ROYAL

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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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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

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

mf

mf

7

non legato

13

poco a poco cresc.

poco a poco cresc.

19

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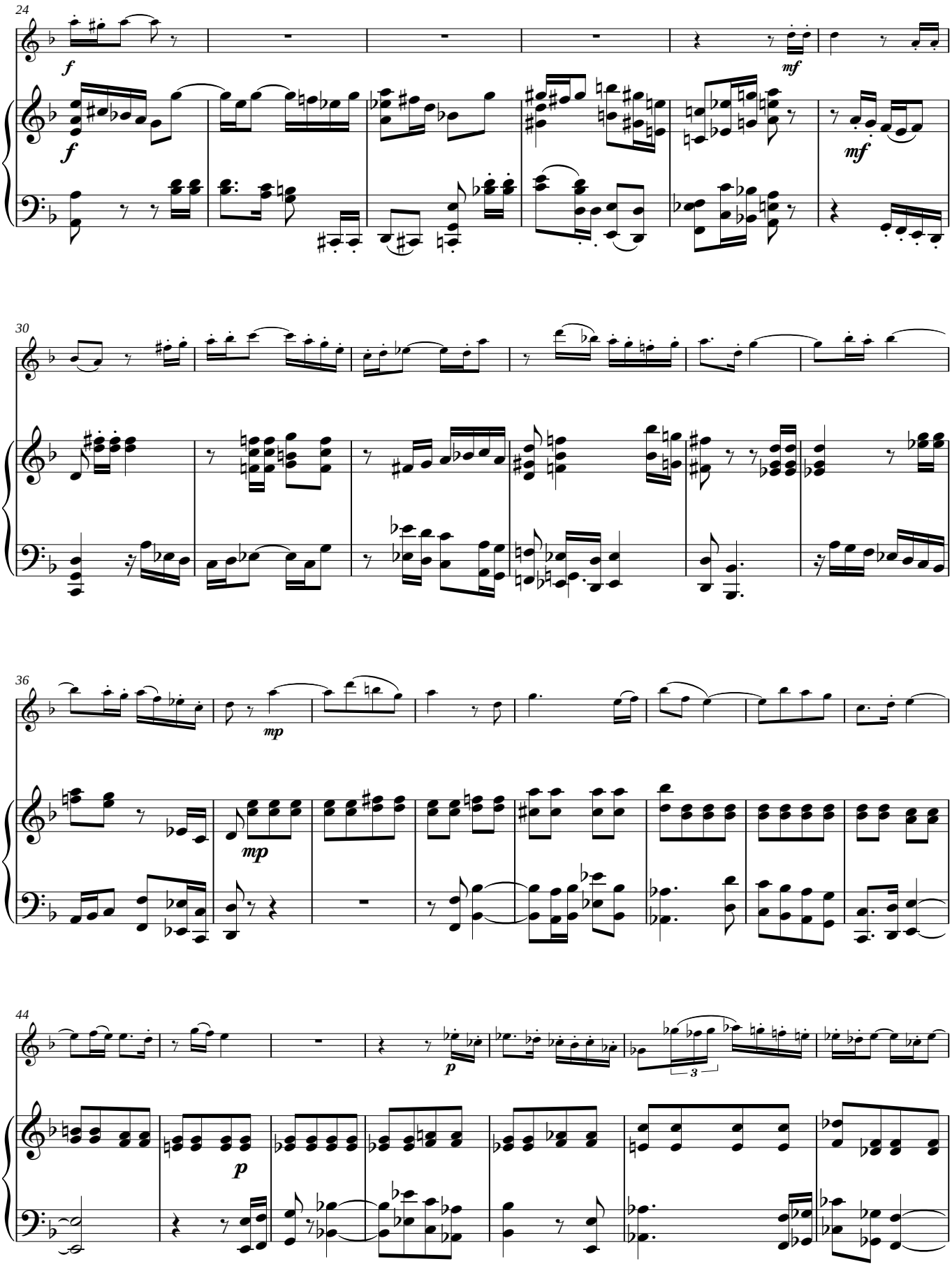
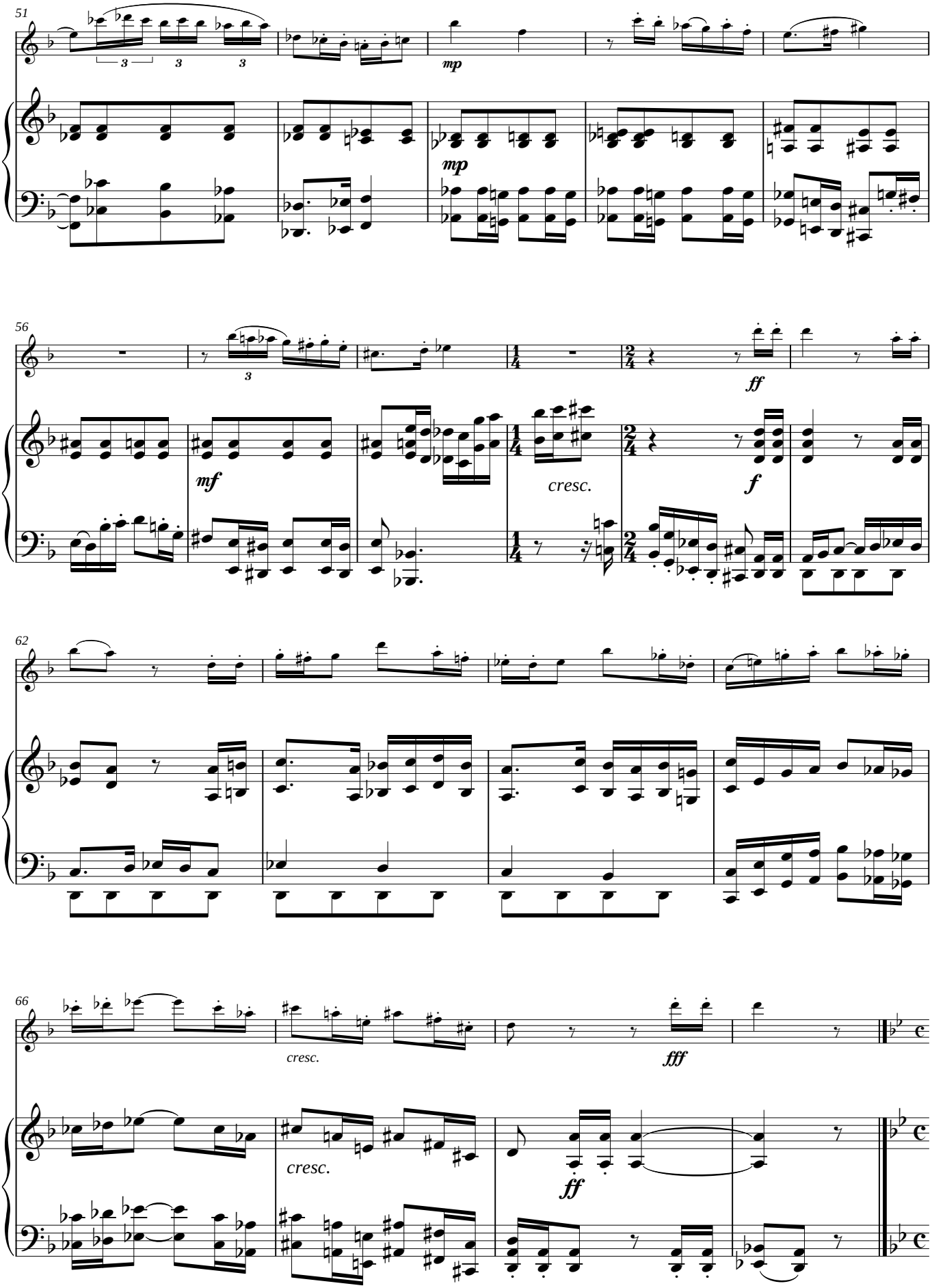
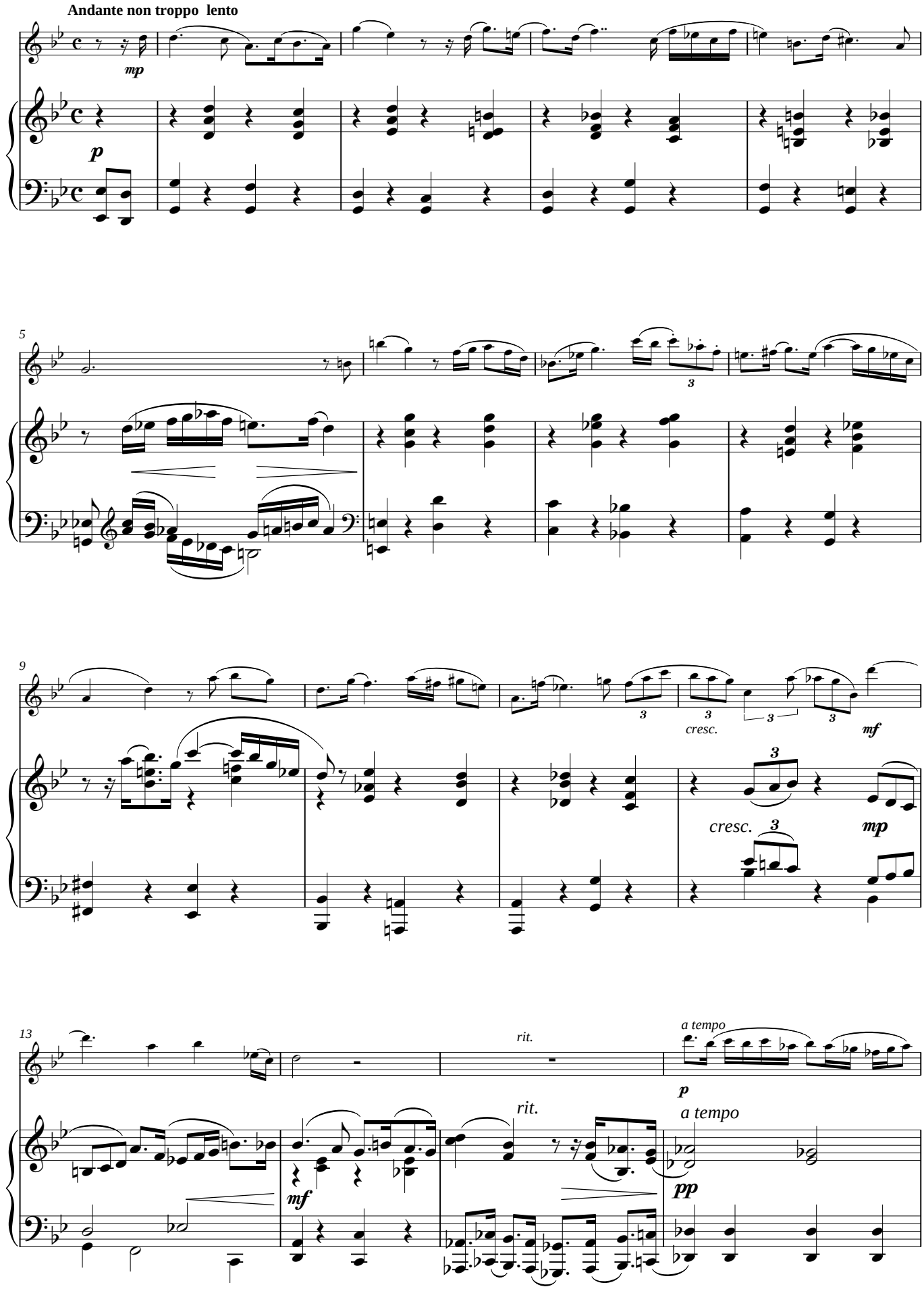
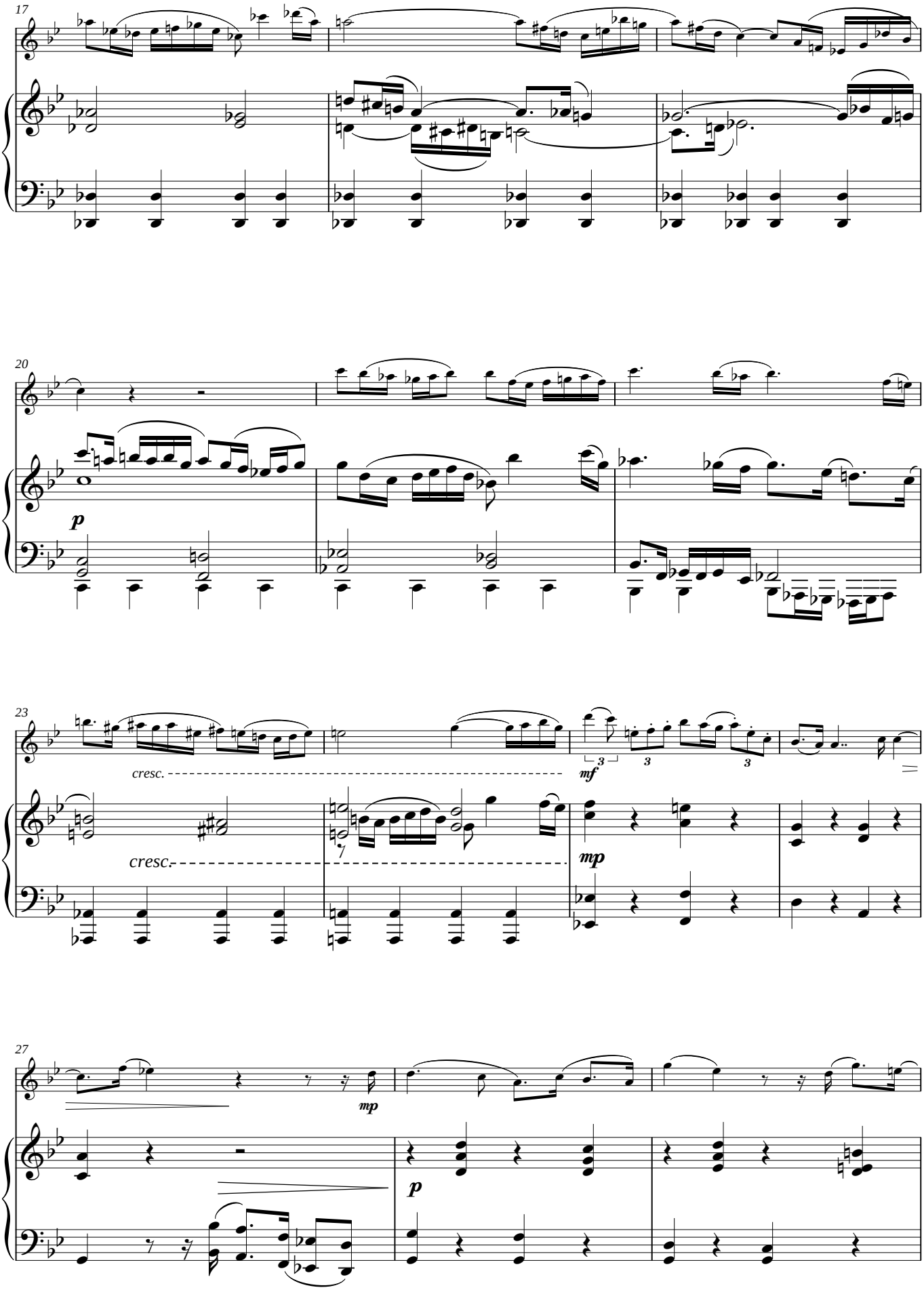
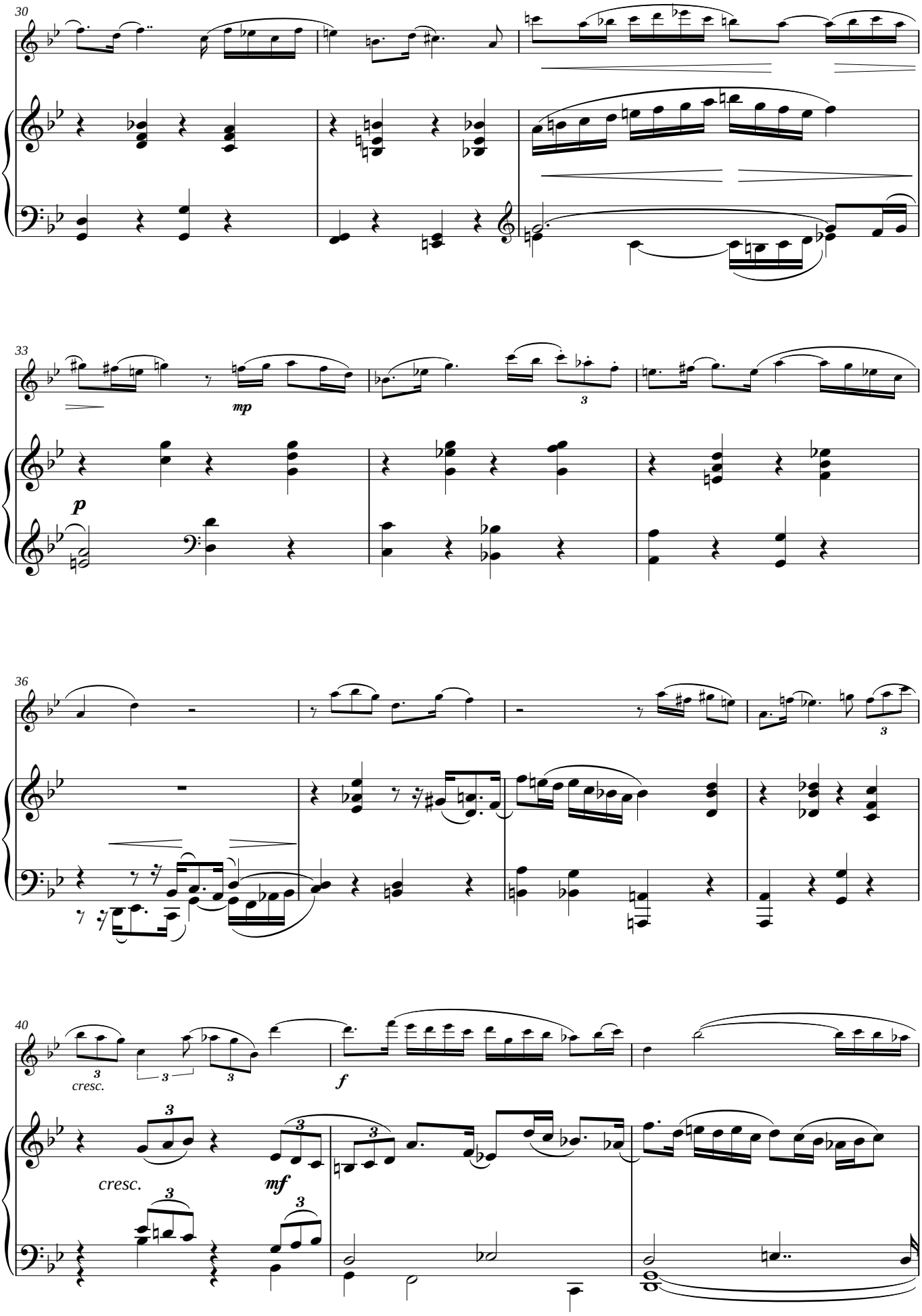
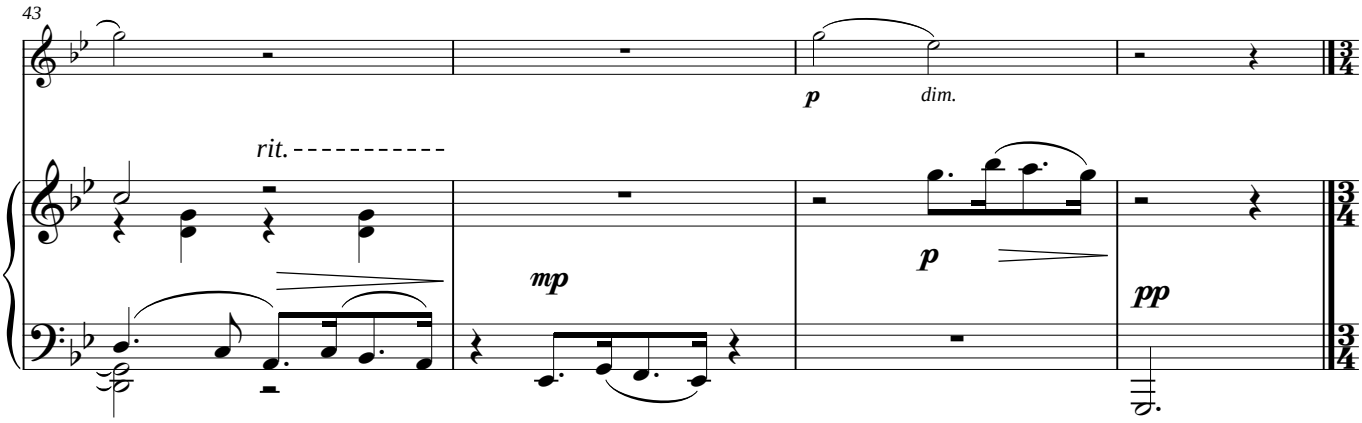

