



R O Y A L  
C O L L E G E  
O F M U S I C  
*London*

# NORMAN O'NEILL

PIANO TRIO IN A MINOR OP.7 (1900)

RCM EDITIONS

## RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

### The Norman O'Neill Edition

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## The Norman O'Neill Edition

This edition was prepared in spring 2018 at the Royal College of Music, where a large proportion of O'Neill's manuscripts are held. Five important pieces have been made available to the wider public for the first time: the Piano Trio in A minor Op.7, the Piano Quintet in E minor Op.10, the Theme and Variations on 'Pretty Polly Oliver' (for Piano Trio), the String Quartet in C major, and the complete set of Drei Lieder. The scores were prepared in conjunction with the creation of a comprehensive website about the composer, offering a host of biographical information as well as many historical scores for free download. Please visit [www.normanoneill.co.uk](http://www.normanoneill.co.uk).

Many thanks go to Lloyd Smith for generously providing his typeset versions of the four chamber works for strings, prepared with the encouragement and support of William Marsh, the President of the Delius Society, Philadelphia Branch. I am also grateful to Dr. Bruno Bower for consulting the manuscripts in great detail for this edition and developing a comprehensive editorial policy. I hope it will make these attractive pieces accessible and provide enjoyment for performers and audiences the world over.

Norbert Meyn, Royal College of Music

## Historical Preface

The Piano Trio in A Minor Op. 7 was premiered in a chamber music concert at Steinway Hall, London, in November 1900. The pianist was the composer's young wife, Adine O'Neill, a pupil of Clara Schumann and a devoted advocate of her husband's music. The couple had just moved into their house in Edwardes Square, having been married in Paris the previous year. The critic of the *Star* said:

Mr Norman O'Neill has studied in Germany, but he has had the good sense – or good fortune – or both – to bring back with him from there only what is good. ... The Trio shows Mr O'Neill to have an excellent sense of proportion and balance, a keen appreciation of the virtue of conciseness, besides a considerable gift of inventing melodies. His themes have the great merit of moving on – not stopping as though short of breath ... The whole work is extremely attractive and expressive...<sup>1</sup>

Norbert Meyn

## Editorial Statement

A collection of Norman O'Neill's papers, including autograph manuscripts for most of his extant compositions, was donated to the Royal College of Music by his granddaughter, Mrs Katherine Jessel. The first batch arrived at the RCM in 1970, the second in 1996. As the donor was a relative, there is little doubt as to their

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<sup>1</sup> Quoted in Hudson, Derek, *Norman O'Neill, A Life of Music* (EM Publishing, 2015), pp. 35-36.

authenticity. The works are catalogued in two sections, reflecting the two donation dates: the first collection is RCM MS 4351-4433, and contains primarily orchestral works and music for theatrical contexts, as well as some of the chamber works; the second collection is RCM MS 7334-7374, and consists of chamber works and songs. The complete catalogue can be found as part of the RCM's list of 'Additional Manuscripts', available at [www.rcm.ac.uk/media/RCM%20Library%20-%20Additional%20Manuscripts%20List.pdf](http://www.rcm.ac.uk/media/RCM%20Library%20-%20Additional%20Manuscripts%20List.pdf). For the works that have not previously been published, these manuscripts represent the only sources from which to make an edition.

O'Neill's manuscripts present considerable editorial challenges. Most pieces are only represented by autograph scores and/or parts, but even these limited sources are highly internally inconsistent. There are lots of missing or conflicting details, particularly in the dynamics and articulation. As the present edition is aimed at performers, it privileges clarity over totally faithful reproduction. A decision has been reached over every instance of disagreement between sources, usually one favouring consistency, and the results are presented with a minimum of visual clutter. More information about the editorial approach can be found in the General Statement, available at [www.normanoneill.co.uk/RCMEditions](http://www.normanoneill.co.uk/RCMEditions) and <http://researchonline.rcm.ac.uk>.

## Sources

The manuscripts for the Piano Trio Op.7 are catalogued under RCM MS 4397 and 7334. MS 4397 includes an autograph score and two autograph parts, whereas MS 7334 only includes an autograph score. All of the manuscripts are written in blank ink with pencil corrections, though the MS 4397 manuscripts also feature some corrections in crayon.

The MS 7334 score is clearly an earlier draft. It features a number of corrections in pencil, which O'Neill then incorporated into the MS 4397 score in ink. He then made further corrections in the MS 4397 score which do not appear in the MS 7334 score. The MS 4397 score, and the parts associated with it, have therefore been used as the primary copy texts. The MS 7334 score has been occasionally consulted for certainty.

The MS 4397 score consists of one quire of 16 threaded bifolios, with one folio removed. This has been bound within a paper-covered cardboard cover creating a 66-page book measuring 365mm by 280mm. The first few bifolios are 16-stave Litolff paper, the rest are 16-stave paper without a watermark. The parts each consist of one threaded quire of 12-stave paper with no watermark, both measuring 359mm by 267mm. The Violin part is also bound with blue tape along the spine, and is formed from four bifolios with one removed folio, creating a 14-page booklet. The Cello part is formed from three bifolios, creating a 12-page booklet.

## Score Contents

- [p.1] Outer cover, title page
- [p.2] Inner cover, blank
- [p.3] O'Neill's name and address

pp.1-19 First movement  
pp.20-26 Second movement  
pp.27-37 Third movement  
pp.38-60 Fourth movement  
[p.64] Blank page  
[pp.65-66] Outer cover

#### Parts Contents: Violin

[pp.1-4] First movement  
[pp.5-6] Second movement  
[pp.6-9] Third movement  
[pp.9-13] Fourth movement  
[p.14] Blank page

#### Cello

[pp.1-4] First movement  
[pp.4-5] Second movement  
[pp.6-8] Third movement  
[pp.8-12] Fourth movement

#### Commentary

The score for the Piano Trio Op.7 seems to have been written very quickly, and so contains a large number of inconsistencies and errors, requiring extensive minor corrections.

The only major change to the manuscripts has been made in bars 25-28 and 180-183 in the final movement of the Piano Trio. The autograph score shows rhythmic disagreement between the parts, between the two consecutive statements of the phrase, and between the first statement and the recapitulation. The score and the instrumental parts also do not correspond in these passages. It seems very unlikely that the mismatched rhythms were O'Neill's intention, so one version has been chosen as the template for all appearances, justified by the fact that it is the same rhythm as the motif that opens the movement.

It is worth noting that, in the final movement, all the manuscripts show a 26-bar passage marked 'Andante' prior to the final Presto, based on material from the opening of the first movement. However, it has also been thoroughly crossed out in all of the manuscripts, including the instrumental parts. Further, the earlier MS 7334 score has the two relevant pages pinned together, ensuring that anyone performing from this score would turn past that passage and go straight to the Presto. O'Neill perhaps felt that a final slow section over-balanced what is already a substantial work. In any case, his markings definitively indicate that he did not want it included, and so it has been omitted in the present edition.

*(This page has been left blank to facilitate page-turns)*

# Piano Trio in A Minor, Op.7 (1900)

Norman O'Neill  
(1875-1934)

I

**Adagio espressivo**

Violin      Cello

**Adagio espressivo**

Piano

Vln.      Vlc.

Pno.

**A**

**A**

Vln.      Vlc.

Pno.

**13**

Vln.      Vlc.

Pno.

18

Vln.

Vlc.

Pno.

**B** Allegro ma non troppo (Tempo I)

21

Vln.

Vlc.

Pno.

**B** Allegro ma non troppo (Tempo I)

25

Vln.

Vlc.

Pno.

30

Vln.

Vlc.

Pno.

Ped. \* Ped. \* Ped. \*

34

Vln.

Vlc.

C

Pno.

mf

cresc.

C

Vln.

Vlc.

Pno.

Ped. \* Ped. \*

ff

cresc. poco a poco

38

Vln.

Vlc.

Pno.

ff

ff

42

Vln. Vlc.

**D**

Pno.

**D**

*p tranquillo*

Led. \*

46

Vln. Vlc.

*p*

*mf*

Pno.

Led. \* Led. \* Led. \* Led. \*

50

Vln. Vlc.

*f*

Pno.

*mf*

54

Vln. Vlc.

Pno.

**E**

f

**E**

*cresc.*

*cresc.*

59

Vln. Vlc.

Pno.

*p*

*8va*

*pp*

*Ped.* \* *Ped.* \*

63

Vln. Vlc.

Pno.

*p* *espress.*

(8) loco

*dim.*

*pp*

*Ped.* \* *Ped.* \*

68

Vln. Vlc.

**F**

Vln. Vlc.

Pno. Pno.

