



# PIANO QUINTET in E MAJOR

by  
Sydney H. Nicholson  
(1918)

VIOLIN I

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

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# Piano Quintet in E Major

Sydney Nicholson

## I

Allegro moderato

*f*

7

14 rit. A a tempo *ff*

21

28 *cresc.*

36 *mf* *cresc.* *f* 2 42-43

44

44-49: Musical staff in treble clef with key signature of three sharps (F#, C#, G#). Measures 44-45 contain eighth-note triplets. Measure 46 contains a quarter rest. Measure 47 contains a half rest. Measure 48 contains a quarter note G4. Measure 49 contains a half note F#4. Dynamics: *mf* at measure 48, *sf* at measure 49.

50

50-54: Musical staff in treble clef. Measures 50-51 contain eighth-note triplets. Measures 52-54 contain sixteenth-note triplets. Dynamics: *mf* at measure 50, *sf* at measure 51, *f* at measure 52, *sf* at measure 53, *sf* at measure 54.

55

55-59: Musical staff in treble clef. Measures 55-56 contain sixteenth-note triplets. Measures 57-58 contain eighth-note triplets. Measure 59 contains a half note G4. A box labeled 'B' is above measure 58. Dynamics: *sf* at measure 55, *mf* at measure 59.

60

60-64: Musical staff in treble clef. Measures 60-61 contain sixteenth-note triplets. Measures 62-63 contain eighth-note triplets. Measure 64 contains a half note G4. Dynamics: *mf* at measure 60.

65

65-68: Musical staff in treble clef. Measures 65-66 contain sixteenth-note triplets. Measures 67-68 contain eighth-note triplets. Dynamics: *mf* at measure 65.

69

69-74: Musical staff in treble clef. Measures 69-70 contain sixteenth-note triplets. Measures 71-72 contain eighth-note triplets. Measures 73-74 contain sixteenth-note triplets. Dynamics: *p* at measure 69.

75

75-80: Musical staff in treble clef. Measures 75-76 contain sixteenth-note triplets. Measures 77-78 contain eighth-note triplets. Measures 79-80 contain sixteenth-note triplets. Dynamics: *p* at measure 75.

81

81-87: Musical staff in treble clef. Measures 81-82 contain sixteenth-note triplets. Measures 83-84 contain eighth-note triplets. Measure 85 contains a half note G4. Measure 86 contains a half rest. Measure 87 contains a half note G4. A box labeled 'C' is above measure 86. Dynamics: *rit...* at measure 81, *a tempo* at measure 86.

104

Vln II

*mf*

111

*p*

115

*mf*

119

*p*

123

*mf*

128

*pp*

*pizz.*

*p*

*arco*

*pp*

*pizz.*

*arco*

133

*pizz.*

*arco*

*pizz.*

*arco*

*E*

*3*

## Violin I

148

*mf*

Allegretto

154

accel.

cresc.

*ff*

158

a tempo

*mp*

Measures 158-162: The music returns to a 3/4 time signature. Measure 158 contains two groups of eighth notes, each beamed in pairs and marked with a '3' below. Measure 159 begins with a treble clef, a key signature change to one sharp (F#), and a quarter rest, followed by a triplet of eighth notes. Measure 160 features a quarter rest followed by a triplet of eighth notes. Measure 161 contains two groups of eighth notes, each beamed in pairs and marked with a '3' below. Measure 162 begins with a quarter rest, followed by a triplet of eighth notes, and ends with a quarter rest.