24
f
f
mf
mf
30
36
mp
mp
44
p
p
3


51
mp
mp
56
ff
mf
cresc.
f
62
66
cresc.
fff
cresc.
ff

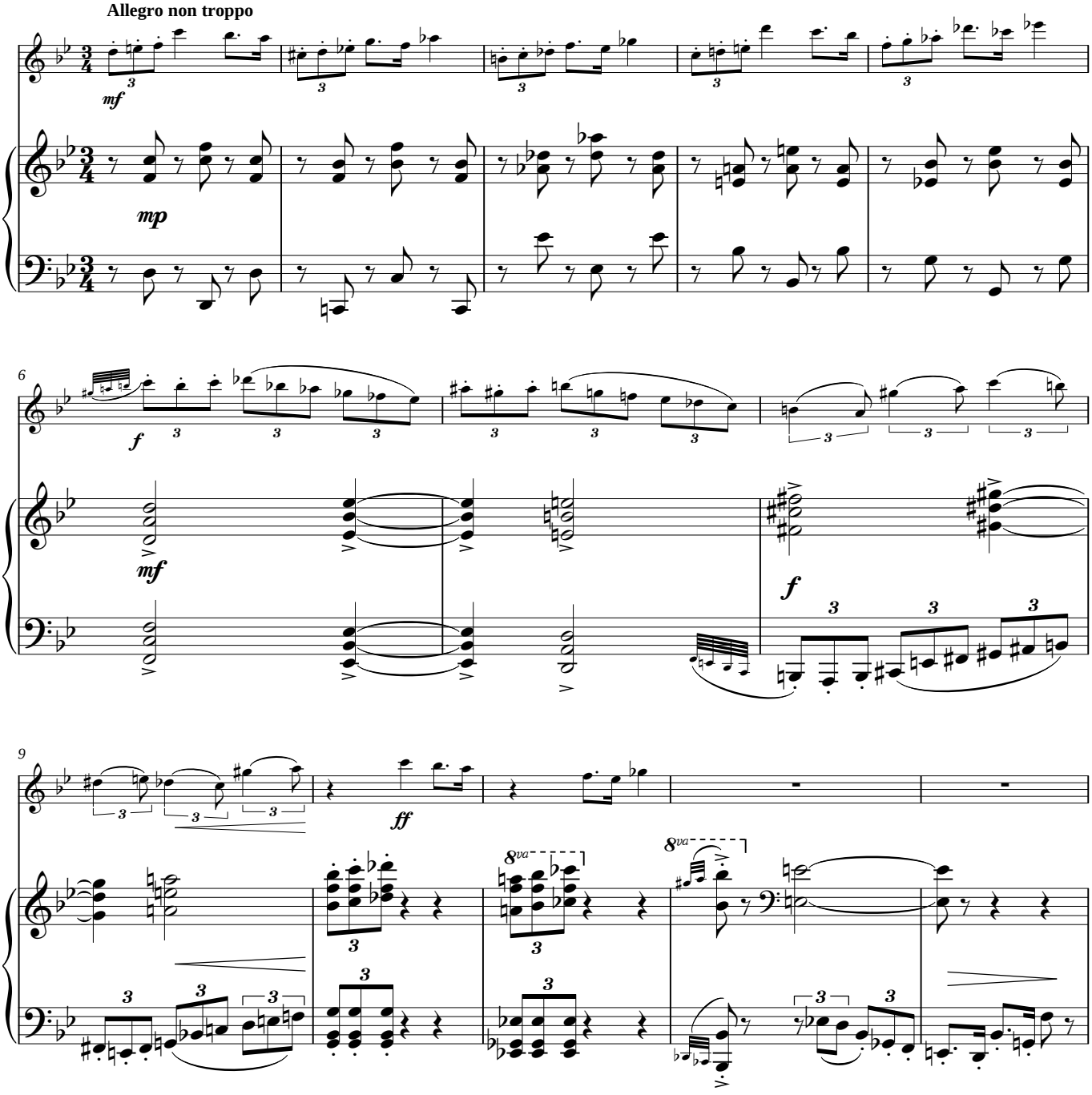

Andante non troppo lento
mp
p
5
3
9
cresc.
mf
cresc.
mp
13
rit.
a tempo
p
rit.
a tempo
mf
pp

