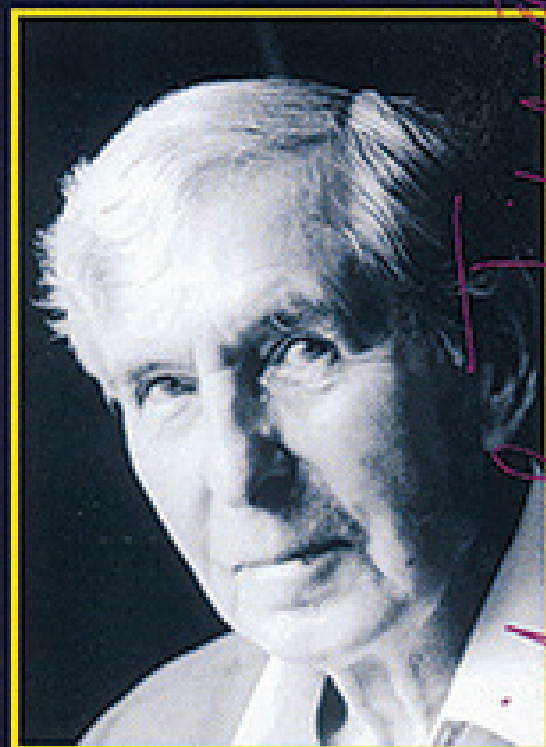


MICHAEL TIPPETT



Michael Tippett



MICHAEL TIPPETT

LIST
OF PUBLISHED WORKS

VERZEICHNIS
DER VERÖFFENTLICHTEN WERKE

LISTE DES ŒUVRES PUBLIÉES

(May 2003)



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composer and his works can be found on the
website:

www.michael-tippett.com

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BIOGRAPHY

Sir Michael Tippett was born in London in 1905 and spent his childhood in Suffolk, making little contact with music until his teens. Thereafter he studied at the Royal College of Music, taking advantage of London concert life and the theatre scene to equip himself for his future career. After leaving the RCM in 1928, Tippett lived in Oxted, Surrey. Teaching French in a preparatory school and conducting a concert and operatic society, he earned just enough to enable him to spend long periods at composition.

In April 1930 an Oxted concert featured his main works to date; but these he afterwards withdrew. He then went for further lessons with R. O. Morris. These proved formative: he developed special skills in counterpoint which propelled him towards the first works of his creative maturity, his *String Quartet No. 1* (1935; revised 1944) and *Piano Sonata No. 1* (1936-7).

Both during his student days and after, Tippett responded deeply to world events - the First World War, the Depression and mass unemployment, children starving. He became involved in political radicalism, organised the South London Orchestra of Unemployed Musicians and directed two choirs sponsored by the Royal Arsenal Co-operative Society. At the same time his aesthetic ideas had crystallised in the course of several informal encounters with T. S. Eliot. The outcome of all this was the oratorio *A Child of Our Time* (1939-41), an impassioned protest against persecution and tyranny and now his most widely performed composition.

Tippett became musical director of Morley College in 1940 and remained there until 1951, giving it a new lease of musical life. The college became the focal point of the revival of Purcell's music; it also featured a lot of new music and upcoming artists like Alfred Deller, Peter Pears and the Amadeus Quartet, who were later to achieve worldwide fame. Meanwhile, in 1943, he was sentenced to three months' imprisonment for refusing, as a pacifist, to comply with conditions of exemption from active war service. He has remained committed to the pacifist cause.

After leaving Morley College, Tippett devoted himself almost entirely to composition, earning a small secondary income from radio talks. He completed his *First Symphony* in 1945 and then embarked on his first opera, *The Midsummer Marriage*; like his next three operas, it was first produced by the Royal Opera House, though they have all been presented abroad. They have exerted a considerable influence upon his subsequent symphonies, sonatas, concertos and quartets.

Tippett's international reputation blossomed from his sixties onwards, partly through a proliferation of recordings of his music. He is especially esteemed in America, and some of his most significant works (such as his *Fourth Symphony* and *The Mask of Time*) have been US commissions. Tippett has received many honours and awards; he was made a CBE in

1959, was knighted in 1966, became a Companion of Honour in 1979 and was awarded the Order of Merit in 1983; he is also one of the recipients of the gold medal of the Royal Philharmonic Society.

Throughout his eighties, Tippett remained exceptionally active, composing, conducting and travelling worldwide. His fifth opera, *New Year*, commissioned jointly by Houston Grand Opera, Glyndebourne and the BBC, received its première in 1989, was toured all over the UK the following year and the BBC screened their own television production in 1991. Immediately after the opera came *Byzantium*, for soprano and orchestra (premiered in Chicago in 1991 and repeated the same year at the Proms) and a *Fifth String Quartet* (1992).

Celebrations of Tippett's ninetieth birthday in 1995 opened with the BBC Music Magazine issuing a CD of *Symphonies Nos. 2 and 4*, played by the BBC Symphony Orchestra conducted by the composer. A month-long Tippett festival at the Barbican reached a climax with the world première of his last major composition, *The Rose Lake*, given by the London Symphony Orchestra under Sir Colin Davis. Subsequently, during a two-month tour of the USA and Canada, Tippett heard this greatly acclaimed work performed eleven times - in Boston (under Seiji Ozawa), Toronto (Andrew Davis) and Hartford (Michael Lankester).

Also in 1995, following upon his autobiography, *Those Twentieth Century Blues* (1991), there appeared his definitive collection of essays, *Tippett on Music*, and an idiosyncratic contribution to the Purcell tercentenary celebrations, *Caliban's Song*, part of a newly devised *Tempest Suite* commissioned by the BBC.

In November 1997 the Stockholm Concert Hall presented a 12-day Tippett Festival which included all his music except the stage works. Tippett travelled to Stockholm but was taken ill with pneumonia. Although he was able eventually to return to the UK, he never fully recovered and died peacefully at his home in South London on 8 January 1998.

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BIOGRAPHIE

Michael Tippett wurde am 2. Januar 1905 in London geboren und verbrachte seine Kindheit in Suffolk. Bis 1928 studierte er am Londoner Royal College of Music und lebte danach längere Zeit in Oxted in Surrey. Durch Französischunterricht an einer Grundschule und als Dirigent eines Konzert- und Opernvereins verdiente er gerade genug, um sich über längere Zeit dem Komponieren widmen zu können.

Im April 1930 wurden in einem Konzert in Oxted alle seine bis dahin geschriebenen Werke gespielt, die er jedoch später zurückzog. Er nahm weiteren Unterricht bei R. O. Morris, der sich als prägend herausstellen sollte; er entwickelte besondere Fertigkeiten im Kontrapunkt und schrieb bald seine ersten gültigen Werke, das *Erste Streichquartett* (1935, revidiert 1943) und die *Klaversonate Nr. 1* (1936-37).

Während und nach seinen Studienjahren reagierte Tippett mit großer Anteilnahme auf die damaligen Weltereignisse - den Ersten Weltkrieg, Depression und Massenarbeitslosigkeit, hungernde Kinder. Er bekam Kontakt zu radikalen politischen Gruppen und Tendenzen, organisierte das "Süd-Londoner Orchester Arbeitsloser Musiker" und dirigierte zwei Orchester, die von der Royal Arsenal Co-operative Society finanziert wurden. Seine ästhetischen Ideen hatten sich in derselben Zeit durch mehrere Begegnungen mit T.S. Eliot gefestigt. Ausdruck dieser Erfahrungen war sein während des Krieges geschriebenes Oratorium *A Child of Our Time* (1939-41), ein leidenschaftlicher Protest gegen Verfolgung und Tyrannei und bis heute sein am meisten aufgeführtes Werk.

Im Jahr 1940 wurde er zum Direktor des Morley College ernannt, dessen musikalisches Leben er bis zu seinem Rücktritt im Jahr 1951 neu inspirierte. In jener Zeit wurde er 1943 zu drei Monaten Gefängnis verurteilt, weil er sich als Pazifist den Bedingungen des Zivildienstes verweigerte. Bis heute ist er dem Pazifismus verbunden.

