



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

NORMAN O'NEILL

PIANO QUINTET IN E MINOR OP.10
(1902-3)

RCM EDITIONS

RCM Editions

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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.

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 Quintet in E minor Op.10 was premiered in a concert of chamber music and song at Steinway Hall, London, in February 1903. 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.¹ Only 6 years after completing his studies at the Hoch conservatoire in Frankfurt, O'Neill was enjoying increasing success in London. His concert overture *In Autumn* had been performed in the Promenade Concerts at the Queen's Hall under Henry Wood, and he had begun to write incidental music for the theatre, where he would continue to make his mark in the years to come.

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 manuscripts for the Piano Quintet are catalogued as RCM MS 4355, and consist of a full autograph score and a set of four autograph string parts, all written in black ink with occasional corrections in either blue crayon or pencil. As the only surviving sources, these manuscripts have formed the primary copy texts for this edition.

The autograph score consists of four threaded quires, one for each movement, formed from 7, 6, 3, and 6 bifolios respectively (the first two quires each have one folio removed). These have then been tied together with a board cover to create a 76-page book measuring 375mm by 280mm. The paper has 20 staves and no watermark. The parts each consist of one threaded quire formed from 7 bifolios with one folio removed, creating booklets of 26 pages measuring 305mm by 244mm. The paper has 12 staves and no watermark.

Score Contents

- [pp.1-2] Board cover
- [p.3] Title page
- [pp.4-26] First movement
- [p.27] Title page for second movement
- [pp.28-47] Second movement
- [p.48] Blank page
- [p.49] Title page for third movement
- [pp.50-59] Third movement
- [p.60] Blank page
- [p.61] Title page for fourth movement
- [pp.62-74] Fourth movement
- [pp.75-76] Board cover

Parts Contents: Violin 1

- [pp.1-7] First movement

[pp.8-15] Second movement
[pp.16-18] Third movement
[pp.19-26] Fourth movement

Violin 2

[pp.1-7] First movement
[pp.8-13] Second movement
[pp. 14-17] Third movement
[pp.18-25] Fourth movement
[p.26] Blank page

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[pp.1-8] First movement
[pp.9-15] Second movement
[pp.15-17] Third movement
[pp.18-25] Fourth movement
[p.26] Blank page

Cello

[pp.1-7] First movement
[pp.8-14] Second movement
[pp.15-17] Third movement
[pp.18-25] Fourth movement
[p.26] Blank page

Commentary

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

There are two more significant changes that have been made to the text that appears in the original manuscripts. The first of these is at the beginning of the final movement. When the first violin introduces the main allegro theme at bar 15, the autograph score and part show tenutos over the first two notes. This is a rare moment of complete agreement between the autograph score and part. However, O'Neill seems to have rethought this motif as he went on, and every other time it appears thereafter (including the recapitulation in the piano at bar 182) the note values and articulation indicate a short-long pattern for these two notes, usually a staccato followed by a tenuto or accent, rather than the long-long two-tenutos pattern that O'Neill initially wrote. There is no obvious musical reason why the first statement of this theme should be different from every other presentation. It has therefore been modified to fit with the rest.

The second significant change has been made to the ending. Here O'Neill's seems to have been tripped up by his hasty omission of the key signature. Strictly speaking

the Ds in the piano arpeggios and left-hand octaves ought to be sharp, as there is a D sharp in the key signature and they are unmarked in the autograph score (see ex.1 below). However, this would break the clearly-implied descending line in the left hand: the D sharp would repeat the E flat at the end of bar 265, and the move to the C natural and the end of bar 267 would become rather awkward. Moreover, D sharps in the right hand arpeggios in bars 268 and 269 would then clash with the unison E and D natural in the strings. (The lighter colour of ink for the string lines compared to the piano suggests that he wrote them out at a separate, possibly later stage, so the fact that he wrote naturals in front of the Ds there does not rule out the possibility of him forgetting to add them to the piano part.) It therefore seems preferable to present the entire passage with D naturals in the piano part, as it produces a much more intelligible harmonic motion.

Ex.1: mm.265-269 in 4th movement of Piano Quintet Op.10, MS 4335



Dr. Bruno Bower

Piano Quintet in E Minor, Op.10 (1902-3)

7

Norman O'Neill
(1875-1934)

I

Moderato

Violin I

Violin II

Viola

Cello

Piano

A Recitativo: ad lib.

Vln. I

Vln. II

Vla.

Vc.

rit.

Vln. I

Vln. II

Vla.

Vc.

B Allegro moderato

21

Vln. I

Vln. II

Vla.

Vc.

B Allegro moderato

Pno.

pp

p

Ped. * Ped. *

24

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

26

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

28

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

cresc.

mf

p cresc.

mf

cresc.

30

Vln. I f

Vln. II f

Vla. f

Vc. f

Pno. f cresc.

32

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Pno. ff

35 **C**

Vln. I

Vln. II

Vla.

Vc.

Pno.

38

Vln. I

Vln. II

Vla.

Vc.

Pno.

40

Vln. I

Vln. II

Vla.

Vc.

Pno.

42

Vln. I

Vln. II

Vla.

Vc.

Pno.

44

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

cresc.

cresc.

f

cresc.

46

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

cresc.

cresc.

48

Vln. I

Vln. II

Vla.

Vc.

Pno.

51

Vln. I

Vln. II

Vla.

Vc.

Pno.

rit.

D

pizz.

p

pizz.

arco

p

rit.

D

pp leggiero

54

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco
pizz. arco
arco
pizz.
pizz.
pizz.

pizz. arco
pizz.

57

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.
sim.
cresc.
arco
cresc.
arco
cresc.
f

l.h.

60

Vln. I *mf* *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *p*

Pno. *pp*

62

Vln. I *pp*

Vln. II *mp*

Vla. *pp* *mp*

Vc. *pp*

Pno. *pp*

64

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

cresc.

cresc.

cresc.

p

66

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

f

f

f

mf

68

Vln. I

Vln. II

Vla.

Vc.

Pno. *f cresc.*

f

70

Vln. I

Vln. II

Vla.

Vc.

Pno. *f dim.*

f dim.

f dim.

f dim.

f dim.

Pno. *f dim.*

E Tranquillo

72

Vln. I

Vln. II

Vla.

Vc.

E Tranquillo

Pno.

76

Vln. I

Vln. II

Vla.

Vc.

Pno.

80

Vln. I

Vln. II

Vla.

Vc.

84

Vln. I

Vln. II

Vla.

Vc.

88

F

Vln. I

Vln. II

Vla.

Vc.

F

Pno.

92

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

mp *cresc.*

95

Vln. I

mf *cresc.*

Vln. II

mf *cresc.*

Vla.

mf *cresc.*

Vc.

mf *cresc.*

Pno.

f

f

f

98

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Pno. *ff* *ff*

100

Vln. I *f* *pp*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *dim.* *p*

G

G

103

Vln. I

Vln. II

Vla.

Vc.

Pno.

107

H

Vln. I

Vln. II

Vla.

Vc.

Pno.

H

cresc.

111

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

cresc.

cresc.

cresc.

114

Vln. I

Vln. II

Vla.

Vc.

Pno.

I

mf

mf

mf

I

ff

mf

116

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf espressivo

dim.

119

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

pp

p

pp

p

pp

p

pp sempre dim.

121

Vln. I rit. J A tempo

Vln. II ppp

Vla. ppp

Vc. ppp

Pno. rit. 8va J A tempo ppp Ped. *

124

Vln. I

Vln. II

Vla.

Vc.

Pno.

(8)

Pno. loco

127

Vln. I

Vln. II

Vla.

Vc.

Pno.

129

Vln. I

Vln. II

Vla.

Vc.

Pno.

131

Vln. I

Vln. II

Vla.

Vc.

Pno.

133

Vln. I

Vln. II

Vla.

Vc.

Pno.

135 **K**

Vln. I

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p*

Pno. **K**

p cresc.

137

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

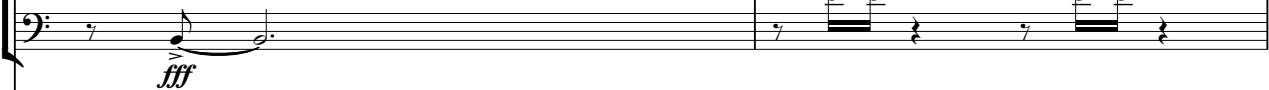
Pno. *ff* *sf* *sf* *sf*

139

Vln. I 

Vln. II 

Vla. 

Vc. 

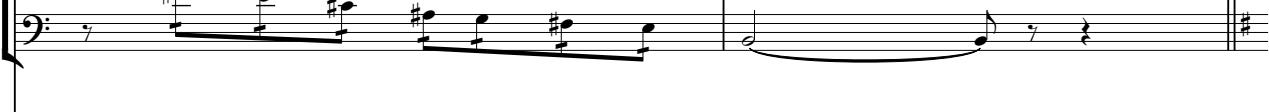
Pno. 

141

Vln. I 

Vln. II 

Vla. 

Vc. 

Pno. 

8^{vib}

143 **L**

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Pno. **L** ff

ff

146

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

148

Vln. I

Vln. II

Vla.

Vc.

Pno.

This musical score page contains four staves for strings (Vln. I, Vln. II, Vla., Vc.) and one staff for piano (Pno.). The key signature is one sharp. Measure 148 starts with eighth-note patterns in the upper strings and bassoon, followed by eighth-note chords in the piano. Measures 149 and 150 show more complex melodic lines, including sixteenth-note patterns and sustained notes. Measure 150 includes a change to a 13/8 time signature in the bassoon staff.

150

Vln. I

Vln. II

Vla.

Vc.

Pno.

This musical score page continues the string and piano parts from the previous page. The key signature remains one sharp. Measures 150-152 feature eighth-note patterns and sustained notes. The piano part includes a dynamic marking of $\text{d} \text{fif}$ (diminuendo) at the end of measure 152.

152

Vln. I

Vln. II

Vla.

Vc.

Pno.

This musical score page contains four staves for strings (Violin I, Violin II, Cello, Bassoon) and one staff for the Piano. Measure 152 begins with a forte dynamic. The strings play eighth-note patterns with grace notes. The piano part consists of eighth-note chords. Measure 153 continues with similar patterns, with the piano providing harmonic support. Measure 154 starts with a forte dynamic, followed by a piano dynamic. The strings play eighth-note patterns, and the piano provides harmonic support.

154

Vln. I

Vln. II

Vla.

Vc.

Pno.

M

espr.

M

p

This musical score page contains four staves for strings (Violin I, Violin II, Cello, Bassoon) and one staff for the Piano. Measure 154 begins with a forte dynamic. The strings play eighth-note patterns with grace notes. The piano part consists of eighth-note chords. Measure 155 starts with a piano dynamic. The strings play eighth-note patterns, and the piano provides harmonic support. Measure 156 starts with a forte dynamic. The strings play eighth-note patterns with grace notes. The piano part consists of eighth-note chords.

156

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

cresc.

p cresc.

cresc.

cresc.

