

STRING ALTERNATIVES SERIES

Don't Get Around Much Anymore

Words and Music by Duke Ellington and Bob Russell

Arranged by Robert Gardner

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.



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.

Don't Get Around Much Anymore

CONDUCTOR SCORE

Duration - 5:00

Words and Music by Duke Ellington and Bob Russell

Arranged by Robert Gardner

Medium Swing (♩ = 108)

Violins I

Violins II

Viola

Cello

String Bass

1 2 3 4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

5 6 7 8

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I
Vlns. *mf*

II
Vlns. *mf*

Vla.
f

Cello
f

Str. Bass

9 10 11 12

I
Vlns. *mp*

II
Vlns. *mp*

Vla.

Cello

Str. Bass *mf*

13 14 15 16

18

Vlns. I *mp*

Vlns. II *pizz.*

Vla. *mf*

Cello *mp*

Str. Bass *pizz.*

mf

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23 24

I
Vlns. *f*

II
arco *f*

Vla. arco *mf*

Cello *mf* arco *f*

Str. Bass *mp* *mf*

25 26 27 28

I
Vlns.

II

Vla. *mp*

Cello *mp* pizz. *mf*

Str. Bass *mp* pizz. *mf*

29 30 31 32

34

C Maj7

Solo Vln.

Violin parts A and B for Solo Vln. with dynamics *f* and accents.

Solo Vla.

Viola parts A and B for Solo Vla. with dynamics *f* and accents.

Solo Cello/
Bass

Cello/Bass parts A and B for Solo Cello/Bass with dynamics *f* and accents.

34

Repeat as many times as there are solos.

Vlns.

Violin parts I and II with dynamics *pp* and instruction "Play only on cue".

Vla.

Viola part with dynamics *pp*.

Cello

Cello part with dynamics *mf* and fingerings -2, 4, -2.

Str. Bass

String Bass part with dynamics *mf*.

33

34

35

Solo Vln.
A
B

Solo Vla.
A
B

**Solo Cello/
Bass**
A
B

Vlns.
I
II

Vla.

Cello

Str. Bass

A7 **D min7** **A7** **D min7** **A7** **D min7**

36 37 38

Solo Vln.

Musical notation for Solo Violin (Vln.).

Staff A: Treble clef, G7, CMaj7, measure 42.

Staff B: Treble clef, measure 42.

Solo Vla.

Musical notation for Solo Viola (Vla.).

Staff A: Bass clef, G7, CMaj7, measure 42.

Staff B: Bass clef, measure 42.

Solo Cello/
Bass

Musical notation for Solo Cello/Bass.

Staff A: Bass clef, G7, CMaj7, measure 42.

Staff B: Bass clef, measure 42.

Vlns.

Musical notation for Violins (Vlns.).

Staff I: Treble clef, measure 42.

Staff II: Treble clef, measure 42.

Vla.

Musical notation for Viola (Vla.).

Staff: Bass clef, measure 42.

Cello

Musical notation for Cello.

Staff: Bass clef, measure 42.

Str. Bass

Musical notation for String Bass (Str. Bass).

Staff: Bass clef, measure 42.

39

40

41

42

The image displays a musical score for measures 43 through 46. The score is organized into several systems of staves. The first system includes Solo Violin (A and B staves), Solo Viola (A and B staves), and Solo Cello/Bass (A and B staves). The second system includes Violins I and II, Viola, Cello, and String Bass. The Solo Violin and Solo Viola parts feature complex rhythmic patterns with accents and triplets. The Solo Cello/Bass part includes a triplet in measure 43. The Violins I and II parts play a rhythmic accompaniment. The Viola part has a similar rhythmic pattern. The Cello part plays a steady bass line. The String Bass part includes fingerings and a triplet in measure 43. Chord symbols A7 and D min7 are placed above the Solo Violin and Solo Viola staves. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the score.

43

44

45

46

Solo Vln.

Solo Vla.

**Solo Cello/
Bass**

Vlns.

