ROYAL

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London

PETER GELLHORN

DANCE OF THE DEAD (1937)

FOR TWO PIANOS

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

Preface

Dated May 1937, this piece was written in the year after the Sonata for Two Pianos, which 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] It is possible that *Dance of the Dead* was written for the same duo. Unfortunately, the archives at Toynbee Hall were destroyed during the Second World War, so no record survives of any performance of the work there. The draft score in the British Library bears the German title 'Totentanz'.

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 three autograph manuscripts for *Dance of the Dead*. A pencil draft and parts in ink are catalogued under MS Mus. 1800/5 Piano music; 1928-1952, undated. A fair score is catalogued under MS Mus. 1800/4/4 Orchestral and instrumental music; 1937-1982. The fair score has been used as the primary copy text, as it represents the most accurate source.

The fair score is written in black ink in a 12-stave *Manuscript Music Book (No.23)*, probably published by A. Weekes & Co. (based on the advertising in the outer cover). The book is formed from eleven bifolios, of which one is an outer cover of

grey paper, bound with two staples and white thread. It measures 298mm by 236mm. The book contains the scores for two other works and many blank pages. The contents list that follows is made on the basis of *Dance of the Dead* being the first work to appear:

[pp.1-2]: Outer cover
[pp.3-17]: score

Specific Editorial Remarks

Although the autograph score is a fair copy in comparison with the pencil draft, it is noticeably less neat than many of Gellhorn's other fair scores. The writing is shakier, and there is no evidence of the use of a ruler. One possibility is that is made in a more hurried manner, which would be consistent with the fact that there are a number of inconsistencies and errors.

For the present edition, it was deemed more practical to use a landscape layout (rather than the portrait layout of the original manuscript) in order to reduce the number of page-turns required for the two pianists.

The following minor corrections have also been made:

Measure 27 beat 1: an accent has been added to the first piano left hand to match the right hand.

M.44: slurs have been added to the first piano left hand to match the right hand.

M.92: an accent has been added to the first piano left hand to match the right hand.

M.114-119: the repeat markings in the second piano right hand (another indication that Gellhorn might have been working at speed – such markings are absent from all of his other scores) have been written out.

M.127: rests have been added to the second piano left hand second voice for clarity.

M.140 b.3: a clef change is clearly missing, as the next page of the manuscript (starting with m.143) shows a treble clef for this line, where previously it has been shown with a bass clef. Placement here makes sense of the rising gesture between the two hands in m.140 and the harmony in mm.141-142.

M.142 b.3: a slur has been added to the second piano right hand to bring in line with rest of phrase.

M.148 b.1: the F♯ has been changed to a G♭ in the second piano right hand to neaten the preceding tie.

M.172: a *poco a poco accel.* marking has been added to the first piano for consistency.

M.223 b.3: an end-of-pedal marking has been added to the first piano left hand.

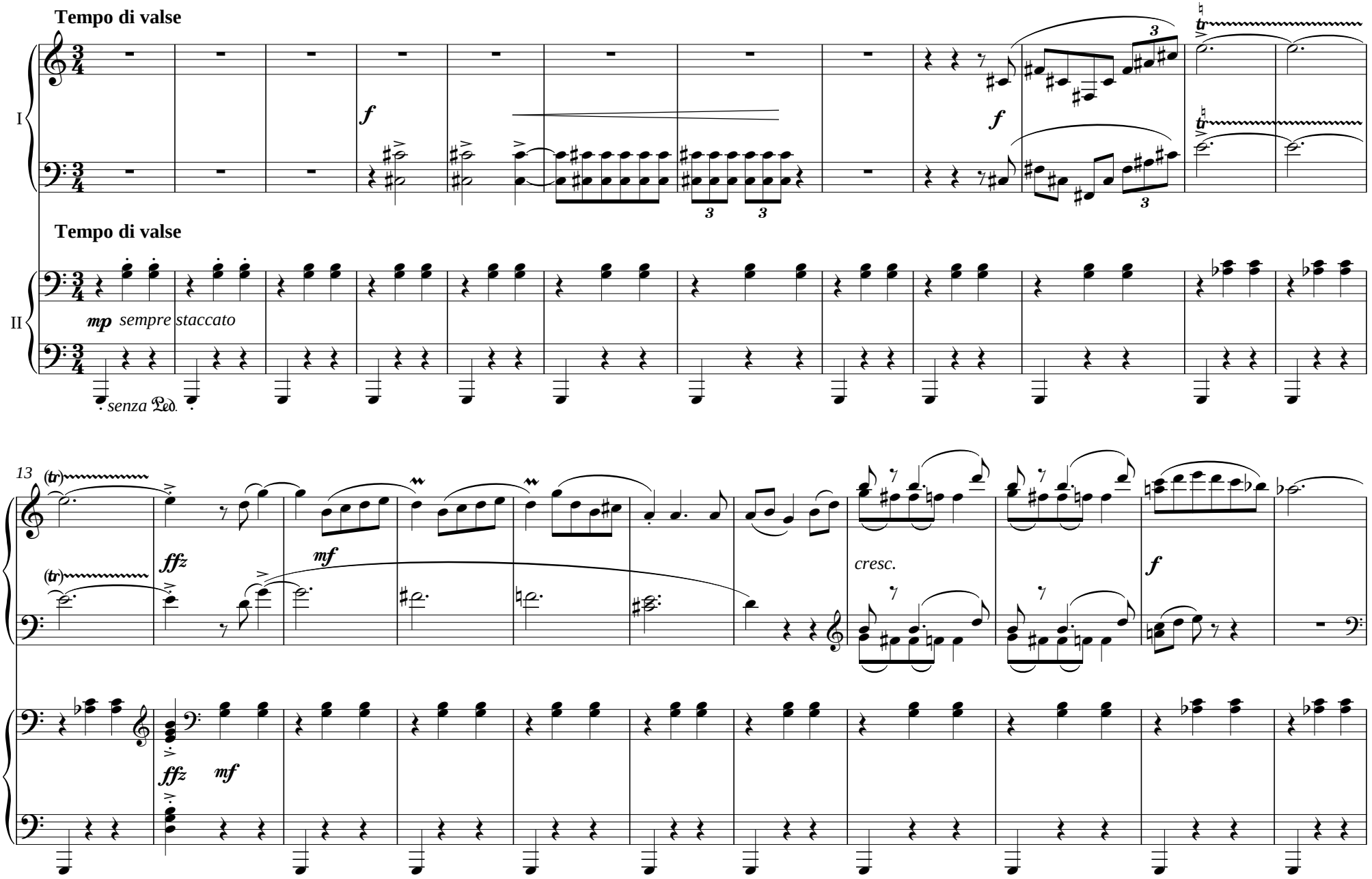
M.266 b.3: an accent and a staccato have been added to second piano left hand to match the right hand.

