ROYAL COLLEGE OF MUSIC

London

PETER GELLHORN

TRIO SUITE (1937)

FOR TWO VIOLINS AND VIOLA

RCM EDITIONS

About RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

About the Peter Gellhorn Project

This edition was created as part of the AHRC-funded Cultural Engagement Project "Exile Estates – Music Restitution: The Musical Legacy of Conductor/Composer Peter Gellhorn", in collaboration with the International Centre for Suppressed Music (ICSM) and the Jewish Music Institute (JMI).

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Arts & Humanities Research Council

We would also like to acknowledge the support of the British Library in providing access to its collection of Peter Gellhorn's papers.

Preface

The *Trio Suite* for two violins and viola was written in London in March 1937. By this time Peter Gellhorn was working as a 'resident volunteer' at Toynbee Hall, where he taught music, directed ensembles, and composed incidental music for the theatre group.[1]

Dr. Terence Curran and Norbert Meyn

References:

1. Toynbee Hall Annual Report, 1935-1938. Appendix A: List of Residents; Toynbee Hall Annual Report, 1935-1938. Education and the Arts: The New Music Department, p. 25.

Editorial Statement

A collection of Peter Gellhorn's papers, including autograph manuscripts for all of his extant compositions, was donated to the British Library on 30th April 2010 and 20th July 2011 as Music Deposit 2010/15. The official reference for the collection is now MS Mus. 1800, and a complete catalogue can be found at www.petergellhorn.com /sheet-music. Alongside sketches and drafts, the composition manuscripts include a number of autograph fair copies, written in ink, clearly notated, and with few corrections, suggesting that Gellhorn intended them to be regarded as authoritative. It has therefore been possible to make urtext editions of these works, accurately conveying Gellhorn's intentions. Some minor corrections and changes to formatting have been made so that the scores are ready for use by performers, in keeping with the ethos of the RCM Editions. On a similar basis, any specific modifications are outlined in the preface to each work, rather than using editorial brackets in the score, in order to reduce clutter on the page and to ensure easy reading. For an overarching outline of the approach to transcription, see "The Peter Gellhorn Edition: General Statement", available at www.petergellhorn.com/sheet-music and at researchonline.rcm.ac.uk/69/.

Sources

The Gellhorn Papers contain four autograph manuscripts for the *Trio Suite*, catalogued under MS Mus. 1800/4/2 Orchestral and instrumental music; 1937: a pencil draft, and a complete set of three fair parts. The fair parts have been used as the primary copy texts for the present edition as, in the absence of a fair autograph score (which appears to have gone missing), they represent the most accurate sources. Some of the parts contain performance markings written in pencil, but since these are all in other hands they have not been included in the present edition. The draft score has been used to used to clarify any ambiguities.

The fair parts are written in black ink on 12-stave printed (but non-watermarked) manuscript paper. The Violin 1 part is formed from two bifolios with one interpolated folio, while the Violin 2 and Viola parts are both formed from one bifolio containing

three folios, with all three making unbound ten-page booklets measuring 304mm by 208mm. The contents are identical in all three parts:

[i]: Title page
[ii]: Blank page
p.1: First movement
p.2: Second and third movement
p.3: Fourth movement
p.4: Fifth movement
p.5: Sixth movement
[iii-v]: Blank pages

Specific Editorial Remarks

The main editorial result of using the fair parts to recreate a score is the need to modify the positioning of first- and second-time bar markings. Gellhorn placed them differently in each part depending on the material being repeated, whereas in the present edition they have, by necessity, been placed in the same position across all parts.

The following minor corrections have also been made:

Movement 1 measure 15 beat 1: the B♭ in the viola has been changed to an A♯ to neaten the subsequent tie.

Movt.1 m. 22 b.2: the "solo" marking in the viola has not been transferred to the score, though it has been preserved in the part.

Movt.6 m.13-15: a slur has been added to the second violin to match the first violin.

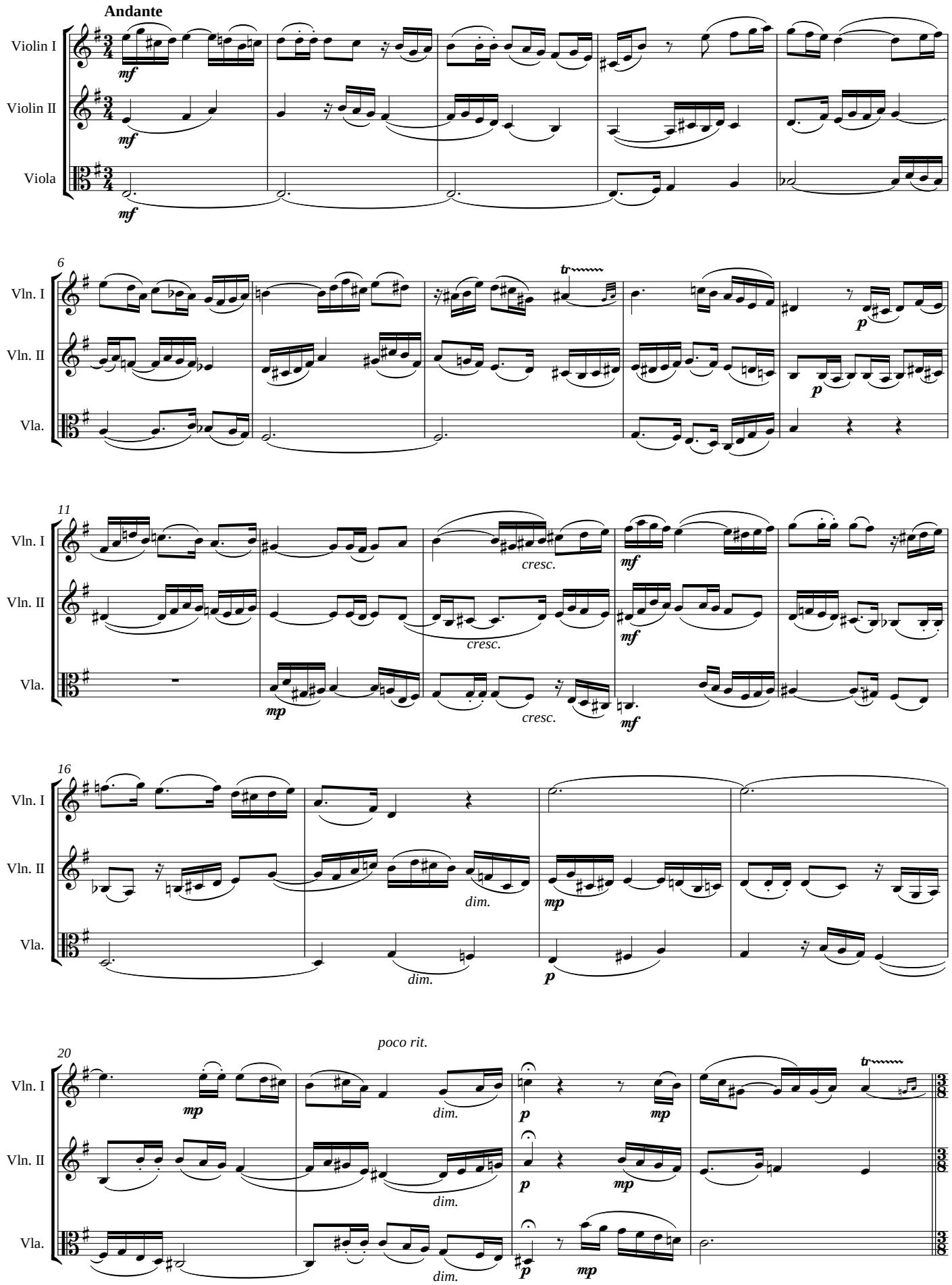
Movt.6 m.41 b.1-2: a beam has been removed in the first violin part to match the viola.

Dr. Bruno Bower

Trio Suite

Peter Gellhorn (1912–2004)

