

Uh-Oh Here Comes Christmas Musical Overview

Product Code: U25000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

Solo Songs: Yes

Ensemble/Large Chorus Songs: Yes

Main Character Details:

Scrooge 1 (m): B3-E5 vocals, moderate

All/Multiple Scrooges (m): B3-D5 vocals, moderate

Peggy (w): F3-D4 vocals, easy

Rusty (m): A3-F5 vocals, moderate

Back-Up Singers (m/w): G4-G5 vocals, easy

Total Number of Songs: 19

Vocal Demands: Moderate

Orchestral Demands: Difficult

Size of Orchestra: Small (piano only)

Ready to Perform?

When you are ready to perform, please apply for rights or contact our customer service department by clicking below.

[APPLY FOR RIGHTS](#)

You will be prompted to log in or create an account.

[CONTACT US](#)

We are happy to answer any questions you may have

Sheet Music Sample Terms and Conditions

By downloading this sheet music sample, you agree to the following terms and conditions:

- This sheet music sample is available to assist you in the play selection process.
- You may view, print and download any of our sheet music samples for perusal purposes.
- Sheet music samples are not intended for performance, classroom or other use. For any of these uses, you must purchase playbooks and rent music materials via our website or by phone, fax or mail.
- A short sample is not always indicative of the entire work, and we strongly suggest reviewing the entire score and reading the entire play before planning a production or ordering a cast quantity of scripts.

The following pages contain copyright information and at least one page from a variety of songs within the show.

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty fees are given in our current catalog and are subject to change without notice. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. All inquiries concerning amateur and stock rights should be addressed to:

DRAMATIC PUBLISHING
P. O. Box 129, Woodstock, Illinois 60098

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including but not limited to the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

©MMI

Script created and adapted by
ERNEST ZULIA

Music, lyrics, musical arrangements and orchestration by
DAVID CALDWELL
Based upon the essays by
ROBERT FULGHUM

Printed in the United States of America
All Rights Reserved
(UH-OH, HERE COMES CHRISTMAS)

UH-OH, HERE COMES CHRISTMAS notes to the Music Director, from the Composer

I'm delighted you are doing UH-OH, and I hope you will have a rewarding time working on the score. Having music-directed it myself several times, I'd like to offer some suggestions for your production. I hope I can save you some long diversions down blind alleys which I have already explored.

PIANO: Please observe metronome markings. More than once I've watched music directors attempt to energize the songs by rushing them, at the expense of intelligibility. Clarity of performance will achieve that energy far more effectively.

In the underscoring of dialogue, don't let the music sound formless. Particularly when the show is performed with solo piano, it's easy for some passages to sound "tinkly" or "noodly", which makes the audience tune the music out altogether. It's a good idea to practice the underscoring often with the actors, in order to develop a solid sense of the tempos and to avoid slowing down and speeding up in performance to try to catch dialogue cues.

Throughout the underscoring, try to match the dialogue cues as closely as possible, to find the connections between the form of the scenes and the form of the underscoring. Incidentally, I have placed some dialogue in parentheses, some not. The un-parenthesized lines are cues and other specific points where the music and dialogue must match up; the parenthesized lines are guides, meant to give the accompanist or conductor a *rough* idea where the speaker is.

VOICE: I have deliberately set many of the vocal lines so that they don't sit squarely on the accompaniment, to make the music sound as conversational as possible. I know this makes the music harder to teach, but please don't square it up. It's important for the singers to develop a sense of how their lines syncopate and rock over the accompaniment.

Setting the music in comfortable keys for the singers is crucial. In general the music has been most effective when the women stay in chest voice (except in tutti passages). It has been difficult in the ensemble numbers to find keys which show off both the women and the men to their best advantage. Often as not I've tried to give the women solo lines on the lower end of the melodic range of a song, and then adjust the overall key so that the men aren't singing in the basement. I'll address this more specifically when talking about individual songs. Incidentally, the complete score is saved on a disc, and, for a nominal fee, I'm happy to send whatever transpositions you need. You can e-mail me at the KINDERGARTEN/UH-OH web site (allireallyneed.com).

It is possible to present the show with one excellent singer and four "actors who sing." This works most easily if the singer plays the role of Rusty.