Dr. Bruno Bower

(This page has been left blank to facilitate page turns)

Dance of the Dead

Peter Gellhorn (1912–2004)



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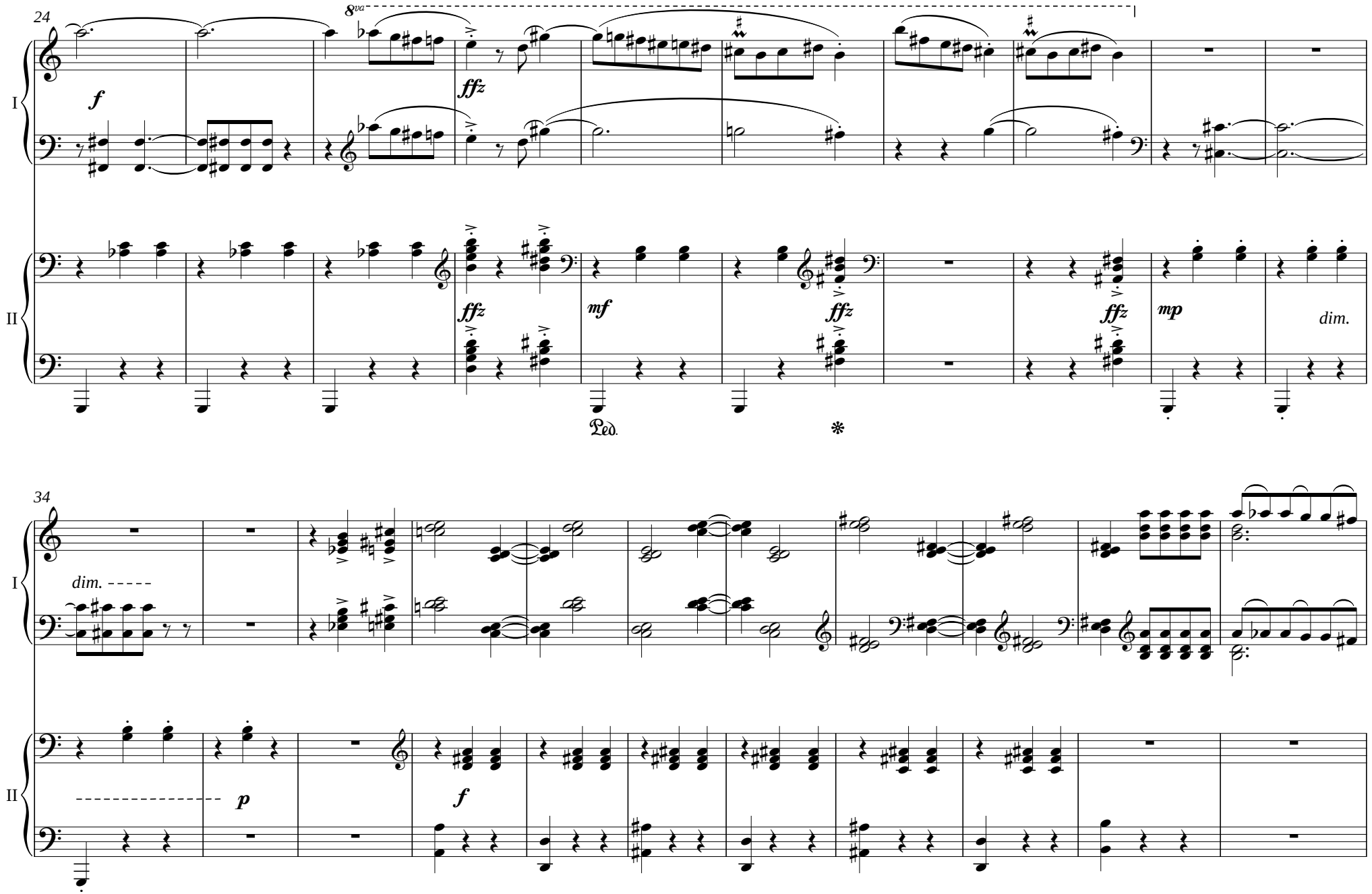
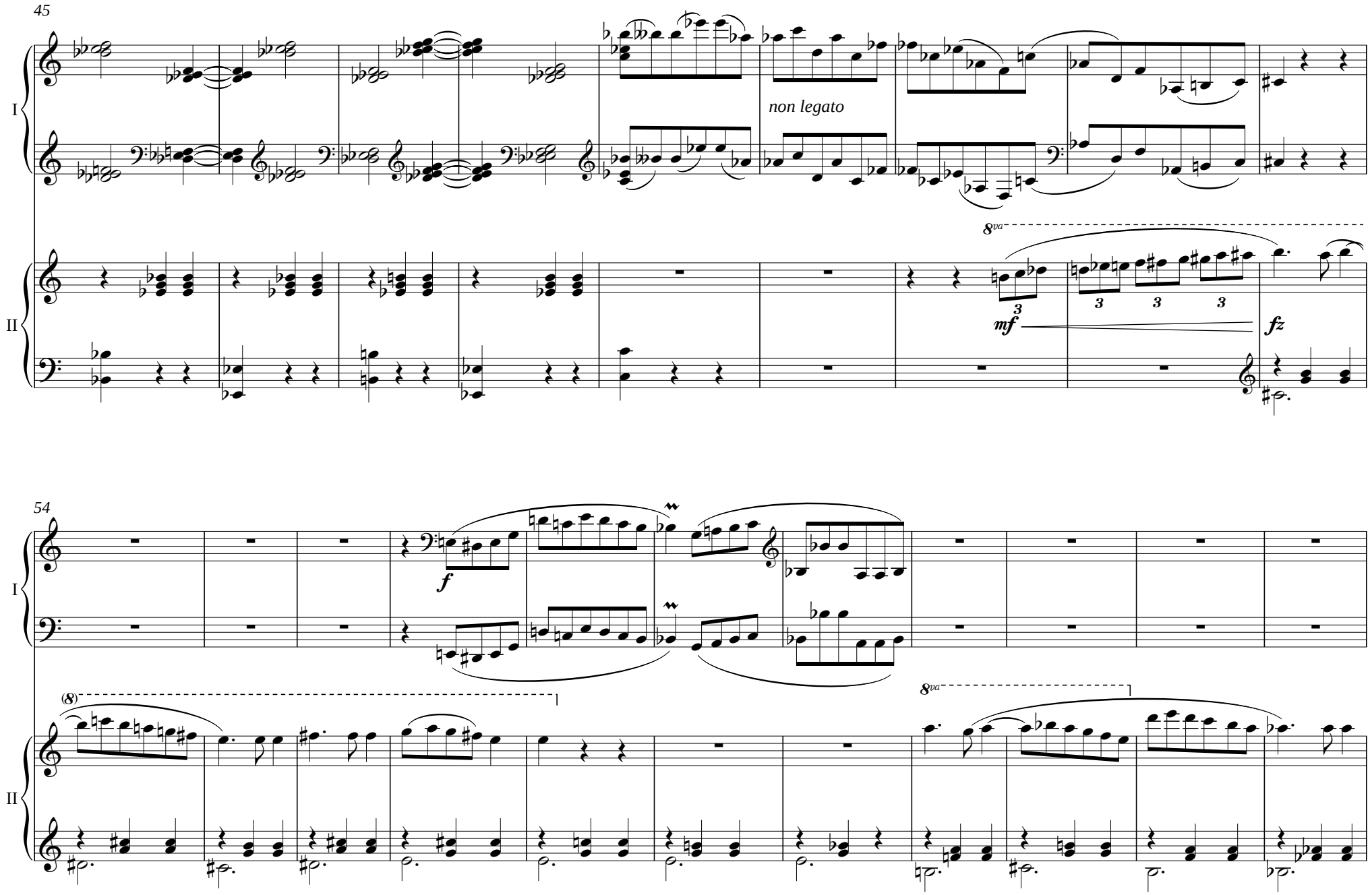

