



R O Y A L

C O L L E G E

O F M U S I C

London

PETER GELLHORN

AH! PAR QUEL SOIN CRUEL LE CIEL AVOIT-IT JOINT
DEUX COURS QUE L'UN POUR L'AUTRE IL NE
DESTINOIT POINT! (RACINE, "MITHRIDATE") (1939)

FOR SOPRANO, MEZZO-SOPRANO AND PIANO.

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

Among the four surviving works for voice and piano, this is the only vocal duet written by Peter Gellhorn. It was written in Woodbury (near Exeter in Devon) in November 1939 and is dedicated to Nigel Abercrombie, a distinguished academic and writer, whose wife Elisabeth was a singer at Glyndebourne before the Second World War.¹ It is likely that Gellhorn stayed with the Abercrombies in Woodbury following the outbreak of war in 1939 and before his internment as an enemy alien in 1940. Nigel Abercrombie was a noted authority on seventeenth-century French literature and so the choice of a text by Racine (1639-1699) may have been inspired by him.² Abercrombie later became an influential figure in cultural politics in Britain and was Secretary General of the Arts Council from 1963 to 1968.³

Dr. Terence Curran and Norbert Meyn

References:

1. Forbes, E. (1996). Obituary: Elisabeth Abercrombie, *The Independent*, 6 November 1996. Retrieved from <http://www.independent.co.uk/news/people/obituary-elisabeth-abercrombie-1350964.html>
2. Abercrombie, N. (1938). *Saint Augustine and French Classical Thought*. Oxford: Clarendon Press.
3. Abercrombie, N. (1982). *Cultural policy in the United Kingdom*. Paris: Unesco.

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

A fair autograph score for *Ah! Par quel soin* is catalogued under MS Mus. 1800/3/1 Vocal music; 1925-1939. This is the sole source for the work.

The fair score is written in blue ink on 12-stave printed (but non-watermarked) paper. The manuscript is formed from three folios tied together with white thread through the left-hand edge to make a six-page booklet measuring 304mm by 244mm. The contents are as follows:

[i]: Title page
pp.1-4: Score
[ii]: Blank page

Specific Editorial Remarks

The following minor correction has been made:

Measure 38: a hairpin above the right-hand piano stave has been removed as it is duplicated by the hairpin between the two piano staves.

Dr. Bruno Bower

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'Ah! Par quel soin cruel avoit-il joint Deux cœurs que l'un pour l'autre il ne destinoit point!'

Racine, "Mithridate". (1939)

Jean Racine (1639–1699)

Peter Gellhorn (1912–2004)

Andante lento ♩ = 66

Soprano *mp*
Ah! Par quel soin cru - el le ciel a - voit il joint _____ deux

Alto *mp*
Ah! Par quel soin cru - el le

Pianoforte *mp (con pedale)*

10 *p* *mp* *mf*
cœurs, _____ deux cœurs, que l'un pour l'aut - re il ne

mp *mf*
ciel a - voit il joint _____ deux cœurs, que l'un pour

16 *p* *p*
des - ti - noit point!

p *p*
l'aut - re il ne de - sti - noit point! Ah! Par

mp *p*

21 *p* *poco a poco cresc. ma non troppo*

Ah! Par quel soin cru - el le ciel a - voit - il

poco a poco cresc. ma non troppo

quel soin cru - el le ciel a - voit - il joint deux cœurs, deux

poco a poco cresc. ma non troppo

26 *sempre cresc. ---*

joint deux cœurs, que l'un pour l'au - tre il ne des - ti - noit

sempre cresc. ---

coeurs que l'un pour l'au - tre il ne des - ti - noit point, ---

sempre cresc. ---

30 *f*

point, Deux cœurs que l'un pour l'aut - re, deux

f

Deux cœurs que l'un pour l'au - tre, deux

f

34 *dim.* *mf* *p*

coeurs que l'un pour l'aut - re il ne de - sti - noit point!

dim. *mf* *p*

coeurs que l'un pour l'aut - re il ne de - sti - noit point!

mf *dim.* *mf* *pp*

3 *sempre legato*

41 *p*

Ah! Par quel soin cru - el le ciel a - voit - il joint _____

p

Ah! Par quel soin cru

sempre pp

47

deux coeurs _____

el le ciel _____ a - voit - il joint deux coeurs _____

p

50

poco rit. -----

mp *p*

— que l'un pour l'aut - re il ne de - sti - noit point! —

poco rit. -----

mp *p*

— que l'un pour l'aut - re il ne de - sti - noit point! —

poco rit. -----

p *p* *pp*

23.XI.39.
Woodbury.