ROYAL
COLLEGE
OF MUSIC
London

NORMAN O'NEILL

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

FOR PIANO TRIO

RCM EDITIONS

RCM Editions

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The Norman O’Neill Edition

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General Editor: Dr. Bruno Bower

Web designer: Catherine Cheung

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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.

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 21st 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.[1]

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.

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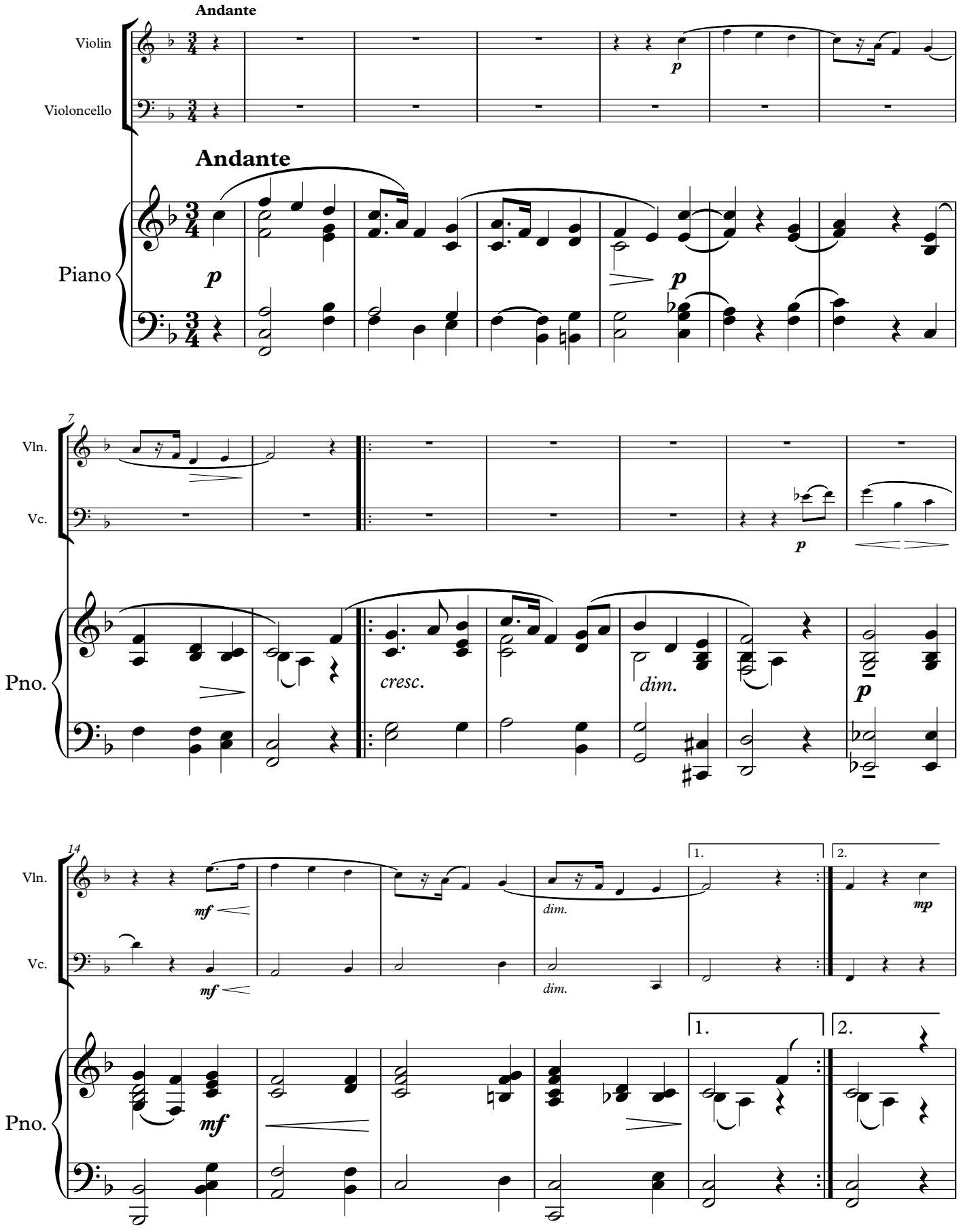
Theme and Variations on 'Pretty Polly Oliver' (1895)

for piano trio

Norman O'Neill
(1875-1934)



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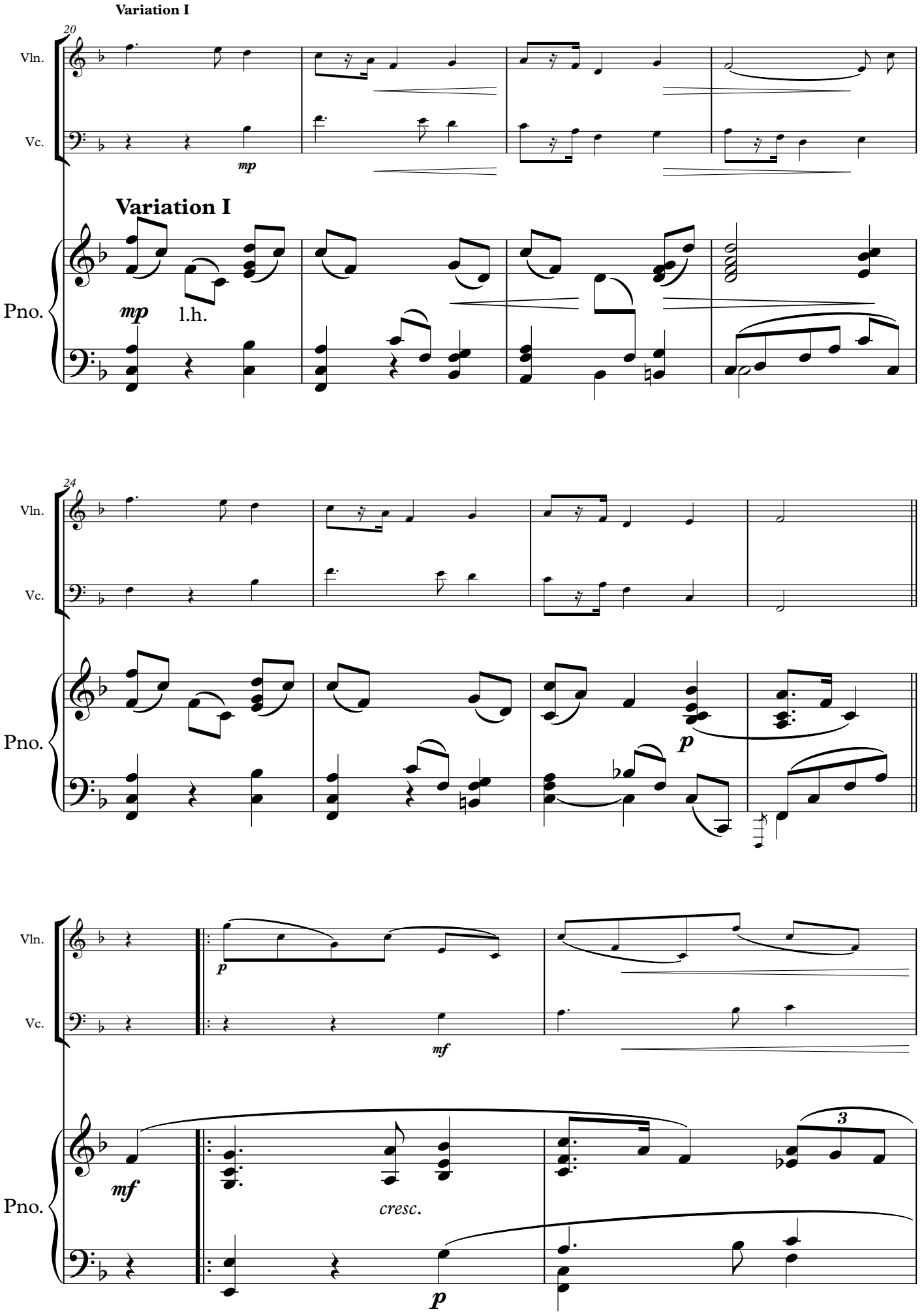
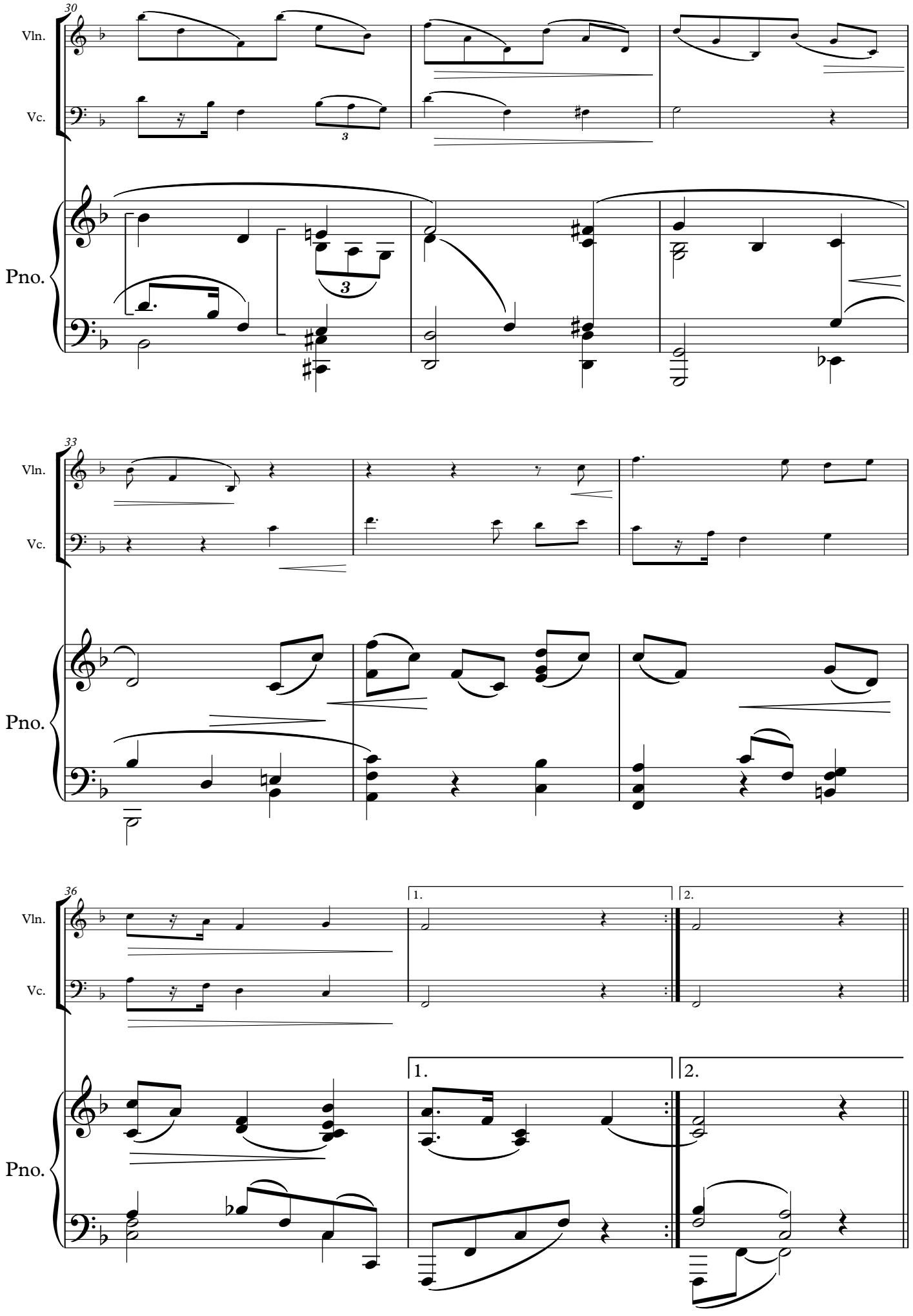
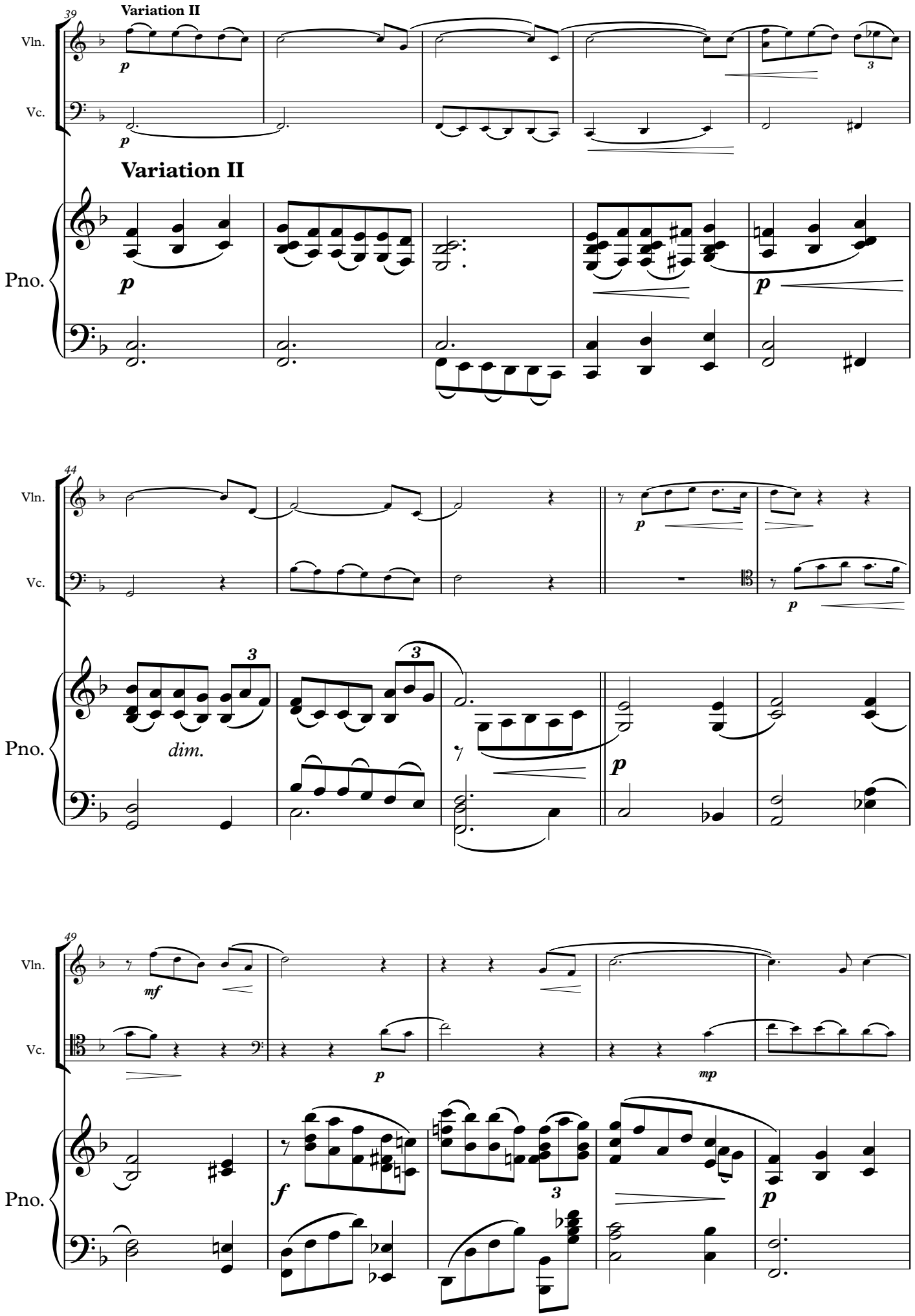
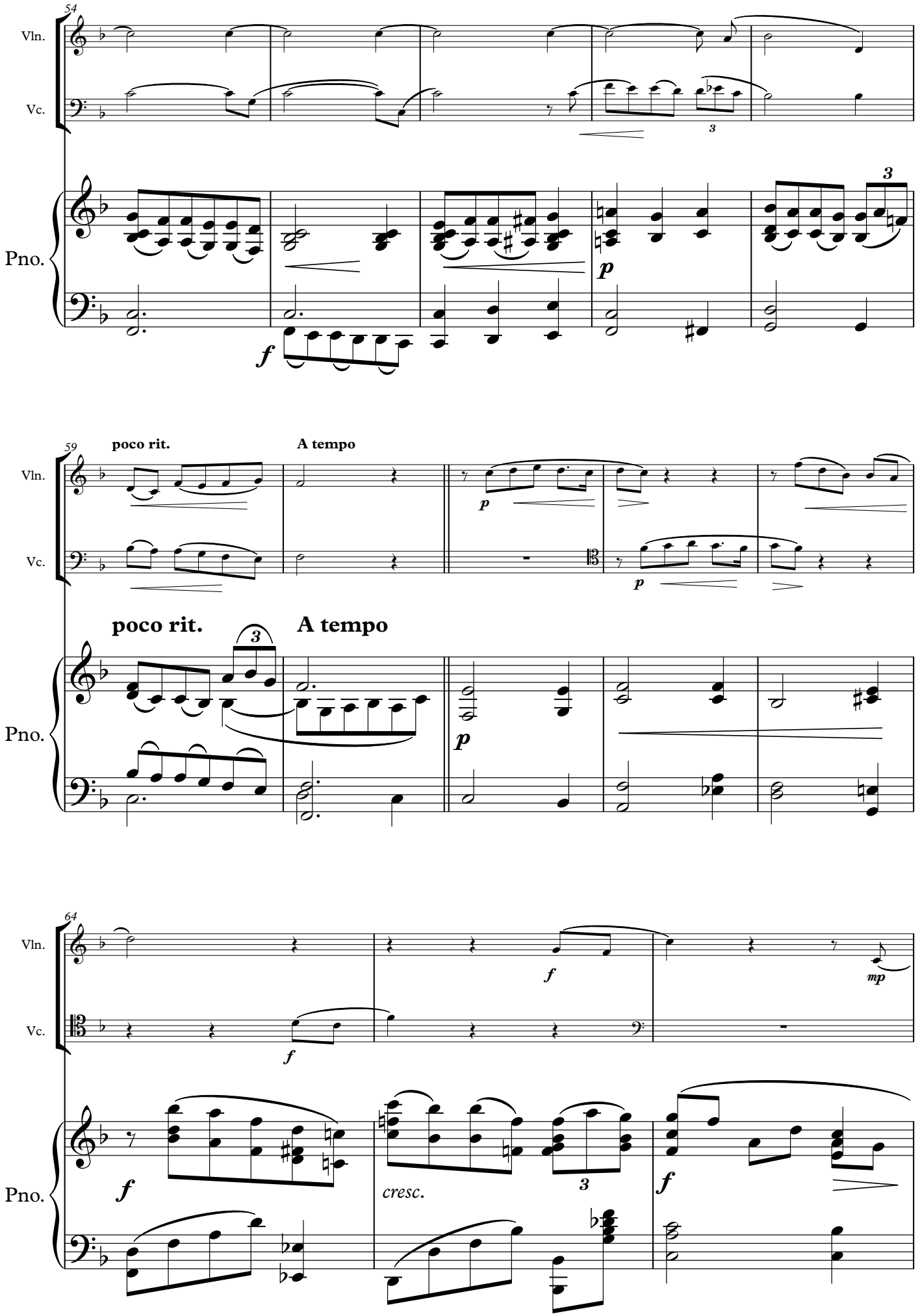
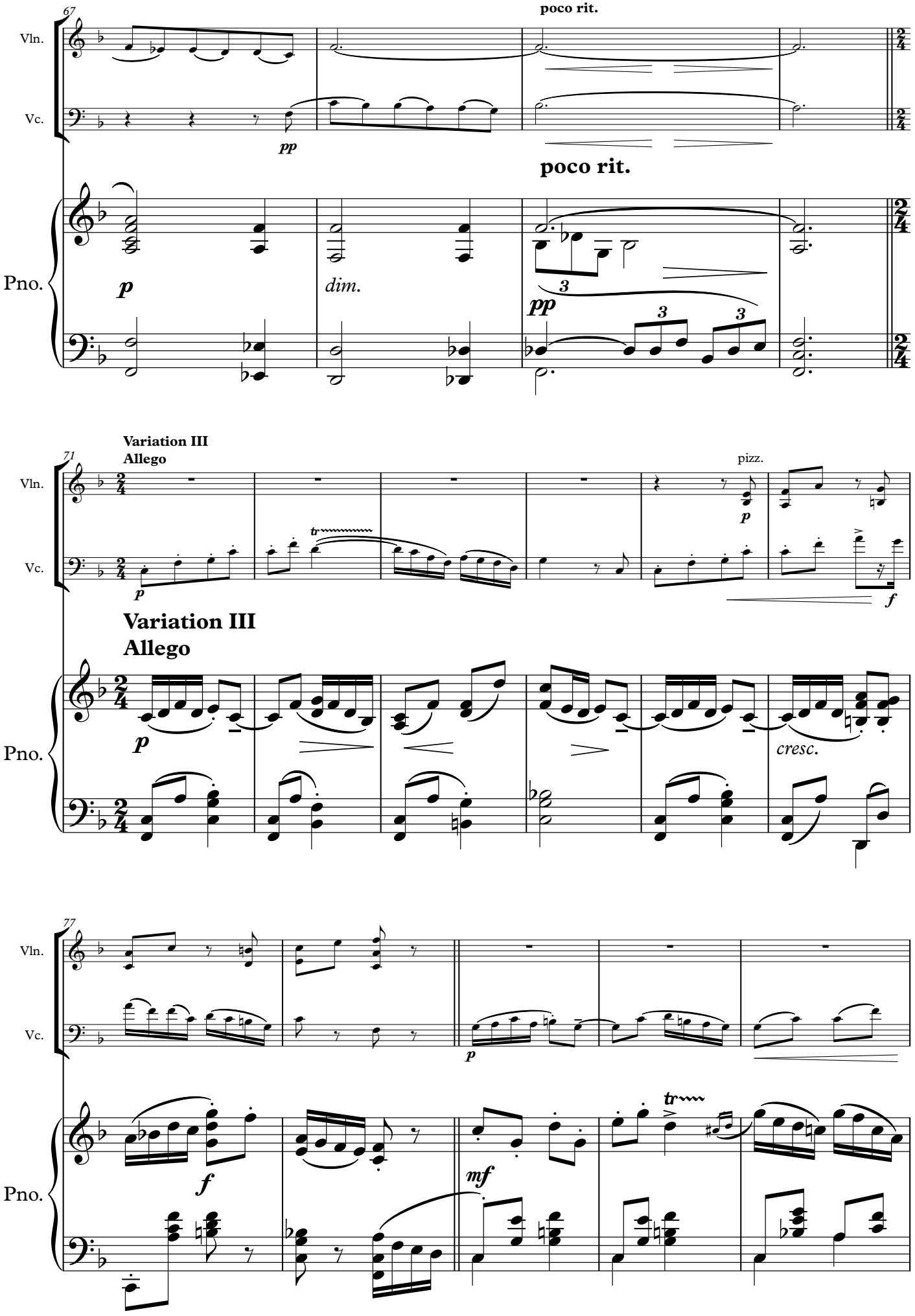
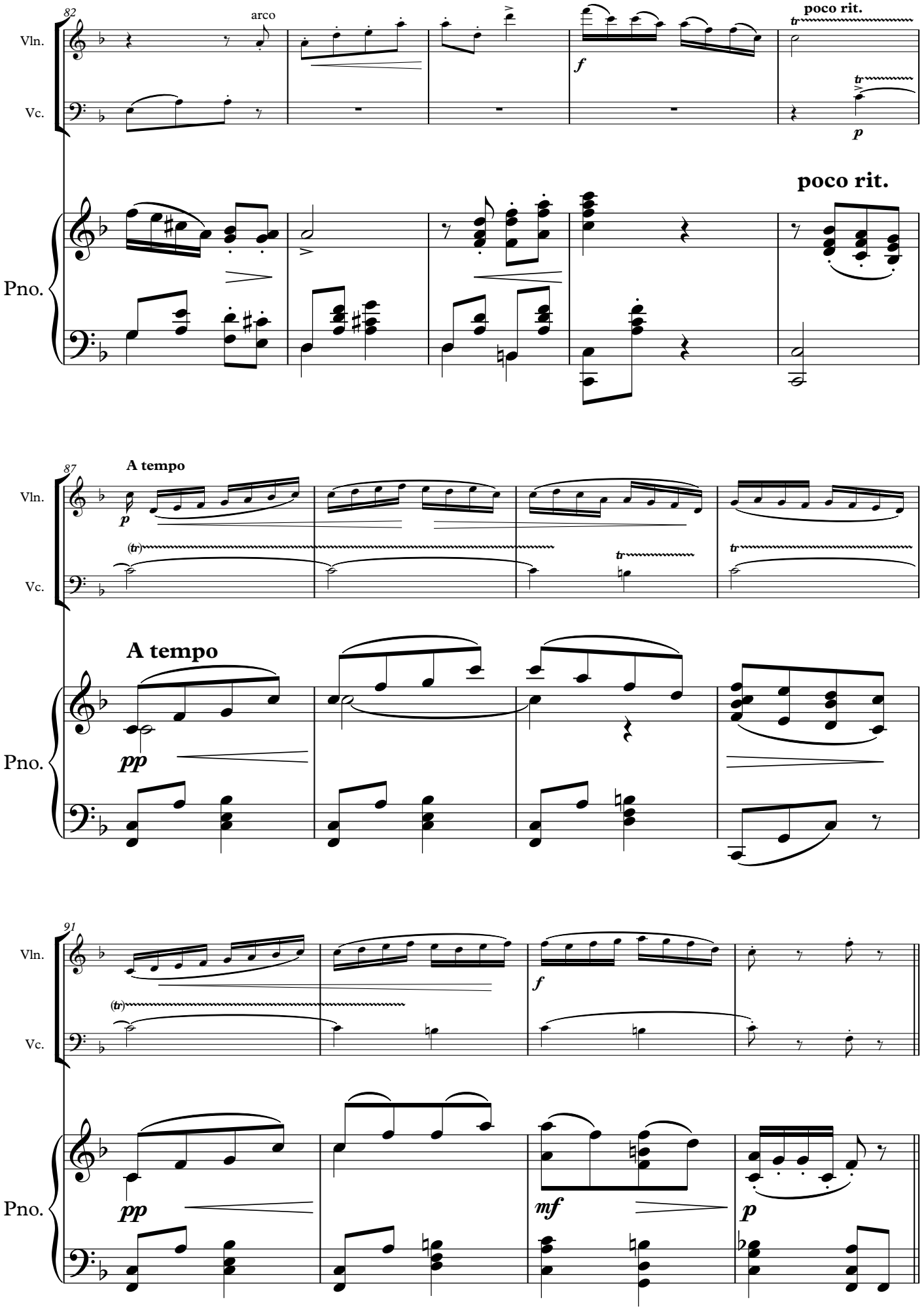

