

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

The musical score is arranged for a large jazz ensemble. It begins with a tempo marking of quarter note = 120. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three measures. The first measure features a dynamic of *f* (forte) for most instruments. The second measure features a dynamic of *mf* (mezzo-forte). The third measure continues with the *mf* dynamic. The instruments listed on the left are: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass Guitar, and Drum Set. The Drum Set part includes a snare drum and a bass drum.





4

21 **C** 

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

Chord progression for J. Gtr. and Pno.:

- Measures 1-2:  $D_b^6$
- Measures 3-4:  $D^\circ$
- Measures 5-6:  $E_b^6$
- Measures 7-8:  $A_b^{13}$   $A^+7$   $A_b^{13}$   $D7(\#9)$
- Measures 9-10:  $D_b^6$
- Measures 11-12:  $D^\circ$
- Measures 13-14:  $E_b^7$   $E_b^9$   $B_b m^9$   $E_b^{13}$

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Ab<sup>9</sup> Gb<sup>13</sup> F<sup>13</sup> Cm<sup>7</sup> Ab<sup>9</sup> Gb<sup>13</sup> F<sup>13</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Gb<sup>6</sup> G<sup>6</sup> Ab<sup>6</sup> Ab<sup>9</sup>(sus4) Ebm<sup>9</sup> D7(b9)

J. Gtr.

Pno.

Ab<sup>6</sup> Bbm<sup>7</sup> B<sup>o</sup> Cm<sup>7</sup> Ab<sup>9</sup> Gb<sup>13</sup> F<sup>13</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Gb<sup>6</sup> G<sup>6</sup> Ab<sup>6</sup> Ab<sup>9</sup>(sus4) Ebm<sup>9</sup> D7(b9)

Bass

Dr.



**F**

45

The score is for a jazz ensemble. It consists of the following parts:

- Alto 1:** Melodic line with dynamics *mf*, *mp*, *mf*, and *f*.
- Alto 2:** Melodic line with dynamics *mf* and *f*.
- Tenor 1:** Features a solo section marked "Solo End" with a triplet of eighth notes. Dynamics include *mf* and *f*.
- Tenor 2:** Melodic line with dynamics *mf* and *f*.
- Bari. Sax:** Melodic line with dynamics *mf* and *f*.
- Tpt. 1-4:** Four trumpet parts with dynamics *mf* and *f*. Tpt. 2 has a "Solo" marking.
- Tbn. 1-3:** Three trombone parts with dynamics *mf* and *f*.
- B. Tbn.:** Bass trombone part with dynamics *mf* and *f*.
- J. Gtr.:** Jazz guitar part with chords:  $A\flat^{\flat 9}$ ,  $A\flat^{13}$ ,  $G\flat^{13}$ ,  $F^{13}$ ,  $F+7(\sharp 9)$ ,  $B\flat^9$ ,  $E\flat^9$ ,  $A\flat^6$ ,  $G\flat^6$ ,  $G^6$ ,  $A\flat^6$ , and  $D7(\sharp 9)$ .
- Pno.:** Piano accompaniment with the same chord sequence as the guitar.
- Bass:** Bass line with a steady eighth-note pattern.
- Dr.:** Drum part with a consistent backbeat pattern, marked with a "2" and a slash.









77

J

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

Fill

B<sup>7</sup>(#9) A<sup>b</sup>6/9 A<sup>+</sup>7(b9) A<sup>b</sup>13 G<sup>+</sup>7(b9) G<sup>b</sup>13 F13 A13 B<sup>b</sup>13 E<sup>b</sup>9 A<sup>b</sup>6 G<sup>b</sup>6 G<sup>6</sup> A<sup>b</sup>6 A<sup>b</sup>9(sus4) E<sup>b</sup>m<sup>9</sup> D7(#9)

B<sup>7</sup>(#9) A<sup>b</sup>6/9 A<sup>+</sup>7(b9) A<sup>b</sup>13 G<sup>+</sup>7(b9) G<sup>b</sup>13 F13 A13 B<sup>b</sup>13 E<sup>b</sup>9 A<sup>b</sup>6 G<sup>b</sup>6 G<sup>6</sup> A<sup>b</sup>6 A<sup>b</sup>9(sus4) E<sup>b</sup>m<sup>9</sup> D7(#9)

