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

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

Violin I

Piano Quintet in E Major

Sydney Nicholson

I

Allegro moderato

f

7

14

rit.

A a tempo

ff

21

28

cresc.

36

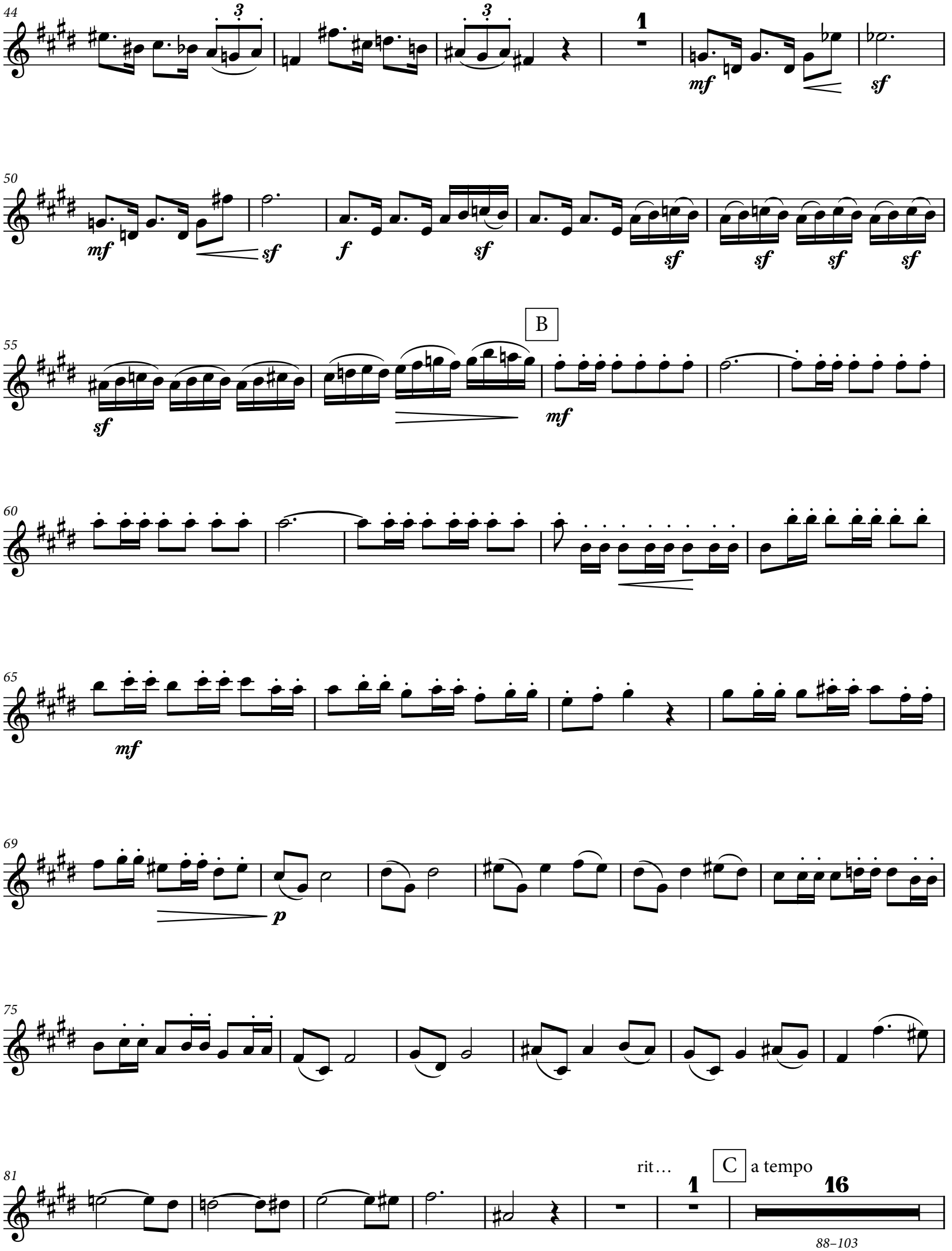
mf

cresc.

