

STRING EXPLORER SERIES

A Dickens Christmas Carol Suite

A Suite of English Carols with Optional Narrator

Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score	1
Narrator (Optional)	1
Violin I	8
Violin II	8
Viola	5
Violin III (Viola $\text{\textcircled{G}}$)	3
Cello	5
String Bass	5
Piano Accompaniment (Optional)	1
Percussion (Bells, optional Chimes, Wind Chimes, Triangle, Suspended Cymbal, Bass Drum or Low Hand Drum, Chains)	5

Preview
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PROGRAM NOTES

Charles Dickens (1812–1870) completed his beloved novella *A Christmas Carol* in six weeks in 1843. It was published just prior to Christmas of that year in London. In his prologue, Dickens wrote that he wished “to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me.” Indeed, the book was met with exceedingly “good humour” and immediate critical acclaim throughout Victorian England, and later in the rest of the English-speaking world, lasting to our own time. The story has a prologue, then five sections that tell the story of cold and miserly Ebenezer Scrooge and his supernatural encounters with his now-dead former partner Jacob Marley, as well as with the Ghosts of Christmas Past, Christmas Present, and Christmas Yet to Come. The experiences bring about a miraculous transformation and redemption. Dickens’ tale is a condemnation of greed combined with a call for empathy and generosity that has become synonymous with the “Christmas Spirit” itself. It has been adapted countless times to the stage, opera, large and small screens, and other media. In this six-movement suite, arrangements of traditional English Christmas carols serve as the means to express the mood of Dickens’ ghostly episodes, as well as Scrooge’s conversion. As Dickens wrote in *The End of It*, “it was always said of Scrooge that he knew how to keep Christmas well. May that truly be said of us, and all of us!”

