

# Who I'd Be

Orchestrations by **DANNY TROOB**  
Associate Orchestrator **JOHN CLANCY**

CUE: DONKEY:  
"So there's really no  
one else you'd rather be?"

**Rall.**

Stg's  
Cl.  
mp  
gently  
add Kbd.2  
Kbd.1 (Pno.)  
mp  
Kbd.2 (Hp.)  
mp  
gently

**Colla Voce**

1 SHREK: *conversational* 2 3

*mp* I guess I'd be a her - o with sword and ar - mor clash-ing, look-ing sem-i

*pp*

Db/F Gb Db/F Ebm Gb/Bb

4 dash - ing, a sword with-in my grip. Or else, I'd be a Vik -

5

*ppp*

*Ab/C* *Db* *Db/F*

6 - ing and live a life of der-ring, while smel-ling like a her-ring.. Up-on a Vi - king

7 8

*Sus. Cym.*

*Mk.Tr.*

*Gb* *Db/F* *Ebm* *Gb/Bb* *Ab/C*

**A** **A Tempo**

9 (more sung) 10

ship, I'd sail a-way. I'd see the world. I'd reach the far - thest reach - es.

*Vln's* *Hn.* *+Fl.*

*+Knd.2* *Gb2* *Db2/F* *Gb2* *Fm7*

*+El.Bs.*

11 I'd feel the wind, I'd taste the salt and sea and may -

12

(+Vln's)

Gb2 Db/F Gb2 Gb F7/A F/A

Cello, Bs. -

13 - be storm some beach-es. That's who I'd be. That's who I'd

14 15

Hn., Tbn. Kbd. 2 (Hp.) Fl. Tpt. +Gtr. 1, Crtnles

Bbm2 Bbm AbMaj/C Ab/C Gb2

(Vln's)

Bs., Cello

**B** **A Tempo**

16 be. Or I could be a po - et and write a diff - 'rent stor-y. One that tells of

17 18

Kbd. 1 Gtr. 2 (acous)

mp

Db mp Db/F Gb Db/F Ebm7 Gb/Bb

19 20 21

glory and wipes a-way the lies. In-to the skies I'd throw it. The stars would do the

*Fl.*

*Ab/C +Hn.* *+Tbn.* *Db* *Db/F* *Gb2* *Db/F* *Bs*

22 23

tel-ling, the moon would help with spel-ling, and night would dot the "I's".

*Cello* *Vln's* *Hn.* *Fl.*

*Ebm7* *Gb/Bb* *Ab/C*

24 25

I'd write a verse, re - cite a joke with wit and per - fect tim - ing.

+Fl.,  
Vin's

+Hn.

G $\flat$ 2 Db2/F G $\flat$ 2 Fm7

26 27 28

I'd share my heart, con-fess the things I yearned, and do it all while

Fl.,  
Stg's

G $\flat$ 2 Db2/F G $\flat$ 2 G $\flat$  F2/A B $\flat$ m2 B $\flat$ m Ab2/C Ab/C

*p*

+Br.cl.

29 30 31

rhy-ming. But we all learn, But we all learn,

+Fl., Flgl.,  
Stg's

sub. *p* *cresc., poco a poco*

G $\flat$ 2

solo  
Kbd. 2  
*mp*

*mf* *f*

G $\flat$ 2

C

32 33 34

An o-gre al - ways hides. An o-gre's fate is known. An o-gre al - ways stays

Stg's

Kbd.2 (Hp)

mp

Bs.cl.

35 36 37

in the dark and all a - lone.

Stg's

f

+Tpt.,  
Hn.,Kbd.1

mf

Cm

Bbsus4 Bbsus4 Bb

+Bs.cl.  
Tbn.,Bs.

D

38 39

So yes, I'd be a her - o, and if my wish was

Fl., Stg's

ff

Kbd.2 (Stg's.)

f

D D/F# G D/F#

f

40 grant - ed life would be en - chant - ed, or so the stor - ies say.

41

*mf*

Em7 G/B A/C#

42 Of course I'd be a her - o, and I would scale a

43

*Rd's., Sig's.*

Cl. Br.

D D/F# D/A G/B D/F#

44 tow - er to save a hot - house flow - er and car - ry her a - way.

