



PIANO QUINTET in E MAJOR

by
Sydney H. Nicholson
(1918)

VIOLONCELLO

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.

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Source Information

Full Score Manuscript

Royal Academy of Music MS 3931

Research & Score Preparation

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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 Quintet in E Major

Sydney Nicholson

I

Allegro moderato

f

7

9-10

15

rit.

A a tempo

ff

22

29

cresc.

36

mf

cresc.

f

43

3

3

1

V.S.

48

48 49 50 51 52 53

mf sf mf sf f sf sf

Staff 48-53: Bass clef, key of D major (F# C# G#). Measures 48-53. Dynamics: *mf*, *sf*, *mf*, *sf*, *f*, *sf*, *sf*. Accents and slurs are present.

54

54 55 56 57 58 59

sf sf sf sf mf

Staff 54-59: Bass clef, key of D major. Measures 54-59. Dynamics: *sf*, *sf*, *sf*, *sf*, *mf*. Measure 56 has a first ending bracket labeled 'B' with first and second endings. Measure 57 has a repeat sign.

61

61 62 63 64 65 66

f³ mf

Staff 61-66: Bass clef, key of D major. Measures 61-66. Dynamics: *f³*, *mf*. Measure 61 has a triplet of eighth notes. Measure 66 has accents.

67

67 68 69 70 71 72

p

Staff 67-72: Bass clef, key of D major. Measures 67-72. Dynamics: *p*. Measure 72 has a first ending bracket.

73

73 74 75 76 77 78

Staff 73-78: Bass clef, key of D major. Measures 73-78. Dynamics: *p*. Measure 78 has a first ending bracket.

79

79 80 81 82 83 84 85 86 87 88

rit... *mf*

Staff 79-88: Bass clef, key of D major. Measures 79-88. Dynamics: *mf*. Measure 80 has a first ending bracket labeled 'C' with 'a tempo' marking. Measure 81 has a first ending bracket labeled '1'.

89

89 90 91 92 93 94

mf

Staff 89-94: Bass clef, key of D major. Measures 89-94. Dynamics: *mf*. Measure 94 has a first ending bracket.

95

95 96 97 98 99 100

Staff 95-100: Bass clef, key of D major. Measures 95-100. Dynamics: *mf*. Measure 100 has a first ending bracket.

101

2 5

105-106 107-111

112

D

p

117

mf *p*

121

mf

126

p pizz.

131

pp arco

136

E

pizz.

142

Poco più mosso.

1 1

V.S.

148

arco

mf

mf

f

1

3 3

155

accel.

ff

3

160

a tempo

pizz.

mf

1

arco

167

F

f

ff

1

1

174

accel.

sf

sf

sf

sf

cresc.

sf

181

a tempo

rit.

G

a tempo

sf

sf

mp

3

3

3

3

3

cresc.

188

pizz.

mf

3

3

3

3

3

192

cresc.

Violoncello

5

196

rit .

a tempo

arco

f

mf

3

3

201

13/8

f

206

Example 206

212

The first system of the musical score is written on a single staff in bass clef. The key signature has two sharps (F# and C#). The music begins with a half note F#3, followed by a quarter note G#3, and then a quarter note A3. This is followed by a half note B2, then a quarter note A2, and a quarter note G#2. There is a measure rest, then a half note F#2, a quarter note E2, and a quarter note D2. Another measure rest follows, then a half note C#2, a quarter note B1, and a quarter note A1. This is followed by a half note G#1, a quarter note F#1, and a quarter note E1. The system ends with a double bar line. The dynamic marking *ff* is placed below the staff. The rehearsal mark 2 is placed above the final measure.

