



# THE FAMILY PARTY

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

Chamber Opera by  
Charles Wood  
1922

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VIOLIN II

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.

**Matthew W. Mehaffey**  
Editor

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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



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# THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Adagio

2 pizz. 4 3  
1-2 mp <f 5-8 mp 11-13

14 **1** Allegretto  
arco

p cresc.

p

1 2  
33-34 p staccato

2 f mf

1 f p f p fp

3 f mp 58-60 p staccato

63 *p staccato*

69 **4** pizz. arco **4** *p* *pp* *-poco-* **4** *Andante*

79 *-poco-* **3** *p cresc.* **3** *83-85*

88 **5** *Sostenuto* **4** *f* *f* *mp* **4** *91-94*

97 *Adagio* **1** **2** **1** *103-104*

**6** **3** *f* **3** **3** *106-108*

114 *con moto* pizz. *f*

121 *div. arco* *p* *cresc.* *f* **2** *124-125*

126 *rall.* 7 Moderato 8 **15** *div.*

*p* *mf*

131-145

Detailed description: This musical staff covers measures 126 to 145. It begins with a *p* dynamic and a *rall.* tempo. A box containing the number 7 is placed above the staff. The tempo changes to Moderato. A box containing the number 8 is placed above the staff. A bar line is followed by a fermata for 15 measures (measures 131-145). The staff ends with a *mf* dynamic and a *div.* (divisi) instruction.

147

*cresc.* *dim.*

Detailed description: This musical staff covers measures 147 to 153. It features a triplet of eighth notes in measure 147. The dynamics range from *cresc.* (crescendo) to *dim.* (diminuendo).

154

*p* **1**

Detailed description: This musical staff covers measures 154 to 160. It begins with a *p* dynamic and ends with a **1** finger marking above the final note.

9 Allegretto

161 **5**

*p*

162-166

Detailed description: This musical staff covers measures 161 to 166. It begins with a *p* dynamic and a box containing the number 9. The tempo is marked Allegretto. A box containing the number 5 is placed above the staff. A bar line is followed by a fermata for 5 measures (measures 162-166). The staff ends with a *p* dynamic.

**7** Sostenuto

172-178 *p* *f*

Detailed description: This musical staff covers measures 172 to 178. It begins with a box containing the number 7. The tempo is marked Sostenuto. A bar line is followed by a fermata for 7 measures (measures 172-178). The dynamics range from *p* to *f*.

185 10 **4** **2** **1**

*p* 188-191 192-193 *mf* *cresc.*

Detailed description: This musical staff covers measures 185 to 193. It begins with a *p* dynamic and a box containing the number 10. The staff contains several fermatas: one for 4 measures (188-191), one for 2 measures (192-193), and one for 1 measure. The dynamics range from *p* to *mf* with a *cresc.* instruction.

196 *f* *cresc.* *ff* *fp*

Detailed description: This musical staff covers measures 196 to 200. It begins with a *f* dynamic and a *cresc.* instruction. The dynamics range from *f* to *ff* and then *fp*.

201 11 *colla voce*

*f*

Detailed description: This musical staff covers measures 201 to 205. It begins with a *f* dynamic and a box containing the number 11. The tempo is marked *colla voce*.



239

*p*

246

13 Allegro

*f*

251

div.

*p cresc.* *f*

255

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

259

unis.

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

263

rall

*cresc.* *fp* *cresc.*

269

14 meno mosso

poco accel.

*f* *p*

277

Allegro vivace

5

*p*

278-282

288 **3** pizz. *p*  
 291-293

298 **15** arco pizz. *cresc.* **2**

307 arco *f* *mf* div.

316 **16** **5** *f* **1** **1**  
 318-322

327

336 **17** div. *f cresc.* *ff*  
*pp cresc.*

343 *fz* *fz* *fz*

352 rit..... **3** *fz* *dim.* *b* **3**  
 359-361

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362 18 Moderato

*p*

1

375

2

380-381

*dim.*

*pp*

rall. ....  
div. unis.

389 19 ..... Adagio

2

3

393-394

396-398

*p*

con sord.

400 Adagio

div.

*p sempre*

411 rall. a tempo 20

unis.

senza sord.

1

*pp*

*p*

423 Alla marcia funebre

2

*p*

*cresc.*

430-431

432

3

*p cresc.*

*f*

*p*

*pp < f*

438

2

*pp < f*

*sf*

*sf*

*sf*

*sf*

441-442

443 21 *tr* **1** *pizz.*  
*p < f* *p* *mf*

451 *arco*  
*p* *p*

**4** **3** 22 *Adagio* **1** **2**  
 459-462 *p cresc.* *f* 468-469

470 **1** **2** **2** *rall.....*  
 471-472 473-474 *p* *cresc.* *f* *f*

479 *Allegro*

485 23 *Sostenuto* *sul G* **5** *Allegro*  
*ff* *f espress.* *fz* *f*

491 *rit.* *Allegro moderato*  
*ff* *sf* *p*

497

505 pizz.

511 24 rall.....

517 Andante Allegro moderato

arco 1

525 rall. 25 a tempo 2 Andante 4

537 Adagio

div. p p pp cresc. mf

543 Andante

3 2 4

555 26 Adagio

div. p cresc. f

Moderato Adagio rall. a tempo

6 div. dim. 2

Allegro

572 unis. *f* *f* *f*

576 27

580 rall..... *mf* *f* *f*

584 ..... a tempo colla voce *ff* *f* *f* *f* **1**

590 Allegro 28 *f* *p* **1**

595

599 *cresc.*

602 *sf* *sf* *ff* **1**

29

607-613

619

cresc.

624

fp

628-629

2

30

p

632

5

639-643

f

p

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644 poco a poco accel.

650

cresc.

655 31

*fp* *cresc.* *ff*

661

667

*sf* *sf*

672 rit.....

*sf*

679 32 Moderato

*mp* *p* *p* *p*

688 1 pizz. 4

694-697

698 arco **33** Adagio **6** **1**  
*f* 702-707

710 **1** **1** **1** **4** Tranquillo  
*p* 716-719

720 **1**  
*pp* *mf* *pp*

**34** 725 div. *p cresc.* *f* *sf*

730 unis. *p* *p*

**35** 736

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

747 *cresc.* *f*

755 *cresc.* *ff*  $\rightarrow$  *p*

765 *f* *p*  $\leq$  *f* *p*  $\leq$  *f*

773 37 **15** *Meno mosso* *div.* *f*  
777-791

795 *Adagio* **1** *p* *f* *ff*

804 38 *Allegro ma non troppo.* *mf*

811 *p* *f* *p* *f* *p*

818 *cresc.* *f*

824 39 *p* **7** 829-835

836 *div.*  
*p* *cresc.*

842 40 *unis.*  
*f mp f*

849  
*p cresc. ff*

857 *animato*

863

869 *lunga* *Adagio* *pizz.* *arco*  
*ffz* 2 *p* *ffz*  
872-873





# ENGLISH HERITAGE

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