



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

VIOLIN I & SOLO VIOLIN

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

Vln Adagio

Musical notation for measures 1-13. The piece is in 3/4 time. Measures 1-2 are marked with a '2' above and '1-2' below, with dynamics *mp* and *pizz.*. Measures 5-8 are marked with a '4' above and '5-8' below, with dynamics *mp* and *f*. Measures 11-13 are marked with a '3' above and '11-13' below, with dynamics *mp* and *f*. The key signature has one flat (B-flat).

Musical notation for measures 14-21. The tempo is marked 'Allegretto' and the performance instruction is 'arco'. The piece is in 2/4 time. Measures 14-21 are marked with a '1' above and '14' below, with dynamics *p* and *cresc.*.

Musical notation for measures 22-28. The piece is in 2/4 time. Measures 22-28 are marked with a 'p' below and '22' above.

Musical notation for measures 29-36. The piece is in 2/4 time. Measures 29-36 are marked with a '1' above and '29' above. Measures 33-34 are marked with a '2' above and '33-34' below, with dynamics *p staccato*.

Musical notation for measures 37-44. The piece is in 2/4 time. Measures 37-44 are marked with a '2' above and '37' above, with dynamics *f* and *mf*.

Musical notation for measures 45-52. The piece is in 2/4 time. Measures 45-52 are marked with dynamics *f*, *p*, *cresc.*, and *f* with a crescendo hairpin.

Musical notation for measures 53-60. The piece is in 2/4 time. Measures 53-60 are marked with a '3' above and '53' above, with dynamics *fp*, *f*, *f*, *mp*, and '58-60' below.

61 *p staccato*

p staccato

67 *p*

p

Andante

73-76 *pp* *poco* *poco*

5 Sostenuto

83-85 *p cresc.* *f* *f* 91-94

95 *mp*

Adagio

101-104 106-108 *f*

110 *con moto pizz.*

117 *f* *p* *cresc.* arco

123 **2** **7** Moderato **15**
f 124-125 *p* 131-145
rall.

8
mf *pesante* *div.* *cresc.*
146 **3**

153 *dim.* *p*

9 Allegretto
159 **1** **3** 164-166
p

167 **7** 172-178
p

179 **Sostenuto**
p *f*

10 **4** **2**
185 *p tranquillo* 188-191 192-193

194 **1**
f *cresc.* *ff*

200 *fp* *f*

206 **11** *colla voce* **Maestoso** *marcato* **3**
mp 211-213

214 *mf* *f*

221 **12**
cresc. *ff* *sf* *dim.*

230 **6**
pp 233-238 *p*

242

248 **13** **Allegro**
f

252

div.

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

257

p cresc. *f* *f* *fp*

unis.

261

262

cresc. *fp* *f* *p* *fp*

rall **14** meno mosso poco accel.

274

Allegro vivace **5**

278-282 *p*

285

3

291-293

294 *pizz.* 15 *p* *arco*

303 *pizz.* *cresc.* *f* *arco* *mf*

312 16 *f* *5* *f* *318-322*

[323] *f* *1* *1*

333 17 *pp* *cresc.*

339 *f* *cresc.* *ff* *fz*

348 *fz* *fz* *3* *3* *fz* *3* *3*

356 *fz* *dim.* *rit*..... 18 *Moderato* *p* *1*

367

19

380

rall..... Adagio

391

con sord. Adagio

402

rall. a tempo

20

413

senza sord. 1

424

Alla marcia funebre

432

438

443 21

tr
p < f *p* *mf*

451 *arco* *pizz.*

p *molto p esp.*

459-462 *p cresc.* *f* 22 Adagio 468-469

p *f*

470 *rall.....*

p *cresc.* *f* *f*

479 Allegro

485 23 Sostenuto *sul G* Allegro

ff *f espress.* *fzp* *f*

491 *rit.* Allegro moderato

ff *sf* *p*

497

504

510

24

pizz.

p

516

rall..... Andante

arco

Allegro moderato

pp *p*

1 1

524

rall.

25 a tempo

Andante

pp *p*

2 5

530-531 532-536

537

Adagio

div.

p *p* *pp* *cresc.* *mf*

div. *tr*

543

Andante

p

3 2 4

544-546 548-549 550-553

555

26

Adagio

div.

p cresc.

1

559

Moderato

f

6

561-566

567 *Adagio* *div.* *p* *rall.* *dim.* *a tempo* **2** *unis.* *f* 570-571

573 *Allegro* **27** *f* *p*

577

581 *rall.* *mf* *f* *f* *ff*

585 *a tempo* *colla voce* **1** *f* *f* *f*

591 *Allegro* **28** *sf* *p*

595

599 *cresc.*

652 *cresc.* *fp* *cresc.*

31

657 *ff*

663

668 *sf* *sf* *sf*

32

673 rit..... Moderato **3** **1** *p* <

676-678

682 **1** **1** *p* <

693 *pizz.* **4** *arco* **6** *f* *f*

694-697 702-707

33

Adagio

708 **1** **1** **1** *p* **1**

Tranquillo

716 *p*

719 *p* *pp* *mf* *div.*

723 *pp* *p cresc.* *f* unis. 34

729 *sf* *p*

734 *p* *mp* 35 To S. Vln

739 *cresc.* 3

743 *p* *dim.* *colla voce* *a tempo* *rall.* 36 *Allegro*

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747

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

755

cresc. *ff* *p*

760

765

f p *f*

770

p *f* **37** **15**
777-791

Meno mosso

Adagio

792 *div.* *f* *p* *f* *f* *ff*

802 38 Allegro ma non troppo. *mf*

810 *p* *f* *p* *f* *p*

816 *cresc.* *f*

823 39 *p*

829-835 *p*

841 40 *cresc.* *f* *mp* *f*

848 *p cresc.*



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