STRING ALTERNATIVES SERIES

Don't Get Around Much Anymore

Words and Music by Duke Ellington and Bob Russell

Arranged by Robert Gardner

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INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Big band jazz translates very well for strings and this cool arrangement stays true to the style of the original. Most sections share the melody, with the others playing the famous call-and-response accompaniment, and all but the cellos remain in first position. Two solos are written out for each instrument, with chord changes and back-up parts provided to allow students to create their own solos, encouraging improvisation. Your students will enjoy performing this authentic and accessible arrangement of Ellington's classic tune, and it would make an upbeat and distinctive addition to any concert program.

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Program Notes

Jazz music was at its most popular and influential during the swing era. Big band jazz, with its complex orchestration for multiple voices, translates very well when arranged for string orchestra. One of the most famous bandleaders of the period was Edward "Duke" Ellington (1899–1974), whose music helped to define the genre and influenced many of the greatest jazz performers of all time. *Don't Get Around Much Anymore* was first recorded as an instrumental in 1940 (originally titled "No Lament Blues") at the height of the Ellington Orchestra's popularity, partly due to their regular performances at Harlem's famous Cotton Club. Since then the song has been recorded by many of the most famous performers in numerous different genres.

Notes to the Conductor

This cool arrangement stays true to the style of the original. Most sections share the melody, with the others playing the famous call-and-response accompaniment. Two solos are written out for all instruments, with chord changes and back-up parts provided to allow students to create their own solos, encouraging improvisation. This orchestration is in the original key of C Major and follows the arrangement of a traditional performance. All parts can be played exclusively in first position, with the exception of the cello part which goes up to an E on the A string. There are a number of accidentals throughout, but the melody and call-and-response harmony lines fall very nicely into the fingering patterns. All the parts use slurred bow patterns to accentuate the swing style, and the basses and cellos play authentic walking lines (pizzicato). The accents and articulations should be prominent, and although it is swing style, the feel should be bright and have forward motion. The written-out solos can be used in many ways, either with one or two players for extended solos or divided into eight-measure phrases for multiple soloists. Ideas from both solos can be mixed, or the students can create their own solos based on the provided chord changes. The 'shout chorus' (measures 81–88) should be played very full with lots of weight and bow speed for a big sound. The arrangement ends with the classic "Ellington" ending, and the final chord can be embellished with tremolo or by holding it under an improvised solo cadenza. The ensemble should balance to the melody throughout for an effective and exciting performance.

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Don’t Get Around Much Anymore

CONDUCTOR SCORE
Duration - 5:00

Words and Music by Duke Ellington and Bob Russell
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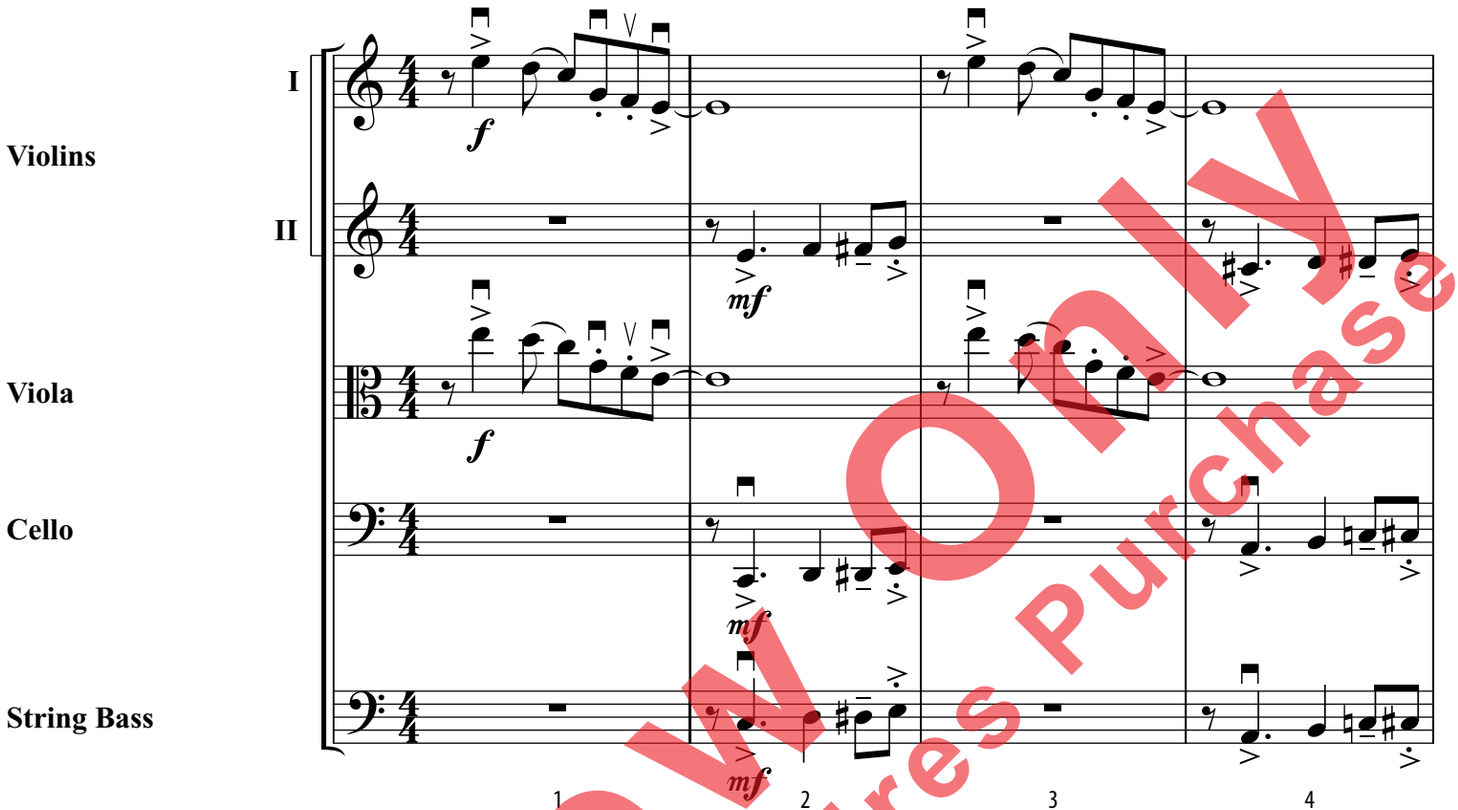
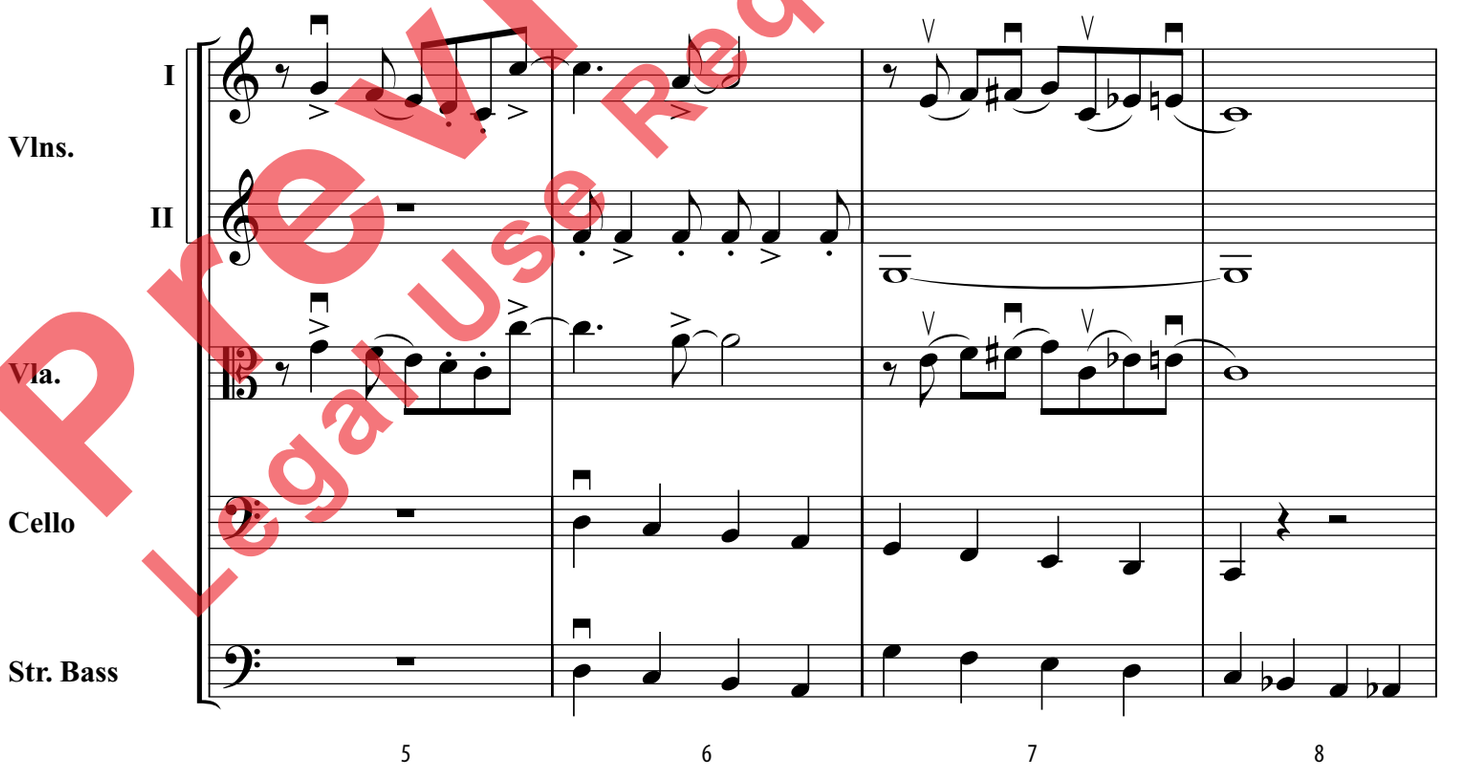
Medium Swing (♩ = 108)