**F**

Vln. Vlc.

Pno. Pno.

**72**

Vln. Vlc.

Pno. Pno.

**76**

Vln. Vlc.

Pno. Pno.

79

Vln. **G** *p*

Vlc.

Pno. **G** *pp*

**H**

**H**

*Ped.* \*

83

Vln. *f*

Vlc. *mf* *f*

*ff*

**I** *Meno mosso*

Pno. *f cresc.*

*ff*

*rit.*

**I** *Meno mosso*

*f*

*Ped.* \*

86

Vln.

Vlc. *f express.*

Pno.

*p*

*Ped.* \*

89

Vln.

Vlc.

Pno.

*p*

*cresc.*

*f*

93

Vln.

Vlc.

*mp express.*

Pno.

*espress.*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

96

Vln.

Vlc.

Pno.

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

J

15

**99** **Tempo I**

Vln. *p* *espress.*

Vlc. *p*

**J** **Tempo I**

Pno. *pp* <sup>3</sup>  
*mp*

**102**

Vln. *f*

Vlc. *cresc.*

Pno.

**105**

Vln.

Vlc. *f*

Pno. *cresc.* *agitato*

*Ped.* \* *Ped.* \*

108

Vln. *cresc.*

Vlc. *f* *ff*

Pno. *f* *ff*

111

Vln.

Vlc.

Pno.

**K Animato**

Vln. *fff marcato*

Vlc. *fff marcato*

**K Animato**

Pno. *fff*

117

Vln. Vlc.

Pno.

*cresc.*

*cresc.*

120

Vln. Vlc.

Pno.

*accel.*

*accel.*

*8va*

*ped.*

124 [L]

Vln. Vlc.

*rit.* *Adagio*

L

Vln. Vlc.

Pno.

*pp* *cresc.*

*rit.* *Adagio*

*ff*

128

Vln.

Vlc.

Pno.

*f*

*p*

*pp*

132 a Tempo (Allegro ma non troppo)

Vln.

Vlc.

*mp*

*f*

a Tempo (Allegro ma non troppo)

Pno.

*pp*

*f*

136

Vln.

Vlc.

*f*

M

Pno.

*f*

*ff*

M

141

Vln. Vlc.

Pno.

145

Vln. Vlc.

Pno.

149

Vln. Vlc.

N

Pno.

N

153

Vln. Vlc. Pno.

156 O

Vln. Vlc. Pno.

O

*pp tranquillo*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

160

Vln. Vlc. Pno.

164

Vln. *cresc.*

Vlc. *cresc.*

Pno. *cresc.* *f*

168 **P**  
Vln. *f cresc.* *ff*

Vlc. *f*

Pno. *f* *Ped.* \* *Ped.* \* *Ped.* \*

172 *mp*  
Vln. *p*

Vlc.

Pno. *pp* *8va* *loco* *Ped.* \*

176

Vln. Vlc.

**Q Tranquillo**

Pno.

**Q Tranquillo**

Pno.

180

Vln. Vlc.

Pno.

Vln. Vlc.

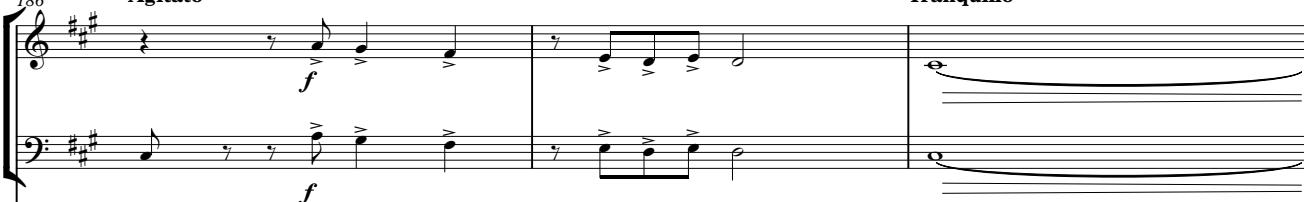
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183

Vln. Vlc.

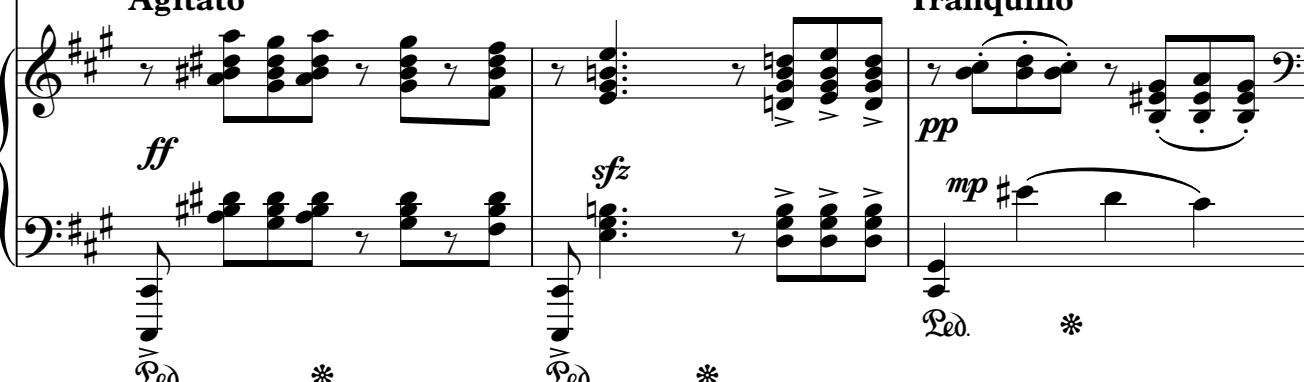
Pno.

186 **Agitato** **Tranquillo**

Vln. 

Vlc. 

**Agitato** **Tranquillo**

Pno. 

*Ped.* \* *Ped.* \* *Ped.* \*

189 **R**

Vln. 

Vlc. 

**R**

Pno. 

*Ped.* \* *Ped.* \* *Ped.* \*

193 (rit.)

Vln. 

Vlc. 

(rit.)

Pno. 

*f cresc.* *ff*

**S Adagio**

196 Vln. *p* Vlc. *p* *mf*

Pno. **S Adagio** *p* *mf*

201 Vln. *pp* rit. Vlc. *pp*

Pno. *p* *pp* *ppp* rit.

**T Allegro molto**

206 Vln. *p* cresc. *mf* cresc. *f* Vlc. *p* cresc.

Pno. **T Allegro molto** *mf*

209

Vln. *ff*

Vlc. *ff*

*cresc.*

Pno. *ff*

212

Vln. *fff*

Vlc. *fff*

Pno. *fff*

*sff*

*8va*

214

Vln. *molto rit.*

Vlc. *ppp*

Pno. *ppp*

*molto rit.*

## II

**Andante**

Vln. Vlc.

**Andante**

Pno. *pp tranquillo*

Vln. Vlc.

Pno. *cresc.* *mf* *f*

**A**

Vln. Vlc.

Pno. *cresc.* *f* *mf*

**A**

Pno. *ped. \** *ped.\** *ped.\*ped. \**

18

Vln. *cresc.*

Vlc. *p*

Pno. *f*

24

Vln. *p* *mf*

Vlc. *mf*

*cresc.*

Pno. *p* *cresc.*

29

Vln. *ff*

Vlc. *fff*

*f cresc.*

*fff*

**B**

*Poco piu mosso*

Vln. *stringendo*

Vlc. *ff*

Pno. *ff*

**B**

*Poco piu mosso*

*stringendo*

Pno. *ff ad lib.*

*p ad lib.*

*ped.*

*\**

34

Vln. Vlc.

Poco più mosso  
rit  
*p*

Pno.  
rit  
*pp*

Poco più mosso  
*pp*

39

Vln. Vlc.

C  
*pp*  
*pp*

Pno.  
*pp*  
*p*

C

45

Vln. Vlc.

*mf* *f* *p*

Pno.  
*mf cresc.* *f* *mf*

51

Vln. Vlc.

**D**

*p* *p* *espress.* *pp*

Pno. **D**

*p* *pp*

Vln. Vlc.

*cresc.* *cresc.* *f cresc.*

Pno. **cresc.**

Vln. Vlc.

*fff*

Pno. <img alt="Piano part for measure 8

67 **E** **Tempo I**

Vln. *p* *molto tranquillo*

Vlc.

**E** **Tempo I**

Pno. *f* *p*

*ped. \**

71

Vln. *p* *mf*

Vlc. *cresc.*

Pno. *cresc.*

75

Vln. *f*

Vlc. *f*

Pno. *f*

79 rit. **F** *Meno mosso*

Vln. *p* *pp* *p*

Vlc.