164

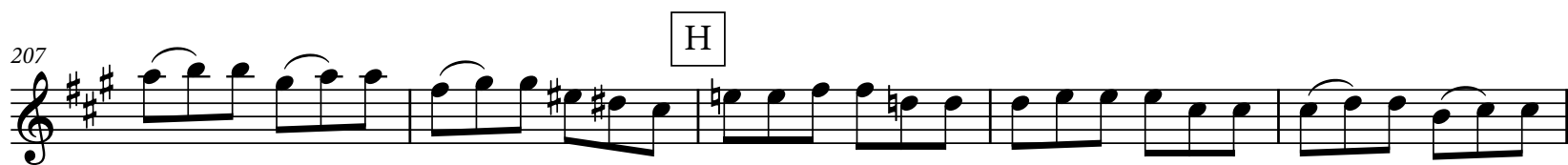
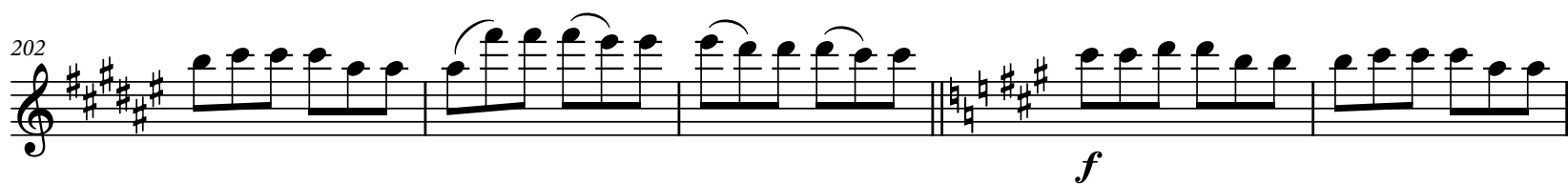
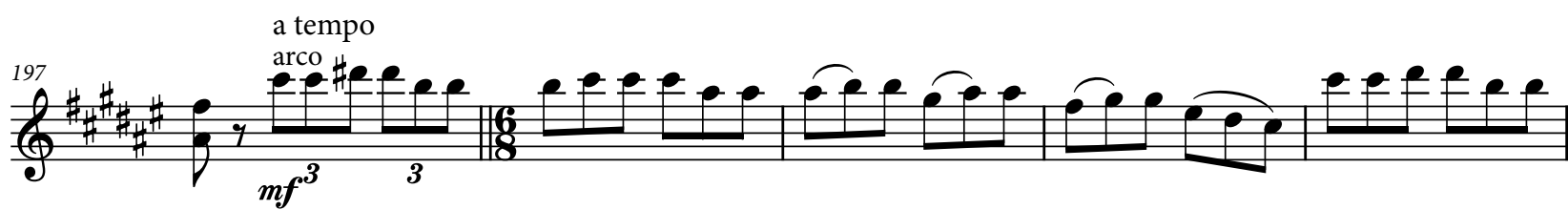
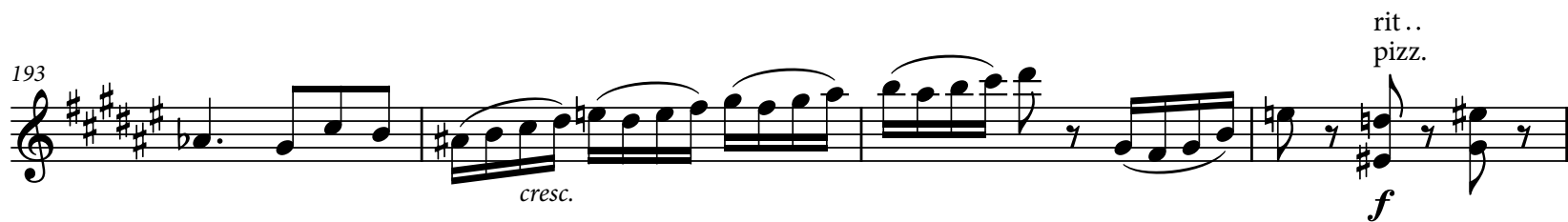
178 *accel...* *a tempo* *rit.*

