

# SAINT NICOLAS

## I. Introduction

BENJAMIN BRITTEN  
Op. 42

*Andante, poco mosso (♩ = 60)*

**I**  
Piano

*pp marc.*

**II**

*pp marc.*  
*con Ped.*

Percussion I  
Tympani

*pp ma pesante*

Percussion II  
(ad lib.)

*Andante, poco mosso (♩ = 60)*

*Solo*  
*rubato*

Violins I

*Tutti*  
*pp ma pesante*

Violins II

*pp ma pesante*

Violas

*pp ma pesante*

Violoncellos

*pp ma pesante*

Basses

*pp ma pesante*

# Saint Nicolas Op 42

**D Keegan**



## **Saint Nicolas Op 42:**

St. Nicolas Benjamin Britten, 2003      **Benjamin Britten's Saint Nicolas, Op. 42** Keith W. Jones, 1999      Saint Nicolas; a Cantata B - 4 Britten Vocal and choral works. Scores, 1948      *Saint Nicolas* Benjamin Britten, 1948      Saint Nicolas Benjamin Britten, Eric Crozier, 2003      *St Nicolas, Op. 42* Benjamin Britten,      A Conductor's Guide to Choral-Orchestral Works Jonathan D. Green, 2003 Now in paperback This innovative survey of large choral orchestral works written between 1900 and 1972 and containing some English text examines eighty nine works from Elgar's *Dream of Gerontius* to Bernstein's *Mass* For each work the author provides a biography of the composer complete instrumentation text sources editions availability of performing materials performance issues discography and bibliographies of the composer and the work Based upon direct score study each work has been evaluated in terms of potential performance problems rehearsal issues and level of difficulty for both choir and orchestra When present solo roles are described The forty nine composers represented include Samuel Barber Arthur Bliss Benjamin Britten Henry Cowell Frederick Delius R Nathaniel Dett Gerald Finzi Howard Hanson Roy Harris Paul Hindemith Ulysses Kay Constant Lambert Peter Mennin Gunther Schuller William Schumann Michael Tippett Ralph Vaughan Williams William Walton and Healey Willan Written as a field guide for conductors and anyone else involved in programming concerts for choir and orchestra this text should prove a useful source of new repertoire ideas and an invaluable aid to rehearsal preparation Cloth edition first published in 1994      *Saint Nicolas* Benjamin Britten, Eric Crozier, 1948      *Choral-Orchestral Repertoire* Jonathan D. Green, David W. Oertel, 2019-12-05 Choral Orchestral Repertoire A Conductor's Guide Omnibus Edition offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D Green's earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner's evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work Choral Orchestral Repertoire is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles      *A History of Western Choral Music, Volume 2* Chester L. Alwes, 2016-08-03 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume II begins at the transition from the

Classical era to the Romantic with an examination of the major genres common to both periods Exploring the oratorio part song and dramatic music it also offers a thorough discussion of the choral symphony from Beethoven to Mahler through to the present day It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century from impressionism to serialism neo classicism to modernism minimalism and the avant garde It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky and discusses in great detail the contemporary music of the United States and Great Britain Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history **Benjamin Britten** Graham

Elliott,2005-12-08 Since Britten's death in 1976 numerous articles and books have been written about his life and work Much has been made of the strong influences of his pacifism and his homosexuality It is often suggested that Britten felt himself to be an outsider from normal society and that this accounts for the his concern to portray the outsider in his operas There is no doubt that this is an important aspect of Britten's art but the present work attempts to show that his music embraces much wider and more universal concerns and in addressing those concerns there is a clearly defined pattern of spiritual influence Part One of the book examines Britten's early life and the strong presence which the Church had in his childhood and adolescence It explores the way in which certain spiritual influences were first manifested and how like the more specifically musical themes which Donald Mitchell has noted they can be traced throughout Britten's life and work The author was privileged to have conversations with two clergymen who were influential in Britten's life as well as gathering valuable insights through a long series of conversations with Sir Peter Pears Part Two examines a wide range of the composer's music in which a spiritual dimension can be traced The specifically liturgical music has received rather less critical notice than Britten's larger works The music is discussed here and shown to possess musical characteristics in common with the larger works Britten could not be described as a conventional Christian still less is it true to describe him as Eric Walter White has done as keen wherever possible to work within the framework of the Church of England Nevertheless his spirituality was rooted in the religious experience of his childhood This book seeks to demonstrate that Britten retained a sense of the Christian values absorbed in childhood and adolescence and that these along with the specifically Christian heritage of plainsong were strongly influential in his choice and treatment of themes Saint Nicolas Benjamin Britten,Sir Peter Pears,David Hemmings,1974 **Britten's Children** John Bridcut,2011-04-21 Britten's Children confronts the edgy subject of the composer's obsessional yet strangely innocent relationships with adolescent boys One of the hallmarks of Benjamin Britten's music is his use of boys voices and John Bridcut uses this to create a fresh prism through which to view the composer's life Interweaving discussion of the music he wrote for and about children with interviews with the boys whom

