ROYAL
COLLEGE
OF MUSIC
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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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

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 suriving 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.

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[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

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[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

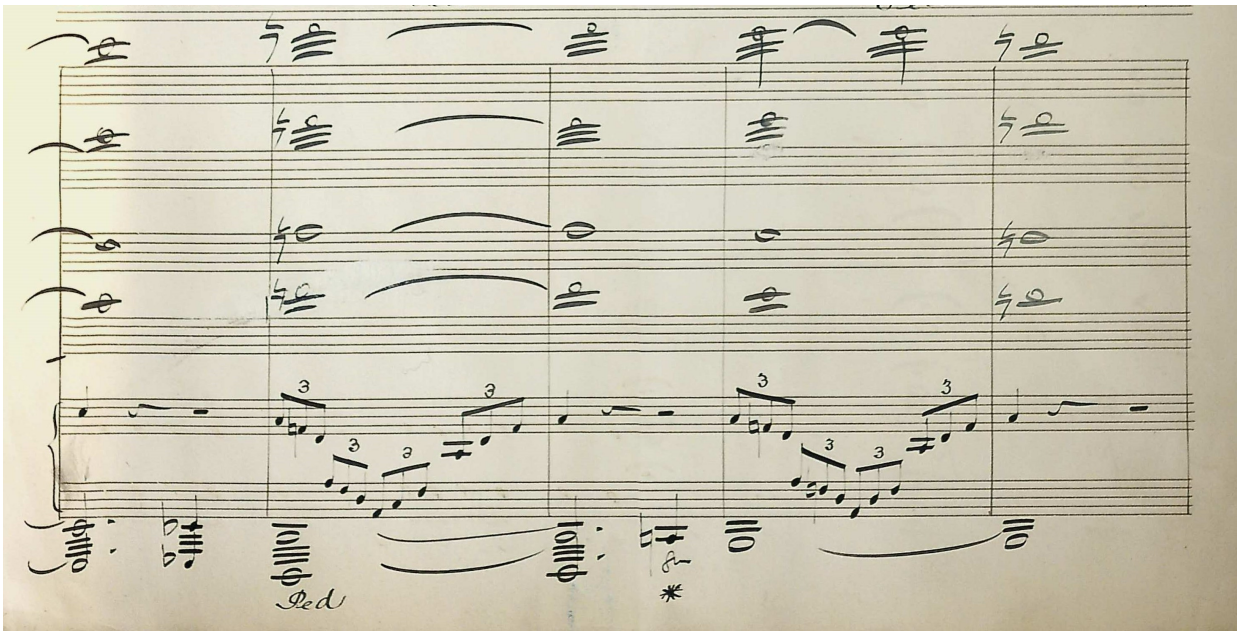
The score for the Piano Quintet seems to have been written very quickly, and so contains a large number of inconsistencies and errors, requiring extensive minor corrections.

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 is 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

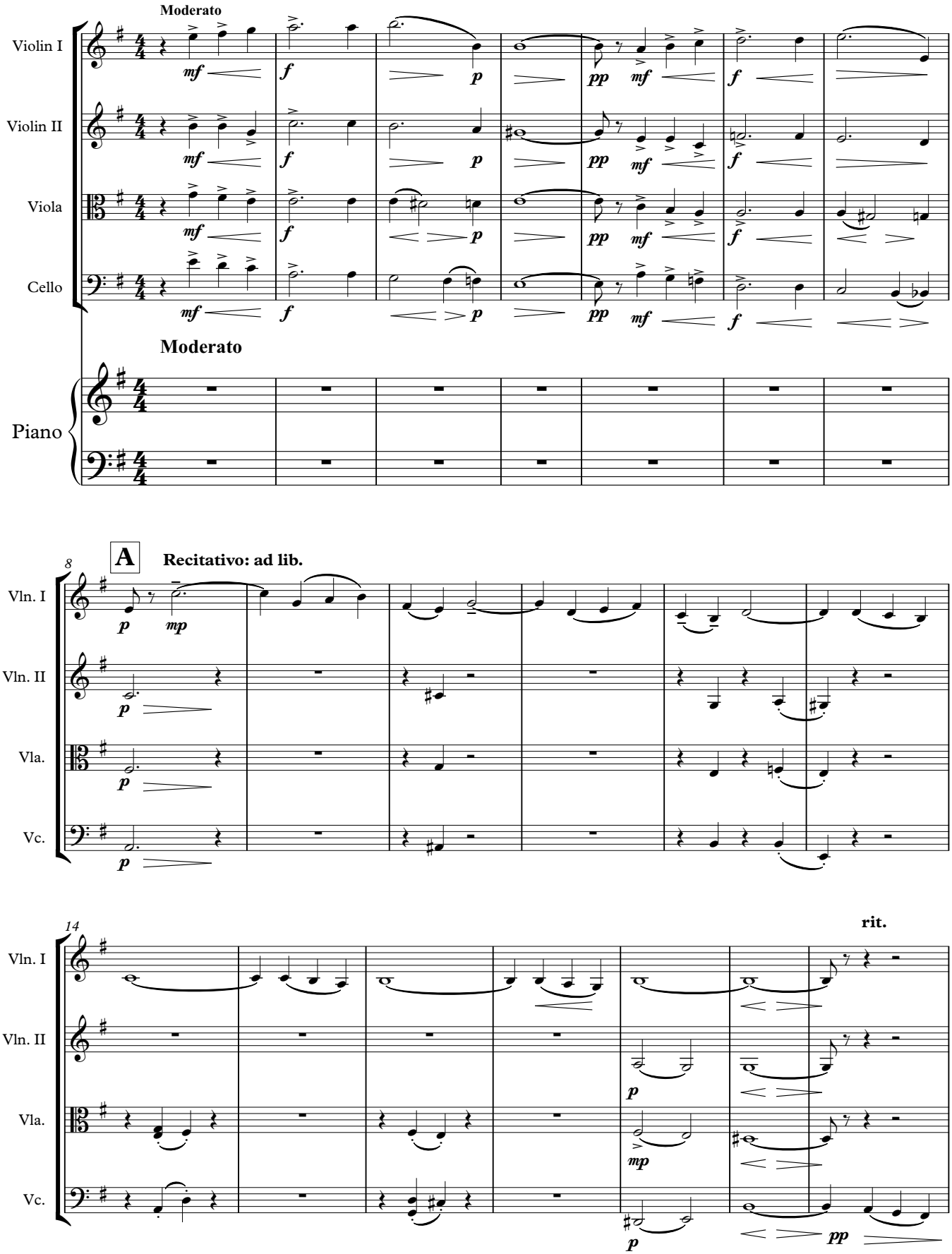


Dr. Bruno Bower

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

Norman O'Neill
(1875-1934)

I



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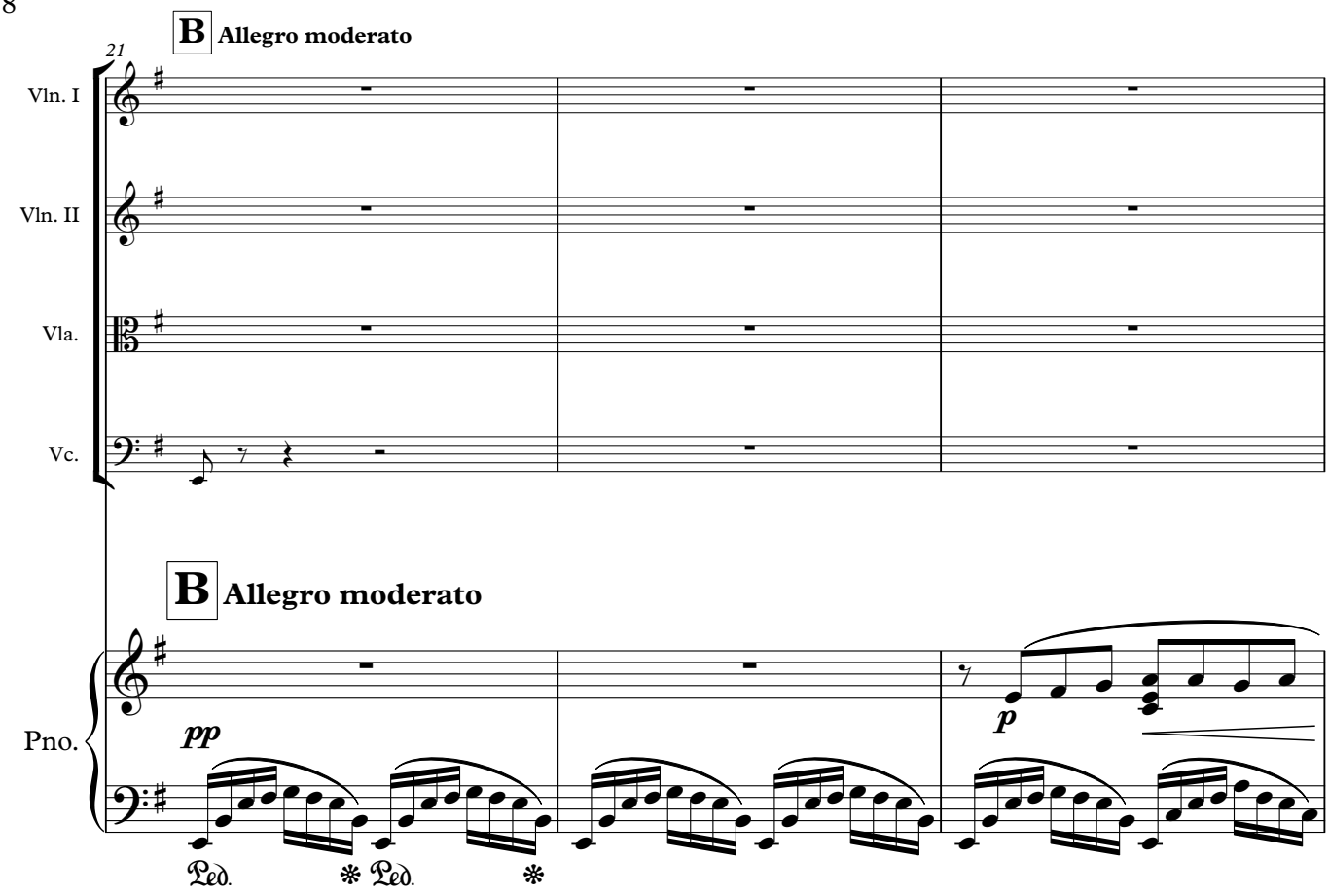
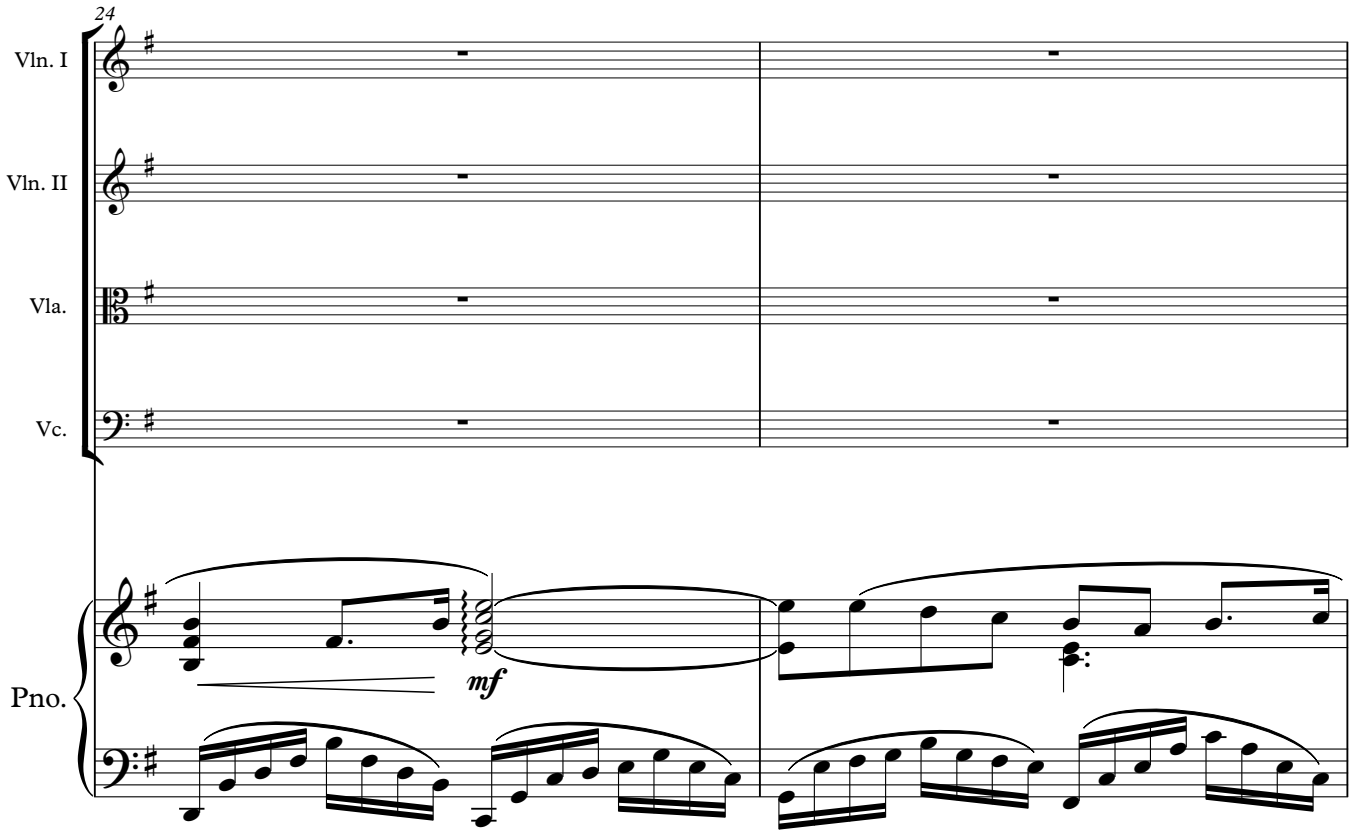
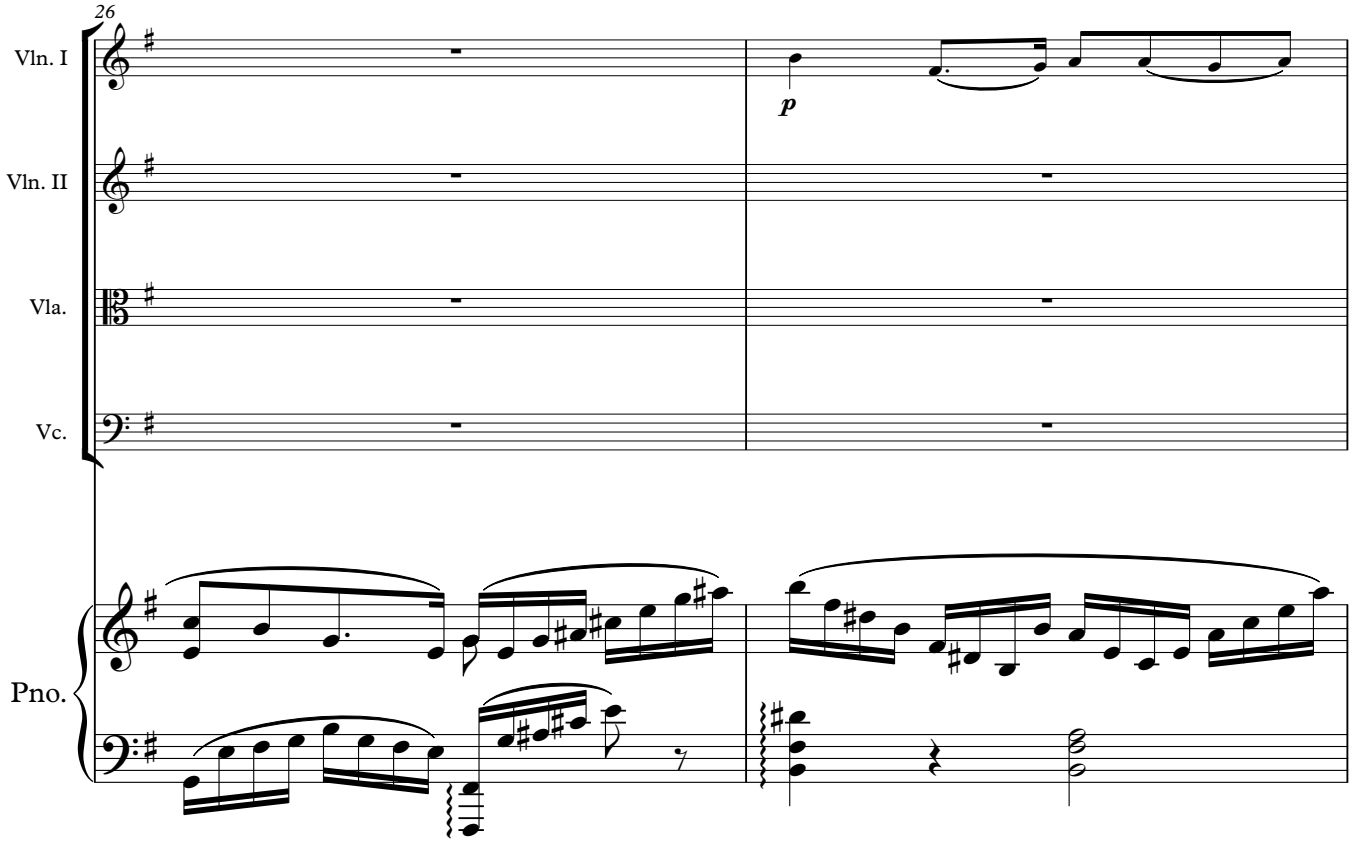
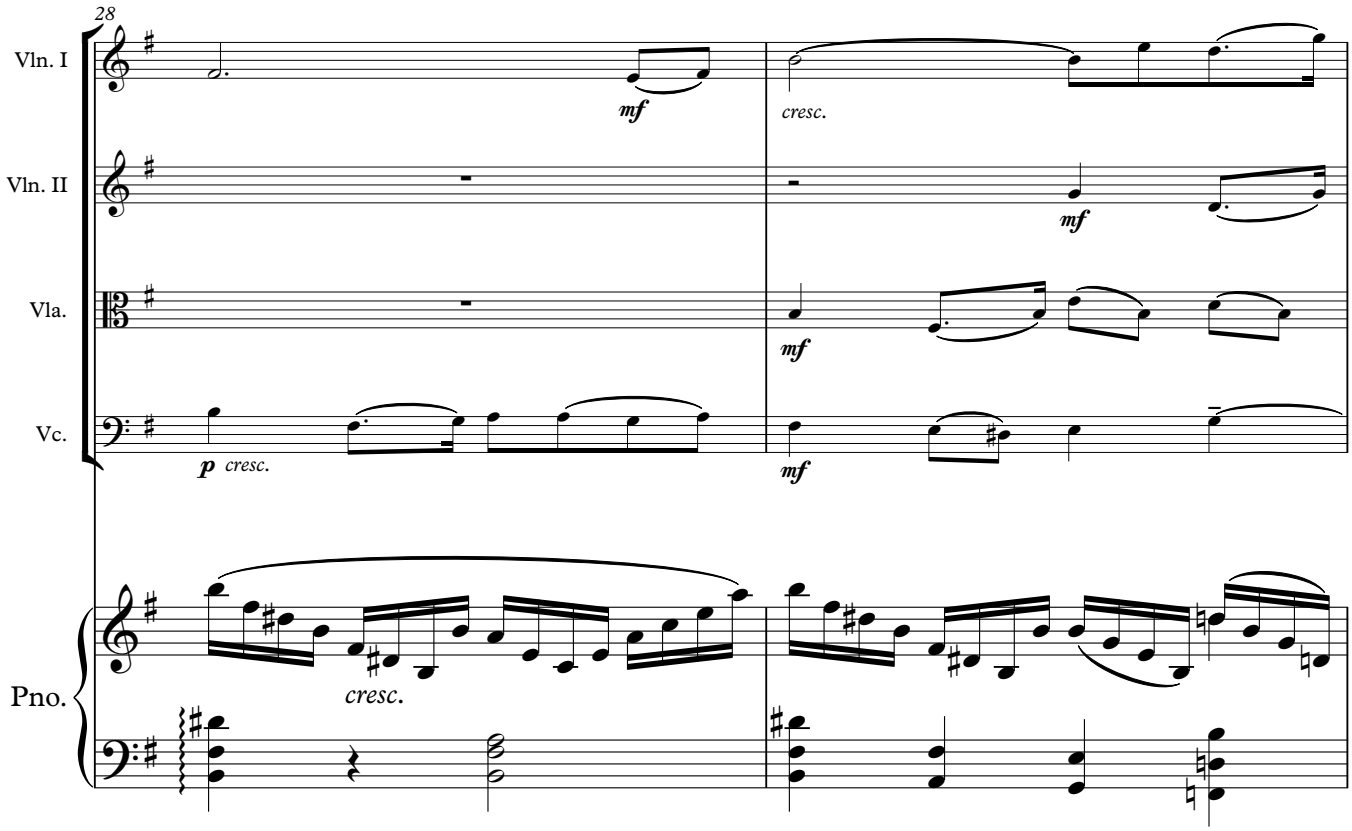

B Allegro moderato
21
Vln. I
Vln. II
Vla.
Vc.
B Allegro moderato
Pno.
pp
p
Ped.
Ped.


24
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf


26
Vln. I
Vln. II
Vla.
Vc.
Pno.
p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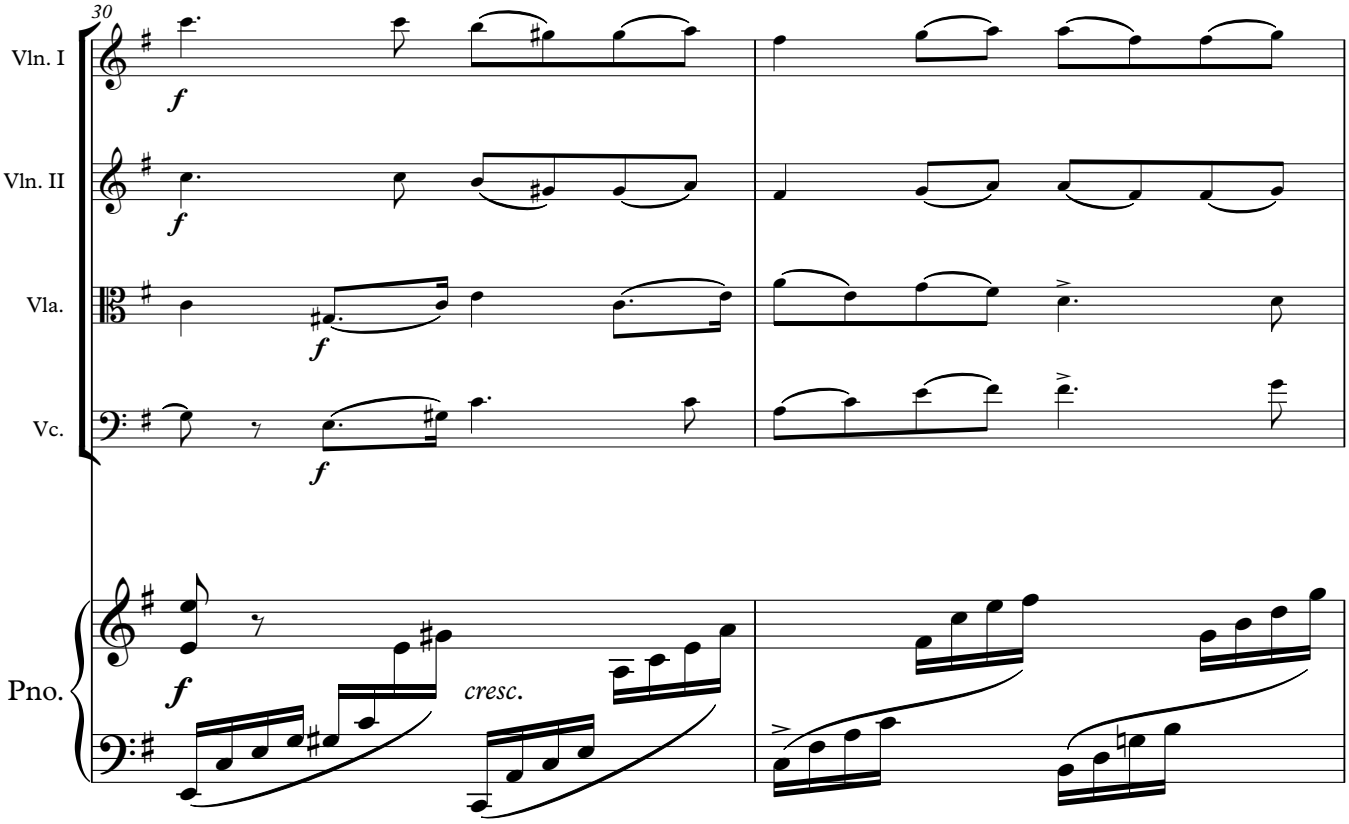
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
cresc.
p
cresc.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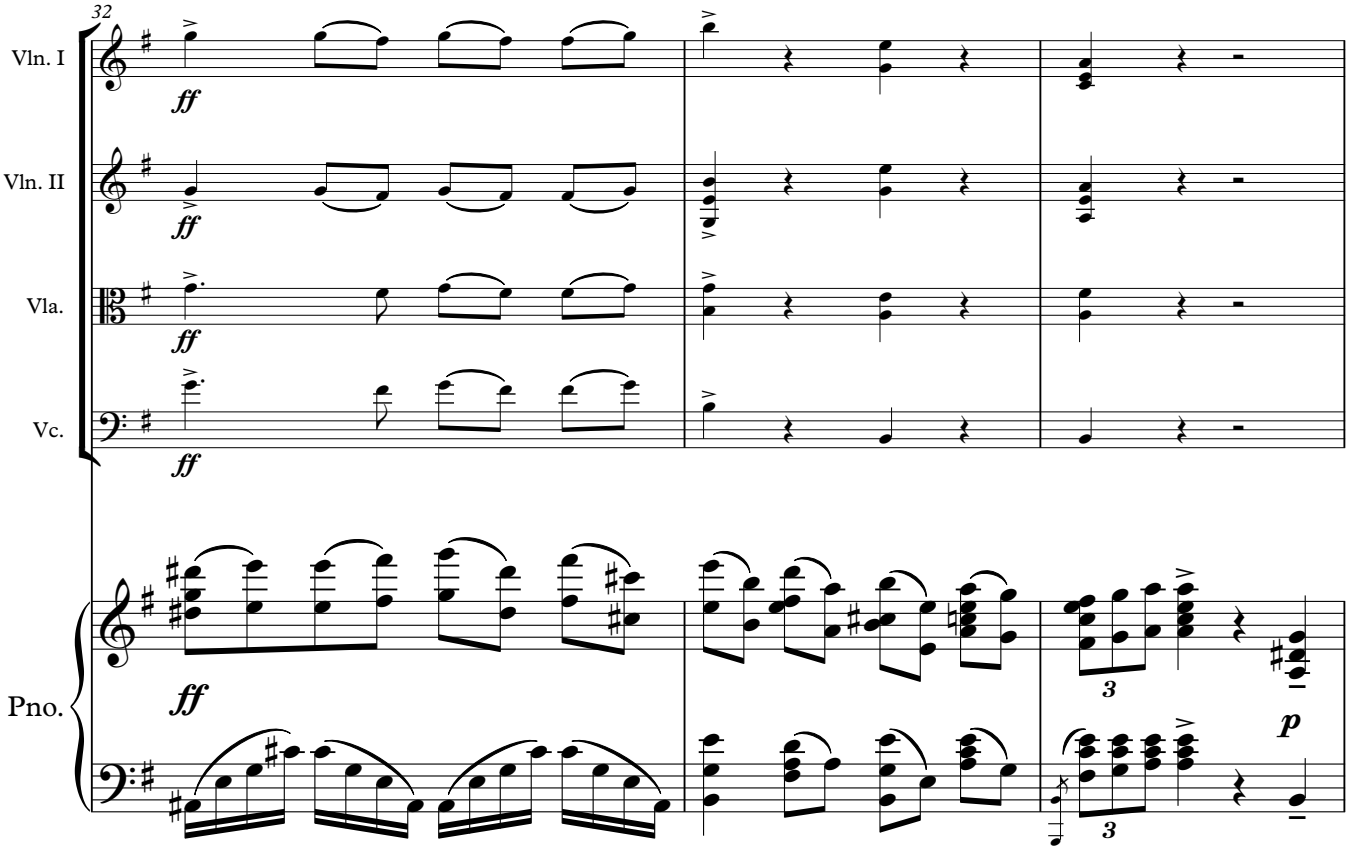
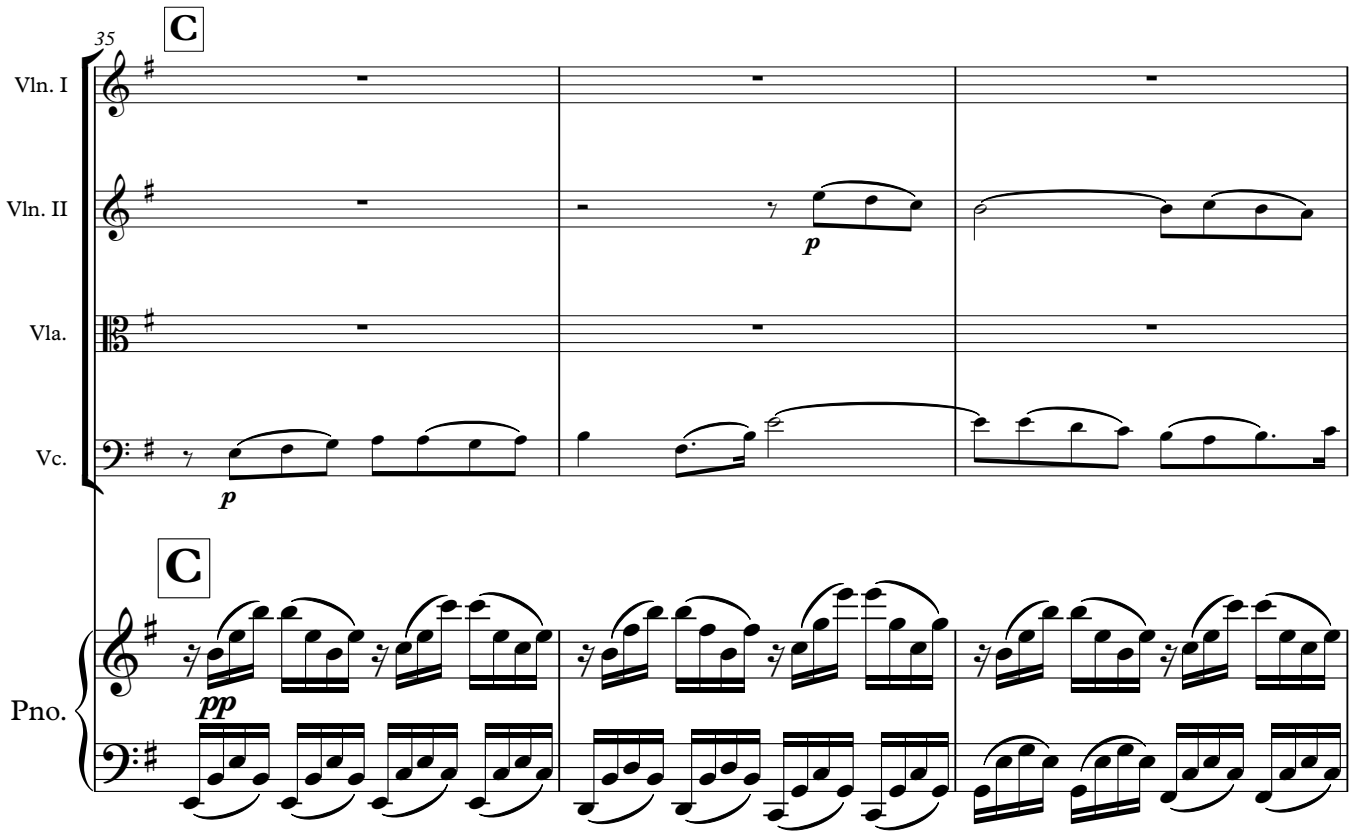
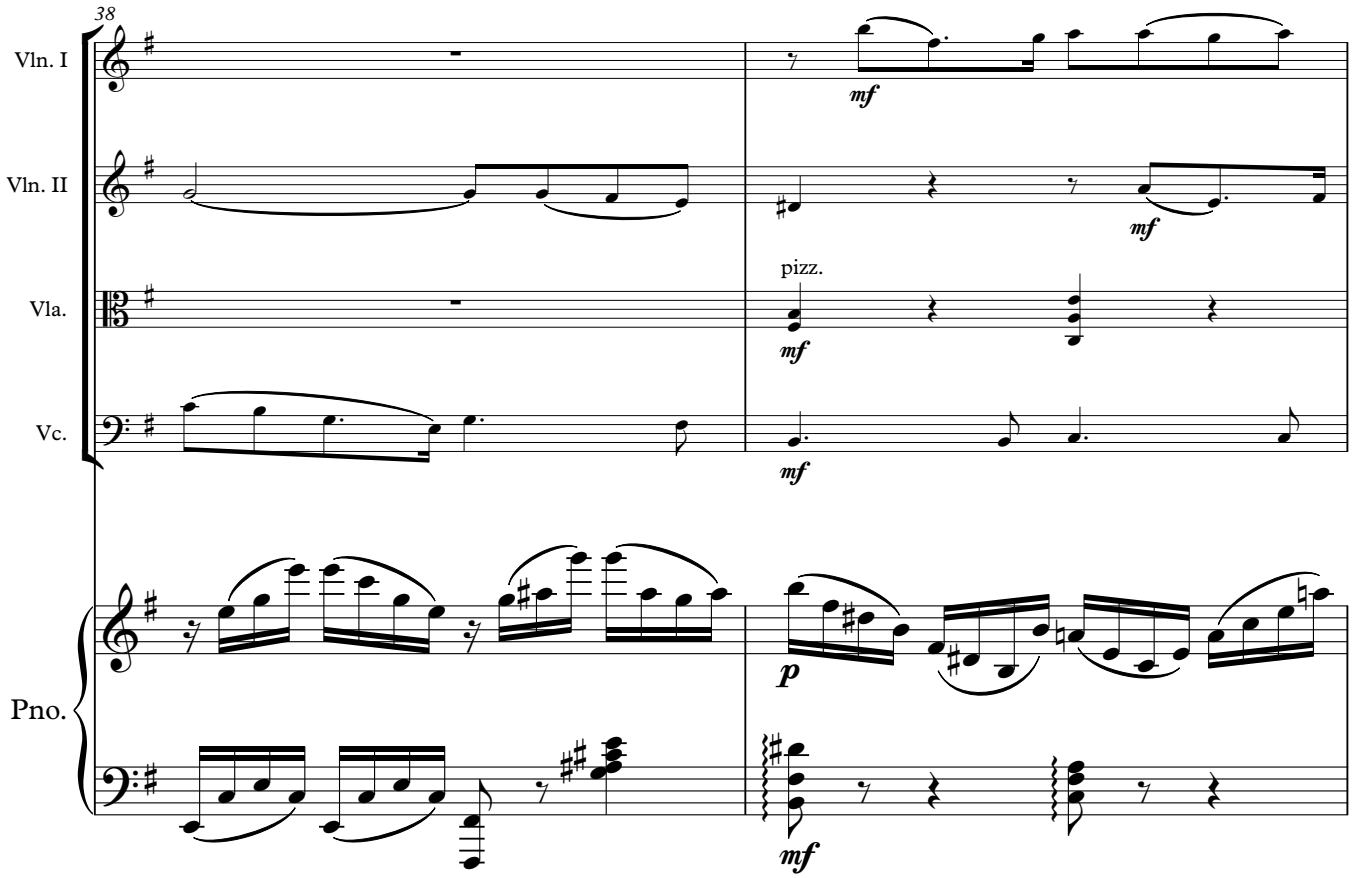
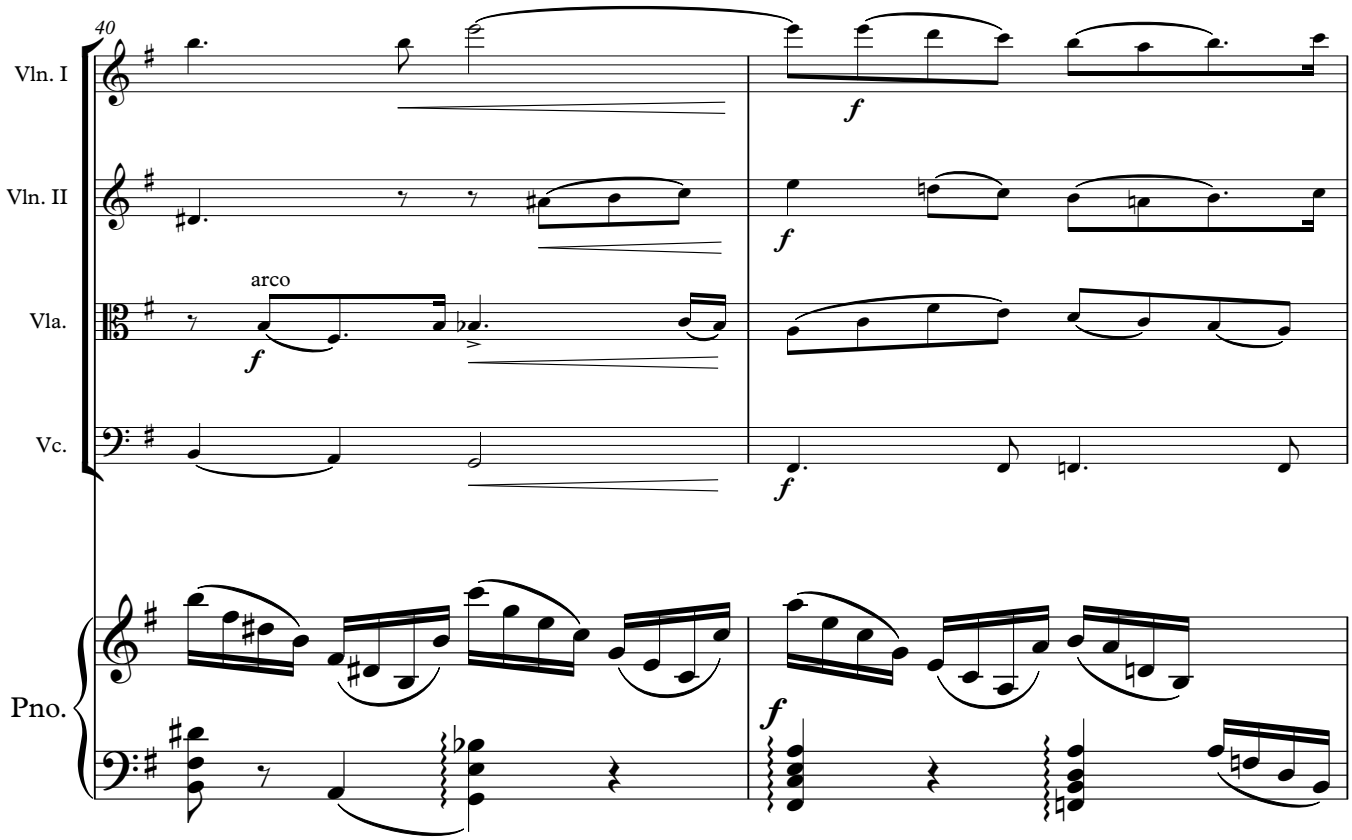
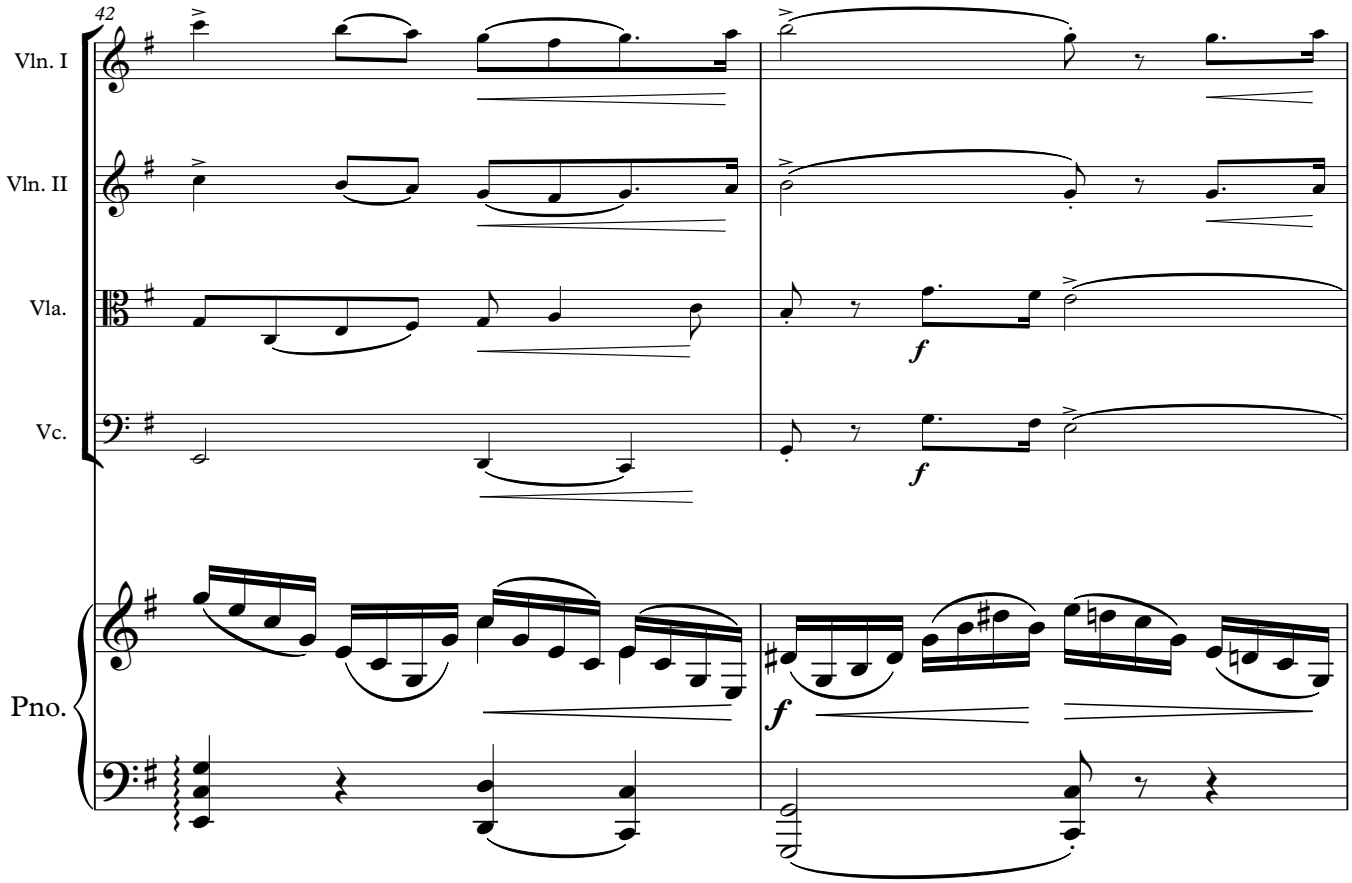
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
cresc.

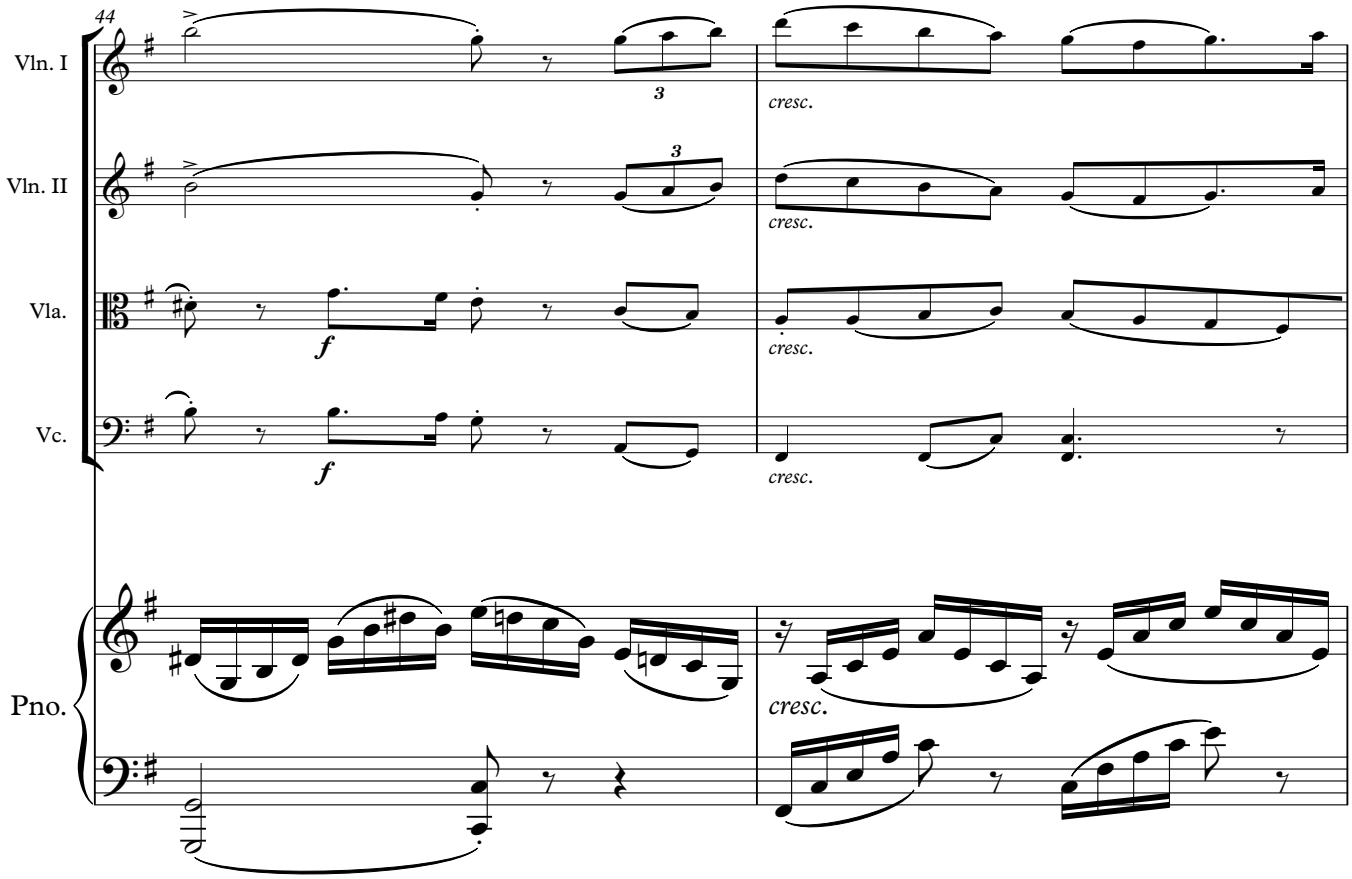

32
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
3
p

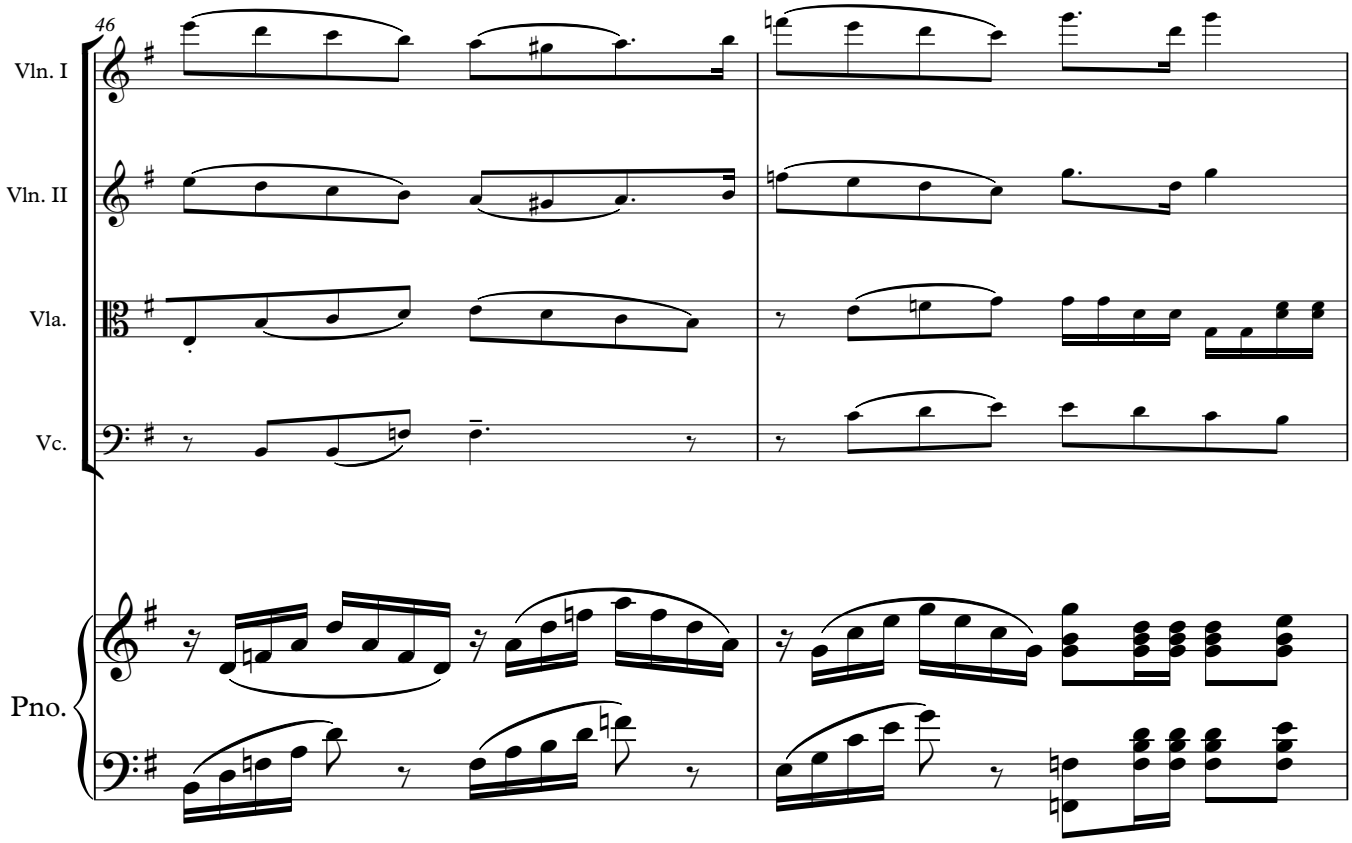

35
C
Vln. I
Vln. II
Vla.
Vc.
p
C
Pno.
pp

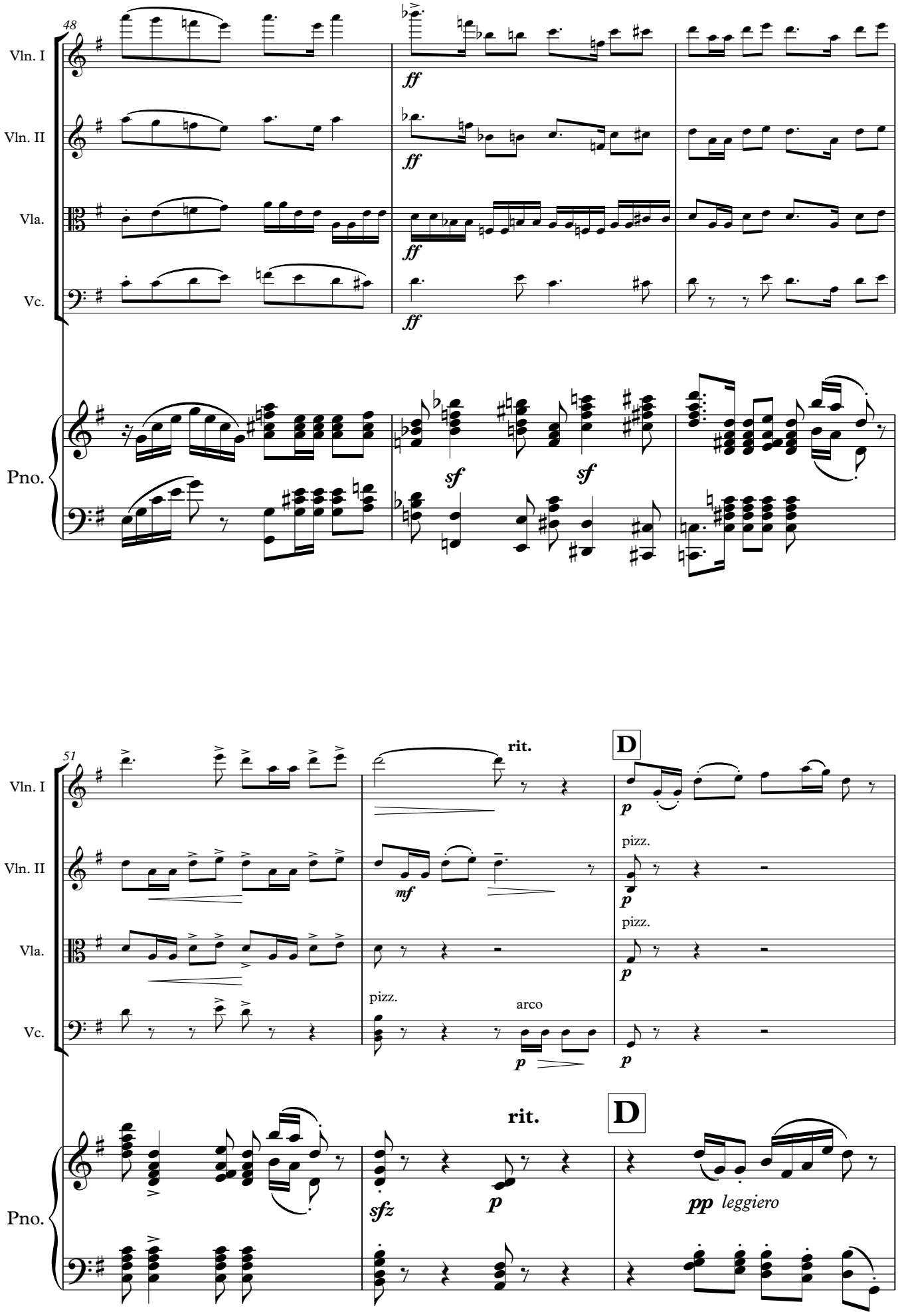

38
Vln. I
mf
Vln. II
mf
pizz.
Vla.
mf
Vc.
mf
Pno.
p
mf

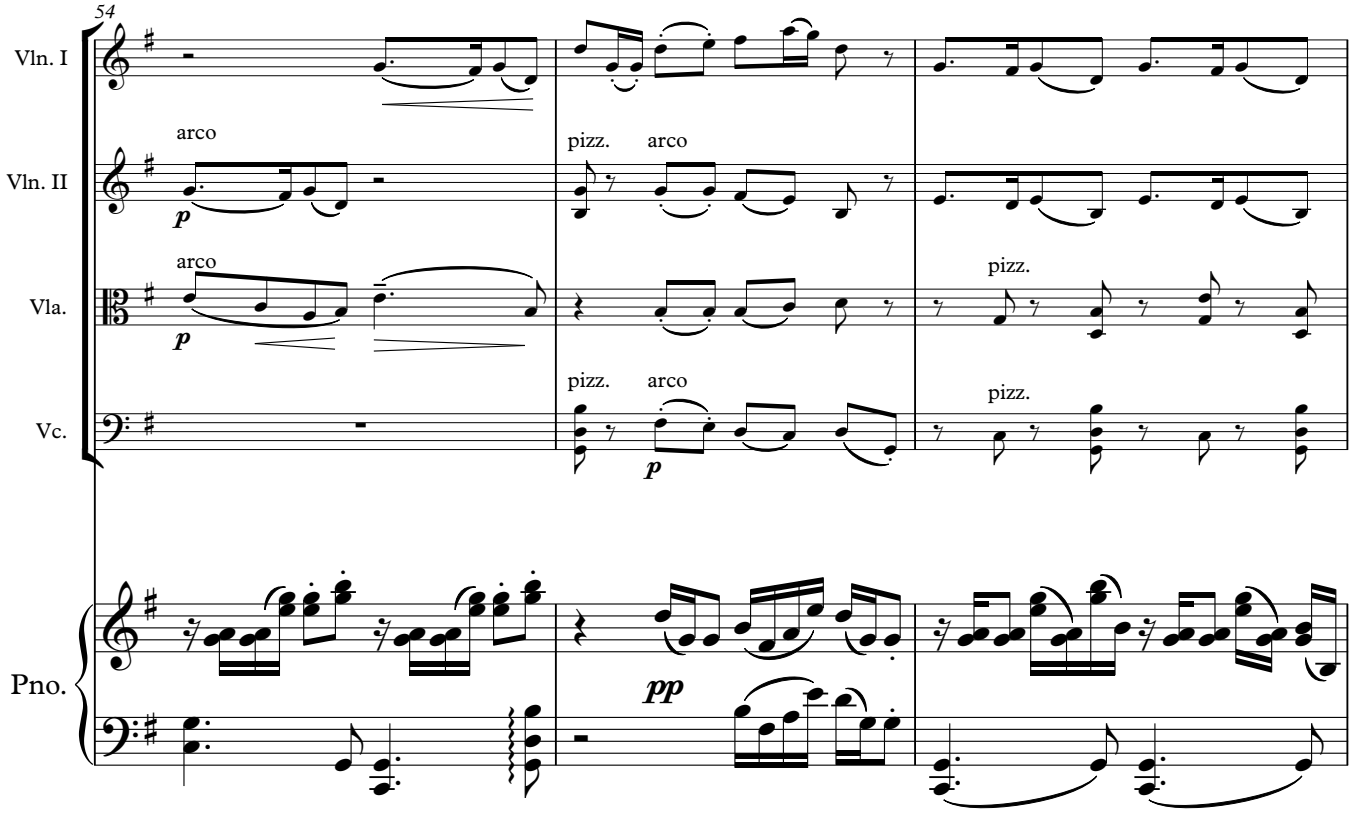

40
Vln. I
Vln. II
Vla.
arco
Vc.
Pno.
f


42
Vln. I
Vln. II
Vla.
Vc.
Pno.
f


44
Vln. I
Vln. II
Vla.
Vc.
Pno.
3
cresc.
f


46
Vln. I
Vln. II
Vla.
Vc.
Pno.


48
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
sf
51
rit.
D
p
mf
pizz.
arco
sfz
pp
leggiero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Vln. II
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Vc.
Pno.
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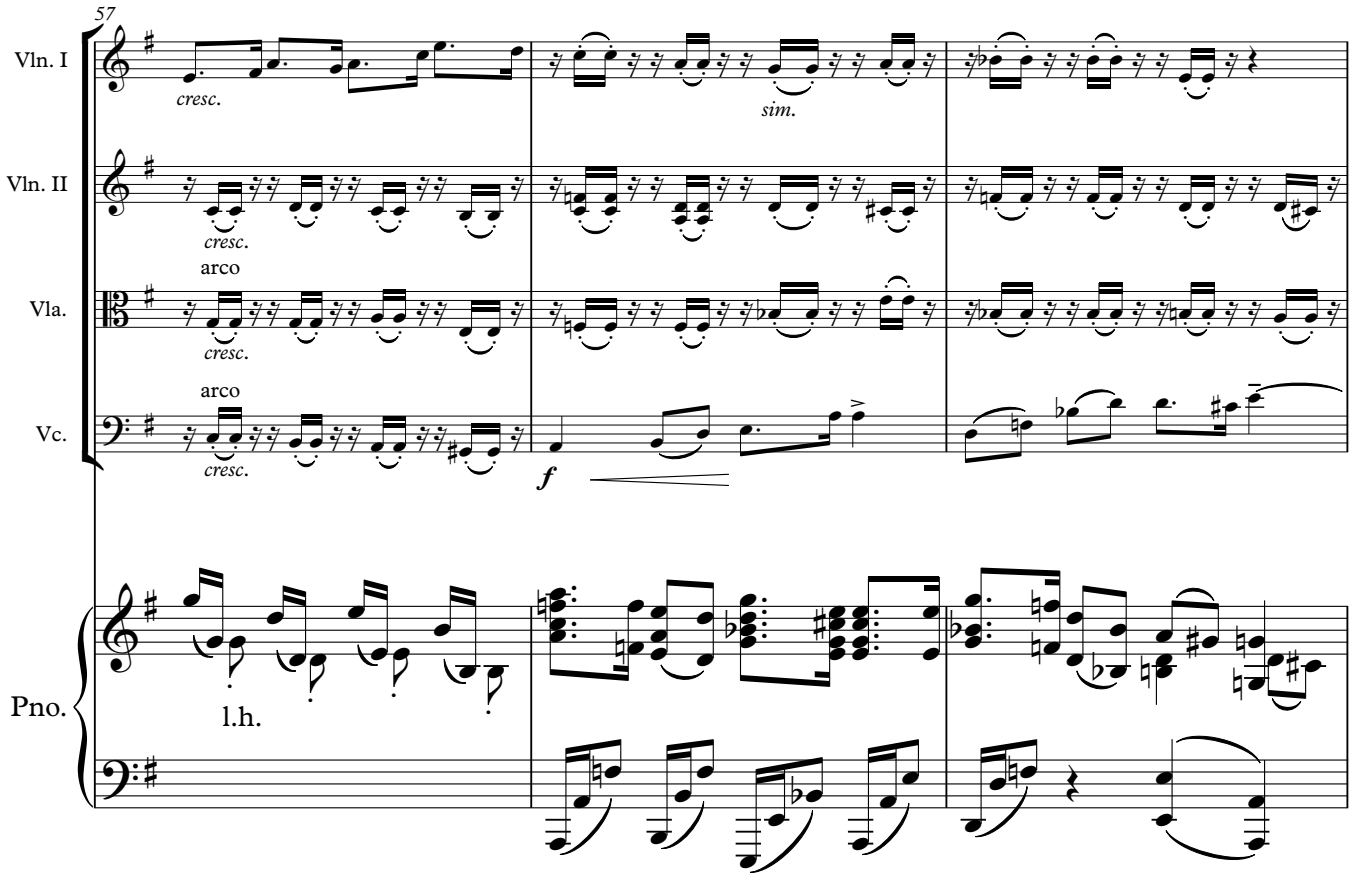
pizz.
p
pp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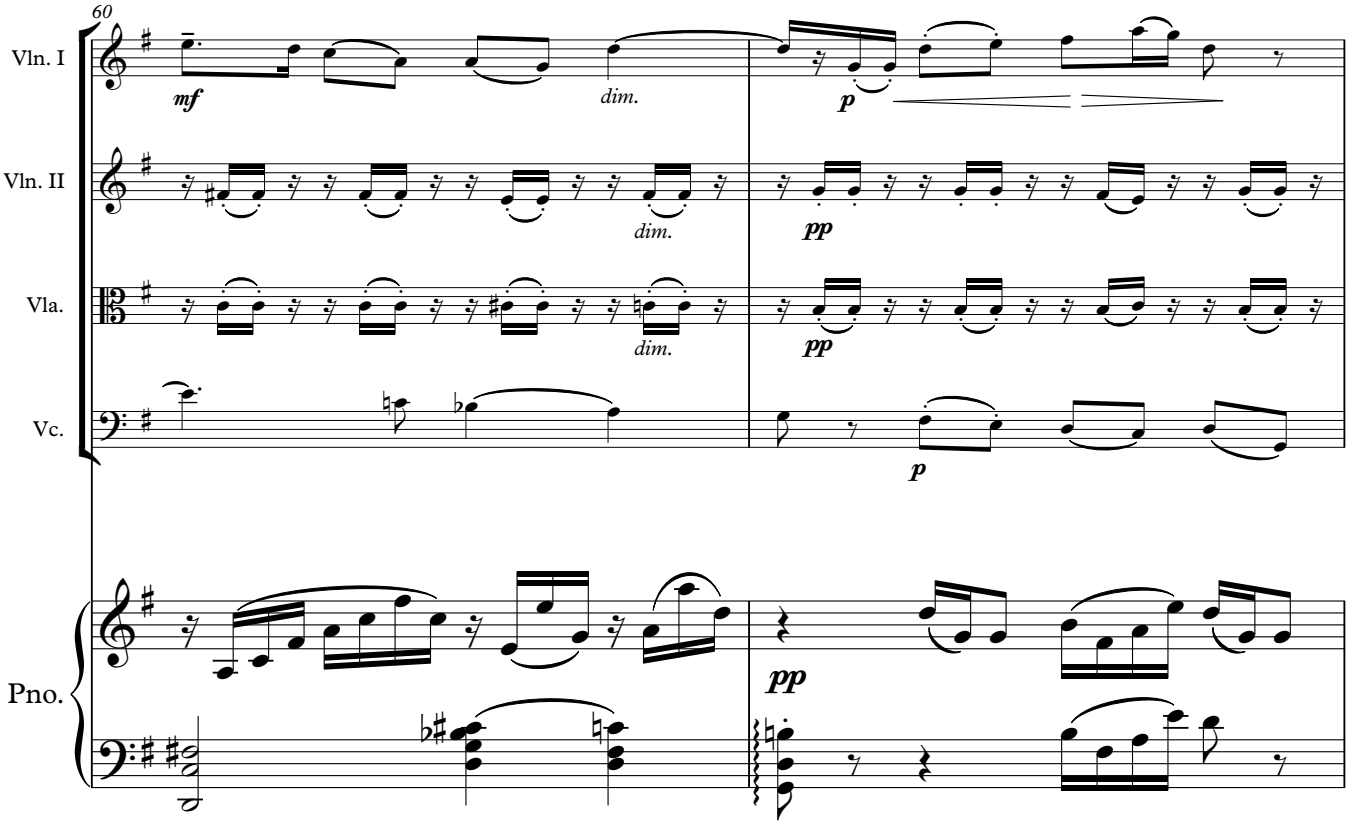
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.
sim.
arco
pizz.
f
l.h.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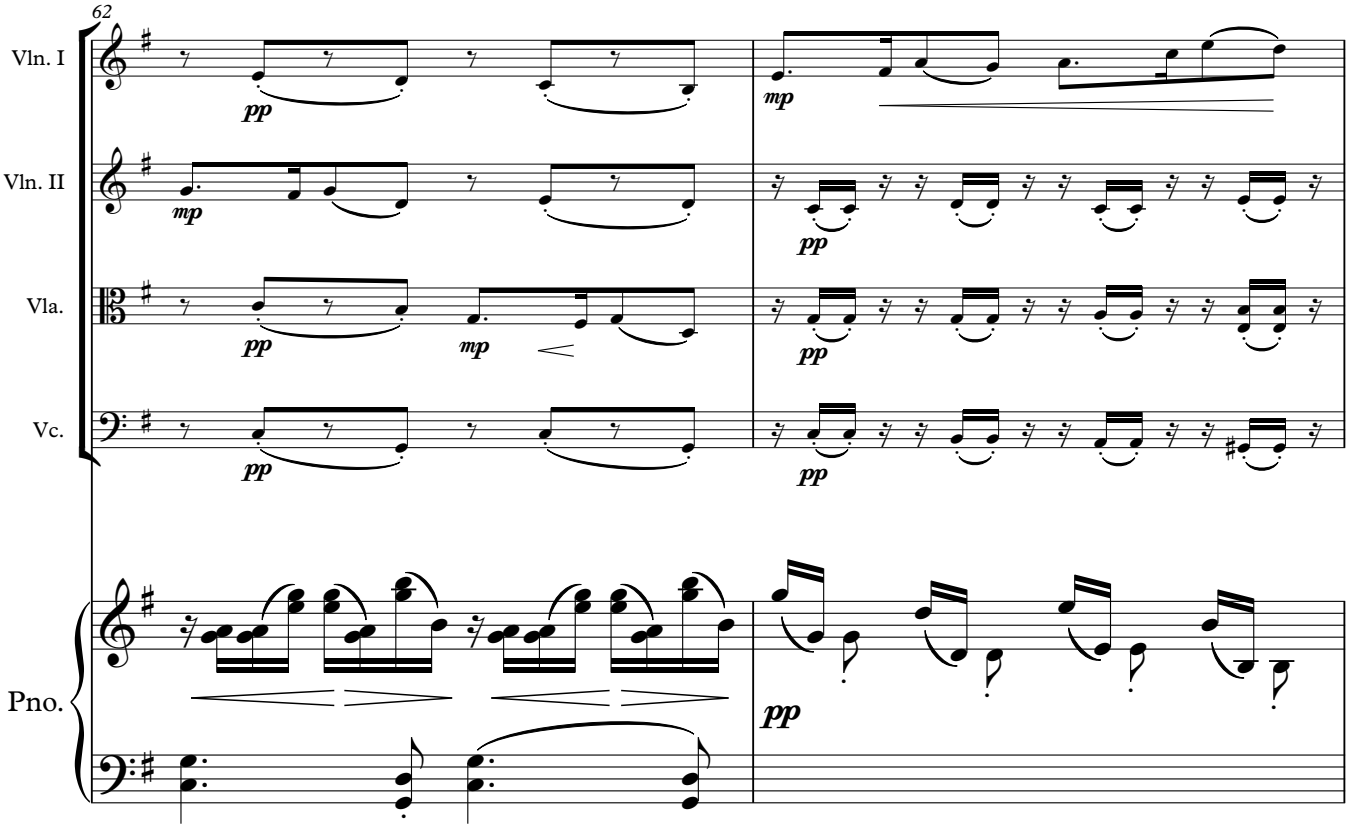
Vln. II
Vla.
Vc.
Pno.
mf
dim.
p
pp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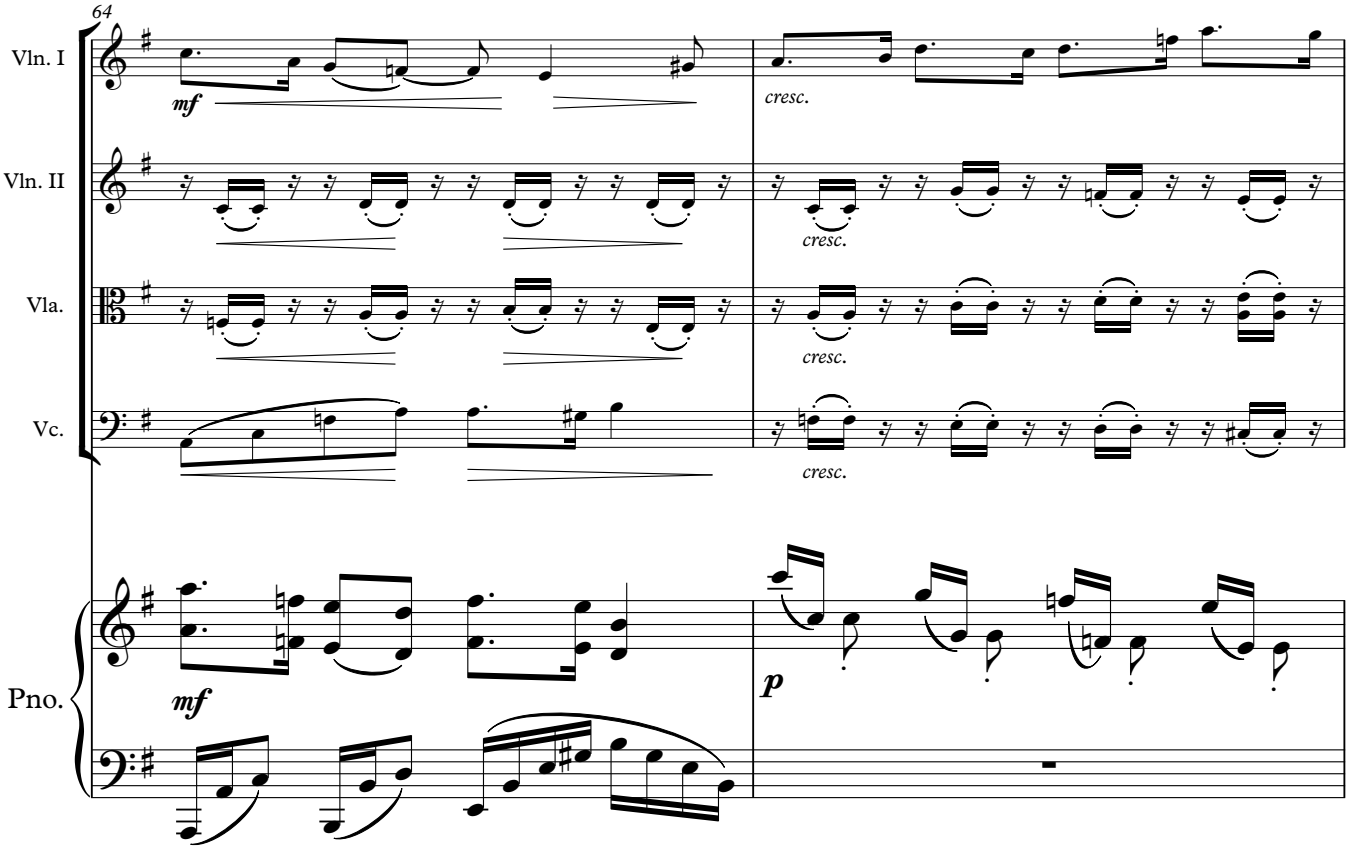
Vln. II
Vla.
Vc.
Pno.
pp
mp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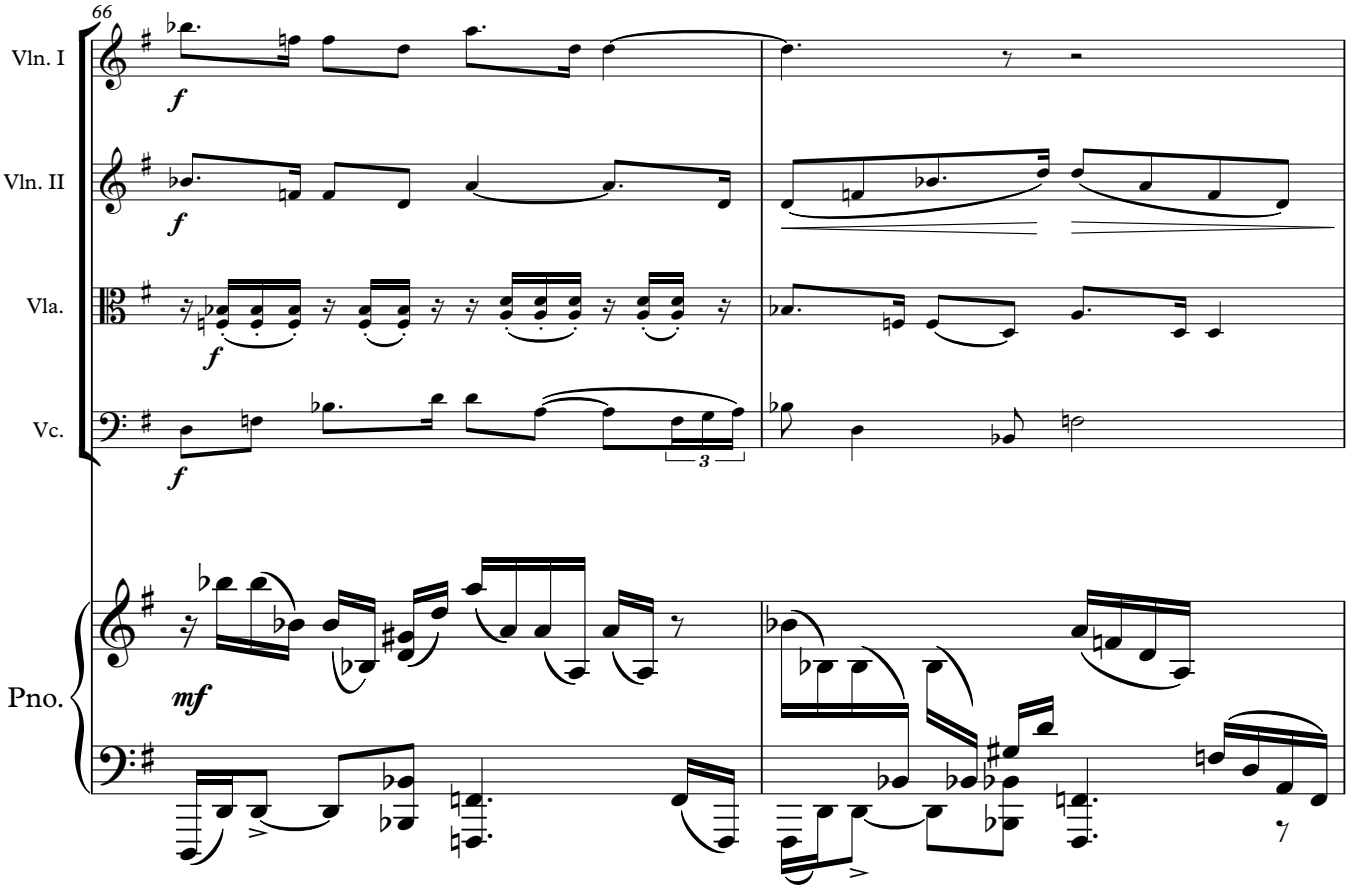
Vla.
Vc.
Pno.
mf
cresc.
mf
p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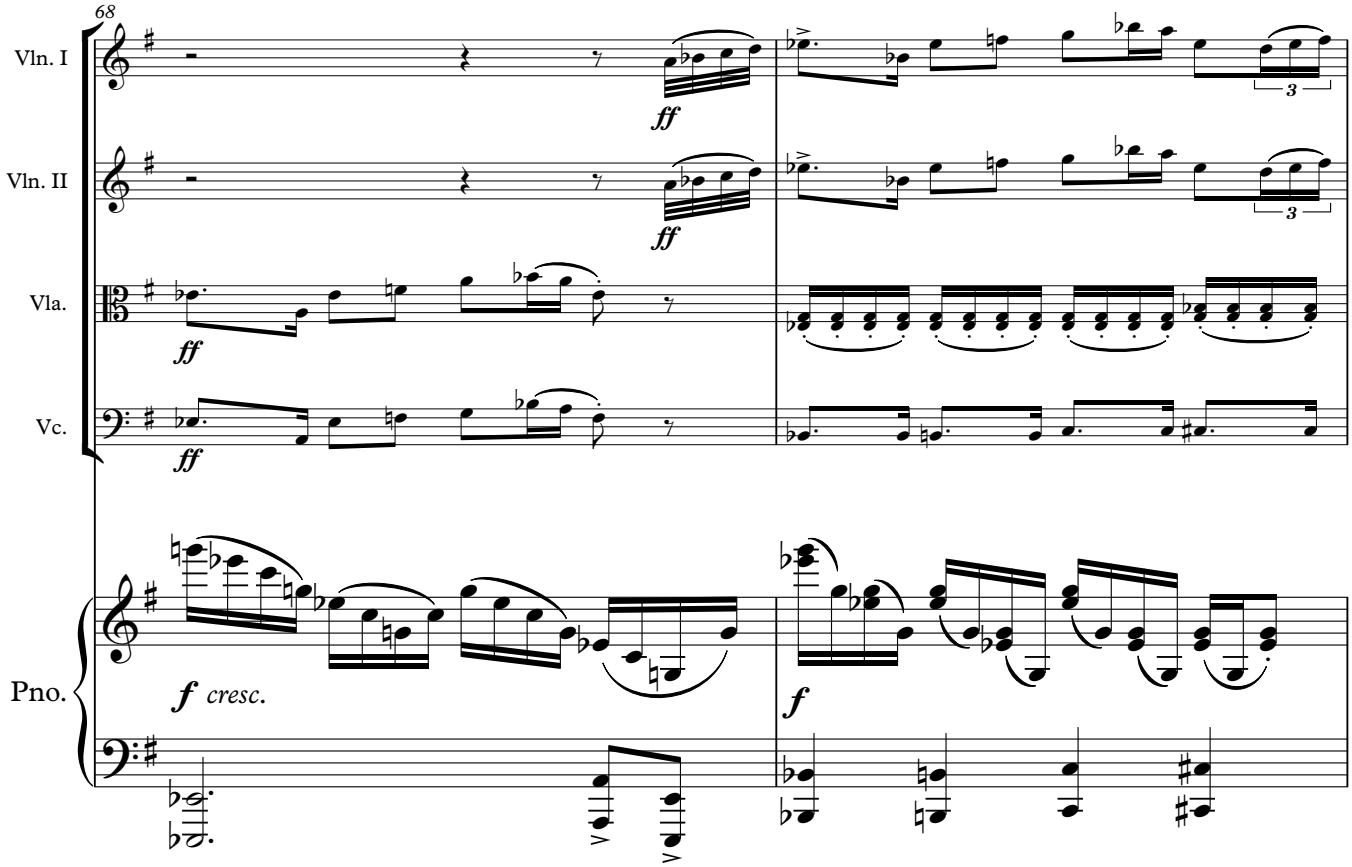
mf
3
7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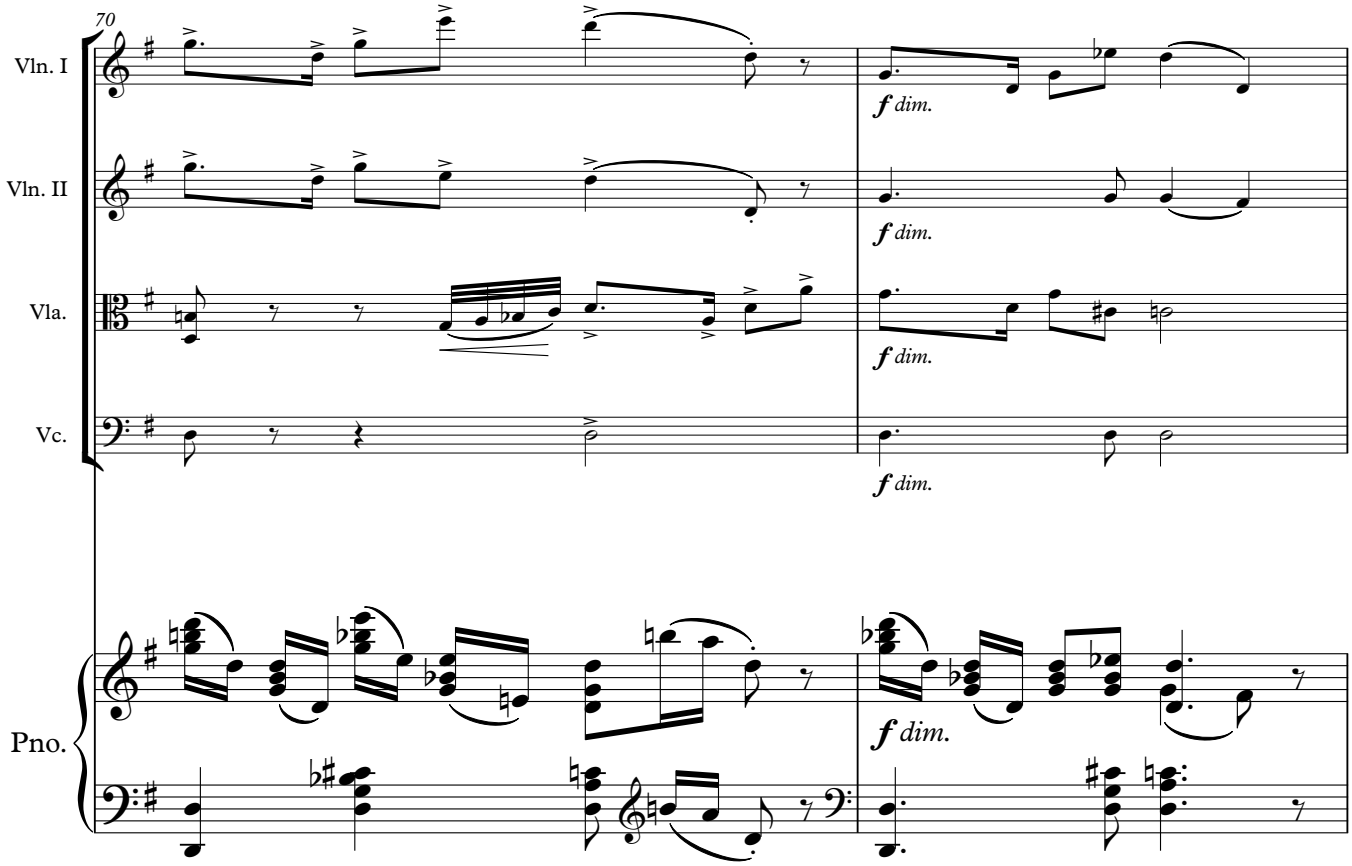
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
f cresc.
f
3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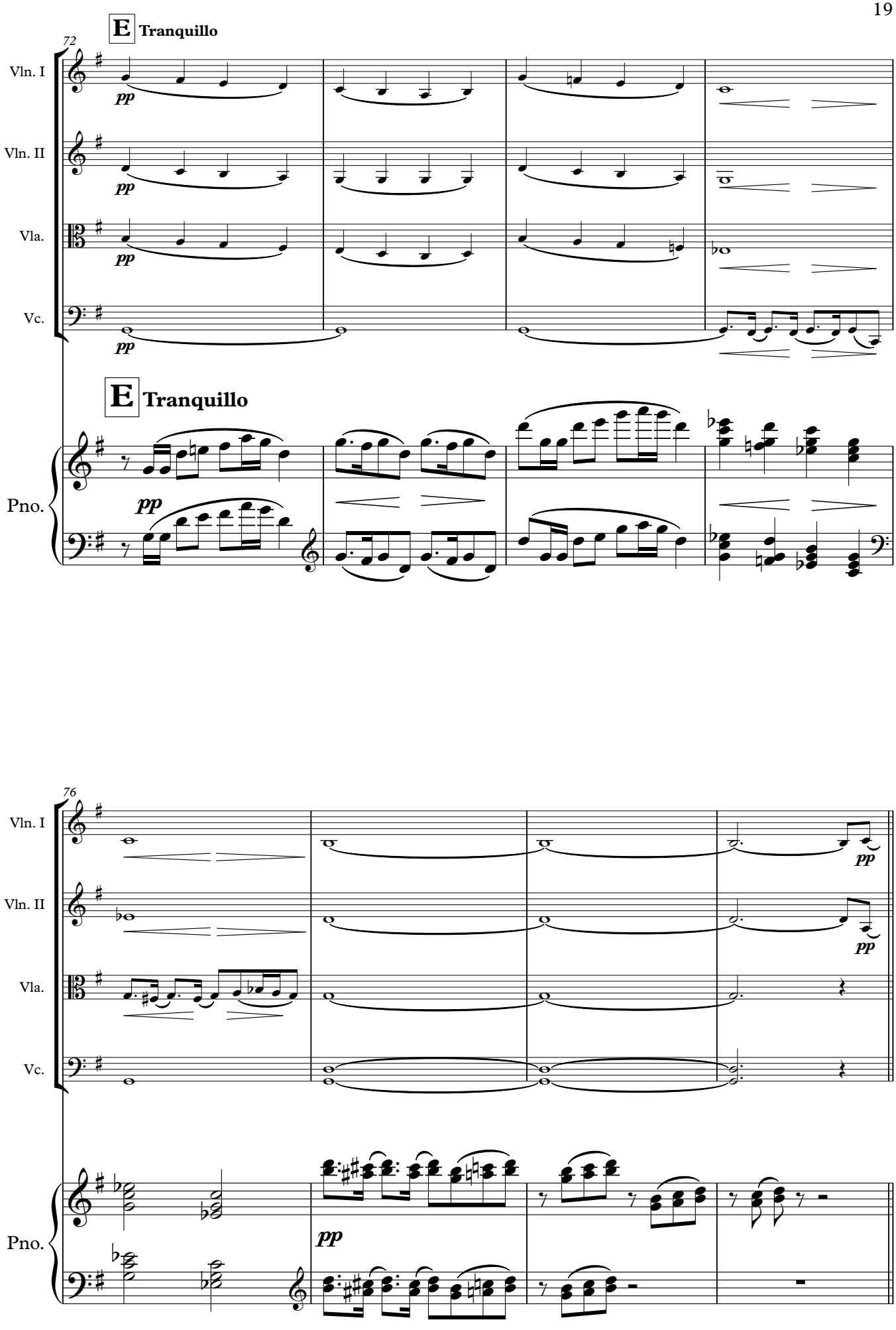
Vln. II
Vla.
Vc.
Pno.
f dim.


E Tranquillo
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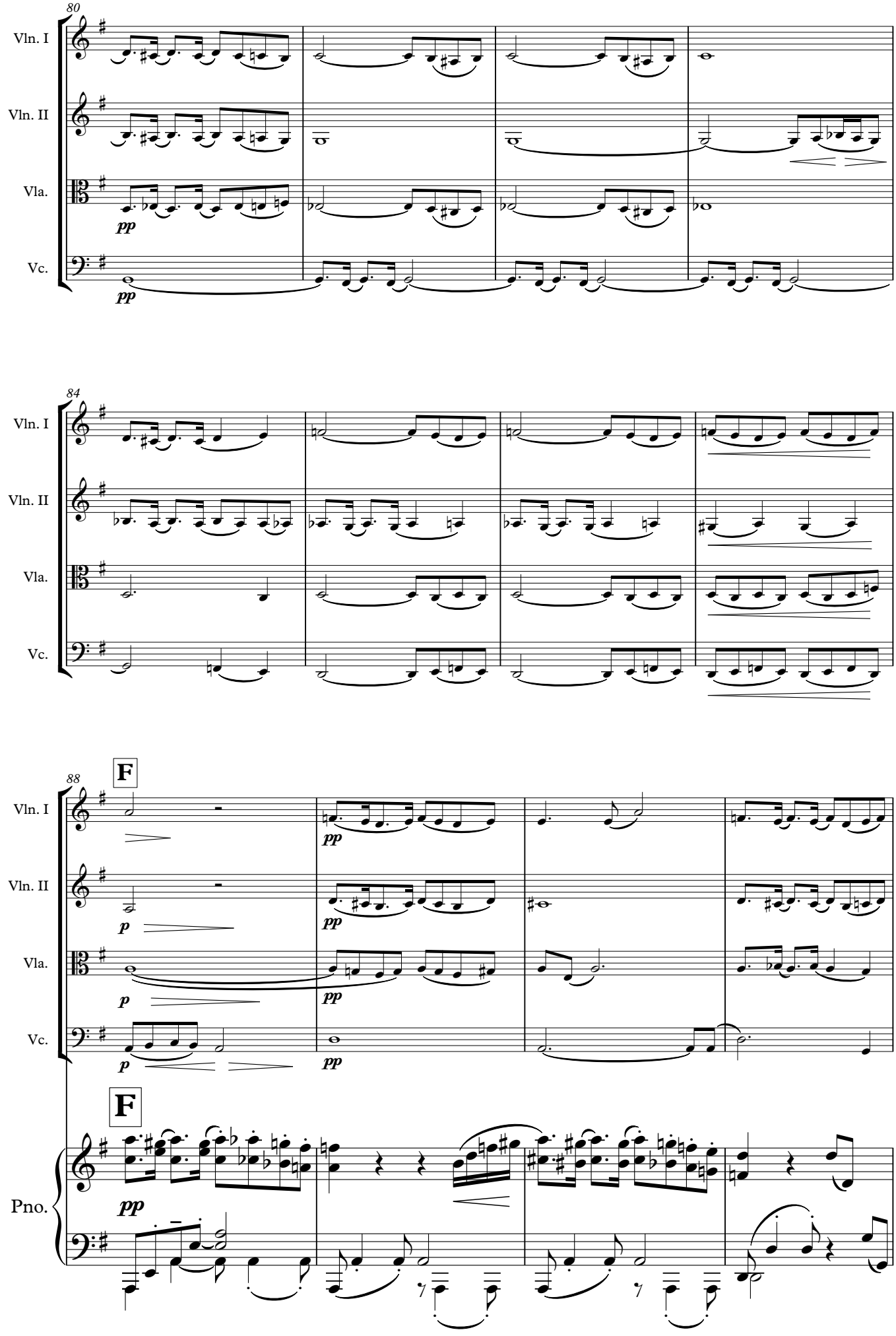
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
E Tranquillo
76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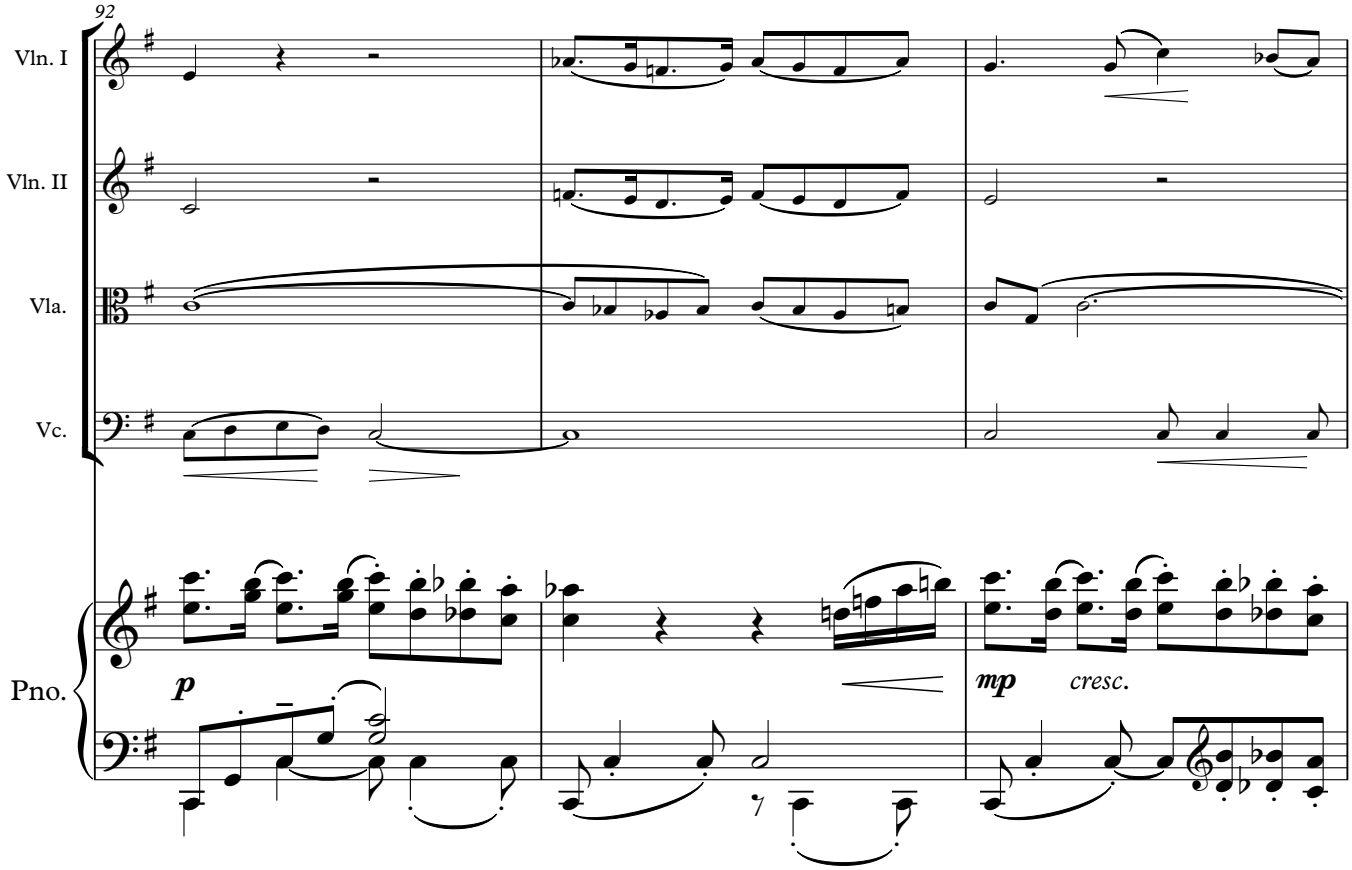
Vln. I
Vln. II
Vla.
Vc.
pp
84
88
F
p
Pno.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Vc.
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mp
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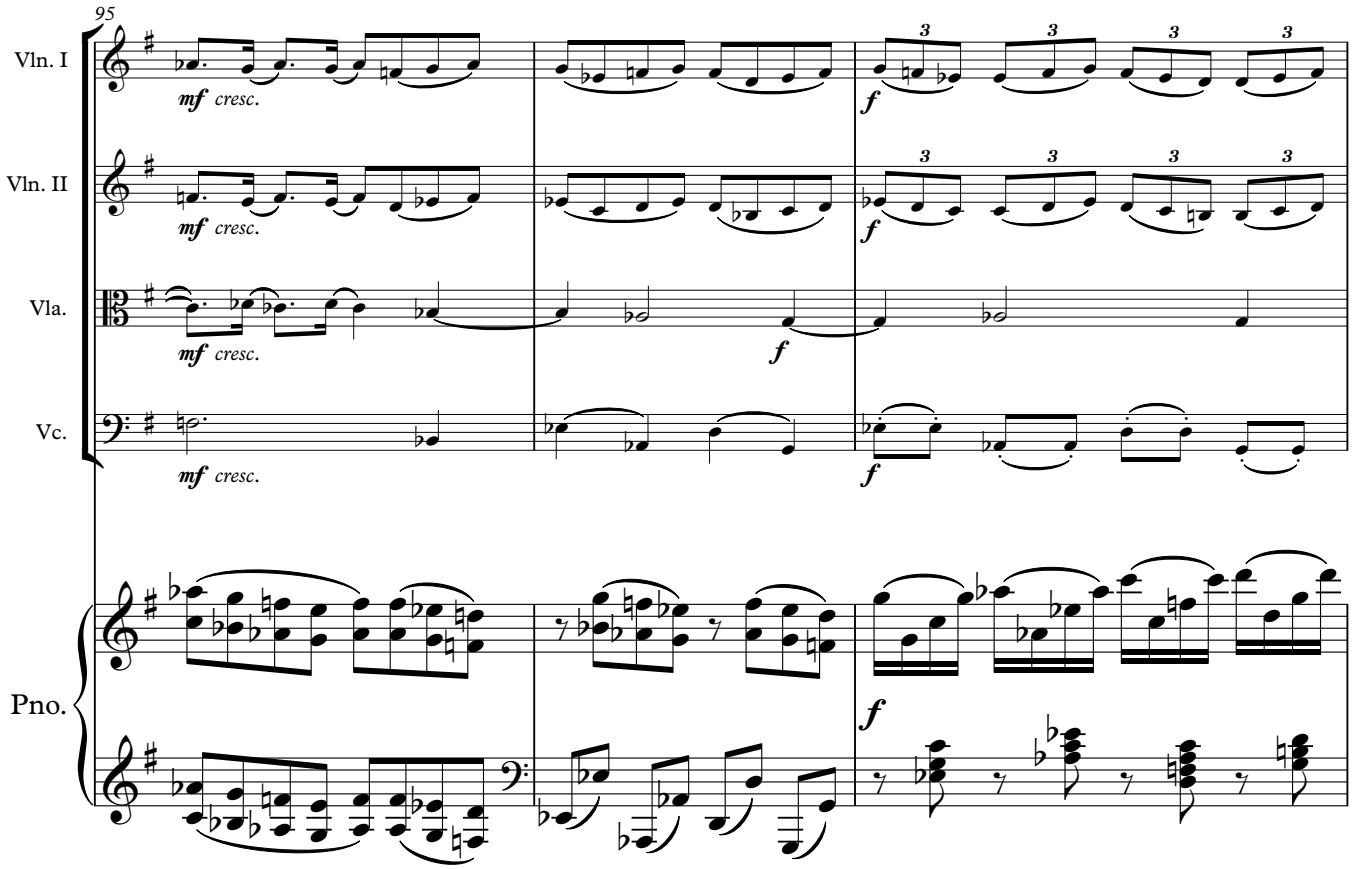
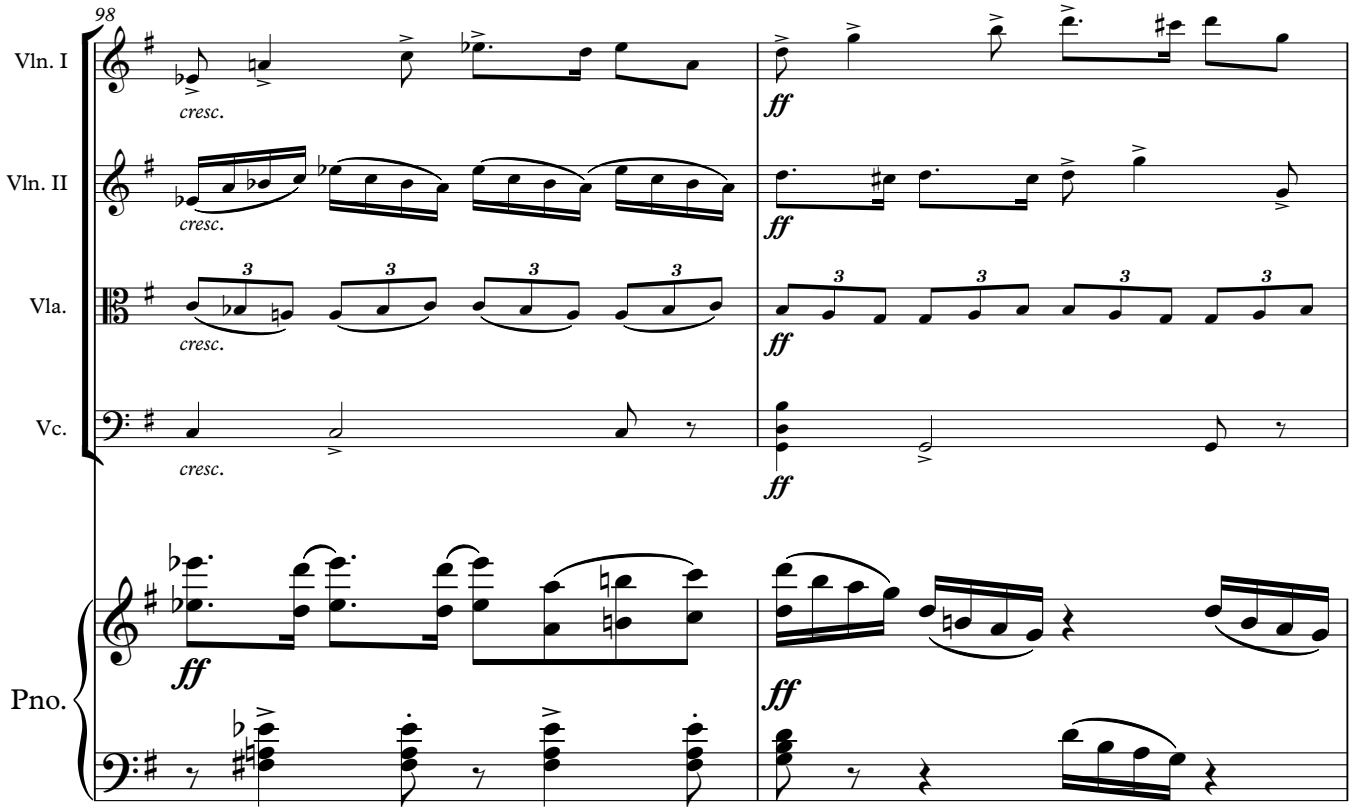

95
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf cresc.
f
3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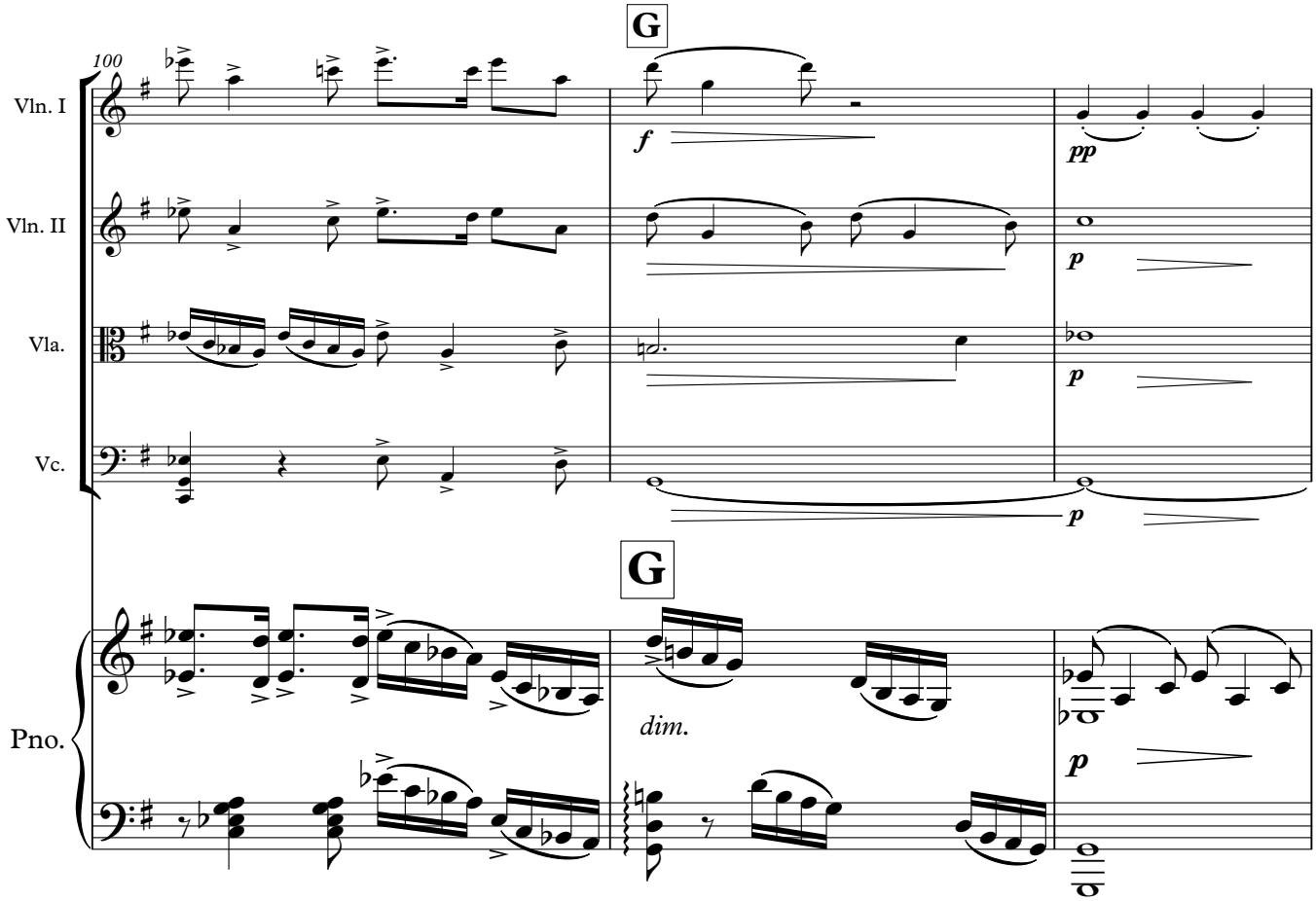
100
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Vln. II
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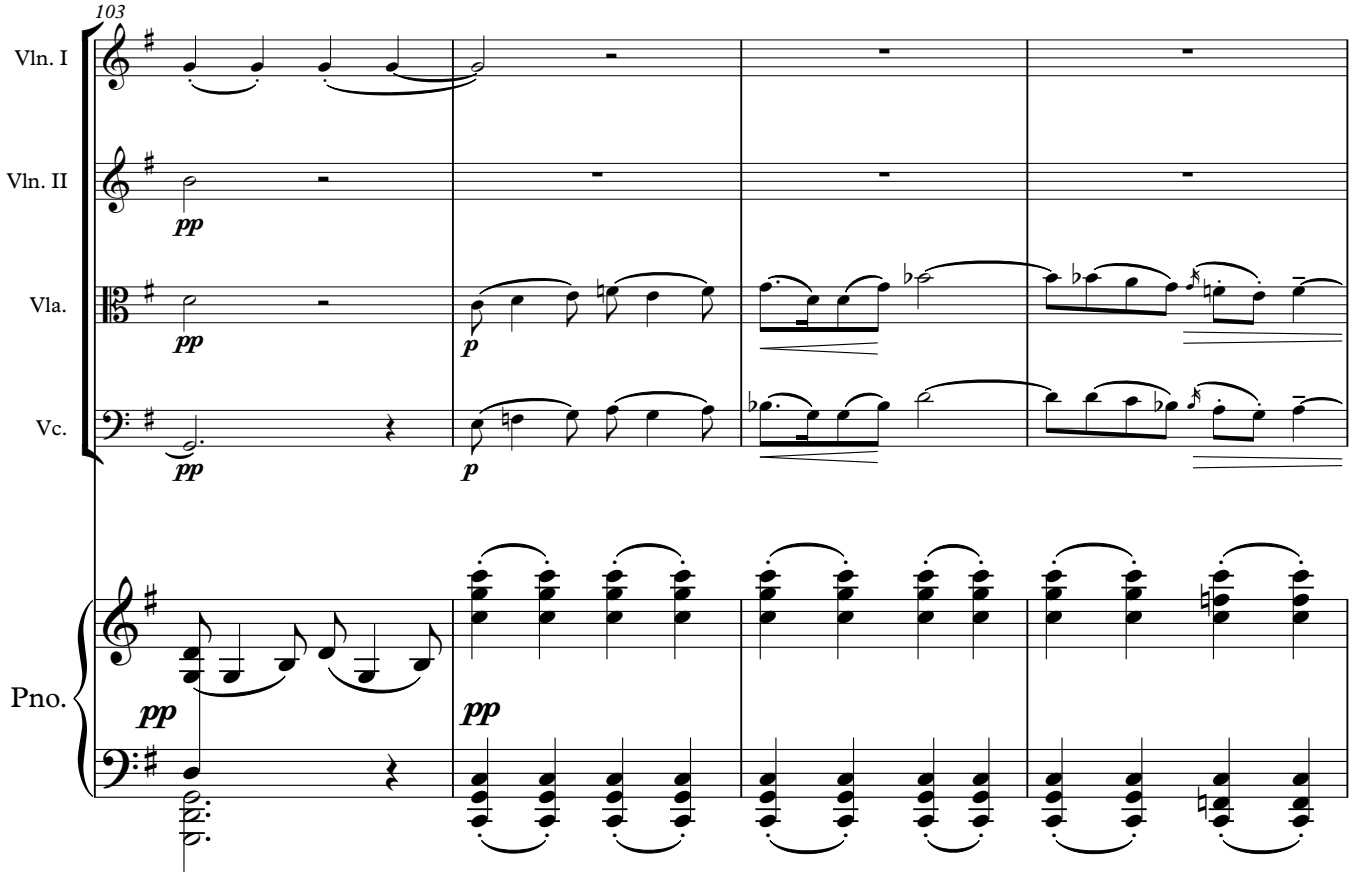
Vc.
Pno.
f
pp
p
dim.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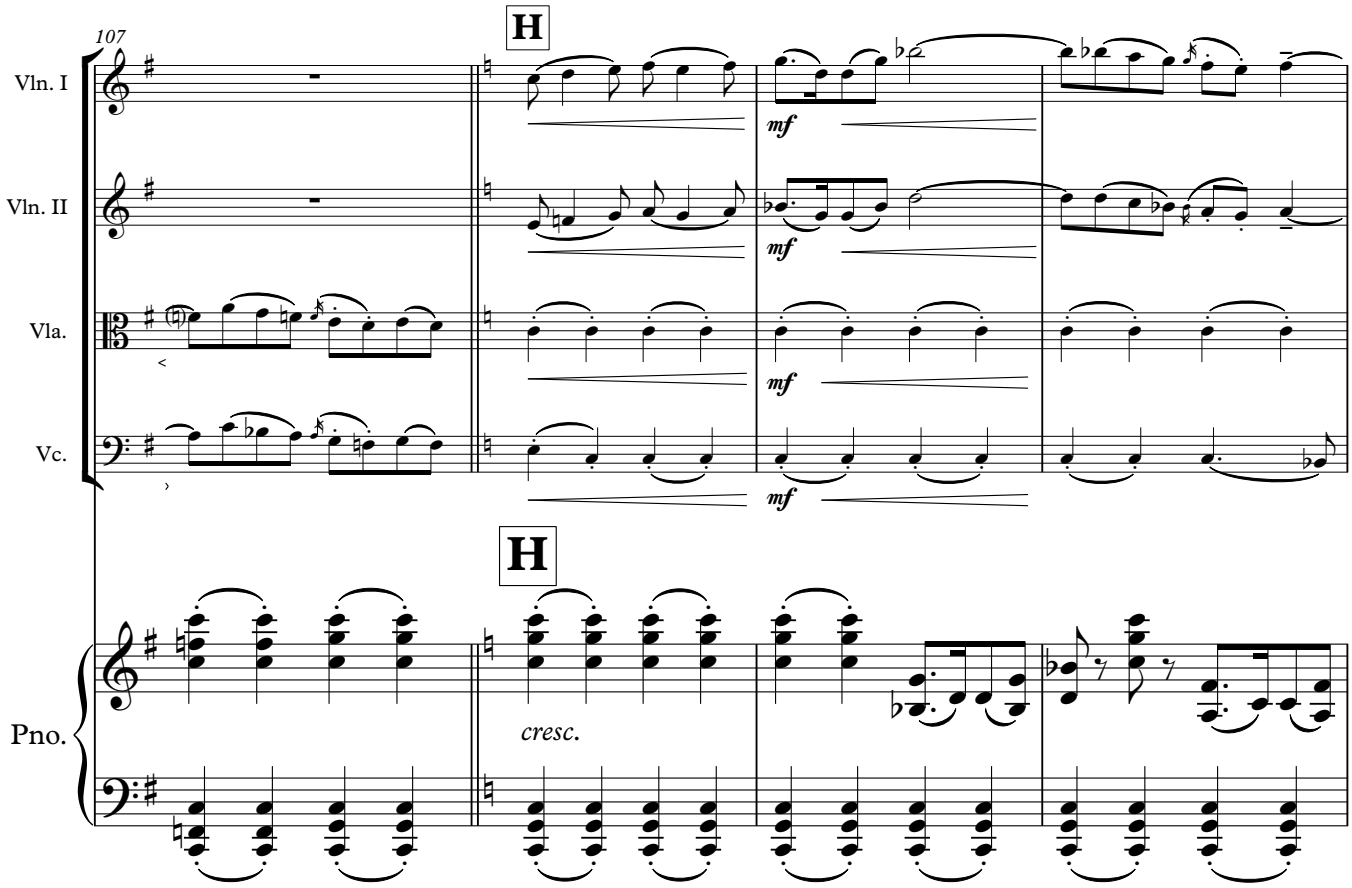
Vc.
Pno.
pp
p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Vln. I
Vln. II
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Vc.
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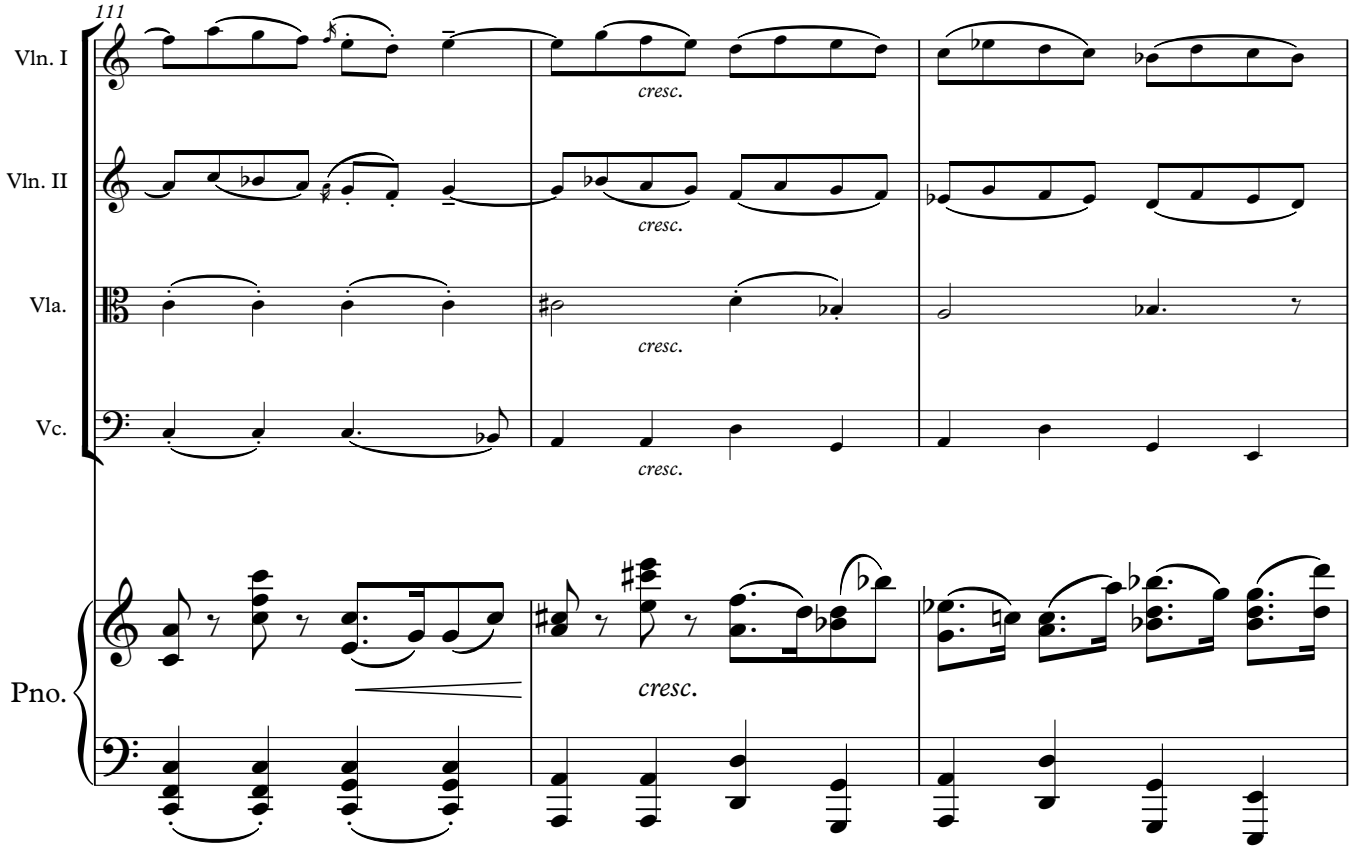
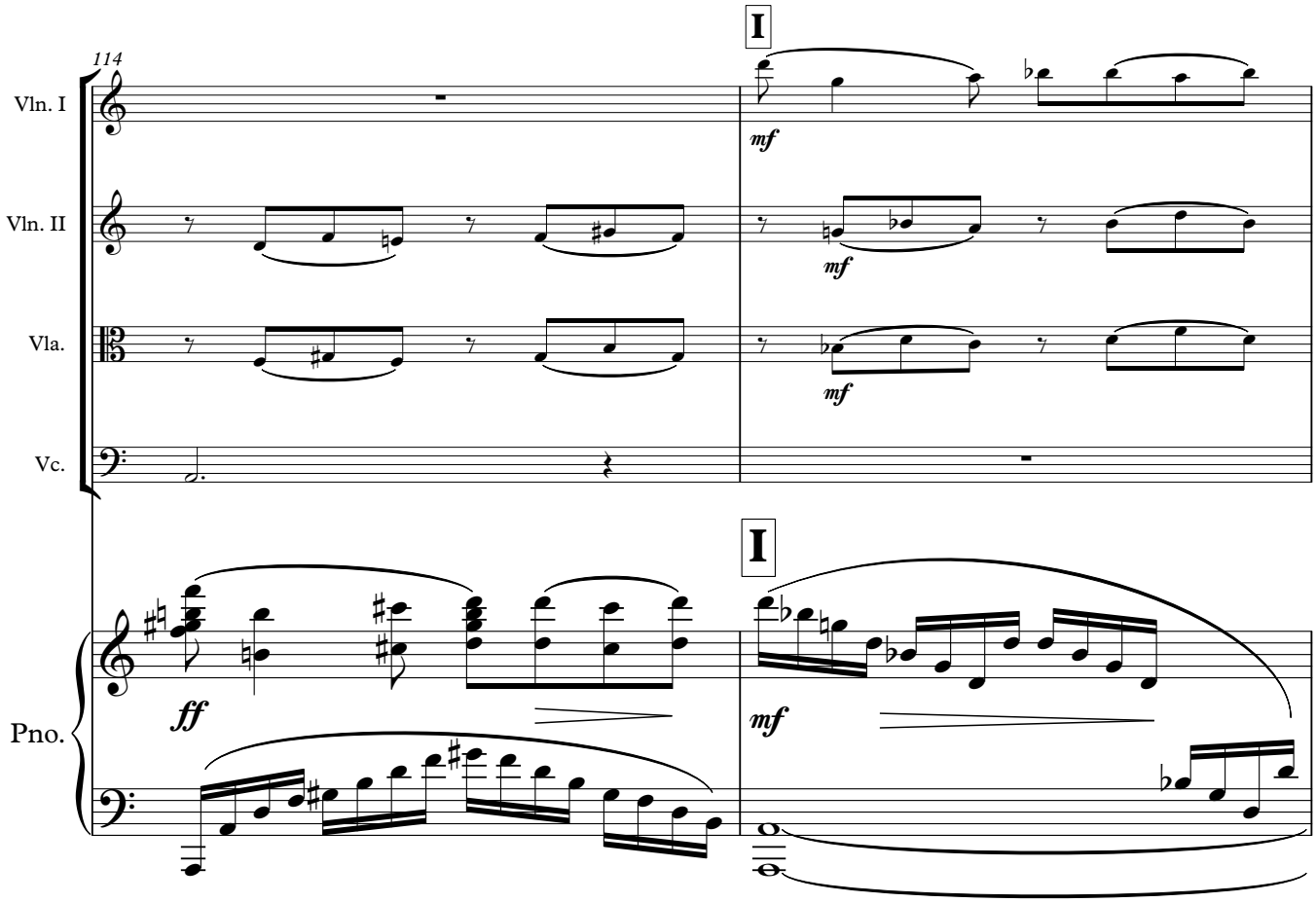
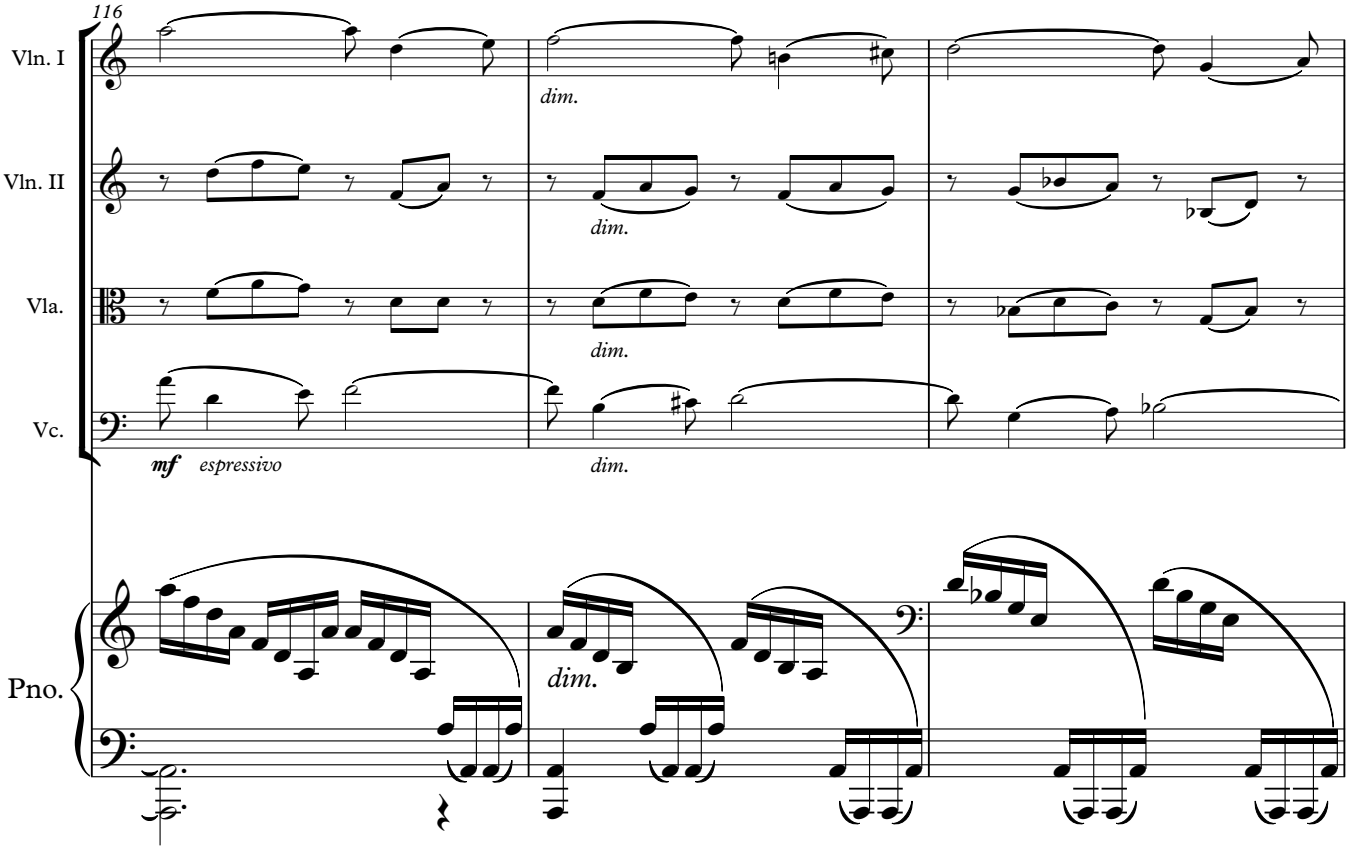
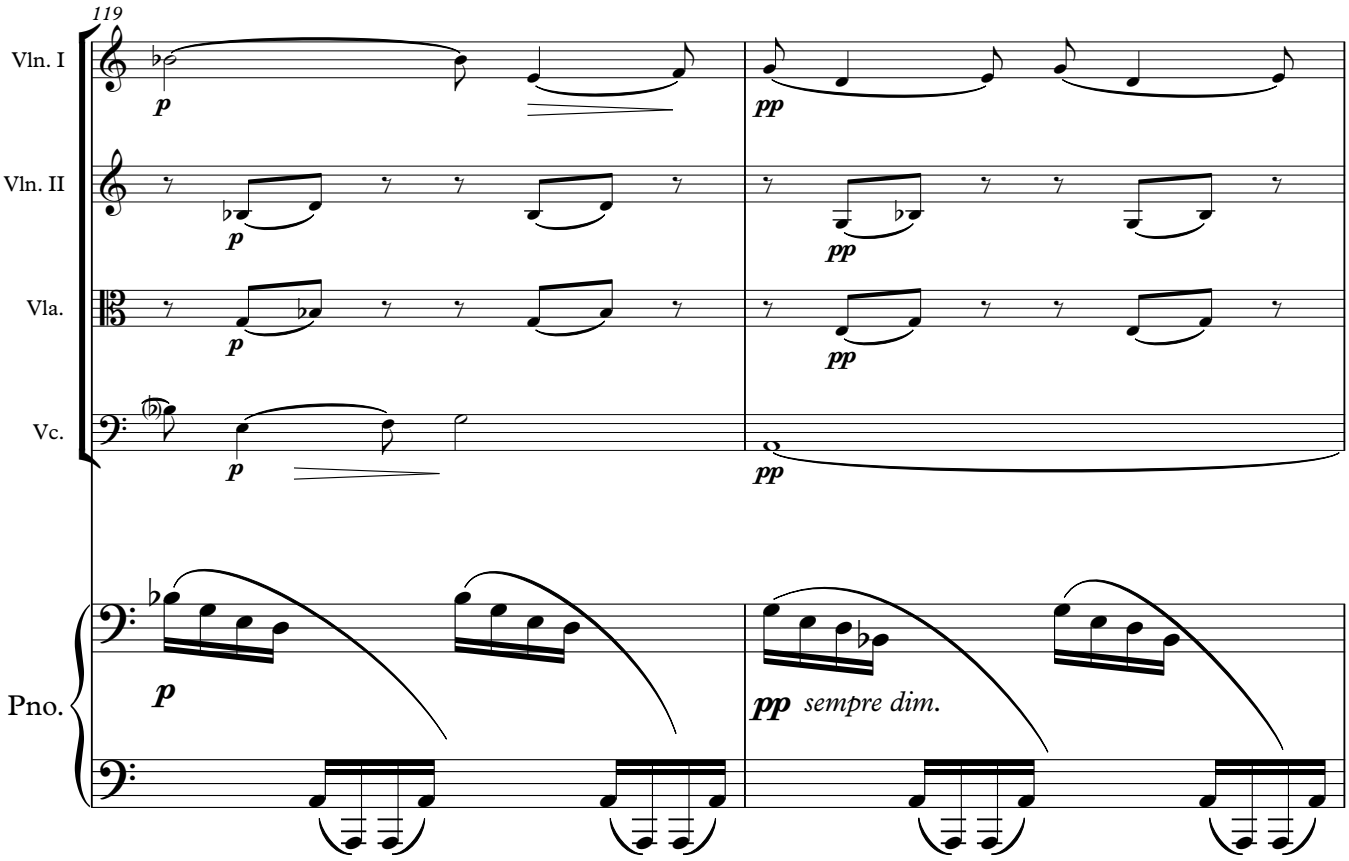
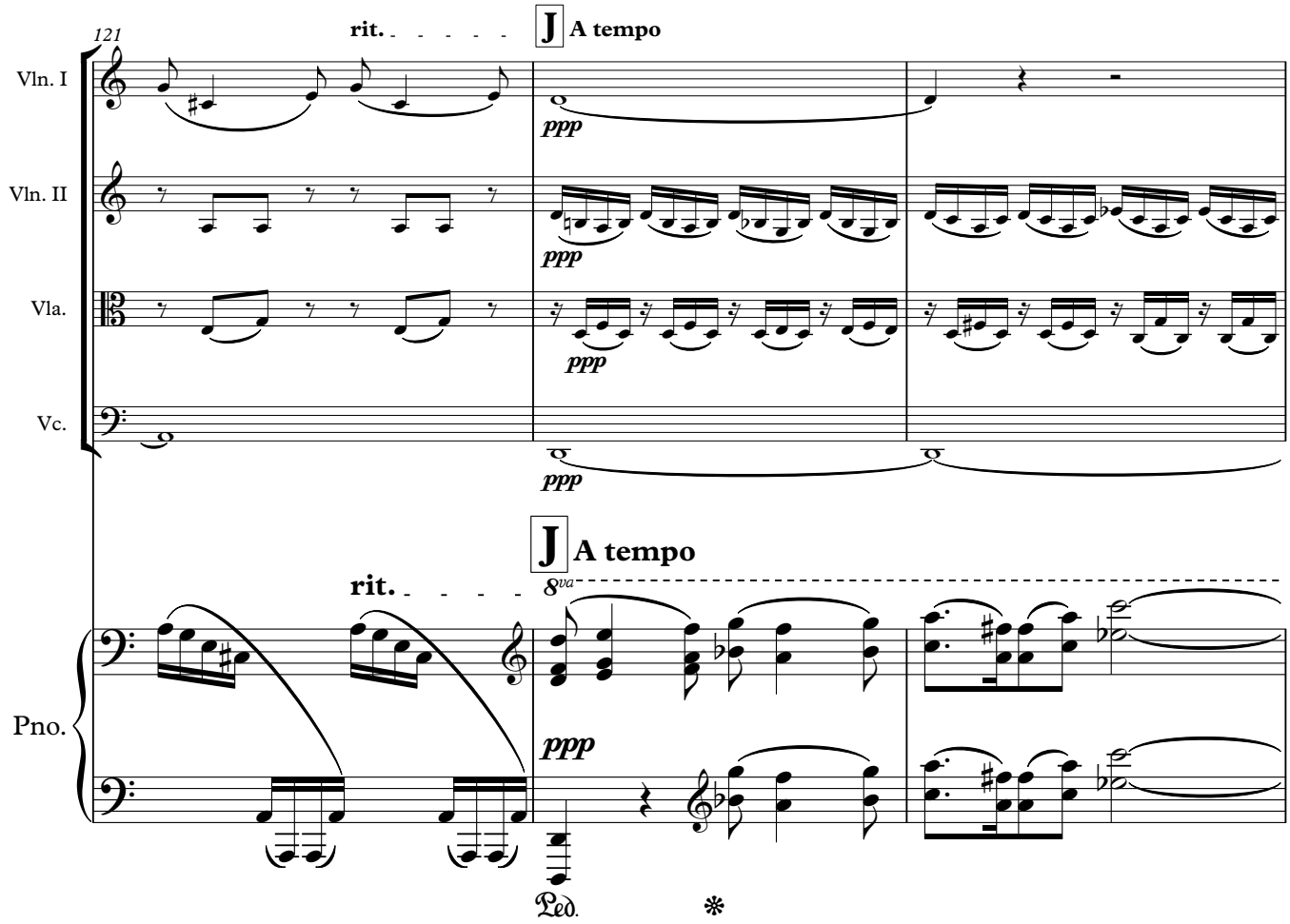
mf
cresc.

