



# PIANO QUINTET in E MAJOR

by  
Sydney H. Nicholson  
(1918)

VIOLA

COVER IMAGE

"On the Thames"

Gallery Oldham

by

Alfred Augustus Glendening

1861-1903



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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**  
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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](https://en.wikipedia.org/wiki/Sydney_Nicholson)

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Piano Quintet in E Major

Sydney Nicholson

I

Allegro moderato

7

14

21

26

32

38

*f*

*rit.*

**A** *a tempo*

*ff*

*cresc.*

*mf*

*f*

44

44-49: Musical staff in 3/4 time, key of D major. Measures 44-49. Measure 44 has a triplet of eighth notes. Measure 45 has a triplet of eighth notes. Measure 46 has a triplet of eighth notes. Measure 47 has a quarter rest. Measure 48 has a quarter rest. Measure 49 has a half note G4, marked *mf* and *sf*.

50

50-55: Musical staff in 3/4 time, key of D major. Measures 50-55. Measure 50 has a half note G4, marked *mf*. Measure 51 has a half note G4, marked *sf*. Measure 52 has a half note G4, marked *f*. Measure 53 has a half note G4, marked *sf*. Measure 54 has a half note G4, marked *sf*. Measure 55 has a half note G4, marked *sf*.

56

56-61: Musical staff in 3/4 time, key of D major. Measures 56-61. Measure 56 has a half note G4, marked *mf*. Measure 57 has a half note G4. Measure 58 has a half note G4. Measure 59 has a half note G4. Measure 60 has a half note G4. Measure 61 has a half note G4.

62

62-66: Musical staff in 3/4 time, key of D major. Measures 62-66. Measure 62 has a triplet of eighth notes. Measure 63 has a triplet of eighth notes. Measure 64 has a triplet of eighth notes. Measure 65 has a triplet of eighth notes. Measure 66 has a triplet of eighth notes, marked *mf*.

67

67-72: Musical staff in 3/4 time, key of D major. Measures 67-72. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4. Measure 70 has a half note G4. Measure 71 has a half note G4. Measure 72 has a half note G4, marked *p*.

73

73-77: Musical staff in 3/4 time, key of D major. Measures 73-77. Measure 73 has a half note G4. Measure 74 has a half note G4. Measure 75 has a half note G4. Measure 76 has a half note G4. Measure 77 has a half note G4.

78

78-83: Musical staff in 3/4 time, key of D major. Measures 78-83. Measure 78 has a triplet of eighth notes. Measure 79 has a triplet of eighth notes. Measure 80 has a triplet of eighth notes. Measure 81 has a half note G4. Measure 82 has a half note G4. Measure 83 has a half note G4.

84

84-88: Musical staff in 3/4 time, key of D major. Measures 84-88. Measure 84 has a half note G4. Measure 85 has a half note G4. Measure 86 has a half note G4. Measure 87 has a half note G4. Measure 88 has a half note G4, marked *rit.....*. Measure 89 has a half note G4. Measure 90 has a half note G4. Measure 91 has a half note G4. Measure 92 has a half note G4. Measure 93 has a half note G4. Measure 94 has a half note G4. Measure 95 has a half note G4, marked *a tempo*.

96

*mf* *mf*

102

6 105-110 *mf* *p*

113

*mf*

118

*p*

123

*mf*

128

*mf*

134

*mp*

140

*mf*



146 *Poco più mosso.*

*mp* *mf*

153 *accel.*

*cresc.*

157 *a tempo*

*ff* *mp*

163

*mf* *f* F

170

*ff* *sf*

178 *accel.....*

*sf* *cresc.* *sf* *sf* *a tempo* *rit.*

185 G a tempo

*mp* *cresc.* *mf*

190 pizz.