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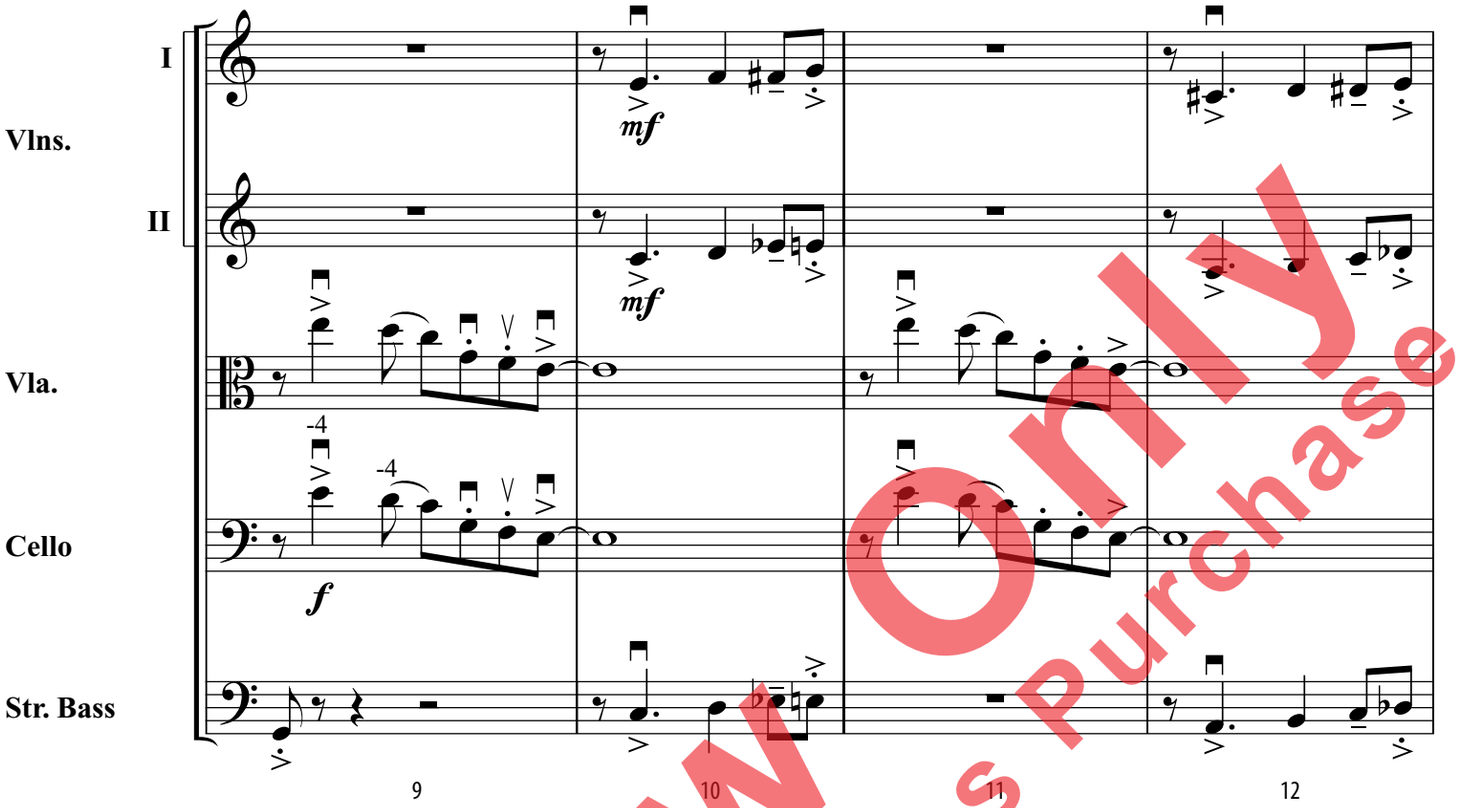

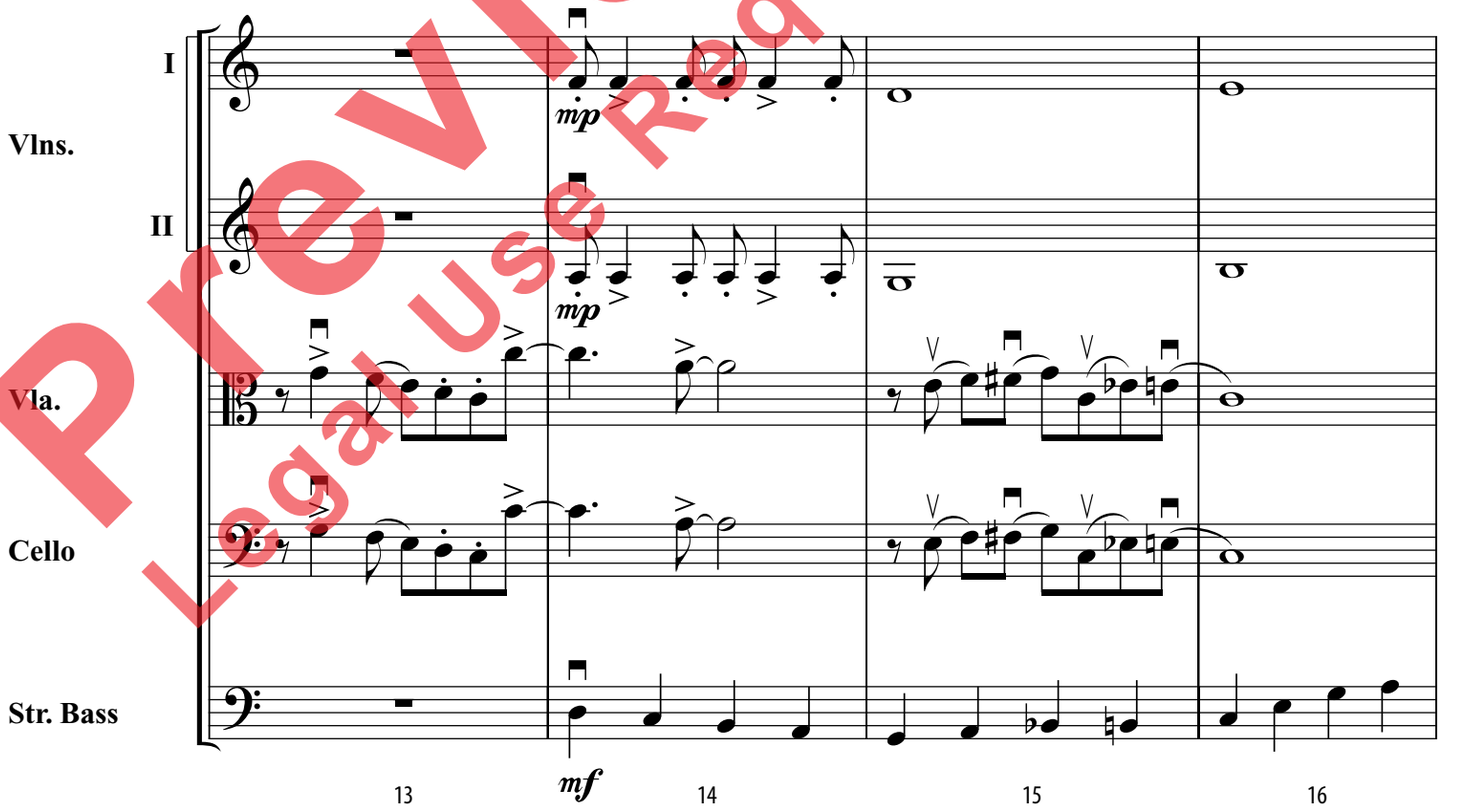

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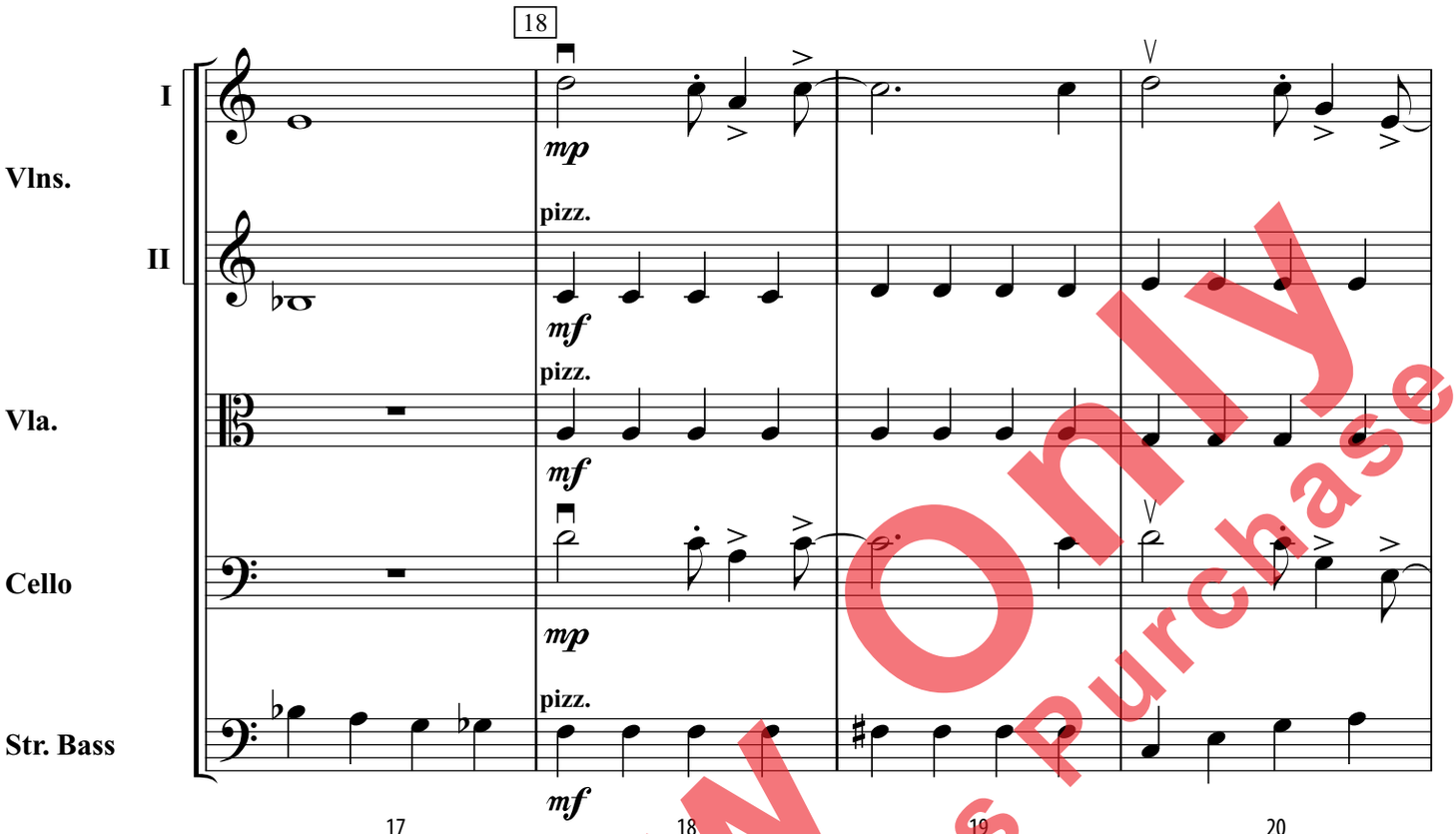

