ROYAL

COLLEGE

OF MUSIC

London

PETER GELLHORN

SONATA FOR TWO PIANOS (1936)

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

This sonata was written for John Tobin and Tilly Connely, a well known piano duo in London in the 1930s. John Tobin was also Director of Music at Toynbee Hall, where Peter Gellhorn worked as a 'resident volunteer' from 1935 to 1939.[1]

Dr. Terence Curran and Norbert Meyn

References:

1. Toynbee Hall Annual Report, 1935-1938. Appendix A: List of Residents.

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 two autograph manuscripts for the Sonata for Two Pianos, catalogued under MS Mus. 1800/5 Piano music; 1928-1952, undated: a pencil draft (labelled as sketches), and a fair score. The fair score has been taken as the primary copy text, though has required substantial corrections (see remarks below).

The fair score is written in blue ink on twenty-four-stave B.C. (No.21) manuscript paper. The manuscript is formed from four bifolios, of which one of which has been interpolated, making an unbound sixteen-page booklet measuring 272mm by 340mm. The contents are as follows:

[i]: Title page
pp.1-5: First movement
pp.6-8: Second movement

pp.9-13: Third movement
[ii-iii]: Blank pages

Specific Editorial Remarks

The fair autograph score is written in very small handwriting to fit within staves that are roughly 5mm high. Gellhorn wrote a number of passages with octave transposition markings to fit the unusually cramped format. Many of these have been removed, as the present edition suffers from no such issues of space. Further, it seems that something about the small format made Gellhorn much less thorough than usual. Although it is undoubtedly a fair copy, with virtually no corrections, there are a considerable number of inconsistencies and errors.

In addition, there are two basic problems with Gellhorn's notation in this work. Firstly, he seems to have misunderstood tremolo notation, with the note lengths in these cases consistently written at half the value they should be. Here they have been rendered correctly. Secondly, exclusively in the last movement, Gellhorn added a number of superfluous accidentals to tied notes. In the present edition these have been removed throughout.

The following minor corrections have also been made:

Movement 1 measure 2: a "sim." marking has been added to the second piano as a continuation of articulation is implied (as shown in the recapitulation at m.91).

Movt.1 m.2 b.6: a staccato has been added to the second quaver in the first piano right hand to match the recapitulation (m.91).

Movt.1 m.11 b.6: a staccato has been added to the quaver in second piano left hand to match the recapitulation (m.100).

Movt.1 m.12 b.5: a staccato has been added to the quaver in first piano left hand to match the recapitulation (m.100).

Movt.1 m.13 b.2: a flat has been added to the E in the first piano left hand for consistency.

Movt.1 m.20 b.5: a natural has been added to the F in the second piano left hand to match the right hand.

Movt.1 m.31: a "sim." marking has been added to the second piano as a continuation of articulation is implied.

Movt.1 m.31 b.4: a sharp has been added to the lower C in the first piano right hand for consistency.

Movt.1 m.56: a "sim." marking has been added to the first piano as a continuation of articulation is implied

Movt.1 m.79 b.4: a flat has been added to the C in the first piano left hand to match the right hand.

Movt.1 m.90 b.6: flats have been added to the first Bs in both hands of the first piano (implied by the trill and the subsequent B♮).

Movt.1 m.91 b.6: staccatos have been added to the second voice quavers in both hands of the second piano for consistency.

Movt.1 m.92: a "sim." marking has been added to the second piano as a continuation of articulation is implied.

Movt.1 m.97 b.6: a slur has been added to the first piano left hand for consistency

Movt.1 m.100 b.2: the F♯ in the first piano right hand has been changed to a G♭ to neaten the tie.

Movt.1 m.126 b.2-3: a slur has been added to the second piano left hand to match the right hand.

Movt.1 m.133 b.4: an accent has been added to the second piano left hand to match the right hand.

Movt.1 m.145: the flats on the Es have been moved from b.1 to b.2 in the first piano to avoid crashing with the ties.

Movt.1 m.147: the flat on the E has been moved from b.1 to b.2 in the first piano right hand to avoid crashing with the tie.

Movt.2 m.67 b.1: the D♯s in both hands of the first piano have been changed to E♭s to neaten the preceding tie.

Movt.2 m.92: the flat on the B has been moved from b.1 to b.2 in the second piano left hand to avoid crashing with the tie.

Movt.3 mm.71-72: the repeated bars have been written out rather than using the repeat marks shown in the score.

Movt.3 m.77 b.1: an accent has been added to the second piano left hand to match other parts.

Movt.3 m.85 b.1: a flat has been added to the lower B in the second piano right hand to make a perfect octave.

Movt.3 m.93-97: slurs have been added to the first piano left hand to match the right hand.

Movt.3 m.97: a *fortissimo* marking has been added to the second piano to match the first piano.

Movt.3 m.105 b.2 - m.107 b.2: a slur has been added to the second piano right hand for consistency.

Movt.3 m.125 b.2 - m.127 b.1: a slur has been added to the second piano left hand to match the right hand.

Movt.3 m.219 b.2: a staccato has been added to the first piano left hand for consistency.

Movt.3 m.232 b.1: a staccato has been added to the first piano left hand for consistency.

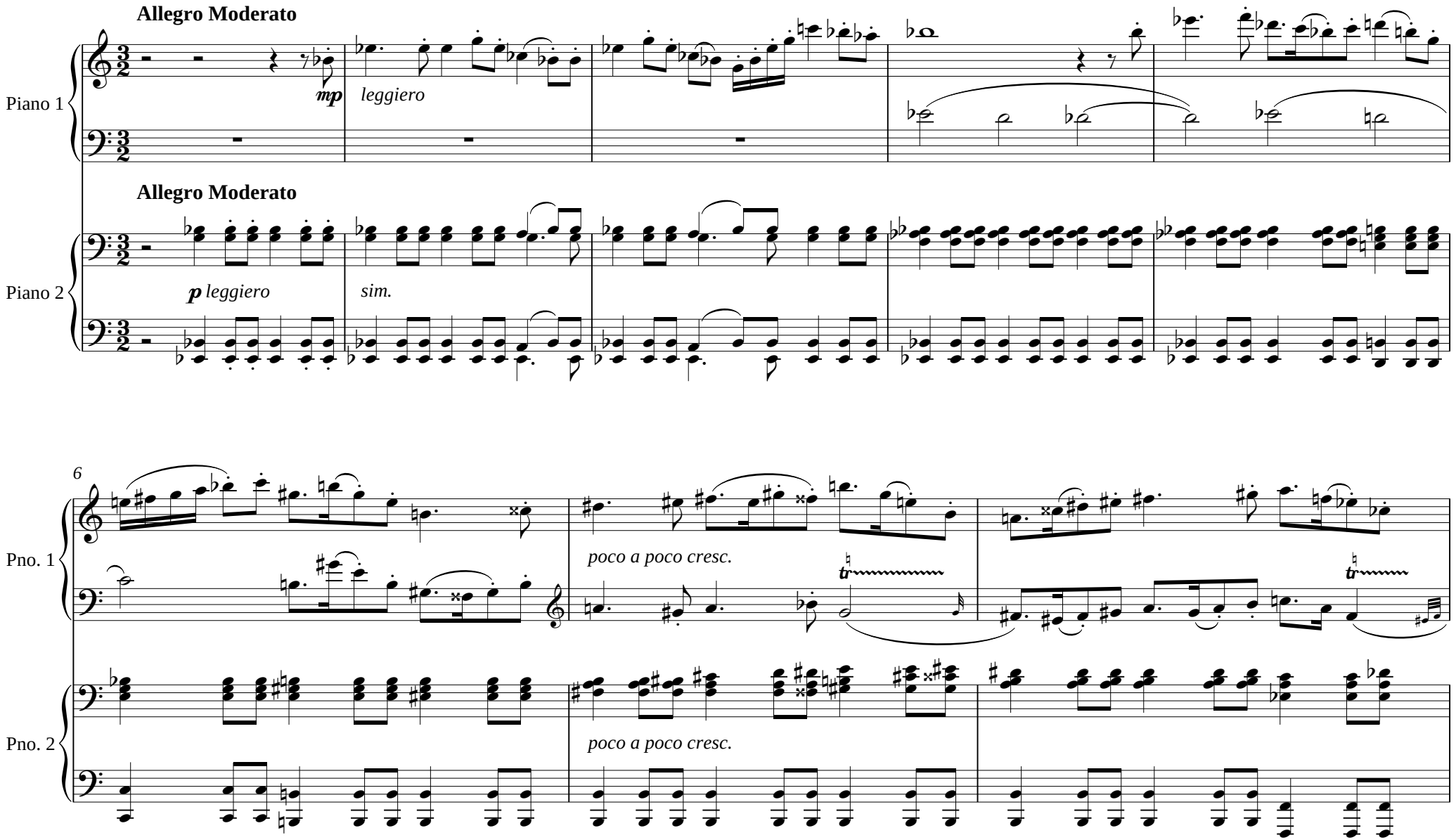
Dr. Bruno Bower

for John Tobin and Tilly Connely

Sonata for Two Pianos

Peter Gellhorn (1912–2004)

I



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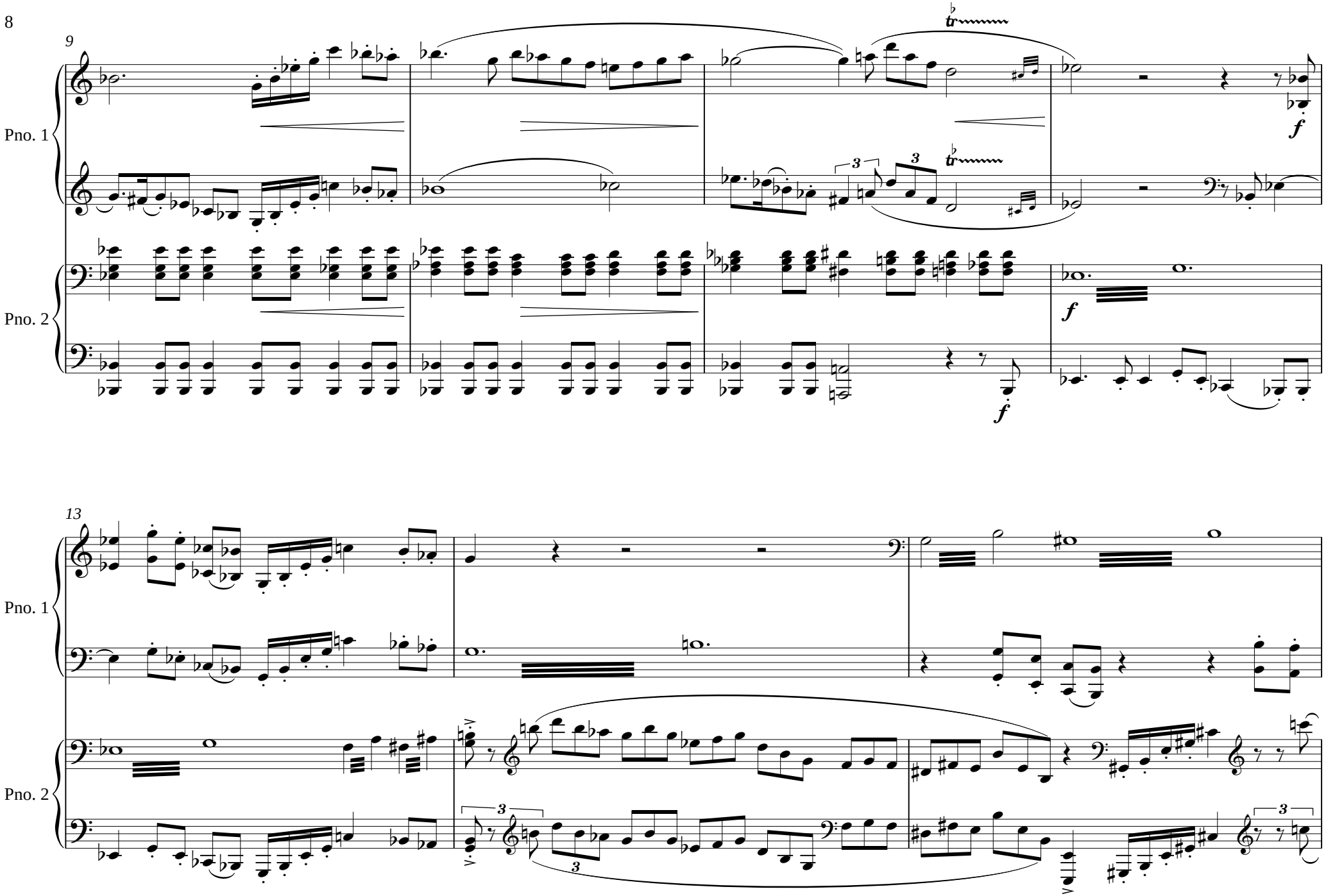
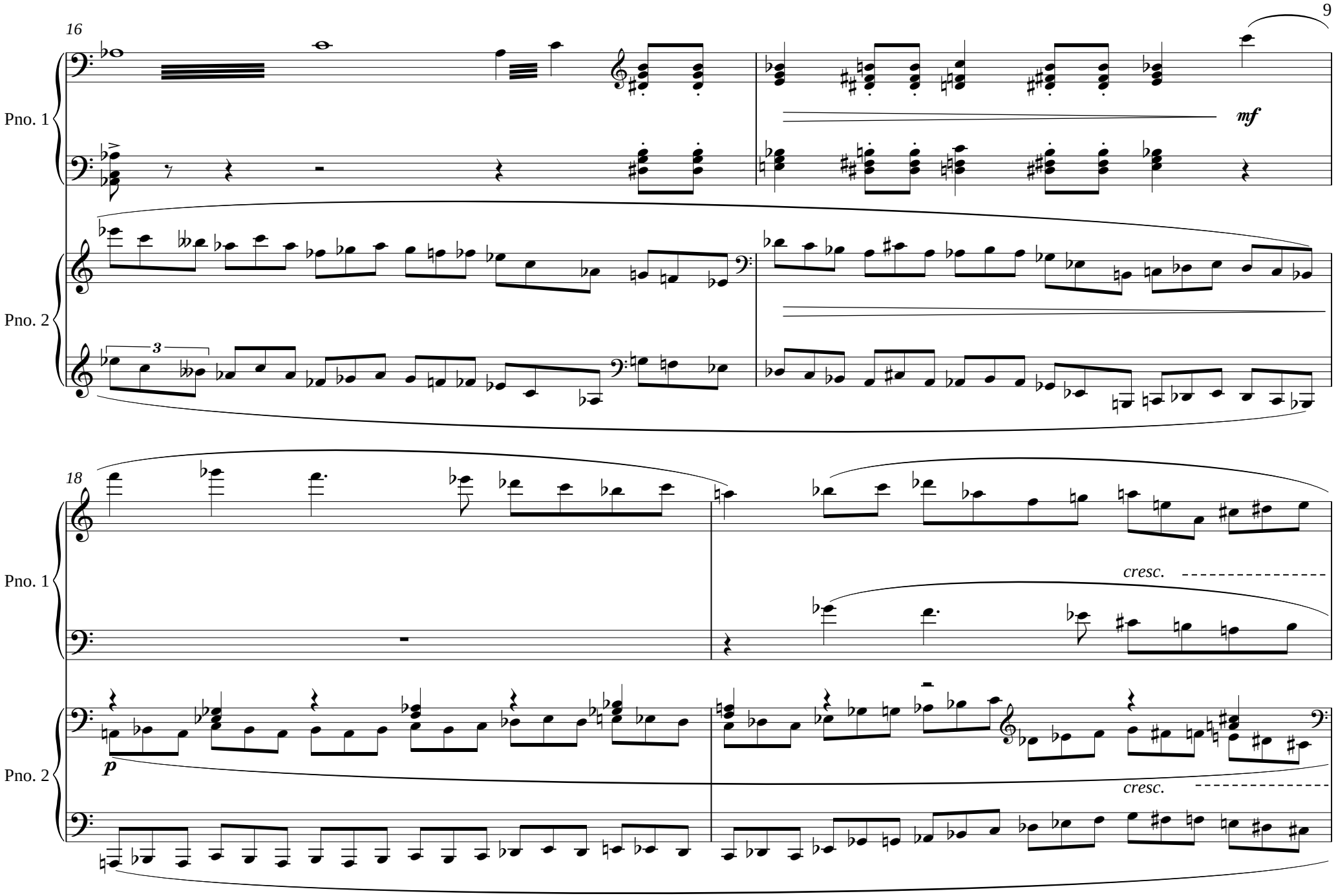

9
Pno. 1
Pno. 2
f
f
f
13
Pno. 1
Pno. 2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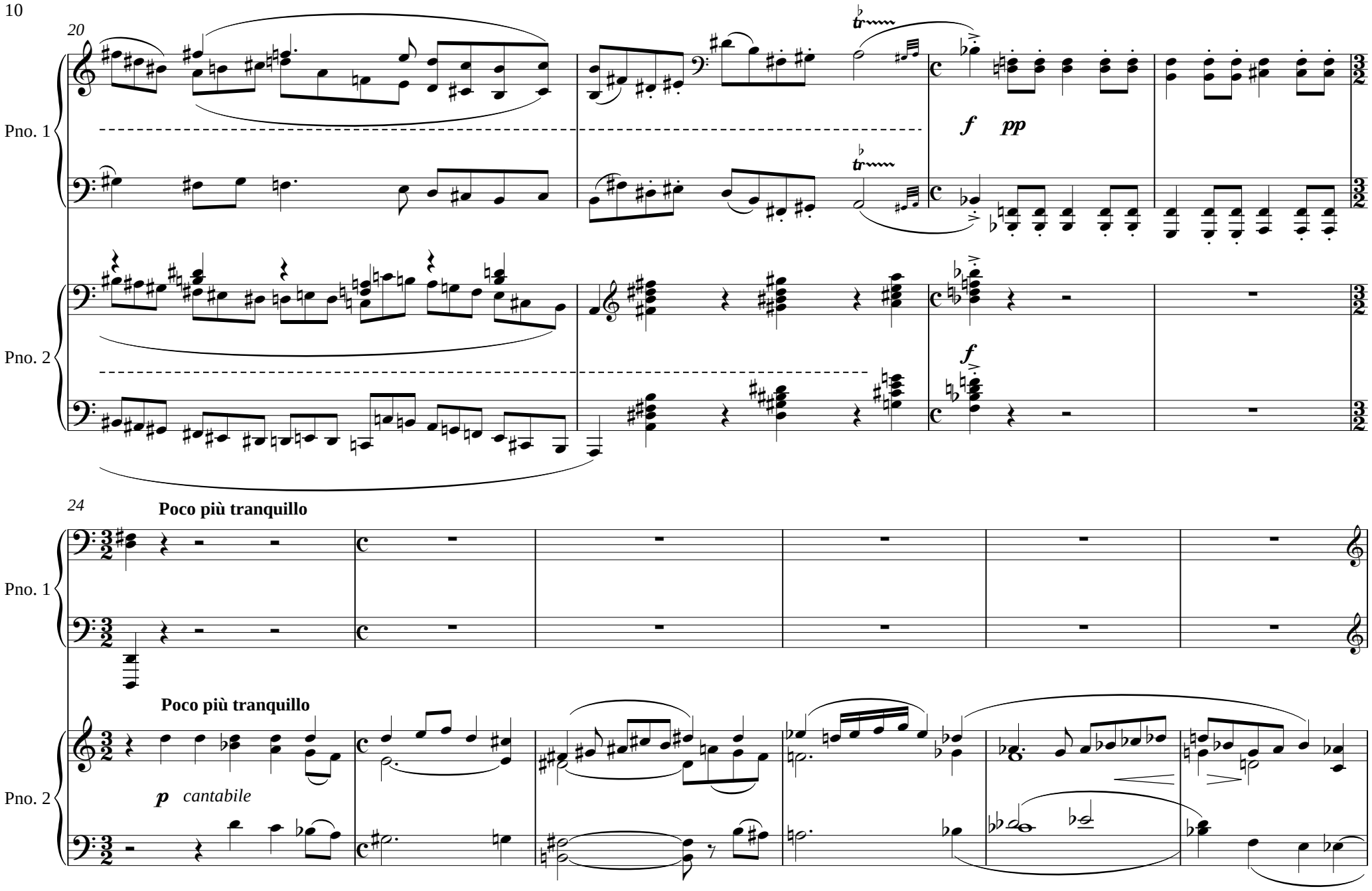
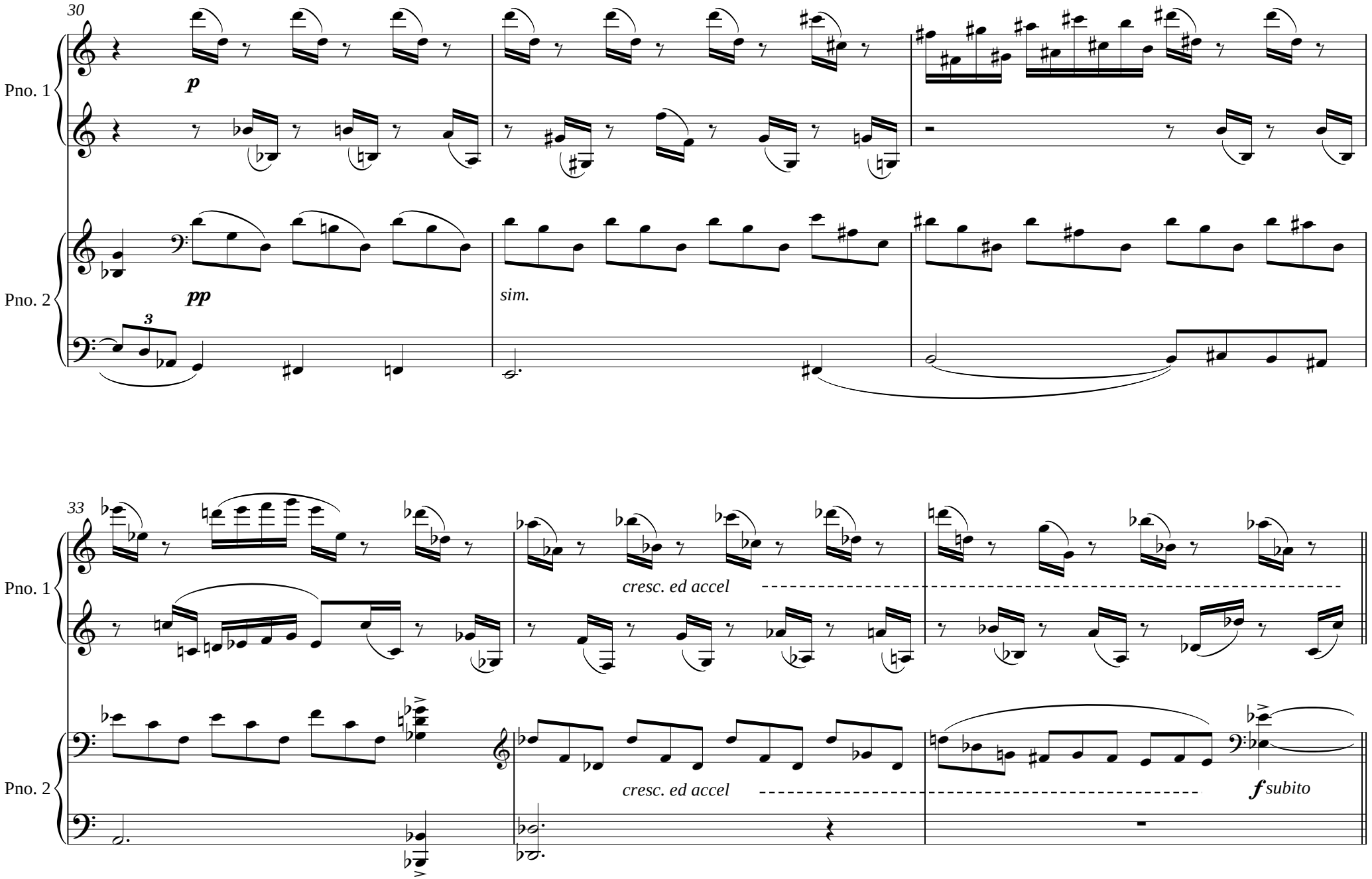
Pno. 1
mf
Pno. 2
3
18
Pno. 1
cresc.
Pno. 2
p
cresc.


