PIANO QUINTET in E MAJOR

by

Sydney H. Nicholson

(1918)

PIANO

COVER IMAGE

"On the Thames"
Gallery Oldham

by

Alfred Augustus Glendening

1861-1903

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

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Source Information

Full Score Manuscript	Royal Academy of Music MS 3931
Research & Score Preparation	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6 Version 6.2.30.6245 *Audio Software:* Note Performer 5

Document Software: Affinity Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Sir Sydney Hugo Nicholson MVO (9 February 1875 – 30 May 1947) was an English choir director, organist and composer, now chiefly remembered as the founder of the Royal School of Church Music (RSCM) and the compiler of The Parish Psalter.

He was born in London and educated at Rugby School, New College, Oxford and the Royal College of Music, where he studied the organ. He then served as organist at Barnet Parish Church (1897–1903), Carlisle Cathedral (1904), Lower Chapel, Eton College (1904–1908), Manchester Cathedral (1908–1919), and Westminster Abbey (1919–1928). Along with maintaining his organist posts, he edited the *Hymns Ancient and Modern* supplement that was published in 1916.

Something momentous would have to occur to persuade most away from playing the organ at the prestigious Westminster Abbey, but such was the case with Nicholson who was so concerned at the sad state of choral music in the parish churches throughout the country that in 1927 he founded the School of English Church Music (now the RSCM), in the hope of rectifying the problem.

One of Nicholson's most successful compositions for parish choirs was his Communion Service in G, which was widely sung, especially in Anglo-Catholic churches, until recent times. His anthem, "Beloved, Let Us Love One Another" was composed for the marriage of H.R.H. Princess Mary with the Viscount Lascelles. D.S.O. in Westminster Abbey on February 28, 1922.

In addition to having edited *Hymns Ancient and Modern*, still the standard hymn book in many Anglican churches, Nicholson wrote several hymn tunes. Of these, the most famous is *Crucifer* for the popular processional hymn "Lift High the Cross". In 1928 he received the Lambeth DMus, and a decade later he was knighted for his services to Church music. He died at Ashford, Kent at the age of 72, and was buried at Westminster Abbey.

https://en.wikipedia.org/wiki/Sydney_Nicholson

Piano

Piano Quintet in E Major

Sydney Nicholson

I

Allegro moderato

f

5

9

13

2

17–18

19

rit.

A a tempo

ff

24

28

32

cresc.

36

mf

cresc.

f

41

45

49

53

59

B

V.S.

64

71

77

84

rit....

C

a tempo

90

94

99

104

mf

cresc.

cresc.

108

cresc.

112

D

mf

Ped. Ped. Ped.

117

7

121–127

128

p

E

134

pp

140

Poco più mosso.

146

1

mf

mf

151

8va

153

loco

8va

accel.

cresc.

f

156

8va

V.S.

160 a tempo

mf

164

F

169

R.H.

sf

172

f

sf

175

ff

178

accel.

a tempo

mf

183

rit.

R.H.

G

a tempo

L.H.

Ped.

187

190

194

rit.

a tempo

cresc.