159

Vln. I

Vln. II

Vla.

Vc.

Pno.

3

3

3

161

Vln. I

Vln. II

Vla.

Vc.

Pno.

This musical score page contains two staves of music. The top staff consists of four single-line staves: Violin I (G clef), Violin II (G clef), Cello (C clef), and Double Bass (C clef). The bottom staff is a double-line staff for the Piano. Measure 161 begins with Violin I playing eighth-note pairs, Violin II playing eighth-note pairs, Cello playing eighth-note pairs, and Double Bass resting. Measure 162 begins with Violin I playing eighth-note pairs, Violin II playing eighth-note pairs, Cello playing eighth-note pairs, and Double Bass playing eighth-note pairs. The piano part in the bottom staff provides harmonic support with sustained notes and chords.

163

Vln. I

Vln. II

Vla.

Vc.

Pno.

This musical score page contains two staves of music. The top staff consists of four single-line staves: Violin I (G clef), Violin II (G clef), Cello (C clef), and Double Bass (C clef). The bottom staff is a double-line staff for the Piano. Measure 163 begins with Violin I playing eighth-note pairs, Violin II playing eighth-note pairs, Cello playing eighth-note pairs, and Double Bass resting. Measure 164 begins with Violin I playing eighth-note pairs, Violin II playing eighth-note pairs, Cello playing eighth-note pairs, and Double Bass playing eighth-note pairs. The piano part in the bottom staff provides harmonic support with sustained notes and chords.

165

Vln. I

Vln. II

Vla.

Vc.

Pno.

sforzando loco

166

167

Vln. I

Vln. II

Vla.

Vc.

Pno.

rit.

N A tempo

pp

pizz.

pizz.

pp

rit.

N A tempo

pp

170

Vln. I - - -

Vln. II arco - -

Vla. arco - -

Vc. - - -

Pno. - - -

Detailed description: This musical score page contains four systems of music. The top system features Vln. I, Vln. II, Vla., and Vc. The Vln. I part has a single note followed by six eighth-note pairs. The Vln. II, Vla., and Vc. parts play eighth-note pairs. The second system shows the same four instruments with dynamics: pizz. and arco. The third system continues with arco. The fourth system concludes with pizz. The piano part (Pno.) starts with eighth-note pairs, followed by a rest, then eighth-note pairs again.

172

Vln. I - - -

Vln. II - - -

Vla. pizz. - -

Vc. pizz. - -

Pno. - - -

Detailed description: This musical score page contains four systems of music. The top system features Vln. I, Vln. II, Vla., and Vc. The Vln. I part has eighth-note pairs. The Vln. II, Vla., and Vc. parts play eighth-note pairs. The second system shows the same four instruments with dynamics: arco. The third system continues with arco. The fourth system concludes with arco. The piano part (Pno.) starts with eighth-note pairs, followed by a crescendo dynamic (cresc.), then eighth-note pairs again.

174

Vln. I

Vln. II

Vla.

Vc.

Pno.

176

Vln. I

Vln. II

Vla.

Vc.

Pno.

179

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

181

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *p cresc.*

183

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

p

dim.

v.

185

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

pp

pp

pizz.

pp

O

O

pp

187

Vln. I

Vln. II

Vla.

Vc. arco

Pno.

f

f

f

f

>

189

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

mf cresc.

191

Vln. I
Vln. II
Vla.
Vc.

Pno.

This musical score page contains two staves of music. The top staff consists of four staves for Vln. I, Vln. II, Vla., and Vc. The bottom staff is for Pno. Measure 191 begins with eighth-note patterns in the upper voices and sixteenth-note chords in the piano. Measure 192 continues with similar patterns, with a dynamic change indicated in the piano part.

193

P **Tranquillo**

Vln. I
Vln. II
Vla.
Vc.

This musical score page shows four staves for Vln. I, Vln. II, Vla., and Vc. The dynamics are marked as *p* (pianissimo) throughout the measures. Measure 193 features eighth-note patterns. Measure 194 continues with similar patterns, with a dynamic change indicated in the piano part.

P **Tranquillo**

Pno.

This musical score page shows the piano part for measures 193-194. The dynamic is marked as *ff* (fortissimo) in measure 193, followed by *p* (pianissimo) in measure 194. The piano plays eighth-note chords and sixteenth-note patterns.

197

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp *dim.*

201

Vln. I

Vln. II

Vla.

Vc.

Pno.

rit.

ppp

pp

pp

rit.

Q Allegro molto

206

Vln. I

Vln. II

Vla.

Vc.

pp cresc.

mf cresc.

mf cresc.

f

mf cresc.

f

Q Allegro molto

Pno.

pp non legato

mf

209

Vln. I

Vln. II

Vla.

Vc.

f

f

Pno.

f

8va

211

Vln. I

Vln. II

Vla.

Vc.

Pno.

p cresc.

p cresc.

p cresc.

p cresc.

213

Vln. I

Vln. II

Vla.

Vc.

Pno.

fff

Ped.

*

215

Vln. I

Vln. II

Vla.

Vc.

Pno.

fff

fff

fff

fff

8va

mf

217

Vln. I

Vln. II

Vla.

Vc.

Pno.

fff

loc

fff

Locd.

Locd.

II

Molto allegro

Vln. I
Vln. II
Vla.
Vc.

Molto allegro

Pno.

10

Vln. I
Vln. II
Vla.
Vc.

r.h.
mf
l.h.

Pno.

17

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

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

8va-----1 loco

23

Vln. I *p* *dim.* *pp* *cresc.*

Vln. II *p* *dim.* *pp* *cresc.*

Vla. *p* *dim.* *pp* *cresc.*

Vc. *p* *dim.* *pp* *cresc.*

A

Pno. *pp* *cresc.*

A

37

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

f

f

f

f

p

ped.

*

37

Vln. I

Vln. II

Vla.

Vc.

Pno.

fp

fp

fp

fp

1. poco rit.

Vln. I

Vln. II

Vla.

Vc.

Pno.

fp

fp

fp

fp

44 2.

B sul G

Vln. I

Vln. II

Vla.

Vc.

Pno. {

B

49

Vln. I

Vln. II

Vla.

Vc.

Pno. {

pesante

mp

f

sf

3

55

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section contains five staves. The top four staves (Vln. I, Vln. II, Vla., Vc.) have a treble clef, a key signature of one sharp, and common time. The bottom staff (Pno.) has a treble clef, a key signature of one sharp, and a bass clef, indicating it is in basso continuo style. Measure 55 starts with eighth-note patterns in Vln. I and Vla., followed by sixteenth-note patterns in Vln. II and Vc. Measure 56 begins with eighth-note patterns in Vln. I and Vla., followed by sixteenth-note patterns in Vln. II and Vc. Measures 57-59 show eighth-note patterns in Vln. I and Vla., followed by sixteenth-note patterns in Vln. II and Vc. The piano part consists of sixteenth-note patterns with dynamic markings *sforzando* (sf) and measure numbers 3 over each group of notes.

60

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section contains five staves. The top four staves (Vln. I, Vln. II, Vla., Vc.) have a treble clef, a key signature of one sharp, and common time. The bottom staff (Pno.) has a treble clef, a key signature of one sharp, and a bass clef, indicating it is in basso continuo style. Measure 60 starts with eighth-note patterns in Vln. I and Vla., followed by sixteenth-note patterns in Vln. II and Vc. Measure 61 begins with eighth-note patterns in Vln. I and Vla., followed by sixteenth-note patterns in Vln. II and Vc. Measures 62-64 show eighth-note patterns in Vln. I and Vla., followed by sixteenth-note patterns in Vln. II and Vc. The piano part consists of sixteenth-note patterns with dynamic markings *sforzando* (sf) and measure numbers 3 over each group of notes.

64

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

68

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

C

C

Vln. I

Vln. II

Vla.

Vc.

Pno.

sf ff

73

Vln. I
Vln. II
Vla.
Vc.

Pno.

p
arco
p
p
p

81

Vln. I
Vln. II
Vla.
Vc.

Pno.

p
p
p
f

p
pp
f

88

Vln. I

Vln. II

Vla.

Vc.

Pno.

D

D

sf

94

Vln. I

Vln. II

Vla.

Vc.

Pno.

dim.

pp

pp

pp

pp

99

Vln. I
Vln. II
Vla.
Vc.

cresc.

27

Pno.

cresc.

103

Vln. I
Vln. II
Vla.
Vc.

f cresc.

Pno.

f

p

pp

Red. *

E

111

Vln. I **sul G**

Vln. II

Vla.

Vc.

Pno.

E

pp

p

116

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

Pno.

f

sf

121

Vln. I

Vln. II

Vla.

Vc.

Pno.

126

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for orchestra and piano, page 130. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Pno. The piano part features a treble clef and a bass clef, with dynamic markings of ff and 3 . The strings play sustained notes with dynamic markings of ff .

134 rit.

F **Tranquillo**

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

pizz.

p

Pno.

rit.

F Tranquillo

p

140

Vln. I

Vln. II

Vla.

Vc.

Pno.

This musical score page contains two systems of music. The top system, labeled '140', features four staves: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello (F clef). The bottom system, labeled '145', also features four staves: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello (F clef). A brace groups the two staves of the piano. The piano's upper staff shows sixteenth-note patterns with grace notes, while the lower staff shows sustained chords. Measure 140 concludes with a dynamic instruction 'cresc.' in the piano's upper staff.

145

Vln. I

Vln. II

Vla.

Vc.

Pno.

This musical score page continues from the previous system. The top system, labeled '145', shows the continuation of the string parts. The bottom system shows the piano parts, which include dynamic markings 'cresc.' and 'Ped.' (pedal) over several measures. The piano's upper staff shows sixteenth-note patterns with grace notes, while the lower staff shows sustained chords. Measures 145 through 151 are indicated by a bracket below the piano staff.

Musical score for orchestra and piano, page 150. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Pno. The Vln. I part features eighth-note patterns with grace notes. The Vln. II part consists of eighth-note pairs. The Vla. part has eighth-note pairs. The Vc. part shows sustained notes with grace notes. The Pno. part features rapid sixteenth-note patterns. The piano part is labeled "Ped. sim." at the bottom.

Musical score for orchestra and piano, page 154. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Pno. The piano part features a continuous eighth-note pattern. The strings play various patterns, including pizzicato and arco strokes, with dynamic markings such as *f* and *p*.

159

Vln. I

Vln. II

Vla.

Vc.

Pno.

dim.

dim.

dim.

dim.

164

rit.

Vln. I

Vln. II

Vla.

Vc.

G A tempo

p

pizz.

p

pizz.

p

rit.

G A tempo

Pno.

pp

169

Vln. I cresc.

Vln. II cresc.

Vla. cresc.

Vc. cresc.

Pno. cresc.

This section contains five staves. The top four staves (Vln. I, Vln. II, Vla., Vc.) have single-line notation with vertical stems. The bottom staff (Pno.) has two-line notation with vertical stems. Measure 169 starts with a dotted half note followed by a eighth-note triplet. Measures 170-173 show eighth-note patterns with crescendo markings ('cresc.') under each measure. Measure 174 begins with a sixteenth-note pattern on the piano.

