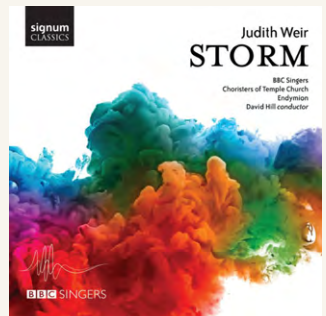
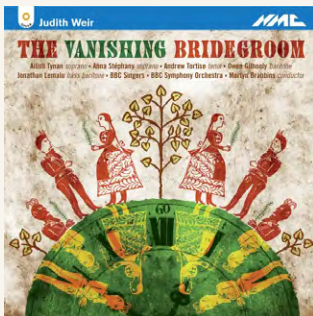
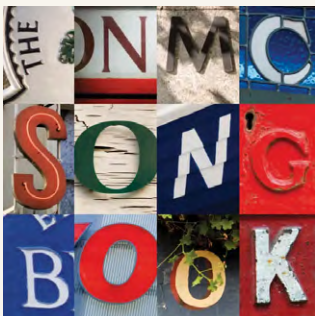
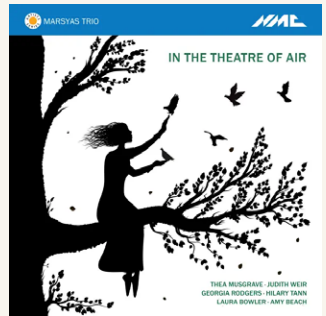
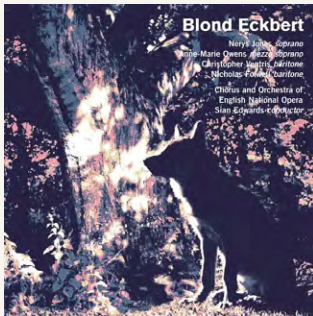
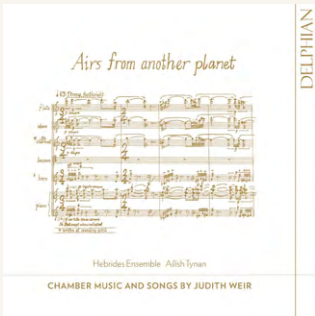
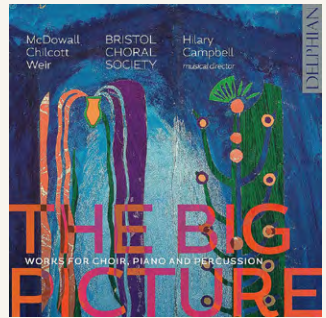
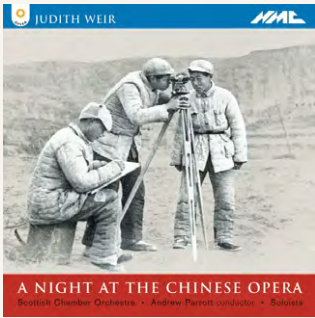


THE COMPLETE CATALOGUE

JUDITH WEIR

CHESTER MUSIC LTD & NOVELLO & CO LTD



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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".





© 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 cossetting, 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 in 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*.



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.



© Suzanne Heikensfeldt-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 the 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)111 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)111 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)111 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[bc]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

A photograph of an elderly person with short, grey hair, seen from behind, sitting in a black ergonomic office chair at a wooden desk. The person is wearing a dark, ribbed sweater and dark trousers. On the desk, there are several books, a stack of papers, and a small electronic device. To the left, a modern desk lamp is visible. The room features large windows that look out onto a brick building and trees. Two framed artworks are mounted on the wall behind the desk. The overall atmosphere is quiet and focused.

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*;

