



A SCENE FROM
PICKWICK

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

Chamber Opera
by
Charles Wood
1921

VIOLIN I

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.

Violin I staff 1: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The staff contains a single line of music starting with a forte (*f*) dynamic. The music features eighth and sixteenth notes, some beamed together. A *pizz.* (pizzicato) instruction appears above the staff, followed by a piano (*p*) dynamic marking.

Violin I staff 2: Treble clef, key signature of two sharps. The staff begins with a measure number 7. The music includes a double bar line with a measure rest for measures 9-10, marked with a '2' above it. An *arco* instruction appears above the staff, followed by a piano (*p*) dynamic. The tempo changes to *Meno mosso.* The key signature changes to one sharp (F#) and the time signature to 2/4. The music continues with a *cresc.* (crescendo) marking and a trill (*tr*) over a triplet of eighth notes.

Violin I staff 3: Treble clef, key signature of one sharp (F#). The staff begins with a measure number 16 and a first ending bracket labeled '1'. The music includes a double bar line with a measure rest for measures 17-26, marked with a '10' above it. The dynamics range from *ff* (fortissimo) to *f* (forte), *mf* (mezzo-forte), and *p* (piano). The tempo is marked *grazioso* (graceful). The staff ends with a triplet of eighth notes.

Violin I staff 4: Treble clef, key signature of one sharp. The staff begins with a measure number 34. The music includes a *cresc.* (crescendo) marking and a triplet of eighth notes. The tempo changes to *Allegro*. The dynamics range from *ff* (fortissimo) to *fp* (fortissimo-piano). The staff ends with a second ending bracket labeled '2'.

Violin I staff 5: Treble clef, key signature of one sharp. The staff begins with a measure number 43. The music includes a double bar line with a measure rest for measures 45-46, marked with a '2' above it. The dynamics range from *f* (forte) to *p* (piano). The staff ends with a triplet of eighth notes and a forte (*f*) dynamic.

Violin I staff 6: Treble clef, key signature of one sharp. The staff begins with a measure number 54. The music includes a first ending bracket labeled '1', a double bar line with a measure rest for measures 56-57 marked with a '2', and a second ending bracket labeled '4' for measures 63-66. The dynamics range from *f* (forte) to *ff* (fortissimo).

Violin I staff 7: Treble clef, key signature of one flat (Bb). The staff begins with a measure number 67. The tempo changes to *Andante*. The music includes a double bar line with a measure rest for measures 72-77, marked with a '6' above it, and another double bar line with a measure rest for measures 79-80, marked with a '2' above it. The dynamics range from *f* (forte) to *ff* (fortissimo).

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81 1(-5) 2 3 4 5 *pp* 1 1 5 1(-9)

