

FULL CONDUCTOR SCORE
Score Cat. #012-4240-01

BARNHOUSE CONCERT BAND SERIES

Yes, Virginia, There Is A Santa Claus

Robert W. Smith

For reference only.
Not valid for performance.



C.L. BARNHOUSE COMPANY®

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YES, VIRGINIA, There is a Santa Claus

INSTRUMENTATION

Full Conductor Score	1
Narrator	2
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
Eb Alto Saxophone	6
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Mallet Percussion: Chimes, Bells	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum, Shaker, Triangle, Tambourine	4
Percussion 2: Mark Tree (Wind Chimes), Suspended Cymbal, Crash Cymbals	2
Percussion 3: Sleigh Bells	1

PROGRAM NOTES

It's 1897 in New York City. A young girl writes to the editor of the New York Sun questioning the existence of Santa Claus. The classic editorial response "Yes, Virginia" has charmed generations of families during the yuletide season. Robert W. Smith has set this inspiring text to music for the concert band. **Yes, Virginia, There Is A Santa Claus** reminds us all of the wonders of the holiday season as seen through a child's eyes!

NOTES TO CONDUCTOR

The arrangement consists of holiday classic melodies that should be quick to prepare. However, please allow ample rehearsal time with your narrator to insure the timing and dramatic effect of the text to music.

Note the narrator's pace will need to quicken at m. 49. If necessary, feel free to adjust the musical tempo to accommodate the narrator's performance. This section can be performed as slow as m.m. = 112. In m. 88, the narrator should deliver the final lines in the measures as notated to insure the interaction between the text and musical fanfare figures. Again, feel free to adjust tempo based on your musical performance situation.

I hope that **Yes, Virginia, There Is A Santa Claus** will find a place in your regular holiday repertoire. Best wishes for a wonderful performance!



ABOUT THE COMPOSER



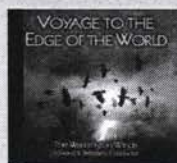
Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His **Symphony #1 (The Divine Comedy)**, **Symphony #2 (The Odyssey)** and **Africa: Ceremony, Song and Ritual** have received worldwide critical acclaim. His educational compositions such as **The Tempest, Encanto**, and **The Great Locomotive Chase** have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. He has recently completed production of **Symphony No. 3 (Don Quixote)**, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes *Band Expressions*, an innovative new approach to teaching music through the band.

Mr. Smith is the Vice President of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

CD Recording Available



WFR379
**VOYAGE TO THE EDGE
OF THE WORLD**
The Washington Winds
Edward Petersen - Conductor

Contents: Voyage to the Edge of the World (Neeck); A Kind And Gentle Soul (Swearingen); The Home Town Boy March (King/arr. Swearingen); The Phantom Herd (R. W. Smith); Dots! (Huckeby); Hope Springs Eternal (Poor); Seize The Day! (Carpe Diem!) (J. Johnson); Roller Coaster! (Glover); Freedom Rising (Shaffer); March Jubilee (Swearingen); And All The Bells Shall Ring! (Romeyn); Legend of Pirates Cove (Romeyn); Desert Caravan (Neeck); Over The Stone (Neeck); A Spirit Eternal (Shaffer); Santa's Wild Ride (R. W. Smith); Kennesaw Mountain Celebration (Shaffer); Yes, Virginia, There Is A Santa Claus (R. W. Smith); March Courageous (Shaffer)

YES VIRGINIA, THERE IS A SANTA CLAUS

Conductor Score
012-4240-00

Robert W. Smith (ASCAP)

Festive ♩ = 132 **Slowly** ♩ = 84

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Festive ♩ = 132 **Slowly** ♩ = 84

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion:
Chimes, Bells

Timpani

Percussion 1:
Snare Drum, Bass Drum,
Shaker, Triangle,
Tambourine

Percussion 2:
Mark Tree (Wind Chimes)
Crash Cymbals,
Suspended Cymbal

Percussion 3:
Sleigh Bells

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Virginia (girl's voice): Dear Editor: I am 8 years old. Some of my little friends say there is no

5

Fl. *Solo* *mf*

Ob. *Solo* *mp* *mf*

1st Cl. *mp* *div.*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx. *mp* *mf* *Oboe cue*

T. Sx.

B. Sx.

5

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2 *pp* *mf* *pp* *mf*

Perc. 3

5 6 7 8 9 10 11

- 4 -

12

Fl. *Duet*

Ob. *mf*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx. *pp* Play

T. Sx.

B. Sx.

12

1st Trp.