1. Ouverture



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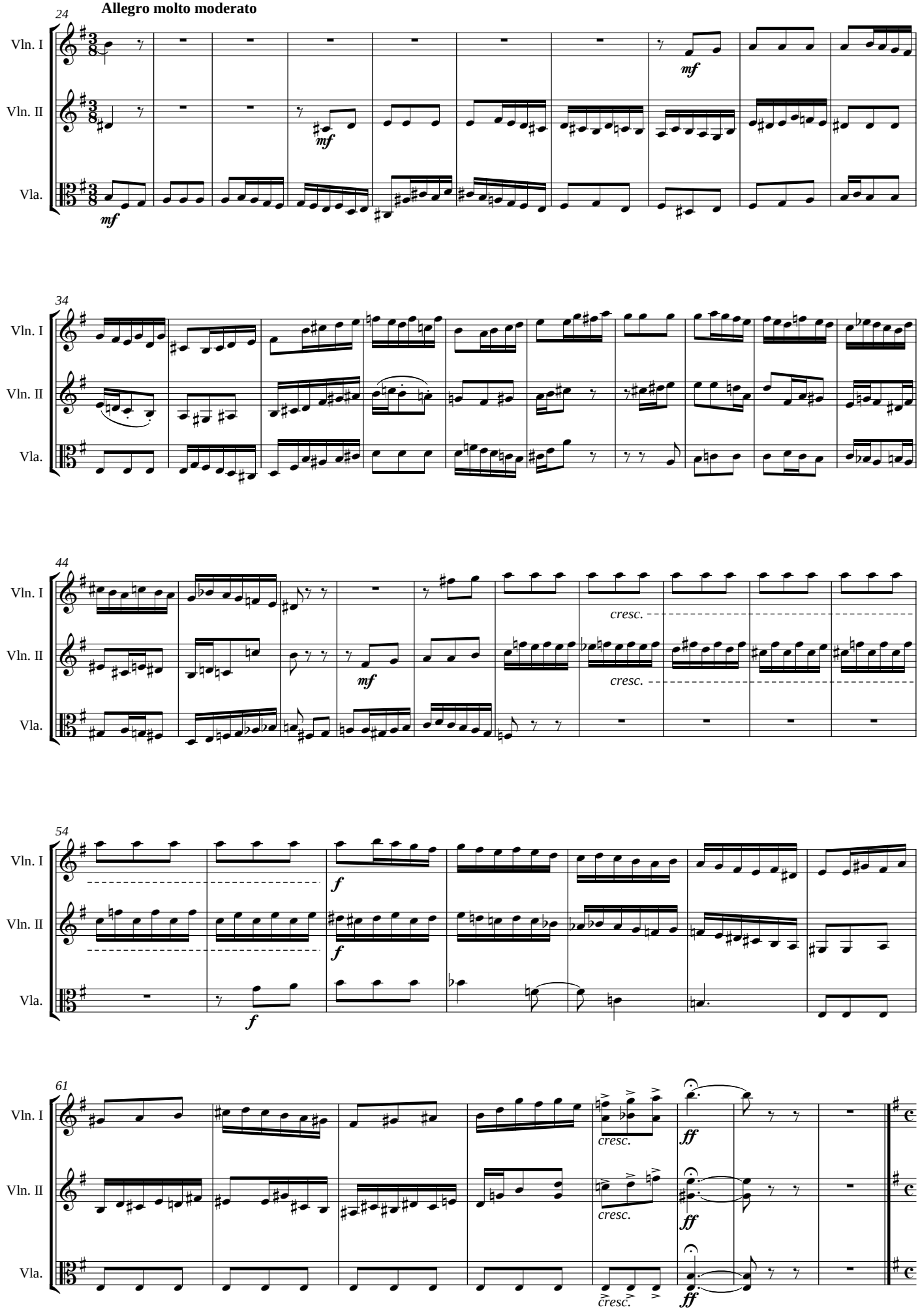
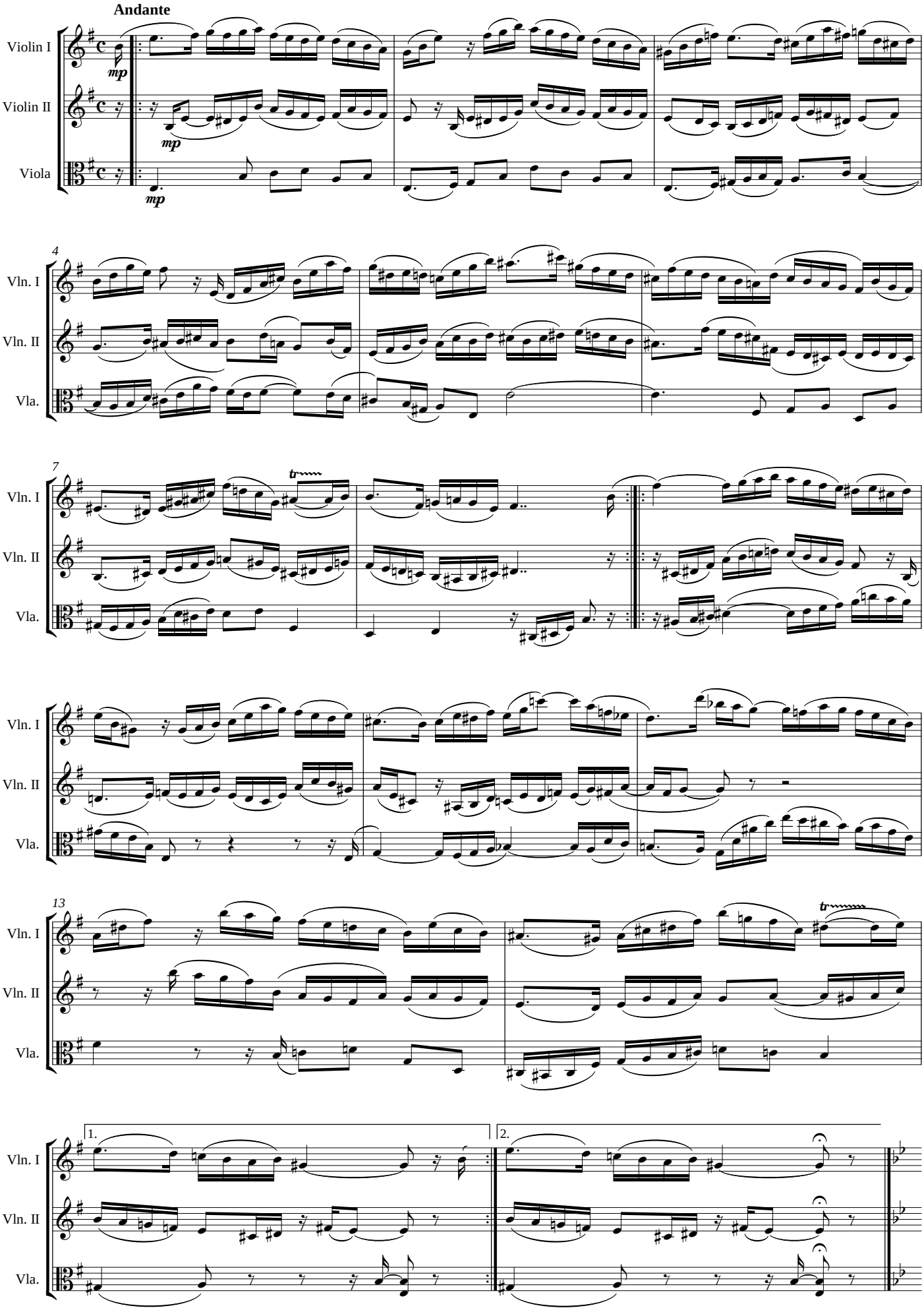
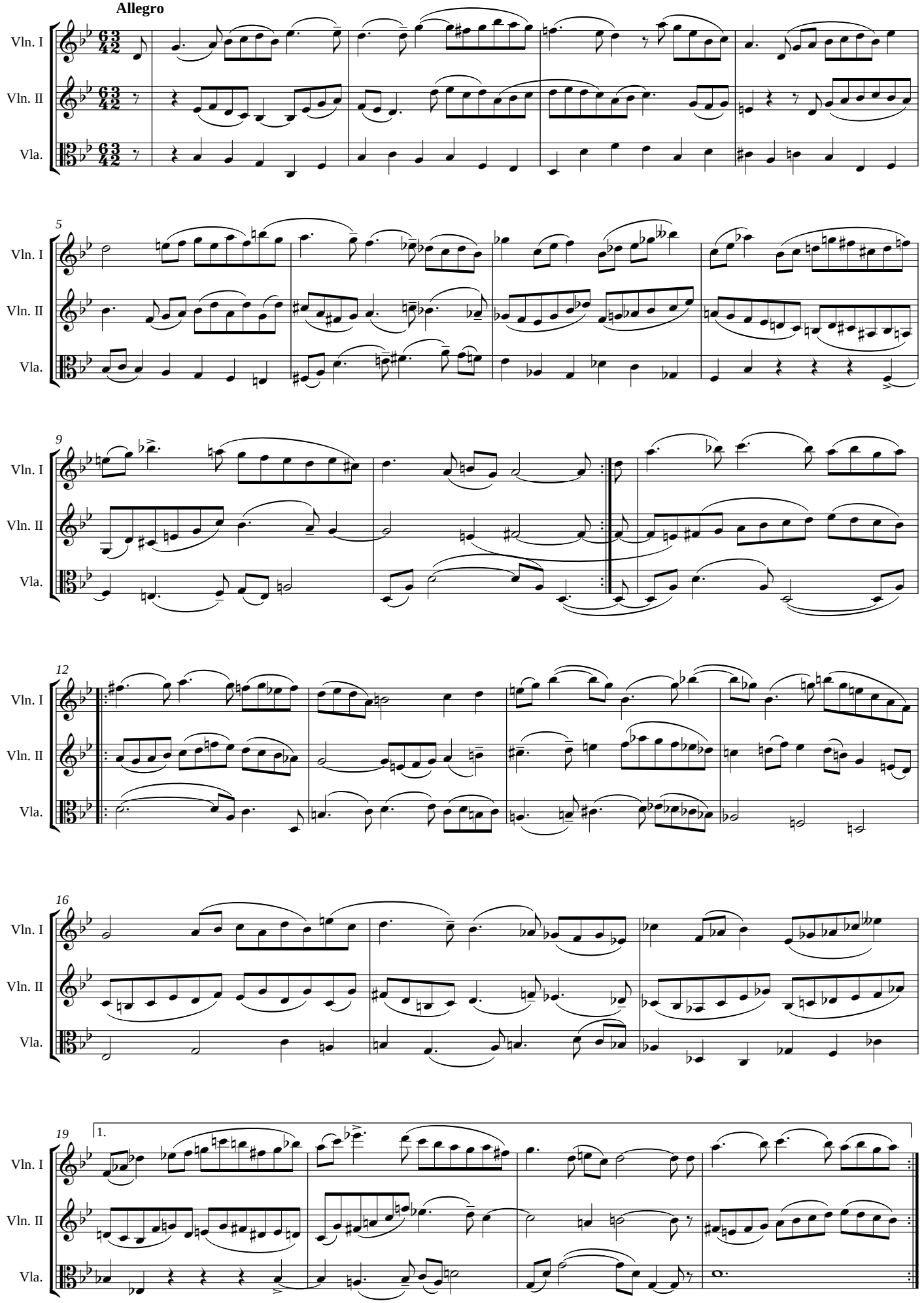
Allegro molto moderato

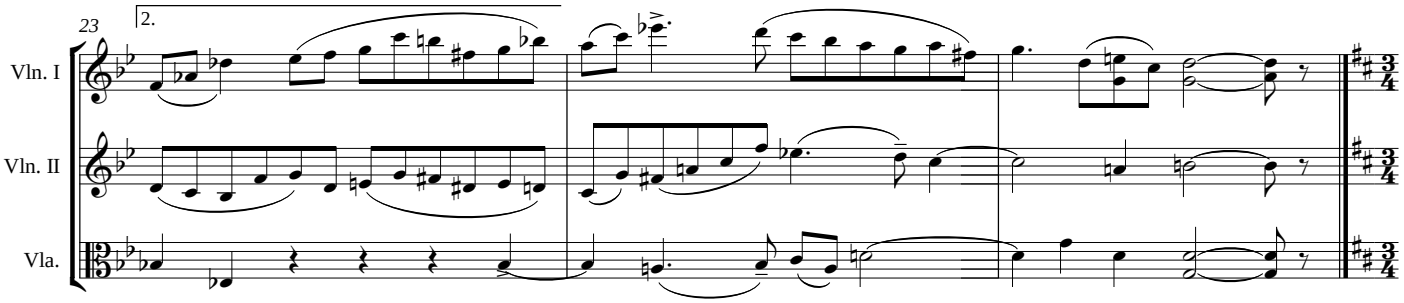



Andante
Violin I
Violin II
Viola
mp
Vln. I
Vln. II
Vla.
tr
1.
2.

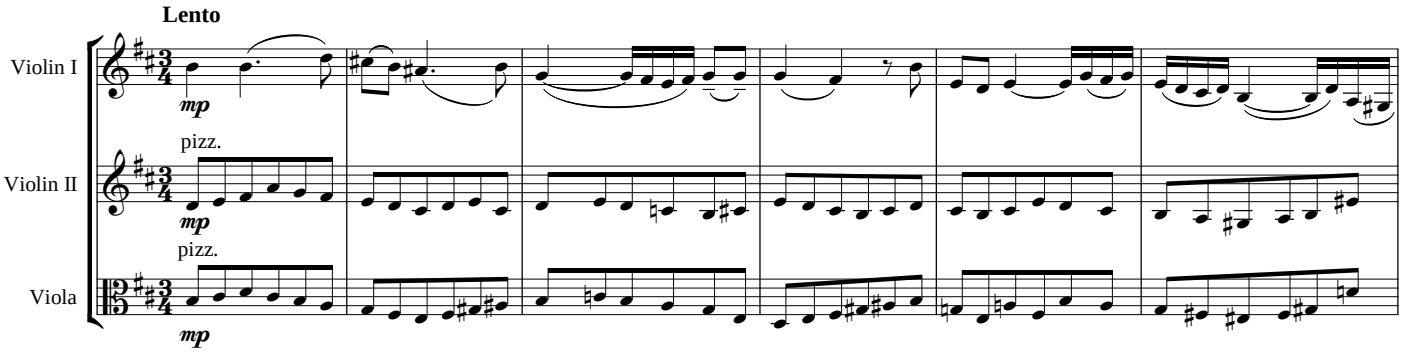
3. Courante

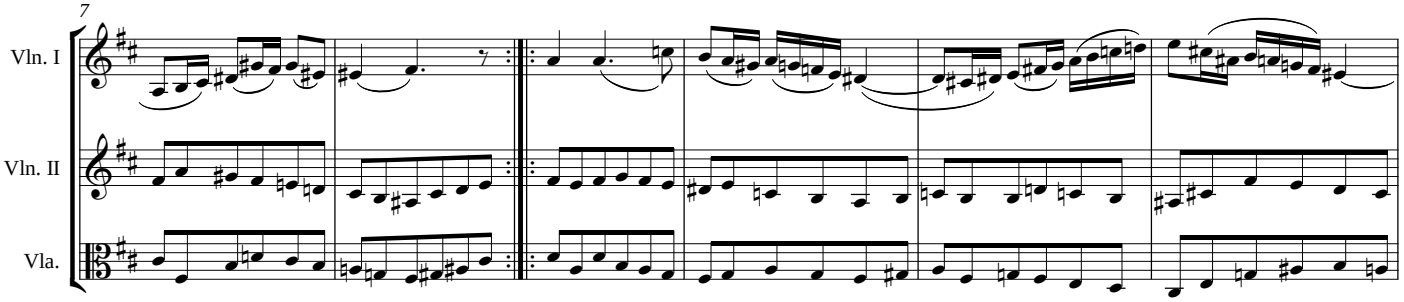
Allegro

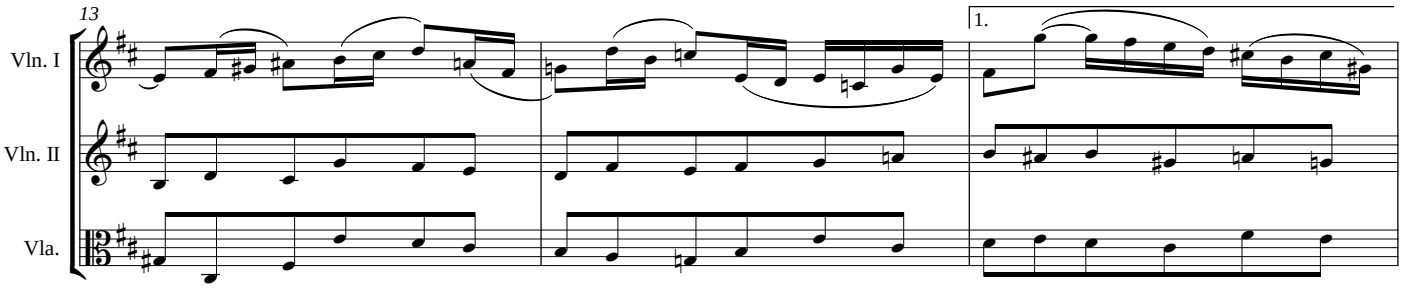


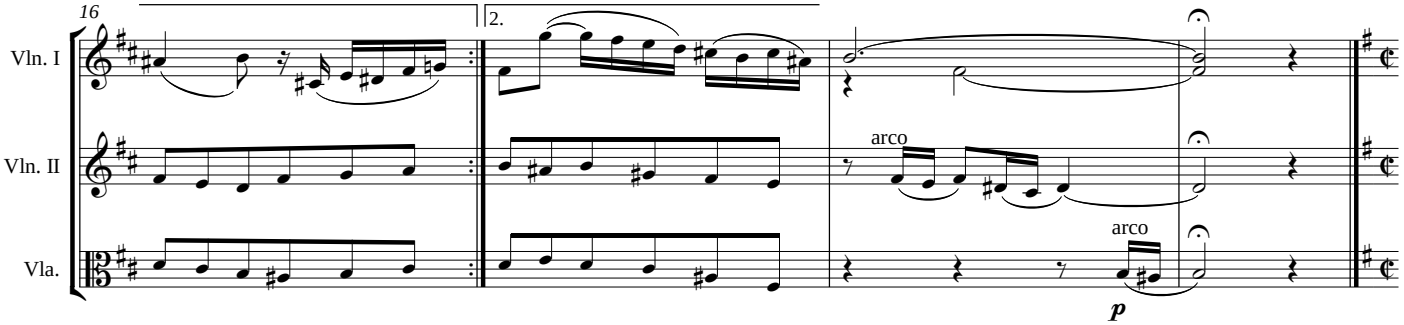

23
2.
Vln. I
Vln. II
Vla.

