ROYAL

COLLEGE

OF MUSIC

London

PETER GELLHORN

THOUGHTS ON A CHINESE TUNE (1976)

FOR TWO CLARINETS IN A
AND PIANO DUET

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

The final score makes no mention of the source of the tune, but the draft score is titled *'Auntie Wong – the tinker' (Chinese folk song from Hunan province)*. We know that Peter Gellhorn worked as an adjudicator in Hong Kong in the 1970s, and he may have encountered the song there.[1] Margaret Bruce, who performed piano duets with Gellhorn, mentioned that the work was written as an encore piece for a programme that involved two clarinets.[2] The work was premièred at Leighton House, London on 6 May 1976, performed by Pamela Woolf and Anthony Goff, clarinets, and Margaret Bruce and Henry Lumley-Savile, piano duet.

Dr. Terence Curran and Norbert Meyn

References:

1. Barbara Gellhorn in conversation with Terence Curran and Norbert Meyn, 24 April 2016.
2. Margaret Bruce in conversation with Terence Curran, 14 March 2016.

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 five autograph manuscripts for *Thoughts on a Chinese Tune*, catalogued under MS Mus. 1800/4/4 Orchestral and instrumental music; 1937-1982: a pencil draft, a fair score, a fair (but corrected) Clarinet 2 part, and fair Clarinet 1 and Clarinet 2 parts. The fair score has been used as the primary copy text, with the fair parts consulted to ensure consistency.

The fair score is written in black ink on 12-stave printed (but non-watermarked) manuscript paper. The manuscript is formed from an outer bifolio containing twelve single-sided folios taped together back-to-back in pairs to simulate double-sided pages, making a sixteen-page booklet measuring 304mm by 215mm. The contents are as follows:

[i]: Title page
[ii]: Blank page
pp.1-12: Score
[iii-iv]: Blank pages (outer cover)

Specific Editorial Remarks

In the opening pages of the score, Gellhorn clearly tried to save space on the page by writing the two piano lines on only a single stave each, using two voices to indicate the two hands. Since saving space is not an issue here, the present edition the two piano parts have been separated out into two staves each for clarity.

In addition, 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:

Measures 16-17: a slur has been added to the second piano to match the first piano.

M.53 b.2: a staccato has been added to the second piano left hand for consistency.

M.57 b.1: a staccato has been added to the second piano left hand for consistency.