ff

2

218-219

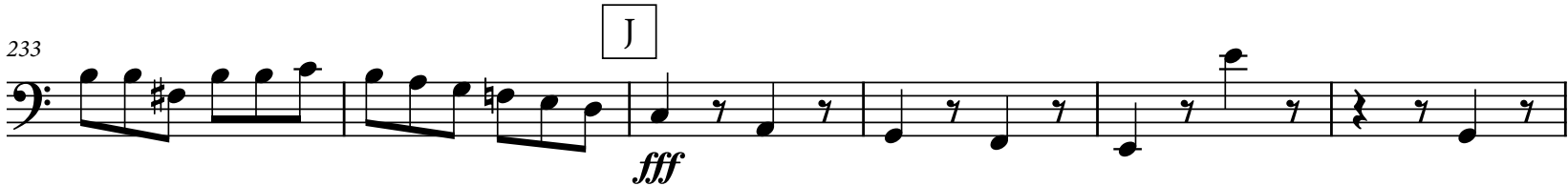
220



227



233



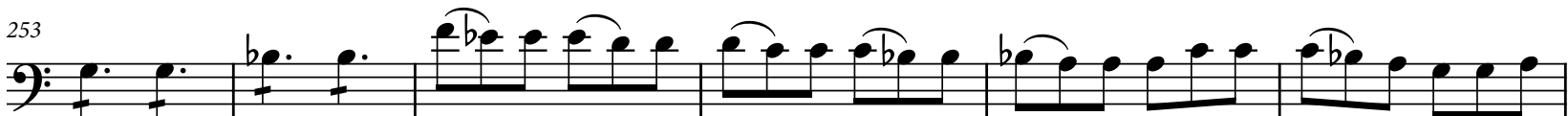
239



247



253



259



265



271

♩ = ♩

9

276-284

285

Pno

f

294

K

3

301

3

307

9

308-316

p

mf

324

cresc.

f

3

330

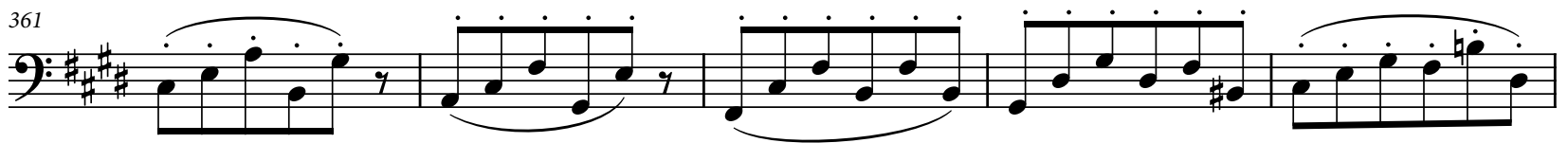
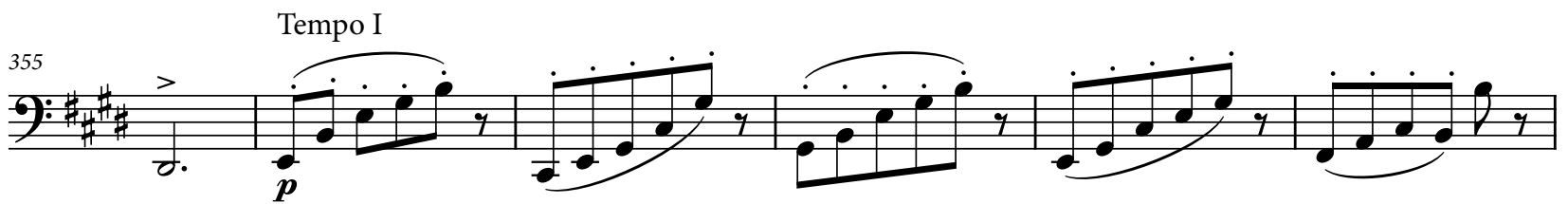
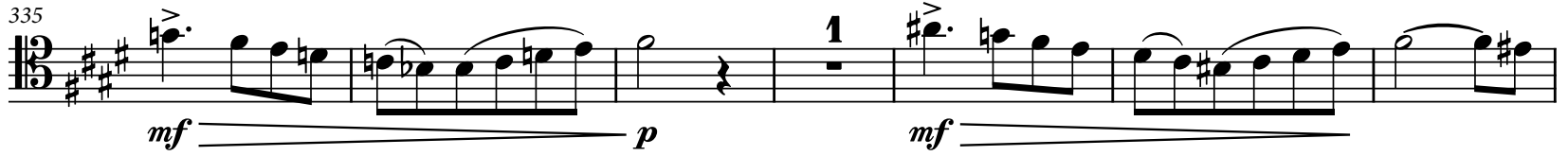
♩ = ♩

Più lento

1

V.S.

