

Jolyon Laycock

The Ballad of Gogmagog



A monodrama for baritone
and small orchestra

The Ballad of Gomagog Text and Music by Jolyon Laycock

The ballad of Gogmagog is taken from the libretto of my still-unfinished opera “Estrildis” whose tragic story is to be found in *Historia regum Britanniae*, “The History of the Kings of Britain”, that wonderful and almost entirely fanciful account of ancient British history compiled by the mediaeval chronicler Geoffrey of Monmouth. It tells of a love triangle between Loctrinus, king of England, Gwendolen his queen and Estrildis his mistress – a tale of deceit, betrayal and revenge as compelling as anything in the ancient Greek myths. The relationship between Gwendolen’s young son, Maddan, and Corineus his grandfather, provides the comic sub-plot.

Geoffrey recounts how Brutus and Corineus, both descendants of survivors of the Trojan war, were the first men to colonise Britain. Brutus gave his name to Britain as a whole, while Corineus was the progenitor of the Cornish. The two heroes found the land infested with giants. The super-human feats of Corineus in ridding the place of these monsters earned him a reputation as a giant killer.

My opera is set at a time when Corineus has grown old. In “The Ballad of Gogmagog” he tells his grandson, Maddan, the story of how he slew the giant Gogmagog, embroidering it with much improbable detail. Corineus is often identified with the club-wielding Greek super-hero Heracles. His epithet “The Club Man” derives from a conjectural etymological derivation of his name from the Greek *Κορυμβήτης* – the club-bearer. The phallic hill figure of the Cerne Abbas giant in Dorset may be an ancient representation of him.

The name Gogmagog has a fascinating etymology. Its meaning in the Celtic language “Gog map Gog”, or “Gog mac Gog” is simply “Gog son of Gog”. It appears in several biblical contexts. Magog is listed among the sons of Japheth after the Flood (Genesis 10.2). God commands the prophet Ezekial “Son of Man, set thy face against Gog, the land of Magog, the chief prince of Meshech and Tubal” (Ezekial 38, 2-3). In the book of Revelations we find the following memorable prophecy: “And when the thousand years are expired, Satan shall be loosed out of his prison, and shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them together to battle; the number of whom is as the sand of the sea.” (Revelation 20, 7-9) The 1st-century Jewish historian Josephus identified the Gog and Magog people as Scythians, horse-riding barbarians from around the river Don and the Sea of Azov. Josephus recounts the tradition that Gog and Magog were locked up by Alexander the Great behind iron gates in the “Caspian Mountains”, generally identified with the Caucasus Mountains.

Several centuries later, this material in a vastly elaborated form was interpolated into the 8th century *Alexander Romance* where the so-called Unclean Nations of the north, ruled by the kings Goth and Magoth, are said to engage in the habit of eating worms, dogs, human cadavers and fetuses. The Caucasus mountains are traditionally regarded as the origin of the proto-Indo-European peoples and it therefore seems entirely logical that Geoffrey would have identified the previous inhabitants of the British Isles, before the arrival of the Trojan Brutus, as the remnant of an earlier migration of Celtic-speaking Scythian peoples. Their disgusting cannibalistic eating habits are of course referred to in my own poem.

Notes about the music

The Ballad of Gogmagog is one of the last of my compositions written using the system of “Sea Chords” devised for the sea interludes in my opera “Seven Stars” (1993). The heavy-footed jaunty tune that forms the main musical material is derived from the fourth movement of my string orchestra piece *Tetraktis*. The poem has 20 verses cast in the traditional heroic ballad meter of rhyming iambic heptameter couplets. The musical structure is hybrid. It falls naturally into the same strophic form as the poem but the succession of modulations is governed by a fractal process giving rise to 21 repetitions of the melody, the last taking the form of an instrumental coda.

Performances should if possible be semi-staged. As baritone soloist at the first performance, I appeared in the role of the boastful and over-bearing ancient warrior, Corineus, bearing my heavy oaken club, prancing menacingly about over stage and miming the actions of the battle.

First performed Tuesday 14 May 2013 at Bristol Music Club

Jolyon Laycock *baritone*

Catherine Maytum *flute*, Charlie Bird *oboe*

Helen Finch *clarinet*, Karen Chalmers *bassoon*

Ian Vorley *violin*, Andrew White *viola*

Anna Strudwick *cello*, Julian Dale *double bass*

Andre Shlimon *piano*

John Pitts *conductor*

Clarinet in B \flat notated at sounding pitch.