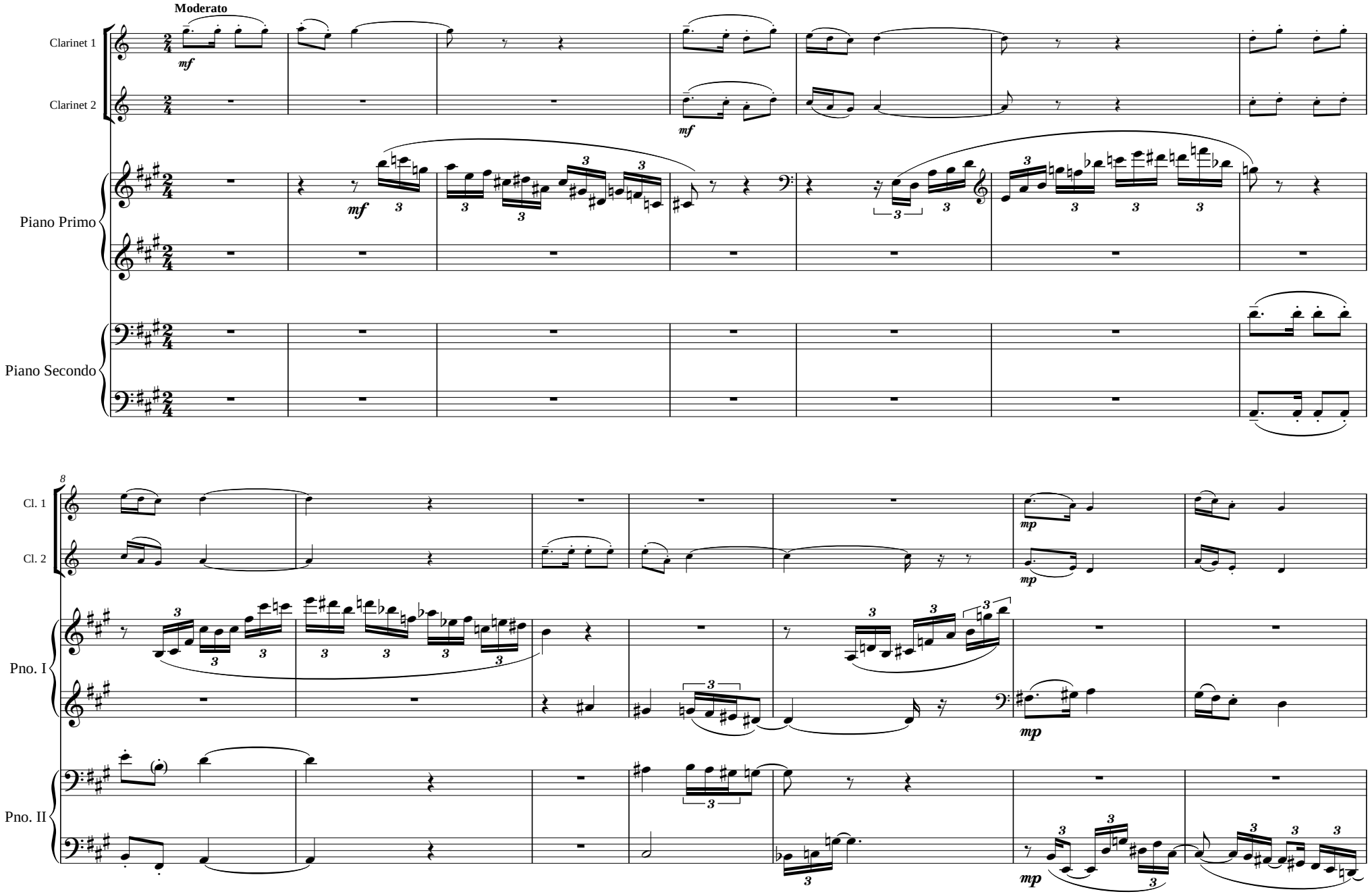
Dr. Bruno Bower

for Margaret Bruce

Thoughts on a Chinese Tune

for 2 clarinets and Piano Duet

Peter Gellhorn (1912–2004)



