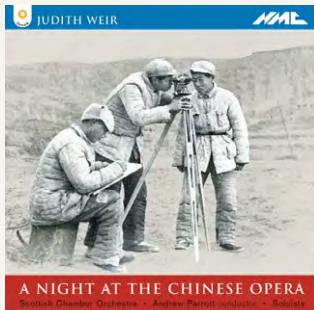


THE COMPLETE CATALOGUE

# JUDITH WEIR

CHESTER MUSIC LTD & NOVELLO & CO LTD



A NIGHT AT THE CHINESE OPERA  
Scottish Chamber Orchestra • Andrew Parrott conductor • Soloists



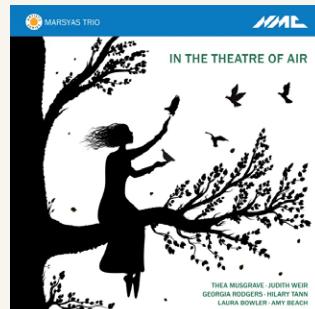
Judith Weir & Jonathan Dove  
Organ Works

Thomas Corri



McDowell  
Chilcott  
Weir  
BRISTOL  
CHORAL  
SOCIETY

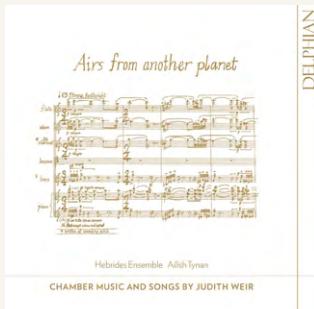
Hilary  
Campbell  
musical director



MARSYAS TRIO

IN THEATRE OF AIR

THEA MUSGRAVE • JUDITH WEIR  
GEORGIA RODGERS • HILARY TANN  
LAURA BOWLER • AMY BEACH



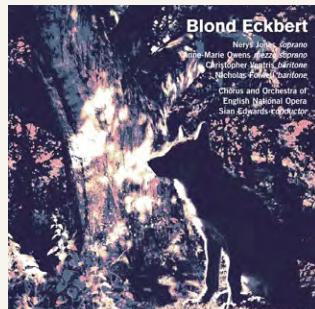
Airs from another planet



Hebrides Ensemble - Alasdair Tynan

CHAMBER MUSIC AND SONGS BY JUDITH WEIR

DELPHIAN



Blond Eckbert

Nataly John, Soprano  
Anne-Marie Owens, Soprano  
Christopher Maltby, Alto  
Matthew Rose, Tenor  
Chorus and Orchestra of  
English National Opera  
Sian Edwards-King, Conductor



PASTURES NEW



Piano Concerto  
Distance & Enchantment

William Howard piano

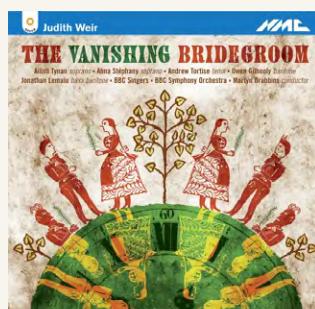
The Schubert Ensemble  
Domes



Composers Ensemble



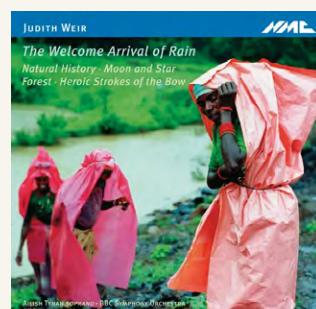
Mary Wigand (soprano), Jennifer Mathematics (conductor)



JUDITH WEIR

THE VANISHING BRIDEGROOM

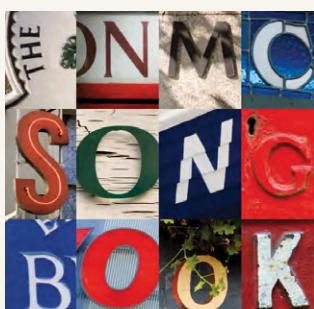
Alison Tyree, Soprano • Anna Shlyakhtina, soprano • Andrew Tortise, tenor • Anne Sofie von Otter, mezzo-soprano • Jonathan Lemalu, bass-baritone • BBC Singers • BBC Symphony Orchestra • Mervyn Davies, conductor



JUDITH WEIR

The Welcome Arrival of Rain  
Natural History • Moon and Star  
Forest • Heroic Strokes of the Bow

BBC Symphony Orchestra  
BBC Singers • Martin Baker, conductor



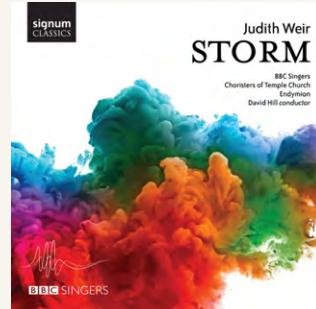
THEMES & VARIATIONS

VARIATIONS  
BY NINETEEN BRITISH COMPOSERS  
BBC Symphony Orchestra • Jac van Steen, conductor



Variations for Judith

Richard Rodney Bennett • Michael Berkeley • Diana Burrell  
Anthony Burton • Peter Maxwell Davies • Jonathan Dove • Stephen John  
Thea Musgrave • York Bowen • Anthony Payne • Judith Weir



JUDITH WEIR

STORM

BBC Singers  
Choristers of Temple Church  
Edmund

David Hill conductor

# CONTENTS

## Introduction by Tom Service 2

● Biography .....	6
● A Guide To Scoring.....	8

## The Catalogue 9

● Orchestra.....	10
● Soloists And Orchestra .....	16
● Chamber Orchestra .....	19
● Soloists And Chamber Orchestra.....	20
● Chorus And Orchestra / Ensemble .....	21
● Opera.....	29
● Large Ensemble (7+ Players) .....	34
● Soloists And Large Ensemble (7+ Players) .....	36
● Small Ensemble (2-6 Players) .....	39
● Solo Voices And 1-6 Players .....	47
● Solo Works.....	54
● Chorus A Cappella / + 1 Instrument .....	59

## Indexes 70

● Selected Recordings And Further Listening .....	70
● Alphabetical List Of Compositions .....	72
● Chronological List Of Compositions .....	74
● Compositions By Category .....	76
● Compositions By Theme Or Topic .....	78
● Digital Scores .....	80

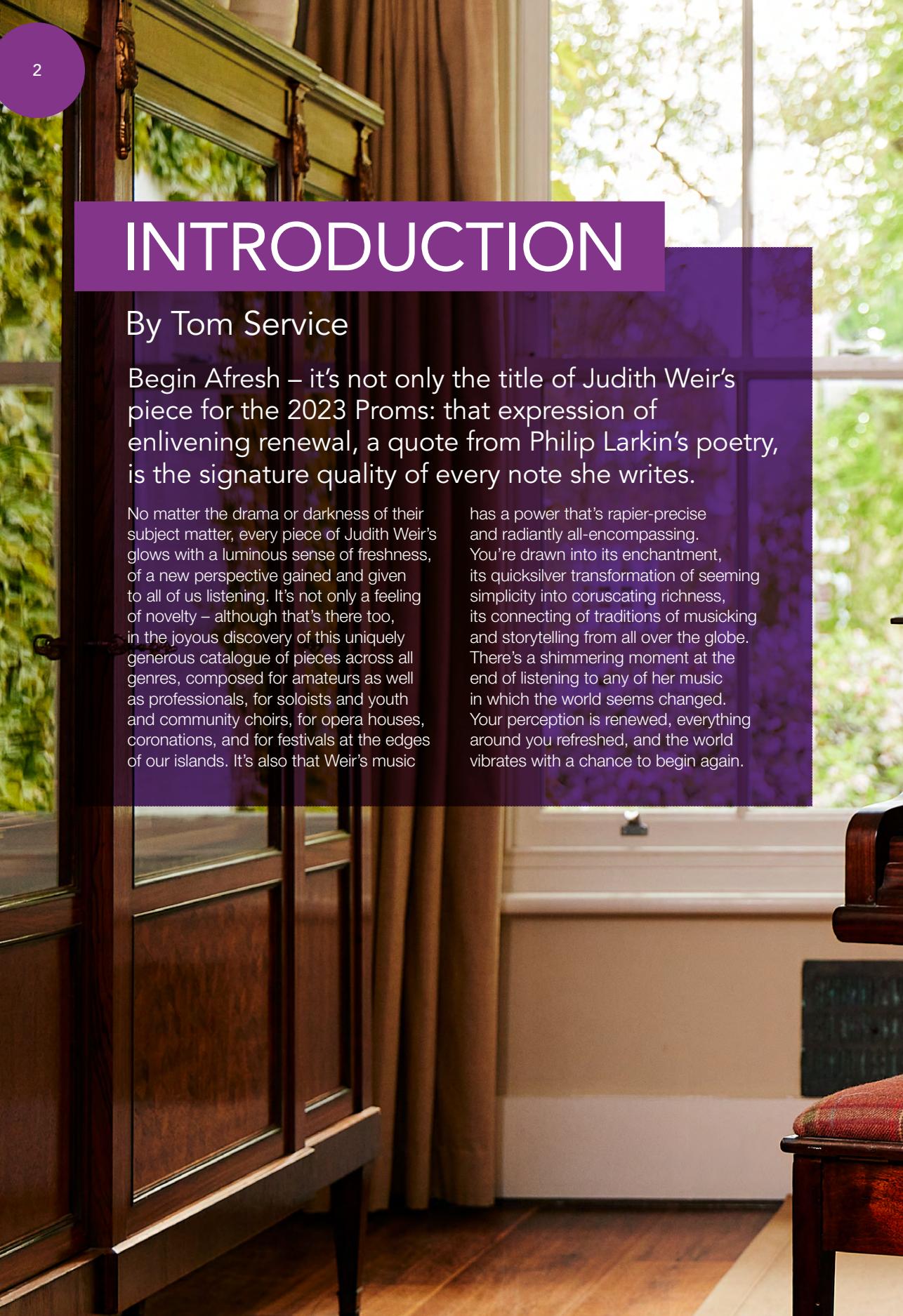
# INTRODUCTION

By Tom Service

Begin Afresh – it's not only the title of Judith Weir's piece for the 2023 Proms: that expression of enlivening renewal, a quote from Philip Larkin's poetry, is the signature quality of every note she writes.

No matter the drama or darkness of their subject matter, every piece of Judith Weir's glows with a luminous sense of freshness, of a new perspective gained and given to all of us listening. It's not only a feeling of novelty – although that's there too, in the joyous discovery of this uniquely generous catalogue of pieces across all genres, composed for amateurs as well as professionals, for soloists and youth and community choirs, for opera houses, coronations, and for festivals at the edges of our islands. It's also that Weir's music

has a power that's rapier-precise and radiantly all-encompassing. You're drawn into its enchantment, its quicksilver transformation of seeming simplicity into coruscating richness, its connecting of traditions of musicking and storytelling from all over the globe. There's a shimmering moment at the end of listening to any of her music in which the world seems changed. Your perception is renewed, everything around you refreshed, and the world vibrates with a chance to begin again.





Which is why listening to her music is so often an adventure that leaves you wanting more: you might start by hearing *King Harald's Saga*, her opera for solo singer (but a cast of thousands), which leads you to explore the spine-tingling play-within-a-play of her first full-scale stage work, *A Night at the Chinese Opera*. Or you begin with her choral music, like the blood-soaked drama of *Missa del Cid*, and wind up in the furthest reaches of the universe with her *Moon and Star*, setting Emily Dickinson for a cosmic choir and orchestra. Or instead you listen to her song *On Buying a Horse* and realise there's another Horse poem in her orchestral song-cycle *Natural History*, which might lead you back to the battlefields of King Harald, where another journey through her music can begin again, and begin afresh.

And talking of beginnings: the openings of Judith Weir's are so often invitations to the otherworlds of her pieces, in which we're led by what sounds like simple gestures into a place in which the conventions of musical gravity and story-telling are upended.

Take the start of *Moon and Star*: three piccolos and three glockenspiels, moving down in steps, making a melody as beguilingly simple as you could imagine, and yet the harmonies underneath throw us up to the firmament and make you lose your

harmonic footing. When the choral voices enter, the magic only increases: the voices make gasps of wonder, phrases that are framed by the chiming of the glockenspiels and swelling brass writing from the depths of the orchestra. The miracle of this opening, written up there on the constellations and brought to earth by the magic of Weir's composition, is that none of its elements are in themselves complex. It's the way they're put together with such concision and precision that counts. They create a visceral sensation of vast spaces, but are made with an extraordinary economy. *Moon and Star* is a whole universe that lasts just 15 minutes, proving another of the definitive qualities of Judith Weir's music: the more concentrated and clear the idea is, the more of its imaginative power she can release.

There's a related alchemy at the start of *Forest*, for orchestra. Music for four solo violas and cello unfurls as if we're listening to part of a process that was already underway before our attention caught up with it, a cellular musical reaction that was always there, it just took Weir's imagination to find it. The way the ideas sprout "musical leaves", as she writes, in how they enfold the whole orchestra, put her in mind of the "self-propagating" processes of nature, since "everything in the piece has grown from the tiny musical seeds encountered in the opening bars".



© Benjamin Edelvega



© Royal Philharmonic Society/Matt Crossick

This is organic music, but its teeming diversity and unpredictability, all stemming from the same musical seeds, isn't about proving this piece's compositional coherence, but an openness to incident and adventure. *Forest* is an orchestral work that's as surprising, as cosseting, and as disturbing as a walk in any natural landscape.

Those are openings that distil the essences of their pieces: there are other beginnings that plunge us into instantly conjured dramatic worlds, like the chiming harmonic radiance at the start of *A Night at the Chinese Opera*, which flings us out there with the Nightwatchman and the moonlit skies of 13th century China; or the Flying Prelude that opens *Blond Eckbert*. It's music is a simple scale with a twist, a tune that mimics the flapping of The Bird's wings. Composed in just two lines, it's music that's suspended above the earth, and which suspends all of us in the opera's upside-down world of dark fairytale.

But it's not only the conjured-afresh beginnings to her pieces. That feeling is a constant in Weir's music, as if it were always in state of becoming, of endlessly beginning. *Forest* ends with one of the most jaw-dropping changes of scene in her orchestral music. She puts it like this: "Within the final pages, a different, more distinct world is occasionally glimpsed... On reaching the conclusion, a region of faint string chords,

*I felt rather like a fairy tale character pressing deeper and deeper into a mysterious prospect of trees".*

The shimmering tremolo strings are spine-tingling revelations when you hear *Forest* – as if you could touch the place behind reality, a region that's always there but hardly ever accessed, let alone given to us as an experience in musical time by a composer. Yet that's what Weir's music gives us. Those mysterious realms into which she is led by her music are where we follow as her listeners.

And if you take her invitation, and journey where the glint and glimmer of her imagination takes you, the world is remade: suddenly it's a place in which the mundane can become the magical, in which a grain of a story can stand for the whole universe, in which a bird sings, a glockenspiel chimes, and the cosmos responds. That's what Judith Weir's music gives us: an everyday transcendence, the extraordinary, magical reality.

#### **Tom Service, 2024**

*Tom Service is a British writer, music journalist and television and radio presenter, who has written regularly for The Guardian since 1999 and presented on BBC Radio 3 since 2001. He is a regular presenter of The BBC Proms and has presented several documentaries on the subject of classical music.*





## BIOGRAPHY

Judith Weir was born into a Scottish family in 1954 but grew up near London. She was an oboe player, performing with the National Youth Orchestra of Great Britain, and studied composition with John Tavener during her schooldays. She went on to Cambridge University, where her composition teacher was Robin Holloway; and in 1975 attended summer school at Tanglewood, where she worked with Gunther Schuller. After this she spent several years working in schools and adult education in rural southern England; followed by a period based in Scotland, teaching at Glasgow University and the Royal Conservatoire of Scotland.

During this time, she began to write a series of operas (including *King Harald's Saga*, *The Black Spider*, *A Night at the Chinese Opera*, *The Vanishing Bridegroom* and *Blond Eckbert*) which have subsequently received many performances in the UK, Germany, Austria, the Netherlands, Belgium and the USA.

The most recent opera is *Miss Fortune*, premiered at Bregenz in 2011, and then staged at the Royal Opera House Covent Garden in 2012. In collaboration with director Margaret Williams, Weir has created several opera films, including *Scipio's Dream*, *Hello Dolly*, and *Armida*.

**PLANET**  
**Judith Weir**

2 Flutes (2nd doubling Piccolo)  
 2 Oboes  
 2 Clarinets in B♭  
 2 Bassoons  
 2 Horns in F  
 2 Trumpets in C  
 Timpani  
 Strings

Score in C  
 Duration 14'

1. ♫ 1  
 2. ♫ 31  
 3. ♫ 49

As resident composer with the City of Birmingham Symphony Orchestra in the 1990s, she wrote several works for orchestra and chorus (including *Forest*, *Storm* and *We are Shadows*) which were premiered by the orchestra's then Music Director, Simon Rattle. She has been commissioned by the Boston Symphony Orchestra (*Music, Untangled* and *Natural History*) the Minnesota Orchestra (*The Welcome Arrival of Rain*) and the London Sinfonietta (*Tiger under the Table*); and has written concert works for some notable singers, including Jane Manning, Jessye Norman, Dawn Upshaw, Alice Coote, Ailish Tynan and Ruby Hughes. She has composed Concertos for Piano (William Howard) and Oboe (Celia Craig).

In recent years, Judith Weir has considerably expanded her choral catalogue, with regular performance by choirs worldwide of music such as her Christmas carol *Illuminare, Jerusalem* written for Stephen Cleobury and the choir of King's College Cambridge. As associate composer with the BBC Singers (2015-19) she completed two oratorios; *In the Land of Uz*, about the prophet Job; and *blue hills beyond blue hills*, to Zen-influenced verse by the Scottish poet Alan Spence.