174

Vln. I cresc.

Vln. II cresc.

Vla. cresc.

Vc. arco p cresc.

Pno. p

This section contains five staves. The top four staves (Vln. I, Vln. II, Vla., Vc.) have single-line notation with vertical stems. The bottom staff (Pno.) has two-line notation with vertical stems. Measure 174 starts with a sixteenth-note pattern on the piano. Measures 175-177 show eighth-note patterns with crescendo markings ('cresc.') under each measure. Measure 178 begins with a sixteenth-note pattern on the piano.

Pno. p

This section contains one staff (Pno.) with two-line notation and vertical stems. Measures 178-182 show sixteenth-note patterns with dynamic markings ('p' and 'cresc.') under each measure.

179

Vln. I

Vln. II

Vla.

Vc.

Pno.

H

pizz.

arco

mf

H

mf cresc.

184

Vln. I - arco cresc.

Vln. II f - cresc.

Vla. arco f cresc.

Vc. f - cresc.

Pno. f cresc.

Ped.

Musical score for orchestra and piano, page 188. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Pno. The Vln. I, Vln. II, Vla., and Vc. staves are in treble clef, while the Pno. staff is in bass clef. The key signature is one sharp. The tempo is indicated as 188. Dynamics include *ff* (fortissimo) and *ped.* (pedal). The piano part features rapid sixteenth-note patterns. The score concludes with an asterisk (*) at the bottom of the page.

196

Vln. I

Vln. II

Vla.

Vc.

Pno.

p cresc.

f

p cresc.

f

f

200

Vln. I

Vln. II

Vla.

Vc.

Pno.

f cresc.

ff

ff

f cresc.

f cresc.

cresc.

204

Vln. I

Vln. II

Vla.

Vc.

Pno.

J

ff

sforzando

ff

211

Vln. I

Vln. II

Vla.

Vc.

fff

fff

cresc.

tr

cresc.

cresc.

Pno.

fff

5

fff

5

3

Tempo I

215

Vln. I
Vln. II
Vla.
Vc.

Tempo I

Pno.

K

223

Vln. I
Vln. II
Vla.
Vc.

K

Pno.

231

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section contains four staves. The first three staves (Vln. I, Vln. II, Vla.) have treble clefs and sharps. The fourth staff (Vc.) has a bass clef and sharps. The piano staff (Pno.) has a treble clef and sharps. Measure 231: Vln. I rests. Vln. II plays eighth-note patterns. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measure 232: Vln. I rests. Vln. II plays eighth-note patterns. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measure 233: Vln. I plays eighth-note patterns. Vln. II rests. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measure 234: Vln. I plays eighth-note patterns. Vln. II rests. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords.

235

Vln. I

Vln. II

Vla.

Vc.

Pno.

L

p

dim.

pizz.

arco

pp

dim.

pp

dim.

L

8va

sf

This section contains four staves. The first three staves (Vln. I, Vln. II, Vla.) have treble clefs and sharps. The fourth staff (Vc.) has a bass clef and sharps. The piano staff (Pno.) has a treble clef and sharps. Measure 235: Vln. I plays eighth-note patterns. Vln. II rests. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measure 236: Vln. I rests. Vln. II plays eighth-note patterns. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measure 237: Vln. I rests. Vln. II plays eighth-note patterns. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measure 238: Vln. I rests. Vln. II rests. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measures 239-240: Vln. I plays eighth-note patterns. Vln. II rests. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords. Measures 241-242: Vln. I plays eighth-note patterns. Vln. II rests. Vla. and Vc. play eighth-note patterns. Pno. plays eighth-note chords.

240

Vln. I *pp* *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Pno. *pp* *cresc.*

247

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f dim.* *pp dim.*

255 sul G

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section contains five staves. The top four staves (Vln. I, Vln. II, Vla., Vc.) have treble clefs and a key signature of one sharp. The bottom staff (Pno.) has a bass clef and a key signature of one sharp. Measure 255 starts with eighth-note pairs in Vln. I and Vln. II, followed by eighth-note pairs in Vla. and Vc. Measure 256 begins with eighth-note pairs in Vln. II and Vla., followed by eighth-note pairs in Vln. I and Vc. Measures 257-258 show eighth-note pairs in Vln. I and Vln. II. Measure 259 starts with eighth-note pairs in Vln. I and Vln. II, followed by eighth-note pairs in Vla. and Vc. Measure 260 begins with eighth-note pairs in Vln. I and Vln. II, followed by eighth-note pairs in Vla. and Vc. The piano part consists of eighth-note chords in measure 255, sixteenth-note chords in measure 256, eighth-note chords in measures 257-258, and sixteenth-note chords in measure 260.

260

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section contains five staves. The top four staves (Vln. I, Vln. II, Vla., Vc.) have treble clefs and a key signature of one sharp. The bottom staff (Pno.) has a bass clef and a key signature of one sharp. Measure 260 starts with eighth-note pairs in Vln. I and Vln. II, followed by eighth-note pairs in Vla. and Vc. Measure 261 begins with eighth-note pairs in Vln. II and Vla., followed by eighth-note pairs in Vln. I and Vc. Measures 262-263 show eighth-note pairs in Vln. I and Vln. II. Measure 264 begins with eighth-note pairs in Vln. I and Vln. II, followed by eighth-note pairs in Vla. and Vc. Measure 265 starts with eighth-note pairs in Vln. I and Vln. II, followed by eighth-note pairs in Vla. and Vc. The piano part consists of eighth-note chords in measure 260, sixteenth-note chords in measure 261, eighth-note chords in measures 262-263, and sixteenth-note chords in measure 265. Dynamics include *f*, *cresc.*, *f*, *sf*.

265

Vln. I

Vln. II

Vla.

Vc.

Pno. { *sim.*

This musical score page contains five staves. The top four staves represent string instruments: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello/Bass). The bottom staff represents the Piano, indicated by 'Pno.' with a brace. Measure 265 begins with Vln. I playing eighth notes. Measures 266-267 show Vln. II and Vla. playing eighth-note patterns. Measures 268-269 show Vln. I and Vla. continuing their patterns. Measure 270 starts with a piano dynamic 'sim.'. The piano part features sixteenth-note patterns with '3' over them, indicating a triplet feel. The strings provide harmonic support with sustained notes and eighth-note chords.

270

Vln. I

Vln. II

Vla.

Vc.

Pno. {

This musical score page continues from the previous one. The top four staves (Vln. I, Vln. II, Vla., Vc.) play eighth-note patterns. The piano part (bottom staff) continues its sixteenth-note triplet patterns. Measures 271-274 show the same instrumentation and patterns as the previous section. Measure 275 concludes the page with a final piano dynamic.

274

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

277

Vln. I

Vln. II

Vla.

Vc.

Pno.

rit.

ff

rit.

M Piu mosso

281

Vln. I

Vln. II

Vla.

Vc.

M Piu mosso

Pno.

290

Vln. I

Vln. II

Vla.

Vc.

Pno.

299

Vln. I ff f cresc.

Vln. II ff f cresc.

Vla. ff f cresc.

Vc. ff f cresc.

Pno. ff f

305

Vln. I ff fff pizz. $\frac{3}{4}$

Vln. II ff fff pizz. $\frac{3}{4}$

Vla. ff fff pizz. $\frac{3}{4}$

Vc. ff fff pizz. $\frac{3}{4}$

Pno. ff fff $\frac{3}{4}$

III: Romance

Andante con sentimento

Vln. I (arco)
ppp

Vln. II (arco)
ppp

Vla. (arco)
ppp

Vc. - pizz. arco

Andante con sentimento

Pno. *pp* cresc.

Vln. I 6

Vln. II

Vla.

Vc. *f*

Pno. *mf* *f*

A

Vln. I *p* *espress.*

Vln. II

Vla.

Vc.

p *cresc.* *mf*

A

Pno. *ppp* > > > *cresc.*

17

Vln. I

Vln. II *cresc.*

Vla.

Vc.

f

f

Pno.

23

Vln. I

Vln. II

Vla.

Vc.

Pno. { *cresc.*

ff

ff

ff

ff

28

Vln. I

Vln. II

Vla.

Vc.

Pno. {

f

f

f

f

sf

Pno. {

sf

B

33

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p *espress.*

cresc.

B

Pno.

pp

poco cresc.

39

Vln. I

Vln. II

Vla.

Vc.

mp

cresc.

f

f

f

Pno.

f

44

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

sf

49

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

pp

dim.

pp

dim.

pp

dim.

pp

Pno.

p

pp

C Poco piu mosso

55

Vln. I
Vln. II
Vla.
Vc.

C Poco piu mosso

Pno.

60

Vln. I
Vln. II
Vla.
Vc.

Pno.

65

Vln. I

Vln. II

Vla.

Vc.

D

Pno.

mp

f

f

f

f

cresc.

f

pesante

70

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

Pno.

mf

75

Vln. I rit. **Tempo I**

Vln. II pp

Vla. pp

Vc. pp pizz. arco

Pno. rit. **Tempo I** pp pp

80

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Pno. mf f f cresc.

85 **E**

Vln. I

Vln. II *pp*

Vla. *pp*

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

Pno. *pp* > *cresc.* *f*

91

Vln. I

Vln. II

Vla.

Vc. *mp* *cresc.* *f* *cresc.* *ff*

Pno. *cresc.* *ff*

96

Vln. I

Vln. II *ff*

Vla.

Vc.

Pno.

cresc. *ff* *sf*

102

Vln. I *p* *pp* *ppp*

Vln. II *v* *pp* *ppp*

Vla. *v* *pp* *ppp*

Vc. *v* *pp* *ppp*

F

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

F

109

Vln. I

Vln. II

Vla.

Vc.

Pno.

rit.

ppp

114

Vln. I

Vln. II

Vla.

Vc.

Pno.

rit.

rit.

IV: Finale

Poco adagio

1

This musical score section consists of five staves. The top three staves represent the string section: Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The bottom two staves represent the bass section: Vc. (Double Bass) and Pno. (Piano). The key signature is one sharp (F# major). Measure 1: Vln. I plays eighth-note pairs with dynamic *pp*. Measures 2-4: Vln. II and Vla. play eighth-note pairs. Measures 5-6: Vln. I and Vln. II play eighth-note pairs. Vla. has a sixteenth-note figure in measure 5. Vc. and Pno. provide harmonic support with sustained notes and chords. Measure 7: Vln. I and Vln. II play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Pno. plays a sustained note with dynamic *pp*.