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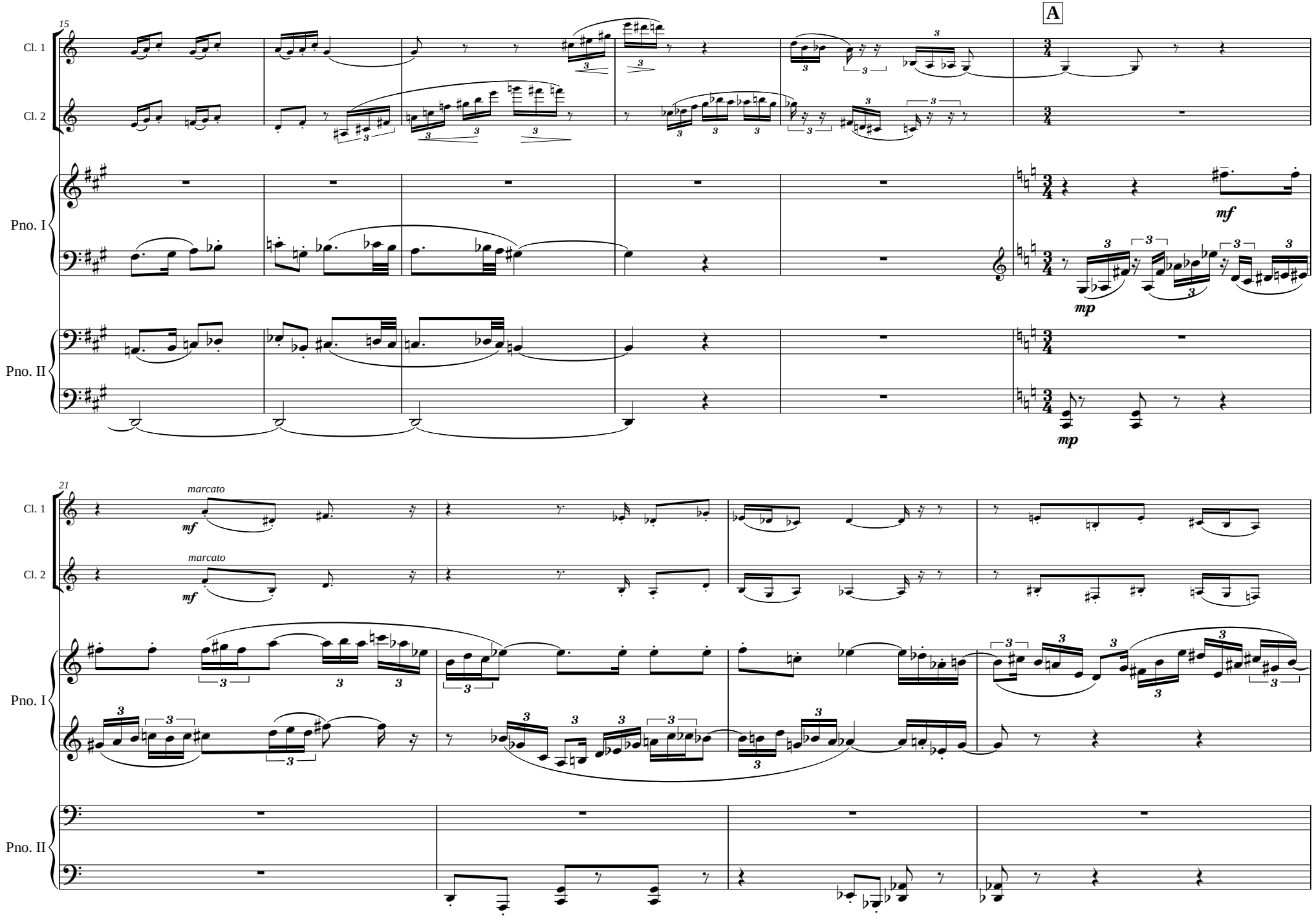
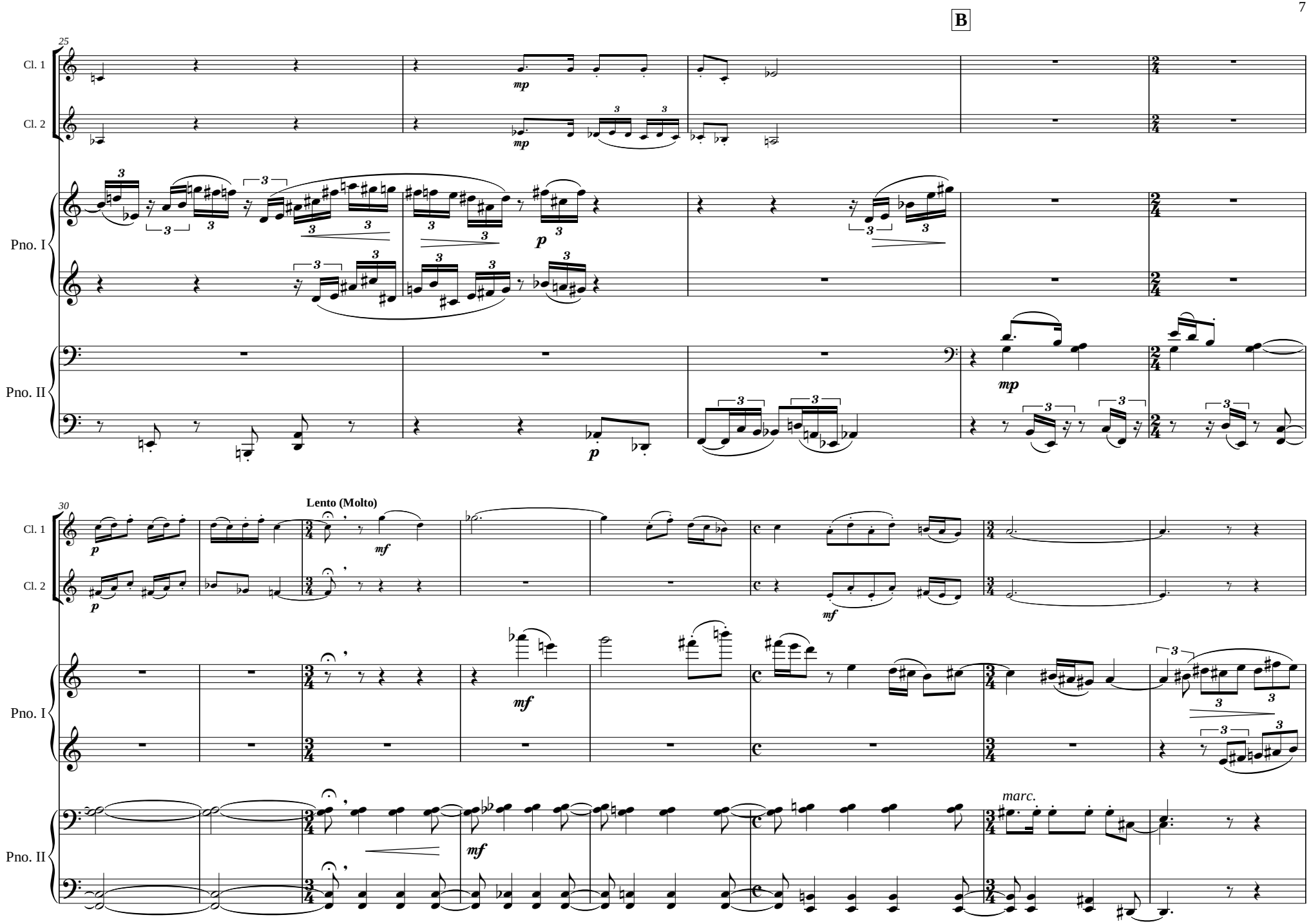