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Cover image: The Cerne Abbas giant, Dorset, England

Jolyon Laycock - biography

Jolyon Laycock was born in Bath in 1946 and studied for B.Mus. under Ivor Keys and Arnold Whittall at the University of Nottingham. He went on to gain an M.Phil in composition. His composition teachers included Henri Pousseur and Cornelius Cardew. Later in life he studied for a Ph.D. at York University under Nicola Lefanu. During the 1970s he pursued a freelance career as an experimental sound artist based at the Birmingham Arts Laboratory and Spectro Arts Workshop, Newcastle. In 1979 he took up the post of Music and Dance Coordinator at the Arnolfini. In 1990 he became Concert Director at the University of Bath and at the Michael Tippett Centre at Bath Spa University where he founded the award-winning concert series Rainbow over Bath. He left the University in 2000 to complete his book *A Changing Role for the Composer in Society*. In 2004 he was appointed Senior Lecturer in Arts Management at Oxford Brookes University. He retired in 2010 and took on the chairmanship of Severnside Composers Alliance. In 2012 he won the EPSS Jubilee Song Competition with his setting of Philip Larkin's *The North Ship* which led to a collaboration with Sarah Leonard resulting in the composition of *Dark Seas*, a setting of five poems of Philip Larkin for coloratura soprano, clarinet and piano. In 2010 he discovered the compositional principle of all-interval fractal sets which has formed the theoretical basis of most of his music since that date.

The Ballad of Gogmagog

When Brutus and Corineus
Came to this pleasant land,
The giants caused a bit of fuss.
They were a dreadful band!

These massive brutes of several tons,
Grew taller than a tree.
The biggest, worst, and fiercest ones,
Ate little boys for tea.

For meals they were never late.
They just ate all the time.
They never bothered with a plate.
Their fangs they dripped with slime.

The roughest, toughest of them all
Lived in a stinking bog.
The forest shook to hear his call:
“Beware! I’m Gogmagog!”

With nasty pimples on his face
He was a dreadful sight,
And when he walked about the place
The people fled in fright.

“Oh Dear!” they said, “All this is wrong,
And really rather grim.”
But then the Club Man came along.
“I’ll soon get rid of him!”

“You can’t!” They said. “You’re just a man.”
“You wanna bet?” he cried.
“I’ll sort him out! I know I can.
“So kindly stand aside!”

Our hero gave a mighty shout.
“Let battle now begin!
“Don’t hide away, you brute! Come out
“And take your medicine!”

The fight between Corineus
And Gogmagog was long.
Like Herakles and Anteaus
The two were very strong.

The battle raged for several days.
With deeply puzzled frown
The Club Man tried all sorts of ways
To bring the blighter down,

Text by the composer

Including several nasty tricks
That referees condemn,
Like gouging, strangling, bites and kicks.
No Queensb’ry rules for them!

With mighty blow the giants head
Was smashed, and with a roar
He crashed upon a rock, stone dead,
But still came back for more.

For Gogmagog, a son of earth,
Could stretch himself full length
Upon the soil which gave him birth,
And so regain his strength.

So every time our hero threw
The giant on the ground,
His failing force he could renew
And go another round.

Corineus at last conceived
A really cunning plan.
On shoulders strong and broad he heaved
The giant. Then he ran.

He wouldn’t let the monster lie
Upon the ground again,
But bravely held him up on high
And set off like a train.

The brute clung on. His strength was gone.
His power almost spent.
Corineus charged on and on.
Full tilt for miles he went,

Up hill and down, till with a shout,
He reached the rolling sea.
And there he flung the giant out
As far, as far could be.

Upon the rocks the body crashed
Amidst the boiling waves.
To pebble beach his bones were dashed.
His mouth became some caves.

All covered now with woods and trees
You’ll find an island where
The giant fell, in stormy seas,
Near Weston super Mare.