Now based in London, she has had a long association with Spitalfields Music Festival; and has taught as a visiting professor at Princeton, Harvard and Cardiff universities.

Honours for her work include the Critics' Circle, South Bank Show, Ivor Novello and Elise L Stoeger awards, a CBE then a Damehood and The Queen's Medal for Music.

In July 2014 Judith Weir was appointed to the 395-year-old royal post of Master of The Queen's Music, in succession to Sir Peter Maxwell Davies. Amongst her priorities in this role are the support of school music teachers, of amateur orchestras and choirs, and of rural festivals. In this role she has written music for national and royal occasions, including the Queen's 90th birthday celebrations, Platinum Jubilee and the UK's official commemoration of the 1918 Armistice. Since Her Majesty Queen Elizabeth II died in September 2022, Weir is now Master of The King's Music and composed music for The Coronation of King Charles III and Queen Camilla at Westminster Abbey in 2023. Weir was awarded a Damehood in the 2024 New Year Honours list for her services to music.

She has also created new music for many community groups and schools, including Burntwood School Wandsworth, Aberdeen Art Gallery, St Mary's Church Dover and Greenacre School, Barnsley.

Judith Weir's music has been widely recorded, particularly on the NMC and Delphian labels; and is published by Chester Music and Novello & Co. Weir blogs about her cultural experiences at [judithweir.com](http://judithweir.com).



© Suzanne Heukelsfeld Jansen

# A GUIDE TO SCORING

**Orchestra and ensemble instrumentation appear in score order as follows:**

flute.oboe.clarinet.saxophone.bassoon/  
horn.trumpet.trombone.tuba/  
percussion/  
harp.keyboard/  
other plucked strings/  
violin1.violin2.viola.cello.doublebass;  
continuo;  
electronic tape;  
voice(s) treated as an instrument

The numbers between slashes indicate the number of instruments in each group. Sometimes within each group, instruments are separated by dots for clarity.

"str" without indication of number indicates that a string group, without any specific demands as to the number of strings, is involved.

**Instruments in an ordinary bracket indicate doubling:**  
1(pic)11 thus signifies that the flute player also plays the piccolo.

**Doublings separated by a comma indicate that the doublings are taken by one player:**

2(afl,pic)11 signifies that one of the flutes doubles both alto flute and piccolo.

**Doublings separated by a colon indicate that the doublings are taken by different players:**

2(afl:pic)11 signifies that one flute doubles alto flute and the other doubles piccolo.

**Instruments preceded by an equals sign in square brackets indicate alternatives:**

11[=ca]11 signifies that the oboe can be replaced by a cor anglais.

**Instruments in square brackets indicates that the instrument is optional:**

111[bcl]1 signifies that the bass clarinet part is optional

**A plus in front of the instrument indicates use of an additional instrument:**

1+pic.111 signifies that there is a piccolo player as well as a flute player.

**A plus in brackets indicates that additional instruments can be used, if desired:**

213[+]2 signifies that three or more clarinets can be used.

## Example 1:

**solo: 2 violins, oboe  
2(pic:afl)2.2(E♭cl,bcl).  
2/4331/2perc/hp.2pf/  
str(14.12.10.8.6)**

2 solo violins  
1 solo oboe  
and an orchestra with:  
2 flutes (1 player doubling piccolo, the other doubling alto)  
2 oboes

2 clarinets (one player doubling both E♭ clarinet and bass clarinet)  
2 bassoons

4 horns  
3 trumpets  
3 trombones  
1 tuba  
2 percussionists  
harp  
2 pianos

and a string group consisting of 14 first violins, 12 second violins, 10 violas, 8 cellos, and 6 basses.

## Example 2:

**afl.1[=ca].1.1/1000/perc.  
timp/str**

1 alto flute  
1 oboe or cor anglais  
2 clarinets  
1 bassoon  
1 horn  
1 percussionist  
1 timpanist  
strings



# THE CATALOGUE



# ORCHESTRA

## Begin Afresh



(2022) 17'

**Commissioned by BBC Radio 3**

First performed by the BBC Symphony Orchestra conducted by Sakari Oramo at the Royal Albert Hall on 24th August 2023 as part of the BBC Proms

3(III:pic).2+ca.2+bcl.2+cbn/4.3.2+btbn.1/timp.2perc/pf/str

*Score and parts on hire*

**Chester Music Ltd**

*Begin Afresh* is a kind of diary, an almost continuous survey of musical reflections about the trees and plants I observed, in a very urban setting, over the period of a year. During my year of writing, starting in the spring, I had to break off twice, in early autumn and at the start of the new year; so I titled the three parts of this composition with the name of the month in which I started or restarted it – April, October and February.

My first impression, inviting me to begin the piece, was simply the sound in April of new leaves on branches moving in the wind; I realised I was hearing the repeated “afresh” sound at the end of Philip Larkin’s poem, *The Trees*:

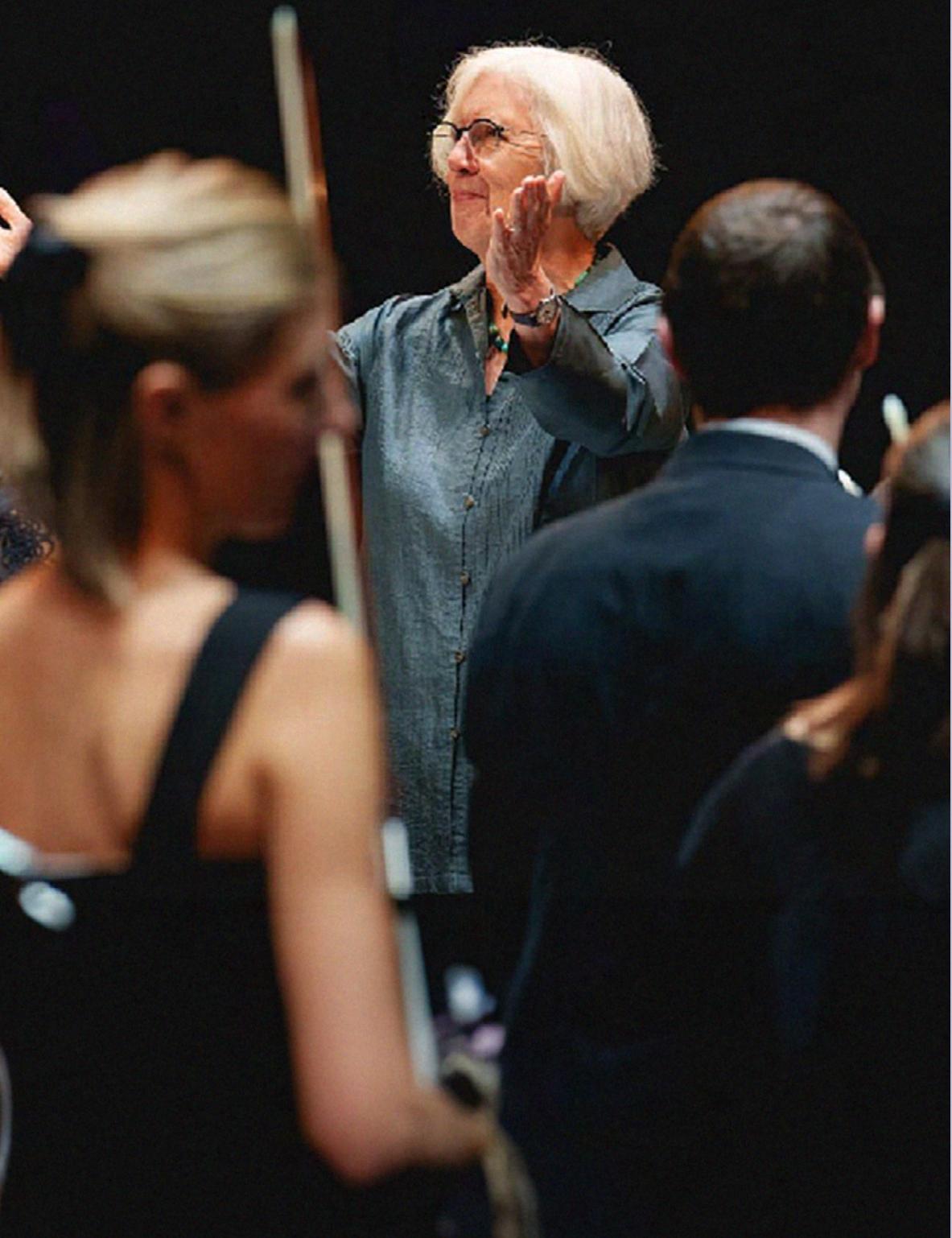
“Last year is dead, they seem to say,  
Begin afresh, afresh, afresh.”

- I. April often refers to this refreshing aural moment. Big textures suddenly cut away to reveal very quiet, almost inaudible movement.
- II. October observes the heaviness of trees still in leaf amidst increasing darkness.
- III. February begins by considering the depth and strength of tree roots, despite the opposition of cold and darkness.

These impressions may seem generic – they’re tree events I look forward to every year. But I should add that the year 2022 contained a horrible event I hadn’t seen before: leaves falling in August after the extreme heat and drought of that summer. **J.W.**

“Though trees themselves are necessarily static, Weir’s three-movement score is anything but. It ripples sinuously in the spring, with almost a concertante role for lead violin Igor Yuzefovich, pulses mysteriously in the autumn, and is full of mostly quiet activity even in midwinter. Begin Afresh, a title drawn from Philip Larkin, is delicately scored and its ideas are always evolving in a recognisably traditional way”

Martin Kettle, *The Guardian*



# Forest

Judith Weir (1995)

163

Handwritten musical score for orchestra and soloists. The score consists of five systems of music, each with a different instrumentation.

- System 1:** 3 Flutes, 2 Oboes, C (English) in F, 3 Clarinets in B♭, 2 Bassoons, Cello Bassoon. Measures 1-4.
- System 2:** 4 Horns in F, 4 Trombones in C, 3 Trumpets, Tuba. Measures 1-4.
- System 3:** Percussion (Maracas), Timpani. Measures 1-4.
- System 4:** Violin 1, Violin 2, Viola (with Solos 1, 2, 3, 4), Cello, Bass. Measures 1-4. Includes dynamic markings like ff, f, mp, p, pp, and various performance instructions like "SOLO VA 1", "SOLO VA 2", "SOLO VA 3", "SOLO VA 4", "1 SOLO", and "2 SOLO".

## Brighter Visions Shine Afar



**(2023) 3'**

**Commissioned by His Majesty King Charles III for The Coronation**

First performed on Saturday 6th May 2023 at Westminster Abbey by the Coronation Orchestra conducted by Sir Antonio Pappano

1.2.2.1/2.3.0+btbn.0/timp/hp/str(8.6.3.2.2)

*Score and parts on hire*

**Chester Music Ltd**

## Forest



**(1995) 13'**

**Commissioned by The John Feeney Charitable Trust**

First performed on December 13, 1995 by the City of Birmingham Symphony Orchestra, conducted by Sir Simon Rattle.

3.2+ca.3.2+cbn/44(in C)31/timp.2perc(mba)/str

*Score and parts on hire*

**Chester Music Ltd**

I started to write this piece with nothing but the opening melody in mind. As I arranged this apparently simple material for an initial ensemble of four solo violas and cello, the intertwining lines seemed to be sprouting musical leaves; or, in other words, interesting melodic and harmonic fragments were being generated almost as if in a process of nature. After observing a few more pages of these self-propagating complications take shape, I decided on the title Forest. Nearly everything in the piece has grown from the tiny musical seeds encountered in the opening bars, and the composition has unfolded in a particularly natural and organic way.

Within the final pages, a different, more distinct world is occasionally glimpsed. Perhaps this is the forest of folklore and prehistory, rather than the animated and burgeoning biological site examined in the man part of the music. On reaching the conclusion, a region of faint string chords, I felt rather like a fairy tale character pressing deeper and deeper into a mysterious prospect of trees. **J.W.**

*"Weir's 13-minute, quasi-Romantic tone poem *Forest* was satisfying, its dense tuttis and thick, reiterated harmony genuinely allowing one to imagine the large and necessarily wood-dominated orchestra as the entity of the title"*

Paul Driver, *The Sunday Times*

## I give you the end of a golden string



**(2013) 16'**

**Co-commissioned by the Royal Philharmonic Society and Britten-Pears Foundation to celebrate the centenary of the birth of Benjamin Britten and the bicentenary of the foundation of the Royal Philharmonic Society**

First performed on 8th June 2013 by the Britten Sinfonia conducted by Ryan Wigglesworth string orchestra (min. 6.4.4.4.2)

*Full Score (CH81268) on sale*

*Score and parts on hire*

**Chester Music Ltd**

## Music, Spread Thy Voice



**(2022) 3'**

**Commissioned by the Royal Orchestral Society**

First performed on 25 June 2023 by the Royal Orchestral Society conducted by Timothy Redmond at St John's Smith Square, London

2+pic.2.2+bcl.2+cbn/4.2.2+btbn.1/timp.glock/str

*Score and parts on hire*

**Chester Music Ltd**

## Music, Untangled



**(1992) 7'**

**Commissioned by the Boston Symphony Orchestra in honour of the 50th anniversary of the Tanglewood Music Center**

First performed by 3rd August 1991 at Tanglewood Music Center by the Boston Symphony Orchestra conducted by Grant Llewellyn

2.1+ca.2.2/4330/timp/hp.cel/str

*Full Score on sale (CP55120)*

*Score and parts on hire*

**Chester Music Ltd**

## New Every Morning



**(2021) 15'**

**Commissioned by the New Edinburgh Orchestra in celebration of Buzzy Murray**

First performed on 19th March 2022 by the New Edinburgh Orchestra conducted by Tim Paxton at Inverleith St Serf's Parish Church, Edinburgh

2222/4200/hp/timp/str(12.10.8.8.2)

*Study Score on sale (CH88237)*

*Score and parts on hire*

**Chester Music Ltd**

## The welcome arrival of rain



**(2001) 16'**

**Commissioned by The Minnesota Orchestra on the occasion of the Orchestra's Centennial**

First performed on 22nd January 2003 by The Minnesota Orchestra conducted by Osmo Vänskä in Minneapolis

3(pic).2+ca.3.3/4400/timp.3perc/hp/str

*Full Score on sale (CH72589)*

*Score and parts on hire*

**Chester Music Ltd**



## Still, Glowing



(2008) 4'

**Written for Sinfonia ViVA**

First performed by Sinfonia ViVA on 24th November 2009 conducted by André de Ridder at the Royal Concert Hall, Nottingham

2020/0000/perc/str

*Score and parts on hire*

**Chester Music Ltd**

*Still, Glowing* for an orchestra of strings, flutes, clarinets and keyboard percussion, is my one and (so far) only attempt at writing 'ambient music'. It is based on a chord sequence from my opera 'The Vanishing Bridegroom' and was written at the invitation of conductor André de Ridder for Sinfonia ViVA, an orchestra based in Nottingham, England. **J.W.**



## SOLOISTS AND ORCHESTRA

### Natural History



(1998) 17'

**Commissioned by the Boston Symphony Orchestra**

First performed on 14th January 1999 by Boston Symphony Opera and Dawn Upshaw conducted by Sir Simon Rattle at Symphony Hall, Boston

Text by Chuang Tzu (4thC BCE) from *The Inner Chapters* [English]

Soprano + 3(pic,afl)333(cbn)/4301/timp.2perc/hp/str

Alt: soprano and piano

*Full Score (CH79574) and Vocal Score on sale (CH79574-01)*

**Chester Music Ltd**

*Natural History* is a setting, for soprano and large orchestra, of four brief texts taken from Chuang-tzu, a classic collection of Taoist writings from the 4th, 3rd and 2nd centuries BCE. The oldest of these writings are known as The Inner Chapters, ascribed to Chuang-Tzu himself; and it is from this section of the work that all the texts of Natural History have been selected.

My interest in Chinese philosophical literature began in my teens, and was directly inspired by my enthusiasm for the writings of John Cage, in which ancient Chinese ideas are frequently connected to musical models. The texts of Natural History (which I have considerably compressed, from the translation by A C Graham) are typical of the qualities I most enjoy amongst this literature; concision, clarity, lightness and (hidden) wisdom. All four texts are short parables about natural life as lived by different species, human and animal; a Taoist Carnival of the Animals, in fact.

I am well aware that my own interpretations of these ancient wisdoms may be idiosyncratic, and spring from an avowedly Western sensibility. But nevertheless, these are ideas with which, in my own way, I have long been familiar; and I have for some time considered Taoism to be the most helpful of established philosophies in the conduct of modern life.



Lucy Crowe with Simon Rattle and the LSO.

© Mark Allan

In choosing texts for *Natural History*, I aimed to find words which would allow both clear storytelling and opulent singing; in fact several of the songs might be said to approximate to the pattern of ‘recitative and aria’. The relatively large orchestra (triple woodwind, full brass but with no trombones, harp, percussion and strings) provides, in effect, the naturalistic scenery for these stories.

