

# A Christmas Story The Musical Overview

Product Code: CD2000

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:

Jean Shepherd/Narrator: late 40s-early 60s; no vocals for Narrator.

Ralphie (m): age 9; F3-D5 vocals, difficult

Mother (w): 30s to 40s; G3-E5 vocals, moderate

The Old Man (m): 30s to 40s; A3-G5 vocals, moderate

Randy (m): age 7 to 8; A3-D5 vocals, moderate

**Total Number of Songs:** 21

**Vocal Demands:** Difficult

**Orchestral Demands:** Difficult

**Size of Orchestra:** Large (9+)

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Book by JOSEPH ROBINETTE

Music and lyrics by BENJ PASEK and JUSTIN PAUL

Based upon the motion picture

*A Christmas Story*

Distributed by Warner Bros.,

Written by Jean Shepherd, Leigh Brown and Bob Clark  
and upon

*In God We Trust: All Others Pay Cash*

Written by Jean Shepherd

Printed in the United States of America

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(A CHRISTMAS STORY, THE MUSICAL)

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# Overture

1

words & music by  
Benj Pasek & Justin Paul

Maestoso Energetico ♩=126

Measures 1-4 of the Overture. The score is in 4/4 time. The right hand (treble clef) features a series of eighth-note chords, starting with a forte (*ff*) dynamic. The left hand (bass clef) provides a steady accompaniment of eighth notes, starting with a fortissimo (*fp*) dynamic. The tempo is marked 'Maestoso Energetico' with a quarter note equal to 126 beats per minute. The score includes dynamic markings *ff*, *cresc.*, and *fp*. A 'rall.' (rallentando) marking is indicated above measure 4, with a dashed line extending to the right.

Più mosso ♩ = 155

Measures 5-10 of the Overture. The tempo changes to 'Più mosso' with a quarter note equal to 155 beats per minute. The right hand (treble clef) features a series of eighth-note chords, starting with a forte (*f*) dynamic. The left hand (bass clef) provides a steady accompaniment of eighth notes. The score includes dynamic markings *f* and *fp*. The tempo is marked 'Più mosso' with a quarter note equal to 155 beats per minute.

## 1. Overture (2)

*A Christmas Story*

This musical score is for the second part of the first Overture from the film 'A Christmas Story'. It is written for piano and voice. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal line is written in a treble clef and includes various musical notations such as slurs, ties, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is numbered 11 through 25. The first system (measures 11-14) includes a vocal line with a slur and a piano line with a complex rhythmic pattern. The second system (measures 15-17) continues the vocal line with a slur and the piano line with a complex rhythmic pattern. The third system (measures 18-21) continues the vocal line with a slur and the piano line with a complex rhythmic pattern. The fourth system (measures 22-25) concludes the vocal line with a slur and the piano line with a complex rhythmic pattern. The score is written in a standard musical notation style with a key signature of one sharp and a time signature of 4/4.

Measures 26-29 of the Overture. The score is written for a piano and a single melodic line. The key signature is two sharps (F# and C#). Measure 26 starts with a treble clef and a key signature of two sharps. The piano accompaniment consists of chords and single notes. Measure 27 continues the melodic line. Measure 28 features a dense chordal texture. Measure 29 ends with a key signature change to one sharp (F#).

Measures 30-33 of the Overture. The key signature changes to one flat (Bb). Measure 30 starts with a treble clef and a key signature of one flat. The piano accompaniment continues with chords and single notes. Measure 31 continues the melodic line. Measure 32 features a dense chordal texture. Measure 33 ends with a key signature change to two flats (Bb and Eb).

Curtain rises

Measures 34-36 of the Overture. The key signature changes to two flats (Bb and Eb). Measure 34 starts with a treble clef and a key signature of two flats. The piano accompaniment includes a *cresc.* (crescendo) marking. Measure 35 continues the melodic line. Measure 36 ends with a key signature change to one flat (Bb).

RALPHIE  
RANDY  
MOTHER  
THE OLD MAN  
(JEAN)

# It All Comes Down to Christmas (Part 1)

2

[DIRECT SEGUE]

words & music by:  
Benj Pasek & Justin Paul

**MOTHER:** We have to go, right now!  
I'm not kidding, boys! Do you want to miss it?

**JEAN:** My mother in the kitchen,  
trying in vain to get us bundled  
up and out the door.

**MOTHER:** Ralphie!  
Randy! I mean now!!  
**RANDY:** Aw, mom!  
**MOTHER:** Randy - now!

**JEAN:** My kid  
brother Randy -

**With anticipation** ♩ = 132

**RANDY:** Awww... **JEAN:** And there I am with my December issue of Open Road For Boys, itchingly, nervously obsessing...

**(JEAN:)** ...over a 3-colored framed full page back cover advertisement of the  
greatest gift a boy could ever hunger for--and realizing that time was my enemy.