The Ballad of Gogmagog

for baritone and chamber orchestra

Jolyon Laycock

Peaceful and atmospheric ♩=72

The musical score is written for a chamber orchestra and a baritone soloist. It is in 4/4 time with a tempo of 72 beats per minute. The key signature is one flat (Bb). The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Baritone Solo, Violin 1, Viola, Violoncello, and Double Bass. The second system includes the Piano part. The Flute, Oboe, and Bassoon parts begin with a *pp* dynamic marking. The Baritone Solo part is silent throughout. The Violin 1, Viola, Violoncello, and Double Bass parts all begin with a *pp* dynamic marking. The Piano part is silent throughout. The score features a variety of note values, including quarter notes, eighth notes, and half notes, with many notes beamed together. There are also some rests and fermatas. The overall mood is peaceful and atmospheric.

7 Jaunty $\text{♩} = 100$

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

mp

p

pizz. p

arco

p

When Bru-tus and Cor-

12

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

p

mf

mp

mf

mf

in - e - us came to this plea-sant land The

16

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

gi-ants caused a bit of fuss. They were a dread-ful band.

Vln. 1

Vla.

Vc.

Db.

Pno.

The musical score consists of ten staves. The first four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fifth staff is for the Baritone Soloist (Bar. Solo). The sixth staff is for Violin 1 (Vln. 1). The seventh and eighth staves are for Viola (Vla.) and Violoncello (Vc.). The ninth and tenth staves are for Double Bass (Db.) and Piano (Pno.). The score is in a key with one sharp (F#) and starts in 5/4 time, which changes to 4/4 time in measure 18. The Baritone Soloist part includes the lyrics: 'gi-ants caused a bit of fuss. They were a dread-ful band.' Dynamics include piano (p) and accents.

A

slower $\text{♩} = 84$

20

Fl. *mf* 3

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Bar. Solo

Thesemas-sive brutes of sev-'ral tons grew tal-ler than a

Vln. 1 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

slower $\text{♩} = 84$ **A**

Pno. *mf*

24 *a tempo* ♩=100

Fl. *f* *mf*

Ob. *f*

Cl. *f*

Bsn. *f*

Bar. Solo
tree. The big-gest worst and fierc-est ones ate

Vln. 1 *f*

Vla. *f*

Vc. *f*

Db. *f*

Pno. *f* *mf*

a tempo ♩=100

B

28

Fl. *mf*

Ob. *mf*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Bar. Solo

Vln. 1 *mf* pizz. arco pizz. *p* arco *port.*

Vla. *mf* pizz. arco pizz. *p*

Vc. *mf* pizz. arco pizz. *p*

Db. *mf* *p*

Pno.

lit-tle boys for tea. For meals they were

pizz. arco

B

32

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

p

port.

arco

ne-ver late. They just ate all the time. They ne-ver bo-ther'd

Detailed description: This page of a musical score contains measures 32 through 35. The score is for a full orchestra and a soloist. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Baritone Soloist (Bar. Solo), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Piano (Pno.). The music is in 5/4 time, with a key signature of one flat (B-flat major or D minor). Measure 32 starts with a 5/4 time signature. At measure 33, the time signature changes to 4/4. At measure 34, it changes to 4/4. At measure 35, it returns to 5/4. The Baritone Soloist part includes the lyrics: "ne-ver late. They just ate all the time. They ne-ver bo-ther'd". Performance markings include *p* (piano) for the woodwinds, *port.* (portato) for the strings, and *arco* (arco) for the double bass and cello. The piano part features a complex harmonic texture with chords and moving lines in both hands.

C
a tempo ♩=100

39 (tr)

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

p *mf* *f* *p* *mf* *f* *p* *mf*

The rough - est tough-est

C
a tempo ♩=100

47

Fl. flutter-tongue

Ob. *mf* *ff*

Cl. *mf* *ff* *tr*

Bsn. *ff*

Bar. Solo with menace

for-est shook to hear his call: "Be - ware! I'm

Vln. 1 *mf* *ff*

Vla. *mf* *ff* *tr*

Vc. *mf* *ff*

Db. *ff*

Pno. *mf* *ff*

51

flutter-tongue

normal

Fl. *p* *ff* *mf*

Ob. *p* *tr* *ff* *mf*

Cl. *p* *ff* *mf*

Bsn. *p* *ff* *mf*

Bar. Solo

Gog - ma - gog!"

Vln. 1 *p* *ff* *mf* pizz.

Vla. *p* *ff* *mf* pizz.

Vc. *p* *ff* *mf*

Db. *p* *ff*

Pno. *p* *ff* *mf*

55 **D**

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla. arco

Vc.

Db. pizz.

Pno.

