

# #2. Sing a Christmas Carol

KEITH FERGUSON

*with God Rest Ye Merry, Gentlemen*

BRUCE GREER

*Arranged by Bruce Greer*

With Joyful Anticipation ♩ = 105

The image displays a piano score for the piece "Sing a Christmas Carol" by Keith Ferguson, arranged by Bruce Greer. The score is written in 4/4 time with a key signature of two sharps (D major). It consists of ten numbered measures. The first measure is marked with a dynamic of *mf*. The score features a mix of chords and melodic lines in both the treble and bass staves. Measures 1-3 show a steady accompaniment with some melodic movement in the treble. Measures 4-6 continue the accompaniment with more complex chordal textures. Measures 7-10 conclude the piece with a final melodic flourish in the treble and a sustained bass line.

11 CHORUS:

12

13

*f* Sing a Christmas carol, be - hold! The day is near! Lift your voice in joy-ful song with

*f*

14

15

16

char-i-ty and cheer! Though win-ter winds are blowing cold, #8

#8

17

18

19

we warm our hearts with songs of old, re - joicing in the season, while we

20

21

22

may, Oh sing a Christ-mas car-ol, to - day!

23

24

25

26

27

28

Sing a Christmas carol, let mus - ic fill the air! Sing with all your heart and find the

29

30

31

Christ-mas spir-it there! Ca-the-dral bells be-gin to chime,

32

33

34

they bring glad tidings at this time. And ringing in the season while they

35

36

37

**QUARTET:**

play, Oh sing a Christ-mas car-ol, to-day! God

38

39

rest ye mer - ry, gen - tle - men. Let noth - ing you dis - may. Re -

40

41

mem - ber, Christ, our Sav - ior, was born on Christ - mas day to

42

43

**CHORUS joins:**

save us all from Sa - tan's pow'r when we were gone a - stray. O

44 45 46

tid - ings of com - fort and joy, com-fort and joy. O — tid - ings of com - fort and

47 48 49

joy. GENTLEMAN #1: Mr. Scrooge! A Merry Christmas, sir! Won't you join us in a carol?

50 SCROOGE: 51

Sing a Christ-mas car - ol? Bah! Hum - bug! Do you mind?

52

53

I sim- ply won't be both - ered by the fool - ish of your kind,

54

55

who take an - oth - er hol - i - day

56

57

to mount up debts you can - not pay! Fri -

Orch. cue

58

59

60

vol - i - ty and waste that make me groan; now let me pass and leave me a -

61

**CHORUS:**

62

63

lone! Now to the Lord sing prais - es, all you with - in this place, and

64

65

with true love and bro - ther - hood each oth - er now em-brace. This



66 67

ho - ly tide of Christ - mas all oth - er doth de - face. O

Detailed description: This block contains the first system of a musical score, measures 66 and 67. It features a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a half note 'ho' and continues with eighth notes for 'ly tide of Christ - mas all oth - er doth de - face.' Measure 67 begins with a long note 'O' followed by a line. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

68 69 70

tid - ings of com - fort and joy, com - fort and joy. O tid - ings of com - fort and

Detailed description: This block contains the second system of the musical score, measures 68, 69, and 70. The vocal line continues with 'tid - ings of com - fort and joy, com - fort and joy.' Measure 70 begins with a long note 'O' followed by 'tid - ings of com - fort and'. The piano accompaniment continues with chords and a moving bass line.

71 72 73

joy. GENTLEMAN 2: Mr. Scrooge ... if we could have just a moment of your time, sir ... SCROOGE: You may not!

Detailed description: This block contains the third system of the musical score, measures 71, 72, and 73. The vocal line is mostly silent, with the lyrics 'joy.' at the end of measure 71. The piano accompaniment continues with chords and a moving bass line. The lyrics 'GENTLEMAN 2: Mr. Scrooge ... if we could have just a moment of your time, sir ... SCROOGE: You may not!' are written below the vocal line.

74

75

Sing a Christ-mas car - ol, re - mem - ber Christ-mas past,

76

77

cel - e-brate this pres - ent time while fleet - ing mo-ments last.

78

79

80

And as for Christmas yet to be, we live with hope some-day to

81 82 83

see good - will and peace on earth have come to stay. Oh,

84 85 86

sing a Christ-mas car-ol to - day! Oh, *ff* sing a Christ-mas car-ol to -

87 88 89 90 SCROOGE:

day! Bah! Hum-bug!

# #3. God Bless Christmas/ A Family Christmas

KEITH FERGUSON

with Here We Come-a-Caroling

BRUCE GREER

Arranged by Bruce Greer

With Excitement ♩ = 130

FRED: But you don't keep it. (Music begins) SCROOGE: Then let me leave it alone. What good has it ever done you?

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system shows the piano accompaniment for measures 1-3, marked *mf*. The second system shows the vocal line for Fred starting at measure 4, with lyrics: "I can re-count man-y bless-ings that have come in-to my life,". The piano accompaniment continues. The third system shows the vocal line for Scrooge starting at measure 7, with lyrics: "an em-ploy-er who is gen-'rous, my good Rev-'rend,". The piano accompaniment continues. The score includes treble and bass clefs, a grand staff for the piano, and a single staff for the vocal line.

10 11 12

my good wife

SCROOGE: Wife! That's another thing! What ever possessed you to take a wife in

in the first place? FRED: I fell in love. SCROOGE: Love! What a ridiculous reason to marry!

13 14 15 16

17 18 FRED: 19

But I have al-ways thought of Christ-mas as that sin-gle time of

20 21 22

year when kindness and for - give-ness and great

23 24 25 26

char - i - ty ap - pear; and

27 28 29

peo - ple no - tice peo - ple on their way. So with an

30 31 32  $\text{♩} = 120$  33 34

o-pen-heart-ed spir-it, I must say: God bless

35 36 37 38 39

Christ-mas! We need it, so heed it! God bless Christ-mas! To-

40 41 42 43

mor-row is the day! It won't bring me a scrap of gold,

44 45 46 47

still, I be-lieve what I've been told: that Christ-mas does me good and

48 49 50 51 52

so I say: God bless Christ-mas an-y-way!

*Sva*

53 54 55 56 57

**SCROOGE:**  
God bless Christ-mas! I hate it! Be -



**FRED:** **SCROOGE:**

58 59 60 61 62

rate it! God bless Christ-mas! Why don't you go a - way!

**FRED:**

63 64 65 66

I may not gain a sin-gle thing, But it gives me a song to sing,

67 68 69 70 71

'Twill al - ways do me good and so I say:

(BOB gets caught up and joins on the last line)

(BOB applauds FRED)

72 **FRED & BOB:** 73 74 75 76  $\text{♩} = 100$

*f* God bless Christ-mas an - y-way! *slight rit.* *mf*

**BOB:** Here, here! **SCROOGE:** (to BOB) Let me hear another sound from you, and you'll keep your Christmas by losing your situation!  
(to FRED) You're quite a powerful speaker, sir. Why you don't go into Parliament?

77 78 79 80 81 82

**FRED:** Don't be angry, uncle. Come! Dine with us tomorrow.

83 84 85 86 87 **FRED:**

*mf* A

88 89 90 91

fam - 'ly Christ - mas, at home with me. *tr* When

92 93 94 95 96

ev - 'ry-one's to - geth-er, I know that you will see how won - der-ful, how

97 98 99 100 101

beau - ti - ful a true Christ-mas can be.

102 103 104 105 106

Un-cle, let's make a mem-o-ry! Christ-mas Day with our fam - i -

**SCROOGE:** Of course not! Your sentimentality is sickening . . . and is also a great waste of my time. Good day, sir. That is all.

107 108 109 110 111

**FRED:** I am sorry, with all my heart, to find you so resolute. (to BOB) Goodbye, Bob Cratchit . . . and Merry Christmas.