This musical score section continues with the same instrumentation and key signature. Measure 7: Vln. I and Vln. II play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Pno. plays a sustained note with dynamic *pp*. Measures 8-9: Vln. I and Vln. II play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Pno. plays a sustained note with dynamic *pp*. Measures 10-11: Vln. I and Vln. II play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Pno. plays a sustained note with dynamic *pp*. Measure 12: Vln. I and Vln. II play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Pno. plays a sustained note with dynamic *pp*.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in G major, 2/4 time. Measure 11 starts with Vln. I playing eighth-note pairs. Measures 12-13 show rhythmic patterns with eighth-note pairs and sixteenth-note groups. Measures 14-15 feature sustained notes and grace notes.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in G major, 2/4 time. The section starts with **Allegro con brio**. Measure 15: Vln. I plays eighth-note pairs (p). Measure 16: Vln. II and Vla. play eighth-note pairs (p). Measure 17: Vln. I plays eighth-note pairs; Vln. II and Vla. play eighth-note pairs. Measure 18: Vln. I plays eighth-note pairs; Vln. II and Vla. play eighth-note pairs; Vc. plays eighth-note pairs (p).

19

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

Pno.

pp

cresc.

23

Vln. I *f*

Vln. II *f*

Vla. pizz. arco

Vc. pizz. arco

Pno. *f*

27

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

A

Vln. I pizz.

Vln. II *p*
pizz.

Vla. *p*

Vc. *p*

Pno. *p*

Vln. I cresc.

Vln. II cresc.

Vla. cresc.

Vc. pizz.
cresc.

Pno. arco
f
arco
f
arco
f
arco
f

39

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section contains five staves. The first four staves (Vln. I, Vln. II, Vla., Vc.) have treble clefs and a key signature of one sharp. The fifth staff (Pno.) has a bass clef and a key signature of one sharp. Measure 39 starts with eighth-note patterns in Vln. I and Vln. II. Measures 40-41 show a transition with crescendo dynamics (p, cresc.) in all parts. Measure 42 begins with eighth-note patterns in Vln. I and Vln. II, followed by sixteenth-note patterns in Vla. and Vc. Measure 43 starts with eighth-note patterns in Vln. I and Vln. II, followed by sixteenth-note patterns in Vla. and Vc. The piano part features eighth-note chords in measure 39, transitioning to sixteenth-note patterns in measures 40-43.

43

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section contains five staves. The first four staves (Vln. I, Vln. II, Vla., Vc.) have treble clefs and a key signature of one sharp. The fifth staff (Pno.) has a bass clef and a key signature of one sharp. Measures 43-44 show eighth-note patterns in Vln. I and Vln. II, followed by sixteenth-note patterns in Vla. and Vc. Measures 45-46 show eighth-note patterns in Vln. I and Vln. II, followed by sixteenth-note patterns in Vla. and Vc. Measure 47 starts with eighth-note patterns in Vln. I and Vln. II, followed by sixteenth-note patterns in Vla. and Vc. The piano part features eighth-note chords in measure 43, transitioning to sixteenth-note patterns in measures 44-47.

47

Vln. I

Vln. II

Vla.

Vc.

Pno.

51

Vln. I

Vln. II

Vla.

Vc.

Pno.

Pno.

55

Vln. I

Vln. II

Vla.

Vc.

Pno.

B

B

59

Vln. I

Vln. II

Vla.

Vc.

Pno.

64

Vln. I

Vln. II

Vla.

Vc.

68

Vln. I

Vln. II

Vla.

Vc.

rit.

C A tempo

71

Vln. I

Vln. II

Vla.

Vc.

C A tempo

Pno.

ppp

cresc.

75

Vln. I

Vln. II

Vla.

Vc.

Pno.

79

Vln. I

Vln. II

Vla.

Vc.

Pno.

83

Vln. I

Vln. II

Vla.

Vc.

poco rit.

D **Meno mosso**

Vln. I

Vln. II

Vla.

Vc.

poco rit.

D **Meno mosso**

Pno.

pp non arp.

Ped. *

89

Vln. I

Vln. II

Vla.

Vc.

dim.

rit. **Meno mosso** **rit.**

Vln. I

Vln. II

Vla.

Vc.

rit. **Meno mosso** **rit.**

Pno.

pppp

Allegro molto

95

Vln. I

Vln. II

Vla.

Vc.

pp sotto voce

pp

Allegro molto

Pno.

ppp

Lod.

100

Vln. I

Vln. II

Vla.

Vc.

p

dim.

Pno.

f

p

pp

105

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

p

cresc.

p

cresc.

arco

mf

pp

110

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

113

Vln. I

Vln. II

Vla.

Vc.

Pno.

E Allegro con fuoco

116

Vln. I

Vln. II

Vla.

Vc.

E Allegro con fuoco

Pno.

120

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

p

p

p

p

p

p

124

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

f

f

f

p

p

p

p

mp cresc.

cresc.

cresc.

cresc.

ff

p

cresc.

*Ped. **

*Ped. **

128

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *p*

f *p*

f *p*

pizz.

f *p dolce* *mf*

132

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

f

f

f

ff

135

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

cresc.

cresc.

arco

f

cresc.

139

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

mf cresc.

143

Vln. I

Vln. II

Vla.

Vc.

Pno.

Ped.

sf

vφ

F Poco meno mosso

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 2/4 time. The key signature changes between B-flat major (measures 148-150) and A major (measures 151-152). Measure 148: Vln. I plays eighth-note pairs (p *tranquillo*). Measure 149: Vln. II plays eighth-note pairs (p). Measure 150: Vla. and Vc. play eighth-note pairs (pp). Measure 151: Vln. II plays eighth-note pairs (pp). Measure 152: Vln. II plays eighth-note pairs (pp).

F Poco meno mosso

Musical score for piano (Pno.) in G major (two sharps). The score consists of five measures. Measure 1: Treble clef, dynamic *p*, two eighth-note grace notes followed by a sixteenth-note cluster. Measure 2: Treble clef, dynamic *p*, two eighth-note grace notes followed by a sixteenth-note cluster. Measure 3: Treble clef, dynamic *pp*, a sixteenth-note cluster followed by eighth-note pairs. Measure 4: Treble clef, dynamic *pp*, a sixteenth-note cluster followed by eighth-note pairs. Measure 5: Treble clef, dynamic *pp*, a sixteenth-note cluster followed by eighth-note pairs.

152

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section shows measures 152 through 155. The strings play eighth-note patterns, while the piano provides harmonic support with sustained notes and chords. Measure 152 includes dynamic markings *p* and *cresc.*

156

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section shows measures 156 through 159. The strings continue their eighth-note patterns, and the piano's role becomes more prominent with sustained notes and chords. Measure 156 includes dynamic markings *p* and *cresc.*

159

Vln. I

Vln. II

Vla.

Vc.

Pno.

loco

p *cresc.*

p *cresc.*

p *cresc.*

cresc.

p *mf* *cresc.*

ff

ff

ff

ff

162

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

ff

164 **rit.**

Vln. I

Vln. II

Vla.

Vc.

Pno.

G Molto meno mosso

166

Vln. I

Vln. II

Vla.

Vc.

Pno.

G Molto meno mosso

167

Vln. I

Vln. II

Vla.

Vc.

Pno.

169

This musical score page contains four staves for the strings (Vln. I, Vln. II, Vla., Vc.) and one staff for the piano. The strings play eighth-note patterns with grace notes. The piano staff shows a continuous harmonic progression with chords and bass notes. Measure 169 starts with a dynamic of $\text{p}.$. Measures 170 and 171 continue the pattern, with measure 171 ending on a forte dynamic of f. .

Vln. I
Vln. II
Vla.
Vc.
Pno.

172

rit.

This musical score page continues the string and piano parts from the previous page. The strings play eighth-note patterns with grace notes. The piano part features a harmonic progression with chords and bass notes. Measure 172 ends with a ritardando instruction. Measures 173 and 174 continue the pattern, with measure 174 ending on a dynamic of sf .

Vln. I
Vln. II
Vla.
Vc.
Pno.

rit.

176

Vln. I

Vln. II

Vla.

Vc.

mf dim.

pp

Pno.

p

H Tempo I (Allegro con brio)

182

Vln. I

pizz.

ppp

Vln. II

pizz.

ppp

Vla.

pizz.

ppp

Vc.

pizz.

ppp

f

H Tempo I (Allegro con brio)

Pno.

ppp

mf

187

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco

arco

arco

arco

f

191

Vln. I

Vln. II

Vla.

Vc.

Pno.

p cresc.

p cresc.

p cresc.

p cresc.

sf *sf*

p cresc.

195

Vln. I

Vln. II

Vla.

Vc.

Pno.

199

Vln. I

Vln. II

Vla.

Vc.

Pno.

202

Vln. I *p* pizz. arco

Vln. II *p*

Vla. *p*

Vc. *mp*

Pno. *pp*

206

Vln. I

Vln. II

Vla.

Vc.

Pno. *f dim.*

210

Vln. I **I**

Vln. II *p*

Vla. *pp*

Vc. *pp*

Pno. **I**

pp

214

Vln. I

Vln. II *p*

Vla. *p express.*

Vc. *pp*

Pno.

Pno.

218

Vln. I

Vln. II

Vla.

Vc.

Pno.

222

rit. A tempo

Vln. I

Vln. II

Vla.

Vc.

Pno.

226

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf *cresc.*

mf

mf *cresc.*

mf

229

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

cresc. *f* *f*

cresc. *f*

cresc.

232

Vln. I

Vln. II

Vla.

Vc.

Pno.

Measure 232: Violin I (f), Violin II (f), Cello (f), Double Bass (f). Measure 233: Violin I (f), Violin II (f), Cello (f), Double Bass (f). Measure 234: Violin I (f), Violin II (f), Cello (f), Double Bass (f).

234

J

Vln. I

Vln. II

Vla.

Vc.

Pno.

Measure 234: Violin I (p), Violin II (p), Cello (p), Double Bass (p). Measure 235: Violin I (p), Violin II (p), Cello (p), Double Bass (p). Measure 236: Violin I (p), Violin II (p), Cello (p), Double Bass (p).

239

Vln. I

Vln. II

Vla.

Vc.

Pno.

dim.

dim.

dim.

dim.

244

rit.

K Meno mosso

rit.

Vln. I

Vln. II

Vla.

Vc.

p

pp

pp

pp

rit.

K Meno mosso rit.

Pno.

pp

Andante tranquillo

248

Vln. I
Vln. II
Vla.
Vc.

Andante tranquillo

Pno.

rit.***Adagio******rit.***

251

Vln. I
Vln. II
Vla.
Vc.

rit.***Adagio******rit.***

Pno.

L Allegro molto e con fuoco

254

Vln. I

Vln. II

Vla.

Vc.

L Allegro molto e con fuoco

Pno.

257

Vln. I

Vln. II

Vla.

Vc.

Pno.

262

Vln. I

Vln. II

Vla.

Vc.

Pno.

Leō.

*

Leō.

*

266

Vln. I

Vln. II

Vla.

Vc.

Pno.

Leō.

*

Leō.

*

270

Vln. I
Vln. II
Vla.
Vc.

Pno.

274

Allargando

Vln. I
Vln. II
Vla.
Vc.

Allargando

Pno.

Violin I

Norman O'Neill

Piano Quintet in E Minor, Op.10
(1902-3)

Piano Quintet in E Minor, Op.10 (1902-3)

Violin I

I

Norman O'Neill
(1875-1934)

Moderato

8 **A** Recitativo: ad lib.