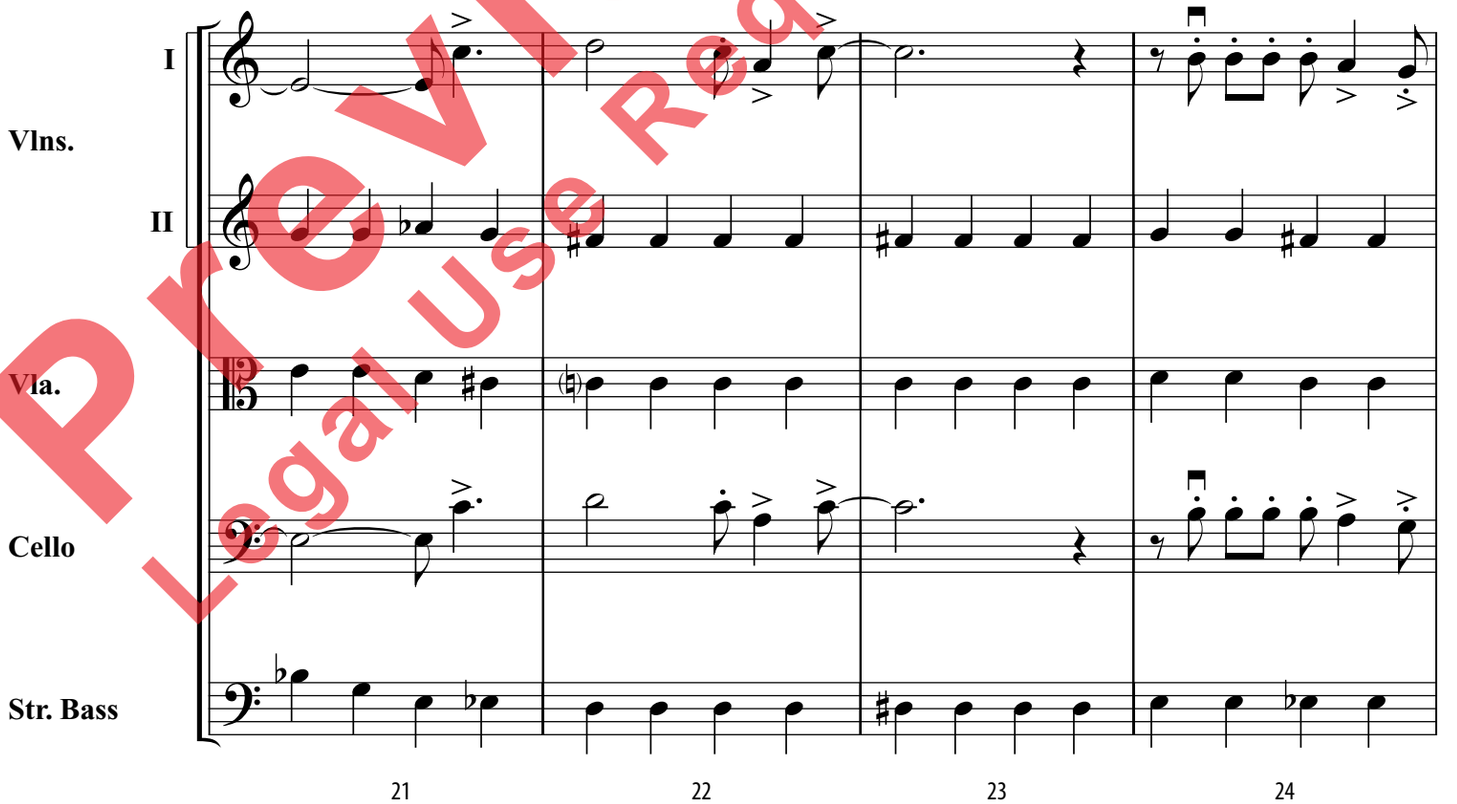

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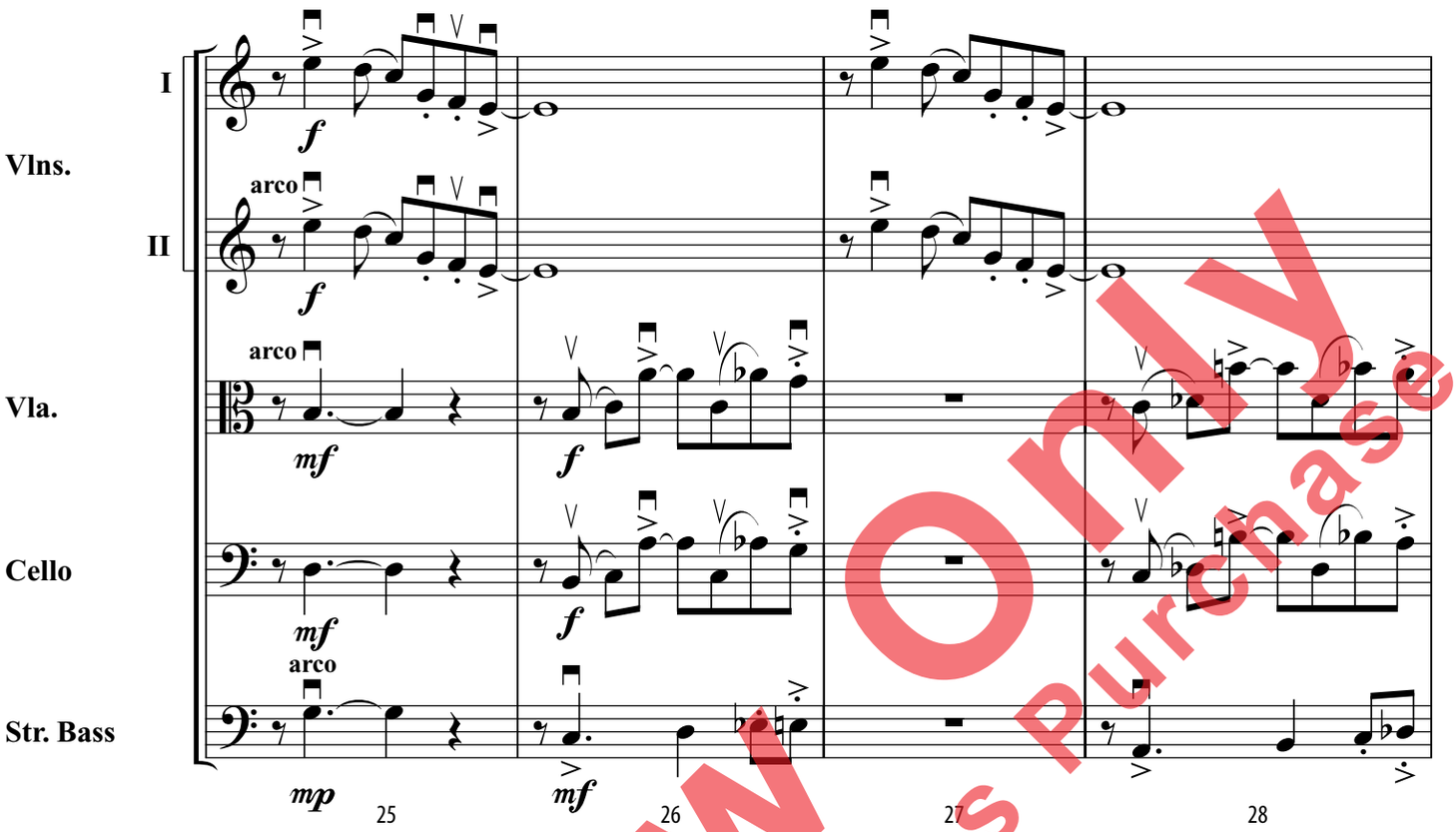

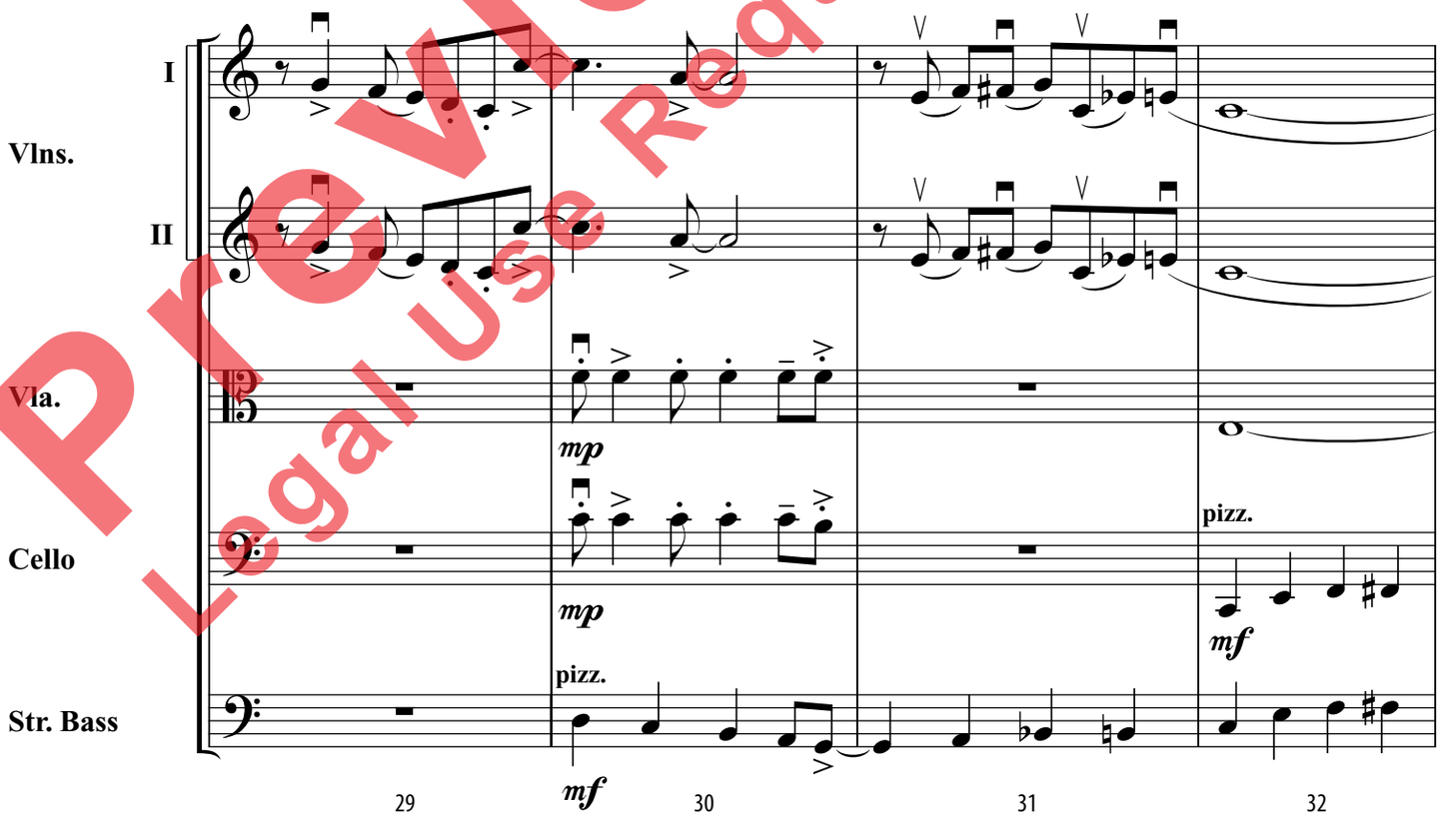

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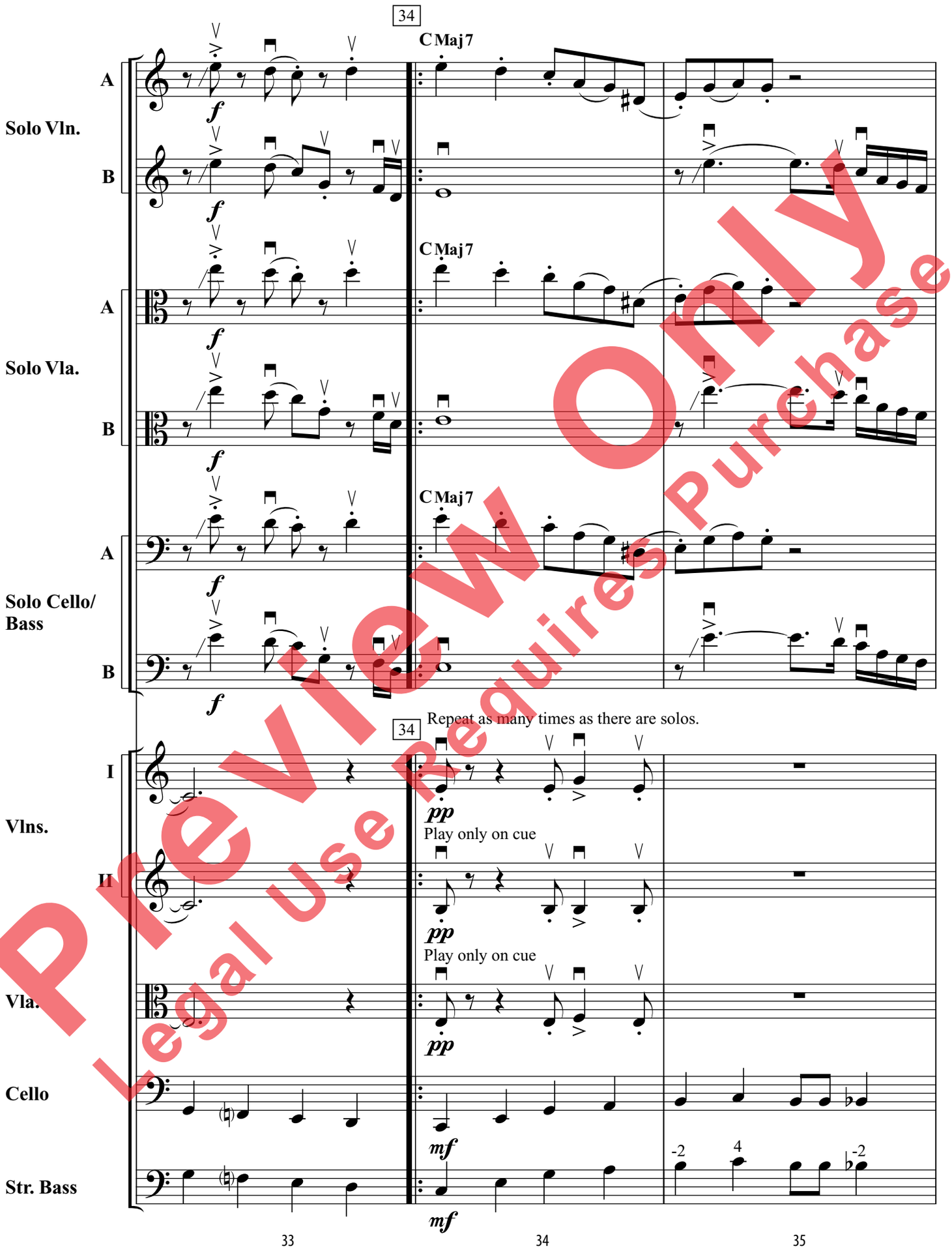

