

## Benjamin Britten Boosey Hawkes

(Vocal Collection). A collection of songs from the musical stage, written for duets of various voice types. The selections are presented in their authentic settings, excerpted from the original vocal scores. Contents: ALADDIN: A Million Miles Away and A Whole New World \* AMAZING GRACE: Someone Who Hears \* ANASTASIA: In a Crowd of Thousands \* BIG FISH: Time Stops \* THE BOOK OF MORMON: Baptize Me \* THE BRIDGES OF MADISON COUNTY: Falling Into You and Before and After You/One Second and a Million Miles \* DEAR EVAN HANSEN: Only Us \* FINDING NEVERLAND: What You Mean to Me \* FIRST DATE: Something That Will Last \* FROZEN: Love Is an Open Door \* A GENTLEMAN'S GUIDE TO LOVE & MURDER: Better with a Man and Inside Out \* GHOST THE MUSICAL: Here Right Now \* HAMILTON: Dear Theodosia \* IF/THEN: Some Other Me \* LA LA LAND: City of Stars and A Lovely Night \* LITTLE WOMEN: Some Things Are Meant to Be \* NATASHA, PIERRE & THE GREAT COMET OF 1812: Sonya & Natasha \* NEWSIES THE MUSICAL: Something to Believe In \* ONCE: Falling Slowly \* SCHOOL OF ROCK: Children of Rock \* SHREK THE MUSICAL: I Think I Got You Beat \* SIDE SHOW: I Will Never Leave You \* SOMETHING ROTTEN!: I Love the Way \* WAITRESS THE MUSICAL: You Matter to Me \* WAR PAINT: If I'd Been a Man.

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

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

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

Our contemporary culture is communicating ever-increasingly through the visual, through film, and through music. This makes it ever more urgent for theologians to explore the resources of art for enriching our understanding and experience of the Judeo-Christian tradition.

Annunciations: Sacred Music for the twenty-First Century, edited by George Corbett, answers this need, evaluating the relationship between the sacred and the composition, performance, and appreciation of music. Through the theme of 'annunciations', this volume interrogates how, when, why, through and to whom God communicates in the Old and New Testaments. In doing so, it tackles the intimate relationship between Scriptural reflection and musical practice in the past, its present condition, and what the future might hold. Annunciations comprises three parts. Part I sets out flexible theological and compositional frameworks for a constructive relationship between the sacred and music. Part II presents the reflections of theologians and composers involved in collaborating on new pieces of sacred choral music, alongside the six new scores and links to the recordings. Part III considers the reality of programming and performing sacred works today. This volume provides an indispensable resource for scholars and artists working at the interface between theology and the arts, and for those involved in sacred music. However, it will also be of interest to anyone concerned with the ways in which the Divine communicates through word and artistry to humanity.

Coming to terms with Britten's music is no easy task. The complex, often contradictory language associated with Britten's style likely stems from his double interest in progressive composition and immediate connection with a broad, popular audience – an apparent paradox in the splintered musical culture of the 20th century – as well as from complicated truths in his own life, such as his love for a country that accepted neither his sexuality nor his politics. As a result, the attempt to describe his music can tell us as much about our own biases and the inadequacies of our analytic tools as it does about the music itself. Such audits of our scholarly language and strategies are vital in light of the still-murky view we have of twentieth century music. This opportunity for academic self-reflection is the reason Britten studies such as this book are so important. The essays included here challenge assumptions about musical constructs, relationships between text and music, and the influences of age, spirituality, and personal relationships on compositional technique. Part One offers nine essays originally compiled for a symposium designed to recognize the composer's unique and varied contributions to music. The authors include performers, musicologists, and music theorists, and their work will appeal to a wide diversity of readers. The topics and methodologies range from archival research and analysis of text and music to theoretical modelling using techniques such as set theory, metric theory, and prolongation. While the papers were initially conceived in isolation from one another, the collaborative focus of the symposium created opportunities for authors to expose points of intersection. This deliberate reconciliation of lines of inquiry has yielded a more balanced and unified collection of essays than typically found in a simple record of proceedings. Furthermore, the chapters presented here benefit from the wealth of Britten research produced since the 2013 centenary. Part Two provides an account of the symposium performances and lecture recitals that accompanied and enriched the academic presentations. The reader will encounter fully the journey taken by symposium presenters, participants, and attendees by reviewing the concerts, lecture recitals, and papers in the context of the full symposium program.

A collection of essays which explore the cultural background and creative evolution of this once-overlooked work.

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

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

#### Classical Vocal Solos

(Vocal Collection). An all-in-one volume wedding resource for singers, with 50 songs in several styles: classical/traditional, Broadway, standards (in new, singer-flattering arrangements), pop/rock classics, and contemporary Christian. With this collection, any singer will be able to find songs to please any bride.

Haydn's Creation is one of the great masterpieces of the classical period. This absorbing and original account of the work provides an indispensable guide for the concert-goer, performer and student alike. The author places the work within the oratorio tradition, and contrasts the theological and literary character of the English libretto with the Viennese milieu of the first performances. The complete text is provided in both German and English versions as a useful reference point for discussion of the design of the work, the musical treatment of the words, including questions of Haydn's pictorialism, and a detailed examination of the different movement types employed. The book also contains a brief history of the reception of the work with appendices of notes on the changing performance traditions and selected extracts from critical accounts from the nineteenth and twentieth centuries.

(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.

A String trio Violin, Viola, and Cello composed by Franz Joseph Haydn.

This book explores the effect of commercial and national institutions on the music of one of the foremost British composers of the twentieth century, Benjamin Britten. Radio, the recording industry, government subsidies for the arts, Covent Garden, the post-war establishment of music festivals, were all agents for dramatic changes in the art-music culture which Britten skilfully used to his advantage.

Folksong arrangements: British Isles Boosey & Hawkes Opera Anthology - Soprano Hal Leonard Corporation

A catalogue of Benjamin's Britten's works published by Boosey & Hawkes.

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

Provides information about the history of the orchestra since its beginnings in the seventeenth century, instruments of the orchestra, and famous composers of classical music.

This gothic classic, "The Turn of the Screw" is one of the most famous ghost stories of all time. On Christmas Eve, Douglas reads a manuscript written by a former acquaintance, the governess, whom Douglas claims to have known and who is now dead. The manuscript tells the story of how the young governess is hired by a man who has become responsible for his young nephew and niece after the tragic deaths of their parents. He is uninterested in raising the children. The governess's new employer gives her full responsibility for the young siblings and explicitly states that he is not to be bothered with communications of any sort. Set in a remote estate this critically acclaimed novella tells the tale of a governess who, looking after two children, becomes convinced that the grounds are haunted. This story has been adapted many times for film and television, most recently in *The Turning* (2020). Famed for its ability to create an intimate sense of confusion and suspense, this novella is a must-read for all horror and ghost story fans.

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.

(Boosey & Hawkes Chamber Music). Composed in 1951. The six metamorphoses include: I. Pan \* II. Phaeton \* III. Niobe \* IV. Bacchus \* V. Narcissus \* VI. Arethusa. Duration: c. 12 minutes

A collection of seven pieces composed for High Voice. Songs: \*Weep You No More \*My Life's Delight \*Damask Roses \*The Faithless Shepherdess \*Brown Is My Love \*By a Fountainside \*Fair House of Joy

(Boosey & Hawkes Chamber Music). Viola part edited by William Primrose, the person for whom this piece was written.

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