

## Blake and Music, 2025

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- 1 IN last year's checklist, I warned of the growing phenomenon of AI-generated music and its impact on the reception of Blake's life and work. After an overall increase in tracks of over 50% between 2023 and 2024, this trend continued in 2025, with a further 45% rise. A total of 433 pieces were listed in my initial draft, at least 240 of which appear to have been produced using artificial intelligence. Of more concern, however, than the scale of this growth is the lack of transparency in how such content is presented on music platforms.
- 2 At the time of the submission of this checklist, *Spotify*, *Deezer*, and *Apple Music* were the only major streaming platforms to provide any form of tagging for AI-generated music. This system relies almost entirely on labels and distributors voluntarily declaring such content, a practice that is far from consistent, not least because it works against their own interests. According to a recent study,<sup>2</sup> AI-generated music helps platforms expand their catalogues dramatically, which creates even greater competition between them. Furthermore, it produces a vast amount of background music tailored to niches, such as ambient focus tracks and workout loops. This kind of content keeps users engaged for longer sessions, which is highly valuable for re-

tention. *Deezer* published an alarming report<sup>3</sup> on its website stating that AI-generated tracks already account for 44% of all newly uploaded music, a share that reflects how rapidly synthetic production is scaling relative to human output. To make matters worse, the same report notes that 97% of listeners are unable to distinguish between AI-generated and human-made music.

- 3 Indeed, it is not easy to separate the wheat from the chaff in a world where mainstream music has never been so generic, often devoid of the minute particulars so vital to Blake. Autotuned vocals, bland arrangements, synthesized instrument sounds, and paltry harmonies proliferate, representing a flattening of distinction under the pressure of economic imperatives. In such a scenario, where difference itself is attenuated, the task of identifying authorship becomes increasingly challenging.
- 4 Tricky as it is, there are nevertheless certain indicators that suggest a piece may be AI generated. These include the artwork used for an album cover, which often appears conspicuously artificial or generic, as well as the absence of information about a group's lineup or any verifiable online presence. There are, of course, various signs, but, without proper tagging, none can determine with confidence whether a song is partially or entirely the product of artificial intelligence.
- 5 These issues transcend questions of authorship and transparency, raising fundamental concerns about market integrity. According to the aforementioned report, 80% of users of digital music platforms would like AI-generated music to be clearly identified, as it might influence their consumption decisions. This is somewhat reassuring in the face of rapid technological change, as it suggests that the human dimension remains central for the majority of listeners.
- 6 Mindful of the uncertainties surrounding AI-produced content, and also of space constraints, I have excluded from the final checklist all tracks that are either explicitly identified as AI generated or, on the basis of available indicators, strongly suspected of being so. I have nevertheless retained a few entries whose AI status is uncertain, and flagged them accordingly.
- 7 Following this disclaimer, I now turn to the settings themselves. It has been a prolific year for Blake's reception, AI-

1. For the funding for Camila Oliveira's research, see <https://doi.org/10.54499/2022.00978.CEECIND/CP1762/CT0006>.

2. Alberto Arenal et al., "Artificial Intelligence in the Music Streaming Value Chain: Exploring Artists' and Users' Perceptions on Content Creation and Algorithmic Consumption," *Telecommunications Policy*, vol. 50, no. 2, 2026, <https://doi.org/10.1016/j.telpol.2025.103129>.

3. "AI-Generated Tracks Now Represent 44% of All New Uploaded Music," *Deezer Newsroom*, 20 Apr. 2026, <https://newsroom-deezer.com/2026/04/ai-generated-tracks-represent-44-of-new-uploaded-music>.

