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**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).

Project supervisor: Norbert Meyn

Cultural Engagement Fellow: Dr. Terence Curran

Advisor (ICSM): Professor Erik Levi

General Editor: Dr. Bruno Bower

Assistant Editors: Catherine Cheung, Lison Favard, Ray Leung, Piyawat Louilarprasert, Tim Maryon, Randall Scotting.

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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.<sup>1</sup>

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 30<sup>th</sup> April 2010 and 20<sup>th</sup> 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](http://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](http://www.petergellhorn.com/sheet-music) and at [researchonline.rcm.ac.uk/69/](http://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<sup>♯</sup>).

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<sup>♯</sup> in the first piano right hand has been changed to a G<sup>b</sup> 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<sup>♯</sup>s in both hands of the first piano have been changed to E<sup>b</sup>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

**Allegro Moderato**

Piano 1  
*mp* *leggiero*

Piano 2  
*p* *leggiero* *sim.*

6

Pno. 1  
*poco a poco cresc.* *tr*

Pno. 2  
*poco a poco cresc.*

9

Pno. 1

Pno. 2

Trills

*f*

3

3

*f*

Detailed description: This system contains measures 9 through 12. It features two grand piano parts, Pno. 1 and Pno. 2. Pno. 1 is written in treble clef and contains melodic lines with trills and triplets. Pno. 2 is written in bass clef and features a steady accompaniment of chords and eighth notes. The key signature has two flats. Dynamics include *f* (forte) and trills. Measure numbers 9, 10, 11, and 12 are indicated at the beginning of their respective staves.

13

Pno. 1

Pno. 2

3

3

Detailed description: This system contains measures 13 through 16. It features two grand piano parts, Pno. 1 and Pno. 2. Pno. 1 is written in treble clef and contains melodic lines with triplets. Pno. 2 is written in bass clef and features a steady accompaniment of chords and eighth notes. The key signature has two flats. Dynamics include *f* (forte) and trills. Measure numbers 13, 14, 15, and 16 are indicated at the beginning of their respective staves.



16

Pno. 1

Pno. 2

*mf*

Musical score for Pno. 1 and Pno. 2, measures 16-17. Pno. 1 (Piano 1) is written in bass clef with a treble clef staff. Pno. 2 (Piano 2) is written in treble clef with a bass clef staff. The score includes a fermata over measure 17 and a dynamic marking of *mf* (mezzo-forte).

18

Pno. 1

Pno. 2

*p*

*cresc.*

Musical score for Pno. 1 and Pno. 2, measures 18-19. Pno. 1 (Piano 1) is written in treble clef with a bass clef staff. Pno. 2 (Piano 2) is written in bass clef with a treble clef staff. The score includes a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking.

10

20

Pno. 1

Pno. 2

*f* *pp*

*b* *trmn*

24

**Poco più tranquillo**

Pno. 1

Pno. 2

*p cantabile*

30

Pno. 1 *p*

Pno. 2 *pp* *sim.*

33

Pno. 1 *cresc. ed accel*

Pno. 2 *cresc. ed accel* *f subito*

36 **Tempo I**

Pno. 1

*f*

3

Pno. 2

**Tempo I**

40

Pno. 1

*mf* *cresc.* *f*

Pno. 2

*mf* *cresc.* *f* *ff*

44

Pno. 1

*ff*

*mp*

Pno. 2

*fz*

*fz > mp*

50

Pno. 1

*poco a poco cresc.*

*f* *p*

Pno. 2

*poco a poco cresc.*

*f* *mp*

56

Pno. 1

*sim.*

*sempre mp*

Pno. 2

*secco*

*sempre mp*

63

Pno. 1

*cresc.* -----

*p*

Pno. 2

*mf*

*cresc.* -----

*mp*

*mf*

*8vb*

Piano score for Pno. 1 and Pno. 2, measures 69-74.

**Pno. 1:** Treble clef. Measures 69-71: *p*. Measure 72: *mf*. Measure 73: *f*. Measure 74: *mf*. Includes a trill in measure 74.

**Pno. 2:** Treble clef. Measures 69-71: *mf*. Measure 72: *f*. Measure 73: *mp*. Measure 74: *mf*.

Piano score for Pno. 1 and Pno. 2, measures 75-78.

