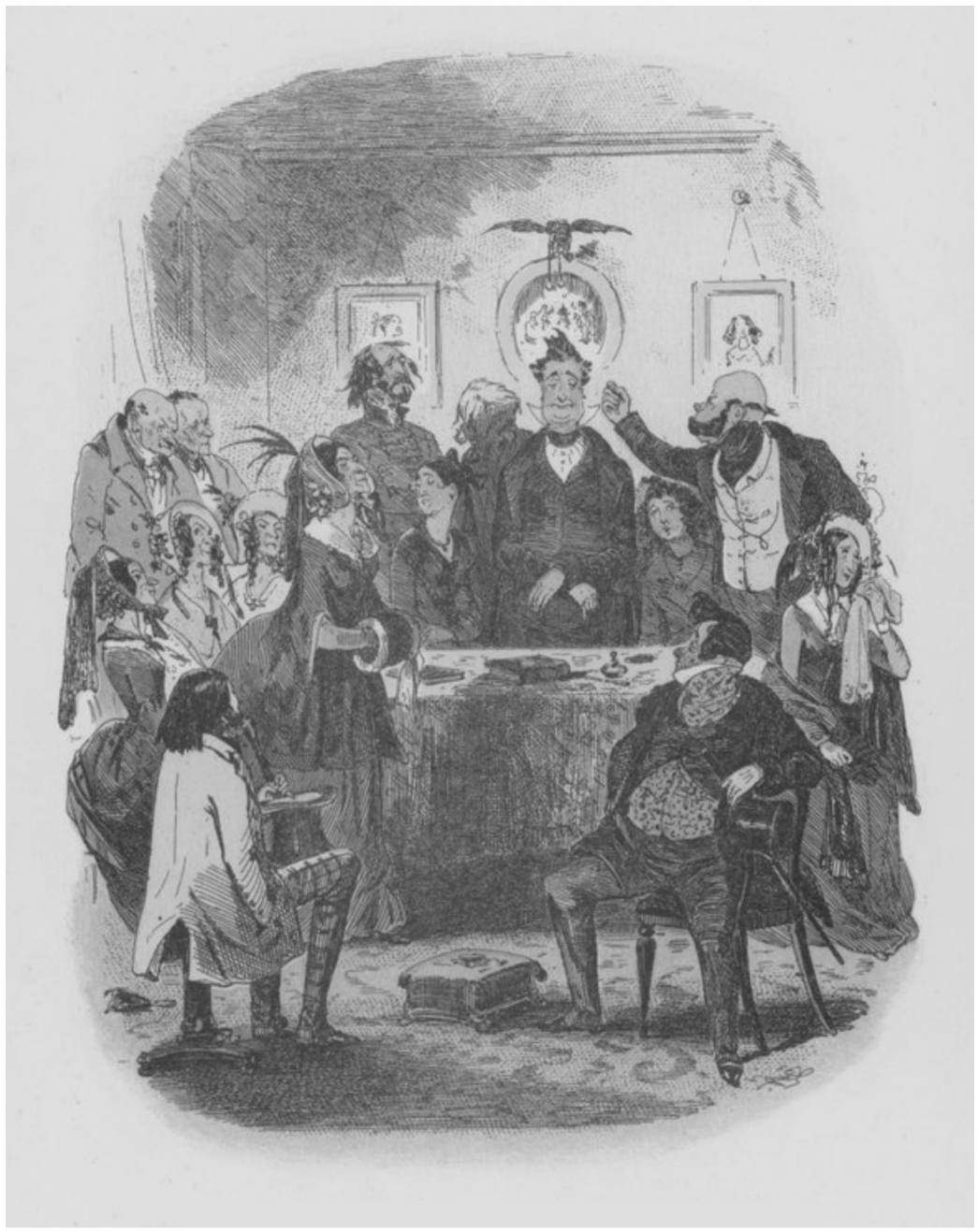


THE FAMILY PARTY

Words by
Charles Wood
&
Charles Dickens
Chapter 4 - "Martin Chuzzlewit"

Chamber Opera by
Charles Wood
1922

BASSOON 1

COVER IMAGE

"Pleasant Little Family Party at Mr. Pecksniff's"
Color Lithograph from The Life and Adventures of Martin Chuzzlewit

by

Hablot Knight Browne
Illustrator
1843

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.org/vocab/NoC-US/1.0/

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. https://creativecommons.org/licenses/by-nc/4.0/

ENGLISH HERITAGE
MUSIC SERIES

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
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Full Score Manuscript	Royal College of Music Library MS 7416a
Vocal Score Manuscript	Royal College of Music Library MS 4480
Royal College of Music Library	Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
Research & Score Preparation	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

PAGE INTENTIONALLY LEFT BLANK

Bassoon 1

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Adagio

13

1–13

1 Allegretto

4

14–17

Vla

23

p

1

1

4

27–30

mf *p*

34

2

3

36–38

f

8

41–48

p staccato

50

cresc.

f

6

52–57

3

p

61

10

62–71

4

p

2

75–76

77

Andante

1

1

1

3

80–82

p

86

5 Sostenuto

cresc.

f *f* *p*

95

Adagio

mp

2

100–101

1

2

103–104

105

1

3

106–108

6

2

109–110

3

115

con moto

mf

1

p cresc.