20
Pno. 1
Pno. 2
f
pp
f
24
Poco più tranquillo
Pno. 1
Poco più tranquillo
Pno. 2
p
cantabile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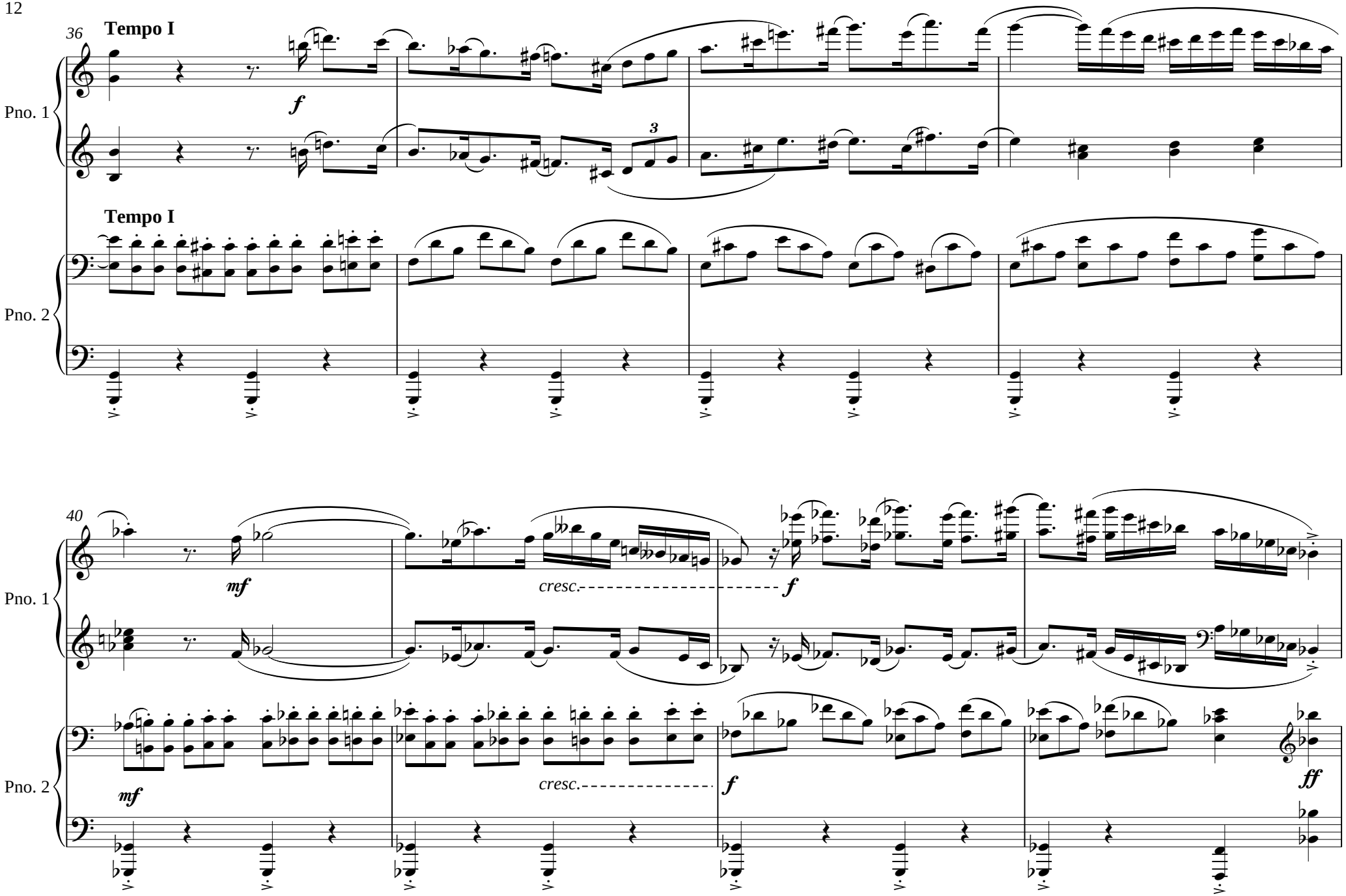
Pno. 1
Pno. 2
p
pp
sim.
3
33
cresc. ed accel
cresc. ed accel
f subito


36
Tempo I
f
Pno. 1
3
Tempo I
Pno. 2
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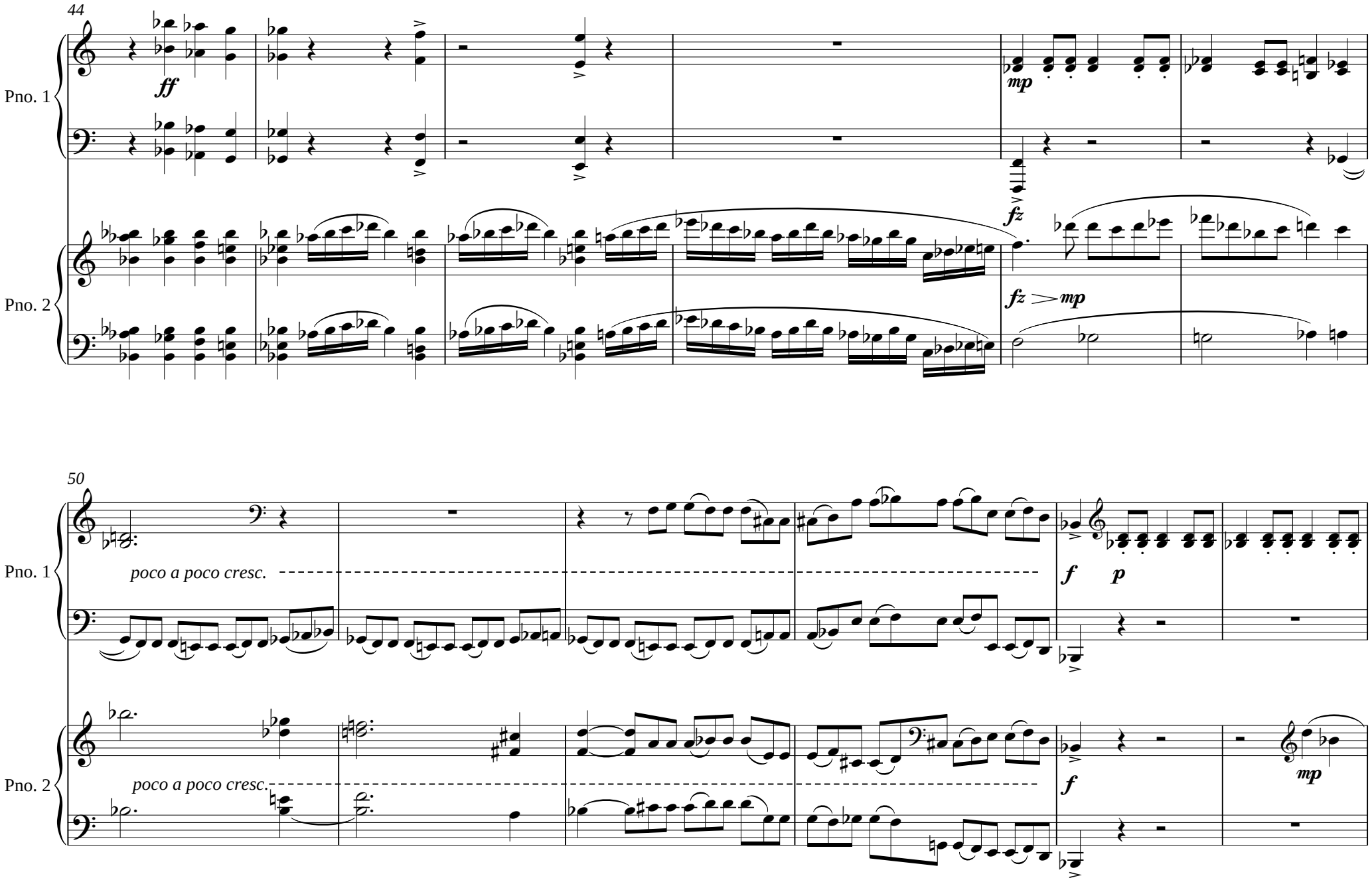
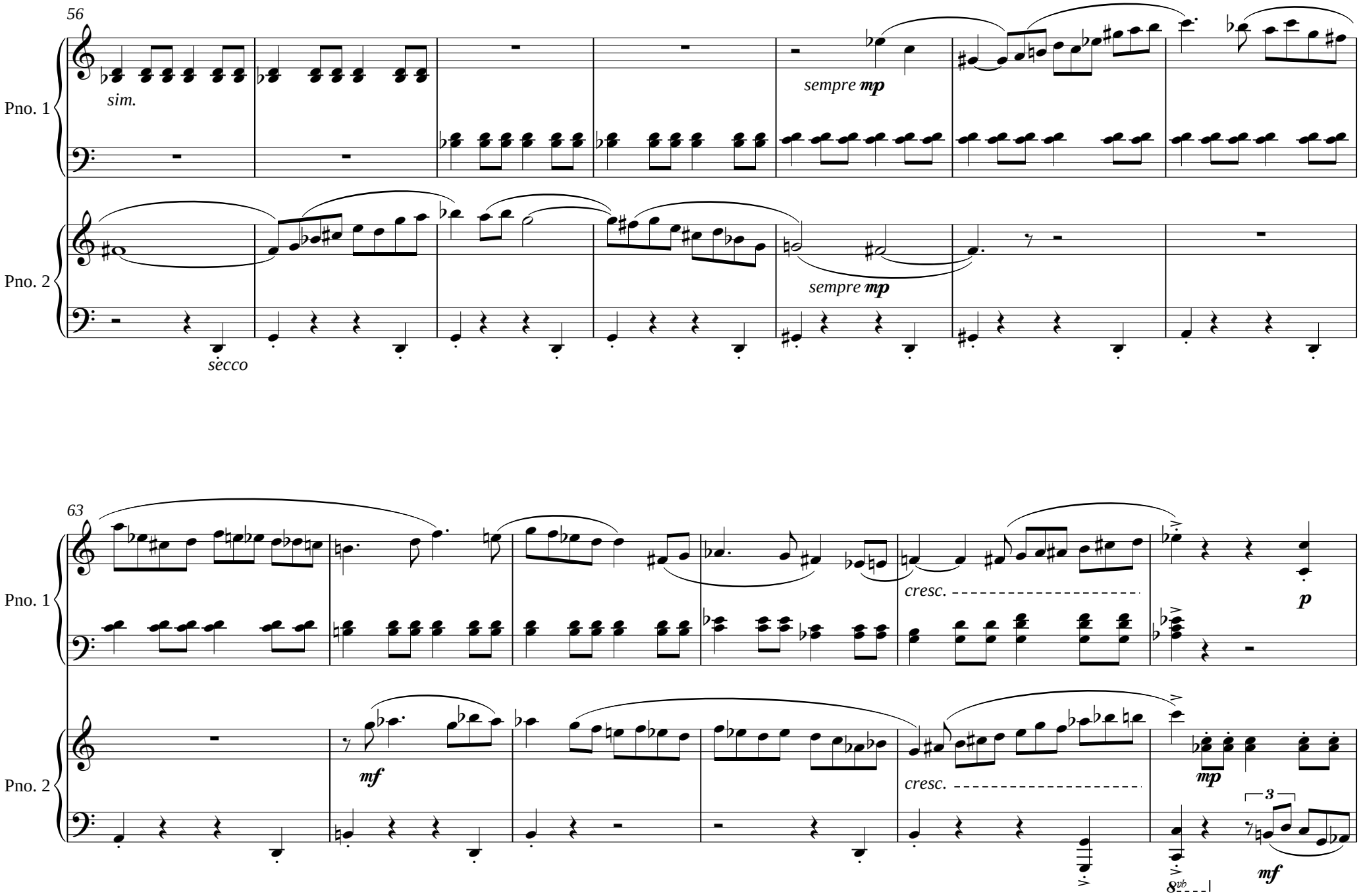
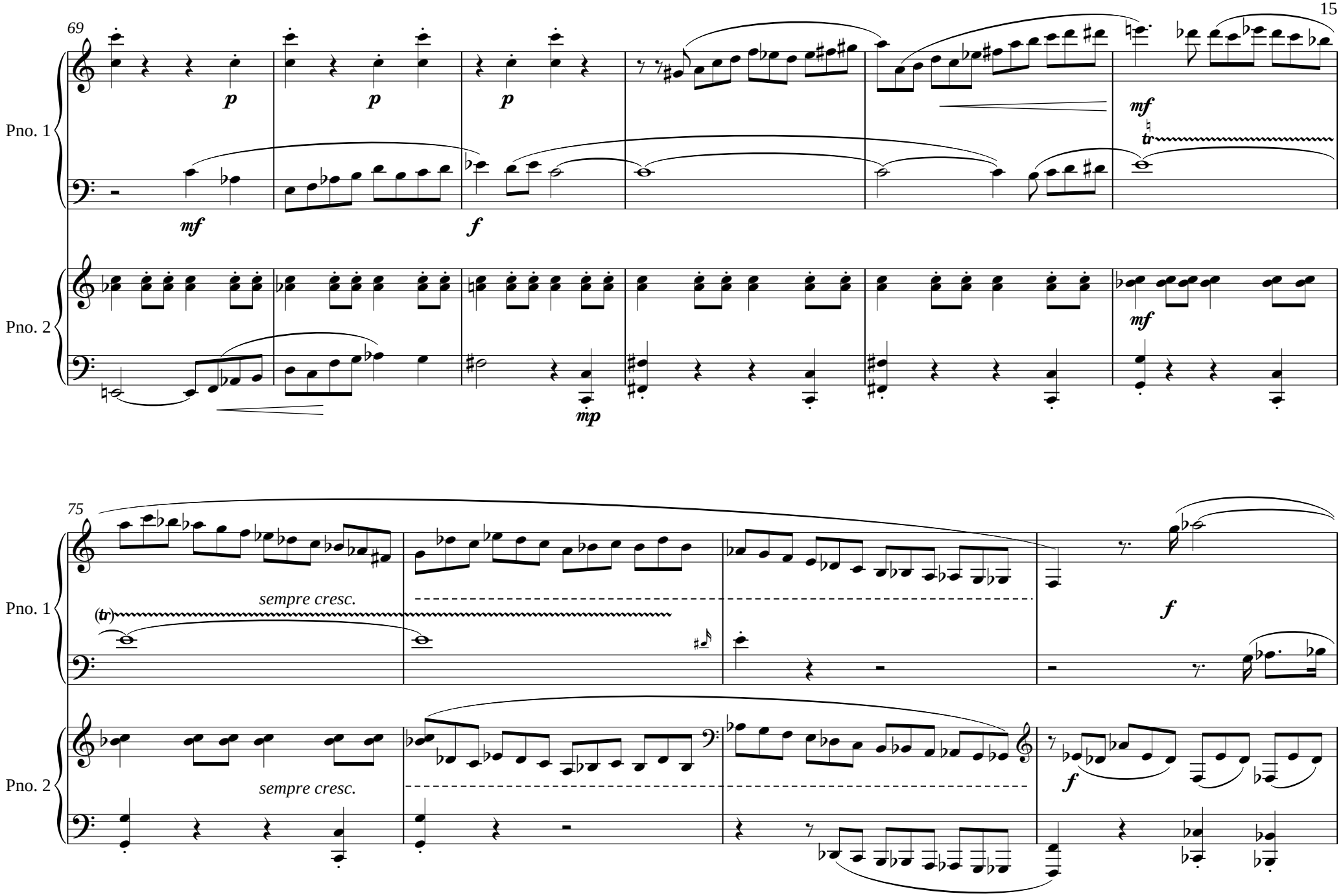
mf
cresc.
f
Pno. 1
mf
cresc.
f
ff
Pno. 2