4e 4f 5 [SAFETY] 6 **RALPHIE**

Good-bye No -

**7 Hushed**

vem - ber Thanks-giv-ing's gone Now ev - 'ry house you pass has a plas - tic

*mp* *cresc.*

**10** rein-deer on its lawn

**11 MOTHER: "Ralphie! Please!"** **12** It's al - most

*dim.* *8va*

**13** Christ-mas **14** That's clear to see. **15** And there's a cer - tain some-thing that I

*mf*

**16** want be - neath my **17** tree **18**

**MOTHER: Frank! Start the car, the boys are almost ready!**



19 **Dreamy**

20 21 22

This year, don't want an - oth - er plaid tie. This year, can't let my chance pass by and

*esp.*  
*sub mp*

23 24

I'm \_\_\_\_\_ run - ning out of

*agitato*  
*mf*

25 26 **MOTHER: "Ralphie!"**

time \_\_\_\_\_ There's a

*f*

# *Ralphie to the Rescue!*

6

words & music by:  
Benj Pasek & Justin Paul

[SEGUE]

**VILLAIN:** "Muah ha ha ha!"

Western  $\text{♩} = 128$  KIDS: (*scream*)

The musical score is written for piano and voice. It begins with a [SEGUE] instruction. The Villain's part is a vocal line with lyrics "Muah ha ha ha!" and a piano accompaniment. The piano part features a "secco" (dry) texture with a forte (f) dynamic. The Villain's part is marked with a tempo of 128 beats per minute. The piano part includes a "KIDS: (scream)" instruction. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Measure 5 is marked with a "5" and a "6" above it. Measure 6 is marked with a "6" and a "7" above it. Measure 7 is marked with a "7" and a "8" above it. Measure 8 is marked with a "8" and a "9" above it. The piano part includes a "MISS SHIELDS" instruction. The piano part also includes a "AAAHHH!!!" instruction. The piano part includes a "MISS SHIELDS" instruction. The piano part includes a "AAAHHH!!!" instruction.

**VILLAIN:** "Muah ha ha ha!"

**MISS SHIELDS**

AAAHHH!!!

## 6. Ralphie to the Rescue! (2)

9 **RALPHIE**

10 Your teach - er in trou - ble, 11 so get there on the dou - ble 12

13 or she'll face her doom 14 15 16

17 The ten - sion is moun - ting 18 one min - ute left and coun - ting 19 20

21 'til she goes ka - boom! 22 23 24

*mp*

*f* (Train Whistle)

(Villain sneers and laughs)

## 6. Ralphie to the Rescue! (3)

**MISS SHIELDS**

25 Won't you save me Ral - phie? Tell the scoun - drel to sur -

26 27 28

**RALPHIE**

29 ren - der! *8va* I'll save the day!

30 *loco cantabile*

31 32

**MISS SHIELDS**

33 Oh, he's got me, Ral-phie! I could die in this di - sas - ter Fast - er! Hold

34 35 36 37 38

**RALPHIE**

39 on I'm on my way

40 41 42

*mp*

*Act I Finale**words & music by:*  
**Benj Pasek & Justin Paul****MOTHER:** "No. He heard it from your son!"**MRS. SCHWARTZ:** "What? WHAT? WHAT???"**SCHWARTZ:** "Mom? Ah! What'd I do? What'd I do? What'd I ... ?"

Caustic ♩ = 128

1 2

**TOWNSWOMEN**

Good - bye Red

**TOWNSMEN**

Good - bye Red

*p* *ff*

3 **RALPHIE** 4 5

my dream is ov - er! **SOLO** There's no way I'll get that gun when I just

Ry - der, **SOLO** Dead!

Ry - der, Dy - ing

6 7 8

said that word I said. It's a dis - as - ter. There's noth - ing

**TOWNSWOMEN** It's a dis - as - ter.

**TOWNSMEN** It's a dis - as - ter.

9 worse.

10 Cause Christ-mas does - n't come for lit - tle kid - dies who curse.

11 Cause Christ-mas does - n't come for lit - tle kid - dies who curse.

12 (dolce) This year

13

14 (dolce) This year

**MOTHER & RANDY**

**THE OLD MAN**

No pret - ty pres - ent

How 'bout a big lump of coal?

*mp*

*f*

*mp*

RALPHIE  
KIDS  
POLICEMAN  
FIREMAN  
DOCTOR  
FLICK'S MOM  
MISS SHIELDS  
(JEAN)

# Sticky Situation

12

words & music by:  
Benj Pasek & Justin Paul

**SCHWARTZ:** " ... All right, there's the flagpole.  
Why don't you put your tongue on it? I double dare you."

**JEAN:** "The exact exchange and  
nuance of phrase in this ritual is  
very important ... " (*MUSIC OUT*)

**FLICK:** "You kiddin? Stick my tongue to that  
stupid pole. That's dumb."

**SCHWARTZ:** "That's cause you know it'll stick."

**FLICK:** "You're full of it."

**SCHWARTZ:** "Oh, yeah?"

**FLICK:** "Yeah."

**SCHWARTZ:** "Oh, yeah?"

**FLICK:** "Yeah."

**SCHWARTZ:** "Oh, yeah?"

**FLICK:** "Yeah."

**SCHWARTZ:** "Well, I double  
dog dare you!"  
(*GO ON*)

**JEAN:** "Now it was serious.  
A-double-dog-dare. What else  
was left but a triple-dare-you  
and  
the final coup-de-grace of all  
dares—  
the sinister triple dog dare."  
(*MUSIC OUT*)

1 Nervous ♩ = 138

The musical score is written for piano and voice. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Nervous' with a quarter note equal to 138 beats. The score is divided into two measures, labeled 1 and 2. Measure 1 contains a piano introduction with a forte (f) dynamic, followed by a piano (fp) section. Measure 2 continues the piano introduction with a forte (f) dynamic, followed by a piano (fp) section. The piano part features a repeating eighth-note pattern in the right hand and a sustained bass line in the left hand. The vocal line is represented by a single note with a fermata in both measures.