123

f

4

124–127

rall.

1

p

7 Moderato

135

144

8

mf

3

cresc.

151

dim.

p

5

156–160

161

9

Allegretto

1

p

3

168–170

171

p

179

Sostenuto

p *f*

3

185–187

10

4

188–191

2

192–193

1

mf *cresc.*

197

cresc.

ff

fp

204

11

colla voce

Maestoso

f

mp

211

1

f

218

223

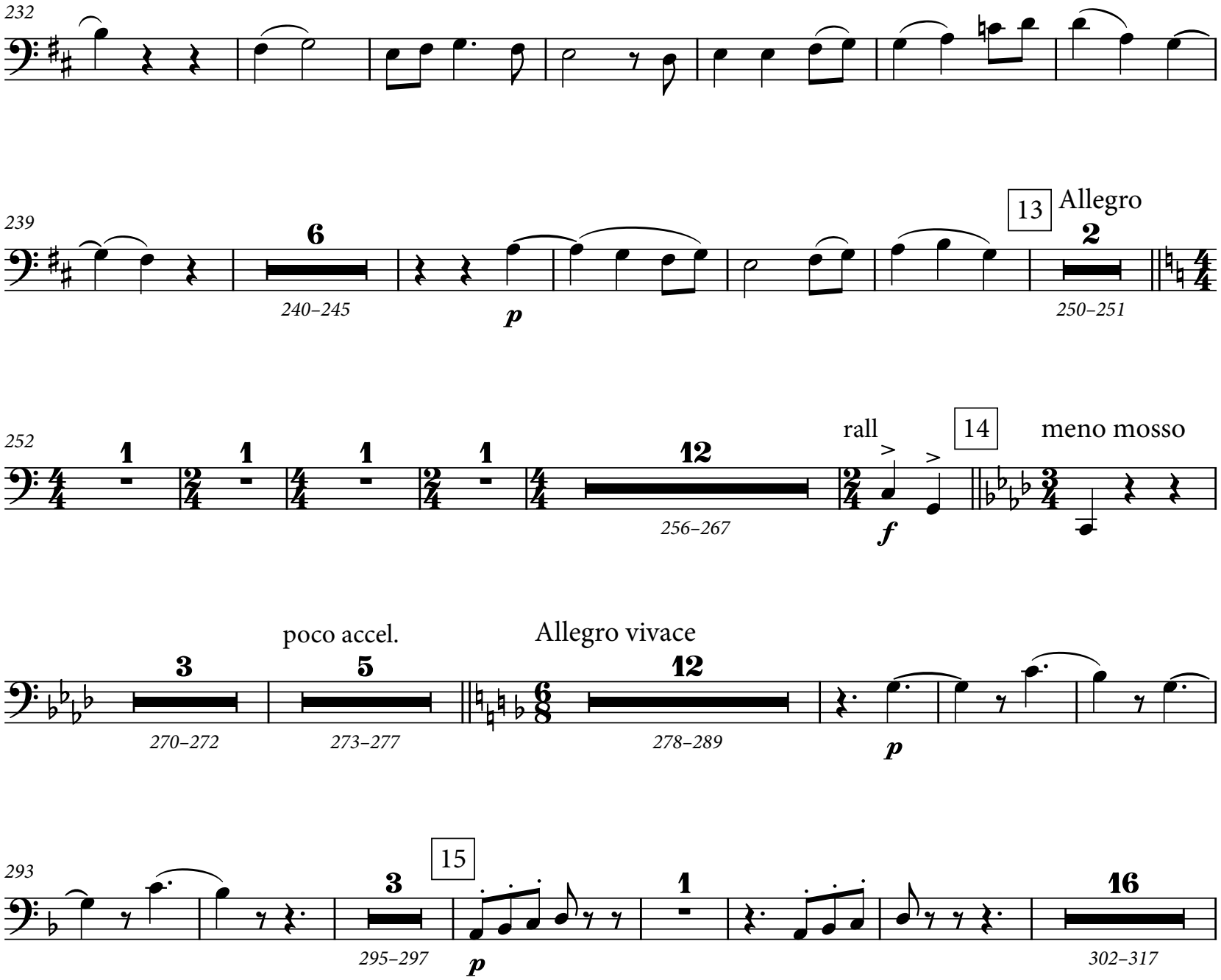
12

cresc.

