1 Stage Works

*The Break-Up* (2011) 3’
Opera for soprano & baritone soloists & ensemble (clarinet, cello, piano, percussion).
Libretto by the composer. Commissioned by James Young for the Warehouse Ensemble.

*The Song Of Margery Kempe* (2008) 40’
Opera for unaccompanied mezzo-soprano soloist.
Libretto by the composer, based on *The Book of Margery Kempe*.
First performance (concert): Loré Lixenberg, Riverside Studios, Hammersmith (Tête-à-Tête opera festival), 8/8/2008;

*The Flight* (2002) 5’
0.1(+ca).0.1; 0.1.0.0; percussion (1), 1.1.1.0.
Score to accompany scene from F W Murnau's *Faust*. Written at the Dartington International Summer School.

*Hildegard von Bingen* (1997) 75’
Opera in two acts for eight principal singers, chorus and ensemble: 1(+piccolo, recorder).1(+cor, recorder).1(+bass, recorder).1(+contra, recorder); percussion (1); harpsichord/organ; harp/ceiling harp; 1.1.1.1.1.
Libretto by the composer, based on historical sources.
First performance (concert performance of Act One only): City University, 17/6/1997.

*The Coy Flute* (1991) 20’
Music-theatre piece for three solo singers and ensemble (2 vlns, 2nd also viola; 2 recorders, percussion (1), harpsichord/chamber organ, vc, db).
Words (English) from Andrew Marvell's *To His Coy Mistress* and the *Carmina Burana*. Original title *Il flauto dolce ed acerbo falsamente timido*.
First performance: Anna Wood (soprano), Nicholas Pepin (counter-tenor), Philip Webb (baritone), New Music ensemble/Paul Archbold, Durham University, 10/6/1991.
2 Orchestral/choral

*Highbury Fields* (2013) 23’
SATB chorus and orchestra.
Text: Charles Hart. Commissioned by Islington Choral Society for their 40th anniversary.

*Visions of Sorrow and Joy* (1998) 40’
Oratorio for three solo singers, boys' choir, mixed chorus and chamber orchestra:
2(1,2+picc).2(2+cor).0.1(+contra); 2.2.1.0; perc(2); harp; organ; strings.
Text (Latin and English) compiled by the composer from Rupert Brooke, Siegfried Sassoon, Hildegard of Bingen and biblical sources. Written for Bath Choral Society as part of spnm 'Adopt a Composer' project.
First performance: Ruth Holton (soprano), Rachel Fisher (mezzo), Steven Foulkes (baritone), Bath Choral Society/Matthew Bale, Bath Abbey, 13/2/1999.

*Symphony* (1994) 15’
Symphony orchestra: 3(2,3+picc).3(3+cor).3(3+bass).2 contra; 4.3.3.1; piano/celeste; harp; perc(4); strings. Commissioned by City University Symphony Orchestra.
First performance: City University Symphony Orchestra/Matthew Rowe, St John's Smith Square, 10/3/1995.

*Concerto* (1993) 14’
Solo recorder & chamber orchestra or ensemble: 1(+picc).1.1(+bass).1; 2.0.0.0; perc(4); piano; harpsichord/chamber organ; harp; 2-4.2-4.2-3.2-3.1-2.

3a Voice/s + instrument/s

*Symphony No 2* (2009) 11’06”
Soprano, sound sculptures (4 percussion players) and electronic sounds (CD).
Text (English): *Sound* by Derek Shiel. Commissioned by Sculpted Sound.
Recording: Sculpted Sound FMRCD300-1210 (complete); Sculpted Sound sampler FMRCD341-0512 (excerpt).

*The Tyger Voyage* (2007) 10’47”
Live or pre-recorded spoken voice (on CD) and string quartet.
Spoken text by Richard Adams.
First performance: (arr for flute, viola, keyboard and CD) Rachel Hamilton, Colin Green & Brian Inglis, King & Queen, Foley St W1, 30/11/2007.
Antiphon for Virgins (2006) 5’
Mezzo-soprano and string trio.
Text (English) by Hildegard of Bingen, translated by Oliver Davies.

St Peter’s Mass (2004) 10’
Priest/cantor, choir (optional), congregation (or unison choir), organ.

Invocation (2003) 20’
Voice and sound sculptures (2-4 percussionists).
Texts (Ancient Greek and English) by St Symeon, Rumi and Catherine of Siena.
Commissioned by Sculpted Sound.
First broadcast (excerpt): Bayern 2 (Germany), 6/2/2011.

