



# THE FAMILY PARTY

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

Chamber Opera by  
Charles Wood  
1922

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DOUBLE BASS

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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# THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Adagio

Musical notation for measures 1-12. The piece begins in 3/4 time. Measures 1-2 are marked with a '2' above the staff and 'pizz.' above the notes, with dynamics *mp* and *f*. Measures 5-8 are marked with a '4' above the staff and dynamics *mp* and *f*. Measures 11-12 are marked with a '2' above the staff.

13

1 Allegretto

Musical notation for measures 13-20. The tempo changes to Allegretto and the time signature to 2/4. The notation shows a sequence of eighth notes.

21

Musical notation for measures 21-34. The tempo remains Allegretto. Measures 21-26 are marked with a '1' above the staff and dynamics *cresc.* and *p*. Measures 27-32 are marked with a '6' above the staff. Measures 33-34 are marked with a '2' above the staff.

Musical notation for measures 35-44. Measures 35-38 are marked with a '4' above the staff and dynamics *f* and *p*. Measures 41-44 are marked with a '4' above the staff and dynamics *f* and *p*. The notation includes a '2' in a box above measure 39 and the word 'arco' above measure 40.

50

Musical notation for measures 50-56. Measures 50-51 are marked with a '1' above the staff. Measures 52-56 are marked with dynamics *f*, *p*, *sf*, *f*, *f*, and *mp*. The notation includes a '3' above measure 52.

57

Musical notation for measures 57-71. Measures 57-63 are marked with a '6' above the staff and 'pizz.' above the notes, with dynamics *p*. Measures 66-70 are marked with a '5' above the staff and 'pizz.' above the notes, with dynamics *p*. The notation includes a '3' in a box above measure 58.

72

4

Andante

Musical notation for measures 72-86. The tempo changes to Andante. Measures 73-76 are marked with a '4' above the staff. Measures 77-79 are marked with a '1' above the staff. Measures 80-86 are marked with a '7' above the staff. The notation includes a '4' above measure 77 and a '3' above measure 80.

87 5 Sostenuto

arco

*p cresc.* *f* *f* *p*

95

Adagio

*mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

103-104

115

con moto

pizz.

*p* *p* *p* *p*

117-118

105

6

*p* *p dim.* *p dim.* *p dim.* *p dim.* *p dim.* *p dim.* *p dim.*

109-112

123

arco

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*p*

128

rall.

pizz.

7 Moderato

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*pizz.*

14

131-144

145 arco 8

*mf* *cresc.*

150

*dim.*

155 9 Allegretto

*p* **17**  
162-178

179 Sostenuto

*p* *f* **3**  
185-187

Vc. 8va

188 10

192

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

196

*f* *cresc.*

199

*ff* *f* *f*

11 colla voce

203

*mf* *f*

208

Maestoso

*mp*

213

*mf* *f*

218

*mf* *f*

12

223

*cresc.* *sf* *dim.*

231

*pp* *p*

3  
233-235

13 Allegro

*pp* *p*

6  
240-245

2  
250-251

252

1 1 1 1 2

256-257

*f* *f*

260

*p cresc.* *f* *cresc.* *f* *p*

265

rall 14 meno mosso poco accel.

1 1 4 5

269-272 273-277

Allegro vivace

20 15 10

278-297 298-307

arco  
Vc. 8va

313

*mf cresc.* *f* *p*

16

320

*f* *fp* *f*

327

3

336

*pp cresc.* *f cresc.* *ff*

17

345

*fz* *fz* *fz* *fz*

357

rit..... 18 Moderato

*fz* *dim.* 364-367 *p*

370

1 pizz. 1 *p* 19

381

1 arco *dim.* *pp* *p* 19

392

2 3 11 Adagio

394-395 397-399 401-411

a tempo

412 **rall.** **1** **Vc. 8va** **20** **1** **pizz.**

425 **arco** **cresc.** **1** **p** **Alla marcia funebre**

433 **cresc.** **f**

438 **pp < f** **pp < f** **sf** **sf** **sf** **sf** **sf** **sf** **1**

444 **21** **p < f** **p** **3** **449-451** **p** **5** **453-457**

458 **p** **4** **460-463** **3** **p cresc.** **1** **b2**

468 **22** **Adagio** **1** **2** **1** **3** **rall.....** **p** **mf** **f**

469-470 475-477

479 **1** **1** **f** **mf**

**Allegro**

486 23 Sostenuto Allegro

*ffp* *fp* *fzp* *f* *ff*

494 rit. Allegro moderato

*sf* *p*

503

2  
506-507

511 pizz. 24

*p*

516 rall..... Andante Allegro moderato

*pp* *p*

522 rall. 25 a tempo

528-532

533 Andante Adagio

*p* *pp* *mp*

539 unis. Andante

*f* *mp* *p*

542-544 545-547 548-550

4 26 Adagio  
pizz. div.  
551-554 Vc. 8va *mp cresc.*

561 Moderato  
unis. pizz. arco  
*f* *p*

567 Adagio  
div. pizz. rall. a tempo 2 arco  
*p* *dim.* *f*  
571-572

574 Allegro 27 pizz.  
*f* *p*

579 rall..... arco  
*f* *f*

585 ..... a tempo colla voce 1  
*ff* *f* *f* *f*

591 Allegro 28 pizz.  
*f* *p*

597  
*cresc.*

603

arco

*sf sf ff f p*

pizz.

29

609

618

arco

*fp*

626

30

5

632-636



Tranquillo

4 1

717-720 *pp* *mf* *pp*

726 34

*p cresc.* *f* *< sf >* *p*

733

*pizz.* *cresc.* *arco* *p*

738 35

*pizz.*

743 *colla voce a tempo* *rall.* 36 *Allegro* 2

*p* 747-748

749-750 **2** *p cresc.* *f* unis.

757 *cresc.* *ff*  $\rightarrow$  *p*

767 *f p*  $<$  *f* *p*  $<$  *f*

37 777 **7** *pizz.* *p* 778-784

793 **Meno mosso** **4** **Adagio** arco **1** *f* *f* *ff*

805 **38** Allegro ma non troppo. *mf*

812 *p* *f* *f* *p* *cresc.*

820 *f*

826 39

*p* 830-836 *pizz.* *p*

838 40

*cresc.* *mp*

845

*f*

852

*p cresc.* *ff*

860 *animato*

*animato*

867 *lunga*

*ffz* *lunga*

873 *Adagio*

*pp* **1** *pizz.* *p* *arco* *ffz*



# ENGLISH HERITAGE

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PUBLISHING

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