



A SCENE FROM  
**PICKWICK**

Words from 'The Pickwick Papers'  
by  
**Charles Dickens**  
1836/1837

Chamber Opera  
by  
**Charles Wood**  
1921

**HORN 2**

COVER IMAGE

"Mr. Pickwick's Picnic In Dingley Dell"  
Character Sketch No. 2 from Dickens: Six Lithographs  
by  
Frederick Barnard  
1879



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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 Manuscript*  
*Royal College of Music Library*  
*Research & Score Preparation*

Royal College of Music Library MS 7415a  
Royal College of Music Library MS 4481  
Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk  
David Fielding - dhcfielding@charter.net

## Reference Material and Software

*Notation Software:* Dorico Pro 6 Version 6.1.10.6078 *Audio Software:* Note Performer 5

*Document Software:* Affinity Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011





*Mrs. Pott in Hysterics*

by

Harry Furniss - 1910

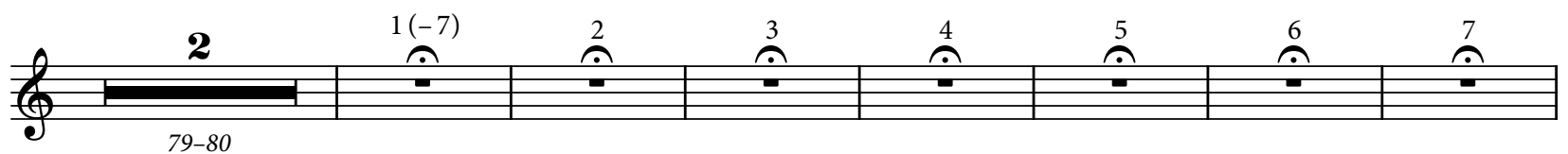
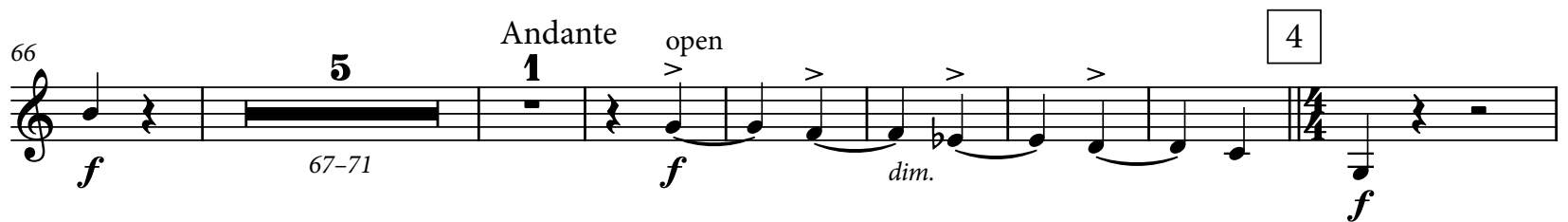
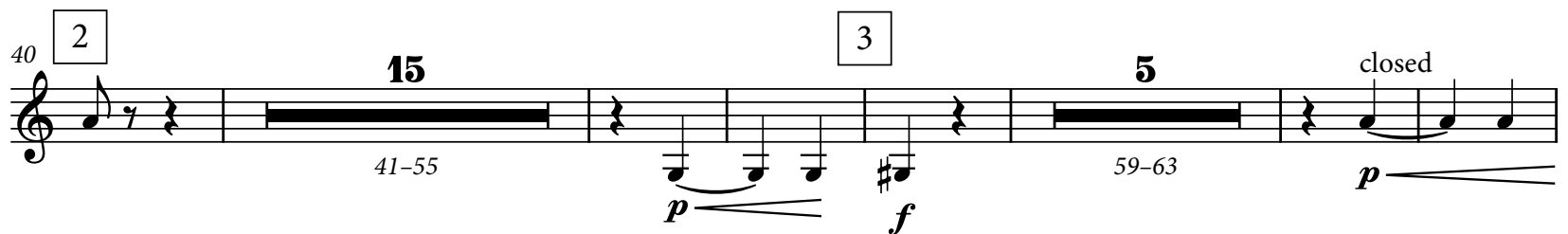
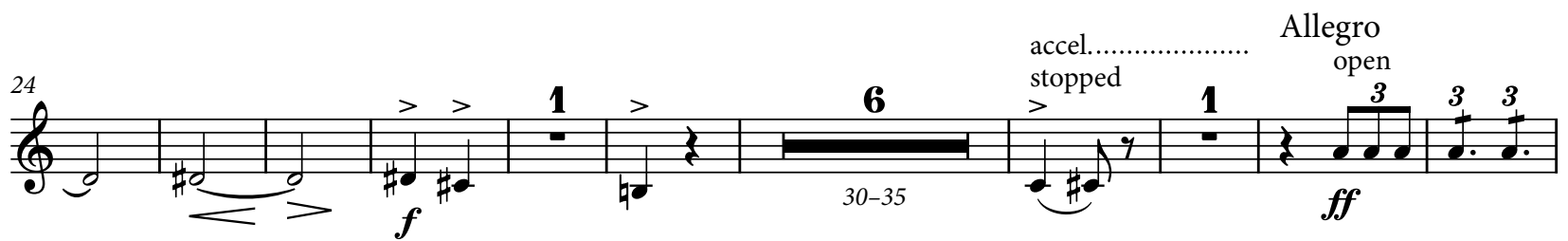
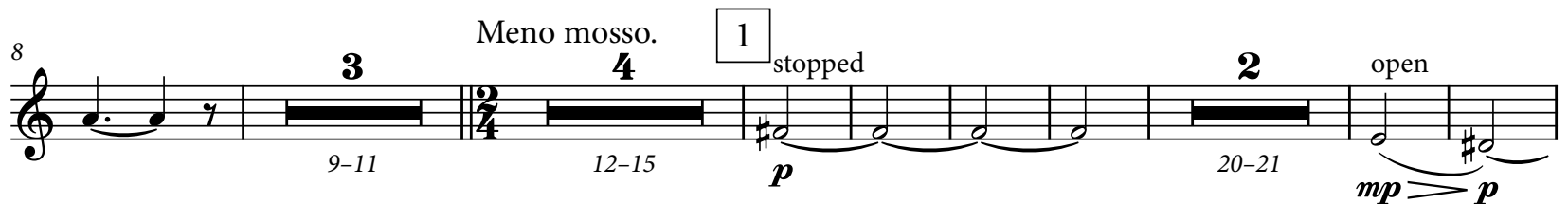
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# A Scene from Pickwick

