

James Weeks

Radical Road

for 30 or more singers with stones

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Radical Road

Singers (30 or more) with stones

Duration: 20'-30'

Introduction

Radical Road is an installation for voices, not a concert work. It has no beginning nor end. There should be at least 30 voices but possibly many more; the duration indicated may be lengthened if appropriate, but it should not be reduced.

Singers should be divided into groups of between 4 and 6 people of any combination of voice-parts. Each of these groups has complete autonomy in performance; there should be no overall director leading the performance.

Radical Road should be performed in a space that allows the audience to walk through or around it; for instance a large foyer or open-air space, a large multi-level staircase with landings, a network of connected corridors, a suite of connected rooms and passageways, etc.

The groups should be spaced around or through the space so as to suggest small groups of labourers placed at intervals along a road under construction (see Programme Note). There should be sufficient numbers of singers (and thus, sufficient numbers of groups) that the audience is at all positions in the space aware of a multiplicity of events, some close, some distant, so that the listening experience is of a plethora or superabundance of sound and activity.

Order of Performance

There are four types of material: Statements, Conversations, Songs and Gravel.

Prior to the performance, each group should select independently an ordering of materials, moving from one type to another ad lib. The exception to this is that **Gravel and Song are linked**: a Song must always be followed by Gravel, and these are the only times Gravel may be performed (apart from at the very start: see below).

A group can perform two or three Statements or Conversations in a row (not more).

Groups should order materials in advance and move as quickly as possible from one to another in performance, so there is very little rest between items: the effect should be of a very swift, but orderly and organised, turnover of material throughout the performance (performers should not stint on energy and should expect to be quite tired by the end).

The attitude taken by the performers should be one of focused concentration on each musical 'task', to be performed with great energy (for example, the Conversations should be very rhythmic, and all material types should be at least *mf*, usually more), but never in a ostentatious or theatrically exaggerated way. The performers should, as far as possible, concentrate on their tasks and not take account of the presence of the audience or of other groups, working with and for the other members in the group.

Groups should share two music stands, facing each other. This need not define who performs which part; singers could move around between items to give the optimal positions for each item. It is recommended that those sharing a part also share a music stand as far as possible.

The start and end of the performance should not be very precisely coordinated, and no special ordering of entry or exit should be prescribed. Groups may begin with any of the four material types (including Gravel).

Auxiliary Instruments

All singers should equip themselves with two medium-sized stones, such as fit comfortably in the hand. These should be stowed in trouser pockets when not in use. These stones are for banging together so should make a satisfying noise when used thus.

Each group also requires a quantity of gravel and metal pans (one per singer) for the Gravel section (see specific Gravel instructions).

Programme Note

Climbing steeply from beside the Palace of Holyrood to run along the rim of Salisbury Crags before descending to meet the Queen's Drive a kilometre or so to the South, Edinburgh's Radical Road commands a picturesque view. From here the royal city spreads out its splendours in panorama, the Firth of Forth a glistening backdrop. It is a scene worthy of Sir Walter Scott; and no accident, for it was the novelist himself who had the idea of creating the Road in 1820, in the aftermath one of the bloodiest episodes in modern Scottish history. The Radical War, or Scottish Insurrection, had seen impoverished tradesmen briefly take up arms against the authorities, and Scott's proposal for the Road was one of a number of measures taken to shore up the status quo against any further outbreaks of political radicalism.

Not only did the Road (which is purely recreational in purpose) thus provide an elegantly politicised vista for those treading its path; its construction was the work of unemployed weavers from the west of Scotland – potential 'radicals' themselves – neatly providing them with temporary employment and quelling rebellious instincts, whilst helping to set in stone, as it were, a symbol of a social order of which they remained at the bottom.

My vocal installation *Radical Road* is free re-imagining of this scene: small groups of singers are distributed around the space, through which the audience moves like walkers along a path. The singers could stand for the weavers themselves, only here they are weaving songs, and the road they are building is one directed towards a fairer and more equal society. Texts from Thomas Paine's *Agrarian Justice* are debated and declaimed, and his famous verse *Liberty Tree* is sung in spontaneously improvised harmony. The rhythms of the voices mesh with the rhythms of physical labour through the sound of stones struck together and gravel poured into metal pans. The singers work together within each group, taking turns to articulate the music and create the line. All the groups perform simultaneously in a superabundant tableau of musical activity: the mobile listener encounters each group one-by-one, sometimes listening in to their conversations and songs, other times standing back to admire the view.

Radical Road was written for the BBCSSO's Tectonics Festival, directed by Ilan Volkov, and first performed by singers from Glasgow Chamber Choir (Michael Bawtree, director) and Glasgow University Chapel Choir (James Grossmith, director) on 11th May 2014. It pays homage to the music of Christian Wolff.

James Weeks
Gateshead, January 2014

Statements

There are 20 statements.

Each Statement is in 2, 3 or 4 parts, each part in a different colour. Divide the group ad lib. among the parts. Everyone in the group should take part in all Statements that are performed.

The four colours of the parts are black, red, green and blue. Text in **bold purple** should be performed by everyone in the group together.

Statements should be sung in speech rhythm at speaking pace. Avoid the slower and more mannered delivery styles of declaimed speech (as in a play) or musical recitation (religious or operatic).

Aim for as smooth transitions between parts as possible.

Choice of sung pitches is free, but each phrase (i.e. consecutive words in a single colour) should be sung to a single tone (like a reciting tone), creating a free melodic concatenation of tones shifting from part to part. Do not decide pitches in advance. When there are two or more people on a particular part, chords will be formed – this likewise should not be decided in advance.

It is advisable to aim for a broadly tonal melody rather than a deliberately atonal one (though sometimes this does not work out in the moment). The aim is to create a smoothly connected line as far as possible.

1.

To preserve the benefits of what is called civilized life, and to remedy at the same time the evil which it has produced, ought to be considered as one of the first objects of reformed legislation.

2.

Whether that state that is proudly, perhaps erroneously, called civilization, has most promoted or injured the general happiness of man, is a question that may be strongly contested. On the one side, the spectator is dazzled by splendid appearances; on the other, he is shocked by extremes of wretchedness; both of which it has erected. The most affluent and the most miserable of the human race are to be found in the countries that are called civilized.

3.

Poverty is a thing created by that which is called civilized life. It exists not in the natural state. On the other hand, the natural state is without those advantages which flow from agriculture, arts, science and manufactures.

4.

Civilization has operated two ways: to make one part of society more affluent, and the other more wretched, than would have been the lot of either in a natural state.

5.

When a country becomes populous by the additional aids of cultivation, art and science, there is a necessity of preserving things in that state; because without it there cannot be sustenance for more, perhaps, than a tenth of its inhabitants. The thing, therefore, now to be done is to remedy the evils and preserve the benefits that have arisen to society by passing from the natural to that which is called the civilized state.

6.

The first principle of civilization ought to have been, and ought still to be, that the condition of every person born into the world, after a state of civilization commences, ought not to be worse than if he had been born before that period.

7.

It is a position not to be controverted that the earth, in its natural, uncultivated state was, and ever would have continued to be, *the common property of the human race*. In that state every man would have been born to property. He would have been a joint life proprietor with the rest in the property of the soil, and in all its natural productions, vegetable and animal.

8.

There could be no such thing as landed property originally. Man did not make the earth, and, though he had a natural right to occupy it, he had no right to locate as his property in perpetuity any part of it; neither did the Creator of the earth open a land-office, from whence the first title-deeds should issue. Whence then, arose the idea of landed property? I answer as before, that when cultivation began the idea of landed property began with it, from the impossibility of separating the improvement made by cultivation from the earth itself, upon which that improvement was made.

9.

It is not charity but a right, not bounty but justice, that I am pleading for. The present state of civilization is as odious as it is unjust. It is absolutely the opposite of what it should be, and it is necessary that a revolution should be made in it. The contrast of affluence and wretchedness continually meeting and offending the eye, is like dead and living bodies chained together. Though I care as little about riches as any man, I am a friend to riches because they are capable of good.

10.

I care not how affluent some may be, provided that none be miserable in consequence of it. But it is impossible to enjoy affluence with the felicity it is capable of being enjoyed, while so much misery is mingled with the scene. He that would not give the one to get rid of the other has no charity, even to himself.

11.

There are, in every country, some magnificent charities established by individuals. It is, however, but little that any individual can do, when the whole extent of the misery to be relieved is considered. He may satisfy his conscience, but not his heart. He may give all that he has, and that all will relieve but little. It is only by organizing civilization upon such principles as to act like a system of pulleys, that the whole weight of misery can be removed.

12.

The rugged face of society, chequered with the extremes of affluence and want, proves that some extraordinary violence has been committed upon it, and calls on justice for redress. The great mass of the poor in all countries are become an hereditary race, and it is next to impossible for them to get out of that state of themselves. It ought also to be observed that this mass increases in all countries that are called civilized. More persons fall annually into it than get out of it.

13.

Land, as before said, is the free gift of the Creator in common to the human race. Personal property is the effect of society; and it is as impossible for an individual to acquire personal property without the aid of society, as it is for him to make land originally.

14.

Separate an individual from society, and give him an island or a continent to possess, and he cannot acquire personal property. He cannot be rich. So inseparably are the means connected with the end, in all cases, that where the former do not exist the latter cannot be obtained. All accumulation, therefore, of personal property, beyond what a man's own hands produce, is derived to him by living in society; and he owes on every principle of justice, of gratitude, and of civilization, a part of that accumulation back again to society from whence the whole came.

15.

This is putting the matter on a general principle, and perhaps it is best to do so; for if we examine the case minutely it will be found that the accumulation of personal property is, in many instances, the effect of paying too little for the labour that produced it; the consequence of which is that the working hand perishes in old age, and the employer abounds in affluence.

16.

The state of civilization that has prevailed throughout Europe, is as unjust in its principle, as it is horrid in its effects; and it is the consciousness of this, and the apprehension that such a state cannot continue when once investigation begins in any country, that makes the possessors of property dread every idea of a revolution. It is the hazard and not the principle of revolutions that retards their progress.

17.

The superstitious awe, the enslaving reverence, that formerly surrounded affluence, is passing away in all countries, and leaving the possessor of property to the convulsion of accidents. When wealth and splendour, instead of fascinating the multitude, excite emotions of disgust; when, instead of drawing forth admiration, it is beheld as an insult upon wretchedness; when the ostentatious appearance it makes serves to call the right of it in question, the case of property becomes critical,

18.

A revolution in the state of civilization is the necessary companion of revolutions in the system of government.

19.

Despotic government supports itself by **abject civilization, in which debasement** of the human mind, and wretchedness **in the mass of the people, are the** chief criterions. Such governments consider man **merely as an animal; that the exercise of** intellectual faculty is not his privilege; ***that he has nothing to do with the laws but to obey them;*** **and they politically depend more** upon breaking the spirit of the people **by poverty, than they fear enraging it** by desperation.

20.

An army of **principles will penetrate where an army of soldiers** cannot; **it will succeed where diplomatic management would fail;** it is neither **the Rhine, the Channel nor the ocean** that can arrest **its progress: it will march on the horizon of the world, and it will conquer.**

Conversations

There are 10 Conversations, C1-C10.

Each Conversation is in 2 parts. Divide the group ad lib. between the parts.