With nas - ty pim - ples on his face, he

D

58

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

was a dread-ful sight, and when he walked a - bout the place the

f

arco

f

f

62

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

peo-ple fled in fright. "Oh dear!"They said."All

ff *p*

ff *p*

ff *p*

ff *ff* *ff* *ff*

ff

74 **E**

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

can't."they said."Your just a man." "You wan-na bet?"he cried. "I'll

Fl. *f*

Ob.

Cl. *f*

Bsn.

Bar. Solo

sort him out! I know I can so kind-ly stand a - side!"

Vln. 1

Vla.

Vc.

Db.

Pno.

82

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

Our he - ro gave a might - y shout: "Let bat-tle now be -

86

Fl. *f* *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Bar. Solo

gin! Don't hide a-way you brute. Come out and take your me-di - pizz. arco

Vln. 1 *f* *p* pizz. arco

Vla. *f* *p* pizz. arco

Vc. *f* *p*

Pno. *f* *p*

Detailed description of the musical score: The score is for page 28, measures 86 through 89. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a Baritone Soloist, a string section (Violin 1, Viola, Violoncello), and Piano. The key signature is one sharp (F#). The time signature starts in 4/4, changes to 5/4 in measure 87, and returns to 4/4 in measure 88. Dynamics are marked as *f* (fortissimo) and *p* (piano). Performance instructions include 'pizz.' (pizzicato) and 'arco' (arco) for the strings. The Baritone Soloist has lyrics: 'gin! Don't hide a-way you brute. Come out and take your me-di - pizz. arco'. The score includes various musical notations such as slurs, accents, and dynamic markings.

93

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

Detailed description: This page of a musical score covers measures 93, 94, and 95. The score is for a full orchestra and piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Baritone Solo (Bar. Solo). The string section includes Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano (Pno.) part is shown in grand staff notation. The key signature has one flat (B-flat major or E-flat minor). The time signature changes from 5/4 in measure 93 to 4/4 in measure 94. The woodwinds and strings play sustained notes, while the piano provides harmonic support with chords and single notes. The Flute part has some grace notes and accents. The Baritone Solo part is mostly silent. The Violin and Viola parts have melodic lines with slurs and accents. The Violoncello and Double Bass parts play sustained notes. The piano part consists of chords and single notes.

96

This musical score page contains measures 96, 97, and 98. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Baritone Solo (Bar. Solo), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Piano (Pno.).

- Flute (Fl.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Oboe (Ob.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Clarinet (Cl.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Bassoon (Bsn.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Baritone Solo (Bar. Solo):** Measures 96-98 are marked with a whole rest, indicating the soloist is silent.
- Violin 1 (Vln. 1):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Viola (Vla.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Violoncello (Vc.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Double Bass (Db.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.
- Piano (Pno.):** Measures 96-98 feature a melodic line with eighth-note patterns and slurs. Measure 97 includes a dynamic marking of *mf*.

99

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

p

p

p

p

p

The fight bet - ween Cor - in - e - us and

102

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

G

mf

mf

Gog - ma - gog was long. Like Her - a - cles and pizz.

pizz. mf

mf

pizz.

mf

pizz.

mf

G

mf

113

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

mf

mf

mf

mf

mf

mf

mf

he - ro tried all sorts of ways to bring the bligh - ter

arco

arco

pizz.

pizz.

mf

125

Fl. *sf* *mf* *f*

Ob. *sf* *mf* *f*

Cl. *sf* *mf* *f*

Bsn. *sf* *mf* *f*

Bar. Solo
kicks. No Queens-b'ry rules for them. With

Vln. 1 *sf* pizz. arco *f*

Vla. *sf* pizz. arco *mf* *f*

Vc. *sf* pizz. arco *mf* *f*

Db. *sf* snap pizz. *mf* *f*

Pno. *sf* *mf* *f*

5/4

Detailed description: This page of a musical score covers measures 125 to 128 in 5/4 time. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting with a forte (*sf*) dynamic, moving to mezzo-forte (*mf*) and then fortissimo (*f*). The Baritone Soloist has lyrics: "kicks. No Queens-b'ry rules for them. With". The string section (Violin 1, Viola, Violoncello, Double Bass) provides accompaniment with various techniques like pizzicato and arco. The piano part features a complex harmonic texture with chords and moving lines. Dynamics range from *sf* to *f*.

129

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

migh - ty blow the gi - ant's head was
snap pizz.

