

BERNARD BARRELL

Andrew Mayes

Born on 15 August 1919 in Sudbury, Suffolk, Bernard Barrell lived, apart from his years of war service, almost entirely in the county of his birth. When he was four years old his family moved to Ipswich, his home for the next seventy years. On leaving school he was employed as a clerk at Churchmans, the cigarette manufacturers, but music was his real interest, and it was during this time he began to compose. His own list of works contains four pieces from the immediate pre-war years: “Hommage à Ravel” Suite for Small Orchestra, Op. 1 and “Diversion on an original theme for Strings”, Op. 2 date from 1938. The “Soliloquy” for ’cello (or violin/viola/clarinet) and piano, Op. 3 and the “Sarabande for Small Orchestra”, Op. 4 date from the following year. The “Sarabande” in the composer’s own arrangement for piano (Op. 4A) was his first published composition (by Fraser Enock). The alternative scorings of Op. 3 were typical of his intention to provide music for wide use and remained a feature of his compositions.



His war service was spent entirely in Gibraltar and while still in the army he married Joyce Geddy, also a composer. Once demobilised, he studied externally for and obtained his FTCL and L MusTCL qualifications. In addition to private teaching he took up music teaching posts in two Ipswich schools: Sidegate Lane Primary and Westbourne Boys’ Secondary. He also continued to compose, slowly at first - only three compositions date from the late 1940s, but these were his first exploration into song and choral writing. In addition to day-time teaching, Bernard gave evening courses once a week at Hollesley Bay borstal, an institution primarily providing agricultural training for young offenders. He was also a lecturer for the W.E.A. (Workers' Education Association).

As a composer he continued to work quite slowly. The 1950s saw the completion of a further twelve compositions that included a Fugue for Strings, Op. 11 (for Dr. Martin Shaw’s 79th birthday) and the “East Anglian Holiday Overture”, Op. 14. The 1960s, however, proved more fruitful with the completion of Op. 20 to Op. 59. A number of these works reflected his work in education, and in addition to pieces including recorders there is a handful that make use of the diatonic harmonica (though with alternative instrumentation also provided). Works for small orchestra suitable for young players and indeed for older keen amateur musicians occur throughout his compositions, but their purpose was not primarily didactic, but simply for players to enjoy. His Symphonic Movement “From the Waveney Valley”, Op. 129 was commissioned by and composed for the Pulham Village Orchestra in 1993. The orchestra’s conductor, Margery Baker, wrote for their newsletter, “His writing was always tailored to the groups for which he wrote, sufficiently challenging; highlighting real talent while ensuring nothing was impossible”. In addition to providing such music, Bernard was also supportive in other ways and was President of the Wymondham Youth Orchestra. He also served as the East Anglian representative for the Composers’ Guild.

Compositions in the 1970s and 1980s were plentiful and covered from Op. 60 (Missa Brevis No. 3) to Op. 121 (a setting of Longfellow’s Carol, “I heard the bells on Christmas Day”, for unison voices and piano/organ). Sacred choral music featured throughout his compositions and in addition to three Missa Brevis settings there are two further mass settings (Op. 52 and Op. 74), and a Magnificat and Nunc Dimittis, Op. 106 for SATB and organ (for Jeremy Cullam and the Aldeburgh Church Choir). Many of the numerous anthems, psalm settings, chants and hymn tunes, were composed for particular choirs or occasions.

A composer’s note for 1985 in his list of works recorded that owing to Joyce Barrell’s illness he only undertook copying and revisions (“re-texting” of Masses Op. 35 and Op. 74) and below the entry for Op. 121 (Longfellow’s Carol) he noted “Joyce Barrell died 6th December 1989”. This quite naturally



affected Bernard and only two short compositions were completed in 1990. A further composer's note for the year referred to the addition of two further movements to his Op. 64 pieces for trumpet and piano and mentioned "copying of J.B.'s final work 'Nightmare' for Soprano voice, clarinet and piano performed by 'Tapestry' in June 1990 at Woodbridge and B.M.I.C". Through the Pulham Village Orchestra Bernard and Joyce had renewed contact with an old friend and leader of the second violins, Margaret Miller. In addition to being a violinist Margaret was an organist and in 1991 Bernard composed three Hymn-tune Voluntaries, Op. 127 for her, based on the three hymn-tunes of his Op. 78. In 1993 Bernard and Margaret were married and moved to Ditchingham and from there to Southwold.