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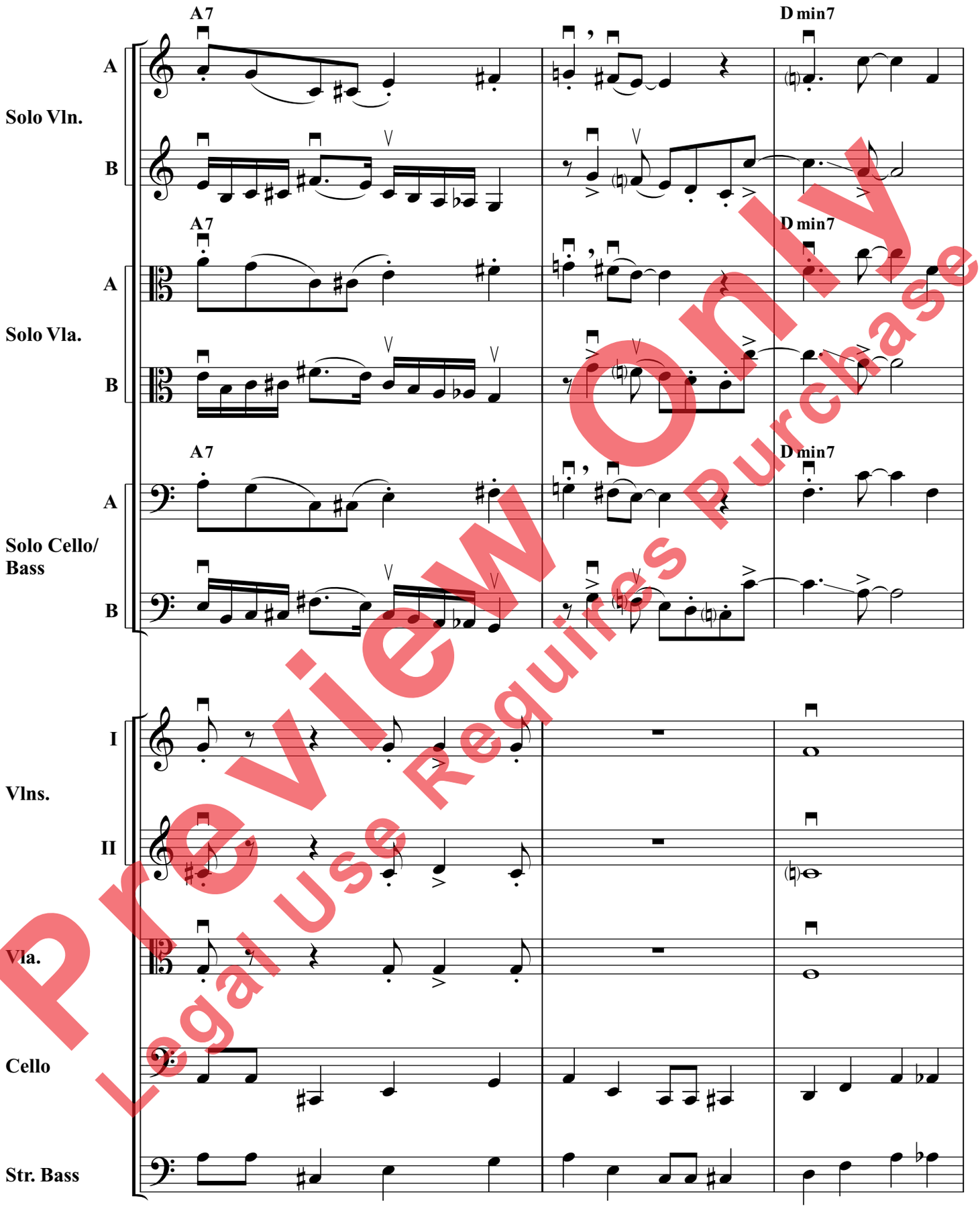

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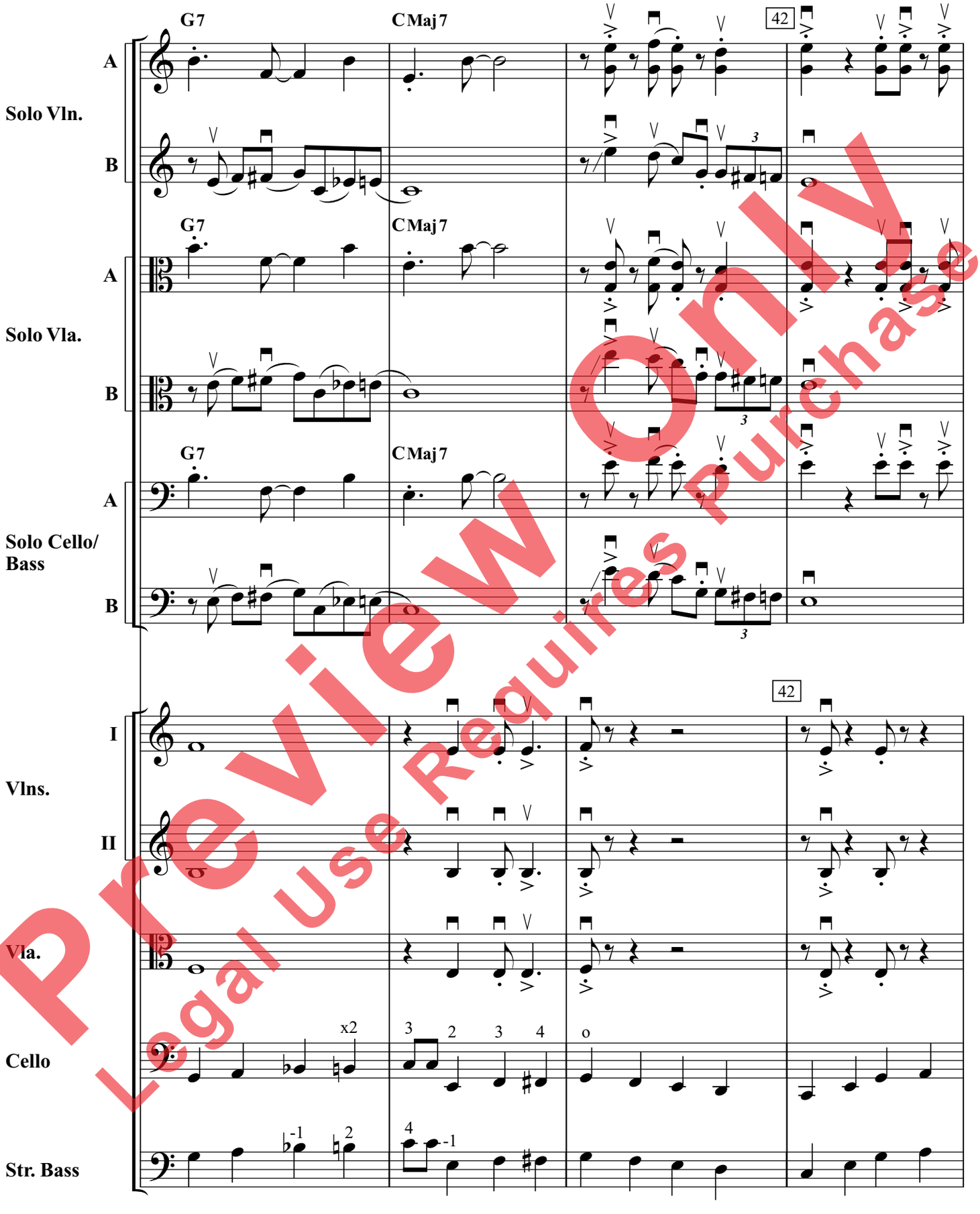

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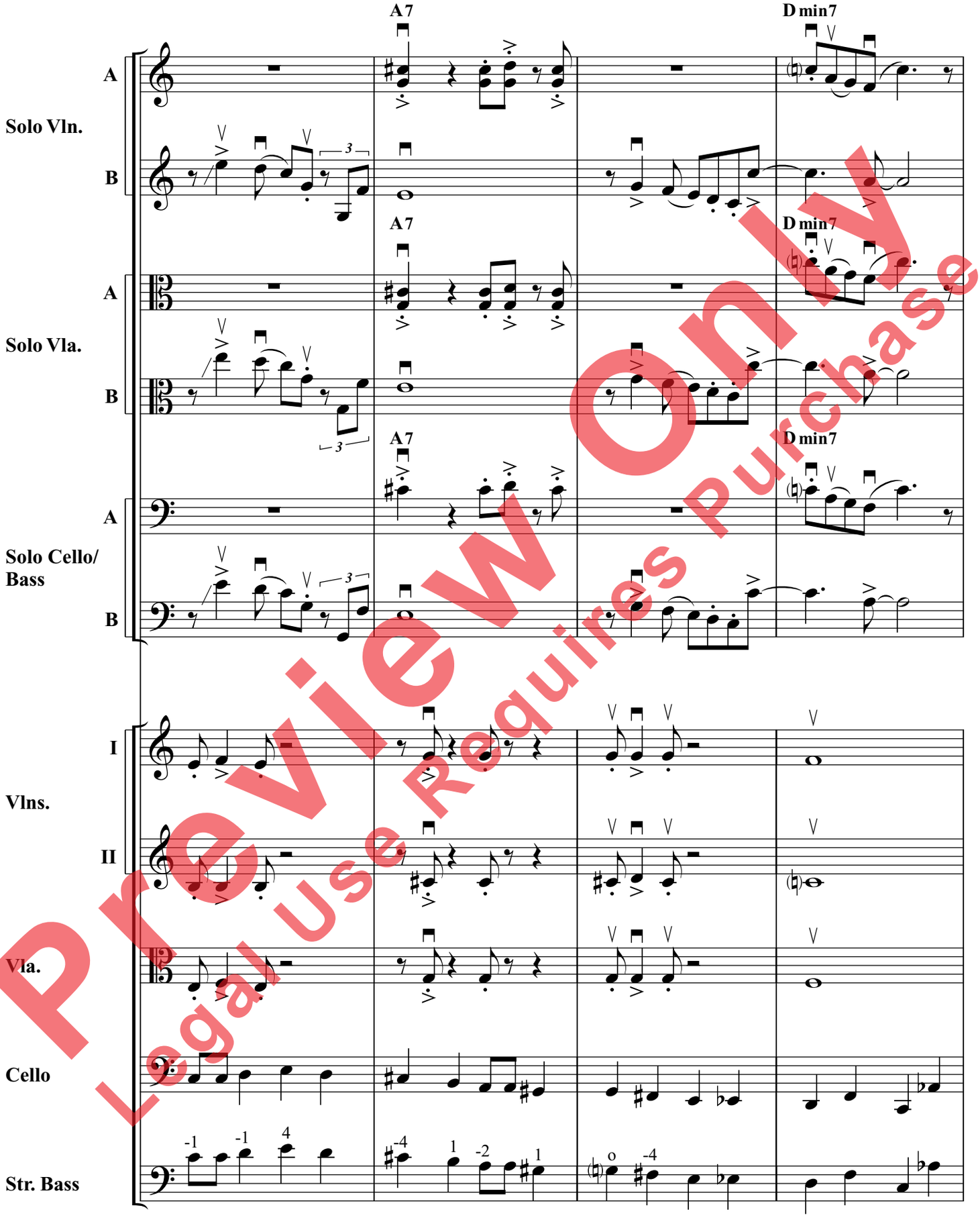

