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R O Y A L

C O L L E G E

O F M U S I C

*London*

# PETER GELLHORN

MOORAGH, JULY, 1940 (1940)

FOR MALE CHOIR AND STRINGS

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

*In this camp [...] one has nothing substantial to complain of except having to be here. There are several pianos, of which one will do for recitals, and I have given quite a few, alone and with string players. Since I came here I wrote a piece for male choir and strings, two studies for violin alone, and two pieces for strings without Double Bass.<sup>1</sup>*

In May and June 1940, the British government introduced a policy of mass internment of 'enemy aliens' in the UK.<sup>2</sup> These included many who had fled Nazi oppression in Germany and Austria and found refuge in Britain. Many of them, including Peter Gellhorn, were sent to internment camps on the Isle of Man. There, in Mooragh Camp, Gellhorn met many fellow musicians including Hans Keller, Paul Hamburger, and Ferdinand Rauter. The latter, after his release, enlisted prominent figures including Sir George Dyson (Director of the Royal College of Music) and Ralph Vaughan-Williams to help secure the release of fellow internees.<sup>3</sup>

*I had a letter from Vaughan Williams saying his committee had recommended me to the [Home Office] for release in the last week of November, and therefore the monotony of this life is not only broken, but rather shattered by the constant ups and downs of expectations which raise you to a tense pitch by about 11am, and then you drop again for the day, because by that time all the new releases have been announced.<sup>4</sup>*

It is very likely that *Mooragh* is the piece for male choir and strings referred to in Gellhorn's letter. We know that he conducted a male choir in the camp, and the piece, dated August 1940, was most likely written for it. The piece can be performed by a male choir with a string orchestra or by four vocal soloists with a string quartet and (if available) a double bass.

The poem *Mooragh* by F. F. Bieber was first published in the camp newsletter, the *Mooragh Times* in August 1940 and then again in October 1940 in a collected volume of poems by internees, published under the title *Stimmen hinter Stacheldraht [Voices behind Barbed Wire]*.<sup>5</sup>

With so many artists and intellectuals together in such a confined space it was not surprising that so much creative activity took place. Gellhorn stated that while in Mooragh internment camp he taught music, directed choirs and ensembles, and 'gave more recitals than ever in my life', as well as finding time for composition. He was eventually released on 21 January 1941.<sup>6</sup>

Dr. Terence Curran and Norbert Meyn

### References:

1. Gellhorn, P. (1940-1943). Letter to Priaulx Rainier, 26 November 1940. *IPR/3/27 – letters from Hans [Peter] Gellhorn to Priaulx Rainier*. Royal Academy of Music Library. London.

2. Dove, R. (2014). 'Most Regrettable and Deplorable Things have Happened': Britain's Internment of Enemy Aliens in 1940. In H. Gál, *Music behind barbed wire: a diary of summer 1940* (pp. 28-40). London: Toccata Press.
3. Rauter, Ferdinand, "Die Gründung der Anglo-Austrian Music Society" (The foundation of the Anglo-Austrian Music Society), unpublished essay, Ferdinand Rauter Archive, Music and Migration Collection, University of Salzburg.
4. Gellhorn, P. (1940-1943). Letter to Priaulx Rainier, 23 December 1940. *IPR/3/27 – letters from Hans [Peter] Gellhorn to Priaulx Rainier*. Royal Academy of Music Library. London.
5. Internierten des Mooragh Camp (Ed.). (1940). *Stimmen hinter Stacheldraht [Voices behind Barbed Wire]*. Ramsey, Isle of Man: Mooragh Camp.
6. Gellhorn, P. (2002). Interview by Geraldine Auerbach, Martin Anderson, and Betty Sagon Collick, 9 January 2002 [Video]. London: International Centre for Suppressed Music [Copy of video donated to Royal College of Music Library]. Excerpt available at: [https://www.youtube.com/watch?v=8wl\\_SUsla7A&feature=youtu.be](https://www.youtube.com/watch?v=8wl_SUsla7A&feature=youtu.be)

## 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 30<sup>th</sup> April 2010 and 20<sup>th</sup> 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](http://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](http://www.petergellhorn.com/sheet-music) and at [researchonline.rcm.ac.uk/69/](http://researchonline.rcm.ac.uk/69/).