194 rit. a tempo arco

*cresc.* *f* *mf*

199

204

209 H

*ff*

217

223

230



235

J



242



249



256



261



267



272



Viola

293 Vc. K

*f*

302

308-316

317

*mp* *mf*

324

*cresc.* *f*

331  $\text{♩} = \text{♩}$  Più lento L

334-338 339-340 *p*

343

346-347 352-355

356 Tempo I

*p tranquillo*

361

3

366



371



377



384 pizz. pizz. arco *p*

384 pizz. pizz. arco *p*

390 1 3 3 3 3 3 3 3 *pp* *p*

390 1 3 3 3 3 3 3 3 *pp* *p*

397 rit. N a tempo *mp*

397 rit. N a tempo *mp*

403

403

409

409

416 1

416 1

422 O *p*

422 O *p*

429 1 *p* 3 3

429 1 *p* 3 3



435

rit P a tempo

*p*

442

*pp*

*pp*

450

*p*

*p*

457

*p*

*p*

463

## Viola

## II

Larghetto maestoso ed espressivo

Vc.

16

1-16

 $mf$ 

20

A

24

 $mf$ 

29

34

B

$p$

39

*mf*

42

 $f$ 

45

*p*

48

Musical notation for measures 48-50. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 9/8. The notation includes eighth and sixteenth notes, some beamed together, and rests.

51

Musical notation for measures 51-52. The key signature has three flats. The time signature is 9/8. The notation includes eighth and sixteenth notes, some beamed together, and rests.

55

C

Musical notation for measures 55-57. The key signature has three flats. The time signature is 9/8. The notation includes eighth and sixteenth notes, some beamed together, and rests. A *pp* (pianissimo) dynamic marking is present below the first measure. Accents (>) are placed over the first note of measures 55, 56, and 57.

58

poco più mosso

Musical notation for measures 58-64. The key signature has three flats. The time signature is 9/8. The notation includes eighth and sixteenth notes, some beamed together, and rests. A **3** (triple) marking is present above the first measure of the 60-62 section. A **2** (double) marking is present above the first measure of the 63-64 section. The measures 60-62 and 63-64 are indicated by thick black bars.

65 poco accel. D

70 rit...

75 Tempo I

80 E allargando

84

89 F 2 93-94

95

98

98

pp

102

102

mf

rit

Viola  
III

Allegro vivace, ma non troppo.

16

*mf*

6

11

A

17

*f*

22

pizz.

28

B

arco.

33

pizz.

*f*

38



43 Attacca. Vivace  
arco  
*f*

49

56

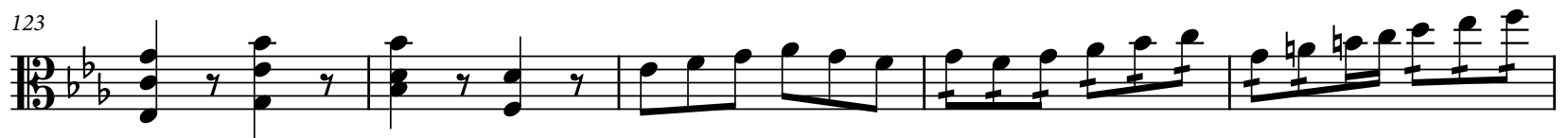
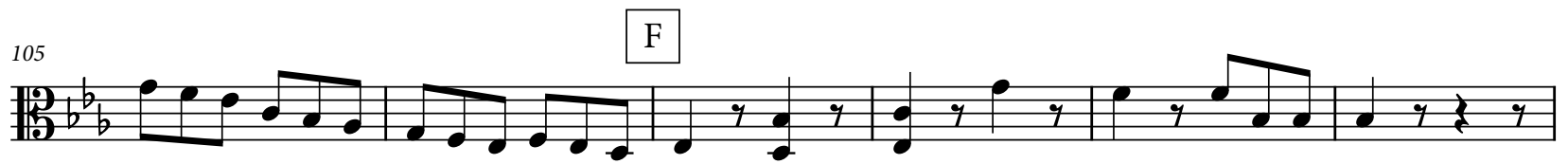
62 **C**  
*ff*

68 **D**  
8  
70-77

81 **5**  
82-86 **1**

90 **E**  
4 4  
92-95 96-99

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141      Tempo I      142

*p*

147

*mf*

152

pizz.