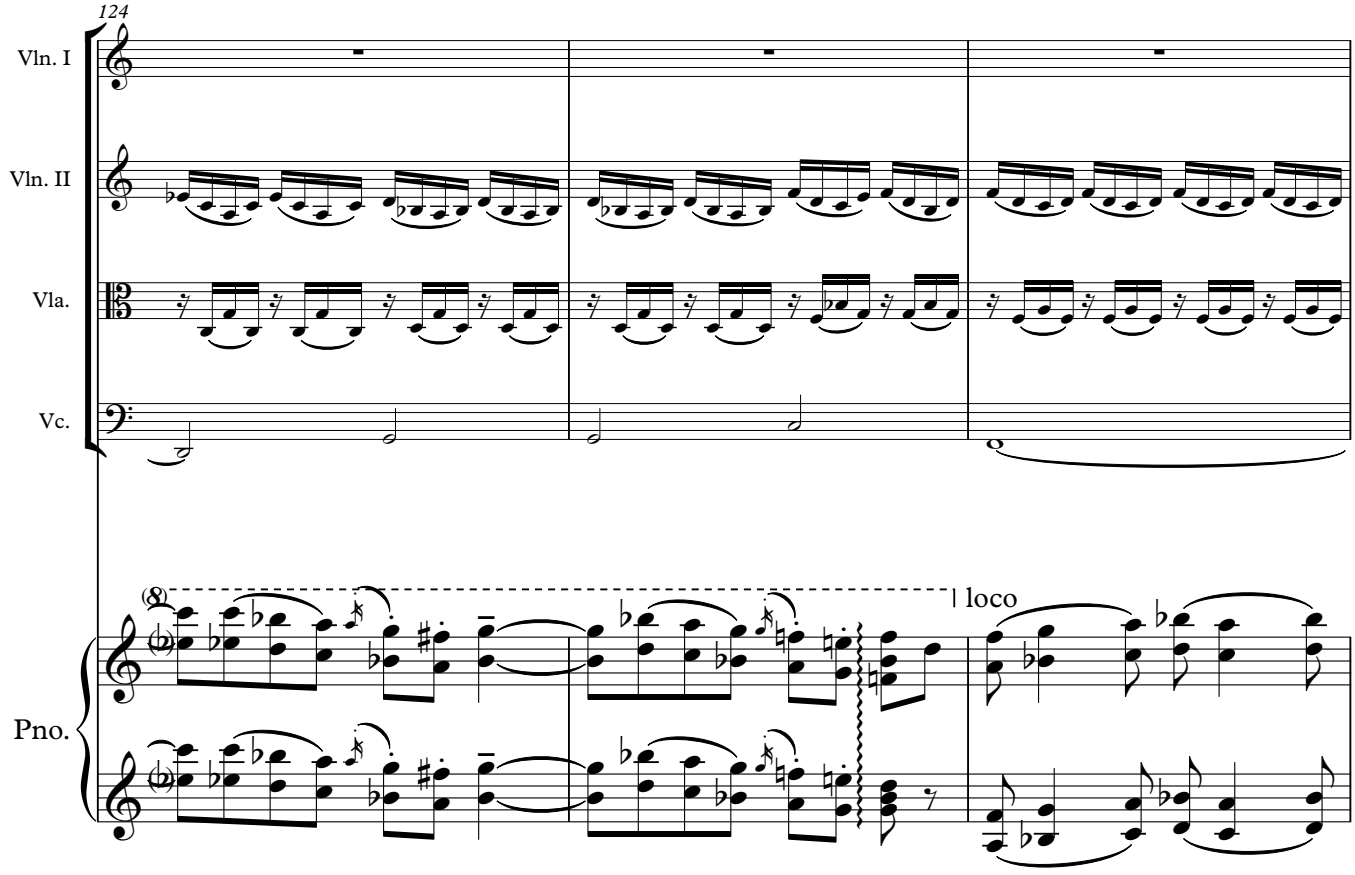

111
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.
cresc.
cresc.
cresc.
cresc.

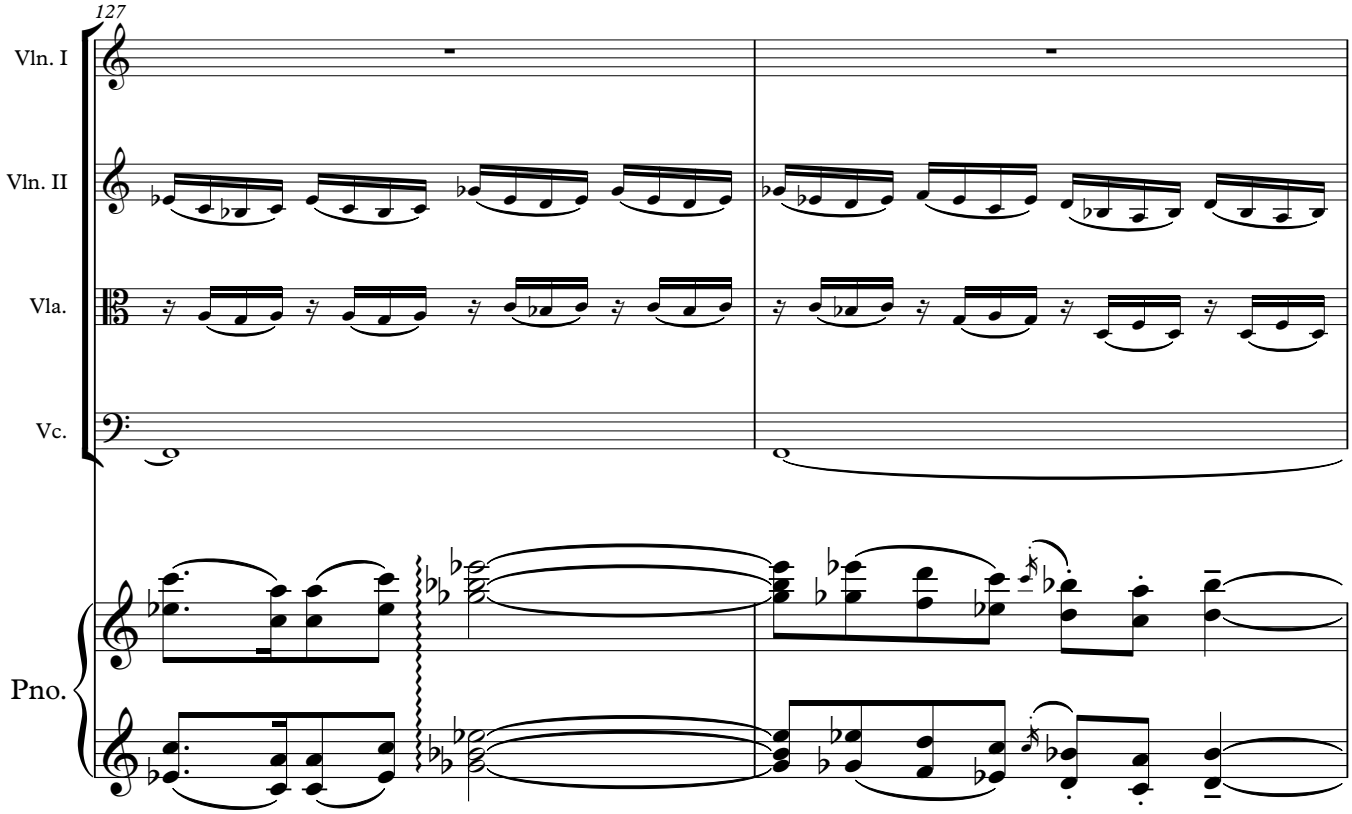

114
Vln. I
Vln. II
Vla.
Vc.
Pno.
I
I
mf
mf
mf
ff
mf


116
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf espressivo
dim.


119
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pp
pp sempre dim.


121
rit.
J A tempo
Vln. I
Vln. II
Vla.
Vc.
ppp
J A tempo
rit.
8va
Pno.
ppp
Ped.


124
Vln. I
Vln. II
Vla.
Vc.
8va
loco
Pno.


127
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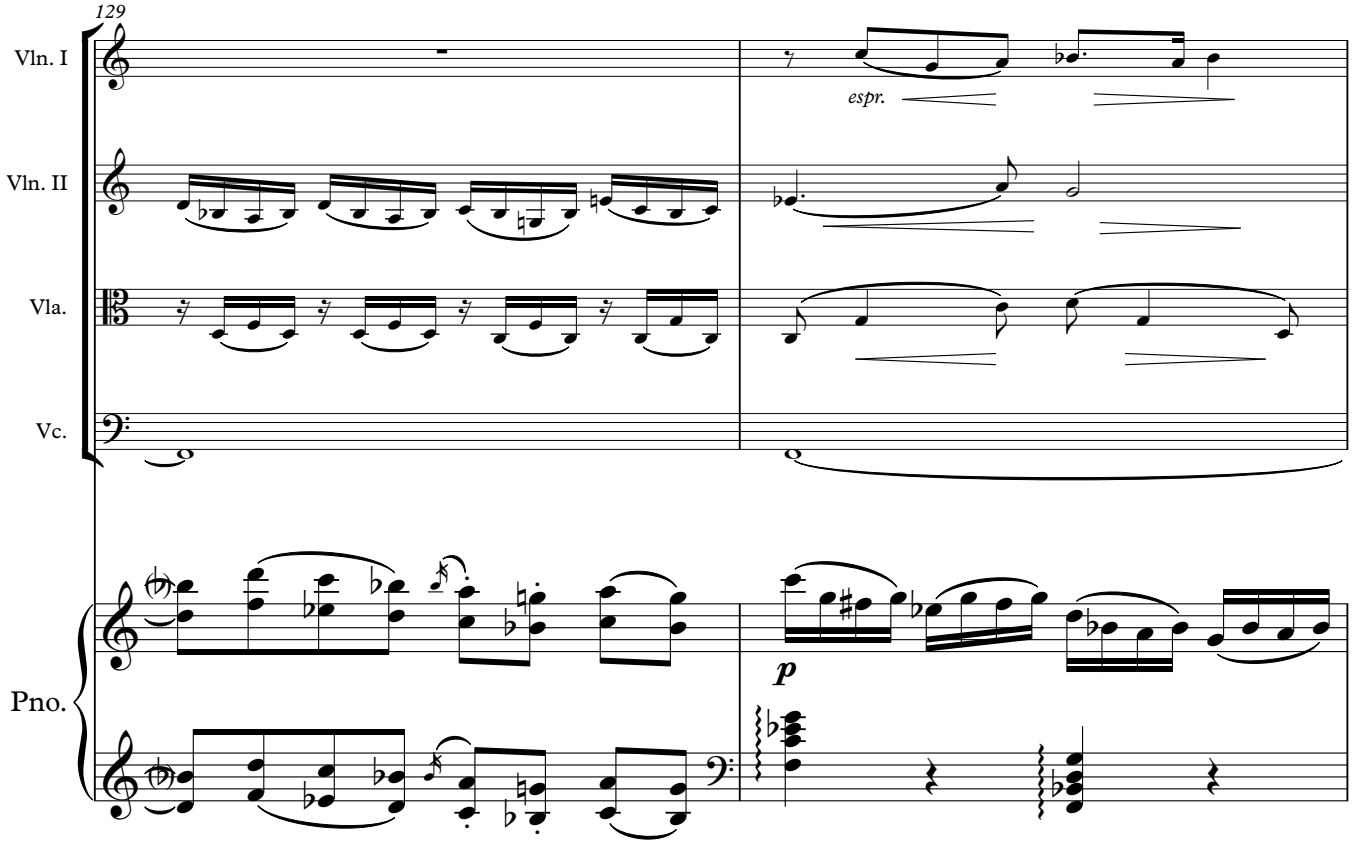
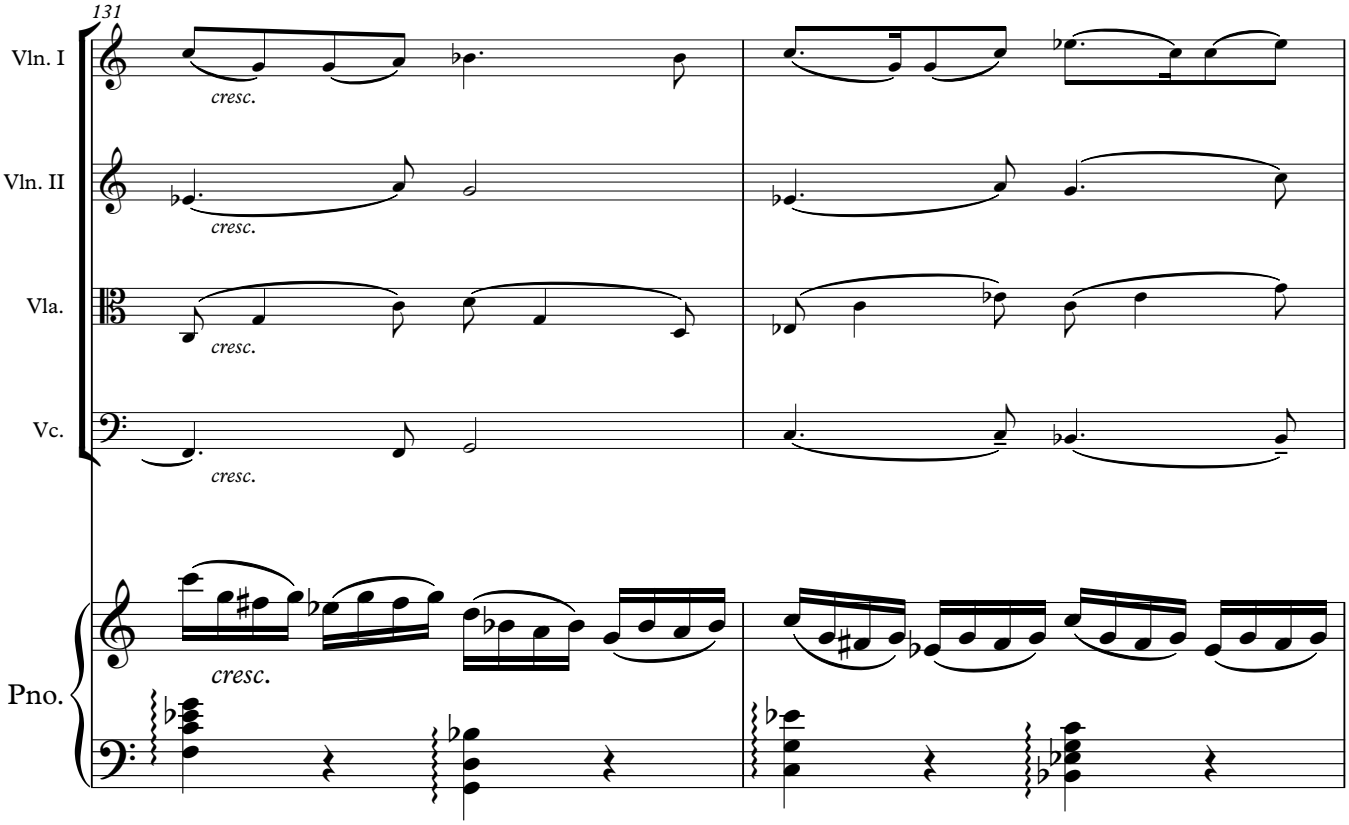
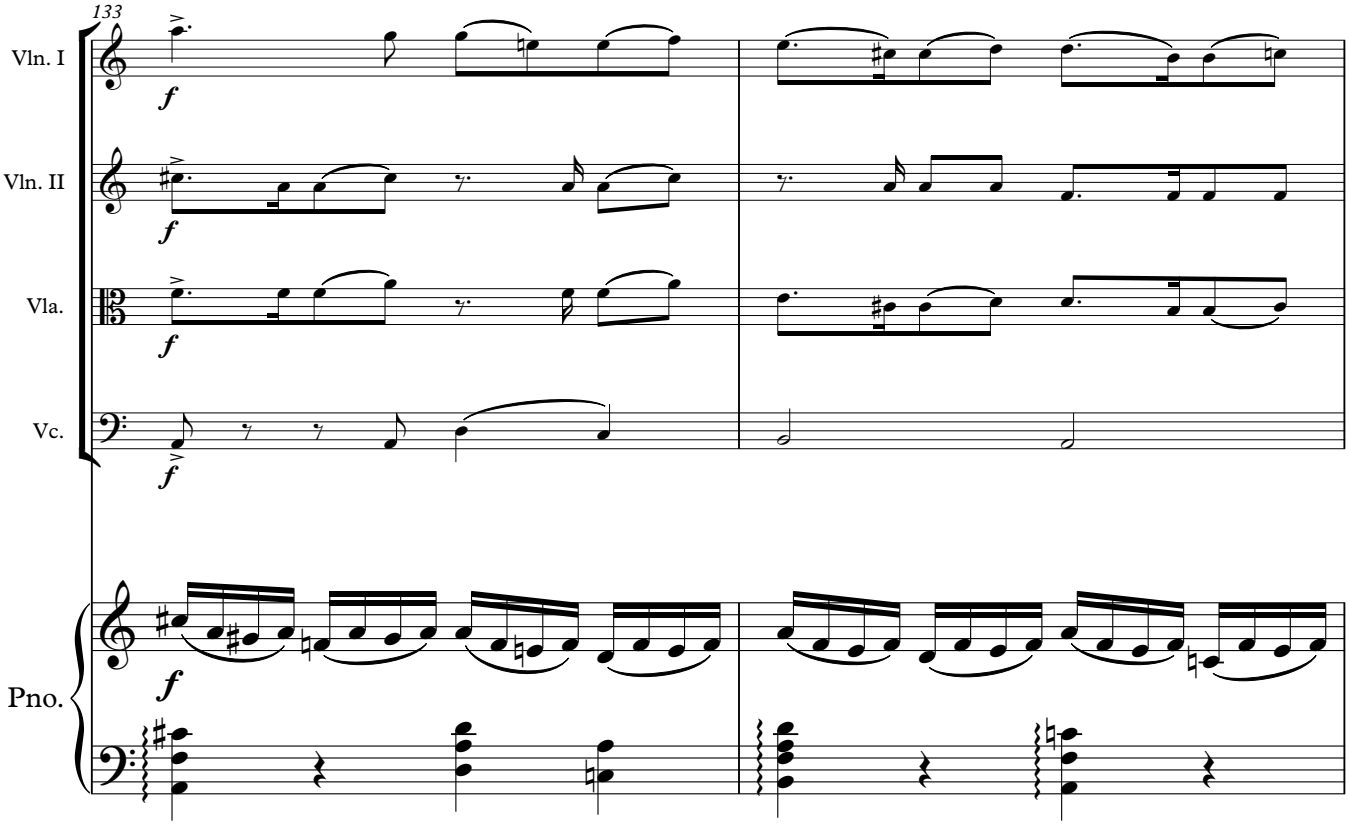
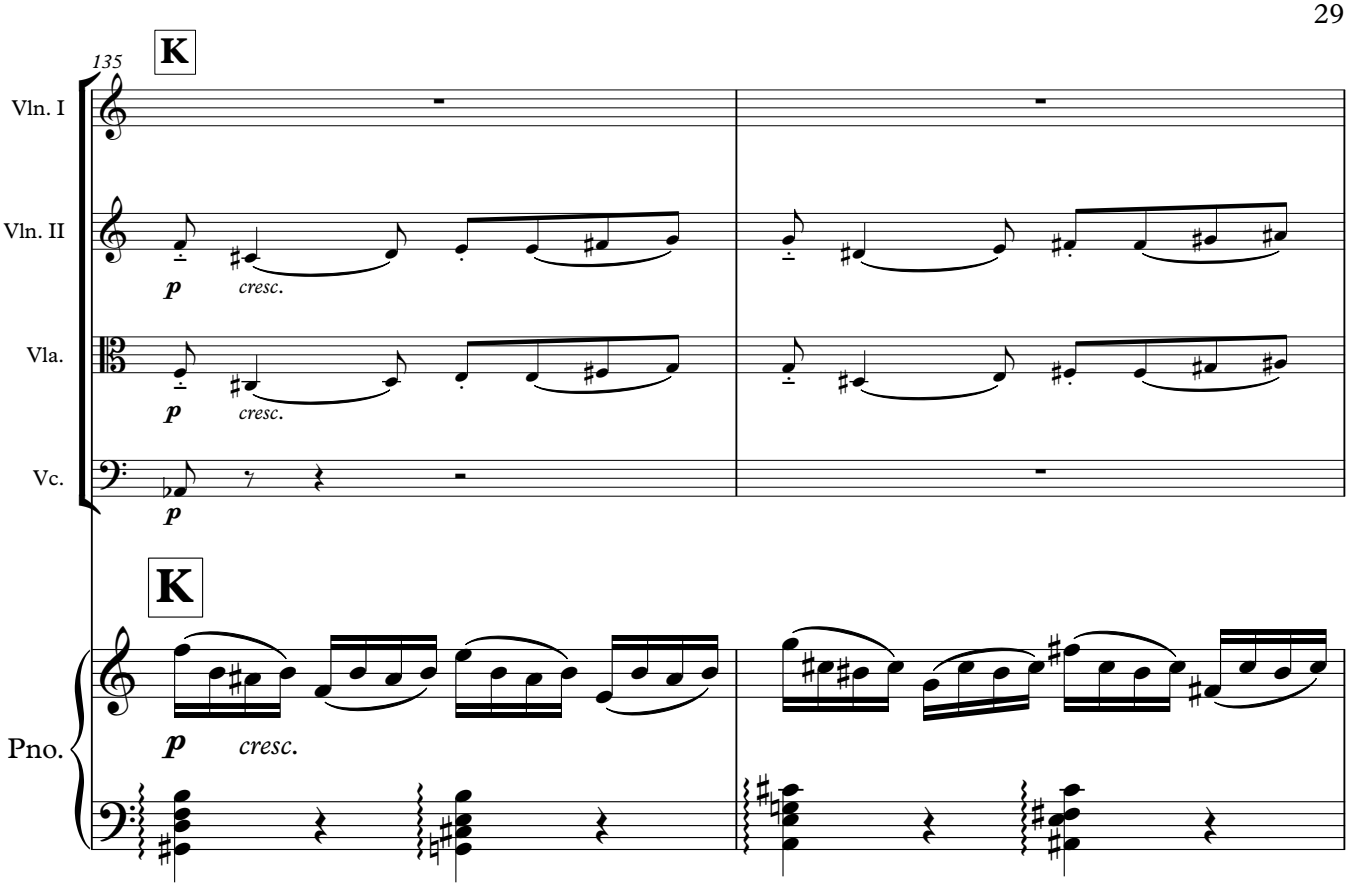
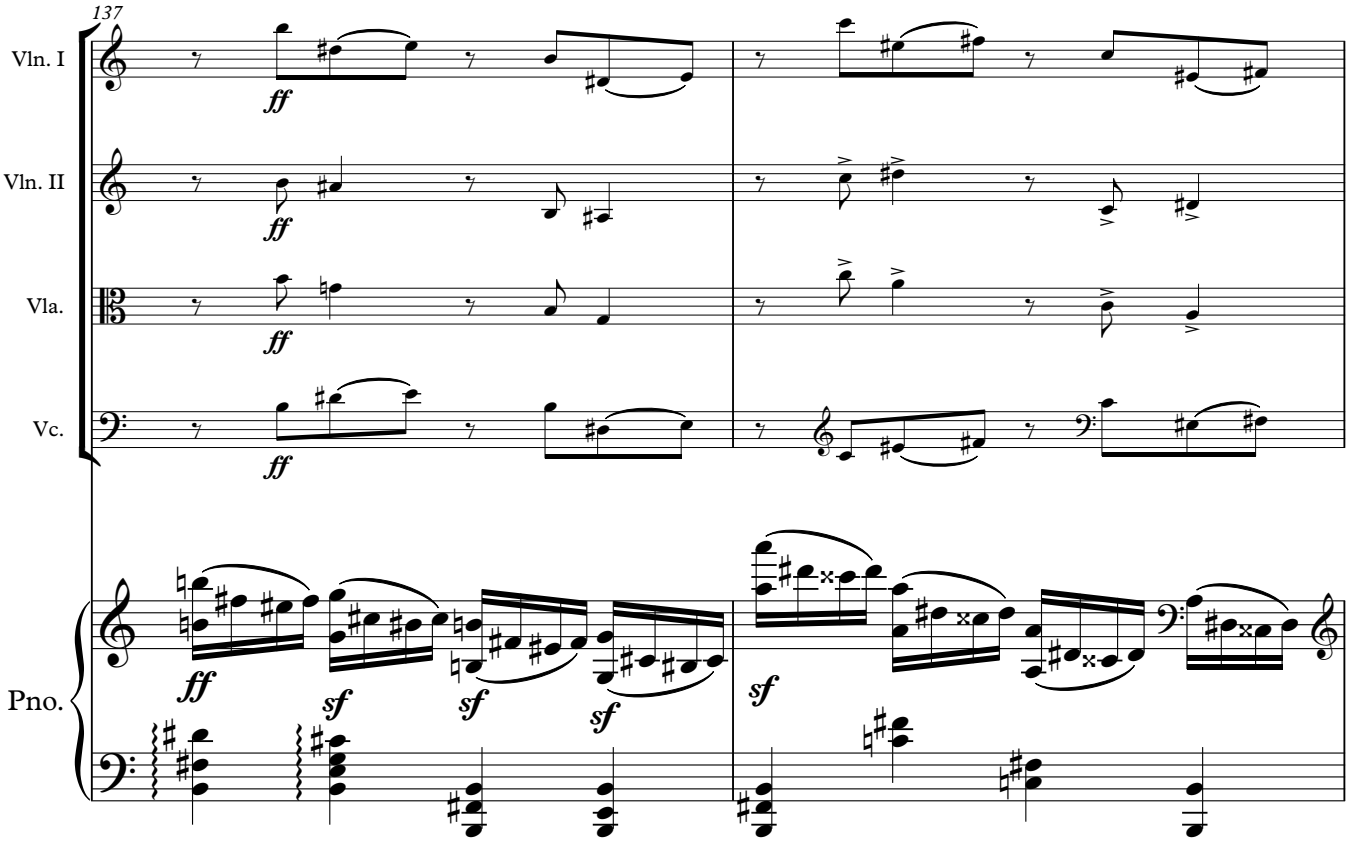
Vln. II
Vla.
Vc.
Pno.

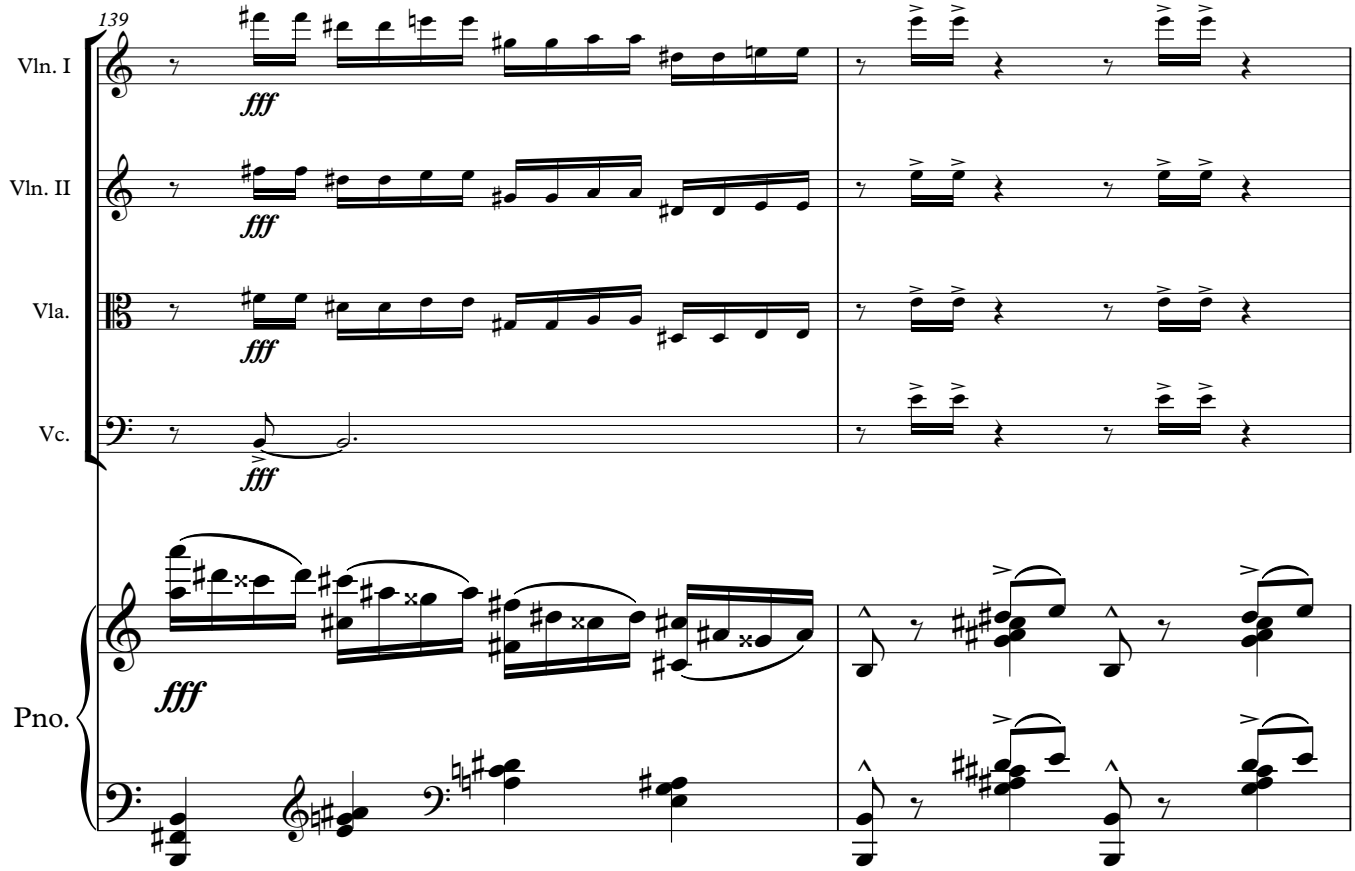

129
Vln. I
Vln. II
Vla.
Vc.
Pno.
espr.
p

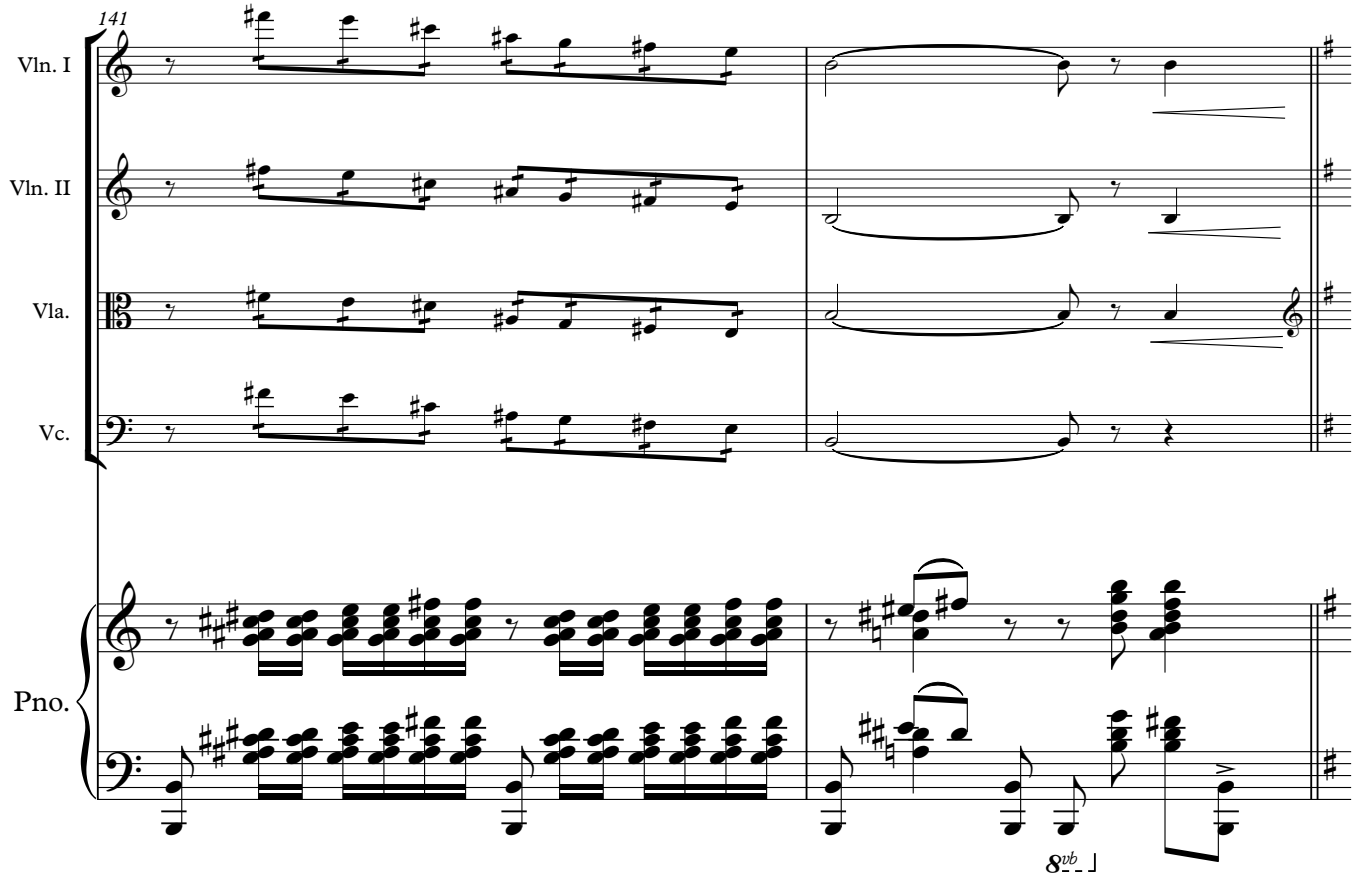

131
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.

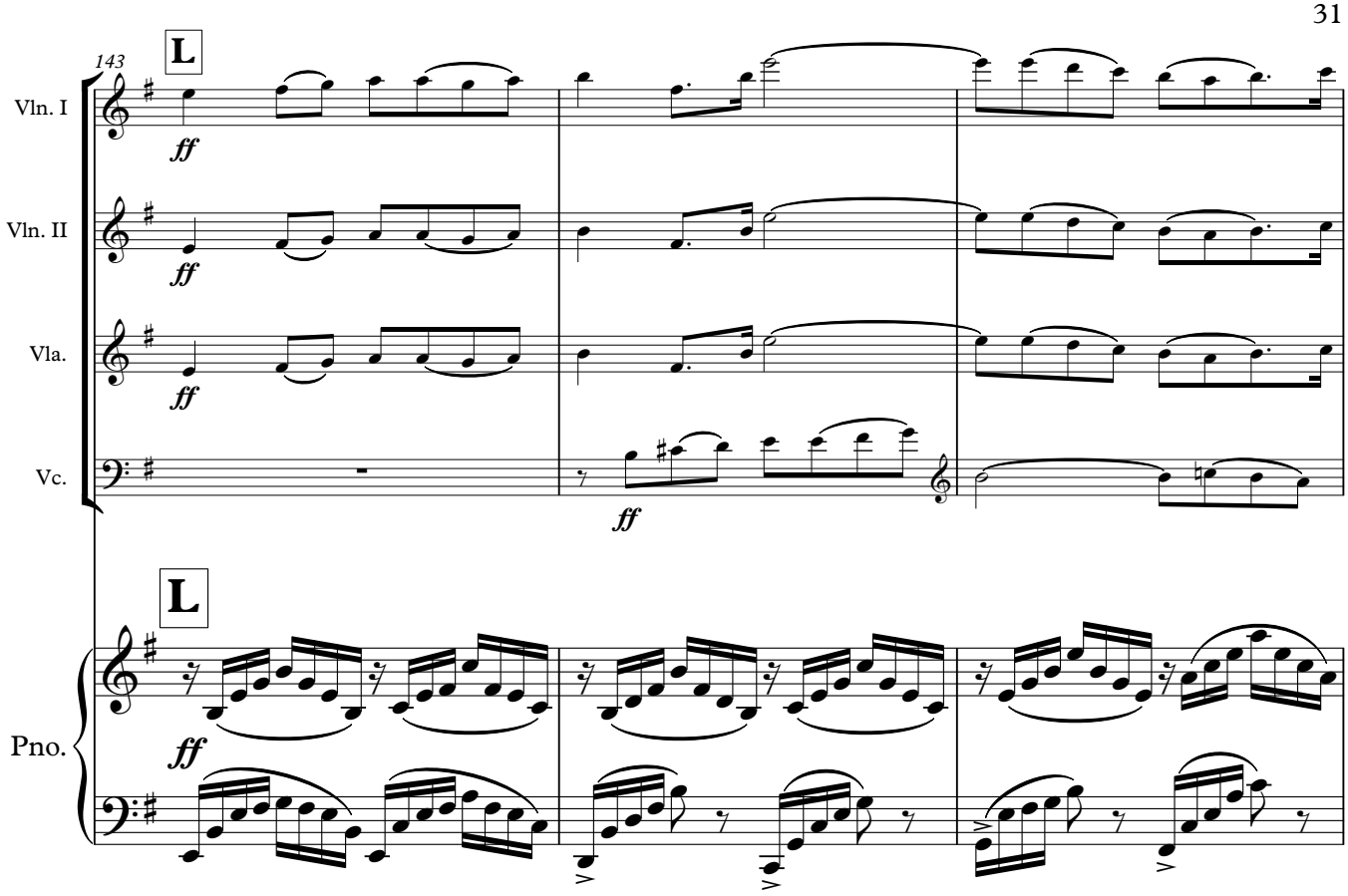

133
Vln. I
Vln. II
Vla.
Vc.
Pno.
f

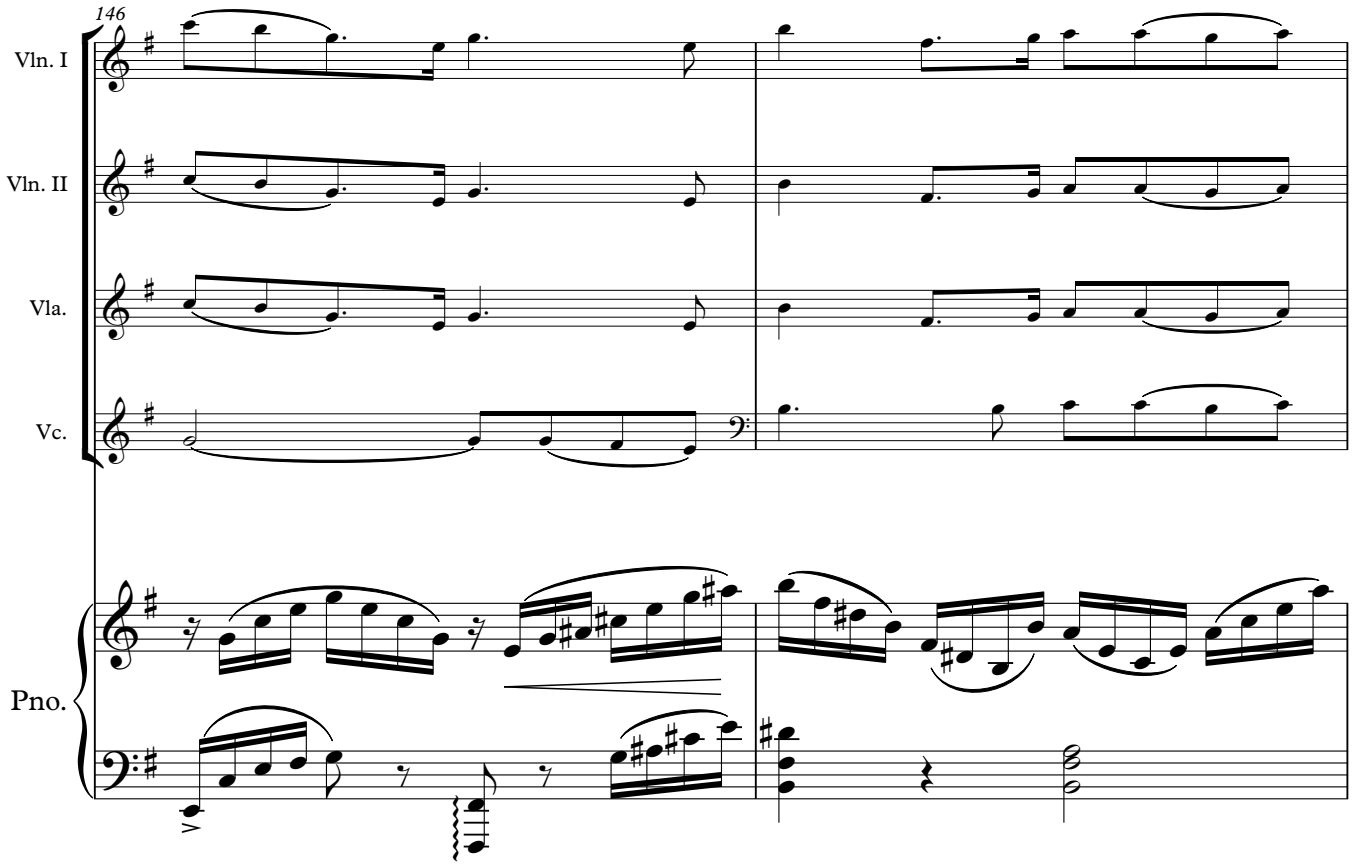

135
K
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc.
K
p
cresc.

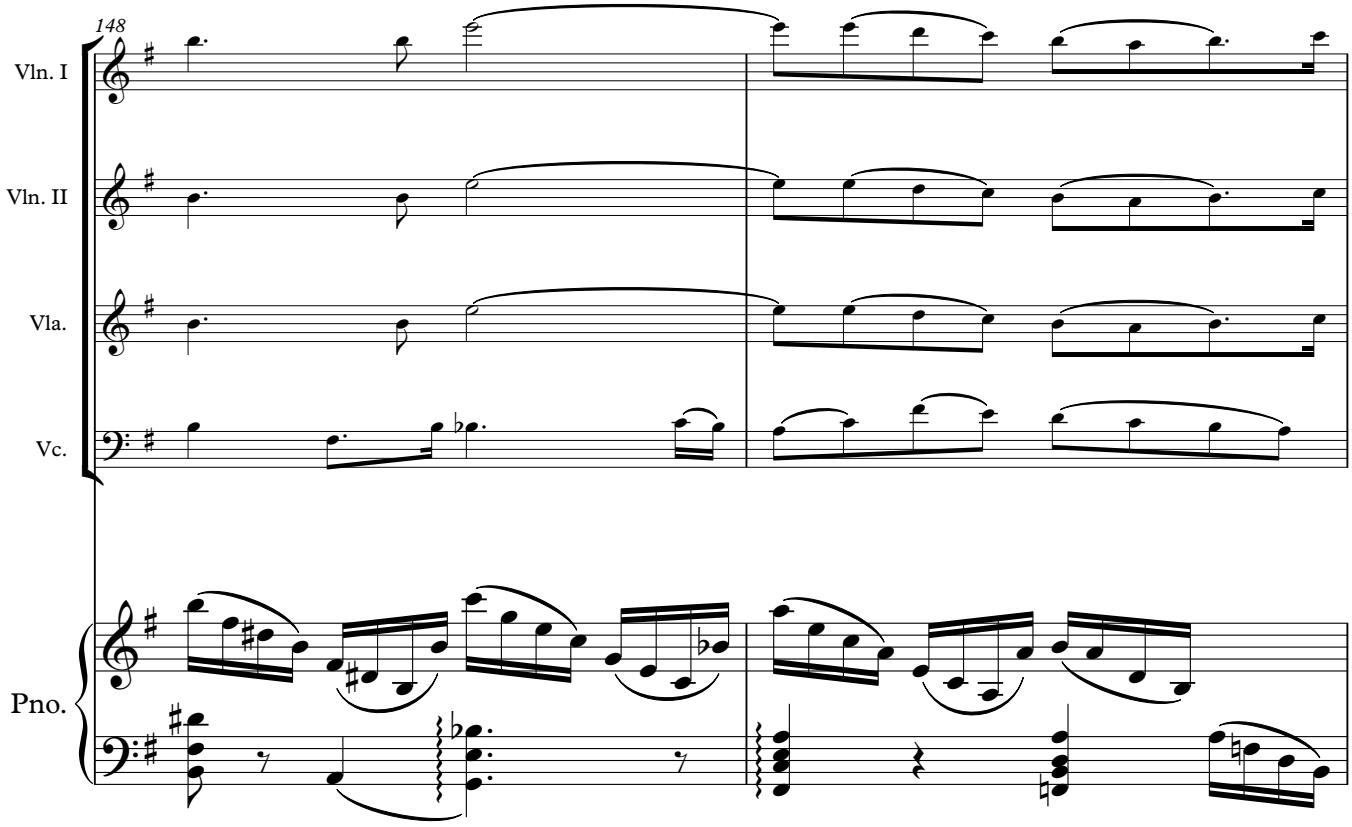

137
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
ff
ff
ff
ff
sf
sf
sf
sf

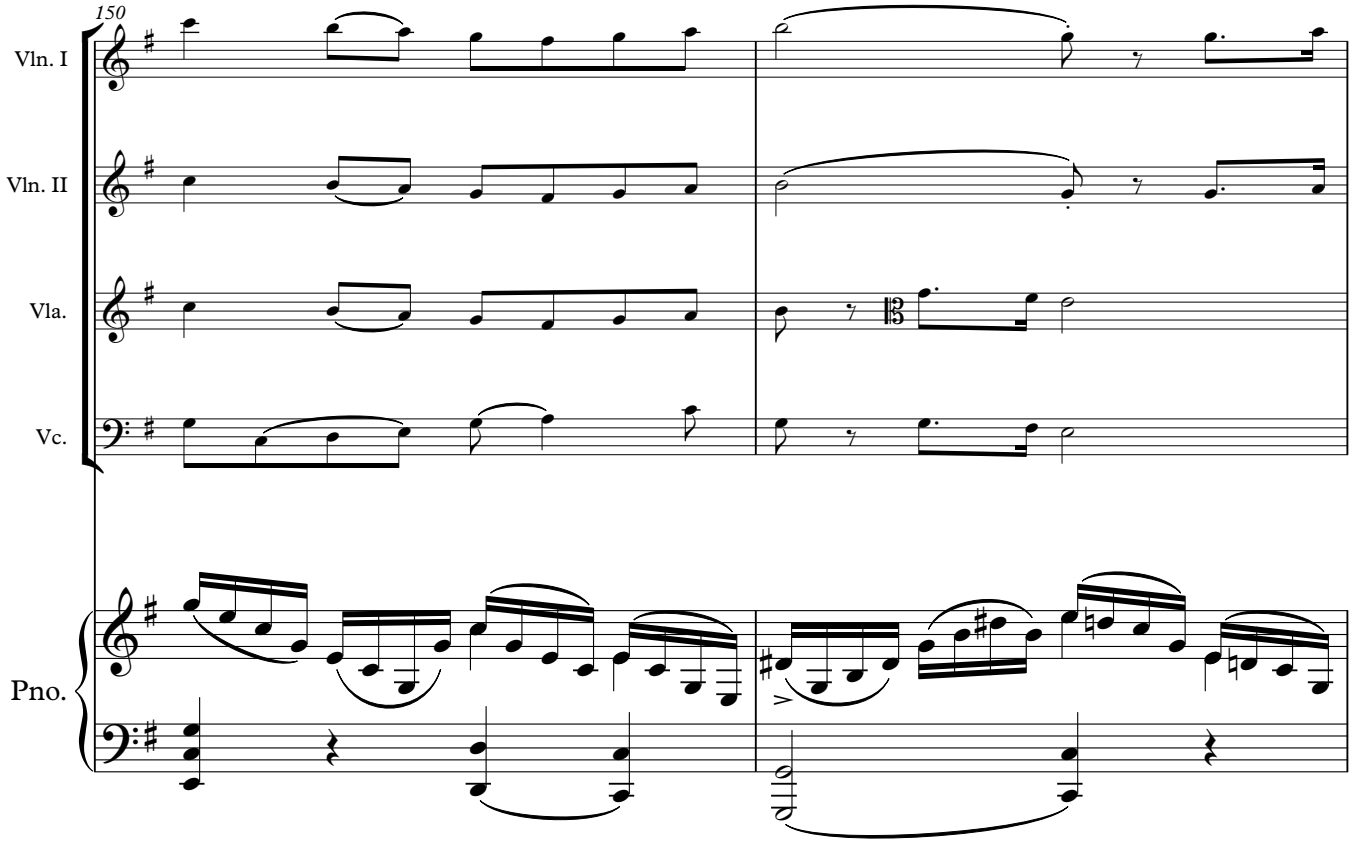

139
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff

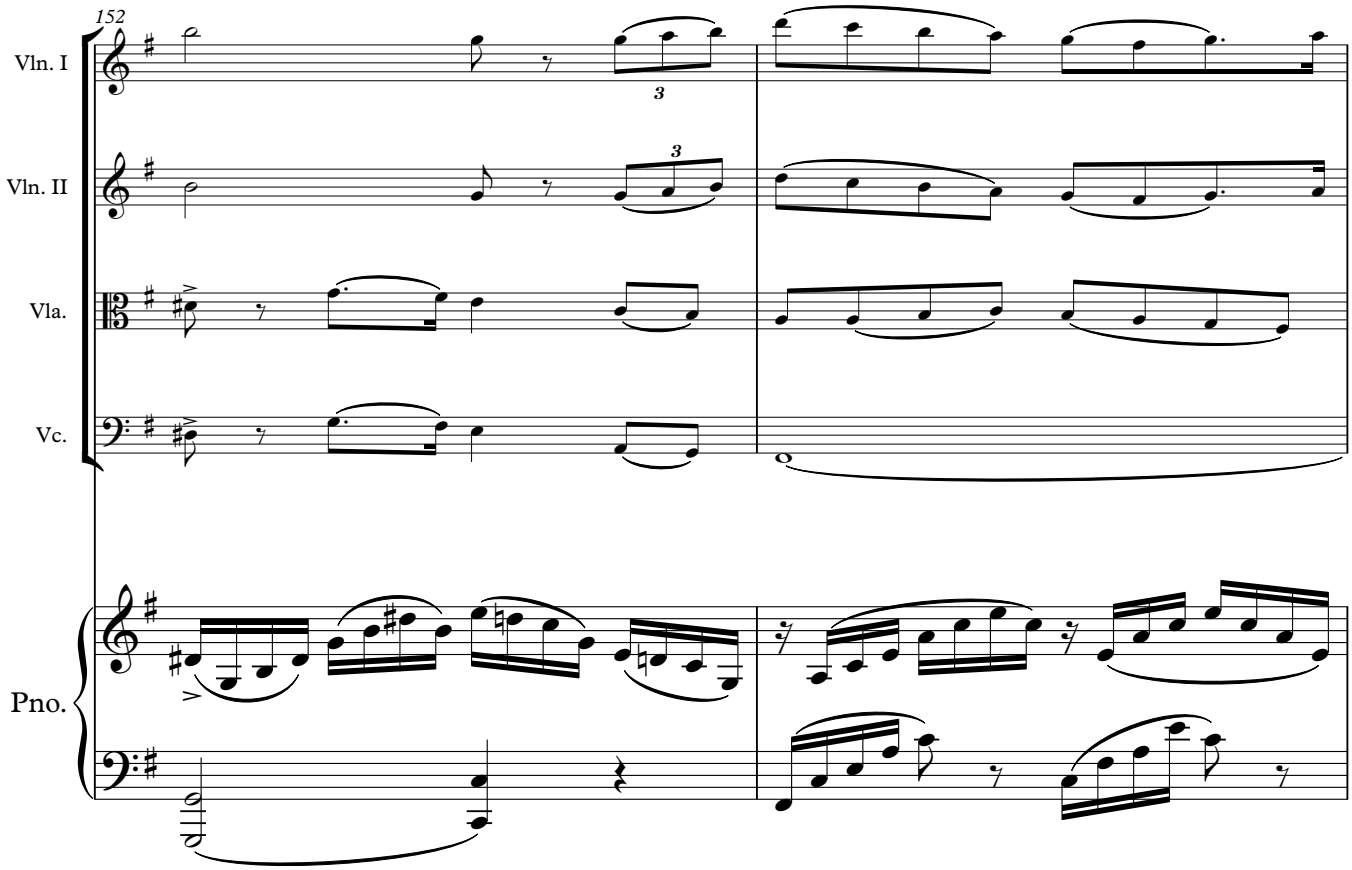

141
Vln. I
Vln. II
Vla.
Vc.
Pno.
8vb

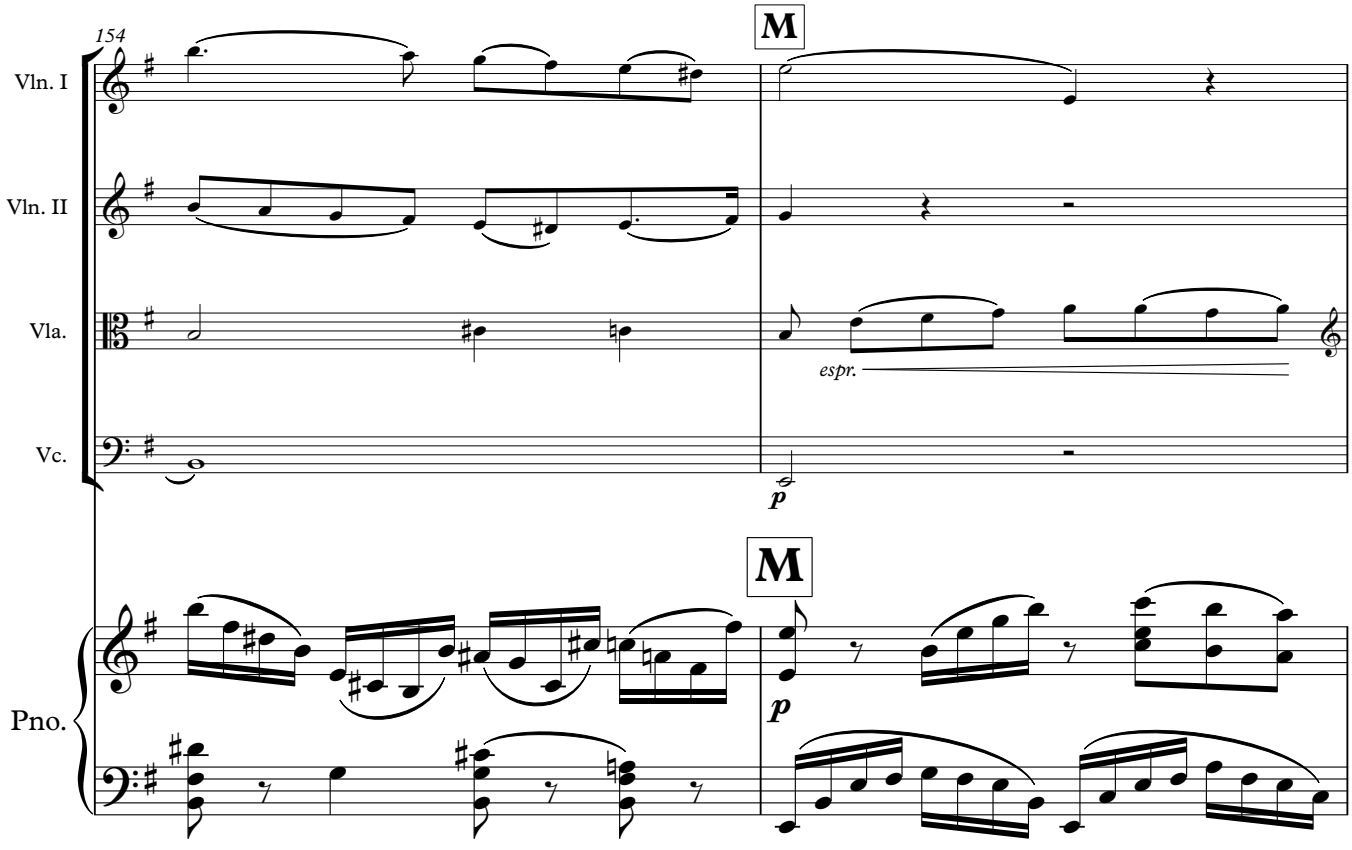

143
L
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff

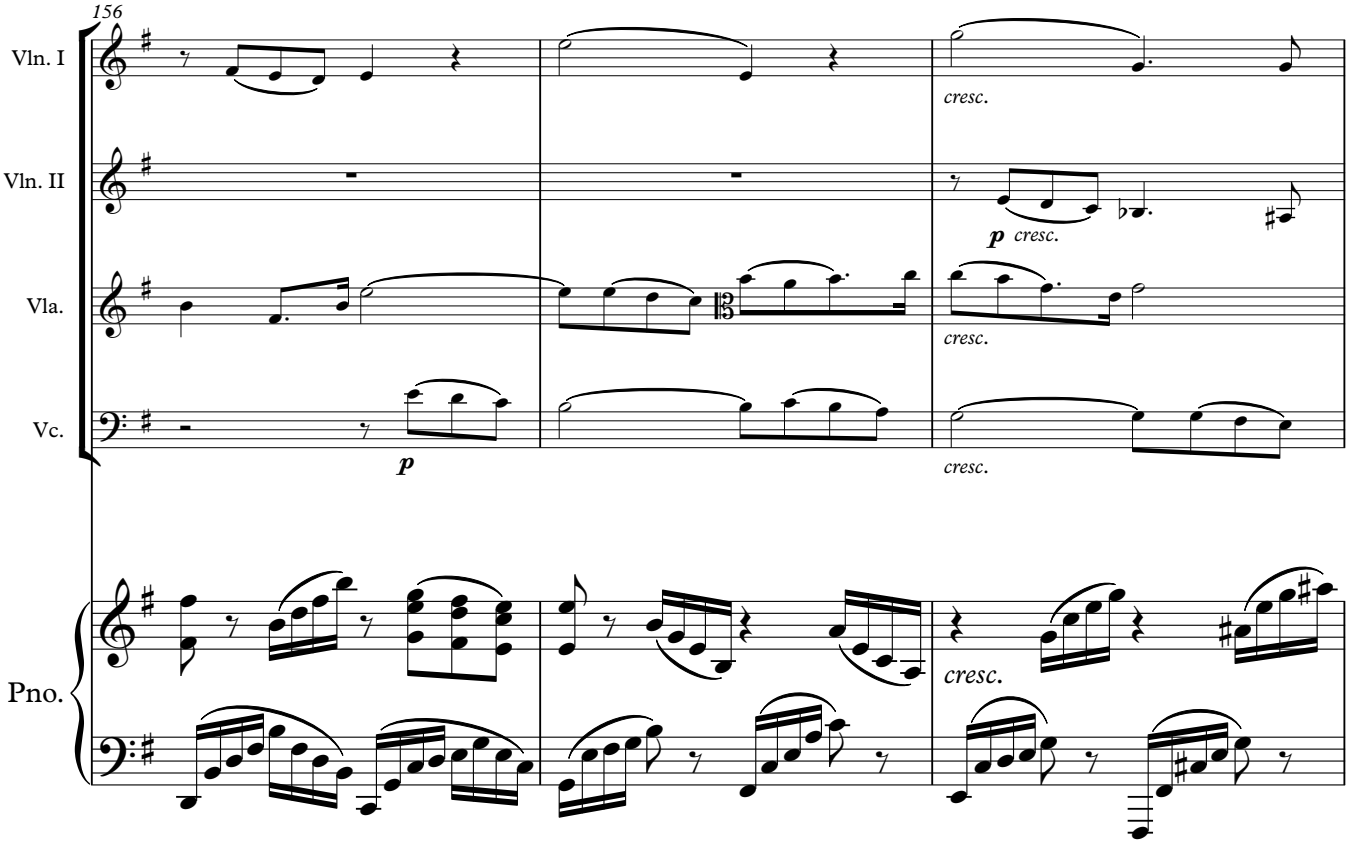

146
Vln. I
Vln. II
Vla.
Vc.
Pno.

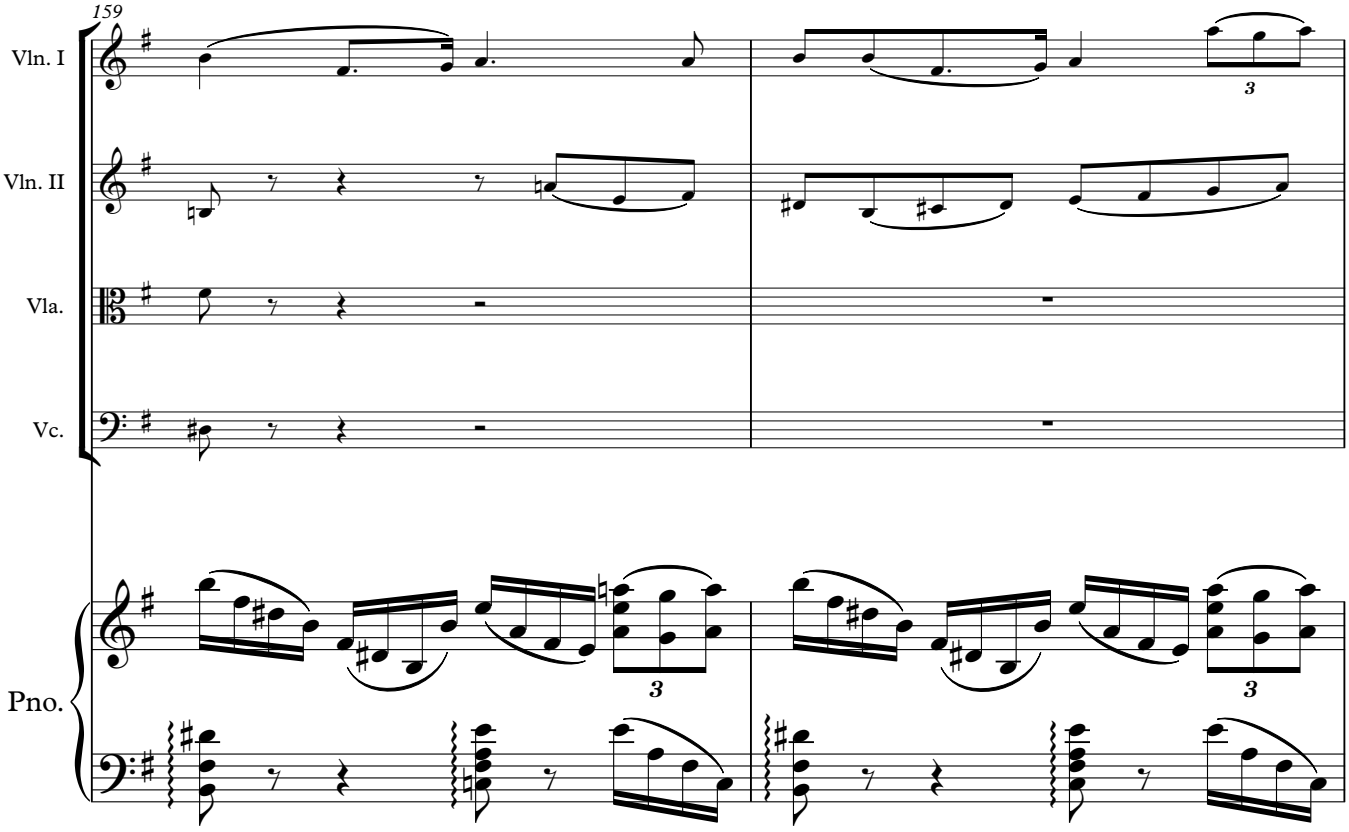

148
Vln. I
Vln. II
Vla.
Vc.
Pno.

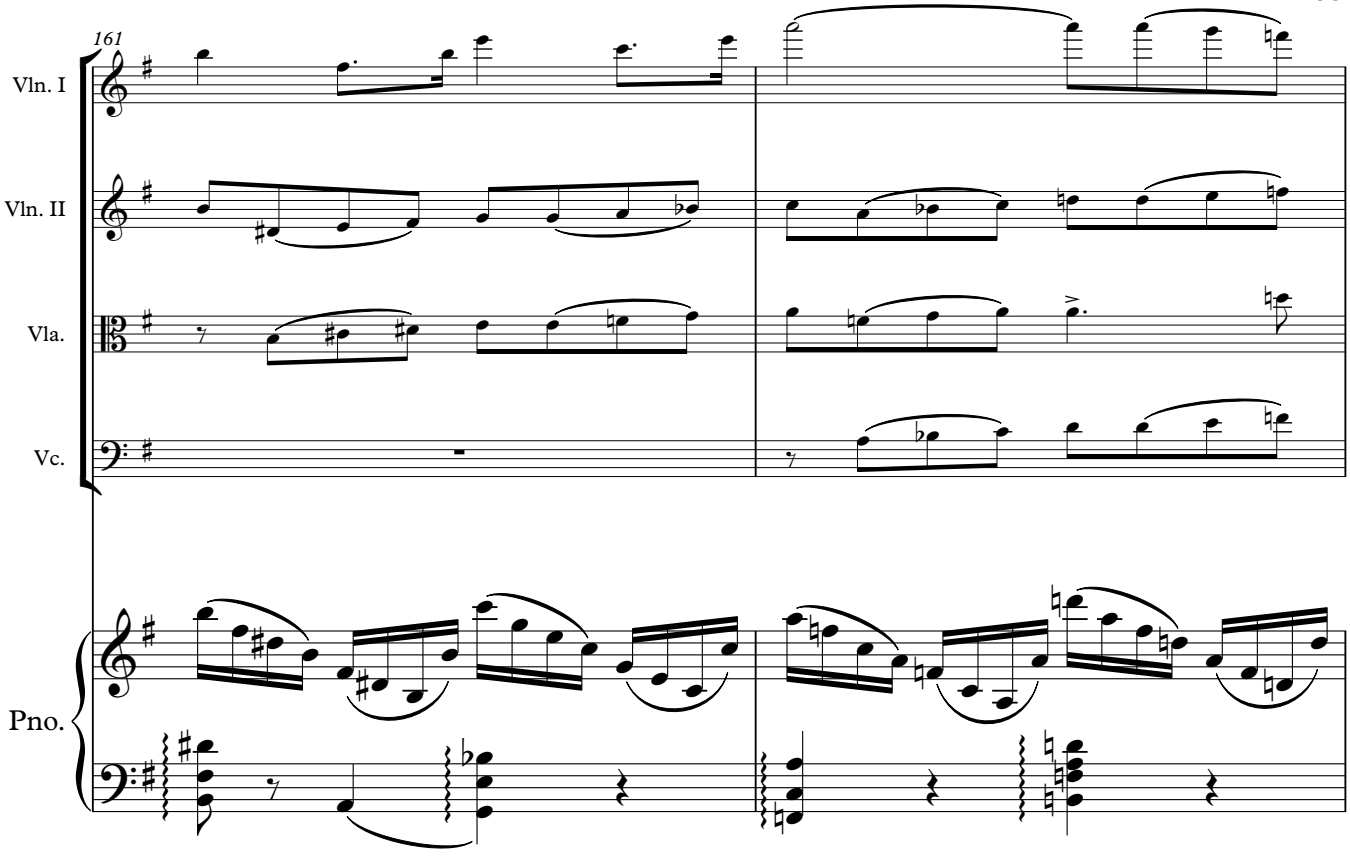

150
Vln. I
Vln. II
Vla.
Vc.
Pno.

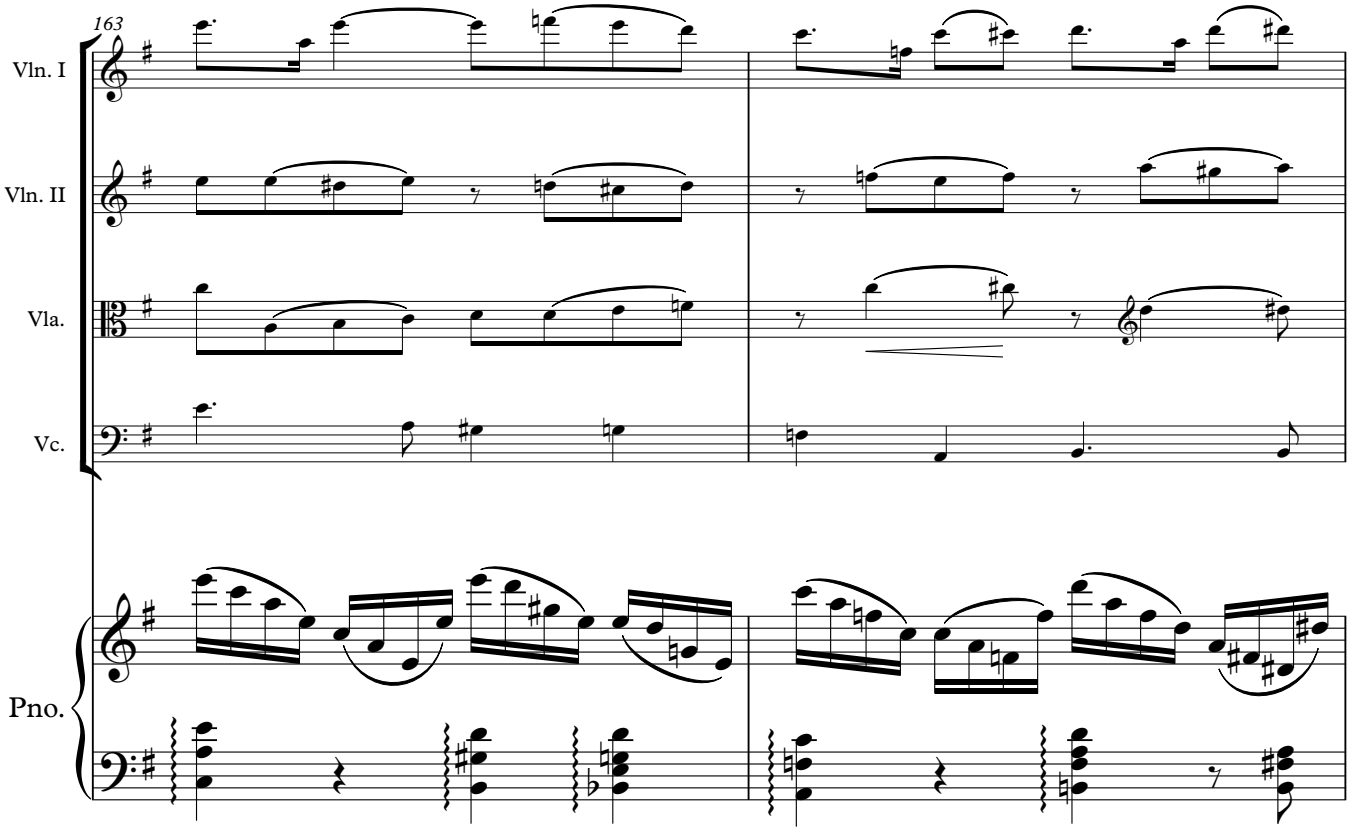

152
Vln. I
Vln. II
Vla.
Vc.
Pno.
3
3

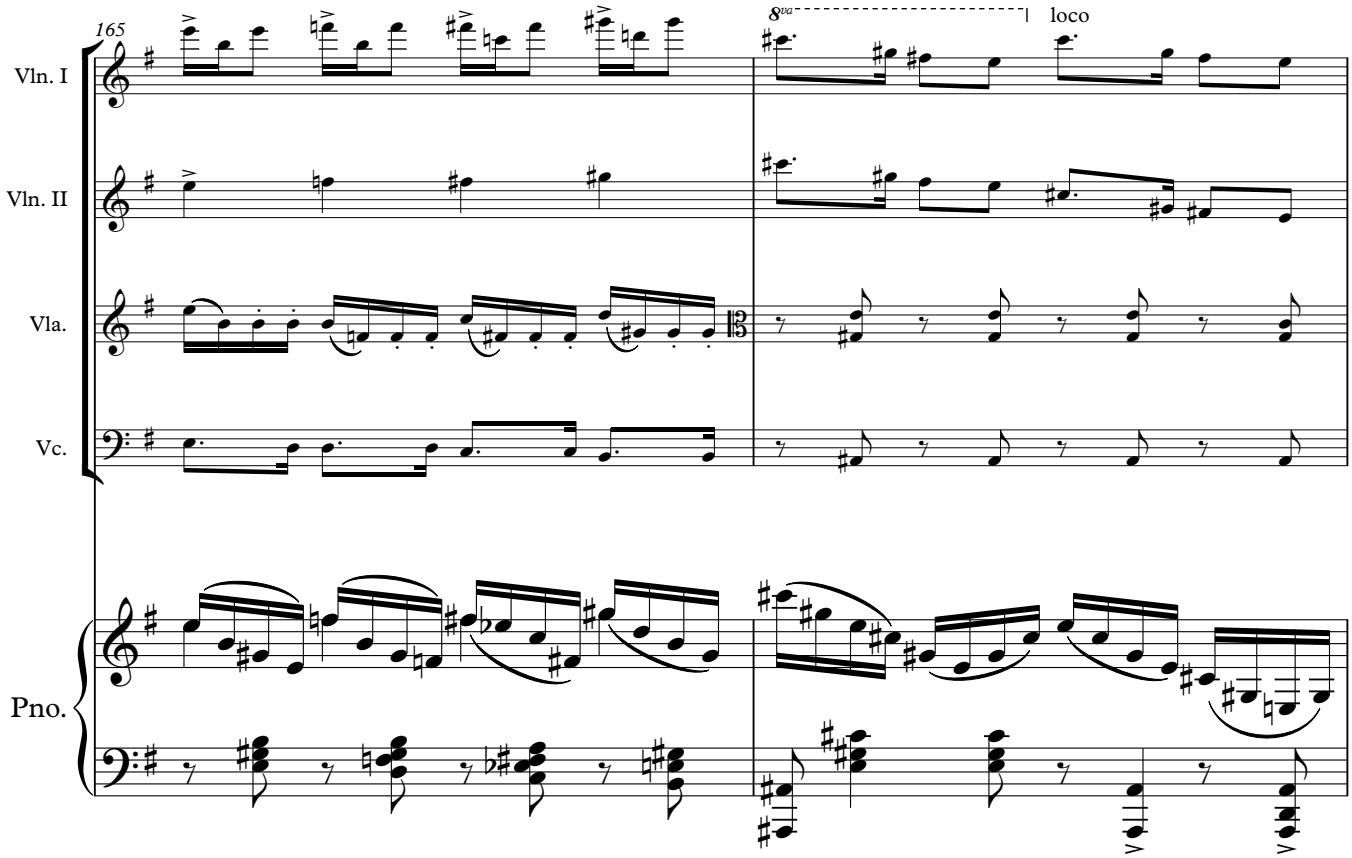

154
M
Vln. I
Vln. II
Vla.
Vc.
Pno.
espr.
p
M
p

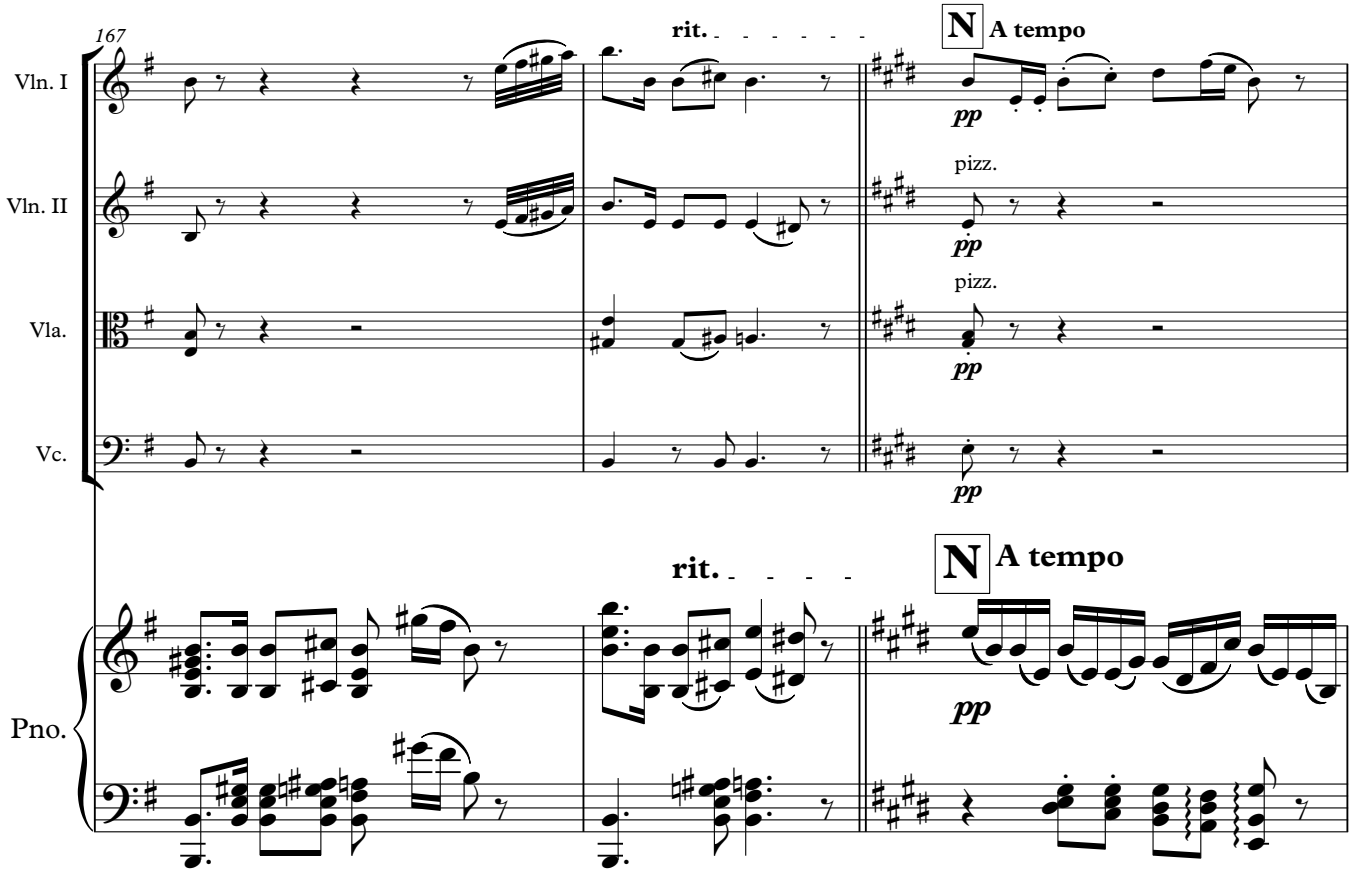

156
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.
p cresc.
p
cresc.

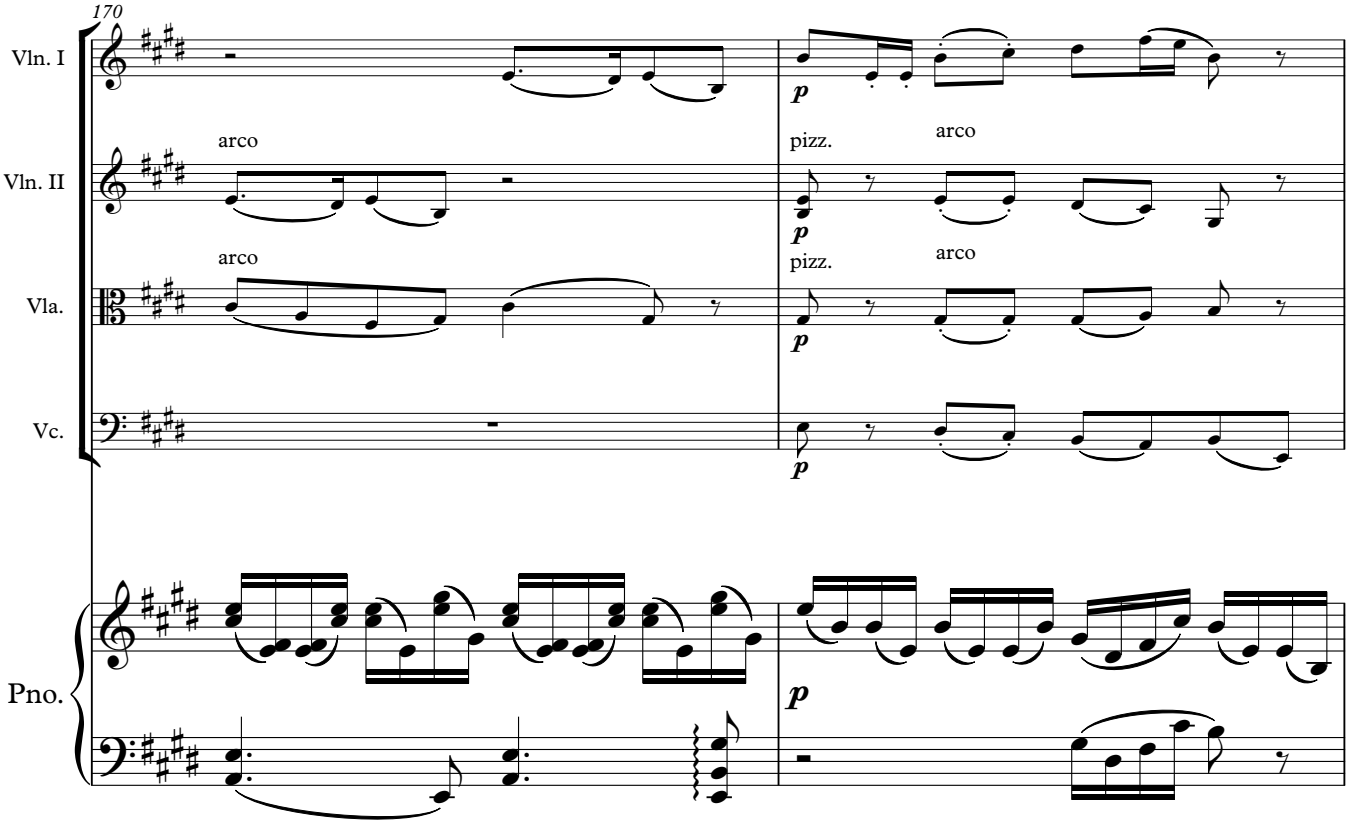

159
Vln. I
Vln. II
Vla.
Vc.
Pno.
3
3
3

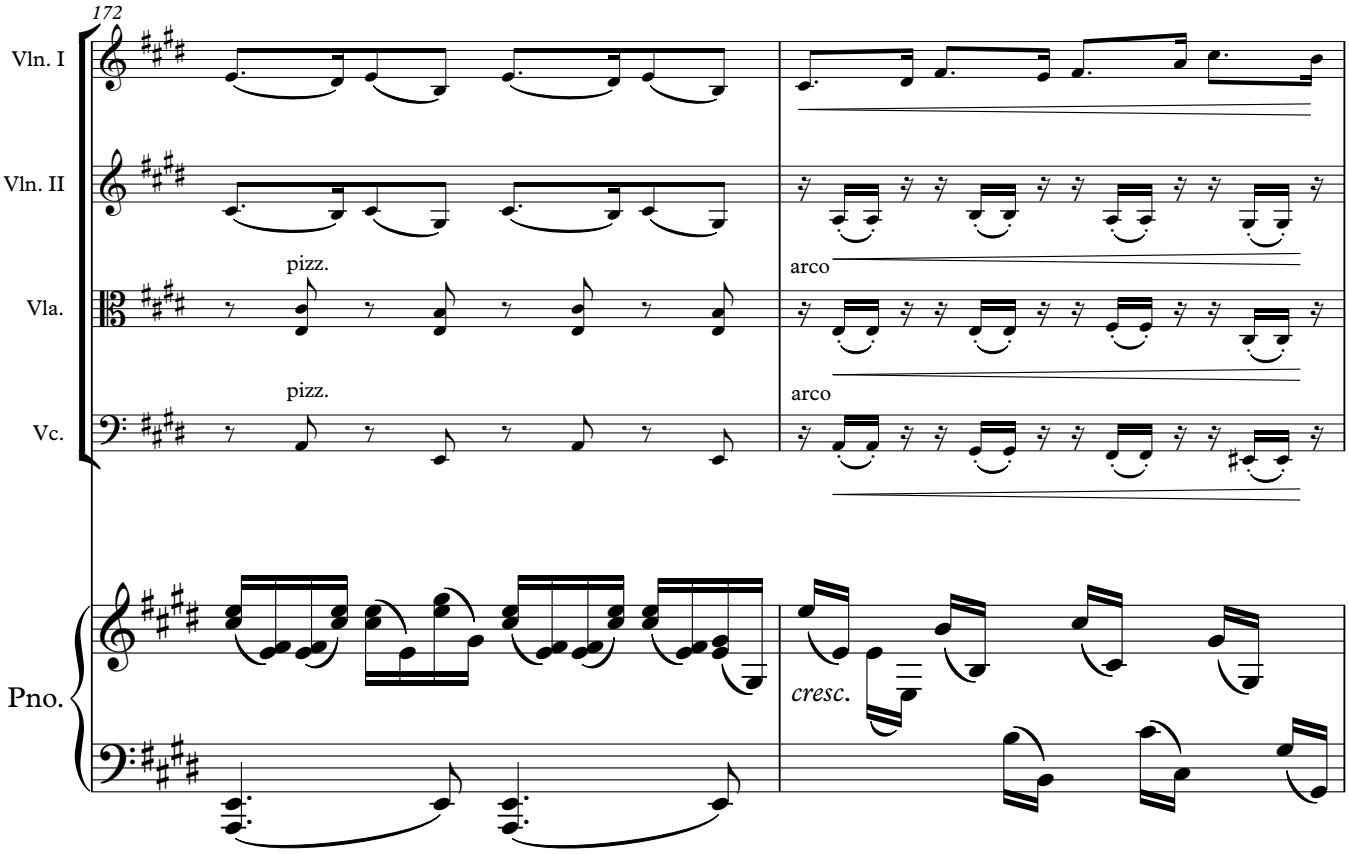

161
Vln. I
Vln. II
Vla.
Vc.
Pno.

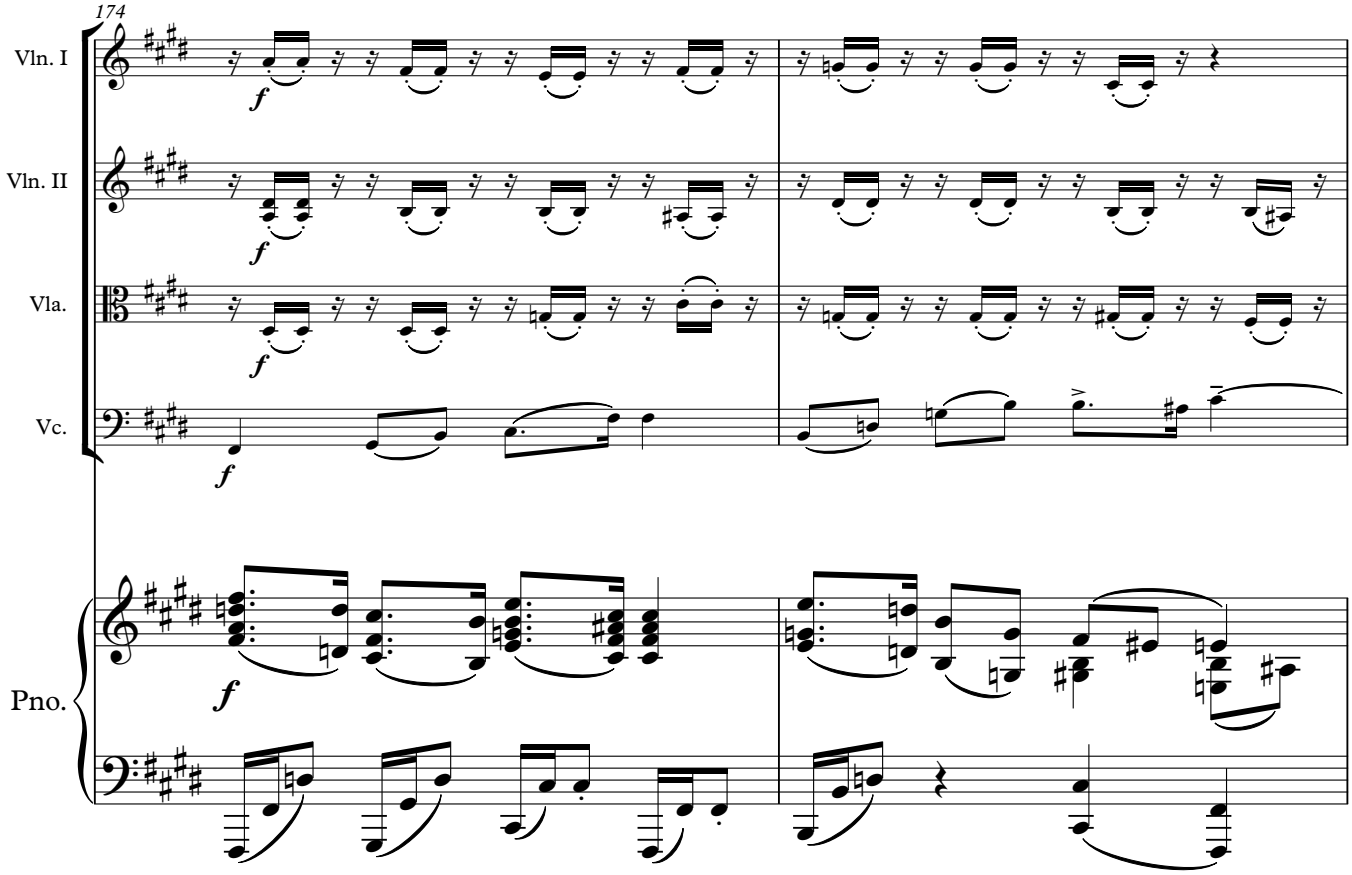

163
Vln. I
Vln. II
Vla.
Vc.
Pno.

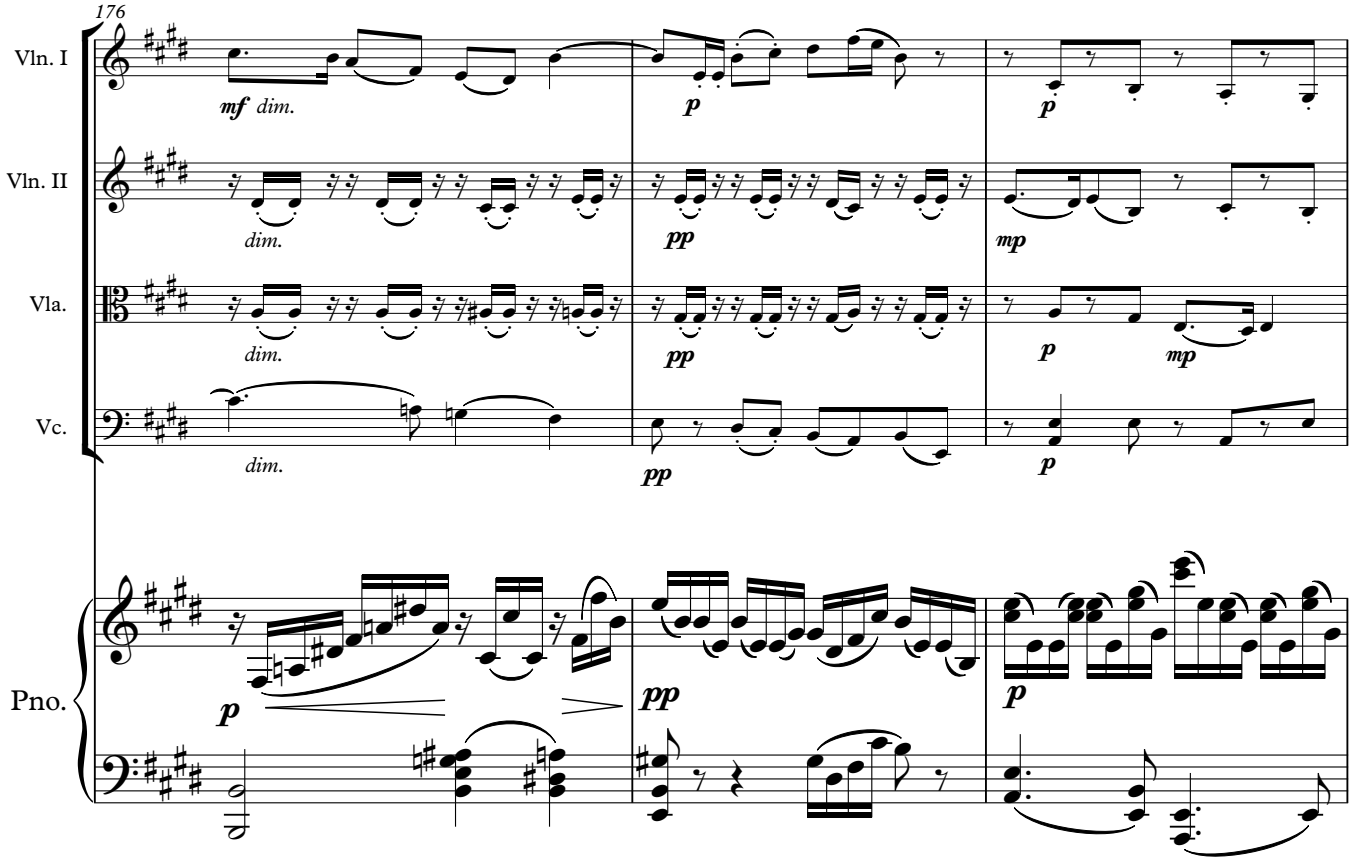

165
8va
loco
Vln. I
Vln. II
Vla.
Vc.
Pno.

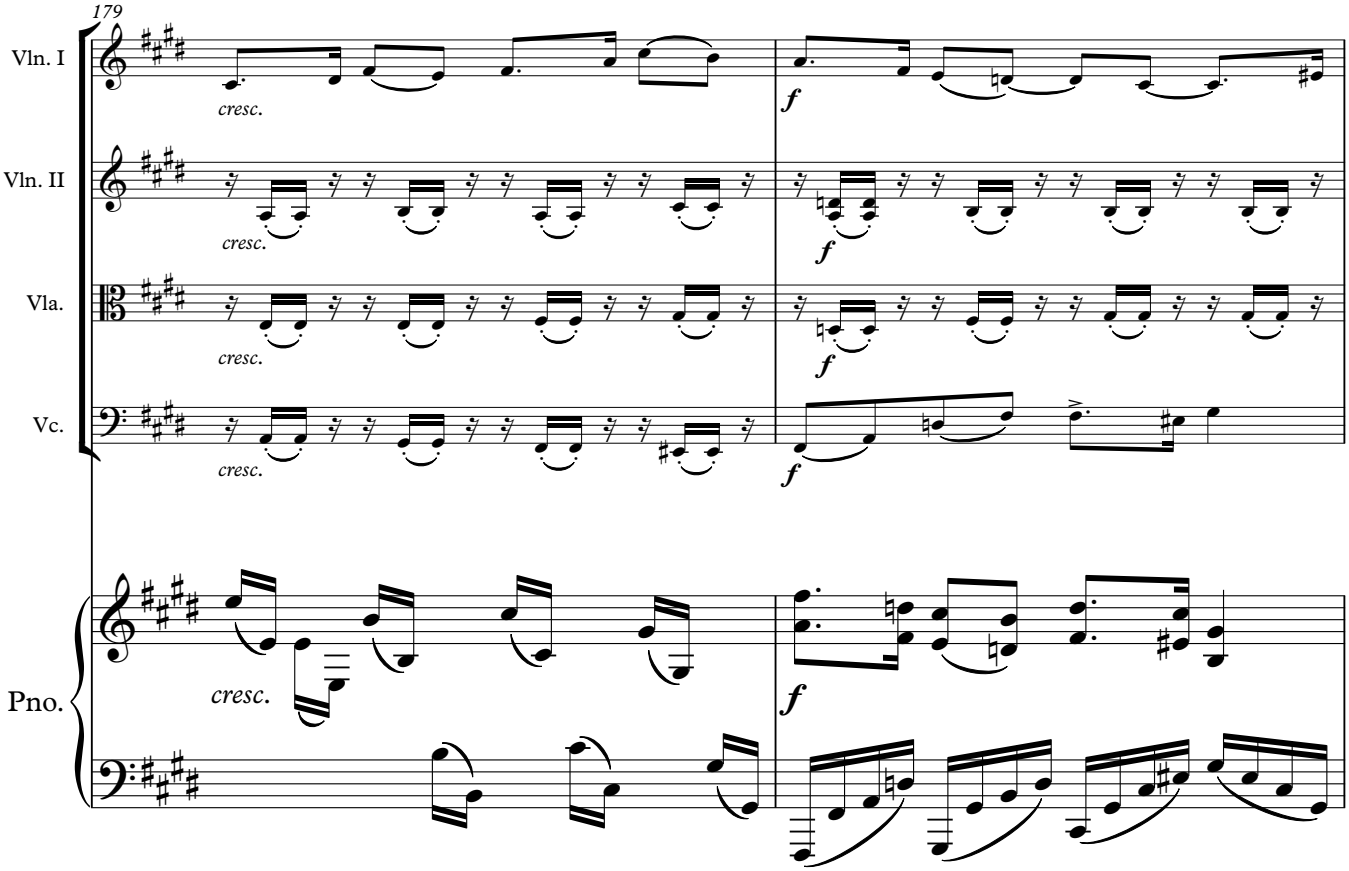

167
rit.
N A tempo
pp
pizz.
Vln. I
Vln. II
Vla.
Vc.
Pno.

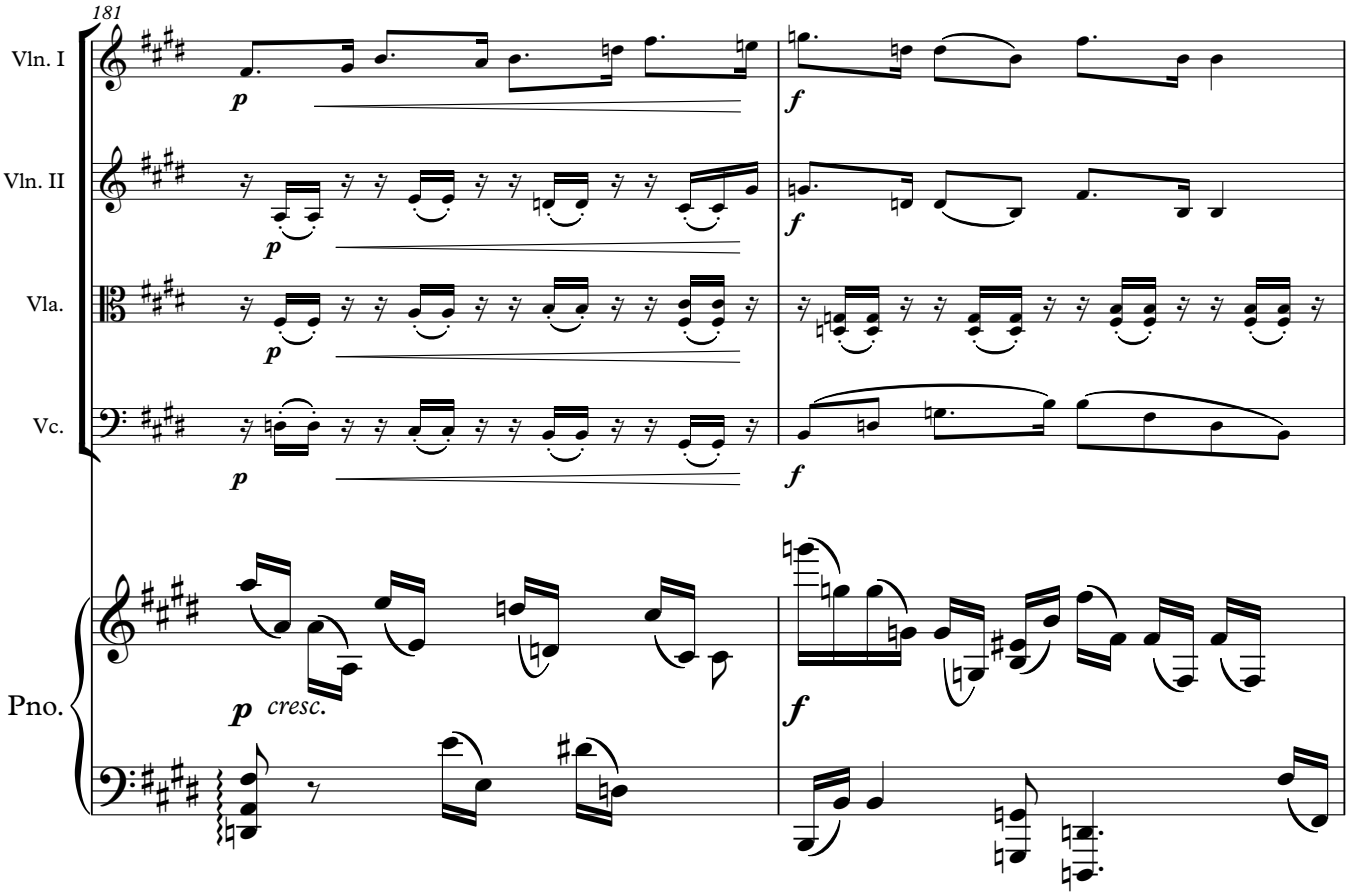

170
Vln. I
Vln. II
Vla.
Vc.
Pno.
arco
arco
pizz.
arco
pizz.
arco
p
p
p
p
p

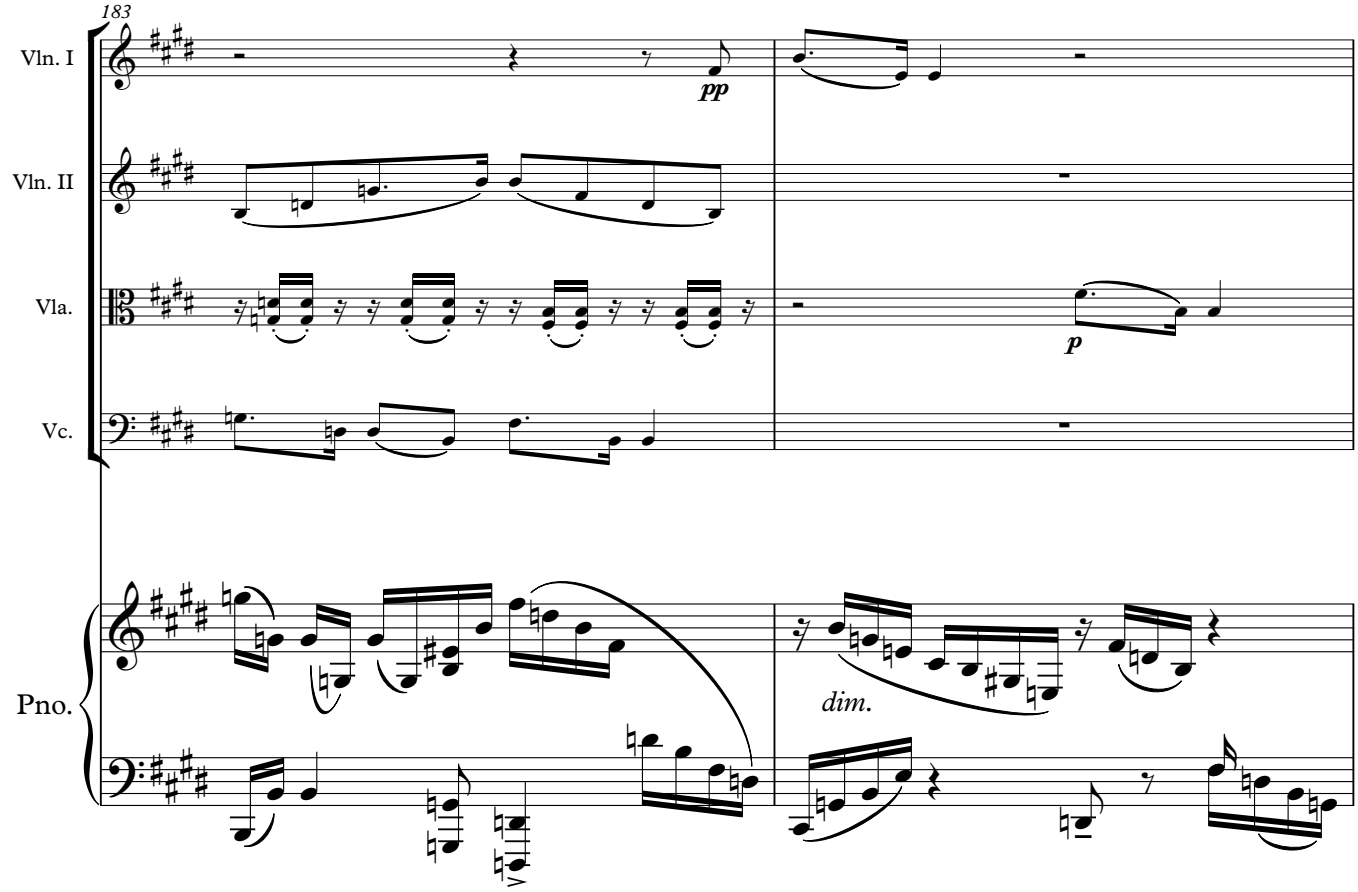

172
Vln. I
Vln. II
Vla.
Vc.
Pno.
pizz.
pizz.
arco
arco
cresc.

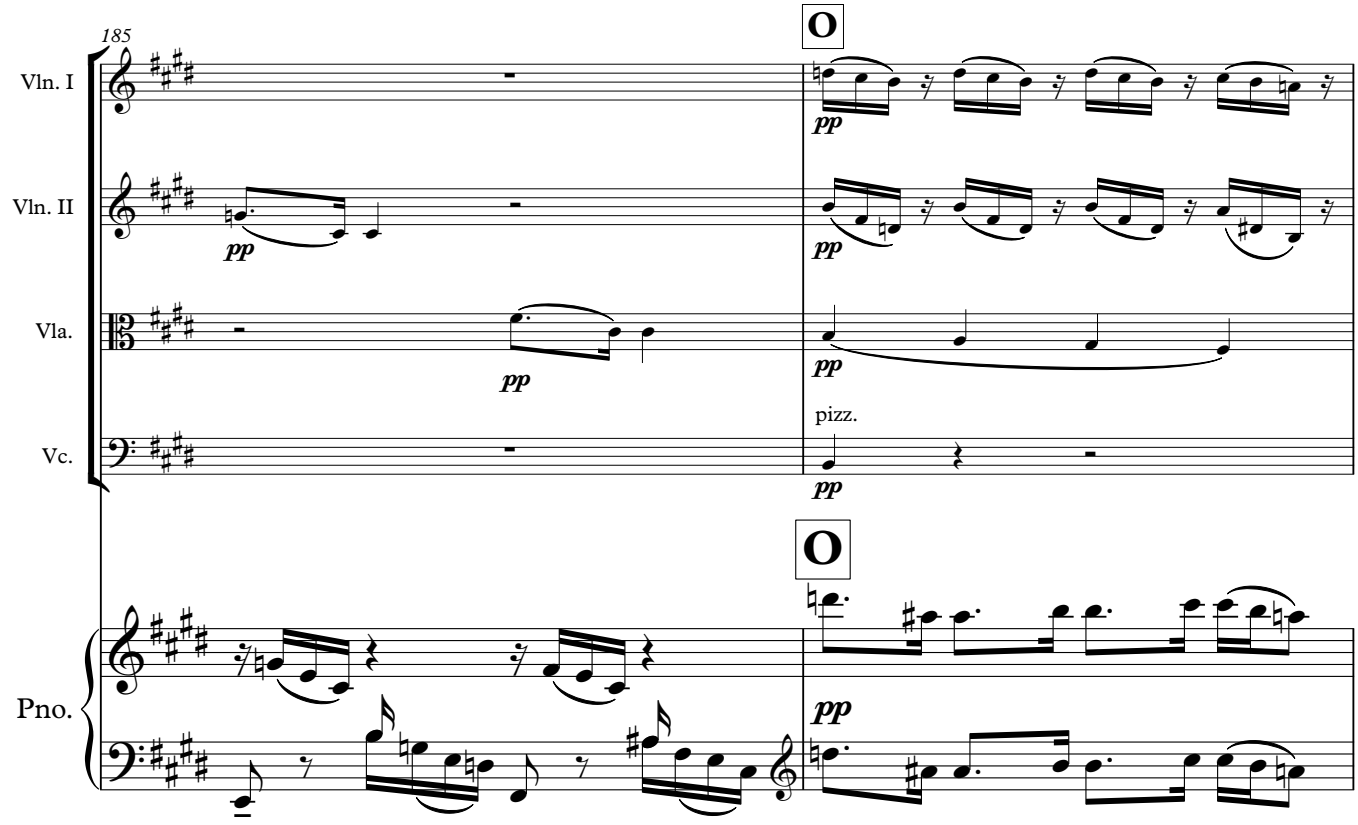

174
Vln. I
Vln. II
Vla.
Vc.
Pno.
f

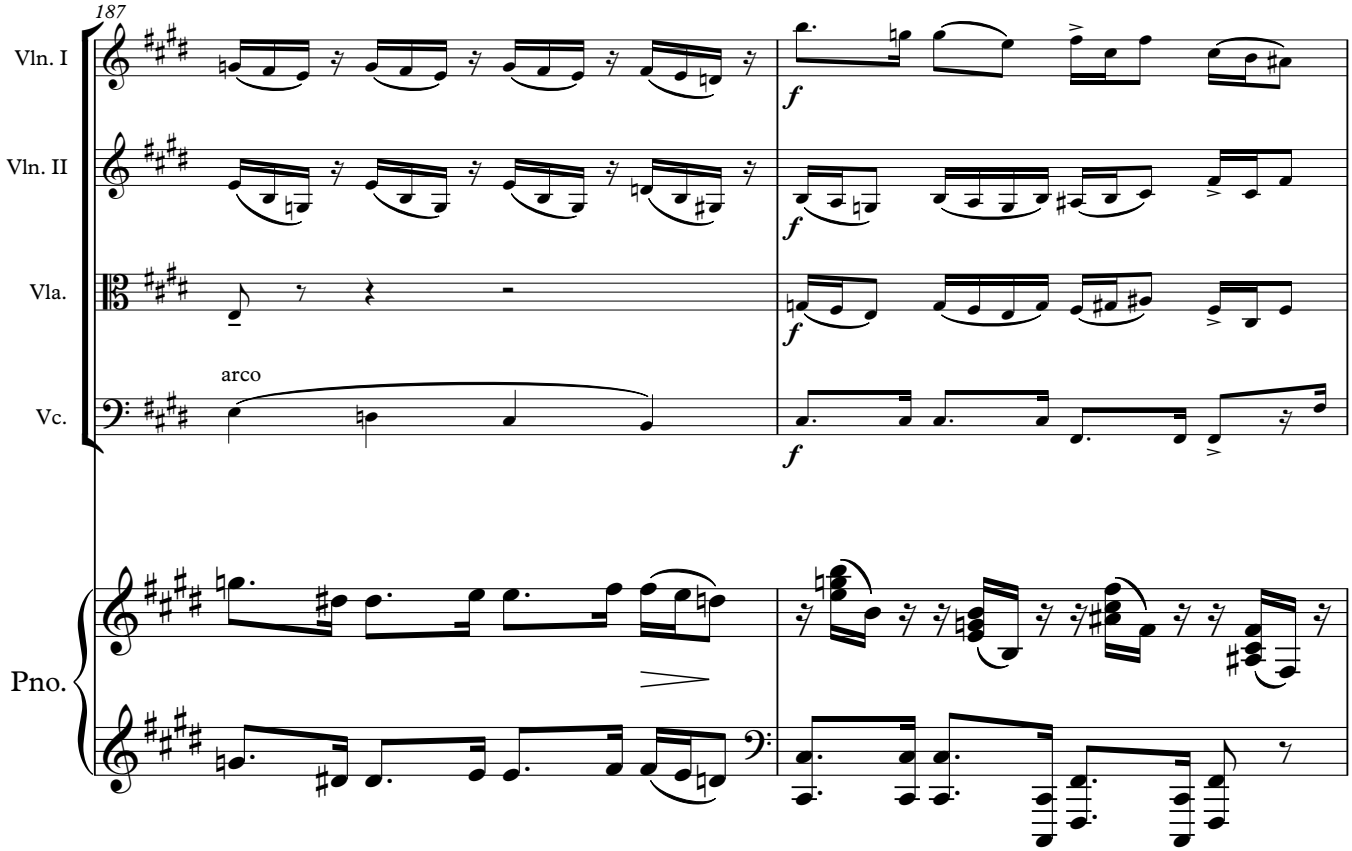

176
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf dim.
dim.
p
pp
mp

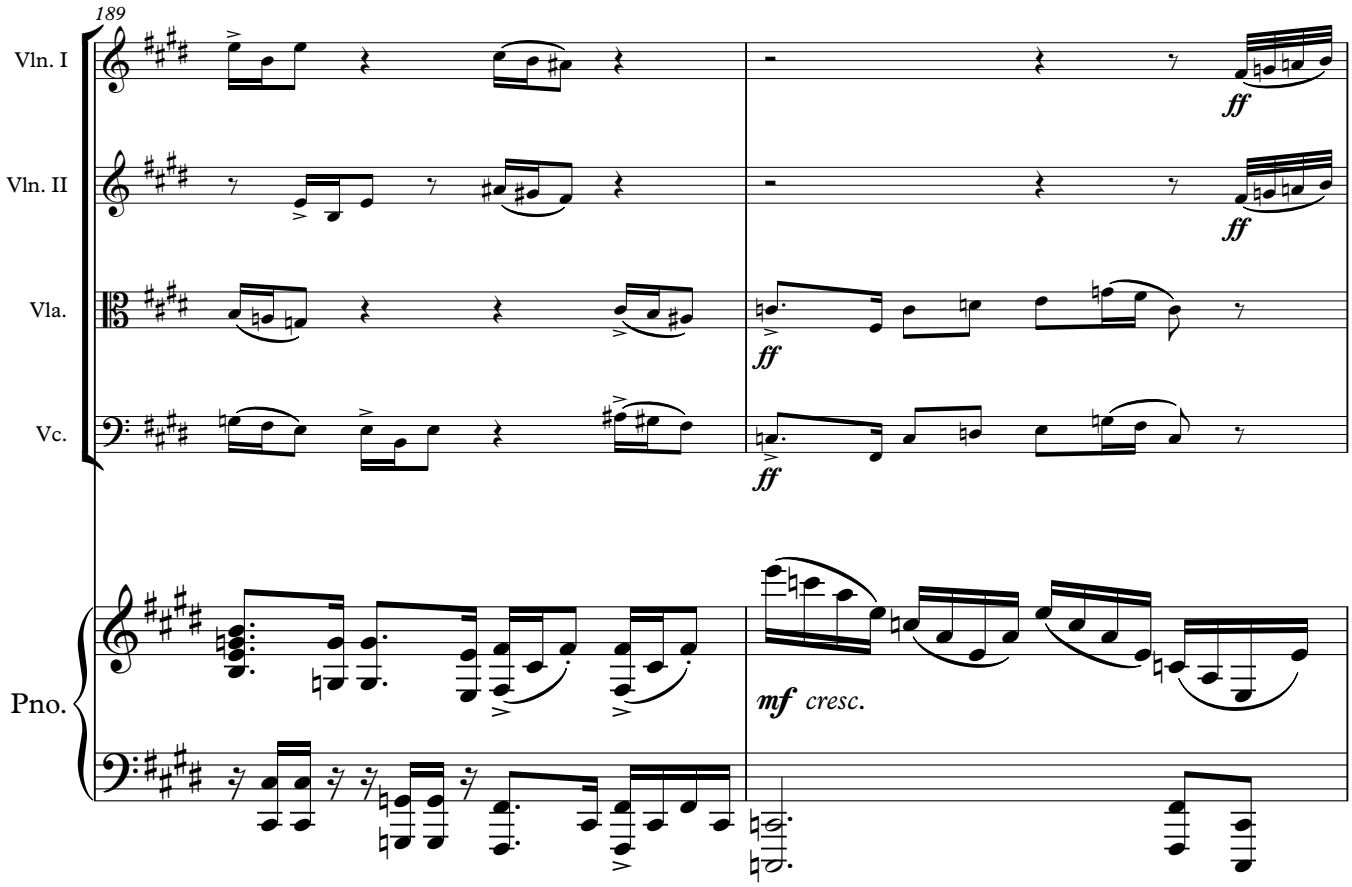

179
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.
f

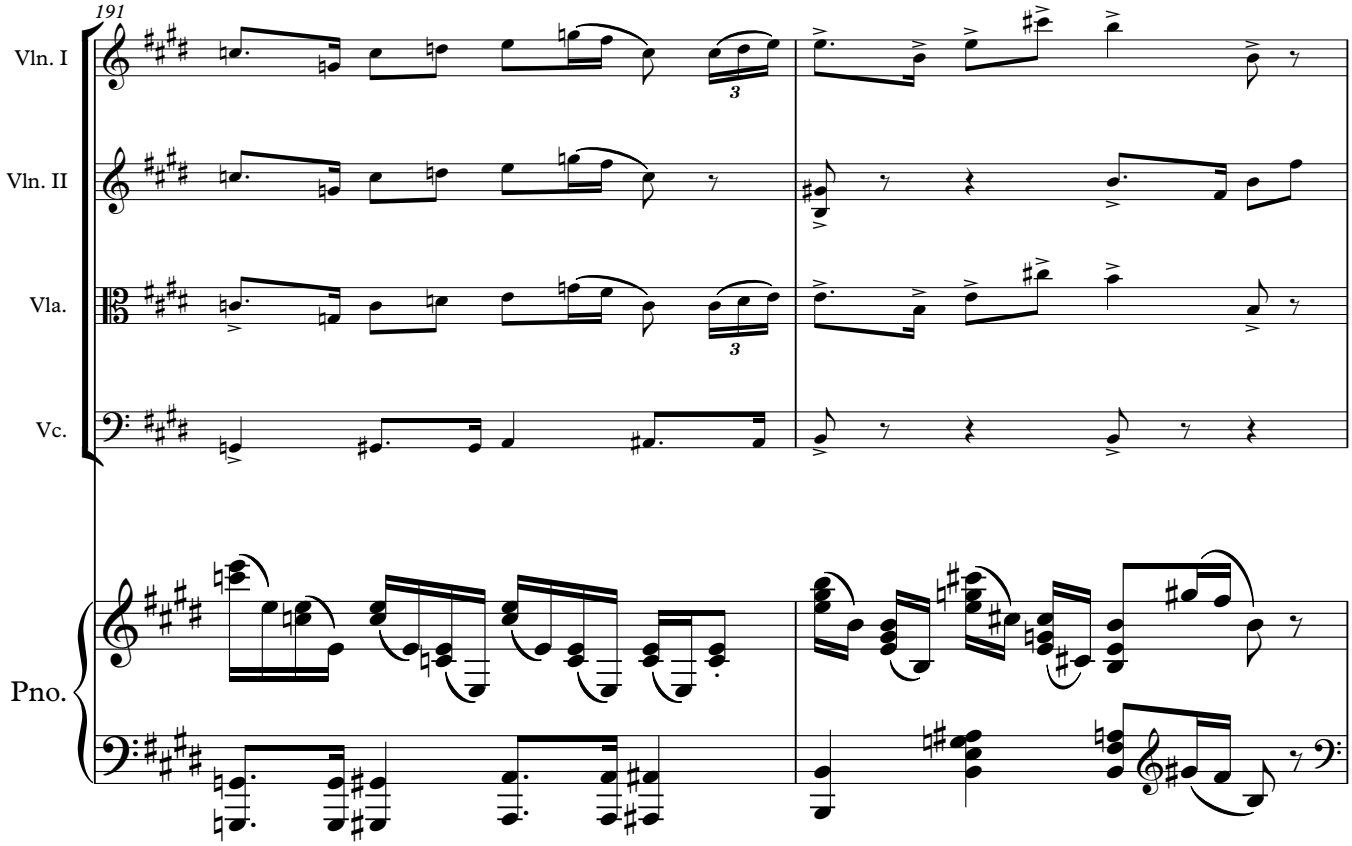

181
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc.
f

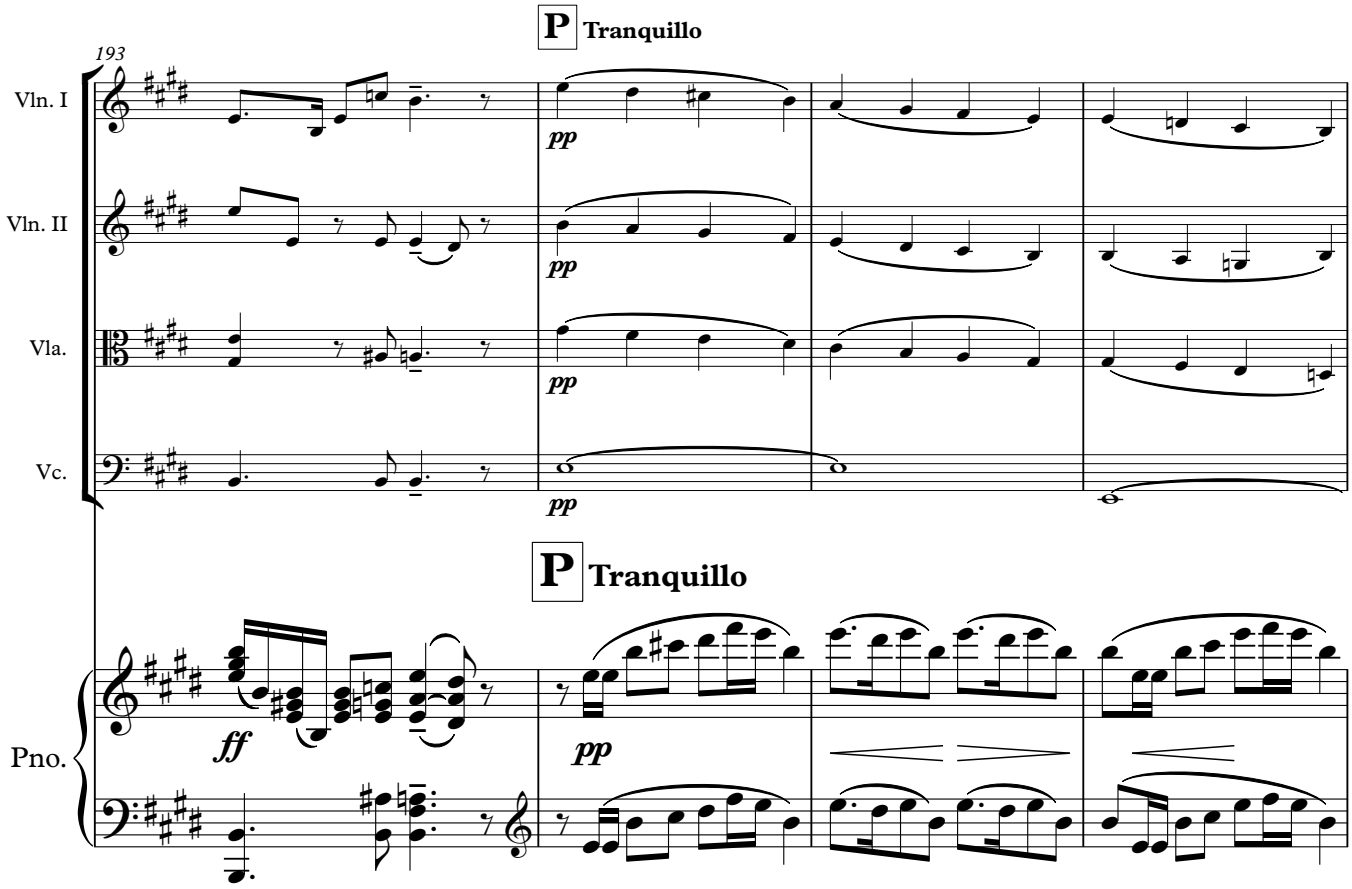

183
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
p
dim.