## Sources

The Gellhorn Papers contain two autograph manuscripts for *Mooragh*, catalogued under MS Mus. 1800/3/2 Vocal music; 1940-1954: a fair second bass part, and a fair score. The latter has been taken as the primary copy text, with the latter consulted to ensure consistency.

The fair score is written in black ink (with a few corrections in blue ink) on unevenly cut tracing paper with between 13 and 14 hand-drawn staves per page. The manuscript is formed from seven single-sided folios sewn together with black thread through the left-hand edge to make a fourteen-page booklet measuring 286mm by 428mm. The contents are as follows:

[i]: Title page  
pp.2-5: Score  
[ii]: Blank page

## Specific Editorial Remarks

In the autograph score the four voice parts are written over two staves, and the cello and double bass parts are written on a single staff. In the present edition they have been separated out into independent staves for clarity.

The following minor correction has also been made:

Measure 29: in the score, Gellhorn writes a hairpin over the entire bar above each of the string staves, while the *mezzo-piano* and *piano* markings are written below the staff. The present edition splits these hairpins into two, either side of the *piano* markings, and places them below the staff, for ease of reading.

Dr. Bruno Bower

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# Mooragh, July, 1940

F. F Bieber (dates unknown)

Peter Gellhorn (1912–2004)

The musical score is arranged in a standard orchestral format. It includes four vocal parts (Tenor I, Tenor II, Bass I, Bass II) and a string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass). The vocal parts are in common time (C) and feature lyrics: "Be-yond barbed wire The sea And the". The instrumental parts are also in common time. The Violin I part includes a *pizz.* marking. The Violin II, Viola, and Double Bass parts begin with a *p* dynamic. The Violoncello part features a *p* dynamic and a long melodic line with a *p* dynamic marking. The Double Bass part also features a *p* dynamic and a long melodic line with a *p* dynamic marking.

7

The image shows a page of a musical score, page 8, starting at measure 7. It features vocal parts for two tenors (T. 1, T. 2) and two basses (B. 1, B. 2), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts have lyrics: "sun's last fire burn ing up a tree And a cot - tage on the green". The instrumental parts include a melodic line for Vln. II, a rhythmic accompaniment for Vla., and a bass line for Vc. and Db. The score includes various musical notations such as notes, rests, slurs, and dynamics like *mp*.