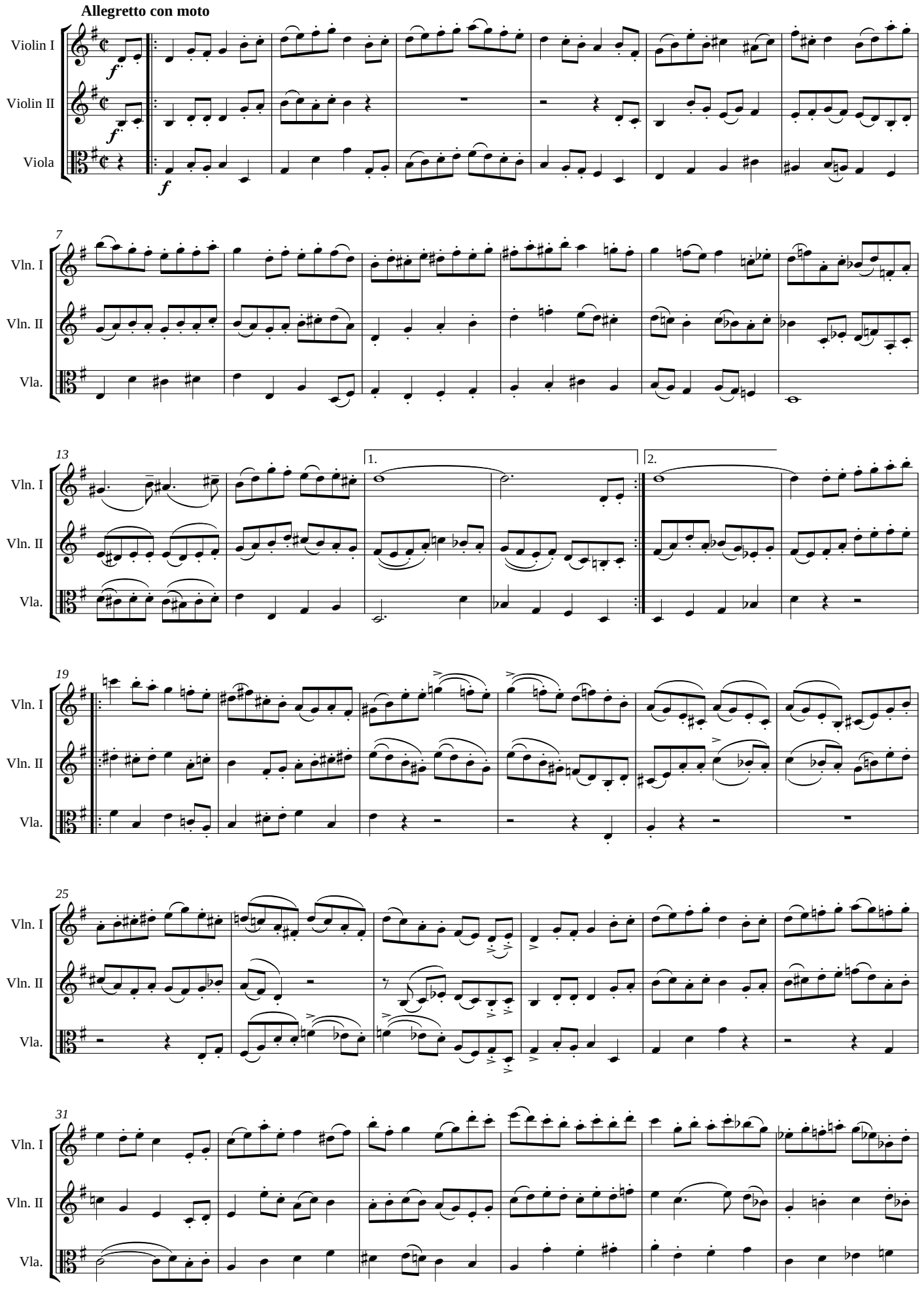
4. Sarabande

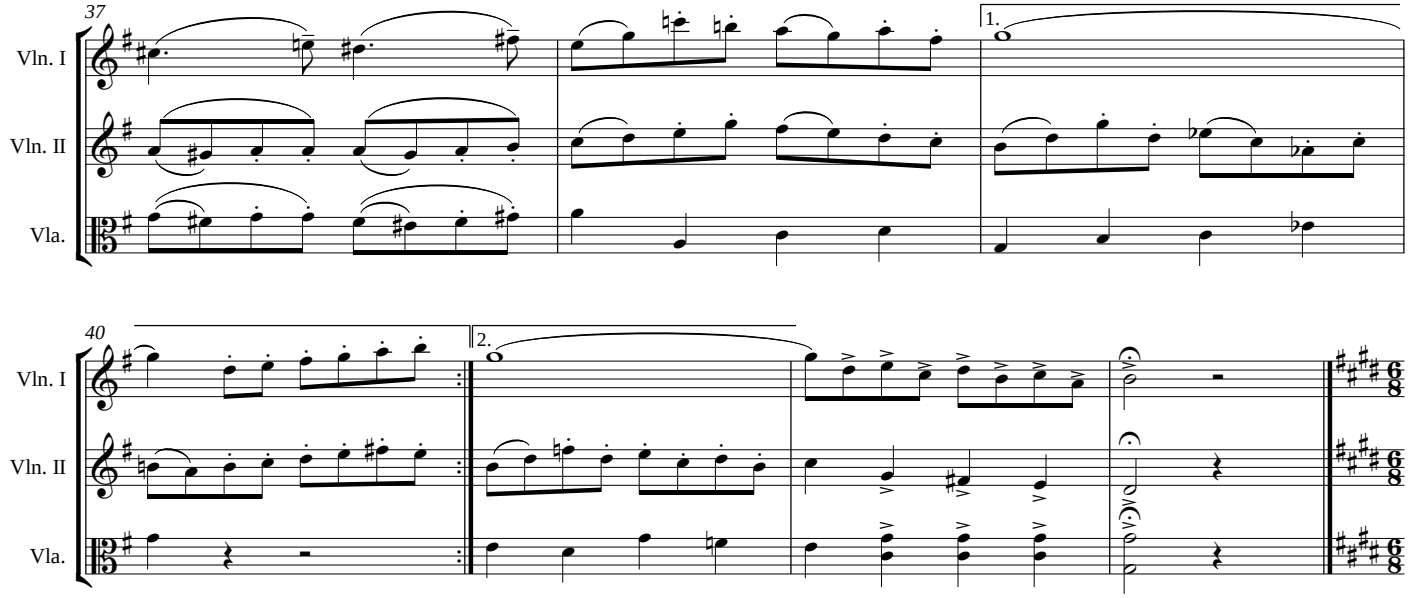

Lento
Violin I
Violin II
Viola
mp
pizz.
pizz.
mp
mp


7
Vln. I
Vln. II
Vla.

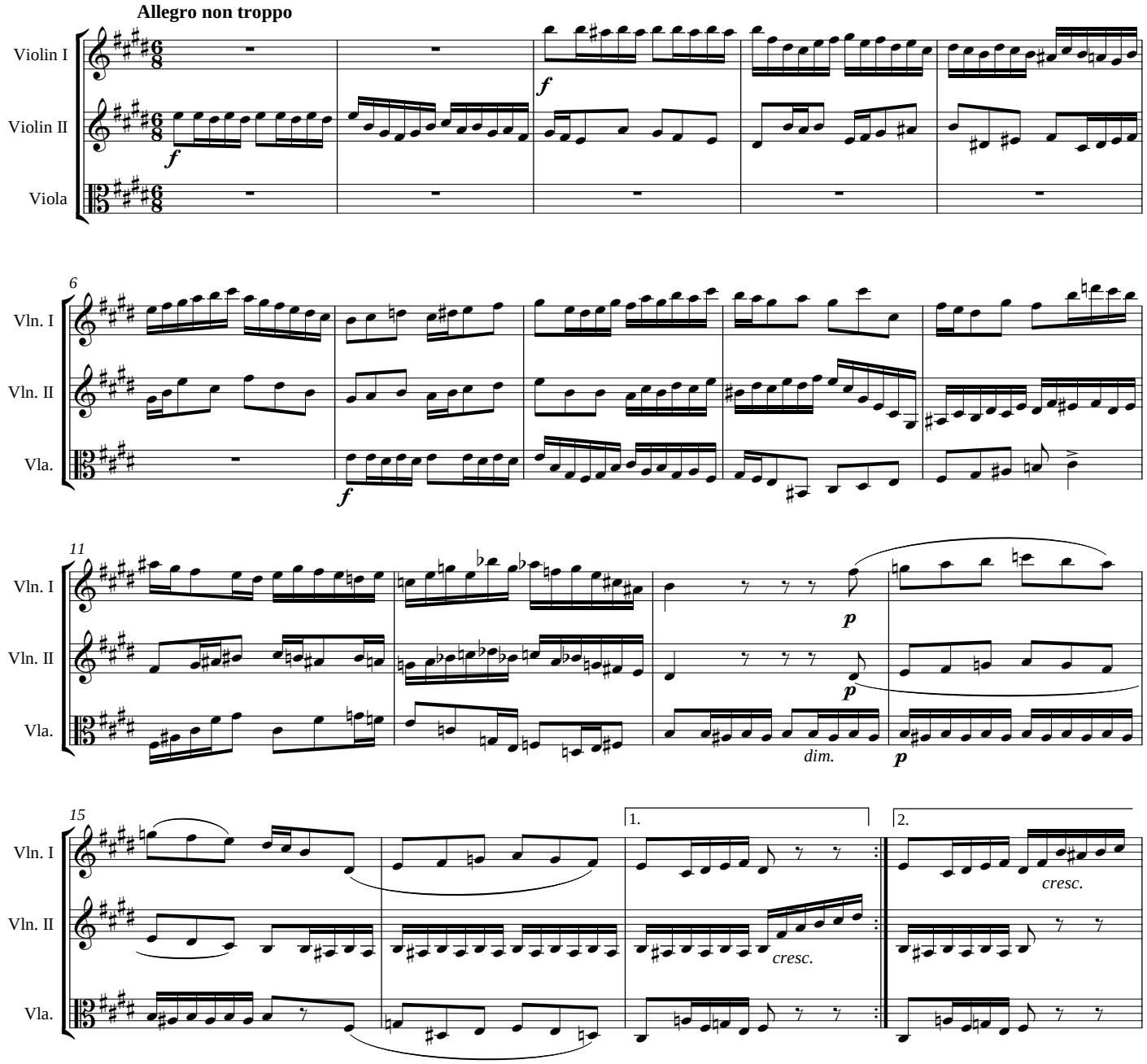

13
1.
Vln. I
Vln. II
Vla.