f

7

198–204

205

H

f

211

ff

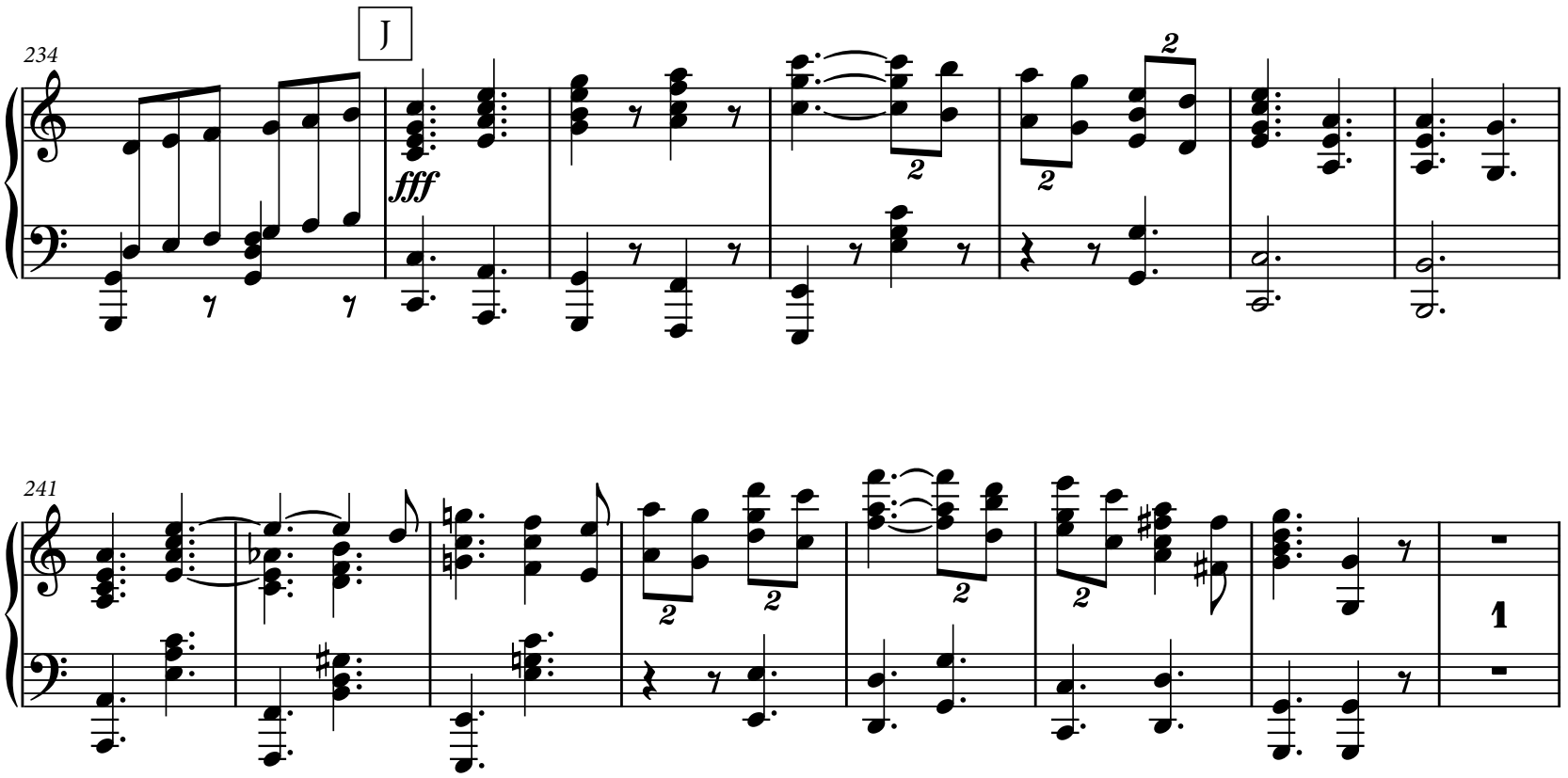
216

222

228

1

R.H.


J
234
fff
241
1

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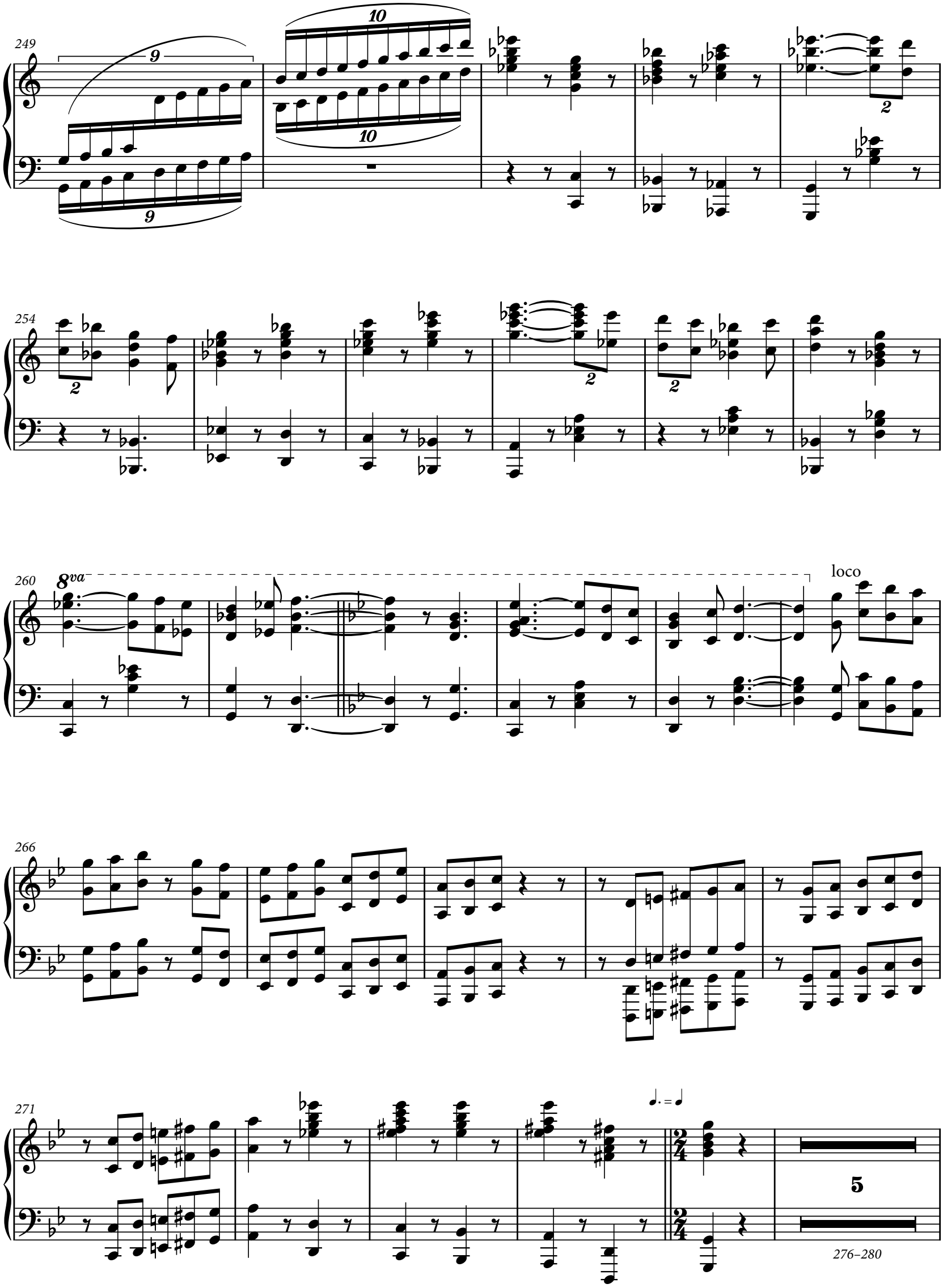