45

Em7 G/B A/C#

46 But stand - ing guard would be a beast. I'd some - how o - ver whelm it.

47

*Hr. Cl.*

*Hn.*

*Cl.*

*Gtr.1, Gtr.2 cont rhythm*

*mp* *Gadd2* *Dadd2/F#* *Gadd2* *F#m7*

*p* *Cello*

*lighter*

48 I'd get the girl, I'd take a breath and I'd re-move my hel - met.

49 50

*+Stg's (trem)*

*mp* *cresc., poco a poco* *D2/F#* *G2* *cresc.* *f* *F#m7*

*+Tbn.*

**E**

51 We'd stand and stare. We'd speak of love. We'd feel the stars as - cen - ding.

52

*Flut's*

*Tpt. v*

*Kbd. 2 A* *mf* *(glock)* *sf*

*f* *Gadd2* *D2/F#* *G2* *D2/F#*



53 We'd share a kiss, I'd find my des - ti - ny. I'd

54

*Cello*

*Brass*

*mp*

G D2/F# Gadd2 G F#sus F#

55 have a her - o's end - ing. A

56

*Cl., Brass*

*f*

*f, marcato*

*+Sig's (trem)*

Bm Aadd2 A G

57 58 59

per - fect hap - py end - ing. That's how <sup>3</sup> it would be! A

*f, marcato* *ff*

Picc., Cl., Brass

*mf* Bm Aadd2

Kbd. 2

D Maj. scale

60 61 62

Big, bright, beau - ti - ful world. But not for

*f*

Stg's Cl.

Cl., Hn., Tbn's add Tpt.

Cello

Em9 D/F# Gadd2 *mp*

F

63 → 63B

me

Vln's *p*

*soli*

Kbd. 1

Kbd. 2, Cello *mp dolce*

64 FIONA: An o-gre al - ways hides

65 An o-gre's fate\_\_\_ is known

66 An o-gre al - ways stays

SHREK:  
An o-gre al - ways stays

Gsus2/B  
Gtr's

D/A

Gsus2  
Gtr's cont. sim.

D/F#

Gsus2/B  
mp

+Bs

67 in the dark

68 All a lone\_\_\_\_\_ And I

69 in the dark

in the dark

DONKEY:  
You're all a - lone\_\_\_\_\_

Fl.

Cl. Vln's  
mf

Vln's

Cl., Tpt.,  
Hn.

Asus2/C#

C#m  
Kbd. 2

Bsus4

B

**G**

70 know he'll ap - pear 'Cause there are  
So yes I'd be a her - o and if my wish was

71

72 rules and there are strict - tures.  
grant - ed life would be en - chant - ed or so the stor - ies say  
All a - lone.

73

*f* Eb Eb/G Ab Eb/G

Cl. Br. Kbd. 2

Fm7 Ab/Eb Bb/D

74

I be - lieve the sto - ry books I

Of course I'd be a her - o and I would scale a

You need a pal, my cal - en - dar's o - pen

Fl. Cl.,  
Vln's

Hr.  
Vc.

E♭ Eb/G A♭ Eb/G

76

read by can - die

tow - er to save a hot - house

77

light

flow - er and car - ry her a -

Ya need

Fm7 B♭

78 79 80

way me. A per - fect hap - py

*Vln's* *marcato* *Tpt., Vln's* *Cl.*

*Tpt's* *Cl., Picc. (8va)* *Hn.*

*Absus2* *Tbn., Hn.* *(Kbd. 2)* *Cm* *Bb/D*  
*Cello, Tbn.*

81 82 83

end - ing that's how it should

*Picc., Vln's*

*Kbd. 1, Picc., Stg's* *Kbd. 2, Hn.*

*Absus2* *Cm/G* *Fm7* *Bbsus2* *Bb*

84 85 86 87

be. be. be.

Hn. *ff* *fp* *ff*

*Tutti*  
Eb Eb/G Ab Eb/G Eb

+Timp. *fp* *ff*

Detailed description: This page of a musical score covers measures 84 to 87. It features three vocal staves at the top, each with a long note and the syllable 'be.' written below. The key signature has two flats (B-flat and E-flat). Below the vocal staves is a horn part (Hn.) with a melodic line of eighth notes, starting with a forte (*ff*) dynamic and ending with a crescendo to fortissimo (*ff*). The piano accompaniment consists of two staves. The right hand plays chords, with the following chord symbols indicated: Eb, Eb/G, Ab, Eb/G, and Eb. The left hand plays a simple eighth-note accompaniment. A timpani part (+Timp.) is also present, with a crescendo from *fp* to *ff*. The score concludes at measure 87 with a final chord and a fermata.