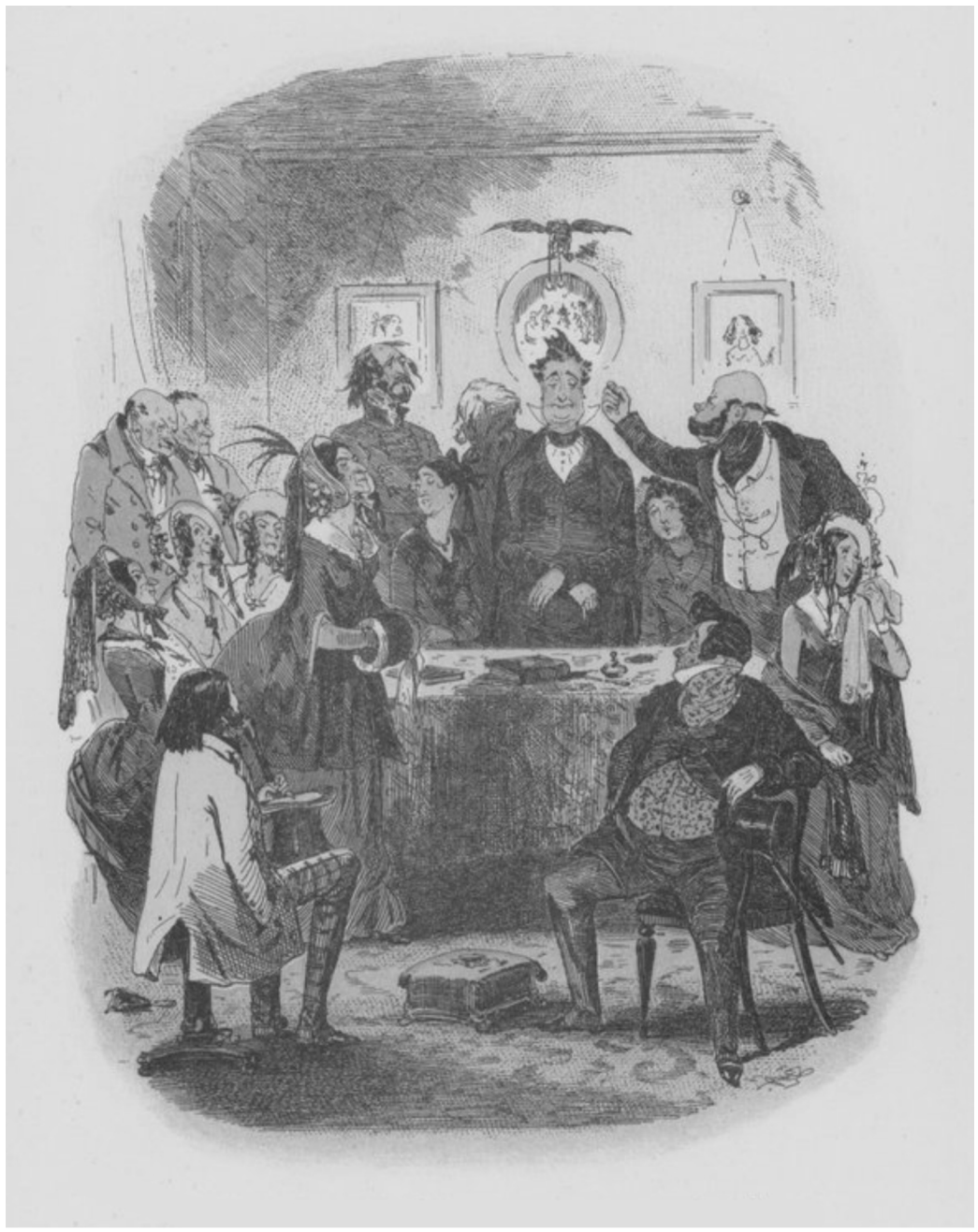

THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

HORN 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

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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	Royal College of Music Library MS 7416a
Vocal Score Manuscript	Royal College of Music Library MS 4480
Royal College of Music Library	Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
Research & Score Preparation	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