249
9
10
10
9
2
254
2
2
2
260
8va
loco
266
271
5
276–280

281

290

K

296

302

308

314

1

322

L.H.

mf

cresc.

f

330

Più lento

p

337

p

L

12

342–353

354

5 5 5 5 5

355

Tempo I

8va

p tranquillo

5

357

(8)

loco

361

364

367

370

373

M

376

f

379

p

1

1

V.S.

386

p

390

396

rit.

N a tempo

1

402

406

mp

411

mp

416

420

O

p

424

427

430

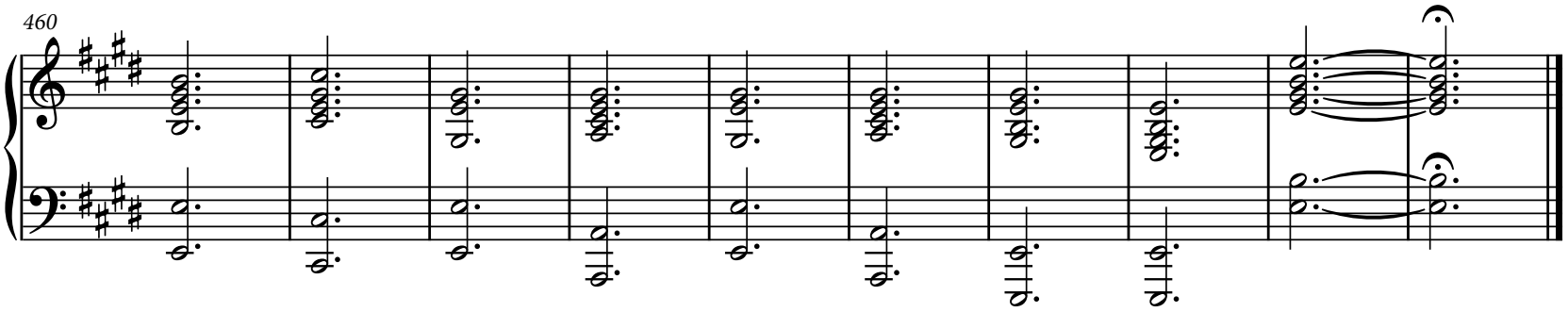
433

437

rit P a tempo

443

451


460

II

Larghetto maestoso ed espressivo

mf

5

cresc.

f

10

ff

mf

15

A

sf

mf

21

1

mp

24

27

p

1

32

B

36

5

39–43

44

mf

[without Pedal]