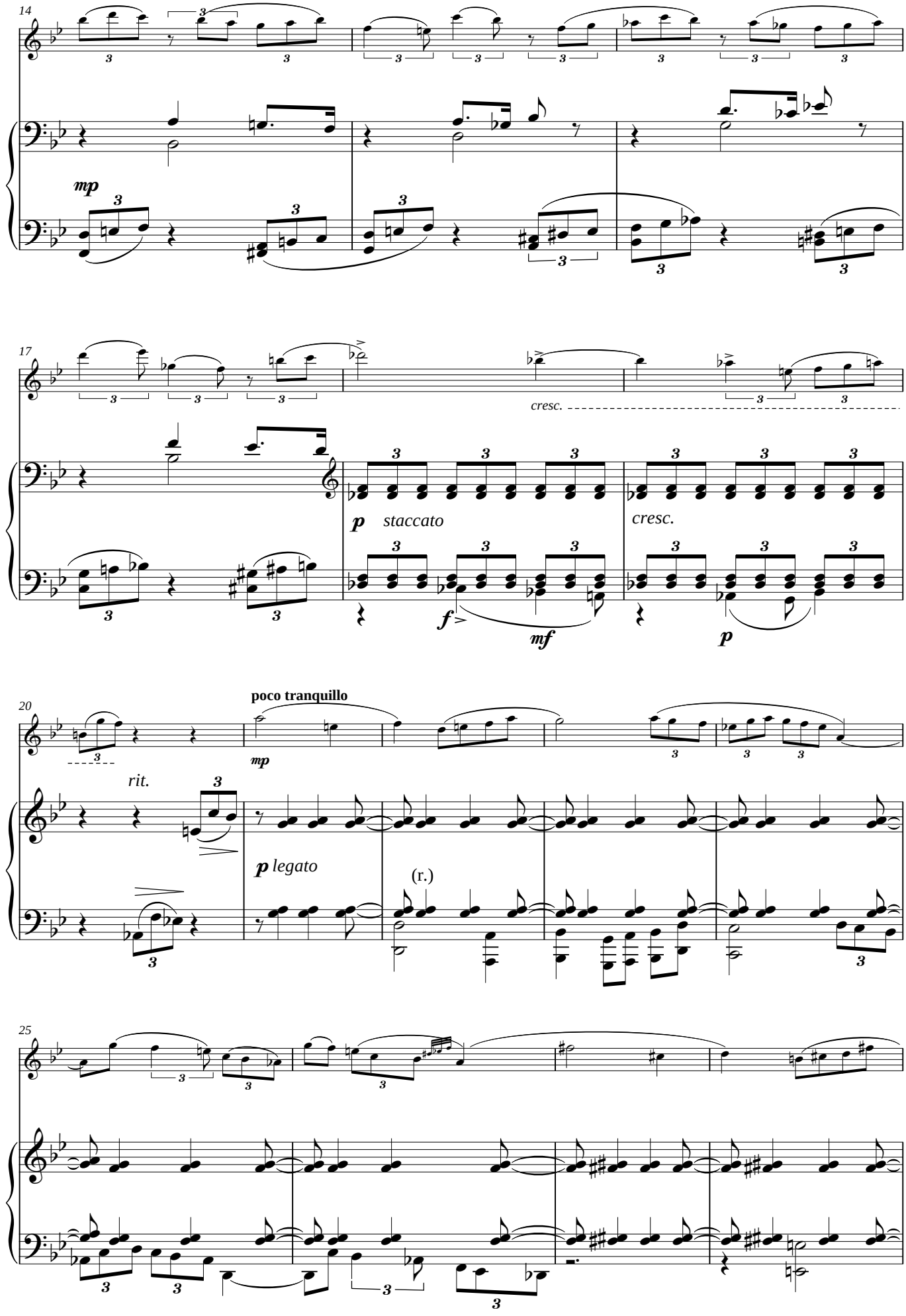

17
20
p
23
cresc.
cresc.
mf
mp
27
mp
p

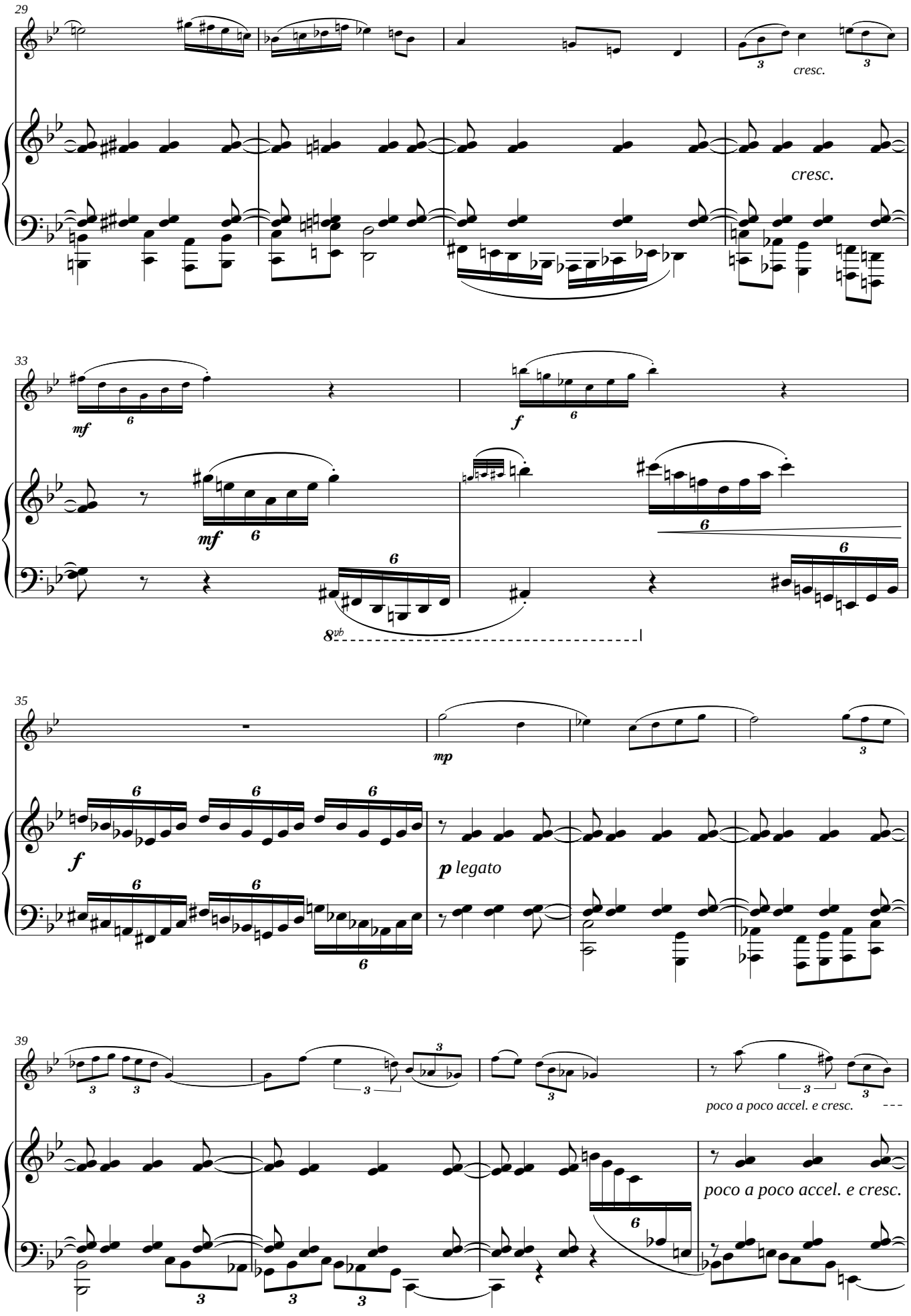

30
33
mp
p
36
40
cresc.
f
cresc.
mf

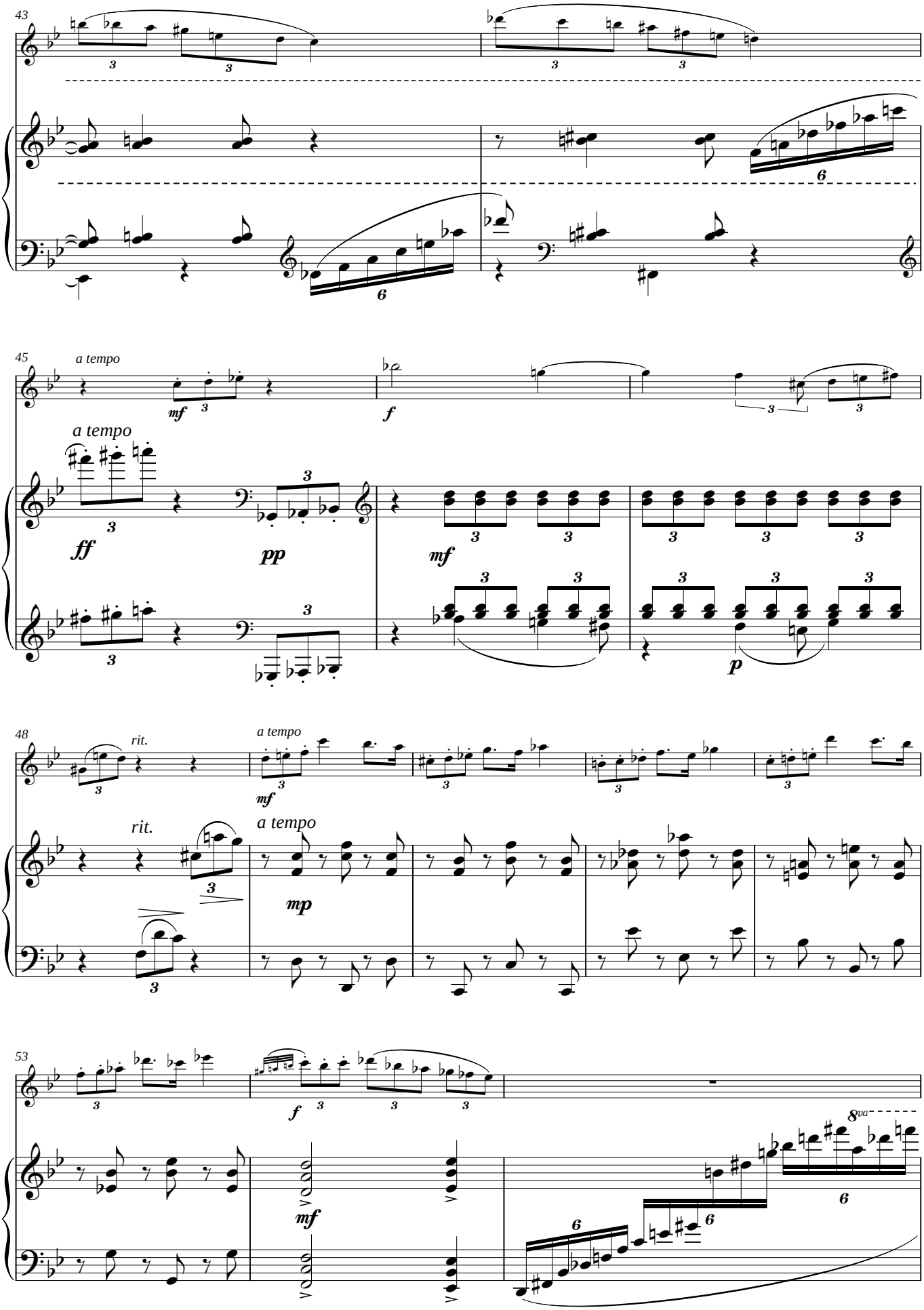


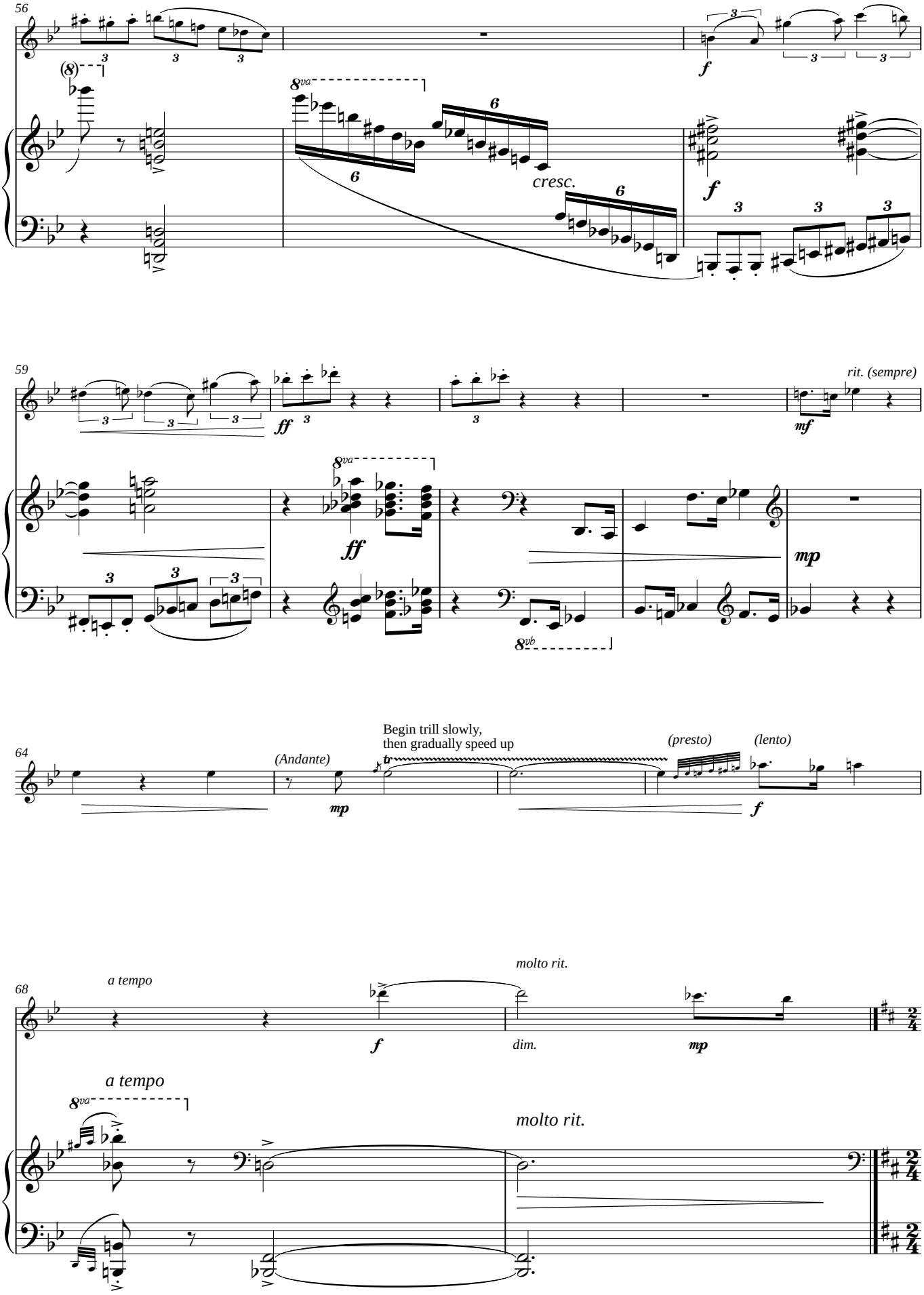
3. Harlequin



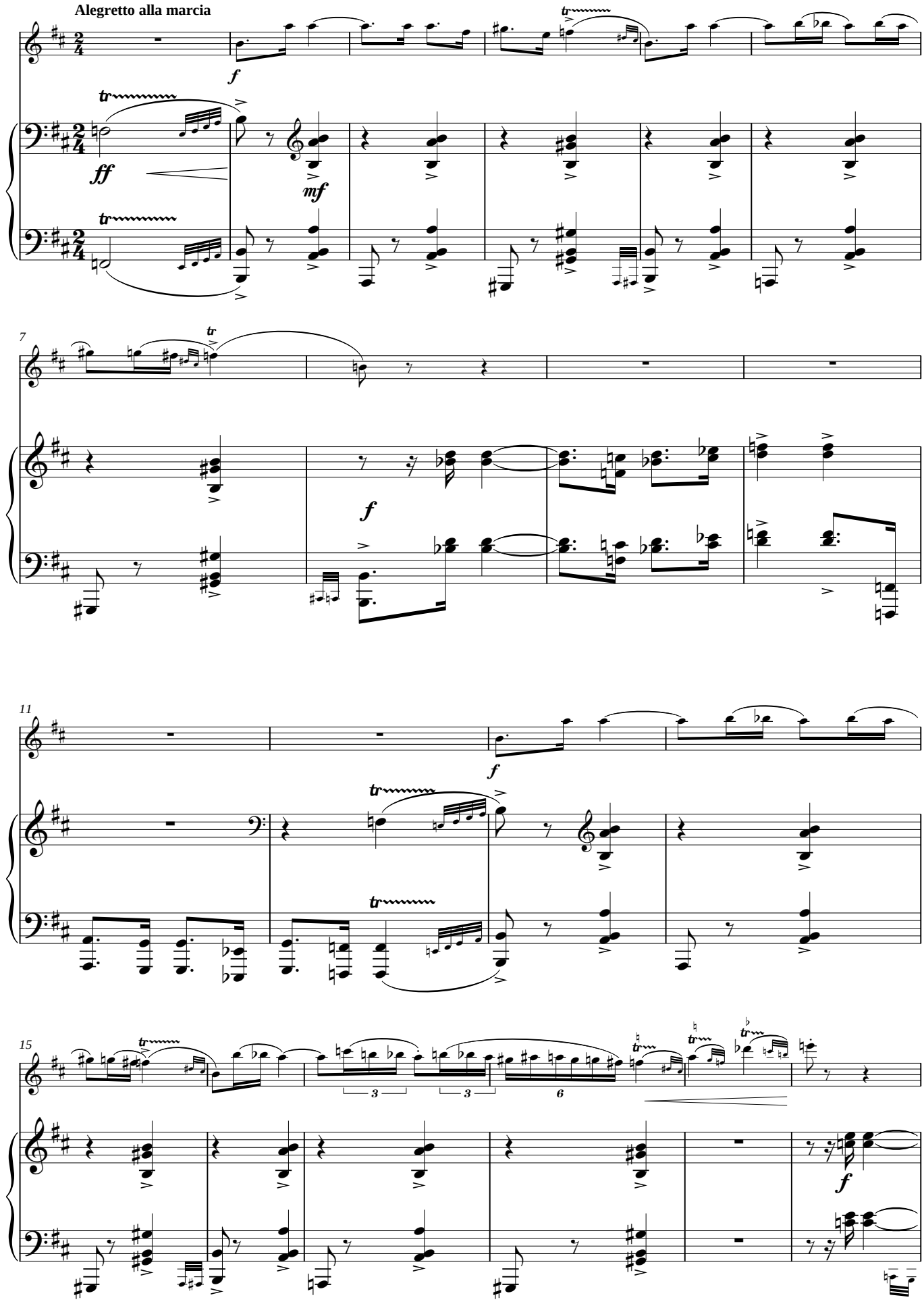

14
mp
17
cresc.
p staccato
cresc.
f
mf
p
20
poco tranquillo
mp
rit.
p legato
(r.)
25

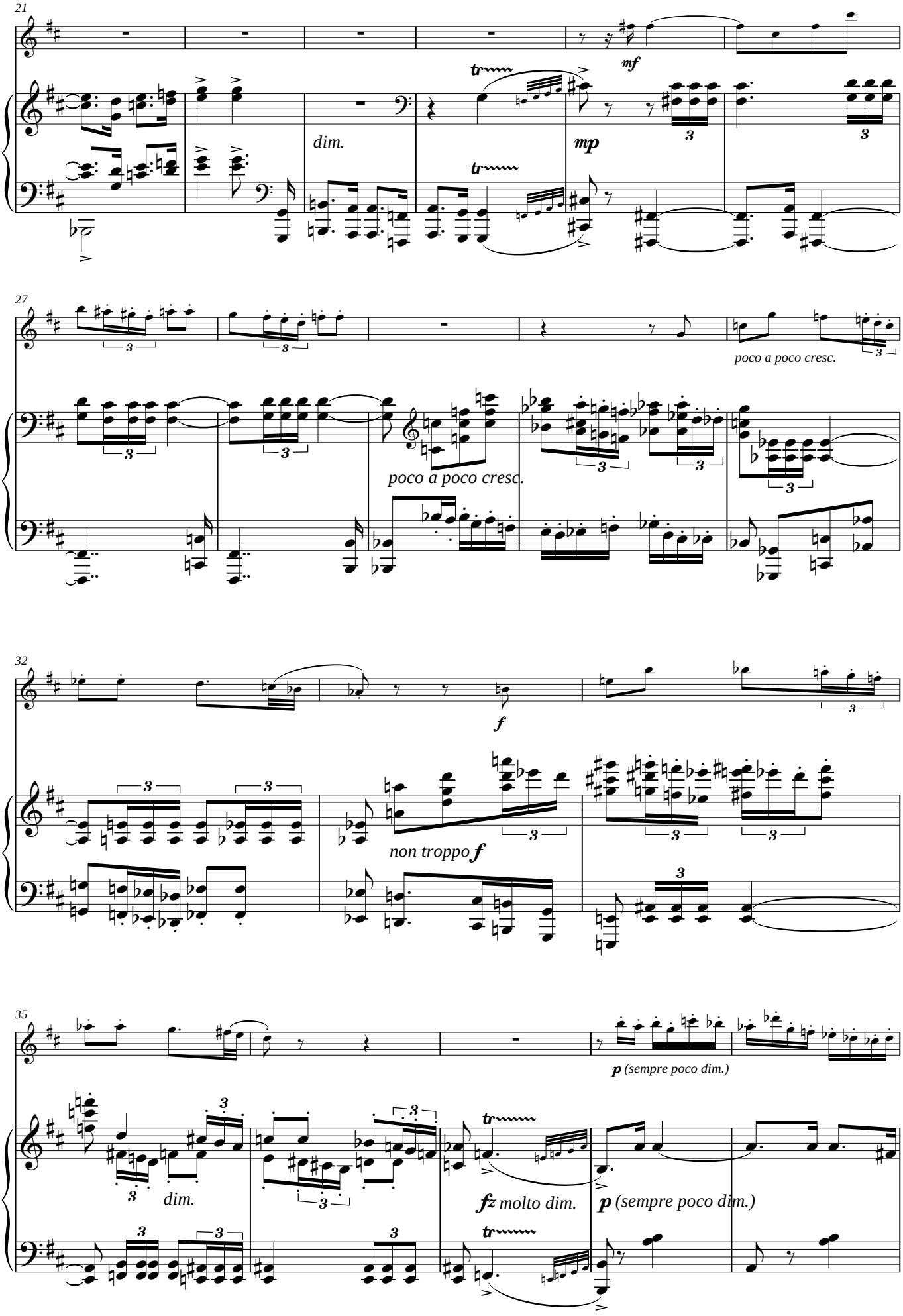

29
cresc.
cresc.
33
mf
f
mf
8vb
35
mp
f
p legato
39
poco a poco accel. e cresc.
poco a poco accel. e cresc.