44
Pno. 1
Pno. 2
ff
mp
fz
fz mp
50
poco a poco cresc.
poco a poco cresc.
f
p
f
mp


56
Pno. 1
sim.
sempre mp
Pno. 2
secco
sempre mp
63
Pno. 1
cresc.
p
Pno. 2
mf
cresc.
mp
3
mf
8vb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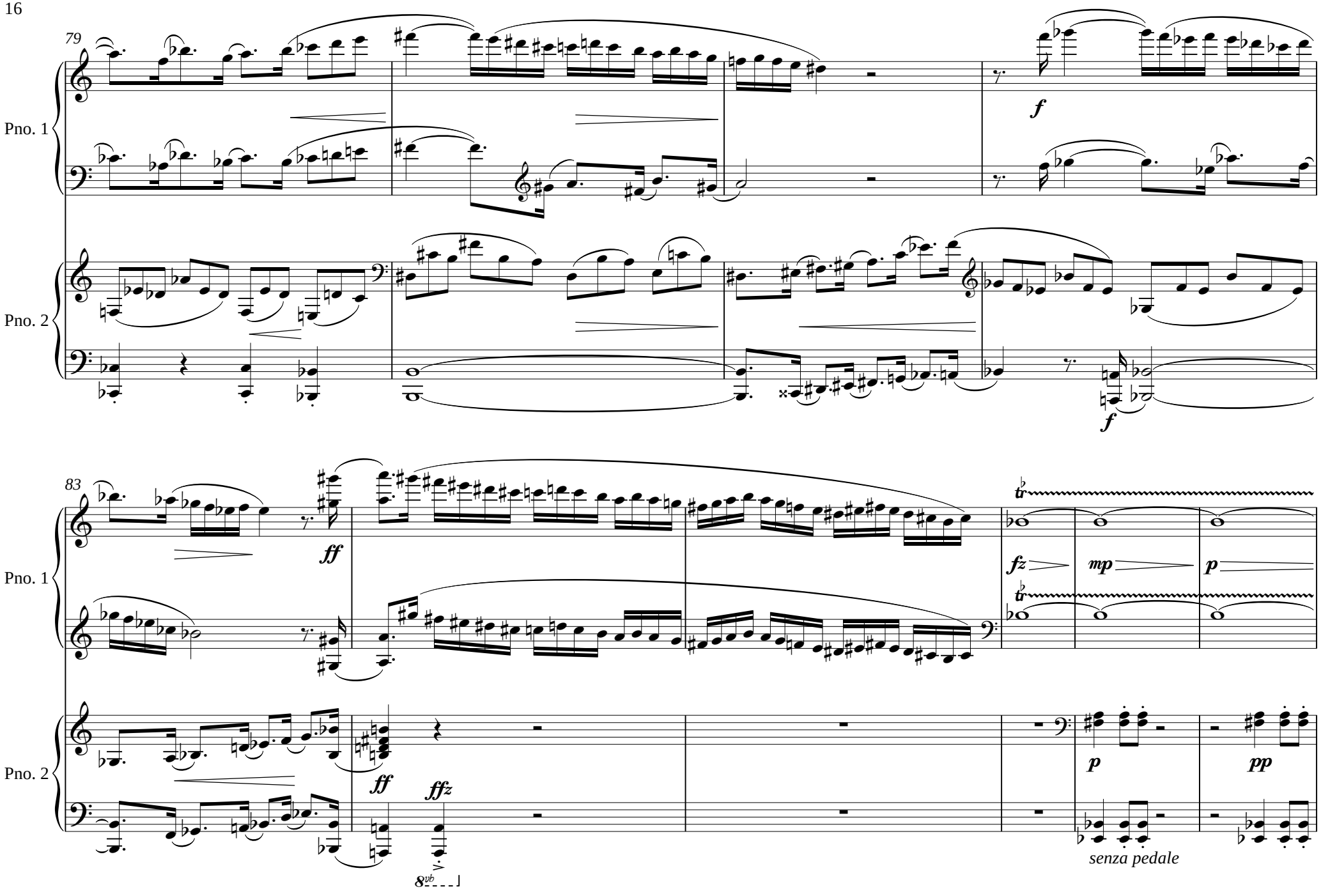
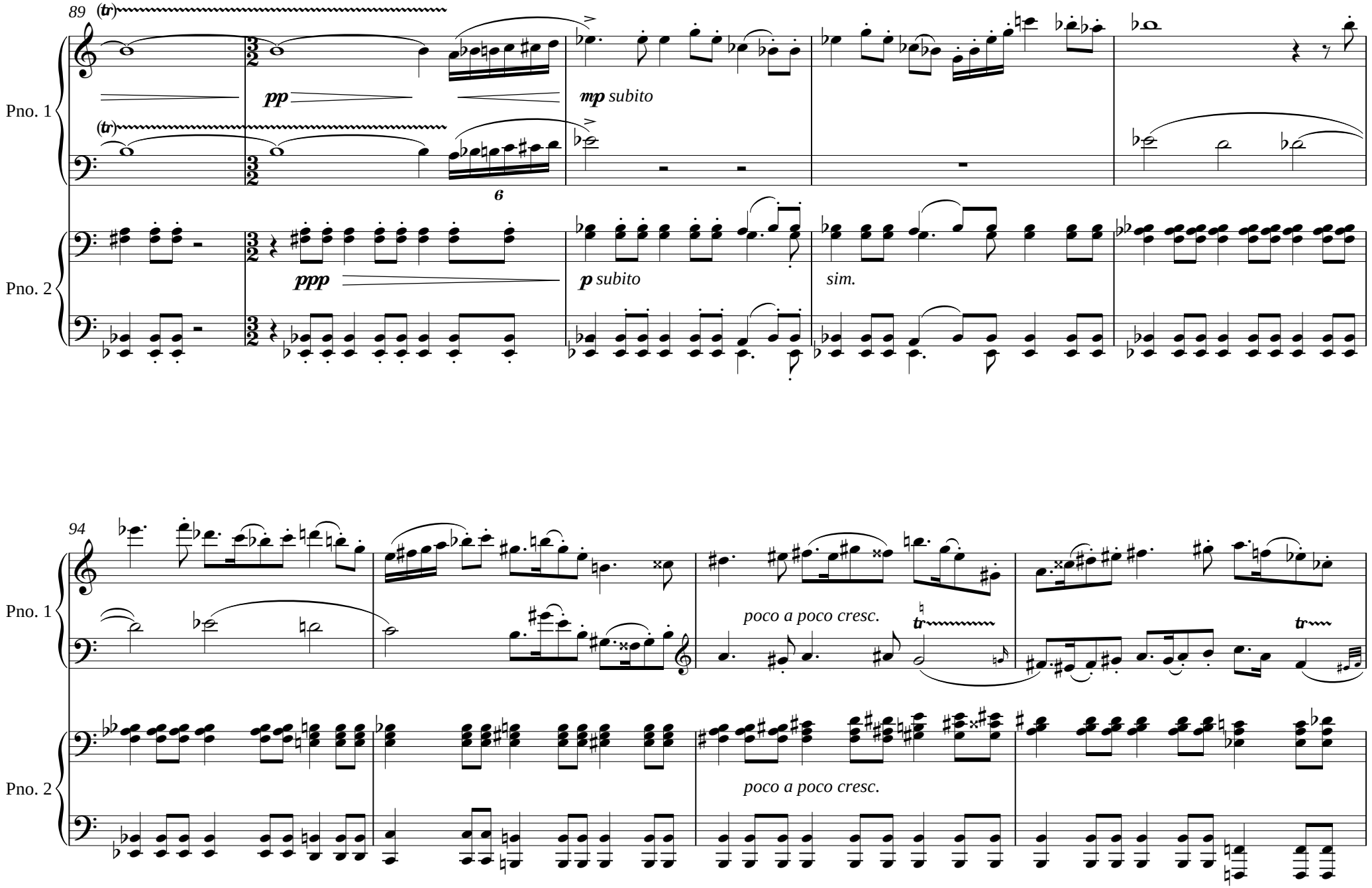
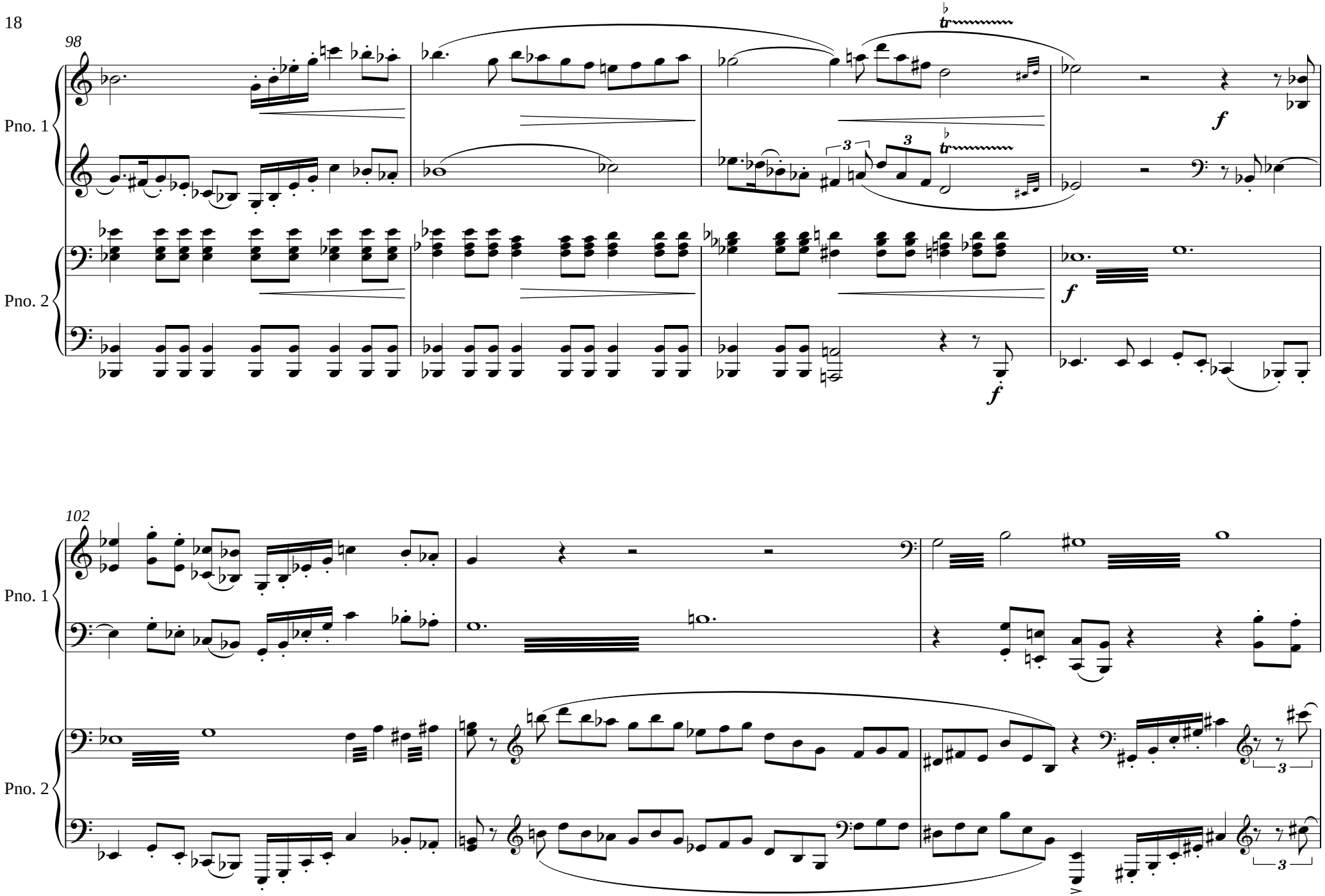
Pno. 1
Pno. 2
p
mf
f
mp
tr
75
sempre cresc.
(tr)


79
Pno. 1
Pno. 2
f
f
83
Pno. 1
Pno. 2
ff
fz
mp
p
ff
ffz
p
pp
8vb
senza pedale


89
(tr)
pp
mp subito
6
ppp
p subito
sim.
Pno. 1
Pno. 2
94
poco a poco cresc.
tr
poco a poco cresc.
Pno. 1
Pno. 2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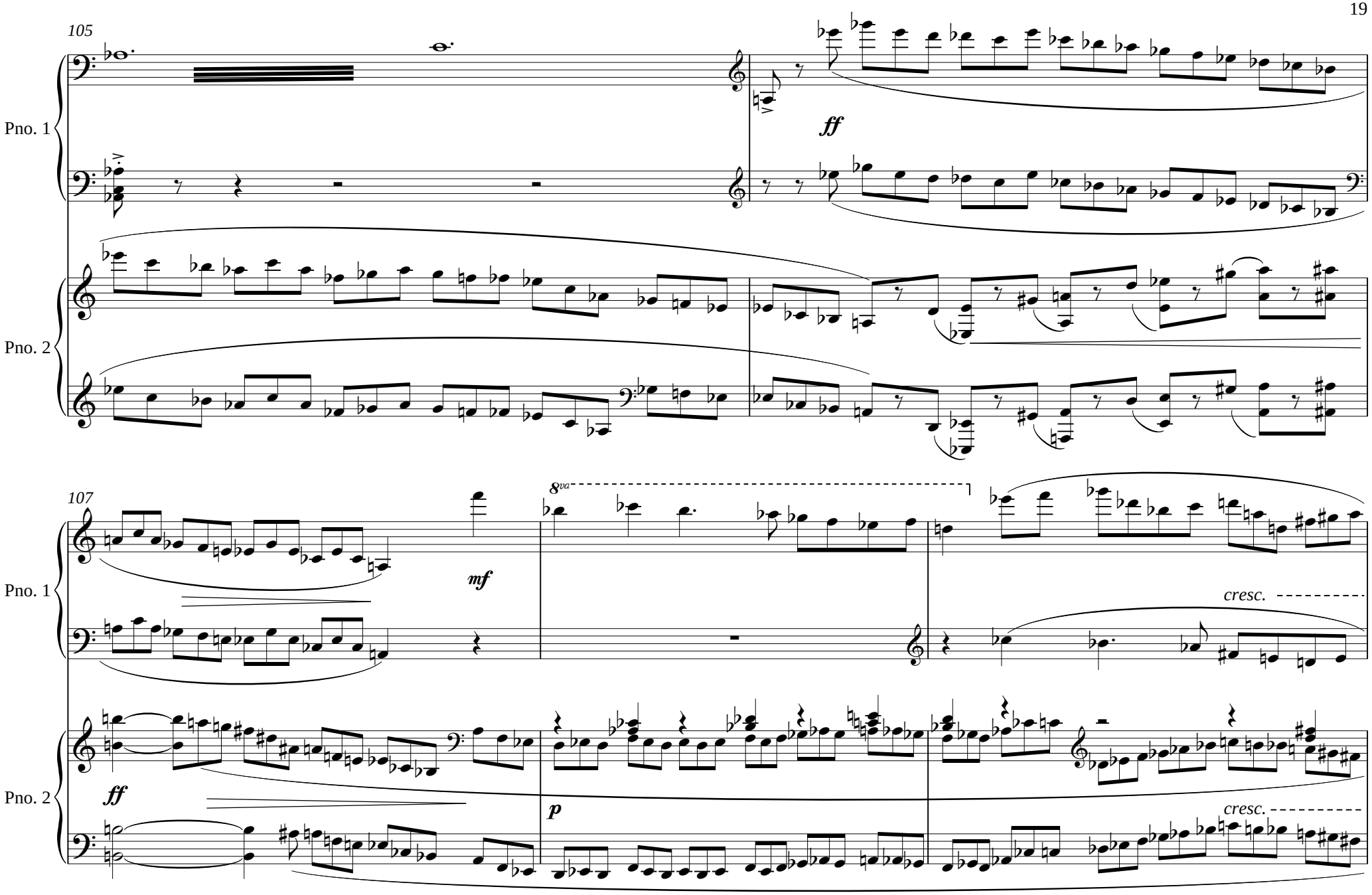
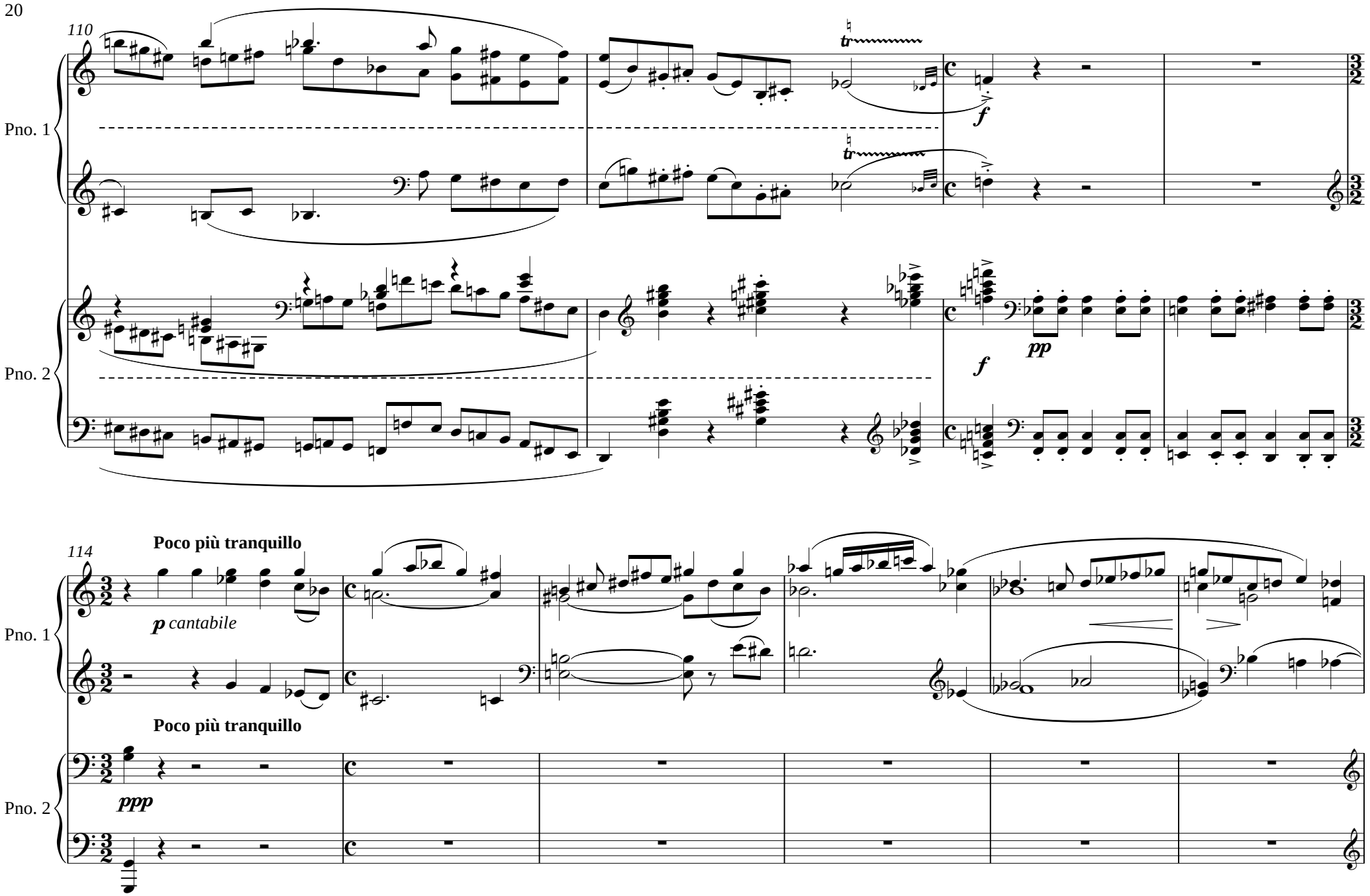
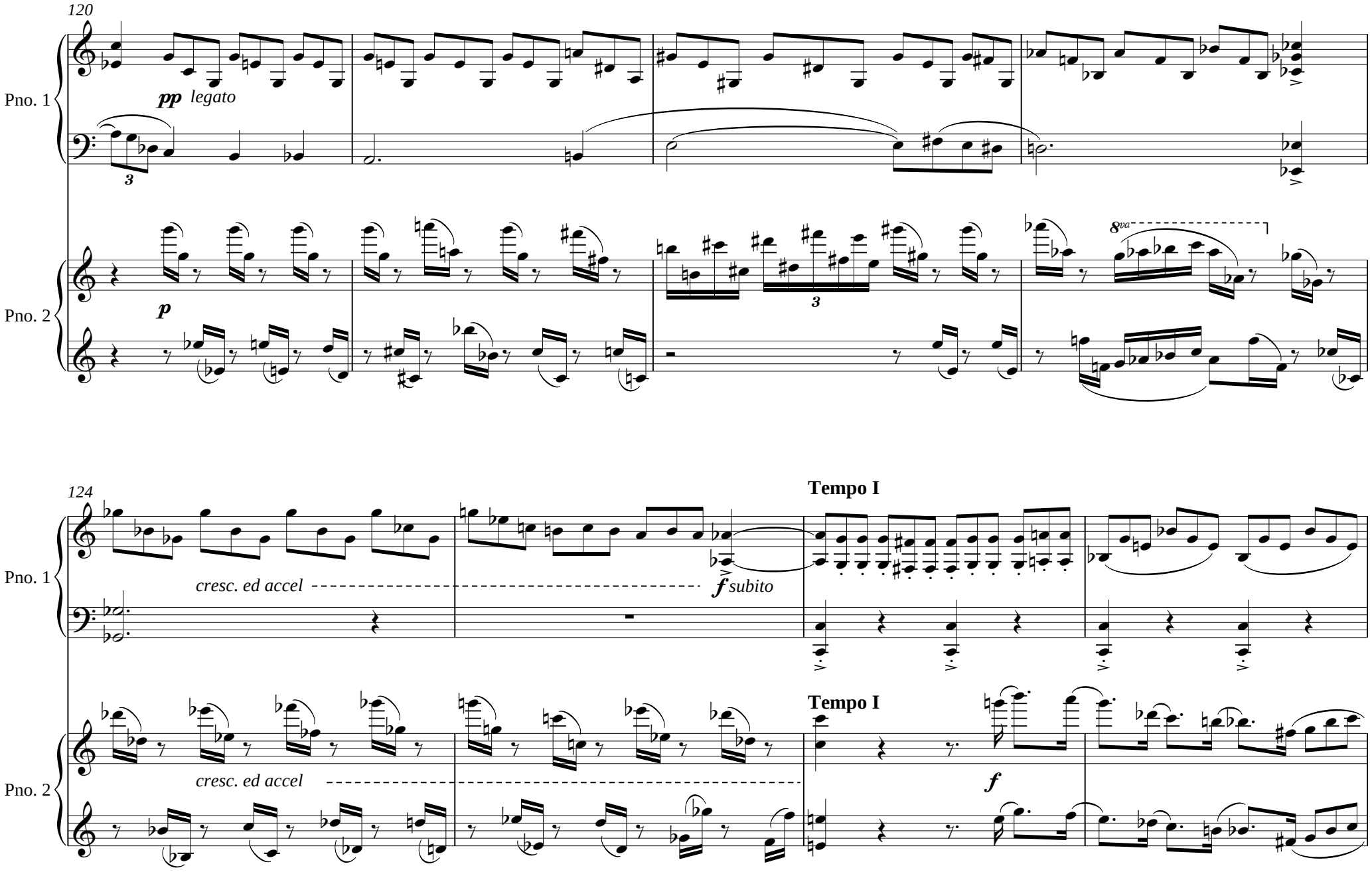
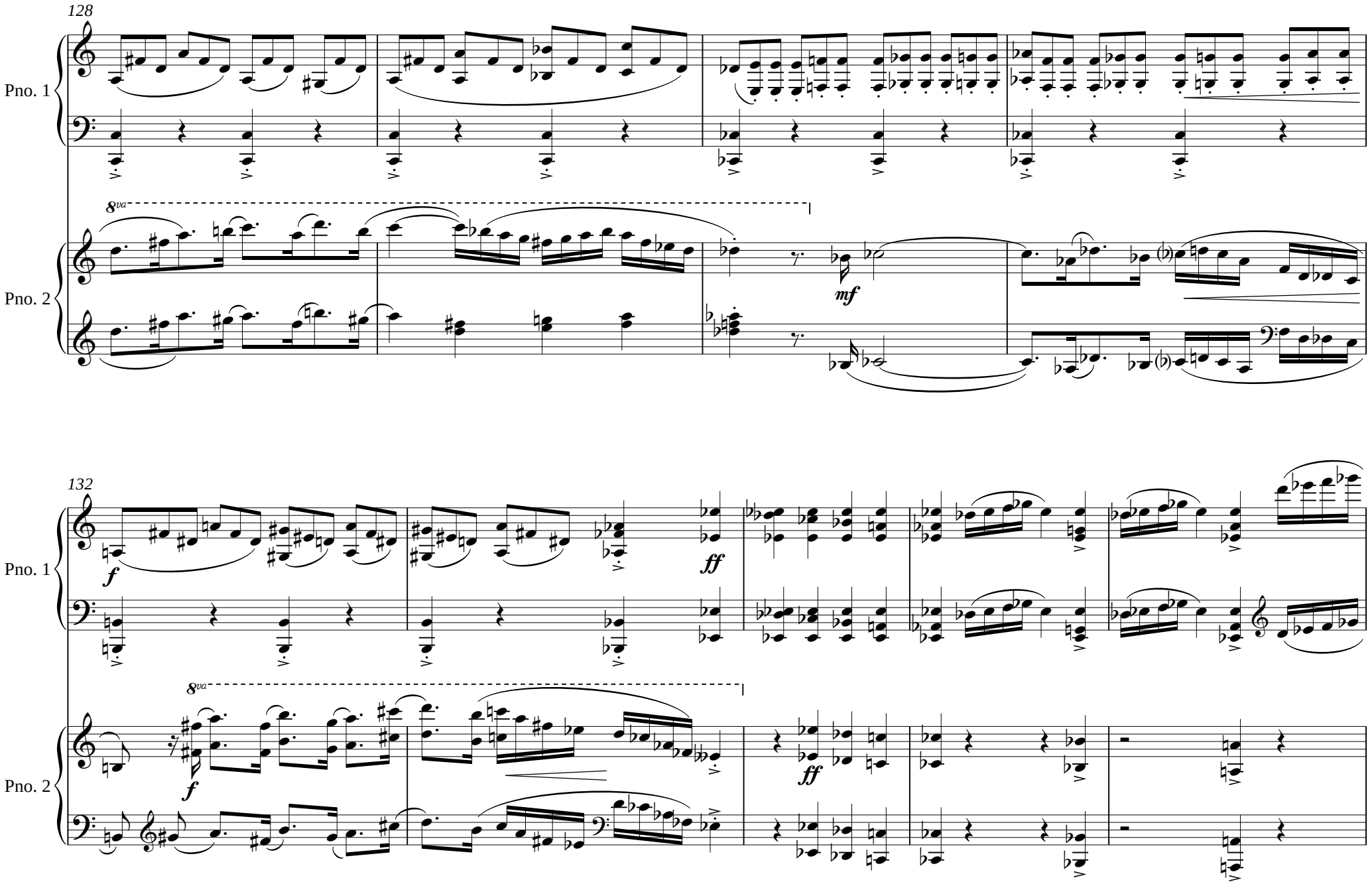
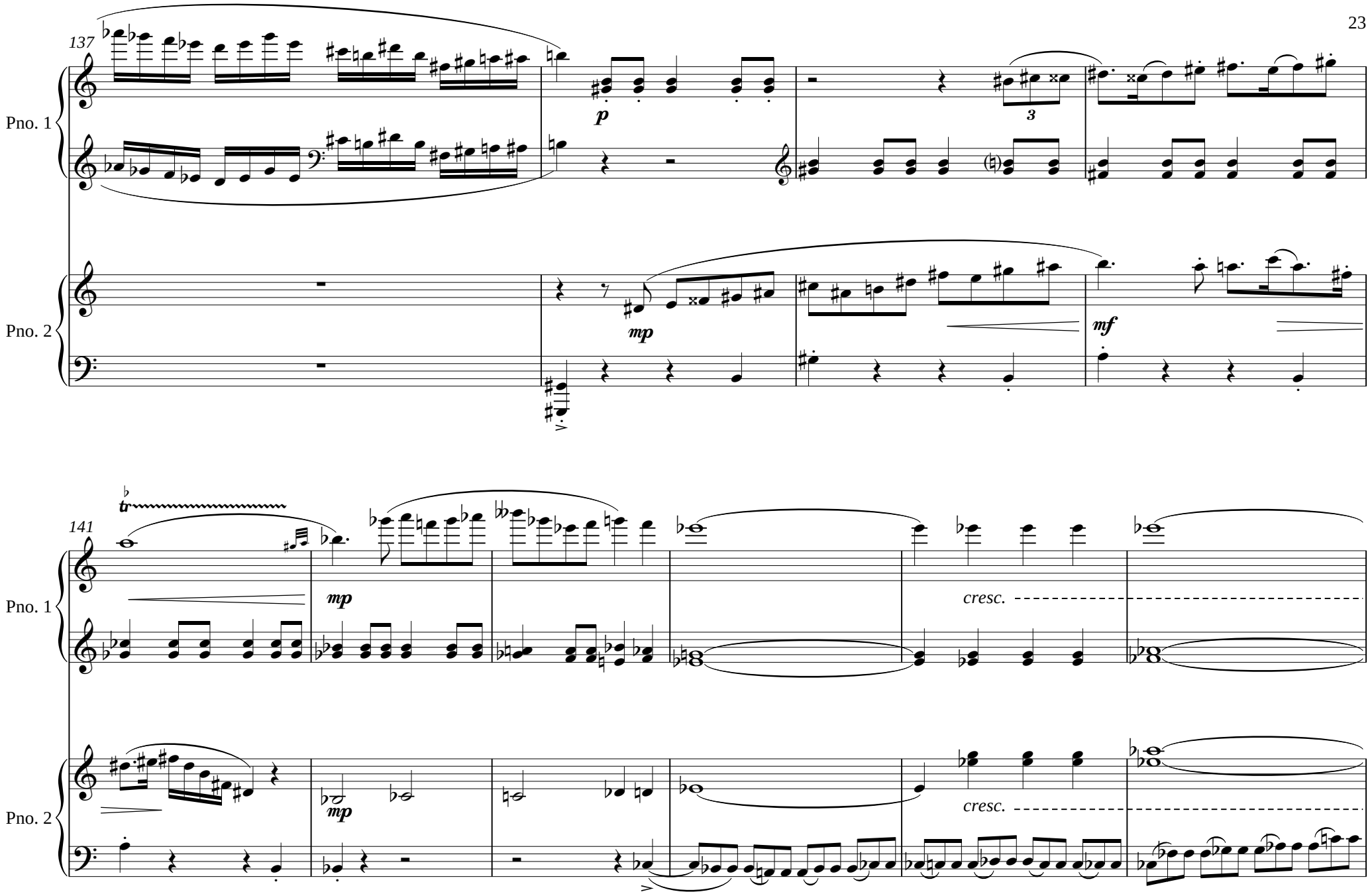
Pno. 1
Pno. 2
f
f
f
102
Pno. 1
Pno. 2