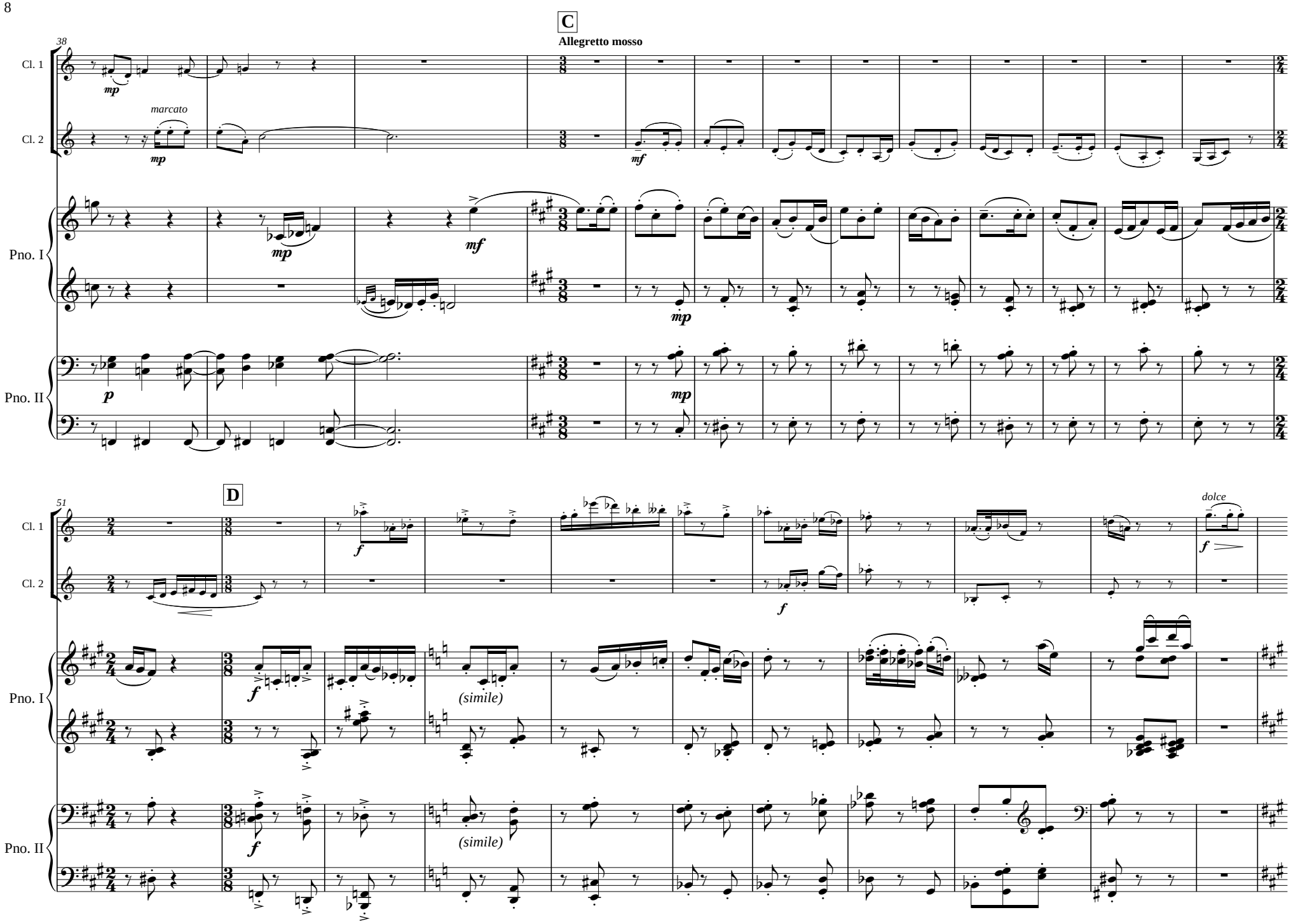
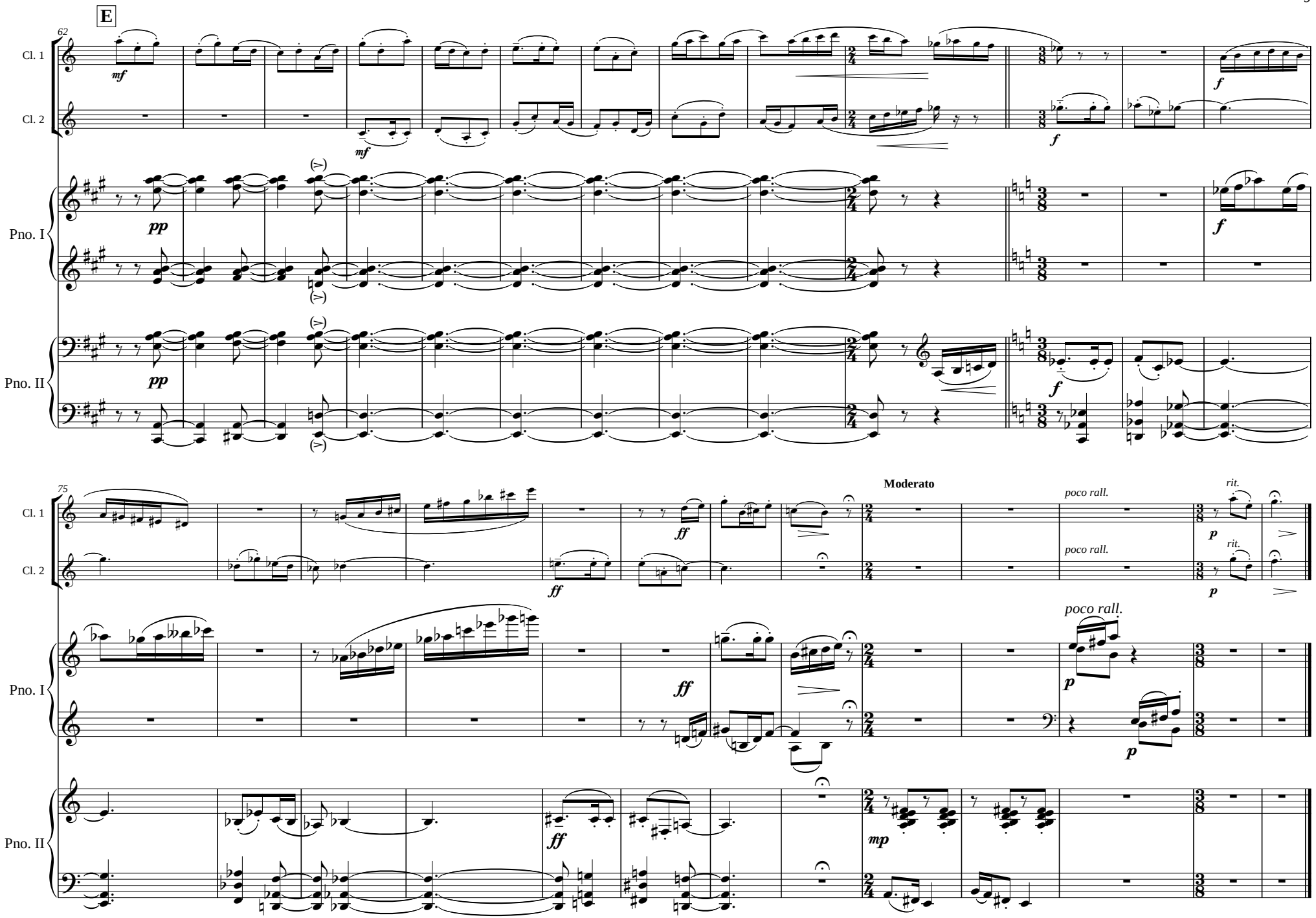

