

# A Tribute to Journey

Featuring *Open Arms* and *Don't Stop Believin'*

Arranged by VICTOR LÓPEZ

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## INSTRUMENTATION

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1 Conductor  
8 Flute  
2 Oboe  
2 Bassoon  
4 1st B♭ Clarinet  
4 2nd B♭ Clarinet  
2 B♭ Bass Clarinet  
5 E♭ Alto Saxophone  
2 B♭ Tenor Saxophone  
2 E♭ Baritone Saxophone  
4 1st B♭ Trumpet  
4 2nd B♭ Trumpet  
4 F Horn  
4 Trombone  
2 Baritone  
2 Baritone Treble Clef

4 Tuba  
1 Optional Electric Bass  
1 Optional Piano/Keyboard  
3 Mallet Percussion  
(Bells, Xylophone, Marimba)  
1 Timpani  
(Tune: G, A♭, E♭)  
4 Percussion 1  
(Snare Drum/Ride Cymbal/Hi-Hat Cymbals,  
Bass Drum)  
4 Percussion 2  
(Suspended Cymbal/Finger Cymbals/  
Crash Cymbals/Hi-Hat Cymbals,  
Wind Chimes/Triangle/Tambourine/  
Concert Toms/Shaker)  
2 Percussion 3  
(Drumset/Wind Chimes)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

Horn in E♭  
Trombone in B♭ Bass Clef  
Trombone in B♭ Treble 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

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## PROGRAM NOTES

Journey is an American rock band formed in 1973 in San Francisco, California with former members of the group Santana. The band has gone through several phases, but its strongest commercial success came in the late 1970s to early 1980s. The music of Journey has been recorded by many music artists and has been featured on a number of film soundtracks. In 2008, Journey regrouped and had an extraordinarily successful world tour. It was the latest chapter in a rock and roll saga that started more than 35 years ago and has produced some of the best-known rock songs of the 70s and 80s.

*A Tribute to Journey*, arranged for the Young Band Series by Victor López, includes "Open Arms" and "Don't Stop Believin'," two songs that appear in Journey's seventh studio album, titled *Escape*—the band's best-selling album yet—and remains one of their most popular and best-reviewed works to date. The song "Open Arms" and its status as a power ballad have been remembered years following its original release. One critic praised it as "a lyrical rock ballad and one of the band's best-written songs." However, "Don't Stop Believin'," also known as a power ballad, is often considered the band's signature song and has become the most downloaded song ever in music history to date.

## NOTES TO THE CONDUCTOR

"Open Arms," the first title of this arrangement, is presented as an easy 3/4 ballad and then as a jazz waltz. Starting at the beginning, the piece should be played very light and legato, paying close attention to the dynamic markings. At rehearsal number 9, the background figures are to be played under the trumpet solo. The percussion parts are to be played lightly and always keeping a steady pulse.

At rehearsal number 25, the trumpets present the melody as this section gradually starts to get louder. The ensemble should sound balanced throughout the entire piece. The dynamic level at measure 33 should not exceed a forte. Make certain that there is a great contrast between the dynamic level at measure 33 and the mezzo piano at measure 34. The triplets in the percussion parts should be pronounced as they set up the jazz waltz swing feel that follows.

At measures 35 through 50, the rhythm section is key to maintaining the correct groove. This may be the first time the young musicians learn about swing, which is the core of jazz music. When playing jazz, the eighth notes are played slightly different. In this section, the tempo is a medium jazz waltz swing and the bass has a general 'one' feel with eighth note pickups. Certainly, listening to jazz music will help develop the swing concept. It is suggested that students listen to the demo recording of this arrangement, which can be found at [www.alfred.com/downloads](http://www.alfred.com/downloads).

Additionally, there are many sources, such as *Jazz Pedagogy* by J. Richard Dunscomb and Dr. Willie L. Hill, that can assist with teaching the swing concept.

At rehearsal number 51, the tempo is the same but the eighth notes are now straight. For a smooth transition between the two styles, it is suggested to practice going from measure 34 to measure 35 and from measure 50 to measure 51. At rehearsal number 61, "Don't Stop Believin'," the second title of this arrangement, is introduced.