45

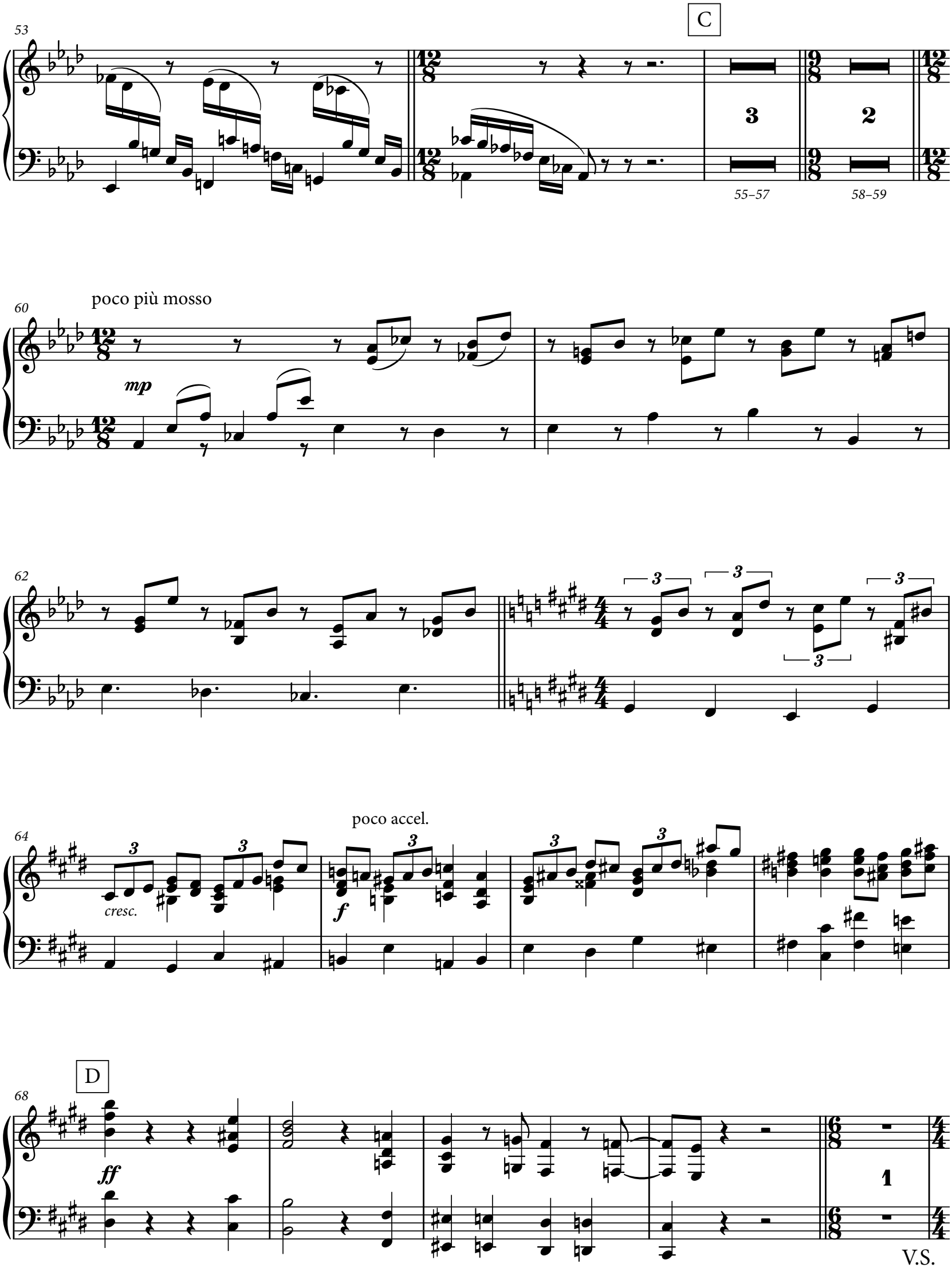
p

46

Ped.

48

50


53
C
3
2
55–57
58–59
60
poco più mosso
mp
62
64
poco accel.
cresc.
f
68
D
ff
1
V.S.

73

rit....

Tempo I

ff

78

E

83

allargando

8va

86

8va

loco

89

F

p

94

1

97

8ba

100

(8)

103

(8)