15
A
Cl. 1
Cl. 2
Pno. I
Pno. II
mf
mp
mp
21
marcato
mf
marcato
mf
Cl. 1
Cl. 2
Pno. I
Pno. II


B
25
Cl. 1
Cl. 2
Pno. I
Pno. II
mp
p
30
Lento (Molto)
mf
marc.


C
Allegretto mosso
38
Cl. 1
Cl. 2
Pno. I
Pno. II
mp
marcato
mf
p
D
51
f
(simile)
dolce


E
62
Cl. 1
Cl. 2
Pno. I
Pno. II
mf
pp
f
ff
mp
75
Moderato
poco rall.
rit.
p

for Margaret Bruce

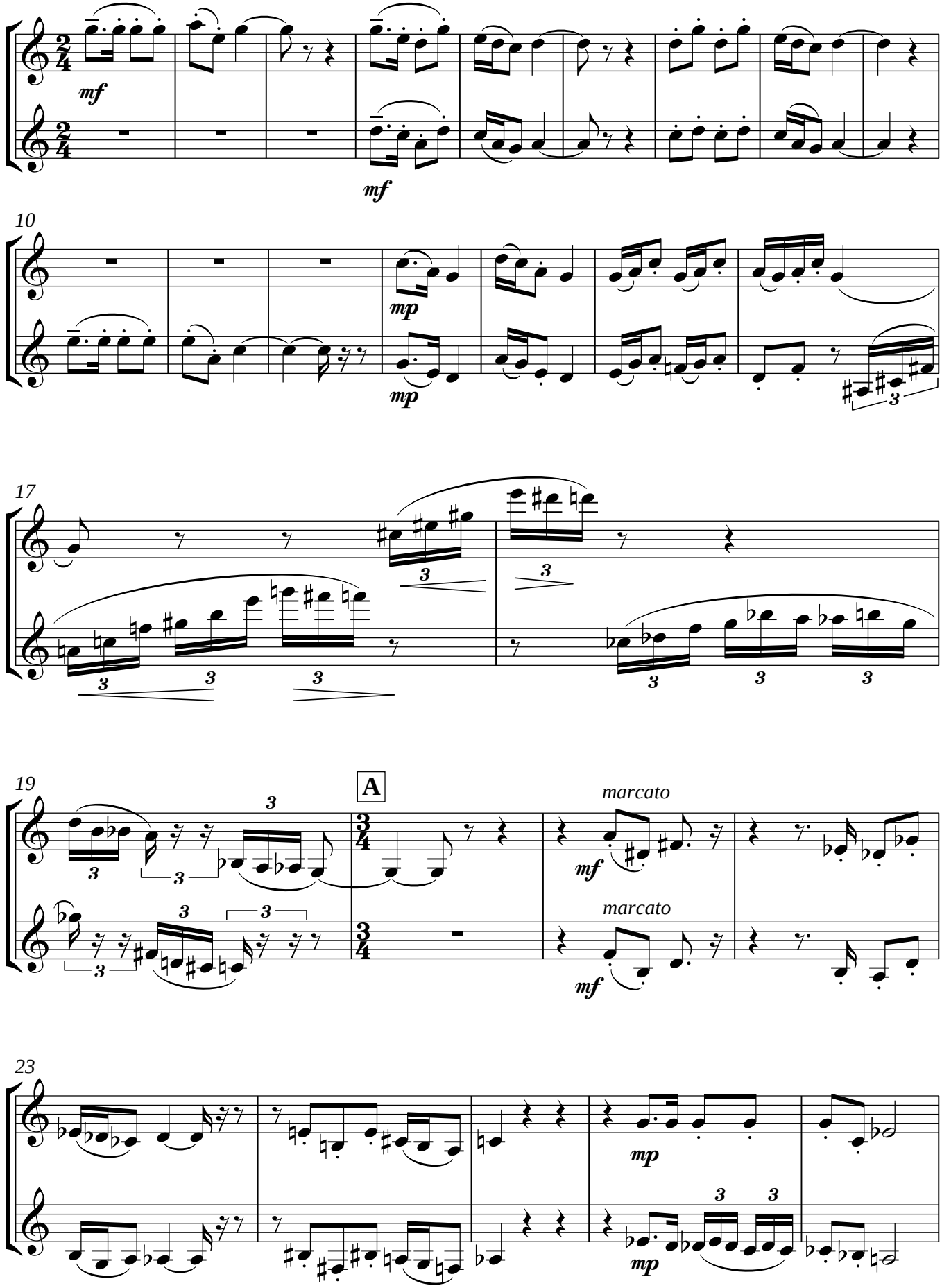
Thoughts on a Chinese Tune

for 2 clarinets and Piano Duet

Clarinet 1
Clarinet 2

Peter Gellhorn (1912–2004)