- 1. Horse.** The text discriminates between the natural behaviour of wild horses and the unfortunate consequences of training them. An analogy with the behaviour of people is unspoken but implied. The music underlines this idea with an elegaic opening for an ensemble of three solo cellos; followed by exacting rhythmic patterning in the ‘trained’ section.
- 2. Singer.** This is the story of a singer who lived (as many musicians do) in the most straitened, poverty-stricken circumstances; but he possessed a magnificent voice, and was therefore, in Taoist reality, richer and greater than anyone else. A contrast is made between the careful spare orchestration of the opening and the huge orchestral fanfares punctuating the singer’s ‘aria’.
- 3. Swimmer.** At the opening of the song, a man is glimpsed swimming, and perhaps drowning, in the throes of a massive and rocky orchestral chasm. But in mid-song, he climbs out of the waters and sings to his interlocutor (who happens to be Confucius) a jaunty melody (in 7/8 rhythm) in which he explains his simple mastery of the waves.
- 4. Fish/Bird.** A giant creature of incredible dimensions, which appears as both fish and bird, is described in a passage which seems to me to describe our uncomprehending perceptions of the infinite. The orchestral accompaniment, dominated by high instruments, reminds me of the vapour trails of aircraft, stretched out over a blue sky. **J.W.**

“Weir’s *Natural History* is ‘Taoist Carnival of Animals’, four settings of short Confucian parables that make their points gently and undogmatically. It makes no attempt to evoke chinoiserie in the music. These are deft, serious songs, beautifully judged and sparingly scored. Every gesture, every nuance counts.”

Andrew Clements, *The Guardian*

# Piano Concerto



(1997) 15'

Commissioned by Dr and Mrs Anthony Henfrey for the Spitalfields Festival

First performed on 12th June 1997 at Christ Church, Spitalfields by William Howard and the BT Scottish Ensemble

Piano + strings (min 2.2.2.2.1)

## *Piano Part on sale (SOS15642)*

*Score and parts on hire*

© Chester Music Ltd

# Ox Mountain Was Covered By Trees



(1990) 5'

Dedicated to Norman Platt and Kent Opera

First performed on 30th September 1990 at the Marlow Theatre, Canterbury by Kent Opera conducted by Ivan Fischer Jacqueline Fugelle (soprano), Michael Chance (counter tenor) and Andrew Shore (baritone), and the Kent Opera Orchestra

## Text by Mencius (Chinese, 3rdC B.C.) [English]

Soprano, Countertenor, Baritone + 2222/2000/str

Alt: Soprano, Counter-tenor/pf (1997)

*Full Score (SOS04166) and Piano Reduction (CH63217) on sale*

*Score and parts on hire*

© Chester Music Ltd

7

M1

cl. 1  
cl. 2  
br. 2  
C.Tba  
vla  
vla  
cb.

Cello and strings present

M2

cl. 1  
cl. 2  
br. 2  
C.Tba  
br.  
vla  
vla  
cb.

then; after some time, the mountain was gone and

8

cl. 1  
cl. 2  
br. 2  
C.Tba  
br.  
vla  
vla  
cb.

from today I have given it all away  
it is priceless.

cl. 1  
cl. 2  
br. 2  
C.Tba  
br.  
vla  
vla  
cb.

(return)

# CHAMBER ORCHESTRA

## Heroic Strokes of the Bow



**(1992) 15'**

**Heroische Bogenstriche**

**Commissioned by the Sekretariat fur gemeinsame Kulturarbeit in Nordheim-Westfalen  
for the Westdeutsche Sinfonie**

First performed on 26th October 1992 in Leverkusen, Germany by Westdeutsche Sinfonie conducted by Dirk Joeres

2(pic).1+ca.1+bcl.1+cbn/2200/timp/str

*Full Score on sale (CP56073)*

*Score and parts on hire*

**Chester Music Ltd**

## Planet



**(2024) 14'**

**Commissioned by Britten Pears Arts for the 2024 Aldeburgh Festival**

First performed on 11th June 2024 at Snape Maltings as part of the 75th Aldeburgh Festival by the Knussen Chamber Orchestra conducted by Ryan Wigglesworth

2(pic)222/2200/timp/str

*Score and parts on hire*

**Chester Music Ltd**

## Winter Song



**(2006) 17'**

**Commissioned by the Scottish Chamber Orchestra and the Tapiola Sinfonietta**

First performed on 14th December 2007 at City Halls, Glasgow by the Scottish Chamber Orchestra, conducted by Oliver Knussen

1+pic.2(ca)2.2(cbn)/2200/str

*Full Score on sale (CH72303)*

*Score and parts on hire*

**Chester Music Ltd**

# Soloists and Chamber Orchestra

## Oboe Concerto



(2018) 18'

**Commissioned by the Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra and West Australian Symphony Orchestra**

First performed by Celia Craig with the Adelaide Symphony Orchestra conducted by Douglas Boyd October 2018

Oboe + 2022/2000/str

Alt: oboe and piano

*Piano reduction on sale (CH87406-01)*

*Score and parts on hire*

**Chester Music Ltd**

Having played the oboe myself as a young person, the composition of an Oboe Concerto had an almost autobiographical significance for me. It was also a memory exercise, as I recalled in detail some of the music I had learned so carefully during those years. One important work, the Strauss Concerto, was helpful with my choice of accompanying instruments; just a wind octet plus strings.

My Concerto is in two movements. The first begins with the oboe more or less solo, flying lyrically through the open air, though soon in dialogue with the strings. The orchestral winds enter unobtrusively, one by one until gradually approaching the first of two major tutti. After the second of these (which contrasts strong orchestral sentences with almost brutal oboe attacks) the music winds down, again lyrically, and with the oboe nearly always in the foreground.

The second movement could be compared with a passacaglia structure; an orchestral grid that repeats multiple times, but always in transformed scoring, for strings and (later on) bassoons only, with ornamentation by the oboe soloist. Some of the baroque and early classical concertos I used to play (for instance that by Cimarosa) were influential on the melancholy but also dance-like feel of this music.

Finally the winds re-enter with a short sequence of scherzo-like noises, before an extended, up-tempo coda brings the music to its conclusion with, once more, the oboe fluently in the foreground. **J.W.**

*"...this piece confirms Weir's integrity: she writes what she wants to write, impervious to the criticisms of those who might disdain tonality. There is much sophisticated lyricism in this concerto, and real feeling."*

Hannah Nepilova, *The Financial Times*

# CHORUS AND ORCHESTRA / ENSEMBLE

## All the Ends of the Earth



**(1999) 12'**

**Commissioned by the BBC for the BBC Singers and dedicated to Nicholas Kenyon**

First performed on 28th September 1999 in Westminster Cathedral, conducted by Stephen Cleobury, as part of 'Sounding the Millennium'

Text in English by Judith Weir based on *Viderunt Omnes*, after Perotin's organum

SATB chorus + 3perc.hp

*Full Score (CH61807) and Set of Parts (SOS05450) on sale*

*Chester Music Ltd*

## blue hills beyond blue hills



**(2019) 35'**

**Commissioned by BBC Radio 3**

First performed by the BBC Singers and Ligeti Quartet conducted by Sofie Jeannin at Milton Court, London on 18th October 2019

Text in English by Alan Spence

SATB chorus + 2vn.va.vc

*Score and parts on hire*

*Chester Music Ltd*

## The Big Picture



**(2017) 17'**

**Co-commissioned by Aberdeen Art Gallery and sound for the re-opening of Aberdeen Art Gallery**

First private performance on 31st October 2019 given by Con Anima Chamber Choir and local performers, conducted by Dr Roger B. Williams M.B.E. and John Horton.

First public performance on 2nd November 2019

Text by King Henry VIII, Wallace Stevens, Robert Frost, John Boyle O'Reilly, Christina Rossetti [English]

SATB choir; unison voices + clarinet; percussion; keyboard

*Full Score (CH88092) and Set of Parts (CH88092-02) on sale*

*Score and parts on hire*

*Chester Music Ltd*



# CONCRETE



**(2007) 24'**

## A motet about London

**Commissioned by the BBC for the BBC Symphony Orchestra and Chorus**

First performed at the Barbican Hall, London, as part of a BBC Composer Weekend, on 20th January 2008, given by the BBC Symphony Chorus and the BBC Symphony Orchestra, conducted by Martyn Brabbins.

Text in English, collected from various authors and sources, including John Evelyn, Encyclopaedia Britannica, W. Stow, Henry Mayhew and William Shakespeare

Speaker, SATB chorus + 0+pic.2.2.1/3.2.3.0/timp.4perc/pf/str(no va)

Narration in German and English

*Vocal Score on sale (CH72886-01)*

*Score and parts on hire*

**Chester Music Ltd**

# In the Land of Uz



**(2017) 35'**

**Commissioned by BBC Radio 3**

First performed by the BBC Singers and the Nash Ensemble conducted by David Hill at the BBC Proms in Southwark Cathedral, London, on 12th August 2017

Text in English from the Book of Job

Narrator, Tenor, SATB chorus + ssx/0.1.0.1/org/va.db

*Full Score on sale (CH85811)*

*Score and parts on hire*

**Chester Music Ltd**

*In the Land of Uz* is a dramatised reading of the biblical Book of Job, from which all the text is taken, in the musical form of a cantata, or short oratorio. The majority of the music is sung by the chorus, but there are also ‘obbligato’ roles for a small group of instruments which appear singly or in pairs; viola, double bass, soprano saxophone, trumpet, tuba and organ. Job appears from time to time as a solo tenor; his thoughts are also represented by the viola. Although the bulk of the storytelling is undertaken by the chorus, a speaking narrator also makes occasional appearances.

- 1. Prologue.** In a contest of strength, God and Satan conspire to test the faith of Job, a God-fearing and comfortably settled inhabitant of the Land of Uz. First Satan destroys Job’s family, animals and possessions. When Job retains his dignity and refuses to curse God, Satan smites him with a plague of boils. The solo viola joins in his song at this point, and becomes his ‘alter ego’. In extreme physical discomfort, Job insists that whatever happens to us, we must take the rough with the smooth.
- 2. Lament.** Job, together with the viola, expresses his sadness, curses the day of his birth, and longs for death. Here his words are sung by the whole chorus.
- 3. Job’s Comforters.** Job’s friends (sung here by different groupings of the chorus) arrive at the scene, and are at first compassionate, urging an optimistic outlook. They are joined by a saxophone and double bass. Later, their argument hardens; God is always right, so Job must have done something wrong. Job continues to express his dark view of the inevitability of decay and death.



Judith Weir and David Hill at the premiere of  
In the Land of Uz at Southwark Cathedral in  
London at the BBC Proms 2017.

© BBC

4. **Where is Wisdom?** This famous and beautiful biblical chapter takes the form of an interlude, inviting a discussion about the elusive nature and scarcity of wisdom. But at the conclusion (to a huge organ entry) God's superiority is once again declared.
5. **The Whirlwind.** A vigorous duet for trumpet and organ.
6. **God Speaks.** Out of the whirlwind, God (represented by the male voices of the chorus and the tuba) speaks and re-asserts his authority. Who was it, after all, who created the universe in the first place, he argues, citing the many wonders of the natural world? Job withdraws from the argument with continued dignity and diplomacy.
7. **Conclusion.** Impressed by Job's composure, God engineers a sudden revival of his fortunes. His possessions are amply restored, making him twice as prosperous as he was before. He has a new family of sons and daughters, and sees several generations prosper, having himself lived to the age of 140. The voices quietly withdraw from the scene, concluding: 'So Job died, being old, and full of days'.

"...a major achievement... The music's sparseness of utterance and spellbinding narrative command bring to mind some of Stravinsky's masterly late works, also biblically inspired, such as *A Sermon, a Narrative and a Prayer* and *Abraham and Isaac*."

Malcolm Hayes, BBC Music Magazine

*to David Wordsworth***O SWEET SPONTANEOUS EARTH**Judith Weir  
(2020)

Text: E.E. Cummings

**1. O sweet spontaneous**

**Soprano**  $\text{♩} = 132$

**Alto**

**Tenor**

**Bass**

**Violin 1**  $\text{♩} = 132$

**Violin 2**

**Viola**

**Cello**

**Double Bass**

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

## Moon and Star



**(1995) 15'**

**Commissioned by the BBC Proms**

First performed on 11th August 1995 in the Royal Albert Hall, London by the BBC Symphony Orchestra and the BBC Singers conducted by Andrew Davis

Text in English by Emily Dickinson

SSAATTBB chorus + 3(3pic).2+ca.3.3/4.3+Dtpt.3.1/3perc/pf/str

Vocal Score (CH72270) and Full Score (CP56089) on sale

Score and parts on hire

**Chester Music Ltd**

## National Anthem with Leicester Fanfare



**(2015) 2'**

**Commissioned by Leicester Cathedral**

First performed there at the Service of Reinterment of the Remains of King Richard III on 26th March 2015.

Text: Anon. in English

Unison chorus + 4 horns in F and organ

Full Score (CH83776) and Set of Parts (CH83776-01) on sale

**Chester Music Ltd**

## O Sweet Spontaneous Earth



**(2021) 14'**

**Commissioned by the Addison Singers**

First performed on 26th November 2022 by the Addison Singers and Brandenburg Sinfonia conducted by David Wordsworth at St Peter's Church, Acton Green, London

Texts in English by E. E. Cummings, William Carlos Williams and Emily Dickinson

SATB chorus + str(6.5.4.3.2)

Study Score (CH88200) and Vocal Score (CH88200-01) on sale

Score and parts on hire

**Chester Music Ltd**

*O Sweet Spontaneous Earth* is a suite for chorus and string orchestra. The three movements set texts, by historical American poets, whose themes I have often referred to in earlier compositions. Each poem is about the Earth, and our experience of living on it.

*O sweet spontaneous* by E. E. Cummings (1894-1962) talks about the Earth's persevering efforts to regenerate itself despite the depredations of its inhabitants; the movement ends with an extended anthem on the word "spring". *Peace on Earth* by William Carlos Williams (1883-1963) speaks of the magnificent constellations of stars shining in the sky above us while we sleep peacefully. The music borrows this contrast; energetic stars speeding through space, quietly immobile humanity beneath them. *I reason, Earth is short* by Emily Dickinson (1830-1886) ponders the short time we actually spend on Earth, and what happens afterwards. I borrowed the hymn-like feel of the poem to write a three-verse chorale, thoughtful in character, similar to the ending of a Bach cantata. **J.W.**



## Praise Him With Trumpets



**(2015) 5'**

**Commissioned by Historic Royal Palaces in collaboration with The Choral Foundation, for the Hampton Court Chapel Royal Choir in celebration of Hampton Court 500**

First performed on Monday 16th November 2015 at Hampton Court Palace, by the Hampton Court Chapel Royal Choir with Rufus Frowde (organ) and trumpeters from the Gabrieli Consort, conducted by Carl Jackson

Text in English from Psalms 146 and 150

SATB chorus + 2ptp and organ

*Full Score (CH84381) and Set of Parts (CH84381-01) on sale*

**Chester Music Ltd**

## Stars, Night, Music and Light



**(2011) 4'**

**Commissioned by BBC Radio 3**

First performed at the BBC Proms on 15th July 2011. The performance was given to open the First Night of the Proms at the Royal Albert Hall, London, by the BBC Symphony Orchestra, the BBC Symphony Chorus and the BBC Singers, conducted by Jiří Bělohlávek

Text in English by George Herbert

SATB chorus + 4.3.3.2+cbn/4.2+2 in F.3.1/timp/org/str

Alt: SATB chorus + timp/2pf

*Full Score (CH78628) and Vocal Score (CH78628-01) on sale*

*Score and parts on hire*

**Chester Music Ltd**

## Stars, Night, Music and Light



**(reduced version)**

**(2011 arr. 2017 David Wordsworth) 4'**

First performed on 7th July 2018, at St Peter's Church, Acton Green, London, by the Addison Oratorio Choir with Matthew Hough and Joanna Korzinek (pianos), conducted by David Wordsworth

Text in English by George Herbert

SATB chorus + timp/2pf

Alt: SATB chorus + 4.3.3.2+cbn/4.2+2 in F.3.1/timp/org/str

*Full Score (CH78628-02), Vocal Score (CH78628-01) and Set of Parts (CH78628-03) on sale*

**Chester Music Ltd**

## Storm



**(1997) 20'**

**Commissioned by the City of Birmingham Symphony Orchestra**

Movement No. 4 (*Spirit*) was originally written in memory of Stephen John Baldwin

First Performed on 18th November 1997 at the Symphony Hall, Birmingham, by City of Birmingham Symphony Orchestra's Senior and Junior Youth Choruses and members of the orchestra conducted by Simon Halsey

Text in English, a 35-word version of Shakespeare's *The Tempest* by Judith Weir

SSAA chorus + children's chorus + 3fl(2pic,afl)/3perc/3vc

Vocal Score (CH61414) and Full Score (CH61487) available on sale

Score and parts on hire

Chester Music Ltd

## We are shadows



**(1999) 24'**

**Commissioned by the CBSO and the Southbank Centre**

First performed by City of Birmingham Symphony Chorus, Junior Youth Chorus and Symphony Orchestra, conducted by Sir Simon Rattle, in Symphony Hall Birmingham on 15 March 2000, as part of the final 'Towards the Millennium' season

Texts in English by Emily Dickinson, Chuang Tzu (4thC BC) (trans. Waley)

SSATB + unison children's choir + 3(pic)232+cbn/4.3.2+btrbn.1/4perc.timp/hp/str

Vocal Score on sale (CH61704)

Score and parts on hire

Chester Music Ltd





## OPERA

Blond Eckbert, Innsbruck 2007.

© Rupert Lai

### Armida



**(2005) 50'**

**Commissioned by Channel Four Television Corporation**

Directed by Margaret Williams and conducted by Philip Headlam

First broadcast on 25th December 2005

Libretto in English by Judith Weir

2 Sopranos, 2 Tenors, Baritone, 2 Basses + 0.0.1(bcl).ssx.0/0010/perc/pf/str(1.1.0.2.1)

Score and parts on hire

[Chester Music Ltd](#)

### Blond Eckbert



**(1993) 75'**

**Commissioned by English National Opera with funds from the Arts Council**

First performed on 20th April 1994 at the London Coliseum, London by English National Opera, directed by Tim Hopkins and set designed by Nigel Lowery

Libretto in English by Judith Weir, after Ludwig Tieck

Soprano, Mezzo-soprano, Tenor, Baritone; SATB chorus +

2(ll:pic).2(ll:ca).2(ll:bcl).2(ll:cbn)/4.3.2+btbn.0/timp\_perc/hp/str

Libretto (CH60902), Full Score (CP56074) and Vocal Score (CT56061) on sale

Score and parts on hire

[Chester Music Ltd](#)



A Night at the Chinese Opera.