24
8va
I
f
ffz
II
ffz
mf
ffz
ffz
mp
dim.
Ped.
*
34
I
dim. -----
II
p
f


45
I
II
non legato
8va
mf
fz
54
f
(8)
8va

65

I

II

f

mf

marcato

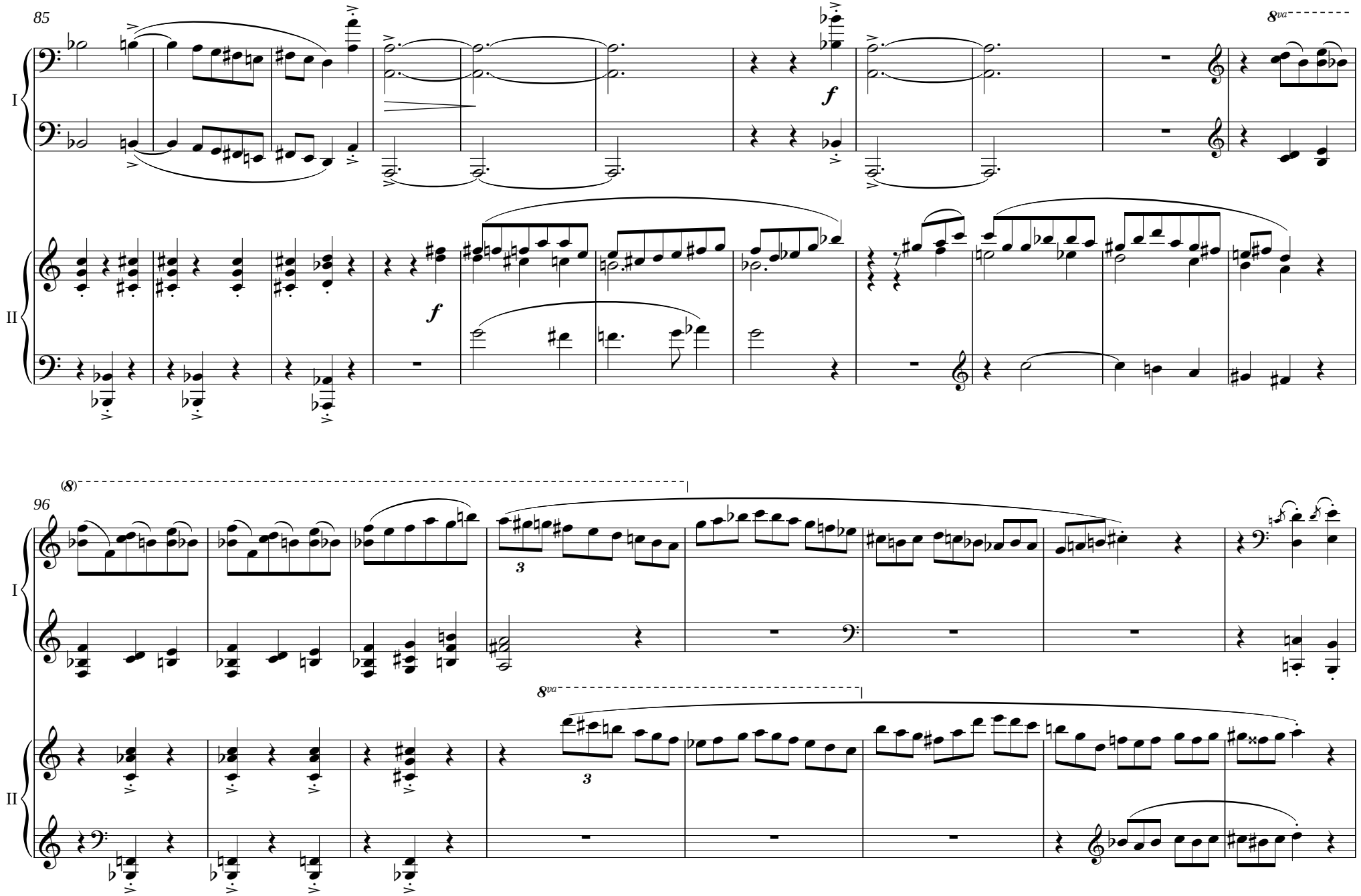
74

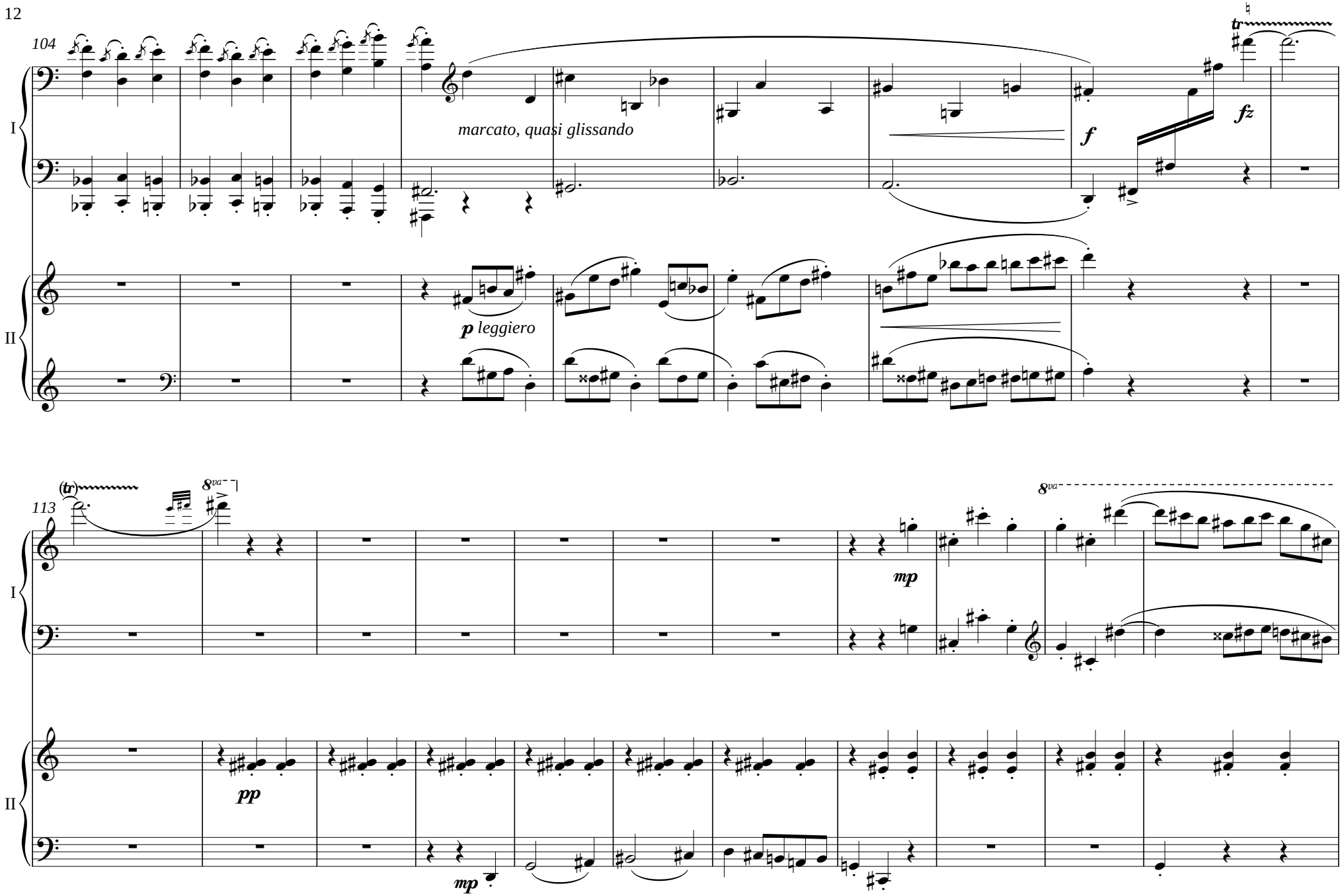
I