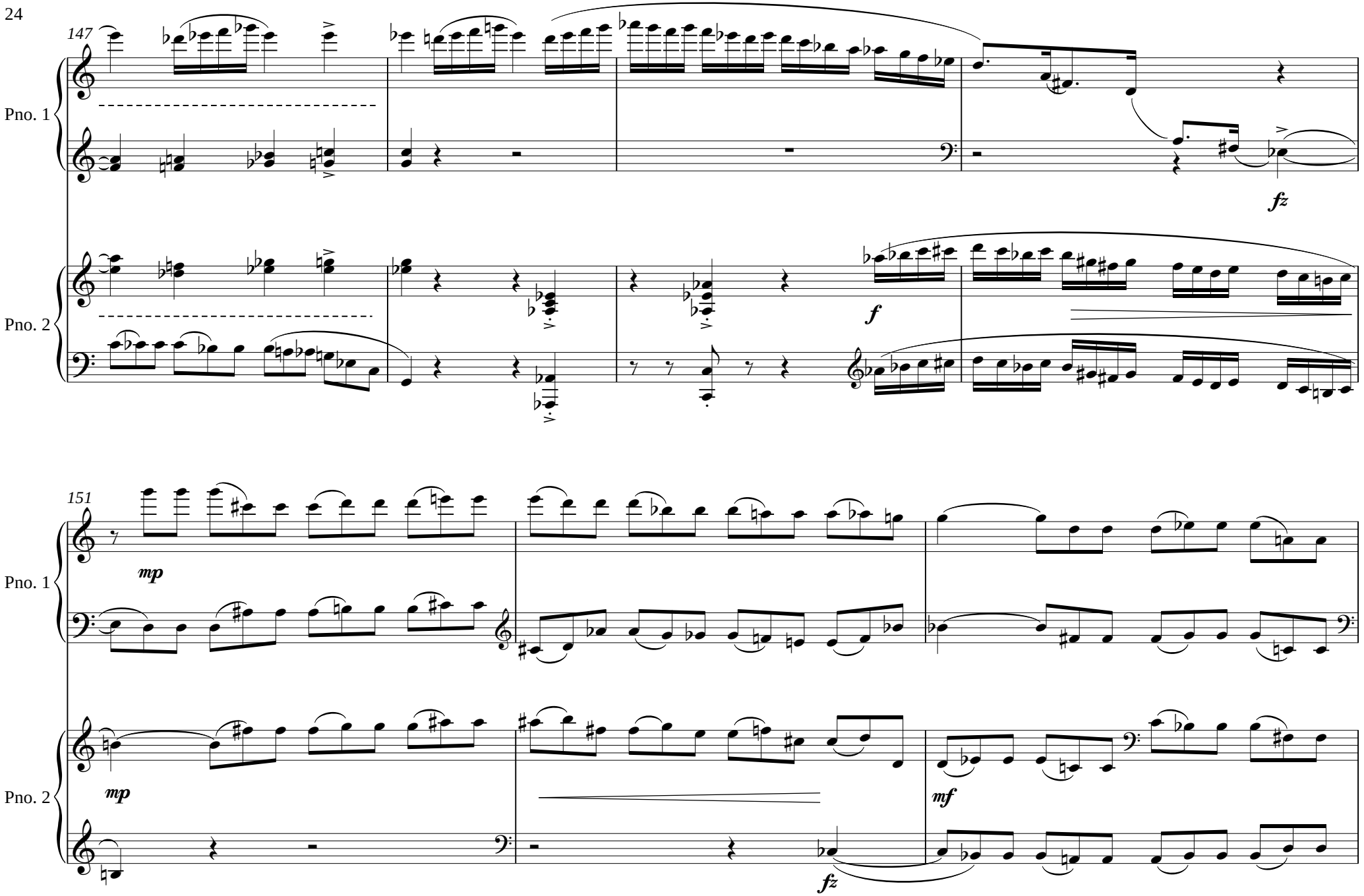

105
Pno. 1
Pno. 2
ff
107
mf
8va
cresc.
ff
p
cresc.

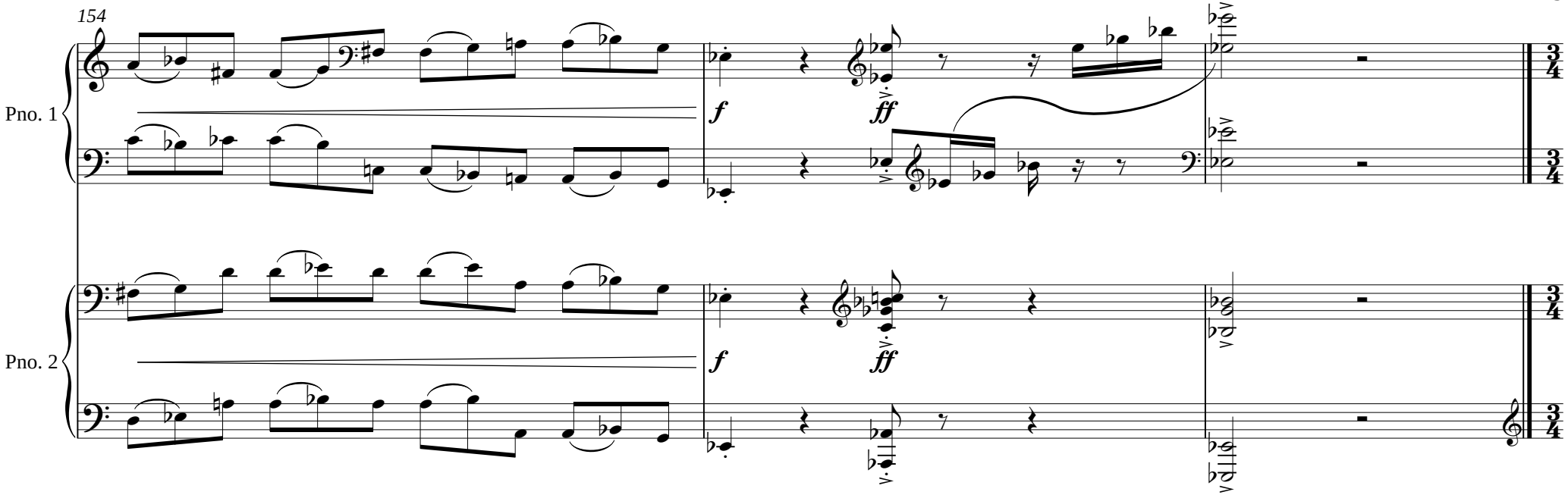

110
Pno. 1
Pno. 2
f
pp
f
114
Poco più tranquillo
p cantabile
Poco più tranquillo
ppp


120
Pno. 1
pp legato
Pno. 2
p
8va
124
cresc. ed accel
f subito
Tempo I
cresc. ed accel
Tempo I
f


128
Pno. 1
Pno. 2
8va
mf
132
Pno. 1
Pno. 2
8va
f
ff
f
ff

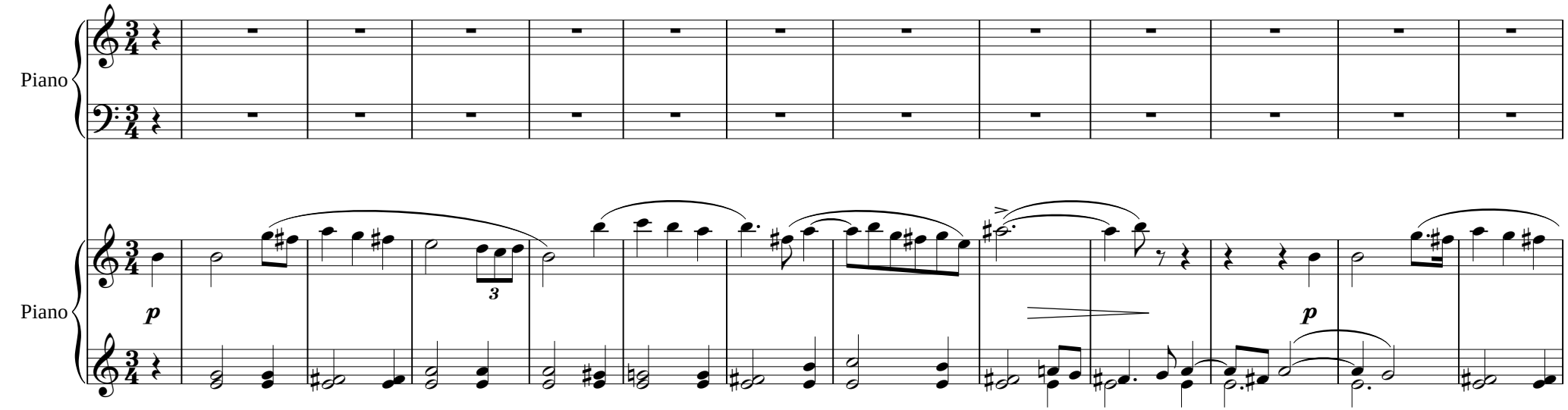

137
Pno. 1
Pno. 2
p
3
mp
mf
141
tr
mp
cresc.
mp
cresc.

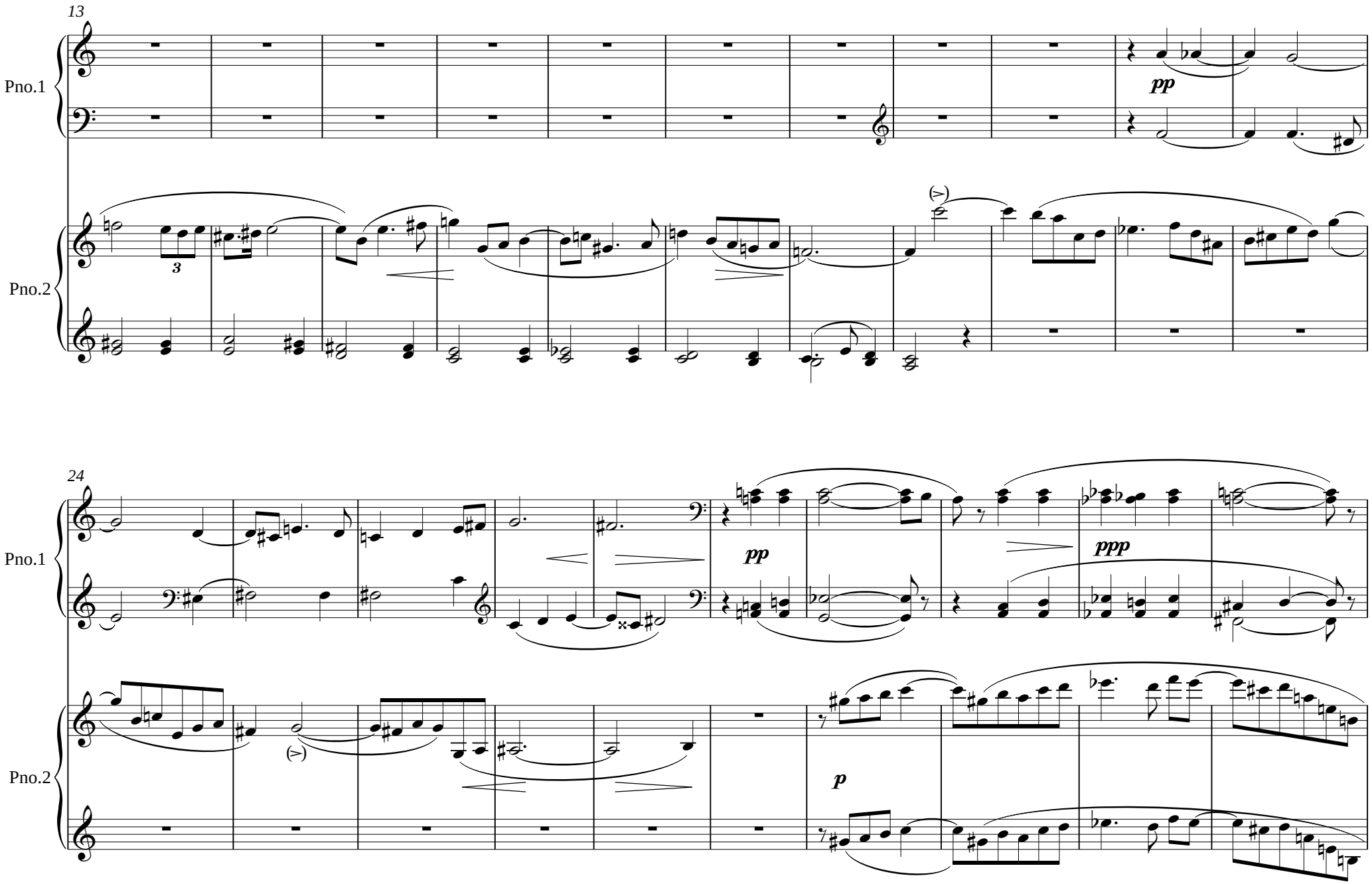

147
Pno. 1
Pno. 2
fz
f
151
Pno. 1
mp
Pno. 2
mp
mf