Though fewer works were completed in the 1990s these included a second string quartet (Op. 132) cast in a single movement and, perhaps Bernard's most unusually scored piece, "An Aberdeen Suite" for carillon Op. 131, composed for Ronald Leith and the St Nicholas Carillon, Aberdeen. His last work, "Sarabande & Fughetta" for Piano Op. 137 was composed for the 250th anniversary of J.S. Bach's death in 2000.

Finally, Bernard and Margaret moved to Bungay, but unfortunately Bernard was only able to enjoy a short time in their new home, as his failing health eventually required round the clock care, and he moved into a care home that was fortunately close by.

The East Anglian landscape is often represented in his music and reflected in some of the titles: "East Anglian Holiday Overture", Overture "Suffolk Celebration" and "A Norfolk Sketchbook" and "A Suffolk Notebook" each containing seven piano pieces. "Dunwich" Op. 92 sets a poem by Victor Allen for choir and orchestra. Bernard was without doubt a miniaturist and few of his works are longer than ten minutes in duration. However, there are a number of more substantial pieces, among which are the Quintet for Brass Op. 109, String Quartet No. 1, Op. 42 and the Symphony for Strings Op. 62. This last mentioned, though there is no hint in the title, is especially evocative of the East Anglian landscape. Although played in one continuous movement, it is in three linked sections, quick-slow-quick. In his own programme note Bernard wrote "...much of the work reflects the atmosphere of the lonely, mysterious marshes, wide open skies, wind-swept heathlands, sea mists, and the sense of space and light of the East Anglian coast". It is perhaps his finest work, and in a letter to the present writer sent in March 2003 Bernard wrote of the Symphony, "...it is where my heart is".

Another passion was railways, especially the long since closed lines of East Anglia and their steam locomotives. Not only did he write an article on the Southwold Railway, but also celebrated its centenary in 1979 with his "Southwold Railway Centenary Pieces" Op. 88 for piano. This was an enthusiasm that remained with him to the end of his life and a number of steam locomotive photographs were among those that surrounded him in his room in the care home in Bungay.

Shortly before Christmas 2004 Bernard suffered a severe stroke from which he was not to recover: he died on Sunday 2nd January 2005.

It was only during the last twelve years of his life that I became acquainted with Bernard. He wrote to me soon after I became editor of The Recorder Magazine in 1993, a typically enthusiastic and encouraging letter. We continued to exchange correspondence up until the time he moved into the care home, and managed to remain in touch after that. He was a man of tremendous conviviality, a great conversationalist with a generosity of spirit, especially towards his fellow composers and musicians. His nature was too retiring for him to have been a performer himself, but he was a great supporter and encourager of those who were - a gentleman in the very truest sense of the word.

Andrew Mayes

- 1938 “Hommage à Ravel” Suite for Small Orchestra Op. 1 7' also for piano
- 1938 Diversions on an original theme for Strings Op.2 7'
- 1939 Soliloquy for 'cello (or violin/viola/clarinet) and Pianoforte Op.3 2'
- 1939 Sarabande for Small Orchestra Op 4 3' also for Solo Pianoforte
- 1947 Three Songs for Tenor (Sop.) and Pianoforte, Op, 5 5'
 1. An English Pastoral (Words: Robert Jones)
 2. “Rondeau” (Words: Leigh Hunt)
 3. “Have you seen but a bright lily grow?” (Words: Ben Johnson)
- 1948 “O God of Earth and Altar” (Words: G.K. Chesterton) for S.A.T.B. and String Orchestra (or Organ or Piano)
 Also available for unison voices. Op. 6 2½'
- 1948 “I sing of a maiden” and “Lullay my liking” (S.A.T.B. Unaccomp.) Sop. Solo Op.7 2' and 3'
- 1951 Four Studies for Strings
 (Pub. Simrock Schirmer) (S.C.L.) Op.8 6½'
- 1953 Two Studies for Clarinet & Pianoforte (Prologue and Fugue) Op.9 3'
- 1953 “Music for Three” (D/Tr/Ten Recorders – or alt. treble instruments) Op.10 7'
- 1954 Fugue for Strings (for Dr. Martin Shaw’s 79th birthday) Op.11 5'
- 1956 “Music for Five” (D/2Tr/Ten/B Recorders – or alt. treble instruments) Op.12 11'
- 1956 “Music for Four” (D/2Tr/Ten or 2D/2Tr – or alt. treble instruments) Op.13 8'
- 1956 East Anglian Holiday Overture for orchestra
 (Pub. Goodmusic) Op.14 Op.14 5'
- 1957 A Hymn for the School (Words: Robert Hull) For Unison Voices and Pianoforte (Organ) (or Strings plus opt. WW.)
 2 Unaccompanied Songs for Mezzo soprano Op 15 2½'
- 1958 Recorder Trio (D/Tr/Ten – or D/2Tr)
 (Pub. M.S.M. Edition) Op.16 5 ½'
- 1958 A Carol Prelude for Strings and Recorders (Based on 2 Trad'l Carol tunes) D/Tr/Ten recorders
 (or alt. wood wind instruments) Strings with Vla/Vn3 and opt'l D/bass Op.17 4½'
- 1959 Festival Voluntary for Strings and Recorders (Based on “Lasst uns erfreuen”) D/Tr/Ten
 Recorders (or alt. wood wind, including opt. Bn) and Strings: with Vla/Vn3 and opt. D/bass
 (or for strings only) Op.18 3½'
- 1959 A Pentachord Suite for Descant Recorder & Pianoforte Op.19 5'
- 1960 A Gippeswyk Suite for Harmonicas (3 parts) (Diatonic) (Can be played on alternative
 instruments) Op.20 4'
- 1960 Suite for Brass – 2 Tpts/2 Ten Trombones or 2 Tpts/Hn/Tromb (or 2 cornets/Sax-horn/
 Euphonium etc.
 (Pub. Ricordi) (S.C.L.) Op.21 6'
- 1960 A Cambridge Suite for Descant Recorder and Pianoforte
 (Pub. M.S.M. Edition) Op.22 4½'
- 1960 A Shottisham Suite for Harmonicas (3 parts) (diatonic) (Can be played on alt. instruments)
 Op.23 4'
- 1960 A Suffolk Suite for 4-part ensemble (Diatonic Harmonicas – or alternative instruments)
 (Pub. Barry Brunton Music Publishers) Op.24 4½'