**Pno. 1:** Treble clef. Measure 75: *sempre cresc.*. Measure 76: *sempre cresc.*. Measure 77: *sempre cresc.*. Measure 78: *f*. Includes a trill in measure 75.

**Pno. 2:** Treble clef. Measure 75: *sempre cresc.*. Measure 76: *sempre cresc.*. Measure 77: *sempre cresc.*. Measure 78: *f*.

Piano score for Pno. 1 and Pno. 2, measures 79-82. Pno. 1 features a melodic line with slurs and a dynamic marking of *f*. Pno. 2 provides harmonic support with chords and moving lines, including a dynamic marking of *f* at the end of the system.

Piano score for Pno. 1 and Pno. 2, measures 83-86. Pno. 1 has a complex melodic passage with dynamics *ff*, *fz*, *mp*, and *p*. Pno. 2 has dynamics *ff* and *ffz*, and includes a section marked *senza pedale* with dynamics *p* and *pp*. A *8<sup>va</sup>* marking is present at the bottom.



89 (tr)

Pno. 1

*pp* *mp subito*

6

Pno. 2

*ppp* *p subito* *sim.*

94

Pno. 1

*poco a poco cresc.* *tr* *tr*

Pno. 2

*poco a poco cresc.*

98

Pno. 1

Pno. 2

98

Pno. 1

Pno. 2

*f*

*tr*

*f*

*f*

102

Pno. 1

Pno. 2

102

Pno. 1

Pno. 2

*f*

105

Pno. 1

*ff*

Pno. 2

107

Pno. 1

*mf*

*cresc.*

*8va*

Pno. 2

*ff*

*p*

*cresc.*

110

Pno. 1

Pno. 2

tr

f

f

pp

114

Poco più tranquillo

*p cantabile*

Poco più tranquillo

*ppp*

Pno. 1

Pno. 2

*p cantabile*

*ppp*

120

Pno. 1

*pp legato*

Pno. 2

*p*

3

3

8va

124

Pno. 1

*cresc. ed accel*

*f subito*

Tempo I

Pno. 2

*cresc. ed accel*

*f*

Tempo I

Tempo I

128

Pno. 1

Pno. 2

*8va*

*mf*

Detailed description: This system covers measures 128 to 131. Pno. 1 (Piano 1) consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Pno. 2 (Piano 2) also has two staves. The treble staff has a melodic line with slurs and some grace notes. The bass staff has chords and moving lines. A dashed line labeled '8va' is positioned above the Pno. 2 treble staff, indicating an octave transposition. The dynamic marking 'mf' (mezzo-forte) is present in the Pno. 2 treble staff.

132

Pno. 1

Pno. 2

*f*

*ff*

*8va*

Detailed description: This system covers measures 132 to 135. Pno. 1 (Piano 1) consists of two staves. The treble staff has a melodic line with slurs and some grace notes. The bass staff has chords and moving lines. Pno. 2 (Piano 2) also has two staves. The treble staff has a melodic line with slurs and some grace notes. The bass staff has chords and moving lines. A dashed line labeled '8va' is positioned above the Pno. 2 treble staff, indicating an octave transposition. The dynamic markings 'f' (forte) and 'ff' (fortissimo) are present in the Pno. 1 and Pno. 2 staves.

Pno. 1

137

*p*

3

Pno. 2

*mp*

*mf*

Pno. 1

141

*mp*

*cresc.*

Pno. 2

*mp*

*cresc.*

147

Pno. 1

Pno. 2

*fz*

*f*

Detailed description: This system covers measures 147 to 150. Pno. 1 (Piano 1) is written in a grand staff with a treble clef. It features a melodic line with slurs and accents, and a bass clef with chords. Pno. 2 (Piano 2) also uses a grand staff. Its treble clef part consists of chords, while the bass clef part has a melodic line. Dynamics include *fz* (forzando) and *f* (forte).

151

Pno. 1

Pno. 2

*mp*

*mp*

*mf*

*fz*

Detailed description: This system covers measures 151 to 154. Pno. 1 (Piano 1) is written in a grand staff with a treble clef. It features a melodic line with slurs and accents, and a bass clef with a melodic line. Pno. 2 (Piano 2) also uses a grand staff. Its treble clef part consists of a melodic line with slurs and accents, and its bass clef part has a melodic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).