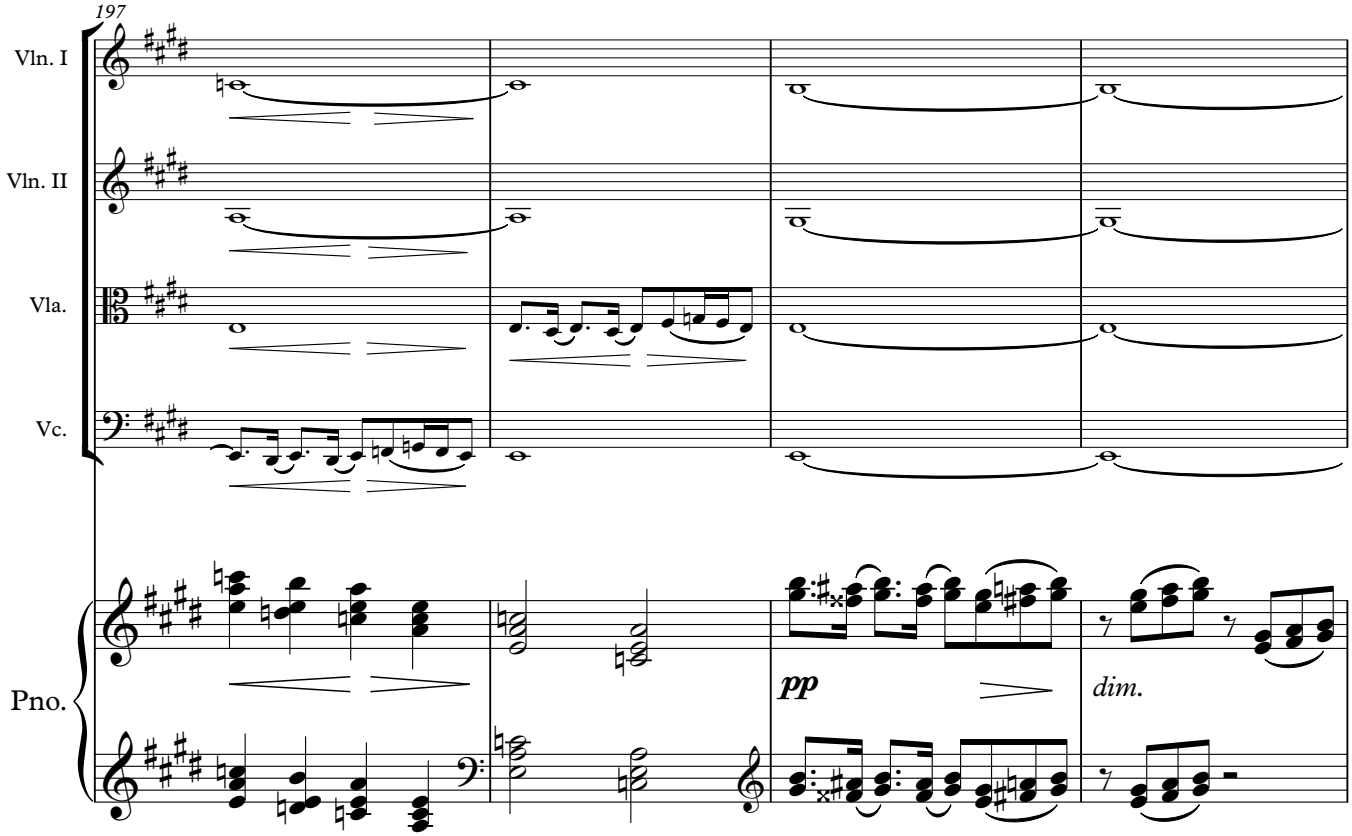

185
O
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
pizz.
O

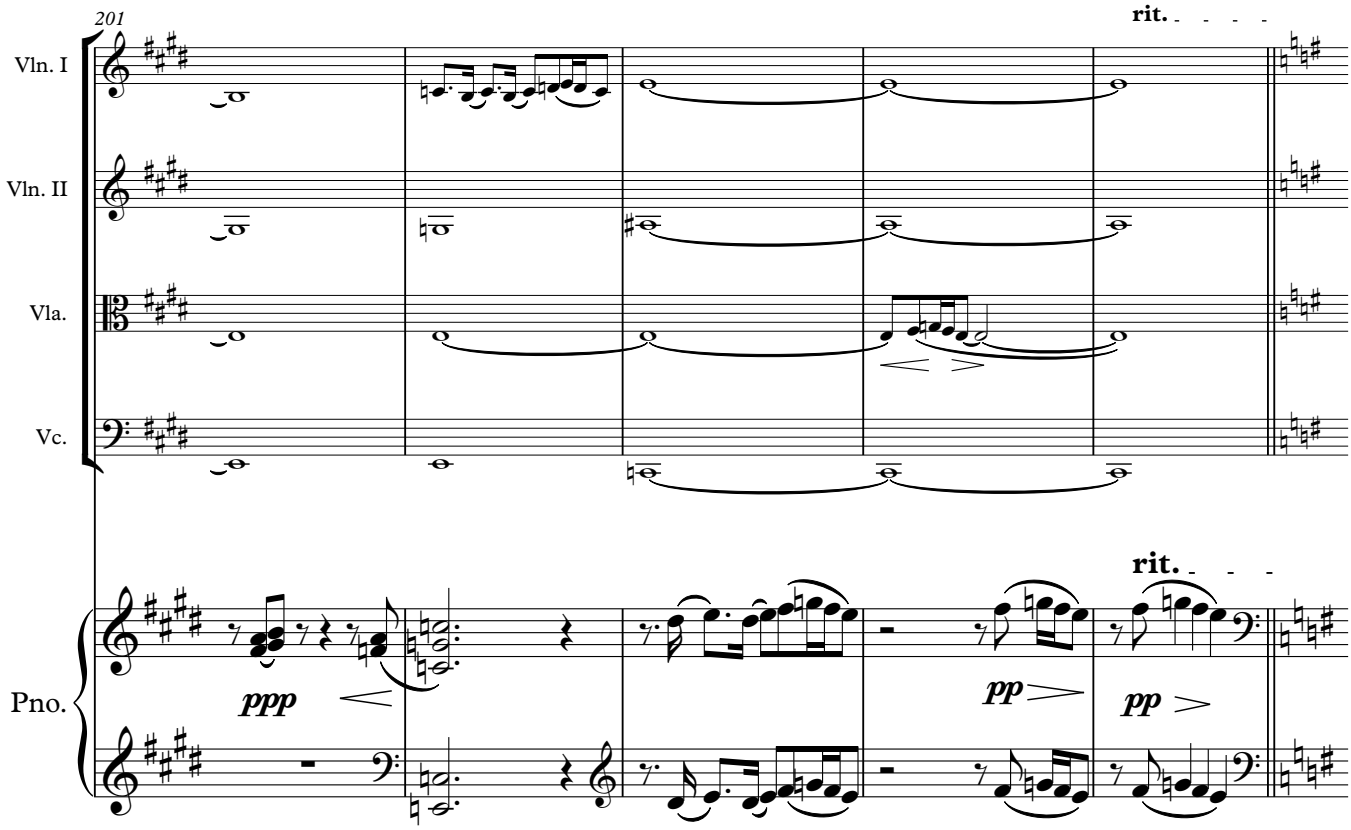

187
Vln. I
Vln. II
Vla.
Vc.
Pno.
arco
f

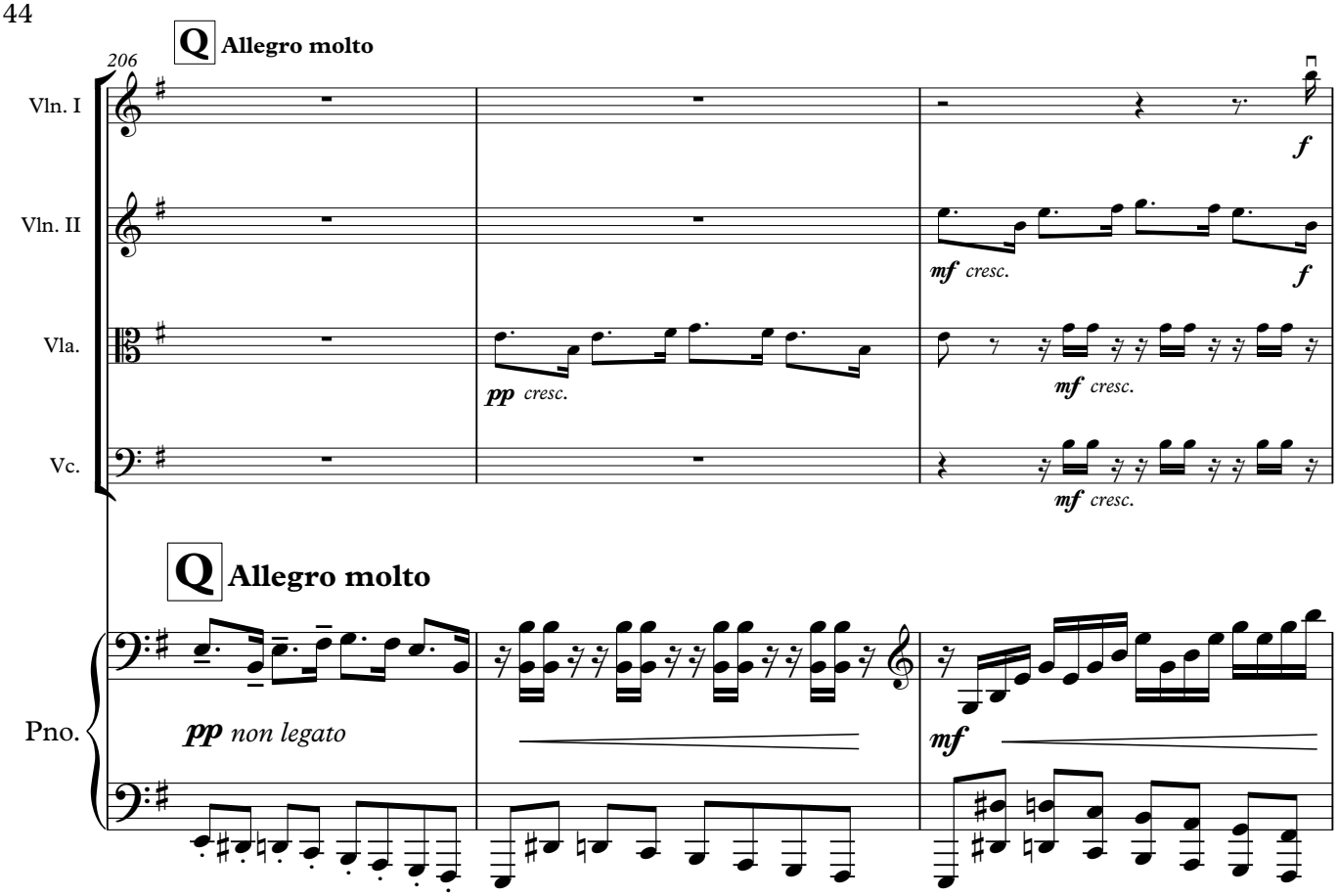

189
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
mf cresc.

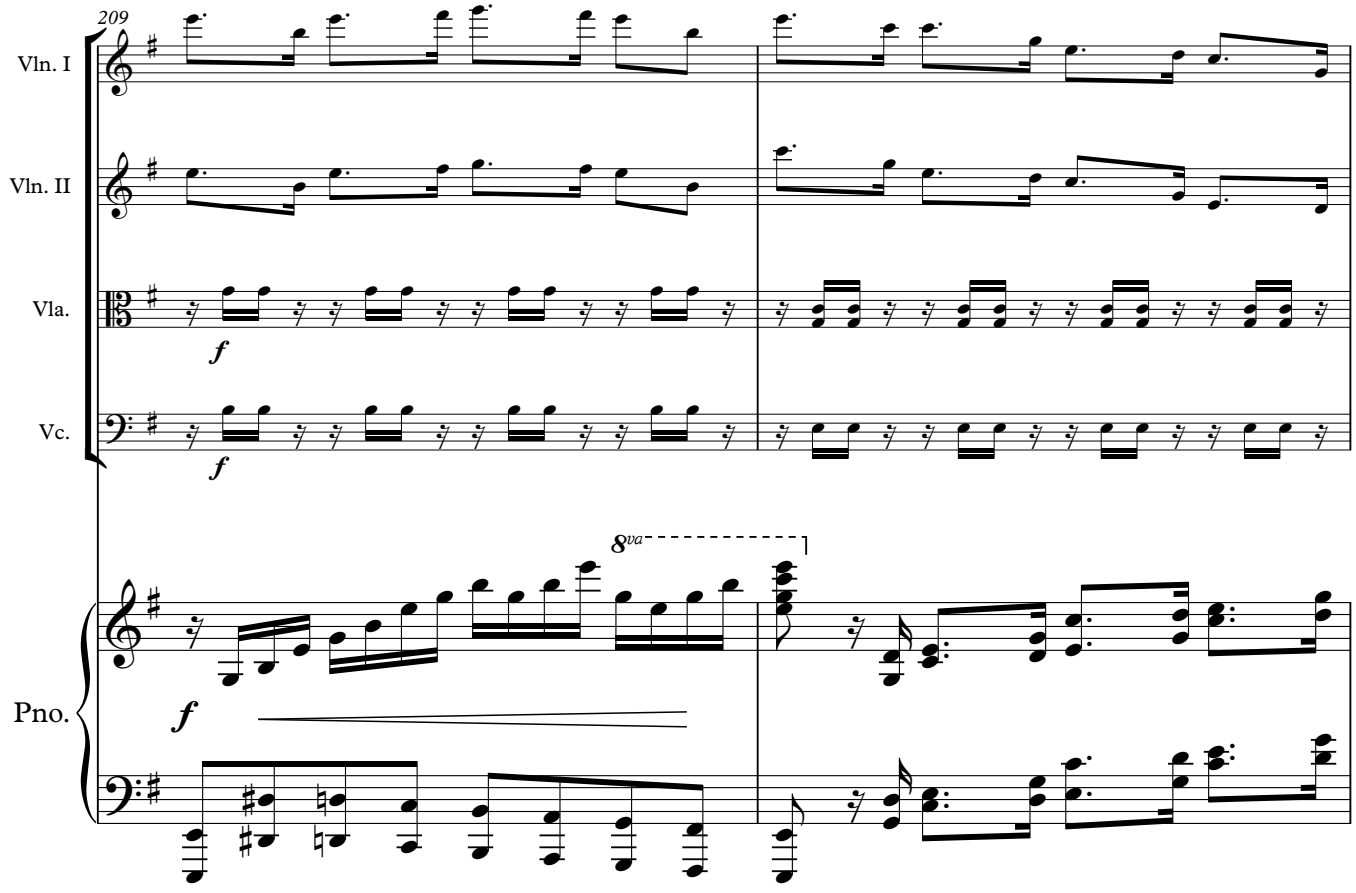

191
Vln. I
Vln. II
Vla.
Vc.
Pno.

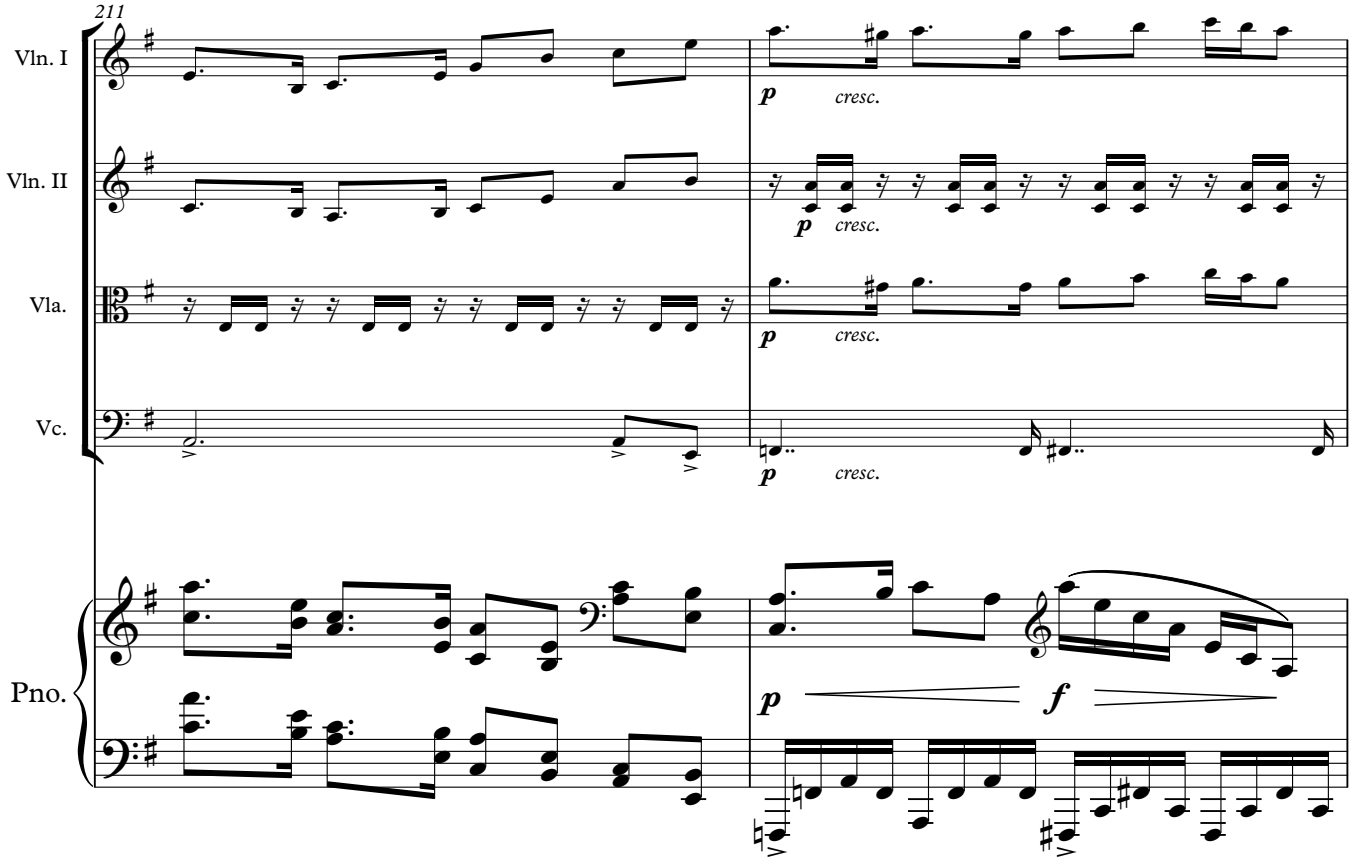

P Tranquillo
193
Vln. I
Vln. II
Vla.
Vc.
pp
P Tranquillo
Pno.
ff
pp

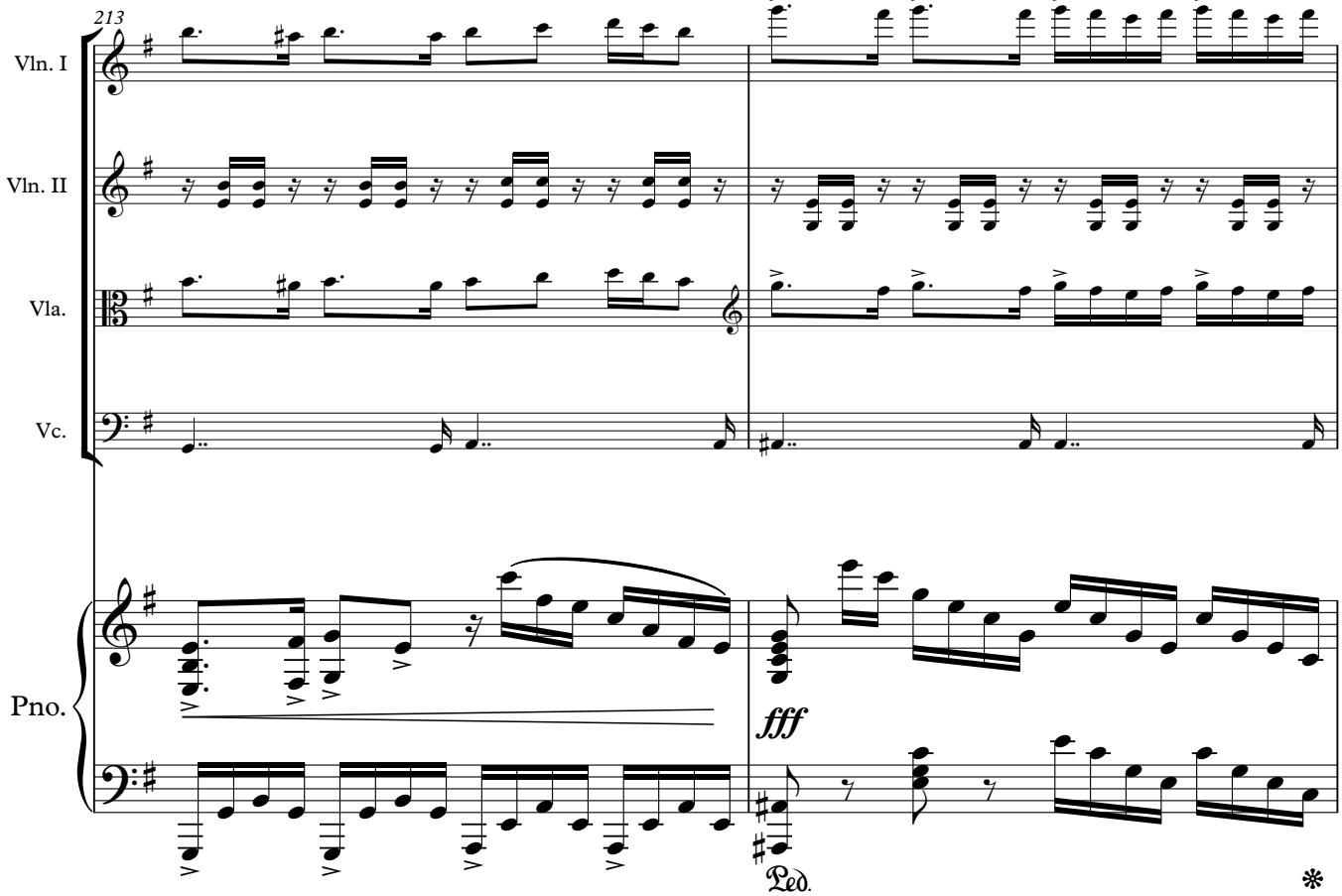

197
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
dim.

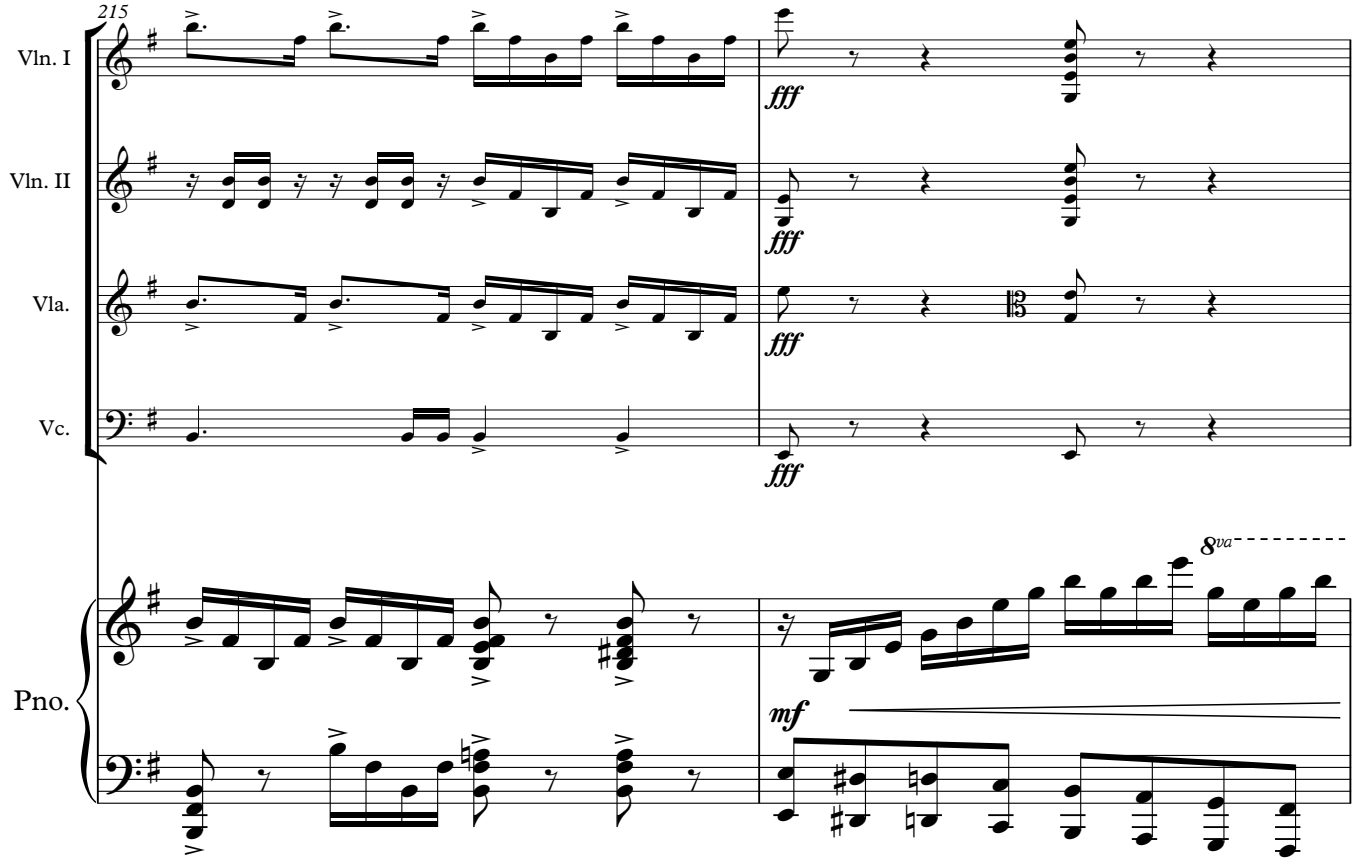

201
rit.
Vln. I
Vln. II
Vla.
Vc.
Pno.
ppp
pp
rit.
pp

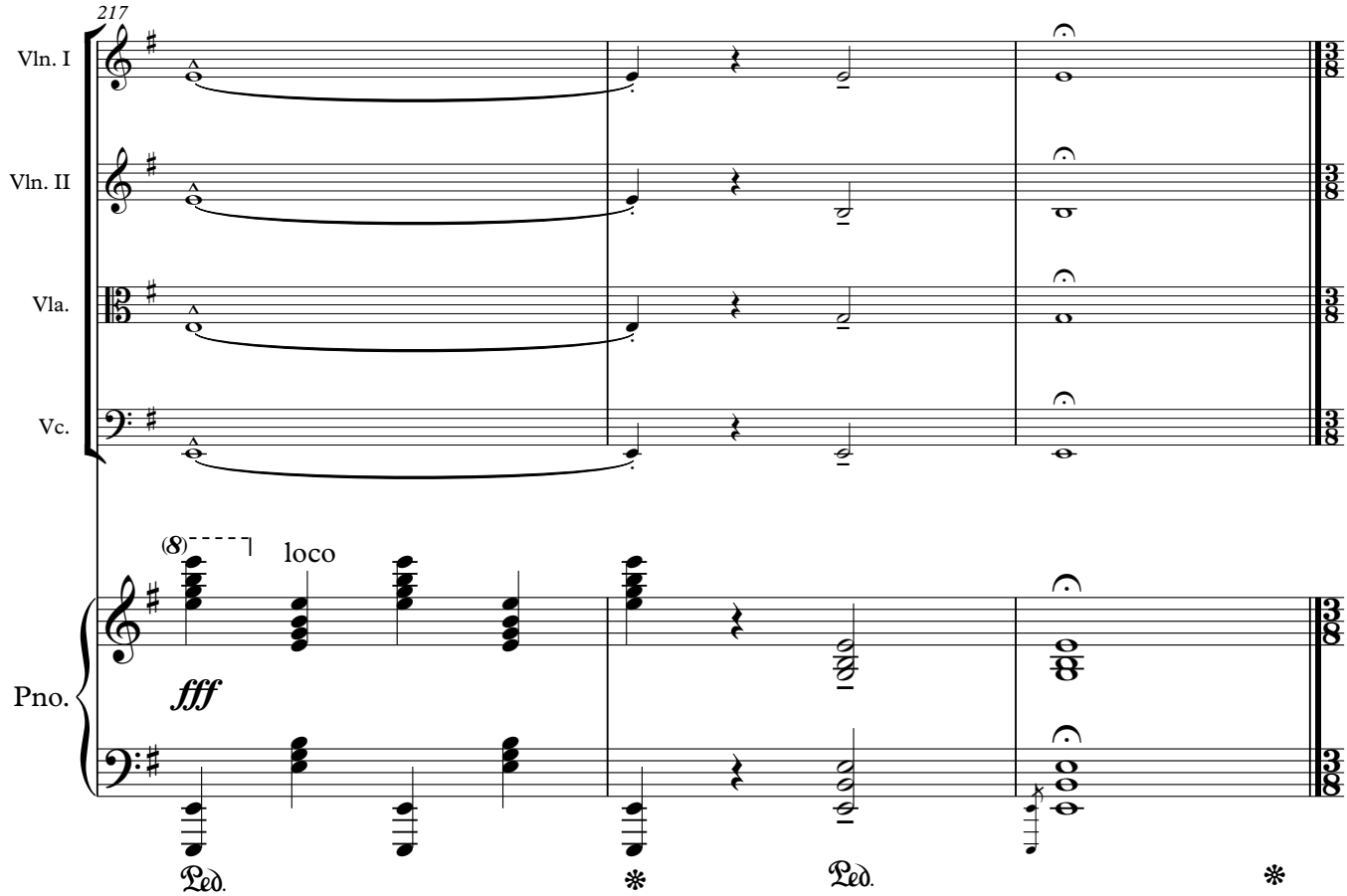

Q Allegro molto
206
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
mf cresc.
pp cresc.
Q Allegro molto
pp non legato
mf


209
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
8va

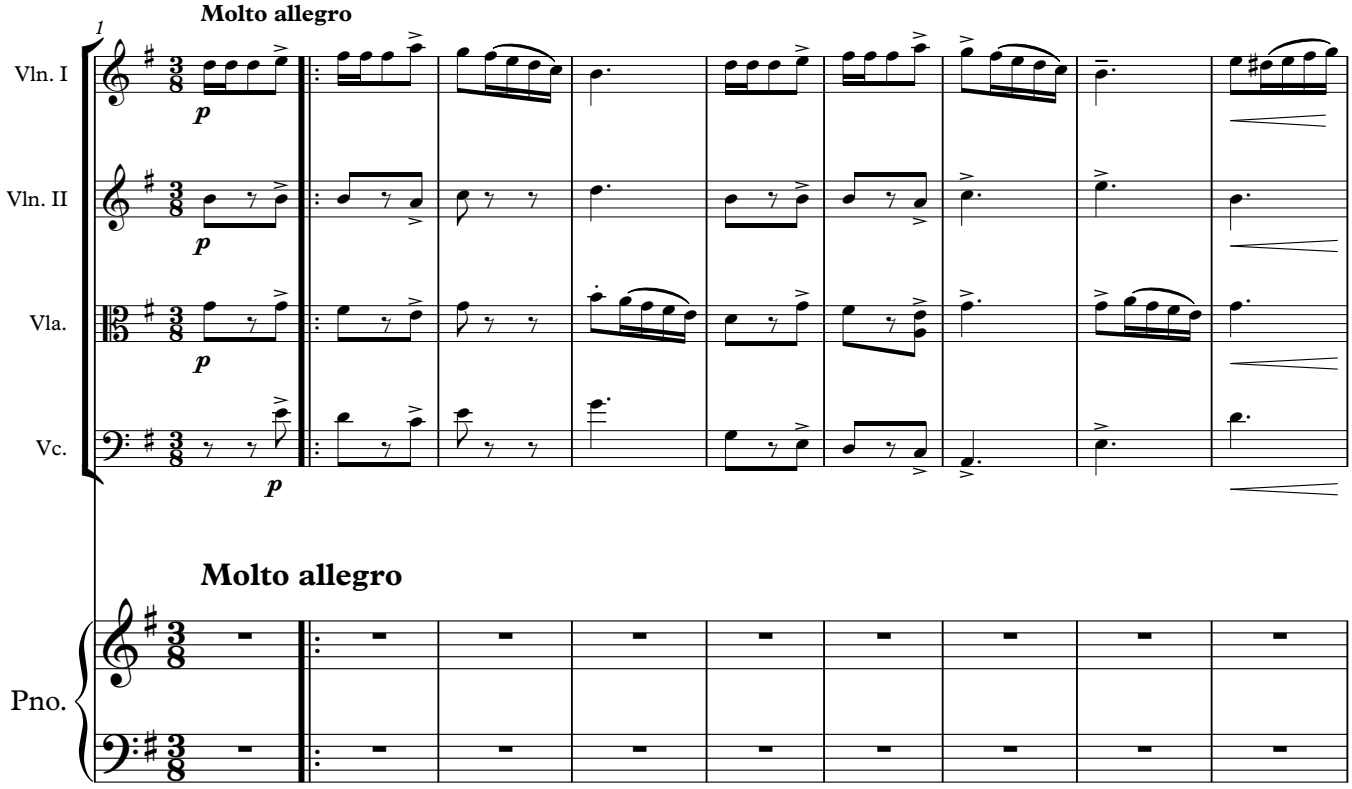

211
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc.
f

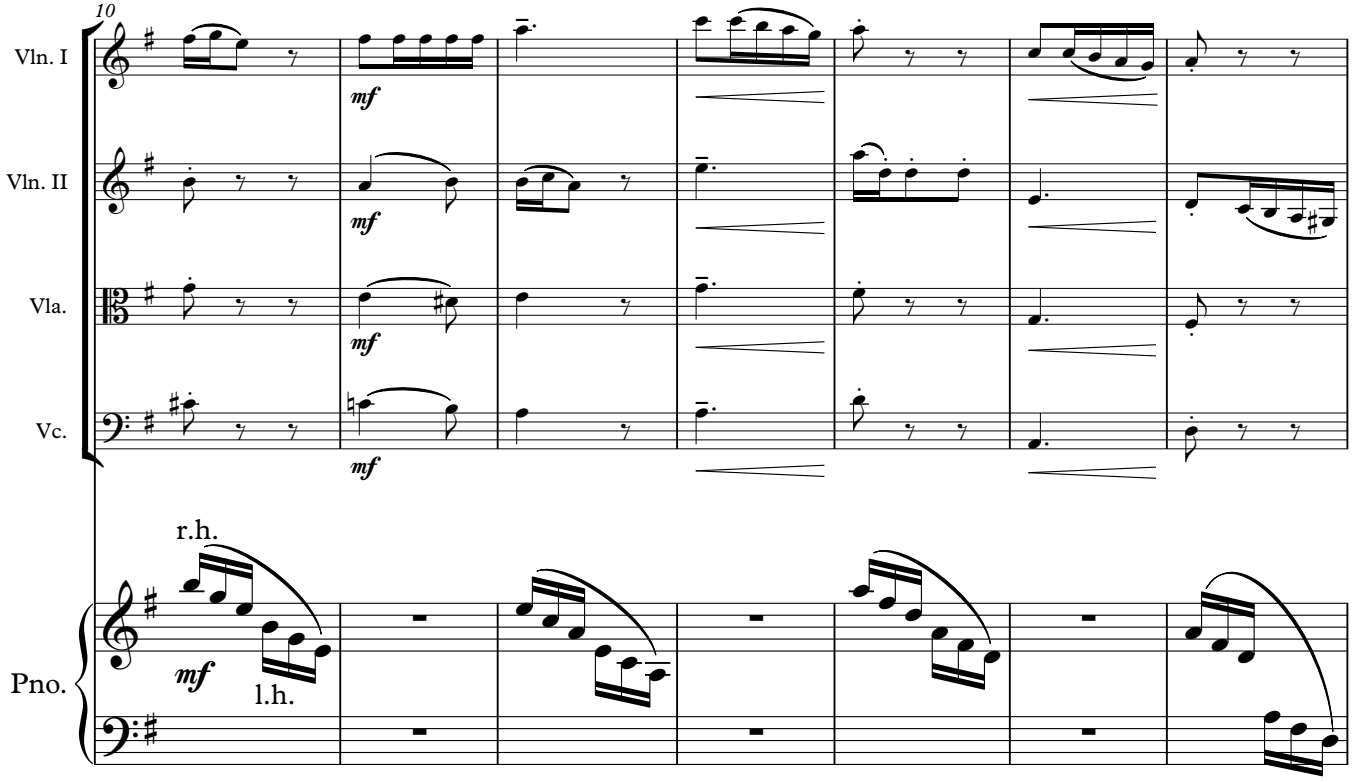

213
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff
Ped.
*

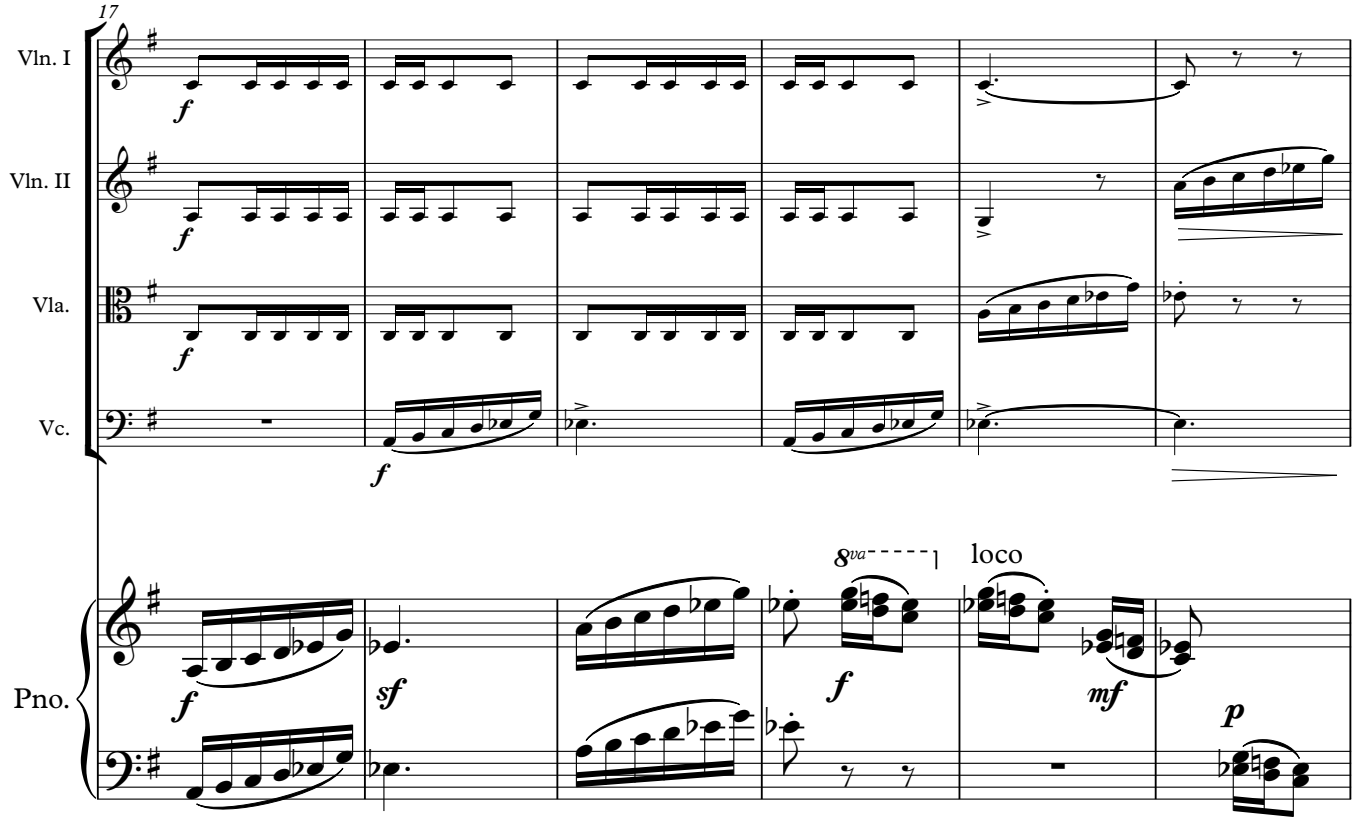

215
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff
8va
mf

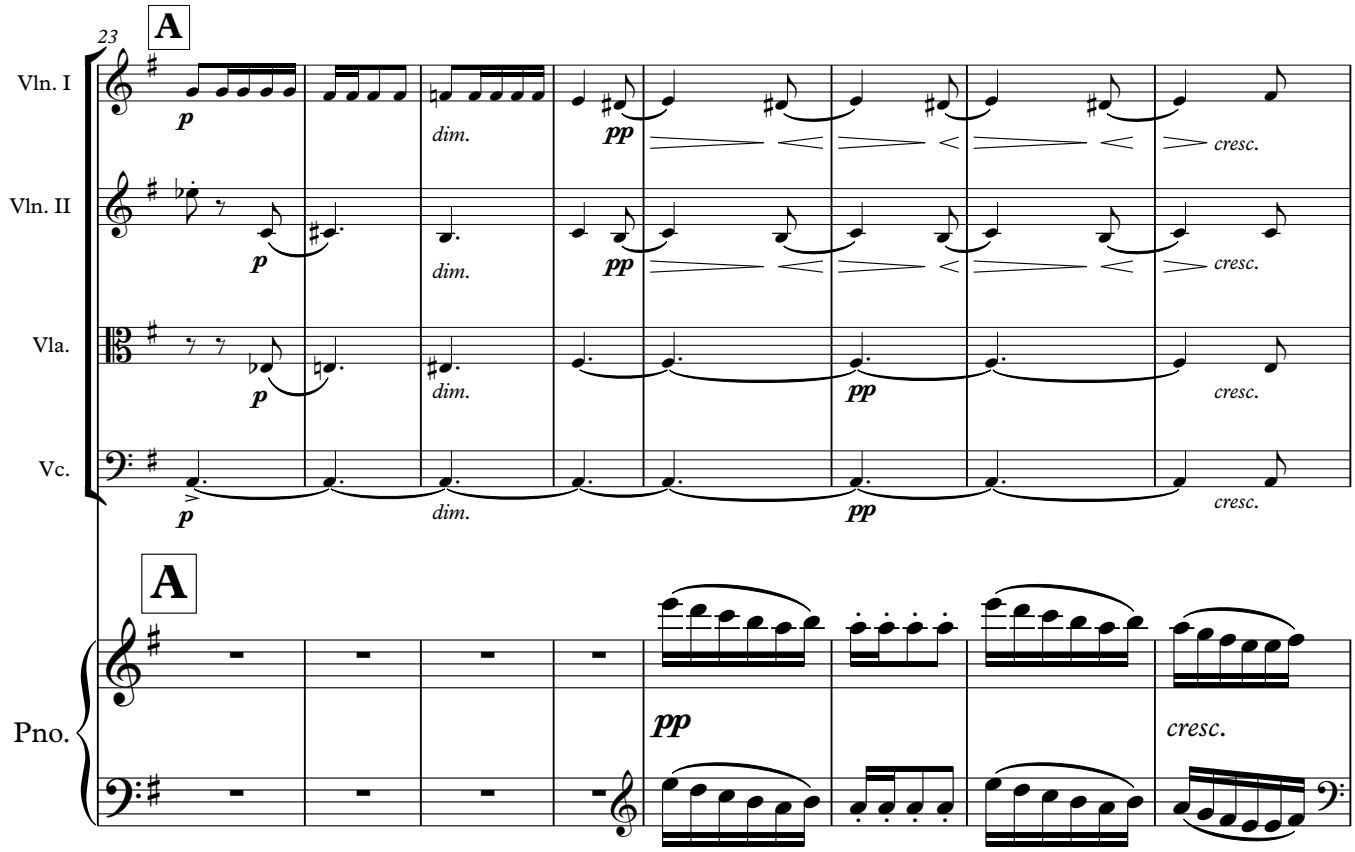

217
Vln. I
Vln. II
Vla.
Vc.
Pno.
(8)
loco
fff
Ped.
*
Ped.
*

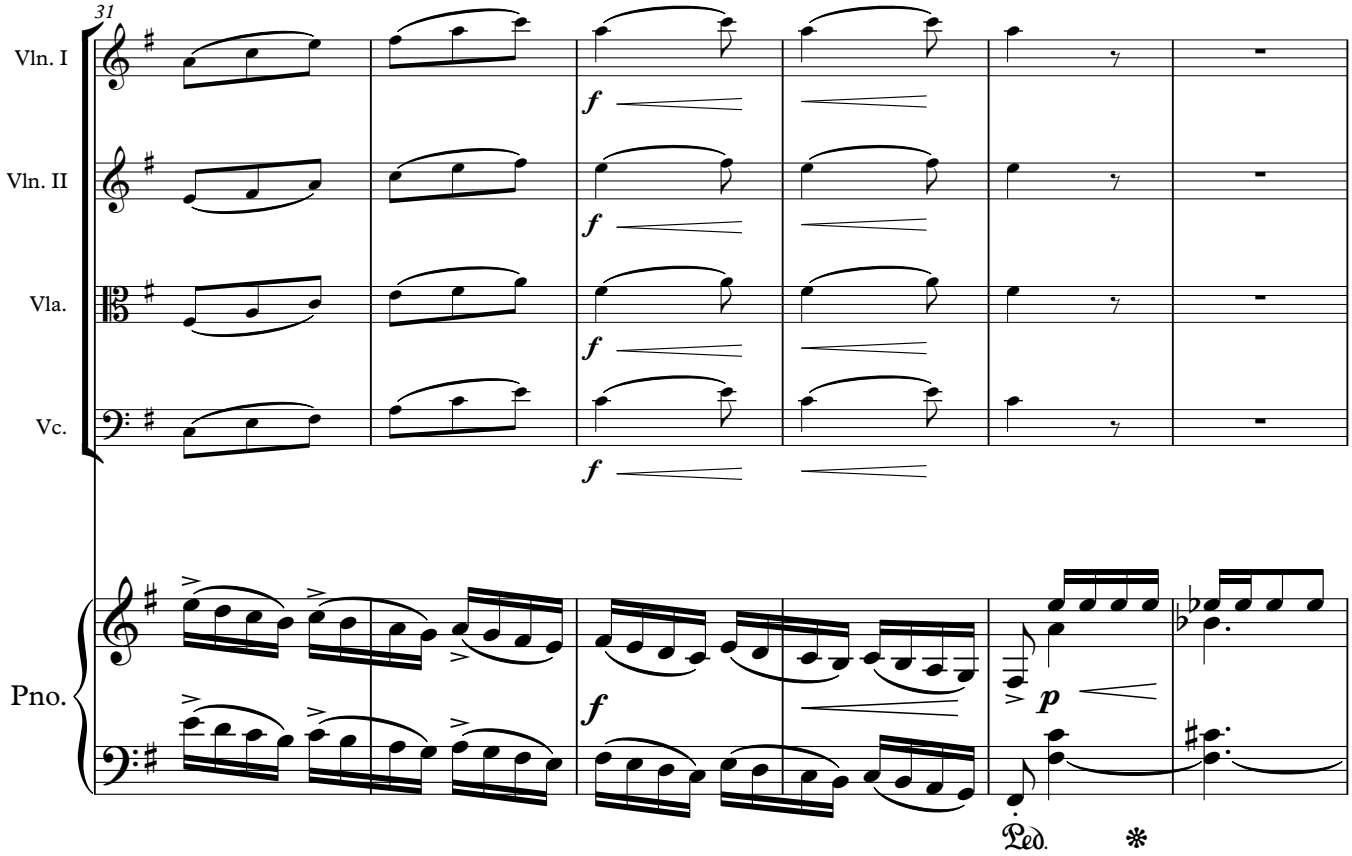
II

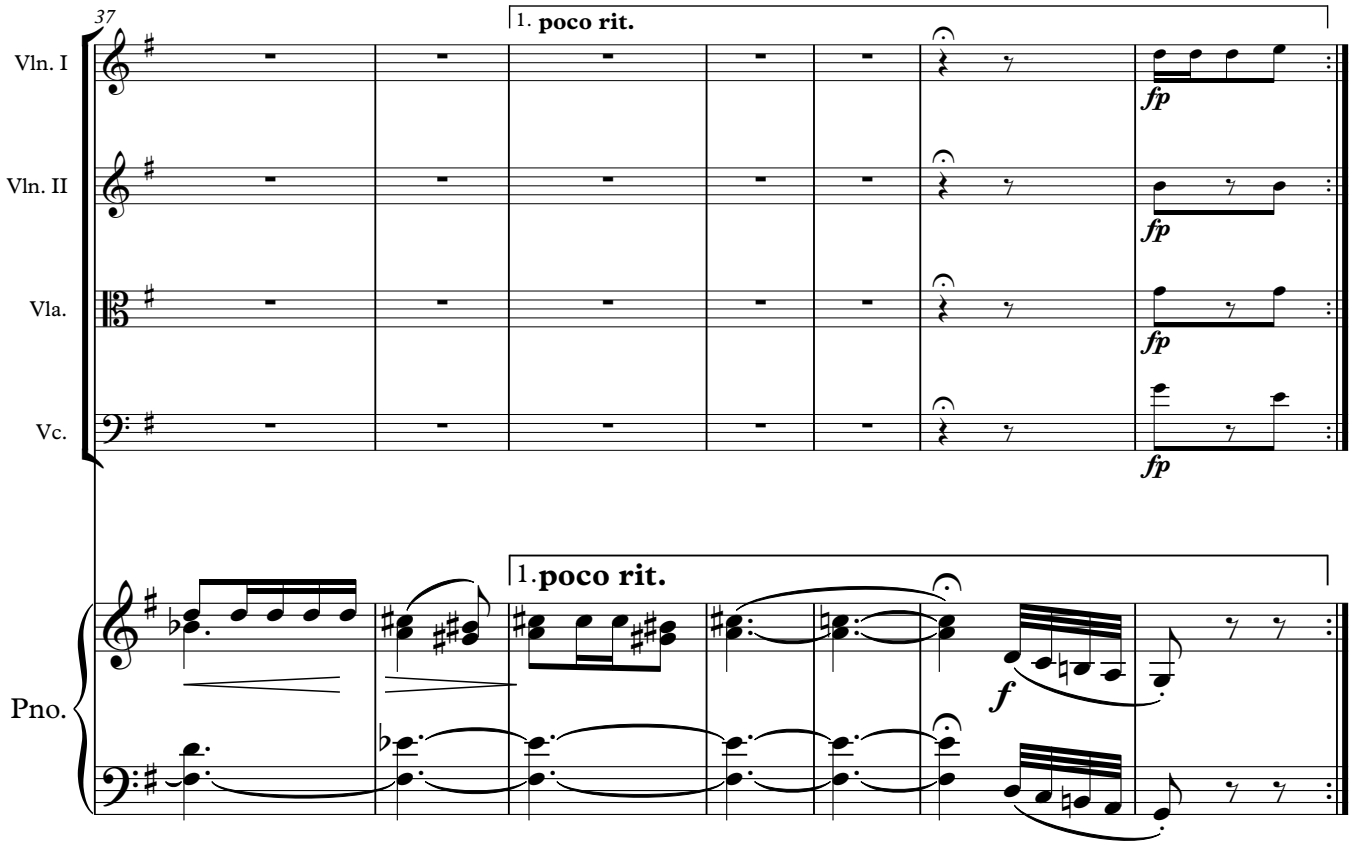

Molto allegro
1
Vln. I
Vln. II
Vla.
Vc.
p
Molto allegro
Pno.

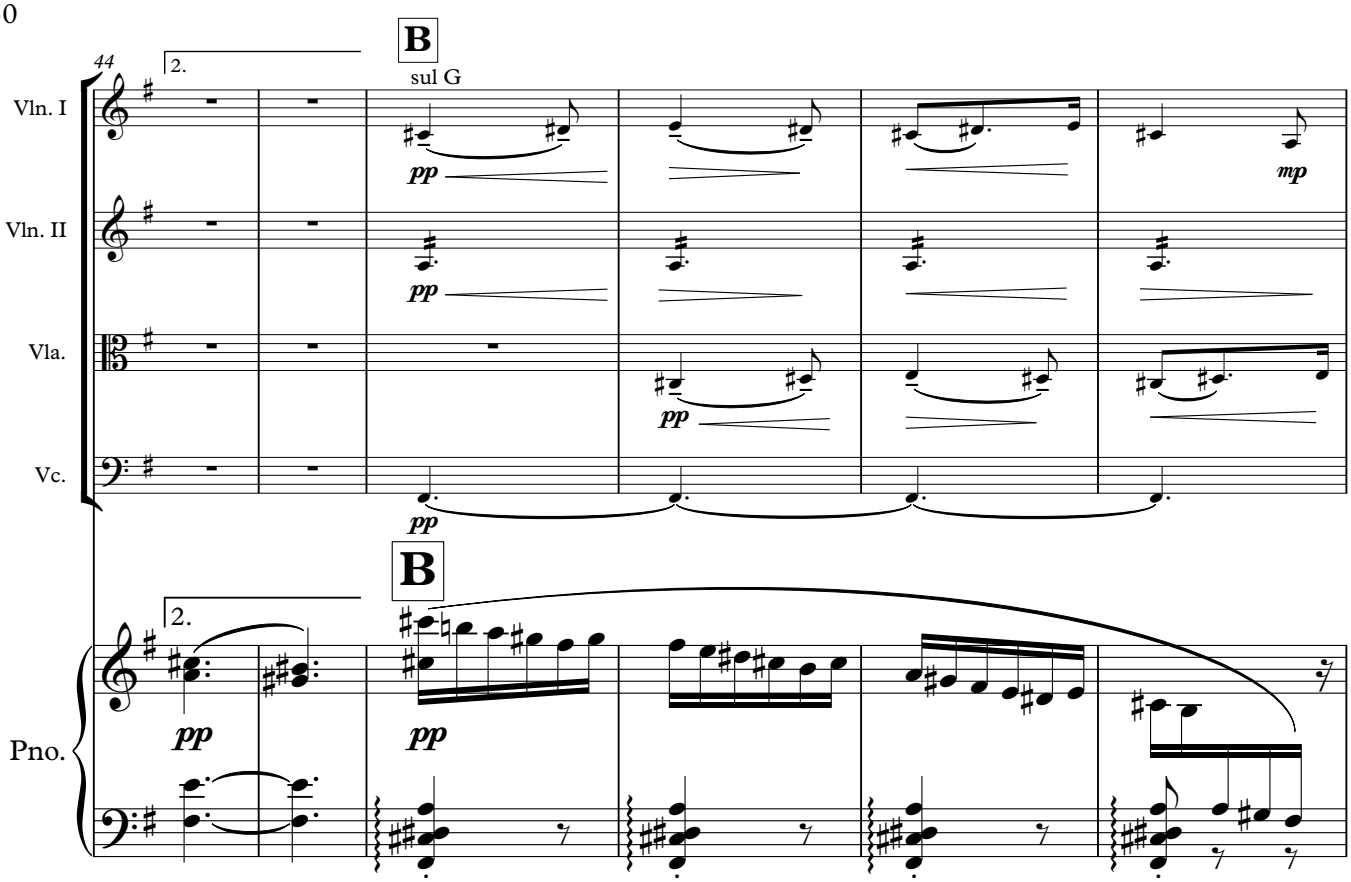

10
Vln. I
Vln. II
Vla.
Vc.
mf
r.h.
l.h.
Pno.

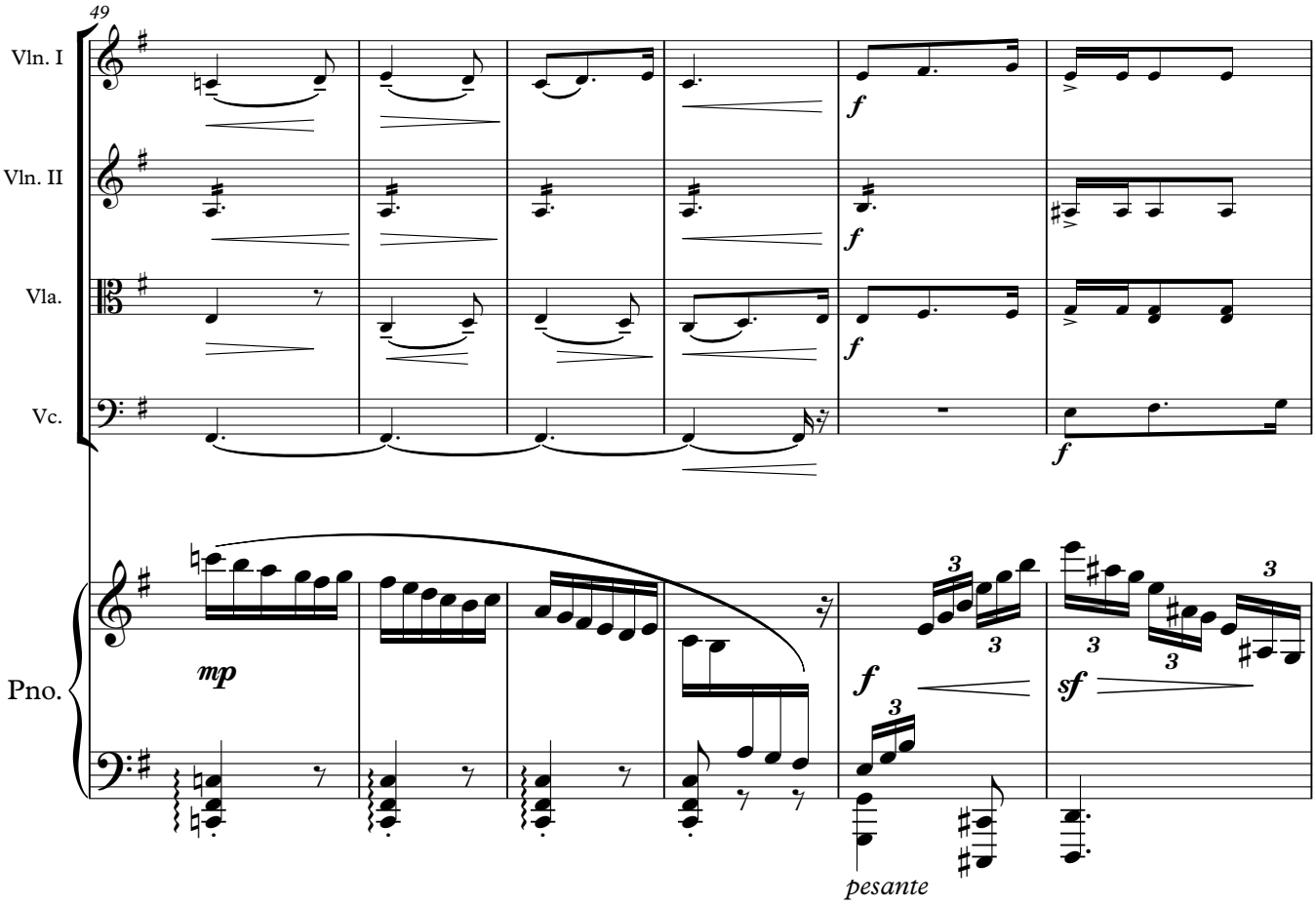

17
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
sf
8va
loco
mf
p

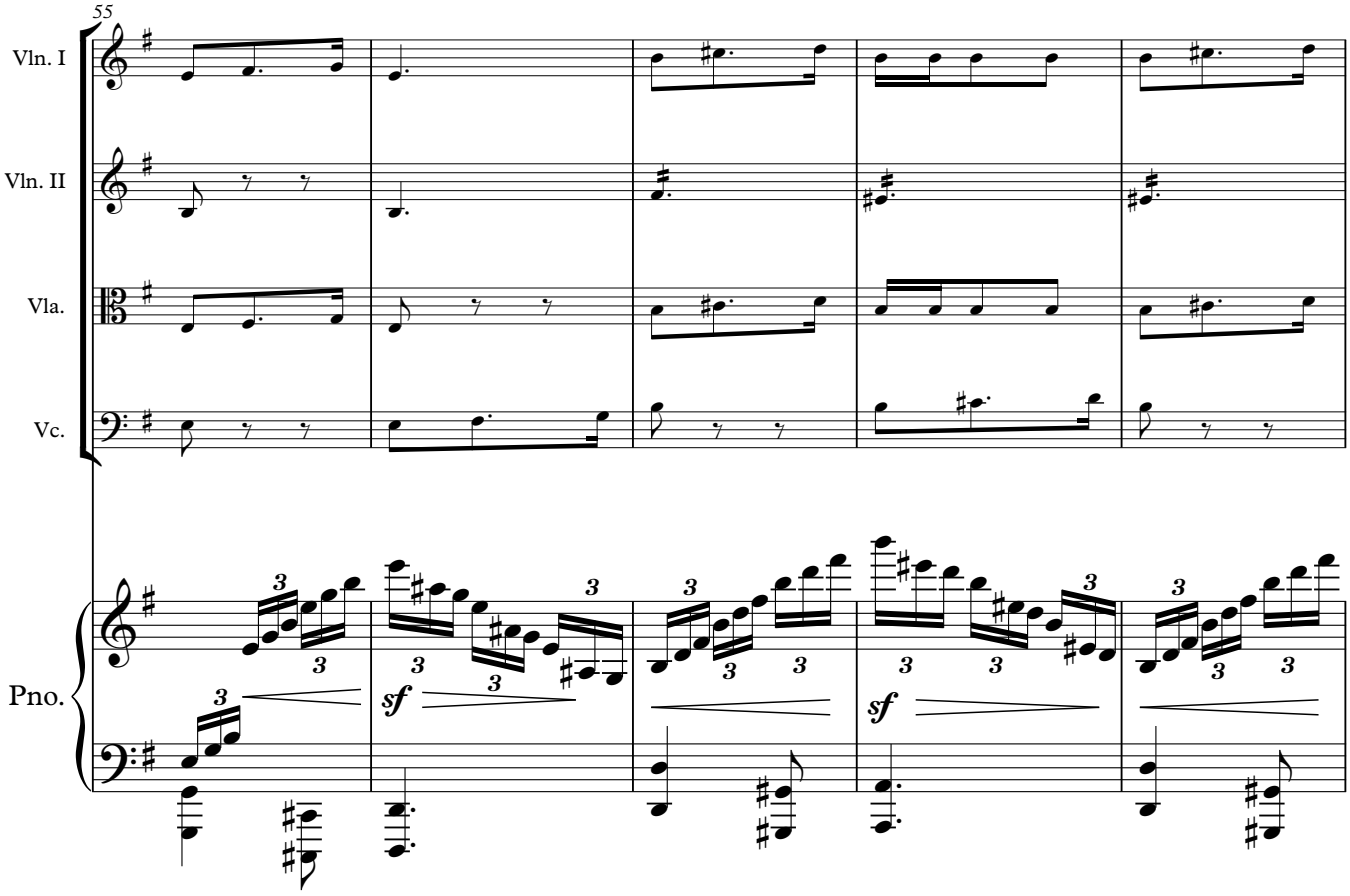

23
A
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
dim.
pp
cresc.

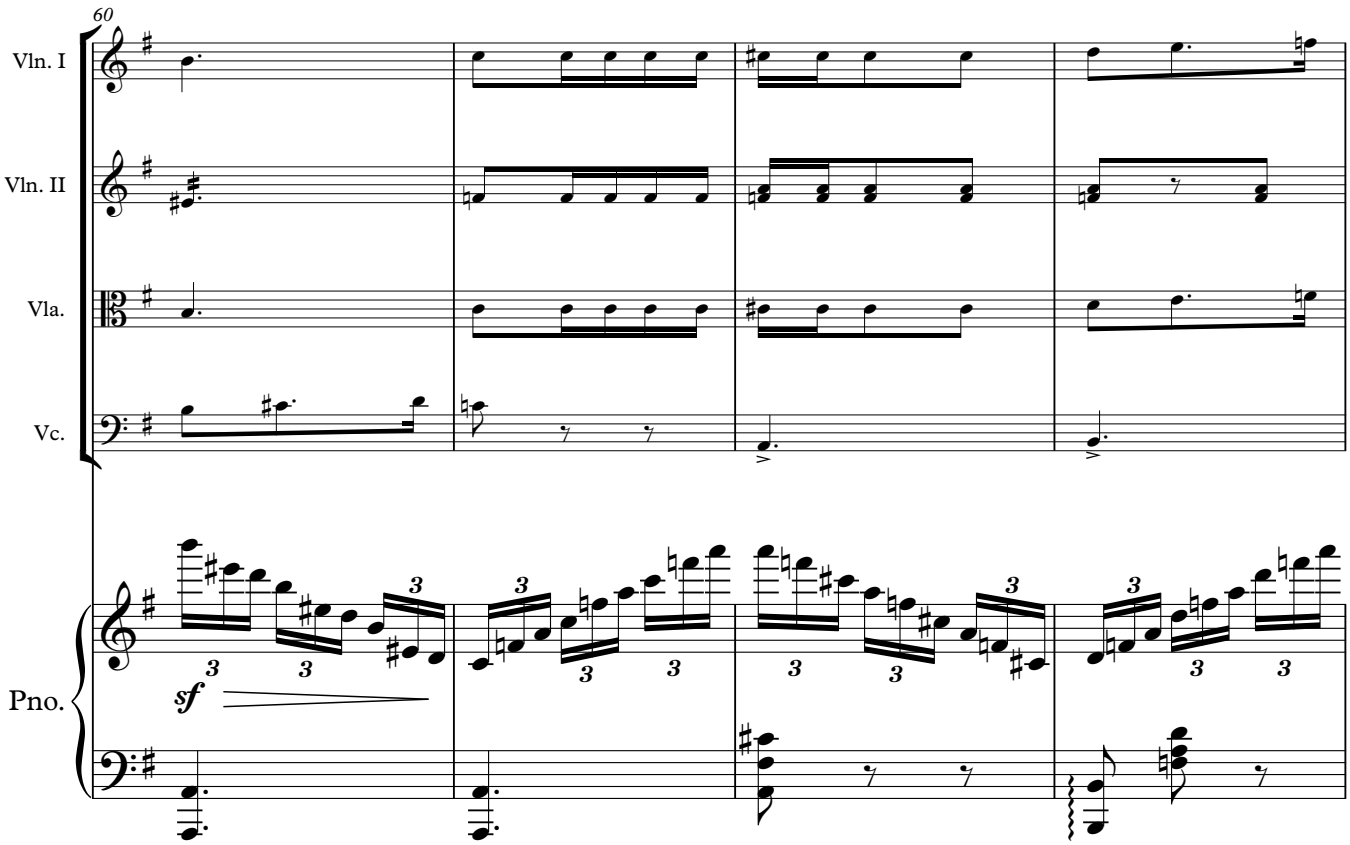

31
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
p
Ped.

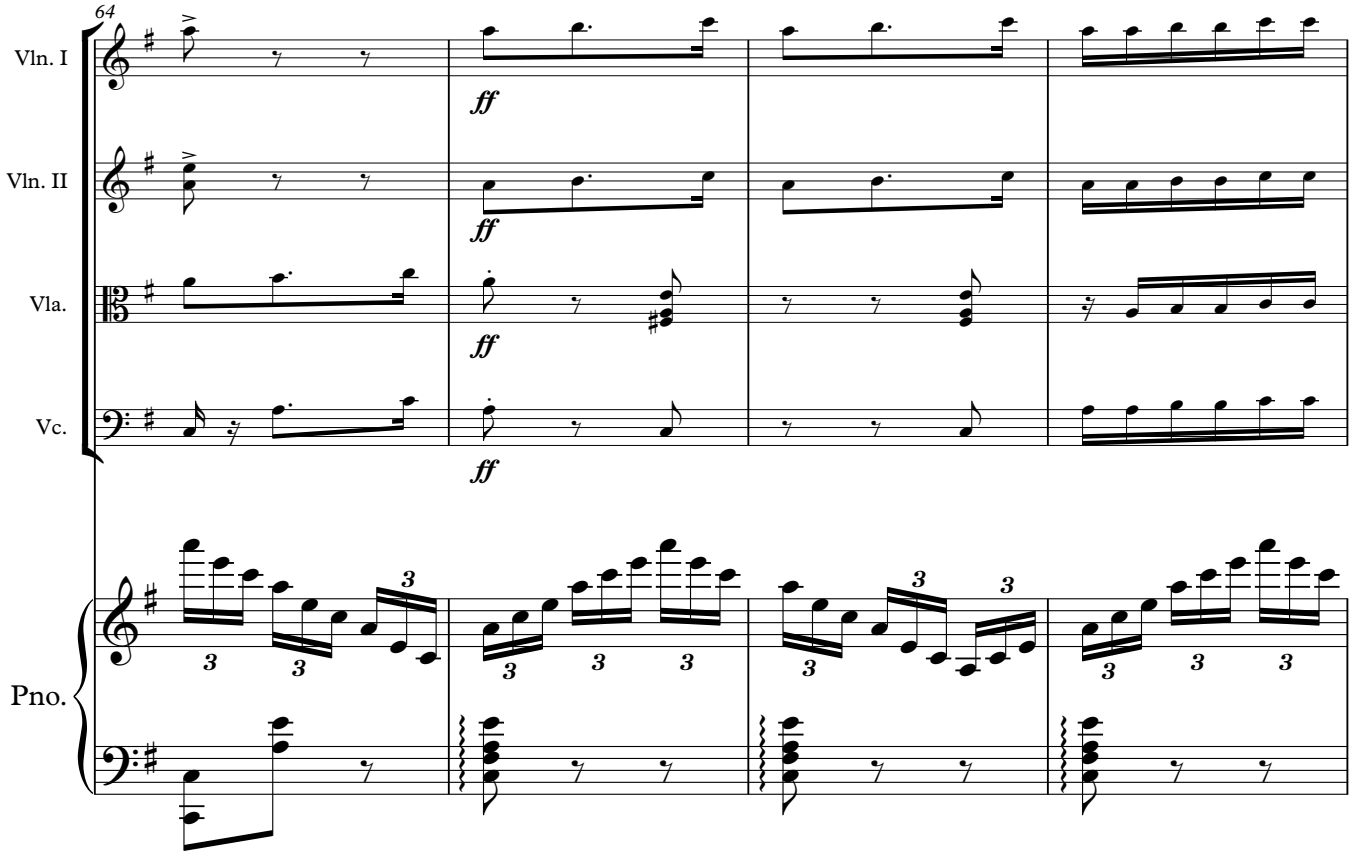

37
1. poco rit.
Vln. I
Vln. II
Vla.
Vc.
Pno.
fp
f

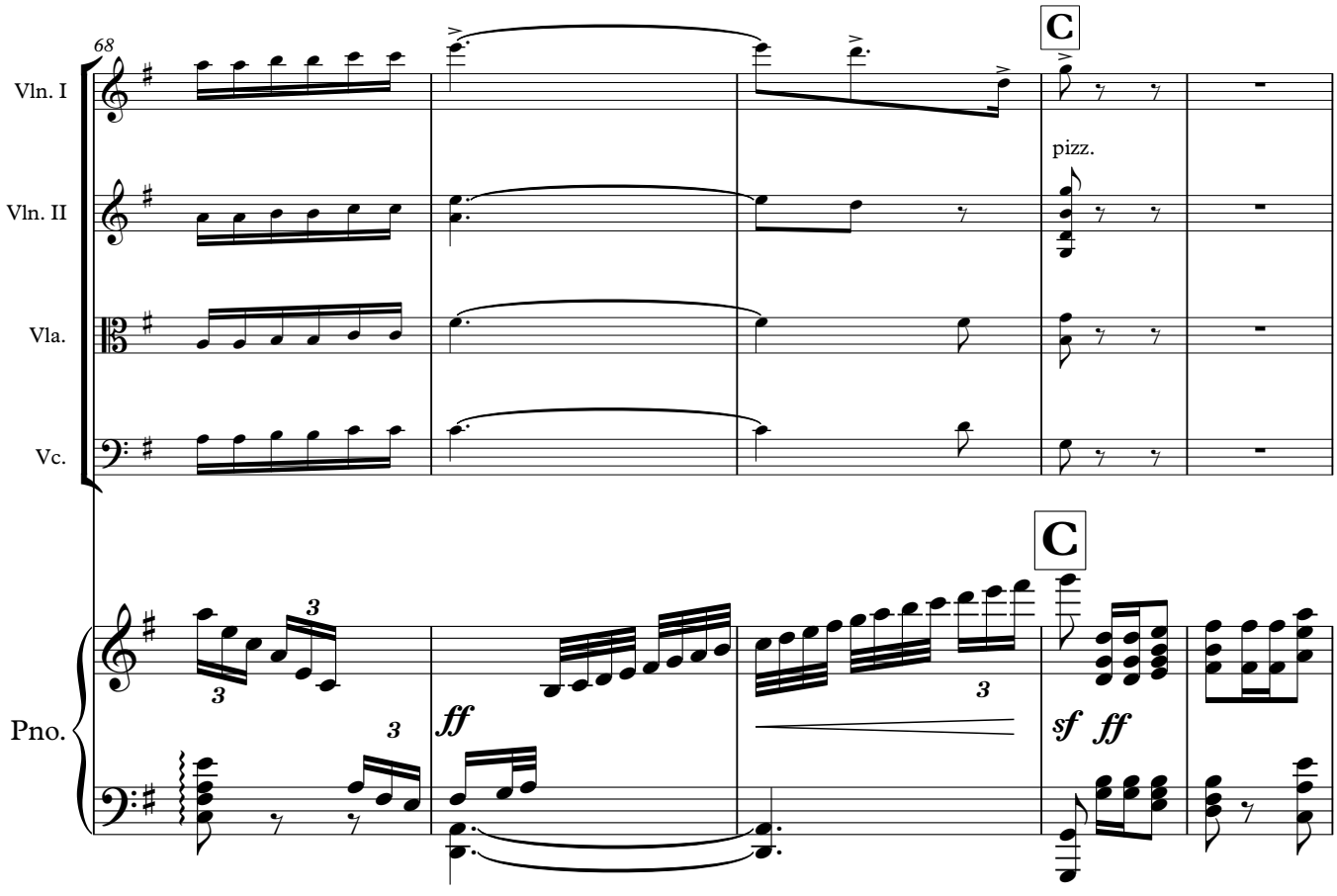

44
2.
B
sul G
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
mp

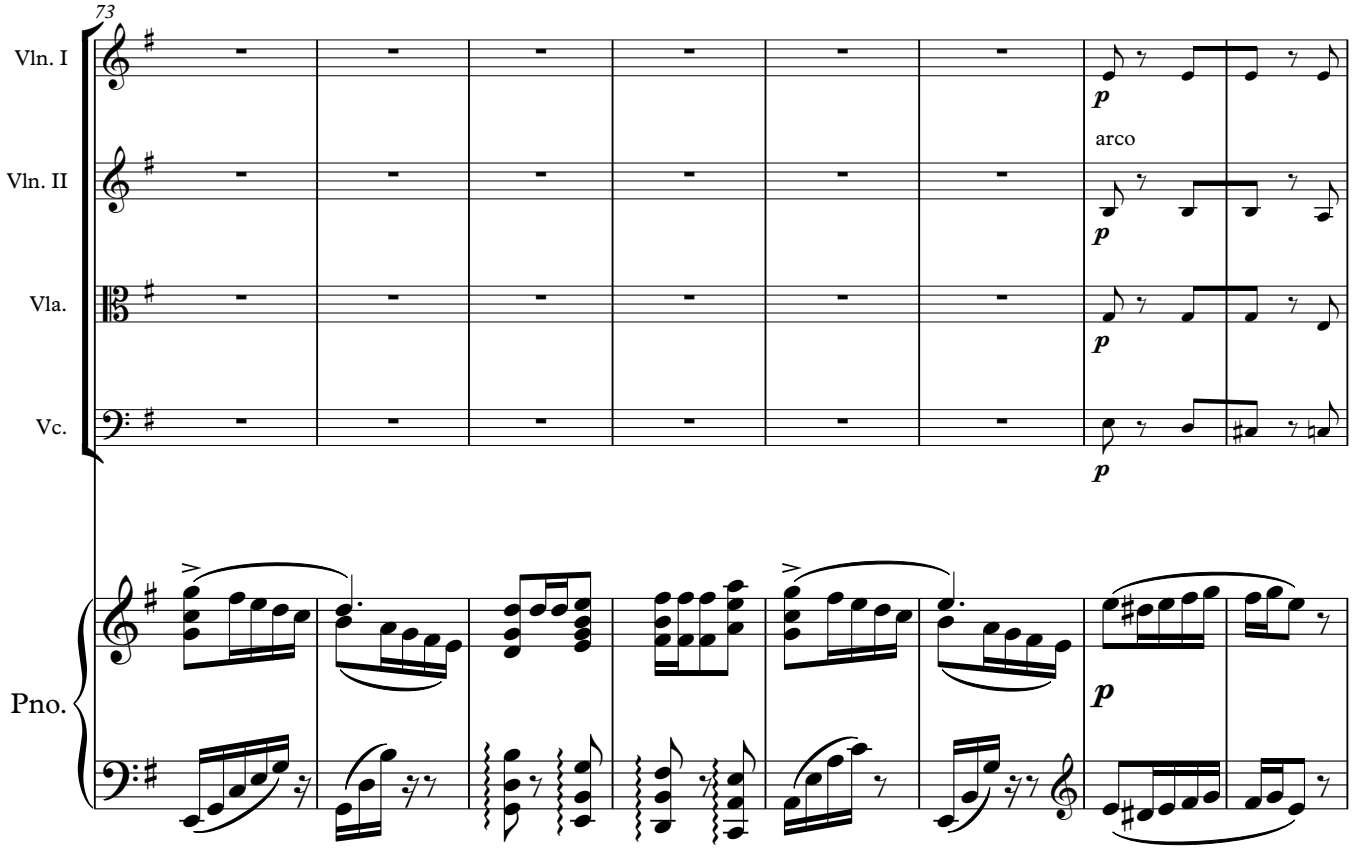

49
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
mp
sf
3
pesante

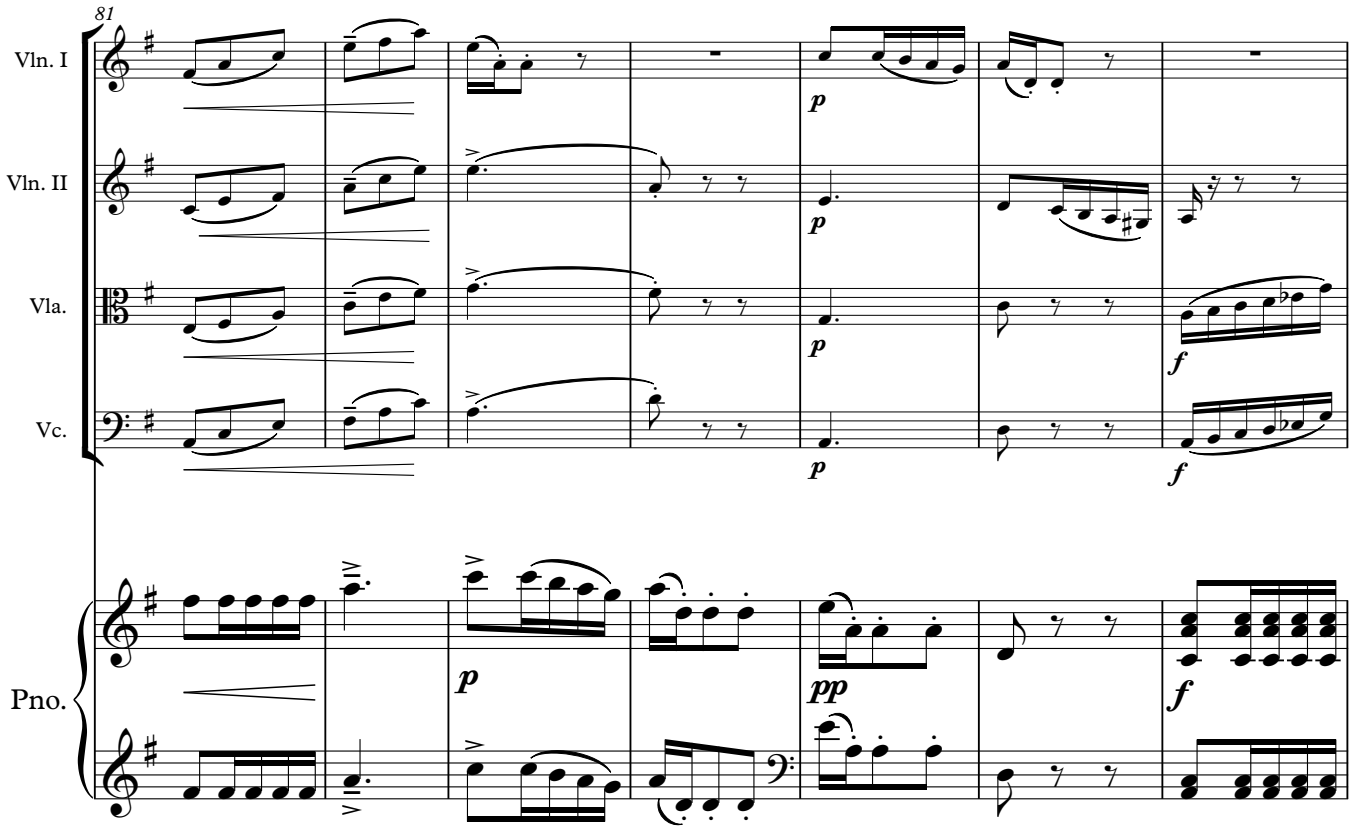

55
Vln. I
Vln. II
Vla.
Vc.
Pno.
sf
sf

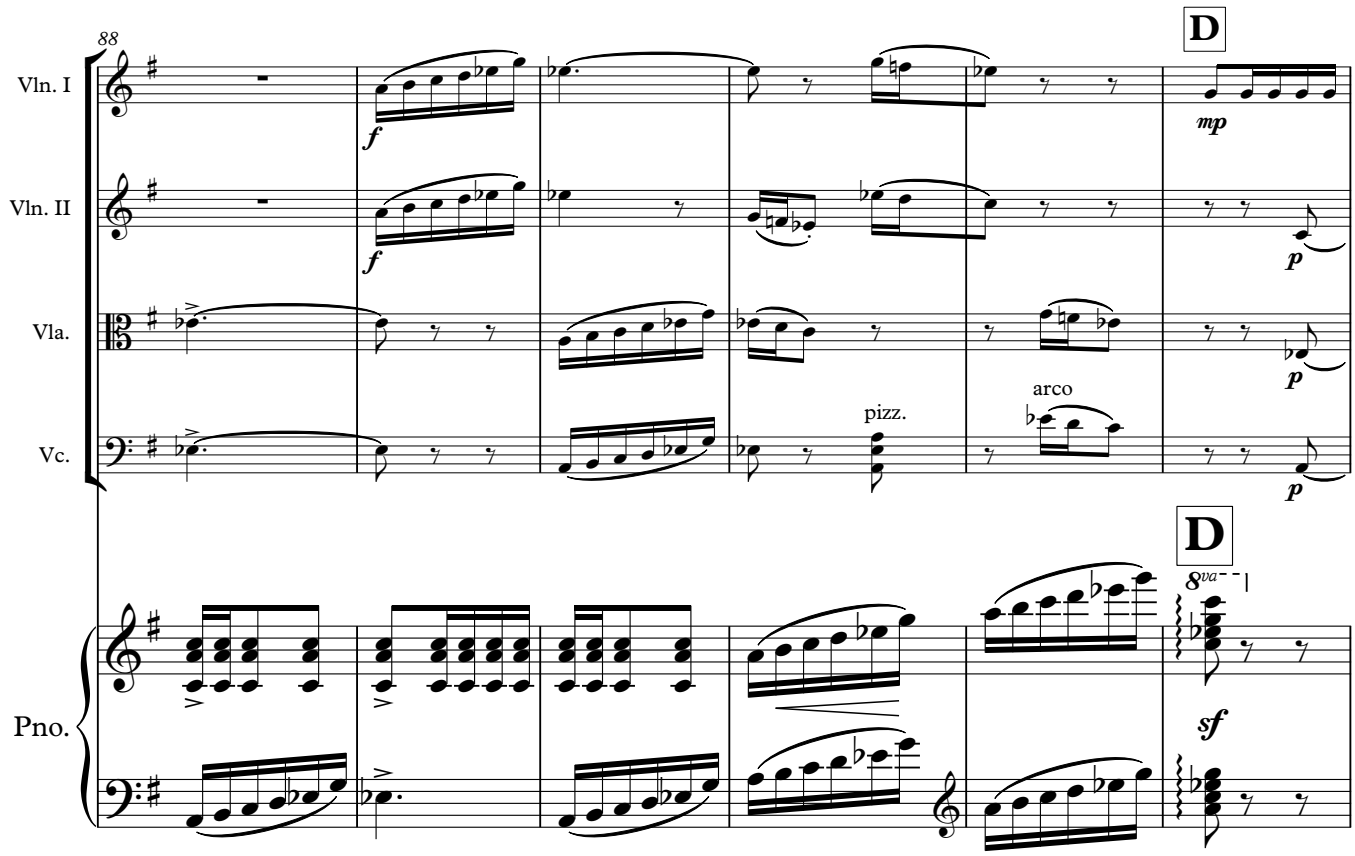

60
Vln. I
Vln. II
Vla.
Vc.
Pno.
sf

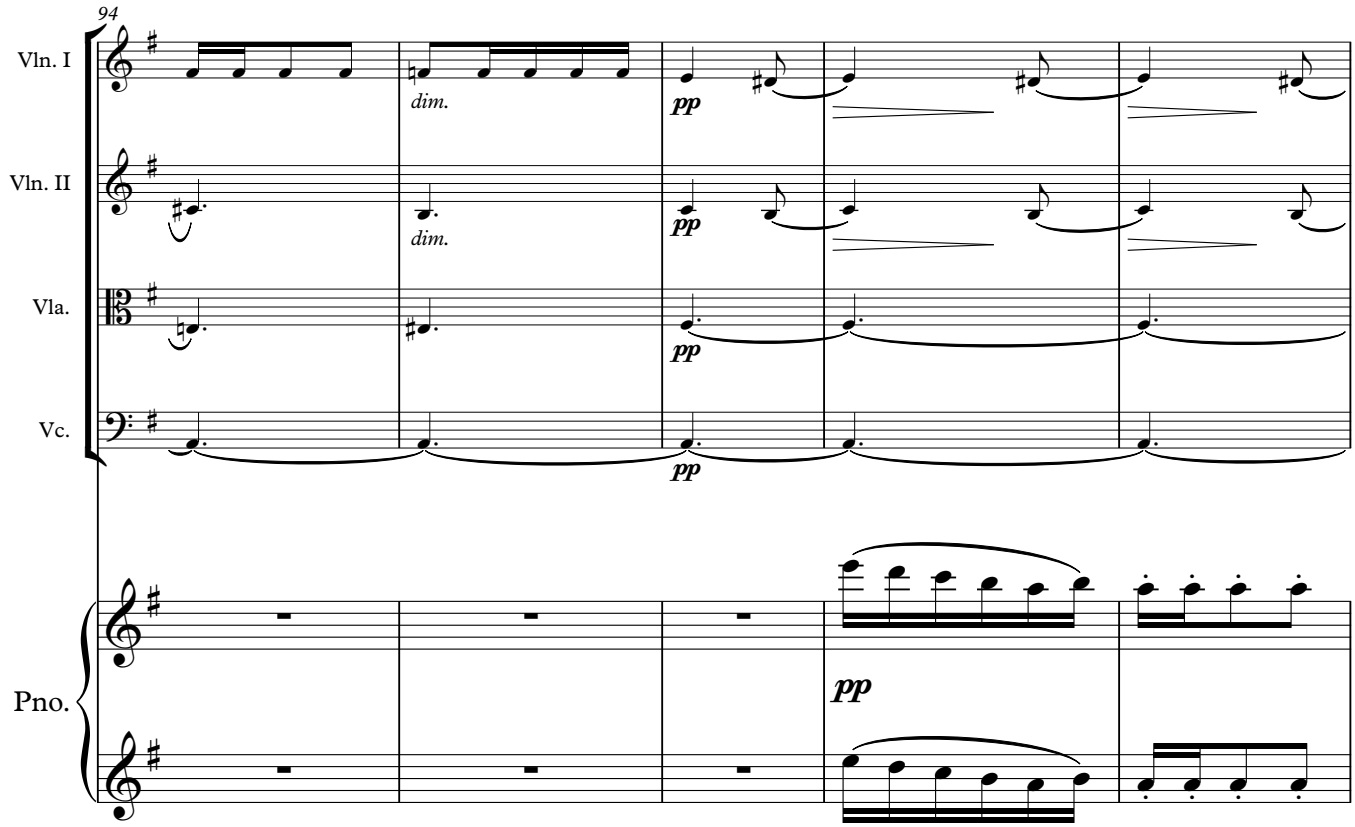

64
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff

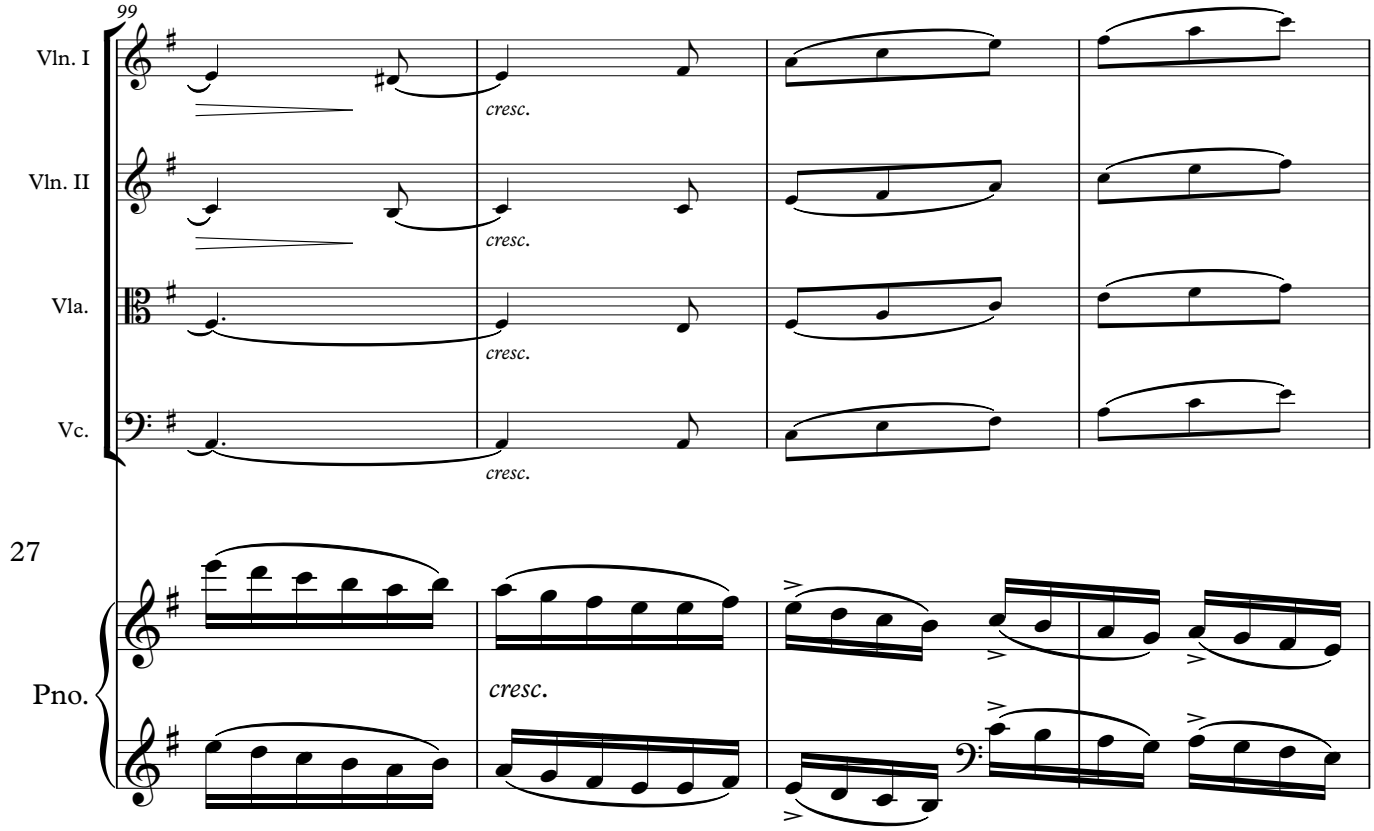

68
Vln. I
Vln. II
Vla.
Vc.
Pno.
C
pizz.
ff
sf

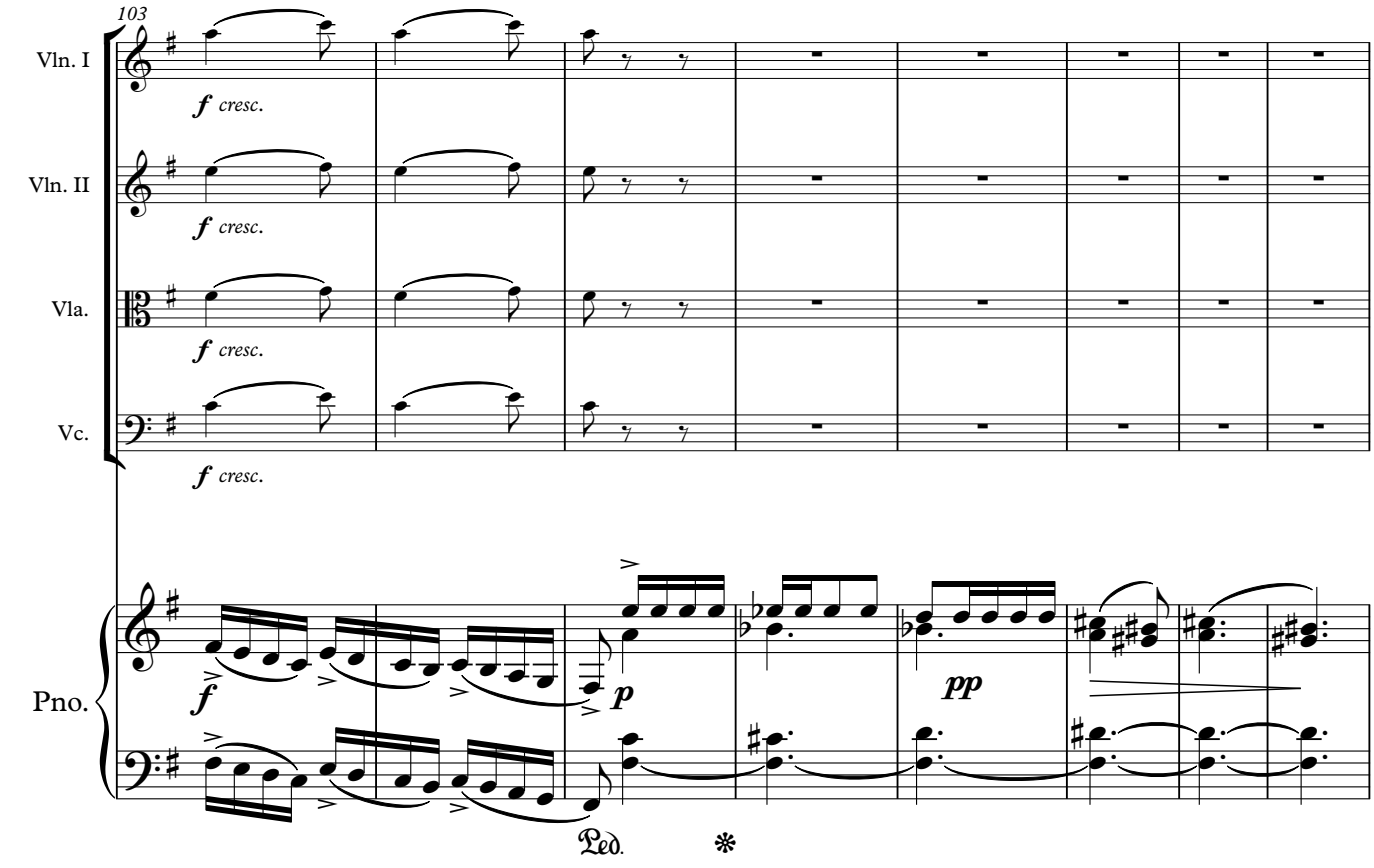

73
Vln. I
Vln. II
Vla.
Vc.
Pno.
arco
p

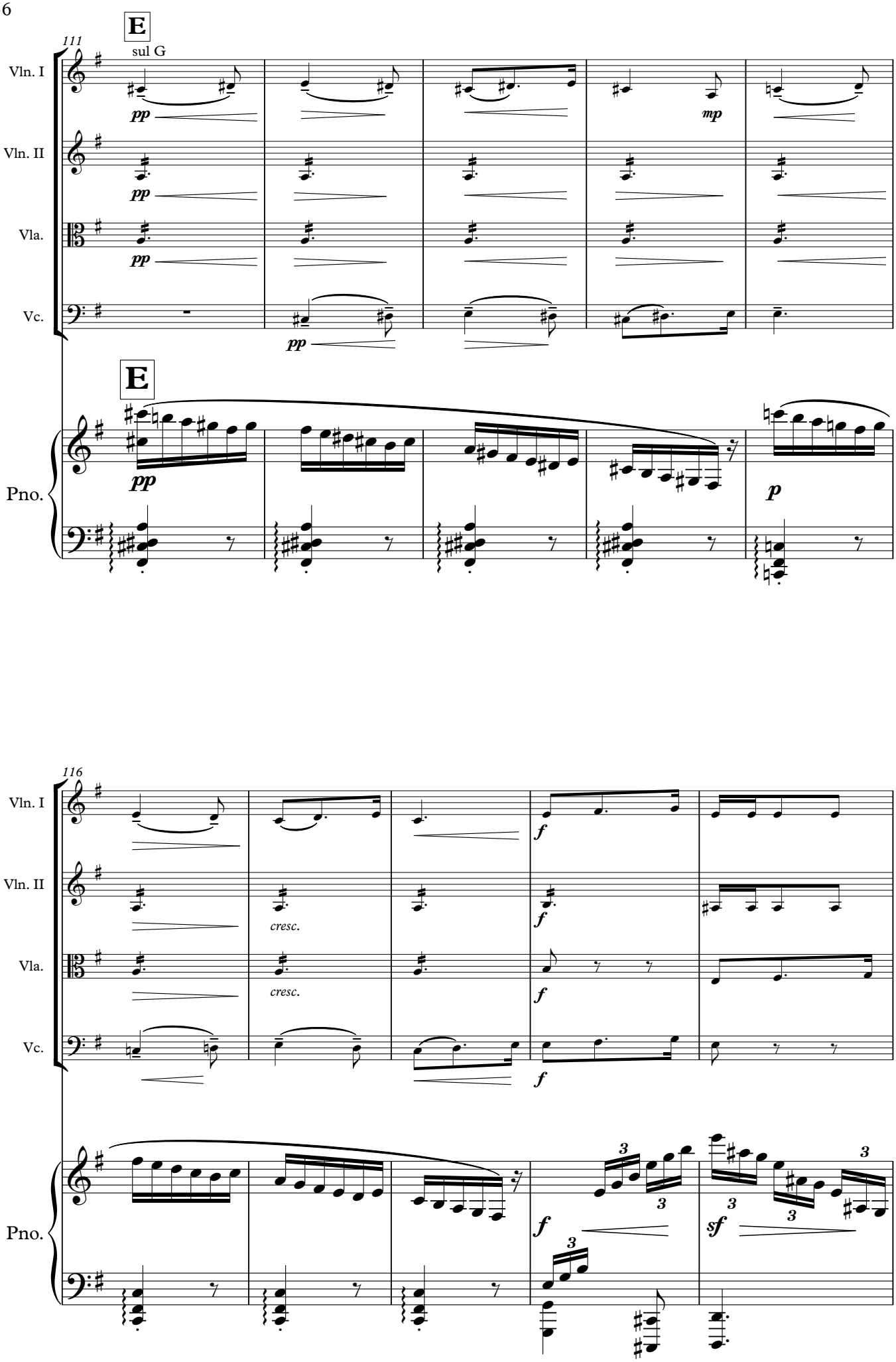

81
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pp
f

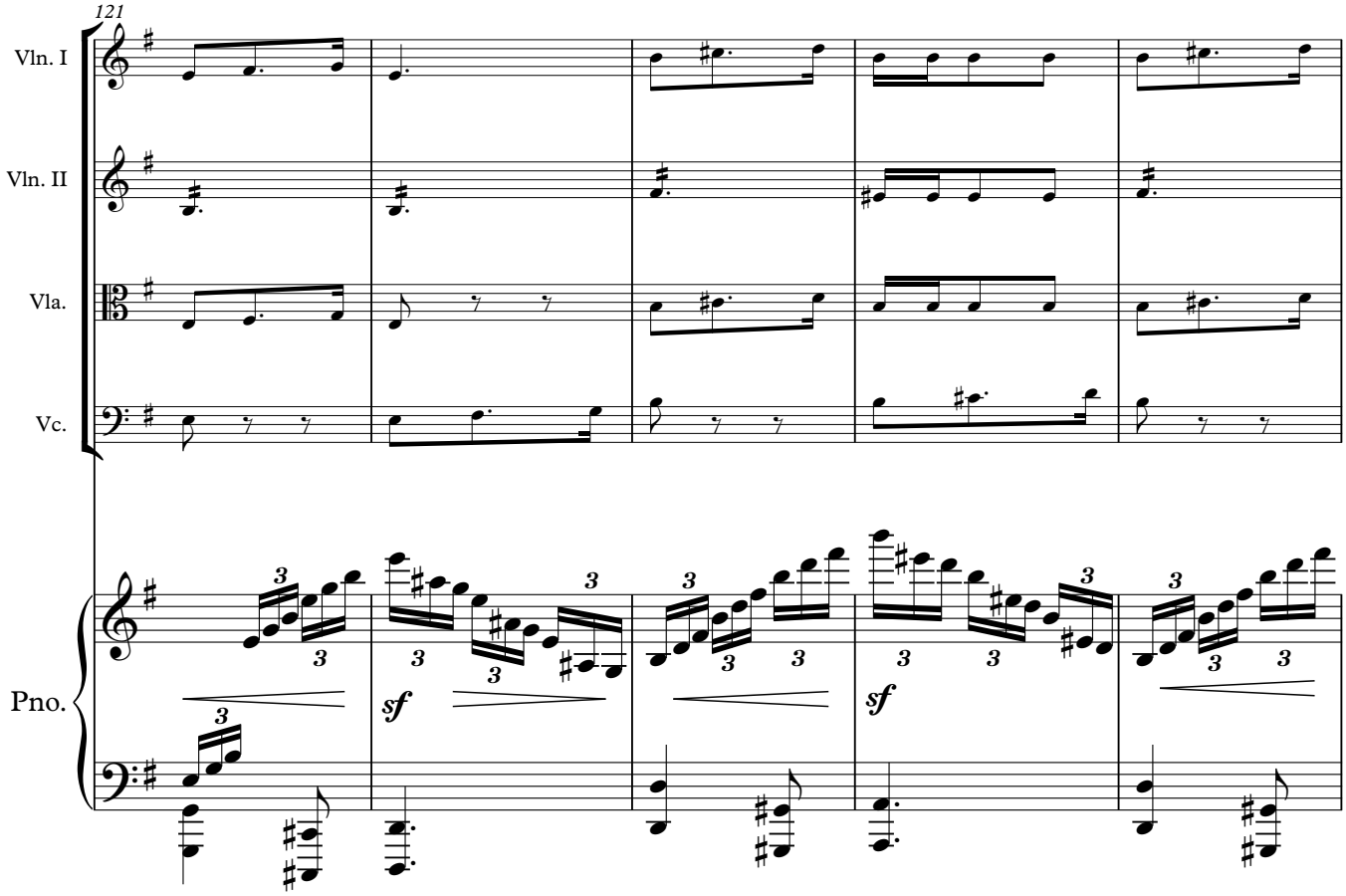

88
D
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
mp
p
pizz.
arco
D
8va
sf

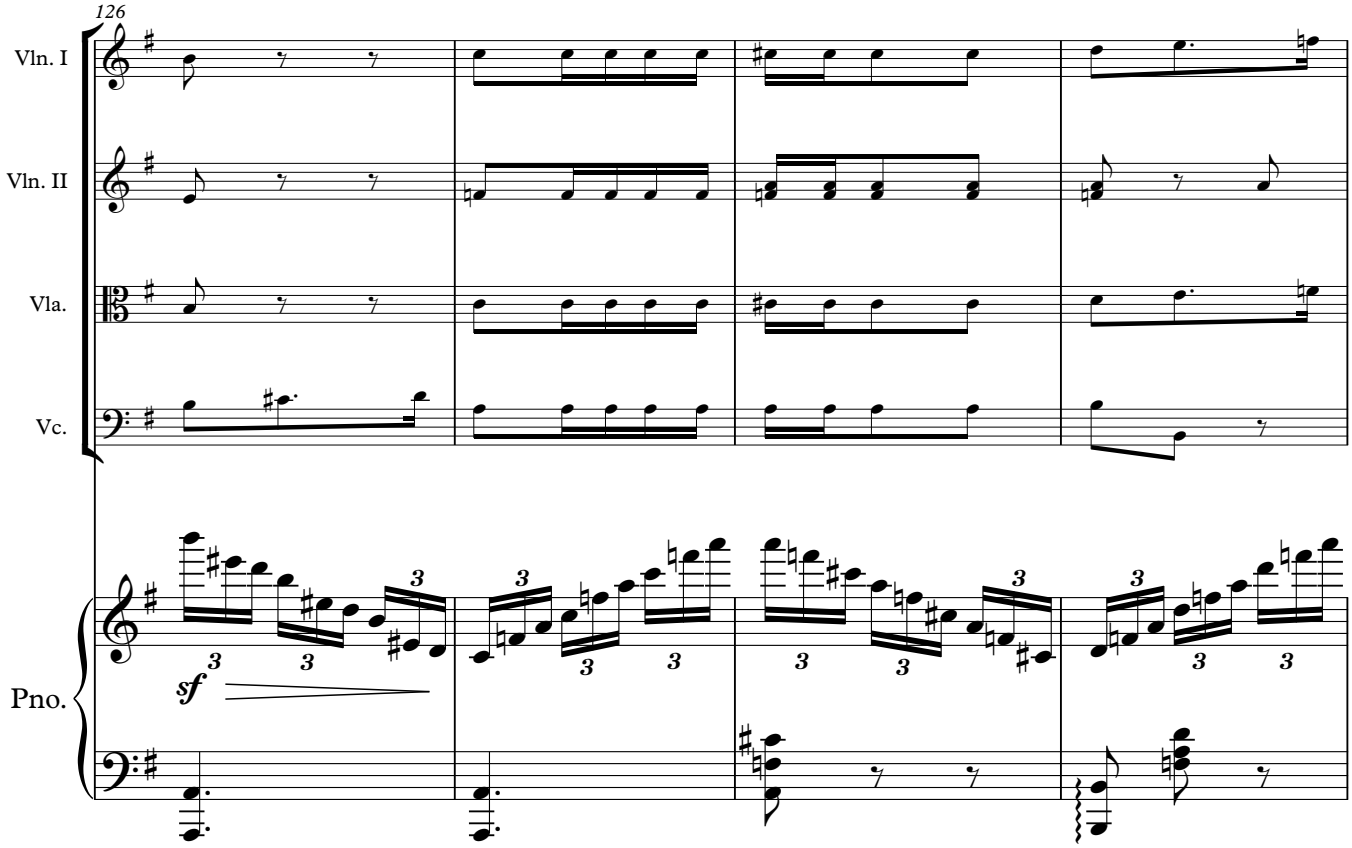

94
Vln. I
Vln. II
Vla.
Vc.
Pno.
dim.
dim.
pp
pp
pp
pp
pp

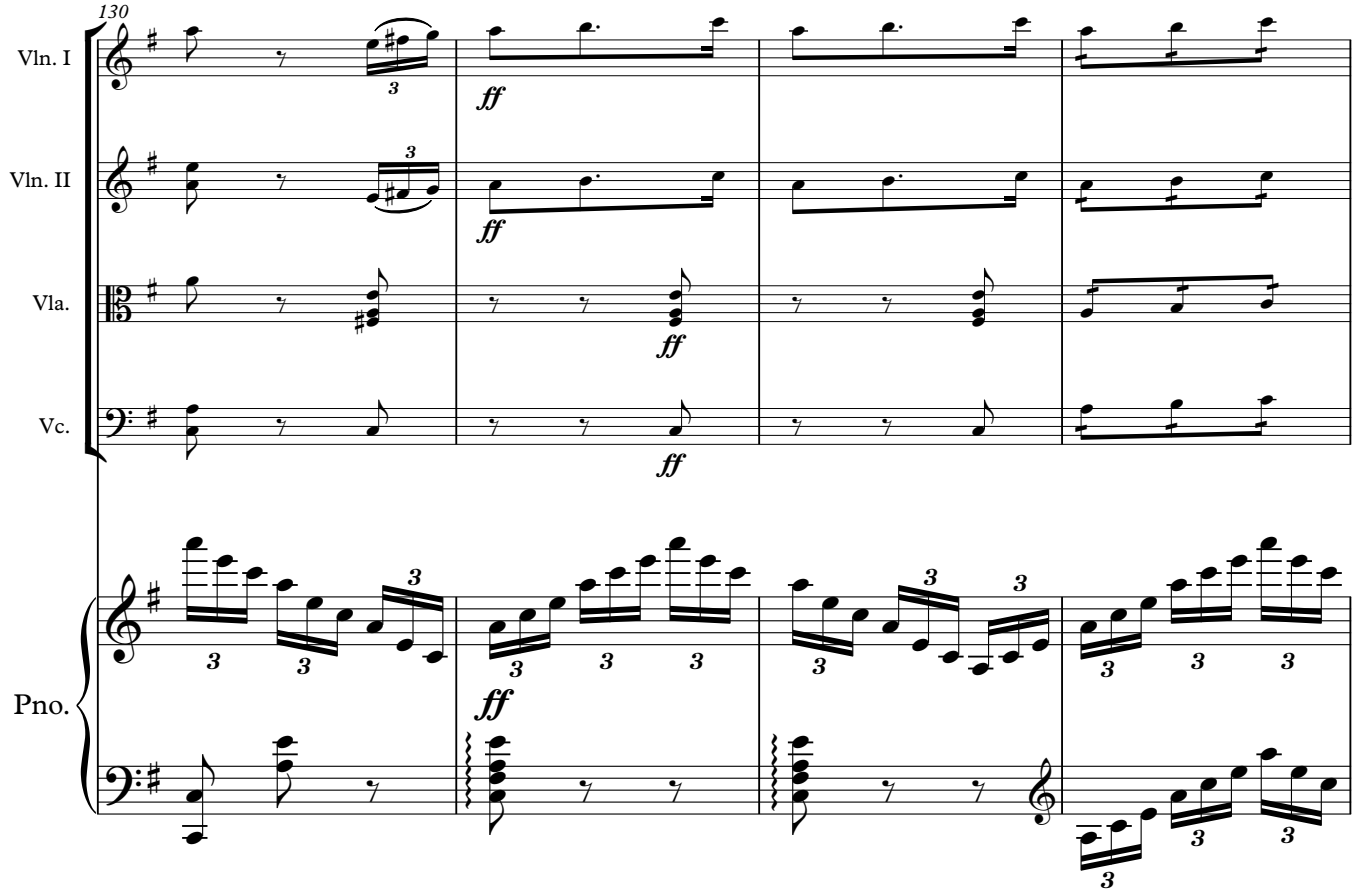

99
Vln. I
Vln. II
Vla.
Vc.
cresc.
27
Pno.
cresc.

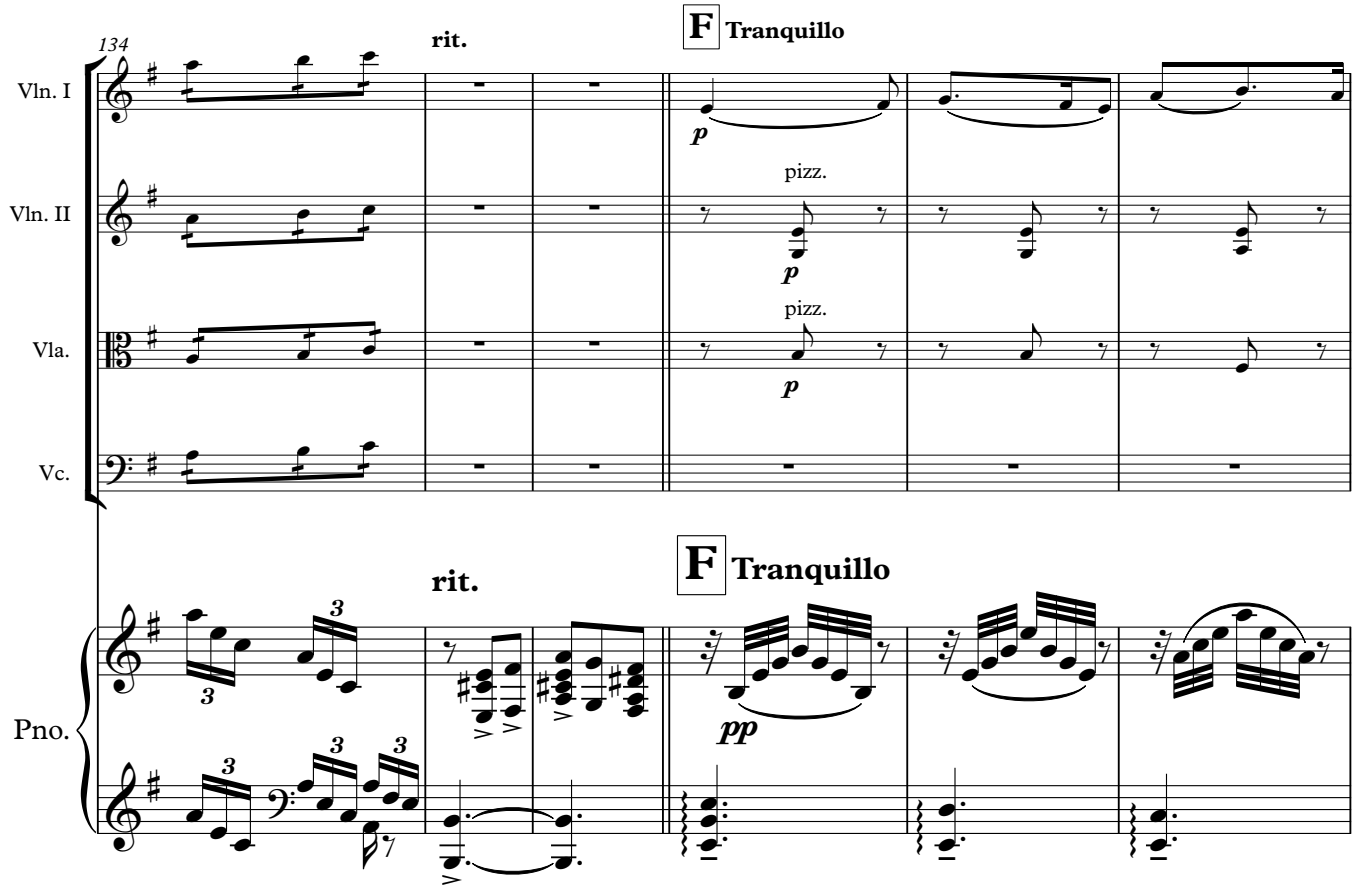

103
Vln. I
Vln. II
Vla.
Vc.
f cresc.
Pno.
f
p
pp
Ped.
*

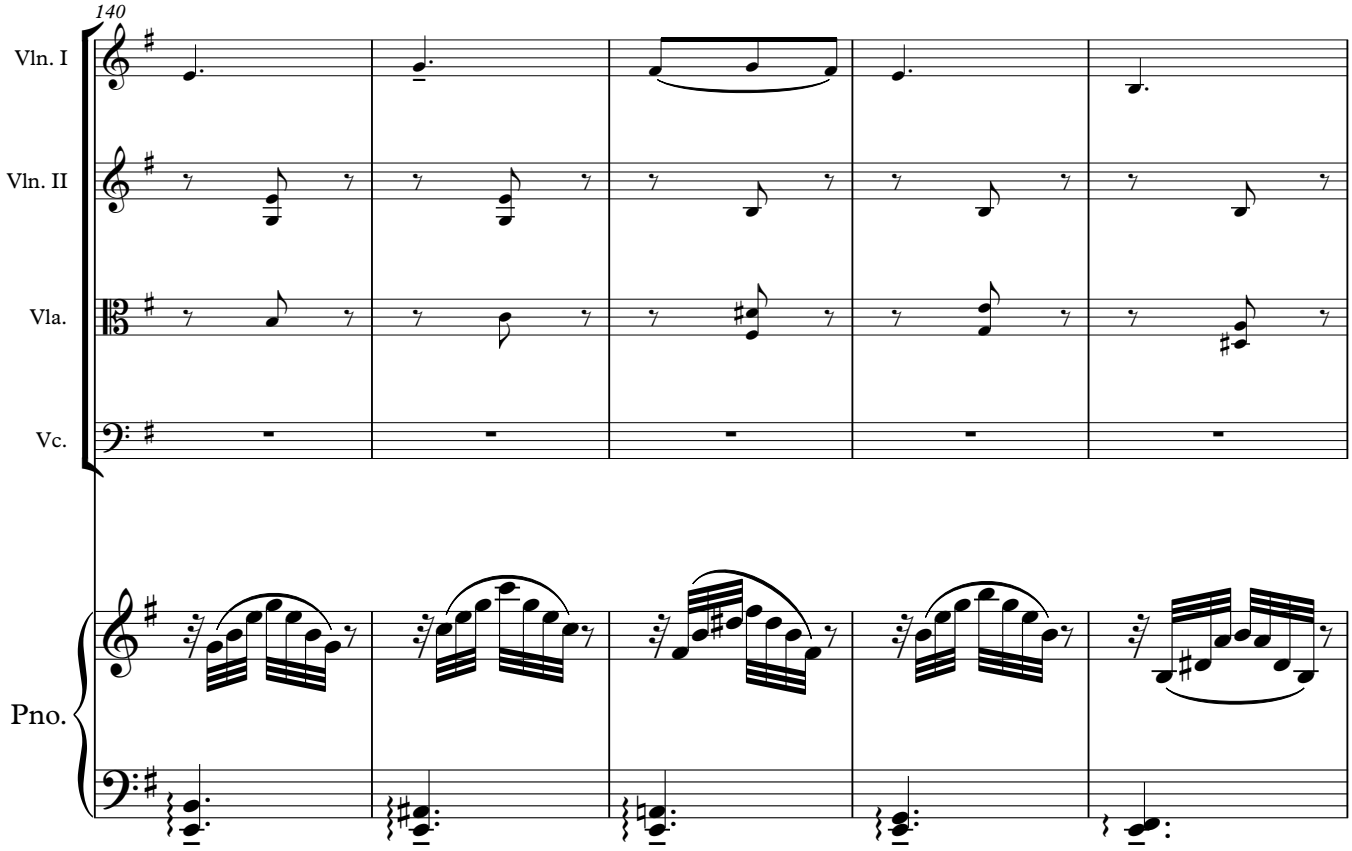

E
sul G
111
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
mp
p
E
116
cresc.
f
sf
3

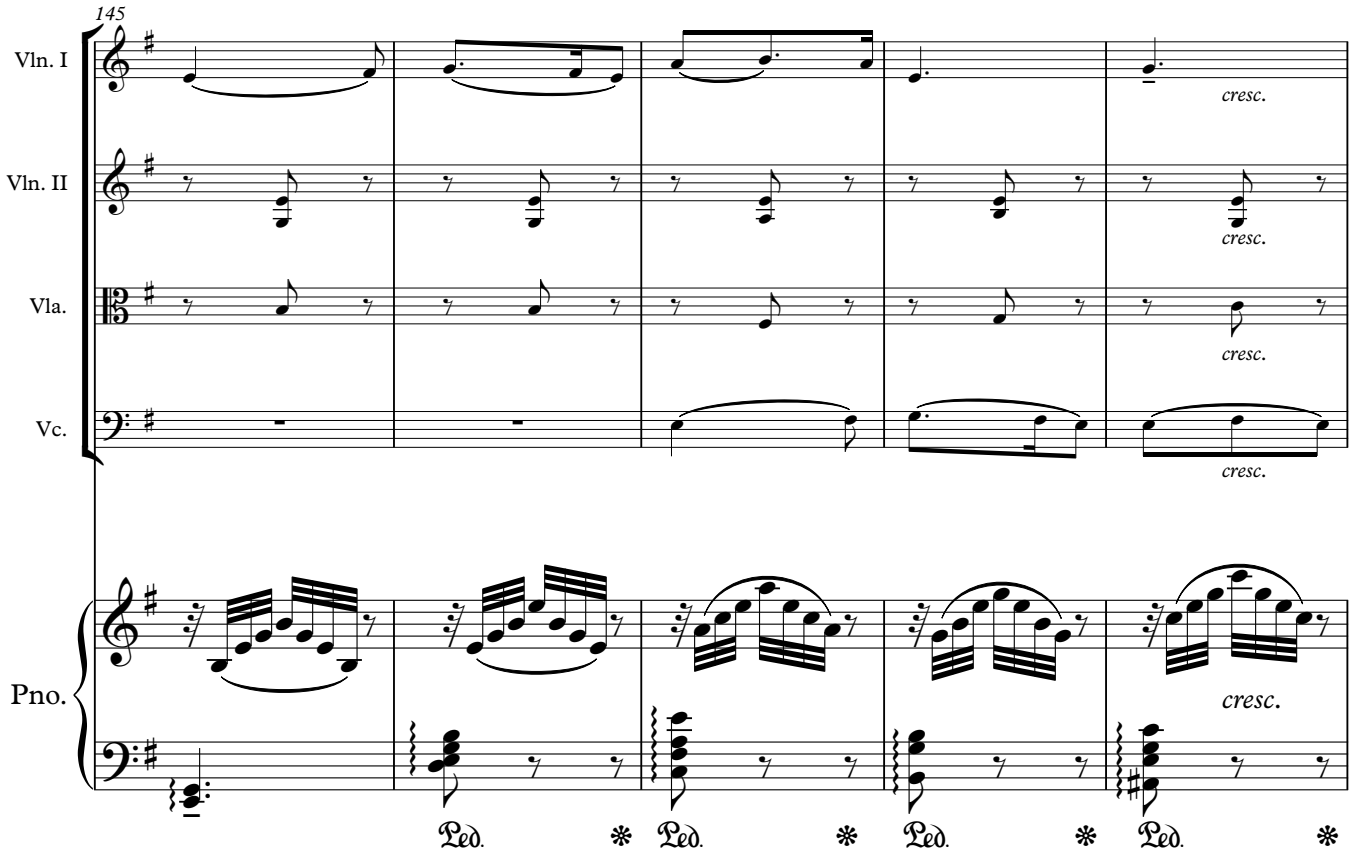

121
Vln. I
Vln. II
Vla.
Vc.
Pno.
sf
sf

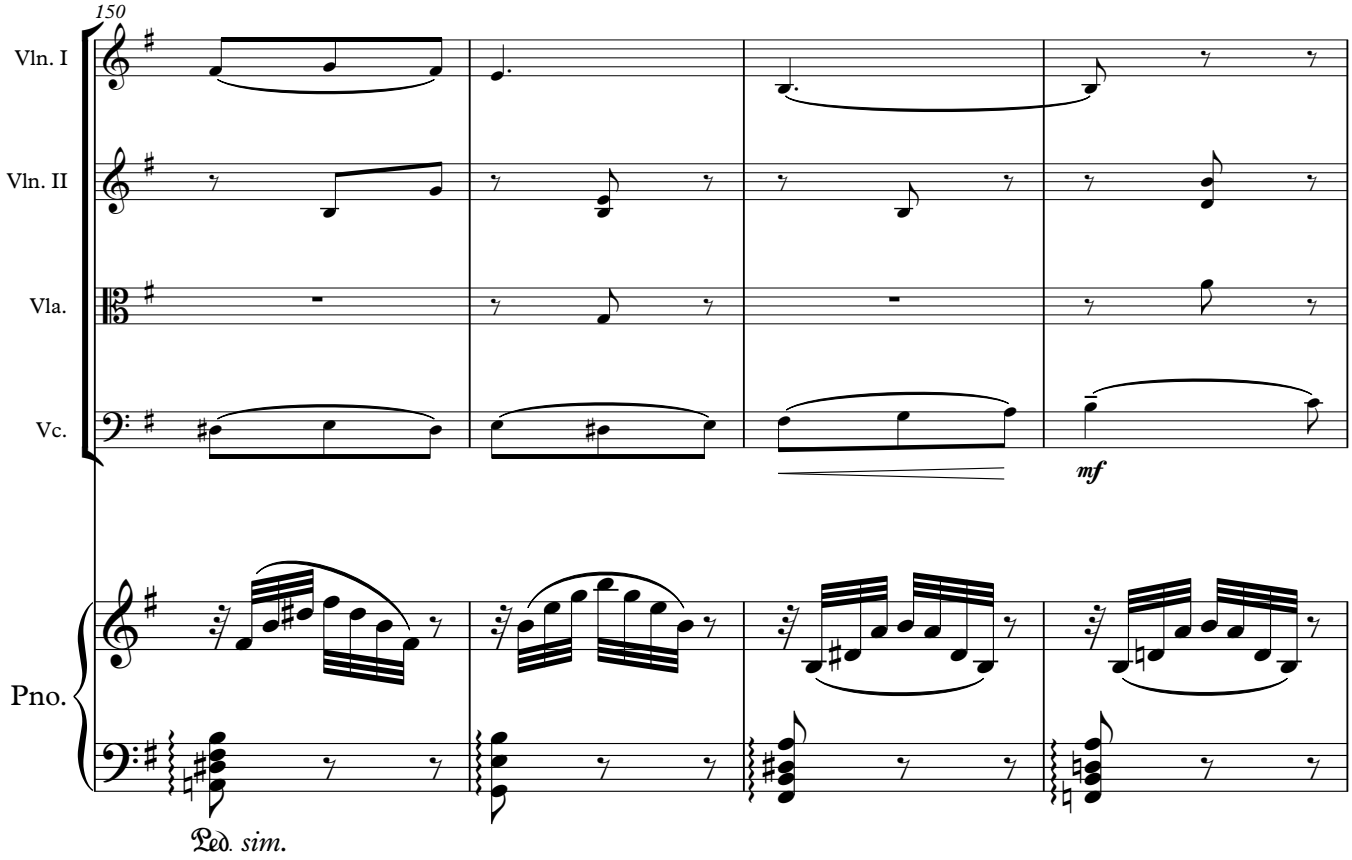

126
Vln. I
Vln. II
Vla.
Vc.
Pno.
sf

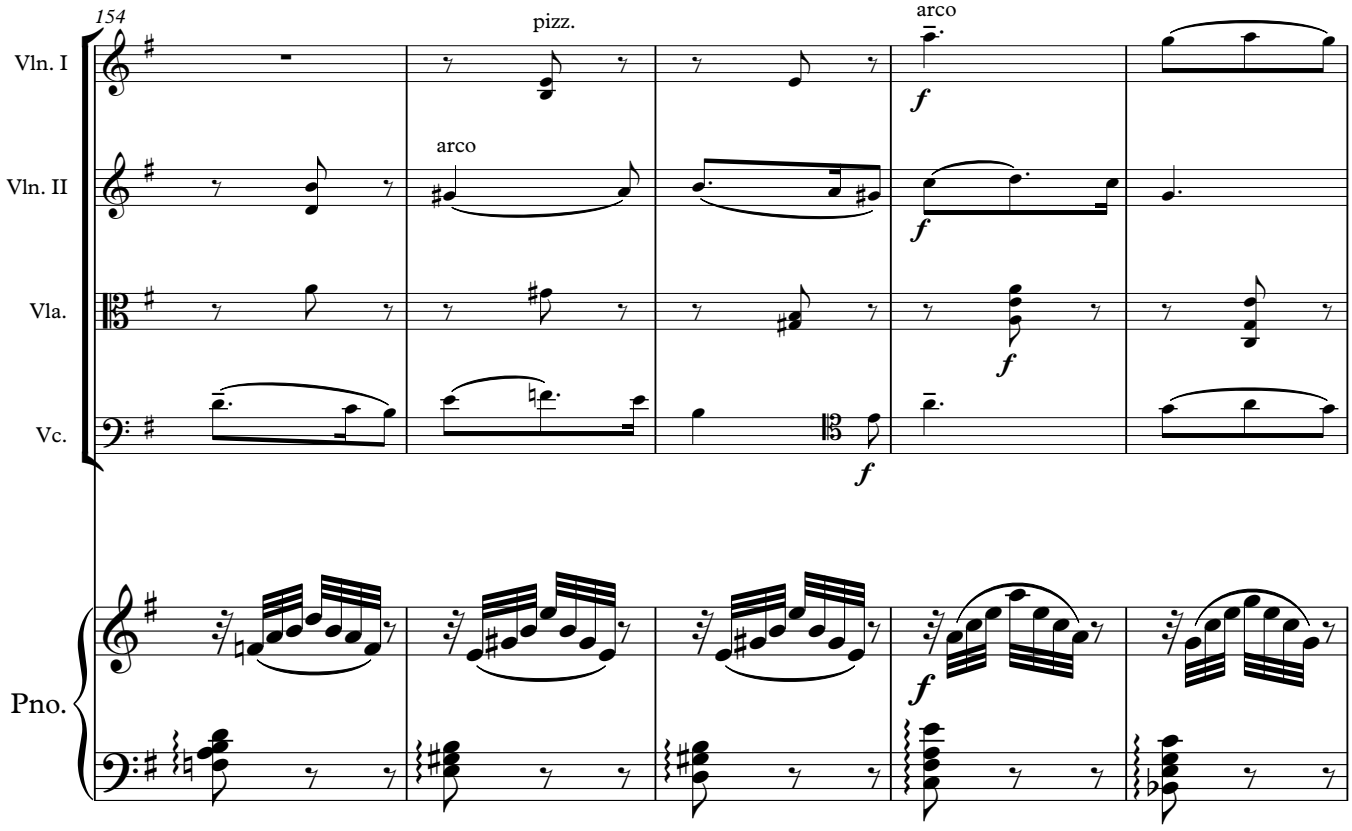

130
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff

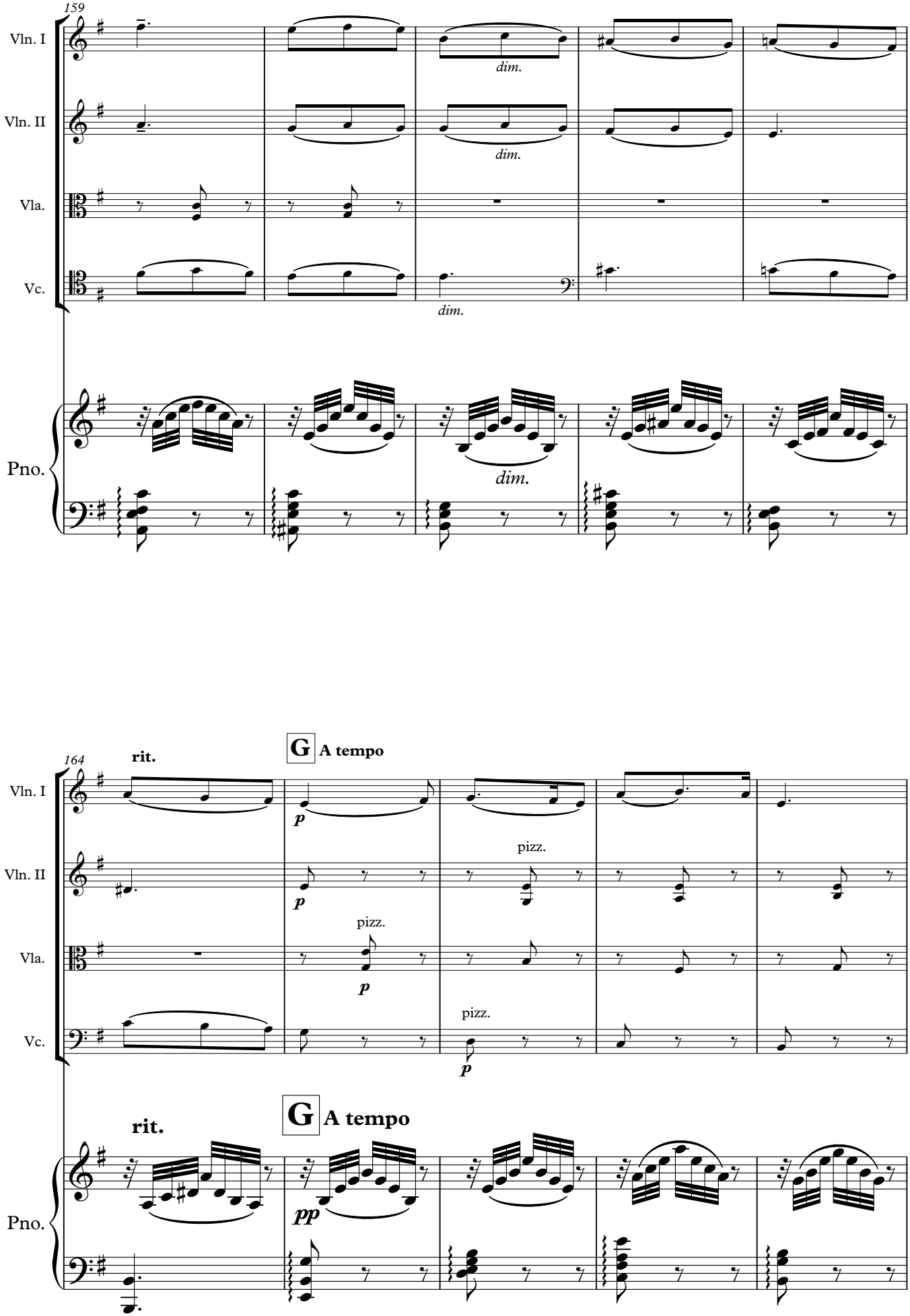

134
rit.
F Tranquillo
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pizz.
pp

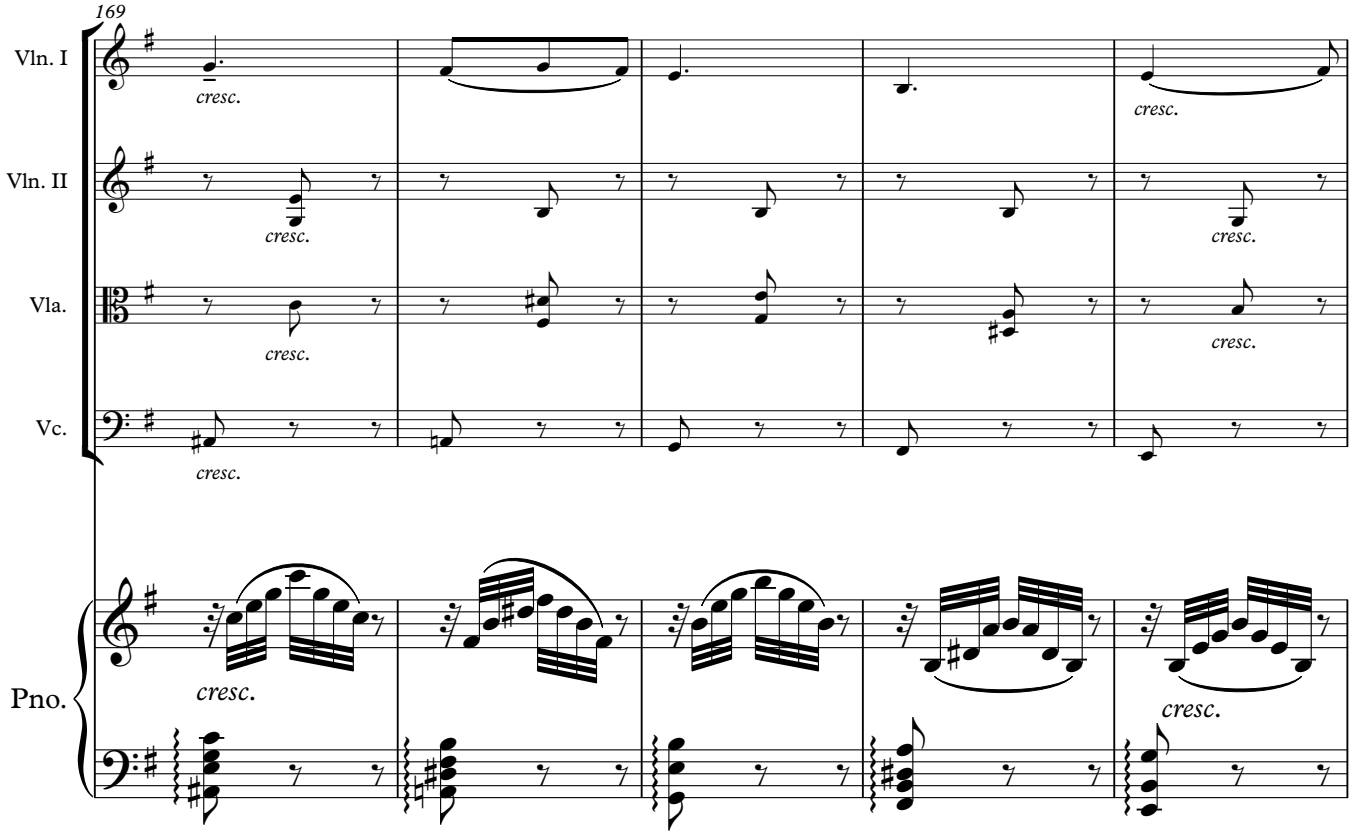

140
Vln. I
Vln. II
Vla.
Vc.
Pno.

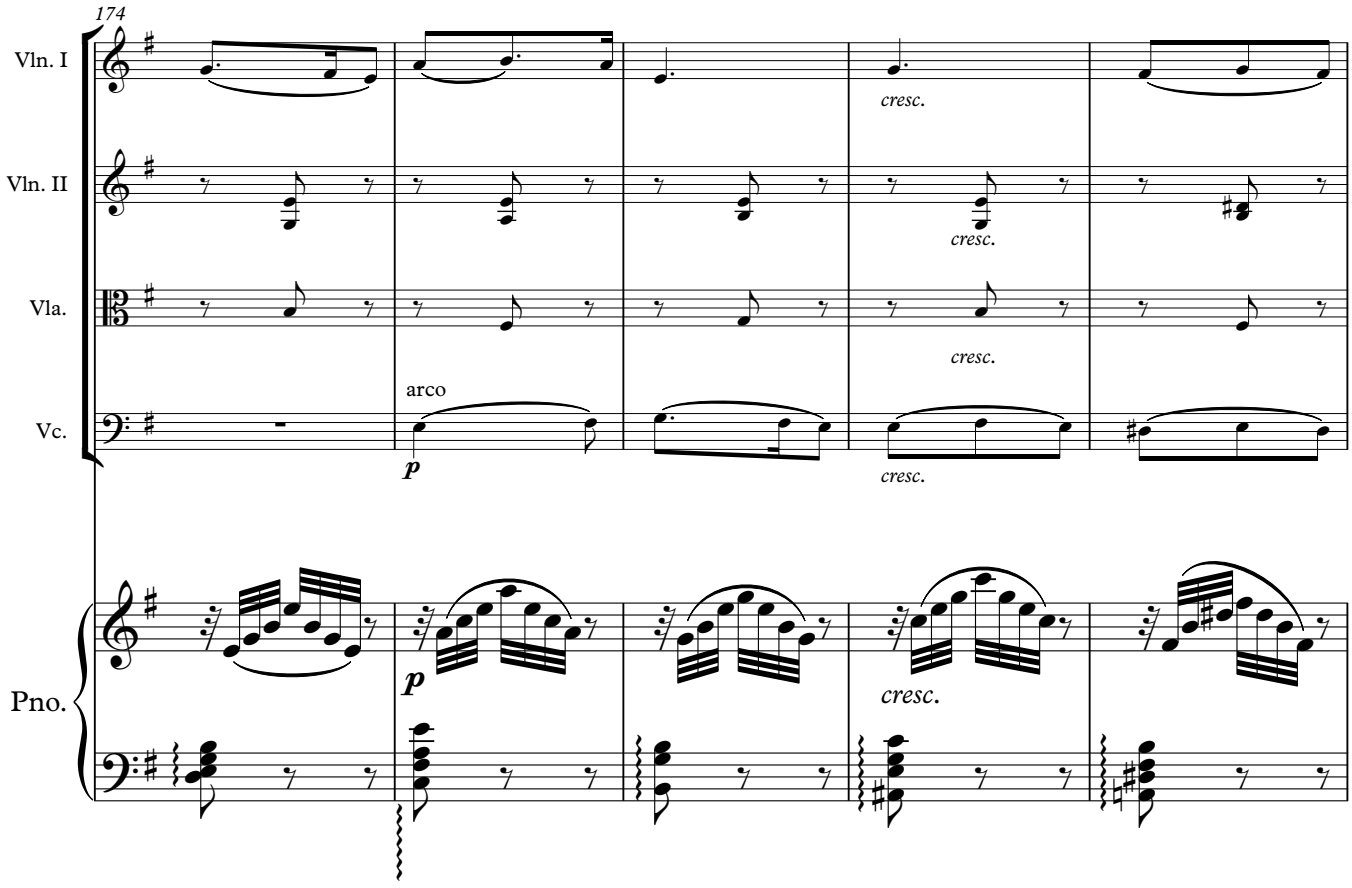

145
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.
cresc.
cresc.
cresc.
cresc.
Ped.
Ped.
Ped.
Ped.