NOTES TO THE CONDUCTOR

At last, an opportunity for string students to experience the wonder of this timeless tale! The suite is a setting of some of the most famous—and also some lesser known—traditional English carols as a backdrop and accompaniment to an optional narration of Dickens’ classic ghost story. The piece is in six movements—each can stand alone for holiday concert programming, or when played together provide a complete accompaniment to an optional narration of Dickens’ text. Optional percussion parts are provided to enhance the performance and the dramatic effect when the text is used. An optional piano part supports the strings, and can provide a substitute for mallet percussion if necessary. Cues in the score indicate key entrances for the narrator. If the narrator enters when indicated and continues the given narrative at a comfortable pace, the speaker should be able to complete each section without requiring tempo alterations by the conductor. If the piece is performed without narration—either in whole or in sections—the conductor may wish to consider making cuts in the music, from carol to carol, to eliminate underscoring. The six individual movements parallel the sections of Dickens’ book. *Prologue – Christmas Bells in London Town* is based upon the carol “I Saw Three Ships,” but in duple instead of triple time. Throughout the movement, string pizzicato notes, descending cascades, and percussion mallets (bells or chimes) emulate joyful Christmas church bells. While first violins predominate on the melody, the counter-melody (“Joy to the World”) should be heard at mm. 12 and 25. The rhythmically augmented and slower ending leads to a dramatic close of the movement. This joyous character becomes darker in *II. Scrooge and Marley*, with musical material based upon “God Rest Ye Merry Gentlemen.” After the familiar tune is presented (mm. 1–25), it becomes segmented, suggesting the entrance and warnings of Marley’s ghost (mm. 26–46). In mm. 39–40, the specified string pizzicato notes should become rhythmically random (aleatoric) and chaotic for two measures (repeated). Similarly, in mm. 41–44, each player performs glissandi randomly up and down to create a frenzied wailing sound, resolving to a unison F# at m. 45. In mm. 41–45, the percussion parts will be enhanced by adding optional metal chains, metal boxes and other metallic noises portraying the sounds of Marley’s ghost. If the narration is not used, the conductor may wish to cut from m. 25 to 46. At the beginning of *III. The Ghost of Christmas Past*, be sure that the narrator begins speaking before the first chime is heard in m. 1. After the subsequent percussion (or piano trills), the reflective mood of the movement is set with a slow setting of “Good Christian Men Rejoice” (mm. 7–50). A faster, pleasant tempo (m. 51) announces “Sussex Carol,” which should have a decidedly flowing feeling, “in one,” as Scrooge relives Fezziwig’s party scene. At m. 75, the mood becomes decidedly more somber with a setting of “Blessed Be That Maid,” as Scrooge recalls his broken engagement. Care should be taken throughout that the melodic counterpoint is clearly heard. *IV. The Ghost of Christmas Present* begins with an extended setting of “The Holly and the Ivy” (mm. 1–42). The melody begins in the first violins, shifts to the seconds and violas (m. 13) with a first violin obbligato, and then is presented in canon between upper and lower strings (m. 21) before fading to a close. The more somber “Coventry Carol” is then presented (at m. 43), and repeated with a cello countermelody (m. 57). Care should be taken to observe dynamic markings so that the primary melodic voice is always heard. In *V. The Ghost of Christmas Yet to Come*, quiet bells (or piano) chime twelve, as the strains of “Past Three O’Clock” enter in the first violin (mm. 1–28); optional divisi parts are provided. At m. 29, “What Child Is This” is heard, again in the first violins, with an incessant rhythmic figure in the cellos. Here “We Come Wassailing” begins at m. 45, set slowly and ironically in minor in the lower strings. The melody to the chorus of this carol shifts to the first violins (m. 59–71) before transitioning to the secondary theme of “What Child Is This” (m. 73–90). If the movement is performed separately, the conductor may choose to end the piece on the fermata at m. 90. With narration, the transition to the next movement (mm. 91–94) ends with a first violin tremolo (m. 94) that continues attacca to *VI. The End of It*. This movement represents Scrooge’s miraculous redemption, with an extended crescendo (mm. 1–11) that leads to a setting of “The First Noel” (mm. 12–27) with the melody in the first violins. Care should be taken that the narrator likewise builds, saying “Merry Christmas to one and all” in the first few measures of this melody. The violas and cellos take the melody at a quicker tempo (m. 28) with “Rejoice and Be Merry,” adding an obbligato part in the first violins, until a final chorus of “We Wish You a Merry Christmas” begins at m. 60, repeated at m. 72, and then extended with a long coda (mm. 83–end). The piece should end with the orchestra alone, the narrator having completed reciting the text around measure 82.

A Dickens Christmas Carol Suite

A Suite of English Carols with Optional Narrator

3

CONDUCTOR SCORE

Overall Duration - 19:00

Duration - 2:10

Andrew H. Dabczynski (ASCAP)

I. Prologue - Christmas Bells in London Town

Violins

Viola (Violin III)

Cello

String Bass

Piano Accompaniment (Optional)

Percussion
(Bells, optional Chimes, Wind Chimes, Triangle, Suspended Cymbal, Bass Drum or Low Hand Drum, Chains)

Narrator: (on repeat) "Christmas time! A good time..."

Allegro ($\text{♩} = 144$)

Bells or Chimes

Allegro ($\text{♩} = 144$)

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

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... that it might haunt you pleasantly

12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

11 f 12 13 14 15 16

[21] For Christmas time is a pleasant time...

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

17 18 19 20 21 22 mf

[21]

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Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

23 24 25 26 27

...fellow passengers to the grave.

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Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

28 29 30 31 32

And therefore, though...
Slower ($\text{♩} = 108$)

rit.

36

I Vlns.
II Vlns.
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

33 34 35 36 37

...and I say, God bless it!

I Vlns.
II Vlns.
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

38 39 40 41 42 43

opt. div.

44

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

Piano
Accomp.
(Opt.)

Perc.

44 45 46 47 48

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

Piano
Accomp.
(Opt.)

Perc.

unison

rit.

(V)

rit.

(V)

49 50 51 52 53 54

II. Scrooge and Marley

CONDUCTOR SCORE

Duration - 3:30

Moderato ($\text{♩} = 100$)

Narrator: On a cold and foggy... (continue text through repeat)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Moderato ($\text{♩} = 100$)

Piano Accompaniment (Optional)

Percussion
(Bells, optional Chimes,
Wind Chimes, Triangle,
Suspended Cymbal, Bass Drum or
Low Hand Drum, Chains)

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

~~...retired to his gloomy home. As he slid his key...~~

25

It was the ghostly face...

