



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

CLARINET 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.

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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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6

106-108 109-110

115 *con moto*

mf

121 *p cresc.* *f* 124-127 *rall.* 1 7 *Moderato* *p*

124-127

131

140 8 *mf* 3

148 *cresc.* *dim.*

155 *p* *dim.* *pp* Allegretto

162 9 1 3 168-170 *p dolce*

171 *p*

177 *p* **Sostenuto**

184 *f* **3** 10 *p*

185-187

191 *p* **3** *cresc.* **3** **3** **3**

195 *f* *cresc.* *ff* *fp*

202 *f* 11 *colla voce*

209 **Maestoso** *mp* *f* **1**

217 *cresc.*

225 12

ff sf p dolce

232

238 13 Allegro

10 2

240-249 250-251 3 3 6

253

10

6 6 6 6 258-267

268 *rall* 14 *meno mosso* Mrs. Ned's Daughter #1

1 1 3 3

Though e - ven up - on that branch of the sub - ject I have

273 *poco accel.*

great doubts whe - ther cer - tain nos - es are re - der than oth - er nos - es or in - deed half as red as

278 *Allegro vivace*

1 7

mf p 283-289

292 15

3 1

295-297

299 *p* **2** **2** **2** **1** **2** **12**
 306-317

16 **2** **2**
 318-319 *f* 321-322

327 **1**

17
 [336] *pp cresc.* *f cresc.*

342 *ff* *fz* *fz* *fz*

351 *rit.....* **5** **3** **18** Moderato *p express.*
 354-358 359-361

365 **4** *p cantabile*
 368-371

19 *rall.....* Adagio *mf* *p dolce*
 379 **6** **3** **2**
 380-385 386-388 393-394

395 **3** **Adagio** **11** **rall.** **1** **a tempo** **6** **20** **4**

396-398 400-410 413-418 419-422

423 **Ob.** **1** **Alla marcia funebre** **4**

430-433

434 **f** **pp < f** **pp < f**

434

439 **f** **sf sf sf** **3** **21** **4** **p**

441-443 444-447

449 **15** **22** **Adagio** **1** **2**

450-464 468-469

470 *Mr. Pecksniff*

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

rall.....

476 *Allegro*

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

480 23 *Sostenuto*

fp

487 *Allegro*

fp fzp cresc. f ff

493 rit. *Allegro moderato*

f dim. pp p cresc.

496-500

502 24

p

504-509

513 rall..... *Andante* *Allegro moderato* rall.

p

517-518 519-524

526 25 *Andante* *Mr. Pecksniff* *a tempo*

p

527-531

Why the truth is, my dear, that I am at a loss for a word. The

535 *Adagio*

name of those fab - u - lous an - i - mals (pa - gan, I re - gret to say) *p* *f*

539 *Andante*

p 540-541 *f* 544-546 547-549

Mr. Pecksniff

550-553 *Adagio*

26 Thank you, my dear sir, ve - ry much. Wait! *p cresc.*

559 *Moderato*

f 561-563 *p*

567 *Adagio* *rall.* *a tempo*

p *dim.* 570-574

27

Allegro

575 *p* *ten.*

581 *ten.* *ff* *f* *rall..... a tempo colla voce*

587 *f* *f* *f* **1** **1**

593 *p* **28** *Allegro*

598 *cresc.* *f* **3**

603 *ff* **29** **1** **2** *607-608 pp*

610 **2** *pp* **9** *f dim.*

626 *p* **30** **9** *pp*

642 **1** **3** **7** poco a poco accel. *fp* *cresc.*

657 **31** *ff*

666 *sf* *sf*

674 rit..... **32** Moderato *mp* *p*

684 **1** **14** *p* *p* 694-707

708 **33** Adagio Bsn 1 Tranquillo

718 *p* *pp* **1** **2** *pp* 722-723

725 **34** *cresc.* *f* *sf* *p* **5** 731-735

736 35

p *p* 741-742

743 36

colla voce a tempo rall. Allegro

746-747 748-751 *mf* cresc.

753

f cresc. *ff* 759-760

761

p *f* *ff*

770 37

f 773-775 *p*

782

Meno mosso Adagio

785-790 *p* 793-796 797-799

800 38 Allegro ma non troppo.

ff 804-818 *f*

821

827 39

828-835 *p*

Detailed description: Musical staff starting at measure 827. It features a treble clef and a key signature of two sharps (F# and C#). The staff contains a series of eighth notes with accents, followed by a thick black bar indicating a measure rest for 8 measures (measures 828-835). The dynamic marking *p* is placed below the staff.

840 40

cresc. *f* 844-846 *f*

Detailed description: Musical staff starting at measure 840. It features a treble clef and a key signature of two sharps. The staff contains eighth notes with accents, followed by a thick black bar indicating a measure rest for 3 measures (measures 844-846). Dynamic markings include *cresc.*, *f*, and *f*.

849

p cresc. *ff*

Detailed description: Musical staff starting at measure 849. It features a treble clef and a key signature of two sharps. The staff contains eighth notes, followed by a thick black bar indicating a measure rest for 7 measures (measures 849-856). Dynamic markings include *p cresc.* and *ff*.

857 *animato*

Detailed description: Musical staff starting at measure 857. It features a treble clef and a key signature of two sharps. The staff contains a series of eighth notes with a dynamic marking of *animato*.

865

Detailed description: Musical staff starting at measure 865. It features a treble clef and a key signature of two sharps. The staff contains a series of eighth notes.

869 *lunga* *Adagio*

ffz *ff* 872-875

Detailed description: Musical staff starting at measure 869. It features a treble clef and a key signature of two sharps. The staff contains a series of eighth notes with a dynamic marking of *ffz*. Above the staff, the word *lunga* is written above a slur, and *Adagio* is written above the staff. A thick black bar indicates a measure rest for 4 measures (measures 872-875). The dynamic marking *ff* is placed below the staff.



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