



R O Y A L

COLLEGE

OF MUSIC

London

PETER GELLHORN

KLEINE SUITE (1932)

FOR OBOE AND PIANO

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 April 1932, this is one of Gellhorn's earliest surviving compositions, written at the age of 20 while he was a student at the Prussian Academy of Arts in Berlin and in the year he received the Academy's Gold Medal for his achievements as a pianist.¹

Dr. Terence Curran and Norbert Meyn

References:

- 1 Gellhorn, M. (2016). Interview by Terence Curran, 14 April 2016 [Video]. London: Royal College of Music.

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 two autograph manuscripts for *Kleine Suite*, catalogued under MS Mus. 1800/4/1 Orchestral and instrumental music; 1932-1936: a draft score, and a fair oboe part. The draft score has been taken as the primary copy text, with the part consulted for additional information (see remarks below).

The draft score is written in black and blue ink on 12-stave Ashelm (266) manuscript paper. The manuscript is formed from seven bifolios, making an unbound twenty-eight-page booklet measuring 342mm by 270mm. The contents are as follows:

[i]: Title page

[ii]: Blank page

pp.1-4: First movement

pp.4-7: Second movement

pp.7-11: Third movement
pp.12-17: Fourth movement
pp.18-25: Fifth movement
[iii]: Blank page

Specific Editorial Remarks

The surviving autograph score, although written in ink, is not a fair copy. It contains numerous corrections and modifications. Fortunately, the score contains no ambiguities. In the few cases where legibility of pitch is an issue, Gellhorn wrote the note letters alongside the correction for clarity.

There are some issues of consistency between the autographs for the score and the oboe part. First of all, the oboe line in the score contains less information regarding articulation and dynamics when compared to the part, particularly in the first movement. The present edition therefore uses the part as the primary source for the detail of the oboe line. Secondly, and more significantly, there is one bar (Movt. 5, m.77 in the present edition) that does not appear in the oboe part. Since there is no indication from the score that Gellhorn intended this bar to be cut, and it would cause a drastic change in the melodic pattern established in mm.71-72, it has been retained here.

The following minor corrections have also been made:

Movement 1 measure 19: a slur has been added to the grace notes in the piano right hand to make consistent with m.20.

Movt.1 m.62 b.2: a flat has been added to the E in the piano left hand to make consistent with surrounding harmony.

Movt.3 m.16 b.3 – m.17, b.1: a slur has been added to the piano left hand to bring in line with rest of phrase.

Movt.3 m.17 b.3: a slur has been added to the piano left hand to bring in line with rest of phrase.

Movt. 3 m.38 b.3: the slur in the oboe in m.39 has been extended back to here to match m.23.

Movt.3 mm.46-47: slurs have been added to second voice in the piano left hand to match mm.18-19.

Movt.3 m.51 b.3: a flat has been added to the A in piano right hand for consistency.

Movt.4 m.104 b.2: a flat has been added to the upper E in the piano left hand for consistency.

Movt. 5 m.77 b.2: the slur has been extended back from the second triplet quaver of m.78 in the oboe to match mm.71-72.

Movt.5 m.128: a missing beam across all four quavers in the piano right hand has been reinstated.

Movt.5 m.142 b.2: ties have been added to the upper two notes of final quaver in the piano right hand, as a tie on lowest note appears and a lack of a new articulation marking in m.143 implies that the whole chord should be held.

Dr. Bruno Bower

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Kleine Suite für Oboe und Klavier (1932)

Peter Gellhorn (1912–2004)

1. Praeludium

Alegretto Vivace

The musical score is presented in three systems, each with an Oboe staff and a Piano grand staff. The key signature is one flat (B-flat) and the time signature is 2/4. The first system (measures 1-6) begins with a mezzo-forte (*mf*) dynamic. The second system (measures 7-12) includes the instruction *non legato*. The third system (measures 13-18) includes the instruction *poco a poco cresc.* in both staves. The fourth system (measures 19-20) concludes the piece.

24

f *mf*

30

mf

36

mp

44

p

51

mp

56

ff

mf

cresc.

f

62

66

cresc.

fff

cresc.

ff

Andante non troppo lento

mp

p

First system of the musical score, measures 1-4. The vocal line (top staff) begins with a melodic phrase in G minor, marked *mp*. The piano accompaniment (bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand, marked *p*.

5

3

Second system of the musical score, measures 5-8. The vocal line continues with a melodic phrase, marked *mp*. The piano accompaniment features a more active eighth-note bass line in the left hand and chords in the right hand, marked *p*. A triplet of eighth notes is indicated in the vocal line at measure 7.

9

3

cresc.

3

mf

3

cresc.