B<sup>7</sup>(#9) A<sup>b</sup>6/9 A<sup>+</sup>7(b9) A<sup>b</sup>13 G<sup>+</sup>7(b9) G<sup>b</sup>13 F13 A13 B<sup>b</sup>13 E<sup>b</sup>9 A<sup>b</sup>6 G<sup>b</sup>6 G<sup>6</sup> A<sup>b</sup>6 A<sup>b</sup>9(sus4) E<sup>b</sup>m<sup>9</sup> D7(#9)

12 85

Alto 1 *mf* *f* *mf* *f* *mf*

Alto 2 *f* *mf* *f* *mf*

Tenor 1 *f* *mf* *f* *mf*

Tenor 2 *f* *mf* *f* *mf*

Bari. Sax. *f* *mf* *f* *mf*

Tpt. 1 *fzp* *f* *mf* *f* *mf*

Tpt. 2 *fzp* *f* *mf* *f* *mf*

Tpt. 3 *fzp* *f* *mf* *f* *mf*

Tpt. 4 *fzp* *f* *mf* *f* *mf*

Tbn. 1 *fzp* *f* *mf* *f* *mf*

Tbn. 2 *fzp* *f* *mf* *f* *mf*

Tbn. 3 *fzp* *f* *mf* *f* *mf*

B. Tbn. *fzp* *f* *mf* *f* *mf*

J. Gtr. *f* *mf* *f* *mf*

Pno. *mf* *f* *mf* *f* *mf*

Bass *mf* *f* *mf* *f* *mf*

Dr. *mf* *mf* *f* *mf*

Chord symbols:  $A\flat^{13}$ ,  $G\flat^{13}$ ,  $F+7(\sharp 9)$ ,  $B\flat^9$ ,  $E^9$ ,  $E\flat^{13}$ ,  $G\sharp m7/A$ ,  $Gm7/A\flat$

Alto 1

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

$\text{♩} = 120$

5 **A** *f* *mf*

9 *ff*

13 **B**

17

21 **C**

25

29 **D**

33 **To Coda**

37 **E**

40 **2**

45 **F** *mp*

*mf* *mp*

49 *mf* *f*

53 **G** *mp*

57 *f*

61 **H** *mf* *f*

68 **I** *fz* *f*

73 *mf* *f*

77 **J**

81 *f* **D.S. al Coda**

85 *mf* *f*

88 *mf* *f* *mf*

Alto 2

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measures 1-4. Dynamics: *f*, *mf*.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Measures 5-8. Section marker **A**.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Measures 9-12. Section marker **B**.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Measures 13-16. Section marker **B**.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Measures 17-20. Section marker **B**.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Measures 21-24. Section marker **C**.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time. Measures 25-28. Section marker **D**.

Musical staff 8: Treble clef, key signature of two flats, 4/4 time. Measures 29-32. Section marker **D**.

Musical staff 9: Treble clef, key signature of two flats, 4/4 time. Measures 33-36. Section marker **E**.

Musical staff 10: Treble clef, key signature of two flats, 4/4 time. Measures 37-40. Section marker **E**.

Musical staff 11: Treble clef, key signature of two flats, 4/4 time. Measures 41-44. Section marker **F**.

Musical staff 12: Treble clef, key signature of two flats, 4/4 time. Measures 45-48. Section marker **F**.

To Coda

2

Alto 2

G

51

Musical staff 51-55. Treble clef, key signature of one flat. Measure 51 starts with a forte (*f*) dynamic. Measure 53 has a mezzo-forte (*mf*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

56

Musical staff 56-59. Treble clef, key signature of one flat. Measure 56 starts with a forte (*f*) dynamic. Measures 57-59 feature a melodic line with triplets and a slur.

