

Chris Brown

# SCROOGE'S CHRISTMAS

### **Note for conductor**

This piece is a musical representation of scenes from Charles Dickens' "A Christmas Carol."

It starts with the ringing of church bells, and the frantic business of getting ready for Christmas (letters A, D), contrasting this with the curmudgeonly antics of Ebenezer Scrooge, the originator of the phrase "Bah! Humbug!", whose theme first appears at letter B.

It continues with Scrooge going home, seeing the door knocker change shape (bar 100), being visited first by the ghost of Jacob Marley (bar 118), and then by the Ghost of Christmas Past. This latter takes Scrooge back in time to see his former self as a lonely schoolboy (letter G), and then in happier times as an apprentice with the wonderfully-named Mr Fezziwig.

The latter scene (letter H) features the Sir Roger de Coverly dance, and I've used a version of the tune of the same name to accelerate to the coda section of the piece, which jumps right to the end of the story, when Scrooge sees the error of his ways.

I had to omit many other scenes of Christmas Past, Present and Future: the piece would have been far too long!

### **Performance issues**

There are two ways of performing this piece.

#### **1. With narration**

This would probably make more sense for the audience, as the "scenes" are explained by the text. If you decide to do this, you will be able to direct the narrator: the text of the narration is given above the top stave of the score, and the narrator has the text given as a separate "instrumental" part. Players' parts are marked with a pause sign above an asterisk (see bar 10, for example) whenever the narrator comes in, and so you should instruct them not to play until you direct them to do so, after each short piece of narration. (The players' parts do not show the text.)

#### **2. Without narration**

If you choose this option, just ask the players to ignore the asterisks, and play the pauses as you direct.

In either case, members of the band are invited to chip in with the phrase "Bah! Humbug!" whenever it occurs: it's marked in the parts. You can even get the audience to join in, if they are in the mood! You would probably have to rehearse from letter B a couple of times, and possibly even have a couple of band members ready to indicate to the audience when the "humbugs" come in.

Finally, at bar 112 there is an opportunity for the band to use its ingenuity in adding to the "crescendo" bell effect by whatever means come to hand: jingling keys, ringing any old handbells that are lying about, etc!

# Scrooge's Christmas

Chris Brown

*It's Christmas! Bells  
are ringing, people singing...*

*It's that time of year when  
everyone is running about madly,  
shopping for presents and food*

$\text{♩} = 54$

The musical score is arranged for a large ensemble of instruments. The instruments listed on the left are: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, Drum Kit, Cymbals, Tubular Bells, and Glockenspiel. The score is written in 2/4 time with a tempo of quarter note = 54. The key signature has one flat (B♭). The music is divided into four measures. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and articulation marks. The percussion parts (Drum Kit, Cymbals, Tubular Bells, and Glockenspiel) are marked with *f* and *p* dynamics. The brass parts (Sopranos, Solos, Repianos, 2nds, 3rds, Flugel, Horns, Baritones, Trombones, Euphonium, and Basses) are marked with *f*, *p*, and *ff* dynamics. The Timpani part is marked with *f*, *p*, and *ff* dynamics. The score concludes with a double bar line and repeat signs.

$\text{♩} = 128$   
**A**

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

$\text{♩} = 128$   
**A**

Dr.

Cym.

Tub. B.

Glock.

Musical score for a brass and woodwind ensemble, measures 11-18. The score includes parts for Soprano, Solo, and Repetition Cornets; Flugelhorn; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone Saxophones; 1st, 2nd, and Bass Trombones; Euphonium; Eb and Bb Basses; Timpani; Drums; Cymbals; Tubas; and Glockenspiel. Dynamics range from *mp* to *f*.

