

MATTHEW MARK LUKE JOHN ACTS ROMANS
1 & 2 CORINTHIANS GALATIANS EPHESIANS
PHILIPPIANS COLOSSIANS 1 & 2 THESSALONIANS
1 & 2 TIMOTHY TITUS PHILEMON HEBREWS
JAMES 1 & 2 PETER 1, 2 & 3 JOHN JUDE REVELATION

* Recorded live at a lecture entitled
“‘The Hearing Ear and the Seeing Eye’: Transformative Listening to the Biblical Image’,
presented at the ‘Visual Theology 1’ conference,
Bishop’s Palace, Chichester, UK (19 October 2018).

** Recorded at a lecture entitled
“‘The Hearing Ear and the Seeing Eye’: Transformative Listening to the Biblical Image’,
presented at Husk Coffee & Creative Space,
Morphe Arts, London, UK (7 January 2019).

* Recordiwyd yn fyw mewn darlith dan yr enw
“‘The Hearing Ear and the Seeing Eye’: Transformative Listening to the Biblical Image’,
a gyflwynwyd yn y gynhadledd ‘Visual Theology 1’,
Bishop’s Palace, Chichester, Y Deyrnas Unedig (19 Hydref 2018).

** Recordiwyd mewn darlith dan yr enw
“‘The Hearing Ear and the Seeing Eye’: Transformative Listening to the Biblical Image’,
cyflwynwyd yn ‘Husk Coffee & Creative Space’,
Morphe Arts, Llundain, Y Deyrnas Unedig (7 Ionawr 2019).

1	Lead-In	0:17
2	Bartimaeus Bartimaeus	1:36
3	Blind, Blind, Blind	0:38
4	Can the Blind Lead the Blind	1:56
5	Men as Trees Walking	4:39
6	Double Blind	2:18
7	And Saul and I	6:23
8	Spittle and Ground	3:43
9	That One Day	6:15
10	The Lesser Light	3:58
11	Write the Vision and Make It Plain upon Tables*	2:32
12	God Breathed	3:43
13	Beth & Bill**	3:13
14	Wisdom is Better than Weapons of War	3:11
15	Turn Table	2:48
16	Tailpiece	0:19

My research deals with the aural culture of the Bible: the text itself and the artefacts of preaching, reading, praying, and singing associated with it. The aim has been to create sound compositions (some of which are abstract in character while others are more musical) based upon these sources. *The Biblical Record* is the third CD in The Aural Bible series. The previous two releases – *R R B V E E T N O A* (2014) and *The Bible in Translation* (2016) – dealt with a repaired wax cylinder recording of a charismatic religious revivalist preaching in 1905, and the Exodus narrative of Moses and the Israelites at Mount Sinai, respectively. This third instalment addresses the entire biblical text. The compositions illuminate both the spoken word of Scripture through the application of the same, and the contexts within which it has been used and, in this case, encoded aurally.

In 1964 the American film, theatre, TV, and voice actor Alexander Scourby (1913–85) recorded all sixty-six books of the Authorized Version of the Bible. His reading was the first complete acoustic capture of the Scripture ever attempted. The recording was produced by the American Foundation for the Blind for their The Talking Book series, which aimed to give unsighted people access to important works of literature. *The Talking Bible* was released as five volumes of 10-inch, long-playing records, running at 16½ rpm. The sixty-seven records represent almost 170 hours of spoken text. The endeavour was all the more astonishing for having been completed in just one month.

In 2017 I obtained a rare complete set of the original discs. The challenge that confronted me at the outset was that of casting the whole Bible into the

THE BIBLICAL RECORD

relatively small mould of a CD, in order to produce a series of sound compositions that were constrained and shaped by a delimiting set of ideas. To that end, I imposed thematic strictures on the source. These were determined by not only the text's content but also the nature of the recording: its origin and intent, historical context, culture of listening, and associated apparatus for sound production. To this end, the compositions are informed by concepts and processes related to: the commission and purpose of the recordings (a provision for the needs of the blind); some of the principal political, social, and scientific events that took place during the month of the recording (nuclear tests, race riots and Civil Rights demonstrations, and the launch of the Ranger 7 probe, which took the first close-up pictures of the moon); an inventory of listening by two previous owners of the record set (Beth and Bill from the USA); and the mechanics and machinery of vinyl recording and playback, as well as the intrinsic qualities and deficits of the medium (imperfections in the pressing and scratches and other blemishes that have accrued over time and through use). In this way, a text that was written thousands of years ago, a technology of audio recording that is over 140 years old, a recording that was made over half a century ago, and a contemporary creative intervention in all three histories, interpenetrate.