Pno. rit. **F** *Meno mosso* *pp*

Vln. *dim.* *pp*

Pno. *pp*

83

Vln.

Vlc.

Pno.

86 rit.

Vln. *pp* *ppp* *ppp*

Vlc. *pp* *ppp*

Pno. *pp* *smorz.* *ppp* *ped.* \*

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**Allegro molto vivace**

Vln. Vlc.

Pno.

**Allegro molto vivace**

Vln. Vlc.

Pno.

Vln. Vlc.

pizz.

Vln. Vlc.

Pno.

Vln. Vlc.

f

Pno.

1. 2.

(arco)

1. 2.

**A**

Vln. arco *f*

Vlc. *mf* *f*

Pno. r.h. l.h. *f* *v*

Vln. *pizz.* *f* *pizz.* *f*

Vlc. *v*

Pno. *pp* *v*

Vln. arco *p cresc.* *f cresc.* *ff* *ff* *f*

Vlc. *ff*

Pno. *sfp* *v*

28

Vln. *f*

Vlc. *mf*

**B**

*p*

*mf*

Pno. *dim.*

**B**

*pp non legato*

*mf*

Vln. *f*

Vlc. *f*

Pno. *f*

*cresc.*

Vln. *pizz.*

Vlc. *cresc.*

**G.P.**

Pno. *ff*

*8va----- G.P.*

44 pizz.  
Vln. ff  
Vlc. ff pizz.  
C arco ff  
Pno. sff sff f ff  
D

Vln. Vlc. D

Vln. Vlc. cresc.  
Pno. p cresc. mf cresc. f p

62

Vln. *ff*

Vlc. *ff*

Pno.

67

Vln.

Vlc.

**E**

*ff*

Pno.

**E**

*ff*

73

Vln.

Vlc.

*p cresc.*

*f*

Pno.

*mf*

78

Vln. Vlc. *p*

Pno. *p* *cresc.*

83

Vln. *ff* *f*

Vlc. *f*

Pno. *sff* *f*

88

Vln. Vlc. *mp*

Pno. *dim.* *mp* *p dim.*

92

Vln. Vlc.

**F**

Pno.

97

Vln. Vlc.

Pno.

101

Vln. Vlc.

Pno.

106

Vln. *mf*

Vlc. *mf*

Pno. *p* *f*

*p cresc.*

111

Vln. *pizz.*

Vlc. *pizz.*

Pno. *f* *pp*

*p cresc.*

116

Vln. *f cresc.*

Vlc. *ff*

Pno. *sf* *f* *sf* *sf*

*dim.*

122 **G**

Vln. *p*  
Vlc. *pp*

Pno. *pp* *cresc.* *mf* *sempre cresc.*

127

Vln. *f*

Vlc.

Pno. *cresc.*

131

Vln. *cresc.*

Vlc. *cresc.*

Pno. *f cresc.*

This image shows three staves of a musical score. The top section (measures 122-126) features the Violin (Vln.) and Cello (Vlc.) in G major, with dynamic markings *p*, *pp*, *mf*, and *sempre cresc.*. The piano (Pno.) part has two staves in A major, with dynamics *pp*, *cresc.*, and *mf*. Measure 127 begins with the Vln. at *f*, followed by the Vlc. and Pno. The Pno. part starts with eighth-note chords and moves to sixteenth-note patterns with a dynamic *cresc.*. Measure 131 continues with the Vln. at *cresc.*, the Vlc. at *cresc.*, and the Pno. at *f cresc.*. The piano part includes a bass clef change and harmonic shifts between measures 127 and 131.

136

Vln. *v.*  
*ff*

Vlc. *v.*  
*ff*

Pno. { *ffz ff*      *sffz*

140 **H**

Vln. *p*      *cresc.*

Vlc. *p*      *cresc.*

**H**

Pno. { *p*      *sf*

144 **molto stringendo**

Vln. *ff*

Vlc. *ff*

**molto stringendo**

Pno. { *sf*      *sf*

148

Vln. *p* cresc.

Vlc. *p* cresc.

Pno. *p* cresc. *sfz* *sfz*

153 stringendo molto A tempo

Vln. *ff*

Vlc. *ff*

Pno. *sfz* *ff* stringendo molto A tempo

157 pizz. *ff* *p* pizz. *ff* *p*

Pno. *ff* *p*

## IV: Finale

**Allegro, con molto brio**

Vln. (arco) *ff*

Vlc. (arco) *ff* *p* *ff*

**Allegro, con molto brio**

Pno. *pp* *ff* *pp* *ff*

Vln. *p*

Vlc. *p* *f*

Pno. *p* *3* *p* *3*

**A**

Vln. *f*

Vlc.

**A**

Pno. *f* *cresc.*

14

Vln. ff p sf

Vlc. ff p mf

Pno. ff mf

**B**

Vln. f

Vlc. mf cresc.

Pno. f mf cresc.

**B**

Vln. f cresc. ff

Vlc. ff

Pno. cresc. ff

25

Vln. Vlc.

Pno.

28

Vln. ff mp

Vlc. ff mp

Pno. ff mp

32

Vln. p p

Vlc. p

Pno. p pp

\*

37 **C**

Vln. Vlc. *espress.* *cresc.*

**C**

Pno. *pp* *espress.*

43

Vln. Vlc. *p* *espress.* *f* *p*

Pno. *pp*

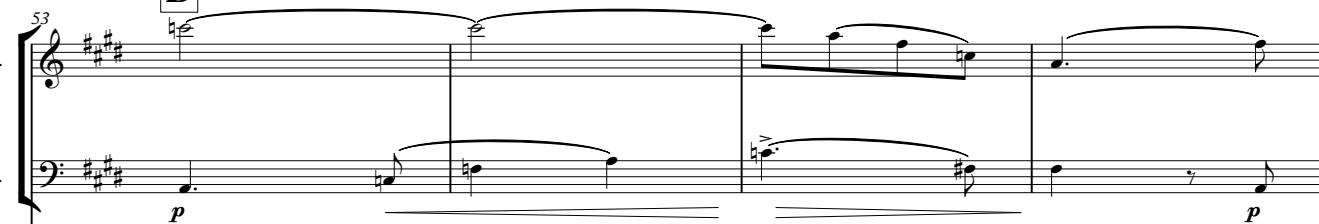
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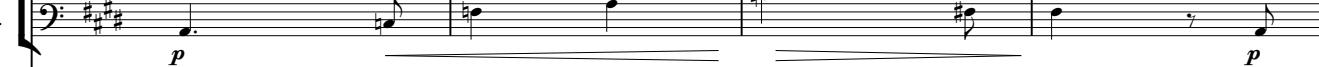
Vln. Vlc. *cresc.* *f* *f*

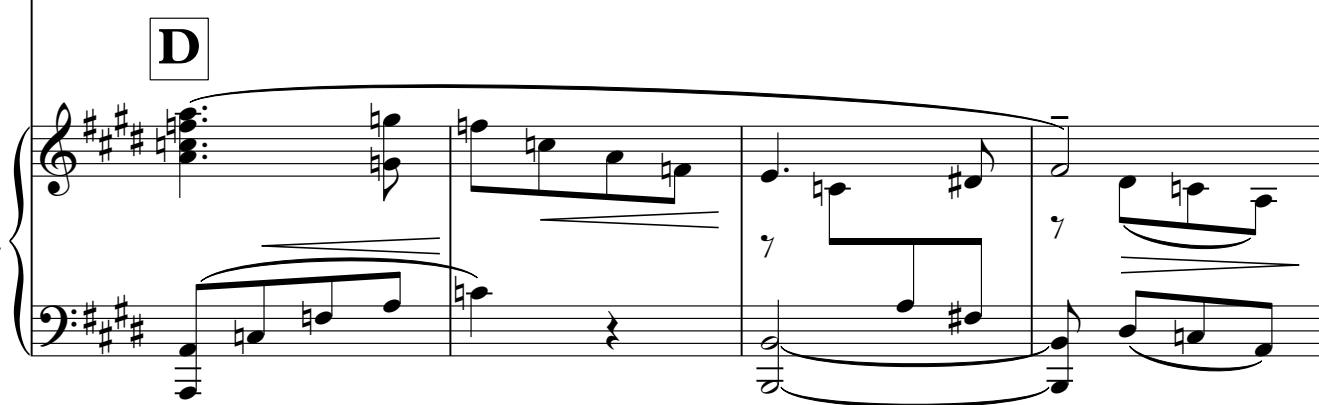
Pno. *cresc.* *f*

53

**D**

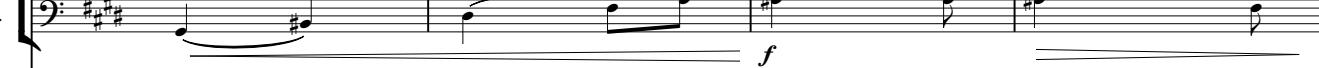
Vln. 

