

# Gammer Gurton's Garland

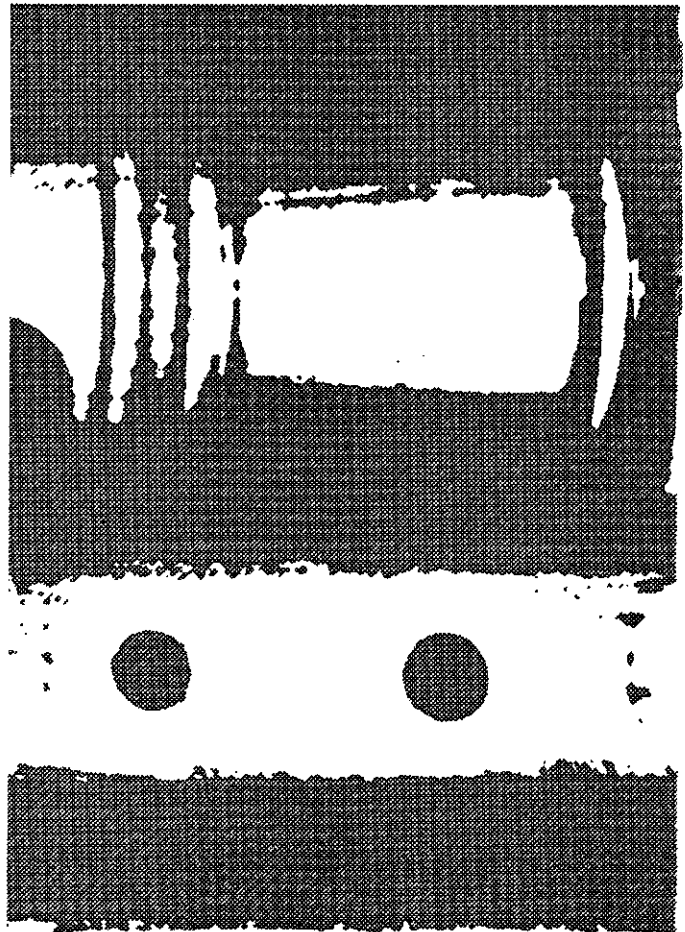
for Treble Recorder and Piano

**Trevor Hold**

BRITISH MUSIC INFORMATION CENTRE,  
10, Stansford Place, London, W1A 1AA

Five nursery tunes magically and subtly transformed by Trevor Hold, who has long delighted in these disarmingly simple pieces. Among the tunes used are, "The Twelve Days of Christmas", "Hush-A-Bye Baby" and a very lively "O Dear, what can the matter be?".

THE TWELVE DAYS OF CHRISTMAS  
GREEN GRAVEL  
HUSH-A-BYE, BABY  
OVER THE HILLS AND FAR AWAY  
O DEAR, WHAT CAN THE MATTER BE?



## FOREWORD

Trevor Hold was born in Northampton in 1939 and studied music at the University of Nottingham with Ivor Keys and Basil Smallman. He has held teaching posts at the Universities of Aberystwyth (1963-5), Liverpool (1965-70), and Leicester (1970-89), and now works as a freelance composer, lecturer and writer. His compositions range from keyboard music, chamber music and song-cycles to large scale orchestral and dramatic works. He is also a poet and, as well as supplying the libretti for his own song-cycles and operas, has published three collections of poetry, the most recent being *Mermaids and Nightingales* (1991).

The composer writes of the present work: "Nursery tunes are the first music most of us hear in our lives, the first music we really get to know and ergo the music we will have known the longest. They have a disarming simplicity and pithiness; their whole aim is to be tuneful, so that they can be memorable; and in their very essence they are a source of instant nostalgia. For all these reasons nursery tunes delight me, and on many occasions I've incorporated them into my music, though never so directly as here. The tunes I've used should all be recognisable at some point in each piece, though all

undergo a certain amount of transformation (Hush-a-bye, baby for instance has become a passacaglia theme). Gammer Gurton's Garland, or; The Nursery Parnassus is the splendid title which the great antiquarian, Joseph Ritson, gave to his pioneering collection of nursery-rhymes published in 1784. It includes the texts of two of the tunes I've used: Hush-a-bye, baby, which he calls The Nurse's Song, and Dong dong bell, which makes a brief unscheduled appearance (as a possible answer to O dear, what can the matter be?) in the final movement."

The work was composed for John Turner in 1996, and received its first performance at the Lichfield International Arts Festival on 4th July 1998, when the performers were John Turner (recorder), and Keith Swallow (piano).

# GAMMER GURTON'S GARLAND

## 1. THE TWELVE DAYS OF CHRISTMAS

TREVOR HOLD

Fast:  $\text{♩} = c. 92$

(In time)

The musical score is arranged for Treble Recorder and Piano. It begins with a Treble Recorder part marked *ff* and a Piano accompaniment also marked *ff*. The tempo is indicated as 'Fast:  $\text{♩} = c. 92$ ' and the performance style is '(In time)'. The score is divided into measures, with some measures marked 'Ped.' (pedal). A large blue watermark 'Preview File Only' is overlaid diagonally across the middle of the page. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *cresc.*. The piece concludes with a trill in the piano part.

(don't hold back)

(♩ = ♩)

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of one flat (Bb) and a 2/4 time signature. It contains three measures of music, starting with a forte (*ff*) dynamic and a *dim.* (diminuendo) marking. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff also starts with *ff* and *dim.* markings. The bottom staff provides a bass line with chords and single notes.

The second system of the musical score consists of three staves. The top staff begins at measure 20 and contains three measures of music with a mezzo-forte (*mp*) dynamic and the instruction "dreamily distant". The middle and bottom staves are grand staff notation. The middle staff starts with a *dim.* marking. The bottom staff provides a bass line with chords and single notes.

The third system of the musical score consists of three staves. The top staff contains three measures of music, starting with a mezzo-forte (*mp*) dynamic and a *dim.* marking. A fingering number "25" is written above the second measure. The middle and bottom staves are grand staff notation. The middle staff starts with a *dim.* marking. The bottom staff provides a bass line with chords and single notes.

The fourth system of the musical score consists of three staves. The top staff contains three measures of music with a piano (*p*) dynamic. The middle and bottom staves are grand staff notation. The middle staff starts with a mezzo-forte (*mp*) dynamic. The bottom staff provides a bass line with chords and single notes.

30 *tr*

*mp*

35 *tr*

*cresc.*

40 *mf*  
*clipped and precise*

*mf*

hold back

First system of musical notation. Treble clef: *p*, *cresc.*, *ff*. Bass clef: *cresc.*, *ff*. Includes a fermata over a note and a 45-degree hairpin.

In time

Second system of musical notation. Treble clef: *mf*, *f*. Bass clef: *mf*. Includes a 3/4 time signature, a fermata, and a 50-degree hairpin.

Third system of musical notation. Treble clef: *p(sudd.) cresc.*. Bass clef: *p(sudd.) cresc.*. Includes a fermata and a 50-degree hairpin.

(no rit.)

Fourth system of musical notation. Treble clef: *ff*, *pp*. Bass clef: *ff*, *pp*. Includes a 55-degree hairpin and a fermata.

## 2. GREEN GRAVEL

incorporating "On the Mountain"

Deliberately: ♩ = c. 144

Treble Recorder *mf*

Piano *mf*

Quickly: ♩ = c. 144