rit

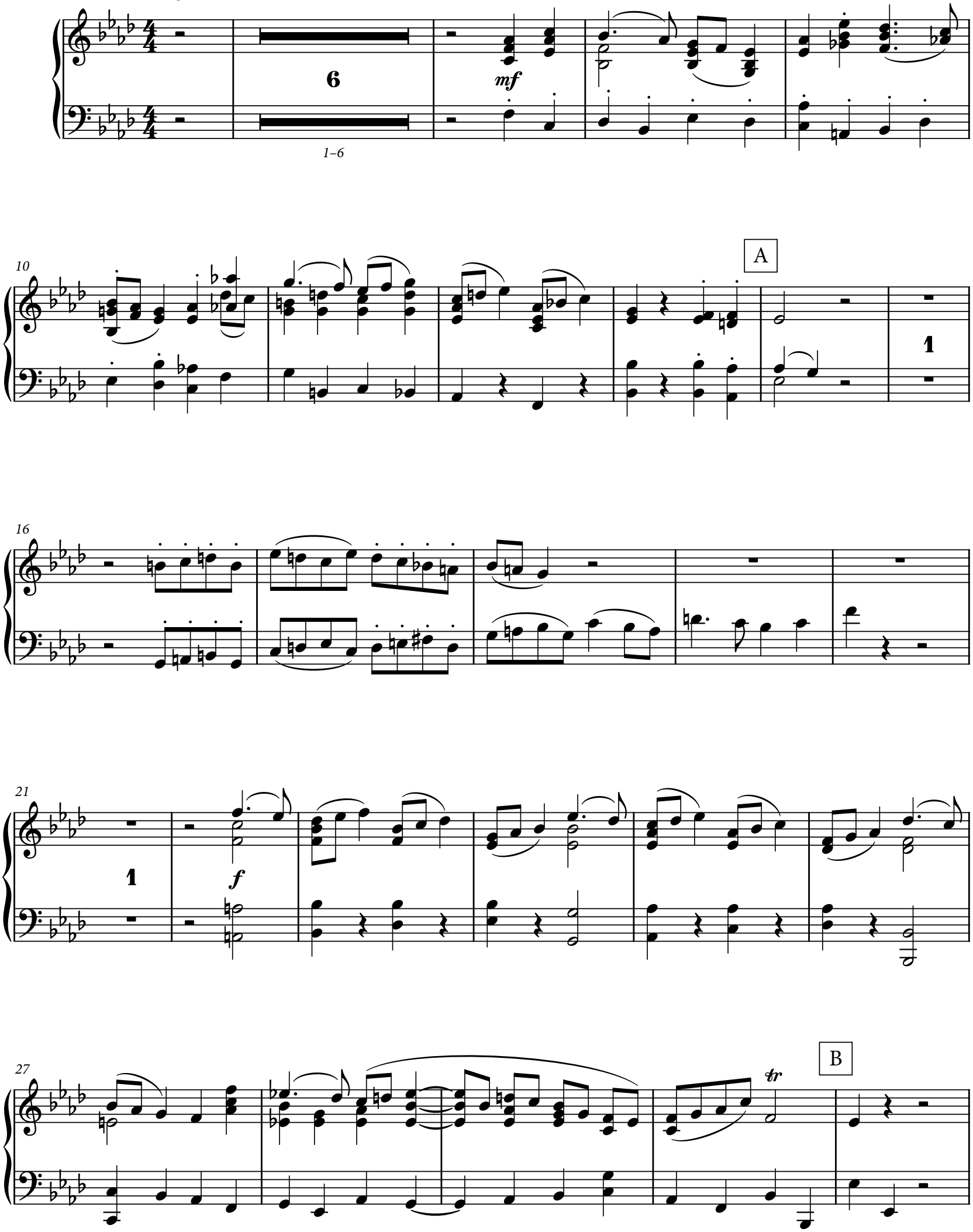
mf

loco

pp

III

Allegro vivace, ma non troppo.



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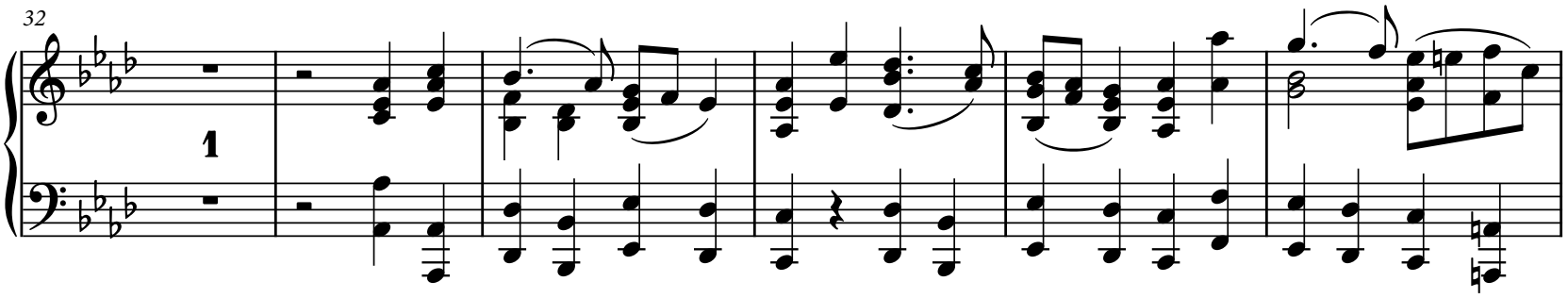

