



A SCENE FROM
PICKWICK

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

Chamber Opera
by
Charles Wood
1921

TIMPANI

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
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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>

Timpani

A Scene from Pickwick

Charles Dickens

Charles Wood

Allegro moderato. **11** **1** Mr. Pott

Meno mosso. **4** **1** Ser - pent ! Ser - pent, Sir,

20 *tr* **12** **2** **2** **2** *tr* **2**

pp *p* *fpp*

43 *tr* **3** **10** **14** **6** **4**

fpp [change A to C] 45-47 48-57 58-71 72-77

4 **3** 1 (-7) 2 3 4 5 6 7 **1** **2**

78-80

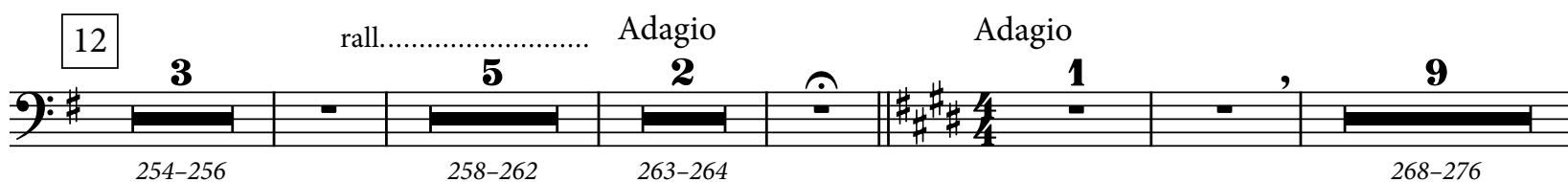
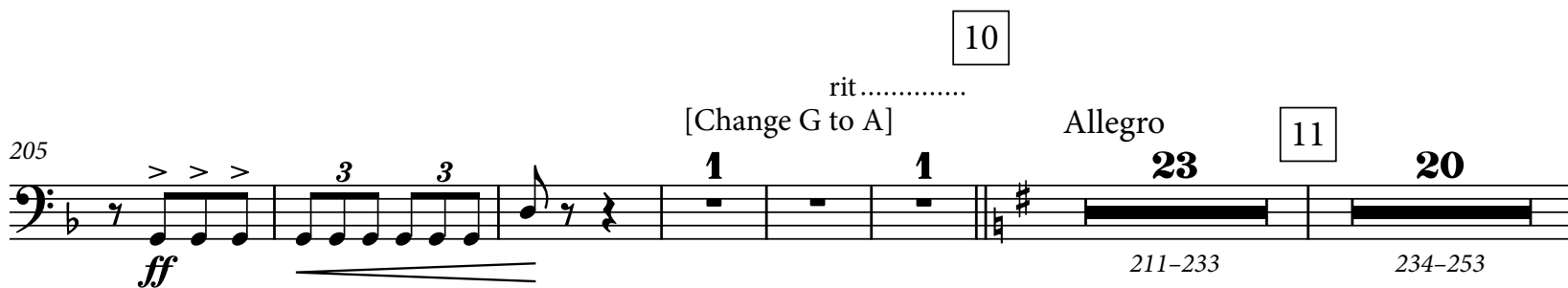
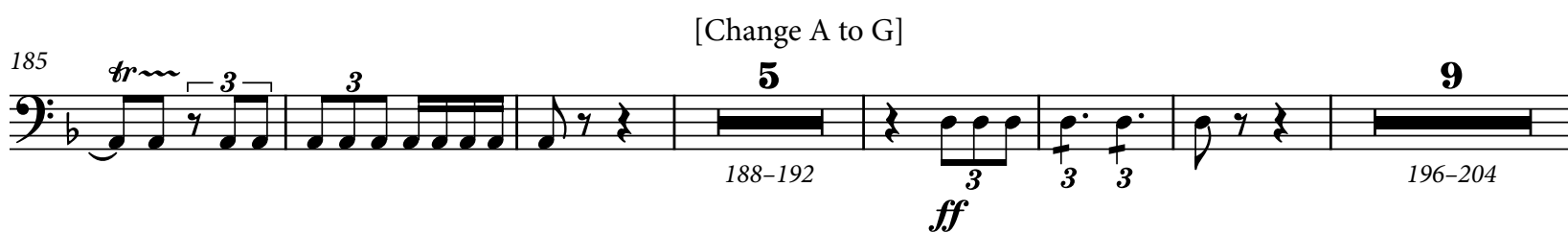
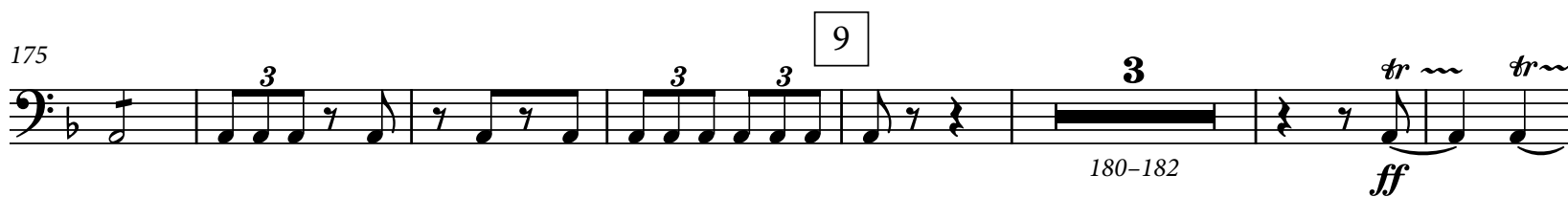
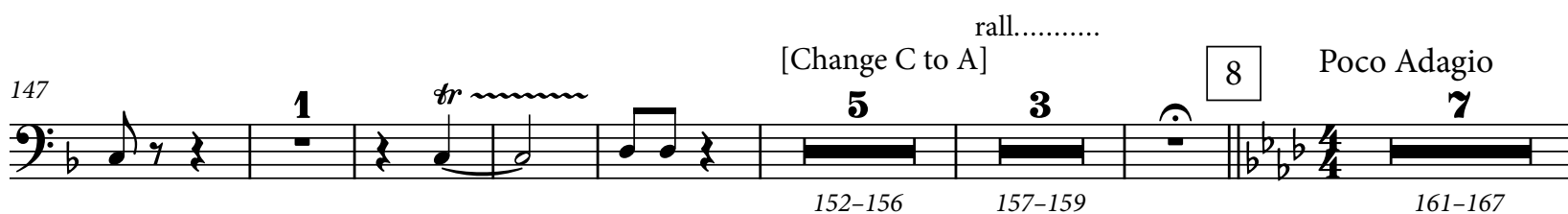