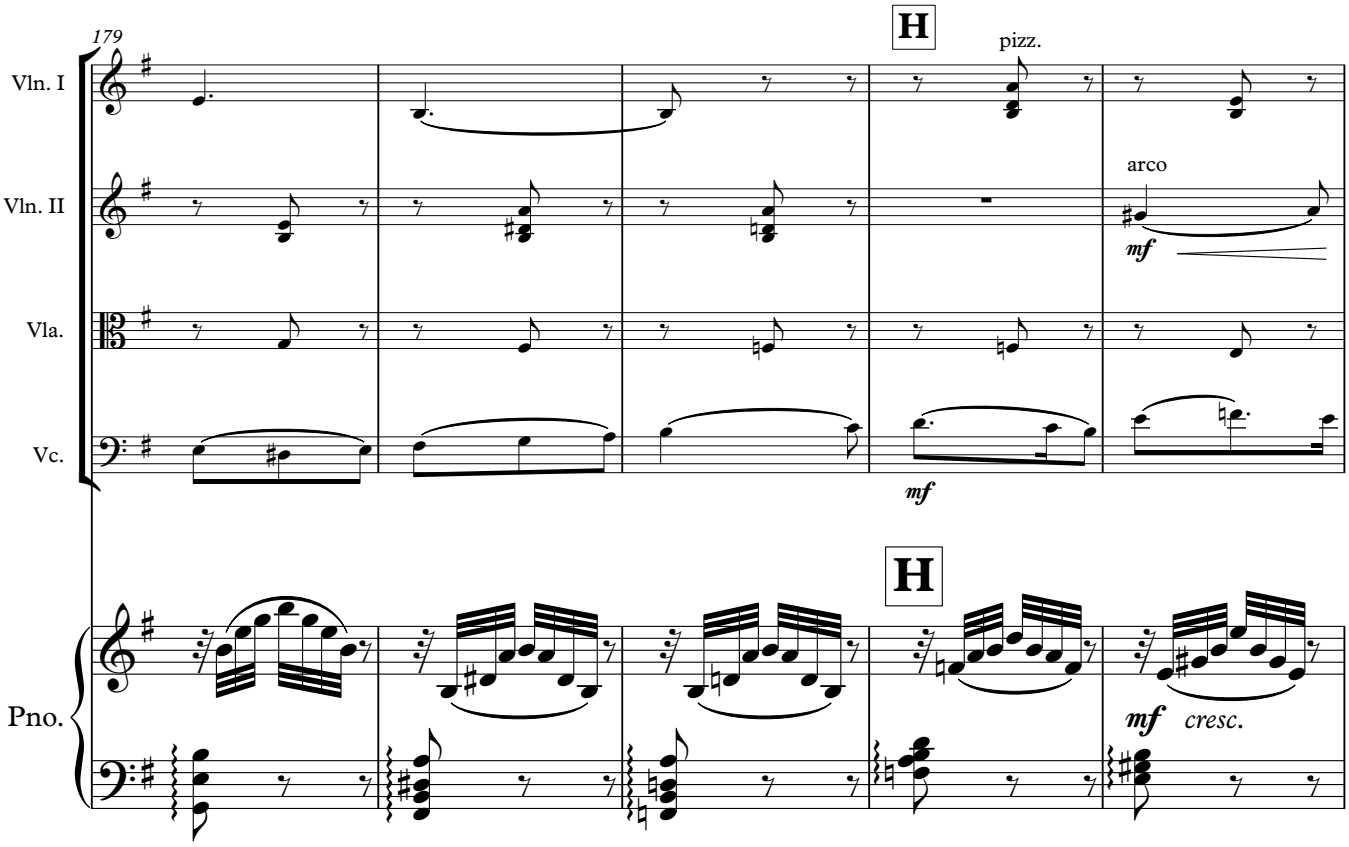

150
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
Ped. sim.

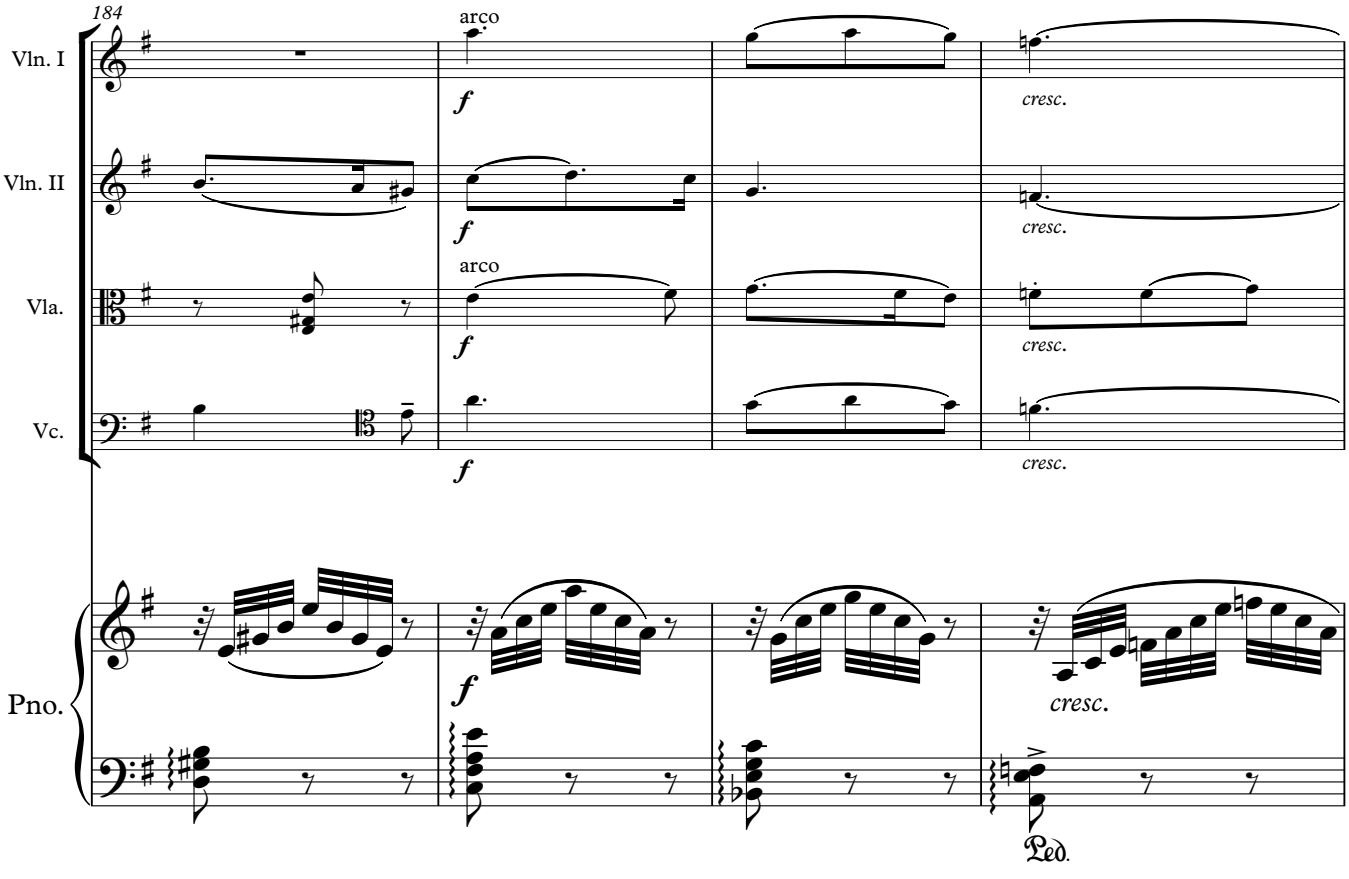

154
Vln. I
Vln. II
Vla.
Vc.
Pno.
pizz.
arco
arco
f
f
f
f
f

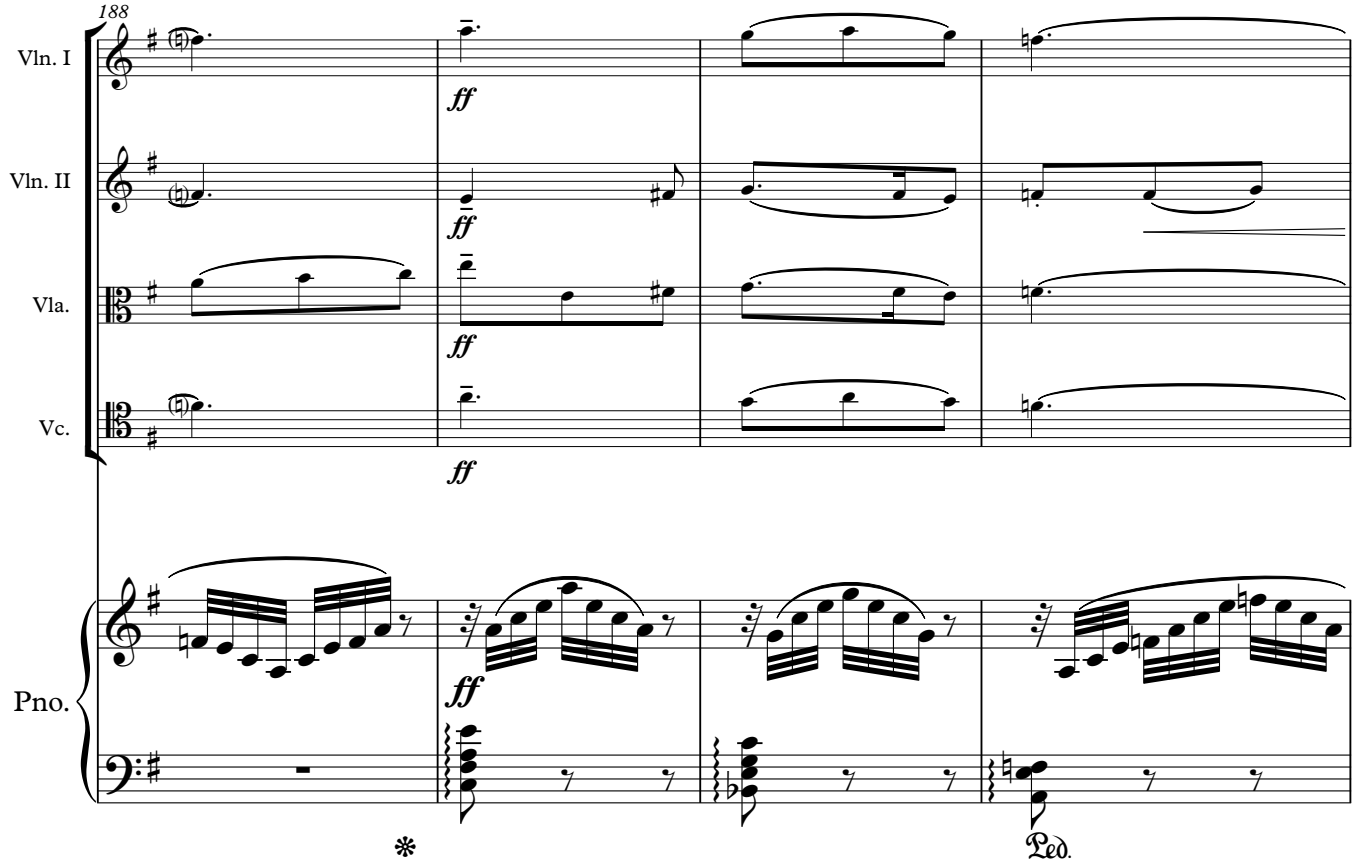

159
Vln. I
Vln. II
Vla.
Vc.
Pno.
dim.
dim.
dim.
dim.
164
rit.
G A tempo
p
p
pizz.
p
pizz.
p
pizz.
rit.
G A tempo
pp

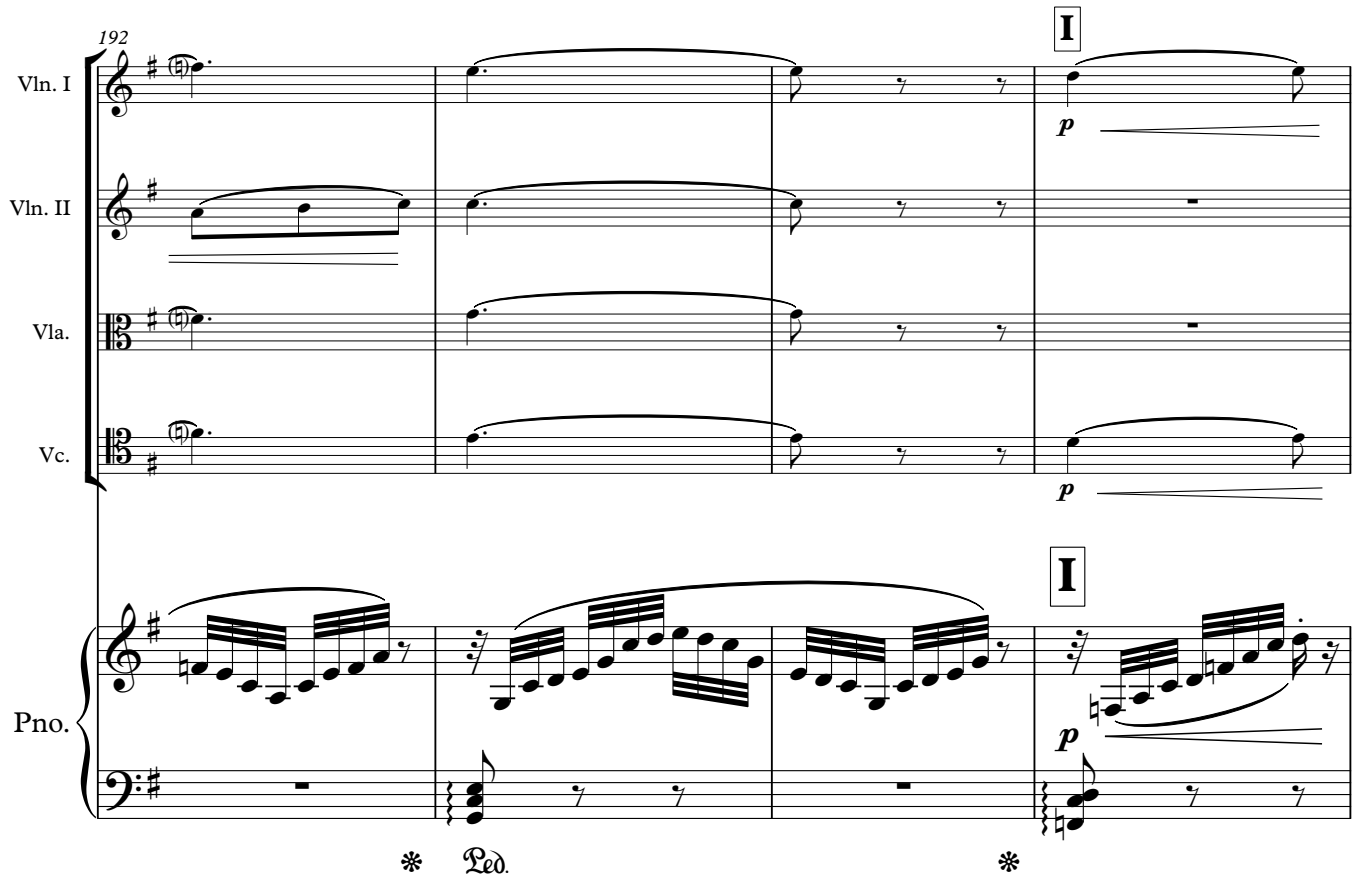

169
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.

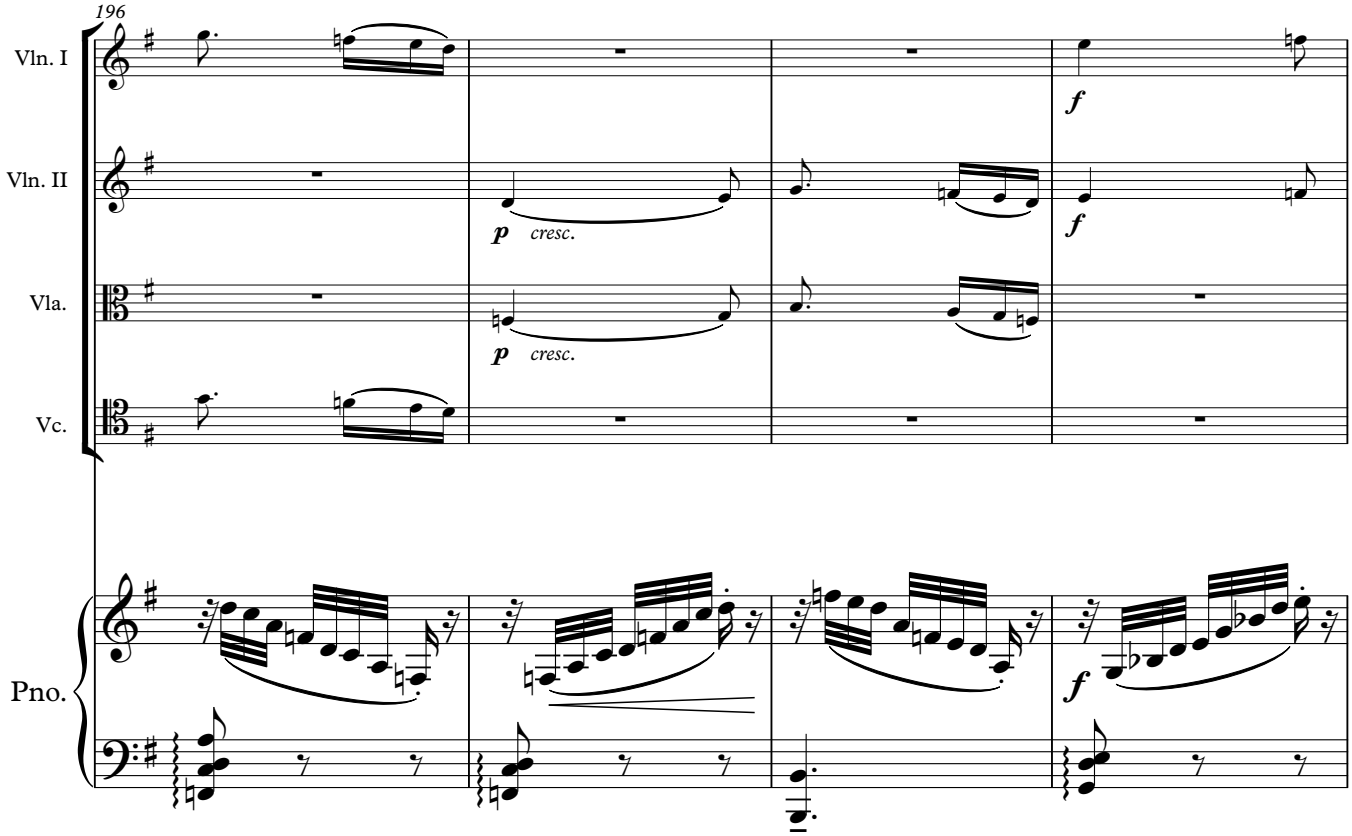

174
Vln. I
Vln. II
Vla.
Vc.
Pno.
arco
p
cresc.

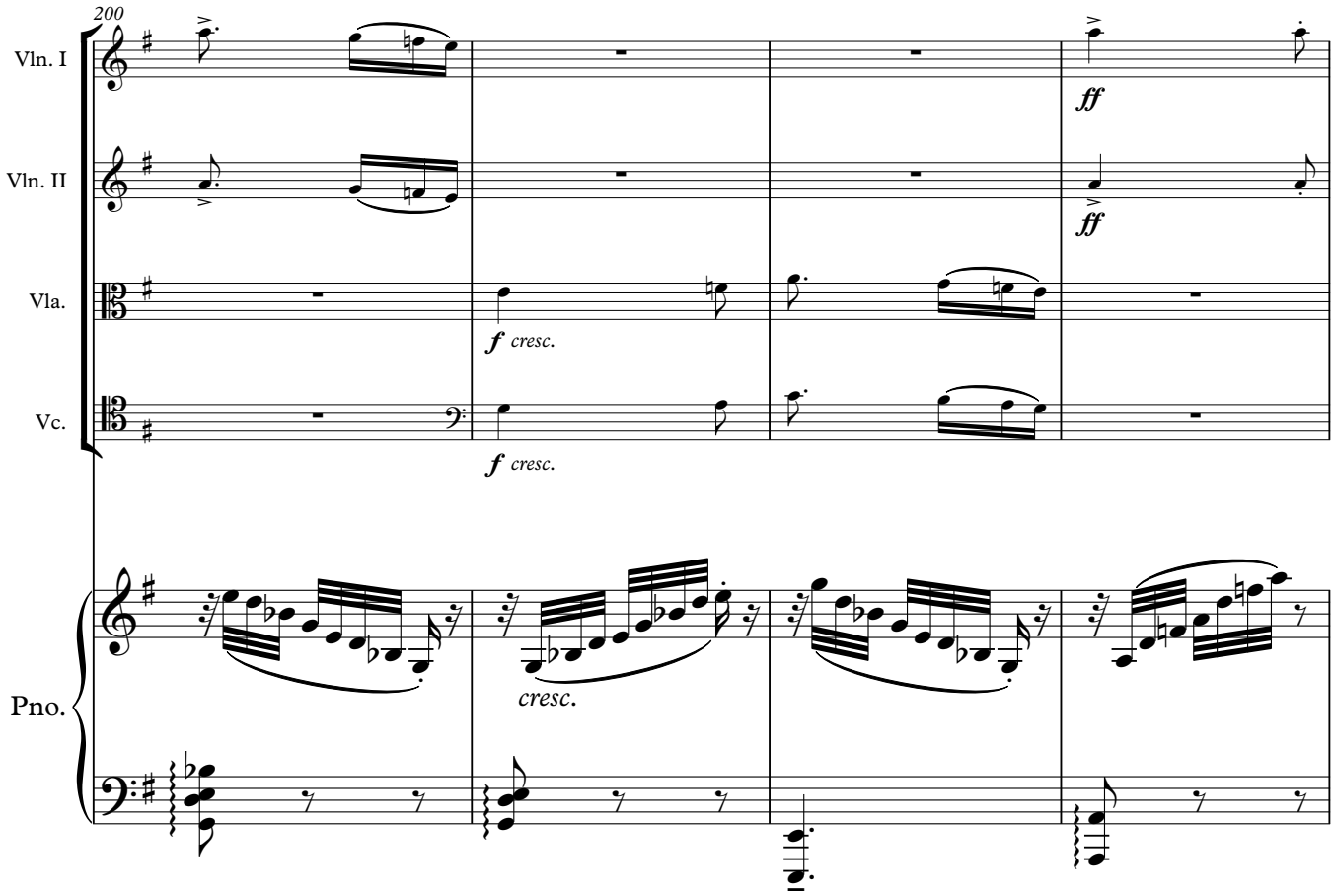

179
H
pizz.
Vln. I
Vln. II
arco
mf
Vla.
Vc.
mf
H
Pno.
mf cresc.

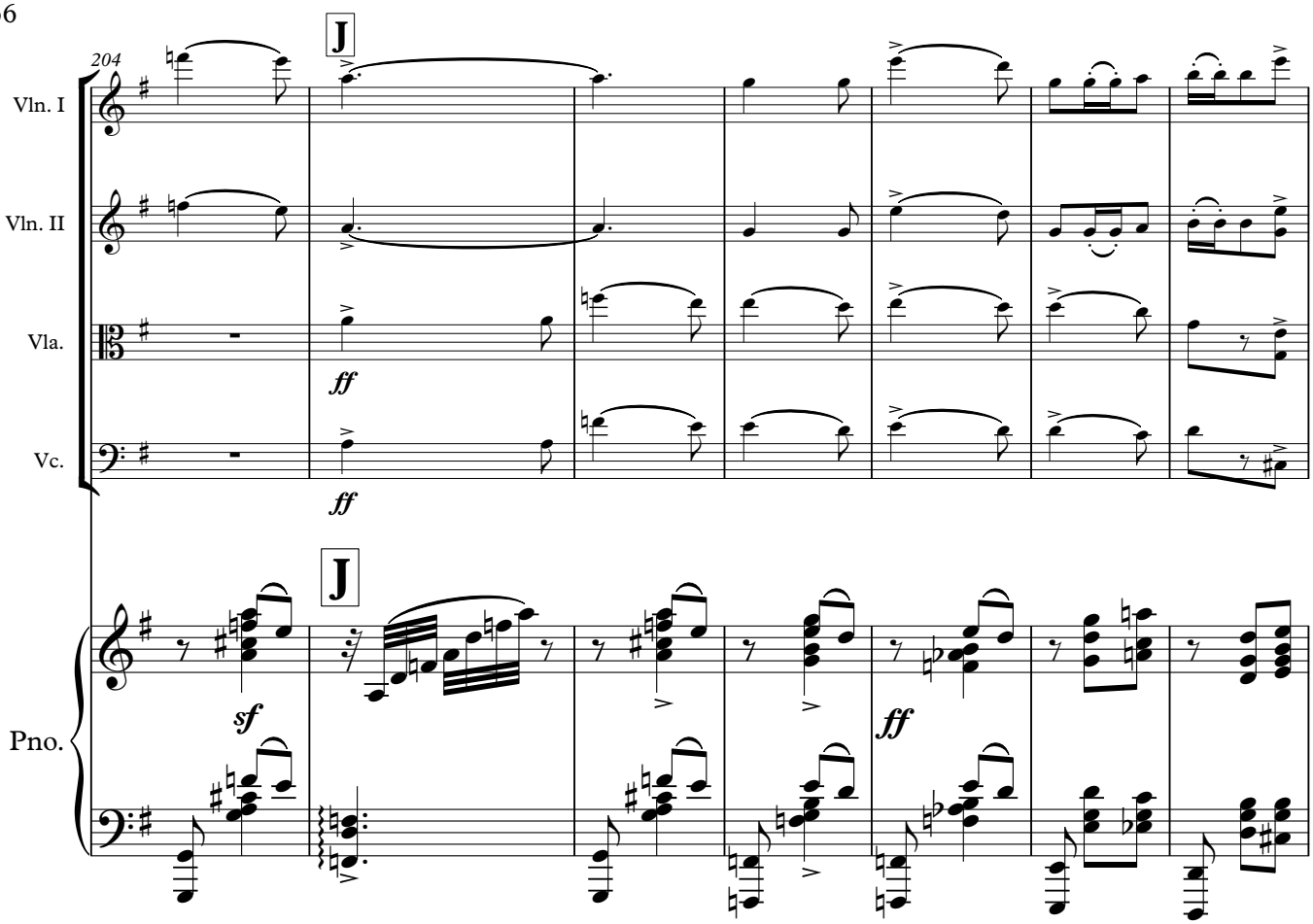

184
arco
Vln. I
f
cresc.
Vln. II
f
cresc.
arco
Vla.
f
cresc.
Vc.
f
cresc.
Pno.
f
cresc.
Ped.

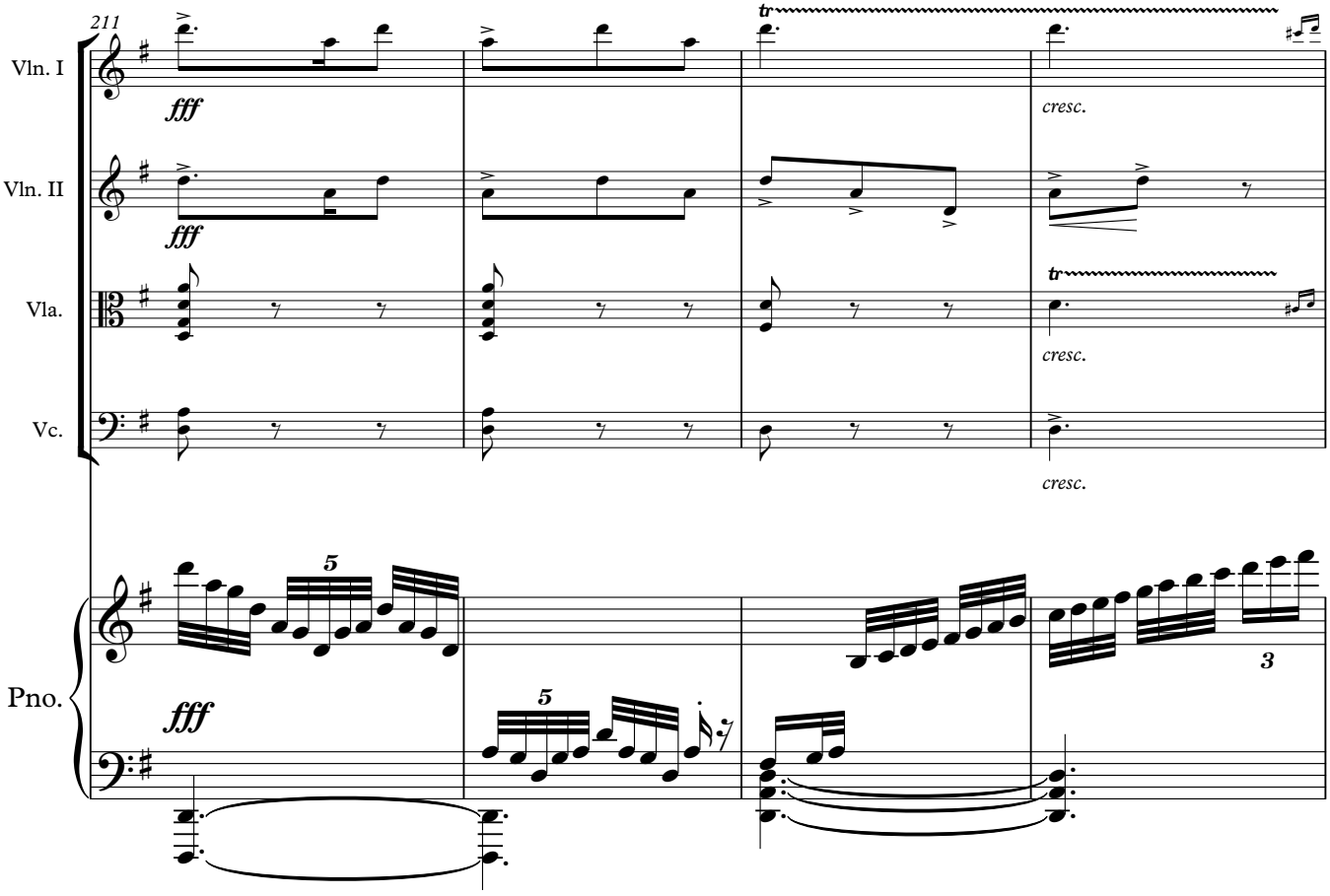

188
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
Ped.

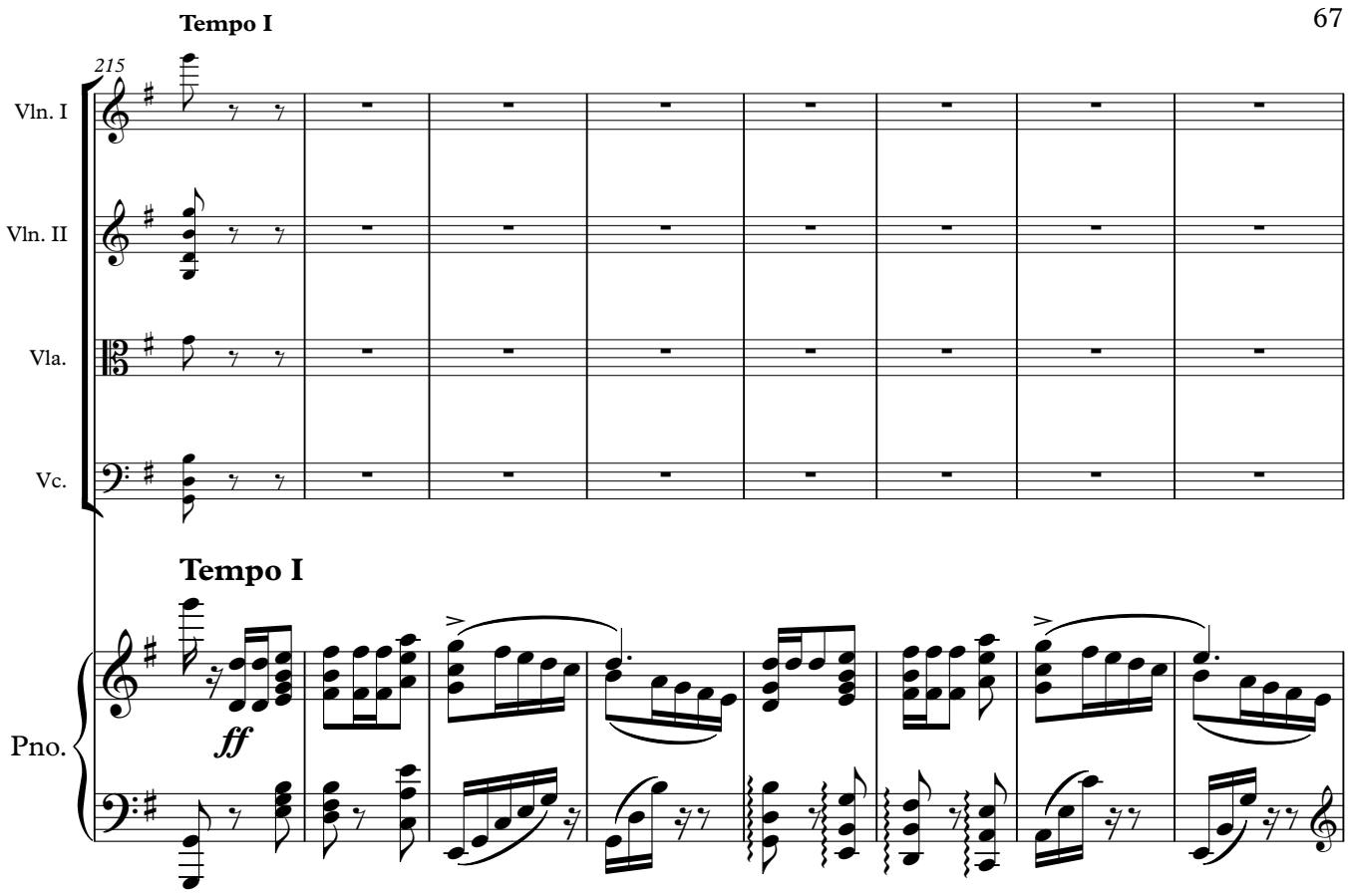

192
I
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
Ped.

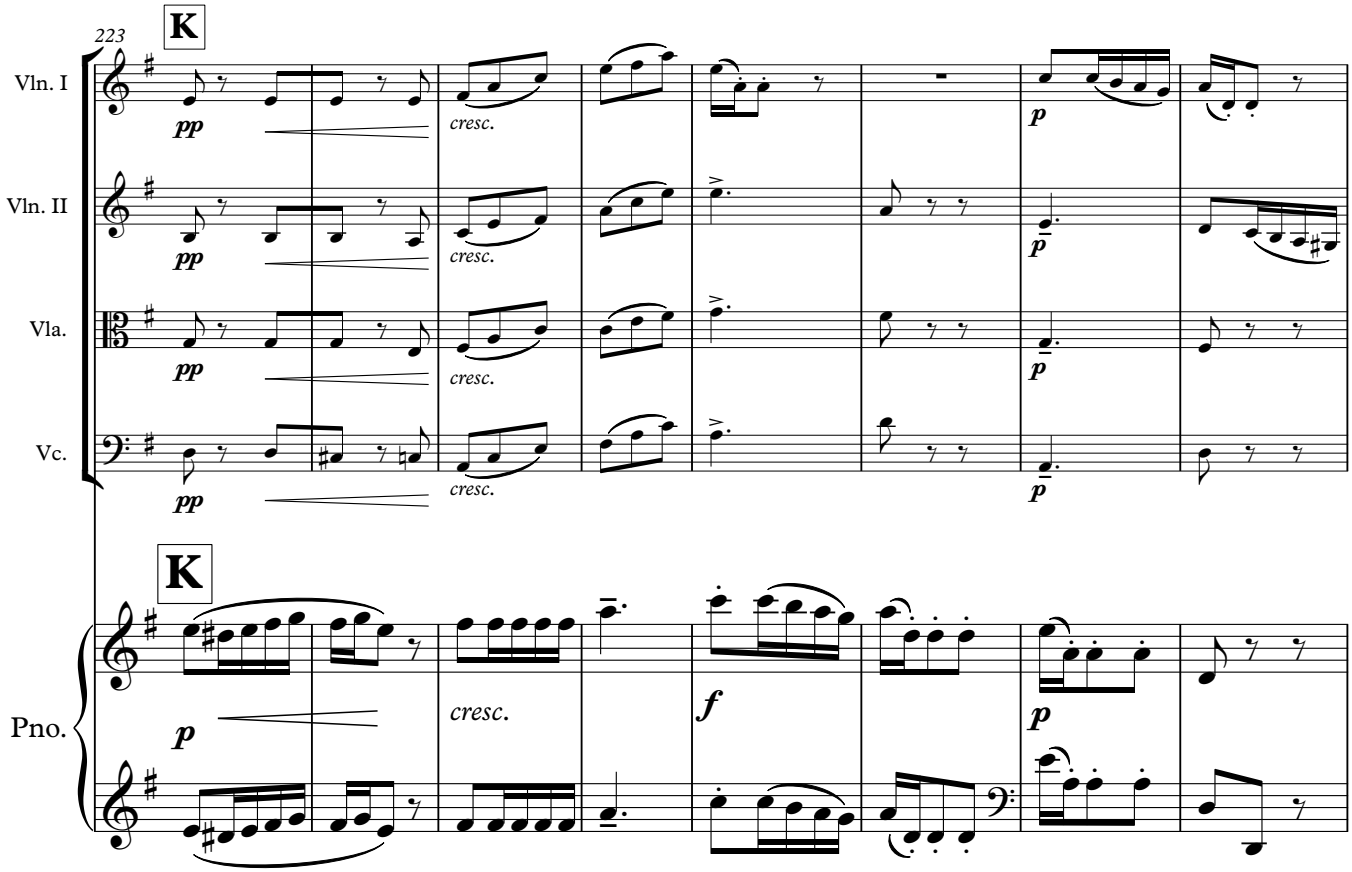

196
Vln. I
Vln. II
Vla.
Vc.
Pno.
p cresc.
p cresc.
f
f
f

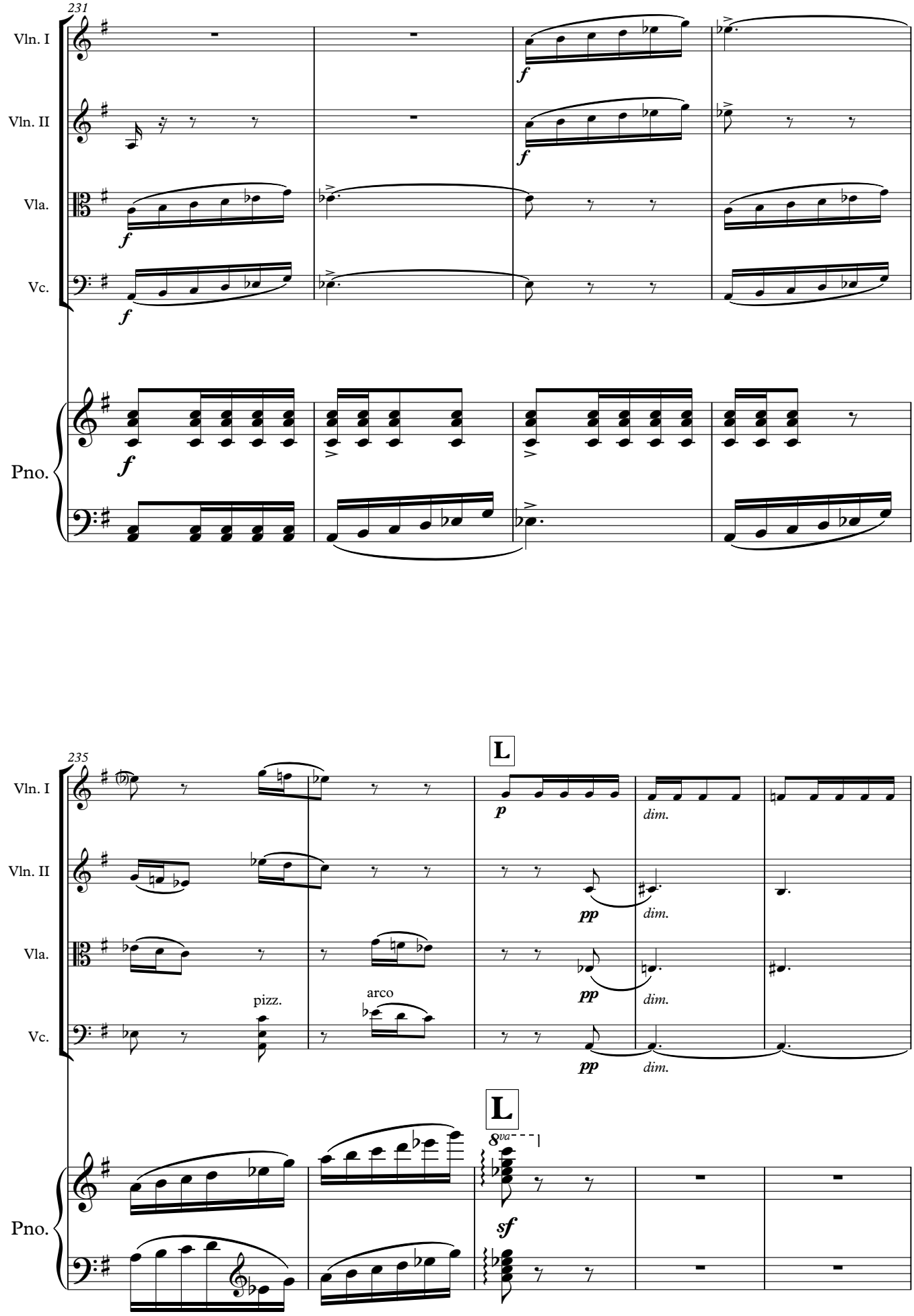

200
Vln. I
Vln. II
Vla.
Vc.
Pno.
f cresc.
f cresc.
cresc.
ff
ff

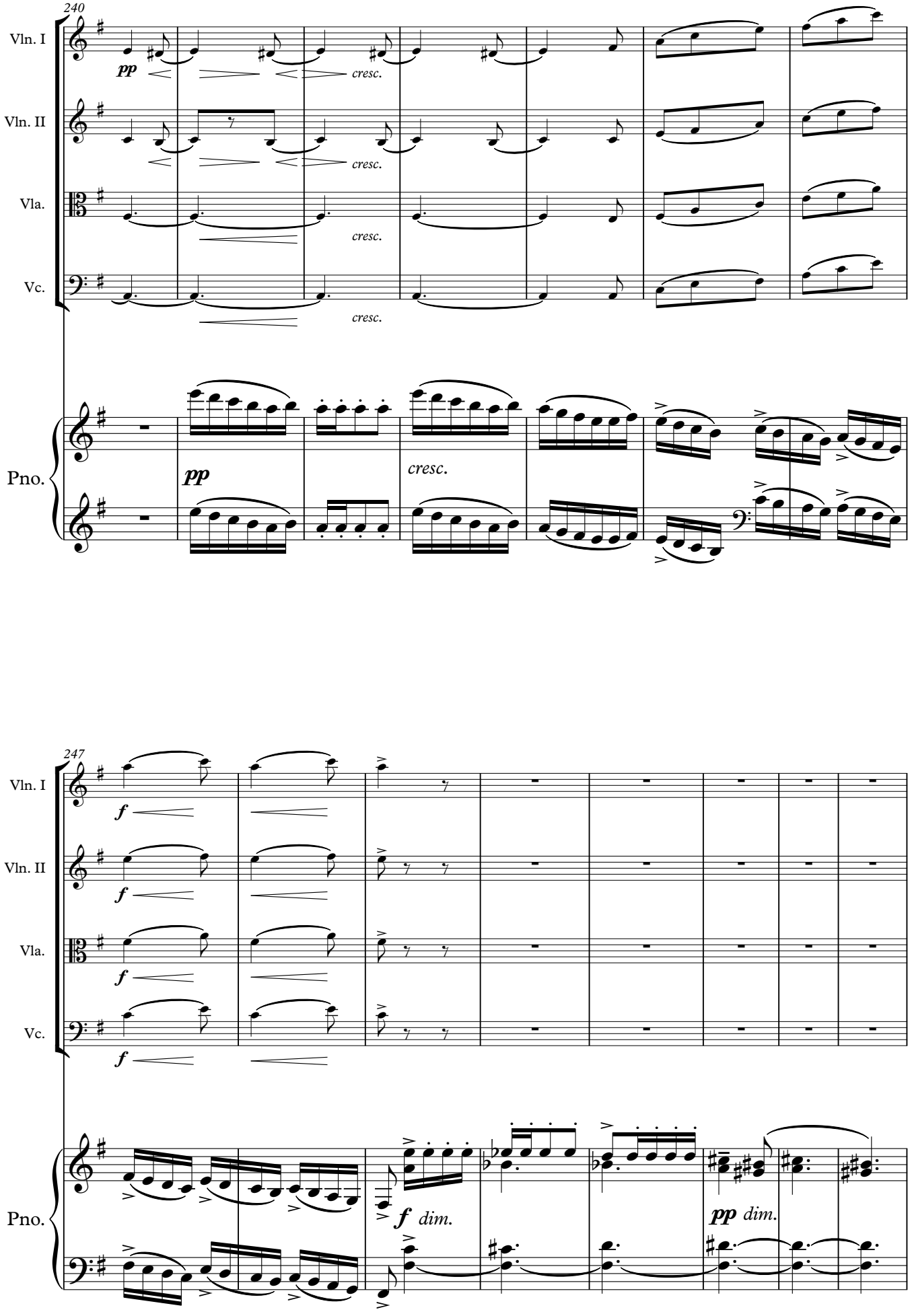

204
J
Vln. I
Vln. II
Vla.
Vc.
ff
ff
J
Pno.
sf
ff

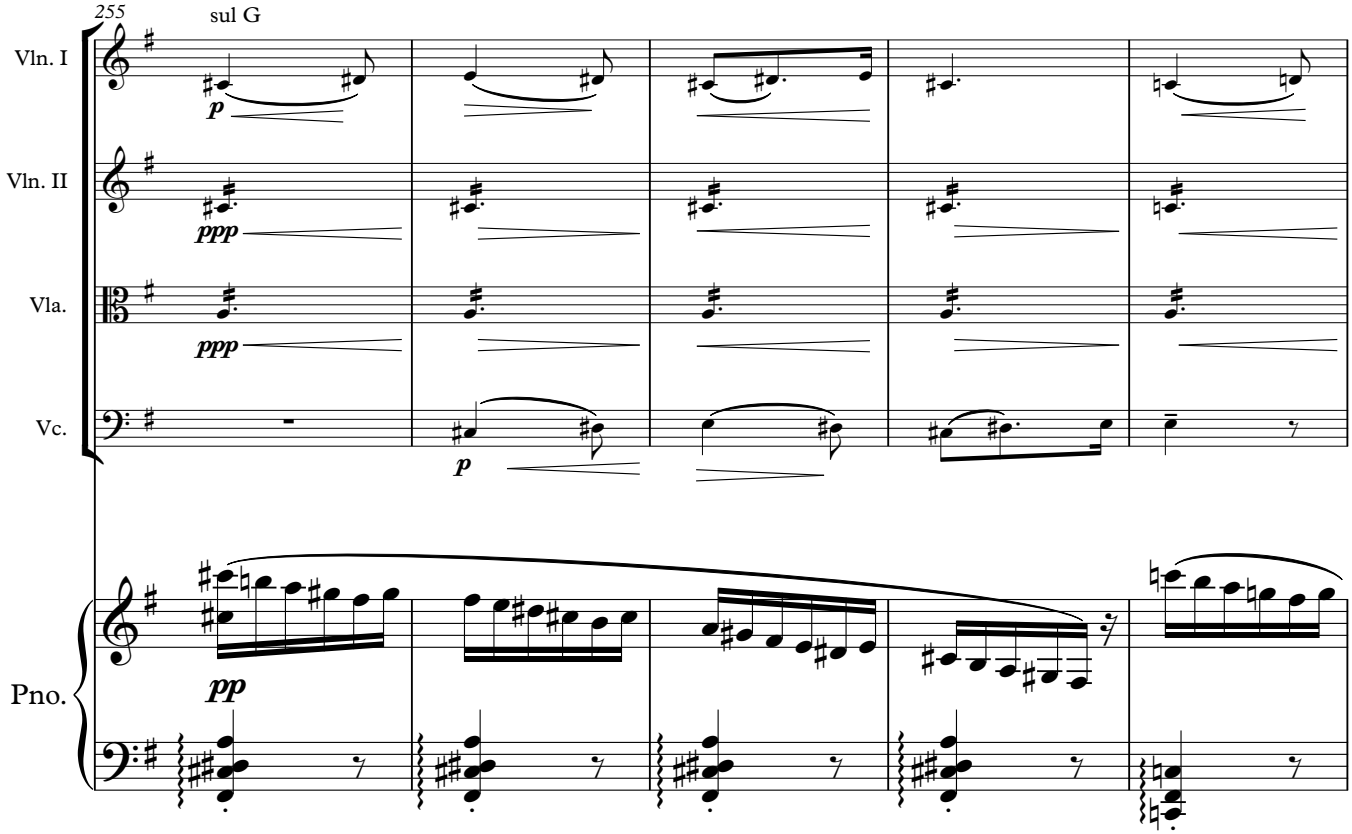

211
Vln. I
Vln. II
Vla.
Vc.
fff
fff
tr
cresc.
cresc.
cresc.
Pno.
fff
5
5
3

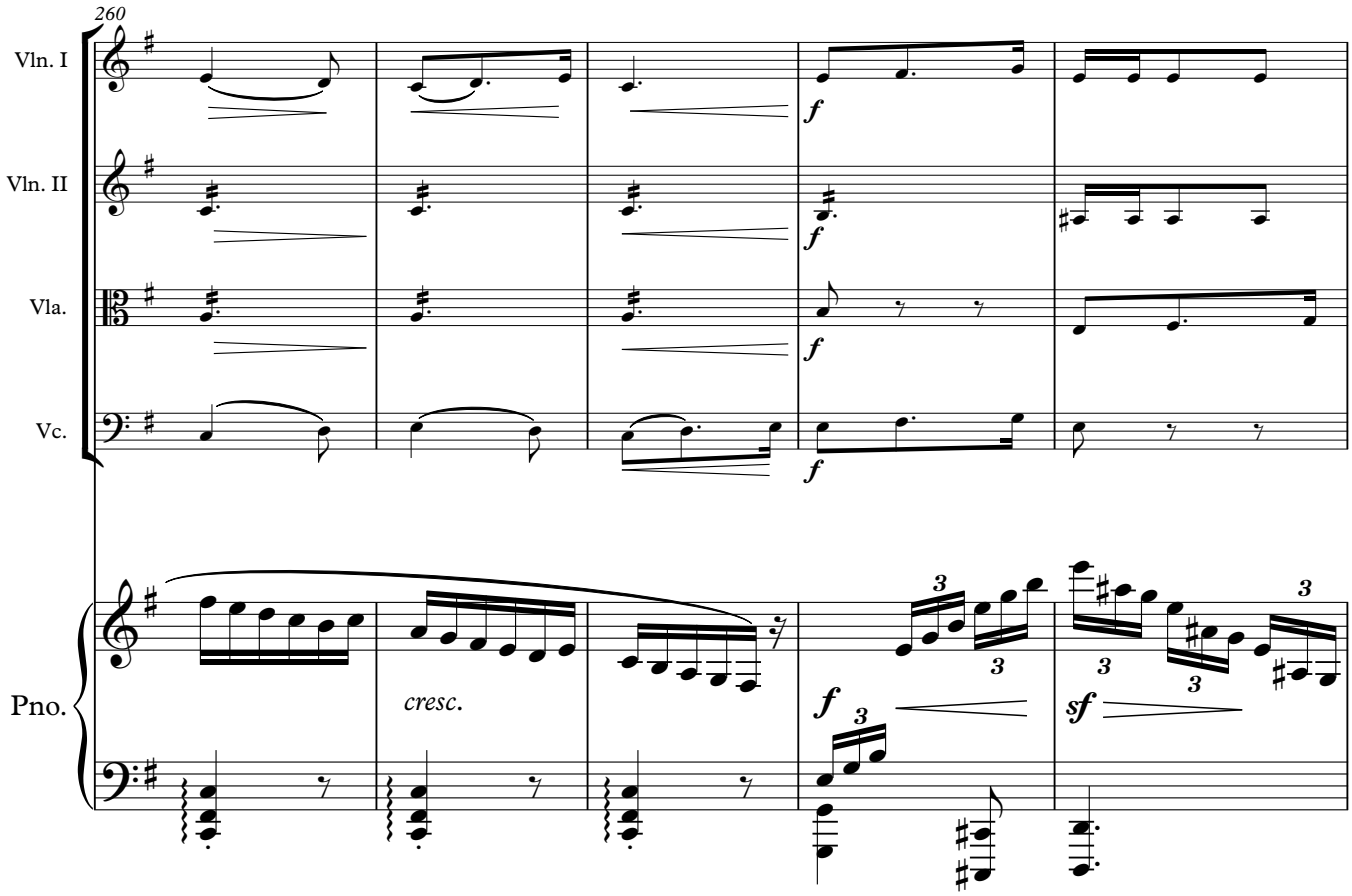

Tempo I
215
Vln. I
Vln. II
Vla.
Vc.
Tempo I
Pno.
ff

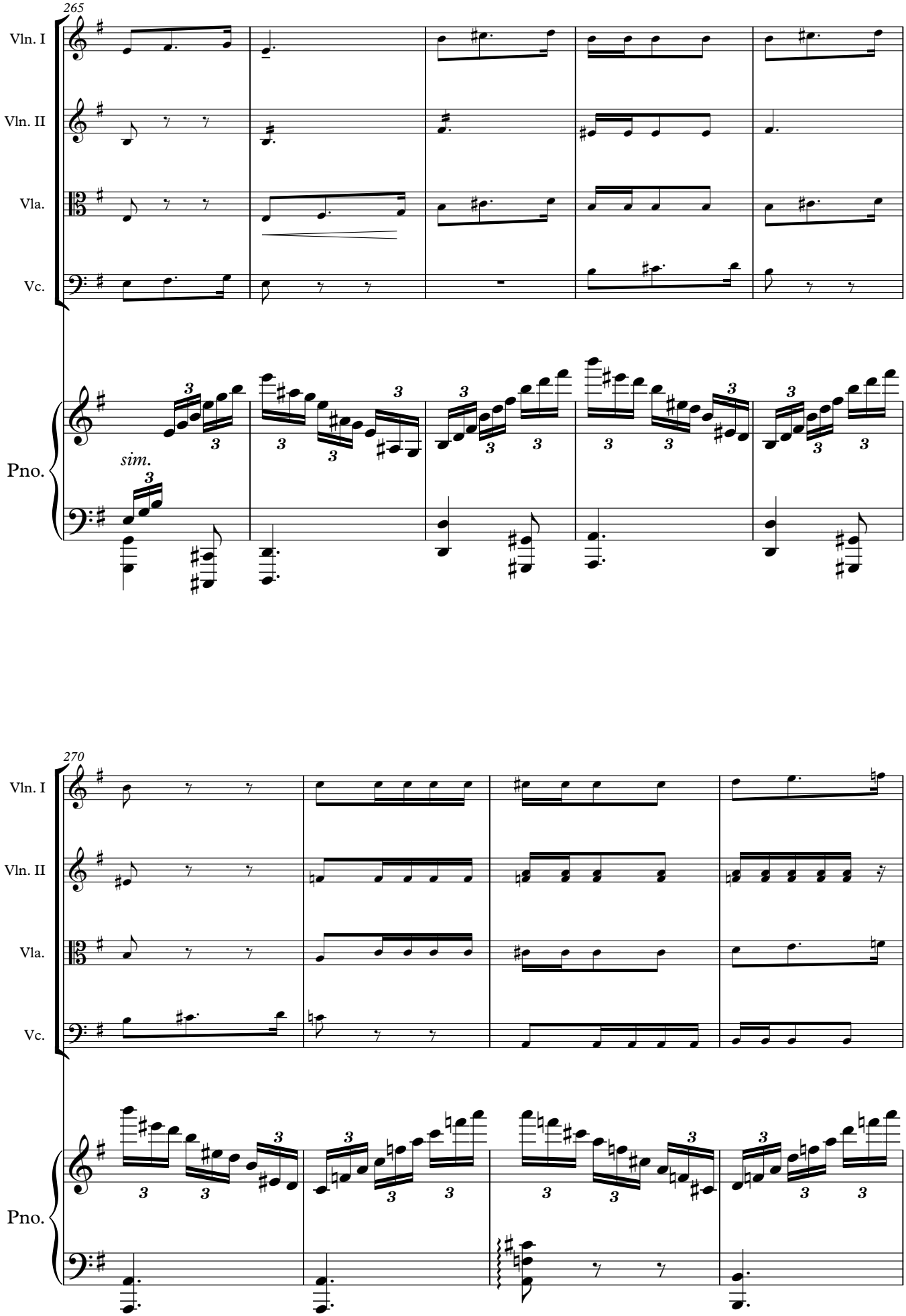

223
K
Vln. I
Vln. II
Vla.
Vc.
pp
cresc.
p
K
Pno.
p
cresc.
f
p

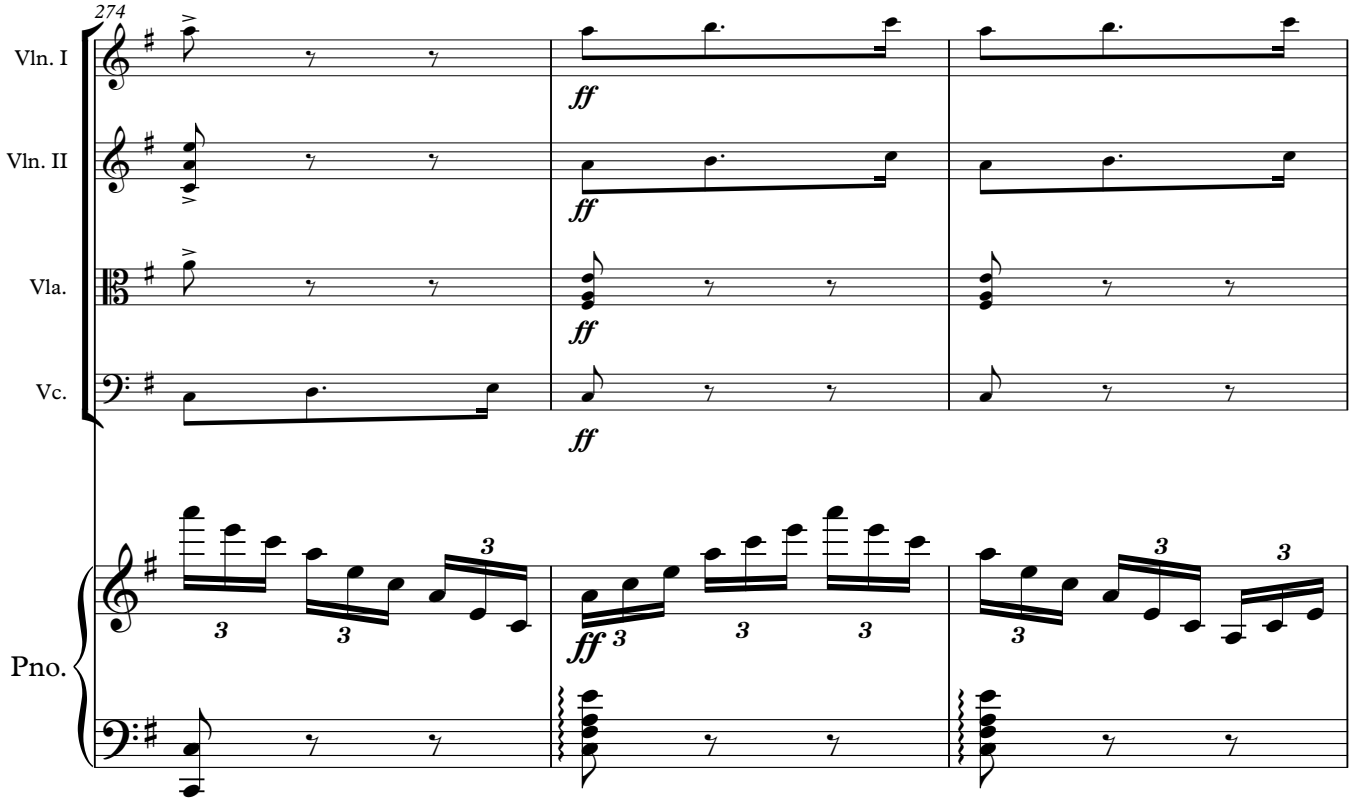

231
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
235
L
p
dim.
pp
pizz.
arco
8va
sf

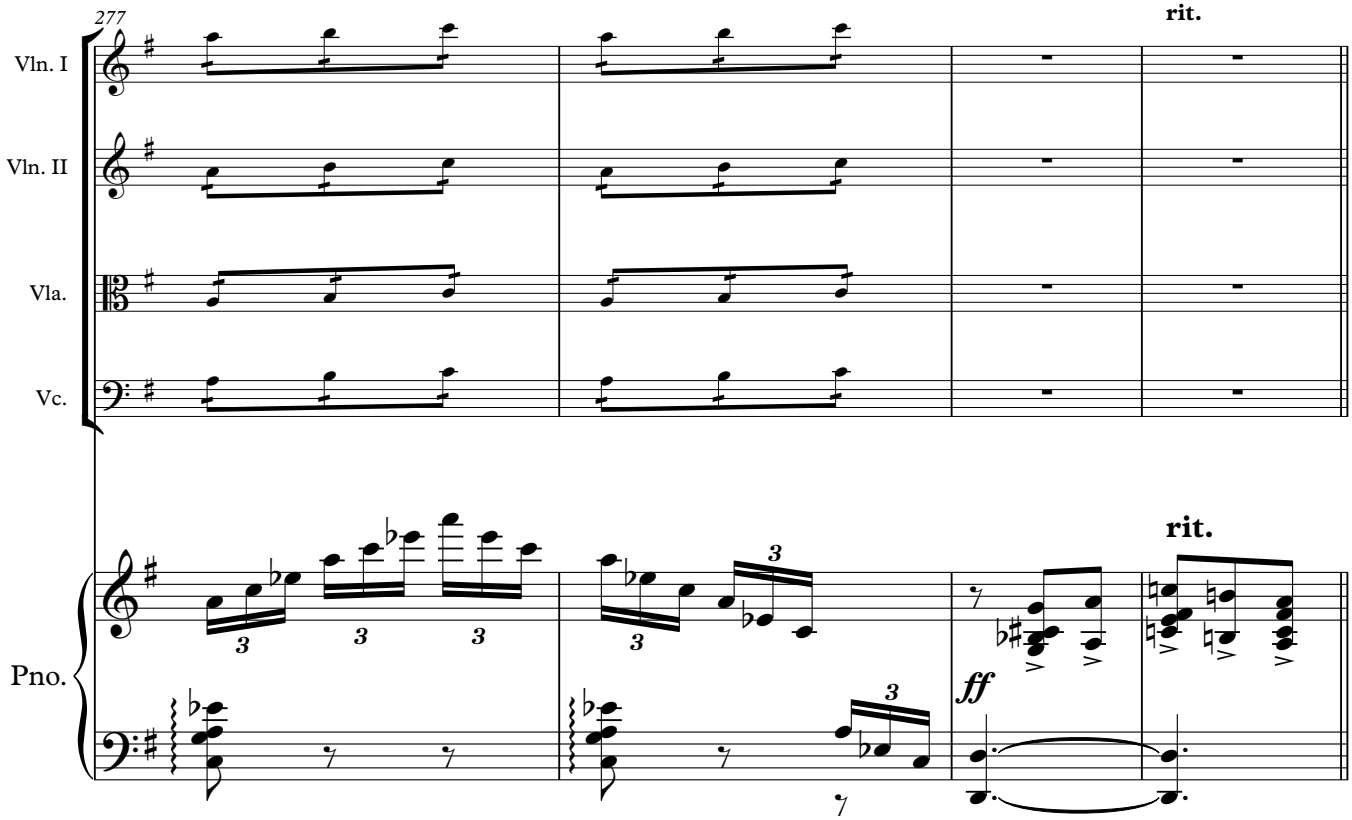

240
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
cresc.
247
f
dim.
pp dim.

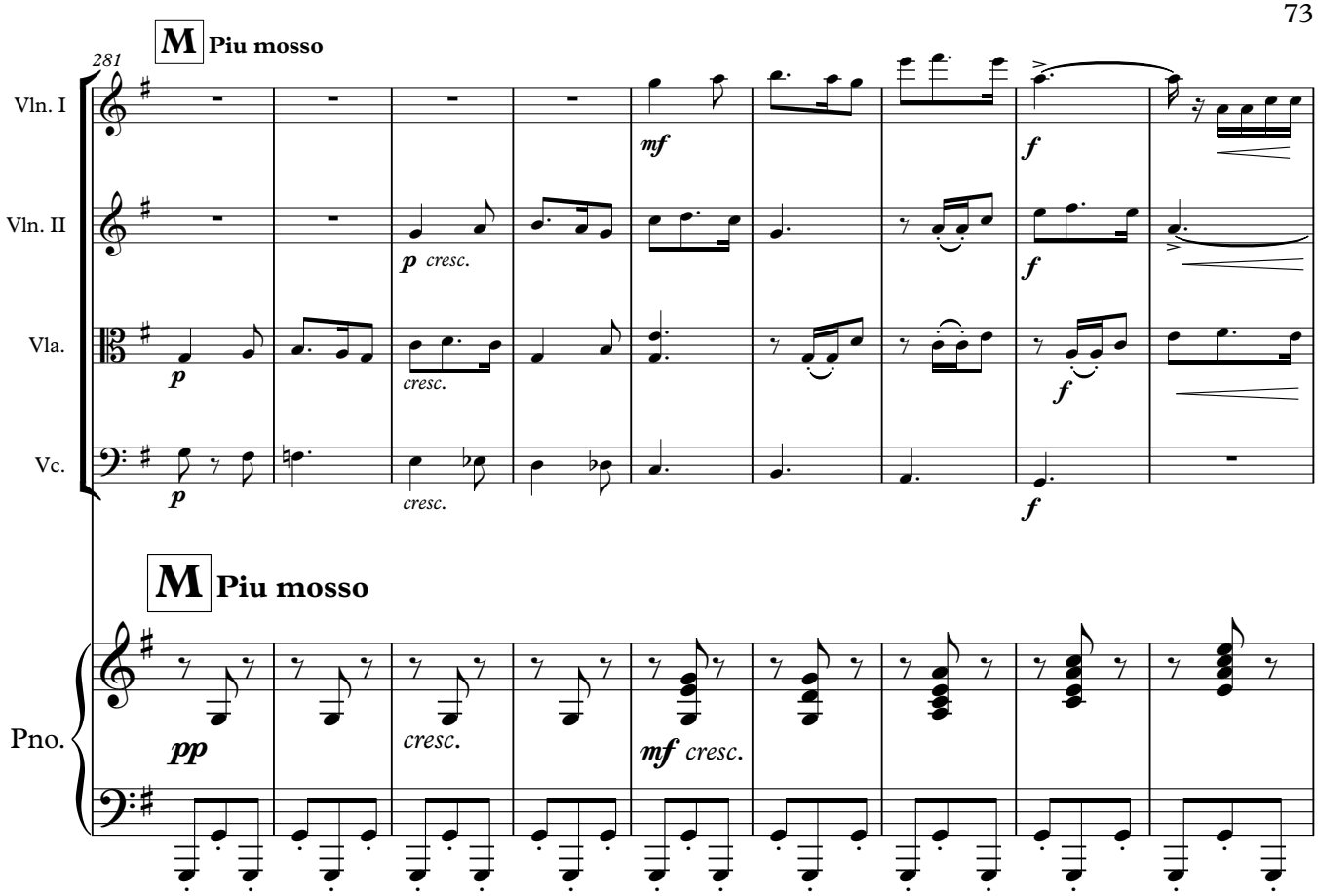

255
sul G
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
ppp
ppp
p
pp

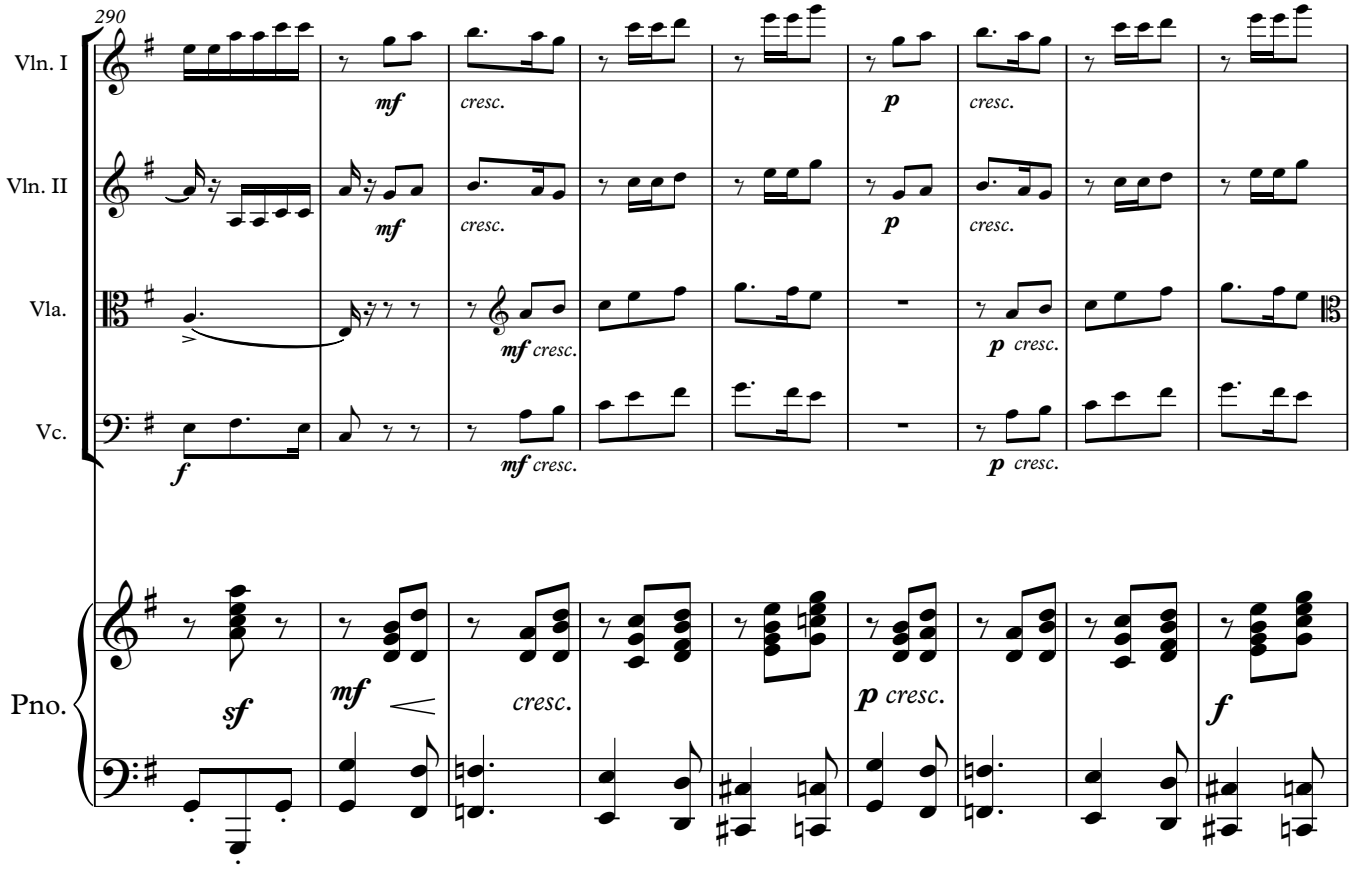

260
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
f
f
f
cresc.
f
3
sf
3

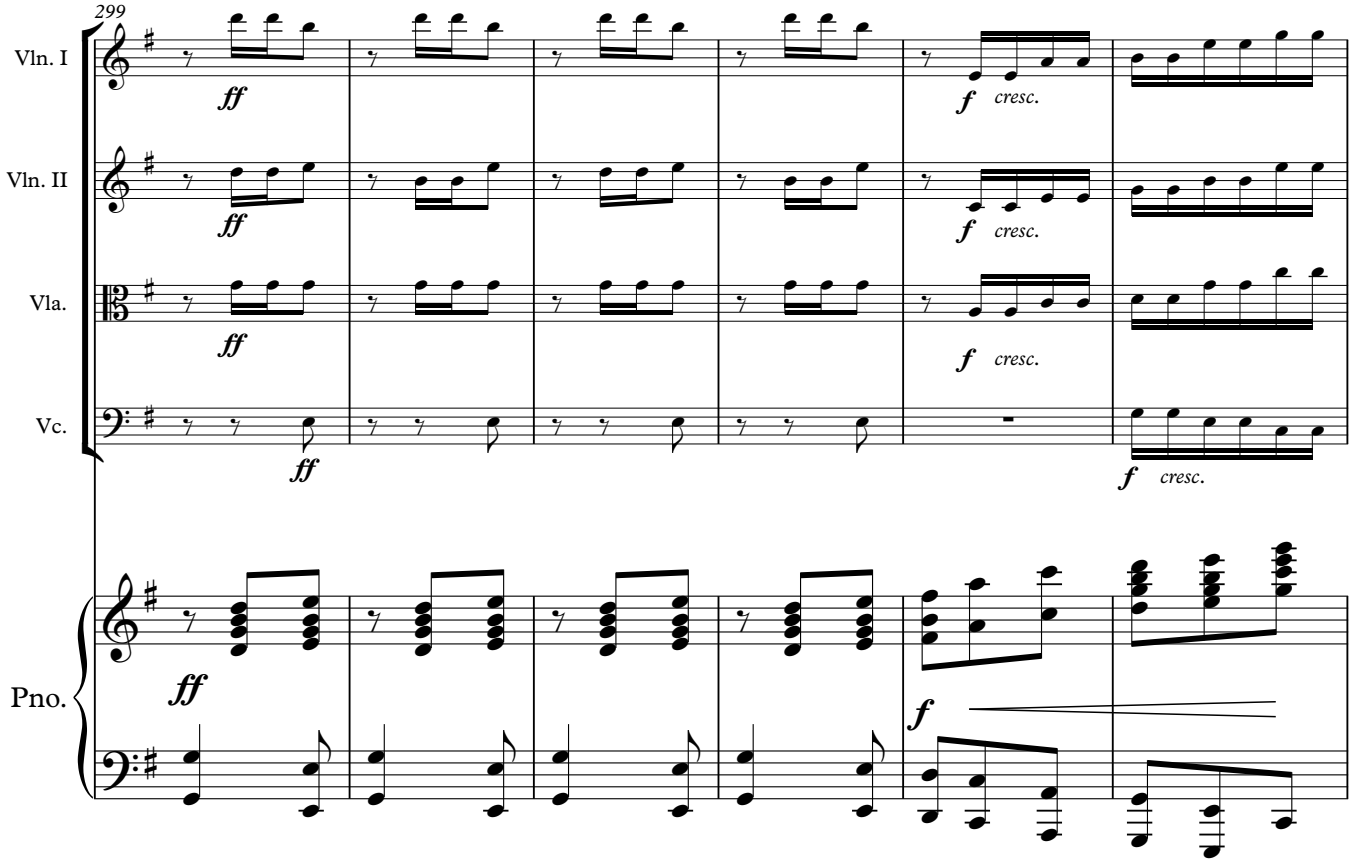

265
Vln. I
Vln. II
Vla.
Vc.
Pno.
sim.
270
Vln. I
Vln. II
Vla.
Vc.
Pno.

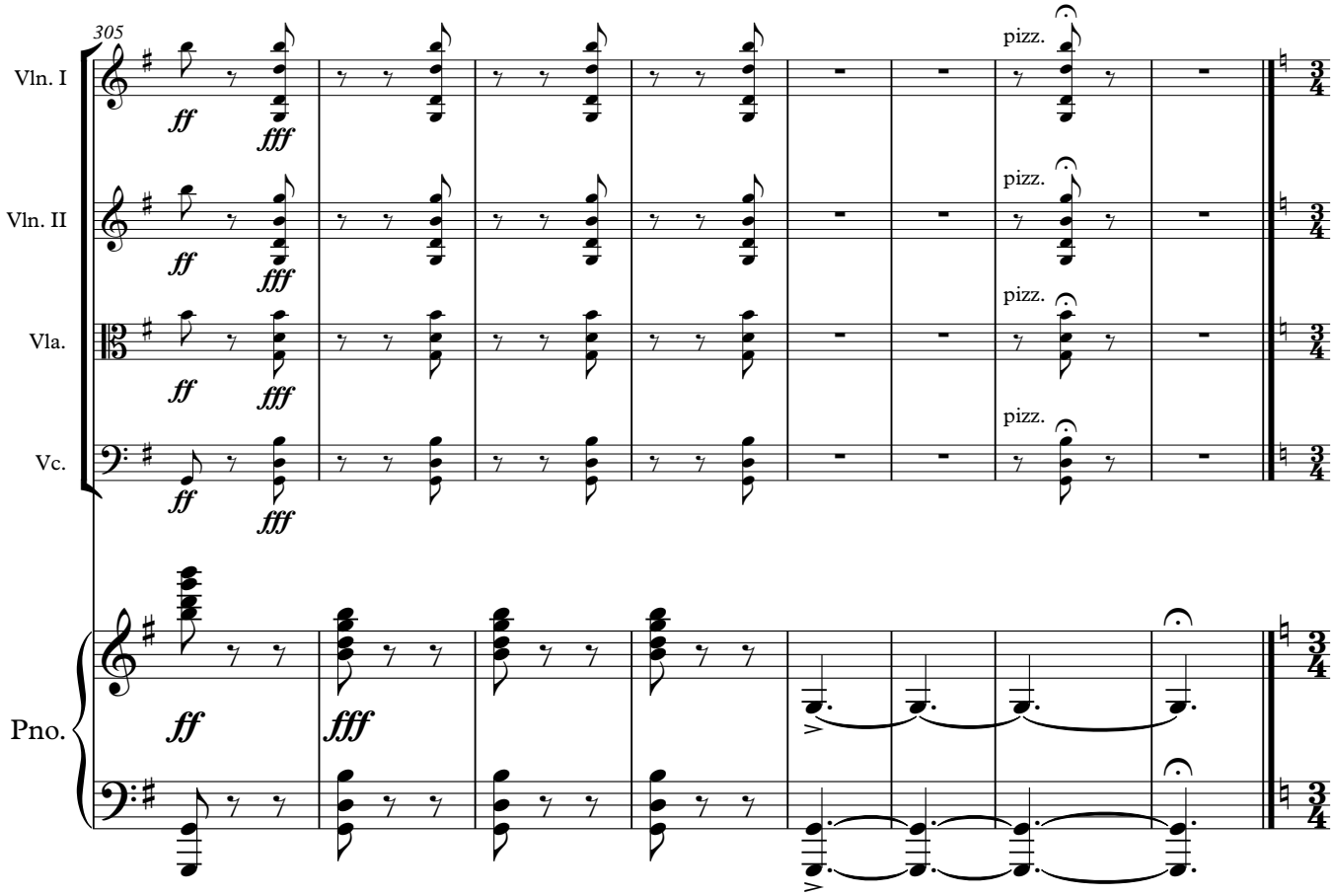

274
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff


277
rit.
Vln. I
Vln. II
Vla.
Vc.
Pno.
rit.
ff

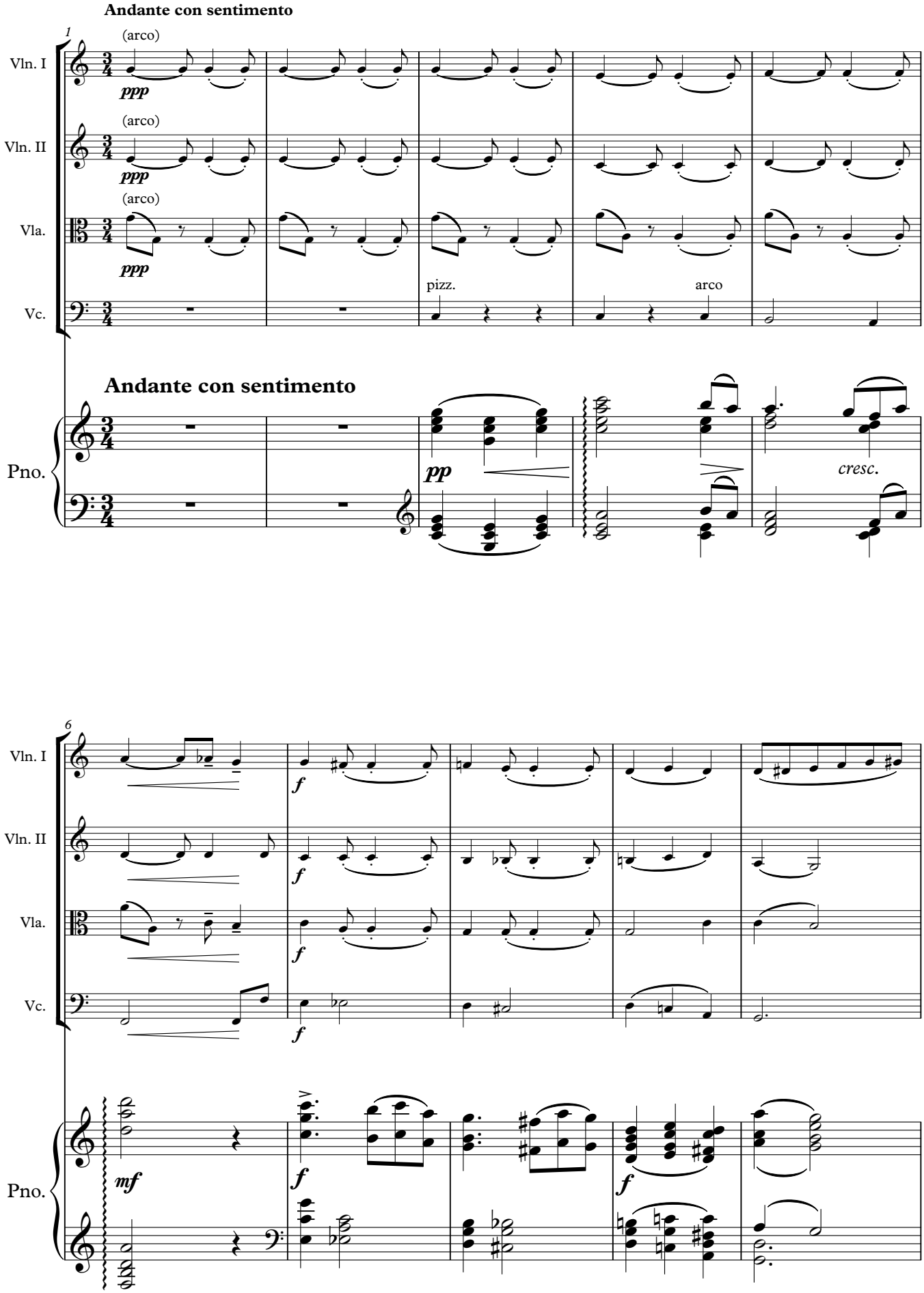

281
M Piu mosso
Vln. I
Vln. II
Vla.
Vc.
Pno.
M Piu mosso
pp
cresc.
mf cresc.
p cresc.
mf
f

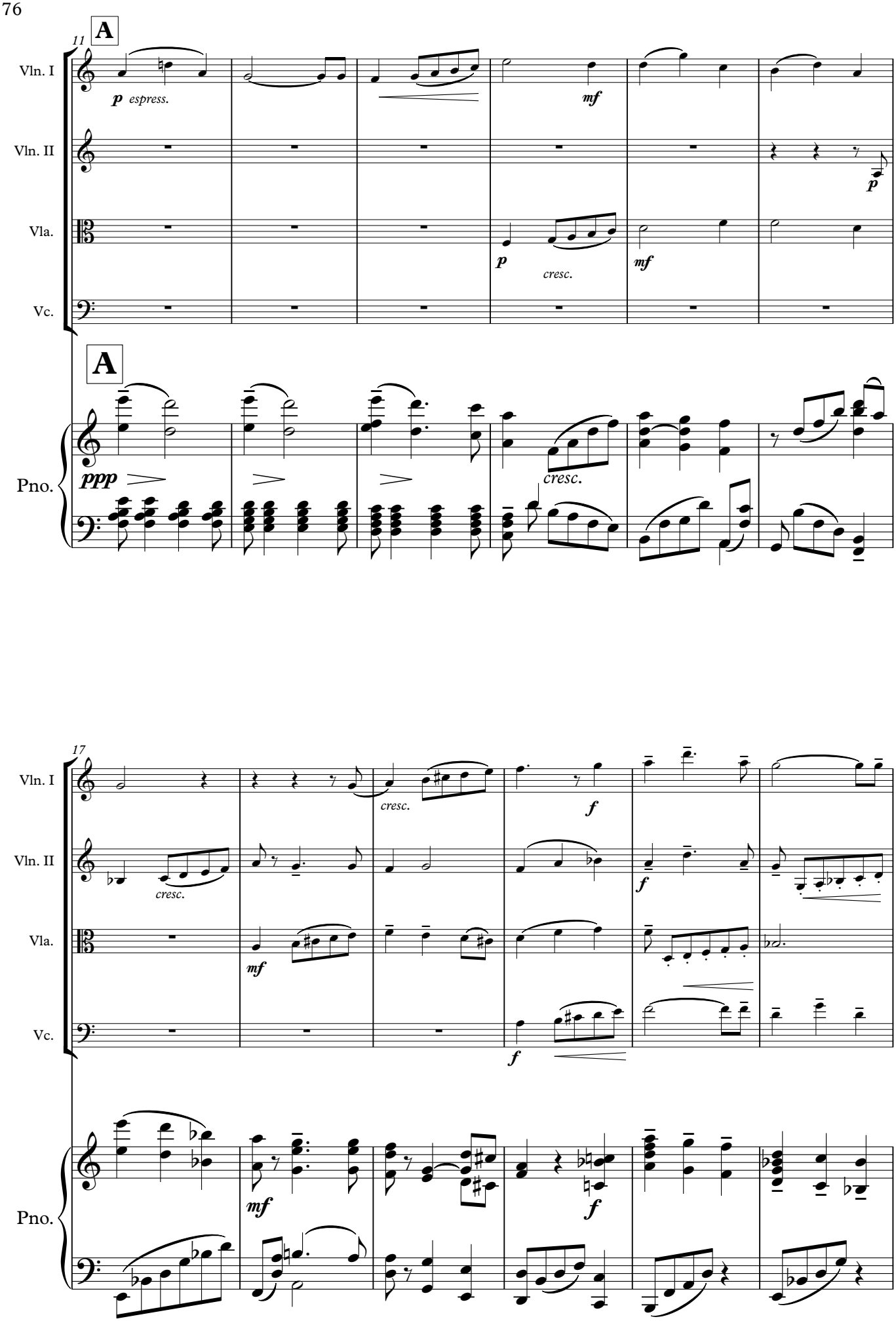

290
Vln. I
Vln. II
Vla.
Vc.
Pno.
sf
mf
cresc.
p cresc.
f

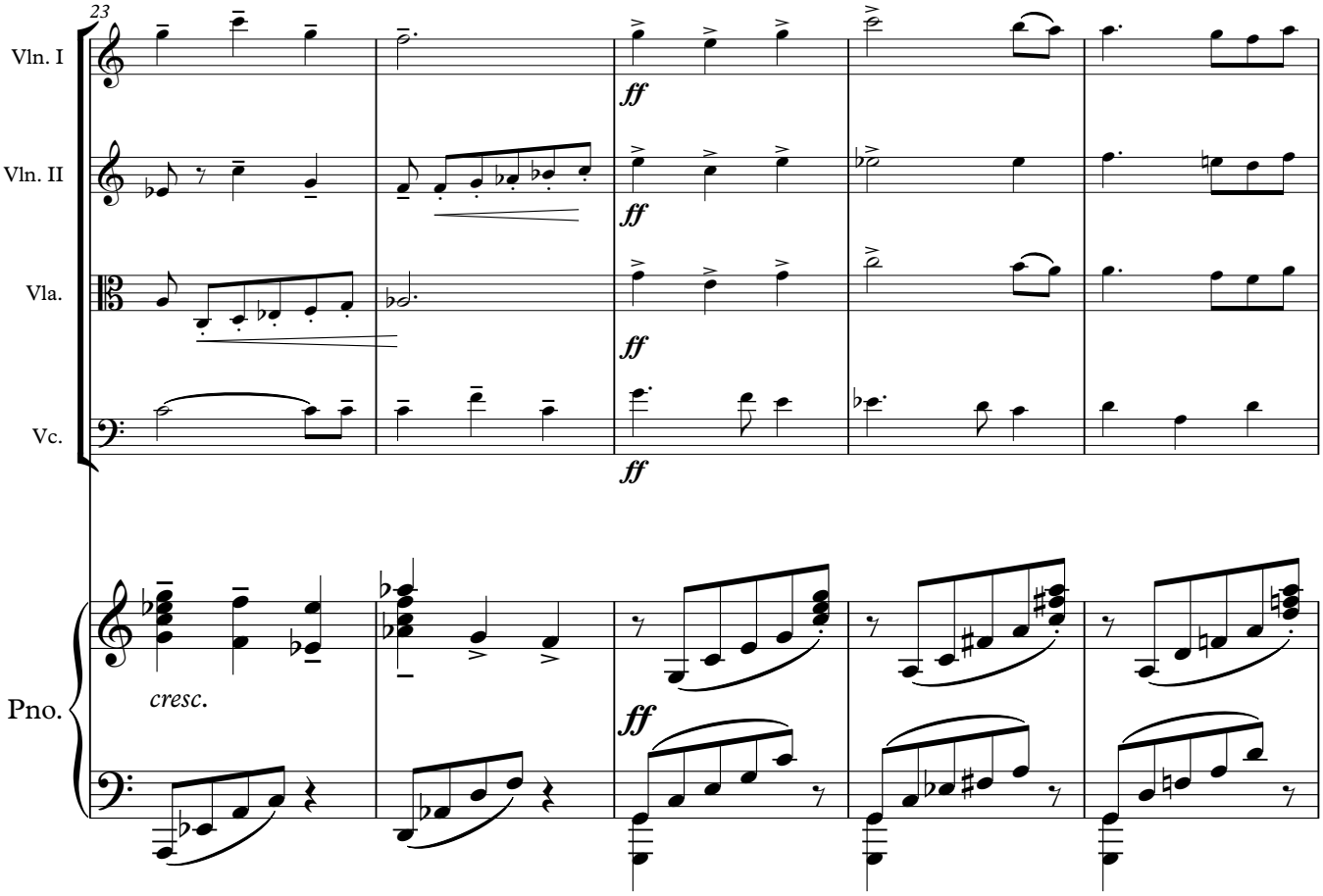

299
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
f
cresc.

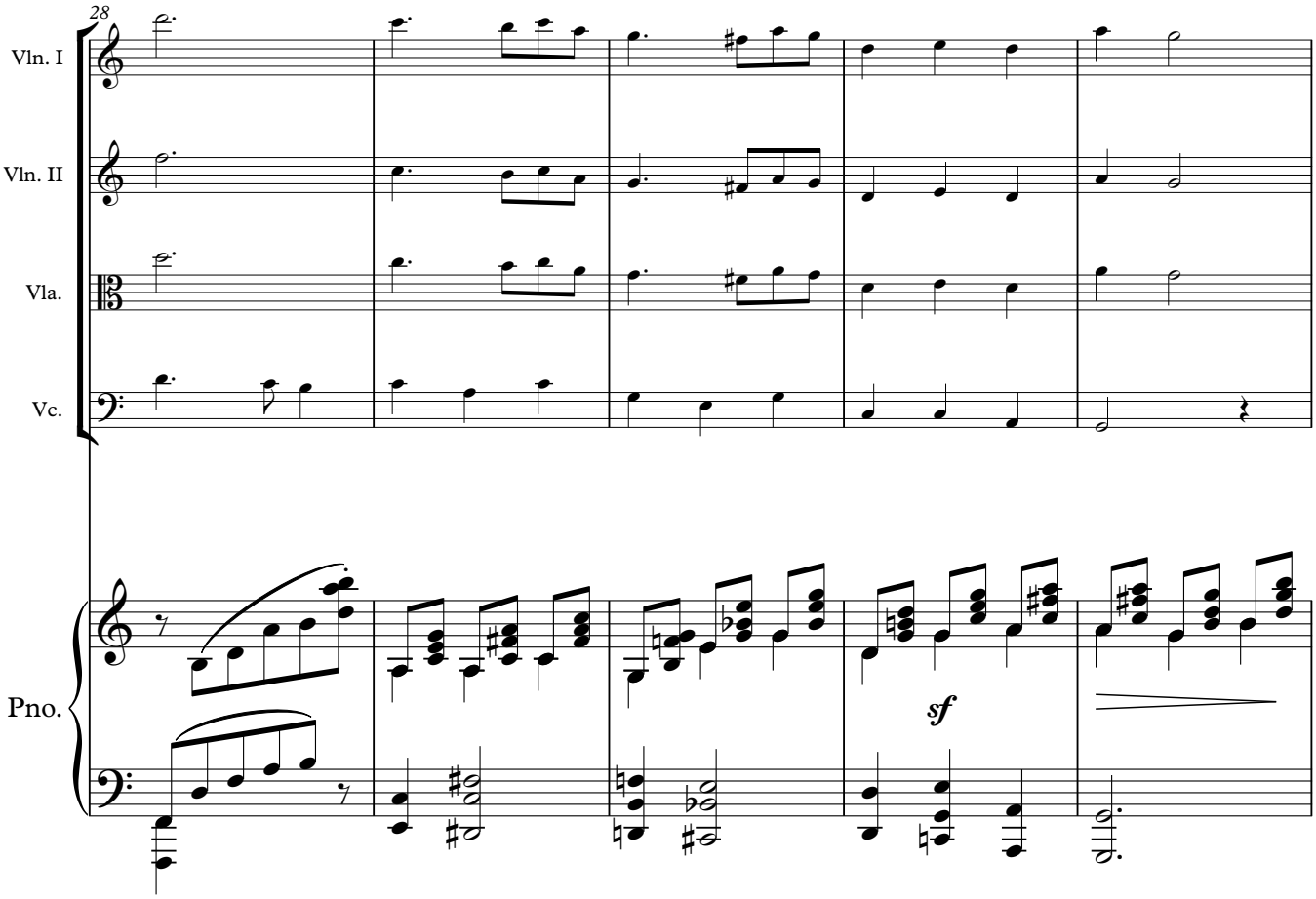

305
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
fff
pizz.
3/4

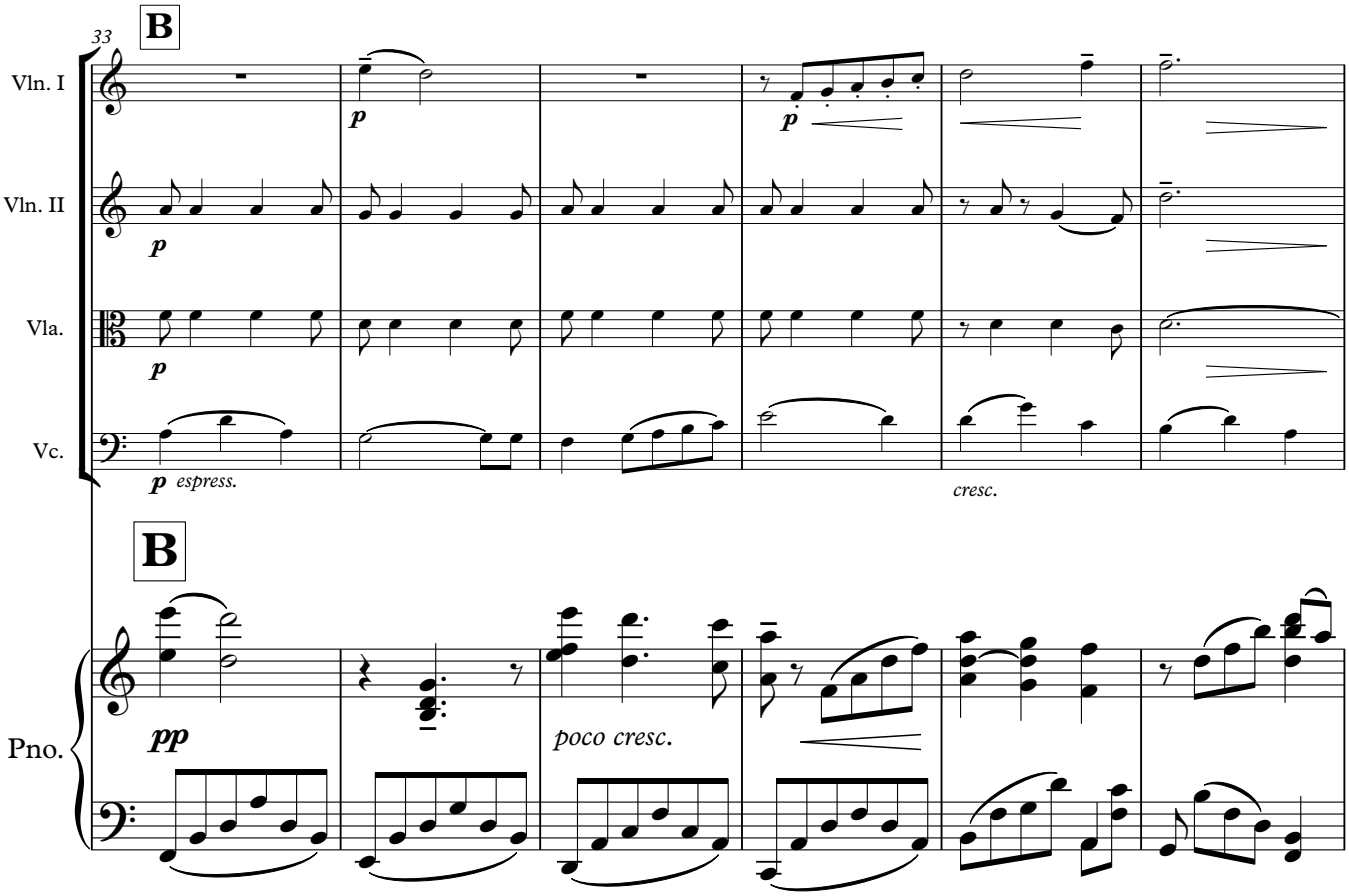
III: Romance

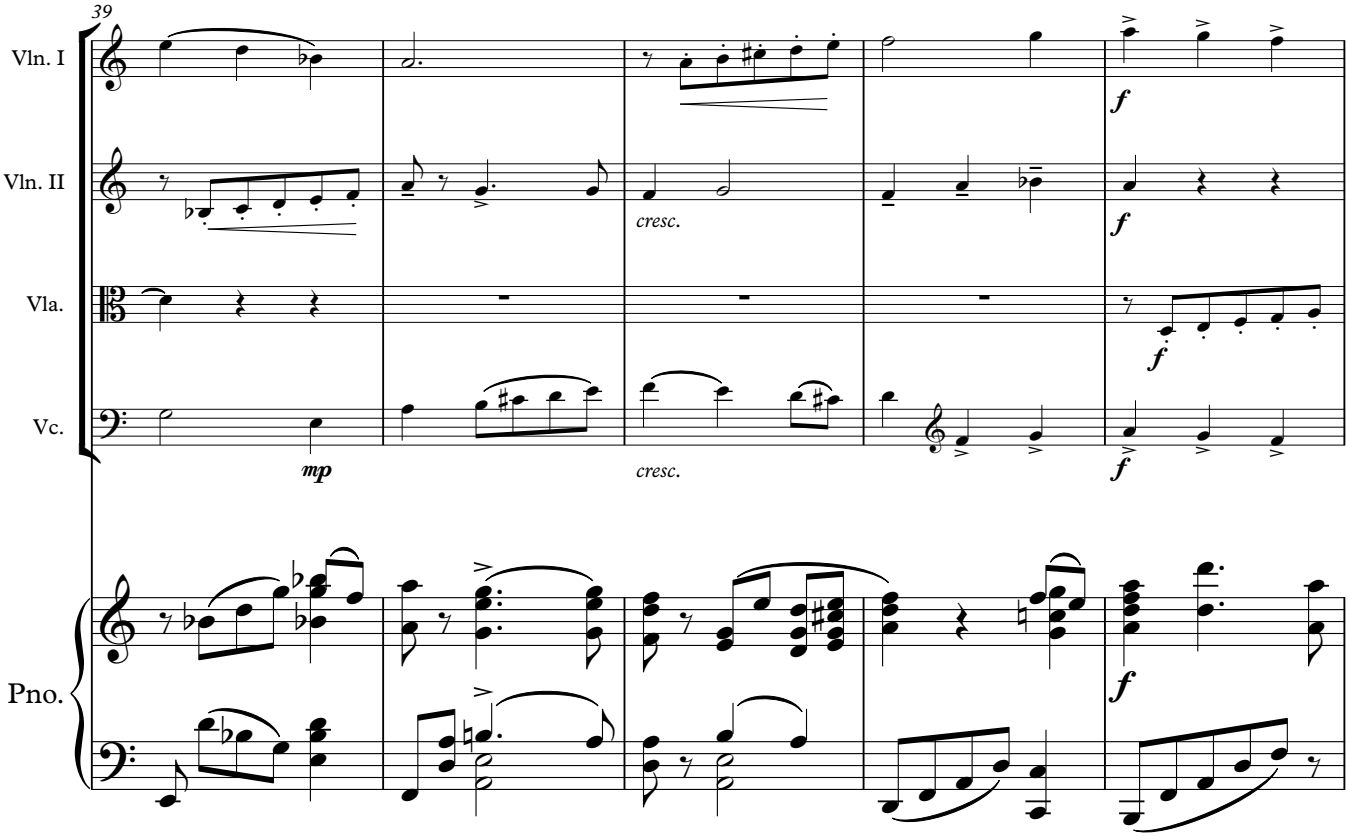

Andante con sentimento
1
Vln. I
(arco)
ppp
Vln. II
(arco)
ppp
Vla.
(arco)
ppp
Vc.
pizz.
arco
Andante con sentimento
Pno.
pp
cresc.
6
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Pno.
mf
f
f

