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 hoqueteuse* (crossed through, with 'Ivrigue'(?) to replace it in a different hand)
4 Foxtrot

(*French for 'hicupping'.) 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)

mp

(legato)

mp

7

13

crescendo

mf

crescendo

mf

Ped. (a little)

19

3

3

(non troppo marcato)

legato *non legato* *legato*

25

f ***mp***

f ***mp***

31

8va

f ***f*** ***mf***

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

38

8va

(♪ = ♪)

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

43

un poco tenuto *mp*

un poco tenuto *mp*

47

un poco tenuto *poco rit* *tempo* *f* *p*

un poco tenuto *poco rit* *tempo* *f* *p*

51

(♪ = ♪)

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

pp (*pp*)

54

mp

mp

59

mf

mf

64

3

69

8va

f

3

f

74

8va

3

f

f

80

p

p

p

85

ff

mf

3

sfz

mf subito

90

94

8va

p *f*

mp *p* (sec) *mp*

II "Rumboid"

Allegro di molto (♩. = 126)

10/8

mp

mp

4

mf

mf

Ped. *

7

10

p

p

13

8va

f subito

f

f

f subito

Ped.

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

Ped.

32

(♪ = ♪) 8va

11/8

f

f

35

8va

f

37

8va

p subito cresc

p subito cresc crescendo sempre

40

8va

f

f

(pedal lightly)

43

8va

brillante

ff

ff

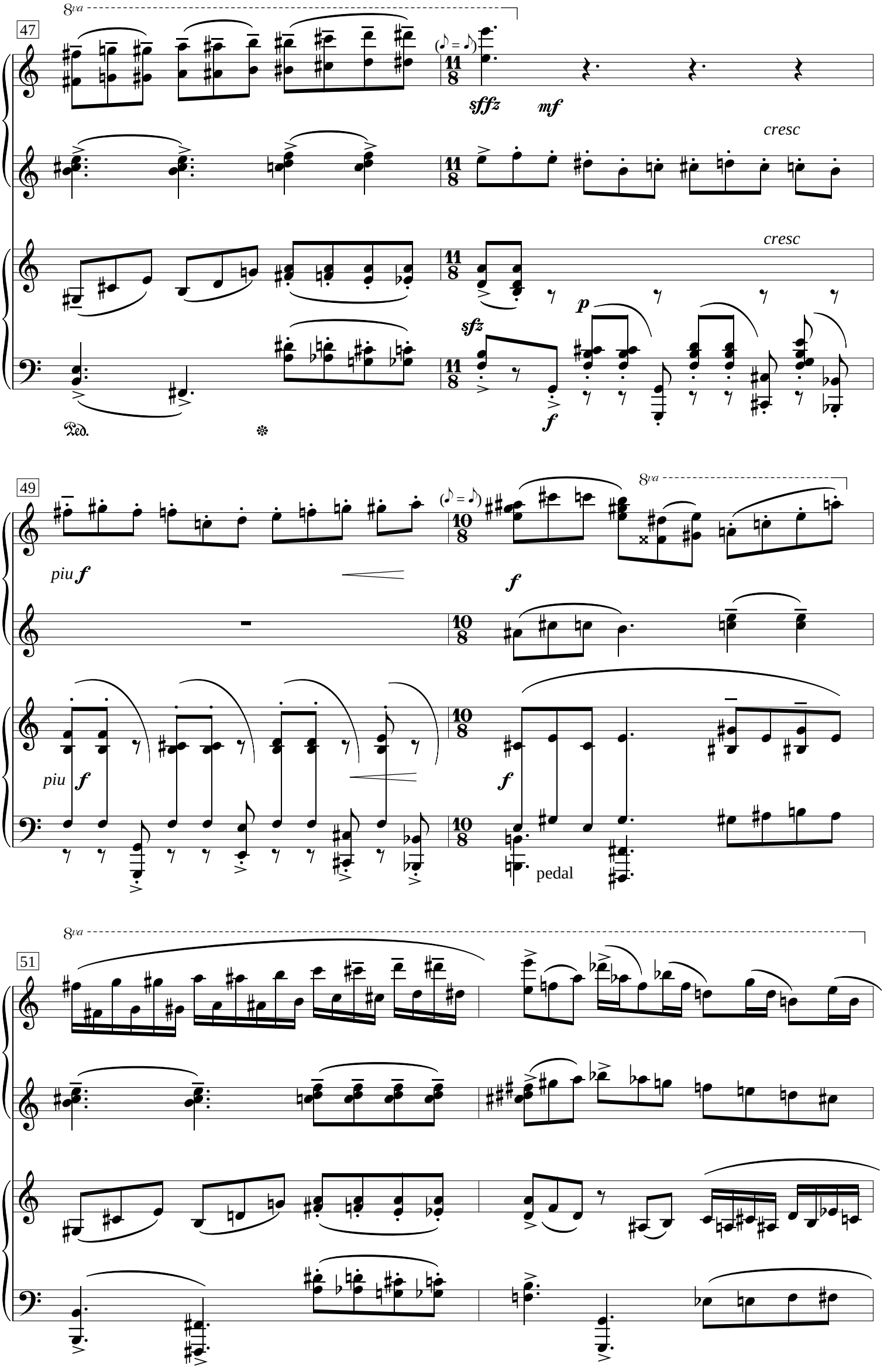
Ped. Ped. Ped. Ped. Ped.

