

herding; 4. Buckaroo; 5. Riding Home.
Western Symphony [inspired by the American West] H Kay: music for ballet, 4mov (1954).
Western Wynde [Eng song of the 16th century] ■Taverner: mass for 4 voices (c1520). ■Tye: mass for 4 voices (c1550).
Westminster Chimes [tune first used in Church of St. Mary the Great in Cambridge (England) Crotch: for piano (1794); tune chosen (1860) for "Big Ben" bell in tower of London Parliament in **London* (England); →*Big Ben* + *London Symphony* + *Westminster Waltz*.
Westminster Waltz [uses tune of **Westminster Chimes*] Farnon: for orch (1956).
West Point [US military academy] Gould: symph n.4, 2mov, for band (1952); 1. Epitaphs; 2. Marches.
West Point Symphony [inspired by US military academy] Roy Harris: symph for band (1952).
West Side Story [based on district in city of **New York* (US)] Bernstein: musical 2a, with ballet (1957), lib by composer + *Laurents, lyrics by Sondheim, with idea by *Robbins, based on play 5a **Romeo and Juliet* (1594-95) by *Shakespeare; incl songs *America* + *Maria* + *Tonight*; + suite *Symphonic Dances* for orch.
The Whale [text based on *Collins' Encyclopedia* + the Vulgate] Taverner: cantata for soprano + baritone + narrator + choir + organ + tape + orch (1967), text by composer.
What if? [text by *Cummings] Downey: for choir + ens (1973).
What next? [with characters having lost their memory] Carter: comic opera 1a (1999), lib by *Griffiths.
What's new Pussycat? [story by W *Allen] Bacharach: music for film (1965).
What sweeter music [poem by *Herrick] Rutter: carol for STAB (1987).
What the minstrel told us [inspired by Ireland's uprising (1916)] Bax: for piano (1919).
Wheat Field at Noon [inspired by country landscapes] Thomson: for orch (1948).
When Jesus wept [based on Bible (John 11:35)] ■Billings: canon for choir (1781). ■Schuman: →*New England Triptych*.
When Johnny comes marching home ■Gilmore: song written during the Civil War (1863); →*American Salute*. ■Roy Harris: for unac choir (1937), based on Gilmore's tune; arranged for orch as *An *American Overture* (1935); →*American Ballads* (n.6) + *Folksong Symphony* (n.5).
When Lilacs last in the dooryard bloom'd [poem (1865) by *Whitman, on the death of *Lincoln; → *Hush'd be the Camps Today* + *Lincolnia* + *Ode to Death*] ■Childs: for voices + choir + band (1971). ■Hindemith: subtitle *A Requiem for those we love* (*American Requiem*), 4mov for soprano + baritone + SATB choir + orch (1946), in memory of FD *Roosevelt; Ger translation by composer; aka *The Lilacs Requiem*. ■Sessions: cantata for soprano + mezzo + baritone + choir + orch (1970).
When Soft Voices Die [quote from poem *Music, when soft voices die* in collection *Posthumous Poems* *1824] by *Shelley] Picker: for piano (1977).
Where does the uttered music go? [poem by *Masefield] Walton: anthem for SATB (1946), in memory of Henry Wood.
Where's Charley? [based on char in play *Charley's Aunt* (1892) by B Thomas] Loesser: musical (1948), lyrics by *Abbott.
Where the bee sucks [text in act5sc1 of play 5a *The *Tempest* (1611-12) by *Shakespeare] T Arne: song (c1760).
Where the Lemon Trees Bloom → (Ger) *Wo die Citronen blüh'n*.
Where the Rainbow Ends [children's play (1911)] Quilter: stage music for play (1911).
Where the Wild Things Are [children's book (1963) by *Sendak] Knussen: fantasy opera 1a (9sc), op.20 (1979-83), lib by composer + Sendak, followed by **Higglety Pigglety Pop!*
Whims →*Fantasiestücke* (op.12/4).
Whimsy [different sources] ■Howe: for piano (1938). ■Julstrom: for piano (1981). ■Riegger: for cello + piano, op.2 (1920).
The Whirlpool → (Slovak) *Krúňava*.
Whisper Moon [old popular song] Bolcom: for flute + clarinet + violin

+ cello + piano (1971).