## A Night at the Chinese Opera



**(1987) 170'**

**Commissioned by the BBC for premiere by Kent Opera**

First performed on 8th July 1987 at the Everyman Theatre, Cheltenham, England.

Directed by Richard Jones, designed by Richard Hudson and conducted by Andrew Parrott

Libretto in English by Judith Weir

Soprano, 2 Mezzo-sopranos, Countertenor, 3 Tenors, 2 Baritones, Bass,  
Boy (non-speaking role) +

2(2pic).2.2.2/4.1.0.0/2perc/pf/str

Vocal Score (NOV360103), Full Score (NOV950686) and Set of Parts (NOV950697) on sale  
Score and parts on hire

**Novello & Co Ltd**

13th century China in the era of Kublai Khan and Marco Polo is the setting for this three-act opera. At the heart of the drama is a re-telling of the Yuan dynasty play The Chao Family Orphan by Chi Chun-hsiang. Chao Sun, explorer and mapmaker, leaves his city of Loyan for exile. His son Chao Lin is charged with the construction of a canal. Some actors are among his workers. The night before departure they enact The Chao Family Orphan. In the play, the wicked General Tu-an-Ku provokes the suicide of his servant Chao and his wife, leaving their young son an orphan. Unwittingly, the General adopts and raises the child. Twenty years later they conspire to overthrow the emperor. The orphan discovers his identity through a friend of his parents and vows revenge. After the play, Chao Lin's work on the canal is acclaimed. While surveying, Chao encounters an old woman who tells of his father's fate. Chao immediately plots revenge. **J.W.**

*"Quirkily inventive and sparely elegant... it has the Stravinskian capacity to be both witty and beautiful at the same time."*

Rupert Christiansen, *The Daily Telegraph*

## Blond Eckbert (Pocket Version)



**(2006) 60'**

**Commissioned by The Opera Group and Sequitur**

First performed on 14th June 2006, at Linbury at the Royal Opera House, London, by The Opera Group, conducted by Patrick Bailey, directed by John Fulljames and designed by Adam Wiltshire

Libretto in English by Judith Weir, after Ludwig Tieck, also in German translation by Alexander Gruber and Frank Harders-Wuthenow

Soprano, Mezzo soprano, Tenor, Baritone +

0.1.2(bcl).0/2000/hp/2vn.2vc

*Full Score (CH71016) and Vocal Score (CH71016-01) on sale*

*Score and parts on hire*

[Chester Music Ltd](#)

## HEAVEN ABLAZE in His Breast



**(1989) 75'**

**A dance-opera commissioned by Second Stride in collaboration with Ian Spink and Antony McDonald**

First performed on 5th October 1989 in Basildon, Essex by Second Stride

Libretto in English by Ian Spink and Judith Weir, based on *The Sandman* by E.T.A. Hoffmann

Six Singers (SSATBB) + 2pf/8 dancers

*Full Score on sale (SOS02887)*

[Chester Music Ltd](#)

## Miss Fortune



**(2011) 90'**

**Commissioned by the Bregenz Festival and the Royal Opera House, Covent Garden**

First performed at the Bregenz Festival on 21st July 2011 at the Festspielhaus, Bregenz, directed by Chen Shi-Zheng, with the Prague Philharmonic Chorus (director Lukas Vasilek) and the Vienna Symphony Orchestra, conducted by Paul Daniel

Libretto in English by Judith Weir

Soprano, 2 Mezzo Sopranos, Countertenor, Tenor, Baritone, Bass Baritone, SATB chorus + 2(pic).1.3(bcl).1+cbn/3130/3perc/pf/str

*Vocal Score on sale (CH76010-01)*

*Full Score and parts on hire*

[Chester Music Ltd](#)

"Weir is a splendidly economical composer... (her score) unfolds with mystery and many a glint of unusual colour, felicitous twists of harmony, half-allusions that she calmly makes her own."

Paul Driver, *The Sunday Times*

## Scipio's Dream



**(1991) 30'**

**Commissioned by BBC TV and AVRO Holland**

Written in collaboration with Margaret Williams for a television film in the 'NOT MOZART' series, commissioned by BBBC-AVRO-RM Associates, produced by Artifax. The film was made during the Mozart Bicentennial in 1991.

Libretto in English by Judith Weir, after Metastasio

Soprano, Mezzo Soprano, 2 Tenors, Bass; SATB chorus (optional) + 0020/0200/hp.kbd/gtr/2vn.db

*Full Score on sale (SOS04216)*

*Score and parts on hire*

**Chester Music Ltd**

## The Black Spider



**(1984) 75'**

**Commissioned by Kent Opera with funds from the South East Arts Association**

First performance given by The Frank Hooker School, Canterbury on 6 March 1985 in the Crypt of Canterbury Cathedral, in a production by Kent Opera, conducted by Timothy Dean and directed by Amanda Knott

Libretto in English by Judith Weir

2 main solo singers; chorus (with many small solo parts) + 3cl/2ptp = suitable wind/str alternatives]/3perc/pf[=epf or eorg)]/[gtr]

*Piano Reduction on sale (NOV070476)*

*Score and parts on hire*

**Novello & Co Ltd**



## The Black Spider (Hamburg version)



**(2009) 75'**

**Das Geheimnis der schwarzen Spinne**

First Performed by Hamburgische Staatsoper in February 2009

Libretto in German by the Judith Weir, translated by Benjamin Gordon

3 main singing roles

SATB (11 smaller singing roles)

0020/0200/2perc/hp/str(44331)

*Score and parts on hire*

**Novello & Co Ltd**

## The Consolations of Scholarship



**(1985) 25'**

**Commissioned by Musicon of Durham University, with funds from the Arts Council of Great Britain**

Libretto in English by Judith Weir

Soprano solo + 1(afl.pic)111/1000/perc/pf/str(10010)

*Full Score on sale (NOV360020)*

*Parts on hire*

[Chester Music Ltd](#)

## The Vanishing Bridegroom



**(1990) 90'**

**Commissioned by Glasgow District Council for Glasgow 1990 City of Culture**

Libretto in English by Judith Weir

Soprano, Mezzo soprano, Tenor, 2 Baritones; SSAATTBB chorus (with a number of small roles) + 2(pic).2(2ca).2(bcl).2/4230/timp.perc/str

*Vocal Score on sale (SOS03716)*

*Score and parts on hire*

[Chester Music Ltd](#)

## The Vanishing Bridegroom (Chamber version)



**(1990, arr. 2014 Michael Lee) 90'**

Soprano, Mezzo soprano, Tenor, 2 Baritones; SSAATTBB (with a number of small roles) +

1(pic)1(ca)1(bcl)0/1010/timp/perc/pf/str(11121)

*Vocal Score on sale (SOS03716)*

*Score and parts on hire*

[Chester Music Ltd](#)



© Tristram Kenton/The Guardian



## LARGE ENSEMBLE (7+ PLAYERS)

© Birmingham Contemporary Music Group

### Fresh Air



**(2021) 12'**

**Commissioned by NYO Inspire**

First performed on Saturday 15th April 2023 at the Royal Festival Hall, London by The National Youth Orchestra of Great Britain conducted by Andrew Gourlay

5+pic.4+ca.5+bcl.5+cbn

*Although originally intended to be performed by massed woodwinds, the piece can also be performed with one performer per part*

Score and parts on hire

[Chester Music Ltd](#)

### Musicians Wrestle Everywhere



**(1994) 13'**

**Commissioned by the Birmingham Contemporary Music Group under the Sound Investment scheme**

First performed on 5th March 1995 by Birmingham Contemporary Music Group conducted by Andrew Parrott in the Adrian Boult Hall, Birmingham

1.1.bcl.0/1.0.1.0/perc/pf/vc.db

Full Score on sale (CT56074)

Score and parts on hire

[Chester Music Ltd](#)

## Sederunt Principles



(1987) 10'

### Written for Endymion

First performed on 1st September 1987 in the Queen Elizabeth Hall, London by Endymion conducted by Rupert Bawden

1121/1110/perc/hp(pf/str(min 3.0.2.1.1)

*Full Score on sale (SOS04174)*

*Score and parts on hire*

[Chester Music Ltd](#)

## Sinfonia Comatica



(2014) 1'30"

### Commissioned by CoMA (Contemporary Music for All)

First performed on 25th October 2014 at St John's Smith Square, London

for flexible ensemble

*Full Score and Set of Parts on sale (CH83248)*

[Chester Music Ltd](#)

## The Skriker



(1994) 18'

### Incidental music for the play by Caryl Churchill produced at the National Theatre, London, in 1994

3cl(bcl[3ssx])/kbd

*Score and parts on hire*

[Chester Music Ltd](#)

## Tiger under the Table



(2002) 15'

### Commissioned by the London Sinfonietta

First performed on 15th March 2003 in the Queen Elizabeth Hall, London by the London Sinfonietta, conducted by Thomas Adès

1(pic)111/1110/perc/pf/str(1.1.1.1.1)

*Study score on sale (CH66605)*

*Score and parts on hire*

[Chester Music Ltd](#)

# Soloists and Large Ensemble (7+ players)

## Good Morning, Midnight



(2014) 23'

**Commissioned by Wigmore Hall with the support of André Hoffmann, president of the Fondation Hoffmann, a Swiss grant-making foundation**

First performed on 6th June 2015 at the Wigmore Hall, London by Sarah Connolly with the Aurora Orchestra, conducted by Nicholas Collon

Texts in English by Emily Dickinson, Kathleen Jamie, Charles Simic and Giacomo Leopardi

Mezzo-soprano or Baritone + 0.0.1+bcl.0/vn.va.vc

*Study Score (CH82577) and Vocal Score (CH82577-01) on sale*

*Score and parts on hire*

**Chester Music Ltd**

*Good Morning, Midnight* is a five-movement song cycle for voice and 10-part ensemble. Although first sung by a mezzo soprano (Sarah Connolly, with Aurora Orchestra conducted by Nicholas Collon) it is also suitable for baritone voice.

All five poems (by Kathleen Jamie, Charles Simic and Giacomo Leopardi, bookended by two Emily Dickinson lyrics) describe the strange, affecting, sometimes beautiful experience of being awake and observant during the night. The instrumentation (string octet plus clarinet and bass clarinet) accentuates the dark but occasionally radiant impressions the poets report.

The poems are:

1. Good Morning, Midnight (Emily Dickinson)
2. Moon (Kathleen Jamie)
3. The Clocks of the Dead (Charles Simic)
4. Alla luna (Giacomo Leopardi)
5. Lightly stepped a yellow star (Emily Dickinson)

The duration of *Good Morning, Midnight* is around 20 minutes. The work was commissioned by Wigmore Hall with the support of André Hoffmann, and first performed in 2015. **J.W.**

**"This new piece, a setting of five poems on the subject of night and moon-light, had the beautiful lightness of touch and shy expressiveness that make her best pieces treasurable. For a piece ostensibly devoted to night, the music was astonishingly radiant... Night is portrayed as consoling and tender, a tone exactly caught in Weir's music. The radiance of Weir's piece seemed to permeate the entire evening."**

Ivan Hewett, *The Telegraph*

## Horse d'Oeuvres



**(1996) 11'**

### Written for the Spitalfields Festival

First performed on 24th June 1996 at Christ Church, Spitalfields, London by Jane Manning and Jane's Minstrels, conducted by Roger Montgomery

Texts in English by Lawrence Ferlinghetti, Anonymous Scottish folk text and Wang Wei (8th Century Chinese) Mezzo soprano + 1.1(ca).1+bcl.1/1010/perc/pf/vc.db

*Full Score on sale (CH61627)*

*Score and parts on hire*

**Chester Music Ltd**

## Thread!



**(1981) 19'**

### Commissioned by the New Music Group of Scotland with assistance from the Scottish Arts Council

First performed on 2nd March 1981 at the MacRobert Centre, Stirling, by the New Music Group of Scotland conducted by Edward Harper

Text in English arranged by the composer from the Bayeux Tapestry

Narrator + fl(pic,afl)cl(bcl)/perc/pf/str(2.0.1.1.0)

*Full Score on sale (NOV890190)*

*Score and parts on hire*

**Novello & Co Ltd**

## Waltraute's Narration



**(1996) 10'**

### Richard Wagner from Götterdämmerung, Act 1, arr. Judith Weir

#### Written for Jane Manning

First performed on 24th June 1996 at Christ Church, Spitalfields, London by Jane Manning and Jane's Minstrels conducted by Roger Montgomery

Text in English from *Götterdämmerung*

Mezzo soprano + 1.1(ca).1+bcl.1/1010/perc/pf/vc.db

*Score and parts on hire*

**Chester Music Ltd**



## woman.life.song



(2000) 45'

*Commissioned by Carnegie Hall / Henry R. Kravis in honour of Marie-Josée Kravis in celebration of her birthday.*

First performed by Jessye Norman and the Orchestra of St Luke's, conducted by David Robertson, in Carnegie Hall, New York on March 22, 2000

Texts in English by Maya Angelou, Toni Morrison and Clarissa Estés

Soprano + 3(afl.pic)03(bcl)0/ 3perc/hp.pf/gtr/str(2.0.2.2.1)

Vocal Score (CH61764) and Full Score (CH61764 -01) on sale

Score and parts on hire

[Chester Music Ltd](#)

One of the greatest voices of the 20th century, Jessye Norman (above) made a rare London appearance in the BBC Proms in 2000, when she gave the first UK performance of Judith Weir's song-cycle commissioned for her by Carnegie Hall. This major addition to the repertoire sets specially written texts by Maya Angelou, Toni Morrison and Clarissa Ping Estés depicting a woman's life through youth, middle age and maturity.

# SMALL ENSEMBLE (2-6 PLAYERS)

## Airs from Another Planet



**(1986) 12'**

**Commissioned by the Nash Ensemble with funds from the Arts Council**

First performed on 14th October 1986 by the Nash Ensemble at St. Andrews Music Club, Fife

1(pic)111/1000/pf

*Full Score (NOV360069) and Set of Parts (NOV360069-01) on sale*

*Score and parts on hire*

**Novello & Co Ltd**

- I. Strathspey and reel
- II. Traditional air
- III. Jig
- IV. Bagpipe air with drones

I once read of an idea to establish a human colony on Mars which was at once visionary and practical. In order to acclimatise themselves, potential settlers would at first live together, sealed off from the human race on a remote Scottish island. This is the music of the Scottish colonisers, several generations later, marooned on a lonely and distant planet; the ancient forms of their national music almost completely lost in translation, with only the smallest vestiges of the national style remaining. Three traditional melodies are quoted, but as if refracted through space time, far distances and strange atmospheric effects. These are 'The Leys of Luncarty' (heard on the horn in the opening Strathspey); 'Ettrick Banks' (played on the clarinet in the Traditional Air) and 'Miss Margaret Graham of Gartmore's Favourite' (played by everyone in the Jig). **J.W.**

## Ardnamurchan Point



**(1990) 10'**

**Written for The Double Edge, Edmund Niemann and Nurit Tilles**

First performed on 18th October 1990 by The Double Edge in the Queen Elizabeth Hall, London  
two pianos

*Score on sale (SOS03299)*

**Chester Music Ltd**

## Atlantic Drift



**(2006) 11'**

Three Pieces for two violins

1. Atlantic Drift
2. Rain And Mist Are On The Mountains, I'D Better Buy Some Shoes
3. Sleep Sound Ida Mornin'

two violins

*Score on sale (CH74569)*

**Chester Music Ltd**

## Arise! Arise! You Slumbering Sleepers



**(1999) 3'**

**Commissioned by Judy Mowschenson in memory of her sister, Rosalind Hunter, and by the Schubert Ensemble Trust, Chamber Music 2000**

First performed on 24th May 2000, at the Guildhall, Bath, by students of the Chamber Music 2000 Project

pf/vn.va.vc

*Score and parts on sale (CH74030)*

[Chester Music Ltd](#)

## The Bagpiper's String Trio



**(1985) 9'**

**An arrangement by the composer of Sketches from a Bagpiper's Album**

First performed on 19th May 1985 at Trinity College, Cambridge by members of Domus

vn.va.vc

*Score and parts on sale (NOV120803)*

[Novello & Co Ltd](#)

## Blue-Green Hill



**(2012) 12'**

**Commissioned by Boston Musica Viva (Richard Pittman, Music Director), with support from the Ernst von Siemens Foundation for Music and members of the Boston Musica Viva Commission Circle: Ridgely Duvall, Marilyn Bone Kloss, John and Elizabeth Loder**

First performed on 24th March 2013, at the Tsai Performance Center, Boston, Massachusetts by Boston Musica Viva conducted by Richard Pittman

for flute, clarinet, violin, cello and piano

*Score (CH80784) and parts (CH80784-01) on sale*

[Chester Music Ltd](#)

## Distance and Enchantment



**(1989) 12'**

**Written for Domus**

First performed on 26th September 1989 at the Wigmore Hall in London by Domus

pf/vn.va.vc

*Score and parts on sale (CH60854)*

[Chester Music Ltd](#)

## El Rey De Francia



(1993) 2'

**Written as a Birthday tribute to David Matthews after a Sephardic melody from Spain c.1492**

First performed on 8th April 1993 at the Purcell Room in London by The Schubert Ensemble

pf/vn.va.vc

Score and parts on sale (CH73392)

[Chester Music Ltd](#)

## For Friendship



(2019) 5'

**Commissioned as a birthday present for Lady Susan Hussey**

First performed at a Musical Evening in Kennington, London on Sunday 15th September 2019 by Eloisa-Fleur Thom (violin) and Ruth Nelson (viola)

vn.va

Full Score on sale (NOV100458)

[Chester Music Ltd](#)

## Gentle Violence



(1987) 8'

**Commissioned by Clive Conway and Gerald Garcia with funds from the Arts Council**

First performed on 10th April 1987 by Clive Conway (piccolo) and Gerald Garcia (guitar) at the Wigmore Hall, London

pic/gtr

Score and parts on sale (NOV360054)

[Novello & Co Ltd](#)

Folklore is full of stories about people who suddenly disappear from home, never to return.

