

Full Score

JS 038  
6 minutes, 30 seconds

**A**  
**- *Christmas* -**  
**Carol**

*for SATB, String Orchestra, and Harp*

*Text by*  
Charles Dickens

*Music by*  
Joshua Shank

**B&F Music**  
Joshua Shank

## Note from the composer

Dickens' masterpiece, *A Christmas Carol*, is a story about transformation and the chance for redemption which just happens to be set during the Christmas season. This holiday can mean many things to many different people but, in my case (as in Ebenezer Scrooge's), it's simply a time that serves as a reminder about how we're supposed to be treating our "fellow-passengers" during the rest of the calendar year.

*A Christmas Carol* was commissioned by the Mesa High School A Cappella Choir (Germán Aguilar, conductor) and is dedicated with love to my little sister, Caitlin. The string orchestra and harp version was commissioned by The Choral Project (Daniel Hughes, conductor).

## Performance notes

- The closer the harmonies, the less vibrato should be used.
- Breath only when indicated by a rest or a breath mark.

## The text

Excerpts from *A Christmas Carol* (1843)

By Charles Dickens (1812-1870)

*Adapted by the composer*

"There are many things from which I might have derived good by which I have not profited, I dare say," returned the nephew, "Christmas among the rest. But I am sure I have always thought of Christmas-time, when it has come round—apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good, and will do me good; and I say, God bless it!"

It is a fair, even-handed, noble adjustment of things, that, while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good humour.

Scrooge was better than his word...He became as good a friend, as good a master, as good a man as the good old City knew, or any other good old city, town, or borough in the good old world.

"A merry Christmas to us all my dears. God bless us!"

"God bless us, every one!"

Commissioned by The Choral Project  
(Daniel Hughes, Conductor)

# A Christmas Carol

Text by  
Charles Dickens  
adapted J.S.

for SATB Choir and Chamber Orchestra

Music by  
Joshua Shank

Calmly, with confidence (♩ = ca. 100)

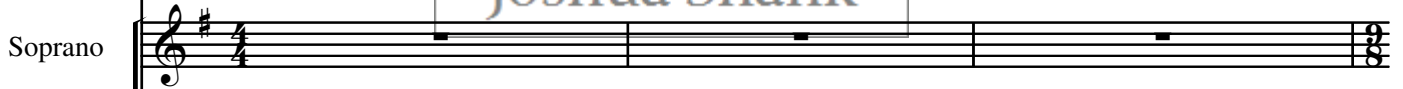
Harp



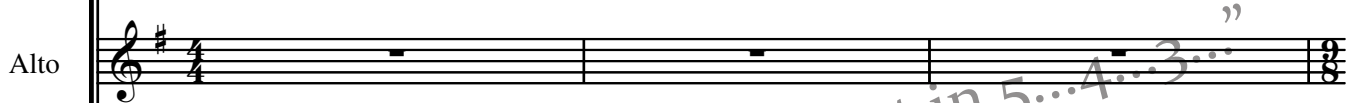
*pp*

Calmly, with confidence (♩ = ca. 100)