fz

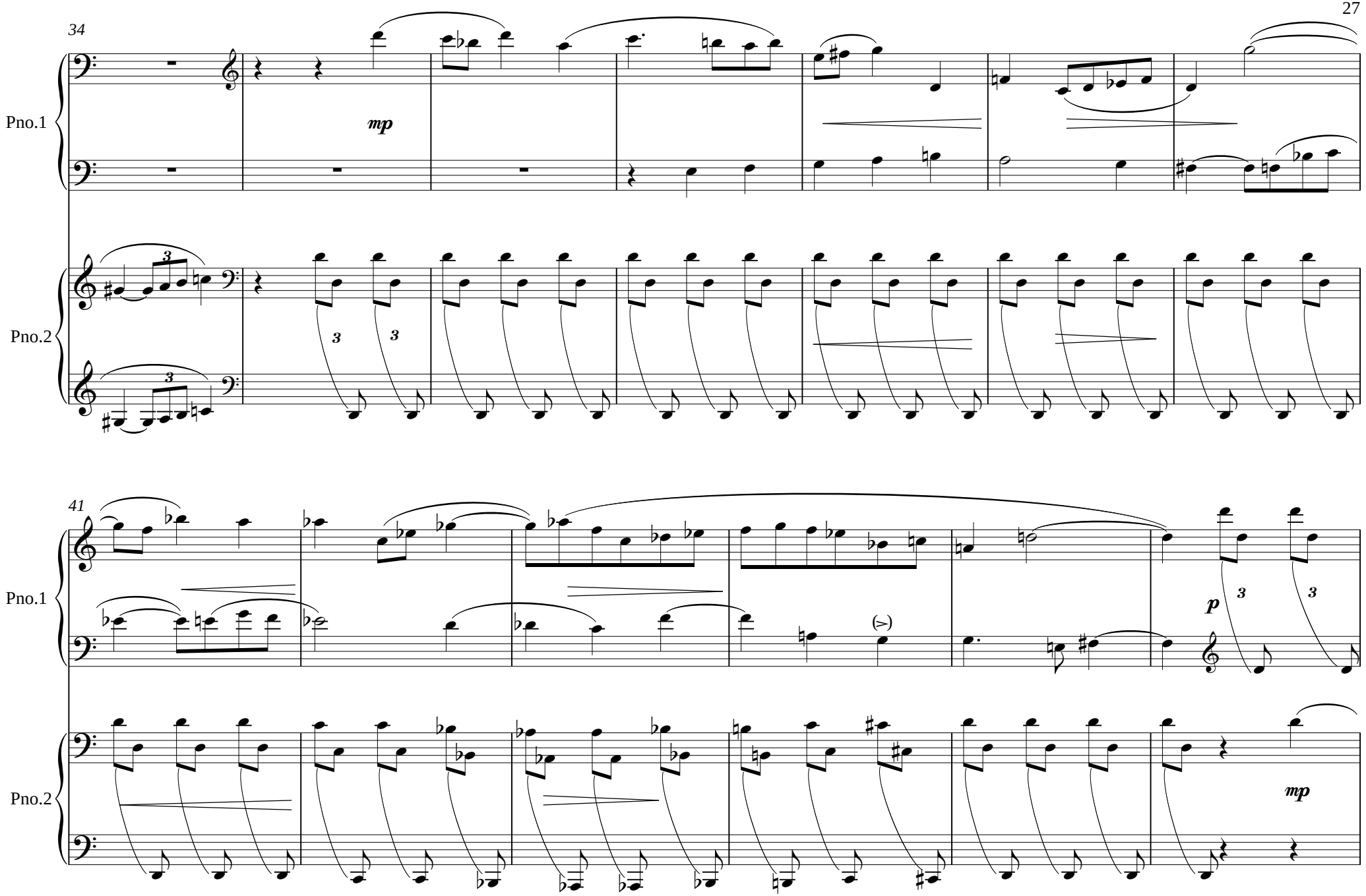


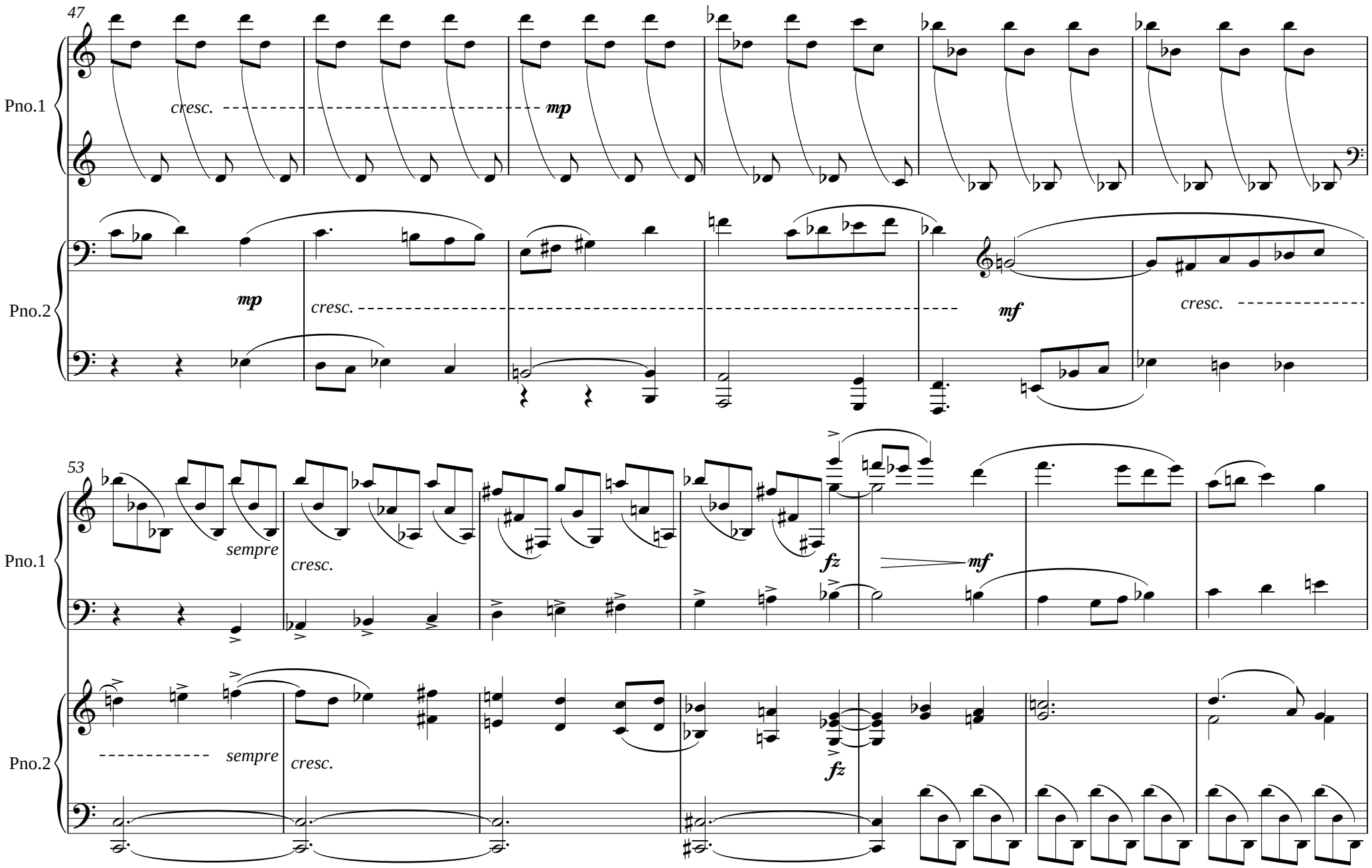
II

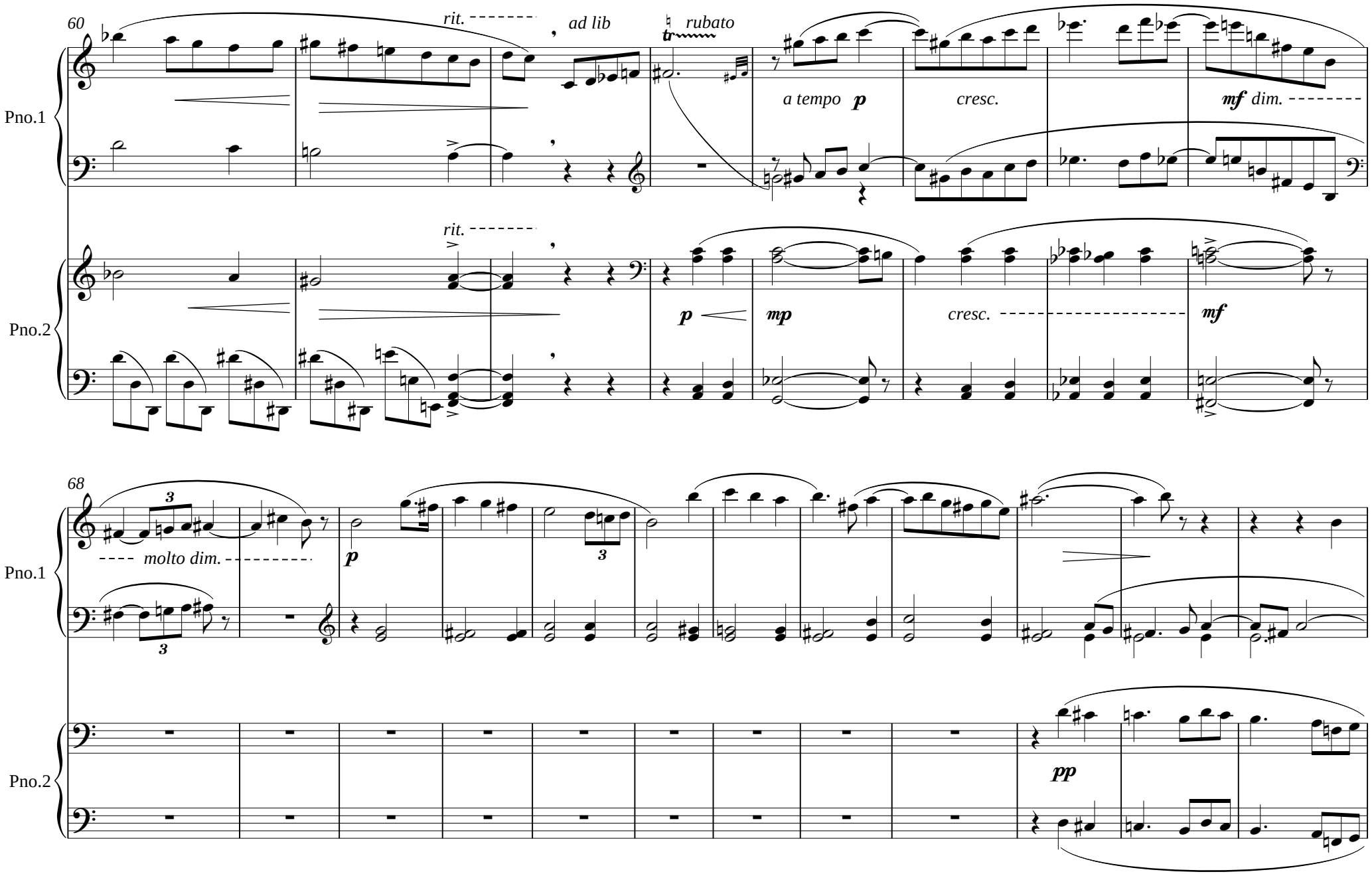
Andante lento

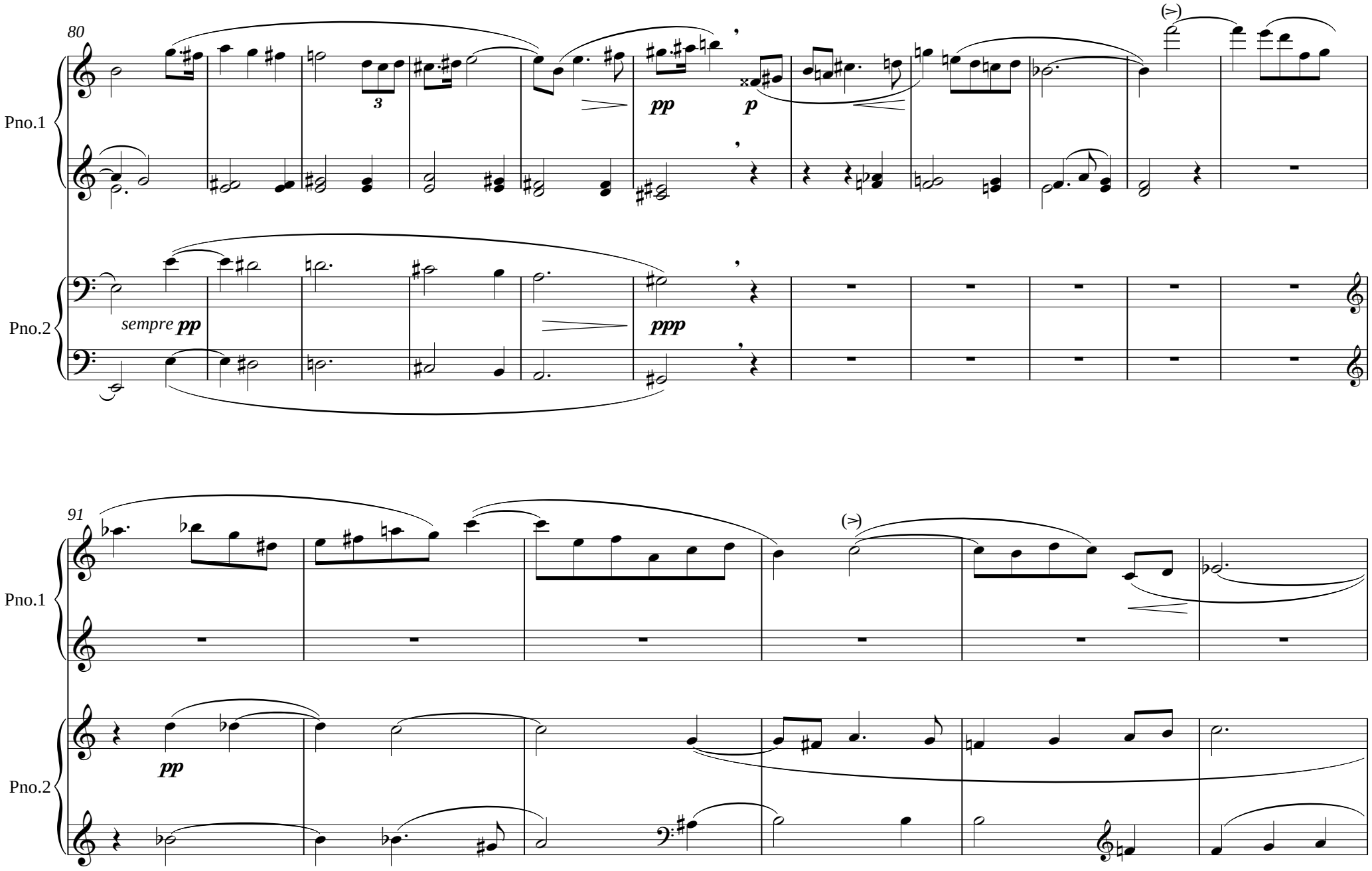


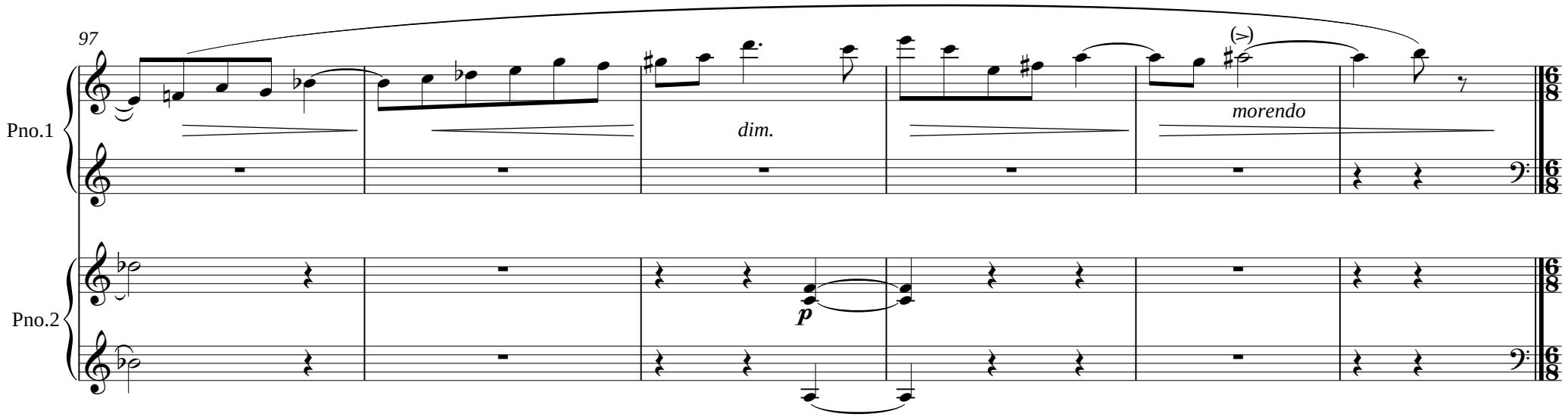

13
Pno.1
Pno.2
pp
3
24
Pno.1
Pno.2
pp
ppp
p


34
Pno.1
mp
Pno.2
3
41
Pno.1
p
Pno.2
mp


47
Pno.1
cresc.
mp
Pno.2
mp
cresc.
mf
cresc.
53
Pno.1
sempre
cresc.
fz
mf
Pno.2
sempre
cresc.
fz

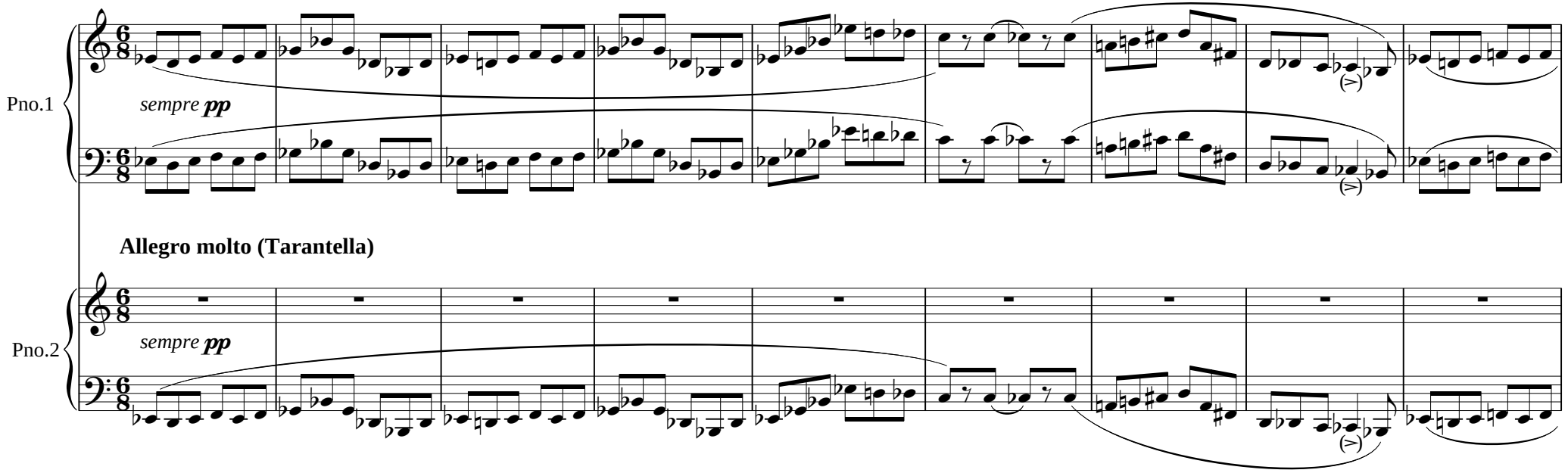

60
rit.
ad lib
rubato
a tempo
p
cresc.
mf
dim.
Pno.1
rit.
p
mp
cresc.
mf
Pno.2
68
molto dim.
p
pp
Pno.1
Pno.2