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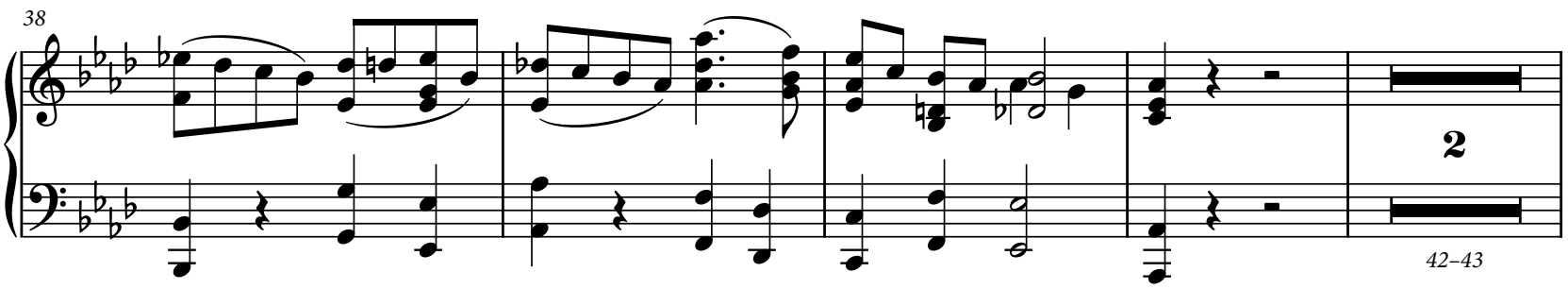

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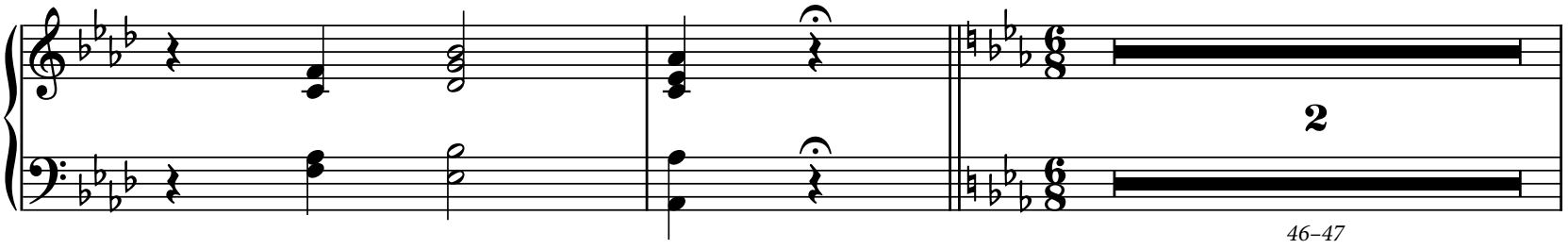
Attacca. Vivace



48

55

61

C

ff

67

mf

73

D

ff

79

8va

loco

85

8va

loco

90

f

V.S.

92

E

97

L.H.

102

F

107

112

117

122

126

G

mf

131

136

p

4

137–140

Tempo I

142

1

6

142–147

148

mf

153

H

p *tr*

157

161

165

169

J

1 2

f

172–173

176

181

K

3

183–185

188

191

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IV

Allegro maestoso e con fuoco

f

7

11

A

f

mf

14

17

V.S.

