

FRIENDLY GROTESQUES

Four Piano Duets

(One Piano – Four Hands)

by

Peter Tranchell

1922 – 1993

composed in May 1953

[First performed June 1953 in the University Music School, Cambridge,
by Thurston Dart and Peter Tranchell] [see note overleaf]

- I : Tempo di Turkey-Trot
- II : Rumboid
- III : Valse d'Ivresse
- IV : Pas à quatre mains gauches

- Notes:
- I. The players should for the most part use the lightest possible touch.
 - II. Do not perform without a page-turner.

peter-tranchell.uk

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MS.Tranchell.2.280

The title page is reproduced verbatim from a sheet inserted into the original manuscript some years after the pieces were composed; it is on fresh white paper and bears the request

Return to :-
Peter Tranchell
Caius College
Cambridge CB2 1TA

whereas the contemporary title page of the original has the return address as c/o Kings College Cambridge and examples of his customary 1950s colophon:



It also bears, in very faint almost-illegible pencil, crossed out, titles of the movements (as far as can be made out) thus:

- 1 Tempo di turkey-trot
- 2 Collapso: en stile di Rhumboid
- 3 Valse hoquetteuse* (crossed through, with 'Ivrigue' (?) to replace it in a different hand)
- 4 Foxtrot

(*French for 'hiccupping'.) The programme for the Fitzwilliam premiere gives titles very similar to these. There is no trace of these titles within the manuscript, where each bears the title given on the later separate sheet.

In a letter to his parents dated 29 June 1953, Tranchell wrote:

"I wrote four amusing & witty piano duets, called "Friendly Grotesques". These were played at the Fitzwilliam House Mayweek concert, & so delighted the audience that the last of the four had to be played again. The rest of the programme consisted of Handel, so my pieces came as a refreshing change. The players were Thurston Dart & Allen Percival, the former of 3rd programme & harpsichord fame, the latter the music-director of Homerton."

The Catalogue of the Tranchell Papers also gives details taken from the programme: 'First performed by Thurston Dart and Allen Percival at the Fitzwilliam House May Week Concert on 3 June 1953'. There is no contemporary evidence of a performance by himself and Dart at the University Music School or anywhere else. He was possibly confusing this occasion with the two of them playing respectively piano and harpsichord for *This Sorry Scheme of Things*, his cantata performed at Homerton earlier that year and conducted by Percival. Tranchell did play one of the parts at a performance at Monkton Combe School in 1959, and again in 1963 at the inauguration of the Lecture Hall for the new Fitzwilliam buildings (with David Atherton, an undergraduate there at the time); the House became Fitzwilliam College in 1966. Peter Tranchell was Director of Studies in Music at Fitzwilliam House from his appointment as University Assistant Lecturer in October 1950 until 1967, and wrote *'Murder at the Towers'*, his second Concert Entertainment (a 'detective cantata'), for them in 1955.

Editorial method: (a) accidentals: it was always Tranchell's practice to include what might be regarded as redundant accidentals in abundance, performers of such complex music finding it welcome to be reminded later in a bar of an earlier accidental, or to be reassured that a note was intended to be a natural just before, or simultaneously with, another occurrence of the same note flattened or sharpened. Often, but not always, these cautionary accidentals would be enclosed in brackets; his practice was by no means consistent, and for this edition the brackets have been omitted as an aid to clarity.

(b) Pedalling indications: where the composer's indications are precise and unambiguous, pedalling indications have been given in the standard manner; on other occasions the indications are not so clear, so the generalised instruction 'ped.' or 'con pedale' have been retained. 'Pedal lightly' may mean that the pedal should be released at intervals during the indicated duration. The *una corda* instructions in movement IV do not have terminations marked.

Music setting by John Gwinnell, June-July 2016

Thanks to Peter Marchbank and Crispin Flower for proof-reading

I "Tempo di Turkey-Trot"

Allegretto (Tempo di Turkeytrot)

(♩ = 112)

Musical score for measures 1-6. The piece is in 2/4 time. The first system consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The first staff has a *mp* dynamic marking. The second staff has a *(legato)* marking. The third staff has a *mp* dynamic marking. The music features a mix of eighth and sixteenth notes with various articulations.

Musical score for measures 7-12. The piece continues in 2/4 time. The first system consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music features a mix of eighth and sixteenth notes with various articulations.

Musical score for measures 13-18. The piece continues in 2/4 time. The first system consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The first staff has a *crescendo* marking. The second staff has a *crescendo* marking. The third staff has a *mf* dynamic marking. The music features a mix of eighth and sixteenth notes with various articulations.

