

III.

Are You the Spirit, Sir

Charles Dickens

David L. McIntyre

Sparkling $\text{♩} = 80$

Piano *p* *leggiero*

with generous pedal

4

7

11

14

Ped.

17

19

A

mf "Are you the spir-it,"

p

mp

f

24

mp

"I am."

f

Sir, whose com-ing was fore - told me?"

"Who and what are you?"

p

p

30

"I am the Ghost of Christ-mas past."

What

What

37 *mf*

"Your wel- fare!" Rise! and walk with me."

busi-ness brings you here?..

mp

p

44

agitato

mf I am mere mor - tal,

poco a poco cresc.

47

f and lia-ble to fall."

50 *mp*

The Spir - it gazed u - pon him gent - ly.

mp

p

Ped. 8^{vb}

54

The ci - ty had van - - ished,

56

and with it the dark - - ness.

58

They stood u - pon an o - pen coun - try

60

road.

brioso

f "Good hea - ven!" I was bred in this place

63

B Poco animato *mf*

I was a boy here. ^{ten.} As they walked a-long the road

B Poco animato *mf*

66

Scrooge re - cog - nized ev - 'ry gate, ev - 'ry post, ev' - ry tree,

68

the lit-tle mar-ket town in the dis-tance. *robustly* **f** Some shag-gy pon-ies now

72

— were seen trot-ting to-wards them with boys on their backs who called to o-ther boys in

77

più f

coun-try gigs and carts. All these boys were in great spir-its, Shout-ing to

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are: "coun-try gigs and carts. All these boys were in great spir-its, Shout-ing to". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

più f

più f

The piano accompaniment for the first system is shown in two staves. It features a complex rhythmic texture with many beamed notes and accents. The right hand has a more melodic line with slurs, while the left hand provides a steady accompaniment with many notes.

84

— each o- ther — un - til — the broad fields were so — full of mer-ry mu - sic, of mer-ry

The second system of music includes a vocal line and piano accompaniment. The vocal line has lyrics: "— each o- ther — un - til — the broad fields were so — full of mer-ry mu - sic, of mer-ry". The piano accompaniment is in two staves and features a steady accompaniment with some changes in time signature from 3/4 to 2/4.

The piano accompaniment for the second system is shown in two staves. It continues the accompaniment from the previous system, with a consistent rhythmic pattern and some changes in time signature.

90

ff

mu - ic, mu - ic, mu - ic,

The third system of music includes a vocal line and piano accompaniment. The vocal line has lyrics: "mu - ic, mu - ic, mu - ic,". The piano accompaniment is in two staves and features a steady accompaniment with some changes in time signature from 2/4 to 3/4.

ff

The piano accompaniment for the third system is shown in two staves. It features a complex rhythmic texture with many beamed notes and accents, similar to the first system.

97 *mp* **Più animato** ♩ = 88

and the crisp air laughed to see it.

mp *sfz* *8va* *trmm* **Più animato** ♩ = 88

103

The jo-cund travel-lers came on; Scrooge could name

C

107

ev - 'ry one of them. Why did he re - joice to see them! Why was he filled.

C

111

— with glad- ness when he heard_ them give each o- ther Mer - ry Christ - mas,

a

115

a Mer - ry Christ-mas a Mer - ry, Mer-ry Christ- mas!

Mer - ry Christ-mas, a Mer - ry Christ-mas

8va

120

Subito rallentando

What good had it e-ver

Subito rallentando

125 **D** Tempo I ♩ = 80

mp

"The school is not quite de - sert - ed." "A

mp done to him? **D** Tempo I ♩ = 80 *p* said the Ghost.

130

so - li - ta - ry child, ne - glect - ed by his friends is left there_ still."

mp Scrooge said he

136 *mp*

and wept to see his lone - ly self for - got - ten as he used to be.

knew it *mp* *p*

142 *p*

So there he was a - lone a - gain, when all the o - ther boys had gone home for the jol - ly

p

147 *accel.*

ho - li - days.

mp Scrooge looked at the Ghost,

151 *poco riten.*

and with a mourn - ful shak - ing of his head, glanced an - xious - ly to - wards the door.

poco riten.

E

Cheerily ♩ = 92

155

E

Cheerily ♩ = 92

157

f

the door o - pened and a

f

etc.

159

*p**f*

lit - tle girl, much young - er that the boy came dart - ing in,

*f**pp* "Yes."