The sixteen tracks, based on a digitized version of *The Talking Bible*, incorporate all of Scourby's reading, in one way or another. (For example, the drones that undergird compositions – such as 'God

Breathed', 'The Lesser Light', and 'Wisdom is Better than Weapons of War' – include a composite track made up of all the sounds of all the discs' sides superimposed.) The compositional material is taken from the content of the discs only; that is to say, the encoded voice and surface noise. Samples from the digitized version of the discs were subjected to processes, variously, of splitting and splicing, overlaying, amplifying, compressing, distorting, reversing, temporal stretching and contraction, and looping. Prior to conversion, the discs were manipulated using DJ analogue turntables in order to fabricate processed renderings of the same. Post-digitization, some of the renderings were further developed on virtual DJ turntables in conjunction with digital effects devices. The mode of compositional construction is essentially collagist in nature. Samples are inserted, stacked, shunted, and overlaid within a Digital Audio Workstation environment and, in some cases, also assigned to sampler launch pads for use in live performance.

Scourby's reading is an interpretative act. He animates the characters, vivifies the scenes, and exploits the cadences of the text to produce an immediate, comprehensible, and emotionally charged auditory experience. The album's compositions further this endeavour. Their timbre, dynamics, and textures summon, furthermore, a certain type of space, presence, mood, movement, and surface associated with aspects of the text's semantic content. As such, they are evocative rather than expository settings of the Scripture. Inasmuch

as all the compositions feature the human voice (heard either comprehensibly or anamorphically), they may be considered songs. The compositions are like music in other respects too. For example, a percussive accompaniment – derived from scratches and tone-arm drops upon the surface of the discs – drives the tracks forward with a sense of, variously, urgency, stateliness, foreboding, and relentlessness that intensifies the narrative's drama. (The discs' surface noises represent an auditory patina, which is as much a part of the character of the recording as the voice in the grooves.) Scourby's delivery possesses an intrinsic lyricism and sonority; his voice covers a wide range of tonalities. This musical quality is all the more evident when words and phrases are isolated and looped.

The compositions are based on biblical texts that either directly or tangentially reference the governing themes of the album (see above). In adapting the Scripture a number of different approaches have been employed. The compositions that address the theme of blindness (tracks 2 to 7) interleave accounts of the same story (following the scholarly method of exegetical cross-referencing) derived from different Gospels and the Acts of the Apostles. In 'Blind, Blind, Blind' and 'The Lesser Light' every instance of the same word ('blind' and 'moon', respectively) has been extracted from the Bible and arranged in the order in which they occur. The text for 'That One Day' is constructed from individual, and pairs of sequential, words to create phrases that do not occur in Scripture. 'Beth & Bill' comprises, in part, the spoken titles of books, chapters, and verses – features that are native to the printed Bible rather than to the original manuscripts.

Parts only of words – the sibilant elements, and the inhalation and exhalation of breath at the beginning and end of speech – contribute to the backdrop of ‘God Breathed’. In ‘Write the Vision and Make It Plain upon Tables’, the text is represented by the sound of its inscription.

There is a league to be travelled by sound-art practice, music, theology, and biblical studies in the direction of exploring the Scripture’s sonic character and potential. Just as the imagery and visuality of the Bible has spawned a tradition of representation and scholarship in Western art, so those sounds can inspire an afterlife too. The Bible is a record. And not just in the historical sense. Within the grooves of its pages are – encoded in description, simile, and metaphor – noises and voices that sit silently until they are read, as well narratives and concepts that can just as readily be translated into sounds as images. Thus, just as we enter the Bible through our eyes, so the Bible may enter us through our ears. Through reviving and interpreting the sonorities and acoustic potential of the Scripture, the separation between the ancient text and our experiences today is bridged.

John Harvey, July 2019

Acknowledgements:

I would like to thank the staff at the National Library of Wales and National Screen and Sound Archive of Wales for their encouragement and continued support of The Aural Bible series; and Litchfield Associates for kindly extending the permission to adapt material from the original *The Talking Bible* release, as well for their faith in a project the nature of which was, at the outset, difficult to explain.

