



A SCENE FROM  
**PICKWICK**

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

Chamber Opera  
by  
**Charles Wood**  
1921

**VIOLA**

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>

## A Scene from Pickwick

# Charles Dickens

Charles Wood

Allegro moderato.

[illegible]

Meno mosso.

15

3

1

*ff*

*p*

div.

*mf*

3

24-26

*f*

28

The musical score for the 28th measure is written on a single staff in bass clef with a key signature of one flat (B-flat). The measure is divided into three parts. The first part consists of a whole rest followed by a quarter note G2 (one ledger line below the staff), marked with a forte dynamic (***mf***) and an accent (>). The second part consists of a whole rest followed by a quarter note G#2 (one ledger line below the staff), marked with a piano dynamic (***p***) and an accent (>). The third part consists of a quarter note G#2, marked with a crescendo hairpin (***cresc.***), followed by a triplet of eighth notes: G#2, A2, and Bb2. The triplet is marked with a forte dynamic (***mf***) and an accent (>). The measure concludes with a triplet of eighth notes: G#2, A2, and Bb2, marked with a forte dynamic (***mf***) and an accent (>). The tempo marking 'accel.' is written above the final triplet.

Allegro

38 Allegro 2

*ff* *fp* *f* *p*

45-46

50

3

*f*

*f*

*p*

3

Andante

78 4

*f* 79-80 *pp*

88 5

*pp* sempre

97 6 Andante tranquillo

*p* dolce

105

110

*pp*

118 7 più animato

*p* *f* *ff*

129-130 *f* 135-136 139-141

142 5

152-156

157-159

rall.....

3

8

Poco Adagio

con sord.

1

*pp*

167

rit.....

senza sord.

Allegro vivace

pizz.

*p*

*cresc.*

*f*

173

arco

9

*fp*

183

div.

*ff*

*fp*

unis.

*ff*

div.

192

unis.

*fp*

div.

*ff*

202

unis.

*fp*

rit.....

211

10

Allegro

*fr*

11

215-225

*ff*

228

11

pizz.

*pp*

2

236-237

*p*

*dim.*

238

2

arco

240–241

*p*

249

12

rall.....

5

dim.

258–262

Adagio

2

263–264

Adagio

1

*p cresc.*

*f > p*

div.

*pp*

3

271

3

1

*p < f >*

*pp*

3

276

13

pizz.  
div.

cresc.

280

arco

*pp*

cresc.

*f*

*p*

284

14

unis.

marcato

*mf*

*p*

cresc.

*f*

*f*

288

pesante

rall.....



292 ..... Molto Adagio 15

*ff* *pp* div. unis.

298 1 2

*pp* 301-302 *p cresc.* *f > p*

305 Allegretto 16

3 2 pizz. 1 arco

306-308 309-310 *p*

316 *< fp*

324 17 accel..... Più mosso. 331 4

*cresc.* *f* 331-334

5 2

335-339 340-341 Vc. pizz.

348 pizz. 18 arco

*cresc.*

356 rit. 19 Tempo I 3

*mf > p* 358-362 366-368

369

*p cresc. mf > dim. p*

20

379

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

*pp 385-386 p*

388

rall.....

Andante

*p*

396

21 Allegretto

*p 397-404 f p pp*

412

unis.

cresc.

22

*ff pizz. mf*

421

arco

*ff*

427

animato

*ff*





# ENGLISH HERITAGE

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**LIBRARIES**

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PUBLISHING

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

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