

Jolyon Laycock

# Die! A1 Sparrow

Fantasia for two pianos (2002)  
(revised 2019)





# Die! A1 Sparrow

## Fantasia for 2 Pianos (2002)

*Die! A1 Sparrow* was originally written for the band Icebreaker. The aggressively loud and rampageous style of some of the sections of the music and the extensive use of hocketing are familiar elements of Icebreaker's work. Even the Dadaist title which is an anagram of my home address, and therefore entirely meaningless, is a gesture towards Icebreaker's irreverent marketing house-style. However, sparrows flock to our garden in large numbers for the winter feed we leave out for them and sometimes fall prey to one of our pet cats.

Unfortunately Icebreaker never performed the piece but, shortly after its composition, I realised that the antiphonal call-and-response nature of the music would make it an ideal work for two pianos. The two instruments are treated as entirely equal, exchanging identical musical material in interlocking counterpoint and complimentary yin-yang patterns.

The piece is a sequence of variations which are by turns waltz-like, lyrical, ebullient and belligerent. It is based on a progression of chords built on the same principles of the so-called "sea chords" that I devised for the sea interludes of my opera "Seven Stars". There use here has nothing to do with the sea. I have used this particular progression in another piece for solo piano, the Landscape Study no. 12 "Cap Blanc". It embodies the idea of a Doppler shift. Ideas emerging from the primary "yin-yang" pattern grow and accumulate towards a climax, then shift downwards by a semitone like vehicles passing you on a motorway.

*Die! A1 Sparrow* was first performed by Steven Kings and Christopher Northam at Bristol Music Club in a concert promoted by Severnside Composers Alliance **14 May 2005**

Jolyon Laycock

All rights reserved  
Copyright Jolyon Laycock 2002  
revised 2019  
1 Paradise Row, Woollard  
Bristol BS39 4HY  
[www.jolyonlaycock.uk](http://www.jolyonlaycock.uk)  
[jolyonlaycock@hotmail.com](mailto:jolyonlaycock@hotmail.com)

## 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, Cornelius Cardew and Roger Smalley. 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.

# Die! A1 Sparrow

Fantasia for 2 pianos

Jolyon Laycock

**Allegretto** ♩=100

Piano I

*pp*

Piano II

*pp*

8

Pno. I

*p*

Pno. II

*p*

11

Pno. I

*p* *mf*

Pno. II

*mf* *p*

13

Pno. I

*p* *mf*

Pno. II

*mf* *p*

15

Pno. I

*pp*

Pno. II

*pp* *mp*

22

Pno. I

*mp* *mf* *mp* *mf*

Pno. II

*mf* *mp*

26

Pno. I

*mp* *f* *ff*

7

8<sup>vb</sup>

Pno. II

*mf* *ff*

8<sup>va</sup>

8<sup>vb</sup>

29

Pno. I

*p* *mf*

Pno. II

*mp* *mf*

8<sup>vb</sup>

32

Pno. I

*ff* *pp* *p*

**Grazioso**

8<sup>va</sup>

8<sup>vb</sup>

Pno. II

*ff* *pp* *mp*

**Grazioso**

37

Pno. I

*mp* *pp* *p*

Pno. II

*p* *pp* *mf* *mp*

43

Pno. I

*mp* *p* *mp*

Pno. II

*p* *mf* *p* *mp*

46

Pno. I

*p* *mp* *p*

Pno. II

*mf* *mp* *mp*



49

Pno. I

*mp*

*p*

*mf*

Pno. II

*p*

*mf*

*mp*

52

Pno. I

*p*

*mp*

*p*

*mf*

Pno. II

*mf*

*p*

*mf*

*mp*

55 **Tempo giusto e energico**

Pno. I

*f*

*mf* — *ff*

*f* — *mf* — *ff*

*martellato*

**Tempo giusto e energico**

*mf*

*martellato*

60

Pno. I

Pno. II

Musical score for measures 60-63. Pno. I has a melodic line with dynamics *f*, *mf*, and *ff*. Pno. II has a rhythmic accompaniment with dynamics *mf* and *ff*.