It's a busy time, but everyone is happy:  
everyone, that is, apart from one man,  
old "Bah Humbug" himself:  
EBENEZER SCROOGE

19

Sop. Cor. *mf* *f* *mf* *f* *ff*

Solo Cor. *mf* *f* *mp* *mf* *ff*

Rep. Cor. *mf* *f* *mp* *mf* *ff*

2nd Cor. *mp* *mp* *f* *ff*

3rd Cor. *mp* *mp* *f* *ff*

Flug. *mp* *mf* *f* *f* *ff*

Solo Hn. *mp* *mp* *f* *f* *ff*

1st Hn. *mp* *mp* *f* *f* *ff*

2nd Hn. *mp* *mp* *f* *f* *ff*

1st Bar. *mp* *mp* *mp* *ff*

2nd Bar. *mp* *mp* *f* *mp* *ff*

1st Tbn. *mf* *f* *mp*

2nd Tbn. *mp* *f* *mp*

B. Tbn. *mp* *f* *mp*

Euph. *mp* *mp* *mf* *ff*

Eb Bass *mp* *mp* *f* *mf*

Bb Bass *mp* *mp* *f* *mf*

Timp.

Dr. *f* *mf* *f* *mf* *ff*

Cym.

Tub. B.

Glock. *f* *f* *f*

rall.

SCROOGETHEME

(Shouted)

Sop. Cor. *mf* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah! Hum- bug!

Solo Cor. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* Bah! Hum- bug!

Rep. Cor. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah! Hum- bug!

2nd Cor. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah! Hum- bug!

3rd Cor. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah! Hum- bug!

Flug. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah! Hum- bug!

Solo Hn. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* Bah! Hum- bug!

1st Hn. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* Bah! Hum- bug!

2nd Hn. *mf* *f* Hum- bug! Hum- bug! *mf* *ff* Bah! Hum- bug!

1st Bar. *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

2nd Bar. *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

1st Tbn. *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

2nd Tbn. *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

B. Tbn. *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

Euph. *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

E♭ Bass *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

B♭ Bass *mf* *f* *mf* *f* *mf* *ff* Bah! Hum- bug!

Timp. *p* Bah! Hum- bug!

Dr. *p* *f* *p < f* *p < mf* *ff* *p < ff* Bah! Hum- bug!

Cym. *p* *f* *p < f* *p < f* *p < ff* Bah! Hum- bug!

Tub. B. Bah! Hum- bug!

Glock. Bah! Hum- bug!

rall2.

SUS CYM

"Oh, but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!..."

41 **C**

Sop. Cor. *mf* *f* *mf* *mf* *ff*

Solo Cor. *mf* *f* *mf* *mf* *ff*

Rep. Cor. *f* *mf* *mf* *ff*

2nd Cor. *f* *mf* *ff*

3rd Cor. *f* *mf* *ff*

Flug. *f* *mf* *ff*

Solo Hn. *f* *mf* *ff*

1st Hn. *f* *mf* *ff*

2nd Hn. *f* *mf* *ff*

1st Bar. *mf* *f* *mf* *ff*

2nd Bar. *mf* *f* *mf* *ff*

1st Tbn. *mf* *f* *mf* *ff*

2nd Tbn. *mf* *f* *mf* *ff*

B. Tbn. *mf* *f* *mf* *ff*

Euph. *mf* *f* *mf* *ff*

Eb Bass *mf* *f* *mf* *ff*

Bb Bass *mf* *f* *mf* *ff*

Timp. *mf* *f* *mf* *ff*

Dr. *f* *mf* *p* *mf* *p* *mf* *ff*

Cym. *p* *f* *p*

Tub. B.

Glock. *mf*

And while the rest of the world continued  
busily shopping and scurrying around...

6

52

(Shouted)

Sop. Cor. *mf* *ff* Bah! Hum-bug!

Solo Cor. *solo mp* *tutti mf* *ff* Bah! Hum-bug!

Rep. Cor. *mf* *ff* Bah! Hum-bug!

2nd Cor. *mf* *ff* Bah! Hum-bug!

3rd Cor. *mf* *ff* Bah! Hum-bug!

Flug. *mf* *ff* Bah! Hum-bug!

Solo Hn. *mf* *ff* Bah! Hum-bug!

1st Hn. *mf* *ff* Bah! Hum-bug!

