COLERIDGE–TAYLOR

PIANO TRIO

in E minor

for violin, violoncello, and piano

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PREFACE

The Piano Trio in E minor is an early work that serves as a precursor for the musical acumen of Samuel Coleridge–Taylor (1875–1912), a short-lived composer who blended African music with the classical tradition he had trained under to create his own unique sound. The pursuit of this compositional method stems from his multiple tours of the United States in 1904, 1906, and 1910 where he became increasingly interested in his paternal heritage.

Coleridge–Taylor's paternal grandfather, John Taylor, was ostensibly among thousands of freed African-American slaves liberated following the American War of Independence (1775–1783). John Taylor came from Western Nigeria which, around the 1830s, was in conflict, likely resulting in the enslavement of John. Thousands of enslaved Africans had been recaptured by the British Royal Navy and relocated to Freetown, in what is modern-day Sierra Leone. Torn from their native land, these individuals became the Krio, the Creole Sierra Leonean peoples freed from slavery and resettled in west Africa[1].

John Taylor's son, Daniel Peter Hughes Taylor (D.P.H. Taylor), was a medical practitioner trained in London around the 1870s. During this time, he met Englishwoman Alice Hare Martin, Samuel Coleridge–Taylor's mother. Before he was born, his father had left England to work for the British colonial government in The Gambia and Sierra Leone. Considering Dr. D.P.H. Taylor left Europe in January or February of 1875, it is nearly certain that the medical student had no idea he was to be a father, as his son was born on 15 August, 1875[2].

Samuel Coleridge–Taylor began his musical studies under Benjamin Holmans, his maternal grandfather, early into his childhood. He then began studying with Croydon violin teacher Joseph Beckwith for six years before enrolling at the Royal College of Music in London. Holmans provided Taylor with a home from infancy until his time concluded at the Royal College of Music. Taylor attended the RCM from 1890 to 1897. Originally studying violin and piano at the conservatory, in 1892, Taylor won a scholarship to study composition under highly regarded teacher and composer Charles Villiers Stanford (1852–1924)[3].

Taylor studied under Stanford alongside fellow pupils like Ralph Vaughan Williams, Gustav Holst, and William Yeates Hurlstone, a close friend of Taylor. In a new environment outside his familiar Croydon, the mixed–race musician had received a share of abuse by his colleagues, however, the young boy could find solace in his mentor. Stanford, an Irishman with his own identity dilemmas, quickly offered

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consolation to Taylor as he understood the struggle of self identity[4].

Stanford, soon after taking Taylor under his wing, had recognized the immense talent in the young man and referred to him as one of his most distinguished pupils. Among his prominent initial works were his *Clarinet Quintet, op. 10*, *Piano Quintet in G minor, op. 1,* and his *Piano Trio in E minor*[5]. While no opus number is assigned to this work, it is referenced to be completed in 1893. It was not published during his lifetime with his wife, Jessie Sarah Fleetwood Walmisley (1869–1962), a vocalist and brief colleague of Taylor at the College, possessing the manuscript. The future spouses met as Jessie was combing for a violinist to collaborate with in studying Schubert duets for piano and violin. In the summer of 1892, the point in time in which they met, Taylor was aged around 17, with Walmisley being six years his senior.

Jessie obtained the manuscript for the Trio in E minor, donating it to the Royal College of Music library, where it languished for decades. The work was supposedly "lost", but was recovered, scanned, and uploaded to the Petrucci Music Library (IMSLP) in 2021. With this, a new insight into the early years of Samuel Coleridge–Taylor, one of England's most celebrated composers, was now able to be studied and appreciated in more depth and substance.

John William Brink, 2026
Pittsburgh, PA

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[1] Green, Jeffrey. "Samuel Coleridge-Taylor: The Early Years." Black Music Research Journal, vol. 21, no. 2, 2001, pp. 133–134, jstor.org.

[2] The National Archives, "The Story of Samuel Coleridge-Taylor: A Trailblazing Composer," https://www.nationalarchives.gov.uk.

[3] Green, Jeffrey. "Samuel Coleridge-Taylor: The Early Years." pp. 135, 137.

[4] Young, Percy. "Samuel Coleridge Taylor, 1875–1912," The Musical Times, vol. 116, no. 1590, 1975, pp. 703–705.

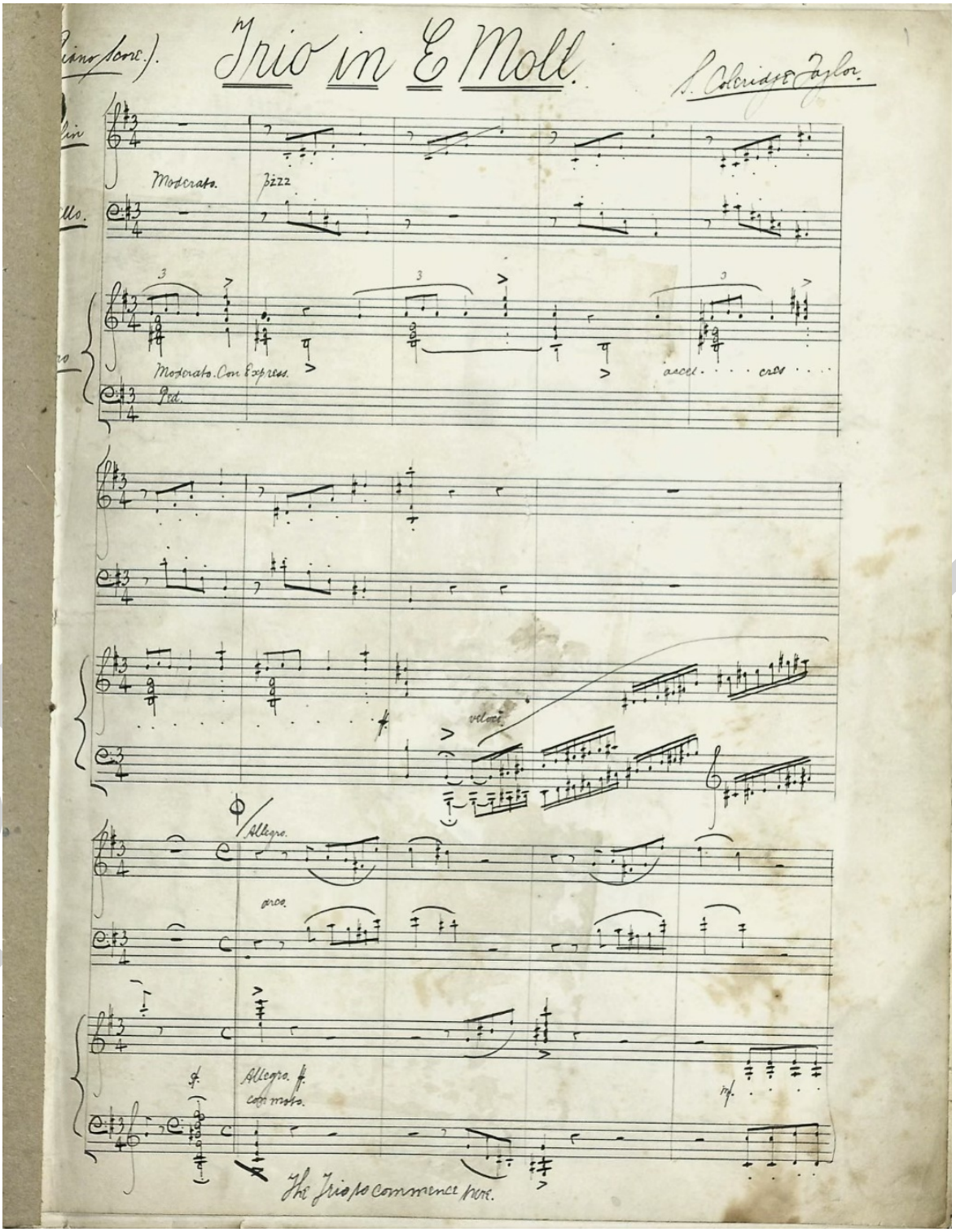
[5] Young, Percy. "Samuel Coleridge Taylor, 1875–1912.

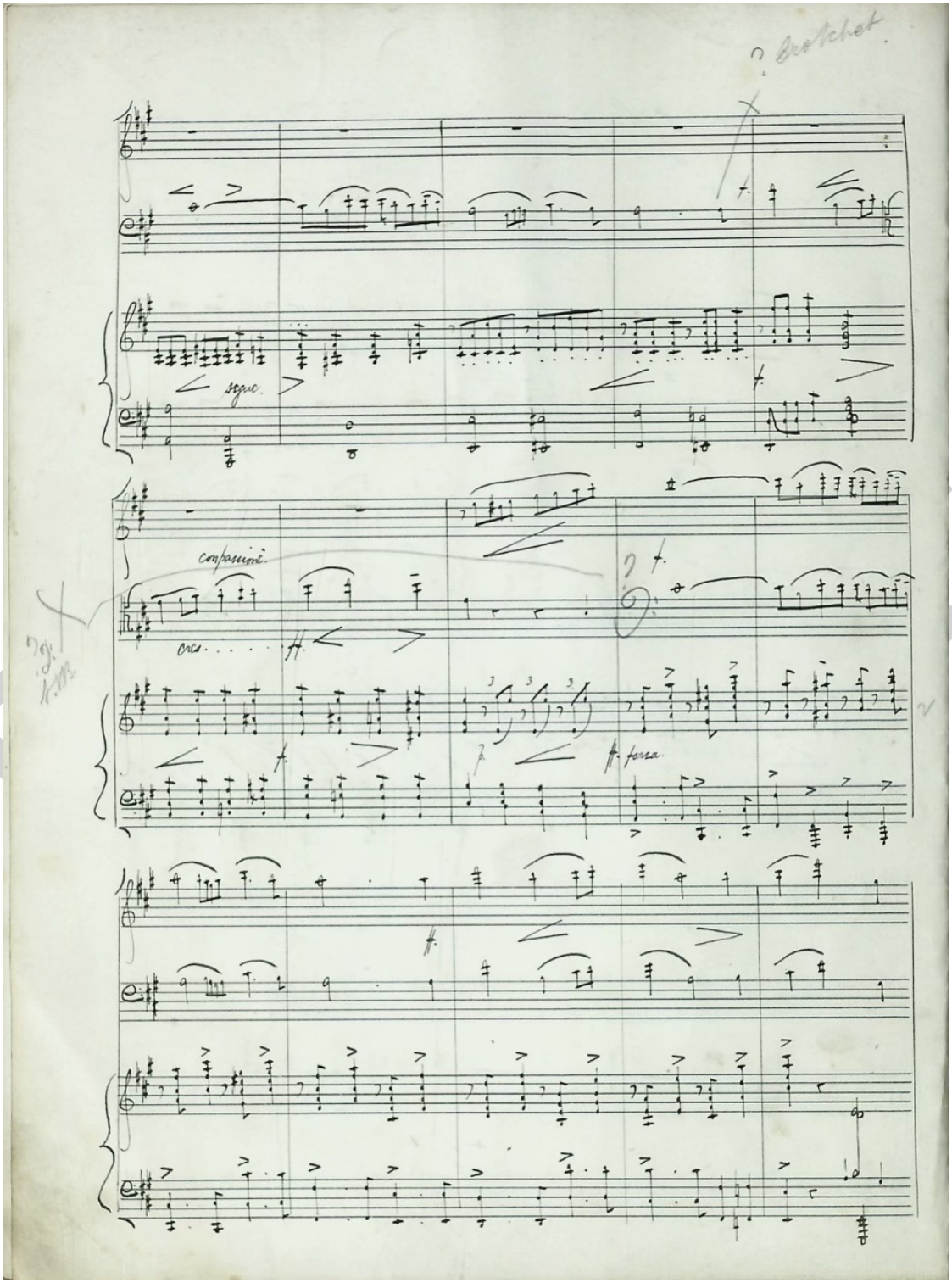
[6] Kay, Charles. "The Marriage of Samuel Coleridge-Taylor and Jessie Walmisley," The Musical Times, vol. 116, no. 1590 (Aug., 1975), pp. 703-705.

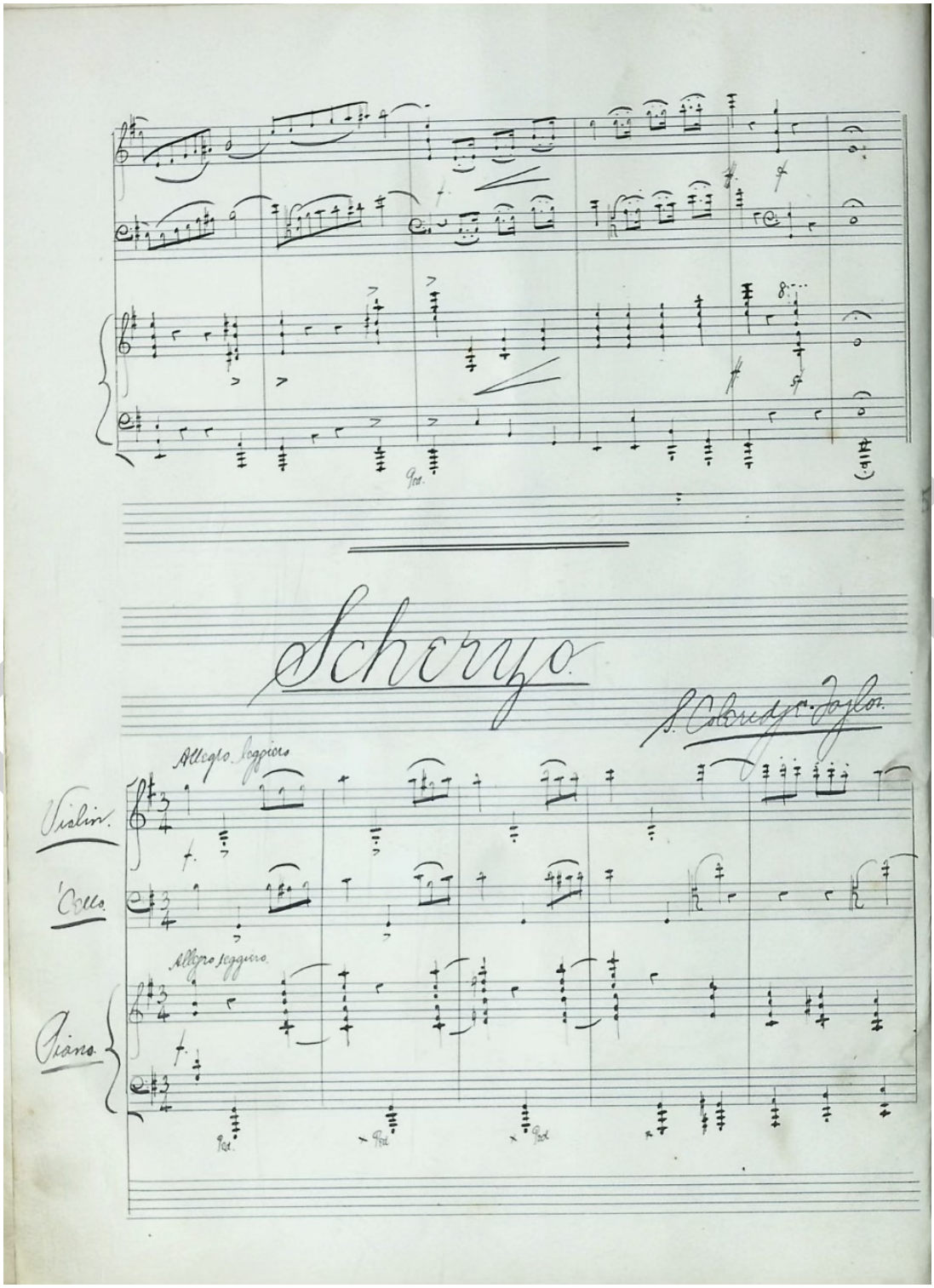
This is edition is transcribed from a scanned version of the original manuscript, indexed at the Royal College of Music Library in London.