T. 1  
sun's last fire burn ing up a tree And a cot - tage on the green

T. 2  
sun's last fire burn ing up a tree And a cot - tage on the green

B. 1  
sun's last fire burn - ing up a tree And a cot - tage on the green

B. 2  
sun's last fire burn - ing up a tree And a cot - tage on the green

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*





**B**

18

*mf* *cresc.*-----*f*

T. 1 Then rise in - to the air and cry.

*mf* *cresc.*-----*f*

T. 2 Then rise in - to the air and cry.

*mf* *cresc.*-----*f*

B. 1 beach, Then rise in - to the air and cry.

*mf* *cresc.*-----*f*

B. 2 idl - e on the beach, Then rise in - to the air and cry.

**B**

Vln. I *pizz.* *arco*

Vln. II *fz* *f*

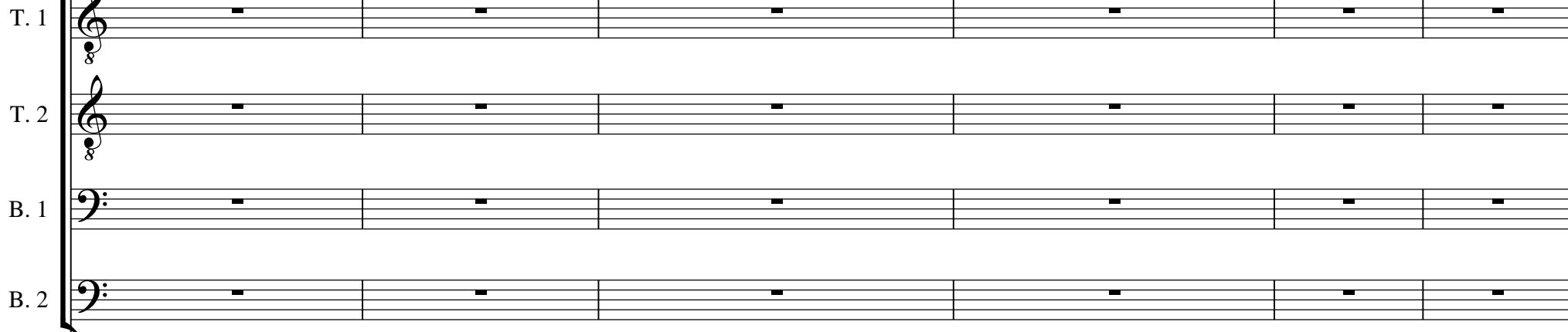
Vla. *f*

Vc. *pizz.* *mp* *f* *arco*

Db. *f*

24

T. 1  
T. 2  
B. 1  
B. 2



Vln. I  
Vln. II  
Vla.  
Vc.  
Db.



*cresc.* ----- *ff* *fz* *mf* *p*

*cresc.* ----- *ff* *fz* *mf* *p*

*cresc.* ----- *ff* *fz* *mf* *p*

*cresc.* ----- *ff* *fz* *mf* *p*

*cresc.* ----- *ff* *fz* *mf* *p*

*cresc.* ----- *ff* *fz* *mf* *p*

3 3 3

pizz.

pizz.

pizz.

pizz.

pizz.



30

T. 1 *mp* *poco a poco cresc.*  
 We can but pace our cage and let our hung - ry

T. 2 *mf* *mp poco a poco cresc.*  
 The field a-cross the bay we can-not reach, and let our hung - ry

B. 1 *mf* *mp poco a poco cresc.*  
 The field a-cross the bay we can-not reach, and let our hung - ry

B. 2 *mp* *poco a poco cresc.*  
 We can but pace our cage and let our hung - ry



Vln. I *mp* *p* *poco a poco cresc.*

Vln. II *mp* *p* *poco a poco cresc.*

Vla. *mp* *p* *poco a poco cresc.*

Vc. *mp* *p* *poco a poco cresc.*

Db. *mp* *p* *poco a poco cresc.*

D

37

T. 1  
8 eye Take in far love - li-ness which will Re - main,

T. 2  
8 eye Take in far love - li-ness which will Re - main,

B. 1  
eye Take in far love - li-ness which will Re - main,

B. 2  
eye Take in far love - li-ness which will Re - main,

D

arco

Vln. I  
*p* *mf* arco

Vln. II  
*p* *mf* arco

Vla.  
*mf* arco

Vc.  
*mf* arco

Db.  
*mf*

43

T. 1

T. 2

B. 1

B. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

*marc.*

*f*

*f*

*f*

49

T. 1

Musical staff for T. 1, Treble clef, 8va. The staff contains rests for the first seven measures. In the eighth measure, there is a dynamic marking *f* followed by a quarter note G#4, a quarter note A4, and a quarter note B4.

Be-yond our

T. 2

Musical staff for T. 2, Treble clef, 8va. The staff contains rests for all eight measures.

