



As featured on *Glee*

I've Gotta Be Me/ Don't Rain on My Parade Mash-Up

Arranged by PATRICK ROSZELL

INSTRUMENTATION

- 1 Conductor
- 1 1st Flute
- 1 2nd Flute
- 2 Oboe
- 1 1st B \flat Clarinet
- 1 2nd B \flat Clarinet
- 2 Bassoon
- 1 B \flat Bass Clarinet
- 2 1st & 2nd F Horn
- 2 3rd & 4th F Horn

- 1 1st B \flat Trumpet
- 1 2nd B \flat Trumpet
- 1 3rd B \flat Trumpet
- 1 1st Trombone
- 1 2nd Trombone
- 1 3rd Trombone
- 1 Tuba
- 1 Mallet Percussion
(Xylophone)
- 1 Timpani
(F-B \flat -E \flat -F)

- 1 Percussion I
(Drumset)
 - 2 Percussion II
(Crash Cymbals,
Suspended Cymbal)
 - 8 1st Violin
 - 8 2nd Violin
 - 5 Viola
 - 5 Cello
 - 5 String Bass
-

NOTES TO THE CONDUCTOR

Featuring two popular songs presented on the hit television show *Glee*, this 'mash-up' combines a high-energy, swing-style arrangement of Broadway's "I've Gotta Be Me" and the Barbra Streisand classic, "Don't Rain on My Parade."

"I've Gotta Be Me" should be approached in a swing style. In the execution, make sure that the eighth note is not clipped or performed too short. The drumset is the backbone of the band in the swing style. If a suitable player is not available, feel free to use an optional snare/ride cymbal and bass drum.

At measure 37, the eighth notes become straight, and should be performed in a crisp manner. In measures 47 and 48, it might be best to remove the grace notes and clean the rhythmic figure and then return them. Measure 58 should be as dramatic as possible with a push to measure 63. Measures 63 through 68 should be "down and dirty." Please note that the shakes in the trumpet and trombones are optional. As always, feel free to adjust the dynamics to suit your ensemble and performance venue.

Best wishes for an entertaining performance!

Patrick Roszell

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

I've Gotta Be Me/Don't Rain on My Parade Mash-Up

CONDUCTOR SCORE

Duration - 2:05

Bright Swing! (♩ = 168) (♩♩ = $\overline{\underline{\underline{\quad}}}$)

Arranged by Patrick Roszell

5

"I've Gotta Be Me"
Music and Lyrics by WALTER MARKS

Flutes
I II

Oboe

B♭ Clarinets
I II

B♭ Bass Clarinet

Bassoon

Horns in F
I II III IV

B♭ Trumpets
I II III

Trombones
I II III

Tuba

Mallet Percussion (Xylophone)
Xyl.

Timpani (F-B-E-F)
Tune: (F-B-E-F)

Percussion I (Drumset)
Drumset (fill as needed)

Percussion II (Crash Cymbals, Suspended Cymbal)
Cr. Cyms. f p ff Choke

Violins
I II

Viola

Cello

String Bass

Bright Swing! (♩ = 168) (♩♩ = $\overline{\underline{\underline{\quad}}}$)

5

"I've Gotta Be Me"
Music and Lyrics by WALTER MARKS

13

This page contains the musical score for the third page of a symphony. The score is arranged in two systems of staves. The top system includes:

- Fls. (Flutes):** I and II staves, both marked *mf*.
- Ob. (Oboe):** I staff, marked *mf*.
- Cls. (Clarinets):** I and II staves, both marked *mf*.
- B. Cl. (Bass Clarinet):** One staff.
- Bsn. (Bassoon):** One staff.
- Hns. (Horns):** I, II, III, and IV staves.
- Tpts. (Trumpets):** I, II, and III staves.
- Tbns. (Trombones):** I, II, and III staves.
- Tuba:** One staff.
- Mit. Perc. (Midi Percussion):** One staff, marked *mf*.
- Timp. (Tom-Toms):** One staff, marked *p* then *mf*.
- Perc. I and II (Percussion I and II):** Two staves, both marked *p* then *mf*.

The bottom system includes:

- Vlns. (Violins):** I and II staves, both marked *mf*.
- Vla. (Viola):** One staff.
- Cello:** One staff.
- Str. Bass (String Bass):** One staff.

The score features various musical notations including notes, rests, and dynamic markings (*mf*, *p*). A large red watermark reading "Preview Only" is superimposed diagonally across the page. A small box with the number "13" is located at the bottom of the percussion section and above the string section.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

16 17 18 19 20 21 22 23 24

40451S

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p *mf* *p* *mf*

Vlms. I, II

Vla.

Cello

Str. Bass

25 26 27 28 29 30 31 32 33

"Don't Rain On My Parade"
Words by BOB MERRILL; Music by JULE STYNE

37 Straight Eighths

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p *f* *p* *f* *p*

"Don't Rain On My Parade"
Words by BOB MERRILL; Music by JULE STYNE

37 Straight Eighths

Vlns. I, II

Vla.

Cello

Str. Bass

f *div.* *pizz.* *arco* *pizz.*

34 35 36 37 38 39 40

This page contains the musical score for page 7 of a symphony, featuring various orchestral instruments. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The instruments and their parts are as follows:

- Fls. (Flutes):** I and II parts, mostly playing sustained notes.
- Ob. (Oboe):** Part I, playing sustained notes.
- Cls. (Clarinets):** I and II parts, playing sustained notes.
- B. Cl. (Bass Clarinet):** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Bsn. (Bassoon):** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Hns. (Horns):** I, II, III, and IV parts, playing a rhythmic pattern with a *mf* dynamic.
- Tpts. (Trumpets):** I, II, and III parts, playing a rhythmic pattern with a *f* dynamic.
- Tbns. (Trombones):** I, II, and III parts, playing a rhythmic pattern with a *mf* dynamic.
- Tuba:** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Mit. Perc. (Middle Percussion):** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Timp. (Timpani):** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Perc. I (Percussion I):** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Perc. II (Percussion II):** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Vlns. (Violins):** I and II parts, playing a rhythmic pattern with a *mf* dynamic.
- Vla. (Viola):** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Cello:** Part I, playing a rhythmic pattern with a *mf* dynamic.
- Str. Bass (String Bass):** Part I, playing a rhythmic pattern with a *mf* dynamic.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A specific instruction for the Timpani part is "S.D. on head". The page is numbered 41 through 47 at the bottom.

49 Smoother

Fls. I II
 Ob.
 Cls. I II
 B. Cl.
 Bsn.
 Hns. I II III IV
 Tpts. I II III
 Tbns. I II III
 Tuba
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II

mf sfz mf

49 Smoother

Vlms. I II
 Vla.
 Cello
 Str. Bass

mf arco sfz mf

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

sfz *mf* *f* *sfz* *mf* *f* *p* *f*

rim shot on rim on head

Vlns. I II

Vla.

Cello

Str. Bass

sfz *mf* *f* *sfz* *mf* *f* *p* *f*

68 Straight Eighths (♩ = 168)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf, *f*, *p*

68 Straight Eighths (♩ = 168)

Vlns. I, II

Vla.

Cello

Str. Bass

mf, *f*, *pizz.*

Fls. I, II
Ob.
Cls. I, II
B. Cl.
Bsn.
Hns. I, II, III, IV
Tpts. I, II, III
Tbns. I, II, III
Tuba
Mlt. Perc.
Timp.
Perc. I, II
Vlns. I, II
Vla.
Cello
Str. Bass

75 76 77 78 79 80 81