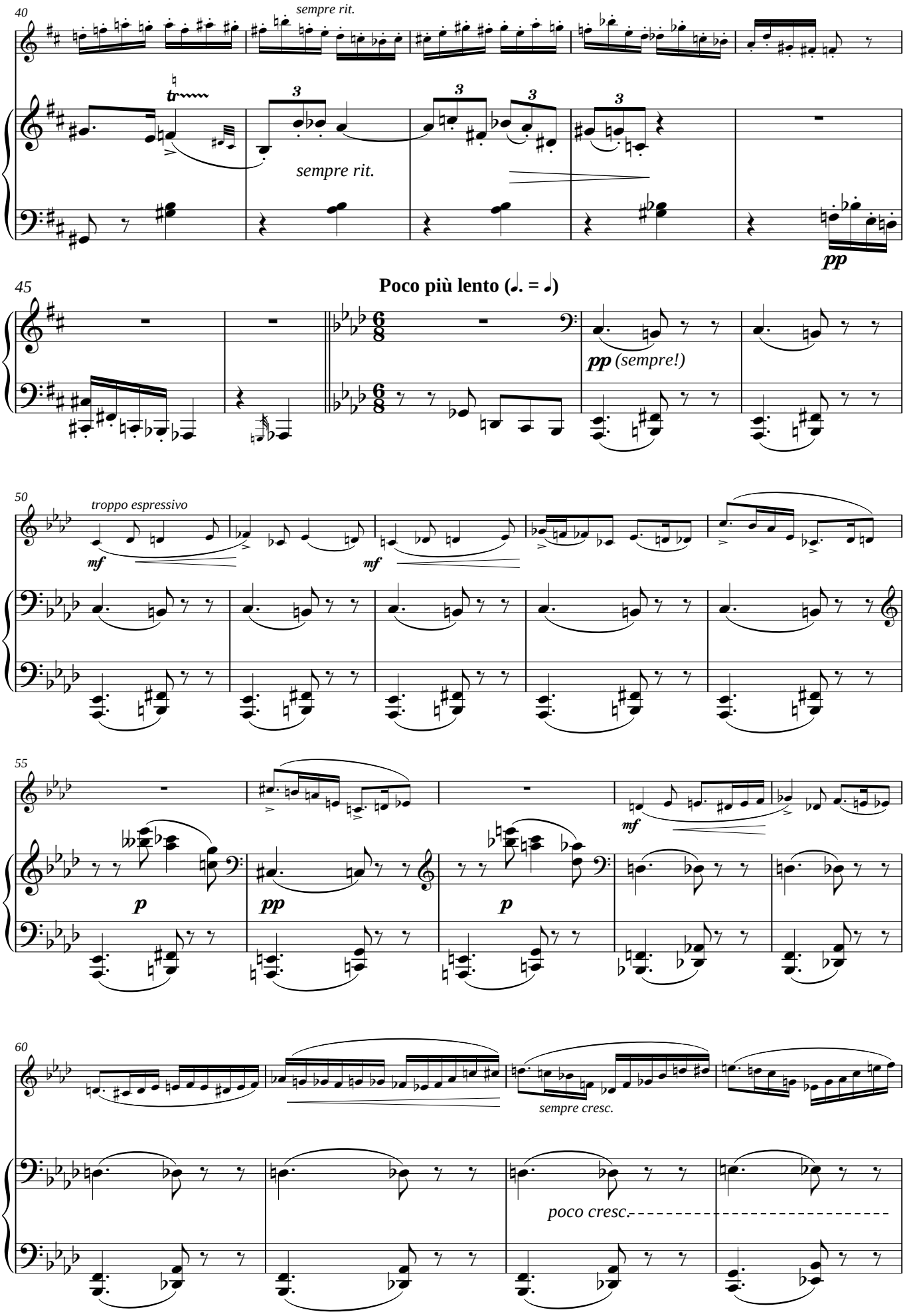

43
45
a tempo
mf
f
a tempo
ff
pp
mf
p
48
rit.
a tempo
mf
rit.
a tempo
mp
53
f
mf
8va

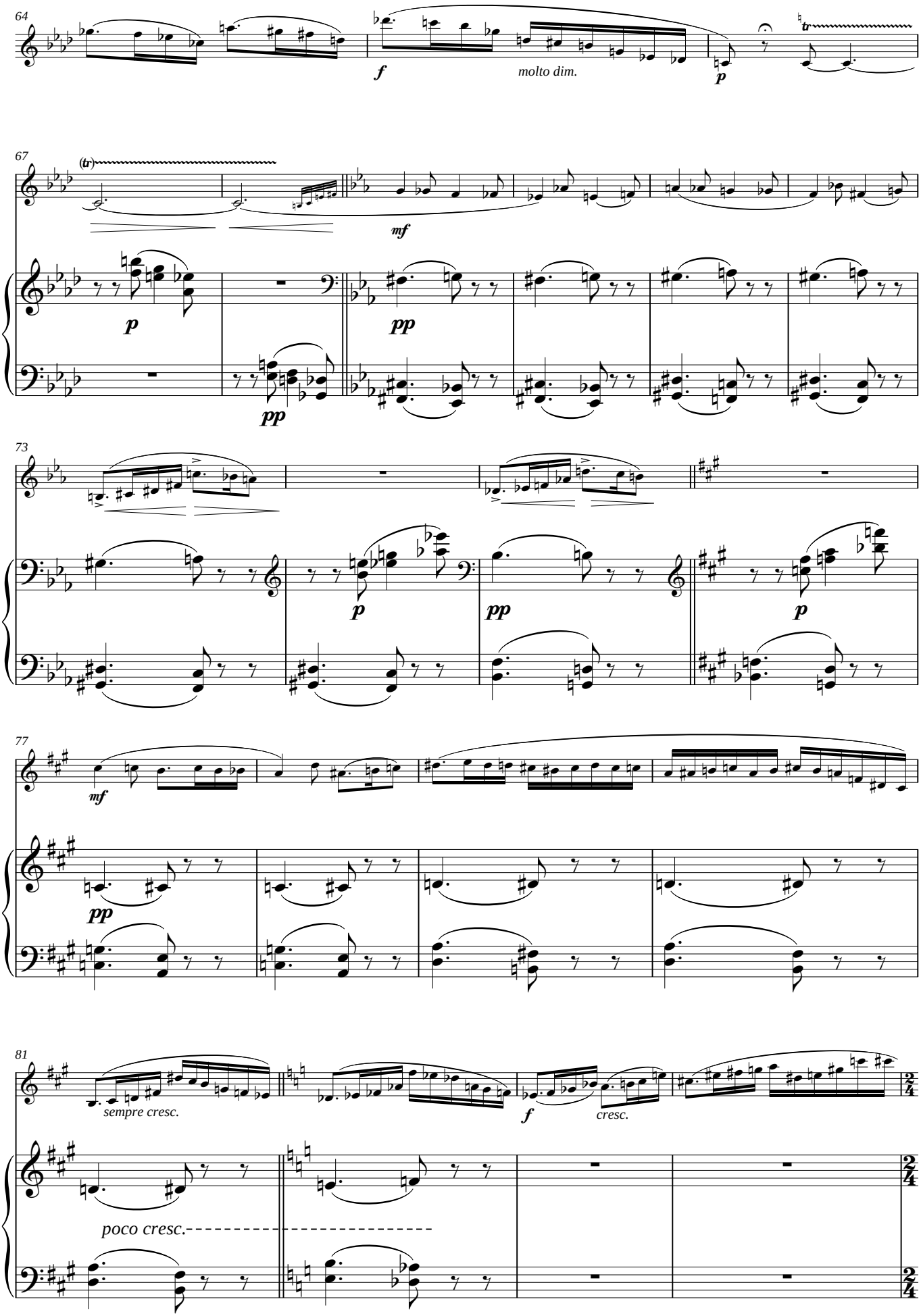

56
(8)
8va
cresc.
f
59
ff
rit. (sempre)
mf
mp
64
(Andante)
mp
Begin trill slowly,
then gradually speed up
(presto)
(lento)
f
68
a tempo
f
molto rit.
dim.
mp
a tempo
molto rit.

