



THE FAMILY PARTY

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

Chamber Opera by
Charles Wood
1922

VOLONCELLO & SOLO VOLONCELLO

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

THE FAMILY PARTY

Charles Dickens / Charles Wood

Charles Wood

Vc. Adagio

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *p*, *f*, *p*.

Musical staff 2: Bass clef, 3/4 time signature. Measures 8-15. Dynamics: *p*, *pizz.* 1 Allegretto.

Musical staff 3: Bass clef, 3/4 time signature. Measures 16-24. Dynamics: *cresc.*, *p*, arco.

Musical staff 4: Bass clef, 3/4 time signature. Measures 25-34. Dynamics: *p*.

Musical staff 5: Bass clef, 2/4 time signature. Measures 35-42. Dynamics: *pizz.*, *cresc.*, *f*, *mf*, arco 2.

Musical staff 6: Bass clef, 3/4 time signature. Measures 43-51. Dynamics: *f*, *p*, *f*, *f*, 1.

Musical staff 7: Bass clef, 3/4 time signature. Measures 52-60. Dynamics: *p*, *sf*, *f*, *f*, *mp*.

58 3 **1**

67 4 pizz. arco

74 **2** Andante

83 5 Sostenuto

91

98 **1** Adagio **2** **1**

106 6

p *p dim.* *f* 3

113

con moto
pizz. arco
mf

119

p *cresc.* *f*

124

p rall. pizz.

130 7 Moderato

arco
p

135

140

145 8

mf *cresc.*

150

dim.

155

Allegretto

p

p

162

9

1

p

171

7

172-178

Sostenuto

p

p

183

10

1

f

p

189

f

p

193

3

cresc.

f

197

cresc.

ff

201

f *f* *mf* *f*

206

11 colla voce Maestoso

mp

212

mf *f*

218

223

12

cresc. *sf* *dim.*

231

1

pp *p*

241

2

243-244

p

13 Allegro

2

1 1 1 1 1

pizz.

p cresc.

258 arco

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

263

cresc. 3 3 *f* *p*

267

rall 14 meno mosso poco accel. Allegro vivace

1 1 14 4 5 6 5 *p*

269-272 273-277 278-282

284

3

291-293

294 15

pizz. *p* arco

301

cresc. pizz. 2

307

arco *f*

314 16

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

321

fp *f* 3 3

328

pp cresc.

337 17

f cresc. *ff*

345

fz *fz* *fz* *fz* *fz* *fz* *fz*

356 rit..... 18 Moderato

unis.

fz *dim.* *p*

368

p 19

381 rall..... Adagio

dim. *pp* *p*

391

2 3 con sord.

393-394 396-398

400 Adagio
div.
p sempre

411 rall. a tempo [20] senza sord.¹ unis. *p*

423 Alla marcia funebre ¹ *p*

432 *cresc.* *f*

437 *pp < f* *pp < f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* ¹

443 [21] *p < f* *p* ¹ pizz. *mf*

451 arco *p* *p* *molto p esp.*

459 *p* *div.* *p cresc.* *f*

480 23 Sostenuto

f *mf* *ffp*

487 Allegro

fzp *f* *ff*

493 rit. Allegro moderato

sf *p*

502

508 pizz. 24

p

514 rall..... Andante arco 1 Allegro moderato pizz.

pp *p*

520 arco rall.

pp

527 25 a tempo

p *p* *pp*

530-531

535 **1** Adagio arco **3**
f 540-542

543 pizz. **3** Andante arco **2** **4**
mp 544-546 *p* 548-549 550-553

555 26 Adagio **1**
mp *f*

561 Moderato pizz. arco
p

567 Adagio rall. a tempo **2**
mp *dim.* 570-571

572 Allegro 27

f *f* *p* pizz.

577

583 rall..... a tempo colla voce

arco *f* *f* *ff* *f* *f*

588 Allegro

f *f* *p*

594 28 pizz.

600

cresc. *sf* *sf* arco

605 29 pizz.

ff *f* *p* pizz.

614

623 30

arco

fp *p*

634

pizz.

f *p*

643

poco a poco accel.

652 31

arco

cresc. *fp* *cresc.* *ff*

662

sf

671

rit..... 32 Moderato

sf *sf* *mp*

681

p *p*

689

pizz.

f

4

694-697

698 arco *f* *p* *dim.* *pp* pizz. arco

708 33 Adagio *p* *pp* *p* unis.

715 Tranquillo

720 34 *pp* *mf* *pp* *p cresc.* div.

727 unis. *f* *sf* *p* *cresc.*

736 35 *p* *p*

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

746 36 Vc. Allegro *p* *cresc.*

751 unis. *f* *cresc.*

758 *ff* *p*

764 *f* *p* *f*

770 *p* *f* *p* 37

779

790 *Meno mosso* *f*

797 *Adagio* *f* *f* *ff*

852 *animato*

ff

862

ffz

870 *lunga Adagio*

pp *p* *dim.* *tr* *ffz*



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

26.12/03