Moderato



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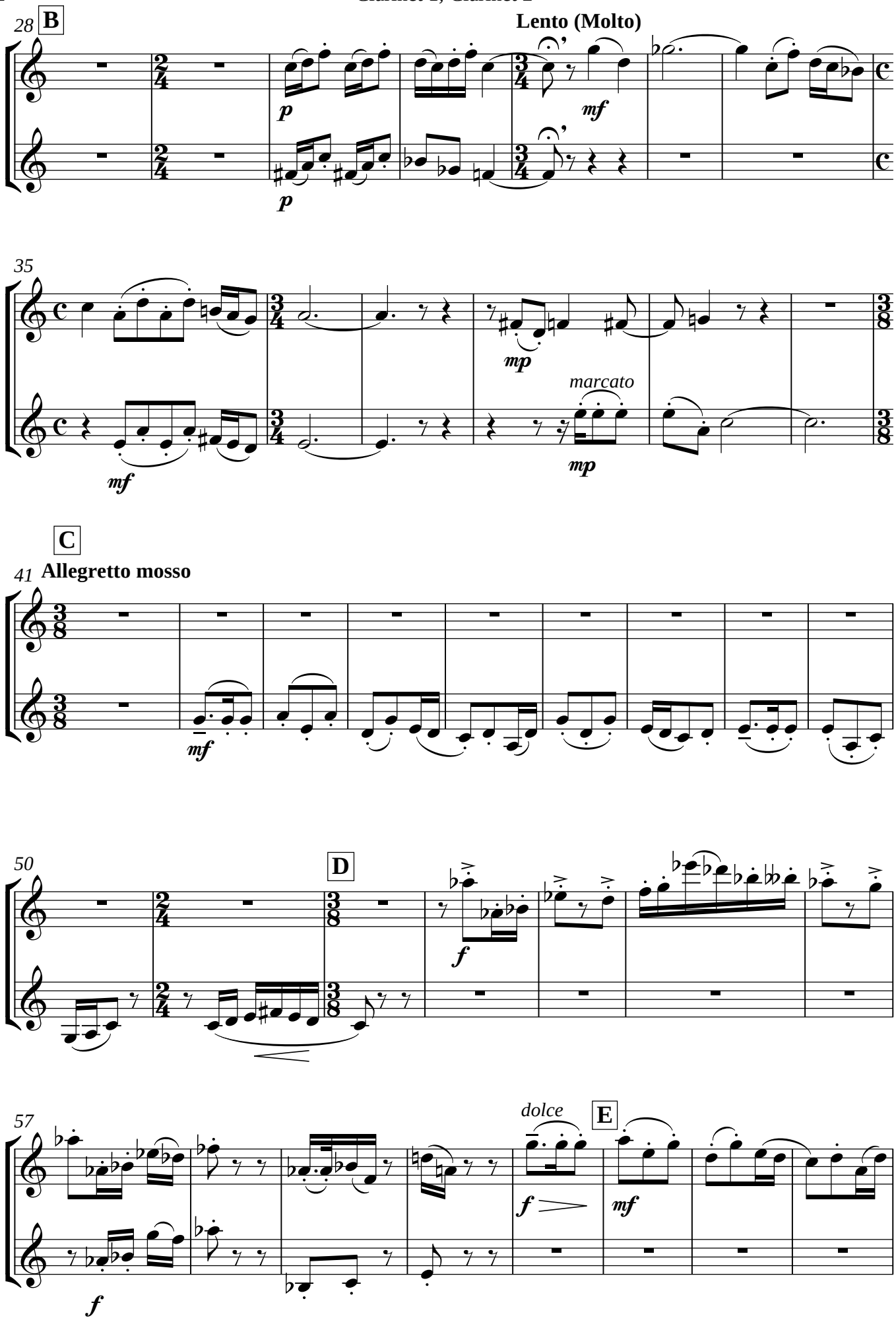
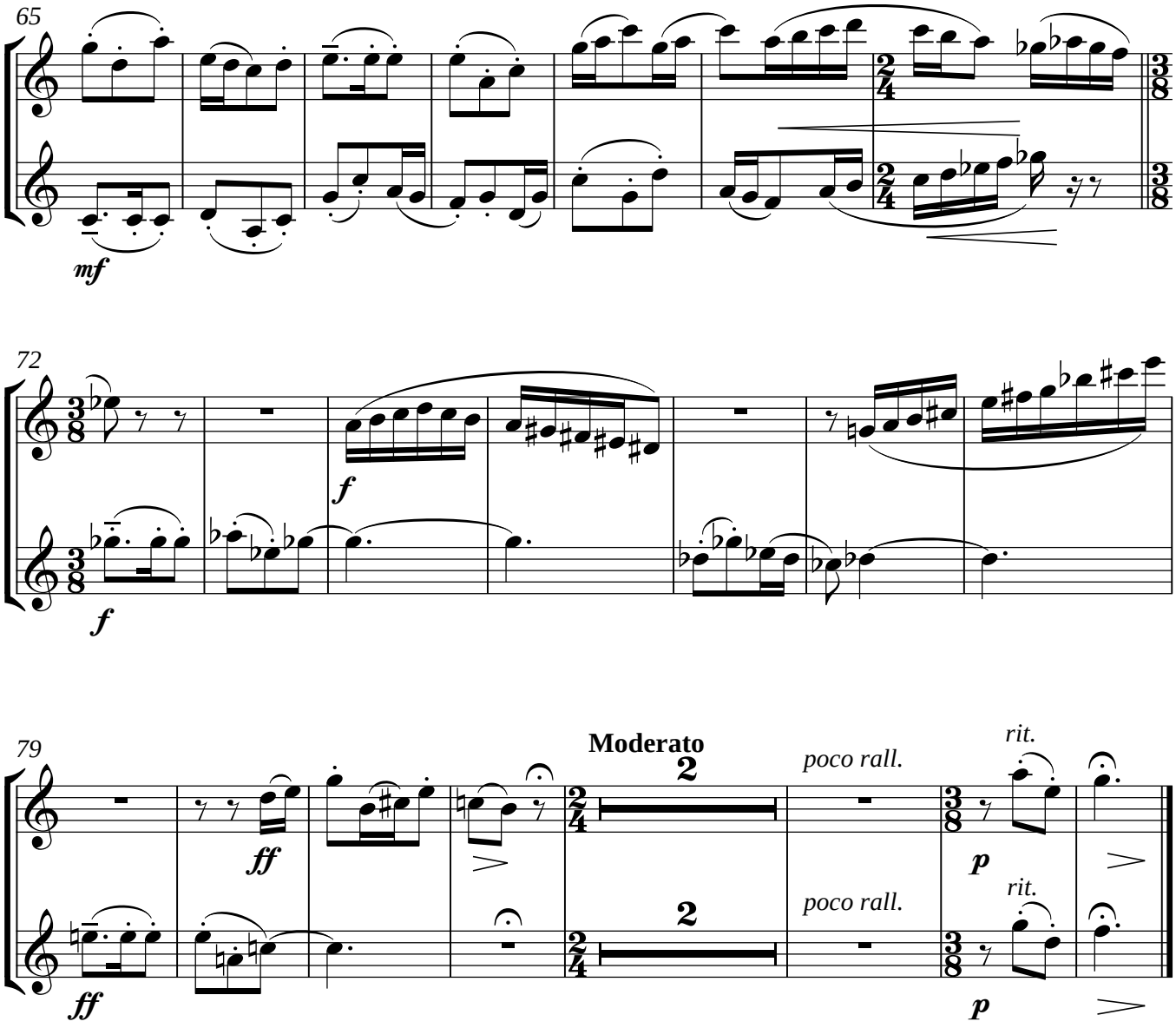

28
B
Lento (Molto)
p
p
mf
35
mp
marcato
mf
mp
C
41
Allegretto mosso
mf
50
D
f
57
dolce
E
f
mf
f


65
mf
72
f
f
79
ff
ff
Moderato
2
2
poco rall.
poco rall.
rit.
rit.
p
p