60

H

Musical staff 60-63. Treble clef, key signature of one flat. Measure 60 starts with a forte (*f*) dynamic. Measure 63 has a mezzo-forte (*mf*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

64

2

Musical staff 64-68. Treble clef, key signature of one flat. Measure 64 starts with a forte (*f*) dynamic. Measure 65 has a second ending bracket labeled '2'. Measure 68 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

69

I

Musical staff 69-72. Treble clef, key signature of one flat. Measure 69 starts with a forte (*f*) dynamic. Measure 70 has a forte (*fz*) dynamic. Measure 72 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

73

Musical staff 73-76. Treble clef, key signature of one flat. Measure 73 starts with a mezzo-forte (*mf*) dynamic. Measure 76 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

77

J

Musical staff 77-80. Treble clef, key signature of one flat. Measure 77 starts with a mezzo-forte (*mf*) dynamic. Measure 79 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

81

D.S. al Coda

Musical staff 81-84. Treble clef, key signature of one flat. Measure 81 starts with a forte (*f*) dynamic. Measure 84 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

85



Musical staff 85-87. Treble clef, key signature of one flat. Measure 85 starts with a forte (*f*) dynamic. Measure 87 has a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with various articulations.

88

Musical staff 88-91. Treble clef, key signature of one flat. Measure 88 starts with a mezzo-forte (*mf*) dynamic. Measure 90 has a forte (*f*) dynamic. Measure 91 has a mezzo-forte (*mf*) dynamic. The staff contains eighth and sixteenth notes with various articulations.



Tenor 1

# Don't Get Around Much Anymore

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♩ = 120

5 **A** *f* *mf*

9

13 **B** *ff*

17

21 **C**

25

29 **D**

33 **To Coda**

37 **E** *Solo* *3*  $Bb^{6/9}$   $Bb^{13}$   $Ab^{13}$   $G^{13}$   $D^9$   $F^9$   $F^9/Eb$   $Dm^7$   $C^{\#9}(\#11)$   $Cm^{\#}$   $B^{\flat}$

41  $Bb^{6/9}$   $Bb^{13}$   $Ab^{13}$   $G^{13}$   $G+7(\#9)$

45

49 *C*<sup>9</sup> *F*<sup>9</sup> Tenor 1 *B*<sup>b6</sup> Solo-End

53 **G** *mp*

57 *f*

61 **H** *mf* *f* **2**

68 **I** *fz* *f*

73 *mf* *f*

77 **J**

81 *f* **D.S. al Coda**

85 *f*

88 *mf* *f* *mf*

Tenor 2

# Don't Get Around Much Anymore

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$\text{♩} = 120$

5 **A** *f* *mf*

9

13 **B** *ff*

17

21 **C**

25

29 **D**

33 **To Coda**

37 **E**

40

45 **F** *mp* *mp*

Tenor 2

49 *mf* *f*

53 **G** *mp*

57 *f*

61 **H** *mf* *f* **2**

68 **I** *fz* *f*

73 *mf* *f*

77 **J** *f*

81 **D.S. al Coda**

85 *f*

88 *mf* *f* *mf*

Bari. Sax.

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

5 **A** *f* *mf*

9

13 **B** *ff*

17

21 **C**

25

29 **D**

33 **To Coda**

37 **E**

40 **2**

45 **F** *mp* *mf* *mp* *mf*

Bari. Sax.

**G**

51

Musical staff 51-55: Treble clef, key signature of one flat. Measures 51-55. Dynamics: *f* (measures 51-53), *mp* (measures 54-55). Includes accents and slurs.

56

Musical staff 56-59: Treble clef, key signature of one flat. Measures 56-59. Includes a triplet of eighth notes in measure 58 and slurs.

60

**H**

Musical staff 60-63: Treble clef, key signature of one flat. Measures 60-63. Dynamics: *f* (measures 60-62), *mf* (measures 63). Includes accents and slurs.

64

**2**

Musical staff 64-68: Treble clef, key signature of one flat. Measures 64-68. Dynamics: *f* (measures 64-65). Includes a fermata over measure 65 and slurs.

69

**I**

Musical staff 69-72: Treble clef, key signature of one flat. Measures 69-72. Dynamics: *fz* (measures 69-70), *f* (measures 71-72). Includes accents and slurs.

73

Musical staff 73-76: Treble clef, key signature of one flat. Measures 73-76. Dynamics: *mf* (measures 73-74), *f* (measures 75-76). Includes slurs.

77

**J**

Musical staff 77-80: Treble clef, key signature of one flat. Measures 77-80. Dynamics: *f* (measures 77-78). Includes a triplet of eighth notes in measure 79 and slurs.

81

**D.S. al Coda**

Musical staff 81-84: Treble clef, key signature of one flat. Measures 81-84. Dynamics: *f* (measures 81-84). Includes a triplet of eighth notes in measure 81 and slurs.

