



The Best of Bruno Mars

Featuring *Just the Way You Are*, *When I Was Your Man*, and *Uptown Funk*

Arranged by Victor López

INSTRUMENTATION

1 Conductor	1 1st Trombone	1 Piano (Optional)
1 1st Flute	1 2nd Trombone	8 1st Violin
1 2nd Flute	1 3rd Trombone	8 2nd Violin
1 1st Oboe	1 Tuba	5 Viola
1 2nd Oboe	2 Mallet Percussion (Xylophone, Bells)	5 Cello
1 1st B \flat Clarinet	1 Timpani/Shaker (G-B \flat -D-F)	5 String Bass
1 2nd B \flat Clarinet	3 Percussion I (Optional Drumset)	
1 B \flat Bass Clarinet	(Bass Drum, 3 Concert Toms/Ride Cymbal, Snare Drum/Hi-Hat Cymbals)	
1 1st Bassoon	4 Percussion II (Wind Chimes, Tambourine, Suspended Cymbal, Cowbell)	
1 2nd Bassoon		
2 1st F Horn		
2 2nd F Horn		
1 1st B \flat Trumpet		
1 2nd B \flat Trumpet		
1 3rd B \flat Trumpet		

An amazing medley of three extremely popular hits by Bruno Mars! These hot tunes will engage students and audiences alike. This arrangement for full orchestra may be performed by strings with a rhythm section as well.

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

PROGRAM NOTES

Singer-songwriter and incredibly talented Peter Gene Hernandez, professionally known as Bruno Mars, was born on October 8, 1985, in Honolulu, Hawaii. By the early 2000s, he had begun to find success writing songs for popular artists, including K'Naan's "Wavin' Flag," the theme song for the 2010 Vancouver Winter Olympics. After several years as one of the pop music's premier songwriters, Mars broke out as a singer in his own right with the 2010 hit "Nothin' on You."

This medley consists of three extremely popular hits by Mars: "Just the Way You Are," performed for millions of fans at Super Bowl XLVIII; "When I Was Your Man," nominated for Best Pop Solo Performance at the 56th Annual Grammy Awards; and "Uptown Funk," the longest leading Hot 100 No. 1 of the 2010s, performed at the Super Bowl 50 Halftime Show.

NOTES TO THE CONDUCTOR

This piece may be played by the entire orchestra or by strings with rhythm section.

"Just the Way You Are," the first selection of the medley, is a moderate ballad that was originally written for voice and piano. The introduction is to be played smoothly, and the moving parts in the clarinets and mallet should blend with the orchestra. At measure 9, the French horn, trombone, viola, and cello parts need to blend as if one player is playing all instruments. At measure 17, stress the syncopation, but do not overplay the accents. The percussion should strive for intensity throughout, but not sound louder than the strings/winds. Make certain the transition into measure 25 is smooth.

At measure 25, the second selection of the medley, "When I Was Your Man," is introduced, and at measure 29 it provides an opportunity for the French horns to play the first eight bars of the melody with the 2nd violins, violas, and cellos. A cool opportunity for the horns!

"Uptown Funk" is the last title in this medley. It is extremely important to address the "funk-style" articulations. When playing funk music, the horns should articulate the notes hard and short, as opposed to an orchestral setting where the notes are played long and lyrical. Listening to the original recording or the promotional recording of this arrangement—as well as other funk groups such as Tower of Power and Earth, Wind & Fire—will help students understand how to perform funk-style music.

Note that after the tutti introduction, the 'drop' (or 'fall') in the horns should not last longer than beat 2. Starting with the pickup to measure 4, an optional singing part has been indicated in some of the parts. If this option is chosen, the students need to be ready to play beat 4 of measure 58. A small group of singers may be used instead.

Here are some suggestions for an effective performance.

- Quarter notes are always played short unless indicated differently.
- Isolated quarter notes are always accented.
- Eighth notes followed by a rest are played short.
- Eighth-note runs are played legato until the last note, which is extremely short. The first note is accented.
- Notes with a marcato accent are to be played loud for the full duration, with separation, and ended abruptly by the tongue.
- Do not swing notes unless indicated otherwise.

I am sure that this medley will be fun to play and be a hit with your students and audience.

Enjoy!



The Best of Bruno Mars

Featuring Just the Way You Are, When I Was Your Man, and Uptown Funk

CONDUCTOR SCORE

Arranged by Victor López

Duration - 4:00

"Just The Way You Are" - Words and music by Khalil Walton, Peter Hernandez, Philip Lawrence, Ari Levine and Khari Cain
Moderately (♩ = 116)

Flutes I II *mp*

Oboes I II *mp*

B♭ Clarinets I II *mp*

B♭ Bass Clarinet *mp*

Bassoons I II *mp*

Horns in F I II

B♭ Trumpets I II III

Trombones I (Bsn.) II III *mp*

Tuba *mp*

Mallet Percussion (Xylophone/Bells) *mp*

Timpani/Shaker (G, B♭, D, F) *mp* (Tune: G-B♭-D-F)