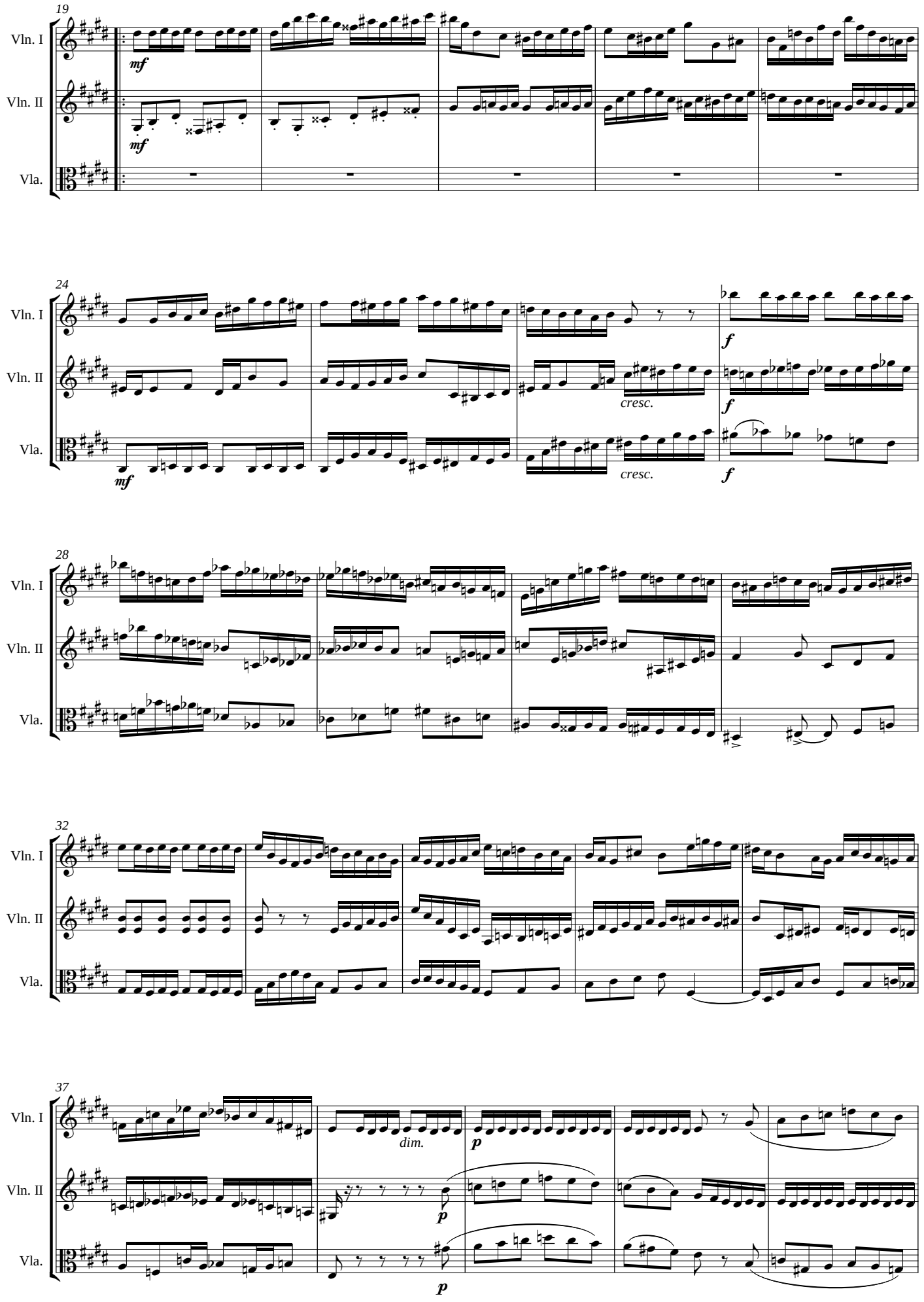

16
2.
arco
arco
p
Vln. I
Vln. II
Vla.

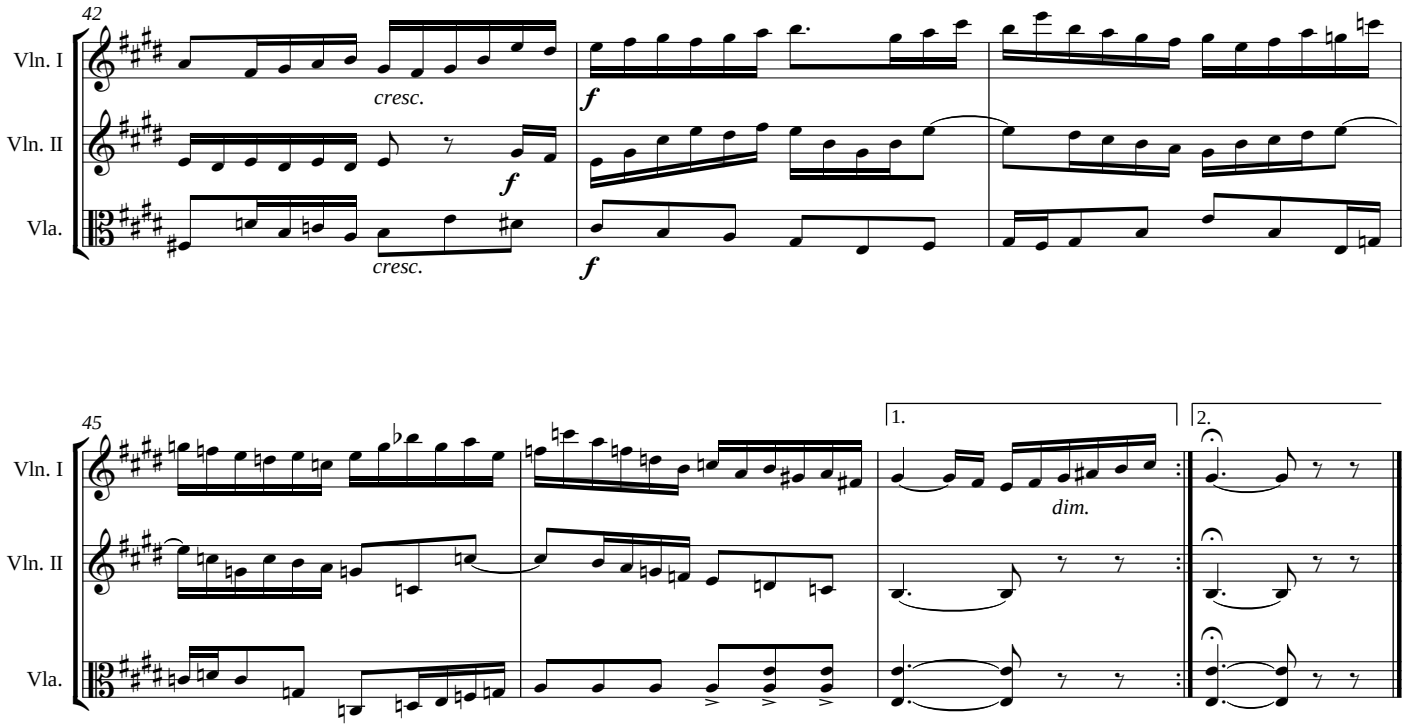

Allegretto con moto
Violin I
Violin II
Viola
Vln. I
Vln. II
Vla.
1.
2.


37
Vln. I
Vln. II
Vla.
1.
40
2.

6. Gigue


Allegro non troppo
Violin I
Violin II
Viola
f
6
Vln. I
Vln. II
Vla.
11
p
dim.
15
1.
2.
cresc.


19
Vln. I
Vln. II
Vla.
mf
mf
24
Vln. I
Vln. II
Vla.
mf
cresc.
cresc.
f
f
f
28
Vln. I
Vln. II
Vla.
32
Vln. I
Vln. II
Vla.
37
Vln. I
Vln. II
Vla.
dim.
p
p
p



London, March 1937

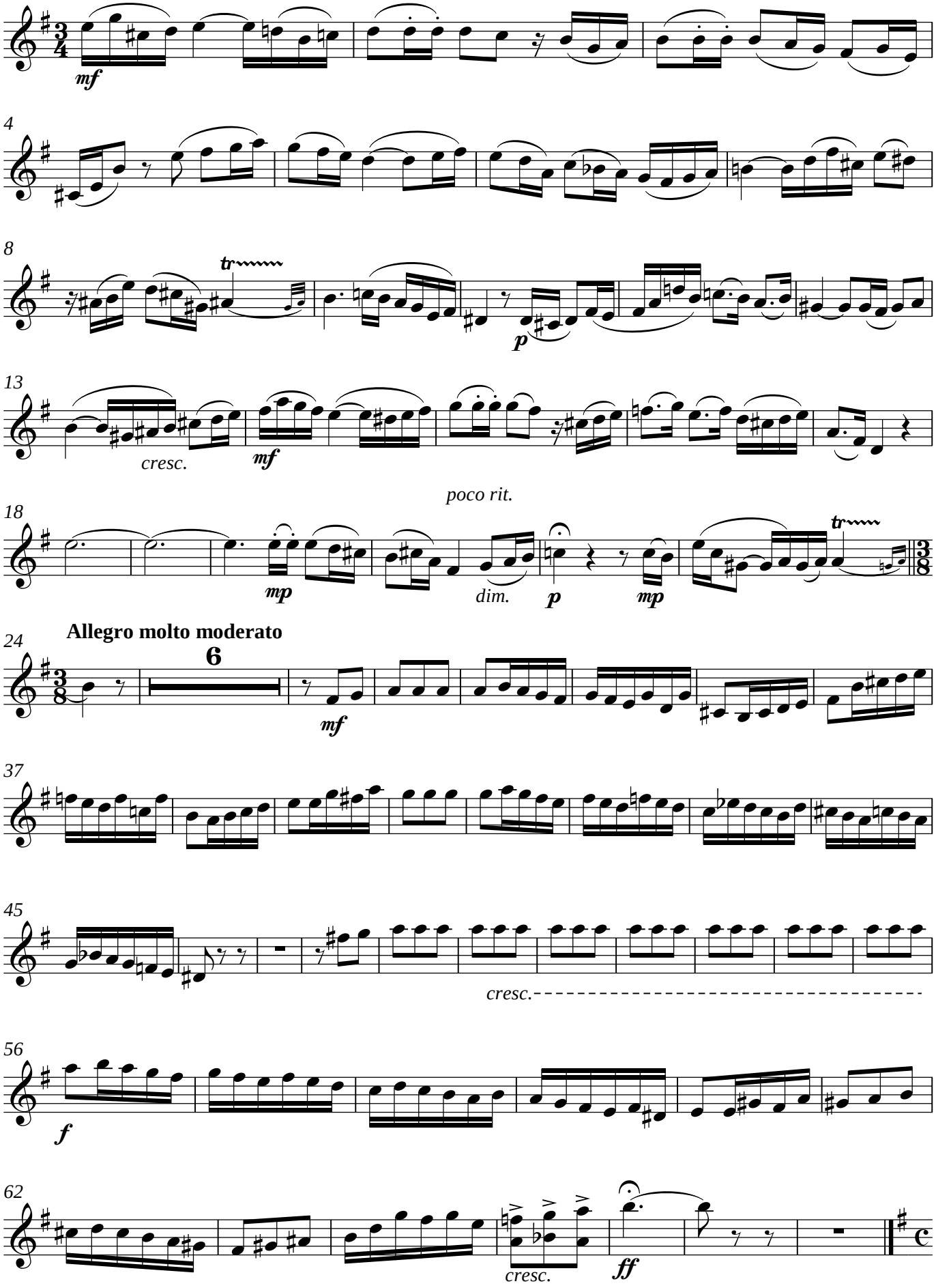
Trio Suite

Violin I

Peter Gellhorn (1912–2004)