85

Musical staff 85-87: Treble clef, key signature of one flat. Measures 85-87. Dynamics: *f* (measures 85-87). Includes a Coda symbol at the start of measure 85 and slurs.

88

Musical staff 88-91: Treble clef, key signature of one flat. Measures 88-91. Dynamics: *mf* (measures 88-89), *f* (measures 90-91), *mf* (measures 91). Includes accents and slurs.

Trumpet 1

# Don't Get Around Much Anymore

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♩ = 120

Musical staff 1: First line of music in 4/4 time, starting with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.

Musical staff 2: Second line of music, starting with measure 5. It includes first ending A (8 measures) and second ending B (6 measures).

Musical staff 3: Third line of music, starting with measure 21. It includes first ending C.

Musical staff 4: Fourth line of music, starting with measure 27. It includes first ending D.

Musical staff 5: Fifth line of music, starting with measure 32. It includes first ending E (2 measures) and the instruction "To Coda".

Musical staff 6: Sixth line of music, starting with measure 37. It includes first ending F (2 measures) and a mezzo-piano (*mp*) dynamic.

Musical staff 7: Seventh line of music, starting with measure 44. It includes first ending G (4 measures) and a mezzo-forte (*mf*) dynamic.

Trumpet 1

52 **G**

*f* **6** *f*

61 **H**

*mf* **2** *f*

67 **I**

*fz* *f*

72 **2**

*mf* *f*

77 **J**

**3**

81 **2** **D.S. al Coda**

**2**

85 **Ø**

**Ø** *fzp* *f* *mf* *f*

88

*mf* *f*



Trumpet 2

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

*f* *mf*

5 **A** 8 **B** 6

*mf*

21 **C**

*f* *mf*

27 **D**

32 **To Coda** 2

37 **E** 2

*mp*

44 **F** 5 **Solo**

*mf*

Trumpet 2

53 Eb6 **G** E° F6 Fm7 Bb13

57 Eb6 E° F6 Cm7 F7 B13

61 Bb6/9 **H** Bb13 Ab13 G13 F#13 G13

65 C9 F9 **Solo End**

69 **I**

72 **2**

77 **J**

80 **2** **D.S. al Coda**

85  $\text{\textcircled{C}}$

88

Trumpet 3

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

$\text{♩} = 120$

5 **A** *f* 8 *mf*

13 **B** 6 *mf*

21 **C** *f* *mf*

25

29 **D** 2 **To Coda**

35

37 **E** *mp* 2

40

45 **F** *mf* 4

Trumpet 3

52 **G**

*f* **6** *f*

61 **H**

*mf* *f* **2**

67 **I**

*fz*

71

*f* **2** *mf*

76 **J**

*f* **3**

80 **2** **D.S. al Coda**

85

*fz* *p* *f* *mf*

88

*mf* *f*

Trumpet 4

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

Musical staff 1: First line of music, measures 1-4. Dynamics: *f*, *mf*.

Musical staff 2: Second line of music, measures 5-10. Section markers **A** (8 measures), **B** (6 measures). Dynamics: *mf*.

Musical staff 3: Third line of music, measures 11-20. Section marker **C**. Dynamics: *f*, *mf*.

Musical staff 4: Fourth line of music, measures 21-26. Section marker **D**.

Musical staff 5: Fifth line of music, measures 27-31. Section marker **D**. Text: **To Coda**. Dynamics: *mp*.

Musical staff 6: Sixth line of music, measures 32-36. Section marker **E**. Dynamics: *mp*.

Musical staff 7: Seventh line of music, measures 37-43. Section marker **F**. Dynamics: *mf*.

Trumpet 4

52 **G**

*f* **6** *f*

61 **H**

*mf* *f*

65 **2**

**2**

69 **I**

*fz* *f*

72 **2**

*mf* *f*

77 **J**

**3**

81 **2** **D.S. al Coda**

**2** **D.S. al Coda**

85

*fzp* *f* *mf*

88

*mf* *f*

Trombone 1 **Don't Get Around Much Anymore**

Duke Ellington / Bob Russell

♩ = 120

Measures 1-4 of the Trombone 1 part. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music starts with a dynamic of *f* and gradually decreases to *mf*. The notes are: 1. G2, A2, B2; 2. C3, B2, A2; 3. G2, F2, E2; 4. D2, C2, B1.