Personnel:

Alexander Scourby and John Harvey

Instrumentation and Production:

Adobe Audition 3.0 and CS6, Akai Professional WPX16 sampler, Allen & Heath Xone: 23C mixer, Apple MacBookPro and iMac OS X 10.8, Apogee Duet audio interface, Boomerang III Phrase Sampler, Eventide Harmoniser PitchFactor pedal, Eventide ModFactor pedal, Eventide TimeFactor pedal, Eventide Space pedal, iRig Mix, Korg Kaos Pad Dynamic Effects Processor Quad, Korg Kaos Pad Dynamic Effects Sampler, Korg Mini Kaoss Pad 2S, Lenova ThinkPad with Microsoft Windows 10, Moog MF-101 Low Pass Filter, Moog MF-102 Ring Modulator, Moog MF-105 Midi Murf, Moog MF-108M Cluster Flux, Novation Launchpad Mini, Numark PT01 Scratch Portable turntable, PresSonus Studioline AR8 mixer, RME Fireface UFX audio interface, OTO Biscuit 8-bit effects and analogue filter, Roland SP-404 SX Linear Wave Sampler, Sherman Filterbank 2 filter unit, Sherman/Rodec Restyler filter unit, and Stanton ST-150 turntables.

Source:

American Bible Society, *The Talking Bible*, The Talking Book series, USA: American Foundation for the Blind, 1964.

Source © & © 1990 Litchfield Associates
All compositions by: © & © 2019 John Harvey
Engineered and produced by: John Harvey
Cover concept by: John Harvey
Conceived and mastered at: School of Art, Aberystwyth University, 2017–19
Prepared for CD by: Sain, Llandwrog, Caernarfon, Gwynedd
Released by: The National Screen and Sound Archive of Wales

The project and recording are a collaboration between The National Screen and Sound Archive of Wales, The National Library of Wales, Aberystwyth, and the School of Art, Aberystwyth University.

Further information:

The Aural Bible III project, of which this CD is a part, also includes the following releases: *The Remnant that Remaineth (Exodus 26.12)*, National Screen and Sound Archive of Wales, 2017; *I. Nothing, Lack (Psalm 23)*, Royal Commission on the Ancient and Historical Monuments of Wales, 2018; *Nomine Numine*, Royal Commission on the Ancient and Historical Monuments of Wales, 2018; and *When All the Morning Stars Sang Together (Job 38.7)*, National Screen and Sound Archive of Wales, 2018. They can be heard at John Harvey: Sound, <https://sound.johnharvey.org.uk>

A more extensive explanation of the conceptual, methodological, and technical rationale for the album’s compositions is available at the following dedicated website: <http://thebiblicarecord.weebly.com>

Mae fy ymchwil yn ymdrin â diwylliant clywedol y Beibl: y testun ei hun ac arteffactau pregethu, darllen, gweddïo a chanu sy'n gysylltiedig ag ef. Mae'r amcan wedi bod i greu cyfansoddiadau sain (rhai yn haniaethol tra bo eraill yn fwy cerddorol) wedi eu seilio ar y ffynonellau hyn. *The Biblical Record* yw'r trydydd CD yn y gyfres 'The Aural Bible'. Roedd y ddau CD blaenorol – R R B V E Ʒ T N Ʒ O A (2014) a *Y Beibl Mewn Cyfieithiad* (2016) – yn ymdrin â recordiad silindr cwyr wedi ei drwsio o bregeth diwygiwr carismatig crefyddol yn 1905, a naratif Ecsodus Moses a'r Israellaid ar Fynydd Sinai. Mae'r drydedd ran hon yn cyfeirio at y testun beiblaidd yn ei gyfanrwydd. Mae'r cyfansoddiadau yn taflu goleuni ar eiriau'r Ysgrhythur drwy gymhwysu hynny, a'r cyd-destunau y mae wedi ei ddefnyddio ar ei gyfer ac yn yr achos hwn, wedi ei amgodio â'r clyw.

