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 Locrinus, 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 *Κορϋνήτης* – 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 foetuses. 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♭ notated at sounding pitch.

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Cover iamge: 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 the 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 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.

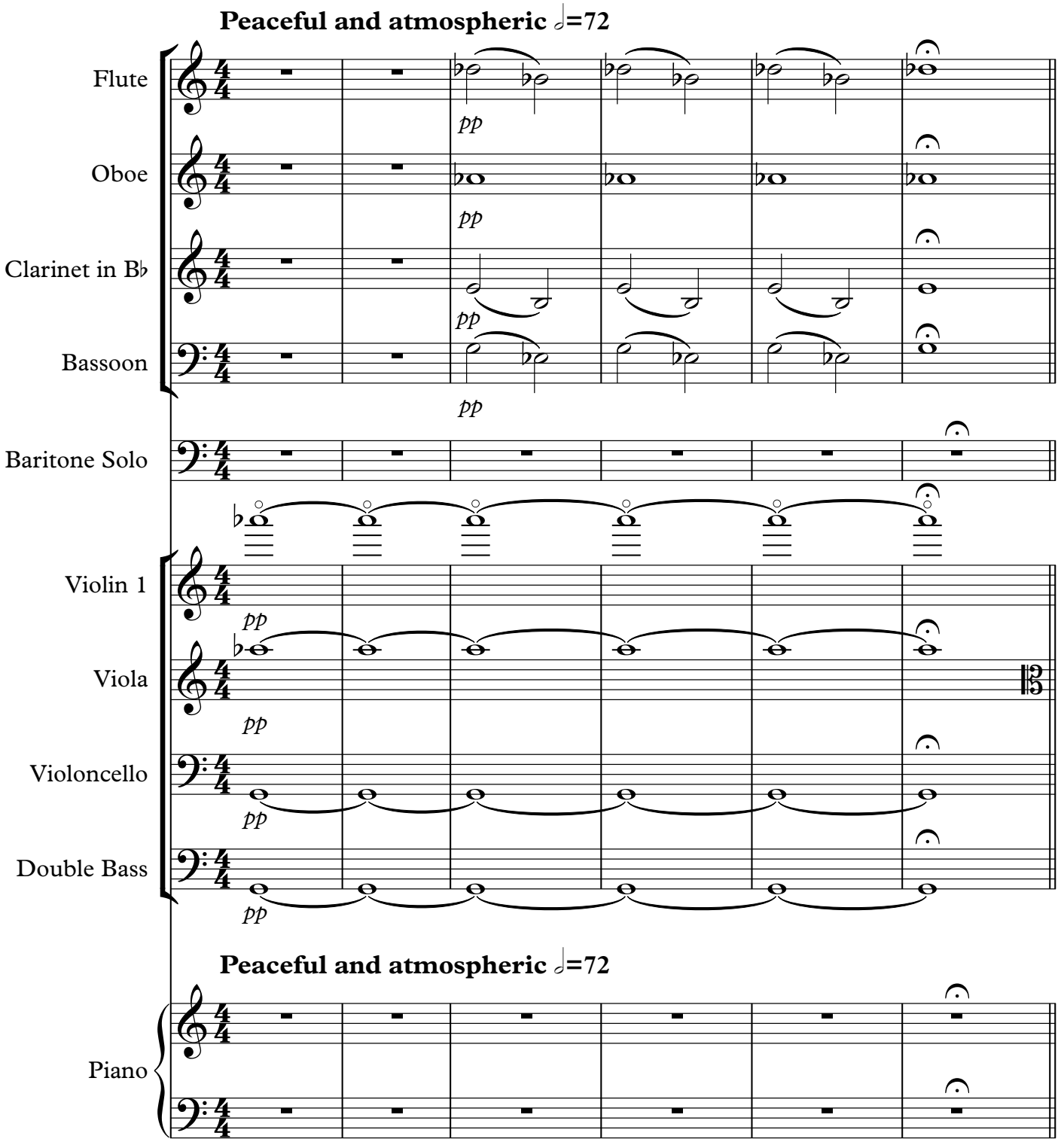
Upon the rocks the body crashed
Amidst the boiling waves.
To pebble beach his bones were dashed.
His mouth became some caves.

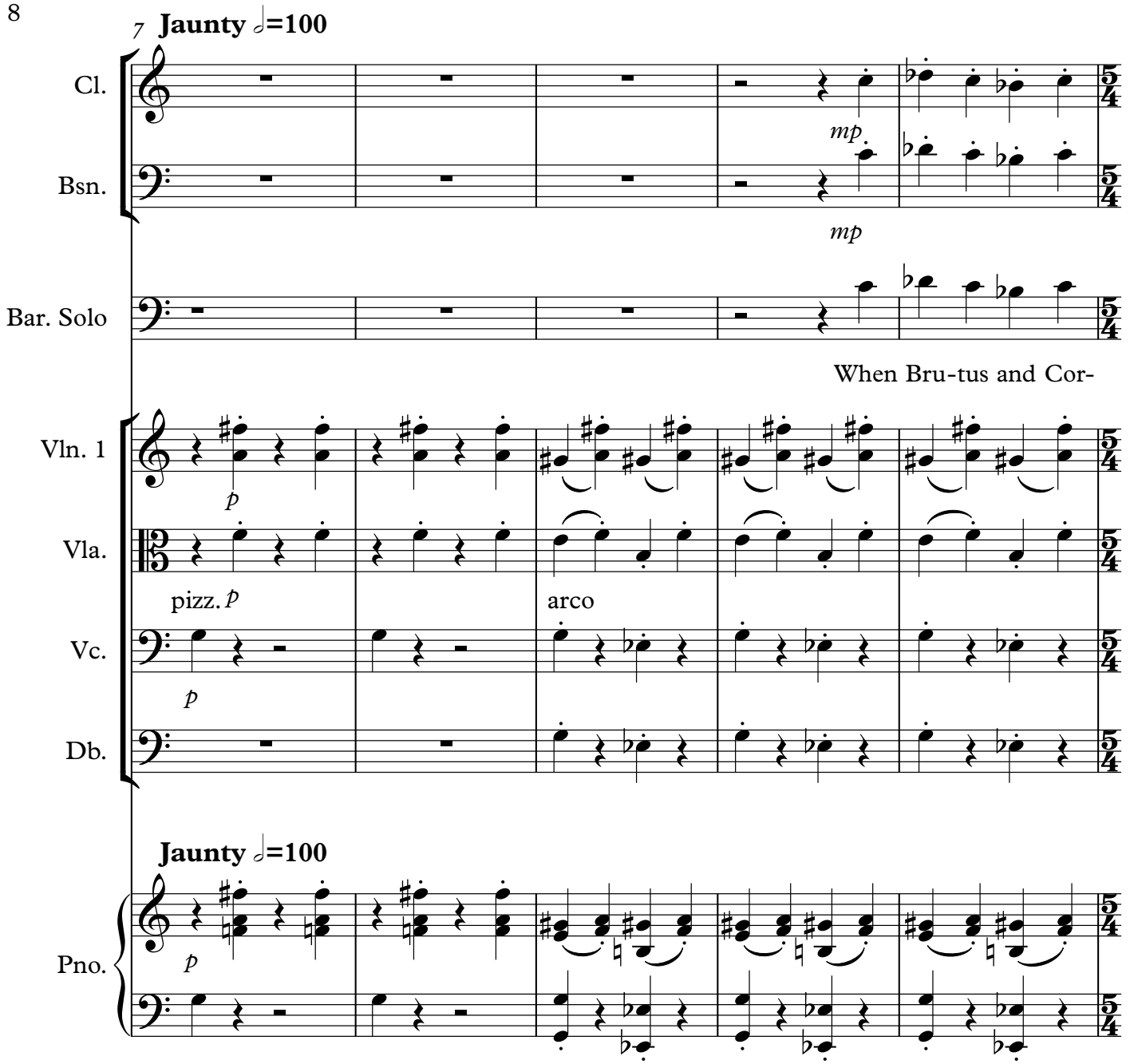
All covered now with woods and trees
You'll find an island where
The giant fell, in stormy seas,
Near Weston super Mare.

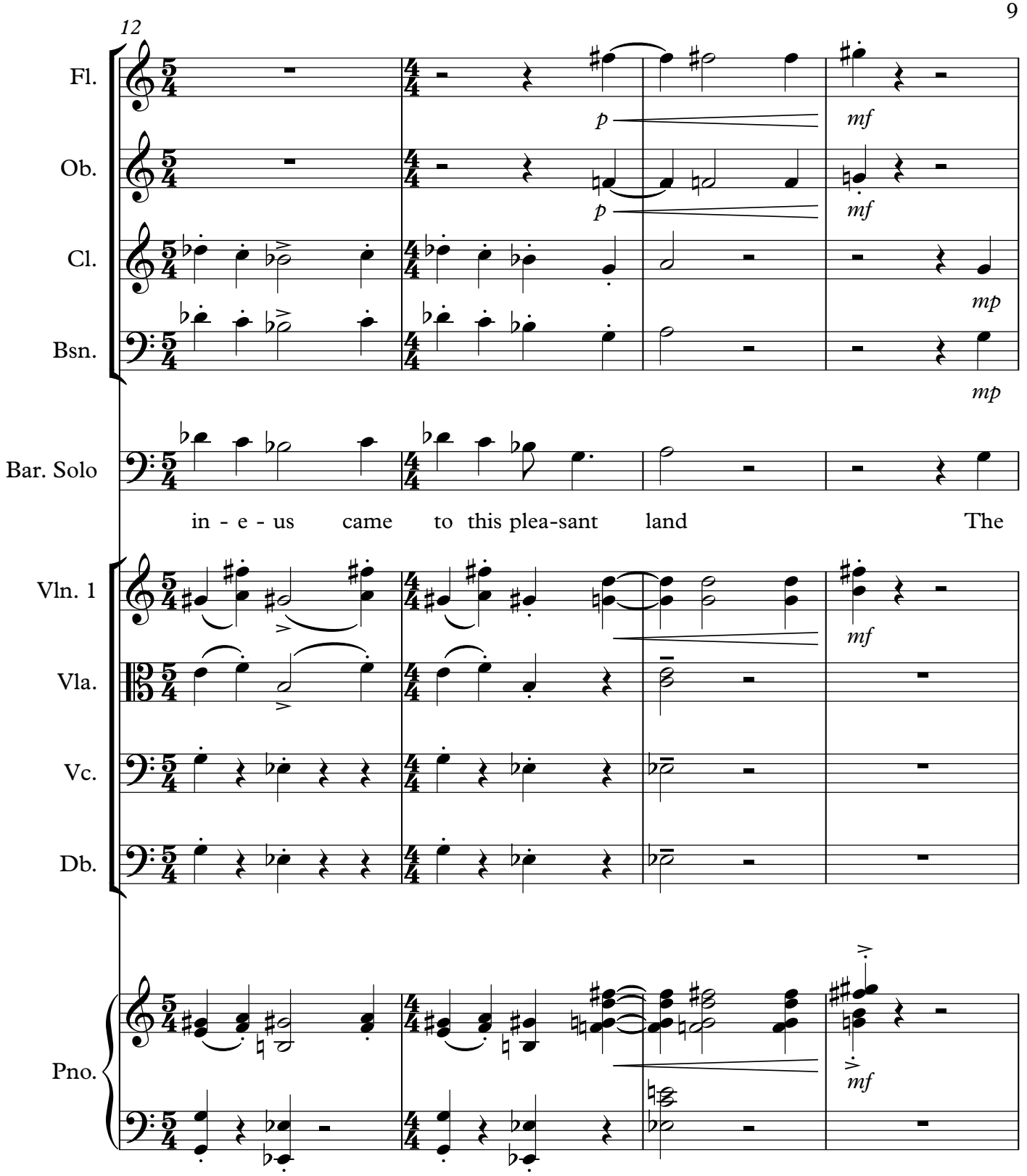
The Ballad of Gogmagog

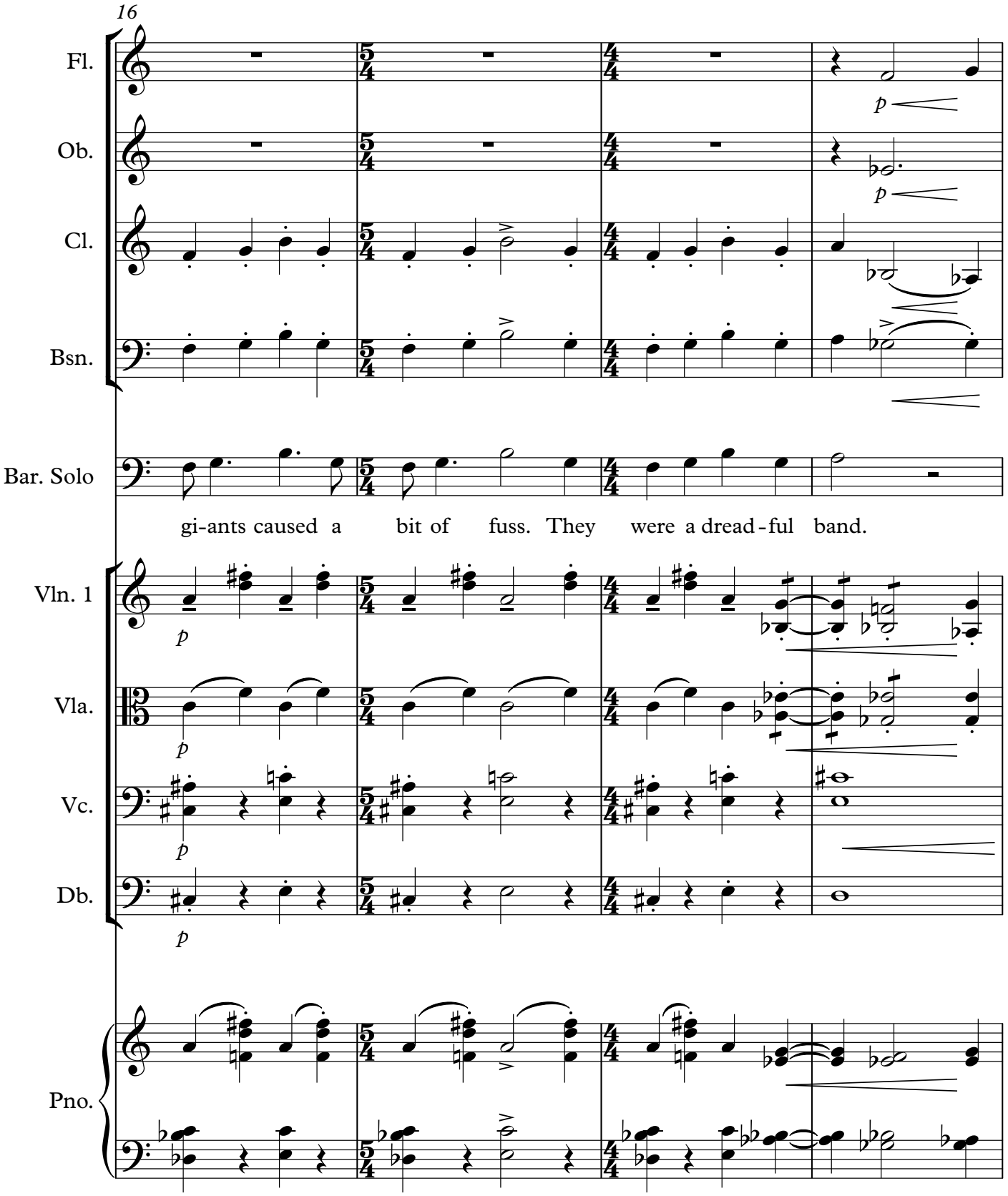
for baritone and chamber orchestra

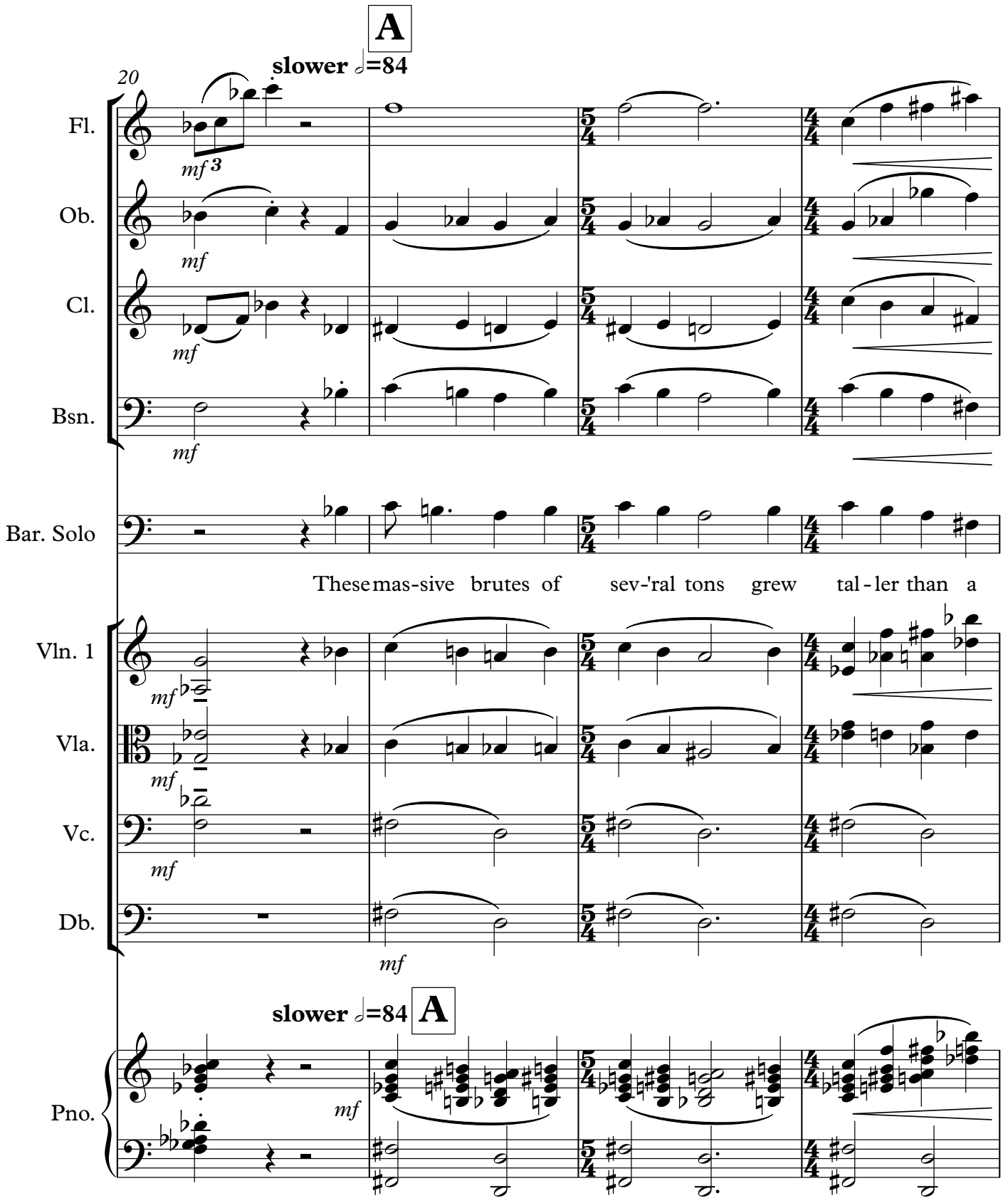
Jolyon Laycock

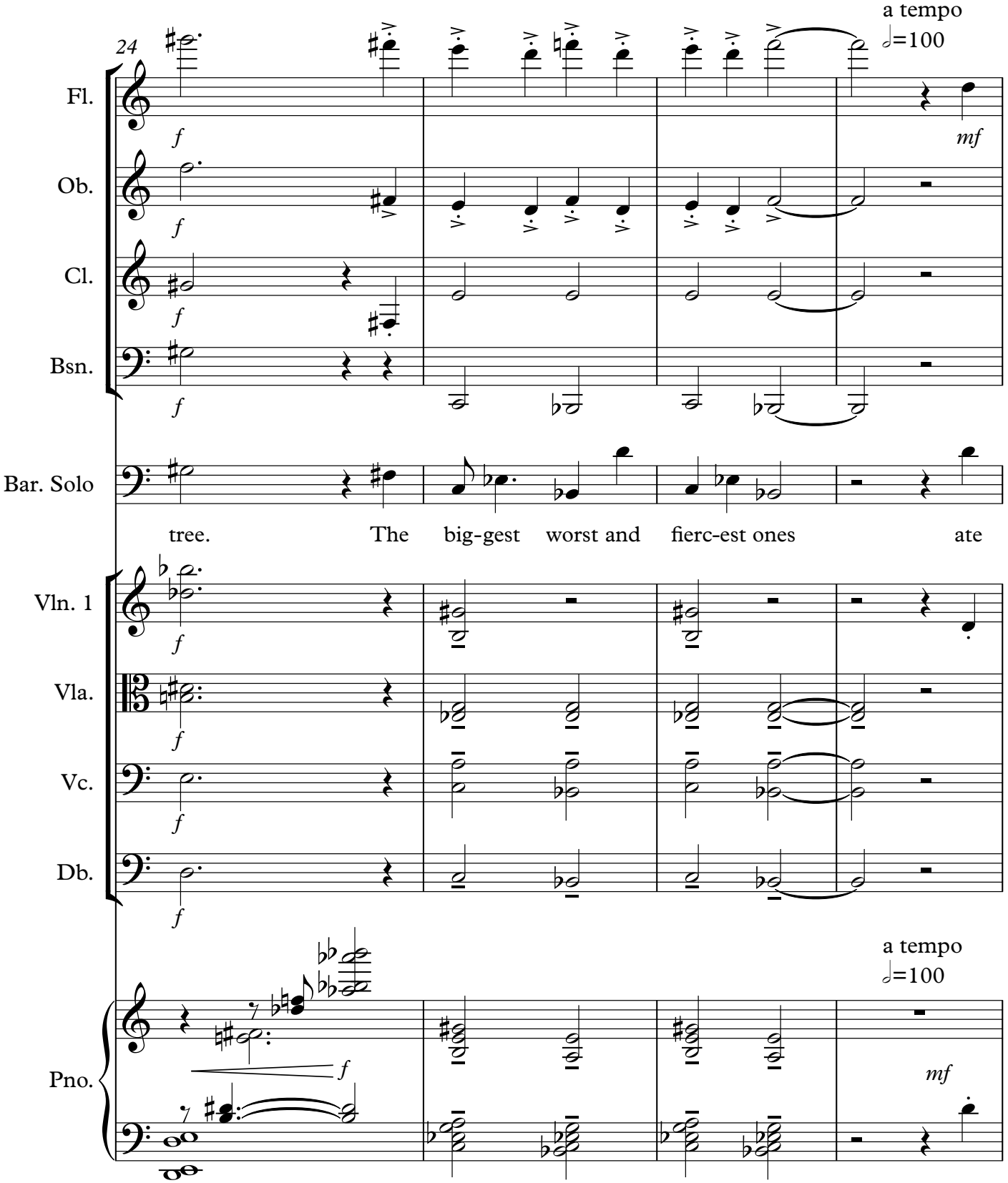


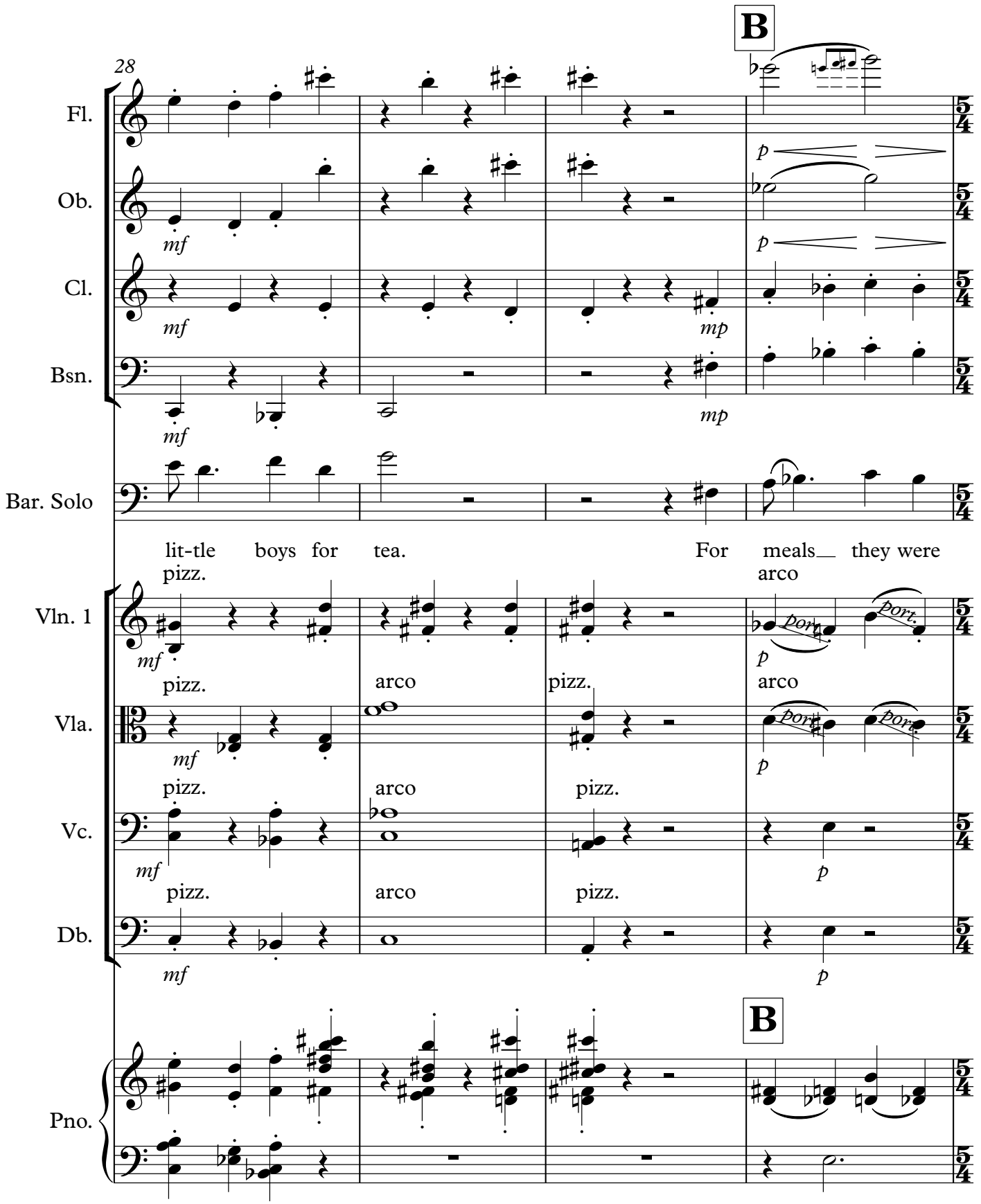

7
Jaunty ♩=100
Cl.
Bsn.
mp
mp
Bar. Solo
When Bru-tus and Cor-
Vln. 1
Vla.
Vc.
Db.
p
pizz. p
arco
p
Jaunty ♩=100
Pno.
p

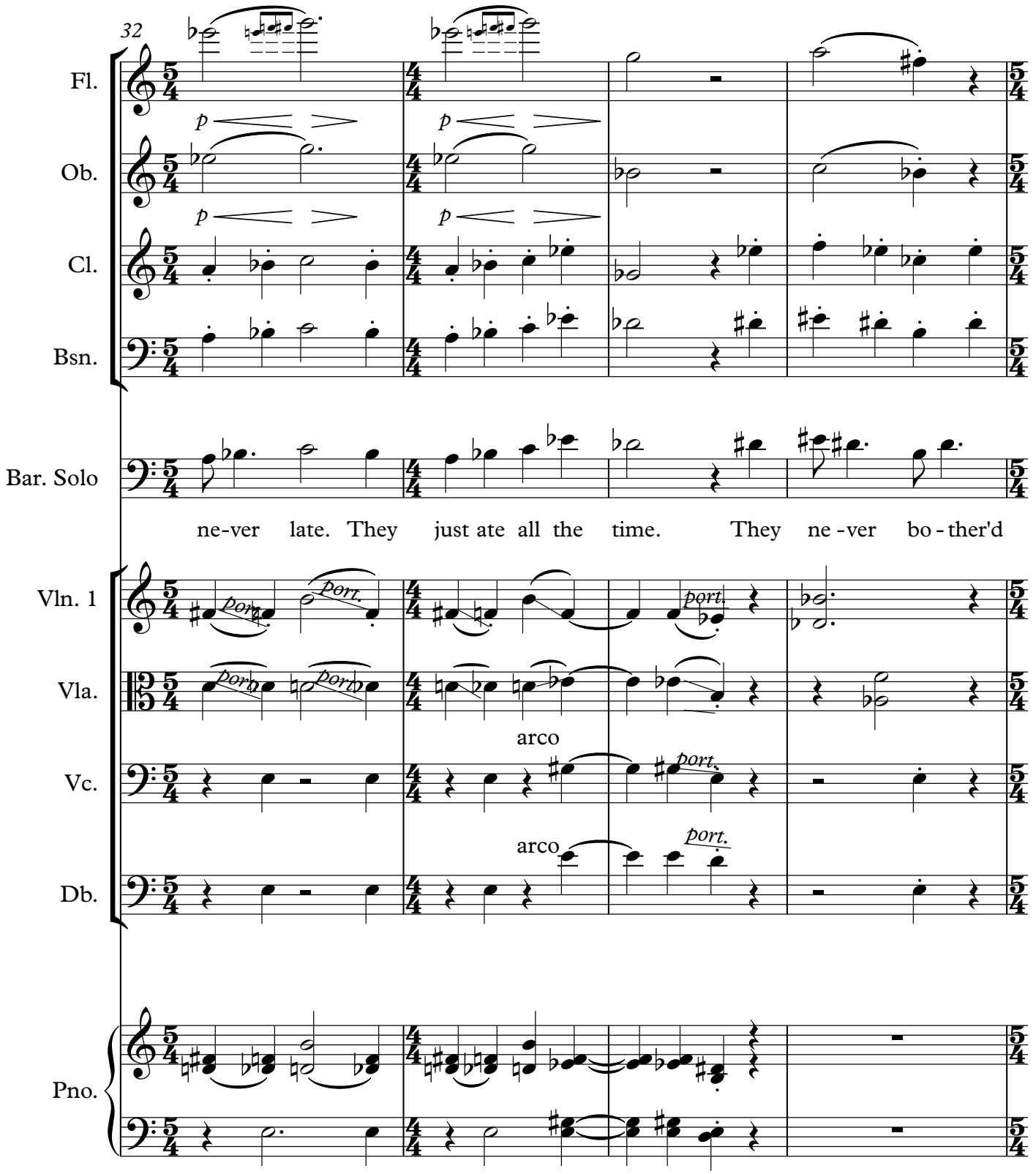

12
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
p
mf
mp
in - e - us came to this plea-sant land The

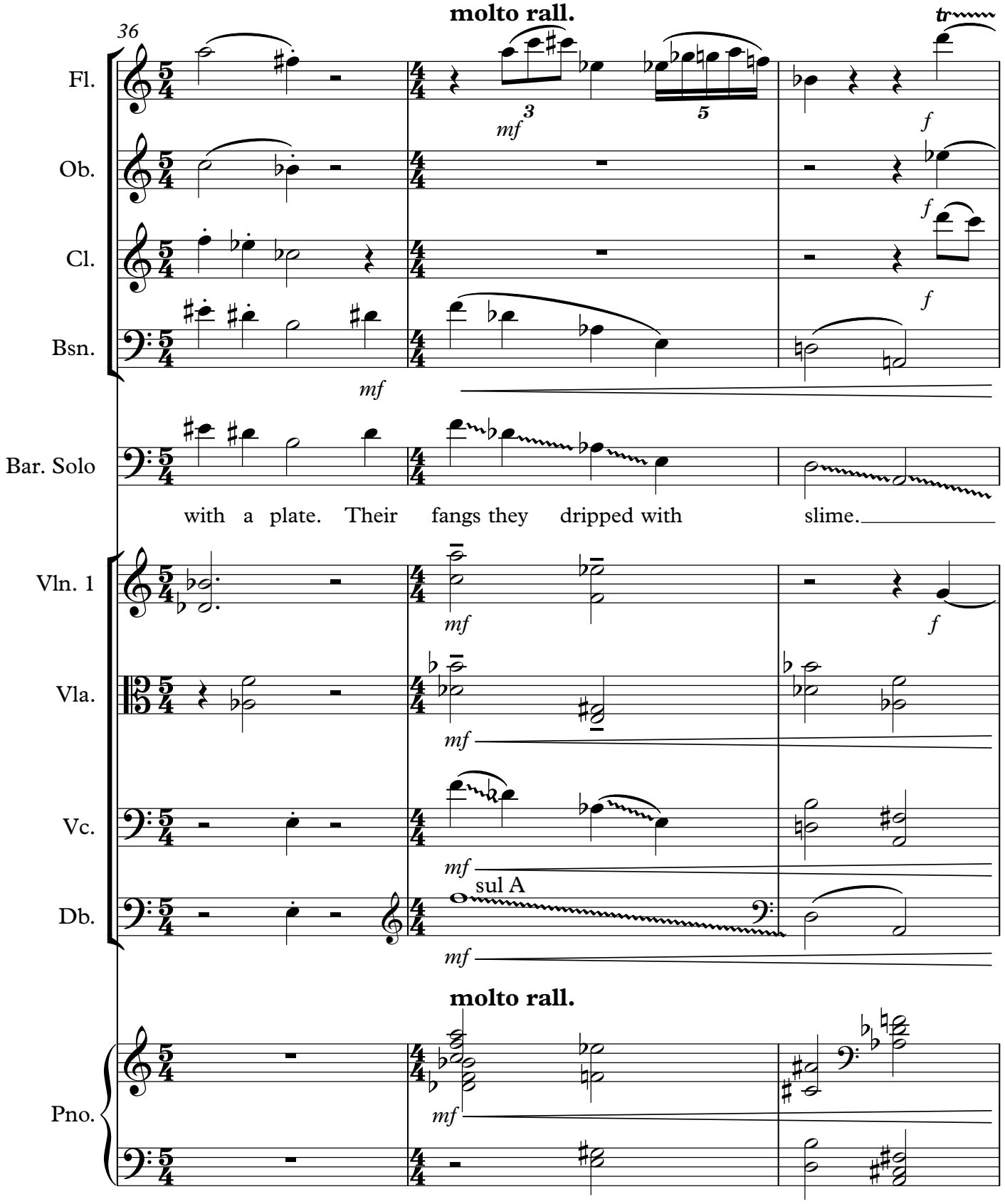

16
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
gi-ants caused a bit of fuss. They were a dread-ful band.
Vln. 1
Vla.
Vc.
Db.
Pno.