Ped. (a little)

19

3

3

legato *non legato* *legato*

(non troppo marcato)

25

f *mp*

f *mp*

31

8va

f *f* *mf*

mp *mp* *f* *f* *mf*

8va

38

$\text{♩} = \text{♩}$

f *mf* *p*

mp *p*

43

un poco tenuto

mp

un poco tenuto

mp

47

un poco tenuto

un poco tenuto

poco rit *tempo*

f *p*

f *p*

51 (♩ = ♩)

mp *p* *pp* (*pp*)

pp (*pp*)

54

mp

mp

59

mf

mf

64

Musical score for measures 64-68. The score is written for four staves: two treble clefs and two bass clefs. Measure 64 features a complex rhythmic pattern in the upper staves with many beamed notes. The lower staves have a more rhythmic accompaniment. A triplet of eighth notes is marked in the second bass staff. The key signature has one sharp (F#) and one flat (Bb).

69

8va

Musical score for measures 69-73. Measure 69 is marked with a forte *f* dynamic. The upper staves feature a triplet of eighth notes. A dashed line labeled "8va" spans across the top of the first staff. The lower staves have a rhythmic accompaniment with a triplet of eighth notes in the second bass staff. The key signature has one sharp (F#) and one flat (Bb).

74

8va

Musical score for measures 74-78. Measure 74 is marked with a forte *f* dynamic. A dashed line labeled "8va" spans across the top of the first staff. The upper staves feature a triplet of eighth notes. The lower staves have a rhythmic accompaniment with a triplet of eighth notes in the second bass staff. The key signature has one sharp (F#) and one flat (Bb).

80

p
p *p*

85

ff *mf*
sfz *mf subito*

90

mf

94

p *f*

8va

mp *p* (sec) *mp*

II "Rumboid"

Allegro di molto (♩ = 126)

10/8 *mp*

10/8 *mp*

10/8 *mp*

10/8

4

mf

mf

mf

Red. *

7

Musical score for measures 7-9. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features complex rhythmic patterns with many beamed notes and rests. A fermata is placed over the first measure of the top staff.

10

Musical score for measures 10-12. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with complex rhythmic patterns. A piano (*p*) dynamic marking is present in the second measure of the top staff and the second measure of the third staff.

13

Sva

Musical score for measures 13-15. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features complex rhythmic patterns. A forte (*f*) subito dynamic marking is present in the first measure of the top staff and the first measure of the third staff. A first ending bracket is shown above the top staff. A "Ced." marking is at the bottom left, and an asterisk is below the first measure of the bottom staff.

8va

16

mf *f*

mf *f*

ped. lightly *ped. lightly*

8va

19

sempre cresc.

sempre cresc.

(Ped.) (Ped.)

8va

21

sfz *f*

sfz *f*

(*ped. lightly*)

23

p

mf subito

p

8va

26

29

mp

mf

mp

mf

Red. *

32 $(\text{♩} = \text{♩})$ 8va

35 8va

37 8va

40 *Sva*

f

f

(pedal lightly) *

43 *Sva*

brillante

ff

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

45 *Sva*

10/8

10/8

10/8

(pedal)

8va

47

sfz *mf* *cresc*

sfz *p* *f*

Red. *

49

piu f *f*

piu f *f*

pedal

8va

51

53 *(8va)*

mf

8va

56 *(loco)*

p

cantabile

8va

59

mf

mf

62

65

p

(hand away quickly)

p

68

8va

ff subito

mf

ff subito

f marcato

(loco)

8va

71

8va

f subito

p

f subito

mf

74

NON RIT.

mp

mf

sempre mf

cresc

mf

78

8va

pp

ff

pp

pp

(homage à Schubert!)

f (sec)

(loco)

Valse, non troppo moderato (♩ = 138 at least;
preferably = 168)

III Valse d'Ivresse

8va

mf

6

8va

mf

(legato e cantabile)

11

8va

mf

V

8va

16

f

NON RIT.

f

8va

20

mf

mf

8va

24

ff

ff

ped.