Yn 1964 recordiodd yr actor ffilm, theatr, teledu a llais Americanaidd Alexander Scourby (1913–85) y chwe deg chwech o lyfrau i gyd o Fersiwn Awdurdodedig y Beibl. Ei ddarlleniad ef oedd yr ymgais gyntaf erioed i ddal yr Ysgrhythur yn llawn yn acwstig. Cynhyrchwyd y recordiad gan Sefydliad y Deillion America ar gyfer eu cyfres 'The Talking Book', a oedd â'r bwriad i roi mynediad i bobl heb olwg i weithiau llenyddol pwysig. Rhyddhawyd *The Talking Bible* fel pum cyfrol o recordiadau 10-modfedd, hir-chwarae, oedd yn rhedeg ar 16½ rpm. Mae'r chwe deg saith record yn cynrychioli bron i 170 awr o destun llafar. Roedd yr ymdrech hyd yn oed yn fwy syfrdanol gan iddo gael ei gwblhau mewn cwta fis.

Yn 2017 cefais afael ar set gyflawn prin o'r disgiau gwreiddiol. Yr her oedd yn fy wynebu o'r cychwyn oedd castio'r Beibl yn ei gyfanrwydd i

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fowld cymharol fychan CD, er mwyn cynhyrchu cyfres o gyfansoddiadau sain oedd wedi eu cyfyngu a'u siapio gan gyfres o syniadau oedd â therfyn iddynt. I'r perwyl hwnnw, gosodais gyfyngiadau thematig ar y ffynhonnell. Pennwyd y rhain gan nid yn unig gynnwys y testun ond hefyd gan natur y recordiad: ei darddiad a'i fwriad, cyd-destun hanesyddol, diwylliant gwranddo a chyfarpar cysylltiedig ar gyfer cynhyrchu sain. I'r pwrpas hwn, caiff y cyfansoddiadau eu hysbrydoli gan gysyniadau a phrosesau yn gysylltiedig â: chomisïwn a phwrpas y recordiadau (darpariaeth ar gyfer anghenion y deillion); rhai o'r prif ddigwyddiadau gwleidyddol, cymdeithasol a gwyddonol a ddigwyddodd yn ystod mis y recordiad (proffion niwclear, terfysgoedd hiliol a phrotestiadau Hawliau Sifil, a lansiad y chwilydd 'Ranger 7', a dynnodd y lluniau agos cyntaf o'r lleuad); rhestr o wrandawiadau gan ddau berchennog blaenorol y set record (Beth a Bill o'r UDA); a mecanwaith a pheirianwaith recordio a chwarae fnyl, yn ogystal â nodweddion a diffygion cynhenid y cyfrwng (amherffeithrwydd yn y gwasgu a chrafiadau a namau eraill sydd wedi codi dros amser a thrwy ddefnydd). Yn y modd hwn, mae testun a ysgrifenyd miloedd o flynyddoedd yn ôl, technoleg o recordio sain sydd dros 140 mlwydd oed, recordiad a wnaed dros hanner canrif yn ôl, ac ymyriad creadigol cyfoes yn y tri maes yn cydymdreiddio.

Mae'r un ar bymtheg o draciau, sydd wedi eu seilio ar fersiwn wedi ei ddigido o The Talking Bible, yn ymgorffori holl ddarlleniad Scourby, mewn un ffordd neu'i gilydd. (Er enghraifft, mae'r

sud sy'n atgyfnerthu cyfansoddiadau – megis 'God Breathed', 'The Lesser Light', a 'Wisdom is Better than Weapons of War' – yn cynnwys traciau a wnaed o'r holl synau o holl ochrau'r disgiau yn arosodedig.) Cymmerir y deunydd cyfansoddiadol o gynnwys y disgiau yn unig; hynny yw, y llais wedi ei amgodio a'r sŵn ar yr wyneb. Roedd samplau o'r fersiwn wedi ei ddigido o'r disgiau wedi mynd drwy'r broses amryfal o hollti ac asio, troshaenu, mwyhau, cywasgu, aflunio, gwrthdroi, ymestyn a chywasgu amserol, a dolennu. Cyn y trawsnewid, ymdriniwyd â'r disgiau gan ddefnyddio byrddau troi analog DJ er mwyn llunio datganiadau wedi eu prosesu o'r un peth. Yn dilyn digideiddio, datblygwyd rhai o'r datganiadau ymhellach ar fyrdau troi DJ rithwir yn unol â dyfeisiadau effeithiau digidol. Mae modd gwneuthuriad cyfansoddiadol yn ei hanfod yn ludwaith mewn natur. Caiff samplau eu mewnosod, pentryru, dargyfeirio a'u troshaenu o fewn amgylchedd Gweithfan Glywedol Ddigidol ac, mewn rhai achosion, hefyd wedi eu hasenio i safleoedd lansio samplwr ar gyfer eu defnyddio mewn perfformiadau byw.

