

Things Ain't What They Used to Be

Music by *MERCER ELLINGTON*

Arranged by *ALAN BAYLOCK*

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

**JAZZ
BAND
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NOTES TO THE CONDUCTOR

Thank you for your interest in this arrangement of this jazz classic! *Things Ain't What They Used to Be* is all about that swing! Be sure to listen only to the many wonderful Duke Ellington recordings of this tune, and the Belwin Jazz/Alfred demo version of this chart as well.

To have the proper feel, please play all of the repeated-note, eighth-note triplets very long and connected (i.e. mm. 1–4, mm. 53–55).

Make sure it doesn't get too heavy when the brass has the melody in mm. 17–24. Because it's written in unison and octaves, everyone can back off a bit. Similarly, be sure that the unison background figures at m. 41 and m. 70 don't overpower the soloists.

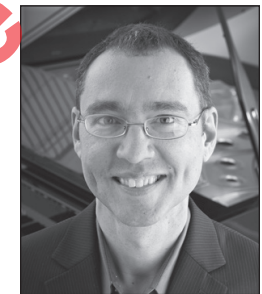
The sax section should soar during the soli passages (mm. 15–16, mm. 90–94)! Dynamically, they should at least be equal to the brass section in mm. 17–24. In a similar manner, the piano triplets in m. 86 and m. 90 should be played very strong.

As for the solos, feel free to base your improvisation on the written solos, or create new ones. The blues is a wonderful way to express yourself.

Thanks again!

—Alan Baylock

**Alan
Baylock**



Alan Baylock is quickly becoming recognized as one of the most creative young voices in the music business today. He is in demand as a composer, arranger, conductor, producer, instrumentalist, educator, and is the leader of the Alan Baylock Jazz Orchestra. He is the chief arranger for the renowned USAF Airmen of Note and "Jazz Composer in Residence" at Shenandoah University.

Baylock's music has been performed and/or recorded by jazz greats Freddie Hubbard, Michael Brecker, Joe Lovano, Paquito D'Rivera, Maynard Ferguson, Phil Woods, David Liebman, Arturo Sandoval, Kurt Rosenwinkel, Kenny Werner, Nicholas Payton, Nnenna Freelon, Tierney Sutton, Kurt Elling and many more. His eclectic talents have also led him to writing music for Roy Clark, Clint Black, Wynonna, Al Jarreau, Chaka Khan, Patti LaBelle, Spyro Gyra, Ronan Tynan, and symphony orchestras here and abroad.

Baylock's mastery of the art of jazz arranging and composition expresses itself in his incomparable technique, virtuosity, and an unquenchable desire to challenge and surprise. Along with explosive energy, ingenious reharmonizations, imaginative melodic, tonal and rhythmic expressions, Alan's creations beam with a sense of joy and soulfulness, and are a glimpse into the depth of the human spirit. An inspiring educator, Alan is regularly featured as guest artist, clinician, and adjudicator at jazz festivals, universities and high schools across the country. Many of his compositions/arrangements are published by Alfred Music.

CONDUCTOR
43708S

THINGS AIN'T WHAT THEY USED TO BE

Music by Mercer Ellington
Arranged by Alan Baylock

SHUFFLE $\text{♩} = 120$

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

Hi-Hat & SNARE

S.O. 1

2

+ FLOOR TOM

3

4

CRASH Cym.

5

6

87

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

TIME - SWING HARD!

(KICK ON D.S. ONLY)

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CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

This musical score is for the song "Things Ain't What They Used to Be". It includes parts for vocalists and instrumentalists. The vocal parts are for Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The instrumental parts include Trumpets 1-4, Tenors 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one flat (Bb). The vocal parts feature a mix of eighth and quarter notes, often with slurs and accents. The instrumental parts provide harmonic support, with the guitar and piano playing chords and the bass and drums providing a steady rhythm. The score is divided into measures 7 through 14. A large red watermark "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

The musical score is arranged for a full band and vocal ensemble. It includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only - Requires Purchase' is overlaid diagonally across the page. A circled number '17' is present above the first staff. The guitar part includes chord diagrams for D9, G#m9, B15, B7, and E7. The piano part features complex chordal textures. The bass part has a steady eighth-note accompaniment. The drum part includes cues for 'SET UP', 'SIXES', and 'TIME'.

15

16

17

18

19

20

21

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

To CODA

(Eb7) Eb7 A13 A13 B13 D9 Gbm9 B13

SET UP (ENS.) FILL

22 23 24 25 26 27 28

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Chord symbols: D7, C7, G7, F7, Eb7, Bb7, G7, Eb7, Bb7

Lyrics: (Suaos) me

Tempo/Performance: - 6 -

Rehearsal mark: 41

CONDUCTOR

- 7 -

THINGS AIN'T WHAT THEY USED TO BE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

Chord symbols: C7, G7, D7, F7, Eb7, Bb7, Eb7, Bb7, F7

END SOLO

46 47 48 49 50 51 52

2. 54

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

END SOLO

HI-HAT & SNARE

B.D.

+ FLOOR TOM

CRASH CYM.

53 54 55 56 57

70 (Rehearsal)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

66 67 68 69 70 71 72 73

This musical score page includes parts for the following instruments and voices:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BAR. (Baritone)
- TRP. 1 (Trumpet 1)
- TRP. 2 (Trumpet 2)
- TRP. 3 (Trumpet 3)
- TRP. 4 (Trumpet 4)
- TEN. 1 (Tenor 1)
- TEN. 2 (Tenor 2)
- TEN. 3 (Tenor 3)
- BASS TEN. (Bass Tenor)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- DRUMS (Drums)

Chord markings include F7, C7, G7, Eb7, and Eb9. A '1.' first ending bracket is present at the end of the vocal lines. The text 'ENO SOLO' is written above the Tenor 1 part at the end of the page.

74

75

76

77

78

79

80

81

2. 83 SHOUT!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

END SOLO
PLAY 1ST TIME ONLY

SOLO

BIG FILL

FILL

F7

F9

A7(#9)

B7(#9)

A7(#9)

B7(#9)

Bb15

D7(#9)

E7(#9)

A7(#9)

B7(#9)

82

83

84

85

86

87

88

89

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

1. | 2. D.S. AL CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *b7(b9)*

PNO. *SOLO*

BASS

DRUMS *FULL*

90 91 92 93 94 95 96

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

♩ CODA

The musical score is arranged in a standard orchestral layout. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass. The instrumental parts include Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). The vocal lines feature melodic phrases with slurs and ties, while the instrumental parts provide harmonic support. A large red watermark 'Preview Only' is overlaid diagonally across the page.

97

98

99

100

101

The musical score is arranged for a conductor and includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN.
- Instrumentalists:** GTR. (Guitar), PNO. (Piano), BASS, DRUMS.

The score spans measures 102 to 107. Chord symbols are provided for the guitar part: A15, A15, G15, D9, Gsus9, F#sus, G15, and G7(#9). Performance directions for the drums include "SET UP", "FILL", "SOLO FILL", and "FILL".

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