*sf* *cresc.* *sf* *sf* *sf*

185 G a tempo

*mp* *cresc.* *mf*





227

232

J

*fff*

237

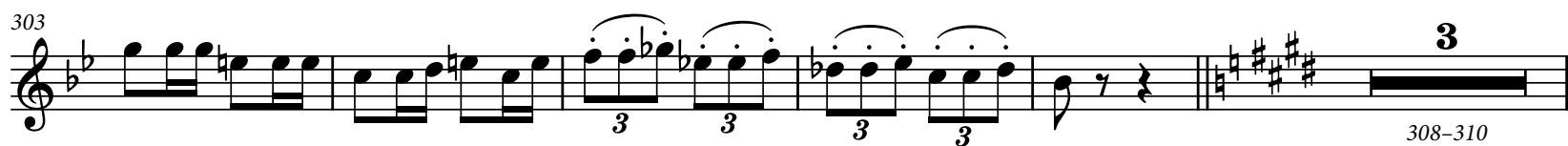
243

249

254

259

264



308-310

311 *tr tr tr tr* **2** *tr tr tr tr*  
*p* 315-316

322 *tr tr* **1**  
*mf cresc. f* 3 3 3 3

329 **1** *Più lento* **5** **L** **2**  
3 3 3 3 334-338 339-340

341 *con sord.* **2**  
*p* 346-347

351 **4** *Tempo I*  
352-355 *p tranquillo*

361

368

**M** 375 **6**  
*f* 378-383 *p*

385

pizz.

arco

*p*

390

*pp*

397

rit.

1

N a tempo

8

399-406

*p*

410

414

7

416-422

423 O

*mf*

429

*p*

434

3 3 3 3 3 3

438 rit P a tempo

3 3 3 3 3 *p* *pp*

445

3 *pp* 450-452

454

*p*

462



## II

Larghetto maestoso ed espressivo

musical score for Violin I, II, starting with the tempo/mood marking "Larghetto maestoso ed espressivo". The score is in 4/4 time and key of D major (three sharps).

The score is divided into measures, with measure numbers 5, 10, 15, 22, and 26 indicated at the beginning of their respective staves.

Key performance markings include:

- mf* (mezzo-forte) at the beginning of the first staff.
- cresc.* (crescendo) and *f* (forte) markings in measures 12-13.
- ff* (fortissimo) and *mf* markings in measures 10-11.
- f* (forte) and *sf* (sforzando) markings in measures 15-16.
- mf* (mezzo-forte) marking in measure 22.
- mf* (mezzo-forte) marking in measure 26.

Other markings include "sul G" above the first staff, and section markers "A" and "2" above measures 18-19 and 33-34 respectively. The score concludes with a 3/4 time signature change in measure 22.

35 B

*p*

39

*mf*

42

*f*

45

*p*

48

*p*

51

*p*

55 C

*pp*

58

poco più mosso

*mf*

63

poco accel.

1

*f*

68

D

*ff*

72

rit....

Tempo I

*sf sf sf sf sf ff*

77

3 3

81

E

allargando

3 3

85

90

F

*mf*

2

93-94

12

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95

Measures 95-96: Treble clef, key of A major (three sharps), 12/8 time signature. Measure 95 starts with a whole rest, followed by a half note G4 with an accent (>) and a piano (p) dynamic. Measure 96 contains a half note A4 with an accent (>), a quarter note B4, a quarter note C5, and a half note B4 with an accent (>).

97

Measures 97-100: Treble clef, key of A major (three sharps). Measure 97: half note G4 with an accent (>), quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4. Measure 98: half note G4 with an accent (>), quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4. Measure 99: half note G4 with an accent (>), quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4. Measure 100: half note G4 with an accent (>), quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4. The staff ends with a double bar line.

100

Measures 100-103: Treble clef, key of A major (three sharps). Measure 100: half note G4, half note A4, half note B4, half note C5, half note B4, half note A4, half note G4. Measure 101: half note G4, half note A4, half note B4, half note C5, half note B4, half note A4, half note G4. Measure 102: half note G4, half note A4, half note B4, half note C5, half note B4, half note A4, half note G4. Measure 103: half note G4, half note A4, half note B4, half note C5, half note B4, half note A4, half note G4. The staff ends with a double bar line. Dynamics include pp (pianissimo) at the start and mf (mezzo-forte) with a crescendo hairpin in measure 103. A ritardando (rit) marking is above the staff in measure 103.

Violin I  
III

Allegro vivace, ma non troppo.

mf

5

9-11

12

A

17-19

20

f

pizz.

