



A SCENE FROM  
**PICKWICK**

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

Chamber Opera  
by  
**Charles Wood**  
1921

**VOCAL SCORE**

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.

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Piano

*f* *p*

[Curtain rises, Mr. Winkle humming or whistling]

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

6

Meno mosso. 1

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

[Enter Mr. Pott]

*f*

Ser - pent !

Pno

11

17

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

*f*

Sir !

Ser - pent, Sir, I said Ser - pent, Sir make the most of it.

Pno

18

22

25

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

[Stands up] [Pushes chair away]

Ser - pent, Sir! Ser - pent, Mis - ter Pott!

31

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

What can you mean, Sir? this is plea - san - try.

*mf* *p*

accel..... Allegro

2

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Plea - san - try, sir ! But no,

Pno

*cresc.* *ff* *fp*



Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

I will be calm ; I will be calm, Sir ; My dear sir ,

Pno

*fp*

47

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

DEAR\_\_ Sir! How dare you ad - dress me, as dear Sir,

Pno

52

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Sir? How dare\_\_\_ you look me in the face and do it?

Pno

3

57

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Well, Sir, if you come to that, how dare you look

Detailed description: This block contains the musical score for measures 57 through 62. It features five staves: Mrs. Pott, Ms. Goodwin, Mr. Winkle, Mr. Pott, and Piano (Pno). Mrs. Pott, Ms. Goodwin, and Mr. Pott have whole rests throughout. Mr. Winkle's vocal line begins at measure 58 with the lyrics "Well, Sir, if you come to that, how dare you look". The piano accompaniment starts at measure 57 with a triplet of eighth notes in the bass and continues with various chords and melodic lines, including another triplet at measure 62. A double bar line with repeat slashes is at the end of measure 62.

63

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

me in the face, and call me a ser - pent, sir ?

Be - cause you

Detailed description: This block contains the musical score for measures 63 through 68. It features five staves: Mrs. Pott, Ms. Goodwin, Mr. Winkle, Mr. Pott, and Piano (Pno). Mrs. Pott, Ms. Goodwin, and Mr. Pott have whole rests throughout. Mr. Winkle's vocal line begins at measure 63 with the lyrics "me in the face, and call me a ser - pent, sir ?". The piano accompaniment starts at measure 63 with a piano (*p*) dynamic and includes a triplet of eighth notes in the bass at measure 68. A double bar line with repeat slashes is at the end of measure 68.

Andante

69

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Prove it, Sir. Prove it.

[Mr. Pott produces a copy of the *Independent*]

are one.

*f*

*dim.*

77

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

*f*

*p*

81

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

*pp*

'Our obscure and filthy contemporary, in some disgusting observations on the recent election for this borough, has presumed to violate the hallowed sanctity of private life, and to refer in a manner not to be misunderstood,

85

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

to the personal affairs of our late candidate Aye, and notwithstanding his base defeat, we will add our future member, Mis - ter Fiz - kin.

89 5

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

*pp* *sempre*

What does our dastardly contemporary mean ? What would the ruffian say, if we, setting at naught, like him,

93

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

the decencies of social intercourse, were to raise the curtain which happily conceals *His* private life from general ridicule, not to say from general execration ?

96

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

What, if we were even to point out, and comment on, facts and circumstances which are publicly notorious, and beheld by every one, but our mole-eyed contemporary

99

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

What if we were to print the following effusion, which we received while we werewriting the commencement of this article, from a talented fellow-townsmen and correspondent ?

6 Andante tranquillo

102

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Lines\_ to a Brass Pot. Oh Pott!\_ if you'd known how

105

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

false\_\_\_\_\_ she'd have grown, When you heard the mar - riage bells\_\_\_\_\_

107

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

tink - le ; You'd have done then, I vow, what you can - not help\_ now, And

[Enter Mrs. Pott]

110

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

hand - ed her o - ver to...

*Solemnly*

What rhymes to "tink - le," vil - lain ?