Horn (F) 2

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Adagio

13

1–13

1 Allegretto

4

14–17

Vla

23

p

1

6

27–32

2

33–34

2

35–36

39

2

f

11

41–51

6

52–57

3

p

60

8

61–68

p

4

p

Andante

2

75–76

1

1

1

7

80–86

5 Sostenuto

f

89

f

p

p tranquillo

7

95–101

102

Adagio

(muted)

1

pp

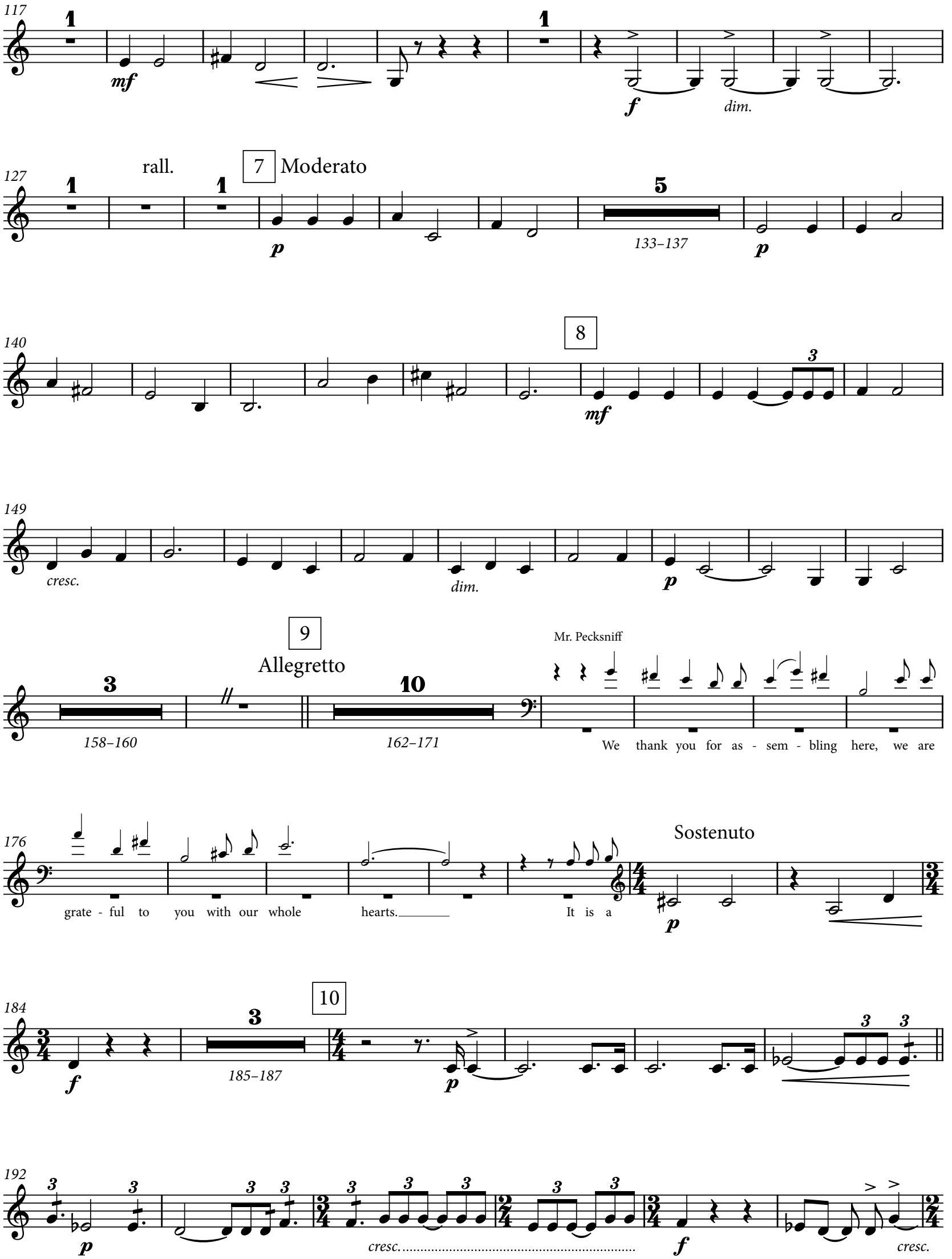
p dim.