Everyone in the group should take part in all Conversations that are performed.

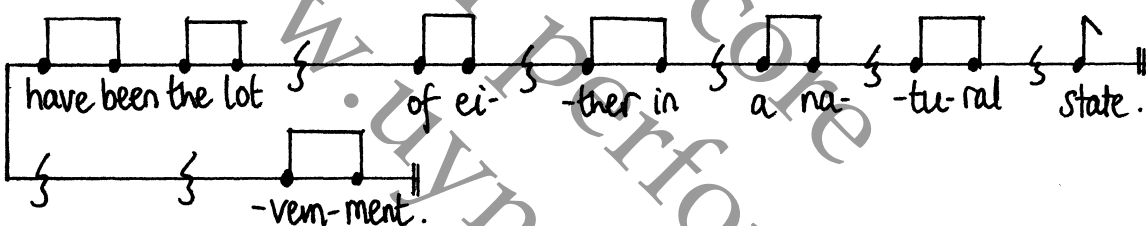
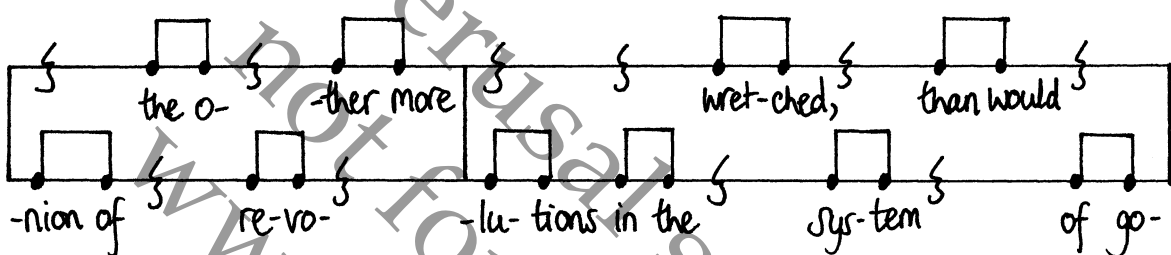
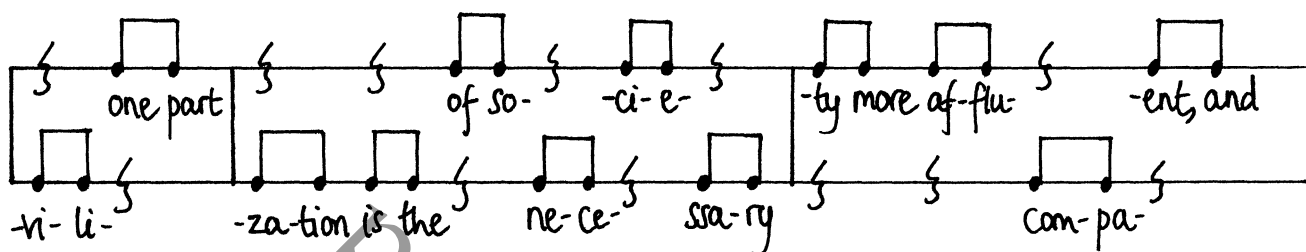
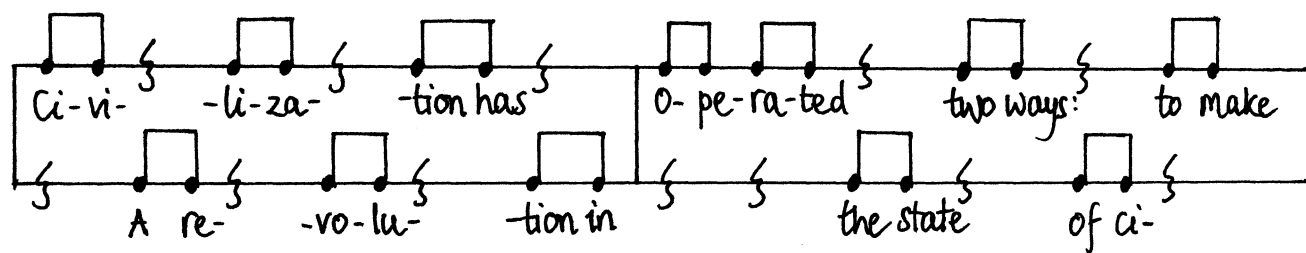
Conversations may be performed in three ways:

- with both parts speaking the text
- with one part speaking its text and the other articulating its rhythm by tapping two medium-sized stones together
- with both parts articulating their respective rhythm by tapping two medium-sized stones together (no speech involved)

Conversations should be performed as fast as is comfortable without losing textual clarity or falling off the rhythm. This speed may be different for different Conversations and for different groups. It is likely to be faster in the stones-only version.

Conversations should be performed with strength and conviction, very rhythmically.

C1



C2

This is putting the matter on a general principle
It is a position not to be con-

-ple, and perhaps it is best to do so; for if
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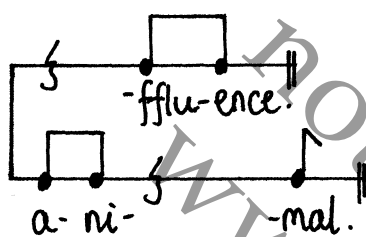
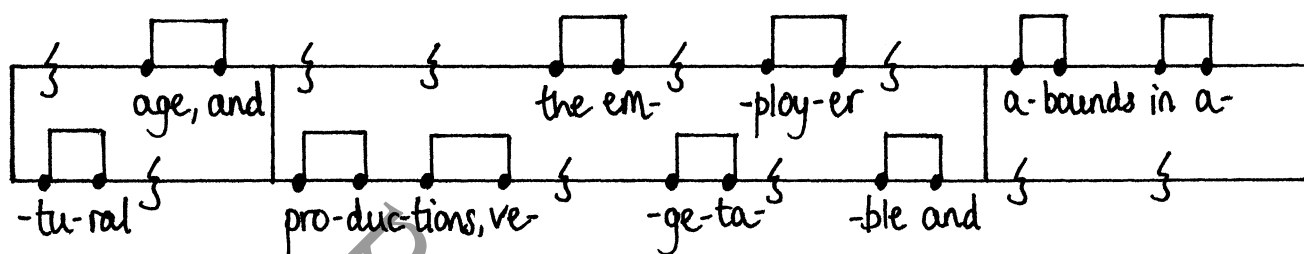
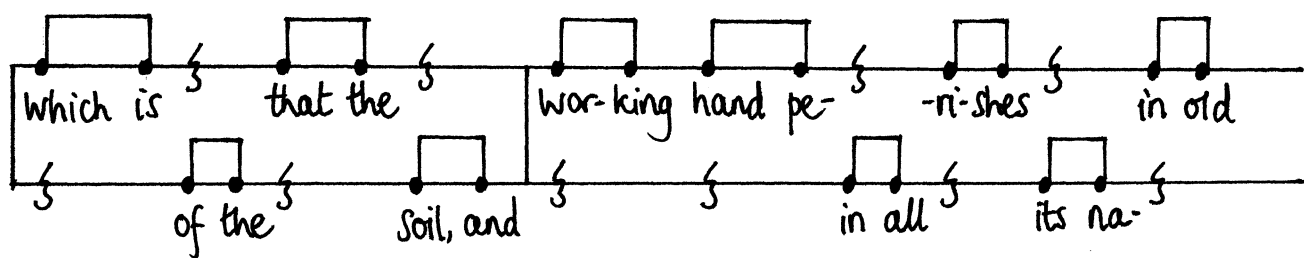
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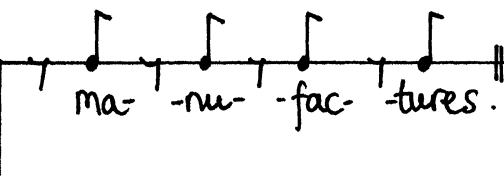
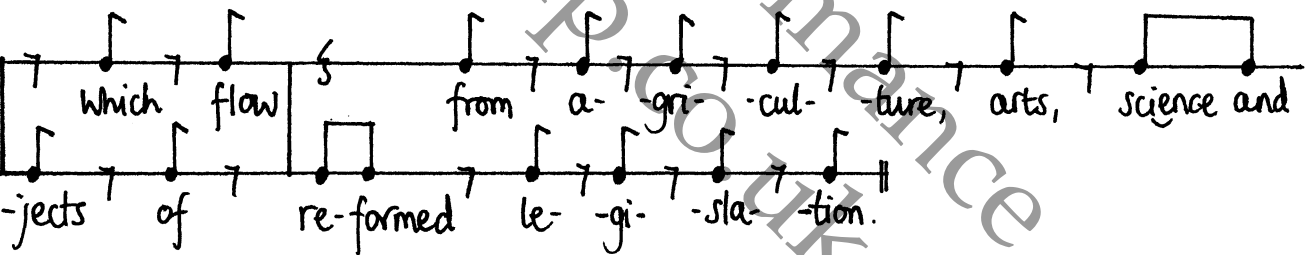
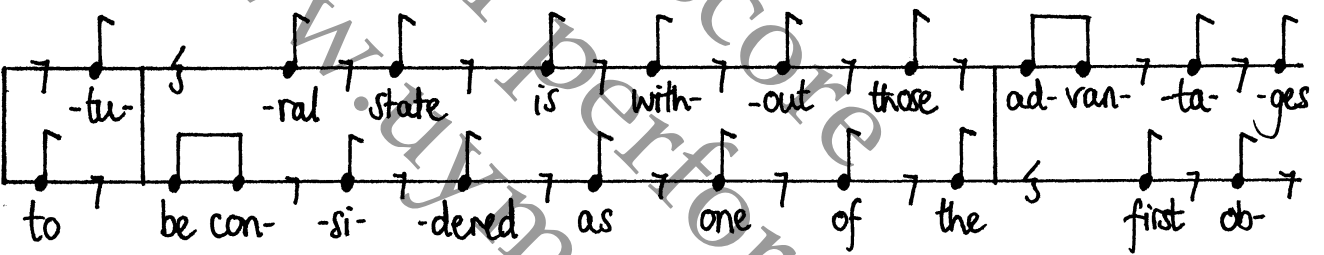
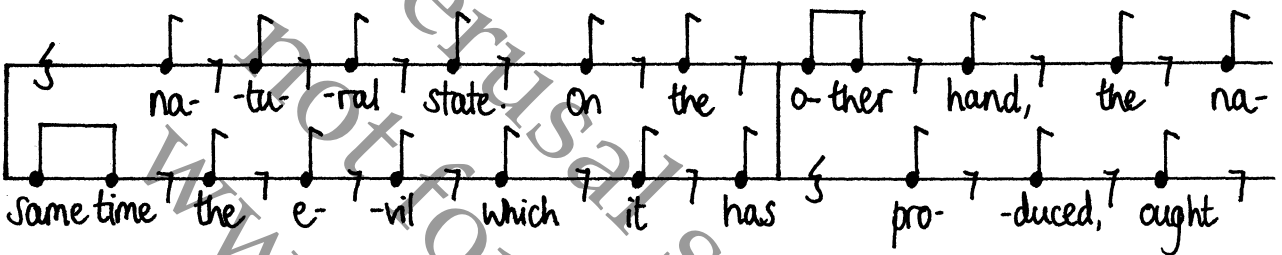
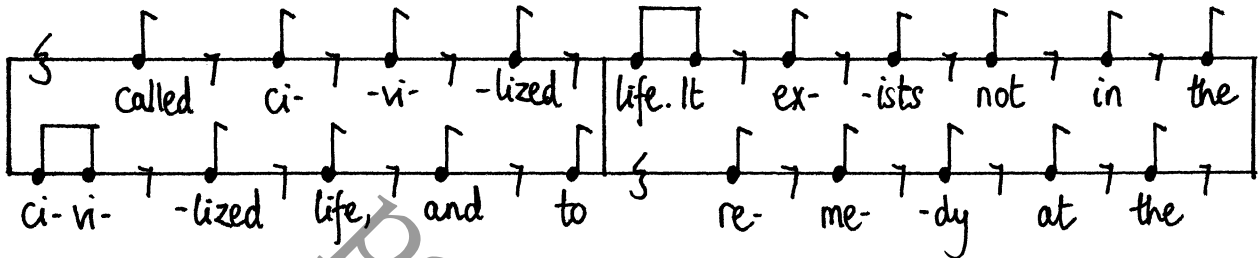
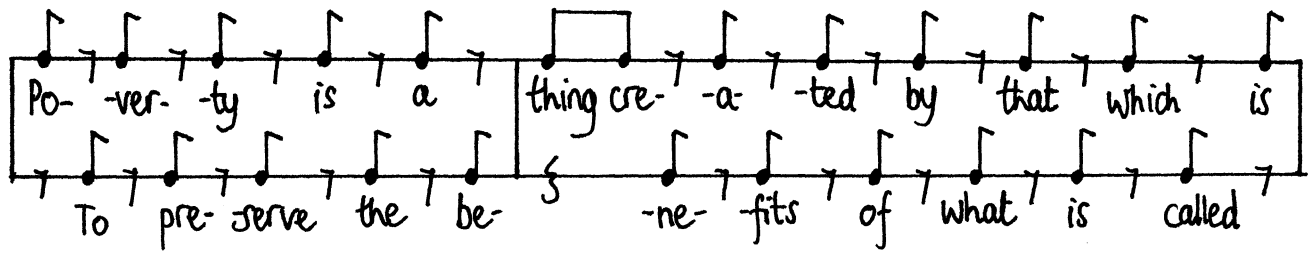
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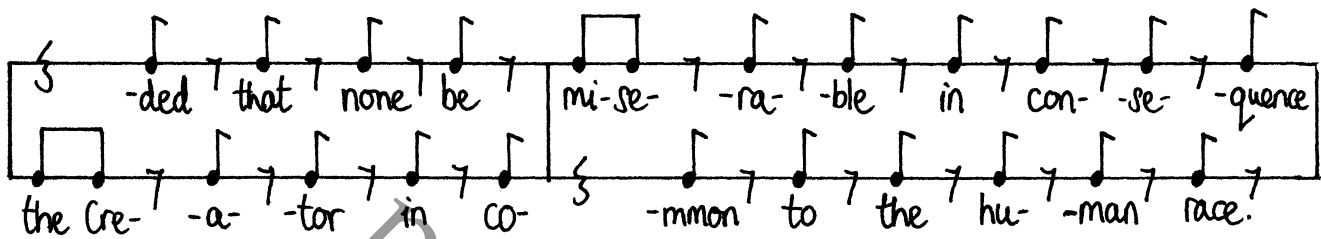
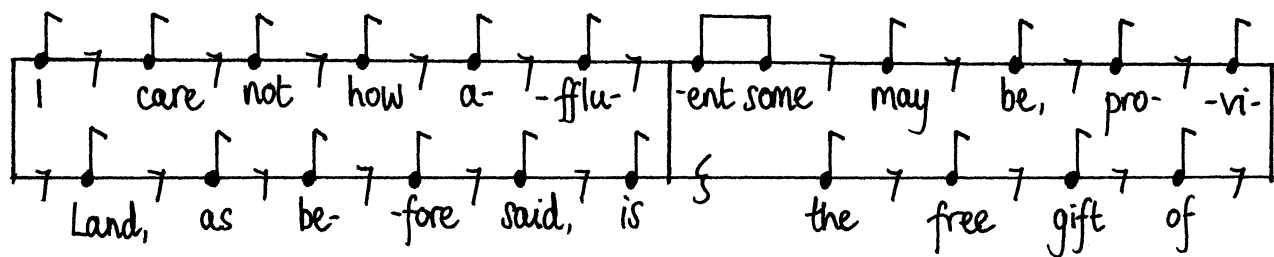


