



R O Y A L

C O L L E G E

O F M U S I C

London

PETER GELLHORN

TRIO SUITE (1937)

FOR TWO VIOLINS AND VIOLA

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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This RCM Edition is supported by:



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 *Trio Suite* for two violins and viola was written in London in March 1937. By this time Peter Gellhorn was working as a 'resident volunteer' at Toynbee Hall, where he taught music, directed ensembles, and composed incidental music for the theatre group.¹

Dr. Terence Curran and Norbert Meyn

References:

1. Toynbee Hall Annual Report, 1935-1938. Appendix A: List of Residents; Toynbee Hall Annual Report, 1935-1938. Education and the Arts: The New Music Department, p. 25.

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 four autograph manuscripts for the *Trio Suite*, catalogued under MS Mus. 1800/4/2 Orchestral and instrumental music; 1937: a pencil draft, and a complete set of three fair parts. The fair parts have been used as the primary copy texts for the present edition as, in the absence of a fair autograph score (which appears to have gone missing), they represent the most accurate sources. Some of the parts contain performance markings written in pencil, but since these are all in other hands they have not been included in the present edition. The draft score has been used to used to clarify any ambiguities.

The fair parts are written in black ink on 12-stave printed (but non-watermarked) manuscript paper. The Violin 1 part is formed from two bifolios with one interpolated folio, while the Violin 2 and Viola parts are both formed from one bifolio containing

three folios, with all three making unbound ten-page booklets measuring 304mm by 208mm. The contents are identical in all three parts:

[i]: Title page
[ii]: Blank page
p.1: First movement
p.2: Second and third movement
p.3: Fourth movement
p.4: Fifth movement
p.5: Sixth movement
[iii-v]: Blank pages

Specific Editorial Remarks

The main editorial result of using the fair parts to recreate a score is the need to modify the positioning of first- and second-time bar markings. Gellhorn placed them differently in each part depending on the material being repeated, whereas in the present edition they have, by necessity, been placed in the same position across all parts.

The following minor corrections have also been made:

Movement 1 measure 15 beat 1: the B \flat in the viola has been changed to an A \sharp to neaten the subsequent tie.

Movt.1 m. 22 b.2: the "solo" marking in the viola has not been transferred to the score, though it has been preserved in the part.

Movt.6 m.13-15: a slur has been added to the second violin to match the first violin.

Movt.6 m.41 b.1-2: a beam has been removed in the first violin part to match the viola.

Dr. Bruno Bower

Trio Suite

Peter Gellhorn (1912–2004)

1. Ouverture

Andante

Violin I
Violin II
Viola

6
Vln. I
Vln. II
Vla.

11
Vln. I
Vln. II
Vla.

16
Vln. I
Vln. II
Vla.

20
Vln. I
Vln. II
Vla.

mf
mf
mf

tr
p
p

cresc.
mf
mf

mp
cresc.
mf

dim.
mp
dim.
p

poco rit.
mp
dim.
p
mp

tr
p
mp
dim.
p
mp

24 Allegro molto moderato

Musical score for measures 24-33. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a rest for Vln. I and Vln. II, and a *mf* dynamic marking for the Viola. The Viola part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 34-43. The Vln. I and Vln. II parts are active, with Vln. I playing a melodic line and Vln. II providing harmonic support. The Viola part continues with its rhythmic pattern. The dynamic marking *mf* is present.

Musical score for measures 44-53. The Vln. I part has a melodic line with a *cresc.* marking. The Vln. II part has a rhythmic pattern with a *mf* dynamic marking. The Viola part has a rhythmic pattern. The dynamic marking *cresc.* is also present in the Vln. II part.

Musical score for measures 54-60. The Vln. I and Vln. II parts are playing a rhythmic pattern with a *f* dynamic marking. The Viola part has a rhythmic pattern with a *f* dynamic marking.

Musical score for measures 61-65. The Vln. I and Vln. II parts are playing a rhythmic pattern with a *cresc.* marking and a *ff* dynamic marking. The Viola part has a rhythmic pattern with a *cresc.* marking and a *ff* dynamic marking. The score ends with a double bar line and a common time signature (C).

2. Allemande

Andante

Violin I *mp*

Violin II *mp*

Viola *mp*

Vln. I

Vln. II

Vla.

Vln. I *trm*

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vln. I *trm*

Vln. II

Vla.

Vln. I 1. 2.

Vln. II

Vla.

Allegro

Vln. I
Vln. II
Vla.

5
Vln. I
Vln. II
Vla.

9
Vln. I
Vln. II
Vla.

12
Vln. I
Vln. II
Vla.

16
Vln. I
Vln. II
Vla.

19
1.
Vln. I
Vln. II
Vla.