Mae darlleniad Scourby yn olygfa ddehongliadol. Mae'n animeiddio'r cymeriadau, yn bywiocáu'r golygfeydd ac yn manteisio i'r eithaf ar rhythmau'r testun i gynhyrchu profiad clywedol uniongyrchol, dealladwy, sy'n llawn emosiwn. Mae cyfansoddiadau'r albwm yn hyrwyddo'r ymdrech hon ymhellach. Mae eu soniaredd, deinameg, ac ansawdd yn galw ymhellach am fath penodol o ofod, presenoldeb, awryglych, symudiad, ac arwyneb sy'n

gysylltiedig gydag agweddau o gynnwys semantig y testun. Felly, maent yn drefniannau atgofus o'r Ysgrhythur yn hytrach nag esboniadol. Y mae pob cyfansoddiad i raddau yn nodweddu'r llais dynol (a glywir un ai'n ddealladwy neu'n anamorffig), ac felly gellir eu hystyried yn ganuon. Mae'r cyfansoddiadau yn debyg i gerddoriaeth mewn sawl modd arall hefyd. Er enghraifft, mae cyfeiliant tarawol – sy'n deillio o grafiadau a gostwng y fraich ar wyneb y disgiau – yn gyrru'r traciau ymlaen gyda synnwyr brys, urddas, argoelus, a dycnwch sy'n dwysau drama'r naratif. (Mae synau wyneb y disgiau yn cynrychioli sgleini clywedol, sy'n gymaint rhan o gymeriad y recordiad â'r llais yn y rhychau.) Mae cyflwyniad Scourby yn meddu ar delynegiaeth gynhenid a soniarusrwydd; mae ei lais yn cynnwys ystod eang o donyddiaeth. Mae'r ansawdd cerddorol hyd yn oed yn fwy amlwg pan fo geiriau a chymalau wedi eu hynysu a'u dolennu.

Mae'r cyfansoddiadau wedi eu seilio ar destunau beiblaidd sydd un ai yn uniongyrchol neu yn ymylol yn cyfeirio at brif themau'r albwm (gweler uchod). Wrth addasu'r Ysgrhythur, defnyddiwyd nifer o wahanol ddulliau. Mae'r cyfansoddiadau sy'n mynd i'r afael â thema dallineb (traciau 2 i 7) yn rhyngdallennu adroddiadau o'r un stori (gan ddilyn y dull ysgolheigaidd o groes-gyfeirio dehongliadol) sy'n deillio o wahanol Efengylau ac Actau'r Apostolion. Yn 'Blind, Blind, Blind' a 'The Lesser Light' mae pob achos o'r un gair ('blind' a 'moon') wedi ei dynnu o'r Beibl a'i drefnu yn y modd y mae'n ymddangos. Mae'r testun ar gyfer 'That One Day' wedi ei greu o eiriau unigol a pharau mewn dilyniant o eiriau i greu cymalau nad ydynt yn ymddangos yn yr Ysgrhythur. Mae 'Beth & Bill' yn cynnwys, yn

rhanol, teitlau llyfrau, penodau a phenillion wedi eu llefaru – nodweddion sy'n gynhenid i'r Beibl printiedig yn hytrach na'r llawysgrifau gwreiddiol. Mae rhannau yn unig o eiriau – yr elfennau sisiol, a'r mewnanadliad ac allanadliad ar ddechrau a diwedd anerchiad – yn cyfrannu at gefnlen 'God Breathed'. Yn 'Write the Vision and Make It Plain upon Tables', cynrychiolir y testun gan sain ei arysgrif.

Mae cynghrair i'w theithio wrth ymarfer celf sain, cerddoriaeth, diwinyddiaeth ac astudiaethau beiblaidd i gyfeiriad archwilio potensial a chymeriad sonig yr Ysgrythur. Yn union fel y mae darluniau a delweddiaeth y Beibl wedi cynhyrchu traddodiad o gynrychiolaeth ac ysgolheictod mewn celf Gorllewinol, gall y synau hynny ysbrydoli'r byd tragwyddol hefyd. Cofnod yw 'The Bible'. Ac nid yn hanesyddol yn unig. O fewn rhychau ei dudalennau mae – wedi ei amgodi mewn disgrifiad, cymhariaeth a throsiad – synau a lleisiau sy'n aros yn dawel tan y darlennir hwy. Yn ogystal mae naratif a chysyniadau sydd yr un mor bosib eu trosi i sain ag i ddelweddau. Felly, fel rydyn ni'n cael mynediad i'r Beibl drwy ein llygaid, mae'r Beibl yn cael mynediad i ni drwy ein clustiau. Drwy adfywio a dehongli'r soniarusrwydd a photensial acwstig yr Ysgrythur, caiff y gwahanu rhwng y testun hynafol a'n profiadau ni heddiw eu pontio.

