

# THE FAMILY PARTY

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

Chamber Opera by  
Charles Wood  
1922

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BASSOON 2

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**  
Editor

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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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# THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Adagio **13** 1 Allegretto **12** **1** Fl. 1

1-13 14-25

29 *mf* < *p* **4** 2 *f* 35-38

40 **8** *p staccato* *cresc.* *f* **6** 3 **1** 52-57

59 **11** 4 *p* **2** 61-71 75-76

77 Andante **1** **1** **1** **7** 5 Sostenuto *cresc.* *f* > *f* > *p* 80-86

91 *mp* 100-101 Adagio **2** **1** **2** **1** **3** 6 **2** 103-104 106-108 109-110

111 *mf* *con moto*

118 *mf* *p cresc.* *f* *rall.* 124-127

130 7 Moderato *p*

139 8 *mf*

147 *cresc.* 3

153 *dim.* *p*

160 9 Allegretto *p* 5 166-170

171



*p*

179

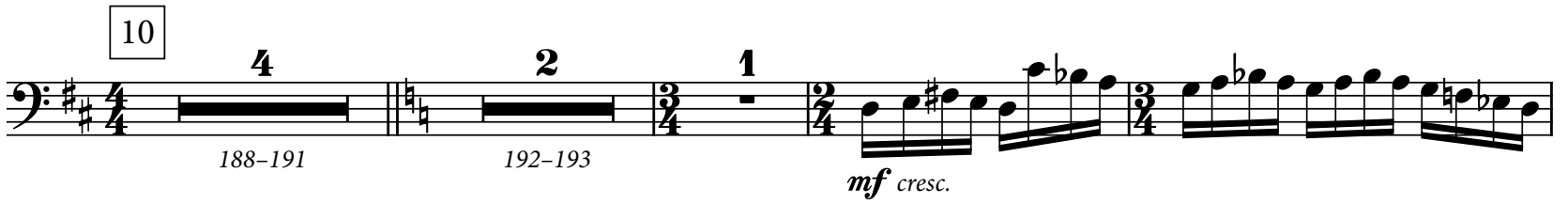
Sostenuto



*p* *f*

185-187

10



4 2 1

188-191 192-193

*mf* *cresc.*

197



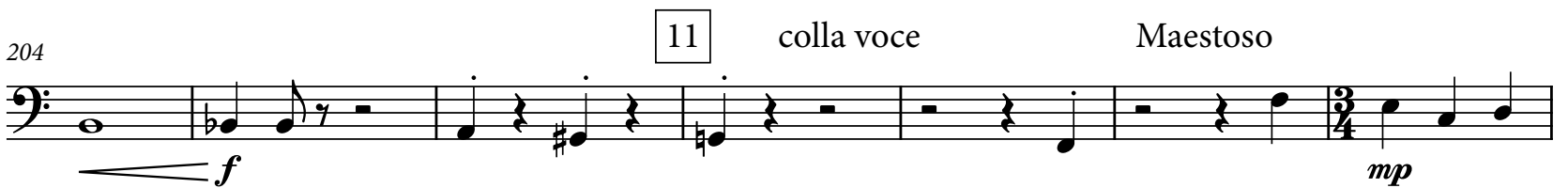
*cresc.* *ff* *fp*

204

11

colla voce

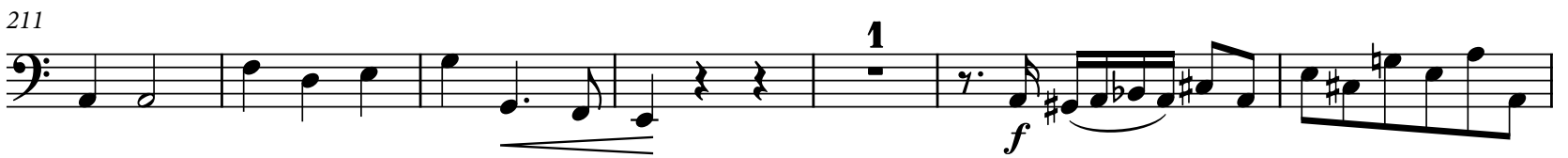
Maestoso



*f* *mp*

211

1



*f*

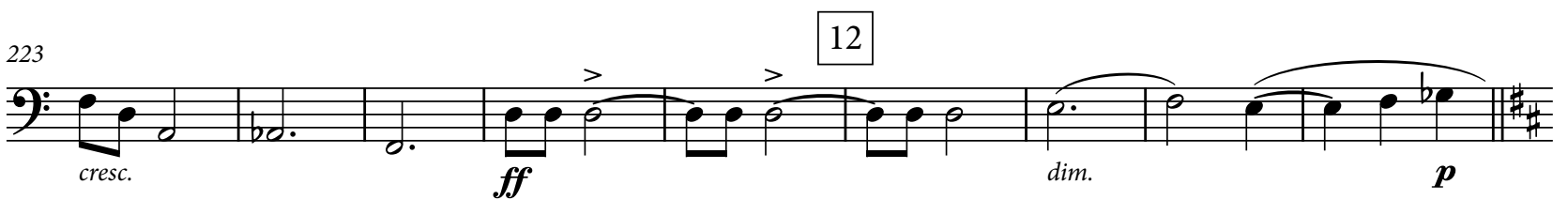
218



*ff*

223

12



*cresc.* *ff* *dim.* *p*

232

Musical notation for measures 232-249 in bass clef, key of D major. The melody consists of eighth and quarter notes with various articulations.

