PETER GELLHORN
STRING QUARTET NO.1 (1933/34)
About RCM Editions

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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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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 string quartet was written in Berlin in 1933-34, during Gellhorn's final year as a student at the Prussian Academy of Arts, Berlin. Considered half-Jewish, he was allowed to finish his studies after Hitler came to power in 1933, but the outlook for his professional career was bleak and he emigrated from Germany to England in 1935.¹

Dr. Terence Curran and Norbert Meyn

References:


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 three autograph manuscripts for String Quartet No.1, catalogued under MS Mus. 1800/4/1 Orchestral and instrumental music; 1932-1936: a fair score, and fair parts for Violin 1 and Violin 2. The fair score has been used as the primary copy text, with the two parts consulted to ensure consistency.

The fair score is written in black and blue ink on 16-stave K.U.V. (BeethovenPapier Nr.33) manuscript paper. The manuscript is formed from thirteen bifolios, of which two are interpolated, making an unbound fifty-two-page booklet measuring 337mm by 270mm. The contents are as follows:
Specific Editorial Remarks

Although the surviving autograph score is certainly a fair copy, with very little in the way of modifications or corrections, there are nonetheless a considerable number of inconsistencies and errors. In the final movement, Gellhorn does not seem to have been aware of the convention for how to indicate a beam continuing over a system break, notating single quavers before the barline instead. In order to ensure that the rhythm appears correctly in the parts (where the system breaks will come in different places), this has been corrected in every instance.

The following minor corrections have also been made:

Movement 1 measure 92 b beat 2: a hairpin has been added to the cello to match the other parts.

Movt.1 m.118: slurs and staccatos have been added to the second violin for consistency.

Movt.1 m.172 b.2-3: a slur has been added to the cello for consistency.

Movt.1 m.224 b.2: a *sempre cresc.* marking has been added to the cello to match the other parts.

Movt.1 m.252 b.1: the slur from m.251 has been extended to here in the cello.

Movt.1 m.252-253: a hairpin has been removed from the viola as it is made redundant by the *molto dim.* marking.

Movt.2 m.44 b.1: a tenuto has been removed from the second quaver in the first violin for consistency.

Movt.2 m.64 b.1: a flat has been added to the B in the viola to match the second violin.

Movt.3 m.145: an alto clef has been added to the viola to make harmonic sense of last few bars of the movement.

Movt.3 m.7: a bass clef has been added to the cello to make harmonic sense of last few bars of the movement.
Movt. 5 m.69 b.2-m.70 b.1: slurs have been added to the second violin and viola for consistency.

Movt. 5 m.93 b.2-m.94 b.1: a slur has been added to the first violin for consistency.

Movt. 5 m.97 b.2: staccatos have been added to the viola for consistency.

Movt. 5 m.140: slurs have been added to the viola for consistency.

Movt. 5 m.144: slurs have been added to the viola for consistency.

Dr. Bruno Bower
Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

sempre cresc.

sempre più f

sempre cresce

sempre più f

sempre molto dim., ma sempre marc.
Più lento e molto tranquillo

Vln. I

Vln. II

Vla.

Vc.

53

p non cresc.

56

mf poco a poco dim.

59

mf cresc. ff poco a poco dim.
Vln. I
Vln. II
Vla.
Vc.

114

123

133

142

Scherzo da capo al fine
Vln. I
Vln. II
Vla.
Vc.

Etwas breiter

Tempo I

Fine
Thema mit Variationen

Andante

II.

Violin I
Scherzo
Allegro vivace

Violin I

III

attacca il Trio
Fine
Rondo
Allegro

Violin I

V

Rit.

Dim.

Pp
Violin I

281

290

299

308

314

323

330

335

f sempre cresc.
pizz.
arco

fff

ff al fine

Etwas breiter

Tempo I

fff
Violin II

158

165

168

172

175

177

182

187

191

195

199
Più lento e molto tranquillo

sempre poco dim.

poco a poco dim.
\( q = 60 \)

Atto I, Scene 3

\( \text{p senza espressione} \)

Allegretto con moto

\( \text{p ten.} \)

mf

sempre cresc.

Andante

\( \text{più lento} \)
Strings Quartet No.1

Peter Gellhorn (1912–2004)

Viola

Allegro moderato $\frac{j}{2} = 60$

I

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Viola

58

molto cresc.

61

pizz.

65

dim.

p marc.

69

73

77

81

85

93

arco

 unsustainable cresc.  

ff

fffz  
molto dim., ma sempre marc.
sempre molto dim.

f

sempre cresc.

f molto cresc.

sempre animando

sempre ff

molto cresc.
Più lento e molto tranquillo

Allegretto con moto
Trio

Intermezzo
Andante lento

Scherzo da capo al fine

IV.

pizz.
Violoncello

String Quartet No.1

Peter Gellhorn (1912–2004)

Allegro moderato \( \dot{\q} = 60 \)

Peter Gellhorn (1912–2004)

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Violoncello
Thema mit Variationen
Andante

II.

Vivaldi

Violoncello

(Staccato)
Violoncello

\[ \text{\( q = 60 \)} \]

\[ \text{\( \text{senza espressione} \)} \]

\[ \text{allegretto con moto} \]

\[ \text{\( \text{pizz.} \)} \]

\[ \text{\( \text{Allegretto con moto} \)} \]

\[ \text{\( \text{p ten.} \)} \]

\[ \text{\( \text{mf} \)} \]

\[ \text{\( \text{poco cresc.} \)} \]

\[ \text{\( \text{Andante} \)} \]

\[ \text{\( \text{più lento} \)} \]
Rondo
Allegro

V

orf

ff

2

mf

3

3

sempre cresc.
Violoncello

pp

mf

sempre cresc.

4

pp

mf

molto cresc.

2

ff