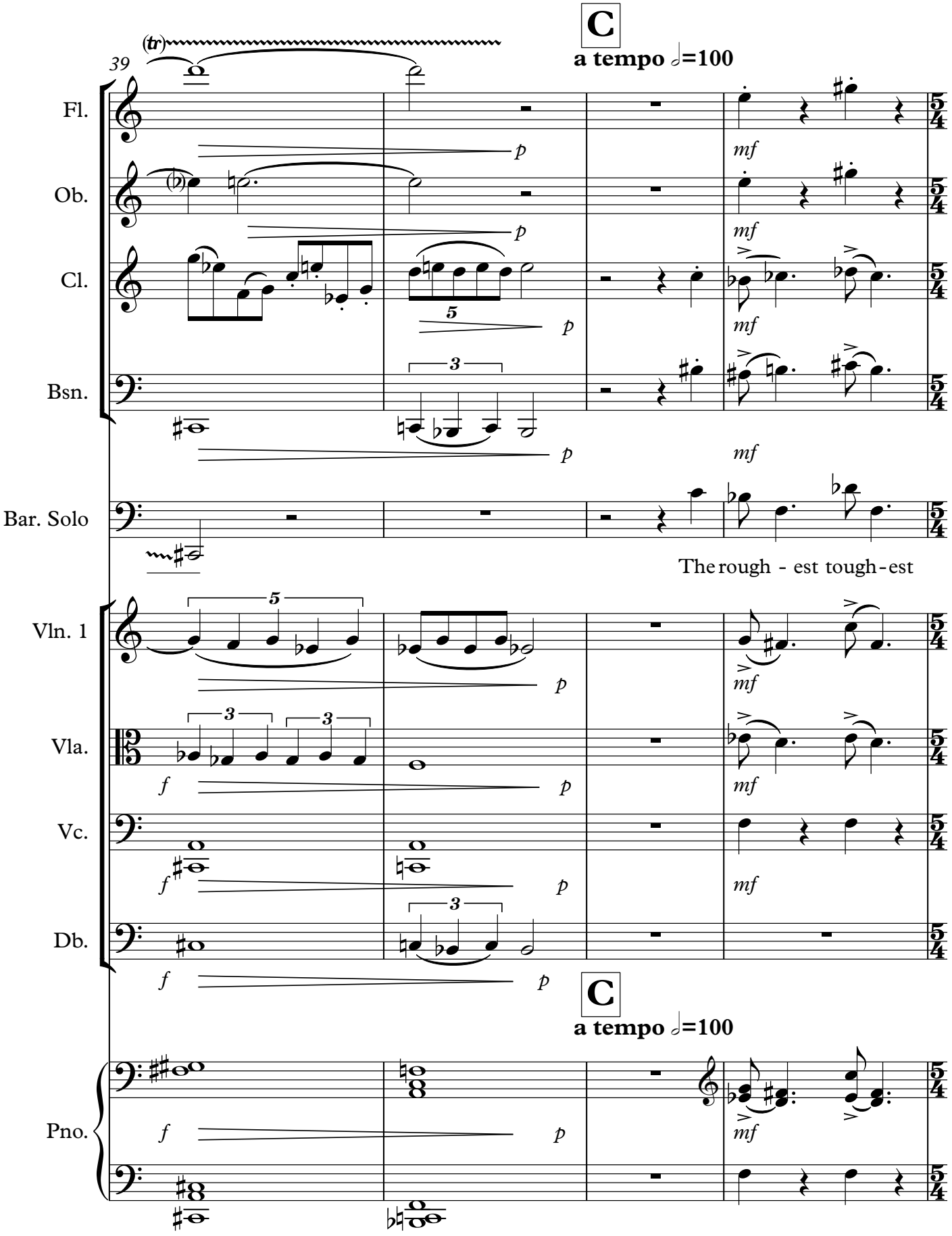

A
slower ♩=84
20
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
These mas-sive brutes of sev-'ral tons grew tal-ler than a
Vln. 1
Vla.
Vc.
Db.
Pno.
slower ♩=84
A

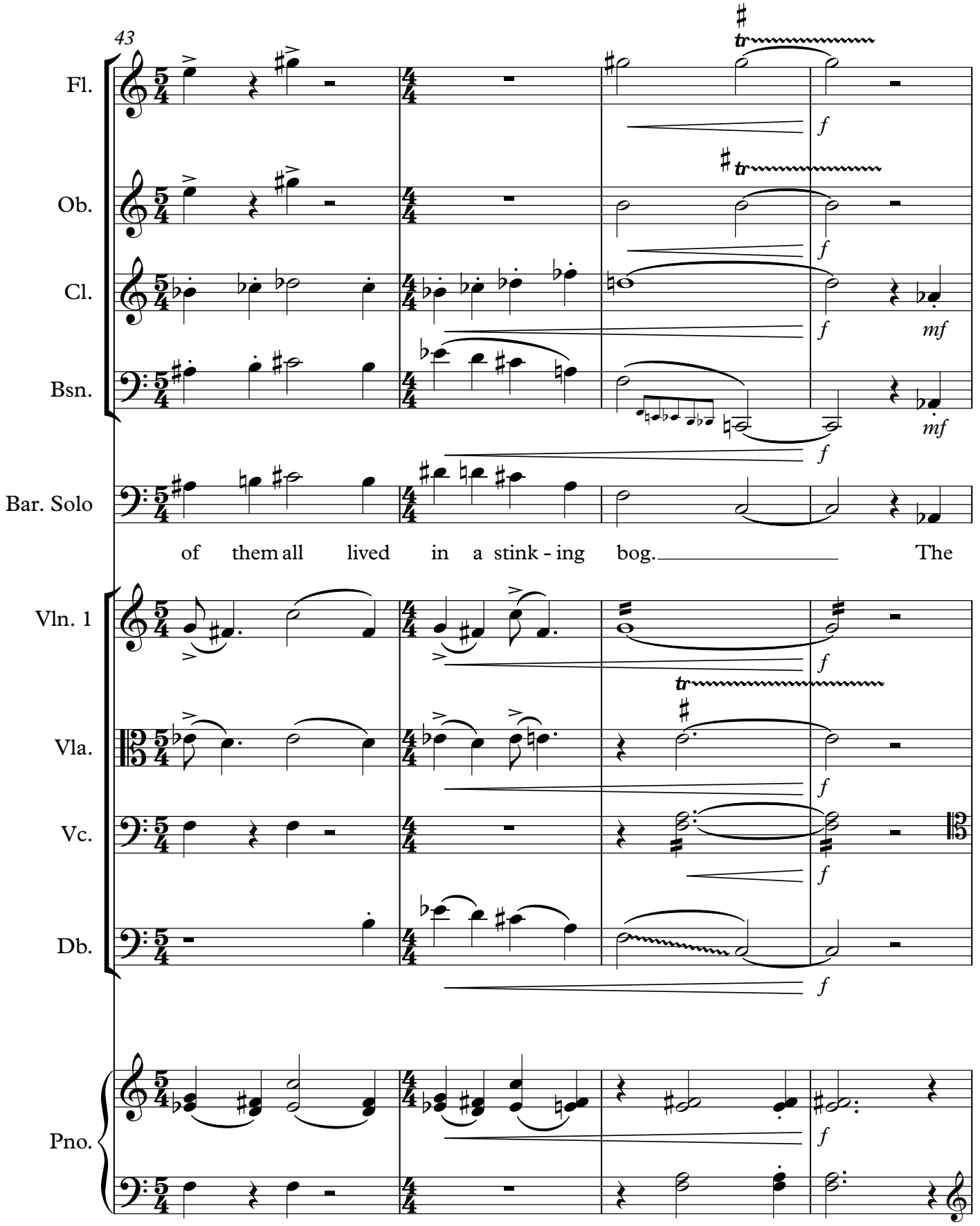

a tempo
♩=100
24
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
tree. The big-gest worst and fierc-est ones ate
Vln. 1
Vla.
Vc.
Db.
Pno.
a tempo
♩=100

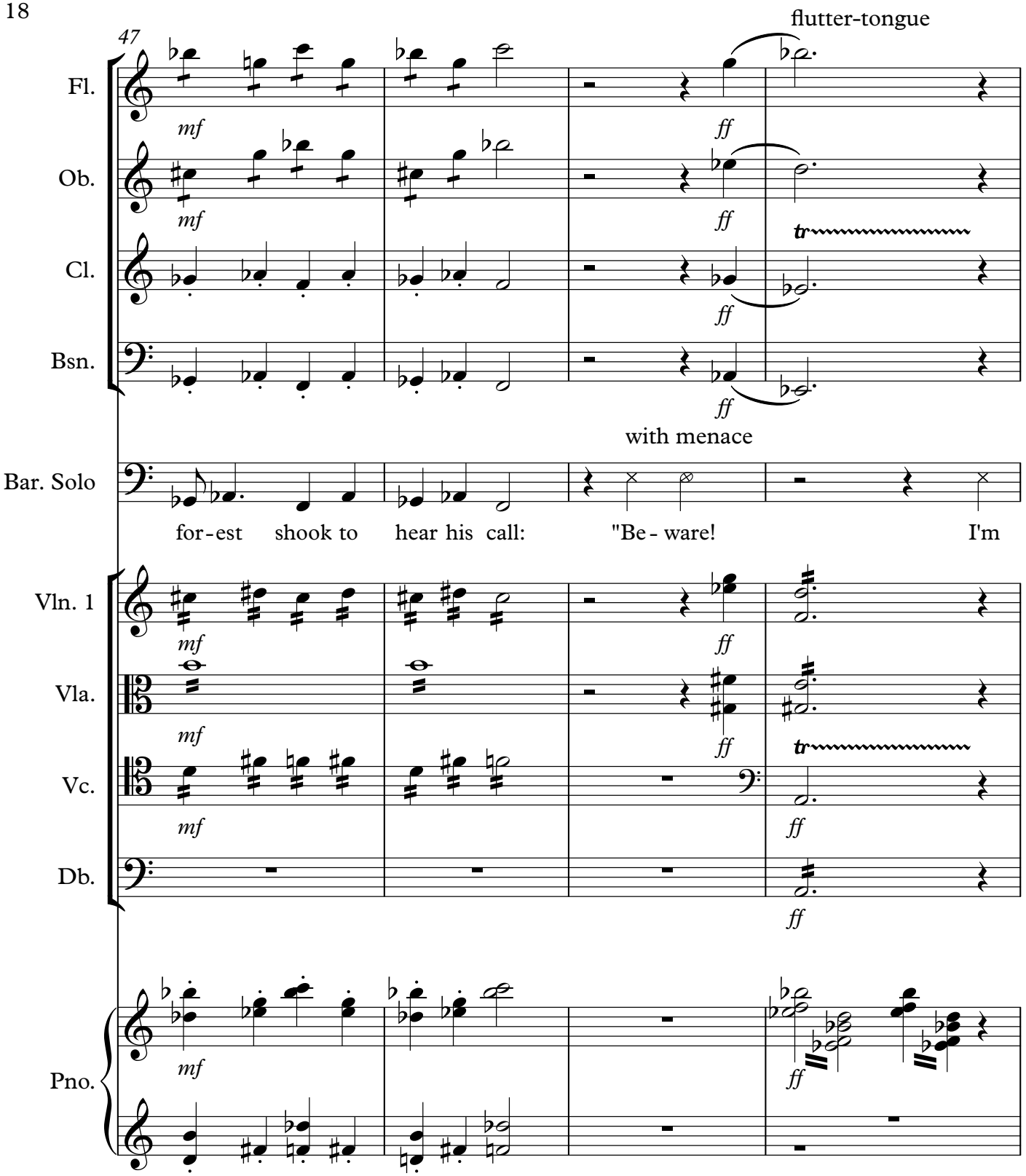

28
B
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
mf
mp
p
lit-tle boys for tea. For meals they were
pizz.
arco
port.

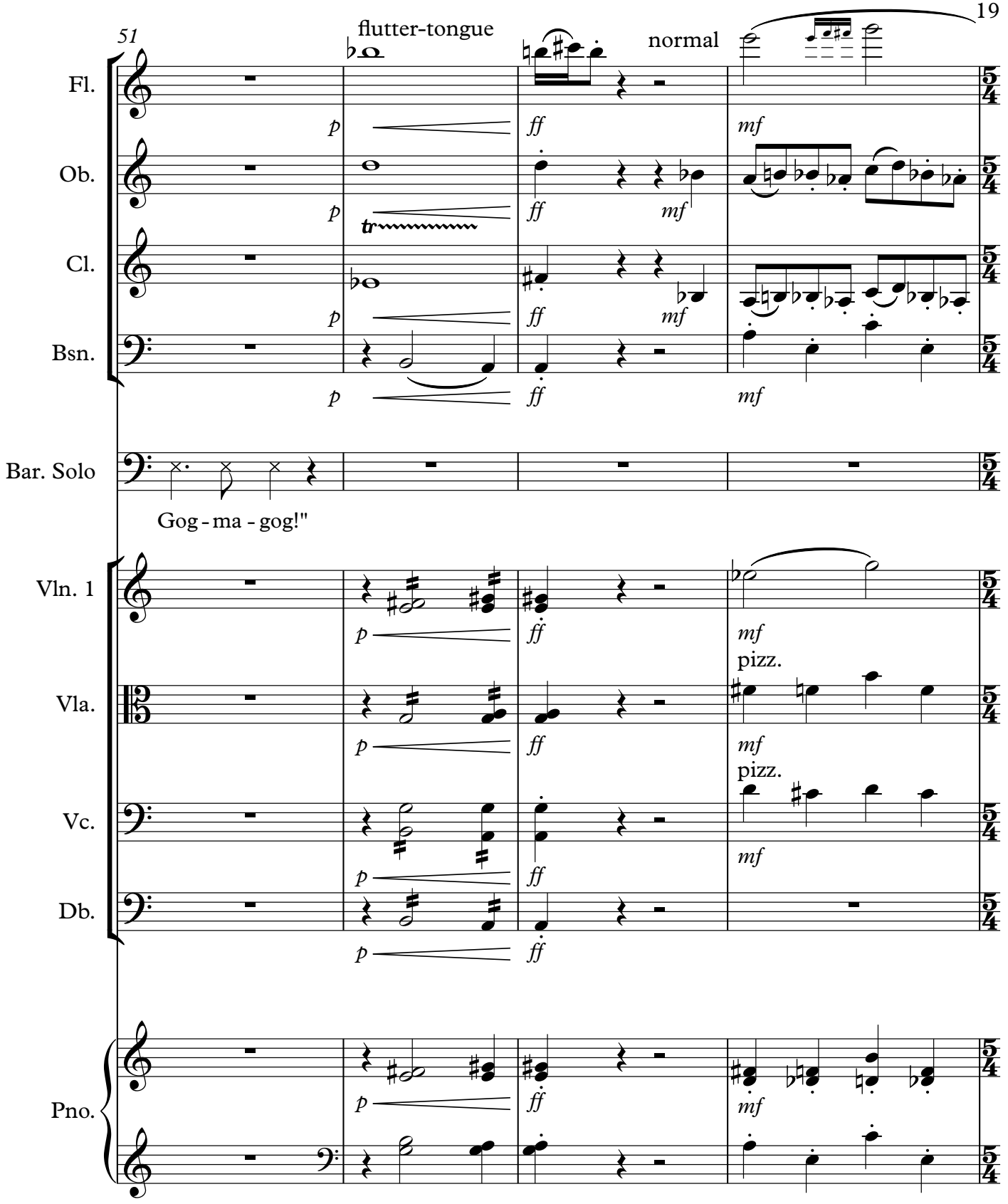

32
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
ne-ver late. They just ate all the time. They ne-ver bo-ther'd
Vln. 1
Vla.
Vc.
Db.
Pno.
port.
arco

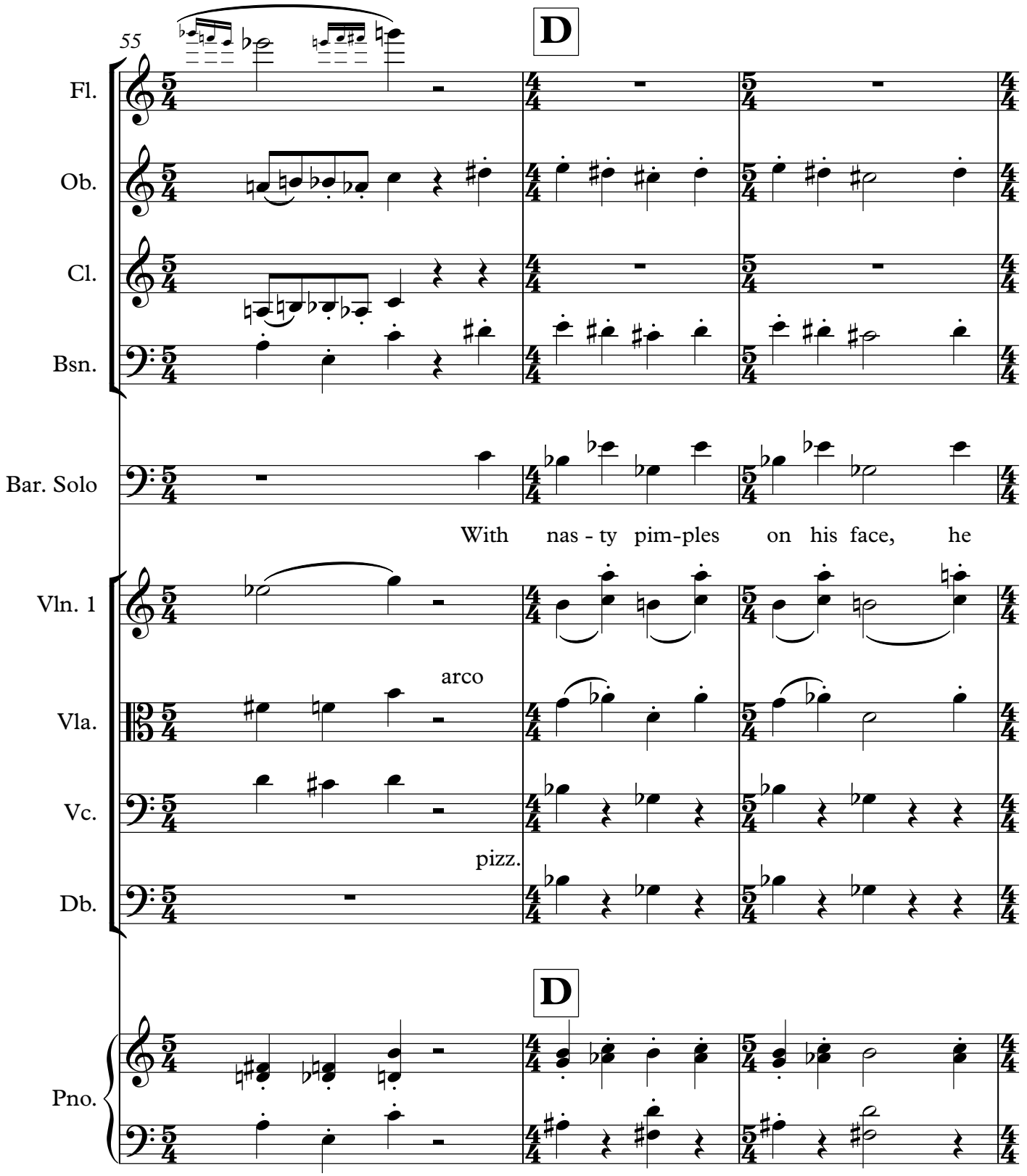

molto rall.
36
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
with a plate. Their fangs they dripped with slime.
Vln. 1
Vla.
Vc.
Db.
sul A
molto rall.
Pno.

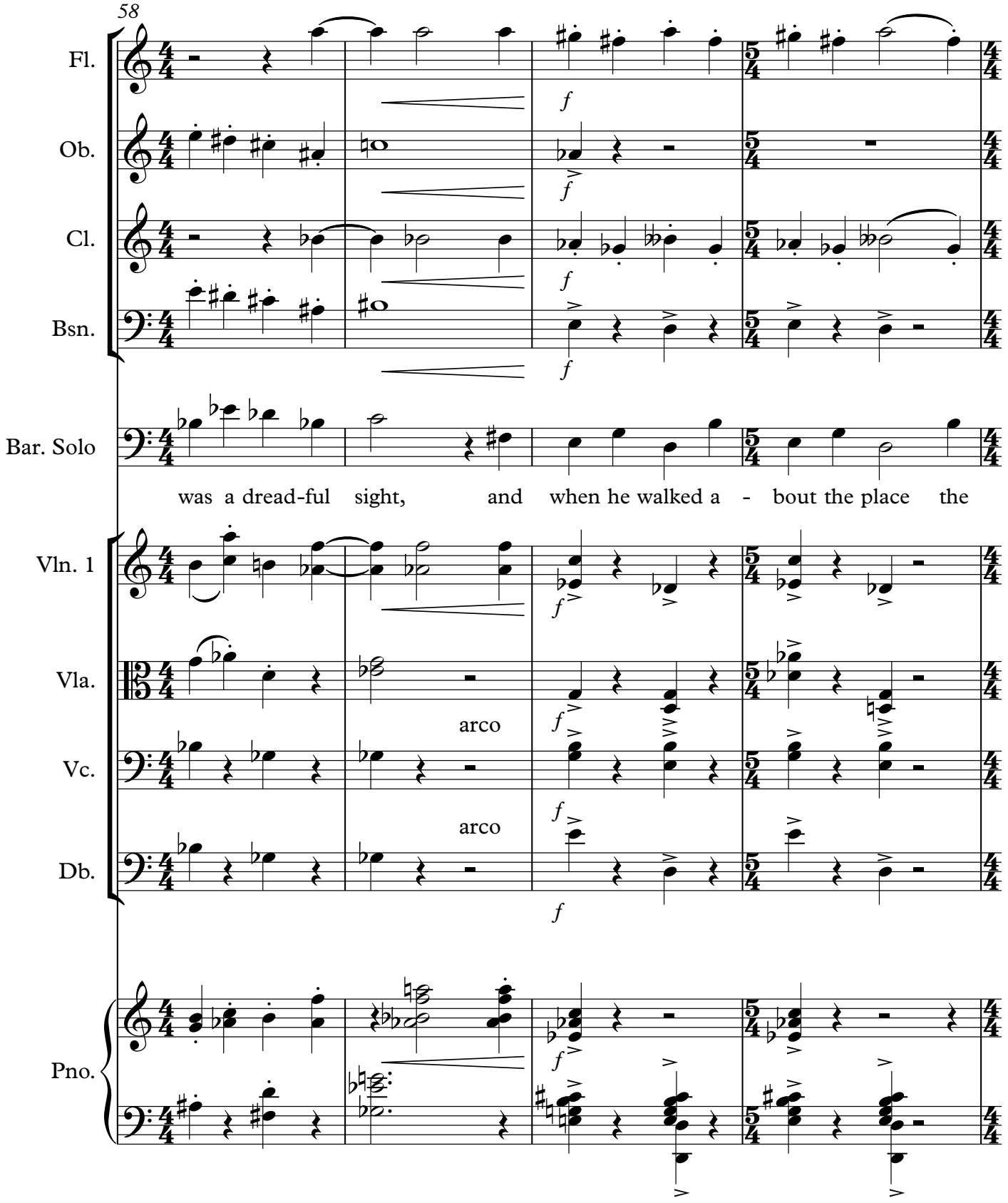

C
a tempo ♩=100
39
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
The rough - est tough - est
Vln. 1
Vla.
Vc.
Db.
C
a tempo ♩=100
Pno.

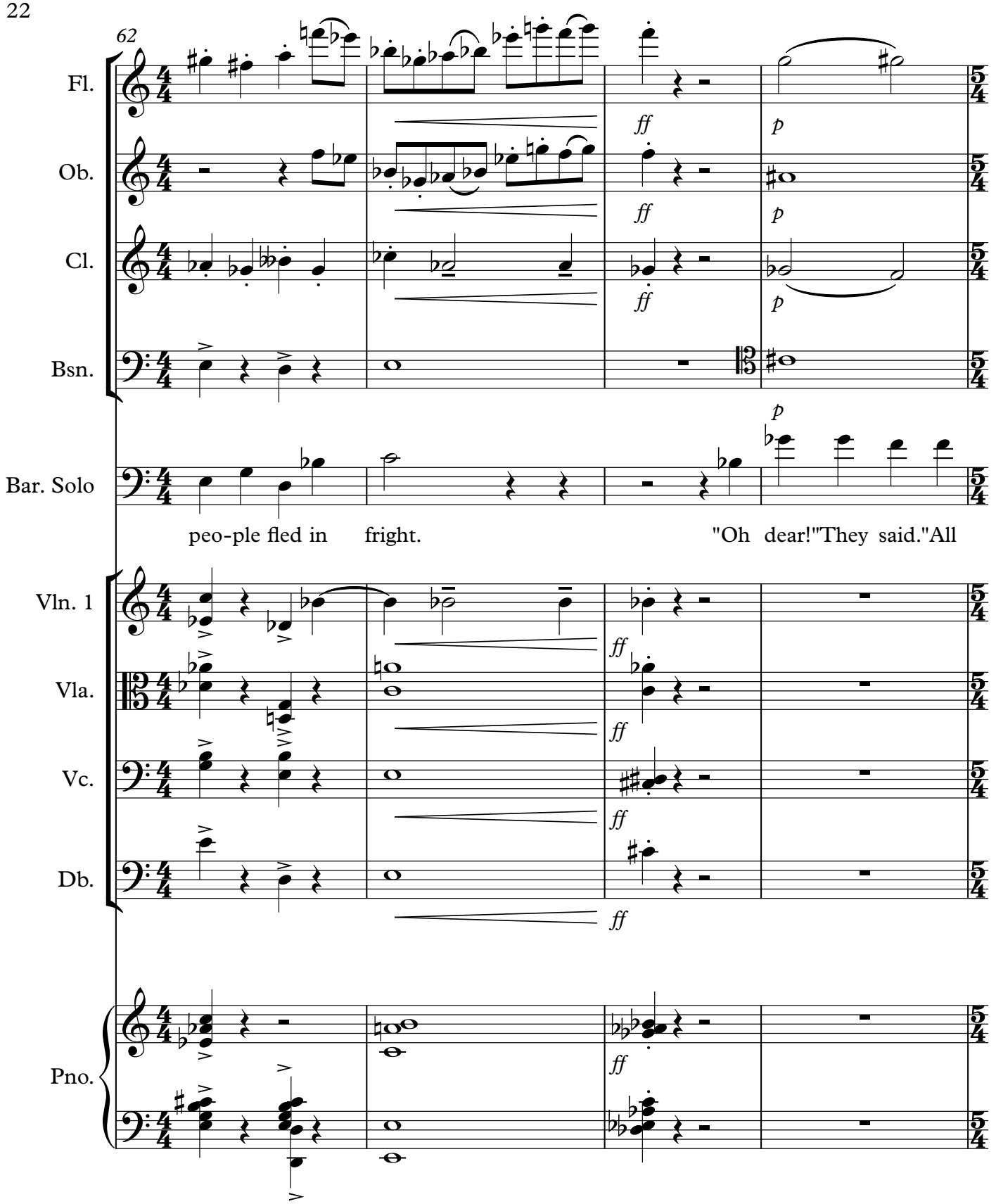

43
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
of them all lived in a stink - ing bog. The
Vln. 1
Vla.
Vc.
Db.
Pno.
f
mf

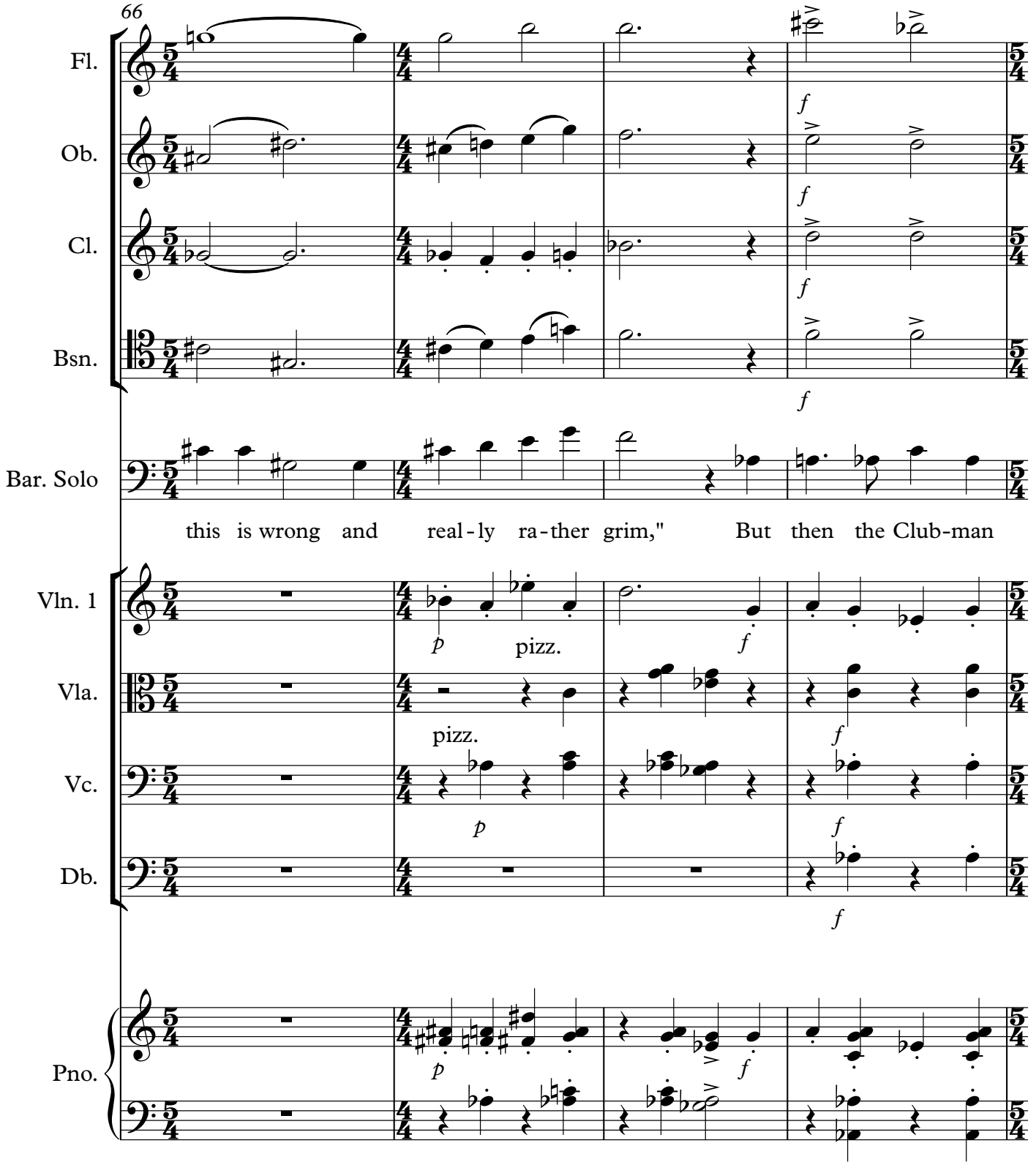

47
flutter-tongue
Fl.
Ob.
Cl.
Bsn.
mf
ff
tr
with menace
Bar. Solo
for-est shook to hear his call: "Be-ware! I'm
Vln. 1
Vla.
Vc.
Db.
Pno.

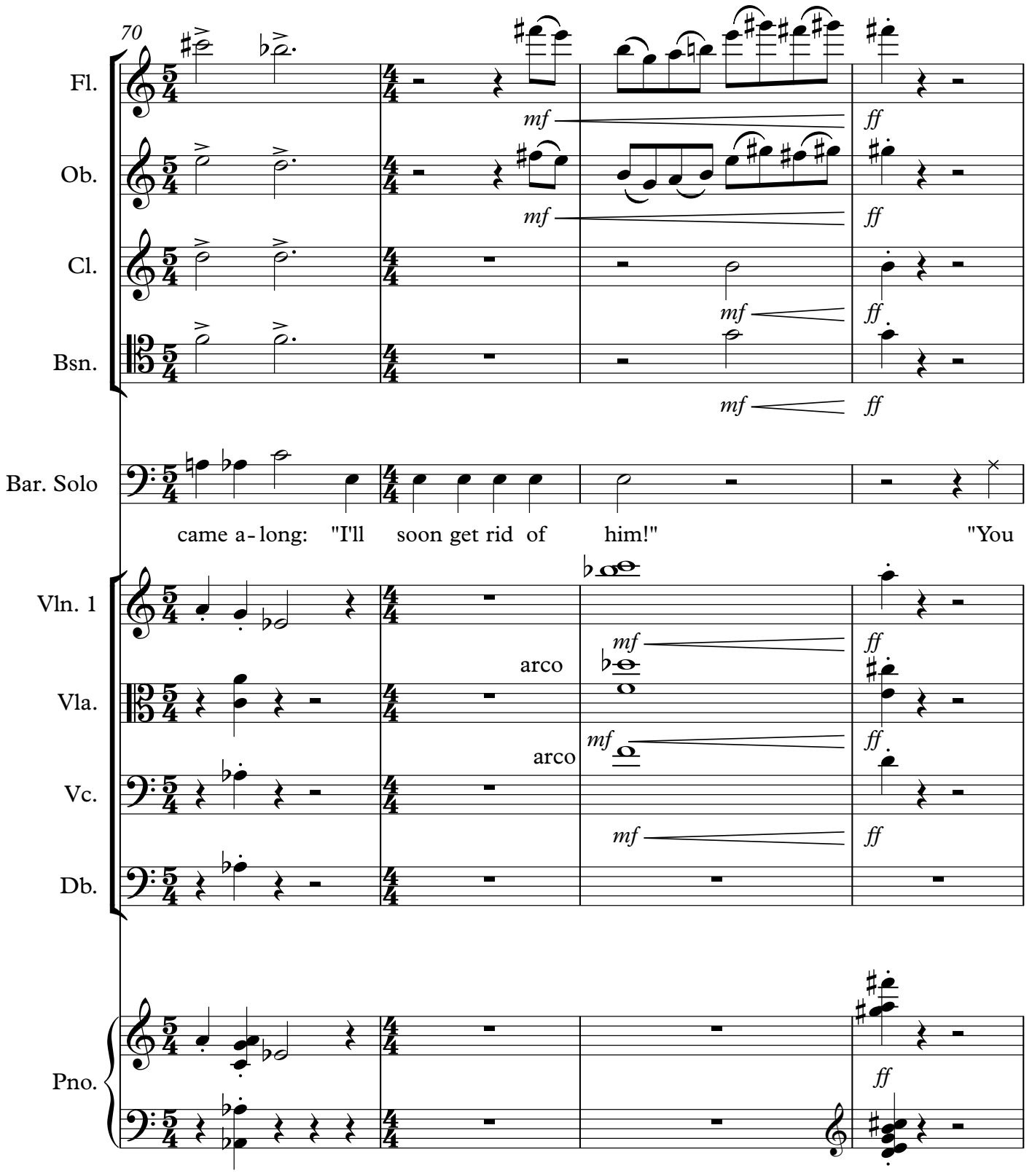

51
flutter-tongue
normal
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Gog - ma - gog!"
Vln. 1
Vla.
Vc.
Db.
Pno.
pizz.
pizz.