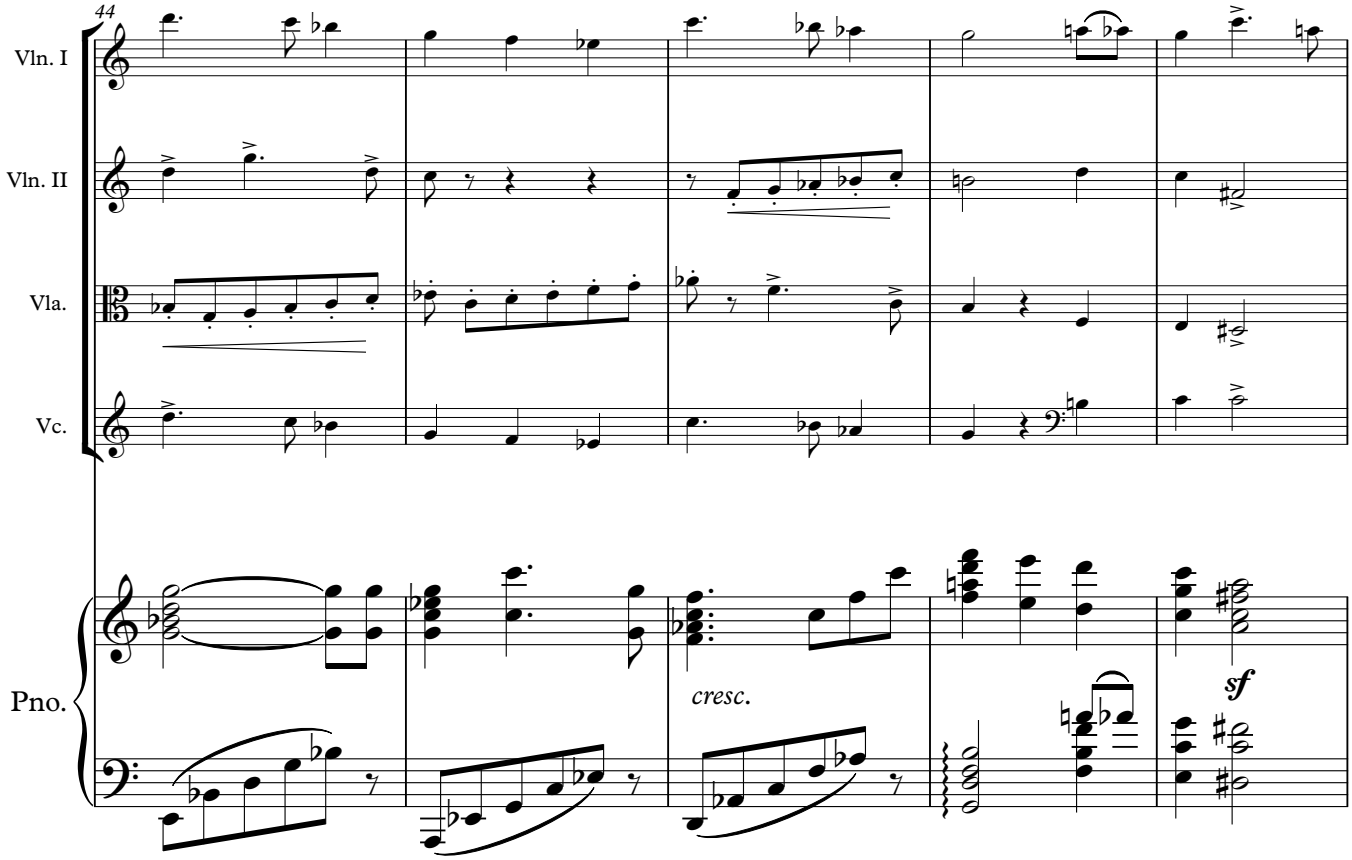

11
A
Vln. I
Vln. II
Vla.
Vc.
Pno.
p espress.
mf
p
p
cresc.
mf
A
ppp
cresc.
17
cresc.
f
cresc.
f
mf
f
mf
f
f

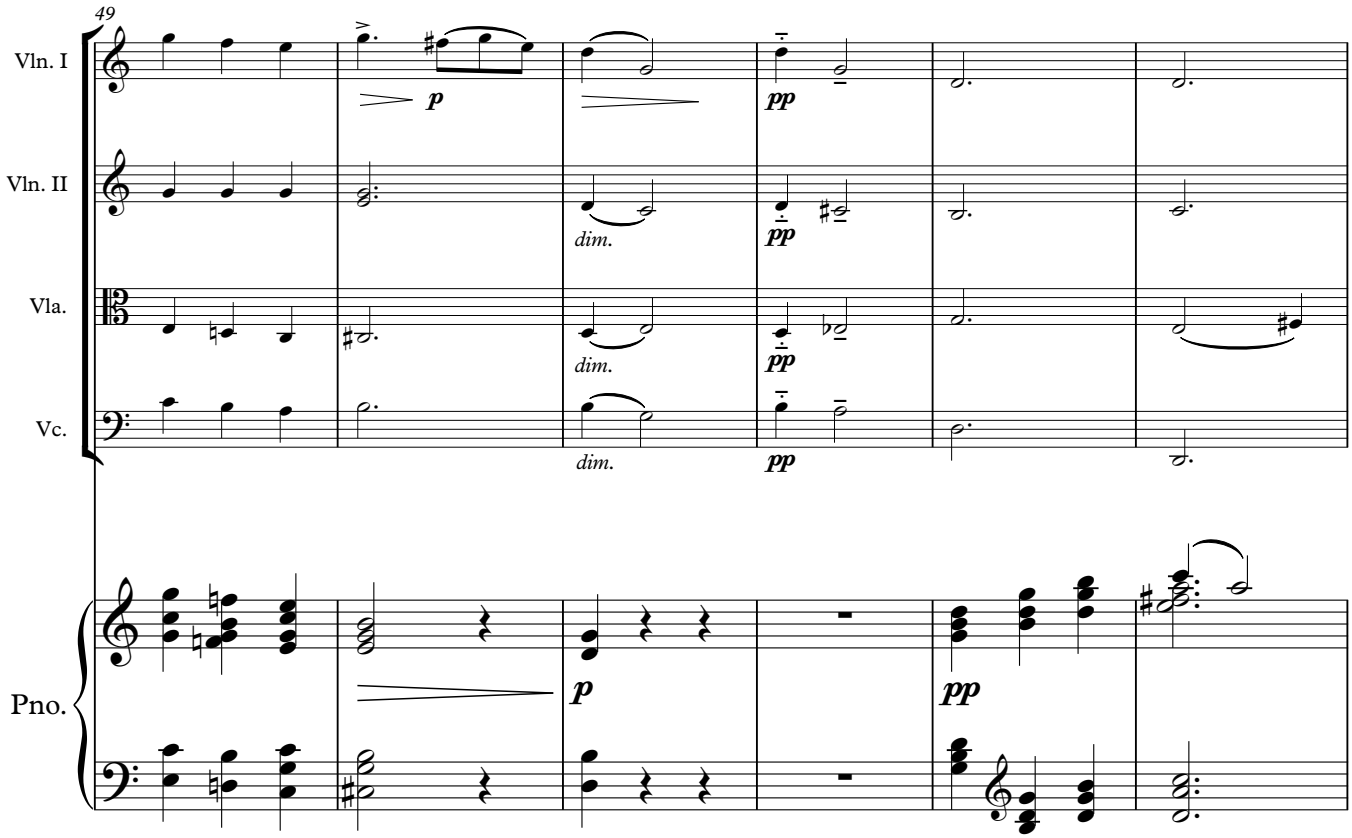

23
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
ff
ff
ff
cresc.
ff

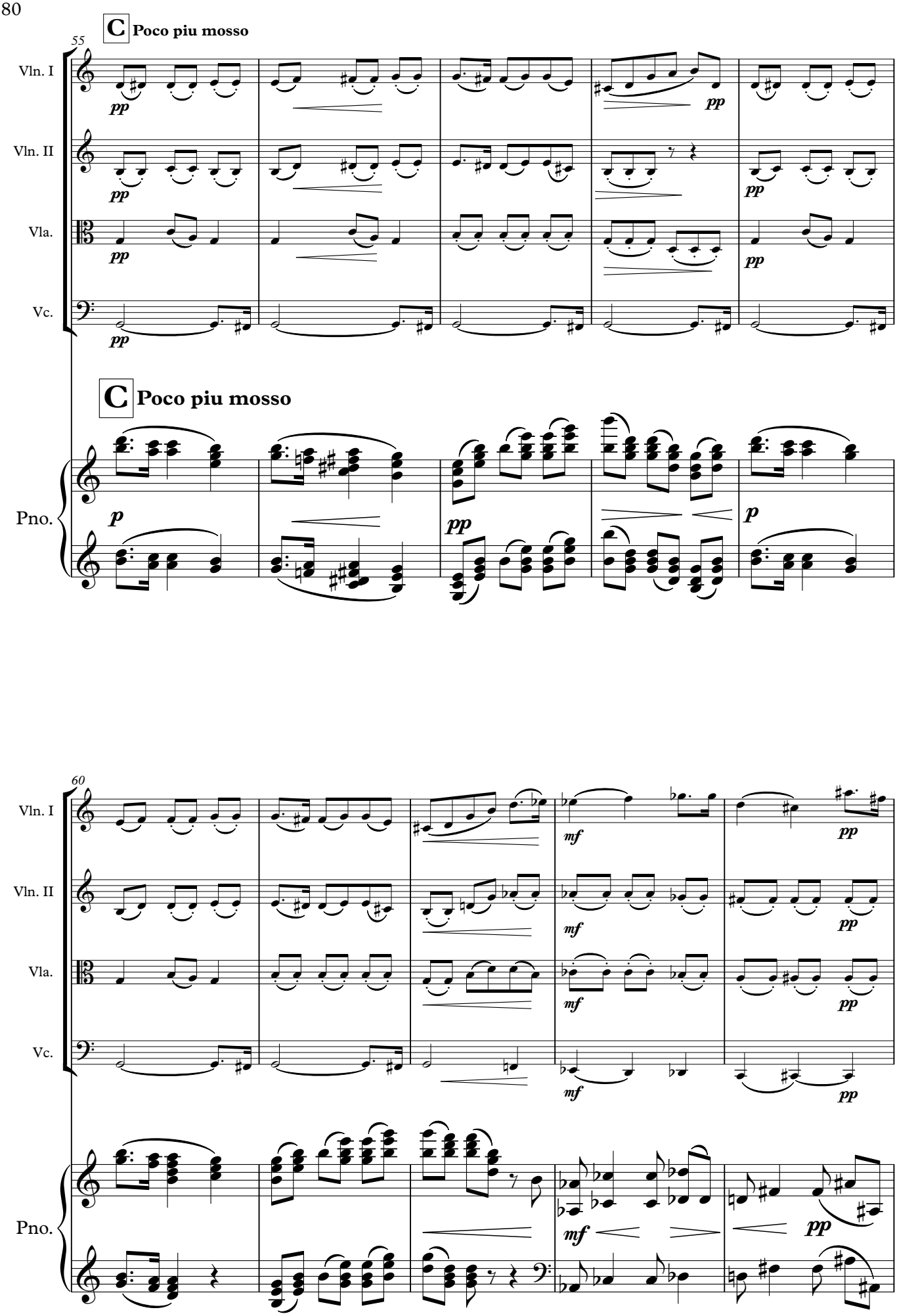

28
Vln. I
Vln. II
Vla.
Vc.
Pno.
sf

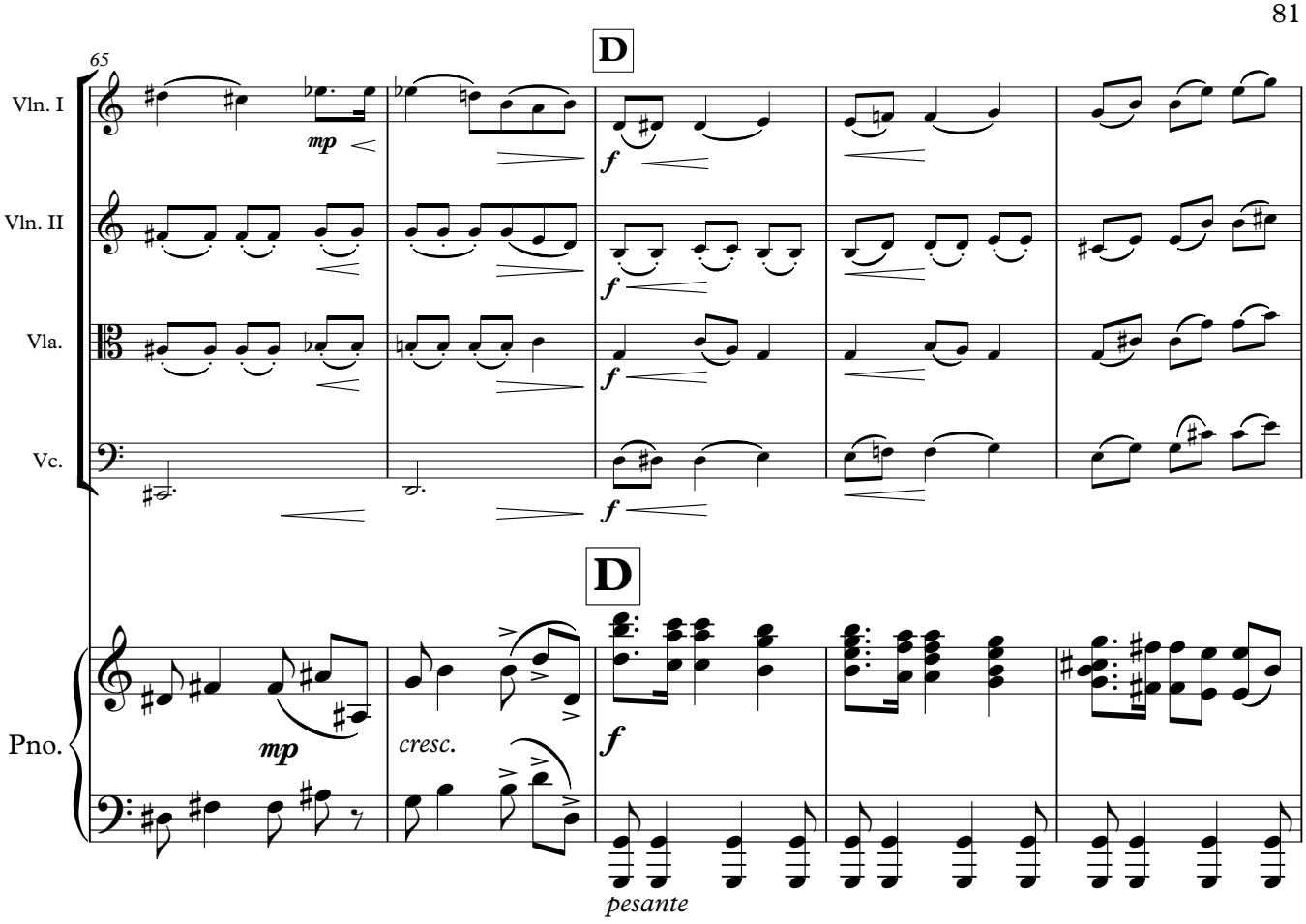

33
B
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
p espress.
cresc.
B
pp
poco cresc.

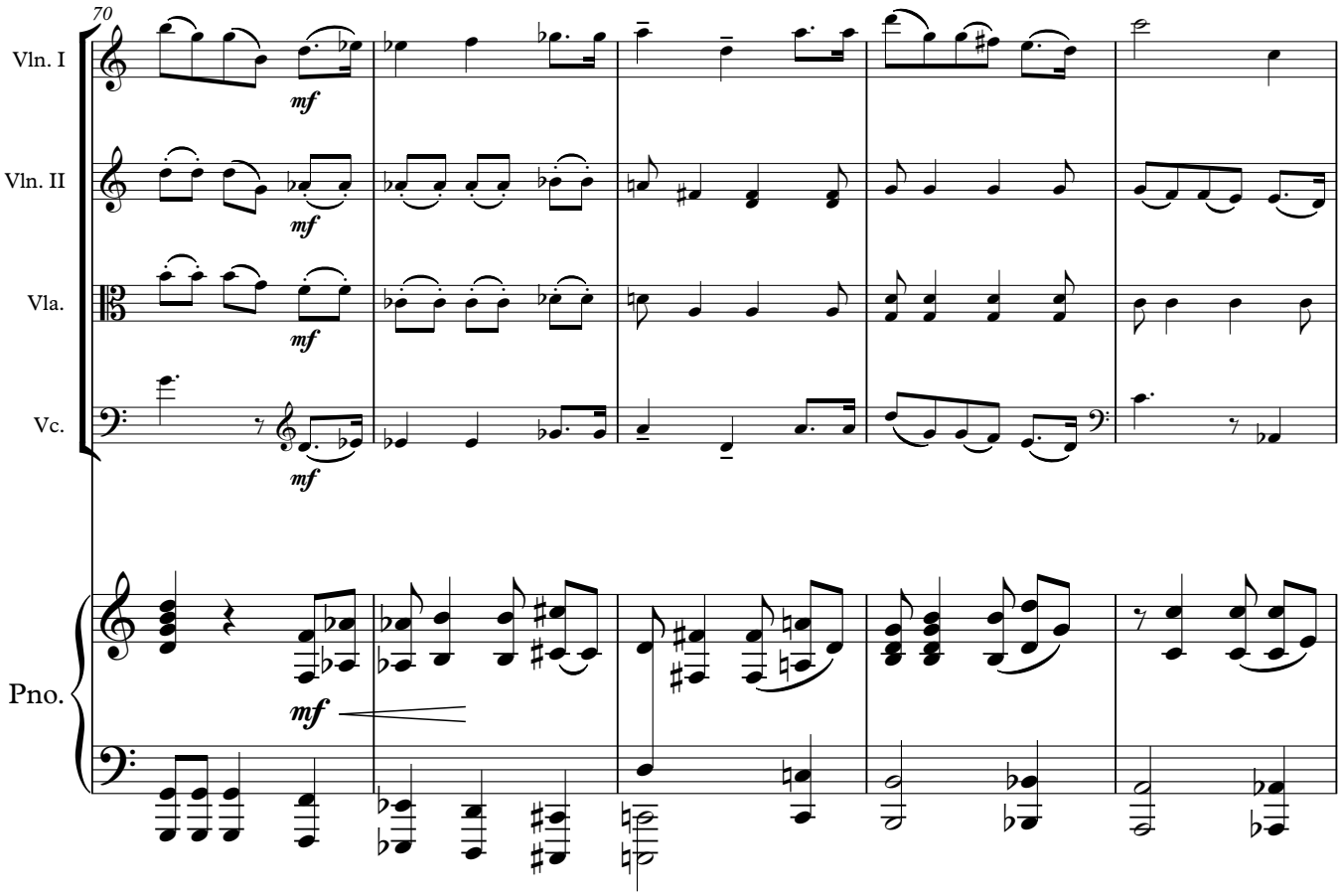

39
Vln. I
Vln. II
Vla.
Vc.
Pno.
mp
cresc.
cresc.
f

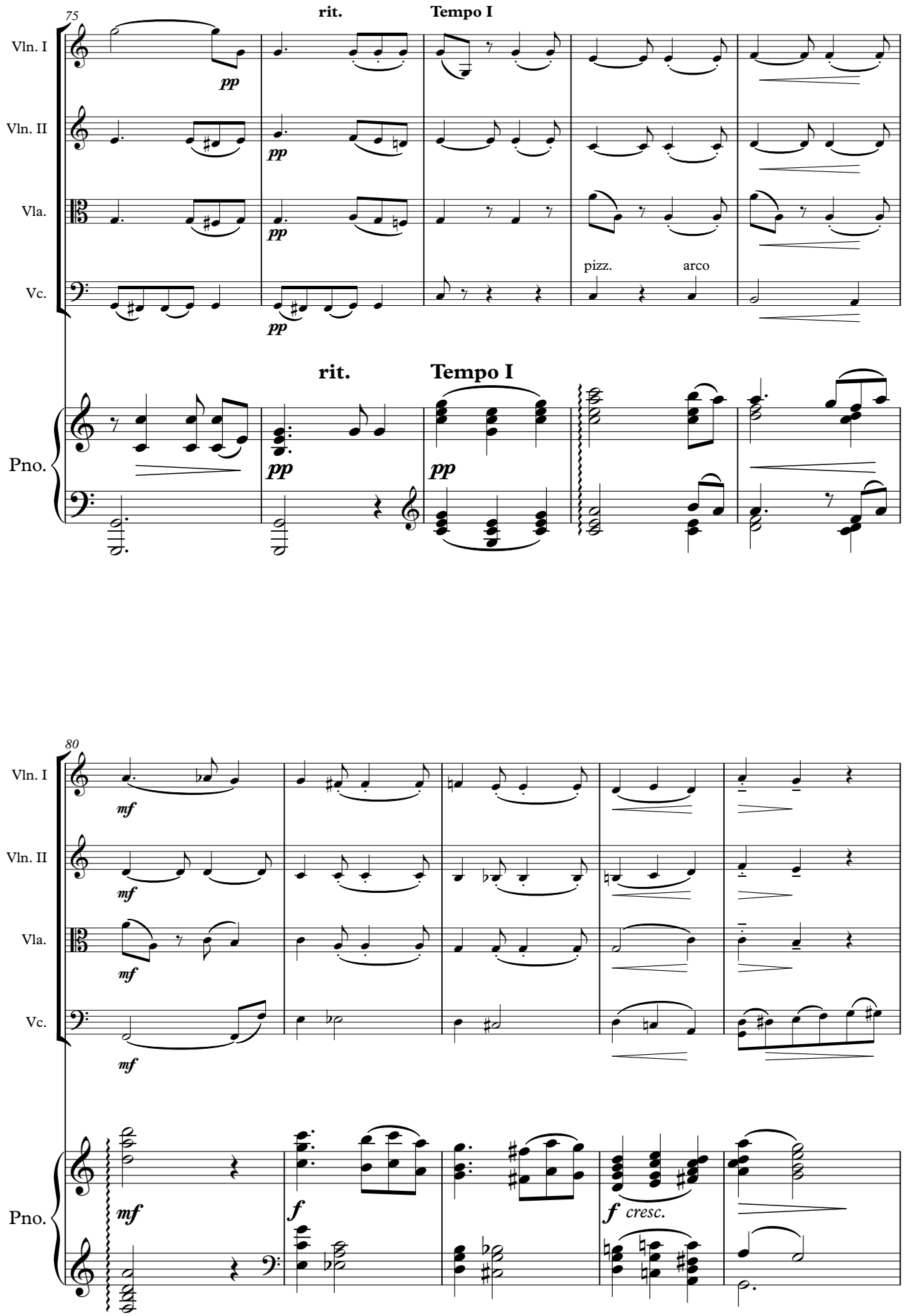

44
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.
sf

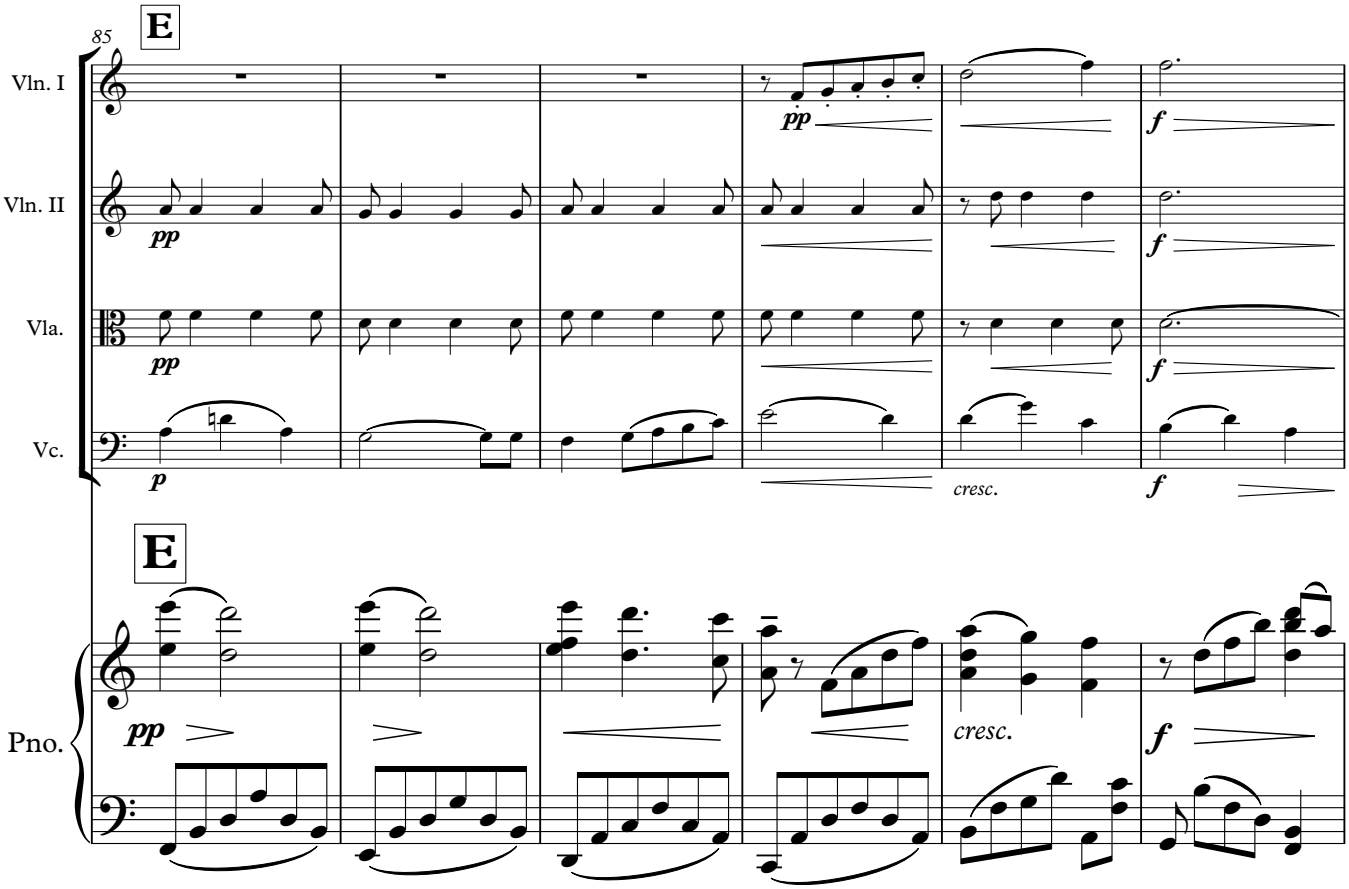

49
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pp
dim.
dim.
dim.
p
pp

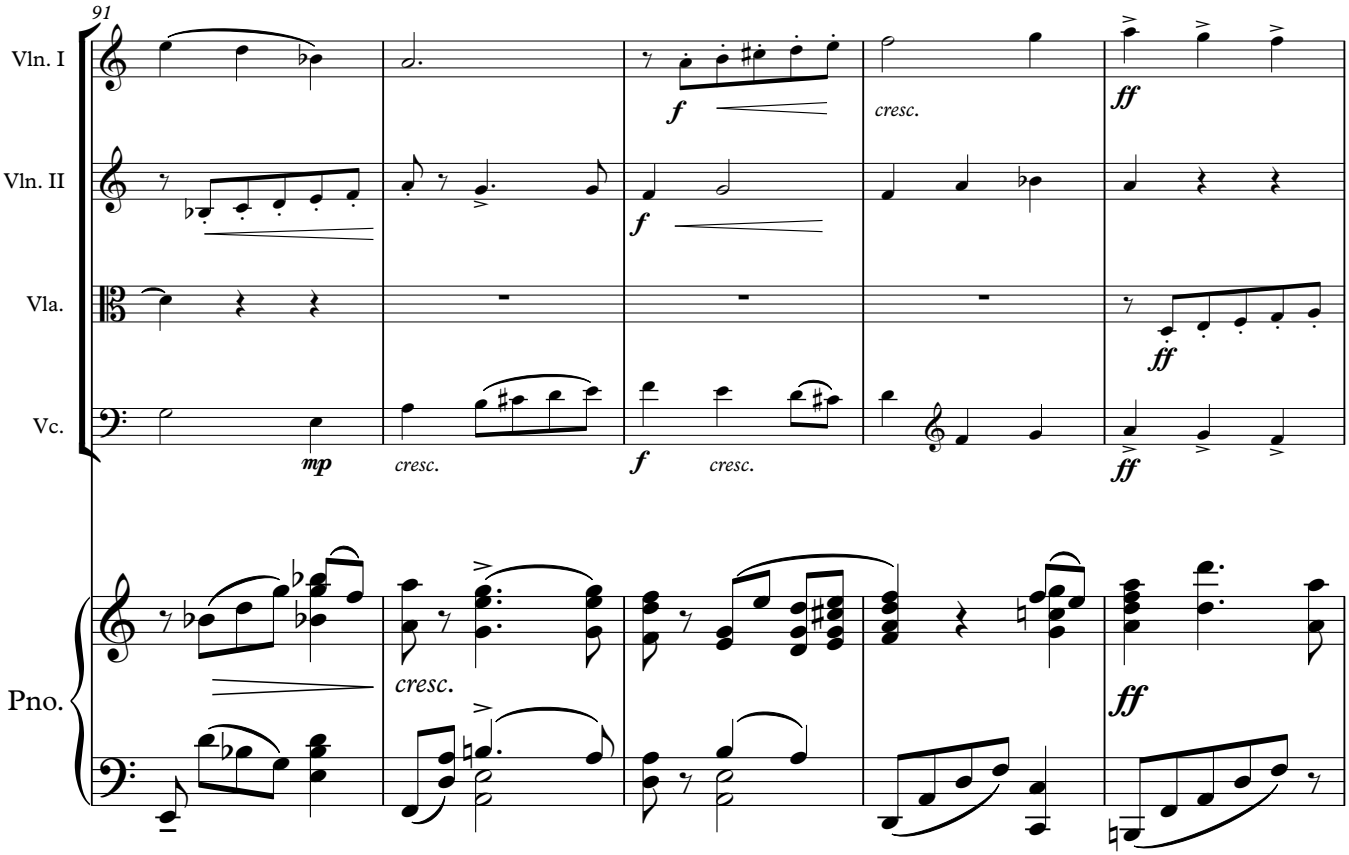

C Poco piu mosso
55
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
p
mf
60

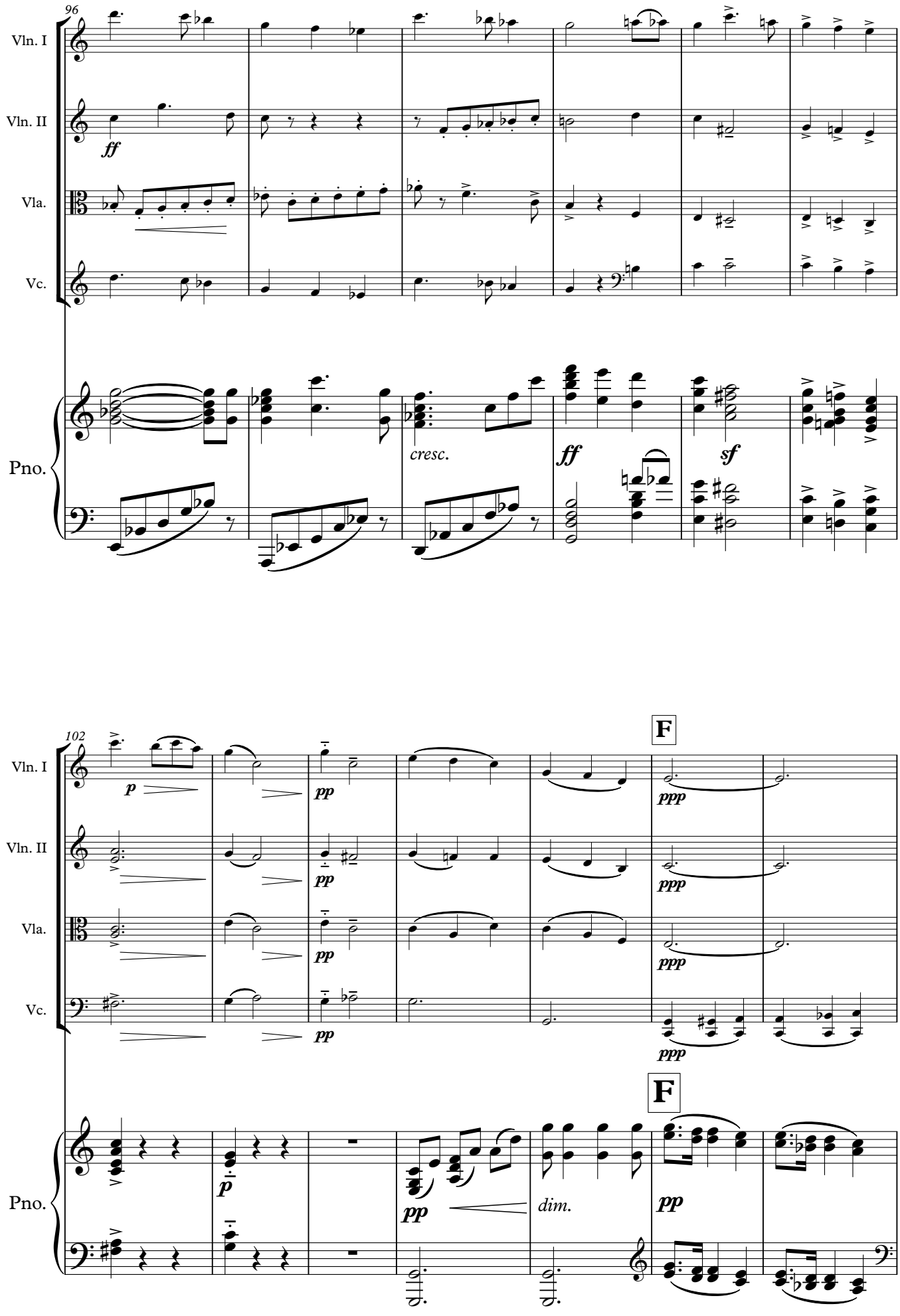

65
D
Vln. I
Vln. II
Vla.
Vc.
mp
f
D
Pno.
mp
cresc.
f
pesante

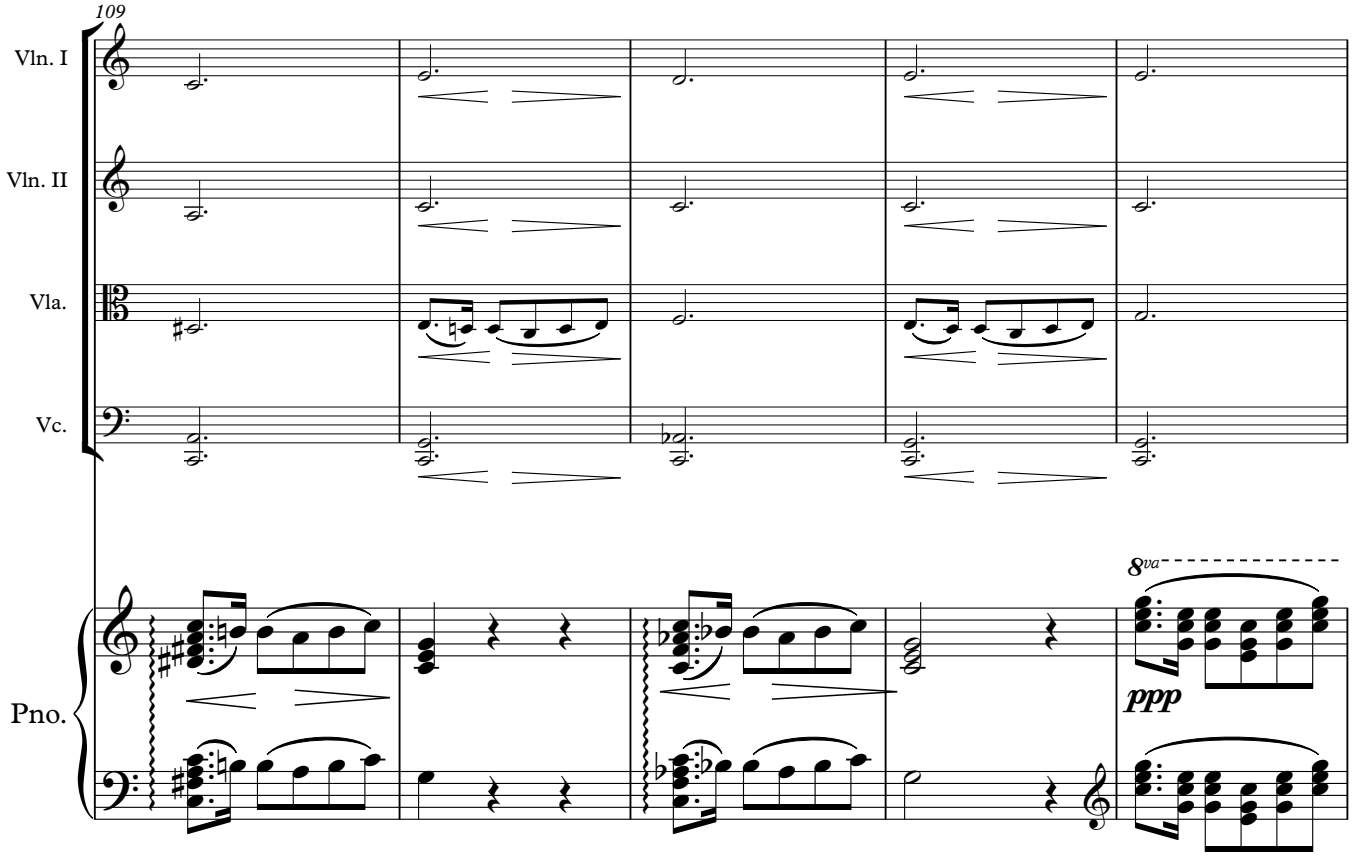

70
Vln. I
Vln. II
Vla.
Vc.
mf
Pno.
mf

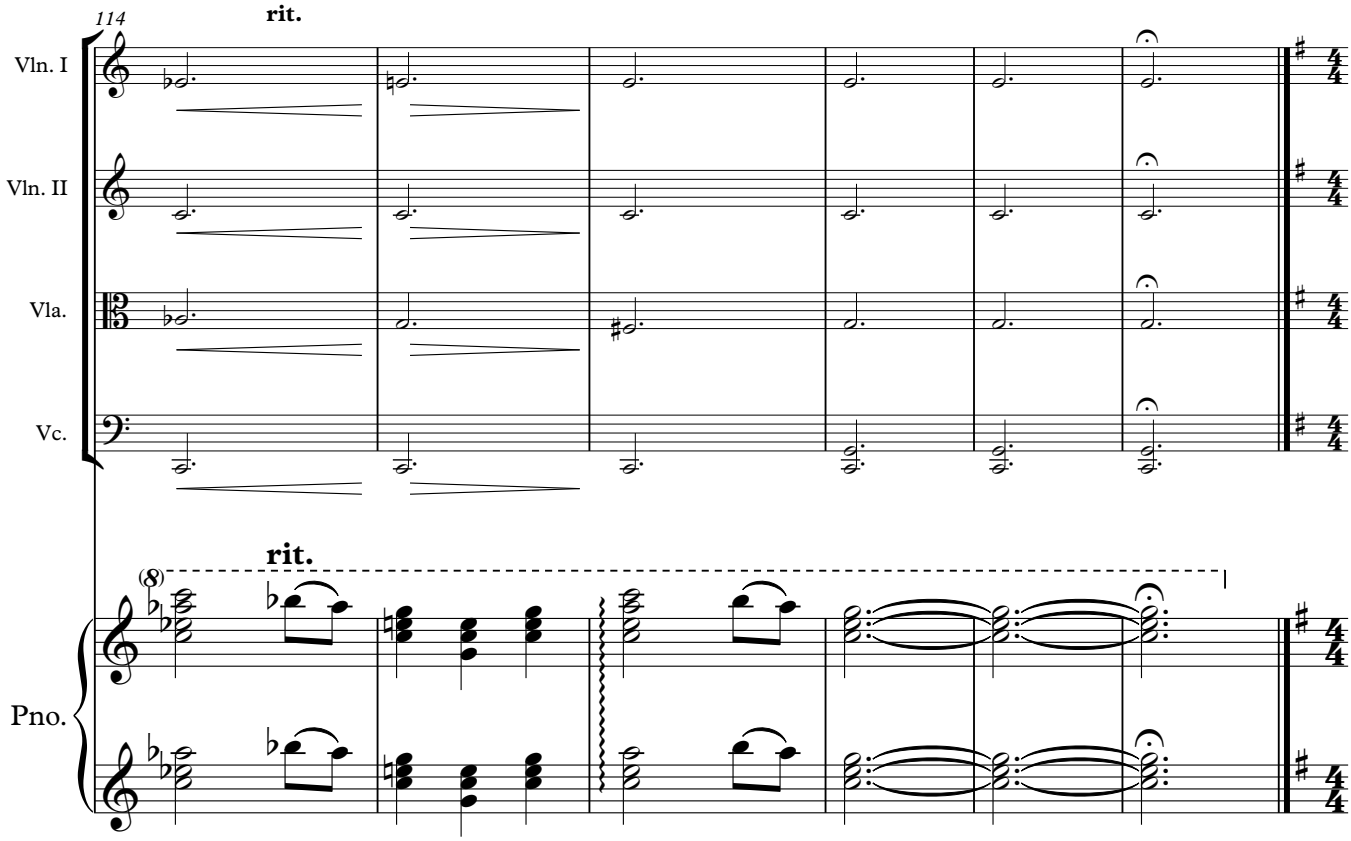

75
Vln. I
Vln. II
Vla.
Vc.
Pno.
rit.
Tempo I
pp
pizz.
arco
80
mf
f
f cresc.


85
E
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
p
f
cresc.
E

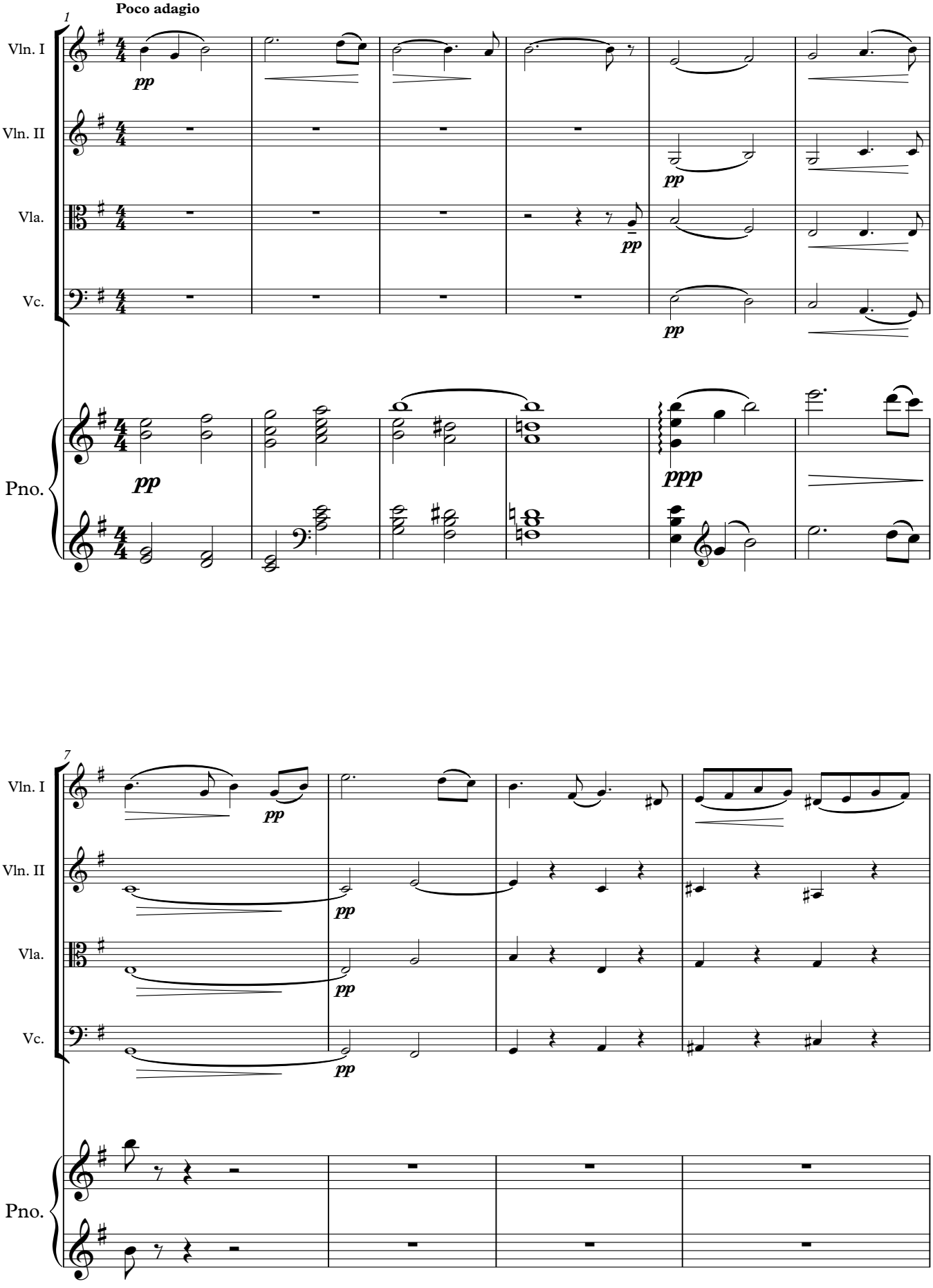

91
Vln. I
Vln. II
Vla.
Vc.
Pno.
mp
f
ff
cresc.

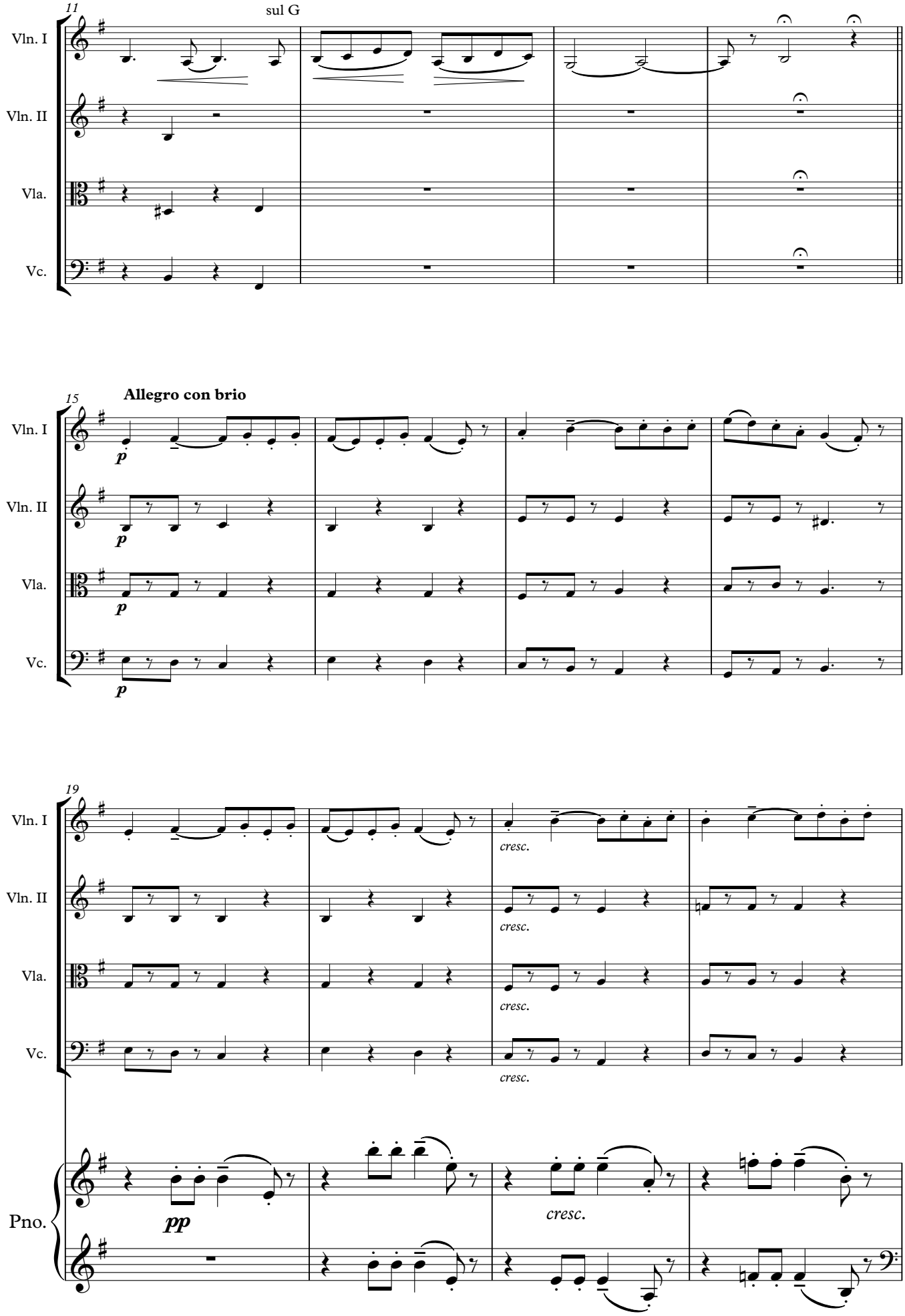

96
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
cresc.
ff
sf
102
p
pp
ppp
F
dim.

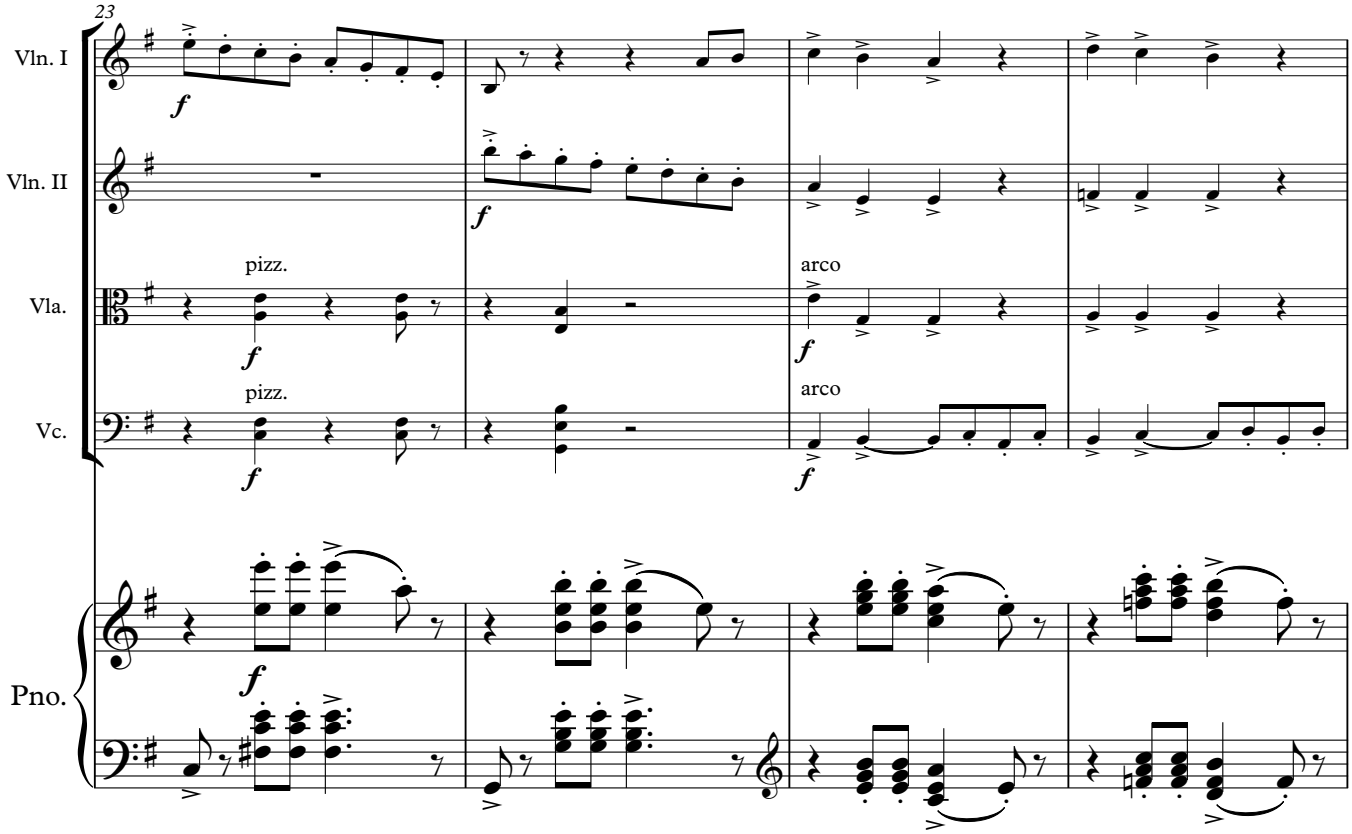

109
Vln. I
Vln. II
Vla.
Vc.
Pno.
8va
ppp

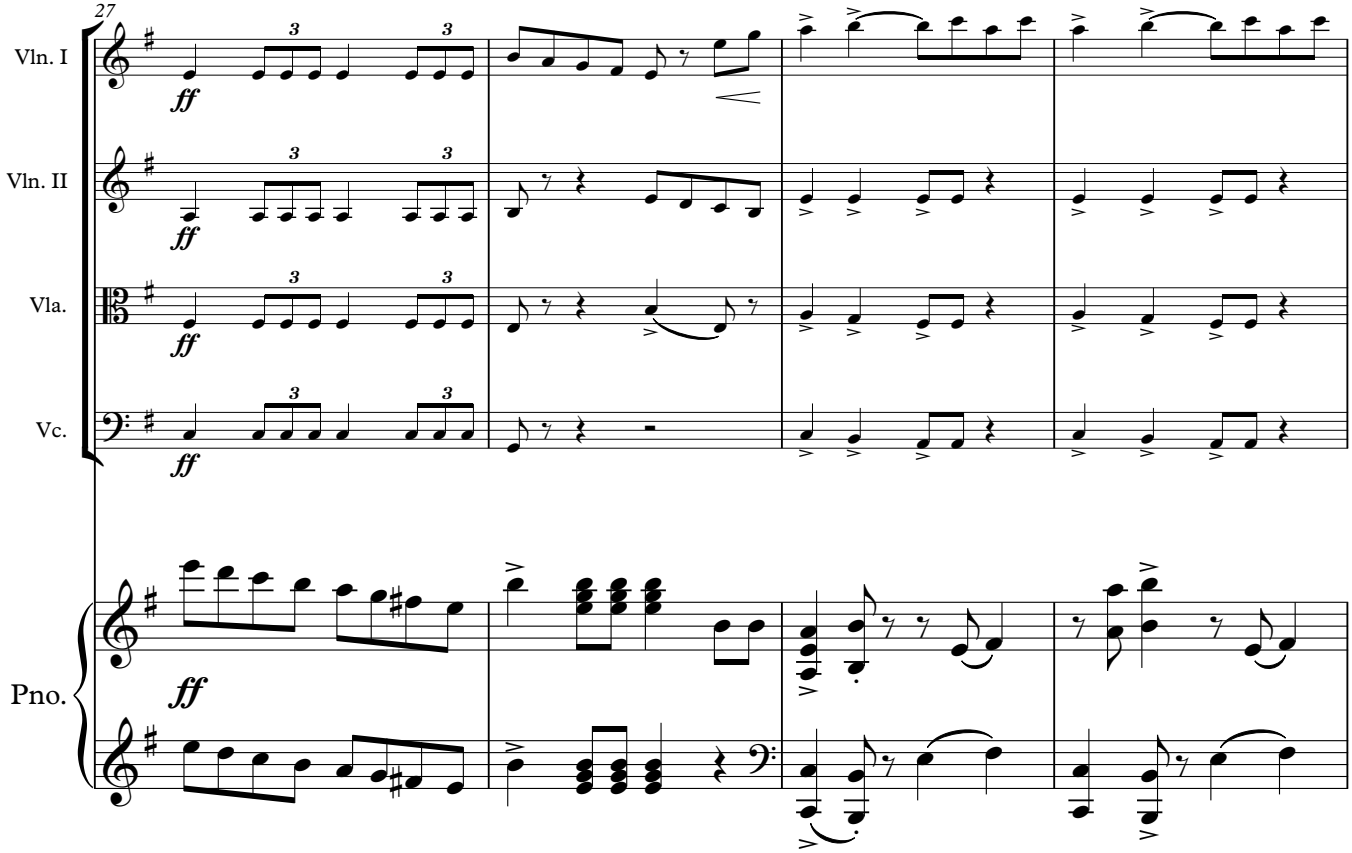

114
rit.
Vln. I
Vln. II
Vla.
Vc.
rit.
(8)
Pno.

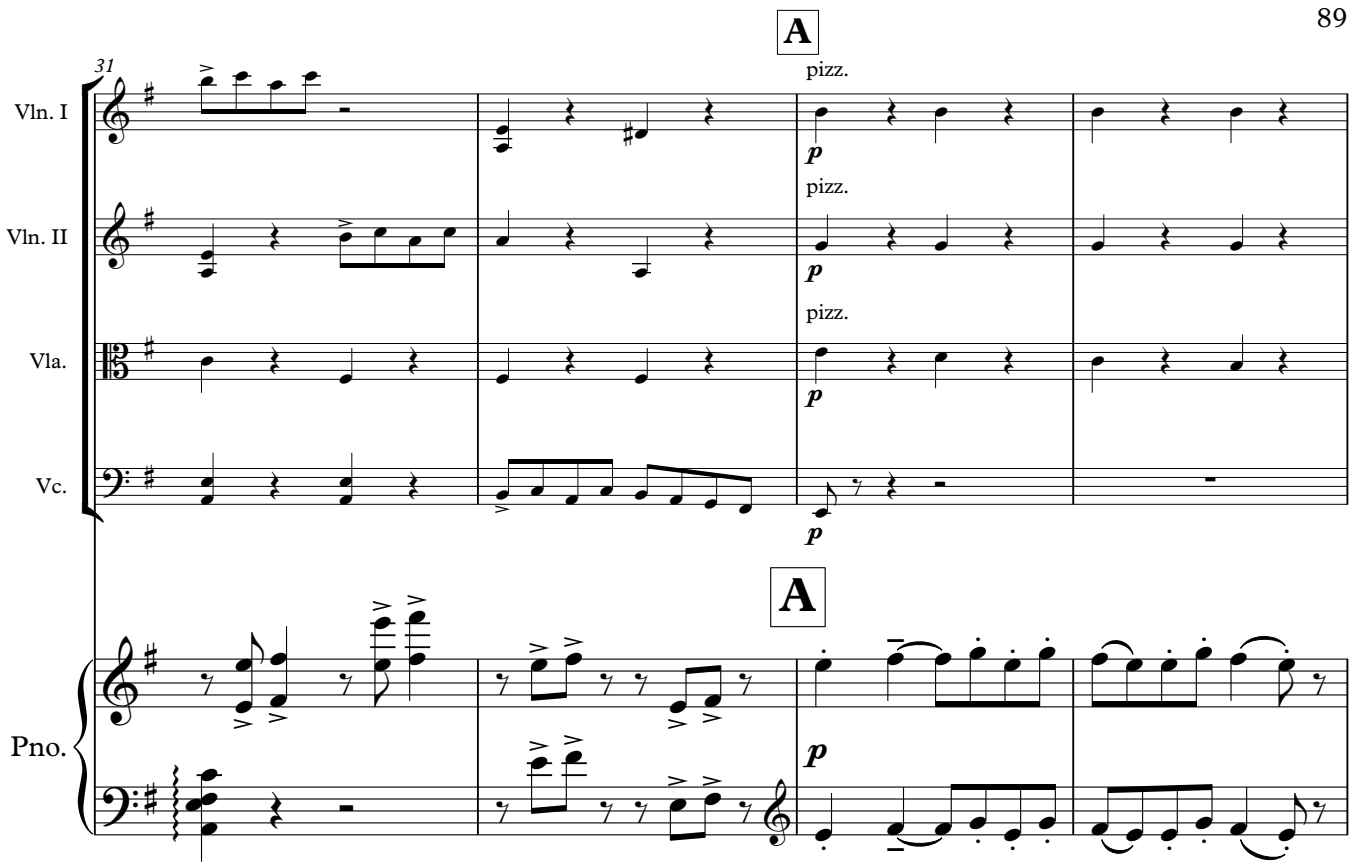
IV: Finale

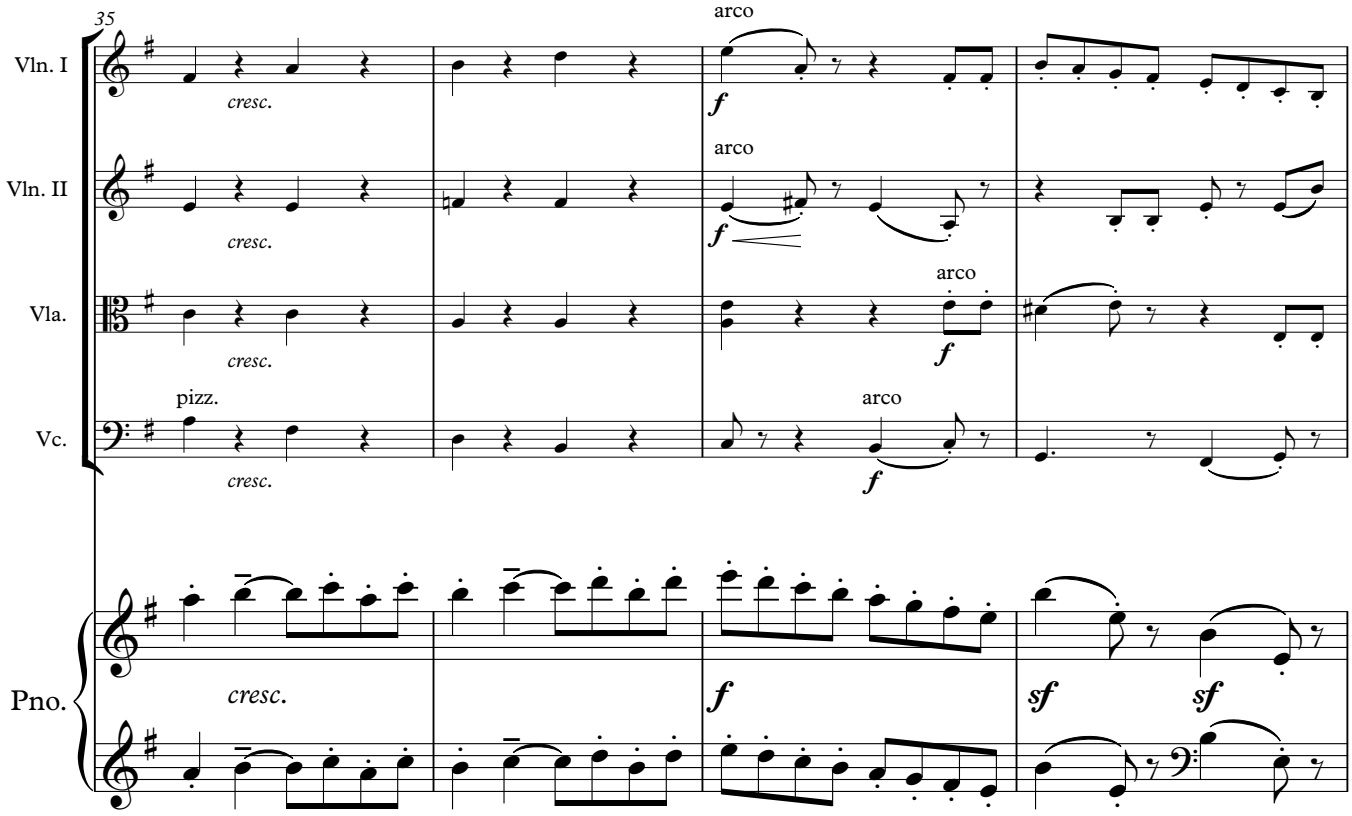


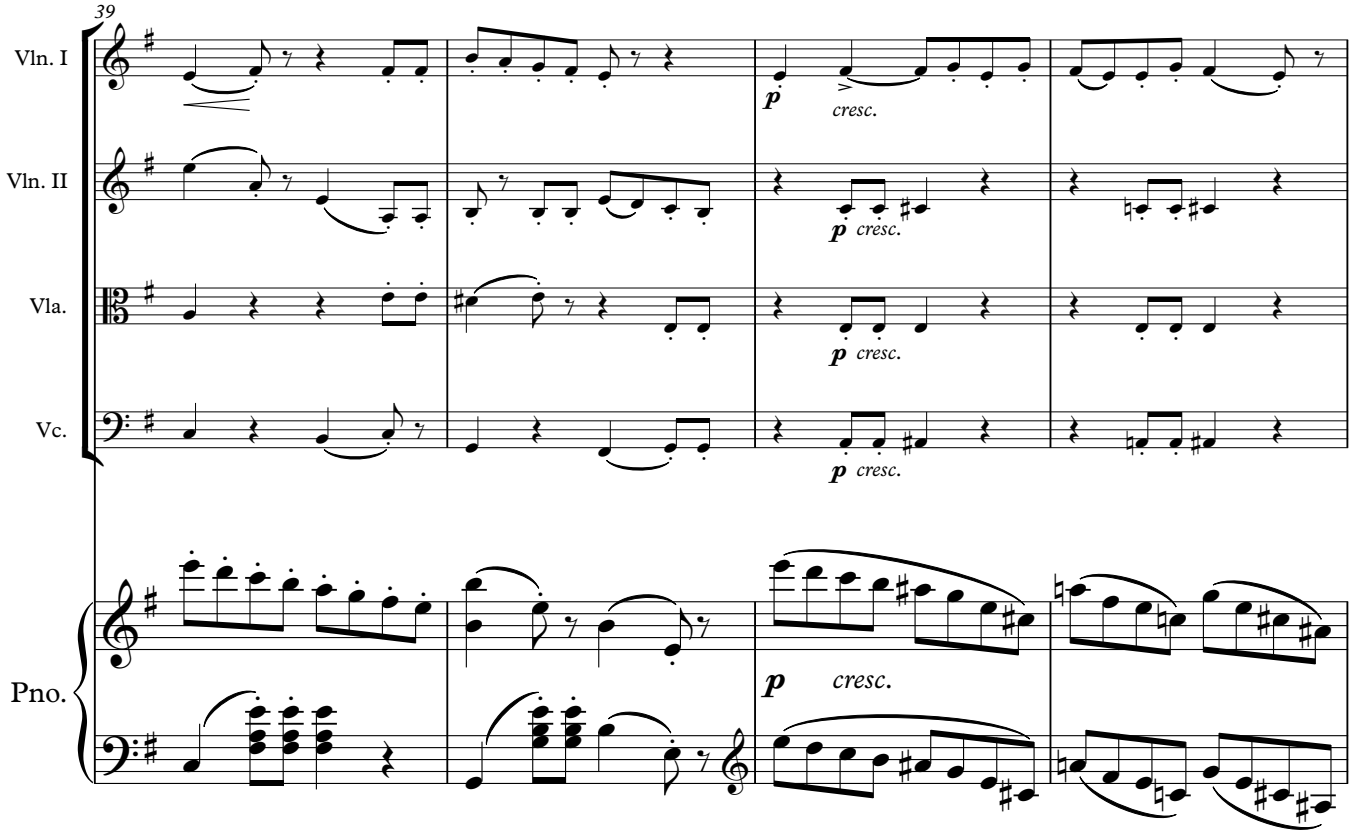

11
sul G
Vln. I
Vln. II
Vla.
Vc.
15
Allegro con brio
p
19
cresc.
Pno.
pp

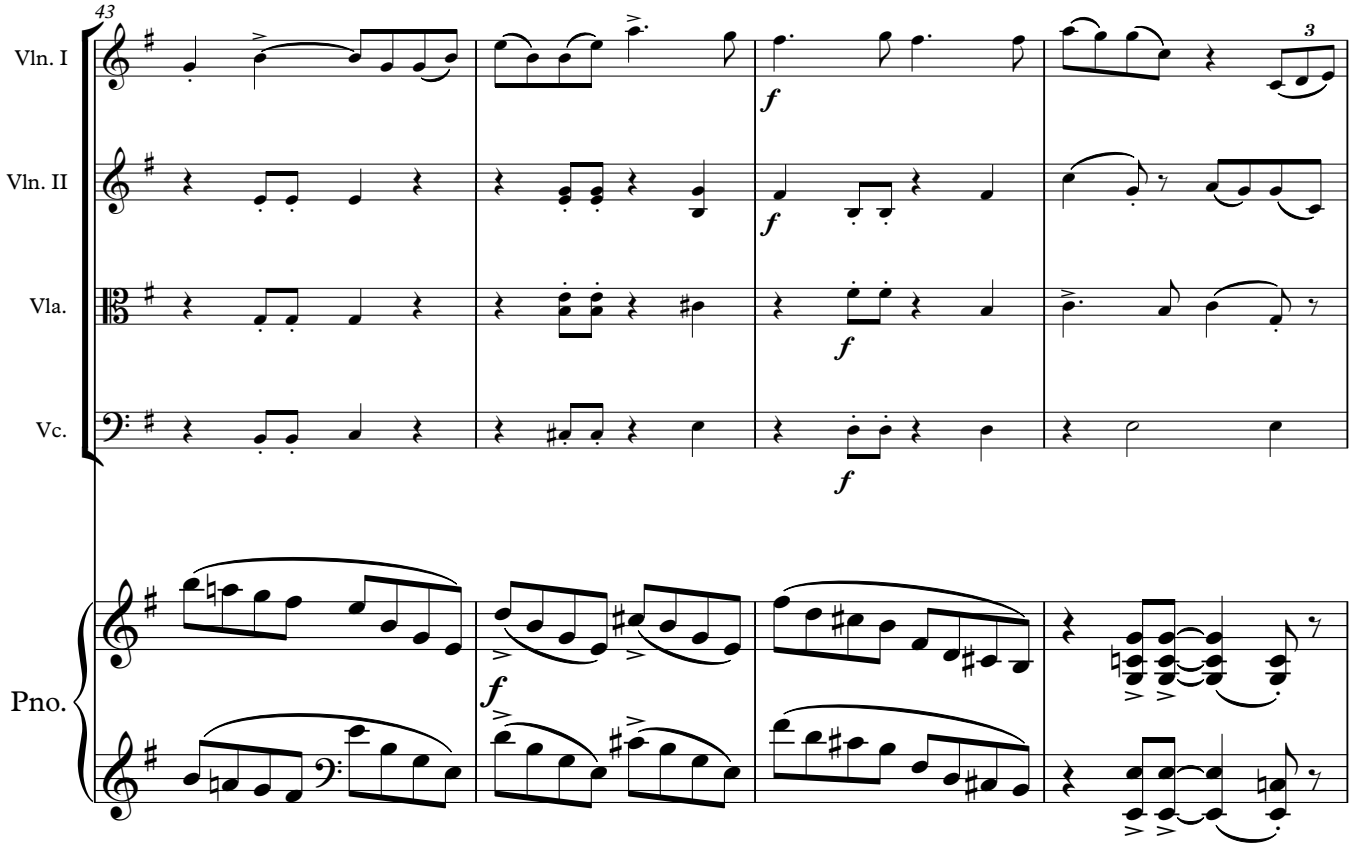

23
Vln. I
Vln. II
Vla.
Vc.
Pno.
pizz.
arco
f

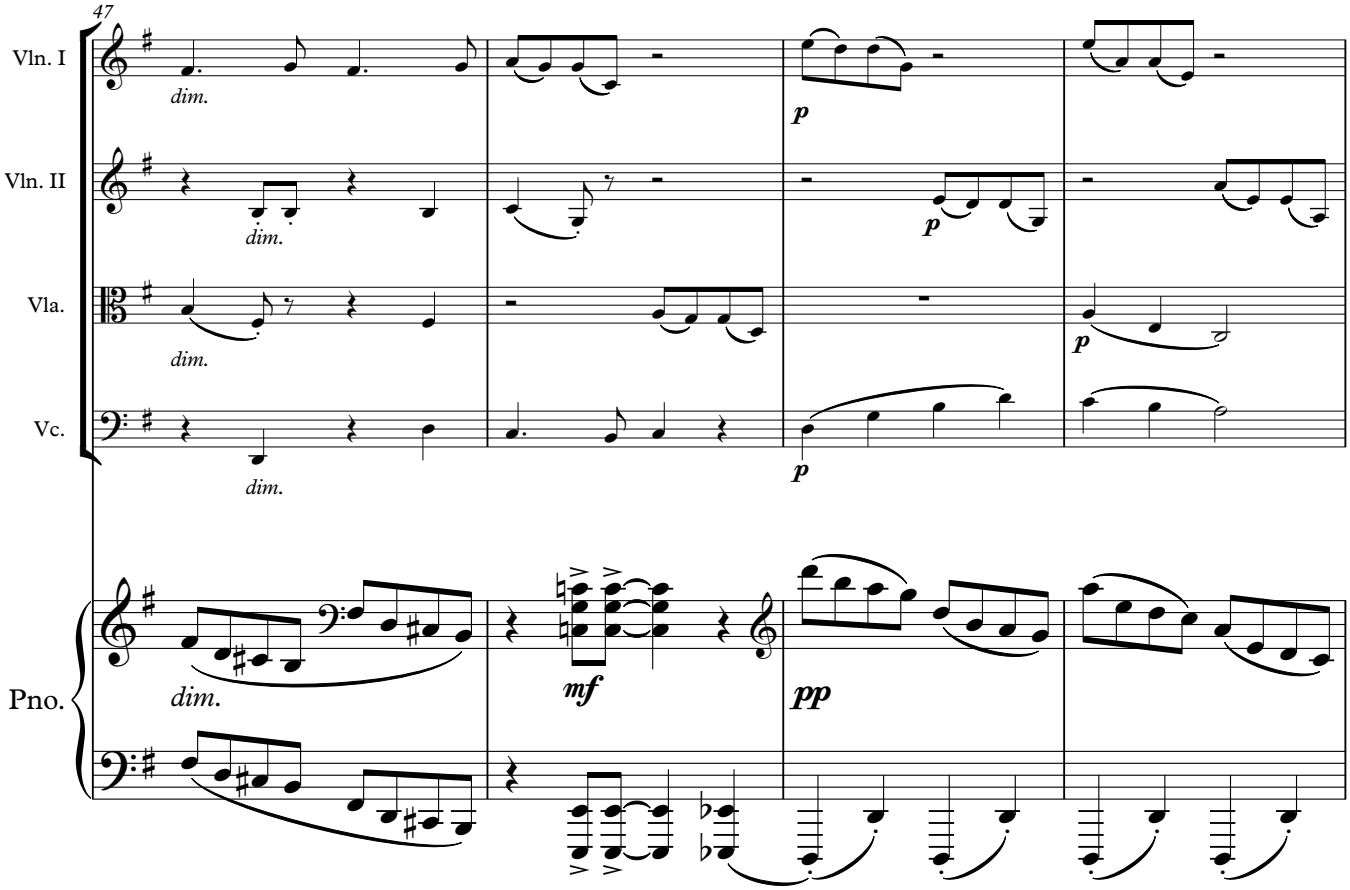

27
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
3

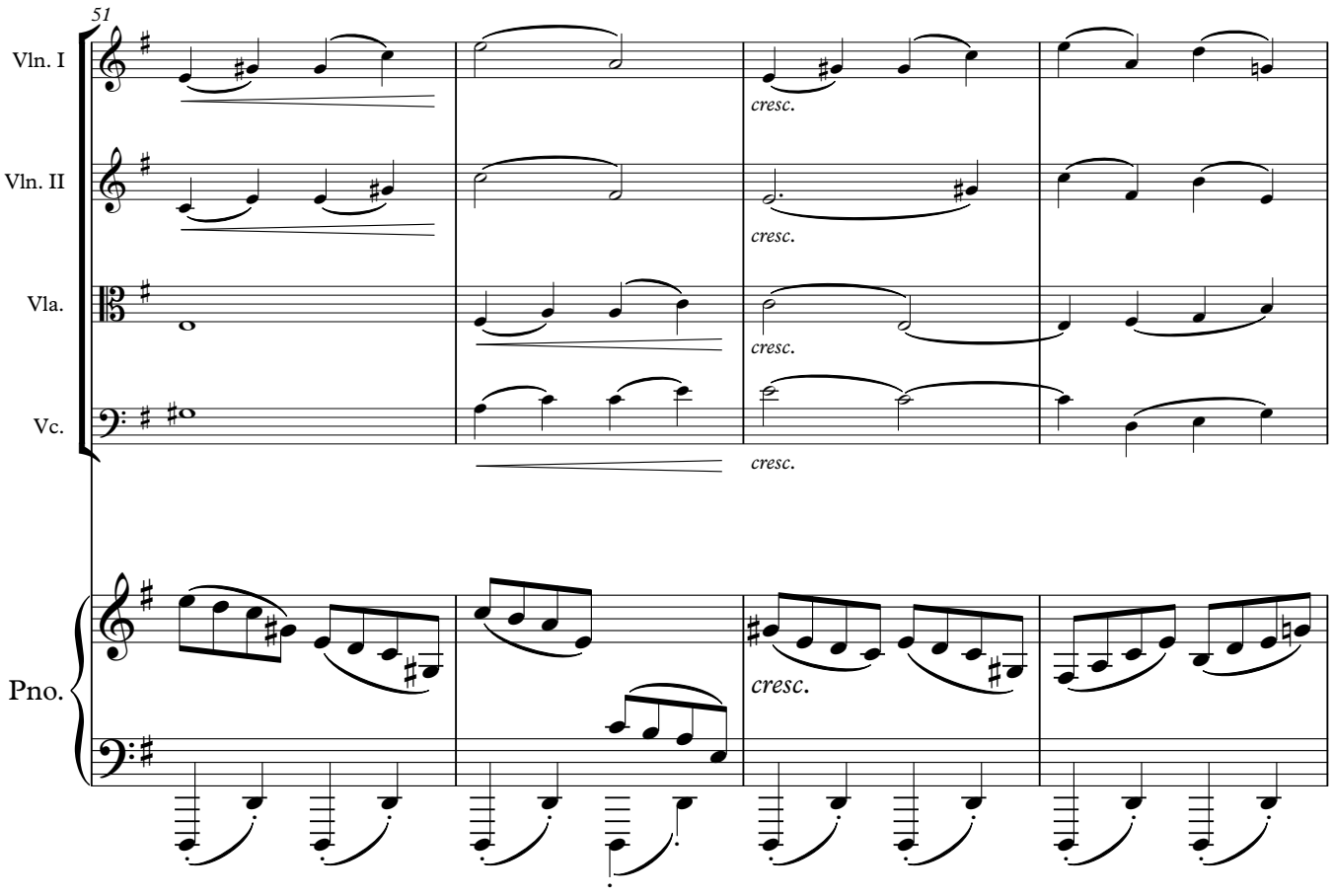

A
31
Vln. I
Vln. II
Vla.
Vc.
Pno.
pizz.
p
A

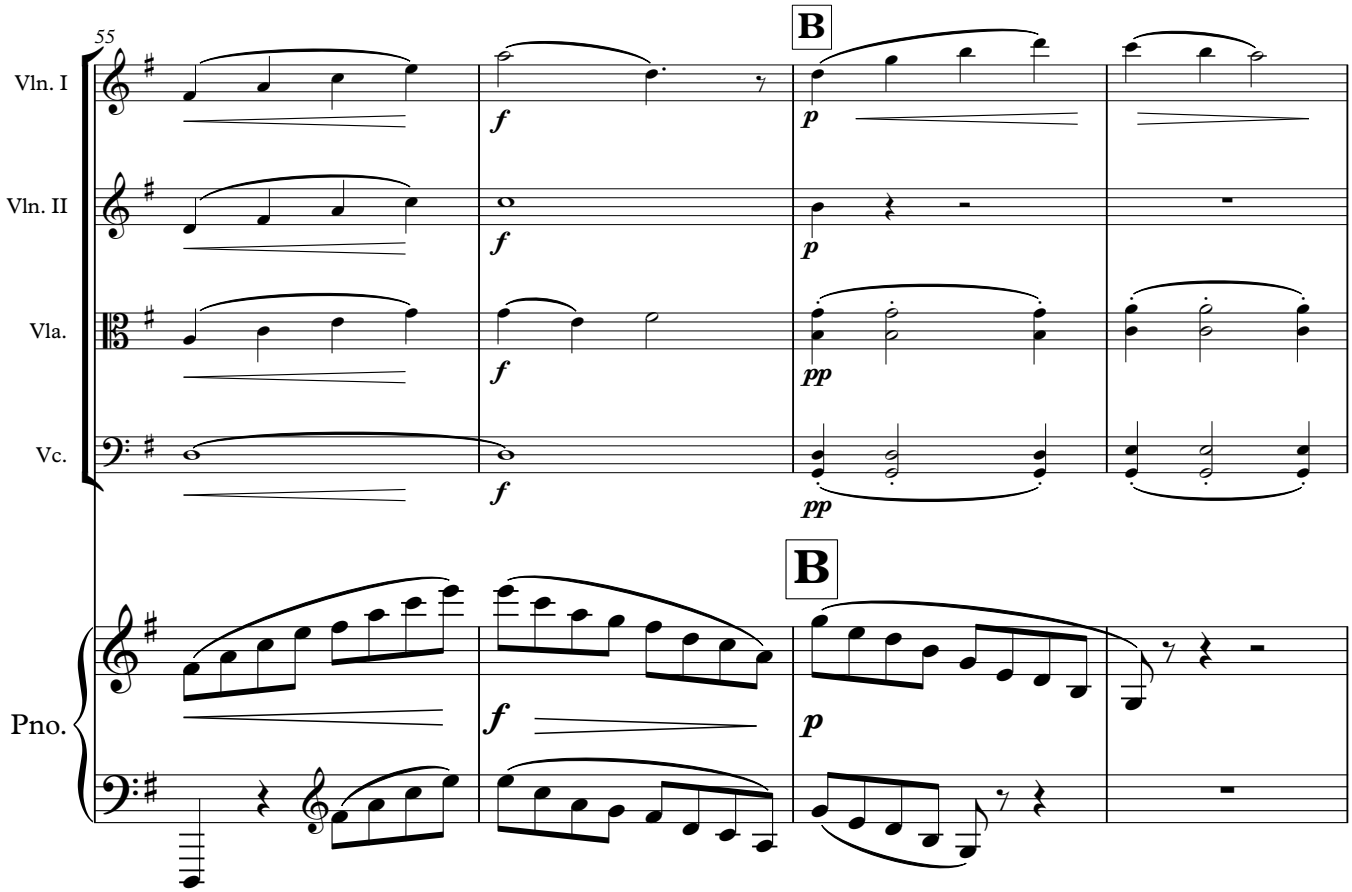

35
Vln. I
Vln. II
Vla.
Vc.
Pno.
arco
pizz.
cresc.
f
sf

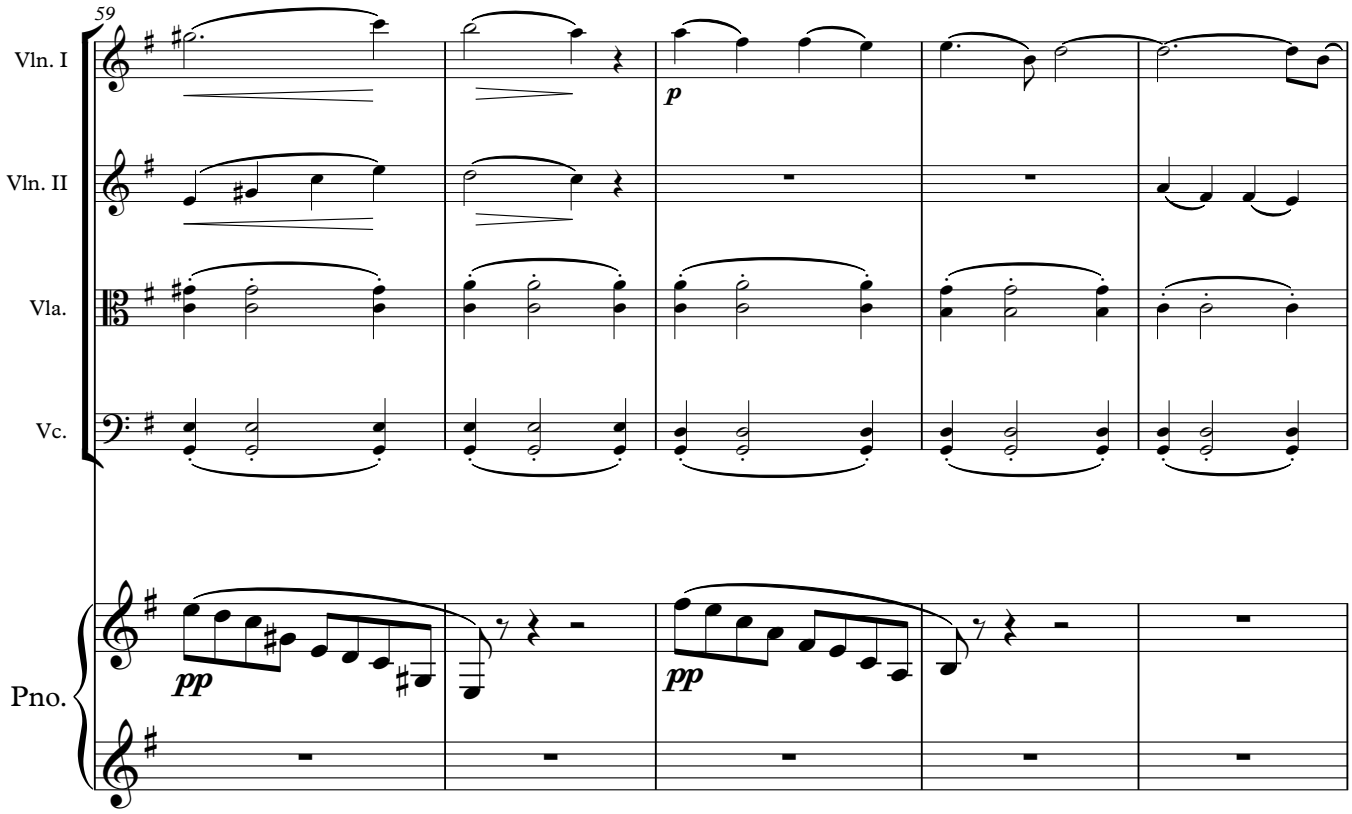

39
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc.

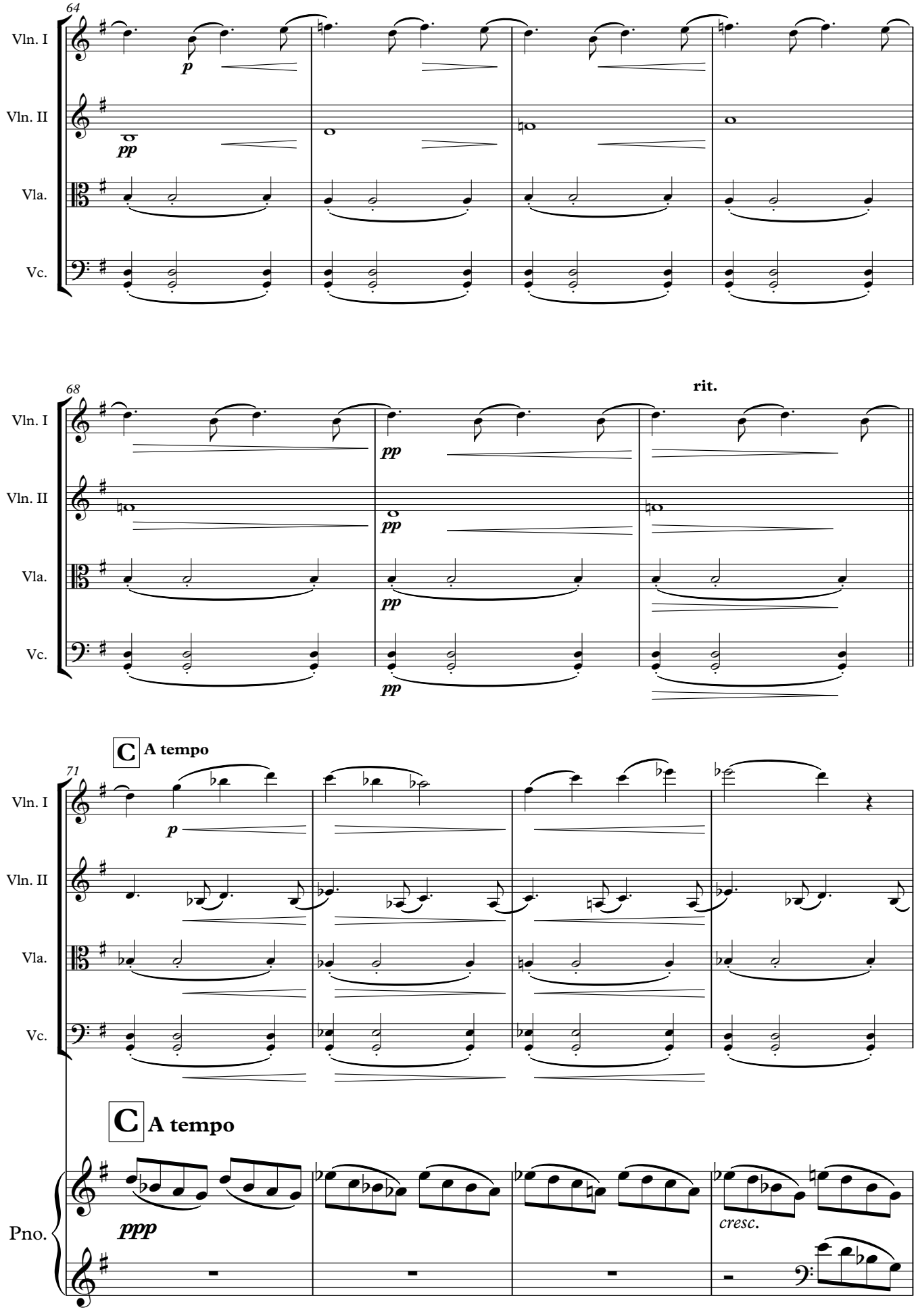

43
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
3

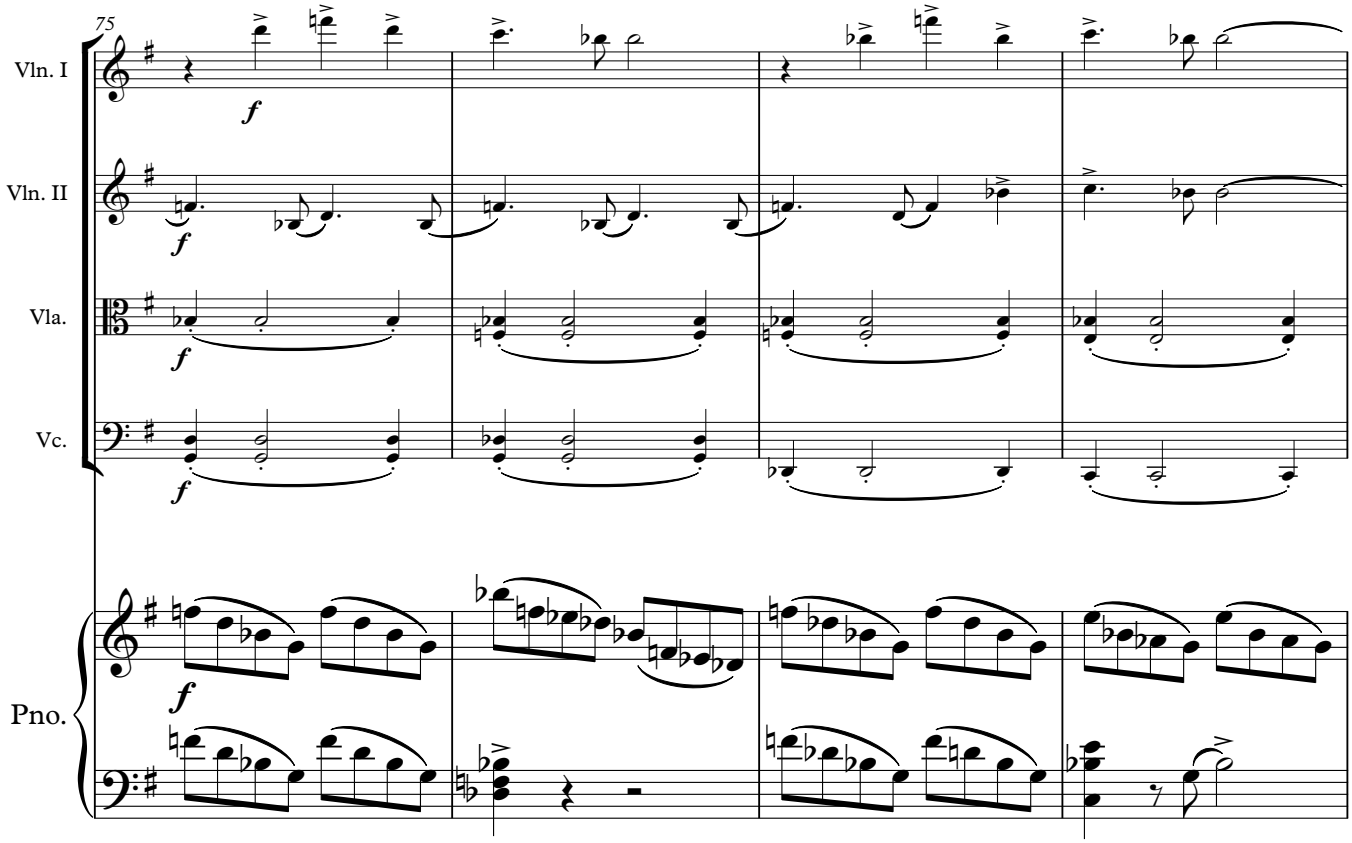

47
Vln. I
Vln. II
Vla.
Vc.
Pno.
dim.
p
mf
pp

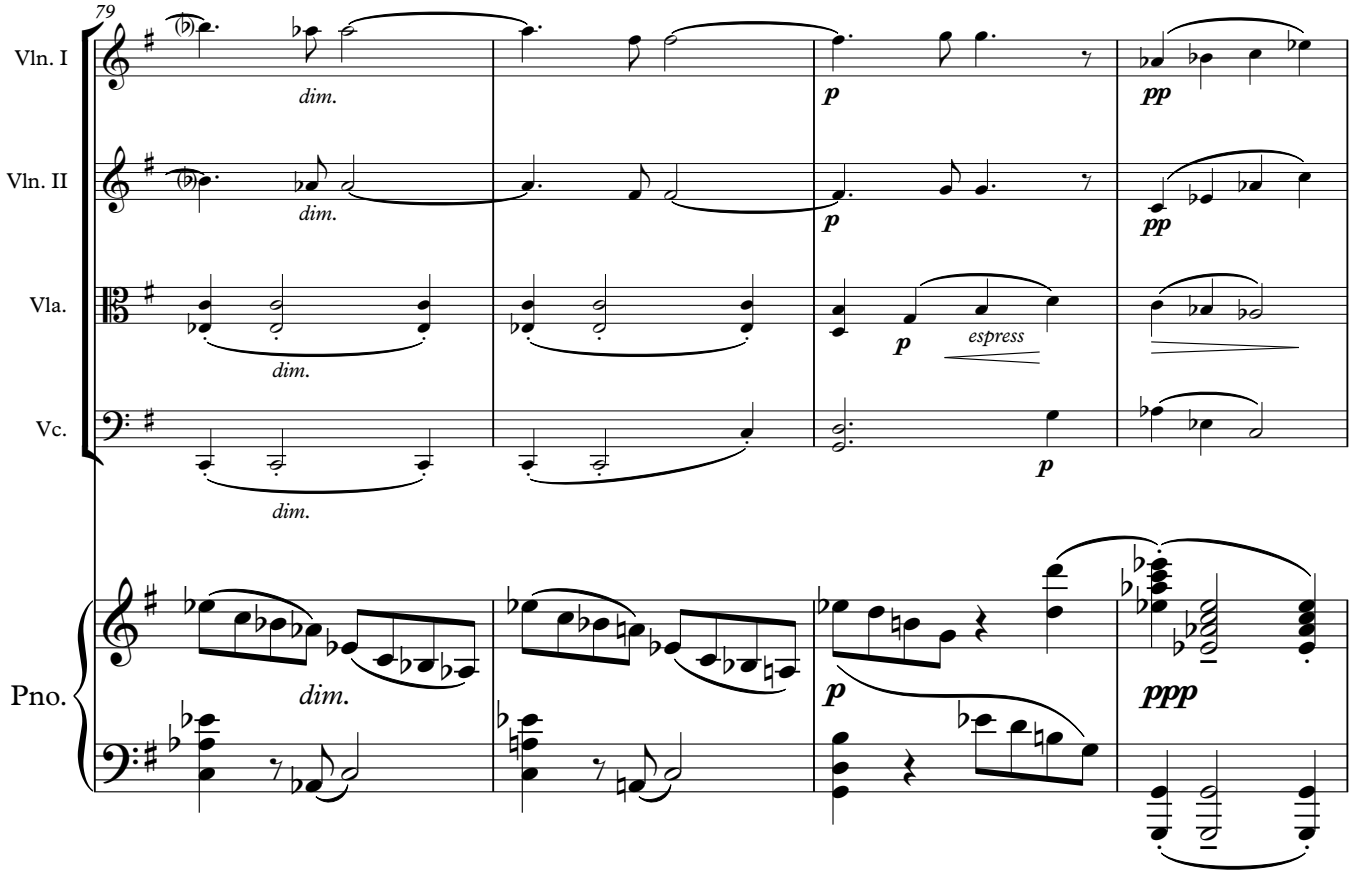

51
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.

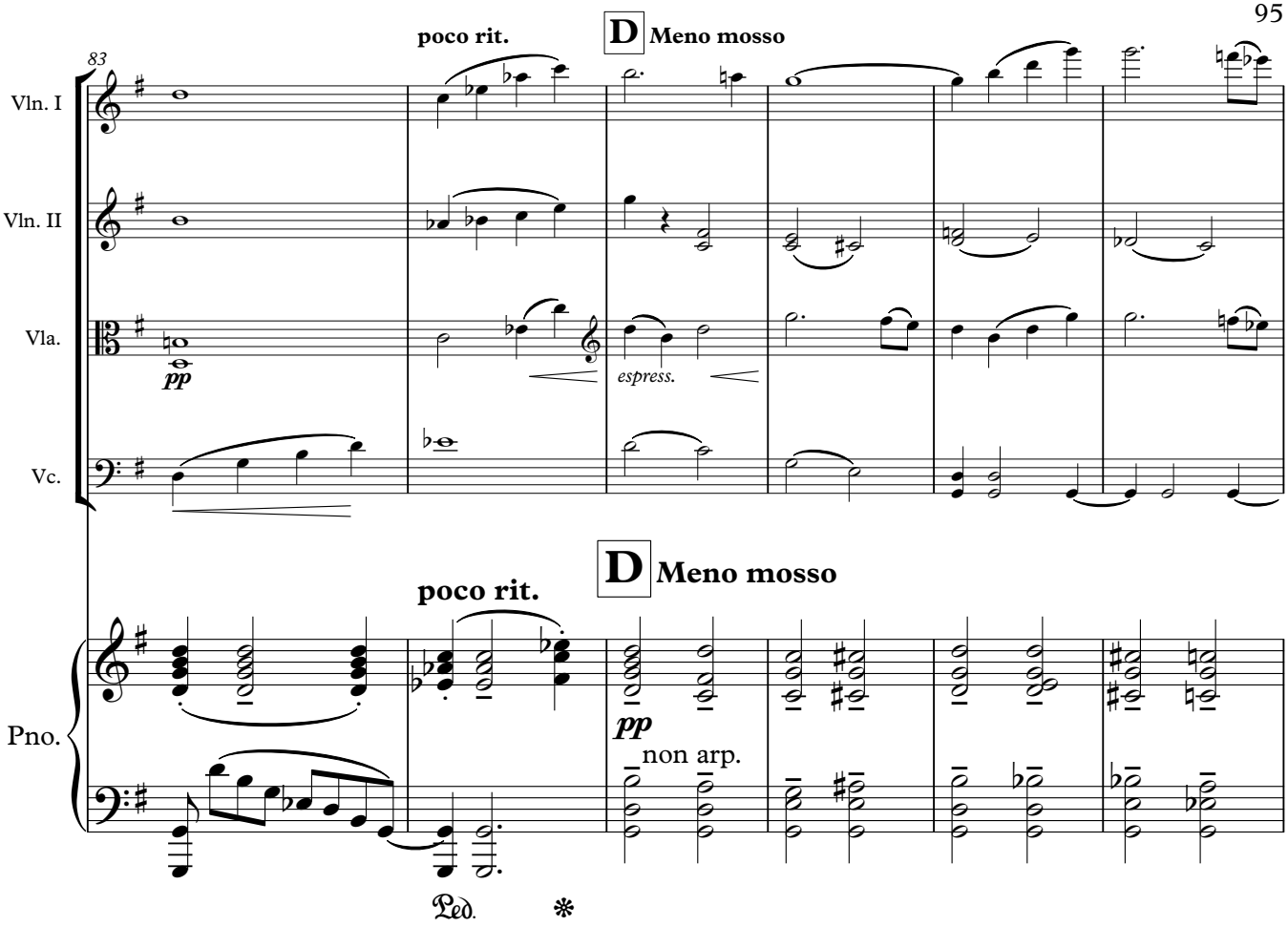

55
Vln. I
Vln. II
Vla.
Vc.
Pno.
B
B
f
p
pp

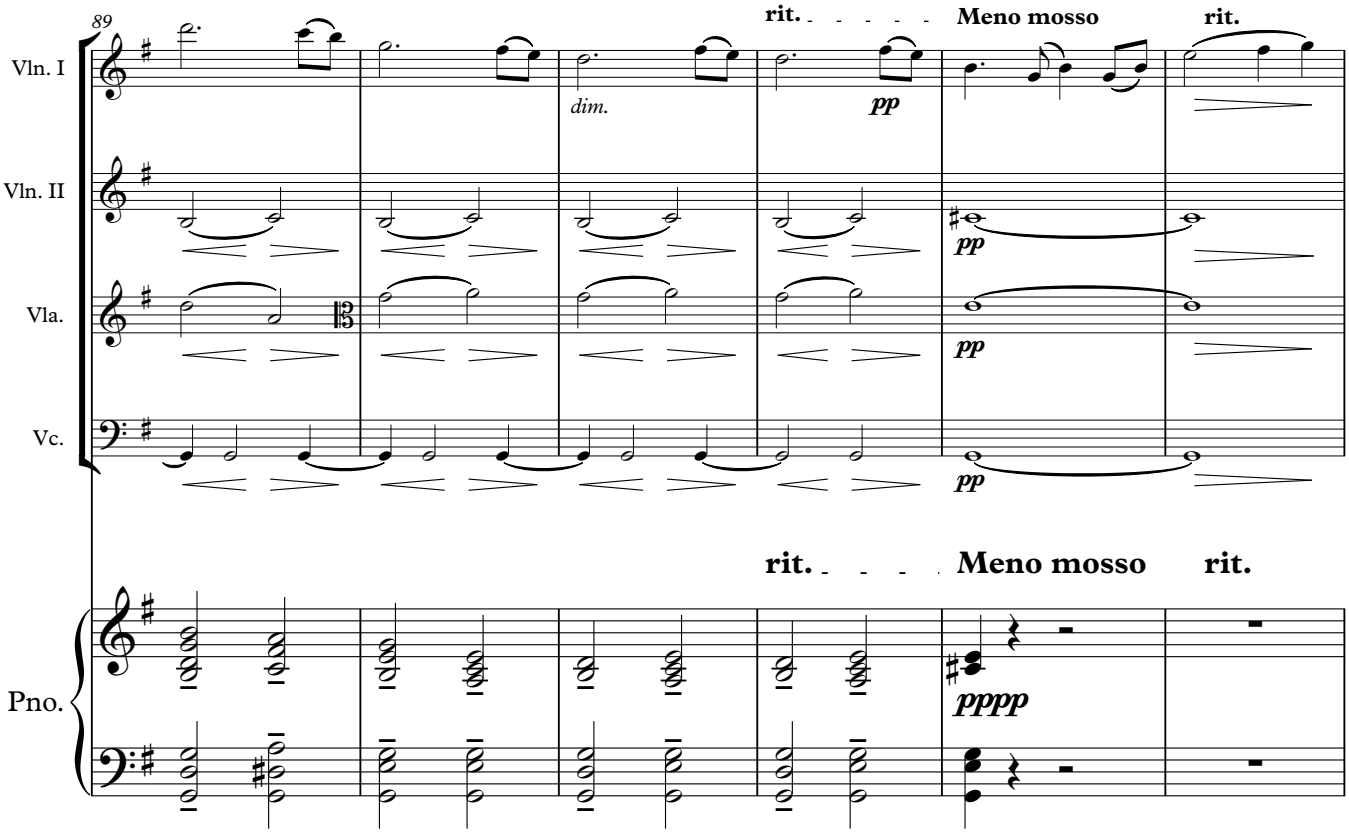

59
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pp
pp

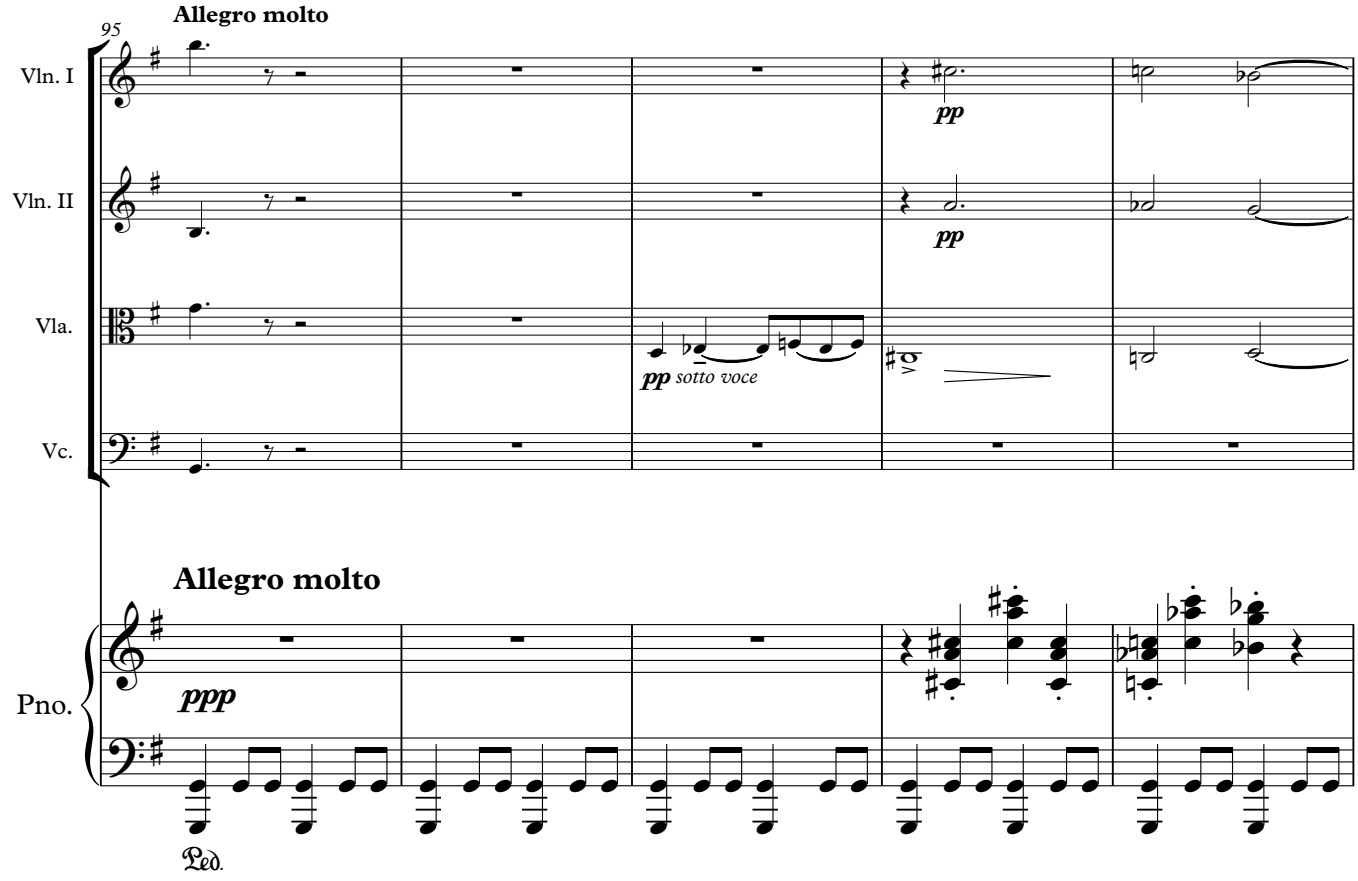

64
Vln. I
Vln. II
Vla.
Vc.
p
pp
68
rit.
pp
71
C A tempo
Pno.
ppp
cresc.

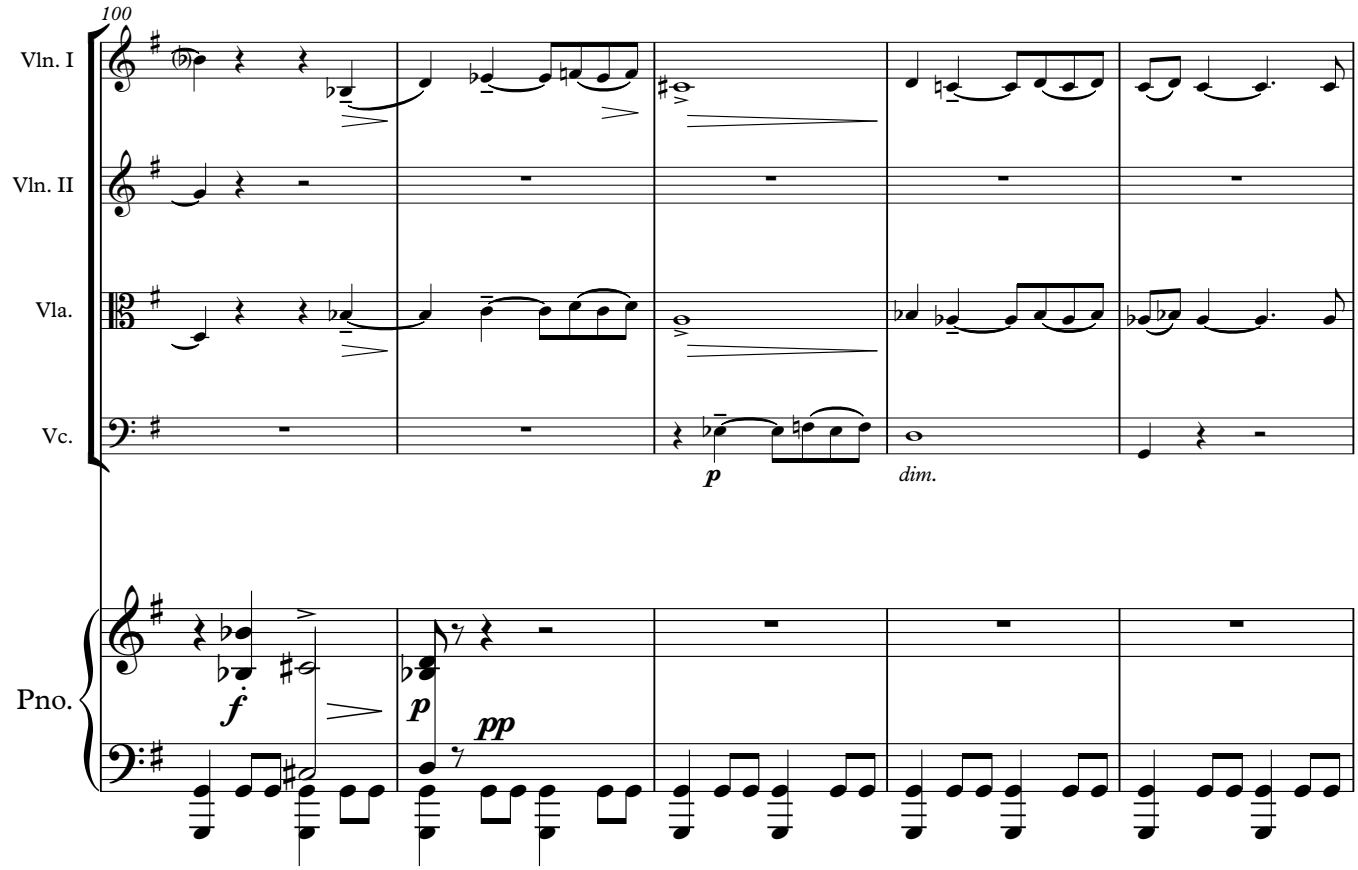

75
Vln. I
Vln. II
Vla.
Vc.
Pno.
f

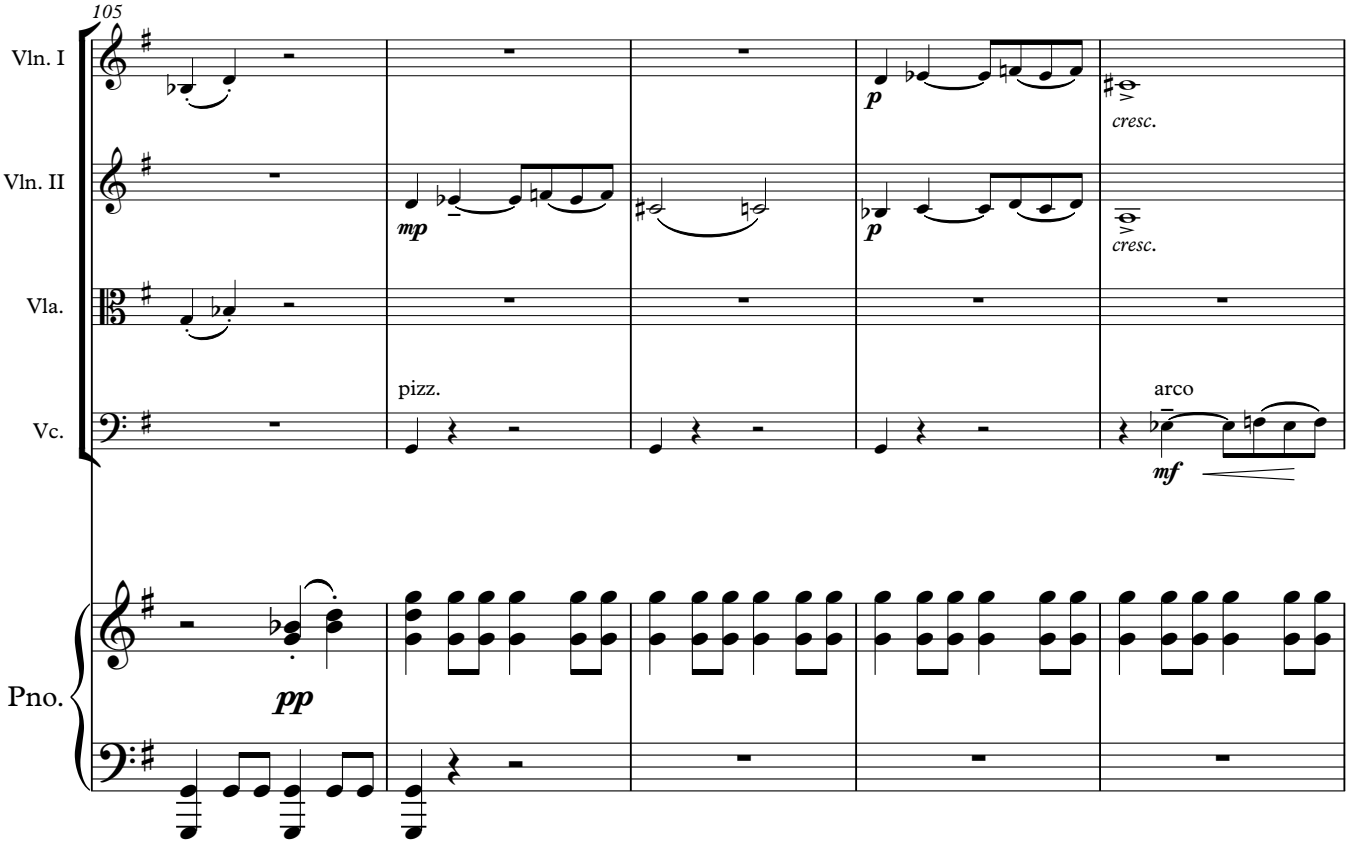

79
Vln. I
Vln. II
Vla.
Vc.
Pno.
dim.
p
pp
espress
ppp

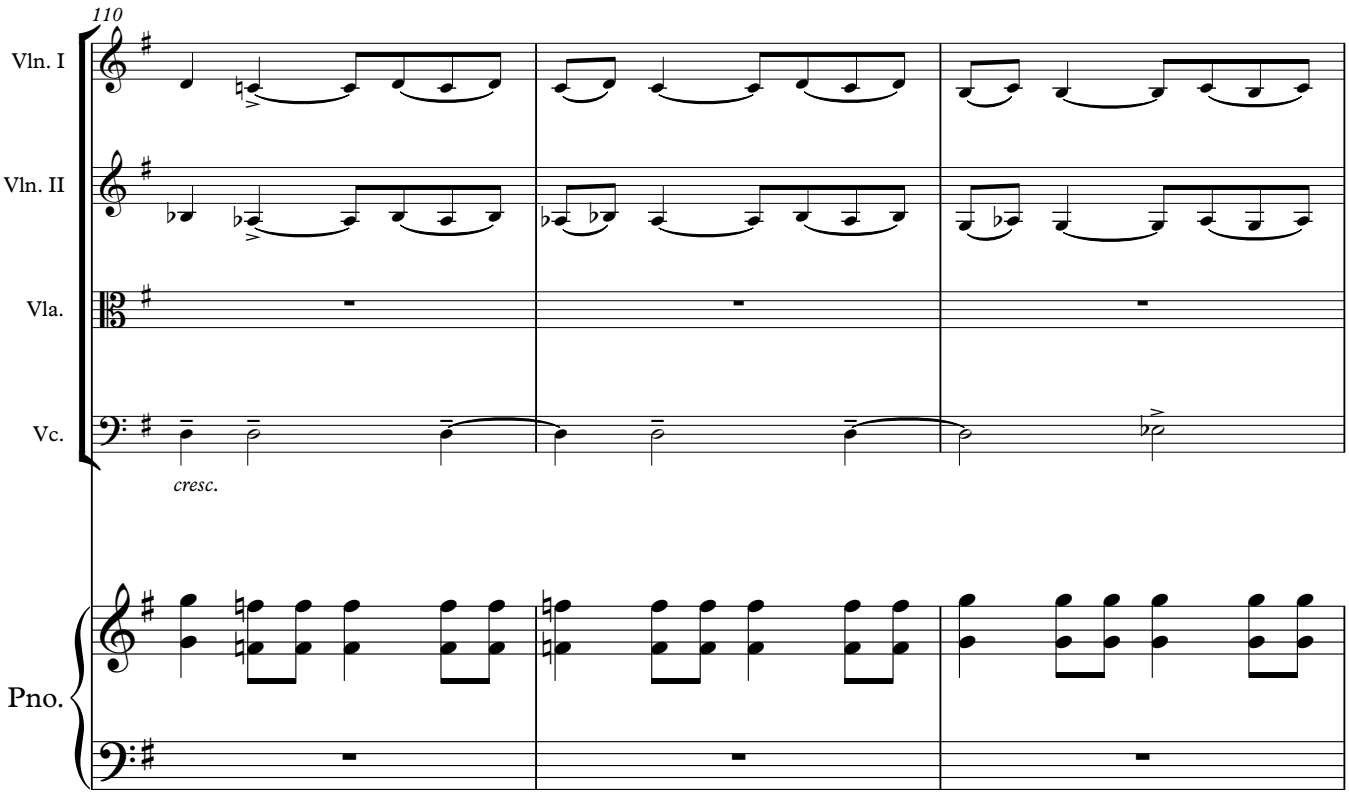

83
poco rit.
D Meno mosso
Vln. I
Vln. II
Vla.
Vc.
pp
espress.
Pno.
D Meno mosso
poco rit.
pp
non arp.
Ped.
*

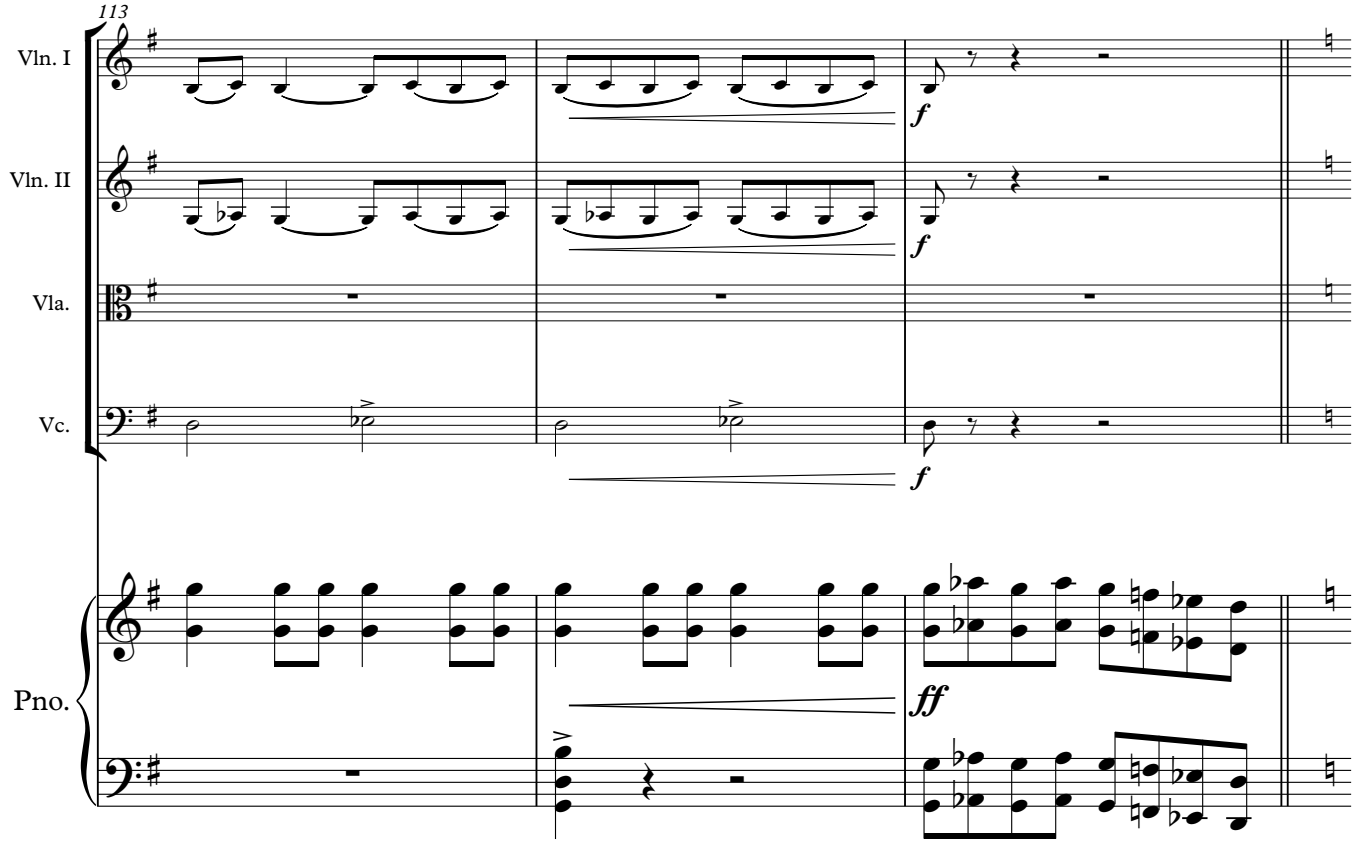

89
rit.
Meno mosso
rit.
Vln. I
Vln. II
Vla.
Vc.
dim.
pp
pp
pp
pp
rit.
Meno mosso
rit.
Pno.
pppp

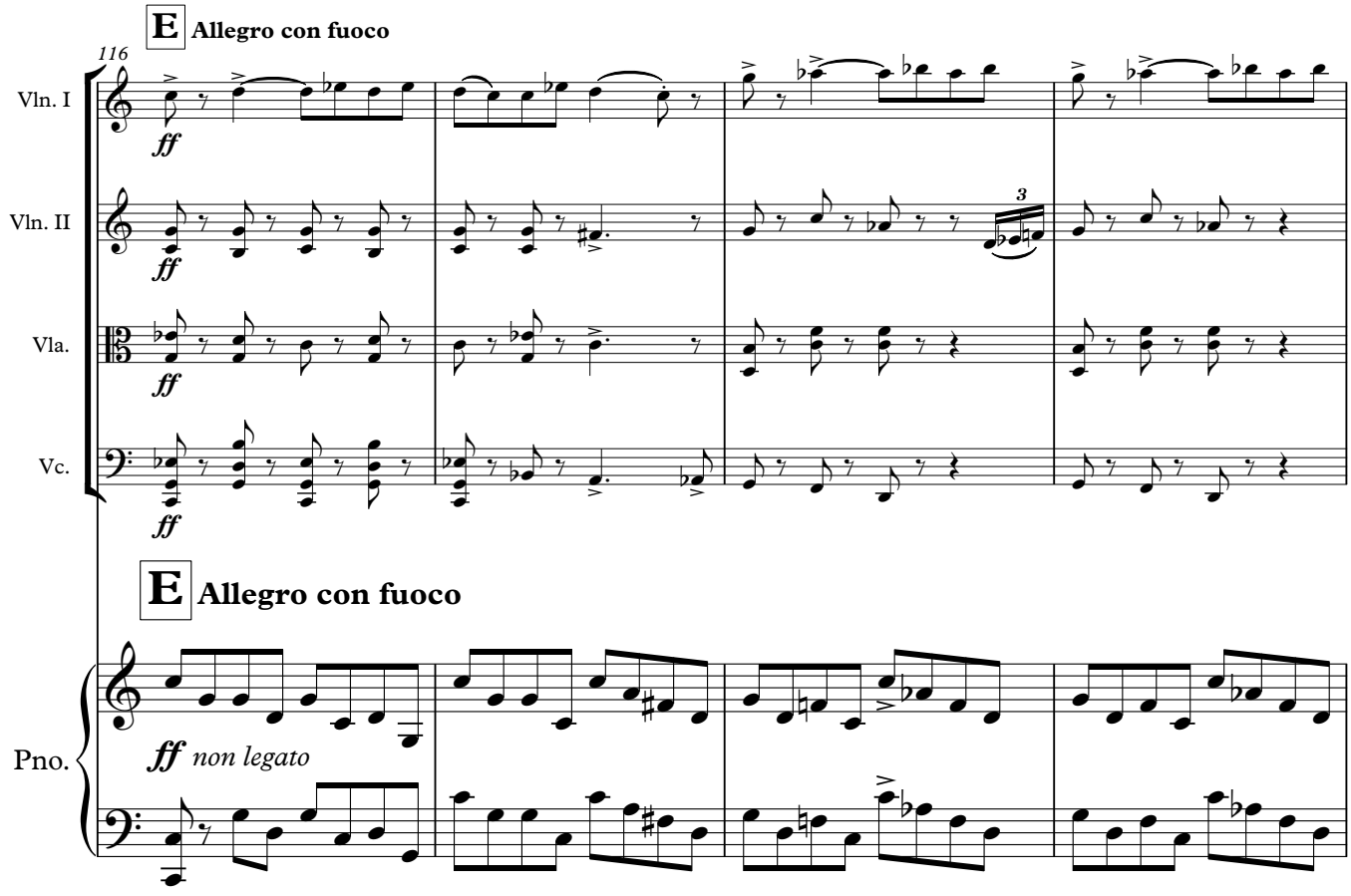

Allegro molto
95
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp sotto voce
Allegro molto
Pno.
ppp
Ped.

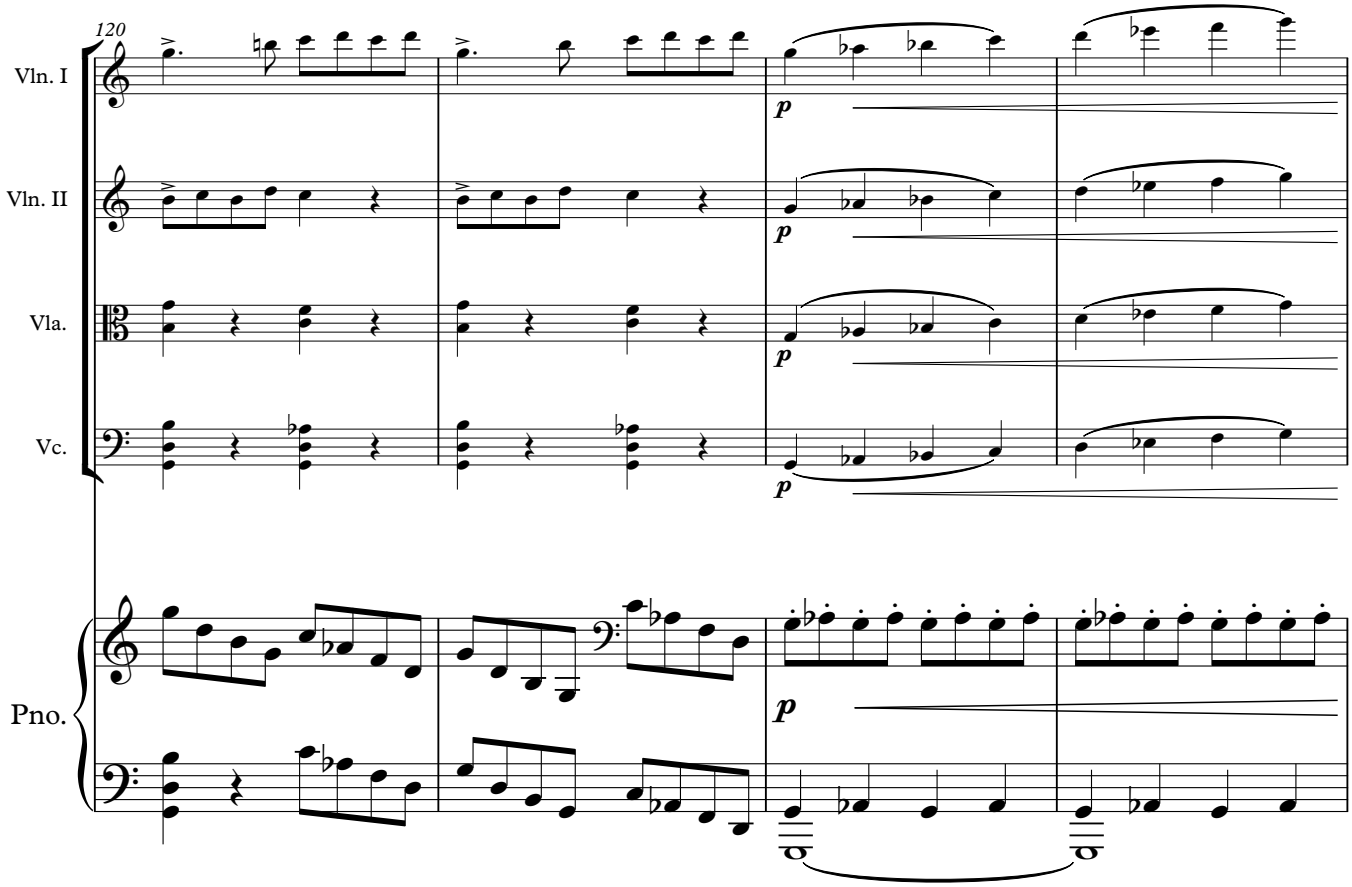

100
Vln. I
Vln. II
Vla.
Vc.
p
dim.
Pno.
f
p
pp

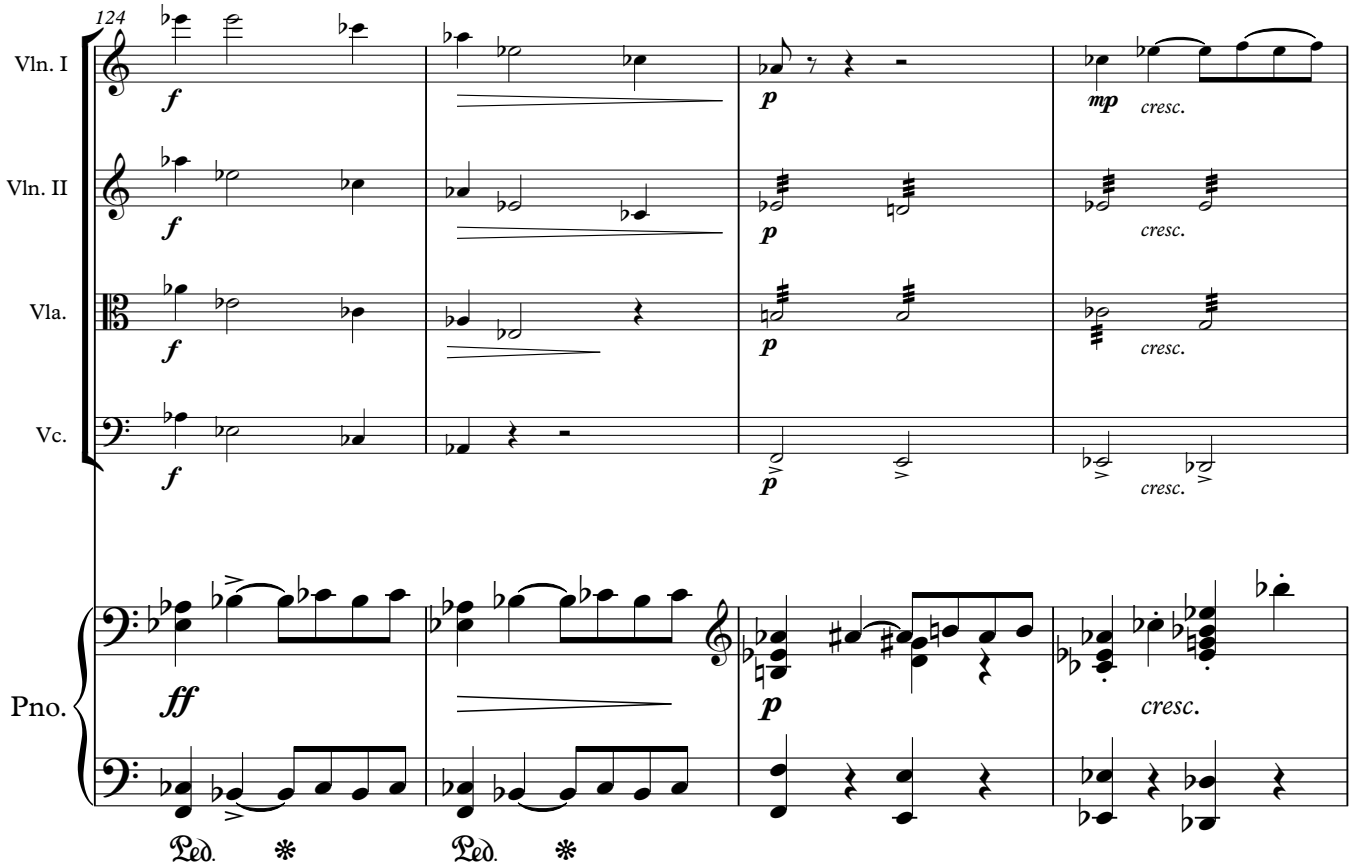

105
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc.
mp
p
cresc.
pizz.
arco
mf
pp

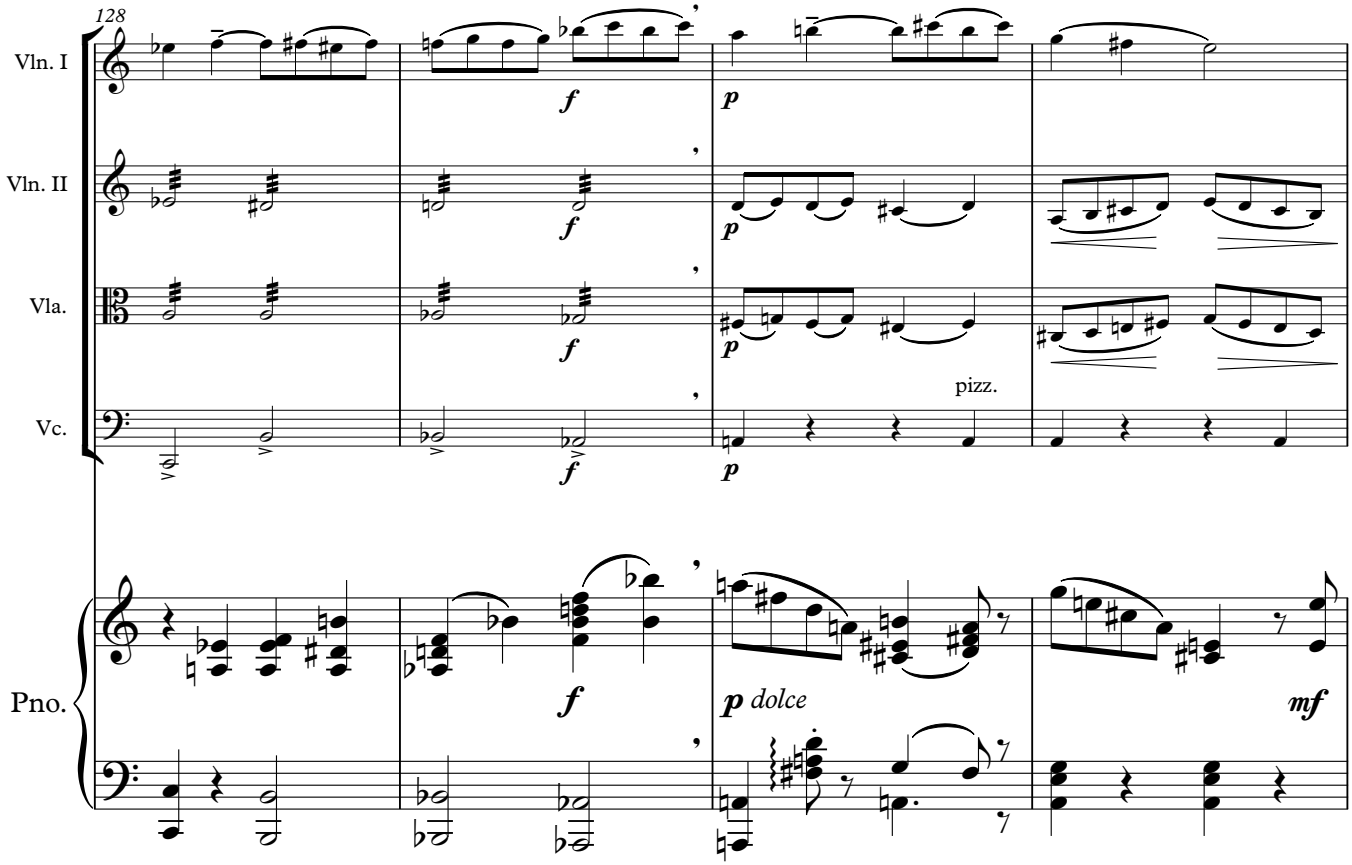

110
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.