*Distance and Enchantment* is a musical essay about this strikingly common occurrence.

It takes the form of two meditations on traditional songs, which are played together without a break, amounting to a single movement of eleven minutes duration.

The first song, *The Dark-Eyed Gypsy*, from Northern Ireland, tells of a woman who, of her own volition, leaves her comfortable home to roam the unknown world with a band of gypsies; and the second, *A ghaoil.lig dhachaigh gu m'mathair mi* from South Uist, Scotland, tells of a girl who wanders a little too far from home on a dark night and is stolen away by the fairies. **J.W.**

## I Broke Off a Golden Branch



**(1991) 15'**

**Commissioned by the Schubert Ensemble with financial assistance from South West Arts and the Schubert Ensemble Trust**

First performed on 5th July 1992 at the Cheltenham International Festival by the Schubert Ensemble

pf/vn.va.vc.db

*Score and parts on sale (CH60298)*

[Chester Music Ltd](#)

## Mountain Airs



**(1988) 5'**

**Written for Sounds Positive**

First performed on 25th February 1988 at Trinity Arts Centre, Tunbridge Wells, UK by Sounds Positive directed by Avril Anderson and David Sutton-Anderson

fl.ob.cl

*Full Score (SOS10832) and Set of Parts (SOS00832) on sale*

[Chester Music Ltd](#)

## Music for 247 Strings



**(1981) 10'**

**Commissioned with funds from the Greater London Arts Association**

First performed by Paul Barrit (violin) and William Howard (piano) on 5th October 1981 at Wigmore Hall, London

pf.vn

*Full Score on sale (NOV120573)*

[Novello & Co Ltd](#)

## O Viridissima



**(2015) 4'**

**Written as a gift for the Late Music Concert Series**

First performed on 6th June 2015 at St Saviourgate Unitarian Chapel in York by the Albany Trio  
pf/vn.vc

*Full Score and Set of Parts on sale (CH83919)*

[Chester Music Ltd](#)

## Piano Quartet



**(2000) 17'**

**Commissioned by the Schubert Ensemble and the Cheltenham International Festival of Music, with funds from The Schubert Ensemble Trust, the Steel Charitable Trust and South West Arts**

First performed by the Schubert Ensemble on 16 July 2000 at the Pittville Pump Room, as part of the Cheltenham International Festival of Music

pf/vn.vc.va

*Full Score (CH61794) and Set of Parts (SOS05510) on sale*

[Chester Music Ltd](#)

## Piano Trio



**(1998) 15'**

**Commissioned by Chamber Music Society of Lincoln Center with funds provided by The Mary Flagler Cary Charitable Trust**

First performed on 19th May 1998 at Merkin Concert Hall, New York City by Ani Kavafian (violin), Fred Sherry (cello) and Mia Chung (piano)

pf/vn.vc

*Score and parts on sale (CH61439)*

[Chester Music Ltd](#)

## Piano Trio Two



**(2004) 15'**

**Commissioned by Spitalfields Festival**

First performed on 8th June 2004 at Wilton's Music Hall, London, as part of Spitalfields Festival, by the Florestan Trio; Anthony Marwood (violin), Richard Lester (cello) and Susan Tomes (piano)

pf/vn.vc

*Full Score (CH68233) and Set of Parts (CH68244) on sale*

[Chester Music Ltd](#)

## Rain and Mist Are on the Mountain, I'd Better Buy Some Shoes



**(2005) 6'**

**from Atlantic Drift**

First performed by Corina Belcea and Laura Samuel on 6th February 2005 at Wigmore Hall, London

violin duo

*Score on sale (CH74569)*

[Chester Music Ltd](#)

## Several Concertos



**(1980) 15'**

**Commissioned by Lontano with funds from the Arts Council**

First performed on 21st January 1981 at Bonar Hall in Dundee, Scotland by Lontano

fl(afl.pic)/pf/vc

*Set of Parts on sale (NOV120616)*

[Novello & Co Ltd](#)

## Sketches from a Bagpiper's Album



**(1984) 9'**

**Written for Kevin Corner**

First performed at Huddersfield Festival in 1985

cl/pf

Alt: Ebcl+Basset Horn.ssx/pf

*Score (NOV120654) and Set of Parts (NOV120654-01) on sale*

[Novello & Co Ltd](#)

## Sleep Sound ida Mornin'



**(1995) 2'**

**from Atlantic Drift**

First performed on 29th January 1995 in Boston, by Lesley Chen and Nathan Schmidt, members of the New England Conservatory's Preparatory Division

two violins

*Score on sale (CH74569)*

[Chester Music Ltd](#)

## St Agnes



**(2006) 2'**

**Written to commemorate the demolition of St Agnes Place in Lambeth, South London on 29th November 2005**

First performed on 29th March 2006 by Douglas Paterson (viola) and Jane Salmon (cello) at the Purcell Room, London

viola and cello

*Score on sale (CH72094)*

[Chester Music Ltd](#)



The Leonkoro Quartet, who first performed Weir's String Quartet No 2 at Aldeburgh Festival in 2024.

## String Quartet

(1990) 13'

**Commissioned by the Rodewald Concert Society and South East Arts**

First performed on 2nd October 1990 in the Philharmonic Hall in Liverpool by the Endellion Quartet

2vn.va.vc

*Full Score (SOS03075) and Set of Parts (SOS03190) on sale*

[Chester Music Ltd](#)



## String Quartet No 2 ("The Spaniard")

(2023) 15'

**Commissioned by Britten Pears Arts and Wigmore Hall for the Leonkoro Quartet**

First performed at the Aldeburgh Festival, Snape Maltings, Suffolk, on 13 June 2024

2vn.va.vc

*Full score and set of parts on sale (CH88367)*

[Chester Music Ltd](#)



## Sundew

(2014) 3'

**Commissioned by High Heels and Horse Hair**

First performed by them on 17th September 2014 at the Centre for Contemporary Arts, Glasgow, UK

vn.vc

*Full Score (CH83358) on sale*

[Chester Music Ltd](#)



## The Prelude



**(2019) 12'**

**Commissioned by the Nash Ensemble with funds provided by Dr Shirley Ellis and the Cheltenham Music Festival**

First performed on 5th July 2019 by the Nash Ensemble at the Pittville Pumproom, Cheltenham, UK as part of the Cheltenham Festival

fl/vn.va.vc

*Full Score (CH88068) and Set of Parts (CH88068-01) on sale*

[Chester Music Ltd](#)

## Three Chorales



**(2016) 14'**

**Commissioned by cellist Jonathan Miller of Boston, Massachusetts**

First performed on 23rd September 2016 at Hamilton Hall, Salem, Massachusetts, USA by Jonathan Miller (cello) and Randall Hodgkinson (piano)

cello and piano

*Score and parts on sale (CH84986)*

[Chester Music Ltd](#)

## Wake your wild voice



**(2008) 10'**

**Commissioned by the International Double Reed Society for the 2009 IDRS Conference in Birmingham, England**

First performed on 22nd July 2009 in Birmingham Town Hall, UK by Meyrick Alexander (bassoon) and Jane Salmon (cello)

bassoon and cello

*Score on sale (CH75097)*

[Chester Music Ltd](#)

## What sound will chase elephants away?



**(2006) 5 mins**

**Written for Peter Buckoke and Judith Kleinman**

First performed on 29th March 2006 at the Purcell Room, London by Peter Buckoke and Judith Kleinman

Two double basses

*Score on sale (CH72072)*

[Chester Music Ltd](#)

# SOLO VOICES AND 1-6 PLAYERS

## A Spanish Liederbooklet



(1988) 8'

### **Written for Eileen Hulse**

First performed on 6th July 1988 by Eileen Hulse (soprano) and Graham Johnson (piano) at the 1988 Cheltenham Festival

Text in Spanish by Anon from 15/16thC Spanish Romances

Soprano and piano

Score on sale (CH61346)

Chester Music Ltd

## Blackbirds and Thrushes



(2008) 3'

### **Written for the NMC Songbook**

Text in English adapted from an English Folk Song

Bass-Baritone and piano

Score on sale (CH74382)

Chester Music Ltd

## Bright be the Place of thy Soul!



(2024) 3'

### **Written for Byron Now, a (mostly literary) festival commemorating 200 years since Byron's death**

First performed on 19th April 2024 at Trinity College, Cambridge by Florian Störz (baritone) and Malcolm Martineau (piano)

Texts in English by George Gordon and Lord Byron

Baritone and piano

Score on sale (CH88374)

Chester Music Ltd

## Broken Branches



(1992) 3'

First performed on 23rd May 1992 at the Bang on a Can Festival, New York

Text in English by Judith Weir, after a Croatian folksong

Soprano, piano and double bass

Score on sale (CP55124)

Chester Music Ltd

**Cast:**

King Harald 'Hardradi' of Norway  
 Earl Tostig, brother of King Harold of England  
 St Olaf of Trondheim, King Harald's brother  
 Elizabeth, King Harald's wife  
 Thora, another wife of King Harald  
 A Messenger  
 A Soldier  
 An Icelandic Sage  
 The Norwegian Army


 soprano

## King Harald's Saga



(1979) 10'

**Commissioned by Jane Manning with funds provided by the Arts Council of Great Britain**

First performed on 17th May 1979 by Jane Manning at the Dumfries Music Club

Text in English by Judith Weir

soprano, singing 8 roles

Score available on sale (NOV170307)

**Novello & Co Ltd**

The story of the Norwegian invasion of England in 1066 led by King Harald 'Hardradi', which ended in defeat at the battle of Stamford Bridge, nineteen days before the successful Norman invasion at the Battle of Hastings.

It is a 3-act opera based, as is a good deal of 19th century opera, on an actual historical event; in this case, the Norwegian invasion of England in 1066 led by King Harald 'Hardradi', which ended in defeat at the battle of Stamford Bridge, 19 days before the successful Norman invasion at the Battle of Hastings.

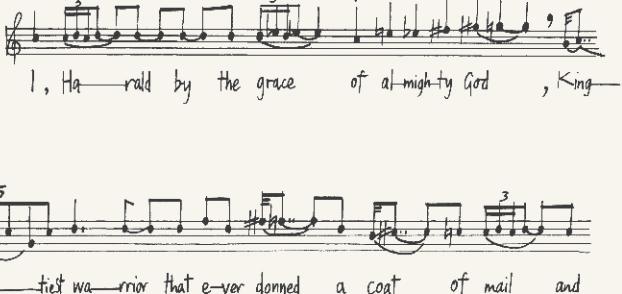
for Jane Manning (1979)

**KING HARALD'S SAGA**

JUDITH WEIR

**Act 1****[Spoken:]**

King Harald's Saga, act one. It is the year 1066. In the royal palace at Oslo, King Harald of Norway recounts his previous triumphs on the field of battle. To a fanfare of trumpets, Earl Tostig arrives from England. Tostig is a traitor. He persuades King Harald to invade England.

Fervent, freely.  $\text{d}=69$ **Harald***f seme*

\* To be spoken normally, at moderate pace and with an even delivery. [as on a radio announcement]

© Copyright 1982 Novello &amp; Company Limited

All Rights Reserved

As it is scored for solo soprano and lasts just under ten minutes, a certain amount of compression has been necessary. The soprano sings 8 solo roles, as well as the part of the Norwegian army; and none of the work's musical items lasts over a minute. Furthermore, since it would be difficult to stage a work which progresses so quickly, the soprano gives a short spoken introduction to each act to establish the staging, as might happen in a radio broadcast of a staged opera.

The musical items are as follows: Act 1 – Harald (aria), Fanfare, Tostig (aria); Act 2 – St Olaf (aria), Harald (aria), Harald's wives (duet); Act 3 – the Norwegian Army (chorus), Messenger (recit), Soldier (aria); Epilogue – the Icelandic sage (recit).

Much of the detail in the libretto has been taken from the account of the invasion in the 13th century Icelandic saga *Heimskringla* by Snorri Sturluson (1179-1241).

King Harald's Saga was written in 1979 and commissioned by Jane Manning with funds provided by the Arts Council of Great Britain. **J.W.**

*"King Harald's Saga... embodies the qualities that still define Weir's musical thinking: her concern to tell stories, her ability to distil musical and dramatic ideas to their essences, and her creation of an idiom that's full of expressive subtlety but is never anything less than richly communicative."*

Tom Service, *the Guardian*

## Don't Let That Horse



(1990) 2'

**Written for Jane Manning and Roger Montgomery**

First performed on 16th September 1990 at the Glasgow Musica Nova Festival

by Jane Manning and Roger Montgomery

Text in English by Lawrence Ferlinghetti

Soprano and horn

*Set of Parts on sale (CH61344)*

**Chester Music Ltd**

## Nuits d'Afrique



(2015) 12'

**Commissioned by Wigmore Hall, with the support of André Hoffmann, president of the Foundation Hoffmann, a Swiss grant-making foundation**

First performed on 14th July 2017 at the Wigmore Hall, London, by Ailish Tynan (soprano), Adam Walker (flute), Alasdair Tait (cello), and James Baillieu (piano)

Text in French by Evariste Parnay

Soprano and fl/pf/vc

*Full Score (CH84689) Set of Parts (CH84689-01) on sale*

**Chester Music Ltd**

*Nuits d'Afrique* was written as a companion piece to Ravel's *Chansons madécasses* and shares its instrumentation; soprano, flute, cello and piano.

In response to Ravel's texts (by Évariste de Parny, who claimed that his 'Madagascar Songs' were translations from folk sources, although he had never been there), I searched for poetry by contemporary African women, and found it in Irène Assiba d'Almeida's French-language anthology *A Rain of Words*.

The three writers represented here, Fatou Ndiaye Sow, Véronique Tadjo and Marie-Léontine Tsibinda come from Senegal, Ivory Coast and Congo-Brazzaville respectively. All were born in the 1950s. The poems evoke local life: a lullaby, the sound of drums, the appearance of a crocodile. The final poem, describing the continuity of village life, closes with a simple invocation which may recall the ending of Ravel's composition.

*Nuits d'Afrique* is warmly dedicated to Ailish Tynan. My thanks also to Michel Vallat for his advice about French prosody. **J.W.**

## On Buying a Horse



(1991) 2'

First performance on 18th February 1992 in the Queen's Hall, Edinburgh by the Edinburgh Contemporary Arts Trust

Medium voice and piano

*Score on sale (SOS04182)*

**Chester Music Ltd**

## On the Palmy Beach



(2019) 13'

**Commissioned by Kings Place**

First performed on 24th October 2019 at Kings Place in London by Ruby Hughes (soprano), Natalie Clein (cello) and Julius Drake (piano)

Texts in English by Wallace Stevens, Kathleen Jamie, Norman MacCaig & Emily Dickinson

Soprano, piano and cello

Score and parts on sale (CH88077)

Chester Music Ltd

## On White Meadows



(2020) 3'30"

**Commissioned by the International Competition “Franz Schubert and Modern Music” 2021, at the University of Music and Performing Arts Graz**

First performed in July 2022 by numerous musicians as part of the 11th International Chamber Music Competition in Graz, Austria

Text in English by Wilhelm Müller, from Die Winterreise

Voice and piano

Scores: Mezzo Soprano (CH88145), Soprano or Tenor (CH88145-01), Baritone (CH88145-02) and Bass (CH88145-03) on sale

Chester Music Ltd

## Really?



(2002) 9'

**Written for the Cambridge Music Conference, director Elizabeth Carmack**

First performed on 15th August 2002 at the Cambridge Music Conference, Emmanuel United Reformed Church, Cambridge, by Sally Bradshaw (soprano), and Okeanos (Kate Romano, clarinet, Bridget Carey, viola, Lucy Wakeford, harp)

Text in English by Johann Peter Hebel / Brothers Grimm

Soprano + cl/va/hp

Full Score (CH65780) and Set of Parts (SOS15653) on sale

Chester Music Ltd

## Scotch Minstrelsy



(1982) 13'

**Commissioned by the McEwan Bequest, University of Glasgow**

First performed on 14th May 1982 in Glasgow University Concert Hall by Neil Mackie and John Blakely

Text in English from Scottish ballads

Tenor [Soprano] and piano

Score on sale (NOV170325)

Novello & Co Ltd

## Songs from the Exotic



(1987) 10'

**Commissioned by Josephine Nendick with financial assistance from Eastern Arts Association**

First performed on 7th October 1987 by Josephine Nendick and Michael Finnissy at the Old Library, Pembroke College, Cambridge

Texts in English, using folk writings from Serbia, Spain and Scotland

Low Voice and piano

Alt: Low Voice, clarinet and piano

*Full Score on sale (CH58982)*

**Chester Music Ltd**

## Sonnet 116



(2017) 3'

**Commissioned by Richard Stemp as a gift to Wayne Dawson in celebration of their marriage**

First performed by Tristan Hambleton (baritone) and Gary Matthewman (piano) in Smithfield, London on 30th July 2017

Text in English by William Shakespeare

Baritone and piano

*Score on sale (CH86724)*

**Chester Music Ltd**

## The Alps



(1992) 3'

**Written for Mary Wiegold**

First performed on 28th May 1993 at Plymouth Arts Centre by Mary Wiegold and the Composers' Ensemble

Text in English by Emily Dickinson

Soprano, cl/va

*Score on sale (CP55118)*

**Chester Music Ltd**

## The Cordwainers' Song



(2017) 3'