Vln. 1

snapp pizz.

Vla.

snapp pizz.

Vc.

snapp pizz.

Db.

Pno. *sf*

136

(tr)

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

p

pp

p

pp

p

pp

p

pp

p

pp

H

H

140

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

pp

pp

pp

pp

pp

pp

But

145

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

molto cresc.

f

ff

still came back for more!

tr

Slower $\text{♩} = 72$

152

Fl. 

Ob. 

Cl. 

Bsn. 

Bar. Solo



For

Vln. 1 

Vla. 

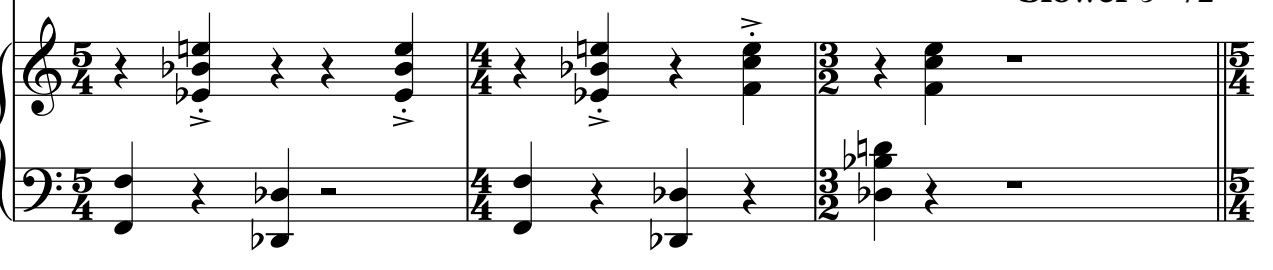
Vc. 

Db. 

mf

mf

Slower $\text{♩} = 72$

Pno. 

155 **I**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Bar. Solo

Gog-ma-gog, a son of Earth, could stretch him-self full length up-

Vln. 1

Vla. *mf*

Vc. *mf*

Db. *mf*

I

Pno. *mf*

162 $\text{♩} = 100$ **slower** $\text{♩} = 72$

Fl. *f* *sf* *mf*

Ob. *f* *sf* *mf*

Cl. *f* *sf* *mf*

Bsn. *f* *sf* *mf*

Bar. Solo *p* *f* *mf*

strength. arco So ev-'ry time our

Vln. 1 *f* arco *sf* *mf*

Vla. *f* arco *sf* *mf*

Vc. *f* arco *sf* *mf*

Db. *f* *sf* *mf*

$\text{♩} = 100$ **slower** $\text{♩} = 72$

Pno. *f* *sf* *mf*

Detailed description of the musical score: The score is for measures 162, 163, and 164. Measure 162 is in 3/2 time with a tempo of 100. Measure 163 is in 4/4 time with a tempo of 72 (marked 'slower'). Measure 164 is in 5/4 time with a tempo of 72. The key signature has one sharp (F#). The instruments and their parts are: Flute (melodic line), Oboe (melodic line), Clarinet (melodic line), Bassoon (melodic line), Baritone Solo (melodic line), Violin 1 (arco), Viola (arco), Violoncello (arco), Double Bass (arco), and Piano (accompaniment). Dynamics are marked as *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano). The Baritone Solo part includes the lyrics 'So ev-'ry time our'.

169 *accel.* $\text{♩} = 100$

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Bar. Solo

Vln. 1 *f* arco

Vla. *f* arco

Vc. *f*

Db. *f*

Pno. *f*

could re-new and go an-oth-er round.
pizz. arco

J
172 **slower** ♩=84

Fl. *sf*

Ob. *sf*

Cl. *sf* *p*

Bsn. *sf* *p*

Bar. Solo

Cor - in - e - us at last con-ceiv'd a

Vln. 1 *sf* pizz. *p* arco

Vla. *sf* pizz. *p* arco

Vc. *sf* pizz. *p*

Db. *p*

J
slower ♩=84

Pno. *sf*

176 **Broaden**

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Bar. Solo
real - ly cun - ning plan. On should - ers strong and

Vln. 1 *mf* *p*

Vla. *pizz.* *mf arco* *p*

Vc. *mf arco* *p*

Db. *mf* *pizz.* *p*

Pno. *p* *mf* *sf* *p* **Broaden**

8va

K

a tempo ♩=100

180

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

broad he heaved the gi - ant, then he ran.

ff

ff

ff

ff

sub p

ff

mp

ff

sub p

ff

sub p

arco

ff

sub p

pizz.

ff

K *sub p*

a tempo ♩=100

ff

sub

p

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

mp

He would - n't let the mon - ster lie up -

187

Fl. *sf sf mp*

Ob. *sf sf*

Cl. *mp*

Bsn.