Nachdem er das Morley College verlassen hatte, widmete er sich ganz dem Komponieren. Manuskripte zu Radiosendungen, sorgten für einen kleinen Nebenverdienst. Nach Beendigung seiner *Ersten Sinfonie* im Jahr 1945 arbeitete er an seiner ersten Oper *The Midsummer Marriage*. Sie wurde, ebenso wie seine drei nächsten Bühnenwerke, zuerst vom Royal Opera House in London aufgeführt; Inszenierungen an ausländischen Bühnen ließen nicht lange auf sich warten. Die Opern haben einen beträchtlichen Einfluß auf die darauf folgenden Sinfonien, Sonaten, Konzerte und Streichquartette ausgeübt.

Tippetts internationaler Ruhm verbreitete sich später nicht unerheblich durch die erfolgreiche Dokumentation seiner Musik auf Schallplatte. Besonders in Amerika ist er hoch geschätzt, und einige seiner bedeutendsten Werke (wie zum Beispiel die *Vierte Sinfonie* oder *The Mask of Time*) wurden im amerikanischen Auftrag geschrieben. Tippett wurde mit vielen nationalen

und internationalen Ehrungen und Preisen ausgezeichnet: Im Jahr 1966 wurde er in den Adelsstand erhoben, 1979 "Companion of Honour" und 1983 Mitglied des "Order of Merit"; außerdem ist er Träger der Goldmedaille der Royal Philharmonic Society.

Auch im Alter von über 80 Jahren war Tippett weiterhin außerordentlich aktiv, komponierte, dirigierte und reiste um die ganze Welt. Seine gemeinschaftlich von der Houston Grand Opera, Glyndebourne und der BBC in Auftrag gegebene fünfte Oper **New Year** wurde im Jahre 1989 uraufgeführt, ging im darauf folgenden Jahr in ganz Großbritannien auf Tournee und wurde von der BBC fürs Fernsehen verfilmt. Unmittelbar im Anschluß an diese Oper erschienen **Byzantium** für Sopran und Orchester (1991 in Chicago uraufgeführt und im gleichen Jahr auch bei den Proms zu sehen) und ein **Fünftes Streichquartett** (1992).

Das BBC Music Magazine gab im vergangenen Jahr den Auftakt zu den Feierlichkeiten zu Tippetts 90. Geburtstag, indem es die **Symphonien Nr. 2 und 4**, gespielt vom BBC Symphony Orchestra unter der Leitung des Komponisten, auf CD veröffentlichte. Ein einmonatiges Tippett-Festival im Barbican erreichte seinen Höhepunkt mit der Uraufführung seiner Komposition **The Rose Lake**, gespielt vom London Symphony Orchestra unter der Leitung von Sir Colin Davis. Anlässlich einer zweimonatigen USA- und Kanada-Tournee war Tippett anschließend noch bei elf weiteren Aufführungen dieses vom Publikum mit großer Begeisterung aufgenommenen Werkes anwesend - in Boston (unter Leitung von Seiji Ozawa), Toronto (Andrew Davis) und Hartford (Michael Lankester).

Im vergangenen Jahr erschien auch, im Zusammenhang mit seiner Autobiographie **Those Twentieth Century Blues** (1991), die maßgebliche Sammlung seiner Aufsätze **Tippett on Music** sowie ein Beitrag zu Purcells Dreihundertjahrfeier, **Caliban's Song**, ein Bestandteil der vom BBC in Auftrag gegebenen Neubearbeitung der **Tempest Suite**.

Im November 1997 fand in der Stockholm Concert Hall ein zwölfwöchiges Tippett-Festival statt, bei dem sein musikalisches Gesamtwerk (mit Ausnahme der Bühnenwerke) präsentiert wurde. Tippett reiste nach Stockholm, erkrankte dort aber ernsthaft an einer Lungenentzündung. Er konnte zwar noch nach England zurückkehren, erholte sich jedoch nicht mehr vollständig und verstarb am 8. Januar 1998 friedlich in seinem Haus im Süden von London.

BIOGRAPHIE

Sir Michael Tippett est né à Londres en 1905 et a passé son enfance dans le Suffolk, ayant peu de liens avec la musique jusqu'à l'adolescence. Par la suite il fit des études au Royal College of Music, profitant de la vie concertante de Londres et de la scène théâtrale qui allaient le former dans sa future carrière. Après avoir quitté le RCM en 1926, Tippett vécut à Oxted dans le Surrey. Enseignant le français dans une école privée et travaillant comme chef d'orchestre dans une société d'opéras et de concerts, il gagnait tout juste de quoi lui permettre de consacrer de longues heures à la composition.

En avril 1930, un concert donné à Oxted présentait ses principales oeuvres écrites jusque-là; mais Tippett les retira complètement de toute représentation publique. Il retourna prendre des leçons auprès de R. O. Morris. Ceci s'avéra très formateur: il mis au point une adresse particulière à manier le contrepoint qui le propulsa vers les premières oeuvres de sa maturité créatrice, son *Quatuor à cordes no 1* (1935: révisé en 1944) et sa *Sonate pour piano no 1* (1936-7).

A la fois lorsqu'il était étudiant et durant les années qui suivirent, Tippett montra une réaction profonde aux événements mondiaux: la Première Guerre mondiale, la grande dépression et le chômage de masse, et les enfants souffrant de la faim. Il devint militant du radicalisme politique, monta l'Orchestre des musiciens sans emploi du sud de Londres (South London Orchestra of Unemployed Musicians) et dirigea deux chorales subventionnées par la Royal Arsenal Cooperative Society. Durant la même période, ses idées esthétiques s'étaient concrétisées lors de plusieurs rencontres informelles avec T. S. Eliot. Le résultat fut l'oratorio *A Child of Our Time* (1939-41), protestation véhémement contre la persécution et la tyrannie, et de nos jours sa composition la plus largement exécutée.

Tippett devint directeur musical de Morley College en 1940 et resta à ce poste jusqu'en 1951, donnant à celui-ci un nouveau souffle de vie musicale. La collège devint le centre du renouveau de la musique de Purcell; on y présentait également beaucoup de musique nouvelle et d'artistes prometteurs tel que Alfred Deller, Peter Pears et le Quatuor Amadeus qui allaient plus tard acquérir une renommée mondiale. Dans le même temps, en 1943, Tippett fut condamné à trois mois d'emprisonnement ferme pour avoir refusé, en tant que pacifiste, de se plier aux conditions d'exemption du service actif de guerre. Il est resté dévoué à la cause pacifiste.

Lorsqu'il quitta Morley College, Tippett se consacra presque entièrement à la composition, gagnant un modeste second revenu en faisant des interventions radiophoniques. Il termina sa *Première Symphonie* en 1945 et se lança ensuite dans son premier opéra, *The Midsummer Marriage*; tout comme ses trois opéras suivants, il fut produit par le Royal Opera House, bien que tous aient été présentés à l'étranger. Ils ont exercé une influence considérable sur ses symphonies, sonates, concertos et quatuors écrits par la suite.

La réputation internationale de Tippett fleurit à partir de sa soixantaine et au-delà, en partie grâce à la prolifération d'enregistrements de sa musique. Il est particulièrement apprécié en Amérique, et certaines de ses oeuvres les plus importantes telles que sa *Quatrième Symphonie* et *The Mask of Time* ont été des commandes des Etats-Unis. Tippett a reçu de nombreuses récompenses et distinctions; il a reçu le titre de CBE (commandeur de l'ordre de l'empire britannique) en 1959, celui de chevalier en 1966, devint Companion of Honour (autre titre de chevalier) en 1979 et on lui conféra l'Ordre du Mérite en 1983; il a également été décoré de la médaille d'or de la Royal Philharmonic Society.

