

**YOUNG  
JAZZ  
ENSEMBLE**

# Don't Stop Believin'

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

Arranged by PAUL BAKER

## INSTRUMENTATION

|   |                         |
|---|-------------------------|
| Conductor                               | 1st Trombone            |
| 1st E $\flat$ Alto Saxophone            | 2nd Trombone            |
| 2nd E $\flat$ Alto Saxophone            | 3rd Trombone (Optional) |
| 1st B $\flat$ Tenor Saxophone           | 4th Trombone (Optional) |
| 2nd B $\flat$ Tenor Saxophone           | Guitar Chords           |
| E $\flat$ Baritone Saxophone (Optional) | Guitar (Optional)       |
| 1st B $\flat$ Trumpet                   | Piano                   |
| 2nd B $\flat$ Trumpet                   | Bass                    |
| 3rd B $\flat$ Trumpet                   | Drums                   |
| 4th B $\flat$ Trumpet (Optional)        |                         |

## Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)

## NOTES TO THE CONDUCTOR

*Don't Stop Believin'* is one of the rock band Journey's biggest hits from the 1980s. It's big-time rock and roll from the driving piano intro through the full-bore ensemble sections to the final power hits that end the chart—but, there's more to it than just playing loud.

This chart is full of contrasts. Beginning with the simple yet forceful intro, the first horn entrance is scored for solo alto sax but it is also cued in the other alto and tenors, presenting the option of having a soloist play that melody, or one alto and one tenor, or the entire section, depending on the strengths of your students. The same also applies for the trombone melody the second time through at measure 9.

Measure 18, in the original Journey recording, consist of an ensemble dynamic build which is highlighted by the solo guitar playing the part as written. However, a young guitarist might not yet be capable of such technique. The goal in this section is to create a guitar "flurry of notes" through these measures, culminating in the third of the chord on the last half note in measure 25, or something approximating that concept. If you have a guitarist in your band, this is a "Rock 'n Roll" moment. Be creative with something that will fill this section and build up to the two eighth notes on beat 4 of measure 25. If your ensemble does not have a guitarist, the horn section lines fill that void and should crescendo and build the tension up to those eighth notes in 25.

This chart is also unusual in that the drums don't play (except for measure 25) until measure 32 of the piece. If the band needs a "click" to steady the tempo, try a hi-hat on beats 2 and 4 until the drums establish a tempo pattern later in the chart.

At measure 26, the texture and dynamics go from full ensemble  $\text{ff}$  to only piano/bass and trumpet soloist (or  $\text{mf}$  trumpet section). This should be emphasized to the band for a significant contrast. As with the melody at measure 9, the trumpet melody may be played by a soloist or the entire section or whatever combination best suits your group.

Once the drums enter in measure 32, it's rock and roll all the way to the end—direct the drummer to maintain the groove. It's really important for the rhythm section to ALL lock in together on the eighth-note pulse. This pulse is what forms the foundation for the horn section figures.

Another contrast lies in the phrasing in the horn section. While the melody should be phrased in legato, the brass figures (e.g. measures 53, 61) should be heavily accented and punchy. Any eighth note figure ending on an upbeat should be played short and accented.

If you have a guitarist, measure 80 is another opportunity for a big rock solo feature. Play up the guitar solo and play the chart out! Trumpets may tacet if you have a strong guitarist to carry this section. If your group does not have a guitarist, the melody is handled by the trumpets. Measure 90 provides a solo opportunity for the lead alto sax. The melody notes are written out, but the chord changes are also included for improvisation. The drum solo at measure 106 could be extended or opened up with the last two notes "on cue" for the ensemble.

Rock On!

—Paul Baker



**Paul  
Baker**

Currently residing in Austin, TX, Paul Baker's career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at [www.bakersjazzandmore.com](http://www.bakersjazzandmore.com).

CONDUCTOR  
333455

# DON'T STOP BELIEVIN'

Words and Music by STEVE PERRY,  
NEAL SCHON and JONATHAN CAIN  
Arranged by PAUL BAKER

Rock ♩ = 120

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE  
(OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET  
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE  
(OPTIONAL)

4TH TROMBONE  
(OPTIONAL)

GUITAR  
(OPTIONAL)  
(DISTORTION EFFECTS  
IF POSSIBLE)

PIANO

BASS

DRUMS

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

1. 2.