Bar. Solo
on the ground a - gain, but brave - ly held him

Vln. 1 *p*

Vla. *pizz.*

Vc.

Db.

Pno. *mp*

193

Fl. *mp*

Ob. *mp*

Cl. *mf*

Bsn. *mf*

Bar. Solo

Vln. 1 *mf*

Vla. *mf pizz.*

Vc. *mf*

Db. *mf*

Pno. *mp*

Detailed description: This page of a musical score covers measures 193 to 199. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Baritone Solo (Bar. Solo), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Piano (Pno.). The Flute and Oboe parts feature a melodic line with accents and a dynamic marking of *mp*. The Clarinet and Bassoon parts play a rhythmic accompaniment with a dynamic marking of *mf*. The Baritone Solo part is silent. The Violin 1 part has a dynamic marking of *mf*, and the Viola part has a dynamic marking of *mf pizz.*. The Violoncello and Double Bass parts play a rhythmic accompaniment with a dynamic marking of *mf*. The Piano part has a dynamic marking of *mp* and provides harmonic support with chords and a bass line.

196

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

mf

mf

mf

piu f

piu f

mf

Detailed description: This page of a musical score covers measures 196, 197, and 198. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Baritone Solo (Bar. Solo), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 4/4. The Flute and Oboe parts begin with a *mf* dynamic. The Oboe part has a *piu f* dynamic starting in measure 197. The Clarinet and Bassoon parts also have a *piu f* dynamic starting in measure 197. The Baritone Solo part is silent throughout. The Violin 1 and Viola parts have a *piu f* dynamic starting in measure 197. The Violoncello and Double Bass parts have a *mf* dynamic. The Piano part has a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

199

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

The brute clung on. His

mp

p

arco

202

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

strength was gone, his pow - er al - most spent. Cor -

Vln. 1

Vla.

Vc.

Db.

Pno.

sf

sf

p

205

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Bar. Solo

in - e - us charged on and on. Full tilt for miles he

Vln. 1

Vla. *pizz.* *arco f*

Vc. *f*

Db.

Pno.

208

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

went. Up hill and down, till with a shout, he

f

f

mf

mf

mf

p

p

f

mf

Detailed description of the musical score: The score is for measures 208, 209, and 210. The key signature has one sharp (F#). The time signature is 4/4. The Flute part has a melodic line starting in measure 209. The Oboe part has a melodic line starting in measure 208 with a forte (f) dynamic. The Clarinet part has a melodic line starting in measure 208 with a mezzo-forte (mf) dynamic. The Bassoon part has a melodic line starting in measure 209 with a mezzo-forte (mf) dynamic. The Baritone Soloist part has the lyrics: 'went. Up hill and down, till with a shout, he'. The Violin 1 part has a melodic line starting in measure 209 with a mezzo-forte (mf) dynamic. The Viola part has a melodic line starting in measure 209 with a piano (p) dynamic. The Violoncello part has a melodic line starting in measure 209 with a piano (p) dynamic. The Double Bass part has a melodic line starting in measure 209. The Piano part has a complex accompaniment starting in measure 208, with a forte (f) dynamic in measure 209 and a mezzo-forte (mf) dynamic in measure 210.

211

Fl. *mf* *f dim poco a poco*

Ob. *mf* *f dim poco a poco*

Cl. *f dim poco a poco*

Bsn. *f dim poco a poco*

Bar. Solo
reached the rol - ling sea, And there he flung the

Vln. 1 *f dim poco a poco*

Vla. *f dim poco a poco*

Vc. *f dim poco a poco*
arco

Db. *f dim poco a poco*

Pno. *f dim poco a poco*

217

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

f

ff

(tr)

(8)