14 rit.

21 **B** Allegro moderato 6

30 f ff

35 **C** 4

43 < 3 cresc.

47 ff

51 rit. **D**

55 cresc. sim.

Violin I

3

59

63

67

71 **E** *Tranquillo*

78

83

88 **F**

93

97

101 **G**

3

Violin I

4

108 **H**
 108 **H** *mf*
 111 *cresc.*
I
 115 *mf* *dim.* **p** >
 120 **J** *A tempo* **6**
pp *ppp*
 130 *espr. < = cresc.* **f**
 134 **K** **2** **ff**
 139 **fff**
 142 **L** *ff*
 147
 151 *3*

Violin I

5

155 **M**

160

164

166 *8va* l' loco rit.

169 **N** A tempo

173

176

180

182

Violin I

6
186

O

189

193

P *Tranquillo*

pp

199

rit.

206

Q *Allegro molto*

2

f

212

p cresc.

215

fff

Violin I

II

7

1 **Molto allegro**

10

19 **A**

29

poco rit.

44 **B**

2. 2 sul G

55

64

ff

71 **C**

7

Violin I

8

79

90

D

98

111

E

sul G

122

132

rit. 2

F Tranquillo

p

145

pizz.

156

arco

f

rit.

165

G A tempo

p

cresc.

cresc.

cresc.

Violin I

9

178

H pizz. arco *f* *cresc.* *ff*

191

I *p <* *f* *ff* **2** **2**

205

J *fff* *cresc.*

Tempo I

215

K *pp* *cresc.* *p*

231

L *f* *p* *dim.*

240

pp < > <> cresc. *f < <* **5**

255 sul G

p < > <> <> f

266

ff

275

ff **rit.** **M** **Piu mosso** **4**

Violin I

10

285 *mf* *f* *mf* *cresc.*

294 *p* *cresc.* *ff*

303 *f cresc.* *ff* *fff* 2 pizz. $\frac{3}{4}$ $\frac{3}{4}$

III: Romance

1 **Andante con sentimento**
(arco)

1 *ppp*

6

11 **A** *p espress.* *mf*

19 *cresc.* *f* *ff*

26

33 **B** *p*

41

Violin I

11

47

C Poco piu mosso

60

66 D

72 rit. Tempo I

78

E 3

95

101

F rit.

107

Violin I

12

IV: Finale

Poco adagio

1

7

11 sul G

15 Allegro con brio

20 cresc.

25 ff

29

33 A pizz.

38 <

arco

cresc.

f

p cresc.

Violin I

13

43

f dim.

48

p cresc.

54

B

f *p*

60

p *f* *p*

66

p *pp* *f* rit.

71

C A tempo

p *f*

77

dim. *p* *pp*

84

D Meno mosso

poco rit. *f* *p*

90

dim. *pp* *rit.* **Meno mosso** *rit.* **Allegro molto**

Violin I

14

96

pp

103

p

cresc.

110

115

E Allegro con fuoco

f

ff

119

p

124

f

p

mp cresc.

129

f

p

134

f

137

cresc.

Violin I

15

140

ff

144

fff

tr.

148 **F** Poco meno mosso

p tranquillo

154

p *cresc.*

159

p

cresc.

ff

163

rit.

166 **G** Molto meno mosso

ff maestoso

171

rit.

Violin I

16

176

H **Tempo I (Allegro con brio)**

182 pizz.

188 arco

p *cresc.*

p

I

rit. **A tempo**

Violin I

17

226

mf cresc.

f

233

J

p

240

rit.

dim.

246

K *Meno mosso rit.* **L** *Andante tranquillo* **M** *rit.*

pp

dim.

252

N *Adagio rit.* **O** *L Allegro molto e con fuoco*

pp

p

mf cresc.

258

fff

265

274

P *Allargando*

mf

p

Violin I

Violin II

Norman O'Neill

Piano Quintet in E Minor, Op.10
(1902-3)

Piano Quintet in E Minor, Op.10 (1902-3)

Violin II

I

Norman O'Neill
(1875-1934)

Moderato

The musical score for Violin II of the Piano Quintet in E Minor, Op.10, by Norman O'Neill, consists of ten staves of music. The score begins with a 'Moderato' section in 4/4 time, featuring dynamic markings such as *mf*, *f*, *p*, *pp*, and *mf*. Staff 8 starts with a 'Recitativo: ad lib.' section, indicated by a box labeled 'A'. Staff 18 shows a 'rit.' (ritardando) followed by a section labeled 'B' with 'Allegro moderato' dynamics *ff* and *mf*. Staff 35 is labeled 'C'. Staff 41 shows a dynamic *f* followed by a crescendo. Staff 46 shows a dynamic *ff*. Staff 50 shows a dynamic *mf* followed by a ritardando. Staff 53 includes performance instructions 'pizz.', 'arco', 'pizz.', and 'arco'. Staff 57 shows a dynamic *p* followed by a crescendo.

Violin II

3

60

dim. ***pp*** ***mp***

pp *cresc.*

f ***ff***

E **Tranquillo**

f dim. ***pp***

pp

F

p ***pp***

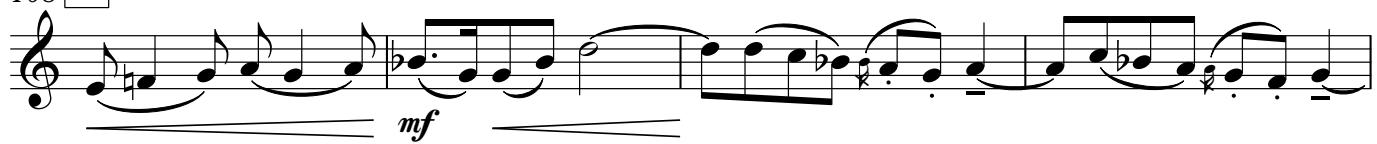
mf cresc.

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

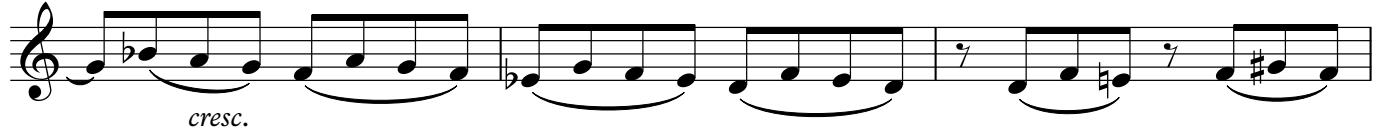
G **4**

Violin II

4

H

112

**I**

119

**J A tempo**

124



126



128



Violin II

5

131

cresc.

f

135 **K**

p cresc.

ff

139

fff

143 **L**

ff

148

#

152

#

155 **M**

2

Violin II

6

158



162



166

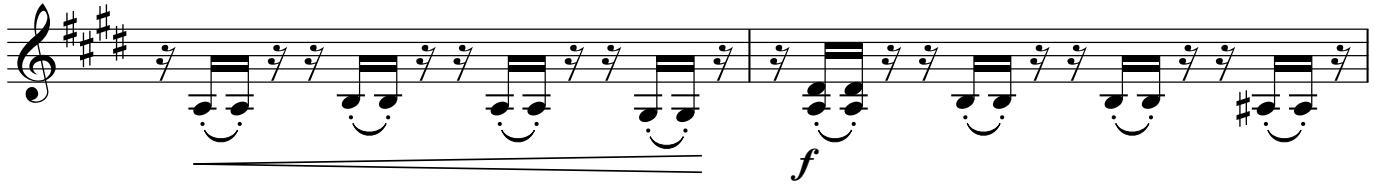
169 **N** pizz. A tempo

arco

pizz. arco



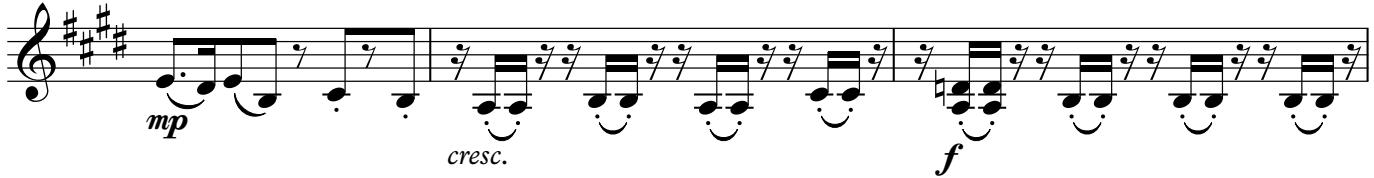
173



175



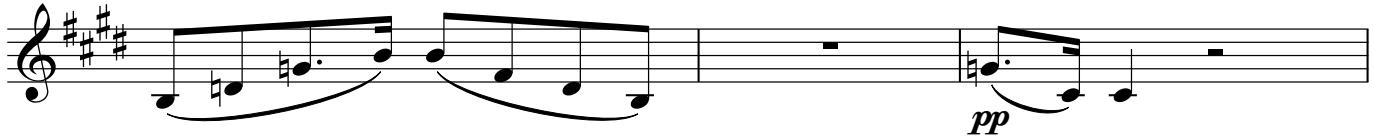
178



181



183



Violin II

7

186 **O**

188

191

194 **P** *Tranquillo*

202

rit.

Q *Allegro molto*

2

209

212

p cresc.

214

216

fff

3

Violin II

8

II

Molto allegro

1

13

22

A

31

poco rit.

44

2. 2 B

54

63

ff

Violin II

9

71 **C** pizz.

7 arco
p

85

p **f**

93 **D**

p **pp** **dim.** > > > **cresc.**

101

f cresc. **5**

111 **E**

pp << << << << << << **cresc.**

119

f

128

ff rit. **2**

Violin II

10
 137 **F** **Tranquillo**
 pizz.

147

155 arco rit.

165 **G** **A tempo** pizz.
 pizz.

174

182 **H** arco
 mf < f cresc. ff

193 **I** 2
 p cresc. f 2

205 **J**

212 Tempo I
 7

Violin II

11

223 **K**

cresc.

p

233 **L**

f

pp dim.

cresc.

243 **5**

f < <

ppp < > < >

259

< >

f

rit.

271

ff

281 **M Piu mosso** **2**

p **cresc.**

f

<

mf

292

cresc.

p

cresc.

ff

302

f **cresc.**

ff

fff

307 **2** **pizz.**

pizz.

3/4

Violin II

III: Romance

12

Andante con sentimento
(arco)

6

11

5

22

27

33

B

40

47

55

C Poco piu mosso

Violin II

13

61

66

D

71

rit.

77 **Tempo I**

84

E

91

98

106

F

113

rit.

Violin II

14

1

4

pp

10

2

p

Allegro con brio

17

cresc.

22

f

27

ff

32

A

pizz.

cresc.

f

arco

38

p

cresc.

43

f

dim.

Violin II

15

48

cresc.

54

B

61

2

rit.