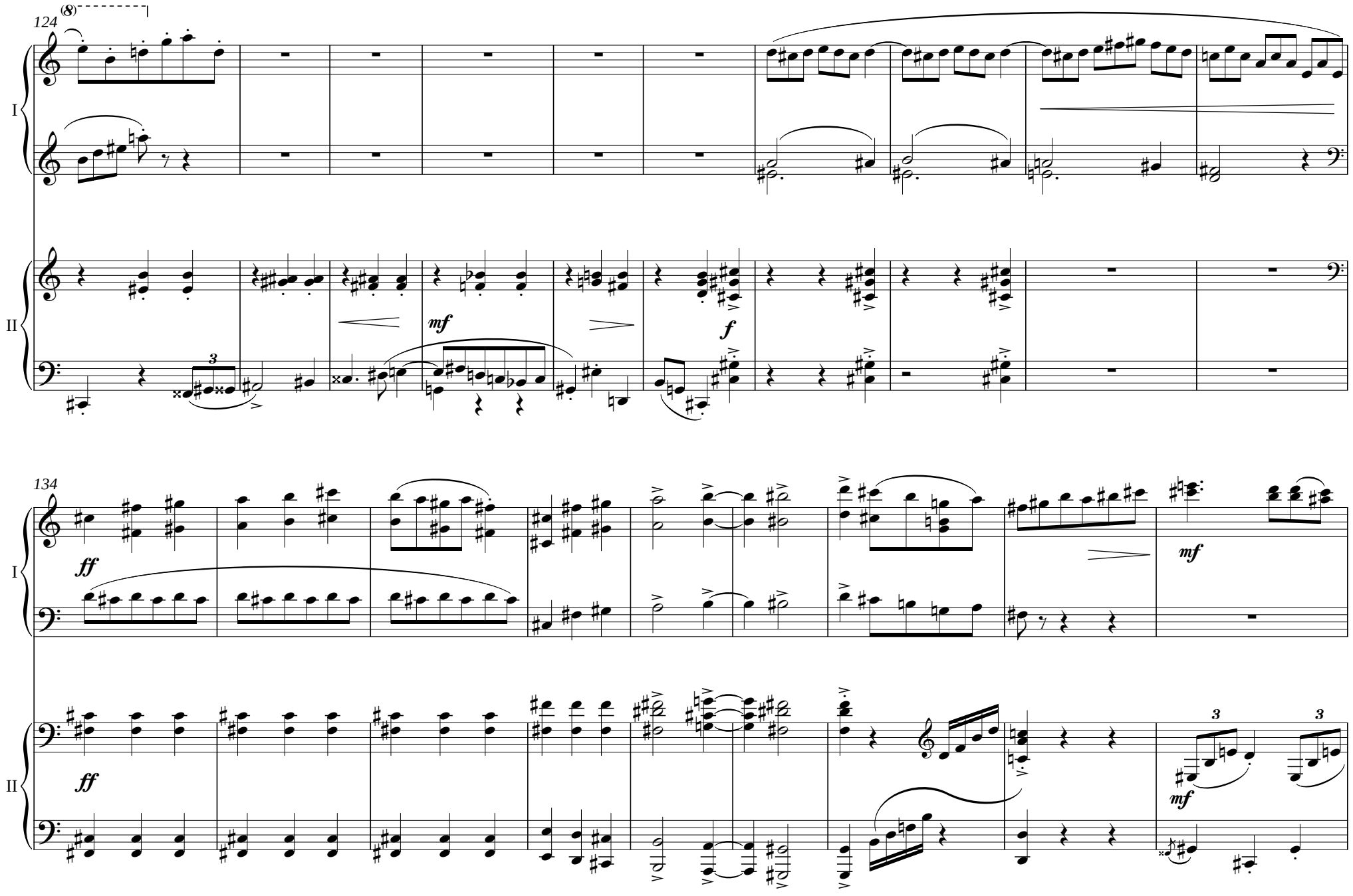
II

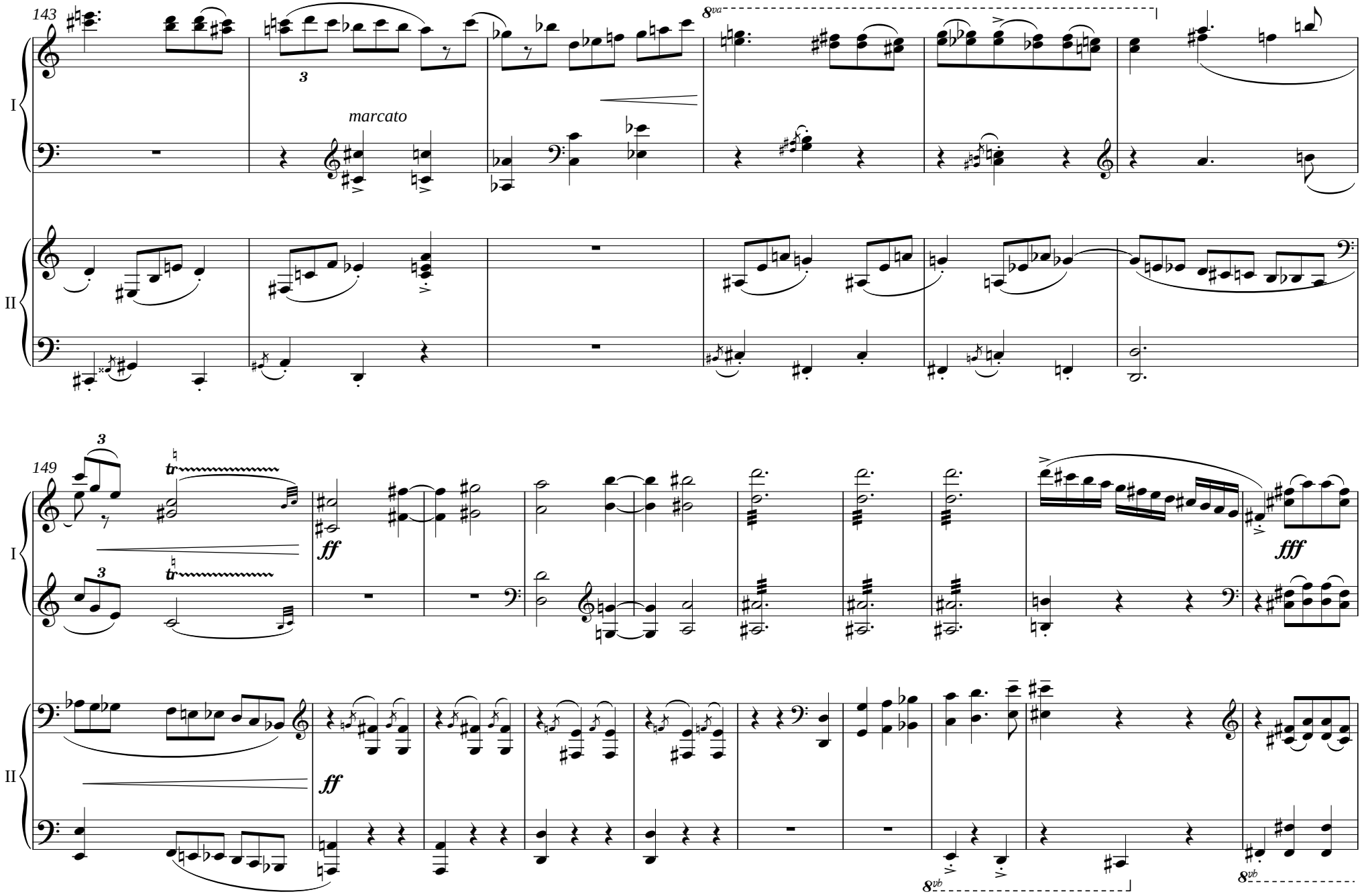
f

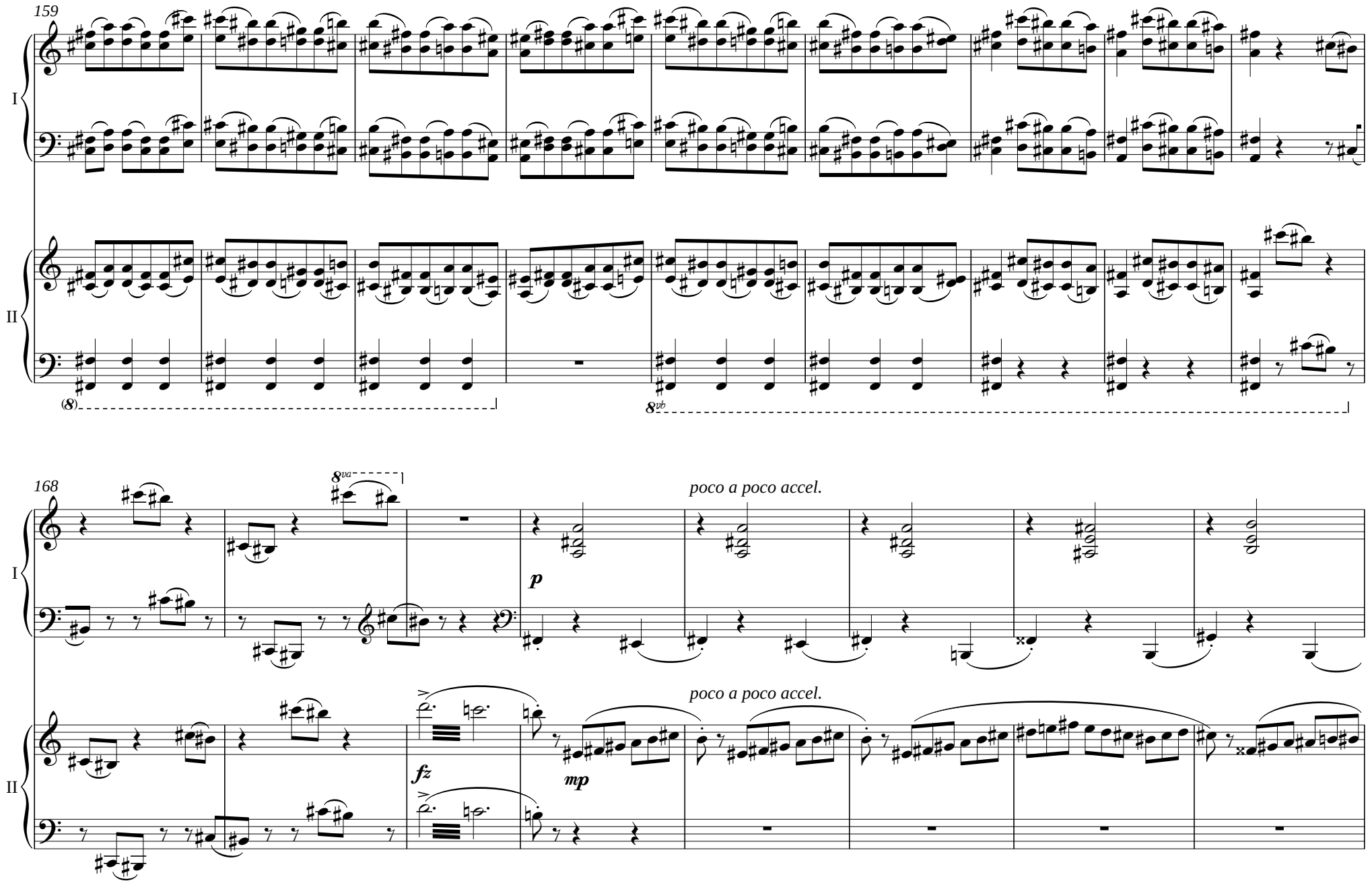
f

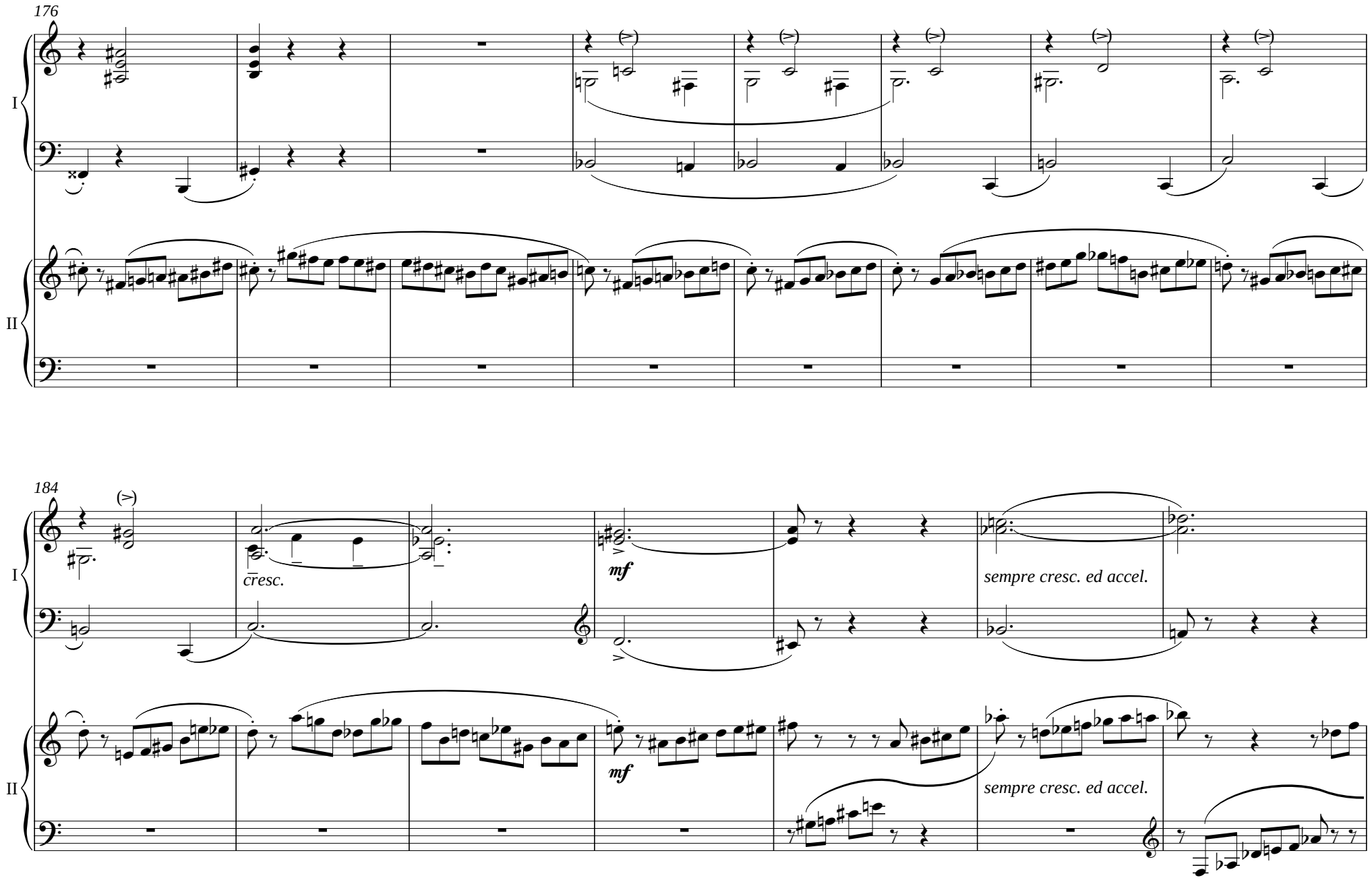

85
8va
I
II
f
f
(8)
96
3
8va
3

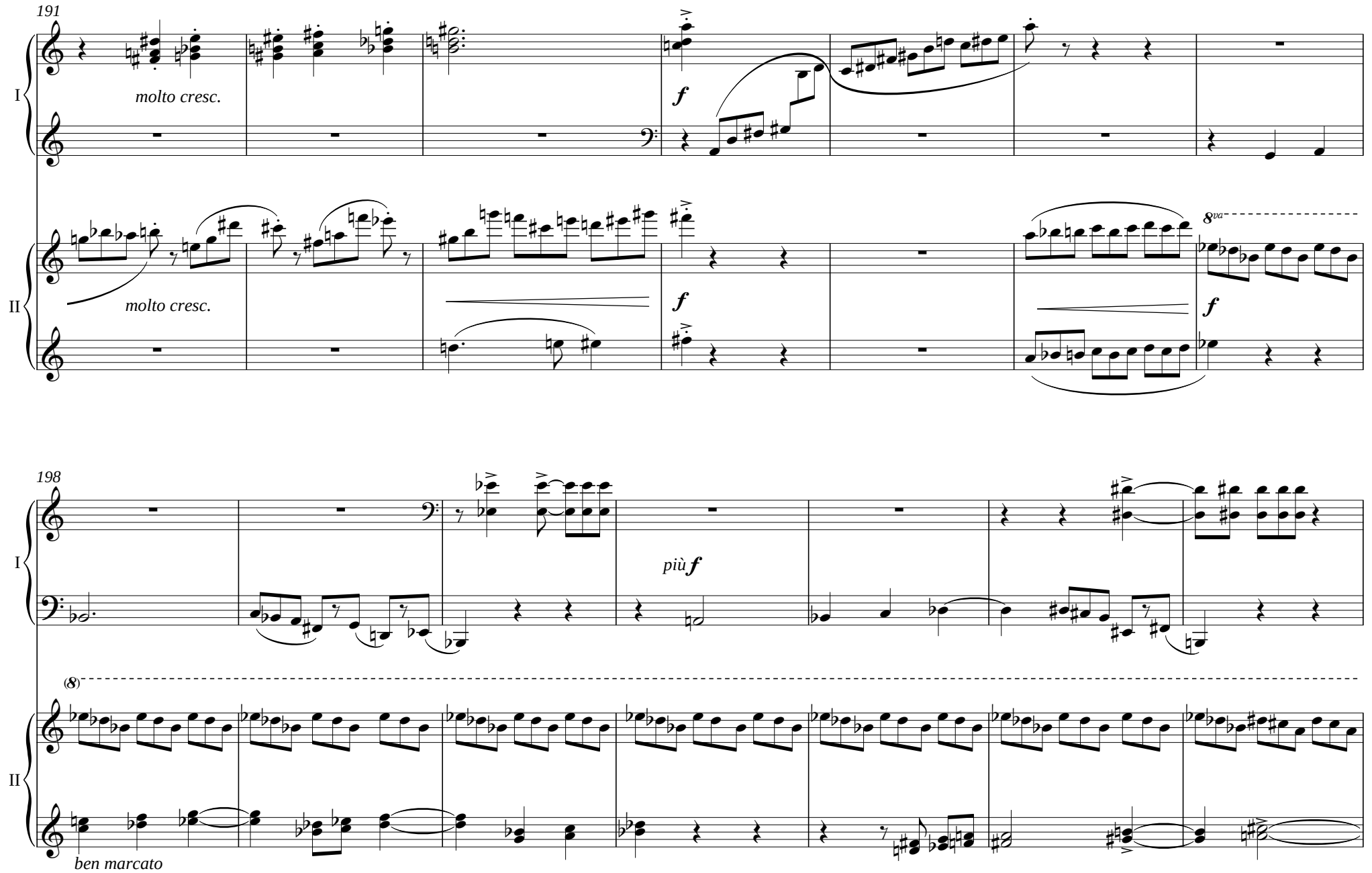

