

from the Broadway musical *Elf*
THERE IS A SANTA CLAUS

Arranged by **ANDY BECK**

Instrumental arrangement by **ALAN BILLINGSLEY**

Words and Music by **CHAD BEGUELIN**

and MATTHEW SKLAR

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

PICCOLO

FLUTE I

FLUTE II

CLARINET in B $\flat$

TENOR SAXOPHONE

TRUMPET I in B $\flat$

TRUMPET II in B $\flat$

TROMBONE

SOPRANO ALTO

TENOR BASS

PIANO

SYNTHESIZER I (French Horn)

SYNTHESIZER II (Harp)

SYNTHESIZER III (Strings)

GUITAR

BASS

PERCUSSION

MALLETS

DRUMSET

Fl. II

Cl.

Ten. Sax.

Tpt. I

Tpt. II

Tbn.

S. A.

sky. There was-n't time to think, there was-n't time to blink be - fore it zoomed right by. And

T. B.

Pno.

D(add9) Em A

Synth. I (F. Horn)

Synth. II (Harp)

Synth. III (Strings)

Gtr.

A

Bass

Perc.

II

Picc. *mf*

Fl. I *mf*

Fl. II *mf*

Cl. *mf*

Ten. Sax. *mf* *cresc.*

Tpt. I *mf* *cresc.*

Tpt. II *mf* *cresc.*

Tbn. *mf* *cresc.*

S. A. *mf* *cresc.*
 ev - 'ry - thing I knew I knew and ev - 'ry - thing that you knew too is ab - so - lute - ly now un - true be - cause, with - out a doubt, there

T. B. *mf* *cresc.*

Pno. *mf* *cresc.*
 G D/F# Em7 A9 F#7sus4 B7sus4 B7 Em7 D(add2)/F#

Synth. I (F. Horn) *mf* *cresc.*

Synth. II (Harp) *mf* *cresc.*

Synth. III (Strings) *mf*

Gtr. *mf* *cresc.*
 G detached D/F# Em7 A9 F#7sus4 B7sus4 B7 Em7 D(add2)/F#

Bass *mf* *cresc.*

Perc.

Mal.

Dr. *mf* *cresc.*

[illegible]

A musical score for the song "I Just Saw Him Too" by The Temptations. The score is arranged for a full band and includes vocal parts for Lead Vocalist (L.V.), Tenor Saxophone (Ten. Sax.), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Tbn.), Soprano Alto (S.A.), Tenor Bass (T.B.), Piano (Pno.), Synth I (F. Horn), Synth II (Harp), Synth III (Strings), Guitar (Gtr.), Bass, and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as "Moderato". The score begins with a 16-measure introduction featuring a piano accompaniment and a synth line. The main melody is played by the lead vocalist and tenor saxophone. The lyrics are: "I just saw him too, yet my whole life through he seemed fake to me. Could-n't San-ta see. I just saw him too, yet my whole life through, seemed fake to me. Could-n't San-ta see." The score ends with a final instrumental section. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

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Picc. *mp* *mf*

Fl. I *mp* *mf*

Fl. II *mp* *mf*

Cl. *mp* *mf*

Ten. Sax. *mf*

Tpt. I *mf*

Tpt. II *mf*

Tbn. *mf*

S. A. what a fan - ta - sy he ap - pears to be? *mf*

T. B. see what a fan - ta - sy he ap - pears to be? And ev - 'ry - thing I thought I thought is tan - gled up in one big knot. The *mf*

Pno. *mf*

Synth. I (F. Horn) *mf*

Synth. II (Harp)

Synth. III (Strings) *mf* pizz.

Gtr. *mf*

Bass *mf*

Perc.

Mal.

