



ROYAL

COLLEGE

OF MUSIC

*London*

# NORMAN O'NEILL

THEME AND VARIATIONS  
ON 'PRETTY POLLY OLIVER' (1895)

FOR PIANO TRIO

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

Theme and Variations on 'Pretty Polly Oliver', one of O'Neill's earliest successful pieces, was written during his student days in Frankfurt around the time he met his future wife, Adine Rückert, a pupil of Clara Schumann. Adine became his pupil in 1895, and they got engaged in 1896 just after he had passed his 21<sup>st</sup> birthday. They married in 1899 and settled in London. The first performance of the trio was given in Frankfurt, and it was performed again to great acclaim in February 1903 at Steinway Hall in London as part a concert entirely devoted to O'Neill's music with Adine at the piano.<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 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.

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1 See Hudson, Derek, *Norman O'Neill, A Life of Music* (EM Publishing, 2015), p.37.

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 autograph score for the Variations on 'Pretty Polly Oliver' is catalogued as RCM MS 4421. It is written in black ink with occasional corrections in pencil. As the only surviving source (there are no instrumental parts), this score forms the sole copy text for the present edition.

The manuscript consists of two threaded quires formed from 3 bifolios each. These have been hardbound with a board cover and a blank inner bifolio to create a 30-page book measuring 355mm by 268mm. The paper has twelve staves and no watermark.

## Score Contents

[pp.1-2] Board cover

[p.3] Title page

[pp.4-5] Blank pages

[pp.6-26] Score

[pp.27-28] Blank pages

[pp.29-30] Board cover

## Commentary

The score for Variations on 'Pretty Polly Oliver' is exceptionally neat and tidy, perhaps in response to demands for good presentation from O'Neill's professors in Frankfurt. Nonetheless, the details suffer from the same kinds of inconsistency found in his other manuscripts, and extensive minor corrections have been required to create a coherent performance edition.

One thing that has not been changed are the phrasing markings in the strings. As we might expect from a very early work, these are considerably less idiomatic than those we see in the more mature compositions. They have been left as O'Neill wrote

them as they show the phrase shapes he intended, even if they do not give a clear sense of the bowing. Moreover, each performer will have different preferences as to bowing, so the decision for how to modify O'Neill's markings has been left to them.

Dr. Bruno Bower

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# Theme and Variations on 'Pretty Polly Oliver' (1895)

for piano trio

Norman O'Neill

(1875-1934)

The musical score is arranged in three systems, each featuring Violin (Vln.), Violoncello (Vc.), and Piano (Pno.) parts. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante'.

**System 1:** The Violin part begins with a rest, followed by a melodic line starting on the second measure with a dynamic marking of *p*. The Piano part provides harmonic accompaniment with chords and moving lines in both hands, also marked *p*.

**System 2:** The Violin part has a rest, while the Violoncello part enters with a melodic line marked *p*. The Piano part continues with accompaniment, featuring dynamic markings of *cresc.* and *dim.* leading to a *p* dynamic.

**System 3:** The Violin part starts at measure 14 with a melodic line marked *mf*, followed by a *dim.* marking and a first ending marked '1.' leading to a second ending marked '2.' with a *mp* dynamic. The Violoncello part mirrors the Violin's dynamics with *mf* and *dim.* markings. The Piano part provides accompaniment with a *mf* dynamic and includes first and second endings.

Variation I

Vln. <sup>20</sup>

Vc.

*mp*

Pno.

*mp* l.h.

Vln. <sup>24</sup>

Vc.

Pno.

*p*

Vln.

Vc.

*p*

*mf*

Pno.

*mf*

*cresc.*

*p*

3



30

Vln.

Vc.

Pno.

33

Vln.

Vc.

Pno.

36

Vln.

Vc.

Pno.

1. 2.

**Variation II**

Vln. *p*

Vc. *p*

Pno. *p*

39

3

Vln. *p*

Vc. *p*

Pno. *dim.* *p*

44

3

3

Vln. *mf*

Vc. *p* *mp*

Pno. *f* *p*

49

3

54

Vln.

Vc.

Pno.

*f*

*p*

3

59

Vln.

Vc.

Pno.

*poco rit.* *A tempo*

*p*

*p*

*poco rit.* *A tempo*

3

*p*

64

Vln.