Charles Dickens

Charles Wood

Allegro moderato.



88

5

1 (-5) 2 3 4 5

Hn 1

*pp* sempre

98

6 Andante tranquillo

1 7 1 2

103-109 111-112

113

7 più animato

1 2

Hn 1

115-116

*f*

125

2

*ff* 129-130 *f* 135-136

137

4 1 1

139-142

*ff*

150

3 5 2

152-156 157-158

8 Poco Adagio

7

161-167

*pp*

168

rit..... Fl.

Allegro vivace

4

*ff*

177

9

2 3

181-182 188-190

*ff*

191

*ff*

5

196–200

*ff*

10

204

3 3

1

rit..... Allegro

*p*

*ff*

212–231

20

Ob.

232

11

1

1

10

244–253

*pp*

12

3

2

2

1

254–256

258–259

*p*

*dim.*

*pp*

263–264

rall..... Adagio Adagio

268

3

2

3

3

270–272

274–275

*p*

*f*

*p*

*f*

277

13

3

3

3

3

3

3

3

3

*pp*

*cresc.*

281

3

3

3

3

3

*cresc.*

*f*

*p*

284

3

3

3

3

3

2

287–288

*mf*

*p*

*cresc.*

*f*

14

289 *f* *ff* rall..... Molto Adagio 15 3 2 293-295 296-297

298 *pp* 3 1 3 3 3

Allegretto 16 2 303-304 *p*

312 3 318 2 3 314-316 318-319 320-322

17 accel..... Più mosso. 325 1 331 3 5 331-333 335-339 *p* *cresc.* *f*

18 2 8 340-341 350-357 *pp*

358 2 359-360 3 19 Tempo I *p* *pp*

20 371 8 1 373-380 *mf* *p* *pp* rall..... Adagio (quasi recit.)