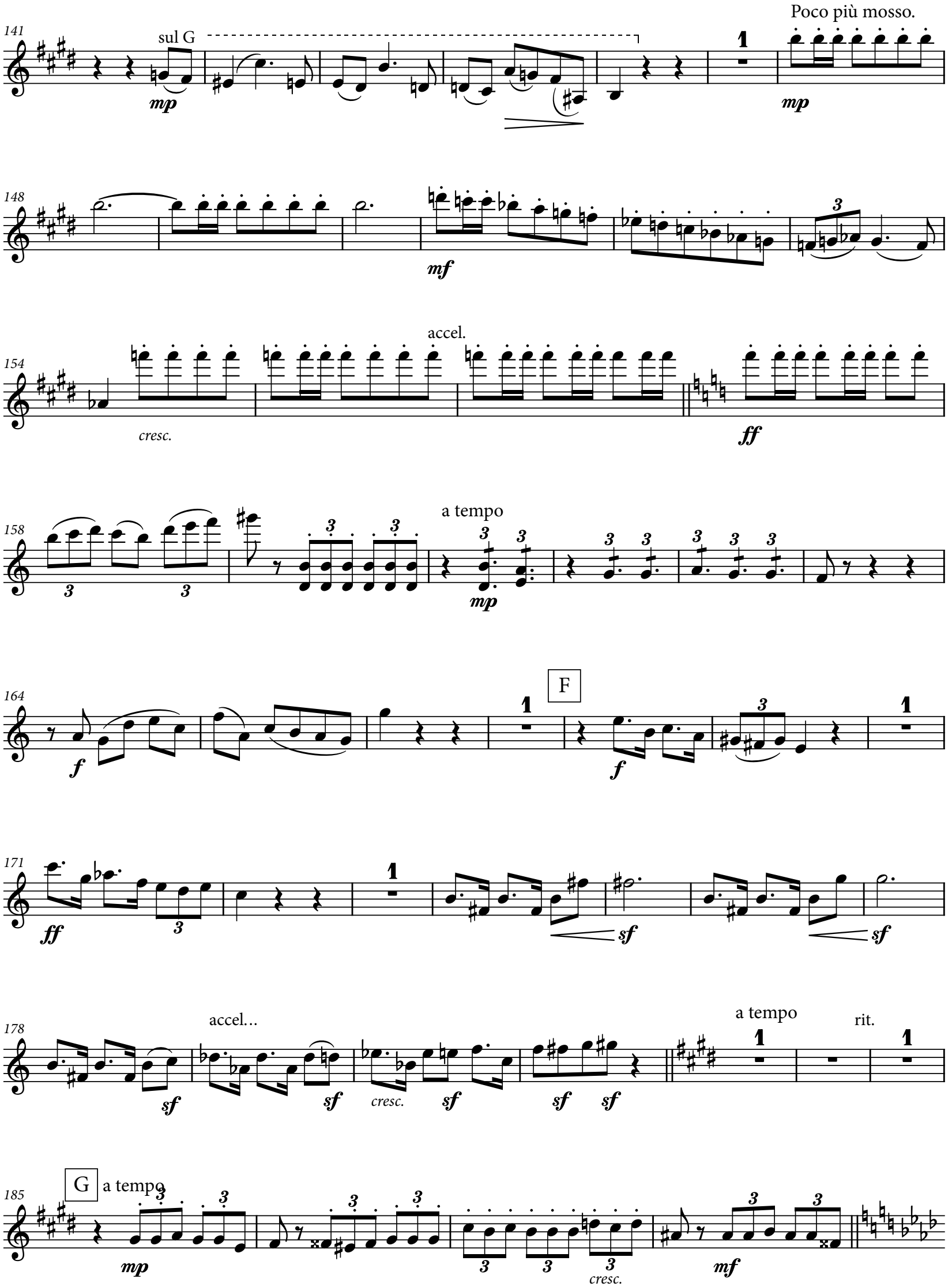
f

2

42–43


44
3
3
1
mf
sf
50
mf
sf
f
sf
sf
sf
sf
sf
55
B
sf
mf
60
65
mf
69
p
75
81
rit…
C
a tempo
1
16
88–103

104
Vln II
mf
111
D
p
115
mf
119
p
123
mf
128
pp
pizz.
p
arco
pp
pizz.
arco
133
pizz.
arco
E
3
138–140


141
sul G
mp
Poco più mosso.
mp
148
mf
154
accel.
cresc.
ff
158
a tempo
mp
164
F
f
f
171
ff
sf
sf
178
accel…
sf
sf
cresc.
sf
sf
sf
a tempo
rit.
185
G
a tempo
mp
cresc.
mf

189

193

cresc.

rit..
pizz.

f

197

a tempo
arco

mf

202

f

207

H

212

ff

217

222

V.S.