Vc.

Pno.

*f*

*cresc.*

3

*f*

*mp*

Vln. *poco rit.*

Vc. *pp* *poco rit.*

Pno. *p* *dim.* *pp* 3 3 3

Vln. **Variation III**  
**Allegro** *pizz.* *p* *f*

Vc. *p* *f*

Pno. **Variation III**  
**Allegro** *p* *cresc.*

Vln. *p*

Vc. *p*

Pno. *f* *mf* *tr*

82 arco poco rit.

Vln. Vc. Pno.

*f* *p* *tr*

*poco rit.*

87 A tempo

Vln. Vc. Pno.

*p* *tr* *tr* *tr*

*A tempo* *pp*

91

Vln. Vc. Pno.

*f* *tr* *tr* *tr*

*pp* *mf* *p*

95

Vln. *f* pizz. arco *cresc.*

Vc. *f* pizz.

Pno. *pp* *cresc.*

100

Vln. *ff* *dim.* rit. A tempo *p* tr

Vc. *cresc.* *ff* *p*

Pno. *ff* *dim.* *p* rit. A tempo

106

Vln. *ff*

Vc. arco *ff*

Pno. *cresc.* *molto cresc.* *ff*

Variation IV

Allegro

arco

112

Vln. pizz *sf sfz mf*

Vc. pizz *sf sfz*

Variation IV

Allegro

Pno. *p sf p p sfp p*

118

Vln. arco *mf*

Vc. arco *mf*

Pno. *p*

123

Vln. *mf*

Vc. *f*

Pno. *f*

128

Vln.

Vc.

Pno.

*p*

*f*

134

Vln.

Vc.

Pno.

*ff*

138

Vln.

Vc.

Pno.

1.

2.



Variation V  
Poco Adagio

141

Vln.

Vc.

Pno.

*p*

*p*

145

Vln.

Vc.

Pno.

*pp*

147

Vln.

Vc.

Pno.

*p*

150

Vln. *p*

Vc. *p*

Pno. *p*

153

Vln. *mf* rit. *A tempo* *p*

Vc. *p*

Pno. *f* rit. *A tempo* *pp*

156

Vln. *f*

Vc. *f*

Pno. *f*

159

Vln. *dim.* 1.

Vc. *dim.*

Pno. *dim.* 1.

162

Vln. *p* 2.

Vc. *p*

Pno. *p* *cresc.* 2.

164

Vln.

Vc.

Pno. *mf*

Variation VI  
Allegro con fuoco

166

Vln.

Vc.

Pno.

*f*

*f*

*f*

170

Vln.

Vc.

Pno.

*f*

*f*

*f*

174

Vln.

Vc.

Pno.

*mf*

*mf*

*mf*

*f*

178

Vln. *f* *ff* *rit.*

Vc. *f* *ff*

Pno. *ff cresc.* *rit.*

182

Vln. *f*

Vc. *f*

Pno. *f*

**A tempo**

186

Vln. *ff*

Vc. *ff*

Pno. *ff*

Variation VII  
Im Zeitmass des Thema's

Vln. *mp*

Vc.

Variation VII  
Im Zeitmass des Thema's

Pno. *pp*

Vln. *p*

Vc.

Pno. *mf*

Vln. *p* *cresc.* *p*

Vc. *p* *cresc.* *p*

Pno. *mf* *f* *p*

204

Vln. *p* *p* *rit.* *A tempo* *p*

Vc. *p* *p*

Pno. *p* *pp* *rit.* *A tempo* *p* *w*

209

Vln. *p*

Vc. *pp*

Pno. *w*

213

Vln. 1. 2.

Vc. 1. 2.

Pno. 1. 2.