71

C A tempo

76

82

poco rit. **D** Meno mosso

89

rit. Meno mosso rit.

95

Allegro molto

2 5

Violin II

16
106

111

115

E Allegro con fuoco

119

124

130

134

139

Violin II

17

143

148 **F** Poco meno mosso

155

159

162

166 **G** Molto meno mosso

172

rit.

2

Violin II

18

178

pp

H Tempo I (Allegro con brio)

182 pizz.

ppp

f

188

arco

193

p cresc.

198

202

pizz.

arco

p

208

I**2**

f > *p*

216

rit.

p espress.

<> *<>* *<>* *<>* *<>* *<>* *<>* *<>*

224 **A tempo**

224 **A tempo**

231

231 **J**

238

238 **rit.**

246

246 **K** **Meno mosso rit.** **Andante tranquillo**

252

252 **Adagio rit.** **L** **Allegro molto e con fuoco**

258

258 **G.P.**

265

265 **(E)**

274

274 **Allargando**

Violin II

Viola

Norman O'Neill

Piano Quintet in E Minor, Op.10
(1902-3)

Piano Quintet in E Minor, Op.10 (1902-3)

Viola

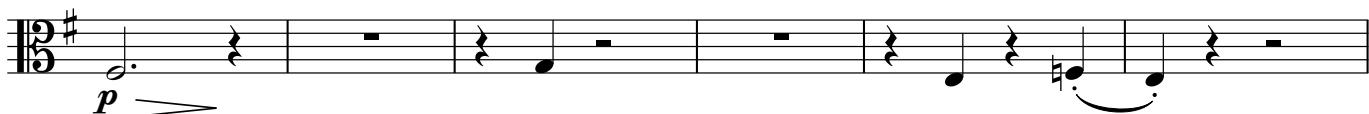
I

Norman O'Neill
(1875-1934)

Moderato



8 **A** Recitativo: ad lib.

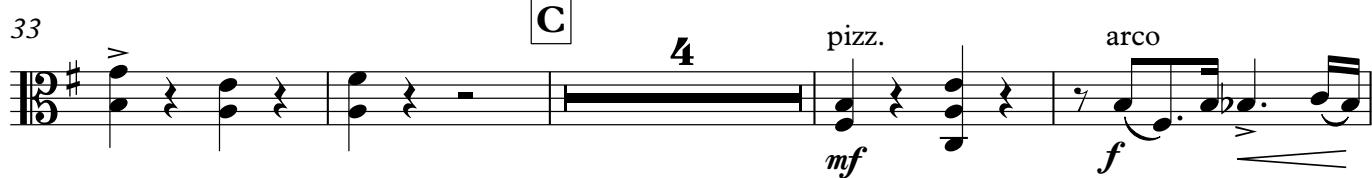


14 **rit.**



21 **B** Allegro moderato

8



49 **rit.**



57 arco



Viola

3

60

63

66

69

72 **E** **Tranquillo**

79

83

88 **F**

94

98

101 **G**

The musical score for Viola, page 3, contains six staves of music. Measure 60 begins with eighth-note pairs followed by eighth-note triplets, with dynamics 'dim.', 'pp', 'pp' (with 'mp' on the last note), and 'f' (with 'ff' on the next note). Measure 61 continues eighth-note triplets, with dynamics 'pp' (with 'cresc.' on the next note) and 'cresc.'. Measure 62 starts with eighth-note pairs, with dynamics 'f' and 'ff'. Measure 63 concludes with eighth-note pairs, with dynamics 'f dim.'. Staff 2 (measures 60-63) has a key signature of one sharp. Staff 3 (measures 64-66) has a key signature of one flat. Staff 4 (measures 67-69) has a key signature of one sharp. Staff 5 (measures 70-72) has a key signature of one flat. Staff 6 (measures 73-75) has a key signature of one sharp. Measure 72 is labeled 'E Tranquillo' with a dynamic 'pp' and slurs. Measures 73-75 show a rhythmic pattern of eighth-note pairs and sixteenth-note pairs. Measure 76 (staff 5) has a dynamic 'pp' and slurs. Measures 77-79 (staff 6) have slurs. Measure 80 (staff 5) has slurs. Measures 81-83 (staff 6) have slurs. Measure 84 (staff 5) has slurs. Measures 85-87 (staff 6) have slurs. Measure 88 (staff 5) is labeled 'F' with a dynamic 'p>' and 'pp'. Measures 89-91 (staff 6) have slurs. Measure 92 (staff 5) has slurs. Measures 93-95 (staff 6) have slurs. Measure 96 (staff 5) has slurs. Measures 97-99 (staff 6) have slurs. Measure 100 (staff 5) has slurs. Measure 101 (staff 6) is labeled 'G' with a dynamic 'p' and 'pp'.

Viola

4
104

108 **H**

114 **I**

118 **rit.**

122 **J A tempo**

124

127

129

Viola

5

132

135 **K**

139



142



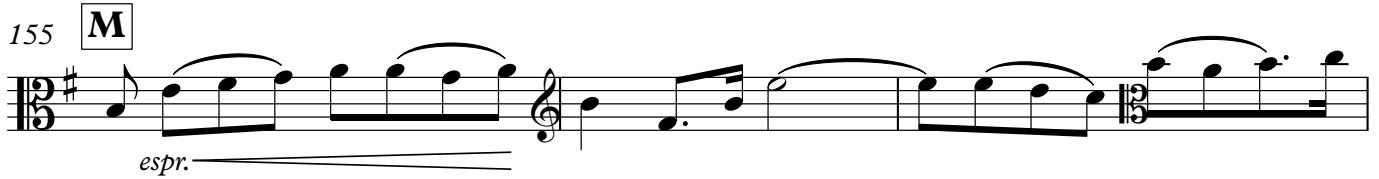
147



151



155



158



Viola

6

161

165

168

rit.

N A tempo

pizz. arco pizz. arco

pp *p*

172

pizz. arco

175

178

p *mp* *f*

181

p

183

p *pp*

Viola

7

186 **O**

190

194 **P** **Tranquillo**

199 **rit.**

206 **Q** **Allegro molto**

210

213

216

Viola

8

II

1 Molto allegro

12

The musical score shows the bassoon part starting at measure 11. The key signature is B-flat major (two sharps). The bassoon plays eighth-note patterns. Measure 11 consists of two measures of eighth-note pairs (B-flat-D, E-G, F-A, G-B) followed by a measure of eighth-note pairs (D-F, E-G, F-A, G-B). Measure 12 begins with a dynamic marking '*f*' below the staff, followed by a measure of eighth-note pairs (D-F, E-G, F-A, G-B) and a measure of eighth-note pairs (D-F, E-G, F-A, G-B).

21

A

32

3

poco rit.

2

B

The musical score shows two measures for the bassoon. The first measure starts with a rest followed by a sixteenth-note pattern of B, A, C, B, A, C. The second measure continues with a similar pattern of eighth and sixteenth notes. Performance markings include dynamic labels *pp* and *f*, and various slurs and grace notes.

56

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note in the treble clef staff followed by a sixteenth-note pattern. Measure 12 begins with a sixteenth-note pattern in the treble clef staff, followed by a half note in the bass clef staff.

64

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is B-flat major (two sharps). Measure 11 starts with a eighth note followed by a sixteenth-note grace, then a half note. Measure 12 begins with a sixteenth note followed by a eighth note. The dynamic is marked *ff* (fortissimo) at the start of measure 12.

71

Musical score for piano, page 10, system 7. The key signature is B major (two sharps). The measure begins with a bass note followed by three eighth-note rests. A thick black bar spans the next two measures. The dynamic is *p*. The measure concludes with a sixteenth-note pattern: a sixteenth note followed by a eighth note, then two sixteenth notes, and finally a sixteenth note. The measure ends with a fermata over the final note.

85

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Oboe, Clarinet, Bassoon). The key signature is B major (two sharps). Measure 11 starts with a dynamic *p*. The strings play eighth-note patterns, while the woodwinds play sixteenth-note patterns. Measure 12 begins with a dynamic *f*. The strings play eighth-note patterns, and the woodwinds play sixteenth-note patterns. The woodwind parts include slurs and grace notes.

93

Viola

9

106 **5**

E

pp < > <> < > *cresc.* **f**

123

133 **2**

F **Tranquillo**
pizz.

p

144

cresc.

154

3

A tempo

165 **G** pizz.

cresc.

cresc.

174

cresc.

182 **H**

arco

f

cresc.

188

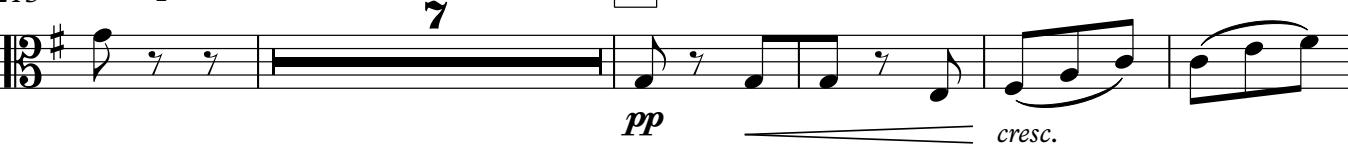
ff

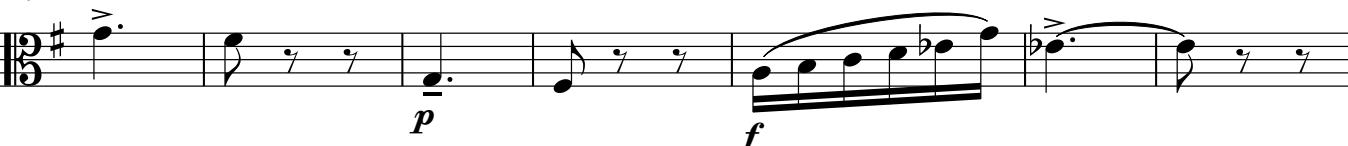
Viola

10
195 **I** 2 **2**

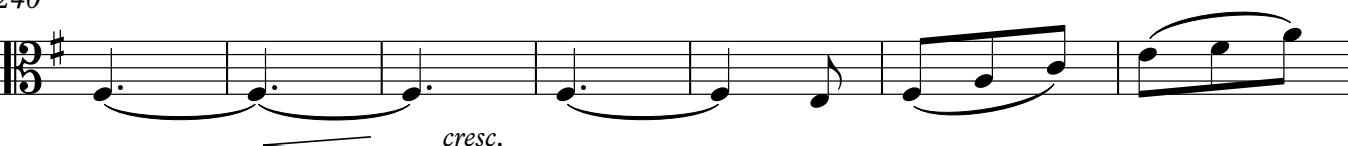

203 2 **J** **2**

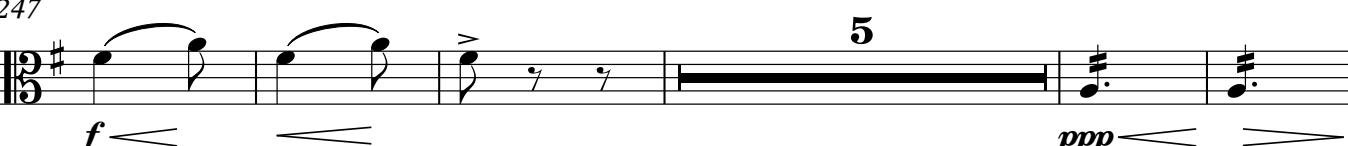

210


215 **Tempo I** **7** **K**


227


234


240


247


257


Viola

11

263

B *f*

270

275

rit.