227

232

J

fff

237

243

249

254

259

264

269

274

marcato

282

288

295

K

1

303

3

308–310

311
2
315–316
322
1
329
1
Più lento
5
334–338
L
2
339–340
341
con sord.
2
346–347
Tempo I
351
4
352–355
361
368
375
M
6
378–383

385

pizz.

arco

p

390

1

pp

397

rit.

1

N a tempo

8

399–406

p

410

414

7

416–422

O

423

mf

429

p

434

3 3 3 3 3 3 3 3

438

rit

P a tempo

3 3 3 3

p

pp

445

3

450–452

pp

454

462

II

Larghetto maestoso ed espressivo

sul G

mf

5

3

cresc.

3

f

10

ff

mf

15

A

2

f

sf

20–21

22

3

mf

3

3

26

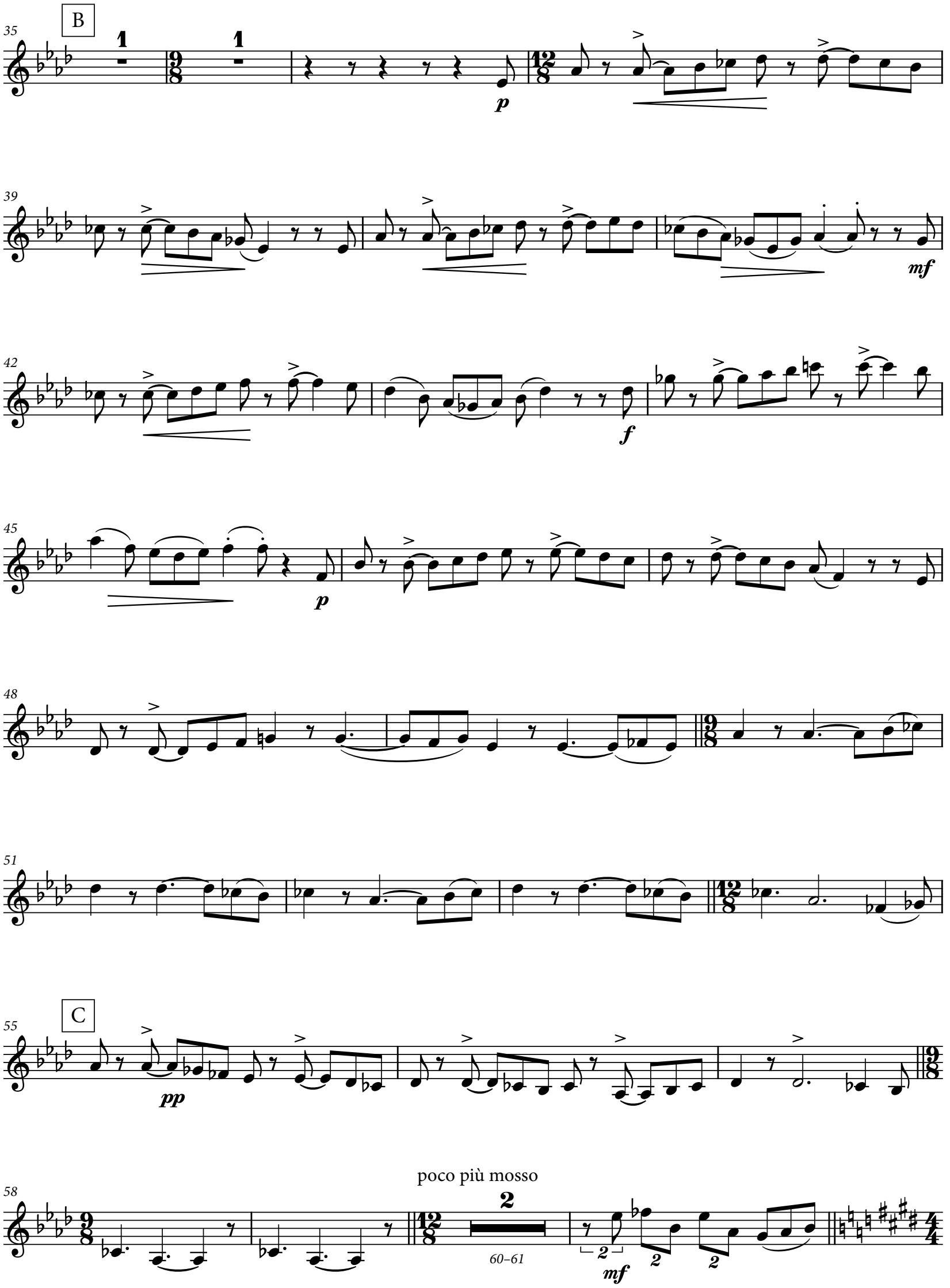
mf

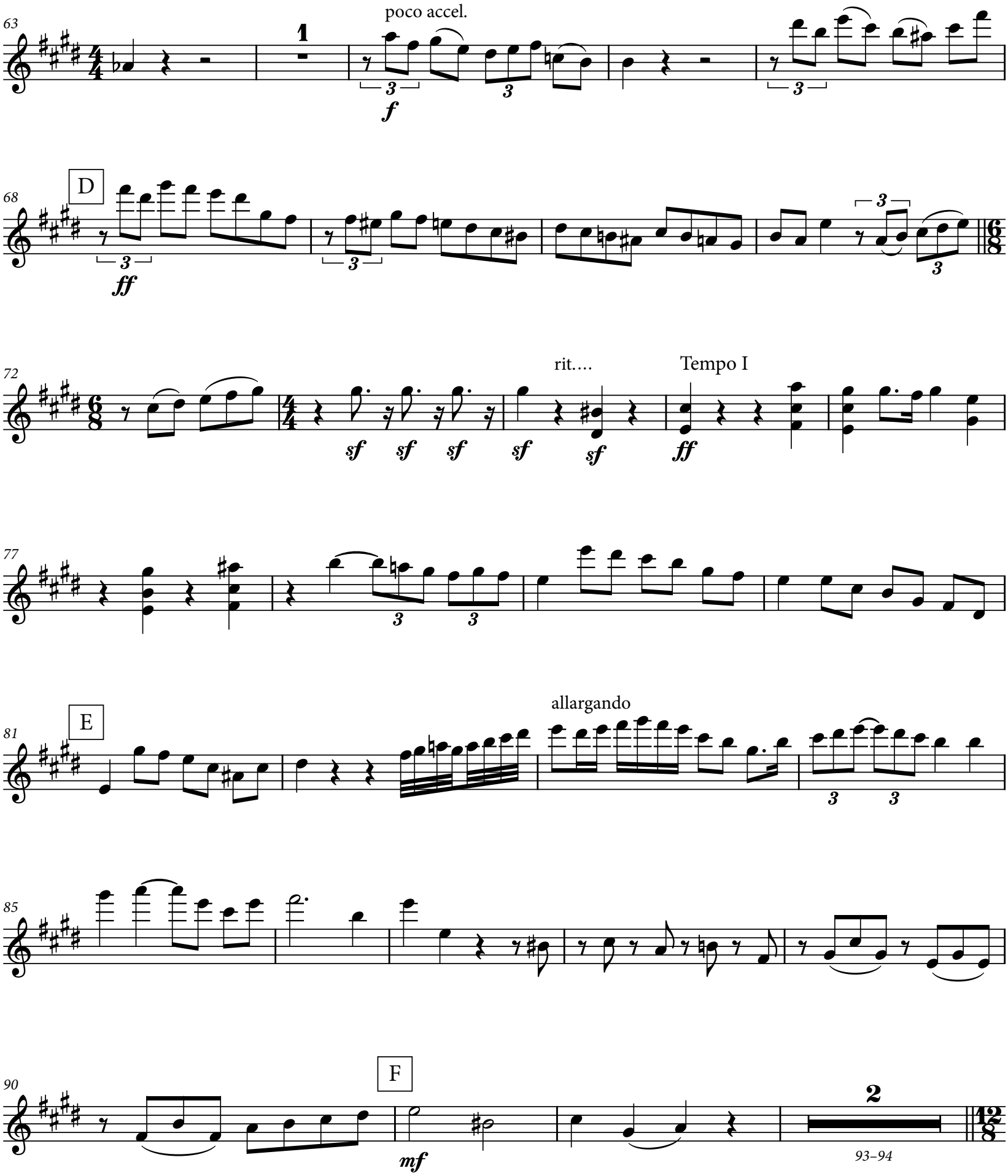
4

29–32

2

33–34


B
C
poco più mosso
60–61


poco accel.
D
rit....
Tempo I
E
allargando
F
93–94

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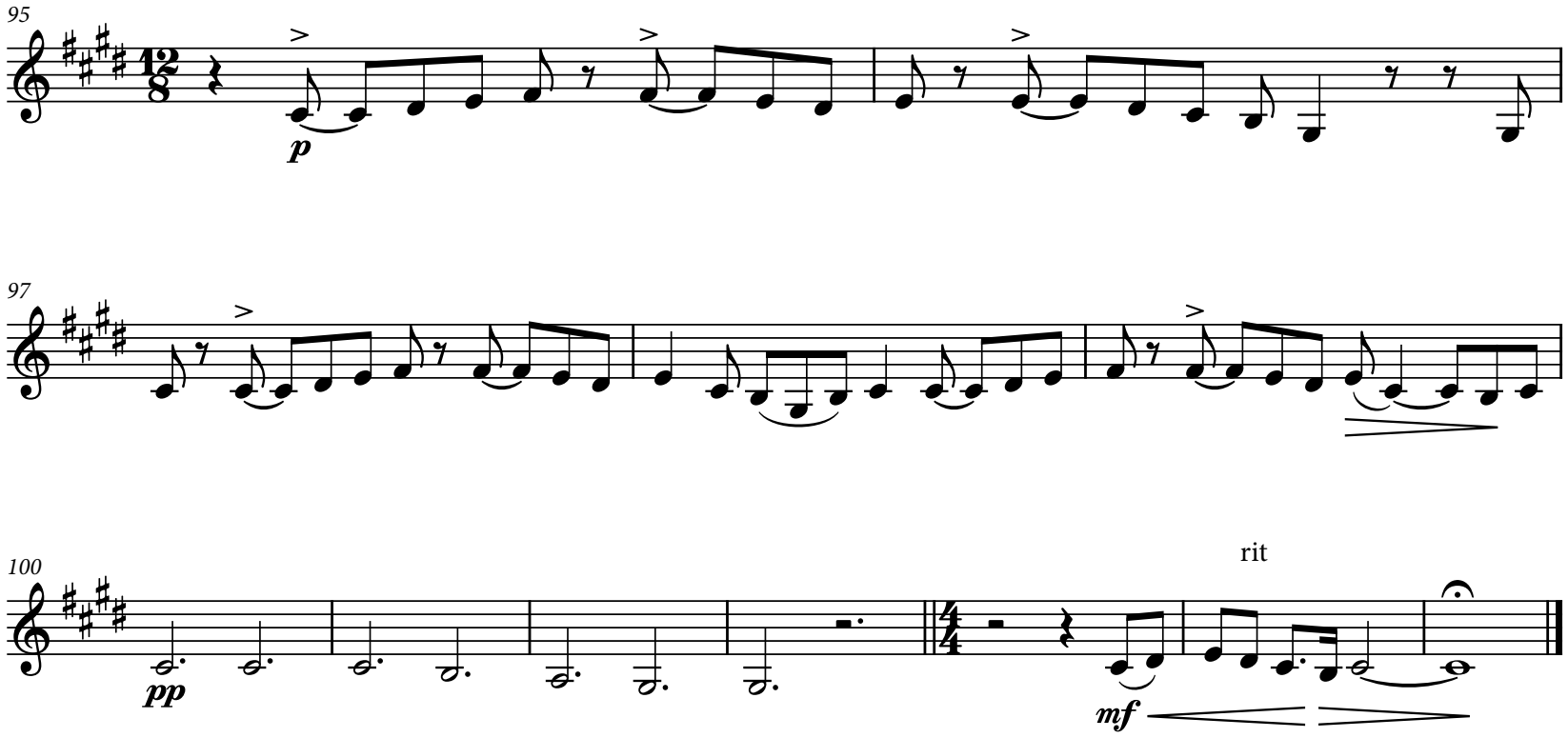