64

Pno. I

Pno. II

Musical score for measures 64-66. Pno. I has a melodic line with dynamics *f*, *mf*, and *ff*. Pno. II has a rhythmic accompaniment with dynamics *mf* and *ff*.

67

Pno. I

Pno. II

Musical score for measures 67-69. Pno. I has a melodic line with dynamics *mf* and *ff*. Pno. II has a rhythmic accompaniment with dynamics *ff* and *mf*.

Pno. I

69 *mf* *ff*

Pno. II

*ff* *mf* *ff*

Pno. I

71 *f* *mf*

Pno. II

*f* *mf*

Pno. I

73 *f* *mf* *ff* *f*

Pno. II

*f* *mf* *f*

76

Pno. I

*ff*

Pno. II

*f* *ff* *ff*

79

Pno. I

*ff*

*f*

Pno. II

*ff* *f*

82

Pno. I

*f* *f* *mf* *f*

Pno. II

*f* *f* *mf* *f*

85 **Cantando**

Pno. I

**Cantando**

Pno. II

90

Pno. I

Pno. II

95

Pno. I

Pno. II

99

Pno. I

*p* *mf* *p*

Pno. II

*mf*

102

Pno. I

*mf* *p* *f*

Pno. II

*p* *mf* *f*

*mf*

105

Pno. I

*8va*

Pno. II

107

Pno. I

*piu f*

*pp*

Pno. II

*piu f*

*sub pp*

8<sup>va</sup>

112

Pno. I

*mp*

Pno. II

*mp*

117

Pno. I

*mf*

*mp*

Pno. II

*mf*

*mp*

120

Pno. I

*mf* *ff* *f*

Pno. II

*f* *ff* *8va*

123

Pno. I

*mf* *f*

Pno. II

*f* *mf*

125

Pno. I

*f* *ff* *8va*

Pno. II

*ff* *f*



127 **Con fuoco**

Pno. I *ffz*

Pno. II *Con fuoco* *sffz* *ffz*

129

Pno. I *sffz*

Pno. II

131

Pno. I

Pno. II *sffz*

133

Pno. I

Pno. II

*sfz*

135

Pno. I

Pno. II

*sfz*

137

Pno. I

Pno. II

*sfz*

139

Pno. I

Pno. II

141

Pno. I

Pno. II

**Leggiero**

*p*

143

Pno. I

Pno. II

146

Pno. I

Pno. II

149

Pno. I

Pno. II

**Con brio**

153

Pno. I

Pno. II

158

Pno. I

Pno. II

*ff*

161

Pno. I

Pno. II

*ff*

**Cantando**

*p*

167

Pno. I

Pno. II

171

Pno. I

Pno. II

*mf*

*p*

*mf*

174

Pno. I

Pno. II

*mf*

*p*

*mf*

177

Pno. I

Pno. II

*mf*

*f*

180 *f* *f* *8va*

Piano I and II score for measures 180-181. The music is in 3/4 time. Pno. I starts with a dynamic of *f*. Pno. II also starts with a dynamic of *f*. The score includes a first ending bracket and an *8va* marking.

182 *piu f* *piu f* *8va*

Piano I and II score for measures 182-183. The music is in 3/4 time. Pno. I starts with a dynamic of *piu f*. Pno. II also starts with a dynamic of *piu f*. The score includes a first ending bracket and an *8va* marking.

184 *8va*

Piano I and II score for measures 184-185. The music is in 4/4 time. Pno. I starts with a dynamic of *piu f*. Pno. II also starts with a dynamic of *piu f*. The score includes a first ending bracket and an *8va* marking.