112 *tr* 113 114 115 116

**BOB:** (As FRED leaves) Goodbye, Fred. Merry Christmas to you as well.

117 118 119 120 121

2 CHILDREN (boy and girl):

122 123 124 125

We are not dai - ly

126 127 128 129

beg - gars that beg from door to door; but we are neigh - bors'

130 131 132

child - ren whom you have seen be - fore. Love and

*SCROOGE cannot take this anymore. He grabs a long ruler and whacks it hard against the doorframe, scaring the children away, and slamming the door shut.*

133 134 135 136 137

joy come to you. and a merry Christmas too!

*Orch. cue*

*f*

Detailed description: This is a musical score for a vocal line and piano accompaniment, spanning measures 133 to 137. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is written in a soprano clef and contains the lyrics "joy come to you. and a merry Christmas too!". The piano accompaniment is written in a grand staff (treble and bass clefs). In measure 136, there is a dynamic marking of *f* (forte). In measure 137, there is a section of piano accompaniment marked "Orch. cue" with a bracket and the number "3" above it, indicating a triplet. The score ends with a double bar line in measure 137.

# #4. This Chain

KEITH FERGUSON

BRUCE GREER

Heavy  $\text{♩} = 75$

SCROOGE: You are bound by chains . . . tell me why? (*Music begins.*)

*Arranged by Bruce Greer*

MARLEY: Why!? Why?! Because my spirit never walked beyond the narrow

Musical score for measures 1-5. The score is in 2/4 time with a key signature of one flat (B-flat). Measure 1 starts with a piano *mf* dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The bass line features a low octave register indicated by a dashed line and the label *8vb*. Measures 1-3 show the melody moving up, while measures 4-5 show a sustained chord in the bass clef.

limits of our money-changing hole! I made this chain, link by link and yard by yard! And now weary journeys lie before me! I cannot stop

Musical score for measures 6-11. The melody continues in the treble clef, and the bass line remains in the bass clef with the *8vb* register. Measures 6-7 show a steady bass line, while measures 8-11 feature a more active melody in the treble clef.

. . . I cannot rest! (*Holding up his lengthy chain*) Oh, captive-bound . . . and double-ironed!

Musical score for measures 12-17. Measures 12-16 show a sustained bass line in the bass clef with the *8vb* register. Measure 17 is a whole note chord in the treble clef, marked *mf* and labeled 'I'. The bass line continues with a steady rhythm.

18                      19                      20                      21                      22

wear this heav - y chain of my own mak - ing; there's no mis - tak - ing

8<sup>vb</sup> - - - -

23                      24                      25                      26                      27

who is to blame. By my own hand I fashioned it with

8<sup>vb</sup> - - - - -

28                      29                      30                      31                      32

choic - es, ig - nor - ing voic - es calling my name.

8<sup>vb</sup> - - - -



33 34 *poco a poco cresc.* 35 36

This chain of all my sin - ful-ness and self - ish pleas - ure

*poco a poco cresc.*

37 38 39 40

is all that's left be - hind of all my world - ly treas - ure.

41 42 43 44

*f* This chain that binds my soul in out - er dark - ness ev - er - more;

*f*

45 46 47 48

*ff* this chain is all you have in store!

49 50 51 52 53 54

SCROOGE: What chain? I have no chain!  
 MARLEY: (with a frightful cry) Ahhhh! It was as long and as heavy as this, seven Christmas Eves ago.

55 56 57 58 59

You have labored on it, since. It is a ponderous chain! Do you not feel the weight that you are

60 61 62 63 3 64

wear - ing, the chain you're bear - ing, long - er than mine?

8vb

8vb

SCROOGE: Speak comfort to me, Jacob! MARLEY: I have none to give.

65 66 67 68 69

Peace must come to you from oth - er

(8vb)

8vb

70 71 72 73 74

plac - es. From oth - er fac - es a light will shine.

8vb

8vb

MARLEY: Ebenezer, hear me . . . no man can feel enough regret to compensate for a life that has been misused!

75

76

77

78

79

80

Musical score for measures 75-80. The system includes a vocal line and a piano accompaniment. The vocal line has rests for measures 75-80. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *8va* (octave up).

Yet, such was I . . . Oh, such was I! SCROOGE: But you were always a good man of business, Jacob . . .

81

82

83

84

Musical score for measures 81-84. The system includes a vocal line and a piano accompaniment. The vocal line has a melody in the right hand. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *8va* (octave up).

MARLEY: (*crying out*) Business! Mankind was my business! The common welfare was my business; charity, mercy, benevolence . . .

85

86

87

88

Musical score for measures 85-88. The system includes a vocal line and a piano accompaniment. The vocal line has a melody in the right hand. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *8va* (octave up).

they were all my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!

89

90

91

92

93

Musical score for measures 89-93. The system includes a vocal line and a piano accompaniment. The vocal line has a melody in the right hand. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *8va* (octave up).

(*HE flings his chain loudly on the floor*) At this holy time of year, I suffer most. Why did I walk through crowds of my fellowman with my eyes

94

95

96

97

98

Musical score for measures 94-98. The system includes a vocal line and a piano accompaniment. The vocal line has a melody in the right hand. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *8va* (octave up).

turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode! Were there no poor before me?

Musical score for measures 99-104. The score is written for piano with treble and bass staves. Measure 99 has a treble clef and a whole note chord. Measure 100 has a bass clef and a half note chord. Measures 101-102 have a treble clef and a half note chord. Measure 103 has a treble clef and a whole note chord. Measure 104 has a treble clef and a whole rest. A 'Sub' line is indicated below the bass staff for measures 100-103.

Musical score for measures 105-108. The score is written for piano with treble and bass staves. Measure 105 has a treble clef and a whole rest. Measure 106 has a bass clef and a half note chord. Measures 107-108 have a treble clef and a half note chord. The lyrics are: "Could I not see them? This chain of all my sin - ful - ness —".

Musical score for measures 109-112. The score is written for piano with treble and bass staves. Measure 109 has a treble clef and a half note chord. Measure 110 has a bass clef and a half note chord. Measures 111-112 have a treble clef and a half note chord. The lyrics are: "— and self - ish pleas - ure is all that's left be - hind of all —".

Musical score for measures 113-116. The score is written for piano with treble and bass staves. Measure 113 has a treble clef and a half note chord. Measure 114 has a bass clef and a half note chord. Measure 115 has a treble clef and a half note chord. Measure 116 has a treble clef and a half note chord. The lyrics are: "— my world - ly treas - ure. *f* This chain that binds my soul in".

117 118 119 120

out - er dark - ness ev - er - more; *ff* this chain is

121 122 123 124

all you have in store! SCROOGE: No! Please, Jacob, leave me! Now I bear the

125 126 127 128 129

weight of my own blind - ness; I showed no kind - ness to those in

130

131

132

133

134

need. Sel-fish-ness and greed; they both con - sumed me,

135

136

137

138

139

and now have doomed me! O man, pay heed!

*mf*

MARLEY: You will be haunted by Three Spirits.

SCROOGE: I think I'd rather not.

(8va) 140 141 142

*poco a poco cresc.*

MARLEY: Without their visits, you cannot hope to shun the path I tread. Expect the first to-morrow when the bell tolls One.

(8va) 143 144 145

*(The bells and clock chiming from before return and build in volume to the end of the scene.)*

Musical score for measures 146-148. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, starting at measure 146 and ending at measure 148. The bass clef contains a long, low, sustained chord that builds in volume. The key signature has one flat (B-flat). The tempo is marked (8va).