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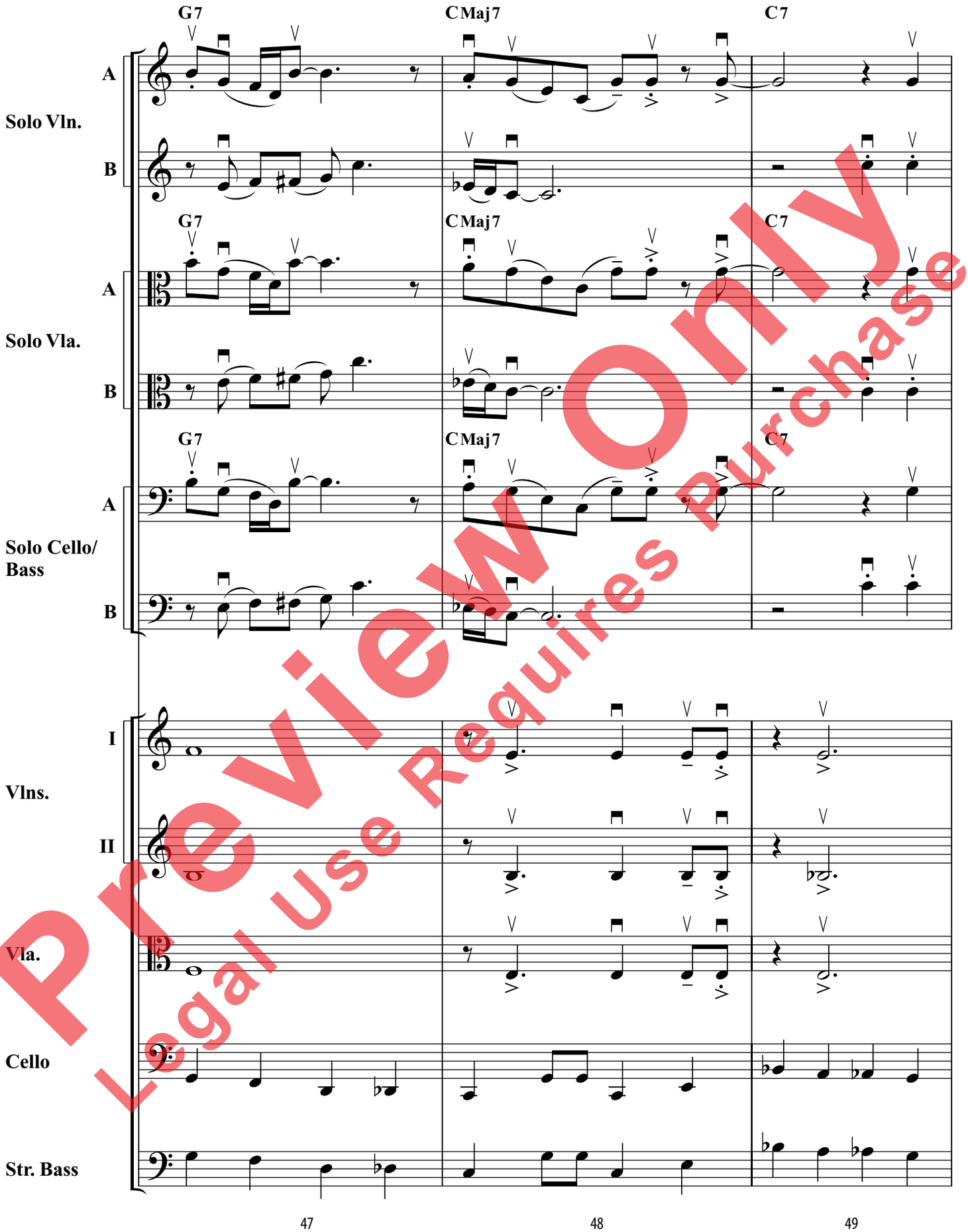

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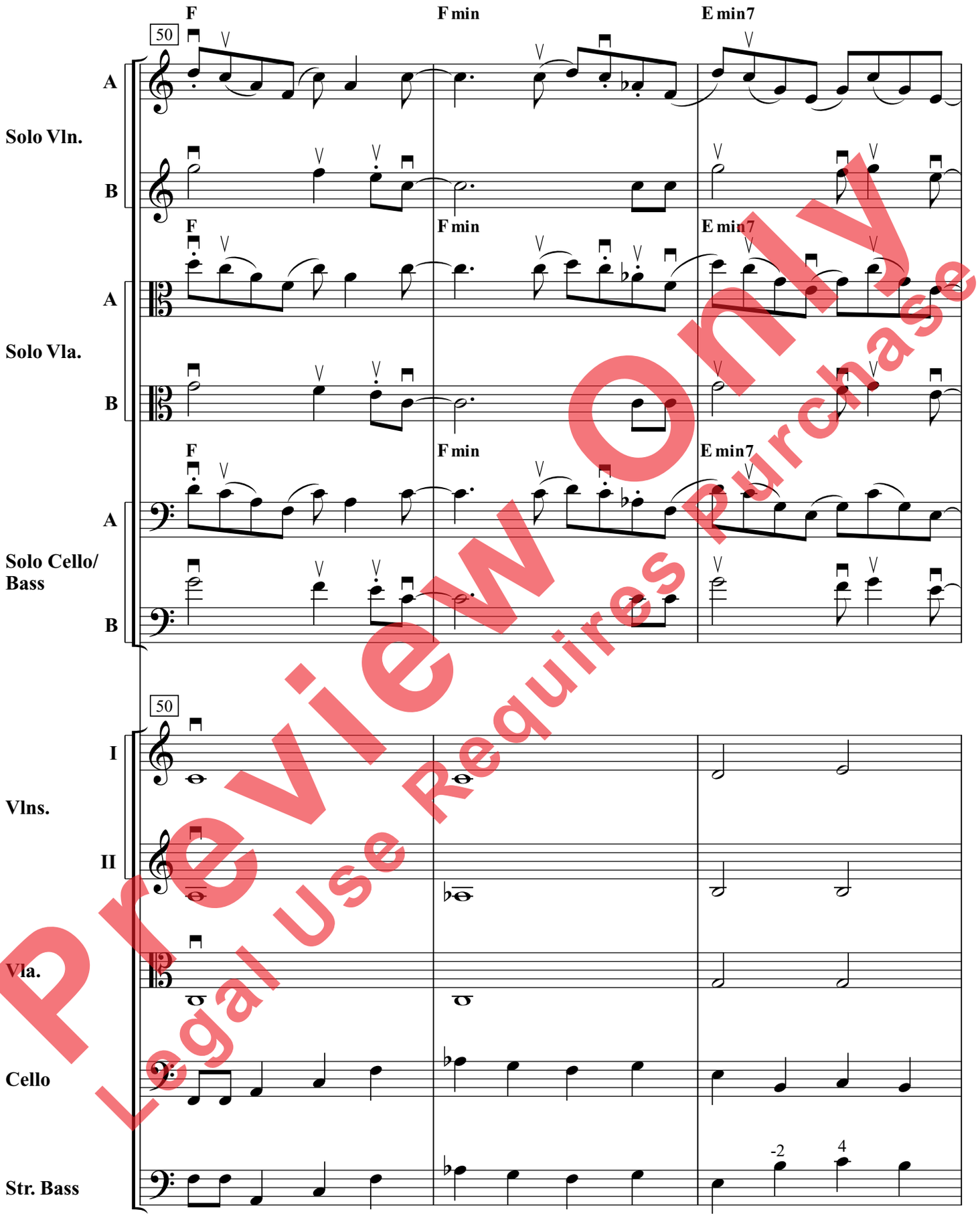

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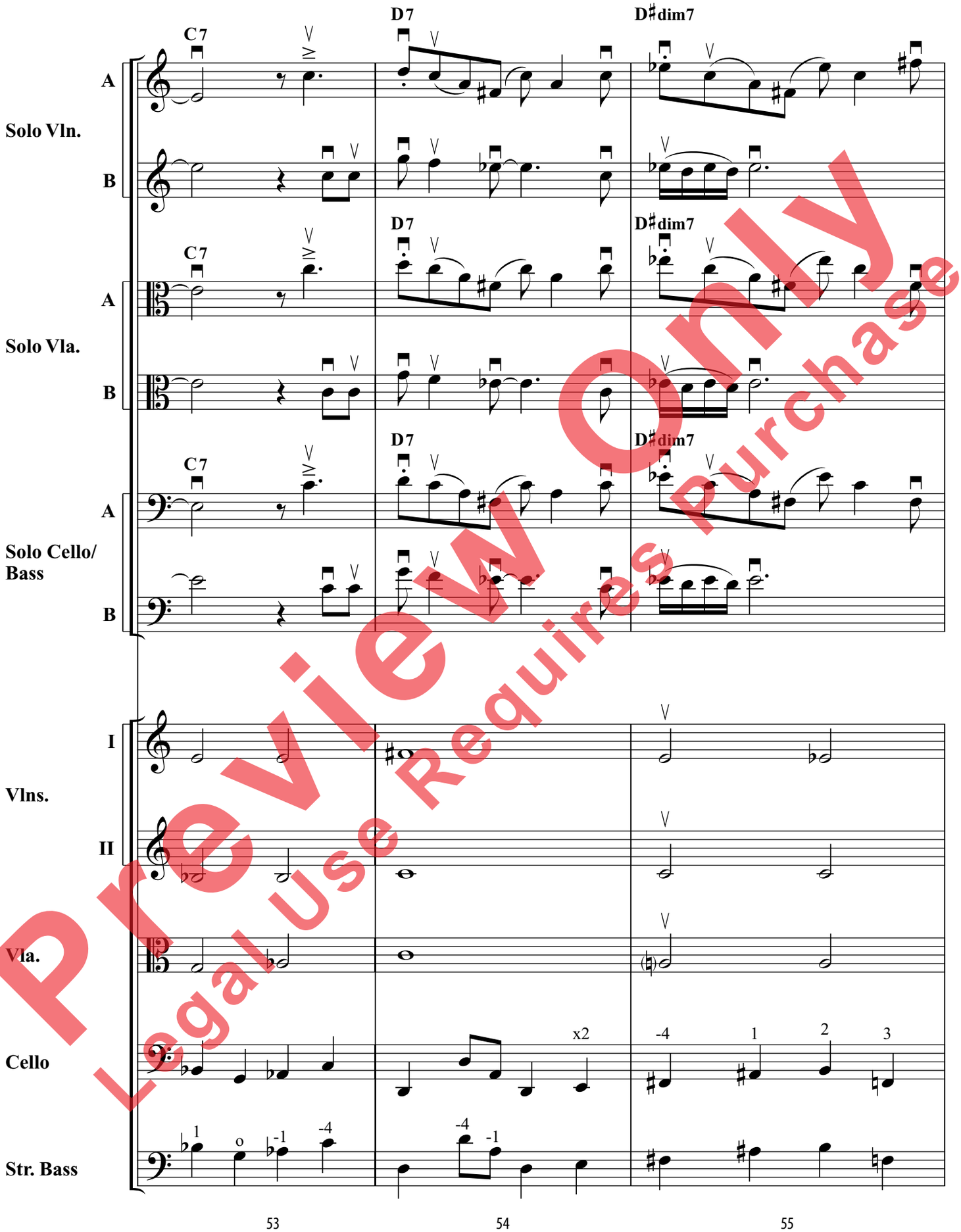

