



A SCENE FROM
PICKWICK

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

Chamber Opera
by
Charles Wood
1921

OBOE

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.

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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

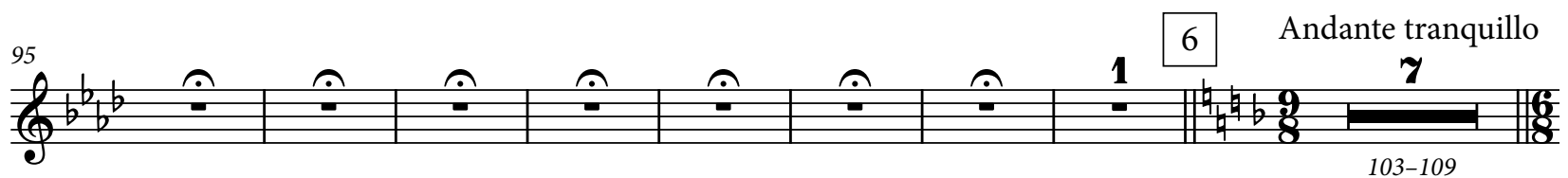
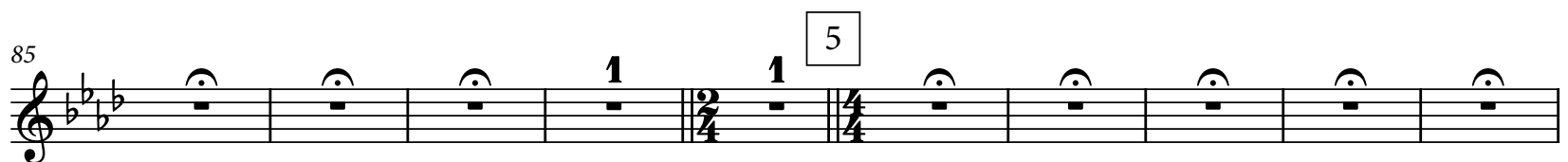
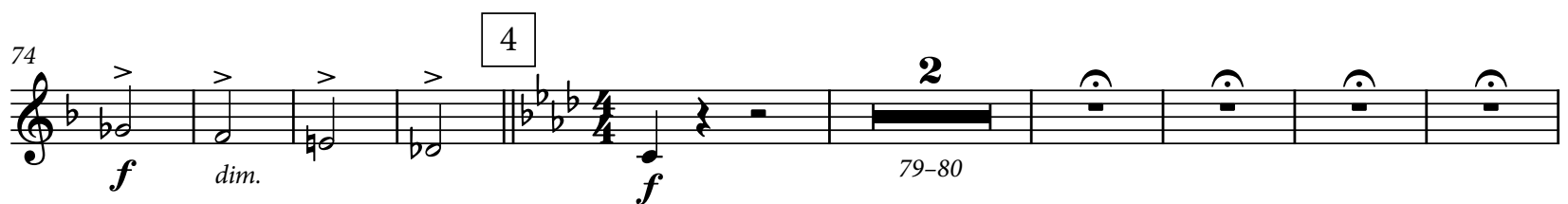
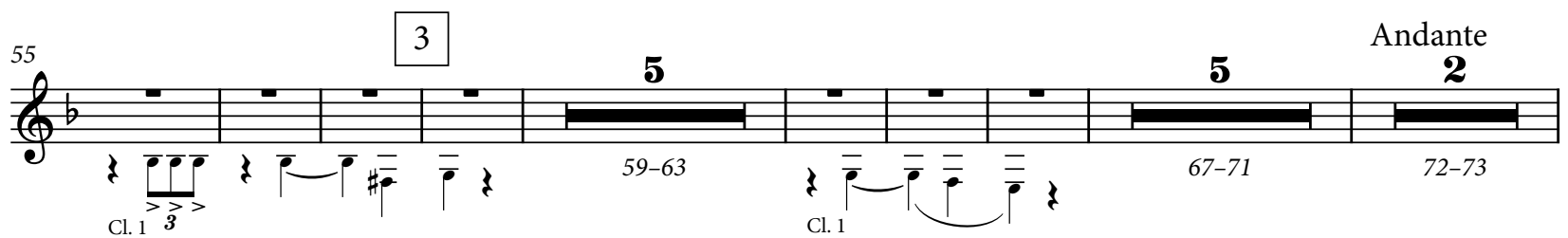
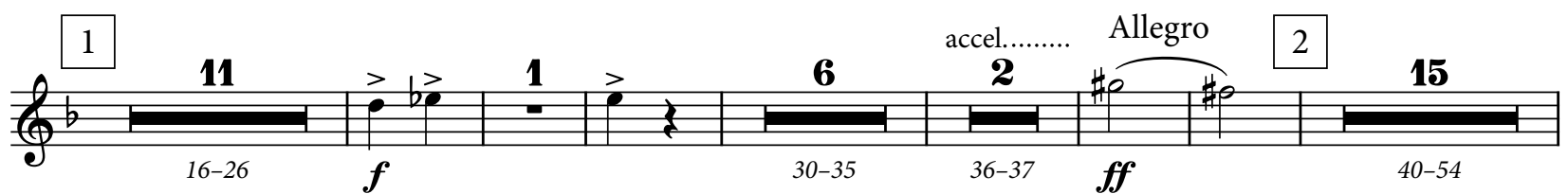
<https://victorianweb.org/art/illustration/furniss/444.jpg>

A Scene from Pickwick

Charles Dickens

Charles Wood

Allegro moderato.



110

1 2 1 6 7 più animato

111-112 115-120

Bsn

125

2 2

ff f

129-130 135-136

137

4 1 1

139-142 ff

150

5 3 8 Poco Adagio 7

152-156 157-159 161-167

rall.....

168

rit..... Allegro vivace

Fl. 4

ff

176

9 3

180-182 ff

187

3 5

188-190 ff 196-200

201

ff 3 3 1 rit.... p<

210 10 Allegro 11

20 **18**

212-231 *ff* *p* *dim.* *pp* 236-253

254 12 rall..... Adagio

2 **2** **2**

258-259 *p espress.* *pp* *p* 261-262 263-264

266 Adagio 13 Cl. 1

1 **8**

268-275 *pp*

281 14 **2**

p cresc. *f* *mf* *cresc.* *f* 287-288

289 15 rall..... Molto Adagio

3 **9**

293-295 296-304 *f* *ff*

305 16 Allegretto Mr. Pott

3

306-308 do not give way to these sen - si - tive feel - ings, do not give way to these sen - si - tive

313 **2** **1** **2** **3**

318 318-319 320-322 *p*

17

323 *p dolce* *2* *p cresc.* *2* *f* accel..... Più mosso.

331 *4* *6* *4* *2* *6* *5* *1* *6*

331-334 336-339 340-341 343-347

349 *7* Mrs. Pott

350-356 Oh, Good - win, it's the on - ly way of meet - ing the slan - der, and

362 *3* rit. *19* Tempo I *371* *10*

set - ting me right with the *p cresc.* 371-380

20 rall..... Adagio (quasi recit.) rall.....

381 *1* *1* *1* *4* *1* *1* *1* *4*

385-388

393 Andante Mr. Winkle 8ba *21* Allegretto

and we are to leave by the coach at *p*

401 *f* *p*

410

3

410-412

p *cresc.*

3 3

22

ff

419

3

419-421

422

p

ff

2

426-427

428

animato



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