Startled, Scrooge entered...

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

27 *mp* 28 *f* 29
30 *mf* 31 *ff* 32

Repeat ad lib.
Last note ring out loudly!
Faster and faster until rhythms become random

Soon, he noticed...
One-by-one...
pizz.
cresc.
pizz.
p cresc.
pizz.
cresc.
mp
pizz.
cresc.
mp
pizz.
cresc.
mp cresc.
Repeat ad lib.
Last note ring out loudly!
Faster and faster until rhythms become random

34 Allegro ($\text{♩} = 120$)

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano Accomp.
(Opt.)
Perc.

33 mp 34 // 35 pp cresc. 36 cresc. 37 // 38 // 39 //

Triangle

Suddenly, Scrooge heard footsteps...

Slowly and randomly slide finger up and down D-string making a wailing sound

**... and more chains
wrought in steel.**

Though he saw the Phantom...

45 Adagio ($\text{d} = 56$)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

Suspended Cymbal

Bass Drum or Low Hand Drum

Optional: rattle chains and metal boxes in addition to drum beats.

40 41 42 43 44 45 46 47

...from this same fate. You will be haunted...

**...fell asleep
upon the instant.**

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

Sus. Cym.

48 49 50 51 52 53 54 55 56 57

III. The Ghost of Christmas Past

CONDUCTOR SCORE

Duration - 3:45

(Before Chime) Narrator: (After chime) As the clock struck one...
Scrooge awoke. It was still... Andante ($\text{♩} = 70$)

(Solo - play only in absence of bells or piano)

...jet of light. I am
the Ghost...

Violins

I

II

Violin III

Cello

String Bass

Piano Accompaniment (Optional)

Bells

Percussion

(Bells, optional Chimes, Wind Chimes, Triangle, Suspended Cymbal, Bass Drum or Low Hand Drum, Chains)

Vlns.

I

II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.
(Opt.)

Perc.

Instantly, the Ghost...

17 **Moderato** ($\text{♩} = 108$)

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

*mf*17 **Moderato** ($\text{♩} = 108$)Piano
Accomp.
(Opt.)

Perc.

17

18

19

20

21

22

23

24

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

25

p

I

II

Vla.
(Vln. III)

Cello

Str. Bass

*p*Piano
Accomp.
(Opt.)

Perc.

25

26

27

28

29

30

31

32

33

14

35

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

34 35 36 37 38 39 40 41 42

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43 ...that Fan had died as a woman.

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

43 44 45 46 47 48 49 50

In but that moment, the schoolhouse...

51 **Allegro** ($\text{♩} = 160$) *opt. div.*

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

mf

mp pizz.

mf

51 **Allegro** ($\text{♩} = 160$)

Piano Accomp. (Opt.)

Perc.

1.

51 52 53 54 55 56 57 58

I **2.** **4**

Vlns. I
Vlns. II
Vla. (Vln. III)

p *mp*

opt. div. *mf*

Cello
Str. Bass

mf

Piano Accomp. (Opt.)

Perc.

59 60 61 62 63 64 65 66

...and he enjoyed everything.

Musical score for measures 67-74. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp. (Opt.), and Perc. The piano accompaniment part is grouped together. Measure 67 starts with a forte dynamic (f) for Vlns. I and II. Measures 68-70 show various rhythmic patterns with dynamics like >, v, and unison. Measure 71 starts with a dynamic of unison. Measures 72-74 show more rhythmic patterns with dynamics like mp and p. The score ends with a dynamic of p.

1st Time: Quickly now. My time grows short...
On repeat: But there was more. Taken to...

Adagio ($\text{♩} = 68$)

Musical score for measures 75-80. The score includes parts for Vlns., Vla. (Vln. III), Cello, Str. Bass, Piano Accomp. (Opt.), and Perc. The piano accompaniment part is grouped together. Measure 75 starts with a dynamic of 4. Measures 76-78 show various rhythmic patterns with dynamics like mf and v. Measure 79 starts with a dynamic of mf. Measures 80 shows a dynamic of v. The score ends with a dynamic of v.