2nd Hn. *mf* *ff* Bah! Hum-bug!

1st Bar. *mf* *ff* Bah! Hum-bug!

2nd Bar. *mf* *ff* Bah! Hum-bug!

1st Tbn. *mf* *ff* Bah! Hum-bug!

2nd Tbn. *mf* *ff* Bah! Hum-bug!

B. Tbn. *mf* *ff* Bah! Hum-bug!

Euph. *solo mp* *tutti mf* *ff* Bah! Hum-bug!

E♭ Bass *solo mp* *tutti mf* *ff* Bah! Hum-bug!

B♭ Bass *mf* *ff* Bah! Hum-bug!

Timp. Bah! Hum-bug!

Dr. *mf* *ff* *p* *ff* Bah! Hum-bug!

Cym. *p* *ff* Bah! Hum-bug!

Tub. B. Bah! Hum-bug!

Glock. *mf* Bah! Hum-bug!



64 **D** ♩ = 128

Sop. Cor. *mf*

Solo Cor. *mp* *mf*

Rep. Cor. *mp* *mf*

2nd Cor. *mf* *f* *mp*

3rd Cor. *mf* *f* *mp*

Flug. *mp* *mp* *mp*

Solo Hn. *mp* *mp* *mp*

1st Hn. *mp* *mp* *mp*

2nd Hn. *mp* *mp* *mp*

1st Bar. *mp* *mf* *f* *mp*

2nd Bar. *mp* *mf* *f* *mp*

1st Tbn. *mp* *mf* *f*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* *mf* *f* *mp*

E♭ Bass *mp* *mp* *mp*

B♭ Bass *mp* *mp* *mp*

Timp.

**D** ♩ = 128

Dr. *mp*

Cym.

Tub. B.

Glock.

A young carol singer serenaded  
Scrooge with his song...

Only to be rewarded  
with a blow of the  
ruler....

73

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cor. (Soprano Cor Anglais)
- Solo Cor. (Solo Cor Anglais)
- Rep. Cor. (Repetitive Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- 3rd Cor. (3rd Cor Anglais)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Eb Bass (E-flat Bass)
- Bb Bass (B-flat Bass)
- Timp. (Timpani)
- Dr. (Drum)
- Cym. (Cymbal)
- Tub. B. (Tuba)
- Glock. (Glockenspiel)

The score includes dynamic markings such as *f*, *mf*, *mp*, and *ff*. A solo section for the Solo Cor Anglais is marked with a box containing the text "URCHIN SINGS". The score concludes with repeat signs and first/second endings for several parts.

And so while the rest of the world  
got on with its busy Xmas, Scrooge  
made his way home

**E**

84 *rit.*  $\text{♩} = 104$  Flutter (Shouted)

Sop. Cor. *mf* tutti Hum- bug! Hum- bug! *mf* *f* *ff* Bah!

Solo Cor. *mf* *mf* *f* *mf* *f* *mf* *ff* Flutter Bah!

Rep. Cor. *ff* *mf* *f* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah!

2nd Cor. *ff* *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah!

3rd Cor. *ff* *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah!

Flug. *ff* *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah!

Solo Hn. *ff* *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah!

1st Hn. *ff* *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah!

2nd Hn. *ff* *mf* *f* Hum- bug! Hum- bug! *mf* *ff* *f* *ff* Bah!

1st Bar. *ff* *mf* *mf* *f* *mf* *f* *ff* Bah!

2nd Bar. *ff* *mf* *mf* *f* *mf* *f* *ff* Bah! (Shouted)

1st Tbn. *ff* *mf* *mf* *f* *mf* *f* *ff* Bah!

2nd Tbn. *ff* *mf* *mf* *f* *mf* *f* *ff* Bah!

B. Tbn. *ff* *mf* *mf* *f* *mf* *f* *ff* Bah!

Euph. *ff* *mf* *mf* *f* *mf* *f* *ff* Bah!

E♭ Bass *ff* *mf* *mf* *f* *mf* *f* *ff* Bah!