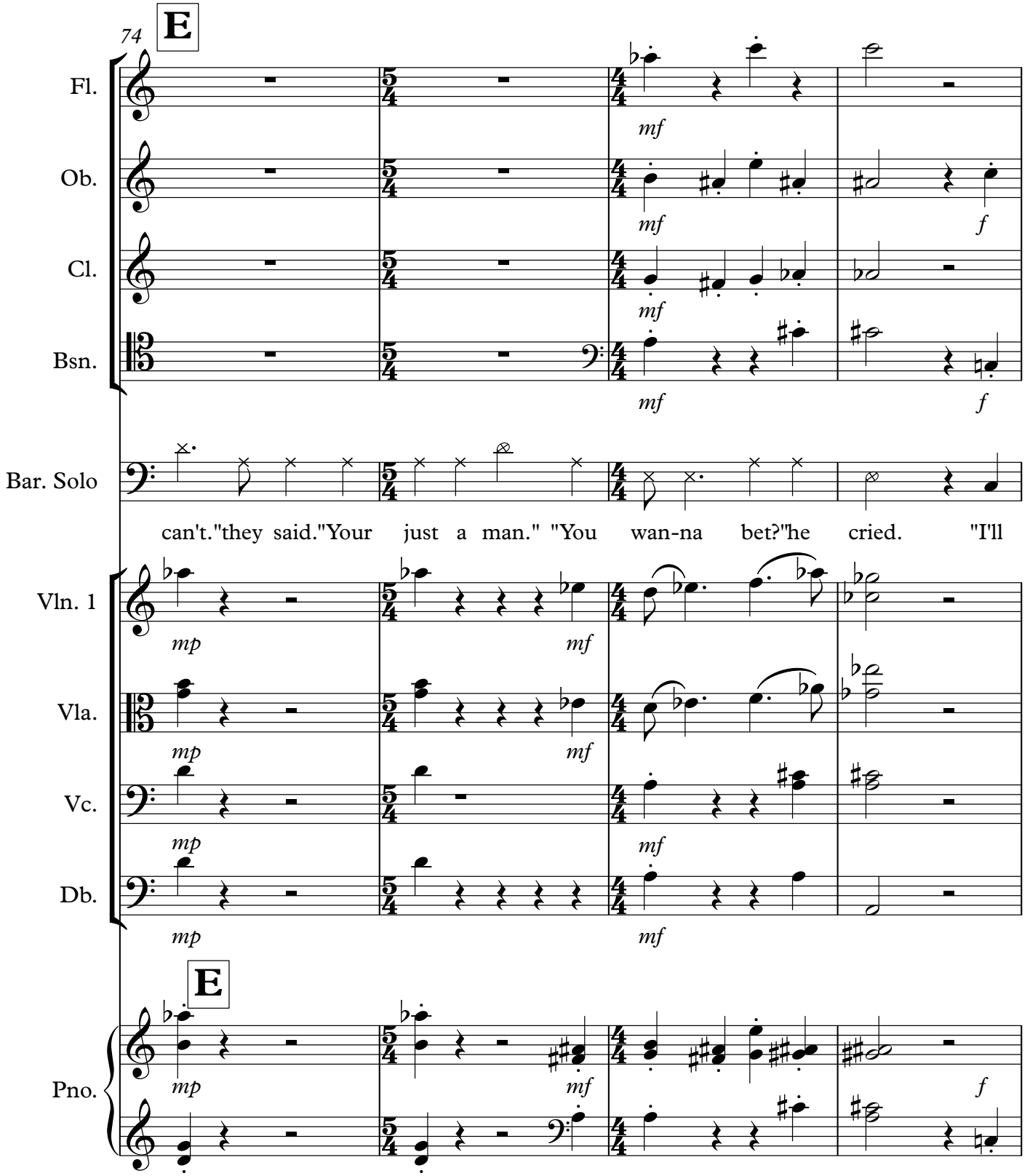

55
D
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
With nas - ty pim-ples on his face, he
Vln. 1
arco
Vla.
Vc.
pizz.
Db.
D
Pno.

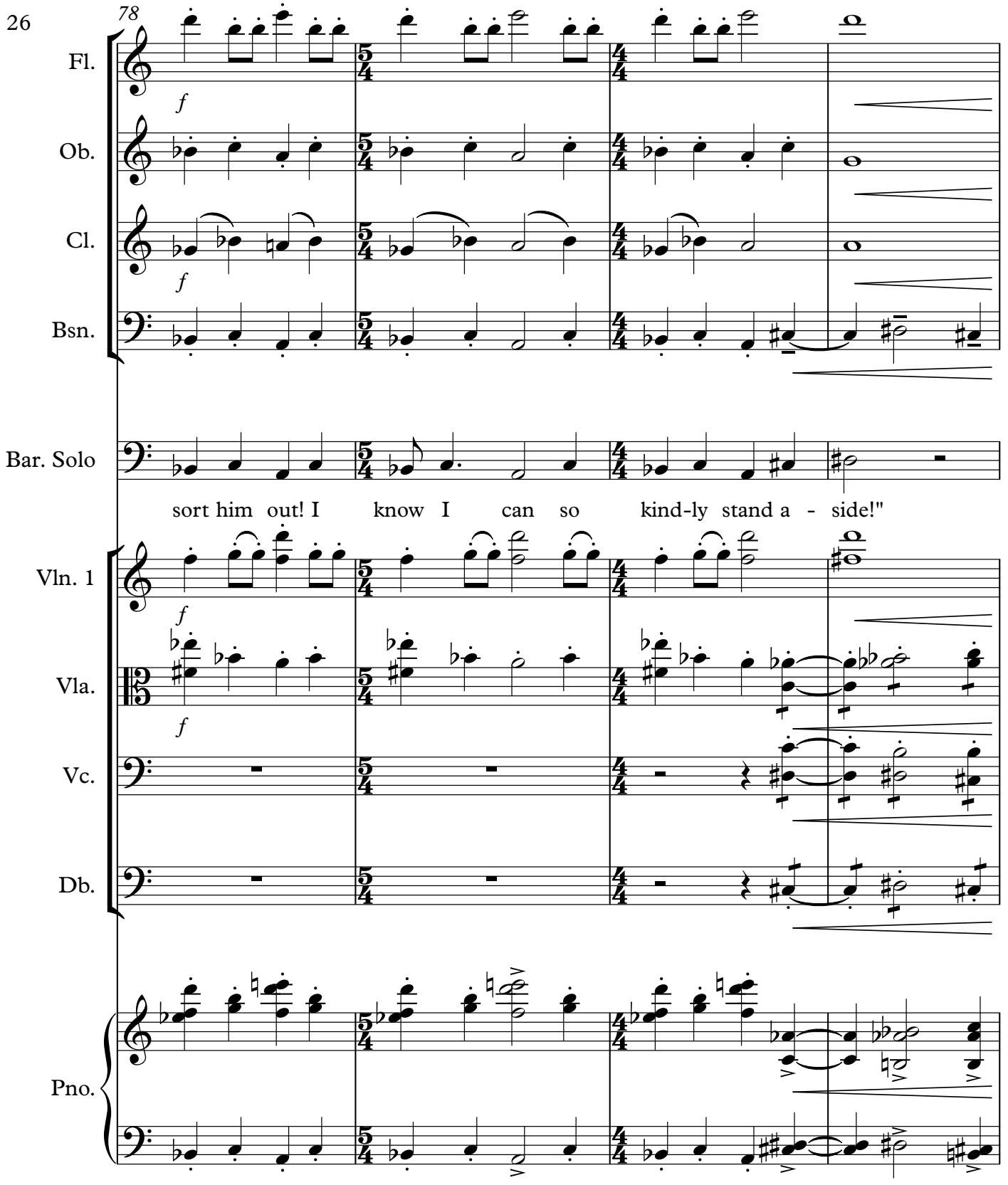

58
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
was a dread-ful sight, and when he walked a - bout the place the
Vln. 1
Vla.
arco
Vc.
arco
Db.
Pno.

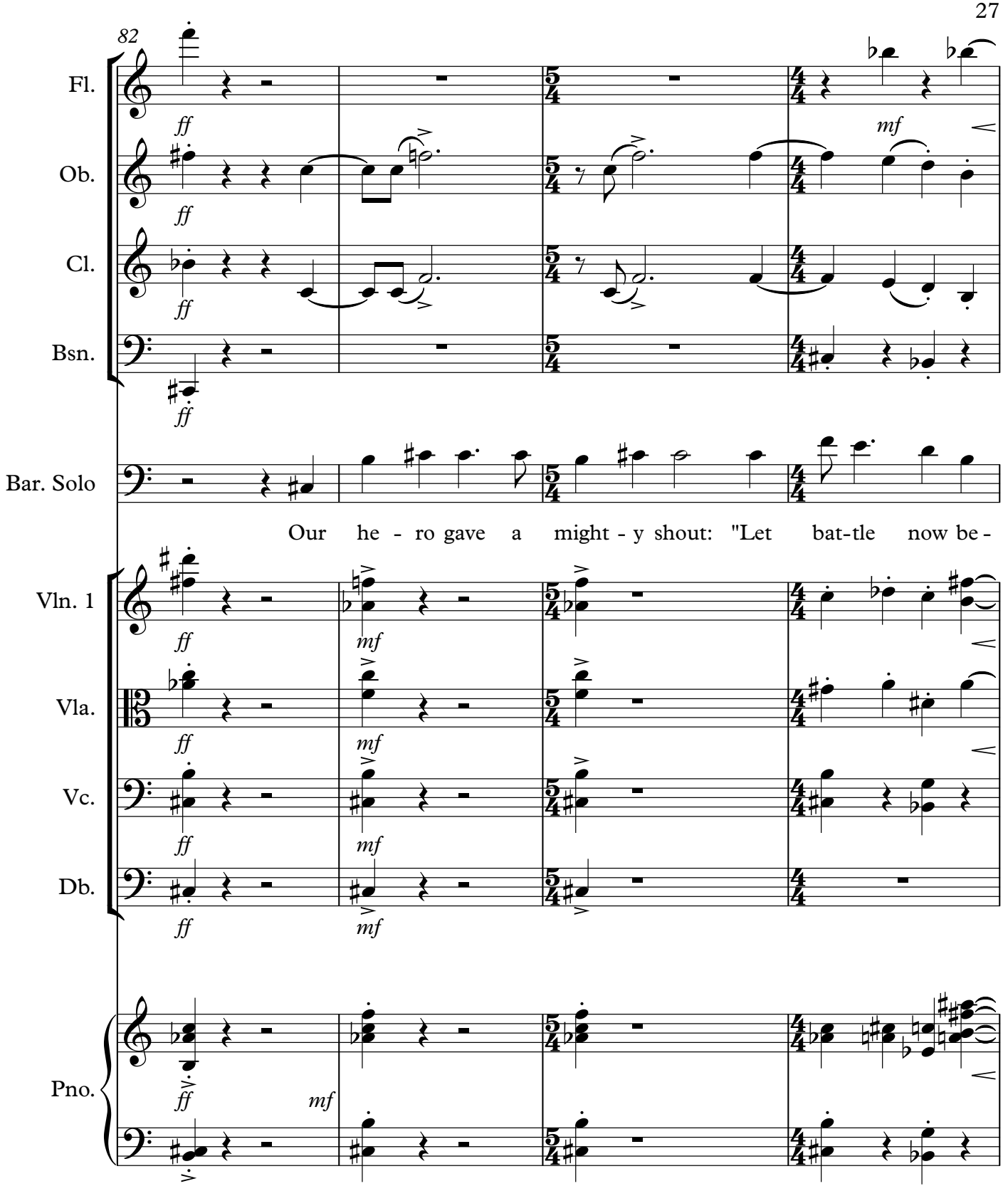

62
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
peo-ple fled in fright. "Oh dear!"They said."All
Vln. 1
Vla.
Vc.
Db.
Pno.
ff
p

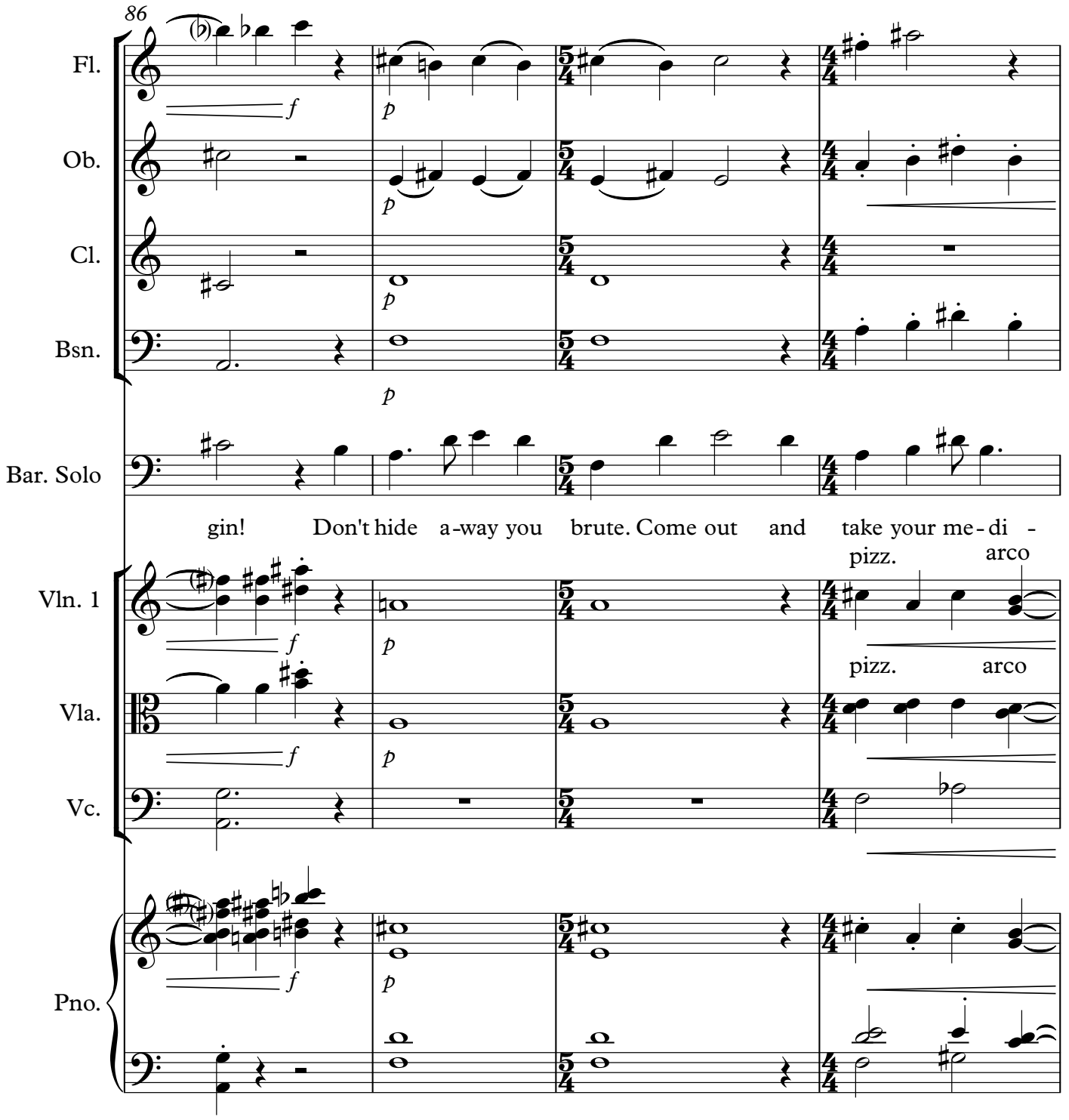

66
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
this is wrong and real-ly ra-ther grim," But then the Club-man
Vln. 1
Vla.
Vc.
Db.
Pno.
pizz.
pizz.

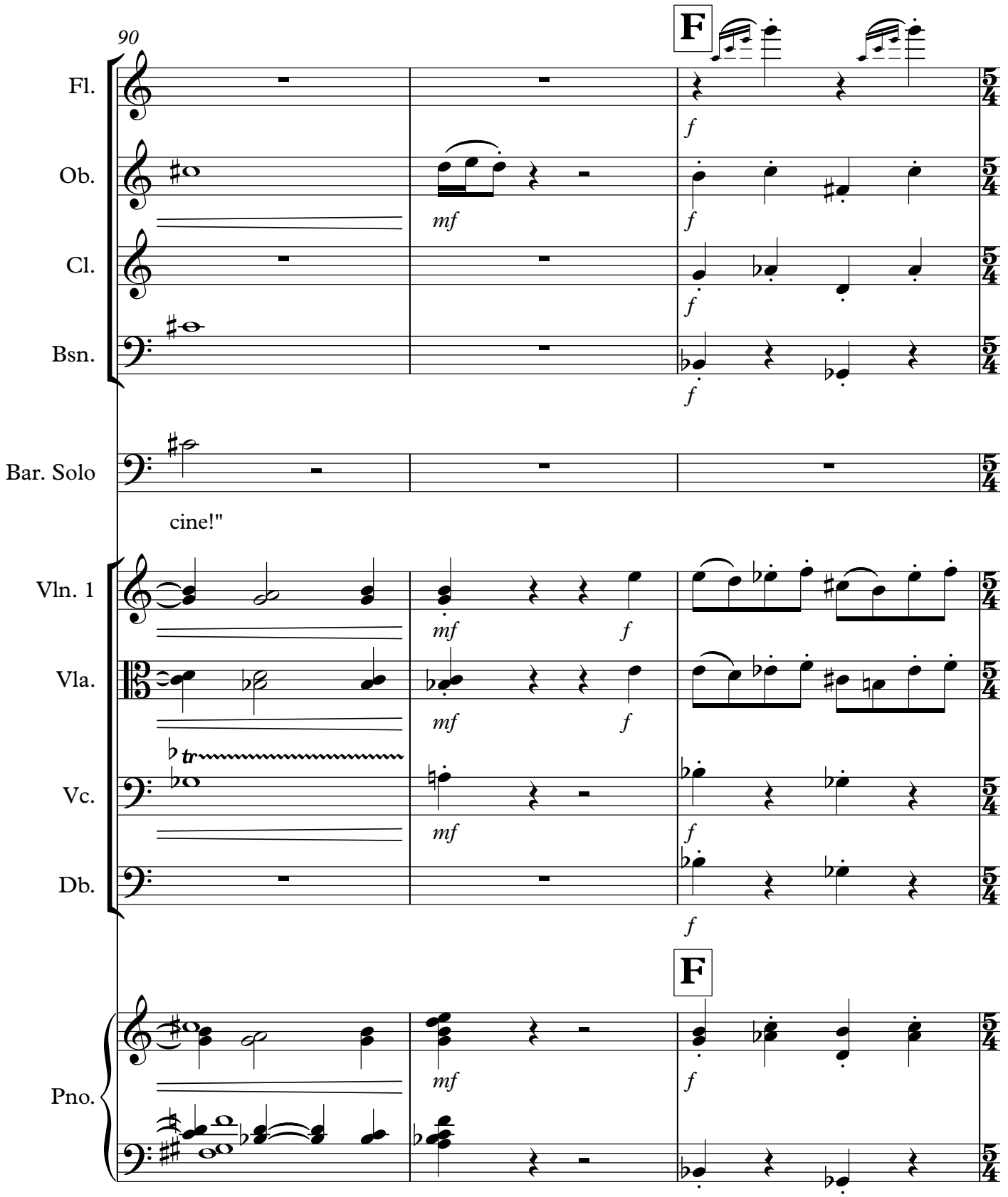

70
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
mf
ff
arco
came a-long: "I'll soon get rid of him!" "You

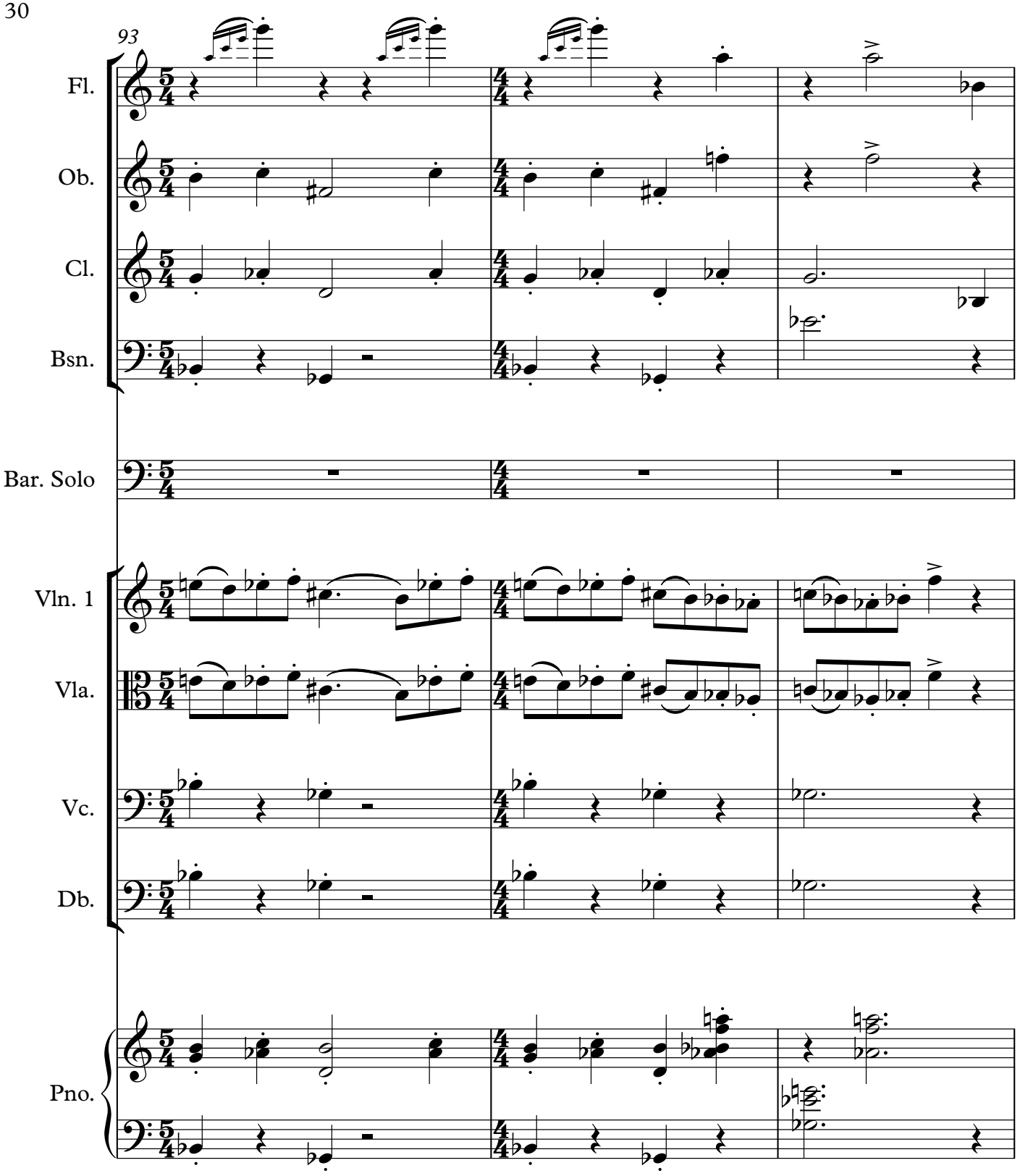

74
E
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
mp
mf
f
can't."they said."Your just a man." "You wan-na bet?"he cried. "I'll

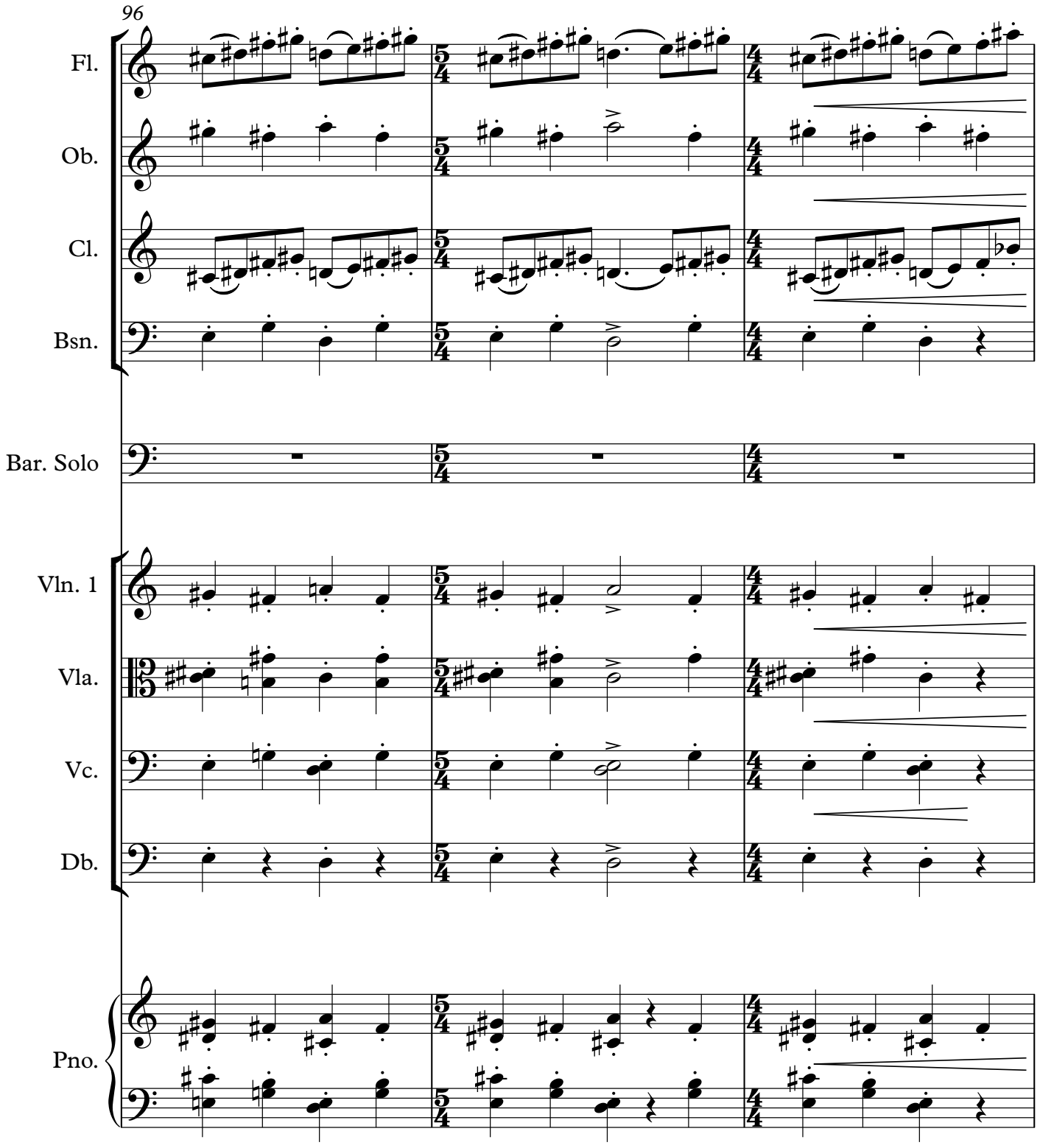

78
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
sort him out! I know I can so kind-ly stand a - side!"
Vln. 1
Vla.
Vc.
Db.
Pno.

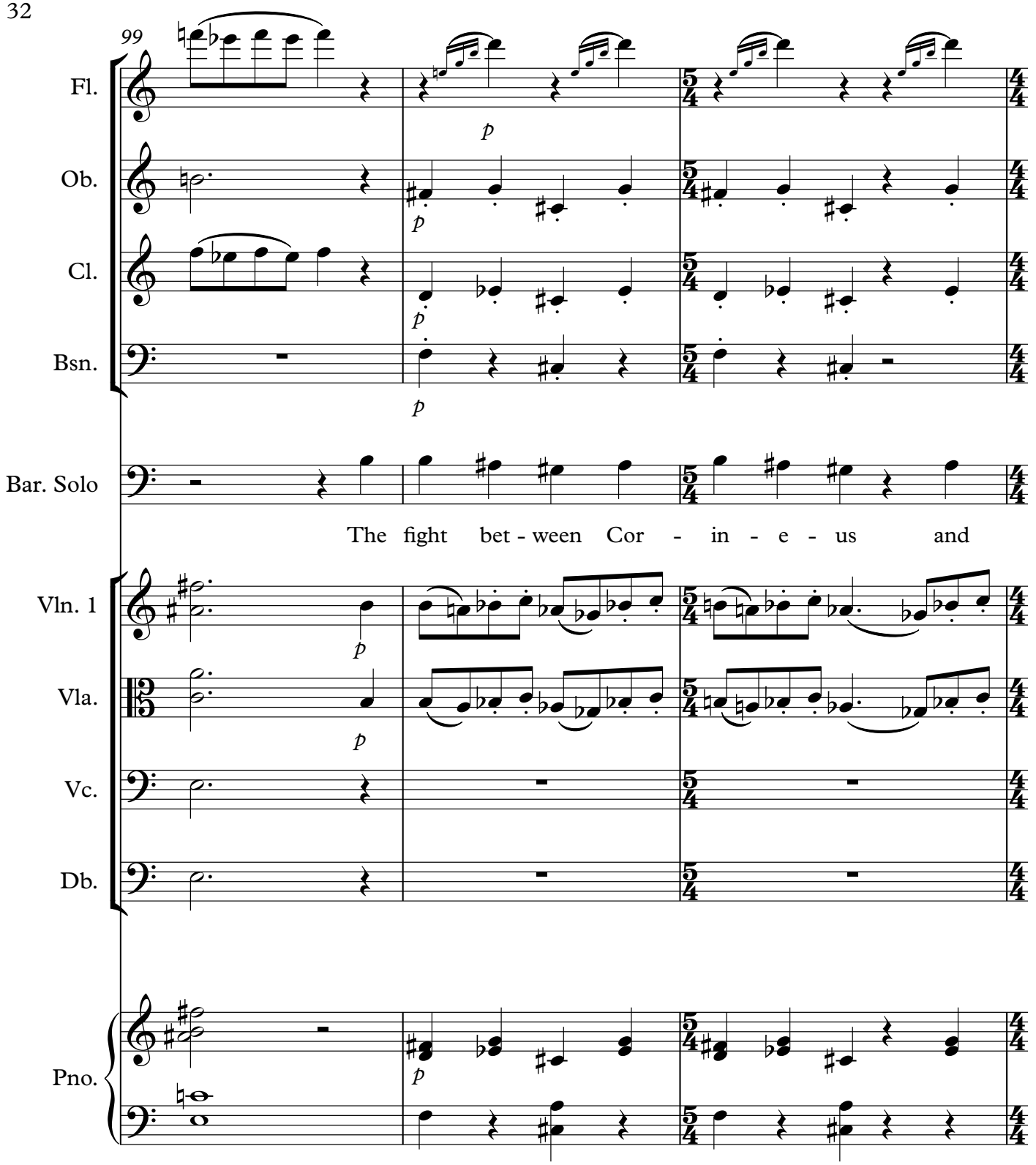

82
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Our he - ro gave a might - y shout: "Let bat-tle now be -
Vln. 1
Vla.
Vc.
Db.
Pno.
ff
mf

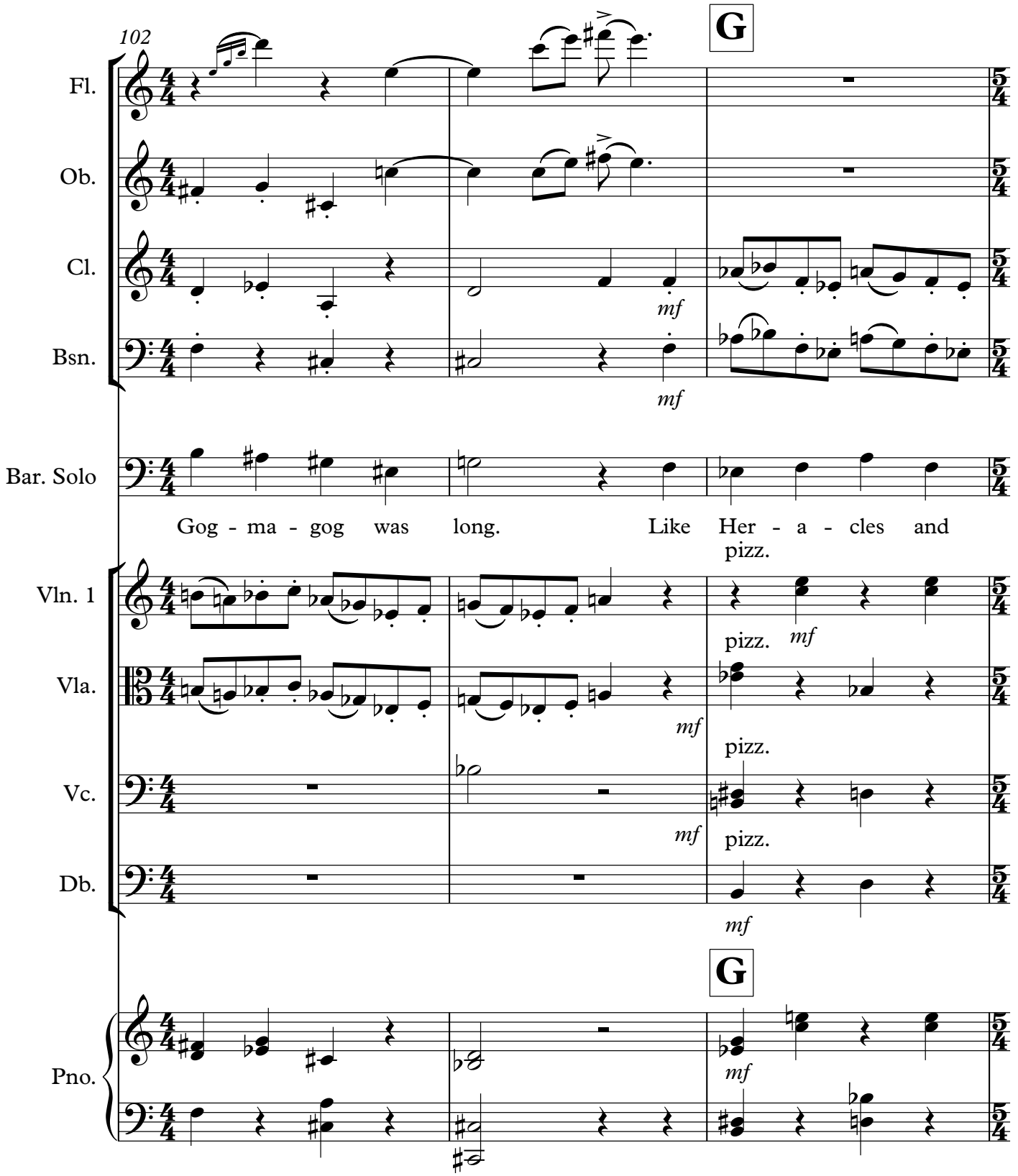

86
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
gin! Don't hide a-way you brute. Come out and take your me-di -
Vln. 1
pizz.
arco
Vla.
pizz.
arco
Vc.
Pno.