- 1960 Four Duets for 2 Clarinets (B-flat or A) (or Chromatic/Diatonic Harmonicas combined – or other suitable alternatives: Fl/Cl – Fl/Ob etc. etc.)
(Pub. Barry Brunton Music Publishers) Op.25 3½'
- 1960 Suite for Tom, Dick and Harriet for Diatonic Harmonicas or alt. instrument(s) (Cl/Sax/etc. with opt'1 2nd part) and Pianoforte
(Pub. Piper) Op.26 3½'
- 1960 Meditation on an old French Melody for Small Orchestra (1111/1100 & Strings) (Opt'1 Vla and D/B)
(Pub. Piper) (S.C.L.) Op.27 4'
- 1961 A Miniature Suite for Harmonicas (or alternative instruments (also for Organ manuals + opt'1 pedals Op.107) Op.28
- 1961 Concerto Comodo for Solo Instrument and Strings. Part may be played by Diatonic Harmonica or by Fl/Ob/Cl – Sop.Sax. or Vln. etc. (D/B part is opt'1) (piano reduction also available)
(Pub. Sphemusations) (S.C.L.) (C.R.) Op.29 Op.29 12'
- 1961 Conceits for 'Cellos (Three Duets) Op.30 3½'
- 1961 Three Preludes for Treble Recorder & Guitar Op.31
- 1961 Two Christmas Preludes for Recorders and Strings (Based on “Sussex” Carol tune and “In dulci júbilo”) 3-part Recorders and Easy Strings (D/B opt'1 – Vla/Vn3 – parts for open strings also available for beginners) Op.32 5'
- 1962 Suite for 'Cello Ensemble (Or 3 'cellos) Op.33 7½'
- 1962 Three Ostinato Studies “Salute to Stravinsky” for Piano Duet
(Pub. Barry Brunton Music Publishers) Op.34 4'
- 1962 Missa Brevis for Unison Voices & Organ (or Pianoforte) Eng text I.C.E.T (Rites 'A' & 'B') and Catholic use Op.35 5'
- 1962 Prelude and Fugue for Organ
(Pub. Anglian Edition) (C.R.) Op.36 6'
- 1963 Two Motets for S.A.T. unaccompanied
1. God be in my head
2. Glory let us give
(Pub. Oec [or FAND]) Op.37 1¾', 1¼'
- 1963 “Since singing is so good a thing” for SSA and/or TTBB unaccompanied. (May be accompanied ad lib) Op.38 2'
- 1963 Soliloquys for unaccompanied 'Cello.
(Pub. Anglian Edition) Op.39 6'
- 1964 Five Dances for Recorder & Guitar (D/Tr or Ten recorder with open strings guitar part. Recorder uses only GABCD pentachord)
(Pub. M.S.M.) Op.40 5'
- 1964 Missa Brevis No.2 (Latin Text) for S.A.T.B. unaccompanied
(Pub. Oecumuse) Op.41 6'
- 1965 String Quartet No.1
(Pub. Sphemusations) (S.C.L.) (C.R.) Op.42 20'
- 1965 “Music for Two” 5 pieces (D/Tr Recorders, or D/Ten, or 2 Tr or Tr/Ten) (Or alt. treble instruments)
(Pub. M.S.M. Editions) Op.43 6'

