

britten war requiem score

Britten War Requiem Score: A Masterpiece of Musical and Emotional Depth

britten war requiem score stands as one of the most profound and moving compositions of the 20th century, blending the gravitas of a traditional Latin Mass with the poignant poetry of Wilfred Owen, a World War I soldier and poet. This monumental work by Benjamin Britten is not only a musical innovation but also a powerful anti-war statement. If you've ever wondered about the intricate layers behind this masterpiece, the significance of its scoring, or how the composition merges different musical elements to convey its message, this article will guide you through the essential aspects of the Britten War Requiem score.

The Genesis of the Britten War Requiem Score

The Britten War Requiem score was commissioned for the consecration of the new Coventry Cathedral in 1962, which was rebuilt after its destruction in World War II. Britten's vision went beyond a simple requiem mass; he intertwined the traditional Latin text with the haunting war poetry of Wilfred Owen, creating a dual narrative that contrasts the sacred and the tragic.

This dual-text approach is reflected directly in the score, which demands a complex orchestral and vocal arrangement. Britten's score calls for a large orchestra, a chamber orchestra, a full chorus, boys' choir, and three soloists—a tenor, baritone, and soprano—who perform separately and interactively, symbolizing different perspectives on war and peace.

Understanding the Score's Structure

The War Requiem score is divided into six movements, each corresponding to sections of the Latin Mass. Interspersed within these are Owen's poems, sung by the tenor and baritone soloists accompanied by the chamber orchestra. This layering creates a powerful dialogue between the timeless ritual and the personal, harrowing experiences of war. The soprano soloist and the main choir typically handle the traditional Latin text, supported by the large orchestra.

This structural duality is a hallmark of the Britten War Requiem score, setting it apart from other requiem compositions. The juxtaposition of the orchestras and choirs not only enriches the sonic texture but also underscores the thematic contrast between remembrance and mourning, hope and despair.

Instrumentation and Orchestration: Exploring the Soundscape

One of the most remarkable aspects of the Britten War Requiem score is its unique instrumentation, which creates a complex yet cohesive soundscape. Britten's orchestration is meticulous, with each section of the ensemble playing a symbolic role.

The Large Orchestra and Chorus

The large orchestra, which includes strings, woodwinds, brass, and percussion, supports the traditional Latin Mass sung by the full chorus and soprano soloist. This ensemble produces a rich, solemn sound that reflects the grandeur and solemnity of the requiem tradition.

The Chamber Orchestra and Soloists

In contrast, the chamber orchestra accompanies the tenor and baritone soloists who perform Wilfred Owen's poetry. This smaller group's intimate sound serves to highlight the personal and emotional content of the poems. The separation of orchestras—often positioned in different parts of the performance venue—creates a spatial effect that enhances the listener's experience, making the dialogue between the ancient text and modern poetry more vivid.

Decoding the Emotional Language of the Britten War Requiem Score

Britten's War Requiem score is not just a technical masterpiece; it is an emotional journey. Every note, dynamic change, and harmonic shift serves the greater purpose of conveying the futility and tragedy of war.

The Role of Wilfred Owen's Poetry in the Score

The inclusion of Wilfred Owen's poetry in the score is revolutionary. The poems, such as "Anthem for Doomed Youth" and "Strange Meeting," provide a stark, visceral counterpoint to the sacred Latin text. Britten's musical setting of these poems is sensitive and dramatic, often using dissonance and unusual harmonies to evoke the horrors of war.

This blending of poetry and music in the score deepens the listener's understanding of the human cost of

conflict. The tenor and baritone parts are demanding, requiring not only technical skill but also profound emotional expression.

Musical Techniques That Enhance the Message

Britten employs several musical techniques in the War Requiem score to enhance its anti-war message. For instance, the frequent use of dissonance and unresolved chords creates tension and unease, mirroring the chaos of warfare. The interplay between the two orchestras and choirs can be seen as a metaphor for conflict and reconciliation.

Moreover, Britten's use of silence and quiet passages within the score is equally powerful, allowing moments of reflection amid the overwhelming sonic intensity. These dynamics make the overall experience of listening to the War Requiem deeply moving.

