



BELOVED, LET US LOVE ONE
ANOTHER

Wedding Anthem by
Sydney H. Nicholson

VOCAL SCORE



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

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Source Information

Autograph Manuscript:

n.a.

Vocal Score:

Novello No. 14904, Published 1922

Royal College of Music Library

Ass’t. Librarian - library@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

Royal Academy of Music Library

lib.ram.ac.uk

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Beloved, let us love one another: for love is of God; and every one that loveth is born of God, and knoweth God.

1 John 4:7

Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame. Many waters cannot quench love, neither can the floods drown it: if a man would give all the substance of his house for love, it would utterly be contemned.

Song of Songs VIII:6-7

Love suffers long and is kind; love does not envy; love does not parade itself, is not puffed up; bears all things, believes all things, hopes all things, endures all things. Love never fails. And now abide faith, hope, love, these three; but the greatest of these is love.

1 Corinthians 13:4,7,8 & 13

Lord, grant Thy servants who implore
Thy blessing on the hearts they blend,
That from that union evermore
New joys may blossom to the end. (verse 4)

Make what is best in each combine
To purge all earthly dross away,
To strengthen, purify, refine,
To beautify each coming day. (verse 5)

So may they hand in hand advance
Along life's path from troubles free;
Brave to meet adverse circumstance
Because their love points up to Thee. (verse 6)

Hymn "O Thou Who Gavest Power to Love", verses 4,5 & 6 by Mandell Creighton (1843–1901)



Sir Sydney Hugo Nicholson MVO (9 February 1875 – 30 May 1947) was an English choir director, organist and composer, now chiefly remembered as the founder of the Royal School of Church Music (RSCM) and the compiler of *The Parish Psalter*.

He was born in London and educated at Rugby School, New College, Oxford and the Royal College of Music, where he studied the organ. He then served as organist at Barnet Parish Church (1897–1903), Carlisle Cathedral (1904), Lower Chapel, Eton College (1904–1908), Manchester Cathedral (1908–1919), and Westminster Abbey (1919–1928). Along with maintaining his organist posts, he edited the *Hymns Ancient and Modern* supplement that was published in 1916.

Something momentous would have to occur to persuade most away from playing the organ at the prestigious Westminster Abbey, but such was the case with Nicholson who was so concerned at the sad state of choral music in the parish churches throughout the country that in 1927 he founded the School of English Church Music (now the RSCM), in the hope of rectifying the problem.

One of Nicholson's most successful compositions for parish choirs was his Communion Service in G, which was widely sung, especially in Anglo-Catholic churches, until recent times. His anthem, "Beloved, Let Us Love One Another" was composed for the marriage of H.R.H. Princess Mary with the Viscount Lascelles. D.S.O. in Westminster Abbey on February 28, 1922.

In addition to having edited *Hymns Ancient and Modern*, still the standard hymn book in many Anglican churches, Nicholson wrote several hymn tunes. Of these, the most famous is *Crucifer* for the popular processional hymn "Lift High the Cross". In 1928 he received the Lambeth DMus, and a decade later he was knighted for his services to Church music. He died at Ashford, Kent at the age of 72, and was buried at Westminster Abbey.

https://en.wikipedia.org/wiki/Sydney_Nicholson

Andante con moto

Soprano *mp* Be - lov - ed, let us

Alto *mp* Be - lov - ed, let us

Tenor *mp* Be - lov - ed, let us

Bass *mp* Be - lov - ed, let us

Organ *mf*

S *mf* love one an - o - ther, for love _____ is of God, and he that a - bid -

A love one an - o - ther, for love, love _____ is of God,

T love one an - o - ther, for love _____ is of God,

B love one an - o - ther, for love _____ is of _____ God,

Org. *mf*

11

S
eth in love, he that a - bid - eth in love a - bid - eth in

A
mp he that a - bid - eth in love a - bid - eth in

T
mp he that a - bid - eth in love a - bid - eth in

B
mp a - bid - eth in

Org.

16

S
cresc. God, and God *f* a - bid - eth in him, a - bid - eth in

A
cresc. God, and God *f* a - bid - eth in him, a - bid - eth in

T
cresc. God, and God *f* a - bid - eth in him, a - bid - eth in

B
cresc. God, and God *f* a - bid - eth in him, a - bid - eth in

Org.

21 *mf* *f*

S him. Love is strong as death, love is strong as death.

A him. Love is strong as death, love is strong as death.

T 8 *mf* *f* him. Love is strong as death, love is strong, strong as death.

B him. Love is strong as death, love is strong, strong as death.

Org. *mf* *mf*

26

S

A

T 8 *mp* *p* Be-lov - ed let us love one an - o - ther for love is of

B

Org. *p*

31 *p*

S and he that a - bid - eth in love a - bid - eth in

A and he that a - bid - eth in love a - bid - eth in

T God, and he that a - bid - eth in love a - bid - eth in

B and he that a - bid - eth in love a - bid - eth in

Org.

36 *f*

S God, and God a - bid - eth in him.

A God, and God a - bid - eth in him.

T God, and God a - bid - eth in him.

B God, and God a - bid - eth in him.

Org. *mf*

41

S

A

T *f risoluto*

B

Org.

8

Love is strong as death; ma - ny wa - ters can - not quench love, nei - ther can the

46

S

A

T

B

Org.

8

floods drown it. Love is strong as death, Love is strong as death, Love is strong as death,

f *f* *f* *f*

cresc. *f*

51 *mf*

S Love is strong as death. Be - lov ed, be - lov ed let us love on an -

A Love is strong as death. Be - lov - ed, be - lov - ed let us love one an -

T Love is strong as death. Be - lov - ed, be - lov - ed let us love one an -

B Love is strong as death. Be - lov - ed, be - lov - ed let us love one an -

Org. *mp*

56 *p*

S o - ther, for love is of God, is of

A o - ther, for love is of

T o - ther, for love is of

B o - ther, love is of

Org.

