



Short Cuts

Featuring *Don't Stop Believin'*, *Wipe Out*, *Over the Rainbow*,
and *Scooby Doo, Where Are You?*

Arranged by MICHAEL STORY

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 1 Piano Accompaniment (Optional)
 - 2 Percussion
(Tambourine, Triangle/Cowbell)
-

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

NOTES TO THE CONDUCTOR

Short Cuts is a set of four individual arrangements of highly recognizable, 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 any concert program.

1. "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 cellos and basses. It also offers the opportunity for optional solos in the 1st violin, 2nd violin, and viola.

2. "Wipe Out"

This arrangement of the classic rock hit by The Surfaris reinforces chromatics through the playing of F-F# patterns, as well as the concept of D.S. al Coda. Have the violin and viola players practice sliding their finger from lo 2 to hi 2 to prepare for this pattern.

3. "Over the Rainbow"

This classic from *The Wizard of Oz* was crowned the number one song of the twentieth century by the Recording Industry Association of America. This arrangement is designed to develop legato performance and phrasing. It also reinforces ritardando and fermata. Instruct your students to memorize the last couple of measures so they can focus their attention on the conductor.

4. "Scooby Doo, Where Are You?"

This popular cartoon theme reinforces the concept of staccato in measures 19 and 20. When teaching staccato, remind students to release the weight of the bow at the end of the note. The piece also develops performing at different dynamic levels by repeating the same two-measure phrase at forte, mezzo forte, and mezzo piano. Emphasize that creating a good sound is always most important at any dynamic level.

Short Cuts

3

featuring Don't Stop Believin', Wipe Out, Over the Rainbow, and Scooby Doo, Where Are You?

CONDUCTOR SCORE

Duration - 5:45

"Don't Stop Believin'"

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

Moderate rock (♩ = 116)

Arranged by Michael Story

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment (Optional)

Percussion (Optional)
(Tambourine, Triangle/Cowbell)

Moderate rock (♩ = 116)

Tambourine

mf

1 2 3 4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

9

Solo

mp

9

mp

5 6 7 8 9 10

Score for measures 11 through 15. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp., Triangle, and Perc.

Measures 11-15 show a melodic line in the Violins I and II, with the Viola (Violin III) providing harmonic support. The Cello and Str. Bass parts are mostly rests. The Piano Accompaniment and Percussion parts are also mostly rests, with the Triangle playing a single note in measure 13.

Measure 13 includes a *mp* (mezzo-piano) dynamic marking.

Score for measures 16 through 21. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp., and Perc.

Measures 16-21 show a more active musical texture. The Violins I and II play a melodic line with *mf* (mezzo-forte) dynamics. The Viola (Violin III) and Cello parts also feature *mf* dynamics. The Str. Bass part is mostly rests. The Piano Accompaniment and Percussion parts are mostly rests.

Measure 17 includes a *Tutti* marking and a *mf* dynamic marking. Measure 18 includes a *mf* dynamic marking. Measure 19 includes a *mf* dynamic marking. Measure 20 includes a *mf* dynamic marking. Measure 21 includes a *mf* dynamic marking.

25

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

Tamb.

mf

22 23 24 25 26 27

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

f

f

f

f

f

f

f

28 29 30 31 32 33

34

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

34 35 36 37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

38 39 40 41 42

"Wipe Out"
By THE SURFARIS
Bright rock (♩ = 126)

3 %

Violins

I
II

Viola
(Violin III)

Cello

String Bass

Piano
Accompaniment
(Optional)

Percussion (Optional)

f

1

2

(*f*) 3

4

Vlins.

I
II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.

Perc.

5

6

7

8

9

To Coda ⊕

4

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.

Perc.

10

11

12

13

14

To Coda ⊕

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.

Perc.

15

15

15

16

17

18

19

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Piano Accomp.
 Perc.

20 21 22 23 24

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Piano Accomp.
 Perc.

D.S. % al Coda
Coda
D.S. % al Coda
Coda

25 26 27 28

"Over the Rainbow"
 Music by HAROLD ARLEN; Lyrics by E.Y. HARBURG
 Moderately slow (♩ = 84-88)

Violins

Viola
(Violin III)

Cello

String Bass

Piano
Accompaniment
(Optional)

Percussion (Optional)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.

Perc.

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instrumentation includes Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment (Optional), and Percussion (Optional). The tempo is marked 'Moderately slow' with a quarter note equal to 84-88 beats per minute. The key signature has one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf'. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

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1. 2. 12

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

Triangle

9 10 11 12 13

mp

mp

pizz. mp

mp pizz.

4 4

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

14 15 16 17 18

arco

arco

20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

mf

mf

mf

mf

mf

mf

19 20 21 22

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

rit.

rit.

mf

23 24 25 26 27

"Scooby Do, Where Are You?"
 Words and music by DAVID MOOK and BEN RALEIGH
 Bright rock (♩ = 126)

Violins
 I *mf*
 II

Viola (Violin III)

Cello
mf

String Bass
mf

Piano Accompaniment (Optional)
mf

Percussion (Optional)
 Tamb. *mf* 1 2 3 4

Vlins.
 I
 II *mf*

Vla. (Vln. III)
mf

Cello

Str. Bass

Piano Accomp.

Perc.

5 6 7 8 9 *mf*

Cowbell

Score for measures 10 through 14. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and Percussion. The key signature is one sharp (F#).

Measures 10-14 show a rhythmic pattern in the strings and piano accompaniment, with the percussion providing a steady beat. The violins and viola play a melodic line, while the cello and string bass provide a harmonic foundation.

Measures 10 11 12 13 14

Score for measures 15 through 19. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and Percussion. The key signature is one sharp (F#).

Measures 15-19 show a continuation of the rhythmic pattern in the strings and piano accompaniment, with the percussion providing a steady beat. The violins and viola play a melodic line, while the cello and string bass provide a harmonic foundation.

Measures 15 16 17 18 19

Score for measures 20-24. Instruments: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp., Perc.

Measures 20-24 show a progression of chords and melodic lines. The Vlns. I & II parts feature a melodic line with a crescendo leading to a forte (*f*) dynamic. The Vla. (Vln. III) part follows a similar pattern. The Cello and Str. Bass parts provide harmonic support with sustained notes and moving lines. The Piano Accomp. part features a rhythmic pattern of chords. The Perc. part is marked with a strong *f* dynamic.

Measures 20 21 22 23 24

Score for measures 25-28. Instruments: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp., Perc.

Measures 25-28 continue the musical progression. The Vlns. I & II parts maintain the melodic line. The Vla. (Vln. III) part continues with a similar melodic line. The Cello and Str. Bass parts provide harmonic support. The Piano Accomp. part features a rhythmic pattern of chords. The Perc. part is marked with a strong *f* dynamic.

Measures 25 26 27 28

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

29 30 31 32 33

mf

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

34 35 36 37 38

mp *f*