95
p
97
100
pp
rit
mf

Violin I

III

Allegro vivace, ma non troppo.

mf

5

tr

3

9–11

12

A

tr

3

17–19

20

pizz.

f

26

B

31

arco

pizz.

f

35

40

45 Attacca. Vivace 1 arco *f* 2 51–52

53

59 C *ff*

64

69 7 70–76 *ff* D

81

87 *f*

93 E 3 97–99

PAGE INTENTIONALLY LEFT BLANK

100

105

F

111

117

122

126

G

3

129–131

132

mf

138

p

Tempo I

142

p

144

149

tr

mf

pizz.

155

H

mf

arco

162

mf

168

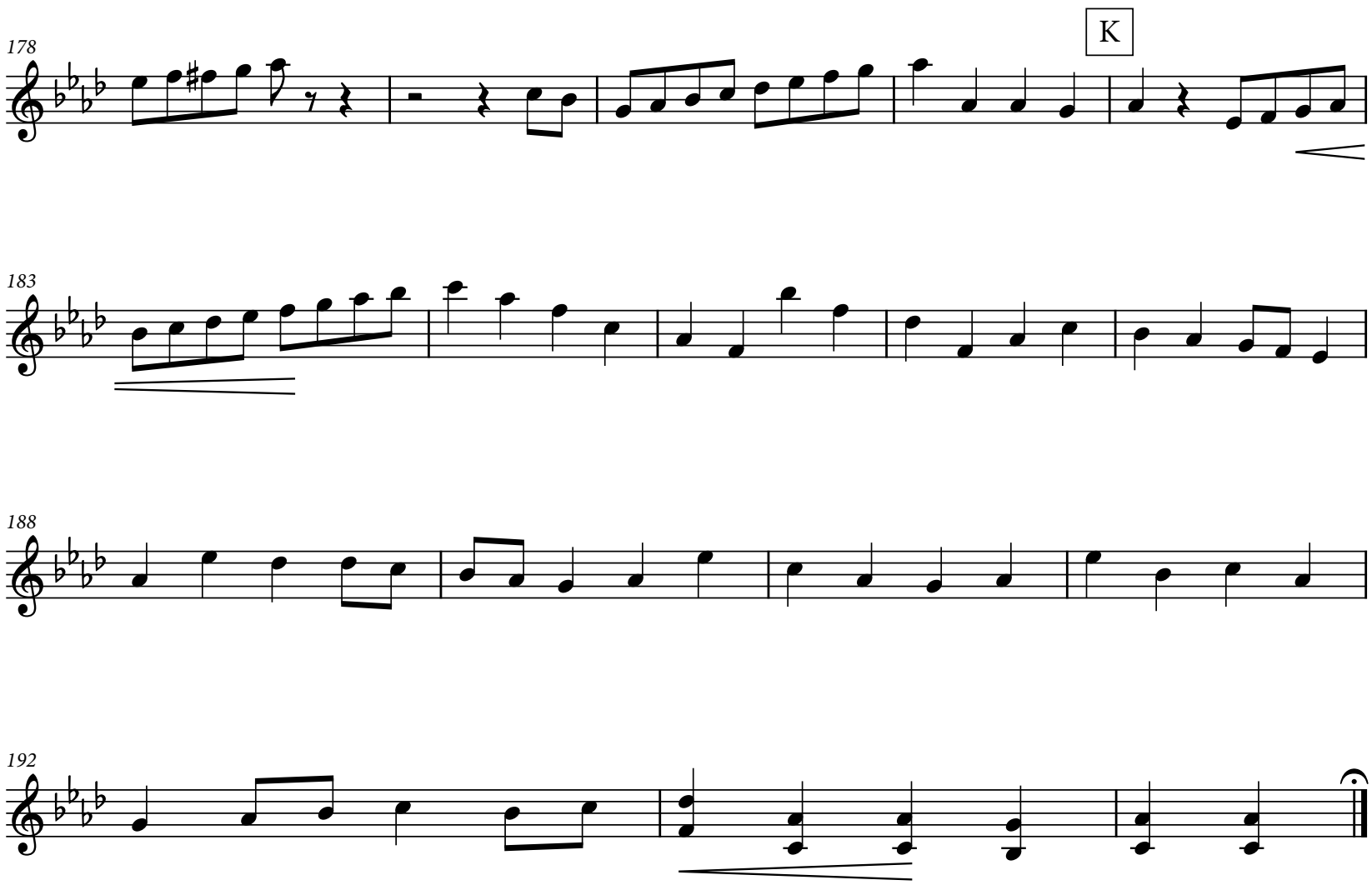
tr

J

173

pizz.

f


178
K
183
188
192

Violin I

IV

Allegro maestoso e con fuoco

f

5

10

A

f

14

18

mf

1

23

27

B

1

2

31–32

33

f

cresc.

37

mf

41

f

C

4

45–48

49

p

4

53–56

57

Poco più mosso

p

63

D

p

70

1

77

E

5

78–82

1

1

1

2

86–87

Poco meno mosso

88

p

93

97

101

F

poco stringendo

mf

106

110

poco accel.

cresc.

2

112–113

mf

f

116

rit.....