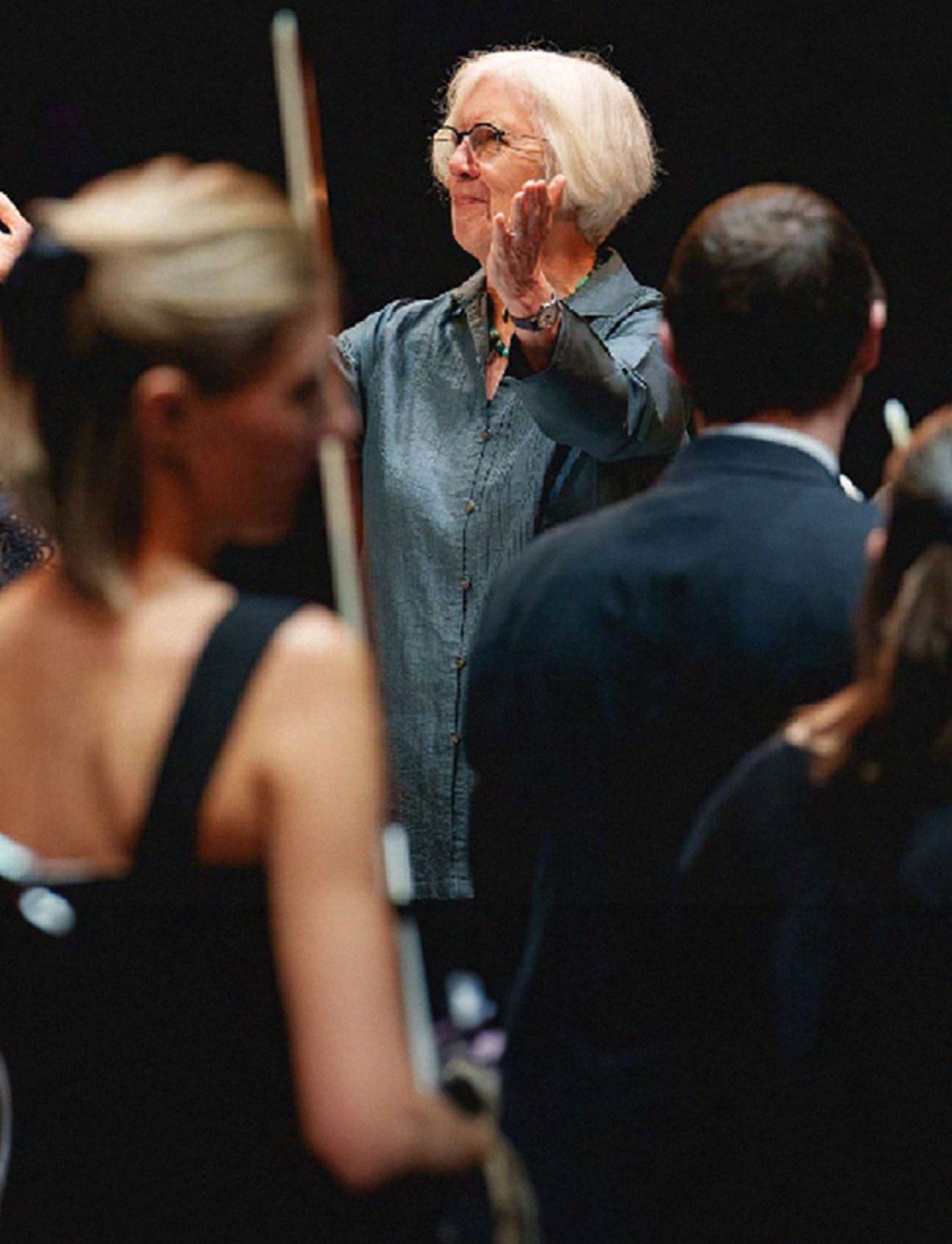
“Last year is dead, they seem to say,
Begin afresh, afresh, afresh.”

- 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)

ALFONSO ARRIGHETTI - 1981 - 021 - MACCHINA O LINGUAGGIO - DINTORNI AI CANTIERI DI COLUMBO E PALLADIO - BRUCIO SARDI

163

3 Flutes $\frac{3}{4}$

2 Oboes $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Cor Anglais $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3 Clarinet in Bb $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2 Bassoons

Contra Bassoon

4 Horns in F $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

4 Trumpets in C $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3 Trombones

Tuba

Percussion $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Timpani $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Violin 1

Violin 2

Viola

Solo VI.1 *mf*

Solo VI.2 *mp*

Solo VI.3 *mp*

Solo VI.4 *mp*

Cello

Bass

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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 tutti 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,afll)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.

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 celli; 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

The image displays two pages of a musical score for the piece 'Ox Mountain Was Covered By Trees'. The left page contains measures 7 through 10, and the right page contains measures 11 through 14. The score is written for voice (Soprano, Counter-tenor, Baritone) and piano. The lyrics are in English, with Chinese characters in parentheses. The piano part features complex textures with many sixteenth and thirty-second notes. The vocal parts have lyrics such as 'Cattle and sheep grazed', 'after some time, the mountain was giant and', 'I am today', 'I will give it all away to the peasants', and '(Chorus)'. The score includes dynamic markings like *pp*, *mp*, and *mf*, and articulation marks like accents and slurs.

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 tuttis. 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 'obligato' 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.

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)

1. O sweet spontaneous

Text: E.E. Cummings

$\text{♩} = 132$

Soprano
 Alto
 Tenor
 Bass

Violin 1
 Violin 2
 Viola
 Cello
 Double Bass

$\text{♩} = 132$

mf < *f* *mf* < *f* *mf* < *f* *mf* < *f*

mf *f* *mf* *f*

f *mf* *mp*

f *mf* *mp*

7

Vln. 1
 Vln. 2
 Vla.
 Vlc.
 D.B.

mf *f* *mf* *f* *mf*

f *mf* *f* *mf* *f*

f *mf* *f* *mp* *mf*

mf *f* *mp* *mf*

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 + 2tptr 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 Bělohávek

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+btbn.1/4perc.timp/hp/str

Vocal Score on sale (CH61704)

Score and parts on hire

[Chester Music Ltd](#)



Chang Tzu dreams he is a butterfly.
The fourth movement of *We are shadows* sets text by Chuang Tzu.



