



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

FLUTE 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.

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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

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Section 1: Adagio (13 measures, 1-13), Allegretto (12 measures, 14-25), 1 (1 measure, 27-32), 6 (6 measures, 27-32), 2 (2 measures, 33-34)

Section 2: Fl. 1 (35 measures), 2 (11 measures, 41-51), *f*

Section 3: 6 (6 measures, 52-57), 3 (3 measures, 58-71), 4 (4 measures, 72-76), 5 (5 measures, 72-76), Andante (1 measure, 72-76), 1 (1 measure, 72-76), 1 (1 measure, 72-76)

Section 4: 5 (5 measures, 80-87), 2 (2 measures, 88-89), 5 (5 measures, 97-101), Adagio (2 measures, 103-104), 1 (1 measure, 106-108), 3 (3 measures, 106-108), *mp*

Section 5: 6 (6 measures, 109-110), Cl. 1 (109-110), *mf*, con moto

Section 6: 6 (6 measures, 122-127), *mf*

128 rall. 7 Moderato

p

137 8

138-145 *mf* 3 *cresc.*

152 *dim.* *p*

160 9 Allegretto

162-174 *p dolce* 13

179 Sostenuto 10

184-187 188-191 192-193

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

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

216 *f* *cresc.*

320 **2** **6** *8va*

f 321-322 325-330

333 (8) **1** **17**

pp cresc.

339 *f cresc.* *ff* *fz* *fz* *8va*

350 *loco* *fz* *fz* **2** **3** **18** **Moderato 24**

rit..... 357-358 359-361 362-385

19 *rall.....* **4** **5** **3** **11** **Adagio**

386-389 390-394 396-398 400-410

411 *rall.* **1** *a tempo* **6** **4** **20** **1** *Ob.* *p cresc.*

413-418 419-422

428 **4** **4** **4** **f** **4** **4**

Alla marcia funebre 430-433

437 *pp < f* *pp < f* *f* *sf* **3** **17** **21**

441-443 444-460

461 Mr. Pecksniff

Wheth - er it is pos - si - ble to make him ac - quaint - ed by an - y means with the

463

re - al char - ac - ter and pur - pose of that young fe - male

22 Adagio

f 466-467 468-469

470

rall..... Allegro Ob.

1 2 4 1 4

471-472 473-476 479-482

484

23 Sostenuto Allegro

f

492

rit. Allegro moderato

ff 1 8 1 7

495-502 504-510

24

24 rall..... Andante Allegro moderato rall. **25** a tempo

5 1 2 6 1 5

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

Andante Adagio Andante

5 3 4 3 3 4

532-536 537-539 540-543 544-546 547-549 550-553

Mr. Pecksniff 26 Adagio

554 Thank you, my dear sir, ve - ry much. Wait! *mp cresc.*

Moderato 6 Adagio rall. a tempo 5

560 *f* 561-566 *p* *dim.* 570-574

27 Allegro rall.....

575 3 576-578 *ff*

Hn I ten. ten.

585 a tempo colla voce 1

f *f* *f*

Allegro 28

591 1 1 4 1 3

594-597 599-601

602 *f* 5 6 *ff* 1

29 23 30 18 poco a poco accel. 7 Cl. 1

607-629 630-647 648-654

31

658 *ff*

664 *sf*

670 *sf* rit..... **4** 675-678

679 **32** Moderato **1** **5** **1** **18** 681-685 *p* 690-707

708 **33** Adagio **1** **1** **1** **3** **4** 713-715 716-719 **Tranquillo**

720 Tpt 1 **2** **1** **34** *p cresc.*

727 *f* *sf* *p* **6** 731-736

35 **6** **1** **1** **36** **2** **4** 737-742 *colla voce a tempo* *rall.* **Allegro** 746-747 748-751

752 **3** **3** **3** **3** *f* *8va* *cresc.* *ff* **6** 759-764

765 *p* \curvearrowright *f* **1** *f* *f* **3** 773-775

37 **16** *f* *pesante* **1** **3** 776-791 797-799

Meno mosso Adagio

38 **24** **15** **4** **39** **40** 800 804-827 828-842 843-846

ff Allegro ma non troppo.

847 Bsn 1 *p* *cresc.* *ff*

856 *animato*

863

868 *ffz* *lunga* Adagio **4** 872-875 *ff*



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