B♭ Bass *ff* *mf* *mf* *f* *mf* *f* *ff* Bah!

Timp. *p* *mf* *f* *mf* *f* Bah!

*rit.* **E**

Dr. *ff* *p* *mf* *f* *p* *mf* *f* *p* *mf* *ff* *p* *ff* Bah!

Cym. *ff* *p* *mf* *p* *f* *p* *ff* Bah!

Tub. B. Bah!

Glock. Bah!

As Scrooge opened the door, the knocker changed from its normal shape into the face of his dead partner, Jacob Marley

A disused bell began to swing and ring, and so did every bell in the house.

The ghost of Jacob Marley appeared

98  $\text{♩} = 60$   $\text{♩} = 96$

Sop. Cor. Hum- bug! Flutter Flutter

Solo Cor. Hum- bug! *p* *ff* Flutter Flutter

Rep. Cor. Hum- bug! *p* *ff* Flutter Flutter

2nd Cor. Hum- bug! *p* *ff* Flutter Flutter

3rd Cor. Hum- bug! *p* *ff* Flutter Flutter

Flug. Hum- bug! *p* *ff* Flutter Flutter

Solo Hn. Hum- bug! *p* *ff* Flutter Flutter

1st Hn. Hum- bug! *p* *ff* Flutter Flutter

2nd Hn. Hum- bug! *p* *ff*

1st Bar. Hum- bug! *p* legato *ff* *p* Flutter Flutter

2nd Bar. Hum- bug! *p* legato *ff* *p* Flutter Flutter

1st Tbn. Hum- bug! *p* *ff* Flutter Flutter

2nd Tbn. Hum- bug! *p* *ff*

B. Tbn. Hum- bug! *p* legato *ff* *p* *ff* *p*

Euph. Hum- bug! *p* *ff* *p* *ff* *p*

E♭ Bass Hum- bug! *p* legato *ff* *p* *ff* *p*

B♭ Bass Hum- bug! *p* legato *ff* *p* *ff* *p*

Timp. Hum- bug!  $\text{♩} = 60$   $\text{♩} = 96$

Dr. Hum- bug! *p* *ff*

Cym. Hum- bug!

Tub. B. Hum- bug! *p* *ff*

Glock. Hum- bug! *p* Glockenspiel *ff*

"You will be haunted," said the Ghost,  
"by Three Spirits. Expect the first  
to-morrow, when the bell tolls One."

118  $\text{♩} = 60$

Sop. Cor.  $\text{♩} = 60$

Solo Cor.  $1-1/3$   
 $p \text{ } \text{mf} \text{ } p \text{ } p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

Rep. Cor.

2nd Cor.  $0-2/3$   
 $p \text{ } \text{mf} \text{ } p \text{ } p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

3rd Cor.  $0-1/3$   
 $p \text{ } \text{mf} \text{ } p \text{ } p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

Flug.  $0-1/2$   
 $p \text{ } \text{mf} \text{ } p \text{ } p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

Solo Hn.  $0-1/2$   
 $p \text{ } \text{mf} \text{ } p \text{ } p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

1st Hn.  $1-1/3$   
 $p \text{ } \text{mf} \text{ } p \text{ } p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

2nd Hn.  $0-2/3$   
 $p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

1st Bar.  $0-1/2$   
 $p \text{ } \text{mf} \text{ } p \text{ } \text{f}$

2nd Bar.

1st Tbn.  $\text{mf} \text{ } \text{f}$

2nd Tbn.  $\text{mf} \text{ } \text{f}$

B. Tbn.  $\text{mf} \text{ } \text{f}$

Euph.  $p \text{ } \text{mf} \text{ } p \text{ } \text{mf} \text{ } \text{f}$

E♭ Bass  $p \text{ } \text{mf} \text{ } p \text{ } \text{mf} \text{ } \text{f}$

B♭ Bass  $p \text{ } \text{mf} \text{ } p \text{ } \text{mf} \text{ } \text{f}$

Timp.  $\text{f}$

Dr.  $\text{♩} = 60$

Cym.