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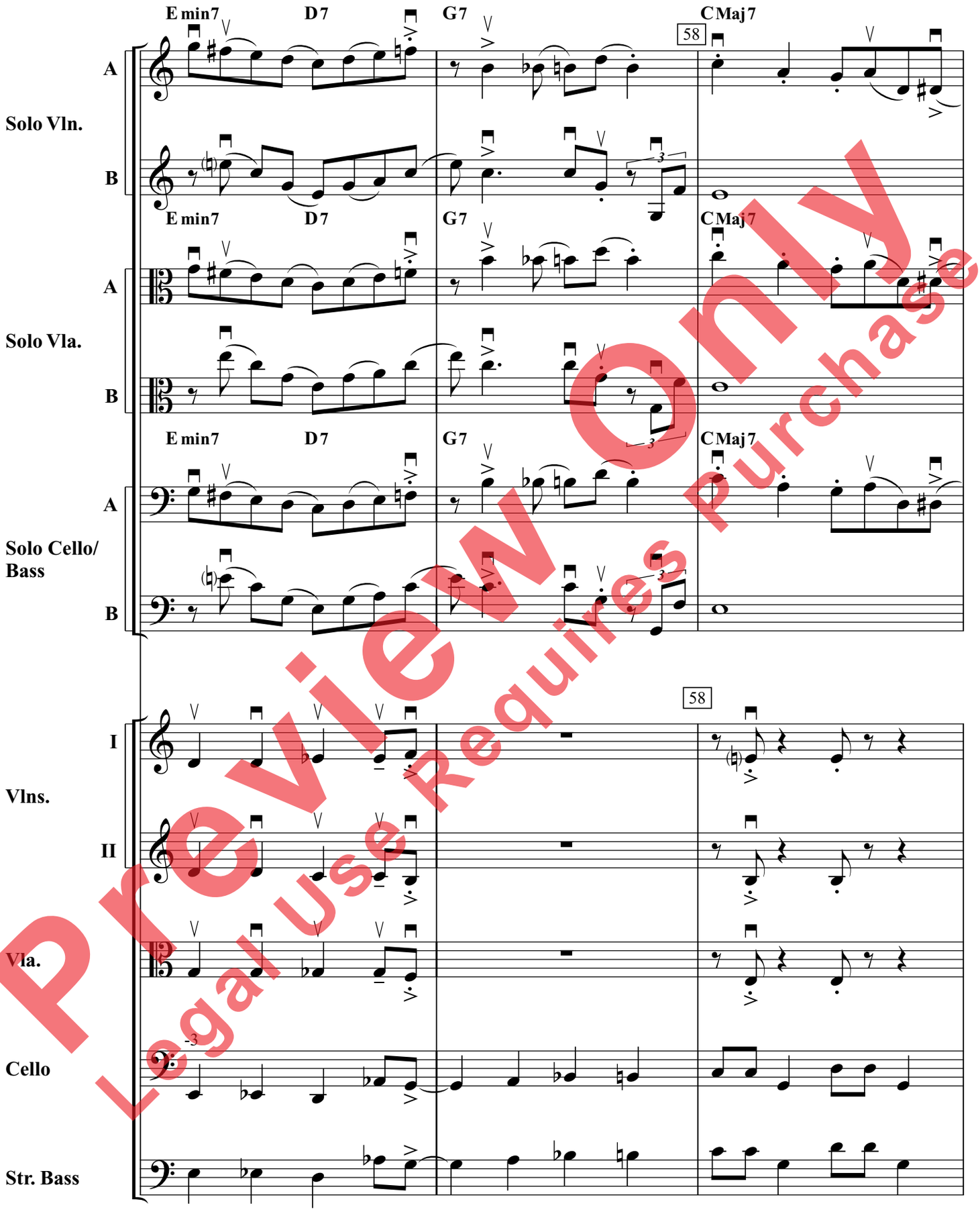

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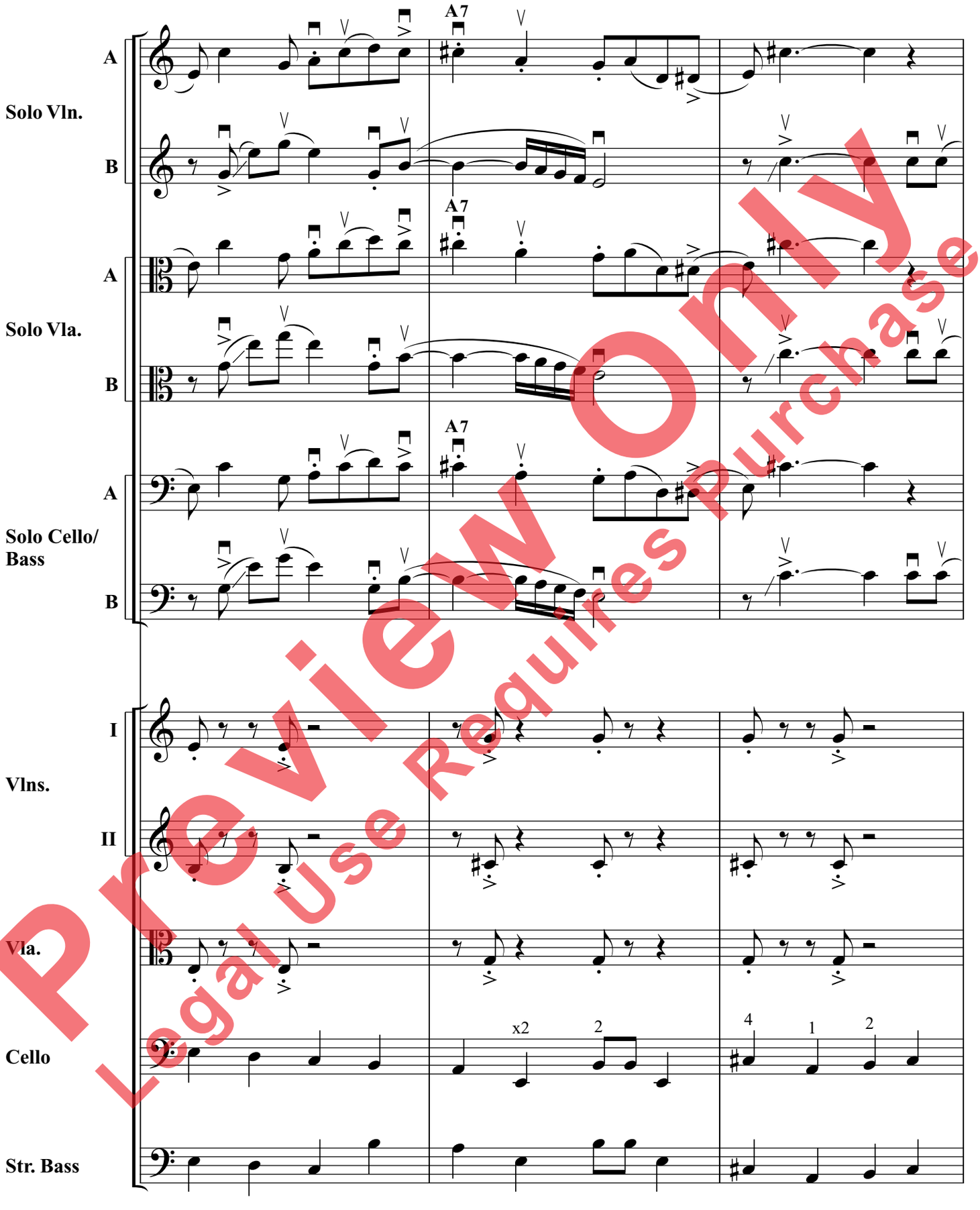

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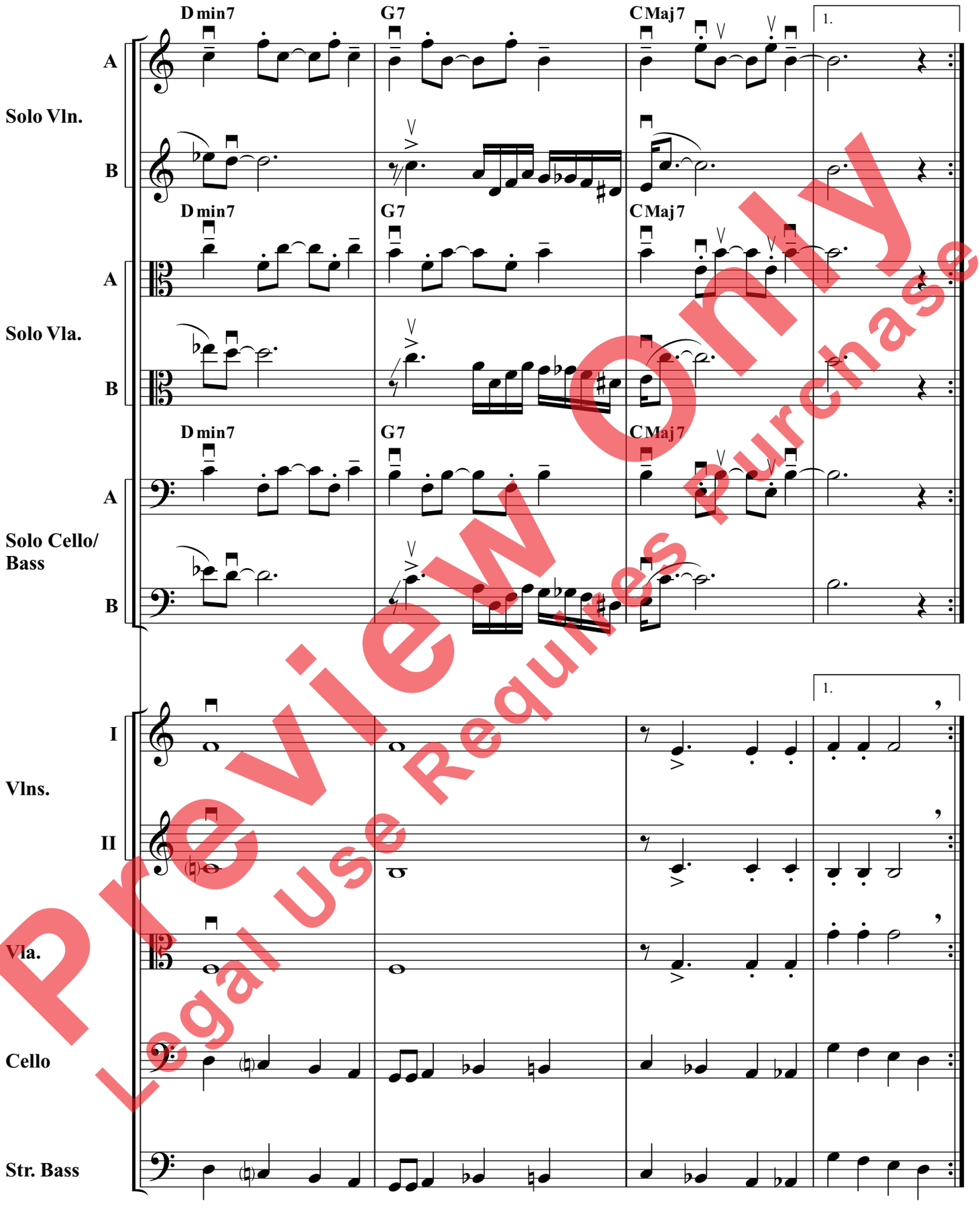