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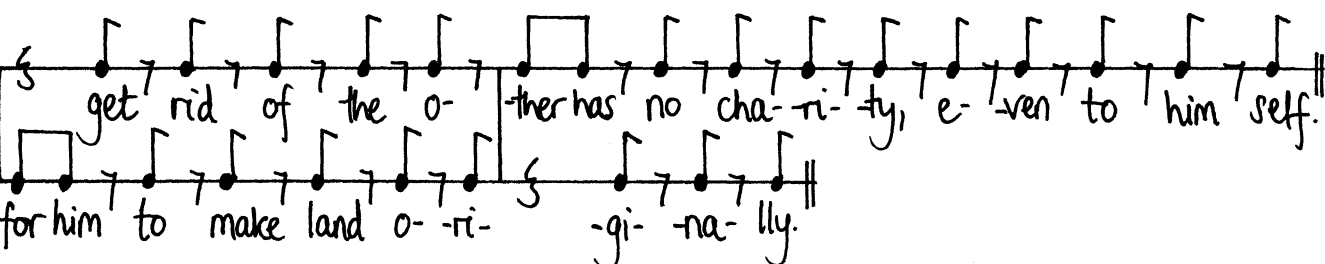
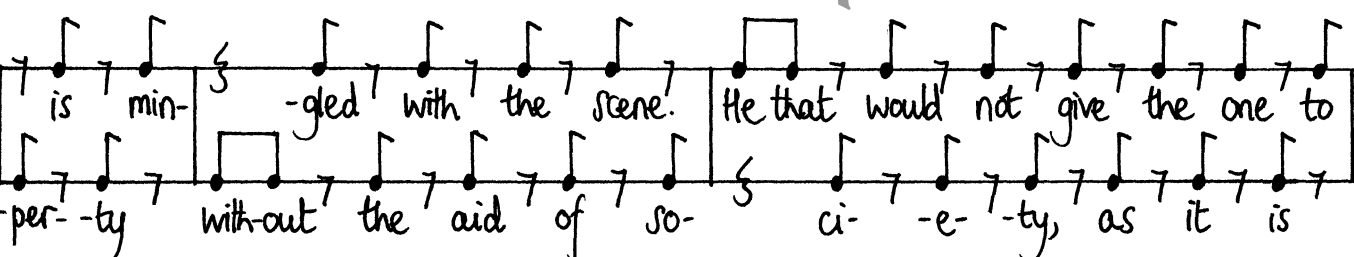
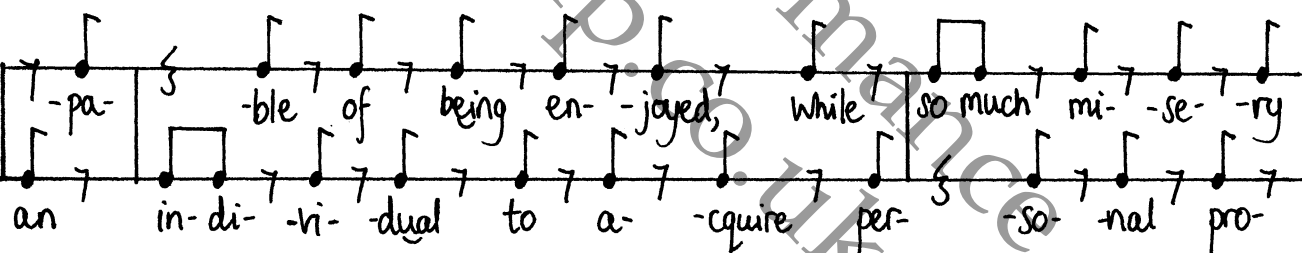
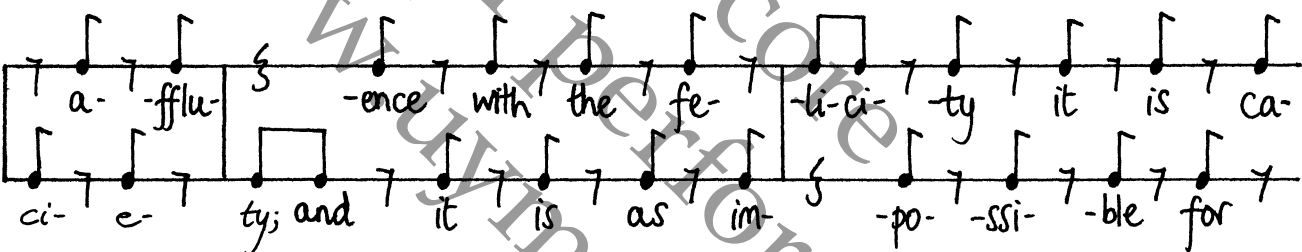
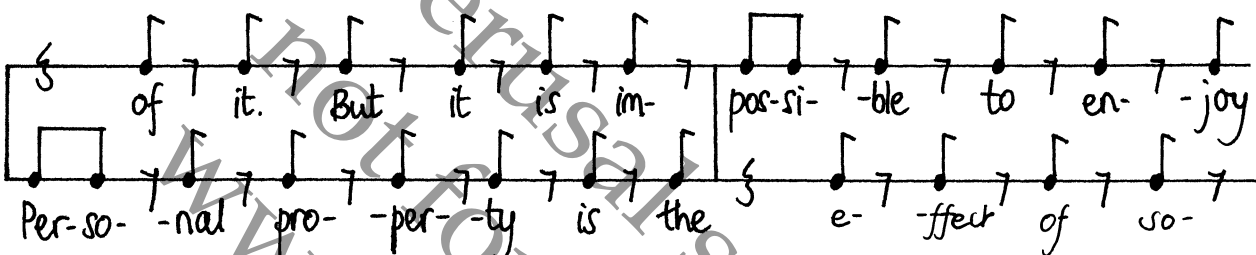
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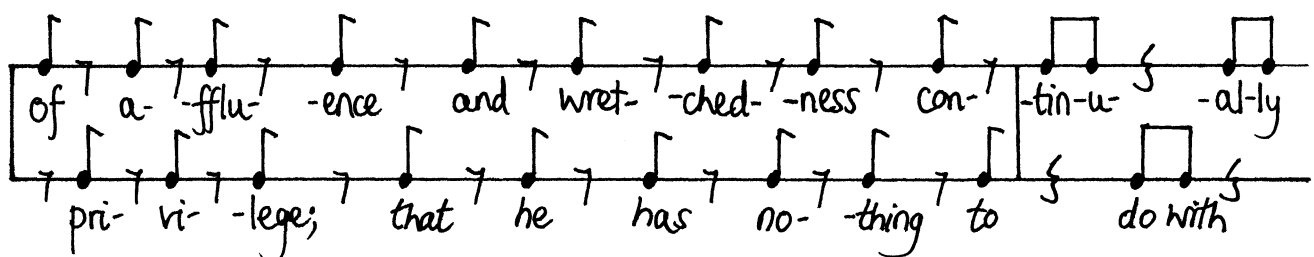
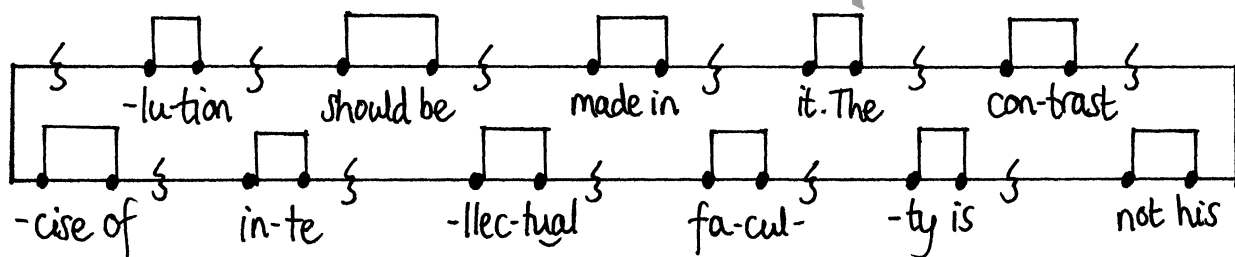
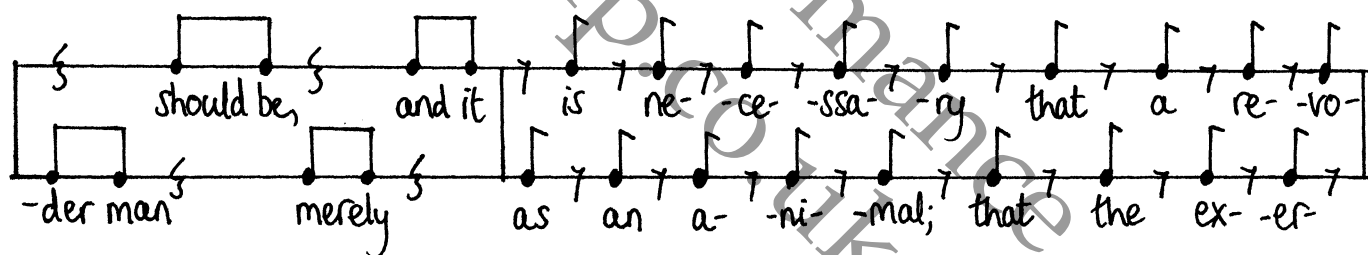
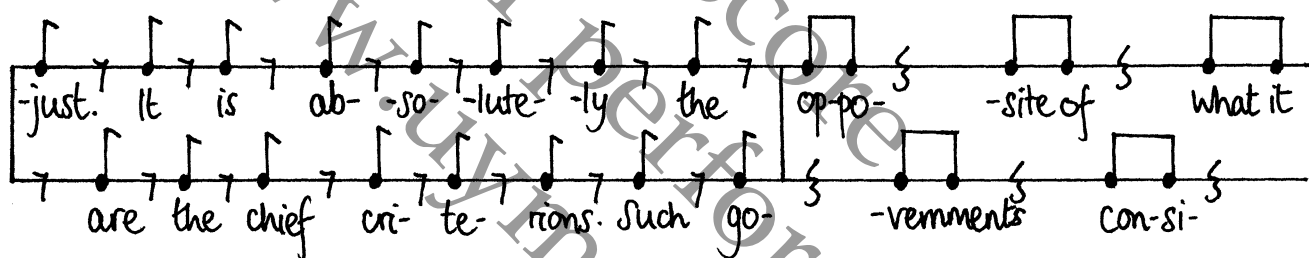