**13** Allegro

Musical notation for measures 240-263 in bass clef, key of D major. It includes rehearsal mark 13 and various time signatures: 4/4, 2/4, 4/4, 2/4, 4/4, and 8/4. Bar numbers 240-249, 250-251, and 256-263 are indicated below the staff.

Mrs. Ned's Daughter #1

264

Musical notation for Mrs. Ned's Daughter #1 in treble clef, key of D major. It features triplet markings and lyrics: oth - er - wise it might come round to those re - la - tion's ears in a way they lit - tle ex - pect - ed.

rall

268

**14** meno mosso

poco accel.

Allegro vivace

Musical notation for Mrs. Ned's Daughter #1 continuation in bass clef, key of D major. It includes rehearsal mark 14, dynamic markings *f* and *p*, and various time signatures: 2/4, 3/4, 3/4, 5/4, 6/8, and 12/8. Bar numbers 270-272, 273-277, and 278-289 are indicated below the staff.

290

**15**

Musical notation for Mrs. Ned's Daughter #1 continuation in bass clef, key of D major. It includes rehearsal mark 15, dynamic marking *p*, and time signatures 3/4 and 20/8. Bar numbers 295-297 and 298-317 are indicated below the staff.

16

Cl. 1

318-319

**2**

*f*

328

**1**

**1**

338

17

*p*

*f cresc.*

*ff*

345

*fz*

*fz*

*fz*

*fz*

*fz dim.*

358

rit.....

18

Moderato

**14**

*pp*

363-376

381

19

rall.....

Adagio

**2**

**4**

**5**

**3**

384-385

386-389

390-394

396-398

399

Adagio

**11**

rall.

**1**

a tempo

**6**

20

**4**

Ob.

400-410

413-418

419-422

424

**1**

*p cresc.*

**1**

*p*

Alla marcia funebre

432

*cresc.* 3 *f* *pp < f*

438

*pp < f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* **2** **4** 21 442-443 444-447

448

*p* 7 450-456 *p* 6 459-464

465

*f* 22 Adagio Mr. Pecksniff 1 2 1 1 468-469 and who, we know, else

474

rall..... 3 3 why is she his com - pan - ion? har - bours the ve - ry bas - est de - signs up - on his weak - ness and his

478

Allegro prop - er - ty. *f*

484

23 Sostenuto Allegro *fp* *fp* *fzp* *cresc.* *f*

492

rit. Allegro moderato *ff* *f* *dim.* *pp* 7 1 7 496-502 504-510

24 **5** rall..... Andante **1 2** Allegro moderato **6** rall. **1** 25 a tempo **4**

511-515 517-518 519-524 527-530

531 Andante **2** Adagio **1**

Go on, Pa! Mercy

532-533 *pp* *p* *f* *p*

Andante **4 3 3** Mr. Pecksniff

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

540-543 544-546 547-549

552 **1 2** Adagio

*pp* *p cresc.*

555-556

560 Moderato **6** Adagio rall. a tempo **5**

*f* *p* *dim.*

561-566 570-574

27 Allegro **3** rall.....

575 576-578 Hn I ten. ten. *ff*

585 a tempo colla voce **1**

*f f f*

28 Allegro **1 1 4 1 2**

591 594-597 599-600 *cresc.*

602 *f* *ff* **1** **29** **7** 607-613

614

619 *f*

**2** **30** **13**  
625-626 *p* 631-643

644 *pp*

648 poco a poco accel.

652 *cresc.* *f* **2** 656-657

658 31

*ff*

667 rit.....

*sf sf sf*

676 32 Moderato

*mp* 681-685 *p* 690-701

702 33 Adagio

*mp dim.* 706-707 *pp*

711 34 Tranquillo

*pp* *pp*

718

*pp* *mf*

723 34

*p pp cresc. f sf*

730 35

*p mfp sf* 731-733 737-742

743 36 colla voce a tempo rall. Allegro

*p* *cresc.*

751

*mf cresc.* *f* *cresc.* *ff*

759

*p* *f* *p*

770 37

*p* *f* *p*

773-775 776-783

Meno mosso Adagio

*ff*

788-789 793-796 797-799

803 38 Allegro ma non troppo.

*f*

804-818

824 39

*ff*

828-835

836

*cresc.*

842

40

*f*

844-846

*f*

850

*p cresc.*

*ff*

860

animato

868

lunga Adagio

*ffz*

872-875

*ff*





# ENGLISH HERITAGE

MUSIC SERIES

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PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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