

from the Broadway musical *Elf***THERE IS A SANTA CLAUS**for S.A.B. voices and piano
with optional SoundPax and SoundTrax CD*

Performance time: approx. 2:30

Arranged by
ANDY BECKWords and Music by **CHAD BEGUELIN**
and **MATTHEW SKLAR****Brisk, excited, magical** (♩ = ca. 132-138)

SOPRANO
ALTO

BARITONE

PIANO

Brisk, excited, magical (♩ = ca. 132-138)

mf

mf

mf

mf

3

saw a ti - ny sleigh make its ti - ny way

* Also available for S.A.T.B. (46569), S.S.A. (46571), and 2-part (46572). SoundTrax CD available (46573).
SoundPax available (46574) - includes score and set of parts for Piccolo, 2 Flutes, Clarinet, 2 Trumpets, Tenor Saxophone,
Trombone, Synthesizer French Horn, Synthesizer Strings, Synthesizer Harp, 2 Percussion, Guitar, Bass, and Drumset.

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5

right a - cross the sky. There *mf*

Detailed description: This system contains measures 5 and 6. The vocal line (treble clef) has a melody starting on G4, moving to A4, B4, and C5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 5 has a whole rest in the bass and a half note in the treble. Measure 6 has a whole note in the bass and a half note in the treble.

Em D(add9)

Detailed description: This system shows the piano accompaniment for measures 5 and 6. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The key signature has two sharps (F# and C#). Measure 5 is marked with the chord Em, and measure 6 is marked with D(add9).

7

was - n't time to think, there was - n't time to blink be -

Detailed description: This system contains measures 7 and 8. The vocal line continues with a melody of eighth notes. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

Detailed description: This system shows the piano accompaniment for measures 7 and 8. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The key signature has two sharps (F# and C#).

9

fore it zoomed right by. And *SOP. only mf*

Detailed description: This system contains measures 9 and 10. The vocal line has a melody starting on G4, moving to A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 9 has a whole rest in the bass and a half note in the treble. Measure 10 has a whole note in the bass and a half note in the treble. The instruction 'SOP. only' is written above the vocal line in measure 10.

Em A

Detailed description: This system shows the piano accompaniment for measures 9 and 10. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The key signature has two sharps (F# and C#). Measure 9 is marked with the chord Em, and measure 10 is marked with A.

11

ALTO only
mf

ev - 'ry - thing I knew I knew and ev - 'ry - thing that you knew too is

G D/F#

mf

13

ALL

ab - so - lute - ly now un - true be - cause, with -

Em⁷ A⁹ F#sus⁴ B⁷sus⁴ B⁷

15

cresc.

out a doubt, there is a San - ta

cresc.

Em⁷ D(add2)/F# G Gmaj⁷/A A

cresc.

17 *f*

Claus! San - ta

f

f

D(add9) Em/D

19

Claus!

decesc.

D(add9) Em/D

21 *mf*

I just saw him too, yet my whole life through

mf

I just saw him too, yet my whole life

mf

D(add9)

he seemed fake to me.

through, seemed fake to me.

Em/D D(add9) Em/D

Could - n't San - ta see what a fan - ta - sy

Could - n't San ta see what a fan - ta -

Could - n't San - ta see what a fan - ta - sy

D(add9)

he ap - pears to be? *mf*

sy, ap - pears to be? And

he ap - pears to be?

Em/D A/D

29

ev - 'ry - thing I thought I thought is tan - gled up in one big knot. The *mf*

G D/F#

mf

31

world out there has clear - ly got its flaws if

Em⁷ A⁹ F#⁷sus⁴ B⁷sus⁴ B⁷

33

they can't say there is a San - ta

cresc.

cresc.

Em⁷ D(add2)/F# G Gmaj⁷/A A

cresc.

35 Claus! *f* *mp*

Claus, San - ta Claus! And

Claus!

f

D(add9) Em/D D(add9)

37 *legato—shimmery and dreamy*

Ru - dolph's nose real - ly glows and

8va

G(add9)/A Dmaj7/A

legato—shimmery and dreamy
mp

39

guides him through the night. The *mp*

8va

G(add9)/A Dmaj7/A

41

beard like snow, the "Ho ho ho," I

(8^{va})
Eb⁹sus⁴ Abmaj⁷/Eb

43

told you I was right. And

cresc. *mf*

Eb¹¹ Abmaj⁷

cresc.

45

does this mean that Eas - ter eggs are hid - den by a rab - bit?

Eb/F

mf

47

I just thought that I'd been ho - cus - po - cused. And
mf
 You were - n't ho - cus - po - cused!

Bbmaj7/F

Piano accompaniment for measures 47-48, featuring a Bbmaj7/F chord in the right hand and a bass line in the left hand.

49

does this mean there's an - y truth to a fair - y who might buy your tooth?
 Ah

Eb/F

F6

F6

F6

Piano accompaniment for measures 49-50, featuring chords Eb/F, F6, F6, and F6 in the right hand and a bass line in the left hand.

51

SOLO (any voice)

mf

(end solo)

Come on peo - ple, let's stay fo - cused!

Bbm

F#dim/Bb

Bbm

F#dim/Bb

Bbm

F#dim/Bb

Bbm7

Bbm6

Piano accompaniment for measures 51-54, featuring chords Bbm, F#dim/Bb, Bbm, F#dim/Bb, Bbm, F#dim/Bb, Bbm7, and Bbm6 in the right hand and a bass line in the left hand. The dynamic is marked *mp*.

53

Musical notation for measures 53-54. The vocal line has a rest followed by the lyrics "It's" in measure 54. The piano accompaniment has a rest followed by a chord in measure 54. Dynamics include *f* and *mf*.

Ab Ab/G Ab/F Ab/Eb Ab/Bb Bb

Musical notation for piano accompaniment in measures 53-54. Includes dynamics *mf* and *cresc.*

55

Vocal line for measures 55-56: "hard to be se - date or keep your head on straight when".

Piano accompaniment for measures 55-56. Includes dynamic *f* and chord Eb(add9).

57

Vocal line for measures 57-58: "fair y - tales come true." with a long note on "true.".

Piano accompaniment for measures 57-58. Includes chords Fm7/Eb, Ebmaj7, and Fm7/Eb.



59

Though I can't com-plain, 'cause if I'm in - sane,

E \flat (add9)

61

that means you are too.

Fm7/E \flat B \flat /E \flat

63

So why don't we make a pact, a sol - emn pledge to be ex - act, that

A \flat E \flat /G

65

mf

San - ta's real; in fact, he al - ways was? I

mf

Fm7 Ab/Bb Ab Gm7 Gm7/C C

67

know I've had my doubts be - fore, but

Fm7 Eb(add2)/G Ab Abmaj7/Bb

mf

69

now there's proof I can't ig - nore. So

Fm7 Eb(add2)/G Ab6 Abmaj7/Bb

71 *cresc.* why de - ny it an - y - more? There *f*

cresc. *f*

Fm7 Eb(add2)/G Ab6 Am7(b5)

cresc. *f*

73 is a
is, yes, there real - ly is a

is a
Abmaj7/Bb

75 *cresc.* San - ta
cresc. San - ta

San - ta, San - ta

cresc. Bb7

77 *ff*

Claus! _____

ff

E_b(add9) *A_b(add9)/E_b*

ff

79

C_b/D_b *D_b/C_b* *C_b/B_b* *D_b/G_b* *G_b/F_b* *E_b*

sfp *ff*