**Con fuoco**

186

Pno. I

Pno. II

*fff*

*sffz*

**Con fuoco**

188

Pno. I

Pno. II

*fff*

*sffz*

190

Pno. I

Pno. II

*sffz*

*sffz*



192

Pno. I

Pno. II

194

Pno. I

Pno. II

*sffz*

196

Pno. I

Pno. II

198 *8va*  
*ffz*

Pno. I

Pno. II

200

Pno. I

Pno. II

202 **Cantando**

*sub pp*

Pno. I

**Cantando**

Pno. II

*pp*

209

Pno. I

Pno. II

Dynamic markings: *p*, *mp*, *p*

This system contains measures 209, 210, and 211. Pno. I starts with a rest in measure 209, then plays a melodic line in measures 210 and 211. Pno. II plays a rhythmic accompaniment throughout. Dynamic markings include *p* (piano) and *mp* (mezzo-piano).

212

Pno. I

Pno. II

Dynamic markings: *p*, *mf*, *mf*, *p*

This system contains measures 212 and 213. Pno. I plays a melodic line in measure 212 and a more active line in measure 213. Pno. II provides accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

214

Pno. I

Pno. II

Dynamic markings: *p*, *mf*, *mf*, *p*

This system contains measures 214 and 215. Pno. I plays a melodic line in measure 214 and a more active line in measure 215. Pno. II provides accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

**Leggiero**

Piano score for Pno. I and Pno. II, measures 216-221. Pno. I starts at measure 216 with a *p* dynamic. Pno. II starts at measure 217 with a *mf* dynamic. The tempo is **Leggiero**. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Piano score for Pno. I and Pno. II, measures 219-221. Pno. I starts at measure 219 with a *p* dynamic. Pno. II starts at measure 219 with a *p* dynamic. The tempo is **Leggiero**. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Piano score for Pno. I and Pno. II, measures 222-225. Pno. I starts at measure 222 with a *p* dynamic. Pno. II starts at measure 222 with a *p* dynamic. The tempo is **Leggiero**. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

225

Pno. I

Pno. II

ff

228

Pno. I

Pno. II

231

**Tempo giusto e energico**  
martellato

Pno. I

Pno. II

**Tempo giusto e energico**  
martellato

f

234

Pno. I

Pno. II

Musical score for measures 234-235. Pno. I starts with a treble clef and a bass clef, playing eighth notes in the right hand and eighth notes in the left hand. Pno. II starts with a treble clef and a bass clef, playing eighth notes in the right hand and eighth notes in the left hand. Dynamics include *ff* and accents.

236

Pno. I

Pno. II

Musical score for measures 236-237. Pno. I starts with a treble clef and a bass clef, playing eighth notes in the right hand and eighth notes in the left hand. Pno. II starts with a treble clef and a bass clef, playing eighth notes in the right hand and eighth notes in the left hand. Dynamics include *f* and *ff*.

238

Pno. I

Pno. II

Musical score for measures 238-239. Pno. I starts with a treble clef and a bass clef, playing eighth notes in the right hand and eighth notes in the left hand. Pno. II starts with a treble clef and a bass clef, playing eighth notes in the right hand and eighth notes in the left hand. Dynamics include *f* and *ff*.

Pno. I

240

*f*

*ff*

Pno. II

*ff*

*f*

Pno. I

242

*f*

*ff*

*ff*

Pno. II

*ff*

*f*

*f*

Pno. I

245

*f*

*fff*

*fff*

8va

Pno. II

*ff*

*ff*

*ff*

8va

248

Pno. I

*ff sfz ff sfz f*

Pno. II

*fff sfz f sfz*

252

Pno. I

*sfz mf*

Pno. II

*f sfz mp*

**Con fuoco**

257

Pno. I

*fff fff*

Pno. II

*fff sfz fff*



260

Pno. I

Pno. II

*sffz*

8<sup>va</sup>

(8)

262

Pno. I

Pno. II

*sffz*

(8)

264

Pno. I

Pno. II

*sffz*





## 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)

*The Ballad of Gogmagog* an entertainment for baritone and small orchestra (2014)

*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 Nicolaus 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*.