Arrivé à l'âge de quatre-vingt ans, Tippett resta incroyablement actif, composant, dirigeant et voyageant dans le monde entier. Son cinquième opéra, *New Year*, commandé conjointement par le Houston Grand Opera, Glyndebourne et la BBC eut sa première en 1989 et fut donné en tournée dans tout le Royaume-Uni l'année suivante; la BBC diffusa sa propre production télévisée en 1991. Immédiatement après, *Byzantium* pour soprano et orchestre (dont la première eut lieu à Chicago en 1991 et qui fut redonné la même année aux Proms) et un *Cinquième quatuor à cordes* (1992) furent créés.

Les célébrations des quatre-vingt-dix ans de Tippett en 1995 furent ouvertes par le BBC Music Magazine (revue musicale de la BBC) qui sortit un disque compact des *Symphonies no 2 et 4*, jouées par le BBC Symphony Orchestra dirigé par le compositeur. Le mois entier consacré au festival Tippett au centre Barbican atteignit son apogée avec la première mondiale de son dernier chef-d'oeuvre, *The Rose Lake*, donné par le London Symphony Orchestra sous la direction de Sir Colin Davis. Par la suite, lors d'une tournée de deux mois aux Etats-Unis et au Canada, Tippett entendit cette œuvre à l'immense succès exécutée onze fois: à Boston (dirigée par Seiji Ozawa), Toronto (Andrew Davis) et Hartford (Michael Lankester).

Egalement en 1995, suite à la parution de son autobiographie, *Those Twentieth Century Blues* (1991), apparut la version finale d'un recueil d'essais, *Tippett on Music*, et une contribution très personnelle aux célébrations du tricentenaire de Purcell sous la forme de *Caliban's Song*, qui fait partie d'une œuvre nouvellement écrite *Tempest Suite* commandée par la BBC.

En novembre 1997 le Stockholm Concert Hall organisa pendant 12 jours un festival dédié à Tippett au cours duquel fut interprétée la totalité de ses œuvres hormis les opéras. Tippett se rendit à Stockholm fut atteint de pneumonie. Bien qu'il pût finalement regagner l'Angleterre, il ne se remit jamais complètement de cette maladie et mourut en paix le 8 janvier 1998 dans sa maison dans le sud de Londres.

STAGE WORKS / BÜHNENWERKE / ŒUVRES DRAMATIQUES

The Midsummer Marriage

150 mins

Opera in three acts [1947–52]

Mark, a young man of unknown parentage - tenor · Jenifer, his betrothed - soprano · King Fisher, Jenifer's father - baritone · Bella, King Fisher's secretary - soprano · Jack, Bella's boyfriend - tenor · Sosostriis, a clairvoyant - alto · The Ancients, Priest and Priestess of the Temple - bass/mezzo soprano

Chorus of Mark and Jenifer's friends (SATB)

Dancers attendant on the Ancients and Strephon, one of the dancers - silent roles

2 (2 piccolos) · 2 · 2 · 2 - 4 · 2 · 3 · 0 - timpani · percussion (2 players: side drum, bass drum, cymbal, triangle, gong, tubular bells) - harp · celesta - strings

Text by the composer

First performance by Covent Garden Opera conducted by Sir John Pritchard and produced by Christopher West with choreography by John Cranko at the Royal Opera House, Covent Garden, 27 January 1955

Vocal score ED 10778

Libretto ED 10778a

Study score ED 11158

Limited edition, numbered and signed by the composer ED 11158-01

King Priam

125 mins

Opera in three acts [1958–61]

Priam, King of Troy – bass baritone · Hecuba, his wife – dramatic soprano · Hector, their eldest son – baritone · Andromache, Hector's wife – lyric dramatic soprano · Paris, Priam's second son – boy soprano/tenor · Helen, wife to Menelaus, then wife in adultery to Paris – mezzo soprano · Achilles, a Greek hero – heroic tenor · Patroclus, his friend – light baritone · Nurse – mezzo soprano · Old man – bass · Young Guard – lyric tenor · Hermes, a messenger of the Gods – high light tenor

Chorus of Hunters, Wedding guests, Serving Women, etc. (SATB)

2 (2 piccolos) · 1 · cor anglais · 1 · clarinet in E flat · bass clarinet · 1 · contrabassoon - 4 · 4 · 2 · 1 - timpani · percussion (3 players: snare drum, bass drum, cymbal, wood block, tambourine, triangle, tam-tam, xylophone) - harp · piano (celesta) · guitar - strings (minimum players: 6 · 6 · 4 · 4 · 2)

Text by the composer

Written for the Koussevitsky Foundation in memory of Natalie Koussevitsky

First performance by Covent Garden Opera conducted by Sir John Pritchard and produced by Sam Wanamaker at the Coventry Cathedral Festival, 29 May 1962

Vocal score ED 10787

Libretto ED 10787a

The Knot Garden

80 mins

Opera in three acts [1966–70]

Faber, a civil engineer aged about 35 – robust baritone · Thea, his wife; a gardener – dramatic mezzo · Flora, their ward, an adolescent girl – light high soprano · Dennis, Thea's sister; a dedicated Freedom-fighter – dramatic soprano · Mel, a negro writer in his late twenties – lyric bass baritone · Dov, his white friend; a musician – lyric tenor · Mangus, an analyst – high tenor baritone

2 (2 piccolos) · 1 · cor anglais · clarinet in E flat · 2 (2: bass clarinet) · 1 · contrabassoon · 4 · 4 · 2 · 1 - timpani · percussion (3 players: side drum, tenor drum, bass drum, jazz kit, cymbal, suspended cymbal, wood blocks, temple blocks, tambourine, castanets, whip, metal bar or heavy triangle, tam-tam, xylophone, vibraphone, glockenspiel, claves, small rattle) - harp · celesta · piano · electric guitar/electric harpsichord - strings

Reduced version:

1 (piccolo) · 1 (cor anglais) · 1 (clarinet in E flat, bass clarinet) · 1 (contrabassoon) · 3 · 2 · 2 · 0 - percussion (2 players: timpani, tenor drum, jazz kit, cymbal, temple blocks, tambourine, castanets, metal bar or heavy triangle, tam-tam, vibraphone, glockenspiel, tubular bells, claves, rattle) - harp · piano (celesta) · electric guitar - strings: 3 violins (3: viola) · viola · cello · double bass

Text by the composer

Commissioned by the Royal Opera House, Covent Garden

First performance conducted by Sir Colin Davis and produced by Sir Peter Hall at the Royal Opera House, Covent Garden, 2 December 1970

Vocal score ED 11075

Libretto ED 11075a

The Ice Break

70 mins

Opera in three acts [1973–76]

Lev, a 50 year old teacher – bass · Nadia, his wife – lyric soprano · Yuri, their son – baritone · Gayle, Yuri's present native-born white girl friend – dramatic soprano · Hannah, Gayle's black friend – rich mezzo · Olympion, Hannah's boyfriend – tenor · Luke, a young intern at Hannah's hospital – tenor · Lieutenant – baritone · Astron, a psychedelic messenger – lyric mezzo and high tenor (or counter tenor)

Chorus of various people (SATB)

2 (2 piccolos) · 2 · cor anglais · 2 (clarinet in E flat) · bass clarinet · 2 · contrabassoon · 4 · 2 · 3 · 1 - timpani · percussion (7 players: side drum, tenor drum, bass drum, slit drum, 5 tuned drums, jazz kit, timbales, bongos, cymbal, suspended cymbal, wood blocks, temple blocks, castanets, whip, triangle, large triangle, sleigh bells, flexatone, tam-tam, xylophone, vibraphone, glockenspiel, tubular bells, claves, guiro, glass chimes, bamboo wind chimes, metal bar, wind machine) - harp · piano · celesta · electric organ · electric guitar · bass guitar - strings

Text by the composer

Commissioned by the Royal Opera House, Covent Garden

First performance conducted by Sir Colin Davis and produced by Sam Wanamaker with choreography by Walter Raines at the Royal Opera House, Covent Garden, 7 July 1977

