

# LET ME BE YOUR STAR

Lyrics by  
SCOTT WITTMAN and MARC SHAIMAN

Music by  
MARC SHAIMAN

Moderately bright (♩ = 143)

Intro:

Chords: G $\flat$       A $\flat$ 7/G $\flat$       G $\flat$       A $\flat$ 7/G $\flat$       Karen:

*p*      Fade

Verse 1:

Chords: G $\flat$ (9)      G $\flat$       G $\flat$ /F      E $\flat$ m9

in \_\_\_\_\_ on a girl \_\_\_\_\_ with a hun - ger for

*mf*

Chords: E $\flat$ m      E $\flat$ m/D $\flat$       C $\flat$ 2(#11)      C $\flat$       C $\flat$ m

fame and a face and a name to re -

re -

G $\flat$ B $\flat$ m/FE $\flat$ m11

mem

-

ber.

The

past

fades

a -

E $\flat$ mG $\flat$ /D $\flat$  C $\flat$ 2(#11)C $\flat$ 

E(9)

way

be -

cause

as

of

this

day,

Nor-ma Jean's gone.

—

She's

mov -

ing

on.

Her

G $\flat$ (9)G $\flat$ G $\flat$ +

smile

and

your

fan -

ta -

sies

play

a

du -

et that will make you forget where you are.

Chords: Cbmaj7/Gb, Abm7/Gb, E13

The music starts playing, it's the

Chords: E13/D, Gbsus/Db, Gb+/Db

beat of her heart say - ing, "Let me be your star."

Chords: Abm9/Db, E9, Bm6/C#, Gb(9)

Flash

Chords: Ab7/Gb, Gb(9), Ab7/Gb

## Verse 2:

Gb(9)

Gb/F Ebm9

Ebm7

Ebm9/Db

back \_\_\_\_\_ to a girl \_\_\_\_\_ with a song \_\_\_\_\_ in her heart \_\_\_\_\_ as she's

*f*

Cb9

Cbm

Gb

Bbm/F

wait - ing to start the ad - ven - ture. \_\_\_\_\_ The

Ebm11

Ebm

Gb/Db Cb9(#11)

Cb

fi - re and drive \_\_\_\_\_ that make dreams \_\_\_\_\_ come a - live, they fill her

E(9)

Bm6/D

soul. \_\_\_\_\_ She's in con - trol. \_\_\_\_\_

*ff*

Bm/C# C#7 Gb(9) Gb

The dra - ma, the laugh - ter, the

The first system of music features a vocal line in G minor with lyrics "The dra - ma, the laugh - ter, the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three flats (Bb, Eb, Ab).

Gb+ Cbmaj7/Gb Abm/Gb

tears just like pearls, well, they're all in this girl's rep - er -

The second system continues the vocal line with lyrics "tears just like pearls, well, they're all in this girl's rep - er -". The piano accompaniment features a more active bass line and chordal accompaniment in the right hand.

E13 Bm6/D Bbsus/Db Gb/Db Gbsus/Db

toire. It's all for the

The third system includes the vocal line with lyrics "toire. It's all for the". The piano accompaniment features a complex chordal texture in the right hand and a steady bass line.

Gb+/Db Abm9/Db E(9) Bm6/C#

tak - ing and it's mag - ic we'll be mak - ing, let me be your

The fourth system concludes the vocal line with lyrics "tak - ing and it's mag - ic we'll be mak - ing, let me be your". The piano accompaniment features a melodic bass line and chordal accompaniment in the right hand.

G $\flat$ A $\flat$ 7/G $\flat$ G $\flat$ 

Karen/Ivy:

— star. ————— I'll just have to for -

Bridge:

B $\flat$ 7susB $\flat$ 7

Karen:

F $\sharp$ m/A

get the hurt that came be - fore. For - get what used to

Ivy:

D(9)

Bm7

Karen:

be. The past is on the cut - ting - room floor. The

G $\sharp$ m7( $\flat$ 5)G $\sharp$ 7( $\flat$ 5)C $\sharp$ sus

fu - ture is here with me! —————

C# Dsus D  
Karen/Ivy:

Choose me! \_\_\_\_\_ Fade

Verse 3:

G(9) G G(9)/F# Em9

up \_\_\_\_\_ on a star \_\_\_\_\_ with it all \_\_\_\_\_ in her

Em7 Em/D C9(#11) Cm

sights, \_\_\_\_\_ all the love \_\_\_\_\_ and the lights that sur -

G D/F# Em11  
Karen:  
Ivy:

round her. \_\_\_\_\_ Some - day \_\_\_\_\_ she'll think

Em

Em7

C9(#11)

C

twice \_\_\_\_\_ of the dues \_\_\_\_\_ and the price she'll have to

The first system features a vocal line with three triplet markings over the words "twice", "dues", and "price". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

F(9)

Ivy:

Cm/Eb

pay, \_\_\_\_\_ but not to - day! \_\_\_\_\_ She'll

Karen: she'll have to pay, \_\_\_\_\_ but not \_\_\_\_\_ to - day! She'll

The second system contains two vocal lines. The first line, labeled "Ivy:", has a triplet over "to - day!". The second line, labeled "Karen:", also has a triplet over "to - day!". The piano accompaniment includes a right-hand part with complex chords and a left-hand part with a rhythmic bass line.

G(9)

Ivy:

G

G+

do \_\_\_\_\_ all she can \_\_\_\_\_ for the love of one man \_\_\_\_\_ and for

The third system features a vocal line with three triplet markings over the words "do", "can", and "man". The piano accompaniment continues with a right-hand part of chords and a left-hand part of a bass line.



Cmaj7/G

Am7/G

F13

Ebmaj7

Eb6

Karen/Ivy:

mil - lions who love from a - far. I'm

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "mil - lions who love from a - far. I'm". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand piano part includes a triplet of eighth notes in the first measure. The left-hand piano part provides a steady accompaniment with eighth notes and chords.

Gsus/D

G+/D

Am9/D

Cm6/D

what you've been need-ing, it's all here and her heart's plead-ing, let me be your

The second system continues the vocal line with the lyrics "what you've been need-ing, it's all here and her heart's plead-ing, let me be your". The piano accompaniment continues with similar textures, featuring triplets in both the right and left hands in the right-hand piano part.

G

F13

G

star.

The third system shows the vocal line with the word "star." followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with chords and moving lines in both hands.

F13

G+ G

F13

G

The fourth system consists of piano accompaniment for the right and left hands. The right-hand part features a series of chords and moving lines, while the left-hand part provides a rhythmic and harmonic foundation. The system concludes with a final chord in the right hand.