



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

HORN 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

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Adagio

1-3 *f* 7-9 *f*

12

1 Allegretto

14-22 *p* 27-32

33-34 35-38 *f* 41-43 *mf* 45-51

52-57 *p* 62-68 *p*

70

4 Andante

72-76 80-86

87

5 Sostenuto

f *f* *p* *p tranquillo*

94

95-96 100-101

Adagio (muted) 6 con moto

103 *pp* *p dim.* 109-115

117 *mf* *mf* *f* *dim.*

126 *p* 7 Moderato

136 *p*

146 8 *mf* *cresc.* *dim.*

154 9 Allegretto 10 Mr. Pecksniff

p 158-160 162-171 We

173 thank you for as - sem - bling here, we are grate - ful to you with our whole hearts. It is a

182 Sostenuto 10 *p* *f* *p* 185-187

191

p *cresc.* *f*

197

cresc. **1** **2** *p* *f*

200-201

206

11 *colla voce* *Maestoso*

mp

213

1 *marcato*

ff

220

cresc. *ff*

227

12 *sf* *dim.* *p* **14** *Fl. 1*

sf *dim.* *p* **14** *Fl. 1*

232-245

248

13 *Allegro* **2**

13 *Allegro* **2** *fp*

250-251

254

6 *fp* **6** **9**

fp **9**

258-266

267 *f* *rall* **14** *meno mosso* *p* **1** **5** *poco accel.* 273-277

278 *Allegro vivace* **1** *mf* **7** *p* 283-289

292 **4** **10** *marcato* *mf* **2**

311 **2** **2** **2** **16** **2** 316-317 318-319

2 **11** **3** **17** 321-322 324-334 335-337 *p cresc.*

341 *f cresc.* *ff* *fz* *fz* *fz*

352 *fz* *fz dim.* *rit.....*

363 **18** *Moderato* **4** *pp* 364-367 *pp*

378 **8** **4** **2** (muted)
rall..... Adagio
379-386 387-390 391-392
p *fp*

396 **2** **8** Adagio Mr. Pecksniff
398-399 401-408
pp re - mind me to be more than us - ual - ly par-

411 **3** **rall.** **a tempo**
- tic - u - lar in pray - ing for Mis - ter An - thon - y Chuz - zle - wit; who has done me an in - jus - tice.

20 **2** **8** Alla marcia funebre
418-419 *pp* 423-430 *p*

433 *cresc.* **3** *f* *pp* < *f*

439 *pp* < *f* *f* *sf* *sf* *sf* *sf* **2** **13**
443-444 445-457

22 Adagio (muted)
458 **8** *p* 460-467 *pp*

473 **3** **3** rall..... Allegro
475-477 *f* 482-484

485 23 Sostenuto Allegro

p *fp* *fp* *fzp* *cresc.* *f* *ff*

494 rit. Allegro moderato

f *dim.* *pp* 497-501 *p*

24 rall..... Andante

505-511 *p* 518-519

Allegro moderato rall. 25 a tempo Andante

520-525 528-531 Mercy Go on, Pa! 533-534 *pp*

537 Adagio

p *f* 541-542 *f* 545-547

548 Andante (muted)

mp *pp*

26 Adagio (open) Moderato

556-557 *p cresc.* *f* *p*

565 Adagio rall. a tempo

p *dim.* *p*

27

Allegro

573 **1** **1** **3** ten. *f* *p*
577-579

582 ten. rall..... a tempo colla voce (muted) **1** *ff* *fp*

590 (open) Allegro **28** **4** **1** *f* *sf* *p* 595-598

2 600-601 *p cresc.* *f* *ff*

607 **29** **1** **2** *p* *pp* 612-613

615 **9** 616-624 *f dim.* *p*

631 **30** **4** **1** 632-635 *f* *p*

641 **1** **3** **7** **1** poco a poco accel. *pp* 646-648 649-655

31

656

fp *cresc.* *ff*

665

sf *sf*

674 rit..... 32 Moderato

mp

683

p 691-693

694 (muted)

fp 699-702 *mp* *dim.* 707-708

709 33 Adagio

p espress

717 Tranquillo

pp *pp* *mf*

34

724-725

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

733 **1** **1** **35** **6** **1** **1** **colla voce** **a tempo** **rall.**

mf *p* **738-743**

747 **36** **1** **Allegro**

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

756 **2** **760-761**

cresc. **ff** **p**

766 **3** **774-776**

f **p < f** **f**

37 **8** **777-784** **Meno mosso**

p

4 **Adagio** **3** **794-797** **798-800** **ff** **38** **Allegro ma non troppo.** **24** **805-828**

ff

829 39

p

836

cresc.

843 40

f 7 845-851 *p cresc.* *ff*

857 animato

864

869 lunga Adagio

ffz 4 873-876 *ff*



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