

STAVE FOUR. The Last of the Three Spirits.

SCENE I. Scrooge's Bedchamber; later, a Tavern.

32. MUSIC: CHRISTMAS FUTURE 1

THE SPIRIT OF CHRISTMAS FUTURE appears in the fog. He is played by the same actor who plays Young Scrooge but will not reveal his identity until the final churchyard scene. This phantom moves freely through the following scenes. The PEARLIES enter with the SPIRIT.

SCROOGE: I am in the presence of the Ghost of Christmas Yet to Come? You are about to show me shadows of the things that have not yet happened, but will happen in the time before us, is that so, Spirit? Ghost of the future! I fear you more than any Specter I have seen. But, as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me? *(THE SPIRIT gestures and the bed disappears--Thunder)* Lead on! Lead on Spirit! The night is waning fast, and it is precious time to me, I know. Lead on, Spirit!

THE SPIRIT points with his skeleton-like finger straight before them.

33. MUSIC: GRAND UNDERScore

MRS. DILBER enters with carpetbag. JOE and others are in a tavern, drinking.

MRS. DILBER *(Peering through the fog)*: Joe?

JOE: Cold, isn't it?

MRS. DILBER: Seasonable for Christmas Time.

JOE: Why then, Mrs. Dilber, don't stand staring as if you was afraid, woman; who's the wiser? We're not going to pick holes in each other's coats, I suppose?

MRS. DILBER: No, indeed, I should hope not.

JOE: Very well, then. *(JOE and MRS. DILBER reach a tavern table)*. We couldn't have met in a better place. *(JOE drinks from a mug)*.

MRS. DILBER: Well, Old Scratch has got his own at last, eh?

JOE: He certainly did! What odds then! *(JOE pours her a drink)*. What odds, Mrs. Dilber? What have you got to sell? Every person has a right to take care of themselves.

MRS. DILBER: That's true, indeed! No one more so than me! *(MRS. DILBER drinks)*.

JOE: Very well, then! That's enough. What have you got to sell?

MRS. DILBER: Half a minute's patience, Joe, and you shall see.

JOE: Who's the worst for the loss of a few things like these. Not a dead man, I suppose!

MRS. DILBER: No, indeed. If he wanted to keep them after he was dead, the wicked old screw, why wasn't he natural in his lifetime? If he had been, he'd have had somebody to look after him when he was struck with death, instead of lying gasping out his last there, alone by him

self. Open the bundle, Old Joe, and let me know the value of it. Speak out plain. It's no sin. Open the bundle, Joe.

JOE opens the bag, MRS. DILBER describes articles as JOE removes them.

JOE: I hope he didn't die of anything catchin'.

MRS. DILBER: Don't you be afraid of that. You may look through that shirt 'til your eyes ache, you won't find a hole in it. It's the best he had and a fine one, too. Why, they'd have wasted it, if it hadn't been for me.

JOE: What do you call wasting of it?

MRS. DILBER: Somebody was fool enough to put it on him to be buried in, but I took it off again.

JOE (*Laughing*): It's a judgment on him.

MRS. DILBER: I wish it were a heavier judgment, and it should have been, you may depend upon it, if I could have laid my hands on anything else. Sheets and towels, a little wearing apparel, two old fashioned silver teaspoons, a pair of sugar-tongs, and a few boots, So...what say you?

JOE: Ten shillings, and I wouldn't give another sixpence. I always give too much to the ladies. It's a weakness of mine and that's the way I ruin myself.

MRS. DILBER: Ohhh...what about a pair of bed-curtains, eh?

JOE: You don't mean to say you took 'em down, rings and all, with him lying there?

MRS. DILBER: Yes I do. Why not?

JOE: You were born to make your fortune and you'll certainly do it.

JOE gives MRS. DILBER a pouch of money.

34. MUSIC: ISN'T IT GRAND, BOYS?

MRS. DILBER: This is the end of it ol' Joe! He frightened everyone away from him when he was alive to profit us when he was dead. Ha, ha, ha!

MRS. DILBER:

LOOK AT THE COFFIN, WITH GOLDEN HANDLES
ISN'T IT GRAND BOYS TO BE BLOODY WELL DEAD

JOE:

BLOODY WELL DEAD

MRS. DILBER:

LET'S NOT HAVE A SNIFFLE
LET'S HAVE A BLOODY GOOD CRY!
AND ALWAYS REMEMBER THE LONGER YOU LIVE,
THE SOONER YOU BLOODY WELL DIE!

Isn't It Grand, Boys?

34

cue:

JOE: "...and you'll certainly do it."

Slowly, as before

DILBER: "That's the end of it, Ol' Joe! He frightened everyone after from him when he was alive..."

(Str.)
(+Key II: Harpsichord)

poco a poco accel.

DILBER: "...to profit us when he was dead!" (SHE laughs)

DILBER:

Look at the

(+Brass)

(+Fl.)

(+Tbn. gliss)

(JOE sings 8va as indicated, DILBER sings loco)

A

Tempo

8va

10 11 12

cof - fin, with gold - en han - dles. Is - n't it
 preach - er blood - y nice fel - low. Is - n't it

(Key II: Harpsichord)

p (+Brass)

(+Bass)

34. Isn't It Grand, Boys? - p.2

JOE: (1st x) "Bloody well dead!"

DILBER: (1st x)
DILBER + JOE: (2nd x)

gza-----

13 14 15 16

grand, boys, to be blood-y well dead? Let's not have a
grand, boys, to be blood-y well dead? Let's not have a

CHORUS: (2nd x only)

Blood - y well dead!

(+Fl. 8va/Vln./Cello)

13 14 15 16

f

Blood - y well dead!