- generated music aside. “The Tyger” remains the most frequently set poem; among the versions are notable interpretations by Dan Dutton and Bronson Hill. For less frequently explored works, the Argentinian duo SHH stands out for a multimedia project based on the prophetic book *Tiriel* in collaboration with Esmeralda Muñoz Torero, as does the Brazilian group Verticitas, with excerpts from *The Book of Urizen*.
- 8 Several albums are entirely devoted to Blake, with *Songs of Innocence and of Experience* a favorite source for such projects. Among these, I would highlight the remastered *III. Heathen and Heaven* by {Blake}. Led by Gaël Romeuf, the group claims to have set all the poems from the collection to music, and intends to release the complete cycle by Blake’s bicentennial in 2027. Prior to this, only William Bolcom had fully accomplished such a task, while Allen Ginsberg came very close. The settings on *III. Heathen and Heaven* have a clear folk orientation, with touches of 1960s and 1970s psychedelia, and in their best moments evoke bands such as Comus and the Incredible String Band. Two albums have been released so far, with further releases expected in 2026 and 2027.
  - 9 As in previous checklists, most of the entries are rooted in popular genres. Also within the folk domain, Paul Sprawl’s settings of “The Little Vagabond” and “A Poison Tree” are worthy of mention for their well-wrought melodies that fit Blake’s lyrics gracefully, just like the Lost Pilgrims’ “Oh! Sunflower.” A further notable work from popular genres is Marco Maurizi’s *Journey to the Centre of the Progs*, with a strongly melodic style reminiscent of ballads by (surprise, surprise!) prog bands such as Jethro Tull, particularly in the track “Of Pipes and Lambs.”
  - 10 2025 has also been a fertile year for classical music. From established composers, such as Hugh Benham, to emerging names, like Tyler Kinnaman and Caleb Meyerhoff, there is a rich variety of Blake-inspired output. The settings range from more conventional art song, traditionally featuring voice and piano, to more experimental approaches that explore contemporary techniques and multilayered instrumental textures. Several pieces stand out for the originality of their engagement with Blake’s visual and poetic universe, including Bobby Ge’s *Music of Innocence and Experience*, which captures the tension and fluidity between the two contrary states, as the violin, viola, and cello constantly shift roles, emphasizing the contrasting dynamics of the instruments themselves. Elsewhere, distinctive musical responses to Blake’s imagery can be found in John Hawkins’s *Blake Visions*—inspired by *Songs*, *Pity*, and *The Ghost of a Flea*—and Susannah Self, who draws on *Death on a Pale Horse* in her piece. Lastly, the hybrid renditions by Ákos Banlaky of “Infant Joy” and “To Morning” are particularly compelling in their fusion of classical and popular elements. The pieces are part of a song-cycle project begun in 2023, combining contemporary chamber music with elements of pop and jazz.
  - 11 On the topic of jazz, it is worth highlighting “The Fly” by the American group Sunny Side, which introduces a New Orleans-style swing that is especially suited to the spirit of the poem, as well as David Mitchell’s “Golgonooza,” a piece that merges shamanic music and jazz with excerpts from *Jerusalem*.
  - 12 A considerable number of settings have been identified outside the Anglophone world. Although they are concentrated primarily in Europe, they are not restricted to the Old Continent. South America in particular shows a strong presence, with settings from Brazil, Colombia, and Argentina. Blake’s global reception is also evident in translations of his lyrics, with releases in Portuguese (Ben and Vincent; Verticitas) and Hungarian (Arcaans). As in previous years, I’ve included tracks that are not necessarily settings of Blake’s work, but ultimately tributes to him, such as Ancientworld’s “R.I.P. William Blake,” Anti-Famouz’s “William Blake,” and Ben Edge’s “Visions.”

#### Adrienne Pêcheuse — France

*Earth’s Answer*; for voice, guitar, bass, drums, and keyboards.

Independent, © 2025. Rock.

Track: *Earth’s Answer* (02:56).

Links: *Apple*, *Spotify*, *YouTube*.

#### Allen, David Len — USA

*Little Lamb*; for choir (SATB), piano, and flute.

Independent, © 2025. Classical.

Track: *Little Lamb* (03:35).

Link: *YouTube*.

Note: A reworking of a piece originally composed in 1982 and published in 1987.

#### Amedeo — Unknown

*The Lamb*; for voice and piano.

Independent, © 2025. Pop/classical.

Track: *The Lamb* (03:20).

Link: *YouTube*.

Note: AI generated?

### **Ancientworld [Joseph Herman] — Unknown**

From *Ancientworld*; for voice and synthesizers.  
Independent, © 2025. Hip hop.  
Track: R.I.P. William Blake (03:10).  
Links: *Amazon*, *Spotify*.

### **Anti-Famouz — USA**

From *Into the AntiVerse*; for voice and synthesizers.  
Independent, © 2025. Hip hop.  
Track: William Blake (02:49).  
Links: *Apple*, *Spotify*.

### **Arcaans [László Szatmáry] — Hungary**

From *Lacrimosa*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2025. Pop.  
Track: A Tigris (02:34).  
Links: *SoundCloud*, *Spotify*.  
Note: “The Tyger” translated into Hungarian. AI generated?

### **Badizadegan, Nima — USA**

*The Lamb and The Tyger*; for choir (SATB).  
Independent, © 2025. Classical.  
Track: The Lamb and The Tyger (05:00).  
Link: Composer’s website.