Practical Insights for Musicians and Conductors

For those interested in performing or studying the Britten War Requiem score, understanding its demands is crucial. The work requires a high level of coordination between the multiple ensembles and soloists, often involving complex timing and positioning.

Challenges in Performing the Score

- **Spatial Arrangement:** Due to the use of separate orchestras and choirs, performers and conductors must carefully plan the stage layout to ensure the intended spatial effects are achieved.
- **Balancing Sound:** Achieving the right balance between the large orchestra and the chamber orchestra is critical, so that neither overshadows the other.
- **Soloist Interaction:** The tenor and baritone soloists often perform in dialogue, sometimes overlapping or interjecting, demanding precise timing and emotional communication.

Tips for Interpretation

- **Focus on Narrative Flow:** Understanding the narrative interplay between the Latin Mass and Owen's poetry helps performers convey the emotional arcs effectively.
- **Dynamic Control:** Emphasizing the dynamic contrasts within the score can heighten the dramatic impact.
- **Emotional Connection:** Soloists should immerse themselves in the poetry to deliver performances that

resonate deeply with audiences.

Legacy and Influence of the Britten War Requiem Score

Since its premiere in 1962, the Britten War Requiem score has become a staple in the choral and orchestral repertoire worldwide. Its innovative fusion of text and music continues to inspire composers, conductors, and performers alike.

Many contemporary works have drawn from Britten's approach to integrating poetic texts with traditional liturgical frameworks. The War Requiem score's enduring popularity also reflects its universal message of peace and remembrance, which remains relevant in every era.

Whether experienced live or through a recording, engaging with the Britten War Requiem score is a profound reminder of music's power to confront history and heal wounds.

Exploring the Britten War Requiem score offers a window into a work that is as complex in its musical architecture as it is deep in its emotional resonance. From its innovative orchestration and haunting poetry to its practical challenges and lasting influence, the score invites musicians and listeners alike to reflect on the costs of war and the hope for peace. It stands as a testament to Benjamin Britten's genius and his commitment to using music as a force for understanding and reconciliation.

Frequently Asked Questions

What is the Britten War Requiem score?

The Britten War Requiem score is the musical manuscript of Benjamin Britten's choral work 'War Requiem,' composed in 1961. It combines the traditional Latin Requiem Mass with the poetry of Wilfred Owen to create a powerful anti-war statement.

Where can I find the Britten War Requiem score for study or performance?

The Britten War Requiem score is available through major music publishers such as Boosey & Hawkes. It can be purchased in printed form or accessed through some academic libraries and music institutions.

What are the instrumentation and vocal requirements in the Britten War Requiem score?

The Britten War Requiem score calls for a large orchestra, chamber orchestra, full choir, boys' choir, soprano, tenor, and baritone soloists. It requires a complex arrangement that integrates these forces to perform both the Latin Mass and Wilfred Owen's war poetry.

How does the Britten War Requiem score reflect its anti-war message?

Britten's score interweaves the solemn traditional Latin Requiem Mass with Wilfred Owen's poignant war poetry, using musical contrasts, dissonance, and haunting melodies to evoke the horrors of war and a plea for peace.

Are there any notable editions or critical versions of the Britten War Requiem score?

Yes, several critical editions of the Britten War Requiem score exist, often including performance notes and scholarly commentary. The primary edition is published by Boosey & Hawkes, which Britten himself supervised.

Has the Britten War Requiem score been adapted for different ensembles or formats?

While the original score is written for large forces, there have been arrangements and adaptations for smaller ensembles or chamber groups to make the work more accessible, though these are less common and usually authorized separately from the original score.

Additional Resources

Britten War Requiem Score: An Analytical Exploration of a Masterpiece

britten war requiem score stands as one of the most powerful and evocative musical compositions of the twentieth century. Composed by Benjamin Britten in 1961, this work merges the traditional Latin Requiem Mass with poignant war poetry by Wilfred Owen, creating a profound commentary on the horrors of war and the hope for peace. The score's intricate layering of voices, orchestration, and thematic content invites deep analysis, not only as a musical score but also as a socio-historical document. This article delves into the complexities of the Britten War Requiem score, exploring its structure, thematic elements, and its enduring significance in both classical music and cultural history.