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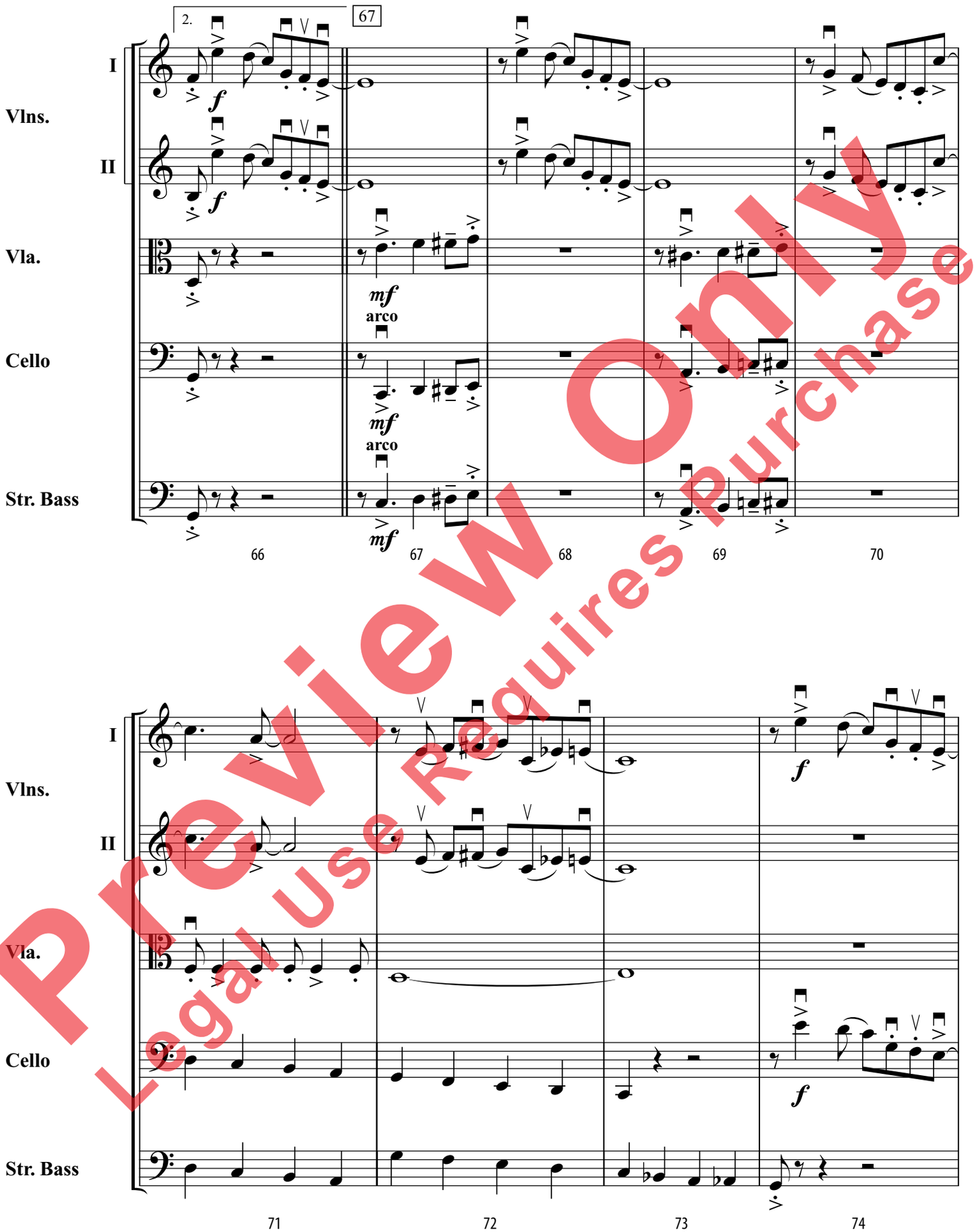

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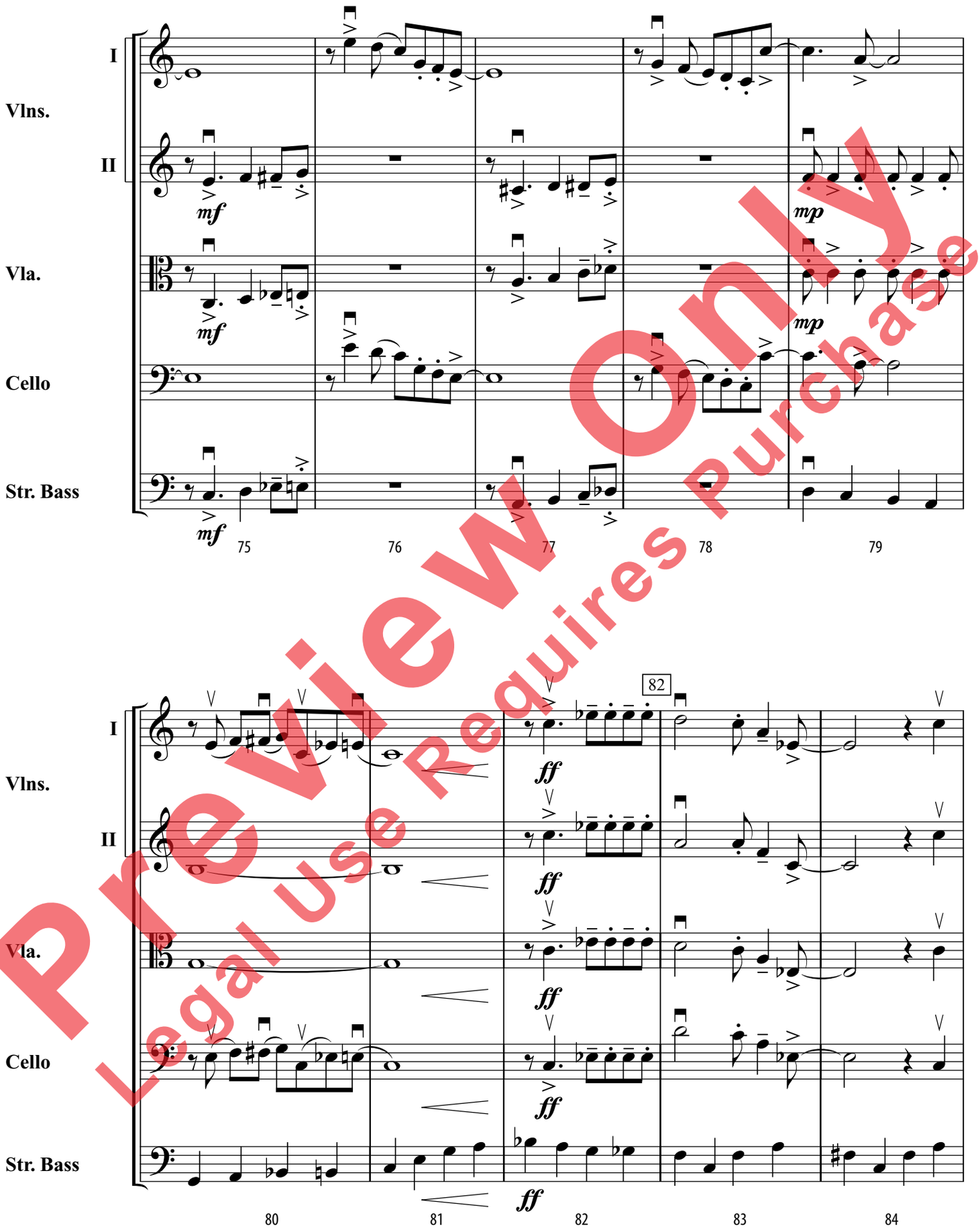

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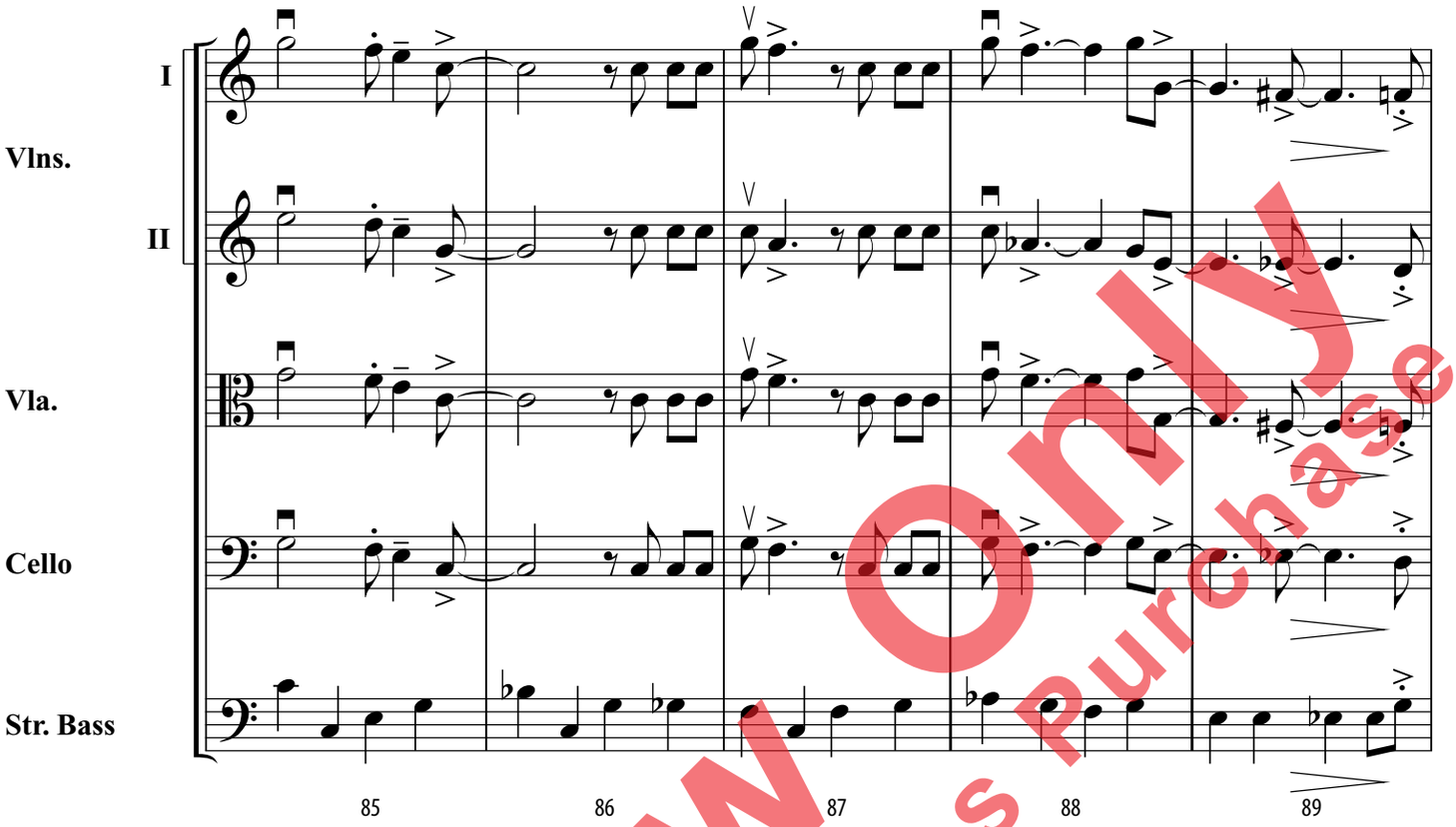

