp</td>
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<tr>
<td><strong>Deus in adjutorium meum</strong></td>
<td>1944-45</td>
<td>4 min</td>
<td>for SATB chorus a cappella</td>
<td>9790060014246 SATB, Harp</td>
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<td><strong>Festival Te Deum op. 32</strong></td>
<td>1944</td>
<td>5 min</td>
<td>for chorus (SATB) and organ</td>
<td>9790060014290 SATB (Vocal Score) 9790051481699 SATB, Organ</td>
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<td><strong>Five Flower Songs op. 47</strong></td>
<td>1950</td>
<td>11 min</td>
<td>for chorus (SATB) a cappella</td>
<td>9790060095115 SATB 9790060015472 SATB 9790060014642 SATB</td>
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<td>Title</td>
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<tr>
<td><strong>Friday Afternoons op. 7</strong></td>
<td></td>
<td></td>
<td>Twelve Children's Songs with piano accompaniment</td>
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<tr>
<td>1933-35</td>
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<td>20 min</td>
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<td>Unison Voices, Piano</td>
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<td>Unison Upper Voices</td>
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<td>9790060105005</td>
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<tr>
<td><strong>Friday Afternoons op. 7</strong></td>
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<td></td>
<td>A New Year Carol</td>
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<td></td>
<td></td>
<td></td>
<td>Benjamin Britten, arranged by Stanley Adams</td>
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<td></td>
<td></td>
<td></td>
<td>arr. 1970</td>
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<td></td>
<td></td>
<td>2 min 30 sec</td>
<td>arranged for SSA chorus, strings and harp</td>
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<tr>
<td><strong>Friday Afternoons op. 7</strong></td>
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<td>A New Year Carol</td>
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<td>Benjamin Britten, arranged by Stanley Adams</td>
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<td></td>
<td>arr. 1971</td>
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<td></td>
<td>2 min 30 sec</td>
<td>arranged for SSA chorus and piano</td>
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<td><strong>Gloriana</strong></td>
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<td></td>
<td>Choral Dances</td>
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<td></td>
<td>1953, arranged 1982</td>
<td>10 min</td>
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<td></td>
<td>arranged for tenor solo, SATB chorus and harp</td>
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<td>9790060014444</td>
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<td>Tenor, SATB, Harp</td>
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<tr>
<td><strong>Gloriana</strong></td>
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<td>Choral Dances</td>
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<td></td>
<td>1953</td>
<td>8 min</td>
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<td>for unaccompanied chorus</td>
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<td><strong>Gloriana</strong></td>
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<td>Masque</td>
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<td>12 min</td>
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<td>for chorus and ensemble</td>
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<td>4hn-timp.perc-harp-strings</td>
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<tr>
<td><strong>The Holly and the Ivy</strong></td>
<td></td>
<td>3 min</td>
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<td></td>
<td>1957</td>
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<td></td>
<td></td>
<td>arranged for unaccompanied chorus (SATB)</td>
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| **A Hymn of St Columba - Regis regum rectissimi** | 1962 | 2 min 30 sec | for chorus and organ
9790060014482 SATB
| **A Hymn to St Cecilia (choral version) op. 27** | 1942 | 12 min | for five-part chorus (SSATB) with solos
9790051481666 SSATB
9790060014489 SSATB
| **A Hymn to St Cecilia (version for solo voices) op. 27** | 1942 | 12 min | for five solo voices (SSATB)
| **Hymn to St Peter op. 56a** | 1955 | 6 min | for choir (SATB with treble solo) and organ
9790060014505 SATB (Vocal Score)

Availability: This work is available from Boosey & Hawkes for the world
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<tbody>
<tr>
<td>A Hymn to the Virgin</td>
<td>1930, rev. 1934</td>
<td>3 min</td>
<td>Anthem for unaccompanied chorus (double SATB)</td>
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<td>unaccompanied chorus (double SATB)</td>
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<tr>
<td>In these delightful pleasant groves</td>
<td>1968</td>
<td>3 min</td>
<td>Henry Purcell, arranged by Benjamin Britten</td>
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<td></td>
<td>for SATB (choir or soli) and piano</td>
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<td>9790060114335 SATB</td>
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<td>King Herod and the Cock</td>
<td>1962</td>
<td>2 min</td>
<td>arranged for unison voices and piano</td>
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<td>9790060014574 Unison</td>
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<tr>
<td>A Midsummer Night's Dream</td>
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<td>Choral Suite</td>
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<td></td>
<td>Benjamin Britten, arranged by Lee Kesselman</td>
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<td></td>
<td></td>
<td>1960, arr. 2009</td>
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<td>for chorus and piano</td>
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<td>9790051480579 Treble Voices</td>
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<tr>
<td>Missa Brevis in D op. 63</td>
<td>1959</td>
<td>11 min</td>
<td>for boys' voices and organ</td>
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<td>9790060014703 Boys (Choral Score)</td>
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<td>9790060014697 SSA (Vocal Score)</td>
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<tr>
<td>O can ye sew cushions?</td>
<td></td>
<td>3 min</td>
<td>for SSA chorus and piano</td>
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<td>9790051452132 SSA, Piano</td>
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<tr>
<td>On the Frontier</td>
<td>1938</td>
<td>23 min</td>
<td>Incidental music to the stage play: text by Auden and Isherwood</td>
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<td>Male voice, SSATTBarB-2tpt in C-perc:susp.cym/SD/TD/BD/gong-accordion-pft(2 &amp; 4 hands)</td>
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<tr>
<td>Rejoice in the Lamb op. 30</td>
<td>1943, arr. 1966</td>
<td>16 min</td>
<td>Festival Cantata for chorus (SATB) with treble, alto, tenor and bass solos and organ</td>
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<td>9790060015120 SATB (Vocal Score)</td>
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<tr>
<td>Rejoice in the Lamb op. 30</td>
<td>1943</td>
<td>16 min</td>
<td>for five-part mixed choir a cappella</td>
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<td>9790060105852 SSATB</td>
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<tr>
<td>This Way to the Tomb</td>
<td>1944-45</td>
<td>27 min</td>
<td>for SMTBass soli, SATB chorus, percussion and piano (4 hands)</td>
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<td>Availability: This work is available from Boosey &amp; Hawkes for the world</td>
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War Requiem
Agnus Dei
Benjamin Britten, arranged by Philip Brunelle
1961, arr. 1989 4 min
for solo tenor, SATB chorus and organ
9790060086083  Tenor, SATB, Organ

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

A Wedding Anthem op. 46
1949 10 min
for soprano and tenor solo, choir (SATB) and organ
9790060015595  SATB (Vocal Score)
9790060120183  SATB (Vocal Score)