Understanding the Structure of the Britten War Requiem Score

The Britten War Requiem score is notable for its ambitious fusion of traditional and modern elements. Britten's orchestration calls for a large-scale ensemble, including a full orchestra, chamber orchestra, soprano, tenor, and baritone soloists, a large choir, and a boys' choir. The interplay between these groups forms the backbone of the score's dramatic expression.

The composition is divided into six movements that correspond to sections of the Latin Requiem Mass: Introit and Kyrie, Dies Irae, Offertory, Sanctus, Agnus Dei, and Libera Me. Interwoven throughout these movements are the war poems of Wilfred Owen, which are sung by the soloists. This dual narrative structure—sacred text juxtaposed with secular poetry—creates a dialogue between the spiritual and the human, the eternal and the temporal.

Musical Themes and Motifs

At the heart of the Britten War Requiem score lies a complex system of musical motifs that Britten developed to unify the work. One of the most prominent is the use of a descending melodic line that symbolizes grief and mourning, recurring throughout the piece in various guises. Additionally, Britten employs dissonance and tonal ambiguity to evoke the chaos and trauma of war.

The tenor and baritone soloists, representing the voices of fallen soldiers, often sing Owen's poetry in a raw, unadorned style that contrasts with the more formal and ritualistic choir settings. This contrast enhances the emotional impact of the score, emphasizing the personal cost of conflict against the backdrop of collective remembrance.

Historical and Cultural Context of the Score

The Britten War Requiem score was written for the consecration of the new Coventry Cathedral in 1962. The original cathedral had been destroyed by bombing during World War II, making the commission deeply symbolic. Britten's score serves not only as a musical composition but as a powerful statement on reconciliation and the futility of war.

In this context, the integration of Wilfred Owen's poetry is particularly significant. Owen, a soldier and poet who died in World War I, wrote with brutal honesty about the realities of combat. By combining the Latin Mass with Owen's verses, Britten bridges the gap between historical memory and contemporary reflection.

Instrumentation and Vocal Arrangement

The Britten War Requiem score is distinguished by its innovative use of multiple ensembles:

- **Full Orchestra:** Accompanies the choir and soloists during the Latin Mass sections, providing a grand and solemn sound.
- **Chamber Orchestra:** Supports the tenor and baritone solos as they recite Owen's poetry, often in more intimate, dissonant textures.
- **Boys' Choir:** Sings the Latin text a cappella, symbolizing innocence and the continuity of hope amidst destruction.

This division of musical forces not only creates textural contrast but also spatializes the performance, with different ensembles often placed separately in the performance space. This staging enhances the thematic duality of the score and heightens its emotional resonance.

Comparative Analysis with Other War-Related Choral Works

While the Britten War Requiem score is unique, it shares certain affinities with other 20th-century choral compositions that address war and peace. For example, Benjamin Britten's contemporary, Dmitri Shostakovich, composed his Symphony No. 13 ("Babi Yar"), which also incorporates poetry to reflect on human suffering.

Unlike more traditional requiems, which focus purely on the liturgical text, Britten's score integrates secular war poetry, creating a multi-layered narrative. This approach aligns with a broader trend in post-war music that seeks to confront contemporary realities rather than offer simple consolation.

Pros and Cons of the Britten War Requiem Score

- **Pros:**
 - Innovative fusion of sacred and secular texts enriches the emotional and intellectual depth.
 - Complex orchestration and vocal writing showcase Britten's mastery and enhance dramatic

effect.

- Strong historical and cultural significance adds layers of meaning beyond the musical score.

- **Cons:**

- The score's complexity demands high technical skill from performers, limiting accessibility.
- The emotional intensity and dissonance may challenge traditional audiences expecting conventional requiem music.

Legacy and Modern Interpretations of the Britten War Requiem Score

The Britten War Requiem score continues to be a staple in concert repertoires worldwide, often performed on occasions of remembrance and peace advocacy. Modern conductors and ensembles approach the score with diverse interpretative choices, exploring its dynamic contrasts and emotional nuances.

Recent recordings have utilized advanced technology to capture the spatial separation of ensembles, further enhancing listener experience. Moreover, scholarly editions of the Britten War Requiem score provide detailed insights into performance practice, ornamentation, and Britten's compositional intentions.