2nd Trp.

Hn. *pp*

1st Trb. *pp*

2nd Trb. *pp*

Euph. (Bar.) *pp*

Tuba *pp*

Mallet Perc. *Bells* *mp* *mf*

Timp. *pp*

Perc. 1

Perc. 2 *pp* *mf* *pp* *mf* *pp*

Perc. 3

Editor (man's voice): #1. Virginia, your little friends are wrong. They have been affected by the skepticism of a skeptical age. They do not believe except they see. They think that nothing can be which is

19 Warmly

Musical score for orchestra and percussion, measures 19-25. The score is in 3/4 time and B-flat major. The instruments and their parts are:

- Fl. (Flute): Rests throughout.
- Ob. (Oboe): Rests throughout.
- 1st Cl. (Clarinet 1): Rests throughout.
- 2nd Cl. (Clarinet 2): Rests throughout.
- Bs. Cl. (Bass Clarinet): *mp* in measures 19-21, *cresc.* in measures 22-25.
- Bsn. (Bassoon): *mp* in measures 19-21, *cresc.* in measures 22-25.
- A. Sx. (Alto Saxophone): *mp* in measures 19-21, *cresc.* in measures 22-25.
- T. Sx. (Tenor Saxophone): *mp* in measures 19-21, *cresc.* in measures 22-25.
- B. Sx. (Baritone Saxophone): *mp* in measures 19-21, *cresc.* in measures 22-25.
- 1st Trp. (Trumpet 1): *mp* in measures 19-21, *div.* in measures 22-25.
- 2nd Trp. (Trumpet 2): *mp* in measures 19-21, *cresc.* in measures 22-25.
- Hn. (Horn): *mp* in measures 19-21, *cresc.* in measures 22-25.
- 1st Trb. (Trombone 1): *mp* in measures 19-21, *cresc.* in measures 22-25.
- 2nd Trb. (Trombone 2): *mp* in measures 19-21, *cresc.* in measures 22-25.
- Euph. (Bar.) (Euphonium/Baritone): *mp* in measures 19-21, *cresc.* in measures 22-25.
- Tuba: *mp* in measures 19-21, *cresc.* in measures 22-25, *div.* in measures 24-25.
- Mallet Perc. (Mallet Percussion): *mp* in measures 19-21, rests in measures 22-25.
- Timp. (Timpani): Rests in measures 19-21, *mp* in measure 22, *mf* in measure 23, rests in measures 24-25.
- Perc. 1 (Percussion 1): Rests throughout.
- Perc. 2 (Percussion 2): *mf* in measures 19-21, *mp* in measure 22, *mf* in measure 23, rests in measures 24-25.
- Perc. 3 (Percussion 3): Rests throughout.

not comprehensible by their little minds. All minds, Virginia, whether they be men's or children's, are little. In this great universe of ours, man is a mere insect, an ant, in his intellect as compared with the boundless world about him, as measured by the intelligence

28

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

tutti

mf *f*

mf *f*

div.

mp *mf* *f*

mp *mf* *f*

mf

mf

mf

mf

mf

mf

mf

mf

mf

p *mf* *p* *mf*

pp *mf* *pp* *mf*

capable of grasping the whole of truth and knowledge.

#2. Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

36

36

rit.