Vocal score ED 11253

Libretto ED 11253a

New Year

102 mins

Opera in three acts [1986–88]

Jo Ann, a trainee children's doctor – lyric soprano · Donny, her young brother – light baritone · Nan, their foster mother – dramatic mezzo · Merlin, the computer wizard – dramatic baritone · Pelegrin, the space pilot – lyric tenor · Regan, their boss – dramatic soprano · The Presenter – microphoned male singer

Chorus of dancers and singers

3 (3 piccolos) · 2 · cor anglais · 1 · bass clarinet · 3 saxophones · 1 · contrabassoon · 4 · 2 · 3 · 1 - percussion (side drum, tenor drum, bass drum, jazz kit, slit drum, 2 steel drums (high/low), brake drum, 5 tom-toms, cymbal, suspended cymbal, hi-hat, hand cymbals played with mallet/steel bar, 2 wood blocks, whip, large triangle, large tam-tam, small tam-tam, cow bells, xylophone, vibraphone, glockenspiel, tubular bells, claves, guiro) - harp · electric guitar · bass guitar - strings (minimum players: 4 · 4 · 4 · 4 · 2) - electronic tape - sampler keyboard

Text by the composer

Co-commissioned by Houston Grand Opera, Glyndebourne Festival Opera and the British Broadcasting Corporation

First performances:

Houston Grand Opera conducted by John De Main and directed by Sir Peter Hall with choreography by Bill T. Jones, 27 October 1989

Glyndebourne Festival Opera conducted by Andrew Davis and directed by Sir Peter Hall with choreography by Bill T. Jones, 1 July 1990

BBC television film of the opera co-directed by Dennis Marks and Bill T. Jones, broadcast on BBC 2, 21 September 1991

Vocal score ED 12333

Libretto ED 12333-01

CHORAL WORKS / CHORWERKE / MUSIQUE CHORALE

A Child of Our Time

66 mins

Oratorio for soloists SATB, chorus and orchestra [1939–41]

2 · 2 · cor anglais · 2 · 2 · contrabassoon · 4 · 3 · 3 · 0 - timpani · percussion (cymbal) - strings

Text by the composer

First performance by Joan Cross, Margaret McArthur, Peter Pears, Roderick Lloyd, London Region Civil Defence Choir, Morley College Choir and the London Philharmonic Orchestra conducted by Walter Goehr at the Adelphi Theatre, London, 19 March 1944

Vocal score ED 10065

Study score ED 10899

Libretto ED 10065-01

Five Negro Spirituals from the oratorio *A Child of Our Time*

14 mins

(i) for unaccompanied chorus SATB [1939–41]

Choral score ED 10585

(ii) for mixed chorus and orchestra [edited 1996]

2 · 2 · cor anglais · 2 · 2 · contrabassoon - 4 · 3 · 3 · 0 - timpani · percussion (cymbal) - strings

Material on hire

The Source

3 mins

Madrigal on a poem by Edward Thomas for chorus SATB [1942]

First performance of the by Morley College Choir conducted by Walter Bergmann, Morley College, London, 17 July 1943

ED 11289

The Windhover

2 mins

Madrigal on a poem by G. M. Hopkins for chorus SATB [1942]

First performance of the by Morley College Choir conducted by Walter Bergmann, Morley College, London, 17 July 1943

ED 11291

Plebs Angelica

4 mins

Motet for double chorus [1943]

Commissioned by Canterbury Cathedral in 1944

First performance by the Fleet Street Choir conducted by T. B. Lawrence, Canterbury Cathedral, 16 September 1944

ED 11288 (Latin text)

The Weeping Babe

- Motet on a poem by Edith Sitwell -

3 mins

for soprano solo and chorus SATB [1944]

Commissioned by the BBC for 'Poet's Christmas 1944'

First performance by the BBC Singers conducted by Leslie Woodgate, BBC Home Service, 24 December 1944

ED 11290

Over the Sea to Skye

Michael Tippett

Andante tranquillo

Soprano *p*
Speed bon-ny boat like a

Alto

Tenor *pp*
Speed bon-ny boat, bon-ny boat,

Bass *pp*
Speed bon-ny boat, bon-ny boat, bon-ny boat, bon-ny boat,

Piano
(for rehearsal purposes only) *pp* *p*

4 *ten.*
bird on the wing On - ward the sail - ors cry

pp
On - ward the sail - ors cry

ten.
ah Speed bon - ny

ten.
ah Speed bon - ny boat, bon - ny

ten.
ten.

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Over the Sea to Skye

Dance, Clarion Air

5 mins

Madrigal for five voices SSATB [1952]

Words by Christopher Fry from 'A Garland for the Queen'

Commissioned by the Arts Council of Great Britain to mark the occasion of the Coronation of Her Majesty Queen Elizabeth II

First performance by the Golden Age Singers and the Cambridge University Madrigal Society conducted by Boris Ord, Royal Festival Hall, London, 1 June 1953

ED 10437

Bonny at Morn

3 mins

Northumbrian folk-song set for unison voices and recorders
(2 descant/1 treble) [1956]

Composed for the 10th Anniversary of the International Pestalozzi Children's Choir, Trogen, Switzerland

First performance by children at the International Pestalozzi Children's Village, Trogen, Switzerland, April 1956

ED 12051

Parts available separately

Four Songs from the British Isles

14 mins

for chorus SATB [1956]

Commissioned by the Nordwestdeutschland Sägerbund, Bremen

First performance by the London Bach Group conducted by John Minchinton, Abbaye de Royaumont, France, 6 July 1958

1. England: *Early one Morning* ED 11346

2. Ireland: *Lilliburlero* ED 11347

3. Scotland: *Poortith Cauld* ED 11348

4. Wales: *Gwenllian* ED 11349

Over the Sea to Skye

c. 5 mins

for chorus SATB [1956]

*Originally intended for the 'Four Songs from the British Isles' [1956].
Re-discovered in 2002.*

First performance by the National Chamber Choir of Ireland conducted by Celso Antunes, Shaw Room, National Gallery, Dublin, 31 July 2003

ED 12750

Crown of the Year

28 mins

including:

- *Prelude: Spring*
- *Hush, Nightingale*
- *Refrain*
- *Prelude: Summer*
- *Summer has a Heart of Drums*
- *Prelude: Autumn*
- *Victoria Rules an Autumn Land*
- *Prelude: Winter*
- *Hurl of the Wind*

Cantata for chorus SSA and instruments [1958]

Recorders or flutes, oboe, clarinet, cornet or trumpet, string quartet, percussion, hand-bells and piano

Text by Christopher Fry

Commissioned by Eric Walter White for the centenary celebrations at Badminton School, Bristol, 1958

First performance by the Badminton School Choir and Ensemble conducted by the composer, 25 July 1958

Study score ED 10668

(oboe & piano arrangement of Prelude: Autumn available, please see page 35)

Wadhurst

4 mins

for chorus SATB [1958]

Published by the Salvation Army

Lullaby

6 mins

for alto solo (or counter-tenor) and SSTTB or small chorus [1959]

Text by W.B. Yeats

Composed for the 10th Anniversary of the foundation of the Deller Consort

First performance by the Deller Consort, Victoria and Albert Museum, London, 31 January 1960

ED 10721

Music

4 mins

for unison voices, strings and piano or for voices and piano [1960]

To the poem by Shelley

Composed for the Jubilee of the East Sussex and West Kent Choral Festival in 1960

First performance by the Combined Choirs of the East Sussex and West Kent Choral Festival conducted by Trevor Harvey, Assembly Hall, Tunbridge Wells, 26 April 1960

Full score ED 10717

Vocal score ED 10718

Piano part and 5 string parts available

Magnificat and Nunc Dimittis

7 mins

for chorus SATB and organ [1961]

Composed for the 450th Anniversary of the foundation of St John's College, Cambridge, 1961