Peace (2002) 5’
Children's/youth choir, adult choir and ensemble (piano duet, saxophone, trumpet, cello, bass guitar, 1 percussion).
Texts (English) compiled by the composer from traditional sources. Commissioned by Kingsland Youth Choir.

A Fond Kiss (2001/2) 3’
Voice and guitar or keyboard instrument or strings.
Text after Robert Burns.
First performance: Gina Fergione (voice) & Brian Inglis (piano), St Peter's Church, De Beauvoir Town, 13/7/2002.
First broadcast: Resonance FM, 15/1/2003.

An Invocation for St. Margaret (2000) 5’
Choir and organ.
Texts (English & Latin) by Samuel Pepys, William Blake and the composer.
Commissioned by the Guild Church of St. Margaret Pattens for their Millennium Pageant.

Jubilee Prayer (1999) 5’
Choir, organ and brass quintet.
Text (English/Welsh) from Leviticus 25 & Dafydd ap Gwilym's Prayer.
Commissioned by Cytûn (Churches together in Wales) for the National Millennium Service.
First performance (in the presence of the Prince of Wales): Tabernacle, Cardiff, 2/1/2000; broadcast on BBC Wales, Radio Wales & Radio Cymru.
The Black Goddess (1996) 3'
Soprano, horn, viola, piano.
Text from Robert Graves' Here They Lie.
First performance: Jane Manning + Jane's Minstrels, City University, 1/3/1996.

Love's Farewell (1995) 4'
Tenor or high baritone, violin, viola, cello.
Text by Michael Drayton.

Prelude and Alleluia (1994) 8'
Soprano or mezzo soprano, oboe/cor anglais or clarinet and harp.
Text (Latin) by Hildegard of Bingen.
First performance: Gina Fergione, Neil Greig-Smith and Rhodri Davies, St Margaret Pattens, 6/7/2006.

The Ballad of Reading Gaol (1993) 10'
Tenor & ensemble: 1(+picc).1(+cor).0.1, recorder; 0.1.1.0, soprano saxophone; percussion; piano; 1.1.1.1.0.
Text by Oscar Wilde.
First performance: Paul Martyn West + City University ensemble/Brian Inglis, City University, 23/6/1993.
Also abridged version (1999), 2-3', for voice and cabaret ensemble (cl, vc, perc, piano, synth) or strings or piano.

Responsory (1992) 8'
Soprano, flute/alto flute or violin, viola, cello.
Text (English) by Hildegard of Bingen, translated by Oliver Davies.
First performance: St Oswald's Church, Durham, 20/6/1992.

Soprano, tenor recorder, chamber organ (or soprano and organ).
Text (English) from Hildegard of Bingen's Responsory for the Virgin, translated by Oliver Davies.
First performance: Amy Vail (soprano), Hannah Lewington (recorder) and Brian Inglis (chamber organ), Durham Festival of New Music, 3/12/1991.
First performance of organ version: Miriam Rodell and Paul Ayres, St Margaret Pattens, 6/7/2006.
3b Voice + Piano

Song XVIII (2005) 4’
Baritone and piano.
Words by A E Housman.

Here They Lie (2002) 3’
Tenor (or baritone) & piano.
Words by Robert Graves. First performance: Chen Kok Hoong and Laura O’Gorman, St Mary’s Hendon, 13/3/2014.

Everyone Sang (1995) 2’30”
Baritone & piano.
Words by Siegfried Sassoon.
First performance: Roderick Williams and David Wickham, Wigmore Hall, 4/5/1996.

Sonnet (1995) 4’
Tenor & piano.
Words from John Keats' When I have fears that I may cease to be.
First performance: Pak Hang Wan and Marina Petrov, City University, 4/3/1997

Symbols (1994) 4’
Soprano & piano.
Words by Christina Rossetti.
First performance: Judith Birns and Brian Inglis, City University, 9/3/1995.

O Euchari (1993) 10’30”
Soprano & piano.
Words (Latin) by Hildegard of Bingen.
First performance: Miriam Rodell and Gabriel Keen, St Margaret Pattens, 6/7/2006.

Le Christianisme (1993) 2’30”
Baritone & piano.
Words by Wilfred Owen.
First performance: Jeremy Huw Williams and Nigel Foster, St George's Bristol, 17/10/1993.

4 Voice/s unaccompanied

After-Thought (2012) 3’
SATB choir.
First performance: Choir of Crown Court Church of Scotland/Brian Inglis, Covent Garden, 18/8/2012.