Detailed description: This page of a musical score covers measures 217, 218, and 219. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Baritone Solo (Bar. Solo), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Piano (Pno.).
- Measure 217: Flute and Oboe play a melodic line with slurs and accents. Clarinet has a trill (tr) indicated by a wavy line. Bassoon plays a rhythmic pattern. Baritone Solo is silent. Violin 1, Viola, and Double Bass play sustained notes with hairpins. Piano plays a complex accompaniment with slurs and accents.
- Measure 218: Flute and Oboe continue their melodic line. Clarinet and Bassoon play more active parts. Baritone Solo remains silent. Violin 1, Viola, and Double Bass play sustained notes. Piano continues its accompaniment.
- Measure 219: Flute and Oboe play sustained notes. Clarinet and Bassoon play rhythmic patterns. Baritone Solo is silent. Violin 1, Viola, and Double Bass play sustained notes. Piano plays a complex accompaniment with slurs and accents.
- Dynamics: *f* (forte) is used for the woodwinds in measures 217 and 218. *ff* (fortissimo) is used for the strings and piano in measure 219.
- Performance markings: Slurs, accents (>), and hairpins are used throughout. The piano part includes a circled '8' in measures 217 and 218, possibly indicating a repeat or a specific fingering.

223

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

bo - dy crashed a - midst the boil - ing waves. To

226

Fl. 5/4 4/4

Ob. 5/4 4/4

Cl. 5/4 4/4

Bsn. 5/4 4/4

Bar. Solo 5/4 4/4

Vln. 1 5/4 4/4

Vla. 5/4 4/4

Vc. 5/4 4/4

Db. 5/4 4/4

Pno. 5/4 4/4

peb-ble beach the bones were dashed. The mouth be-came some caves.

230

Fl.

Ob.

Cl.

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

All cov-er'd now with woods and trees you'll find an is-land

pp

pp

>

>

>

>

Detailed description: This page of a musical score, numbered 71, contains measures 230 through 232. The score is for a symphony orchestra and a baritone soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Baritone Soloist (Bar. Solo), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Piano (Pno.). The music is in 5/4 time, which changes to 4/4 time in the final measure of each system. The key signature has one sharp (F#). The Bar. Solo part includes the lyrics: "All cov-er'd now with woods and trees you'll find an is-land". The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamics include *pp* (pianissimo) and accents (*>*).

M

a tempo ♩=100

240

Fl. *sf*

Ob. *sf*

Cl. *sf* *mf*

Bsn. *sf* *mf*

Bar. Solo

Vln. 1 *sf* *mf*

Vla. *sf* *p*

Vc. *sf* *p*

Db. *sf*

M
a tempo ♩=100

Pno. *sf* *mf*

Detailed description: This page of a musical score covers measures 240 to 242. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a Baritone Soloist, a string section (Violin 1, Viola, Violoncello, Double Bass), and a Piano. The score is in 3/4 time with a tempo of a tempo (♩=100). A rehearsal mark 'M' is placed at the beginning of the section. The woodwinds and strings play sustained notes, while the piano has a more active melodic line. Dynamics range from fortissimo (sf) to piano (p). The piano part includes a second rehearsal mark 'M' at the start of measure 241.

249

Fl.

Ob.

Cl. (tr)

Bsn.

Bar. Solo

Vln. 1

Vla.

Vc.

Db.

Pno.

f

f

f

8

8

251

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff* *p*

Bar. Solo

Vln. 1 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

Pno. *ff* *p*

Detailed description: This page of a musical score, numbered 78, covers measures 251 to 253. The score is for a full orchestra and includes a Baritone Solo part. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Baritone Solo (Bar. Solo), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Piano (Pno.). The key signature has one flat (B-flat major or E-flat minor), and the time signature is 4/4. In measure 251, the Flute and Oboe play a long, sustained note marked *ff* (fortissimo). The Clarinet and Bassoon play a rhythmic pattern of eighth notes, also marked *ff*. The Baritone Solo part is silent. The Violin 1, Viola, Violoncello, and Double Bass play a sustained note marked *ff*. The Piano plays a sustained chord marked *ff*. In measure 252, the Flute and Oboe continue their sustained note. The Clarinet and Bassoon continue their rhythmic pattern. The Baritone Solo part remains silent. The Violin 1, Viola, Violoncello, and Double Bass continue their sustained note. The Piano continues its sustained chord. In measure 253, the Flute and Oboe play a short note marked *p* (piano). The Clarinet and Bassoon play a short note marked *p*. The Baritone Solo part remains silent. The Violin 1, Viola, Violoncello, and Double Bass play a short note marked *p*. The Piano plays a short chord marked *p*. The score concludes with a double bar line at the end of measure 253.