### **Banlaky, Ákos — Hungary/Austria**

*Infant Joy*; for voice, double bass, drums, and piano.  
Independent, © 2025. Classical/jazz.  
Track: Infant Joy (03:56).  
Link: *YouTube*.

### **Banlaky, Ákos — Hungary/Austria**

*To Morning*; for voice, double bass, drums, and piano.  
Independent, © 2025. Classical/jazz.  
Track: To Morning (04:08).  
Link: *YouTube*.

### **Bartlett, Byron — USA**

*Songs of Innocence and Experience*; for voice, guitar, bass, and drums.  
Independent, © 2025. Rock.  
Tracks: The Blossom (02:18); Laughing Song (01:46); Holy Thursday (01:39); Spring (01:09); Nurse’s Song (01:39); Infant Joy (00:50); The Sick Rose (00:54); The Tyger (02:07); Ah! Sun-Flower (01:14); London (01:38); Holy

Thursday (Leslie Version) (01:32); Ah! Sun-Flower (Electro Version) (01:30).  
Links: *Apple*, *Spotify*, *YouTube*.

### **Ben & Vincent — Germany**

From *Zoa*; for voice and synthesizers.  
Independent, © 2025. Electronic.  
Track: Rintrah (07:36).  
Links: *Apple*, *Spotify*, *YouTube*.  
Note: Excerpts from *The Marriage of Heaven and Hell* translated into Portuguese, feat. Camila Oliveira.

### **Benham, Hugh — UK**

From *Songs for Times and Seasons*; for voice and piano.  
Convivium Records, © 2025. Classical.  
Tracks: The Shepherd (01:18); Ah, Sun-Flower! (02:37); To Mercy, Pity, Peace, and Love (03:05).  
Links: *Apple*, *Spotify*.

### **Bink Dusty [Bradley Johnson] — Unknown**

From *Acts of Absolution*; for voice and synthesizers.  
Independent, © 2025. Hip hop.  
Track: William Blake (Poetry in Motion) (02:28).  
Links: *Amazon*, *Spotify*.

### **{Blake} [Gaël Romeuf] — France**

*III. Heathen and Heaven*; for voice, guitar, bass, drums, and violin.  
Casc Records, © 2025. Pop/folk.  
Tracks: Tyger Tyger (01:57); The Divine Image (03:37); The Clod and the Pebble and The Bard (03:43); Infant Joy (03:12); A Cradle Song (*Experience*) [from the Notebook] (02:57); The Little Vagabond (03:15); The Little Black Boy (03:16); The Angel (02:43); Infant Sorrow (02:59); The Human Abstract (03:25); Nurse’s Songs (03:52); The Blossom (02:38).  
Links: *Amazon*, *Bandcamp*, *Spotify*.  
Note: A remastered version of a work first released in 2015.

### **Classy Moon — Unknown**

From *Perennial Grace*; for piano.  
Independent, © 2025. New age.  
Track: To See a World in a Grain of Sand (03:08).  
Links: *Apple*, *Spotify*, *YouTube*.

**Cluff, Russell — Unknown**

*Little Lamb*; for voice and guitar.  
Independent, © 2025. Folk.  
Track: Little Lamb (03:10).  
Link: [YouTube](#).

**Cobb, Jeffrey — USA**

*Never Seek to Tell Thy Love*; for choir (SATB or TTBB) and piano.  
Independent, © 2025. Classical.  
Track: Never Seek to Tell Thy Love (04:37).  
Link: [YouTube](#).

**绵狐 [Cotton Fox] and Renaissance Innovative — China**

From *Autumn at Cold Mountain Reprise*; for voice, piano, and synthesizers.  
Independent, © 2025. New age/pop.  
Track: The Book of Thel (03:14).  
Links: [Amazon](#), [Spotify](#).  
Note: AI generated?

**Dousis, George — Greece**

*The Tyger*; for choir (SATB).  
Independent, © 2025. Classical.  
Track: The Tyger (10:32).  
Link: [YouTube](#).

**Dreamstate Device [Michael Menser] — USA**

From *Innocence Reborn*; for voice and synthesizers.  
Independent, © 2025. Electronic.  
Track: And All the Hills Echoed (04:53).  
Link: [SoundCloud](#).

**Dr. Hong, PhD — Unknown**

From *The Critical Eye*; for synthesizers.  
Independent, © 2025. Hip hop/pop.  
Track: William Blake (03:21).  
Links: [Spotify](#), [YouTube](#).  
Note: AI generated?