B. 1

Musical staff for B. 1, Bass clef. The staff contains rests for the first seven measures. In the eighth measure, there is a dynamic marking *pp* followed by a quarter note B2, a quarter note C3, and a quarter note D3.

which will re- main\_\_\_\_\_

B. 2

Musical staff for B. 2, Bass clef. The staff contains rests for the first seven measures. In the eighth measure, there is a dynamic marking *pp* followed by a quarter note B2, a quarter note C3, and a quarter note D3.

which will re- main\_\_\_\_\_

Vln. I

Musical staff for Vln. I, Treble clef. The staff contains a melodic line starting with a dynamic marking *p*. It features a trill in the first measure, followed by a series of eighth notes and quarter notes with slurs. A dynamic marking *pp* appears in the fifth measure.

Vln. II

Musical staff for Vln. II, Treble clef. The staff contains a melodic line starting with a dynamic marking *p*. It features a trill in the first measure, followed by a series of eighth notes and quarter notes with slurs.

Vla.

Musical staff for Vla., Alto clef. The staff contains a rhythmic accompaniment of eighth notes with slurs. A dynamic marking *pp* appears in the fifth measure.

Vc.

Musical staff for Vc., Bass clef. The staff contains a melodic line starting with a dynamic marking *p*. It features a half note in the first measure, followed by a series of quarter notes with slurs. A dynamic marking *pp* appears in the fifth measure.

Db.

Musical staff for Db., Bass clef. The staff contains a melodic line starting with a dynamic marking *p*. It features a half note in the first measure, followed by a series of quarter notes with slurs. A dynamic marking *pp* appears in the fifth measure.

**E**

57

T. 1  
sad - ness and be - yond de - spair

T. 2  
be - yond de - spair Be - yond our stub - born hope,

B. 1  
be - yond de - spair Be - yond our stub - born

B. 2  
Be - yond our sad-ness be - yond de - spair Be - yond our

**E**

Vln. I  
pizz. arco 3 *f*

Vln. II  
*ffz* pizz. arco 3 *mf* *p*

Vla.  
*ffz* arco 3 *f*

Vc.  
*ffz* *mf* *poco a poco cresc.*

Db.  
*ffz* *mf* *poco a poco cresc.*



62

T. 1

T. 2

B. 1  
hope,

B. 2  
stub-born hope,

Vln. I  
*f* 3 *ff*

Vln. II  
*f* 3 *ff*

Vla.  
*ff*

Vc.  
*ff* 3

Db.  
*ff*

**F**

64

T. 1 *f* *mf* *pp* *p*  
 be-yond our fair and puz-zled sense of just-ice. They will stand, \_\_\_\_\_ this

T. 2 *f* *mf* *p*  
 be-yond our fair and puz-zled sense of just-ice. \_\_\_\_\_ this pier, \_\_\_\_\_ this

B. 1 *f* *mf* *p*  
 be-yond our fair and puz-zled sense of just-ice. \_\_\_\_\_ this bay, \_\_\_\_\_ this beach, \_\_\_\_\_ this

B. 2 *f* *mf* *pp* *p*  
 be-yond our fair and puz-zled sense of just-ice. They will stand, \_\_\_\_\_ this

**F**

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_ *p*

Vla. \_\_\_\_\_ *pp*

Vc. \_\_\_\_\_ *pp*

Db. \_\_\_\_\_ *p*

72

T. 1 *mp* *p* *mp*  
 sea, This dis - tant friend - li - ness of wood-ed land. To bid fare

T. 2 *mp* *p*  
 sea, This dis - tant friend - li - ness of wood-ed land.

B. 1 *mp* *p*  
 sea, This dis - tant friend - li - ness of wood-ed land.

B. 2 *mp* *p*  
 sea, This dis - tant friend - li - ness of wood-ed land.

Vln. I *p* *mp* *p* *mp*

Vln. II *tr* *mp* *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *mp* *mp*