Soprano



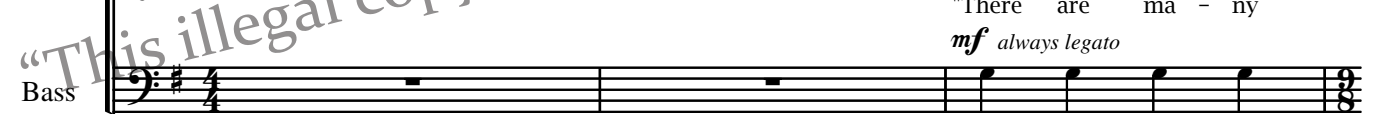
Alto



Tenor



Bass



*mf* always legato

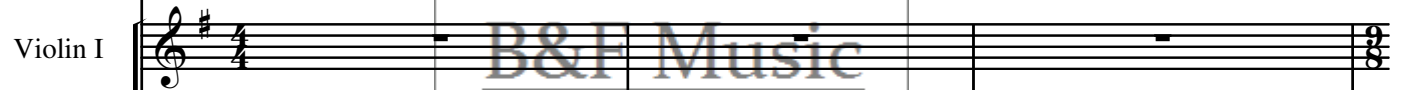
"There are ma - ny

*mf* always legato

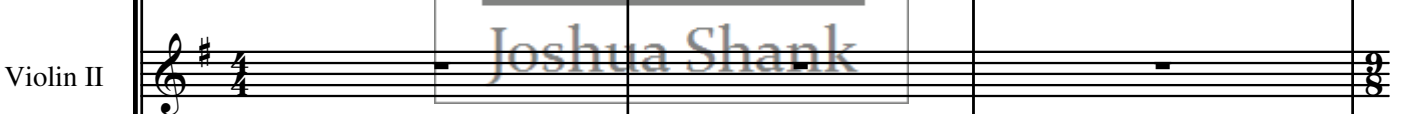
"There are ma - ny

Calmly, with confidence (♩ = ca. 100)

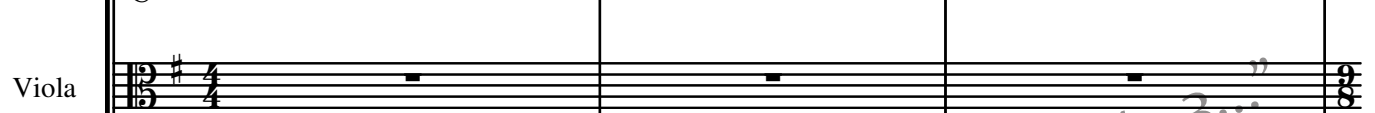
Violin I



Violin II



Viola



Cello



div. free bowing

Contrabass



*p* free bowing

*p*





12 A

Hp.

12 A

S

A

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**Joshua Shank**

T

*mf*

8 "Christ - mas a - mong the rest. \_\_\_ But I am sure I have a - lways thought \_\_\_ of \_

B

*mf*

"Christ - mas a - mong the rest. \_\_\_ But I am sure I have a - lways thought \_\_\_ of

A free bowing

12

Vln. I

*pp*

div

free bowing

Vln. II

*pp*

free bowing

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**Joshua Shank**

Vla.

*p*

Vc.

Cb.

"This illegal copy will self destruct in 5...4...3..."

16  
Hp.  
"This illegal copy will self destruct in 5...4...3..."

16  
S

A  
B&F Music  
Joshua Shank

T  
Christ-mas - time, when it has come round a-part from the ve-ne-ra-tion due to its

B  
Christ-mas - time, when it has come round a-part from the ve-ne-ra-tion due to its

16  
Vln. I  
mf a2 div. pp p

Vln. II  
B&F Music  
Joshua Shank

Vla.  
mf free bowing pp

Vc.  
mf a2 free bowing pp

Cb.  
mf free bowing pp

"This illegal copy will self destruct in 5...4...3..."



25  
Hp.

25  
S

A

T

to it can be a - part from that \_\_\_\_\_ as a good

B

to it can be a - part from that \_\_\_\_\_ as a good

25  
Vln. I

Vln. II

Vla.

Vc.

Cb.





38  
Hp.

38  
S  
A  
T  
B

when  
when  
— the long ca-len-dar of the year, when  
— the long ca-len-dar of the year, when

*mf*  
*mf*  
*mf*  
*mf*

38  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*espressivo*  
*espressivo*

42  
Hp.

42  
S  
men and wo-men seem by one con-sent to o - pen their shut-up hearts free - ly, \_\_\_\_\_

A  
men and wo-men seem by one con-sent to o - pen their shut-up hearts free - ly, \_\_\_\_\_

T  
men and wo-men seem by one con-sent to o - pen their shut-up hearts free - ly, \_\_\_\_\_

B  
men and wo-men seem by one con-sent to o - pen their shut-up hearts free - ly, \_\_\_\_\_

42  
Vln. I

Vln. II

Vla.