First performance by St John's College Chapel Choir conducted by George Guest, 13 March 1962

ED 10873 (English text)

The Vision of Saint Augustine

35 mins

for baritone solo, chorus and orchestra [1965]

2 (2 piccolos) · 1 · cor anglais · 1 · bass clarinet · 1 · contrabassoon - 4 · 2 · 3 · 1 - timpani · percussion (6 players: side drum, tenor drum, bass drum, military drum, cymbal, suspended cymbal, 2 wood blocks, temple block, tambourine, whip, xylophone, marimba, glockenspiel, tubular bells, foil, rattle) - harp · piano · celesta - xylophone/marimba - strings (recommended no. of players: 8 · 8 · 6 · 4 · 4)

Commissioned by the BBC

First performance by Dietrich Fischer-Dieskau and the BBC Symphony Orchestra and chorus conducted by the composer at the Royal Festival Hall, London, 19 January 1966

Vocal score ED 10898

Study score ED 10897 (Latin text)

The Shires Suite

18 mins

including:

- *Prologue: Soomer is icoomen in*
- *Interlude I*
- *Cantata*
- *Interlude II*
- *Epilogue: Non nobis Domine*

for chorus and orchestra [1965–70]

3 (piccolo) · 2 · cor anglais · 2 · bass clarinet · 2 (contrabassoon) - 4 · 3 · 3 · 1 - timpani · percussion (7 players: bass drum, military drum, jazz kit, 2 bongos, cymbal, suspended cymbal, 2 wood blocks, tambourine, castanets, whip, metal bar or heavy triangle, tam-tam, xylophone, tubular bells, metal plates, claves, rattle, jingles) - harp · piano · celesta · electric guitar - not more than 4 tiny hunting horns - strings

Written for the Leicestershire Schools Symphony Orchestra

First complete performance by the Schola Cantorum of Oxford and the Leicestershire Schools Symphony Orchestra conducted by the composer, Cheltenham Festival, 8 July 1970

Study score ED 12439

(alternative versions of movements I, III & V for orchestra alone arranged by Meirion Bowen, please see page 29)

The Mask of Time

95 mins

for soprano, mezzo soprano, tenor and baritone soloists, chorus and orchestra [1980–82]

3 (3 piccolos) · 2 · cor anglais · 2 · bass clarinet · 2 · contrabassoon · soprano saxophone · alto saxophone - 6 · 3 · 3 · 1 - timpani · percussion (6 players: side drum, tenor drum, bass drum, 3 tom-toms, cymbal, suspended cymbal, 2 high cymbals, wood blocks, tambourine, castanets, large triangle, tam-tam, 2 gongs, xylophone, marimba, vibraphone, glockenspiel, tubular bells, boobams, 4 tuned gongs, maracas, claves, 2 anvils, bamboo wind chimes, thunder sheet) - harp · piano · electric organ - strings

Words written and compiled by the composer

Commissioned by the Boston Symphony Orchestra

First performance by Faye Robinson, Yvonne Minton, Robert Tear and John Cheek with the Boston Symphony Orchestra and Tanglewood Festival Chorus conducted by Sir Colin Davis at Symphony Hall, Boston, 5 April 1984

Vocal score ED 12196

Libretto ED 12197

VOCAL WORKS / VOKALMUSIK / MUSIQUE VOCALE

Boyhood's End

12 mins

Cantata for tenor and piano [1943]

Texts by W. H. Hudson

*First performance by Peter Pears and Benjamin Britten, Morley College, London,
5 June 1943*

ED 10279

Version for baritone and piano ED 12331

Sosostris' Aria

from *The Midsummer Marriage*

11 mins

for soprano and orchestra [1947-52]

2 · 2 · 2 · 2 - 4 · 2 · 3 · 0 - timpani · percussion (cymbals, bells) - harp · celesta · guitar -
strings

Material on hire

The Heart's Assurance

17 mins

(i) Song cycle for high voice and piano [1950-51]

ED 10158

(ii) Song cycle arranged for high voice and orchestra by Meirion Bowen [1990]

1 · 1 · 1 · 1 - 4 · 1 · 0 · 0 - percussion (1 player: side drum, military drum, suspended
cymbal, triangle) - harp - strings (minimum players: 3 · 3 · 2 · 2 · 1)

Study score ED 12382

Poems by Sidney Keynes and Alun Lewis

Commissioned by Peter Pears

*First performance by Peter Pears and Benjamin Britten, Wigmore Hall, London,
7 May 1951*

*First performance of orchestral version by Theresa Cahill and the London Bach
Orchestra conducted by John Lubbock, Barbican Hall, London, 27 September 1990*

‘Words for Music Perhaps’

14 mins

for speaking voice(s) with incidental music for chamber ensemble [1960]

Bass clarinet, trumpet, gong, xylophone, violin, cello and piano

A sequence of love poems by W. B. Yeats

Commissioned by the BBC

First performance by Bee Duffell, Sheila Manahan, Allan McClland and an ensemble conducted by the composer, produced by Anthony Thwaite, BBC Third Programme, 8 June 1960

Material on hire

Songs for Achilles

14 mins

for tenor and guitar [1961]

Texts by the composer

First performance by Peter Pears and Julian Bream, Great Glenham House, Aldeburgh Festival, 7 July 1961

ED 10874

Songs for Ariel

5 mins

(i) for medium voice and instrumental ensemble [1962]

Flute/piccolo, clarinet, horn, percussion *ad lib.* (bells, bass drum) and harpsichord

Material on hire

(ii) for medium voice and piano (or harpsichord)

ED 10871

Texts from Shakespeare’s ‘The Tempest’

First performance by Grayston Burgess and Virginia Pleasants, Fenton House, Hampstead, London, 21 September 1962
(also part of *Suite: The Tempest*, please see page 23)

Songs for Dov

26 mins

for tenor and small orchestra [1970]

2 (2 piccolos) · 1 · cor anglais · 1 · bass clarinet · 1 · contrabassoon - 3 · 1 · 1 · 0 - timpani - percussion (4 players: side drum, bass drum, jazz kit, clash cymbal, temple blocks, tam-bourine, castanets, whip, metal bar or heavy triangle, tam-tam, claves, jingles) · xylophone (vibraphone) · tubular bells · harp · piano · electric guitar - strings (2 · 2 · 2 · 3 · 2)

Commissioned by the Department of Music, University College, Cardiff with assistance from the Welsh Arts Council

First performance by Gerald English and the London Sinfonietta conducted by the composer, University College, Cardiff, 12 October 1970

Study score ED 11135

Symphony No. 3

for soprano and orchestra [1970–72]

Please see under “Orchestral Works”, page 27

Byzantium

25 mins

for soprano and orchestra [1989–90]

3 (3 piccolos) · 2 · cor anglais · 3 (E flat/bass clarinets) · 2 · contrabassoon - 4 · 2 · 3 · 1 - percussion (7 players: snare drum, tenor drum, bass drum, clash cymbals, large suspended cymbal, wood blocks, castanets, triangle, xylophone, vibraphone, glockenspiel, crotales, bells - plus single G on separate stand, claves, 3 anvils (high, medium, low)) - 2 harps · celesta · electric organ - strings

Commissioned by the Chicago Symphony Orchestra and Carnegie Hall in honour of their respective centennials

First performance by Faye Robinson and the Chicago Symphony Orchestra conducted by Sir Georg Solti, Orchestral Hall, Chicago, 11 April 1991

Study score ED 12383

Vocal score ED 12376

Caliban's Song from *Suite: The Tempest*

4 mins

for baritone and piano [1995]

Text by Shakespeare

Commissioned by the BBC for their 1995 tercentenary celebrations of Purcell's death

First broadcast performance by David Barrell and Iain Burnside for the BBC's "Fairest Isle" series, Radio 3, 26 November 1995

Material on sale

Suite: The Tempest

25 mins

including:

- *Prelude*
- *Song for Ariel: 'Come unto these Yellow Sands'*
- *Dance*
- *Song for Ariel II: 'Full Fathom Five'*
- *Solemn Dance*
- *Trumpet Tune with Boogie*
- *Caliban's Song*
- *Interlude - Dreaming*
- *Masque*
- *Song for Ariel III: 'Where the Bee sucks'*
- *Exit Dance*

arranged for tenor, baritone and ensemble by Meirion Bowen [1961; arr. 1995]

2 (2: piccolo) · 0 · 1 (bass clarinet/claves) · 0 · 1 · 1 · 1 · 0 - percussion (1 player: snare drum, side drum, bass drum, hi-hat cymbal with foot-pedal, suspended cymbal, tam-tam, glockenspiel, tubular bells, rototoms) - piano (celesta, bass drum, tambourine, claves) · harp - 1 (triangle) · 1 · 1 · 1 · 1

Texts by Shakespeare, Johnson and Daniel

Commissioned by the BBC for their 1995 tercentenary celebrations of Purcell's death

First performance of complete Suite by Martyn Hill, David Barrell and the Nash Ensemble conducted by Andrew Parrott, Purcell Room, London, 14 December 1995

Study score ED 12496

ORCHESTRAL WORKS / WERKE FÜR ORCHESTER / MUSIQUE D'ORCHESTRE

Concerto for Double String Orchestra

23 mins

[1938–39]

Minimum players per orchestra: 4 · 4 · 4 · 4 · 2

First performance by the South London Orchestra conducted by the composer, Morley College, London, 21 April 1940

Conducting score ED 11106
Eulenburg miniature score No. 1331

Fantasia on a Theme of Handel

16 mins

for piano and orchestra [1939–41]

2 (2 piccolos) · 2 · 2 · 2 - 4 · 2 · 3 · 0 - timpani · percussion (1 player: side drum, cymbal, triangle) - piano - strings

First performance by Phyllis Sellick and the Walter Goehr Orchestra conducted by Walter Goehr, Wigmore Hall, London, 7 March 1942

Study score ED 12365
Reduction for two pianos ED 10122

Symphony No. 1

35 mins

[1944–45]

3 (3 piccolos) · 2 · 2 · 2 · contrabassoon - 4 · 3 · 3 · 1 - timpani (3 drums) · percussion (1 player: bass drum, cymbal) - strings

First performance by the Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent, Liverpool, 10 November 1945

Study score ED 10567

Little Music

10 mins

for string orchestra [1946]

Minimum players: 4 · 4 · 2 · 2 · 1

Written for the 10th Anniversary of the Jacques String Orchestra

First performance by the Jacques String Orchestra conducted by Dr Reginald Jacques Wigmore Hall, London, 9 November 1946

Full score ED 11107

Eulenburg miniature score No. 1332

Suite in D

Suite for the Birthday of Prince Charles

16 mins

for orchestra [1948]

2 (2 piccolos) · 2 · 2 · 2 - 4 · 2 · 3 · 1 - timpani · percussion (1 player: side drum, cymbal, tubular bells) - harp - strings

Commissioned by the BBC in celebration of the birth of Prince Charles

First performance by the BBC Symphony Orchestra conducted by Sir Adrian Boult, BBC Third Programme, 15 November 1948

Eulenburg miniature score No. 1342

Ritual Dances

- from *The Midsummer Marriage* -

29 mins

for chorus SATB soloists (ad lib.) and orchestra [1947–52]

2 (2 piccolos) · 2 · 2 · 2 - 4 · 2 · 3 · 0 - timpani · percussion (1 player: bass drum, cymbal, triangle, gong) - harp · celesta - strings

First performance by the Basler Kammerorchester conducted by Paul Sacher, Basel, 13 February 1953

Study score ED 10207

Variazione sotto un'area di Coralli:

Omaggio al Galilei

Adagio ~~meno~~ (in ritmo di 3 misure)

Handwritten musical score for "Cancet Tingo" (Cancet Tingo). The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The key signature is one flat (Bb), and the time signature is 4/4. The lyrics are written below the vocal line.

Cancet Tingo

Handwritten musical score for "Cancet Tingo" (Cancet Tingo). The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The key signature is one flat (Bb), and the time signature is 4/4. The lyrics are written below the vocal line.

Handwritten musical score for "Concertino" by J. S. Bach. The score is written on five staves. The first staff is for Violin I (Vn I), the second for Violin II (Vn II), the third for Viola, the fourth for Violoncello (Vcl), and the fifth for Basso Continuo (C.B.). The title "Concertino" is written above the first staff. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* and *pp*. The handwriting is in ink on aged paper.

Viol. 2

so lito oco pass con ardore

Grande tempo (And.)

Viola

La silenziosa morte di Verdi

Grande tempo (And.)

Violoncello

più silenzioso

Grande tempo (And.)

Contrabasso

più silenzioso

Grande tempo (And.)

A number of players
for defense &
filled out the box

Fantasia Concertante on a Theme of Corelli (manuscript)

Fantasia Concertante on a Theme of Corelli

16 mins

for string orchestra [1953]

Concertino: 2 violins · cello - Concerto Grosso (half remaining body) - Concerto Terzo (other half) (minimum players: 6 · 2 · 3 · 2)

Commissioned by the Edinburgh Festival

*First performance by the BBC Symphony Orchestra conducted by the composer,
29 August 1953*

Eulenburg miniature score No. 1395

Concerto for Piano and Orchestra

32 mins

[1953–55]

2 · 2 · 2 · 2 - 4 · 2 · 3 · 0 - timpani - celesta - strings

*Commissioned by the City of Birmingham Symphony Orchestra in conjunction with
the John Feeney Charitable Trust*

*First performance by Louis Kentner and the City of Birmingham Symphony Orchestra
conducted by Rudolph Schwartz, Town Hall, Birmingham, 30 October 1956*

**Reduction for two pianos ED 10592
Study score ED 10925**

Divertimento on ‘Sellinger’s Round’

16 mins

for chamber orchestra [1953–54]

1 · 1 · 1 · 1 - 1 · 1 · 0 · 0 - strings

Commissioned by Paul Sacher

*First performance by the Collegium Musicum Zurich conducted by Paul Sacher,
Zurich, 5 November 1954*

Study score ED 10307

Symphony No. 2

32 mins

[1956–57]

2 (2 piccolos) · 2 · 2 · 2 - 4 · 2 · 3 · 1 - timpani · percussion (1 player: side drum, bass drum,
cymbal) - harp · piano (celesta *ad lib.*) - strings

Commissioned by the BBC

*First performance by the BBC Symphony Orchestra conducted by Sir Adrian Boult,
Royal Festival Hall, London, 5 February 1958*

Study score ED 10620

Concerto for Orchestra

31 mins

[1962–63]

2 · 1 · cor anglais · 1 · bass clarinet · 1 · contrabassoon - 3 · 2 · 2 · 1 - timpani · percussion (3 players: side drum, tenor drum, bass drum, cymbals, wood block, triangle, tam-tam, xylophone) - harp · piano - strings (minimum players: 6 · 4 · 5 · 4)

Commissioned by the Edinburgh Festival

First performance by the London Symphony Orchestra conducted by Sir Colin Davis, 28 August 1963

Study score ED 10844

(First movement, *Mosaic*, available separately; please see page 33)

Braint

- from 'Severn Bridge Variations' -

c. 5 mins

for orchestra [1966]

3 · 2 · 3 · 2 - 2 · 2 · 1 · 1 - timpani · percussion (snare drum, bass drum, xylophone, glockenspiel, bells) - celesta · piano - strings

Commissioned by the BBC West Region

First performance by the BBC Training Orchestra conducted by Sir Adrian Boult, Brangwyn Hall, Swansea, 11 January 1967

Symphony No. 3

55 mins

for soprano and orchestra [1970–72]