Variation VIII  
Allegro

Vln. *f con spirito*

Vc. *f con spirito*

Variation VIII  
Allegro

Pno. *f pesante*

Vln. *f*

Vc. *f*

Pno. *f*

Vln. *f*

Vc. *pizz. mf*

Pno. *mf*



229

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

Vc. arco *p cresc.* *f* *ff*

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

233

Vln. *mf*

Vc. *mf*

Pno. *mf*

237

Vln. *f*

Vc. *f*

Pno. *f*

241

Vln. *pp* <sup>3</sup> *f*

Vc. pizz. *pp* arco *p*

Pno. *pp* <sup>3</sup> *pp* 1.h. <sup>3</sup>

245

Vln. *p* *mf*

Vc. *mf*

Pno. *p* *p* *mf* <sup>3</sup>

249

Vln. *ff* *p*

Vc. *ff* *p*

Pno. *f* *ff* *sfz pp*

Ped. \*

254

Vln. *poco a poco cresc.* 3

Vc. *poco a poco cresc.*

Pno. *pp* *poco a poco cresc.*

259

Vln. *cresc.* *accel.* *rit.*

Vc. *cresc.* *accel.* *rit.*

Pno. *cresc.* *accel.* *rit.*

A tempo

263

Vln. *ff*

Vc. *ff*

Pno. *A tempo* *ff*

267

Vln. *dim.* *p*

Vc. *dim.*

Pno. *dim.* *p* *Ped.* \*

272

Vln. *p*

Vc. *p*

Pno. *p* *Ped.* \*

276

Vln. *p*

Vc. *p*

Pno. *Ped.* \*

279 *rit.*

Vln. *dim.*

Vc. *p*

Pno. *pp* *rit.* *dim.*

Ped. \* Ped. \*

281 **Adagio**

Vln. *p*

Vc. *p*

Pno. *pp* **Adagio**

286

Vln.

Vc.

Pno. *poco a poco dim.*

291 **Allegro molto**

Vln. *f*

Vc. *f*

Pno. *f*

296

Vln. *ff*

Vc. *ff*

Pno. *ff* *molto cresc.*

Ped.

300

Vln. *ff*

Vc. *ff*

Pno. *ff*

304

Vln.

Vc.

Pno.

306

Vln.

Vc.

Pno.

*f*

*f*

*Ped.*

\*





# Theme and Variations on 'Pretty Polly Oliver' (1895)

Violin

for piano trio

Norman O'Neill  
(1875-1934)

**Andante**

3

*p*

9

5

*mf* <

*dim.*

*mp*

20 **Variation I**

33

39 **Variation II**

*p*

47

*p* < > *mf* <

54 **poco rit.** **A tempo**

*p* < >

63 **poco rit.**

*f*

*mp*

Violin

2

Variation III

Allegro

4

pizz.

Musical staff 71-78: Treble clef, 2/4 time signature. Starts with a whole rest for 4 measures. Then a series of eighth notes with accents, starting on G4. Dynamics: *p*.

Musical staff 79-86: Treble clef, 2/4 time signature. Starts with a whole rest for 3 measures. Then eighth notes with accents, starting on G4. Dynamics: *f*. Includes *arco* and *poco rit.* markings.

A tempo

Musical staff 87-90: Treble clef, 2/4 time signature. Eighth notes with accents, starting on G4. Dynamics: *p*.

Musical staff 91-94: Treble clef, 2/4 time signature. Eighth notes with accents, starting on G4. Dynamics: *f*.

Musical staff 95-102: Treble clef, 2/4 time signature. Eighth notes with accents, starting on G4. Dynamics: *f*, *cresc.*, *ff*, *dim.*. Includes *pizz.* and *arco* markings.

A tempo

Musical staff 103-110: Treble clef, 2/4 time signature. Eighth notes with accents, starting on G4. Dynamics: *p*. Includes *tr* marking.

Variation IV

Allegro

arco

Musical staff 110-114: Treble clef, 2/4 time signature. Eighth notes with accents, starting on G4. Dynamics: *ff*, *pizz*, *sf*, *sfz*, *mf*.

Musical staff 115-120: Treble clef, 2/4 time signature. Eighth notes with accents, starting on G4. Dynamics: *mf*.

Musical staff 121-124: Treble clef, 2/4 time signature. Eighth notes with accents, starting on G4. Dynamics: *mf*, *f*. Includes first and second endings.

