

**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 ff to only piano/bass and trumpet soloist (or 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 100 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.

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

Preview Only
Legal Use Requires Purchase

© 1981 WEEDHIGH-NIGHTMARE MUSIC and LACEY BOULEVARD MUSIC
All Rights for WEEDHIGH-NIGHTMARE MUSIC Administered by WIXEN MUSIC PUBLISHING INC.
This Arrangement © 2010 WEEDHIGH-NIGHTMARE MUSIC and LACEY BOULEVARD MUSIC
All Rights Reserved including Public Performance

8
mp3
Purchase a full-length
performance recording!
alfred.com/downloads

⑨

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

GR. TR.

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



20

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal Use Only Requires Purchase".

26

27

28

29

30

31

22

32

33

34

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 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 G major and 4/4 time. 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 page is numbered 53 at the top and 51-59 at the bottom. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page.

This musical score is for the song "Don't Stop Believin'". It is a conductor's score, meaning it contains parts for all instruments and vocalists. The instruments listed on the left are: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone (Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Guitar (Gtr.), Piano (PNO.), Bass, and Drums. The score is written in a key signature of one sharp (F#) and a common time signature (C). It consists of 14 measures, numbered 00 to 13. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page.

69 PLAY END TIME ONLY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

1.

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.)

Gtr. C F C F Bb F C Dmi Bb F

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

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with performance instructions like 'SOLO', 'Turn', and 'Bwi SOLO'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

93

94

95

96

97

98

99

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

100 101 102 103 104 105 106

Preview Only
Legal Use Requires Purchase



alfred.com