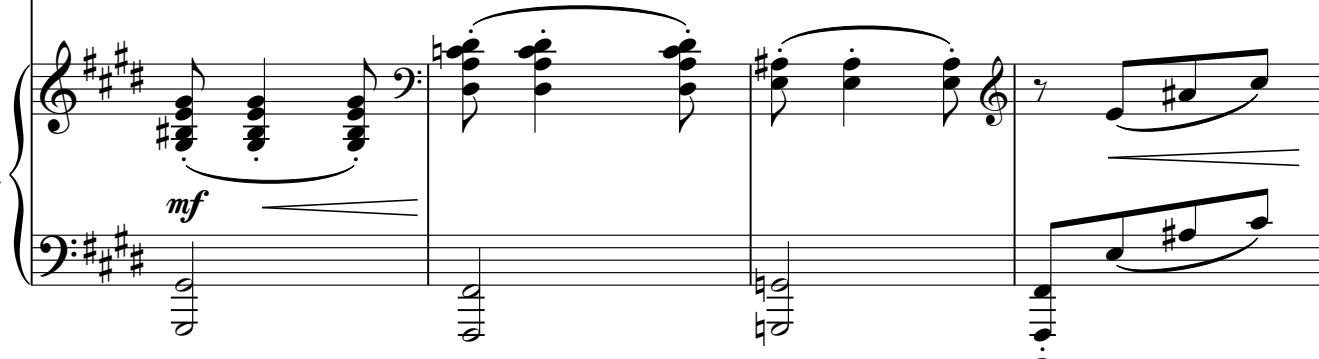
Vlc. 

Pno. 

57

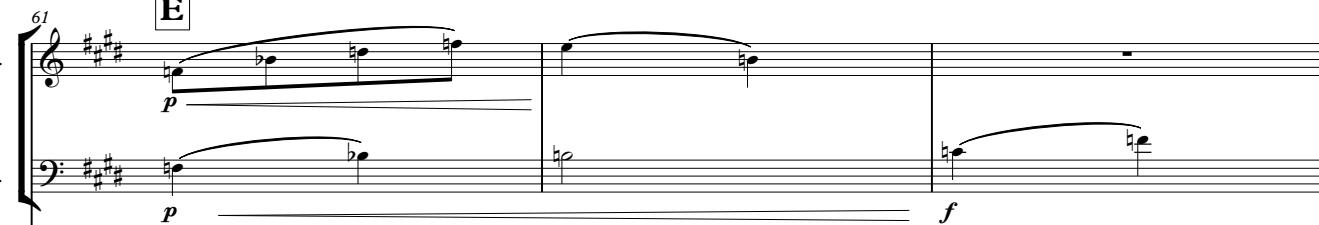
Vln. 

Vlc. 

Pno. 

61

**E**

Vln. 

Vlc. 

Pno. 

**E**

Pno. 

*cresc.*

64

Vln. *f cresc.*

Vlc. *cresc.*

stringendo

Pno. *f*

stringendo

*3*      *3*      *3*      *cresc.*

*3*      *3*

67

Vln. *ff*

Vlc. *ff*

rit.

Pno. *8va*      *rit.*

*sff*      *p*      *pp*

**F** Tranquillo

*smorzando*

71

Vln.

Vlc.

Pno.

75

Vln. Vlc.

Pno.

82 G pp G pp

Vln. Vlc.

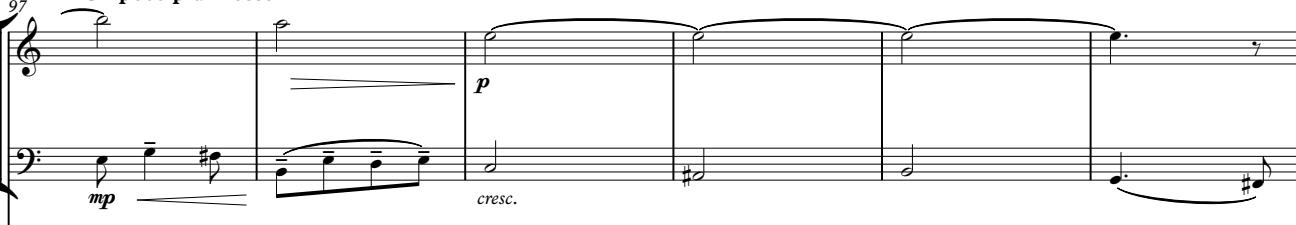
Pno.

89 Sul. G p p

Vln. Vlc.

Pno. p cresc.

97 **Un poco piu mosso**

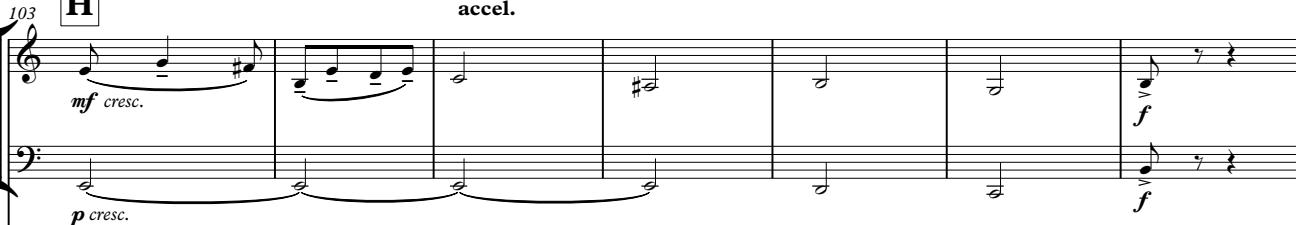
Vln. 

Vlc. 

**Un poco piu mosso**

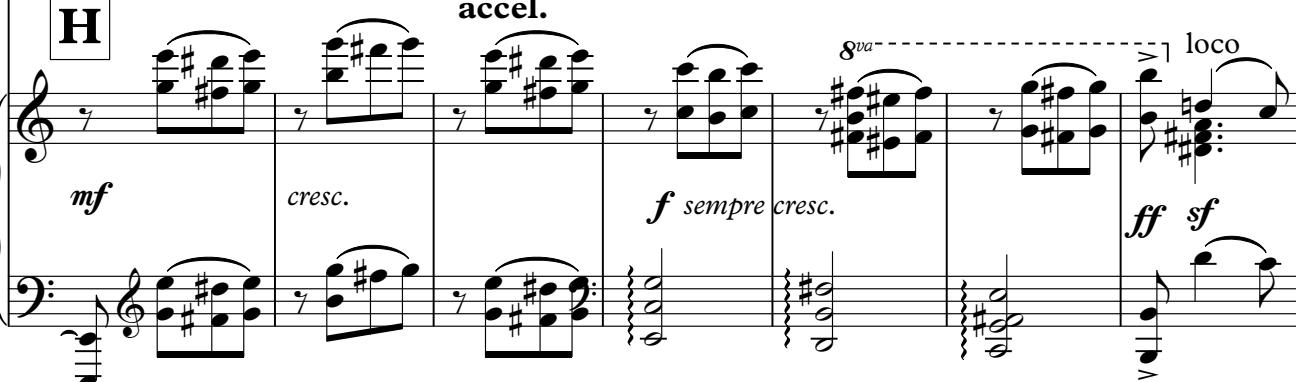
Pno. 

103 **H** **accel.**

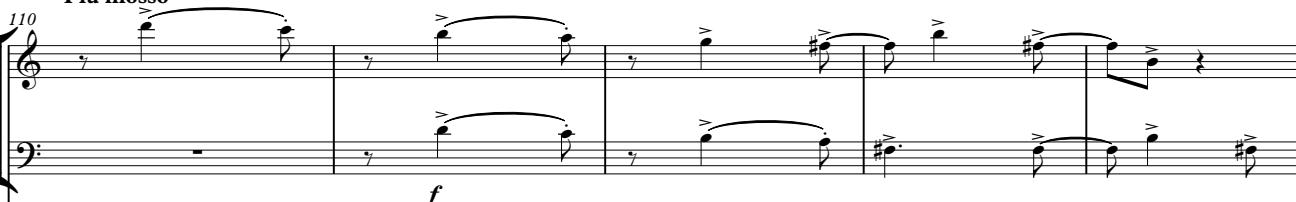
Vln. 

Vlc. 

**H** **accel.**

Pno. 

110 **Piu mosso**

Vln. 

Vlc. 