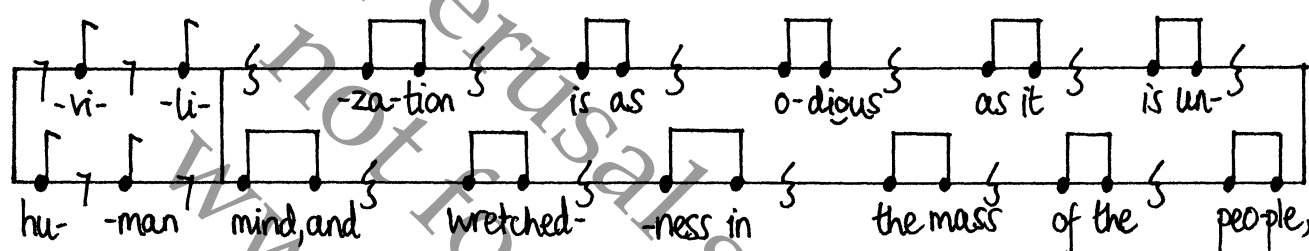
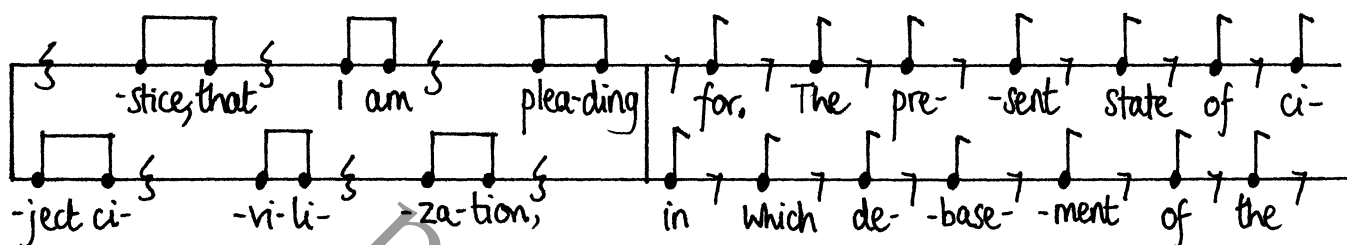
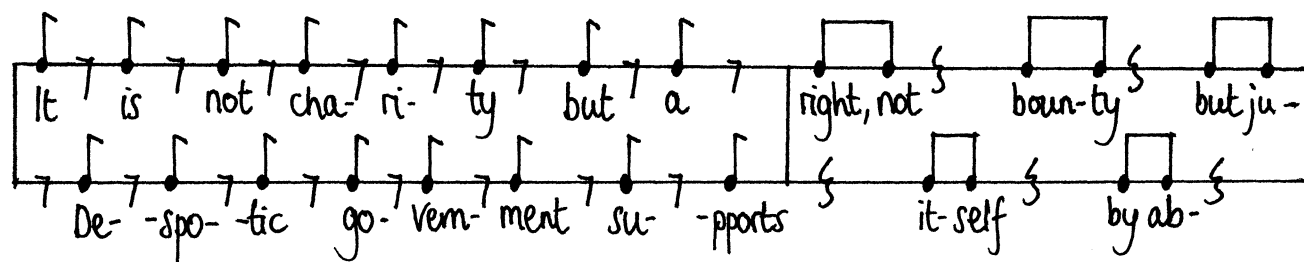
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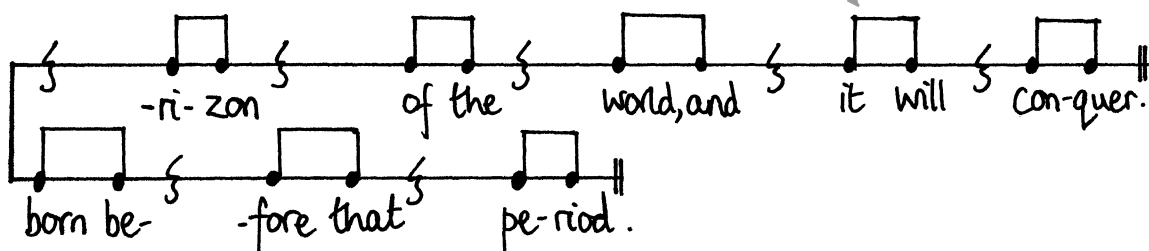
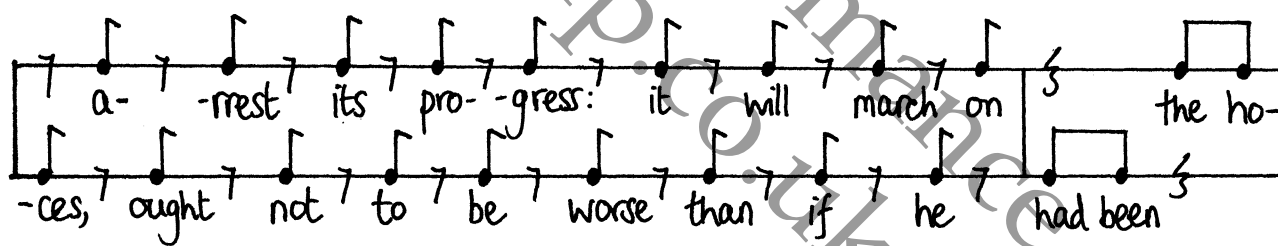
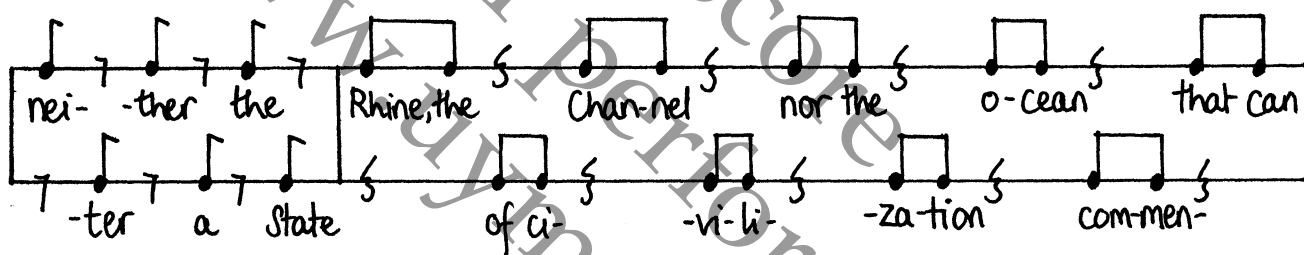
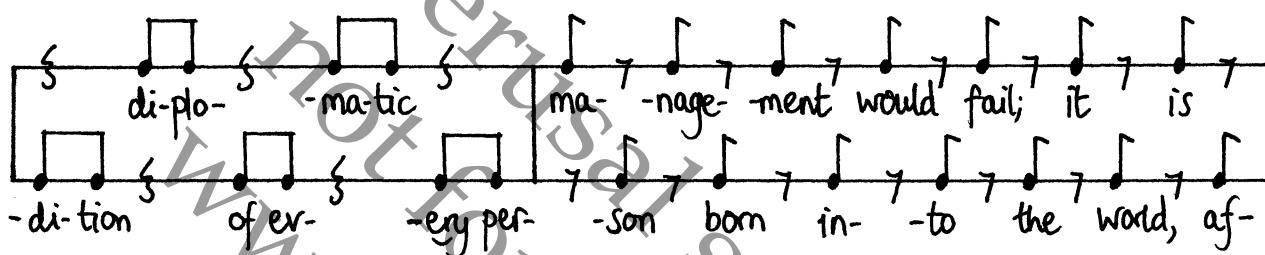
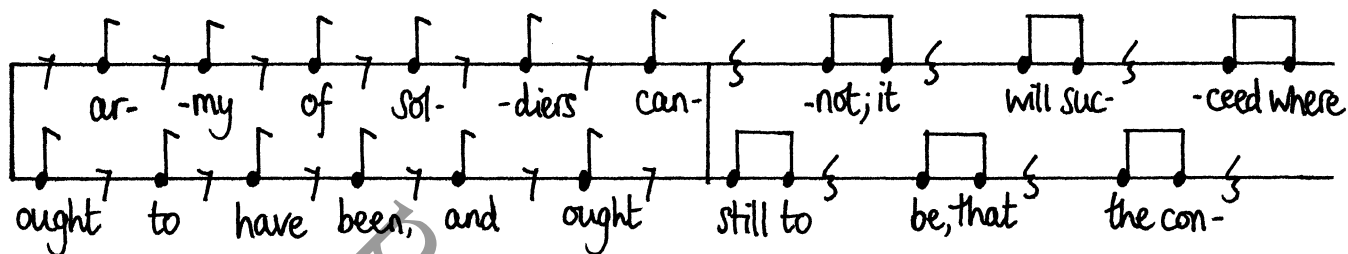
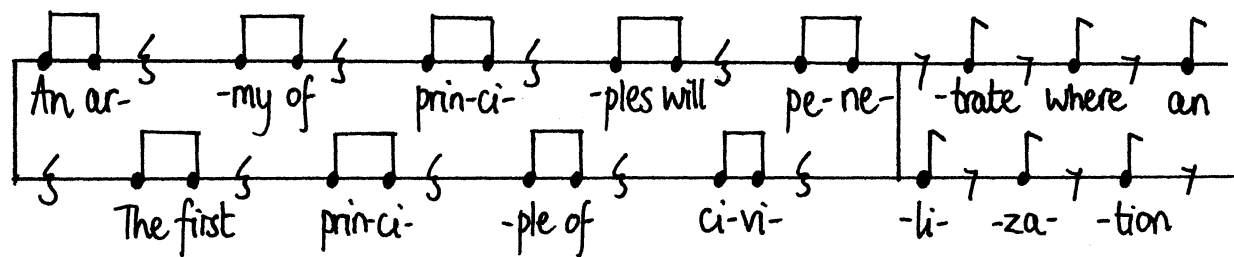
the Cre-a-tor in co-mmon to the hu-man race.



