

# 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.

**Coverdale Publications**

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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, possibly on the occasion Tranchell played them with Martin Neary, then the Organ Scholar, at the Caius Open Air Concert in June 1963; 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 movement bears the title given on the later separate sheet. For an earlier version of the first movement, see 'Four Voluntaries for Organ' IV: Epilogue composed in 1952; the beginning of this piece is reproduced on page 37.

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'* (a 'detective cantata'), his second Concert Entertainment, 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)

The musical score is written for piano in 2/4 time. It consists of three systems of staves. The first system (measures 1-6) features a melody in the right hand with slurs and accents, and a bass line with eighth-note patterns. The second system (measures 7-12) continues the melody and bass line. The third system (measures 13-18) includes a crescendo in the right hand leading to a *mf* section, and a similar crescendo in the left hand. The score concludes with a *Ped. (a little)* instruction.

*mp*

*(legato)*

*mp*

7

13

*crescendo*

*mf*

*crescendo*

*mf*

Ped. (a little)

19

*legato* *non troppo marcato*

25

*f* *mp*

31

*8va* *f* *mf*

8va

38

$(\text{♩} = \text{♩})$

*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

69

8va

74

8va

80

*p*

*p*

*p*

85

*ff*

*mf*

*sfz*

*mf subito*

3

90



94

*p* *f*

*mp* *p* *(sec)* *mp*

## II “Rumboid”

*Allegro di molto* (♩. = 126)

*mp* *mp*

4

*mf* *mf*

Red. \*

7

10

13

8va

8va

16

*mf* *f*

*mf* *f*

*Red. lightly* *Red. lightly*

8va

19

*sempre cresc.*

*sempre cresc.*

(Ped.) (Ped.)

8va

21

*sfz* *f*

*sfz* *f*

(*Red. lightly*)

23

*p*

*mf subito*

*p*

8va

26

29

*mp*

*mf*

*mp*

*mf*

Ped.

32  $(\text{♩} = \text{♩})$  8va

*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. \*

45 *8va*

*f*

*f*

(pedal)

8va -----

47

*sfz* *mf* *cresc* *cresc*

*Red.* \*

*sfz* *p* *f*

49

*piu f* *f* *8va*

*piu f* *f* *pedal*

8va -----

51

53 (8va)

mf

8va

56 8va (loco)

p

cantabile

59

mf

(♩ = ♩)



62

65

*p*

(hand away quickly)

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)

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

### III Valse d'Ivresse

The musical score is written for piano and violin in 3/4 time. It consists of three systems of staves. The first system (measures 1-5) features a piano introduction with a melody in the right hand and accompaniment in the left hand, marked *mf*. The second system (measures 6-10) includes a violin entry at measure 6, marked *8va*, and a piano accompaniment marked *mf*. The third system (measures 11-15) continues the piano accompaniment and includes a violin part marked *8va*. The tempo is indicated as *Valse, non troppo moderato* with a metronome marking of 138-168 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

8va

*mf*

*mf*

6

8va

(legato e cantabile)

11

8va

8va

16

NON RIT.

*f*

*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) *loco*

*f* *p* *f* *p*

40

*mf*

*mp*

*mf*

8va

(con pedale)

46

*Rit*

(Rubato a piacere)

8va

*f* tratto

*Rit*

(Rubato a piacere) ten.

*f*

51

8va a tempo

a tempo

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

*Poco Rit* *a tempo* *mf*

61 *Rit* *3*

*Rit*

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

*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



82 *8va*

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

85 *8va*

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

**BIG RIT**

89 *8va*

*f* *mf* *accel* *mf* *accel* *rit* *Tempo*

**(BIG RIT)**

8va -----

94 *Tempo*

*f*

*Tempo*

*f*

(pedal)

8va -----

99

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 is in 4/4 time. It consists of four staves. The top two staves (treble clef) are marked *p* (piano). The bottom two staves (bass clef) are marked *p* and *una corda*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a long, sweeping melodic line in the bass staff.

The second system of the musical score continues the piece. It consists of four staves. The top two staves are marked *p*. The bottom two staves are marked *p*. The music continues with intricate rhythmic patterns and melodic lines, maintaining the *Allegro leggiero* tempo.

The third system of the musical score continues the piece. It consists of four staves. The top two staves are marked *mf* (mezzo-forte). The bottom two staves are marked *mf* and *marcato*. The music features a more pronounced rhythmic pattern with many sixteenth and thirty-second notes, and a long, sweeping melodic line in the bass staff.

11

*p*

14

17

*mf* *f*

20

*pp*

*sfz*

*una corda*

*pp*

*sfz*

*una corda*

23

*mf*

*pp*

*mf*

*pp*

26

*mf*

*ff*

*mf*

*ff*

29

*pp*

*pp*

32

35

*f* *p* *f* *f* *sfz*

*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*

*f* *p*

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*

59

*p* *mf*

62

*f* *ff* *pp* *pp*

8va loco 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

*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* *mf* *jocoso* *3* *3* *p* *mf* *41* *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