**Piu mosso**

Pno. 

115 **J** solo

Vln. *f*

Vlc. *f*

Pno.

**J**

(8)

122

Vln.

Vlc.

Pno. *f*

*8va*

127 **K**

Vln.

Vlc.

Pno. *p*

*tr*

*mf*

*dim.*

*p*

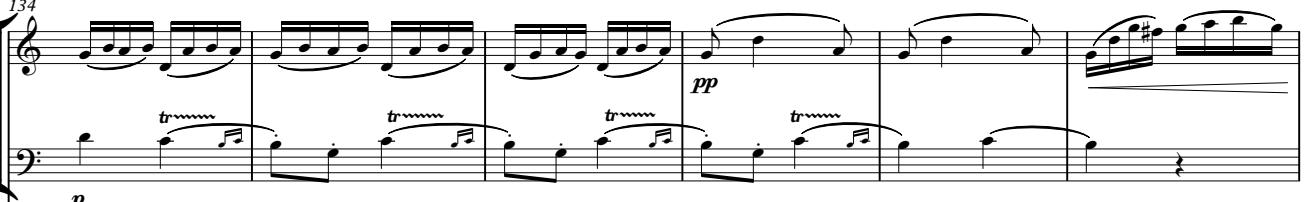
**K**

*8va*

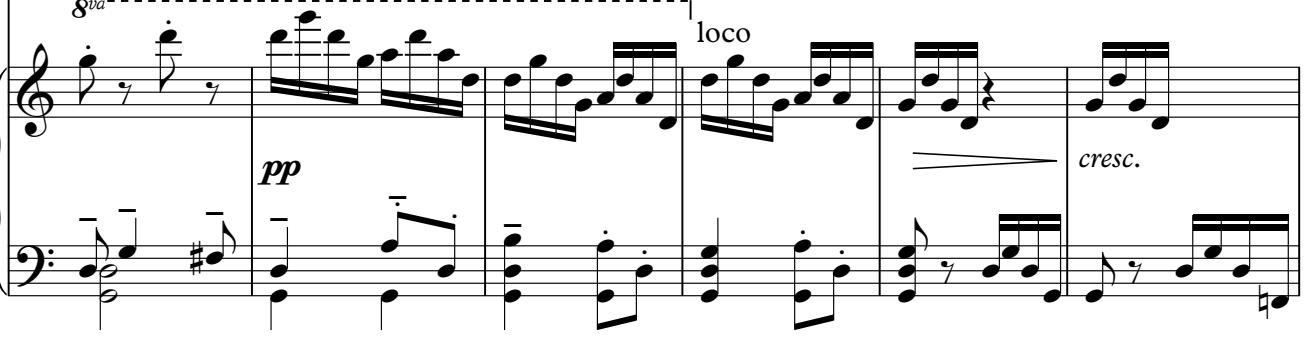
*p*

*tr*

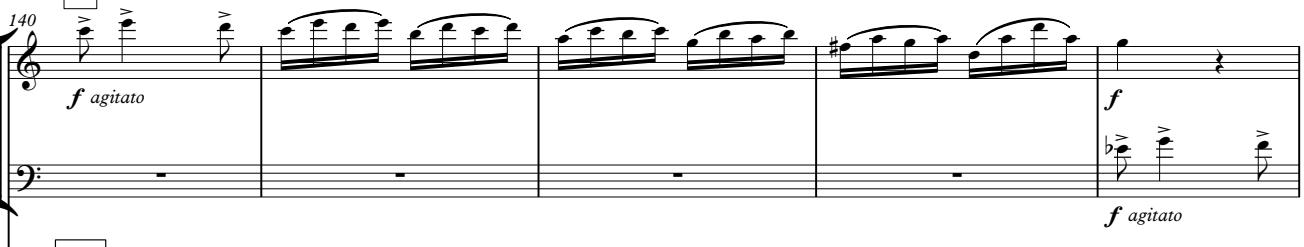
134

Vln. 

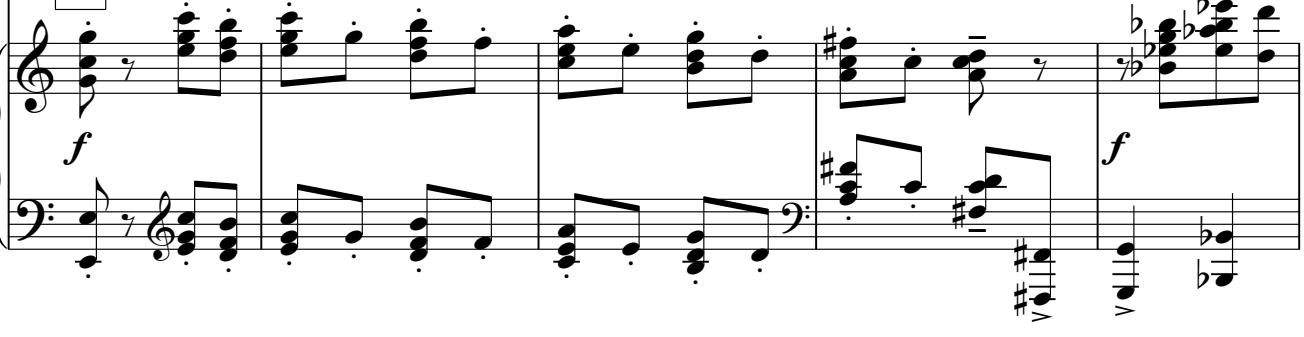
Vlc. 

Pno. 

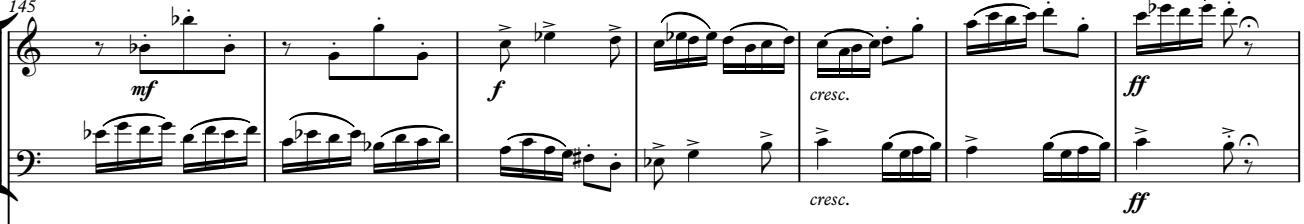
L

Vln. 

Vlc. 

Pno. 

145

Vln. 

Vlc. 

Pno. 

152 **M** Tranquillo

Vln. Vlc. *p*

**M** Tranquillo

Pno. *pp*

157 **N**

Vln. Vlc. *p* cresc. *f*

Pno. *leggiero* cresc.

163

Vln. Vlc. *f* *ff*

Pno. *f* *ff*

167

Vln. Vlc.

Pno.

**Tempo I**

**ff**

**Tempo I**

**ff pesante p**

172

Vln. Vlc.

Pno.

**O Tempo primo**

**p**

**mf**

**O Tempo primo**

**mf**

**ped.**

**\***

176

Vln. Vlc.

Pno.

*cresc.*

*cresc.*

*poco a poco cresc.*

179

Vln. Vlc.

Pno.

182

Vln. Vlc.

Pno.

184

Vln. Vlc.

Pno.

This musical score page contains three systems of music for strings (Violin, Viola) and piano. Measure 179 starts with a dynamic ff. Measure 182 begins with a dynamic ff. Measure 184 starts with a dynamic ff and includes performance instructions like 'dim.', 'dim.', 'Ped.', and '\*'. The piano part features various note patterns, including sixteenth-note chords and sustained notes.

188

Vln. *p*

Vlc.

Pno. *p*

192 **P**

Vln.

Vlc. *p* *espress.*

Pno. **P** *pp* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

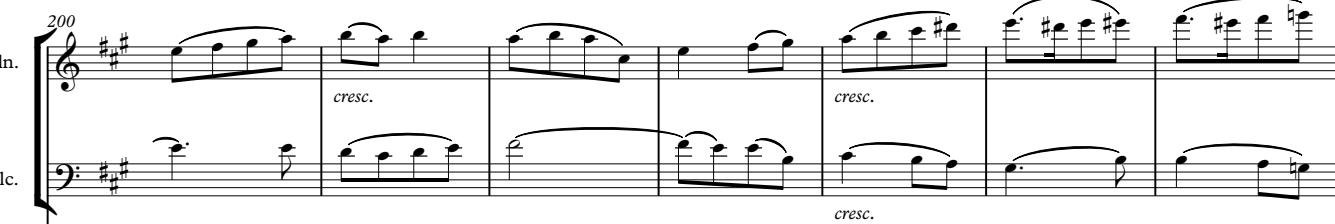
196

Vln.

