

FULL CONDUCTOR SCORE  
Catalog No: 023-4627-01

Grade  
**1**

Real music using only the first octave!

# The Santa Express

Todd Phillips

Sound  
Foundations  
Series

**FOR BEGINNING BANDS!**



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## Sound Foundations Series (Grade levels ½ - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

# THE SANTA EXPRESS

## Todd Phillips

### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
B $\flat$ Clarinet .....	12
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
E $\flat$ Alto Saxophone .....	8
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
B $\flat$ Trumpet .....	10
F Horn .....	4
Trombone .....	6
Baritone B.C. ....	2
Baritone T.C. ....	2
Tuba .....	4
Bells and Xylophone .....	4
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Suspended Cymbal, Sleigh Bells, Train Whistle .....	3
Percussion 3: Tambourine, Cabasa .....	2
Piano/Keyboard (optional) .....	1

### Program Notes

All aboard **The Santa Express** as we embark on a festive trip with an exciting mash-up, of two old favorites, "Jingle Bells" and "Up on the Housetop." Throughout the piece, the melodies pass cleverly among all the sections. Then, **The Santa Express** slows down and just when you think it has stopped, it accelerates before a final slow down; expressed vocally by the full band. But, the real question is, who will be the engineer of your train - the whistle blower?

### Rehearsal Suggestions

For an outstanding performance make sure to observe all dynamics and articulations. At measure 24, students can use pencils to tap their music stands to simulate the noise of a train. Trombones can glissando between F and E $\flat$  where indicated. At measure 22, flutes should take their headjoints out to prepare for the train whistle effect found at m. 26. Pencil tappers will return to their instruments at m. 29. The bell solo at m. 33 is cued in the flute part. If there is no bell player, a flute can play the part. Be mindful of the *ritardando* at m. 51. At m. 54, a tempo is established to the end where the band vocalizes "shhhhhhh" to simulate the steam coming out of a steam engine. For an example of an outstanding performance, a full-length recording of this piece, performed by The Washington Winds, can be found online at barnhouse.com.

Enjoy your ride on **The Santa Express**!

*Todd Phillips*

### About the Composer



**Todd Phillips** hails from Northeast Indiana. At the age of six, he picked up his father's trumpet and has been playing ever since. His love of music and the ability to pass it on to future generations is manifested in his varied teaching career.

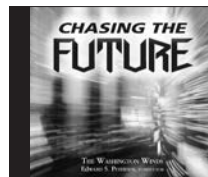
Todd Phillips is the band director for several Lutheran Elementary schools in the Fort Wayne area as well as the Jazz Band Director at Concordia Lutheran High School. Todd also assists with the state level Concordia High School Marching Band.

Over his 24 years of teaching, Todd has taught students from kindergarten through college and has been arranging and composing pieces for a variety of groups for over 25 years. His students are always excited to debut new pieces that were written or arranged for their bands.

Todd received a Bachelor of Science in Music Education from Indiana University-Purdue University, Fort Wayne and a Master of Arts in Music from Ball State University. He has also continued his education at the Vandercook College of Music.

As a freelance musician, Todd has been featured on his trumpet, keyboard, and trombone in groups ranging from the nationally known Sammy Kay Orchestra to the Box Tops and as the opening act for Three Dog Night. He regularly plays around the Fort Wayne area with numerous groups and as a solo artist. Todd also lends his talents to two contemporary church groups and the Fort Wayne Area Community Band.

## 2018 Concert Band CD



WFR396

### CHASING THE FUTURE

**The Washington Winds,  
Edward S. Petersen – Conductor**

**CONTENTS:** *Bullet Train (Webb), Super Sticky (Neeck), Country Renaissance Dances (Susato/arr.*

*Fenske), Lavender's Blue (arr. Romeyn), Our American Heroes (Swearingen), Dance Of The Dawn (Conaway), Divergence (R.W. Smith), March Of The Pandas (P. Clark), Castlebrooke Overture (C.T. Smith), Coronation Fanfare (R. W. Smith), Angels Amongst Us (Swearingen), Thunder And Fury (Shaffer), Winner Takes All (Romeyn), Not Tu-bad! (Webb), Pictures At An Exhibition (Mussorgsky/arr. Sebesky), Celtic Air (Neeck), March For Freedom (Swearingen), Huracán (López), Chasing The Future (J. McBride), Rock That! (R.W. Smith), Battle Of The Androids (Romeyn), Impulse Power (Wada), Japanese Morning Song (Sila), Atlas Rising (J. McBride), Soft Kitty (Newlin/arr. A. Clark), Mighty Empire (R.W. Smith)*

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

# THE SANTA EXPRESS

Tempo à la Train (♩ = 108)

6

The score is for a 4/4 piece in B-flat major, marked 'Tempo à la Train' with a quarter note equal to 108 beats per minute. It consists of six measures. The instrumentation includes:

- Flute: Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- Oboe: Similar to the flute, starting forte (f) and moving to mezzo-forte (mp) in measure 5.
- B♭ Clarinet: Plays a rhythmic eighth-note pattern starting forte (f) and moving to piano (p) in measure 5.
- B♭ Bass Clarinet: Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- Bassoon: Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- E♭ Alto Saxophone: Starts with a forte (f) dynamic, then moves to piano (p) in measure 5.
- B♭ Tenor Saxophone: Starts with a forte (f) dynamic, then moves to piano (p) in measure 5.
- E♭ Baritone Saxophone: Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- B♭ Trumpet: Starts with a forte (f) dynamic, then moves to mezzo-forte (mf) in measure 5.
- F Horn: Starts with a forte (f) dynamic, then moves to piano (p) in measure 5.
- Trombone/Baritone: Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- Tuba: Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- Bells/Xylophone: Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- Percussion 1 (Snare Drum/Bass Drum): Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5. Includes 'Sus. Cym., Sleigh Bells' in measure 5.
- Percussion 2 (Suspended Cymbal/Sleigh Bells/Train Whistle): Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- Percussion 3 (Tambourine/Cabasa): Starts with a forte (f) dynamic, then moves to mezzo-forte (mp) in measure 5.
- Piano/Keyboard (optional): Starts with a forte (f) dynamic, then moves to mezzo-forte (mf) in measure 5.

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom./  
Bar.

Tuba

Bells  
Xylo.

Perc. 1

Perc. 2

Perc. 3

Pno.

*f*

*f*

*f*

*p*

*f*

*mp*

*f*

*mf*

7

8

9

10

11

12

14

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bass Cl. *p* *mf*

Bsn. *p* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

Trpt. *mf*

Hn. *p* *mf*

Trom./Bar. *p* *mf*

Tuba *mf*

Bells Xylo. *mp* *mf*  
Play on rim

Perc. 1

Perc. 2

Perc. 3

Pno. *mp* *mf*





31

Cue: Bells

Play on headjoint - slightly curl hand around open end

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

31

Trpt.

Hn.

Trom./ Bar.

Tuba

Bells Xylo.

Perc. 1

Perc. 2

Perc. 3

Pno.

*Solo*

*mp*

Train Whistle



37

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

*mp*

*f*

*f*

*mp*

*f*

*f*

This section of the score covers measures 37 through 42. It includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The Flute part is mostly rests. The Oboe, Clarinet, and Alto Saxophone parts feature a melodic line starting in measure 37. The Bass Clarinet and Bassoon parts provide harmonic support with chords and moving lines. Dynamics range from mezzo-piano (*mp*) to forte (*f*).

37

Trpt.

Hn.

Trom./ Bar.

Tuba

Bells Xylo.

Perc. 1

Perc. 2

Perc. 3

Pno.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mp*

*f*

This section of the score covers measures 37 through 42. It includes parts for Trumpet, Horn, Trombone/Baritone, Tuba, Bells/Xylophone, Percussion 1, 2, and 3, and Piano. The Trumpet, Horn, Trombone/Baritone, and Tuba parts play a rhythmic pattern of eighth notes. The Bells/Xylophone part has a melodic line. Percussion 1 has a complex rhythmic pattern. Percussion 2 and 3 have simpler rhythmic patterns. The Piano part provides a harmonic accompaniment with chords and moving lines. Dynamics range from forte (*f*) to mezzo-piano (*mp*).



49 *rit.* **A tempo** (♩ = 108)

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

49 *rit.* **A tempo** (♩ = 108)

Trpt.

Hn.

Trom./ Bar.

Tuba

Bells Xylo.

Perc. 1

Perc. 2

Perc. 3

Pno.

*rit.*

Fl. "ch" "ch" "ch" "ch" "chhhhhhh"

Ob. "ch" "ch" "ch" "ch" "chhhhhhh"

Cl. "ch" "ch" "ch" "ch" "chhhhhhh"

Bass Cl. "ch" "ch" "ch" "ch" "chhhhhhh"

Bsn. "ch" "ch" "ch" "ch" "chhhhhhh"

Alto Sax. "ch" "ch" "ch" "ch" "chhhhhhh"

Ten. Sax. "ch" "ch" "ch" "ch" "chhhhhhh"

Bari. Sax. "ch" "ch" "ch" "ch" "chhhhhhh"

*rit.*

Trpt. "ch" "ch" "ch" "ch" "chhhhhhh"

Hn. "ch" "ch" "ch" "ch" "chhhhhhh"

Trom./Bar. "ch" "ch" "ch" "ch" "chhhhhhh"

Tuba "ch" "ch" "ch" "ch" "chhhhhhh"

Bells Xylo. "ch" "ch" "ch" "ch" "chhhhhhh"

Perc. 1 "ch" "ch" "ch" "ch" "chhhhhhh"

Perc. 2 "ch" "ch" "ch" "ch" "chhhhhhh"

Perc. 3 "ch" "ch" "ch" "ch" "chhhhhhh"

Pno. "ch" "ch" "ch" "ch" "chhhhhhh"