1. Ouverture

Andante



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2. Allemande

Andante

mp

tr

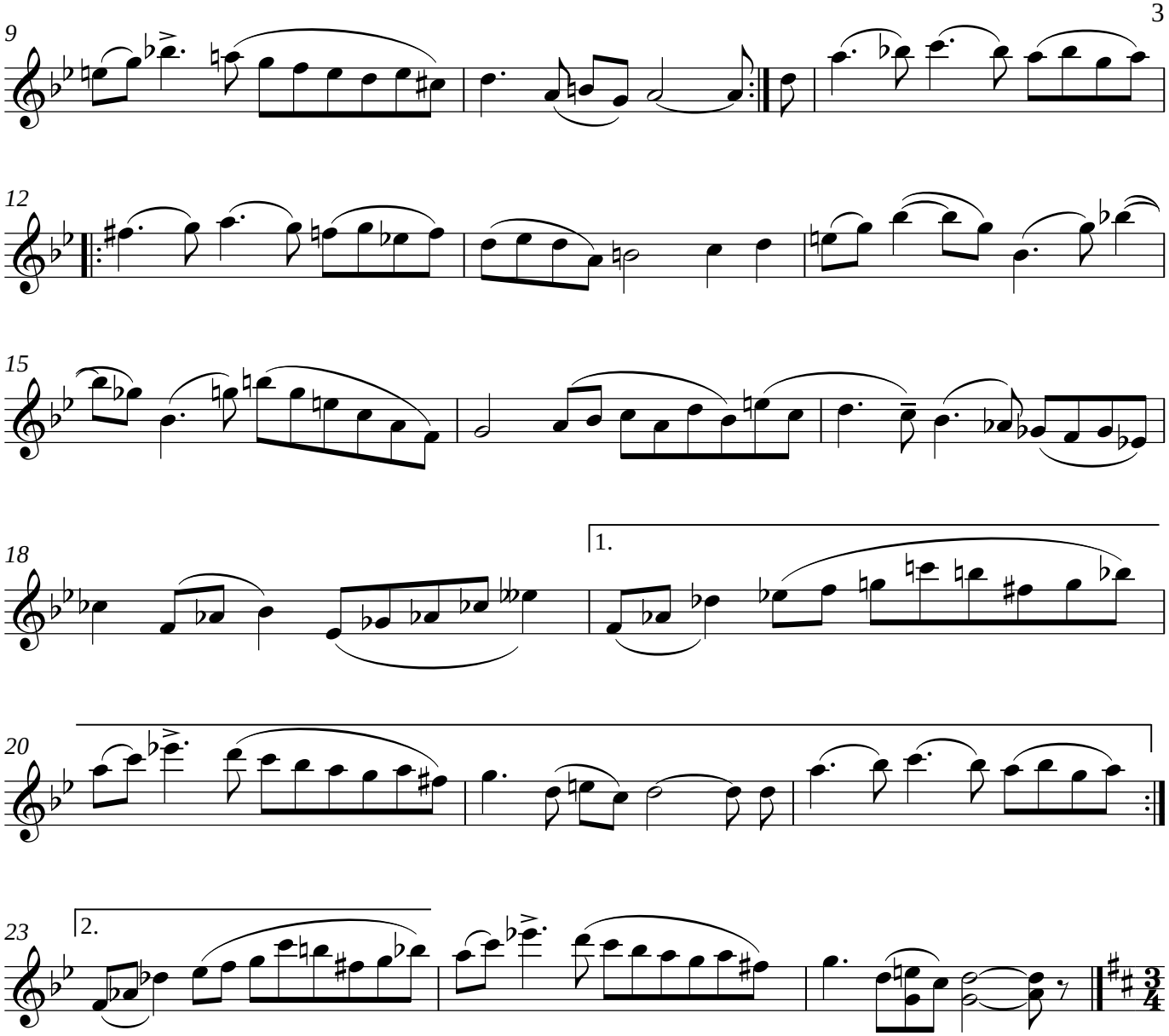
tr

1.

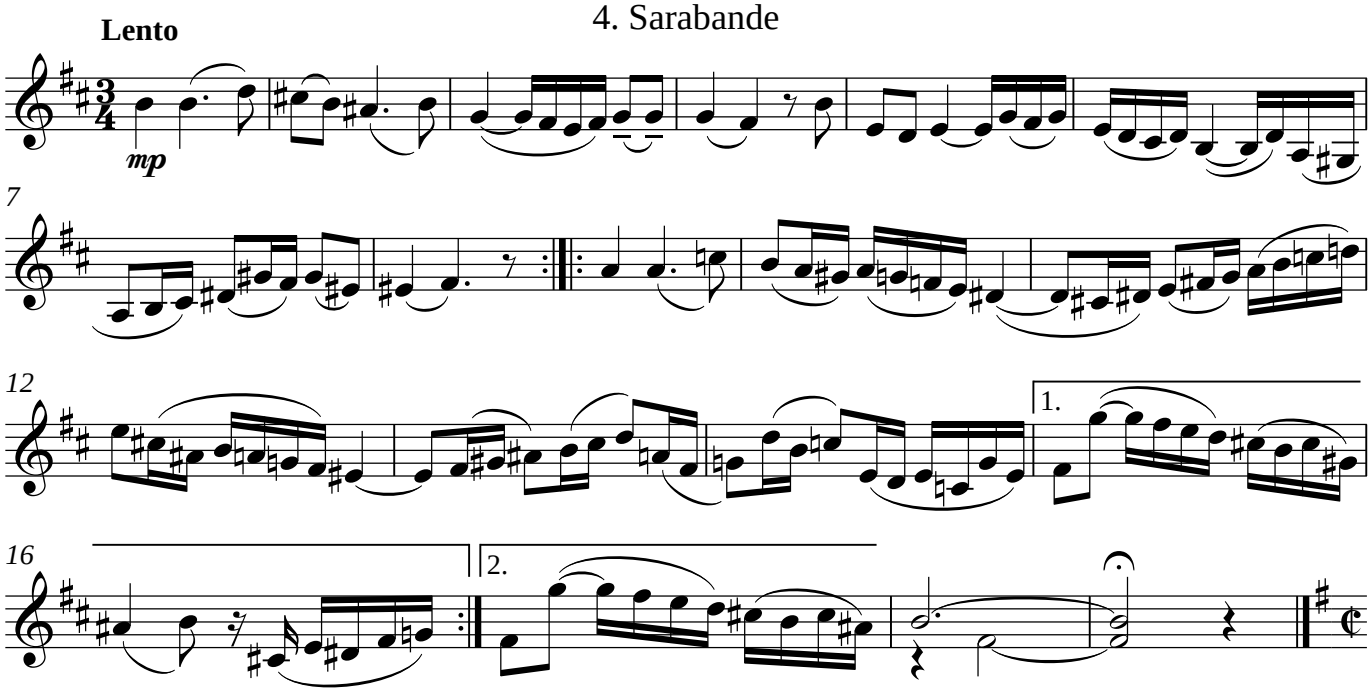
2.