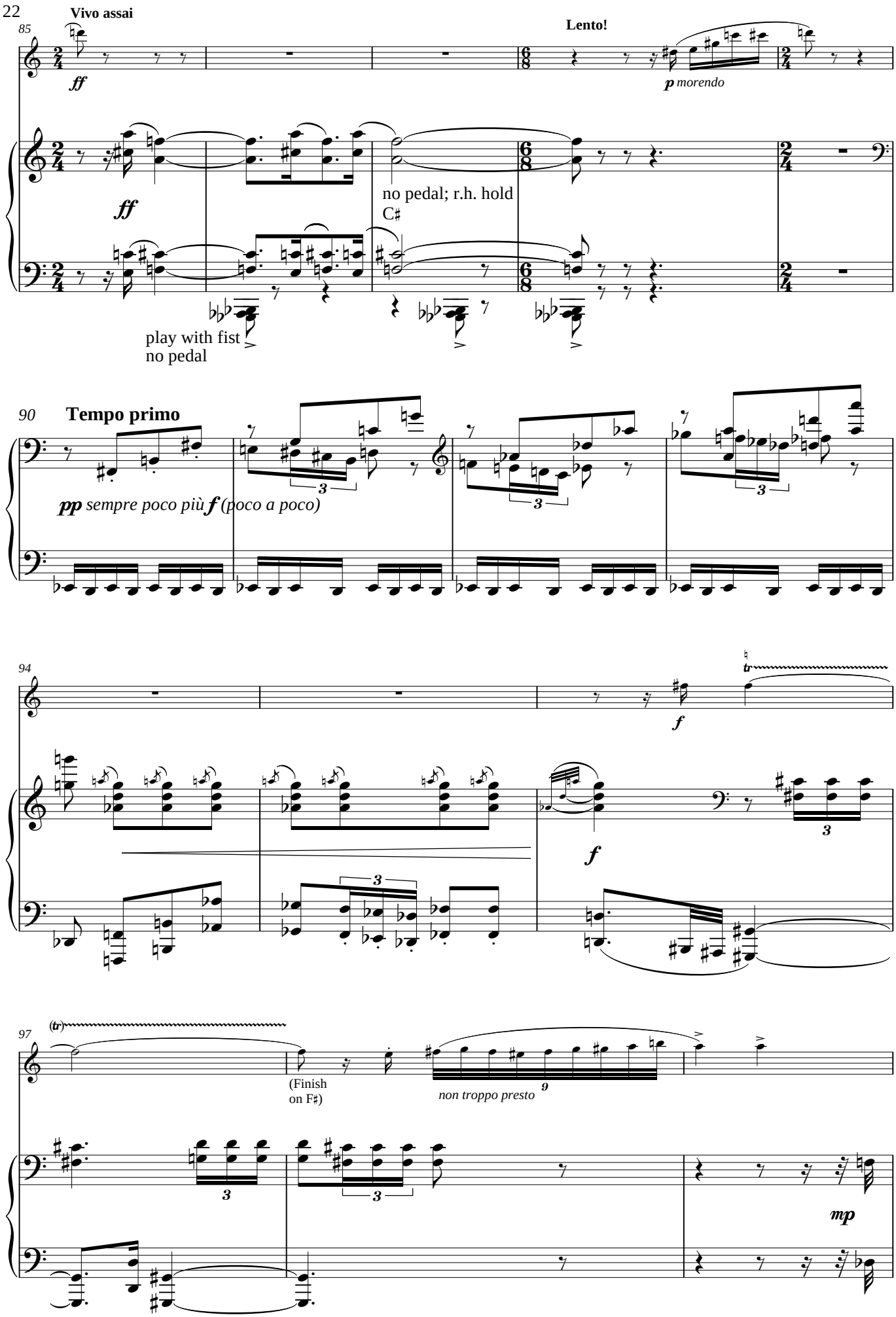
4. Capitano

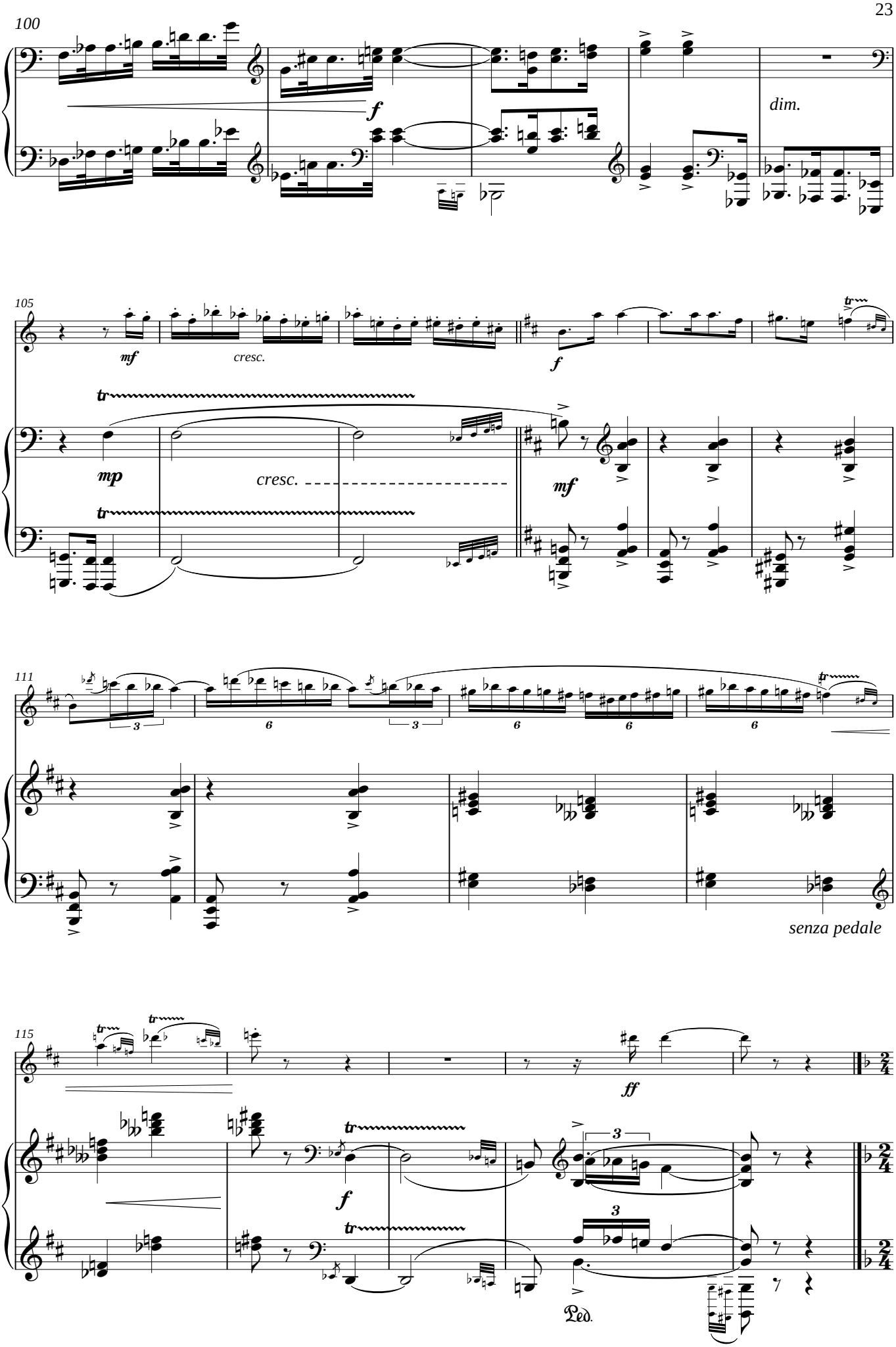


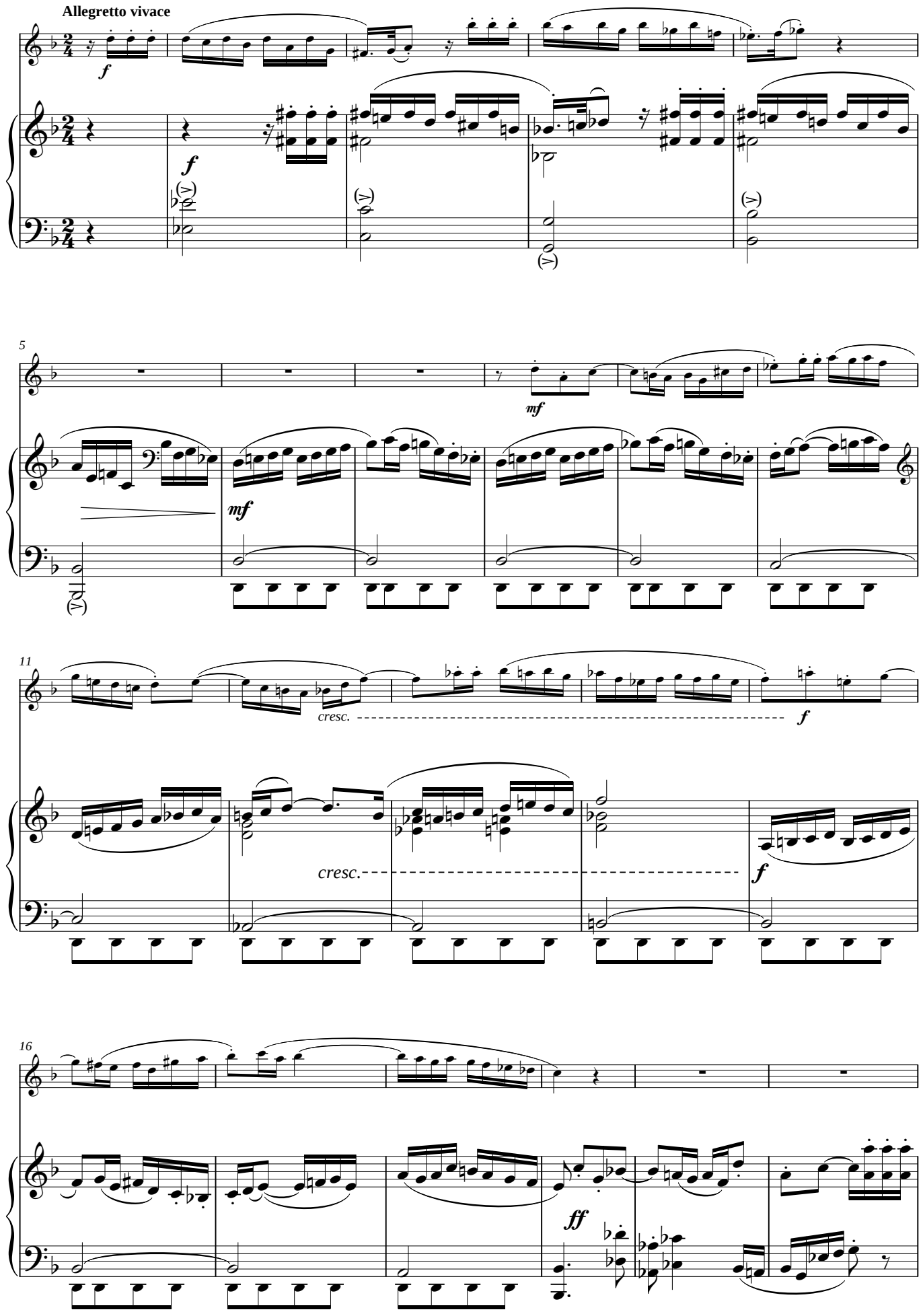

21
mf
dim.
mp
27
poco a poco cresc.
poco a poco cresc.
32
f
non troppo f
35
p (sempre poco dim.)
dim.
fz molto dim.
p (sempre poco dim.)

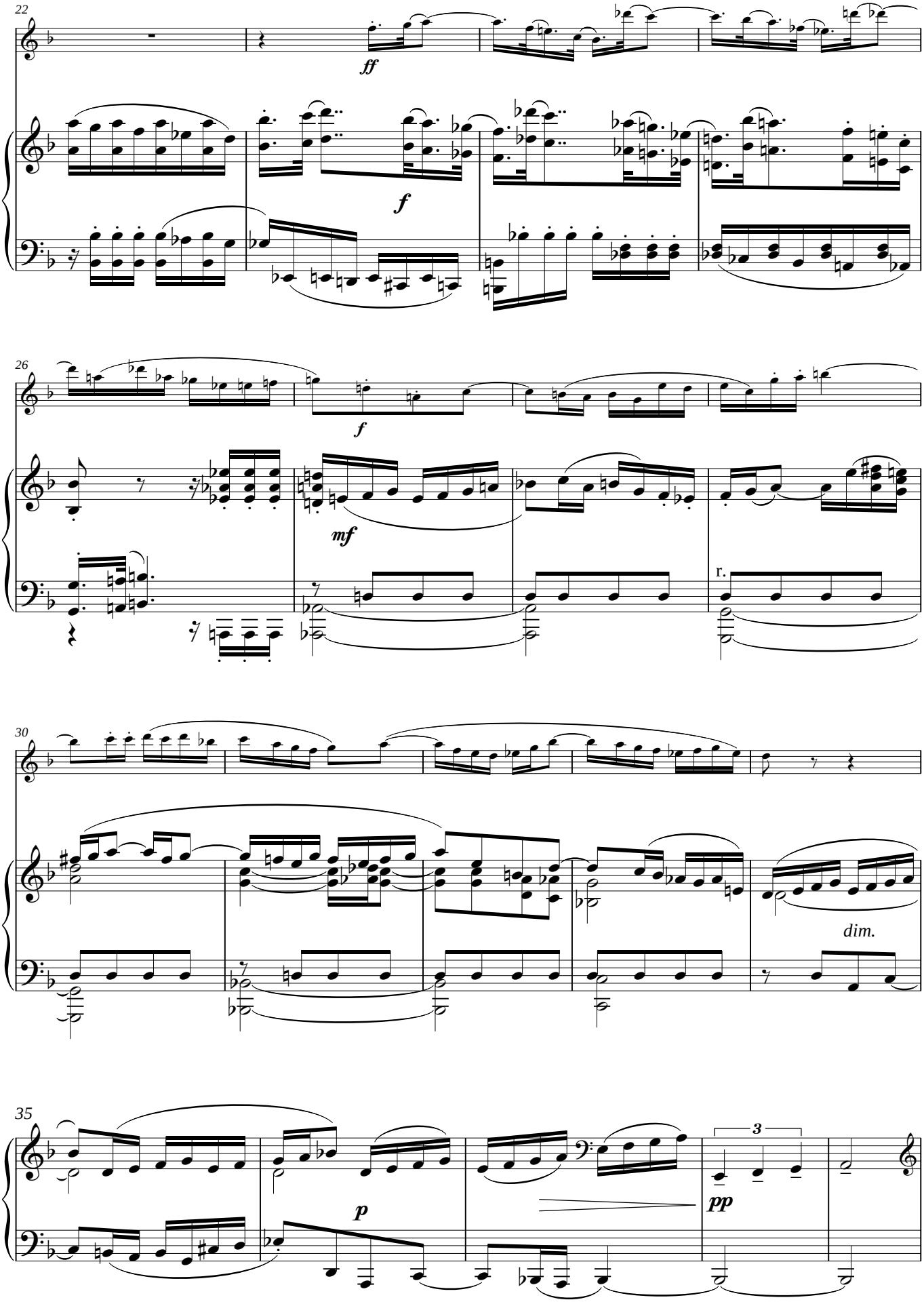

40
sempre rit.
sempre rit.
pp
45
Poco più lento (♩. = 𝅗𝅥)
pp (sempre!)
50
troppo espressivo
mf
mf
55
mf
p
pp
p
60
sempre cresc.
poco cresc.


64
molto dim.
67
mf
73
77
81
sempre cresc.
cresc.
poco cresc.


Vivo assai
85
ff
ff
play with fist
no pedal
no pedal; r.h. hold
C♯
Lento!
p morendo
90
Tempo primo
pp sempre poco più f (poco a poco)
94
f
f
97
(tr)
(Finish
on F♯)
non troppo presto
9
mp


100
f
dim.
105
mf
cresc.
f
tr
mp
cresc.
mf
111
senza pedale
115
ff
f
Ped.