128

*p* *f*

135

*ff*

**Variation V**  
**Poco Adagio**

141

*p*

147

*p*

152

*mf* *rit.* *A tempo* *p*

157

*f* *dim.*

162

*p*

**Variation VI**  
**Allegro con fuoco**

166

*f*

170

*f* *f*

Violin

4

174 *mf* *mf* *f* **accel.**

179 *ff* *f* **rit.** **A tempo**

184 *ff*

**Variation VII**

**Im Zeitmass des Thema's**

190 *mp* *p*

197 *p* *cresc.* *p*

203 *p* *p* **rit.** **A tempo**

210 *p*

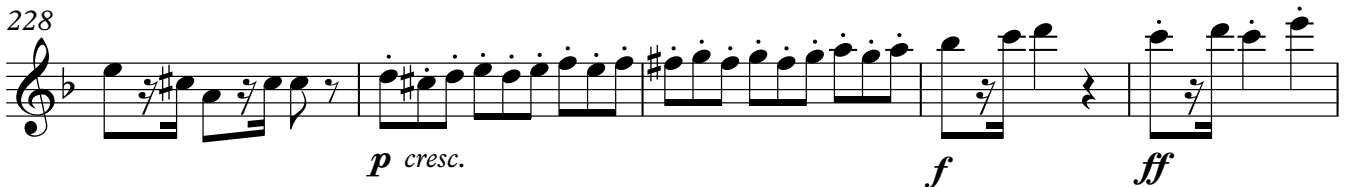
**Variation VIII**

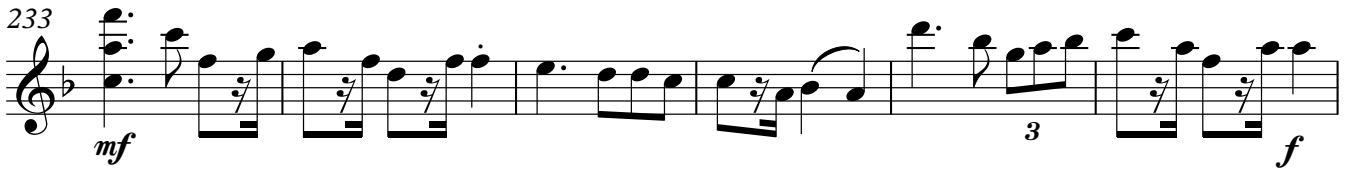
**Allegro**

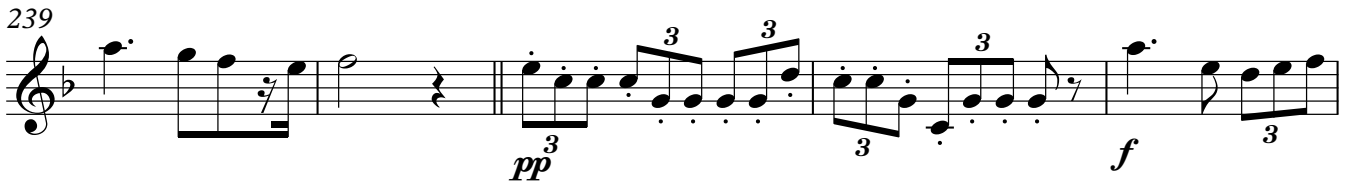
217 *f con spirito* *f* **3**

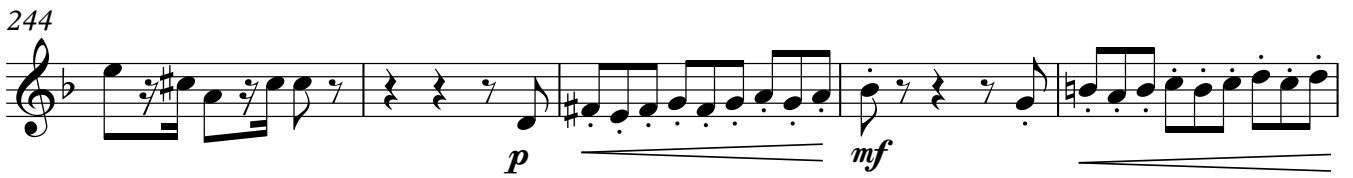