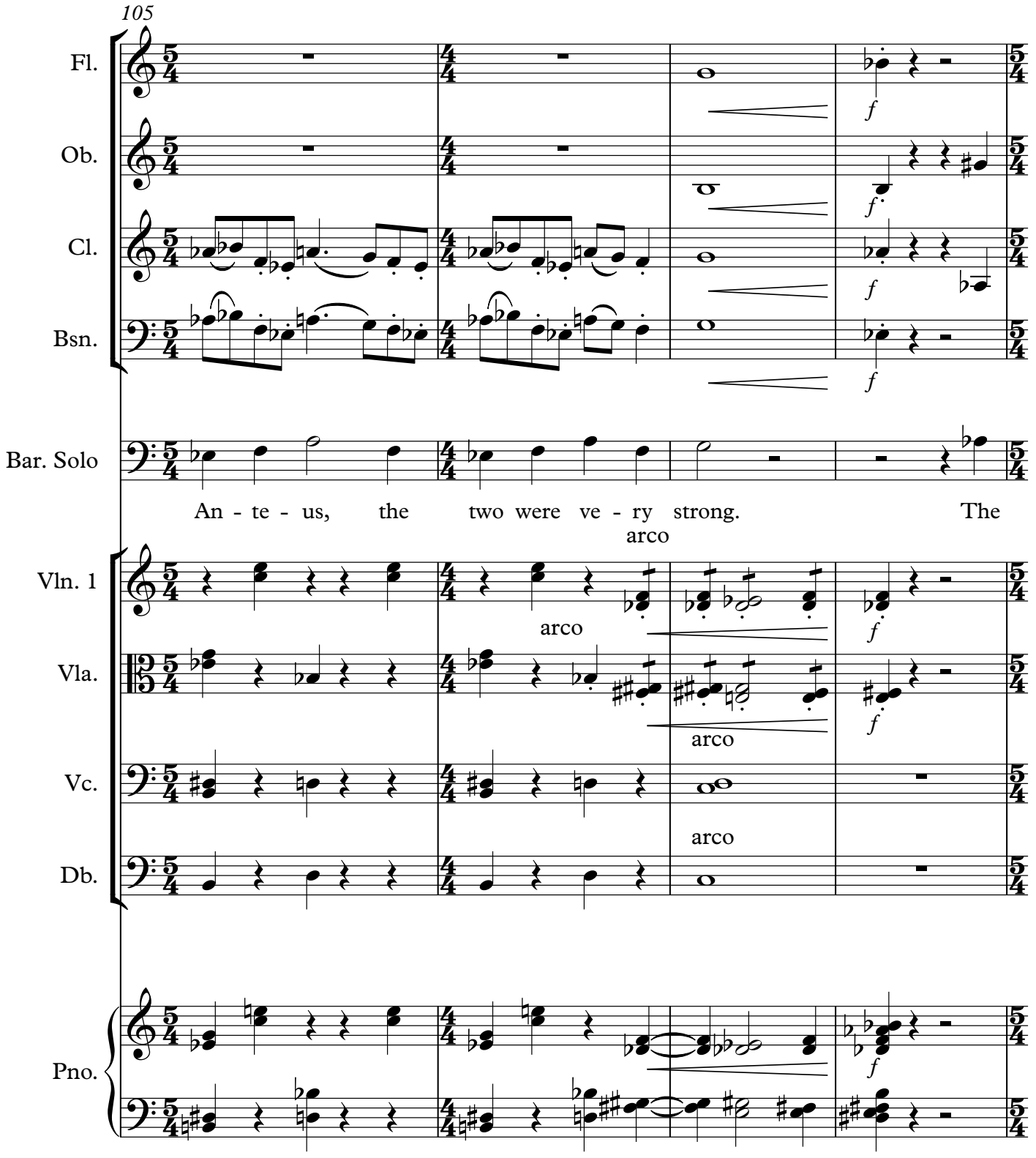

90
F
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
cine!"
Vln. 1
Vla.
Vc.
Db.
Pno.
mf
f
tr
5/4

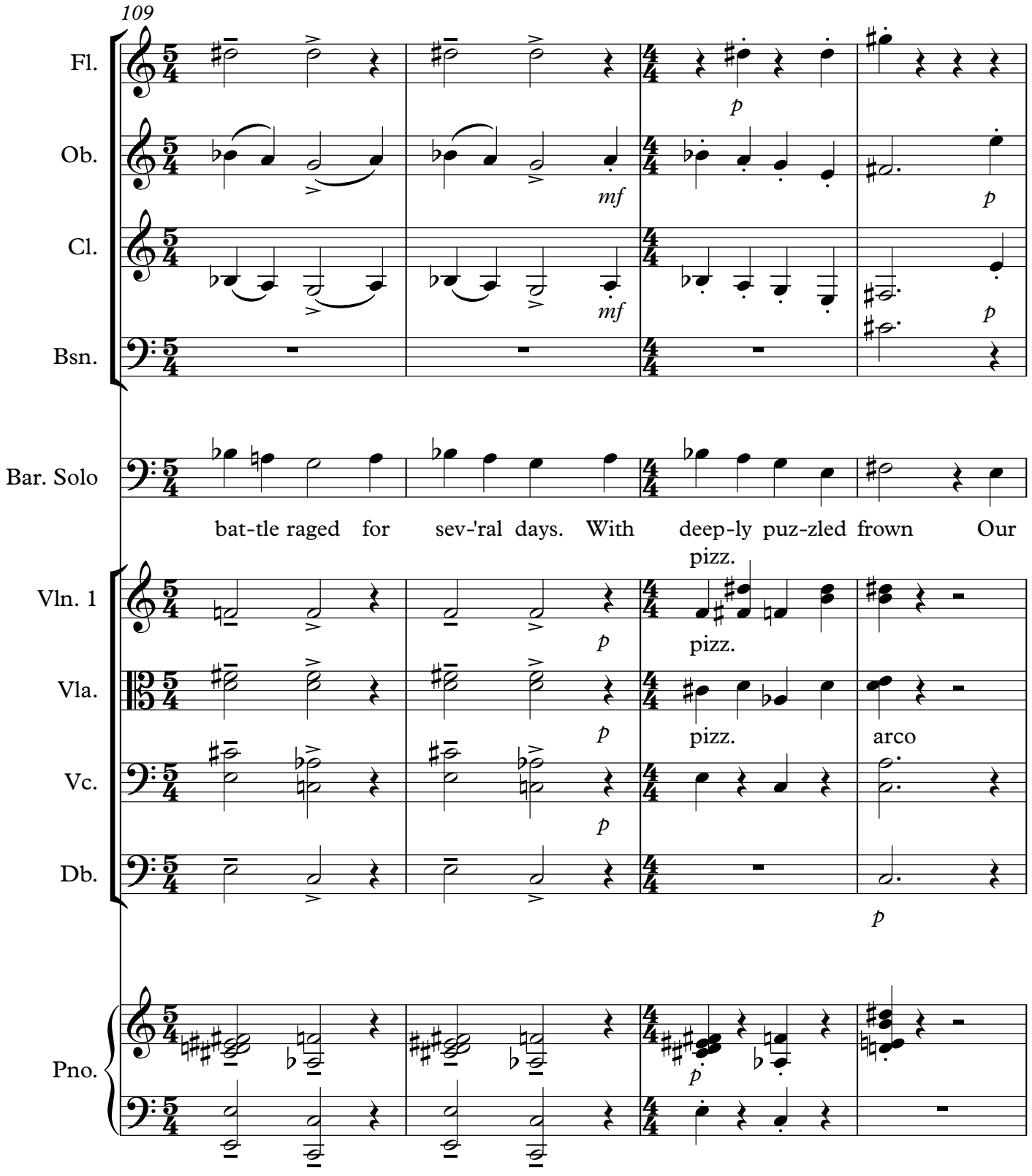

93
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.

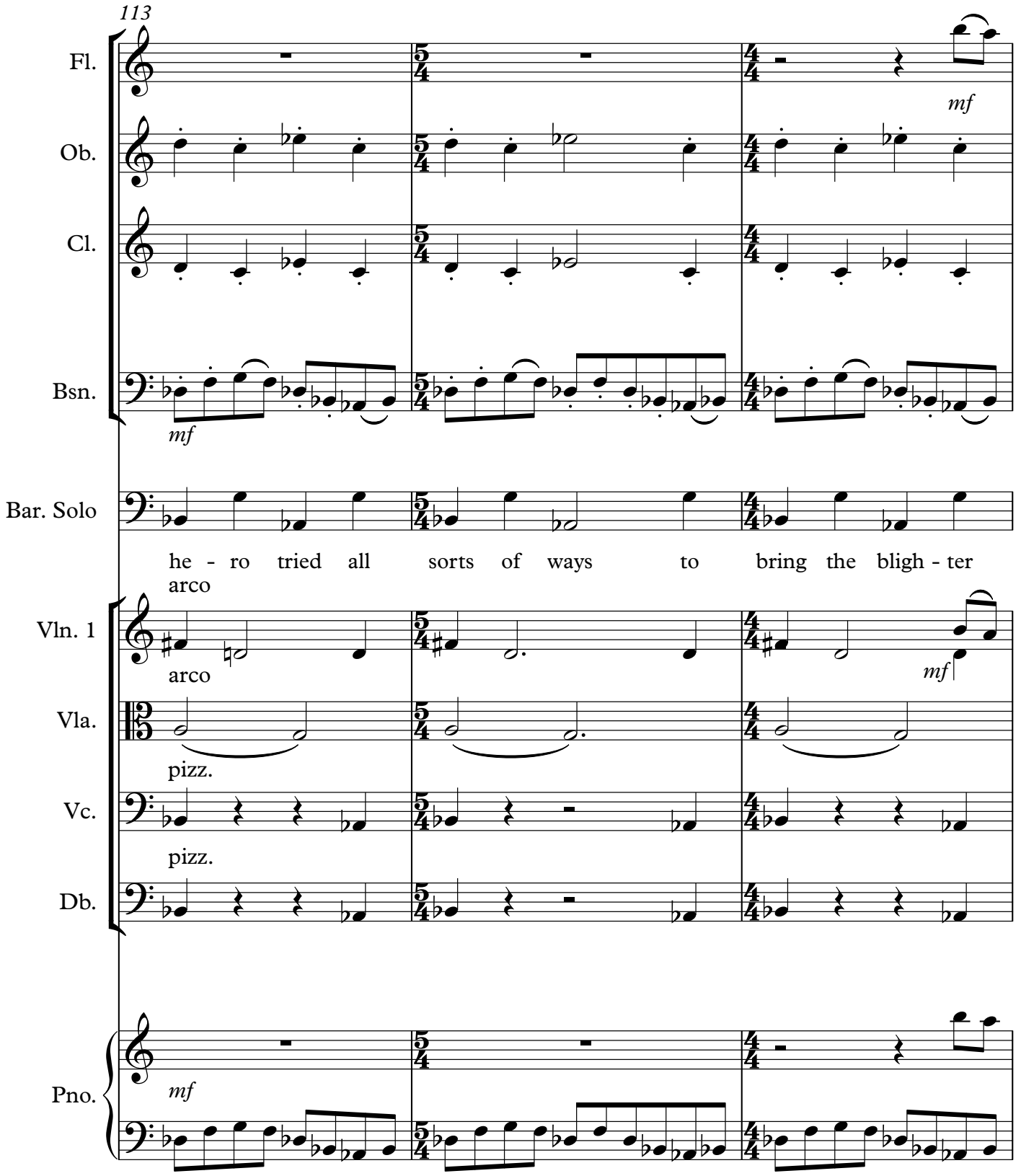

96
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.

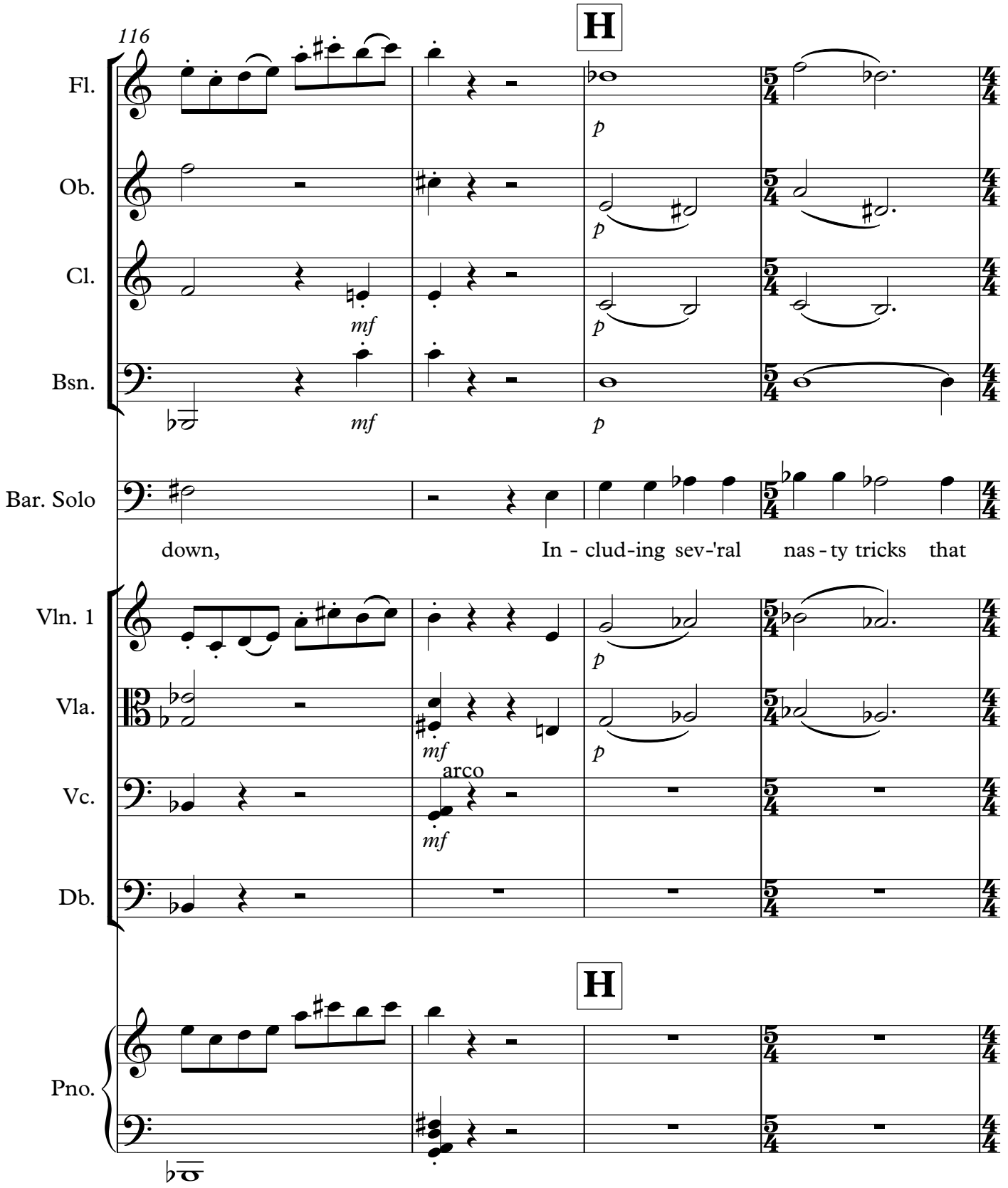

99
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
The fight bet - ween Cor - in - e - us and
Vln. 1
Vla.
Vc.
Db.
Pno.
p

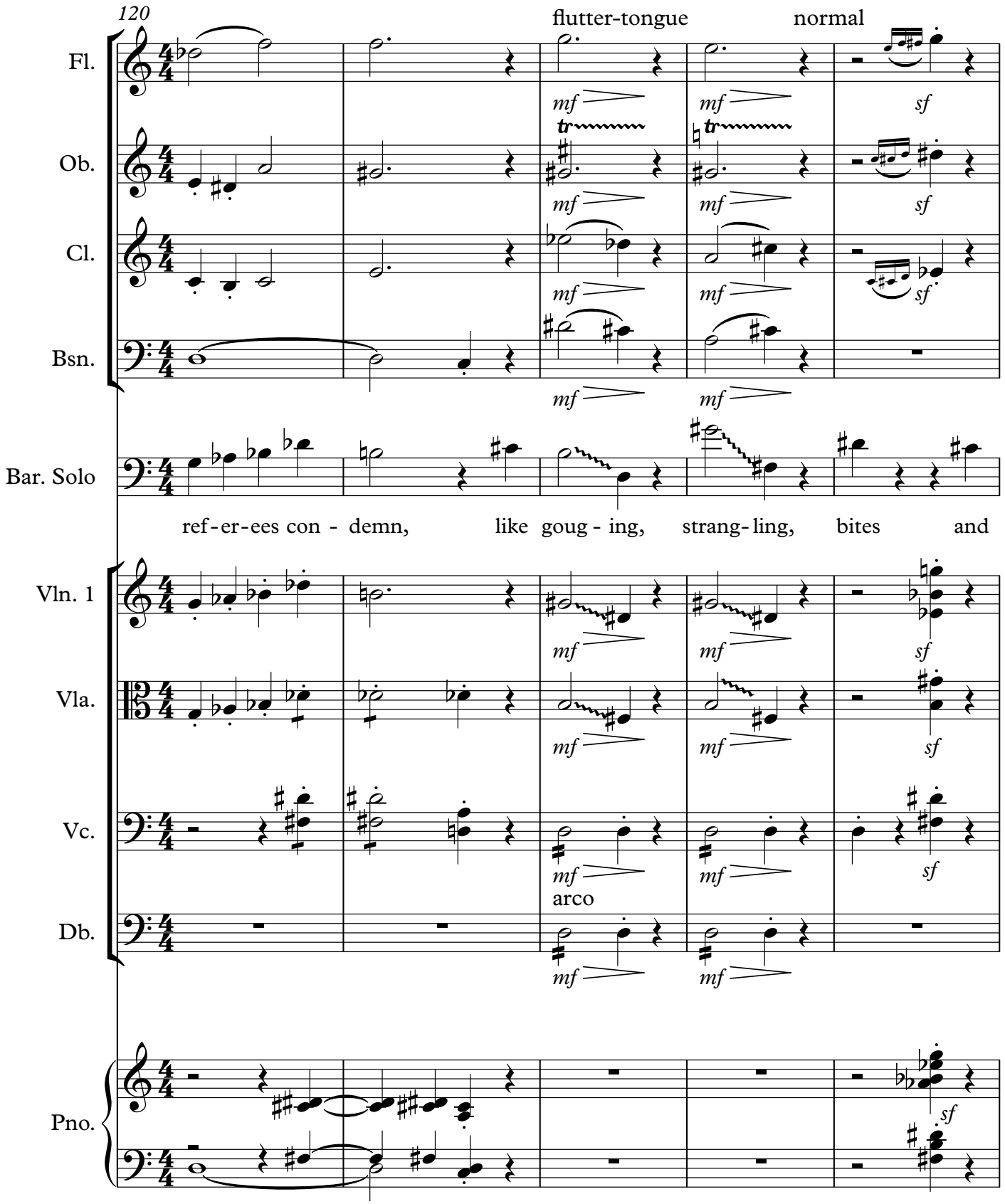

102
G
Fl.
Ob.
Cl.
Bsn.
mf
mf
Bar. Solo
Gog - ma - gog was long. Like Her - a - cles and
Vln. 1
Vla.
Vc.
Db.
pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf
G
Pno.
mf

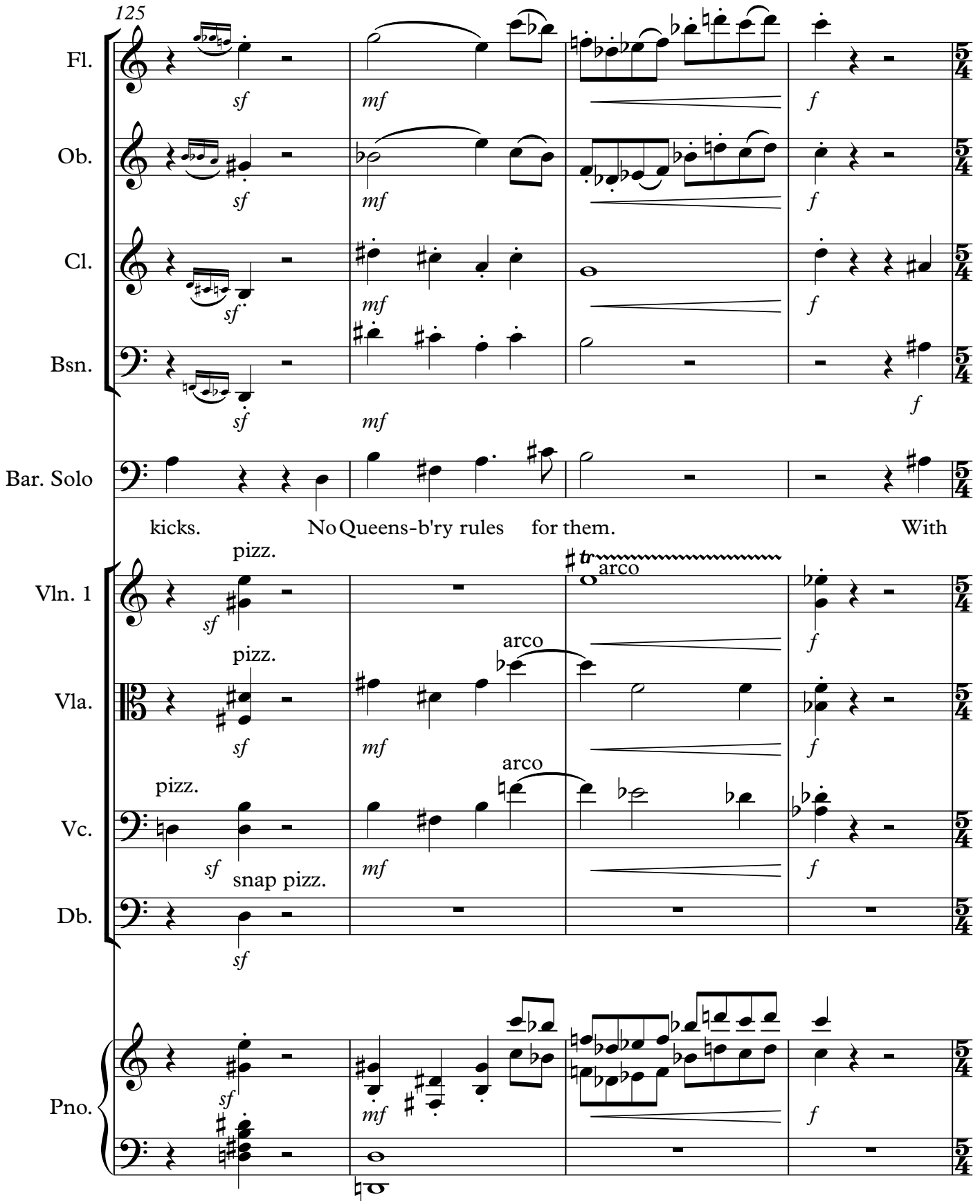

105
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
An - te - us, the two were ve - ry strong. The
arco
Vln. 1
Vla.
Vc.
Db.
Pno.
f

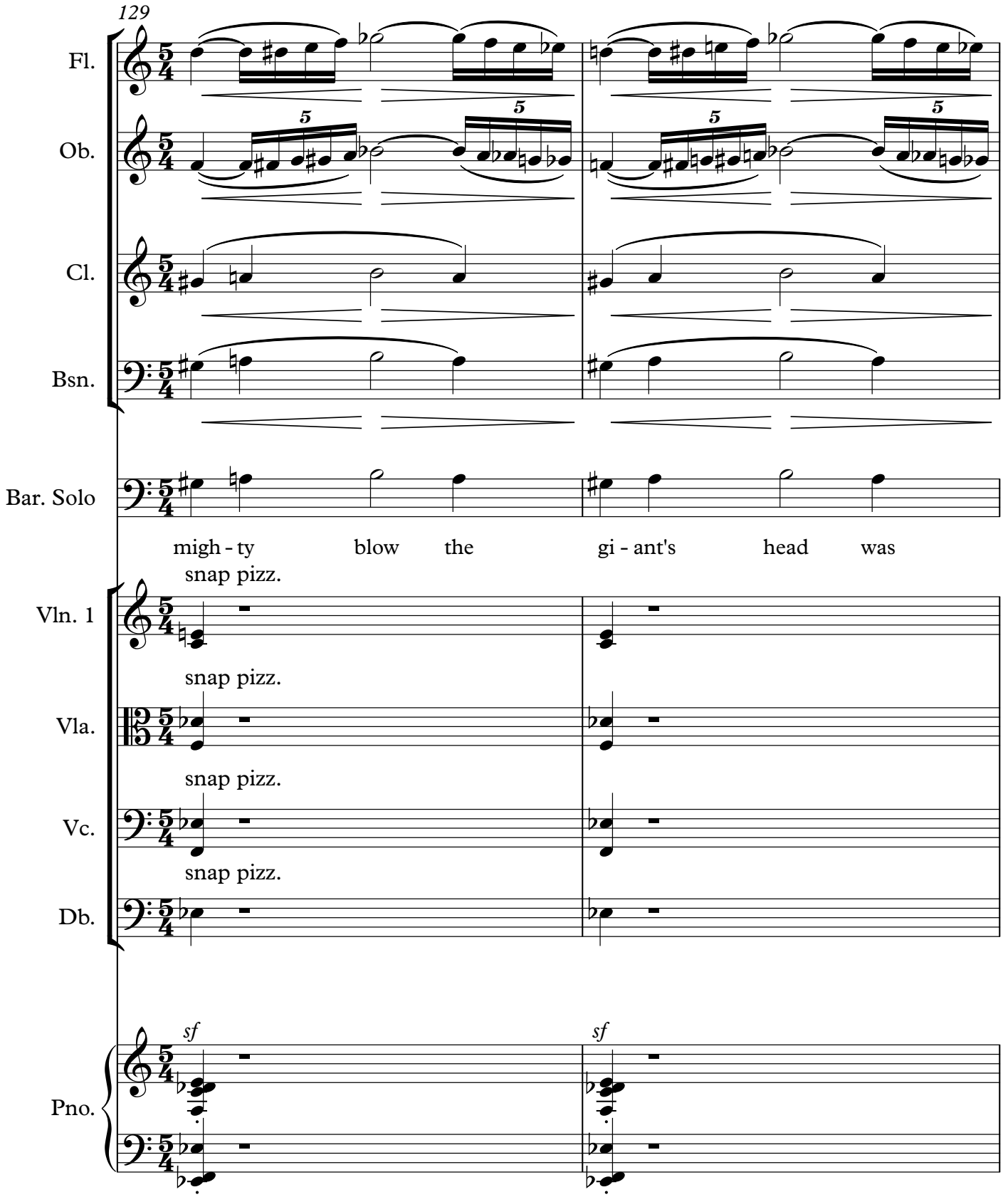

109
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
bat-tle raged for sev-'ral days. With deep-ly puz-zled frown Our
Vln. 1
Vla.
Vc.
Db.
Pno.
p
mf
pizz.
arco

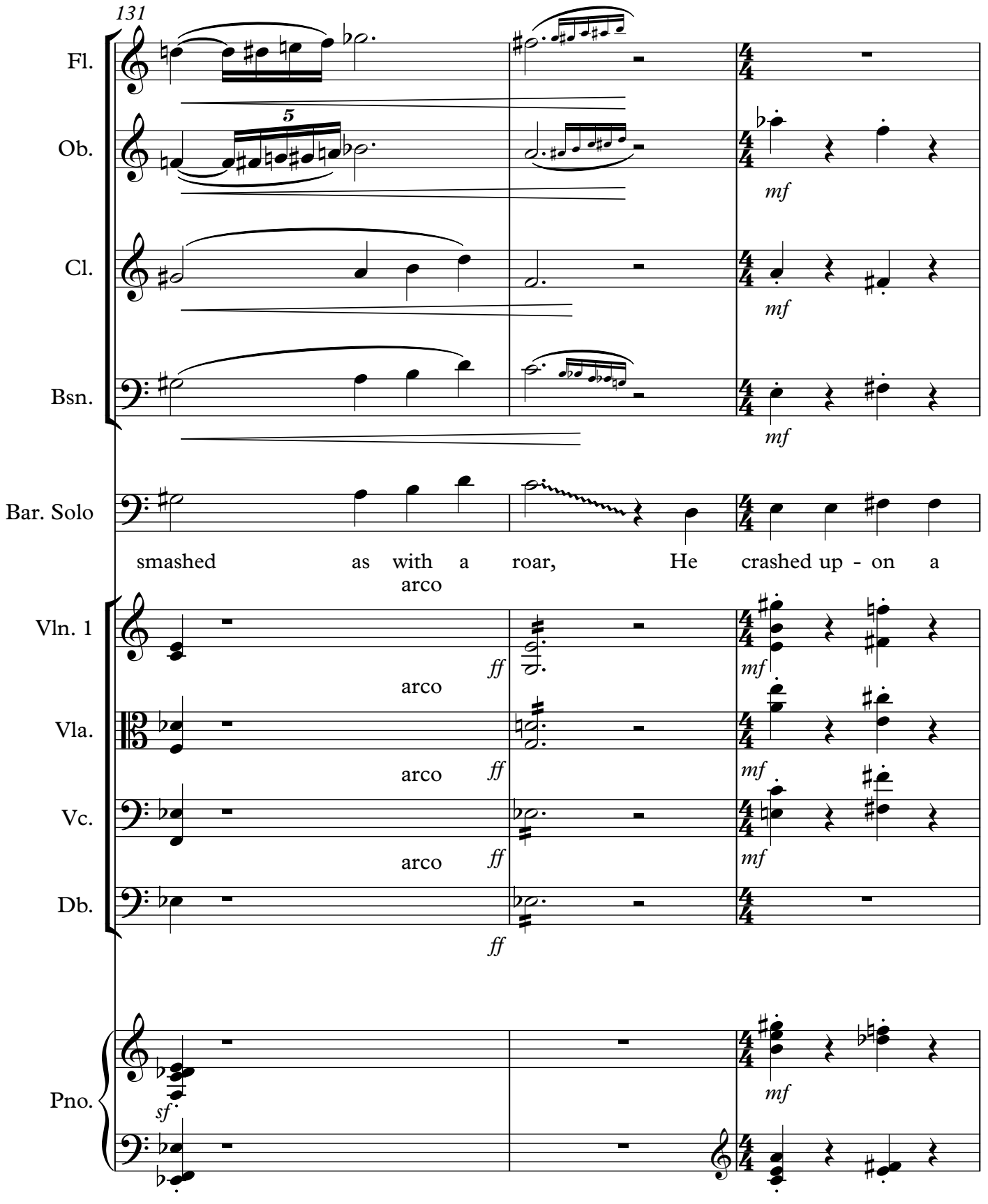

113
Fl.
Ob.
Cl.
Bsn.
mf
mf
Bar. Solo
he - ro tried all sorts of ways to bring the bligh - ter
arco
Vln. 1
arco
mf
Vla.
pizz.
Vc.
pizz.
Db.
Pno.
mf

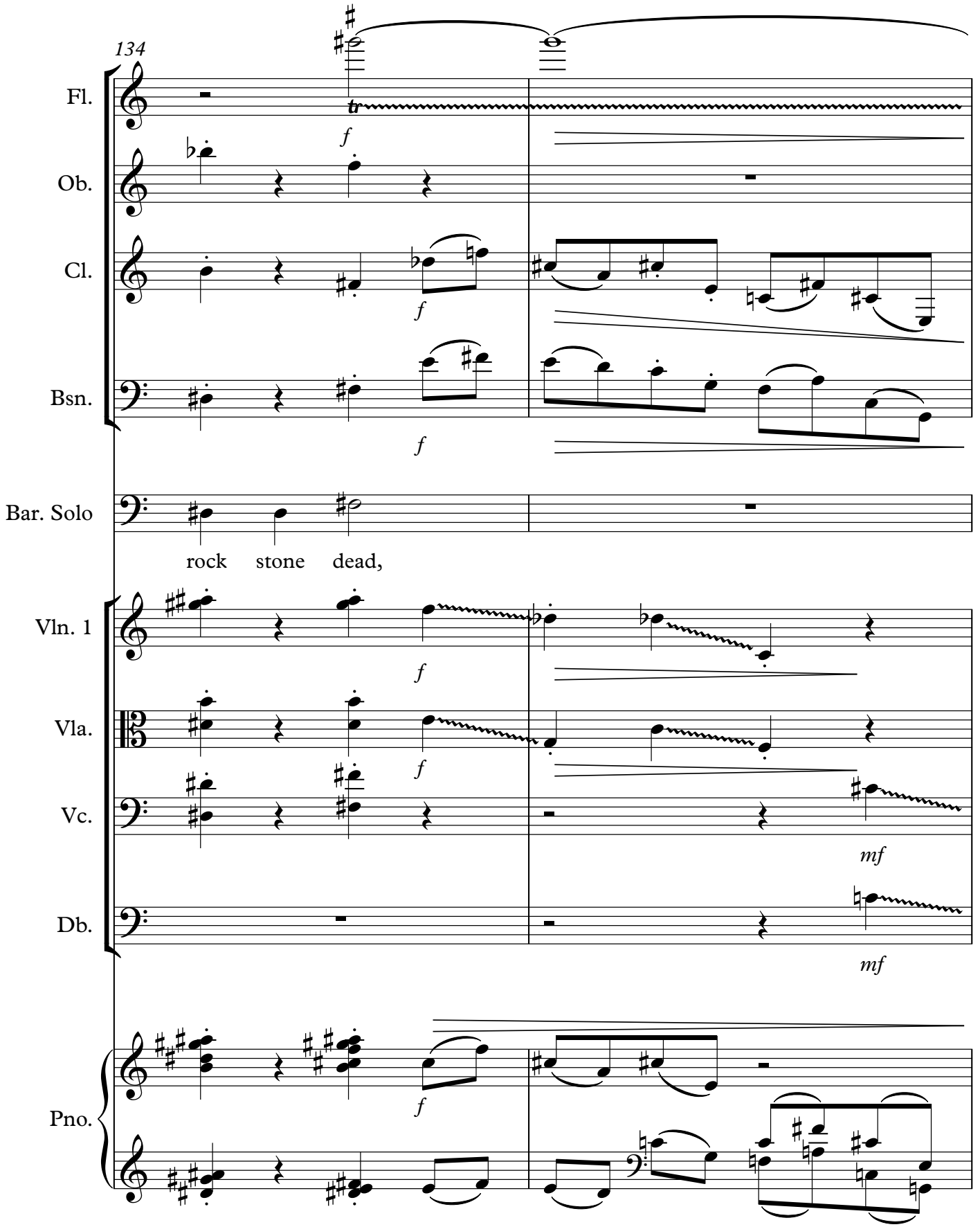

116
H
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
p
mf
arco
down,
In - clud-ing sev-'ral nas - ty tricks that

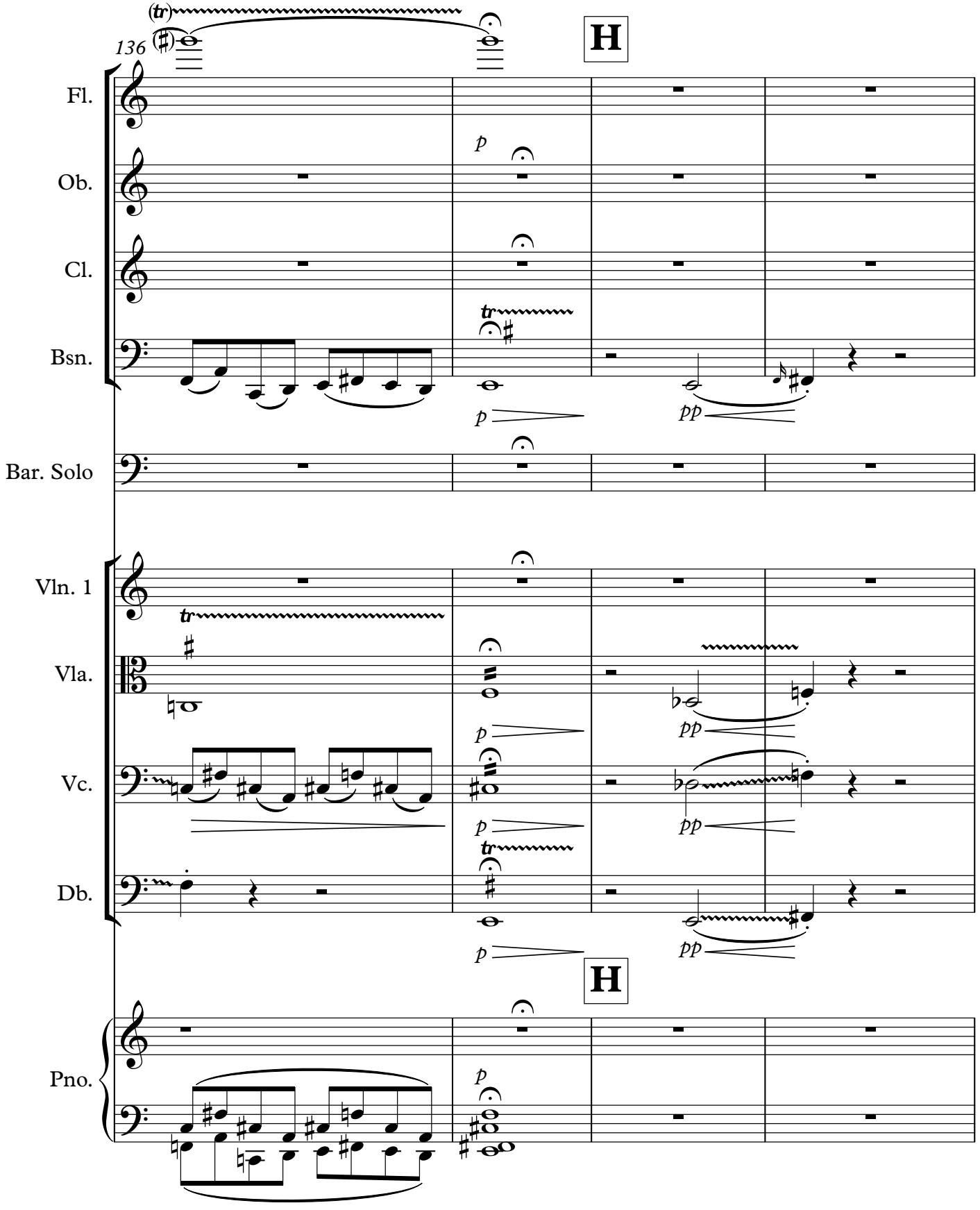

120
flutter-tongue
normal
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
ref-er-ees con - demn, like goug - ing, strang-ling, bites and
Vln. 1
Vla.
Vc.
arco
Db.
Pno.
mf
sf
tr