3

mp

Third system of the musical score, measures 9-12. The vocal line continues with a melodic phrase, marked *mf*. The piano accompaniment features a more active eighth-note bass line in the left hand and chords in the right hand, marked *mp*. Crescendos and triplets are indicated in both parts.

13

rit.

a tempo

p

a tempo

mf

pp

Fourth system of the musical score, measures 13-16. The vocal line concludes with a melodic phrase, marked *p*. The piano accompaniment features a more active eighth-note bass line in the left hand and chords in the right hand, marked *pp*. Ritardando and *a tempo* markings are present.

17

Musical score for measures 17-19. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line of chords in the left hand and a more active right hand with eighth and sixteenth notes. The vocal line has a melodic line with various ornaments and slurs.

20

Musical score for measures 20-22. The piano part begins with a dynamic marking of *p* (piano). The right hand has a busy texture with sixteenth-note patterns, while the left hand continues with a chordal bass line. The vocal line has a melodic line with slurs and ornaments.

23

Musical score for measures 23-26. The piano part features a *cresc.* (crescendo) marking. The right hand has a complex texture with triplets and slurs. The left hand has a steady bass line. The vocal line has a melodic line with slurs and ornaments.

27

Musical score for measures 27-30. The piano part features a dynamic marking of *p* (piano). The right hand has a steady bass line of chords, while the left hand has a more active texture with eighth and sixteenth notes. The vocal line has a melodic line with slurs and ornaments.

30

Musical score for measures 30-32. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a melodic line in the left hand. Dynamics include piano (*p*) and mezzo-piano (*mp*).

33

Musical score for measures 33-35. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a melodic line in the left hand. Dynamics include piano (*p*) and mezzo-piano (*mp*).

36

Musical score for measures 36-39. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a melodic line in the left hand. Dynamics include piano (*p*) and mezzo-piano (*mp*).

40

Musical score for measures 40-43. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a melodic line in the left hand. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*).

43

p *dim.*

rit.

mp *p* *pp*

3. Harlequin

Allegro non troppo

mf

mp

6

f

mf

f

9

ff

8va

3

3

14

mp

17

p staccato *cresc.*

20

poco tranquillo

mp *rit.* *p legato* (r.)

25

29

cresc.

cresc.

33

mf 6 *f* 6

mf 6 6 6

8^{vb}

35

mp 3

f 6 6 6 *p legato* 6

39

3 3 3 3 3 3 *poco a poco accel. e cresc.*

poco a poco accel. e cresc. 6

43

Musical score for measures 43-44. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 43 features a melodic line in the treble staff with two triplet markings. Measure 44 continues the melodic line with a triplet and a sixteenth-note run in the bass staff marked with a '6'.

45

a tempo

Musical score for measures 45-47. The system consists of three staves. Measure 45 has a melodic line in the top staff with a triplet and dynamic markings *mf* and *f*. The grand staff below has a triplet in the treble staff marked *ff* and a triplet in the bass staff marked *pp*. Measure 46 features a block of chords in the grand staff with a triplet in the bass staff marked *mf*. Measure 47 continues with chords and triplets in both staves, with a *p* dynamic marking in the bass staff.

48

rit. *a tempo*

Musical score for measures 48-52. The system consists of three staves. Measure 48 has a melodic line in the top staff with a triplet and a *rit.* marking. The grand staff below has a triplet in the treble staff marked *rit.* and a triplet in the bass staff marked *a tempo*. Measure 49 features a melodic line in the top staff with a triplet and a *mf* dynamic marking. The grand staff below has a triplet in the treble staff marked *mp*. Measures 50-52 continue with rhythmic patterns in the grand staff.

53

Musical score for measures 53-55. The system consists of three staves. Measure 53 has a melodic line in the top staff with a triplet and a *f* dynamic marking. The grand staff below has a triplet in the treble staff marked *mf*. Measure 54 features a melodic line in the top staff with a triplet and a *f* dynamic marking. The grand staff below has a triplet in the treble staff marked *mf*. Measure 55 features a melodic line in the top staff with a triplet and an *8va* marking. The grand staff below has a sixteenth-note run in the bass staff marked with a '6'.

56

8va

6

6

cresc.

6

f

3

3

3

59

8va

ff

mf

mp

3

3

3

3

3

3

8vb

rit. (sempre)

64

(Andante)

mp

f

(presto)

(lento)

Begin trill slowly, then gradually speed up

68

a tempo

f

dim.

mp

8va

a tempo

molto rit.

molto rit.

4. Capitano

Alegretto alla marcia

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on G4, moving stepwise to D5, with a trill on the final note. The piano accompaniment features a bass line with a trill on the first measure and a right hand with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Musical score for measures 7-10. The vocal line continues with a melodic phrase starting on G4, moving to D5, and then a rest. The piano accompaniment features a bass line with a trill and a right hand with chords. Dynamics include *f* (forte).