**SCROOGE:** Couldn't I take 'em all at once, and have it over, Jacob? **MARLEY:** Expect the second on the next night

Musical score for measures 149-151. The score is written for a grand staff. The melody is in the treble clef, starting at measure 149 and ending at measure 151. The bass clef contains a long, low, sustained chord that builds in volume. The key signature has one flat (B-flat). The tempo is marked (8va).

at the same hour. The third upon the next night when the last stroke of Twelve has ceased to vibrate.

Musical score for measures 152-154. The score is written for a grand staff. The melody is in the treble clef, starting at measure 152 and ending at measure 154. The bass clef contains a long, low, sustained chord that builds in volume. The key signature has one flat (B-flat). The tempo is marked (8va).

Look to see me no more; and look that, for your own sake, you remember what has passed between us!

Musical score for measures 155-157. The score is written for a grand staff. The melody is in the treble clef, starting at measure 155 and ending at measure 157. The bass clef contains a long, low, sustained chord that builds in volume. The key signature has one flat (B-flat). The tempo is marked (8va).

*(A loud crash of thunder and a flash of lightning overtake the room as MARLEY escapes and disappears.)*

Musical score for measures 158-161. The score is written for a grand staff. The melody is in the treble clef, starting at measure 158 and ending at measure 161. The bass clef contains a long, low, sustained chord that builds in volume. The key signature has one flat (B-flat). The tempo is marked (8va). The score ends with a double bar line and a fermata. The dynamic marking *ff* is present.



# #6. A Family Christmas

## REPRISE

KEITH FERGUSON

BRUCE GREER

*Arranged by Bruce Greer*

YOUNG SCROOGE: Are we really going home? What about Father? Is he home? *(Music begins)*

With Anticipation  $\text{♩} = 100$

FAN: Yes! Home, for good and all! Home, forever and ever.

1 2 3 4 5

Father is so much kinder than he used to be, that home's like Heaven! He spoke so gently to me one dear night when I was going to bed,

6 7 8 9 10 11

that I was not afraid to ask him once more if you might come home; and he said, "Yes, you should!" And he sent me in a

12 13 14 15 16 17

coach to bring you!

YOUNG SCROOGE: Oh, Fan! Is it true? FAN: I promise! And you will never come

18 19 20 21 22

23 24 25 26 27

back here again. *mf* A fam - 'ly Christ-mas,

28 29 30 31 32

at home with me. *tr* When ev - 'ry-one's to - geth-er, I

33 34 35 36 37

know that you will see how won - der-ful,  
 YOUNG SCROOGE:  
 how beau - ti - ful a true Christ-mas can

38 **FAN:** 39 40 41 42

Glo - ri - a!

be. let's make a

43 44 45 46

*rit.*  
Christ - mas Day with our fam - i - ly.

mem-o - ry! Christ - mas Day with our fam - i - ly.

*rit.*

# #8. Christmas Eve at Fezziwig's

KEITH FERGUSON

cue - MR. FEZZIWIG: ...Fiddler! Let the music begin!

BRUCE GREER

Arranged by Bruce Greer

Bright and Happy ♩ = 112

The musical score is written for piano in G major and 4/4 time. It consists of three systems of music. The first system contains measures 1, 2, and 3, featuring a piano introduction with a forte dynamic. The second system contains measures 4 and 5, where the vocal line begins with the lyrics 'MR. FEZZIWIG: Christ-mas Eve at Fez - zi - wig's:'. The piano accompaniment provides harmonic support. The third system contains measures 6 and 7, with lyrics 'drink - in' ale and danc - in' jigs. No ball-room in old Lon - don'. The score concludes with a 2/4 time signature change.

8 shines this bright! 9 10 Grab your part-ner, 'round you go,

11 meet beneath the mis - tle - toe. 12 Now take your lov - er's hand and

13 hold on tight. 14 Oh,

15 Christ - mas Eve at Fez - zi - wig's 16 is here, to -

17

18

19

night!

20

21

22

23

24

25

**MRS. FEZZIWIG:**

26

*f* Christ-mas Eve at Fez - zi - wig's: roast - ed duck, two roast - ed pigs!

27

28

We have three doz - en cakes and mince - meat

29

30

pie! Af - ter you have had your fill,

31

32

take some home and spread good will, and nev - er let this sea - son

33

34

pass you by! Oh,

35

36

Christ-mas Eve at Fez-zi-wig's will sa-tis-

37

38

fy!

39 MR. & MRS. FEZZIWIG:

40

COOK:

Ev - 'ry-one is wel-come! And the Cook!

HOUSEMAID: BAKER:

The House-maid! The



41

MILKMAN:

42

And the Milk-man!

Bak-er! Dear bro-thers, take a look!

43

44

YOUNG WOMAN:

The

Fez - zi-wig's three daugh-ters! The girl from right next door!

45

46

MR. & MRS. FEZZIWIG:

boy from ov - er yon - der whose dim - ples I a-dore!

Now

47

48

ev - 'ry-one come join us on the floor!

49 CHORUS:

50

*f* Deck the halls with boughs of hol - ly, fa la la la la, la la la la.

51

52

'Tis the sea - son to be jol - ly, fa la la la la, la la la la.

53 54

Don we now our gay ap-par - el, fa la la, la la la, la la la.

*tr*

55 56

Troll the an - cient yule - tide car - ol, fa la la la la, la la la la.

57 MEN: 58

Mis - ter Fez - zi - wig, our mas - ter!

59

60 **WOMEN:**

Miss - es F., she danc - es fast - er!

61

62 **MR. FEZZIWIG:**

Fid - dler, keep the mus - ic play - ing!

63

64 **YOUNG SCROOGE:**

Long as Fez - zi - wig is pay - ing!

65

66 *Dance*

67

68 69

70 71 72

73 74 75

76 MR. & MRS. FEZZIWIG & CHORUS: 77

*f* Christ-mas Eve at Fez - zi - wig's: drink - in' ale and danc - in' jigs.

78 79

No ball - room in old Lon - don shines this

80

81

bright! Grab your part - ner, 'round you go,

82

83

meet beneath the mis - tle - toe. Now take your lov - er's hand and

84

85

hold on tight. Oh,

86

87

88

Christ - mas Eve at Fez - zi - wig's is here, to - night!

Christ-mas Eve at Fez - zi - wig's

MR. FEZZIWIG:

MRS. FEZZIWIG:

Christ-mas Eve at Fez - zi - wig's

91 CHORUS:

92

93 MR. & MRS. FEZZIWIG & CHORUS:

Christ-mas Eve at Fez - zi - wig's is here, to -

94

95

96

*ff* night!

*ff*

# #10. You Once Were

KEITH FERGUSON

BRUCE GREER

BELLE: ... it is enough that I have thought of it, and can release you. (Music begins) Arranged by Bruce Greer

Heartfelt ♩ = 80

YOUNG SCROOGE: What . . . What are you saying? BELLE: I release you. And I do so with a heart full of love . . .

1 2 3

*mp*

Musical notation for the piano introduction, measures 1-3, in G major and 4/4 time. The music begins with a piano introduction in G major (one sharp) and 4/4 time. The right hand plays chords, and the left hand plays a rhythmic accompaniment. The first measure is marked with a fermata and the dynamic *mp*. The second and third measures continue the accompaniment.

4 BELLE: 5

for the man you once were. *mf* You once were joy - ful, ——— you once were

Musical notation for measures 4-5. Measure 4 is a vocal line with lyrics "for the man you once were." and a piano accompaniment. Measure 5 is a vocal line with lyrics "You once were joy - ful, ——— you once were" and a piano accompaniment. The dynamic is *mf*. The piano accompaniment in measure 5 features a long, sustained chord in the right hand.

6 7

kind. Your dreams were no - ble ——— in heart and

*rall.*

Musical notation for measures 6-7. Measure 6 is a vocal line with lyrics "kind. Your dreams were" and a piano accompaniment. Measure 7 is a vocal line with lyrics "no - ble ——— in heart and" and a piano accompaniment. The dynamic is *rall.*. The piano accompaniment in measure 7 features a long, sustained chord in the right hand.