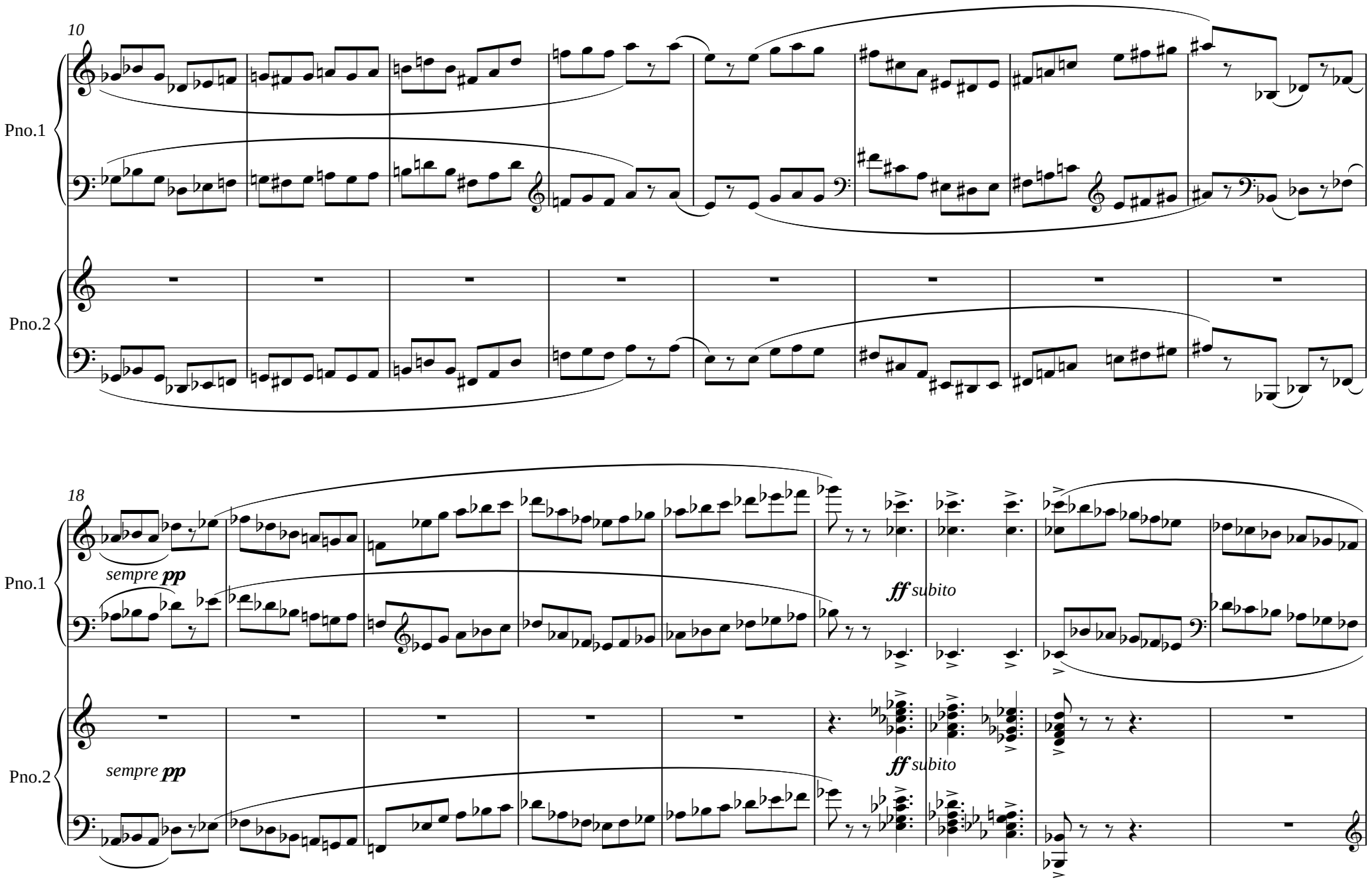

80
Pno.1
Pno.2
3
pp
p
sempre pp
ppp
91
Pno.1
Pno.2
pp

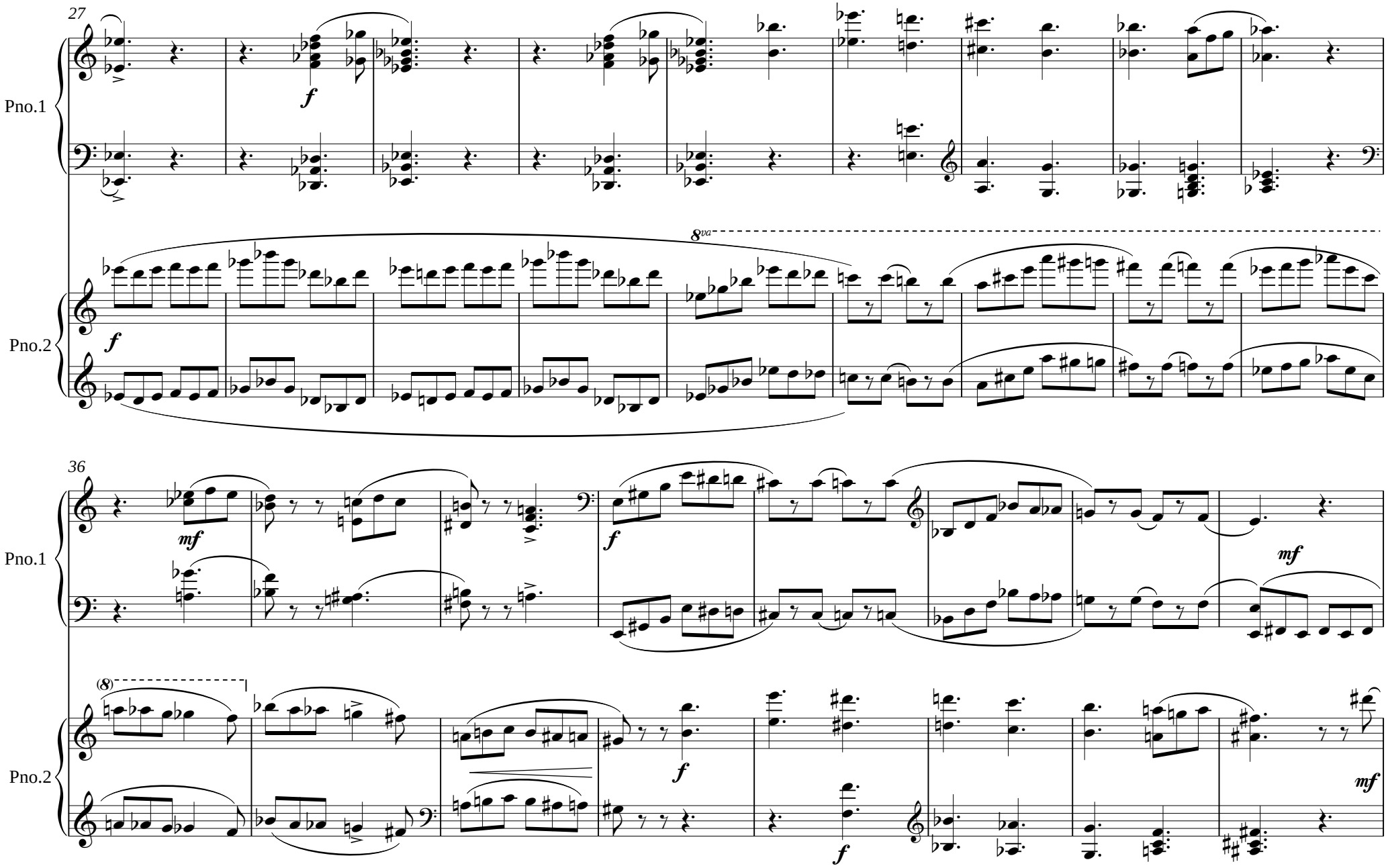


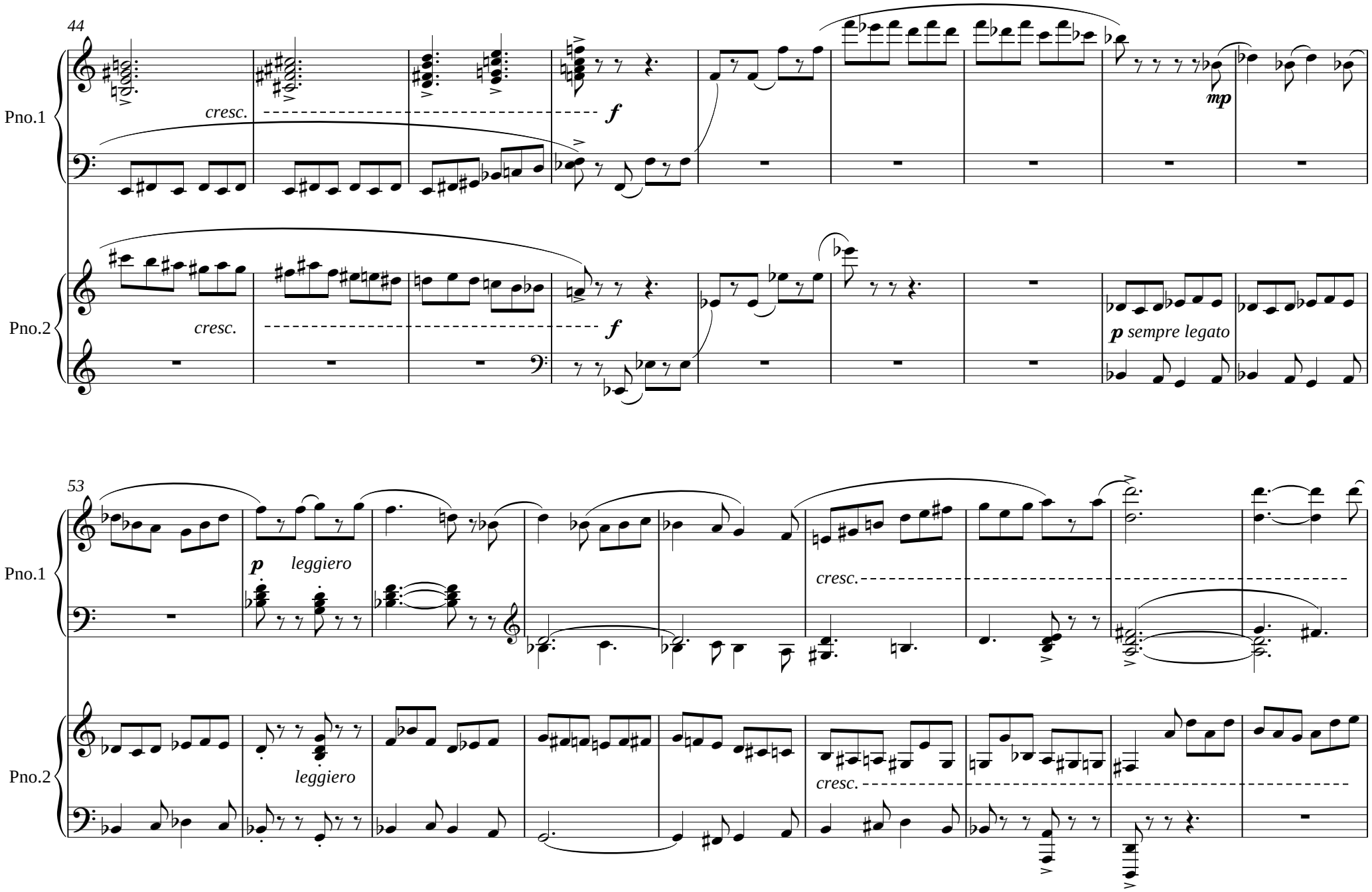
III

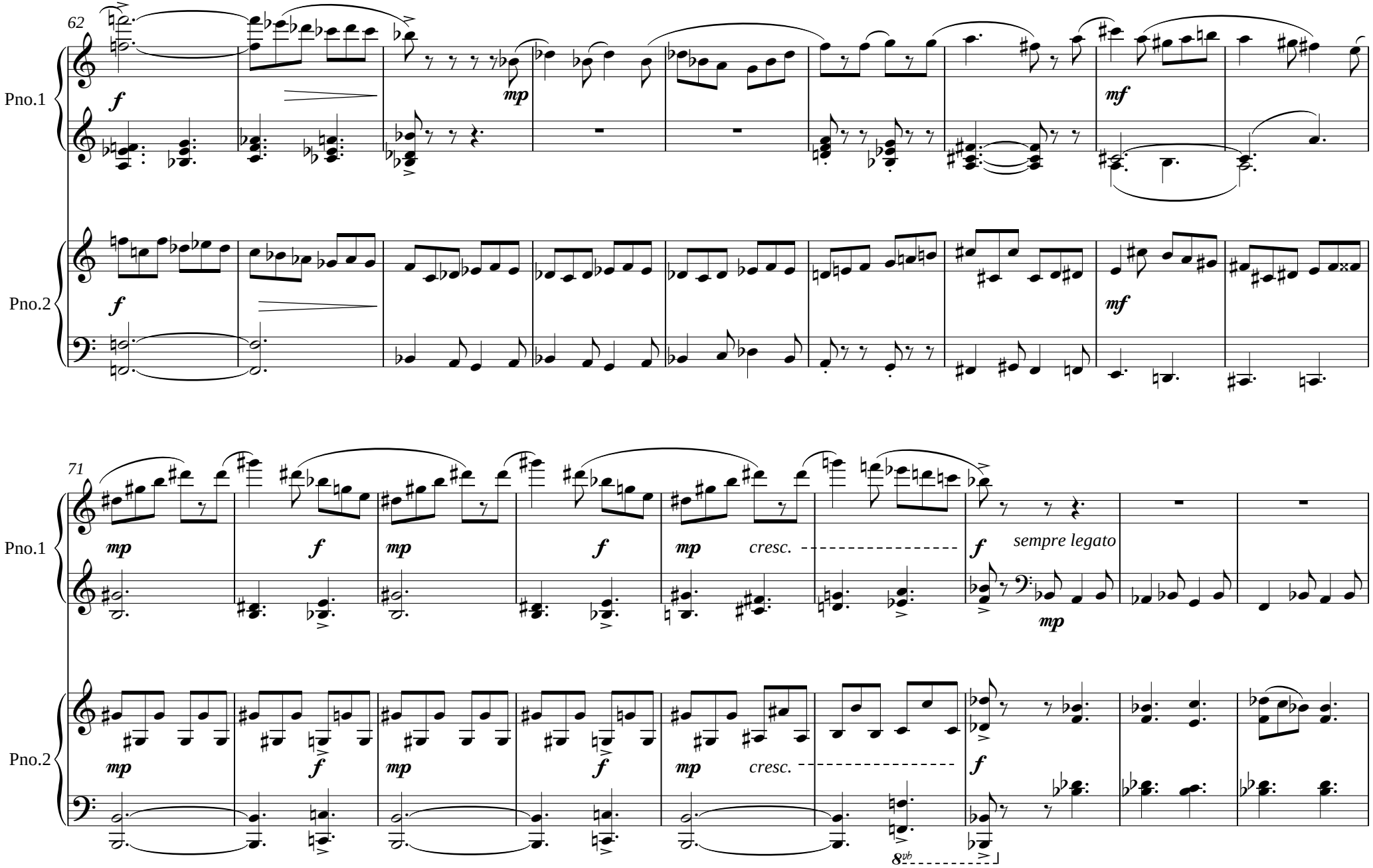
Allegro molto (Tarantella)