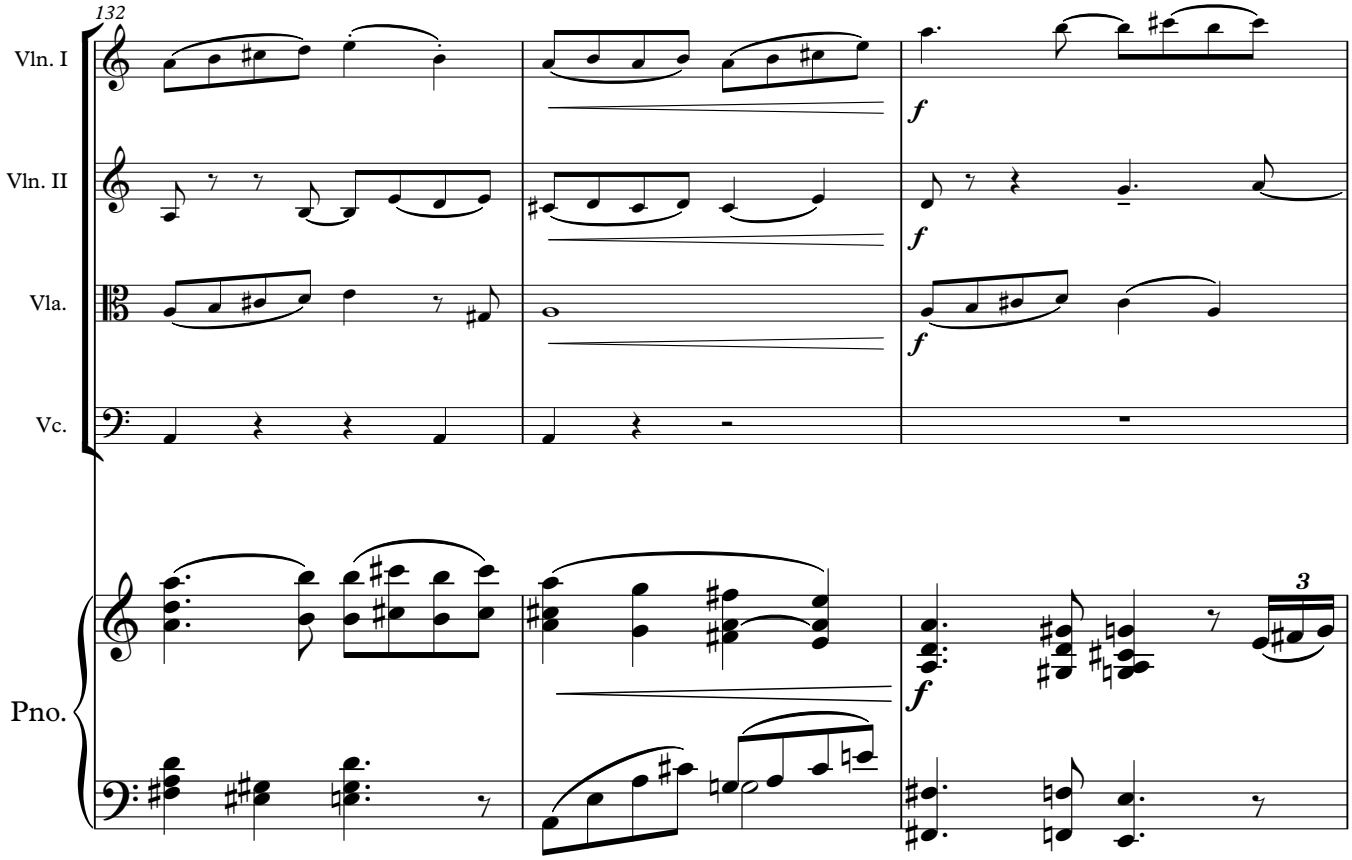

113
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
f
f
ff

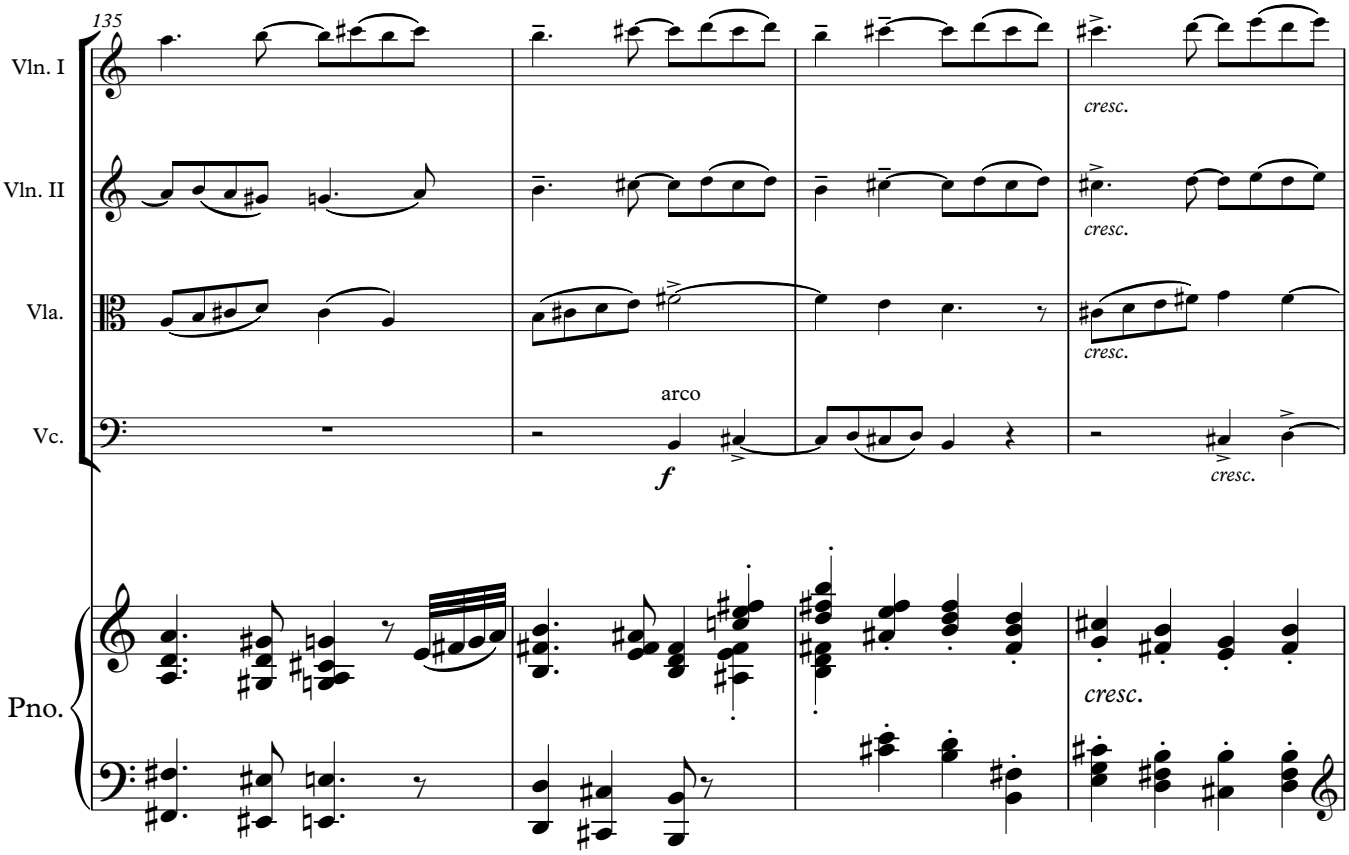

E Allegro con fuoco
116
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
ff
ff
ff
3
E Allegro con fuoco
ff non legato

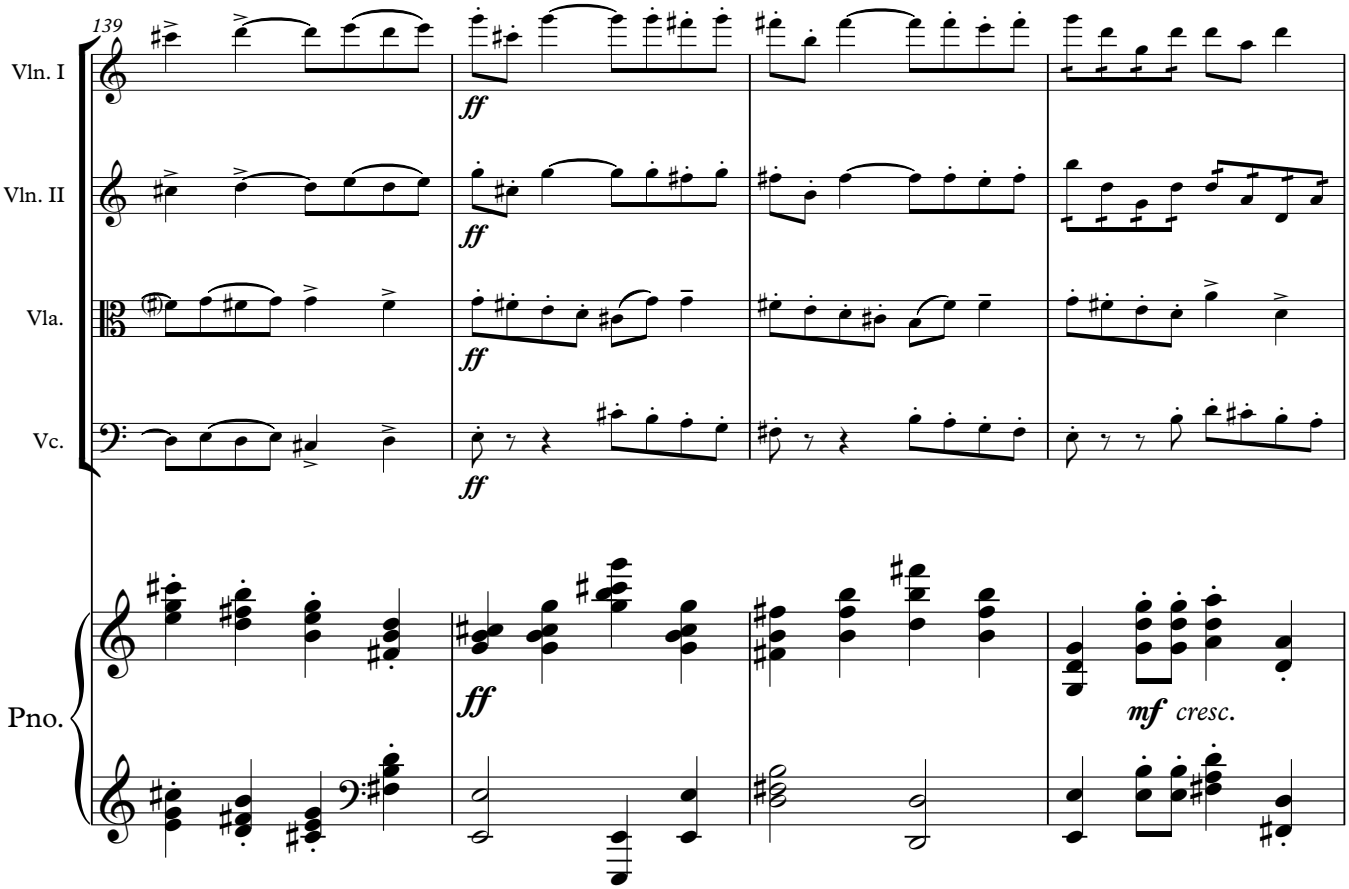

120
Vln. I
Vln. II
Vla.
Vc.
Pno.
p

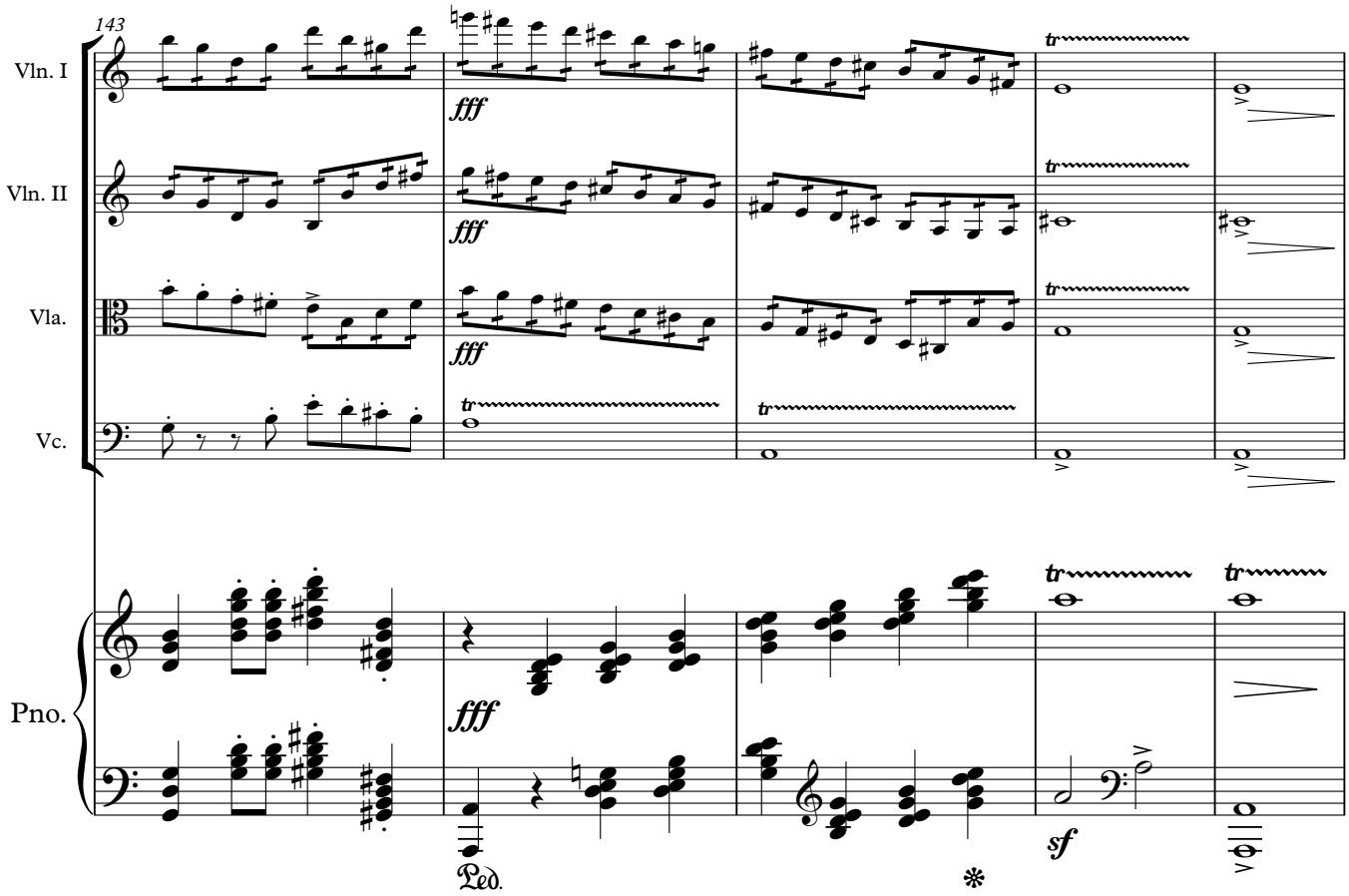

124
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
p
mp
cresc.
ff
Ped.

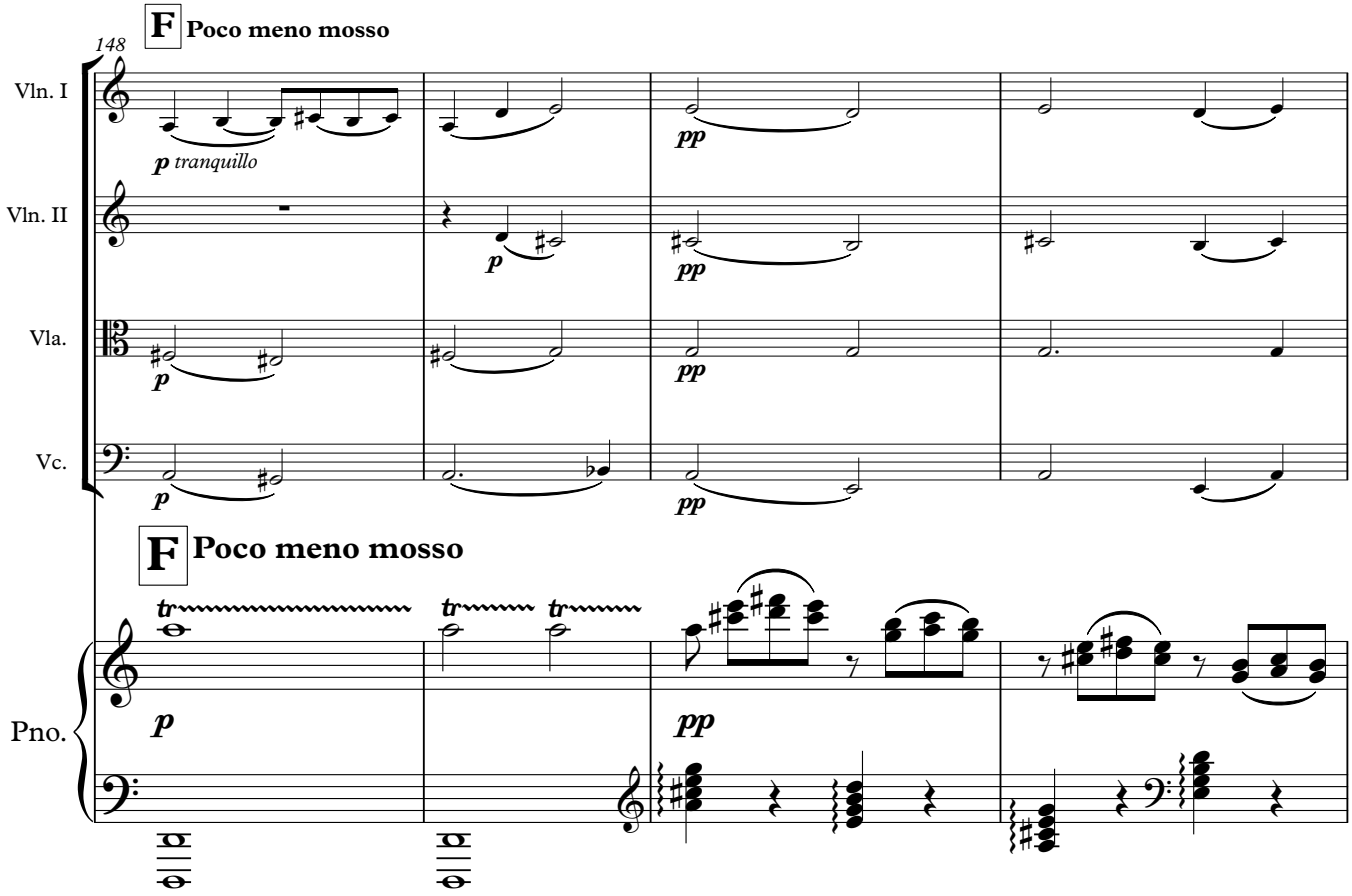

128
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
p
pizz.
p dolce
mf

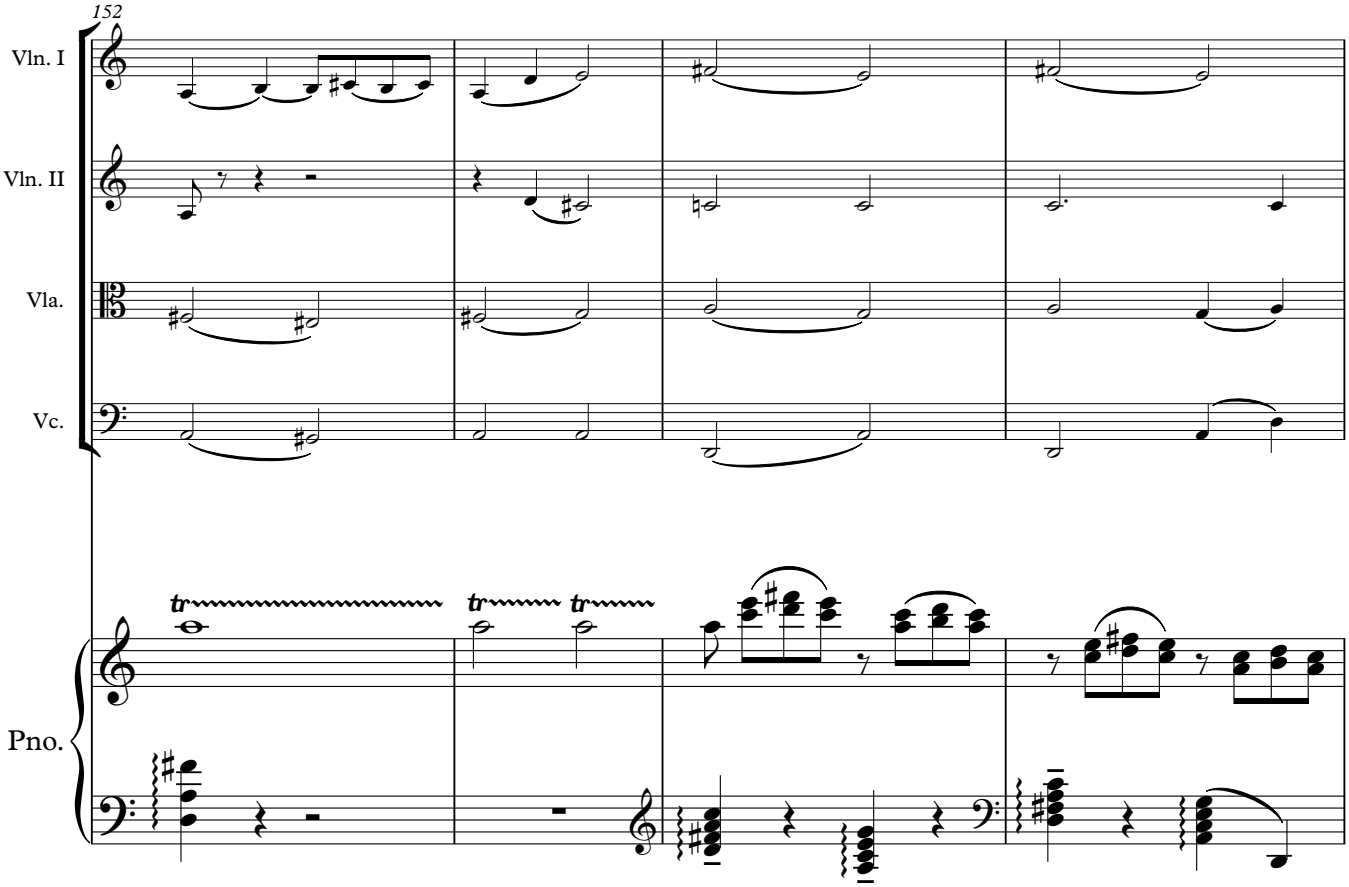

132
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
3

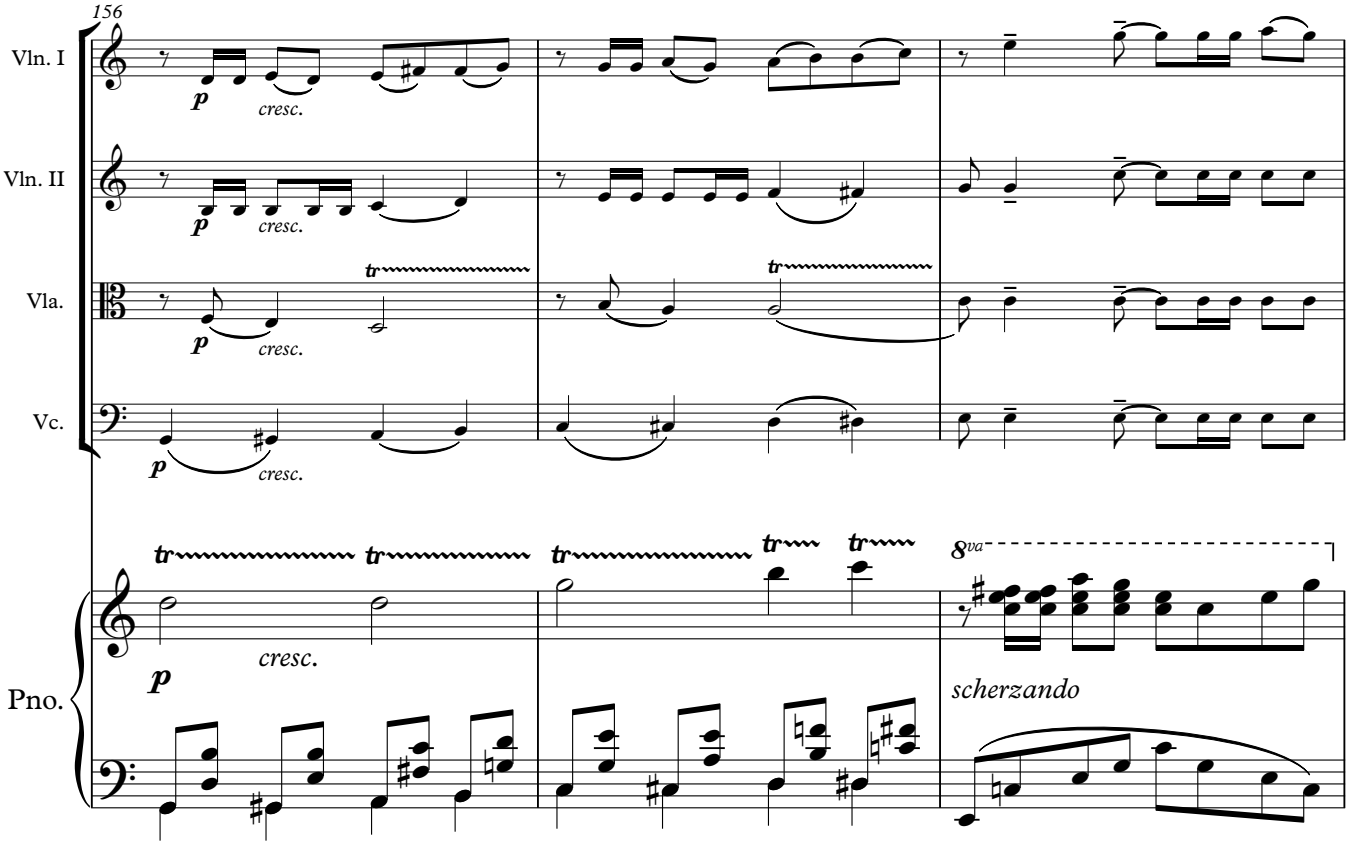

135
Vln. I
Vln. II
Vla.
Vc.
Pno.
cresc.
cresc.
cresc.
arco
f
cresc.
cresc.

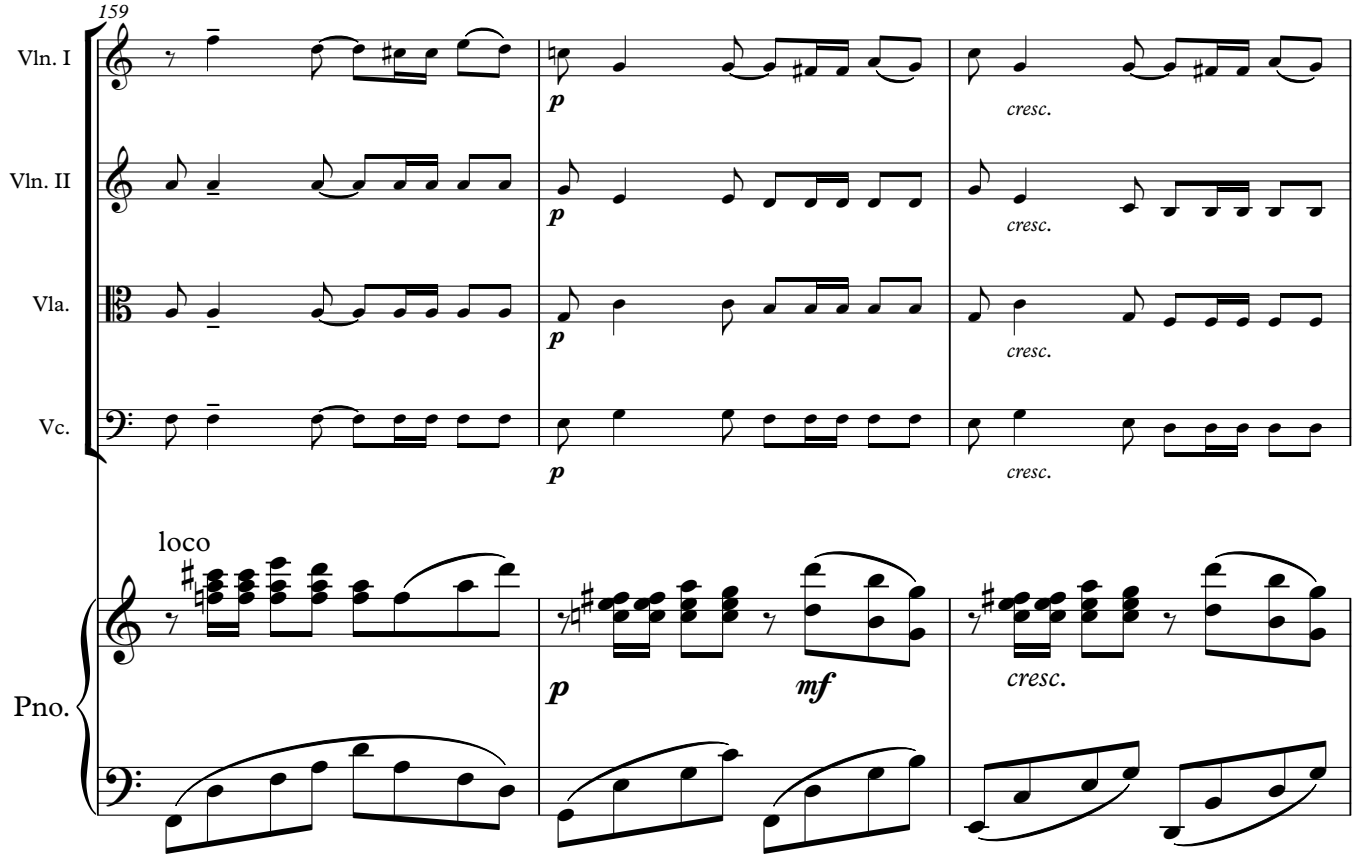

139
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff
ff
ff
ff
ff
mf cresc.

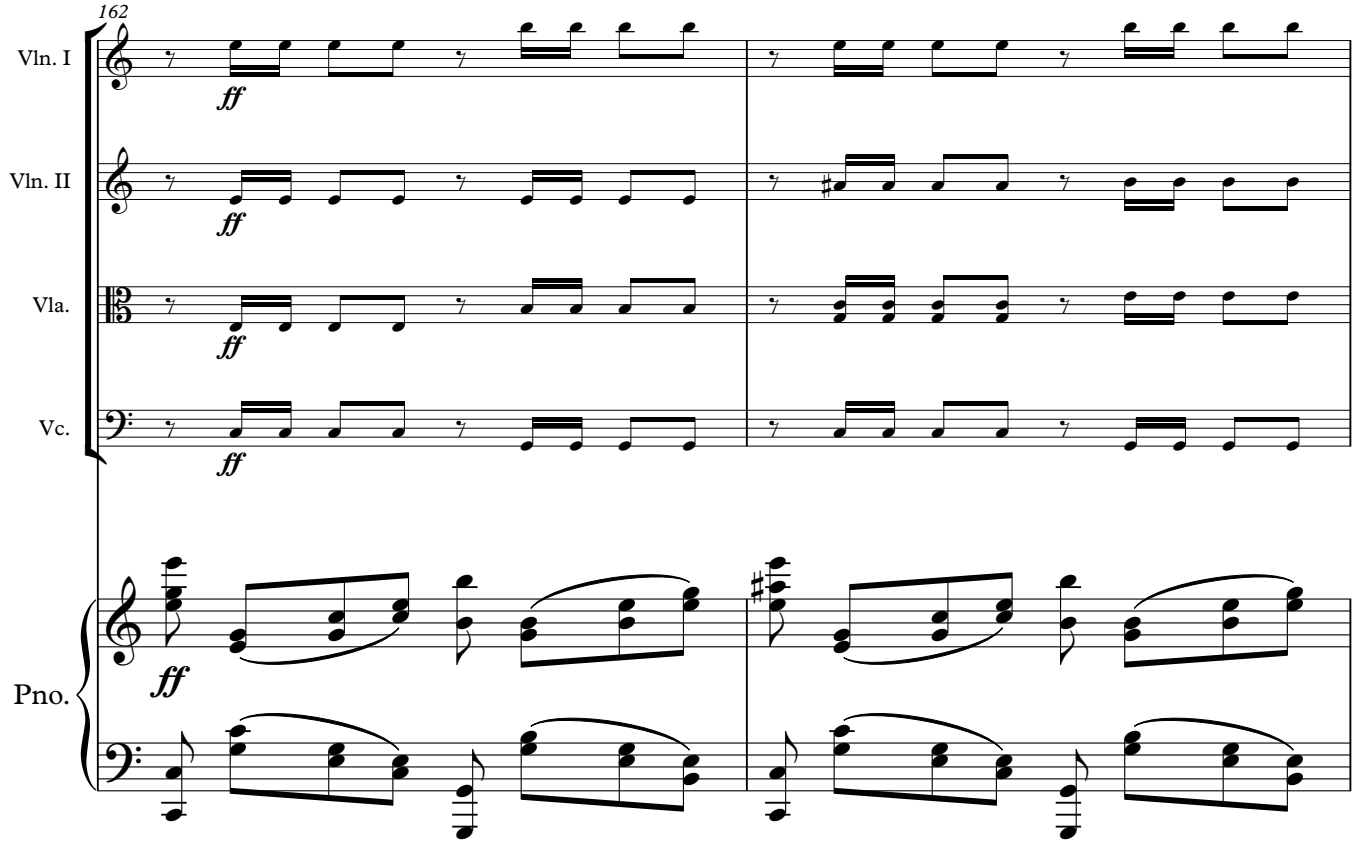

143
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff
tr
Ped.
sf

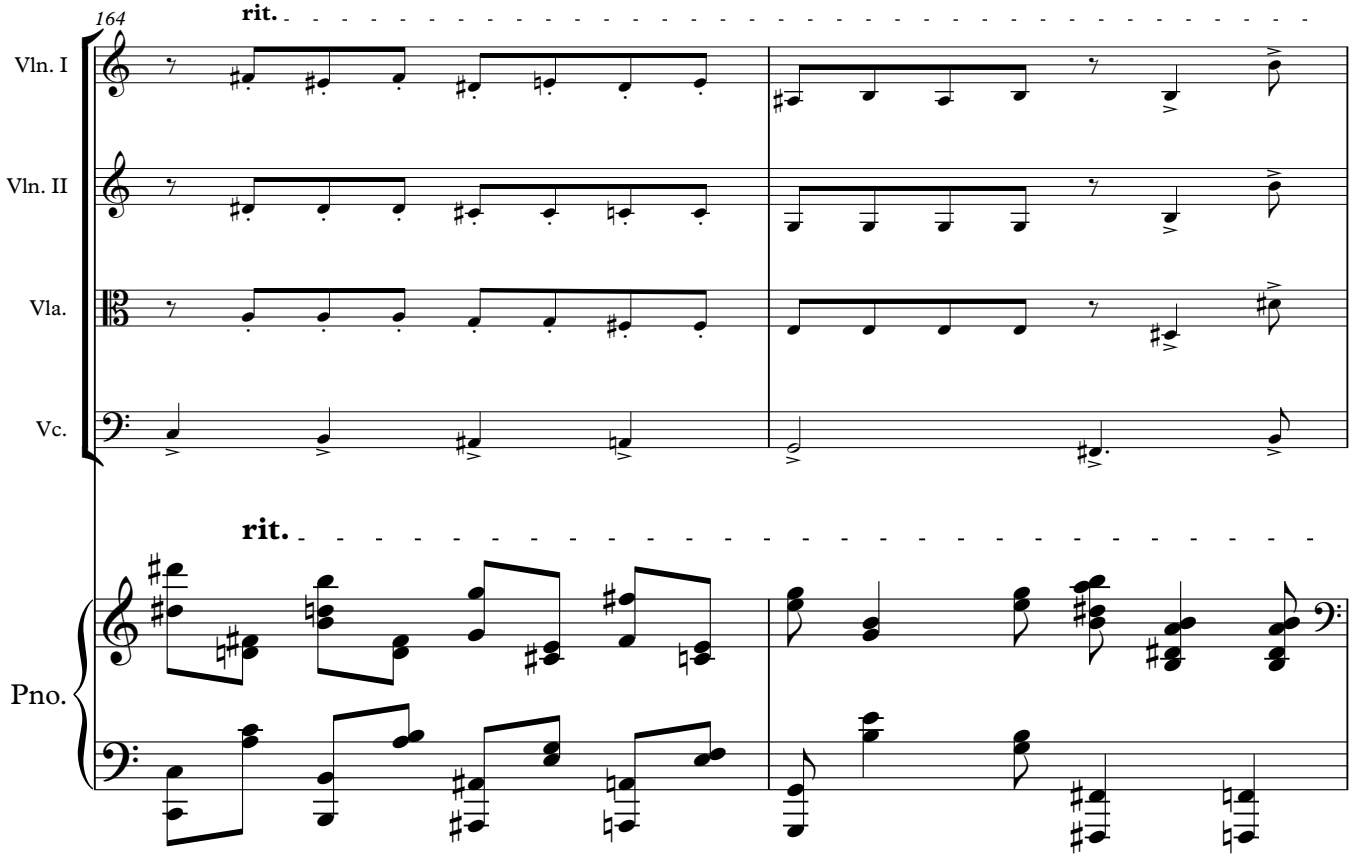

148
F Poco meno mosso
Vln. I
Vln. II
Vla.
Vc.
Pno.
p tranquillo
pp
tr


152
Vln. I
Vln. II
Vla.
Vc.
Pno.
tr

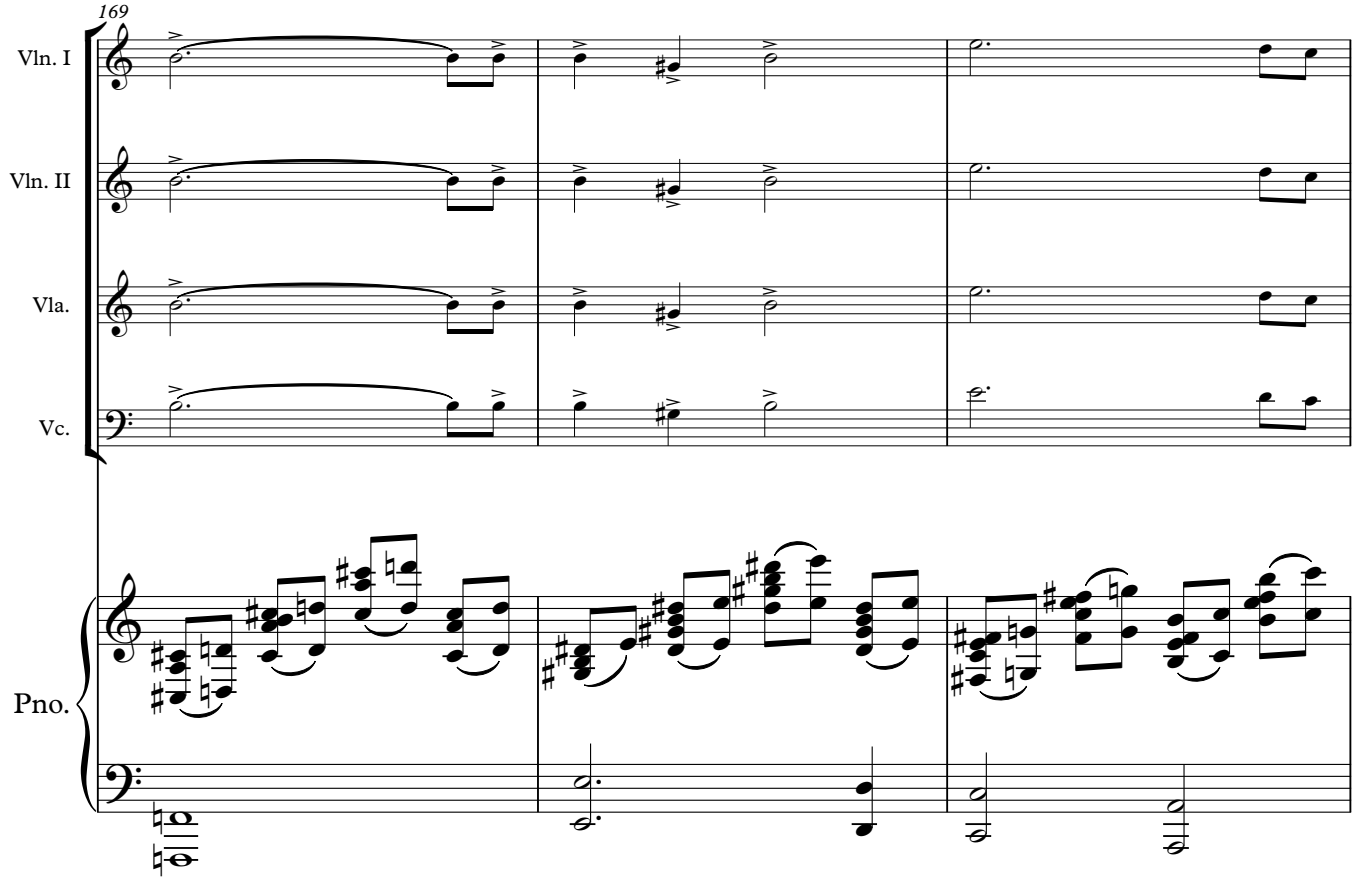

156
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc.
tr
8va
scherzando

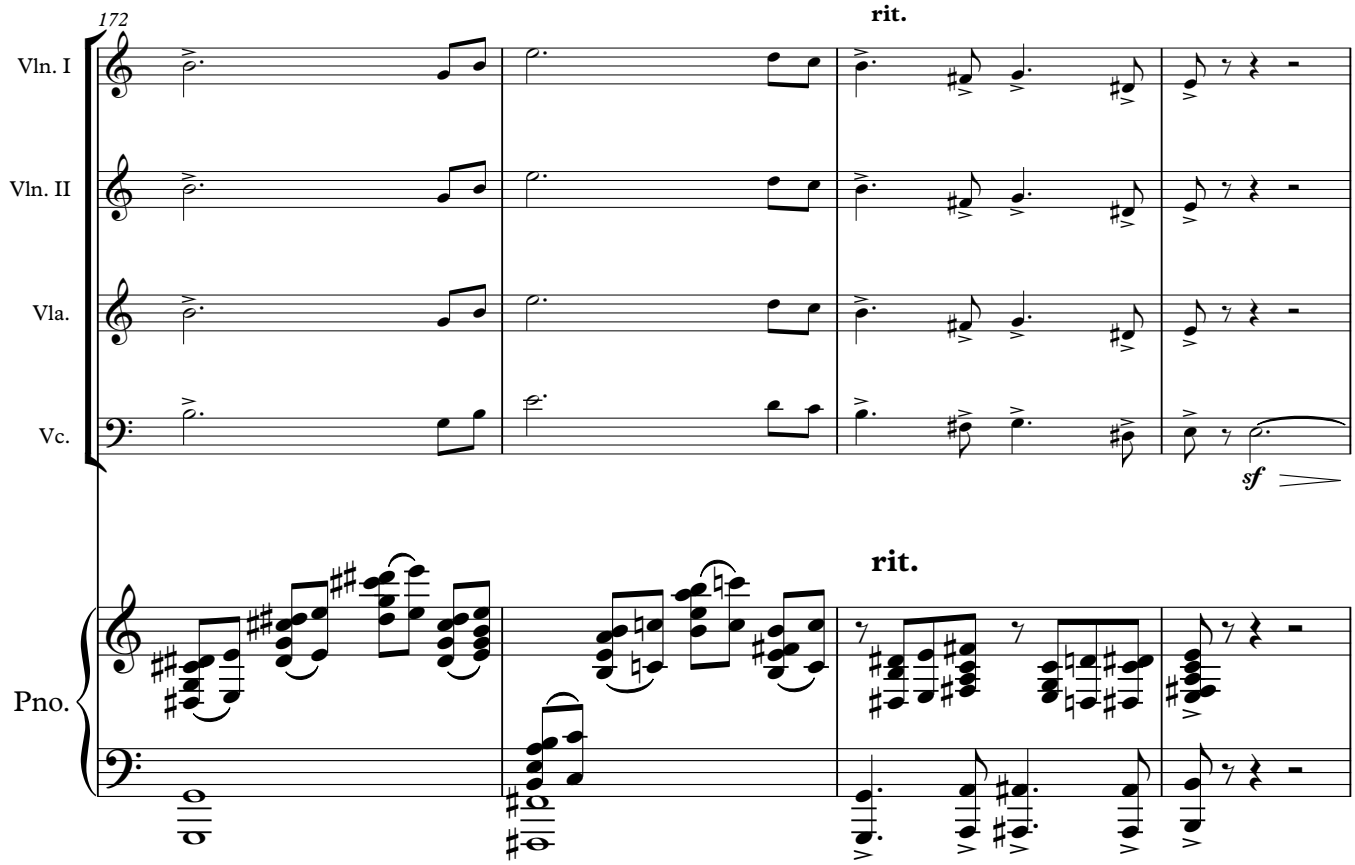

159
Vln. I
Vln. II
Vla.
Vc.
Pno.
loco
p
cresc.
mf

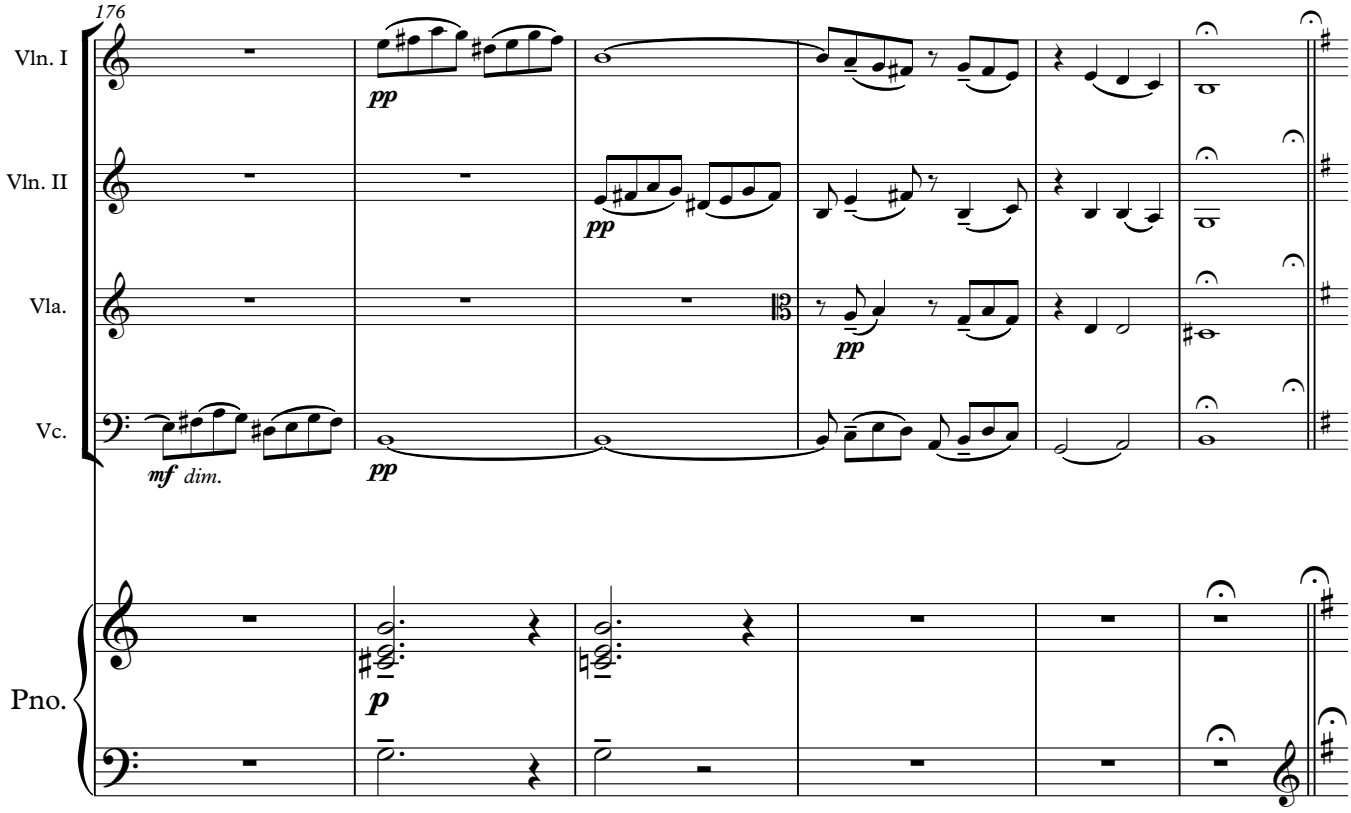

162
Vln. I
Vln. II
Vla.
Vc.
Pno.
ff

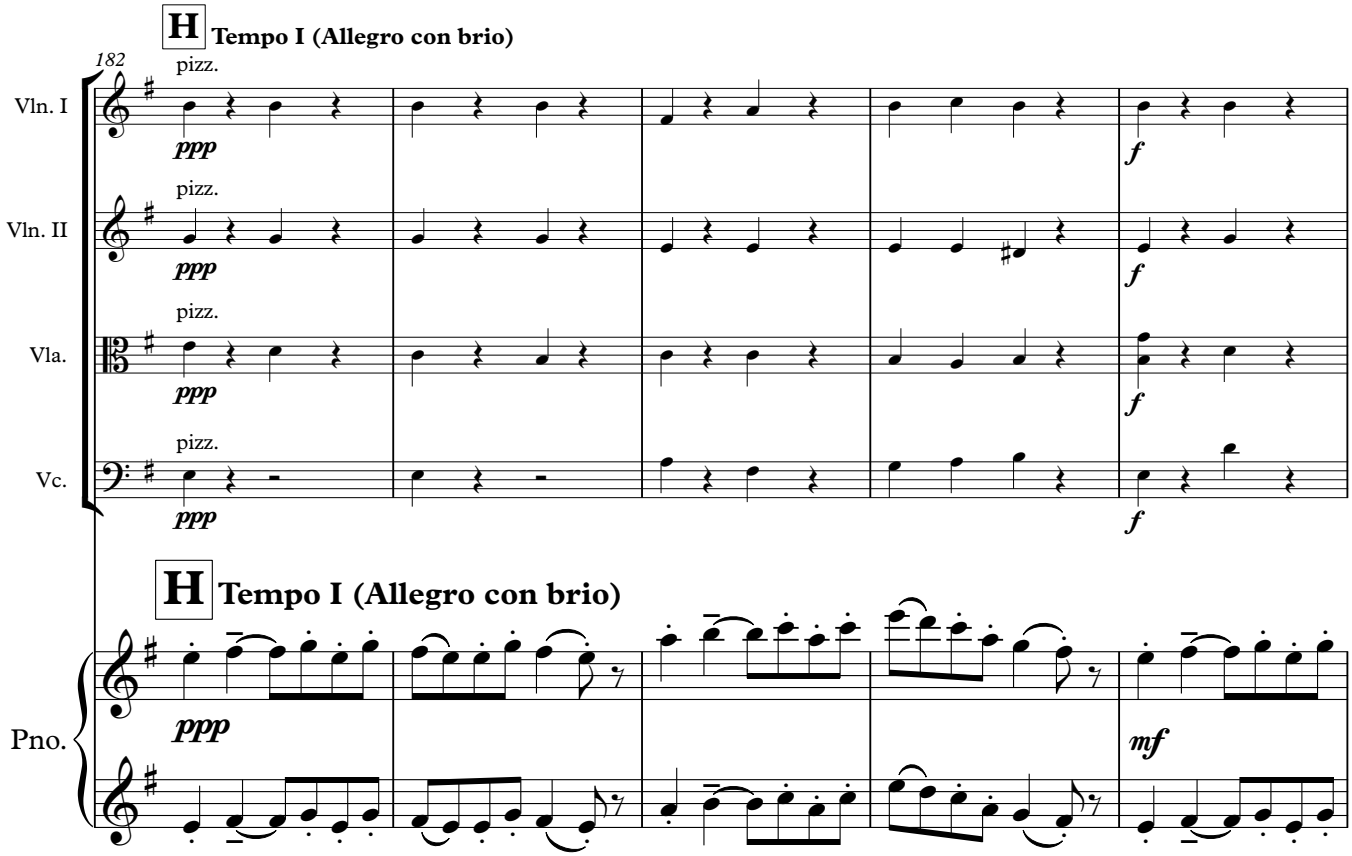

164
rit.
Vln. I
Vln. II
Vla.
Vc.
rit.
Pno.

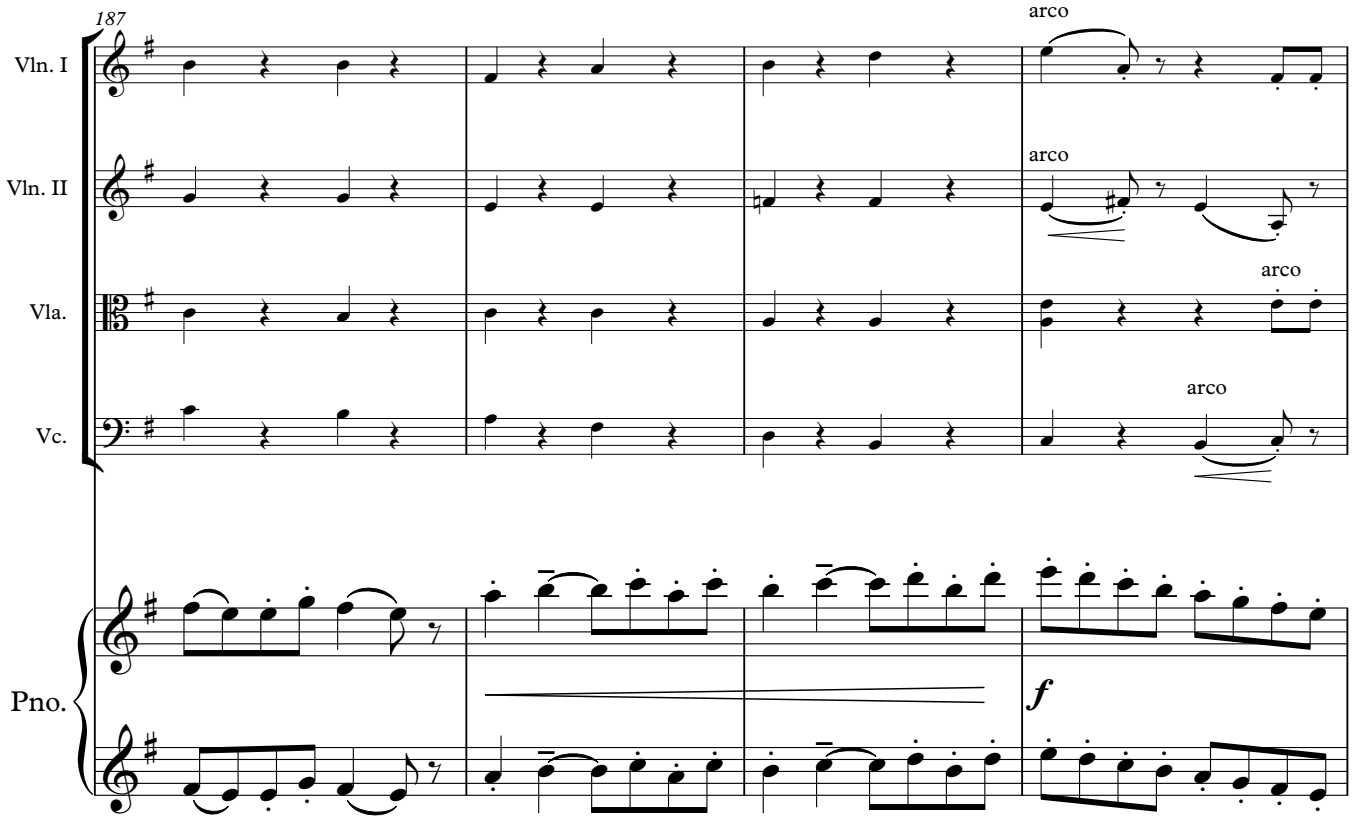
G Molto meno mosso
166
Vln. I
ff maestoso
Vln. II
ff maestoso
Vla.
ff maestoso
Vc.
ff maestoso
G Molto meno mosso
Pno.
fff maestoso

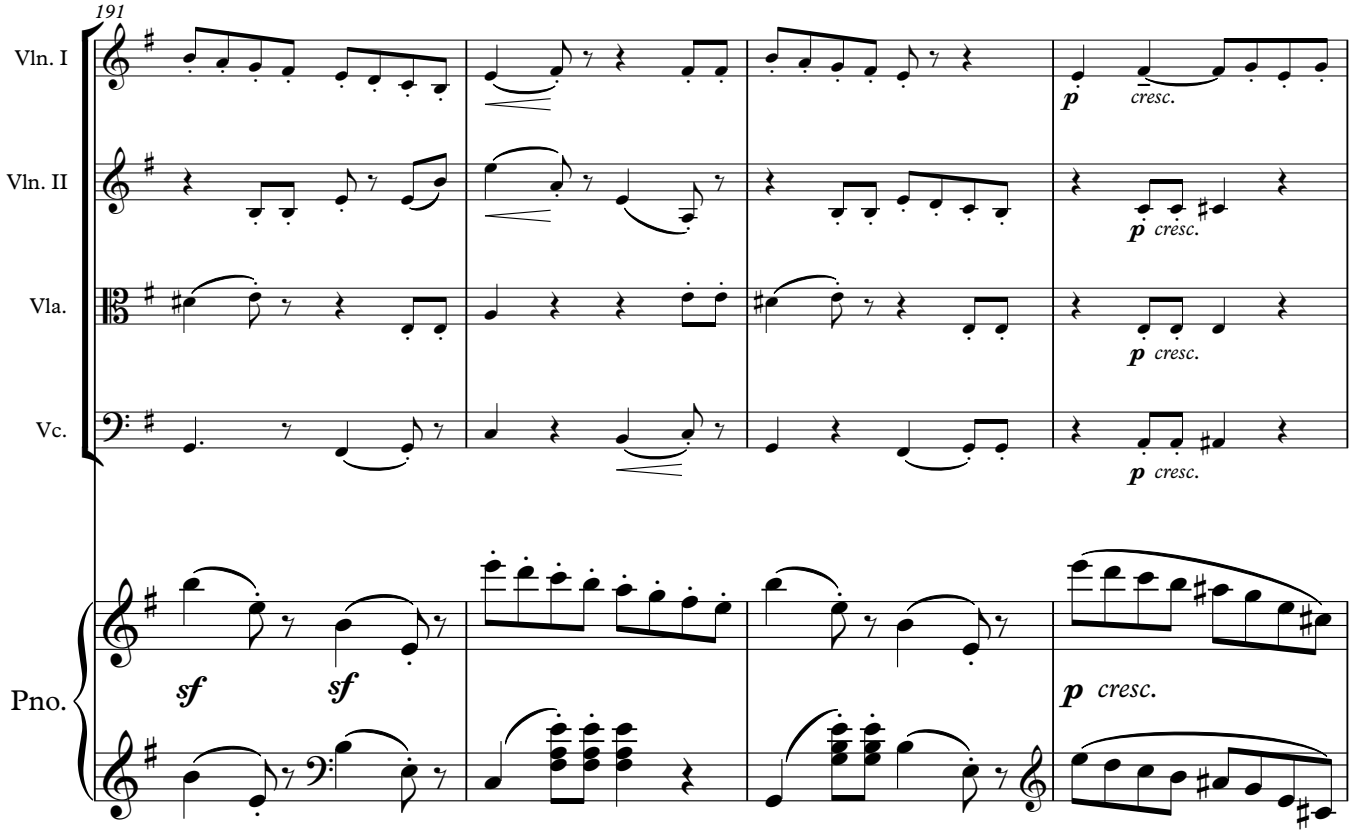

169
Vln. I
Vln. II
Vla.
Vc.
Pno.

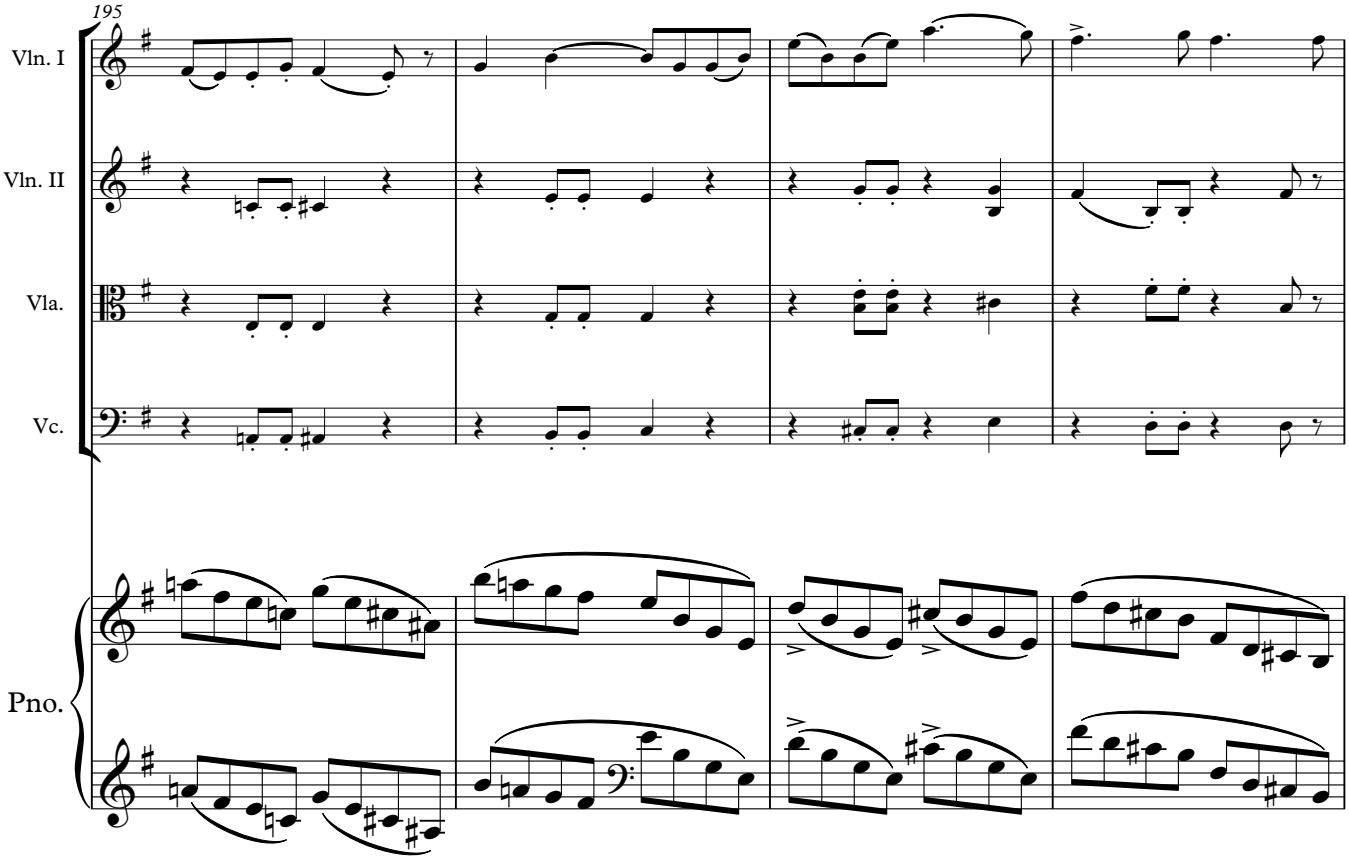

172
rit.
Vln. I
Vln. II
Vla.
Vc.
sf
rit.
Pno.

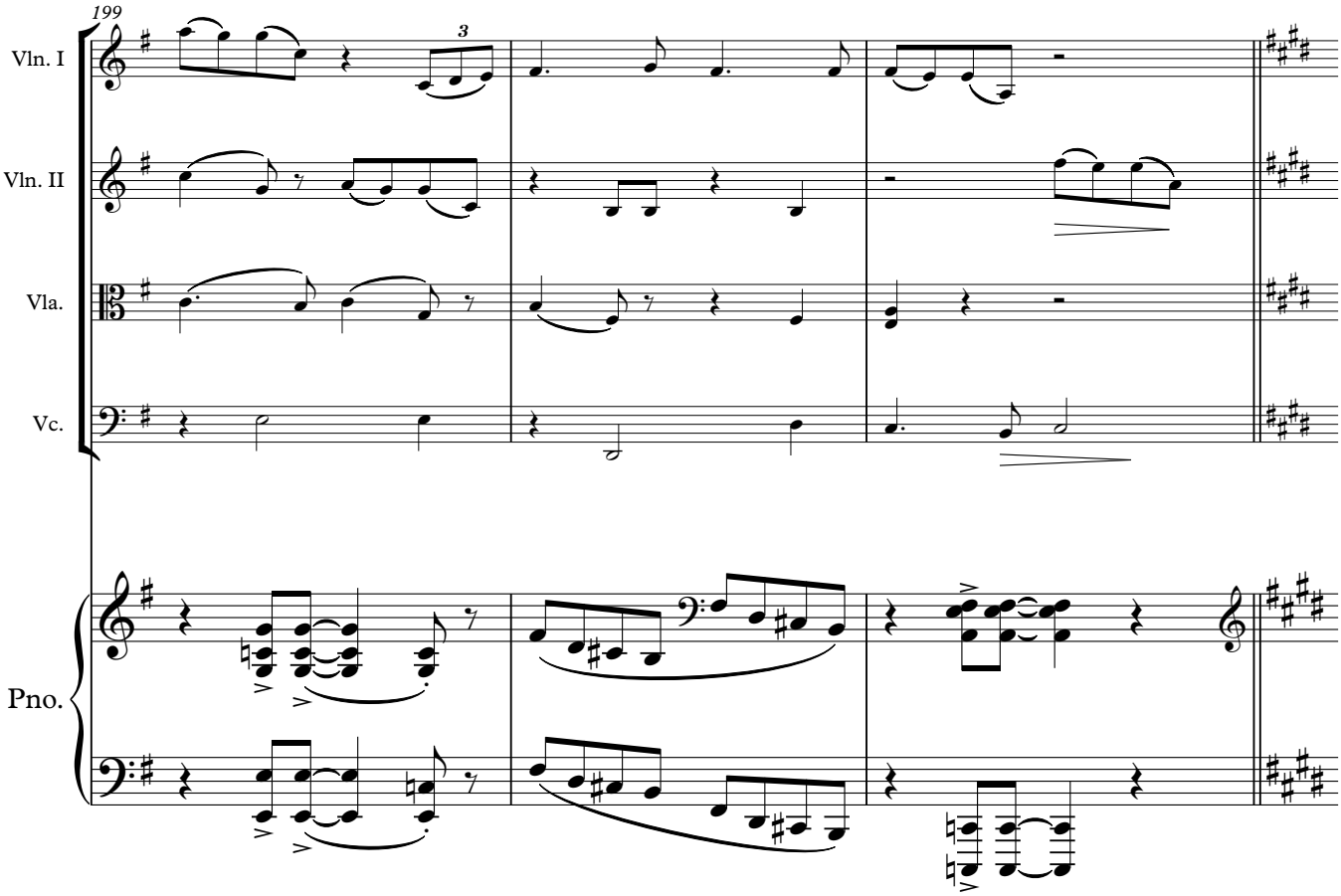

176
Vln. I
Vln. II
Vla.
Vc.
Pno.
pp
mf dim.
p

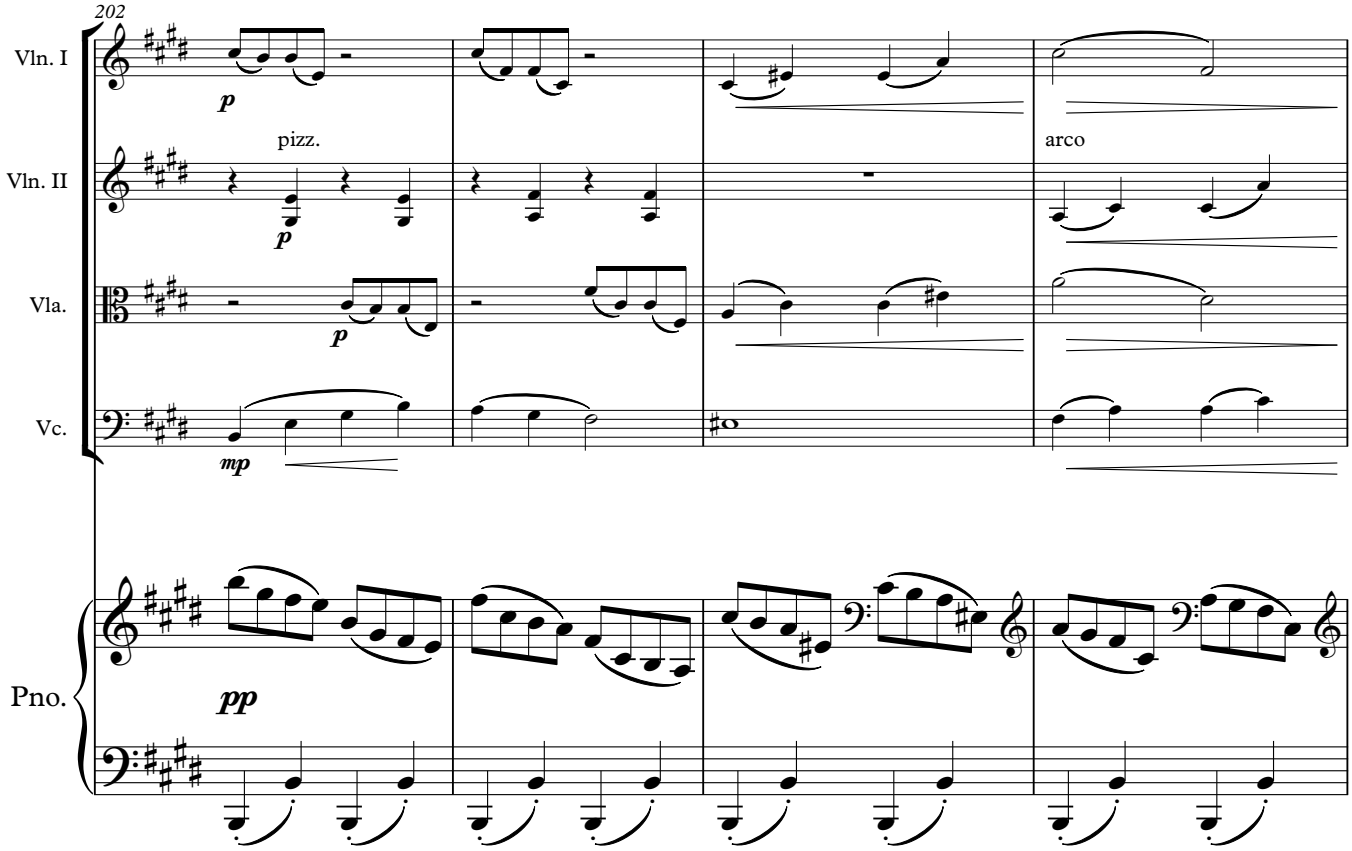

H Tempo I (Allegro con brio)
182
Vln. I
Vln. II
Vla.
Vc.
Pno.
pizz.
ppp
f
mf

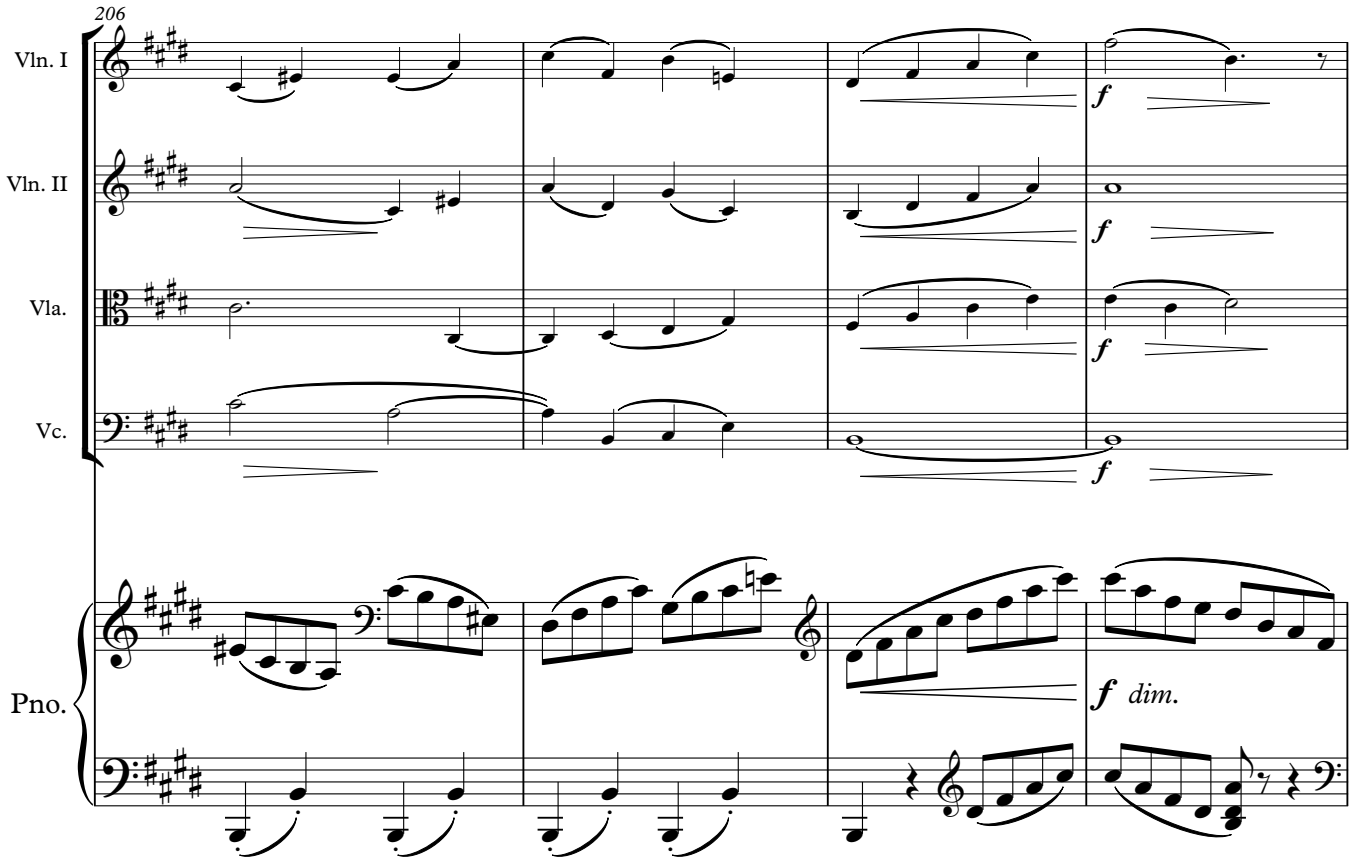

187
Vln. I
Vln. II
Vla.
Vc.
Pno.
arco
arco
arco
arco
f

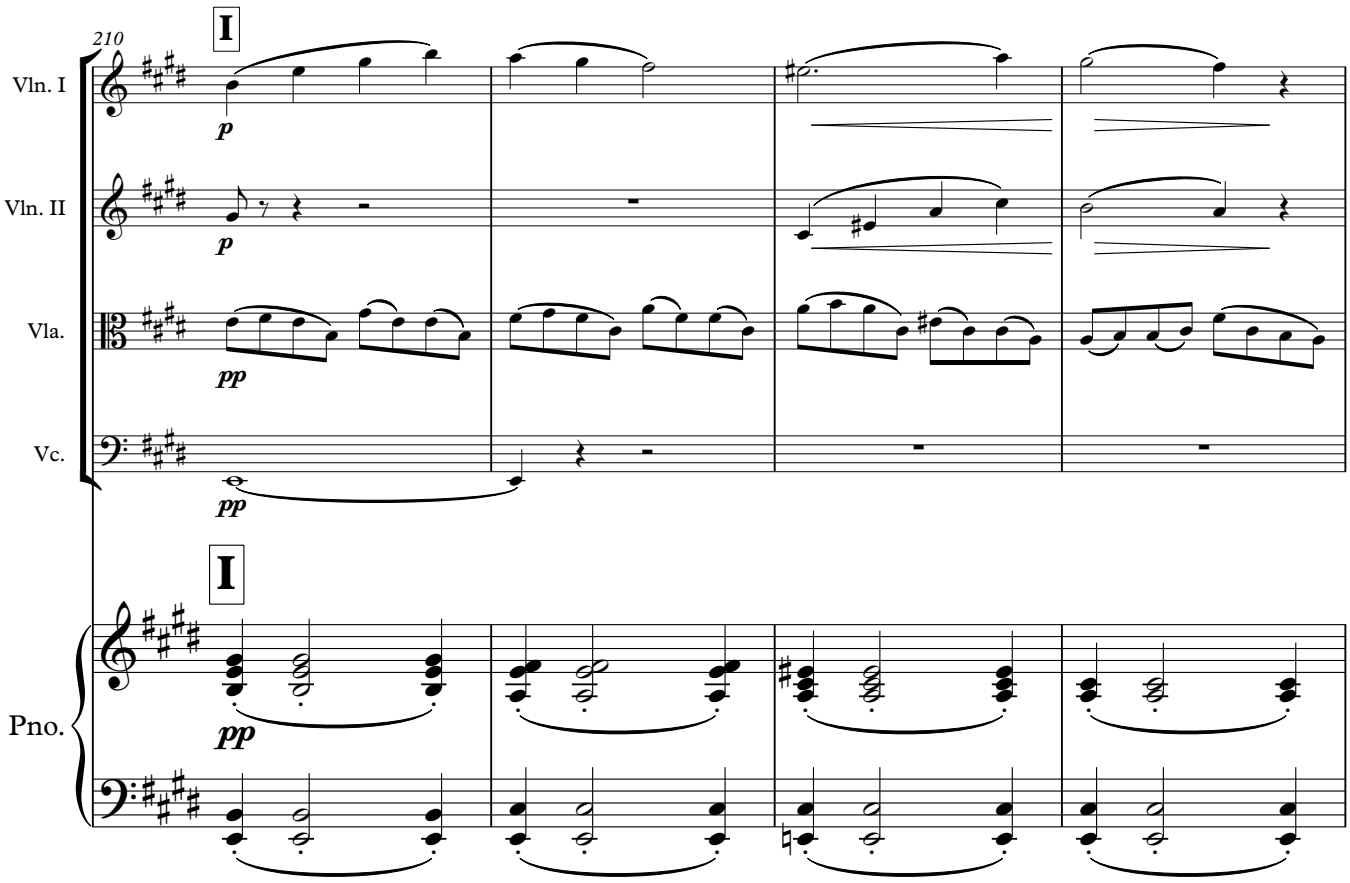

191
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
cresc.
p cresc.
p cresc.
p cresc.
sf
sf
p cresc.

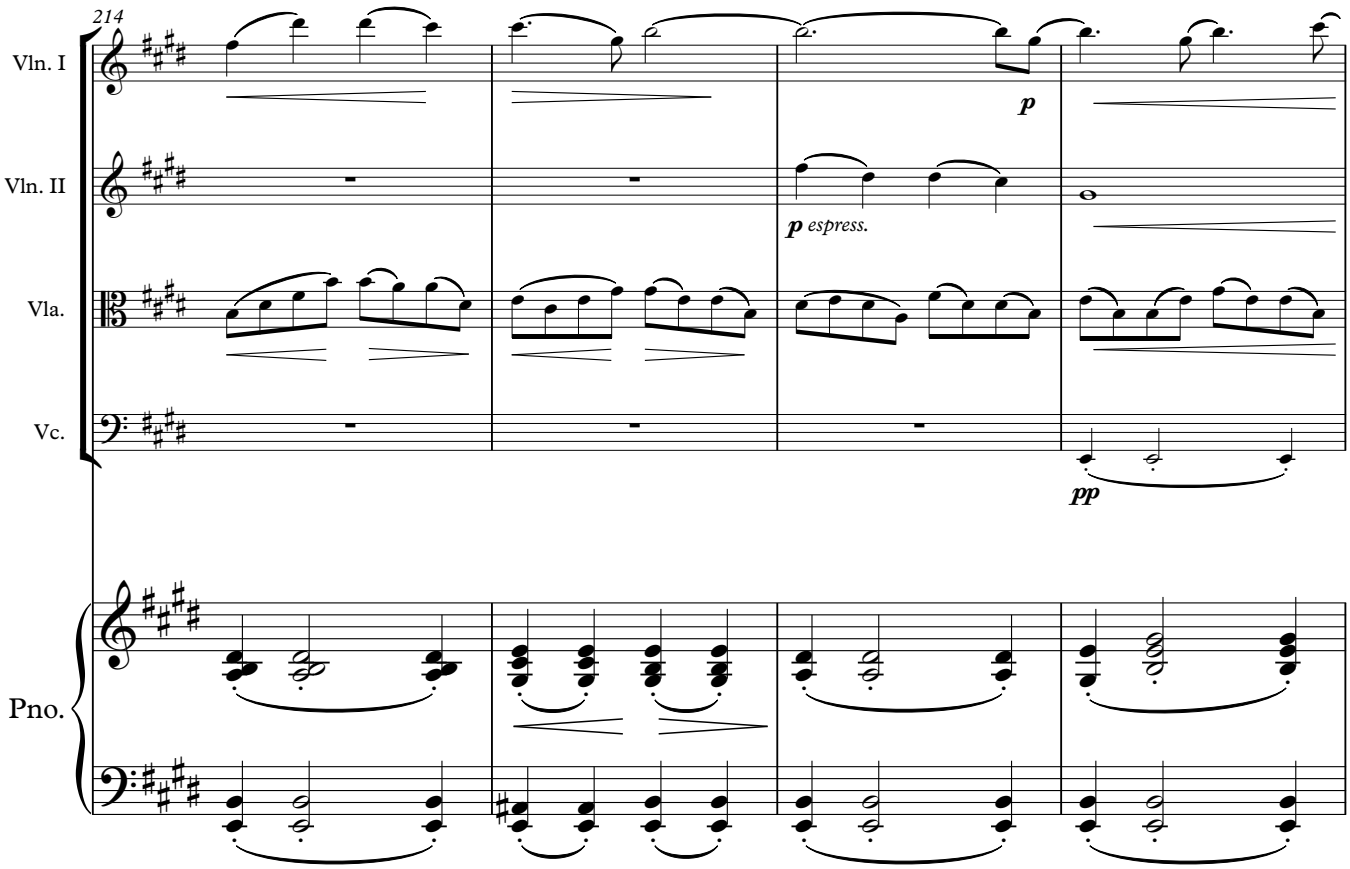

195
Vln. I
Vln. II
Vla.
Vc.
Pno.

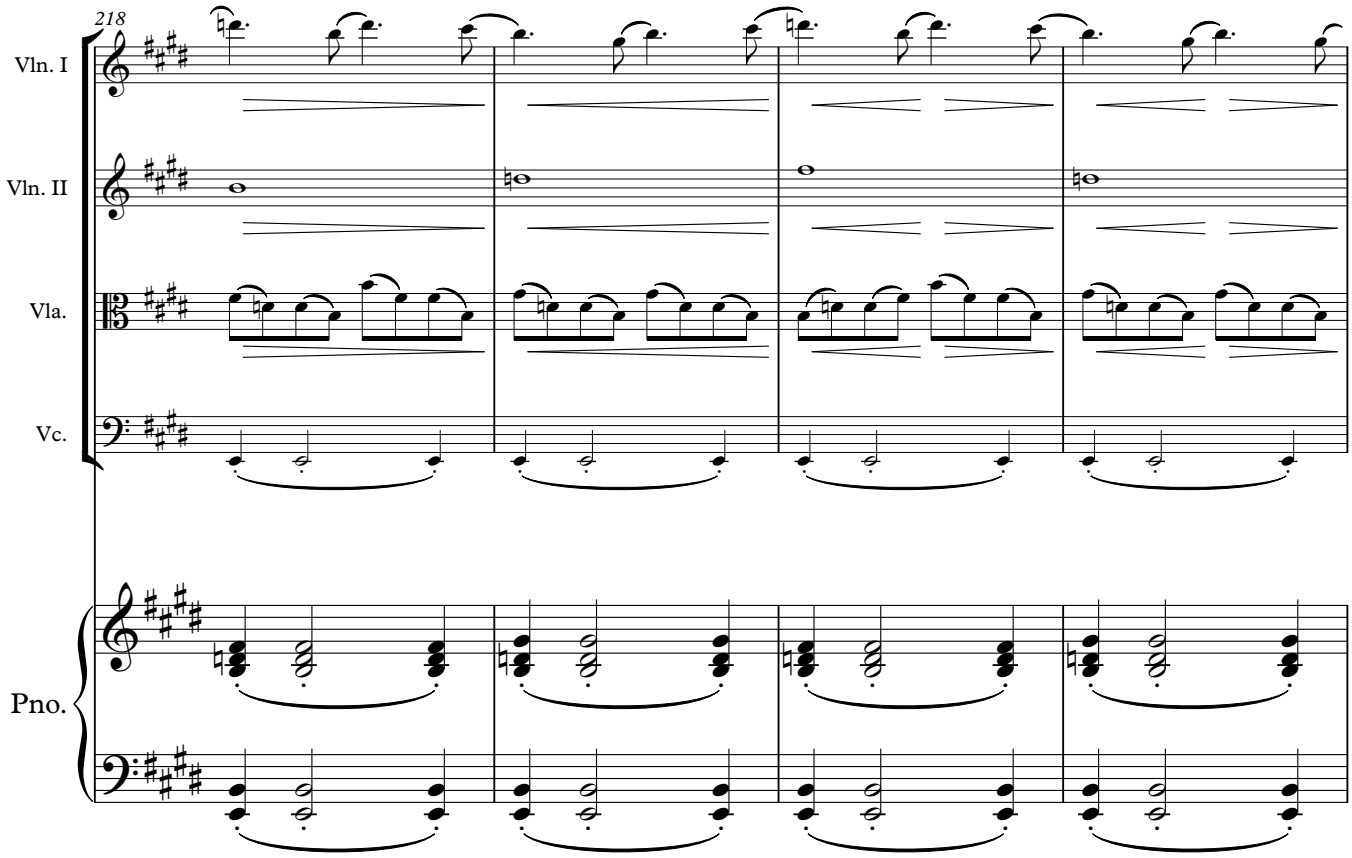

199
3
Vln. I
Vln. II
Vla.
Vc.
Pno.

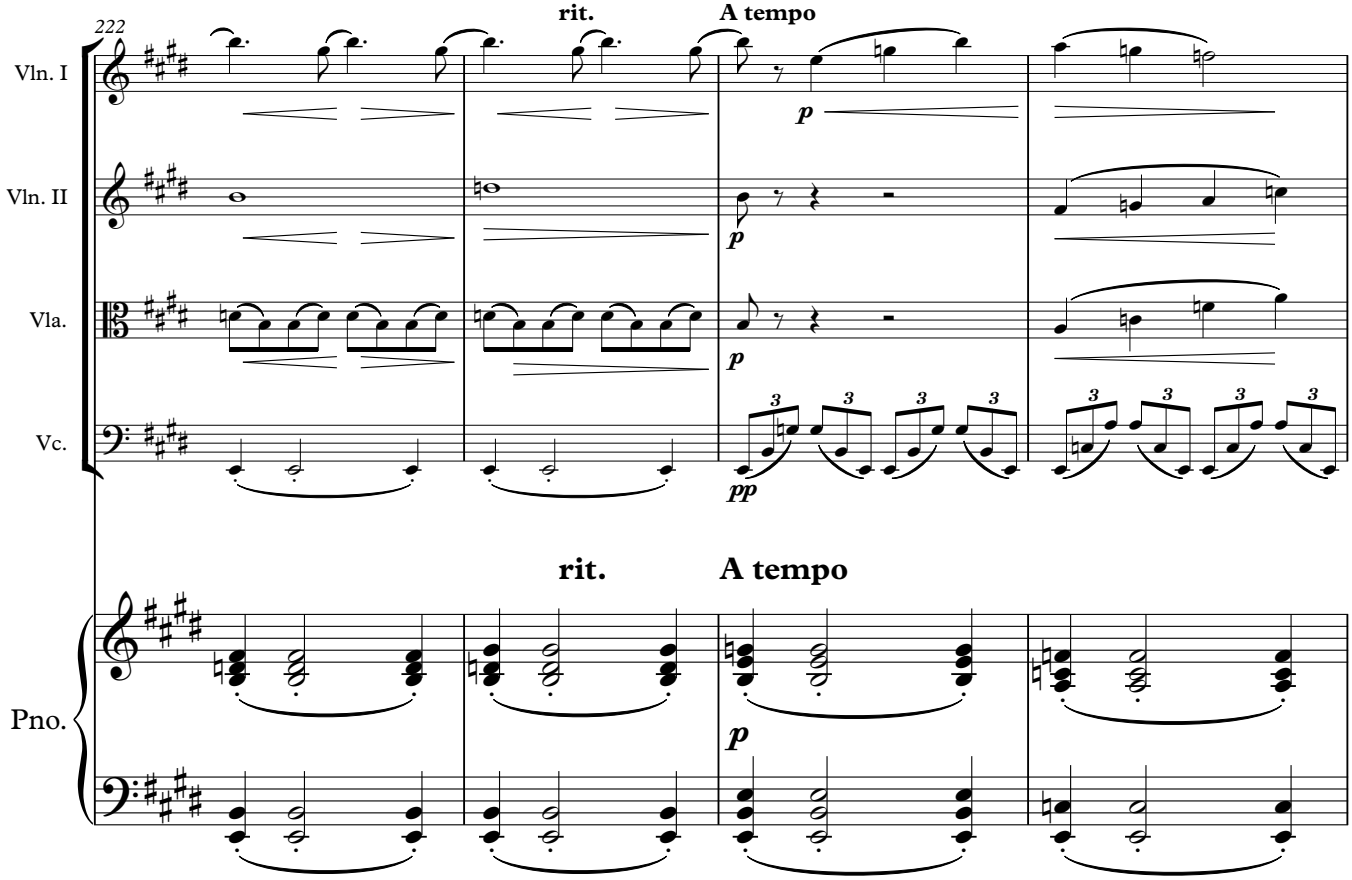

202
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pizz.
p
p
mp
arco
pp

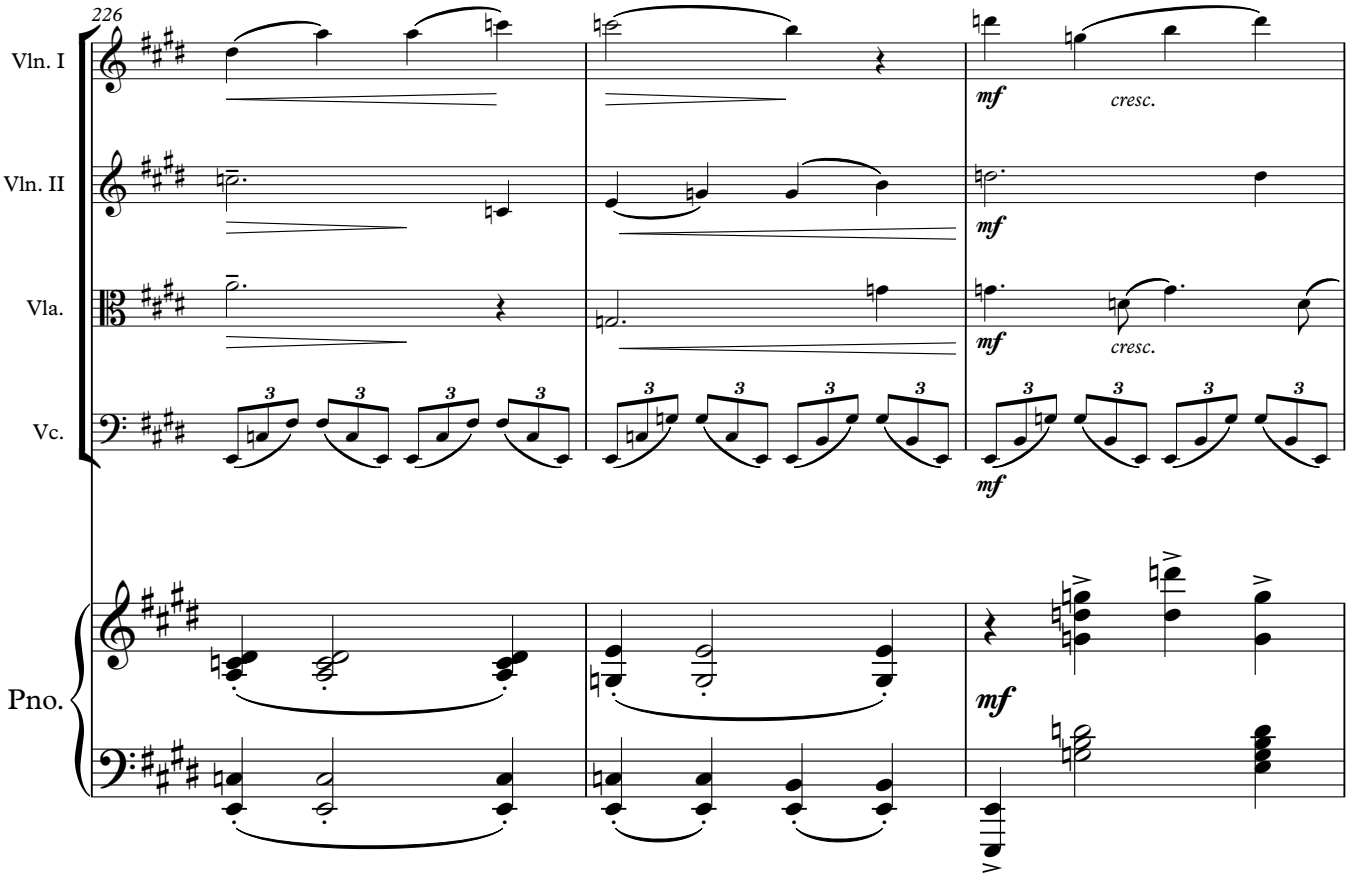

206
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
f
f
f
f dim.

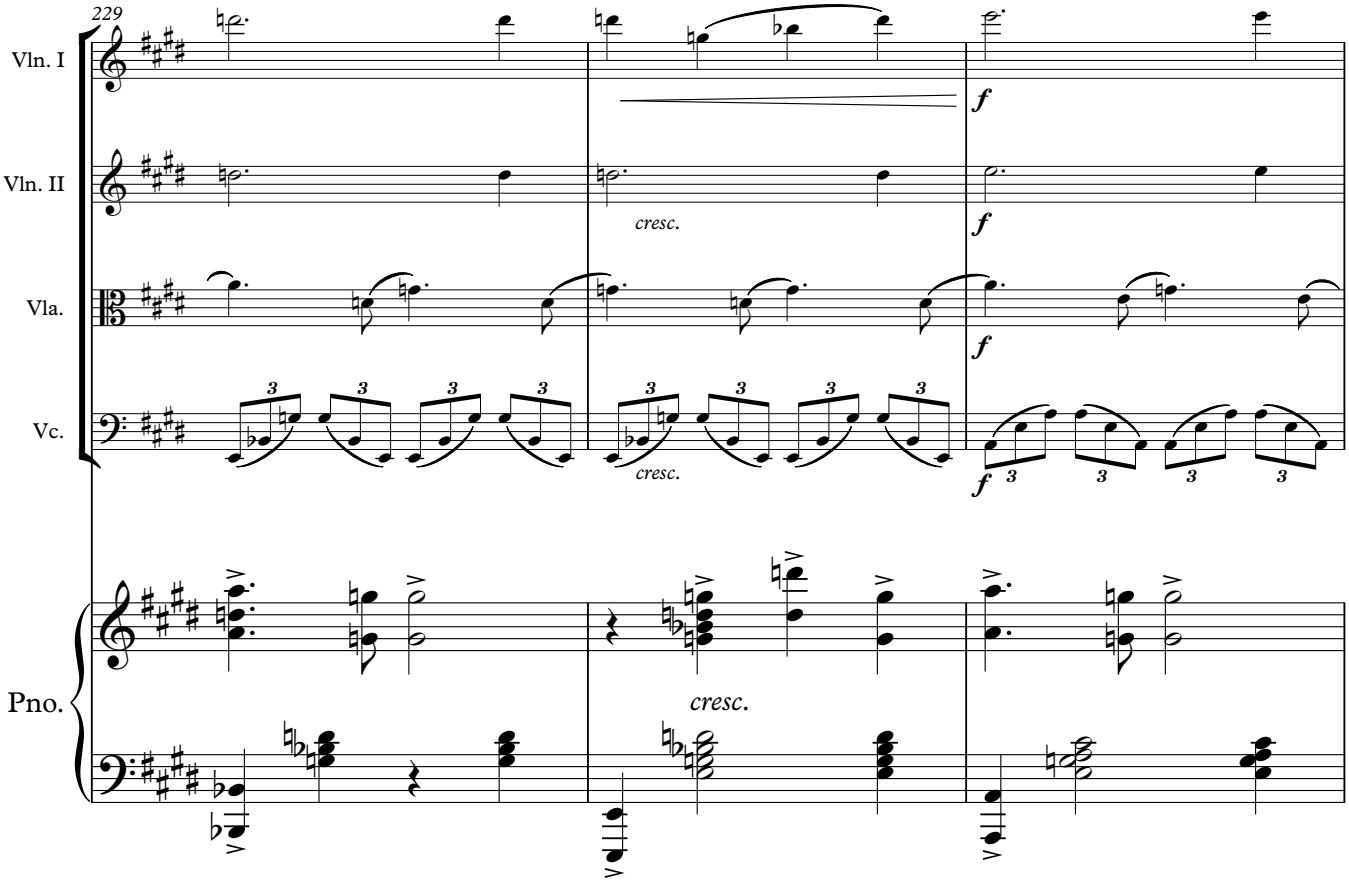

210
I
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pp
I

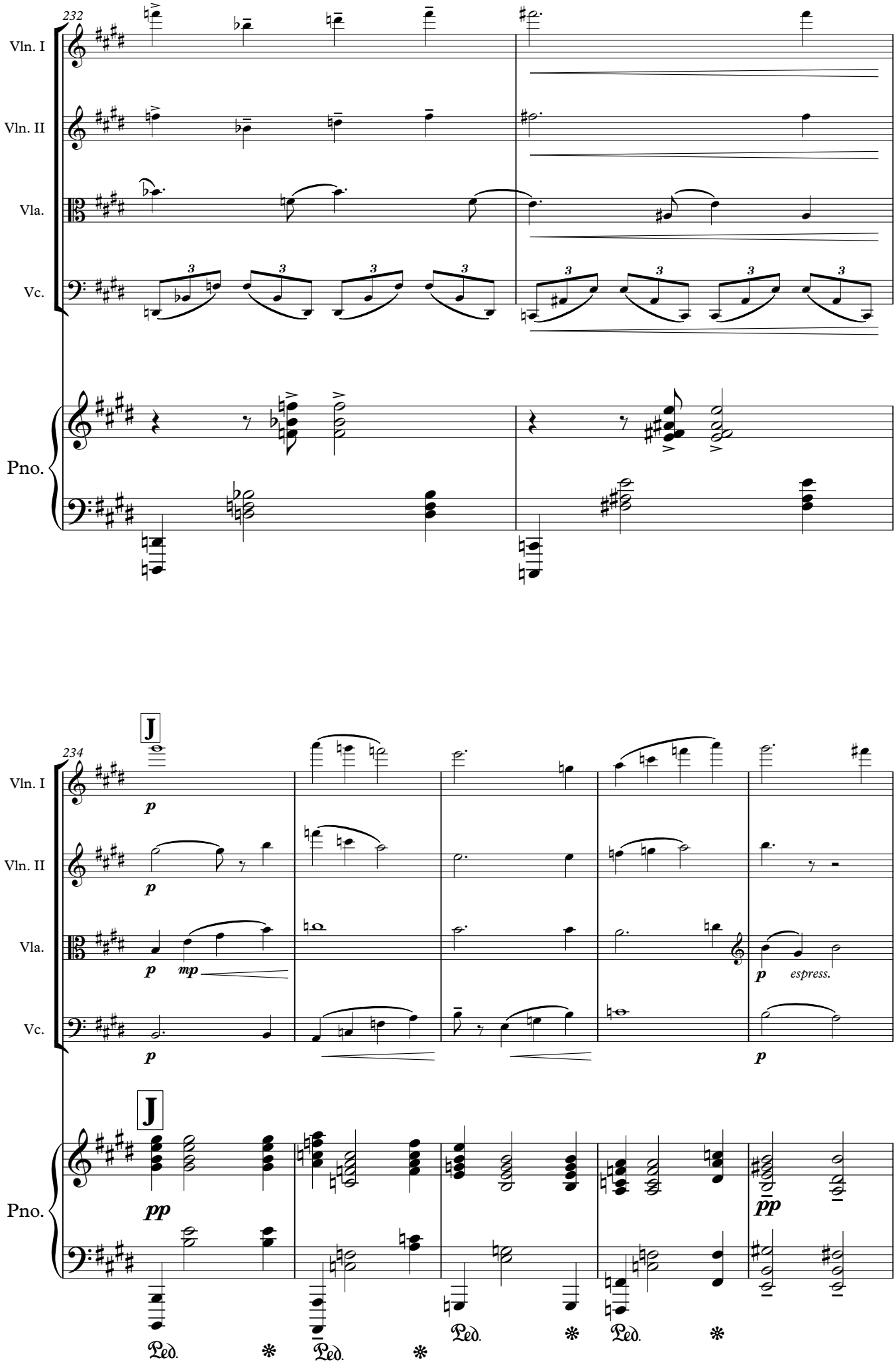

214
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
p espress.
pp

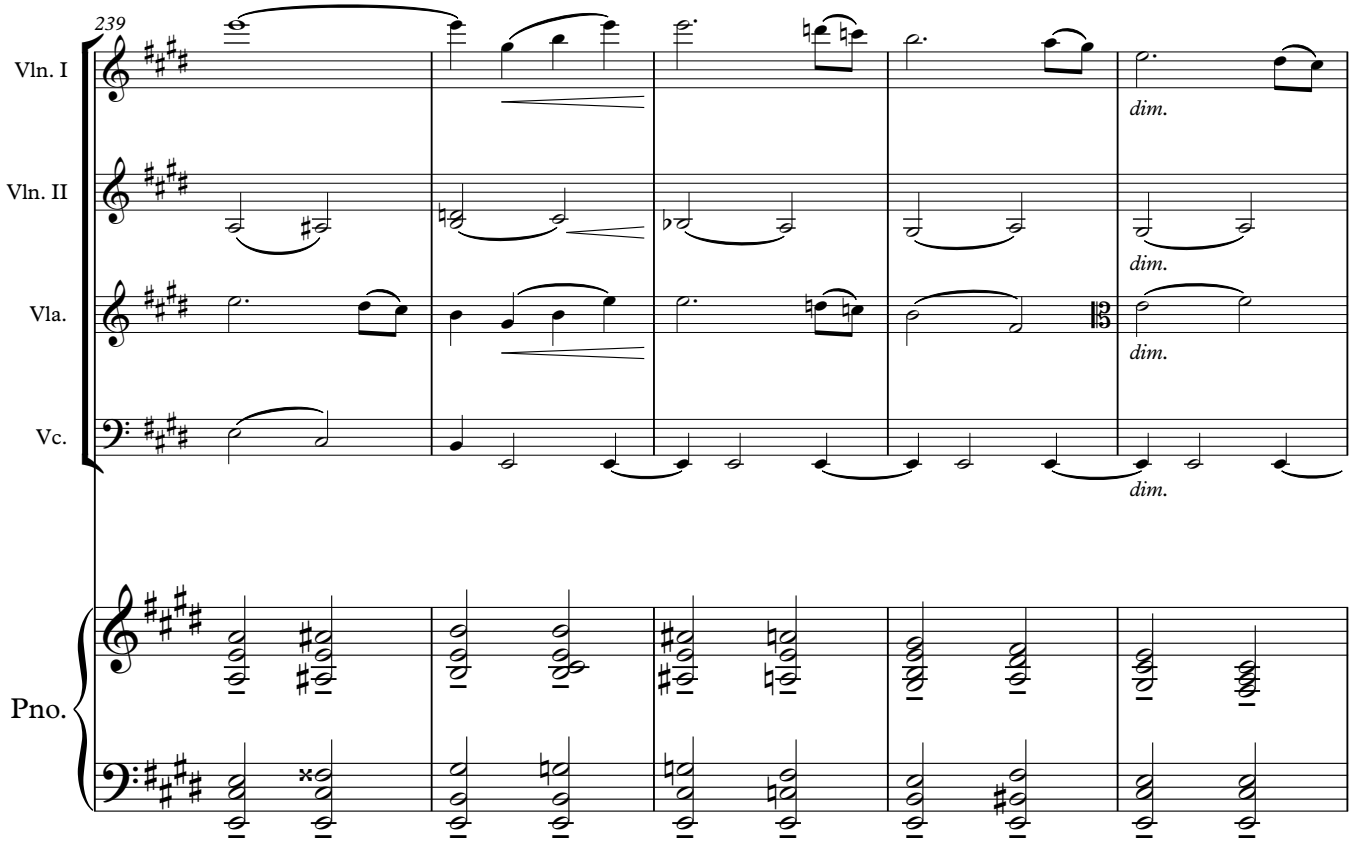

218
Vln. I
Vln. II
Vla.
Vc.
Pno.

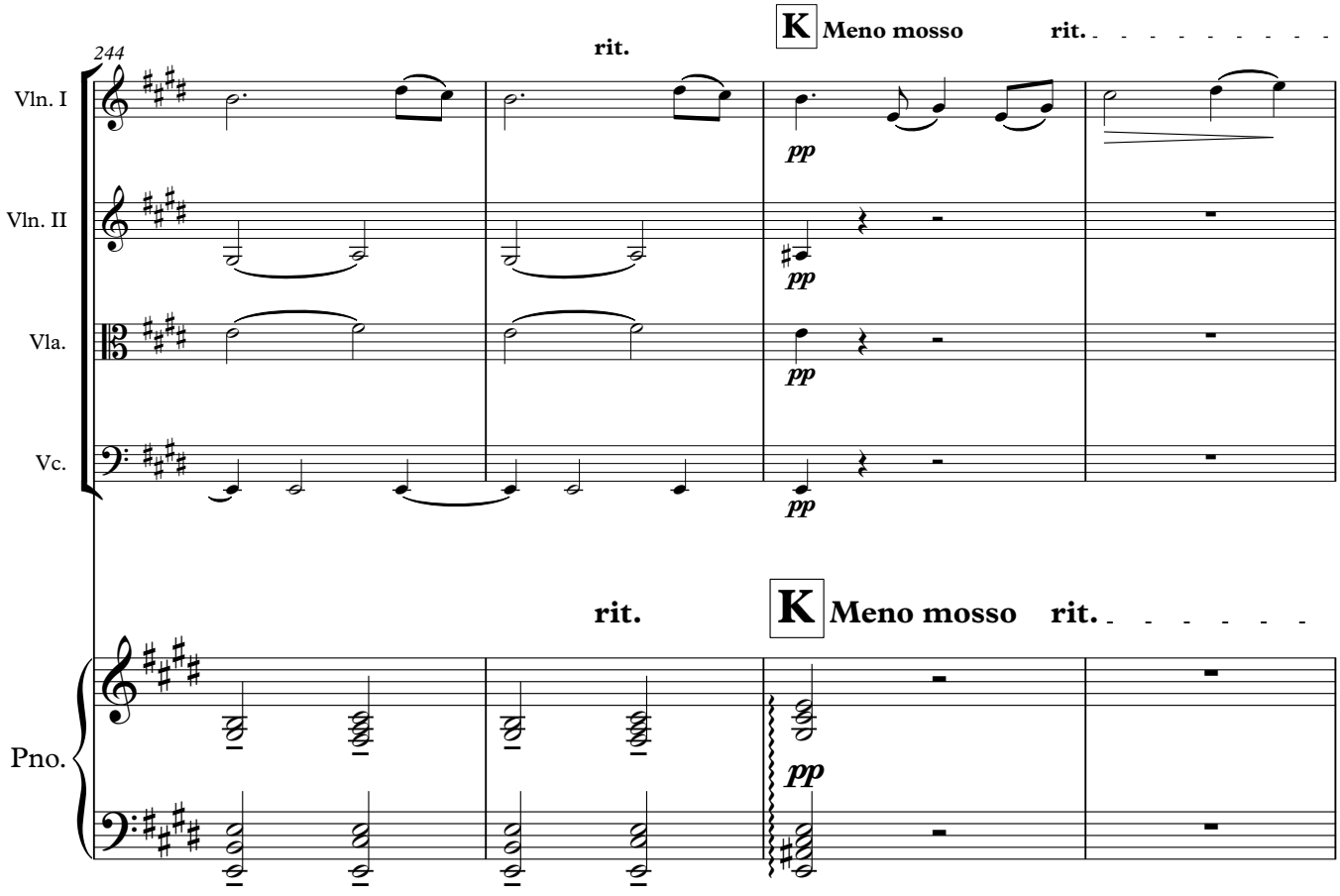

222
rit.
A tempo
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
pp
3
rit.
A tempo

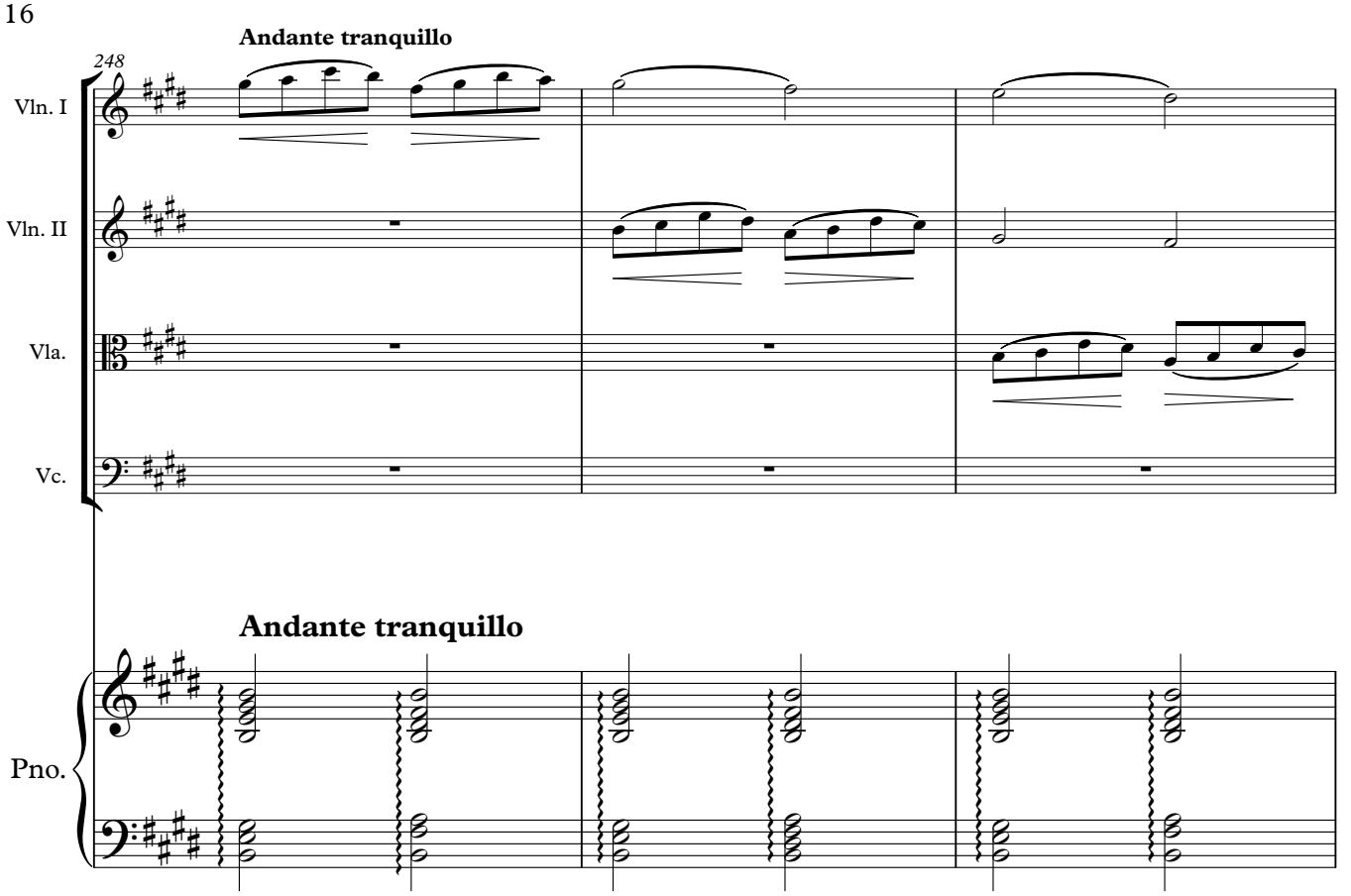

226
Vln. I
Vln. II
Vla.
Vc.
Pno.
mf
cresc.

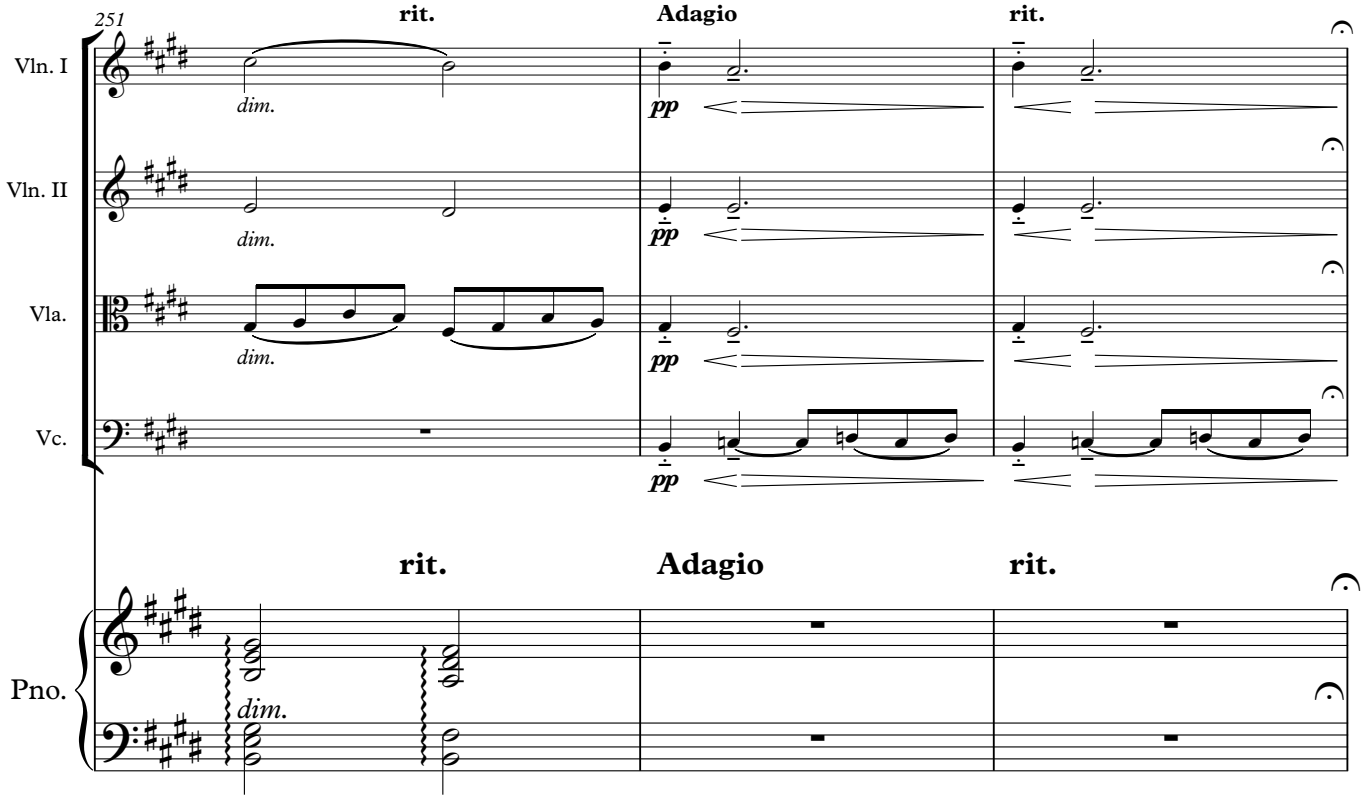

229
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
cresc.

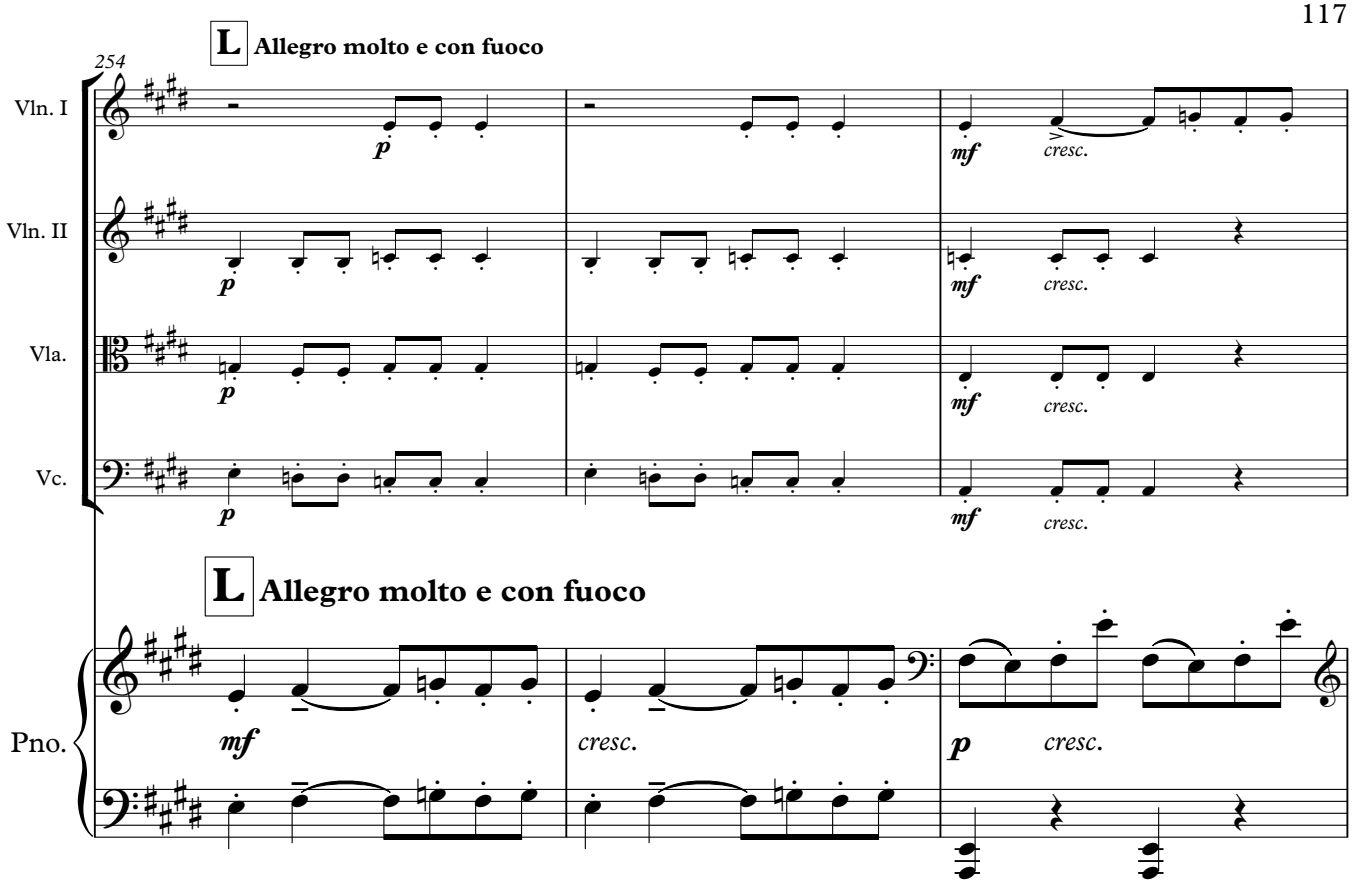

232
Vln. I
Vln. II
Vla.
Vc.
Pno.
234
J
p
mp
espress.
pp
Ped.

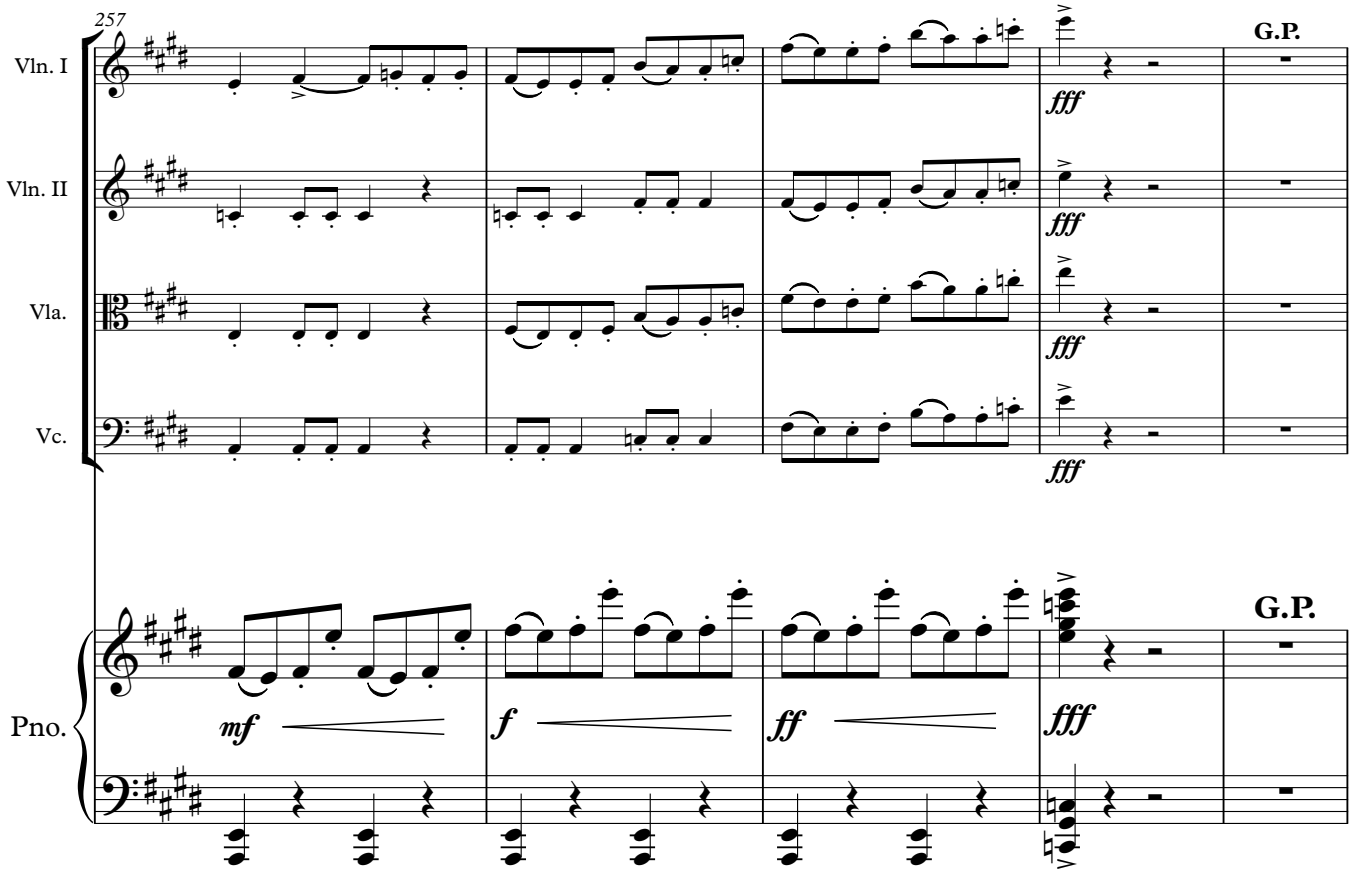

239
Vln. I
Vln. II
Vla.
Vc.
Pno.
dim.
dim.
dim.
dim.

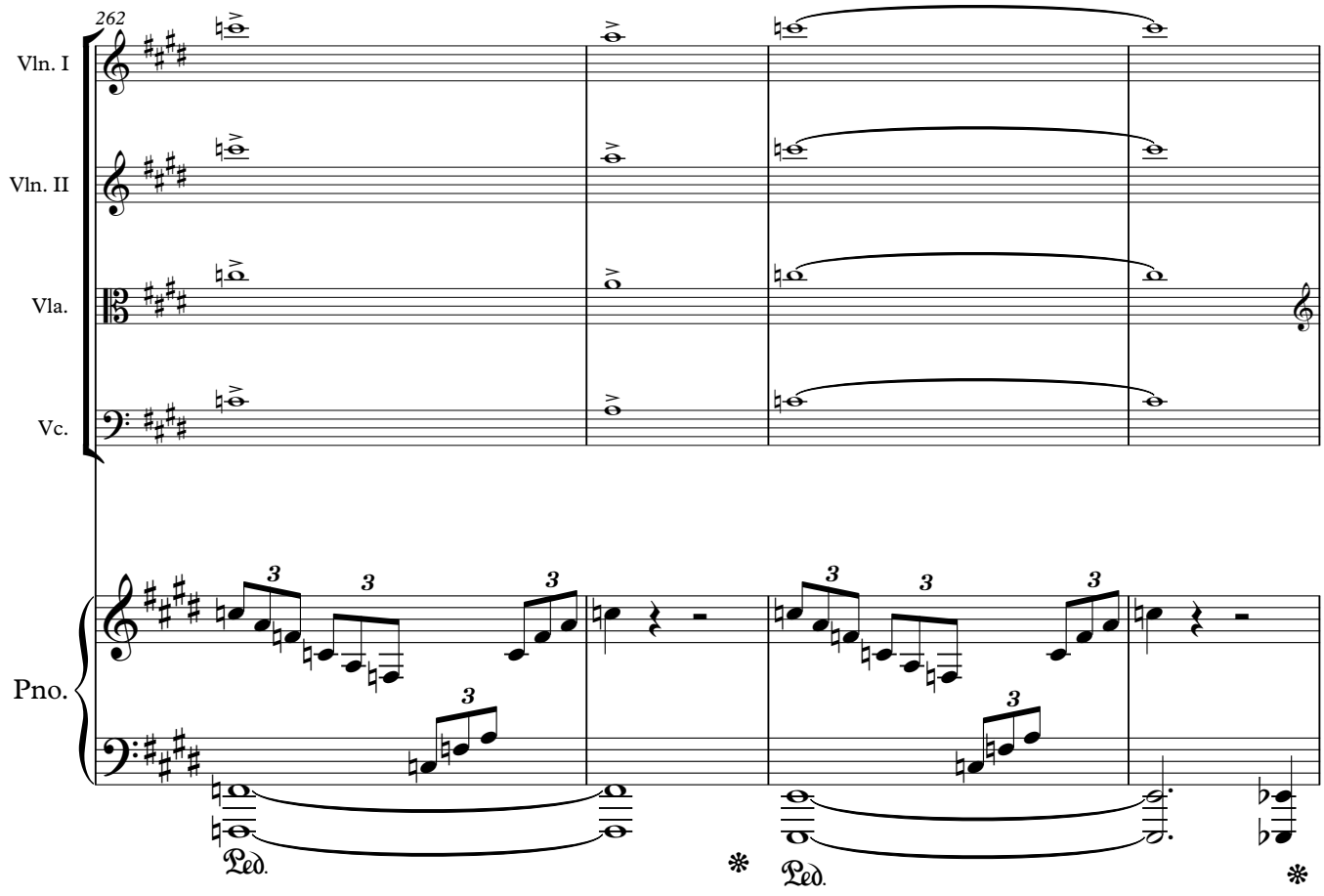

244
Vln. I
Vln. II
Vla.
Vc.
Pno.
rit.
K Meno mosso
rit.
pp
pp
pp
pp
rit.
K Meno mosso
rit.
pp

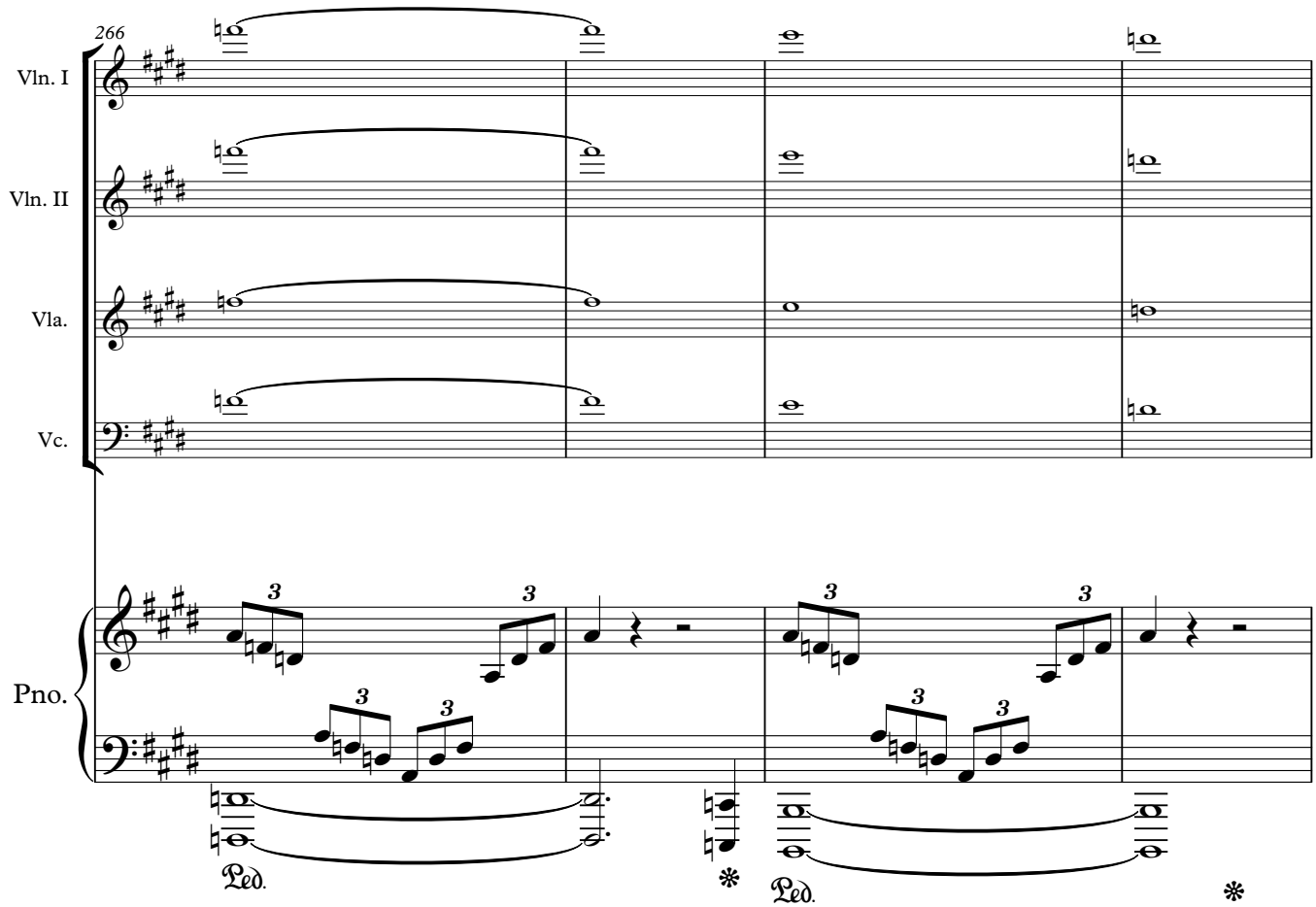

Andante tranquillo
248
Vln. I
Vln. II
Vla.
Vc.
Andante tranquillo
Pno.

