

JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Along Came Betty

BENNY GOLSON

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)

NOTES TO THE CONDUCTOR

Along Came Betty is arguably one of the greatest jazz tunes ever written. To me, this Benny Golson classic is perfect in every way. It features a beautiful melody, a fascinating chord progression, and a solid structure. When arranging this for Belwin Jazz/Alfred Music, I tried to stay true to all three of these elements.

I decided to notate the “back-accent” concept that is so important to making the lines swing. The “back-accent” is where the off-beat is articulated and slurred into the downbeat. All eighth notes are played long.

So, although at first the melody lines may look a bit complicated, if the players pay particular attention to the notation (as well as listen to the original recording), the phrases will have the appropriate smoothness and style.

Also, please pay close attention to the dynamics. The chart starts with a bang, but by the time the melody is first introduced (m. 14) the dynamic should be a *mezzo forte*. The dynamic level should start *mezzo piano* at m. 38 and gradually build through m. 44, peaking at the downbeat of m. 45. A similar shape happens at the Coda.

Capitalizing on the subtleties will really make your band stand out on this one. For example: Be sure everyone plays a true *forte piano* and then crescendos at the same rate, peaking at the same time. Also, if each articulation is played with a similar concept throughout the band, that unity will help make the music shine!

Thank you very much for your interest in this arrangement. I hope you have fun with it!

—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
43690S

ALONG CAME BETTY

Composed by Benny Golson
Arranged by Alan Baylock

SWING $\text{♩} = 120$

The musical score is arranged for a full band. The instruments and their parts are as follows:

- 1st Eb Alto Saxophone**: Melodic line with eighth and sixteenth notes.
- 2nd Eb Alto Saxophone**: Similar melodic line to the first.
- 1st Bb Tenor Saxophone**: Melodic line with eighth notes.
- 2nd Bb Tenor Saxophone**: Similar melodic line to the first.
- Eb Baritone Saxophone**: Lower melodic line.
- 1st Bb Trumpet**: Harmonic support with eighth notes.
- 2nd Bb Trumpet**: Harmonic support.
- 3rd Bb Trumpet**: Harmonic support.
- 4th Bb Trumpet**: Harmonic support.
- 1st Trombone**: Harmonic support.
- 2nd Trombone**: Harmonic support.
- 3rd Trombone**: Harmonic support.
- Bass Trombone**: Harmonic support.
- Guitar**: Chordal accompaniment with chords like Bb9, Bb11, Bb13, Bb19, E7(b9), and A7(b9).
- Piano**: Chordal accompaniment with chords like Bb9, Bb11, Bb13, Bb19, E7(b9), A7(b9), and Gm7.
- Bass**: Bass line with chords like Bb9, Bb11, Bb13, Bb19, E7(b9), A7(b9), and A7(b9).
- Drums**: Rhythmic accompaniment with a swing feel, including a fill at the end.

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CONDUCTOR

ALONG CAME BETTY

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

8 9 10 11 12 13 14 15

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14

(LEAD)

Gmaj7

E7sus7/b9

F#m9

E7sus7/b9

Cmaj9

A9/Bbm9

Bm9

Bm9

Gmaj9

Bbm7

Bm7

TIME

CONDUCTOR

ALONG CAME BETTY

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.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

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(W/TONG.)

Chord progression: (Bb)9, Bm9, E15, Am9, A7(b9), Gm9, F#15, F7(b9), F#m9, Gm9, Bbm7, Bm7, E7, Am7, A7, Gm7, F#7, F#m7, Gm7, C7.

CONDUCTOR

ALONG CAME BETTY

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.

PNO.

BASS

DRUMS

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

F#m19 Gm19 C15 F#m19 A7(b9) A7(b9) Dm19 G15 Cm19 F15(b9)

F#m17 Gm17 C7 F#m7 A7 Dm7 G7 Cm7 F7

(SAXES/TENOR)

24 25 26 27 28 29 30 31

To CODA (38)

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

- 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.
- PNO.
- BASS
- DRUMS

The score is marked with measure numbers 32 through 39. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. Performance instructions include "INTENSE!" and "INTENSE! (ENS.)" for the vocal parts.