L quasi cadenza



383

pizz.

arco

p

389

pp

rit.

398

mf

a tempo

Pno

N

13

399-411

417

p

422

p

O

428

p

V.S.

P

rit a tempo

434

p

442

pp

449

p

455

3

462

II

Larghetto maestoso ed espressivo

1-7

mf *cresc.* 3

11

ff *mf*

16

f *sf* *mf* 3

A

21

3 3 3 3 6

23-25 26-31

32

B

Staff 32-36: Bass clef, key signature of three sharps (F#, C#, G#). Measure 32 starts with a whole note chord (F#, C#, G#) marked 'Vla'. Measure 33 has a triplet of eighth notes (F#, C#, G#) marked '3'. Measure 34 has a triplet of eighth notes (F#, C#, G#) marked '3'. Measure 35 has a half note (F#) marked 'p'. Measure 36 has a half note (C#) marked 'p'.

37

Staff 37-39: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 37 has a half note (Bb) marked 'p'. Measure 38 has a half note (Eb) marked 'p'. Measure 39 has a half note (Ab) marked 'p'.

40

Staff 40-42: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 40 has a half note (Bb) marked 'p'. Measure 41 has a half note (Eb) marked 'p'. Measure 42 has a half note (Ab) marked 'p'.

43

Staff 43-45: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 43 has a half note (Bb) marked 'f'. Measure 44 has a half note (Eb) marked 'f'. Measure 45 has a half note (Ab) marked 'p'.

46

Staff 46-48: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 46 has a half note (Bb). Measure 47 has a half note (Eb). Measure 48 has a half note (Ab).

49

Staff 49-51: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 49 has a half note (Bb). Measure 50 has a half note (Eb). Measure 51 has a half note (Ab).

53

C

Staff 53-55: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 53 has a half note (Bb). Measure 54 has a half note (Eb) marked 'pp'. Measure 55 has a half note (Ab) marked 'pp'.

56

Staff 56-58: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 56 has a half note (Bb). Measure 57 has a half note (Eb). Measure 58 has a half note (Ab).

60 poco più mosso

mf

63 poco accel.

cresc. *f*

67

ff

71 rit... Tempo I

sf sf sf sf sf ff

76

81 E

allargando

85

90 F

mf

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95

p

98

pp

102

mf rit...

Violoncello
III

Allegro vivace, ma non troppo.

mf

6

7

A

7-13

f

17

pizz.

23

29

B

35

pizz.

f

40

45

Attacca.