Variation I
20
Vln.
Vc.
mp
Variation I
Pno.
mp
l.h.
24
Vln.
Vc.
Pno.
p
p
mf
mf
cresc.
p
3

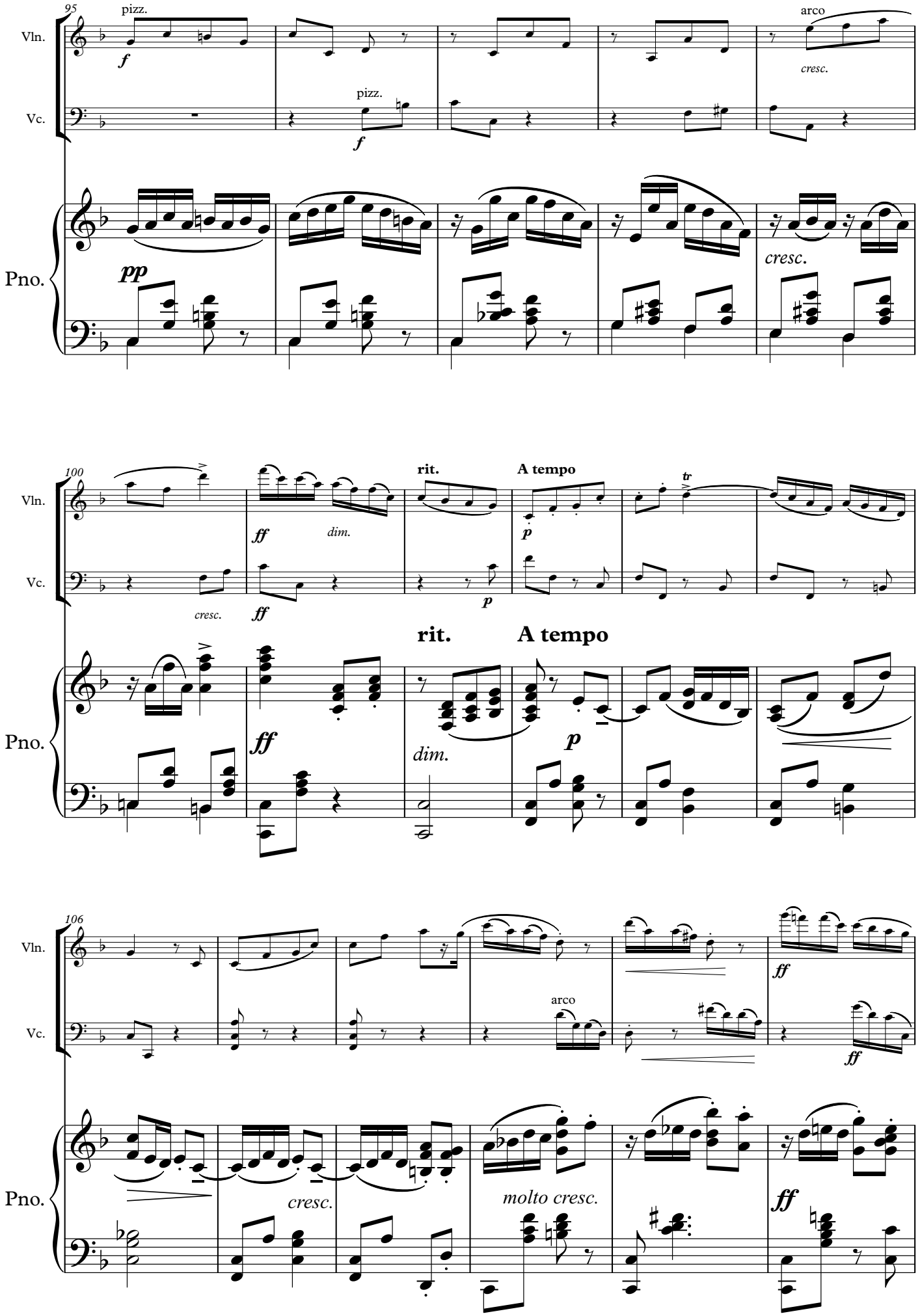

30
Vln.
Vc.
3
3
Pno.
33
Vln.
Vc.
Pno.
36
Vln.
Vc.
1.
2.
1.
2.
Pno.

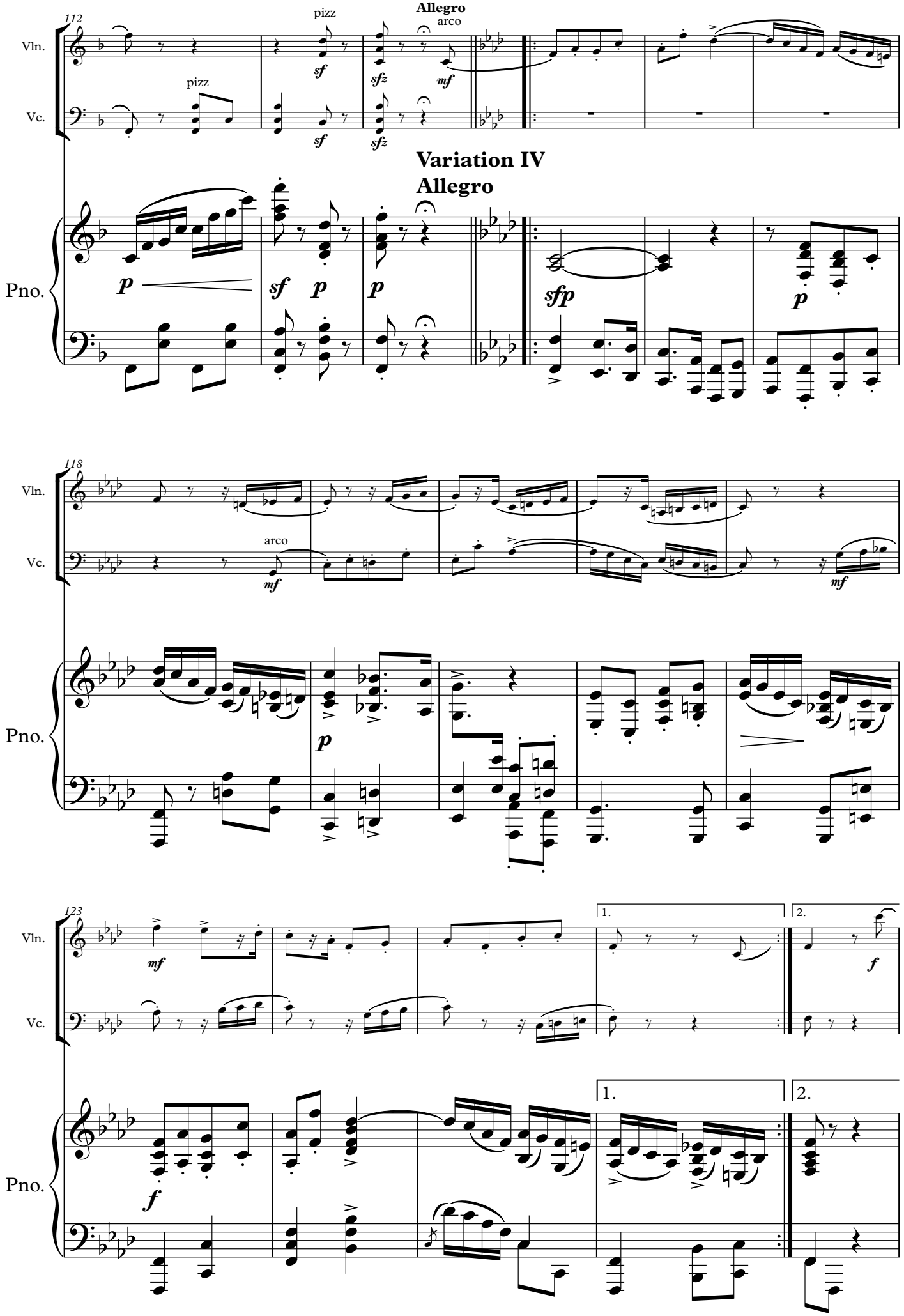

39
Variation II
Vln.
Vc.
Pno.
Variation II
44
dim.
49

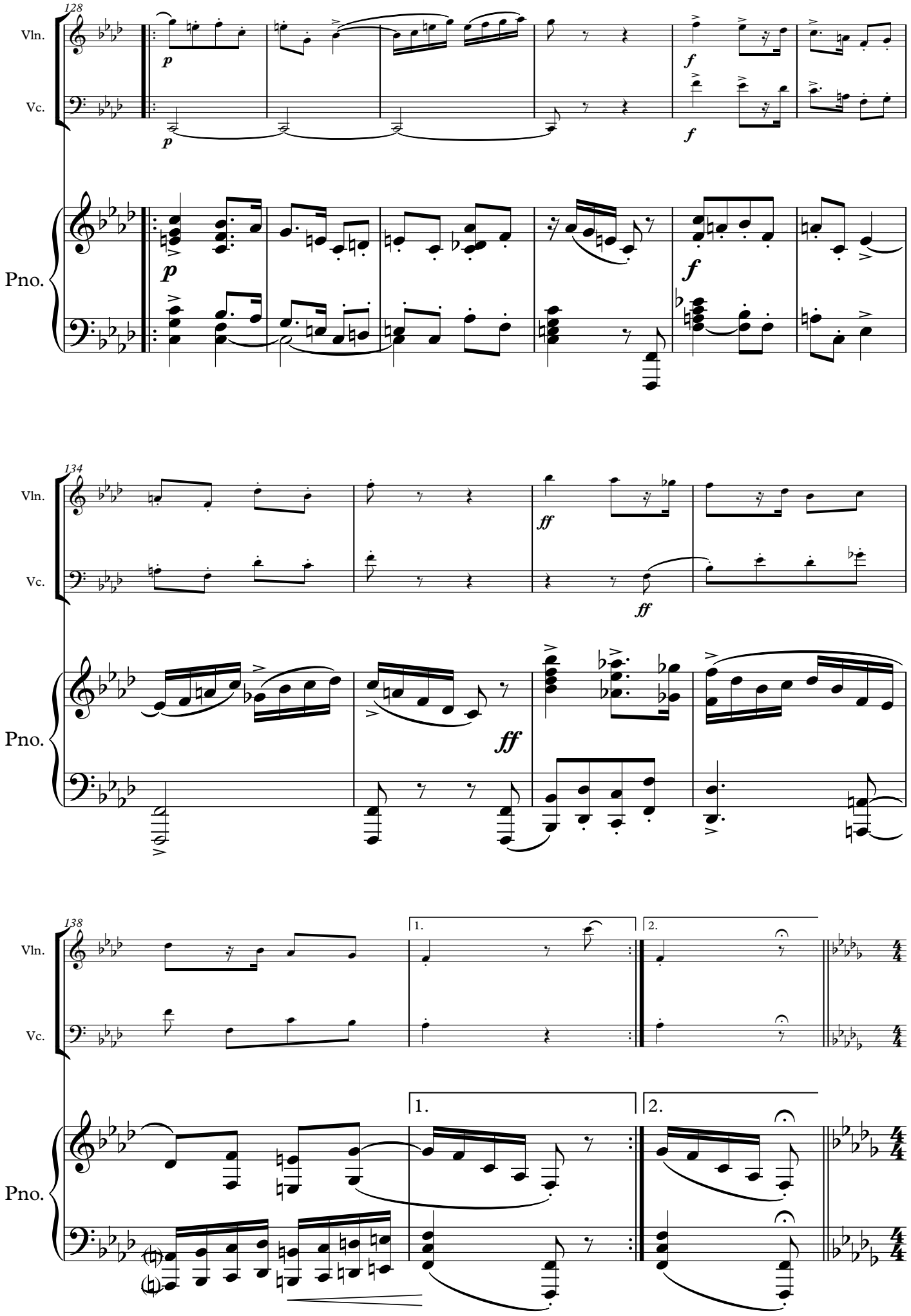

54
Vln.
Vc.
Pno.
3
3
p
f
59
poco rit.
A tempo
Vln.
Vc.
p
p
poco rit.
3
A tempo
Pno.
p
64
Vln.
f
mp
Vc.
f
Pno.
f
cresc.
3
f

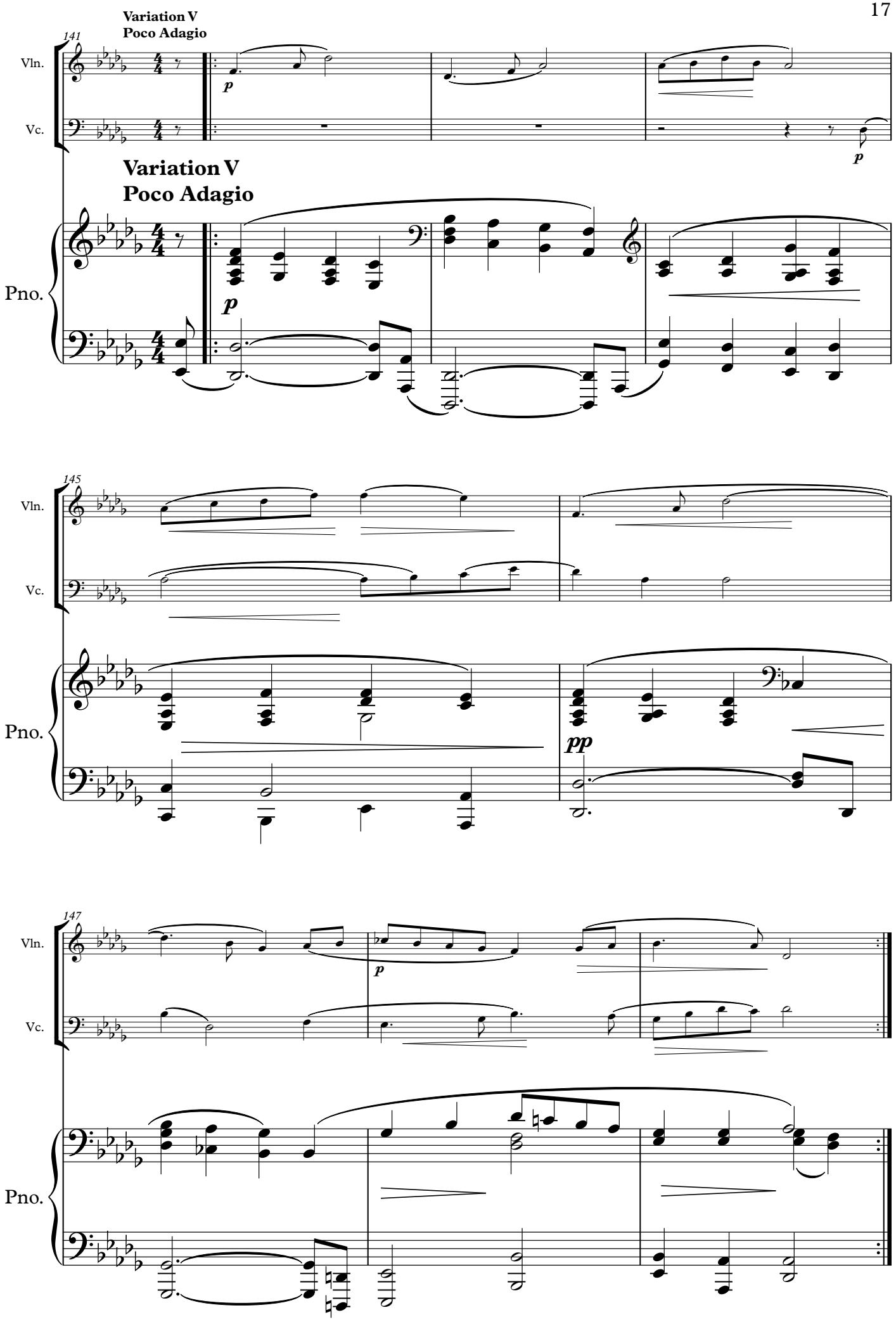

67
poco rit.
Vln.
Vc.
pp
poco rit.
Pno.
p
dim.
pp
3
3
3
71
Variation III
Allego
pizz.
Vln.
Vc.
p
tr
p
f
Variation III
Allego
Pno.
p
cresc.
77
Vln.
Vc.
p
Pno.
f
mf
tr

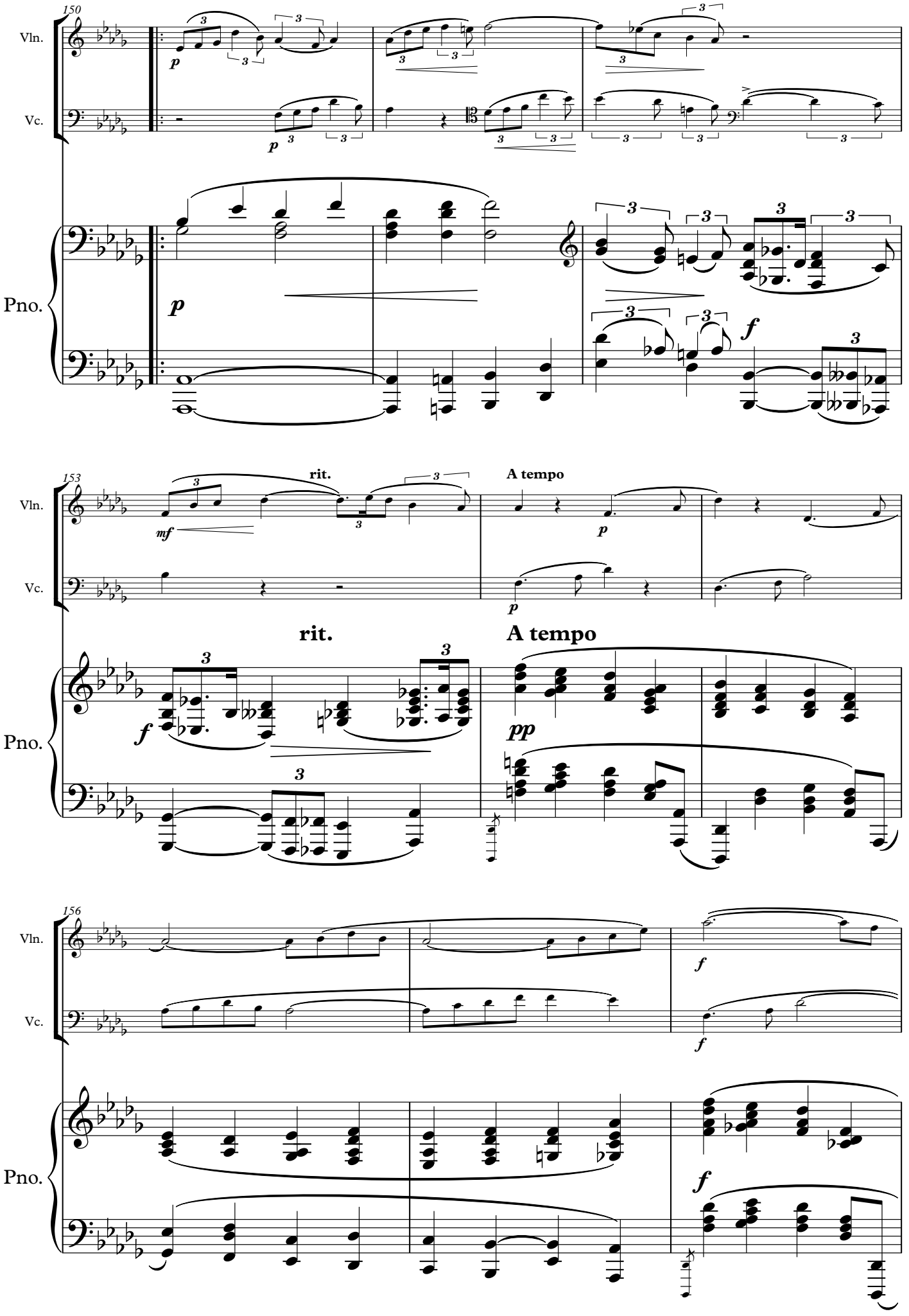

82
Vln.
Vc.
arco
poco rit.
Pno.
poco rit.
87
A tempo
A tempo
91
mf

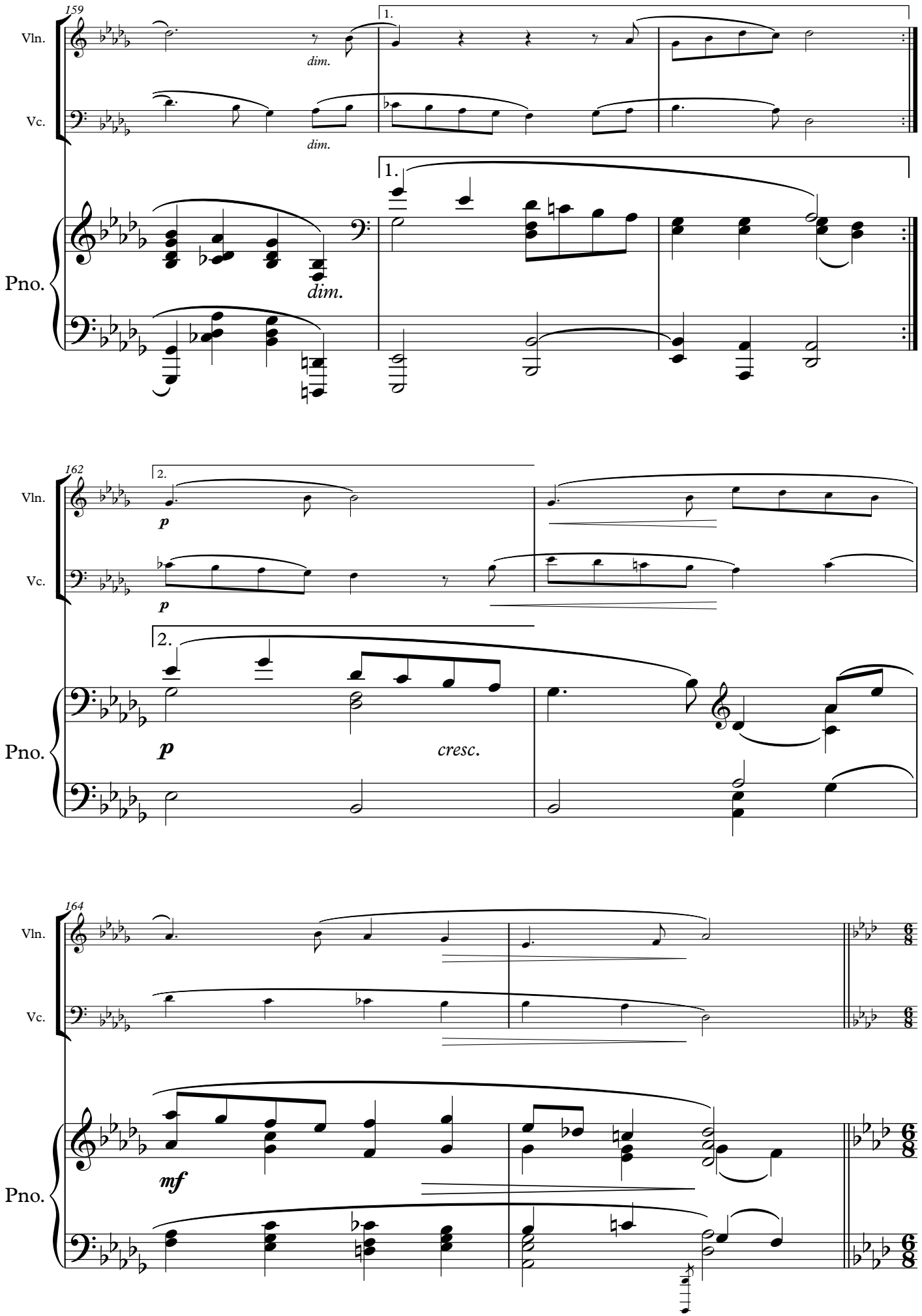

95
pizz.
arco
Vln.
Vc.
Pno.
f
pp
cresc.
100
rit.
A tempo
ff
dim.
p
tr
106
molto cresc.

