

**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
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B Clarinet
- 4 2nd B<sub>b</sub> Clarinet
- 2 B<sub>b</sub> Bass Clarinet
- 5 El Alto Saxophone
- 2 B, Tenor Saxophone
- 2 E Baritone Saxophone
- 4 1st B<sub>b</sub> Trumpet
- 4 2nd Bb Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Optional Piano/Keyboard
- 1 Optional Electric Bass
- 2 Mallet Percussion (Bells and/or Xylophone)
- 1 Timpani

(Initial Tuning: A<sup>)</sup>, E<sup>)</sup>)

4 Percussion 1

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

2 Percussion 2

(Suspended Cymbal/Medium Tom-Tom)

#### WORLD PARTS

Available for download from www.alfred.com/worldparts

Horn in E

Trombone in B. Bass Clef
Trombone in B. Freble Clef
Baritone in B. Bass Clef
Tuba in E. Bass Clef
Tuba in E. Treble Clef
Tuba in B. Bass Clef

Tuba in B♭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.

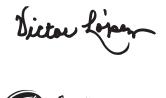
### **NOTES TO THE CONDUCTOR**

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 torrality 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!





## Let Me Be Your Star



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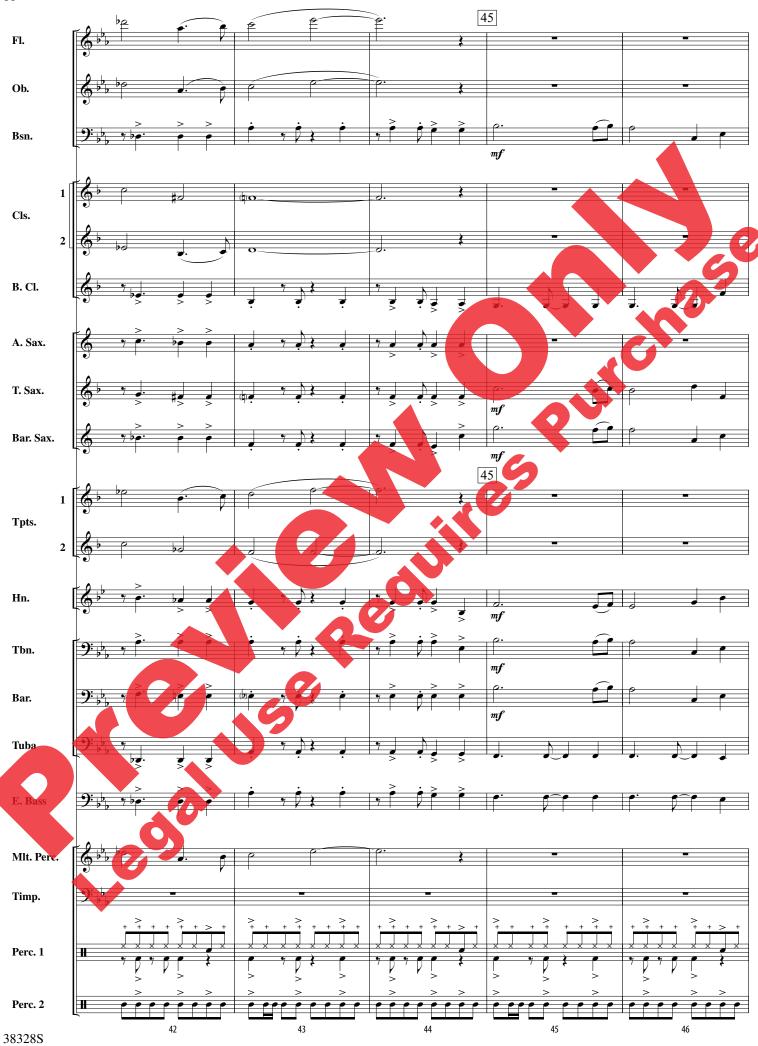






















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