223 *mf* *f* **3**

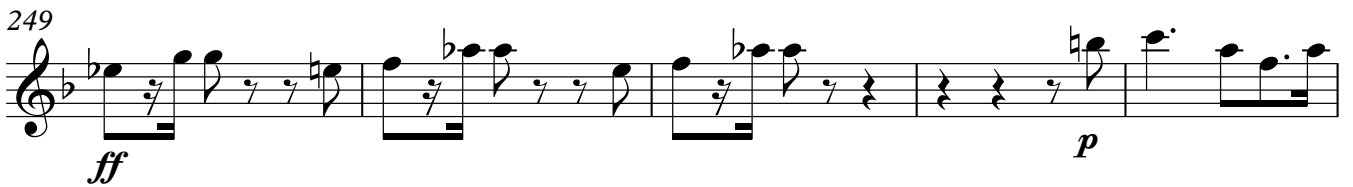
Violin

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

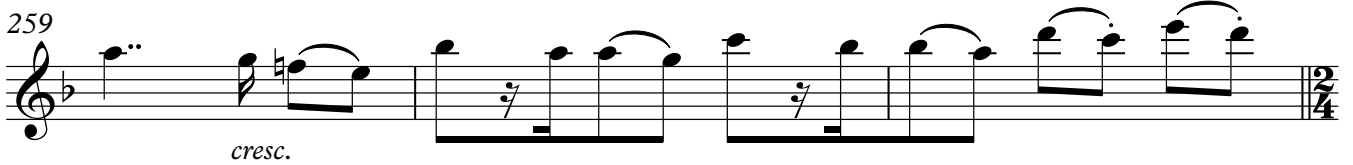
233  *mf* *f*

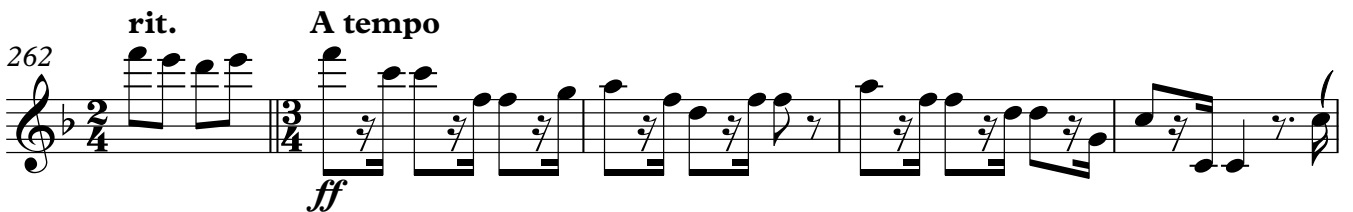
239  *pp* *f*

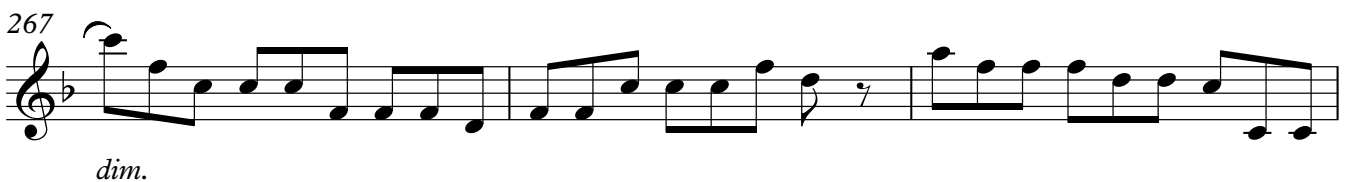
244  *p* *mf*

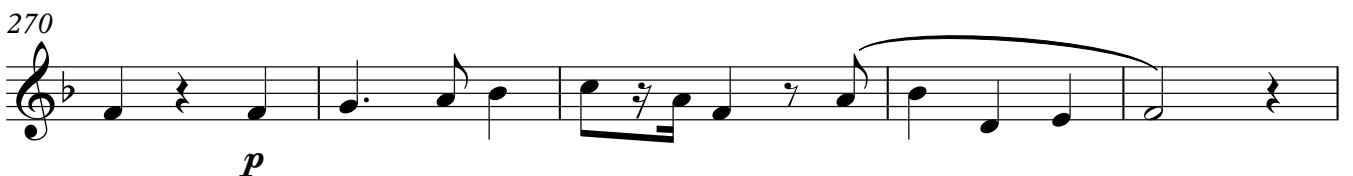
249  *ff* *p*

254  *poco a poco cresc.* *3* *accel.*

259  *cresc.*

262  *rit.* *A tempo* *ff*

267  *dim.*

270  *p*

Violin

6

275

Musical staff 275: Treble clef, key signature of one flat. The staff contains a series of notes with slurs and accents. A hairpin crescendo is located below the staff.