Tub. B.  $\text{mf}$

Glock.  $p \text{ } \text{mf} \text{ } p \text{ } \text{mf}$

The clock struck one and another ghost appeared:

The Ghost took Scrooge, to a long, bare, melancholy schoolroom. At one of the desks, a lonely boy was reading near a feeble fire.

137

"I am the ghost of Christmas Past"

**G** = 112

Sop. Cor. *p*

Solo Cor. *p* Cue flugel *mp* *mf* Cue horn

Rep. Cor. *p* *mp* Cue horn

2nd Cor. *p* *mp*

3rd Cor. *p* *mp*

Flug. *p* *con espress.* *mp* *mf*

Solo Hn. *p* *p* *mf*

1st Hn. *p* *mf*

2nd Hn. *p* *mf*

1st Bar. *p* *f* *p* *mf*

2nd Bar. *p* *f* *p*

1st Tbn. *p* *f* *p*

2nd Tbn. *p* *f* *p*

B. Tbn. *p* *f* *p*

Euph. *p* *f* *p* *p* *con espress.* *mp* *mf*

E♭ Bass *p* *f* *p* *p* *mf*

B♭ Bass *p* *f* *p*

Timp. *f* *p*

**G** = 112

Dr.

Cym.

Tub. B.

Glock.



178

Sop. Cor. *mf* *f* *> mp*

Solo Cor. *f* *> mp* *mf* *mp* *mf < f* *> mp*

Rep. Cor. *f* *> mp* *mf* *mp* *mf < f* *> mp*

2nd Cor. *f* *> mp* *mf* *mp* *mf < f* *> mp*

3rd Cor. *f* *> mp* *mf* *mp* *mf < f* *> mp*

Flug. *f* *> mp* *mf* *mp* *mf < f* *> mp*

Solo Hn. *f* *> mp* *mf* *mp* *mf < f* *> mp*

1st Hn. *f* *> mp* *mf* *mp* *mf < f* *> mp*

2nd Hn. *f* *> mp*

1st Bar. *f* *> mp* *mf* *mf*

2nd Bar. *f* *> mp*

1st Tbn. *f* *> mp* *mp* *mf*

2nd Tbn. *f* *> mp* *mp* *mf*

B. Tbn. *f* *> mp* *mp* *mf*

Euph. *f* *> mp* *mf*

Eb Bass *f* *> mp* *mf* *mp* *mf*

Bb Bass *f* *> mp* *mp* *mf*

Timp.

Dr.

Cym. *mp* *f* To Tamb.

Tub. B.

Glock.



Back in the city, the Ghost stopped at a warehouse where Scrooge had been apprenticed. In came a fiddler, and struck up "Sir Roger de Coverley".

199  $\text{♩} = 144$  **rall.**

Sop. Cor.  
Solo Cor.  
Rep. Cor.  
2nd Cor.  
3rd Cor.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Timp.  
Dr.  
Cym.  
Tub. B.  
Glock.

H

SIR ROGER de COVERLY

216 . . . . . ♩ = 108

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

. . . . . ♩ = 108

H

Dr.

Cym.

Tub. B.

Glock.

223

Sop. Cor.

Solo Cor. *tutti* *mf* *solo* *tutti*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar. *mf*

1st Tbn. *mf* *mp* *mf*

2nd Tbn. *mf* *mp* *mf*

B. Tbn. *mf* *mp* *mf*

Euph. *mf*

E♭ Bass *mp* *mf* *mp*

B♭ Bass

Timp.

Dr.

Tamb. *mf* *mp* *mf* *mp*

Tub. B.

Glock.

accel. . . . .

