



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

TIMPANI

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

Timpani

Concert - Overture

J. Weston Nicholl

Andante sostenuto. **11** rit..... *tr*

1-11 Vln I *p*

16 Allegro con brio **7** **6** *tr*

17-23 *f* 26-31 *mf*

33 **A** **6** **13** **1**

34-39 *mf* 41-53 *mf*

56 **1** rit. **B** Tempo **6** *tr* *mf*

61-66 *mf*

69 **C** **20** **12** *tr* *mf* *cresc.*

70-89 *f* 91-102

105 [A $\sharp$, B $\sharp$] **3** *tr* *mf* *tr* *f*

106-108

D

115 rall..... Tempo **1** **7** rit..... Tempo **1** **5** rit.. **1** Tempo **7**

116-122 124-128 132-138

E

3

Org.

139-141

mf

p

cresc.

tr

F

150

mf

f

mf

158-161

tr

rit.....

Tempo

1

4

162

f

169-171

1

3

172

176-179

f

G

accelerando

1

4

1

183

185-187

mf

1

3

tr

196

201-202

mf

H

rall.

Tempo

2

1

I

[B♭ to A♭]

206-210

212-233

mf

ff

tr

5

22

238 *rall.* **1** *Attacca* **1** *Andante espressivo* **9** **K** **11**

242-250 251-261

L *Più Animato (Quasi Allegro)* **6** **15** **M** **4** *rit.....* **1**

262-267 268-282 283-286

289 *Tempo I (Andante)* **16** *molto rit.....* **2** **N** *Allegro con brio*

290-305 306-307 Tpt 1 3 *f*

311 **8** **7**

315-322 *f* 324-330

331 **O** **12** **7** **P** **13**

mf 332-343 345-351 352-364

365 *tr* **3** *tr* *mf cresc.*

368-370 *mf cresc.*

375 *rall.* **1** **2** **R** *Tempo* **7** *rit.* **1** *Tempo* **11** *poco accelerando* **3**

377-378 379-385 387-397 398-400



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PUBLISHING

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