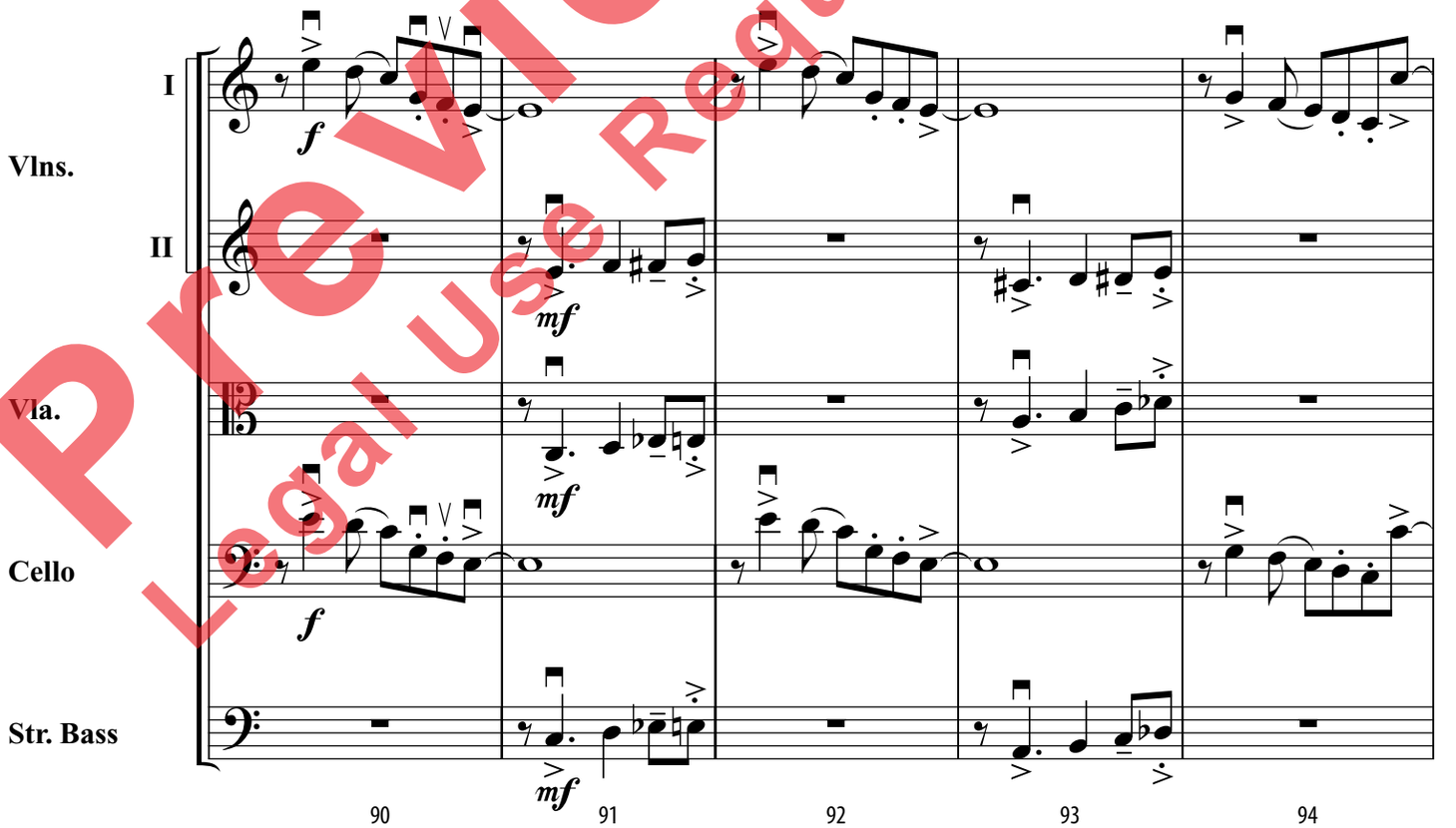

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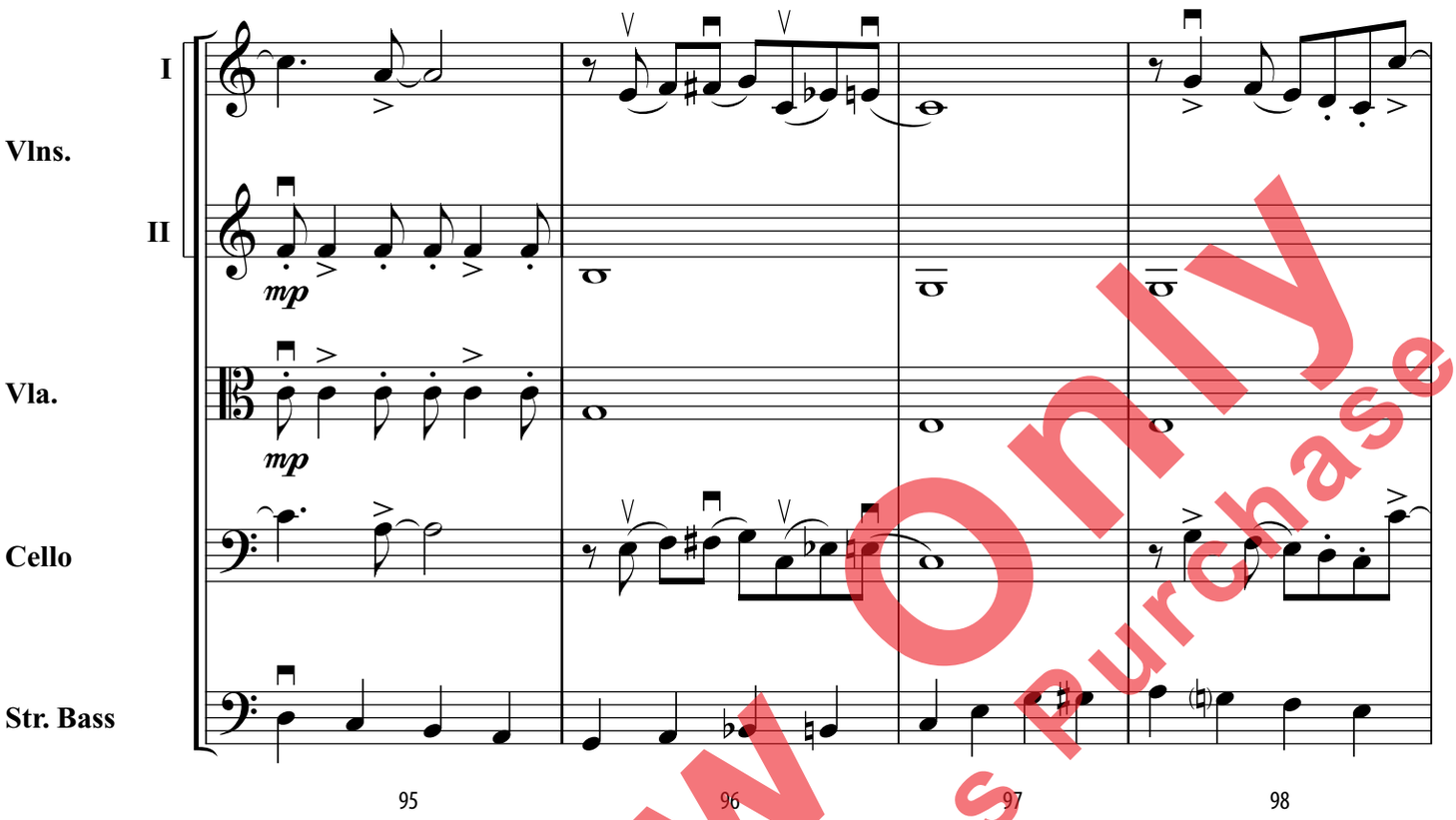

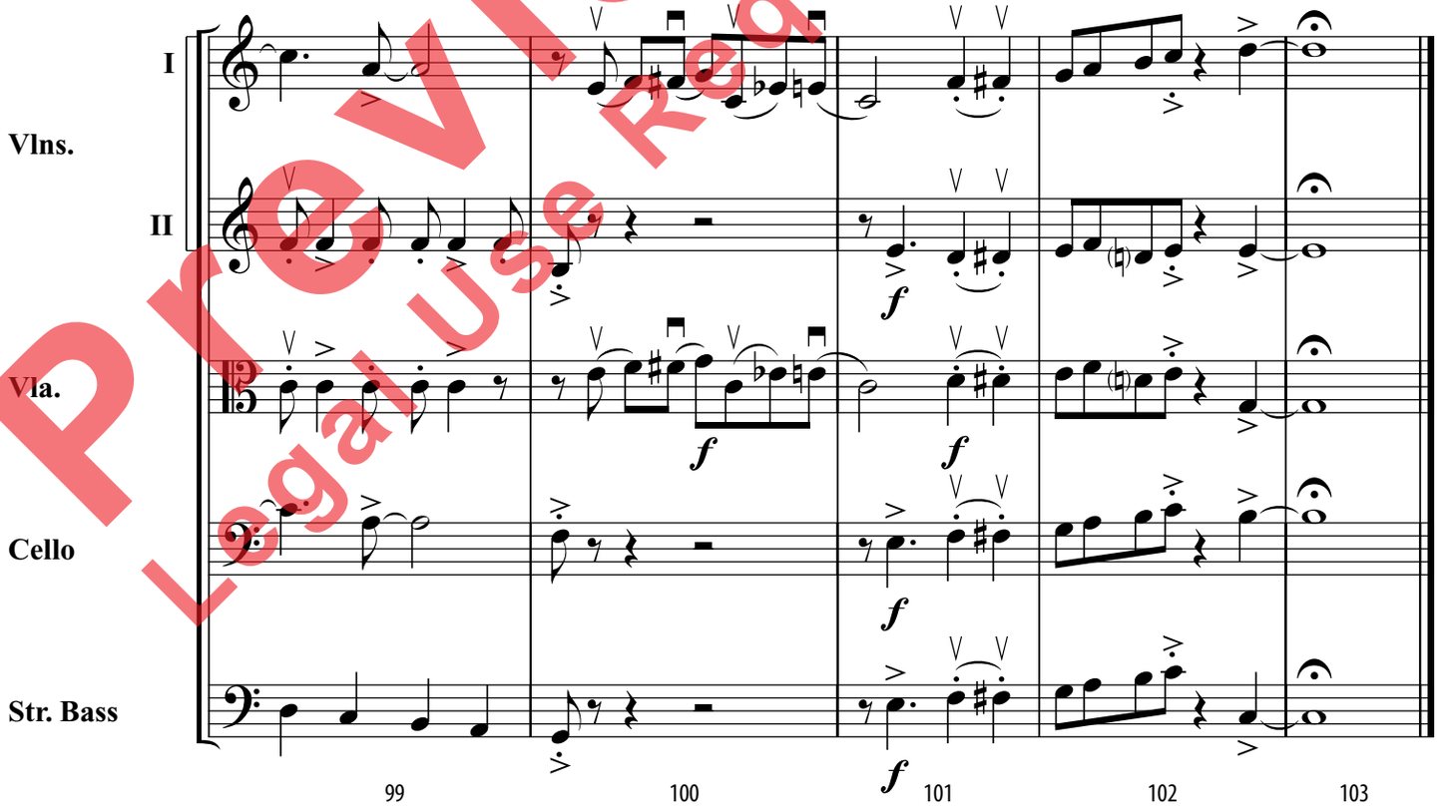

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