23 2.

Vln. I
Vln. II
Vla.

4. Sarabande

Lento

Violin I
mp
pizz.
Violin II
mp
pizz.
Viola
mp

7

Vln. I
Vln. II
Vla.

13 1.

Vln. I
Vln. II
Vla.

16 2.

Vln. I
Vln. II
Vla.
p

Allegretto con moto

Violin I
Violin II
Viola

Vln. I
Vln. II
Vla.

37

Vln. I

Vln. II

Vla.

40

Vln. I

Vln. II

Vla.

6. Gigue

Allegro non troppo

Violin I

Violin II

Viola

6

Vln. I

Vln. II

Vla.

11

Vln. I

Vln. II

Vla.

15

Vln. I

Vln. II

Vla.

19

Vln. I *mf*

Vln. II *mf*

Vla.

Musical score for measures 19-23. The system includes three staves: Violin I, Violin II, and Viola. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the Violin I part and a rhythmic accompaniment in the Violin II and Viola parts. The dynamic marking is *mf* (mezzo-forte).

24

Vln. I

Vln. II *cresc.*

Vla. *mf* *cresc.* *f*

Musical score for measures 24-27. The system includes three staves: Violin I, Violin II, and Viola. The key signature changes to two sharps (F#, C#). The music features a melodic line in the Violin I part and a rhythmic accompaniment in the Violin II and Viola parts. The dynamic markings are *mf* (mezzo-forte) for the Viola, *cresc.* (crescendo) for the Violin II, and *f* (forte) for the Violin I.

28

Vln. I

Vln. II

Vla.

Musical score for measures 28-31. The system includes three staves: Violin I, Violin II, and Viola. The key signature changes to one sharp (F#). The music features a melodic line in the Violin I part and a rhythmic accompaniment in the Violin II and Viola parts.

32

Vln. I

Vln. II

Vla.

Musical score for measures 32-36. The system includes three staves: Violin I, Violin II, and Viola. The key signature changes to one sharp (F#). The music features a melodic line in the Violin I part and a rhythmic accompaniment in the Violin II and Viola parts.

37

Vln. I *dim.* *p*

Vln. II *p*

Vla. *p*

Musical score for measures 37-41. The system includes three staves: Violin I, Violin II, and Viola. The key signature changes to one sharp (F#). The music features a melodic line in the Violin I part and a rhythmic accompaniment in the Violin II and Viola parts. The dynamic markings are *dim.* (diminuendo) and *p* (piano).

42

Vln. I
Vln. II
Vla.

cresc. *f* *f*

Detailed description: This system contains measures 42, 43, and 44. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first violin (Vln. I) part starts with a *cresc.* marking and reaches a forte (*f*) dynamic by measure 43. The second violin (Vln. II) part also reaches a forte (*f*) dynamic in measure 43. The viola (Vla.) part follows a similar dynamic progression, starting with *cresc.* and reaching *f* in measure 43. The music features a mix of eighth and sixteenth notes.

45

Vln. I
Vln. II
Vla.

dim.

1. 2.

Detailed description: This system contains measures 45, 46, 47, and 48. The key signature remains three sharps and the time signature is 3/4. The first violin (Vln. I) part begins with a *dim.* (diminuendo) marking. The first ending (1.) spans measures 47 and 48, while the second ending (2.) is a short phrase in measure 48. The second violin (Vln. II) and viola (Vla.) parts provide harmonic support with sustained notes and rhythmic patterns.

London, March 1937

Trio Suite

Violin I

Peter Gellhorn (1912–2004)

1. Ouverture

Andante

mf

tr
p

cresc.
mf

poco rit.
mp
dim.
p
mf
tr

Allegro molto moderato
6
mf

cresc.

f

cresc.
ff

2. Allemande

2

Andante

mp

3

7

tr

9

12

14

tr

1.

2.

3. Courante

Allegro

$\frac{6}{4}$

4

7

9

12

15

18

20

23

Lento

4. Sarabande

mp

7

12

16

5. Bourrée

4

Allegretto con moto

5

f

9

14

20

24

28

33

38

41

6. Gigue

Allegro non troppo

6

f

10 5

p

14

1. 2. *cresc.*

19

mf

23

f

27

f

30

f

33

f

37

dim. p

41

cresc. f

45

1. 2. *dim.*

Trio Suite

Violin II

Peter Gellhorn (1912–2004)

1. Overture

Andante

Musical score for Violin II, Overture, Andante section. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *p*. The third staff ends with a dynamic marking of *mf*. The fourth staff begins with a *cresc.* marking and ends with a dynamic marking of *mp*. The fifth staff begins with a *dim.* marking and ends with a dynamic marking of *mp*. The sixth staff begins with a *poco rit.* marking and ends with a dynamic marking of *mp*. The seventh staff begins with a *dim.* marking and ends with a dynamic marking of *p*. The eighth staff begins with a *dim.* marking and ends with a dynamic marking of *mp*. The ninth staff begins with a *dim.* marking and ends with a dynamic marking of *p*. The tenth staff begins with a *dim.* marking and ends with a dynamic marking of *mp*. The score concludes with a double bar line and a repeat sign.