3. Courante

Allegro

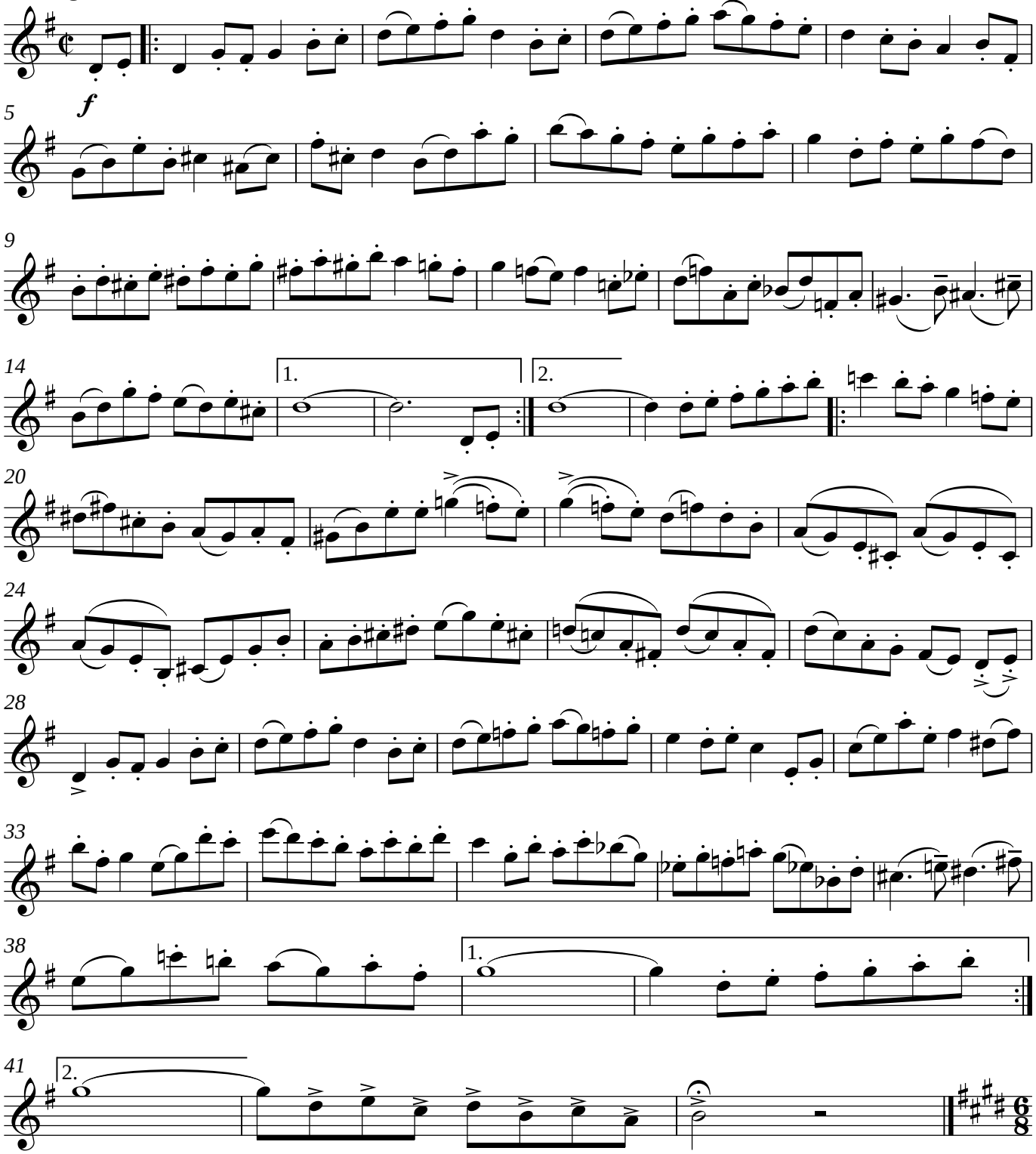


4. Sarabande



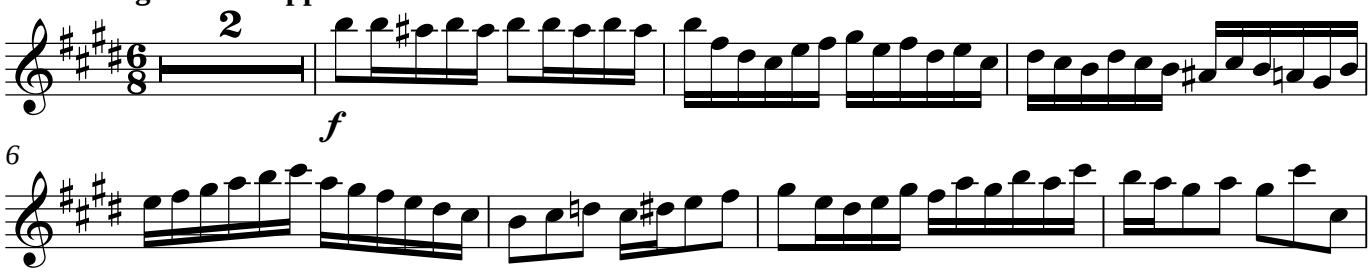
5. Bourrée

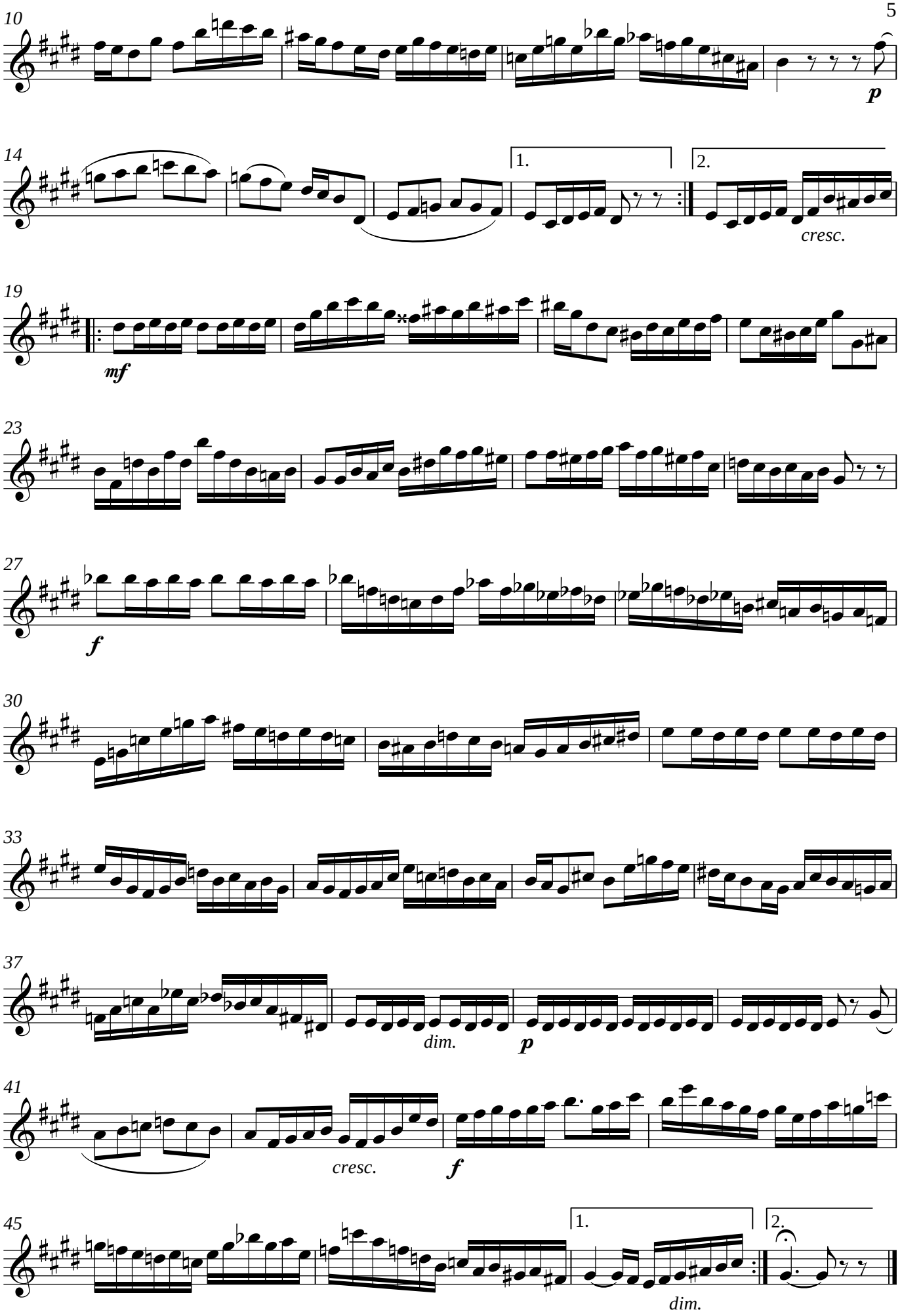
Allegretto con moto



6. Gigue

Allegro non troppo




10
p
14
1.
2.
cresc.
19
mf
23
27
f
30
33
37
dim.
p
41
cresc.
f
45
1.
2.
dim.

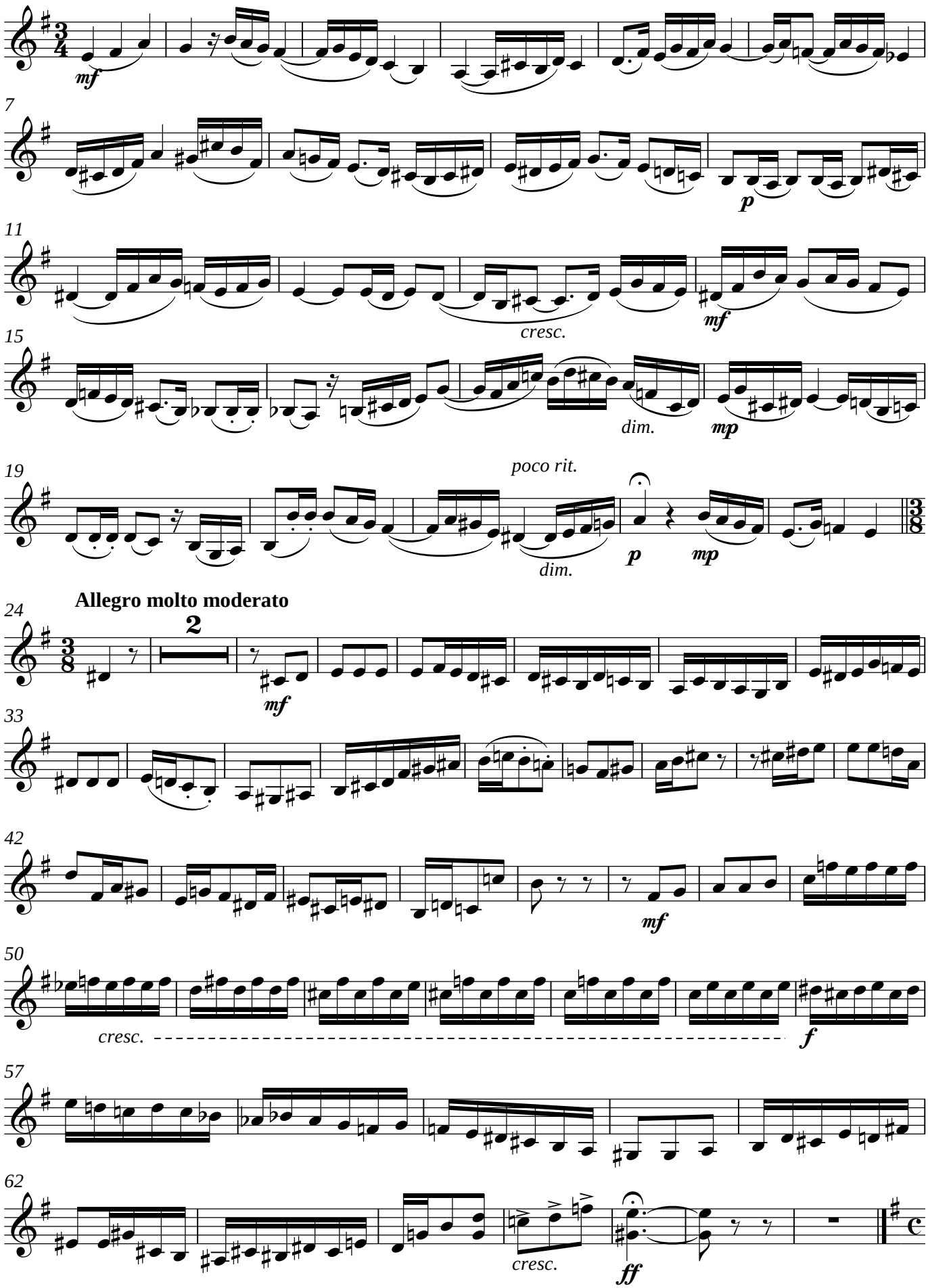
Trio Suite

Violin II

Peter Gellhorn (1912–2004)

1. Ouverture

Andante



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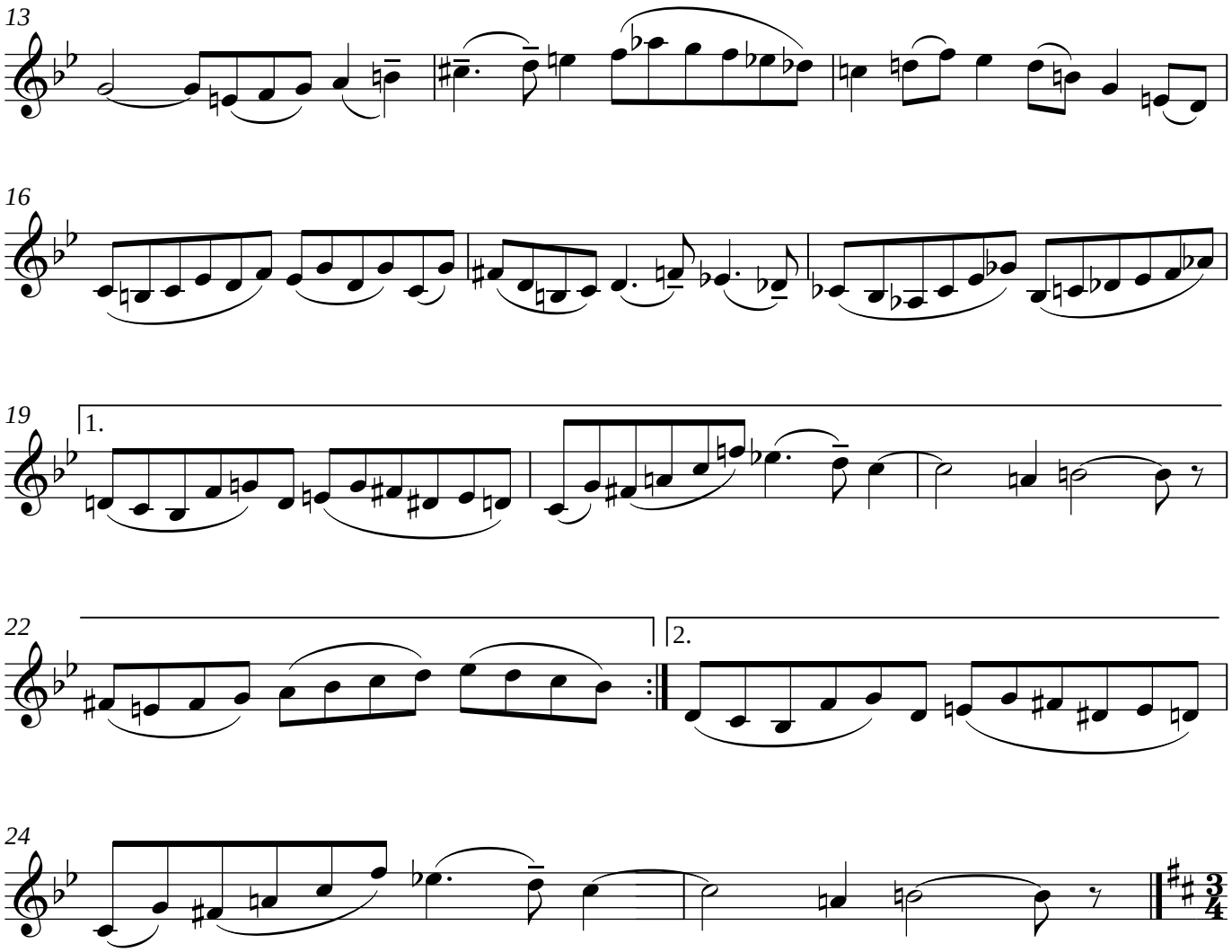
2. Allemande