- 1965 Overture "Suffolk Celebration" (2222/4231/Timp/Perc/Strings) (Wood wind and brass may be reduced to minimum of 1111/2110 if absolutely necessary) Score and parts available. (Pub. Piper) (S.C.L.) (C.R.) Op.44 7'
- 1966 Introduction and Fugue for Harpsichord (or Pianoforte or Clavichord) (Pub. Barry Brunton Music Publishers) Op.45 3½'
- 1966 Two Introits for Unison Treble Voices & Organ (or Pianoforte)
1. "Search me, O God" (Psalm 139)
2. "Come let us sing" (Psalm 95)
(Pub. Oecumuse) Op 46
- 1966 "A Present of Pieces" for D/Tr recorder(s) & 'Cello (or 2 Fl or Fl/Cl etc) ('Cello part, that may be replaced by Viola, uses open strings only) Op.47 10'
- 1967 Theme and Reflections for Piano Duet Op.48 11'
- 1967 Epitaph for Zoltán Kodály for Strings with Glockenspiel and 2 descant Recorders (Pub Fand Music Press) (S.C.L.) Op.49 5'
- 1967 Three Songs for Tenor (Sop.) and Guitar
1. "Why so pale and wan" (Suckling)
2. "When as in silks" (Herrick)
3. "Gather ye rosebuds" (Herrick)
(Pub. Barry Brunton Music Publishers) Op.50
- 1967 "For Harwood's Lute" Four Pieces for solo Lute Op.51 7'
- 1967 A Short Mass in English (3 Parts a cappella)
Kyrie-Gloria-Sanctus-Benedictus-Agnus Dei
(I.C.E.T. text – Anglican Series 3. English texts for both Catholic and Anglican use)
For: S. S. A.
Or: S. A. and/or T. T. and/or B. (4th lower)
Or: A. A. and/or T. T. and/or B. (5th lower)
Or: T. T. and/or B. B. (8ve. Lower)
Op.52 7'
- 1968 Divertimento for Solo Oboe – Dance-Arabesque-Gavotte-Minuet-Air-Rondino (Pub. Thames Publishing: Anglia Edition) (C.R.) Op.53 7½'
- 1968 "Simple Suites" Nos. 1 & 2 for Violin(s) & Piano
1. March-Cloudshapes-Devil's Dance
2. Song-?-Fidler
Suitable for Violin classes – Suite No.1 uses open strings only. Suite No.2 uses 1st, 2nd and 3rd fingers successively (no 4th finger)
(Pub. Stainer & Bell) (C.R.) Op.54A
Op.54B 8'
- 1968 Music for Brass Trio (or 3-part ensemble) Fanfare-Chorale-Waltz-Dirge-Dance For 2 Trumpets & Tenor Trombone. (or Trumpet, Horn & Trombone, or Trumpet & 2 Horns etc. etc.) (Or alternative Brass Band Instruments e.g. 2 Bb Cornets & Euphonium etc. etc.) For small groups at different stages of technical proficiency) Op.55 7½'
- 1969 A Recital of Pieces for Descant Recorder & Pianoforte (For solo or class use) (12 pieces of which Nos. 1-6 use GABCD progressively. Range extended gradually to low C and higher D#. No low C# and D# and no "pinched" notes. Op.56 16' (8'+8')
- 1969 Suite for Solo Guitar: Intrada-Nocturne-Gavotte-Tango-Burlesque-Scherzo-Soliloquy (Pub. Anglian Editions) Op.57 10'

