



Short Cuts for Beginning Band – #2

I. Don't Stop Believin'

II. Sing, Sing, Sing

III. You Raise Me Up

IV. Bang the Drum All Day

Arranged by MICHAEL STORY

INSTRUMENTATION

- | | |
|--------------------------------|--|
| 1 Conductor | 2 Baritone Treble Clef
(World Part Trombone in B $\flat$ Treble Clef) |
| 10 Flute | 4 Tuba |
| 2 Oboe | 1 Mallet Percussion
(Bells) |
| 10 B $\flat$ Clarinet | 1 Optional Timpani
(Tune: B $\flat$, E $\flat$, F) |
| 2 B $\flat$ Bass Clarinet | 2 Percussion 1
(Share Drum/Suspended Cymbal,
Bass Drum) |
| 6 E $\flat$ Alto Saxophone | 2 Percussion 2
(I. Tambourine/Triangle, II. Tom-Tom,
Suspended Cymbal, III. Suspended Cymbal/
Triangle/Wind Chimes, IV. Suspended
Cymbal, Tambourine/Hi-Hat Cymbals) |
| 4 B $\flat$ Tenor Saxophone | |
| 2 E $\flat$ Baritone Saxophone | |
| 8 B $\flat$ Trumpet | |
| 4 F Horn | |
| 6 Trombone/Baritone/Bassoon | |

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E $\flat$
Trombone/Baritone in B $\flat$ Bass Clef
Tuba in E $\flat$ Bass Clef
Tuba in E $\flat$ Treble Clef
Tuba in B $\flat$ Bass Clef
Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

Short Cuts for Beginning Band – #2 is a set of four individual arrangements of classic popular songs, each of which introduces or reinforces specific musical objectives. In addition, this collection is designed to serve as a complete or partial repertoire for your beginning band's first end-of-the-year concert.

NOTES TO THE CONDUCTOR

I. "Don't Stop Believin'"

Originally released in 1981, this inspirational song from the rock group Journey has found new popularity with today's youth. This arrangement is designed to reinforce **eighth note performance** in the low winds, as well as introduce or reinforce **two-hand coordination in the percussion section** by having the snare drum and suspended cymbal parts played by one person. Rotate the parts to allow each of your percussionists to experience playing on the two instruments at the same time.

II. "Sing, Sing, Sing"

Written and performed by Louis Prima in 1936, but it was Benny Goodman's version featuring drummer Gene Krupa that became one of the most recognizable swing tunes. This arrangement is designed to reinforce **different articulations—staccato, tenuto, and accent**. Staccato notes should be played lightly and separated using the syllable "toh." Notes with the tenuto mark are to be played full-value. Accented notes should be emphasized with air rather than with the tongue.

Also reinforced in this arrangement are the notes concert F# and B $\flat$. Before rehearsing this piece for the first time, review the correct fingerings/slide position for concert F# for everyone, and concert B $\flat$ for the alto saxes, tenor saxes, and horns.

III. "You Raise Me Up"

This beautiful ballad performed by Josh Groban has been a featured song in many venues, including Super Bowl XXXVIII, where it was sung as a tribute to the memory of the Space Shuttle Columbia astronauts. This arrangement is designed to **develop legato performance and phrasing**. Emphasize "soft" note starts and full duration.

The arrangement also **reinforces the concept of ritardando**. Instruct your students to memorize the last couple of measures so they can focus their attention on the conductor.

IV. "Bang the Drum All Day"

Rocker Todd Rundgren's tribute to percussionists everywhere is the basis of this fun arrangement that **introduces or reinforces the concepts of hand-foot coordination in the percussion, dynamics, and double stops (two mallets) in the keyboard percussion**. The percussion 2 line contains a part for hi-hat pedal and tambourine, which is to be played by one person. Rotate the percussion parts to allow each of your percussionists to experience playing on the two instruments at the same time.

The arrangement also **develops and reinforces different dynamics** by having the students play at piano, mezzo piano, mezzo forte, and forte levels in the span of two measures. Emphasize that making a good sound is always most important at any dynamic level, and that softer passages require as much breath support as louder ones do to maintain a proper sound.

Also reinforced is the **concept of double stops in the bells**. Other keyboard percussion instruments may be used as well. To play double stops accurately, make sure that both mallets strike the bars at the same time.