ff

dim.

p


232
239
6
240–245
p
13
Allegro
2
250–251
252
1
1
1
1
12
256–267
rall
f
14
meno mosso
poco accel.
3
270–272
5
273–277
Allegro vivace
12
278–289
p
293
15
3
295–297
p
1
16
302–317

16

Cl. 1

2

318–319

f

328

1 1

17

338

p *f cresc.* *ff*

345

fz *fz* *fz* *fz* *fz dim.*

358

rit.....

18 Moderato

8

363–370

pp *p espress.*

375

rall.....

3

dim. *pp* 387–389

19 Adagio

5

390–394

p *fz* *pp*

2

397–398

Adagio

11

400–410

411

rall. a tempo

1 6 4

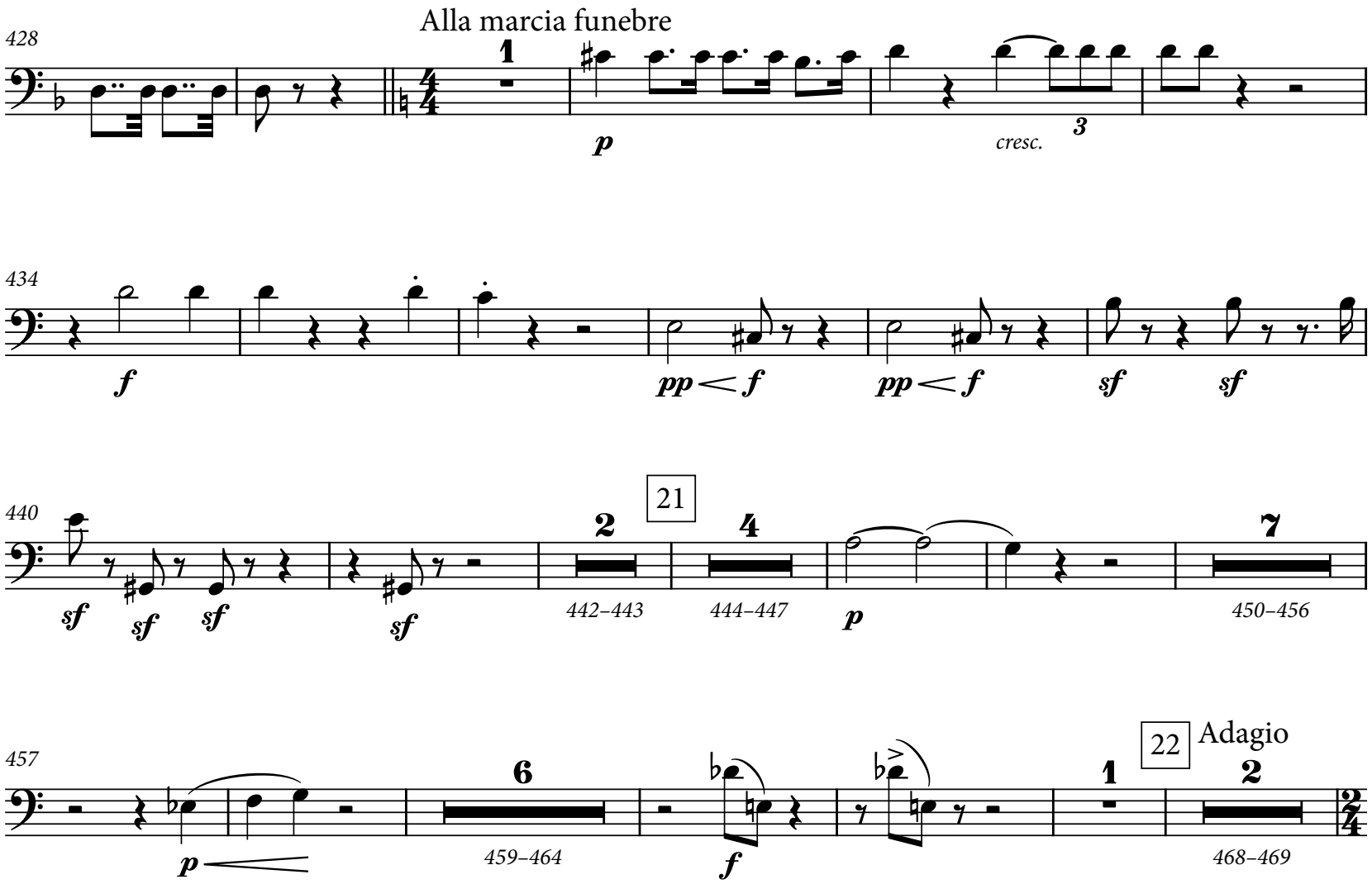
413–418 419–422

20

Ob.