B *ff*

281 **M** Piu mosso

B *p* *cresc.*

288

B *f* *mf cresc.*

295

G *p cresc.* *ff*

301

B *f cresc.* *ff* *fff*

306

B *pizz.* **2** **3**

Viola

12

III: Romance

Andante con sentimento
(arco)

1

ppp

6

f

11 [A]

3

p *mf*
cresc.

21

ff

27

33 [B]

p

40

f

47

dim. *pp*

55 [C] **Poco piu mosso**

pp *pp*

Viola

13

61

67 **D**

73

rit. **Tempo I**

79

85 **E**

92

3

99

107 **F**

113

rit.

Viola

14

1

3

8

2

15 **Allegro con brio**

20

cresc.

pizz.

arco

f

26

ff

3 3

31

A pizz.

p

cresc.

37

arco

f

p cresc.

42

f

47

dim.

p

cresc.

Viola

15

54

60

66

71

C A tempo

77

84

poco rit.

D Meno mosso

91

rit.

Meno mosso rit. Allegro molto

99

104

10

Viola

16

116 **E** Allegro con fuoco

ff

16

116 **E** Allegro con fuoco

ff

121

121

127

127

132

132

137

137

142

142

147

F Poco meno mosso

147

F Poco meno mosso

154

154

Viola

17

159

159

p

cresc.

162

ff

rit.

166 **G** Molto meno mosso

ff *maestoso*

173

rit.

3

pp

181

f

pizz.

187

arco

193

p cresc.

198

Viola

18

202

18

202

208

I

208

I

f *pp*

213

213

217

217

221

rit.**A tempo**

221

rit.

A tempo

p

f

226

226

mf *cresc.*

f

232

J

232

p *mp*

p *espress.*

Viola

19

239

rit.

246

K Meno mosso rit. . . Andante tranquillo rit. Adagio

2

253

rit. **L** Allegro molto e con fuoco

258

265

274

Allargando

Viola

Piano Quintet in E Minor, Op.10 (1902-3)

Cello

I

Norman O'Neill
(1875-1934)

Moderato

Musical score for Cello, Part I, Moderato section. The score consists of two staves of music. The first staff starts with a dynamic of *mf*, followed by *f*, then *p*, *pp*, *mf*, *f*, and ends with *p*. The second staff continues with *p* and ends with *p*.

8 **A** Recitativo: ad lib.

Musical score for Cello, Part I, Recitativo section A. The score consists of two staves of music. The first staff starts with *p* and ends with *p*. The second staff continues with *p* and ends with *p*.

14

rit.

Musical score for Cello, Part I, Recitativo section A continuation. The score consists of two staves of music. The first staff starts with *p* and ends with *p*. The second staff continues with *p* and ends with *p*.

21 **B** Allegro moderato

6

Musical score for Cello, Part I, Allegro moderato section B. The score consists of two staves of music. The first staff starts with *p* and ends with *p*. The second staff continues with *p* and ends with *p*.

Musical score for Cello, Part I, Allegro moderato section B continuation. The score consists of two staves of music. The first staff starts with *f* and ends with *ff*. The second staff continues with *ff* and ends with *ff*.

35 **C**

Musical score for Cello, Part I, Allegro moderato section C. The score consists of two staves of music. The first staff starts with *p* and ends with *p*. The second staff continues with *p* and ends with *p*.

Musical score for Cello, Part I, Allegro moderato section C continuation. The score consists of two staves of music. The first staff starts with *mf* and ends with *f*. The second staff continues with *f* and ends with *f*.

Musical score for Cello, Part I, Allegro moderato section C continuation. The score consists of two staves of music. The first staff starts with *f* and ends with *f*. The second staff continues with *f* and ends with *f*.

Musical score for Cello, Part I, Allegro moderato section C continuation. The score consists of two staves of music. The first staff starts with *ff* and ends with *ff*. The second staff continues with *ff* and ends with *ff*.

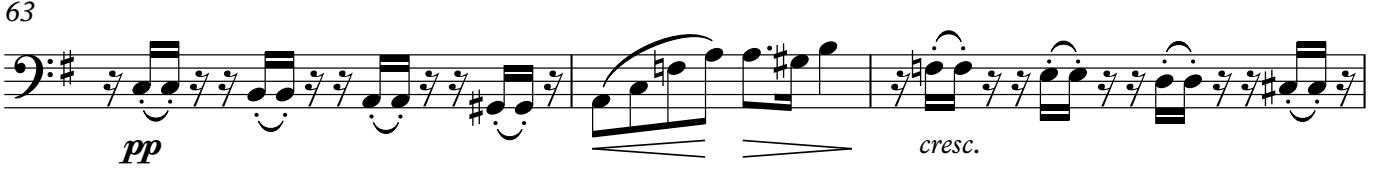
Musical score for Cello, Part I, Allegro moderato section C continuation. The score consists of two staves of music. The first staff starts with *p* and ends with *p*. The second staff continues with *p* and ends with *p*.

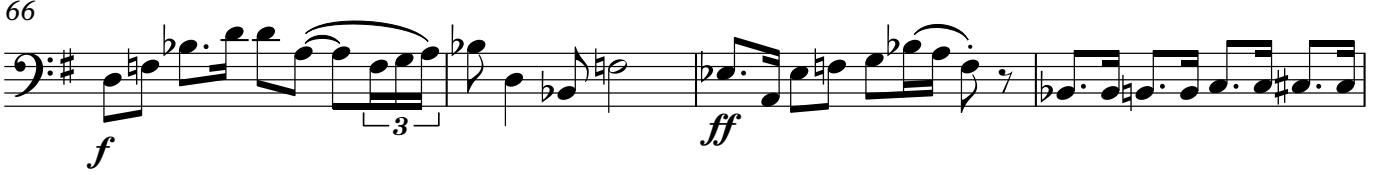
Cello

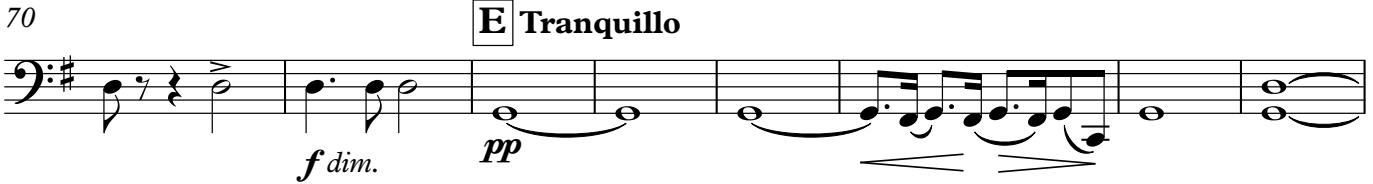
2

55 pizz. arco pizz. arco


59


63


66


70 **E** Tranquillo


78


84


88 **F**


94


99 **G**

Cello

3

104

108 **H**

114 **I**

121 rit.. **J** A tempo

129 **K**

135 **L**

139 **M**

148

153

157 **2**

cresc.

mf

dim.

p >

pp

cresc.

f

p

ff

fff

ff

p

cresc.

Cello

4

162

167

rit. . . . [N] A tempo

pp *p*

172

pizz.

arco

f

cresc.

176

*dim.**pp**p**cresc.*

180

f *p* *f*

184

2

[O] pizz.

arco

pp *f*

190

ff

194

[P] Tranquillo

pp

200

rit. . . .

206 **Q** Allegro molto

2

mf cresc. **f**

210

p cresc.

214

fff

II

Molto allegro

1

p

mf

12

f

23 **A**

p

dim.

pp

cresc.

poco rit.

33

3

1. 3

2. 2

f < <

fp

Cello

6

B

6

B

58

58

68

C

68

C

83

93

D

106

E

121

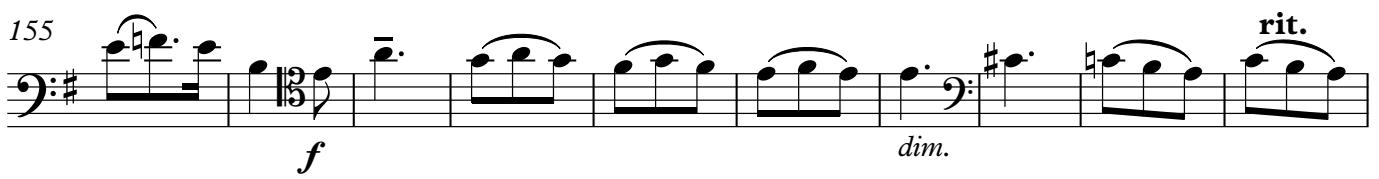
128

137

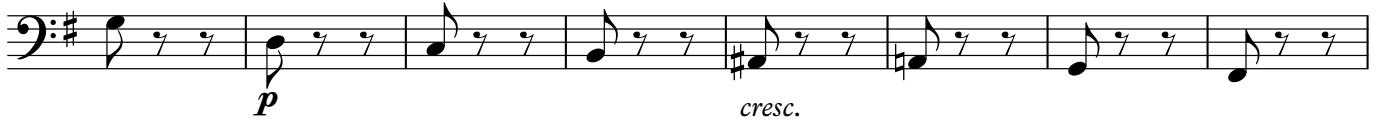
F Tranquillo
10

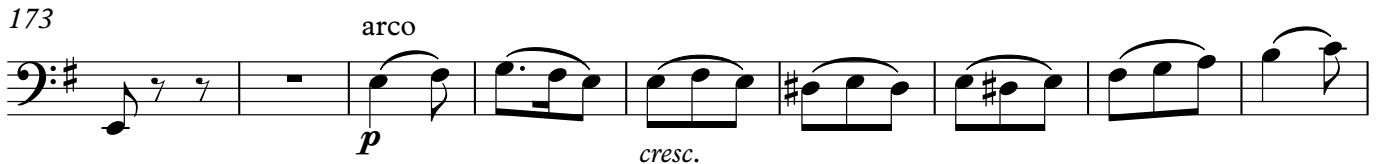
Cello

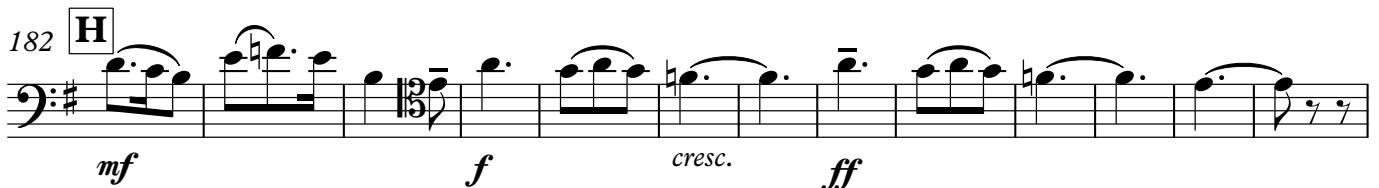
7

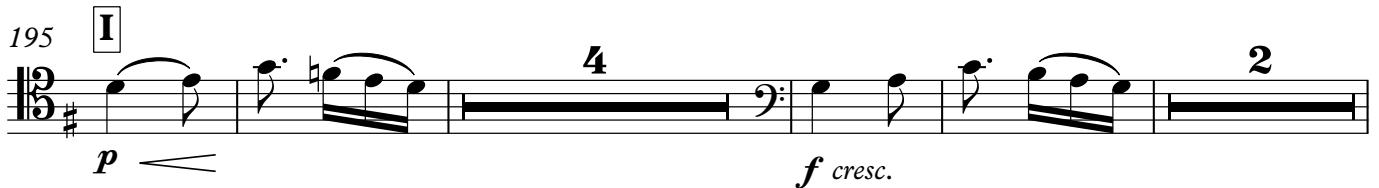
155 

165 **G** A tempo
pizz.



