



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

CLARINET 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

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

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

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Section 1: Adagio, measures 1-13 (13 measures), measures 14-25 (12 measures), measures 27-30 (4 measures). Includes a first ending box labeled '1'.

Section 2: Measures 32-38 (4 measures), measures 41-48 (8 measures). Includes a second ending box labeled '2'.

Section 3: Measures 49-57 (6 measures), measures 58-71 (14 measures). Includes a third ending box labeled '3' and a fourth ending box labeled '4'. Dynamics include *p staccato cresc.* and *f*. Includes the instruction 'Bsn 1'.

Section 4: Andante, measures 75-76 (2 measures), measures 80-81 (2 measures). Includes a first ending box labeled '1' and a second ending box labeled '2'.

Section 5: Sostenuto, measures 93-94 (2 measures), measures 97-101 (5 measures). Dynamics include *p* and *f*. Includes the instruction 'Bsn 1'.

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102 **Adagio** **1** **2** **1** **1** Mr. Pecksniff **6**

103-104 un - at - tend - ed by an - y of his kith or kin.

110

Though not un - at

116 **con moto**

mf *p cresc.*

122 **rall.** **7** **Moderato**

f *p*

133 **5**

138-142

146 **8**

mf *cresc.* *dim.*

154

p *dim.*

161 **9** **Allegretto**

pp *p* **3** 168-170

171

p

178

Sostenuto

p *f*

185-187

188

10

p *p*

193

cresc. *f* *cresc.*

199

ff *fp* *f*

207

11

colla voce

Maestoso

mp

214

1

f

222

12

cresc. *ff* *sf*

231 *p*

238 **10** **13** Allegro **2**

240-249 250-251 3 3 6

253 **10**

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**

283-289 *mf* *p*

292 **15**

295-297 **3** **1** **2** **2** **2**

p

302 **16**

2 **1** **2** **2** **12** **2**

306-317 318-319

320 **2**
f 321-322

329 **1**
pp cresc.

338 **17**
f cresc. *ff*

346 *fz* *fz* *fz* **5** **3** rit.....
 354-358 359-361

18 Moderato **24** **19** rall..... Adagio **5** **3** Adagio **11**
 362-385 386-389 390-394 396-398 400-410

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

428 **Alla marcia funebre** **4** *f*
 430-433

437 *pp < f* *pp < f* *f* *sf* *sf* *sf* **3**
 441-443

21 **4** **18** 22 **Adagio** **2** **1** **1**

444-447 *p* 450-467 468-469

472 Mr. Pecksniff

and who, we know, else why is she his com - pan - ion? har - bours the ve - ry bas - est de - signs

rall.....

477 **Allegro**

up - on his weak - ness and his prop - er - ty. *f*

481 **23 Sostenuto**

fp *fp*

488 **Allegro**

fzp *cresc.* *f* *ff*

493 rit. **Allegro moderato** **7** **1** **7**

f dim. *pp* 496-502 504-510

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

511-515 517-518 519-524 527-531

Andante

Mr. Pecksniff

532

Why the truth is, my dear, that I am at a loss for a word. The name of those fab - u - lous an - i - mals

Adagio

536

(pa - gan, I re - gret to say)

p < *f* > *p*

540-543 544-546

Andante

Mr. Pecksniff

547-549 550-553

Thank you, my dear sir, ve - ry much. Wait!

Adagio

Moderato

557

p cresc. *f*

561-563

Adagio

rall.

a tempo

Allegro

566

p *dim.*

570-574 576-580

rall..... a tempo

colla voce

581

ff *f*

Allegro

587

f *f* *f*

28

594-597 599-601

f

605 29
 1 17
 607-623
ff *f* *dim.* *p*

630 30 poco a poco accel.
 17 7
 631-647 648-654
fp *cresc.*

659 31
ff

668 rit.....
sf *sf*

676 32 Moderato
mp *p*

687 1 14
 694-707
p *p*

709 33 Adagio Tranquillo
 1 1 1 3 4
 713-715 716-719

720 Tpt 1 34

pp *cresc.* *f*

728 35

sf *p* *p*

739 36

colla voce a tempo rall. Allegro

p *p* *p*

748-751 36

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

758 36

ff *p* *f*

768 37

f *f* *p*

779 37

Meno mosso

p

Adagio 38 Allegro ma non troppo.

ff *f*

820

827

39

8

828-835

p

839

40

3

844-846

cresc.

f

847

f

p cresc.

854

animato

ff

863

868

lunga Adagio

4

872-875

ff

ff



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PUBLISHING

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Catalog Number

26.12/03