♩ = 120

230

Sop. Cor. -

Solo Cor. *mp* *mf* *mp*

Rep. Cor. *mp* *mf* *mp*

2nd Cor. *mp* *mf* *mp*

3rd Cor. *mp* *mp* *mf* *mp*

Flug. -

Solo Hn. *mp* *mp* *mf* *mp*

1st Hn. *mp* *mp* *mf* *mp*

2nd Hn. *mp* *mp* *mf* *mp*

1st Bar. *mf* *mp*

2nd Bar. *mf* *mp*

1st Tbn. *mp* *mp* *mf* *mp*

2nd Tbn. *mp* *mp* *mf* *mp*

B. Tbn. *mp* *mf* *mp*

Euph. *mp* *mp* *mf* *mp*

E♭ Bass *mf* *mp* *mp* *mf* *mp*

B♭ Bass -

Timp. -

Dr. *mp* *mf* *mp*

Tamb. *mf* *mf*

Tub. B. -

Glock. -

accel. . . . .

♩ = 120

236

accel. . . . . ♩ = 128

Sop. Cor. *mf mp*

Solo Cor. *mf mp*

Rep. Cor. *mf mp*

2nd Cor. *mf mp*

3rd Cor. *mf mp*

Flug. *mf mp*

Solo Hn. *mf mp*

1st Hn. *mf mp*

2nd Hn. *mf mp*

1st Bar. *mf mp*

2nd Bar. *mf mp*

1st Tbn. *mf mp*

2nd Tbn. *mf mp*

B. Tbn. *mf mp*

Euph. *mf mp*

E♭ Bass *mf mp*

B♭ Bass *mf mp*

Timp.

accel. . . . . ♩ = 128

Dr. *mf mp*

Tamb.

Tub. B.

Glock.

243

Sop. Cor. *mp* *f*

Solo Cor. *f* *p*

Rep. Cor. *mp* *f* *p*

2nd Cor. *f* *p*

3rd Cor. *f* *p*

Flug. *mp* *p*

Solo Hn. *f* *p*

1st Hn. *f* *p*

2nd Hn. *f* *p*

1st Bar. *f* *p*

2nd Bar. *f* *p*

1st Tbn. *mf* *f* *p*

2nd Tbn. *f* *p*

B. Tbn. *f* *p*

Euph. *f* *p*

E♭ Bass *mp* *mf* *f* *p*

B♭ Bass *mp* *mf* *f* *p*

Timp. *f* *p*

Dr. *mp* *mf* *f* *p*

Tamb. *p*

Tub. B.

Glock.

I ♩ = 132

249

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Tamb.

Tub. B.

Glock.

*mp*

253  $\text{♩} = 144$

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Dr.  $\text{♩} = 144$  *mf*

Tamb. *mf*

Tub. B.

Glock.





Back in his own bedroom, Scrooge was overcome by an irresistible drowsiness and sank into a heavy sleep.

When he awoke, the church bells were ringing and Scrooge was completely transformed by his supernatural experiences. "A Merry Christmas to everybody!" he shouted.

266  $\text{♩} = 60$   $\text{♩} = 128$

Sop. Cor.  $\text{♩} = 60$   $\text{♩} = 128$

Solo Cor.  $p$   $mf$   $p$   $f$   $mf$   $f$

Rep. Cor.  $p$   $mf$   $p$   $f$   $mf$   $f$

2nd Cor.  $p$   $mf$   $p$   $f$

3rd Cor.  $p$   $mf$   $p$   $f$

Flug.  $p$   $mf$   $p$   $f$

Solo Hn.  $p$   $mf$   $p$   $f$

1st Hn.  $p$   $mf$   $p$   $f$

2nd Hn.  $p$   $f$

1st Bar.  $p$   $f$   $mf$   $f$

2nd Bar.  $mf$   $f$

1st Tbn.  $mf$   $f$

2nd Tbn.  $mf$   $f$

B. Tbn.  $mf$   $f$

Euph.  $p$   $f$   $mf$   $f$

E♭ Bass  $mf$   $f$

B♭ Bass  $mf$   $f$

Timp.  $\text{♩} = 60$   $\text{♩} = 128$

Dr.  $mp$

Cym.  $\text{♩} = 60$   $\text{♩} = 128$

Tub. B.