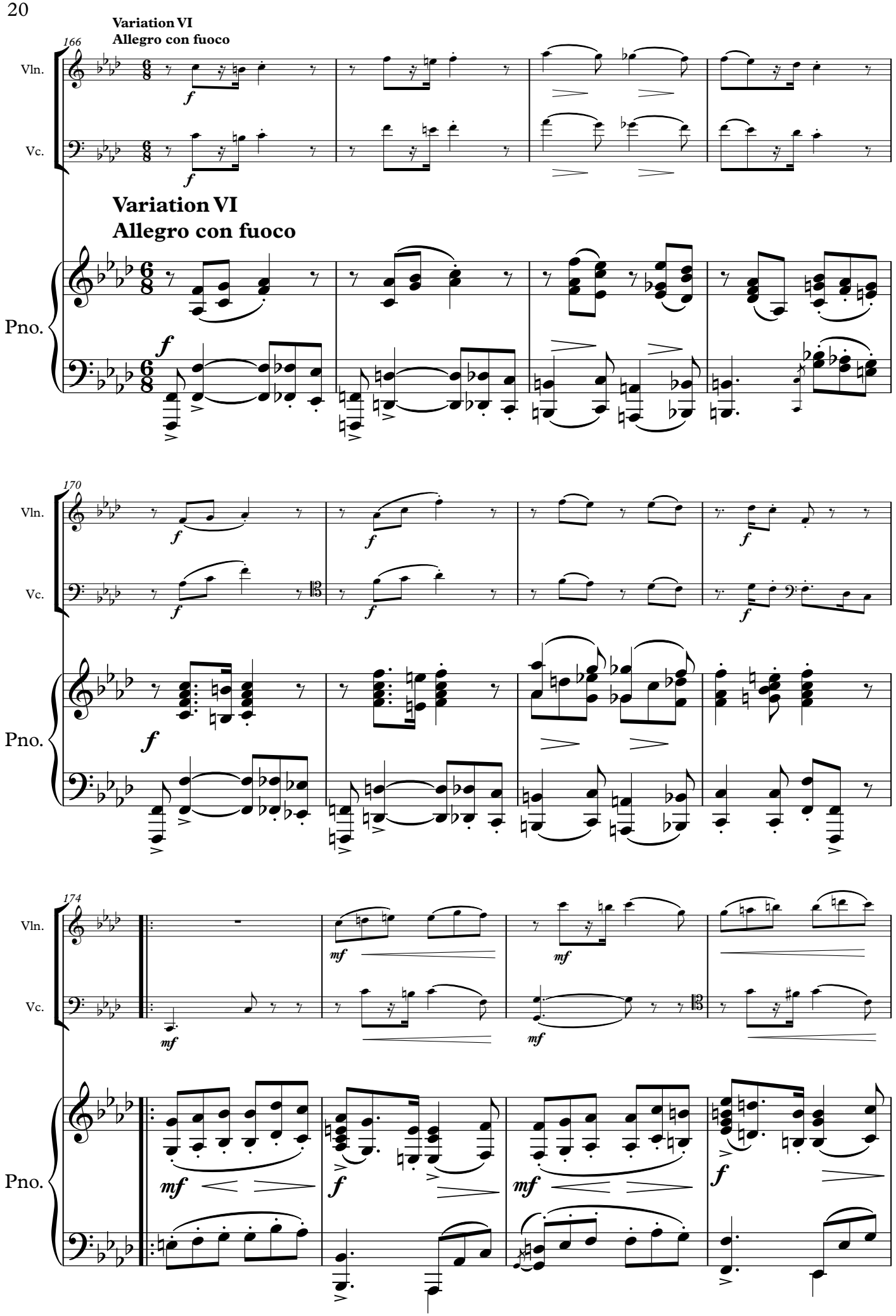

112
Vln.
Vc.
Pno.
pizz
arco
Variation IV
Allegro
118
123
1.
2.

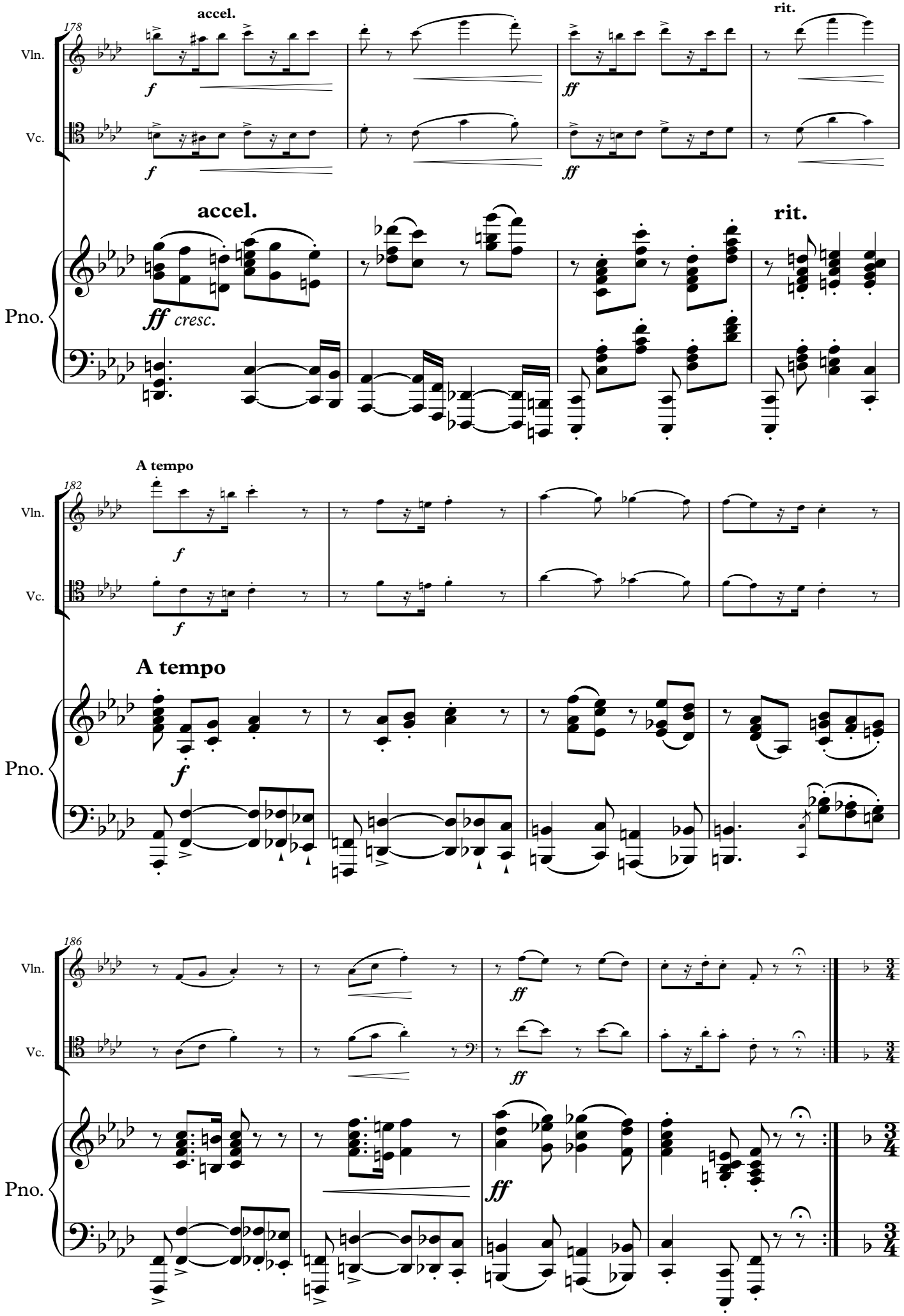

128
Vln.
Vc.
Pno.
p
f
134
ff
138
1.
2.

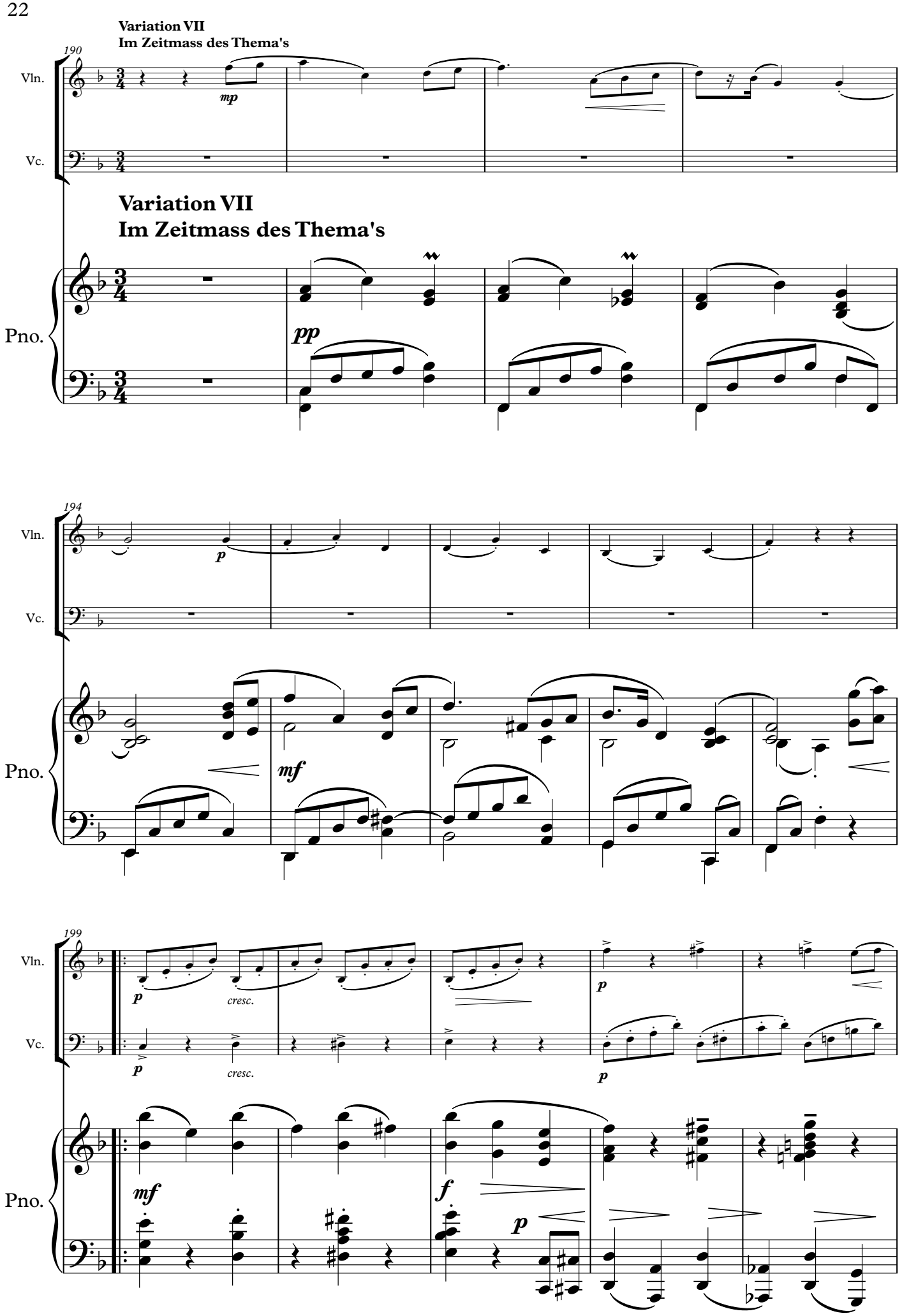

Variation V
Poco Adagio
141
Vln.
Vc.
Pno.
p
Variation V
Poco Adagio
145
pp
147

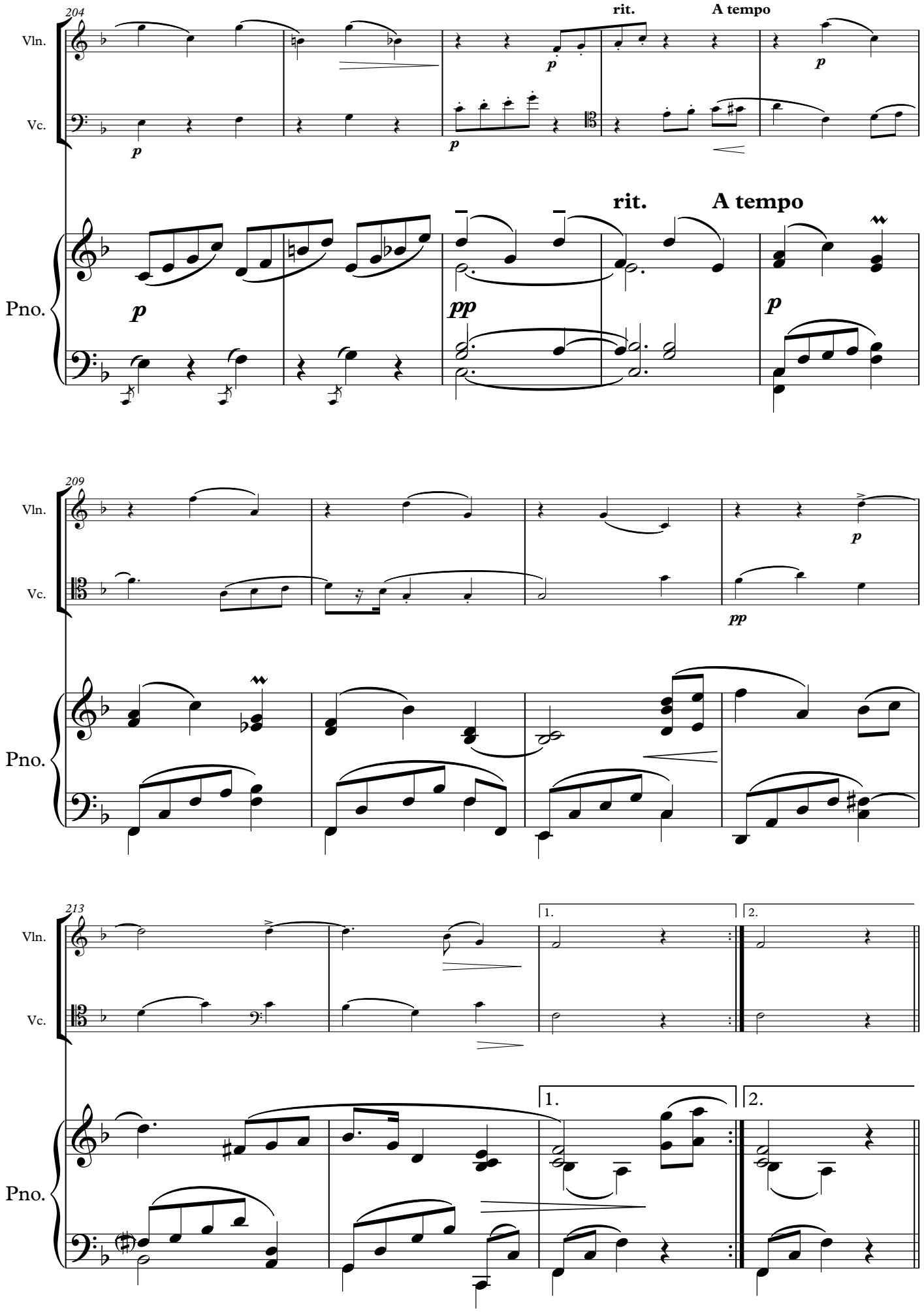

150
Vln.
Vc.
Pno.
153
rit.
A tempo
156

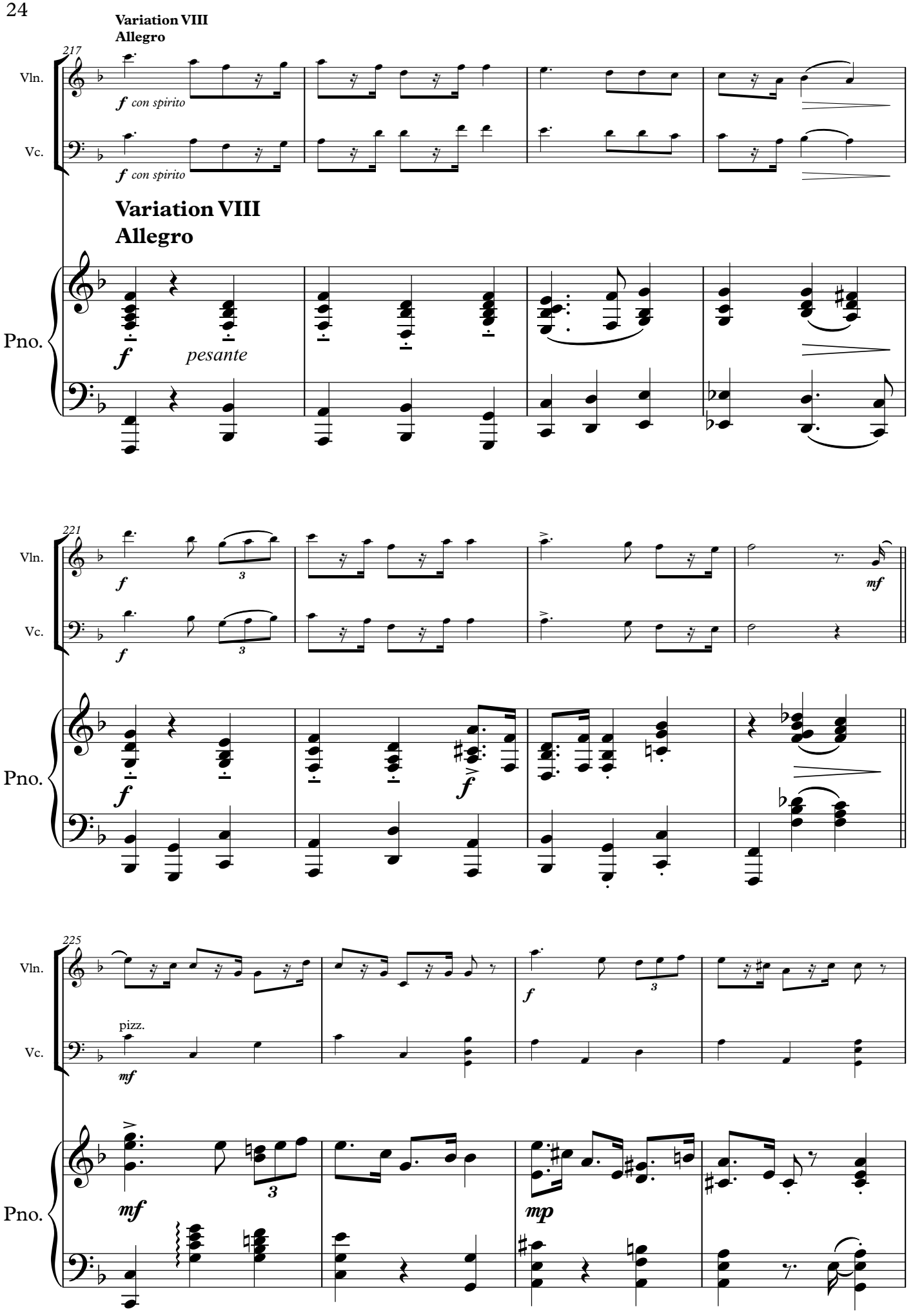

159
Vln.
Vc.
Pno.
dim.
dim.
dim.
1.
1.
162
Vln.
Vc.
Pno.
2.
2.
p
p
p
cresc.
164
Vln.
Vc.
Pno.
mf
6/8

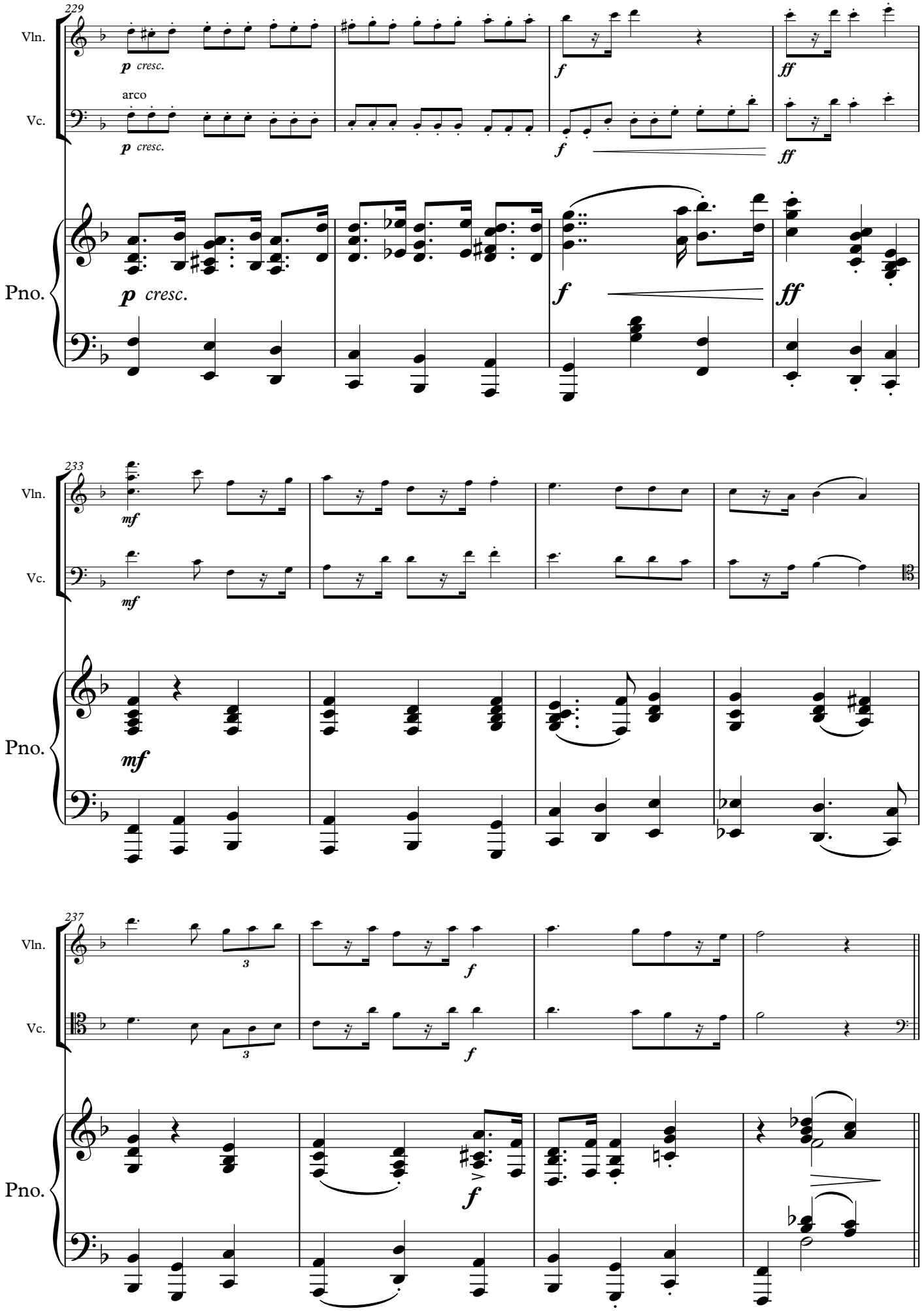

Variation VI
Allegro con fuoco
166
Vln.
Vc.
Pno.
Variation VI
Allegro con fuoco
