



Short Cuts for Beginning Band – Vol. 5

I. Treasure, II. Eye of the Tiger, III. Havana, IV. And All That Jazz

Arranged by Michael Story

INSTRUMENTATION

1 Conductor
10 Flute
2 Oboe
10 B♭ Clarinet
2 B♭ Bass Clarinet
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 F Horn

6 Trombone/Baritone/Bassoon
2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
4 Tuba
2 Mallet Percussion
(Bells/Xylophone)
3 Percussion 1
(Snare Drum/Hi-Hat Cymbals, Bass Drum)
4 Percussion 2
(Tambourine/Suspended Cymbal/
Cowbell/Woodblock, Hi-Hat Cymbals/
Tom-Tom/Cowbell)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

NOTES TO THE CONDUCTOR

Short Cuts for Beginning Band – Vol. 5 is a set of four individual arrangements of popular songs, each of which introduce or reinforce 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.

I. Treasure

This arrangement of the hit from Bruno Mars is set in a medium funk-pop style. Before rehearsing "Treasure" for the first time, review the correct fingerings/slide positions for concert B \flat (measure 25). Also introduced/reinforced in this arrangement are the concepts of *divisi* and *unison* in the winds. If only one performer is on a particular part, the upper notes should be played.

The percussionists have an opportunity to practice the changing of instruments in mid-song (tambourine to suspended cymbal), and the snare drummer has the opportunity to perform a *rim shot*. In this case, the rim shot should be played by striking the rim and the head of the drum at the same time with one stick.

II. Eye of the Tiger

The timeless mega-hit, and main theme from *Rocky III*, by Survivor serves as an introduction or reinforcement of the *marcato* accent (Λ), which is to be played both emphasized and short. Also reinforced are the concepts of *decrescendo/crescendo* (measures 4 and 25). Strive for a consistent sound quality throughout the dynamic changes.

The piece also introduces/reinforces the concept of two-hand coordination in the percussion section by having the hi-hat and snare drum 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. Additionally, the xylophone player has the opportunity to perform double stops (two mallets played together).

III. Havana

Nearing the top of the pop charts in December 2017 was this offering from singer Camila Cabello. Set in a relaxed Latin style, the arrangement introduces/reinforces the two-measure repeat sign.

The percussion section gets a chance to change implements with the suspended cymbal player performing with both mallets and sticks.

IV. And All That Jazz

This arrangement of the opening number from the musical *Chicago* reinforces various articulations: staccato, accent, and tenuto. Before rehearsing the piece for the first time, review the meaning of the term *simile*. Also reinforced is the concept of changing dynamics with the performance of the same measure at three different dynamic levels.

Hand/foot coordination in the percussion section is reinforced with the opportunity for the tom-tom and the hi-hat pedal to be performed by one person.

Michael Story

TREASURE

Words and Music by PHILIP LAWRENCE, BRUNO MARS, ARI LEVINE and PHREDLEY BROWN

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EYE OF THE TIGER (from *Rocky III*)

Words and Music by FRANKIE SULLIVAN III and JIM PETERIK

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HAVANA

Words and Music by BRIAN LEE, LOUIS BELL, CAMILA CABELLO, FRANK DUKES, BRITTANY HAZZARD, ALI TAMPOSI, ANDREW WATT, JEFFREY WILLIAMS and PHARRELL WILLIAMS

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AND ALL THAT JAZZ (from *Chicago*)

Lyrics by FRED EBB

Music by JOHN KANDER

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Short Cuts for Beginning Band – Vol. 5

I. Treasure, II. Eye of the Tiger (from *Rocky III*), III. Havana,
IV. And All That Jazz (from *Chicago*)

FULL SCORE

Approx. Duration - 4:00

Words and Music by
Philip Lawrence, Bruno Mars,
Ari Levine and Phredley Brown
Arranged by Michael Story

I. Treasure

Moderate pop ♩ = 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/Xylophone)

Percussion 1
(Snare Drum/
Hi-Hat Cymbals,
Bass Drum)

Percussion 2
(Tambourine/
Suspended Cymbal/
Cowbell/Woodblock,
Hi-Hat Cymbals/
Tom-Tom/Cowbell)

Score for I. Treasure, featuring various instruments and percussion parts. The score is divided into measures 1 through 4. The tempo is Moderate pop, 116 beats per minute. The key signature is one flat (B♭).

Flute: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

Oboe: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

B♭ Clarinet: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

B♭ Bass Clarinet: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

E♭ Alto Saxophone: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

B♭ Tenor Saxophone: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

E♭ Baritone Saxophone: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

B♭ Trumpet: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

F Horn: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

Trombone/Baritone/Bassoon: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

Tuba: *f* *div.* (measures 1-4), *mf* (unison) (measures 5-8).

Mallet Percussion (Bells/Xylophone): *mf* (measures 5-8).

Percussion 1 (Snare Drum/Hi-Hat Cymbals/Bass Drum): *f* (measures 1-4), *mf* (measures 5-8). Includes rim shot in measure 4.

Percussion 2 (Tambourine/Suspended Cymbal/Cowbell/Woodblock/Hi-Hat Cymbals/Tom-Tom/Cowbell): *mf* (measures 5-8).

Hi-Hat Cymbals (closed w/S.D. stick): *mf* (measures 5-8).

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

5 6 7 8

10

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

10

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Change to Suspended Cymbal

9 10 11 12

This musical score page displays measures 9 through 12 for a large ensemble. The instruments are arranged in the following order from top to bottom: 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.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Measures 9 and 10 are marked with a box containing the number '10'. A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page. A specific instruction, 'Change to Suspended Cymbal', is written above the staff for Percussion 2 at the beginning of measure 10. The percussion parts (Perc. 1 and Perc. 2) use a double bar line with a cross symbol to denote cymbal sounds. The bottom of the page is numbered 9, 10, 11, and 12, corresponding to the measures.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in four systems, each containing two staves (treble and bass clef). The music is written in a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'div.'. A large, diagonal red watermark reading 'Legal Use Requires Purchase' is overlaid across the page.