Allegro molto moderato

Musical score for Violin II, Overture, Allegro molto moderato section. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/3. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *mf*. The third staff ends with a dynamic marking of *mf*. The fourth staff ends with a dynamic marking of *mf*. The fifth staff ends with a dynamic marking of *mf*. The sixth staff ends with a dynamic marking of *mf*. The seventh staff ends with a dynamic marking of *mf*. The eighth staff ends with a dynamic marking of *f*. The ninth staff ends with a dynamic marking of *f*. The tenth staff ends with a dynamic marking of *ff*. The score concludes with a double bar line and a repeat sign.

2. Allemande

2

Andante

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature (C). The staff begins with a repeat sign and a fermata. The melody consists of eighth and sixteenth notes, many beamed together. A dynamic marking of *mp* (mezzo-piano) is placed below the first measure.

3

Musical staff 3: Continuation of the melody from staff 2, featuring similar rhythmic patterns and phrasing.

6

Musical staff 6: Continuation of the melody, showing a change in phrasing and dynamics.

9

Musical staff 9: Continuation of the melody, featuring a repeat sign and a fermata.

11

Musical staff 11: Continuation of the melody, including a whole rest followed by a new phrase.

14

Musical staff 14: Continuation of the melody, ending with a first and second ending bracket. The first ending leads back to an earlier section, and the second ending concludes the piece with a key signature change to one flat (Bb).

3. Courante

Allegro

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. The staff begins with a fermata. The melody is characterized by eighth and sixteenth notes, often beamed together.

4

Musical staff 4: Continuation of the melody, featuring a change in phrasing and dynamics.

7

Musical staff 7: Continuation of the melody, showing a change in phrasing and dynamics.

10

Musical staff 10: Continuation of the melody, ending with a repeat sign and a fermata.

13

16

19

22

24

4. Sarabande

Lento
pizz.

mp

6

11

16

Allegretto con moto

Musical staff 1 (measures 1-5). Includes a forte (*f*) dynamic marking.

Musical staff 2 (measures 6-10).

Musical staff 3 (measures 11-14).

Musical staff 4 (measures 15-18). Includes first and second endings.

Musical staff 5 (measures 19-22).

Musical staff 6 (measures 23-27). Includes a fermata over measure 25.

Musical staff 7 (measures 28-32).

Musical staff 8 (measures 33-37).

Musical staff 9 (measures 38-40). Includes a first ending.

Musical staff 10 (measures 41-44). Includes a second ending and a final key signature change to three sharps.

6. Gigue

Allegro non troppo

f

5

10 *p*

14 1. *cresc.*

18 2. *mf*

22

26 *cresc.* *f*

29

33

37 *p*

41 *f*

45 1. 2.

Trio Suite

Viola

Peter Gellhorn (1912–2004)

1. Ouverture

Andante

9

15

22

30

60

67

Andante

2. Allemande

11

9

12

14

3. Courante

Allegro

5

9

12

16

20

23

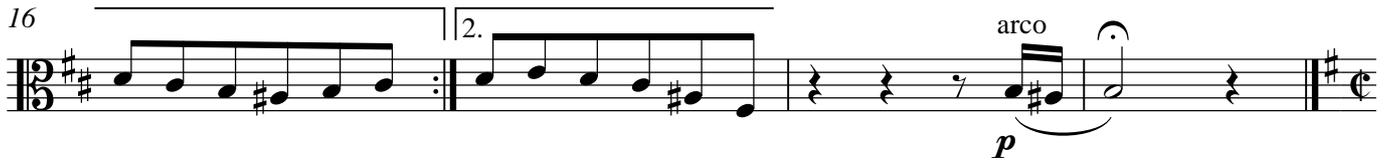
Viola

4. Sarabande

4 Lento
pizz.



mp



p

5. Bourrée

Allegretto con moto



f



6. Gigue

Allegro non troppo

6

f

11

dim. p

15

1. 2.

19

5

mf cresc.

27

f

31

36

p

41

cresc. f

45

1. 2.