21

mf

25

p

28

B

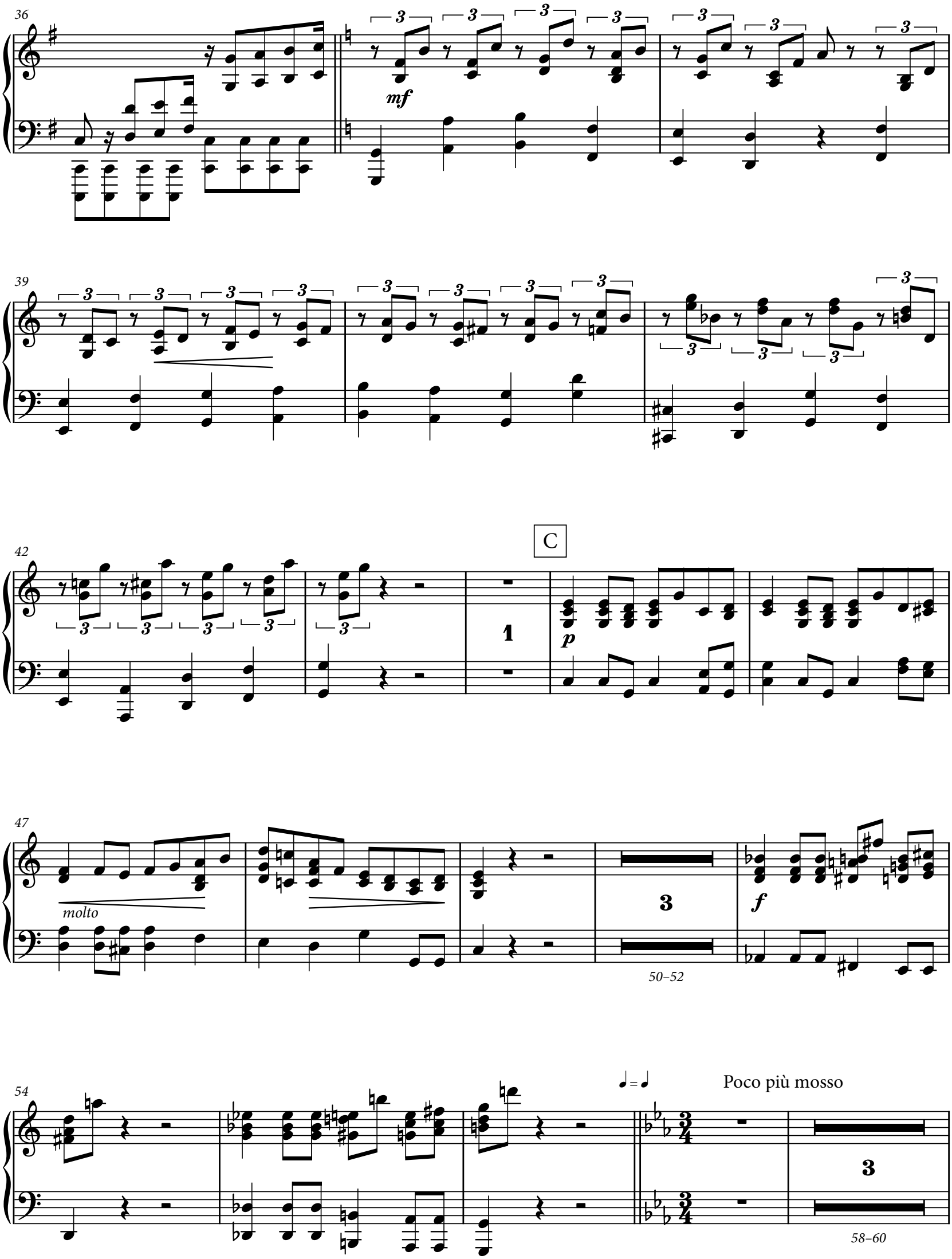
30

f

32

f

cresc.


36
mf
39
42
C
1
p
47
molto
3
f
50–52
54
Poco più mosso
3
58–60

61

D

p

cresc.

66

L.H.

p

senza Ped.

71

74

mf

mf

78

E

p

84

Poco meno mosso

3

89–91

92

p

96

F

5

99–103

7

104–110

111 poco accel.

mf *cresc.* *f*

116 rit..... G Lento

mf *f*

121

125

ff

128 H Allegretto grazioso

p

133

rit ..... Lento

f

138

ff

141

accel.

V.S.

143

K Allegretto grazioso

poco rit.