## Andante

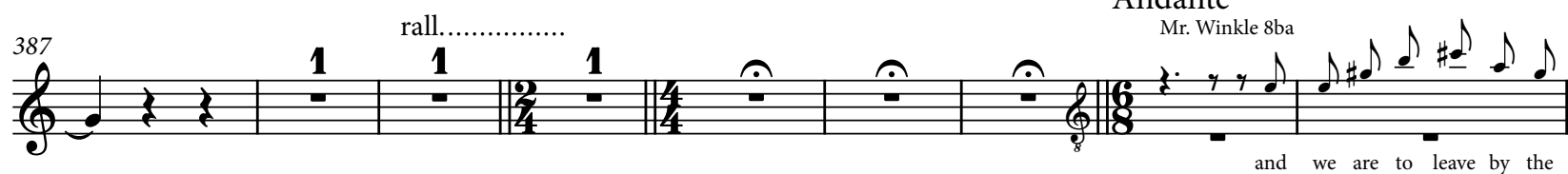
Mr. Winkle 8ba

387

rall.....

1 1 1

and we are to leave by the



396

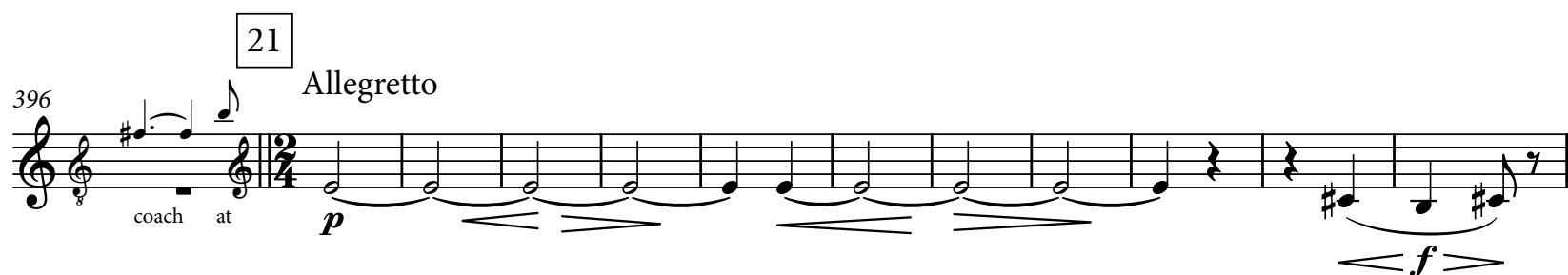
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21

Allegretto

*p*

*f*



2

408-409

*pp*

*cresc.*

*ff*

22

6

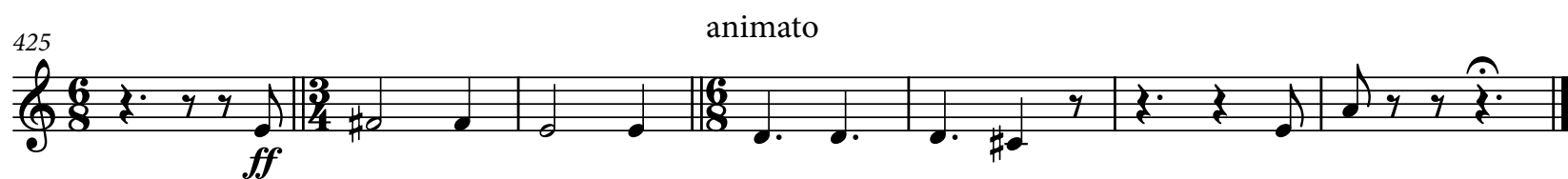
419-424



425

animato

*ff*





# ENGLISH HERITAGE

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**LIBRARIES**

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PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

26.11/03