18

Fl. *div.* *f* (unison)

Ob. *div.* *f* (unison)

Cl. *f* (unison)

B. Cl. *f* (unison)

A. Sax. *f* (unison)

T. Sax. *f* (unison)

Bar. Sax. *f* (unison)

Tpt. *div.* *f* (unison)

Hn. *f* (unison)

Tbn./Bar./Bsn. *f* (unison)

Tuba *f* (unison)

Mlt. Perc. *f*

Perc. 1 *f* rim shot

Perc. 2 *f* Suspended Cymbal (w/S.D. stick)

17 18 19 20 21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

div.

(unison)

rim shot

22 23 24 25 26

II. Eye of the Tiger (from *Rocky III*)

9

Words and Music by
Frankie Sullivan III and Jim Peterik
Arranged by Michael Story

Bright rock ♩ = 120

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

B. Cl. *f* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

Tpt. *f* *mp*

Hn. *f* *mp*

Tbn./Bar./Bsn. *f* *mp*

Tuba *f* *mp*

Xylophone *f* *mp*

Mlt. Perc. *f* *mp*

Perc. 1 *f* *mp*

Perc. 2 *f* *mp*

Tom-Tom *f* *mp*

Hi-Hat Cymbals (closed)/
Snare Drum (one player)

Cowbell

1 2 3 4

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6

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

6

Tpt. *f* *mf*

Hn. *f* *mf*

Tbn./Bar./Bsn. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. *f*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

5 6 7 8

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

9 10 11 12 13

mf

Detailed description of the musical score: The score is for measures 9 through 13. Measures 9-12 contain whole notes for most woodwinds and brass instruments, with some rests. In measure 13, there is a dynamic marking of *mf* (mezzo-forte) for the Multiple Percussion part, which plays a series of eighth notes. Percussion 1 and Percussion 2 have specific rhythmic patterns throughout the measures, including some rests indicated by a double slash (/).

14

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

14

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

14 15 16 17

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

This musical score page contains measures 18 through 21. The instruments are arranged in the following order from top to bottom: 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/Baritone Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Measures 18 and 19 are in 4/4 time, while measures 20 and 21 are in 3/4 time. The key signature changes from two flats (B-flat and E-flat) in measures 18-19 to one flat (B-flat) in measures 20-21. A large red watermark 'Preview Only' is oriented diagonally across the page, and 'Legal Use Requires Purchase' is written vertically along the left side.

18

19

20

21

III. Havana

15

Words and Music by
Brian Lee, Louis Bell, Camila Cabello,
Frank Dukes, Brittany Hazzard, Ali Tamposi,
Andrew Watt, Jeffrey Williams and Pharrell Williams
Arranged by Michael Story

Medium Latin ♩ = 108

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Medium Latin ♩ = 108

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Snare Drum Play on rims

Bass Drum

Suspended Cymbal (w/mallets)

p *mf* *p* *mf*

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5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

5

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

p *mf* *p* *mf*

5 6 7 8

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Play on head

p *mf* *p* *mf*

9 10 11 12

16

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

17 18 19 20

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The musical score for page 19 (measures 17-20) features a variety of instruments. The Flute and Oboe parts have melodic lines with some rests. The Clarinet and Bass Clarinet parts provide harmonic support with sustained notes and some melodic fragments. The Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts have more active, rhythmic lines. The Trumpet, Horn, Trombone/Euphonium/Bassoon, and Tuba parts are primarily sustained notes. The Mallet Percussion, Percussion 1, and Percussion 2 parts provide a rhythmic foundation. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Susp. Cym. (w/S.D. stick)

f

21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

25

26

27

28

29

dampen

IV. And All That Jazz

(from *Chicago*)

Lyrics by Fred Ebb
Music by John Kander
Arranged by Michael Story

Medium jazz style ♩ = 124

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpt. *f* *mf*

Hn. *f* *mf*

Tbn./Bar./Bsn. *f* *mf*

Tuba *f* *mf*

Xylophone *f* *mf*

Mlt. Perc. *f* *mf*

Snare Drum *f* *mf*

Bass Drum *f* *mf*

Woodblock *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

1 2 3 4

5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

5

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Tom-Tom/
Hi-Hat Pedal *mf*
(one player)

5 6 7 8

simile

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

9 10 11 12

13

Fl. *simile*

Ob. *simile*

Cl. *f* *simile*

B. Cl. *simile*

A. Sax. *f* *simile*

T. Sax. *simile*

Bar. Sax. *simile*

13

Tpt. *f* *simile*

Hn. *f* *simile*

Tbn./Bar./Bsn. *simile*

Tuba *simile*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

13 14 15 16

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

17 18 19 20

21

Fl. *mf* *mp* *f*

Ob. *mf* *mp* *f*

Cl. *mf* *mp* *f*

B. Cl. *mf* *mp* *f*

A. Sax. *mf* *mp* *f*

T. Sax. *mf* *mp* *f*

Bar. Sax. *mf* *mp* *f*

21

Tpt. *mf* *mp* *f*

Hn. *mf* *mp* *f*

Tbn./Bar./Bsn. *mf* *mp* *f*

Tuba *mf* *mp* *f*

Mlt. Perc. *mf* *mp* *f*

Perc. 1 *mf* *mp* *f*

Perc. 2 *mf* *mp* *f*

mf *mp* *f*

21 22 23 24

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