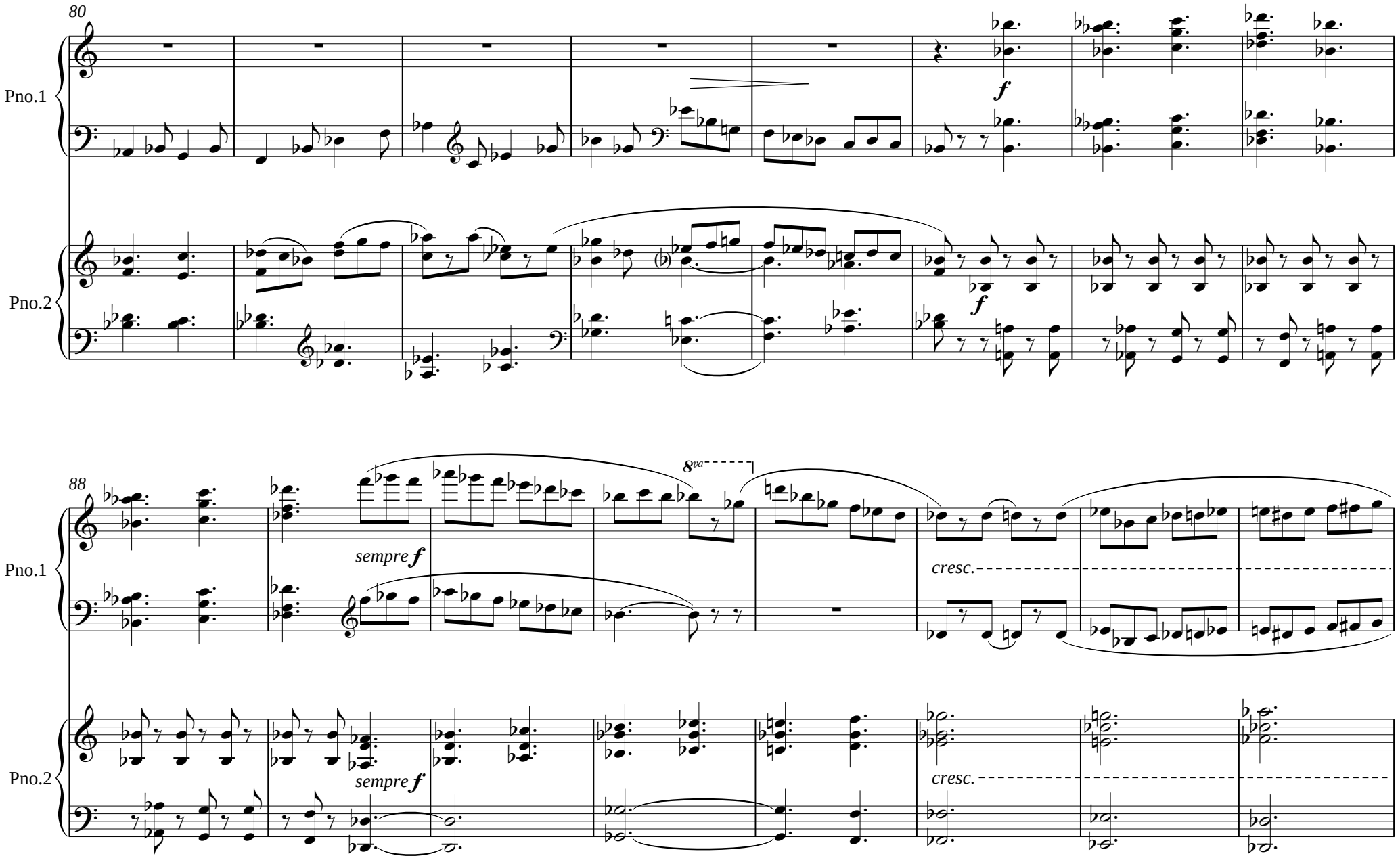


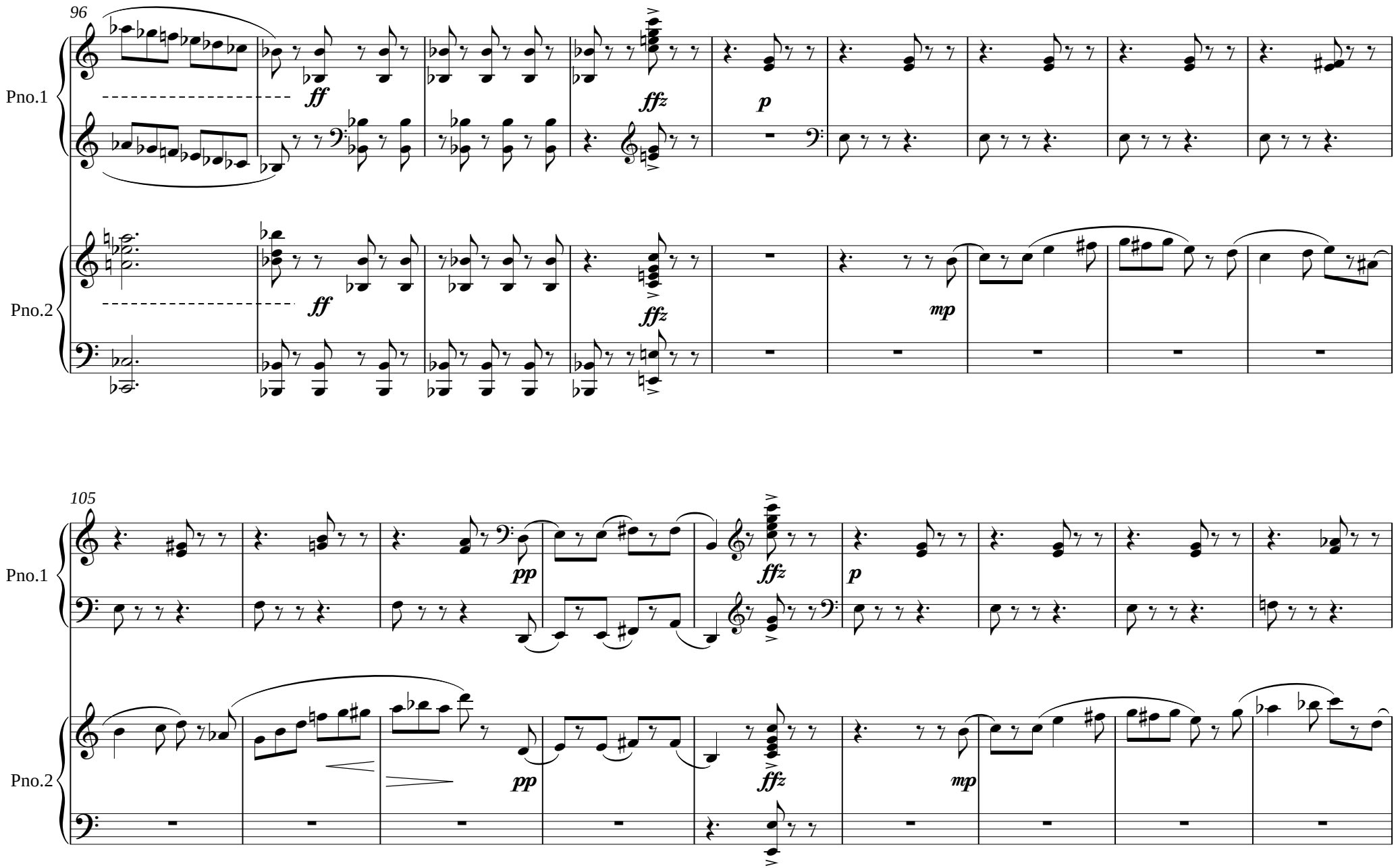

10
Pno.1
Pno.2
18
Pno.1
sempre pp
ff subito
Pno.2
sempre pp
ff subito

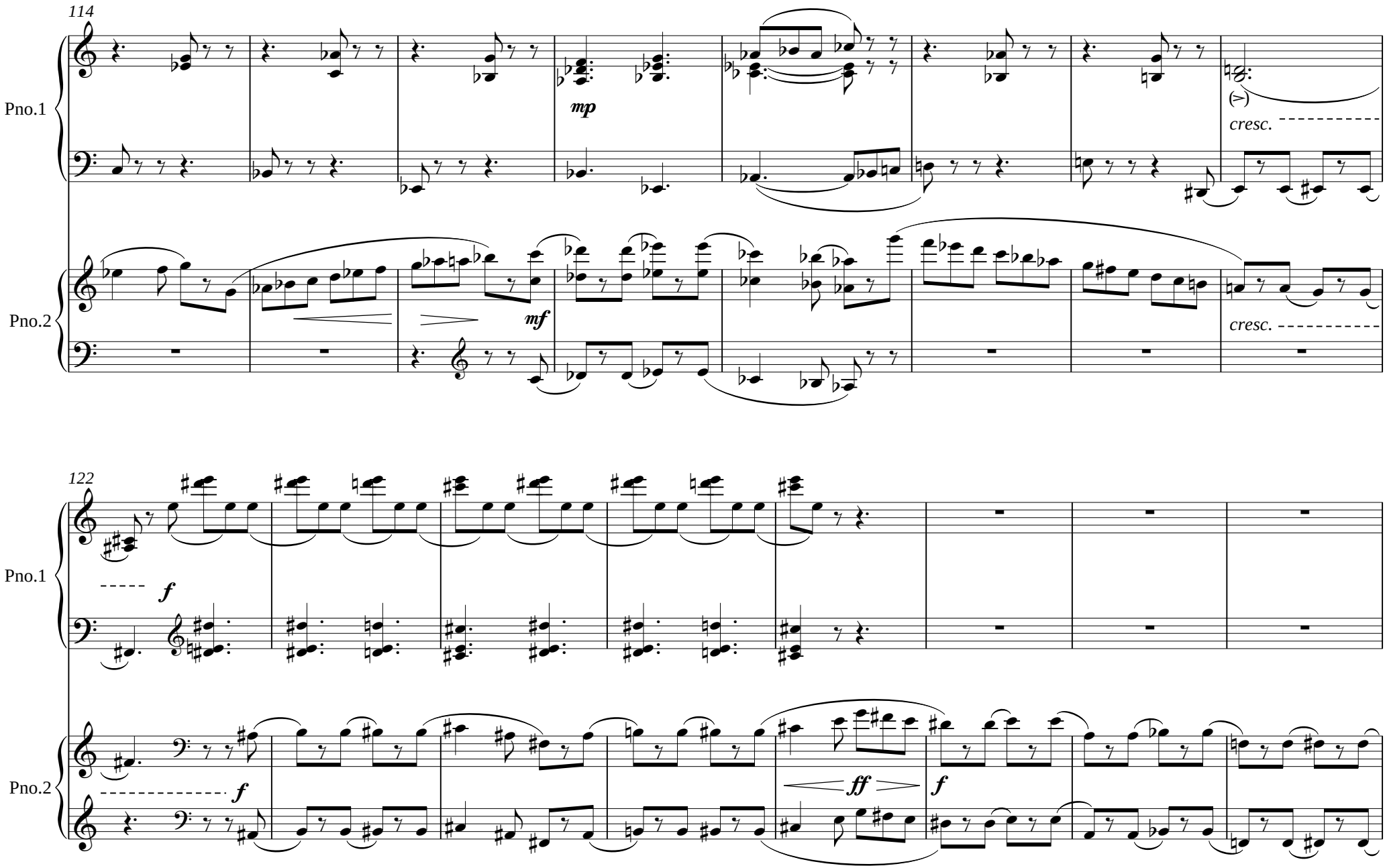

27
Pno.1
f
Pno.2
f
8va
36
Pno.1
mf
f
mf
(8)
Pno.2
f
f
mf

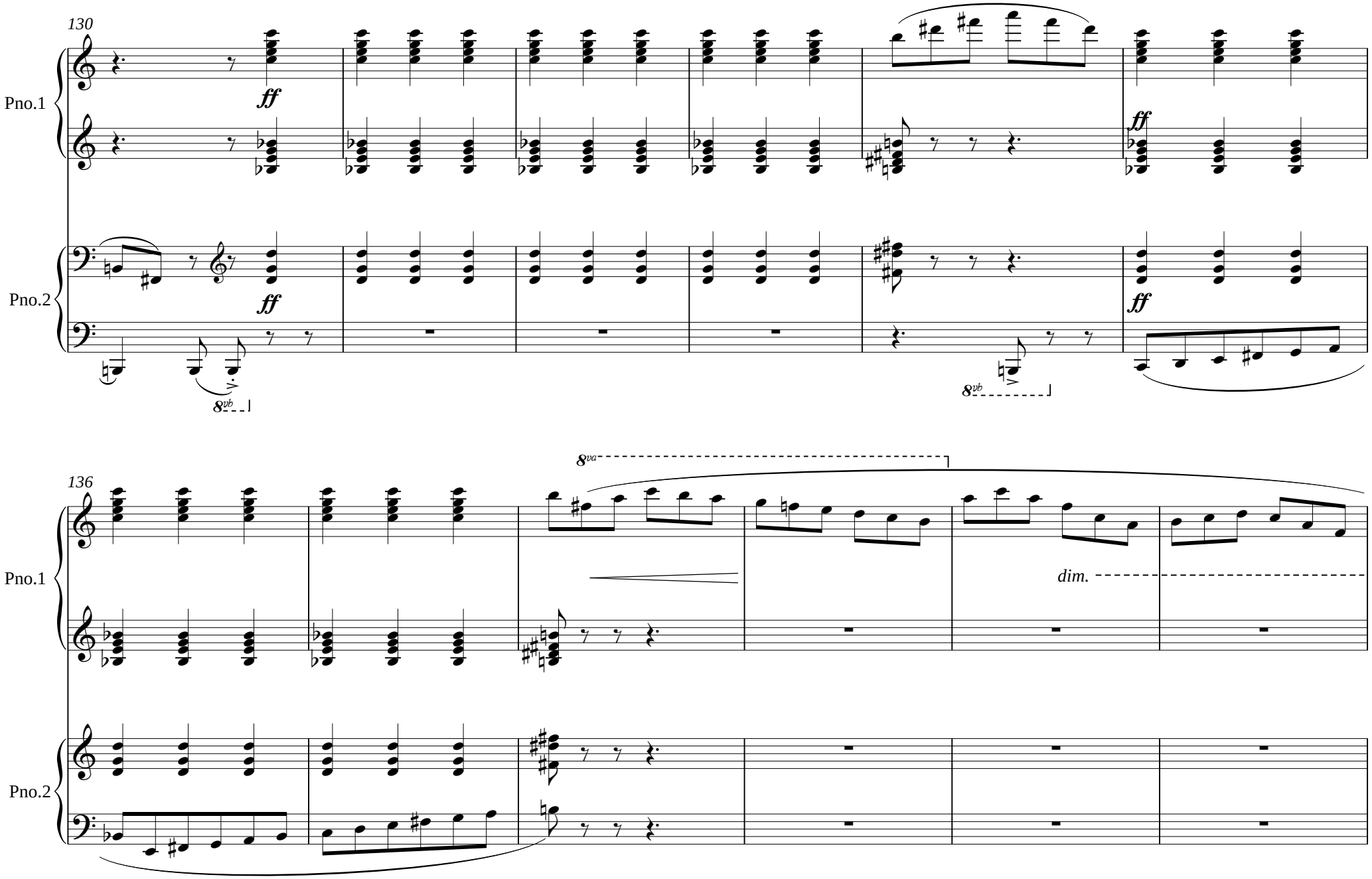

44
Pno.1
cresc.
f
mp
Pno.2
cresc.
f
p sempre legato
53
Pno.1
p
leggiero
cresc.
Pno.2
leggiero
cresc.

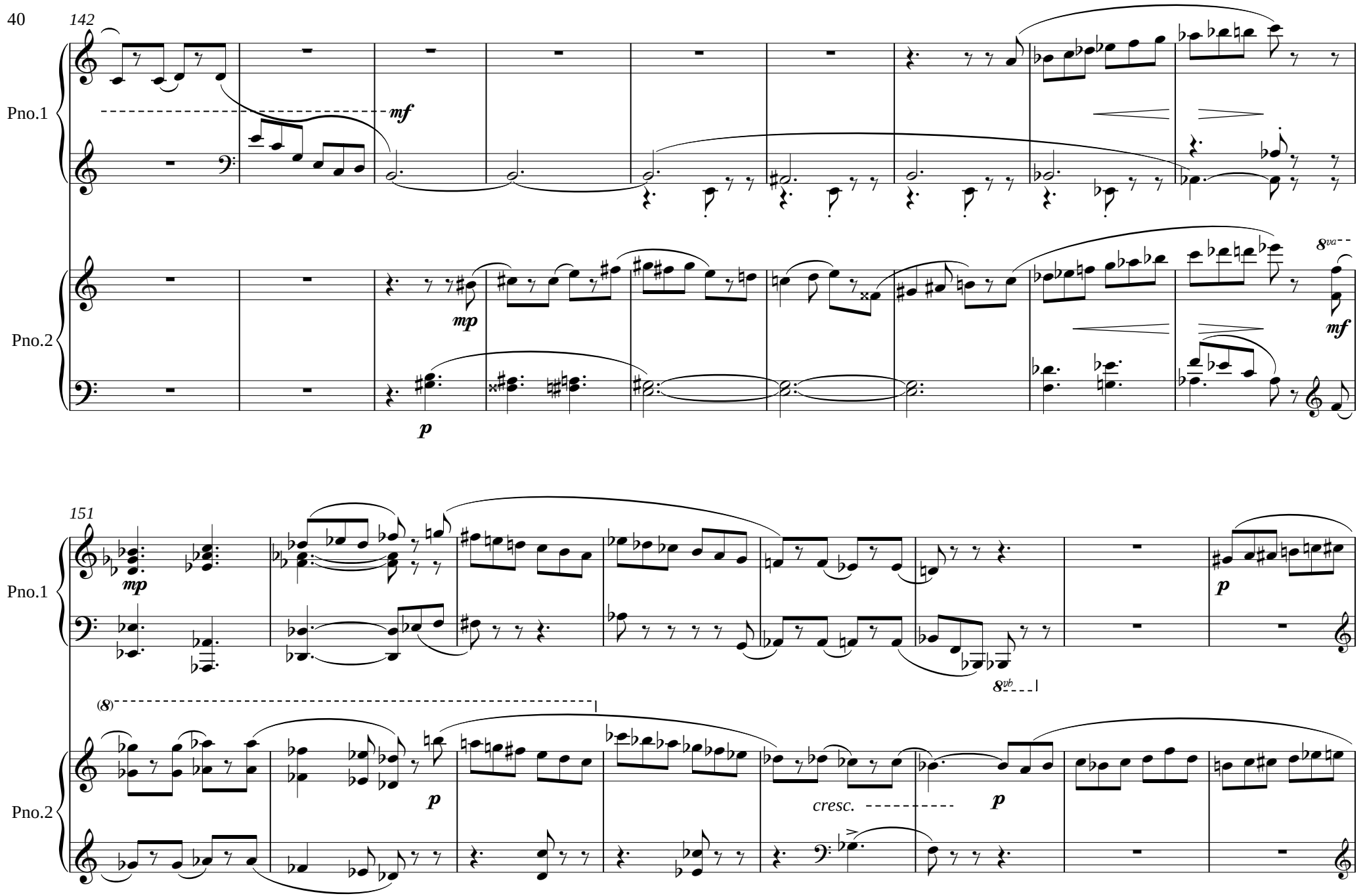

62
Pno.1
Pno.2
f
mp
mf
71
cresc.
sempre legato
8vb

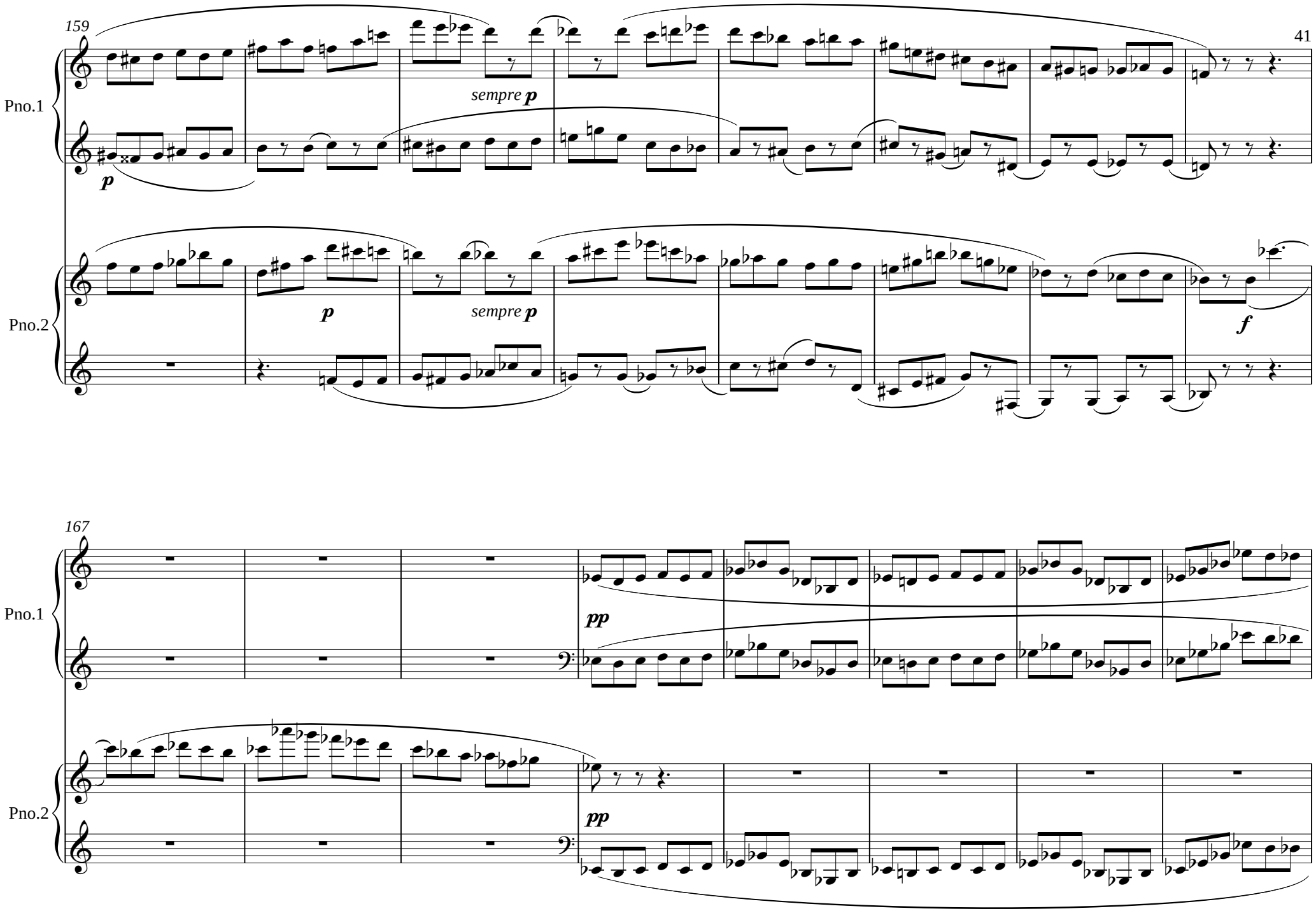

80
Pno.1
Pno.2
f
f
88
8va
sempre f
sempre f
cresc.
cresc.

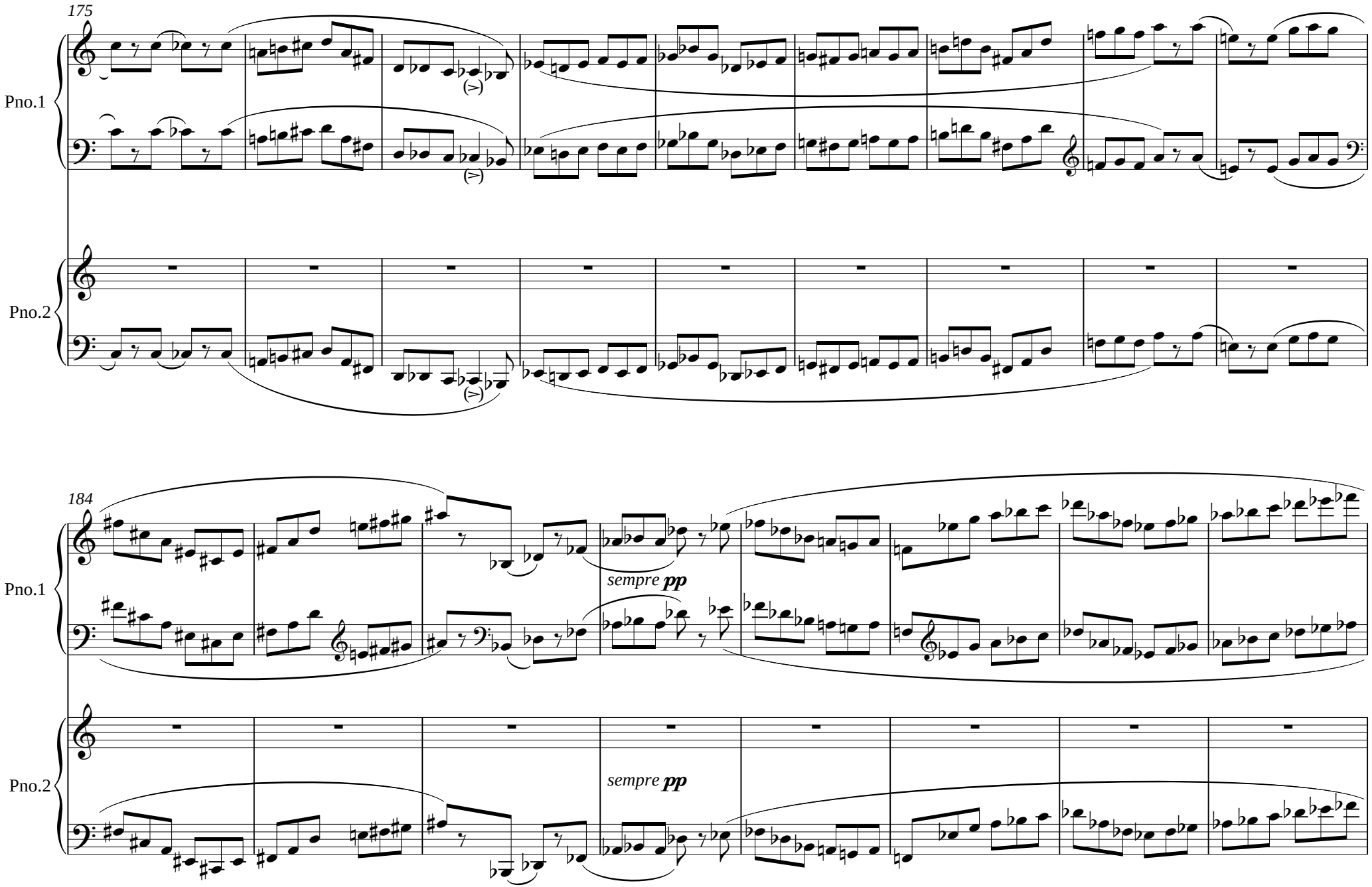

96
Pno.1
Pno.2
ff
ffz
p
mp
105
pp

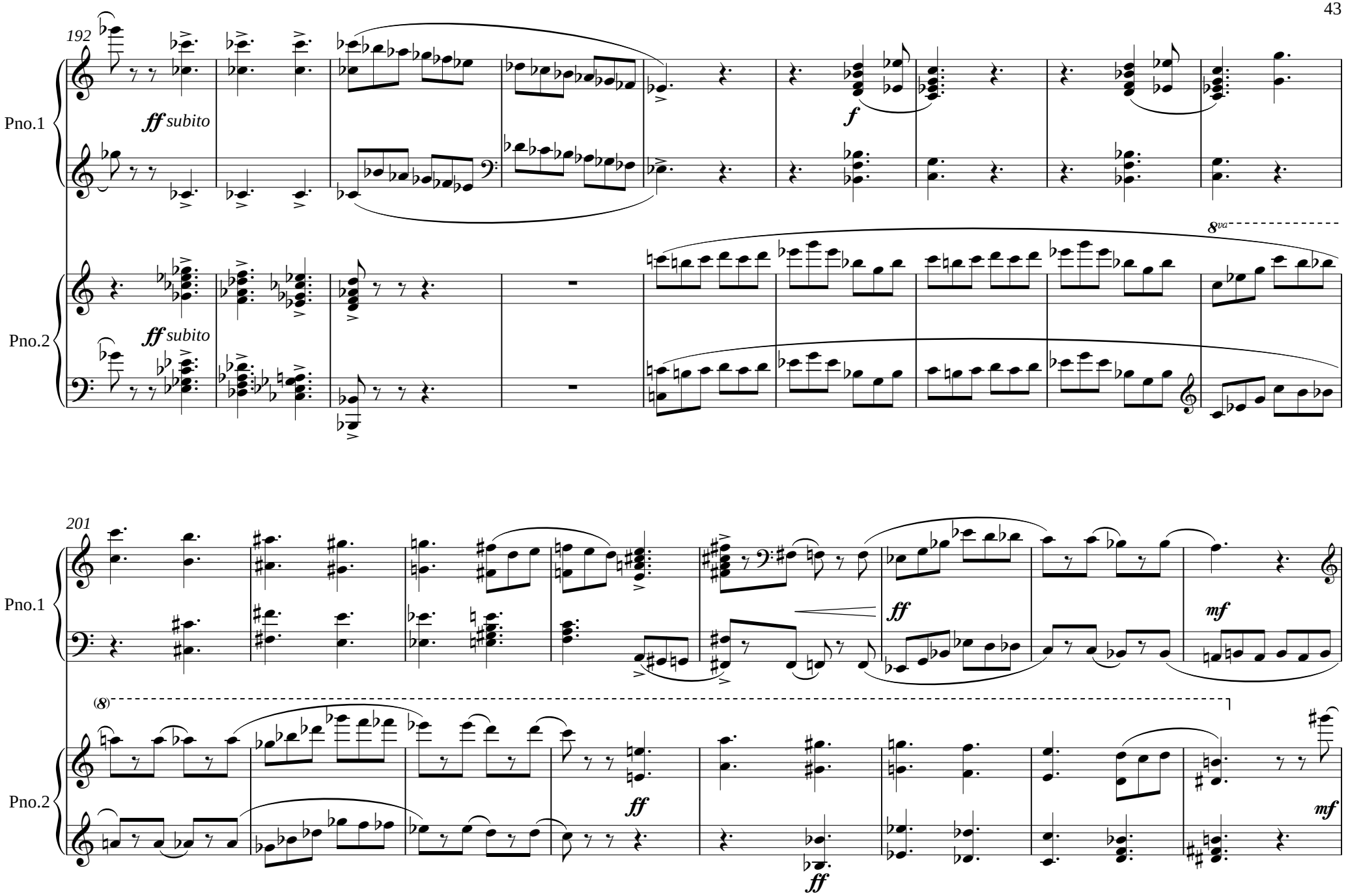

114
Pno.1
mp
cresc.
Pno.2
mf
cresc.