83

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

81 82 83 84 85

1.
rit. Immediately, he was back in his own room...

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

86 87 88 89 90 91 92

IV. The Ghost of Christmas Present

CONDUCTOR SCORE

Duration - 2:40

Violins

Narrator: Suddenly, Scrooge awoke...

Allegro ($\text{♩} = 120$)

Scrooge arose from...

The old hearth...

Moderato ($\text{♩} = 108$)

Percussion
(Bells, optional Chimes,
Wind Chimes, Triangle,
Suspended Cymbal, Bass Drum or
Low Hand Drum, Chains)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.
(Opt.)

Perc.

13

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp. (Opt.)
Perc.

mp

13 14 15 16 17 18

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Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp. (Opt.)
Perc.

f
f
f
f
mf

19 20 21 22 23 24 25

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...Touch my robe, laughed the Ghost [30] The room melted away...
rit.

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

[30] Slower ($\text{d} = 70$)

26 27 28 29 30 31 32

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God bless us,
every one...

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

rit.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

rit.

cresc.
rit.

Sus. Cym.

33 34 35 36 37 38 39

43 Scrooge quietly asked...

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

40 **p** 41 42 **p** 43 44 45 46 47

...the child will die.

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

48 49 **mp** 50 51 52 53 54 55 56

57 Scrooge and the ghost stood alone...

Musical score for orchestra and piano accompaniment (optional). The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp. (Opt.), and Perc.

Measure 57: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) and Cello play eighth-note patterns. Str. Bass plays eighth-note patterns. Perc. plays eighth-note patterns. Piano Accomp. (Opt.) provides harmonic support.

Measure 58: Similar patterns continue.

Measure 59: Similar patterns continue.

Measure 60: Similar patterns continue.

Measure 61: Similar patterns continue.

Measure 62: Similar patterns continue.

Measure 63: Similar patterns continue.

Measure 64: Similar patterns continue.

...Scrooge looked about him
for the Ghost, and saw it not.

Continuation of the musical score for orchestra and piano accompaniment (optional). The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp. (Opt.), and Perc.

Measure 65: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) and Cello play eighth-note patterns. Str. Bass plays eighth-note patterns. Perc. plays eighth-note patterns. Piano Accomp. (Opt.) provides harmonic support.

Measure 66: Similar patterns continue.

Measure 67: Similar patterns continue.

Measure 68: Similar patterns continue. Cello has an arco stroke.

Measure 69: Similar patterns continue. Str. Bass has a pp dynamic.

Measure 70: Similar patterns continue.

Measure 71: Similar patterns continue.

Measure 72: Similar patterns continue.

V. The Ghost of Christmas Yet to Come

CONDUCTOR SCORE

Duration - 4:00

19

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

p

mp (v)

Sus. Cym. soft mallet

15 16 17 **p** 18 19 20 21

...and do it with a thankful heart.

The Phantom
moved away...

V

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

pp *mf*

pp *mf*

pp

pp *pizz.*

pp

pp

22 23 24 25 26 27 28

29 Andante ($\text{♩} = 72$)

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

Piano
Accomp.
(Opt.)
Perc.

29 30 31 32 33 34

29 Andante ($\text{♩} = 72$)

29 30 31 32 33 34

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

Piano
Accomp.
(Opt.)
Perc.

35 36 37 38 39 40

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

Piano
Accomp.
(Opt.)
Perc.

35 36 37 38 39 40

They left the busy scene...

...a cold, aloof, and unforgiving laugh.

accel.

45 Moderato ($\text{d} = 96$)

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

41 42 43 44 45 46

accel.

45 Moderato ($\text{d} = 96$)

Bass Drum or Low Hand Drum

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Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp. (Opt.)
Perc.

47 48 49 50 51 52 53

...unhappy man might be my own.