C5



C6



C7

Se-pa-rate an in-di-vi-dual from so-ci-e-
There could be no such thing as lan- -ded pro-per-ty

-ty, and give him an is-land or a con-ti-nent to possess, and
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he can not a- -quire per-so-nal
make the earth, and, though he had a nat-ural right to oc-cu-py it,

property. He can not be rich. So in-se-pa- -ra-bly are the
he had no right to lo-cate as

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of landed pro- -per-ty? I an-swer as be-fore, that when cul-ti-

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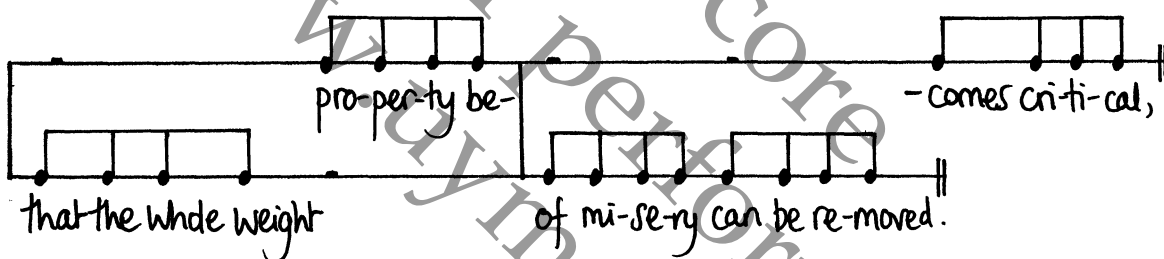
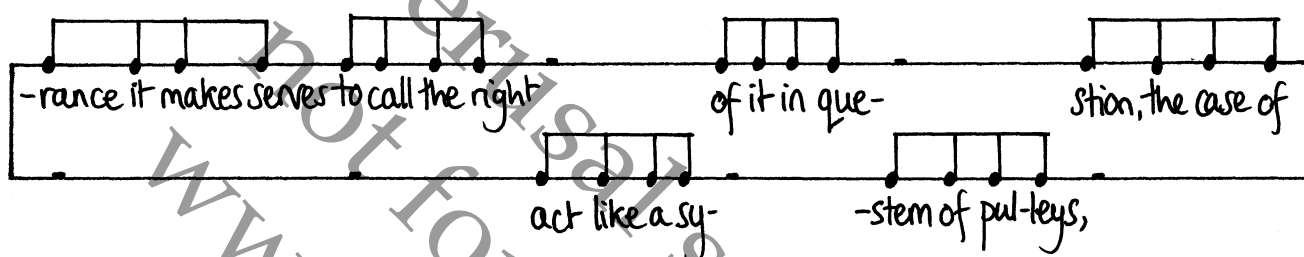
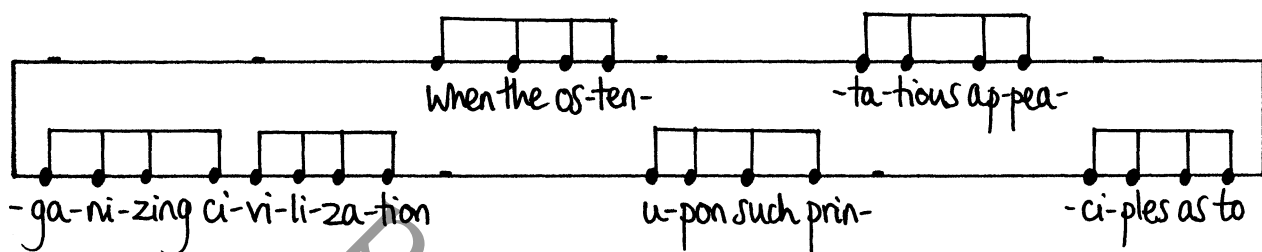
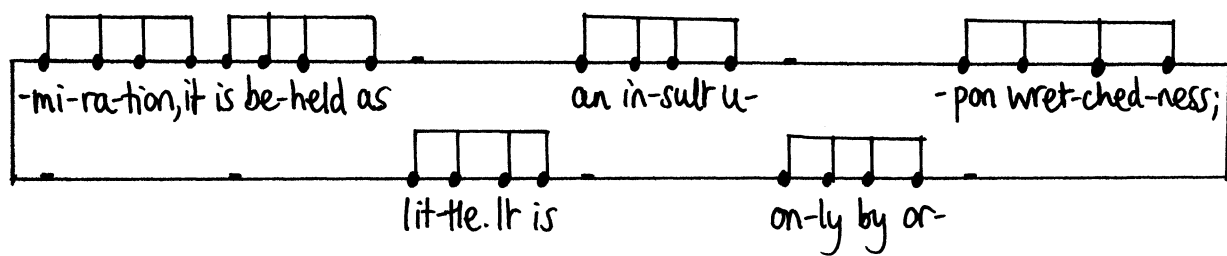
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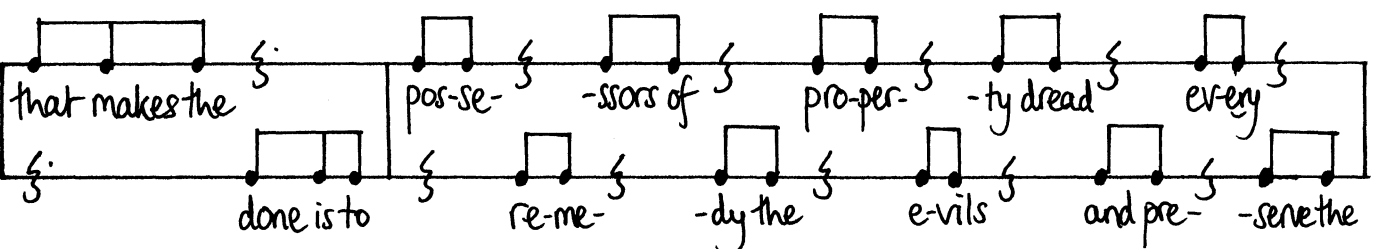
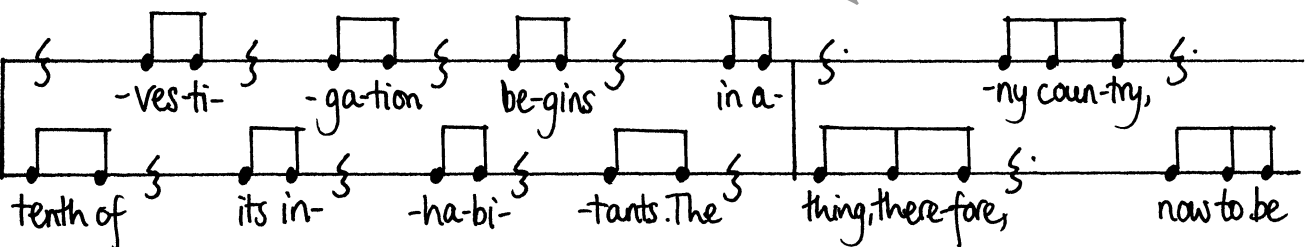
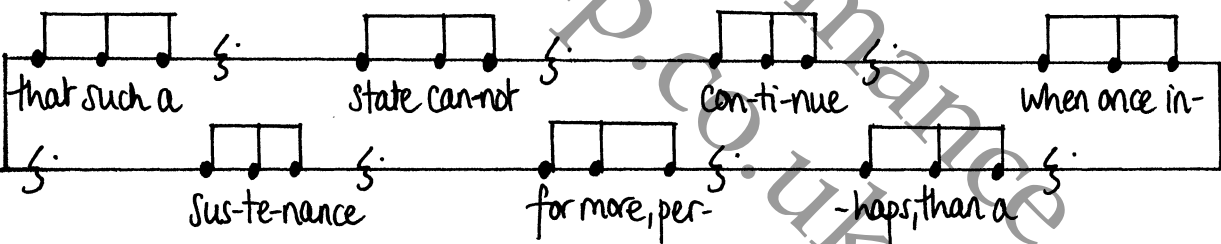
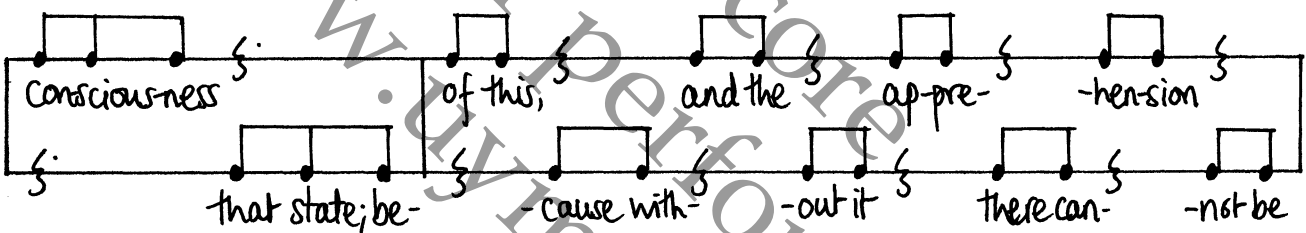
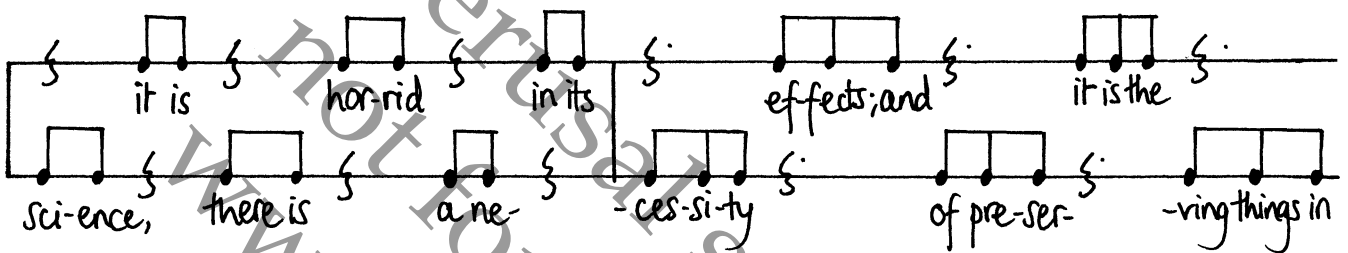
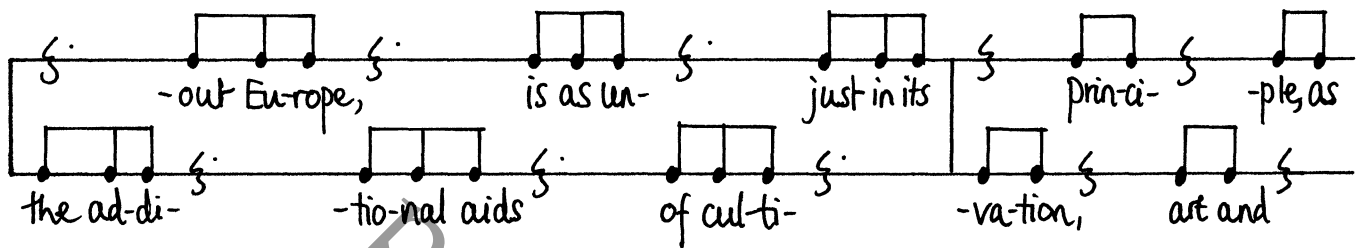
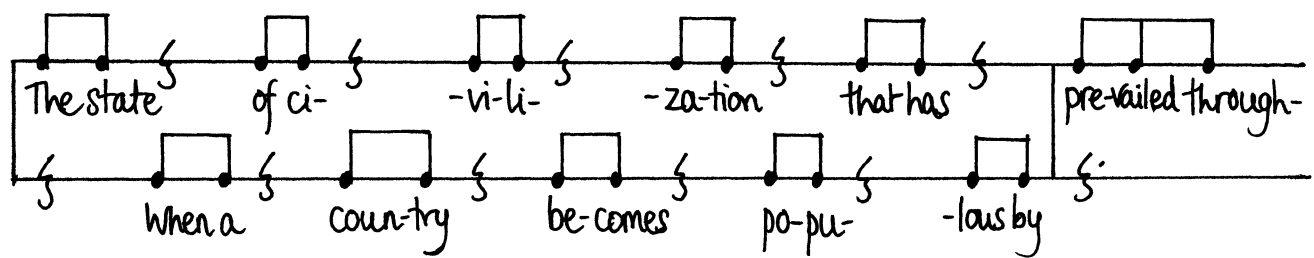
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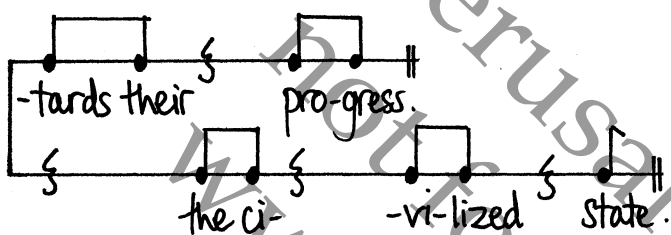
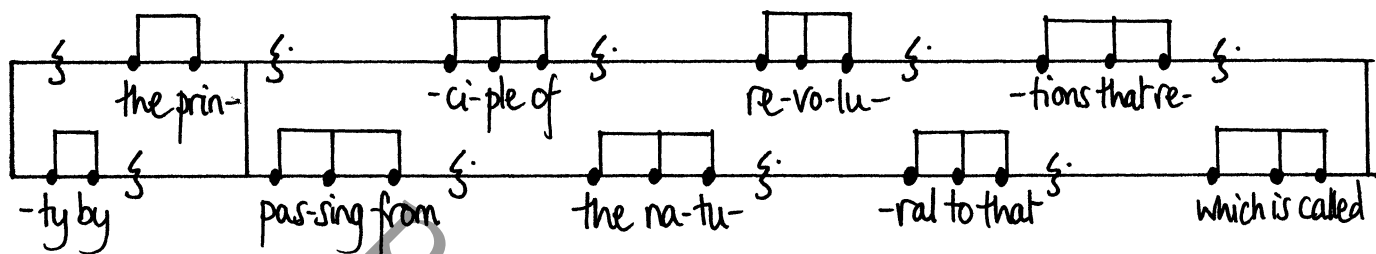
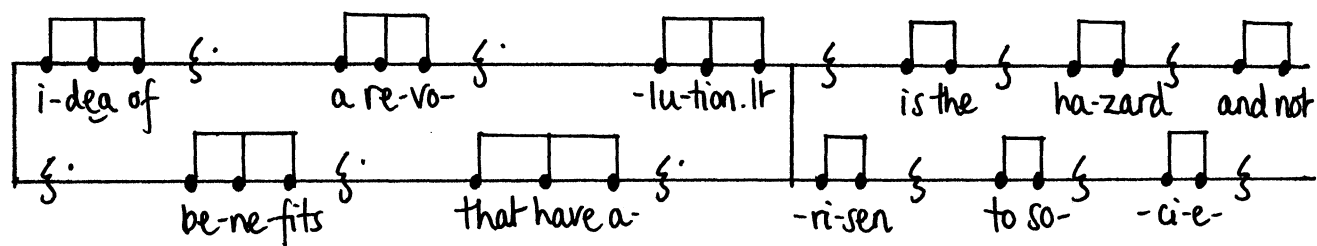
ty, from whence the whole came.
that im-provement was made.