CONDUCTOR

ALONG CAME BETTY

48

Musical score for the song "Along Came Betty". The score includes parts for:

- 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.
- PNO.
- BASS
- DRUMS

The Tenor 1 part has the following lyrics: "Along came Betty, along came Betty, along came Betty, along came Betty, along came Betty, along came Betty, along came Betty, along came Betty, along came Betty, along came Betty."

Chord progressions for the guitar and bass parts are as follows:

- Guitar: (B^bmi⁹), B^bmi⁹, B^bmi⁹, B^bmi⁹, E¹⁵, A^{major}9, A^b15, G^{major}9, F^{sharp}15
- Bass: (B^bmi⁷), B^bmi⁷, B^bmi⁷, B^bmi⁷, E⁷, A^{major}7, A^b7, G^{major}7, F^{sharp}7

48

49

50

51

52

53

54

55

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CONDUCTOR

ALONG CAME BETTY

56

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.

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63

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Score for Alto 1 and Alto 2: *Scareds. me*

Score for Tenor 1: *Am19 Am19 Am19 Am19 D15 Gm19 B7(b9) Em19 A15*

Score for Guitar: *Fm19 Gm19 Fm19 Gm19 C15 Fm19 A7(b9) Dm19 G15*

Score for Piano: *Fm19 Gm19 Fm19 Gm19 C15 Fm19 A7(b9) Dm19 G15*

Score for Bass: *Fm17 Gm17 C7 Fm17 Gm17 C7 Fm17 A7 Dm17 G7*

CONDUCTOR

ALONG CAME BETTY

64

Musical score for the song "Along Came Betty". The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Tenor 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and features a variety of chords and melodic lines. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

Chord progression for Guitar, Piano, and Bass:

- 64: Cm9, F#9(b9)
- 65: Am7(b9), D7(b9)
- 66: Gm7, Gm7/f, Em7(b9), A7(b9)
- 67: Cm9, F#9(b9), Am7(b9), D7(b9)
- 68: Gm7, Gm7/f, Em7(b9), A7(b9)
- 69: Cm9, F#9(b9), Am7(b9), D7(b9)
- 70: Gm7, Gm7/f, Em7(b9), A7(b9)
- 71: Cm9, F#9(b9), Am7(b9), D7(b9)

64

65

66

67

68

69

70

71

CONDUCTOR 72

ALONG CAME BETTY

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

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN.
- Instrumentalists:** GTR., PNO., BASS, DRUMS.

The score is marked with **INTENSE!** and includes dynamic markings such as *m²* and *mf*. Chord symbols are provided for guitar and piano, including *C#m19*, *F#13*, *Dm7(b9)*, *G7(b9)*, *Bm7(b9)*, *E7(b9)*, and *A#m9*. Measure numbers 72 through 80 are indicated at the bottom of the page.

CONDUCTOR

ALONG CAME BETTY

D.S. AL CODA

82

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.

PNO.

BASS

DRUMS

Chords: Bm19, E15, Bm19, Bm19, Bm19, Bm19, E7(b9), Am19, A7(b9), Gm19, F#15, F#15, F#15

81 82 83 84 85 86 87 88 89

FILL

CONDUCTOR CODA

ALONG CAME BETTY

This musical score is for the piece "Along Came Betty" and is page 12 of the conductor's edition. It features a vocal ensemble consisting of Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass. The instrumental ensemble includes Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is marked with "INTENSE!" and "CODA". The piano part includes chord symbols such as Bb11, B11, Bb11, B11, Cm7(b9), F13, Bb11(b9), Eb7(b9), and Abmaj9. The bass part includes chord symbols Bb117, B117, Bb117, B117, Cm7(b9), F7, Bb117(b9), and Eb7. The drum part includes the instruction "(ENS.)" and "(SAXES)". The score is numbered 90 through 97 at the bottom.

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