OPERA

Blond Eckbert, Innsbruck 2007.

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(II:pic).2(II:ca).2(II:bcl).2(II: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 sparsely 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/2tpt = suitable wind/str alternatives/3perc/pf(=epf or eorgj)/[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





LARGE ENSEMBLE (7+ PLAYERS)

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 Principes



(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,af)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 Pitville 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. $\text{♩} = 69$ **Harald***f sempre*

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

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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 Harold'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 Parnay, 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 Tadjó 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 Schauer (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.

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, grownig 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 Congratonal 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

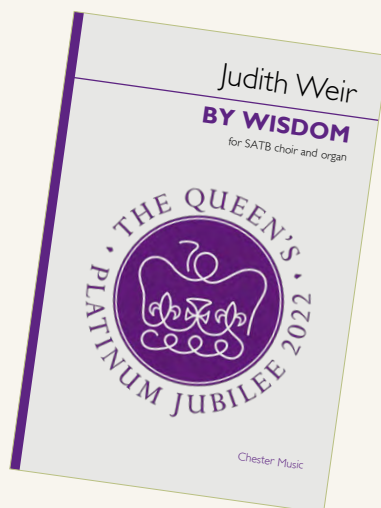
First performed at a Service of Thanksgiving for Her Majesty The Queen at St Paul's Cathedral, London, on 3rd June 2022 by the choirs of St Paul's Cathedral and Her Majesty's Chapel Royal conducted by Andrew Carwood, with William Fox, organ

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 rejos 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 Francoisco 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 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

Judith Weir (1998)

I. KYRIE

Evangelist:

Here begins the story of the great deeds of the Cid of Vivar. His men were rich beyond all reckoning. After the Cid had left Saragossa, he passed through Huesca and the lands of Montalbán, and occupied the pass of Olocau. 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 Almonara, and he conquered the whole of the country round Burriana. He did all this with God's help, and when he captured Murriedro he was sure the Creator was on his side. Within the walls of Valencia, great fear spread.

♩ 59: Full voiced and spacious, like a Maggini's call to prayer

T 1 *mf* Los mozos llaman Ma-homet
 T 2 *mf* The Moors cried: Mahomet, los
 T 3 *mf* The Moors cried: Mahomet, los
 B 1 *mp* los mo - sos llaman
 B 2 *mp* los mo - sos llaman
 B 3 *mp* los mo - sos llaman
 3

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 Cardinal'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

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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 Lawrance, 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 rejos 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

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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
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1986

Airs from Another Planet

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A Night at the Chinese
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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
Vertue

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

MEDIAEVAL

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
Vertue

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

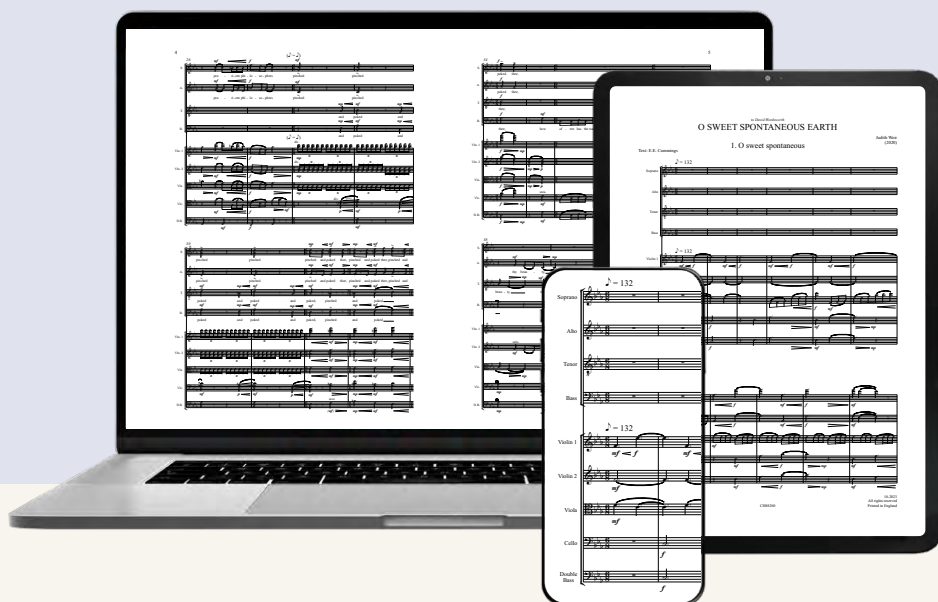
Brighter Visions Shine Afar
By Wisdom
I love all beauteous things
Like as the hart (Psalm 42)
National Anthem with Leicester Fanfare
The true light

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

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Commission, media and press enquiries to:

Kate Johnson

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



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