279

**rit.**

**Adagio**

Musical staff 279: Treble clef, key signature of one flat. The staff contains a series of notes with slurs and accents. A hairpin decrescendo is located below the staff. The tempo markings **rit.** and **Adagio** are positioned above the staff.

285

Musical staff 285: Treble clef, key signature of one flat. The staff contains a series of notes with slurs and accents. A hairpin crescendo is located below the staff.

291 **Allegro molto**

Musical staff 291: Treble clef, key signature of one flat. The staff contains a series of notes with slurs and accents. A hairpin crescendo is located below the staff. The tempo marking **Allegro molto** is positioned above the staff.

297

Musical staff 297: Treble clef, key signature of one flat. The staff contains a series of notes with slurs and accents. A hairpin crescendo is located below the staff.

300

Musical staff 300: Treble clef, key signature of one flat. The staff contains a series of notes with slurs and accents. A hairpin crescendo is located below the staff.

304

Musical staff 304: Treble clef, key signature of one flat. The staff contains a series of notes with slurs and accents. A hairpin crescendo is located below the staff.

# Theme and Variations on 'Pretty Polly Oliver' (1895)

Violoncello

for piano trio

Norman O'Neill  
(1875-1934)

**Andante**

8 3

*p* *mf*

16 **Variation I**

*dim.* *mp*

22

*mf* 3

33

39 **Variation II**

*p*

47 *p* *mp*

54 *poco rit.* **A tempo**

61 *p* *f*





Variation V

141 Poco Adagio 2

Musical notation for measures 141-147. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 141 starts with a repeat sign and a fermata. The music features a melodic line with slurs and a dynamic marking of *p* (piano).

Musical notation for measures 148-151. The key signature remains three flats. Measure 148 has a dynamic marking of *p*. Measures 150 and 151 contain triplet markings over eighth notes.

Musical notation for measures 152-156. The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 3/8. Measure 152 has a dynamic marking of *p*. The tempo marking changes from *rit.* (ritardando) to *A tempo*. Triplet markings are present in measures 152 and 153.

Musical notation for measures 157-161. The key signature is two flats. Measure 157 has a dynamic marking of *f* (forte). Measure 160 has a dynamic marking of *dim.* (diminuendo). First ending brackets are shown above measures 157-161.

Musical notation for measures 162-165. The key signature is two flats. Measure 162 has a dynamic marking of *p*. Second ending brackets are shown above measures 162-165. The piece concludes with a double bar line and a 6/8 time signature.

Variation VI

166 Allegro con fuoco

Musical notation for measures 166-170. The key signature is two flats and the time signature is 6/8. Measure 166 has a dynamic marking of *f*. Accents (>) are placed over notes in measures 167 and 168.

Musical notation for measures 171-175. The key signature is two flats. Measure 171 has a dynamic marking of *f*. Measure 173 has a dynamic marking of *mf* (mezzo-forte).

Musical notation for measures 176-180. The key signature is two flats. Measure 176 has a dynamic marking of *mf*. Measure 177 has a dynamic marking of *f*. Measure 179 has a dynamic marking of *ff* (fortissimo). The tempo marking *accel.* (accelerando) is present above measure 177.

Musical notation for measures 181-185. The key signature changes to one flat (B-flat) and the time signature changes to 3/4. Measure 181 has a dynamic marking of *f*. The tempo marking changes from *accel.* to *rit.* (ritardando) and then to *A tempo*.

Musical notation for measures 186-189. The key signature is one flat and the time signature is 3/4. Measure 186 has a dynamic marking of *ff*. The piece concludes with a double bar line.

Violoncello

4 Variation VII

190 Im Zeitmass des Thema's

9

*p* *cresc.* *p*  
*rit.* *A tempo*

204

*p* *p*

210

*pp*

Variation VIII

217 Allegro

*f con spirito* *f*

222

*mf* *pizz.*

229

*p cresc.* *f* *ff* *mf*  
*arco*

234

237

*f*

241

*pp* *p*  
*pizz.* *arco*

247

*mf* *ff*

251

*p*

256

*poco a poco cresc.* *accel.* *cresc.*

262

*rit.* **A tempo** *ff*

267

*dim.* **3**

274

*p* *rit.* *p*

281

*p* < < >

290

**Allegro molto** *f*

298

*ff* *ff*

304

*sf*