- 1969 Sonatina for Pianoforte ('Sonatina ostinata') Allegro risoluto-Adagio molto-Allegro (C.R.)
Op.58 10'
- 1969 Three Portraits for Piano
(i) The Dancer (Waltz) (ii) The Sculptor (Chorale) (iii) The Pianist (Toccata)
(Pub. Barry Brunton Music Publishers) Op.59 5'
- 1970 Missa Brevis No.3 (SSATB unaccompanied)
Kyrie -Sanctus-Benedictus-Agnus Dei
(Latin text only) Op.60 5'
- 1970 Six Contrasts for 2 Trumpets (or alternative instruments: e.g. 2 Clarinets)
(Pub. Goodmusic) Op.61 6'
- 1971 Symphony for Strings (in 1 movement)
(Pub. Goodmusic) (S.C.L.) (C.R.) Op.62 22'
- 1971 Four Hymns for Mixed Voices (SATB unacc'd) Words: George Herbert (2), Charles Wesley
and Norman Gale
(No.4 published by Oecumuse) Op.63 6'
- 1971 Four Pieces for Eb Trumpet & Piano (ostinato)
(i) Prologue (ii) Waltz (iii) Shanty (iv) Jig-Round Op.64 6'
- 1971 A Week of Pieces for Trumpet & Pianoforte (7 pieces) (Also available for Trumpet and String
Orchestra) (The solo Trumpet part may be played on any suitable alternative instrument,
including diatonic harmonica)
(Pub. Goodmusic) Op.65 Op.65A 11'
- 1971 Two Carols for unaccompanied mixed voices
As Joseph was a-walking
Rejoice and be merry
Op.66 4'
- 1972 "Opening Gambits" for Double-Bass and Pianoforte
(i) Introduction (ii) Fugato
(Double-Bass part requires open strings only)
(Pub. Stainer & Bell) Op.67 4½'
- 1972 Chorale for Organ
Commissioned by Miss C. Hackney, LRAM, ARCM, for the 21st Birthday of Mr. Robert
Gower, FRCO
(Pub. Oecumuse) Op.68 3½'
- 1972 Three little trios for Brass
March-Chorale-Dance
For 2 EbTpts & Trombone. (or Tpt/Hn/Trombone, etc. etc.Or alternative Brass Band Instruments
e.g. 2 Bb Cornets & Euphonium)
(Pub. Barry Brunton Music Publishers) Op.69 4'
- 1973 A Pocket of Pieces for solo Double-Bass
Prelude-Scherzino-Waltz-Fughetta
(May also be played by 2 Double-Basses: e.g. by teacher and pupil)
(Pub. Barry Brunton Music Publishers) Op.70 4½'
- 1973 Five Hymn-Tunes (SATB or unison)
"King of glory, King of peace". (G. Herbert)
"Teach me my God and King".* (G. Herbert)
"To mercy, pity, peace and love".* (W. Blake)
"Love divine, all loves excelling". (C. Wesley)

- “Jesus shall reign”. (Isaac Watts)
 * with Faux-bourbons also
 In memoriam Joan and Martin Shaw
 (Pub. Oecumuse) Op.71
- 1973 Theme and Variations for String Trio
 For the Brown family
 (Pub. Stainer & Bell) Op.72 10'
- 1973 “How far is it to Bethlehem?” (Carol) For unison voices and piano (or solo) Words: Frances Chesterton Op.73 2¼'
- 1974 Mass of Jesus and Mary (Unison voices and Organ)
 Kyrie-Sanctus-Benedictus-Agnus Dei-Gloria and final Acclamation) Text I.C.E.T.
 Commissioned by the Convent of Jesus and Mary, Ipswich, for the bi-centenary celebrations of the birth of the founder of the order. Op.74 7½'
- 1974 Two 15th Century Carols (SSAA or SATB or TTBB)
 i. I sing of a maiden
 ii. There is no rose of such virtue
 (Pub. Roberton) (S.C.L.) Op.75 3½'
- 1975 Beckford Suite for Brass Band
 i. Prologue and Fugue
 ii. Chorale
 iii. March
 Dedicated to Imogen Holst in memory of her father Gustav Holst (C.R.) Op.76
- 1975 Fugal Flourish for Brass Band
 For Woodbridge Excelsior Band 6/75
 (Pub. Oecumuse) (C.R.) Op.77 2'
- 1975 Three Hymn-Tunes (Unison Voices & Organ/Pf)
 i. Songs of praise the angels sang. (“Lucian”) (Words: J. Montgomery: 1771-1854)
 ii. The God of love my shepherd is. (“Angela”) (Words: George Herbert: 1593-1633)
 iii. The Church’s one foundation (“Reginia”) (Words: S.J. Stone 1839-1900)
 All three have SATB versions and (iii) has an optional descant for final verse with unison.
 “Lucian” has a separate unison setting for last verse.
 (See “3 Hymn-Tune Voluntaries” for organ Op.127)
 (Pub. Oecumuse) Op.78
- 1976 Psalm-Chants Chants, Amens, etc. etc.
 Various (1 chant appears in Oecumuse “100 20th Century Chants”) Op.79
- 1976 Nativity Music for Unison Voices & Pf plus optional Recorders etc. etc.)
 5 Carols and Interludes plus “Gloria” Round à 3
 i. Seven lesser joys of Mary
 ii. As shepherds lay within the fold
 iii. Lute-book Lullaby (W Ballet)
 iv. Rejoice and be merry
 v. I sing the birth (Ben Johnson)
 (Suitable for schools or adults – e.g. W.I.s etc.) Op.80
- 1976 Partita for Solo Violin
 i. Introduction & Allegro (quasi fughetta)
 ii. Habanera (iii) Lullaby (iv) Dance
 For Peter George
 (Also available for solo Viola)
 (Pub. Barry Brunton Music Publishers) Op.81 7'