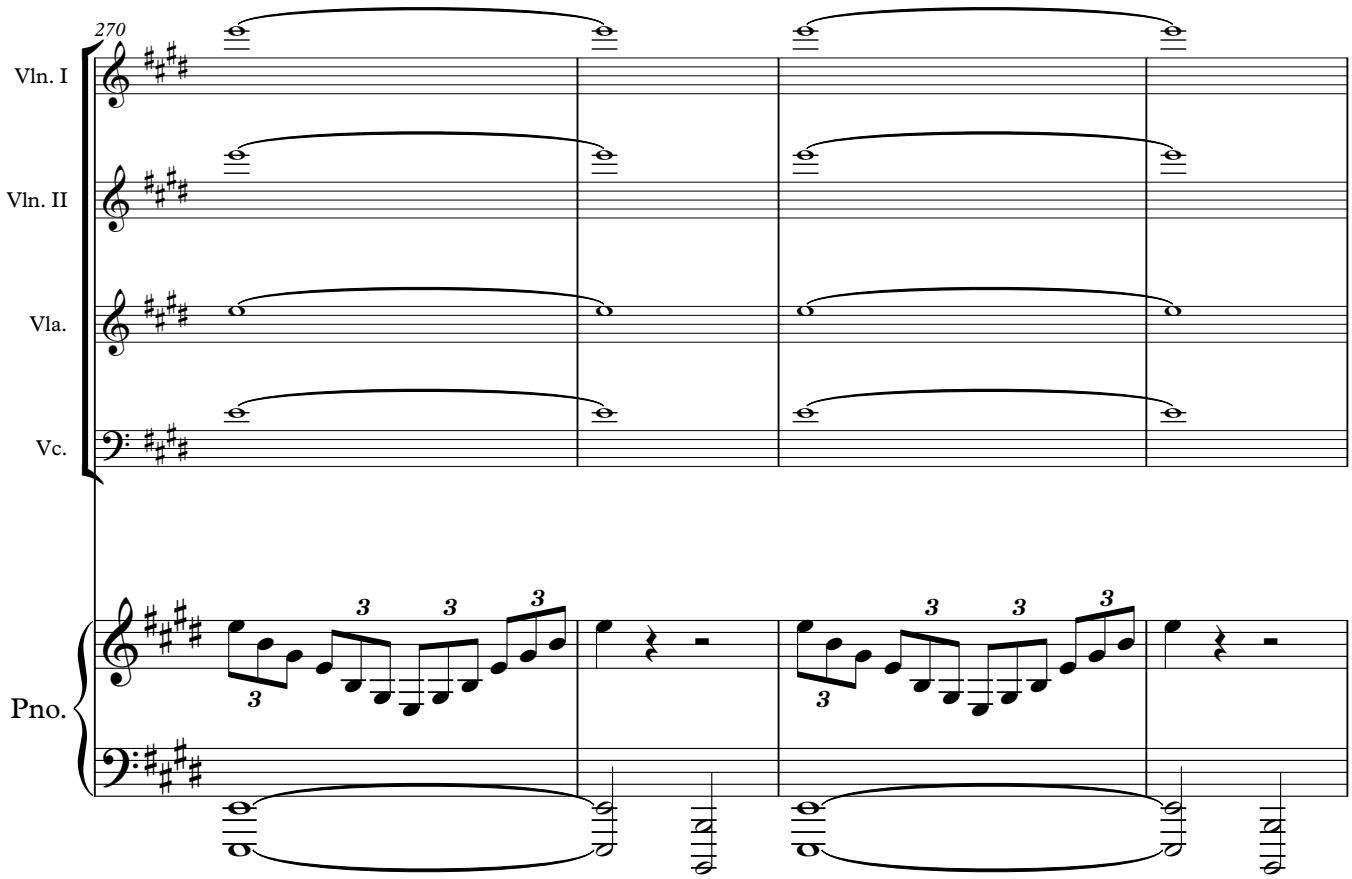

251
rit.
Adagio
rit.
Vln. I
dim.
pp
Vln. II
dim.
pp
Vla.
dim.
pp
Vc.
pp
rit.
Adagio
rit.
Pno.
dim.

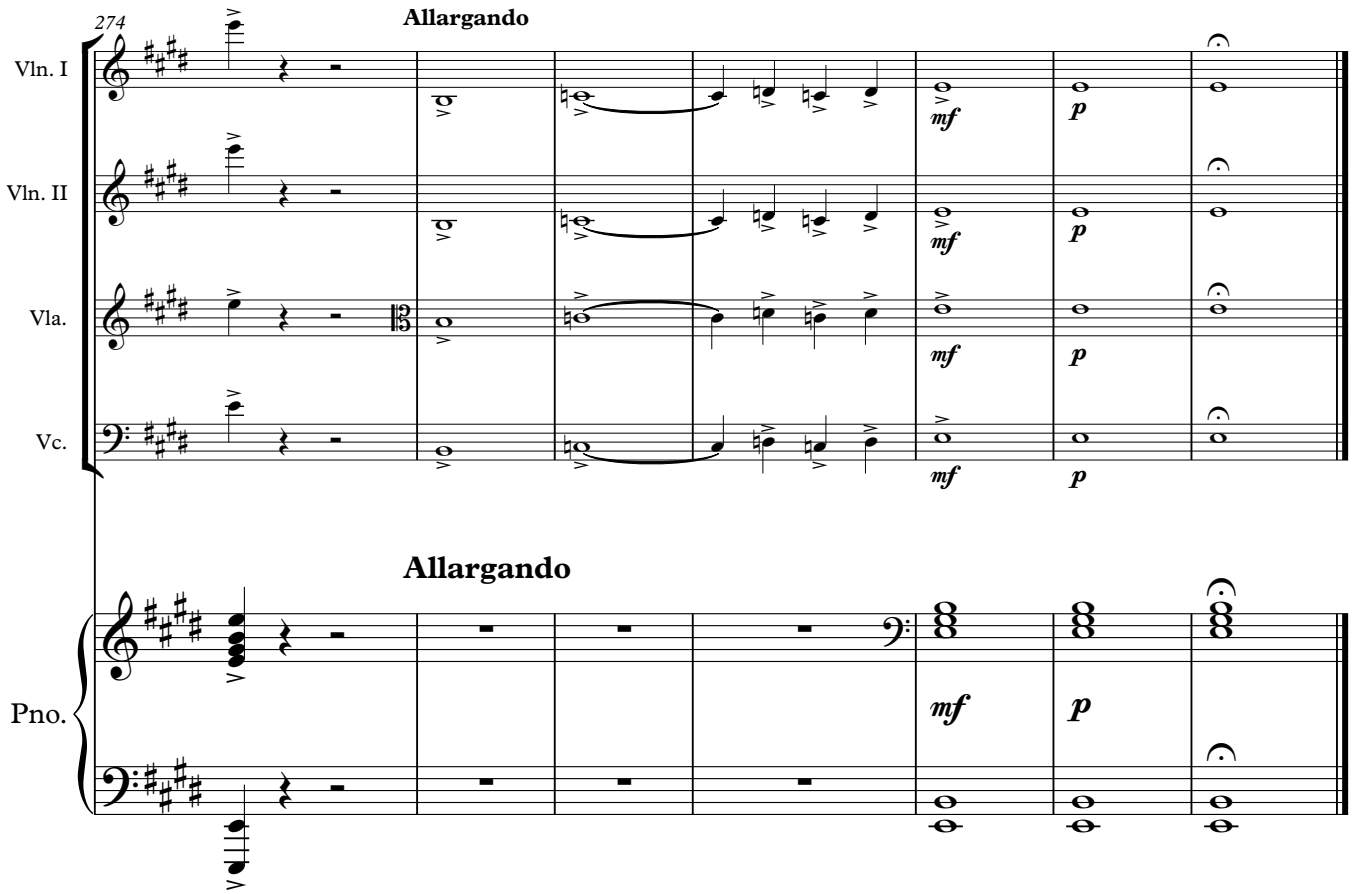

L Allegro molto e con fuoco
254
Vln. I
Vln. II
Vla.
Vc.
Pno.
p
mf
cresc.
L Allegro molto e con fuoco


257
Vln. I
Vln. II
Vla.
Vc.
Pno.
fff
G.P.
mf
f
ff


262
Vln. I
Vln. II
Vla.
Vc.
Pno.
3
Ped.
*


266
Vln. I
Vln. II
Vla.
Vc.
Pno.
3
Ped.
*


270
Vln. I
Vln. II
Vla.
Vc.
Pno.


274
Allargando
Vln. I
Vln. II
Vla.
Vc.
mf
p
Allargando
Pno.
mf
p

Violin I

Norman O'Neill

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

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

I

Violin I

Norman O'Neill
(1875-1934)

Moderato

mf *f* *p* *pp* *mf* *f*

8 **A** **Recitativo: ad lib.**

p *mp*

14 **rit.**

21 **B** **Allegro moderato**

6

p *mf* *cresc.*

30

f *ff*

35 **C**

4

mf *f*

43

3 *cresc.*

47

ff

51 **rit.** **D**

p

55

cresc. *sim.*

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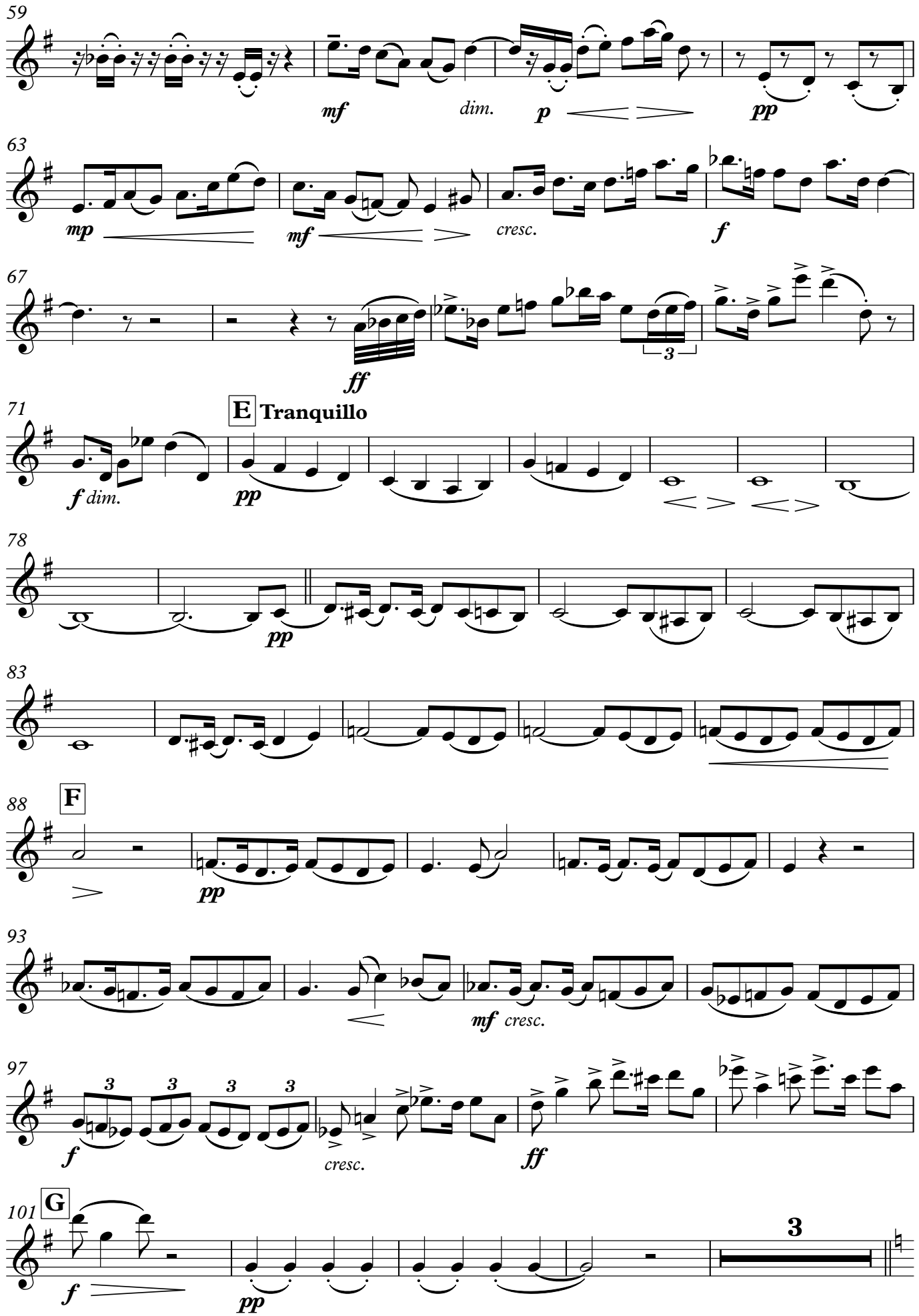
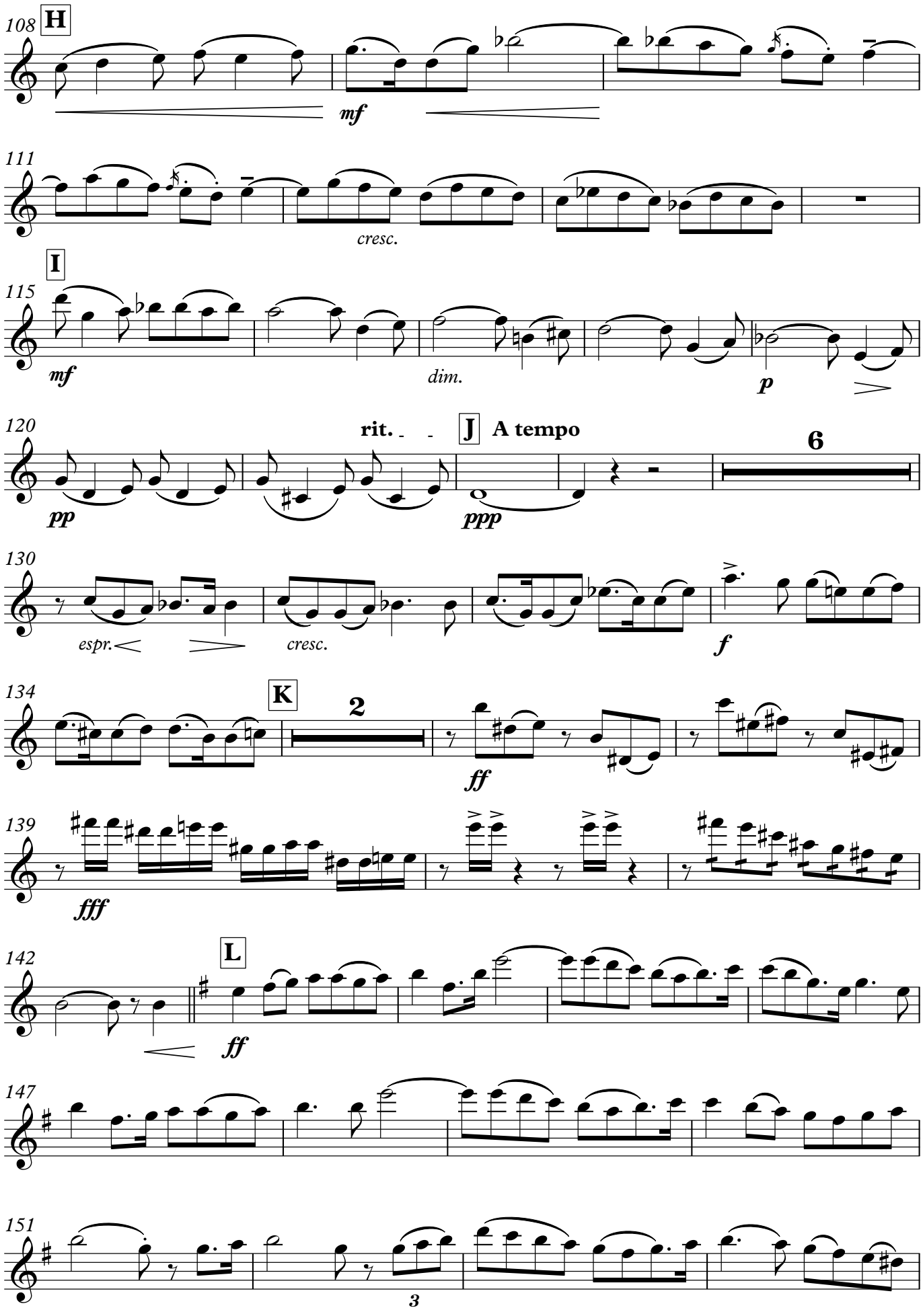
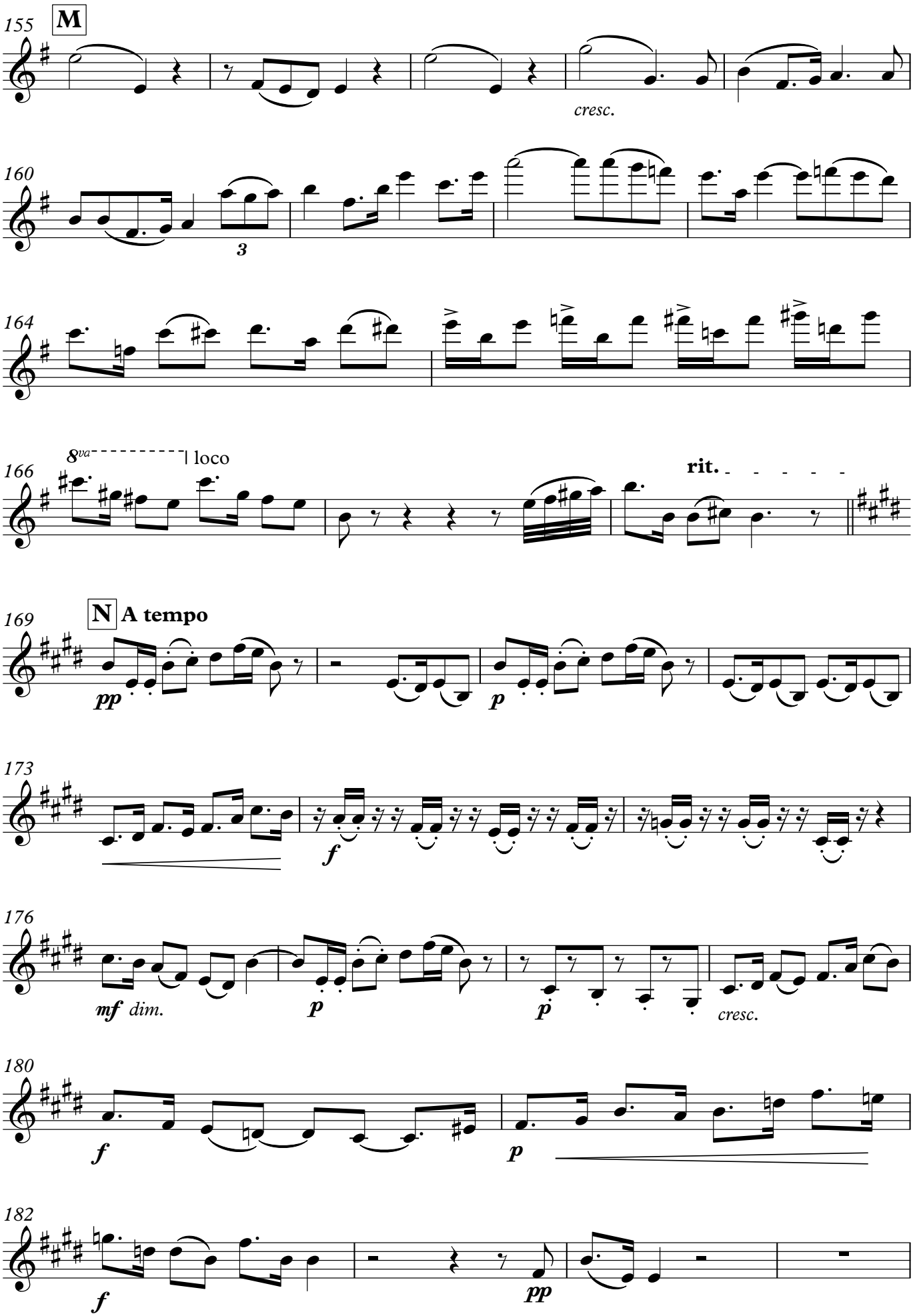
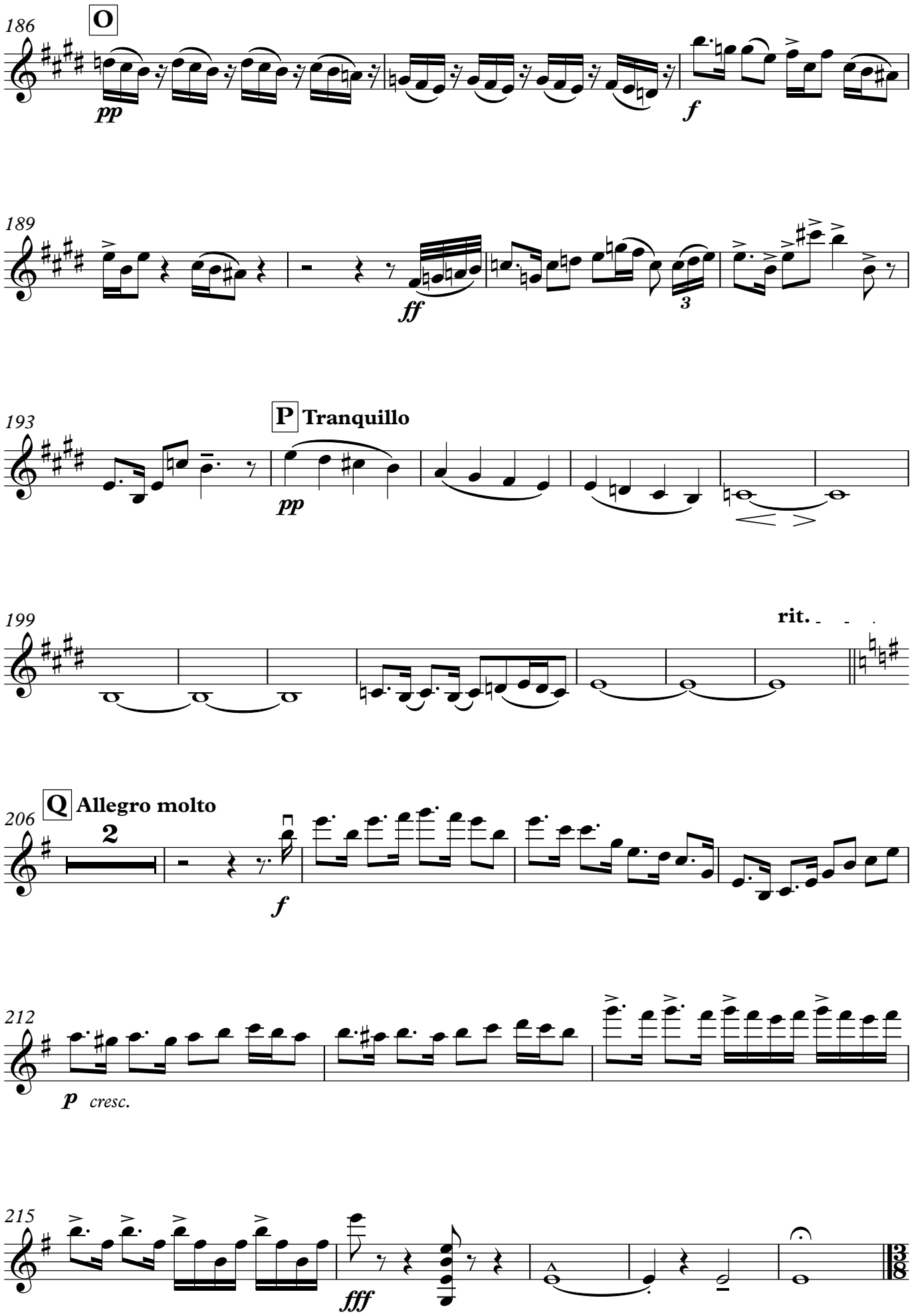
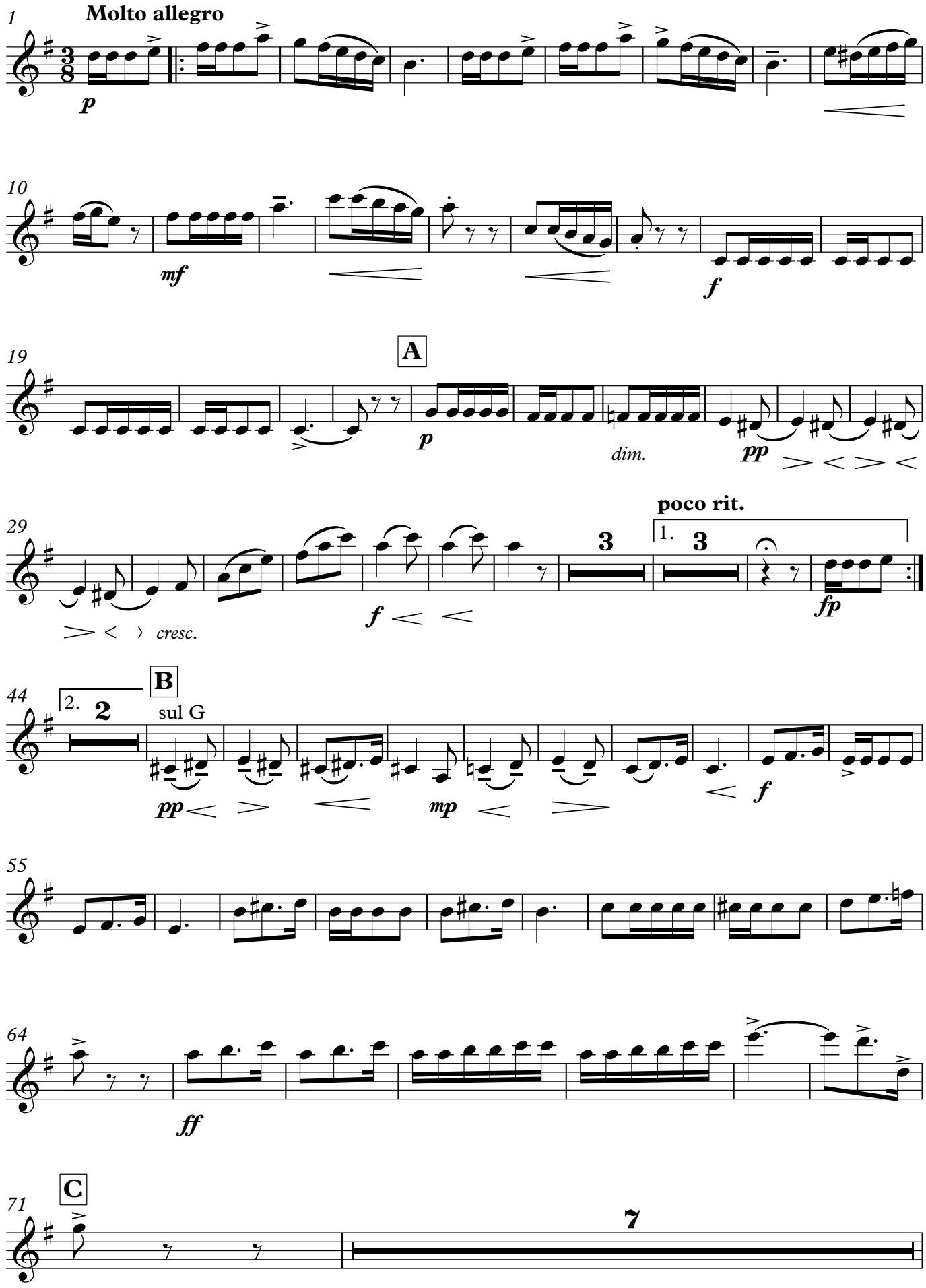

59
mf
dim.
p
pp
63
mp
mf
cresc.
f
67
ff
3
71
E Tranquillo
f dim.
pp
78
pp
83
88
F
pp
93
mf cresc.
97
f
cresc.
ff
101
G
f
pp
3

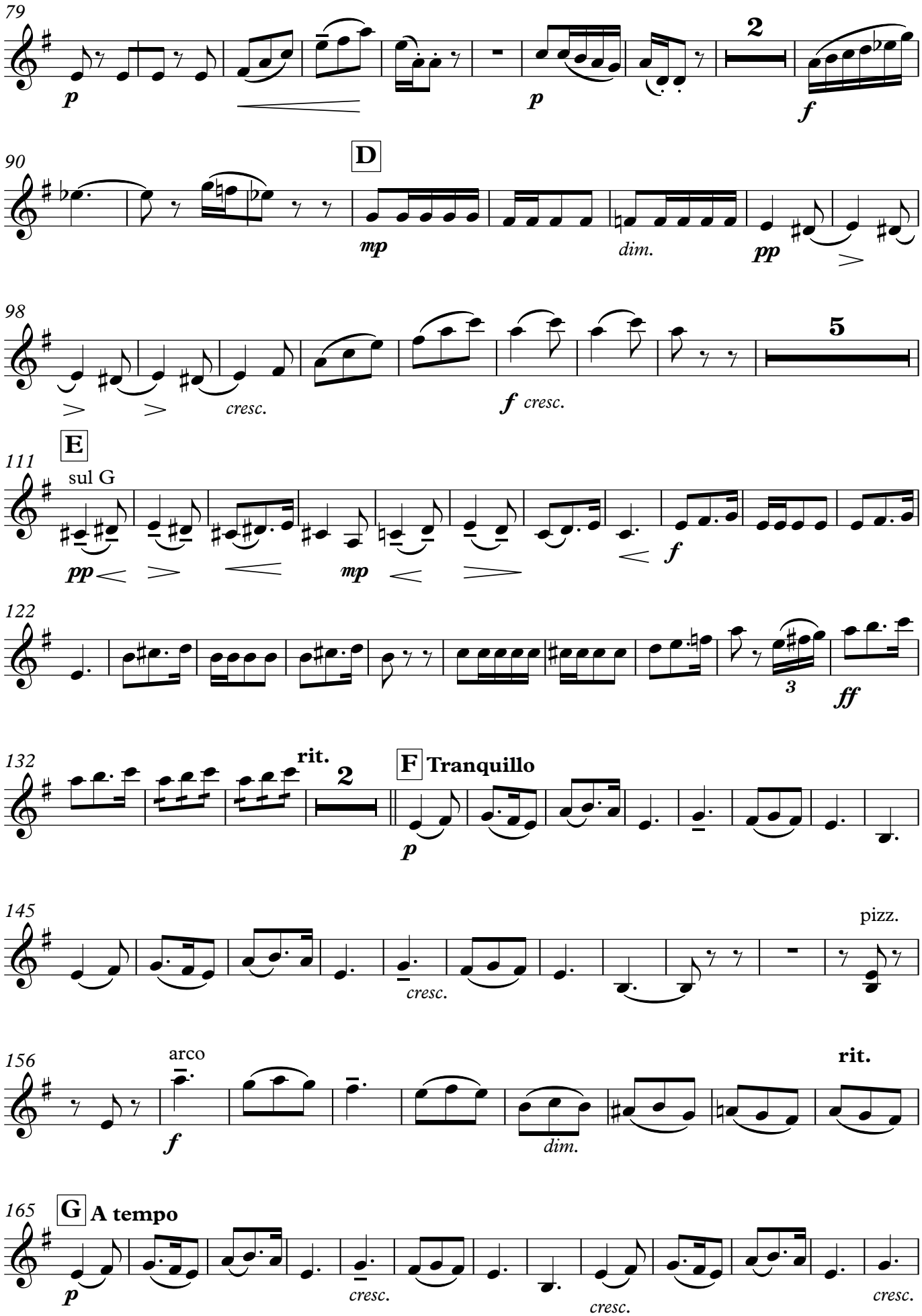

108
H
mf
111
cresc.
I
115
mf
dim.
p
120
rit.
J
A tempo
6
pp
ppp
130
espr.
cresc.
f
134
K
2
ff
139
fff
142
L
ff
147
151
3

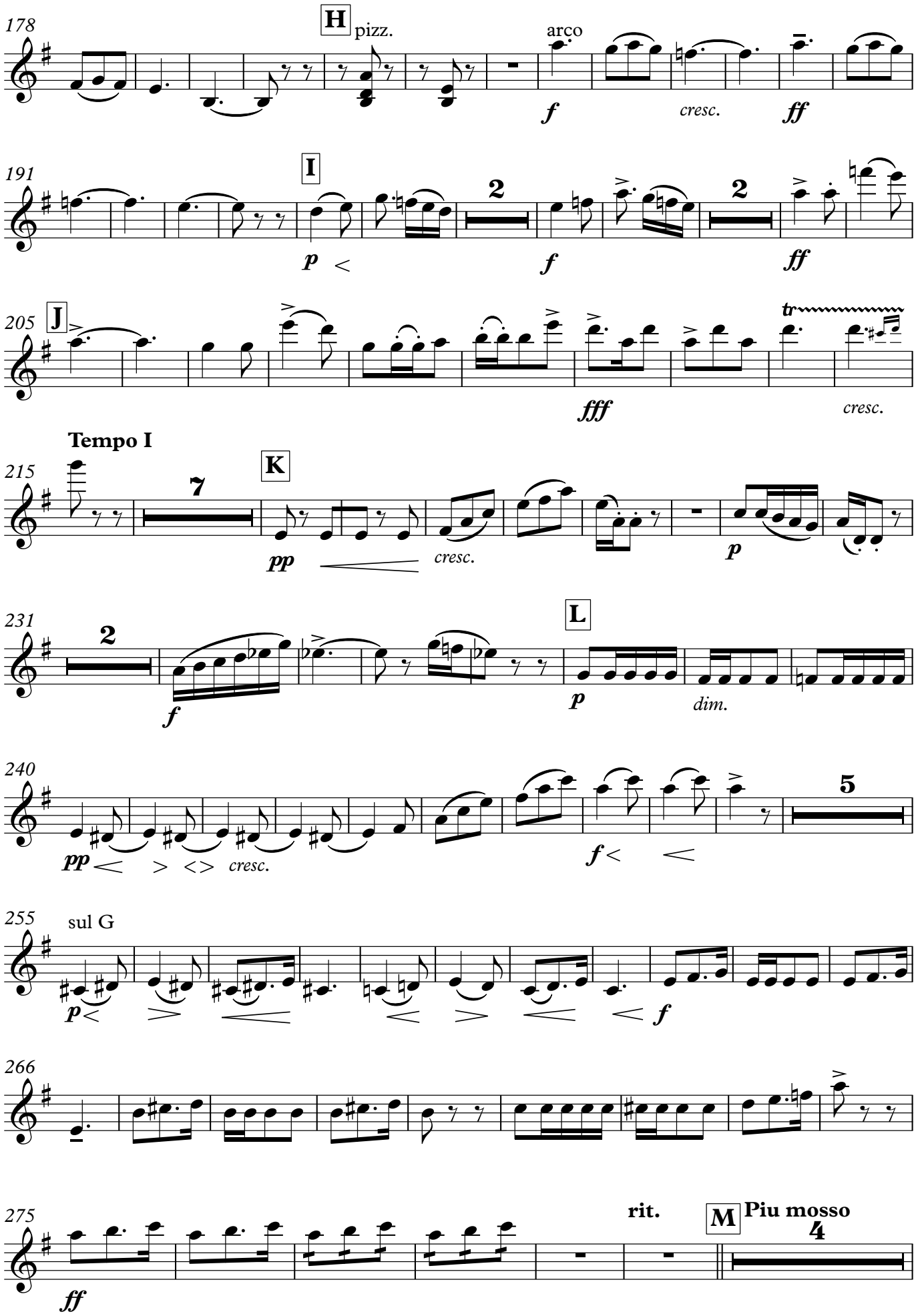

155
M
cresc.
160
3
164
166
8va
loco
rit.
169
N
A tempo
pp
p
173
f
176
mf
dim.
p
p
cresc.
180
f
p
182
f
pp


186
O
pp
f
189
ff
3
193
P Tranquillo
pp
199
rit.
206
Q Allegro molto
2
f
212
p cresc.
215
fff

II


1
Molto allegro
p
10
mf
f
19
A
p
dim.
pp
29
poco rit.
1.
3
3
f
fp
cresc.
44
2.
2
B
sul G
pp
mp
f
55
64
ff
71
C
7


79
p
2
p
f
90
D
mp
dim.
pp
98
cresc.
f cresc.
5
111
E
sul G
pp
mp
f
122
3
ff
132
rit.
2
F Tranquillo
p
145
cresc.
pizz.
156
arco
f
dim.
rit.
165
G A tempo
p
cresc.
cresc.
cresc.


178
H
pizz.
arco
f
cresc.
ff
191
I
p
f
ff
205
J
fff
cresc.
Tempo I
215
K
pp
cresc.
p
231
L
f
p
dim.
240
pp
cresc.
f
255
sul G
p
f
266
275
ff
rit.
M
Piu mosso

10

285

mf *f* *mf* *cresc.*

294

p *cresc.* *ff*

303

f cresc. *ff* *fff* 2 pizz.

III: Romance

Andante con sentimento

(arco)

1

ppp

6

f

11 **A**

p espress. *mf*

19

cresc. *f* *ff*

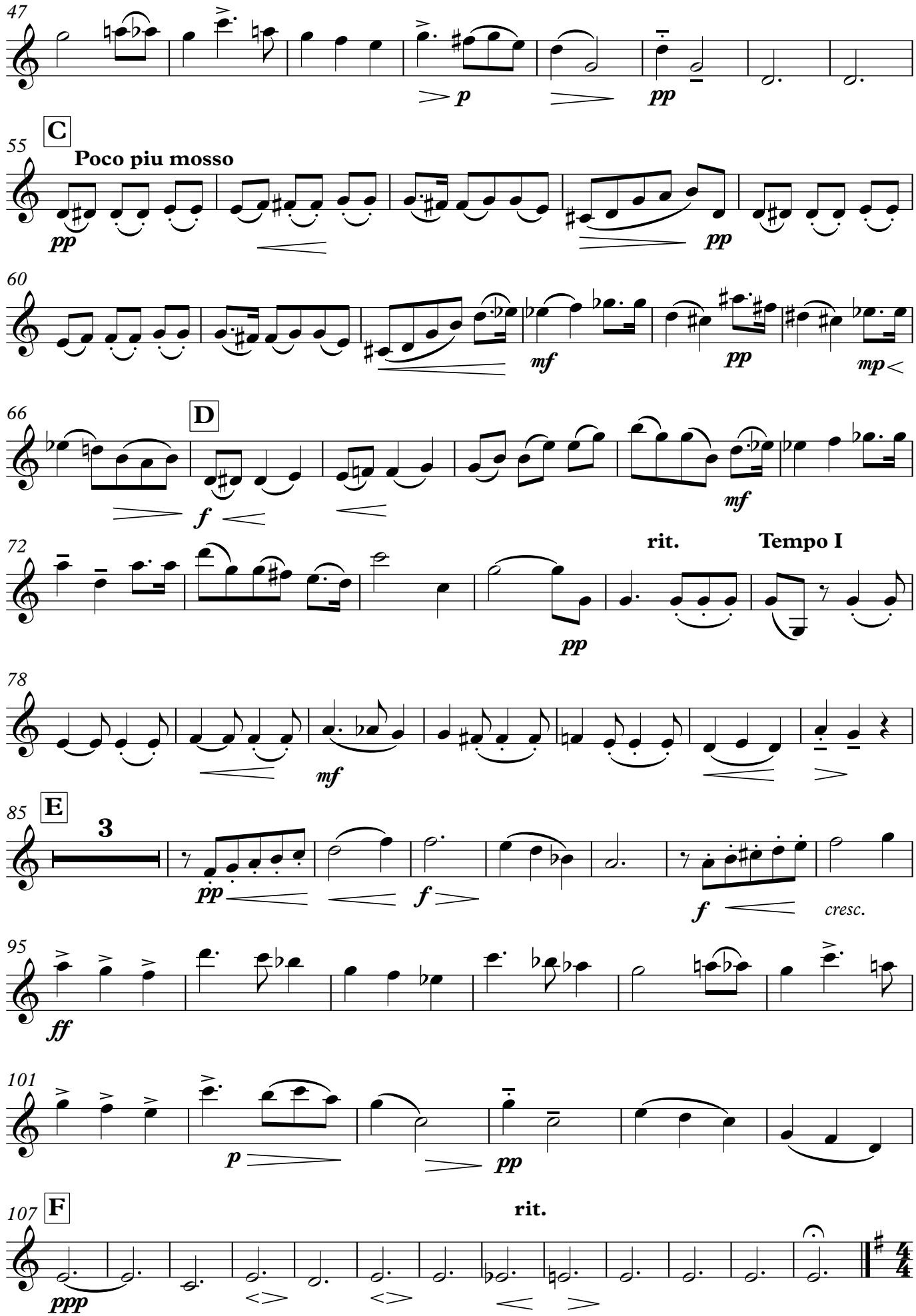
26

33 **B**

p *p*

41

f


47
p
pp
55
C
Poco piu mosso
pp
pp
60
mf
pp
mp
66
D
f
mf
72
rit.
Tempo I
pp
78
mf
85
E
3
pp
f
f
cresc.
95
ff
101
p
pp
107
F
rit.
ppp

IV: Finale

Poco adagio

1

pp

7

pp

11

sul G

Allegro con brio

15

p

20

cresc.

f

25

ff

29

33 A pizz.

p

cresc.

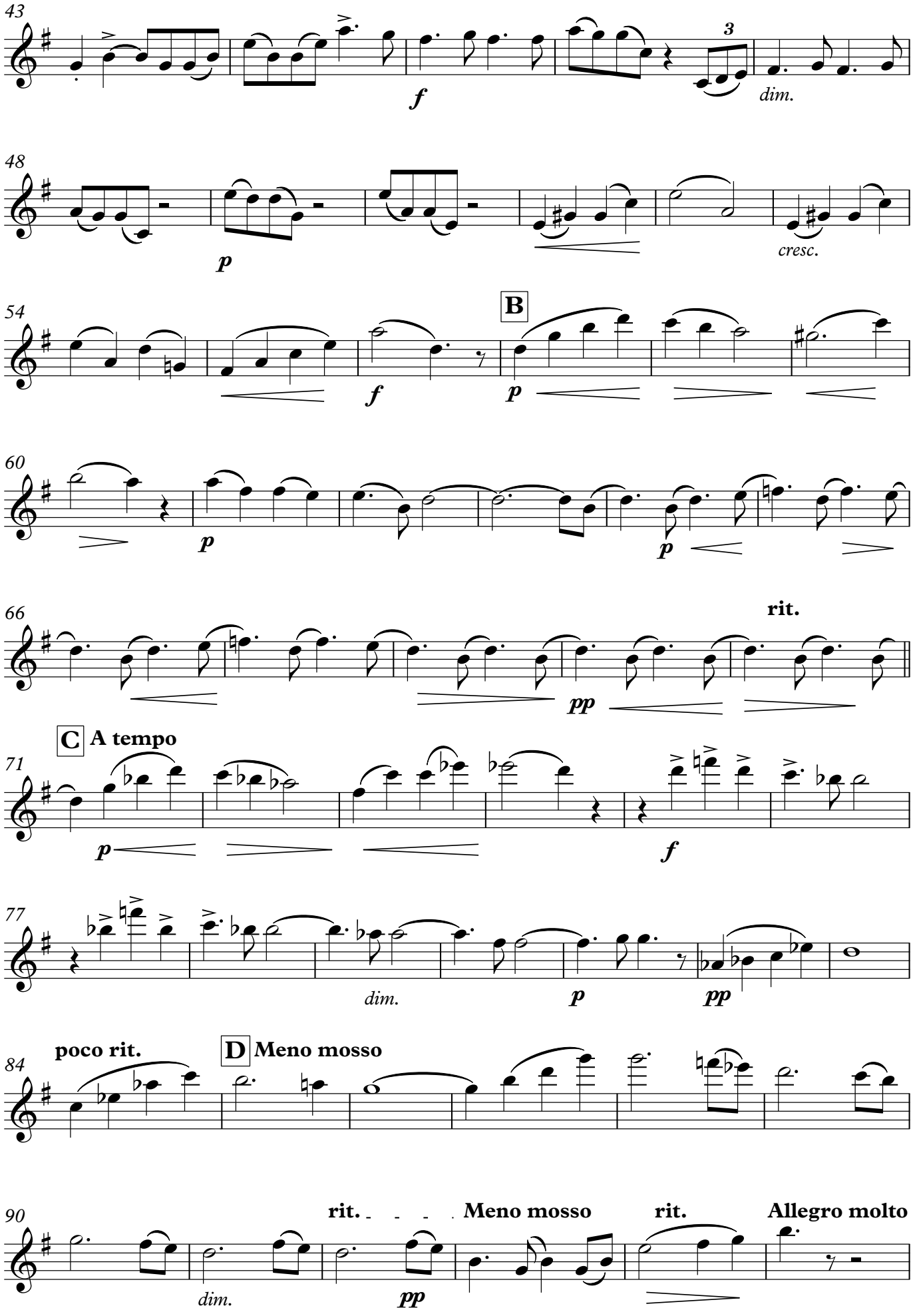
arco

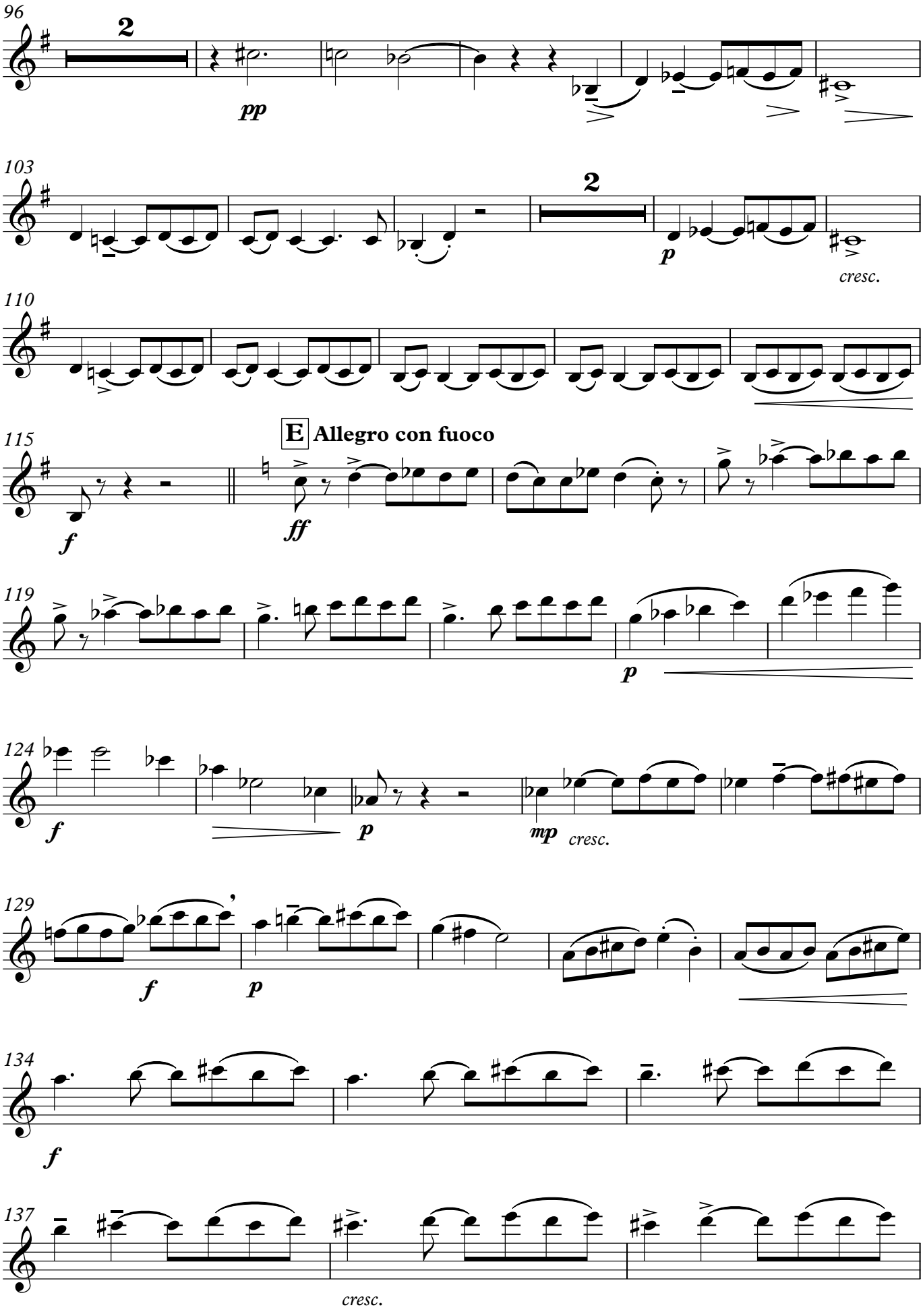
f

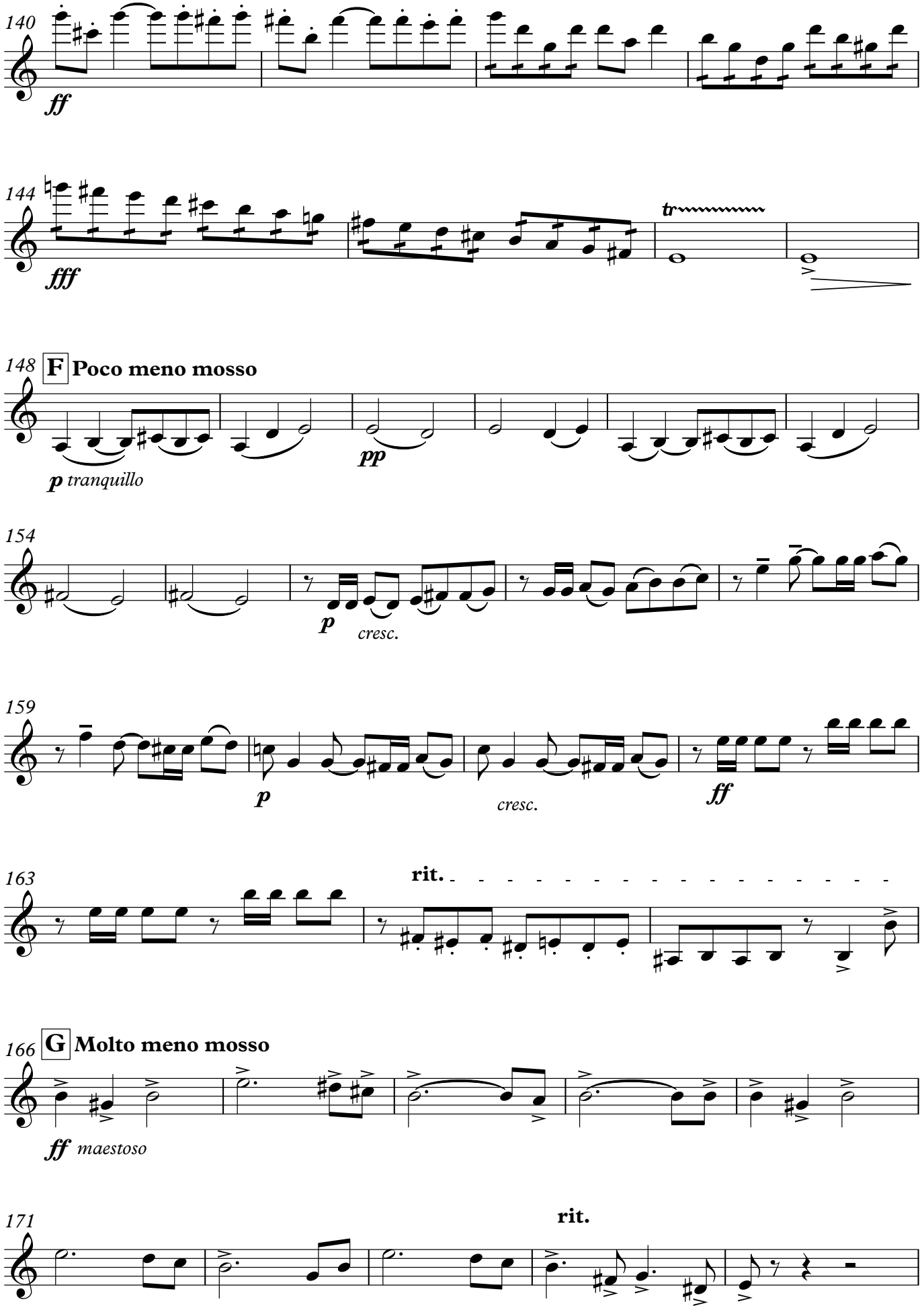
38

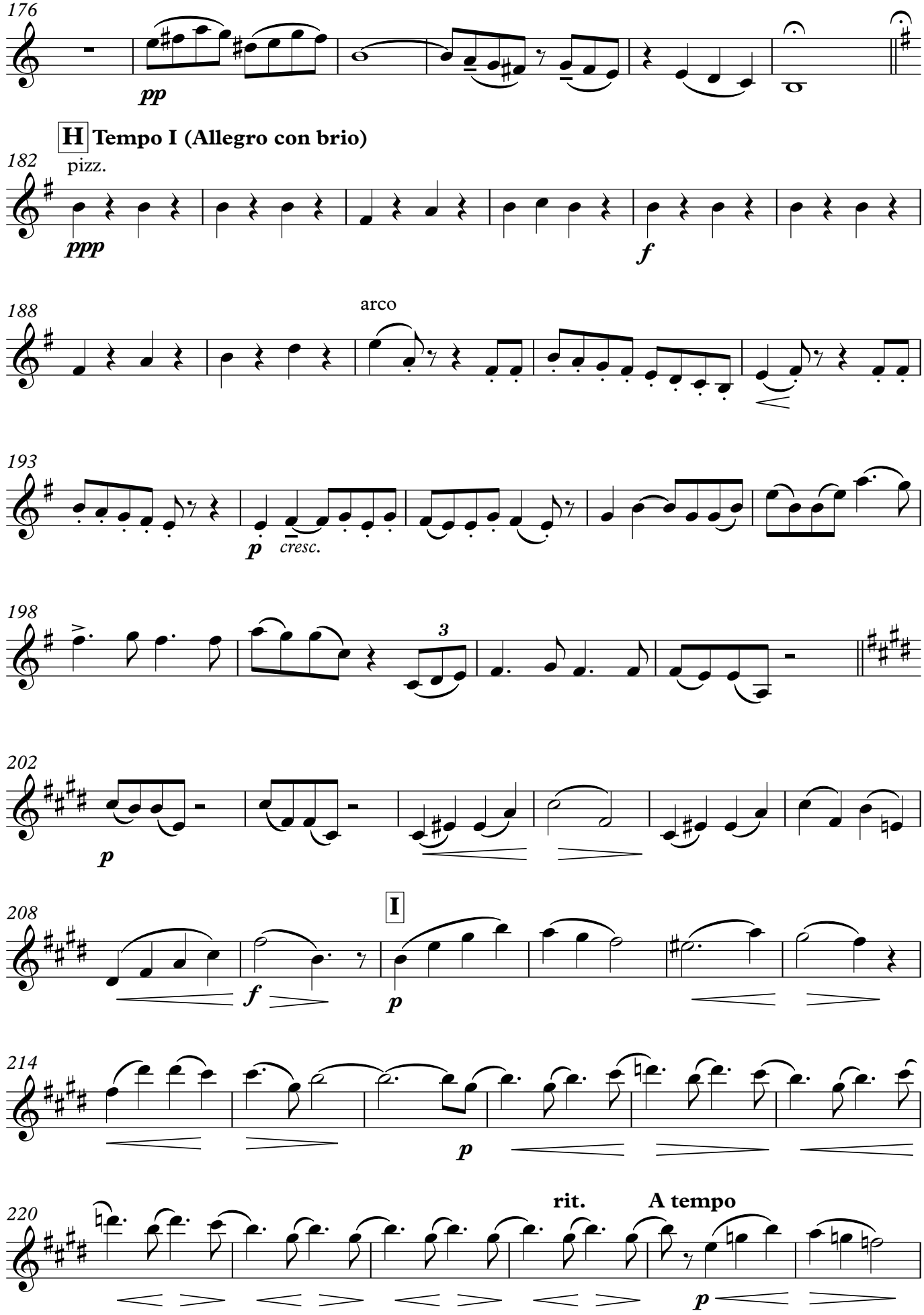
p

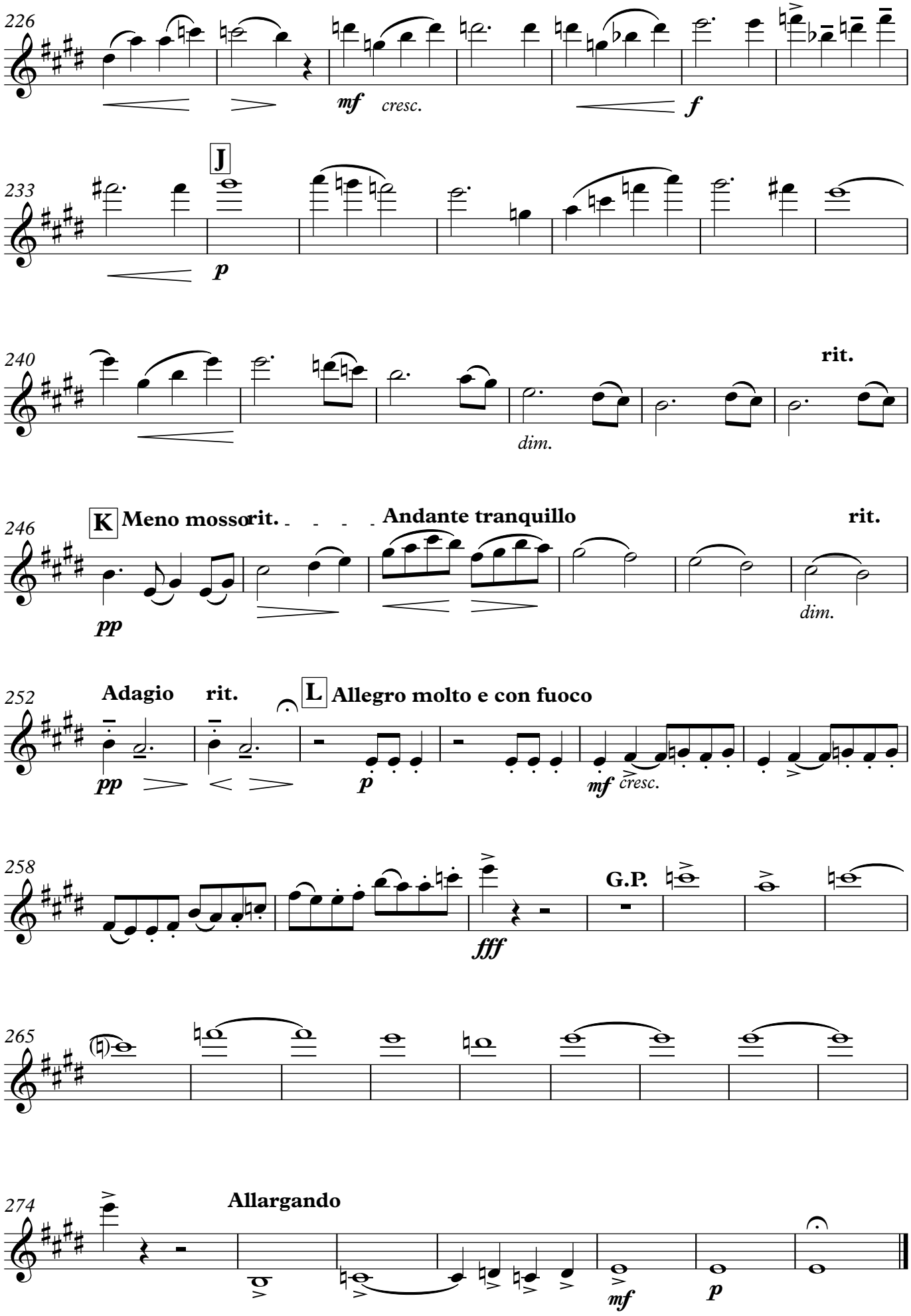
cresc.


43
f
dim.
48
p
cresc.
54
B
f
p
60
p
p
66
rit.
pp
C A tempo
71
p
f
77
dim.
p
pp
84
poco rit.
D Meno mosso
90
rit.
Meno mosso
rit.
Allegro molto
dim.
pp


96
2
pp
103
2
p
cresc.
110
115
E Allegro con fuoco
f
ff
119
p
124
f
p
mp
cresc.
129
f
p
134
f
137
cresc.


140
ff
144
fff
tr
148
F
Poco meno mosso
p tranquillo
pp
154
p
cresc.
159
p
cresc.
ff
163
rit.
166
G
Molto meno mosso
ff maestoso
171
rit.


176
pp
H Tempo I (Allegro con brio)
182
pizz.
ppp
f
188
arco
193
p
cresc.
198
3
202
p
208
I
f
p
214
p
220
rit.
A tempo
p


226
mf
cresc.
f
J
233
p
240
dim.
rit.
K
Meno mosso
rit.
Andante tranquillo
246
pp
dim.
rit.
Adagio
rit.
L
Allegro molto e con fuoco
252
pp
p
mf
cresc.
258
G.P.
fff
265
Allargando
274
mf
p

18

Violin II

Norman O'Neill

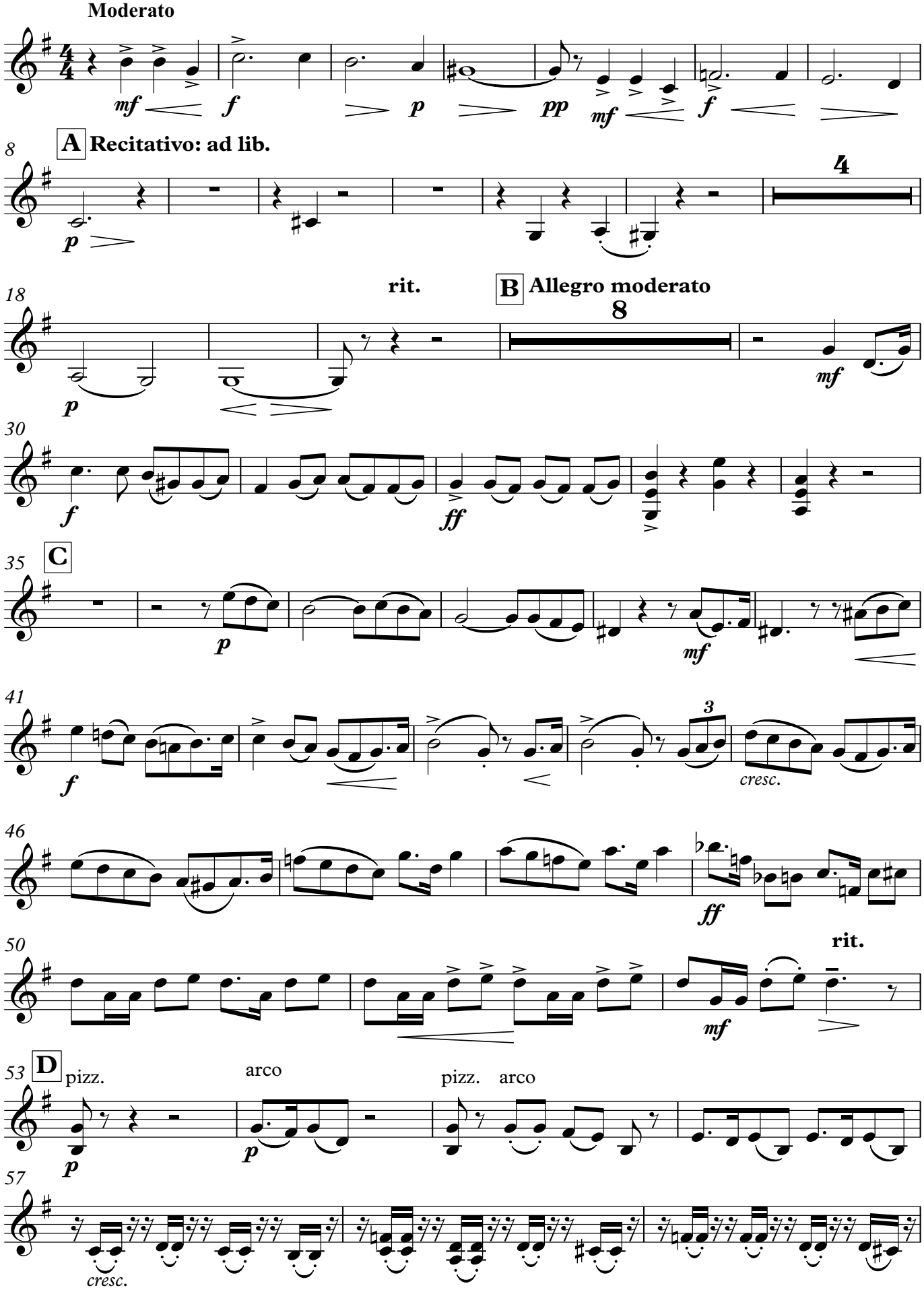
Piano Quintet in E Minor, Op.10 (1902-3)

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

Violin II

I

Norman O'Neill
(1875-1934)



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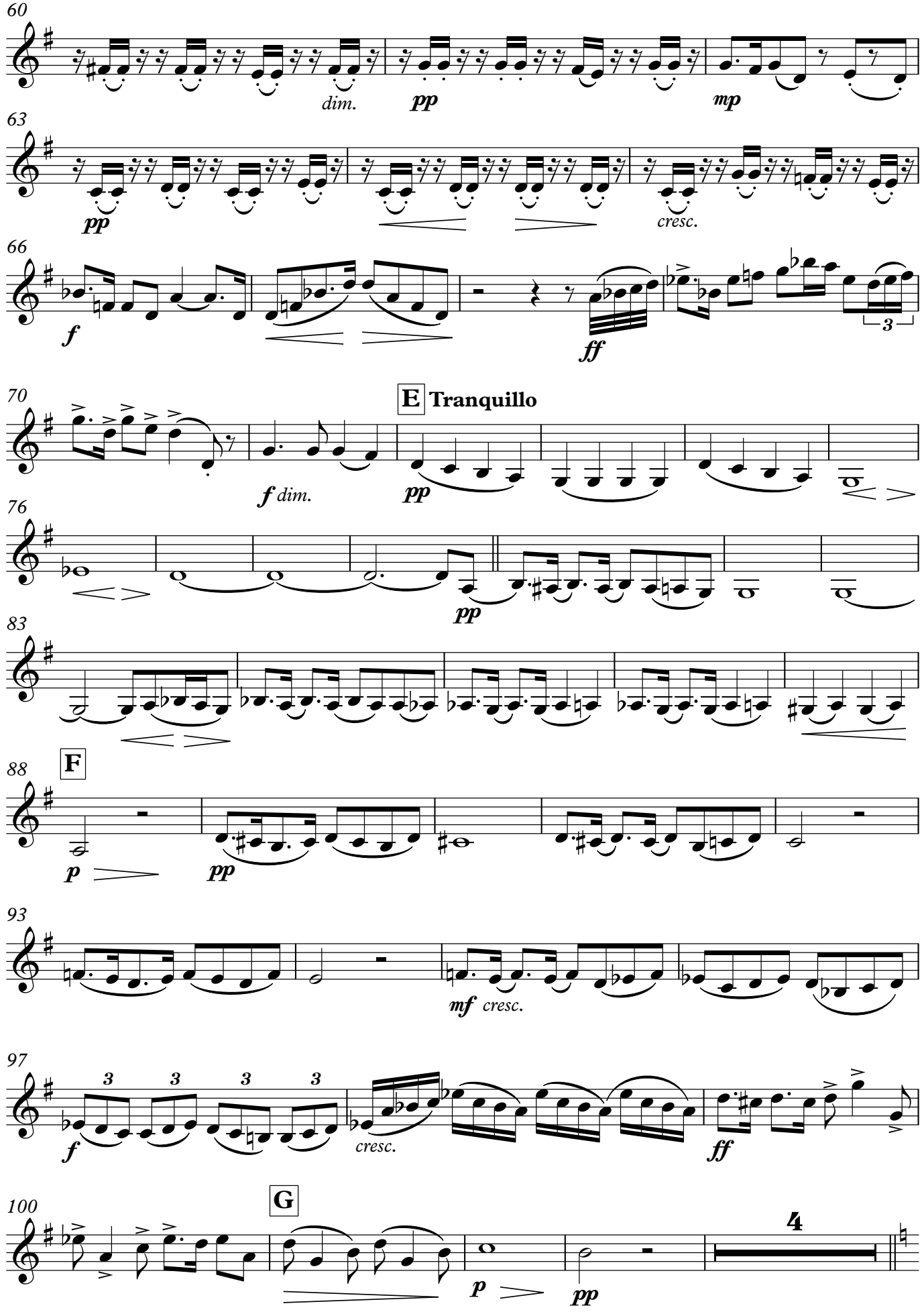

60
dim.
pp
mp
63
pp
cresc.
66
f
ff
70
E Tranquillo
f dim.
pp
76
pp
83
88
F
p
pp
93
mf cresc.
97
f
cresc.
ff
100
G
p
pp
4

108 **H**

mf

112

cresc.

115 **I**

mf

dim.

119

rit.

p

pp

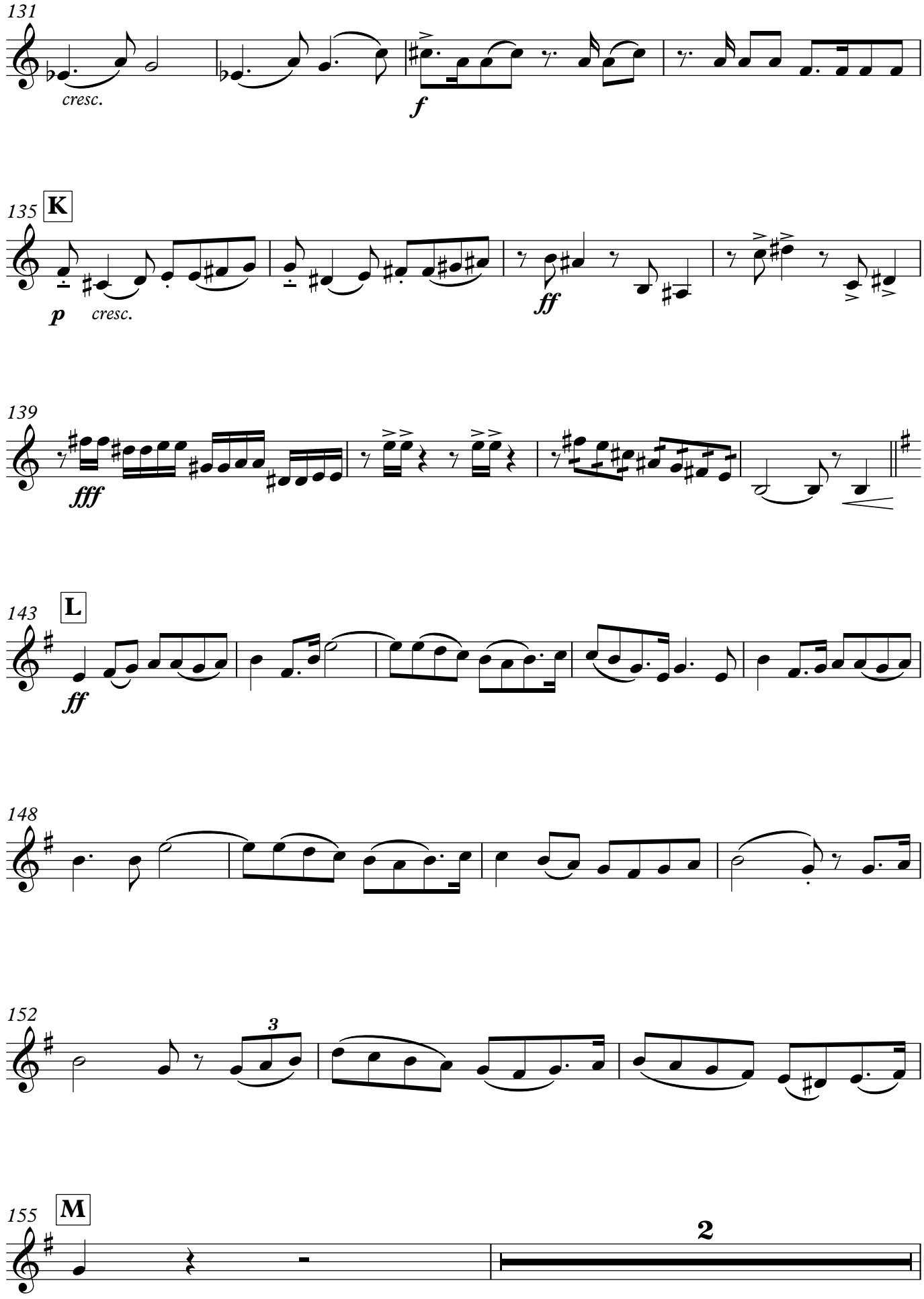
122 **J** **A tempo**

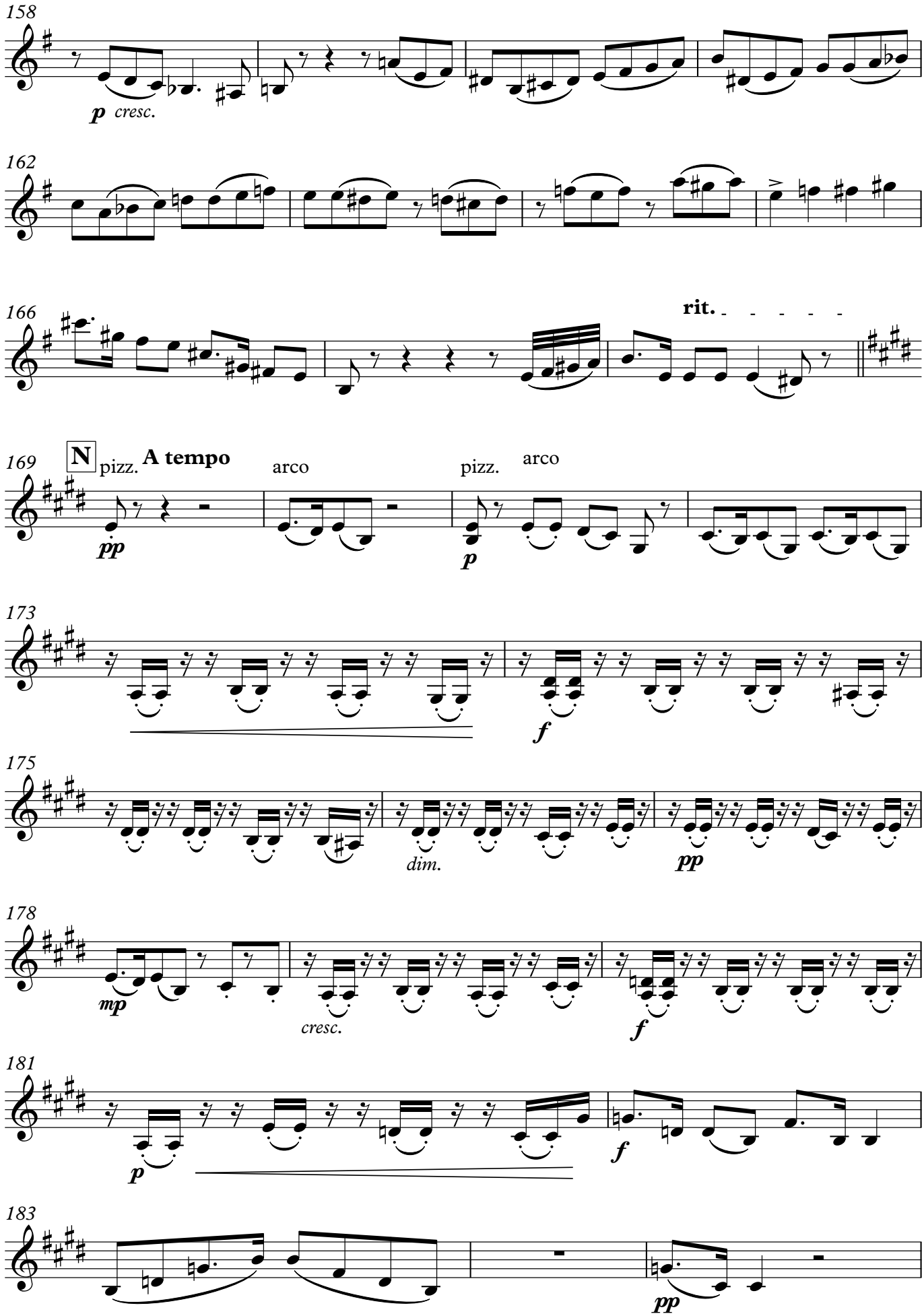
ppp

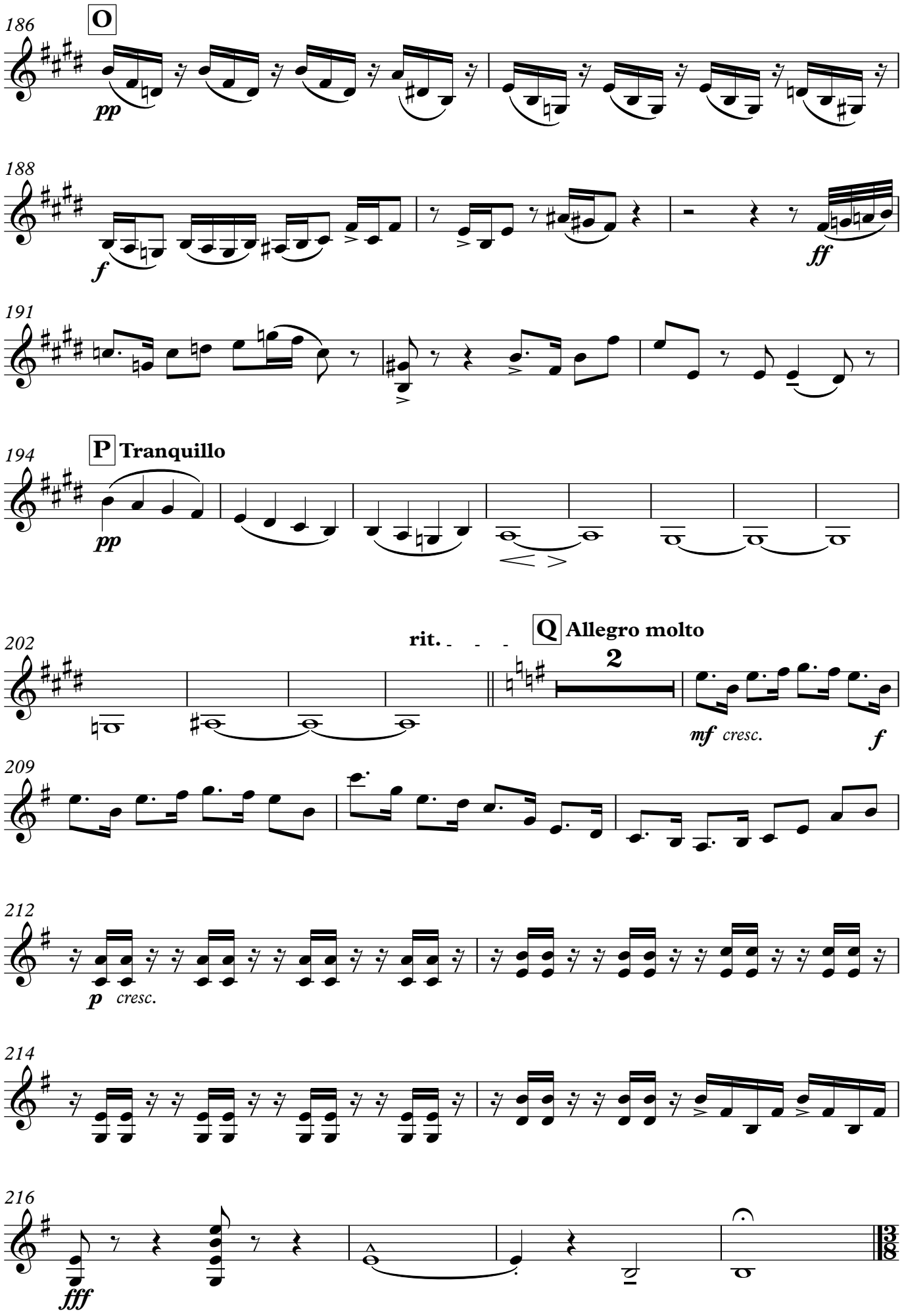
124

126

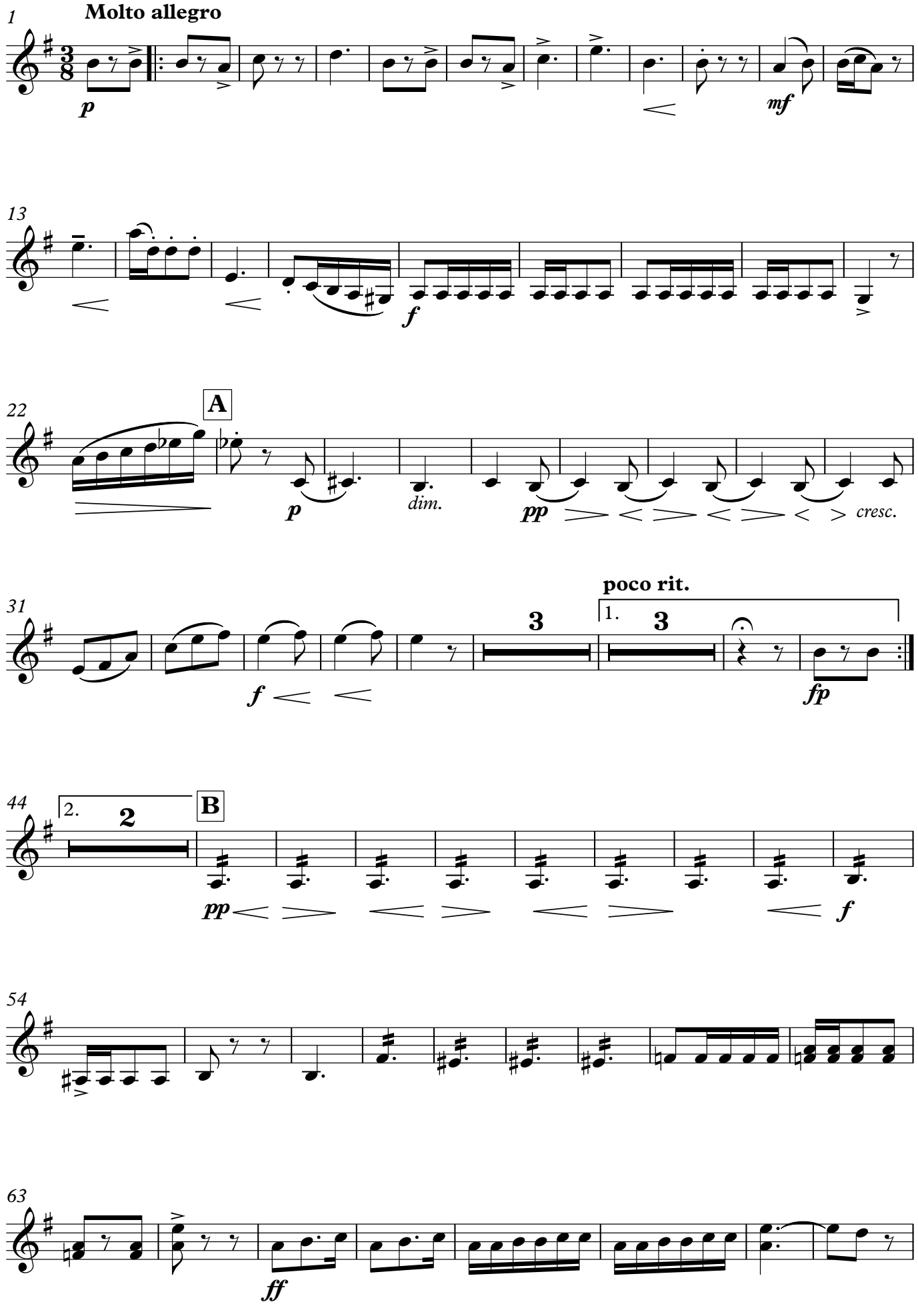
128

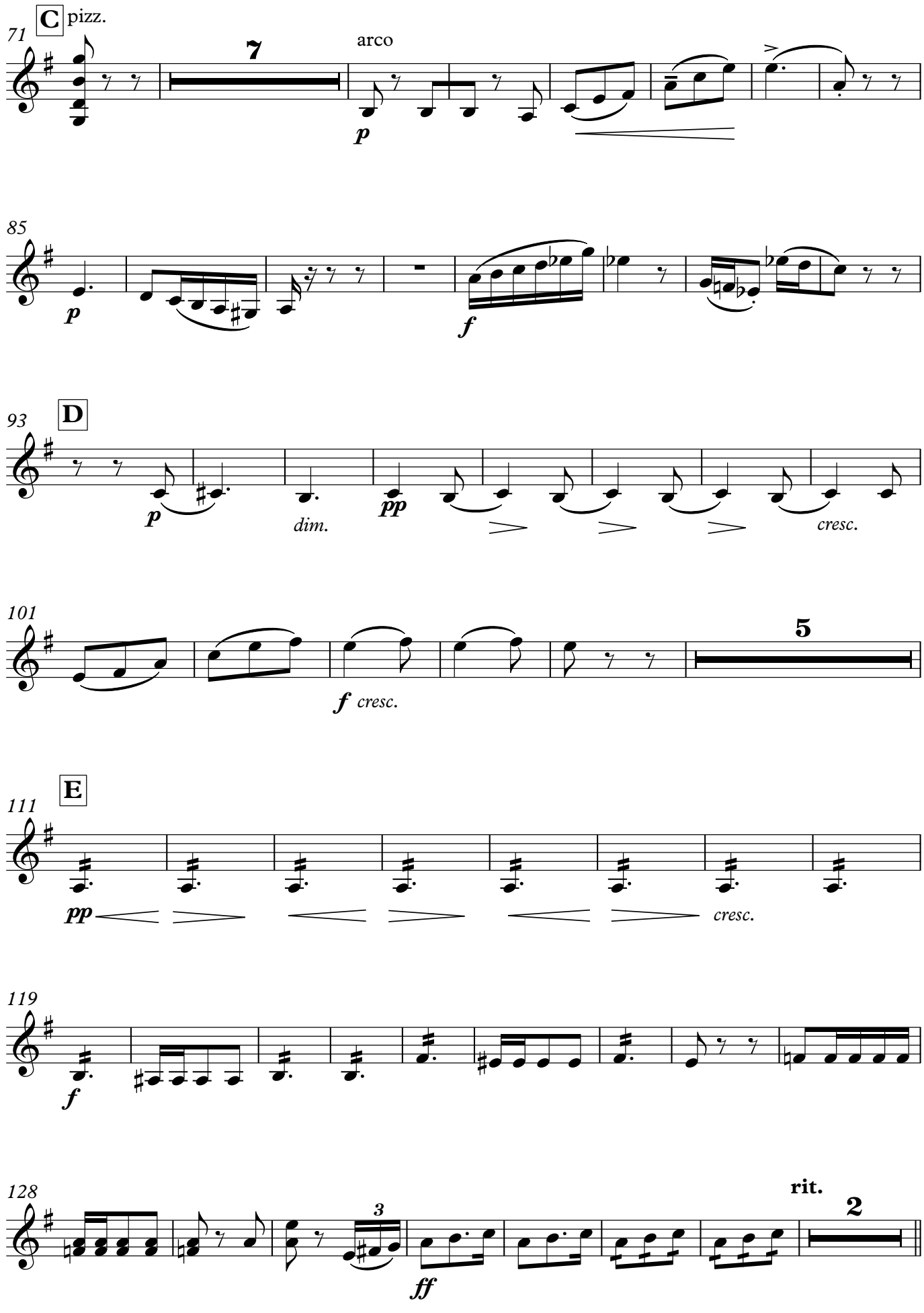

131
cresc.
f
135
K
p
cresc.
ff
139
fff
143
L
ff
148
152
3
155
M
2

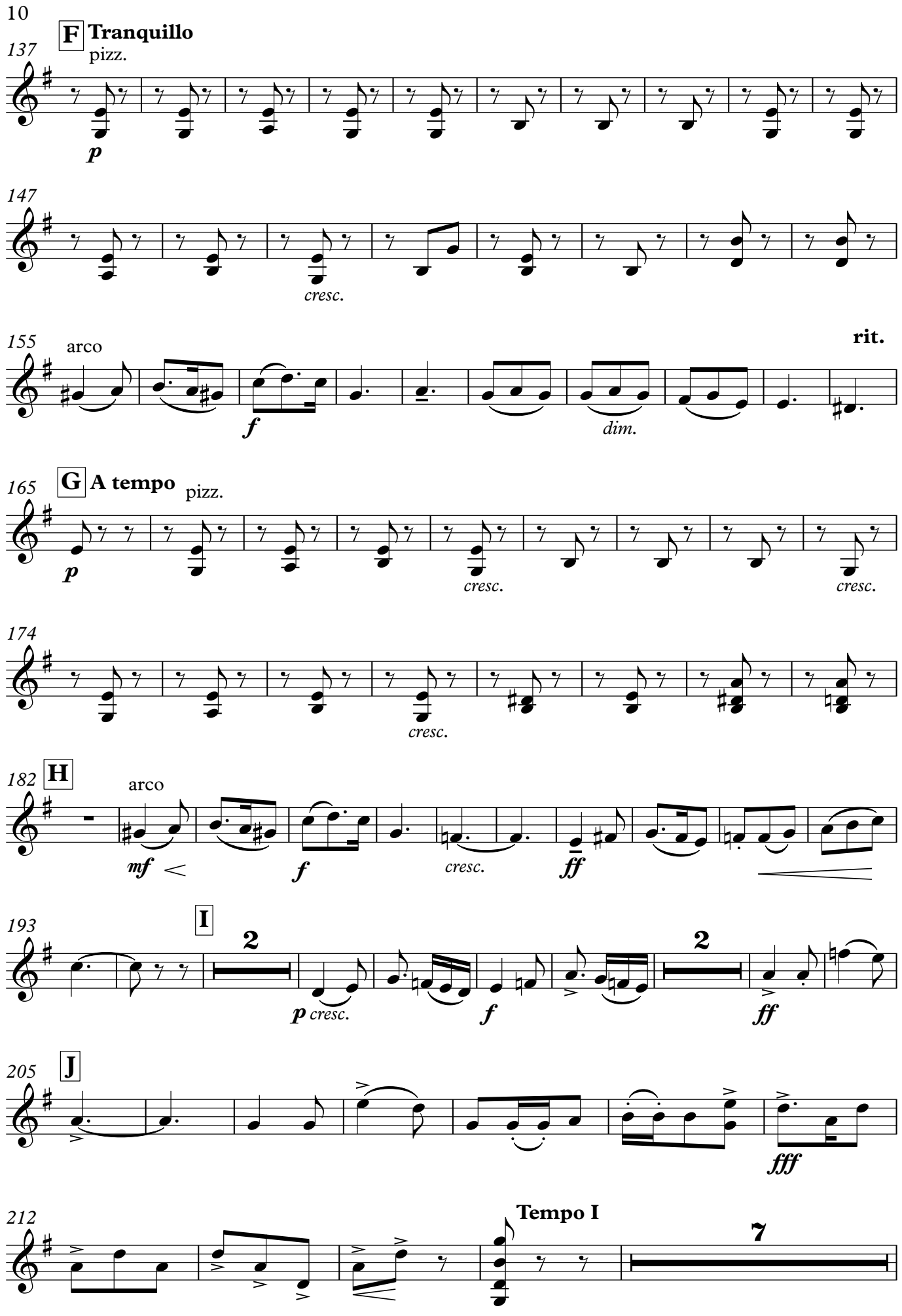

158
p cresc.
162
166
rit.
169
N
pizz.
A tempo
arco
pizz.
arco
pp
p
173
f
175
dim.
pp
178
mp
cresc.
f
181
p
f
183
pp

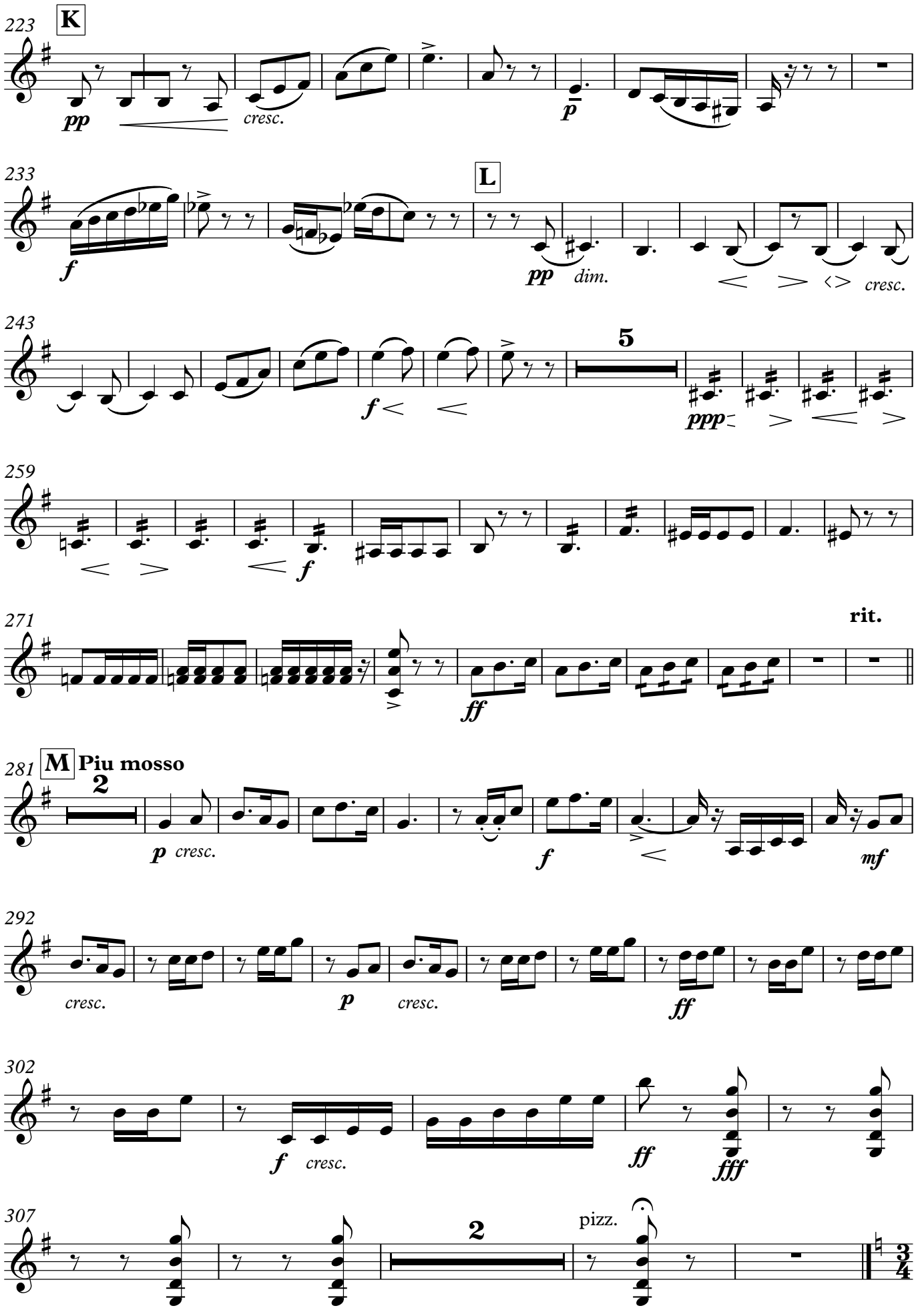

186
O
pp
188
f
ff
191
194
P Tranquillo
pp
202
rit.
Q Allegro molto
2
mf cresc.
f
209
212
p cresc.
214
216
fff

II


1
Molto allegro
p
mf
13
f
22
A
p
dim.
pp
cresc.
31
poco rit.
1.
3
3
f
fp
44
2.
2
B
pp
f
54
63
ff

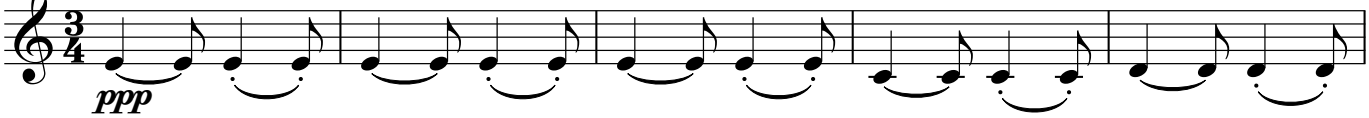

71
C
pizz.
7
arco
p
85
p
f
93
D
p
dim.
pp
cresc.
101
5
f
cresc.
111
E
pp
cresc.
119
f
128
3
ff
rit.
2


10
137
F
Tranquillo
pizz.
p
147
cresc.
155
arco
rit.
f
dim.
165
G
A tempo
pizz.
p
cresc.
cresc.
174
cresc.
182
H
arco
mf
f
cresc.
ff
193
I
2
p cresc.
f
2
ff
205
J
fff
212
Tempo I
7


223
K
pp
cresc.
p
233
L
f
pp
dim.
cresc.
243
5
f
ppp
259
f
271
rit.
ff
281
M
Piu mosso
2
p
cresc.
f
mf
292
cresc.
p
cresc.
ff
302
f
cresc.
ff
fff
307
2
pizz.

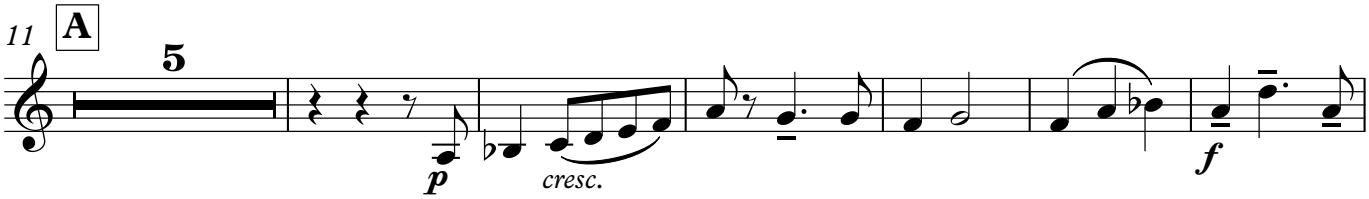
III: Romance

1 **Andante con sentimento**
(arco)

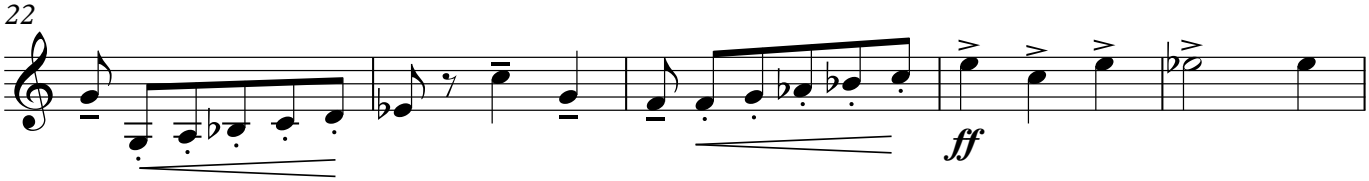


6

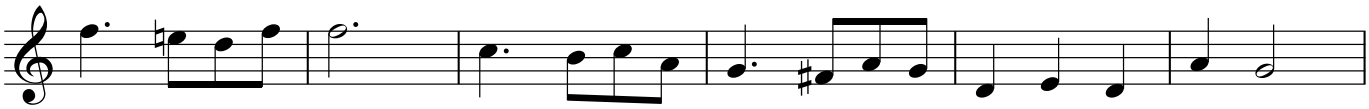
11 **A**



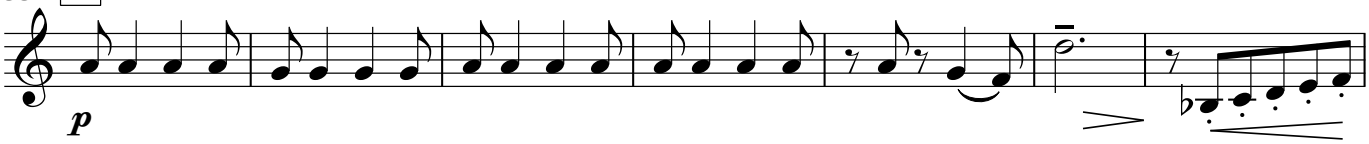
22



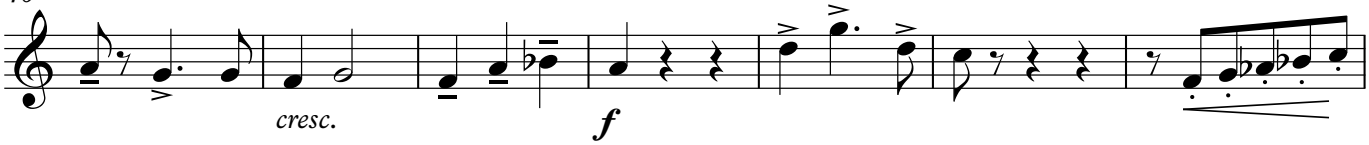
27



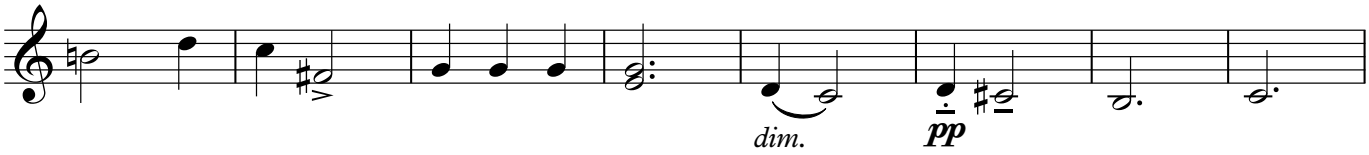
33 **B**



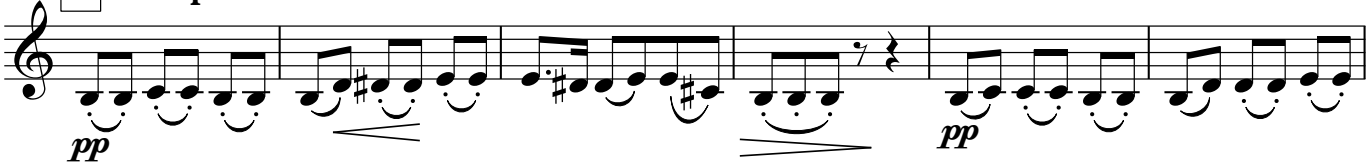
40

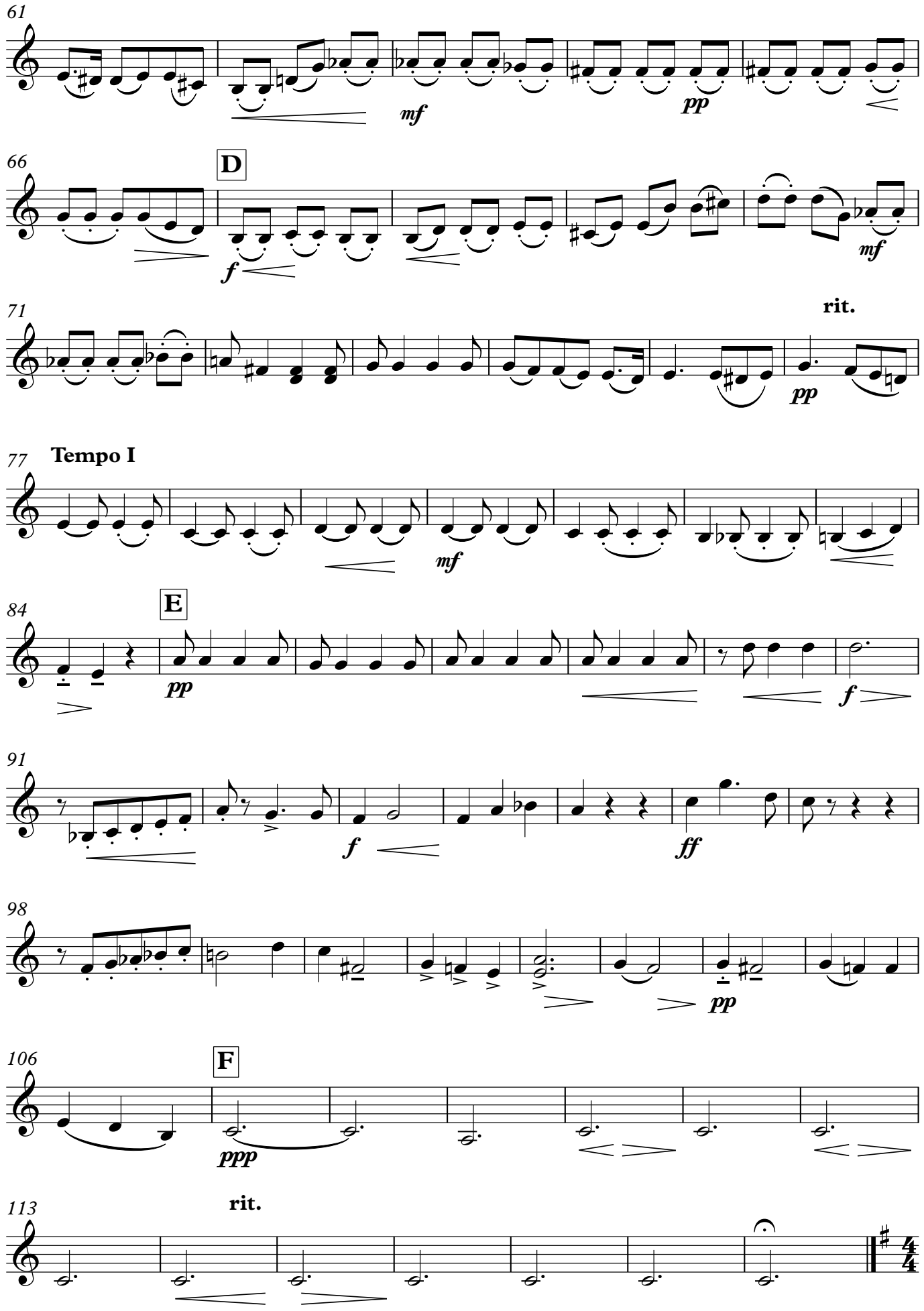


47

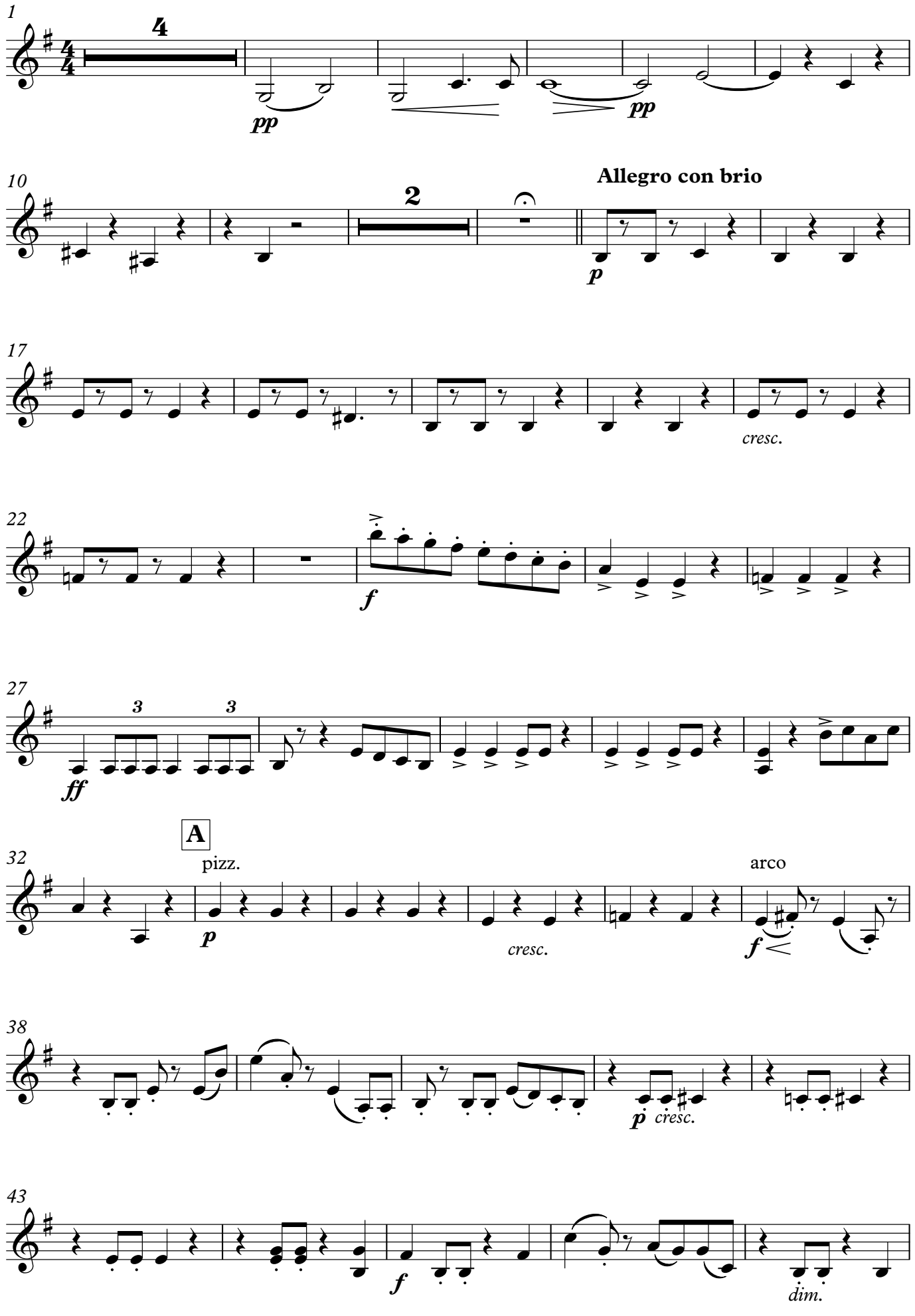


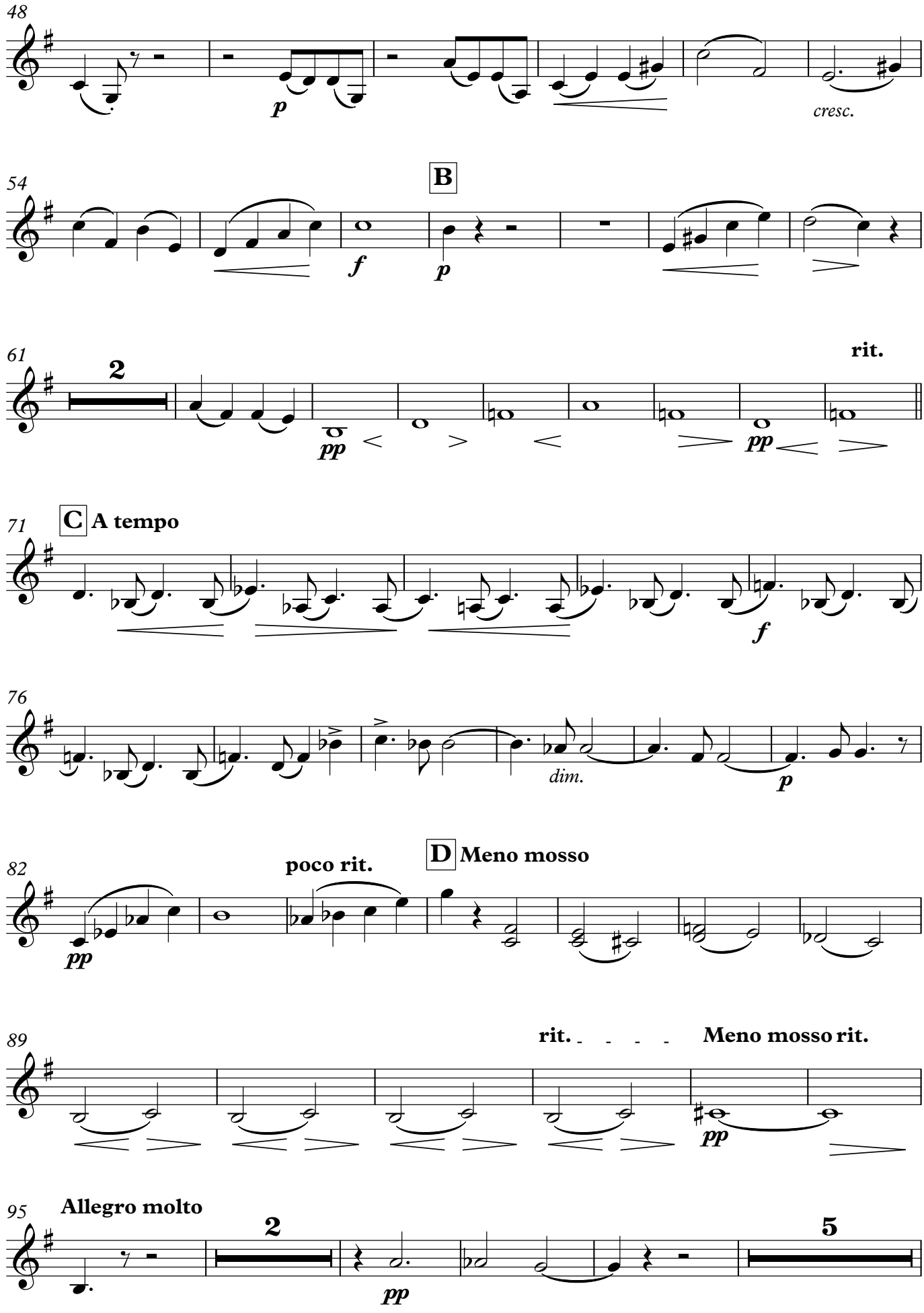
55 **C** **Poco piu mosso**




61
mf
pp
66
D
f
mf
71
rit.
pp
77
Tempo I
mf
84
E
pp
f
91
f
ff
98
pp
106
F
ppp
113
rit.

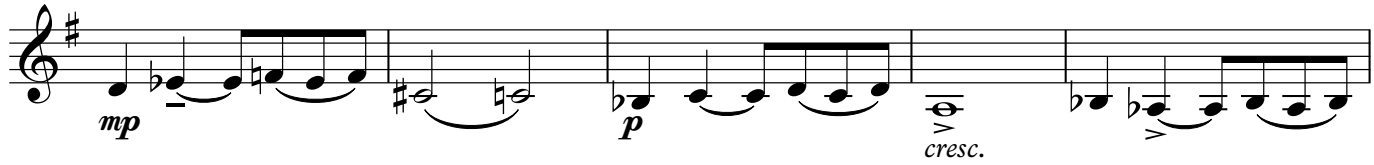
14


1
4
pp
pp
10
2
Allegro con brio
p
17
cresc.
22
f
27
3
3
ff
A
32
pizz.
p
cresc.
arco
f
38
p
cresc.
43
f
dim.


48
p
cresc.
54
B
f
p
61
2
pp
rit.
pp
71
C A tempo
f
76
dim.
p
82
poco rit.
D Meno mosso
pp
89
rit.
Meno mosso rit.
pp
95
Allegro molto
2
pp
5

16

106



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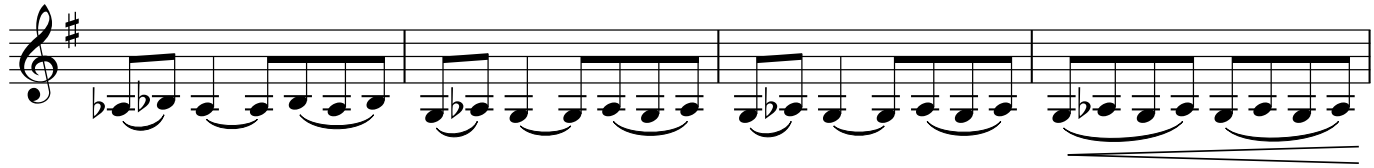

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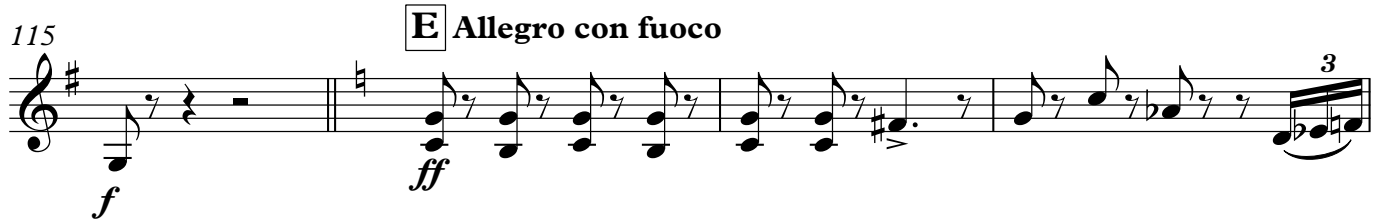

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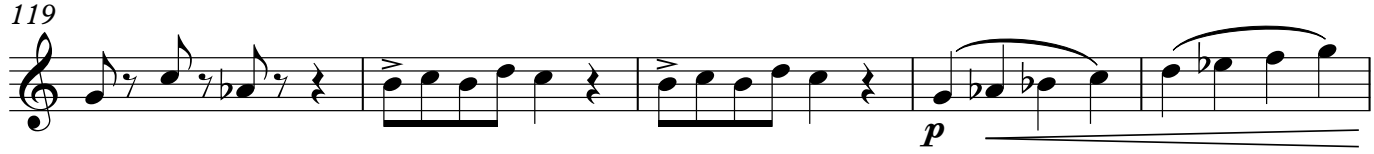

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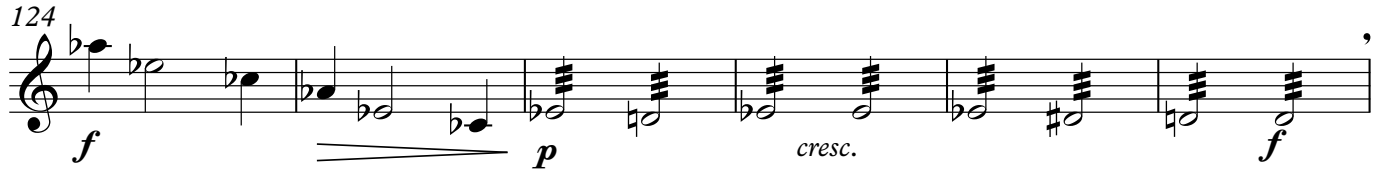

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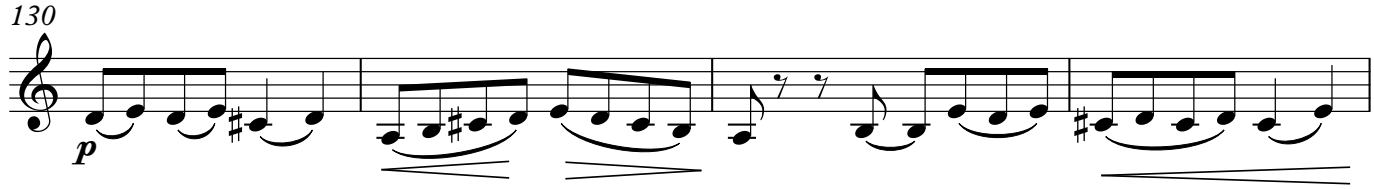

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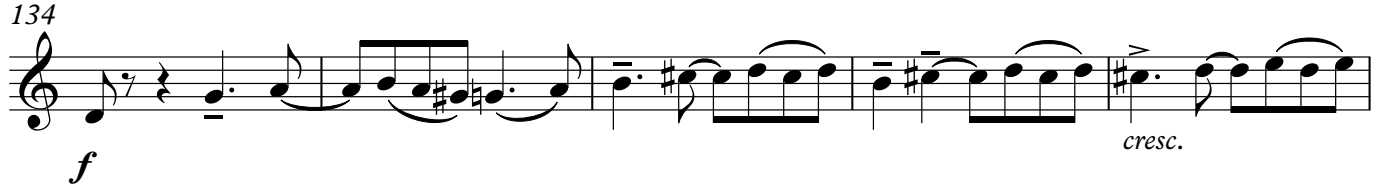

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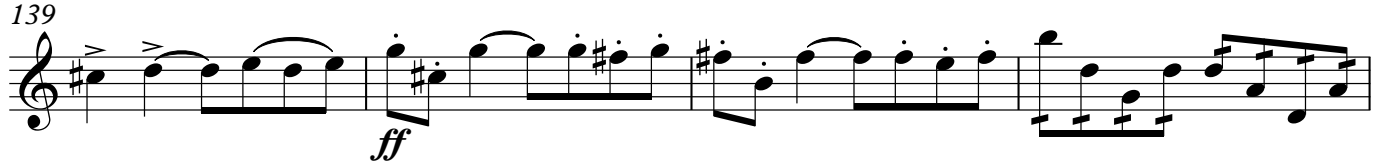
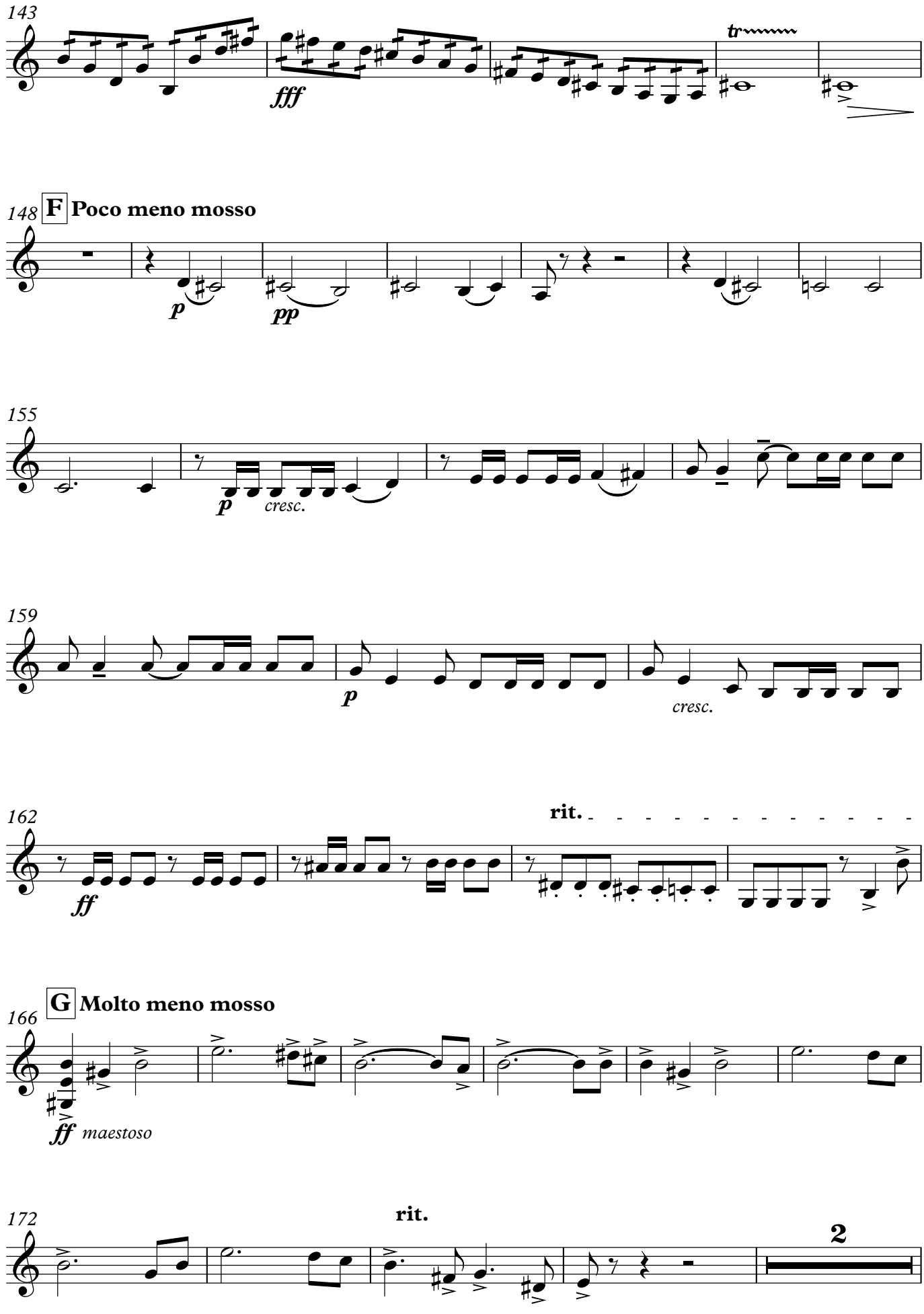



143
fff
tr
148
F
Poco meno mosso
p
pp
155
p
cresc.
159
p
cresc.
162
rit.
ff
166
G
Molto meno mosso
ff
maestoso
172
rit.
2

18

178

pp

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

182

pizz.

ppp

f

188

arco

193

p *cresc.*

198

202

pizz.

p

arco

208

I

f

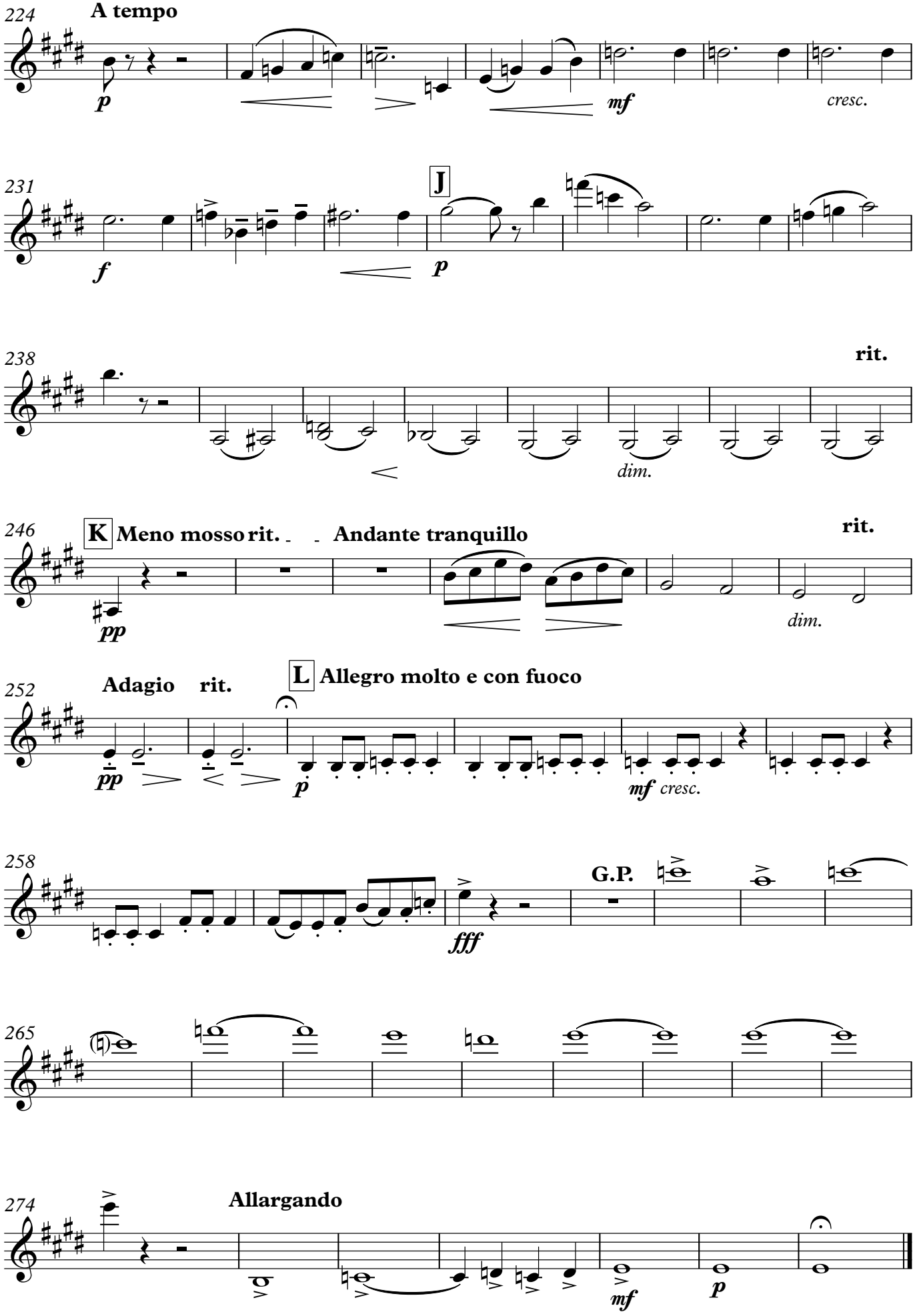
p

2

216

rit.

p espress.