113

Mrs. Pott

What rhymes to tink - le? Why, wink - le, I should con-

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

7 più animato

117

Mrs. Pott

- ceive.

Ms. Goodwin

Mr. Winkle

Mr. Pott

Back, ma'am, back! Take his

Pno

124

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Mis - ter

hand be - fore my ve - ry face!

129

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

P.!

Wretch - ed wo - man, look here. look here, ma'am

135

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Piano

“Lines\_ to a Brass Pot,” ma’am, “Brass Pot”; that’s me,\_\_\_ ma’am.

142

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Piano

“False *she'd* have grown”; that’s you,\_\_\_ ma’am, you.\_\_\_\_\_

Mrs. Pott 150

Up - on my word, — Sir.

Ms. Goodwin

Mr. Winkle

Mr. Pott [Dashes the current edition of the *Independent* at her feet.]

Pno

Mrs. Pott 157 *rall.*..... *Poco Adagio* [Mrs. Pott stoops to pick up the paper and begins to read]

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno *dim.* *pp sempre*

164

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

168

rit..... Allegro vivace

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

[Mrs. Pott utters a loud shriek and throws herself at full length on the hearth-rug, screaming]

Mrs. Pott 172

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

9

Mrs. Pott 178

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

My dear, I did - n't say I be - lieved it; I...

184

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Mis - sez Pott, let me en - treat you, my

(8)

*p*

189

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

dear ma'am, to com - pose your - self.

*ff*

195

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

My dear, I am ve - ry sor - ry. If you won't con - si - der your

Pno

*p*

199

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

own health, con - si - der me, my dear.

Pno

*ff*

*8va*

rit.....

205

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

We shall have a crowd

Pno

*fz fp*



210

..... 10 Allegro

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

'round the house.

Pno

*ff*

*tr*

214

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Oh, my dear, dear mis - tress, my dear, dear

218

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

mis - tress ! What is the mat - ter ?

223

Mrs. Pott

Your mas - ter, your bru - tal mas - ter.

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

*pp*

227

Mrs. Pott

Ms. Goodwin

It's a shame, I know he'll be the death on you, ma'am.

Mr. Winkle

Mr. Pott

Pno

11

231

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Oh don't leave me, don't

Poor dear thing!

236

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

leave me, Good - win. You're the on - ly

240

Mrs. Pott

per - son that's kind to me, Good - win.

Ms. Goodwin

Ne - ver, ma'am,

Mr. Winkle

Mr. Pott

Pno

*p*

244

Mrs. Pott

Ms. Goodwin

ne - ver. Oh, sir, you should be

Mr. Winkle

Mr. Pott

Pno

248

Mrs. Pott

Ms. Goodwin

care - ful, you should in - deed; you don't know what harm you may do

Mr. Winkle

Mr. Pott

Pno

252

Mrs. Pott

Ms. Goodwin

Mis - sis; you'll be sor - ry for it one day, I

Mr. Winkle

Mr. Pott

Pno

12

The image shows a page of a musical score for 'A Scene from Pickwick'. It features five vocal parts and a piano accompaniment. The first system (measures 248-251) shows Mrs. Pott, Ms. Goodwin, Mr. Winkle, and Mr. Pott with rests, while Ms. Goodwin sings. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system (measures 252-255) shows Mrs. Pott, Mr. Winkle, and Mr. Pott with rests, while Ms. Goodwin continues her line. The piano accompaniment continues with similar patterns. A rehearsal mark '12' is placed above the piano part between the two systems. The score is in G major and 3/4 time.

256 *rall.*.....

Mrs. Pott

Ms. Goodwin  
know. I've al - ways said so.