Verbum Bonum Et Suave (2010) 6’
SSAATB choir with SATB soloists.
Without Loss (2008) 5’
SATB choir.
Text by Rowan Williams. Commissioned by The Lambeth Singers.

Ecstasis (1999) 6’
Solo mezzo-soprano voice.
Texts (Latin & English) by Geoffrey of Monmouth and Hildegard of Bingen
(translated by Barbara Newman).

Rupertsberg Songs (1996) 14’
i) Antiphon for God the Father
ii) Responsory for the Virgin
iii) Aurora
Four female singers (SSMM – 1st song also arranged for SMA).
Texts (English) by Hildegard of Bingen, translated by Oliver Davies. 3rd song
commissioned by Rosy Voices.
First performance (3rd song only): Rosy Voices, Rudolf Steiner Theatre, London,

O Nobilissima Viriditas (1995) 6’
Choir of 18 mixed voices (5.4.5.4 or multiples thereof).
Text (Latin) by Hildegard of Bingen.
Final 'chorale' performed as an independent 'fragment' by the New London Chamber
First performance of whole work: BBC Singers/Simon Joly, Maida Vale Studios,

Missa Brevis (1994) 10’
Alto or counter-tenor, 2 tenors, bass.
Text (Latin): liturgical.

Two Antiphons for God the Father (1992/4) 7’
Solo female voice.
Texts (English) by Hildegard of Bingen, translated by Oliver Davies.
First performance: (1st antiphon only) Sarah Stowe (soprano), Cornelius Cardew
Composition Prize workshop, 5/12/1993;
(both antiphons) Miriam Rodell/Gina Fergione, St Margaret Pattens, 6/7/2006.

O Magnum Mysterium (1989/93) 2’
SATB or ATTB choir or quartet.
Text (Latin): liturgical.
Locus Iste (1988) 2’30”
SATB choir, piano or organ ad lib.
Text (Latin): liturgical.

5 Ensemble/chamber music

Tintinnalogia I & II (2011) 10’
Piano six hands. Co-written with Christopher Scobie.
First performance (II only): James Drinkwater, Jolyon Laycock & Geoff Poole, Colston Hall, Bristol, 4/4/2012.

Burmese Pictures (2009/10) 7’30”
Recorder ensemble (4-5 players); optional spoken voice.
Optional texts (English) from George Orwell’s Burmese Days and Letters from Burma by Aung San Su Kyi. Commissioned by Joshua Htet/Gabriel Prokofiev for Nonclassical.
First broadcast: BBC Radio 3, 9/1/2013
Recording: Consortium 5, Tangled Pipes Nonclassical NONCLSS008.

Scottish Dances (2009) 10’
Piano duet.

Interlude (2004/6) 1’30”
String trio.
First performance: St Margaret Pattens, 6/7/2006.

Tintinnabulation (2004) 1’
First performance: Stephen Gutman and Richard Benjafield, Queen Elizabeth Hall foyer, 31/10/2004

Pastorale VI (2002) 4’
Clarinet, cello, percussion (1 player).
First performance: King House, Boyle, Co Roscommon, Ireland, 2/3/2002

Intrada (2001) 1’
Brass ensemble. Written at the Dartington International Summer School.
First performance: Dartington College, 10/8/2001

Pastorale V (2001) 4’30”
Clarinet/bass clarinet, percussion (2 players).

Pastorale IV (2000) 7’30”
Clarinet, violin, viola, cello (extended version of Pastorale II)
Pastorale III (2000) 6'
Clarinet, violin, cello, piano. Also 2' version, 1999.

Pastorale II (1999) 6'
Clarinet, violin, viola, cello.

Pastorale I (1999) 3'30"
Clarinet/bass clarinet, violin, viola, piano. Written at Musicfest, Aberystwyth.
First performance (part): Aberystwyth International Music Festival, Aberystwyth, 30/7/1999 (earliest complete version of above, expanded arrangements).

Waltz in D (1999) 3'
Amateur string ensemble.

Ave, generosa (1996) 8'
Flute, clarinet, harp, piano, percussion.
First performance: City Lights/Brian Inglis, City University, 15/9/1996.

Japanese Pictures (1994) 18'
Clarinet, viola and piano.

Sonata (1992) 12'
Trumpet & piano.
First performance: Simon Wilcox and Brian Inglis, City University, 9/3/1995.