**Duluo, Blair — USA**

*Holy Thursday*; for voice and guitar.  
Independent, © 2025. Folk.  
Track: Holy Thursday [*Experience*] (01:50).  
Link: [SoundCloud](#).

**Dutton, Dan — USA**

From *Songs of Experience*; for voice, guitar, bass, and cello.  
Deathslab Records, © 2025. Folk.  
Track: The Tyger (03:49).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Eden Circus — Germany**

From *Irrlicht*; for voice, guitar, bass, drums, and synthesizers.  
Independent, © 2025. Heavy metal.  
Track: The Human Abstract (04:18).  
Link: [Bandcamp](#).  
Note: In spite of the title, the song is loosely based on *The Marriage of Heaven and Hell*.

**Edge, Ben — UK**

From *Children of Albion*; for voice, guitar, and piano.  
Glass Modern, © 2025. Folk.  
Track: Visions (04:00).  
Link: [Bandcamp](#).  
Note: Inspired by Blake's life.

**Edwards, Jeremi W. — USA**

*The Glory Window: Stained and Spiralled—Six Choral Settings of William Blake*; for choir (SSAATTBB).  
Independent, © 2025. Classical.  
Tracks: The Garden of Love; Love and Harmony; To the Evening Star; I Heard an Angel; The Angel; Divine Image.  
Link: [YouTube](#).

**Eno Gumbo — USA**

*Tyger Tyger*; for voice, guitar, bass, and drums.  
Independent, © 2025. Pop/folk.  
Track: Tyger Tyger (03:36).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Firelighters — France**

From *Quiver*; for voice, guitar, bass, and drums.  
Independent, © 2025. Pop/rock.  
Track: Tyger Tyger (04:04).  
Links: [Bandcamp](#), [Spotify](#), [YouTube](#).

**Fong, Joseph — USA**

*Little Lamb*; for choir (SATB).  
Independent, © 2025. Classical.  
Track: Little Lamb (06:00).  
Link: [YouTube](#).

**Franceschi, Luca — Italy**

From *Limone Tapes 2*; for voice, guitar, bass, and drums.  
Independent, © 2025. Rock.  
Track: William Blake (04:45).  
Link: [SoundCloud](#).  
Note: Lyrics in Italian.

**Ge, Bobby — USA/China**

*Music of Innocence and Experience*; for string quartet.  
Independent, © 2025. Classical.  
Track: Music of Innocence and Experience (11:42).  
Link: [YouTube](#).  
Note: Inspired by *Songs of Innocence and of Experience*.

**Goatlord — Brazil**

From *Sangue e Fogo*; for voice, guitar, bass, and drums.  
Independent, © 2025. Black/thrash metal.  
Track: Marriage of Heaven and Hell (04:23).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Gogatronics — Colombia**

*Songs of Innocence*; for voice and synthesizers.  
Independent, © 2025. Electronic.  
Track: Songs of Innocence (Hear the Voice of the Bard) (02:54).  
Link: [YouTube](#).

**Green-Mann, Andy — UK**

*Poison Tree*; for voice and synthesizers.  
Independent, © 2025. Electronic.  
Track: Poison Tree (02:45).  
Link: [SoundCloud](#).  
Note: AI generated?

**Grundy, Christopher — USA**

*Two Songs of William Blake*; for choir.  
Independent, © 2025. Classical.  
Tracks: The Garden of Love (01:44); The Little Boy Found (01:18).  
Link: [YouTube](#).

**Gutiérrez, Sutja — Spain**

From *Asystole Flatline*; for voice, guitar, bass, and drums.  
Lumière Noire Records, © 2025. Rock.  
Track: Little Boy Lost (04:41).  
Links: [Apple](#), [Spotify](#), [YouTube](#).  
Note: Loosely based on “The Little Boy Lost.”

**Hawkins, John — UK**

*Blake Visions*; for piano quartet.  
Independent, © 2025. Classical.  
Track: Blake Visions.  
Link: [YouTube](#).  
Note: Based on *Songs*, *Pity*, and *The Ghost of a Flea*.

**Hill, Bronson — Unknown**

*The Tyger*; for voice, guitar, bass, and drums.  
Independent, © 2025. Folk.  
Track: The Tyger (02:55).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Hokanson, Leah — Canada**

From *Diamond Chants Volume Three: There Is a Voice*; for voice and piano.  
Independent, © 2025. Pop/classical.  
Track: Eternity (03:00).  
Links: [Bandcamp](#), [SoundCloud](#).  
Note: Fragments from *Auguries of Innocence*.

