



A SCENE FROM
PICKWICK

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

Chamber Opera
by
Charles Wood
1921

VIOLIN II

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

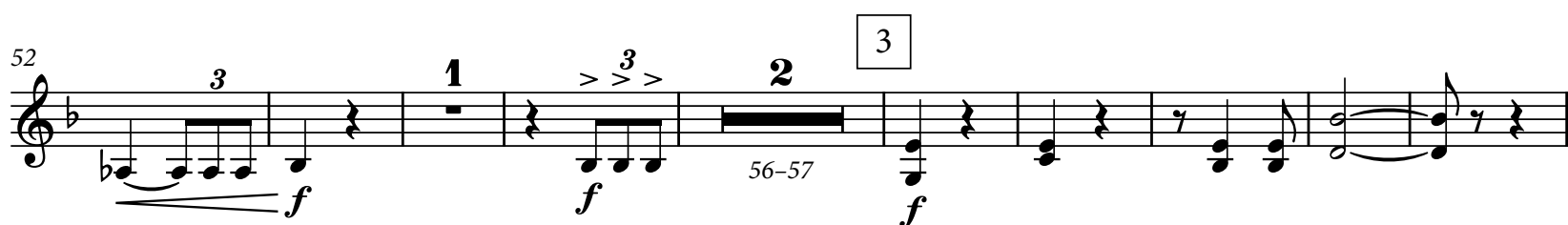
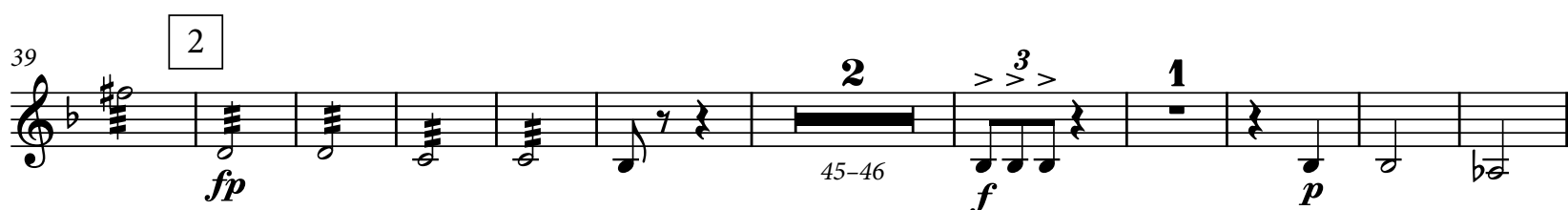
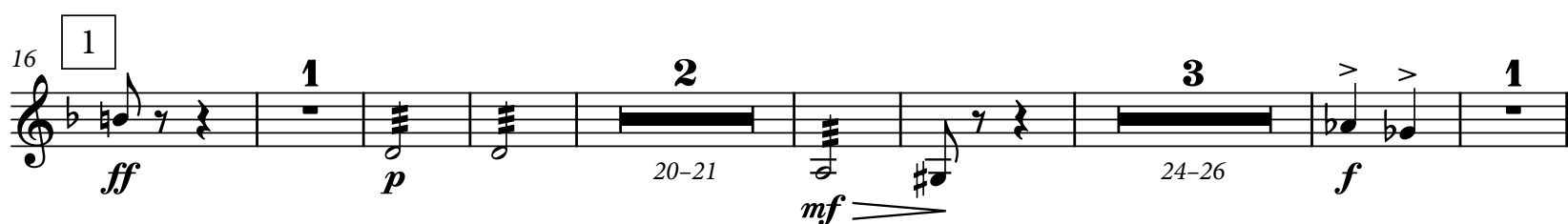
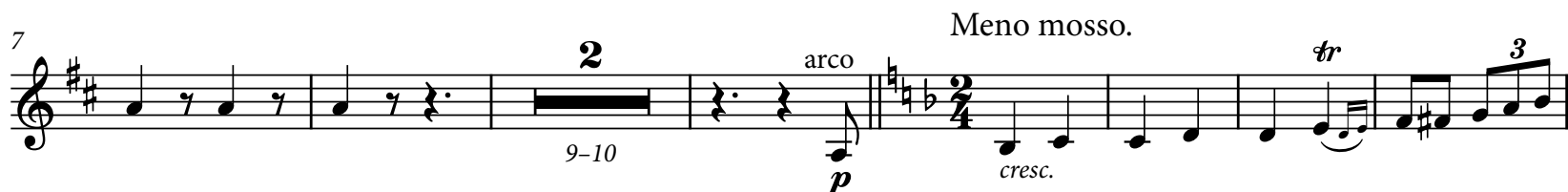
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A Scene from Pickwick

Charles Dickens

Charles Wood

Allegro moderato.



PAGE INTENTIONALLY LEFT BLANK

78 4

f 79-80 *pp*

88 5

1 *1*

97 6 Andante tranquillo

p dolce

105

7 più animato

pp *f*

123

ff *f*

134

2 *3* *3* *1*

146

1 *5* *3* *3*

rall.....

152-156 157-159

160 8 Poco Adagio

1 *con sord.* *pp* 2 *div.* 164-165

168 *rit. senza sord.* Allegro vivace *pizz.* *p* *cresc.* 4

175 *div.* 9 *unis.* 3 180-182 *ff*

186 3 *div.* *ff* *unis.*

5 *div.* *ff* *unis.* 3 3 *fp*

208 10 Allegro *ff*

215

221 *pp*

227

fp

233

11

dim. *pp*

239

p

245

251

12

dim.

257

rall..... Adagio

pp 258-259 *p* *dim.* *pp* 263-264

266

Adagio

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

277 13 div. unis. div. *ppp* *pp* *cresc.* *f* \rightrightarrows *p*

284 14 *mf* \rightrightarrows *p* *cresc.* *f* marcato

289 pesante rall..... Molto Adagio div. **2** *ff* *pp* 294-295

15 7 3 3 3 6 *p cresc.* *f* \rightrightarrows *p* Allegretto 16 3 2 306-308 309-310

311 pizz. *p* 1 318 2 318-319

320 arco \rightrightarrows *fp* 2

17 327 accel..... Più mosso. 4 1 331-334 *f* *p*

337 3 3 3

343 pizz.

349 18 arco

358 rit. 19 Tempo I

372 staccato

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

390 Andante

405

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

415

22

ff *mf* *p* *pizz.*

423

ff *arco* *marcato*

428

animato

animato



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