170
174

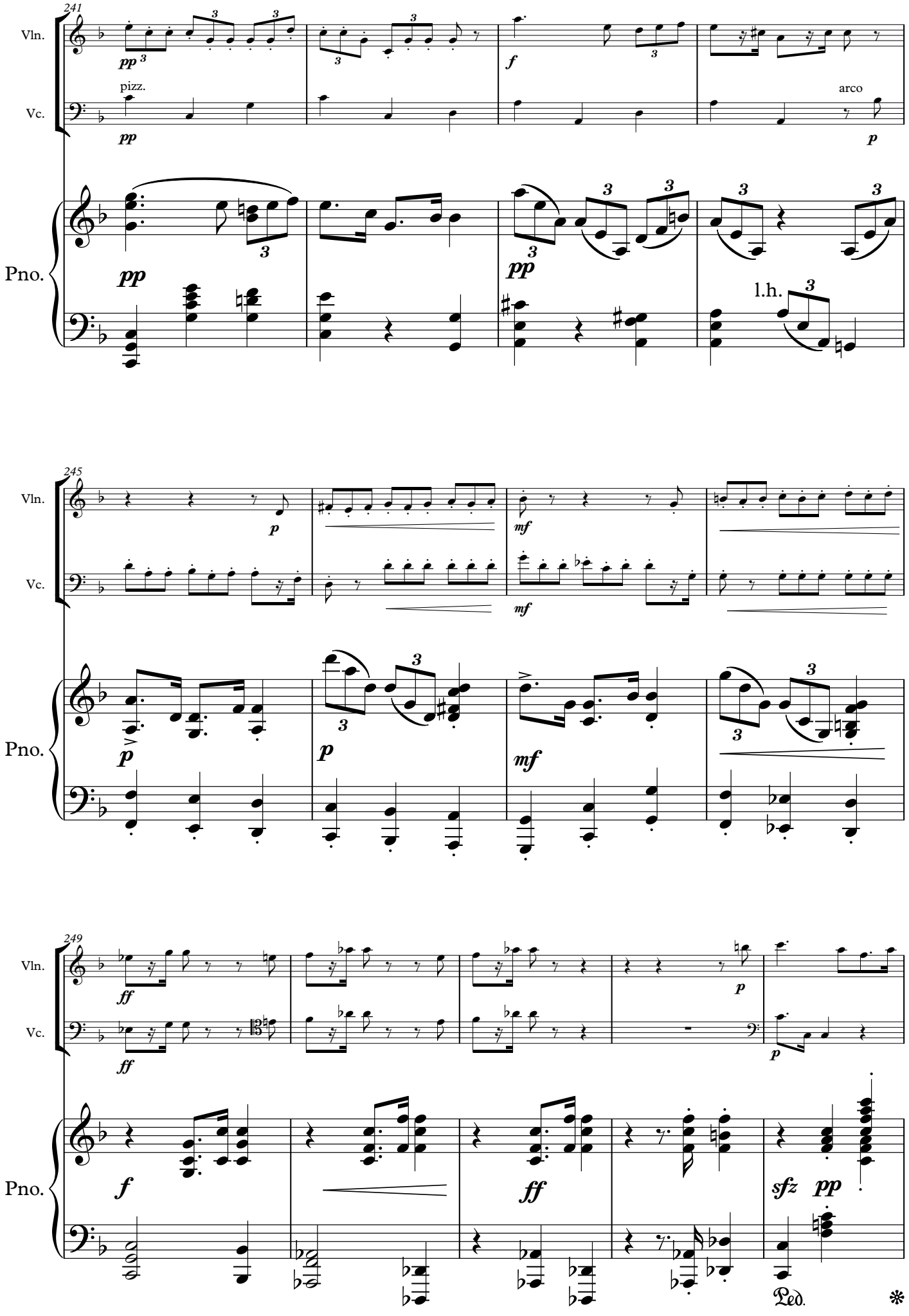

178
accel.
rit.
Vln.
Vc.
Pno.
f
ff
accel.
rit.
ff cresc.
182
A tempo
A tempo
186

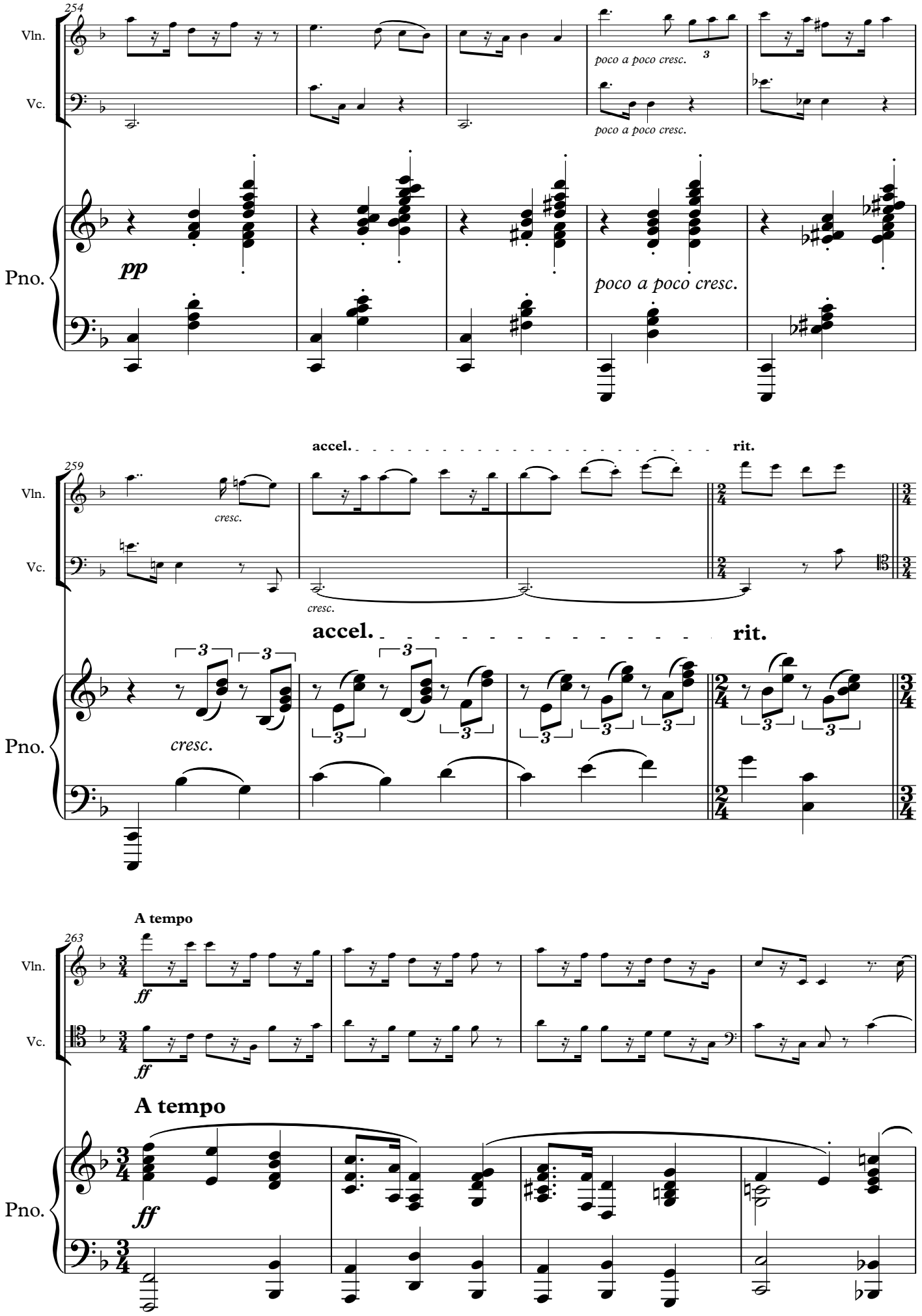

Variation VII
Im Zeitmass des Thema's
190
Vln.
Vc.
mp
Variation VII
Im Zeitmass des Thema's
Pno.
pp
194
Vln.
Vc.
p
Pno.
mf
199
Vln.
Vc.
p
cresc.
p
cresc.
p
Pno.
mf
f
p

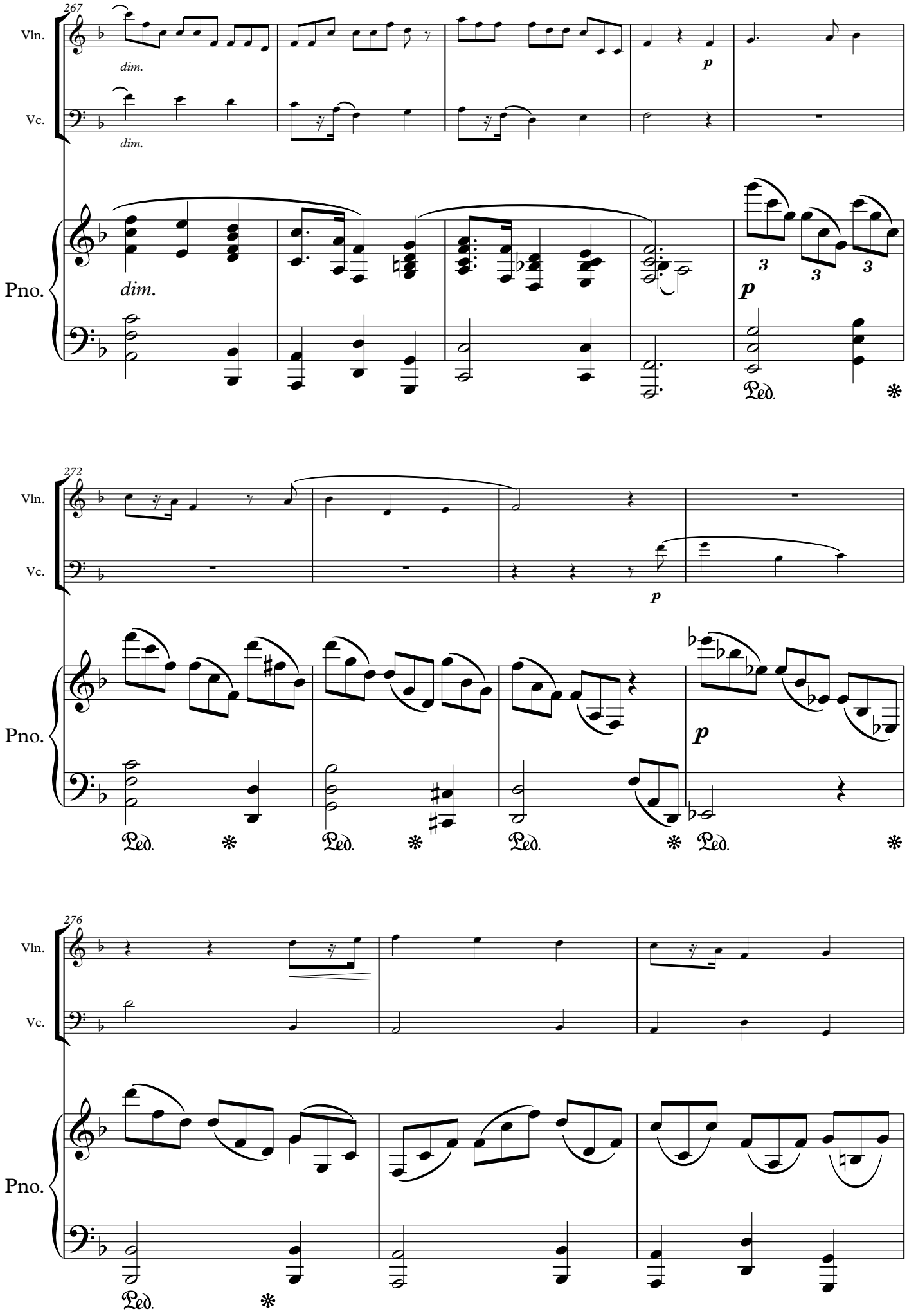

204
Vln.
Vc.
Pno.
rit.
A tempo
p
pp
209
213
1.
2.

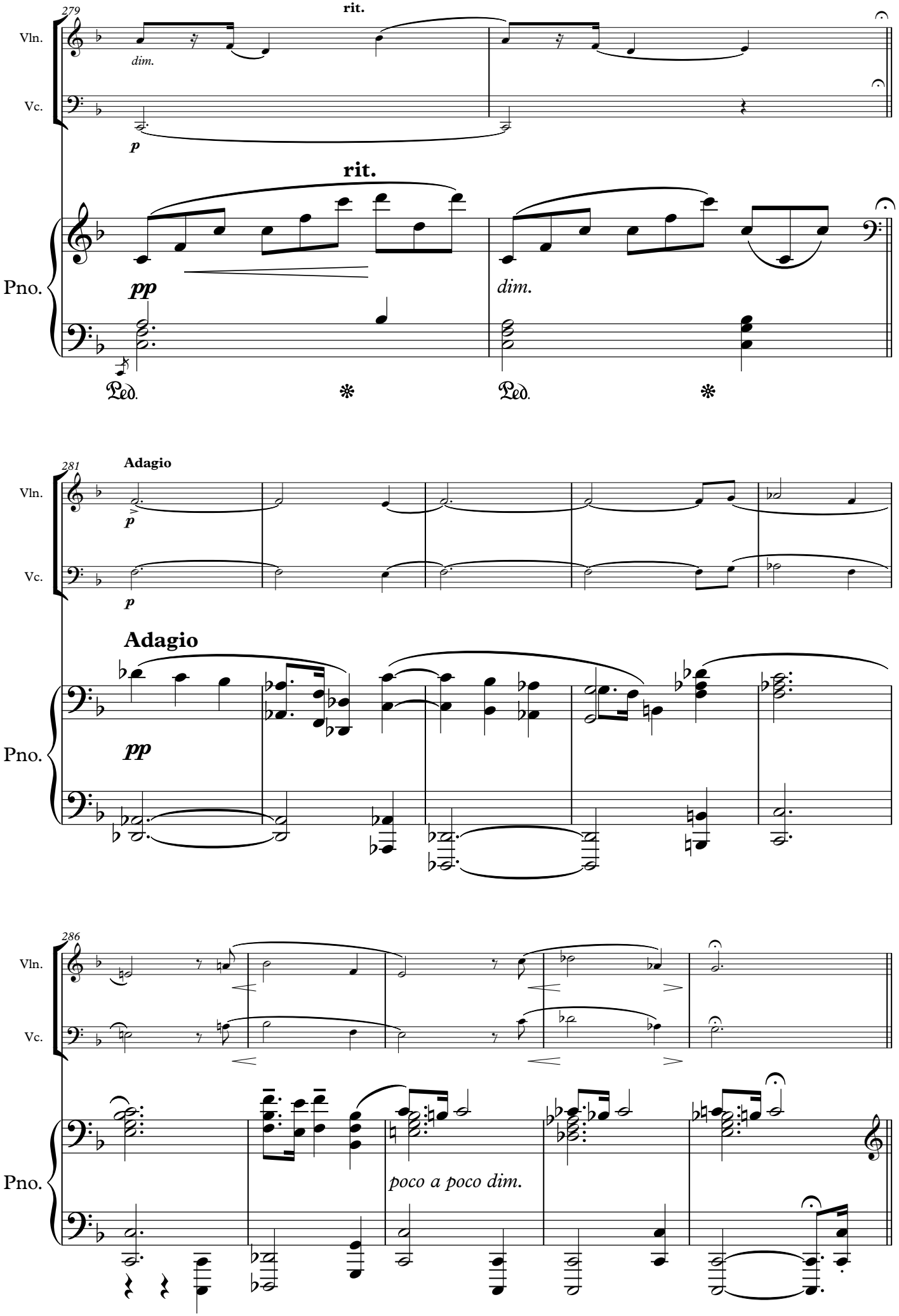

Variation VIII
Allegro
217
Vln.
Vc.
f con spirito
f con spirito
Variation VIII
Allegro
Pno.
f
pesante
221
Vln.
Vc.
Pno.
f
3
mf
f
f
225
Vln.
Vc.
Pno.
pizz.
mf
f
3
mf
3
mp