28 *8va*

mf *pp* *cantabile*

32 *8va*

mf (pochiss.) (en dehors)

36 *8va*

(en dehors) *f* *p* *loco*

40

mf

mp

mf

8va

(con pedale)

46

f

Rit

(Rubato a piacere)

8va

tratto

Rit

(Rubato a piacere)

ten.

f

51

8va a tempo

a tempo

56 *8va* *Poco Rit* *a tempo* *loco* *mf*

61 *Rit*

66 *8va* *(Rubato a piacere)* *pochettino accel* *f* *tratto* *fp* *ten* *pochettino accel* *f* *fp* *(Pedal)*

8va -----

71 *poco accel* NON RIT. *ff*

poco accel NON RIT. *ff*

Tempo primo o piu mosso a piacere

8va -----

74 *mf*

mf

8va -----

77

4/4

82 *8va*

p cresc *p cresc* *p cresc* *p cresc*

85 *8va*

mf cresc *mf cresc* *rit* *pedal*

BIG RIT **BIG RIT**

89 *8va*

f *mf* *mf* *mf*

(BIG RIT) **Tempo** **Tempo** **accel**

(BIG RIT) **Tempo** **accel** **mf**

rit

8va

94 *Tempo*

f

Tempo

f

(pedal)

8va

99

f

p

8va

104

loco

ff

p

mf

ff

p

mf

sfz sfz

IV: "Pas à quatre mains gauches"

Allegro leggiero (♩ = 168)

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The music is marked *p* (piano). The first two staves feature a complex texture of chords and moving lines. The third staff is mostly empty, with a few notes. The fourth staff has a long, sweeping line that spans across the system, marked *una corda*.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The music is marked *p* (piano). The first two staves feature a complex texture of chords and moving lines. The third staff has a long, sweeping line that spans across the system. The fourth staff has a long, sweeping line that spans across the system.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The music is marked *mf* (mezzo-forte). The first two staves feature a complex texture of chords and moving lines. The third staff is marked *marcato* and has a long, sweeping line that spans across the system. The fourth staff has a long, sweeping line that spans across the system.

11

p

p

This system contains measures 11, 12, and 13. It features four staves: two treble clefs and two bass clefs. The music is in a minor key, indicated by a flat sign on the key signature. The first two staves are connected by a brace on the left. The first staff has a dynamic marking of *p* (piano) starting in measure 12. The second staff also has a dynamic marking of *p* starting in measure 12. The music consists of chords and melodic lines with various articulations like slurs and accents.

14

This system contains measures 14, 15, and 16. It features four staves: two treble clefs and two bass clefs. The music continues in the same minor key. The first two staves are connected by a brace on the left. The music consists of chords and melodic lines with various articulations like slurs and accents.

17

mf *f*

mf *f*

This system contains measures 17, 18, and 19. It features four staves: two treble clefs and two bass clefs. The music continues in the same minor key. The first two staves are connected by a brace on the left. The first staff has dynamic markings of *mf* (mezzo-forte) and *f* (forte) starting in measures 17 and 18 respectively. The second staff also has dynamic markings of *mf* and *f* starting in measures 17 and 18 respectively. The music consists of chords and melodic lines with various articulations like slurs and accents.

20

pp
sfz
una corda
pp
sfz
una corda

23

mf
pp
mf
pp

26

mf
ff
mf
ff

8va
3
3

29

pp

pp

32

35

f *p* *f*

f *p* *f* *sfz*

(pedal)

8va

5

5

8va

38 *Molto Meno Mosso*

pp

Molto Meno Mosso

pp

41 *8va*

legato

cantabile

ped

44 *8va*

(loco)

f *RIT* *p*

legato

RIT

f *p*

legato

47

mf

mf

50

p

mf

f

p

mf

f

NON PED.

53

Un Poco Piu Mosso (a piacere)

pp

mp

pp

mp

56

mf

mf

59

p

mf

p

mf

62

f

ff

pp

pp

f

ff

pp

pp

loco

8va

8va

(1)

(1)

(1)

(1)

67

p

p

70

marcato

73

mf

mf

Red.

76

ff *mf* *f*

f *sfz sfz* *mf* *f*

ped. continues _____ *
8va

80

f *brillante e strepitoso* *cresc*

f *cresc*

8va

82

fff *fff*

8va

84 *8va*

8va

86 *8va*

8va

8va

ff

sec

(loco)

Ped

8va

IV EPILOGUE (excerpt)

[N.B. Before starting: – The door of the organ loft should be locked from the inside.]

Allegretto delizioso [♩ = 160 (approx)]

p *mp* *jocoso* *mf* *p* *mf* *Cantabile innocente* *legato* *mp* etc.

from 'Four Voluntaries for Organ'
by Peter Tranchell (composed 1952)

original title of the movement (crossed out): During the Sermon