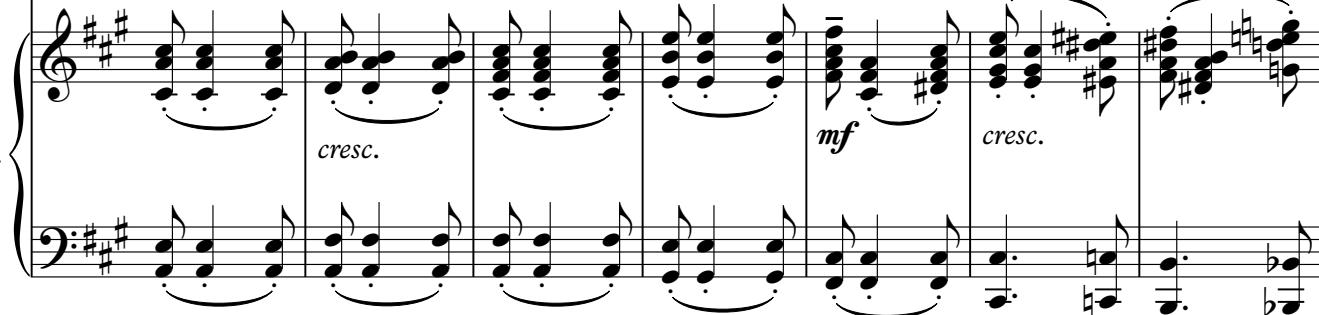
Vlc. *cresc.*

Pno. *cresc.* *Ped.* \*

200

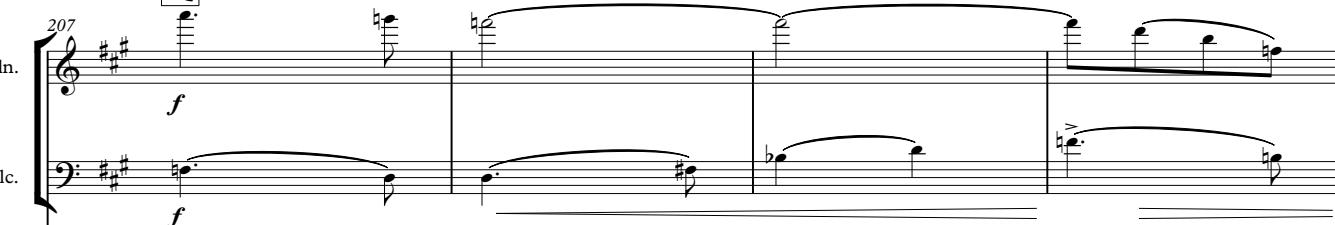
Vln. 

Vlc. 

Pno. 

**Q**

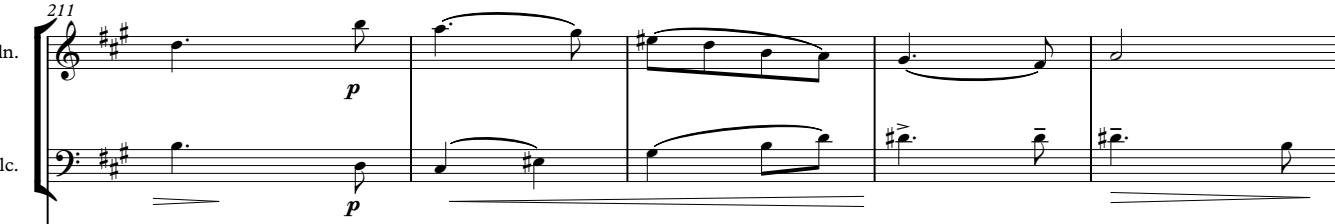
207

Vln. 

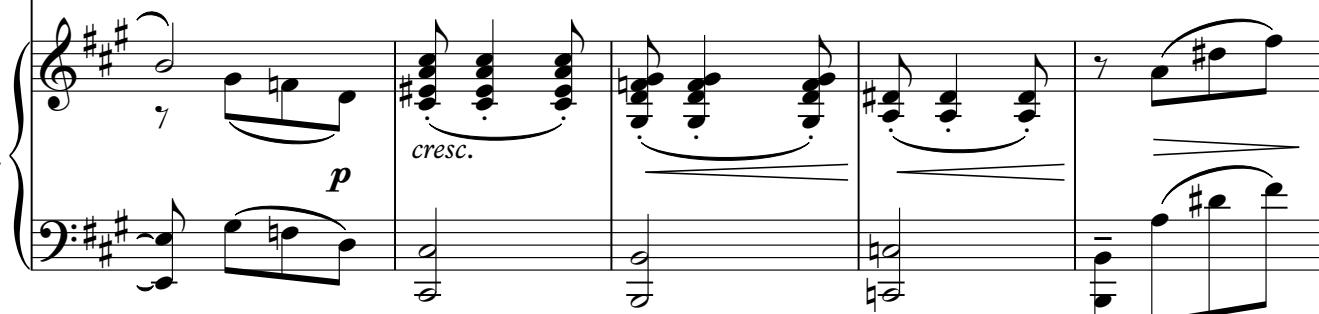
Vlc. 

Pno. 

211

Vln. 

Vlc. 

Pno. 

216

Vln. **R**

Vlc.

Pno.

cresc.

**R**

p cresc.

cresc.

Vln. 220

Vlc. ff

Pno. f cresc.

sff

**S Tranquillo**

Vln. mp

Vlc. p

**S Tranquillo**

p

230

Vln. Vlc.

Pno.

235

Vln. Vlc.

Pno.

239

Vln. Vlc.

Pno.

244

Vln. *p*

Vlc.

Pno. *p* *pp* *mf*

249

Vln.

Vlc. *p dim.* *p*

Pno. *f* *mp*

254

Vln. *f* *f* *f* *f* *pp* *rit.*

Vlc. *dim.* *pp* *rit.*

Pno. *dim.* *pp*

**U** **Presto agitato**

260 Vln. *mf cresc.* Vlc. *p* *f* *p*

**U** **Presto agitato**

Pno. *p* *mf* *f* *p*

265 Vln. *mf cresc.* Vlc. *f* *ff* *ff*

Pno. *cresc.* *f cresc.* *ff*

270 Vln. Vlc.

Pno. *8va*

275

Vln.

Vlc.

Pno.

(8) loco

**V**

**V**

283 G.P.

Vln.

Vlc.

G.P.

Pno.



Violin

Norman O'Neill

Piano Trio in A Minor, Op.7 (1900)

# Piano Trio in A Minor, Op.7 (1900)

Violin

Norman O'Neill  
(1875-1934)

I

**Adagio espressivo**

Musical score for Violin Part I, Adagio espressivo. The score consists of two staves. The first staff starts with a dynamic *p*. The second staff begins at measure 7, with a dynamic *p* and a box labeled 'A' above it. Measure 14 starts with a dynamic *f*. Measures 21 and 35 are also shown.

Continuation of the musical score for Violin Part I. The score shows measures 7 through 14. Measure 7 starts with a dynamic *p*, followed by a dynamic *mf*. Measure 14 starts with a dynamic *f*, followed by dynamics *f*, *p*, and *pp*.

Continuation of the musical score for Violin Part I. The score shows measures 14 through 21. Measure 14 starts with a dynamic *f*, followed by dynamics *f*, *p*, and *pp*.

Continuation of the musical score for Violin Part I. The score shows measures 21 through 30. Measure 21 starts with a dynamic *pp*, followed by a dynamic *f*. Measures 26 and 30 are also shown.

Continuation of the musical score for Violin Part I. The score shows measures 26 through 30. Measure 26 starts with a dynamic *f*. Measures 30 and 35 are also shown.

Continuation of the musical score for Violin Part I. The score shows measures 30 through 35. Measure 30 starts with a dynamic *f*, followed by a dynamic *ff*.

Continuation of the musical score for Violin Part I. The score shows measures 35 through 40. Measure 35 starts with a dynamic *f*, followed by a dynamic *mf*. Measures 40 and 45 are also shown.

Continuation of the musical score for Violin Part I. The score shows measures 40 through 45. Measure 40 starts with a dynamic *ff*. Measures 45 and 50 are also shown.

## Violin

3

45 **D**

50

54 **E**

61

64

68 **F**

74

79 **G**

**H**

rit.

## Violin

4

85 **I** **Meno mosso**  
3

94

99 **J** **Tempo I**

p *espress.*

106

f cresc. ff

113

**K** **Animato**

fff *marcato*

119

cresc.

accel.