8 9 10

*a tempo*  
mind. Now on - ly one goal — you must ob - tain;

11 12 13

This gold - en i - dol of world - ly gain.

*rall.* *a tempo*

**YOUNG SCROOGE:**

This is the way of the world! Nothing is harder than poverty, or more frowned upon than the pursuit of wealth. How shall a man choose?

14 15 16

You once were

17 18 19

hope-ful, — you once were free. But now held cap-tive, — you can - not *rall.*

20 21 22

*a tempo* see the lone-ly pris - on — you live in - side,

23 24 25

where all af - fec - tion for me *rall.* has *a tempo* died.

**YOUNG SCROOGE:**

Have I ever, even once, sought release from you?

26 27

*f* with more movement

I know if you could al - ter past de -

Detailed description: This block contains the first system of the musical score, covering measures 26 and 27. The vocal line (treble clef) begins at measure 26 with a whole rest, followed by a quarter rest and a quarter note G4. At measure 27, the vocal line starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, C3, and D3. The right hand (treble clef) plays chords in the left hand and a melodic line in the right hand, both starting at measure 27. Dynamics include a forte (*f*) marking and the instruction "with more movement".

28 29

cis - ions you have made, — A poor girl with-out — a dow - ry has no —

Detailed description: This block contains the second system of the musical score, covering measures 28 and 29. The vocal line (treble clef) continues from measure 27 with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. At measure 28, it starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. At measure 29, it starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. The piano accompaniment (grand staff) continues with the bass line and right hand chords/melody from the previous system. Dynamics include a forte (*f*) marking and the instruction "with more movement".

30 31

— chance. — I see it all — too clear - ly — in your

3

Detailed description: This block contains the third system of the musical score, covering measures 30 and 31. The vocal line (treble clef) continues from measure 29 with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. At measure 30, it starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. At measure 31, it starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. The piano accompaniment (grand staff) continues with the bass line and right hand chords/melody from the previous system. Dynamics include a forte (*f*) marking and the instruction "with more movement". A triplet of three eighth notes is marked with a bracket and the number "3" above it.

32 33

coun-ten-ance, — dis-played. All we have is an a-gree - ment, not ro 5-

34 35 36

- mance.

37 38

*molto rit.* You once were *ff* broader tempo prom - ised, — you once were

39 40 41

mine. Now, I re - lease you, — and you'll be fine. You may have

*rit.* *a tempo*

42 43 44 45

mo-ments — of small re - gret, —

*rit.* *a tempo*

46 47 48

*mp rit.* but on - ly mo-ments, You'll soon for - get. *a tempo*

*mp rit.* *a tempo*

YOUNG SCROOGE: This is your choice, Belle. This is not on my account. I owe you nothing.

49 50 51 52

Good-bye, Eb-e - ne-zer.

53 54 55

You left me long a - go. I grieve— for who you

56 57 58 59

once were, *rit.* how I loved him so. *p*

# #13. Merry Christmas Morning

KEITH FERGUSON

PRESENT: Touch my robe! (*music begins*)

BRUCE GREER

*Arranged by Bruce Greer*

With Joy!  $\text{♩} = 70$

1 2 3 4 PRESENT: 5 6 7 8 9 10 11 12 13 14

*f* To - day is the day of sal - va-tion!

Now is the ac - cept-a-ble time

for the an - nu-al cel - e-bration of

The score is written in 6/8 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional rests and ties in the left hand. The vocal line includes lyrics and a 'PRESENT:' marking above measures 3 and 4. Dynamics include a forte (*f*) marking at the beginning of the piano part.

15 16 17 18

peace and good will, \_\_\_\_\_ sub -

19  $\text{♩} = 105$  20 21

lime! \_\_\_\_\_ It's a mer-ry Christ-mas morn-ing In a

22 23

cit - y made of snow; filled with man - y mer - ry peo - ple sharing

24 25

greet-ings as they go. Once a year, dark, gloom - y Lon - don has a



26

27

warm and wondrous glow! It's a merry Christmas morning! Eb - e -

28

29

30

ne - zer, don't cha know!

31

32

33

It's a merry Christmas morning! Smell the

34

35

fra-grance in the air? Tea and coffee, sweetly blending; blaz-ing

36

37

chim-neys, ev - 'ry-where! And the gro - cers, oh, the gro - cers! Can - died

38

39

fruits and rai - sins rare! It's a mer - ry Christ-mas morn-ing, and a

40

41

42

bless - ing meant to share! SCROOGE: Delightful! SCROOGE: Delightful!

43

44

Ev - 'ry-one is glee - ful, they hur - ry on their way. So

45

46

ea - ger and so hope - ful, for the pro - mise of this day.

47

48

Just in case they need it, I sprin - kle peace, good will! Re -

49

50

ceive the Christ - mas Spir - it; Why, it warms the bit - ter

51

52

*PRESENT takes his torch and "sprinkles" them. Colorful "magic dust" flies out from the torch.*

chill!

WOMAN 1: After you, Ma'am! WOMAN 2: Thank you! That's very kind of you! WOMAN 1: Seems a shame to quarrel on Christmas Day,

53 *subito mf* 54 55

The piano accompaniment for the first system consists of three measures. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes, starting with a *subito mf* dynamic marking. The bottom staff is in bass clef and remains mostly silent, with a few notes appearing at the end of the system.

now doesn't it? WOMAN 2: It surely does! Merry Christmas! PRESENT: (with joyful laughter) Merry Christmas, indeed! Merry Christmas to everyone!

56 57 58 59 60 CHORUS:

It's a

The piano accompaniment for the second system spans measures 56 to 60. Measures 56-59 are mostly silent in the vocal parts, with the piano accompaniment providing a rhythmic and harmonic foundation. Measure 60 is the start of the chorus, with the vocal line beginning with the lyrics "It's a". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active line in the treble.

61 PRESENT: 62

*f* Ding, dong, mer-ri-ly on high this Mer-ry Christ-mas morn - ing!  
mer - ry Christ - mas morn-ing! What a glo - ri - ous dis - play! There's a

The third system contains the vocal lines and piano accompaniment for measures 61 and 62. The vocal parts are in treble clef with a key signature of one sharp. Measure 61 is marked with a forte (*f*) dynamic. The lyrics are: "Ding, dong, mer-ri-ly on high this Mer-ry Christ-mas morn - ing! mer - ry Christ - mas morn-ing! What a glo - ri - ous dis - play! There's a". The piano accompaniment is in bass clef and provides a rhythmic accompaniment for the vocal lines.

63

64

Ding, dong, ver-i-ly the sky is bright with heav'ns' a-dorn-ing!  
 jol-ly, joy-ous feel-ing in the things we do and say. It is

65

66

67

Glo - - -  
 o-ver all too quick-ly, so em-brace it, while you may;

68 69

ri - a, Glo -

On this mer - ry Christ - mas morn-ing, On this

Piano accompaniment for measures 68-69.

70 71

ri - a, Glo -

mer - ry Christ - mas morn-ing, On this mer - ry Christ - mas morn-ing, On this

Piano accompaniment for measures 70-71.

72 73 74

ri-a, On this bless-ed Christ-mas  
mer-ry Christ-mas morn-ing, On this bless-ed Christ-mas

75 76 77

*ff* Day!  
*ff* Day!

# #16. As We Remember

KEITH FERGUSON

BOB: Tim, tell everyone what you told me on the way home - about the church service.  
(Music begins)

BRUCE GREER

Arranged by Bruce Greer

Tenderly ♩ = 110

TINY TIM: I said that I hoped the people saw me in the church, because I am a cripple, and it might be pleasant to them to remember

Musical notation for measures 1-3. The piano part is in 4/4 time, key of B-flat major. Measure 1 starts with a piano (*p*) dynamic. The melody consists of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of chords: G4-Bb4, G4-Bb4, G4-Bb4.

upon Christmas Day, who made lame beggars walk, and blind men see.