- 1977 Pavan & Galliard for 2 Guitars
(May be played by 2 groups, or upper part of Pavan sub-divided into 3 or 2 – easy both)
Op.82 3'
- 1977 5 Shakespeare Songs for (medium) Voice and Guitar
i. Tell me, where is fancy bred?
ii. Ye spotted snakes.
iii. When Daises pied.
iv. Come away, death.
v. Sigh no more, Ladies.
(Pub. Barry Brunton Music Publishers) Op.83 10'
- 1978 Sonatina for Descant Recorder and Piano
Overture-Allegro moderato: Chorale-Adagio: Ronde-Alegro molto
May be performed by one player! (Pf: R.H.)
(Pub. Barry Brunton Music Publishers) (C.R.) Op.84 6'
- 1978 Fanfare and Fugato for Brass
2 Bb Tpts and 2 Trombones (or suitable alternatives: 2 Tpts / Hn / Trombn)
For the opening of new Woodbridge School Music Department 23/5/78
(Pub. EMU Publications) Op.85 2½'
- 1979 Quartet for Clarinets (3 Bb and Bass.Cl)
(Pub. EMU Publications) Op.86 15'
- 1979 Five Bagatelles for Piano
For Wendy Brown
(Pub. Fraser Enock) Op.87 5'
- 1979 The Southwold Railway Centenary Pieces for Piano
Seven Pieces For Jean Downes
(Pub. Barry Brunton Music Publishers) (C.R.) Op.88 7'
- 1980 Three Fives for solo Clarinet
(i) Caprice (ii) Canzonet (iii) Carnival
For Jean Downes
(Pub. Barry Brunton Music Publishers) (C.R.) Op.89 4'
- 1980 A Norfolk Notebook for Piano (7 Pieces)
For Mark Beaumont
(Pub. Fraser Enock) Op.90 7'
1. 1981 A prayer for peace (SATB a cappella)
2. Hymn of peace (SATB a capella)
3. "O brother man" (SATB a cappella)
4. Psalm chant (Ps 67)
5. 2 Amens (SSAATTBB, SATB) (see Op.79)
6. Anthem: "A vision of peace" (SATB)
(Nos. 2 & 6 Pub. Oecumuse) Op.97 No.6 4'
- 1981 Five Piano Pieces for One Hand
For Janet Colvin – and her other hand!
Intrada – Fughetta – Siciliano – Capriccio – Passacaglia
(Pub. Barry Brunton Music Publishers) (C.R.) Op.98 6'
- 1981 Pentad for Piano (5 Pieces)
(Pub. Barry Brunton Music Publishers) Op.99 5'
- 1982 A Pageant of Pieces for Viola and Piano
(4 easy pieces) For Gillian Hillman
(Pub. Stainer & Bell) Op.100 5'

