

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

Vlins.

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. *mf*

Cello *mf*

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

CMaj7

Solo Vln.

Violin parts A and B, measures 33-35. Includes dynamics *f* and accents.

Solo Vla.

Viola parts A and B, measures 33-35. Includes dynamics *f* and accents.

Solo Cello/
Bass

Cello/Bass parts A and B, measures 33-35. Includes dynamics *f* and accents.

34

Repeat as many times as there are solos.

Vlns.

Violin parts I and II, measures 33-35. Includes dynamics *pp* and cues.

Vla.

Viola part, measures 33-35. Includes dynamics *pp*.

Cello

Cello part, measures 33-35. Includes dynamics *mf* and fingerings.

Str. Bass

String Bass part, measures 33-35. Includes dynamics *mf* and fingerings.

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.

Chord progression: G7, CMaj7

Measures 39-42

Violin I (A) and Violin II (B) staves with musical notation and dynamics.

Solo Vla.

Chord progression: G7, CMaj7

Measures 39-42

Viola I (A) and Viola II (B) staves with musical notation and dynamics.

Solo Cello/
Bass

Chord progression: G7, CMaj7

Measures 39-42

Cello (A) and Bass (B) staves with musical notation and dynamics.

Vlns.

Measures 39-42

Violin I (I) and Violin II (II) staves with musical notation and dynamics.

Vla.

Measures 39-42

Viola (Vla.) staff with musical notation and dynamics.

Cello

Measures 39-42

Cello staff with musical notation and dynamics.

Str. Bass

Measures 39-42

String Bass (Str. Bass) staff with musical notation and dynamics.

39

40

41

42

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

3 3 3

-1 -1 4 #4 1 -2 #1 0 #4

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Solo Vln.

Solo Vla.

Solo Cello/ Bass

Vlns.

Vla.

Cello

Str. Bass

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G7 CMaj7 C7

G7 CMaj7 C7

G7 CMaj7 C7

47

48

49

50 F F min E min7

Solo Vln. A B

Solo Vla. A B

Solo Cello/
Bass A B

50 Vlns. I II

Vla.

Cello

Str. Bass -2 4

50 51 52

Solo Vln.

Solo Vla.

**Solo Cello/
Bass**

Vlns.

Vla.

Cello

Str. Bass

This musical score page contains parts for Solo Violin, Solo Viola, Solo Cello/Bass, Violins (I and II), Viola, Cello, and String Bass. The score is divided into three measures: 56, 57, and 58. The Solo Violin and Solo Viola parts are written in treble clef, while the Solo Cello/Bass, Viola, Cello, and String Bass parts are in bass clef. The Solo Violin and Solo Viola parts feature melodic lines with slurs and accents. The Solo Cello/Bass part provides a harmonic accompaniment with slurs and accents. The Viola, Cello, and String Bass parts provide a rhythmic and harmonic foundation. The Violins (I and II) parts are written in treble clef and feature a rhythmic accompaniment. The score includes a large red watermark that reads "Preview Only - Legal Use Requires Purchase".

Solo Vln.
A
B

Solo Vla.
A
B

**Solo Cello/
Bass**
A
B

Vlns.
I
II

Vla.

Cello

Str. Bass

Chord markings: E min7, D7, G7, CMaj7. Measure numbers: 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 alto 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 alto 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 Part 2 (I and II staves). Both staves are in treble clef and contain rhythmic accompaniment with slurs and accents.

Vla.

Viola Part 2. The staff is in bass clef and contains rhythmic accompaniment with slurs and accents.

Cello

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

Str. Bass

String Bass Part 2. The staff is in bass clef and contains rhythmic accompaniment with slurs and accents.

59

60

61

The image displays a musical score for measures 62 through 65. The score is organized into two systems of staves. The first system includes Solo Violin (Vln.), Solo Viola (Vla.), and Solo Cello/Bass. The second system includes Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The Solo Violin and Solo Viola parts are written in treble clef, while the Solo Cello/Bass, Cello, and String Bass parts are in bass clef. The Violins and Viola parts in the second system are in treble clef. The Solo Violin and Solo Viola parts feature melodic lines with various articulations and dynamics. The Solo Cello/Bass part provides a harmonic and rhythmic foundation. The Violins and Viola parts in the second system play sustained chords. 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 large red watermark reading 'Preview Only' is overlaid diagonally across the score. Measure numbers 62, 63, 64, and 65 are printed below the corresponding staves.

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 such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and hairpins. Specific dynamics *f* and *mf* are indicated. 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.

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, Cello, and String Bass parts have dynamic markings of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.