5 **A**

Measures 5-8. Measure 5 starts with a dynamic of *f*. Measure 6 has a triplet of G2, F2, E2. Measure 7 has a triplet of D2, C2, B1. Measure 8 ends with a dynamic of *ff*.

13 **B**

Measures 13-16. Measure 13 starts with a dynamic of *mf*. Measure 14 has a triplet of G2, F2, E2. Measure 15 has a triplet of D2, C2, B1. Measure 16 ends with a dynamic of *mf*.

21 **C**

Measures 21-26. Measure 21 starts with a dynamic of *f*. Measure 22 has a dynamic of *mp*. Measure 23 has a dynamic of *mf*. Measure 24 has a dynamic of *mf*. Measure 25 has a dynamic of *mf*. Measure 26 has a dynamic of *mf*.

27 **D**

Measures 27-31. Measure 27 has a dynamic of *mf*. Measure 28 has a dynamic of *mf*. Measure 29 has a dynamic of *mf*. Measure 30 has a dynamic of *mf*. Measure 31 has a dynamic of *mf*.

32 **To Coda**

Measures 32-36. Measure 32 has a dynamic of *mf*. Measure 33 has a dynamic of *mf*. Measure 34 has a dynamic of *mf*. Measure 35 has a dynamic of *mf*. Measure 36 has a dynamic of *mf*.

37 **E**

Measures 37-40. Measure 37 has a dynamic of *mf*. Measure 38 has a dynamic of *mf*. Measure 39 has a dynamic of *mf*. Measure 40 has a dynamic of *mf*.

Trombone 1

44 **F**

49 *mf* *mp*

53 **G<sup>mf</sup>** **6** **H** *f*

62 *f* **2**

67 *mf* *f*

69 **I**

71 *fz* **2**

76 *f* *mf*

77 **J** *f*

80 **3** **D.S. al Coda**

85  $\emptyset$

88 *fz* *f* *mf*

*mf* *f* *mf*



Trombone 2

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

*f* *mf*

5 **A**

*f* *ff*

13 **B**

*mf*

21 **C**

*f* *mp* *mf*

27 **D**

32 **To Coda**

*mp*

37 **E**

*mp*

Trombone 2

44 **F**  
 Musical staff with notes and dynamics: *mf*, *mp*

49  
 Musical staff with notes and dynamics: *mf*, *mp*

53 **G**  
 Musical staff with notes, dynamics (*mf*, *f*), and a measure rest labeled **6**

61 **H**  
 Musical staff with notes and dynamics: *f*

65 **2**  
 Musical staff with notes, dynamics (*mf*, *f*), and a measure rest labeled **2**

69 **I**  
 Musical staff with notes and dynamics: *fz*, *f*

72 **2**  
 Musical staff with notes, dynamics (*mf*, *f*), and a measure rest labeled **2**

77 **J**  
 Musical staff with notes, dynamics (*mf*, *f*), and a triplet of notes

80 **2** **D.S. al Coda**  
 Musical staff with notes, dynamics (*f*), and a measure rest labeled **2**

85  $\Phi$   
 Musical staff with notes, dynamics (*fzp*, *f*, *mf*), and a measure rest