Whispers and Landings [using new techniques of flute playing] R Dick: for solo flute (1981).
Whispers from Heavenly Death [collection of poems (1870) by *Whitman; →*Toward the Unknown Region*] Henze: cantata 5mov for soprano (or tenor) + 8instr (1948); 1. Darest thou now, o soul; 2. No map there; 3. I know it not, o soul; 4. Till when the ties loosen; 5. Then we burst forth.
Whispers Out of Time [last words of poem *Self-Portrait in a Convex Mirror* (1974) by *Ashbery] Reynolds: for violin + cello + viola + double bass + str orch (1988); 1. The soul is a captive; 2. A magma of interiors; 3. Like a wave breaking on a rock; 4. The surprise, the tension are in the concept; 5. A Chill, a blight moving outward; 6. The portrait's will to endure.
White Christmas [reminiscing of old-time Christmas feelings] Berlin: popular song (1942), text by composer, from the film *Holiday Inn*.
The White Dove [play by Nowiński] Karłowicz: stage music, op.6 (published 1953).
The White Goddess [text (1948, revised 1966) by R *Graves] Mather: cantata 4pt (1960-62).
At the White Horse Inn → (Ger) *Im weissen Rössl*.
A White House Cantata [based on musical **1600 Pennsylvania Avenue*] Bernstein: adapted by *Lerner, for voices + orch (1976).
White Lilacs →*Silhouettes* (Gruenberg, n.3).
White Man Sleeps [based on African music] Volans: for viola da gamba + 2 harpsichords + perc (1982); revised as str qrt n.1 (1986).
White Mass [Eng for Fr *Messe blanche*; →*Black Mass*] Scriabin: son for piano n.7, in F#, op.64 (1911).
The White Peacock →*Roman Sketches* (n.1).
The White Reindeer [Eng for Finnish *Valkoinen peura*] Englund: music for film (1954); + suite for orch.
The White Rose [Eng for Ger *Die *weisse Rose*] ■Fortner: ballet 2pt (1950), based on *The Birthday of the Infanta* by *Wilde. ■U Zimmermann: →*weisse Rose*.
A Whitman Madrigal [- → Index of names (Whitman)] Iannaccone: for choir (1984).
A Whitman Serenade [text from *Leaves of Grass* (1855-92) by *Whitman] S Adler: qrt n.6, for mezzo + str (1975).
Whitman Songs [based on poems by *Whitman] Rorem: 5 songs, for bass baritone + piano (1946-57, published 1970); 1. Sometimes with one I love; 2. Look down, fair moon; 3. Gliding o'er all; 4. Reconciliation; 5. Gods.
Who Cares? [based on music from Gershwin's Songbook, arranged by H Kay] ballet 1a (1970), choreog by *Balanchine.
Who is Silvia? →*An Silvia*.
Why? →*Fantasiestücke* (op.12/3).
Why is this night different (from all other nights)? [inspired by Jewish rite of Seder Night] J MacMillan: for str qrt (1998).
Why Not? →*Fifteen Pieces for Harp* (n.10).
Why Patterns? [inspired by abstract expressionism and work structure] Feldman: for flute + piano + glockenspiel (1978).
Whythorne's Shadow [based on part song *As thy shadow itself apply'th* by Whythorne] Moeran: for orch (1932).
Wicked Combinations Kupferman: cycle of 3 songs for mezzo + piano (1988), lyrics by composer; 1. Unfinished sound; 2. Soap and water; 3. Bells toll.
Widdicombe Fair [Eng traditional song] J Harrison: for str qrt, op.22 (1916).
Der widerspenstigen Zähmung →*Taming of the Shrew* (Goetz).
Widerstehe doch der Sünde →*Bach's cantatas* (BWV54).
Widmung [Ger for Dedication] ■Maderna: for solo violin (1967). ■Schumann: →*Myrthen* (n.1).
The Widow [different sources] ■Gaburo: opera 1a (1959), lib by composer. ■Lavallée: Fr title *La veuve*, operetta 3a (1881).
Die Wiedertäufer [Ger for The Anabaptists] Goehr: subtitle *Behold the Sun*, opera 3a (1981-84), lib by composer + McGrath.
Wie ein Kind [Ger for (literally) As one child, or Like a child; texts by Wölflin + *Rilke] Nørgård: 3 songs for voices + choir (1980);