De Profundis (1992) 4'
Trumpet & piano. Excerpt from above.

Maskes (1990) 20'
Flute/treble recorder, oboe/cor anglais, piano, chamber organ/harpsichord, violin, cello, percussion.
First performance: Durham University ensemble/Brian Inglis, Durham University, 4/5/1990.

Sonata (1989/91) 14'
Flute & piano.
First performance: James Squire and Brian Inglis, City University, 28/5/1993.

Passacaglia (1989) 4'
Flute & piano (separately performable movement from above).
First performance: Hannah Lewington and Brian Inglis, Durham University, 15/10/1990.
6 Solo instrument

Wedding (2014) 3'+ (variable)
Piano (with optional DVD).

Concerto for Piano Solo (Homage to Alkan) (2013/14) ca 23’
Piano. Written for Gabriel Keen to perform at the 2nd Stoke Newington Contemporary Music Festival.
First performance: Gabriel Keen, St Mary’s Old Church, Stoke Newington, London (Stoke Newington Contemporary Music Festival), 3/11/2013.

Kärleks-Vals (2009) 2’30”
Piano. Written at the International Centre for Composers, Visby, Gotland, Sweden.

Sonata (2002) 10'30”
Piano. Commissioned by Gabriel Keen.
First performance: Gabriel Keen, BMIC, St Cyprian's Church, Glentworth Street, London, 14/1/2003.

Living Stones (1999/2001) 2’30”
Piano.

Sailing to Byzantium (1990/1999) 25-30'
Recorder player (tenor, treble, descant, soprano, garklein). Commissioned by David Maycock.
First (complete) performance of revised version:
Rachel Barnes, St Cyprian's Church, 16/11/2002.

Cadenza (1994) 3'
Harp.

Passacaglia (1992) 3'30”
Keyboard (harpsichord, piano, spinet etc).
First performance: Brian Inglis (harpsichord), Durham University, 8/6/1992.
First performance of piano version: Brian Inglis, BMIC, 10/10/1996.

Rondeau-Chocuna (1991) 5'30”/6'
Viola (also version for solo violin, 1994).
First performance of violin version: Cihat Askin, City University, 21/9/1995.
First public performance (workshop): Lesley Hatfield, Sonorities Festival, Queen's University Belfast, 3/5/1997.
6a Cadenzas

_Cadenza_ (1996)
for Malcolm Arnold's Clarinet Concerto No. 2 for clarinet and orchestra.
Commissioned by Alessandro Bondonno.

_Two Cadenzas_ (1991)
for Anton Heberle's Concerto for descant recorder and string orchestra.
Commissioned by David Maycock.

7 Graphic Scores

_Hermetic Study_ (2014) indeterminate duration
Free instrumentation

_Cadenza_ (2013/14) ca 3-4’
Piano solo. Part of Concerto for Piano Solo (Homage to Alkan).
First performance: Gabriel Keen, St Mary’s Old Church, Stoke Newington, London

_Intonarumori I & II_ 2’45”
Score for electronic realisation. Part of Symphony No 2 for soprano, sound sculptures
(Nonclassical club night).

8 Text/instruction scores

_Bus Piece_ (2012) 1’41”
Spoken word.

_Book & Comb Piece_ (2009/2012) 1’41”

9 Electronic Music

_Intonarumori I & 2_ (2008) 3’33”
Realised by Francois Evans. Part of Symphony No 2 for soprano, sound sculptures
(Nonclassical club night).
10 Arrangements

*The Little Drummer Boy* (2007) 3’
*The 12 Days of Christmas* (2007) 3’
Arranged for voices and piano.

*Ding Dong Merrily on High* (2006) 3’
*Jingle Bells* (2006) 3’
*Rudolf the Red-Nosed Reindeer* (2006) 2’
Arranged for voices and piano.
First broadcast: Radio 1, 18/12/2006

*Ae Fond Kiss* (2004) 3’
Traditional song arranged for voice and piano.

*Were You There When They Crucified My Lord?* (2001) 5’
Spiritual melody arranged for unaccompanied SAB voices.

*Veni Creator Spiritus* (2000) 3’
Taizé chant arranged for descant recorder, flute, trumpet, saxophone, cello, piano and organ and SAB voices.
First performance: St Peter's Singers & Players, St Peter's Church, 11/6/2000.

10a Descants

*Lo He Comes With Clouds Descending*
*The First Nowell*
*Thine Be The Glory*
*Jesus Christ Is Risen Today*