Glock.  $p$   $mf$   $p$   $mf$   $f$

280

Sop. Cor. *mf* *f* *mf* *f* *mf*

Solo Cor. *mf* *f* *mf* *f* *mf*

Rep. Cor. *mf* *f* *mf* *f* *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf* *f* *mf* *f* *mf*

Solo Hn. *mf* *f* *mf* *f* *mf*

1st Hn. *mf* *f* *mf* *f* *mf*

2nd Hn. *mf* *f* *mf* *f* *mf*

1st Bar. *mf* *f* *mf* *f* *mf*

2nd Bar. *mf* *f* *mf* *f* *mf*

1st Tbn. *mf* *f* *mf* *f* *mf*

2nd Tbn. *mf* *f* *mf* *f* *mf*

B. Tbn. *mf* *f* *mf* *f* *mf*

Euph. *mf* *f* *mf* *f* *mf*

E♭ Bass *mf* *f* *mf* *f* *mf*

B♭ Bass *mf* *f* *mf* *f* *mf*

Timp.

Dr. *f* *mf* *f* *mf* *ff*

Cym.

Tub. B.

Glock. *f* *f* *f* *f*

He became as good a man as any in the world, and it was always said of him, that he knew how to keep Christmas well!

291 *rall.* **K**

Sop. Cor. *f* *>* *p* *f*

Solo Cor. *f* *>* *p* *f*

Rep. Cor. *f* *>* *p* *f*

2nd Cor. *f* *>* *p* *f*

3rd Cor. *f* *>* *p* *f*

Flug. *f* *>* *p* *f*

Solo Hn. *f* *>* *p* *f*

1st Hn. *f* *>* *p* *f*

2nd Hn. *f* *>* *p* *f*

1st Bar. *f* *>* *p* *f*

2nd Bar. *f* *>* *p* *f*

1st Tbn. *f* *>* *p* *f*

2nd Tbn. *f* *>* *p* *f*

B. Tbn. *f* *>* *p* *f*

Euph. *f* *>* *p* *f*

E♭ Bass *f* *>* *p* *f*

B♭ Bass *f* *>* *p* *f*

Timp. *f* *>* *p* *ff*

*rall.* **K** ♩ = 72

Dr. *f* *>* *p* *ff*

Cym.

Tub. B.

Glock.

♩ = 116

306 **A tempo**

The musical score is arranged in a standard orchestral layout. The vocal parts (Sop. Cor. and Solo Cor.) are at the top, followed by the woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass), the percussion (Timp., Dr., Cym., Tub. B., Glock.), and the strings (not explicitly labeled but implied by the bottom staves). The score is in 2/4 time with a key signature of one sharp (F#). It begins at measure 306 with the tempo marking 'A tempo'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*, *ff*, and accents. The woodwinds and strings play a rhythmic accompaniment, while the brass and percussion provide harmonic support. The vocal parts have melodic lines with various dynamics and accents.

314 *rall.*  $\text{♩} = 72$

Sop. Cor. *ff* *mf* *f* *f*

Solo Cor. *ff* *mf* *f* *f*

Rep. Cor. *ff* *mf* *f* *f*

2nd Cor. *ff* *f* *f* *f*

3rd Cor. *ff* *f* *f* *f*

Flug. *ff* *f* *f* *f*

Solo Hn. *ff* *f* *f* *f*

1st Hn. *ff* *f* *f* *f*

2nd Hn. *ff* *f* *f* *f*

1st Bar. *ff* *mf* *f* *f*

2nd Bar. *ff* *f* *f* *f*

1st Tbn. *ff* *f* *f* *f*

2nd Tbn. *ff* *f* *f* *f*

B. Tbn. *ff* *f* *f* *f*

Euph. *ff* *mf* *f* *f*

E♭ Bass *ff* *f* *f* *f*

B♭ Bass *ff* *f* *f* *f*

Timp. *ff* *f* *f* *ff*

*rall.*  $\text{♩} = 72$

Dr. *f* *f* *ff*

Cym. *f* *ff* *ff* *SUS CXM*

Tub. B.

Glock.