Vla.

Cello

Str. Bass

Legal Use Requires Purchase

G7 CMaj7 C7

G7 CMaj7 C7

G7 CMaj7 C7

47

48

49

Solo Vln.
A
B

Solo Vla.
A
B

**Solo Cello/
Bass**
A
B

Vlns.
I
II

Vla.

Cello

Str. Bass

50 F F min E min7

50 F min E min7

50 F min E min7

50

51

52 -2 4

Solo Vln.

Solo Vla.

**Solo Cello/
Bass**

Vlns.

Vla.

Cello

Str. Bass

Solo Vln.
A
B

Solo Vla.
A
B

**Solo Cello/
Bass**
A
B

Vlns.
I
II

Vla.

Cello

Str. Bass

Chords: E min7, D7, G7, CMaj7

Measures: 56, 57, 58

Solo Vln.

Violin Solo Part 1 (A and B staves). The A staff is in treble clef and the B staff is in treble clef. Both staves contain melodic lines with slurs and accents. An A7 chord symbol is present above the A staff in the second measure.

Solo Vla.

Viola Solo Part 1 (A and B staves). The A staff is in bass clef and the B staff is in bass clef. Both staves contain melodic lines with slurs and accents. An A7 chord symbol is present above the A staff in the second measure.

Solo Cello/
Bass

Cello/Bass Solo Part 1 (A and B staves). The A staff is in bass clef and the B staff is in bass clef. Both staves contain melodic lines with slurs and accents. An A7 chord symbol is present above the A staff in the second measure.

Vlns.

Violin Ensemble Part 1 (I and II staves). Both staves are in treble clef and contain rhythmic accompaniment with slurs and accents.

Vla.

Viola Ensemble Part 1. The staff is in bass clef and contains rhythmic accompaniment with slurs and accents.

Cello

Cello Ensemble Part 1. The staff is in bass clef and contains rhythmic accompaniment with slurs and accents. Fingerings are indicated as x2, 2, 4, 1, 2.

Str. Bass

String Bass Part 1. The staff is in bass clef and contains a simple bass line with slurs and accents.

59

60

61

This musical score page contains measures 62 through 65. It is divided into two systems. The first system includes parts for Solo Violin (Vln.), Solo Viola (Vla.), and Solo Cello/Bass. The second system includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, and String Bass (Str. Bass). The Solo Violin and Solo Viola parts feature melodic lines with accents and slurs. The Solo Cello/Bass part provides a harmonic accompaniment. The Violin and Viola parts in the second system play sustained notes with accents. The Cello and String Bass parts provide a steady bass line. Chord symbols (D min7, G7, CMaj7) are placed above the Solo Violin and Solo Viola staves. A first ending bracket is present at the end of measures 64 and 65 in the Solo Violin and Solo Viola parts.

2. 67

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf
arco

mf
arco

mf

66 67 68 69 70

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

71 72 73 74

I
Vlns.
II
Vla.
Cello
Str. Bass

mf *mp*

75 76 77 78 79

I
Vlns.
II
Vla.
Cello
Str. Bass

mf *ff*

80 81 82 83 84

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87 88 89

This musical score block covers measures 85 through 89. It features five staves: Violins I and II, Viola, Cello, and String Bass. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and hairpins. A large red watermark is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

90 91 92 93 94

This musical score block covers measures 90 through 94. It features five staves: Violins I and II, Viola, Cello, and String Bass. The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large red watermark is overlaid diagonally across the page.

I
Vlns.
II
Vla.
Cello
Str. Bass

95 96 97 98

This musical score block covers measures 95 through 98. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violins I and Cello parts have dynamic markings of *mp*. The Viola part also has a *mp* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. A large red watermark is overlaid on the page.

I
Vlns.
II
Vla.
Cello
Str. Bass

99 100 101 102 103

This musical score block covers measures 99 through 103. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Viola and Cello parts have dynamic markings of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large red watermark is overlaid on the page.