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mf

mp

mf

pp

mf

you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would be the world if there were no Santa Claus! It would be dreary as if there were no Virginias. There would be no childlike faith then, no poetry, no romance to make tolerable this existence. We should have no enjoyment, except in sense and sight. The eternal light with which childhood

a tempo *rit.*

Fl. *mf* *mp* *Solo*

Ob. *mp*

1st Cl. *mf* *div.*

2nd Cl. *mf*

Bs. Cl.

Bsn.

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Trp. *a tempo* *rit.*

2nd Trp.

Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc. *mf*

Timp. *pp* *mp* *mp*

Perc. 1

Perc. 2 *pp* *mf* *pp* *mf*

Perc. 3

41 42 43 44 - 9 - 45 46 47 48

fills the world would be extinguished.

#3. Not believe in Santa Claus! You might as well not believe in fairies. You might get your papa to hire men to watch in all the

49 **Brightly!** ♩ = 120

Musical score for orchestra and percussion, measures 49-54. The score is in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The instruments and their parts are:

- Fl.**: Flute, starting at measure 49 with a *f* dynamic and *tutti* marking. It plays a melodic line with eighth notes.
- Ob.**: Oboe, starting at measure 49 with a *f* dynamic. It plays a similar melodic line to the flute.
- 1st Cl.**: First Clarinet, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- 2nd Cl.**: Second Clarinet, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Bs. Cl.**: Bass Clarinet, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Bsn.**: Bassoon, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- A. Sx.**: Alto Saxophone, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- T. Sx.**: Tenor Saxophone, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- B. Sx.**: Baritone Saxophone, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- 1st Trp.**: First Trumpet, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- 2nd Trp.**: Second Trumpet, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Hn.**: Horn, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- 1st Trb.**: First Trombone, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- 2nd Trb.**: Second Trombone, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Euph. (Bar.)**: Euphonium/Baritone, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Tuba**: Tuba, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Mallet Perc.**: Mallet Percussion, playing a rhythmic accompaniment of eighth notes, dynamic *mf*.
- Timp.**: Timpani, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Perc. 1**: Percussion 1, playing a Tambourine pattern (marked *mf*) and B.D. (Bass Drum) pattern (marked *mf*) that transitions to a Triangle pattern.
- Perc. 2**: Percussion 2, playing a rhythmic accompaniment of eighth notes, dynamic *f*.
- Perc. 3**: Percussion 3, playing a rhythmic accompaniment of eighth notes, dynamic *f*.

chimneys on Christmas Eve to catch Santa Claus, but even if you did not see Santa Claus coming down, what would that prove?

Nobody sees Santa Claus, but that is no sign that there

Musical score for orchestra and percussion, measures 55-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl., B♭ Cl.), Bassoon (Bsn.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (1st Trp., 2nd Trp.), Horns (Hn.), Trombones (1st Trb., 2nd Trb.), Euphonium (Euph. (Bar.)), Tuba, Mallet Percussion (Mallet Perc.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is in 4/4 time and features various dynamics such as *mf*, *p*, and *f*. A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the page. Measure numbers 55, 59, and 60 are indicated in boxes. Performance instructions include "div." (divisi) for the Flute and Horns, and "One player" for the Tuba. Percussion parts include specific notation for Triangle and dynamic markings.

is no Santa Claus. The most real things in the world are those that neither children nor men can see. Did you ever see fairies dancing on

61 65

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

61 65

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

the lawn? Of course not, but that's no proof that they are not there. Nobody can conceive or imagine all the wonders there are unseen and

Fl. *f* *mf* Flute cue

Ob. *f* *mf*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f* *mf*

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

Euph. (Bär.) *f* *mf*

Tuba *Solo* *tutti* *f* *mf*

Mallet Perc. *f*

Timp. *f*

Perc. 1 S.D. *f* Shaker *mf*

Perc. 2 B.D. *f* Crash Cymbals *f*

Perc. 3 Sleigh Bells *mf*

66 67 68 69 70

unseeable in the world.