45

8va

(♪ = ♪)

(pedal)


47
8va
sffz
mf
cresc
cresc
sfz
p
f
Ped.
49
piu f
f
8va
piu f
f
pedal
51
8va

53

(8va)

mf

8va

56

8va

(loco)

p

cantabile

p

59

(♪ = ♪)

(♪ = ♪)

mf

mf

62

65

p

(hand away quickly)

p

68

8va

ff *subito*

mf

ff *subito*

f

marcato

8va

(loco)

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)

III Valse d'Ivresse

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

8va

mf

mf

6

8va

(legato e cantabile)

11

8va

8va

16

f

NON RIT.

f

8va

20

mf

mf

8va

24

ff

ff

ped.

28

8va

mf

pp

cantabile

pp

mf

32

8va

mf

(pochiss.)

(en dehors)

mf

36

8va

(en dehors)

f

loco

p

f

p

40

mf

mp

mf

8va

(con pedale)

46

Rit

(Rubato a piacere)

8va

f

tratto

(Rubato a piacere)

Rit

ten.

f

8va

51

a tempo

a tempo

56

8va

Poco Rit

a tempo

loco

mf

Poco Rit

a tempo

mf

61

3

Rit

Rit

8va

(Rubato a piacere)

66

pochettino accel

f

tratto

fp

ten

pochettino accel

f

fp

(Pedal)

71

8va

poco accel

NON RIT.

ff

poco accel

NON RIT.

ff

Tempo primo o piu mosso a piacere

74

8va

mf

mf

77

8va

4/4

82

8va

p cresc

p cresc

p cresc

p cresc

85

8va

mf cresc

BIG RIT

BIG RIT

mf cresc

BIG RIT

rit

(pedal)

89

8va

(BIG RIT)

Tempo

f

accel

mf

(BIG RIT)

Tempo

rit

accel

mf

8va

94 Tempo

f

Tempo

f

(pedal)

8va

99

8va

104

ff

loco

p

mf

ff

p

mf

sfz *sfz*

IV: “Pas à quatre mains gauches”

Allegro leggiero (♩= 168)

p

una corda

5

p

p

8

mf

marcato

mf

11

p

p

14

17

mf

f

mf

f

20

pp

una corda

sfz

pp

una corda

sfz

23

mf

pp

mf

pp

26

mf

ff

mf

ff

29

pp

pp

32

35

f

p

f

8va

5

5

f

p

f

sfz

(pedal)

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

8va

loco

8va

f

ff

pp

pp

f

ff

pp

pp

67

p

p

70

marcato

73

mf

mf

Ped.

