



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

TRUMPET 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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

PAGE INTENTIONALLY LEFT BLANK

Trumpet (Bb) 1

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

The score is written for Trumpet (Bb) 1 and consists of several systems of music. Each system includes rehearsal marks (boxed numbers) and tempo markings. The first system covers measures 1-34, with markings for Adagio (measures 1-13), Allegretto (measures 14-25), and further markings for measures 27-32 and 33-34. The second system covers measures 35-76, with markings for measures 35-38, 39-51, 52-57, 58-71, and 72-76. The third system starts at measure 77 and includes markings for Andante (measures 77-80), Sostenuto (measures 81-89), and measures 90-101. The fourth system starts at measure 102 and includes markings for Adagio (measures 102-104), measures 106-108, 109-115, and con moto (measures 117-127). The fifth system starts at measure 128 and includes markings for rall. (measures 128-138), Moderato (measures 139-147), and a piano (p) dynamic. The sixth system starts at measure 148 and includes markings for cresc. (measures 148-157), dim. (measures 158-167), and piano (p) dynamic. The score includes various time signatures such as 3/4, 2/4, 3/4, 4/4, and 2/4. Dynamics include p (piano), mf (mezzo-forte), and cresc. (crescendo). The score also includes a section for Horn 1 (Hn 1) starting at measure 128.

Trumpet (Bb) 1

9

156 **4** **20** **1** **4**

Allegretto Sostenuto

157-160 162-181 184-187

10

4 **2** **1** **1** **2** **1** **8**

188-191 192-193 196-197 199-206

207 **11** colla voce **1** **1** **6**

Maestoso

210-215

Hn 1

12

220 **mf** *cresc.* **3** **ff** **sf dim.**

13

229 **1** **18** **2** **1** **1** **1**

Allegro

p 232-249 250-251

14

255 **1** **12** **1** **4** **5** **20**

rall meno mosso poco accel. Allegro vivace

256-267 269-272 273-277 278-297

15

16

20 **6** **11** **3**

298-317 318-323 324-334 335-337

338 17

Hn 1 *f fz fz*

351 18 Moderato

fz fz dim. p 358-359 360-362 363-386 **2 3 24**

19 rall..... Adagio

387-389 398-399 *p fp pp* **3 2**

400 Adagio 20 rall. a tempo

401-411 414-419 420-430 **11 1 6 11**

431 Alla marcia funebre

Hn 1 3

438 21

pp < f pp < f f sf sf 442-444 445-468 **3 24**

22 Adagio rall..... Allegro

469-470 472-473 474-477 Hn 1 **2 1 2 4**

23 Sostenuto Allegro

482-484 491-492 *p < fp fp fz* **3 1 2**

493 rit. Allegro moderato

1 **8** **1** **7** **24** **5**

ff 496-503 505-511 512-516

517 rall..... Andante Allegro moderato rall. **25** a tempo Andante Adagio

1 **2** **6** **1** **5** **5** **3**

518-519 520-525 528-532 533-537 538-540

Andante **26** Adagio

4 **3** **3** **5** **2** **3**

541-544 545-547 548-550 551-555 556-557 558-560

Moderato **6** Adagio Fl. 1 rall. a tempo

562-567 *fp* **1**

27 Allegro rall..... a tempo

574 **1** **7** **1**

577-583 *f* *ff*

587 colla voce (muted) (open) Allegro

fp *f* **1** **1**

28 **4** **1** **4** **6** **1**

595-598 600-603 *f* *ff*

29 **30** poco a poco accel.

23 **18** **7**

608-630 631-648 649-655

656 31

Hn 1 *f*

666

sf sf

675 32

rit..... Moderato

1 4 1 1 11 (muted)
676-679 683-693 *fp*

697 33 Adagio

10 1 1 1
699-708

715 Tranquillo

Hn 1 *pp*

723 34 35

1 4 1 7 6
726-729 731-737 738-743
mp pp

744 36

colla voce Fl. 1 rall. Allegro

1 2 1
747-748 *pp*

753 6

p cresc. f cresc. ff 760-765

766 **1** **37** **3** **16**
mp < *f* *f* *f*
774-776 777-792

793 **4** **3** **38** **24**
Meno mosso Adagio Allegro ma non troppo.
794-797 798-800 *ff* 805-828

39 **15** **40** **4**
829-843 844-847 Bsn 1 *p cresc.*

853 *ff* animato

863

869 *ffz* lunga Adagio **4** *ff*
873-876



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

26.12/03