- 1982 Songs for Juniors (Pf. accomp.) Op.101
- 1982 “A Round Dozen”
12 Rounds in 2-8 parts Op.102
- 1982 Two Short Anthems for SATB and Organ
For Peter Astor
(Pub. Novello) (S.C.L.) Op.103
- 1982 Three Hymn-Tunes (with descants)
For Unison Voices and Organ (Pf.)
For Mr. W.W. Downs
(Pub. Oecumuse) Op.104
- 1983 “Suite for Feet” 4 Pedal-Pieces for Organ
Fanfare-Interlude-Fughetta-Fiortura (Bourrée)
For Harrison Oxley’s 50th Birthday 3 April 1983
(Pub. Oecumuse) Op.105
- 1983 Magnificat an Nunc Dimittis for SATB and Organ
or SAT/B (Opt’l Tenor) and Organ
or S (unison) and Organ etc.
Traditional text
For Jeremy Cullam and Aldeburgh Church Choir
(Pub. Oecumuse) Op.106
- 1983 Five Fancies for Organ
i. Fanfare
ii. Folk-tune
iii. Forlana
iv. Fantasia
v. Fughetta
For Timothy J.C. Lawford
(Playable on manuals only – independent pedal part may be omitted)
(Pub. Oecumuse)
- 1984 A Little Concerto for Descant Recorder and Strings
Overture – Passacaglia – Finale
For Diana Patterson, Elizabeth Legget and Ipswich School Prep. Strings (Piano reduction available)
(Pub. Peacock Press) (C.R.) (Op.108) Op.108 14'
- 1984 Quintet for Brass 2 Tpts/Hn/Trombn/Tuba
i. Chorale & Variations, ii. Intermezzo, iii. Finale
For Suffolk Brass
(Pub. EMU Publications) (C.R.) Op.109
- 1984 Pantomime for SATB Crumhorns
(or 4 Sax: 4 Hns: 4 Cl: etc. or (8ve) SATB Recorders
Opt’l upper (5th) part Wind Quintet: Fl/Ob/Cl/Hn/Bsn
(Pub. Piper) (S.C.L.) (C.R.) Op.110 6'
- 1985 Composer’s note: Owing to Joyce Barrell’s illness this year, only copying and revisions (e.g. “re-texting” of Masses Op.35 and Op.74 etc. could be undertaken
- 1986 Anthem “I was glad” (Psalm 122)
SATB and Organ
For Westerfield Church 900th Anniversary (1987)
(Pub. Oecumuse) (C.R.) Op.111 5'

- 1986 1st movement of Symphony No.2 sketched (see Op.129), but laid aside in favour of “Sinfonia” (now Op.112) for Ipswich Prep. School
- 1987 Sinfonia: (in three movements) for Chamber Orchestra
Fl 1/Ob1 or Cl 1/Cl 2 or Ob 2/ Bsn/ 2Hns/Strings (Vla/Vn.3 plus opt'l D/B)
Op.112 12'
- 1987 “Left, Right and Centre”
Three Pieces for Piano 6 Hands
For the Analows Op.113 5'
- 1987 4 Party Pieces for Viola and Piano
For Wendy Brown Op.114 5½'
- 1988 A Choral Fanfare (Gloria in excelsis and Amen) SATB
For Westerfield Church Choir's 10th year – 13/02/88
(Pub. Oecumuse) Op.115
- 1988 The Christchurch Variations for Strings
For Elisabeth Marson
(Viola or Vln 3. D/B opt'l but highly desirable!)
(Pub. Piper) (C.R.) (Op.116) Op.116 12'
- 1988 “Dodecamania” (2 pianos/12 hands)
i. Preamble and Fugue (2¼' + 1¾' = 4')
ii. Chorale (2¼')
iii. Dance (Pandemonium) (1¾')
For Christine Brown and her pupils – Leeds Op.117 8'
- 1989 Overture GALA DAY
2/1/2/1: 2/2/1/0: Timp, Perc, Strings
(Ad lib: Ob/Bsn: 2Hns/Tpt2/Tromb. Vla or Vln3, D/B)
(Revised and expanded in March 1994)
(Pub. Goodmusic) Op.118 c.10'
- 1989 “O be Joyful in the Lord” (Jubilate Deo) (Ps.100)
for SSATBB a cappella
For T.M.G.s 30th Anniversary Service 10/09/89
(Pub. Oecumuse) (C.R.) Op.119 c.3'
- 1989 “Christemass” 3 Carols for SATB a cappella
i. In excelsis gloria
ii. Sweet was the song the Virgin sang
iii. Make we merry
For Ipswich Choral Society
(Pub. Oecumuse) (S.C.L.) (C.R.) Op.120 6'
- 1989 Longfellow's Carol (I heard the bells on Christmas Day)
Solo or Unison Voice(s) and Piano (or Organ)
(Joyce Barrell died on 6th December 1989)
Op.121 2½'
- 1990 “Partnerships” 4 Pieces for 2 Violins Op.122 4½' - 5'
- 1990 Kleine Vorspiel und Fuge für Klavier
For Felix la T. Budgett (died Feb '95) in his 90th birthday year – July 1990
(Pub. Barry Brunton Music Publishers) Op.123 3½'
- 1990 Summary: “Prologue” (open notes) and “Jig-Round” added to Op.64 to make 4 pieces for Tpt & Pf (q.v.)