6

7

109–115

con moto


117
mf
f
dim.
127
rall.
7 Moderato
p
133–137
p
140
8
mf
149
cresc.
dim.
p
9
Allegretto
158–160
162–171
Mr. Pecksniff
We thank you for as - sem - bling here, we are
176
grate - ful to you with our whole hearts.
It is a
Sostenuto
p
184
f
185–187
10
p
192
p
cresc.
f
cresc.

198

2

200–201

p

f

207 11 colla voce Maestoso

mp

215

1

marcato

ff

221

3 3 3

cresc.

ff

228 12

sf *dim.*

p

13

233–245

Fl. 1

248 13 Allegro

2

250–251

fp

fp

256

6 6

fp

9

258–266

rall

f

14 meno mosso

270

p

poco accel.

1

5

273–277

Allegro vivace

20

278–297

298 15 Ob. 1 2 2 2

20

2

418–419

pp

8

423–430

Alla marcia funebre

p

433

3

cresc.

f

pp < f

439

pp < f

f

sf sf sf

sf

21

2

443–444

21

445–465

466

Bsn 2

22 Adagio

(muted)

pp

rall..... Allegro

3

475–477

f

3

482–484

p <

486 23 Sostenuto

fp

fp

fzp

Allegro

cresc.

f

ff

494

rit. Allegro moderato

1

6

496–501

p <

7

505–511

512 24

p

rall..... Andante

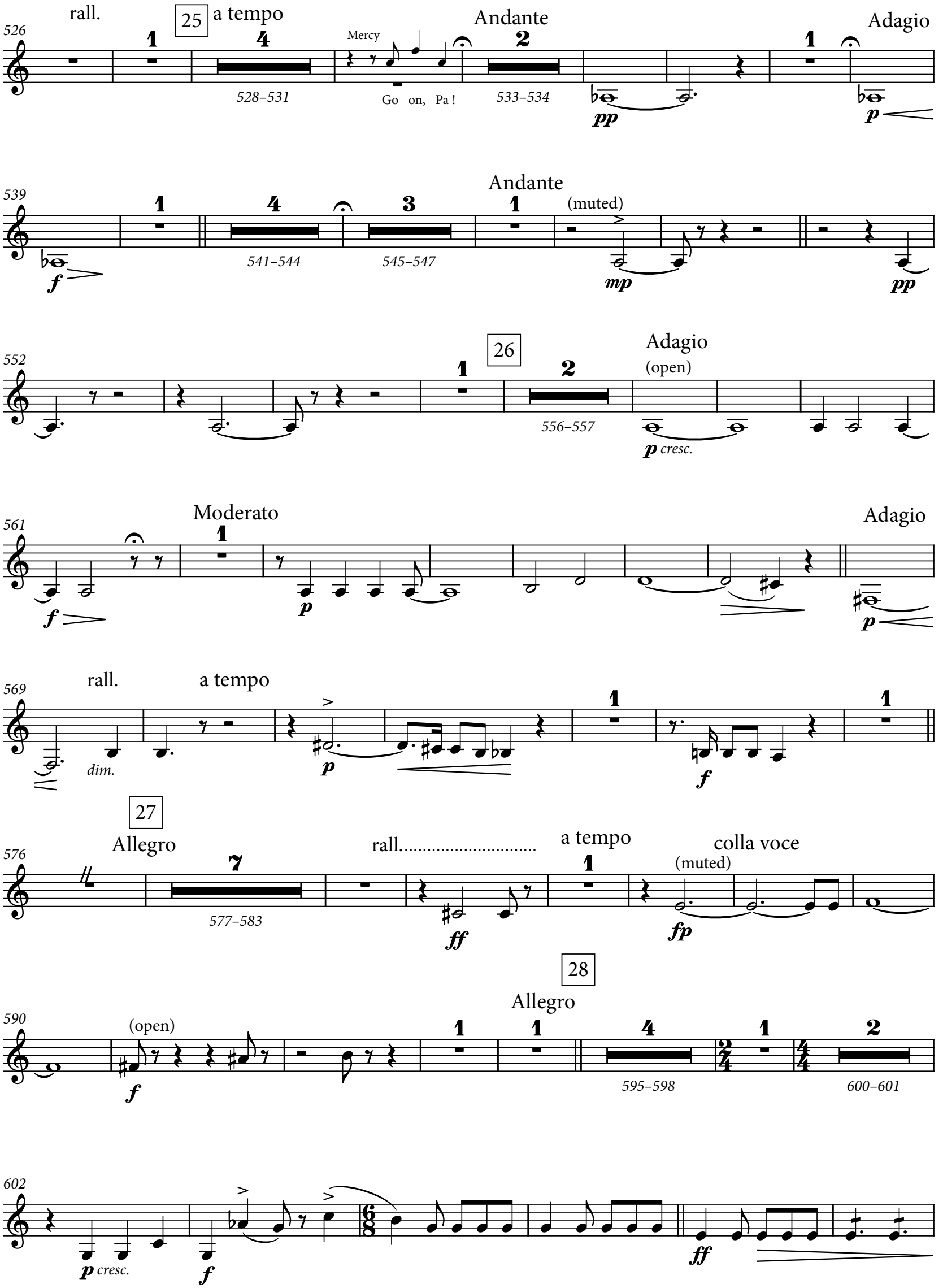
2

518–519

Allegro moderato

6

520–525


526
rall.
25
a tempo
Mercy
Andante
Adagio
528–531
Go on, Pa!