124 **L**

rit. Adagio

2 2 2

p

132 a **Tempo (Allegro ma non troppo)**

p

136

f

## Violin

5

140 **M**

145

150

**N**

153

156 **O**

162

168 **P**

173

177 **Q** *Tranquillo*

**p**

## Violin

6

183

**Agitato****Tranquillo**190 **R**

193

**S** Adagio

203

rit.

**T** Allegro molto

208

212

molto rit.

1

**Andante****13****A**

20

II

**f***cresc.***ff****p**

&lt; &gt;

## Violin

26 **B** *stringendo* *mf* *ff* *fff*

32 **Poco piu mosso** *rit* **Poco piu mosso** *p*

41 **C** *pp* *mf*

47 *f* *p* *p*

54 **D** *pp* *cresc.*

60 *fff* **2**

67 **E** *Tempo I* **2** *p* *molto tranquillo* *3* *mf*

74 *f* *p* *rit.*

81 **F** *Meno mosso* *rit.*

## Violin

8

III

**Allegro molto vivace**

6

7

12 **A**

18

24

29 **B**

35

39

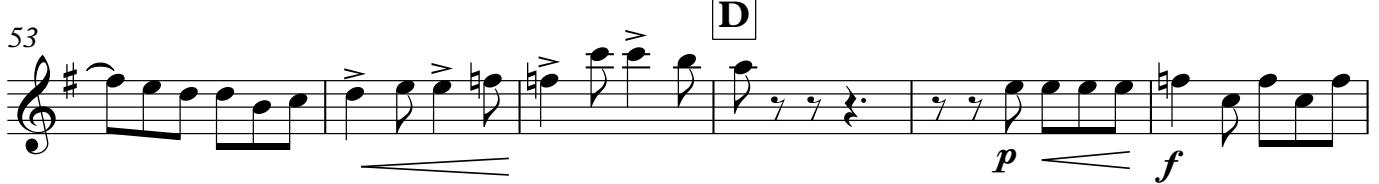
pizz.

G.P.

46 **C** arco  ff



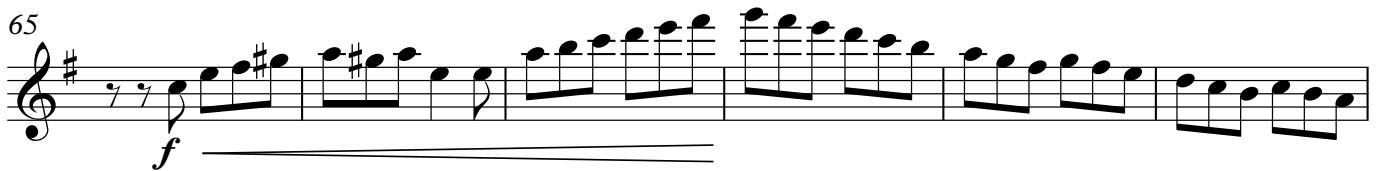
53 **D** p f



59 ff



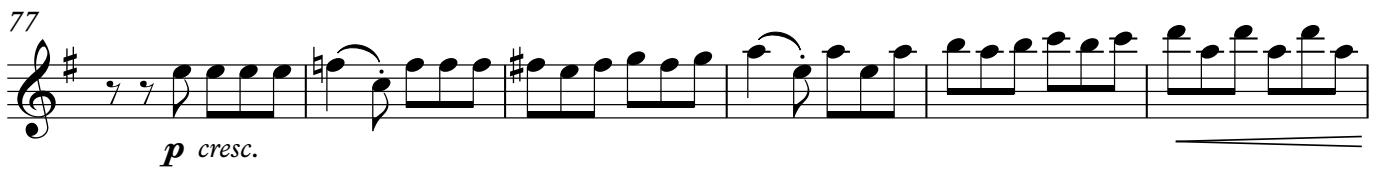
65 f



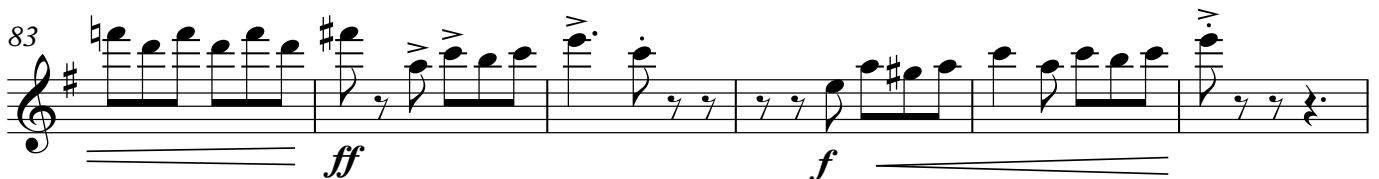
71 **E**



77 p cresc.



83 ff f



## Violin

10  
89      **F**  
**5**

*pp*

99

*ff*

105

111      pizz.  
                 arco  
*p cresc.*      *f cresc.*

117

122      **G**

128

133

140 **H** *molto stringendo*

147 *stringendo molto*

154 **A tempo** *pizz.*

## IV: Finale

**Allegro, con molto brio**  
(arco)

9 **A**

18 **B**

32 **C** **6**

## Violin

12  
44

52  
61  
69  
77  
85  
97  
106  
115

**D**

**E**

**F**

**G** 4 Sul. G

**H**

**J** solo

**Un poco piu mosso**

**Piu mosso**

**accel.**

**mf cresc.**

**f**

**cresc.**

**stringendo**

**rit.**

**Tranquillo**

**pp**

**p**

**> p**

**f**

**12**

**44**

**52**

**61**

**69**

**77**

**85**

**97**

**106**

**115**

## Violin

13

121

**K**

**L**

**M** **Tranquillo** **N**

**O** **Tempo primo**

**P** **6**

## Violin

14

199

*p*      *cresc.*      *cresc.*

**Q**

207

*f*      *p*

**R**

216

*f*      *f cresc.*      *ff*

**S** *Tranquillo*

224

*mp*

231

*p*

**T**

239

4

*p*

250

*p dim.*      *pp*      *rit.*

260

**U** *Presto agitato*

*mf cresc.*      *f*      *mf cresc.*

266

*ff*

## Violin

15

273

fff

279 **V**

G.P.

f

287

p

pp

fff

# Violin

Cello

Norman O'Neill

Piano Trio in A Minor, Op.7 (1900)

Cello

# Piano Trio in A Minor, Op.7 (1900)

Norman O'Neill  
(1875-1934)

I

**Adagio espressivo**

Musical score for Cello, page 1, measures 1-7. The score is in 2/4 time, A minor. Measure 1 starts with a dynamic *p*. Measures 2-7 show a melodic line with eighth-note patterns and slurs. Measure 7 ends with a dynamic *f*.

8

**A**

Musical score for Cello, page 1, measures 8-14. Measure 8 begins with a dynamic *p*, followed by *mf* and *f*. Measures 9-14 continue the melodic line.

Musical score for Cello, page 1, measures 15-20. Measure 15 starts with *f*, followed by *pp*. Measures 16-20 show a continuation of the melodic line.

21

**B Allegro ma non troppo (Tempo I)**

Musical score for Cello, page 2, measures 21-26. Measure 21 starts with *pp*, followed by *f* and *f*. Measures 22-26 show a continuation of the melodic line.

Musical score for Cello, page 2, measures 26-31. Measure 26 starts with *f*. Measures 27-31 show a continuation of the melodic line.

Musical score for Cello, page 2, measures 31-36. Measure 31 starts with *f*. Measures 32-36 show a continuation of the melodic line.

Musical score for Cello, page 2, measures 35-40. Measure 35 starts with *mf*. Measures 36-40 show a continuation of the melodic line.

Cello

3

A musical score page showing the bassoon part. The page number 10 is at the top left. Measure 40 starts with a bassoon line featuring grace notes and slurs. The dynamic ff (fortissimo) is written below the staff. The bassoon's line continues with slurs and grace notes, ending with a melodic flourish.

Musical score for page 44, section D. The score consists of a single bass clef staff. The first measure shows a bass note followed by a sixteenth-note pattern. The second measure starts with a bass note, followed by a fermata over two notes, then a bass note, and finally a bass note with a grace note. Measure three begins with a bass note, followed by a bass note with a grace note, then a bass note, and finally a bass note with a grace note. Measure four starts with a bass note, followed by a bass note with a grace note, then a bass note, and finally a bass note with a grace note.

Musical score for bassoon part, page 51, measures 1-10. The score consists of ten measures of music on a bass clef staff. Measure 1 starts with a forte dynamic (f) indicated by a wavy line under the staff. Measures 1-10 show a continuous pattern of eighth-note pairs connected by horizontal stems, with measure 10 concluding with a half note. The key signature is one sharp (F# major). Measure numbers 1 through 10 are present above the staff.

