



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

VIOLA

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

Editor

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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

Andante sostenuto.

4



9

rit.....



15

Allegro con brio

4



16-19

f

fz

A

25

1

2



26-32

ff

38

unis.

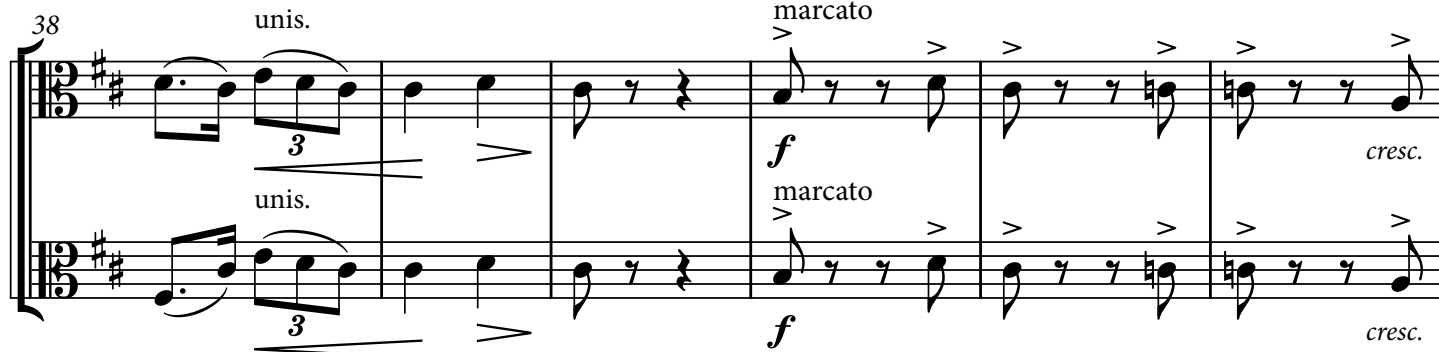
marcato

unis.

marcato

cresc.

cresc.



44

12



47-58

rit. B Tempo

59

ff

1

2

unis.

3

ff

3

67

3

70-72

f

3

legato

75

2

f

marcato

82

7

3

83-89

90-92

f

mp

C

96

7

98-104

f

107

cresc.

1

D

114

fz

p

pizz.

p

dim.

rall..... Tempo

1

121 rit..... arco Tempo
legato
mf

128 rit..... Tempo
f

135 *f* molto cresc. *f* **E**

142 *ff*

146

150 *f* rit..... **F** Tempo *f*

157 *fz* *f*

164 *cresc.* *fz* **3** 170-172

173 G accelerando

f

181

fz *f*

190 H rall. Tempo

fz *f*

195-197

201

ff

208 I Tempo rit.

fz

213-215

216

fz *f*

217-219 221-223 225-227

228

f

234 *ff* *ff* *rall.* *Attacca* *Andante espressivo*

1 1 1 9

242-250

251 **K** *mp* *pp* *mp* *pp*

1 2

L *p* *p*

259 *Più Animato (Quasi Allegro)*

2 6

260-261 262-267

270 *mf* *mf*

4

272-275

278 *unis.* **M** *mf* *mf*

2 1

281-282

285 *p* *pp* *pp* *mf* *mf*

1 2 1 8

rit..... *Tempo I (Andante)*

290-297

[illegible][illegible]

318

This musical score is for measures 318 through 324 of 'The Swan' from 'The Nutcracker'. It is written for a piano in 3/4 time with a key signature of one sharp (F#). The score consists of two staves. Measures 318 and 319 feature a piano introduction with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. Measure 320 is a whole rest for both staves, marked with a '1'. Measures 321 and 322 show the piano playing eighth notes, with dynamics of *fz* and *ff* respectively. Measures 323 and 324 feature a piano introduction with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. Measure 325 is a whole rest for both staves, marked with a '2'. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

334

3

f marcato

341

7 P 3

345-351 352-354

355

f *mp* 360-366

367

f *dim.* *cresc.*

373

fz *mp* 377-378

381

pizz. *rit.* *Tempo arco* *p*

388

f 391-393

397

f *poco accelerando* *S* 403-405

406

fz *fz* *f cresc.* *tr* *rit.....*

414

T Tempo

f

421

429

430-432 *f*

438

U

ff

445-450

ff *ff* *ff*

457

ff



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PUBLISHING

ehms.lib.umn.edu

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