**This song is from a projected musical film created by director/writer Margaret Constantas**

Text in English by Margaret Constantas

Baritone, Mezzo Soprano and piano

Score on sale (CH86526)

Chester Music Ltd

## The Sleeping-Mat Ballad



(2014) 4'

**Commissioned by Welsh National Opera, Ffilm Cymru Wales and The Space as part of WNO's Occupation: Five songs that shook the world**

First performed by Rebecca Afonwy-Jones, soprano, and Dan Perkin, piano, in a film directed by Margaret Constantas

Text in English by Tim Hopkins

Mezzo-soprano and piano

Score on sale (CH88192)

Chester Music Ltd

## The Sweet Primroses



(2015) 3'

**Commissioned by the University of Birmingham for the CrossCurrents Festival 2016**

First performance on 20th February 2016 by Lucy Schaufer (mezzo-soprano) and Christopher Yates (viola) in the Elgar Concert Hall, Bramall Music Building, University of Birmingham

Text in English from Traditional folk song

Mezzo Soprano and viola

Score on sale (CH84755)

Chester Music Ltd

## The Voice of Desire



(2003) 12'

**Commissioned by BBC for the 2003 Proms Chamber Music concerts**

First performed on 11th August 2003 at the Victoria and Albert Museum in London by Alice Coote (mezzo-soprano) and Julius Drake (piano)

Texts in English by Robert Bridges, a Yoruba hunter's poem, (version by Ulli Beier), Thomas Hardy & John Keats Mezzo Soprano and piano

Score on sale (CH67419)

Chester Music Ltd

## SOLO WORKS

### Chorale, for Steve



(2017) 2'

**Written for Gloria Cheng and in memory of Stephen Stucky (1949-2016)**

First performed on 27th November 2018 on the online Piano Spheres series by Gloria Cheng  
piano

Score on sale (CH86944)

Chester Music Ltd

### Day Break Shadows Flee



(2014) 10'

**Commissioned by BBC Radio 3**

**In memory of Steven Stucky (1949-2016) and written for Gloria Chen**

First performed on 1st September 2014, as part of the Proms Chamber Music Series  
at Cadogan Hall by Benjamin Grosvenor  
piano

Score on sale (CH82709)

Chester Music Ltd

### Ettrick Banks



(1985) 4'

**Written for Michael Bonaventure and first performed at a recital given by him  
in St Andrew's and St George's Church, Edinburgh on 28th August 1985**

organ

Score on sale (NOV360071)

Novello & Co Ltd

Having always admired the famous Impressionist water studies for piano – Debussy's *Reflets dans l'eau* – I had the idea of writing a water study for organ. This 4-minute organ piece is based on the intervals of the traditional Scottish air Ettrick Banks (not particularly audible in the finished piece) and seems to describe a more turbulent stretch of water than the French pieces mentioned above. Therefore, in homage to another piano water study, Liszt's *Les jeux d'eau à la Villa d'Este*, I have subtitled my piece *Les chutes d'eau à la ville d'Ettrick*.

*Ettrick Banks* was written for Michael Bonaventure, who gave me invaluable assistance and encouragement in writing for the organ. **J.W.**

## fragile



(2017) 3'30"

**Commissioned as part of William Howard's 'Love Song' project by Nicholas and Jane Ferguson for their 40th Wedding Anniversary**

First performed on 23rd May 2017 at Leighton House Museum, Holland Park, London by William Howard

piano

Score on Sale (CH86449)

Chester Music Ltd

## I've turned the page...



(2007) 5'

**Commissioned by the Scottish International Piano Competition as the test piece for the 2007 Competition**

piano

Score on sale (CH72490)

Chester Music Ltd

## Michael's Strathspey



(1985) 2'

**Written in 1985 for Michael Finnissy, to celebrate his Presidency of the British Music Information Centre**

First performed by him on 17th December 1985 at the British Music Information Centre, London  
piano

Score on sale (NOV360118)

Novello & Co Ltd

## Roll Off the Ragged Rocks of Sin



(1992) 3'

**Written for Nicholas Hodges**

First performed on 1st October 1992 at the British Music Information Centre in London  
by Nicholas Hodges

piano

Score on sale (CH61345)

Chester Music Ltd

## Some Simple Sonatas



(2023) 4'30"

**Commissioned by Gill Graham for Chris Butler sixtieth birthday**

piano

Score on sale (CH88341)

Chester Music Ltd



The pianist William Howard.

© Edward Webb

## The Art of Touching the Keyboard



(1983) 10'

**Commissioned by William Howard with funds from the Arts Council**

First performed by William Howard on 31st May 1993 at Wigmore Hall, London

for solo piano

*Score on sale (NOV110208)*

**Novello & Co Ltd**

The title of this music is an over-literal translation of the title of Francois Couperin's harpsichord tutor of 1716, *L'art de toucher le clavecin*. It seemed appropriate for a piece which begins with the player pressing single keys tentatively, as if encountering the instrument for the first time, and ends ten minutes later with the same repeated notes marked 'confident and relaxed'. In the interim, the music, which is in a single continuous movement, demonstrates the many ways in which the piano keys can be touched, from the gentlest of strokes to the most vicious of blows. **J.W.**

## St Alban



(2022) 6'30"

**Commissioned for the 60th anniversary St Albans International Organ Festival 2023**

First performed on 5th July 2023 as part of the St Albans International Organ Competition by various organists

organ

Score on sale (CH88287)

Chester Music Ltd

## The Tree of Peace



(2016) 4'

**Commissioned in loving memory of Richard Axtell (1952-2015)**

First performed on 17th June 2017 at St Andrew's Church, West tarring, West Sussex by the organist Charles Harrison

organ

Score on sale (CH85371)

Chester Music Ltd

## The King of France



(1993) 8'

**Written for Susan Tomes**

First performed on 5th January 1994 at Wigmore Hall, London by Susan Tomes

piano

Score on sale (CH61156)

Chester Music Ltd

## The Trees Unfold



(2018) 5'

**Commissioned by Anne McAlister for Philip Sawyer**

First performed on 14th July 2019 by Philip Sawyer at St Mary's Parish Church, Haddington organ

Score on sale (CH88055)

Chester Music Ltd

## The Wild Reeds



(2013) 10'

**Written to celebrate Thomas Trotter's 30th anniversary as Birmingham City Organist**

First performed Birmingham City Hall on 6th October 2013

organ

Score on sale (CH80795)

Chester Music Ltd

## To Judith, from Judith



(2012) 1'

**From "Variations for Judith"**

First performed on 22nd July 2013 in Central Hall, St Thomas' Hospital, London by Christopher Guild

piano

Score on sale (CH75834)

Chester Music Ltd

## Wild Mossy Mountains



(1982) 4'

**Written for the organist Michael Bonaventure**

first performed in 1982 in St Stephen's Church, Edinburgh as part of the Edinburgh Festival Fringe by Michael Bonaventure

organ

Score on sale (NOV360075)

Novello & Co Ltd

## UNLOCKED



(1999) 15'

**Written for Ulrich Heinen**

First performed on 28th May 1999 at the CBSO Centre, Birmingham, by Ulrich Heinen

cello

Score on sale (SOS05434)

Chester Music Ltd

*UNLOCKED* arises out of my interest in the magnificent collection of American folksongs in the Library of Congress, Washington, collected by John and Alan Lomax in the 1930s. A significant proportion of the songs were collected from prisoners – mostly black prisoners in Southern jails. The piece is made up of freely composed cello ‘fantasias’ inspired by five of these songs:

**No.1 (Make Me A Garment)** is based on a song sung by a prisoner in Florida who was found by the Lomaxes in the tuberculosis ward and could only whisper his song.

**No.2 (No Justice)** is a set of variations, using extended playing techniques, growing out of a simple prison song from Georgia (original title ‘Oh we don’t get no justice in Atlanta’).

**No 3 (The Wind Blow East)** comes from fragments of a chorus heard in the Bahamas – it represents the prisoner’s dream of a better life.

**No.4 (The Keys To The Prison)** is based on an original song sung by a 15-year old (Cajun) girl in French. In the song, a boy in prison sings to his mother, ‘Hey mom, I’ve got the keys to the prison and I’m going to escape’. She says ‘How come, when the warders have the keys hanging round their necks?’ and so it goes on. The music composed around it is very fast and agile, and for me represents the prisoner’s fantasy that the prison doors are suddenly wide open, and the guards have all gone.

**No.5 (Trouble, Trouble)** is a transcription/arrangement of a blues sung by a prisoner in Alabama. **J.W.**

# CHORUS A CAPPELLA / + 1 INSTRUMENT

## Ascending into Heaven



(1983) 7'

**Commissioned by the St Albans International Organ Festival with funds from the Eastern Arts Association**

First performed on 5th July 1983, At Albans Abbey by the St Albans Cathedral Choir conducted by Stephen Darlington

Text in English by Hildebert de Lavardin (11th century)

SATB chorus and organ

Score on sale (NOV290585)

Novello & Co Ltd

*Ascending into Heaven* is a setting for choir and organ of a text, given below, by Hildebert of Lavardin (1056-1133), Bishop of Le Mans and Archbishop of Tours. As an illustration of the title, the music (especially the organ part) ascends frequently. J.W.

## Ave Maris Stella



(2019) 4'

**Commissioned for Malcom Munro and the Choir of St Mary-the-Virgin, Dover, in loving memory of John Yarrow**

First performed on 1st December 2019 (Advent Sunday)

Text in Latin from The Bible

SATB chorus and organ

Score on sale (CH88084)

Chester Music Ltd

## Ave Regina Caelorum



(2014) 4'

**Commissioned by Merton College, Oxford as part of the Merton Choirbook, a collection of music assembled to celebrate Merton College's 750th anniversary in 2014**

First performed on 8th July 2014 at Gloucester Cathedral, as part of the Cheltenham Music Festival, by the Choir of Merton College conducted by Benjamin Nicholas

Text in Latin from the Bible

SSATBB chorus unaccompanied

Score on sale (CH82346)

Chester Music Ltd

## a blue true dream of sky



(2003) 4'

### **Commissioned by Plymouth Congregational Church**

First performed on 14th March 2004 at Plymouth Congregational Church, Minneapolis, by Plymouth Church Choir conducted by Philip Brunelle

Text in English by E. E. Cummings

Soprano, 2 Altos with SSATB chorus unaccompanied

Score on sale (CH68013)

Chester Music Ltd

## A Wreath



(2021) 5'

### **Commissioned in memory of Edmund Bridges for the choir of Eton College; and in Oxford for the choirs of Magdalen College, and Christ Church Cathedral**

First performed by an *ad hoc* choir conducted by Anna Lapwood at St John's Church, Berwick St John, Wiltshire on 21st July 2021 and subsequently by the choirs of Magdalen College, Oxford on 31 October, Eton College Chapel on 5 November and Christ Church Cathedral, Oxford on 19 November 2021

Text in English by George Herbert

SAATBB chorus unaccompanied

Score on sale (CH88195)

Chester Music Ltd

## By Wisdom



(2022) 4'

### **Composed to mark the Platinum Jubilee of Her Majesty The Queen in 2022**

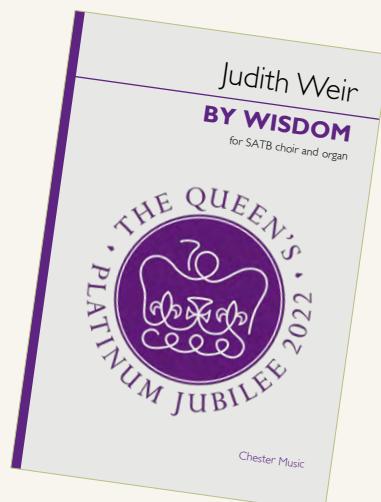
First performed at a Service of Thanksgiving for Her Majesty The Queen at St Paul's Cathedral, London, on 3rd June 2022 by the choirs of St Paul's Cathedral and Her Majesty's Chapel Royal conducted by Andrew Carwood, with William Fox, organ

Text in English from Proverbs, Chapter 3

SATB chorus and organ

Score on sale (CH88255)

Chester Music Ltd



## Day by Day



(2019) 8'

**Written for the Chamber Choir of Burntwood School and their conductor Debbie Lammin**

First performed by them on 25th March 2019 at the Royal Festival Hall, London, as part of 'A Brighter Sound 2019', a concert presented by Wandsworth School's Music

Texts in English by Matsuo Basho, Yosa Buson, Kobayashi Issa, trans. Robert Haas

SSA chorus and piano

Score on sale (CH87813)

Chester Music Ltd

## Drop Down, Ye Heavens, from Above



(1984) 2'

**Advent Prose is the former title of the work. Written for the Advent Service at Trinity College, Cambridge**

First performed on 2nd December 1984 at Trinity College, Cambridge by the Choir of Trinity College, Cambridge

Text in English from Isaiah, Ch 45 v 8

SATB chorus unaccompanied

Score on sale (NOV291577)

Novello & Co Ltd

## His Mercy Endureth For Ever



(2015) 4'

**Commissioned by Her Majesty's Government and the Dean and Chapter of Westminster**

First performed by the Choir of Westminster Abbey under the direction of James O'Donnell, at a service of thanksgiving held in Westminster Abbey on Sunday 10th May 2015, to mark the 70th anniversary of VE Day

Text in English from The Book of Common Prayer

SATB chorus divisi and organ

Score on sale (CH83864)

Chester Music Ltd

## Holy Innocents



(2016) 3'30"

**Commissioned through the generosity of the St Albans Ex-Choristers Association to mark the 20th Anniversary of St Albans Abbey Girls Choir**

First performance given by the choir at Evensong on 25th June 2016, conducted by Tom Winpenny

Text in English by Christina Rossetti

SS chorus and organ

Score on sale (CH84788)

Chester Music Ltd



The Chapel of King's College, Cambridge.

© Kate Johnson

## Illuminare Jerusalem (Jerusalem rejoys for joy)

(1985 rev. 2019) 2'30"



**Commissioned by the Choir of King's College, Cambridge**

First performed by the choir of King's College, Cambridge at the Festival of Nine Lessons and Carols, Christmas Eve, 1985

Text in English from 15th century Scottish (Anon.)

SATB chorus and organ

Score on sale (NOV290700)

**Novello & Co Ltd**

The text, in medieval Scots, is taken from an anonymous 15th-century manuscript. The refrain refers to Isaiah chapter 60, familiar from Handel's Messiah: "Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee". **J.W.**

## I love all beauteous things



(2016) 4 min

**Commissioned by the Chapter of St Paul's Cathedral to mark the 90th birthday of HM The Queen.**

**Generously supported by the Boltini Trust**

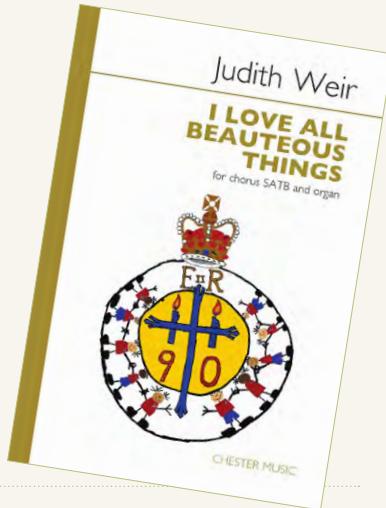
First performed on Friday 10th June 2016 at the National Service of Thanksgiving for HM The Queen's birthday at St Paul's Cathedral, London, in the presence of HM The Queen and HRH The Duke of Edinburgh

Text in English by Robert Bridges

SATB chorus and organ

Score on sale (CH82038)

Chester Music Ltd



## Indelible, miraculous



(2021) 4'

**Commissioned by Sage Gateshead**

First performed at BBC Proms at Sage Gateshead: Folk Connections by Voices from the River's Edge conducted by Dinis Sousa on 23 July 2022

Text in English by Julia Darling

SSAB chorus unaccompanied

Score on sale (CH88254)

Chester Music Ltd

## Leaf from leaf Christ knows



(2016) 4'

**Commissioned by Cathedral Commissions of Wells Cathedral**

First performed by the Choir of Wells Cathedral, James Kealey (organ) and Matthew Owens (conductor), during the festival new music wells 76–16, on Thursday 20th October 2016

Text in English by Christina Rossetti

SATB chorus and organ

Score on sale (CH85327)

Chester Music Ltd

## Like as the hart



**(Psalm 42) (2022) 3'**

**Commissioned by the Dean and Chapter of Westminster**

First performed at Westminster Abbey on 19th September 2022 at the State Funeral of Her Majesty Queen Elizabeth II by the Choir of Westminster Abbey and the Choir of the Chapel Royal, St James's Palace, conducted by James O'Donnell

Text in English from Psalm 42 v 1-7

SATB chorus unaccompanied

*Score on sale (CH88245)*

**Chester Music Ltd**



## little tree

**(2003) 7'**

**Commissioned by the Young People's Chorus of New York City for Transient Glory**

First performed on 25th April 2004 as part of Transient Glory at the Ethical Culture Auditorium, New York City by the Young People's Chorus of New York City conducted by Francisco Núñez

Text in English by E. E. Cummings

SSA chorus and marimba

*Full Score (CH68024) and Marimba Part (CH68024-01) on sale*

**Chester Music Ltd**



## Love Bade Me Welcome

**(1997) 3'30"**

**For The Mayfield Singers, Orkney**

a cappella arrangement of No 1 of Two Human Hymns

Text in English by George Herbert

SSATBB chorus unaccompanied

*Score on sale (CH61588)*

**Chester Music Ltd**



## Madrigal

**(2008) 2'30"**

**Commissioned by the BBC Singers in celebration of the sixtieth birthday of Stephen Cleobury**

First performed on 24th January 2009 by the BBC Singers conducted by Stephen Cleobury at Maida Vale Studios, London

Text in Sardinian from a Sardinian folk tale

TTBB chorus unaccompanied

*Score on sale (CH74712)*

**Chester Music Ltd**

## Magnificat and Nunc dimittis



(2011) 8'

**Commissioned by the Master and Fellows of St John's College, Cambridge, to mark the 500th anniversary of the founding of the College**

The Magnificat was first performed by Andrew Nethsingha and the Choir of St John's College on 30th October 2011, and the Nunc dimittis (as part of a complete performance) on 5th February 2012

Text in English from The Book of Common Prayer

SATB divisi unaccompanied

Score on sale (CH79915)

Chester Music Ltd

## O Mercy Divine



(2018) 4'

**Commissioned by the Choir of King's College, Cambridge, to mark the centenary of 'A Festival of Nine Lessons and Carols'**

First performance on 24th December 2018 at King's College Chapel, given by the Choir of King's College, Cambridge with Guy Johnston (cello), conducted by Stephen Cleobury

Text in English by Charles Wesley

SATB chorus and cello

Score (CH87791) and Part (CH87791-01) on sale

Chester Music Ltd

## My Guardian Angel



(1997) 3'

**Written for the Spitalfields Festival**

First performed on 23rd December 1997 at Christ Church, Spitalfields, London, by The Joyful Company of Singers and the Spitalfields Festival audience, conducted by Peter Broadbent

Text in English by William Blake

SATB chorus and audience/congregation or SSATBB chorus

Score on sale (CH74393)

Chester Music Ltd

## One day to sing



(2021) 4'

**Commissioned by Help Musicians in its Centenary year**

First performed by the choirs of St Paul's Cathedral, Westminster Abbey and Westminster Cathedral conducted by Andrew Carwood at the Festival of St Cecilia, St Paul's Cathedral, London, on 17 November 2021

Text in English by Christina Rossetti

SATB double choir

Score on sale (CH88205)

Chester Music Ltd

# Missa Del Cid



(1988) 25'

## Commissioned by the BBC

First performed on a BBC Television documentary by Combattimento conducted by David Mason

Text in English by Judith Weir, from the Spanish epic 'Poema de Mio Cid' (13thC) and from the Latin Mass

Narrator and SAAATTTBBB chorus unaccompanied

Score on sale (CH58776)

Chester Music Ltd

*Missa del Cid* was written in 1988, as part of BBC TV's 'Sound on Film' series, which showed the first performance of the piece in its entirety, together with a documentary about its creation. Subsequently, the work (originally written for ten solo voices) has reappeared in several other guises; performed live in concert, recorded on CD, and staged as part of an operatic evening about the era of the Crusades.

