



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

OBOE

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

1-13 14-17 Vla

23 **1** **1** **4** *p* *mf* *p* 27-30

34 **3** **2** **1** **8** *f* *mf* 36-38 44-51

6 **3** **10** *p* 52-57 62-71

4 **5** **1** **1** **1** *Cl. 1* 72-76

84 **5** **1** **5** *p cresc.* 90-94 **Sostenuto**

95 **5** **1** **2** **1** **3** *mp* **Adagio** 97-101 103-104 106-108

6

7

Fl. 1

con moto

109-115

p cresc.

123

4

rall.

1

7 Moderato

8

124-127

130-137

f

p

3

139

3

144

8

3

mf

cresc.

151

3

dim.

p

156-158

p *dim.*

9

Allegretto

Sostenuto

20

1

4

160

162-181

184-187

pp

10

4

188-191

Cl. 1

3

3

3

3

3

3

3

3

3

3

mf cresc.

196

4

200-203

f

cresc.

ff

p *f*

206 11 colla voce Maestoso

210-215 *f*

218

cresc. *ff*

227 12 1 18 13 Allegro

sf 232-249 250-251

252 1 1 1 1 12 rall 14 meno mosso

256-267

Though
Mrs. Ned's Daughter #1

271 poco accel.

e - ven up - on that branch of the sub - ject I have great doubts whe - ther cer - tain nos - es are re - der than oth - er

276 Allegro vivace

mf

nos - es or in - deed half as red as

15 15 1

283-297 *p*

302 1 8

306-313

314 *mf* marcato **2** 16 **6** **7**
 318-323 324-330

331 **1** 17 **1**

340 *f cresc.* *ff* *fz* *fz*

350 *fz* *fz* **2** **3** 18 **17** Moderato
 357-358 359-361 362-378

379 *p* **4** **4** **5** **3** 19 **3**
 rall..... Adagio
 382-385 386-389 390-394 396-398

399 Adagio **11** **1** **3** 20 **3**
 rall. a tempo Fl. 1
 400-410 413-415

420 **1** **4** **4** 20 **4**
 Alla marcia funebre
p espress. **4** **4**
 426-429 430-433

434 *f* *pp < f* *pp < f* *f*

440 **3** **21** **24** **22** Adagio **1** **1** Mr. Pecksniff
sf 441-443 444-467 468-469 and who, we

473 know, else why is she his com - pan - ion? har - bours the ve - ry bas - est de - signs

rall.....

477 up - on his weak - ness and his prop - er - ty. *f* Allegro

482 **23** Sostenuto *fp* *fp* *fz*

489 Allegro *f* *ff* rit. Allegro moderato **8** 495-502

503 **1** **7** **24** **5** **1** **2** **6** rall..... Andante Allegro moderato rall.
 504-510 511-515 517-518 519-524

526 **25** a tempo **5** **5** **3** Andante Adagio
 527-531 532-536 537-539

4 **3** **3** **4** Andante
 540-543 544-546 547-549 550-553

Mr. Pecksniff 26 Adagio

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

Moderato **6** Adagio rall. a tempo **5**

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

27 Allegro rall..

575 *p* **4** 579-582

584 a tempo colla voce **1**

ff *f* *f* *f*

590 Allegro 28

f *p* **1**

596

601 *cresc.* **3** *f* **1** *ff*

29 **20** 30 **17**

607-626 *p* 631-647

poco a poco accel. 31

Cl. 1

648-654 *ff*

662 *sf*

671 *sf* rit..... 3

676-678

32 Moderato

679 1 5 1 18

681-685 *p* 690-707

33 Adagio 1 1 1 3 4 Tranquillo

708 713-715 716-719

720 Tpt 1 2 1 34

p cresc.

727 *f* *sf* *p* 6

731-736

35 6 1 1 36 colla voce a tempo rall. Allegro 2 4

737-742 746-747 748-751

752

mf cresc. *f* *cresc.* *ff* *p*

760

761-764 *p* *f*

772

773-775 776-783 *f* *p*

Meno mosso Adagio

790-791 797-799 *f pesante* *ff*

38 Allegro ma non troppo. 39

804-827 *p*

831

837

cresc.

40

844-850 *f* *p cresc.* *ff*

856

animato



863



868

lunga Adagio





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PUBLISHING

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