Musical score for measures 11-14. The vocal line continues with a melodic phrase starting on G4, moving to D5, and then a rest. The piano accompaniment features a bass line with a trill and a right hand with chords. Dynamics include *f* (forte).

Musical score for measures 15-18. The vocal line features a complex melodic phrase with trills and triplets. The piano accompaniment features a bass line with a trill and a right hand with chords. Dynamics include *f* (forte).

21

mf
dim.
mp
trill
3
3

27

poco a poco cresc.
mp
3
3
3
3

32

f
non troppo f
3
3
3
3

35

p (sempre poco dim.)
dim.
fz molto dim.
p (sempre poco dim.)
trill
3
3
3
3

40 *sempre rit.*

trill

sempre rit.

pp

45 **Poco più lento** (♩. = ♩)

pp (sempre!)

50 *troppo espressivo*

mf *mf*

55

p *pp* *p*

60

sempre cresc.

poco cresc.

64 *f* *molto dim.* *p*

67 *mf* *p* *pp* *pp*

73 *p* *pp* *p*

77 *mf* *pp*

81 *sempre cresc.* *f* *cresc.* *poco cresc.*

Vivo assai

Lento!

85

ff

p morendo

ff

no pedal; r.h. hold C#

play with fist no pedal

90 Tempo primo

pp sempre poco più f (poco a poco)

94

f

f

97

(tr)

(Finish on F#)

non troppo presto

mp

100

Musical score for measures 100-104. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo). There are also accents (*>*) and trills (*tr*) indicated.

105

Musical score for measures 105-110. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). Trills (*tr*) are present in both staves. A dashed line in the bass staff indicates a continuation of a dynamic or articulation.

111

Musical score for measures 111-114. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff features triplet and sextuplet markings (*3* and *6*). The lower staff has a *senza pedale* instruction. Dynamics include *mf* (mezzo-forte).

115

Musical score for measures 115-118. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *ff* (fortissimo) and *f* (forte). Trills (*tr*) and triplet markings (*3*) are present. A *Ped.* (pedal) instruction is at the bottom. The system ends with a double bar line.

Allegretto vivace

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one flat. The tempo is marked 'Allegretto vivace'. The first system shows a vocal line starting with a forte (*f*) dynamic and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 5-10. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment maintains the eighth-note bass line and features more complex chordal textures in the right hand.

Musical score for measures 11-15. The vocal line shows a crescendo leading to a forte (*f*) dynamic. The piano accompaniment also features a crescendo and continues with the eighth-note bass line.

Musical score for measures 16-20. The vocal line concludes with a forte (*f*) dynamic. The piano accompaniment reaches a fortissimo (*ff*) dynamic in the final measures, with a more active right hand.

22

ff

f

26

f

mf

r.

30

dim.

35

p

pp

3

Poco più vivo

40

mp leggiero

p leggiero

48

mf

mp

mf

55

mp

p

61

mp

p

68

mf

cresc.

mp

73

cresc.

cresc.

79

f

mf

84

poco rit.

(poco) a tempo

p

poco rit.

(poco) a tempo

(poco)

88

Tempo primo

93 *sempre poco rit. e cresc.* 3 3 *cresc.*

97 *mf* 3 *pp* *sempre pp* *mf*

102 *ff* *f*

106 *f* *mf*

111

116

ff

120

Poco ritenuto

p

125

mp *poco a poco accel.* *cresc.* *mf*

poco a poco accel. *cresc.* *mp*

mp *poco a poco accel.* *cresc.* *mf*

poco a poco accel. *cresc.* *mp*

132

mf *f*

136

cresc.

rit.

f

140

Più lento

ff

molto rit.

Più lento

molto rit.

Kleine Suite für Oboe und Klavier (1932)

1. Praeludium

Peter Gellhorn (1912–2004)

Alegretto Vivace

Musical score for Oboe, "Kleine Suite für Oboe und Klavier (1932) 1. Praeludium" by Peter Gellhorn. The score is in 2/4 time, key of B-flat major, and consists of 72 measures. It features various dynamics (*mf*, *non legato*, *poco a poco cresc.*, *f*, *mp*, *p*, *ff*, *fff*) and articulations (trills, slurs, triplets).