John Harvey, *Gorffennaf 2019*

Cydabyddiaeth:

Hoffwn ddiolch i staff Llyfrgell Genedlaethol Cymru ac Archif Genedlaethol Sgrin a Sain Cymru am eu hanogaeth a'u cefnogaeth barhaus i gyfres 'The Aural Bible'; a 'Litchfield Associates' am ymestyn y caniatâd yn garedig iawn i addasu deunydd o'r record gwreiddiol *The Talking Bible*, yn ogystal ag am gredu yn y prosiect oedd o'r cychwyn o natur anodd ei esbonio.

Personél:

Alexander Scourby a John Harvey

Offeryniaeth a Chynhyrchu:

Adobe Audition 3.0 a CS6, samplwr Akai Professional WPX16, Allen & Heath Xone: cymysgwr 23C, Apple MacBookPro ac iMac OS X 10.8, rhyngwyneb clywedol Apogee Duet, Boomerang III Phrase Sampler, pedal Eventide Harmoniser PitchFactor, pedal Eventide ModFactor, pedal Eventide TimeFactor, pedal Eventide Space, iRig Mix, Korg Kaos Pad Dynamic Effects Processor Quad, Korg Kaos Pad Dynamic Effects Sampler, Korg Mini Kaoss Pad 2S, Lenova ThinkPad gyda Microsoft Windows 10, Moog MF-101 Low Pass Filter, Moog MF-102 Ring Modulator, Moog MF-105 Midi Murf, Moog MF-108M Cluster Flux, Novation Launchpad Mini, trofwrdd Numark PT01 Scratch Portable, cymysgwr Presonus Studioline AR8, rhyngwyneb clywedol RME Fireface UFX, hidlwr analog ac effeithiau OTO Biscuit 8-bit, Roland SP-404 SX Linear Wave Sampler, uned hidlo Sherman Filterbank 2, uned hidlo Sherman/Rodec Restyler, a throfyreddau Stanton ST-150.

Ffynhonnell:

Cymdeithas Feiblaidd America, *The Talking Bible*, cyfres 'The Talking Book', UDA: Sefydliad y Deillion America, 1964.

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Yr holl gyfansoddiadau gan: © & © 2019

John Harvey

Cynlluniwyd a chynhyrchwyd gan: John Harvey

Cysyniad clawr gan: John Harvey

Lluniwyd a meistrolwyd yn: Yr Ysgol Gelf,

Prifysgol Aberystwyth, 2017–19

Darparwyd ar gyfer CD gan: Sain, Llandwrog,

Caernarfon, Gwynedd

Rhyddhawyd gan: Archif Genedlaethol Sgrin

a Sain Cymru

Mae'r prosiect a'r recordiad yn gydweithrediad rhwng Archif Genedlaethol Sgrin a Sain Cymru, Llyfrgell Genedlaethol Cymru, Aberystwyth ac Ysgol Gelf, Prifysgol Aberystwyth.

Gwybodaeth bellach:

Mae prosiect The Aural Bible III, y mae'r CD hwn yn rhan ohono, hefyd yn cynnwys y recordiau canlynol: *The Remnant that Remaineth (Exodus 26.12)*, Archif Sgrin a Sain Cenedlaethol Cymru, 2017; *I. Nothing. Lack (Psalm 23)*, Comisiwn Brenhinol Henebion Cymru, 2018; *Nomine Numine*, Comisiwn Brenhinol Henebion Cymru, 2018; ac *When All the Morning Stars Sang Together (Job 38.7)*, Archif Genedlaethol Sgrin a Sain Cymru, 2018. Gellir eu clywed ar John Harvey: Sain, <https://sound.johnharvey.org.uk>.

Mae esboniad mwy eang ar y rhesymeg dechnegol, fethodolegol a chysyniadol ar gyfer cyfansoddiadau'r albwm ar gael ar y wefan ganlynol: <http://thebiblicalrecord.weebly.com>