Music by Jolyon Laycock

Four Times Four for 16 actors/dancers/singers with electronics (1971)

Locations I, II, III, and IV - sound sculptures (1970 rev. 1973)

Lattice - for 12 solo strings and electronics (1972 - Commissioned by the Barber Institute, University of Birmingham)

Pluramusic - electronic sound installation (1972-1977)

This Could Happen to You - participatory audio-visual installation (1974-1976)

Tyrannos - 12 audio-visual cycles on the myth of Oedipus (unfinished) - Earth Cycle, Moon Cycle, Uranus Cycle, Pluto Cycle, and Equinox Cycle first performed 1977

Bladud - a wordscape with music - commissioned by Bathampton Primary School (1985)

Woden's Dyke - music-theatre for school and community performance based on the story of the Anglo-Saxon chieftain Ceawlin of Wessex. Commissioned by Wansdyke Arts Council (1987).

Hetty Pegler - music theatre piece commissioned by Prema Arts Centre, Uley, Gloucestershire (1988)

High Wood - solo oboe (1988)

In Bruton Town - Fantasia of a Somerset folk song for string orchestra (1988)

Seven Stars - Community opera based on Thomas Clarkson's investigations into the Bristol slave trade in 1787. Bristol City Commission. (1994)

A Dream of Flying - for clarinet, horn, bassoon, string trio, double bass and piano (1995).

Eadgar Cyning - settings for soloists, choir and orchestra in the original language of three poems from the Anglo-Saxon Chronicle about the coronation and death of King Edgar at Bath. (1996).

Un Tiento Rasgado (homage to Joaquin Rodrigo) junior competition test piece for the Bath International Guitar Festival 1996.

Sinfonietta for String Orchestra (1998) - revised and re-issued as **Tetraktis** (2014)

Mengjiang Weeping at the Wall - Music-theatre piece for soprano, choir, small ensemble, Chinese instruments and junior school children; Commissioned by the Corsham Festival (2002).

Die! A-One Sparrow for piano duet (2002)

Among Seven Hills Sinfonia Concertante for piano and orchestra (2009)

12 Landscape Studies for piano (1996-2010)

12 River Preludes for piano (2011)

6 Sonnets of Edna St. Vincent Millay for mezzo soprano and piano (2011)

3 Sonnets of Gerard Manley Hopkins for tenor or high baritone and piano (2012)

String Quartet (2012)

An Entangled Bank - A setting for 8 part *a cappella* choir of the final paragraph of *The Origin of Species* by Charles Darwin (2013).

Cantilena for solo cello and open score ensemble (2013)

Clarion Call for solo bass clarinet and open score ensemble (2014)

Dark Seas - 5 poems of Philip Larkin for coloratura soprano, clarinet and piano (2014)

The Swan - after Camille Saint-Saëns for cello and two pianos (2014)

Orbium Caelestium - Cantata for mixed chorus, soloists and orchestra on a text by Nicholaus Copernicus

Trilithon for orchestra (begun 1968 – completed & revised 2015)

The Persistence of Memory - sonata for violin and piano after Salvador Dali and Philip Larkin (2016)

Three Shakespeare Sonnets for tenor or high baritone and piano (2016)

Latham Variations for oboe and piano (2017)

Mountains of the Mind 12 poems of Gerard Manley Hopkins for tenor or high baritone and piano (2018)

Theoretical writings:

A Changing Role for the Composer in Society

A Study of the Historical Background and Current Methodologies of Creative Music-Making

Peter Lang, European Academic Publishers, Switzerland (2005) <http://www.peterlang.com/all/index.cfm>

All Interval Fractal Sets - a technical explanation - <http://www.jolyonlaycock.uk/theoretical-writings>

Poetry:

To Tolverne - a Riddle A poem inspired by the D-day museum at Tolverne, Cornwall (2001)

Berliner Schnauze A collection of poems in the form of an entertainment in words and music inspired by a visit to Berlin ten years after the fall of the Berlin wall (1999).

A Mendip Ploughing Match at Priddy and other Mendip poems

Estrildis operatic libretto in verse on a story from Geoffrey of Monmouth *The History of the Kings of Britain*.

Polonaise of Chopin declamation with piano accompaniment (2015)

For more details visit: <http://www.jolyonlaycock.uk/>