Allegretto vivace
f
f
5
mf
mf
11
cresc.
f
cresc.
f
16
ff


22
ff
f
26
f
mf
r.
30
dim.
35
p
3
pp

Poco più vivo

40

mp leggiero

p leggiero

48

mf

mp

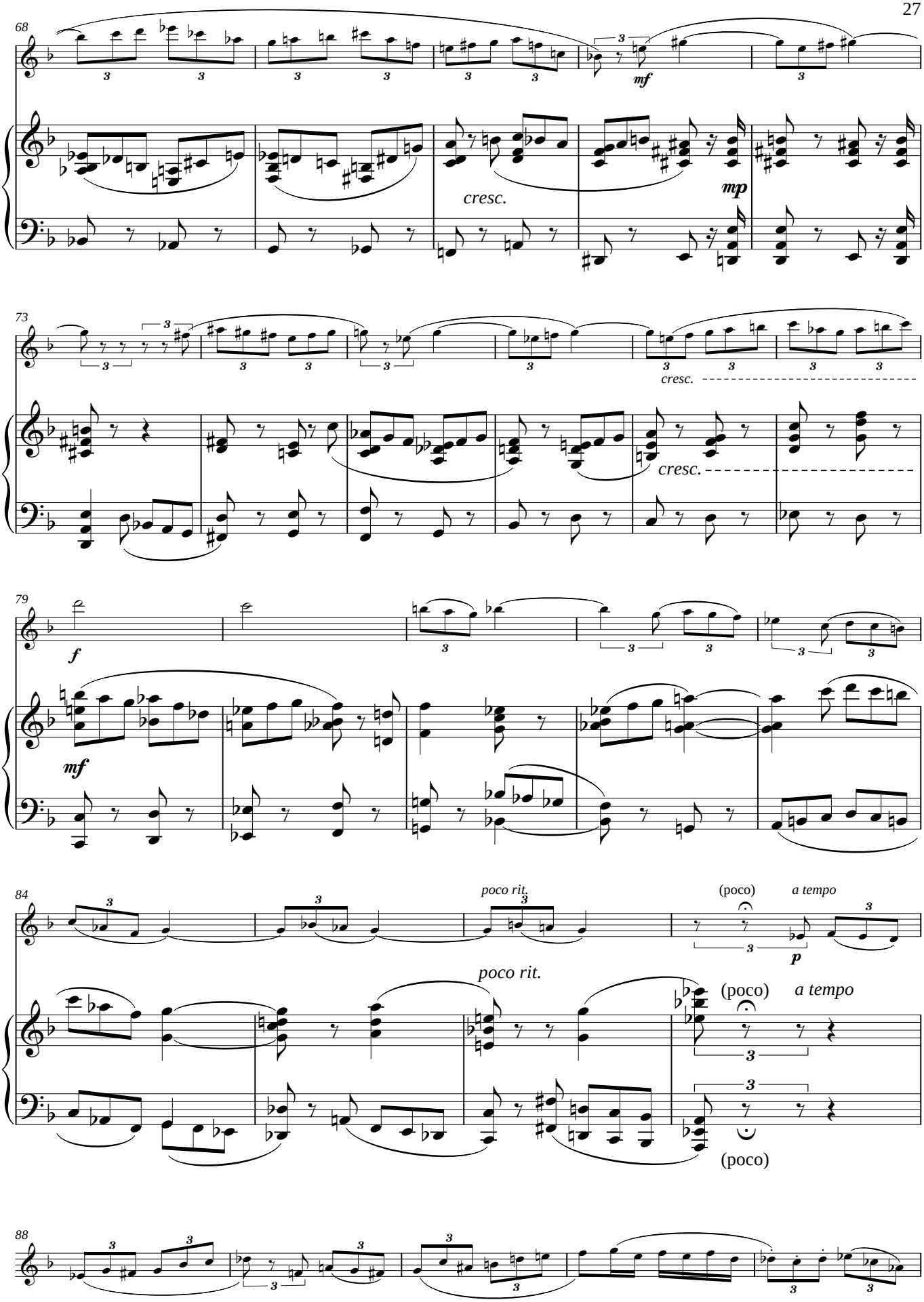
mf

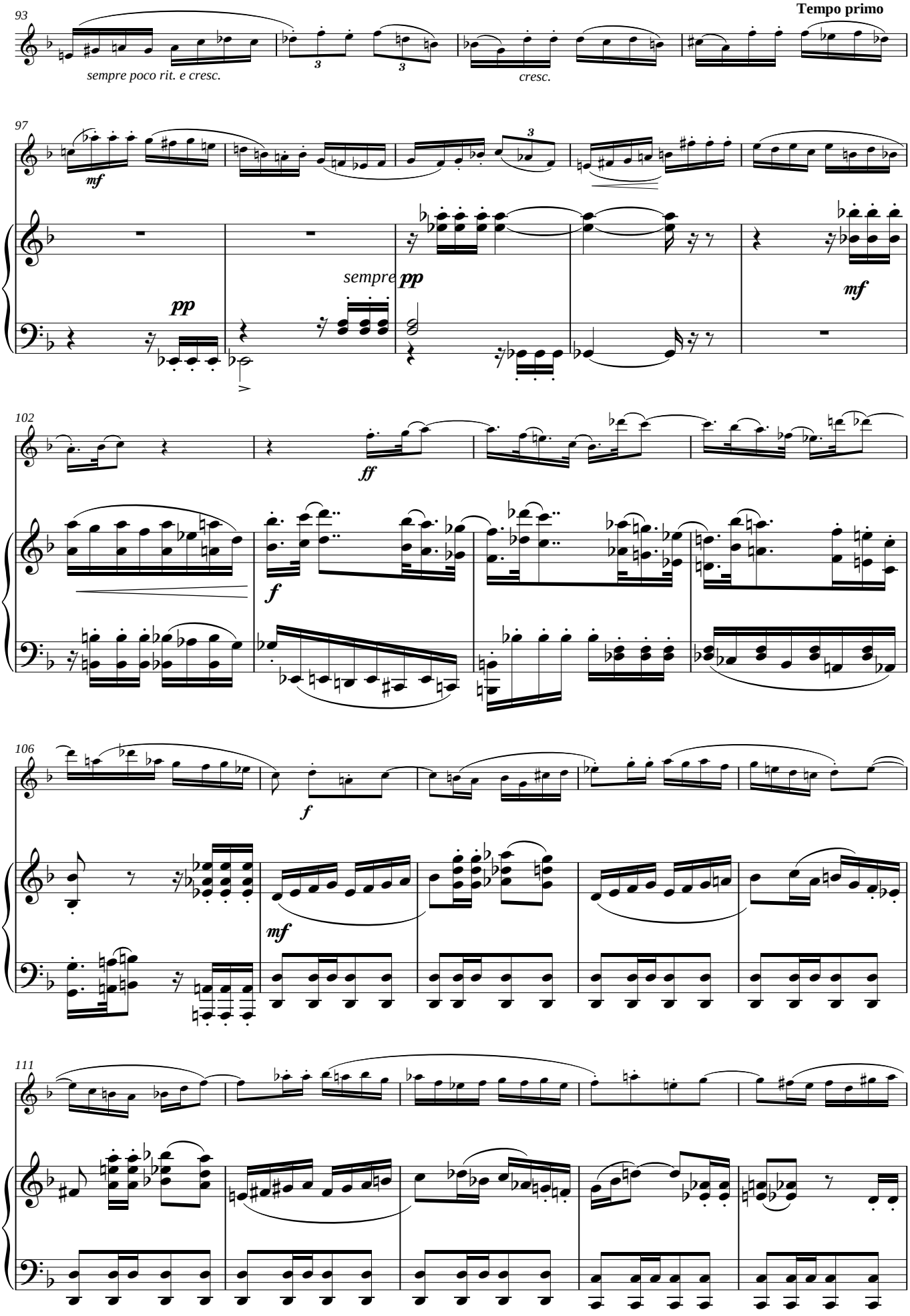
55

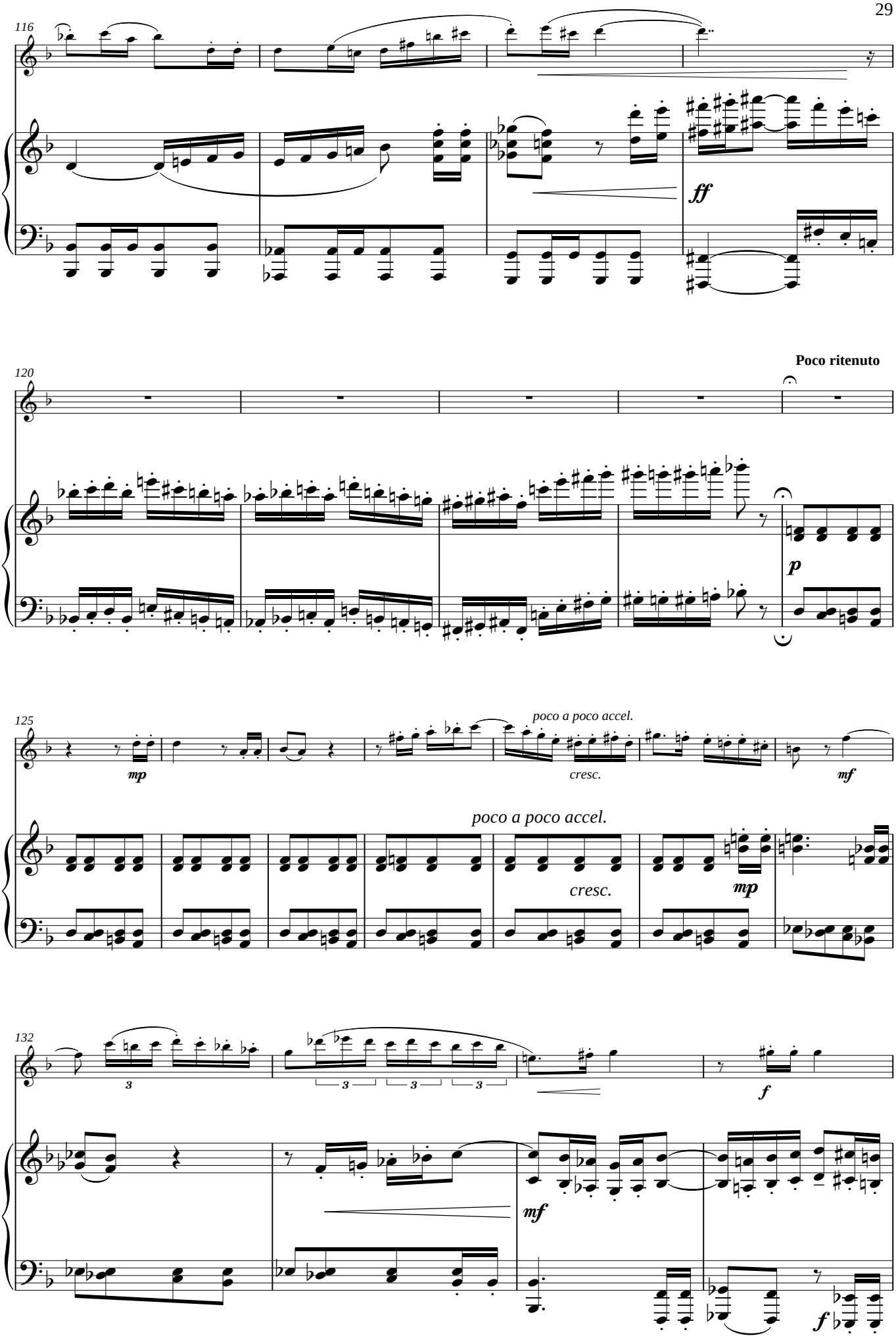
61

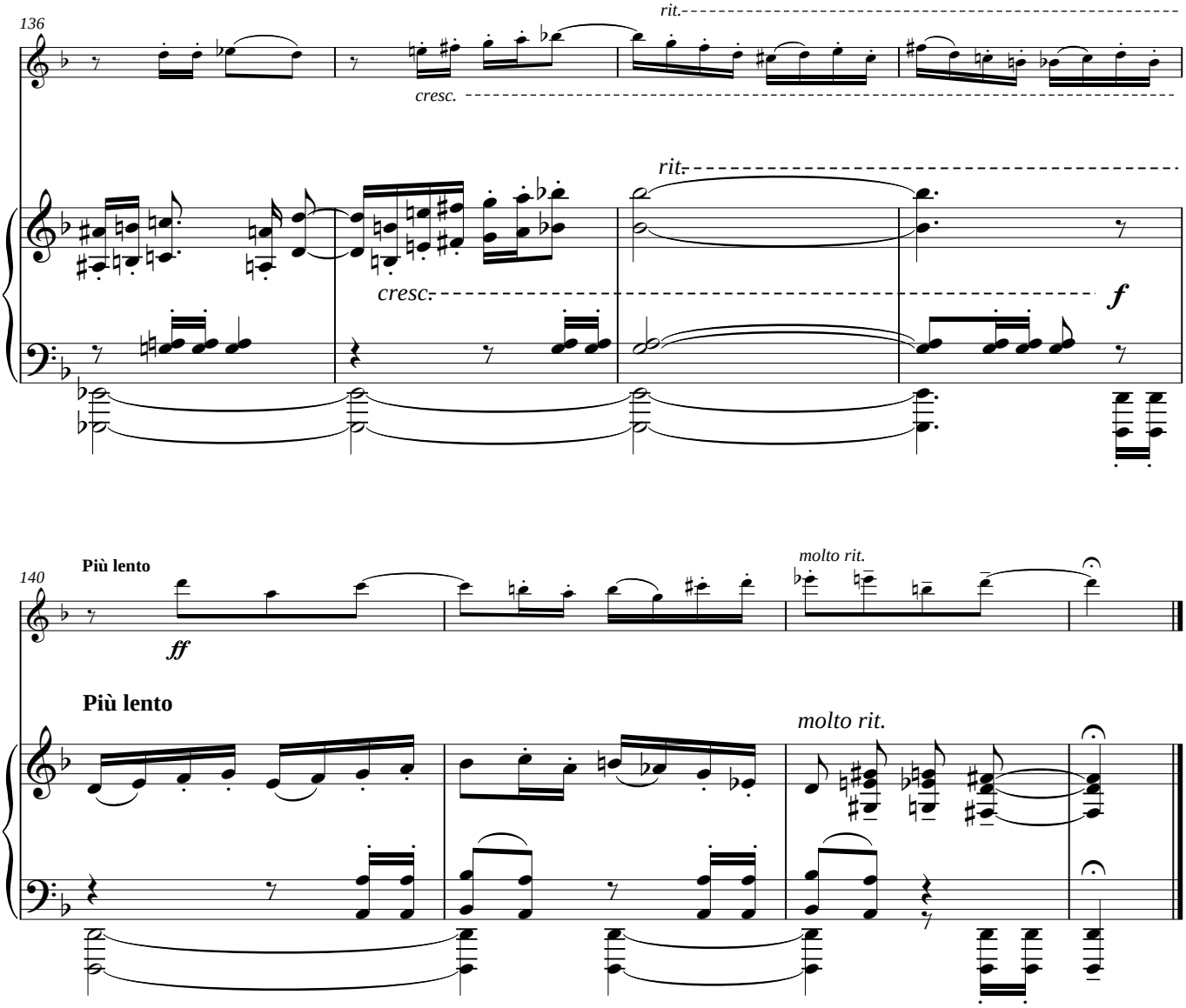
mp

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


93
Tempo primo
sempre poco rit. e cresc.
cresc.
97
mf
pp
sempre pp
mf
102
ff
f
106
f
mf
111


116
ff
120
Poco ritenuto
p
125
poco a poco accel.
mp
cresc.
mf
poco a poco accel.
cresc.
mp
132
3
3
3
3
f
mf
f


136
rit.
cresc.
rit.
cresc.
f

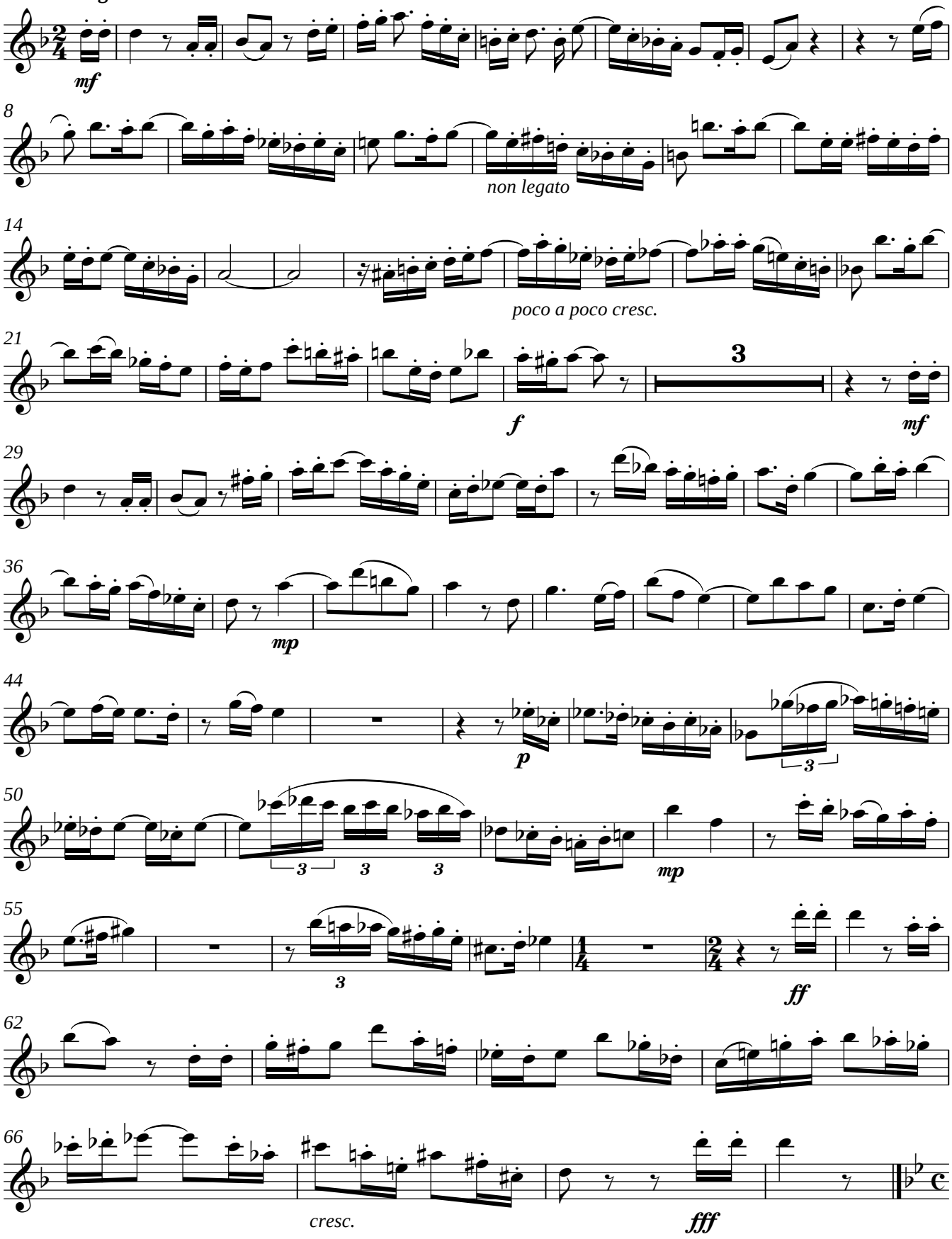
140
Più lento
ff
molto rit.
Più lento
molto rit.

Kleine Suite für Oboe und Klavier (1932)

Peter Gellhorn (1912–2004)

