

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 BECK**Words 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*

*D<sup>(add9)</sup>*

*mf*

*I*

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*

Em D(add9)

7

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

9

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

Em A

ALTO only

11

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

*mf*

G D/F#

*mf*

13

ALL

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

Em<sup>7</sup> A<sup>9</sup> F#<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

15

out a doubt, there is a San - ta

*cresc.*

*cresc.*

Em<sup>7</sup> D(add2)/F# G Gmaj<sup>7</sup>/A A

*cresc.*

17 *f*

Claus! San - ta

*f*

D(add9) Em/D

19

Claus!

*decresc.*

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

D(add9)

*mf*

he seemed fake to me.

through, seemed fake to me.

Em/D D(add9) Em/D

This system contains measures 23 and 24. The vocal line in measure 23 has the lyrics "he seemed fake to me." and a fermata over the final note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 24 continues the piano accompaniment with the same bass line and chords.

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

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

D(add9)

This system contains measures 25 and 26. The vocal line in measure 25 has the lyrics "Could - n't San - ta see what a fan - ta - sy" and a fermata over the final note. The piano accompaniment continues with the same eighth-note bass line and chords. Measure 26 continues the piano accompaniment.

27 he ap - pears to be?

sy, ap - pears to be? And

Em/D A/D

This system contains measures 27 and 28. The vocal line in measure 27 has the lyrics "he ap - pears to be?" and a fermata over the final note. The piano accompaniment continues with the same eighth-note bass line and chords. Measure 28 continues the piano accompaniment with the same bass line and chords.

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)

*f*

37 *legato—shimmery and dreamy*

Ru - dolf's nose real - ly glows and

*8va* *legato—shimmery and dreamy* *mp*

G(add9)/A Dmaj7/A

39

guides him through the night. The *mp*

*8va* *legato—shimmery and dreamy* *mp*

G(add9)/A Dmaj7/A

41

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

(8<sup>va</sup>)  
Eb<sup>9</sup>sus<sup>4</sup> Abmaj<sup>7</sup>/Eb

43

told you I was right. And

*cresc.* *mf*

Eb<sup>11</sup> Abmaj<sup>7</sup>

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*

49

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

*Ah*

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

51

*SOLO (any voice)*

*mf*

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

*(end solo)*

*mp*

*Bbm F#dim/Bb Bbm F#dim/Bb Bbm F#dim/Bb Bbm7 Bbm6*

53

*f*

*f*

It's

*mf* *cresc.*

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

55

hard to be se - date or keep your head on straight when

E $\flat$ (add9)

*f*

57

fair - y - tales come true.

Fm $^7$ /E $\flat$  Ebmaj $^7$  Fm $^7$ /E $\flat$

59

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

$E_b(\text{add}9)$

61

that means you are too.

Fm<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup>

63

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written in B-flat major (two flats) and 4/4 time. It consists of two systems. The first system features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with the lyrics "So why don't we make a pact, a sol - emn pledge to be ex - act, that" and is composed of eighth and quarter notes. The piano accompaniment provides a steady bass line with eighth notes. The second system continues the vocal line and piano accompaniment. The vocal line includes a fermata over the final note. The piano accompaniment features a series of chords in the right hand, with the first chord labeled "Ab" and the second "Eb/G". The bass line in the piano part includes rests and eighth notes.

65

*mf*

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

*mf*

Fm7 Ab/Bb Ab Gm7 Gm7/C C7

67

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

Fm7 Eb(add2)/G Ab6 Abmaj7/Bb

*mf*

69

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

Fm7 Eb(add2)/G Ab6 Abmaj7/Bb

71 *cresc.* *f*

why de - ny it an - y - more? There

*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

Bb7

*cresc.*

77 *ff*

Claus! \_\_\_\_\_

*ff*

*E<sub>b</sub>(add9)* *A<sub>b</sub>(add9)/E<sub>b</sub>*

79

*C<sub>b</sub>/D<sub>b</sub> D<sub>b</sub>/C<sub>b</sub> C<sub>b</sub>/B<sub>b</sub> D<sub>b</sub>/G<sub>b</sub> G<sub>b</sub>/F<sub>b</sub> E<sub>b</sub>*

*sf* *ff*