61 *pp*

S God. God is love, and he that a -

A *pp*
God. God is love, and he that a -

T *pp*
God. God is love, and he that a -

B *pp*
God. God is love, and he that a -

Org. *pp*

32 ft.

66

S bid - eth in love a - bid - eth in God, and God in

A bid - eth in love a - bid - eth in God, and God in

T bid - eth in love a - bid - eth in God, and God in

B bid - eth in love a - bid - eth in God, and God in

Org.

Solo Voice. *ad. lib.*

Andante non troppo.

mf Fol - low af - ter love, fol - low af - ter love. VERSE *p*

S him. Love suf-fer-eth long

A him. Love suf-fer-eth long

T him. Love suf-fer-eth long

B him. Love suf-fer-eth long

Org.

poco rit. *mf* *a tempo*

S — and is kind, love en - vieth not, love vaunt - eth not it - self, love nev-er fail - eth:

A — and is kind, love en - vieth not, love vaunt - eth not it - self, love nev-er fail - eth:

T — and is kind, love en - vieth not, love vaunt - eth not it - self, love nev-er fail - eth;

B — and is kind, love en - vieth not, love vaunt - eth not it - self, love nev-er fail - eth bear-eth

Org.

81 *cresc.*

S bear - eth all things, be - liev - eth all things, hop - eth all things, en - dur - eth all things, love nev - er

A bear - eth all things, be - liev - eth all things, hop - eth all things, en - dur - eth all things, love nev - er

T bear - eth all things, be - liev - eth all things, hop - eth all things, en - dur - eth all things, love nev - er

B all things, be - liev - eth all things, hop - eth all things, en - dur - eth all things, love nev - er

Org.

86 *p* *mf*

S fail - eth, love nev - er fail - eth, Now a - bid - eth faith, hope, love,

A fail - eth, Love nev - er fail - eth, Now a - bid - eth faith, hope, love,

T fail - eth, love nev - er fail - eth, Now a - bid - eth faith, hope, love,

B fail - eth lover nev - er fail - eth, Now a - bid - eth faith, hope, love,

Org.

91

S *mp* *p*
these three, And the great-est of these, is love, and the

A *mp* *p*
these three, And the great-est of these, the great-est of these is love, and the

T *mp* *p*
these three, And the great-est of these is love, and the

B *mp* *p*
these three, And the great-est of these is love, and the

Org.

96

S
great - est of these, the great - est of these is love,

A
great - est of these, the great - est of these of

T
great - est of these, the great - est of these is love,

B
great - est of these, the great - est of these of

Org. *pp*

101 *pp*

S — is love.

A these — is love.

T — is love.

B these is love.

101 *mp*

Org.

Trebles **FULL**
Allegretto

106 *p*

S Lord, grant thy ser - vants who im - plore Thy bless - ing on the hearts they

A

T

B

106 *p* Solo stop

Org.

111

S
blend That from that u - nion ev - er - more New joys may

A

T

B

Org.

116

S
blos - som to the end. *mf* Make what is best in each _____ com -

A

T

B

Org.

Sw. both hands

121 *f*

S *bine To purge all earth - ly dross a - way, To strength - en, pu - ri - fy, re -*

A

T

B

121 *f*

Org.

126 *mf* *f largamente*

S *fine, To beau - ti - fy each com - ing day. So may they*

A *f* *So may they*

T *f* *So may they*

B *f* *So may they*

126 *mf* *cresc.* *f largamente*

Org.

131

S hand in hand ad - vance A - long life's path from trou - bles free;

A hand in hand ad - vance A - long life's path from trou - bles free;

T hand in hand ad - vance A - long life's path from trou - bles free;

B hand in hand ad - vance A - long life's path from trou - bles free;

Org.

135

S *f* > Brave _____ to meet ad - verse cir - cum-stance, Be - cause their love points

A *f* > Brave _____ to meet ad - verse cir - cum-stance, Be - cause their love points

T *f* > Brave _____ to meet ad - verse cir - cum-stance, Be - cause their love points

B *f* > Brave _____ to meet ad - verse cir - cum-stance, Be - cause their love points

Org.

141 *ff* *f*

S up to Thee. So may they hand in hand ad - vance

A up to Thee. So may they hand in hand ad - vance

T up to Thee. So may they hand in hand ad - vance

B up to Thee. So may they hand in hand ad - vance A - long life's

141 *f*

Org.

146

S A - long life's path from trou - bles

A A - long life's path, a - long life's path, from trou - bles

T A - long life's path, a - long life's path, from trou - bles

B path, a - long life's path, a - long life's path, from trou - bles

146

Org.

151

S free; Brave to meet ad - verse cir - cum-stance, Be - cause their

A free; Brave to meet ad - verse cir - cum-stance, Be - cause their

T free; Brave to meet ad - verse cir - cum-stance, Be - cause their

B free; Brave to meet ad - verse cir - cum-stance, Be - cause their

Org.

156

S love points up to Thee; Brave to meet

A love points up to Thee; Brave to meet

T love points up to Thee; Brave to meet

B love points up to Thee; Brave to meet

Org.

161

S ad - verse cir - cum-stance, Be - cause their love

A ad - verse cir - cum-stance, Be - cause their love

T ad - verse cir - cum-stance, Be - cause their love

B ad - verse cir - cum-stance, Be - cause their love

Org.

165

S — points up to Thee.

A points up to Thee.

T — points up to Thee.

B points up to Thee.

Org.



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PUBLISHING

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