As an enduring symbol of the devastating impact of war and the resilience of hope, the Britten War Requiem score remains a vital work for both musicians and audiences, inviting continual rediscovery and reflection.

[Britten War Requiem Score](#)

britten war requiem score: Britten: War Requiem Mervyn Cooke, 1996-11-07 Widely regarded as one of the greatest choral works of the twentieth century, Britten's War Requiem was first performed at the consecration of the new Coventry Cathedral in 1962. It provocatively juxtaposes the vivid anti-war poetry of Wilfred Owen with the Latin Requiem Mass in a passionate outcry against man's inhumanity to man. This handbook explores the background to Britten's use of the Owen texts, charting the development of the composer's lifelong pacifist beliefs and (in a chapter

contributed by Philip Reed of the Britten-Pears Library, Aldeburgh) detailing the process of composition from hitherto unpublished correspondence and manuscript sources. The musical structure is investigated, and the work's compositional idiom related to Britten's output as a whole. A concluding chapter surveys the fluctuating critical responses to the score, and includes discussion of the composer's legendary 1963 recording and Derek Jarman's controversial interpretation on film.

britten war requiem score: War Requiem Benjamin Britten, 1962

britten war requiem score: *War Requiem; choral score* B - 4 Britten Vocal and choral works. Scores, 1962

britten war requiem score: *War Requiem* Benjamin Britten, 1962

britten war requiem score: Britten's Musical Language Philip Rupprecht, 2006-11-23

Blending insights from linguistic and social theories of speech, ritual and narrative with music-analytic and historical criticism, Britten's Musical Language offers interesting perspectives on the composer's fusion of verbal and musical utterance in opera and song. It provides close interpretative studies of the major scores (including *Peter Grimes*, *Billy Budd*, *The Turn of the Screw*, *War Requiem*, *Curlew River* and *Death in Venice*) and explores Britten's ability to fashion complex and mysterious symbolic dramas from the interplay of texted song and a wordless discourse of motives and themes. Focusing on the performative and social basis of language, Philip Rupprecht replaces traditional notions of textual 'expression' in opera with the interpretation of topics such as the role of naming and hate speech in *Peter Grimes*; the disturbance of ritual certainty in the *War Requiem*; and the codes by which childish 'innocence' is enacted in *The Turn of the Screw*.

britten war requiem score: Literatures of War Eve Patten, Richard Pine, 2020-11-09 "The most terrible disaster that one group of human beings can inflict on another is war. Wars cause misery on an indescribable scale. Yet we go on doing it to one another, generation after generation. Why? Warfare is a recurrent and universal characteristic of human existence. The mythologies of practically all peoples abound in wars and the superhuman deeds of warriors, and pre-literate communities apparently delighted in the recital of stories about battles. Since our species became literate a mere 5,000 years ago, written history has mostly been the history of wars. Thousands who knew war evidently sickened of it and dreamt of lasting peace, expressing their vision in literature and art, in philosophy and religion. They imagined Utopias freed of martial ambition and bloodshed which harked back to the Golden Age of classical antiquity, to the Christian vision of a paradise lost, and to the Arcadia of Greek and Latin poetry, so richly celebrated in the canvases of Claude and Poussin. All these things bear eloquent testimony to the human longing for peace, but they have not triumphed over our dreadfully powerful propensity to war." —from the Introduction by Anthony Stevens In this multi-disciplinary collection of essays on the manifestations of war in poetry, fiction, drama, music and documentaries, scholars and practitioners from an international context describe the transformation of the war experience into chronicles of hope and despair, from Herodotus up to the present day.

britten war requiem score: Benjamin Britten Lucy Walker, Lucy S. Walker, 2009 This volume reveals the extent to which Britten scholarship is reaching outside the confines of Anglo-American criticism. The volume engages with juvenilia and other orchestral works from the 1920s and examines the broad range of influences on Britten.

britten war requiem score: 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.

britten war requiem score: Masterworks of 20th-Century Music Douglas Lee, 2013-01-11
Masterworks of 20th-Century Music introduces more than one hundred of the greatest compositions by world-renowned composer that have entered the standard orchestral repertory. The author surveyed dozens of major American orchestras to focus on those works that an average audience member is most likely to hear. Concertgoers who are intimidated by the modern repertoire finally have a single resource that will help them understand and enjoy it. Like an educated guide, he walks the listener through the piece, explaining how all the elements come together to form a unified whole. This book serves the general reader interested in 20th-century music, plus students, teachers, and scholars.