104
marcato, quasi glissando
f
fz
p leggiero
113
8va
mp
pp
mp
I
II

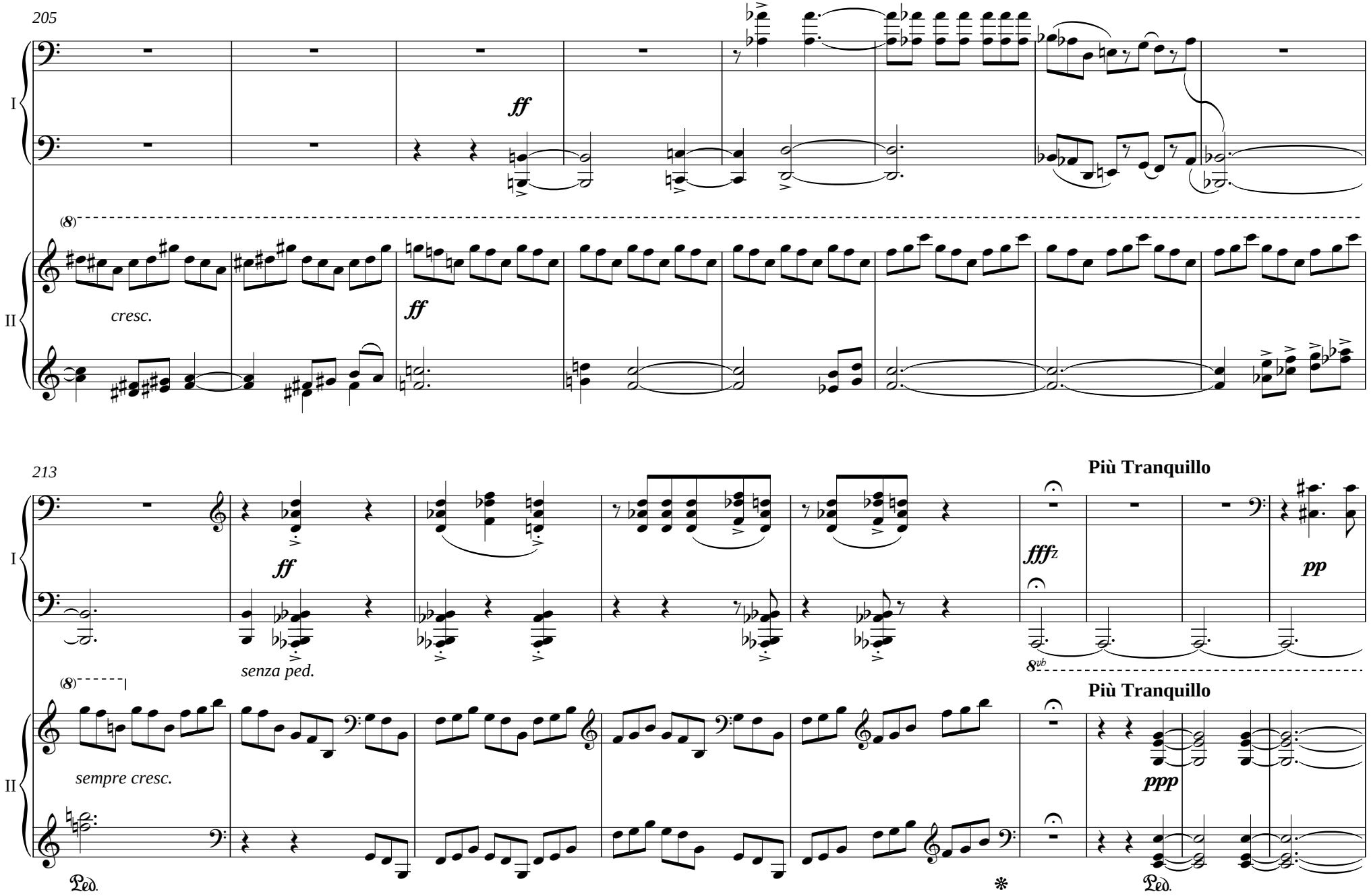

124
(8)
I
II
mf
f
134
ff
ff
mf
mf

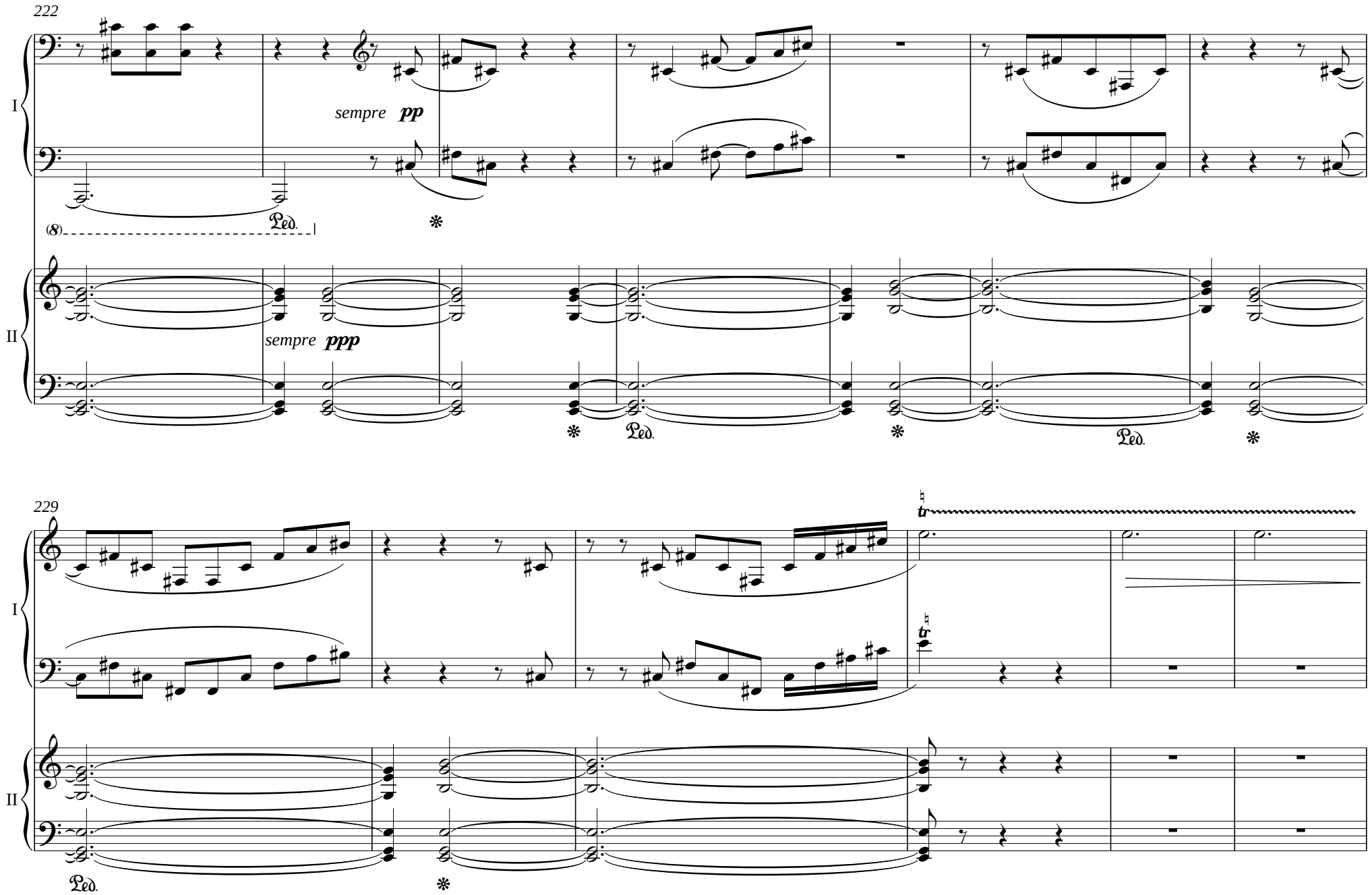

143
8va
marcato
I
II
149
ff
fff
8vb