The su-per-sti-tious awe, the en-sla-ving reve-
 There are, in e-very coun-try, some mag-ni-fi-cent
 -rence, that for-mer-ly sur-round-ed af-flu-ence, is pas-sing a-way
 cha-ri-ties es-tab-lished by in-
 in all coun-tries, and lea-ving the
 -di-vi-duals. It is, how-ever, but lit-tle that a-ny in-di-
 pos-ses-sor of pro-per-ty to the con-vul-sion of ac-ci-dents.
 -vi-dual can do, when the whole ex-
 When wealth and splen-dour, in-stead of
 -tent of the mi-se-ry to be re-lieved is con-si-dered. He may
 fas-ci-na-ting the mul-ti-tude, ex-cite e-mo-tions of dis-gust;
 Sa-tis-fy his Con-science, but not
 When, in-stead of dra-wing forth ad-
 his heart. He may give all that he has, and that all will re-lieve but



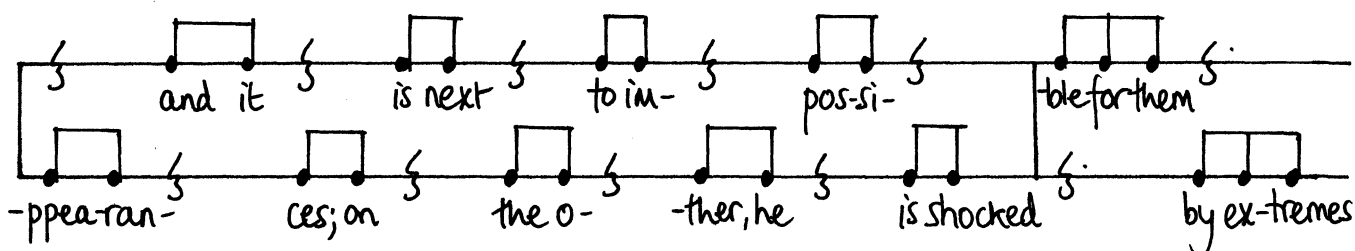
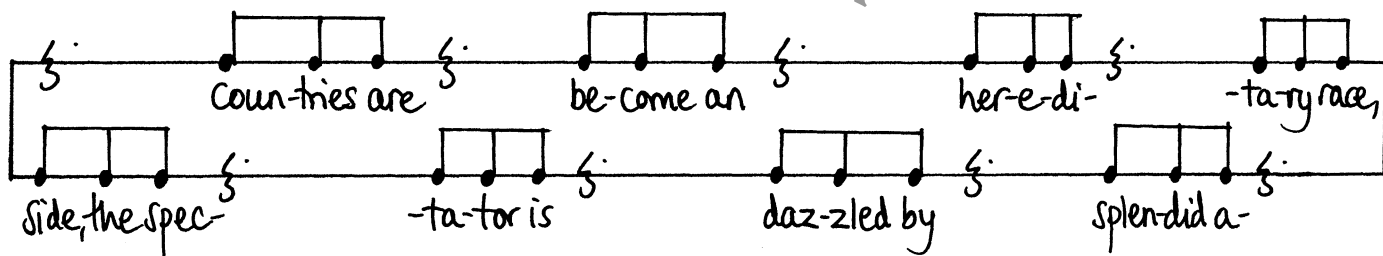
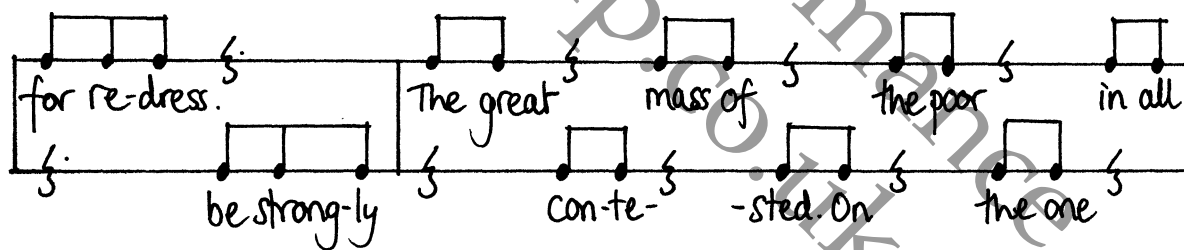
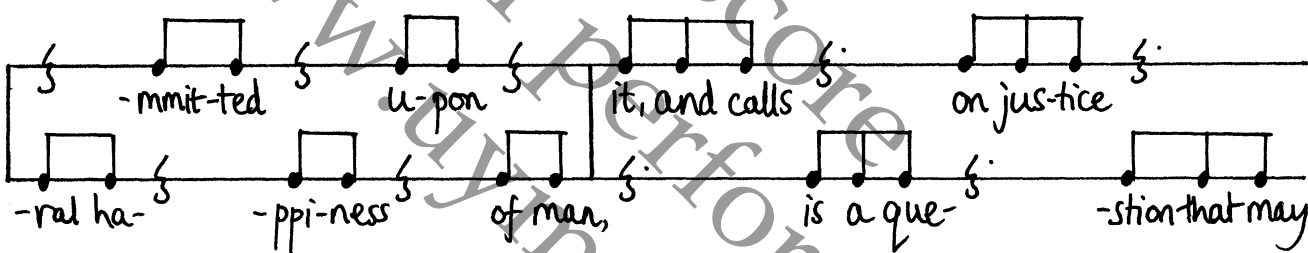
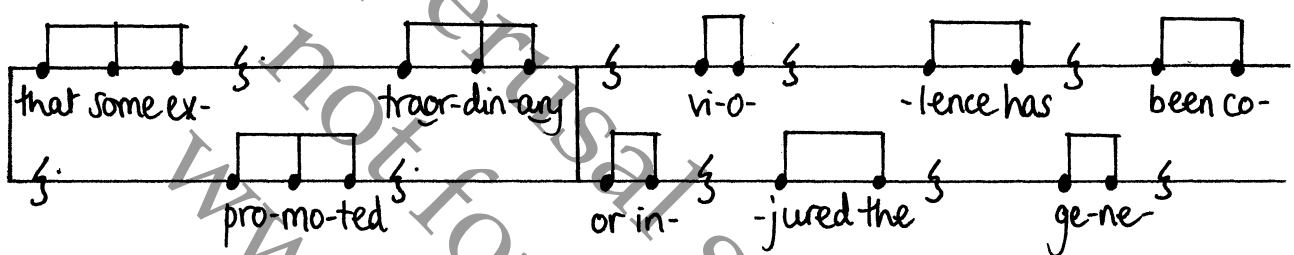
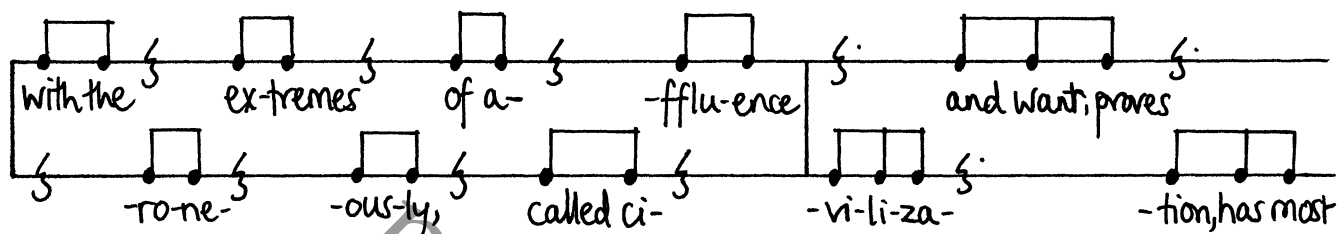
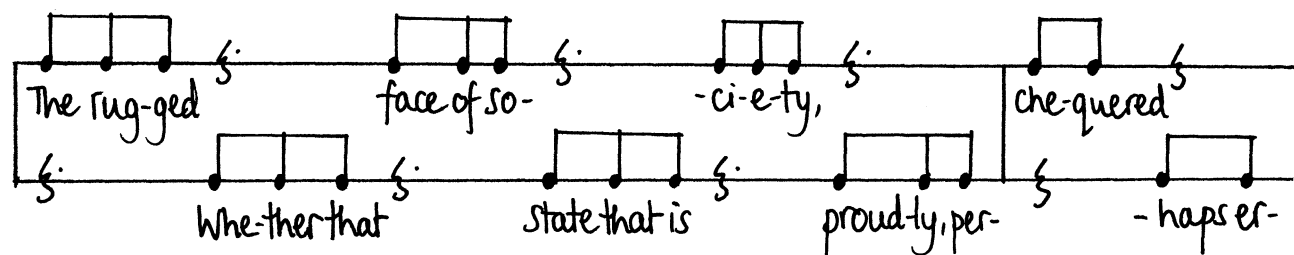
C9