1. Praeludium

Alegretto Vivace



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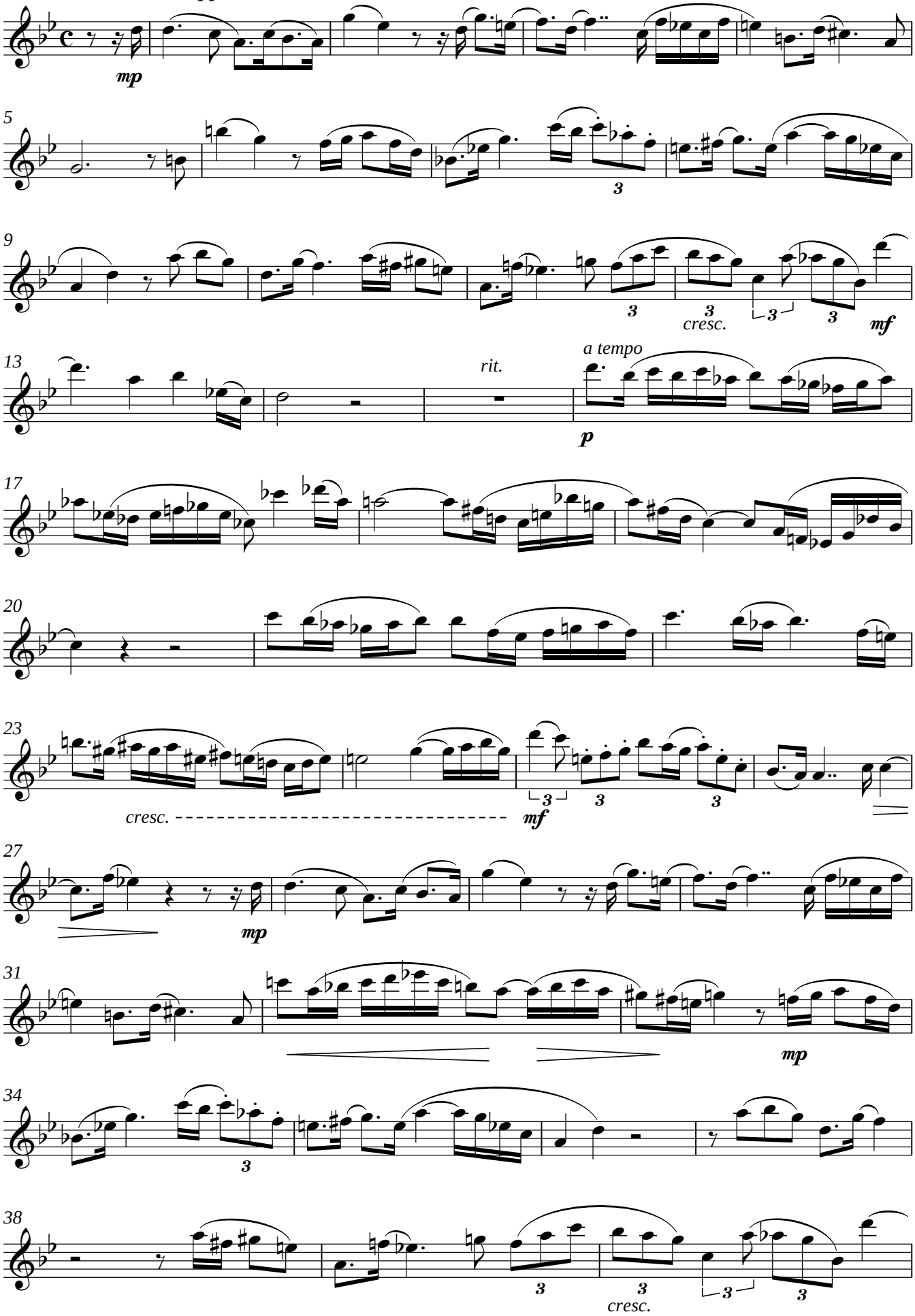
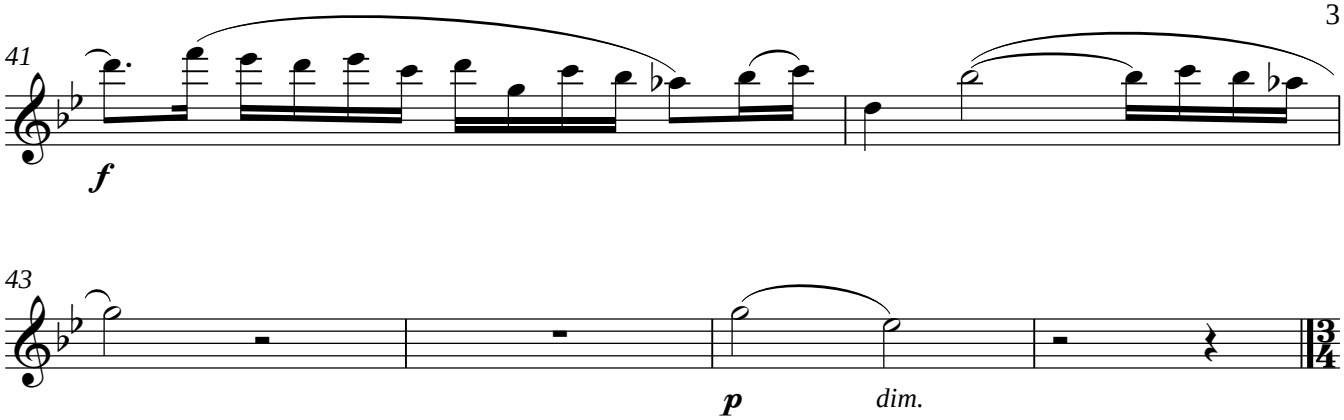
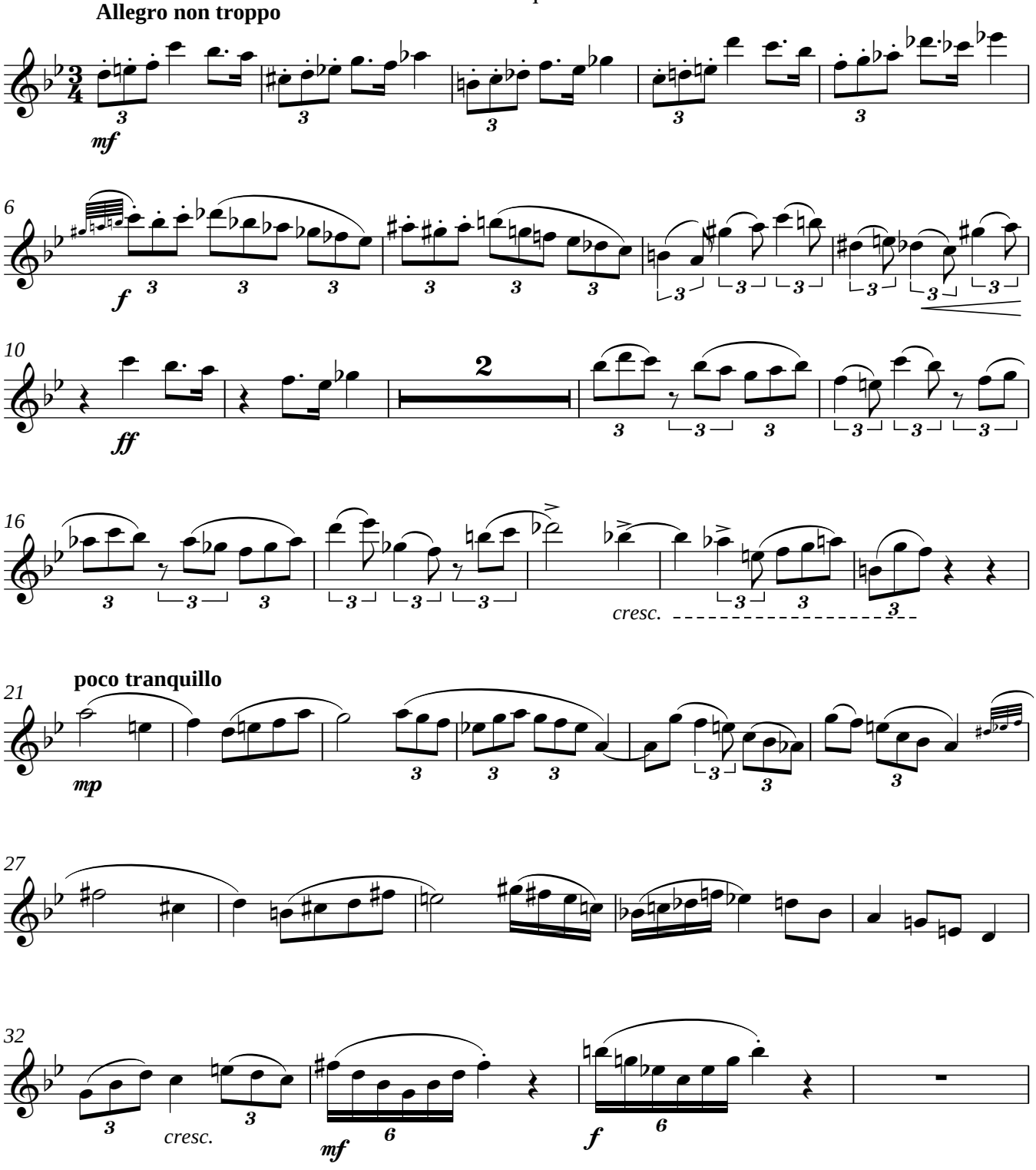
2. Lied

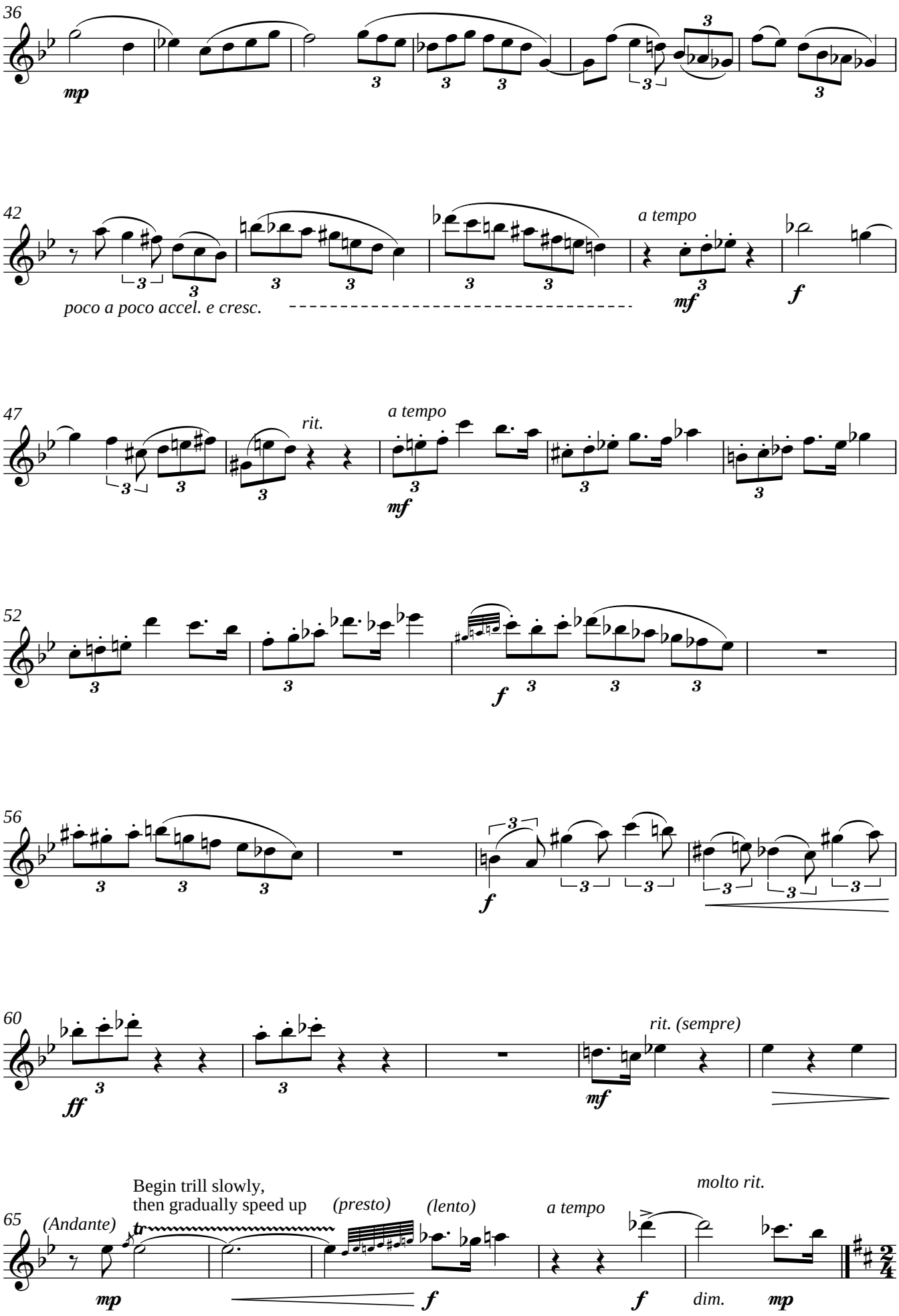
Andante non troppo lento



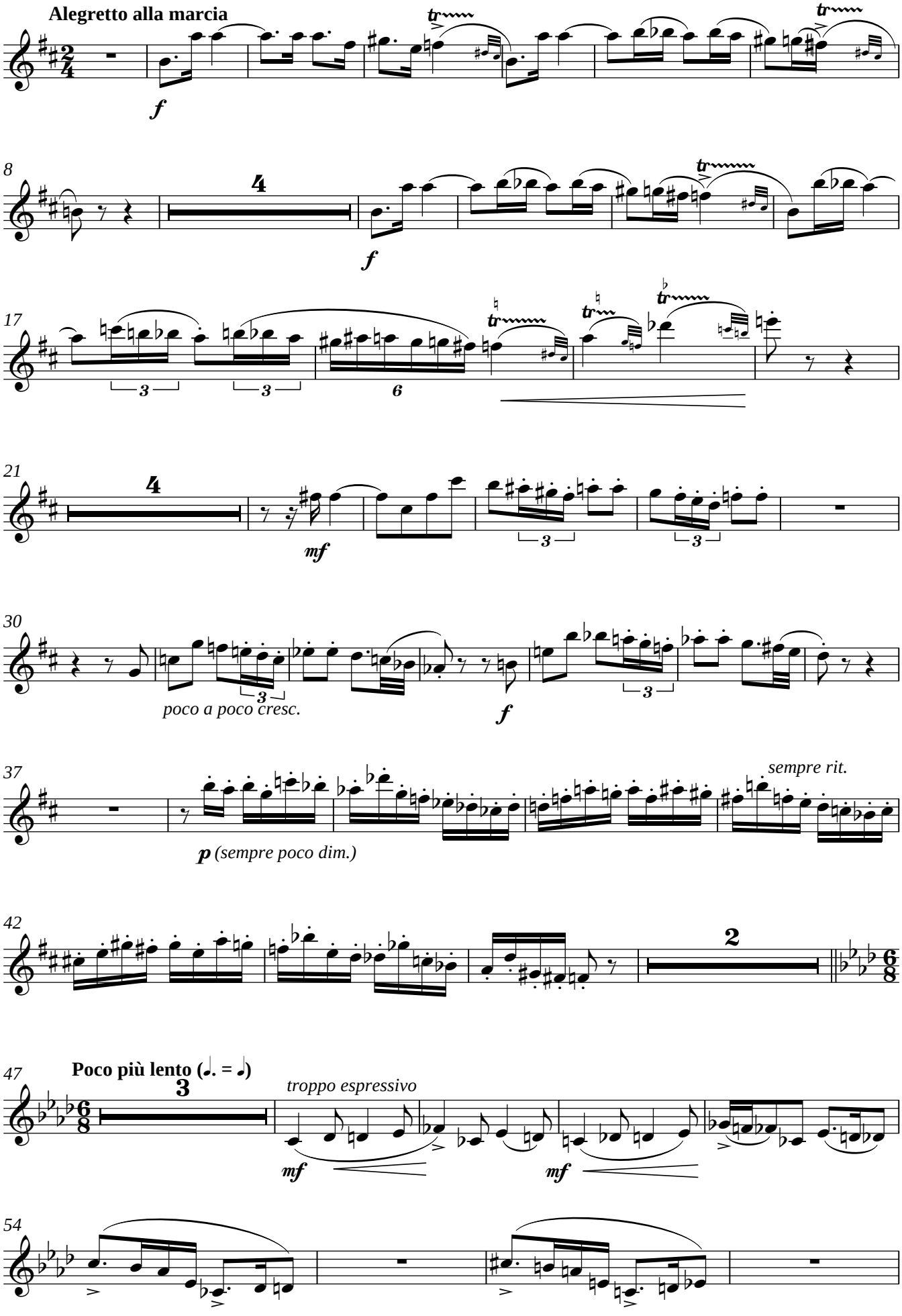

41
f
43
p
dim.