Andante

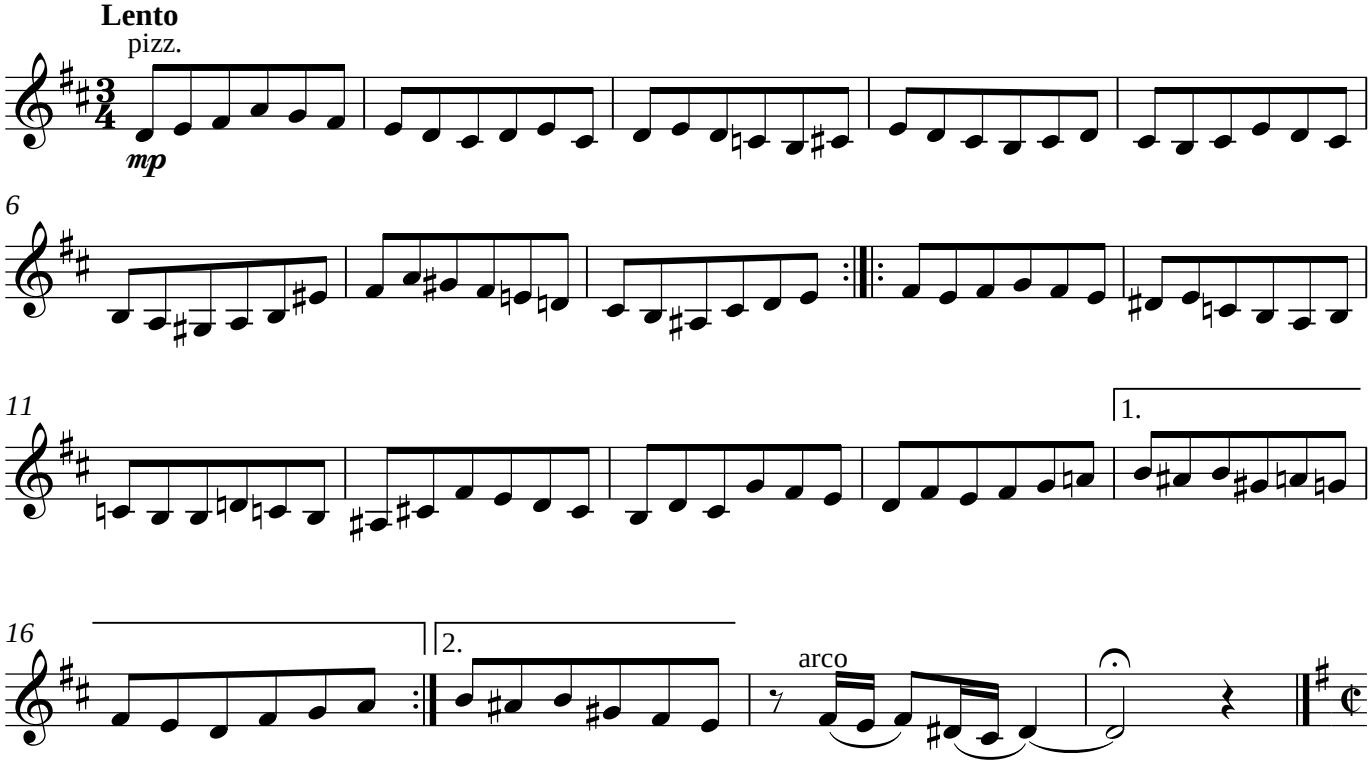
mp

3. Courante

Allegro

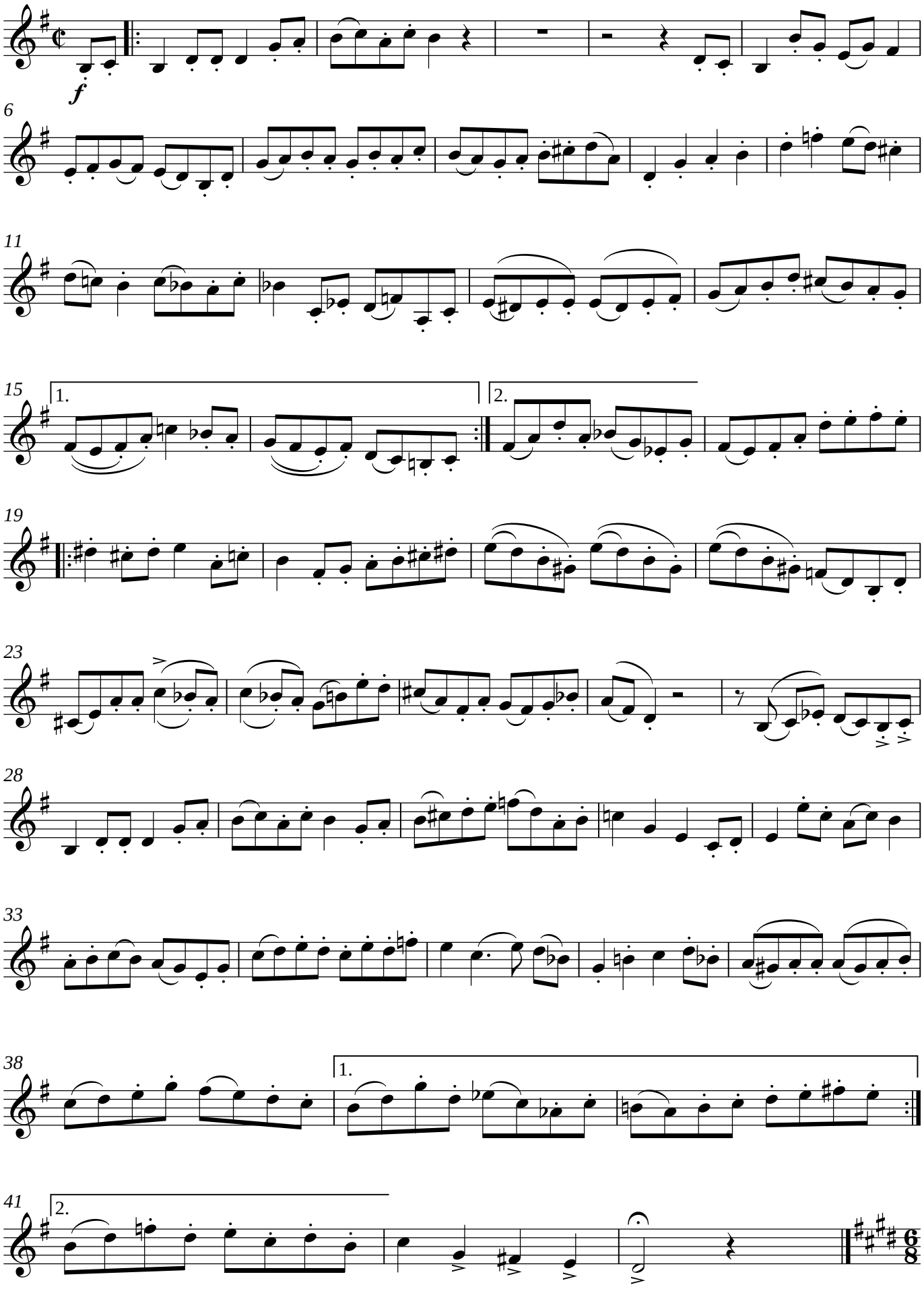


4. Sarabande

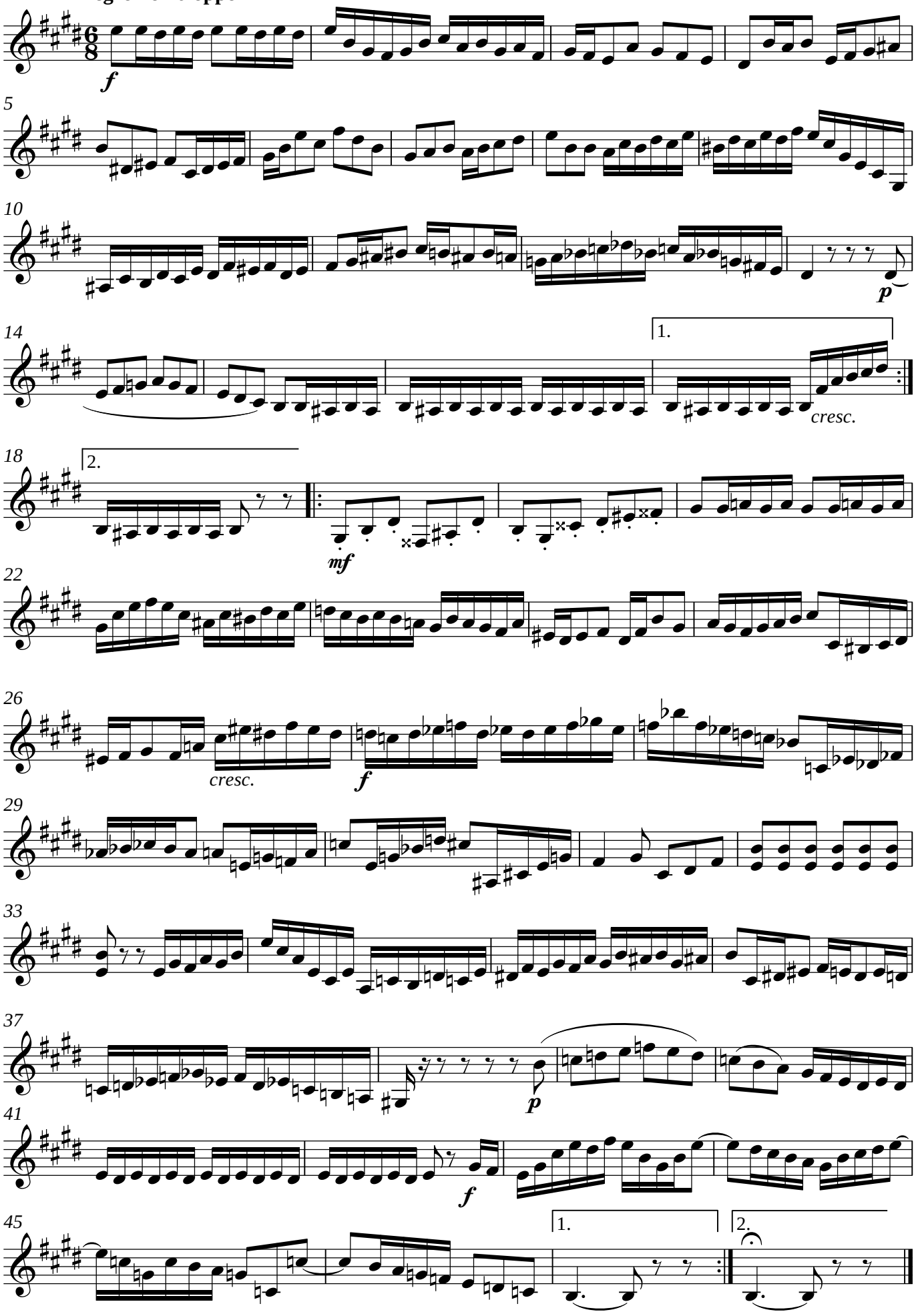


5. Bourrée

Allegretto con moto



Allegro non troppo



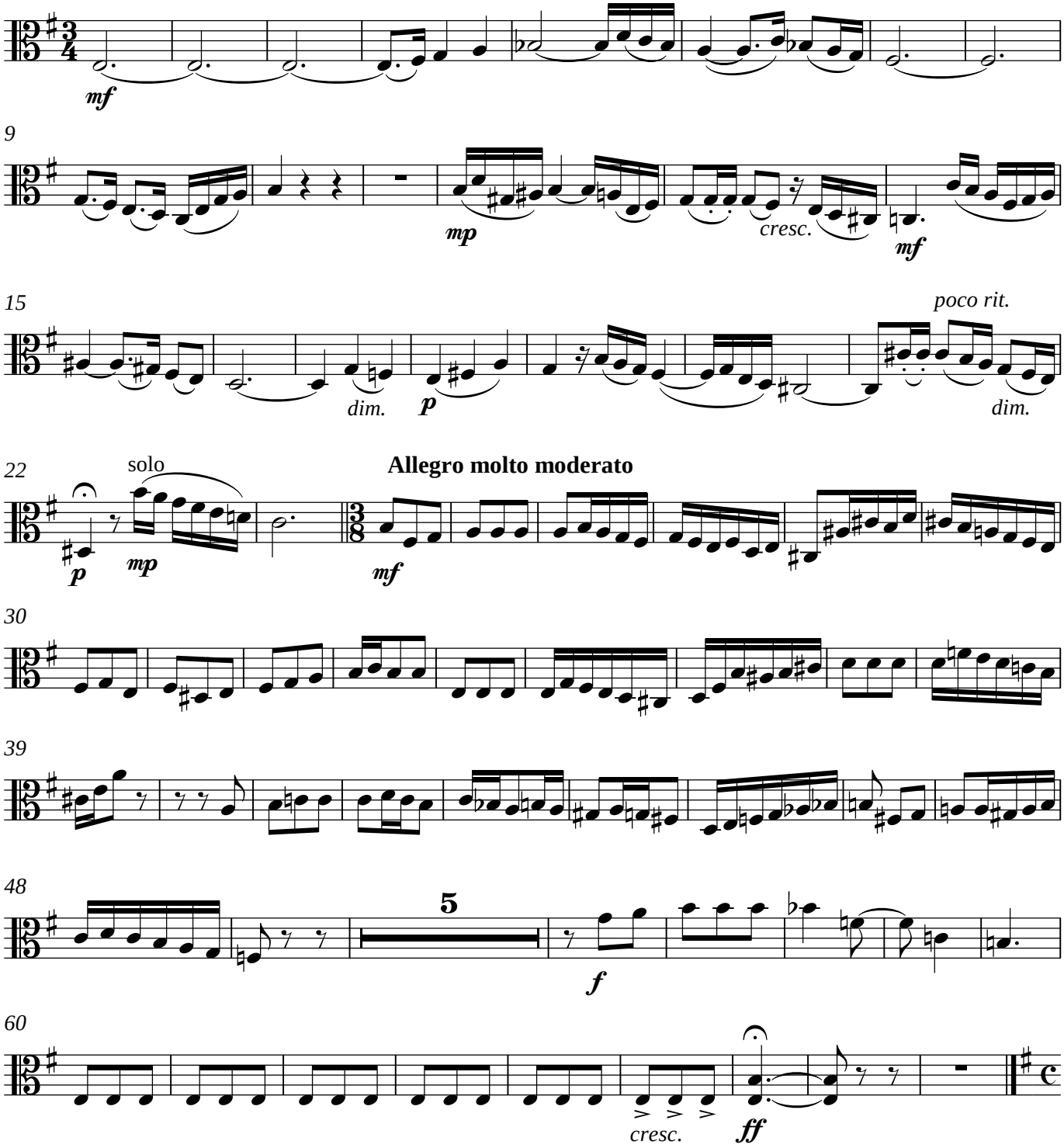
Trio Suite

Viola

Peter Gellhorn (1912–2004)

