

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



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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 7416a
Royal College of Music Library MS 4480
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

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Bassoon 1

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Adagio **13** 1 Allegretto **4**

1-13 14-17 Vla

23 **1** **1** **4** *p* *mf* *p*

34 **3** 2 **8** *f* *p staccato*

50 **6** 3 *cresc.* *f* *p*

61 **10** 4 **2** *p*

62-71 75-76

77 Andante **1** **1** **1** **3** *p*

80-82

86 5 Sostenuto *cresc.* *f* *f* *p*

Adagio

95 *mp* **2** **1** **2**
 100-101 103-104

105 **1** **3** **6** **2** **3**
 106-108 109-110

115 *con moto* **1** *mf* *p cresc.*

123 **4** *rall.* **1** **7** Moderato *f* *p*

135

144 **8** *mf* **3** *cresc.*

151 *dim.* **5** *p* 156-160

9 Allegretto **1** **3** *p* 168-170

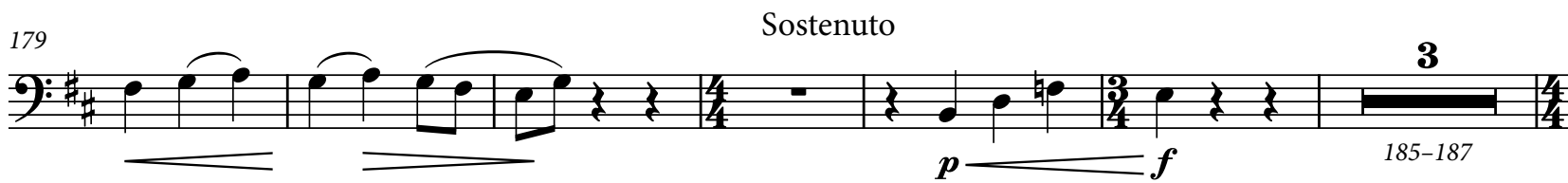
171



p

179

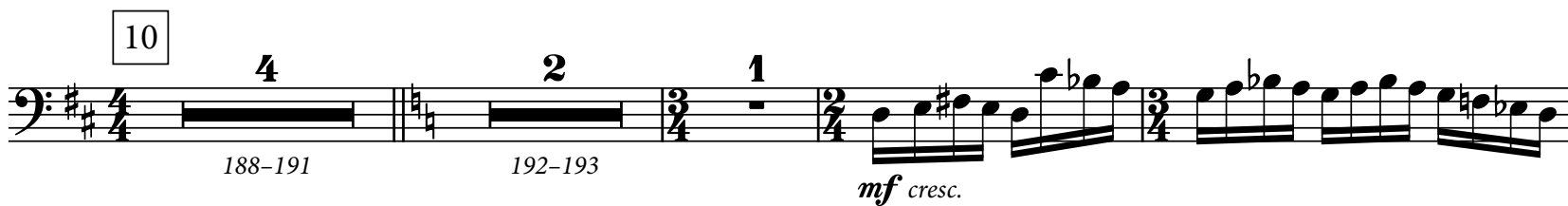
Sostenuto



p *f*

185-187

10



188-191

192-193

mf cresc.

197



cresc.