Also many “re-copies” etc. etc. Ena's death (10/90) finally restricted activities as well as

- many demands resulting from J.B.'s death: e.g. copying of J.B.'s final work "Nightmare" for Sop/Cl/Pf performed by "Tapestry" in June 1990 at Woodbridge & B.M.I.C. etc. etc. Also J.B.'s part in Enid R's concert 24.11.90
- 1991 Anthem "My soul there is a Country"
for SA(T)B and Organ (can be sung by Unison Trebles and Organ – Organ part can be played on manuals only if desired)
For Kathleen and James Butt Op.124 c. 3½'
- 1991 Piano Duets Op.125
- 1991 The Village Variations
Theme and 7 variations for School Orchestra
Desc/Tr/Ten recorders with Vns I & II, opt'1 (but desirable Vn III/Vla and Vc) and Piano.
(NO Percussion except Morse Code!)
For the Hartismere Music-Makers and their conductor, Diana Passmore Op.126 (Op.126) (school) 11'-12'
- 1980 A Suffolk Sketchbook for Piano (7 Pieces)
(Pub. Barry Brunton Music Publishers) Op.91 6'
- 1980 "Dunwich" (Poem by Victor Allen)
for Choir (SATB) and Orchestra Op.92 10'
- 1980 Five Tunes for Treble Recorder and Piano
(i) March (ii) Song (iii) Ballet (Waltz) (iv) Nocturne (v) Scherzo
For Caroline and Veronica Jones
(Pub. Barry Brunton Music Publishers) Op.93 5'
- 1980 Psalm 150 (O Praise God in his holiness)
Anthem for SATB and Organ
(Pub. Oecumuse) Op.94 3'
- 1980 Duets for Descants Four pieces for 2 Descant recorders (or alternative combination)
(i) Fanfare (ii) Carol (iii) Waltz (iv) Canon (20 questions) (The first movement may be repeated at the end)
(Pub. Barry Brunton Music Publishers) Op.95 4½'
- 1981 Four Musettes for Organ
For Audrey Votier – Paphos, Cyprus
(Pub. Oecumuse) Op.96 5'
- 1991 3 Hymn-tune Voluntaries for Organ based on "Lucian", "Angela" and "Reginia"
(B.B. Op.78 q.v.)
For Margaret Miller
(Pub. Oecumuse) Op.127 5½'
- 1991 "Mostly Cannons" for violins in 3 parts mostly! (or 2 or 1 opt'1) Op.128
- 1993 The selling of 246 and the subsequent move to South Norfolk consumed most of the time in 1992/3 To Ditchingham on 07/05/93 marriage on 29/05/93 – but no work possible until alterations and unpacking had been done. (about July/August +)
- 1993 Symphonic Movement "From the Waveney Valley"
2222/2200/Timp/Strings
Commissioned by and composed for the P.V.O.
(C.R.) Op.129 c.10'
- 1993 "Show yourselves Joyful unto the Lord" (Ps.98 vv5-7)
Anthem for SSA and Organ
For Westerfield Church Choir and Derek Frith – celebrating the organ renovation by Peter Brumpstead 23/01/94 Op.130 c. 2'

- 1994 An Aberdeen Suite for Carillon (or Organ)
Preamble-Chorale-Lament-Musette
For Ronald Leith at St Nicholas Carillon Aberdeen Op.131
Carillon 7-8'
- 1995 String Quartet No.2 (in 1 movement)
For Dr. Michael Badminton and the Lodge String Quartet of Norwich Op.132 c. 11'
- 1995 A Christmas Triptych for SATB (unaccompanied)
i. Christmas Hymn ("Once in Royal David's City")
ii. Christmas Carol (Rejoice & be merry – a gallery carol)
iii. Christmas Fanfare (Gloria in Excelsis)
For Mary Forester and the Academy of St Clement Norwich.
(Pub. Oecumuse) Op.133 c. 5'
- 1996 "Partita for Two"
5 pieces for two recorders (D.Tr/2Tr/ Tr.Ten. etc. etc.
Intrada-Chorale-Canon-Ballet-Tarantella
For E.R.T.A Op.134 6'
- 1996 "Partita for Three"
4 pieces for three recorders (D.Tr1.Tr2 or D.Tr.Ten
Preludium-Sarabande-Pastoral-Ostinato
For E.R.T.A. Op.135 5¼'
- 1996 Partita for "M" for Descant (or Treble) recorder & Pf
Chorale-Jig-Interlude (Canon)-Burlesque
For M on 06/10/96 Op.136 7'
- 2000 (Aug) Sarabande & Fughetta for Piano (for "Bach 2000"
ICC/OIO – Japan) Op.137 c. 3'

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