Feel free to cut harmonies if the singers have difficulty with them. I would suggest distributing harmonies so that one singer is on each of the two harmony-lines, with everyone else singing melody. This ensures that the melody will stand out, and also makes it possible to de-emphasize your less-skilled singers. In most of the songs, I have placed the harmony-lines above the melody. This is strictly for notational convenience; feel free to set the melody and harmonies in whatever octave sounds best for your ensemble.

1. Scrooge

Allegro marcato ♩ = 96

1 A/E E7 A/E E A/E *gliss.*
 ff

5 Bb/F no chord
 ff

(Sound effect starts: chains clanking, ghostly voice saying "Scrooge...Scrooge...")

9
 ff

Moderato (poco rubato) ♩ = 96

SCROOGE 1:

14 (Fade out as "Scrooge 1" begins to speak.)
 Once a - gain, I hear the laugh - ter,
 Gm Dm7/G
 mf
 "Oh Marley, one year... give it a rest!"

1. Scrooge

19 chil- dren play- ing in the snow, the mer- ry strains of car- ol- ing, ev - ery- where I

19 EbMaj7/G Gm9 Cm7/G Gm9 Cm6/G

24 go. Ev - ery year, the same damn thing: the twink- ling lights in ev - ery street, the

24 Dsus4/G D/G Gm Dm7/G EbMaj7/G Gm9

29 heart - felt sea- son's greet- ings from the strang - ers that I meet. Since

29 Cm7 Bb2/D D9⁶ Fsus4 F

rit.

The image shows a musical score for piano and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. Chord markings are placed above the piano accompaniment. The first system starts at measure 19 and ends at measure 23. The second system starts at measure 24 and ends at measure 28. The third system starts at measure 29 and ends at measure 33. The piano accompaniment features a steady bass line with chords in the right hand. The vocal line has a melodic line with some rests and a final note in the third system.

1. Scrooge

34 **Piu marcato** ♩ = 104

eight - een for - ty - three, those blast - ed ghosts have turned up ev - ery year--- and I

34 *mp*

B \flat B \flat /D E \flat add2 E \flat /D

38

al - ways end up sing - ing, danc - ing, gid - dy, full of Christ - mas cheer.

38 Cm Cm/E \flat Fadd2 F/E \flat

42

Ev - ery year, I get dragged in - to the quick - sand with all the

42 *mf*

B \flat 2/D E \flat Maj9 B \flat 2/D

1. Scrooge

47
oth - er fools and lu - na - tics, and, by the time the

47 *E♭Maj9* *Cm7*

47 *mp*

51
hol - i - day's done, I'm run - ning a - round like a sim - ple - ton, shout - ing, "God

51 *Cm7/B♭* *A♭* *A♭Maj9*

51 *cresc.*

55
bless us, ev - ery one!" And then, af - ter New Year's,

55 *A♭6* *A♭Maj7* *Dsus4* *D* *Gm*

55 *f* *dim.* *mp*

1. Scrooge

59

scarce - ly do I get an hour of res - pite, when --- like that! --- it's next De -

59 Dm7 EbMaj7 BbMaj7 Cm7

63

cem - ber, and the whole thing starts a gain. Please, what can I

63 Gm9 Cm6/A Dsus4 D Gm

67

do to stop this sea - son - al in - san - i - ty? No - thing that I've

67 Dm7 EbMaj7 BbMaj7 Cm7

3. The Christmas Pageant

Cue: "...nobody was about to go through the whole thing twice."

Moderato ♩ = 66

Am E7/A Am E7/A Am

"...at least, not early on."

Adagio ♩ = 84

G C Dm Am/E E7 Am G G° G

"...its first big number..."

"...almost on key."

Csus9 C Cm6 G/D D7 G Dm6/F E7 E7/A Am Cm6/A

At cue "...whole scene and SEIZED UP..." , cut to letter A.

G/D D13 G Am A#°7 B7 Em B7/D# Em Am/C

3. The Christmas Pageant

16 **B** **G** **G°** **Csus9** **C** **C#°7** **G/D** **Em6** **D13** **G**

(Play mm. 23-32 only if taped cue is not used.)

A

21 **f** **sfz** **ff** **F** **C/E**

"...ground to a halt."

"...the tape recorder, which BLARED..."