Musical notation for measures 4-6. Measure 4 continues the piano introduction. Measure 5 is the start of the vocal line for BOB, marked *mp* and *somewhat freely*. The lyrics are "As we re-mem-ber Christ-mas Day,". The piano accompaniment continues with the same melody and bass line.

Musical notation for measures 7-10. The vocal line continues with the lyrics "ev-'ry De-cem-ber let us pray and look to the Sav-ior born to - day in Beth-le -". The piano accompaniment continues with the same melody and bass line.



11 12 **PETER:** 13

hem. He touched the blind and made them see;

14 **TINY TIM:** 15 **MRS. CRATCHIT:**

He touched the lame, who walk like me. and He sets the poor and cap-tive

17 18 19 20 **CRATCHIT FAMILY:**

free by lov-ing them: *rit.* *a tempo* On

21

22

23

24

Christ-mas Day, re - mem - ber that this is a time for love. This

25

26

27

28

is a time to o - pen your heart and look a - bove. Look

29

30

31

32

un - to - gen - tle Je - sus, who came to us - meek and mild. On

33

34

35 *Bob sings cues*

36

Christ-mas Day, re - mem - ber the gift of the ho - ly child.

# #17. On Christmas Night

## MEDLEY

### The Twelve Days of Christmas

### I Saw Three Ships

### Sussex Carol

### Coventry Carol

KEITH FERGUSON

BRUCE GREER

Arranged by Bruce Greer

With gusto!

**TINY TIM:** (lifting his glass, or goblet) Merry Christmas, Mr. Scrooge!

(This causes all the family to laugh and breaks the tension. Soon, their laughter is broken by Fred's singing from another part of the stage.)

**FRED, VIRGINIA,  
& PARTY GUESTS:**

*a cappella*

**VIRGINIA:** 1 2 3

*mf*

Four call - ing birds, Three French hens, two tur - tle doves, and a

**FRED:**

*molto rit.*

par - tridge in a pair tree!

*f*

Everyone erupts into boisterous laughter. (music continues)

$\text{♩} = 100$

*mf*

*molto rit.*

*mf*

$\text{♩} = 100$

**SCROOGE:** That obnoxious laugh! Fred! **PRESENT:** Yes, come with me and see your own family's Christmas on this day.

8 9 10 11

SCROOGE: My own family! Humbug . . . I have no family. PRESENT: You most certainly do . . . more than you know.

Musical score for measures 12-16. The score is in treble and bass clefs. Measure 12 starts with a treble clef and a key signature of one sharp (F#). Measures 13-15 are in the same key signature. Measure 16 changes to a bass clef and a key signature of one flat (Bb). The tempo is marked with a quarter note equal to a dotted quarter note (♩ = ̣).

(Upon recognition of this tune, Fred speaks... FRED: Oh, yes! One of my favorites...gentlemen, shall we?

Musical score for measures 17-22. The score is in treble and bass clefs. The key signature is one flat (Bb). The bass line is mostly silent, with some notes in measures 18, 19, 20, 21, and 22.

I saw three ships come sail-ing in on Christ-mas day, on Christ-mas day; I

Musical score for measures 23-27. The score is in treble and bass clefs. The key signature is one flat (Bb). Measure 23 is marked with *mf* and **MEN:**. The bass line has notes in measures 24, 25, 26, and 27.

saw three ships come sail-ing in on Christ-mas day in the morn - ing. ——— And FRED:

Musical score for measures 28-32. The score is in treble and bass clefs. The key signature is one flat (Bb). The bass line has notes in measures 28, 29, 30, 31, and 32. The score ends with a double bar line.

what was in those ships all three, on Christ-mas day, on Christ-mas day? And MEN:

Musical score for the first system, measures 33-36. It consists of three staves: a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics: "what was in those ships all three, on Christ-mas day, on Christ-mas day? And MEN:". The piano accompaniment features a steady bass line in the left hand and a more active melody in the right hand.

what was in those ships all three, on Christ-mas day in the morn - ing? — The

Musical score for the second system, measures 37-41. It consists of three staves: a vocal line in bass clef and a piano accompaniment in grand staff. The key signature has one flat. The vocal line contains the lyrics: "what was in those ships all three, on Christ-mas day in the morn - ing? — The". The piano accompaniment continues with a similar texture to the first system.

vir - ginMar-y and Christ were there, on Christ-mas day, on Christ-mas day; The

Musical score for the third system, measures 42-45. It consists of three staves: a vocal line in bass clef and a piano accompaniment in grand staff. The key signature has one flat. The vocal line contains the lyrics: "vir - ginMar-y and Christ were there, on Christ-mas day, on Christ-mas day; The". The piano accompaniment features a dynamic marking of *f* (forte) at the beginning of the system.

vir - ginMar-y and Christ were there, on Christ-mas day in the morn - ing. —

Musical score for the fourth system, measures 46-49. It consists of three staves: a vocal line in bass clef and a piano accompaniment in grand staff. The key signature has one flat. The vocal line contains the lyrics: "vir - ginMar-y and Christ were there, on Christ-mas day in the morn - ing. —". The piano accompaniment concludes the piece with a final chord.

Ladies applaud and make affirming comments. Virginia playfully begins silencing them and speaks...

50 51 52 53 54 55

**VIRGINIA: Ladies...step up!**

56 57 58 59 60

**WOMEN:**

We must not allow ourselves to be outdone with such reveling by the gentlemen.

On

61 62 63 64

Christ-mas night all chris - tians sing to hear the news— the an - gels bring. On

65 66 67 68

Christ - mas night all chris - tians sing to hear the news— the an - gels bring.

69 70 71 72

News of great joy, — news of — great mirth, — news of our

73 74 75 76

mer - ci - ful — King's birth. Then why should men on

**FRED:**

77 78 79 80

earth — be sad, since our Re-deem - er made us glad? Then why should men on

**VIRGINIA:**

81 82 83 84

earth be sad, since our Re-deem - er made us glad? When from our

Detailed description: This block contains the first system of music, measures 81 through 84. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line has lyrics: "earth be sad, since our Re-deem - er made us glad? When from our". The piano accompaniment consists of chords and moving lines in both hands.

Detailed description: This block shows the piano accompaniment for measures 81-84. The right hand plays chords and moving lines, while the left hand plays a steady bass line with some chordal support.

85 86 87 88

When from our sin— He set— us free, to gain our lib - er -  
 sin— He set— us free, all for to gain our lib - er -

Detailed description: This block contains the second system of music, measures 85 through 88. The vocal line continues with lyrics: "When from our sin— He set— us free, to gain our lib - er -" and "sin— He set— us free, all for to gain our lib - er -". The piano accompaniment continues with chords and moving lines.

Detailed description: This block shows the piano accompaniment for measures 85-88. The right hand features more complex chordal textures and moving lines, while the left hand maintains a steady bass line.



FRED, VIRGINIA,  
& PARTY GUESTS:

89 90 91 92

ty?  
ty?

All *ff* out of dark - ness we — have light, which

Detailed description: This block contains the first system of musical notation, measures 89 through 92. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). Measure 89 shows a vocal note with a question mark above it. Measure 90 has a vocal rest and a piano accompaniment with a fermata. Measure 91 begins with a vocal line and a piano accompaniment marked *ff*. Measure 92 continues the vocal line and piano accompaniment.

*ff*

Detailed description: This block shows the piano accompaniment for measures 89 through 92. The right hand has a melodic line with eighth notes, and the left hand has a bass line with dotted quarter notes. A *ff* dynamic marking is present in measure 91.

