



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

FLUTE 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
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

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

1-13 14-17 Vla

23 *p* *p*

31 *p*

33-34

39 2 *f* *mf* 45-48 *p cresc.*

50 *f* 3 **6** **14** 4 **5** 52-57 58-71 72-76

77 Andante **1** **1** **1** **8** 5 Sostenuto **2** 80-87 88-89 Hn 1

92 *mp* **5** **1** 97-101

Adagio

103-104 106-108 109-110 Cl. 1

114

f *con moto* *mf*

120

122-127 *rall.* Moderato *p*

133

138-145 *mf* 8

147

3 *cresc.* *dim.*

154

p 1

161

162-174 *p dolce* 9

179

Sostenuto 184-187 188-191 192-193

194 **1** **1** *f* *cresc.* *ff* **4** 200-203

204 **11** *p* *f* *colla voce* *Maestoso* **1** **6** 210-215

216 *f* *cresc.*

225 **12** *ff* *sf* **1** **3** 232-234

235 *pp* **6** 240-245

246 **13** *Allegro* **2** 250-251 *fp* **3** **3** **6**

253 *fp* **6** **6** *fp* **10** *rall* **1** 258-267

14 meno mosso

poco accel.

269 **1** Mrs. Ned's Daughter #1

Though e - ven up - on that branch of the sub - ject I have great doubts whe - ther cer - tain nos - es are

Allegro vivace

275

re - der than oth - er nos - es or in - deed half as red as *mf*

282 **13** **15** **15**

283-295 *p staccato* 299-313

314 *mf* *marcato* **2** **16** **2** **2** *f*

318-319 *f* 321-322

323 **6** *8va*

325-330

336 **1** *pp cresc.* *f cresc.*

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

352 **3** **3** *fz* **3** **3** **2** **3** **18** **Moderato** **15**

358-359 360-362 363-377

378 *p dolce* *dim.* *pp* rall..... **3** 388-390

19 Adagio **5** **3** Adagio con sord. **7** 391-395 397-399 402-408

409 Mr. Pecksniff *rall.* *a tempo*
 re - mind me to be more than us - ual - ly par - tic - u - lar in pray - ing for Mis - ter An - thon - y Chuz - zle - wit ;

414 **20** **5** 423-427
 who has done me an in - jus - tice.

428 *p cresc.* *f* **4** 431-434 **Alla marcia funebre**

437 *pp < f* *pp < f* *f* *sf* **3** 442-444

21 **17** Mr. Pecksniff **3** 445-461
 Wheth - er it is pos - si - ble to make him ac - quaint - ed by an - y means with the

464 *f* **2** **2** **22** Adagio **2** 467-468 469-470
 re - al char - ac - ter and pur - pose of that young fe - male

584 *rall.*..... *a tempo* *colla voce*

Musical staff 584-590. The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with dynamic markings *ff*, *f*, and *f f*. The tempo markings *rall.*, *a tempo*, and *colla voce* are positioned above the staff.

28

590 *f* *Allegro* *p*

Musical staff 590-598. The staff continues with a treble clef and a key signature of one sharp. It features dynamic markings *f* and *p*, and the tempo marking *Allegro*. A bracket labeled "595-598" spans several measures. Fingerings 1, 4, and 2 are indicated above notes.

600-602 *f* 3 5 6

Musical staff 600-602. The staff has a treble clef and a key signature of two flats (Bb, Eb). It contains a triplet of eighth notes (fingerings 3, 5, 6) and a sixteenth-note triplet. The dynamic marking *f* is present.

606 *ff* 1 6 *p*

Musical staff 606-613. The staff has a treble clef and a key signature of two flats. It features dynamic markings *ff* and *p*, and the tempo marking *Allegro*. A bracket labeled "608-613" spans several measures. Fingerings 1 and 6 are indicated above notes.

29

617

Musical staff 617-623. The staff has a treble clef and a key signature of two flats. It contains a series of eighth-note patterns.

623 *cresc.* *f* 5 13 30

Musical staff 623-643. The staff has a treble clef and a key signature of two flats. It features dynamic markings *cresc.* and *f*, and the tempo marking *Allegro*. Brackets labeled "626-630" and "631-643" span several measures. Fingerings 5 and 13 are indicated above notes.

30

644 poco a poco accel.

p

650

cresc.

656 31

657-658 *ff*

663

668

sf sf

675 32

rit..... Moderato
676-679 682-686 *p*

690 33 Adagio

691-708 714-716

Tranquillo

717-720

726 34

p cresc. *f* *sf*

731

p

737 35

p 742-743

744 *a tempo* *colla voce* *tranquillo* *rall.* 36 *Allegro*

747-748 749-752

753

mf cresc. *f* *cresc.* 8va

759 8

ff 760-765 *p* *f*

773 37 *Meno mosso* *Adagio*

f 774-776 777-792 *f pesante* 798-800

801 38 *Allegro ma non troppo.* 39 40

ff 805-828 829-843 844-847

848 Bsn 1

p cresc. *ff*

857

animato

864

869

ffz *lunga Adagio* *ff*

873-876



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