Vc.

Cb.

46 D

Hp. *pp* *mf*

“This illegal copy will self destruct in 5...4...3...”

46 D

S *mf* *mf*

A *mf* *mf*

T *mf*

B *mf*

and — to think of peo - ple be-low them  
and — to think of peo - ple be-low them

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46 D

Vln. I *mf* *mp* free bowing

Vln. II *mf* *mp* free bowing

Vla. *mf* *mf* *espressivo* *mp* free bowing

Vc. *mf* *mf* free bowing

Cb. *ppp* *mf* pizz.

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“This illegal copy will self destruct in 5...4...3...”



55  
Hp.

55  
S

not a-no - ther - race of - crea - tures bound on o-ther - jour - neys.

A

not a-no - ther - race of - crea - tures bound on o-ther - jour - neys.

T

B

55  
Vln. I

Vln. II

Vla.

*mp*

Vc.

Cb.

"This illegal copy will self destruct in 5...4...3..."

E

59  
Hp.

“This illegal copy will self destruct in 5...4...3...”

E

59  
S  
A  
T  
B

And — there-fore, un - cle, though it has never put a

mf mf

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“This illegal copy will self destruct in 5...4...3...”

E

59  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

tr

ppp mf

mf

mf

a2 free bowing

mf arco

mf

“This illegal copy will self destruct in 5...4...3...”

63

Hp.

63

S

scrap of gold or sil - ver in my pock-et, — I be - lieve that it has done me

A

scrap of gold or sil - ver in my pock-et, — I be - lieve that it has done me

T

scrap of gold or sil - ver in my pock-et, — I be - lieve that it has done me

B

scrap of gold or sil - ver in my pock-et, — I be - lieve that it has done me

63

Vln. I

Vln. II

Vla.

Vc.

Cb.





Hp. *mf* *rit.* **F** *mp* *crescendo poco a poco*

S *rit.* *mp* **F** *crescendo poco a poco*

A *rit.* *mp* **F** *crescendo poco a poco*

It is a fair, e - ven -

T *rit.* *mp* **F** *crescendo poco a poco*

B *rit.* *mp* **F** *crescendo poco a poco*

It is a fair, e - ven -

Vln. I *mf* *ppp* **F**

Vln. II *ppp* **F**

Vla. *mf* *ppp* **F**

Vc. *mf* *ppp* **F**

Cb. *mf* *ppp* **F** *p*

Hp.

Two staves of music for the Harp. The upper staff contains a melodic line with eighth notes and quarter notes. The lower staff contains a bass line with quarter notes and rests.

S

hand - ed, no-ble ad-just-ment of things, that, while there is in -

A

hand - ed, no-ble ad-just-ment of things, that, while there is in -

T

hand - ed, no-ble ad-just-ment of things, that, while there is in -

B

hand - ed, no-ble ad-just-ment of things, that, while there is in -

Vln. I

Violin I staff with a melodic line starting at measure 79. Dynamics include *mf* and *p*. A watermark is visible over the staff.

Vln. II

Violin II staff with a melodic line starting at measure 79. Dynamics include *p*. A watermark is visible over the staff.

Vla.

Viola staff with a melodic line starting at measure 79. Dynamics include *p*. A watermark is visible over the staff.

Vc.

Violoncello staff with a melodic line starting at measure 79. Dynamics include *p*. A watermark is visible over the staff.

Cb.

Cello staff with a melodic line starting at measure 79. Dynamics include *p*. A watermark is visible over the staff.

"This illegal copy will self destruct in 5...4...3..."

83

Hp.

“This illegal copy will self destruct in 5...4...3...”

83

S

fec - tion in di - sease and sor - row, — thereis noth - ing in the

A

fec - tion in di - sease and sor - row, — thereis noth - ing in the

T

fec - tion in di - sease and sor - row, — thereis noth - ing in the

B

fec - tion in di - sease and sor - row, — thereis noth - ing in the

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83

Vln. I

*mf*

Vln. II

*mf*

Vla.