(DILBER sings lower notes. 2x JOE sings upper line with DILBER.)

17 18 19 20 21

snif - fle, Let's have a blood-y good cry and al-ways re-mem-ber the
snif - fle, Let's have a blood-y good cry and al-ways re-mem-ber the

Ooh Aah And al-ways re-mem-ber the

(sim.)

17 18 19 20 21

p

Ooh Aah And al-ways re-mem-ber the

34. Isn't It Grand, Boys? - p.3

8va-----

22 23 24 1. 25 JOE:

long - er you live, the soon - er you blood - y well die! Look at the
 long - er you live, the soon - er you blood - y well

This system contains the first vocal entry for 'JOE' starting at measure 24. The vocal line is in a soprano register, indicated by the '8va' marking. The piano accompaniment consists of a treble and bass line. The lyrics are: 'long - er you live, the soon - er you blood - y well die! Look at the'.

22 23 24 25

f

The piano accompaniment for the first system, showing the treble and bass staves. It features a dynamic marking of *f* (forte) at measure 24. The bass line has several accents marked with 'v'.

2. 26 27 28 29 30

die! Blood - y well die! _____
 die! Blood - y well die! _____
 Blood - y well die! _____

This system contains the second vocal entry starting at measure 26. The lyrics are: 'die! Blood - y well die!'. The piano accompaniment continues with the treble and bass staves, featuring a dynamic marking of *ff* (fortissimo) at measure 29.

(Hn. 8vb) (Vln.) (Fl.) (tutti -harp) 26 27 28 29 30

ff

(Bass)

The piano accompaniment for the second system, including instrument markings: (Hn. 8vb), (Vln.), (Fl.), (tutti -harp), and (Bass). The dynamic marking *ff* is present at measure 29.

34. Isn't It Grand, Boys? - p.4

B

[Dance] (Tbn./Cello 8vb soli)

(Fl./Hn./Vln./Tpt.)

(Key II: Harpsichord)

(+Bass)

(tutti -harp)

2.

39 40 41 42

JOE + DILBER:

Look at the

(Tpt./Hn.) (tutti -harp)

(Tbn./Cello)

C

[JOE: (top)]

43 44 45 46

mour - ners, blood - y great hy - po - crites. Is - n't it

CHORUS:

Ooh Ooh

(as before)

p

34. Isn't It Grand, Boys? - p.5

grand, boys, _____ to be blood - y well dead? Let's not have a

Grand boys! Blood - y well dead! Let's not have a

47 48 49 50

f

(JOE on top notes, DILBER on bottom)

snif - fle, _____ Let's have a blood - y good cry _____ and

snif - fle, _____ Let's have a blood - y good cry _____ and

51 52 53 54

p

34. Isn't It Grand, Boys? - p.6

JOE:

al - ways re - mem - ber the long - er you live, the soon - er you blood - y well die! And

al - ways re - mem - ber the long - er you live, the soon - er you blood - y well die!

This block contains the vocal line for Joe, measures 55 through 58. It is written on a single treble clef staff. The lyrics are: "al - ways re - mem - ber the long - er you live, the soon - er you blood - y well die! And". The music is in a major key with three sharps (F#, C#, G#) and a 6/8 time signature. Measure 55 starts with a treble clef and a key signature of three sharps. Measure 56 continues the melody. Measure 57 has a repeat sign. Measure 58 ends with a double bar line and repeat sign. There are also piano accompaniment staves for the same measures, but they are not transcribed in this block.

This block contains the piano accompaniment for measures 55 through 58. It is written on two staves (treble and bass clefs). The music is in a major key with three sharps (F#, C#, G#) and a 6/8 time signature. The accompaniment consists of chords and single notes, providing a harmonic support for the vocal line. Measure 55 starts with a treble clef and a key signature of three sharps. Measure 56 continues the accompaniment. Measure 57 has a repeat sign. Measure 58 ends with a double bar line and repeat sign.

Rubato

Slow and deliberate (in 6)

JOE + DILBER:

al - ways re - mem - ber the long - er you live, the soon - er you blood - y well, soon - er you blood - y well,

(Str.+Hn.) (Key II: Harpsichord)

p *mf* (+Brass)

(+Bass)

This block contains the vocal line for Joe + Dilber, measures 59 through 62. It is written on a single treble clef staff. The lyrics are: "al - ways re - mem - ber the long - er you live, the soon - er you blood - y well, soon - er you blood - y well,". The music is in a major key with three sharps (F#, C#, G#) and a 6/8 time signature. Measure 59 starts with a treble clef and a key signature of three sharps. Measure 60 continues the melody. Measure 61 has a repeat sign. Measure 62 ends with a double bar line and repeat sign. There are also piano accompaniment staves for the same measures, but they are not transcribed in this block.

34. Isn't It Grand, Boys? - p.7

(JOE on top notes, DILBER on bottom)

rit.

A Tempo

Two vocal staves. The top staff is for Joe and the bottom for Dilber. Both have lyrics: "soon - er you blood - y well die!". The music is in treble clef with a key signature of three sharps (F#, C#, G#). Measure numbers 63, 64, 65, and 66 are indicated. The tempo changes from "rit." to "A Tempo" at measure 64.

Piano accompaniment for measures 63-66. It features a treble and bass clef. The tempo is "rit." until measure 64, then "A Tempo". The instruction "(tutti -harp)" is present above measure 64. The music consists of chords and moving lines in both hands.

Piano accompaniment for measures 67-71. It features a treble and bass clef. The instruction "(slide)" is present above measure 67. The music consists of sustained chords and moving lines in both hands.

Piano accompaniment for measures 67-71. It features a treble and bass clef. The music consists of moving lines in both hands, primarily eighth and sixteenth notes.

Applause Segue