The opening statement has been scored for band; however, for a more authentic sound, the introduction has been written in the optional piano part included with this arrangement. Make certain that the staccato quarter notes are played lightly and with a steady pulse. Everyone should start the crescendo at a mezzo forte and not exceed the level of forte at rehearsal number 85.

For maximum effectiveness, all drums should be properly tuned, specifically the concert toms. Again, pay attention to the dynamic levels and the crescendo at measure 97 going to the fortissimo at measure 99. Note that the dynamic level drops suddenly at measure 101, and then the same dynamic configuration occurs in measures 107 through 109. At rehearsal number 109, although it is marked forte, the ensemble should not play louder than the indicated marking.



### OPEN ARMS

Words and Music by JONATHAN CAIN and STEVE PERRY

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### DON'T STOP BELIEVIN'

Words and Music by JONATHAN CAIN, NEAL SCHON and STEVE PERRY

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Featuring *Open Arms* and *Don't Stop Believin'*

Approx. Duration - 4:30

**Moderately** ♩ = 92

**“Open Arms” - Words and Music by JONATHAN CAIN and STEVE PERRY**

*Arranged by Victor López.*

**Moderately** ♩ = 92

**“Open Arms” - Words and Music by JONATHAN CAIN and STEVE PERRY**

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32502S

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performance recording!  
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Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

1 Cls. *mf* *mp*

2 Cls. *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp* (1st Cl.)

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 Tpts. *mf* *mp* *mf* Solo

2 Tpts. *mf* *mp*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Bar. *mf* *mp*

Tuba *mf* *mp*

Elec. Bass *mf* *mp*

Mlt. Perc. *mf* *mp*

Timp. *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mp* Wind Chimes

Perc. 3 *mp* Wind Chimes

32502S *mf* *mp* *mp* 7 8 9 10 11 12

17

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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13

14

15

16

17

18

Play

*mf*

*p*

*mp*

R.C.

H.H.

S.D.

cross stick

B.D.

Finger Cymbals

Trgl.

R.C.

S.D.

cross stick

B.D.

H.H.

*mp*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mp

19 20 21 22 23

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35 Jazz waltz swing feel  $\text{♩} = \text{♩} \text{ } \text{♩}$

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

35 Jazz waltz swing feel  $\text{♩} = \text{♩} \text{ } \text{♩}$

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Elec. Bass *f*

Mlt. Perc. *f*

Xyl.

Timp. *f*

Perc. 1 H.H. *f*

Perc. 2 Cr. Cyms. *f*

Perc. 3 H.H. *f*

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35 36 37 38 39

43

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

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40 41 42 43 44

*Preview Only*  
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Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Xyl.

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

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45

46

47

48

49

## 51 Straight eighths

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50 51 52 53 54 55

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**61 Moderate Rock** ♩ = 120

"Don't Stop Believin'" - Words and Music by JONATHAN CAIN, NEAL SCHON and STEVE PERRY

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Change: Ab to Bb

H.H. closed

H.H. closed

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

61 62 63 64 65

69

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

69

Optional Solo

*mf*

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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71 72 73 74 75



77

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Toms --- 1

86 87 88 89 90

93

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

93

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*f*

91 92 93 94 95

**Fl.**

**Ob.**

**Bsn.**

**Cls.**

**B. Cl.**

**A. Sax.**

**T. Sax.**

**Bar. Sax.**

**Tpts.**

**Hn.**

**Tbn.**

**Bar.**

**Tuba**

**Elec. Bass**

**Mlt. Perc.**

**Timp.**

**Perc. 1**

**Perc. 2**

**Perc. 3**

**32502S**

**96**

**97**

**98**

**99**

**100**

101

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

101

1 *mf*

Tpts. *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 rim click *mf*

H.H. *mf*

Perc. 2 *mf*

H.H. rim click *mf*

Perc. 3 *mf*

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101 102 103 104

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Concert Toms

Toms

*mf*

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105

106

107

108

109

Fl. *f* *opt. 8va*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

109

1 Tpts. *f* *opt. 8va*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Elec. Bass *f*

Bells and Xyl. *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Concert Toms

Perc. 3 *f* Tamb. and/or Shaker Tom Toms

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109 110 111 112 113



Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Elec. Bass

Mlt. Perc.

Bells

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Toms

*fp*

*ff*

*mf*

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114

115

116

117

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