3 (2 piccolos) · 2 · cor anglais · 2 (clarinet in E flat *ad lib.*) · bass clarinet · 2 · contrabassoon - 4 · 2 (flugelhorn) · 3 · 1 - timpani · percussion (7 players: side drum, tenor drum, bass drum, clash cymbals, suspended cymbal, wood block, temple block, castanets, tam-tam, xylophone, vibraphone, glockenspiel, crotales, tubular bells, maracas, claves) - harp · celesta · piano - strings

Commissioned by the London Symphony Orchestra

First performance by Heather Harper and the London Symphony Orchestra conducted by Sir Colin Davis, Royal Festival Hall, London, 22 June 1972

Study score ED 11148

Symphony No. 4

32 mins

[1976–77]

2 (2 piccolos) · 2 · cor anglais · 2 · bass clarinet · 2 · contrabassoon - 6 · 3 · 3 · 2 - timpani · percussion (4 players: side drum, tenor drum, bass drum, tom-tom, clashed cymbal, suspended cymbal, wood block, triangle, xylophone, marimba, vibraphone, glockenspiel, tubular bells, maracas, claves) - harp · piano · sampler (AKAI S1000) - strings

Commissioned by the Chicago Symphony Orchestra

First performance by the Chicago Symphony Orchestra conducted by Sir Georg Solti, Orchestra Hall, Chicago, 6 October 1977

Study score ED 11395
Samples available on hire

Triple Concerto

32 mins

for violin, viola, cello and orchestra [1978–79]

1 (piccolo, alto flute) · 1 · cor anglais (bass oboe) · 2 (clarinet in A) · 2 bass clarinets · 1 · contrabassoon · 4 · 2 · 2 · 0 - timpani · percussion (7 players: side drum, small drum, tenor drum, bass drum, clashed cymbals, suspended cymbal, 2 wood blocks, castanets, triangle, marimba, vibraphone, glockenspiel, tubular bells, 5 tuned gongs, claves) - harp · celesta - strings (minimum players: 8 · 8 · 6 · 4 · 4)

Commissioned by the London Symphony Orchestra with assistance from the Ralph Vaughan Williams Trust

First performance by György Pauk, Nobuko Imai, Ralph Kirshbaum, London Symphony Orchestra conducted by Sir Colin Davis, BBC Henry Wood Promenade Concerts, London, 22 August 1980

Study score ED 11860

Water out of Sunlight

23 mins

arranged for string orchestra from *String Quartet No. 4*
by Meirion Bowen [1988]

Minimum players: 8 violins, 4 violas, 3 cellos, 2 double basses

Commissioned by the Academy of St. Martin in the Fields

First performance by the Academy of St. Martins in the Fields conducted by Neville Marriner, Royal Festival Hall, London, 15 June 1988

Study score ED 12401

New Year Suite

30 mins

for orchestra [1989]

3 · 2 · cor anglais · 2 · bass clarinet · 3 saxophones (alto, tenor, baritone doubling soprano) · 2 · contrabassoon · 4 · 4 · 3 · 1 - percussion (5 players: kit (side drum, tenor drum, cymbals (crash & hi-hat), 2 tom-toms, bass drum, wood block, gong, slit drum), tenor drum, bass drum, brake drum, clash cymbals, suspended cymbals, tambourine, castanets, whip, large triangle, large tam-tam, xylophone, vibraphone, glockenspiel, 2 sets of 6 tubular bells (metal rod), claves, rattle) - harp · 2 electric guitars - strings (minimum players: 4 · 4 · 4 · 4 · 2) - taped effects (spaceship and distant voices)

Commissioned by the San Francisco Symphony in honour of Herbert Blomstedt through the generosity of Mrs. Paul L. Watts

First performance by the San Francisco Symphony Orchestra conducted by Muhai Tang, Flint Centre, San Francisco, 10 January 1990

Study score ED 12369

The Rose Lake

A Song without Words for Orchestra

25 mins

[1991-93]

3 (3 piccolos) · 2 · cor anglais · 2 · bass clarinet · 2 · contrabassoon · 6 · 3 · 3 · 1 - percussion (snare drum, bass drum, small suspended cymbal, large suspended cymbal, castanets, small tam-tam, large tam-tam, xylophone, marimba, vibraphone, glockenspiel, 36 roto-toms, tubular bells, large tuned gong) - 2 harps - strings (minimum 10 · 10 · 6 · 6 · 4)

Commissioned jointly by the London Symphony Orchestra, Boston Symphony Orchestra and the Toronto Symphony Orchestra to celebrate the 90th birthday of Sir Michael Tippett

First performance by the London Symphony Orchestra conducted by Sir Colin Davis, Barbican Hall, London, 19 February 1995

Study score ED 12435

The Shires Suite

17 mins

Movements I, III & V arranged for orchestra by Meirion Bowen [1995]

3 (3 piccolos) · 2 · cor anglais · 2 clarinets in Bb · bass clarinet · 2 bassoons (contrabassoon) - 4 · 3 · 3 · 1 - timpani · percussion (bass drum, military drum, cymbal, suspended cymbal, tam-tam, tambourine, castanets, 2 wood blocks, 2 bongos, whip, rattle, jingles, claves, glasses, metal bar or heavy triangle, iron bar, metal plates, xylophone, glockenspiel, tubular bells, jazz kit) - harp · piano · celesta · electric guitar - tiny hunting horns - strings (8 · 8 · 4 · 4 · 2 minimum)

3 spatially separated instrumental groups:

A: 2 flutes (minimum) · 2 clarinets in Bb (minimum)

B: 2 flutes (minimum) · 2 clarinets in B (minimum)

C: horn in F · trumpet in C

First performance of the purely orchestral version by the Northern Junior Philharmonic Orchestra conducted by Nicholas Cleobury, City Hall, Newcastle-upon-Tyne, 31 July 1995

Study score ED 12439

ENSEMBLE WORKS / WERKE FÜR ENSEMBLE / MUSIQUE ENSEMBLE

String Quartet No. 1

20 mins

[1934-35, revised 1943]

First performance by the Brosa Quartet, Lemare Concert, Mercury Theatre, London, 9 December 1935

Study score ED 10568

Parts ED 10258

79 The Lake is in full song
Slow (♩ = 54)

Picc. 2
 Bn. 2
 Cbn.
 1
 Tpt. (C) 2
 3
 B.D.
 Glock.
 1
 VI. *f strong, resonant*
 Tutti
 II *f strong, resonant*
 Tutti
 Vla. *f strong, resonant*
 Tutti
 Vcl. *f strong, resonant*
 D.B. *f strong, resonant*

80

Bn. 2
 Cbn.
 1
 Tpt. (C) 2
 3
 Tbn. 1
 B.D.
 I
 VI. *f strong, resonant*
 II *f strong, resonant*
 Vla. *f strong, resonant*
 Vcl. *f strong, resonant*
 D.B. *f strong, resonant*

ED 12435

The Rose Lake

String Quartet No. 2

21 mins

[1941–42]

First performance by the Zorian Quartet, Wigmore Hall, London, 27 March 1943

Study score ED 10209

Parts ED 10252

String Quartet No. 3

31 mins

[1945–46]

Commissioned by Mary Behrend

First performance by the Zorian Quartet, Wigmore Hall, London, 19 October 1946

Study score ED 10201

Parts ED 10254

Sonata for Four Horns

[1955]

Please see under “Works for Brass & Wind”, page 32

In Memoriam Magistri

1 min

for flute, clarinet and string quartet [1971]

Commissioned by Tempo Magazine

First performed by the London Sinfonietta conducted by Elgar Howarth, St. John's Smith Square, London, 17 June 1972

Published by Tempo Magazine

String Quartet No. 4

23 mins

[1977–78]

First performance by the Lindsay String Quartet, Assembly Rooms, Bath, 20 May 1979

Study score ED 11420

Parts ED 11420a

String Quartet No. 5

25 mins

[1990–91]

Commissioned by the Lindsay String Quartet with funding from the Mayfield Valley Arts Trust and assistance from Yorkshire and Humberside Arts