173 arco


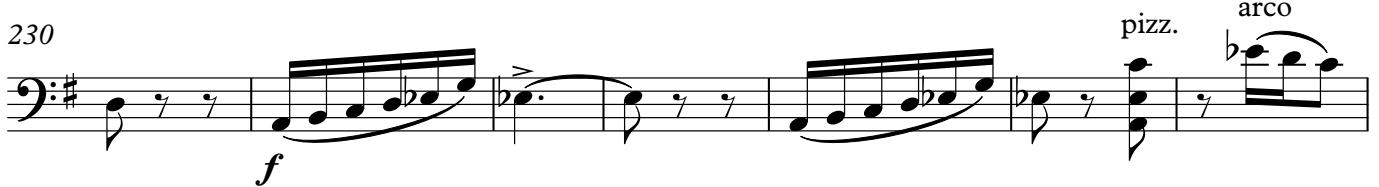
182 **H**


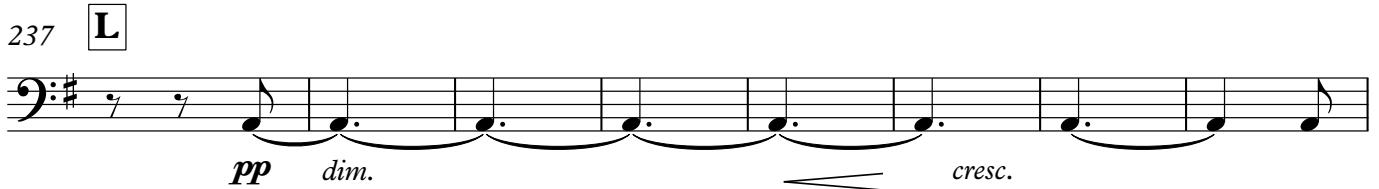
195 **I**


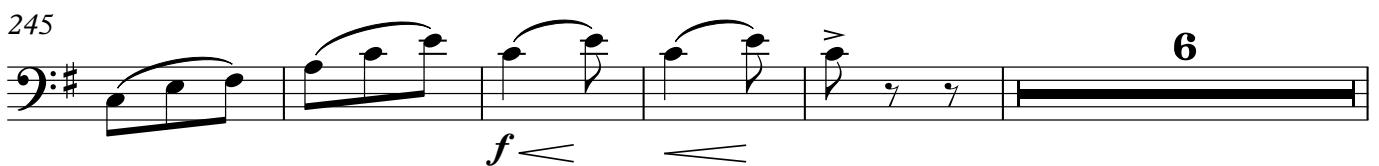
205 **J**


Tempo I

216 **K**


230 

237 **L**


245 

Cello

8

256

p < >

f

268

p

cresc.

ff

278

rit. M Piu mosso

p

cresc.

f

f

291

mf cresc.

p cresc.

ff

302

f cresc.

ff

fff

pizz.

III: Romance

1 Andante con sentimento

2 pizz.

arco

f

A

9

f

ff

B

p espress.

cresc.

mp

cresc.

f

ff

Cello

9

47

dim. ***pp***

55 **C** Poco piu mosso

61

pp

mf ***pp***

67 **D**

<***f*** < ***mf***

73 rit. **Tempo I**

pp

78 pizz. arco

p < cresc. ***f*** > ***mp*** cresc.

93

f cresc. ***ff***

99

<> <> ***pp***

105

F

ppp rit.

111

<> <>

Cello

10

4

pp

pp

9

2

15 **Allegro con brio**

p

20

cresc.

f

pizz.

25 arco

f

ff

29

33 **A**

p

cresc.

f

pizz.

arco

39

p cresc.

Cello

11

44

f

dim.

p

50

cresc.

f

57 **B**

pp

64

pp

70 **rit.** **C A tempo**

f

76

p

dim.

83 **poco rit. D Meno mosso**

<>

90 **rit. . . Meno mosso rit. Allegro molto** 6

<>

<>

<>

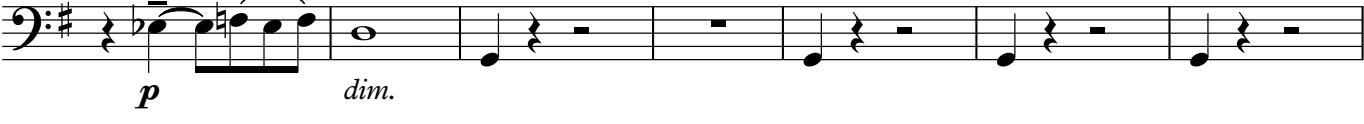
<>

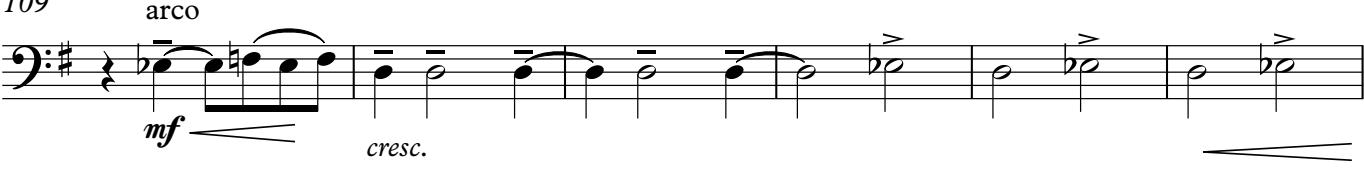
pp

>

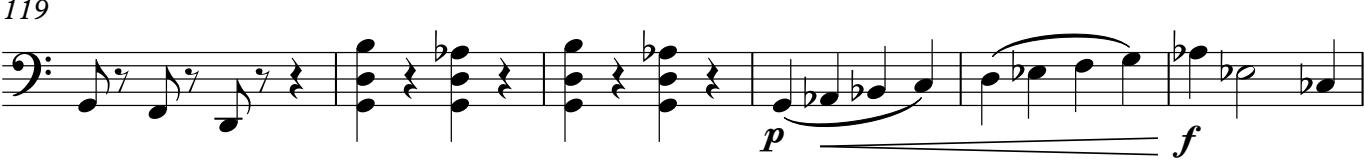
Cello

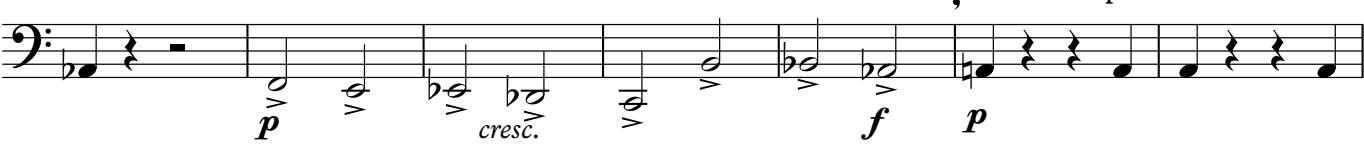
12

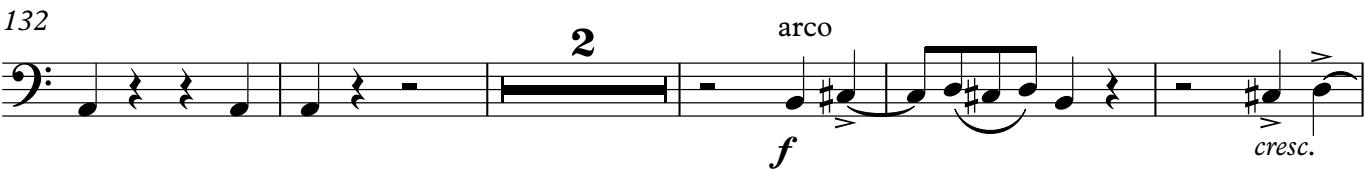
102 pizz.


109 arco


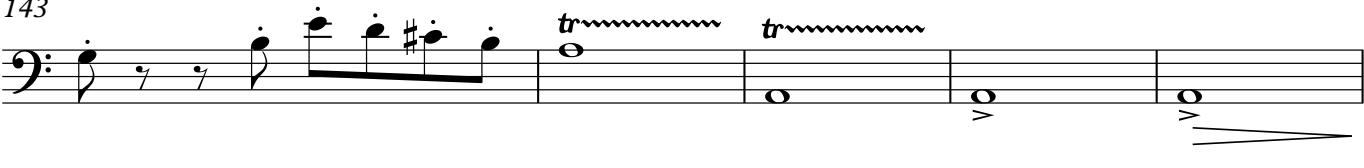
115 **E Allegro con fuoco**

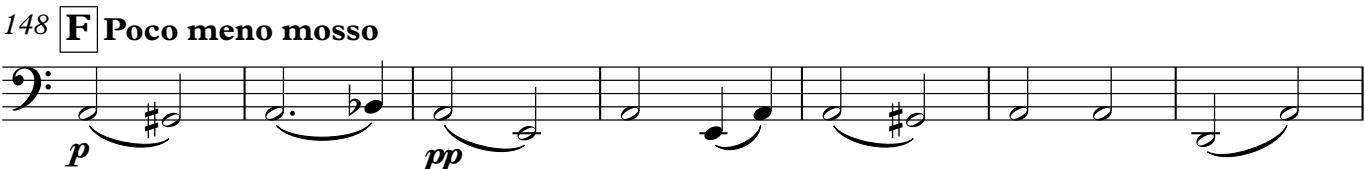

119 

125 , pizz.


132 2 arco


139 

143 

148 **F Poco meno mosso**


155 

Cello

14

217

rit.

224

A tempo

227

230

233

J

239

rit.

246

K Meno mosso

rit.

Andante tranquillo

3

rit.

Cello

15

252 **Adagio** rit.

L Allegro molto e con fuoco

pp

p

mf cresc.

257

fff

G.P.

264

Allargando

273

mf

p

Cello