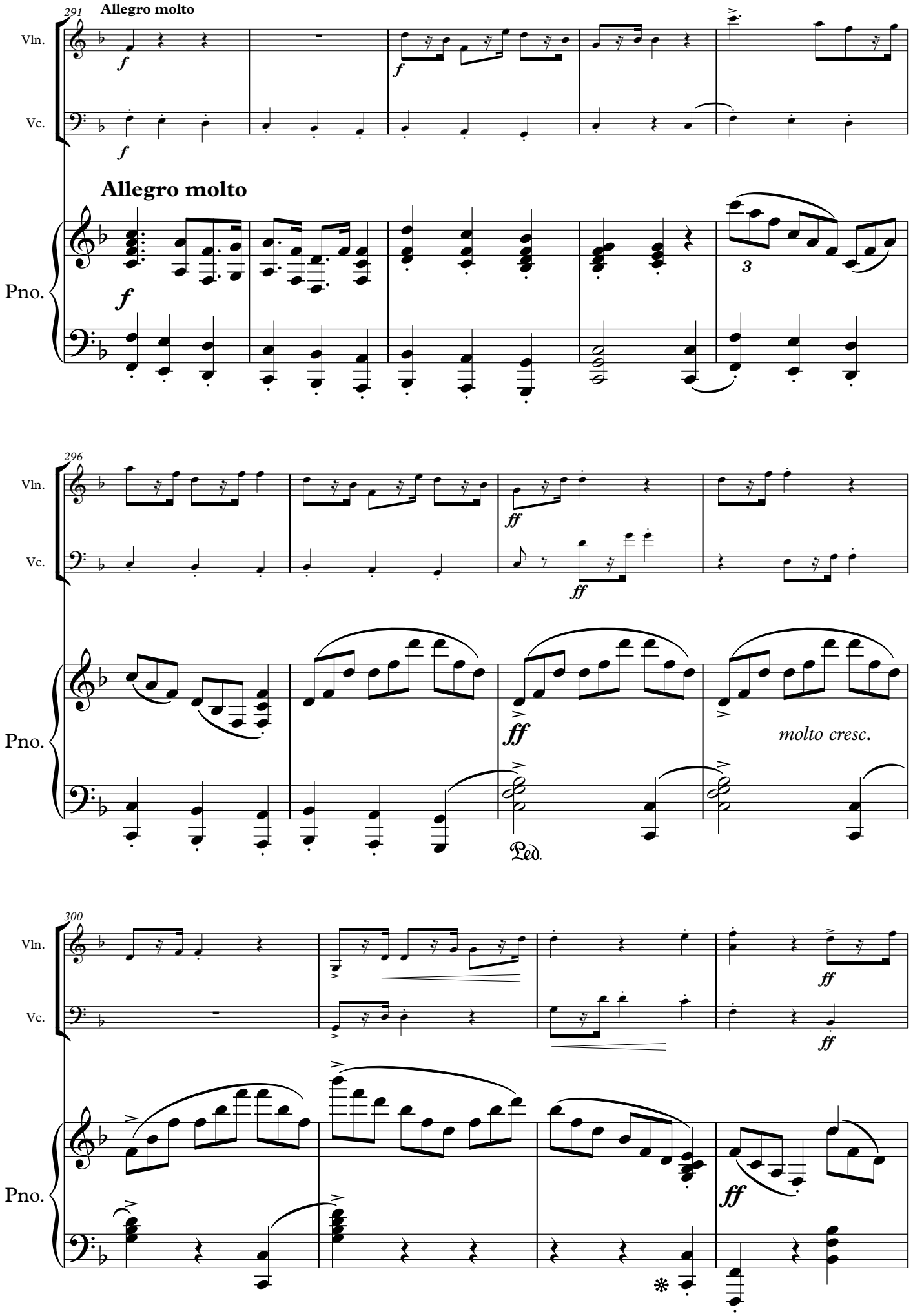

229
Vln.
Vc.
Pno.
arco
p cresc.
f
ff
233
mf
237
3

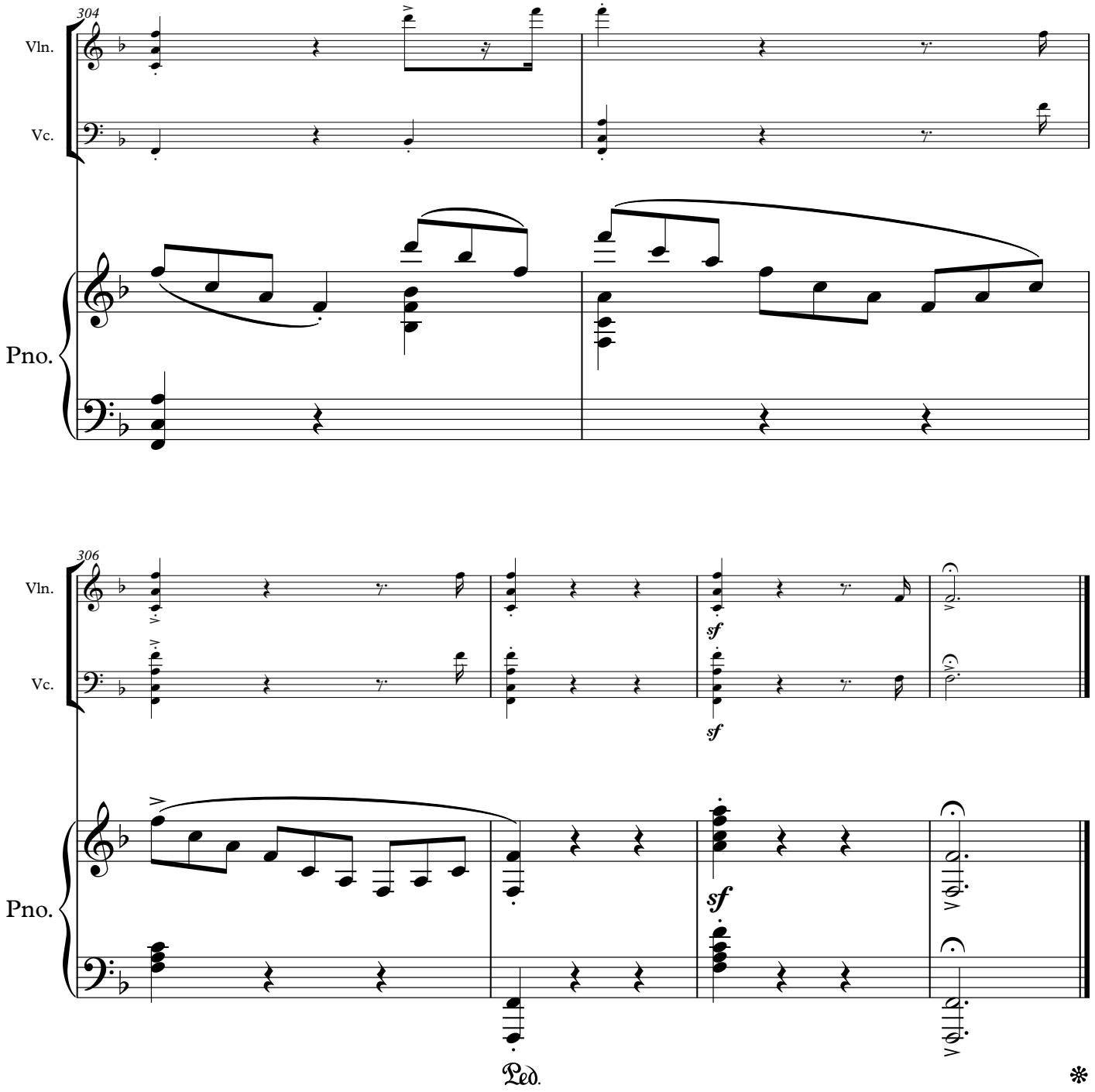

241
Vln.
Vc.
Pno.
pizz.
arco
l.h.
245
249
Ped.


254
Vln.
Vc.
Pno.
pp
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
259
accel.
rit.
cresc.
cresc.
cresc.
accel.
rit.
263
A tempo
ff
ff
A tempo
ff


267
Vln.
Vc.
Pno.
dim.
dim.
dim.
p
3
3
3
p
Ped.
272
Vln.
Vc.
Pno.
p
p
Ped.
Ped.
Ped.
Ped.
276
Vln.
Vc.
Pno.
Ped.


279
rit.
Vln.
dim.
Vc.
p
rit.
Pno.
pp
dim.
Ped.
*
Ped.
*
281
Adagio
Vln.
p
Vc.
p
Adagio
Pno.
pp
286
Vln.
Vc.
Pno.
poco a poco dim.


291
Allegro molto
Vln.
Vc.
Pno.
f
Allegro molto
3
296
ff
molto cresc.
Ped.
300
*


304
Vln.
Vc.
Pno.

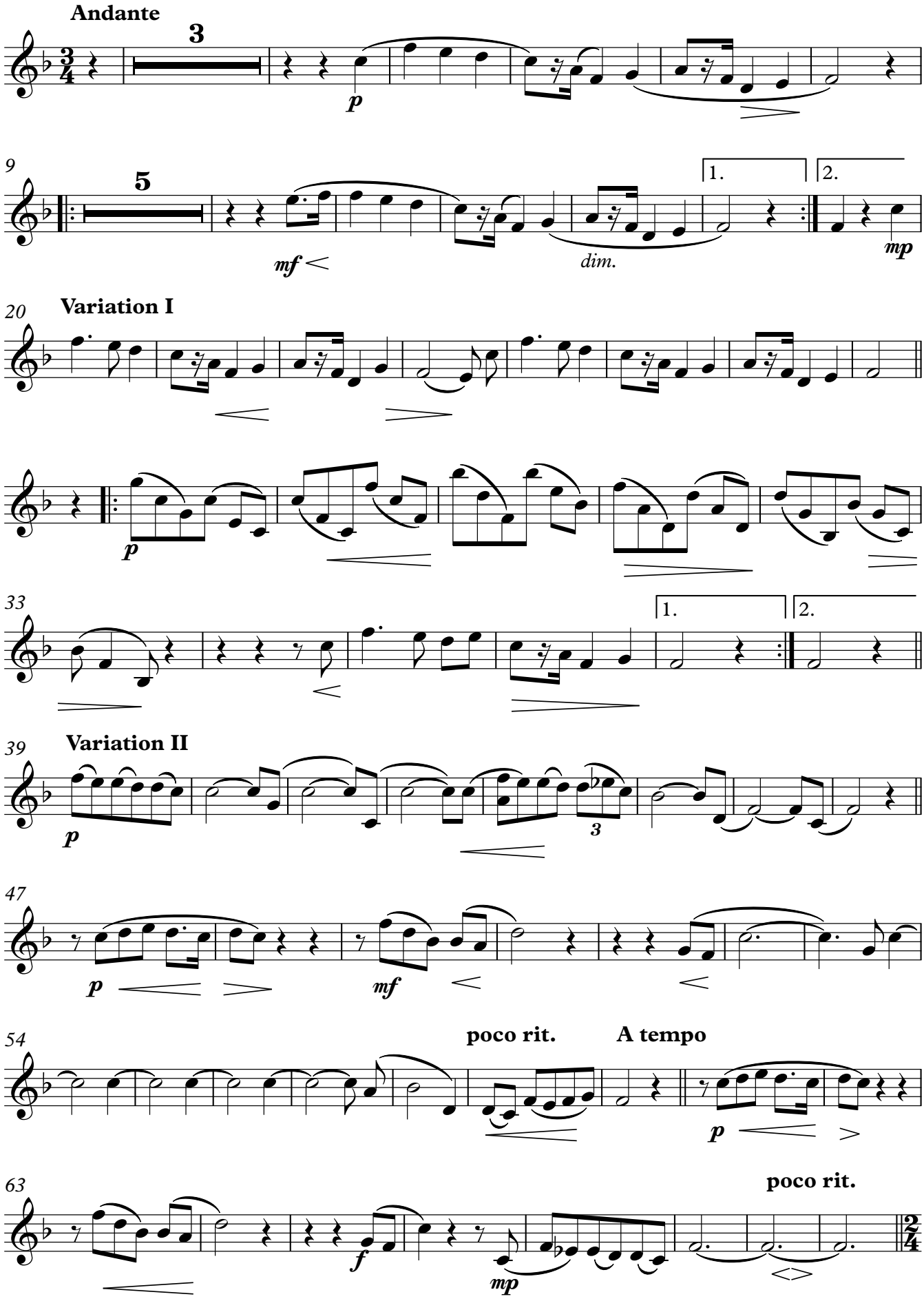
306
Vln.
Vc.
Pno.
sf
sf
sf
Ped.
*

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

Violin

for piano trio

Norman O'Neill
(1875-1934)