154

Pno. 1

Pno. 2

*f* *ff*

*f* *ff*

3/4 3/4

II

Andante lento

Piano

Piano

*p* 3 *p*

3/4 3/4

13

Pno.1

Pno.2

*pp*

3

(v)

24

Pno.1

Pno.2

*pp*

*ppp*

*p*

34

Pno.1

*mp*

Musical score for Pno.1, measures 34-40. The score is written in bass clef. It features a melodic line with slurs and ties, and a bass line with chords and single notes. A dynamic marking of *mp* is present.

Pno.2

3

Musical score for Pno.2, measures 34-40. The score is written in treble and bass clefs. It features a melodic line with triplets and slurs, and a bass line with triplets and slurs.

41

Pno.1

*p*

Musical score for Pno.1, measures 41-47. The score is written in treble and bass clefs. It features a melodic line with slurs and ties, and a bass line with chords and single notes. A dynamic marking of *p* is present.

Pno.2

*mp*

Musical score for Pno.2, measures 41-47. The score is written in bass clef. It features a melodic line with slurs and ties, and a bass line with chords and single notes. A dynamic marking of *mp* is present.

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* *tr* *rubato*

Pno.1

*a tempo p* *cresc.* *mf dim.* -----

Pno.2

*rit.* -----

*p* *mp* *cresc.* ----- *mf*

68

*molto dim.* ----- *p*

Pno.1

*pp*

Pno.2

80

Pno.1

3

*pp*

*p*

Pno.2

*sempre pp*

*ppp*

91

Pno.1

Pno.2

*pp*

97

Pno.1

*dim.*

*morendo*

Pno.2

*p*

Detailed description: This block contains the musical notation for measures 97 to 102. The first system is for Pno.1, featuring a treble clef and a melodic line with a long slur. Dynamics include *dim.* and *morendo*. The second system is for Pno.2, with a bass clef and a bass line. A dynamic marking of *p* is present. Both systems end with a double bar line and a 6/8 time signature.

III

**Allegro molto (Tarantella)**

Pno.1

*sempre pp*

**Allegro molto (Tarantella)**

Pno.2

*sempre pp*

Detailed description: This block contains the musical notation for measures 103 to 110. Both Pno.1 and Pno.2 parts are marked **Allegro molto (Tarantella)** and *sempre pp*. The Pno.1 part is in a treble clef, and the Pno.2 part is in a bass clef. Both parts feature a rhythmic pattern of eighth notes. The score concludes with a double bar line and a 6/8 time signature.

10

Pno.1

Pno.2

18

Pno.1

Pno.2

*sempre pp*

*ff subito*



27

Pno.1

*f*

Pno.2

*f*

Sua

36

Pno.1

*mf*

*f*

*mf*

Pno.2

*f*

*mf*

8

44

Pno.1

*cresc.* *f* *mp*

Pno.2

*cresc.* *f* *p sempre legato*

53

Pno.1

*p leggiero* *cresc.*

Pno.2

*leggiero* *cresc.*

Pno.1

62

*f* *mp* *mf*

Pno.2

*f* *mf*

Pno.1

71

*mp* *f* *mp* *f* *mp* *cresc.* *f* *sempre legato*

*mp* *f* *mp* *f* *mp* *cresc.* *f*

*8vb*

80

Pno.1

Pno.2

80

Pno.1

Pno.2

*f*

*f*

88

Pno.1

Pno.2

88

Pno.1

Pno.2

*sempre f*

*cresc.*

*sempre f*

*cresc.*

*8va*

96

Pno.1

*ff* *ffz* *p*

Pno.2

*ff* *ffz* *mp*

Detailed description: This system contains measures 96 through 104. Pno.1 (top) starts with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include fortissimo (ff), fortissimo zcrescendo (ffz), and piano (p). Pno.2 (bottom) features a complex texture with chords and moving lines in both hands. Dynamics include fortissimo (ff), fortissimo zcrescendo (ffz), and mezzo-piano (mp). The key signature has two flats, and the time signature is 4/4.