Dr. *mf* fill

Em/D A/D G D/F#

This is a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a full band and includes the following parts:

- Fl. II**: Flute II, playing a melodic line in the key of D major.
- Cl.**: Clarinet, playing a melodic line in the key of D major.
- Ten. Sax.**: Tenor Saxophone, playing a melodic line in the key of D major.
- Tpt. I**: Trumpet I, playing a melodic line in the key of D major.
- Tpt. II**: Trumpet II, playing a melodic line in the key of D major.
- Tbn.**: Trombone, playing a melodic line in the key of D major.
- S. A.**: Soprano A, singing the lead vocal line.
- T. B.**: Tenor B, singing the lead vocal line.
- Pno.**: Piano, providing harmonic support with chords and arpeggios.
- Synth. I (F. Horn)**: Synthesizer I (French Horn), playing a melodic line in the key of D major.
- Synth. II (Harp)**: Synthesizer II (Harp), playing a melodic line in the key of D major.
- Synth. III (Strings)**: Synthesizer III (Strings), playing a melodic line in the key of D major.
- Gtr.**: Guitar, playing a melodic line in the key of D major.
- Bass**: Bass, playing a melodic line in the key of D major.
- Perc.**: Percussion, playing a melodic line in the key of D major.

The score includes a large red watermark that reads "Preview Requires Purchase".

36

Picc. *mp*

Fl. I *mp*

Fl. II

Cl. *mp*

Ten. Sax.

Tpt. I

Tpt. II

Tbn.

S. A. *mp* *legato—shimmery and dreamy*
Claus! And Ru - dolf's nose real - ly glows and guides him through the night. The *mp*

T. B.

Pno. *mp* *legato—shimmery and dreamy*
D(add9) G(add9)/A Dmaj7/A G(add9)/A Dmaj7/A

Synth. I (F. Horn) *mp*

Synth. II (Harp) *mp*

Synth. III (Strings) *mp*

Gtr. *mp*
D(add9) G(add9)/A Dmaj7/A G(add9)/A Dmaj7/A

Bass

Perc.

Mal. *mp*

Dr. *mp*
cym color, mallets

[illegible]

46

Picc.

Fl. I

Fl. II

Cl.

Ten. Sax.

Tpt. I

Tpt. II

Tbn.

S.
A.

hid-den by a rab-bit? I just thought that I'd been ho-cus - po - cused. And does this mean there's an - y truth to a fair - y who might buy your tooth?

T.
B.

mf
You were-n't ho - cus-po - cused! Ah

Pno.

Synth. I
(F. Horn)

Synth. II
(Harp)

Synth. III
(Strings)

Gtr.

Bass

Perc.

Mal.

Dr.

Bbmaj7/F *Eb/F* *F6* *Eb/F* *F6*

mf

51

Picc. *f*

Fl. I *f*

Fl. II *f*

Cl. *f*

Ten. Sax. *cresc.* *f*

Tpt. I *to open* *cresc.* *f*

Tpt. II *to open* *cresc.* *f*

Tbn. *mp* *mf* *cresc.* *f*

S. A. *SOLO (any voice)* *mf* *(end solo)* *f*
Come on, peo - ple, let's stay fo - cused! It's hard to be se - date or

T. B. *f*

Pno. *mp* *mf* *cresc.* *f*

Synth. I (F. Horn) *mp* *mf* *cresc.* *f*

Synth. II (Harp)

Synth. III (Strings) *pizz.* *mp* *arco* *mf* *cresc.* *f*

Gtr. *mp* *mf* *cresc.* *f*

Bass *mp* *mf* *cresc.* *f*

Perc. *mp* *mf* *f*

Mal. *Chimes* *mf*

Dr. *mp* *mf* *cresc.* *fill* *2-beat w/ RC* *f*

Bbm F#dim/Bb Bbm F#dim/Bb Bbm F#dim/Bb Bbm7 Bbm6 Ab Ab/G Ab/F Ab/Eb Ab/Bb Bb Eb(add9)

56

Picc.

Fl. I

Fl. II

Cl.

Ten. Sax.

Tpt. I

Tpt. II

Tbn.

S. A.

T. B.

Pno.

Synth. I (F. Horn)

Synth. II (Harp)

Synth. III (Strings)

Gtr.

Bass

Perc.