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Variation III
Allego

71 4 pizz. *p*

79 3 arco *f* **poco rit.**

87 **A tempo** *p*

91 *f*

95 pizz. *f* arco *cresc.* *ff* *dim.* **rit.**

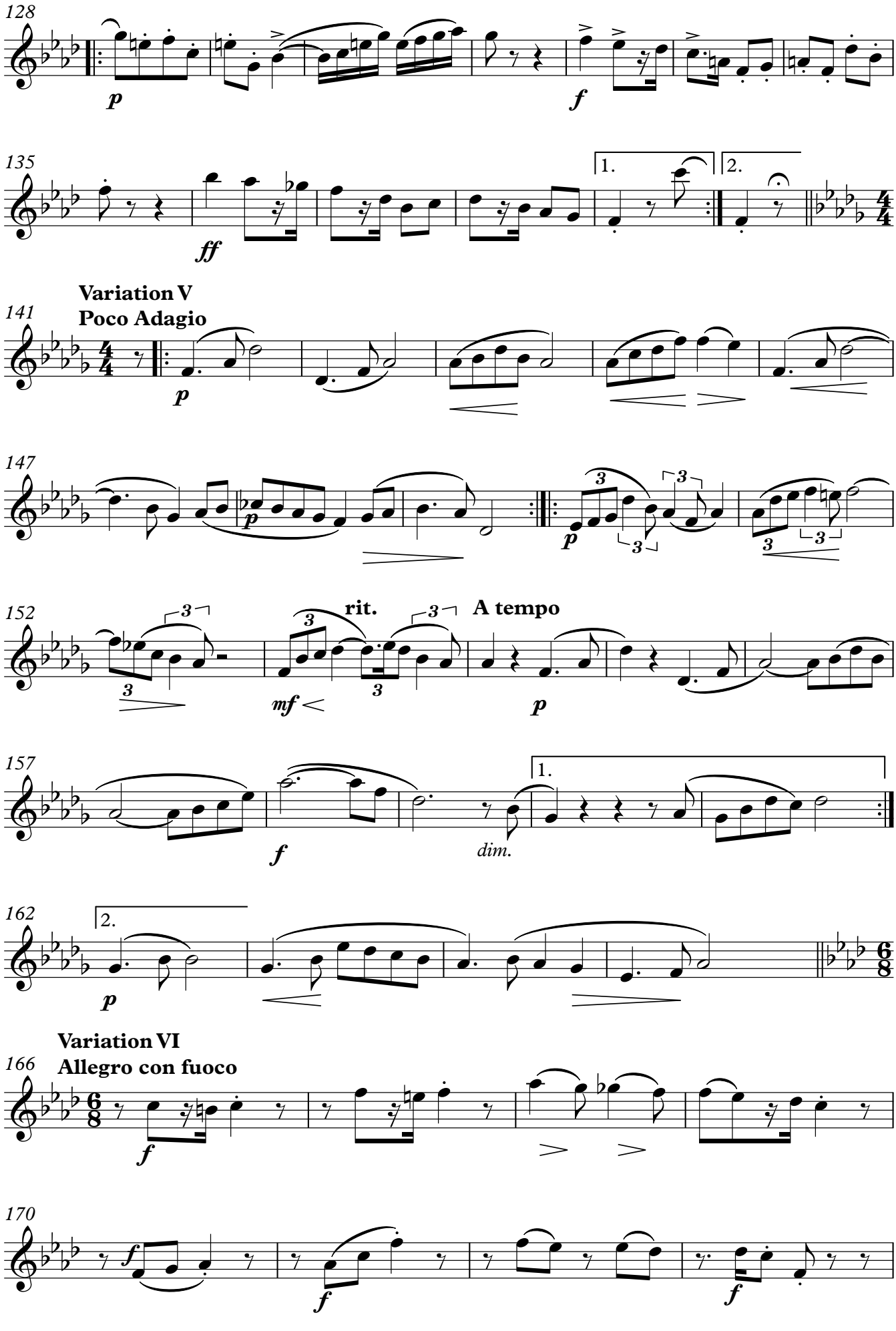
103 **A tempo** *p*

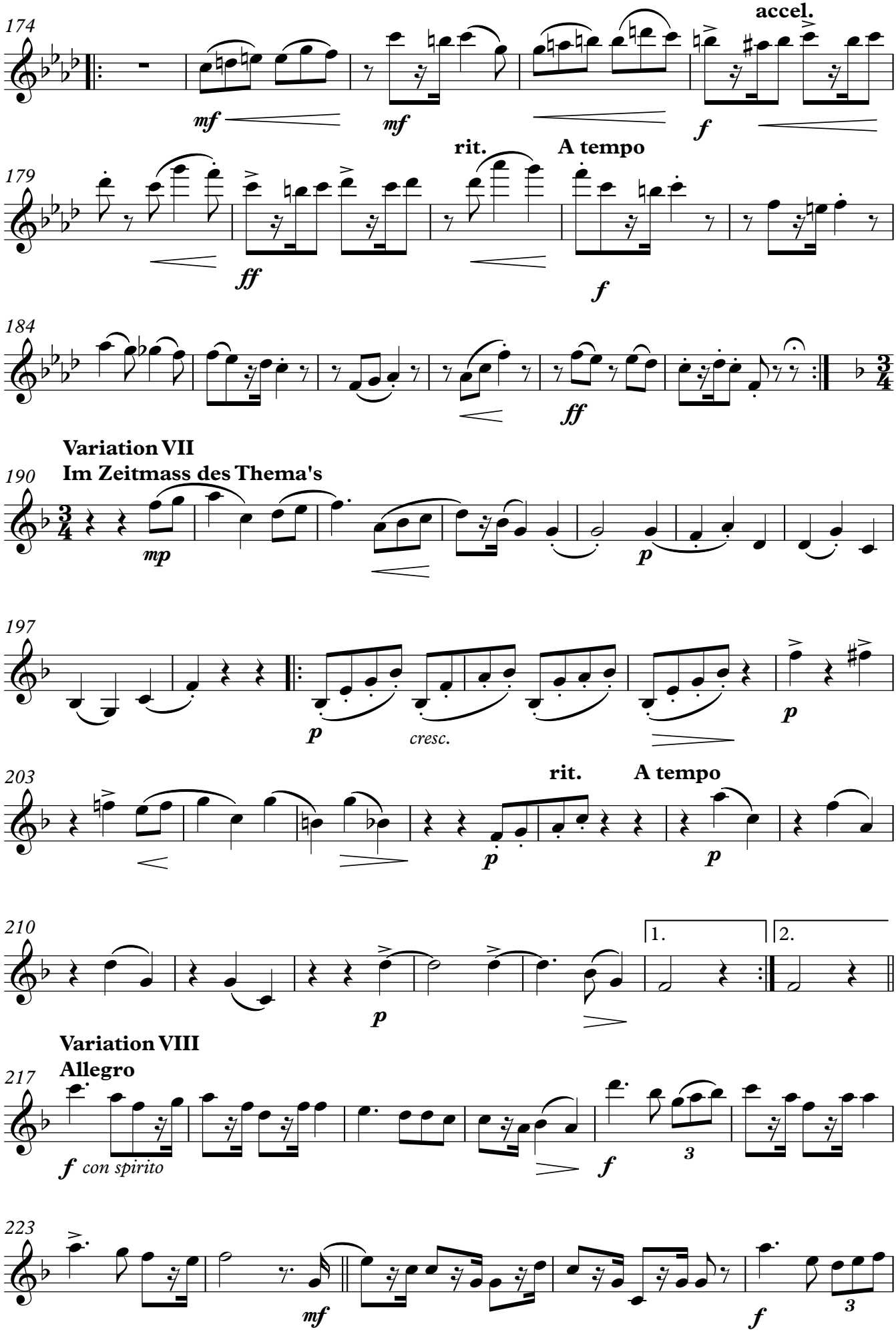
Variation IV
Allegro

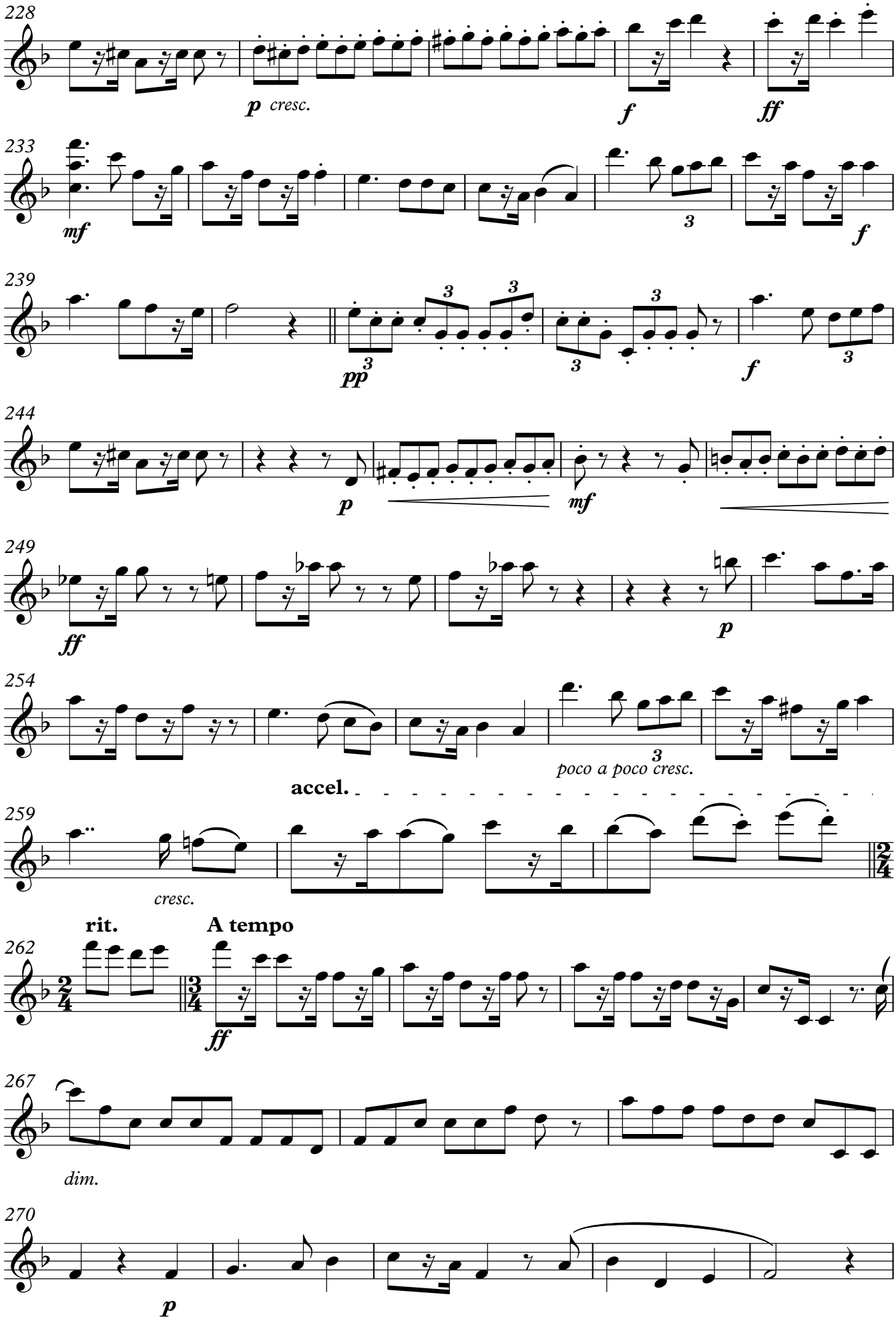
110 *ff* pizz *sf* *sfz* arco *mf*

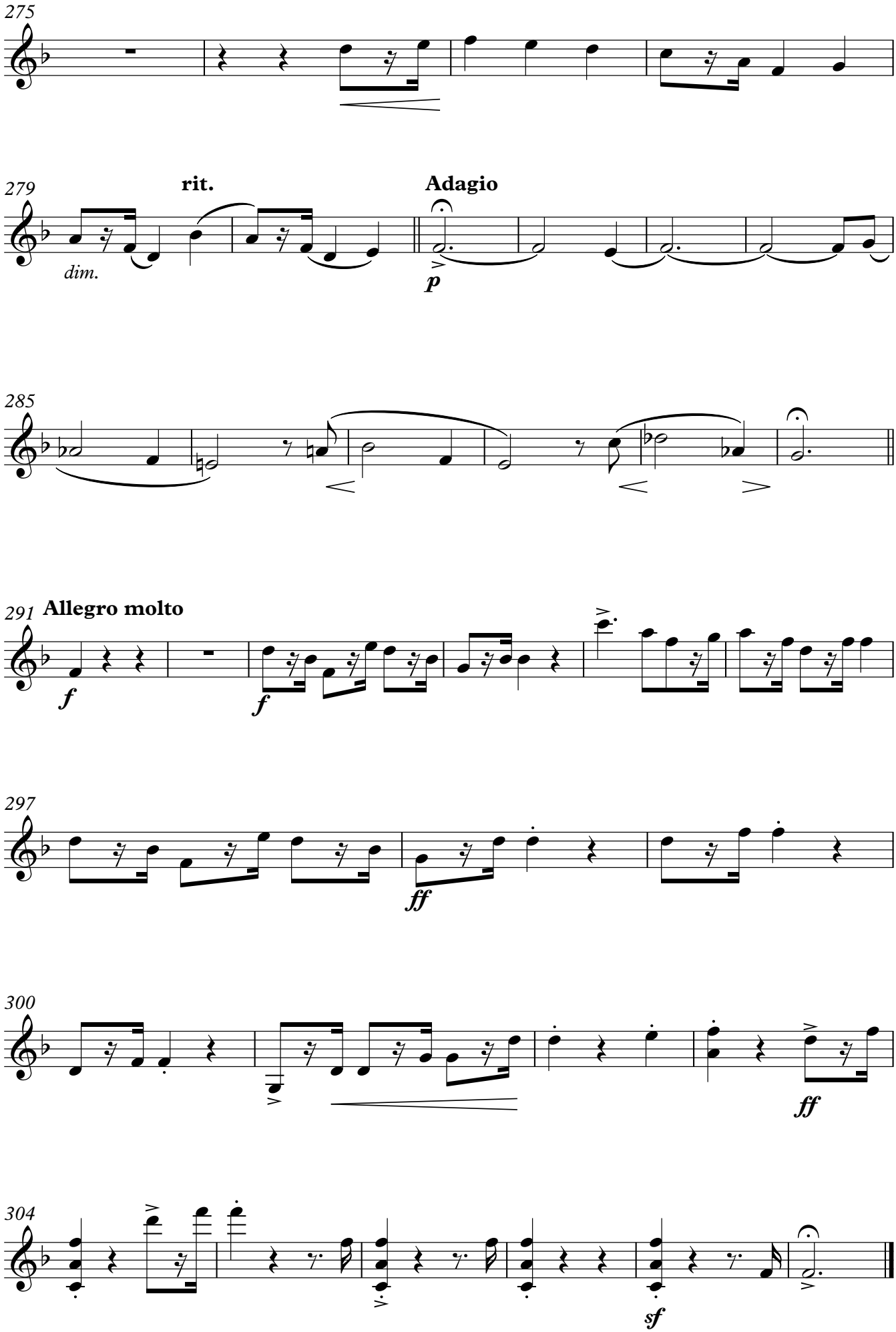
115

121 *mf* 1. 2. *f*


128
p
f
135
ff
1.
2.
Variation V
Poco Adagio
141
p
147
p
p
152
rit.
A tempo
mf
p
157
f
dim.
1.
162
2.
p
Variation VI
Allegro con fuoco
166
f
170
f
f


174
accel.
mf
mf
f
179
rit.
A tempo
ff
f
184
ff
Variation VII
Im Zeitmass des Thema's
190
mp
p
197
p
cresc.
p
203
rit.
A tempo
p
p
210
1.
2.
p
Variation VIII
Allegro
217
f con spirito
f
3
223
mf
f
3


228
p cresc.
f
ff
233
mf
3
f
239
pp
3
f
244
p
mf
249
ff
p
254
poco a poco cresc.
accel.
259
cresc.
rit.
A tempo
262
ff
267
dim.
270
p

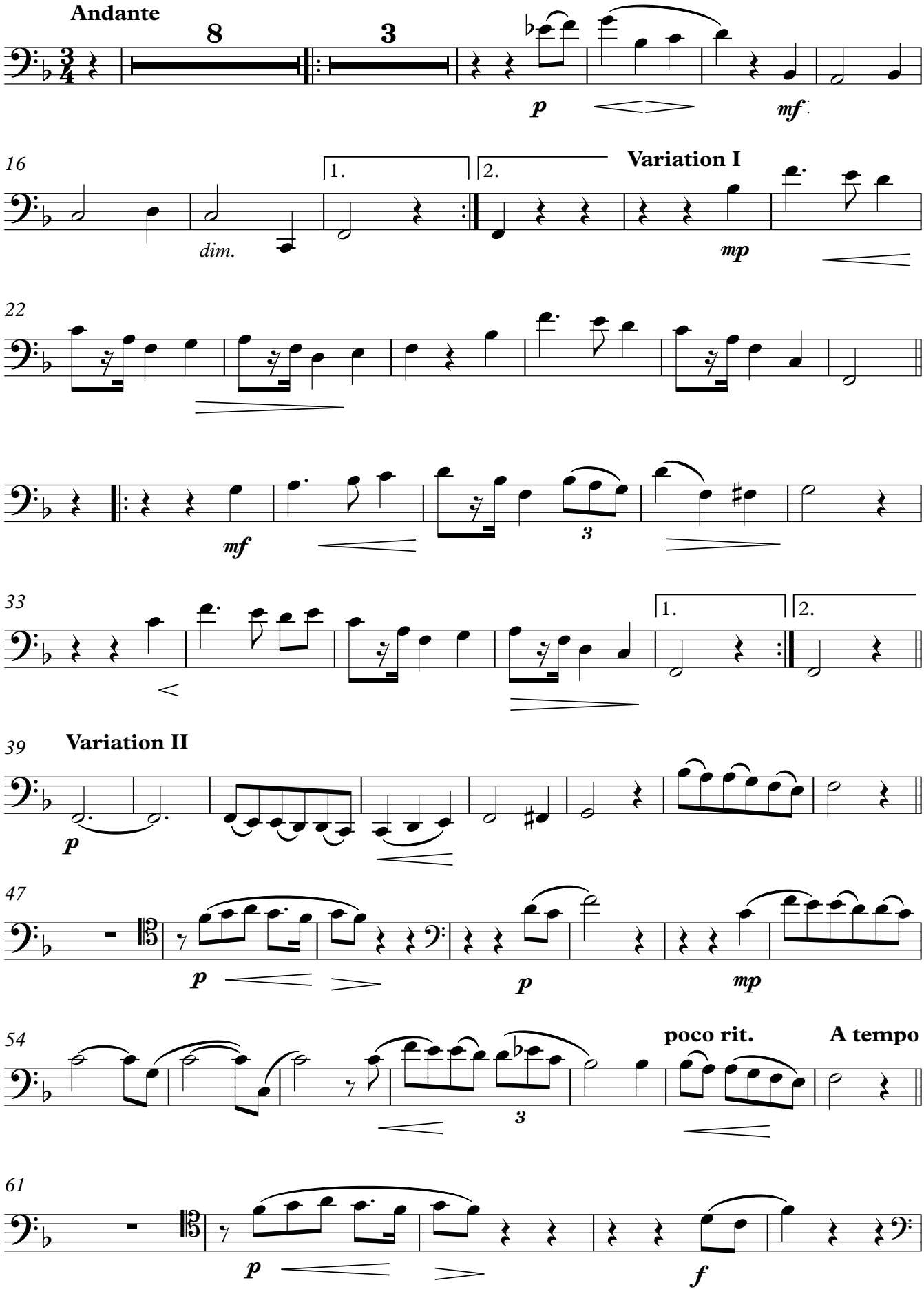

275
279
rit.
dim.
Adagio
p
285
291
Allegro molto
f
f
297
ff
300
ff
304
sf

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

Violoncello

for piano trio

Norman O'Neill
(1875-1934)