105

Pno.1

*pp* *ffz* *p*

Pno.2

*pp* *ffz* *mp*

Detailed description: This system contains measures 105 through 113. Pno.1 (top) continues with melodic and bass lines. Dynamics include pianissimo (pp), fortissimo zcrescendo (ffz), and piano (p). Pno.2 (bottom) features a melodic line in the right hand and a bass line in the left hand. Dynamics include pianissimo (pp), fortissimo zcrescendo (ffz), and mezzo-piano (mp). The key signature has two flats, and the time signature is 4/4.

114

Pno.1

*mp*

*cresc.*

Pno.2

*mf*

*cresc.*

122

Pno.1

*f*

Pno.2

*f*

*ff*

*f*

130

Pno.1

*ff*

Pno.2

*ff*

8<sup>va</sup> - 1

8<sup>vb</sup>

Musical score for measures 130-135. Pno.1 (right hand) plays chords in the first four measures, then a melodic line with a slur in measures 5-6, and chords in measure 7. Pno.2 (left hand) plays chords in the first four measures, rests in measures 5-6, and a melodic line with a slur in measure 7. Dynamics include *ff* and *8va*/*8vb* markings.

136

Pno.1

*dim.*

Pno.2

Musical score for measures 136-141. Pno.1 (right hand) plays chords in the first three measures, then a melodic line with a slur and a decrescendo hairpin in measures 4-6. Pno.2 (left hand) plays chords in the first three measures, rests in measures 4-6, and a melodic line with a slur in measure 7. Dynamics include *dim.* and *8va* markings.

Pno.1

Musical score for Pno.1, measures 142-150. Treble clef. Dynamics: *mf*. Includes a dashed line indicating a melodic line.

Pno.2

Musical score for Pno.2, measures 142-150. Treble and Bass clefs. Dynamics: *mp*, *p*, *mf*. Includes an *8va* marking.

Pno.1

Musical score for Pno.1, measures 151-160. Treble and Bass clefs. Dynamics: *mp*, *p*. Includes an *8va* marking.

Pno.2

Musical score for Pno.2, measures 151-160. Treble and Bass clefs. Dynamics: *p*, *cresc.*, *p*. Includes an *8va* marking.



159 41

Pno.1

*sempre p*

*p*

Pno.2

*p* *sempre p* *f*

167

Pno.1

*pp*

Pno.2

*pp*

175

Pno.1

Pno.2

184

Pno.1

Pno.2

*sempre pp*

192

Pno.1

*ff subito*

*f*

Pno.2

*ff subito*

8va

201

Pno.1

*ff*

*mf*

Pno.2

*ff*

*mf*

8va

209

Pno.1

*cresc.*

*f*

*mp*

8va

Musical score for Pno.1 and Pno.2, measures 209-217. Pno.1 has a treble and bass staff. Pno.2 has a treble and bass staff. Dynamics include *cresc.*, *f*, and *mp*. An *8va* marking is present above the Pno.1 treble staff. The score features complex rhythmic patterns and dynamic markings.

218

Pno.1

*cresc.*

Pno.2

*cresc.*

Musical score for Pno.1 and Pno.2, measures 218-226. Pno.1 has a treble and bass staff. Pno.2 has a treble and bass staff. Dynamics include *cresc.* markings. The score continues with complex rhythmic patterns and dynamic markings.

227

Pno.1

*f* *mf*

Pno.2

*f* *p* *mf*

236

Pno.1

*mp* *f* *mp* *f* *mp* *cresc.* *f* *mp legato*

*8va*

Pno.2

*mp* *f* *mp* *f* *mp* *cresc.* *f* *mf*

245

Pno.1

Pno.2

*f*

254

Pno.1

Pno.2

*ff*

*fz*

*fz*

*fz*

*ffz*

8<sup>va</sup>

263

Pno.1

*p* *poco cresc.* ----- *mp* ----- *p* *poco cresc.--*

Pno.2

*p* ----- *p poco cresc.*

(8)-----|

272

Pno.1

----- *mp* ----- *ff*

*pp* *pp* *pp* *pp*

Pno.2

----- *mp* ----- *ff*

*pp* *pp* *pp* *pp*