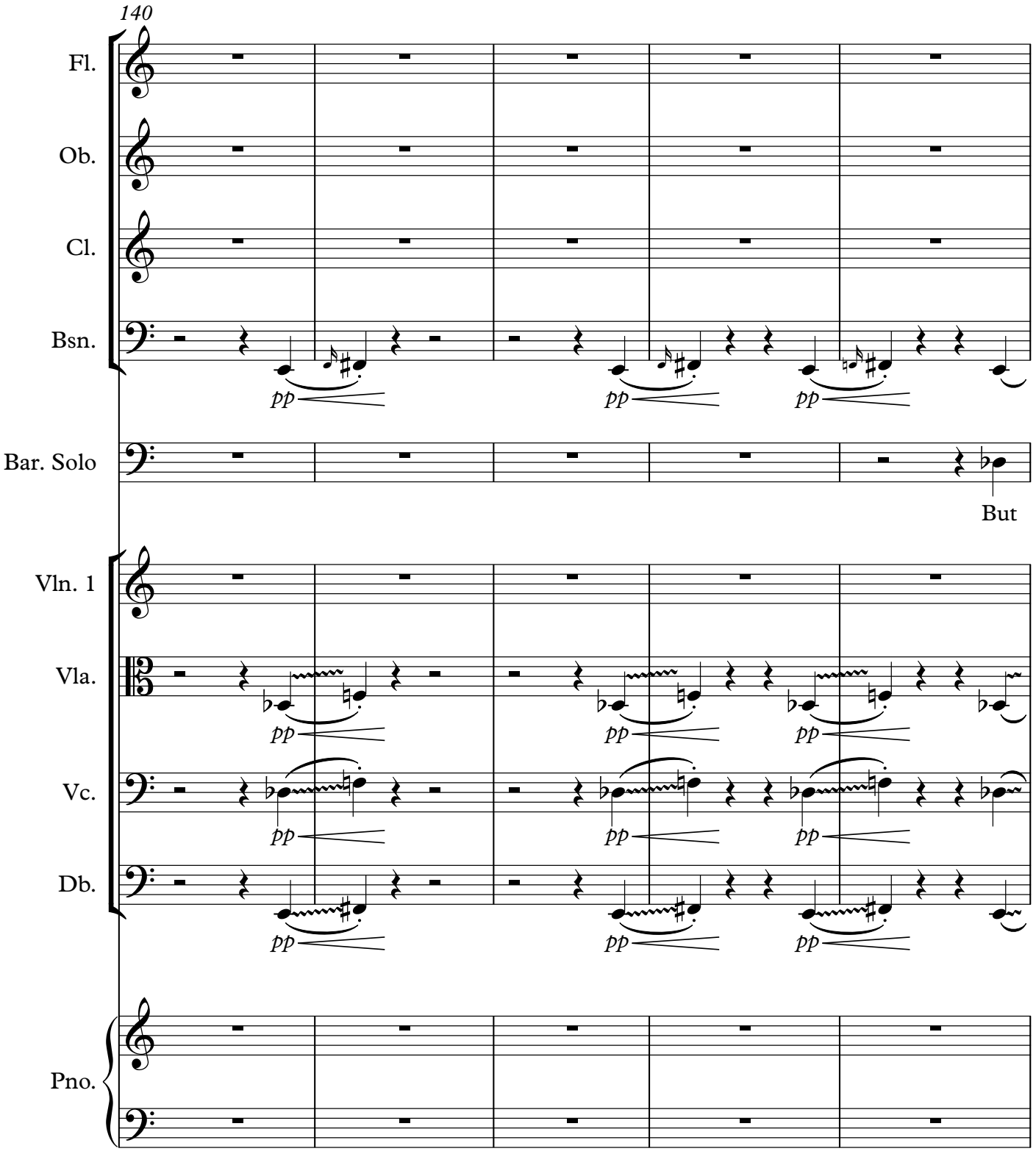

125
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
sf
mf
f
kicks. No Queens-b'ry rules for them. With
pizz.
arco
snap pizz.
tr

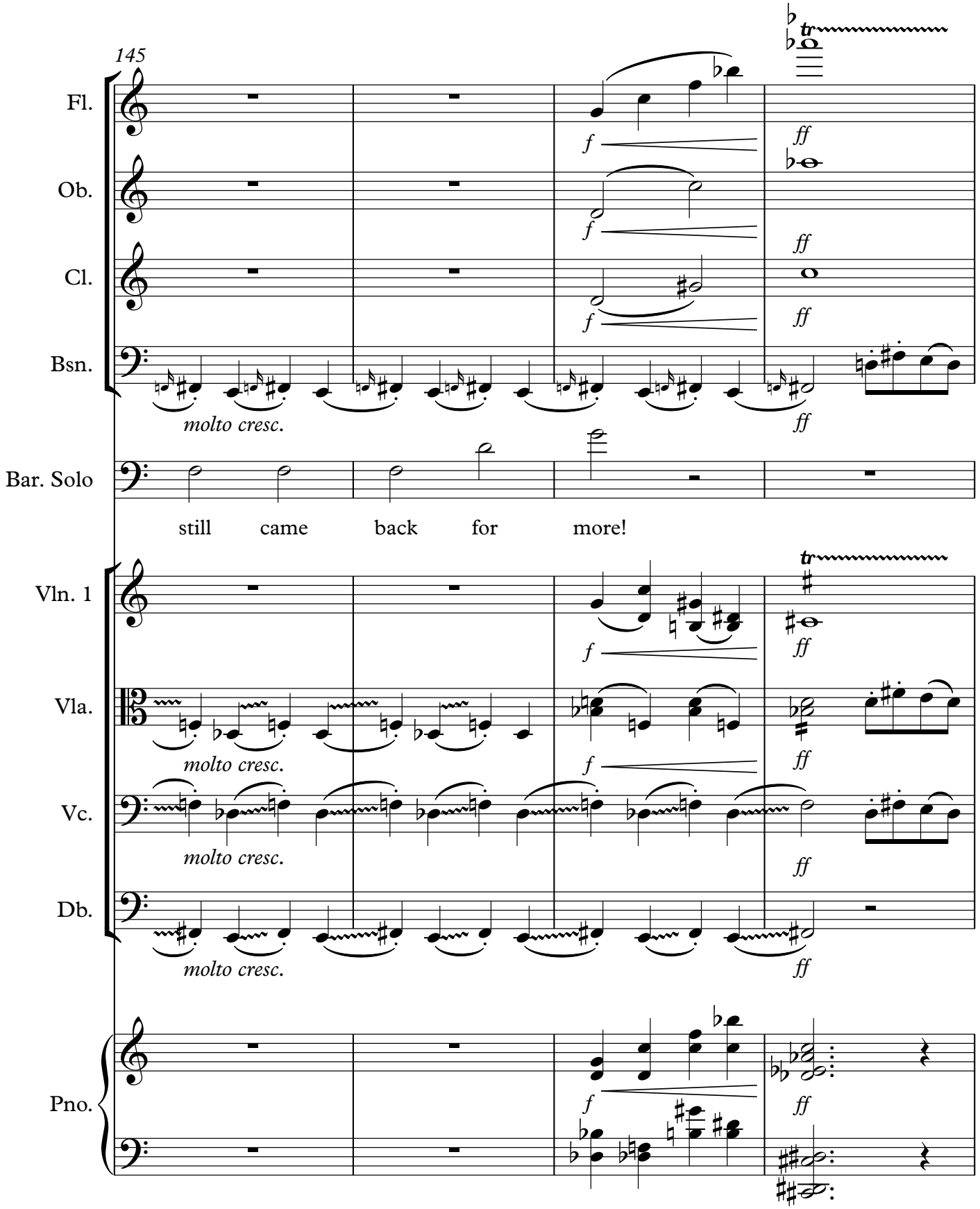

129
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
migh - ty blow the gi - ant's head was
snap pizz.
Vln. 1
snap pizz.
Vla.
snap pizz.
Vc.
snap pizz.
Db.
sf
sf
Pno.

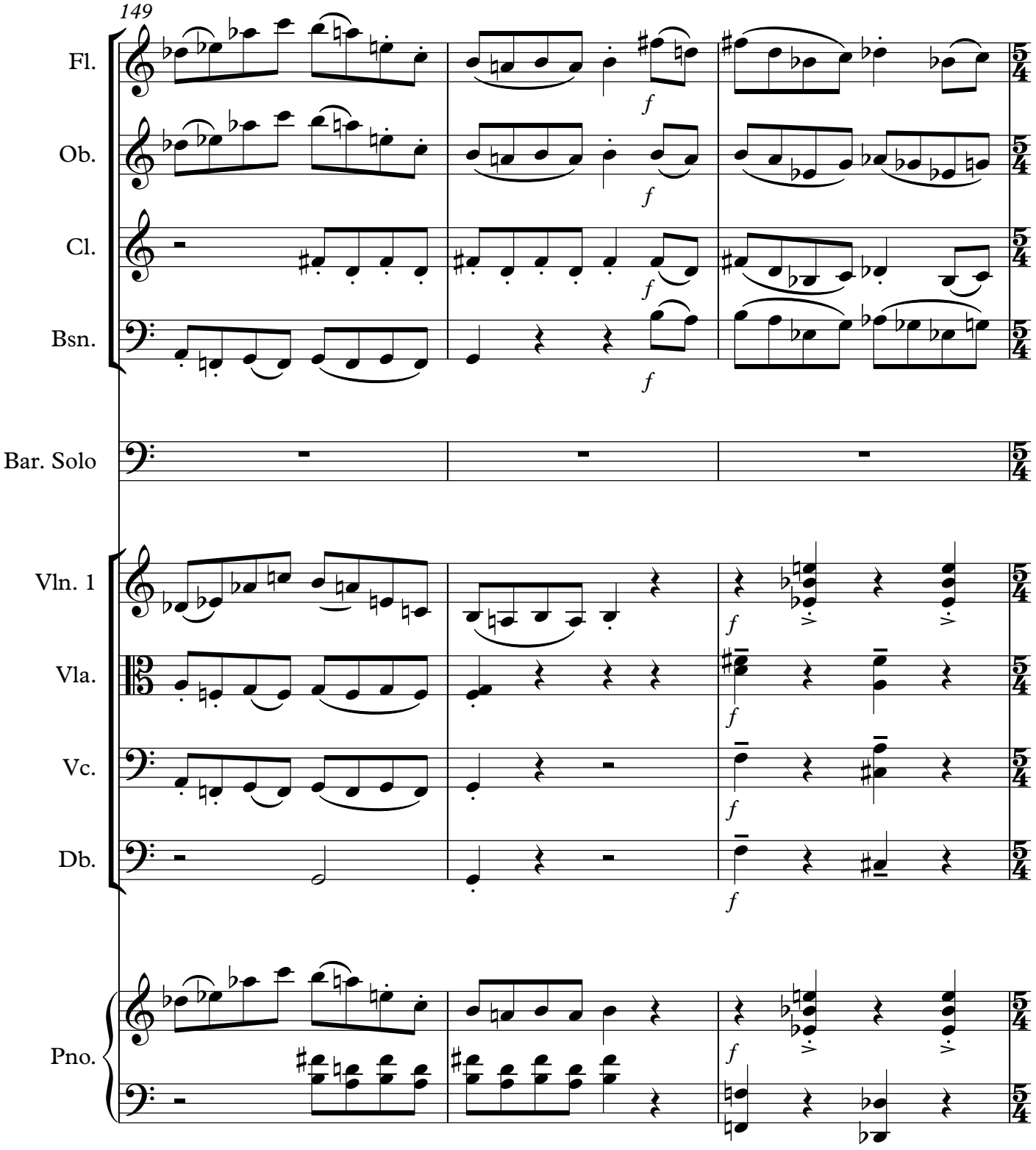

131
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
smashed as with a roar, He crashed up - on a
Vln. 1
Vla.
Vc.
Db.
Pno.
arco
mf
ff
sf

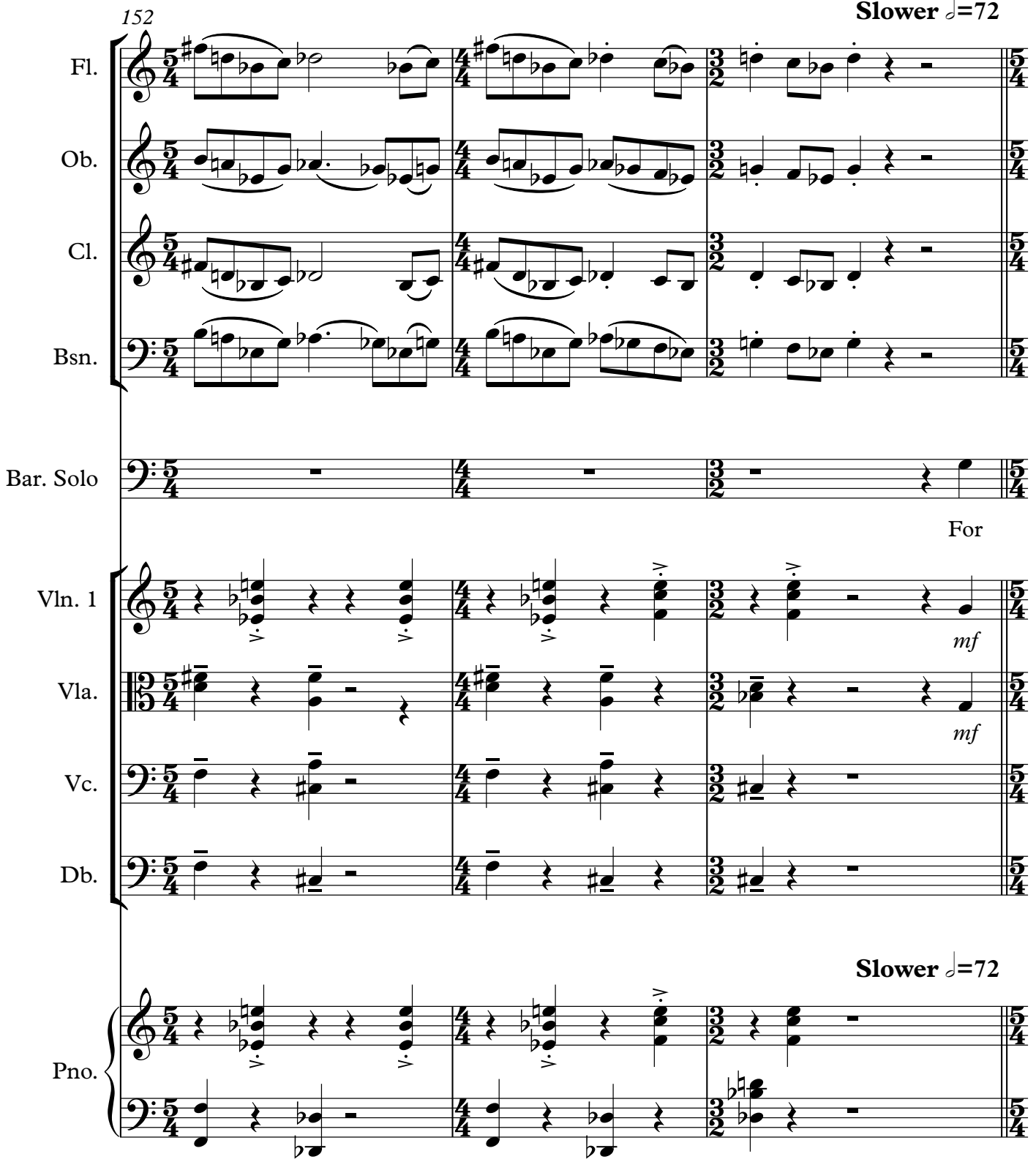

134
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
rock stone dead,
Vln. 1
Vla.
Vc.
Db.
Pno.
f
mf

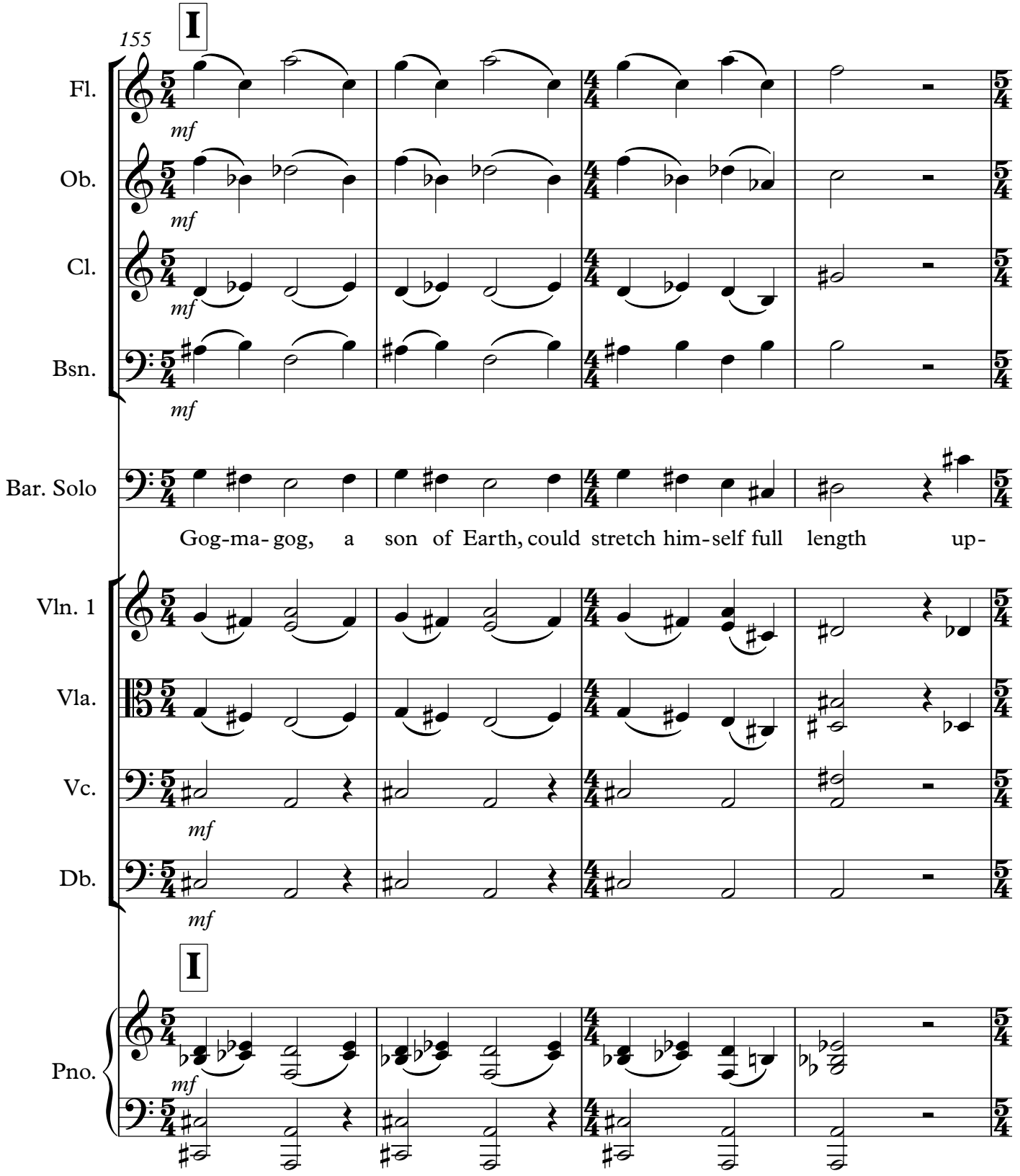

136
H
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
p
pp
tr

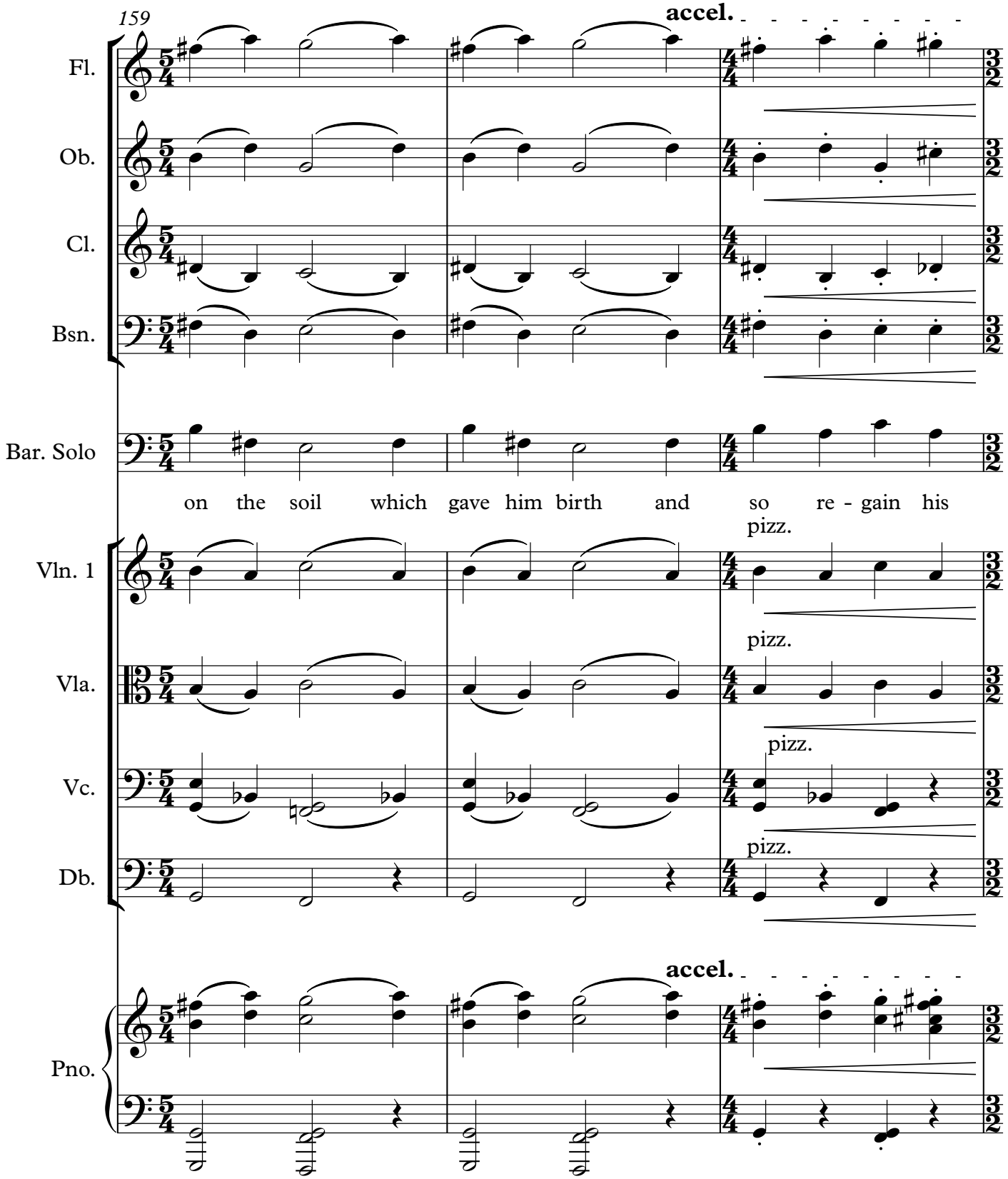

140
Fl.
Ob.
Cl.
Bsn.
pp
pp
pp
Bar. Solo
But
Vln. 1
Vla.
pp
pp
pp
Vc.
pp
pp
pp
Db.
pp
pp
pp
Pno.

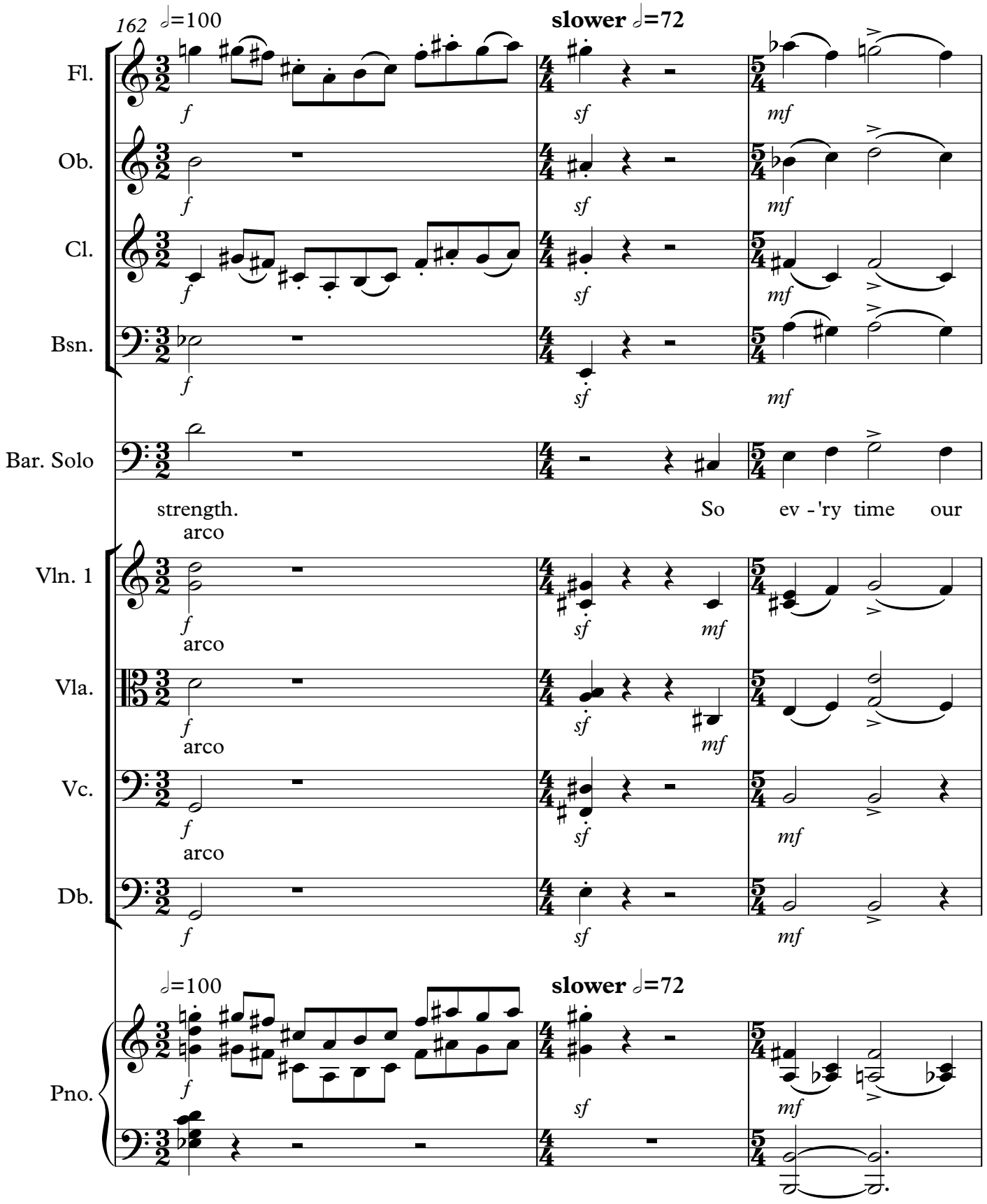

145
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
f
ff
tr
molto cresc.
still came back for more!