26

31

B

arco

pizz.

f

35

40



45 Attacca. Vivace *arco* **1** *f* **2** 51-52

53

59 **C** *ff*

64

69 **D** *ff* 70-76

81

87 *f*

93 **E** **3** 97-99

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132

mf

1

Detailed description: This musical staff covers measures 132 to 137. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. Measure 132 starts with a quarter rest, followed by eighth notes in measures 133 and 134. A *mf* dynamic marking is placed below measure 133. Measures 135 and 136 feature eighth-note patterns. Measure 137 contains a whole note with a first ending bracket above it, marked with a '1'.

138

Tempo I

142

p

p

Detailed description: This musical staff covers measures 138 to 142. It starts with a treble clef, a key signature of three flats, and a common time signature. Measure 138 begins with a *p* dynamic marking. Measures 139 and 140 contain eighth notes. Measure 141 has a first ending bracket with a '1' above it. At measure 142, the key signature changes to two flats (B-flat, E-flat) and the time signature changes to 2/4. A *p* dynamic marking is present below measure 142. The staff continues with eighth-note patterns.

144

Detailed description: This musical staff covers measures 144 to 148. It starts with a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A crescendo hairpin is located at the bottom of the staff, spanning from measure 146 to 148.

149

tr

1

mf

pizz.

Detailed description: This musical staff covers measures 149 to 154. It starts with a treble clef, a key signature of two flats, and a common time signature. Measure 149 begins with a trill (*tr*) on a whole note. Measure 150 has a first ending bracket with a '1' above it. A *mf* dynamic marking is below measure 151. The staff continues with eighth-note patterns. Measure 154 ends with a *pizz.* (pizzicato) marking. A crescendo hairpin is at the bottom of the staff.

155

H

1

mf

arco

Detailed description: This musical staff covers measures 155 to 161. It starts with a treble clef, a key signature of two flats, and a common time signature. Measure 155 has a box labeled 'H' above it. Measure 156 has a first ending bracket with a '1' above it. A *mf* dynamic marking is below measure 157. The staff continues with eighth-note patterns. Measure 161 has an *arco* marking above it.

162

1

mf

Detailed description: This musical staff covers measures 162 to 167. It starts with a treble clef, a key signature of two flats, and a common time signature. Measure 162 has a first ending bracket with a '1' above it. A *mf* dynamic marking is below measure 163. The staff continues with eighth-note patterns, some with accents.

168

J

tr

Detailed description: This musical staff covers measures 168 to 172. It starts with a treble clef, a key signature of two flats, and a common time signature. The staff continues with eighth-note patterns. Measure 171 has a trill (*tr*) on a whole note. Measure 172 has a box labeled 'J' above it. A crescendo hairpin is at the bottom of the staff.

173

pizz.

f

Detailed description: This musical staff covers measures 173 to 177. It starts with a treble clef, a key signature of two flats, and a common time signature. The staff begins with a series of sixteenth notes. A *pizz.* (pizzicato) marking is above measure 174, and a *f* (forte) dynamic marking is below it. The staff continues with eighth-note patterns.

178 K

Musical staff for Violin I, measures 178-182. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 178 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 179 is a whole rest. Measure 180 has a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F4. Measure 181 has a quarter note E4, an eighth note D4, a quarter note C4, and a quarter note B3. Measure 182 has a quarter note A3, an eighth note G3, a quarter note F3, and a quarter note E3. A fermata is placed over the final note E3.

183

Musical staff for Violin I, measures 183-187. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 183 has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 184 has a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F4. Measure 185 has a quarter note E4, an eighth note D4, a quarter note C4, and a quarter note B3. Measure 186 has a quarter note A3, an eighth note G3, a quarter note F3, and a quarter note E3. Measure 187 has a quarter note D3, an eighth note C3, a quarter note B2, and a quarter note A2. A fermata is placed over the final note A2.

188

Musical staff for Violin I, measures 188-191. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 188 has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 189 has a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F4. Measure 190 has a quarter note E4, an eighth note D4, a quarter note C4, and a quarter note B3. Measure 191 has a quarter note A3, an eighth note G3, a quarter note F3, and a quarter note E3. A fermata is placed over the final note E3.

192

Musical staff for Violin I, measures 192-195. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 192 has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 193 has a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F4. Measure 194 has a quarter note E4, an eighth note D4, a quarter note C4, and a quarter note B3. Measure 195 has a quarter note A3, an eighth note G3, a quarter note F3, and a quarter note E3. A fermata is placed over the final note E3.