Item no. MS 5010
Retrieved from IMSLP.org

PERUSAL SCORE


Trio in E Moll.
S. Coleridge Taylor.
Moderato.
pizz.
Moderato. Con Express.
ped.
accel. . . . cres . . .
velocé.
Allegro.
arco.
Allegro. ff.
con moto.
mf.
The Trios commence pizz.


segue.
compassionè.
cresc.
ff. forza.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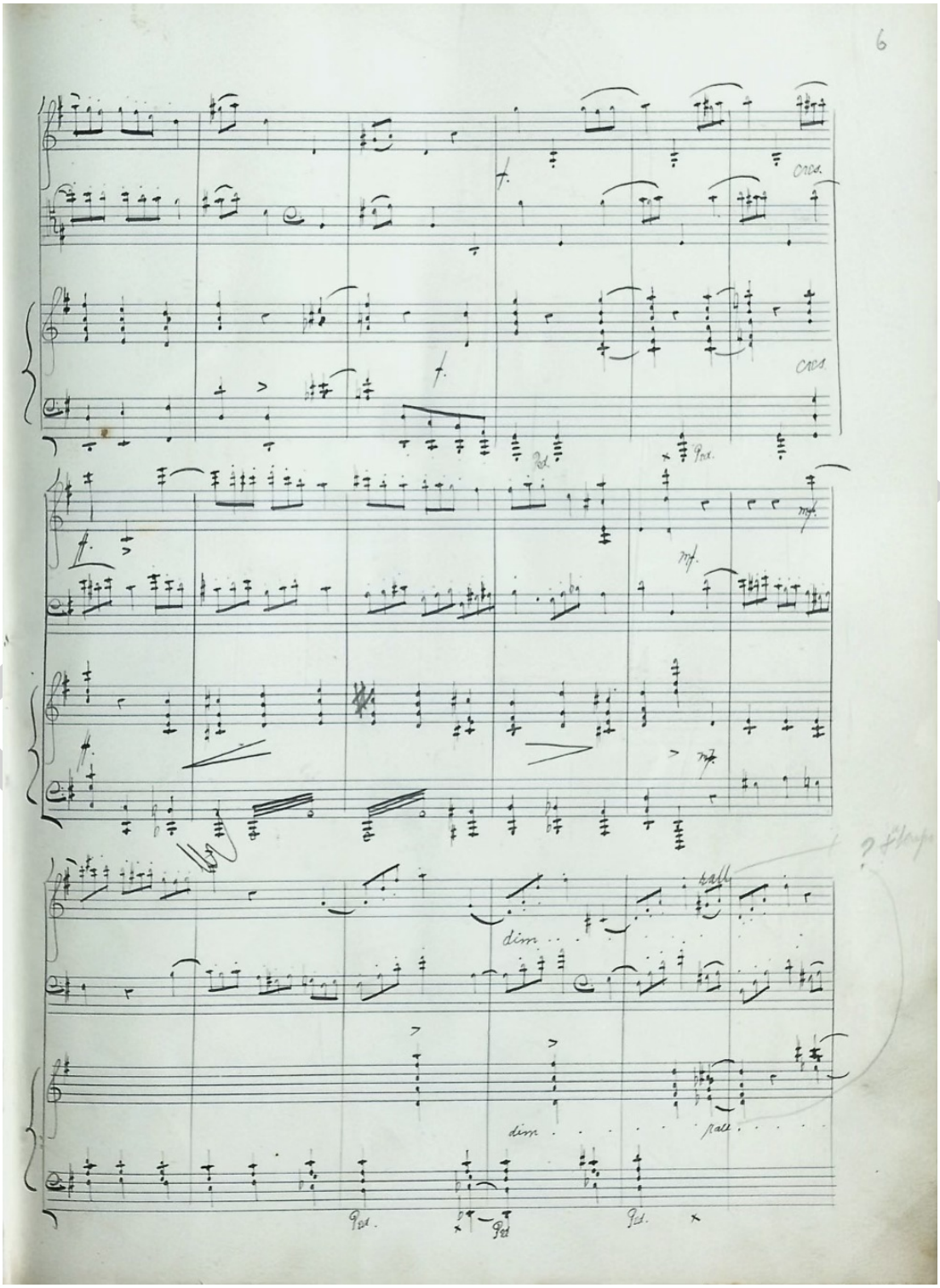
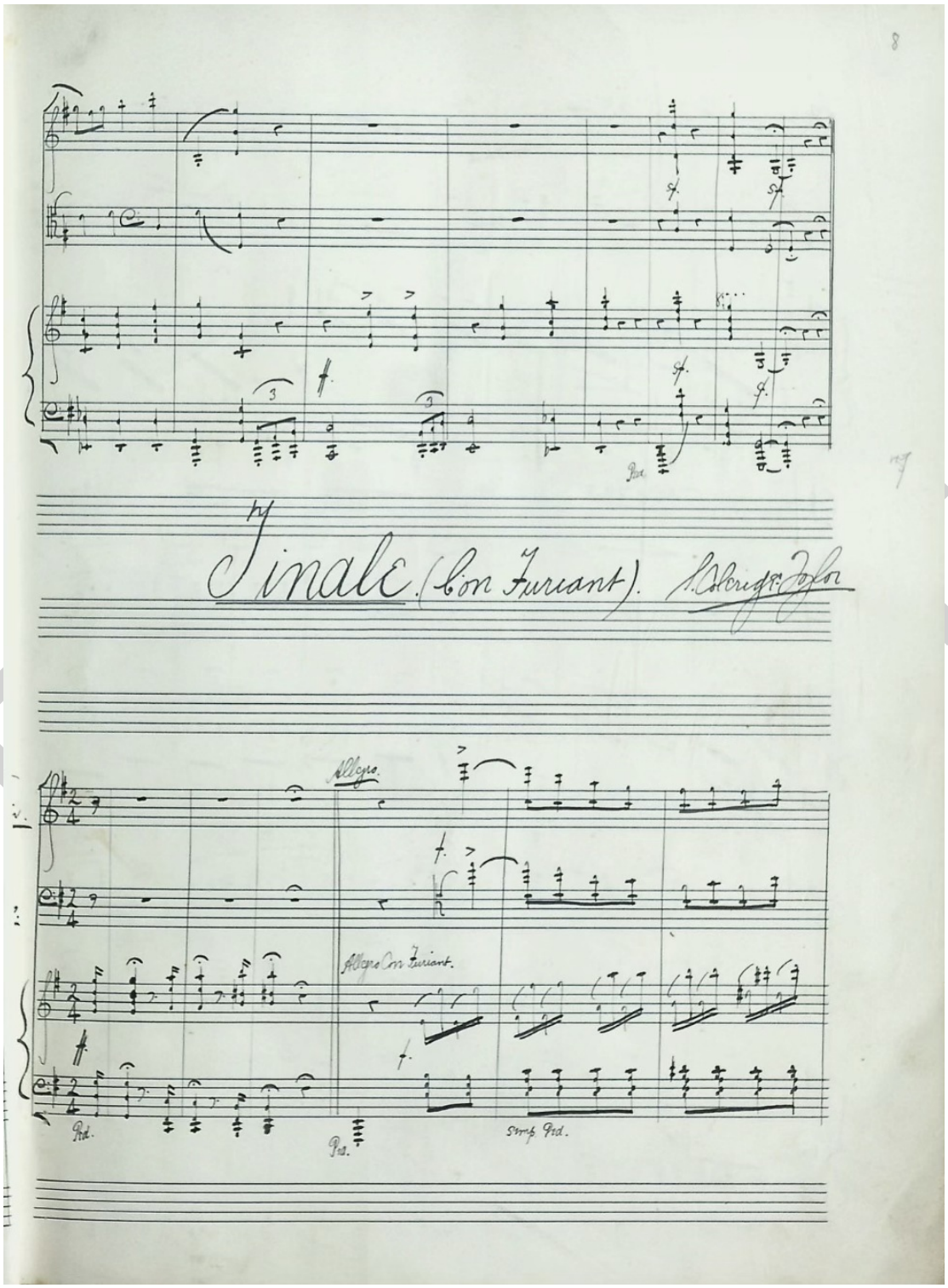
S. Coleridge-Taylor.
Allegro leggiero
Violin.
Cello.
Allegro leggiero
Piano.


6
cres.
cres.
Ped.
Ped.
mf
mf
mf
dim.
dim.
rall.
Ped.
Ped.
Ped.


Finale. (Con Furiant).
Allegro.
Allegro Con Furiant.
Ped.
Ped.
Strng Ped.

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TRIO IN E MINOR

for violin, violoncello, and piano

Samuel Coleridge-Taylor (1875–1912)