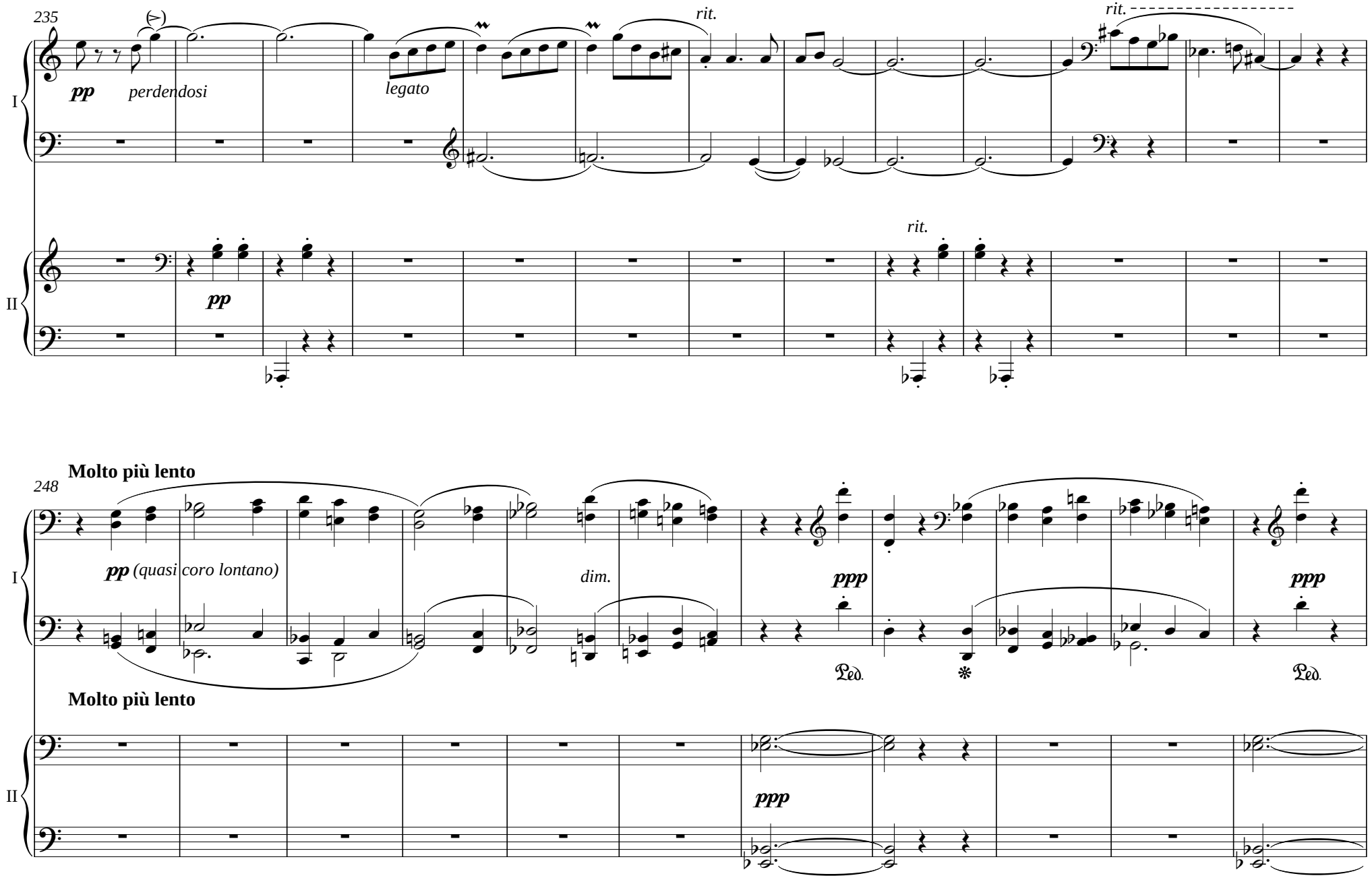

159
I
II
(8)
8vb
168
8va
poco a poco accel.
p
poco a poco accel.
fz
mp

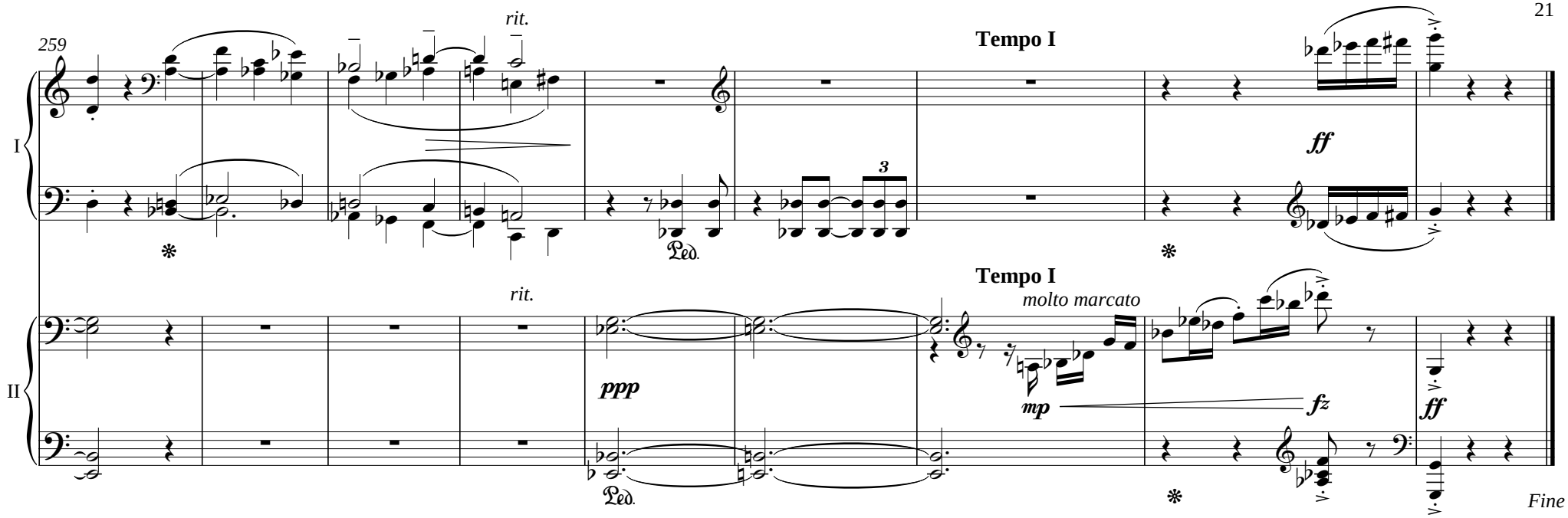

176
I
II
184
I
cresc.
mf
sempre cresc. ed accel.
II
mf
sempre cresc. ed accel.


191
I
molto cresc.
f
II
molto cresc.
f
8va
f
198
I
più f
(8)
II
ben marcato


205
I
ff
(8)
II
cresc.
ff
213
I
ff
senza ped.
fffz
Più Tranquillo
pp
8vb
(8)
II
sempre cresc.
Più Tranquillo
ppp
Ped.
*
Ped.


222
I
sempre pp
Ped.
(8)
II
sempre ppp
Ped.
Ped.
229
I
tr
tr
II
Ped.


235
pp
perdendosi
legato
rit.
rit.
I
II
pp
rit.
Molto più lento
248
pp (quasi coro lontano)
dim.
ppp
ppp
Ped.
Ped.
Molto più lento
ppp


259
rit.
Tempo I
ff
I
Ped.
3
rit.
Tempo I
molto marcato
ppp
mp
fz
ff
II
Ped.
Fine