93 94 95 96

made the an - gels sing this night. All out of dark - ness we — have light, which

Detailed description: This block contains the second system of musical notation, measures 93 through 96. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). Measure 93 continues the vocal line. Measure 94 has a vocal line and piano accompaniment. Measure 95 begins with a vocal line and piano accompaniment. Measure 96 continues the vocal line and piano accompaniment.

Detailed description: This block shows the piano accompaniment for measures 93 through 96. The right hand has a melodic line with eighth notes, and the left hand has a bass line with dotted quarter notes.

97 98 99 100

made the an - gels sing this night: "Glo - ry to God — and peace — to

101 102 103 104 105

men, — now and for ev - er - more, — a - men!" *mf*

FRED: My dear Virginia, it would give me great honor if you would sing a little something for us all!

VIRGINIA: (*humbly hesitant*) Oh, Fred...really?

106 107 108 109 110 111

**FRED: You must!** ( the other guests join in agreement. Virginia retrieves her harp while Fred turns a chair down stage and holds for her. She sits and begins to sing and play.

**VIRGINIA:**

112 113 114 115 116 117

*mp* *mp*  
Lul-lay, thou

118 119 120 121 122 123

lit - tle tin - y child, bye, bye, lul - ly, lul - lay.

124 125 126 127 128 129

Lul - lay, thou lit - tle tin - y child. Bye, bye, lul -

130 131 132 133 134 135

ly, lul - lay. Then woe is me, poor child, for

136 137 138 139 140 141

thee, and ev - er mourn and say; for thy part -

142 143 144 145 146 147 148

ing, neither say nor sing, bye, bye, lul - ly, lul - lay. *rit.* *p*

# #20. Better Off Dead

KEITH FERGUSON

GRAVEDIGGER: It's a judgment on him, that's what it is.  
(Music begins)

BRUCE GREER

Arranged by Bruce Greer

Sadistically ♩ = 110

CHARWOMAN: If you ask me . . . he's better off . . . and so are we!

CHARWOMAN: *mf* There are

*mf* *rit.*

1 2

3 FREELY, recitative like

those who lead such sad lives— Filled with mis-'ry, pain and woe; And there's

4

FREELY, recitative like

5

those who lead such bad lives, — Spreading mis - 'ry as they go. For the

6

7 form-er, at the fun-'ral, we feel heart-ache, pain and grief. But the lat-ter's *ten.* an-oth-er

8 // 9

vocal cue

*begin new tempo here!*  
♩ = 110

10 *ten.* mat-ter; — On-ly *>* *>* gid-dy, sweet re-lief! — Bet-ter off

11 ♩ = 110

12

*a tempo*

13 *f* dead, Bet-ter off gone Bet-ter off done And mov-in' on! — Bet-ter off

14

*f*

15 stiff, Bet-ter off cold, Bet-ter off dead And grow-in' mold. — There

16

17 ain't too man - y peo - ple a - bout whom this is said; In a

19 class all by him - self Bet-ter off 20 dead!

21 **JOE:** 22 There are those who love their brother; And as

23 **LAUNDRESS:** 24 well, their fel-low man. And there's those who'd rob their moth-er, Tak-ing

GRAVEDIGGER:

25 an - y-thing they can. For the 26 form - er, we buy flow - ers, pay a

Musical score for the Gravedigger character, measures 25-26. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. Measure 25 features a vocal line with eighth notes and a piano accompaniment of chords. Measure 26 continues the vocal line with eighth notes and a piano accompaniment that includes a five-measure arpeggiated figure in the right hand.

CHARWOMAN:

27 vis-it to the grave. But the 28 lat - ter's an-oth-er mat - ter; 29 Just "Good

Musical score for the Charwoman character, measures 27-29. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment consists of two staves. Measure 27 has a vocal line with eighth notes and piano accompaniment. Measure 28 features a vocal line with a long note and piano accompaniment with a five-measure arpeggiated figure. Measure 29 continues the vocal line with eighth notes and piano accompaniment.

30 Rid-dance!" as we wave! 31 ALL: unis. Bet-ter off

Musical score for the 'ALL' section, measures 30-31. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment consists of two staves. Measure 30 has a vocal line with eighth notes and piano accompaniment. Measure 31 features a vocal line with a long note and piano accompaniment. The section ends with a double bar line.

32 dead, Bet-ter off gone Bet-ter off 33 done And mov-in' on! Bet-ter off

Musical score for the 'ALL' section, measures 32-33. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment consists of two staves. Measure 32 has a vocal line with eighth notes and piano accompaniment. Measure 33 continues the vocal line with eighth notes and piano accompaniment.



CHARWOMAN:

34 35

stiff, Bet-ter off cold, Bet-ter off dead And grow-in' mold. — I

36 37

hope he finds a hard place To lay his ug - ly head. Play - ing

38 39

foot - sies with the worms! Bet-ter off dead!

CHARWOMAN: Open that bundle, old Joe, and let me know the value of it. OLD JOE: I want to see the Gravedigger's first - he was the last one to

Musical score for measures 40-43. The score is written for piano in G major (one sharp) and 2/4 time. Measure 40 features a continuous eighth-note accompaniment in the right hand. Measure 41 has a whole rest in the right hand and a single eighth note in the left hand. Measure 42 has a whole rest in the right hand and a quarter note in the left hand. Measure 43 has a whole rest in the right hand and a quarter note in the left hand.

see the old man. GRAVEDIGGER: It's not much. These two had robbed him blind by the time he got to me. Some seals, a pencil case, buttons off his

Musical score for measures 44-47. The score is written for piano in G major (one sharp) and 2/4 time. Measures 44 and 45 feature a continuous eighth-note accompaniment in the right hand. Measure 46 has a whole rest in the right hand and a quarter note in the left hand. Measure 47 has a whole rest in the right hand and a quarter note in the left hand.

sleeve, and this beautiful broach. OLD JOE: It's not very valuable, I'm afraid. GRAVEDIGGER: How much? OLD JOE: Ten and six and not a sixpence

Musical score for measures 48-51. The score is written for piano in G major (one sharp) and 2/4 time. Measures 48 and 49 feature a continuous eighth-note accompaniment in the right hand. Measure 50 has a whole rest in the right hand and a quarter note in the left hand. Measure 51 has a whole rest in the right hand and a quarter note in the left hand.

more! GRAVEDIGGER: You're in a stingy mood today! OLD JOE: Just be quiet. You robbed his grave, and now you're robbing me! Who's next?

Musical score for measures 52-55. The score is written for piano in G major (one sharp) and 2/4 time. Measure 52 has a whole rest in the right hand and a quarter note in the left hand. Measure 53 features a continuous eighth-note accompaniment in the right hand and a quarter note in the left hand with a trill (tr) above it. Measure 54 has a whole rest in the right hand and a quarter note in the left hand. Measure 55 features a continuous eighth-note accompaniment in the right hand and a quarter note in the left hand.

LAUNDRESS: Me! I've got sheets, towels, silver spoons, silver sugar-tongs, and look! Boots! GRAVEDIGGER: Off his own feet?

Musical score for measures 56-58. The score is written for piano in G major (one sharp) and 2/4 time. Measure 56 has a whole rest in the right hand and a quarter note in the left hand. Measure 57 features a continuous eighth-note accompaniment in the right hand and a quarter note in the left hand. Measure 58 has a whole rest in the right hand and a quarter note in the left hand.

LAUNDRESS: Who else's? How much, Joe? OLD JOE: I always give too much to the ladies . . . Two pounds! LAUNDRESS: Is that all?!

Musical score for measures 59-61. The score is in G minor (one flat) and 2/4 time. Measure 59 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes. Measure 60 continues the accompaniment. Measure 61 shows a melodic phrase in the treble and a sustained bass note.