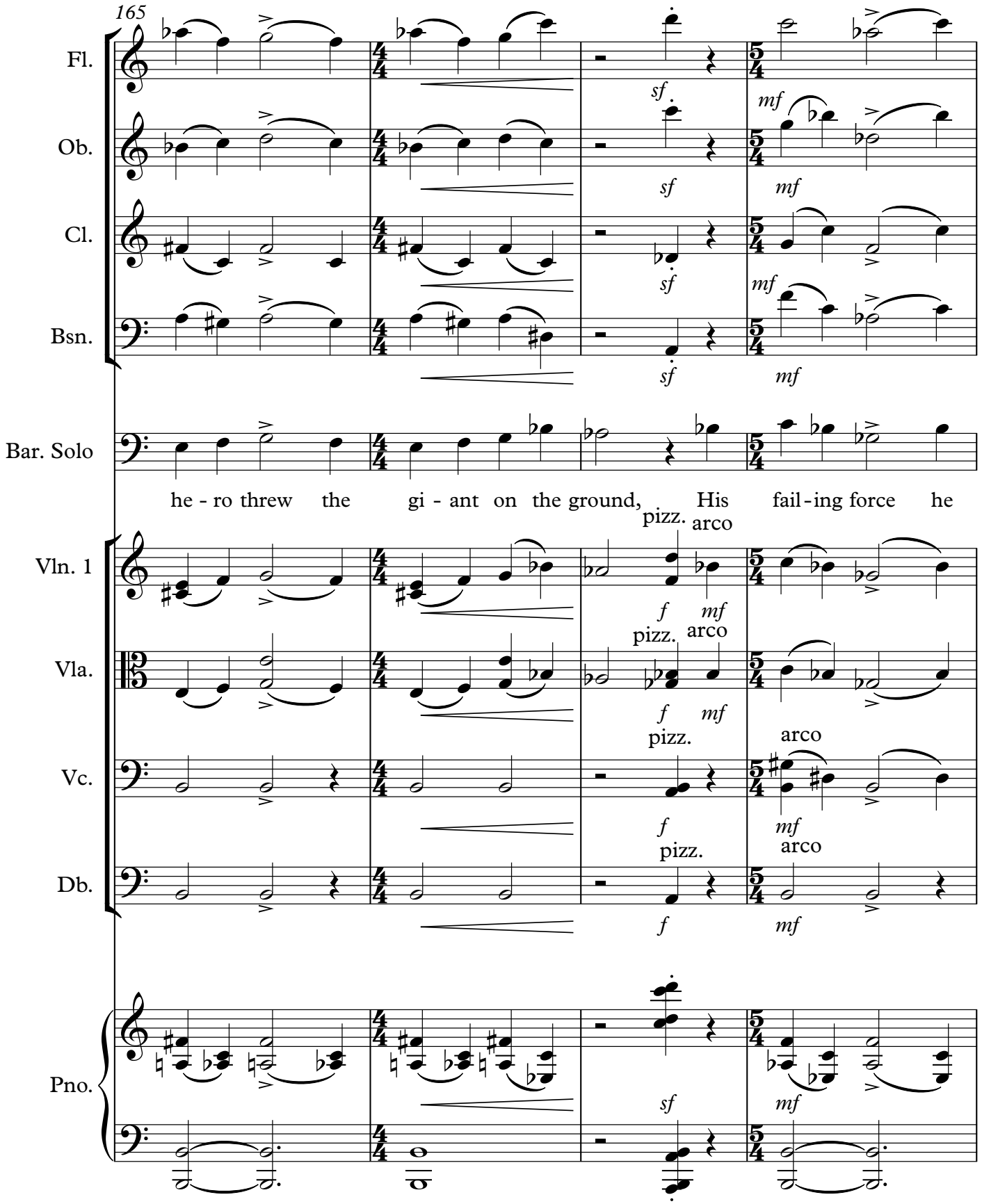

149
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
f

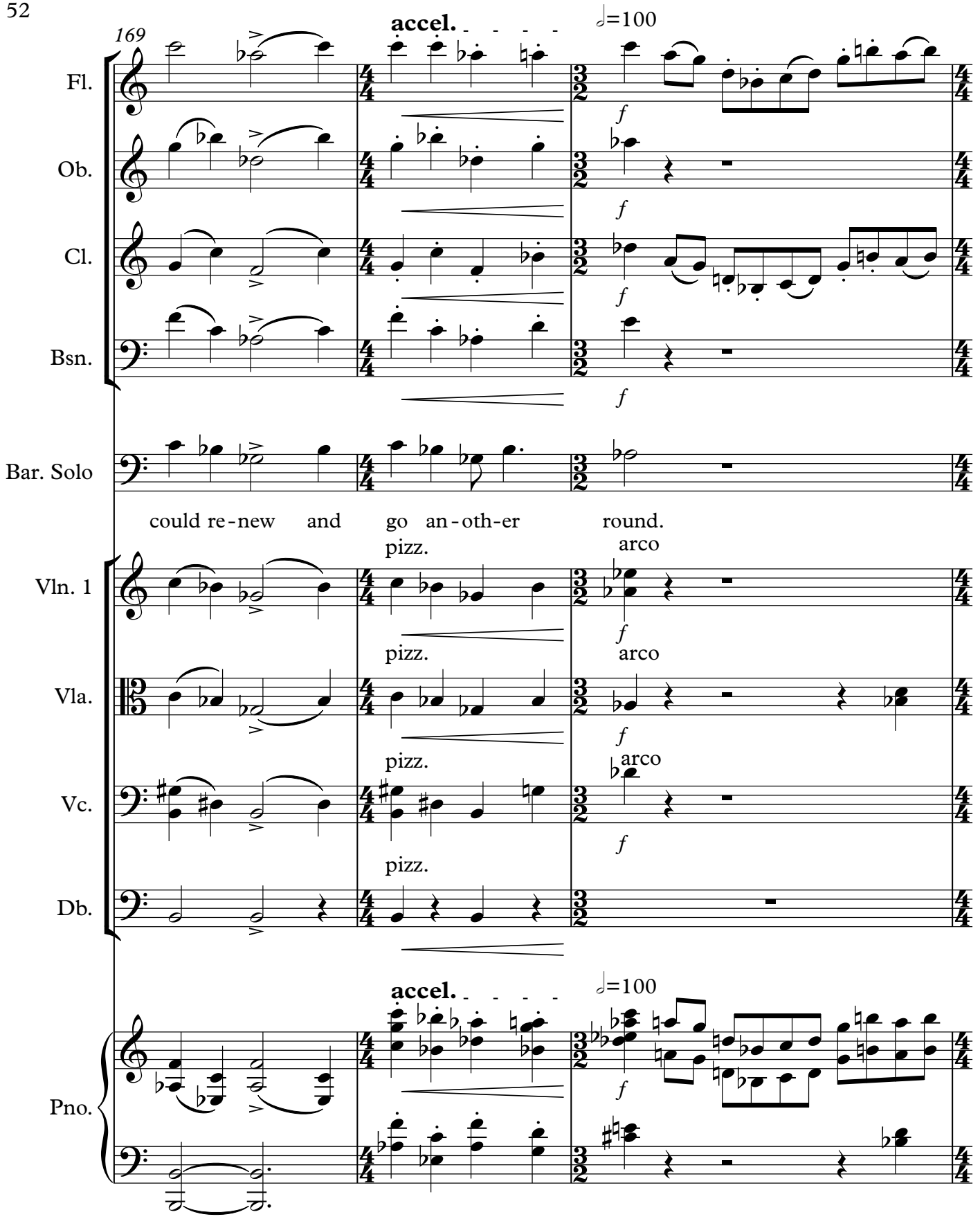

152
Slower ♩=72
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
For
Vln. 1
mf
Vla.
mf
Vc.
Db.
Slower ♩=72
Pno.

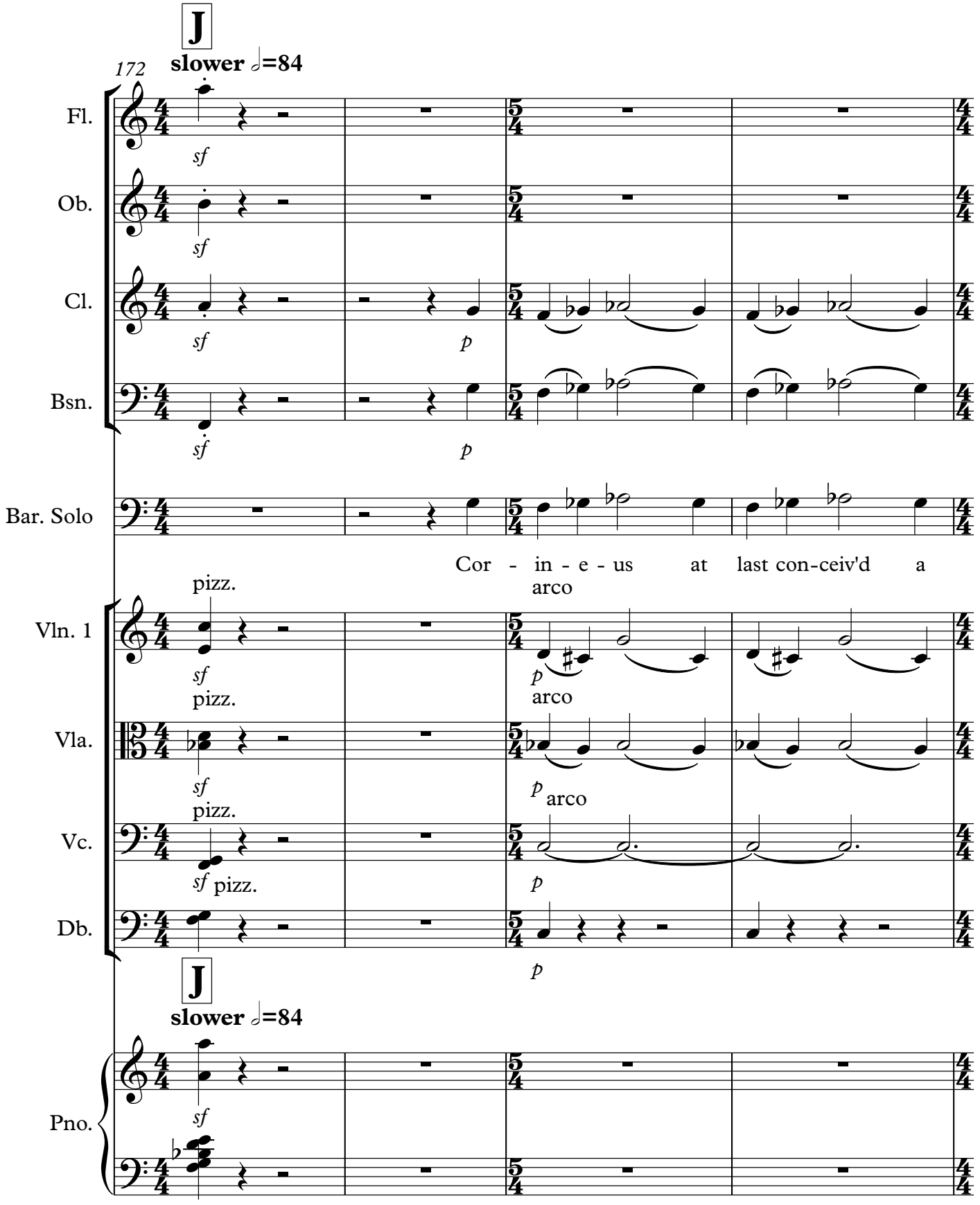

155
I
Fl.
mf
Ob.
mf
Cl.
mf
Bsn.
mf
Bar. Solo
Gog-ma-gog, a son of Earth, could stretch him-self full length up-
Vln. 1
Vla.
Vc.
mf
Db.
mf
I
Pno.
mf

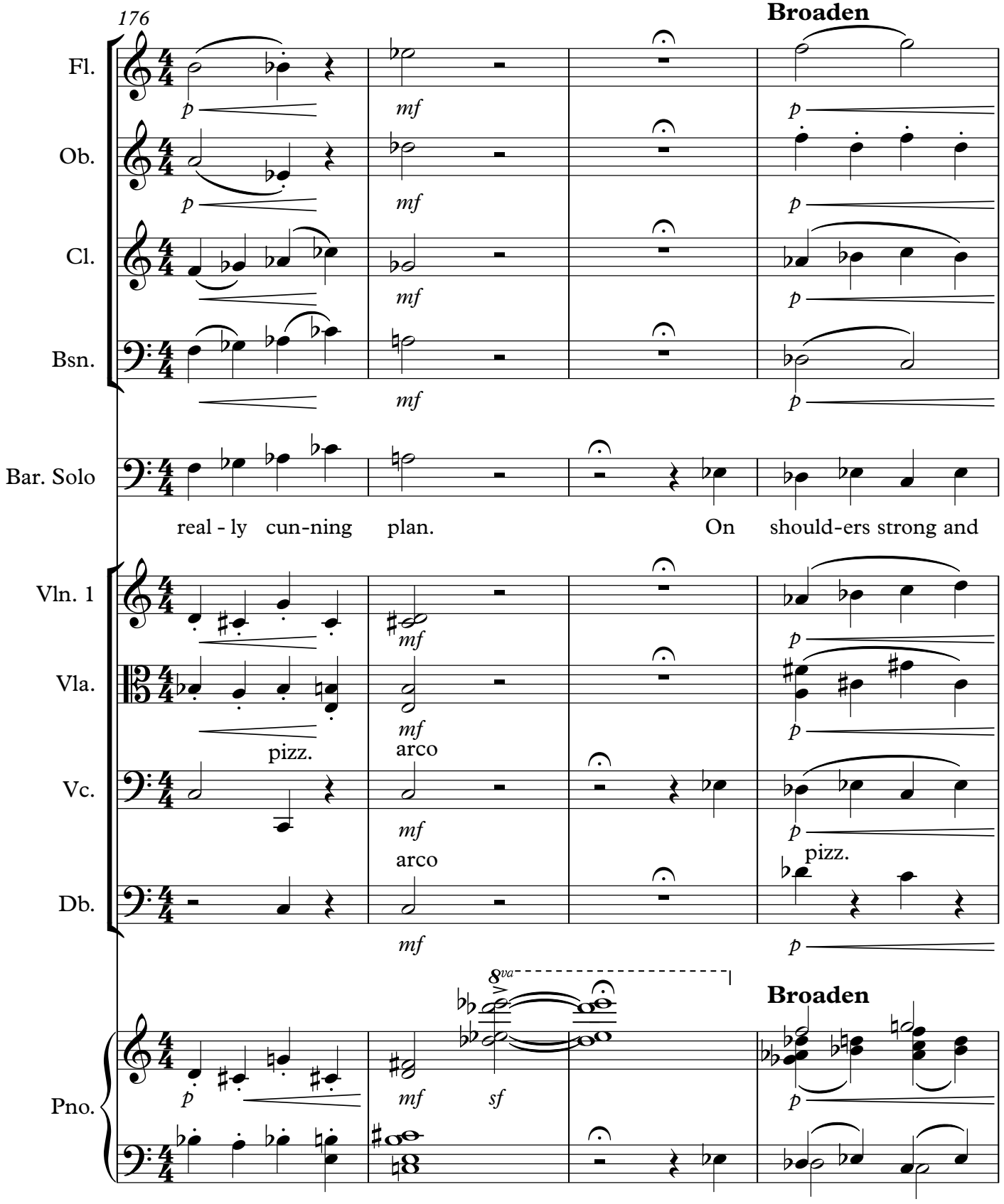

159
accel.
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
on the soil which gave him birth and so re - gain his
pizz.
Vln. 1
pizz.
Vla.
pizz.
Vc.
pizz.
Db.
accel.
Pno.

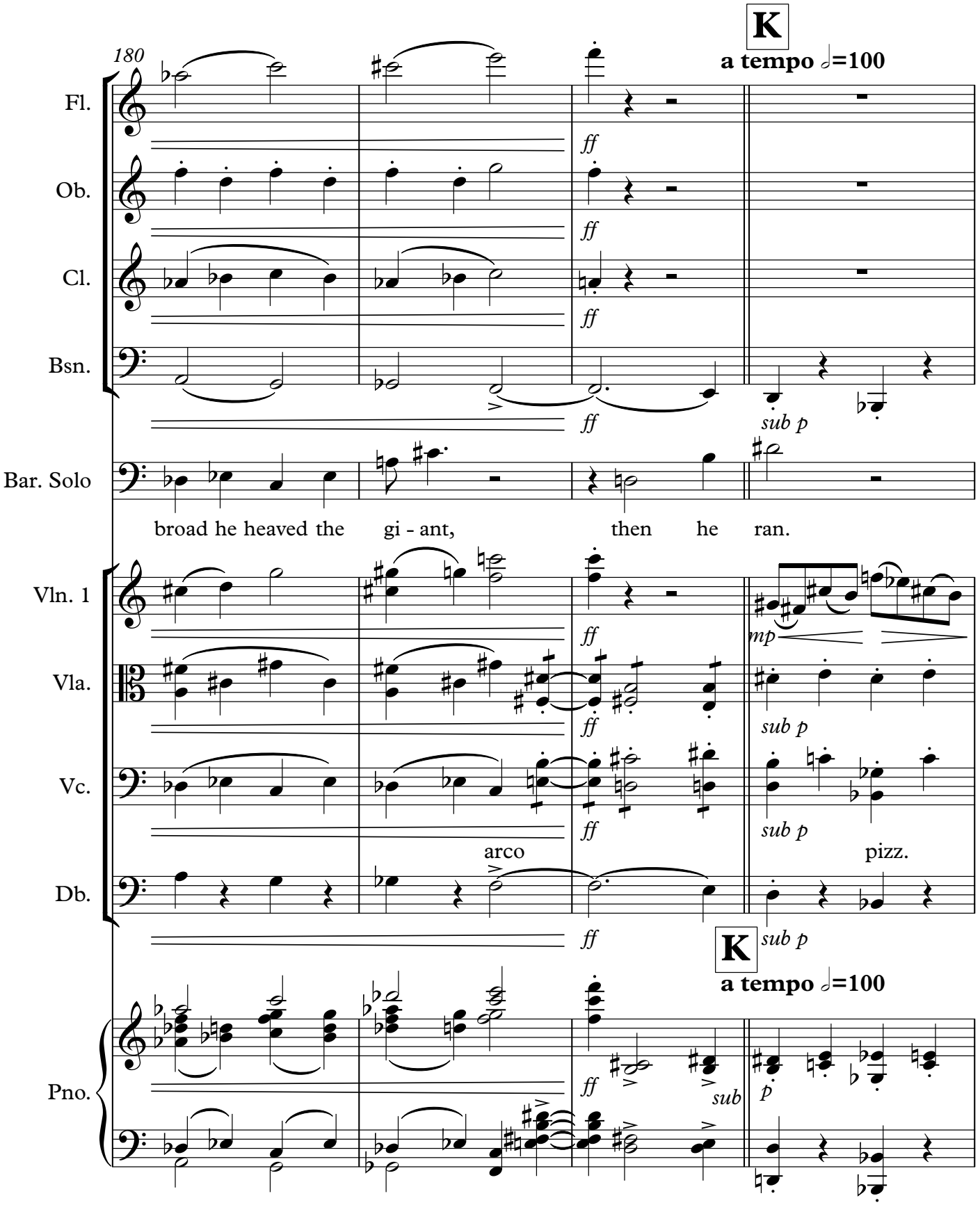

162
𝅗𝅥=100
slower 𝅗𝅥=72
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
strength.
So ev - 'ry time our
arco
Vln. 1
Vla.
Vc.
Db.
Pno.
f
sf
mf

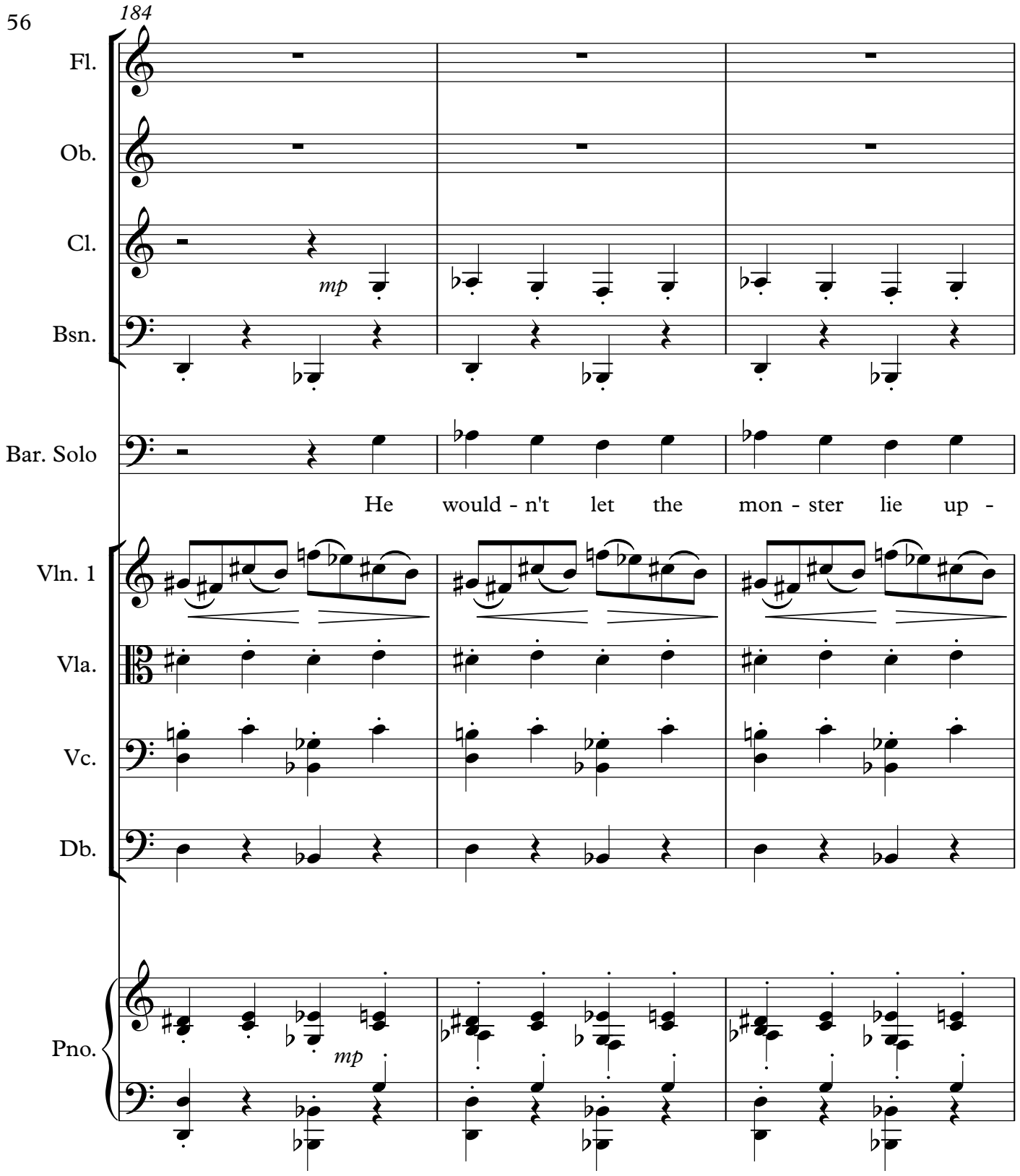

165
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
he - ro threw the gi - ant on the ground, His fail - ing force he
Vln. 1
Vla.
Vc.
Db.
Pno.
pizz.
arco
sf
mf
f

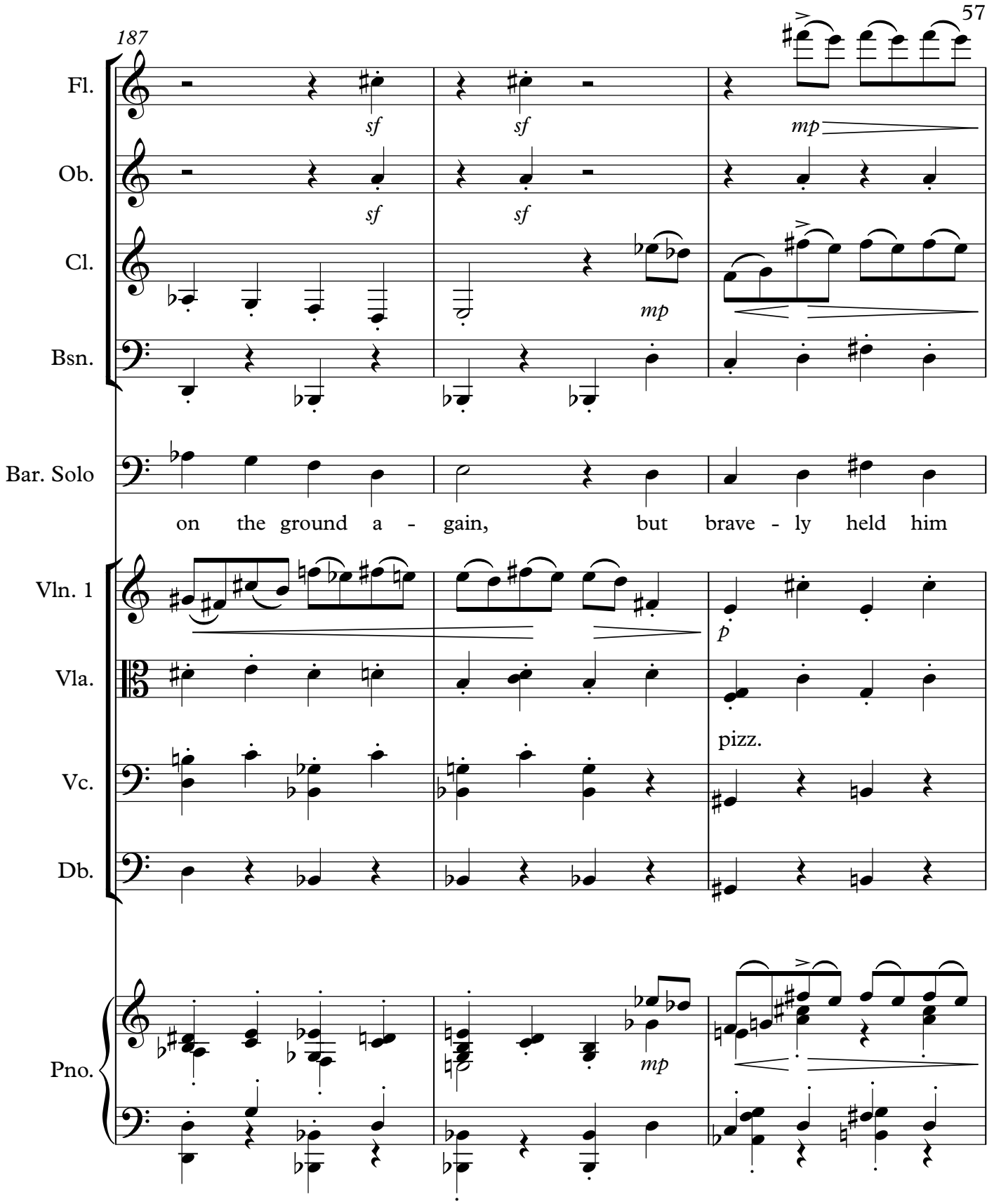

169
accel.
♩=100
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
could re-new and go an-oth-er round.
pizz.
arco
Vln. 1
Vla.
Vc.
Db.
Pno.

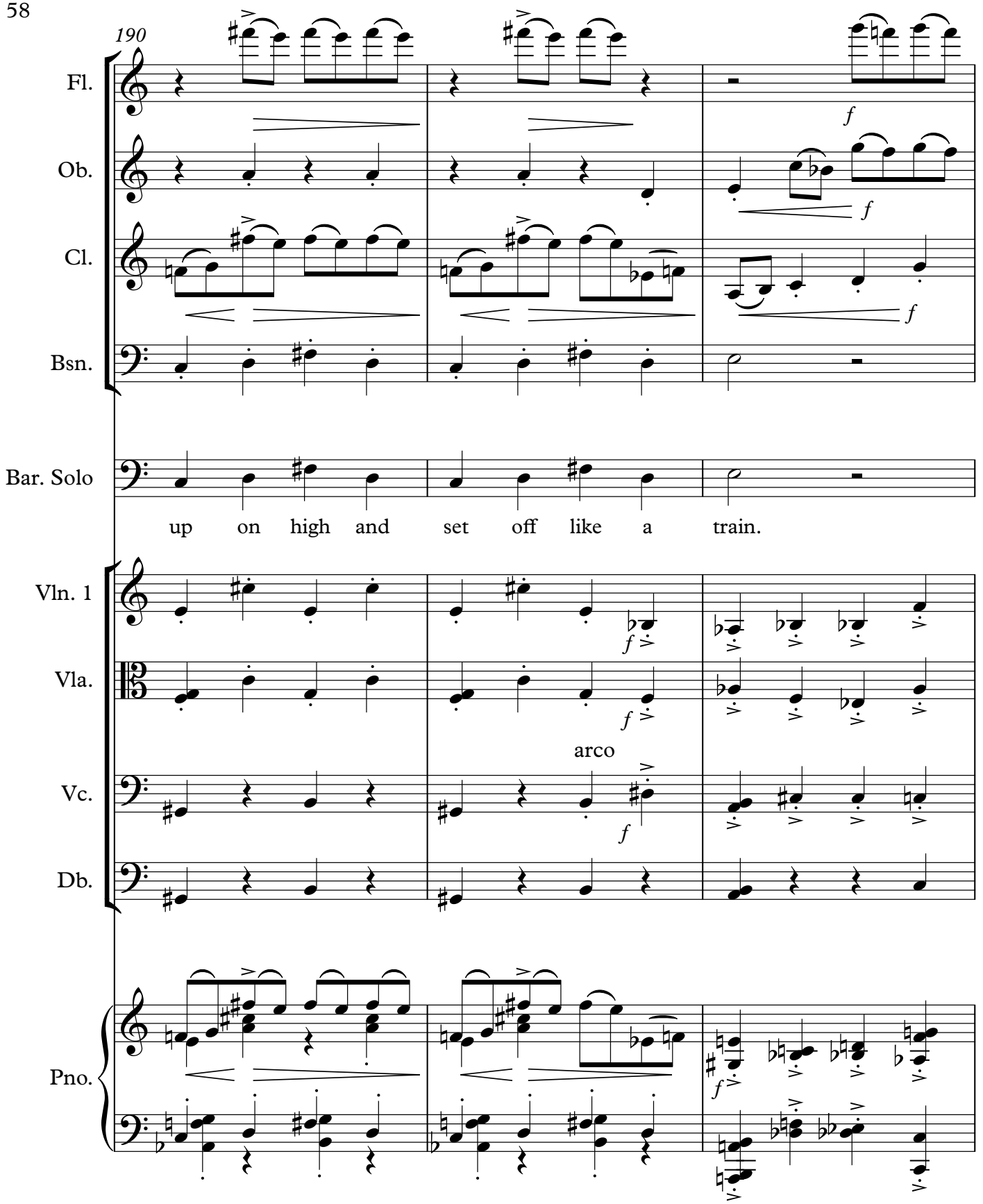

J
slower ♩=84
172
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Cor - in - e - us at last con-ceiv'd a
Vln. 1
Vla.
Vc.
Db.
pizz.
arco
sf
p
J
slower ♩=84
Pno.

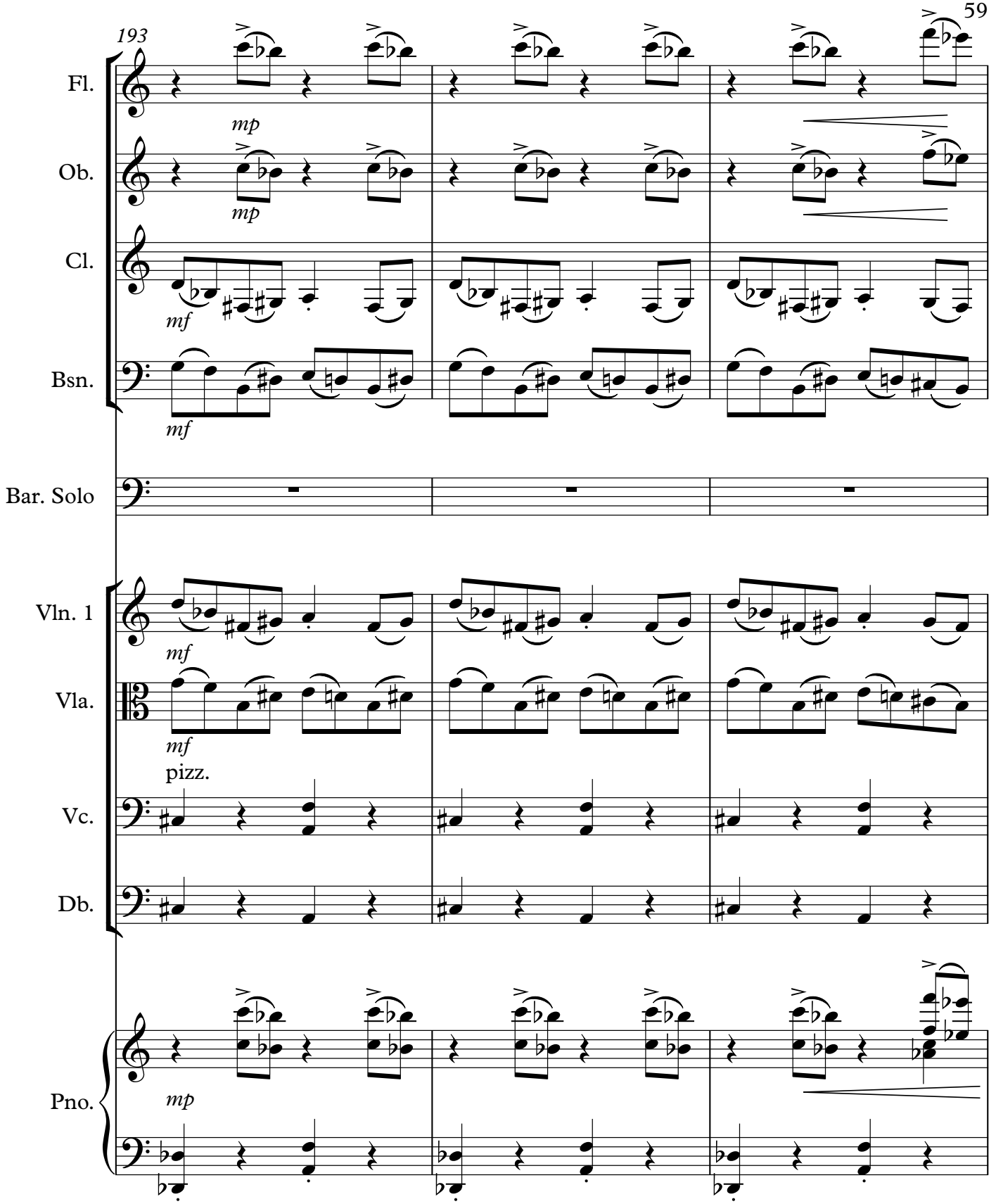

176
Broaden
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
real - ly cun-ning plan. On should-ers strong and
Vln. 1
Vla.
Vc.
Db.
pizz.
arco
arco
pizz.
8va
Broaden
Pno.
p
mf
sf

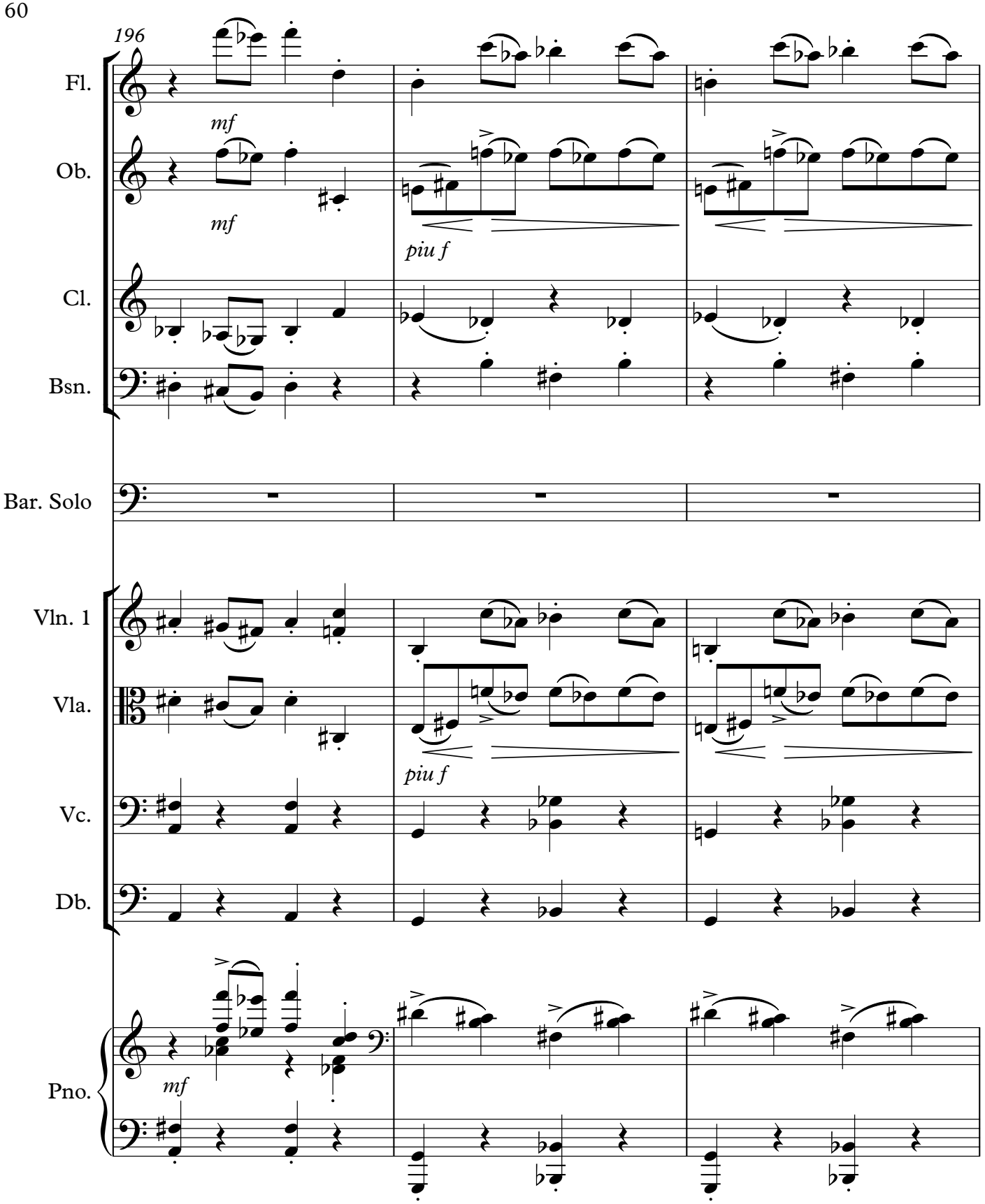

180
K
a tempo ♩=100
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
ff
sub p
broad he heaved the gi - ant, then he ran.
mp
arco
pizz.
sub
p