#4. You tear apart the baby's rattle and see what makes the noise inside, but there is a

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.
Soli
mf

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.
Soli
mf

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba
Tuba cue
Soli
mf

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

71

72

73

74

75

76

veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that ever lived could

79

Fl. *f* *mf* *f*

Ob. *f* *mf* *f* *div.*

1st Cl. *f* *mf* *f*

2nd Cl. *f* *mf* *f*

Bs. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f* *div.*

A. Sx. *f* *f* *f*

T. Sx. *f* *f* *f*

B. Sx. *f* *f* *f*

1st Trp. *f* *f* *f* *tutti - div.* 79

2nd Trp. *f* *f* *f*

Hn. *f* *f* *f*

1st Trb. *f* *f* *f*

2nd Trb. *f* *f* *f*

Euph. (Bar.) *f* *f* *f* *Play*

Tuba *f* *f* *f* *tutti* *Solo* *tutti*

Mallet Perc. *f* *mf* *f*

Timp. *f* *f* *f*

Perc. 1 *f* *f* *f* *B.D.*

Perc. 2 *f* *f* *f* *Cr. Cyms.*

Perc. 3 *f* *f* *f*

tear apart. Only faith, poetry, love, romance, can push aside that curtain and view and picture the supernal beauty and glory beyond.

83

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

83

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

mf

S.D.

to Chimes

Sus. Cym.

p

f

83 84 85 86 87

Is it all real? Ah, Virginia, in all this world there is nothing else real and abiding.

88

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

88

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

88 89 90 91

#5. No Santa Claus! Thank God! He lives and lives forever.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- 1st Cl. (Clarinet 1)
- 2nd Cl. (Clarinet 2)
- Bs. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- 1st Trp. (Trumpet 1)
- 2nd Trp. (Trumpet 2)
- Hn. (Horn)
- 1st Trb. (Trombone 1)
- 2nd Trb. (Trombone 2)
- Euph. (Bar.) (Euphonium)
- Tuba
- Mallet Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

Key performance markings include *div.* (divisi), *tr.* (trills), and *sfz* (sforzando). The score is divided into measures 92, 93, 94, and 95.

A thousand years from

Fl. *p cresc.*

Ob. *p cresc.*

1st Cl. *p cresc.*

2nd Cl. *p cresc.*

Bs. Cl. *mp* *f*

Bsn. *mp* *f*

A. Sx. *p cresc.* *f* *sfz* *sfz*

T. Sx. *p cresc.* *f* *sfz* *sfz*

B. Sx. *mp* *f* *sfz* *sfz*

1st Trp. *p* *f* *sfz* *sfz*

2nd Trp. *p* *f* *sfz* *sfz*

Hn. *mp* *f* *sfz* *sfz*

1st Trb. *p* *f* *sfz* *sfz*

2nd Trb. *p* *f* *sfz* *sfz*

Euph. (Bar.) *p* *f* *sfz* *sfz*

Tuba *mp* *f* *sfz* *sfz*

Mallet Perc. *p* *f* *sfz* *sfz*

Timp. *p* *f* *sfz* *sfz*

Perc. 1 *pp* *f* *sfz* *sfz*

Perc. 2 *pp* *f* *sfz* *sfz*

Perc. 3 *pp* *f* *sfz* *sfz*

98 *div.*

now, Virginia, nay, ten times ten thousand years from now, he will continue to make glad the heart of childhood.

molto rall.

The musical score consists of 18 staves, each representing a different instrument or section. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), 1st Cl. (1st Clarinet), 2nd Cl. (2nd Clarinet), Bs. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Bass Saxophone), 1st Trp. (1st Trumpet), 2nd Trp. (2nd Trumpet), Hn. (Horn), 1st Trb. (1st Trombone), 2nd Trb. (2nd Trombone), Euph. (Bar.) (Euphonium/Baritone), Tuba, Mallet Perc. (Mallet Percussion), Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). The score is written in a common time signature (C) and a key signature of one flat (B-flat). It includes various dynamic markings such as *sfz* (sforzando), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). Performance instructions include *molto rall.* (molto ritardando) and *dampen* (dampen). The score is divided into measures 101 through 106, with a page number - 20 - centered at the bottom.