224
A tempo
p
mf
cresc.
231
J
f
p
238
rit.
dim.
246
K
Meno mosso
rit.
Andante tranquillo
rit.
pp
dim.
252
Adagio
rit.
L
Allegro molto e con fuoco
pp
p
mf
cresc.
258
G.P.
fff
265
274
Allargando
mf
p

20

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

mf *f* *p* *pp* *mf* *f*

8 **A** **Recitativo: ad lib.**

p

14 **rit.**

mp

21 **B** **Allegro moderato**

8

mf *f* *ff*

33 **C**

4

pizz. arco

mf *f*

41

f *f*

45

cresc.

49 **rit.**

ff

53 **D** pizz. arco pizz.

p *p*

57 arco

cresc.

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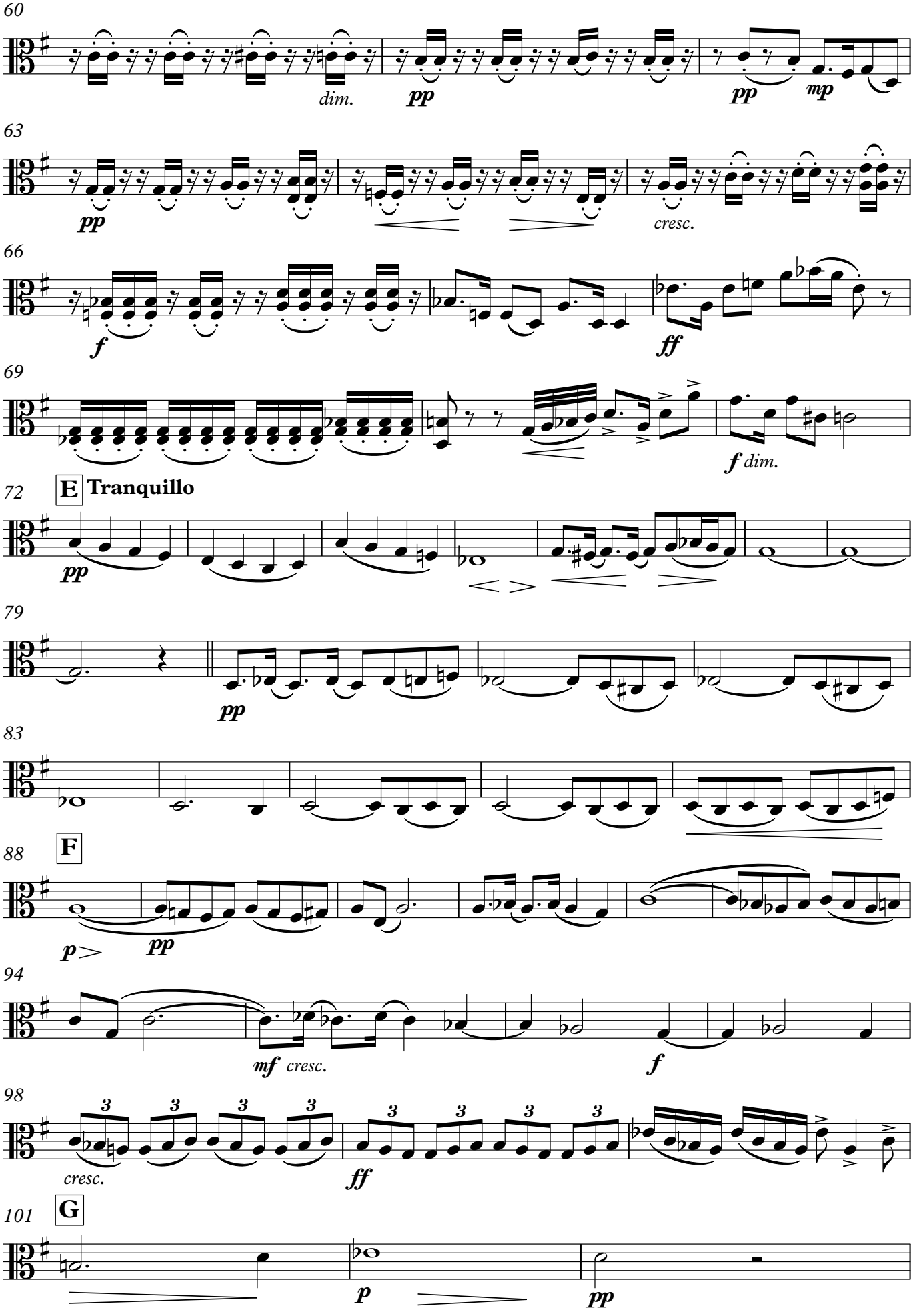
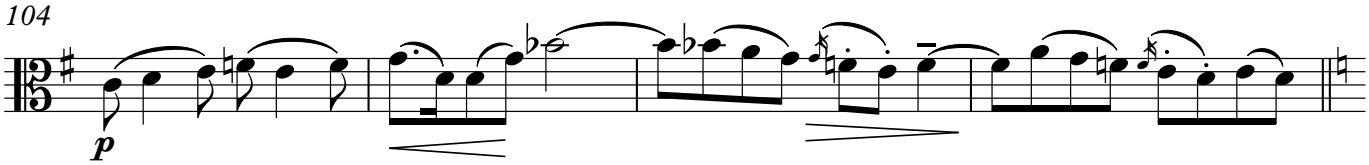
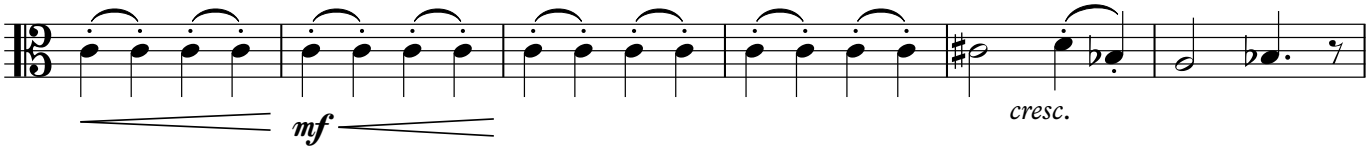

60
dim.
pp
pp
mp
63
pp
cresc.
66
f
ff
69
f dim.
72
E
Tranquillo
pp
79
pp
83
88
F
p
pp
94
mf cresc.
f
98
cresc.
ff
101
G
p
pp

4

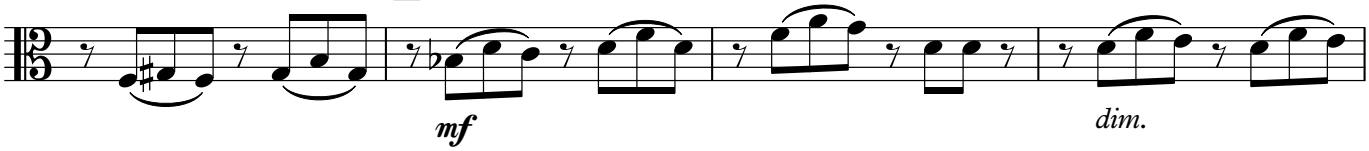
104



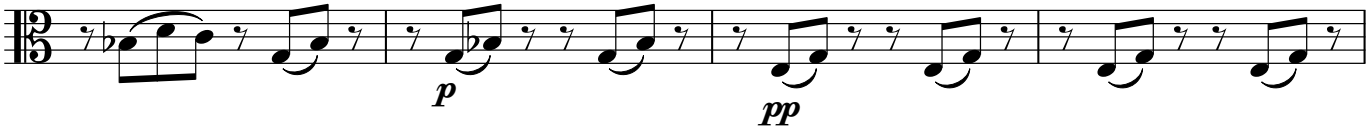
108 **H**



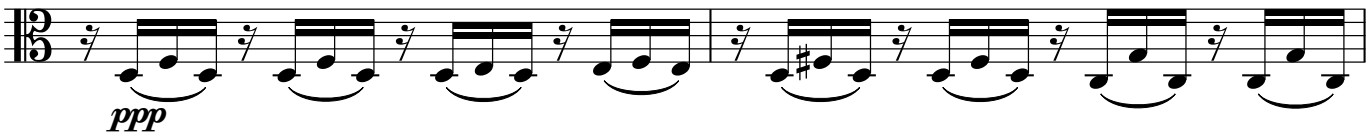
114 **I**



118 **rit.**

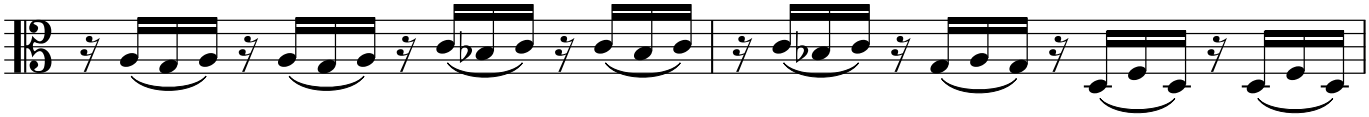


122 **J** **A tempo**



124

127



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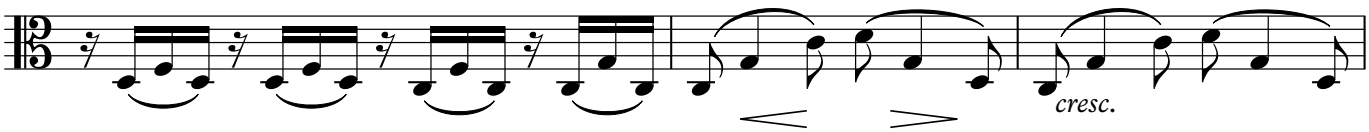
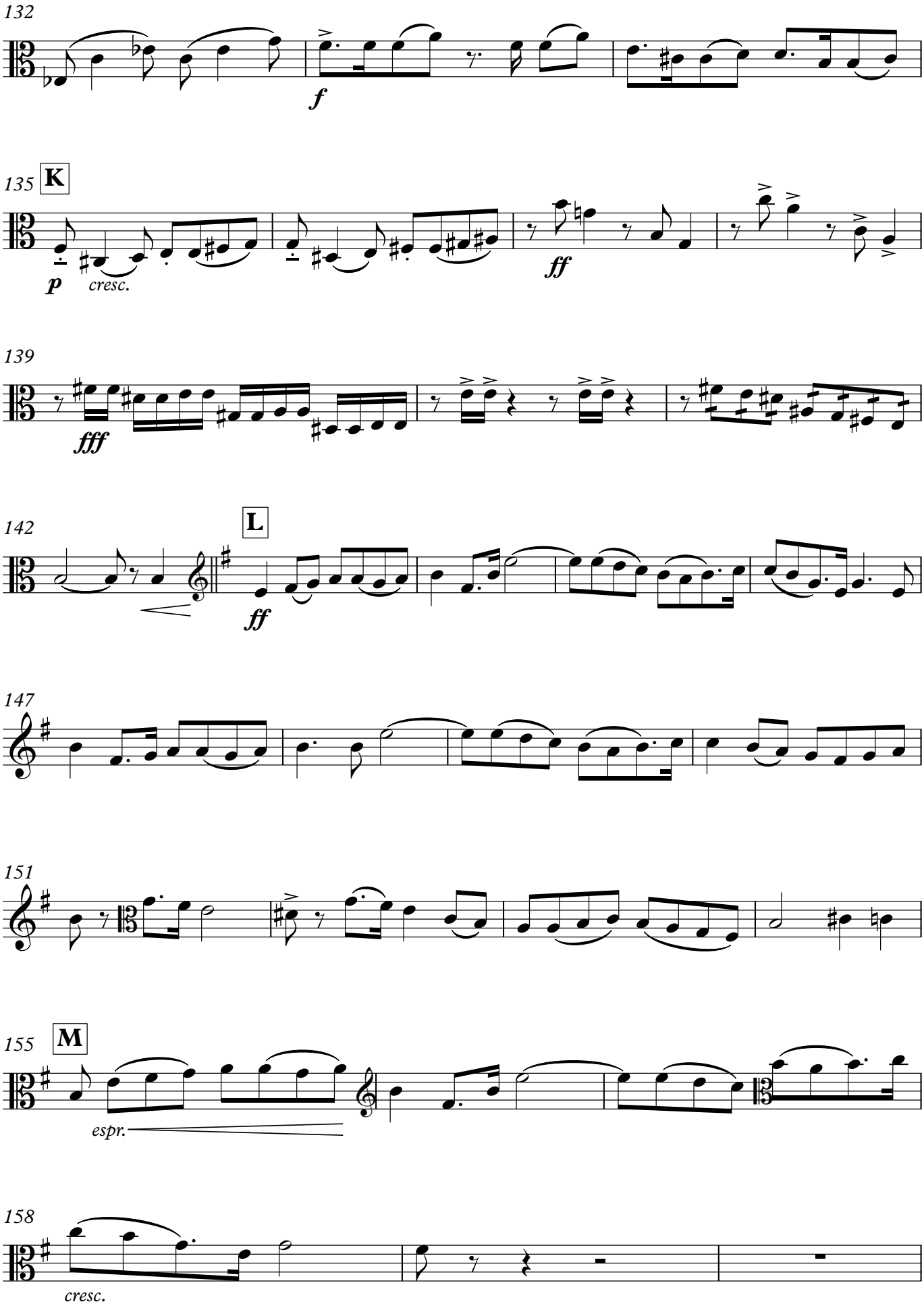
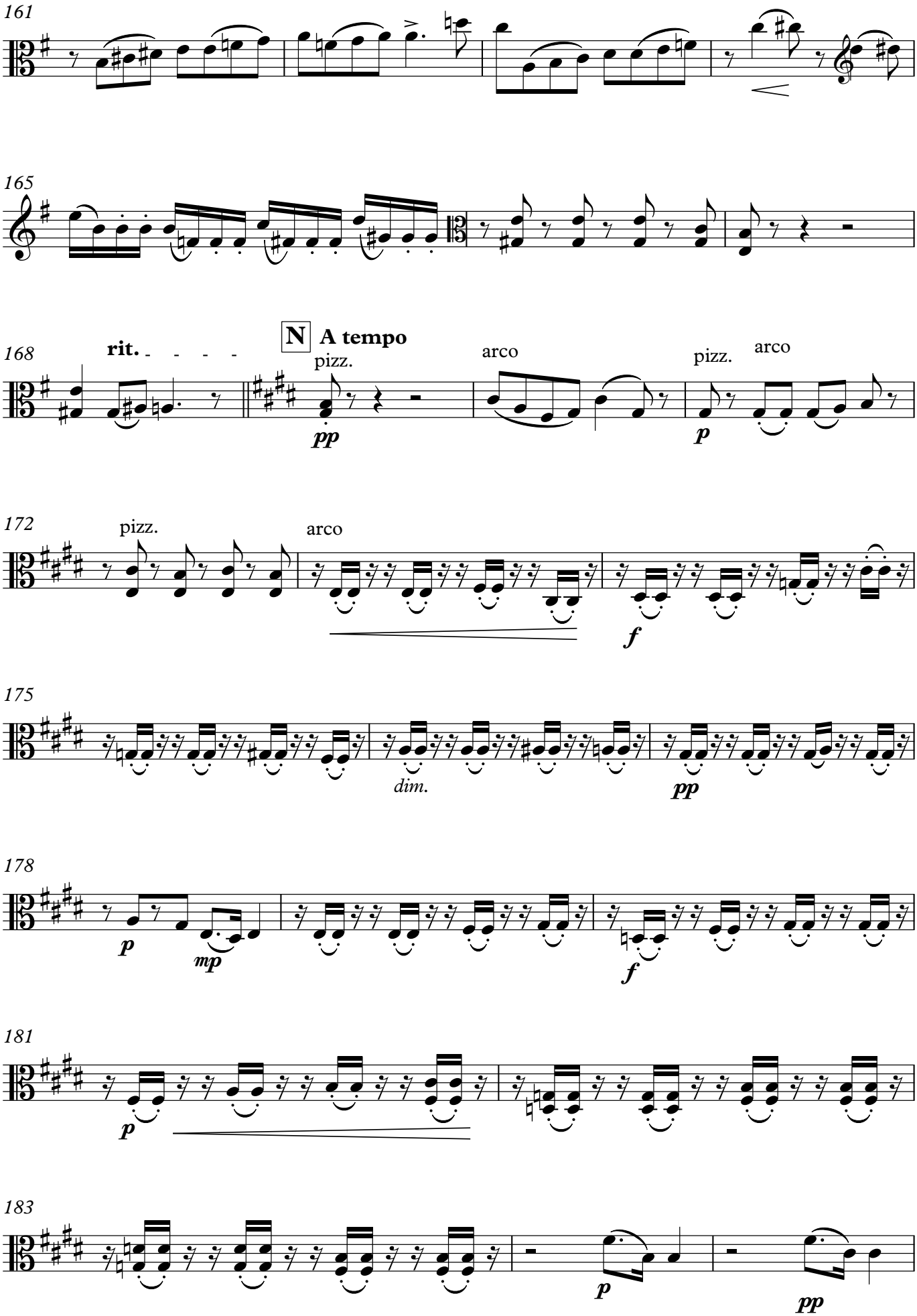



132
f
135
K
p
cresc.
ff
139
fff
142
L
ff
147
151
155
M
espr.
158
cresc.


161
165
168
rit.
N
A tempo
pizz.
arco
pizz.
arco
pp
p
172
pizz.
arco
f
175
dim.
pp
178
p
mp
f
181
p
183
p
pp

186 **O**

pp *f*

190

ff 3

194 **P** **Tranquillo**

pp

199 **rit.**

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

pp cresc. *mf cresc.* *f*

210

p cresc.

213

216

fff

8

II

1 **Molto allegro**

p *mf*

12

f

21 **A**

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

32 **poco rit.**

1. 2.

f *fp*

B

pp *f*

56

64

ff

C

71

p

85

p *f*

93 **D**

p *pp* *cresc.* *f* *cresc.*

106

E

5

pp *cresc.* *f*

123

ff

133

rit.

F **Tranquillo**

pizz.

2

p

144

cresc.

154

rit.

3

f

G **A tempo**

165

pizz.

p *cresc.* *cresc.*

174

cresc.

182

H

arco

f *cresc.*

188

ff

10

195 **I**

2

p cresc.

2

f cresc.

203 **J**

2

ff

210

tr

cresc.

215 **Tempo I**

7

K

pp

cresc.

227

p

f

234

L

pp *dim.*

240

cresc.

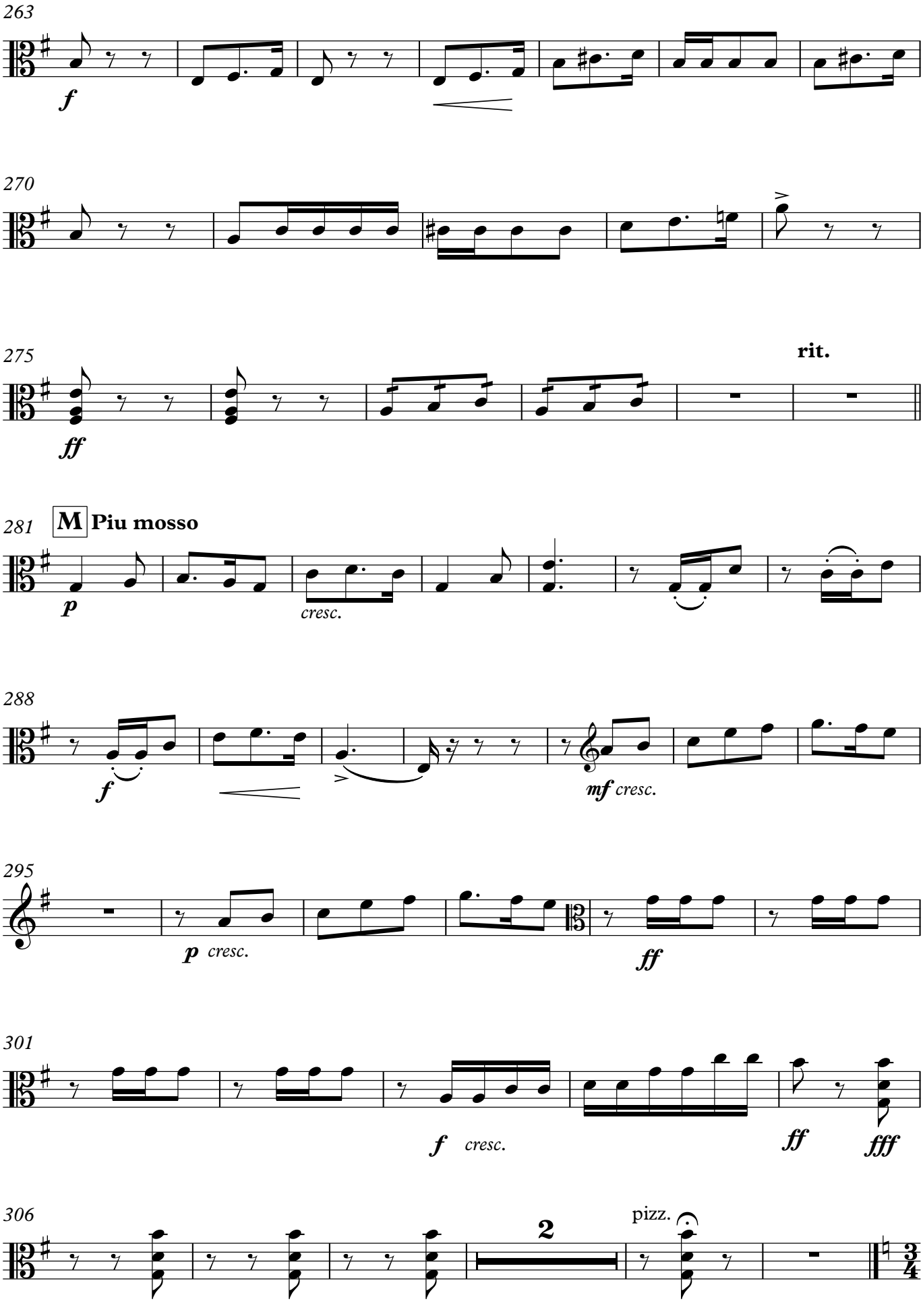
247

f

5

ppp

257


263
f
270
275
rit.
ff
281
M
Piu mosso
p
cresc.
288
f
mf
cresc.
295
p
cresc.
ff
301
f
cresc.
ff
fff
306
2
pizz.

III: Romance

Andante con sentimento

1 (arco)

ppp

6

f

11 **A**

3

p *cresc.* *mf* *mf*

21

ff

27

33 **B**

p

40

3

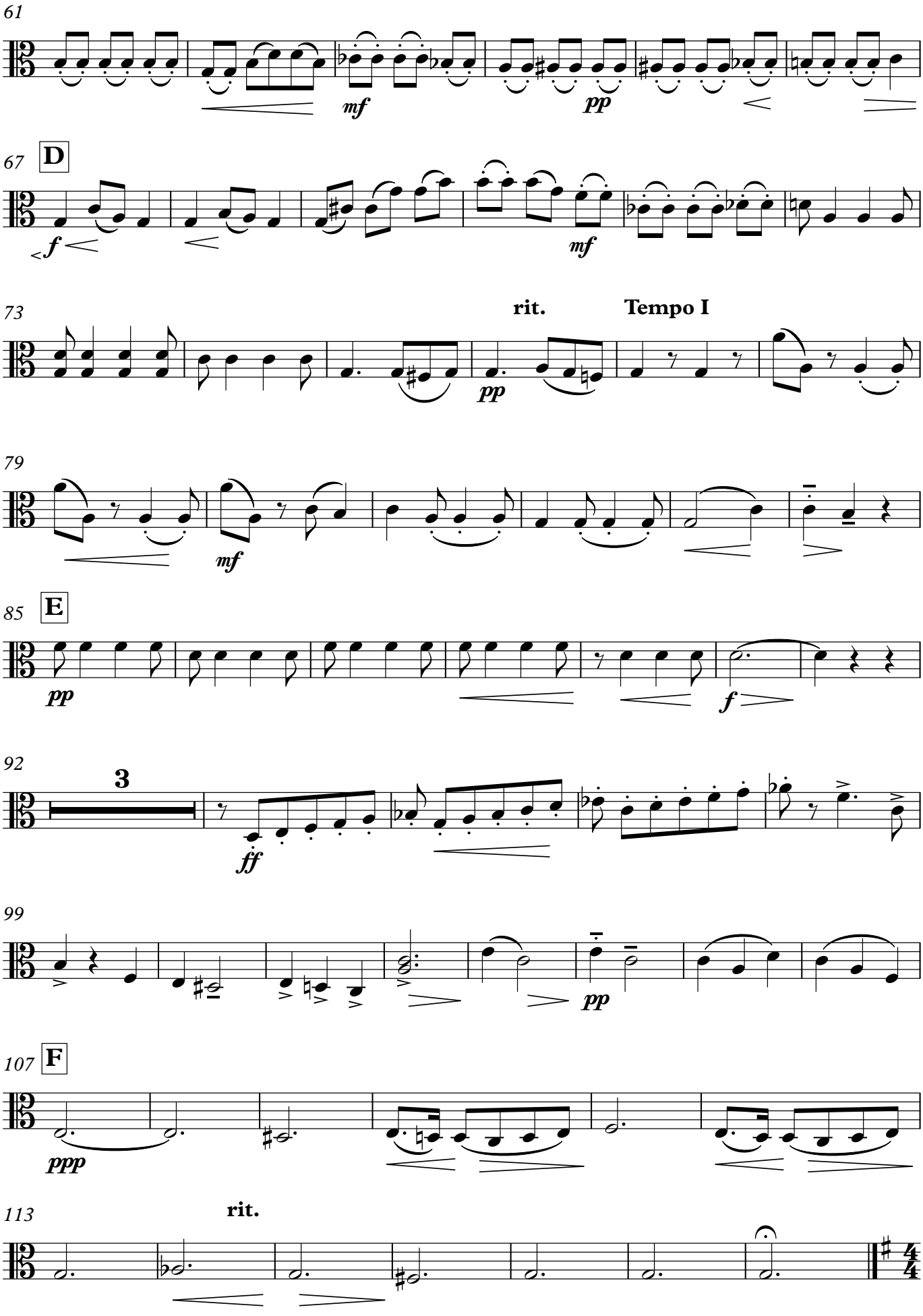
f

47

dim. *pp*

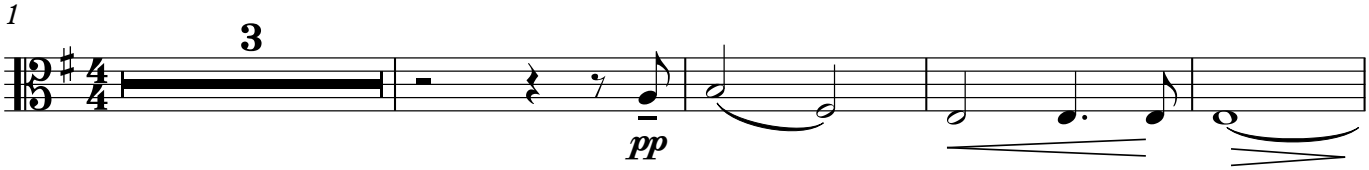
55 **C** **Poco piu mosso**

pp *pp*


61
mf
pp
67
D
f
mf
73
rit.
Tempo I
pp
79
mf
85
E
pp
f
92
3
ff
99
pp
107
F
ppp
113
rit.

14

1



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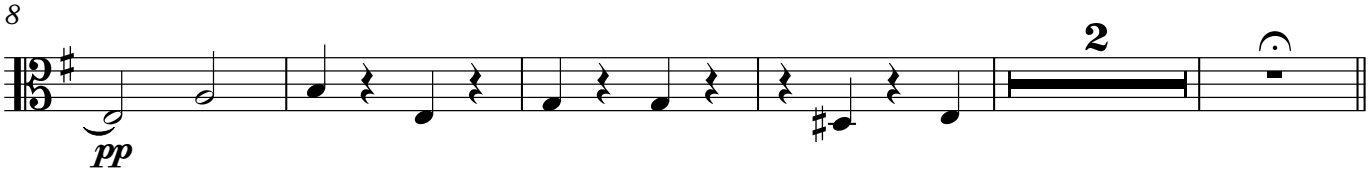
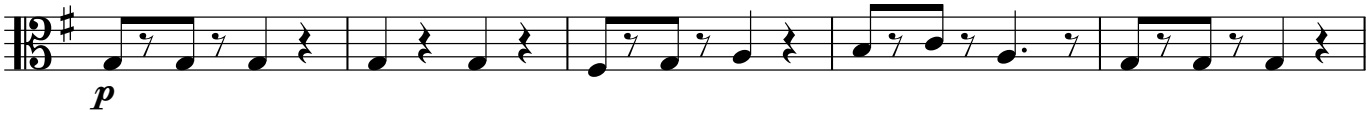


15 **Allegro con brio**



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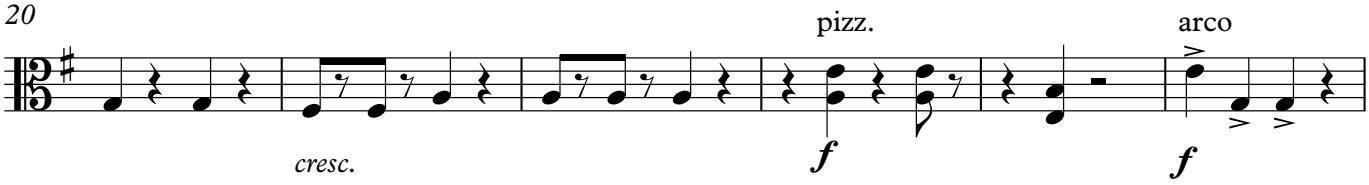

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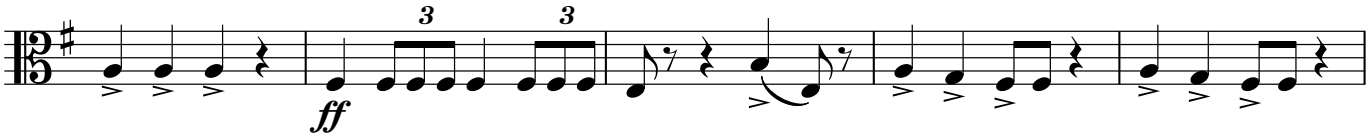
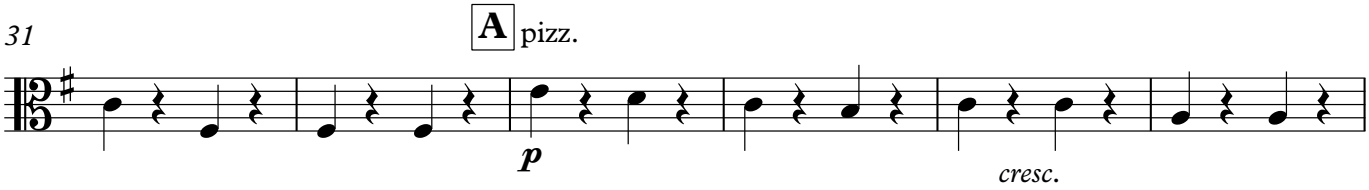


31



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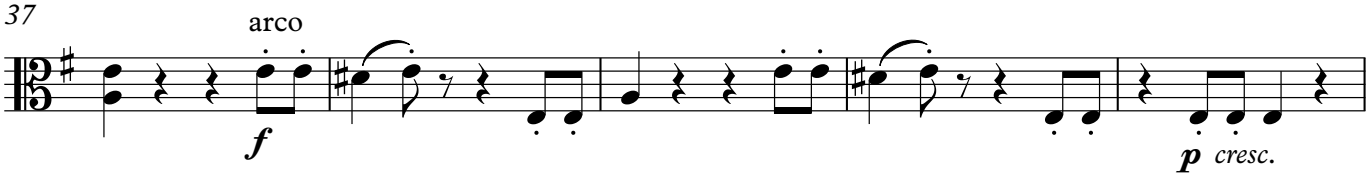

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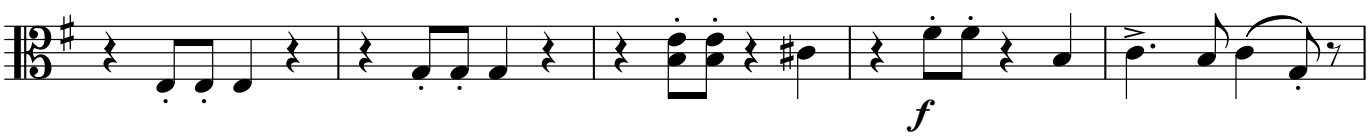

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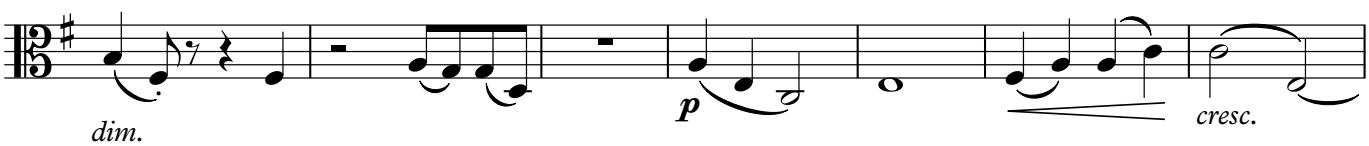
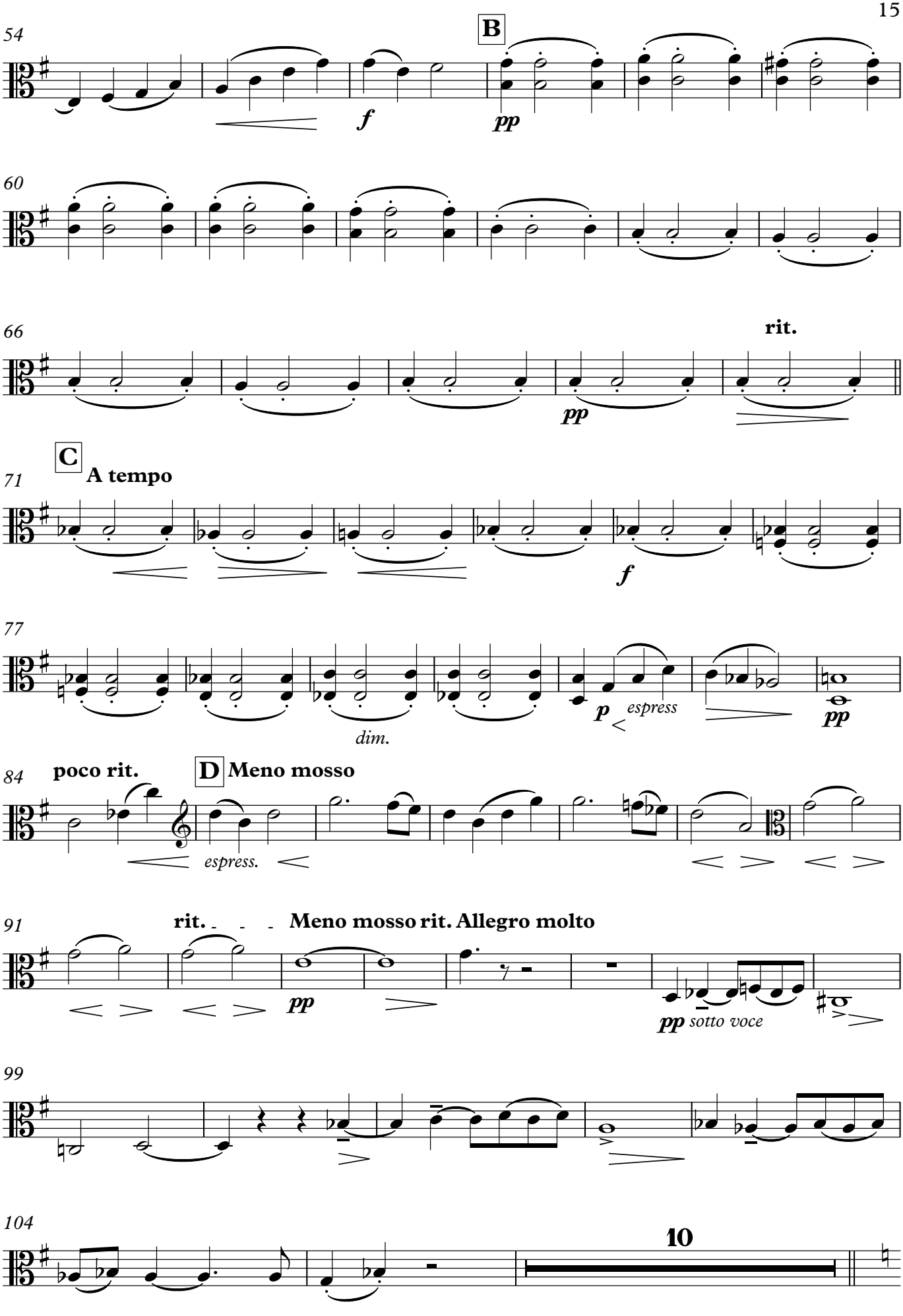
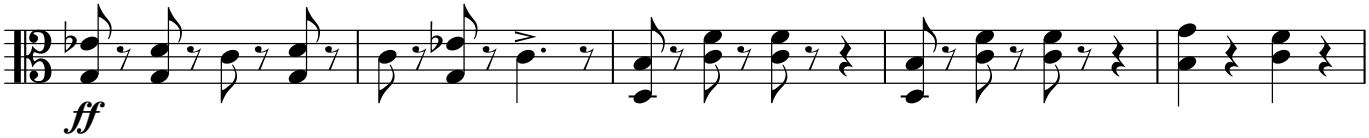



54
B
f
pp
60
66
rit.
pp
C
A tempo
71
f
77
dim.
p
espress
pp
84
poco rit.
D
Meno mosso
espress.
91
rit.
Meno mosso rit. Allegro molto
pp
pp sotto voce
99
104
10

16

116 **E** **Allegro con fuoco**



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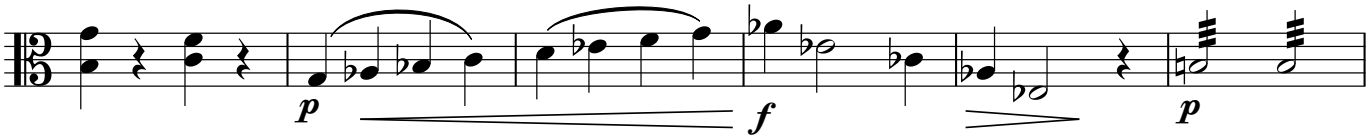

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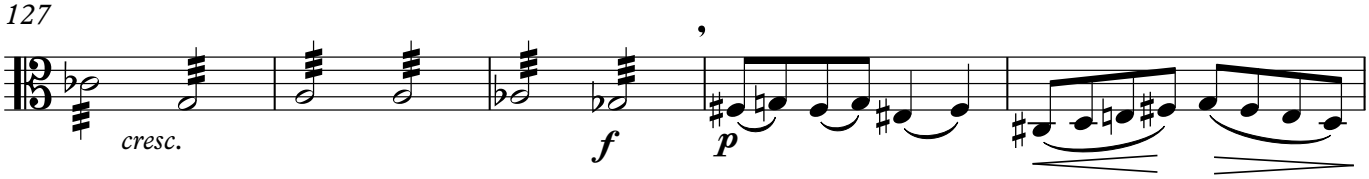

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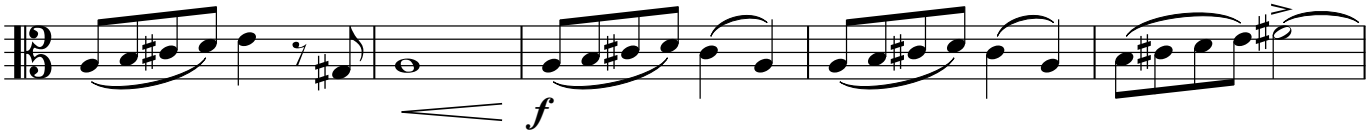

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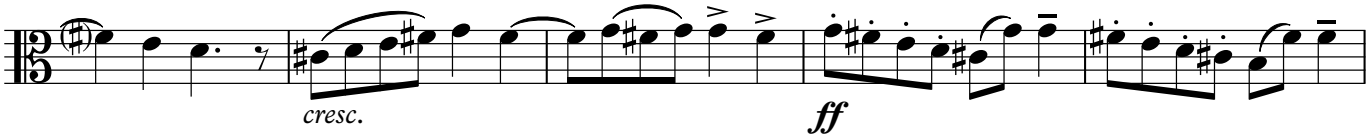
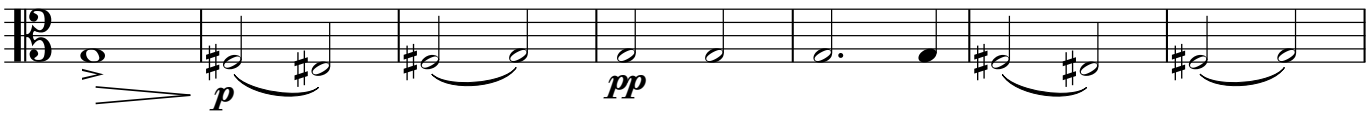


142

147 **F** **Poco meno mosso**



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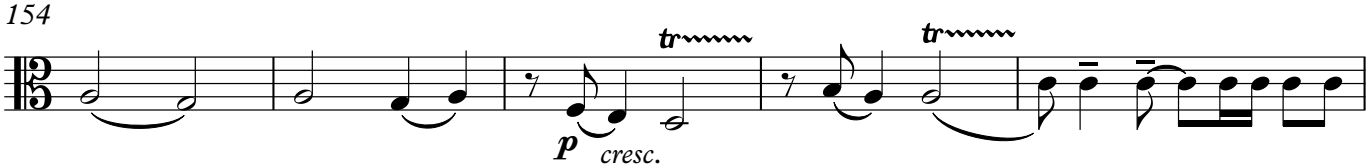
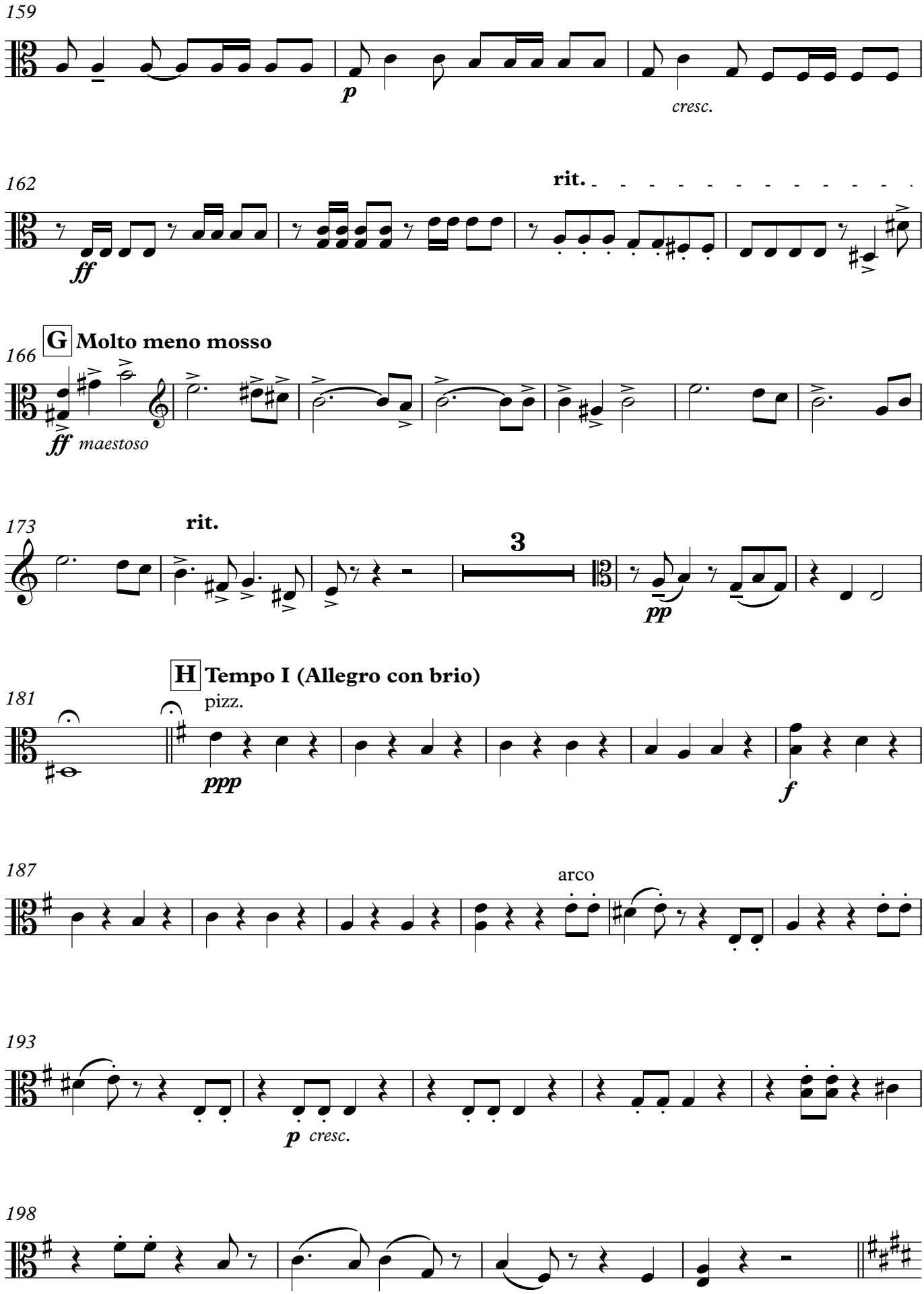
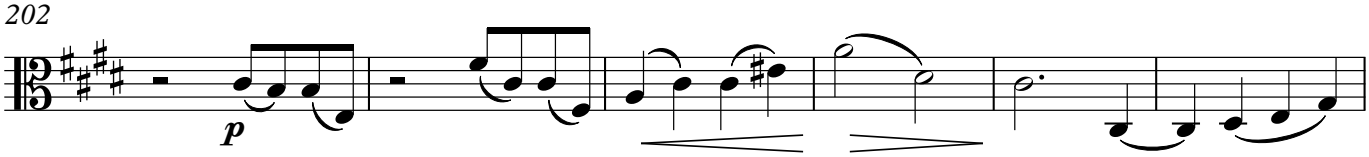



159
p
cresc.
162
rit.
ff
G Molto meno mosso
166
ff maestoso
173
rit.
3
pp
H Tempo I (Allegro con brio)
181
pizz.
ppp
f
187
arco
193
p cresc.
198

18

202



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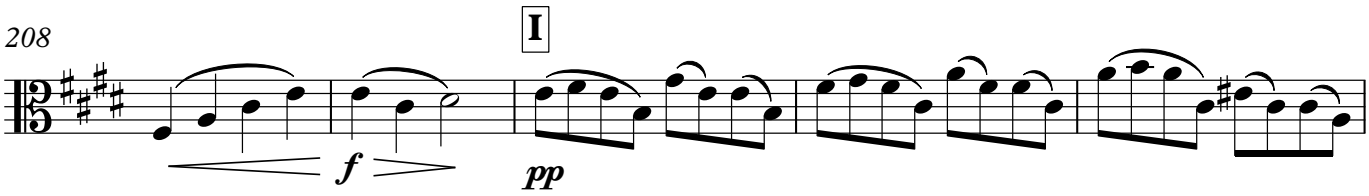
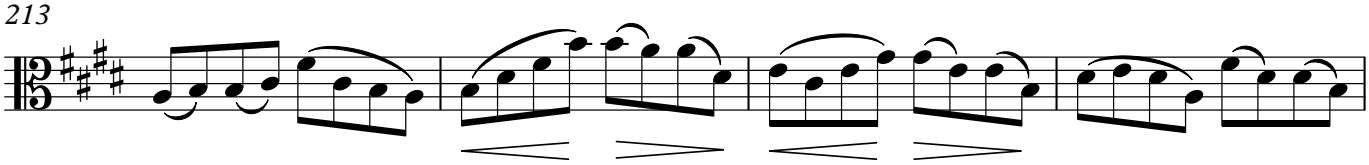


213



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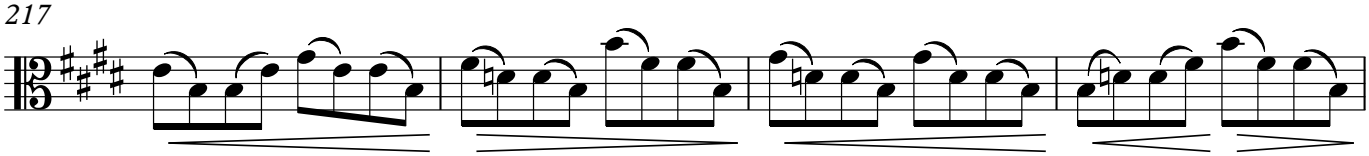

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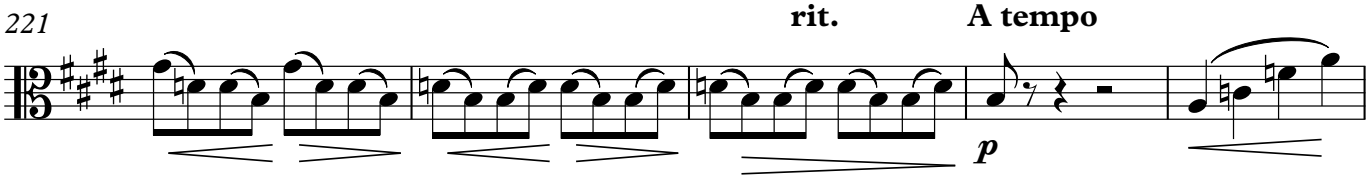

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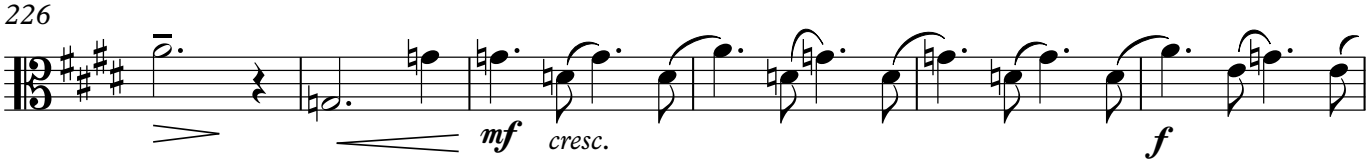

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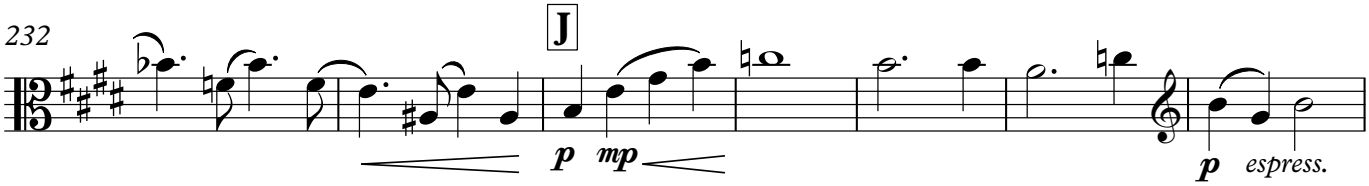
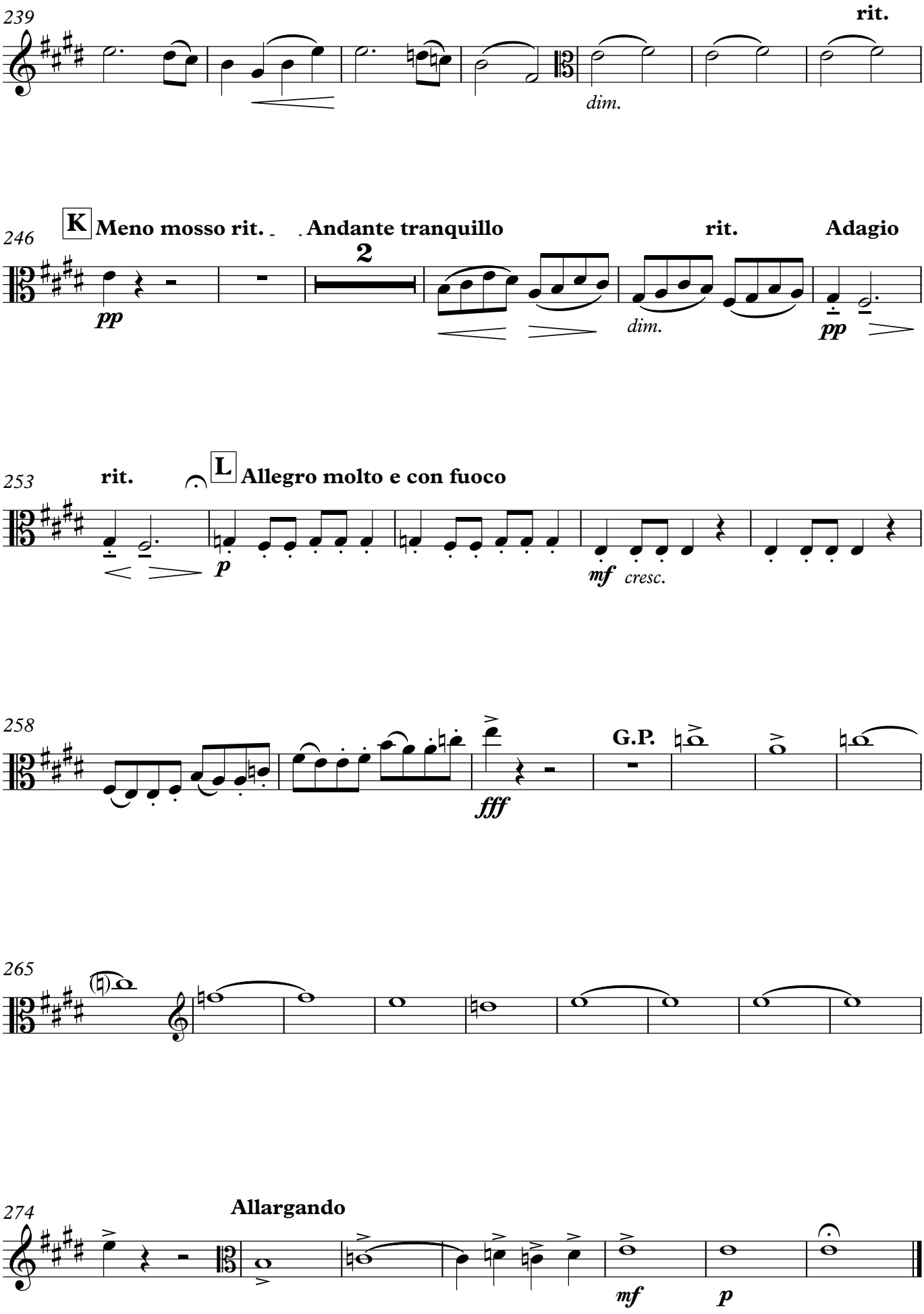



239
rit.
dim.
246
K
Meno mosso rit.
Andante tranquillo
2
rit.
Adagio
pp
dim.
pp
253
rit.
L
Allegro molto e con fuoco
p
mf
cresc.
258
G.P.
fff
265
274
Allargando
mf
p

20

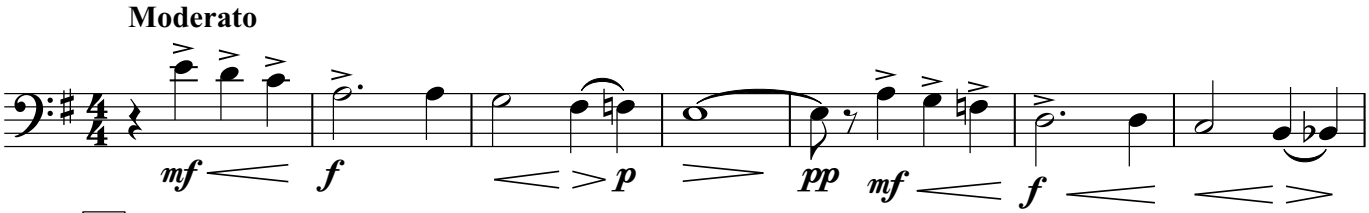
Piano Quintet in E Minor, Op.10 (1902-3)

Cello

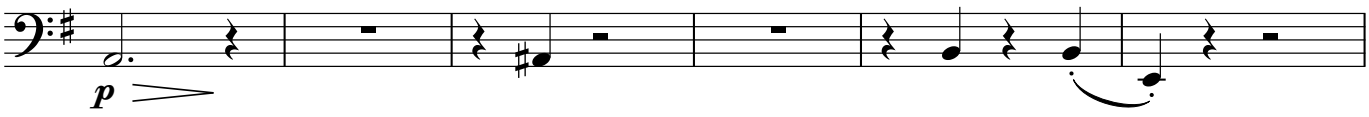
I

Norman O'Neill
(1875-1934)

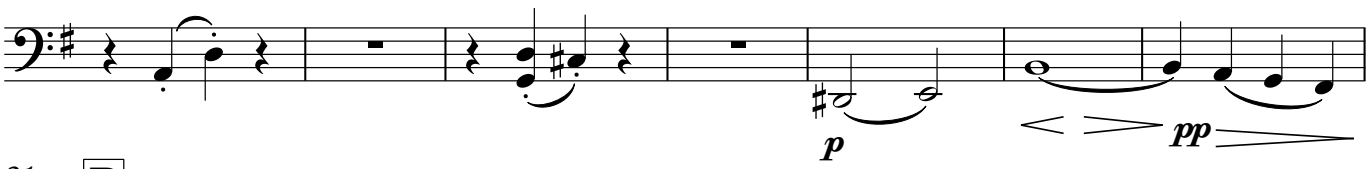
Moderato



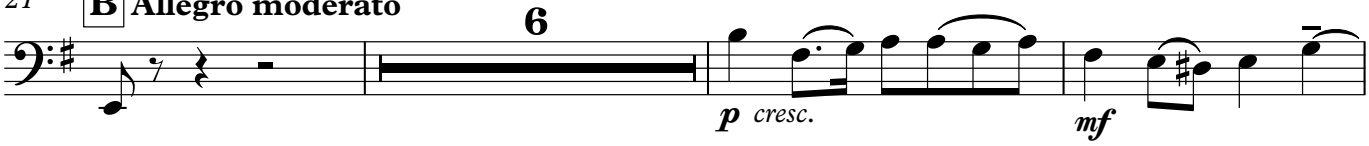
8 **A** **Recitativo: ad lib.**



14 **rit.**



21 **B** **Allegro moderato**



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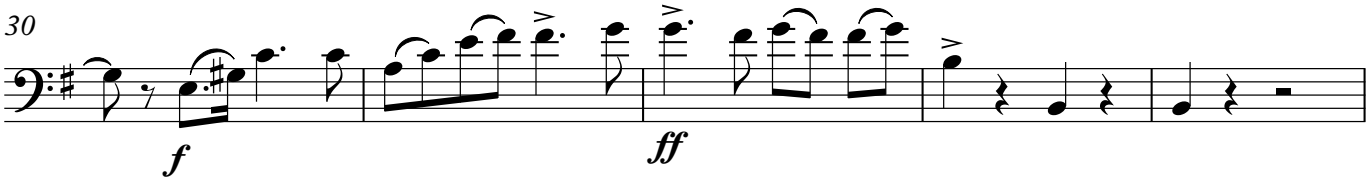
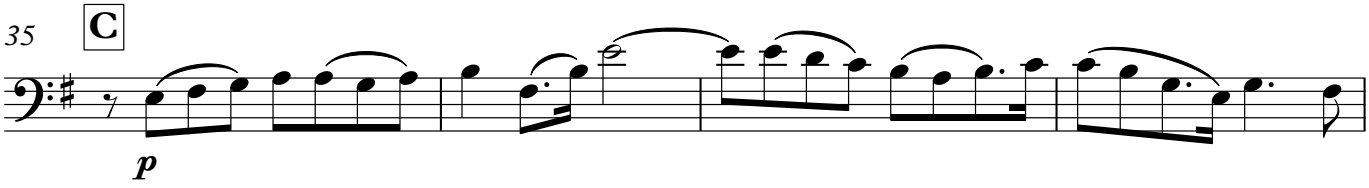


35 **C**



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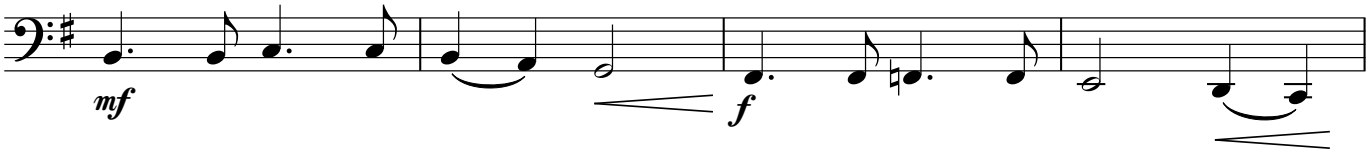

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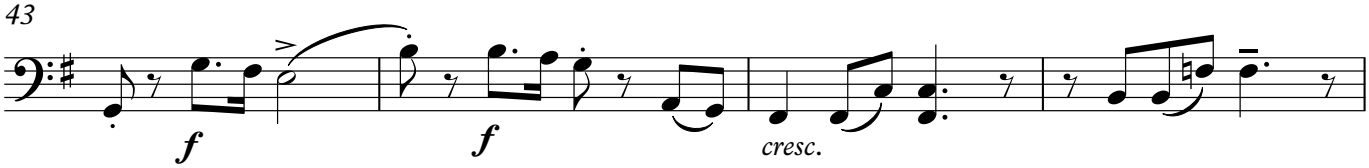

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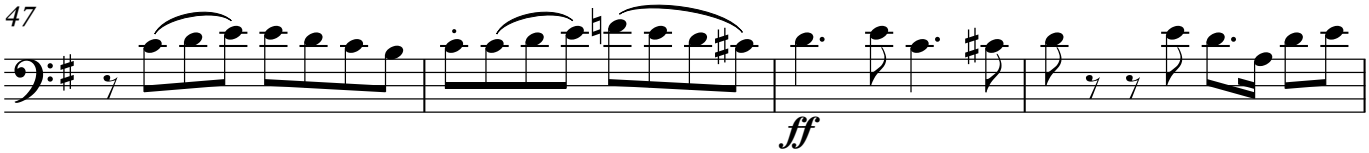
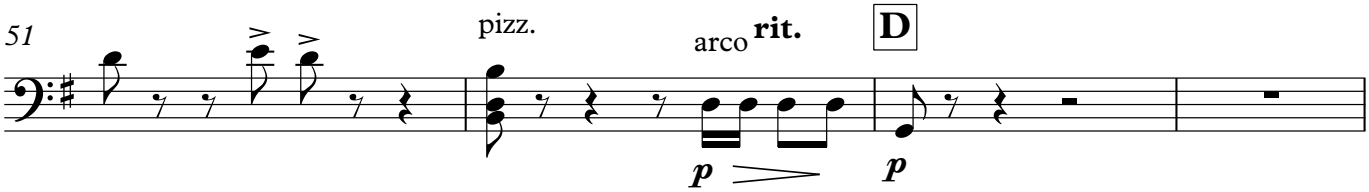


51 pizz. arco **rit.** **D**



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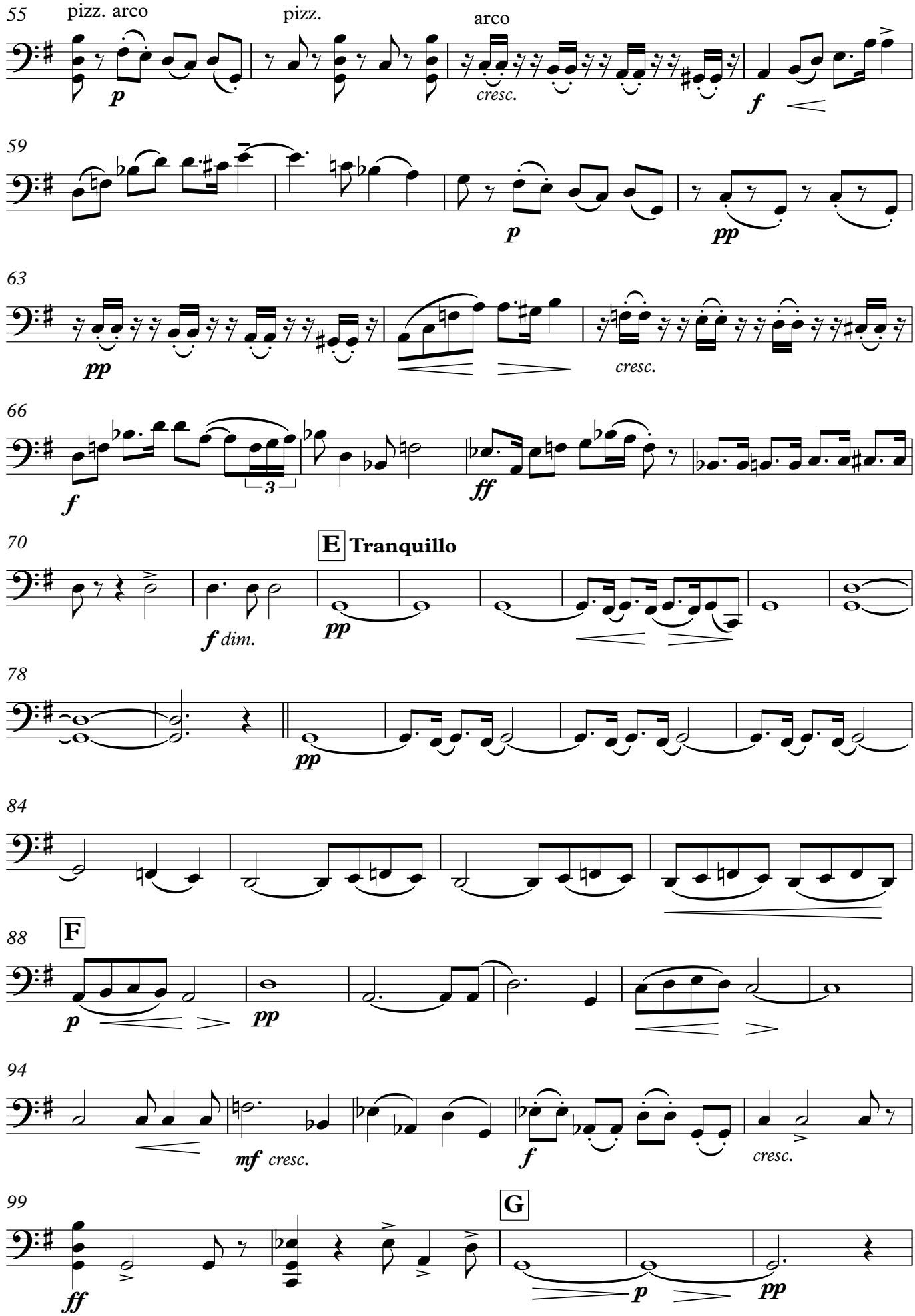
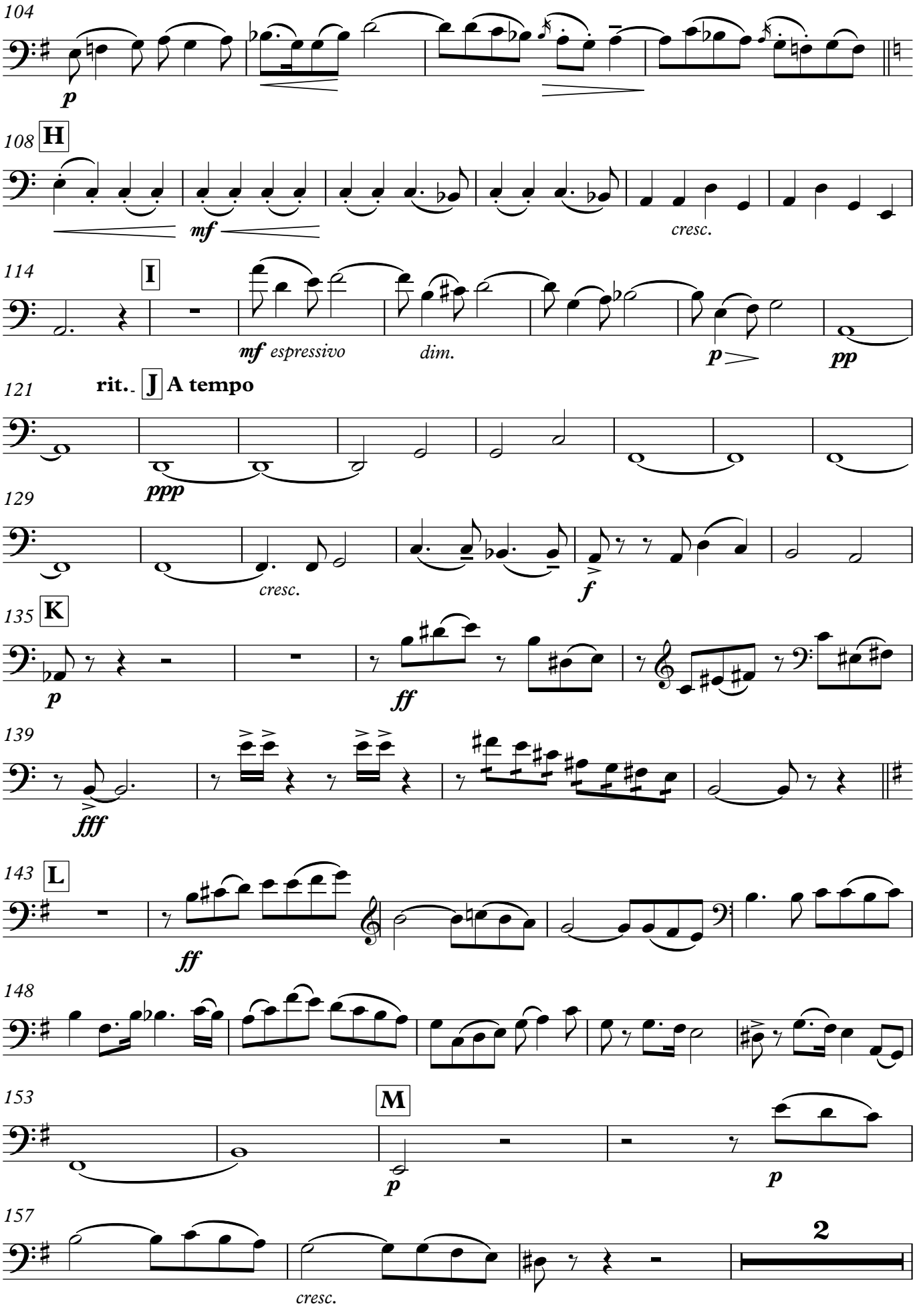
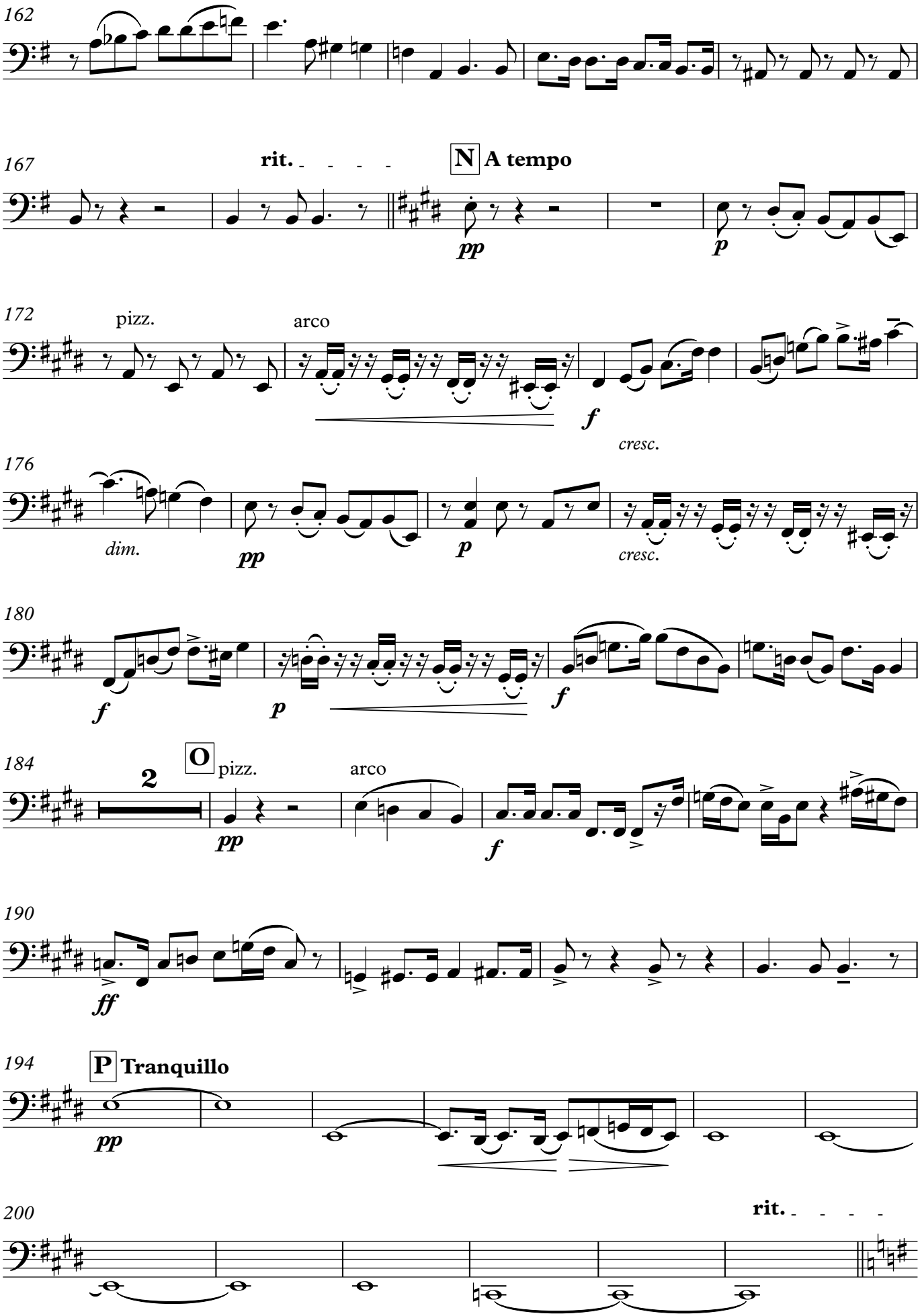
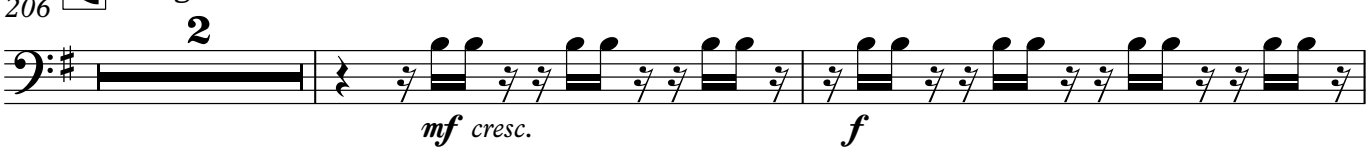

2
55
pizz. arco
pizz.
arco
cresc.
59
63
cresc.
66
70
E Tranquillo
78
84
88
F
94
mf cresc.
cresc.
99
G


104
p
108
H
mf
cresc.
114
I
mf espressivo
dim.
p
pp
121
rit.
J
A tempo
ppp
129
cresc.
f
135
K
p
ff
139
fff
143
L
ff
148
153
M
p
p
157
2
cresc.


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**



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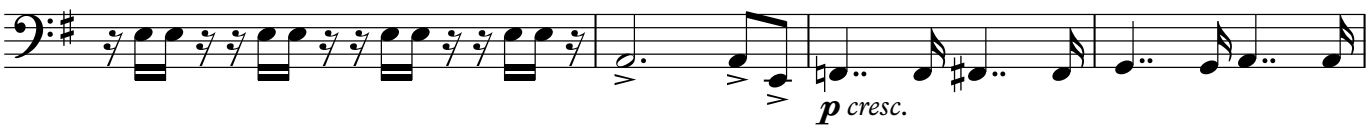

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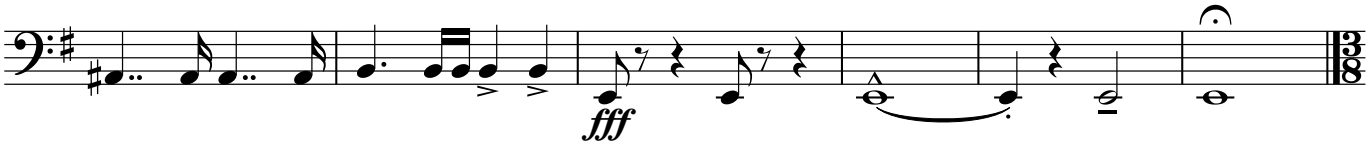
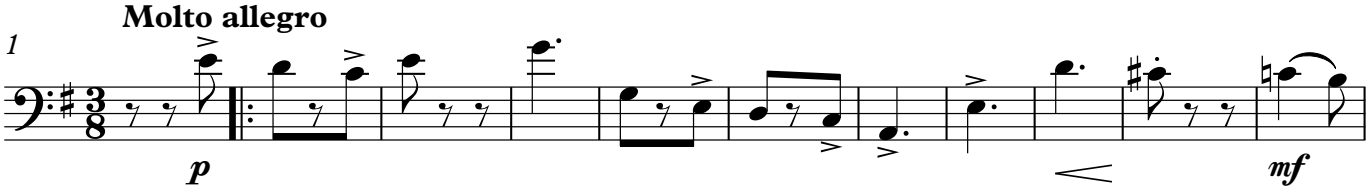


II

Molto allegro

1



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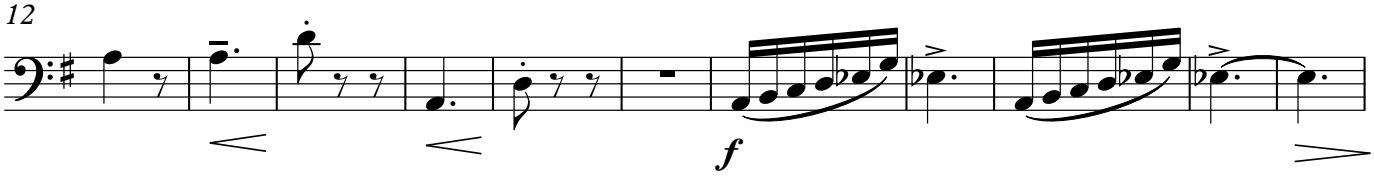
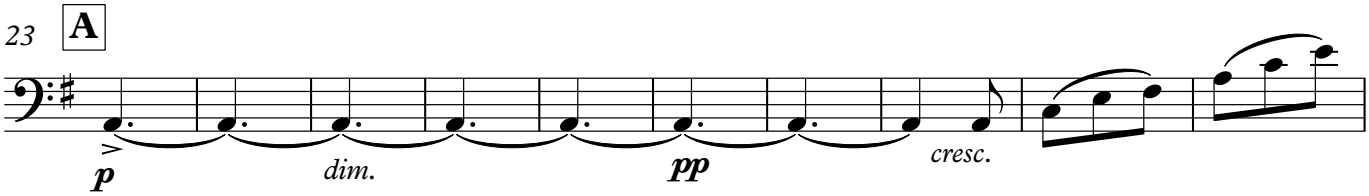
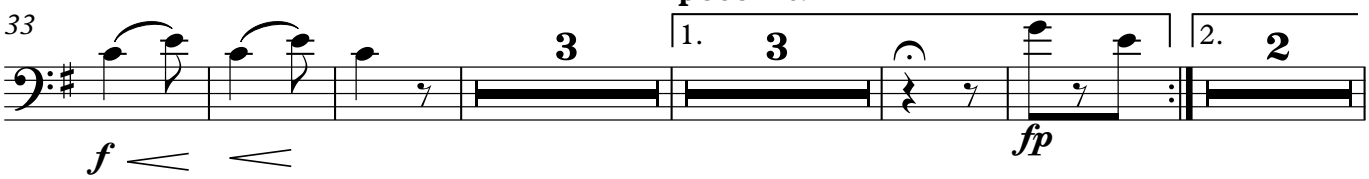


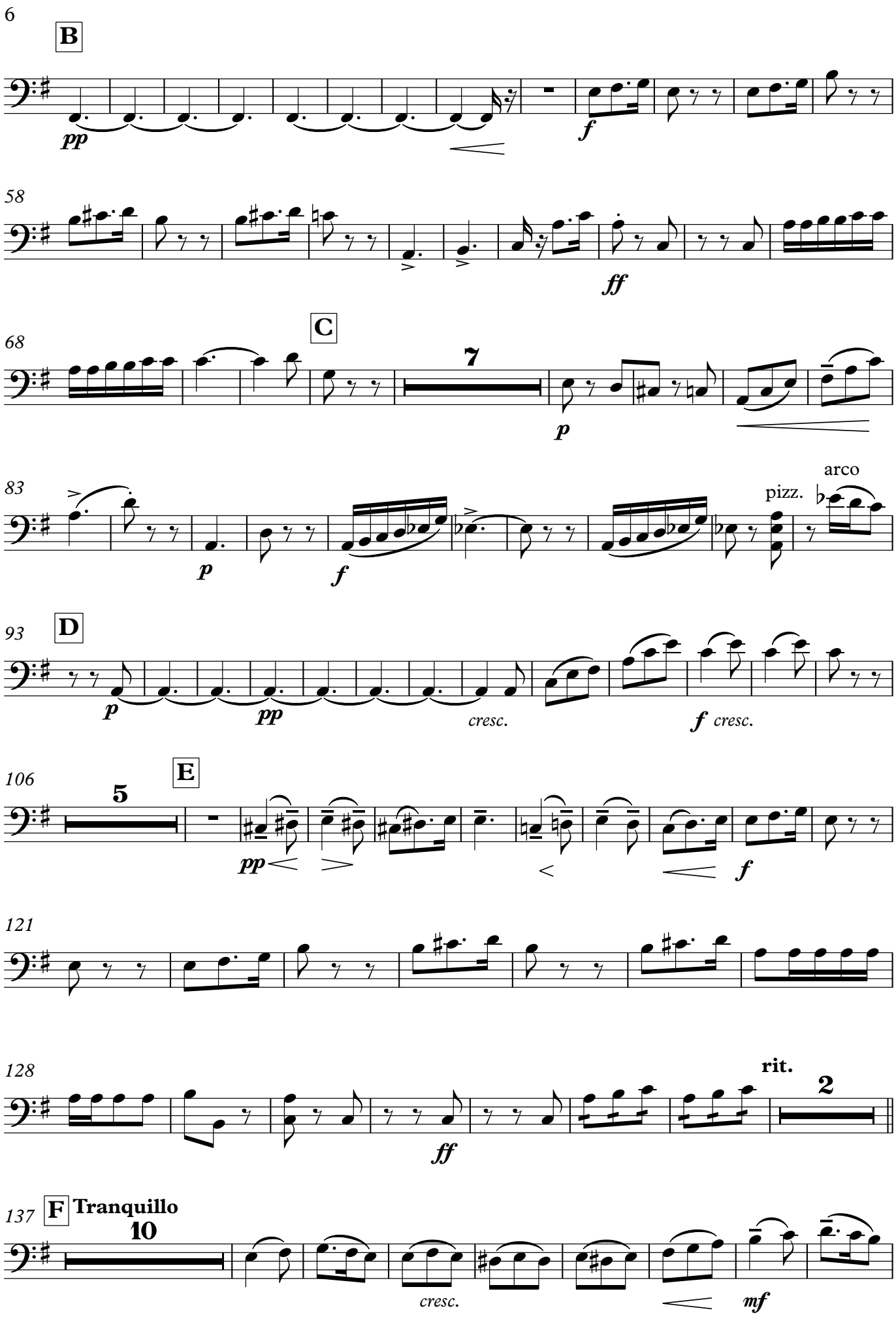
23 **A**

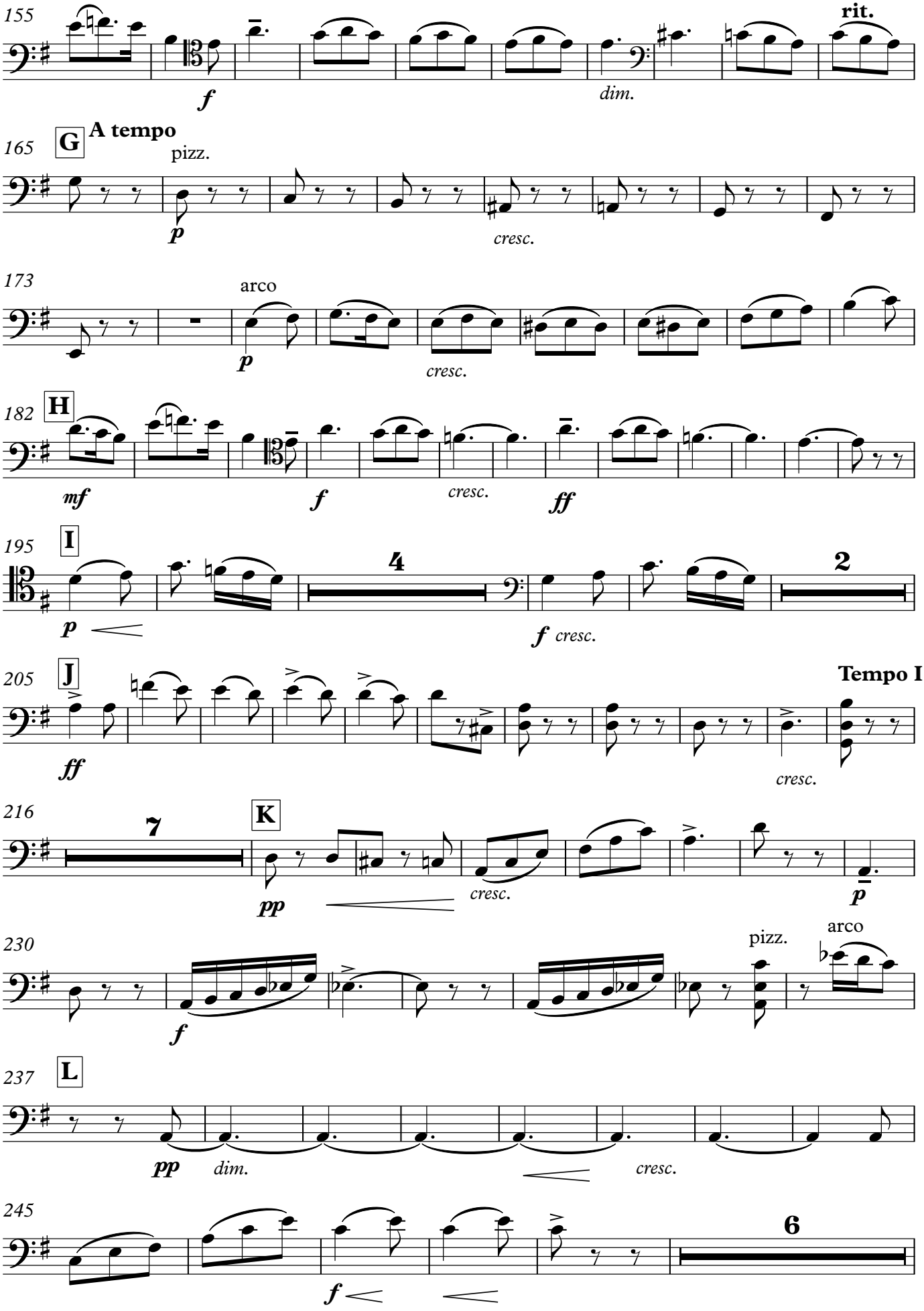


33

poco rit.

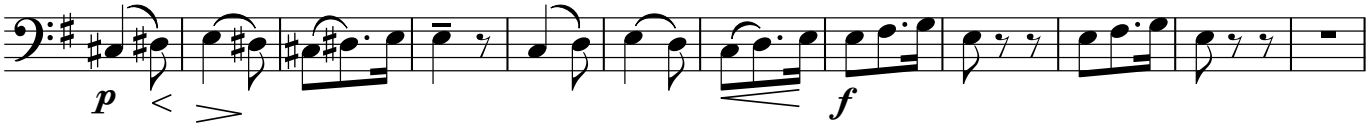



6
B
pp
f
58
ff
68
C
7
p
83
p
f
arco
pizz.
93
D
p
pp
cresc.
f cresc.
106
E
5
pp
f
121
128
rit.
2
ff
137
F
Tranquillo
10
cresc.
mf

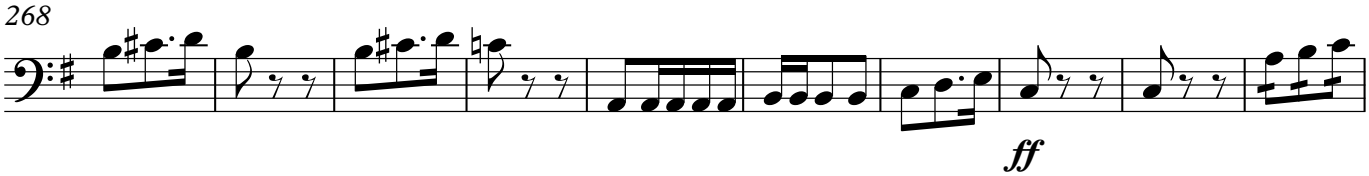

155
rit.
f
dim.
165
G
A tempo
pizz.
p
cresc.
173
arco
p
cresc.
182
H
mf
f
cresc.
ff
195
I
4
2
p
f cresc.
205
J
Tempo I
ff
cresc.
216
7
K
pp
cresc.
p
230
pizz.
arco
f
237
L
pp
dim.
cresc.
245
6
f

8

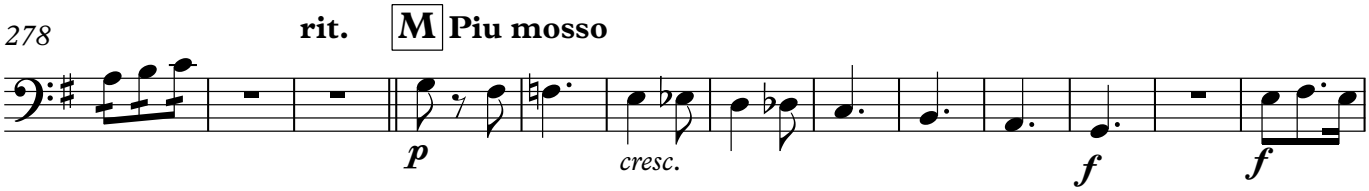
256



268



278



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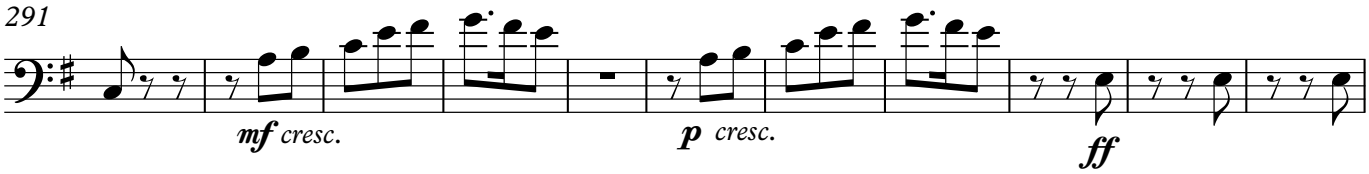

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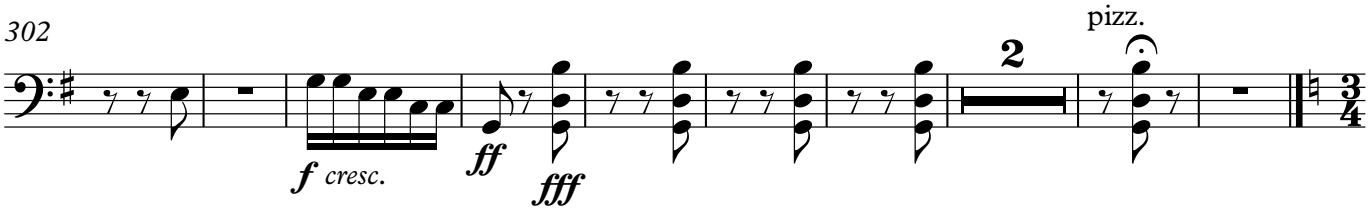
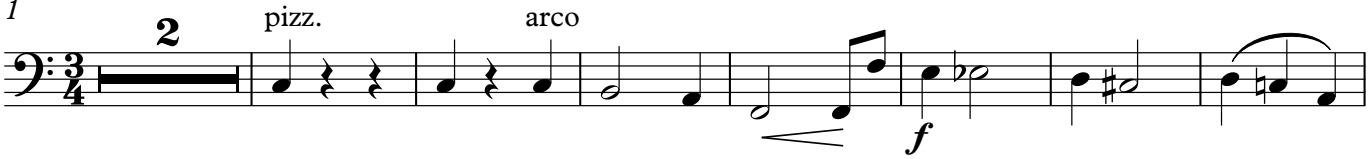


III: Romance

Andante con sentimento

1



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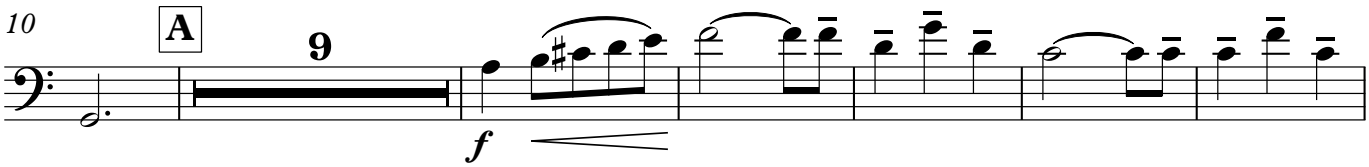

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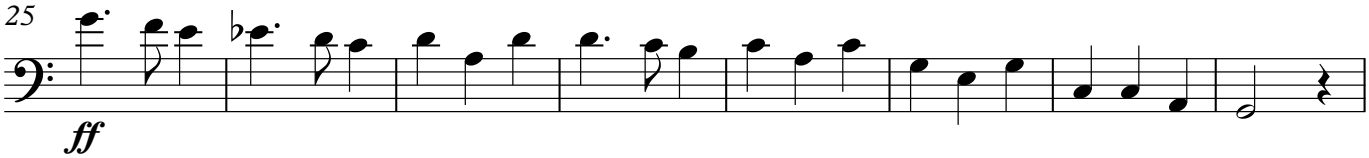

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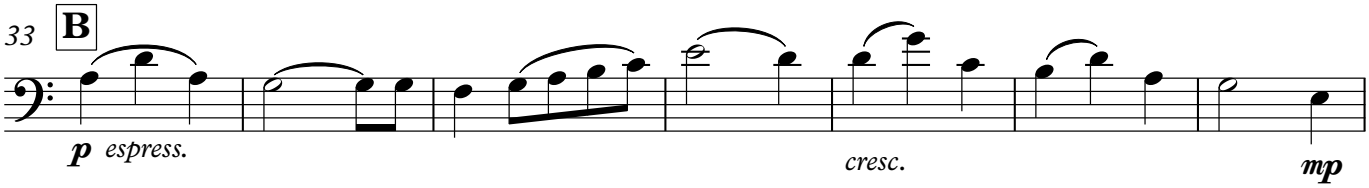

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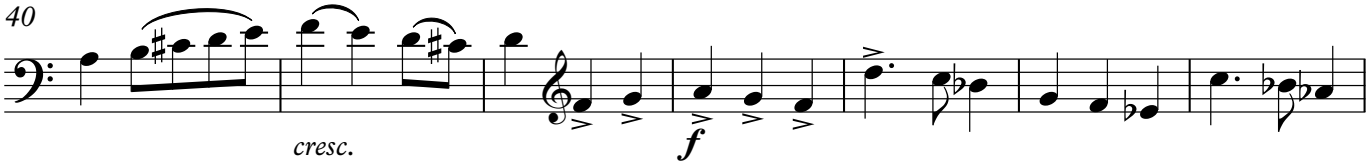
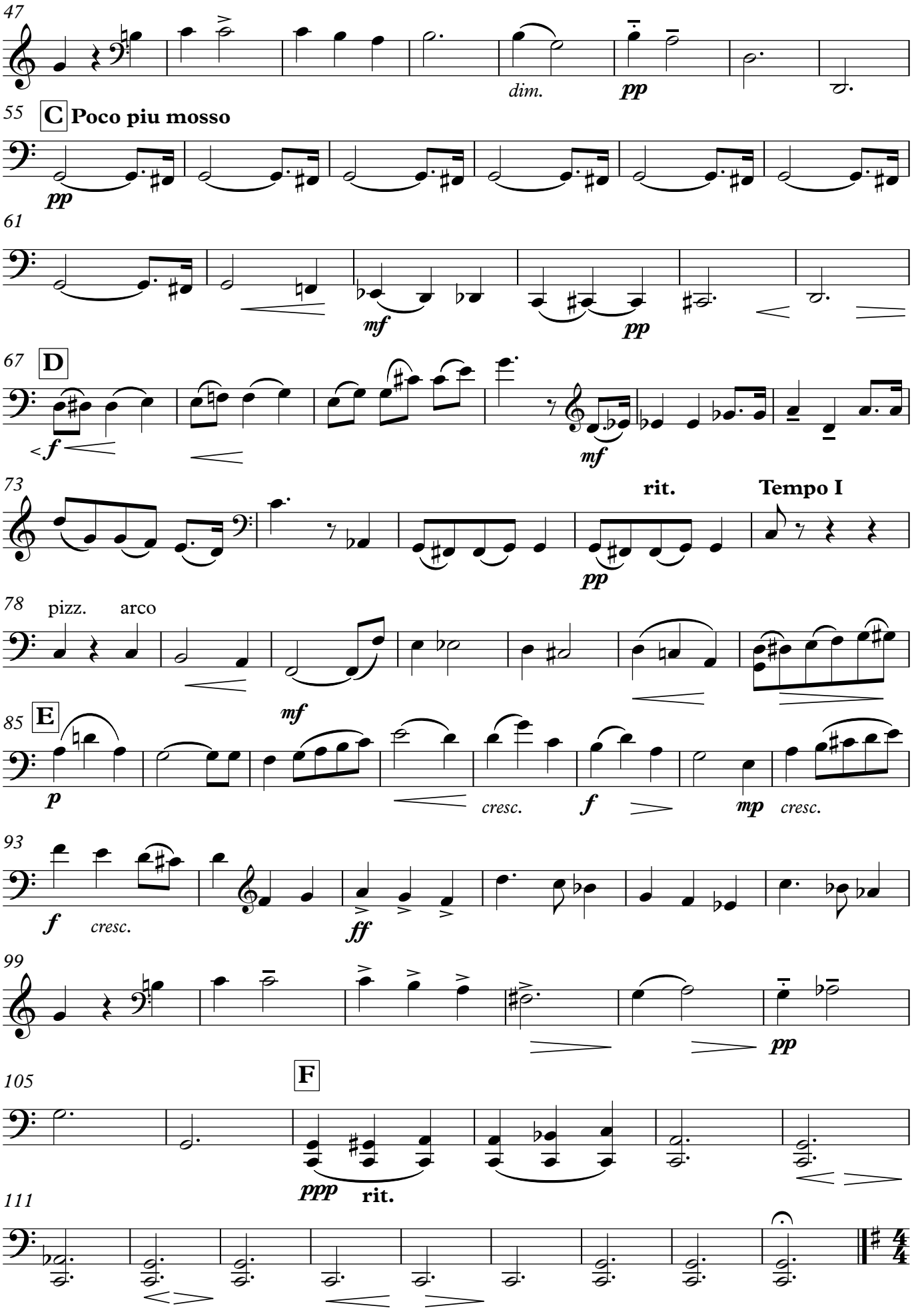
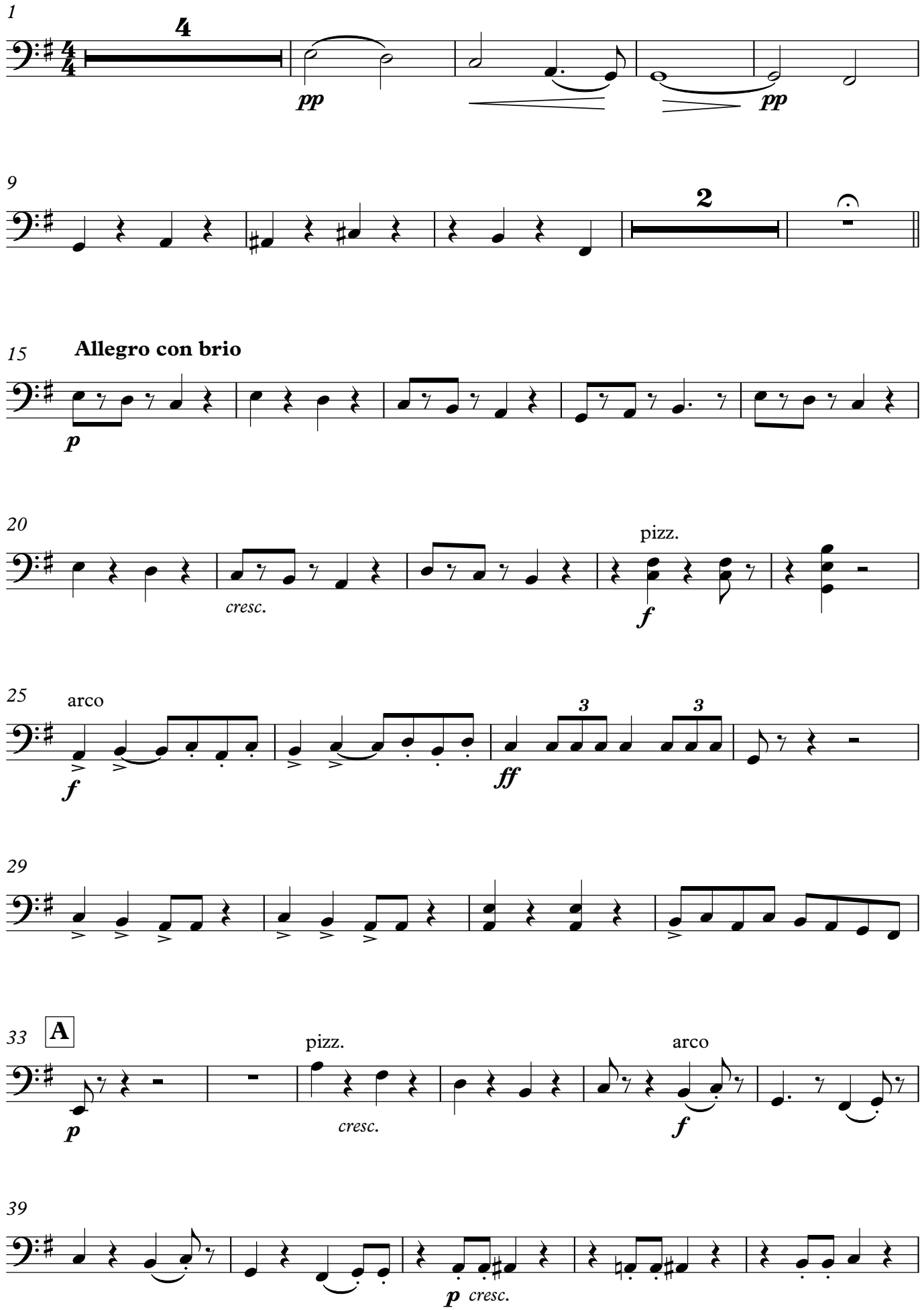
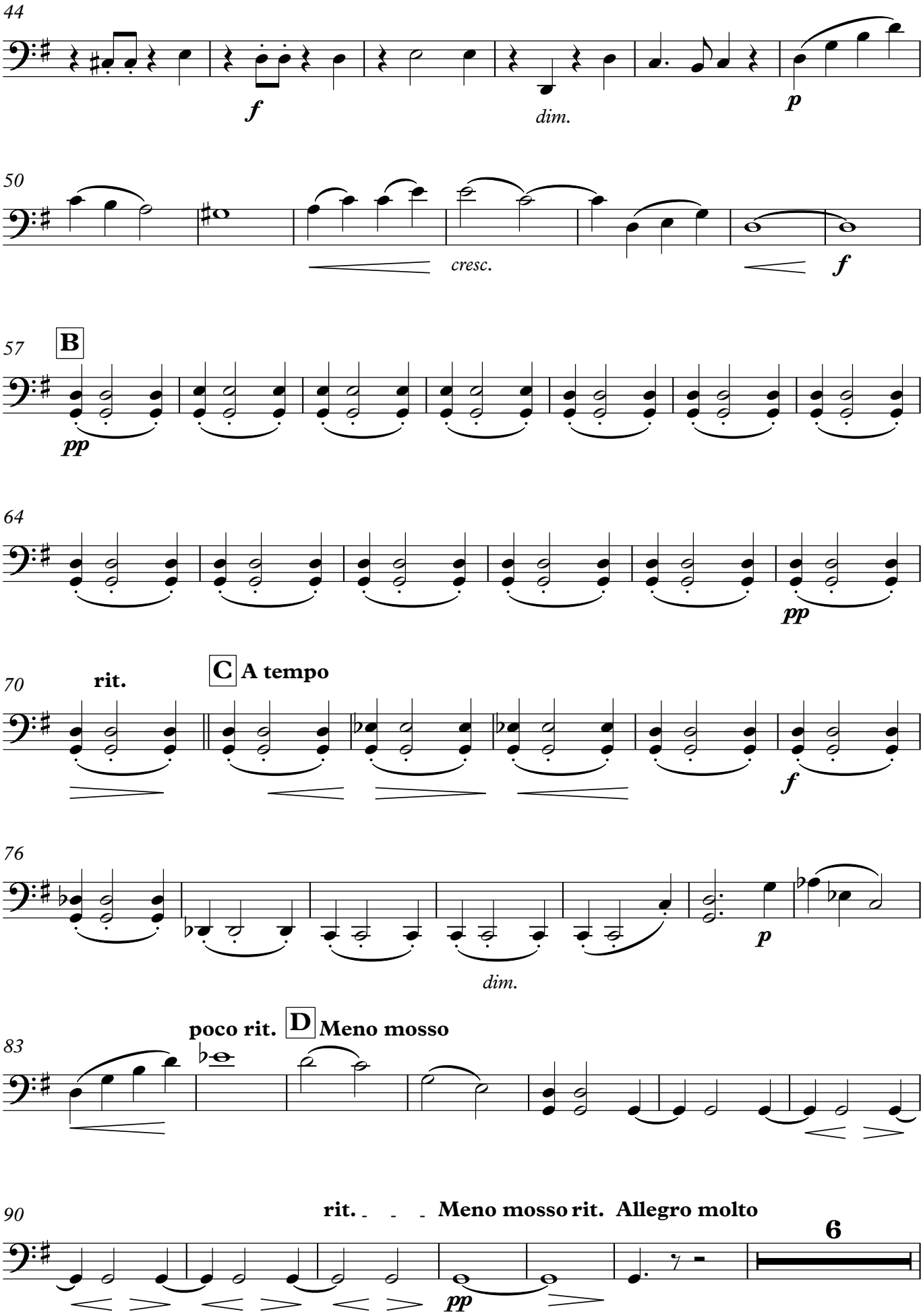
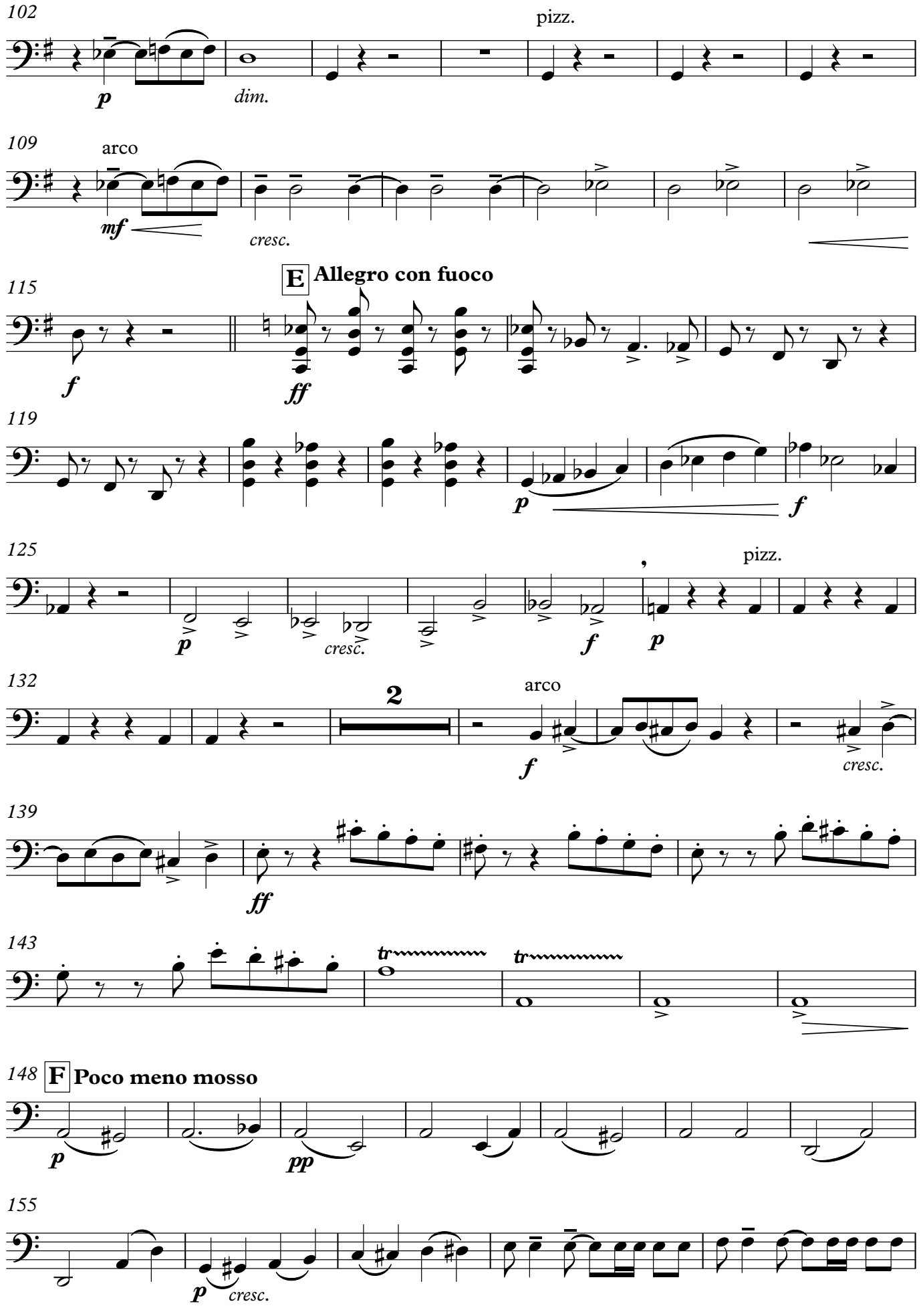
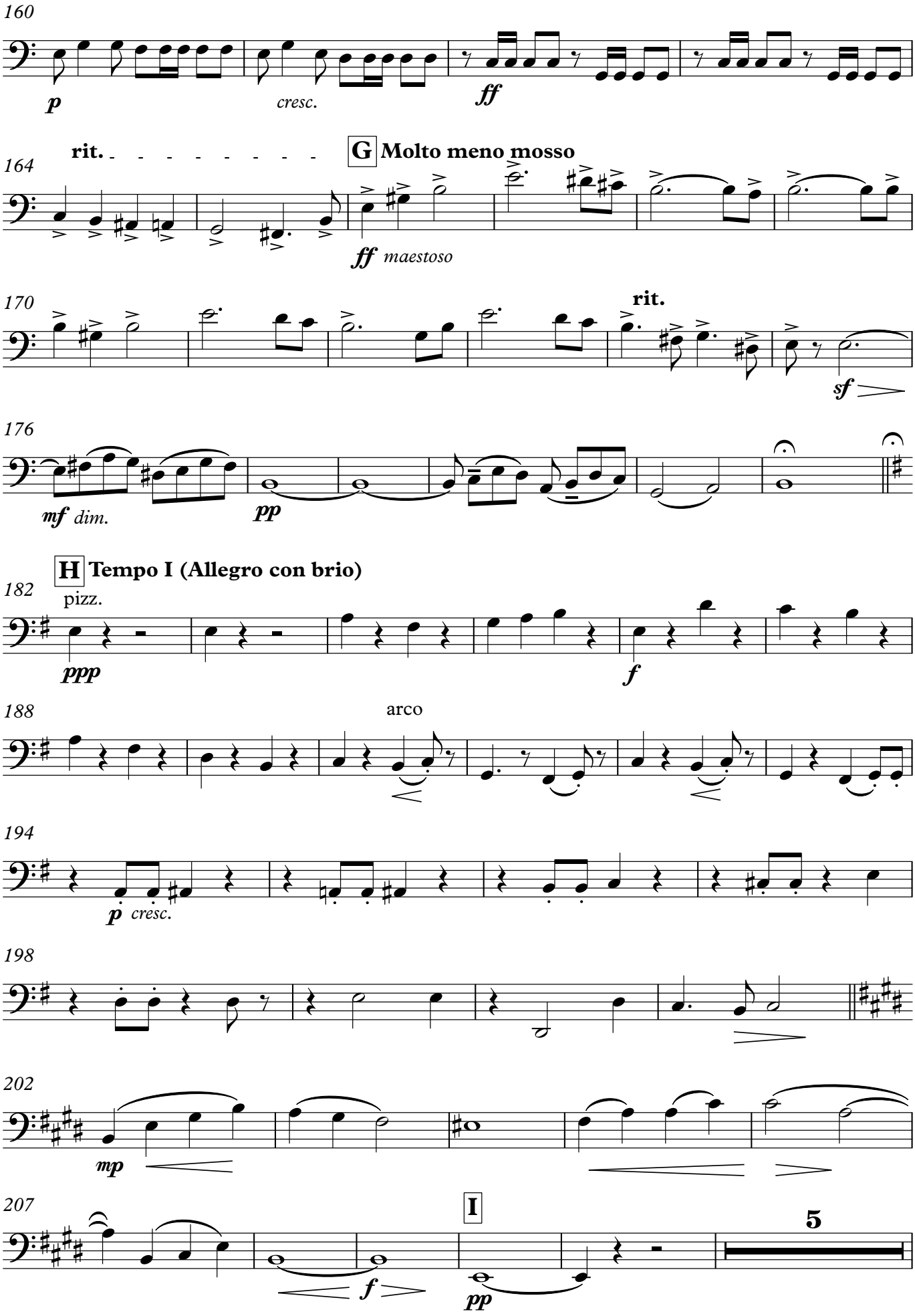


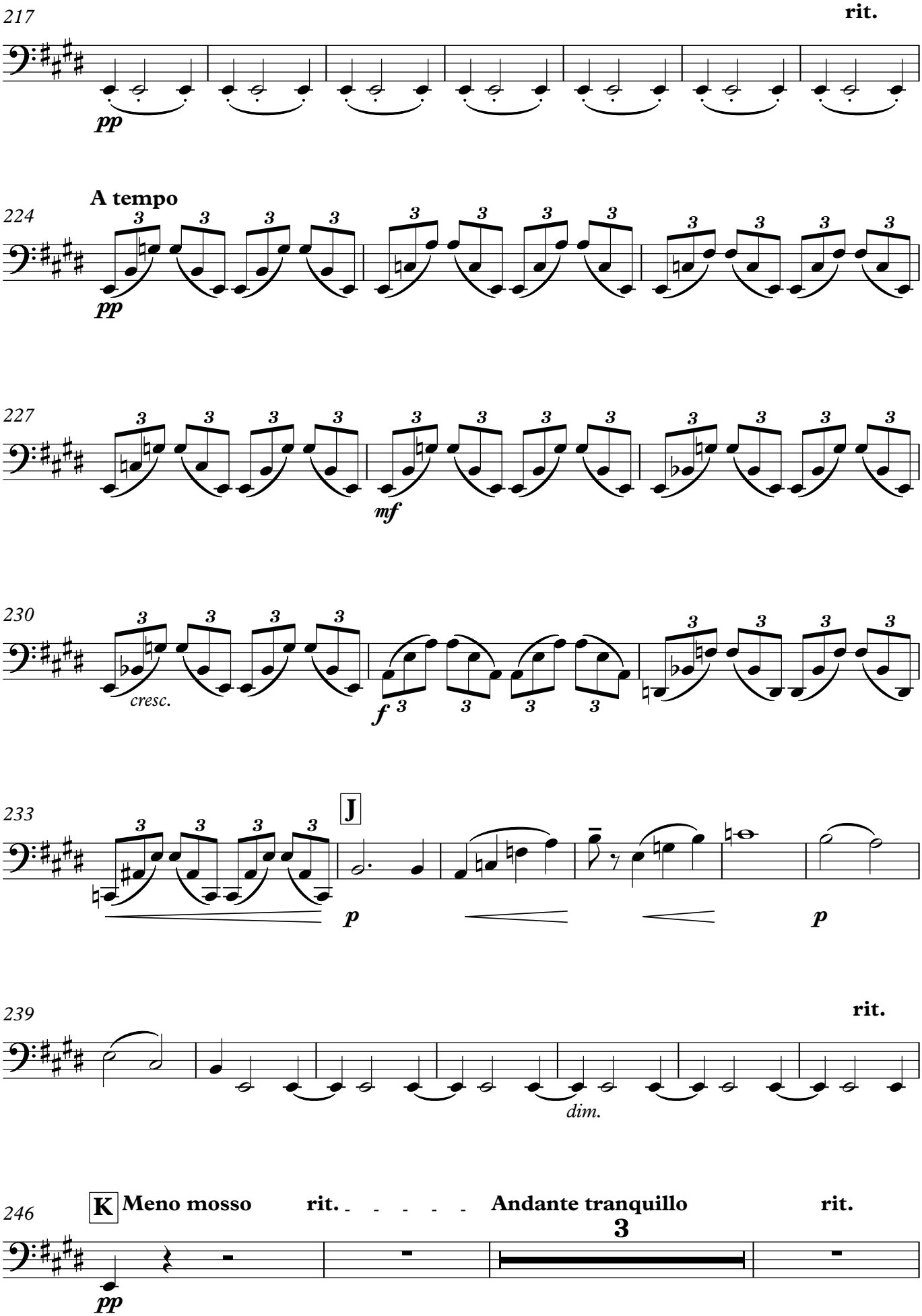

47
dim.
pp
55
C
Poco piu mosso
pp
61
mf
pp
67
D
f
mf
73
rit.
Tempo I
pp
78
pizz.
arco
mf
85
E
p
cresc.
f
mp
cresc.
93
f
cresc.
ff
99
pp
105
F
ppp
rit.
111

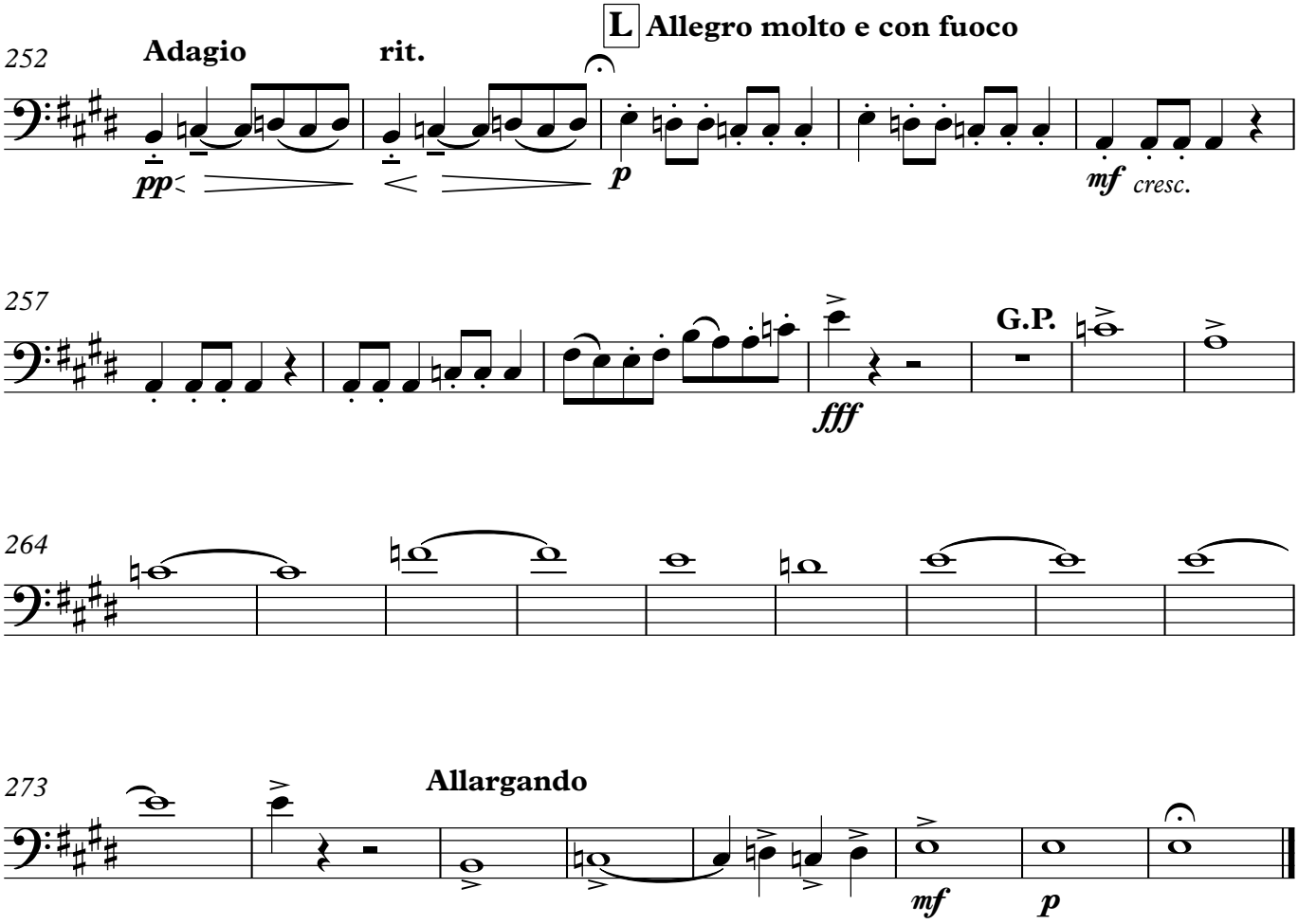

10
1
4
pp
pp
9
2
15
Allegro con brio
p
20
cresc.
pizz.
f
25
arco
f
3
3
ff
29
33
A
p
pizz.
cresc.
arco
f
39
p cresc.


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


102
pizz.
p
dim.
109
arco
mf
cresc.
115
E Allegro con fuoco
f
ff
119
p
f
125
pizz.
p
cresc.
f
p
132
2
arco
f
cresc.
139
ff
143
tr
tr
148
F Poco meno mosso
p
pp
155
p
cresc.


160
p
cresc.
ff
rit.
G Molto meno mosso
164
ff maestoso
170
rit.
sf
176
mf dim.
pp
H Tempo I (Allegro con brio)
182
pizz.
ppp
f
188
arco
194
p cresc.
198
202
mp
207
I
5
f
pp


217
rit.
pp
A tempo
224
pp
227
mf
230
cresc.
f
233
J
p
p
239
rit.
dim.
246
K
Meno mosso
rit.
Andante tranquillo
rit.
3
pp


252
Adagio
rit.
L
Allegro molto e con fuoco
pp
p
mf
cresc.
257
G.P.
fff
264
273
Allargando
mf
p

16