



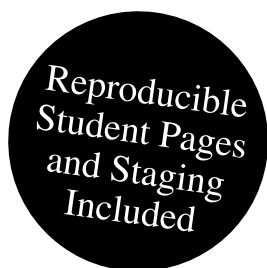
'T WAS THE NIGHT BEFORE CHRISTMAS

A Mini-Musical based on the Famous Poem attributed to Clement Clarke Moore
for Unison and 2-Part Voices

by Sally K. Albrecht and Jay Althouse

Recording Orchestrated and Produced by Alan Billingsley

MUSICAL SEQUENCE



TITLE	FULL SCORE	REPRODUCIBLE STUDENT PAGES
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6. To All a Good Night	26	47

**Performance time: approximately 20 minutes.
See back cover for CD Track Numbers.**



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ISBN 0-7390-3682-3 (Book)
ISBN 0-7390-3681-5 (CD)
ISBN 0-7390-3683-1 (Book/CD Kit)

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FOREWORD

'Twas the Night Before Christmas is a wonderful way to celebrate the Christmas holiday with your young singers. This mini-musical (approximately 20 minutes long) offers a variety of musical styles, from classic Tchaikovsky to fanfare to driving rock and roll.

STAGING

Simple staging suggestions are included in the publication. Also, please note that “Reindeer on the Roof” is featured on the movement video entitled *Follow Me to the Top!* (DVD #23853, VHS #23855). For basic definitions of Sally’s moves, you may want to refer to her books *Choral Music in Motion, Volumes 1 and 2*, distributed by Alfred (Volume 1 #2-101 and Volume 2 #2-107).

CAST, SETTING, AND PROPS

Rhyming lines are included for up to 28 Narrators, although a smaller group of Narrators may be used by doubling up on the rhyming verse, or a larger group may be used by splitting up each of the couplets.

Feel free to feature any number of specialty performers:

- Students dressed in pajamas and nightgowns for “Christmas Is Coming!”
- Students dressed as sugar plums, candy canes, and other delectable treats for “The Sugar Plums.”
- A special group of elves dancing down the aisles distributing candy canes or other treats during “St. Nick at Night.”
- Students dressed as dancing reindeer for “Reindeer on the Roof.”
- A special Santa Claus, listening to children’s Christmas wishes from a special location on stage during “When I Look at Santa.”

This mini-musical is designed to be performed in “concert version” on choral risers. The Director may also decorate the stage area as a bedroom with a window, and act out some of the rhyming verse. In this case, there can be a fireplace with Christmas stockings, a mamma in a kerchief, a papa in a cap, and a Santa with a sack of toys and a pipe.

Recommended props include blankets, sheets, and colorful quilts for “Christmas Is Coming!” - as the students pull those up to their chins as they try to sleep.

The bell part on “St. Nick at Night” may be played on glockenspiel, tone chimes, or handbells.

CLEMENT CLARKE MOORE (1779-1863)

Legend has it that Clement Clarke Moore composed *A Visit from St. Nicholas* as a Christmas gift for his six children in 1822. The poem, commonly known as *'Twas the Night Before Christmas*, has been a classic since its first appearance in the newspaper, the *Troy (NY) Sentinel* in 1823. Moore transformed St. Nicholas into the fairy tale character of Santa Claus, and also gave names to the eight reindeer who carried Santa across the sky.

The poem was published anonymously, but gradually people wanted to know the name of the author. In 1837, Moore, who was a biblical scholar in New York City at the time, allowed his name to be attached to the poem. In 1844, he included it in his book entitled *Poems*. To this day, there is some question as to the authorship.

SALLY K. ALBRECHT

Sally K. Albrecht is the Director of School Choral and Classroom Publications for Alfred Publishing. She is a popular choral conductor, composer, and clinician, especially known for her work with choral movement. Sally is the author of two books on the subject, *Choral Music in Motion, Volumes 1 and 2*, and also has produced six choral movement videos, distributed by Alfred.



An annual recipient of the ASCAP Special Music Award since 1987, Sally has over 275 popular choral publications in print, more than twenty-five larger elementary songbooks, musicals, and cantatas. She recently compiled and edited Alfred's *The Choral Warm-Up Collection*, featuring 167 choral warm-ups contributed by 51 choral music educators.

A native of Cleveland, Ohio, Sally received a B.A. Degree from Rollins College with a double major in Music and Theater. From there she moved to the University of Miami, where she received both an M.A. in Drama and an M.M. in Accompanying. She has worked with literally thousands of teachers and students through festivals, conventions, and workshops in over 40 states, Canada, Singapore, and Australia.

JAY ALTHOUSE

Jay Althouse received a B.S. degree in Music Education and an M.Ed. degree in Music from Indiana University of Pennsylvania. For eight years he served as a rights and licenses administrator for a major educational music publisher. During that time he served a term on the Executive Board of the Music Publishers Association of America.

As a composer of choral music, Mr. Althouse has over 500 works in print for choirs of all levels. He is a writer member of ASCAP and is a regular recipient of the ASCAP Special Award for his compositions in the area of standard music.