Edited by John William Brink

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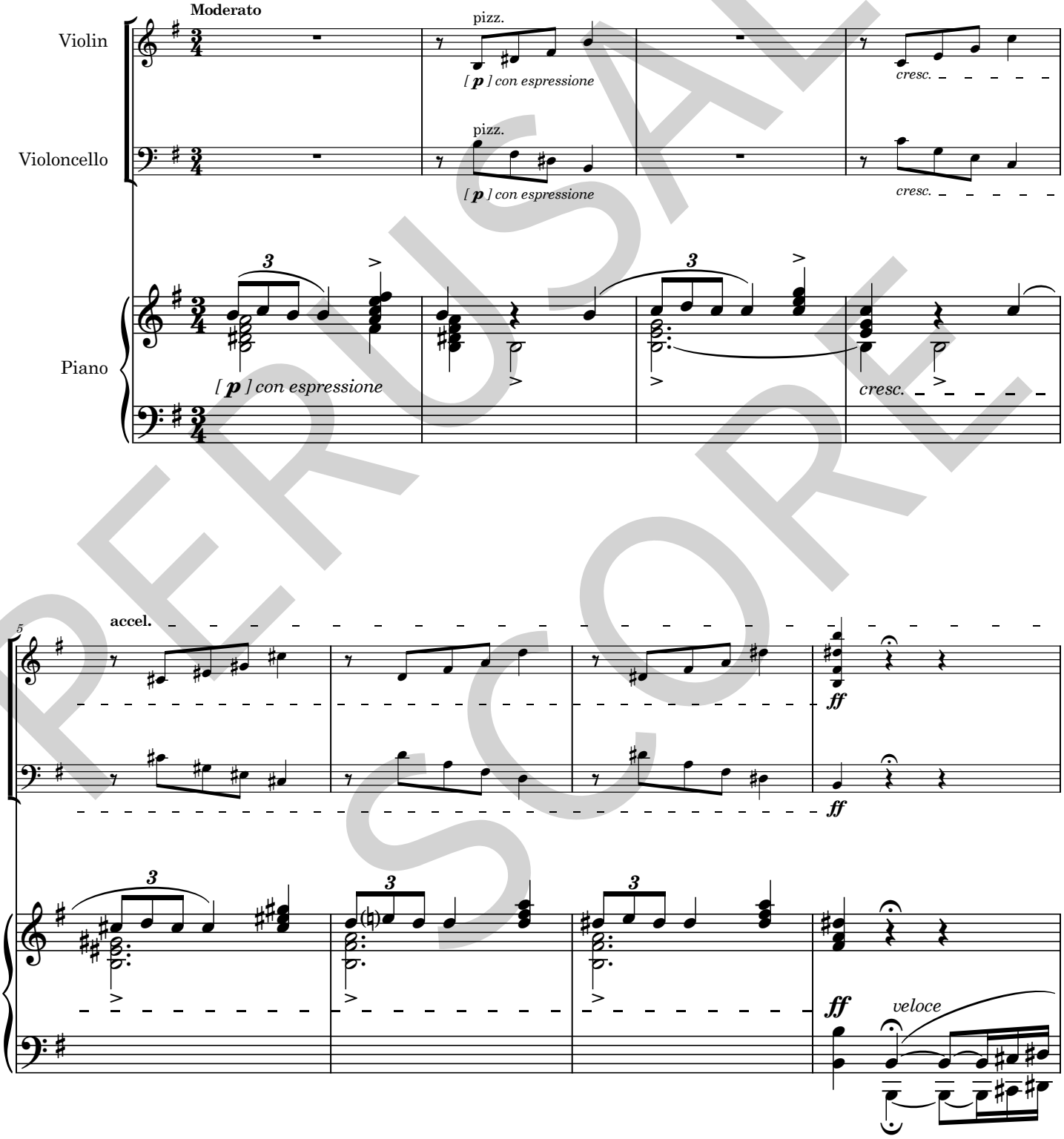
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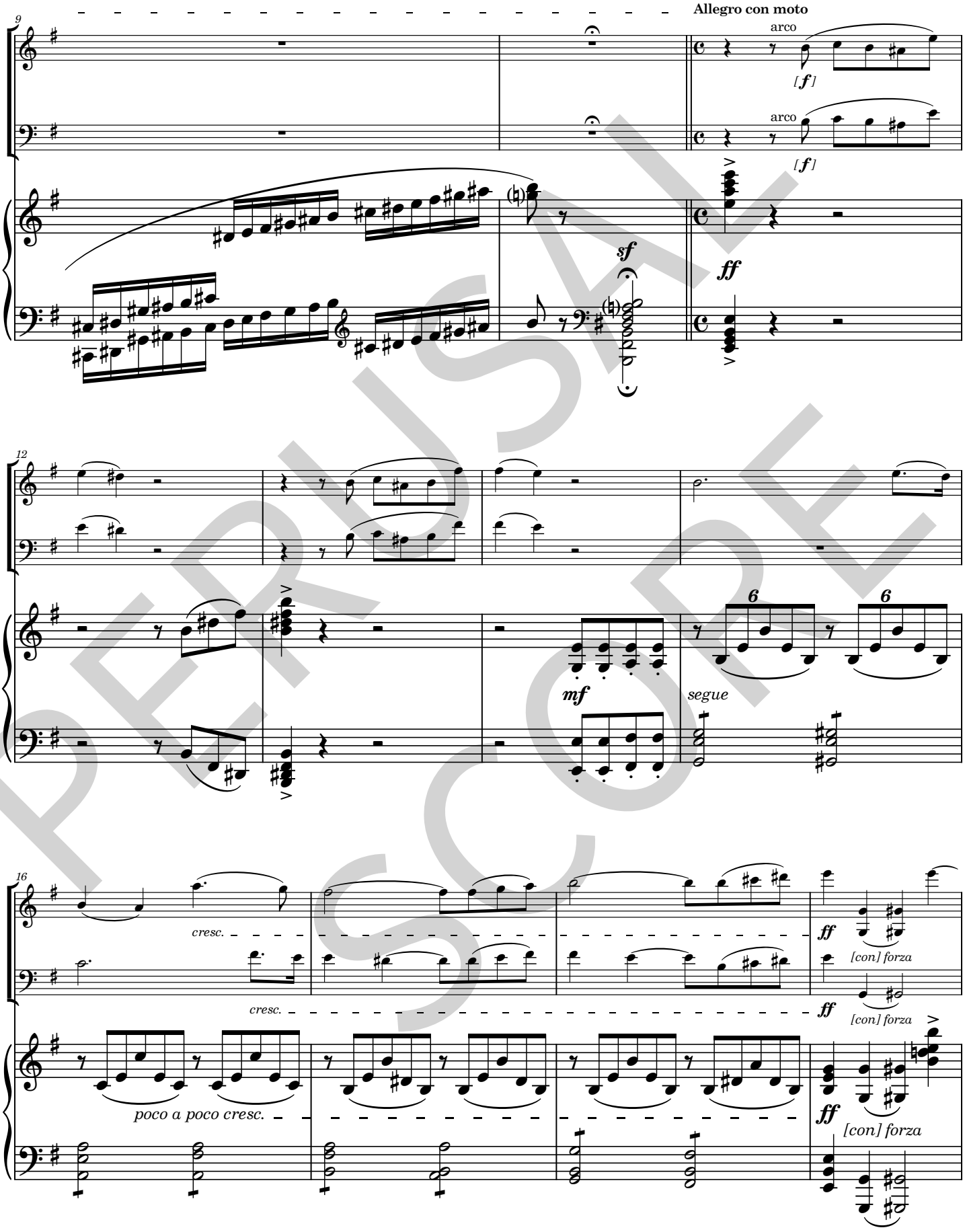
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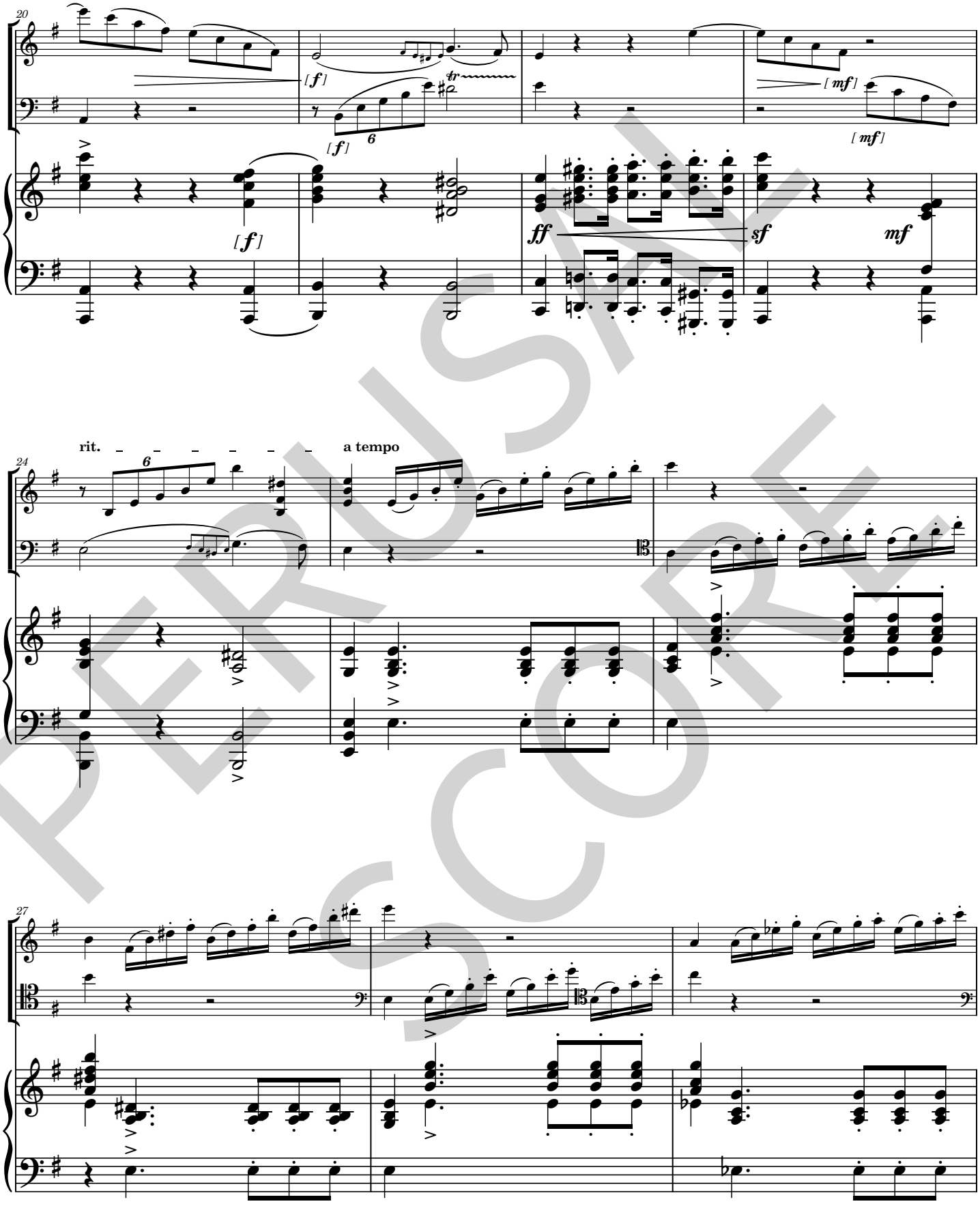
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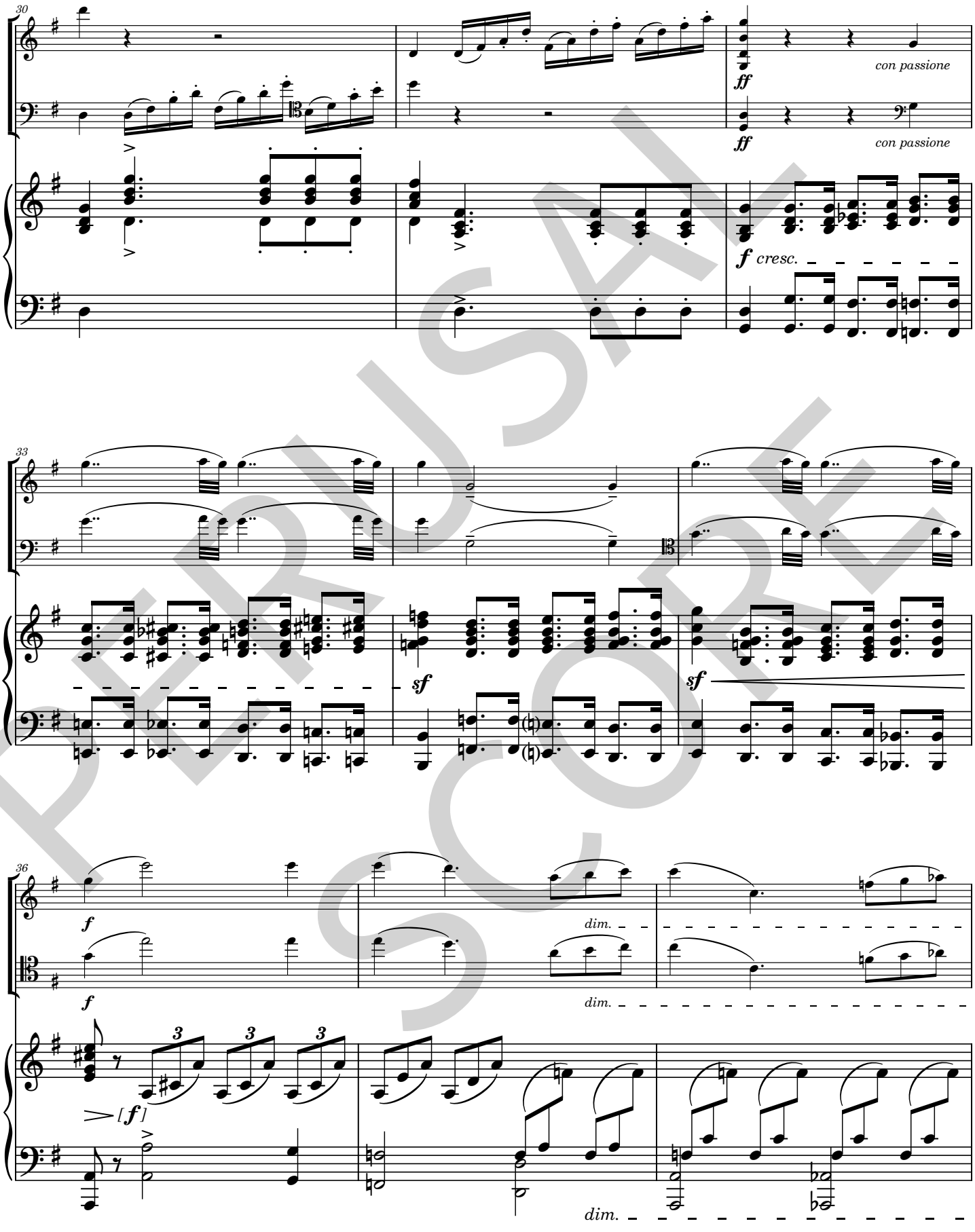
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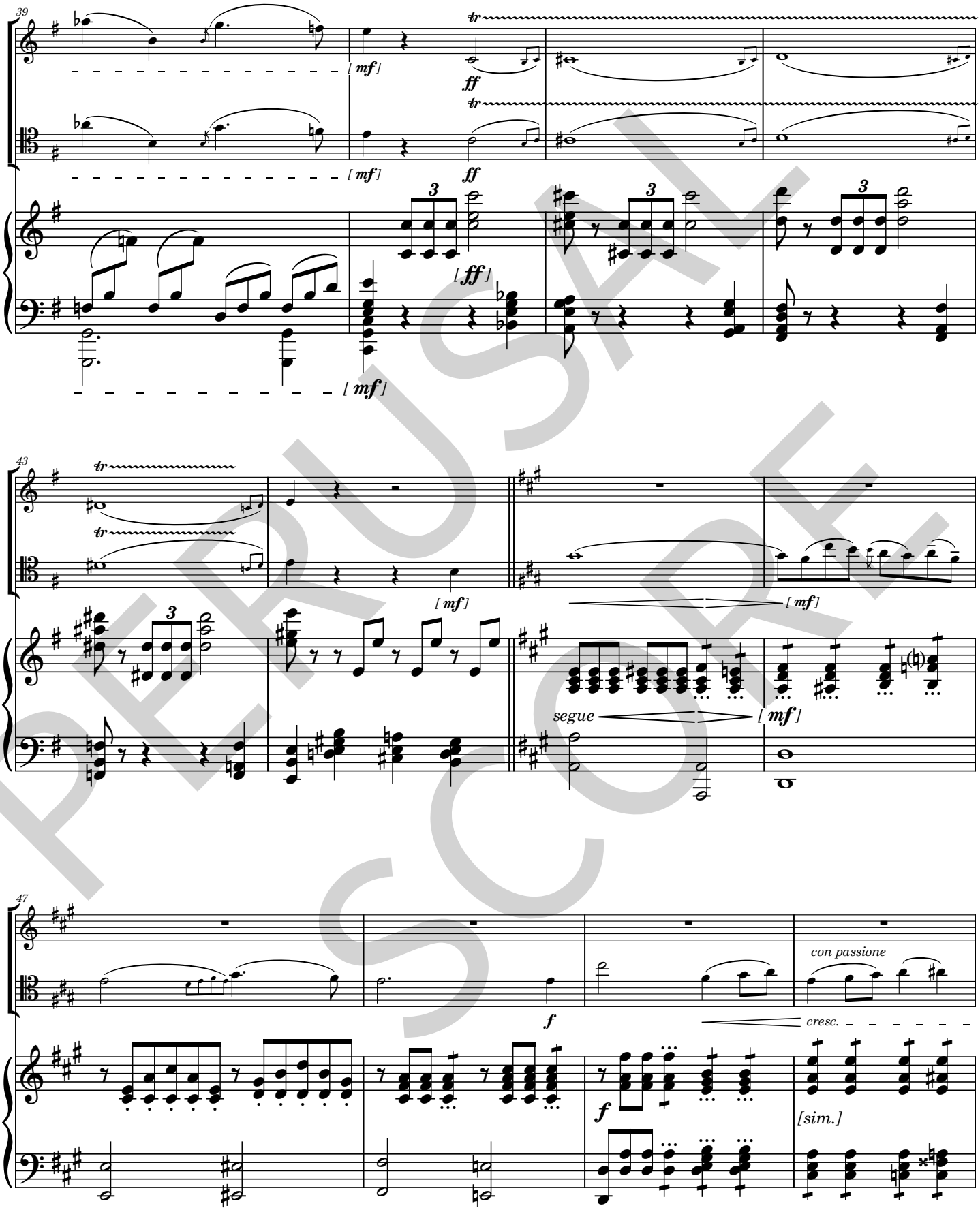