**Hutchings, James — Australia**

*Auguries of Innocence*; for voice and percussion.  
Independent, © 2025. Folk.  
Track: Auguries of Innocence (00:55).  
Link: [YouTube](#).  
Note: According to the description on the composer’s [YouTube](#) page ([www.youtube.com/@jameshutchings](http://www.youtube.com/@jameshutchings) music), the music is created by a human, but the vocals are AI generated.

**Ian — UK**

*The Angel*; for voice, guitar, bass, and drums.  
Independent, © 2025. Folk.  
Track: The Angel (06:00).  
Link: [SoundCloud](#).

**Ian — UK**

*A Dream*; for voice and piano.  
Independent, © 2025. Folk.  
Track: A Dream (08:18).  
Link: [SoundCloud](#).

**Ian — UK**

*Holy Thursday*; for voice.  
Independent, © 2025. Folk.

Track: Holy Thursday [*Experience*] (03:12).  
Link: [SoundCloud](#).

**Ian — UK**

*Infant Sorrow*; for voice.  
Independent, © 2025. Folk.  
Track: Infant Sorrow (04:38).  
Link: [SoundCloud](#).

**Ian — UK**

*The Land of Dreams*; for voice.  
Independent, © 2025. Folk.  
Track: The Land of Dreams (03:36).  
Link: [SoundCloud](#).

**Ian — UK**

*Prologue (to King Edward IV)*; for voice.  
Independent, © 2025. Folk.  
Track: Prologue (to King Edward IV) (03:23).  
Link: [SoundCloud](#).

**In Fuse — Canada**

*William Blake Songs*; for voice, bass, saxophone, flute, keyboards, and drums.  
Independent, © 2025. Jazz.  
Tracks: The Shepherd (04:47); The Voice of the Ancient Bard (04:09); Thel 1 (06:22); Poison Tree (03:42); Songs of Experience ["Introduction"] (04:03); The Fly (03:44).  
Link: [Bandcamp](#).

**Jay Ram [Lennaert Koorman] — Netherlands**

*Laughing Song*; for voice, guitar, bass, and drums.  
Independent, © 2025. Pop/rock.  
Track: Laughing Song (03:51).  
Link: [YouTube](#).

**Jermey, Jon — Australia**

*Earth's Answer*; for synthesizers.  
Independent, © 2025. Electronic.  
Track: Earth's Answer (02:50).  
Links: [SoundCloud](#), [Spotify](#).

**Katamonas — Germany**

From *Desperatus*; for voice, guitar, bass, drums, and synthesizers.  
Kernkrafttritter Records, © 2025. Heavy metal.

Track: Garden of Love (05:55).  
Link: [Bandcamp](#).

**Kinnaman, Tyler — USA**

*Ah! Sun-Flower*; for voice and piano.  
Independent, © 2025. Classical.  
Track: Ah! Sun-Flower (02:24).  
Links: [SoundCloud](#), [YouTube](#).

**Kireya, Viktor — Russia**

From *Echoes in the Static*; for voice and synthesizers.  
Independent, © 2025. Electronic.  
Track: The Tyger (03:31).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Kyriakides, Jorge — Unknown**

*William Blake*; for synthesizers.  
Independent, © 2025. Hip hop.  
Track: William Blake (01:35).  
Links: [Apple](#), [Spotify](#).  
Note: AI generated?

**Lange, Nathan R. — USA**

*The Lamb*; for choir and string quartet.  
Independent, © 2025. Classical.  
Track: The Lamb (05:00).  
Link: [YouTube](#).

**Lehmann, Glyn — Australia**

From *As the Universe Expands*; for voice, piano, and oboe.  
Independent, © 2025. Classical.  
Track: In Wonder (03:19).  
Link: [Bandcamp](#).  
Note: Adapted from *Auguries of Innocence*.

**The Lost Pilgrims — Norway/USA**

From *The Lost Pilgrims*; for voice and guitar.  
Independent, © 2025. Folk.  
Track: Oh! Sunflower (03:35).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Lykourgiotis, Zena — Unknown**

*The Tyger*; for voice and piano.  
Independent, © 2025. Pop.  
Track: The Tyger (02:23).  
Link: [YouTube](#).

**Maksakov, Aleksandr — Russia**

*Mad Song*; for voice, flute, guitar, bass, and drums.  
Independent, © 2025. Rock.  
Track: Mad Song (04:39).  
Link: [SoundCloud](#).  
Note: AI generated?