Britten befriended Bridcut explores the influence of these unique friendships notably with the late David Hemmings and how they helped Britten maintain links with his own happy childhood In a remarkable part of the book Bridcut tells for the first time the full story of Britten's love affair in the 1930s with the 18 year old German Wulff Scherchen son of the conductor Hermann Scherchen As Paul Hoggart of The Times commented this type of love belonged to an emotional landscape that has vanished for ever and we are the poorer for it Since making the film the author has extended his research to include friendships Britten had with children which have not previously been documented The documentary Britten's Children won the Royal Philharmonic Society's 2005 Award for Creative Communication this serious and beautiful film explored one aspect of a composer's life in great depth Avoiding the temptation of sensationalism Britten's Children was imaginatively researched and both touching and revelatory

*Orchestral Music* David Daniels, 2005-10-13 Familiar to conductors orchestra managers and music librarians this classic sourcebook of information necessary to plan orchestral programs and organize rehearsals has been greatly expanded and revised The fourth edition features nearly 6400 compositions that cover the standard repertoire for American orchestras a 42% increase over the third edition clearer entries and a more useful system of appendixes Included for the first time are entries from the American Symphony Orchestra League's OLIS repertoire database

**On Mahler and Britten** Philip Reed, 1995 In February 1995 Donald Mitchell the foremost authority on the life and works of Gustav Mahler and Benjamin Britten celebrated his seventieth birthday To mark this event the present Festschrift has been compiled under the editorship of Philip Reed Distinguished composers scholars colleagues and friends from around the world have written on aspects of the two composers closest to Mitchell's heart Mahler and Britten to produce a volume which not only reflects some of the latest thinking on this pair of remarkable figures in the music of our century but which also pays full tribute to the impact of Mitchell's own work on these composers over the last fifty years The volume includes the fullest bibliography of Mitchell's writings yet compiled

**The Cambridge Companion to Benjamin Britten** Mervyn Cooke, 1999-06-28 The Cambridge Companion to Benjamin Britten is a comprehensive guide to the composer's work aimed both at the non specialist and music student It sheds light on both the composer's stylistic and personal development offering new interpretations of his operatic works and discussing his characteristic working methods Topics treated here in detail for the first time include Britten's work in the cinema in the 1930s his lifelong pacifism and his strong interest in the music of the Far East other chapters include reassessments of his relationship with W H Auden and his attitude towards childhood comprehensive analyses of major works and a concise history of the Aldeburgh Festival A distinguished team of contributors include some who worked with the composer during his lifetime as well as leading representatives of the younger generation of Britten scholars on both sides of the Atlantic

**Index to Record and Tape Reviews**, 1978 **New York Magazine**, 1988-11-21 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography

covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

**Directory of Choral-orchestral Music** Michael Rosewall, 2007 This directory is the most comprehensive index of music written for orchestra with chorus in print today Offering performance information about choral works by more than 900 conductors the more than 3 500 entries include such details as instrumentation languages timings publishers and composer information in an easy to follow reference style Users can also browse categorized appendices of works composers and popular and original titles

*On Music* Benjamin Britten, 2003 Benjamin Britten was a most reluctant public speaker Yet his contributions were without doubt a major factor in the transformation during his lifetime of the structure of the art music industry This book by bringing together all his published articles unpublished speeches drafts and transcriptions of numerous radio interviews explores the paradox of a reluctant yet influential cultural commentator artist and humanist Whether talking about his own music about the role of the artist in society about music criticism or wading into a debate on Soviet ideology at the height of the cold war Britten always gave a performance which reinforced the notion of a private man who nonetheless saw the importance of public disclosure

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## **Table of Contents Saint Nicolas Op 42**

1. Understanding the eBook Saint Nicolas Op 42
  - The Rise of Digital Reading Saint Nicolas Op 42
  - Advantages of eBooks Over Traditional Books
2. Identifying Saint Nicolas Op 42
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Saint Nicolas Op 42
  - User-Friendly Interface
4. Exploring eBook Recommendations from Saint Nicolas Op 42
  - Personalized Recommendations
  - Saint Nicolas Op 42 User Reviews and Ratings
  - Saint Nicolas Op 42 and Bestseller Lists
5. Accessing Saint Nicolas Op 42 Free and Paid eBooks
  - Saint Nicolas Op 42 Public Domain eBooks
  - Saint Nicolas Op 42 eBook Subscription Services
  - Saint Nicolas Op 42 Budget-Friendly Options

6. Navigating Saint Nicolas Op 42 eBook Formats
  - ePub, PDF, MOBI, and More
  - Saint Nicolas Op 42 Compatibility with Devices
  - Saint Nicolas Op 42 Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Saint Nicolas Op 42
  - Highlighting and Note-Taking Saint Nicolas Op 42
  - Interactive Elements Saint Nicolas Op 42
8. Staying Engaged with Saint Nicolas Op 42
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Saint Nicolas Op 42
9. Balancing eBooks and Physical Books Saint Nicolas Op 42
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Saint Nicolas Op 42
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Saint Nicolas Op 42
  - Setting Reading Goals Saint Nicolas Op 42
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Saint Nicolas Op 42
  - Fact-Checking eBook Content of Saint Nicolas Op 42
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements



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