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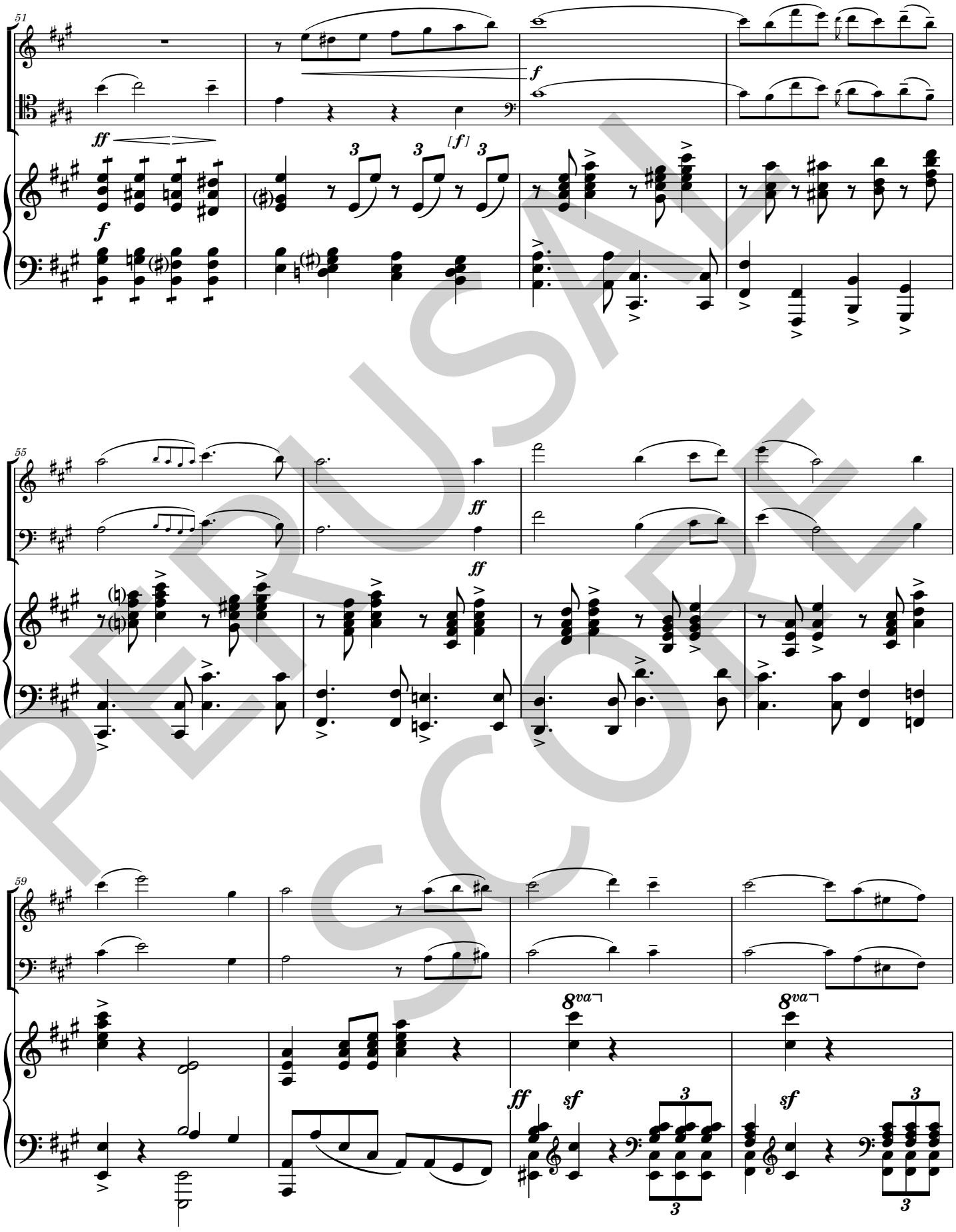
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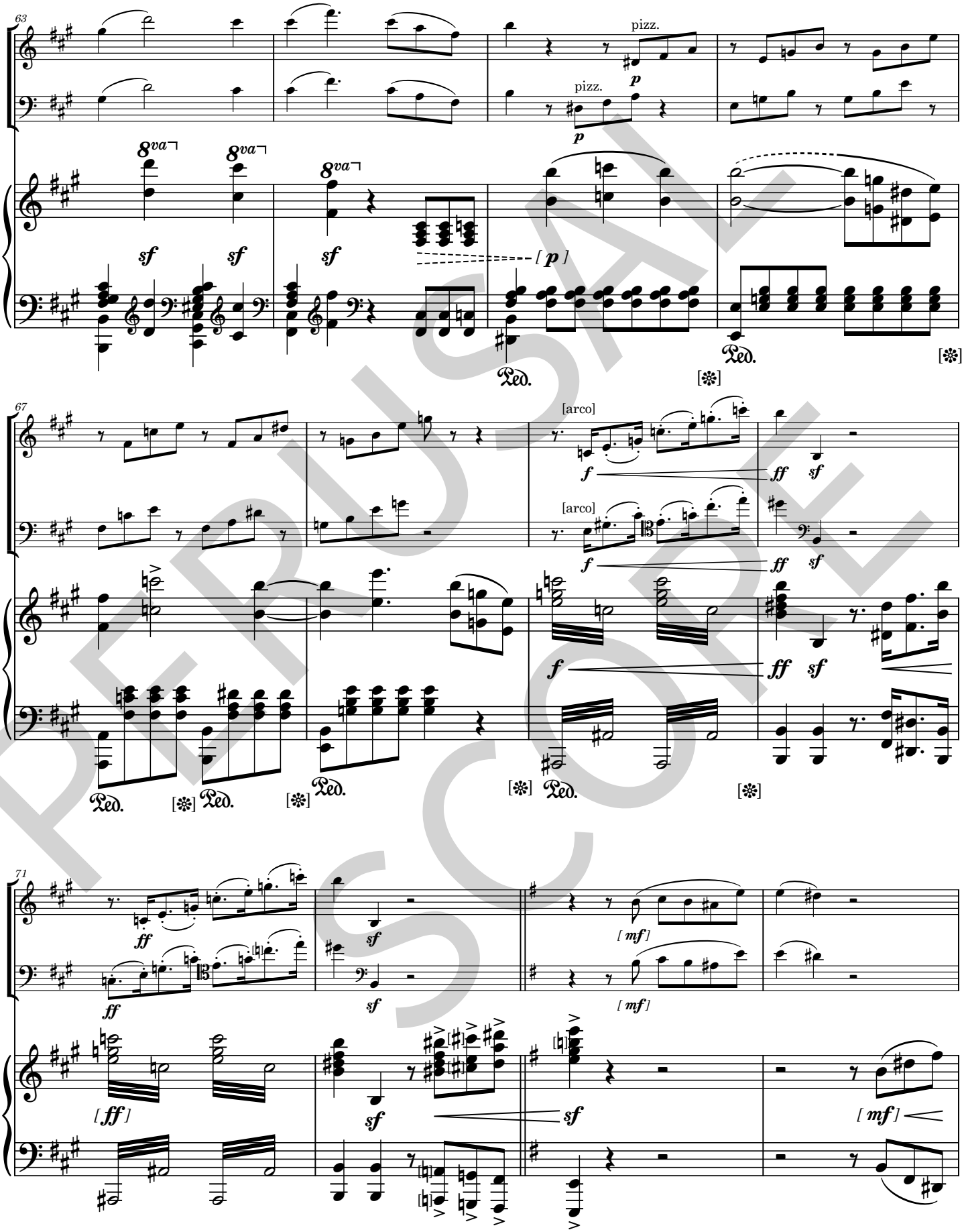
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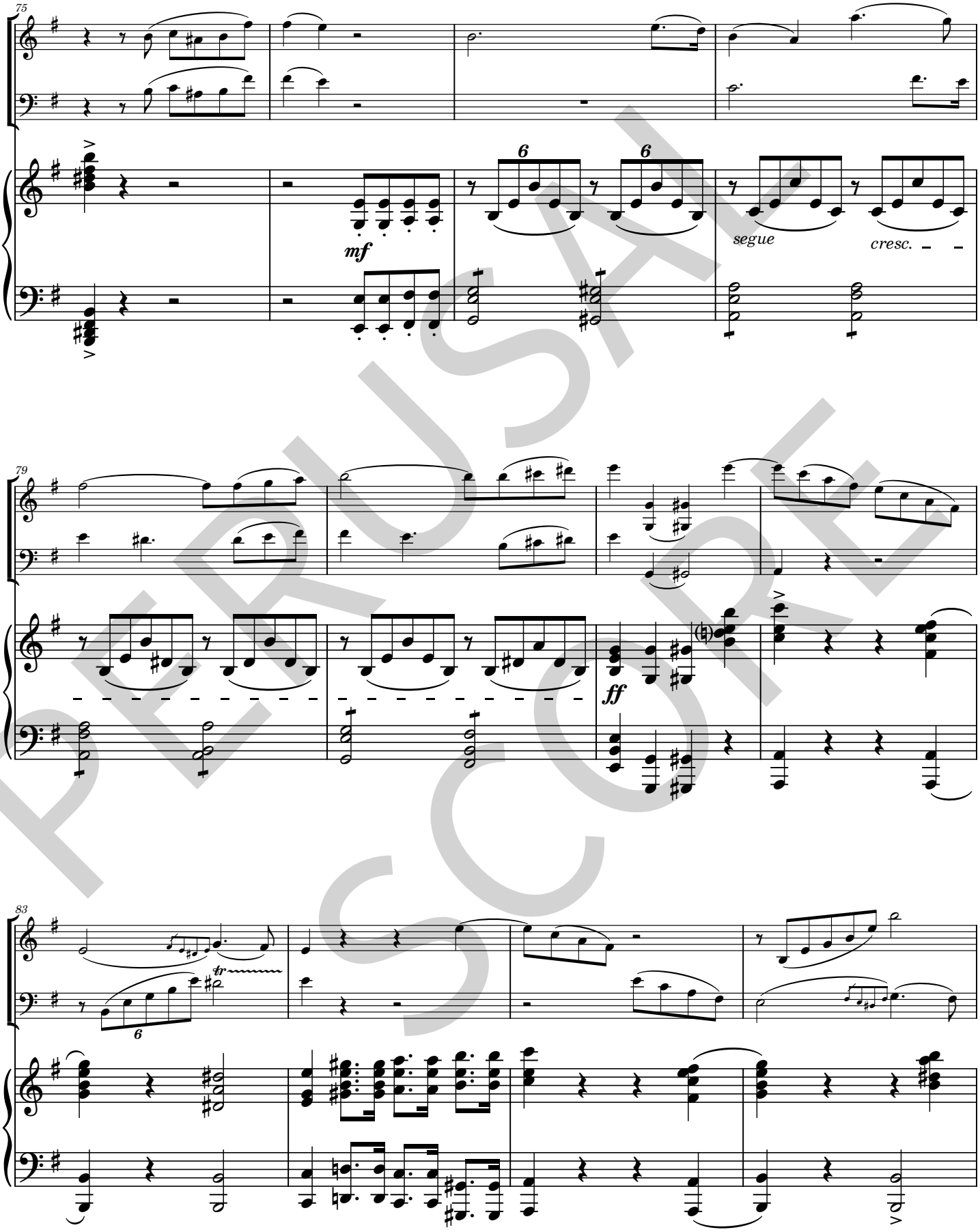
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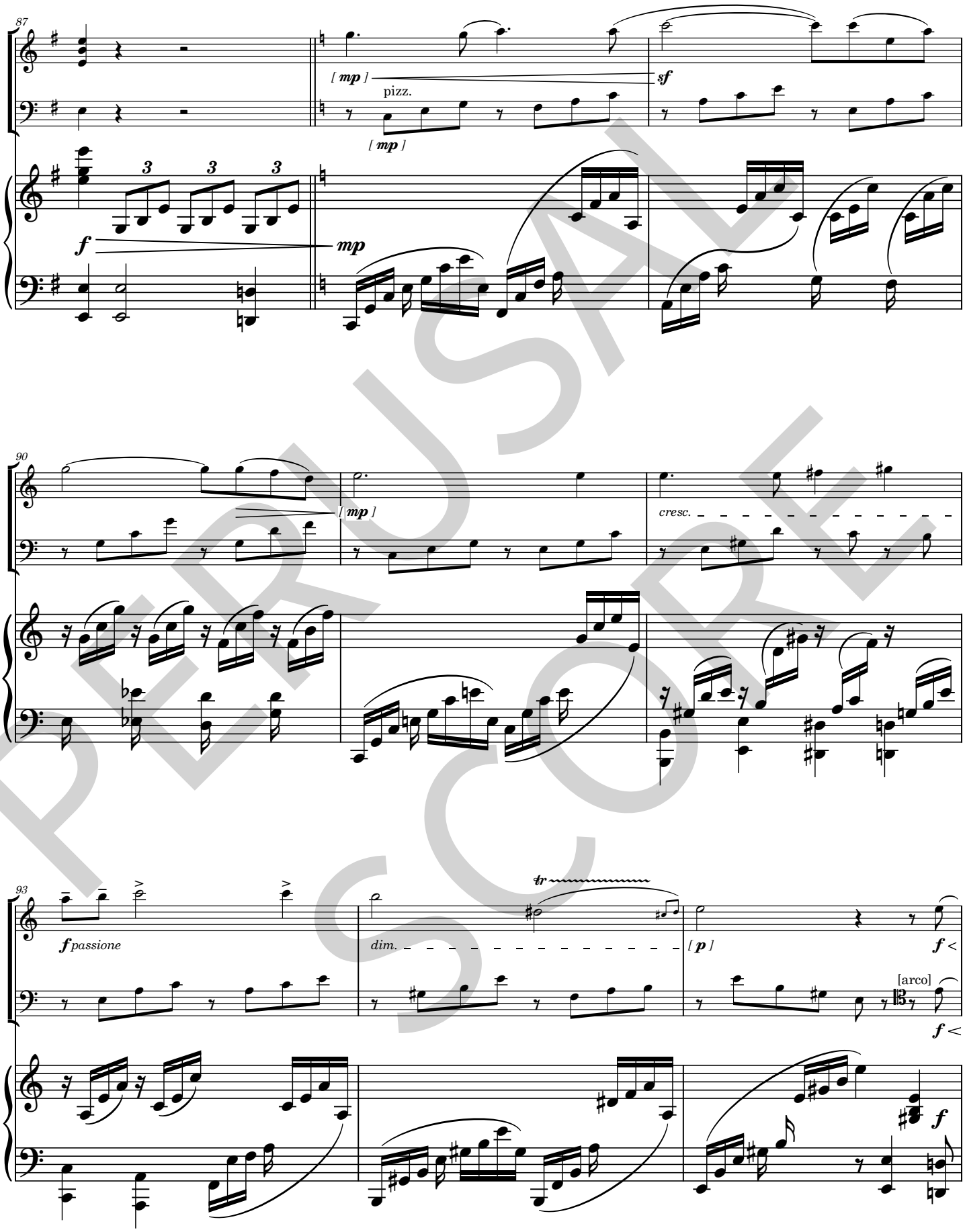
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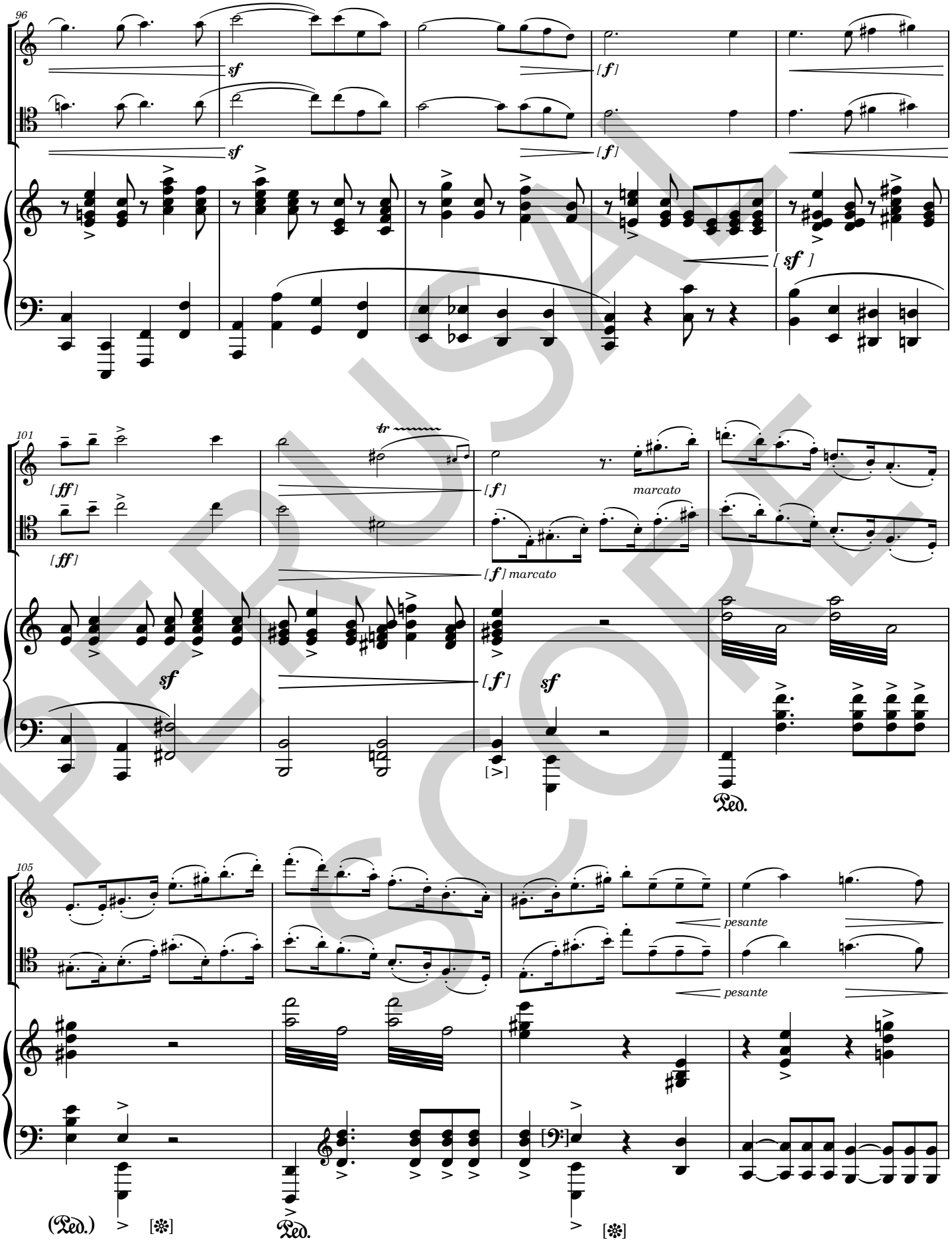
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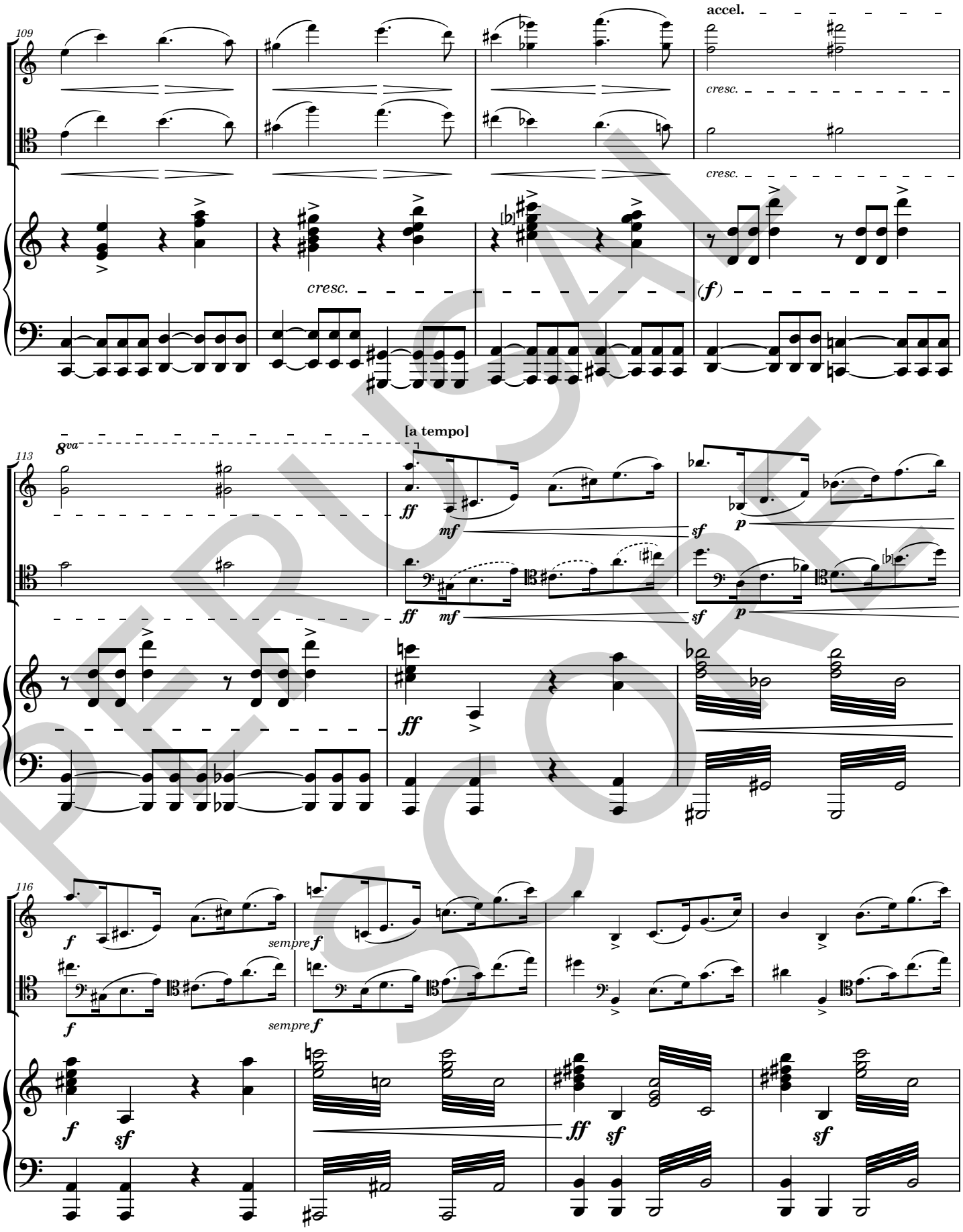