Mr. Winkle

Mr. Pott

Pno

262 ..... *Adagio* *Adagio*

Mrs. Pott  
Good - win If you on - ly

Ms. Goodwin  
Ma'am

Mr. Winkle

Mr. Pott

Pno

267

Mrs. Pott

knew how I have loved \_\_\_\_\_ that man ;

Ms. Goodwin

Don't dis - tress your - self

Mr. Winkle

Mr. Pott

Pno

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

271

Mrs. Pott

how I have loved \_\_\_\_\_ that

Ms. Goodwin

ma'am by re - col - lect - ing it, ma'am ;

Mr. Winkle

Mr. Pott

Pno

*f*

274

Mrs. Pott

man ; And

Ms. Goodwin

Don't dis - tress your - self ma'am by re - col - lect - ing it,

Mr. Winkle

Mr. Pott

Pno

*pp*

13

276

Mrs. Pott

now, and now, af - ter all, to be treat - ed in this way ;

Ms. Goodwin

ma'am ;

Mr. Winkle

Mr. Pott

Pno

*p* *pp*

279

Mrs. Pott

to be re - proached and in - sul - ted in the

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

281

Mrs. Pott

pre - sence of a third par - ty, and that par - ty

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

*pp* *f* *p*

284

Mrs. Pott

al - most a stran - ger.

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

*mf* *p*

286

14

Mrs. Pott

But I will not sub - mit to it! Good - win,

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

*f*

8ba

288

Mrs. Pott

my bro - ther, the lieu - ten - ant, shall in - ter -

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

8<sup>va</sup>

(8)

290

Mrs. Pott

- fere. I'll be sep - a - rat - ed,

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

cresc.

*sf*

*ff*

rall.....

293 **Molto Adagio**

Mrs. Pott  
Good - win.

Ms. Goodwin  
it would cer - tain - ly serve him right, ma'am.

Mr. Winkle

Mr. Pott

Pno  
*pp*

*pp*

15

296

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott  
My dear, will you hear me?

Pno  
*pp*

299

Mrs. Pott

Why was I born? Why—

Ms. Goodwin

Mr. Winkle

Mr. Pott

My dear, will you hear me?

Pno

302

Mrs. Pott

— did I grow up! Why, oh why— did I ev - er get

Ms. Goodwin

Mr. Winkle

Mr. Pott

Will you hear me?

Pno

*p* *f* *p*

Allegretto

16

305

Mrs. Pott

mar - ried ?

Ms. Goodwin

Mr. Winkle

Mr. Pott

My dear, — my dear, — do not give

Pno

*p sempre*



310

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

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

Pno

314

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

I nev - er be - lieved that the par - a - graph had an - y foun -

317

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

-da - tion, my dear, im - pos - si - ble. I was on - ly

321

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

an - gry, my dear, I may say out - ra - geous, with the

Pno

*fp*

325

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

In - de - pen - dent peo - ple for dar - ing to in - sert it; that's all.

Pno

*cresc.*

accel.....

329 17 ..... Più mosso.

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

And what steps, Sir, do you mean to take to ob - tain re -

*f* *mp* *cresc.*

334

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Oh, Good - win, does he mean to

- dress ?

*f* *dim.* *p*

339

Mrs. Pott

horse - whip the e - di - tor of the In - de - pen - dent, does he,

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

343

Mrs. Pott

Good - win ?

Ms. Goodwin

Hush, hush ma'am ; pray keep your - self

Mr. Winkle

Mr. Pott

Pno

18

347

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

qui - et. I dare - say he will, if you wish it, ma'am.

Cer - tain - ly, of course I

351

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

When, Good - win, when ?

shall. Im - me - diate - ly, of course,

cresc.

356

Mrs. Pott

Oh, Good - win, it's the on - ly way —

Ms. Goodwin

Mr. Winkle

Mr. Pott

be - fore the day is out.

Pno

*mf* *p*

360

Mrs. Pott

— of meet - ing the slan - der, and set - ting me right — with the

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

rit..