76

ff

mf

f

f

mf

f

sfz *sfz*

ped. continues

8va

80

8va

f *brillante e strepitoso*

cresc

f

cresc

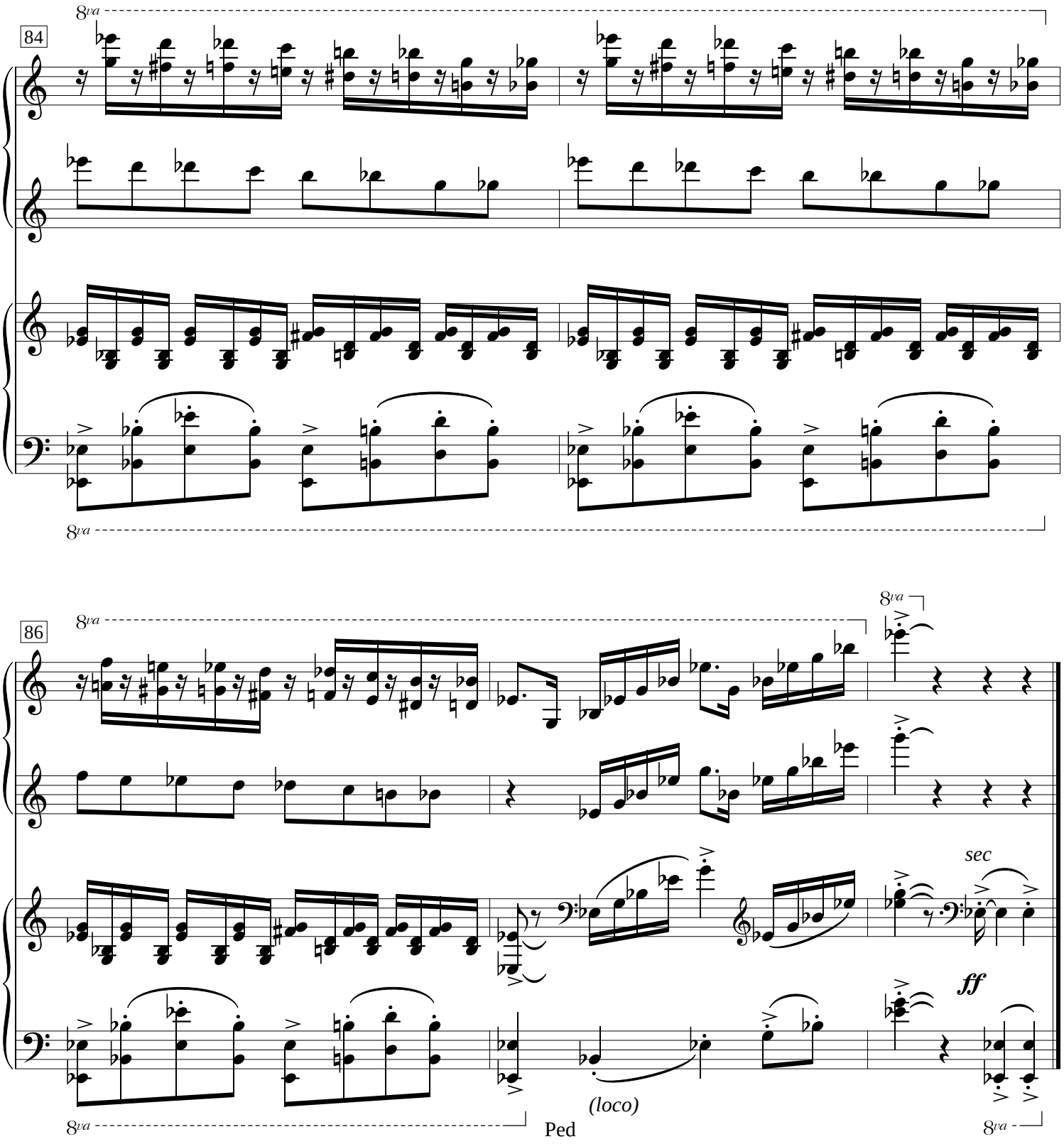
8va

82

fff

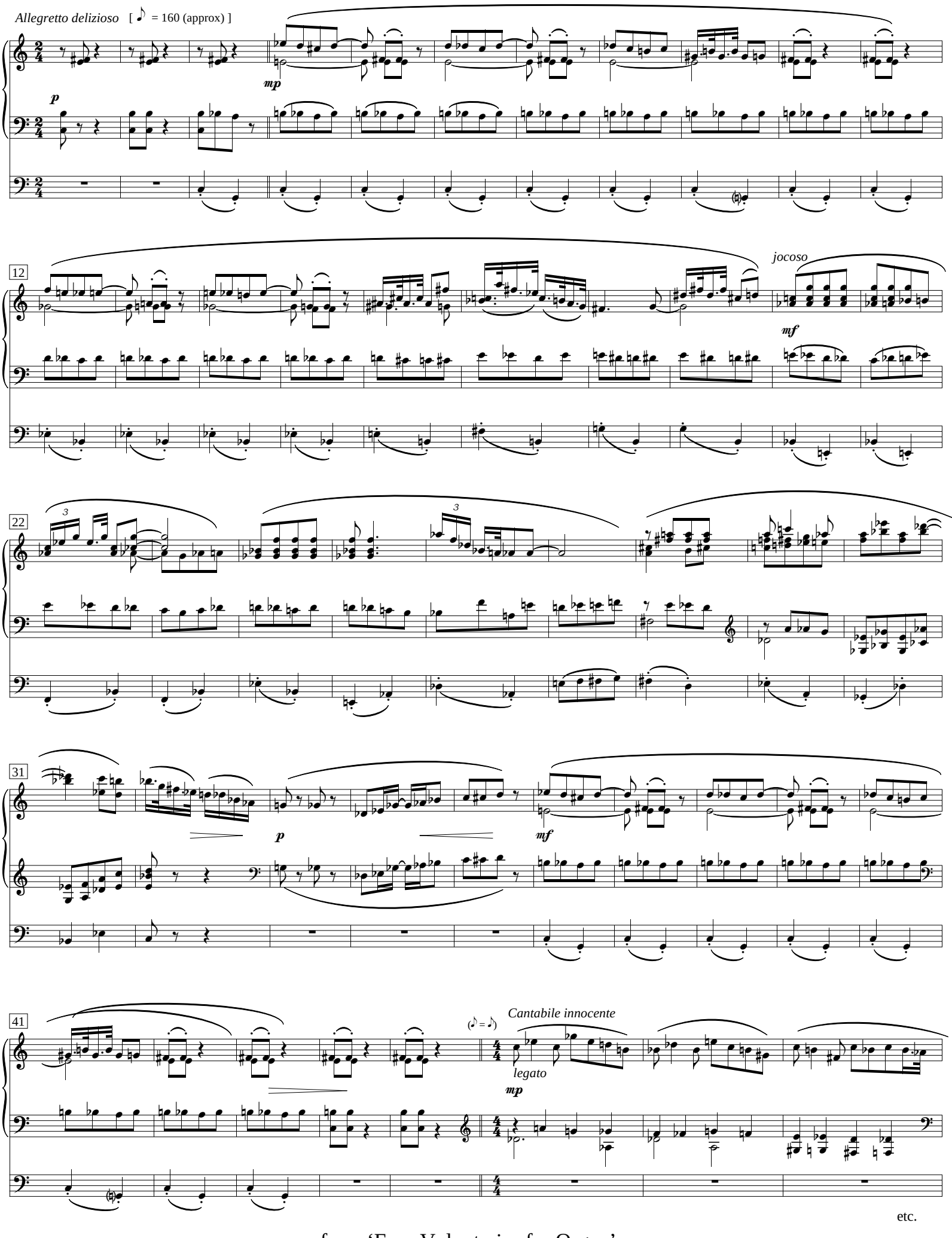
fff

8va


84
8va
8va
86
8va
8va
8va
sec
ff
(loco)
Ped

IV EPILOGUE (excerpt)

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



from ‘Four Voluntaries for Organ’

by Peter Tranchell (composed 1952)

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