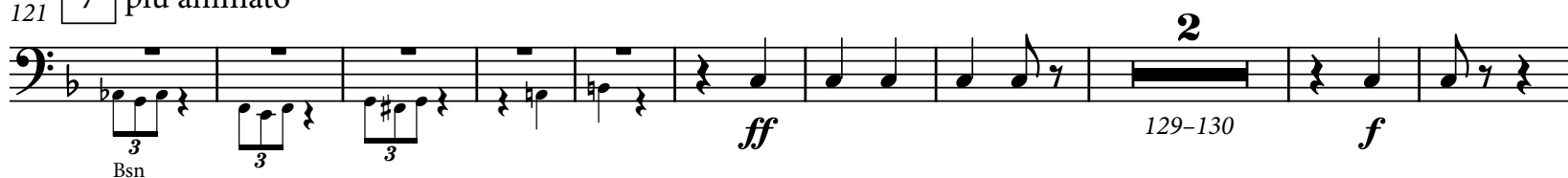
89 **1** **5** 1 (-12) 2 3 4 5 6 7 8 9

99 10 11 12 **1** **6** **7** **1** **2**

Andante tranquillo 103-109 111-112

113 **1** **6**

115-120

121 7 più animato

13 9 14 5 1 3 9 15

rall..... Molto Adagio

277-285 286-290 293-295 296-304

305 Allegretto 16 8 2 3

306-308 309-316 318-319 320-322

324 17 accel..... Più mosso. 330 5 4 2

325-326 330-334 336-339 340-341

342 18 5 1 8 4 rit.

343-347 350-357 359-362

364 19 Tempo I 16 1 1 1 4 1 20 rall..... Adagio (quasi recit.) rall.....

365-380 385-388

390 1 1 1 21 Allegretto 3 2 Mrs. Pott

394-396 397-398 But

400 you will come back? You are quite sure? 4 406-409

410 tr 22 4 4 pp 414-417 418-421

Timpani

422

tr ~~~~~

ppp

tr ~~~~~

ff

422 423 424 425 426 427

428 animato

428 429 430 431 432 433



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