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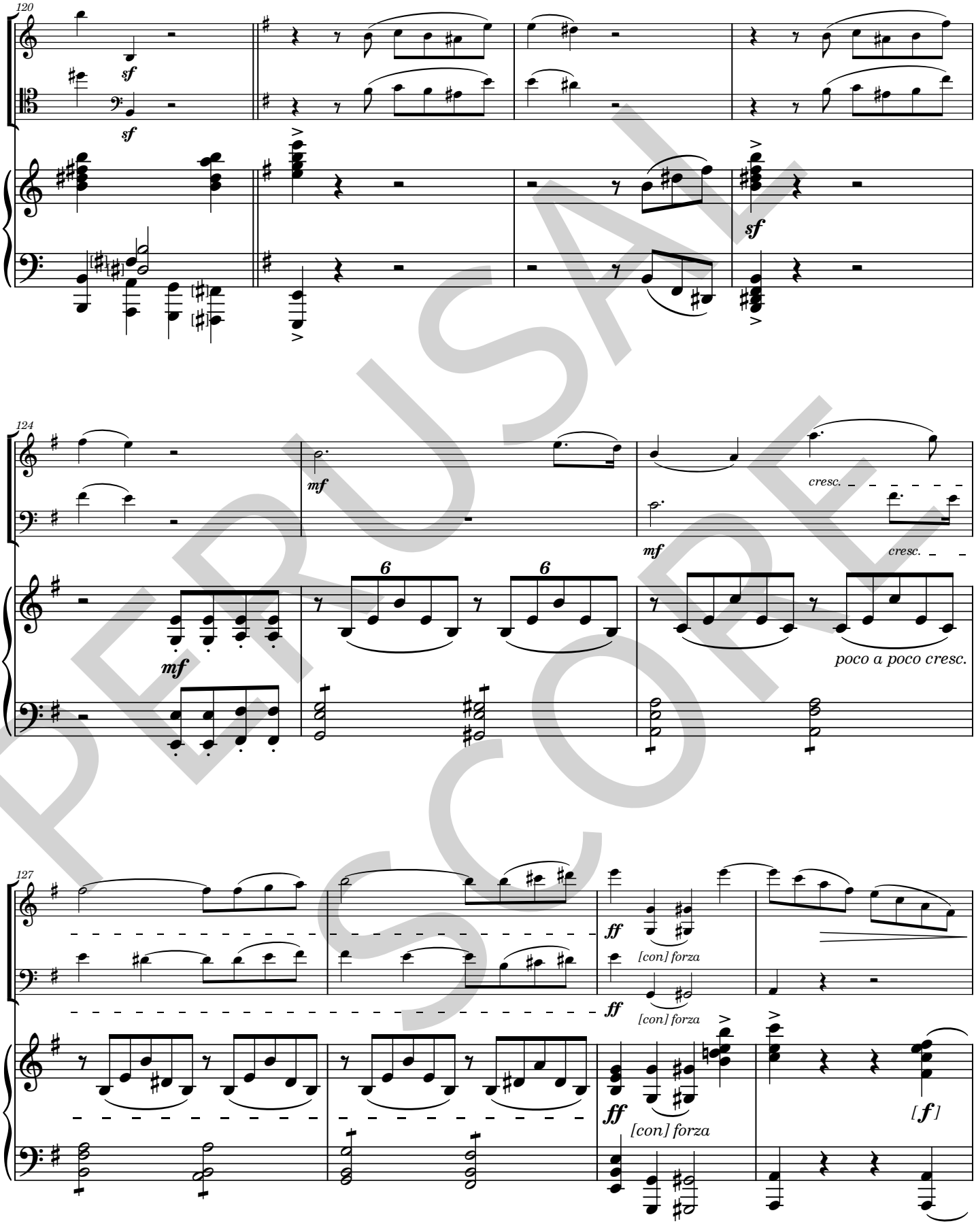
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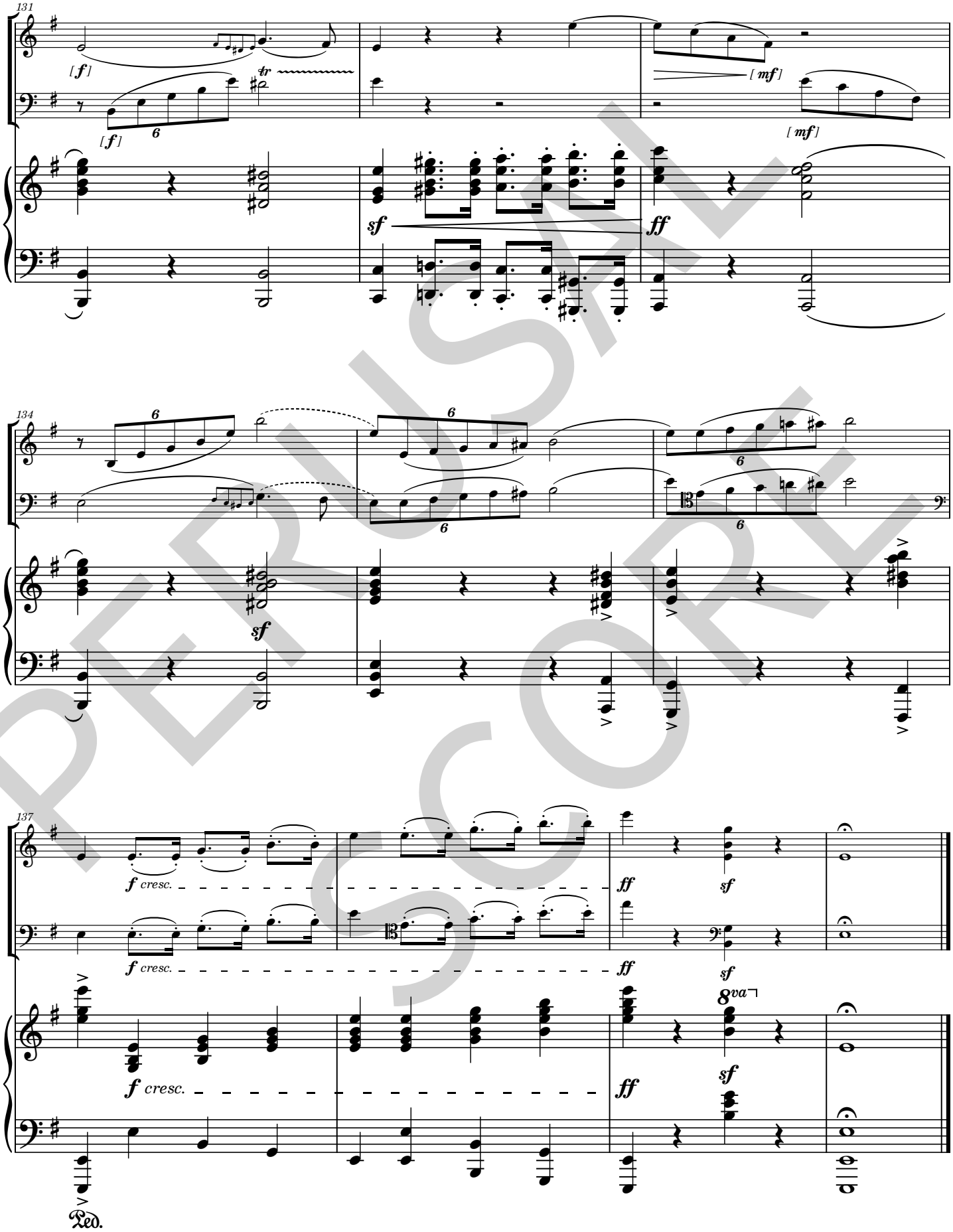
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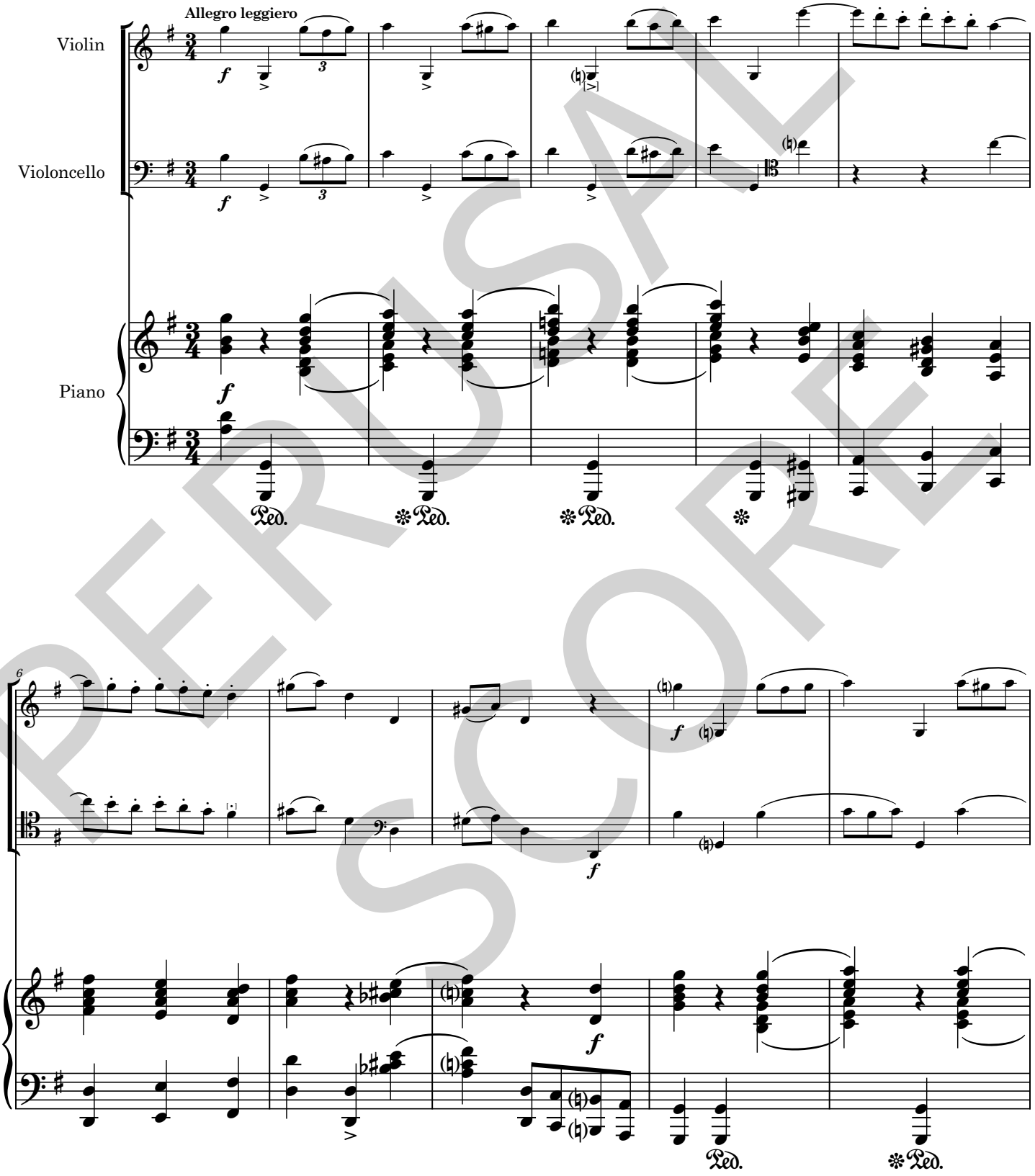
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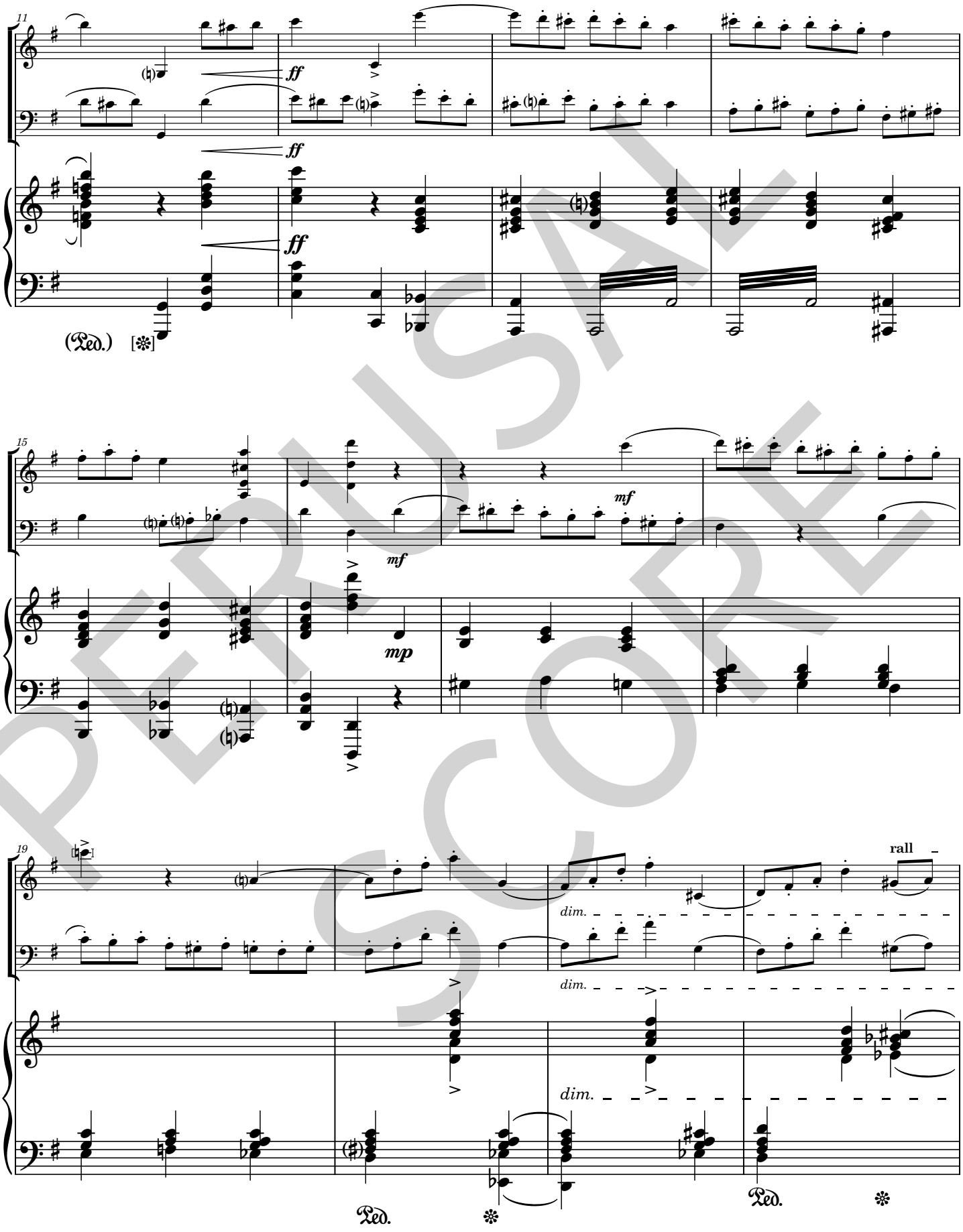
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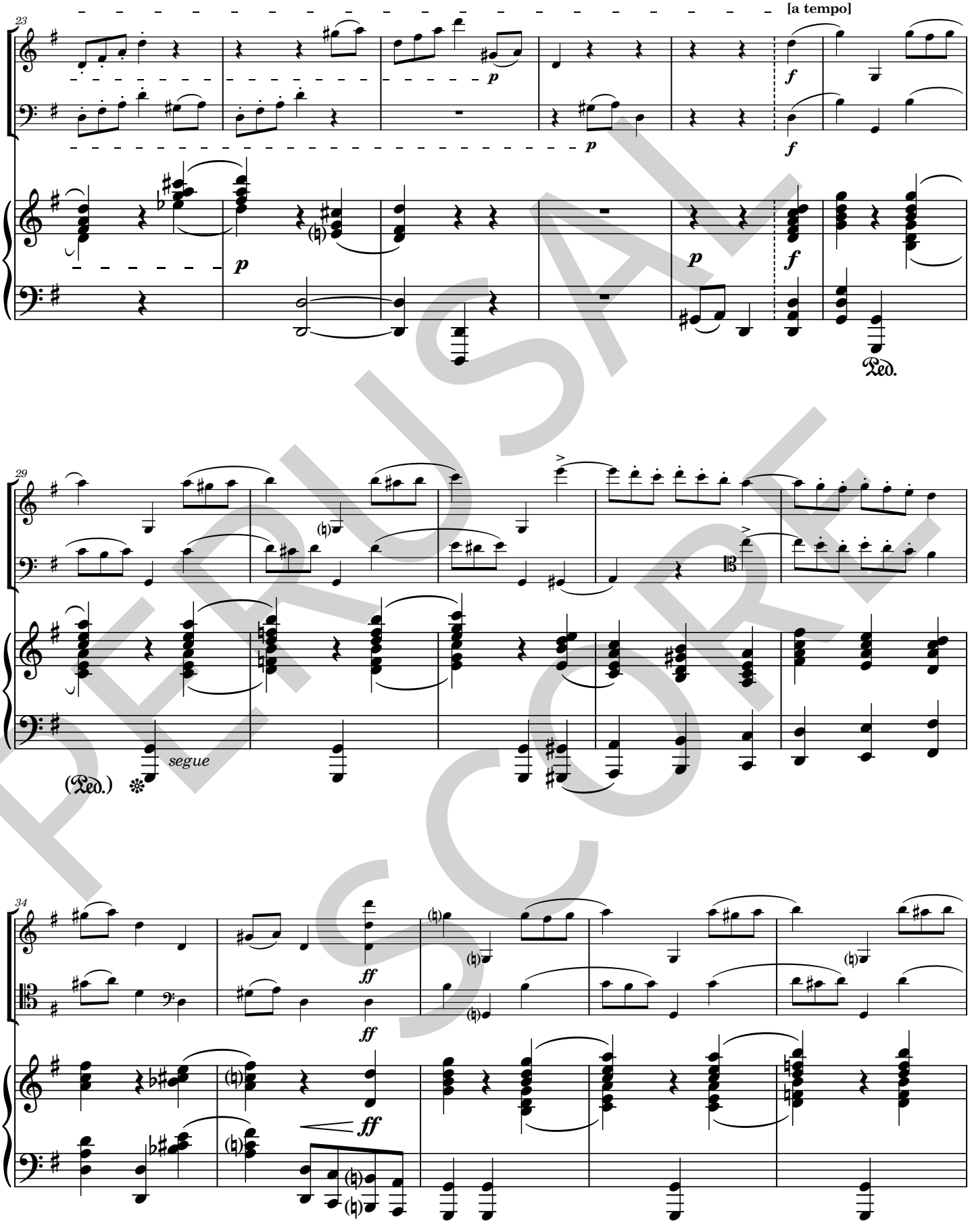