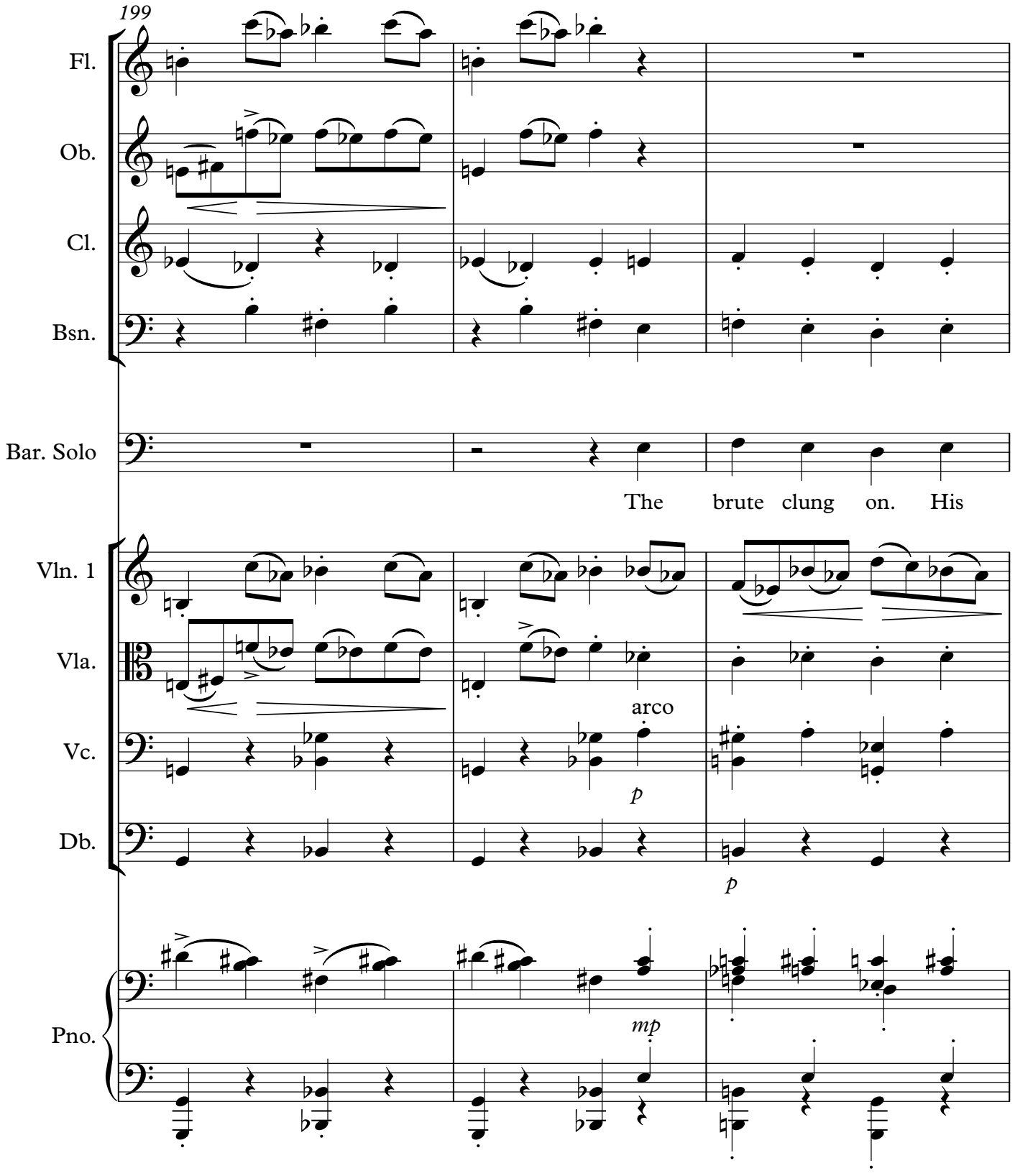

184
Fl.
Ob.
Cl.
mp
Bsn.
Bar. Solo
He would - n't let the mon - ster lie up -
Vln. 1
Vla.
Vc.
Db.
Pno.
mp

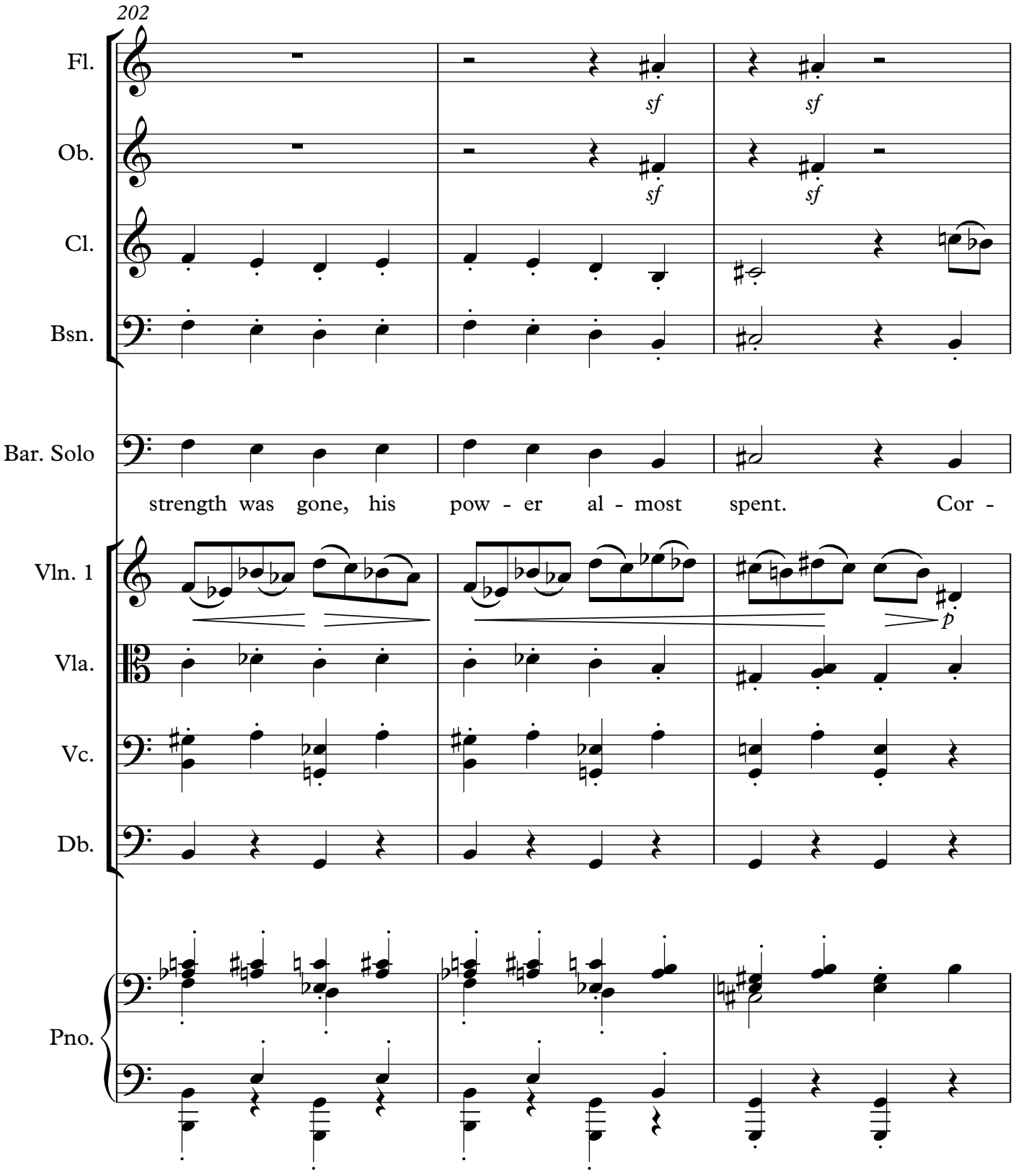

187
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
sf
sf
mp
sf
sf
mp
p
pizz.
mp
on the ground a - gain, but brave - ly held him

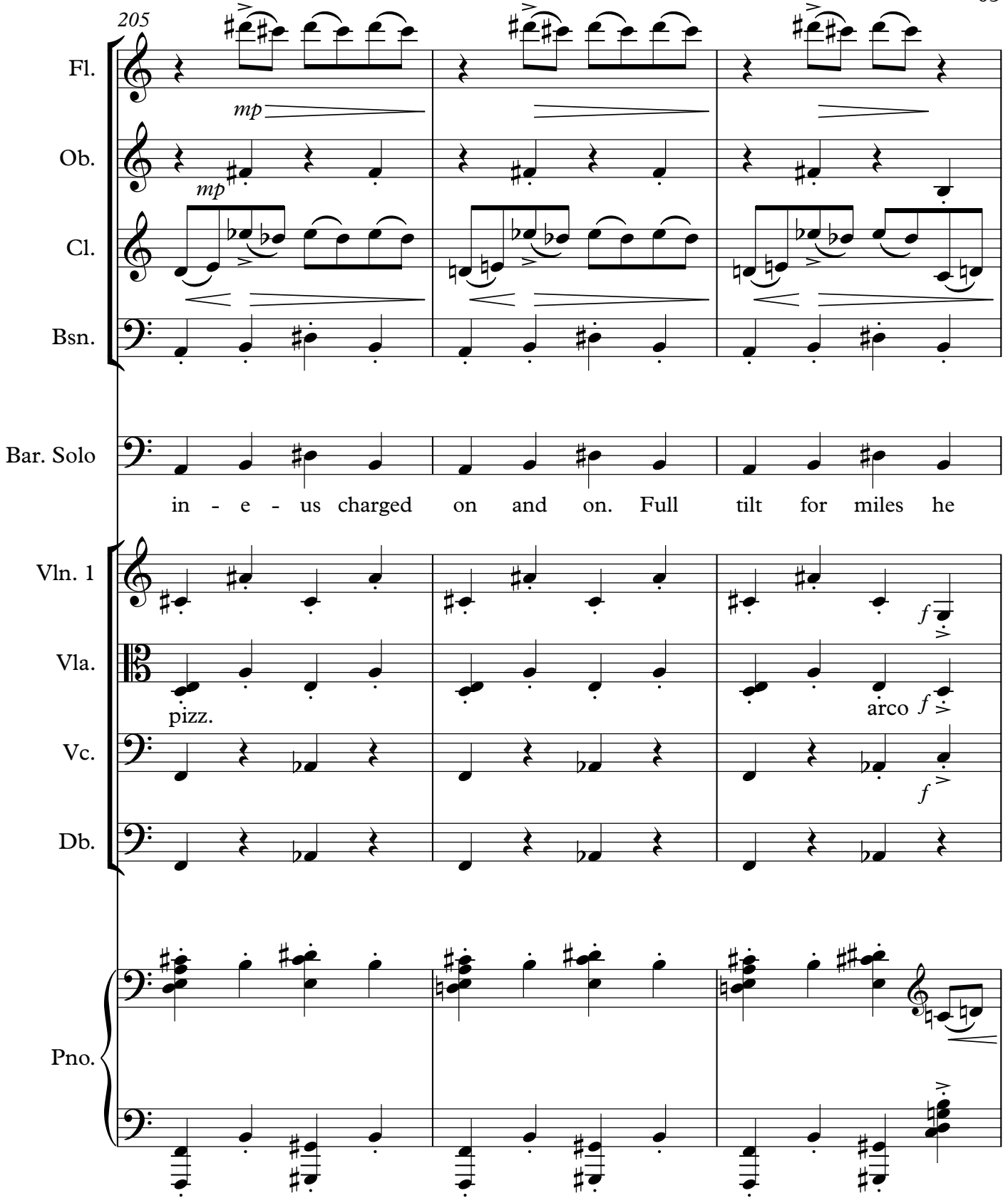

190
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
up on high and set off like a train.
Vln. 1
Vla.
arco
Vc.
Db.
Pno.

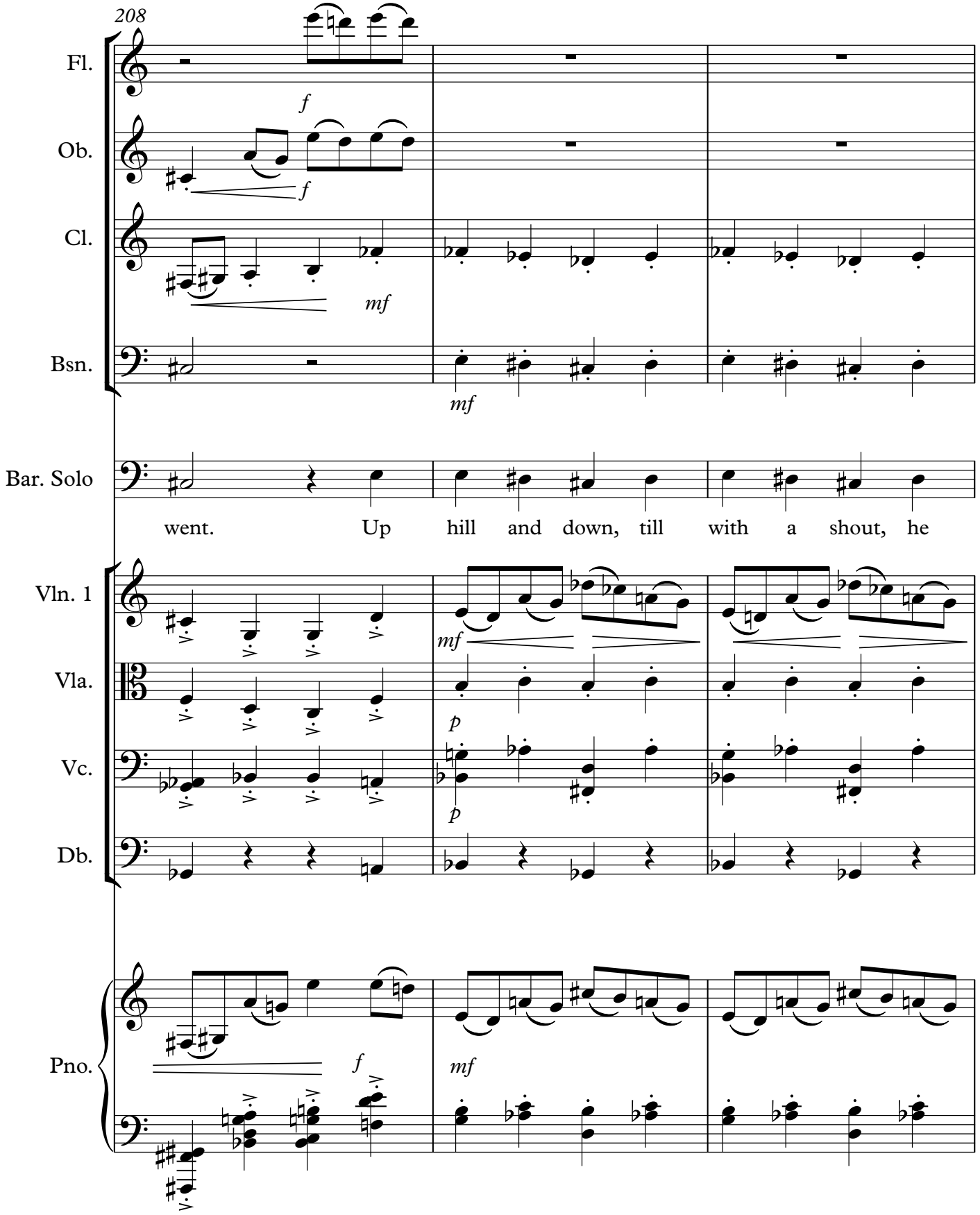

193
Fl.
mp
Ob.
mp
Cl.
mf
Bsn.
mf
Bar. Solo
Vln. 1
mf
Vla.
mf
pizz.
Vc.
Db.
Pno.
mp

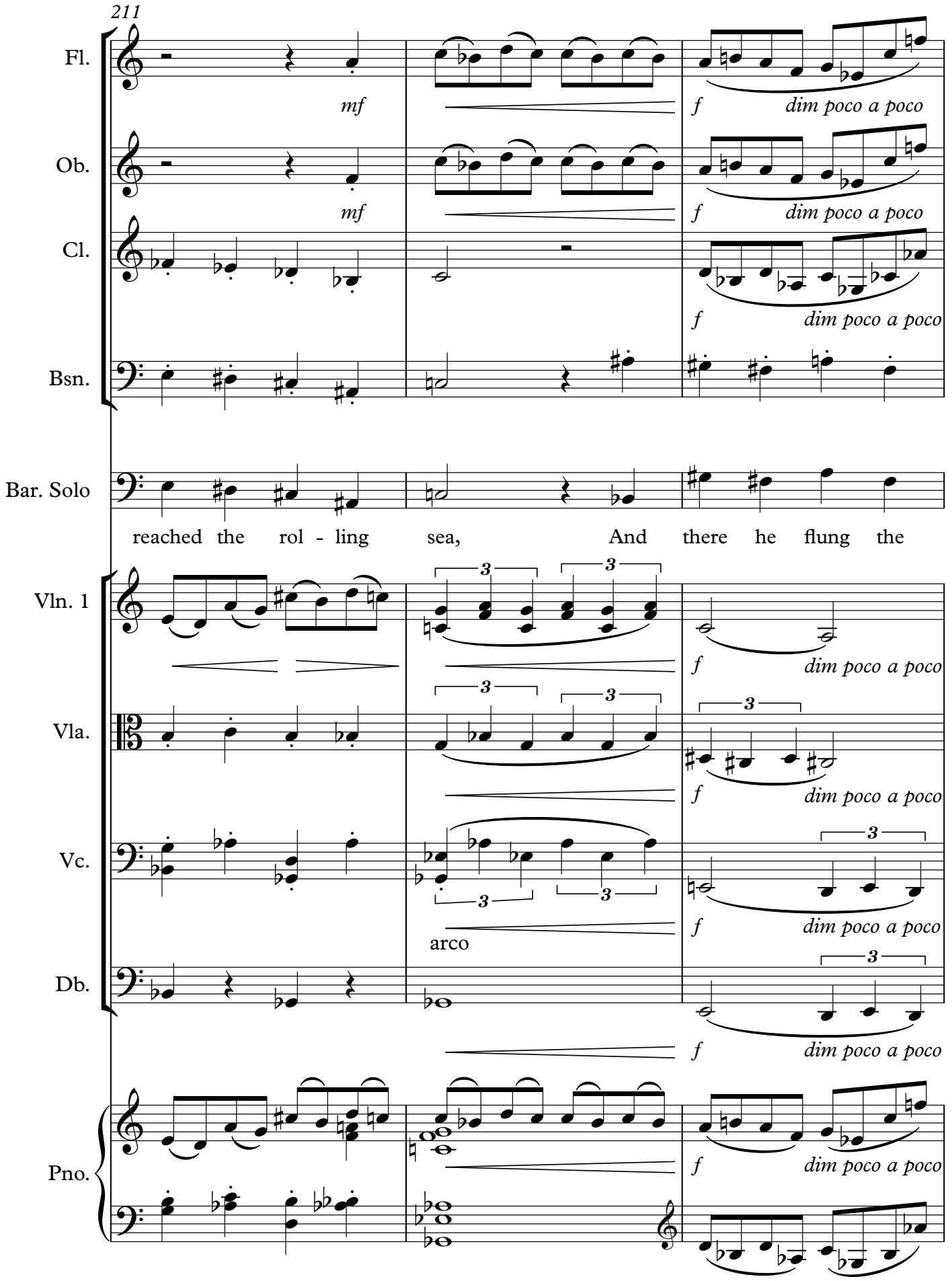

196
Fl.
mf
Ob.
mf
piu f
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
piu f
Vc.
Db.
Pno.
mf

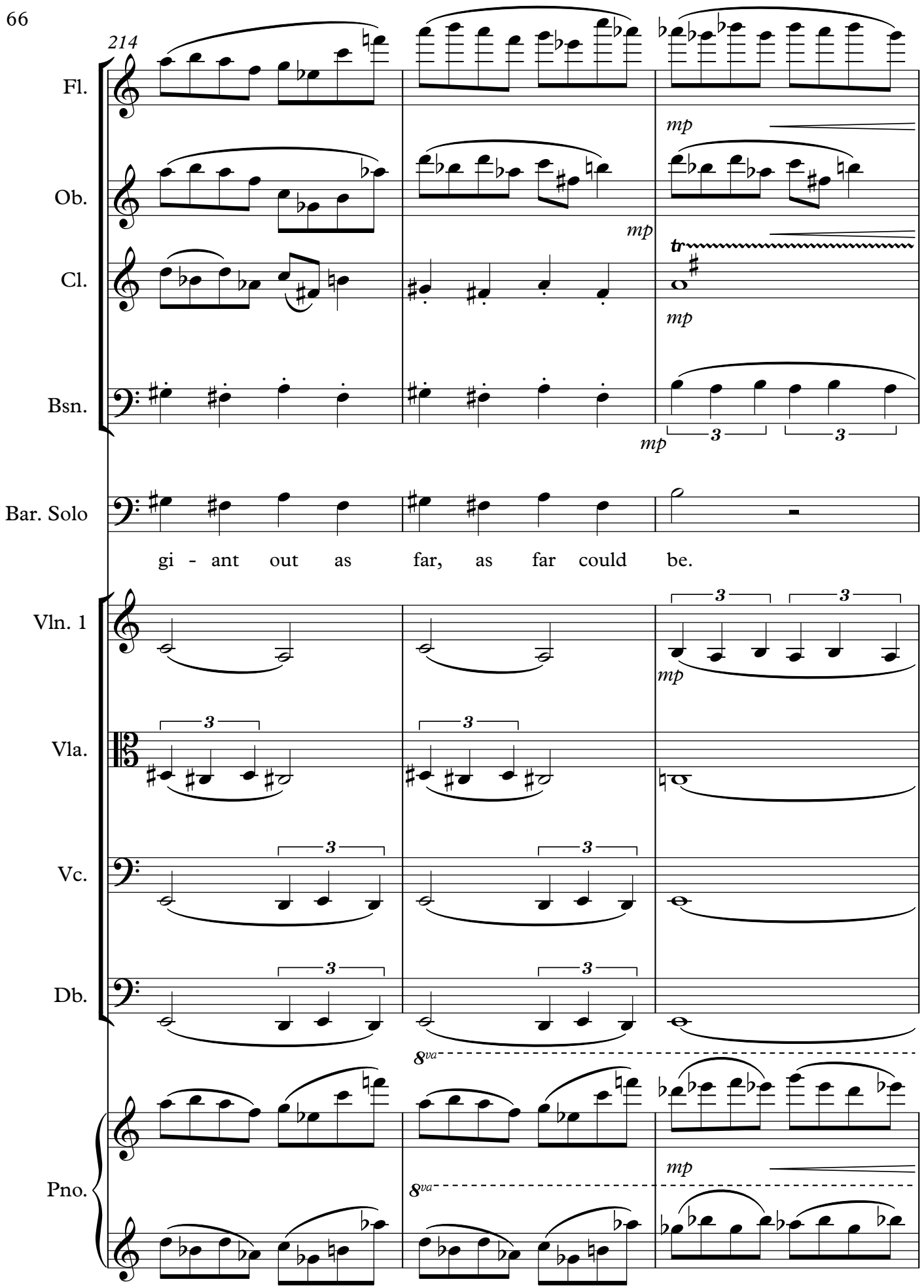

199
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
The brute clung on. His
Vln. 1
Vla.
arco
Vc.
p
Db.
p
Pno.
mp

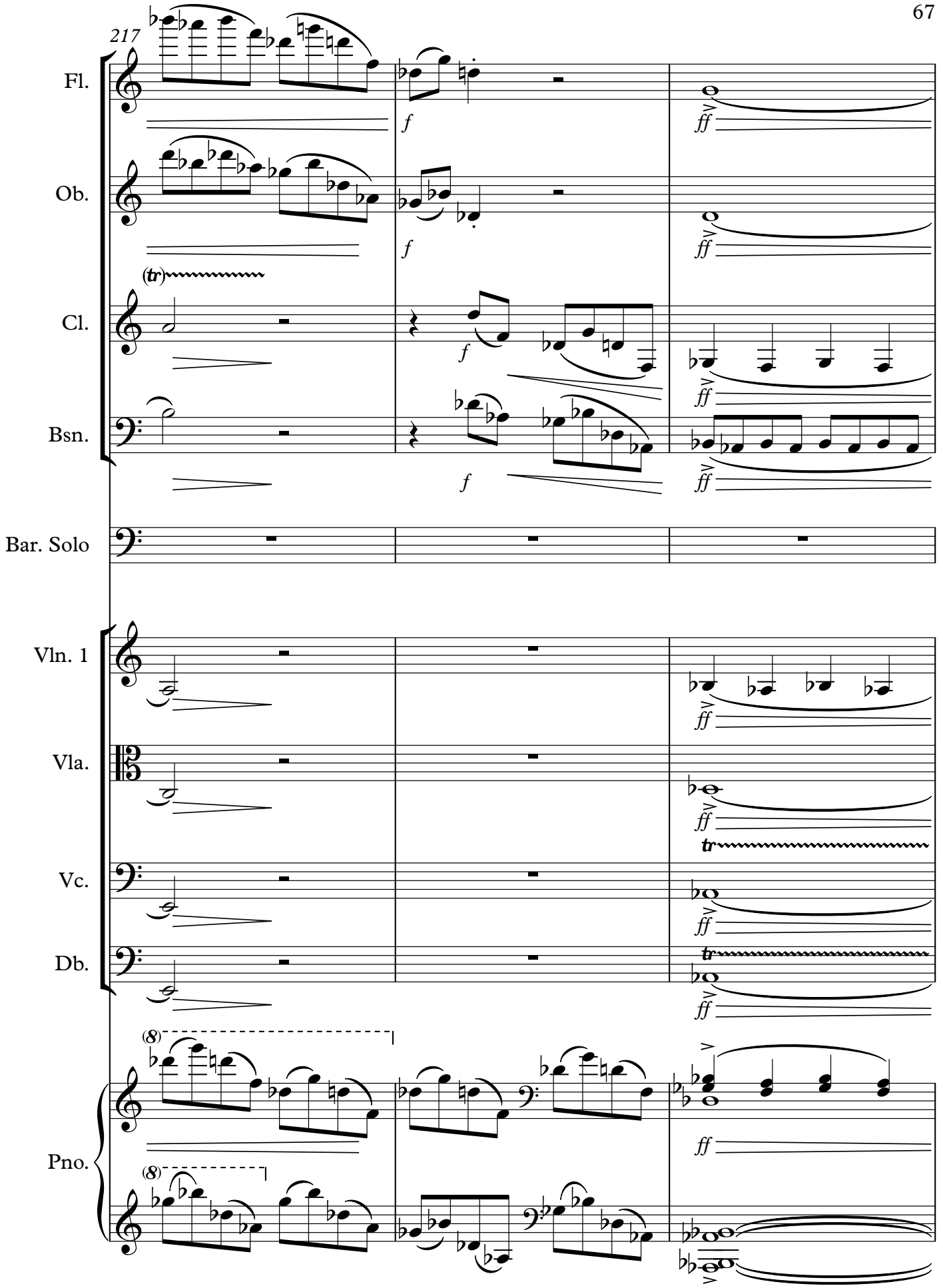

202
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
sf
sf
sf
sf
p
strength was gone, his pow - er al - most spent. Cor -

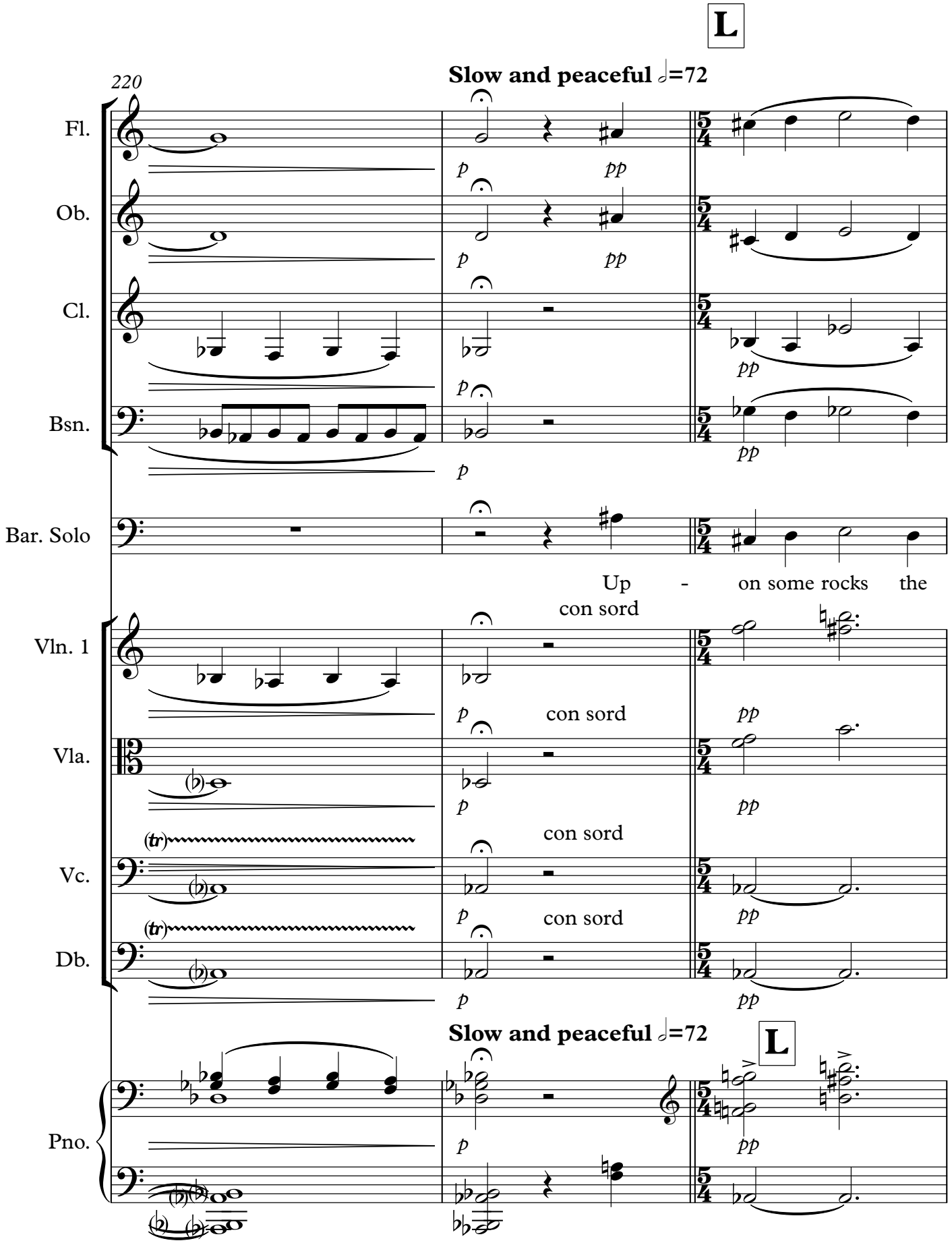

205
Fl.
mp
Ob.
mp
Cl.
Bsn.
Bar. Solo
in - e - us charged on and on. Full tilt for miles he
Vln. 1
Vla.
pizz.
arco
Vc.
Db.
Pno.