f *p* *p*

148

a tempo

153

L

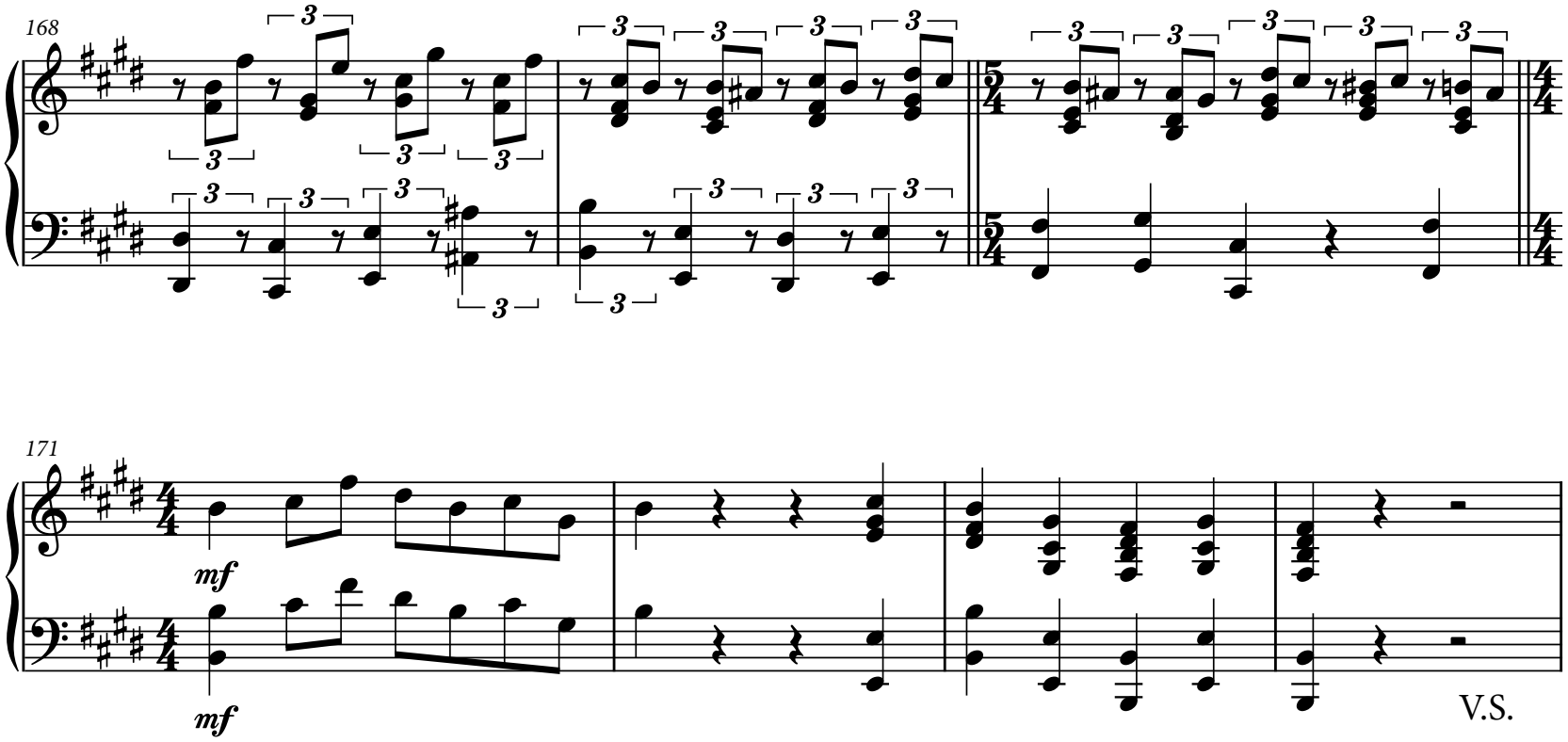
poco a poco accel.

mf *f*

158

164

ff


168
171
mf
mf
V.S.

M

175

f

178

181

184

cresc.

189

L.H.

193

mf

p

N

197

f

201

3

204–206

207

p

210

O

f

V.S.

213

cresc.

217

ff

220

223

rit..

P

Allegretto grazioso

228

rit.

a tempo

233

mf

4

Q

239

cresc.

245

ff

R Vivace

251

f

257

261

8va

ff

265

(8)

S più mosso.

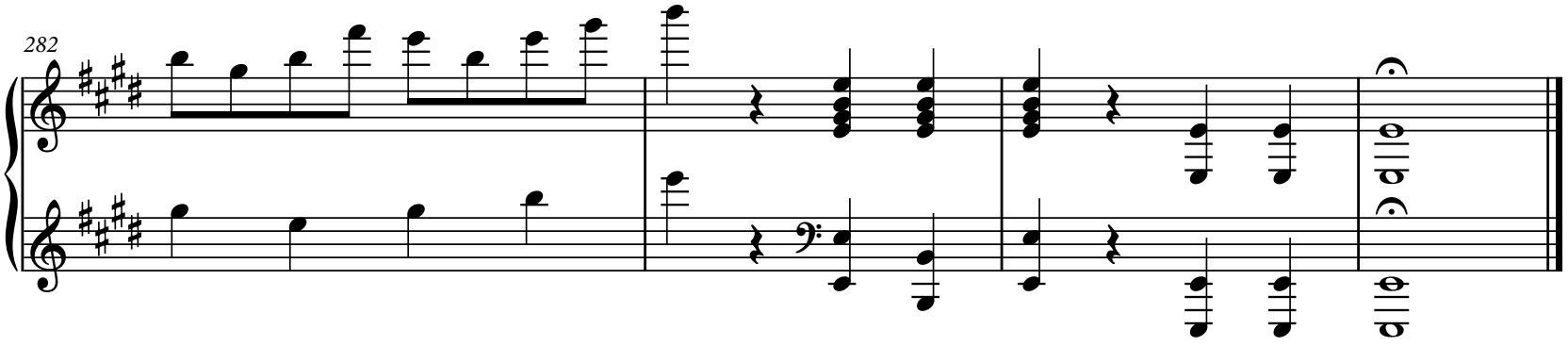
269

(8)

loco

273

278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