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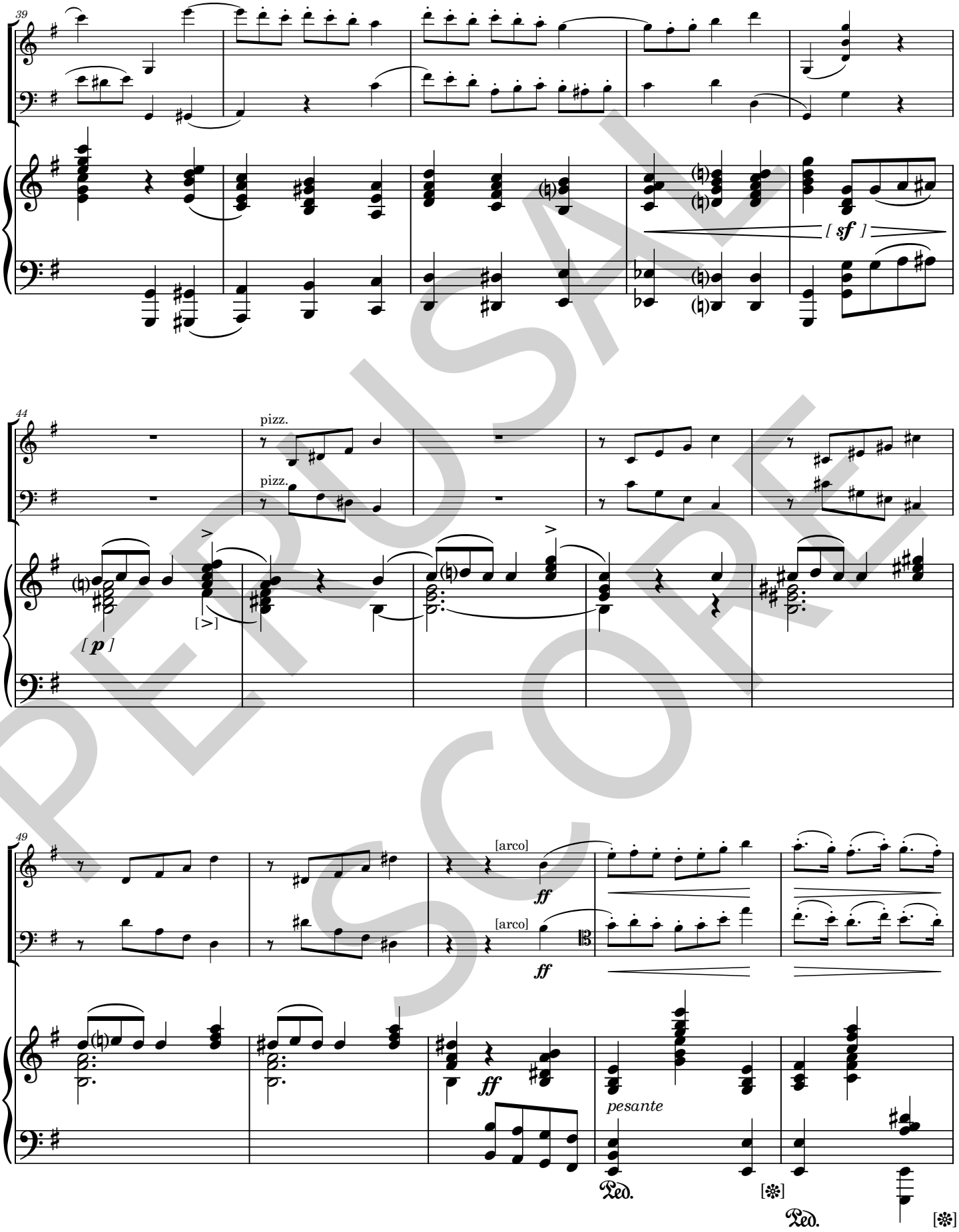
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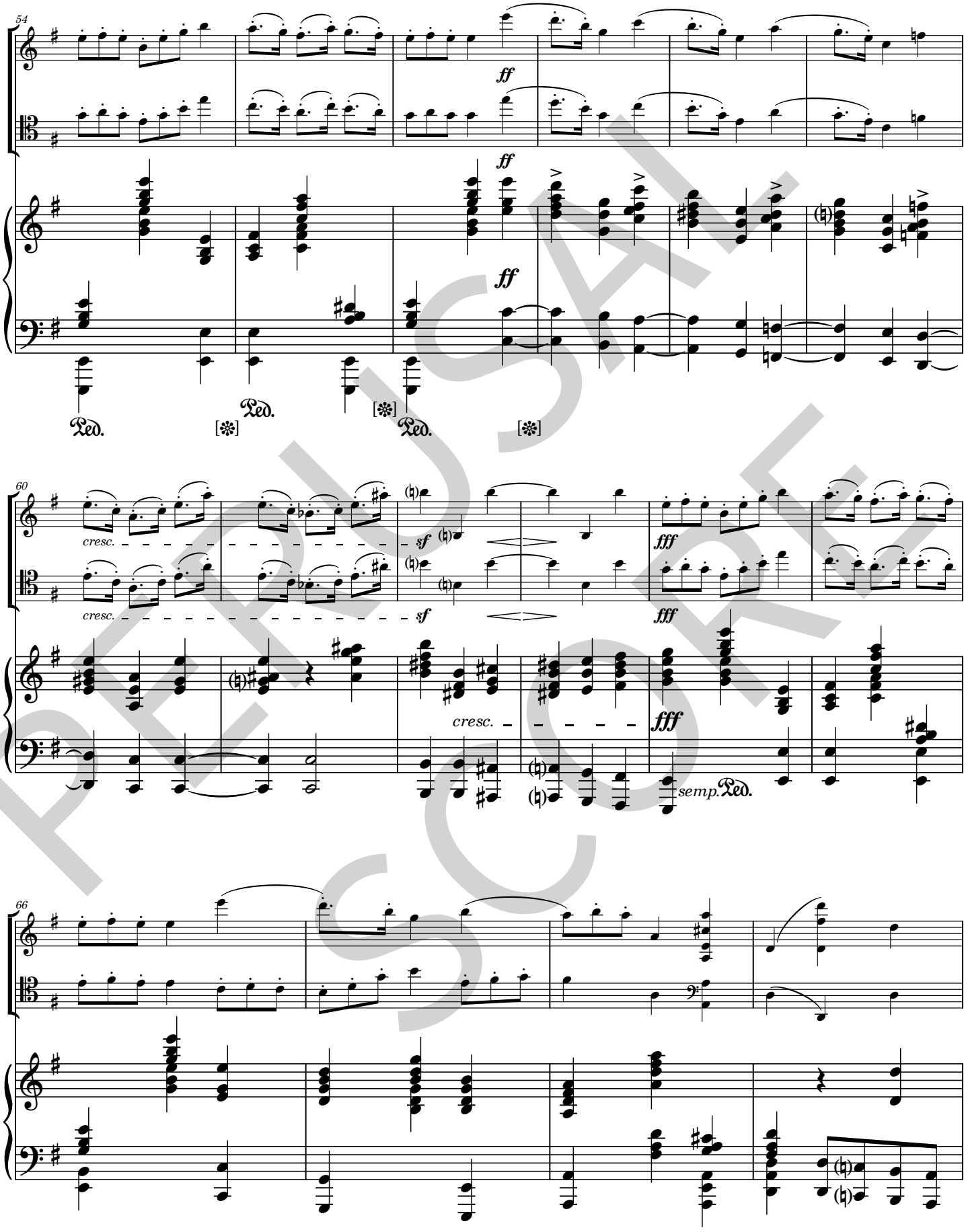
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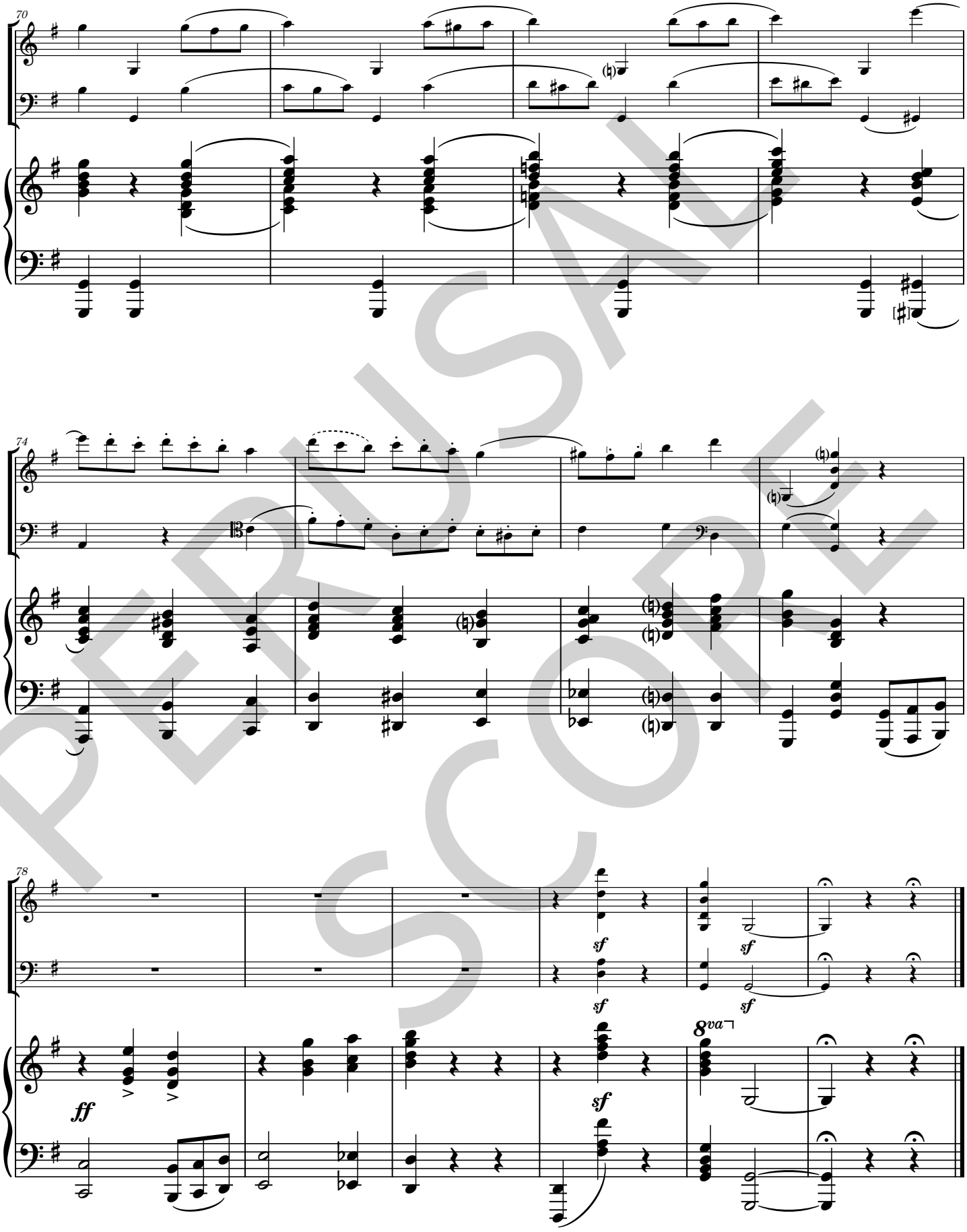
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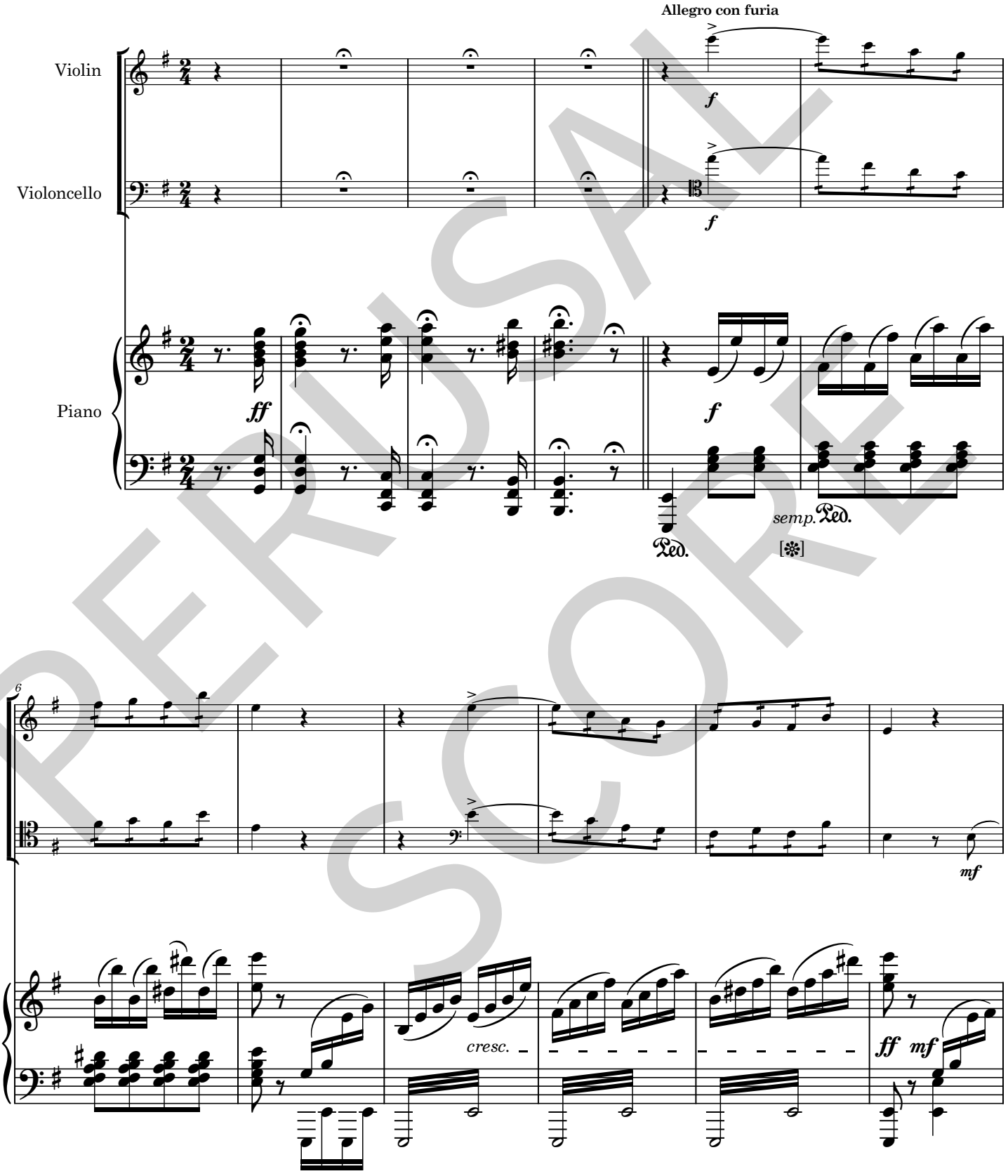
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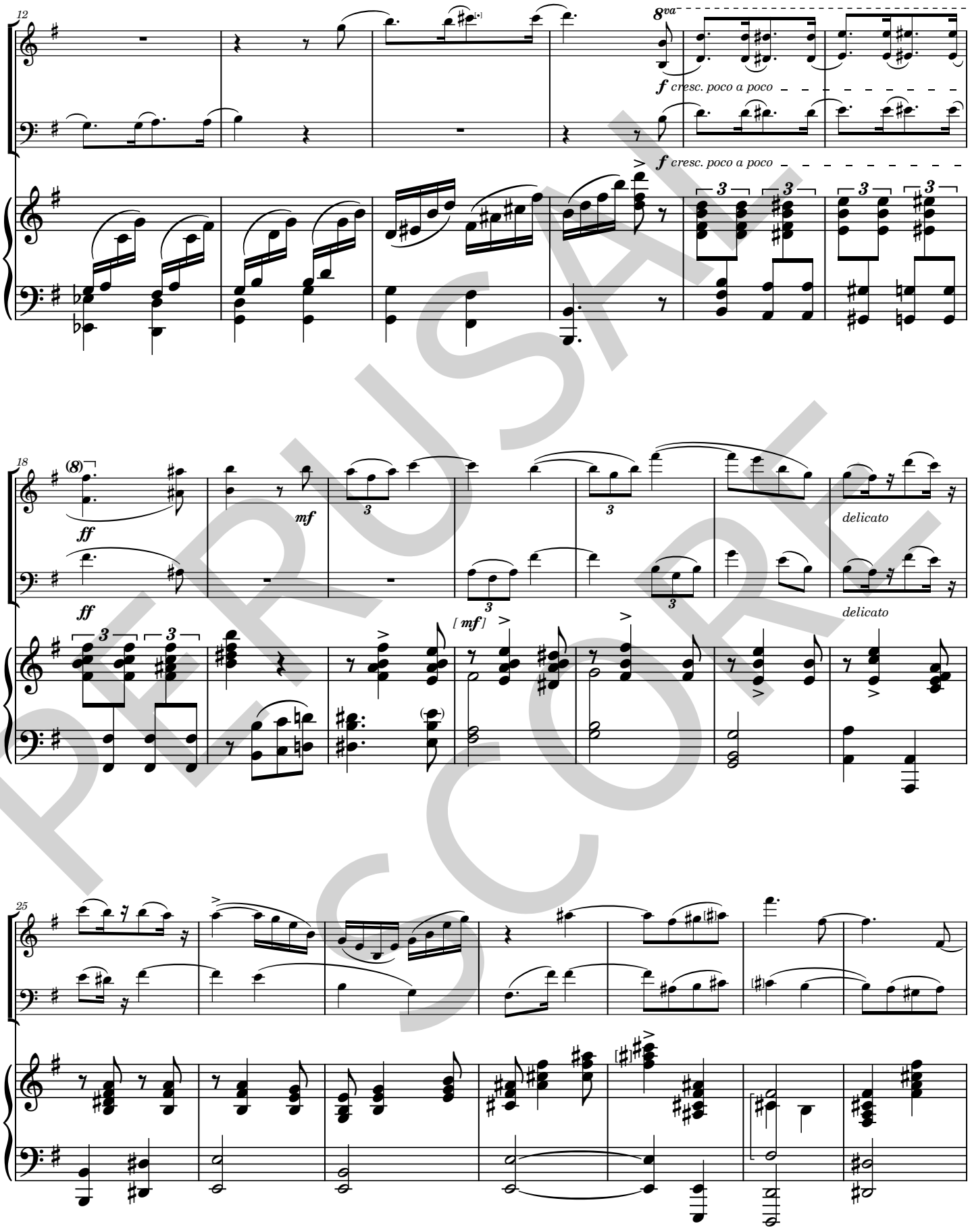
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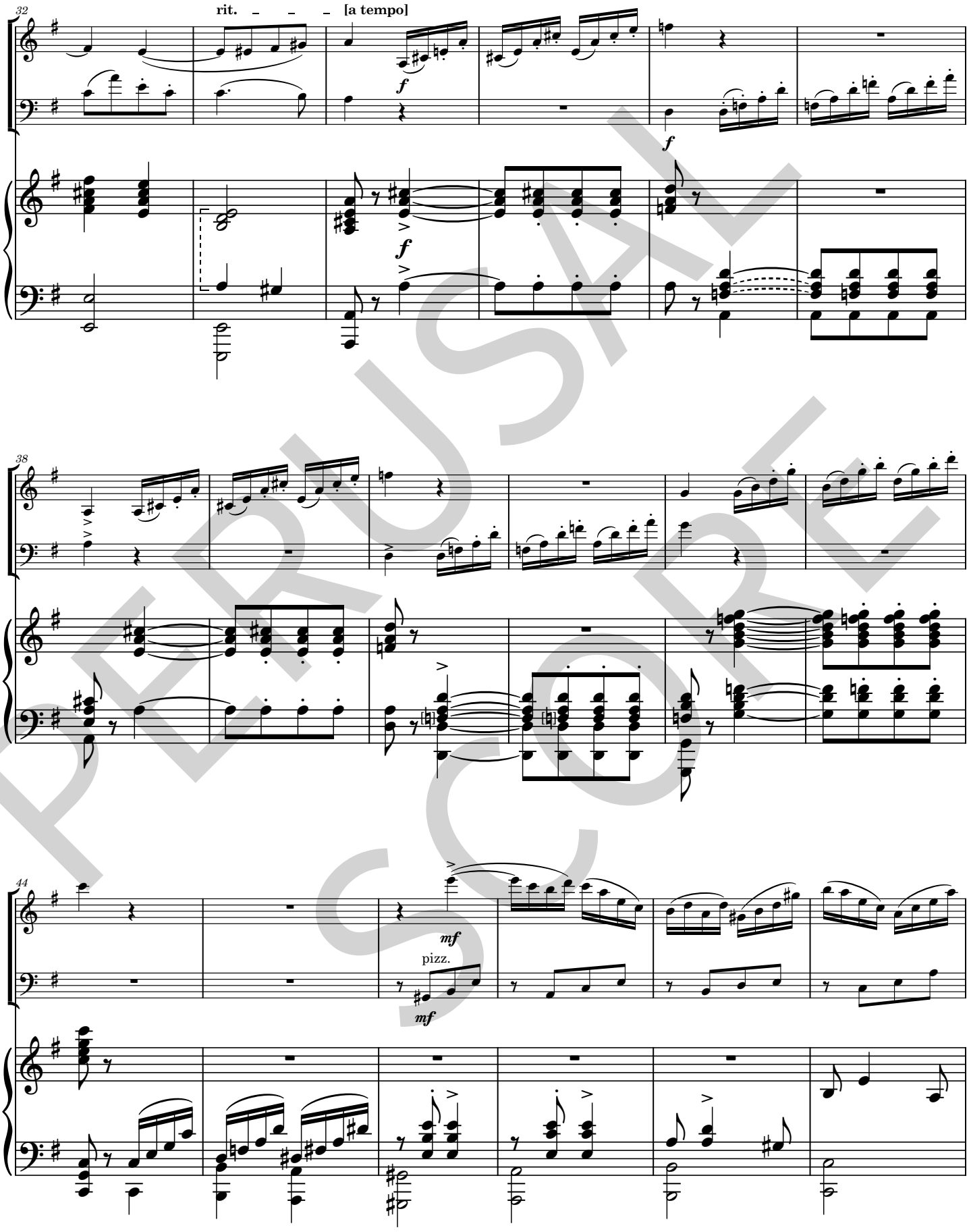