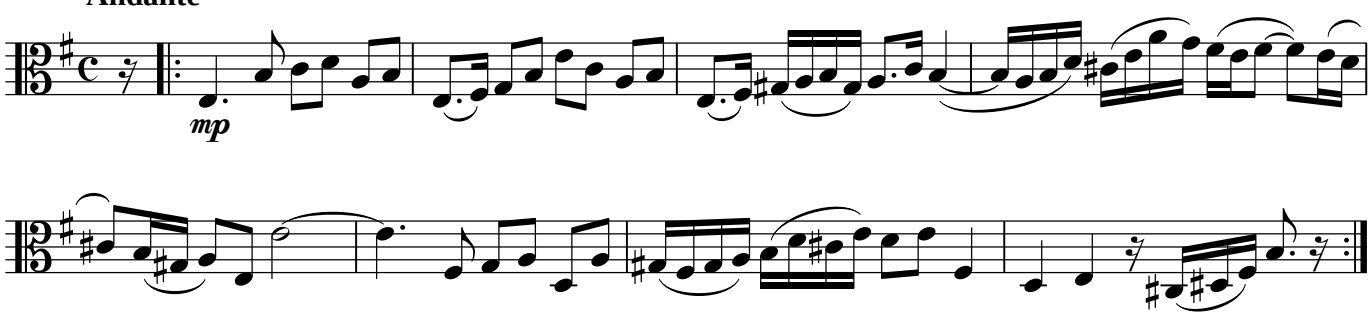
1. Ouverture

Andante



2. Allemande

Andante



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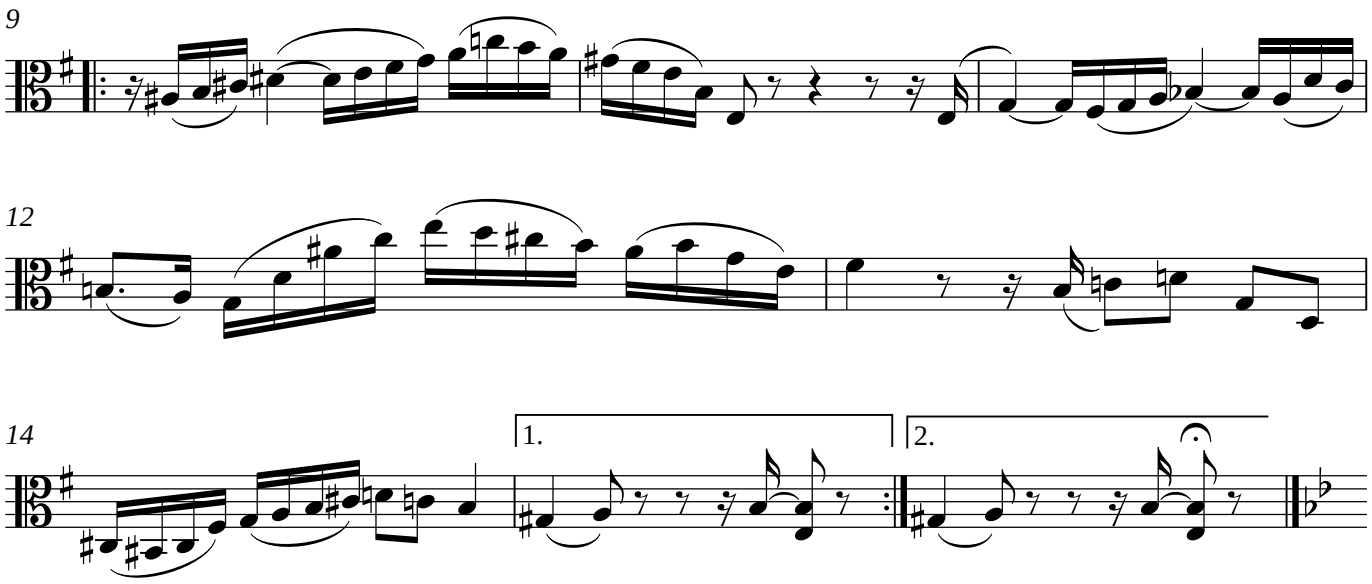
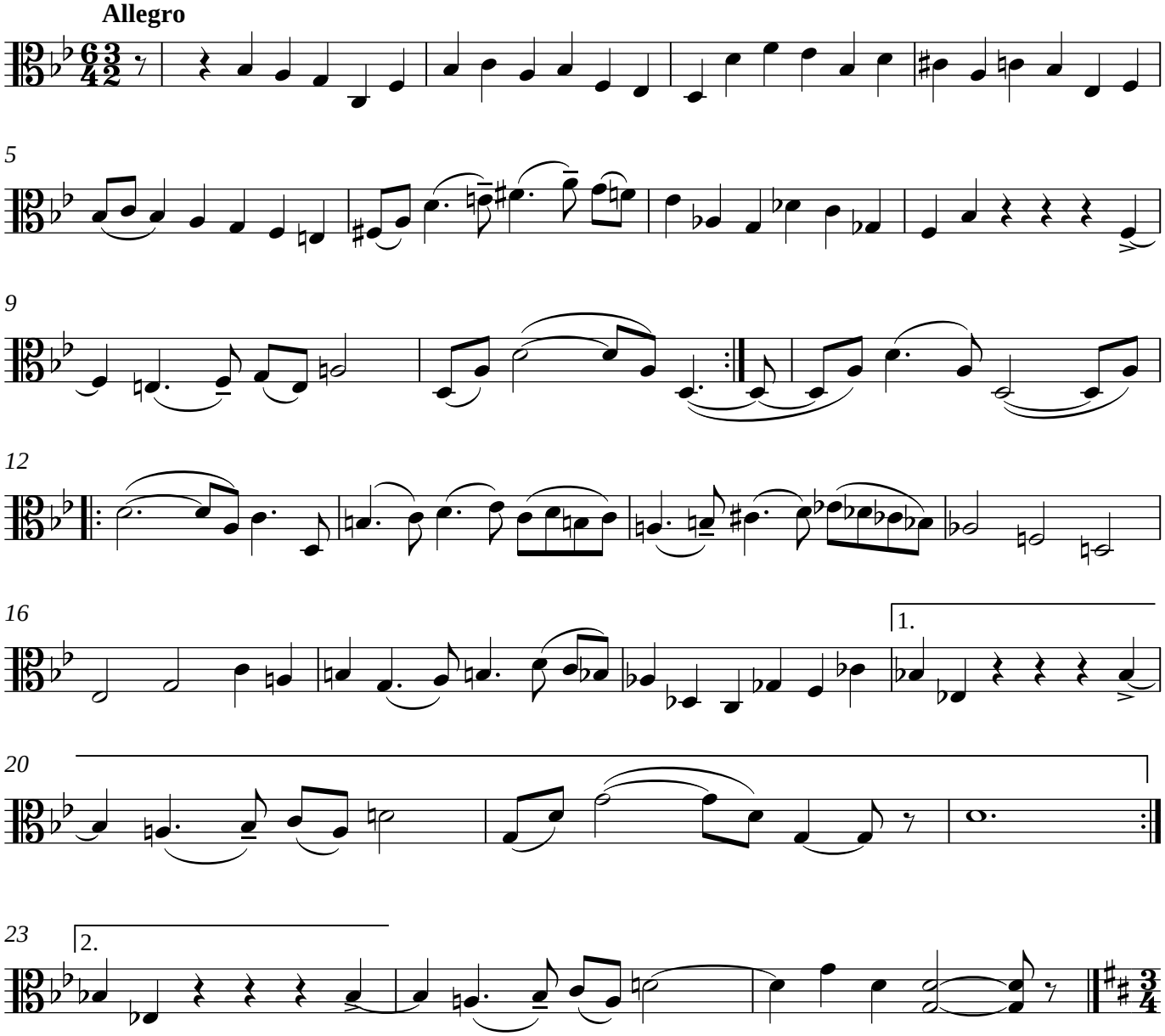


3. Courante

Allegro



4. Sarabande

Lento

pizz.

mp

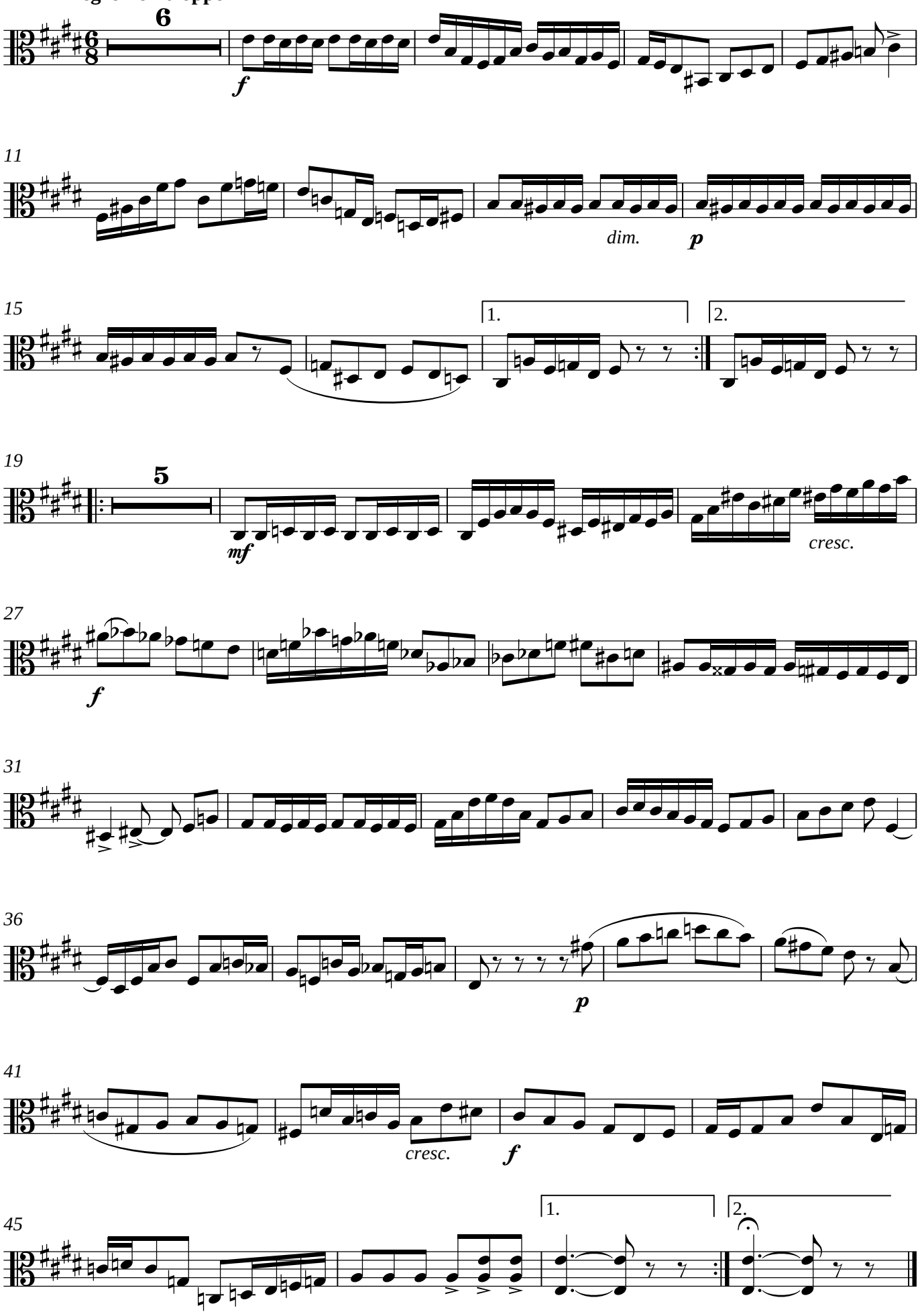
arco

p

5. Bourrée

Allegretto con moto

f

6. Gigue

Allegro non troppo