OLD JOE: That's your account, take it or leave it. CHARWOMAN: Now my bundle, Joe! JOE: What do you call this? Bed curtains!

Musical score for measures 62-64. Measure 62 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 63 continues the accompaniment. Measure 64 features a melodic phrase in the treble and a sustained bass note.

You don't mean to say you took 'em down, rings and all, with him lying there? CHARWOMAN: Yes, I do! And why not? Now, look here!

Musical score for measures 65-68. Measure 65 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 66 continues the accompaniment. Measure 67 features a melodic phrase in the treble and a sustained bass note. Measure 68 continues the accompaniment.

His shirt! It's the best he had, and I took it right off him. They were about to waste it by buryin' him in it! JOE: I'm losing my own shirt here tonight.

Musical score for measures 69-71. Measure 69 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 70 continues the accompaniment. Measure 71 features a melodic phrase in the treble and a sustained bass note.

You were born to make your fortune, and you'll certainly do it! Three pounds! CHARWOMAN: This is the end of it, you see!

Musical score for measures 72-74. Measure 72 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 73 continues the accompaniment. Measure 74 features a melodic phrase in the treble and a sustained bass note.

He frightened every one away from him when he was alive, to profit us when he was dead! *They all laugh.*

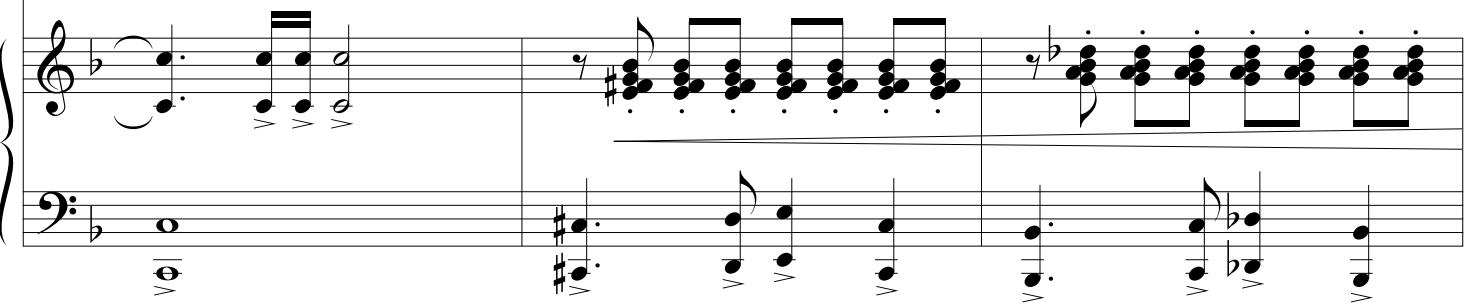
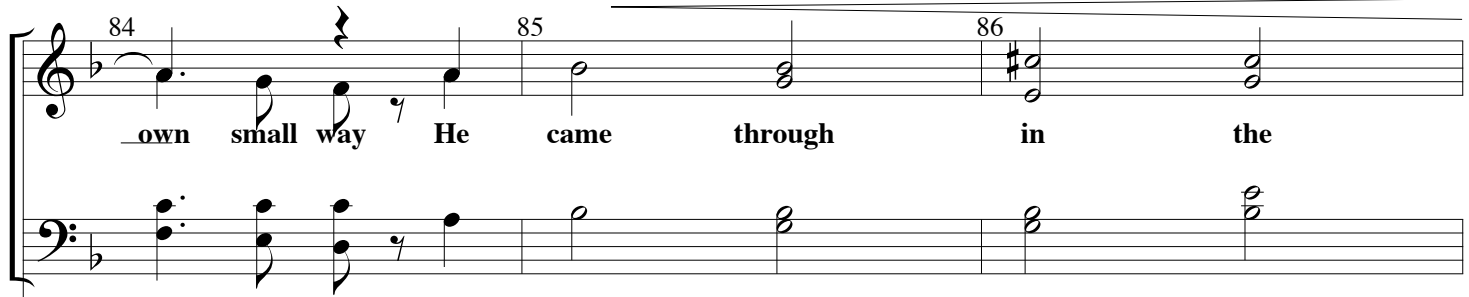
Musical score for measures 75-77. The score is written for piano in a key signature of one flat (B-flat). Measure 75 features a complex chordal texture in the right hand with eighth notes and a bass line with eighth notes. Measure 76 continues with similar textures. Measure 77 shows a more active bass line with eighth notes and a right hand with chords and eighth notes.

Musical score for measures 78-80. Measure 78: **CHARWOMAN:** (treble clef) and **LAUNDRESS:** (bass clef) enter with a rest. Measure 79: **LAUNDRESS:** sings "I nev - er thought he'd ev - er be a friend". **GRAVEDIGGER:** (bass clef) and **JOE:** (bass clef) enter with a rest. Measure 80: **CHARWOMAN:** sings "But I". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 81-83. Measure 81: **LAUNDRESS:** sings "have to say,". Measure 82: **JOE:** sings "But I have to say,". Measure 83: **CHARWOMAN:** sings "in his own small way" and **LAUNDRESS:** sings "in his". The piano accompaniment continues with chords and a bass line.

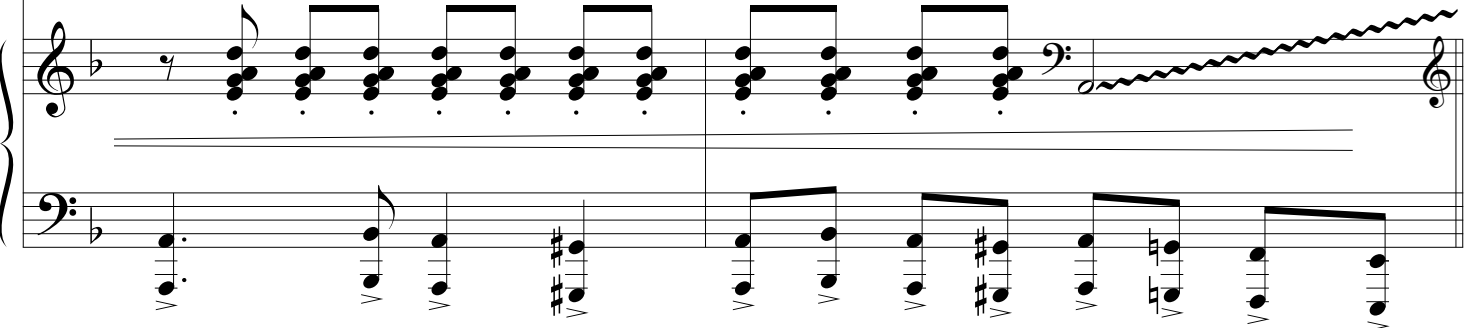
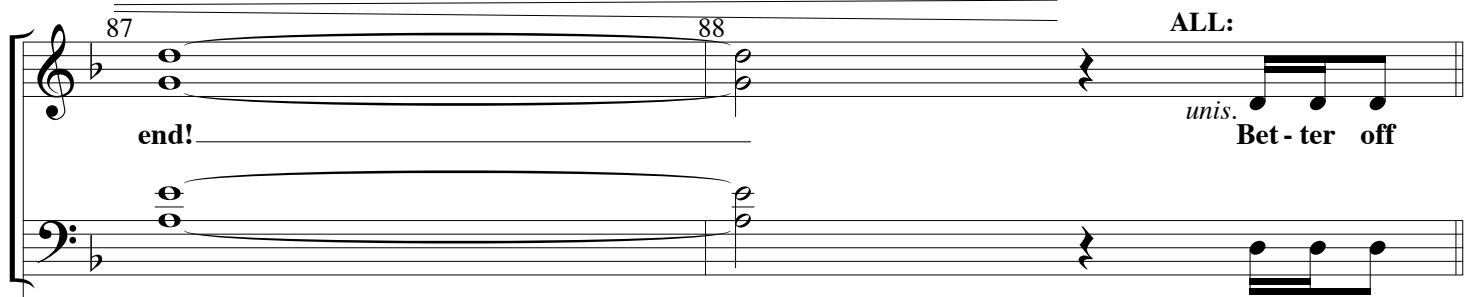
84 85 86