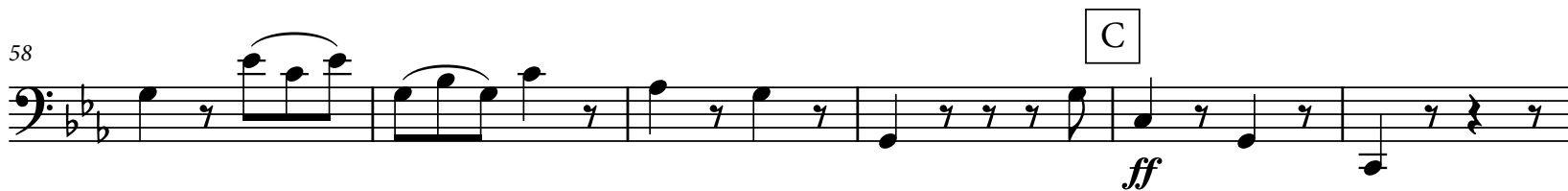
Vivace
arco

f

51



58



64



70



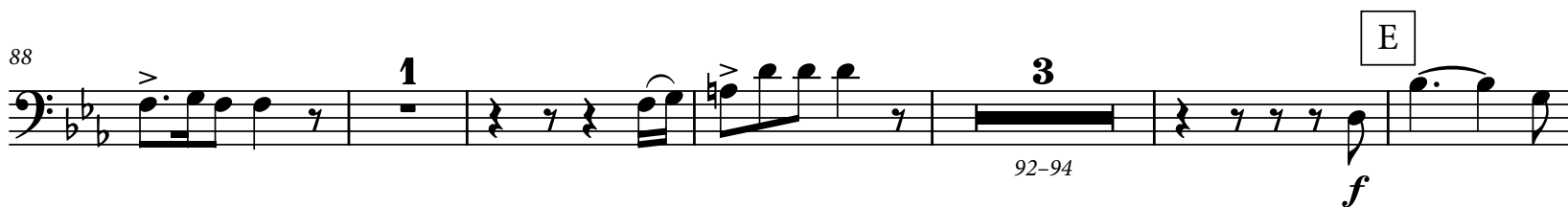
75



81



88



97



103

F

109

115

121

128

G

8

2

Tempo I

129-136

138-139

p

142

4

pizz.

H

5

148-151

mf

156-160

161

(pizz.)

arco

mf

167

J pizz.

173

1 f

179

K

184

189

Violoncello
IV

Allegro maestoso e con fuoco

Sheet music for Violoncello IV, measures 1 through 32. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#).

