

BENJAMIN BRITTEN

Owen Wingrave

AN OPERA IN TWO ACTS

Op.85

LIBRETTO BY MYFANWY PIPER

*based on the short story by
Henry James*

*German translation by
Claus Henneberg and Karl Robert Marz*

FABER *ff* MUSIC

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Owen Wingrave is recorded complete on London 433 200-2LHO2 (2 CDs) with the cast of the original BBC Television production and the English Chamber Orchestra conducted by Benjamin Britten. This recording is a re-issue of the 2 LP set first released on Decca SET 501-2

ACT I

PRELUDE

Martial Marziale (♩ = 84)

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2. take Piccolo

Fl. 1 2 (a 2) 6 *sf* *p*

Ob. 1 2 (a 2) 6 *sf* *p*

Cl. 1 in B $\flat$ 2 (a 2) 5 6 *sf* *p*

Bsn. 1 2 5 5 *sf* *p*

Hn. 1 2 (a 2) 3 *sf* *p*

Tpt. 1 2 5 5 *sf* *p*

Tbn. 1 2 (a 2) 3 *sf* *p*

Tba. *mf* *mp*

Timp. Tomtom *mf* *mp*

Perc. II S.D. T.D. *mf* *mp*

III Xyl. *mf* *mp*

Glock. *mf* *mp*

Hp. *mf* *mp*

Pno. *mf* *mp*

Vln. I 3 6 *mf* *mp*

Vln. II 3 6 *mf* *mp*

Vla. 3 3 5 *mf* *mp*

Vc. 5 *mf* *mp*

Db. *mf* *mp*

military portraits
von Militärporträte

1st portrait 1. Porträt

1 freely *liberamente*

(a tempo)

Score for the first portrait, measures 1 through 12. The score includes parts for Bsn. I, Tba., Timp., I (S.D., T.D.), Perc. II (Xyl., Glock.), III, Hp., Pno., Vla., Vc., and Db. The tempo is marked *freely liberamente* and *(a tempo)*. Dynamics include *p*, *pp*, and *ppp*. The key signature is one flat (B-flat major/D minor). The time signature is 3/2.

Measures 1-12 show the initial development of the first portrait, featuring a variety of rhythmic patterns and dynamic markings across the orchestral sections.



2nd portrait 2. Porträt

2 freely *liberamente*

(a tempo)

3rd portrait 3. Porträt

3 freely *liberamente*

Score for the second and third portraits, measures 13 through 24. The score includes parts for Ob. I, Hn. I, Perc. I, Vln. II, Vla. div. a 2, and Vc. div. a 2. The tempo is marked *freely liberamente* and *(a tempo)*. Dynamics include *p*, *pp*, and *ppp*. The key signature is one flat (B-flat major/D minor). The time signature is 3/2.

Measures 13-24 show the initial development of the second and third portraits, featuring a variety of rhythmic patterns and dynamic markings across the orchestral sections.