H

1

*mf*

158

3

arco

160-162

*mf*

166

*mf*

172

J

pizz.

f

*f*

176

*mf*

181

K

*mf*

186



191



Viola  
IV

Allegro maestoso e con fuoco

5

11 A

16

21

25

29 B

32

The musical score for Viola IV, measures 5-32, is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro maestoso e con fuoco'. The score includes various musical notations such as triplets, dynamics (f, mf, p), and section markers A and B. The measures are numbered 5, 11, 16, 21, 25, 29, and 32. The score is divided into two systems, each containing three staves. The first system contains measures 5-10, and the second system contains measures 11-16. The third system contains measures 17-22, and the fourth system contains measures 23-28. The fifth system contains measures 29-34, and the sixth system contains measures 35-40. The score is written for Viola IV.



35 *cresc.* 38-40 *f*

42 *p* 45-48 *p*

51 *f*

56 *p* Poco più mosso

61 *pizz.* *D* 65-69

70 *arco* *p*

75 *E* 78-81

82

*p*

87

Poco meno mosso

*p*

91

95

100

F

poco stringendo

*mf*

105

110

poco accel.

*cresc.* *mf* *f*

116

G

rit.....

Lento

*f*

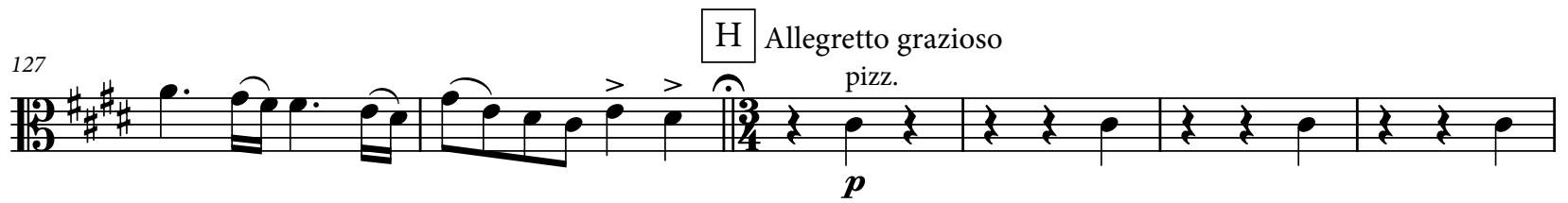
121



*ff*

127

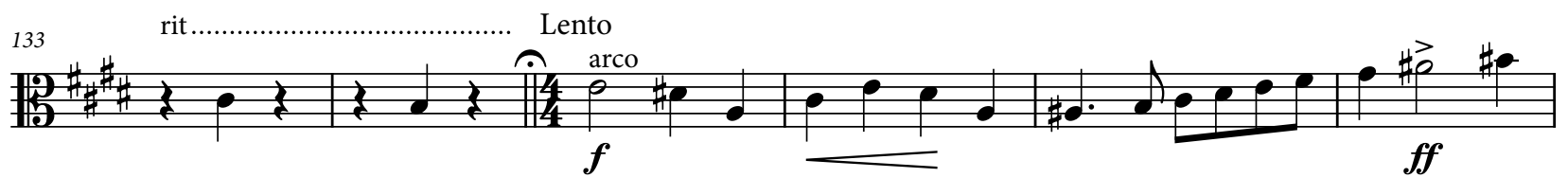
**H** Allegretto grazioso



*pizz.*  
*p*

133

rit..... Lento



*f*  
*ff*

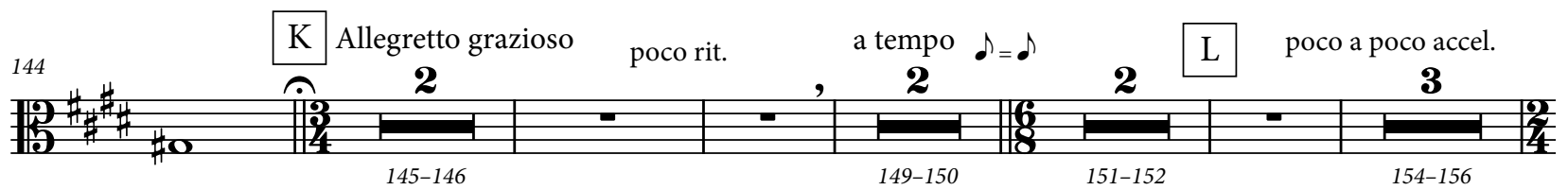
139

accel.



144

**K** Allegretto grazioso



*poco rit.* *a tempo* *poco a poco accel.*

145-146 149-150 151-152 154-156

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157

*f*

163

*ff* *f*

169

*ff*

174

*f*

180

*ff*

186

*cresc.*

190

*cresc.*

194

*cresc.*

202

*p*

206

*molto* *p*

210

*f*

214

*cresc.*

218

*ff*

222

*rit..* **P** Allegretto grazioso *pizz.* *p*

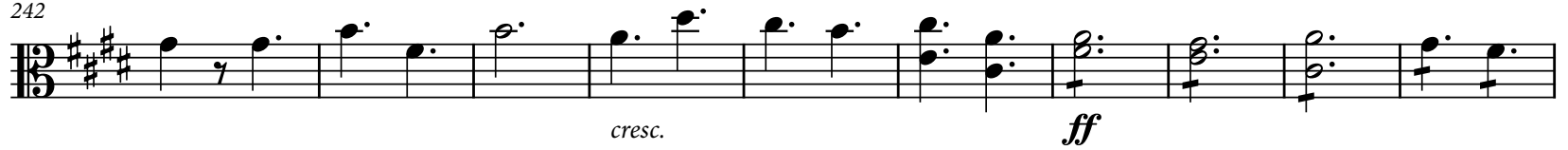
227

*rit.* *a tempo*

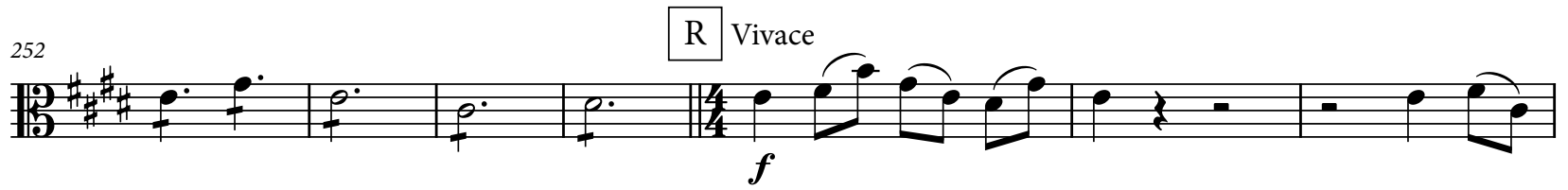
234

*mf* **Q** *arco* *f*

242



252



259



264



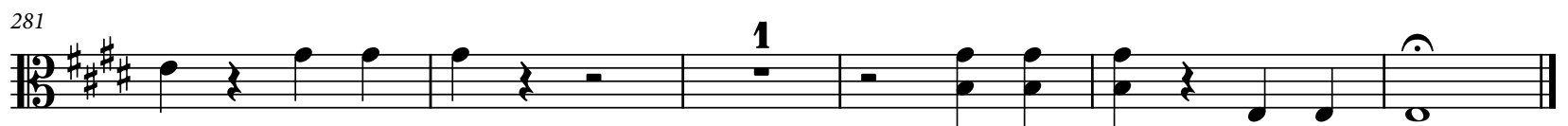
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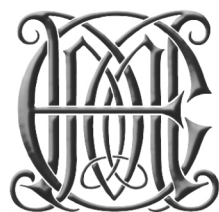


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