G

78

T. 1 *sempre pp* well to us \_\_\_\_\_ when we are free, \_\_\_\_\_ when we are *f*  
 T. 2 *pp* when we are free, \_\_\_\_\_ when we are *f*  
 B. 1 *pp* when we are free, \_\_\_\_\_ when we are *f*  
 B. 2 *p* *sempre pp* To bid fare-well to us \_\_\_\_\_ when we are free, \_\_\_\_\_ when we are *f*

G

Vln. I *p* \_\_\_\_\_ *pp* \_\_\_\_\_  
 Vln. II *p* \_\_\_\_\_ *pp* \_\_\_\_\_  
 Vla. *p* \_\_\_\_\_ *p* \_\_\_\_\_  
 Vc. *p* \_\_\_\_\_  
 Db. *p* \_\_\_\_\_

**H**

86

T. 1  
free, \_\_\_\_\_ when we are free.

T. 2  
free, \_\_\_\_\_ when we are free.

B. 1  
free, \_\_\_\_\_ when we are free.

B. 2  
free, \_\_\_\_\_ when we are free.

**H**

Vln. I  
*f* *ff* *pp* pizz.

Vln. II  
*f* *ff* *pp* *mf* *p*

Vla.  
*f* *ff* *pp*

Vc.  
*f* *ff* *pp* *mf* *p*

Db.  
*f* *ff* *mf* *p*

Tenor I  
Tenor II  
Bass I  
Bass II

# Mooragh, July, 1940

F. F. Bieber (dates unknown)

Peter Gellhorn (1912–2004)

Be-yond barbedwire The sea And the sun's last fire burn - ing up a

tree And a cot-tage on the green hill. Gulls idl - e on the

on the beach, Then rise in - to the air and cry.

24 **C** *mp*

We can but pace our

*mf*

The field a-cross the bay we can-not reach,

*mf*

The field a-cross the bay we can-not reach,

*mp*

We can but pace our

35 *poco a poco cresc.*

*mp poco a poco cresc.*

cage and let our hung - ry eye Take in far love - li - ness which will Re -

*mp poco a poco cresc.*

and let our hung - ry eye Take in far love - li-ness which will Re -

*poco a poco cresc.*

and let our hung - ry eye Take in far love - li-ness which will Re -

cage and let our hung - ry eye Take in far love - li-ness which will Re -

**D** *mf* **10** *f* **E**

main, Be-yond our sad - ness

*mf* **10**

main,

*mf* **10** *pp*

main, which will re - main

*mf* **10** *pp* *mf*

main, which will re - main Be-yond our

58

and be - yond de - spair

be - yond de-spair Be-yond our stub-born hope,

be - yond de-spair Be - yond our stub-born hope,

sad-ness be - yond de-spair Be-yond our stub-born hope,

64

be-yond our fair and puz-zled sense of just-ice. They will

be-yond our fair and puz-zled sense of just-ice. this

be-yond our fair and puz-zled sense of just-ice. this bay,

be-yond our fair and puz-zled sense of just-ice. They will stand,

70

stand, this sea, This dis-tant friend - li-ness of wood-ed land.

pier, this sea, This dis-tant friend - li-ness of wood-ed land.

this beach, this sea, This dis-tant friend - li-ness of wood-ed land.

this sea, This dis-tant friend - li-ness of wood-ed land.



76 *mp* **G** *sempre pp*

To bid fare - well to us \_\_\_\_\_ when we are free, \_\_\_\_\_

when we are free, \_\_\_\_\_

when we are free, \_\_\_\_\_

To bid fare - well to us \_\_\_\_\_ when we are free, \_\_\_\_\_

83 *f* **H**

\_\_\_\_\_ when we are free, \_\_\_\_\_

\_\_\_\_\_ when we are free, \_\_\_\_\_

\_\_\_\_\_ when we are free, \_\_\_\_\_

\_\_\_\_\_ when we are free, \_\_\_\_\_

89 *p*

when \_\_\_\_\_ we are free. \_\_\_\_\_

when \_\_\_\_\_ we are free. \_\_\_\_\_

when \_\_\_\_\_ we are free. \_\_\_\_\_

when \_\_\_\_\_ we are free. \_\_\_\_\_

Violin I

# Mooragh, July, 1940

Peter Gellhorn (1912–2004)

