



Journey's Greatest Hits

Featuring DON'T STOP BELIEVIN', OPEN ARMS and ANY WAY YOU WANT IT

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor	1 1st B♭ Trumpet	5 Percussion II (Concert Toms, Tambourine and/or Shaker, Wind Chimes/ Suspended Cymbal, Finger Cymbals, Triangle, Crash Cymbal, Cowbell)
1 1st Flute	1 2nd B♭ Trumpet	1 Piano
1 2nd Flute	1 3rd B♭ Trumpet	8 1st Violin
2 Oboe	1 1st Trombone	8 2nd Violin
1 1st B♭ Clarinet	1 2nd Trombone	5 Viola
1 2nd B♭ Clarinet	1 3rd Trombone	5 Cello
1 B♭ Bass Clarinet	1 Tuba	5 String Bass
2 Bassoon	1 Mallet Percussion (Bells and/or Xylophone)	
1 1st F Horn	1 Timpani (G-B-C)	
1 2nd F Horn	2 Percussion I (Snare Drum/Hi-Hat, Cymbal/Ride Cymbal, Bass Drum, [opt. drumset])	
1 3rd F Horn		
1 4th F Horn		

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

PROGRAM NOTES

The music of the American rock band, Journey, has been recorded by many artists and featured on a number of film soundtracks. Founded in 1973, Journey regrouped in 2008 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 1970s and 80s.

REHEARSAL NOTES

The medley opens with “Don’t Stop Believin’” and, while the opening statement has been scored for concert full orchestra, a more authentic sound might be achieved by using only the piano at this point. “Open Arms” is presented as an easy $\frac{3}{4}$ ballad and then as a jazz waltz. The beginning of the piece should be played very light and legato, paying close attention to the dynamic markings. At rehearsal number 59, the background figures are to be played under the strings. The percussion parts are to be played lightly and with a steady pulse. At rehearsal number 75, the trumpets pick up the melody as this section gradually starts to get louder. The triplets in the percussion parts at measure 84 should be pronounced as they set up the jazz waltz swing feel that follows. At bars 85–100, the rhythm section is the key to maintaining the correct groove. This is a great time to teach swing eighths. At rehearsal number 101, the tempo is the same but the eighth notes are now straight. For a smooth transition between the two styles, practice going from bar 84 to measure 85 and from bar 100 to bar 101. “Any Way You Want It,” the third selection, uses a straight-forward bright rock beat. Note that, although two percussion parts have been written, the medley will sound full with one player playing the Percussion I part on a drum set.

I know that *Journey’s Greatest Hits* will be a hit with your students and audience. So, get ready for some singing and clapping in the audience!



Journey's Greatest Hits

3

Featuring DON'T STOP BELIEVIN', OPEN ARMS and ANY WAY YOU WANT IT

CONDUCTOR SCORE

Arranged by Victor López

Duration - 5:15

"Don't Stop Believin'"

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

Moderate Rock (♩ = 126)

Flutes I II *mp*

Oboe *mp*

B♭ Clarinets I II *mp*

B♭ Bass Clarinet *mp*

Bassoon *mp*

Horns in F I II III IV *mp*

B♭ Trumpets I II III

Trombones I II III

Tuba *mp*

Mallet Percussion (Bells and/or Xylophone)

Timpani (G-B-C) Tune (G-B-C)

Percussion I (Snare Drum/Hi-Hat, Cymbal/Ride Cymbal, Bass Drum, [opt. Drumset]) H.H. tight *mp*

Percussion II (Concert Toms, Tambourine and/or Shaker, Wind Chimes/ Suspended Cymbal, Finger Cymbals, Triangle, Crash Cymbal, Cowbell)

Piano *mf*

Violins I II *mf*

Viola

Cello *mf*

String Bass *mf*

1 2 3 4 5 6

"Don't Stop Believin'"

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

Moderate Rock (♩ = 126)

Words and Music by JONATHAN CAIN, NEAL SCHON and STEVE PERRY
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Fls. I II

Ob.

Clars. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

7 8 9 10 11 12 13

mf

f

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Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

B. Cl. *mf*

Bsn. *mf*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Pno. *mf*

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Bells and/or Xyl. *mf*

27 28 29 30 31 32

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

33 34 35 36 37 38

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"Open Arms"
Words and Music by JONATHAN CAIN and STEVE PERRY
Moderately (♩ = 92)

11

51

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

III IV

Tpts. I II

III

Tbns. I II

III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

51

52

53

54

55

56

57

58

Vlns. I II

Vla.

Cello

Str. Bass

mp

mf

Wind Chimes

Ride Cym. w/stick

Sus. Cym. soft mallets

Bells

H.H.

(V)

"Open Arms"
Words and Music by JONATHAN CAIN and STEVE PERRY
Moderately (♩ = 92)

51

52

53

54

55

56

57

58

Vlns. I II

Vla.

Cello

Str. Bass

mp

mf

"OPEN ARMS"

Words and Music by JONATHAN CAIN and STEVE PERRY

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

59 60 61 62 63 64 65 66

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Fls. I *mp* *mf*

Ob. *mp* *mf*

Cls. I *mp* *mf*

II *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hns. I *mp* *mf*

II *mp* *mf*

III *mp* *mf*

IV *mp* *mf*

Tpts. I *mp* *mf*

II *mp* *mf*

III *mp* *mf*

Tbns. I *mp* *mf*

II *mp* *mf*

III *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. Bells and/or Xyl. *mp* *mf*

Timp. *mp* *mf*

Perc. I *mp* *mf* H.H.

Perc. II *mp* *mf* Cr. Cyms.

Sus. Cym. *mp* *mf*

Pno. *mp* *f*

85 Jazz waltz swing feel (♩ = 3♩)

Vlns. I *mp* *f*

II *mp* *f*

Vla. *mp* *f*

Cello *mp* *f*

Str. Bass *mp* *f*

38454S 84 85 86 87 88 89 90 91

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

92 93 94 95 96 97 98 99

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“Any Way You Want It”
Words and Music by NEAL SCHON and STEVE PERRY

“ANY WAY YOU WANT IT”

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I II

Vla.

Cello

Str. Bass

121 122 123 124 125 126

mp

mp

mp

f

mf

f

div.

div.

f

f

mf

mf

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

mf

mf

mf

mf

mf

Bells

mf

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127 128 129 130 131 132

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

133 134 135 136 137 138

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

mf

Cowbell

139

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139 140 141 142 143 144

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Bells

Vlms. I II

Vla.

Cello

Str. Bass

145 146 147 148 149 150

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Bells and/or Xyl.

div.

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