122
Pno.1
f
Pno.2
f
ff
f

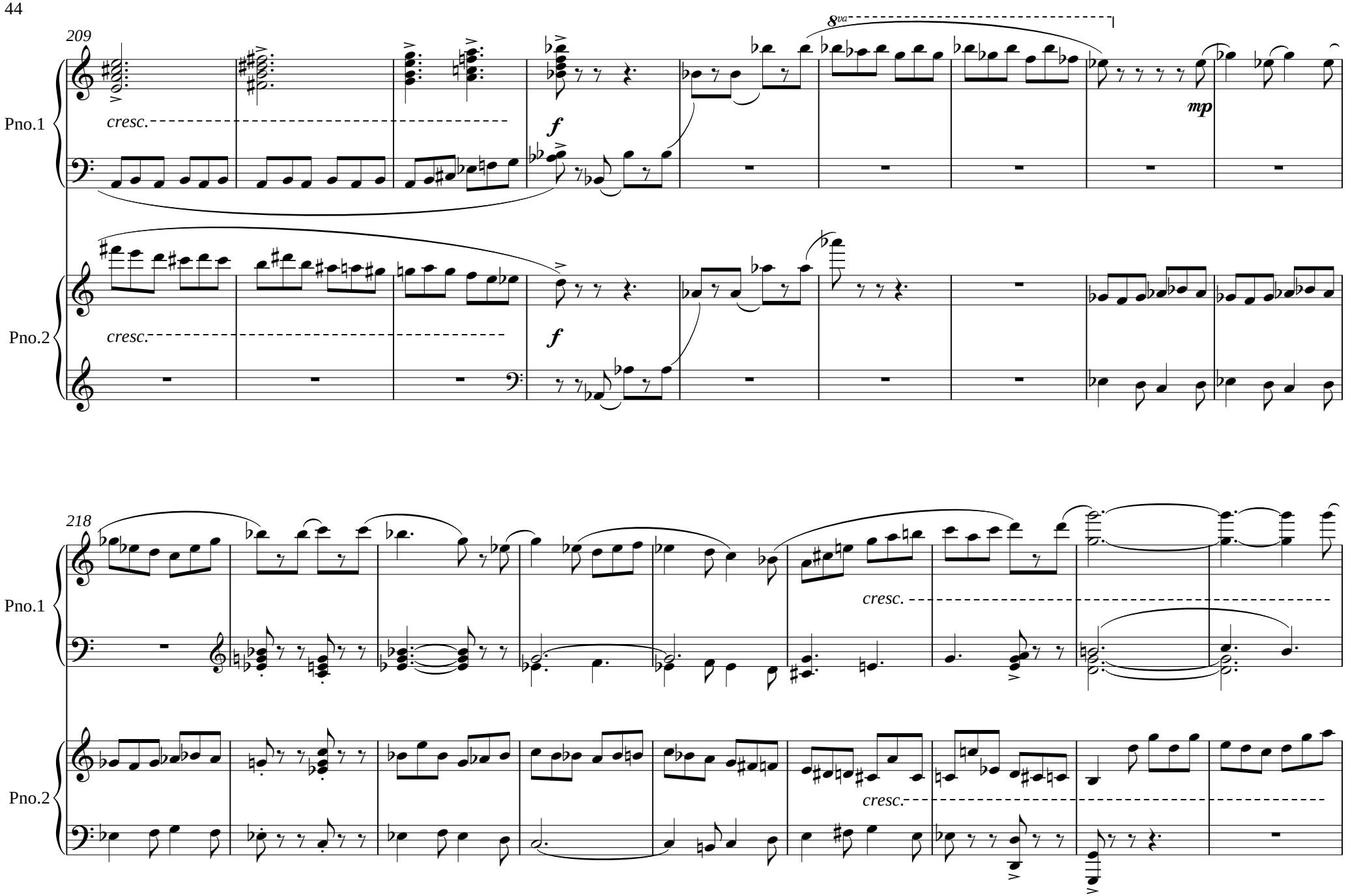

130
Pno.1
Pno.2
ff
8vb
136
8va
dim.

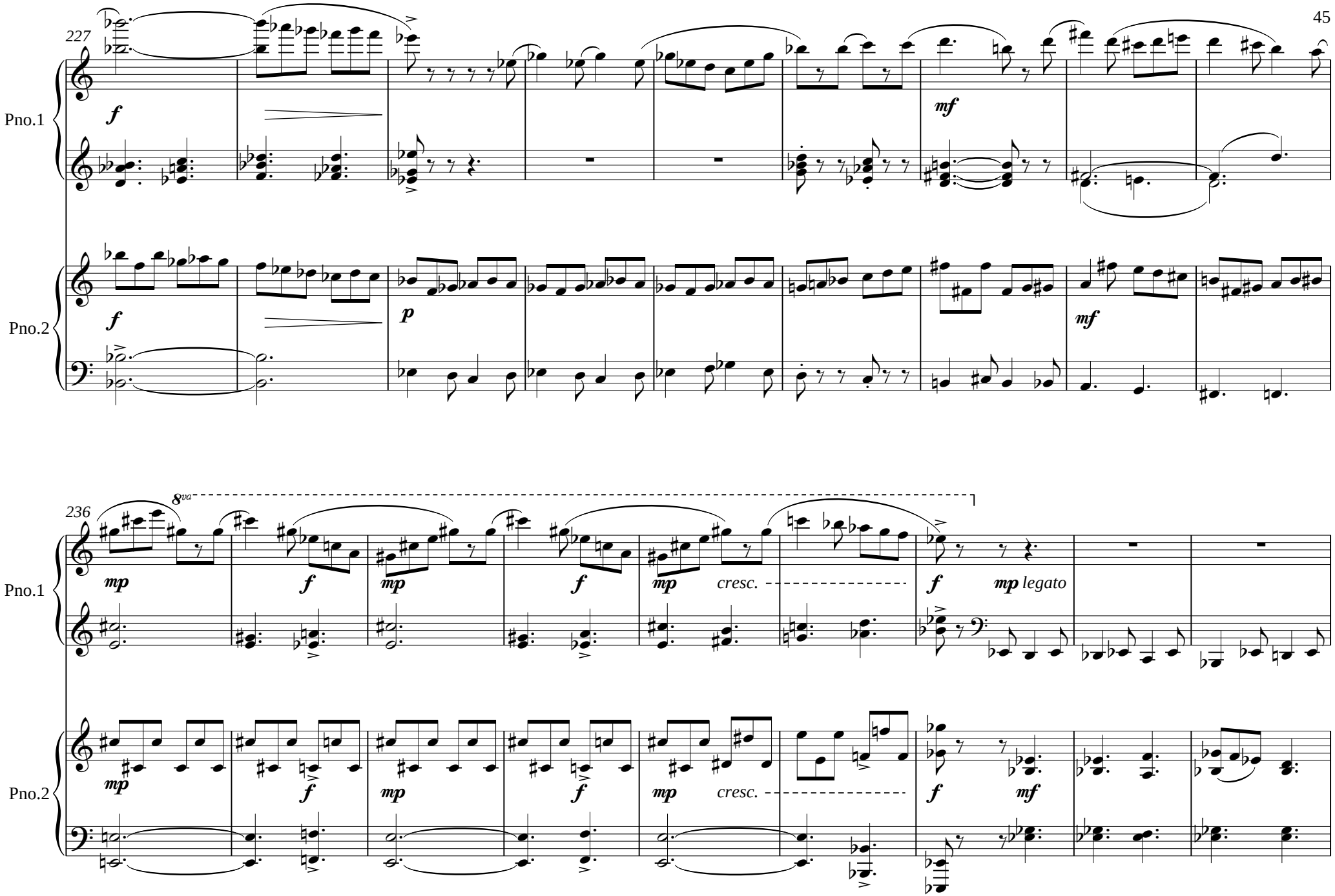

142
Pno.1
mf
Pno.2
mp
p
8va
mf
151
Pno.1
mp
8vb
p
(8)
Pno.2
p
cresc.
p

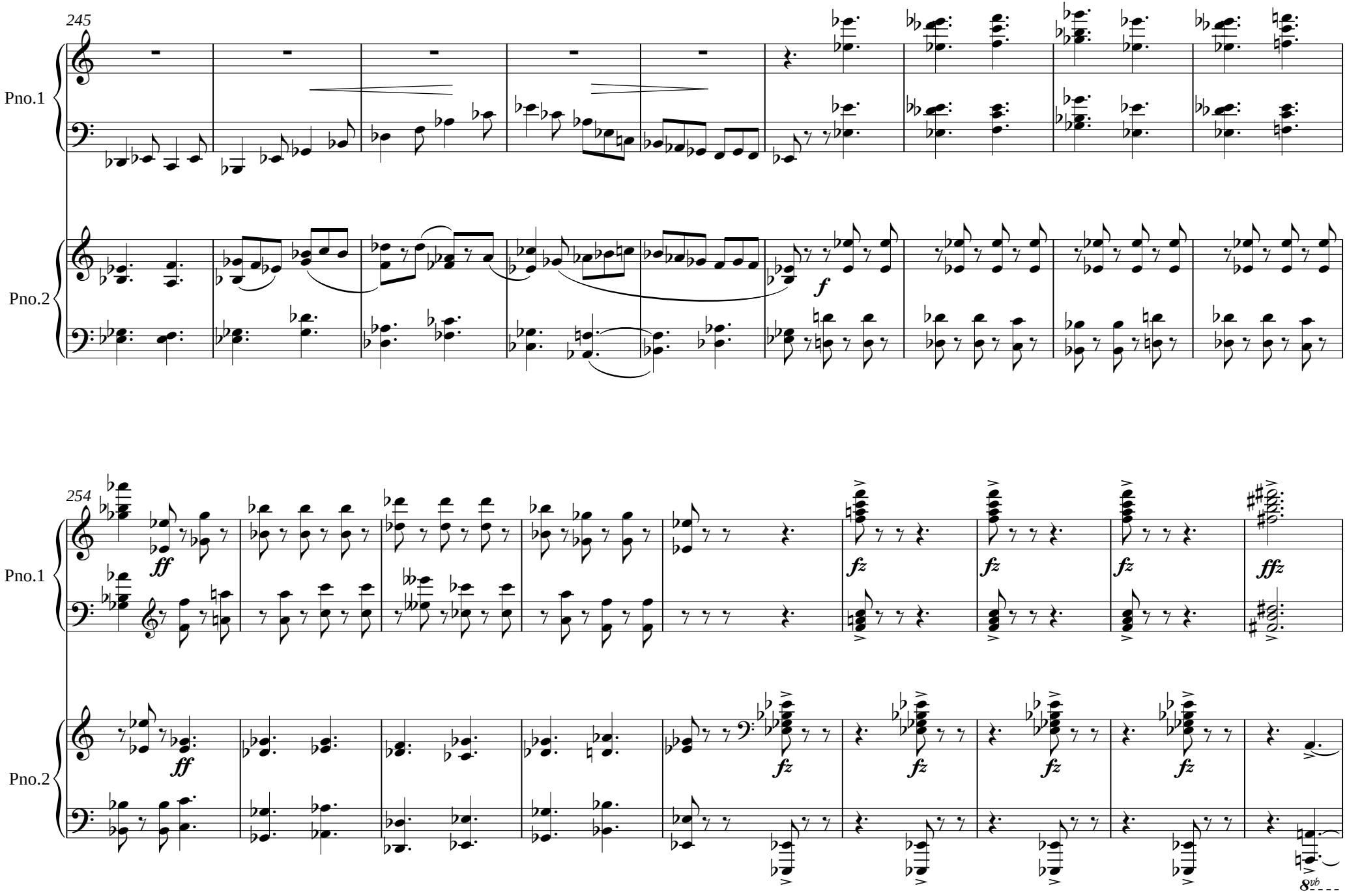

159
Pno.1
sempre p
p
Pno.2
p
sempre p
f
167
Pno.1
pp
Pno.2
pp

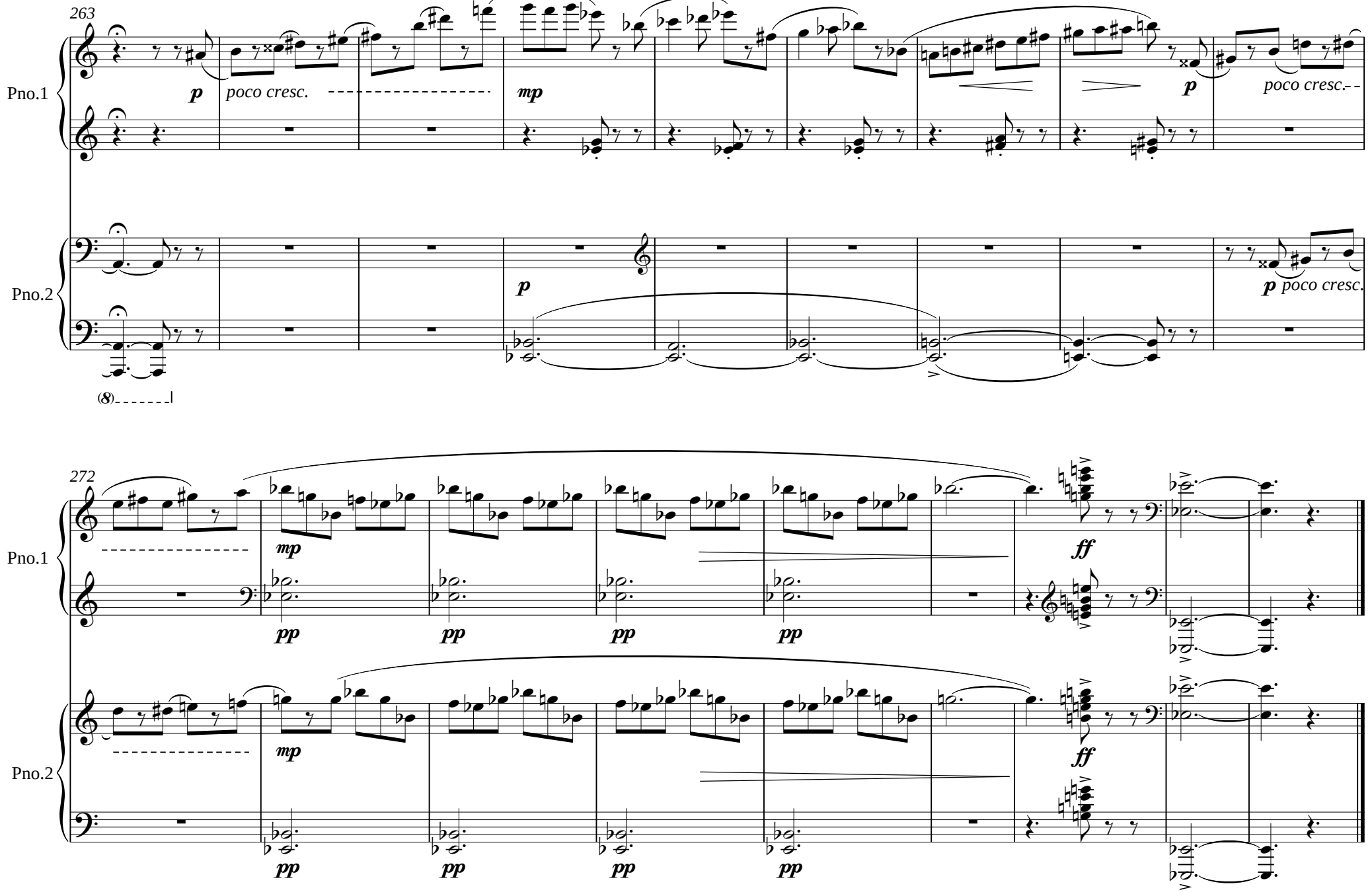

175
Pno.1
Pno.2
184
sempre pp
sempre pp


192
Pno.1
ff subito
f
Pno.2
ff subito
8va
201
Pno.1
ff
mf
(8)
Pno.2
ff
ff
mf


209
Pno.1
cresc.
f
8va
mp
Pno.2
cresc.
f
218
Pno.1
cresc.
Pno.2
cresc.


227
Pno.1
Pno.2
f
mf
p
236
8va
mp
cresc.
legato


245
Pno.1
Pno.2
f
254
Pno.1
Pno.2
ff
fz
ffz
8vb


263
Pno.1
Pno.2
p
poco cresc.
mp
p
poco cresc.
p
poco cresc.
(8)
272
Pno.1
Pno.2
mp
pp
ff