The text of the piece has two sources which at first may seem completely contradictory; a version of the Latin mass, and a short selection from the vast Spanish medieval epic poem Poema De Mio Cid which chronicles the life and times of the legendary warlord and outlaw Rodrigo Díaz de Vivar, now known to us (via Hollywood and Charlton Heston) as El Cid.

The Cid, who lived in the second half of the eleventh century, was edged out of the court of Castile and at first fought on the side of the Moorish Emir of Saragossa (the title 'Cid' is said to come from the Arabic Sayyidi, 'My lord'). But the Cid later changed sides, and began to besiege the Moorish city of Valencia. It is in this frame of mind that he is found in the poem, jubilantly menacing the Moors at every opportunity, whilst justifying his violent deeds as devotion to the Christian religion, ridding the world of infidels.

The Cid's pugnacious Christianity is often hilarious in its extremity; but similar statements combining religious fervour and blood lust have often been heard, even in our own time, on the eve of battle. In *Missa del Cid* I set out to 'showcase' this absurd and dangerous contradiction in a piece which combines a few of the Cid's exploits (related by a speaking 'Evangelist') with a choral mass setting.

The opening Kyrie takes place in the besieged city of Valencia; its long, yearning lines are marked 'like a Muezzin's call to prayer'. The Gloria, in a cheerful 6/8 rhythm, echoes the Cid's relish for a good fight in God's name. In the Credo, the Cid's family go to church, and the Cid's wife sings a passionate prayer for his safety. During the Sanctus, the Cid is visited in his dreams by the Angel Gabriel, who advises him to ride out into battle and certain victory. The battle takes place during the Benedictus; and the Agnus Dei simply indicates tombstones, surrounded by silence and desolation. **J.W.**

# Missa del Cid



## ~~X. KYRIE~~

Evangelist: Here begins the story of the great deeds of the Cid of Vivar. His men were far beyond all reckoning. After the Cid had left Sangosso, he passed through Huesa and the lands of Montalbán, and occupied the pass of Olcavu. Then he moved towards the sea to start fighting there, for the sun rises in the east and he turned in that direction.

The Cid took Jérica, Onda and Almenara, and he conquered the whole of the country round Burriana. He did all this with God's help, and when he captured Murviedro he was sure the Creator was on his side. Within the walls of Valencia, great fear spread.

152. Full voiced and gracious like. Miserere call to prayer

## Psalm 148



**(2008) 6'**

**Commissioned to celebrate the 800th Anniversary of the University of Cambridge**

First performed on St Cecilia's Day, 22nd November 2009 at the chapel of Gonville & Caius College, Cambridge sung by the Choir of Gonville & Caius College, with Matthew Knight, trombone

Text in English from Psalm 48

SATB chorus and trombone

*Full Score (CH75339) and Trombone Part (CH75339-01) on sale*

**Chester Music Ltd**

## The Song Sung True



**(2013) 8'**

**Commissioned by Lawyer's Music in memory of Helen M. Sibthorp, singer and Promenader**

First performed on 4th December 2013 at St Lawrence Jewry, London by the London Lawyers' Chorus conducted by Christopher Oakley

Text in English by Alan Spence

SSAATTBB chorus unaccompanied

*Score on sale (CH81752)*

**Chester Music Ltd**

## The True Light



**(2018) 6'**

**Commissioned by the Department for Digital, Culture, Media and Sport for a Service to commemorate the centenary of the end of the First World War**

First performed in Westminster Abbey on 11th November 2018, by the Choir of Westminster Abbey with Peter Holder (organ) conducted by James O'Donnell

Text in English from the Bible, Psalm 107 & the Book of John

SATB chorus and organ

*Score on sale (CH88033)*

**Chester Music Ltd**

## Truly I Tell You



**(2014) 4'**

**Written for the Commonwealth Day Observance 2015**

First performed on 9th March 2015 at the Commonwealth Day Observance by the Choir of Westminster Abbey conducted by James O'Donnell with Peter Holder (organ)

Texts in English from Psalm 8, Mark 10 & Psalm 34

SSATB chorus, organ

*Score on sale CH83743*

**Chester Music Ltd**

## Two Human Hymns



(1995) 7'

**Commissioned by the University of Aberdeen for the University's Quincentenary in 1995**

First performed on 22nd October 1995 by University of Aberdeen Chapel Choir, conducted by Dr Roger B Williams

Texts in English by George Herbert and Henry King

I. Love Bade Me Welcome

II. Like to the Falling of a Star

SATB divisi and organ

Score on sale (CH61126)

Chester Music Ltd

## Vertue



(2005) 7'

**Commissioned by Spitalfields Festival in memory of Peter Lerwill with funds from his friends: John Crisp, Peter Crisp and Jeremy Crouch, Andrew Luff, Jeremy Lindon, Sylvia Moys, Michael and Wendy Smith, David Wardrup**

First performed on 13th June 2005, at Christ Church, Spitalfields, London, by The Cardinall's Musick conducted by Andrew Carwood

Text in English by George Herbert

I. Vertue

II. Antiphon

III. Prayer

SATB chorus divisi unaccompanied

Score on sale (CH69993)

Chester Music Ltd

## We sekyn here rest



(2020) 3'30"

**Commissioned by Multitude of Voyces, as part of their 'Julian of Norwich' series, in memory of Dee Stewart (1934-2019)**

First performed and recorded for YouTube on 13th May 2021 by Godolphin Vocal Ensemble, Katie Flanagan (harp), conducted by Olivia Sparkhall

Text in English by Lady Julian of Norwich from *The Revelations of Divine Love*

SSA chorus + harp

Score on sale (CH88147)

Chester Music Ltd

# INDEXES

## SELECTED RECORDINGS AND FURTHER LISTENING

### Commercial Recordings

#### Weir: Piano Concerto, Distance and Enchantment & Other Works

Ardnamurchan Point; The Art of Touching the Keyboard; The Bagpiper's String Trio; I Broke Off a Golden Branch; Music for 247 Strings; Piano Quartet; Piano Trio; The King of France; Piano Concerto; Distance and Enchantment; Arise! Arise! You Slumbering Sleepers; El Rey De Francia

Schubert Ensemble; Domus; William Howard, piano; Petra Casen, piano; Susan Tomes, piano

*NMC Recordings D090 (2004)*

#### A Night at the Chinese Opera

A Night at the Chinese Opera

Scottish Chamber Orchestra; Andrew Parrott, director; Gwion Thomas, baritone; Adey Grummett, soprano; Frances McCafferty, mezzo-soprano; Adrian Thompson, tenor; Michael Chance, countertenor; Timothy Robinson, tenor; Michael George, baritone, Frances Lynch, soprano; Karl Daymond, tenor

*NMC Recordings D060 (2000)*

#### Airs from another Planet

Nuits d'Afrique; Three Chorales; O Viridissima; The Bagpiper's String Trio; Day Break Shadows Flee; Really?; Airs from Another Planet

Hebrides Ensemble; Ailish Tynan, soprano  
*Delphian DCD34228 (2019)*

#### Blond Eckbert

Blond Eckbert

Chorus and Orchestra of English National Opera, Siân Edwards, conductor; Nicholas Folwell (baritone), Anne-Marie Owens (mezzo-soprano), Christopher Ventris (baritone), Nerys Jones (soprano)

*NMC Recordings D106 (2005) originally released on Collins Classics in 1994*

#### Dove, Weir & Martin Choral Works

The True Light; His Mercy Endureth For Ever; Truly I Tell You

Choir of Westminster Abbey; James O'Donnell; Peter Holder, organ

*Hyperion CDA68350 (2022)*

#### Judith Weir Oboe Concerto

Oboe Concerto

Adelaide Symphony Orchestra, Douglas Boyd, conductor; Celia Craig, oboe

*Artaria AUECL2300001 (2023)*

#### Judith Weir Storm

Storm; All the Ends of the Earth; Magnificat and Nunc Dimittis; Missa Del Cid; The Song Sung True

BBC Singers; Choristers of Temple Church; Endymion; David Hill, conductor

*Signum Classics SIGCD421 (2015)*

## On Buying a Horse

On Buying a Horse; Ox Mountain Was Covered By Trees; Songs from the Exotic; Scotch Minstrelsy; The Voice of Desire; A Spanish Liederbooklet; Ständchen; King Harald's Saga

Susan Bickley (mezzo-soprano), Andrew Kennedy (tenor), Ailish Tynan (soprano), Iain Burnside (piano)

*Signum Classics SIGCD087 (2006)*

## The Big Picture

The Big Picture

Music Makers of London, Bristol Choral Society, Bristol Youth Choir; Hilary Campbell, conductor; Hannah Lawrence, clarinet; Oliver Butterworth, Oliver Pooley, percussion; Ian Tindale, Annabel Thwaite, piano

*Delphian DCD34242 (2020)*

## The Consolations of Scholarship

The Consolations of Scholarship; Piano Concerto; King Harald's Saga; Musicians Wrestle Everywhere

Ensemble X; Steven Stucky, conductor; Mark Davis Scatterday, conductor; Janice Felty, mezzo-soprano; Xak Bjerken, piano; Judith Kellock, soprano

*Albany Records TROY803 (2006)*

## The Vanishing Bridegroom

The Vanishing Bridegroom

BBC Symphony Orchestra and Singers; Martyn Brabbins, conductor

*NMC Recordings D196 (2014)*

## The Welcome Arrival of Rain

Natural History; Moon and Star; Forest; Heroic Strokes of the Bow; The welcome arrival of rain

BBC Symphony Orchestra and BBC Symphony Chorus; Martyn Brabbins, conductor; Ailish Tynan, soprano

*NMC Recordings D137 (2012)*

## Three Operas

The Consolations of Scholarship; Missa Del Cid; King Harald's Saga

Lontano; Combattimento; Odaline de la Martinez, conductor; David Mason, conductor; Linda Hirst, soprano; Jane Manning, soprano

*Novello Records NVLCD109 (1989)*

## Weir Choral Music

Psalm 148; My Guardian Angel; Vertue; Ascending into Heaven; little tree; Wild Mossy Mountains; a blue true dream of sky; Madrigal; Two Human Hymns; Illuminare Jerusalem (Jerusalem rejoys for joy); Drop Down Ye Heavens, from Above; Love Bade Me Welcome; Ettrick Banks

Choir of Gonville & Caius College, Cambridge; Geoffrey Webber, conductor; Matthew Fletcher, Annie Lydford, organ

*Delphian DCD 34095 (2011)*

## Judith Weir & Jonathan Dove: Organ Works

Ettrick Banks; St Alban; The Tree of Peace; The Trees Unfold; The Wild Reeds; Wild Mossy Mountains

Thomas Corns, organ

*Resonus: B0CZ9RSMYT (2024)*

## Composing Myself

(Film)

[Watch](#)

## Composing Myself

(Podcast)

[Listen](#)

[judithweir.com](http://j Judithweir.com)

# ALPHABETICAL LIST OF COMPOSITIONS

a blue true dream of sky .....	60
A Night at the Chinese Opera .....	30
A Spanish Liederbooklet .....	47
A Wreath .....	60
Airs from Another Planet .....	39
All the Ends of the Earth .....	21
Ardnamurchan Point .....	39
Arise! Arise! You Slumbering Sleepers .....	40
Armida .....	29
Ascending into Heaven .....	59
Atlantic Drift .....	39
Ave Maris Stella .....	59
Ave Regina Caelorum .....	59
Begin Afresh .....	10
Blackbirds and Thrushes .....	47
Blond Eckbert .....	29
Blond Eckbert (pocket version) .....	31
blue hills beyond blue hills .....	21
Blue-Green Hill .....	40
Bright be the Place of thy Soul! .....	47
Brighter Visions Shine Afar .....	13
Broken Branches .....	47
By Wisdom .....	60
Chorale, for Steve .....	54
CONCRETE .....	22
Day Break Shadows Flee .....	54
Day by Day .....	61
Distance and Enchantment .....	40
Don't Let That Horse .....	50
Drop Down, Ye Heavens, from Above .....	61
EI Rey De Francia .....	41
Ettrick Banks .....	54
For Friendship .....	41
Forest .....	13
fragile .....	55
Fresh Air .....	34
Gentle Violence .....	41
Good Morning, Midnight .....	36
HEAVEN ABLAZE in His Breast .....	31
Heroic Strokes of the Bow .....	19
His Mercy Endureth For Ever .....	61
Holy Innocents .....	61
Horse d'Oeuvres .....	37
I Broke Off a Golden Branch .....	42
I give you the end of a golden string .....	13
I love all beauteous things .....	63
Illuminare Jerusalem (Jerusalem rejoys for joy) .....	62
In the Land of Uz .....	22
Indelible, miraculous .....	63
I've turned the page .....	55
King Harald's Saga .....	48
Leaf from leaf Christ knows .....	63
Like as the hart .....	64
little tree .....	64
Love Bade Me Welcome .....	64
Madrigal .....	64
Magnificat and Nunc dimittis .....	65
Michael's Strathspey .....	55
Miss Fortune .....	31
Missa Del Cid .....	66
Moon and Star .....	25
Mountain Airs .....	42
Music for 247 Strings .....	42
Music, Spread Thy Voice .....	14
Music, Untangled .....	14
Musicians Wrestle Everywhere .....	34
My Guardian Angel .....	65
National Anthem with Leicester Fanfare .....	25
Natural History .....	16
New Every Morning .....	14

## ALPHABETICAL LIST OF COMPOSITIONS

Nuits d'Afrique .....	50	The Alps .....	52
O Mercy Divine .....	65	The Art of Touching the Keyboard .....	56
O Sweet Spontaneous Earth .....	25	The Bagpiper's String Trio .....	40
O Viridissima .....	42	The Big Picture .....	21
Oboe Concerto .....	20	The Black Spider .....	32
On Buying a Horse .....	50	The Black Spider (Hamburg version) .....	32
On the Palmy Beach .....	51	The Consolations of Scholarship .....	33
On White Meadows .....	51	The Cordwainers' Song .....	53
One day to sing .....	65	The King of France .....	57
Ox Mountain Was Covered By Trees .....	18	The Prelude .....	46
Piano Concerto .....	18	The Skriker .....	35
Piano Quartet .....	43	The Sleeping-Mat Ballad .....	53
Piano Trio .....	43	The Song Sung True .....	68
Piano Trio Two .....	43	The Sweet Primroses .....	53
Planet .....	19	The Tree of Peace .....	57
Praise Him With Trumpets .....	27	The Trees Unfold .....	57
Psalm 148 .....	68	The True Light .....	68
Rain and Mist Are on the Mountain, I'd Better Buy Some Shoes .....	43	The Vanishing Bridegroom .....	33
Really? .....	51	The Vanishing Bridegroom (Chamber version) .....	33
Roll Off the Ragged Rocks of Sin .....	55	The Voice of Desire .....	53
Scipio's Dream .....	32	The welcome arrival of rain .....	14
Scotch Minstrelsy .....	51	The Wild Reeds .....	57
Sederunt Principes .....	35	Thread! .....	37
Several Concertos .....	44	Three Chorales .....	46
Sinfonia Comatica .....	35	Tiger under the Table .....	35
Sketches from a Bagpiper's Album .....	44	To Judith, from Judith .....	58
Sleep Sound ida Mornin' .....	44	Truly I Tell You .....	68
Some Simple Sonatas .....	55	Two Human Hymns .....	69
Songs from the Exotic .....	52	UNLOCKED .....	58
Sonnet 116 .....	52	Virtue .....	69
St Agnes .....	44	Wake your wild voice .....	46
St Alban .....	57	Waltraute's Narration .....	37
Stars, Night, Music and Light .....	27	We are shadows .....	28
Stars, Night, Music and Light (reduced version) .....	27	We sekyn here rest .....	69
Still, Glowing .....	15	What sound will chase elephants away? .....	46
Storm .....	28	Wild Mossy Mountains .....	58
String Quartet .....	45	Winter Song .....	19
String Quartet No 2 ("The Spaniard") .....	45	woman.life.song .....	38
Sundew .....	45		

# CHRONOLOGICAL LIST OF COMPOSITIONS

**1979**

King Harald's Saga

**1980**

Several Concertos

**1981**

Music for 247 Strings  
Thread!