britten war requiem score: War Requiem. Op. 66. Vocal Score by Imogen Holst. Words From the Missa Pro Defunctis and the Poems of Wilfred Owen Benjamin Britten, 1962

britten war requiem score: Music Library Association Catalog of Cards for Printed Music, 1953-1972 Music Library Association, 1974

britten war requiem score: 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.

britten war requiem score: The New York Philharmonic John Canarina, 2010-09 (Amadeus).
The New York Philharmonic, from Bernstein to Maazel continues the story of America's oldest orchestra as told in Howard Shanet's *Philharmonic: A History of New York's Orchestra*. That volume ended with the 1970-71 season, just before the arrival of Pierre Boulez as music director. Obviously, much has happened since. This book begins, however, with a retrospective account of the controversial last years of the tenure of Dimitri Mitropoulos and the ascendancy of Leonard Bernstein to the music directorship. Having been a Philharmonic assistant conductor during Bernstein's tenure, and an inveterate Philharmonic watcher ever since, the author brings some personal insights to the story as well as moments of humor. A sub-theme of the book concerns the way the Philharmonic and its music directors have been treated by the New York press, the Times in particular. Howard Taubman's attacks on Mitropoulos, Harold Schonberg's on Bernstein, and Donal Henahan's on Zubin Mehta are all covered here, as are the writings of various critics on those and other conductors, and on the orchestra itself. The New York Philharmonic is the only orchestra ever to undertake a foreign tour solely on the initiative of its musicians, without benefit or support from management. How this came about is chronicled, as are the opening of Lincoln Center, the Parks Concerts, Promenades, Prospective Encounters, Rug Concerts, tours, and, of course, the subscription seasons. John Canarina shows how the New York Philharmonic weathered extraordinary ups and downs during this period, while remaining a vital component of New York's cultural life.

britten war requiem score: Canadiana , 1974

britten war requiem score: When the Last Note Sounds Elizabeth Muir-Lewis, 2022-12-16
These are the recollections of the life and work of a great singer. They explore the true accounts of great happenings following the Second World War when a Renaissance of British music took place, giving birth to several great composers, producers and conductors and a school of singers that led

the way to rival the Europeans. Richard Lewis was among the main architects of that Renaissance. His wife Elizabeth was with him for many years, and her reminiscences showcase what a singer's life is like, its dramas, its humour, and what happens When the Last Note Sounds.

britten war requiem score: Transfiguration vol. 6:2. Nordic Journal of Christianity and the Arts ,

britten war requiem score: Choral Monuments Dennis Shrock, 2017 Choral Monuments provides extensive material about eleven epoch-making choral masterworks that span the history of Western culture. Included are: Missa Pange lingua (Josquin Desprez); Missa Papae Marcelli (G. P. da Palestrina); B Minor Mass (J. S. Bach); Messiah (G. F. Handel); The Creation (Joseph Haydn); Symphony #9 (Ludwig van Beethoven); St. Paul (Felix Mendelssohn); Ein deutsches Requiem (Johannes Brahms); Messa da Requiem (Giuseppe Verdi); Mass (Igor Stravinsky); and War Requiem (Benjamin Britten). The works are presented in separate chapters, with each chapter divided into three basic sections-history, analysis, and performance practice. Discussions of history are focused on relevancies-the genesis of the designated work in reference to the composer's total choral output, the work's place within the musical environment and social climate of its time, and essential features of the work that make it noteworthy. In addition, the compositional history addresses three other factors: the work's public reception and critical response, both at the time of its composition and in ensuing years; the history of score publications, detailing the various differences between editions; and the texts of the composition. The material regarding textual treatment, which often includes the complete texts of the works being discussed, concentrates on primary concerns of the text's usage; also included in the discussion are noteworthy aspects of texts separate from the music as well as biographical details of librettists and poets, if appropriate. The analysis section of each chapter outlines and describes musical forms and other types of compositional organization, including parody technique, mirror structures, and motto repetitions, as well as salient compositional characteristics that directly relate and contribute to the work's artistic stature. Numerous charts and musical examples illustrate the discussions. The discussion of performance practices includes primary source quotations about a wide range of topics, from performing forces, tempo, and phrasing of each work to specific issues such as tactus, text underlay, musica ficta, metric accentuation, and ornamentation.