89  
 Musical staff with notes and dynamics: *f*, *mf*

Trombone 3

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

*f* *mf*

5 **A**

*f* *ff*

13 **B**

*mf*

21 **C**

*f* *mp* *mf*

27 **D**

32 **To Coda**

37 **E**

*mp*

44 **F**  
  
*mf* *mp*

49  
  
*mf* *f*

53 **G** **6**  
  
*f*

61 **H**  
  
*mf* *f*

65 **2**  
  
*f*

69 **I**  
  
*fz* *f*

72 **2** **J**  
  
*mf* *f*

78 **2** **D.S. al Coda**  
  
*fz* *f* *mf*

85 **⊕**  
  
*fzp* *f* *mf*

88  
  
*mf* *f* *mf*

Bass Trombone

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

*f* *mf*

5 **A**

*f* *mf* *ff*

13 **B**

*mf*

21 **C**

*f* *mp* *mf*

27 **D**

*mf*

32 **To Coda**

*mf*

37 **E**

*mp*

44 **F**

*mf* *mp*

49

*mf* *f*

53 **G** **6**

*mf* *f*

61 **H** **2**

*mf* *f*

68 **I**

*fz* *f*

73 **J**

*mf* *f*

78 **D.S. al Coda** **2**

*mf* *f*

85

*fzp* *f* *mf*

88

*mf* *f* *mf*

Guitar

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

$\text{♩} = 120$

5  $\text{Ab}^6$  **A**  $\text{Bbm}^7$   $\text{B}^\circ$   $\text{Cm}^7$   $\text{Ab}^9$   $\text{G}^9$   $\text{Gb}^9$   $\text{F}^9$

9  $\text{Bb}^7$   $\text{Eb}^7$   $\text{Ab}^6$   $\text{F}+7(\#9)$   $\text{E}^{13}$   $\text{Eb}^{13}$

13  $\text{Ab}^6$  **B**  $\text{Bbm}^7$   $\text{B}^\circ$   $\text{Cm}^7$   $\text{Ab}^9$   $\text{Gb}^{13}$   $\text{F}^{13}$

17  $\text{Bb}^7$   $\text{Eb}^7$   $\text{Ab}^6$   $\text{Gb}^6$   $\text{G}^6$   $\text{Ab}^6$   $\text{Ab}^9(\text{sus}4)$   $\text{Ebm}^9$   $\text{D}7(\#9)$

21 **C**  $\text{Db}^6$   $\text{D}^\circ$   $\text{Eb}^6$   $\text{Ab}^{13}$   $\text{A}+7$   $\text{Ab}^{13}$   $\text{D}7(\#9)$

25  $\text{Db}^6$   $\text{D}^\circ$   $\text{Eb}^7$   $\text{Eb}^9$   $\text{Bbm}^9$   $\text{Eb}^{13}$

29  $\text{Ab}^9$  **D**  $\text{Gb}^{13}$   $\text{F}^{13}$   $\text{Cm}^7$   $\text{Ab}^9$   $\text{Gb}^{13}$   $\text{F}^{13}$

33  $\text{Bb}^7$   $\text{Eb}^7$  **To Coda**  $\text{Ab}^6$   $\text{Gb}^6$   $\text{G}^6$   $\text{Ab}^6$   $\text{Ab}^9(\text{sus}4)$   $\text{Ebm}^9$   $\text{D}7(\text{b}9)$

37  $\text{Ab}^6$  **E**  $\text{Ab}^{13}$   $\text{Gb}^{13}$   $\text{F}^{13}$

41  $\text{Bb}^9$   $\text{Eb}^9$   $\text{Eb}^9/\text{Db}$   $\text{Cm}^7$   $\text{B}^9(\#11)$   $\text{Bbm}^9$   $\text{A}^9$

Guitar

45  $Ab6\%$  **F**  $Ab^{13}$   $Gb^{13}$   $F^{13}$   $F+7(\#9)$

49  $Bb^9$   $Eb^9$   $Ab^6$   $Gb^6$   $G^6$   $Ab^6$   $D7(\#9)$

53  $Db^6$  **G**  $D^\circ$   $Eb^6$   $Ebm^7$   $Ab^{13}$

57  $Db^6$   $D^\circ$   $Eb^6$   $Bbm^7$   $Eb^7$   $A^{13}$

61  $Ab6\%$  **H**  $Ab^{13}$   $Gb^{13}$   $F^{13}$   $E^{13}$   $F^{13}$

65  $Bb^9$   $Eb^9$   $Ab^9$   $G+7(b9)$   $F+7(\#9)$   $E^9$   $Eb^{13}$   $B+7(\#9)$   $Bb7(sus4)$   $A7(b9)$   $Ab6\%$

69 **I**  $C+7(\#9)$   $Db^9$   $D+7$   $Ebm^9$   $Ab^{13}$   $Gb^{13}$   $F+7(\#9)$   $Ab^{13}$   $Bb^{13}$

73  $Eb^{13}$   $Eb^{13}/Db$   $Cm^7$   $B^{13}(\#11)$   $Bbm^9$   $A^\circ$   $Ab6\%$