**Maksakov, Aleksandr — Russia**

*A Poison Tree*; for voice, guitar, bass, and drums.  
Independent, © 2025. Rock.  
Track: A Poison Tree (05:45).  
Link: [SoundCloud](#).  
Note: AI generated?

**Maor, Hadar — Israel**

From *O-N-E*; for synthesizers and strings.  
Independent, © 2025. Classical.  
Track: The Divine Image (03:55).  
Links: [SoundCloud](#), [YouTube](#).

**Maskats, Arturs — Latvia**

*Song of Innocence*; for choir.  
Independent, © 2025. Classical.  
Track: Song of Innocence [“Introduction”] (03:21).  
Link: [YouTube](#).

**Maurizi, Marco — Italy**

From *Journey to the Centre of the Progs*; for voice, guitar, bass, drums, and keyboards.  
Pisces Entretenimento, © 2025. Rock.  
Tracks: The Little Black Boy (07:28); Of Pipes and Lambs [“Introduction” to *Innocence*] (04:39); The Marriage of Heaven and Hell (21:14).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**McAlister, James — USA**

From *Sovereign (Original Motion Picture Soundtrack)*; for voice and guitar.  
Filmtrax, © 2025. Folk.  
Track: How Sweet I Roamed (01:40).  
Links: [Apple](#), [Spotify](#).  
Note: It’s a version of the Fugs’ “How Sweet I Roamed,” originally released in 1965.

**Melanson, Carl — Canada**

From *Wandering Rocks*; for voice and guitar.  
Independent, © 2025. Folk.

Tracks: The Mental Traveller (07:03); The Crystal Cabinet (05:49); The Four Zoas (06:33).  
Links: [Apple](#), [Spotify](#).

**The Memory Band — UK**

From *Trackways Ancient and Modern*; for synthesizers.  
Independent, © 2025. Electronic.  
Track: Albion’s Daughter (02:03).  
Link: [Bandcamp](#).

**Meyerhoff, Caleb — USA**

*Love Will Always Be Blind*; for voice and piano.  
Independent, © 2025. Classical.  
Track: Love Will Always Be Blind (03:56).  
Link: [YouTube](#).  
Note: The piece combines “Never Seek to Tell Thy Love” with “Who Has Seen the Wind?” by Christina Rossetti.

**Miserable Weekend — Canada**

From *We’re Just Like You*; for guitar, bass, drums, and synthesizers.  
Independent, © 2025. Rock.  
Track: Jaguar (05:06).  
Link: [Bandcamp](#).  
Note: Adapted from “The Tyger.”

**Mitchell, David — Netherlands**

From *Turiyans*; for voice, guitar, bass, saxophone, and percussion.  
Independent, © 2025. Jazz/experimental.  
Track: Golgonooza/Rated X (07:01).  
Links: [Apple](#), [Bandcamp](#), [Spotify](#).  
Note: Excerpts from *Jerusalem*.

**Muromachi, Yankel — UK**

*Steps of the Sun*; for voice, bass, guitar, piano, percussion, and synthesizers.  
Independent, © 2025. Electronic.  
Track: Steps of the Sun (04:28).  
Link: [SoundCloud](#).  
Note: Inspired by “Ah! Sun-Flower.”

**Nikomarrros — Portugal**

From *Força de Espírito*; for synthesizers.  
Independent, © 2025. Electronic.  
Track: William Blake (07:20).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

### **O'Dell, Brenden — USA**

*How Sweet I Roam'd*; for voice and guitar.  
Independent, © 2025. Folk.  
Track: *How Sweet I Roam'd* (03:34).  
Link: *YouTube*.

### **Paris Banlieue — France**

From *Dans des lieux*; for voice and guitar.  
Cartelle and Snap!Clap!Club, © 2025. Pop/indie.  
Track: *Ecchoing Green* (01:21).  
Links: *Apple*, *Spotify*, *YouTube*.

### **Pax Aliena and Giulia Messina — Belgium**

From *Fractured Tongues*; for voice and synthesizers.  
Independent, © 2025. Electronic.  
Track: *William Blake* (02:55).  
Links: *Bandcamp*, *SoundCloud*, *Spotify*.

### **Praetorian of Dorn — Unknown**

From *The Primarchs*; for voice, guitar, bass, and drums.  
Independent, © 2025. Heavy metal.  
Track: *XVII—The Urizen* (03:33).  
Links: *Apple*, *Spotify*, *YouTube*.  
Note: Loosely inspired by Blake's prophetic books.