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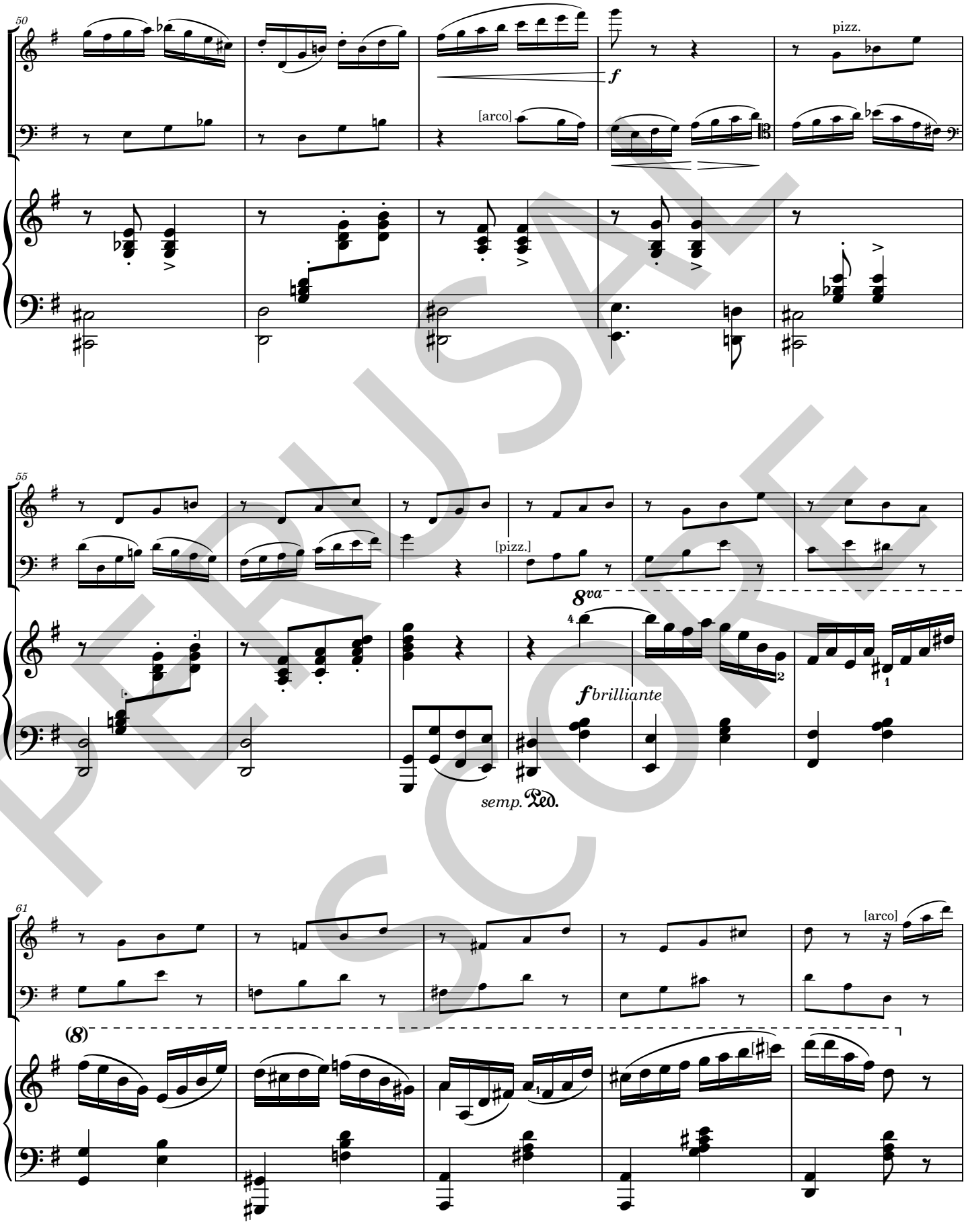
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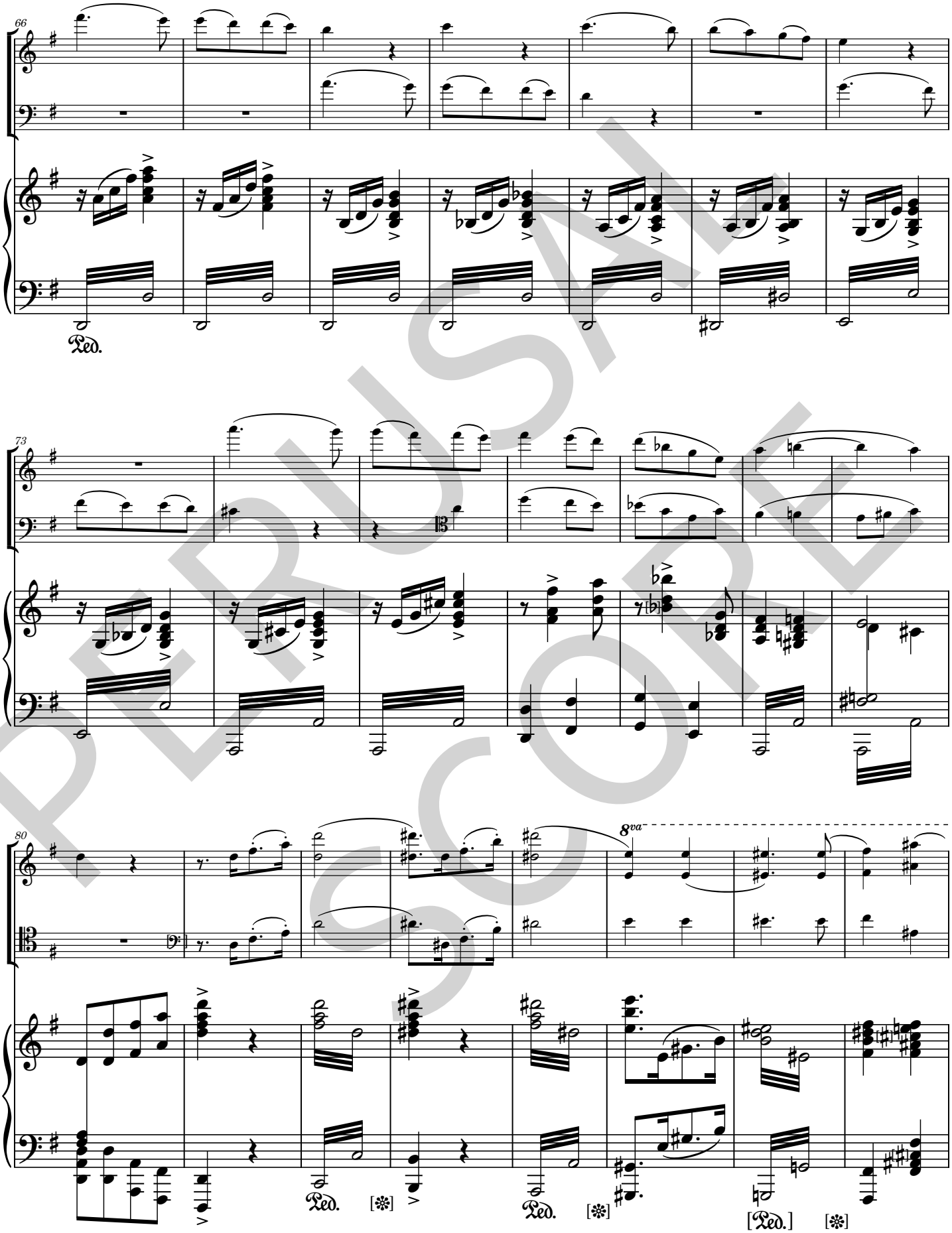
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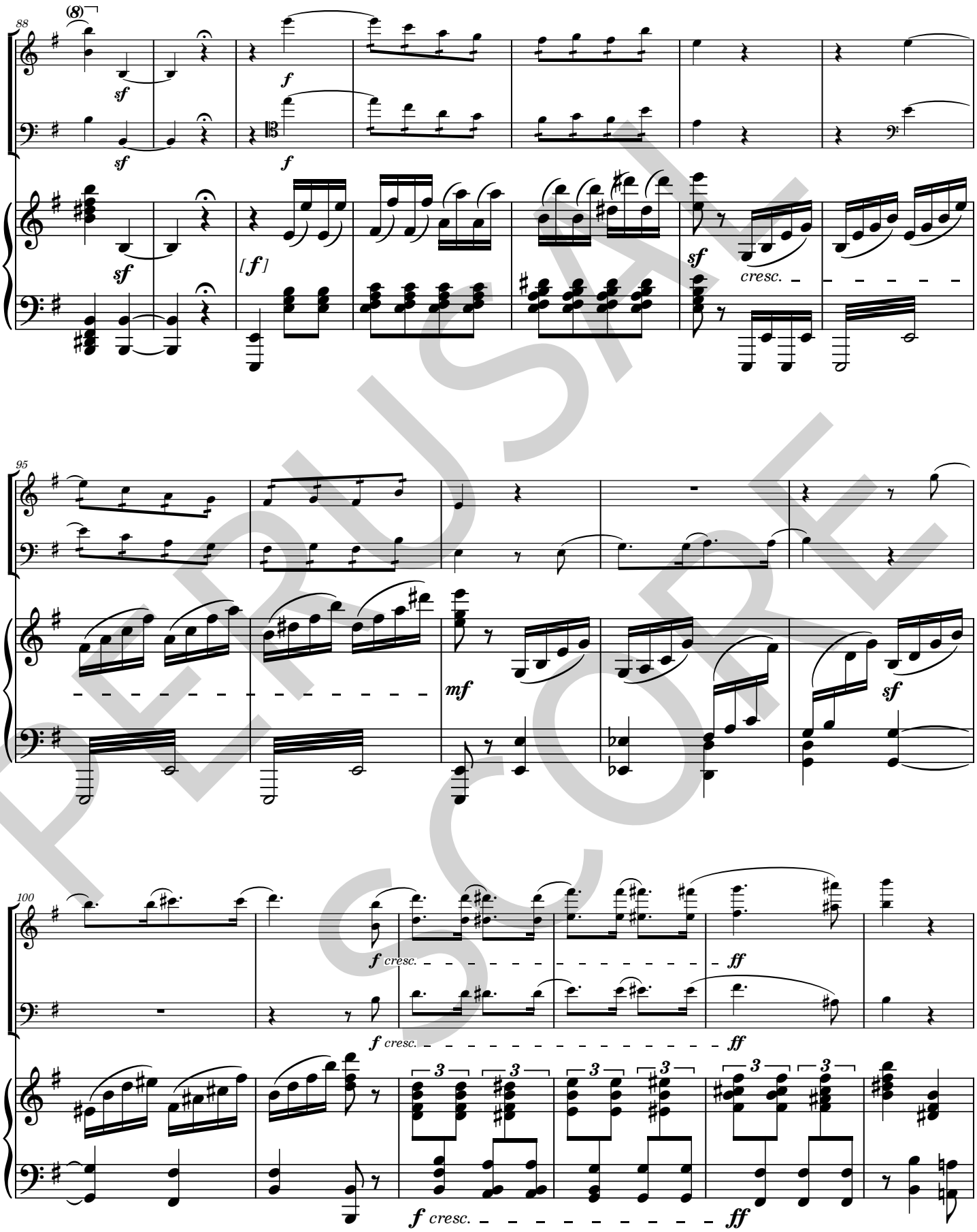
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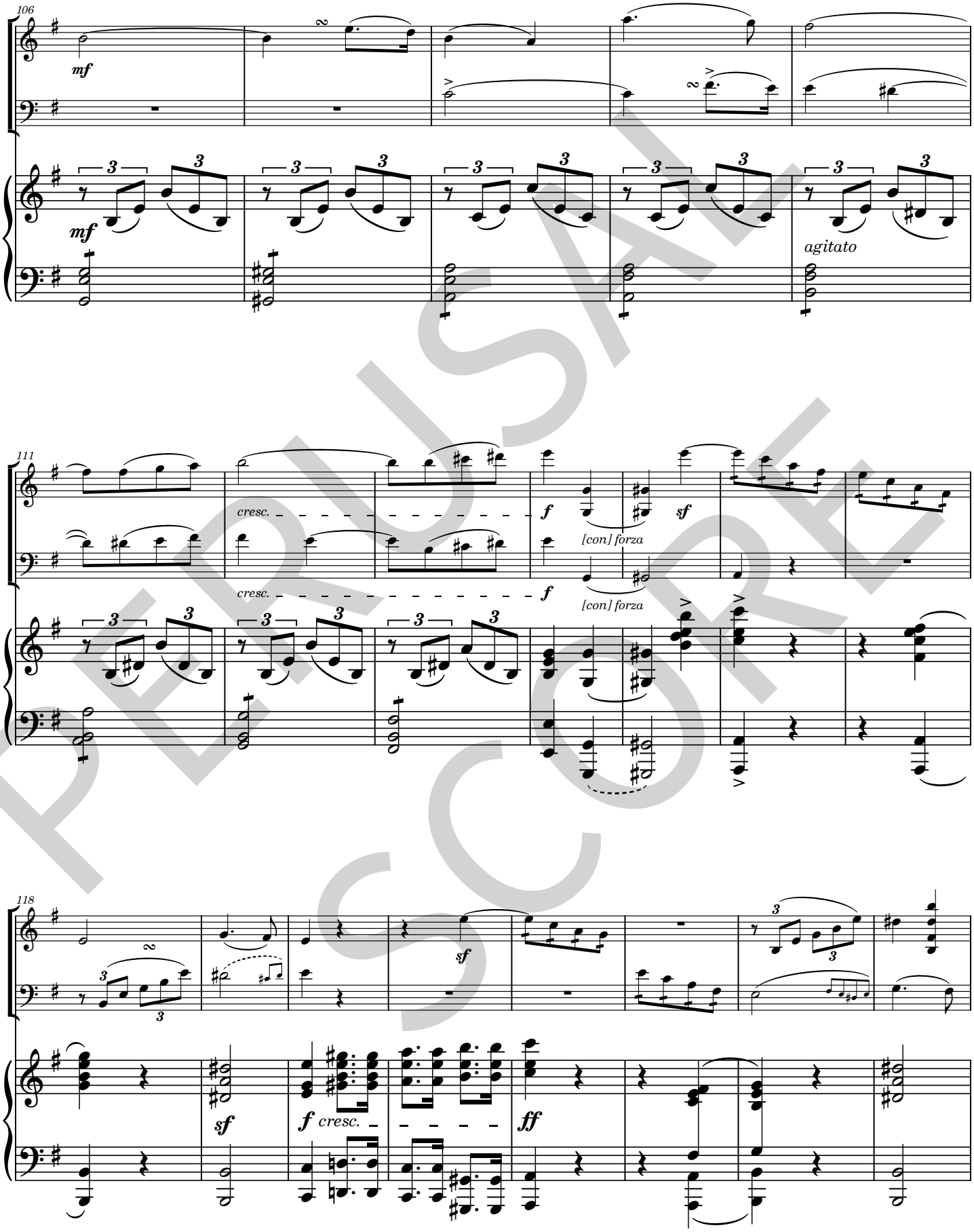
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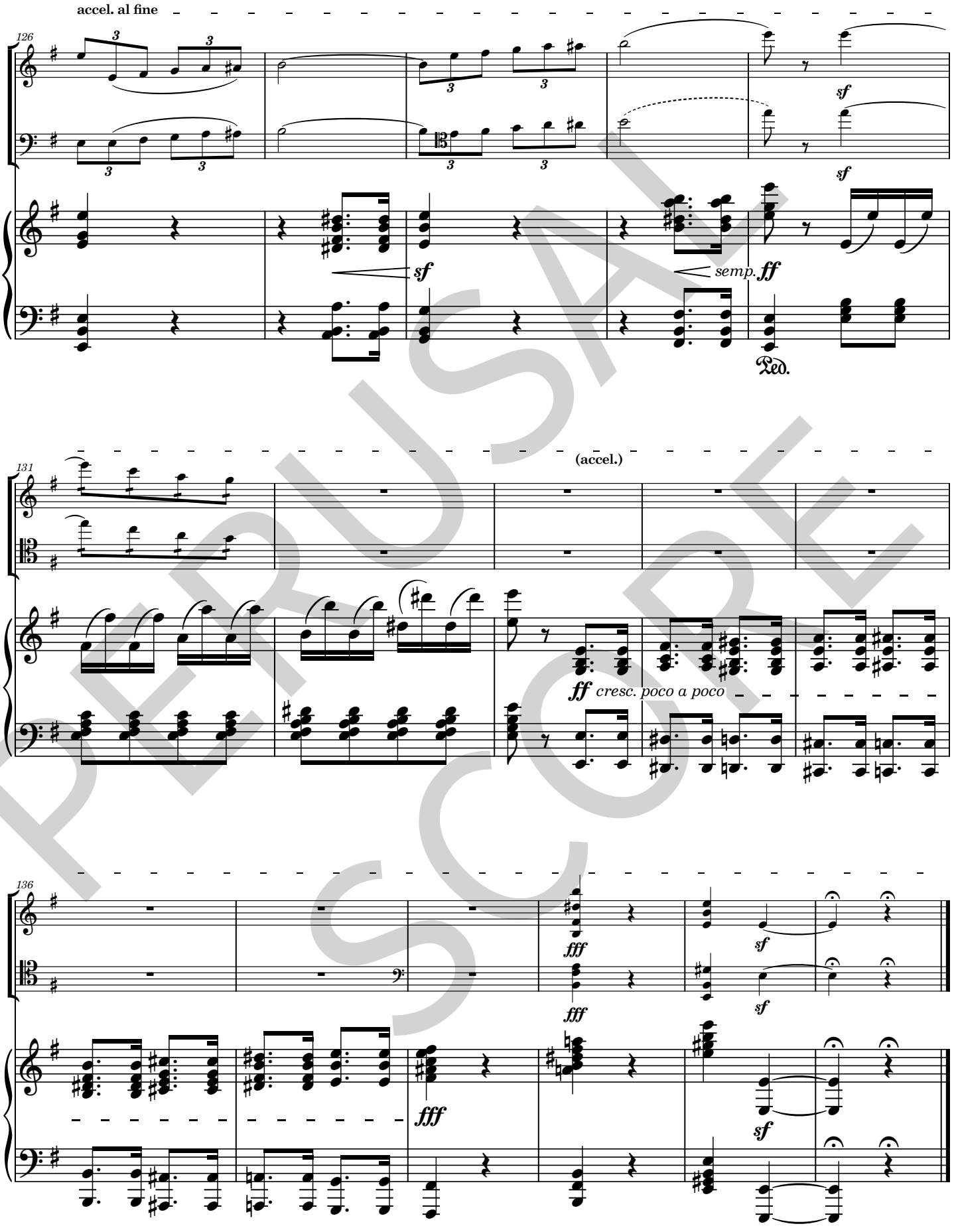
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APPARATUS