533–534
pp
p
539
Andante
(muted)
f
541–544
545–547
mp
pp
552
26
Adagio
(open)
556–557
p cresc.
561
Moderato
Adagio
f
p
p
569
rall.
a tempo
dim.
p
f
27
576
Allegro
rall.
a tempo
colla voce
(muted)
577–583
ff
fp
28
590
(open)
Allegro
f
595–598
600–601
602
p cresc.
f
ff

608 29

1

2

p *pp* *612–613*

30

15 10 1

616–630 *631–640* *pp*

645 poco a poco accel. 31

3 7

646–648 *649–655* *fp* *cresc.* *ff*

661

670 rit.

sf *sf*

678 32 Moderato

mp *p*

5 (muted) 4

689–693 *fp* *699–702* *mp* *dim.*

706 33 Adagio Tranquillo

2 1 1 1 3 2

707–708 *714–716* *717–718*

719
pp
1
pp
mf
p
34
1
p cresc.
728
f
sf
p
3
732–734
mfp
35
737
1
6
738–743
1
1
colla voce
a tempo
36
rall.
Allegro
1
p
751
cresc.
3
3
3
3
f
cresc.
ff
5
760–764
f
p
f
773
f
37
3
774–776
8
777–784
p
1
Meno mosso
Adagio
791
4
794–797
3
798–800
ff
39
38 Allegro ma non troppo.
24
805–828
p

834

841

40

7

cresc.

f

845–851

p *cresc.*

853

ff

861

animato

866

870

ffz

lunga

Adagio

4

873–876

ff

ENGLISH HERITAGE

MUSIC SERIES

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PUBLISHING

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