F. F. Bieber (dates unknown)

2 pizz. *mp* 5 *mp*

13 arco *mp* **A**

18 **B** pizz. arco *fz* *f*

23 *cresc.* *ff* 3 3 3

27 pizz. **C** *fz* *mf* *p* *mp*

31 *p*

35 *poco a poco cresc.* arco *p*

40 **D** *mf*



Violin II

# Mooragh, July, 1940

Peter Gellhorn (1912–2004)

F. F. Bieber (dates unknown)

1

*p*

6

11

**A**

Sul La  
Sul Mi

*mp*

17

**B**

*f* *cresc.*

25

*ff* *pizz.* *fz* *mf*

29

**C**

*p* *mp* *p*

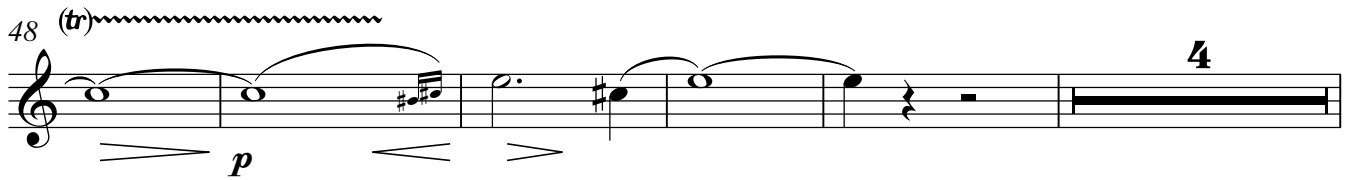
35

*poco a poco cresc.*

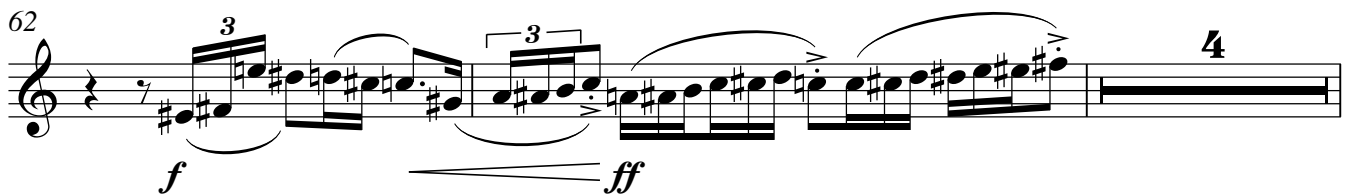
41

**D**

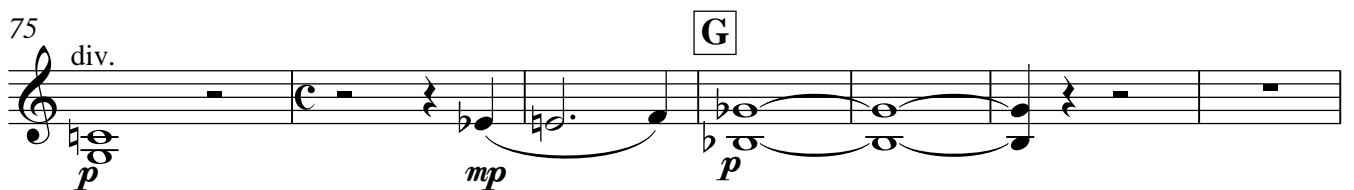
*arco* *marc.* *f*

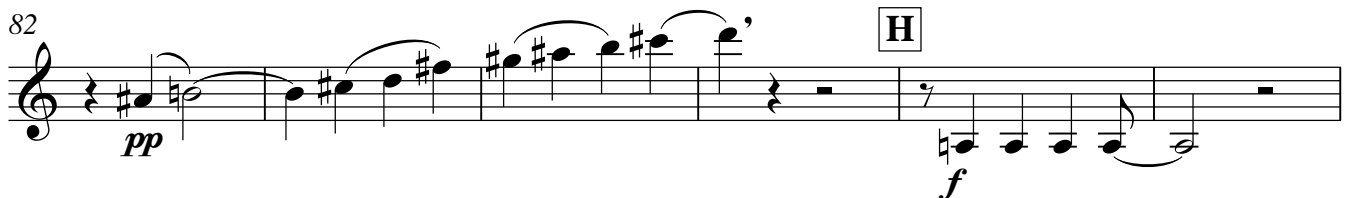
48 (tr) 

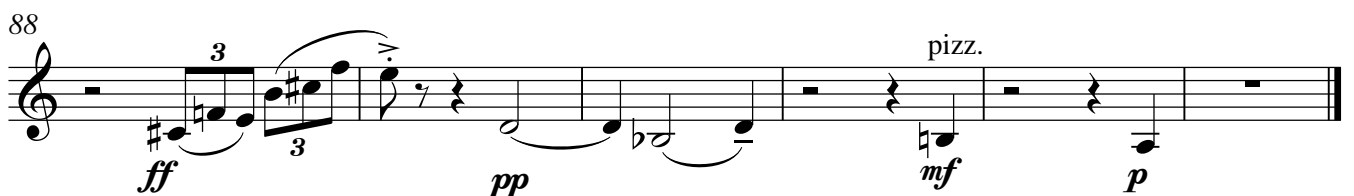
57 **E** pizz. arco 

62 

68 **F** 

75 div. **G** 

82 **H** 

88 

Viola

# Mooragh, July, 1940

Peter Gellhorn (1912–2004)

F. F. Bieber (dates unknown)

6

*p*

6

*p*

11

*mp*

16

*mp*

22

*f* *cresc.* *ff*

27

*fz* *mf* *p* *mp*

31

*p*

35

*poco a poco cresc.*

41

*mf*

44

47

50

55

62

64

72

77

87

90

Violoncello

# Mooragh, July, 1940

Peter Gellhorn (1912–2004)

F. F. Bieber (dates unknown)

1 *p*

8 *mp* pizz.

19 *f* arco *cresc.* *ff*