Sub

Maestoso ♩ = 104

At cue "...the tape recorder blew a fuse", cut to letter B.

26 **F** **C/E** **F** **Bb** **F/C** **C** **Dm** **G13** **C/E** **C/G** **G7** **C**

Moderato ♩ = 92

B

32 **sfz** **p** **CMaj7** **Gsus4/A** **G** **FMaj7**

"...we have not seen the last one."

6. Wind-up Toys

Cue: "...that keeps on giving, and giving, and giving..."

Moderato ♩ = 160

D/F# G E/G# A7 D G D/A A7

Allegro ♩ = 100

RUSTY:

Speak - ing of gifts, did you ev - er play that "Sc - ret San - ta" game, where

D G2/B G D2/F# F#m7/B Bm7

ev - ery - one puts their names in a hat, and then draws some - one else - 's name, and

Em7 Em/D A/C# Dsus2 D

6. Wind-up Toys

13 search-es for in - ex - pen - sive gifts --- sim - ple, but spe - cial, too --- and

13 Bm(sus2) Bm Gsus2 G Em(sus2) Em Csus2 C

17 sends the gifts a - non - y - mous - ly to the per - son that they drew?

17 Am(sus2) Am Fsus2 F B \flat sus2 B \flat G

21 "I love Christmas presents." I love the thought that

21 D DMaj7 Em/D Em(sus2)/D Em/D D

21 p. p. p. p. p.

The musical score is written for piano and conductor. It consists of three systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chords. The key signature is one sharp (F#). The first system (measures 13-16) features a vocal melody with lyrics 'search-es for in - ex - pen - sive gifts --- sim - ple, but spe - cial, too --- and'. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. The second system (measures 17-20) continues the vocal melody with lyrics 'sends the gifts a - non - y - mous - ly to the per - son that they drew?'. The piano accompaniment continues with similar rhythmic patterns. The third system (measures 21-24) features a vocal line with lyrics '"I love Christmas presents." I love the thought that'. The piano accompaniment includes a piano (p.) dynamic marking and a melodic line in the right hand. The guitar chords are listed below the piano accompaniment.

6. Wind-up Toys

26

some- one has put their time and en - er - gy in - to the task of

G2 D/G D2/F# Bsus2,4 Bm7 Em7

30

find - ing a tru - ly won - der - ful gift for me. (Dialogue continues)

Em/D A/C# Dsus2 D Bm G

p leggiero

35

Em C Am F "Oh boy."

rit.

"...has been clear for a long time."

Andante (poco rubato) ♩ = 66

40 Bm G Em C Am F

pp

6. Wind-up Toys

VAMP

(last time only)

46

46 *rit.* *p a tempo*

"...do give pretty good gifts." This Christ-mas, you know what I

B \flat add2 Gadd2 D D

p. *p.* *p.*

51

51

real - ly want? Me - chan - ic - al wind - up toys. No bat - ter - ies. Toys that do

G2 D/G D2/F \sharp Bsus2,4 Bm7 Em7

p. *p.* *p.* *p.*

55

55

fun - ny things and make a lot of noise. Toys that need me from

Em/D A/C \sharp Dsus2 D Bm(sus2) Bm

p. *p.* *p.* *p.*

10. A Holiday Wedding

"...some people just know
Christmas when they see it."
(Match actor throwing glitter.)

Fast black-note gliss.

Maestoso ♩ = 76

1

f

f

"...nod their heads
and smile and say
"Whatever."

Moderato ♩ = 104

5

p

D A7 D A D A D/F# A D/F# D A D A7

10

D A D/F# Em7 D F#m/C# E7/B A A D/A

14

rit.

A D/F# D G/D D

"...when it came to
picking a mate."

10. A Holiday Wedding

"...when it came to picking a mate!"

Lento ♩ = 52

18 *p*

("And you'd have to be really blind...")

Andante espressivo ♩ = 44

23

("...the last words of her vows...")

"...and delivered the goods."

p

B \flat

28 *sim.*

Gm6 B \flat /F F13 Gm

33 *rit.*

Cm/E \flat F7sus4 F7 F9 F7 B \flat

"When the last lovely note..."

11. Uh-Oh, Here Comes Christmas

Cue: (House lights fade out.)

SCROOGE:
(Optional—speak lyrics
until pick-up to m. 9.)