Violin I  
IV

Allegro maestoso e con fuoco

Violin I score, measures 1 through 32. The score is in treble clef, key of D major (F# C# G# D), and 4/4 time. It includes dynamic markings (*f*, *mf*), articulation (accents), and repeat signs. Section A is marked at measure 10, and Section B is marked at measure 27. The score concludes with first and second endings at measures 31-32.



Measures 1-4: *f* (forte). Measure 10: Section A. Measure 14: *f*. Measure 18: *mf* (mezzo-forte). Measure 23: Accents. Measure 27: Section B. Measure 31-32: First and second endings.



33 *f* *cresc.*

37 *mf*

41 *f* C 4 45-48

49 *p* 4 53-56

57 *p* Poco più mosso

63 D *p*

70 1

77 E 5 1 1 1 2 78-82 86-87

88

*p*

93

Measures 93-95 of the musical score for 'The Rose Tree'. Measure 93 contains a melodic line in G major: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Measure 94 contains a melodic line in G major: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Measure 95 contains a melodic line in G major: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The key signature is one sharp (F#) and the time signature is 4/4.

97

97

101

**F**

poco stringendo

*mf*

106

Musical notation for measure 106, featuring a treble clef, key signature of two sharps (F# and C#), and a series of eighth and sixteenth notes with various accidentals and ties.

116

rit.....

G

Lento

5

1

5

1

120-124

125

Vla

H Allegretto grazioso

129-130

*p*

132 rit..... Lento

*f*

138

*ff*

142 accel.

*f*

K Allegretto grazioso

2

poco rit.

2

145-146

148 a tempo

*f*

L poco a poco accel.

2

7

149-150 151-152 154-160

161

167

*f* *ff*

Musical staff 161-167: Treble clef, key of D major (F#, C#, G#). Measures 161-167. Dynamics: *f* (measures 161-165), *ff* (measures 166-167). Includes slurs and accents.

168

171

*f*

Musical staff 168-171: Treble clef, key of D major. Measures 168-171. Dynamics: *f*. Includes slurs and accents.

172

177

*f*

Musical staff 172-177: Treble clef, key of D major. Measures 172-177. Dynamics: *f*. Includes a first ending bracket labeled '1' and a box labeled 'M' above measure 177.

178

182

Musical staff 178-182: Treble clef, key of D major. Measures 178-182. Includes slurs and accents.

183

186

Musical staff 183-186: Treble clef, key of D major. Measures 183-186. Includes slurs and accents.

187

189

*cresc.*

Musical staff 187-189: Treble clef, key of D major. Measures 187-189. Dynamics: *cresc.*. Includes triplets and slurs.

190

192

Musical staff 190-192: Treble clef, key of D major. Measures 190-192. Includes triplets, slurs, and accents.

193

195

*5*

Musical staff 193-195: Treble clef, key of D major. Measures 193-195. Includes triplets, slurs, and accents. Ends with a five-measure rest.

201

*f* *p*

205

*molto* *p*

209

*f*

213

216

*cresc.* *ff*

220

224

*rit.....* *P* Allegretto grazioso **2**

226-227

228

*mp*

rit. a tempo

234

pizz. *mf*

**Q** arco *f*

242

*cresc.* *ff*

251

**R** Vivace *f* **1**

259

264

*ff*

270

**S** più mosso.

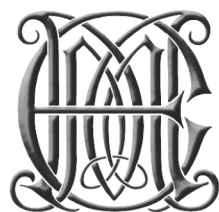


276

Measures 276-280: This staff contains five measures of music in treble clef with a key signature of three sharps (F#, C#, G#). Measures 276-278 consist of eighth-note runs. Measure 279 contains a quarter rest followed by a quarter note. Measure 280 contains a half rest.

281

Measures 281-285: This staff contains five measures of music in treble clef with a key signature of three sharps (F#, C#, G#). Measures 281-282 contain eighth notes. Measure 283 contains a quarter rest. Measure 284 contains a first finger fingering mark (1) above a quarter rest. Measure 285 contains a half note followed by a quarter note.



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