27 *ff* pizz. *mf* *p* *mp*

33 *p* *poco a poco cresc.*

39 *mf* arco

47 *f* *p* *pp* *pp*

56 *ffzmf* *poco a poco cresc.*



Violoncello

62

*ff* 3

64

4 **F**  
*pp*

72

*p* *mp*

77

**G** *p* 5 **H** *f*

88

*ff* *pp* *pizz.* *mf* *p*

Double Bass

# Mooragh, July, 1940

Peter Gellhorn (1912–2004)

F. F. Bieber (dates unknown)

1 *p*

8 **4** **A** **6**  $\frac{3}{4}$

22 **B** *f* *cresc.* *ff* *pizz.* *fz* *mf*

29 **C** *p* *mp* *p*

35 *poco a poco cresc.*

41 **D** *arco* *mf* *f* *p*

50 **6** **E** *ffzmf* *poco a poco cresc.*

62 **4** **F** *ff* *p*

71

Musical staff for measure 71. The staff is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. The measure contains several notes with dynamic markings: *mp* (mezzo-piano) and *mp* (mezzo-piano).

78 **G**

Musical staff for measure 78. The staff is in bass clef. The measure contains notes with dynamic markings: *p* (piano) and *f* (forte). There are also performance instructions: **5** and **H** (likely indicating a harmonic).

87

Musical staff for measure 87. The staff is in bass clef. The measure contains notes with dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions: **2** and *pizz.* (pizzicato).