ff

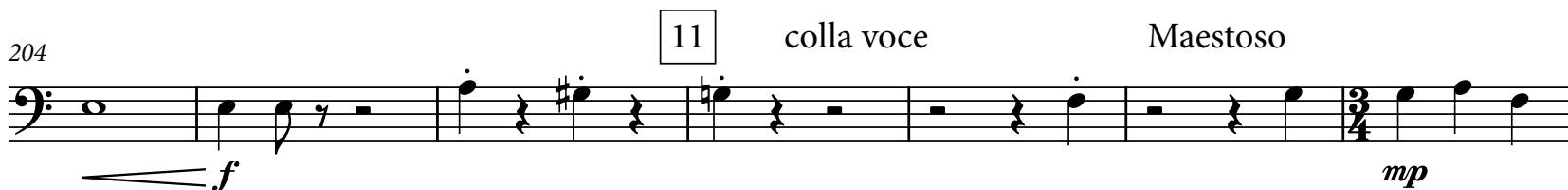
fp

204

11

colla voce

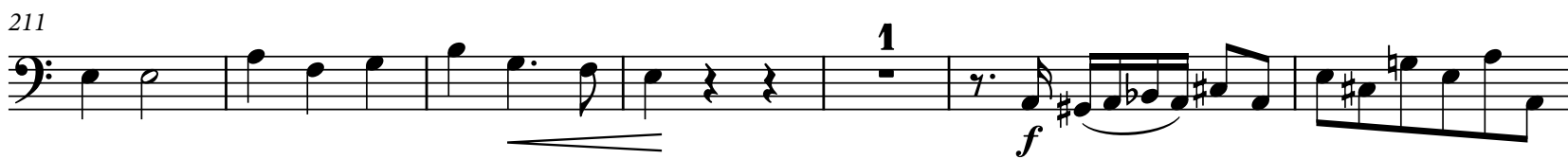
Maestoso



f

mp

211



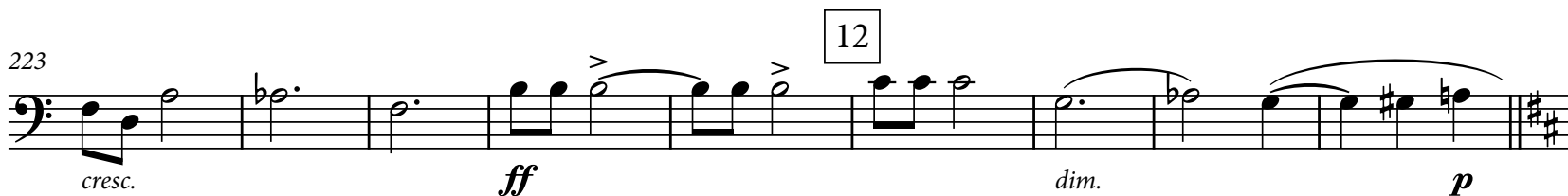
f

218



223

12



cresc.

ff

dim.

p

232

Musical staff for measures 232-238. The staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests.

239

6

13 Allegro

2

240-245

p

250-251

Musical staff for measures 239-251. It features a 6-measure rest (measures 240-245) and a 2-measure rest (measures 250-251). The tempo is marked 'Allegro' and the dynamics are 'p'.

252

1 1 1 1 12

rall

14

meno mosso

256-267

f

Musical staff for measures 252-267. It includes rests of 1, 1, 1, 1, and 12 measures. The tempo is 'meno mosso' and the dynamics are 'f'. A 'rall' marking is present above the staff.

poco accel.

Allegro vivace

3 5 12

270-272 273-277 278-289

p

Musical staff for measures 270-289. It features rests of 3, 5, and 12 measures. The tempo is 'Allegro vivace' and the dynamics are 'p'. A 'poco accel.' marking is present above the staff.

293

15

3 1 16

295-297

p

302-317

Musical staff for measures 293-317. It includes rests of 3, 1, and 16 measures. The dynamics are 'p'.

16 **2** Cl. 1
 318-319 *f*

328 **1** **1**

338 **17**
p f cresc. ff

345
fz fz fz fz fz dim.

358 rit..... **18** Moderato **8**
pp p espress.

375 rall..... **3**
dim. pp 387-389

19 Adagio **5** **2** Adagio **11**
 390-394 397-398 400-410
p fz > pp

411 rall. a tempo **20** **6** **4** Ob. **1**
 413-418 419-422 *p cresc.*

Alla marcia funebre

428

Musical staff 428-433. Bass clef, 4/4 time signature. Measure 428: quarter notes G2, A2, B2, C3. Measure 429: quarter rest, quarter note D3. Measure 430: quarter rest, quarter note E3. Measure 431: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 432: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Measure 433: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *p* at the start of measure 430, *cresc.* above measure 432, and *3* below measure 433. A box with the number **1** is above measure 430.

434

Musical staff 434-439. Bass clef, 4/4 time signature. Measure 434: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 435: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 436: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 437: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Measure 438: quarter note B4, quarter note C5, quarter note D5, quarter note E5. Measure 439: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Dynamics: *f* below measure 434, *pp < f* below measure 437, *pp < f* below measure 438, *sf* below measure 439, and *sf* below measure 440.