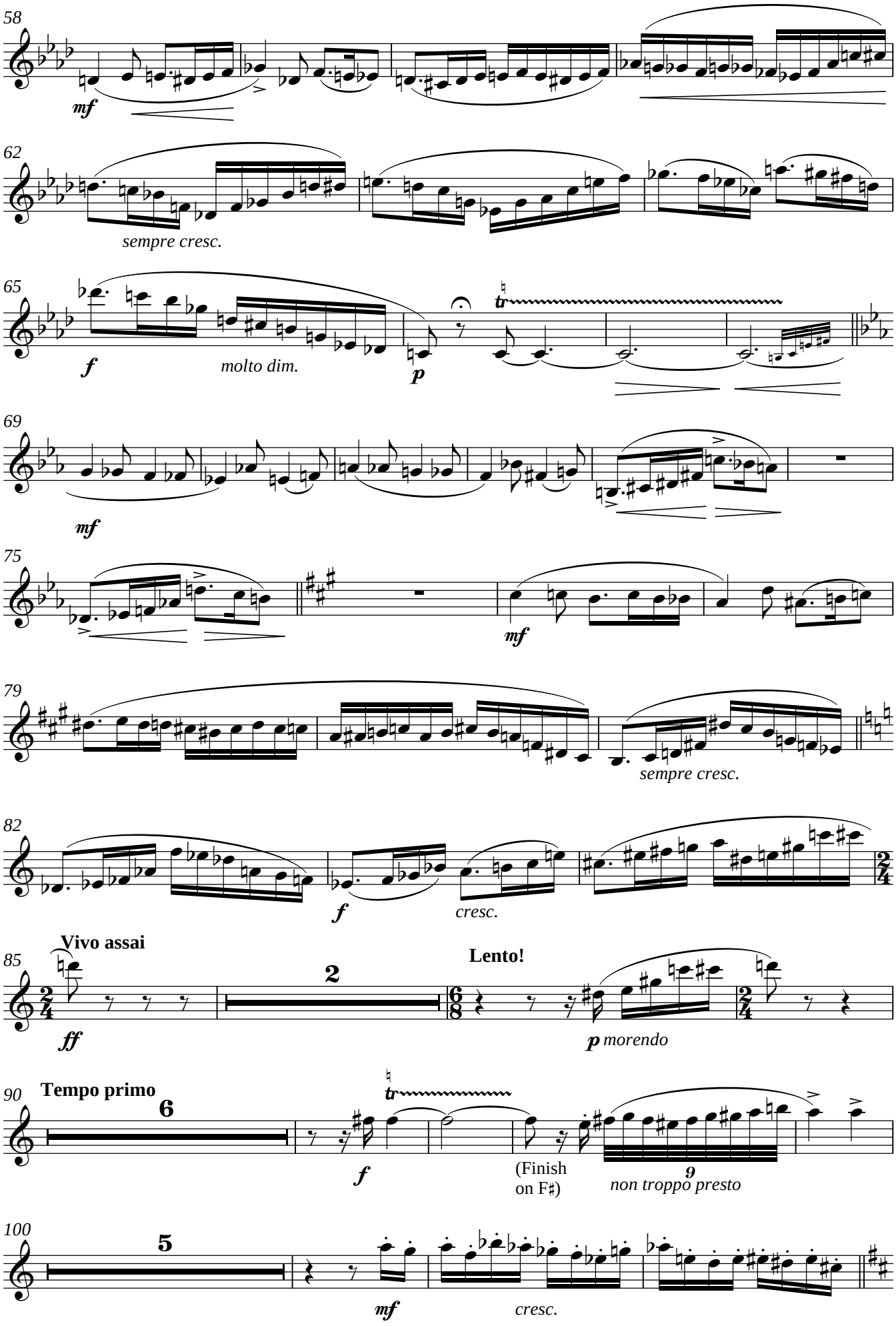
3. Harlequin

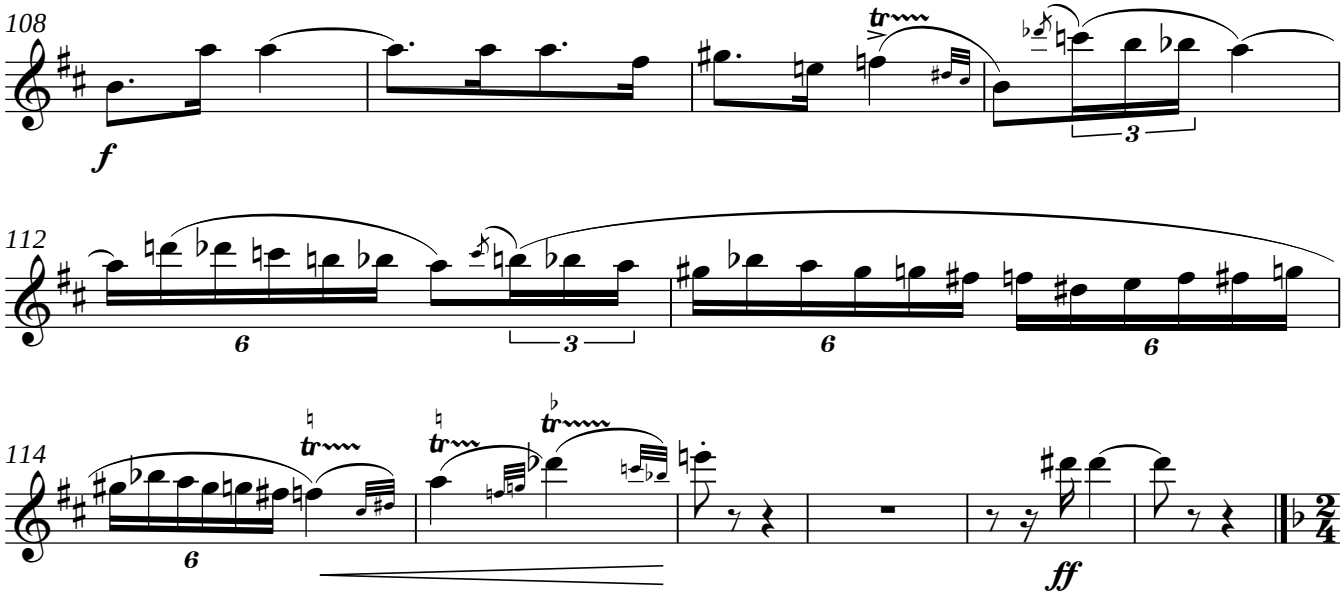

Allegro non troppo
mf
6
f
10
ff
2
16
cresc.
poco tranquillo
21
mp
27
32
cresc.
mf
f


36
mp
42
poco a poco accel. e cresc.
a tempo
mf
f
47
rit.
a tempo
mf
52
f
56
f
60
ff
rit. (sempre)
mf
65
(Andante)
mp
Begin trill slowly,
then gradually speed up
(presto)
(lento)
f
a tempo
f
molto rit.
dim.
mp

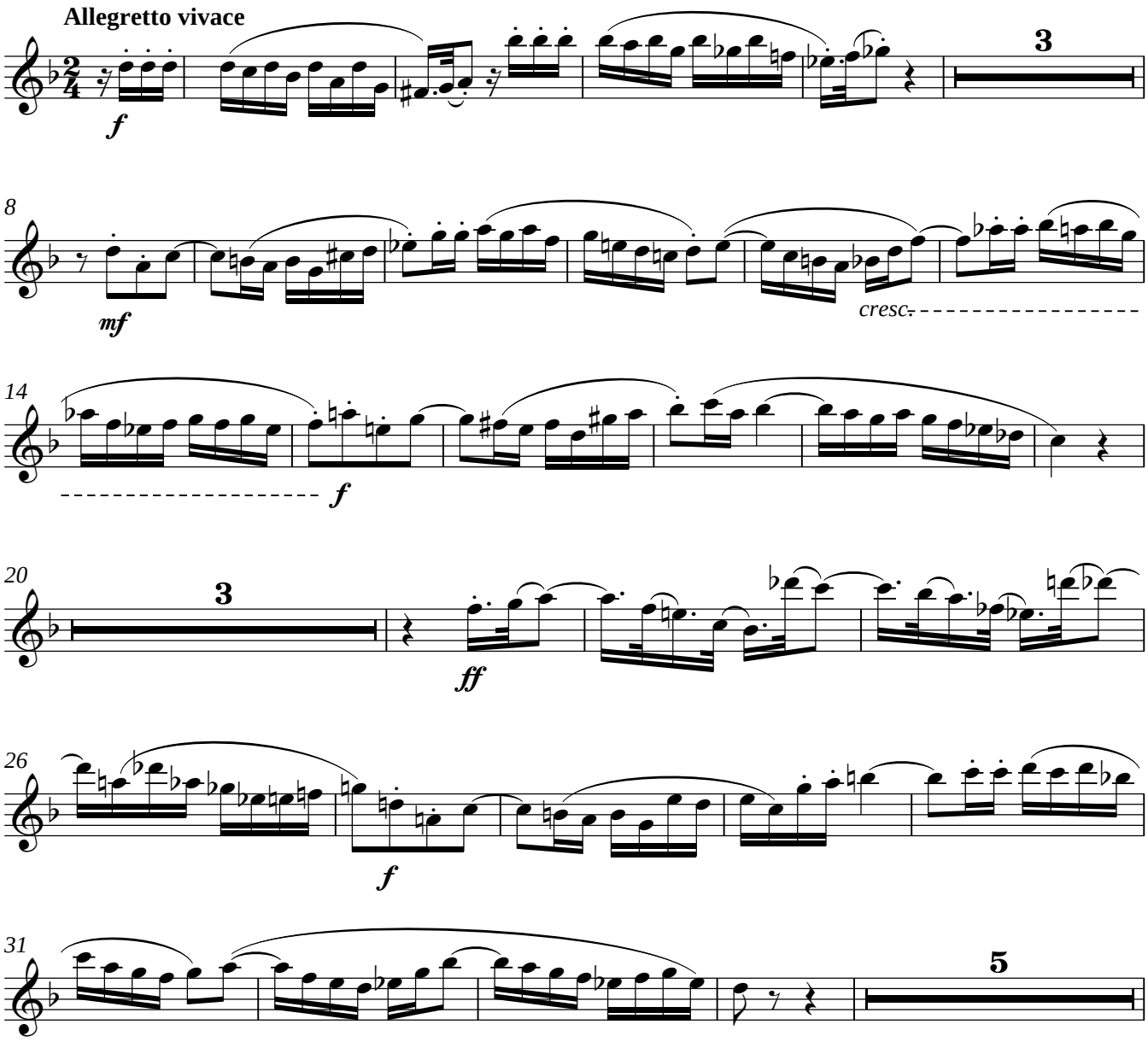
4. Capitano

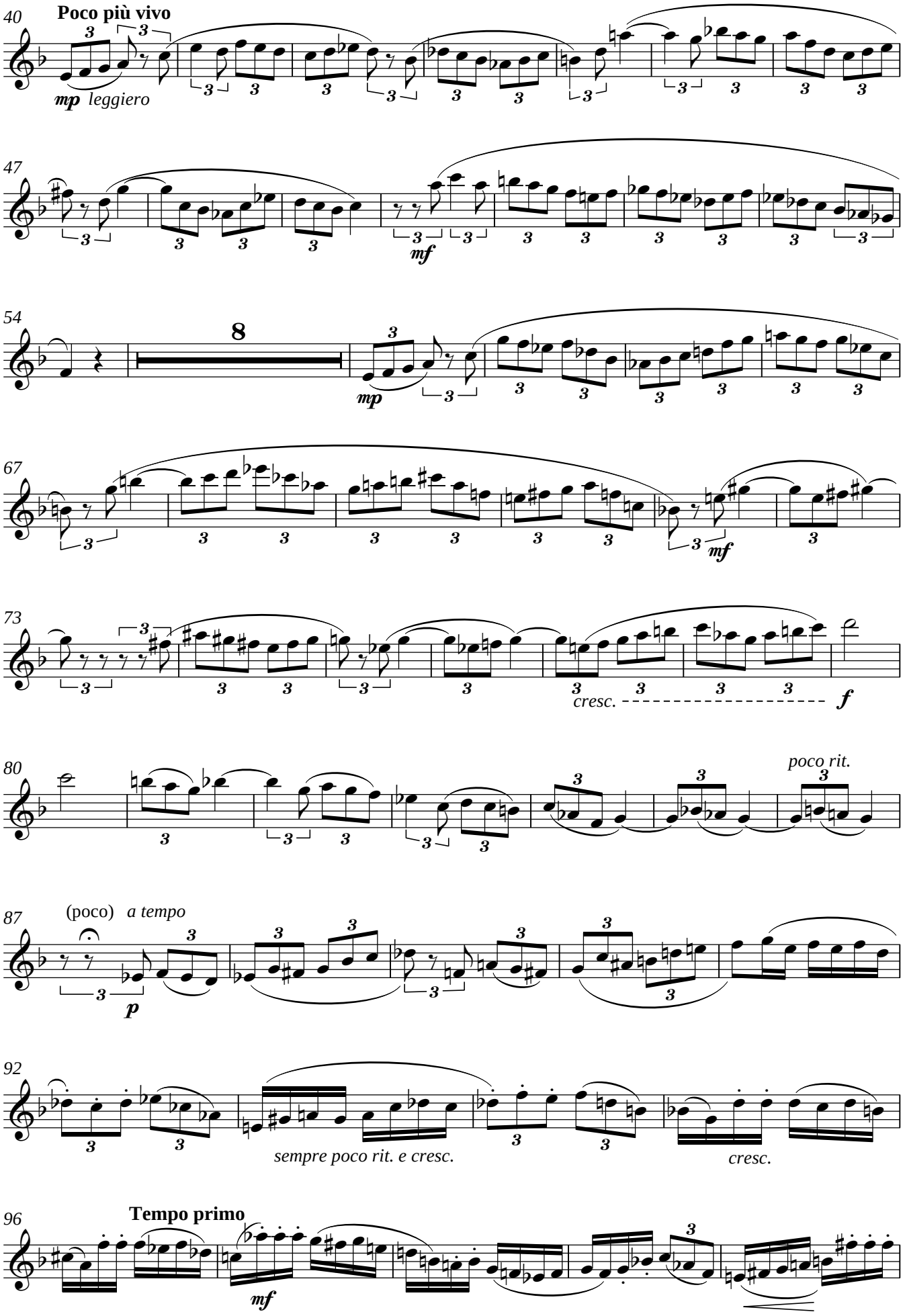

Alegretto alla marcia
f
8
4
f
17
3
3
6
21
4
mf
3
3
30
poco a poco cresc.
3
f
37
sempre rit.
p (sempre poco dim.)
42
2
47
Poco più lento (𝅗𝅥. = 𝅗𝅥)
3
troppo espressivo
mf
mf
54

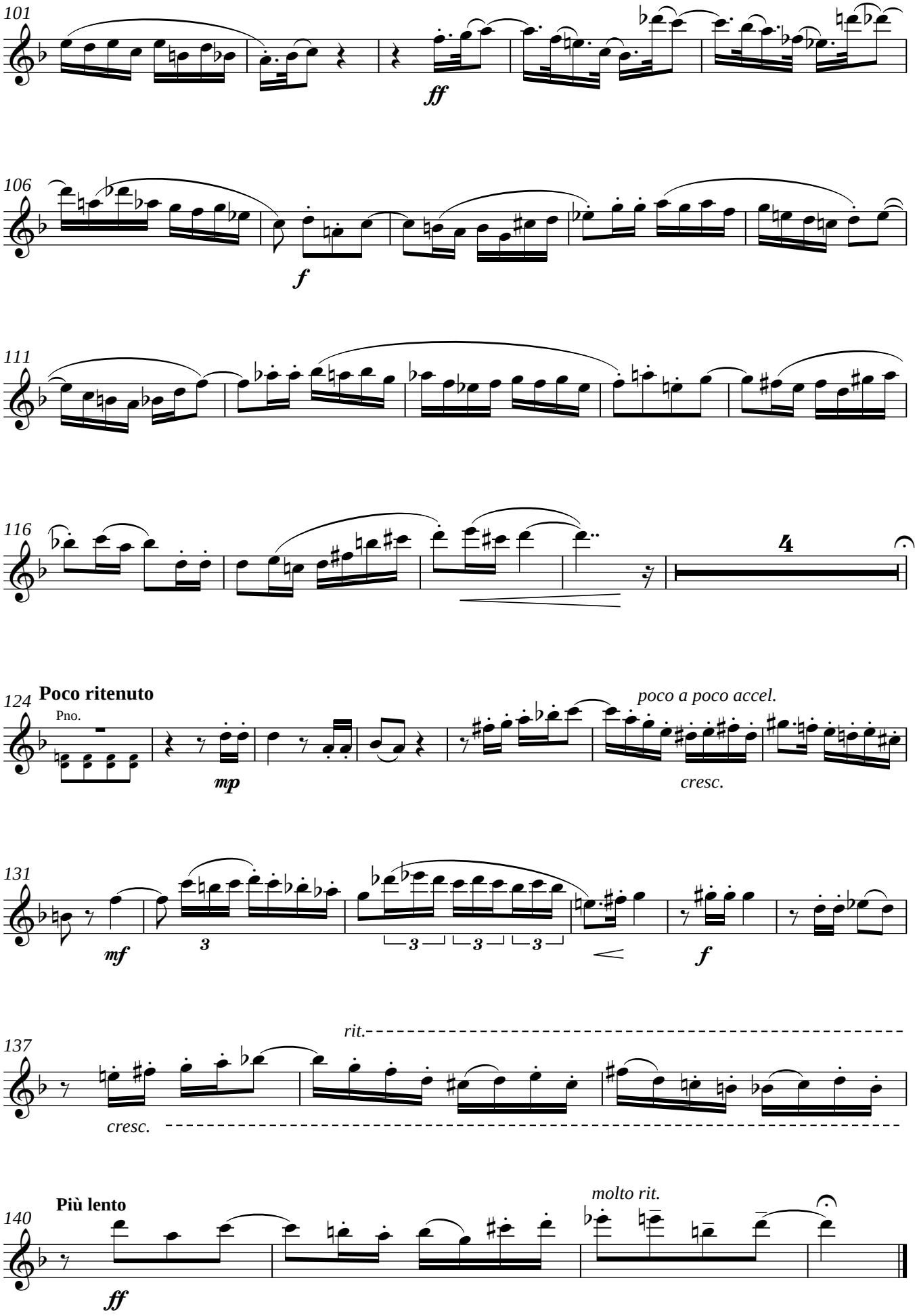

58
mf
62
sempre cresc.
65
f
molto dim.
p
tr
69
mf
75
mf
79
sempre cresc.
82
f
cresc.
85
Vivo assai
ff
2
Lento!
p morendo
90
Tempo primo
6
f
(Finish on F♯)
9
non troppo presto
100
5
mf
cresc.


108
f
3
112
6
3
6
6
114
6
ff

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
mf
54
8
mp
67
mf
73
cresc.
f
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
4
124
Poco ritenuto
Pno.
mp
poco a poco accel.
cresc.
131
mf
3
3
3
3
f
137
rit.
cresc.
140
Più lento
ff
molto rit.