1

G

Lento

5

120–124

125

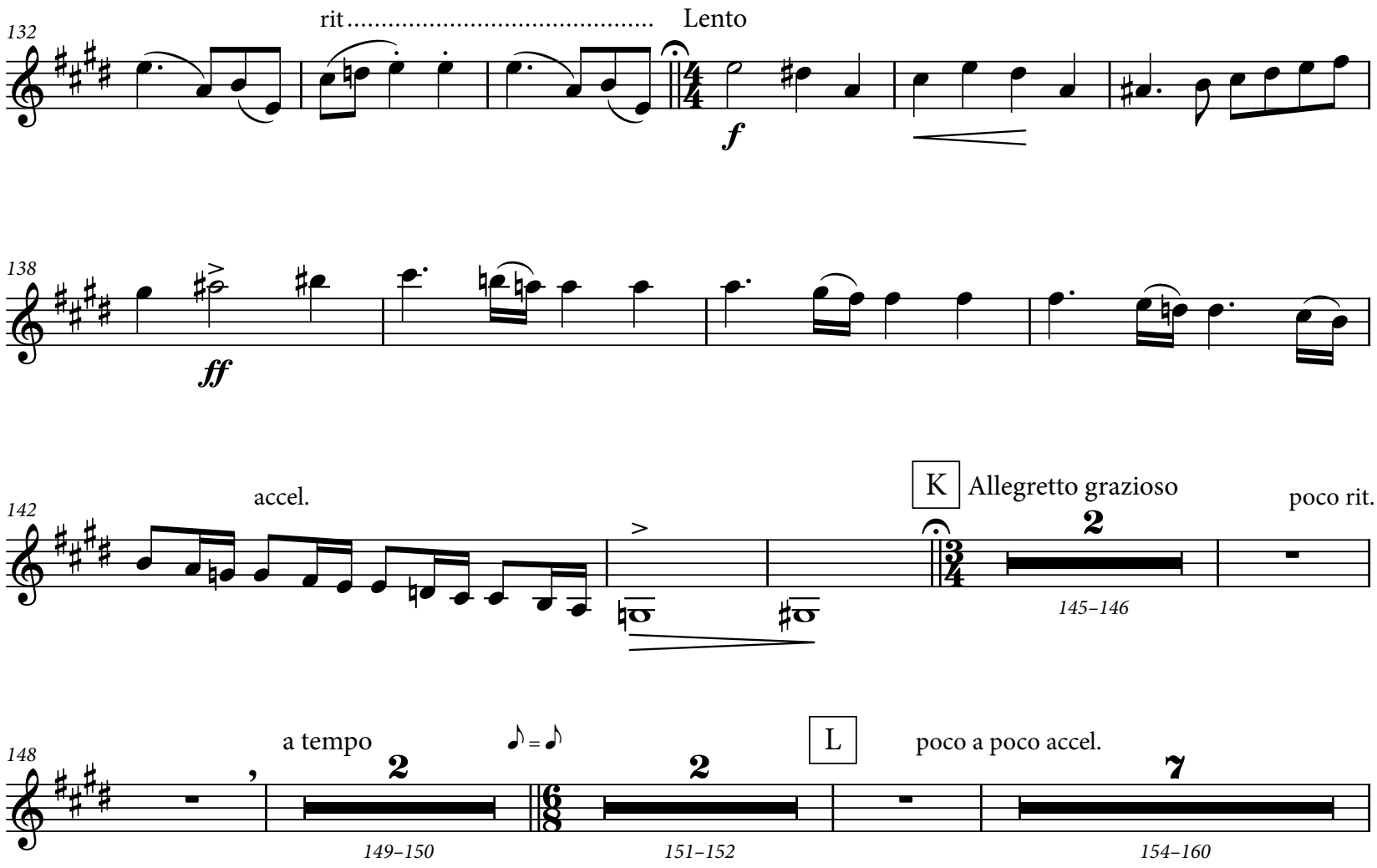
Vla

H Allegretto grazioso

2

129–130

p


132
rit.....
Lento
f
138
ff
142
accel.
K
Allegretto grazioso
poco rit.
2
145–146
148
a tempo
2
149–150
2
151–152
L
poco a poco accel.
7
154–160

161
f
ff
168
f
172
M
1
f
178
183
3 3
187
3 3 3 3 3 3 3 3
cresc.
190
3 3 3 3 3 3 3 3
193
N
5