Little is known about the early works of Samuel Coleridge–Taylor, but the *Trio in E minor* serves as a lens into the young student's musical aptitude. This edition is referenced by two sources: an original 1893 holograph manuscript by Coleridge–Taylor himself, and a transcription found on the International Music Score Library Project (IMSLP). The manuscript was accessed through a scan also uploaded to IMSLP, originally sourced from the Royal College of Music Library, London.

In this edition, the intention is for a clean, cohesive score that can be easily utilized for performance, as well as one that could be used for scholarly interests and research. As will be mentioned further into this reading, a few techniques and markings have been edited, omitted, or added based on contemporary performance practice. This includes placement of tempo markings, hairpin dynamics, slurs, among others.

The scan contains numerous blotches and blemishes, which at times complicated the process of faithful transcription. The young composer's mistakes, superfluous dynamic markings, and inconsistencies render the manuscript a challenging source to transcribe from. Most prominent of these markings is the overall use of crescendi and diminuendi, generally in the form of hairpins. Considering this edition is meant to serve both for musicological and performance purposes, the prerogative was to keep the score clean and readable while showing all editorial decisions at the back of the book. These markings were omitted in the present edition, with editorial decisions documented in the notes, in accordance with modern performance practice and idiosyncrasies, for example, playing a slight crescendo on rising musical lines and diminuendo on falling lines.

When studying and interpreting the music of a young composer, mistakes in notation and small details are almost always certain to come about. A minute example of this is at bar 114 in *I. Allegro–Moderato*, where the manuscript clearly shows slurs over each set of two notes in the violin part, but not the violoncello part, despite these parts moving with similar motion and rhythm. Later on in the piece, especially in *III. Finale*, end pedal markings begin disappearing, as if the composer was becoming disinterested in writing the symbol each time he wanted to retake the pedal. This is understandable in the age of quill to paper, and is a luxury in contemporary workflows where a simple key bind could do the same in less than half the time. Considering the inevitable human factor and the composer's age when writing this piece, mistakes were expected to happen, even at his

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high level of knowledge.

A highly interesting detail about this work being written while the composer was in formal training is the annotations supposedly by his teacher, Charles Villiers Stanford. Numerous pencil annotations–likely by Stanford–correct pitches, clefs, and other details throughout the score that reveal some of his teaching techniques and how he may have felt about the music his student wrote. The manuscript shows only technical corrections for the music, as mentioned before, but none about the substance or intention of the music. This means he either liked the direction of the music well enough to only focus on smaller details, or simply verbally explained more abstract thoughts of the music directly to Samuel Coleridge–Taylor.

In preparing this edition of Samuel Coleridge–Taylor's Trio in E minor, the editorial process balanced fidelity to the holograph manuscript with clarity for performers. The blemished condition of the source, the inconsistencies of notation, and the occasional interventions of Charles Villiers Stanford all testify to the dual identity of the work as both a student exercise and a composition of genuine artistic promise. By analyzing variant readings, clarifying ambiguous markings, and situating editorial choices within contemporary performance practice, this edition seeks to preserve the integrity of Coleridge–Taylor's early voice while ensuring accessibility for present-day musicians.

John William Brink, 2026
Pittsburgh, PA

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NOTES

M = direct manuscript (RCM); T = first transcription; P_R = Piano, right hand; P_L = Piano, left hand; Vln = Violin; Vcl. = Violoncello; A = All.

I. Moderato con espressione

Hairpin dynamics throughout M are consistently unclear and seem to be written as generalizations. Therefore, this edition will use musical inference to best represent what the composer most likely intended.

1–2 A: No initial dynamic is written in M, therefore this edition will display a *[**p**]* as a starting dynamic so the *crescendo* into ***ff*** at bar 8 is effective.

2 P_R: A5 is implied as a note in the chord based on the 1st chord in bar 1 as opposed to an ink blot or possible mistake.

2 Vln, Vcl.: *pizz.* notes do not show staccato markings in this edition (as in M) as they are implied to be performed short and separated.

4 A: M shows a *crescendo* to ***ff*** to bar 8 only in P, however this is interpreted as a tutti *crescendo* considering the endpoint of the dynamic.

11–12 A: ***mf*** is implied based on P dynamic in bar 14.

20–21 A: ***f*** is implied based on harmonic motion and a later ***ff*** in P.

22 P: *staccato* articulations are only presented in P_R in M – since rhythms are shared between staves, the *staccato* is implied to also be in P_L.

31 P: *staccato* articulations are not shown in M, however considering the rhythmic similarity to previous measures, *staccatos* are implied.

36 P: M displays a short > that could be interpreted as an accent – referring to Vln and Vcl. parts, a > is implied based on the dynamic change from ***ff*** to ***f*** . Therefore, also, it is appropriate for P to be lowered to ***f*** as well.

37–40 A: *diminuendo* in M does not have an ending dynamic, so ***mf*** is implied.

40 P: Based on dynamics in Vln and Vcl., P will be ***ff*** .

44 P, Vcl.: ***mf*** is implied based on a new full section and a *crescendo* to ***f*** at 50.

45–51 P: All single-slash *tremolos* are meant to be played as triplets despite the lack of markings in M from 49–51. A *[sim.]* marking is added at 50.

48 Vcl.: 4th beat in M shows a 𝅗𝅥· with an ♪ leading into the next bar. However, an arrow leading to handwritten text saying "? Crotchet" indicates this is an error. Therefore, this edition will show a 𝅗𝅥, also to match the previous motif in bar 44–45 with a 𝅗𝅥 leaping to a 𝅗𝅥.

49 P: 𝅗𝅥 with single tremolo shown in M switched to 𝅗𝅥· 𝅗𝅥· with single tremolos for clarity.

53 Vcl.: At the beginning of the bar in M, a 𝄢 next to a "?" is written in pencil, indicating an error in M, therefore this edition will display a 𝄢 to match with Vln.

56–62 A: < and > markings have been omitted (see Apparatus).

58 Vln, Vcl.: M shows a G4 in Vcl., however this would not make sense harmonically or melodically since Vln shares the same motif since 5 bars before. Therefore, this can be interpreted as a ledger line error and will be marked as an E4.

60 P: Slur in M extends only to the C3 in beat 2, however, considering the arpeggiated A major chord shape in the left hand, as well as the repeated notes on beat 3, this edition will show the slur continuing until the A3.

63–64 Vln, Vcl.: < marking has been omitted (see Apparatus).

64 P: Beat 4 determined as triplet despite the rhythms in Vln and Vcl., also considering the previous illustrative style of 𝄽 throughout the piece.

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64–65 P: A > on 4th beat of 64 to a ***p*** on 2nd of 65 is implied and encouraged as Vln and Vcl. are reduced to ***p*** on 2nd beat and are playing *pizzicato*.

65 Vln, Vcl.: *pizzicato* notes do not display *staccato* markings (as in M) as they are implied to be performed short and separated.

65–69 P: No end sign to 𝄋 is shown in M, so end signs will occur before next 𝄋 sign.

66 P: P_R slur in M appears to start on 3rd beat, but considering the note is tied over from 1st beat, the slur is implied to begin on 1st beat and span the entire bar as opposed to the last 3 eighth notes.

69 Vln, Vcl.: *arco* text is not shown in M, but is implied based on articulations, slurs, and the following music.

71 P: ***ff*** is implied based on dynamics in Vln and Vcl.

72 P_R: Second half of 4th beat, M ostensibly displays an A5, though T omits this note. Considering the harmonic progression and information, this edition will show the A.

78 P: On 3rd beat, M displays a B3, and a darker shaded A3, indicating the B3 that was written was a mistake. Therefore, considering this and the harmony in this beat, this edition will omit the B3.

84–85 Vln: Slur from tied E in M is on the 1st four eighth notes of 85, however considering this motif is present numerous times previously, the slur will only cover the last three eighth notes of the chain.

85–86 Vln: > marking has been omitted (see Apparatus).

88 Vcl.: *pizzicato* notes do not have *staccato* markings (as in M) as they are implied to be performed short and separated.

88 Vln, Vcl.: Dynamics are not shown for the new section except for in P, therefore, the string parts will also show ***mp***.

93–94 Vln: No end dynamic is shown at the tail of *diminuendo*, so a ***p*** is implied.

95 Vcl.: *arco* text is not shown in M, but is implied based on articulations, slurs, and the following music.

99 Vln, Vcl: No end dynamic for *diminuendo* is shown in M, so a return to ***f*** is implied.

100 P_R: No end dynamic for < is shown in M, so a ***sf*** is implied due to an accent on the 2nd eighth note of bar 100.

100–101 Vln, Vcl.: No end dynamic for *crescendo* is shown in M, so a ***ff*** is implied.

102–103 A: No end dynamic for *diminuendo* is shown in M, so returning to ***f*** is implied.

103 P_L: An accent in P_R is shown in M on 1st beat, but not for P_L. However, considering the root and fifth of the chord is in P_L, an accent is appropriate.

105 P: No end sign to 𝄋 is shown in M, so a musical inference will be made based on phrasing and harmony.

107 P: No end sign to 𝄋 is shown in M, so a musical inference will be made based on phrasing and harmony.

107 P_L: M shows a bass clef in pencil (𝄢), most likely a correction, written before beat 2, indicating P_L should be in bass clef.

111 P_R: A G♭ is implied in the chords on 2nd and 4th beats based on the preceding and succeeding harmony, as well as the same notes in Vln and Vcl.

114 Vcl.: Slurs on 𝅗𝅥.𝅘𝅥 chains are not shown in M, but are implied based on previous motifs and similarity to Vln.

114 A: **accel.** marking has no end tempo in M, so a return to **[a tempo]** is implied.

114 Vcl.: Final sixteenth note does not have ♯ in M, but is implied based on the previous C♯s.

115 Vcl. The 𝅘𝅥𝅯. on 4th beat has no accidental in M, but is implied to be a B♭ considering similarity to Vln and harmony in P.

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117 P_L: M shows a 𝄾 with three *tremolo* lines on the stem, indicating an unmeasured *tremolo* on the same note. However, considering the multi-note *tremolos* in the previous and succeeding lines, an octave *tremolo* will be inserted for continuity.

120 P: Only F♯ on beat 1 is in M, however it is implied for the rest of the bar based on harmony and the key change in the next bar.

131 A: ***f*** is implied so the crescendo from ***sf*** to ***ff*** in bar 132 is effective.

133 Vln, Vcl.: ***mf*** is implied based on a *diminuendo* in Vln.

134–135 Vln, Vcl.: M shows the first eighth note of 135 seemingly slurred from 134, but no slur is shown in the previous bar. This edition will show the slurs from beat 3 continuing until the downbeat of bar 135 based on the succeeding rhythmic motion.

II. Scherzo

4 Vcl.: M shows three quarter notes and a quarter rest despite the time signature of $\frac{3}{4}$. Considering the harmony and rhythm, this edition will include the quarter note and exclude the rest.

6 Vcl.: Vln shows quarter note on beat 3 with a staccato marking in M, but Vcl. does not. Considering these string parts are identical, a staccato will be placed on this note for continuity.

6 Vln, Vcl.: Beat 1 triplets tied over from the previous bar show a *staccato* marking in M, only in Vcl. However, to comply with modern notation practice, this *staccato* will be omitted in this edition.

11 P: M does not show an end sign for 𝄋, so considering the motif at the beginning of the movement, the sign will be on beat 2 of bar 11.

12–16 P: < and > markings have been omitted (see Apparatus).

15 Vcl.: A *staccato* marking on the first quarter note of the bar has been omitted for continuity with surrounding motives.

19 Vln.: M shows an accented C6 on beat 1, scribbled over. Considering this note matches the ongoing motif, this edition will show the C6 as an end to the tuplet chain.

21 A: M shows 𝄢 with the supposed purpose of switching from a different clef, but the music since bar 7 has been in bass clef. Also considering the harmony of the previous music, a continuation of bass clef is implied.

22–27 A: **rall.** has no end tempo in M, whereas T is showing an **[a tempo]** on beat 3 of bar 25. However, considering the length of the musical phrase and harmonic motion, the **[a tempo]** will occur on a dotted barline in bar 27.

41–42 Vln: In M, bars 41 and 42 are separated by a page break. On the downbeat of bar 42, Vln shows a slur, however the last beat of bar 41 does not show any line implicating a tie or slur. Considering the previous motif in Vln, with a quarter note tied to a triplet, this section will also display a quarter note tied to a triplet.

42–44 P: A < through bar 42 is shown in M, however there is no end dynamic. Considering the conclusion of the phrase and return to intro material from *I. Moderato–Allegro*, the < will continue until beat 2 of bar 43 to [***sf***], followed by a > to [***p***].

44 P: A slur over the triplet is shown in M, however it is contrasting from the slur at the intro of *I. Moderato–Allegro*. This edition will remain faithful to the writing in M and show the slur only over the triplet, rather than also over the quarter note following.

44 P_L: An accent is only shown in P in M, however this edition will show an accent on P_L as well for continuity.

45 Vln, Vcl.: pizzicato notes do not show staccato markings in this edition (as in M) as they are implied to be performed short and separated.

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45 Vln, Vcl.: A [***p***] is shown for continuity with P.

52–56 P: No end sign to is shown in M, so a musical inference will be made based on phrasing and harmony.

60–62 Vln, Vcl.: ≺ in M is ambiguous and does not link with ***sf*** in bar 62. Considering the end dynamic and the phrase, the ≺ will continue until the sf.

61–62 P_L: M shows an ***8vb*** above two notes, however these notes notated as they are and with the ***8vb*** sign are not possible on a typical 88-key piano. This is therefore considered a mistake and this edition will omit the octave sign.

73 PL: G♯ is only shown on higher octave on beat 3, however a G♯ on the lower octave is implied.

75 Vln: A slur above the first triplet in M seems to only cover the first two notes. Considering the lack of articulation on the third note and the previous motives in this movement, this edition will show the slur covering all three notes of the triplet.

76 Vln: *Staccatos* over the second and third note in the triplet are implied based on previous articulations and slurs in this movement.

III. Allegro con furia

M shows the tempo as **Allegro con furiant**. However, considering Coleridge-Taylor employed classic Italian terminology when writing this music, and referencing T, it can be inferred that he meant **con furia** (with fury). Therefore, this edition will display **Allegro con furia**.

4 P: No end to 𝒫𝒹. is shown, however considering the following *semp.* 𝒫𝒹., a sign is implied at the end of the bar.

8–11 P: An ambiguous ≺ followed by a *cresc.* occurs in bar 8. These markings will be consolidated for clarity.

11–12 Vcl: ≺ marking has been omitted (see Apparatus).

14 Vln: ≺ marking has been omitted (see Apparatus).

14 Vln: 2nd beat 𝅘𝅥𝅯 does not have rhythmic dot to accompany the sixteenth at the end of the bar. Considering the rhythmic value and previous motives, the 𝅘𝅥𝅯 will have a dot in this edition.

20 P_L: E4 is shown in P_R and P_L – a parenthesized version in P_L will be shown in this edition for clarity.

21 Vcl.: [***mf***] is implied based on dynamic in Vln two bars prior.

27–28 Vcl.: ≺ markings have been omitted (see Apparatus).

27 P: ≺ marking has been omitted (see Apparatus).

29 P_R: A ♯ is shown on the root of the F♯ chord on 1st beat, however, considering the harmony of the upcoming bars and the presence of F♯ in the key, this sign is implied to be instead on the A(♯) to be consistent with the harmony.

29 Vln: A♯ is implied to be carried over from the tie considering the harmony in P.

30 Vcl.: C♯ is implied to be carried over from the previous bar considering the harmony in P.

33 P_R: Bracket shows that the upper voice of the lower staff should be played by the right hand – this is not indicated in M.

36–37 P_R: M does not show a tie for the bottom two notes of the chord. Considering the continuation of the same notes into the next bar, a tie is implied.

40–41 P: F♮ is implied based on harmony in Vcl.

46 Vcl.: *pizzicato* notes do not show *staccato* markings in this edition (as in M) as they are implied to be performed short and separated.

47 Vcl.: ≻ marking has been omitted (see Apparatus).

48 P: M shows note values equivalent to a 4/4 bar –

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(𝅗𝅥 𝅘𝅥 𝅘𝅥) – despite the time signature. Therefore, in this edition, the note values in this bar will be reduced to fit into the bar while retaining its rhythm (𝅘𝅥 𝅘𝅥 𝅘𝅥).

49 P: See editorial note for bar 48 P.

52 Vcl.: *arco* text is not shown in M, but is implied based on articulations, slurs, and the following music.

54 Vln: *pizzicato* notes do not show *staccato* markings in this edition (as in M) as they are implied to be performed short and separated.

55 Vcl.: ≺ marking has been omitted (see Apparatus).

55 P: *Staccato* markings have been inserted for continuity based on previous and following motives.

58 Vcl.: *pizz.* text is not shown in M, but is implied based on similarity and texture with Vln.

64 P_R: C♯ on last note of the bar is implied based on the scalar motion including a C♯ as the starting pitch.

65 Vln: *arco* text is not shown in M, but is implied based on articulations, slurs, and the following music.

66 Vln: ≻ marking has been omitted (see Apparatus).

74–77 Vln: ≻ markings have been omitted (see Apparatus).

77 P_R: B♭5 at root of chord does not show a ♭, however, considering the top voice of the chord and string parts contain a B♭, the implied ♭ will be inserted.

78 P: *diminuendo*, as shown in M as a bar in length, has been omitted from this edition considering later dynamics and musical phrase structure.

80 P: ≺ marking has been omitted (see Apparatus).

81 Vcl.: M shows a bass clef in pencil (?𝄢), most likely a correction, written before the bar, indicating Vcl. should be in bass clef at this point.

82, 84 P: 𝒫𝑒𝒹. markings in M have no end sign. Based on musical inference and changing harmonies, the signs are implied to be a bar in length.

86 P: This bar in M does not show a 𝒫𝑒𝒹. marking. However, considering the previous two motives similarity to this, a 𝒫𝑒𝒹. marking is implied.

87 P: C♯ is implied based on common practice harmony.

90 P: [***f***] is implied based on Vln and Vcl. dynamic in M.

91 P: A D♯ on the top of the beat 2 chord has an X above it in M, indicating that it is a mistake.

93–96 P: ≺ markings have been omitted (see Apparatus).

103–105 Vln: M shows these bars an octave lower. However, the possibility of this being a mistake is high, as the composer might have forgotten to put an ***8va*** sign over the phrase. Therefore, this edition will show the notes an octave above where they are in M.

114 P_L: M does not show a slur from bar 113 into 114, however it is implied to be slurred based on P_R, Vln, and Vcl.

116–117 Vln: ≻ marking has been omitted (see Apparatus).

118 Vcl.: ≺ marking has been omitted (see Apparatus).

119 Vcl.: A slur over the trill and grace notes is implied based on modern performance practice and the similar motif previously in the piece.

122–123 Vln, Vcl.: ≻ and ≺ markings have been omitted (see Apparatus).

129 Vcl.: A slur is not shown in M, however, considering the identical motion in the Vln, this edition will show a slur.

139 P_R: A B above the chord is notated in M but will be omitted from this edition because a six-finger chord is not practically possible.

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