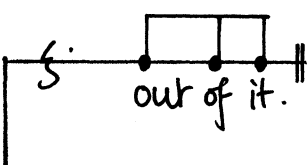
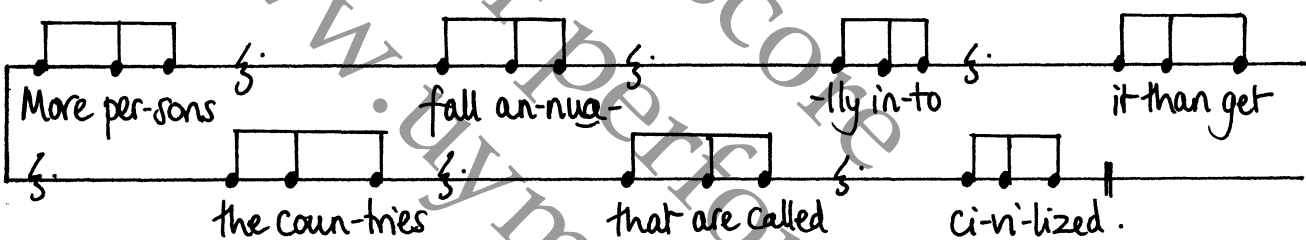
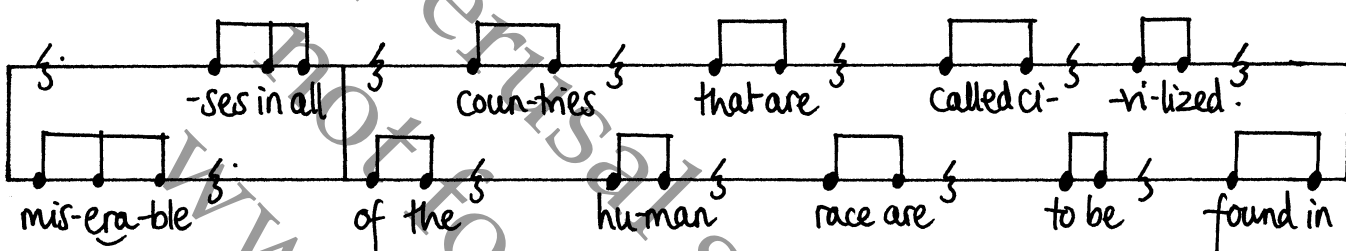
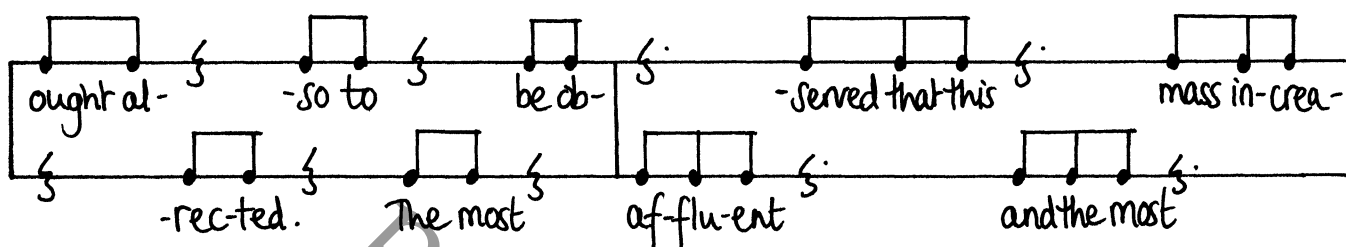
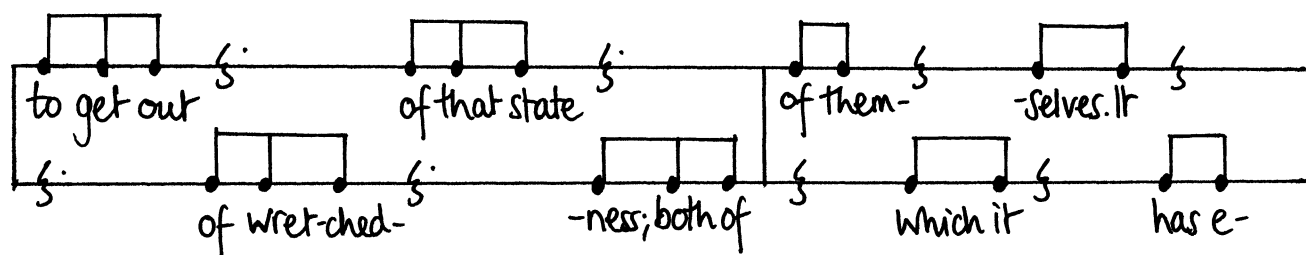




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C10





Song

There are four rhythmic versions of the Song, S1-S4.

Each Song can be sung in 1, 2, 3 or 4 parts. Divide singers within the group amongst the chosen number of parts ad lib, giving prominence to octave doublings where possible. Everyone in the group should take part in all versions of the Song.

Each part should be sung to any tonal/modal melody invented by the singers using the given rhythm.

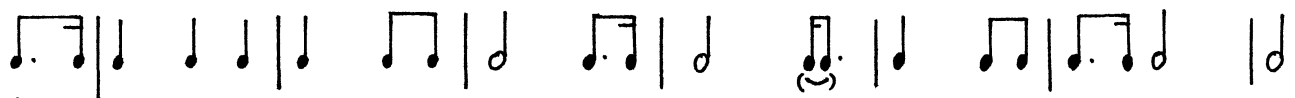
Each part's melody should not be shared with the rest of the group before performance; however, the group should agree a mode (major, minor, etc.) and a key-note in advance. The chosen key-note can be given to the group by one singer during the performance just before the Song is sung.

Singers allocated to the same part (and therefore singing in unison or octaves) will need to work out their melody together in advance. Singers who are alone on a part may either work out their melody in advance or improvise it in performance. There is no need to sing the same melody for each verse.

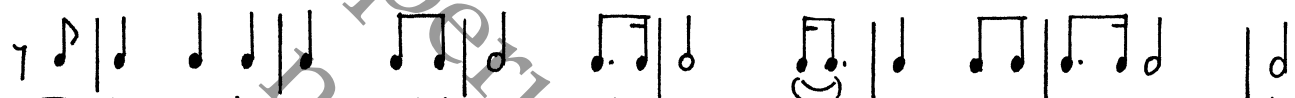
Rhythms may be elaborated with passing-notes or ornamentation, as desired.

Over the course of the performance each group should sing at least two different rhythmic versions of the Song, using a variety of textures (1 part, 4 parts etc.; different divisions of singers among parts). Each rhythmic version of the Song should contain all three verses. It is possible to sing a version more than once over the course of the whole performance.

A Song performance is always followed by Gravel.



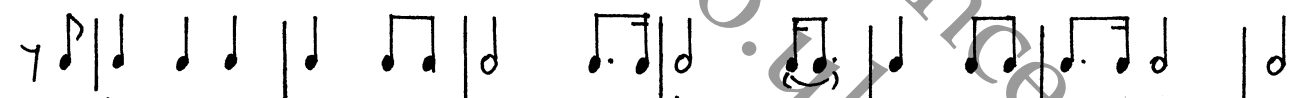
1. In a cha-riot of light from the re- gions of day, The God- dess of Li-ber-ty came;
2. This ce-les- tial e- xo- tic struck deep in the ground, Like a na- tive it flourish'd and bore;
3. ⁷ Be- neath this fair branch like the pa- triarchs of old, Their bread in con- tentment they eat;



1. Ten thou- sand ce- les- tials di- rec- ted the way, And thi- ther con- ducted the dame.
2. The fame of its fruit drew the na- tions a- round, To seek out its peace- a- ble shore.
3. Un- wea- ried with trou- ble, with sil- ver or gold, Or the cares of the grand and the great.