**1982**

Scotch Minstrelsy  
Wild Mossy Mountains

**1983**

Ascending into Heaven  
The Art of Touching the  
Keyboard

**1984**

Drop Down, Ye Heavens,  
from Above  
Sketches from a Bagpiper's  
Album  
The Black Spider

**1985**

Ettrick Banks  
Illuminare Jerusalem  
(Jerusalem rejos for joy)  
Michael's Strathspey  
The Bagpiper's String Trio  
The Consolations of  
Scholarship

**1986**

Airs from Another Planet

**1987**

A Night at the Chinese  
Opera

Gentle Violence

Sederunt Principes

Songs from the Exotic

**1988**

A Spanish Liederbooklet

Missa Del Cid

Mountain Airs

**1989**

Distance and Enchantment

HEAVEN ABLAZE in His  
Breast

**1990**

Ardnamurchan Point

Don't Let That Horse

Ox Mountain Was Covered  
By Trees

String Quartet

The Vanishing Bridegroom

The Vanishing Bridegroom  
(Chamber version)

**1991**

I Broke Off a Golden Branch

On Buying a Horse

Scipio's Dream

**1992**

Broken Branches

Heroic Strokes of the Bow

Music, Untangled

Roll Off the Ragged Rocks  
of Sin

The Alps

**1993**

Blond Eckbert

El Rey De Francia

The King of France

**1994**

Musicians Wrestle  
Everywhere

The Skriker

Forest

**1995**

Moon and Star

Sleep Sound Ida Mornin'

Two Human Hymns

**1996**

Horse d'Oeuvres

Waltraute's Narration

**1997**

Love Bade Me Welcome

My Guardian Angel

Piano Concerto

Storm

**1998**

Natural History

Piano Trio

**1999**

All the Ends of the Earth

Arise! Arise! You Slumbering  
Sleepers

UNLOCKED

We are shadows

**2000**

Piano Quartet  
woman.life.song

**2001**

The welcome arrival of rain

**2002**

Really?  
Tiger under the Table

**2003**

a blue true dream of sky  
little tree  
The Voice of Desire

**2004**

Piano Trio Two

**2005**

Armida  
Rain and Mist Are on the  
Mountain, I'd Better Buy  
Some Shoes

Virtue

**2006**

Atlantic Drift  
Blond Eckbert (pocket  
version)  
St Agnes  
What sound will chase  
elephants away?  
Winter Song

**2007**

CONCRETE  
I've turned the page...

**2008**

Blackbirds and Thrushes  
Madrigal  
Psalm 148  
Still, Glowing  
Wake your wild voice

**2009**

The Black Spider  
(Hamburg version)

**2011**

Magnificat and Nunc dimittis  
Miss Fortune  
Stars, Night, Music and  
Light  
Stars, Night, Music and  
Light (reduced version)

**2012**

To Judith, from Judith

**2013**

Blue-Green Hill  
I give you the end of a  
golden string  
The Wild Reeds  
The Song Sung True

**2014**

Ave Regina Caelorum  
Day Break Shadows Flee  
Good Morning, Midnight  
Sinfonia Comatica  
Sundew  
The Sleeping-Mat Ballad  
Truly I Tell You

**2015**

His Mercy Endureth For Ever  
National Anthem with  
Leicester Fanfare

Nuits d'Afrique  
O Viridissima  
Praise Him With Trumpets  
The Sweet Primroses

**2016**

Holy Innocents  
I love all beauteous things  
Leaf from leaf Christ knows  
The Tree of Peace  
Three Chorales

**2017**

Chorale, for Steve  
fragile  
In the Land of Uz  
Sonnet 116  
The Big Picture  
The Cordwainers' Song

**2018**

Day by Day  
O Mercy Divine  
Oboe Concerto  
The Trees Unfold  
The True Light

**2019**

Ave Maris Stella  
blue hills beyond blue hills  
For Friendship  
On the Palmy Beach

**2020**

On White Meadows  
We sekyn here rest

**2021**

A Wreath  
Fresh Air  
Indelible, miraculous  
New Every Morning  
O Sweet Spontaneous Earth  
One day to sing

**2022**

Begin Afresh  
By Wisdom  
Like as the hart (Psalm 42)  
Music, Spread Thy Voice  
St Alban

**2023**

Brighter Visions Shine Afar  
Some Simple Sonatas  
String Quartet No. 2  
("The Spaniard")

**2024**

Planet

# COMPOSITIONS BY CATEGORY

## ORCHESTRA

Begin Afresh  
 Brighter Visions Shine Afar  
 Forest  
 I give you the end of a golden string  
 Music, Spread Thy Voice  
 Music, Untangled  
 New Every Morning  
 Still, Glowing  
 The welcome arrival of rain

## SOLOISTS & ORCHESTRA

Piano Concerto  
 Natural History  
 Ox Mountain Was Covered By Trees

## CHAMBER ORCHESTRA

Planet  
 Winter Song  
 Heroic Strokes of the Bow

## SOLOISTS & CHAMBER ORCHESTRA

Oboe Concerto

## CHORUS & ORCHESTRA/ENSEMBLE

All the Ends of the Earth  
 The Big Picture  
 Blue hills beyond blue hills  
 Concrete  
 In the Land of Uz  
 Moon and Star  
 National Anthem with Leicester Fanfare  
 O Sweet Spontaneous Earth  
 Praise Him With Trumpets  
 Stars, Night, Music and Light  
 Stars, Night, Music and Light (reduced version)  
 Storm  
 We are shadows

## OPERA

A Night at the Chinese Opera  
 Armida  
 Blond Eckbert  
 Blond Eckbert (pocket version)  
 HEAVEN ABLAZE in His Breast  
 Miss Fortune  
 Scipio's Dream  
 The Black Spider  
 The Black Spider (Hamburg Version)  
 The Consolations of Scholarship  
 The Vanishing Bridegroom  
 The Vanishing Bridegroom (Chamber version)

## LARGE ENSEMBLE (7+ PLAYERS) + OTHER

Fresh Air  
 Musicians Wrestle Everywhere  
 Sederunt Principals  
 Sinfonia Comatica  
 The Skriker  
 Tiger under the Table

## SOLOISTS & LARGE ENSEMBLE (7+ PLAYERS)

Good Morning, Midnight  
 Horse d'Oeuvres  
 Thread  
 Waltraute's Narration  
 Woman.life.song

## SMALL ENSEMBLE (2-6 PLAYERS)

Airs from Another Planet  
 Atlantic Drift  
 Arise! Arise! You Slumbering Sleepers  
 The Bagpiper's String Trio  
 Blue-Green Hill  
 Distance and Enchantment  
 El Rey De Francia  
 For Friendship  
 Gentle Violence

I Broke Off a Golden Branch  
 Mountain Airs  
 Music for 247 Strings  
 O Viridissima  
 Piano Quartet  
 Piano Trio  
 Piano Trio Two  
 Rain and Mist Are on the Mountain,  
 I'd Better Buy Some Shoes  
 Several Concertos  
 Sketches from a Bagpiper's Album  
 Sleep Sound ida Mornin'  
 St Agnes  
 String Quartet  
 String Quartet No. 2  
 Sundew  
 The Prelude  
 Three Chorales  
 Wake your wild voice  
 What sound will chase elephants away?

## SOLO VOICES & 1-6 PLAYERS

A Spanish Liederbooklet  
 Blackbirds and Thrushes  
 Bright be the Place of thy Soul!  
 Broken Branches  
 Don't Let That Horse  
 King Harald's Saga  
 Nuits d'Afrique  
 On Buying a Horse  
 On the Palmy Beach  
 On White Meadows  
 Really?  
 Scotch Minstrelsy  
 Songs form the Exotic  
 Sonnet 116  
 The Alps  
 The Cordwainers' Song  
 The Sleeping-Matt Ballad  
 The Sweet Primroses  
 The Voice of Desire

## SOLO WORKS

Ardnamurchan Point  
 Chorale, for Steve  
 Day Break Shadows Flee  
 Ettrick Banks  
 fragile

I've turned the page  
 Michael's Strathspey  
 Roll Off the Ragged Rocks of Sin  
 Some Simple Sonatas  
 St Alban  
 The Art of Touching the Keyboard  
 The King of France  
 The Tree of Peace  
 The Trees Unfold  
 The Wild Reeds  
 To Judith, from Judith  
 Unlocked  
 Wild Mossy Mountains

## CHORUS A CAPPELLA / + 1 INSTRUMENT

Ascending into Heaven  
 Ave Maris Stella  
 Ave Regina Caelorum  
 a blue true dream of sky  
 A Wreath  
 By Wisdom  
 Day by Day  
 Drop Down, Ye Heavens, from Above  
 His Mercy Endureth For Ever  
 Holy Innocents  
 I love all beauteous things  
 Illuminare Jerusalem  
 Indelible, miraculous  
 Leaf from leaf Christ Knows  
 Like as the hart  
 Little tree  
 Love Bade me Welcome  
 Madrigal  
 Magnificat and Nunc Dimittis  
 O Mercy Divine  
 Missa Del Cid  
 My Guardian Angel  
 One day to sing  
 Psalm 148  
 The Song Sung True  
 The True Light  
 Truly I Tell You  
 Two Human Hymns  
 Vertue  
 We sekyn here rest

# COMPOSITIONS BY THEME OR TOPIC

## AMATEUR PERFORMERS

The Black Spider  
New Every Morning  
Music Spread Thy Voice  
Indelible, miraculous  
Fresh Air  
Storm

## CHINA

A Night at the Chinese Opera  
Gentle Violence  
Illuminare Jerusalem  
Natural History  
The Consolations of Scholarship

## CONCERT OPENERS

Forest  
Music Spread Thy Voice  
Music, Untangled  
Stars, Night, Music and Light (2011)  
Stars, Night, Music and Light (2011)  
(reduced version)  
Tiger under the table

## FOLK SONGS & FOLK TALES

Arise! Arise You Slumbering Sleepers  
Blackbirds and Thrushes  
Blond Eckbert  
Distance and Enchantment  
Horse d’Oeuvres  
I Broke Off a Golden Branch  
Miss Fortune  
Music, Untangled  
Musicians Wrestle Everywhere  
Songs from the Exotic  
The King of France  
The Sweet Primroses  
UNLOCKED

## LITERATURE

A Wreath  
Begin Afresh  
Blond Eckbert  
Bright be the Place of thy Soul!  
Heaven ABLAZE In His Breast  
I give you the end of a golden string  
The Black Spider

## MEDIÆVAL

All the Ends of the Earth  
Ave Maris Stella  
Missa del Cid  
O Viridissima

## NATURE

Atlantic Drift  
Ave Maris Stella  
Begin Afresh  
Ettrick Banks  
Forest  
Natural History  
O Sweet Spontaneous Earth  
On White Meadows  
Planet  
Storm  
Sundew  
The trees Unfold  
The welcome arrival of rain  
The Wild Reeds  
Winter Song

## POETRY

### Chang Tzu

Natural History  
We are shadows

### E. E. Cummings

a blue true dream of sky  
O Sweet Spontaneous Earth  
**Emily Dickinson**  
Good Morning, Midnight

Moon and Star  
 Musicians Wrestle Everywhere (inspired by)  
 The Alps  
 We are shadows

**George Herbert**

A Wreath  
 Love Bade Me Welcome  
 On the palmy Beach  
 Stars, Night, Music and Light  
 Two Human Hymns  
 Virtue

**Ferlenghetti**

Don't Let That Horse  
 Horse d'Oeuvres

**Robert Bridges**

I love all beauteous things  
 The Voice of Desire

**Shakespeare**

CONCRETE  
 Sonnet 116  
 Storm

**Alan Spence**

blue hills beyond blue hills  
 The Song Sung True

**Wallace Stevens**

On the Palmy Beach  
 The Big Picture

**Christina Rossetti**

Holy Innocents  
 Leaf from leaf Christ knows  
 One day to sing  
 The Big Picture

**Kathleen Jamie**

Good Morning, Midnight  
 On the Palmy Beach

**SCOTLAND**

Airs From another planet  
 Ardnamurchan Point  
 Atlantic Drift  
 Blue hills beyond blue hills  
 Ettrick Banks  
 Michael's Strathspey  
 Mountain Airs

Rain and Mist Are on the Mountain,  
 I'd Better Buy Some Shoes  
 Scotch Minstrelsy  
 The Bagpiper's String Trio  
 The Vanishing Bridegroom  
 The Vanishing Bridegroom  
 (Chamber version)  
 Wild Mossy Mountains  
 Winter Song

**SPIRITUALITY & LITURGICAL**

A Wreath  
 The welcome arrival of rain  
 Magnificat and Nunc dimittis

**THE METAPHYSICAL**

Airs from another Planet  
 Moon and Star  
 Planet  
 Stars, Night, Music and Light (2011)  
 Stars, Night, Music and Light (2011)  
 (reduced version)

**VISUAL ART**

Heroic Strokes of the Bow  
 The Big Picture

**WORKS WRITTEN IN POST AS MASTER OF THE QUEEN'S /KING'S MUSIC**

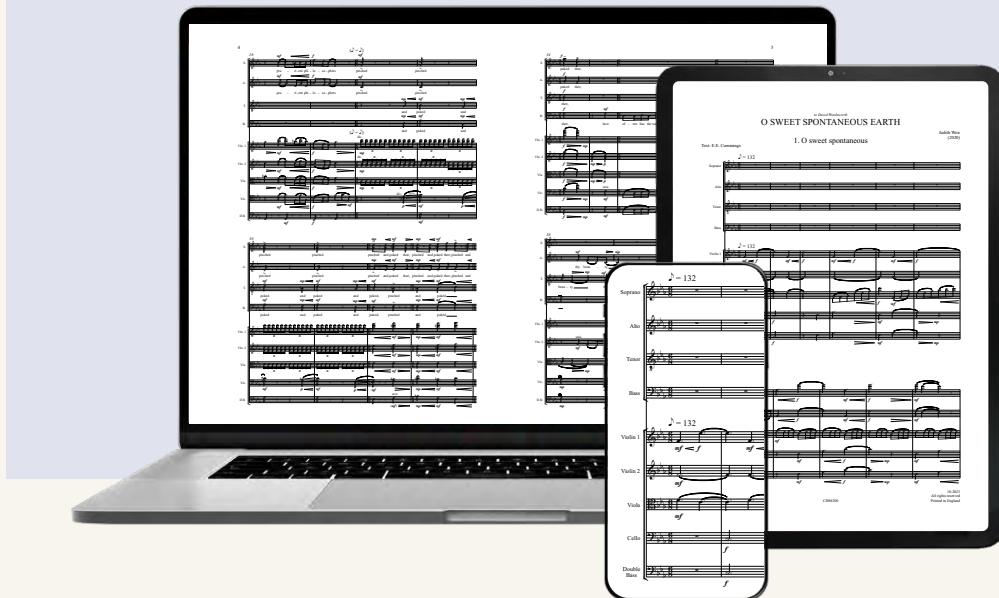
Brighter Visions Shine Afar  
 By Wisdom  
 I love all beauteous things  
 Like as the hart (Psalm 42)  
 National Anthem with Leicester Fanfare  
 The true light

**YOUNG PERFORMERS**

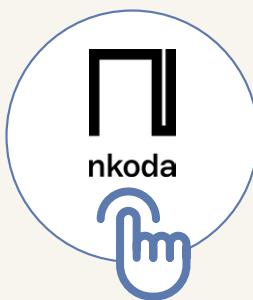
Day by Day  
 Fresh Air  
 Holy Innocents  
 Indelible, miraculous  
 Little tree  
 Music Spread Thy Voice  
 New Every Morning  
 Storm  
 The Black Spider  
 We are shadows

# DIGITAL SCORES

View scores and hire performance materials at **NKoda**.



Perusal scores can be viewed here:



Commission, media and press enquiries to:

**Kate Johnson**  
[kate.johnson@wisemusic.com](mailto:kate.johnson@wisemusic.com)  
 Promotion & Communications Director  
**Wise Music Group**  
 14-15 Berners Street, LONDON W1T 3LJ



For general enquiries regarding the catalogue of  
Judith Weir please contact your local Wise Music Office  
or visit [wisemusicclassical.com](http://wisemusicclassical.com)



**Wise Music** *Classical*

Bergamo

Berlin

Copenhagen

Hong Kong

Leipzig

London

Los Angeles

Madrid

New York

Paris

Reykjavík

Sydney

Tokyo

G Schirmer/AMP

G Schirmer Australia

Chester Music

Novello & Co

Alphonse Leduc

Edition Wilhelm Hansen

Edition Peters

Editions Transatlantiques

Choudens

Le Chant du Monde

Unión Musical Ediciones



[promotion@wisemusic.com](mailto:promotion@wisemusic.com)

[wisemusicclassical.com](http://wisemusicclassical.com)

© June 2024, Wise Music Group

