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R O Y A L

C O L L E G E

O F M U S I C

*London*

# PETER GELLHORN

THE LINNET (1954)

FOR A CAPPELLA SATB

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

Very little is known about this composition, although it is dated March 1954. In 1954 Gellhorn joined the music staff at Glyndebourne as a répétiteur and coach. He soon became chorus master there, and two years later began to conduct performances as well.<sup>1</sup>

Dr. Terence Curran and Norbert Meyn

### References:

1. Gellhorn, P. (1991). Interview by Carole Rosen, 8 May 1991. *Oral History of Glyndebourne* [Audio]. London: British Library Sound Archive.

## 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 Linnet*, catalogued under MS Mus. 1800/3/2 Vocal music; 1940-1954: a pencil draft with ink corrections, and a fair score. The fair score has been used as the primary copy text, as it represents the more accurate source.

The fair score is written in black ink on 18-stave printed (but non-watermarked) paper. The manuscript is formed from one single-sided bifolio, making a four-page booklet measuring 364mm by 270mm. The contents are as follows:

- [p.1]: Blank page
- [pp.2-3]: Score
- [p.4]: Blank page

## Specific Editorial Remarks

The following minor corrections have been made:

The pencil draft features a dedication on the title page, which was not transferred to the fair score. It has been reinstated here.

Measures 21 to 22: the lyrics have been changed from “Harebells” to “Harebell” in the alto, tenor and bass parts in order to match the soprano part and to bring into line with the original poem.

Dr. Bruno Bower

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To Walter Layton

# The Linnet (1954)

Walter de la Mare (1873–1956)

Peter Gellhorn (1912–2004)

**Andante** ♩ = 76  
*mp*

S  
Up - on this lea - fy bush With thorns and ros - es in it, Flut - ters a thing of

A  
Up - on this lea - fy bush With thorns and ros - es in it, Flut - ters a thing of

T  
Up - on this lea - fy bush With thorns and ros - es in it, Flut - ters a

B  
Up - on this lea - fy bush With thorns and ros - es in it, Flut - ters a thing of

6

light, A twit te - ring lin - net. And all the throb - bing world Of

light, a thing of light, A twit te - ring lin - net. And all the throb - bing world Of

thing, a thing of light, A twit - te - ring lin - net. And all the throb - bing

light, A thing of light, A twit te - ring lin - net. And all the throb - bing world Of

*cresc.* *mf*

11

dew and sun and air By this small par - cel of life Is made more fair; As

dew and sun and air By this small par - cel of life Is made more fair;

world Of dew and sun and air By this small par - cel of life Is made more

dew and sun and air By this small par - cel of life Is made more fair;

*dim.* *mp*

17 *cresc.* *mf*  
 if each bramble spray And moun-ded gold-wreathed furze, Hare - bell and lit-tle  
*cresc.* *mf*  
 As if each bram-ble spray And moun-ded gold - wreathed furze, Hare - bell and  
*cresc.* *mf*  
 fair; As if each bram - ble spray - And moun - ded gold-wreathed furze, Hare -  
*cresc.* *mf*  
 As if each bram - ble spray And moun - ded gold-wreathed furze, Hare - bell and lit-tle

22 *sempre mf*  
 thyme, Were on - ly hers; As if this beau-ty and grace Did to one bird be-long,  
*sempre mf*  
 lit-tle thyme, Were on - ly hers; As if this beau-ty and grace Did to one bird be - long,  
*sempre mf* *cresc.*  
 bell and lit-tle thyme, Were on-ly hers; As if this beau-ty and grace Did to one bird be - long, And,  
*sempre mf*  
 thyme, Were on - ly hers; As if this beau-ty and grace Did to one bird be - long,

28 *cresc.* *f* *dim.* *mf* *sempre dim.* *mp* *p poco rit.*  
 And, at a flut-ter of wing, Might va-nish in song, Might va-nish in song.  
*cresc.* *f* *dim.* *mf* *sempre dim.* *mp* *p poco rit.*  
 And, at a flut-ter of wing, Might va-nish in song, in song.  
*f* *dim.* *mf* *sempre dim.* *mp* *p poco rit.*  
 at a flut-ter of wing, Might va - nish in song.  
*cresc.* *f* *dim.* *mf* *sempre dim.* *p poco rit.*  
 And, at a flut - ter of wing, Might va - nish might va-nish in song.