Michael Story

DON'T STOP BELIEVIN'

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

By LOUIS PRIMA

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YOU RAISE ME UP

Words and Music by ROLF LOVLAND and BRENDAN GRAHAM
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BANG THE DRUM ALL DAY

Words and Music by TODD RUNDGREN

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Short Cuts for Beginning Band - # 2

I. Don't Stop Believin', II. Sing, Sing, Sing, III. You Raise Me Up, IV. Bang the Drum All Day

FULL SCORE

Approx. Duration - 6:00

I. Don't Stop Believin'

Words and Music by Jonathan Cain,
Neal Schon and Steve Perry

Arranged by Michael Story

Moderate rock ♩ = 116

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Bells)

Timpani

Percussion 1
(Suspended Cymbal/
Snare Drum, Bass Drum)

Percussion 2
(I. Tambourine/Triangle,
II. Tom-Tom,
Suspended Cymbal,
III. Suspended
Cymbal/Triangle
/Wind Chimes,
IV. Suspended Cymbal,
Tambourine/Hi-Hat Cymbals)

The musical score is for the song 'Don't Stop Believin'' and is arranged for a beginning band. It is in 4/4 time with a tempo of 116 beats per minute. The key signature has one flat (B♭). The score includes parts for Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion (Bells), Timpani, Percussion 1 (Suspended Cymbal/Snare Drum, Bass Drum), and Percussion 2 (Tambourine/Triangle, Tom-Tom, Suspended Cymbal, Wind Chimes, Suspended Cymbal, Tambourine/Hi-Hat Cymbals). The score is divided into four measures, with the first measure starting with a 'mf' dynamic. The percussion parts are marked with 'S.D.' for Snare Drum and 'B.D.' for Bass Drum. The mallet percussion part is marked with 'Bells' and 'Tune: B♭, E♭, F'. The timpani part is marked with 'mf'. The percussion 1 part is marked with 'S.D.' and 'B.D.'. The percussion 2 part is marked with 'Tambourine' and 'mf'. The score is marked with a large red 'Preview' watermark.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39511S

5 6 7 8

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39511S

9 10 11 12

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Triangle

mp

39511S

13 14 15 16

17

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax. *mf*

T. Sax.

Bar. Sax.

17

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1 *mp*

Perc. 2

39511S

17 18 19 20

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

21 22 23 24

Mlt. Perc.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

29 30 31 32

34

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

34

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains measures 33 through 37. The instruments are arranged in a standard orchestral layout. Measures 33 and 34 are marked with a box containing the number 34. A large red watermark 'Preview Only' is oriented diagonally across the page, with the text 'Legal Use Requires Purchase' written below it. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains measures 38 through 42. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature has two flats (B-flat and E-flat). Measures 38-41 are marked with a repeat sign, and measure 42 is the final measure on this page. A large red watermark 'Preview Only' is overlaid diagonally across the score.

38

39

40

41

42

II. Sing, Sing, Sing

13

By Louis Prima

Arranged by Michael Story

Bright ♩ = 138

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(Tacet)

S.D. (snare off)

B.D. *mf*

Tom-Tom

mf

1 2 3 4

5

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

5

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Bells

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

5 6 7 8

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

9 10 11 12

13

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

13

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Susp. Cym. with S.D. stick
mf

Perc. 2

39511S

13 14 15 16

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1.

1.

39511S

17

18

19

20

2. 22

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

2. 22

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains measures 21 through 24. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass section (Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba) all have a first ending bracketed over measures 21 and 22, with a '2.' indicating a repeat. The percussion section includes Mallet Percussion, Timpani, and two other Percussion parts. Measures 21 and 22 show various melodic and harmonic lines for the woodwinds and brass, while measures 23 and 24 continue these lines, often with sustained notes or ties. The percussion parts provide rhythmic accompaniment with patterns of eighth and sixteenth notes, some with accents.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39511S

25

26

27

28

39511S

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

33 34 35 36

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

37 38 39

23

Arranged by Michael Story

(Bells)

p

5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

5

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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(T. Sax., Hn.)
mp

8

9

10

11

Fl. *mp* **Play** 13

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

13

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 **Triangle**

mp

12 13 14 15

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play

mp

mp

(Susp. Cym.)

p

S.D.

B.D.

mp

39511S

16

17

18

19

21

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

21

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

p

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

29

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

29

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains measures 28 through 31. The instruments are arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The second system includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn./Bar./Bsn.), and Tuba. The third system includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature has two flats (B-flat and E-flat). Measure 28 begins with a whole rest for the Flute and Oboe, and a half note for the Clarinet and Bass Clarinet. Measures 29 and 30 feature various melodic lines for the woodwinds and brass, with some instruments playing sustained notes. Measure 31 continues the melodic development. The percussion section includes a complex rhythmic pattern in measure 29, which continues through measure 31. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *f*

Percussion

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Wind Chimes

IV. Bang the Drum All Day

33

Words and Music by Todd Rundgren

Arranged by Michael Story

Bright rock ♩ = 132-138

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

A. Sax. *f*

T. Sax.

Bar. Sax.

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Bells

Tune: Bb, Eb, F

S.D.

B.D.

Tambourine/
Hi-Hat Pedal
(one player)

1 2 3 4

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39511S

5 6 7 8

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Susp. Cym. with S.D. stick

Perc. 2

39511S

9 10 11 12

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39511S

13

14

15

16

17

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

17

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

17 18 19 20

39511S

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

f

25 26 27 28

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains measures 29 through 32. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written for measures 29, 30, 31, and 32. A large red watermark 'Preview Only' is overlaid diagonally across the page.

33

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

33

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39511S

33

34

35

36

39511S

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