Measures 1-5: *f*

Measure 6: *f*

Measures 7-10: *f*

Measure 11: *f*

Measures 12-15: *f*

Measures 16-20: *mf*

Measures 21-25: *mf*

Measures 26-29: *mp*

Measures 30-32: *mf*

Measures 33-36: *f*

Measures 37-40: *f*

Measures 41-44: *f*

Measures 45-48: *f*

Measures 49-52: *f*

Measures 53-56: *f*

Measures 57-60: *f*

Measures 61-64: *f*

Measures 65-68: *f*

Measures 69-72: *f*

Measures 73-76: *f*

Measures 77-80: *f*

Measures 81-84: *f*

Measures 85-88: *f*

Measures 89-92: *f*

Measures 93-96: *f*

Measures 97-100: *f*

Measures 101-104: *f*

Measures 105-108: *f*

Measures 109-112: *f*

Measures 113-116: *f*

Measures 117-120: *f*

Measures 121-124: *f*

Measures 125-128: *f*

Measures 129-132: *f*

Measures 133-136: *f*

Measures 137-140: *f*

Measures 141-144: *f*

Measures 145-148: *f*

Measures 149-152: *f*

Measures 153-156: *f*

Measures 157-160: *f*

Measures 161-164: *f*

Measures 165-168: *f*

Measures 169-172: *f*

Measures 173-176: *f*

Measures 177-180: *f*

Measures 181-184: *f*

Measures 185-188: *f*

Measures 189-192: *f*

Measures 193-196: *f*

Measures 197-200: *f*

Measures 201-204: *f*

Measures 205-208: *f*

Measures 209-212: *f*

Measures 213-216: *f*

Measures 217-220: *f*

Measures 221-224: *f*

Measures 225-228: *f*

Measures 229-232: *f*

Measures 233-236: *f*

Measures 237-240: *f*

Measures 241-244: *f*

Measures 245-248: *f*

Measures 249-252: *f*

Measures 253-256: *f*

Measures 257-260: *f*

Measures 261-264: *f*

Measures 265-268: *f*

Measures 269-272: *f*

Measures 273-276: *f*

Measures 277-280: *f*

Measures 281-284: *f*

Measures 285-288: *f*

Measures 289-292: *f*

Measures 293-296: *f*

Measures 297-300: *f*

Measures 301-304: *f*

Measures 305-308: *f*

Measures 309-312: *f*

Measures 313-316: *f*

Measures 317-320: *f*

Measures 321-324: *f*

Measures 325-328: *f*

Measures 329-332: *f*

Measures 333-336: *f*

Measures 337-340: *f*

Measures 341-344: *f*

Measures 345-348: *f*

Measures 349-352: *f*

Measures 353-356: *f*

Measures 357-360: *f*

Measures 361-364: *f*

Measures 365-368: *f*

Measures 369-372: *f*

Measures 373-376: *f*

Measures 377-380: *f*

Measures 381-384: *f*

Measures 385-388: *f*

Measures 389-392: *f*

Measures 393-396: *f*

Measures 397-400: *f*

Measures 401-404: *f*

Measures 405-408: *f*

Measures 409-412: *f*

Measures 413-416: *f*

Measures 417-420: *f*

Measures 421-424: *f*

Measures 425-428: *f*

Measures 429-432: *f*

Measures 433-436: *f*

Measures 437-440: *f*

Measures 441-444: *f*

Measures 445-448: *f*

Measures 449-452: *f*

Measures 453-456: *f*

Measures 457-460: *f*

Measures 461-464: *f*

Measures 465-468: *f*

Measures 469-472: *f*

Measures 473-476: *f*

Measures 477-480: *f*

Measures 481-484: *f*

Measures 485-488: *f*

Measures 489-492: *f*

Measures 493-496: *f*

Measures 497-500: *f*

Measures 501-504: *f*

Measures 505-508: *f*

Measures 509-512: *f*

Measures 513-516: *f*

Measures 517-520: *f*

Measures 521-524: *f*

Measures 525-528: *f*

Measures 529-532: *f*

Measures 533-536: *f*

Measures 537-540: *f*

Measures 541-544: *f*

Measures 545-548: *f*

Measures 549-552: *f*

Measures 553-556: *f*

Measures 557-560: *f*

Measures 561-564: *f*

Measures 565-568: *f*

Measures 569-572: *f*

Measures 573-576: *f*

Measures 577-580: *f*

Measures 581-584: *f*

Measures 585-588: *f*

Measures 589-592: *f*

Measures 593-596: *f*

