

Twelve Old English Songs for Two Bassoons..... arranged by Sydney Twinn

Sydney Twinn was an English violinist, composer and music educator, best known for his *Playing at Sight for Violinists and Others in an Orchestra*. He arranged an enormous amount of British music in duet format for a variety of instruments, usually in sets of twelve. In my humble opinion the *Twelve Old English Songs for Two Bassoons* are the most engaging of all of his groupings that I have investigated, and yes, I may be prejudiced . . . I have used these pieces for years in the studio as part of the sight-reading required of all my students at every lesson. Teachers will find them particularly useful as most of the upper parts are written in tenor clef, encouraging that necessary fluency in our students, while the lower parts sometimes present rhythmic surprises.

The titles and sources of the tunes are as follows:

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|--------------------------------------|---------------------------------------|
| 1. <i>Here's to the Maiden</i> | Richard Brinsley Sheridan (1754-1816) |
| 2. <i>Black Eyed Susan</i> | Richard Leveridge (1670-1758) |
| 3. <i>The Thorn</i> | William Shield (1748-1829) |
| 4. <i>Near Woodstock Town</i> | Anonymous 17 th Century |
| 5. <i>The Arethusa</i> | William Shield |
| 6. <i>Tom Bowling</i> | Charles Dibdin (1745-1814) |
| 7. <i>Simon the Cellarer</i> | John Liptrot Hatton (1809-1886) |
| 8. <i>Down among the Dead Men</i> | Anonymous, circa 1700 |
| 9. <i>The Three Ravens</i> | Anonymous 16 th Century |
| 10. <i>The Leather Bottel</i> | Anonymous 17 th Century |
| 11. <i>The Girl I Left Behind Me</i> | Anonymous 18 th Century |
| 12. <i>There Was a Jolly Miller</i> | Anonymous 17 th Century |

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Twelve Old English Songs for Two Bassoons

Edited by Bruce Gbur

Arranged by Sydney Twinn

1. Here's to the Maiden

Allegro moderato

Bassoon 1

mf

Bassoon 2



5



9 *p*



13 *f*



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2. Black-Eyed Susan

Andante

The musical score is written for two staves in bass clef, 4/4 time. It begins with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score is divided into four systems, each with a measure number (4, 8, 12) at the start of the first staff. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The melody is primarily in the upper staff, with accompaniment in the lower staff. The piece concludes with a final measure in the lower staff.



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9. The Three Ravens

Allegretto

The musical score for 'The Three Ravens' is written for piano in 2/4 time, featuring a treble and bass clef. The key signature has one sharp (F#). The score is divided into four systems, each with a measure number in the left margin.

- System 1:** Measures 1-4. Both staves begin with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment.
- System 2:** Measures 5-8. Measure 5 is marked with a mezzo-forte (*mf*) dynamic. The treble clef features a melodic line with a slur over measures 6 and 7, ending in a piano (*p*) dynamic. The bass clef continues with a rhythmic accompaniment, also marked *mf* in measure 8.
- System 3:** Measures 9-11. Measure 9 is marked with a piano (*p*) dynamic. The treble clef has a melodic line that tapers off towards the end of the system, marked with a piano (*p*) dynamic. The bass clef continues with a rhythmic accompaniment.
- System 4:** Measures 12-14. Measure 12 is marked with a mezzo-forte (*mf*) dynamic. The treble clef has a melodic line that tapers off, marked with a mezzo-forte (*mf*) dynamic. The bass clef continues with a rhythmic accompaniment, also marked *mf* in measure 14.



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