



CONCERT - OVERTURE

FOR

ORGAN, BRASS, TIMPANI & STRINGS

BY

J. Weston Nicholl

Composed for the 2nd Triennial Dover Music Festival

Premiered May 4, 1904 - Composer Conducting

ORGAN

COVER IMAGE

Orchestra Performance Hall — StockCake: https://stockcake.com/i/orchestra-performance-hall_451688_628102



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ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future™

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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

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Source Information

Full Score Manuscript
Vocal Score

Royal College of Music Library MS 5462a
n.a.

Royal College of Music Library
Manuscript Transcription & Score Preparation

Ass't. Librarian - library@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Concert - Overture

J. Weston Nicholl

Sw. Diaps. + Reeds 8' + 16'

Gt. Diaps (mf) 8' + 16'

Andante sostenuto.

Sw. to Gt.
Gt. to Ped.

Ped. 8', 16' + 32'

mf

6

11

rit.....

cresc.

dim.

Allegro con brio

Add Full Sw.

16

f

f

22

ff

ff

[illegible]

31

#2

A

6

6

34-39

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40 marcato

f

f

45

ff

51

f

56 rit. B Tempo

8

8

69

Measures 69-74 of an organ piece. The key signature has two sharps (F# and C#). The music is in 4/4 time. Measures 69-72 feature a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. A forte (*f*) dynamic is marked in measure 69. Measure 73 has a triplet of eighth notes in the right hand. Measure 74 continues the triplet. The bottom staff shows a simple bass line with quarter notes.

75

Measures 75-80 of an organ piece. The key signature has two sharps. Measures 75-80 feature a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. The music is characterized by frequent rests in the right hand, creating a sparse texture. The bottom staff shows a simple bass line with quarter notes.

81

Measures 81-86 of an organ piece. The key signature has two sharps. Measures 81-86 feature a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. The music is characterized by frequent rests in the right hand, creating a sparse texture. The bottom staff shows a simple bass line with quarter notes.

87

Measures 87-92 of an organ piece. The key signature has two sharps. Measures 87-92 feature a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. A box labeled 'C' is placed above measure 88. The music is characterized by frequent rests in the right hand, creating a sparse texture. The bottom staff shows a simple bass line with quarter notes.

93

mf **1** *f* **1**

100

cresc. *ff* *f* **3** **3** **3**

106-108

rall.....Tempo

Gt. + Sw.

109

mf *f* *ff* *ff* *ff* *ff* *ff* *mf*

1

mf

117

mf

rit.....

124

Tempo

rit.....

Tempo

132

f *f* *f* *f* *f* *f* *f* *ff*

ff

E

139

2

f *cresc.*

140-141

f *cresc.*

150

rit.

F Tempo

ff

158

f

166

f

173

Measures 173-178. The right hand features a continuous sequence of triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. A 'G' box is positioned above measure 176.

179

G

accelerando

Measures 179-184. The right hand continues with triplet eighth notes, and the left hand has a more active line with eighth notes and rests. The tempo marking 'accelerando' is present.

185

cresc.

Measures 185-189. The right hand features a melodic line with triplet eighth notes, and the left hand has a simple eighth-note accompaniment. The 'cresc.' marking is present.

190

Measures 190-194. The right hand features a melodic line with triplet eighth notes, and the left hand has a simple eighth-note accompaniment.

195

3 3 3 3 3 3

rall.....

H

201 Tempo

208

rit. I Tempo

f

215

3 3 3 3 3

221

Measures 221-225. Treble staff: 221 (quarter notes, triplet eighth notes), 222 (triplet eighth notes, quarter notes), 223 (triplet eighth notes, quarter notes), 224 (triplet eighth notes, quarter notes), 225 (triplet eighth notes, quarter notes). Bass staff: 221 (rest), 222 (triplet eighth notes), 223 (triplet eighth notes), 224 (triplet eighth notes), 225 (triplet eighth notes). Measure 224 has a sustained chord in the bass staff.

226

Measures 226-230. Treble staff: 226 (triplet eighth notes, quarter notes), 227 (triplet eighth notes, quarter notes), 228 (triplet eighth notes, quarter notes), 229 (triplet eighth notes, quarter notes), 230 (triplet eighth notes, quarter notes). Bass staff: 226 (sustained chord), 227 (sustained chord), 228 (sustained chord), 229 (sustained chord), 230 (sustained chord). Measure 230 has a sustained chord in the bass staff.

231

Measures 231-235. Treble staff: 231 (triplet eighth notes, quarter notes), 232 (triplet eighth notes, quarter notes), 233 (triplet eighth notes, quarter notes), 234 (triplet eighth notes, quarter notes), 235 (triplet eighth notes, quarter notes). Bass staff: 231 (sustained chord), 232 (sustained chord), 233 (sustained chord), 234 (sustained chord), 235 (sustained chord). Measure 235 has a sustained chord in the bass staff.

236

rall. Attacca

Measures 236-240. Treble staff: 236 (sustained chord), 237 (sustained chord), 238 (sustained chord), 239 (sustained chord), 240 (sustained chord). Bass staff: 236 (sustained chord), 237 (sustained chord), 238 (sustained chord), 239 (sustained chord), 240 (sustained chord). Measure 240 has a sustained chord in the bass staff. The piece ends with a double bar line and a 3/4 time signature.

Andante espressivo

Soft 8' Sw.

242

248

K

251-259

Più Animato (Quasi Allegro)

Gt.

L

262-263

269-271

272

277-279

M

280

284-285

287

rit.....

Tempo I (Andante)

293

294

298-301

pp

303

molto rit.....

N

Allegro con brio

Sw. to Gt.

308-312

Gt. to Ped.

314

Musical score for measures 314-320. The score is written for three staves. The top two staves are in bass clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The top staff has a forte (*f*) dynamic. The bottom staff has a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some markings like "1" and "1" in the right margin.

321

Musical score for measures 321-330. The score is written for three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is one sharp (F#). The top staff has a fortissimo (*ff*) dynamic. The bottom two staves have a fortissimo (*ff*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some markings like "7" and "7" in the right margin.

324-330

331 O

Measures 331-336. The score is in G major (one sharp). Measures 331-332 are marked with a forte *f* dynamic. Measure 336 contains a triplet of eighth notes. The notation includes treble and bass staves with various chords and melodic lines.

337

Measures 337-342. The score continues with complex chordal textures and melodic movement in both hands. Measure 342 features a triplet of eighth notes in the right hand.

343

Measures 343-348. Measures 343-348 are characterized by sustained chords in the right hand, indicated by long horizontal lines, while the left hand plays a continuous eighth-note pattern. Measure 348 ends with a triplet of eighth notes.

349 P

Measures 349-354. Measures 349-351 are marked with a piano *P* dynamic. The score features a mix of sustained chords and moving lines in both hands. Measure 354 concludes with a quarter rest.

355

1 *f*

1

362

cresc.

3

3

368-370

371

mf

cresc.

rall.

R Tempo

1

mf

1

mf

380

rit.

387

Tempo

394

f

poco accelerando

f

S

401

2

2

2

2

403-404

410-411

T

412 rit..... Tempo

ff

420

428

434

U

439

ff

445

ff

451

ff

456

ff



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Catalog Number

33.1/03