

EMILY and 12-year-old MICHAEL enter.

EMILY

Hi, darling.

MICHAEL

Hi, Dad.

EMILY

Ready to go?

WALTER

Go where?

EMILY

I don't believe it. Christmas shopping, remember?

WALTER

Emily, you always do this to me.

EMILY

We planned this weeks ago! I took the day off—

WALTER

Well, I can't. I'm swamped. This is my busiest time of the year!

MICHAEL

Dad, it is well documented that the children of workaholics are prone to self-esteem issues.

WALTER stares at EMILY, baffled.

EMILY

What can I say; the kid likes NPR.

ACT TWO

SCENE 3

The living room in the Hobbs' apartment, as in Act One, Scene 8. MICHAEL and EMILY are reading BUDDY'S note on the Etch-a-sketch.

EMILY

(reading the note)

"...I don't belong at the North Pole, either. Nobody wants me, Nobody needs me." Poor thing, wandering the streets in that dorky elf suit.

MICHAEL

Why did he do it?

EMILY

He had a fight with your father.

(examining the Etch-a-sketch more closely)

This really is amazing. I can barely draw a straight line on one of these things.

MICHAEL

We have to find him! We have to bring him home!

EMILY

We will find him, but after that I think we need to get him some help.

MICHAEL

What do you mean "help"?

EMILY

Professional help. Honey, Buddy is crazy.

MICHAEL

Mom.

EMILY

No, he is. We have to accept that.

MICHAEL

He's my brother.

EMILY

I know. You have a crazy brother. Lot's of people do.

MICHAEL

Just because somebody believes in Santa Claus, doesn't mean they're crazy.

EMILY

Yes, it does.

MICHAEL

No, it doesn't.

EMILY

Yes, it does.

MICHAEL

What about little kids? Are they crazy too?

EMILY

It's different. If a little kid believes in a talking purple dinosaur, it's delightful. If he still believes when he's thirty, it's profoundly disturbing. Look, just because Buddy is crazy, doesn't mean we should love him any less. I have a friend who's a psychiatrist. You remember Barry? With the Ferrari? I'm going to give him a call right now. Maybe he can tell us where we should look for Buddy.

EMILY leaves the room.

MICHAEL wanders over to an upstage window. He stares out forlornly.

MICHAEL

(to himself)

Buddy. Where did you go?

#11 – There Is A Santa Claus

73 74 75 76

on - ly I thought you were real

Gm7 C7sus

MICHAEL:

77 78 79 80

If you were real...

C *mp* Ebmaj7/F

81 82 83 84

F#6 Ebmaj7/F

Emily and Michael Cut Start - Bar 87

(poco rall.)

Tempo I

85 86 87 88

EMILY:

I guess that's our list our

Bb2 Gm7

89 90 MICHAEL: 91 92

let - ter is done Is it real - ly a list if it

Cm7sus Fsus Bb Gm7

93 94 BOTH: 95 96

adds up to one? — Make him part of our lives not

Fm7 Bb7 *mf* Eb Bb/F

97 98 99 100

just pass - ing through If you can do that San - ta

D7/F# Gm Cm7 Bb/D

101 102 103 104

I'll be - lieve in you

Eb2 Ebmaj7/F Bb2

105 106 107 108

Yes if you do that San - ta

109 110 111 112

I'll be - lieve in you!

113 114 115 116

So good luck San - ta

117 118 119 120

here's hop - ing you come through

Chords: B $\flat$ /D, f E $\flat$ 2, E $\flat$, E $\flat$ m7 $\flat$ 5, C/E, B $\flat$ /F, B $\flat$, B $\flat$ 2/F, mf E $\flat$ 2, B $\flat$ /D, Am7 $\flat$ 5, D7, mp Gm

Dynamic markings: p, f, mf, mp

121 122 123 124

EMILY:

Signed Em - i - ly

B $\flat$ /C C9 Cm7

125 126 127 128

Cm7/F

129 130 131

MICHAEL:

and Mich - ael, too

mp B $\flat$

132 133 134

[To 137]

Cm/B $\flat$ B $\flat$ 2 Cm/B $\flat$

I'll Believe In You (4/10/13)
—10—

ELF

Emily and Michael Cut End

Musical score for measures 137-141. The score is written for a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). Measure 137: Vocal line has a whole rest. Piano accompaniment has a whole note chord of E-flat major (E-flat, G, B-flat) in the right hand and a whole note chord of F major (F, A, C) in the left hand. Measure 138: Vocal line has a whole rest. Piano accompaniment has a whole note chord of F major (F, A, C) in the right hand and a whole note chord of F major (F, A, C) in the left hand. Measure 139: Vocal line has a whole rest. Piano accompaniment has a whole note chord of B-flat major (B-flat, D, F) in the right hand and a whole note chord of B-flat major (B-flat, D, F) in the left hand. Measure 140: Vocal line has a whole rest. Piano accompaniment has a whole note chord of B-flat major (B-flat, D, F) in the right hand and a whole note chord of B-flat major (B-flat, D, F) in the left hand. Measure 141: Vocal line has a whole rest. Piano accompaniment has a whole note chord of B-flat major (B-flat, D, F) in the right hand and a whole note chord of B-flat major (B-flat, D, F) in the left hand. The piano part ends with a fermata over the final chord. A dynamic marking of *p* (piano) is present in measure 141.