77 **J**  $B+7(\#9)$   $Ab6\%$   $A+7(b9)$   $mf$   $Ab^{13}$   $G+7(b9)$   $Gb^{13}$   $F^{13}$   $f$   $A^{13}$   $Bb^{13}$

81  $Eb^9$   $Ab^6$   $Gb^6$   $G^6$   $Ab^6$   $Ab^9(sus4)$   $Ebm^9$   $D7(\#9)$

85  $Ab^{13}$   $Gb^{13}$   $F+7(\#9)$   $Bb^9$   $E\cancel{b}^{13}$

89  $G\#m^7/A$   $mf$   $Gm^7/Ab$



Piano

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

5

9

13

17

21

25

29

**C**

Piano  
To Coda

33

B $\flat$ 7 Eb7 A $\flat$ 6 G $\flat$ 6 A $\flat$ 6 G<sup>6</sup> A $\flat$ 9(sus4) E $\flat$ m<sup>9</sup> D7( $\flat$ 9)

37

A $\flat$ 6/9 A $\flat$ 13 G $\flat$ 13 F13

41

B $\flat$ 9 E $\flat$ 9 E $\flat$ 9/D $\flat$  C $\flat$ m7 B<sup>9</sup>(#11) B $\flat$ m<sup>9</sup> A<sup>9</sup>

45

A $\flat$ 6/9 A $\flat$ 13 G $\flat$ 13 F13 F+7(#9)

49

B $\flat$ 9 E $\flat$ 9 A $\flat$ 6 G $\flat$ 6 G<sup>6</sup> A $\flat$ 6 D7(#9)

53

D $\flat$ 6 D<sup>°</sup> E $\flat$ 6 E $\flat$ m7 A $\flat$ 13

57

D $\flat$ 6 D<sup>°</sup> E $\flat$ 6 B $\flat$ m7 E $\flat$ 7 A13

61

A $\flat$ 6/9 A $\flat$ 13 G $\flat$ 13 F13 E13 F13

65

B $\flat$ 9 Eb9 Ab9 G+7(b9) F+7(#9) E9 Eb13 B+7(#9) B $\flat$ 7(sus4) A7(b9) Ab6/9

69 **I**

C+7(#9) Db9 D+7 Ebm9 Ab13 Gb13 F+7(#9) Ab13 Bb13

*fz* *f*

73

Eb13 Eb13/D $\flat$  Cm7 B13(#11) Bbm9 A° Ab6/9

*mf* *f*

77 **J**

B+7(#9) Ab6/9 A+7(b9) Ab13 G+7(b9) Gb13 F13 A13 Bb13

*mf* *f*

81

Eb9 Ab6 Gb6 G6 Ab6 Ab9(sus4) Ebm9 D7(#9)

*mf*

**D.S. al Coda**

85

Ab13 Gb13 F+7(#9) Bb9 E9 Eb13

*mf*

89

G#m7/A Gm7/Ab

*f*

Bass Guitar

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

$\text{♩} = 120$

The score is written for bass guitar in 4/4 time with a tempo of 120 beats per minute. It features a key signature of three flats (B-flat major/D-flat minor). The piece is divided into five sections: A, B, C, D, and E. Section A (measures 5-16) starts with a forte (f) dynamic and includes a crescendo. Section B (measures 13-16) is marked mezzo-forte (mf). Section C (measures 21-24) begins with a repeat sign. Section D (measures 29-32) is marked mf. Section E (measures 37-40) is marked mf. The score includes various chords such as Ab6, Bbm7, B°, Cm7, Ab9, G9, Gb9, F9, Bb7, Eb7, Ab6, F+7(#9), E13, Eb13, Ab6, Bbm7, B°, Cm7, Ab9, Gb13, F13, Bb7, Eb7, Ab6, Gb6, G6, Ab6, Ab9(sus4), Ebm9, D7(b9), Db6, D°, Eb6, Ab13, A+7, Ab13, D7(#9), Db6, D°, Eb7, Eb9, Bbm9, Eb13, Ab6, Bbm7, B°, Cm7, Ab9, Gb13, F13, Bb7, Eb7, Ab6, Gb6, G6, Ab6, Ab9(sus4), Ebm9, D7(b9), Ab6, Ab6%, Ab13, Gb13, and F13. The piece concludes with a double bar line.