*tr*

Vc.

*mf*  
div.

Cb.

*mf*

“This illegal copy will self destruct in 5...4...3...”

*mf*

“This illegal copy will self destruct in 5...4...3...”

87 Hp. *mf* *senza rit.*

87 S *f* *senza rit.*  
 world so ir-resist-i-bly con - ta - gious as laugh-ter and good hu - mour.

A *f* *senza rit.*  
 world so ir-resist-i-bly con - ta - gious as laugh-ter and good hu - mour.

T *f* *senza rit.*  
 world so ir-resist-i-bly con - ta - gious as laugh - ter and good hu - mour.

B *f* *senza rit.*  
 world so ir-resist-i-bly con - ta - gious as laugh - ter and good hu - mour.

87 Vln. I *f* *senza rit.*

Vln. II *f* *senza rit.*

Vla. *tr* *f* *senza rit.*

Vc. *a2* *f* *senza rit.*

Cb. *f* *senza rit.*

92 Hp. *senza rit.* *mp* *sweetly*

92 S *senza rit.* God bless it! God bless it!

A *senza rit.* God bless it! God bless it!

T *senza rit.* God \_\_\_\_\_ bless it! \_\_\_\_\_ God \_\_\_\_\_ bless it! \_\_\_\_\_

B *senza rit.* God bless it! \_\_\_\_\_ God bless it! \_\_\_\_\_

92 Vln. I *senza rit.* free bowing *mp*

Vln. II *senza rit.* free bowing *mp*

Vla. *senza rit.* free bowing *mp*

Vc. *senza rit.* free bowing *mp*

Cb. *senza rit.* free bowing *mp*

98 **G**

Hp.

98 **G** *mp* *sweetly*

S  
A  
T  
B

Scrooge was better than his word...  
Scrooge was better than his word...  
Scrooge was better than his word...  
Scrooge was better than his word...

*mp* *sweetly*  
*mp* *sweetly*

98 **G**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ppp*  
*ppp*  
*ppp*  
*p*  
*ppp*

103

Hp.

mf

“This illegal copy will self destruct in 5...4...3...”

103

S

A

T

B

He be-came as good a friend, as good a

He be-came as good a friend, as good a

He be-came as good a friend, as good a

He be-came as good a friend, as good a

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Joshua Shank

103

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

p

mf

free bowing

mf

mf

“This illegal copy will self destruct in 5...4...3...”

107  
Hp.

107  
S  
mas - ter, as good a man as the good old — Ci - ty knew, *f*

A  
mas - ter, as good a man as the good old — Ci - ty knew, *f*

T  
8 mas - ter, as good a man as the good old — Ci - ty knew, *f*

B  
mas - ter, as good a man as the good old — Ci - ty knew, *f*

107  
Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*tr* *f*

Vc.  
div. *f* a2

Cb.  
*mf* *f*

111 *ff* almost overwhelming

S  
A  
T  
B  
God bless us!  
God bless us!  
God bless us!  
God bless us!

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*  
div.

”  
5...4...3...  
”  
5...4...3...  
”

Hp. H Sweetly (♩ = ca. 84)

115 *molto rit.* *8va* *let ring* *pp*

The harp part begins at measure 115 with a *molto rit.* marking. It features a series of chords and arpeggios, with an *8va* instruction for the upper register. The dynamics range from *pp* to *mp*. A watermark "This illegal copy will self destruct in 5...4...3..." is overlaid on the score.

S H Sweetly (♩ = ca. 84)

A *molto rit.* *mp*

T *molto rit.* *mp*

B *molto rit.* *mp*

or a-ny o-ther good old ci-

or a-ny o-ther good old ci-

or a-ny o-ther good old ci-

or a-ny o-ther good old ci-

The vocal staves show the vocal line for Soprano, Alto, Tenor, and Bass. The tempo is *molto rit.* and the dynamics are *mp*. The lyrics are "or a-ny o-ther good old ci-". A watermark "This illegal copy will self destruct in 5...4...3..." is overlaid on the score.