### **Project Bias — Netherlands**

*Mental Traveller*; for voice and synthesizers.  
Independent, © 2025. New age.  
Track: *Mental Traveller* (07:29).  
Link: *SoundCloud*.  
Note: AI generated?

### **Rain, David — Canada**

*The Lamb*; for choir.  
Cypress Choral Music, © 2025. Classical.  
Track: *The Lamb*.  
Link: Sheet music; *YouTube*.  
Note: The performance by the Vancouver Chamber Choir was the world premiere of Rain's "The Lamb" and "The Tyger"; "The Lamb" was begun in 2022 (see "Blake and Music, 2022," <https://doi.org/10.47761/biq.339>) and revised in 2025, while "The Tyger" was begun in 2018 and revised in 2025.

### **Rain, David — Canada**

*The Tyger*; for choir.  
Cypress Choral Music, © 2025. Classical.

Track: *The Tyger*.  
Link: Sheet music; *YouTube*.  
Note: See "The Lamb," above.

### **Renaissance Music EDM — Unknown**

From *Whispers of the Scrolls*; for voice and synthesizers.  
Independent, © 2025. Electronic.  
Track: *The Marriage of Heaven and Hell* (02:41).  
Links: *Amazon*, *Apple*, *Spotify*.

### **Rogers, Fred, and Andy Bruhn — USA**

*The Lamb*; for choir and piano.  
Hal Leonard, © 2025. Classical.  
Track: *The Lamb* (02:35).  
Link: Sheet music.  
Note: An arrangement by Bruhn of the setting by Mister Rogers.

### **Samna — Poland**

From *Wizja*; for voice and synthesizers.  
Independent, © 2025. Hip hop/electronic.  
Track: *William Blake* (01:29).  
Link: *YouTube*.  
Note: Sung in Polish.

### **Self, Susannah — UK**

*Death on a Pale Horse*; for ensemble of three trumpets, horn, timpani, harp, and strings.  
Independent, © 2025. Classical.  
Track: *Death on a Pale Horse*.  
Link: Sheet music.  
Note: Only sheet music available.

### **Sextooth — USA**

From *Smoking Mirror*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2025. Rock.  
Track: *William Blake* (02:31).  
Links: *Apple*, *Spotify*.

### **The Shaffer Media Project — Unknown**

*The Tyger*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2025. Pop.  
Track: *The Tyger* (03:46).  
Link: *Spotify*.



**SHH [Diana Huarte and Daniel Gorostegui] —  
Argentina/UK**

*Tyriel*; for voice and synthesizers.  
Independent, © 2025. Ambient.  
Track: Tyriel (05:51).  
Link: [YouTube](#).

**Shrubbery Terror — Poland**

*Voices of William Blake*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2025. Rock.  
Tracks: The Little Boy Lost, The Little Boy Found (04:26);  
Infant Joy (03:19); Nurse's Song (03:33); The Sick Rose  
(02:49); On Another's Sorrow (04:16); The Chimney  
Sweeper (05:58); The Fly (03:45); Spring (05:27).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Sprawl, Paul — USA**

*The Little Vagabond*; for voice and guitar.  
Independent, © 2025. Folk.  
Track: The Little Vagabond (04:10).  
Link: [YouTube](#).

**Sprawl, Paul — USA**

*Poison Tree*; for voice and guitar.  
Independent, © 2025. Folk.  
Track: Poison Tree (02:39).  
Link: [YouTube](#).

**Sputter Box — USA**

From *Sputter [Shrinks the] Box*; for voice, clarinet, and  
percussion.  
Independent, © 2025. Classical/jazz.  
Track: A Divine Image (01:05).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Steadman, Robert — UK**

*The Lamb*; for choir (SATB).  
Independent, © 2025. Classical.  
Track: The Lamb.  
Link: Sheet music.  
Note: Only sheet music available.

**Stoeten, Henk — Netherlands**

*The Laughing Song*; for choir (SMATB).  
Independent, © 2025. Classical.

Track: The Laughing Song.  
Link: [YouTube](#).

**Strange, Jack — USA**

*Tyger*; for voice, guitar, bass, and drums.  
Independent, © 2025. Rock.  
Track: Tyger (03:43).  
Link: [SoundCloud](#).