britten war requiem score: Choral Masterworks Michael Steinberg, 2008-03-28 Michael Steinberg's highly successful listener's guides--The Symphony and The Concerto--have been universally praised for their blend of captivating biography, crystal clear musical analysis, and delightful humor. Now Steinberg follows these two greatly admired volumes with Choral Masterworks, the only such guide available to this most popular of musical forms. Here are more than fifty illuminating essays on the classic choral masterworks, ranging from Handel's Messiah, Bach's Mass in B Minor, and Beethoven's Missa solemnis, to works by Haydn, Brahms, Mendelssohn, and many others. Steinberg spans the entire history of classical music, from such giants of the Romantic era as Verdi and Berlioz, to leading modern composers such as Elgar, Rachmaninoff, Vaughan Williams, and Stravinsky, to contemporary masters such as John Adams and Charles Wuorinen. For each piece, Steinberg includes a fascinating biographical account of the work's genesis, often spiced with wonderful asides. The author includes an astute musical analysis of each piece, one that casual music lovers can easily appreciate and that more serious fans will find invaluable. The book also provides basic information such as the various movements of the work, the organization of the chorus and orchestra, and brief historical notes on early performances. More than twenty million Americans perform regularly in choirs or choruses. Choral Masterworks will appeal not only to concert goers and CD collectors, but also to this vast multitude of choral performers, an especially engaged and active community. What sets Steinberg's writing apart is its appealing mixture of impregnable authority (he knows this music) and purely personal asides (by the end of the book, we know this man). Choral Masterworks can be read by anybody, from a professional musician to any young listener newly braced by the stoic pessimism of the Brahms 'German Requiem.' --Washington Post Book World

britten war requiem score: *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.

britten war requiem score: Encyclopedia of Death and the Human Experience Clifton D. Bryant, Dennis L. Peck, 2009-07-15 Death and dying and death-related behavior involve the causes of death and the nature of the actions and emotions surrounding death among the living. Interest in the varied dimensions of death and dying has led to the development of death studies that move beyond medical research to include behavioral science disciplines and practitioner-oriented fields. As a result of this interdisciplinary interest, the literature in the field has proliferated. This two-volume resource addresses the traditional death and dying-related topics but also presents a unique focus on the human experience to create a new dimension to the study of death and dying. With more than 300 entries, the Encyclopedia of Death and the Human Experience includes the complex cultural beliefs and traditions and the institutionalized social rituals that surround dying and death, as well as the array of emotional responses relating to bereavement, grieving, and mourning. The Encyclopedia is enriched through important multidisciplinary contributions and perspectives as it arranges, organizes, defines, and clarifies a comprehensive list of death-related perspectives, concepts, and theories. Key Features Imparts significant insight into the process of dying and the phenomenon of death Includes contributors from Asia,; Africa; Australia; Canada; China; eastern, southern, and western Europe; Iceland; Scandinavia; South America; and the United States who offer important interdisciplinary and cross-cultural perspectives Provides a special focus on the cultural artifacts and social institutions and practices that constitute the human experience Addresses death-related terms and concepts such as angel makers, equivocal death, end-of-life decision making, near-death experiences, cemeteries, ghost photography, halo nurses, caregiver stress, cyberfunerals, global religious beliefs and traditions, and death denial Presents a selective use of figures, tables, and images Key Themes Arts, Media, and Popular Culture Perspectives Causes of Death Conceptualization of Death, Dying, and the Human Experience Coping With Loss and Grief: The Human Experience Cross-Cultural Perspectives Cultural-Determined, Social-Oriented, and Violent Forms of Death Developmental and Demographic Perspectives Funerals and Death-Related Activities Legal Matters Process of Dying, Symbolic Rituals, Ceremonies, and Celebrations of Life Theories and Concepts Unworldly Entities and Events With an array of topics that include traditional subjects and important emerging ideas, the Encyclopedia of Death and the Human Experience is the ultimate resource for students, researchers, academics, and others interested in this intriguing area

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