Vln. I H Sweetly (♩ = ca. 84)

Vln. II *ff* *mf* *mp*

Vla. *ff* *mf* *mp*

Vc. *ff* *mf* *mp* *p* free bowing

Cb. *ff* *mf* *mp* *p* free bowing

The string staves show the parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The dynamics are *ff*, *mf*, *mp*, and *p*. The Vc. and Cb. parts include the instruction "free bowing". A watermark "This illegal copy will self destruct in 5...4...3..." is overlaid on the score.

120  
Hp.

120  
S

- ty, — town, — or bo - rough in the good — old — world. \_\_\_\_\_

A

- ty, — town, — or bo - rough in the good — old — world. \_\_\_\_\_

T

- ty, — town, — or bo - rough in the good — old — world. \_\_\_\_\_

B

- ty, — town, — or bo - rough in the good — old — world. \_\_\_\_\_

120  
Vln. I

Vln. II

Vla.

Vc.

Cb.

“This illegal copy will self destruct in 5...4...3...”

I Gently, a little slower (♩ = ca. 76)

Hp. 124

I Gently, a little slower (♩ = ca. 76)

S 124 mp  
"A mer - ry Christ - mas to us all my dears. God

A 124 mp  
"A mer - ry Christ - mas to us all my dears. God

T 124 mp  
"A mer - ry Christ - mas to us all my dears. God

B 124 mp  
"A mer - ry Christ - mas to us all my dears. God

I Gently, a little slower (♩ = ca. 76)

Vln. I 124 free bowing pp

Vln. II 124 free bowing pp

Vla. 124 free bowing pp

Vc. 124 free bowing ppp pp

Cb. 124 free bowing ppp pp



133 **J** (♩ = ca. 84)

Hp. *mf*

133 **J** (♩ = ca. 84)

S *mf*

A *mf*

T *mf*

B *mf*

"God bless us, ev - 'ry

"God bless us, ev - 'ry

"God bless us, ev - 'ry

"God bless us, ev - 'ry

133 **J** (♩ = ca. 84)

Vln. I *p* solo: *p* *mf*

Vln. II *p* *tr* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

138  
Hp. *mp*

138  
S *mp*  
one!" "God bless us, ev - 'ry one!" "God bless us, ev - 'ry one!" "God  
A *mp*  
one!" "God bless us, ev - 'ry one!" "God bless us, ev - 'ry one!" "God  
T *mp*  
one!" "God bless us, ev - 'ry one!" "God bless us, ev - 'ry one!" "God  
B *mp*  
one!" "God bless us, ev - 'ry one!" "God bless us, ev - 'ry one!" "God

138  
Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

*mp*

143  
Hp. *p*

143  
S *p*  
A *p*  
T *p*  
B *p*

ble ss us, ev - 'ry one!" "God ble ss us, ev - 'ry one!" "God  
ble ss us, ev - 'ry one!" "God ble ss us, ev - 'ry one!" "God  
ble ss us, ev - 'ry one!" "God ble ss us, ev - 'ry one!" "God  
ble ss us, ev - 'ry one!" "God ble ss us, ev - 'ry one!" "God

143  
Vln. I *p*  
Vln. II *p*  
Vla. *p*  
Vc. *p*  
Cb. *p*



151

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

“This illegal copy will self destruct in 5...4...3...”

close slowly to 'n'

close slowly to 'n'

close slowly to 'n'

close slowly to 'n'

close slowly to 'n'

tutti: free bowing

free bowing

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155

Hp.

S

A

T

B

10 seconds  $\rightrightarrows$  niente

10 seconds  $\rightrightarrows$  niente

10 seconds  $\rightrightarrows$  niente

10 seconds  $\rightrightarrows$  niente

10 seconds  $\rightrightarrows$  niente

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155

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

B&F Music  
Joshua Shank

"This illegal copy will self destruct in 5...4...3..."