Mal.

Dr.

keep your head on straight when fair - y - tales come true. Though I can't com-plain, 'cause if I'm in-sane,

Fm7/Eb Ebmaj7 Fm7/Eb Eb(add9)

Fm7/Eb Ebmaj7 Fm7/Eb Eb(add9)

Xylo. *f*

61 **63**

Picc.

Fl. I

Fl. II

Cl.

Ten. Sax.

Tpt. I

Tpt. II

Tbn.

S. A.
that means you are too.
So why don't we make a pact, a sol-lemn pledge to be ex-act, that San-ta's real; in fact, he al-ways

T. B.

Pno.

Synth. I (F. Horn)

Synth. II (Harp)

Synth. III (Strings)

Gtr.

Bass

Perc.

Mal.

Dr.

fill *Keep hat going*

f *6*

Bells

Fm7/Eb *Bb/Eb* *Ab* *Eb/G* *Fm7* *Ab/Bb* *Ab*

Fl. II

Cl.

Ten. Sax.

Tpt. I

Tpt. II

Tbn.

S. A.
was? I know I've had my doubts before, but now there's proof I can't ignore. So

T. B.

Pno.

**Synth. I
(F. Horn)**

**Synth. II
(Harp)**

**Synth. III
(Strings)**

Gtr.

Bass

Perc.

71

Picc. *mf* *cresc.* *f* *cresc.*

Fl. I *mf* *cresc.* *f* *cresc.*

Fl. II *f* *cresc.*

Cl. *cresc.* *f* *cresc.*

Ten. Sax. *f* *cresc.*

Tpt. I *f* *cresc.*

Tpt. II *f* *cresc.*

Tbn. *f* *cresc.*

S. A. *cresc.* *f* *cresc.*
why de - ny it an - y - more? There is, yes, there a real - ly is a San - - ta

T. B. *cresc.* *f* *cresc.*
is a San - - ta, San - ta

Pno. *cresc.* *f* *cresc.*
Fm7 Eb(add2)/G Ab6 Am7(b5) A5maj7/Bb Bb7

Synth. I (F. Horn) *f* *cresc.*

Synth. II (Harp) *ff* 7 7

Synth. III (Strings) *f* *cresc.*

Gtr. *cresc.* *f* *cresc.*
Fm7 Eb(add2)/G Ab6 Am7(b5) A5maj7/Bb Bb7

Bass *cresc.* *f* *cresc.*

Perc. *f* *cresc.*

Mal. Bells (Chimes) *f* *cresc.*

Dr. *fill* *f* *fill* *cresc.* *fill*

77

Picc. *ff* *sfp* *tr* *ff*

Fl. I *ff* *sfp* *tr* *ff*

Fl. II *ff* *sfp* *tr* *ff*

Cl. *ff* *sfp* *tr* *ff*

Ten. Sax. *ff* *sfp* *tr* *ff*

Tpt. I *ff* *sfp* *tr* *ff*

Tpt. II *ff* *sfp* *tr* *ff*

Tbn. *ff* *sfp* *tr* *ff*

S. A. *ff* *sfp* *tr* *ff*

T. B. *ff* *sfp* *tr* *ff*

Pno. *ff* *sfp* *tr* *ff*

Synth. I (F. Horn) *ff* *sfp* *tr* *ff*

Synth. II (Harp) *ff* *sfp* *tr* *ff*

Synth. III (Strings) *ff* *sfp* *tr* *ff*

Gtr. *ff* *sfp* *tr* *ff*

Bass *ff* *sfp* *tr* *ff*

Perc. *ff* *sfp* *tr* *ff*

Mal. *ff* *sfp* *tr* *ff*

Dr. *ff* *sfp* *tr* *ff*

Claus!

E♭(add9) A♭(add9)/E♭ C♭/D♭ D♭/C♭ C♭/B♭ D♭/G♭ G♭/F♭ E♭

B♭/D♭ D♭/B B♭/B♭ D♭/G♭ G♭/E E♭

fill