PLAY

PLAY

PLAY

PLAY

1ST TIME ONLY

PLAY END TIME ONLY (OPTIONAL)

ALTO 1

ALTO 1

TEN. 1

TEN. 1

TEN. 1

1ST TIME ONLY

9 10 11 12 13 14 15 16 17



CONDUCTOR

DON'T STOP BELIEVIN'

FLUTE <sup>18</sup>

ALTO 1 *PLAY*

ALTO 2 *PLAY*

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. *FAST NOTE EFFECT*

PNO.

BASS

DRUMS *RIDE CYM.*

18 19 20 21 22 23 24 25



26

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TEN. 1-4, GTR., PNO., BASS, and DRUMS. The score spans measures 26 to 33. A large red watermark 'Legal Use Only' is overlaid diagonally across the page.

26

27

28

29

30

31

32

32

33

33

34 PLAY END TIME ONLY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

1.

34 35 36 37 38 39 40 41

This page contains the conductor's score for the song "Don't Stop Believin'". It features staves for Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score includes musical notation such as notes, rests, and dynamics. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number "- 5 -" is centered at the top, and the title "DON'T STOP BELIEVIN'" is at the top right. The rehearsal mark "34" is at the beginning of the first staff, and the first ending bracket "1." is at the end of the first staff. The bottom of the page shows measure numbers 34 through 41.

This musical score is for the song "Don't Stop Believin'". It includes parts for Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark "Preview Only" is overlaid diagonally across the page. Measure numbers 42 through 50 are indicated at the bottom of the page.



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

53

51 52 53 54 55 56 57 58 59

This image shows a page of a musical score for the song "Don't Stop Believin'". The score is arranged for a conductor and includes parts for various instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is written in 4/4 time with a key signature of one sharp (F#). A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page. The page number "- 7 -" is centered at the top, and the title "DON'T STOP BELIEVIN'" is in the top right corner. The conductor's part is indicated by "CONDUCTOR" in the top left. The score includes a rehearsal mark "53" at the beginning of the first system. The bottom of the page shows measure numbers 51 through 59.

This musical score is for the song "Don't Stop Believin'" and is intended for a conductor. It features a variety of instruments and vocal parts. The instruments include Flute, Alto 1 and 2, Tenor 1 and 2, Saxophone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as "Allegro". The score is divided into measures, with measure numbers 00 through 08 and a double bar line (||) indicated at the bottom. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the score.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

PLAY END TIME ONLY

1.

The image shows a conductor's score for the song "Don't Stop Believin'". It includes staves for Flute, Alto 1 & 2, Tenor 1 & 2, Saxophone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is marked with measure numbers 69 through 76. A large red watermark reading "Legal Use Only" is overlaid diagonally across the page. The word "CONDUCTOR" is in the top left, "- 9 -" is in the top center, and "DON'T STOP BELIEVIN'" is in the top right. The word "FLUTE" is written above the first staff. The word "SARI." is written above the saxophone staff. The word "PNO." is written to the left of the piano staff. The word "BASS" is written to the left of the bass staff. The word "DRUMS" is written to the left of the drum staff. The word "PLAY END TIME ONLY" is written above the flute, trumpet, and trombone staves. The number "1." is written above the first staff in measure 74.

2.

80 (PLAY IF NO GTR. OR AS DIRECTED)

(PLAY IF NO GTR. OR AS DIRECTED)

(PLAY IF NO GTR. OR AS DIRECTED)

(PLAY IF NO GTR. OR AS DIRECTED)

(PLAY IF NO GTR. OR AS DIRECTED)

(SOLO OPT. SW.)

77 78 79 80 81 82 83 84

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS



This musical score is for the song "Don't Stop Believin'". It includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. Performance markings include "SOLO f#1" for Alto 1, "Turn" for Tenor 1, "Bwi SOLO" for Tenor 2, and "G" for various instruments. The score is divided into measures 93 through 99.

93

94

95

96

97

98

99

This musical score is for the song "Don't Stop Believin'". It includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is written in G major and 4/4 time. A large red watermark "Preview Only" is overlaid diagonally across the page. A box containing the number "104" is located above the Flute staff. A "Solo" marking is present above the Alto 1 staff, and another "Solo" marking is present above the Drums staff. The page number "104" is also printed at the bottom of the page.

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