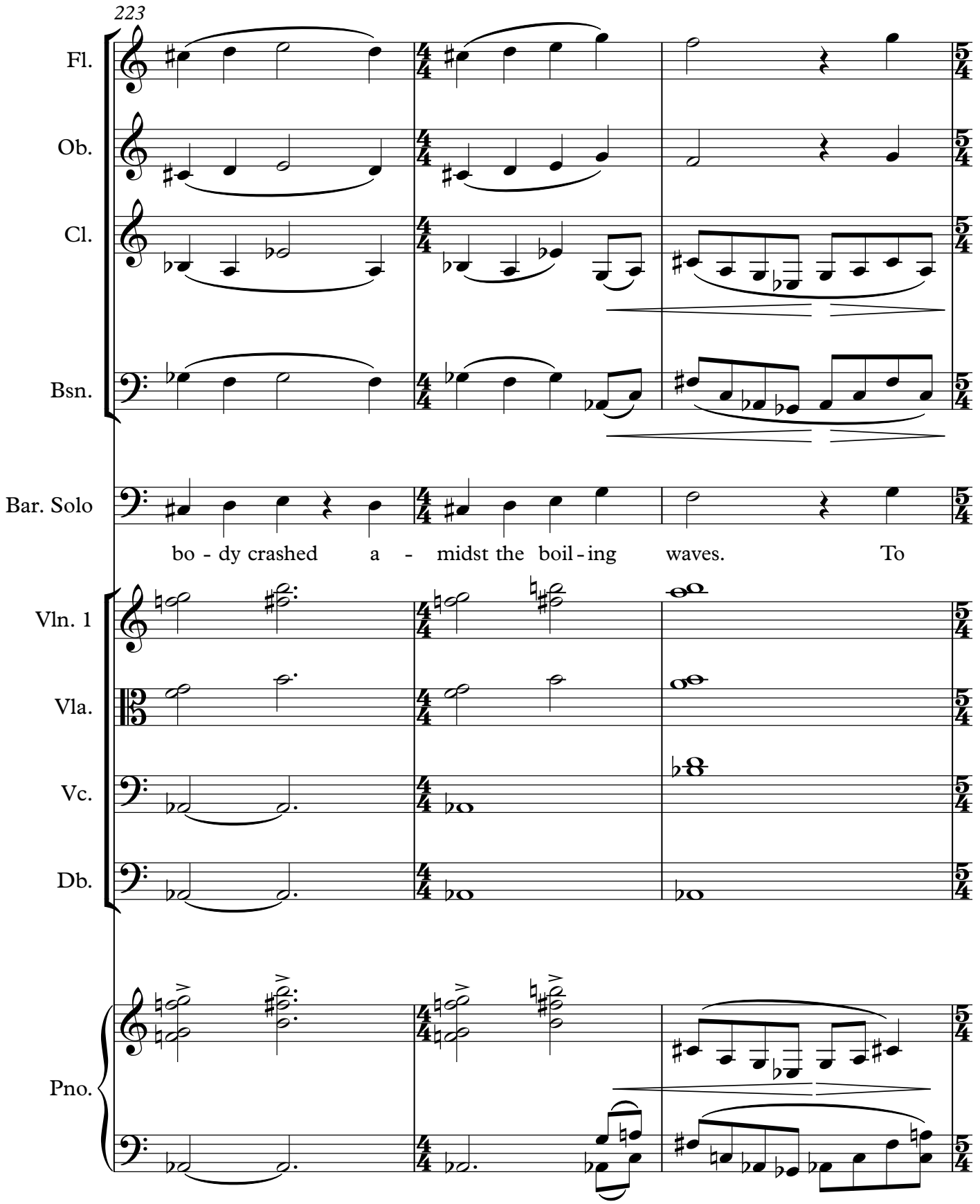

208
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
went. Up hill and down, till with a shout, he
Vln. 1
Vla.
Vc.
Db.
Pno.
f
mf
p

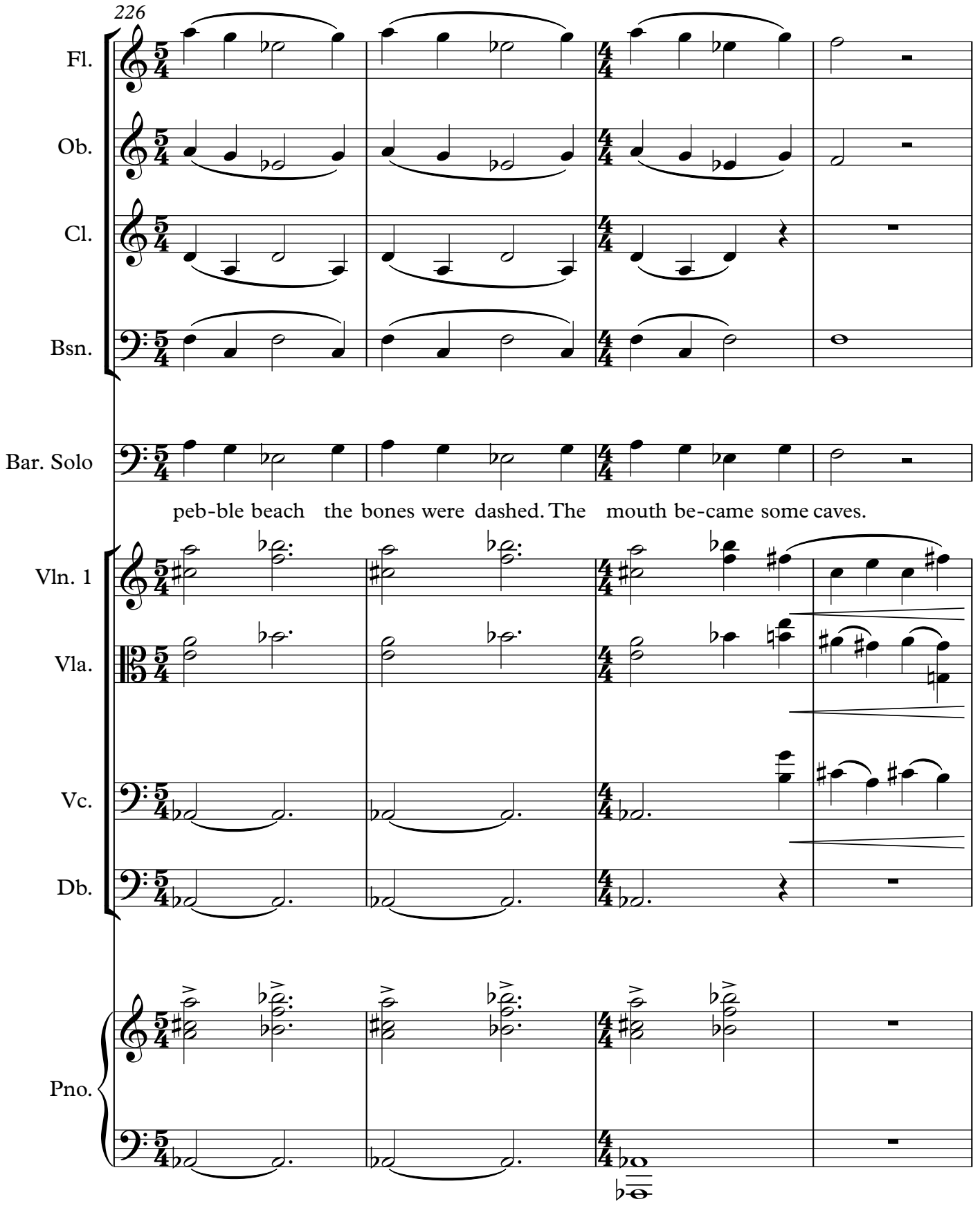

211
Fl.
mf
f
dim poco a poco
Ob.
mf
f
dim poco a poco
Cl.
f
dim poco a poco
Bsn.
Bar. Solo
reached the rol - ling sea, And there he flung the
Vln. 1
f
dim poco a poco
Vla.
f
dim poco a poco
Vc.
arco
f
dim poco a poco
Db.
f
dim poco a poco
Pno.
f
dim poco a poco

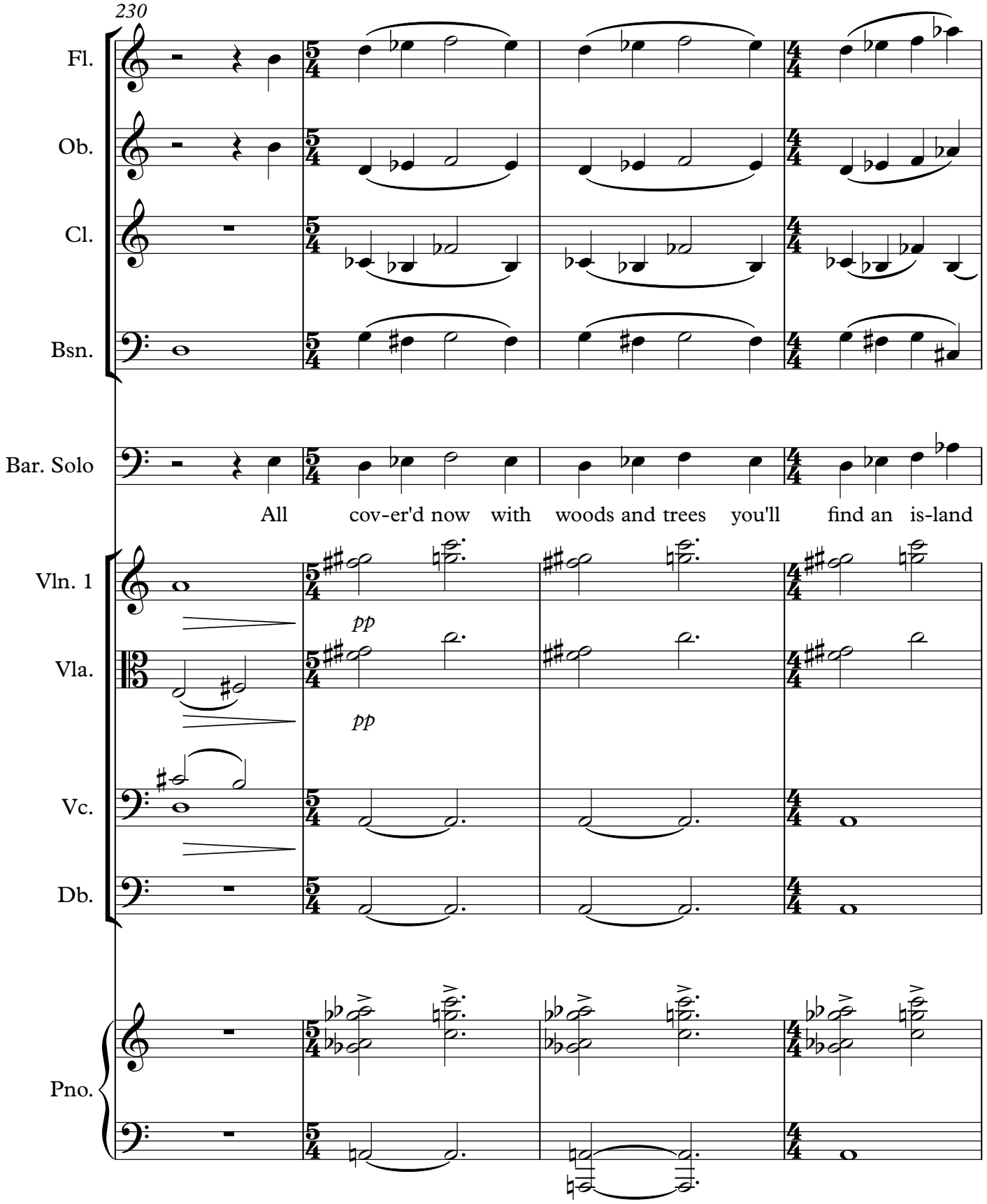

214
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
mp
tr
gi - ant out as far, as far could be.
8va

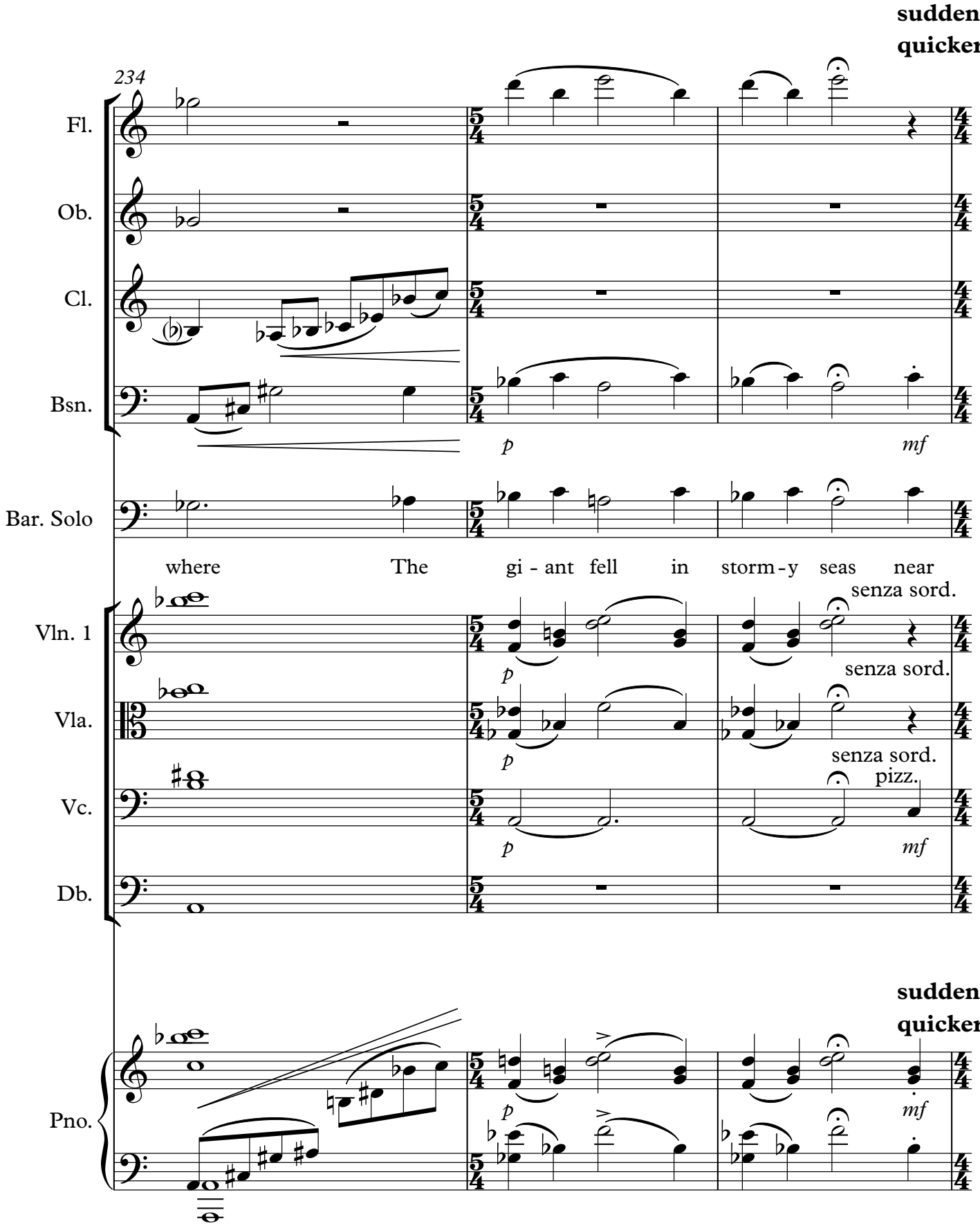

217
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
f
ff
(tr)
tr
(8)

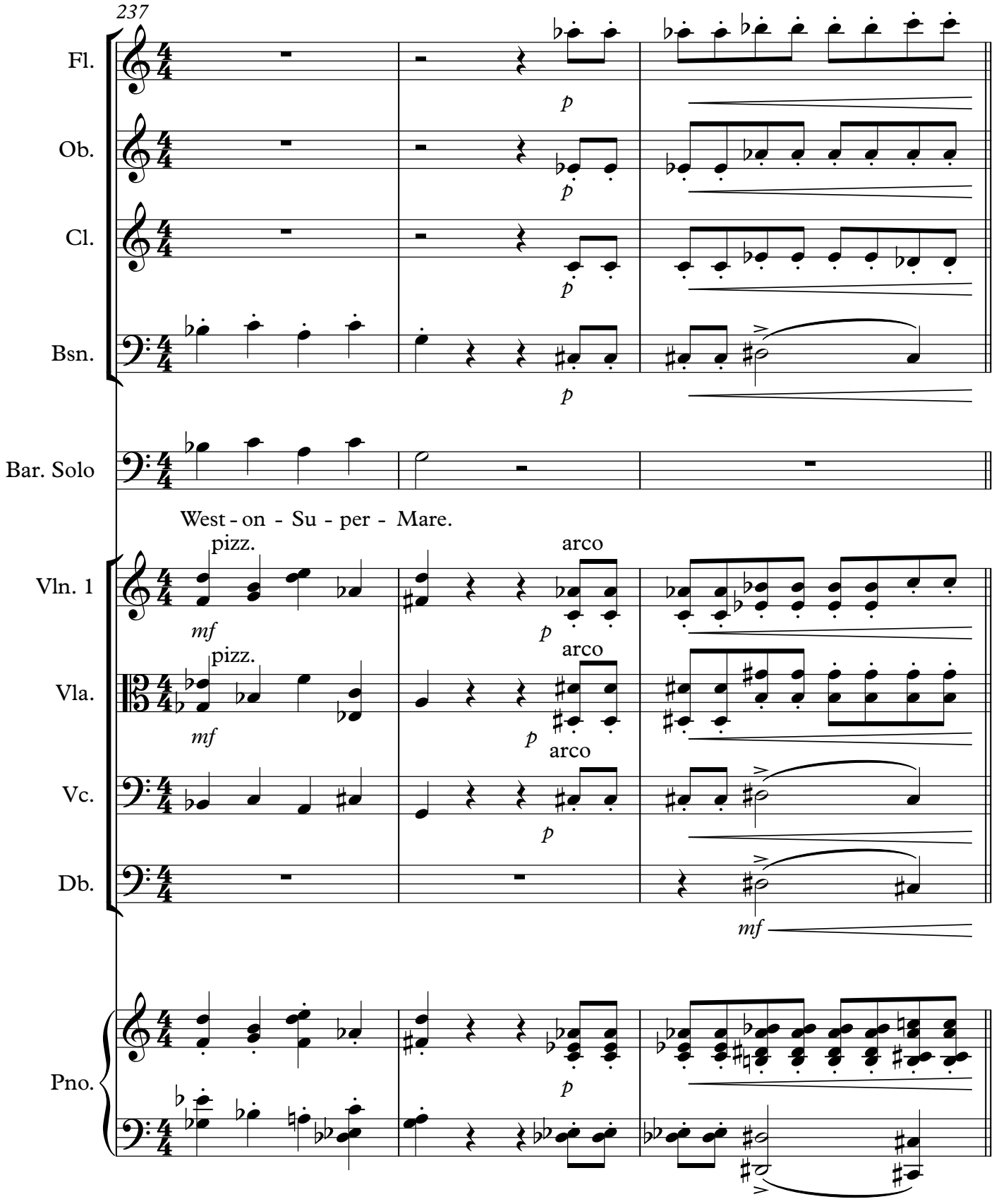

L
Slow and peaceful ♩=72
220
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Up - on some rocks the
con sord
Vln. 1
Vla.
Vc.
Db.
Slow and peaceful ♩=72
L
Pno.

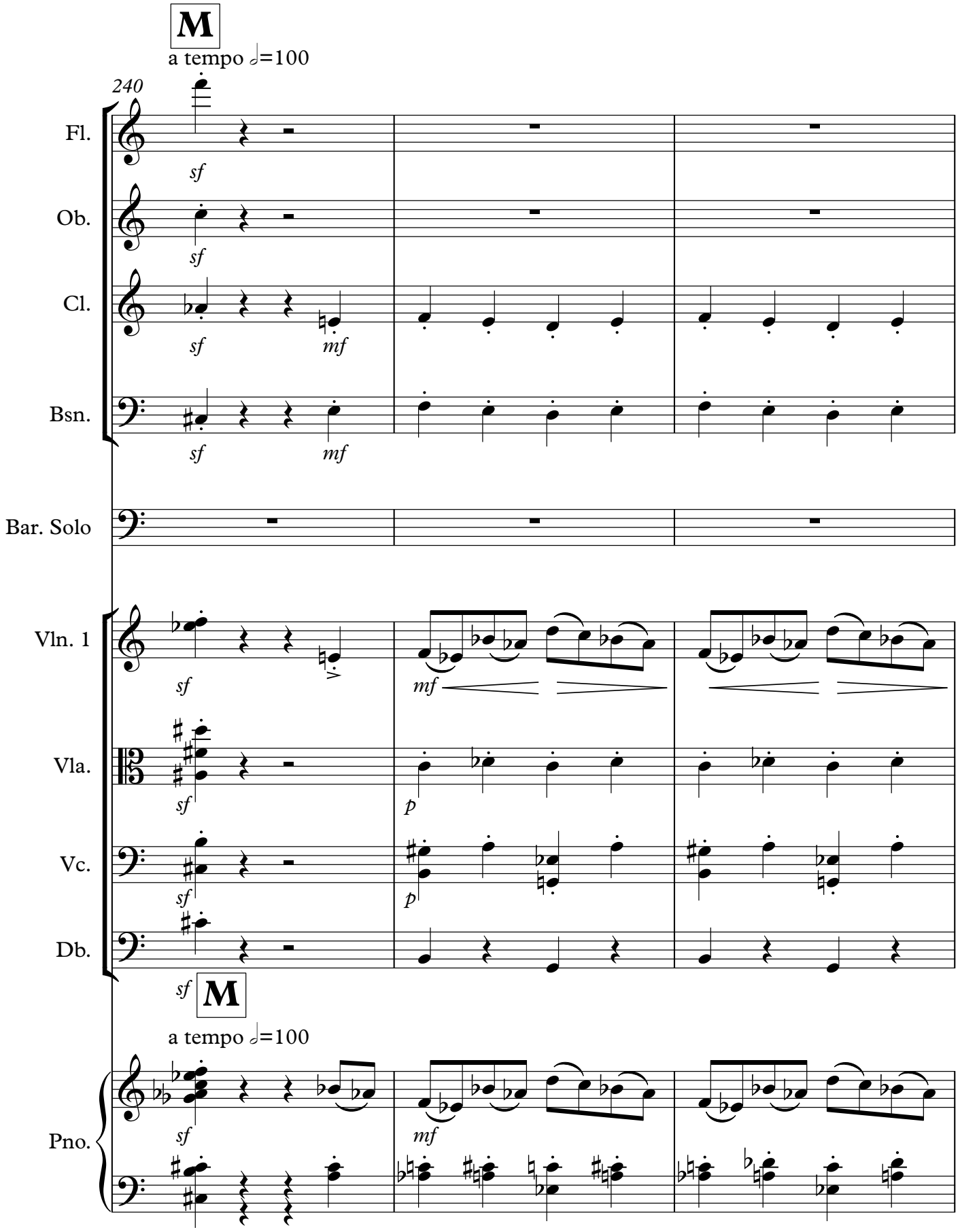

223
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
bo - dy crashed a - midst the boil - ing waves. To
Vln. 1
Vla.
Vc.
Db.
Pno.

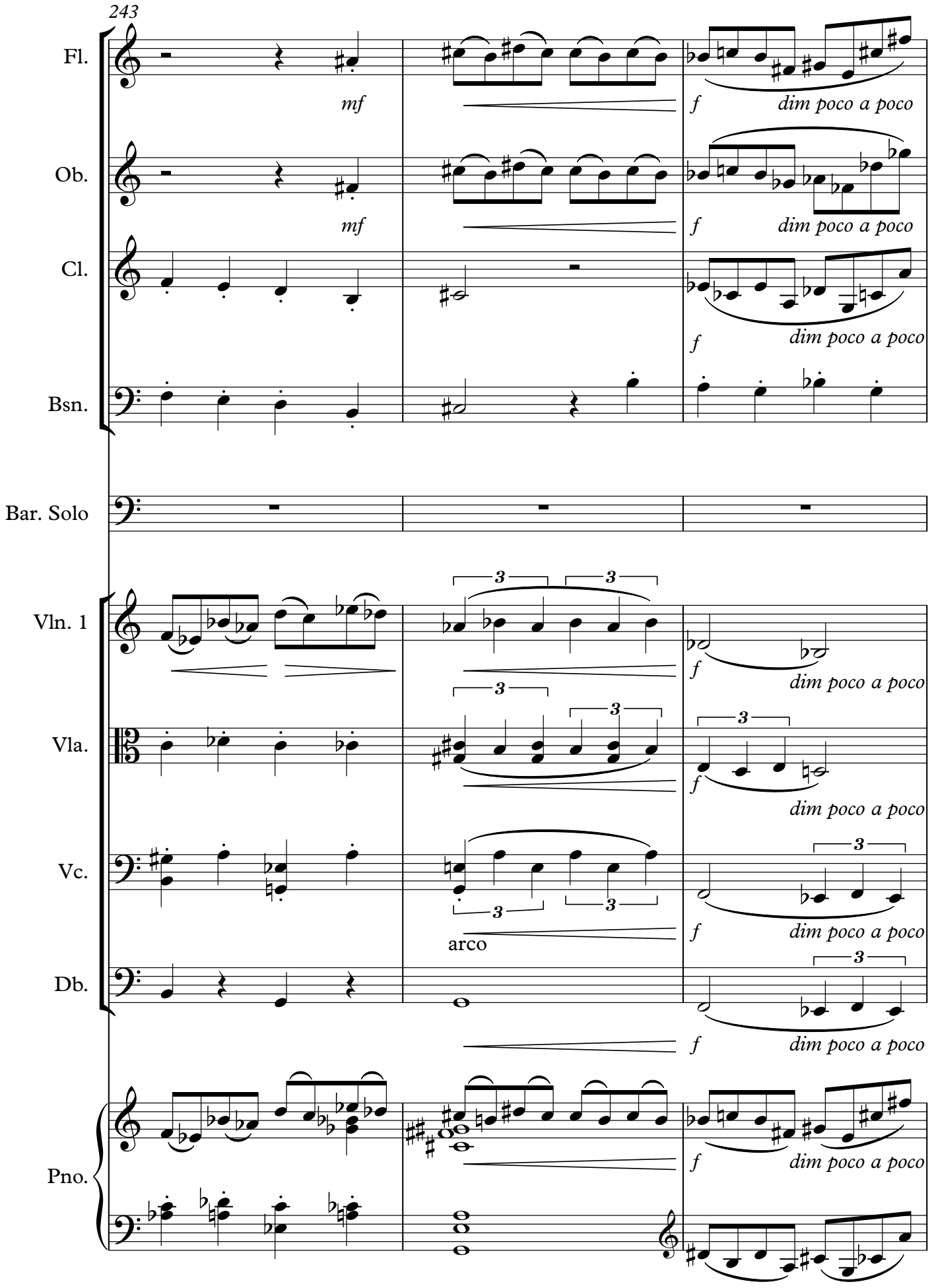

226
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
peb-ble beach the bones were dashed. The mouth be-came some caves.
Vln. 1
Vla.
Vc.
Db.
Pno.

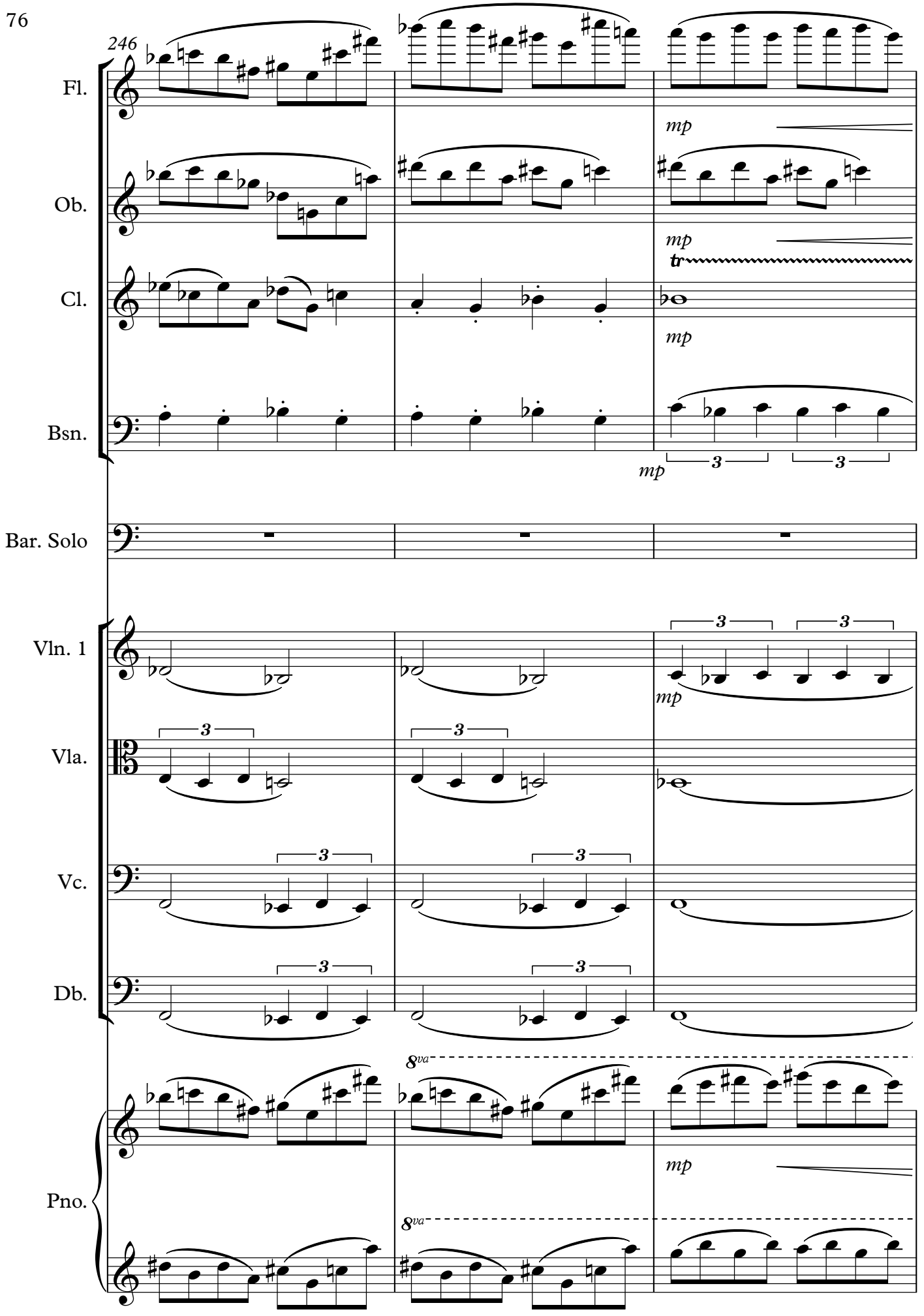

230
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
All cov-er'd now with woods and trees you'll find an is-land
Vln. 1
Vla.
pp
pp
Vc.
Db.
Pno.

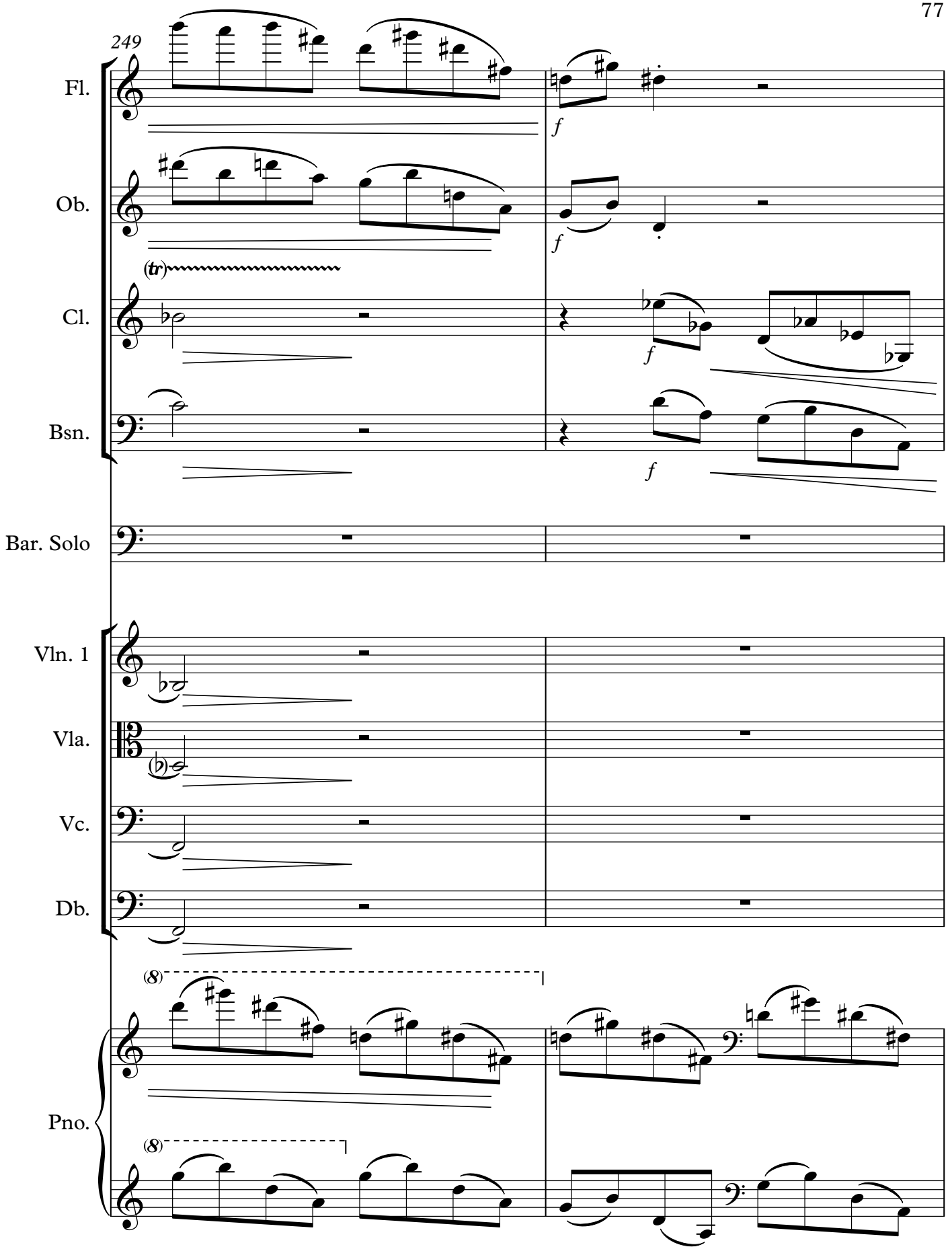

suddenly
quicker ♩=96
234
Fl.
Ob.
Cl.
Bsn.
p
mf
Bar. Solo
where The gi - ant fell in storm - y seas near
Vln. 1
senza sord.
p
Vla.
senza sord.
p
Vc.
pizz.
p
mf
Db.
suddenly
quicker ♩=96
Pno.
p
mf

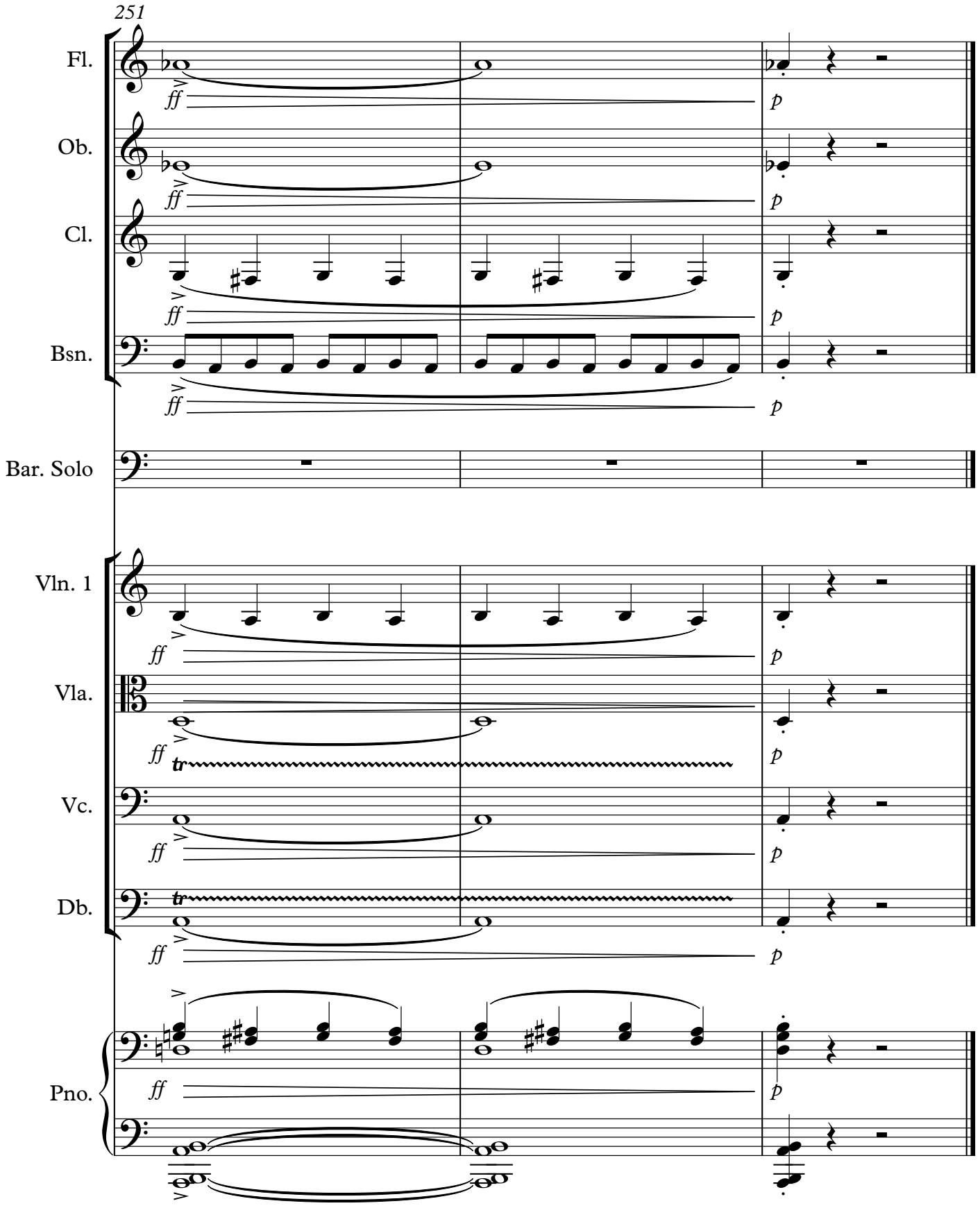

237
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
West - on - Su - per - Mare.
Vln. 1
Vla.
Vc.
Db.
Pno.
pizz.
arco
mf
p


M
a tempo ♩=100
240
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
sf
mf
p
M
a tempo ♩=100


243
Fl.
mf
f
dim poco a poco
Ob.
mf
f
dim poco a poco
Cl.
f
dim poco a poco
Bsn.
Bar. Solo
Vln. 1
3
3
f
dim poco a poco
Vla.
3
3
3
f
dim poco a poco
Vc.
3
3
arco
3
f
dim poco a poco
Db.
3
f
dim poco a poco
Pno.
f
dim poco a poco


246
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
mp
tr
3
8va


249
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
f
(tr)
(8)


251
Fl.
Ob.
Cl.
Bsn.
Bar. Solo
Vln. 1
Vla.
Vc.
Db.
Pno.
ff
p
tr

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 Rasguado* (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 Cœlestium* -** 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 Phiolip 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/