440

Musical staff 440-456. Bass clef, 4/4 time signature. Measure 440: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 441: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 442: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 443: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Measure 444: quarter note B4, quarter note C5, quarter note D5, quarter note E5. Measure 445: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 446: quarter note C6, quarter note D6, quarter note E6, quarter note F6. Measure 447: quarter note G6, quarter note A6, quarter note B6, quarter note C7. Measure 448: quarter note D7, quarter note E7, quarter note F7, quarter note G7. Measure 449: quarter note A7, quarter note B7, quarter note C8, quarter note D8. Measure 450: quarter note E8, quarter note F8, quarter note G8, quarter note A8. Measure 451: quarter note B8, quarter note C9, quarter note D9, quarter note E9. Measure 452: quarter note F9, quarter note G9, quarter note A9, quarter note B9. Measure 453: quarter note C10, quarter note D10, quarter note E10, quarter note F10. Measure 454: quarter note G10, quarter note A10, quarter note B10, quarter note C11. Measure 455: quarter note D11, quarter note E11, quarter note F11, quarter note G11. Measure 456: quarter note A11, quarter note B11, quarter note C12, quarter note D12. Dynamics: *sf* below measure 440, *sf* below measure 441, *sf* below measure 442, *sf* below measure 443, *p* below measure 448, and *p* below measure 450. Rehearsal marks: **2** above measure 442, **4** above measure 444, and **7** above measure 450. A box with the number **21** is above measure 442. Measure numbers: 442-443, 444-447, and 450-456.

457

Musical staff 457-469. Bass clef, 2/4 time signature. Measure 457: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 458: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 459: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 460: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Measure 461: quarter note B4, quarter note C5, quarter note D5, quarter note E5. Measure 462: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 463: quarter note C6, quarter note D6, quarter note E6, quarter note F6. Measure 464: quarter note G6, quarter note A6, quarter note B6, quarter note C7. Measure 465: quarter note D7, quarter note E7, quarter note F7, quarter note G7. Measure 466: quarter note A7, quarter note B7, quarter note C8, quarter note D8. Measure 467: quarter note E8, quarter note F8, quarter note G8, quarter note A8. Measure 468: quarter note B8, quarter note C9, quarter note D9, quarter note E9. Measure 469: quarter note F9, quarter note G9, quarter note A9, quarter note B9. Dynamics: *p* below measure 457, *f* below measure 462, and *f* below measure 468. Rehearsal marks: **6** above measure 459, **1** above measure 467, and **2** above measure 468. A box with the number **22** is above measure 467. Measure numbers: 459-464 and 468-469. Section header: **Adagio** above measure 467.

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470 **1** **1** Mr. Pecksniff

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

rall.....

476 **3** **3** **Allegro**

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

480 **23** **Sostenuto**

fp

486 **Allegro**

fp *fzp* *cresc.* *f*

492 rit. **Allegro moderato**

ff *f* *dim.* *pp* 496-502 504-509

24 510 **rall.....**

p

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**

Mr. Pecksniff

547-549

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

26

Adagio Moderato **2**

555-556 *p cresc.* *f* 561-562 *p*

564

Adagio rall. a tempo **5** Allegro

565-566 *p* *dim.* 570-574

27

576 *p*

580

rall.....

ff

585 a tempo colla voce **1**

f f f

591 Allegro **28**

p

596

600

cresc. *f*

605

1 29 7

ff 607-613

617

623

2 30 13

f 625-626 *p* 631-643

644

pp

648 poco a poco accel.

652

cresc. *f* 656-657

658 31

ff

667 rit.....

sf sf sf

676 32 Moderato

mp p 681-685 690-692

693

fp mp dim. 698-701 706-707

708 33 Adagio

pp

716 Tranquillo

pp

721 34

mf > p pp cresc. f

728

sf p mf p 731-733

36

736 **1** **35** **6** **1** **1** **1** **1** **1** **Allegro**

colla voce a tempo *rall.*

737-742

747

p *cresc.* *mf cresc.*

754

f *cresc.* *ff* *p* **3**

761-763

764

f **1** *f* **1** **3**

773-775

37 **10** *p* **4** *Meno mosso*

776-785 793-796

Adagio

3

38

Allegro ma non troppo.

15

797-799 *ff* 804-818 *f*

821

827 **39** *p*

831

835

839 *cresc.*

843 **40** *f* **3** *f* *p cresc.*

852 *ff* animato



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