

SMASH Cast Version

Let Me Be Your Star

Lyrics by SCOTT WITTMAN and MARC SHAIMAN

Music by MARC SHAIMAN

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor	4 Trombone	WORLD PARTS Available for download from www.alfred.com/worldparts
8 Flute	2 Baritone	
2 Oboe	2 Baritone Treble Clef	
2 Bassoon	4 Tuba	
4 1st B \flat Clarinet	1 Optional Piano/Keyboard	
4 2nd B \flat Clarinet	1 Optional Electric Bass	
2 B \flat Bass Clarinet	2 Mallet Percussion (Bells and/or Xylophone)	
5 E \flat Alto Saxophone	1 Timpani (Initial Tuning: A \flat , E \flat)	
2 B \flat Tenor Saxophone	4 Percussion 1 (Wind Chimes/Drumset or Optional Snare Drum/ Ride Cymbal/Hi-Hat Cymbals, Optional Bass Drum)	
2 E \flat Baritone Saxophone	2 Percussion 2 (Suspended Cymbal/Medium Tom-Tom)	
4 1st B \flat Trumpet		
4 2nd B \flat Trumpet		
4 F Horn		Horn in E \flat Trombone in B \flat Bass Clef Trombone in B \flat Treble Clef Baritone in B \flat Bass Clef Tuba in E \flat Bass Clef Tuba in E \flat Treble Clef Tuba in B \flat Bass Clef Tuba in B \flat Treble Clef

PROGRAM NOTES

Let Me Be Your Star is one of the original songs featured in *SMASH*, a television drama. The program follows the beginning of a Broadway musical from different perspectives, including those of a composer and lyricist, producer and director-choreographer, and two rival actresses competing for its title role: Marilyn Monroe. Both would-be Marilyns, in an explosive finale to the first episode, perform the song.

NOTES TO THE CONDUCTOR

This arrangement of *Let Me Be Your Star* provides an opportunity to introduce the students to a Broadway musical type of literature. It features various soloists throughout; however, for more flexibility, all of the solos have been liberally cued in other parts.

Many of the triplet figures in the melody line have been simplified and made more playable for the younger players. As a suggestion, work on measures 19 and 20, 51 and 52, and 85 and 86. Make certain that those measures are played balanced and that they are tight. This should help make it a smooth transition.

Starting at rehearsal number 37, the percussion should not overpower the winds, but instead keep the driving intensity until the end. Pay attention to dynamics and articulations. Notice the modulation at measure 71. Make sure that the new tonality is well established. Keep the ensemble under the oboe solo. Remember to keep the drive and intensity going all the way to the end.

Enjoy and let each student be a star!



SMASH Cast Version

Let Me Be Your Star

FULL SCORE
Approx. Duration - 3:15

Lyrics by Scott Wittman and Marc Shaiman
Music by Marc Shaiman
Arranged by Victor López

Moderately ♩ = 142

One player

Flute *p*

Oboe *p*

Bassoon

1 *p*

2 *p*

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 *mf* (A. Sax.)

2

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Optional Electric Bass

Mallet Percussion (Bells and/or Xylophone)

Timpani

Percussion 1 (Wind Chimes/Drumset or Optional Snare Drum/Ride Cymbal/Hi-Hat Cymbals, Optional Bass Drum)

Percussion 2 (Suspended Cymbal/Medium Tom-Tom)

Bells and/or Xyl.

Tune: Ab, Eb

Wind Chimes

Ride Cym.

Susp. Cym.

p *f*



1 2 3 4 5

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38328S

mp3

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score for rehearsal mark 13 is arranged in a standard orchestral layout. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Euphonium (E. Bass), Multiple Percussion (Mlt. Perc.), and Timpani (Timp.). The score is in 3/4 time with a key signature of two flats. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. A box containing the number '13' is placed above the first measure of the Flute part. The Tbn. part has a 'Solo' marking and a 'mf' dynamic marking. The Perc. 1 part features a rhythmic pattern of eighth notes and quarter notes.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

All *mp*

Solo cont'd.

(A. Sax.)

p

21

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

21

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

f

Play

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. Solo cont'd.

T. Sax. Play *mp*

Bar. Sax. *mp*

1 Tpts. *f* Play

2 Tpts. *f*

Hn. *mp*

Tbn. All *mp*

Bar. *mp* Play

Tuba *mp*

E. Bass *mp*

Mlt. Perc. *mp*

Timp. *p*

Perc. 1 *p* B.D. - muffled

Perc. 2 *p* Med. Tom



Fl. 45

Ob.

Bsn. *mf*

1 Cls.

2 Cls.

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. 45

2 Tpts.

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

53

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

53

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

f

mf

mf

52 53 54 55

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

56 57 58 59 60

61

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

61

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

61 62 63 64

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Change: Ab to C, Eb to F

Timp.

Perc. 1

Perc. 2

65 66 67 68

Fl.

Ob. Solo (f)

Bsn.

1 Cls. (Ob.) Solo (f)

2 Cls.

B. Cl.

A. Sax. mf

T. Sax. mf

Bar. Sax.

1 Tpts.

2 Tpts.

Hn. mf

Tbn. mf

Bar. mf

Tuba mf

E. Bass mf

Mlt. Perc.

Timp.

Perc. 1 mp

Perc. 2 mp

71

71

69 70 71 72

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

79

Fl.

Ob. *All*
f

Bsn. *mf*

1 *Play*
f

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax. *mf*

79

1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

82 83 84 85

87

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

90 91 92 93

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95

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

94

95

96

97

Fl. *staggered breathing*

Ob. *staggered breathing*

Bsn.

1 Cls. *staggered breathing*

2 Cls. *staggered breathing*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. *staggered breathing*

2 Tpts. *staggered breathing*

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp. *Change: C to Eb*

Perc. 1 *r.s.*

Perc. 2

Fl. div.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

E. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2