**Sunny Side — USA**

From *The Marigny Sessions*; for voice, bass, brass, and  
drums.  
Independent, © 2025. Jazz.  
Track: The Fly (03:28).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**SuperGlam — Belgium**

From *The Space Traveller*; for voice, guitar, bass, drums,  
and keyboards.  
Independent, © 2025. Rock.  
Track: Hear the Voice of the Bard (04:53).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Symbolical — Poland**

From *Hope for Aeriste*; for voice, guitar, bass, and drums.  
Independent, © 2025. Black metal.  
Track: The Prophecy of Ahanian (07:15).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

**Szabo, Charles Elmer — USA**

*Cradle Song*; for voice and piano.  
Independent, © 2025. Classical.  
Track: Cradle Song (01:11).  
Link: [YouTube](#).

**Taki, Harawi — Unknown**

*The Poems of William Blake, Vol. 1*; for voice, guitar, bass,  
and drums.  
Independent, © 2025. Pop/folk.  
Tracks: A Dream (02:19); The Echoing Green (03:24);  
Infant Joy (03:09); Nurse's Song (03:47).  
Links: [Apple](#), [Spotify](#), [YouTube](#).  
Note: AI generated?

**Taylor, Paul — UK**

*The Echoing Green*; for synthesizers.  
Independent, © 2025. Electronic.

Track: The Ecchoing Green (04:47).  
Link: [SoundCloud](#).

### Telephone Rouge — Unknown

From *Piante Parlanti*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2025. Rock.  
Track: William Blake (1757–1827) (02:16).  
Links: [Amazon](#), [Apple](#), [Spotify](#).  
Note: Fragments from “A Cradle Song” and “The Smile.”

### The Transient Facility — Unknown

*William Blake Sessions*; for voice, guitar, bass, and drums.  
Independent, © 2025. Folk.  
Tracks: The Sick Rose (03:03); Eternity in an Hour (06:09); The Tyger (05:06); Mad Song (06:19); A Poison Tree (06:17); Prepare, Prepare (04:37); Eternity (03:37); The Fly (04:09); The Laughing Song (03:14); Love’s Secret (03:31); A Divine Image (05:00); The Wild Flower’s Song (05:53).  
Links: [Apple](#), [Spotify](#), [YouTube](#).  
Note: AI generated?

### Vagle, Torbjørn, and Oddrun Eikli — Norway

*Ah! Sun-Flower*; for voice and synthesizers.  
Independent, © 2025. Pop.  
Track: Ah! Sun-Flower (02:37).  
Link: [SoundCloud](#).

### Verticitas — Brazil

From *Imperfeição*; for voice, bass, drums, and synthesizers.  
Independent, © 2025. Post punk.  
Track: Segundo Caos e William Blake (02:28).  
Links: [Amazon](#), [SoundCloud](#), [YouTube](#).  
Note: Fragment from *The Book of Urizen* translated into Portuguese.

### Vestobeats [Peter David Medley] — Unknown

*Pills of Innocence and of Experience*; for voice and synthesizers.  
Thumbs Up!, © 2025. Hip hop/electronic.  
Tracks: The Lamb (01:50); The Little Black Boy (02:19); The Tyger (01:20); London (01:03); A Little Boy Lost (01:25); A Cradle Song (01:37).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

### Volkova, Diana — Russia

From ... *Into the Blinding Silence*; for voice and guitar.  
Independent, © 2025. Folk.  
Track: The Tyger (03:44).  
Links: [Apple](#), [Spotify](#), [YouTube](#).

### Walker, Robert — Unknown

From *Reason*; for voice, guitar, bass, drums, and synthesizers.  
Independent, © 2025. Rock.  
Track: The Tyger (02:55).  
Links: [Amazon](#), [Apple](#), [Spotify](#).  
Note: AI generated?

### Wilkinson, Paul — UK

*Beam of Light*; for piano.  
Independent, © 2025. Classical/new age.  
Tracks: Beam of Light Part 1 (11:39); Beam of Light Part 2 (04:34); Beam of Light Part 3 (03:28); Beam of Light Part 4 (04:13); Beam of Light Part 5 (05:51); Beam of Light Part 6 (03:42); Beam of Light Part 7 (06:27); Beam of Light Part 8 (03:25); Beam of Light Part 9 (05:07); Beam of Light Part 10 (02:02); Beam of Light Part 11 (03:11).  
Link: [Bandcamp](#).  
Note: According to the artist’s [Bandcamp](#) page, “Beam of Light is a new collection of solo piano improvisations, drawn from the same well of vision and intensity that animates the work of William Blake.”

### Zero75 and DJ Arm — Italy

From *L’arcolaio*; for voice and synthesizers.  
Independent, © 2025. Hip hop.  
Track: William Blake (02:10).  
Links: [Amazon](#), [Spotify](#).  
Note: Sung in Italian.