His book, *Copyright: The Complete Guide for Music Educators, 2nd Edition*, has been in print continuously since 1984 and is recognized as the definitive sourcebook on the subject of copyright for music educators. Mr. Althouse has co-written many musicals, songbooks, and cantatas with his wife, Sally K. Albrecht, and also compiled and arranged a number of highly regarded vocal solo collections. He is the co-writer of two best-selling books, *The Complete Choral Warm-up Book*, and *Accent on Composers*, a music history/appreciation text. Most recently, he completed a reproducible sequential text on music reading readiness entitled *Ready to Read Music*. All are available from Alfred Publishing Company.

ABOUT THE RECORDING

'Twas the Night Before Christmas was recorded at Noteworthy Studios, Manhattan Beach, CA

Alan Billingsley — Instrumental Arranger and Producer

Performers include:

Karli Berkompas
Connor Berkompas
Lisa Draper
Darren Draper
Ally Van Deuren

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Visit the Alfred Website for more information on all of Alfred's elementary musicals, programs, songbooks, and classroom resources.

'T WAS THE NIGHT BEFORE CHRISTMAS

1. CHRISTMAS IS COMING!

With gusto (♩ = ca. 104) *f*

Christ-mas is com-ing. Christ-mas is com-ing.

PIANO *f*

5

Time to go to sleep, 'cause Christ - mas is com - ing soon. _____

NARRATOR 1: 'Twas the night before Christmas, when all through the house,
Not a creature was stirring, not even a mouse.

9 Singers yawn, stretch

gently

mp

NARRATOR 2: The stockings were hung by the chimney with care
In hopes that St. Nicholas soon would be there.

NARRATOR 3: The children were nestled all snug in their beds,
While visions of sugar plums danced in their heads.

2. THE SUGAR PLUMS

Music by
PETER ILYICH TCHAIKOVSKY

Kneebends 4x (still "in bed"), opening eyes
Lightly (♩ = ca. 63) (on repeat, all "turn over" to L in bed)

PIANO *mp*

The piano introduction consists of four measures in 2/4 time, marked *mp*. The right hand plays a series of chords and dyads, while the left hand plays a simple rhythmic accompaniment of quarter notes.

5 Tilt head R *mp* L R L Look side to side R L

Can't you see those love - ly sug - ar plums, danc-ing here, danc-ing there,

8va - - - - -

The first vocal line starts at measure 5. The singer is instructed to tilt their head right (R) and left (L) in alternating measures. The piano accompaniment continues with chords and dyads. The lyrics are "Can't you see those love - ly sug - ar plums, danc-ing here, danc-ing there,". An *8va* marking indicates the piano accompaniment is an octave higher than written.

8 Tilt head R L R R L R L

danc-ing all a-round? Can't you see those love - ly sug - ar plums,

(8va) - - - - -

The second vocal line starts at measure 8. The singer is instructed to tilt their head right (R) and left (L) in alternating measures. The piano accompaniment continues with chords and dyads. The lyrics are "danc-ing all a-round? Can't you see those love - ly sug - ar plums,". An *(8va)* marking indicates the piano accompaniment is an octave higher than written.

(During narrations, react to storyline, drop bedding.)

NARRATOR 4: And mamma in her 'kerchief, and I in my cap,
Had just settled down for a long winter's nap.

NARRATOR 5: When out on the lawn there arose such a clatter,
I sprang from the bed to see what was the matter.

NARRATOR 6: Away to the window I flew like a flash,
Tore open the shutters and threw up the sash.*

NARRATOR 7: The moon on the breast of the new-fallen snow
Gave the luster of midday to objects below.

NARRATOR 8: When what to my wondering eyes should appear,
But a miniature sleigh, and eight tiny reindeer.

NARRATOR 9: With a little old driver, so lively and quick,
I knew in a moment it must be St. Nick.

*sash - a frame in which the panes of a window or door are set.

3. ST. NICK AT NIGHT (A Partner Song with "Jolly Old St. Nicholas")

Lift R palm front, palm up
Lightly, in a classical style ($\text{♩} = \text{ca. } 69$)

Place L palm into R and clasp
("opera" pose)

PART I

PART II

PIANO

Lightly, in a classical style ($\text{♩} = \text{ca. } 69$)

mf

5 Tilt body and look R Back **||**: L

1st time: All sing PART I
 2nd time: All sing PART II

9 *mf* Hold arms front and bounce 4x ("Jolly Santa") Push R ear up to R

Jol - ly old St. Nich - o - las, lean your ear this way.

mf Look down nose at audience, holding "opera" pose Lift R plam up to R, looking up R

Have you heard a-bout St. Nick at night, trav - 'ling all a-cross the world in flight,

13 Shake R index out 4x Bring R palm into chest

Don't you tell a sin - gle soul what I'm going to say.

Face L diagonal, holding "sack" over R shoulder Drop "sack" down to L

car - ry - ing a great big sack and de - liv - 'ring toys in no time flat?