Maestoso ♩ = 120

Let's

1 *fp* "...Ebenezer Scrooge!" *ff* *rit.* *ad-lib arp.*

Chords: Cm, Cm/Bb, A \flat 7, G7

Rubato

(sung)

6 face it: Christ-mas can be a pain. At times it's e-nough to drive you in-sane.

Chords: Fm9, Gm7/F, Fm7, E \flat Maj7/F, Fm7, E \flat Maj7/F, Fm6, Cm7/F

6 *mp*

10 "Hey--are you like me?" Are you find-ing it hard-er, year af-ter year, to man-u-fac-ture that

Chords: Fm6, Cm7/F, Dm7(\flat 5), Cm7/D, B \flat 7/D, A \flat 7/D, G7, F2/A

11. Uh-Oh, Here Comes Christmas

Moderate swing $\text{♩} = 100$

14

Christ - mas cheer? My mail - box is choked with hol i - day

14 B \flat 6 G7/B (Cm)

14 *ad-lib arp.* *mp*

18

cat - a - logs, with stuff like chi - chi cash - mere

18 Cm Cm/B \flat A \flat 9 G7 (Cm)

18 *mf* *mp*

23

sweat - ers for dogs. On the tel - e - vi - sion,

23 Cm Cm/B \flat A \flat 7 G7 (Fm)

23 *mf* *mp*

11. Uh-Oh, Here Comes Christmas

26

it's "Oh, look - ce, Cher - yl --- an-

Fm Fsus4/G Fm/A \flat Fm/B \flat

mf

29

oth - er re - run of 'A Christ - mas Car - ol."

(Cm) Cm Cm/B \flat

mp *mf*

32

Ev - ery shop in town has had a win - dow dis - play

A \flat 7 Cm/G A \flat 7

mp

The image shows a piano/conductor score for the song 'Uh-Oh, Here Comes Christmas'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system (measures 26-28) features lyrics 'it's "Oh, look - ce, Cher - yl --- an-' with chords Fm, Fsus4/G, Fm/A \flat , and Fm/B \flat . The piano part starts with a mezzo-forte (*mf*) dynamic. The second system (measures 29-31) features lyrics 'oth - er re - run of 'A Christ - mas Car - ol."' with chords (Cm), Cm, and Cm/B \flat . The piano part starts with a mezzo-piano (*mp*) dynamic and becomes mezzo-forte (*mf*) at measure 31. The third system (measures 32-35) features lyrics 'Ev - ery shop in town has had a win - dow dis - play' with chords A \flat 7, Cm/G, and A \flat 7. The piano part starts with a mezzo-piano (*mp*) dynamic.

11. Uh-Oh, Here Comes Christmas

36

of San - ta and his elves since La - bor Day.

D7 G7

36

cresc. poco a poco

36

41

Uh oh, here comes Christ mas. -

BACKUP DUO:

41

Uh - oh, here comes Christ - mas.

41

Fm7 Bb13 B°7 Cm

41

subito mp

11. Uh-Oh, Here Comes Christmas

44

Time to max my credit cards and try to cope.

Oo...

Dm7(b5) G7

47

Uh oh,

Uh - oh,

Cm G7/D Eb7 C7/E Fm7

poco cresc. (*mf*) *mp*

11. Uh-Oh, Here Comes Christmas

50 here comes Christ mas. There

50 here comes Christ mas.

50 B \flat 13 B \circ 7 Cm

53 sure is a lot of hype in the sea - son of hope.

53 Oo...

53 Dm7(\flat 5) G7 Cm Cm/B \flat A \flat 7 G7sus *mp*

Detailed description: This is a piano/conductor score for the song 'Uh-Oh, Here Comes Christmas'. It consists of two systems of music. The first system (measures 50-52) features a vocal line with lyrics 'here comes Christ mas. There', a piano accompaniment, and a bass line. Chords B \flat 13 and B \circ 7 are indicated above the piano part. The second system (measures 53-56) features a vocal line with lyrics 'sure is a lot of hype in the sea - son of hope.', a piano accompaniment, and a bass line. Chords Dm7(\flat 5), G7, Cm, Cm/B \flat , A \flat 7, and G7sus are indicated above the piano part. A dynamic marking of *mp* is present in the piano part of measure 55.