1

p cresc.


Alla marcia funebre
428
1
p
cresc.
3
434
f
pp < f
pp < f
sf
sf
440
sf
sf
sf
sf
2
21
442–443
4
444–447
p
7
450–456
457
p
6
459–464
f
1
22
Adagio
2
468–469

PAGE INTENTIONALLY LEFT BLANK

470

Mr. Pecksniff

and who, we know, else why is she his com - pan - ion? har - bours

rall.....

476

— the ve - ry bas - est de - signs up - on his weak - ness and his prop - er - ty.

f

Allegro

480

23 Sostenuto

fp

486

Allegro

fp *fzp* *cresc.* *f*

492

rit. Allegro moderato

ff *f* *dim.* *pp*

496–502 504–509

510

24

p

rall.....

Andante Allegro moderato rall. 25 a tempo Andante

517–518 519–524 527–530 532–533

Go on, Pa!

Mercy

534

Adagio

pp *p* *f* *p*

540–543 544–546

Andante

3

547–549

Mr. Pecksniff

No, nor oy - sters. But by no means un - like

3

pp

1

26

2

Adagio

555–556

p cresc.

f

Moderato

2

561–562

p

564

2

565–566

Adagio rall. a tempo

p dim.

5

570–574

Allegro

576 27

p

580

rall.....

ff

585

a tempo

f

colla voce

f f

1

f

591

1 1

Allegro 28

p

596

600

cresc.

f

605

29

1

7

ff

607–613

617

623

30

2

13

f

625–626

p

631–643

644

pp

648

poco a poco accel.

652

cresc.

2

f

656–657

658

31

ff

667

rit.....

sf *sf* *sf*

676

32 Moderato

mp

5

681–685

1

p

3

690–692

693

fp

4

698–701

mp

dim.

2

706–707

708

33 Adagio

pp

1

pp

716

Tranquillo

pp

1

pp

2

721

mf *p*

34

pp

cresc.