1. This fair budding branch, from the gar- den a- bove, Where mil- lions with millions a- gree,
2. Un- mind- ful of names or dis- tinc- tion they came, For free- men like bro- thers a- gree;
3. From the East to the West, blow the trum- pet to arms, Tho' the land let the sound of it flee,



1. She bro't in her hand, as a pledge of her love, The plant she call'd Li-ber-ty Tree.
2. With one spirit en- dowed, they one friend- ship pur- sued, And their tem- ple was Li- ber-ty Tree.
3. Let the far and the near all u- nite with a cheer, In de- fence of our Li-ber-ty Tree.



1. In a cha-riot of light from the re-gions of day, The God-dess of Li-ber-ty came;
2. This ce-lestial e-xo-tic struck deep in the ground, Like a na-tive it flourish'd and bore;
3. Be-neath this fair branch like the pa-triarchs of old, Their bread in con-tentment they eat;



1. Ten thousand ce-lestials di-rec-ted the way, And thi-ther con-ducted the dame.
2. The fame of its fruit drew the na-tions a-round, To seek out its peaceable shore.
3. Un-wea-ried with trou-ble, with sil-ver or gold, Or the cares of the grand and the great.



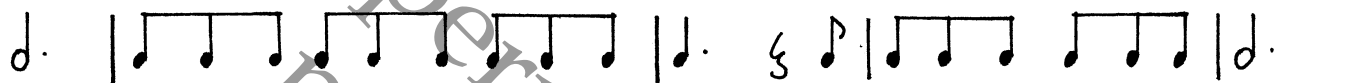
1. This fair budding branch, from the gar-den a-bove, Where mil-lions with mil-lions a-gree,
2. On mind-ful of names or dis-tinc-tion they came, For free-men like brothers a-gree;
3. From the East to the West, blow the trum-pet to arms, Thro' the land let the sound of it flee,



1. She bro't in her hand, as a pledge of her love, The plant she call'd Liberty Tree.
2. With one spirit en-dow'd, they one friend-ship pur-sued, And their temple was Liberty Tree.
3. Let the far and the near all u-nite with a cheer In de-fence of our Liberty Tree.



1. In a chariot of light from the regions of day, The Goddess of Liberty came;
 2. This celestial exotic struck deep in the ground, Like a native it flourish'd and bore;
 3. Beneath this fair branch, like the patriarchs of old, Their bread in contentment they eat;



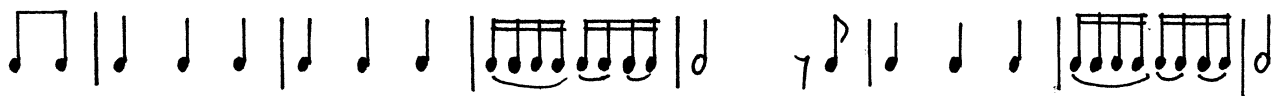
1. Ten thousand celestials directed the way, And thither conducted the dame.
 2. The fame of its fruit drew the nations around, To seek out its peaceable shore.
 3. Unwearied with trouble, of silver or gold, Or the cares of the grand and the great.



1. This fair budding branch from the gardens above, Where millions with millions agree,
 2. Unmindful of names or distinction they came, For free-men like brothers agree,
 3. From the East to the West, blow the trumpet to arms, Thro' the land let the sound of it flee,



1. She bro't in her hand, as a pledge of her love, The plant she call'd Liberty Tree.
 2. With one spirit en-dow'd, they one friendship pursued, And their temple was Liberty Tree.
 3. Let the far and the near all unite with a cheer, In defence of our Liberty Tree.



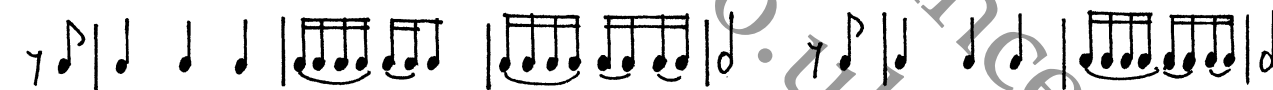
1. In a cha-riot of light from the re-gions of day, The God-dess of Li-ber-ty came;
2. This ce-les-tial e-xo-tic struck deep in the ground, Like a na-tive it flou-rish'd and bore;
3. Be-neath this fair branch, like the pa-triarchs of old, Their bread in con-tent-ment they eat;



1. Ten thou-sand ce-les-tials di-rec-ted the way, And thi-ther con-duc-ted the dame.
2. The fame of its fruit drew the na-tions a-round, To seek out its peace-a-ble shore.
3. Un-wea-ried with trou-ble, of sil-ver or gold, or the ca-ses of the grand and the great.



1. This fair bud-ding branch, from the gar-den a-bove, Where mil-lions with mil-lions a-gree,
2. Un-mind-ful of names or dis-tinc-tion they came, For free-men like bro-thers a-gree,
3. From the East to the West, blow the trum-pet to arms, Thro' the land let the sound of it flee,



1. She bro't in her hand, as a pledge of her love, The plant she call'd Li-ber-ty Tree.
2. With one spirit en-dow'd they one friend-ship pur-sued, And their tem-ple was Li-ber-ty Tree.
3. Let the far and the near all u-nite with a cheer, In de-fence of our hi-ber-ty Tree.

Gravel

Gravel sections always follow Songs (see general performance notes), although a group can also choose to begin the whole performance with a Gravel section.

Gravel sections form a kind of interlude or ritual pause in the succession of vocal items. They might be seen as a preparation of the raw materials before labour recommences, and they also provide an opportunity for singers to rest their voices.

Gravel sections should last from 1-2 minutes, ad lib.

To perform a Gravel section, the group divides into two or three pairs (if there are 5 in the group, divide into a pair and a trio).

Each singer has a metal pan or bowl (not Teflon). Each pair has a quantity of gravel (four or five handfuls'-worth is enough) which starts off in one singer's pan.

The gravel is passed within each pair from pan to pan, pouring quite slowly (but not trickling) to get an even sound.

The two (or three) pairs should do this in relay, so one pair pours, then the other, then the first, then the second, etc., attempting to achieve as smooth an overlap from one pair to the other so that the overall sound is continuous.

Once a smoothly continuous rhythm has been established, maintain it for a little while (within the durations above) before stopping, putting the pans down and continuing with another item.

UYMP publishes the following choral works, which can be purchased from www.musicroom.com

David Blake:

Searching the Skies, for unison children's voices and piano (or strings), 11'

Anne Boyd:

A Lullaby of the Nativity, for SATB, 4'

A Vision: Jesus Reassures His Mother, for SSATBB soli, 14'

Cum Rex gloriae, a motet in 12 voices (SATB) for Easter Saturday morning, 10'

Dreams for the Earth, a Youth Cantata for solo voices (SSTBar), boys' choir (SSA), girls' choir (SSA), chamber choir (SATB), chorus (SATB), solo piano, 3 solo violins (amplified), handbell choir, organ, 12 balcony trumpets and orchestra, 90'

Jesus Reassures His Mother, for double SATB chorus (with SATB soloists), 22'

Lament of the Pious Women of Jerusalem, for SSAA and 3 solo sopranos, 4'

Light of Love, for SATB and piano

Revelations of Divine Love, for SSATBB, 17'

Jeremy Dale Roberts:

Motet: Nunc Dimittis, for SATB (with divisi), 7'

Anthony Gilbert:

Handles to the Invisible, for SATB, 16-18'

Jonty Harrison:

Rosaces 4, for four amplified voices (SATB) and tape, 10'

Sadie Harrison:

Ring the Bells of St Leonards (A festive processional), for children's voices and ensemble, 10'

Ed Hughes:

Sun, New Moon and Women Shouting, for SSATBarB, 11'

Jo Kondo:

Motet Under the Rose, for 12 voices (SATB), 8'30"

Snow's Falling, for mixed choir and piano, 14'

Three Sappho Fragments, for mixed choir, flute and tom-tom, 15'

Two Pieces, for SATB, 5'

David Lumsdaine:

Five Travelling Songs, for SATB, 7'20"

Where the Lilies Grow, for eight-part chamber choir, 12'

Elisabeth Lutyens:

Counting Your Steps, for mixed chorus, 4 flutes and 3 percussionists, 16'

It is the Hour, for SSTB, 6'

Of the Snow, for SSA soli, 7'

Roads, for SSC-tTBarB, 14'

The Hymn of Man, for mixed chorus, 10'

The Roots of the World, for mixed chorus and cello, 12'

The Sloth, for C-tTBarBarB, 14'

The Tyme Doth Flete, for mixed chorus, 10'

Voice of Quiet Waters, for chorus and orchestra, 16'

Paul Mealar:

...And Profoundest Midnight Shroud the Serene Lights of Heaven..., SSSSAAAATTTTBBBB, 8'

The Lord's Prayer, for SATB (with divisi), 2'

George Nicholson:

A World of Imagination, for SATB choir, 3'

Nigel Osborne:

7 Words, 7 Icons, 7 Cities, for choir and string orchestra, 23'

Afro-Scottish, for children's choir, SATB choir and jazz orchestra, 45'

Angel-Nebulae, for four voices (TTTB), 15'

Naturtöne/Abschied, for SATBarB choir, 8'

Pulsus, for C-tTTB soli and monochord, 9'

Hilda Paredes:

Fragmentos de Altazor, for SSATBarB soli, 14'

Matthew Roddie

Missa Brevis, for choir and organ, 15'

Laurence Roman:

Cautionary Verses, for SSA soli, 7'
The Three Orphans (Három Árva), for SSA soli, 8'
Three Hungarian Peasant Songs (Három Magyar Parasztdal), for SSATB, 6'
To the Children (Struwwelpeter), SSA soli

Robert Saxton:

A Babe is Born, for unison voices and organ, 3'40"
Cantate Domino and Deus Misereatur, for SSATB, 8'
Five Motets, for SSAATTBBB, 15'
Locus Iste, for SSATB and organ, 3'
Magnificat and Nunc Dimittis, for TrTrATB
O Living Love, for SATB and organ, 5'
The Dialogue of Zion and God, for 8 solo voices, 5'
Was it Winter?, for four part SATB choir, 2'30"

Thomas Simaku:

Silver, for children's choir and piano, 6'
Three Albanian Folk Songs, version for female choir (SSA), 9'
Three Albanian Folk Songs, version for three soli female voices (SSA), 9'

Luis Tinoco:

Descubro a Voz, for mixed choir (SATB), 3'50"
Ink Dance, for mixed choir (SATB), 3'20"

James Weeks:

Glossa, for ATB choir, 3'
Mala punica, eight canonic motets from the Song of Songs, for SSAATTBB soli, 35'
MURAL, for one or more SATB quartets, c. 20-30'
Orlando Tenebrae, for SATB choir, 25'
Radical Road, for 30 or more singers with stones, c. 30'
The Freedom of the Earth, for chorus and ensemble, 29'

Trevor Wishart:

Machine 2, for choir and machine sounds, 7'