5 **A** *f* Ab<sup>6</sup> Bbm<sup>7</sup> B<sup>°</sup> Cm<sup>7</sup> Ab<sup>9</sup> G<sup>9</sup> Gb<sup>9</sup> F<sup>9</sup> *mf*

9 Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> F+7(#9) E<sup>13</sup> Eb<sup>13</sup>

13 Ab<sup>6</sup> **B** Bbm<sup>7</sup> B<sup>°</sup> Cm<sup>7</sup> Ab<sup>9</sup> Gb<sup>13</sup> F<sup>13</sup>

17 Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Gb<sup>6</sup> G<sup>6</sup> Ab<sup>6</sup> Ab<sup>9</sup>(sus4) Ebm<sup>9</sup> D7(b9)

21 **C** Db<sup>6</sup> D<sup>°</sup> Eb<sup>6</sup> Ab<sup>13</sup> A+<sup>7</sup> Ab<sup>13</sup> D7(#9)

25 Db<sup>6</sup> D<sup>°</sup> Eb<sup>7</sup> Eb<sup>9</sup> Bbm<sup>9</sup> Eb<sup>13</sup>

29 Ab<sup>6</sup> **D** Bbm<sup>7</sup> B<sup>°</sup> Cm<sup>7</sup> Ab<sup>9</sup> Gb<sup>13</sup> F<sup>13</sup>

33 Bb<sup>7</sup> Eb<sup>7</sup> **To Coda** Ab<sup>6</sup> Gb<sup>6</sup> G<sup>6</sup> Ab<sup>6</sup> Ab<sup>9</sup>(sus4) Ebm<sup>9</sup> D7(b9)

37 Ab<sup>6</sup> **E** Ab<sup>13</sup> Gb<sup>13</sup> F<sup>13</sup>

Bass Guitar

2 41  $Bb^9$   $Eb^9$   $Eb^9/Db$   $Cm^7$   $B^9(\#11)$   $Bbm^9$   $A^9$

45  $Ab^6$  **F**  $Ab^{13}$   $Gb^{13}$   $F^{13}$   $F+7(\#9)$

49  $Bb^9$   $Eb^9$   $Ab^6$   $Gb^6$   $G^6$   $Ab^6$   $D7(\#9)$

53  $Db^6$  **G**  $D^\circ$   $Eb^6$   $Ebm^7$   $Ab^{13}$

57  $Db^6$   $D^\circ$   $Eb^6$   $Bbm^7$   $Eb^7$   $A^{13}$

61  $Ab^6$  **H**  $Ab^{13}$   $Gb^{13}$   $F^{13}$   $E^{13}$   $F^{13}$

65  $Bb^9$   $Eb^9$   $Ab^9$   $G+7(b9)$   $F+7(\#9)$   $E^9$   $Eb^{13}$   $B+7(\#9)$   $Bb^7(sus4)$   $A7(b9)$   $Ab^6$

69 **I**  $C+7(\#9)$   $Db^9$   $D+7$   $Ebm^9$   $Ab^{13}$   $Gb^{13}$   $F+7(\#9)$   $Ab^{13}$

73  $Eb^{13}$  *fz*  $Eb^{13}/Db$   $Cm^7$   $B^{13}(\#11)$   $Bbm^9$   $A^\circ$   $Ab^6$

77 **J**  $B+7(\#9)$   $Ab^6$   $A+7(b9)$   $Ab^{13}$   $G+7(b9)$   $Gb^{13}$   $F^{13}$   $A^{13}$  *mf* *f*

81  $Bb^{13}$   $Eb^9$   $Ab^6$   $Gb^6$   $G^6$   $Ab^6$   $Ab^9(sus4)$   $Ebm^9$   $D7(\#9)$  **D.S. al Coda**

85  $Ab^6$   $Gb^6$   $F+7(\#9)$   $Bb^9$   $E^9$   $Eb^{13}$

89  $G\#m^7/A$   $Gm^7/Ab$  *f* *mf*

Drum Set

# Don't Get Around Much Anymore

Duke Ellington / Bob Russell

♩ = 120

1 2 3 4

5 **A**

5 6 7 8

9

9 10 11 12

13 **B**

13 14 15 16 17

18

18 19 20

21 **C**

21 22 23 24

25

25 26 27 28

29 **D**

29 30 31 32 33

34 **To Coda**

34 35 36 37