364 19 Tempo I

Mrs. Pott  
world,

Ms. Goodwin  
Cer - tain - ly, ma'am, no man as is a man, ma'am,

Mr. Winkle  
Now take your steps, now

Mr. Pott  
I nev - er be - lieved that the par - a - graph had

Pno  
*p*

368

Mrs. Pott  
right with the

Ms. Goodwin  
could re - fuse to do it, could re - fuse, re - fuse to

Mr. Winkle  
take your steps to ob - tain re - - - -

Mr. Pott  
an - y foun - da - tion, I nev - er be - lieved that the par - a - graph had an - y foun -

Pno  
*cresc.* *mf*

372

Mrs. Pott  
world.

Ms. Goodwin  
do it. No man as is a

Mr. Winkle  
- dress. Take your steps, now take your

Mr. Pott  
- da - tion, had an - y foun - da - tion, an - y foun -

Pno  
*p*

376

Mrs. Pott  
set me right with the world.

Ms. Goodwin  
man, could re - fuse to do it.

Mr. Winkle  
steps to ob - tain re - dress.

Mr. Pott  
- da - tion. I nev - er be - lieved that the pa - ra - graph had an - y foun - da - tion.

Pno  
*dim.* *pp*

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

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

You will

384

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

not al - low this base news - pa - per scan - dal to shor - ten your stay here, Mis - ter

387 rall.....

Mrs. Pott  
Wink - le ?

Ms. Goodwin

Mr. Winkle

Mr. Pott  
I hope not, I hope not.

Pno  
*p* *pp*

391

Mrs. Pott

Ms. Goodwin  
You are very good,  
but a letter has been  
received from Mr. Pickwick

Mr. Winkle  
So I learn from a note  
from Mr. Tupman,  
which was brought to  
me this morning,

Mr. Pott  
in which he requests us  
to join him at Bury  
today ;

Pno

394 **Andante** 21 **Allegretto**

Mrs. Pott 

Ms. Goodwin 

Mr. Winkle 

Mr. Pott 

Pno 

400

Mrs. Pott 

Ms. Goodwin 

Mr. Winkle 

Mr. Pott 

Pno 

407

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

Good - bye, good - bye,

Good - bye, good - bye,

Now, Good - bye, good - bye, good -

If he ev - er comes back, I'll

413

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

but you will come back, come back,

good - bye, good - - - - - bye,

- bye, good - - - - - bye,

poi - son him; If he ev - er comes back, I'll poi - son him, I'll

22

417

Mrs. Pott *f*  
good - bye,

Ms. Goodwin *f*  
good - - - bye,

Mr. Winkle *f*  
If I ev - er do come back, and mix my - self up with these

Mr. Pott *f*  
poi - son him, I'll poi - - - - - son

Pno *ff*

420

Mrs. Pott *dim.*  
good - - - - - bye,

Ms. Goodwin *dim.*  
good - - - - - bye,

Mr. Winkle *dim.*  
peo - ple a - gain, I shall de - serve to be

Mr. Pott *dim.*  
him ; \_\_\_\_\_ If he ev - er comes back, I'll

Pno *mp* *p*

423 *ff*

Mrs. Pott  
good - bye, good-

Ms. Goodwin  
good - bye, good-

Mr. Winkle  
horse - whipped my - self, that's all, that's all, good-

Mr. Pott  
poi - son him, if he ev - er comes back, I'll poi - son him, good-

Pno

Double bar lines with repeat dots are located at the bottom left and bottom right of this section.

426

Mrs. Pott  
- bye.

Ms. Goodwin  
- bye.

Mr. Winkle  
- bye.

Mr. Pott  
- bye.

Pno

Double bar lines with repeat dots are located at the bottom left and bottom right of this section.

428 *animato*

Mrs. Pott

Ms. Goodwin

Mr. Winkle

Mr. Pott

Pno

The musical score consists of five staves. The top four staves are for vocalists: Mrs. Pott (soprano), Ms. Goodwin (soprano), Mr. Winkle (soprano), and Mr. Pott (bass). The fifth staff is for the piano (Pno), with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'animato'. The score begins at measure 428. The vocal parts are mostly rests, with a final note in the fourth measure. The piano accompaniment features a rhythmic pattern of eighth notes and chords.





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