Percussion I (Optional Drumset) (Bass Drum, 3 Concert Toms/Ride Cymbal, Snare Drum/Hi-Hat Cymbals)

Percussion II (Wind Chimes/Suspended Cymbal/Tambourine/Cowbell) *mp*

Piano (Optional) *mp*

Violins I II *mf*

Viola *mf*

Cello *mf*

String Bass *mf*

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This musical score is for a full orchestra and an optional piano. The instruments are arranged as follows:

- Fls.** (Flutes): I and II
- Obs.** (Oboes): I and II
- Cls.** (Clarinets): I and II
- B. Cl.** (Bass Clarinet)
- Bsns.** (Bassoons): I and II
- Hns.** (Horns): I and II
- Tpts.** (Trumpets): I, II, and III
- Tbns.** (Trombones): I, II, and III
- Tuba**
- Mlt. Perc.** (Multiple Percussion)
- Timp./Skr.** (Timpani/Drum)
- Perc. I** (Percussion I): Includes B.D. (Bass Drum) and Concert Toms
- Perc. II** (Percussion II): Includes *mp* (mezzo-piano) dynamics
- Pno. (opt.)** (Piano, optional): Includes *B^bMaj9* and *F* chords
- Vlms.** (Violins): I and II
- Vla.** (Viola)
- Cello**
- Str. Bass** (String Bass)

The score spans four measures, numbered 5 through 8 at the bottom. A large red watermark reading "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" below it.

9

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Skr.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla.

Cello

Str. Bass

45853S

9 10 11 12

mf *mf* *mp* *mp* *mf* *f* *f* *f* *f*

a2 *a2* *a2* *a2*

Play

H.H. closed

Tambourine

Dmin

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Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Skr.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla.

Cello

Str. Bass

Concert Toms

A min C D min G C E min/B

37

Fls. I *mp*

Fls. II *mp*

Obs. I *mp*

Obs. II *a2* *mp*

Cls. I *mp*

Cls. II *mp*

B. Cl. *mp*

Bsns. I *mp*

Bsns. II *a2* *mp*

Hns. I

Hns. II

Tpts. I *mp*

Tpts. II *a2* *mp*

Tpts. III *mp*

Tbns. I *mp*

Tbns. II *mp*

Tbns. III *mp*

Tuba *mp*

Mlt. Perc. *mf*

Bells

Timp./Skr.

Perc. I

Perc. II

Pno. (opt.)

Amin Emin Bb C/G G

Vlns. I *mf*

Vlns. II *mf* *div.*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

45853S

37 38 39 40

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Skrr.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla.

Cello

Str. Bass

61 62 63 64

67

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Skr.

Perc. I

Perc. II

Pno. (opt.)

67

Vlms. I II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II ^{a2}

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Skr.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla.

Cello

Str. Bass

69 70 71 72

75

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Skr.

Perc. I

Perc. II

Pno. (opt.)

Vlins. I II

Vla.

Cello

Str. Bass

div.

mf

G9

Dmin7

73 74 75 76



Fls. I II
Obs. I II
Cls. I II
B. Cl.
Bsns. I II
Hns. I II
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp./Skr.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I II
Vla.
Cello
Str. Bass

77 78 79 80

This musical score is for a full orchestra and an optional piano. The instruments listed on the left are:

- Fls. (Flutes) I and II
- Obs. (Oboes) I and II
- Cls. (Clarinets) I and II
- B. Cl. (Bass Clarinet)
- Bsns. (Bassoons) I and II
- Hns. (Horns) I and II
- Tpts. (Trumpets) I, II, and III
- Tbns. (Trombones) I, II, and III
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp./Skr. (Timpani/Small Drums)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Pno. (opt.) (Piano, optional)
- Vlms. (Violins) I and II
- Vla. (Viola)
- Cello
- Str. Bass (String Bass)

The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with four measures. The piano part includes chord markings: G9, Dmin7, G9, and Dmin7. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp./Skr.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

87 88 89

G9 Dmin7

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Sk.

Perc. I

Perc. II

Pno. (opt.)

Vlins. I II

Vla.

Cello

Str. Bass

90 91 92

45853S

94

Fls.

Fls. I
Fls. II

Obs.

Obs. I
Obs. II

Cls.

Cls. I
Cls. II

B. Cl.

B. Cl.

Bsns.

Bsns. I
Bsns. II

Hns.

Hns. I
Hns. II

Tpts.

Tpts. I
Tpts. II
Tpts. III

Tbns.

Tbns. I
Tbns. II
Tbns. III

Tuba

Tuba

Mlt. Perc.

Mlt. Perc.

Timp./Skr.

Timp./Skr.

Perc. I

Perc. I

Perc. II

Perc. II

Pno. (opt.)

Pno. (opt.)

Vlins.

Vlins. I
Vlins. II

Vla.

Vla.

Cello

Cello

Str. Bass

Str. Bass



Fls. I II
Obs. I II
Cls. I II
B. Cl.
Bsns. I II
Hns. I II
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp./Skr.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I II
Vla.
Cello
Str. Bass

96 97 98

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp./Skr.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla.

Cello

Str. Bass

Timpani

G7

D min7

N.C.