Oboe

2

2. Lied

Andante non troppo lento

mp

5

3

9

3 3 *cresc.* 3 3 *mf*

13

rit. *a tempo*

p

17

20

23

cresc. ----- *mf* 3 3 3

27

mp

31

mp

34

3

38

3 3 *cresc.* 3 3

Oboe

4

36 *mp*

42 *poco a poco accel. e cresc.* *a tempo* *mf* *f*

47 *rit.* *a tempo* *mf*

52 *f*

56 *f*

60 *ff* *mf* *rit. (sempre)*

65 *(Andante)* *mp* *Begin trill slowly, then gradually speed up* *(presto)* *(lento)* *a tempo* *molto rit.* *f* *dim.* *mp*

4. Capitano

Alegretto alla marcia

f

f

f

mf

poco a poco cresc.
f

p (sempre poco dim.)
sempre rit.

p

Poco più lento (♩. = ♩)
troppo espressivo
mf

mf

Oboe

6

58 *mf*

62 *sempre cresc.*

65 *f* *molto dim.* *p* *tr*

69 *mf*

75 *mf*

79 *sempre cresc.*

82 *f* *cresc.*

85 *Vivo assai* *Lento!* *ff* *p morendo*

90 *Tempo primo* *f* *tr* *(Finish on F#)* *non troppo presto*

100 *mf* *cresc.*

108 *f* *trm* 3

112 6 3 6 6

114 *trm* *trm* *trm* 6 *ff* 2/4

5. Finale

Allegretto vivace

f 3

8 *mf* *cresc.*

14 *f*

20 3 *ff*

26 *f*

31 5

40 **Poco più vivo**
mp *leggiero*

47

54

8

67

73

80

poco rit.

87 (poco) *a tempo*

p

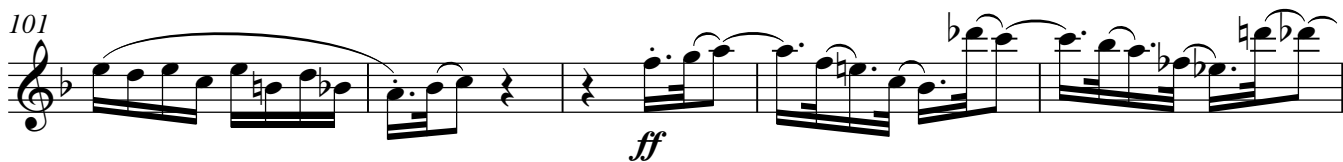
92

sempre poco rit. e cresc.

cresc.

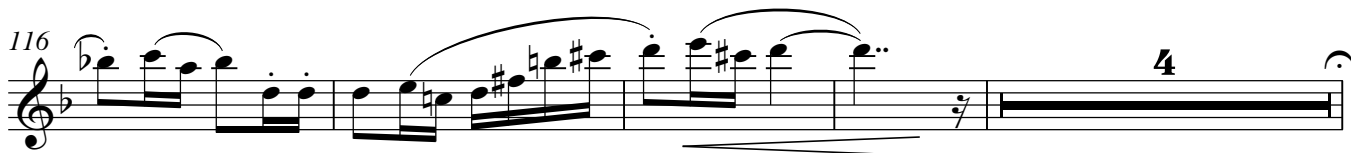
96 **Tempo primo**

mf

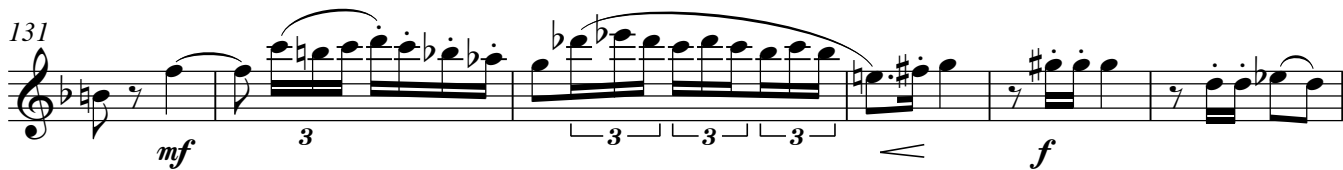
101  *ff*

106  *f*

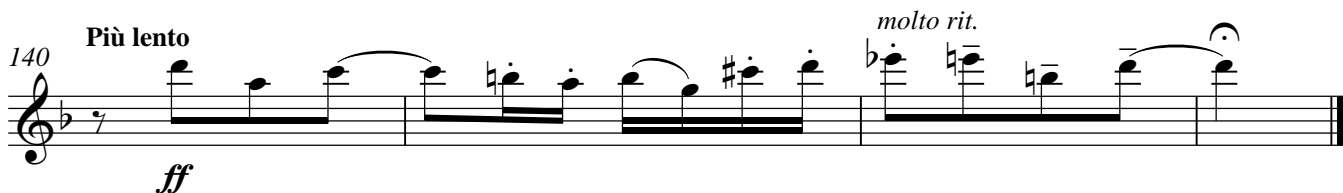
111 

116 

124 **Poco ritenuto**  *mp* *poco a poco accel.* *cresc.*

131  *mf* 3 3 3 3 *f*

137  *cresc.* *rit.*

140 **Più lento**  *ff* *molto rit.*