## 12. Sticky Situation (2)

**SCHWARTZ:** "I triple  
dog dare you."

**JEAN:** "Schwartz created a slight breach of etiquette by skipping the triple dare and going right for the throat."

3 → 5 6 7 8 **RALPHIE**

It's a

*f sfz < mf sim. f*

9 10

stick - y sit - u - a - tion may - be Flick is just full of hot air —

*mp*

11 12 13 **GIRL 1 & 2** **RANDY & GIRL 3**

But there's a stan - dard ex - pec - ta - tion, He's

*as before*

14 15 16 **RALPHIE**

got no choice but do - in' the dare. — You can't skip —

17 18 19 **GIRL 1 & 2**

— the stan-dard tri - ple for the tri - ple dog dare at - tack. But Schwartz —

20 21 **GIRL 3**

— just up and said it And there ain't no way of tak - in' it back.

Piano/Vocal

MOTHER  
(RALPHIE)  
(RANDY)  
(THE OLD MAN)  
(JEAN)

A Christmas Story

# Just Like That

14

words & music by:

Benj Pasek & Justin Paul

MOTHER: "It makes no difference ..."

MOTHER: " ... And have a Merry Christmas."

KIDS: "Do you believe that?" (*Overlapping dialogue as they exit*)

JEAN: "I had won! ..." MOTHER: "Shh ... shh ..."

JEAN: "I had pummeled Farkus and sent Dill running for the hills ..."

Calm  $\text{♩} = 66$  (*Fluid*)

1 [2X] 2 3 4

MOTHER: "Ralphie ... Ralphie."

JEAN: "But I had also  
disappointed my mother, losing  
any chance of procuring the  
coveted Christmas gift."

MOTHER: "Settle down Ralphie.  
Just settle down ..."

5 6 7 [SAFETY] 8 *molto rit.*

MOTHER: "Hey, hey, hey, it's gonna be ok. It's alright."

9 *A tempo* 10 11 12 MOTHER

Catch your breath and look a -

## 14. Just Like That (2)

13

14 15 16

round There's no mon-ster wait-ing by Noth-ing's crum-bling to the

*mp*

17 18 19 20

ground Noth-ing's tum-bling from the sky No-tice how the

21 22 23 24

world keeps turn-ing Life goes on A mo-ment

25 26 27 28

comes, a mo-ment goes, and just like that, the mo-ment's

## 14. Just Like That (3)

41 42 43 44

gone. If you slip and scrape your

45 **Poco più mosso** 46 47 48

knee, think it's nev - er gon - na heal. In a day or two you

49 50 51 52

see it's just not that big a deal And you're back to

53 54 55 56

jump - ing, laugh - ing, You've moved on. 8va - The mo-ment

*Bumpus Hounds*

18b

words & music by:  
Benj Pasek & Justin Paul**JEAN:** "I had pulled it off!"  
(RALPHIE smiles to audience)

"Ah, life is like that. Sometimes at the height of our reveries,  
when our joy is at its zenith, when all is most right with the world—  
the most unthinkable disasters descend upon us."

**JEAN:** "It had worked!  
Victory was mine!"**As Before**  
[VAMP]**Quirky** ♩ = 136

1 2 3 4

5 → 7 8 →

11 12 13

14 15

*f*

(Swing 8ths)

16 17

*f*

(Straight 8ths)

The musical score is written for piano and voice. It consists of three systems of staves. The first system (measures 11-13) features a vocal line with whole notes and rests, and a piano accompaniment with chords and eighth notes. The second system (measures 14-15) continues the vocal line with eighth notes and includes a forte (*f*) dynamic marking. The third system (measures 16-17) includes a tempo change to '(Swing 8ths)' and a forte (*f*) dynamic marking. Measure 17 contains a complex rhythmic figure with multiple overlapping eighth notes. The score concludes with a '(Straight 8ths)' tempo change and continues with eighth-note patterns in both parts.

This musical score is for a piece titled "18b. Bumpus Hounds (3)" from the work "A Christmas Story". It is marked "P/V" (Piano/Vocal). The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, each containing measures 18-19 and 20-21. Measure 18 begins with a piano (p) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts enter in measure 18 with a melodic line. Measure 19 features a vocal melody with a long, sustained note in the soprano part, which is held over into measure 20. Measure 20 continues the vocal melody and piano accompaniment. Measure 21 concludes the piece with a final chord and a vocal flourish. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.