Measures 597-600: *f*

Measures 601-604: *f*

Measures 605-608: *f*

Measures 609-612: *f*

Measures 613-616: *f*

Measures 617-620: *f*

Measures 621-624: *f*

Measures 625-628: *f*

Measures 629-632: *f*

Measures 633-636: *f*

Measures 637-640: *f*

Measures 641-644: *f*

Measures 645-648: *f*

Measures 649-652: *f*

Measures 653-656: *f*

Measures 657-660: *f*

Measures 661-664: *f*

Measures 665-668: *f*

Measures 669-672: *f*

Measures 673-676: *f*

Measures 677-680: *f*

Measures 681-684: *f*

Measures 685-688: *f*

Measures 689-692: *f*

Measures 693-696: *f*

Measures 697-700: *f*

Measures 701-704: *f*

Measures 705-708: *f*

Measures 709-712: *f*

Measures 713-716: *f*

Measures 717-720: *f*

Measures 721-724: *f*

Measures 725-728: *f*

Measures 729-732: *f*

Measures 733-736: *f*

Measures 737-740: *f*

Measures 741-744: *f*

Measures 745-748: *f*

Measures 749-752: *f*

Measures 753-756: *f*

Measures 757-760: *f*

Measures 761-764: *f*

Measures 765-768: *f*

Measures 769-772: *f*

Measures 773-776: *f*

Measures 777-780: *f*

Measures 781-784: *f*

Measures 785-788: *f*

Measures 789-792: *f*

Measures 793-796: *f*

Measures 797-800: *f*

Measures 801-804: *f*

Measures 805-808: *f*

Measures 809-812: *f*

Measures 813-816: *f*

Measures 817-820: *f*

Measures 821-824: *f*

Measures 825-828: *f*

Measures 829-832: *f*

Measures 833-836: *f*

Measures 837-840: *f*

Measures 841-844: *f*

Measures 845-848: *f*

Measures 849-852: *f*

Measures 853-856: *f*

Measures 857-860: *f*

Measures 861-864: *f*

Measures 865-868: *f*

Measures 869-872: *f*

Measures 873-876: *f*

Measures 877-880: *f*

Measures 881-884: *f*

Measures 885-888: *f*

Measures 889-892: *f*

Measures 893-896: *f*

Measures 897-900: *f*

Measures 901-904: *f*

Measures 905-908: *f*

Measures 909-912: *f*

Measures 913-916: *f*

Measures 917-920: *f*

Measures 921-924: *f*

Measures 925-928: *f*

Measures 929-932: *f*

Measures 933-936: *f*

Measures 937-940: *f*

Measures 941-944: *f*

Measures 945-948: *f*

Measures 949-952: *f*

Measures 953-956: *f*

Measures 957-960: *f*

Measures 961-964: *f*

Measures 965-968: *f*

Measures 969-972: *f*

Measures 973-976: *f*

Measures 977-980: *f*

Measures 981-984: *f*

Measures 985-988: *f*

Measures 989-992: *f*

Measures 993-996: *f*

Measures 997-1000: *f*

35 *cresc.* 38-40 **3** *f*

42 **C** 45-48 **4** *p*

50 **1** *f*

56 *p* Poco più mosso

62 pizz. **D** arco *mf*

68 *p*

73 **1** **E** **2** 78-79

80

p

87

Poco meno mosso

89-95

98

mf

103

F

poco stringendo

mf

109

poco accel.

cresc.

112-113

mf

115

f

rit.....

120

G Lento

f

ff

126

H Allegretto grazioso

pizz.

p

132

rit.....

Lento

arco

f

138

ff

accel.

143

K Allegretto grazioso

poco rit.

a tempo

$\text{♪} = \text{♪}$

2

2

2

145-146

149-150

151-152

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153 L poco a poco accel.

mf *f*

160

ff

167

f

172 M

mf *f*

178

184

188

cresc.

192 N 2

f

198 *mf* 200-201

203 *p* *molto*

207 *p*

212 *f* O

216 *cresc.* *ff*

220

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

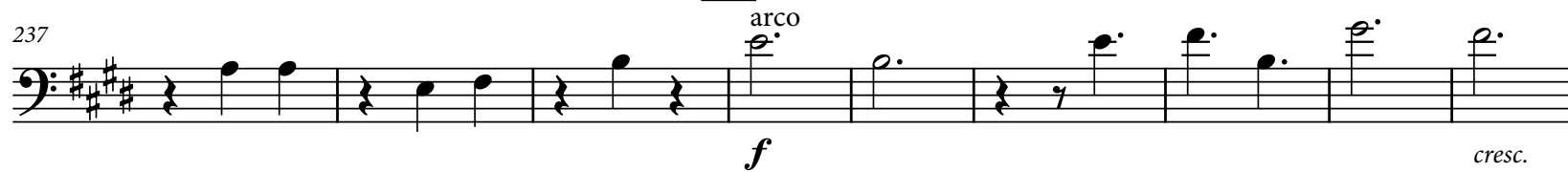
230 *rit.* *a tempo* *mf*

Violoncello

27

Q

237



246



256

R Vivace



261



267

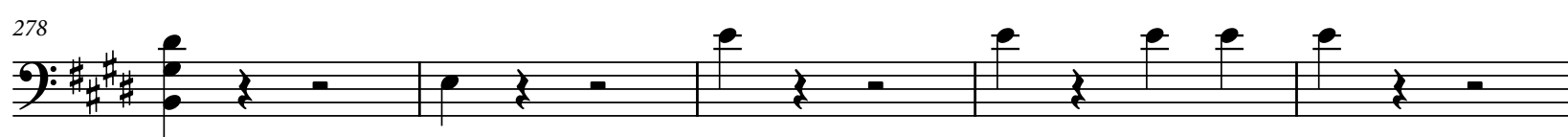


273

S più mosso.

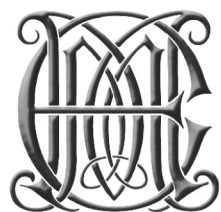


278



283





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