196–200

201

f

p

205

molto

p

209

O

f

213

216

cresc.

ff

220

224

rit.....

P Allegretto grazioso

2

226–227

228

rit.

a tempo

mp

234

Q

arco

pizz.

mf

f

242

cresc.

ff

251

R Vivace

f

1

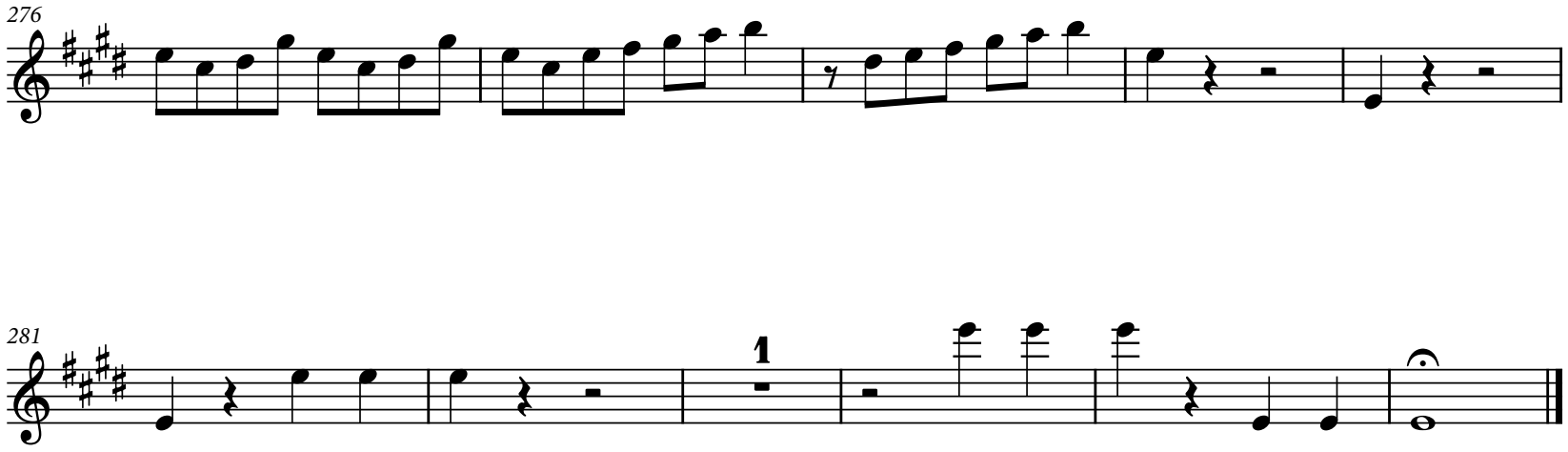
259

264

ff

270

S più mosso.


276
281
1

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