91 2 3 4 5 6 7 8 9 *pp* sempre

102 1 6 Andante tranquillo 1 *p dolce*

108 2 111-112 *pp*

115 4 7 più animato 117-120 *f* 135-136 *ff*

128 2 129-130 *f* 135-136

139-141 3 1 1

149 3 5 3 rall..... 152-156 157-159

161 8 Poco Adagio
con sord.
pp

167 rit.....
senza sord. Allegro vivace
p *cresc.*

172 9
fz 180-182

183 *ff* 188-190 *ff*

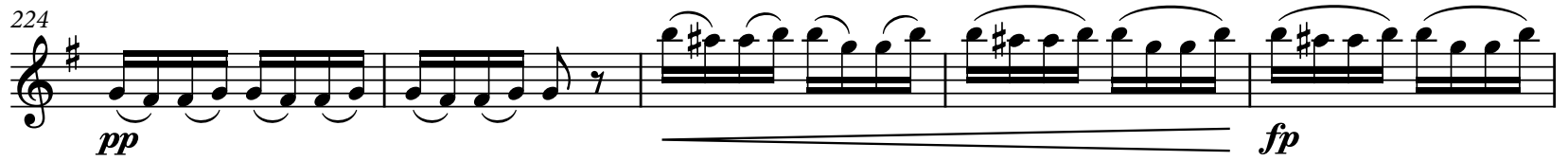
193 *ff* 196-200

205 10 rit..... Allegro
fp *ff*

213

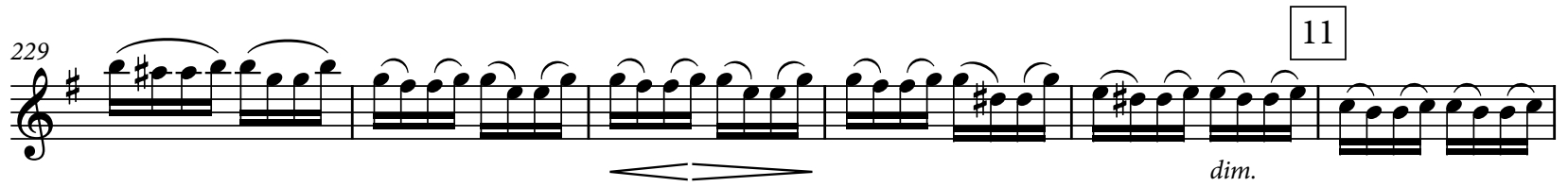
218

224



pp *fp*

229



dim. 11

235



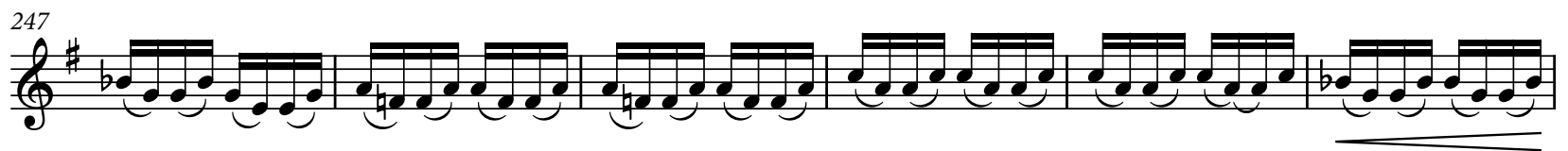
pp

241



p

247



p

253



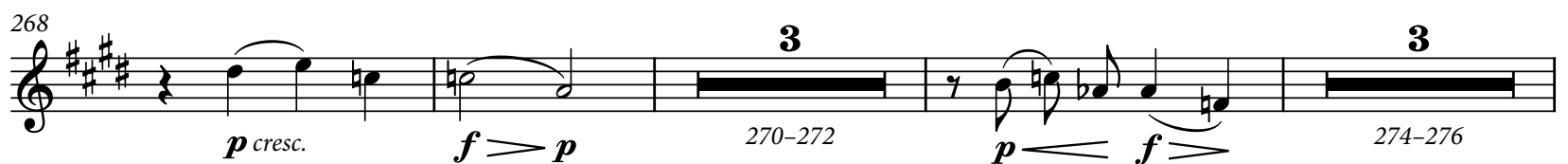
dim. *pp* 258-259

260



p *dim.* 263-264

268



p *cresc.* *f* *p* 270-272 *p* *f* 274-276

13

277

div.

ppp

pp

cresc.

f \rhd *p*

unis.

14

284

mf \rhd *p*

cresc.

f

f

marcato

289

pesante

rall.....

Molto Adagio

div.

pp

2

294-295

ff

15

7

3

3

3

6

Allegretto

3

16

2

296-302

p cresc.

f \rhd *p*

306-308

309-310

311

pizz.

p

1

arco

3

p

319

fp

17

326

accel.....

Più mosso.

331

4

1

cresc.

2

2

f

331-334

336

p

3

3

3

342



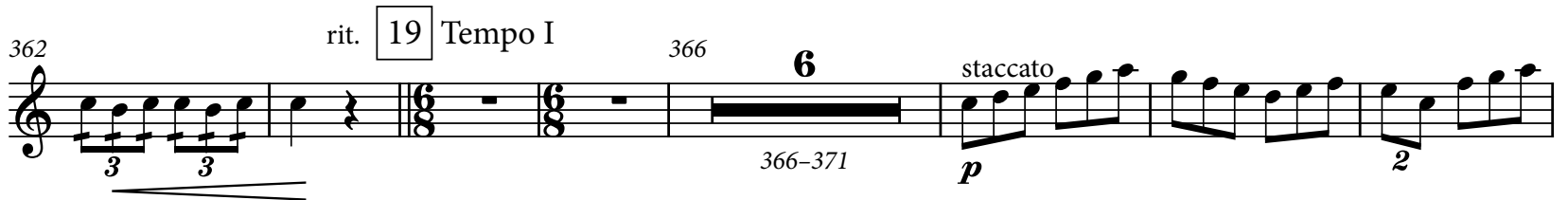
348



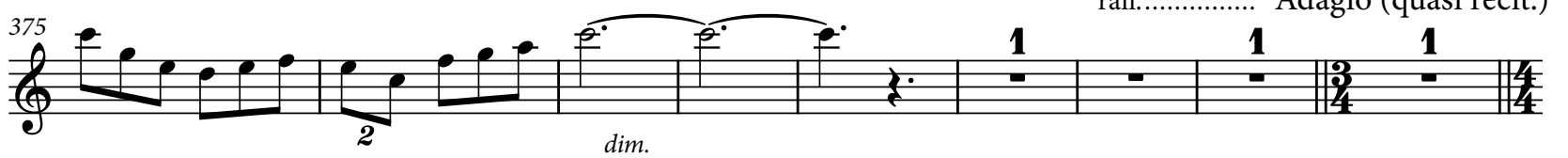
355



362



375



384



392



405

p *f* *p* *pp* *cresc.*

22

415

ff *mf* *p* *p*

1 pizz. arco

423

ff marcato

428 animato



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