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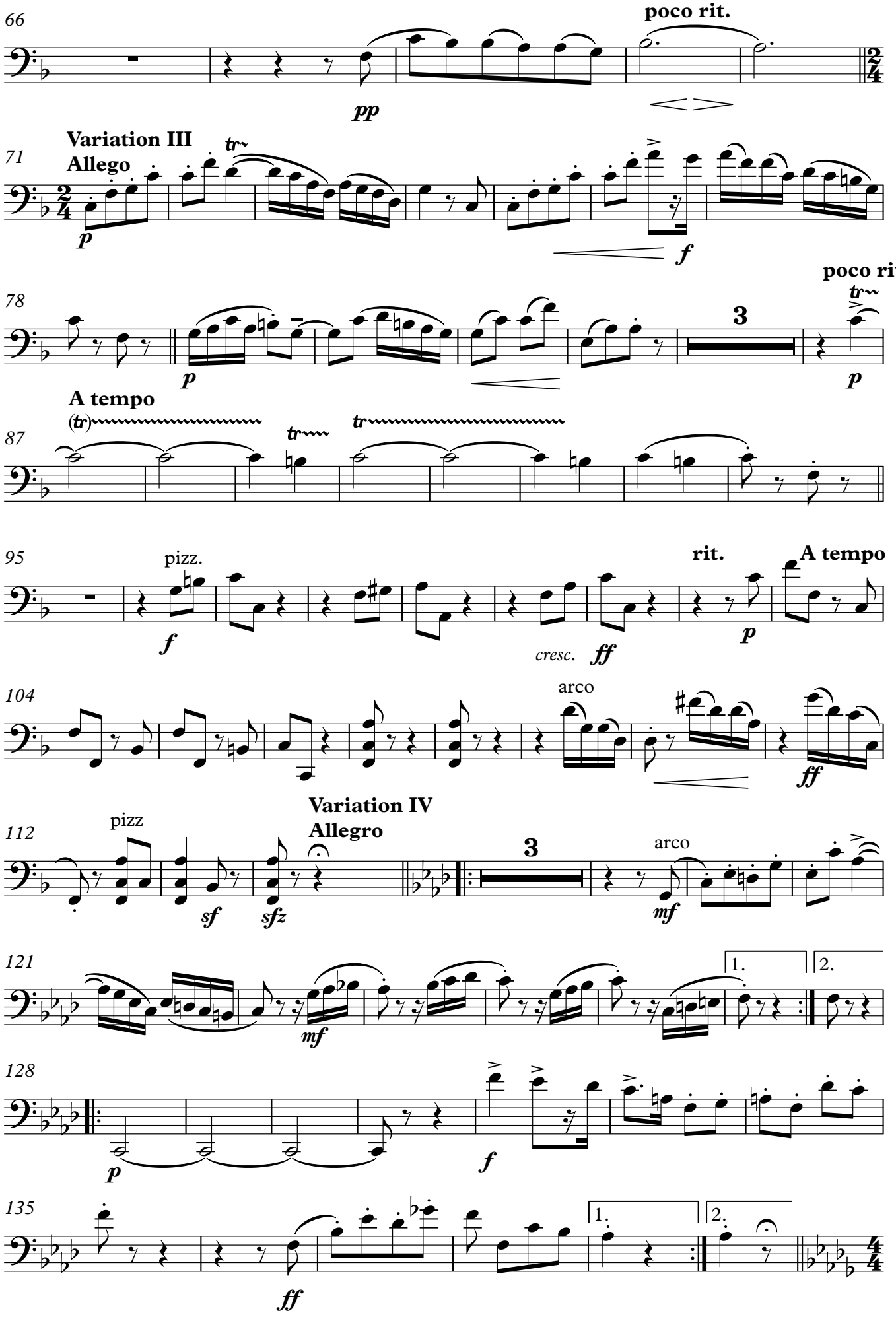
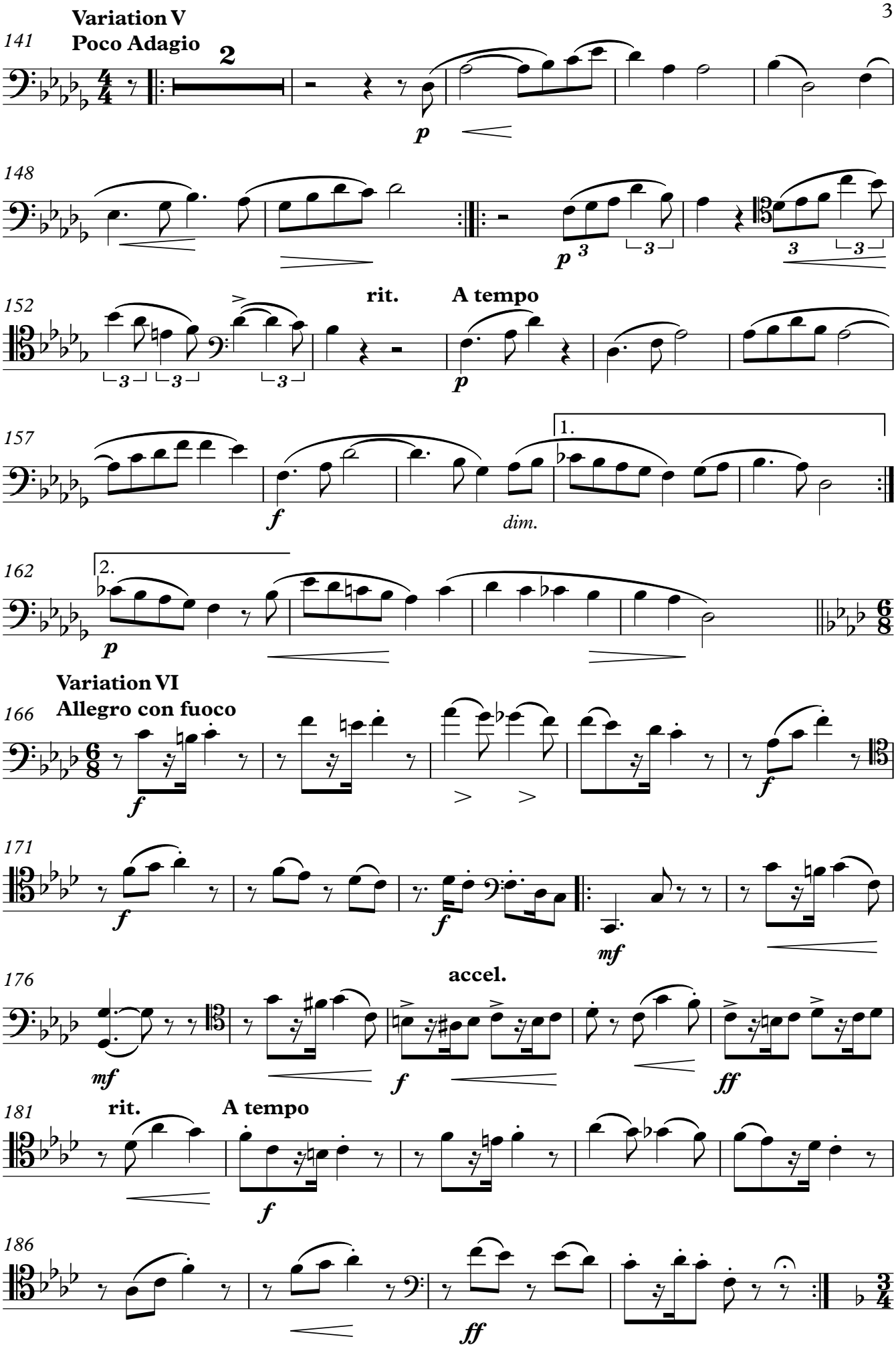
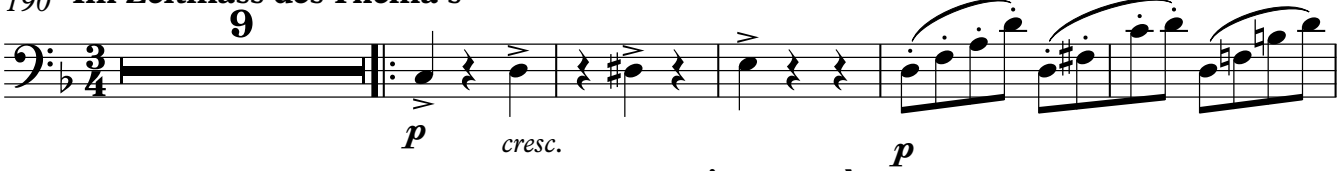

66
poco rit.
pp
71
Variation III
Allego
p
f
78
poco rit.
3
p
A tempo
87
95
pizz.
f
rit.
A tempo
p
cresc.
ff
104
arco
ff
112
pizz
Variation IV
Allegro
sf
sfz
3
arco
mf
121
1.
2.
mf
128
p
f
135
1.
2.
ff


Variation V
Poco Adagio
141
2
p
148
p
3
3
3
152
rit.
A tempo
3
3
3
p
157
1.
f
dim.
162
2.
p
Variation VI
Allegro con fuoco
166
f
f
171
f
f
mf
176
accel.
mf
f
ff
181
rit.
A tempo
f
186
ff

Variation VII

Im Zeitmass des Thema's

190



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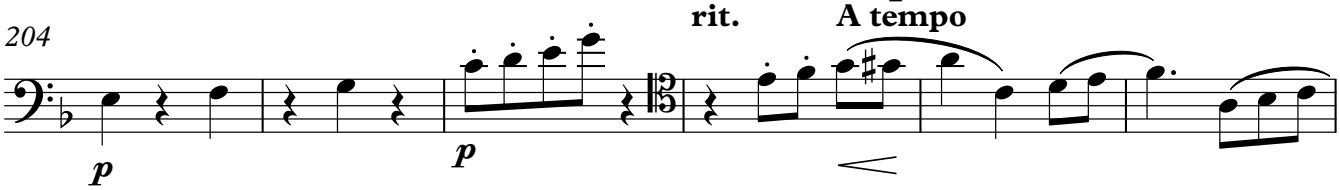

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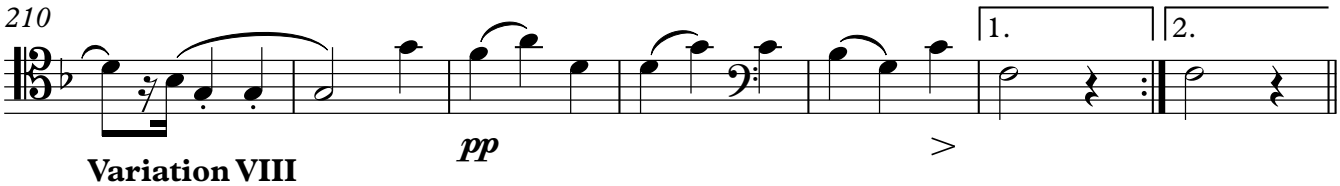
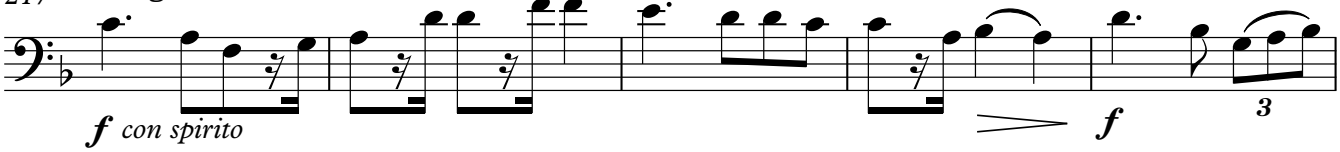


Variation VIII

Allegro

217



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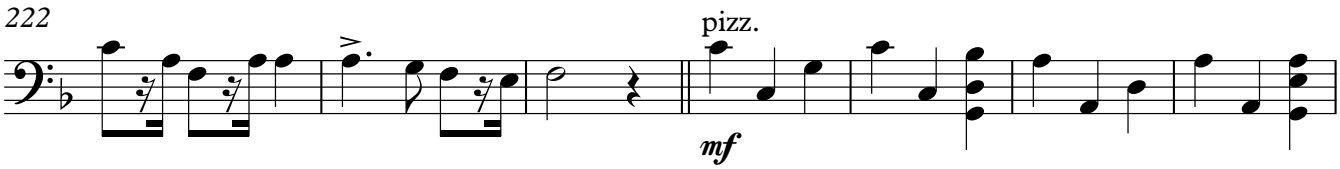

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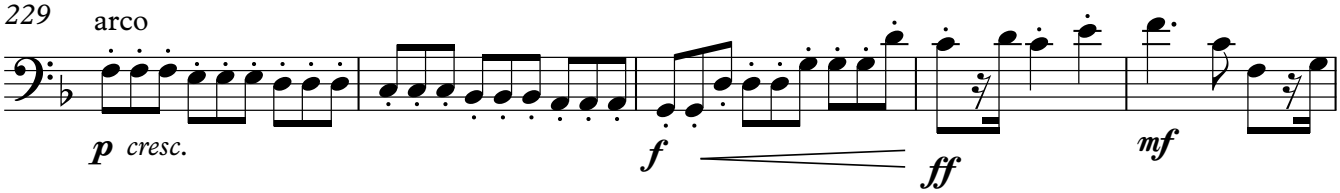

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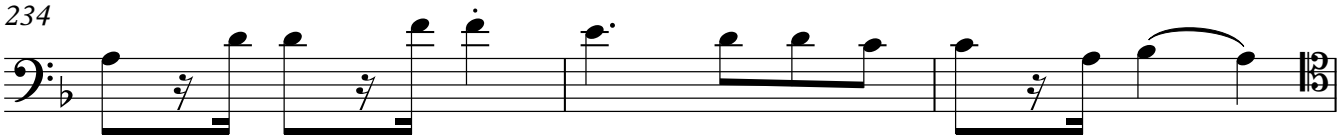

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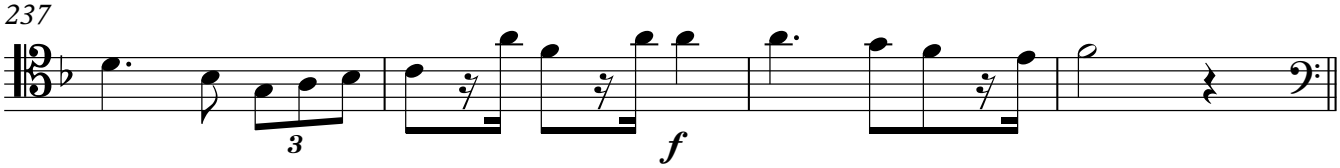

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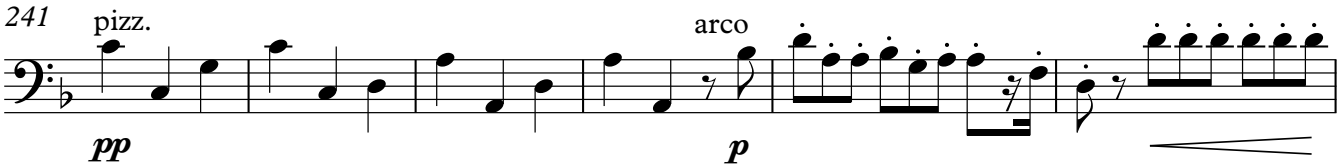

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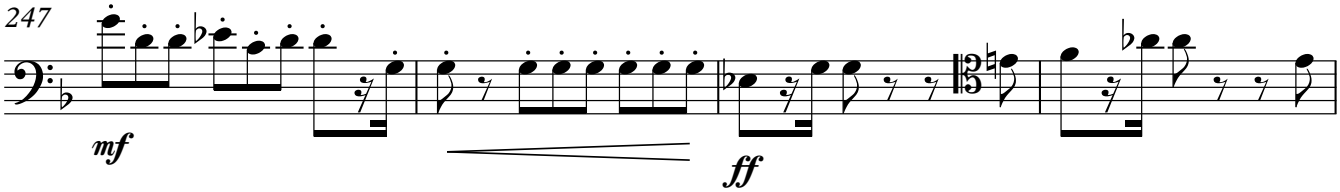

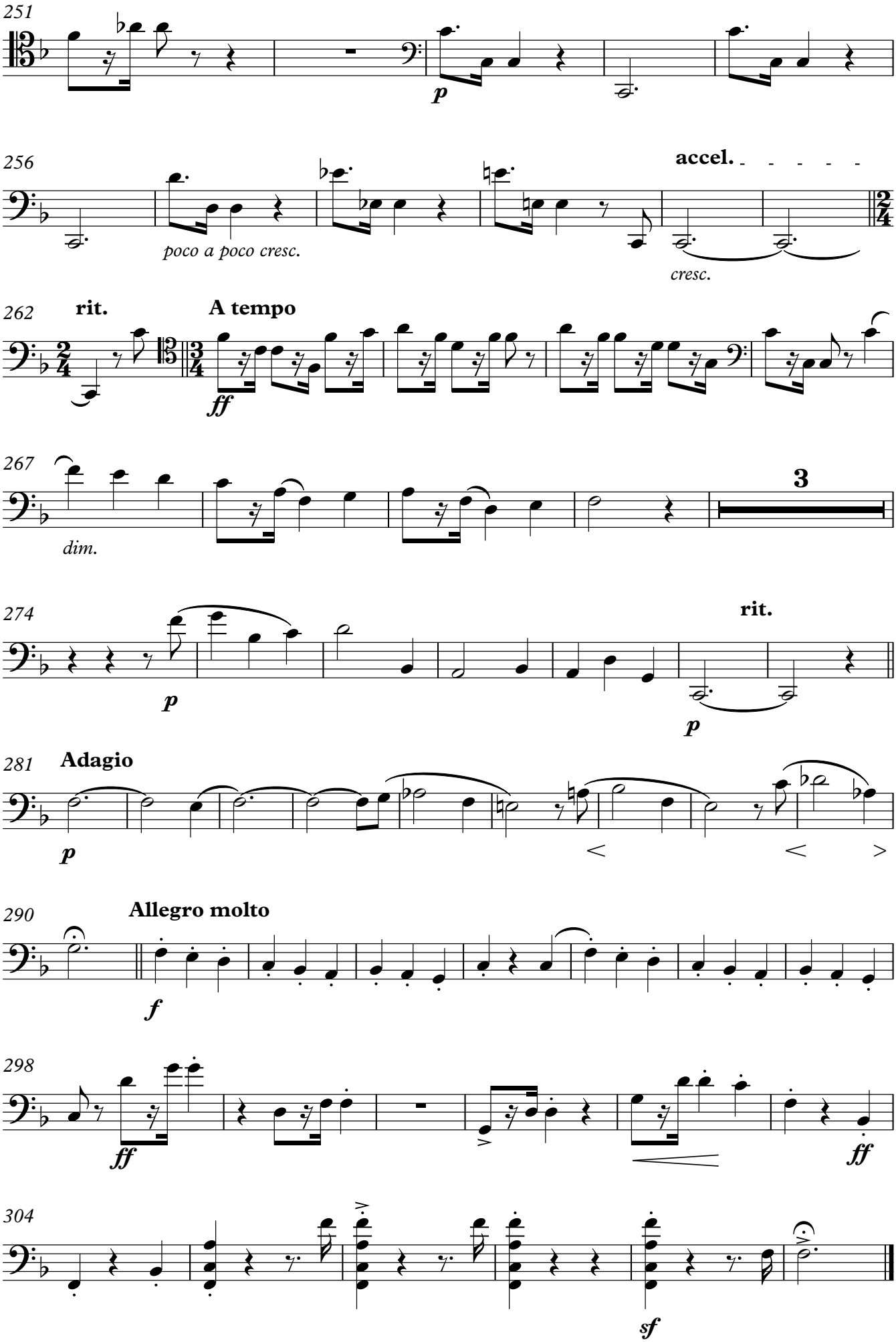
251
p
256
poco a poco cresc.
accel.
cresc.
262
rit.
A tempo
ff
267
dim.
3
274
p
rit.
p
281
Adagio
p
290
Allegro molto
f
298
ff
ff
304
sf

6