First performance by the Lindsay String Quartet, Crucible Theatre, Sheffield, 9 May 1992

Study score ED 12400

WORKS FOR BRASS AND WIND / WERKE FÜR BLÄSERENSEMBLE / MUSIQUE D'ORCHESTRE À VENT

Fanfare No. 1

3 mins

for 4 horns, 3 trumpets, 3 trombones [1943]

First performance by the Band of the Northamptonshire Regiment conducted by Bandmaster C. Marriott, St. Matthew's Church, Northampton, 21 September 1943

Full score and parts ED 11086

Suite in D

- Suite for the Birthday of Prince Charles -

16 mins

Arranged for brass band by Brian Bowen [1948]

First performance by the Desford Colliery Dowty and Foden O.T.S. Bands at the Lichfield Festival, 6 July 1984

Study score ED 12223

Parts ED 12224

Fanfare No. 2

2 mins

for 4 trumpets [1953]

Full score and parts ED 11854

Fanfare No. 3

1 min

for 3 trumpets [1953]

Fanfares 2 and 3 first performed by trumpeters from RAF St. Mawgan, St. Ives Church Tower, 6 June 1953

Full score and parts ED 11854

Sonata for Four Horns

20 mins

[1955]

First performance by the Dennis Brain Wind Ensemble, Wigmore Hall, London, 20 December 1955

Study score ED 10538

Parts ED 10716

Praeludium

6 mins

for brass, bells and percussion[1962]

6 horns · trumpet in D · 2 trumpets in C · 3 trombones · 2 tubas - bells · percussion
(3 players: side drum, bass drum, castanets, tom-tom, wood block, cymbals)

Commissioned for the 40th Anniversary of the BBC

*First performance by the BBC Symphony Orchestra conducted by Antal Dorati,
Royal Festival Hall, London, 14 November 1962*

Study score ED 10827

Mosaïc

- from *Concerto for Orchestra* -

10 mins

for wind band [1962-63]

2 · 1 · cor anglais · 1 · bass clarinet · 1 · contrabassoon · 3 · 2 · 2 · 1 - timpani · percussion (3
players: side drum, tenor drum, cymbals, wood block, triangle, tam-tam, xylophone) - harp
· piano

Material for hire

The Wolf Trap Fanfare

2 mins

for 3 trumpets, 2 trombones and tuba [1980]

Commissioned by the 1980 Wolf Trap Festival

*First performance by members of the National Symphony Orchestra of Washington
conducted by Hugh Wolff, Wolf Trap Festival, Virginia, 29 June 1980*

Full score and parts ED 11866

Festal Brass With Blues

11 mins

for brass band [1983]

Commissioned by the Hong Kong Arts Festival Society

*First performance by the Fairey Engineering Band at the Hong Kong Arts Festival,
6 February 1984*

Study score ED 12221

Set of parts ED 12222

Fanfare No. 5

5 mins

Arranged from *The Mask of Time* by Meirion Bowen [1987]

4 horns · 4 trumpets · 2 trombones · bass trombone · tuba - percussion (xylophone, side
drum)

*First performance by the Philip Jones Brass Ensemble conducted by Elgar Howarth,
Queen Elizabeth Hall, London, June 1987*

Full score and parts ED 12489

Triumph

15 mins

for concert band [1992]

3 (3 piccolos) · 2 · cor anglais · 3 · bass clarinet · 2 · contrabassoon · 2 soprano saxophones
(2 alto saxophones) · 2 tenor saxophones (alto saxophone, baritone saxophone) · 2 cornets ·
3 trumpets · 6 horns · 2 tenor trombones · bass trombone · 2 tenor tubas (or baritones) · 2
bass tubas - timpani · percussion (tenor drum, bass drum, cymbals, triangle, xylophone,
marimba, glockenspiel, bells, maracas)

*Commissioned by The New England Conservatory, Baylor University, University of
Michigan, Florida State University, Ohio State University and Cincinnati Conservatory*

INSTRUMENTAL WORKS / INSTRUMENTALWERKE / MUSIQUE INSTRUMENTALE

Sonata No. 1

21 mins

for piano [1936–37, revised 1942 and 1954]

*First performance by Phyllis Sellick, Queen Mary Hall, London,
11 November 1938*

ED 10123

Preludio al Vespro di Monteverdi

4 mins

for organ [1946]

*First performance by Geraint Jones, Central Hall, Westminster,
London, 5 July 1946*

ED 11209

Four Inventions

9 mins

for descant and treble recorders [1954]

Written for the Society of Recorder Players

*First performance by Freda Dinn and Walter Bergmann, Froebel Institute,
London, 1 August 1954*

ED 11835

Sonata No. 2

14 mins

for piano [1962]

*First performance by Margaret Kitchin, Freemason's Hall, Edinburgh Festival,
3 September 1962*

ED 10815

Prelude, Recitative and Aria

5 mins

An arrangement of Hermes' Aria 'O Divine Music' from *King Priam*
for flute, oboe and harpsichord or piano [1964]

First performance by the Oriana Trio, BBC Radio Broadcast, London, February 1964

Material on sale

Sonata No. 3

22 mins

for piano [1972–73]

Commissioned by Paul Crossley

First performance by Paul Crossley, Assembly Rooms, Bath Festival, 26 May 1973

The Blue Guitar

ED 11162

17 mins

Sonata for solo guitar [1982–83]

Commissioned by the Ambassador International Cultural Foundation in celebration of the 10th anniversary of Ambassador Auditorium Pasadena, California

First performance by Julian Bream at the Ambassador Auditorium, Pasadena, 9 November 1983

ED 12218

Sonata No. 4

35 mins

for piano [1984]

Commissioned by the Los Angeles Philharmonic Association in celebration of the 80th birthday of Sir Michael Tippett

First performance by Paul Crossley, Japan America Hall, Los Angeles, 14 January 1985

ED 12250

Prelude: Autumn

4 mins

Section 6 from *Crown of the Year* arranged for oboe and piano
by Meirion Bowen [1991]

First performance by Nicholas Daniel and Julius Drake, BBC Radio Broadcast, 28 December 1991

Material on sale

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A MAN OF OUR TIME

TWO PHOTOGRAPHIC EXHIBITIONS OF SIR MICHAEL'S LIFE AND WORKS

These portable exhibitions illustrate Sir Michael Tippett's career with extracts from concert and opera programmes, reviews and photographs of opera productions. The exhibition also reproduces pages from several Tippett manuscripts giving a fascinating glimpse of the composer at work.

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TIPPETT AND PURCELL
Henry Purcell; arr. Michael Tippett / Walter Bergmann

Come Ye Sons of Art

Ode for the Birthday of Queen Mary [1694]
for soli SAAB, chorus SATB and orchestra

Vocal score ED 10302 · Chorus part ED 10631 · Study score ED 11080

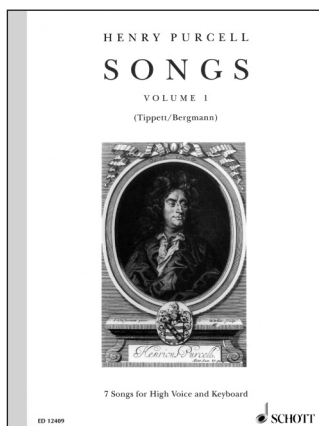
Ode for St Cecilia's Day [1692]

for soli SAATBB, chorus SATB and orchestra

Score (including piano reduction) ED 10296 · Chorus part ED 10452

The Golden Sonata

for 2 violins and basso continuo
ED ANT 92



Songs Vol. I

7 songs for high voice and keyboard · ED 12409

Songs Vol. II

7 songs for high voice and keyboard · ED 12411

Songs Vol. III

7 songs and a duet for high voice(s) and keyboard · ED 12413

Songs Vol. IV

9 songs for low voice and keyboard · ED 12493

Songs Vol. V

8 songs for low voice and keyboard · ED 12494