Musical score for page 57. The bass clef is shown above the staff. The first measure starts with a forte dynamic (**f**) and a note with a square box containing the letter **E**. The second measure begins with a dynamic marking consisting of two parallel diagonal lines. The third measure starts with a piano dynamic (**p**). The fourth measure begins with another dynamic marking consisting of two parallel diagonal lines.

Musical score for bassoon part, page 10, measures 69-70. The score shows a bassoon line with dynamic markings **p** and **mf**. Measure 69 starts with a sustained note followed by a grace note. Measure 70 begins with a fermata and a grace note, followed by a series of eighth-note patterns.

Musical score for bassoon part, page 10, measure 75. The score shows a bassoon line with dynamic markings ***ff*** and ***p***. The bassoon plays eighth-note patterns with grace notes and slurs.

## Cello

4

85 **I** **Meno mosso**

*f* *espress.* < > *p* < > *f*

93

*mp* *espress.* < >

99 **J** **Tempo I**

*p* *cresc.* *f*

106

*agitato* *f* < > *ff*

112

**K** **Animato**

*fff* *marcato*

118

*cresc.* *#* *accel.* - - -

124 **L**

rit. **Adagio**      **a Tempo (Allegro ma non troppo)**

*2*      *5*      *mp*

134

*f*

137

## Cello

5

140 **M**

145

150

**N**

155

**O**

162

168

**P**

173

**Q** Tranquillo

## Cello

6

180

Musical score for Cello, page 6, measures 180-185. The key signature is A major (two sharps). Measure 180 starts with a dynamic **p** and a sustained note. Measures 181-185 show a melodic line with dynamics **mp**, **f**, and **ff**. Measure 185 ends with a sustained note.

186

**Agitato****Tranquillo**

Musical score for Cello, page 6, measures 186-187. The key signature changes to G major (one sharp). The first measure is dynamic **f** and the second measure is dynamic **(rit.)**.

190

**R****(rit.)**

Musical score for Cello, page 6, measures 190-191. The key signature changes to F# major (three sharps). The first measure is dynamic **pp** and the second measure is dynamic **ff**.

**Adagio****S**

Musical score for Cello, page 6, measures 196-197. The key signature changes to E major (no sharps or flats). The first measure is dynamic **p** and the second measure is dynamic **mf**.

203

**rit.****T** **Allegro molto**

Musical score for Cello, page 6, measures 203-204. The key signature changes to D major (one sharp). The first measure is dynamic **pp** and the second measure is dynamic **p cresc.**.

209

Musical score for Cello, page 6, measures 209-210. The key signature changes to C major (no sharps or flats). The first measure is dynamic **ff** and the second measure is dynamic **cresc.**

212

**molto rit.**

Musical score for Cello, page 6, measures 212-213. The key signature changes to B major (one sharp). The first measure is dynamic **fff** and the second measure is dynamic **ppp**.

## Cello

7

II

1 Andante

1 Andante

**p**

**3**

**p**

8

**mf**

**f**

15 **A**

**mf**

**p**

23

**f**

**mf**

**cresc.**

**stringendo**

**f** **cresc.**

**fff**

**B**

Poco piu mosso

**2**

rit

**32**

**2**

**3**

## Cello

8

36 Poco piu mosso

**C**

51

56 **D**

61 **f cresc.** **fff****E** Tempo I



79 **F** Meno mosso

Cello

9

## **Allegro molto vivace**

Musical score for string bass, page 12, section A. The score consists of two staves. The top staff starts with a dynamic of *f*, followed by a measure of *mf*. The bottom staff starts with a dynamic of *f*, followed by a measure of *f*. The music includes slurs, grace notes, and a pizzicato instruction at the end.

30 **B**

The musical score shows a bassoon part. The first measure consists of six eighth-note pairs, each pair separated by a vertical bar line. The second measure starts with a dynamic **f**. The third measure features a sixteenth-note cluster followed by a sixteenth-note rest. The fourth measure contains a sixteenth-note cluster. The fifth measure includes a sixteenth-note cluster and a sixteenth-note rest. The sixth measure concludes with a sixteenth-note cluster.

37

pizz.

cresc.

41

G.P. pizz.

*ff*

## Cello

10

46 **C** arco

53 **D**

59

*cresc.*

64

**2**

72 **E**

**f**

78

**p**

83

**f**

## Cello

11

89

*mp*

*p*

94 **F**

*pp*

100

*f*

*mf*

*f*

109

*ff*

*pizz.*

116

*arco*

*ff*

*dim.*

122 **G**

*pp*

*mf*

*f*

130

*cresc.*

*ff*

## Cello

12

137 **3** **H**

145 **molto stringendo**

150

**stringendo molto**

155 **A tempo**

## IV: Finale

**Allegro, con molto brio**

(arco)

7

**A**

14

**ff** **p** **sf** **mf**

## Cello

Musical score for page 21, section B. The score consists of two staves. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 21 begins with a dynamic of *cresc.* followed by a forte dynamic *ff*. The music features eighth-note patterns with grace notes and slurs. Measure 22 begins with another forte dynamic *ff*.

29

*mp* > *p* > *p*

37

**C**

*espress.*

*cresc.*

44

**f**=**p**

<**f**>

Musical score for orchestra, page 53, section D. The score consists of two staves. The top staff shows a bassoon line with eighth-note patterns and grace notes. The bottom staff shows a cello line with eighth-note patterns and grace notes. Measure 53 starts with a dynamic **p**, followed by a crescendo line marked with diagonal lines. The section ends with a dynamic **f**.

61 [E] stringendo rit.  
p ————— f cresc. ff

## Cello

14

69

**F** Tranquillo

**F** Tranquillo

75

85 **G**

**G**

91

97 Un poco piu mosso

103 **H**

accel.

**H**

accel.

## Cello

15

110 **Piu mosso**

110 **Piu mosso**

**J**

*f*

115 **J**

115 **J**

**3**

*f*

121

125

**K**

*p*

130

*mf*

*dim.*

**L**

134

*p*

**4**

Cello

16

144

**f agitato**

The musical score shows two measures for the bassoon. Measure 144 starts with a grace note followed by a sixteenth note. The main melody consists of eighth-note pairs connected by a curved line. Measure 145 continues the eighth-note pairs. The bassoon part is written on a bass clef staff with a key signature of one flat.

147

147

Bass clef, common time.

Dynamic markings: *cresc.*, *ff*.

152 **M** Tranquillo

A bass clef staff with sixteenth-note patterns. The tempo is marked as 152 BPM. The dynamic is **p**. The first measure consists of six sixteenth notes with grace marks. The second measure consists of six sixteenth notes with grace marks. The third measure consists of six sixteenth notes with grace marks.

160 N

160

**N**

*cresc.*

**f**

**ff**

167

167  **Tempo I**

Musical score for piano, page 167, ending 1. The score shows a single staff in bass clef with a key signature of one sharp. The measure begins with a forte dynamic (***ff***). The tempo is marked as **tempo I**. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support. The dynamic changes to ***p*** (pianissimo) at the end of the measure.

174 **O** Tempo primo

174 **O** Tempo primo

*cresc.*

*ff*

182

A musical score page showing the bassoon part for orchestra. The page number '10' is at the top left. The score consists of two systems of music. System 1 starts with a bassoon solo line. The bassoon plays eighth-note patterns with grace notes and slurs. The dynamic 'dim.' is written below the staff. The key signature changes between F major and G major throughout the system. System 2 begins with a forte dynamic, indicated by a large 'f' above the staff. The bassoon continues its melodic line with eighth-note patterns and slurs. The page ends with a repeat sign and the instruction 'riten.' above the staff.

187

Musical score for bassoon part, measures 1-2. The score consists of two staves. The first staff starts with a dotted half note followed by a sixteenth-note rest, then another dotted half note. The second staff begins with a sixteenth-note rest. Measure 1 ends with a fermata over the last note. Measure 2 starts with a sixteenth-note rest, followed by a dynamic marking *p*, a eighth-note followed by a sixteenth-note, another eighth-note followed by a sixteenth-note, and a sixteenth-note rest. Measure 2 ends with a dynamic marking *pp*.

## Cello

17

192 **P**

*p* *espress.* cresc.

200

cresc.

207 **Q**

*f* *p* cresc.

216 **R**

*ff* cresc.

224 **S** *Tranquillo*

*p*

230

*pp*

239 **T**

*pp*

244

*pp*

## Cello

18

252 **rit.**

260 **U** **Presto agitato**

267

275

279 **V**

G.P.