f

728

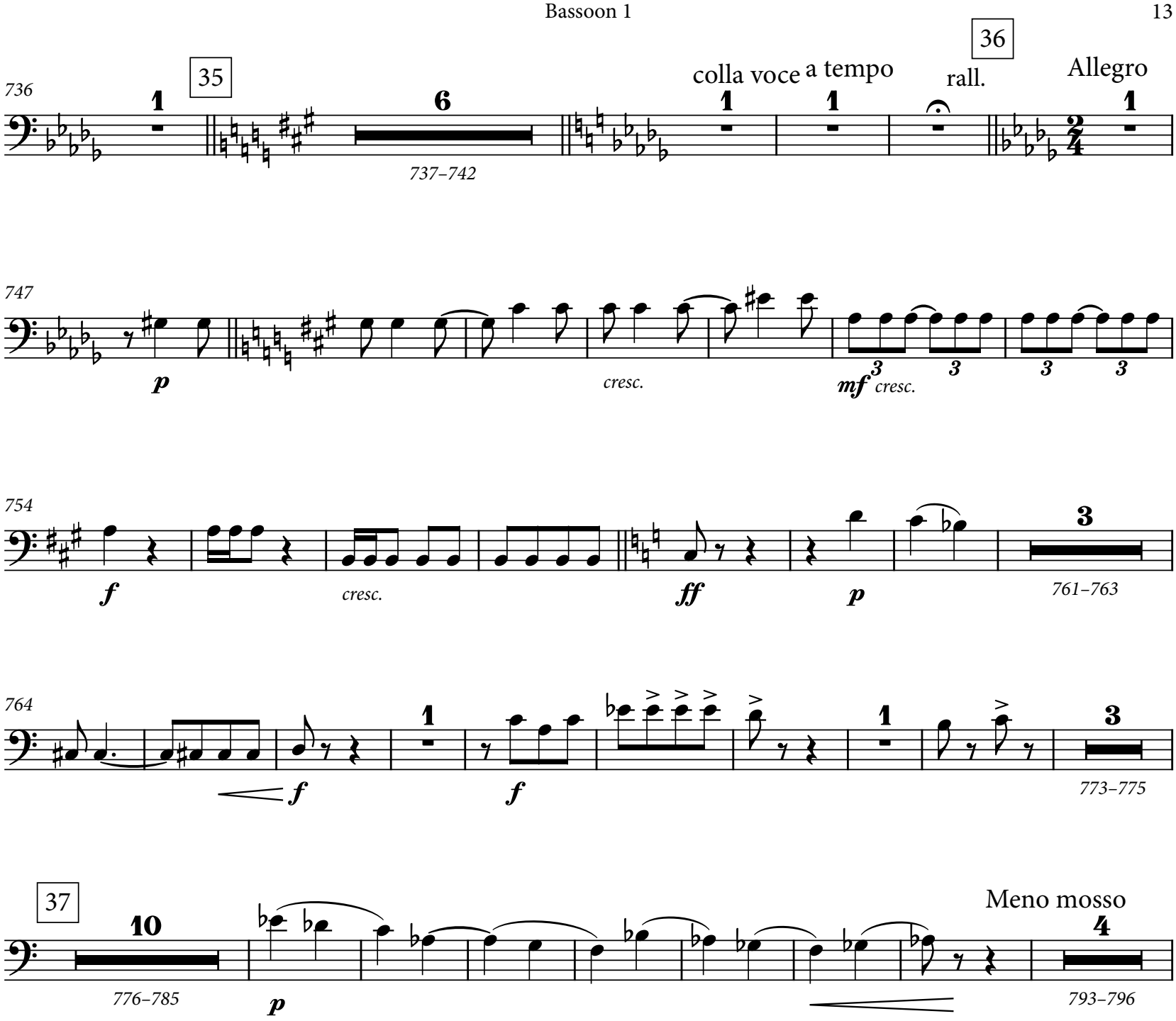
sf

p

3

731–733

mf p


736
35
6
737–742
colla voce
a tempo
36
rall.
Allegro
747
p
cresc.
mf
cresc.
754
f
cresc.
ff
p
761–763
764
f
f
773–775
37
10
776–785
p
Meno mosso
4
793–796

Adagio

3

797–799

ff

38 Allegro ma non troppo.

15

804–818

f

821

827

39

p

831

835

839

cresc.

843 40

3

844–846

f

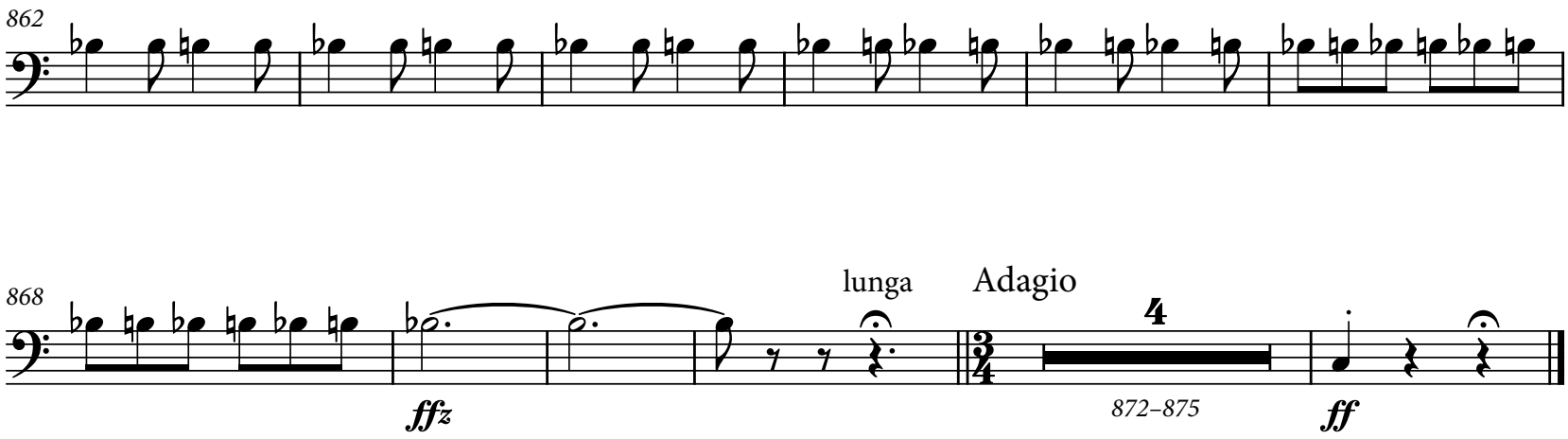
f

p cresc.

852

ff

animato


862
868
lunga
Adagio
4
872–875
ffz
ff

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future[SM]

LIBRARIES

PUBLISHING

ehms.lib.umn.edu

Catalog Number

26.12/03