own small way He came through in the

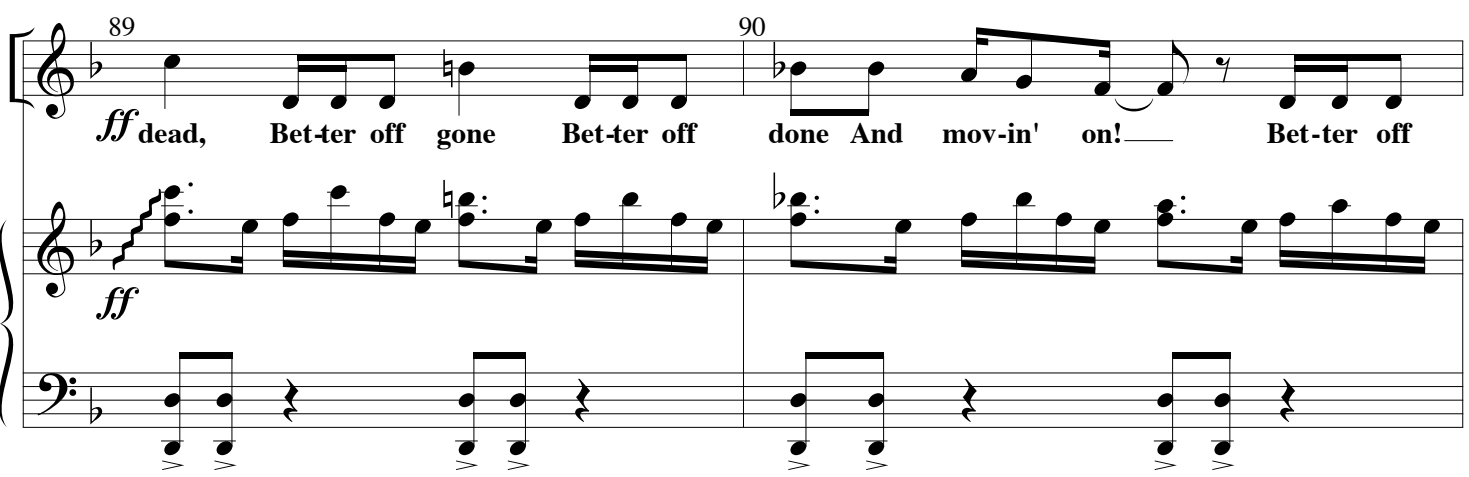


87 88 ALL: *unis.* Bet-ter off

end!



89 90 *ff* dead, Bet-ter off gone Bet-ter off done And mov-in' on! — Bet-ter off



91 92 CHARWOMAN:

stiff, Bet-ter off cold, Bet-ter off dead And grow-in' mold. — I

(8vb)

93 CHARWOMAN: 94

find it kind of fun-ny Where his cru - el ways have led, I sure

95 ALL: 96

like him more this way: Bet-ter off dead! Bet-ter off dead! Bet-ter off dead!

dead! Bet-ter off

*decresc.*

97 98

Score for measures 97-98. The vocal line (top staff) has lyrics: "Bet-ter off dead! Bet-ter off dead!". The piano accompaniment (bottom two staves) includes the lyrics "dead!" and "Bet-ter off".

99 100

Score for measures 99-100. The vocal line (top staff) has lyrics: "Bet-ter off dead! Bet-ter off dead!". The piano accompaniment (bottom two staves) includes the lyrics "dead!" and "Bet-ter off".

101 102

Score for measures 101-102. The vocal line (top staff) has lyrics: "Bet-ter off dead!". The piano accompaniment (bottom two staves) includes the lyrics "dead!". Dynamic markings *ff* are present in both the vocal and piano parts.

# #24. On My Knees

KEITH FERGUSON

BRUCE GREER

SCROOGE: Oh, God in heaven be praised! (*music begins*)

*Arranged by Bruce Greer*

Heartfelt ♩ = 85

1 *mp* 2 SCROOGE: 3  
On my knees, O

4 5 6  
God, my heart is bro-ken; I've seen the e - vil dark-ness of my soul.

7 8 9  
On my knees, I've heard the truth You've spoken; for-



10 3 11 12

give my sin-ful ways — and make me whole. On my

13 14 3

*mf* knees, re - pent - ing, — let me nev - er re -

15 16 17

turn a-gain — to self-ish-ness and pride. On my

18 19 3

knees, I pro - mise — to en - deav - or to

20 21 22

let the Christ - mas Spir - it live in - side!

23 24 3

Heav - en — and the Christ - mas Time — be — praised! — No

25 26 27

long-er dead, — my spir-it has been raised!

28 29 30

*molto rit.* On my *f* *a tempo* knees, My

*(8va)* *molto rit.* *f* *a tempo*

31 32

new life — is be-gin-ning! And I will make a-mends — for all my

33

34

35

past. On my knees, Dear

36

37

38

me, I can't stop grin-ning! For I believe this joy will al-ways last!

39

40

41

Joy un-speak-a-ble and full of glo-ry!

42

43

Love has come and changed my whole life sto - ry! Let the

44

45

46

ho - ly light of Christ - mas shine for all to see *molto rit.*

47

48

49

50

51

There's a brand new *ff* me!

# A Christmas Carol

## Singer Audition Materials

<b>Role</b>	<b>Audition Song</b>	<b>Measures</b>	<b>Video minute mark</b>
Ensemble	#2 Sing a Christmas Carol	mm 26-37	5:11
Quartet	#2 Sing a Christmas Carol	mm 37-43	5:41
Fred	#3 God Bless Christmas	mm 18-53	15:30
Children	#3 God Bless Christmas	mm 124-136	18:08
Marley	#4 This Chain	mm 17-49	24:17
Fan	#6 A Family Christmas	mm 26-46	33:38
Young Scrooge	#6 A Family Christmas	mm 35-46	33:50
Mr. Fezziwig	#8 Christmas Eve at Fezziwig's	mm 5-17	36:22
Mrs. Fezziwig	#8 Christmas Eve at Fezziwig's	mm 25-37	37:05
Belle	#10 You Once Were	Entire Song	43:10
Christmas Present	#13 Merry Christmas Morning	mm 1-51	50:53
Bob Cratchit	#16 As We Remember	Entire Song	59:50
Peter	#16 As We Remember	Entire Song	59:50
Tiny Tim	#16 As We Remember	Entire Song	59:50
Mrs. Cratchit	#16 As We Remember	Entire Song	59:50
Fred	#17 On Christmas Night	Entire Song	1:04:11
Virginia	#17 On Christmas Night	Entire Song	1:04:11
Party Guests	#17 On Christmas Night	Entire Song	1:04:11
Charwoman	#20 Better Off Dead	mm1-39	1:16:11
Freely	#20 Better Off Dead	mm1-39	1:16:11
Joe	#20 Better Off Dead	mm1-39	1:16:11
Laundress	#20 Better Off Dead	mm1-39	1:16:11
Gravedigger	#20 Better Off Dead	mm1-39	1:16:11
Ebenezer Scrooge	#24 On My Knees	Entire Song	1:30:13



Keith Ferguson, Bruce Greer  
A Christmas Carol  
A New Musical (Original Cast  
Recording)  
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Book & Lyrics by  
KEITH FERGUSON

Music by  
BRUCE GREER