59 The Ghost spread...

Musical score for measures 54 through 60. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp. (Opt.), and Perc. The key signature is A major (two sharps). Measure 54: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note. Cello and Str. Bass provide harmonic support. Measure 55: Similar patterns continue. Measure 56: Crescendo markings appear above the staves. Measure 57: Crescendo continues. Measure 58: Percussion enters with eighth-note patterns. Measures 59 and 60: The piano accompaniment provides harmonic support. The score concludes with a dynamic marking of *f*.

Musical score for measures 61 through 66. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp. (Opt.), and Perc. The key signature changes to A minor (no sharps or flats). Measure 61: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) and Cello provide harmonic support. Measure 62: Similar patterns continue. Measure 63: The strings play in unison. Measures 64 and 65: The piano accompaniment provides harmonic support. Measure 66: The score concludes with a dynamic marking of *f*.

...about whom the men laughed?"
rit.

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

67 68 69 70 71 72

p rit. Sus. Cym.

In but a misty moment, he found himself...

73 Andante ($\text{♩} = 72$)

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

73 74 75 76 77 78 79

f *mf* *mf* pizz. *mf*

mf

...EBENEZER SCROOGE. Shaking...

81

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp. (Opt.)
Perc.

rit.

80 81 82 83 84 85 86 87

...the writing on this stone. 90 Mysteriously, the form... Wide-eyed... It became... ...transformed into... attacca

Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp. (Opt.)
Perc.

88 89 90 91 92 93 94

Wind Chimes

VI. The End of It

CONDUCTOR SCORE

Duration - 2:50

Narrator: ...a bedpost.
Yes! And the bedpost...

Andante ($\text{♩} = 65$)**...I will live in the Past...**

Violins

Violins I and II play eighth-note patterns. The piano accompaniment provides harmonic support. Wind chimes and suspended cymbals are used. Measure 8 ends with a dynamic **p**.

Percussion
(Bells, optional Chimes, Wind Chimes, Triangle, Suspended Cymbal, Bass Drum or Low Hand Drum, Chains)

Andante ($\text{♩} = 65$)**Sus. Cym.**

Wind Chimes

Scrooge's heart swelled...**...“Merry Christmas to all!”**

(continue text without pause through repeat)

[13] **Moderato** ($\text{♩} = 86$)
unison

Vlns.

opt. div.

The section begins with a dynamic **mf**. Measures 10-11 show eighth-note patterns. Measures 12-13 show sixteenth-note patterns. Measure 13 ends with a dynamic **f**.

Cello

Str. Bass

Piano
Accomp.
(Opt.)

Perc.

[13] **Moderato** ($\text{♩} = 86$)

mf Bells or chimes (2nd time only)

cresc. 9 mp 10 11 12 f 13 14

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

15 16 17 18 19 20

21

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

21 22 23 24 25 26 27

29 Allegro ($\text{♩} = 115$) But the next morning...

I
II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp. (Opt.)
Perc.

28 29 30 31 32 33 34 35

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37

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.
(Opt.)

Perc.

Triangle

36 *mf* 37 38 39 40 41 42 43

55

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. (Opt.)

Perc.

45 opt. div. 45 46 47 48 49 50 51

...before you dot another “i”, Bob Cratchitt!

...before you got another "I", Bob Cratchit!

53

unison

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.
(Opt.)

Perc.

opt. div.

52 53 54 55 56 57 58

rit.

A tempo

Indeed, Scrooge was better than his word...

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp. (Opt.)
Perc.

rit.

A tempo

Indeed, Scrooge was better than his word...

59 60 61 62 63 64 65

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Perc.

**Piano Accomp.
(Opt.)**

Vlns. I

Vlns. II

**Vla.
(Vln. III)**

Cello

Str. Bass

Bells or Chimes

Perc.

66 67 68 69 70 71 72 73

rit.

77 A tempo ...And it was always said of him...

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.
(Opt.)

Perc.

74

75

76

77

78

79

80

...God bless us, Every One!

opt. div.

molto rit.

P
re
gat
us
e
equit

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.
(Opt.)
Perc.

91 92 93 94 95 96 97 98 99

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