

DON'T GET AROUND MUCH ANYMORE

for S.A.B. voices and piano
with optional instrumental packet and CD*

Arranged by
JAY ALTHOUSE

Words by BOB RUSSELL
Music by DUKE ELLINGTON

Moderate swing (♩ = ca. 120) (♩♩ = $\overset{3}{\frown}$ ♩♩)

PIANO

mf (detached)

4 SOPRANO

ALTO

BARITONE

8 *mf unis.*

Missed the Sat - ur - day dance.

mf

Missed the Sat - ur - day dance.

*Also available for S.A.T.B., Level Four (11644) and S.S.A./2-Part, Level Three (11646).

SoundTrax CD available (12296). SoundPax available (12266) – includes score and set of parts for Trumpet, Trombone, 2 Alto Sax and Rhythm.

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10

Heard they crowd-ed the floor.

Heard they crowd-ed the floor.

12

Could - n't bear it with-out — you — *unis.* Don't get a-round much an-y -

15

more. Thought I'd vis - it the club.

Thought I'd vis - it the club.

16

18

Got as far as the door.

Got as far as the door.

20

They'd have asked me a - bout you.

22

unis.
Don't get a-round much an - y - more. Oh,

25

at ease.—

Dar - ling, I guess — my mind's more at ease.—

at ease.—

28

at ease.— But, nev - er - the-less, —

31

unis.

32

why stir up mem-o - ries? — Been in - vit - ed on dates.

34

Might have gone_ but what for, — what for? Aw - f'ly dif-f'rent with-out_

This system contains measures 34, 35, and 36. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line includes lyrics: "Might have gone_ but what for, — what for? Aw - f'ly dif-f'rent with-out_".

This system shows the piano accompaniment for measures 34, 35, and 36. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

37

— you. — Don't get a-round much an-y more.

This system contains measures 37, 38, and 39. The vocal line includes lyrics: "— you. — Don't get a-round much an-y more.". A triplet of eighth notes is marked with a '3' in a box above the notes in measure 39.

This system shows the piano accompaniment for measures 37, 38, and 39. The right hand features a complex chordal texture, and the left hand continues the bass line.

40

This system contains measures 40, 41, and 42. The vocal line is mostly empty, with a few notes in measure 40. The piano accompaniment continues in the lower staff.

This system shows the piano accompaniment for measures 40, 41, and 42. The right hand plays chords, and the left hand plays a rhythmic bass line.

44

Musical notation for measures 44-47, consisting of a grand staff with treble and bass clefs. The notes are mostly rests, indicating a silent section.

Musical notation for measures 48-50, consisting of a grand staff with treble and bass clefs. The music features chords and a melodic line in the bass.

48

mf

Bop bah do bah do bop.

Bop bah do bah do bop.

mf.

Musical notation for measures 48-50, consisting of a grand staff with treble and bass clefs. The music features chords and a melodic line in the bass.

Musical notation for measures 51-53, consisting of a grand staff with treble and bass clefs. The music features chords and a melodic line in the bass.

51

Could - n't bear it with-out — you. —

Musical notation for measures 51-53, consisting of a grand staff with treble and bass clefs. The music features chords and a melodic line in the bass.

Musical notation for measures 54-56, consisting of a grand staff with treble and bass clefs. The music features chords and a melodic line in the bass.

54

56

Don't get a-round much an - y - more. Bop bah do bah do bop.

57

Bah bah do bah do bop.

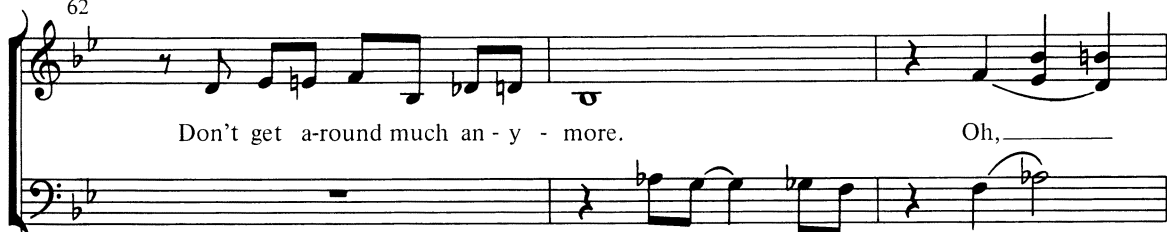
60

They'd have asked me a - bout _____ you. _____

A - bout you, _____ a - bout you.

62

Don't get a-round much an - y - more. Oh, _____



No more, - no more.



65

Dar - ling, I guess _____ my mind's more at ease, -
at ease. -



at ease. -



68

at ease. - But nev - er - the-less, _____



71

72

why stir up mem-o - ries? — Been in - vit - ed on dates.

Musical notation for the first system, including vocal line and piano accompaniment.

Piano accompaniment for the first system.

74

Might have gone... but what for, — what for? Aw - f'ly dif-f'rent with-out-

Musical notation for the second system, including vocal line and piano accompaniment.

Piano accompaniment for the second system.

77

you...

Don't get a-round much an-y - more.

cresc.

cresc.

Musical notation for the third system, including vocal line and piano accompaniment.

Piano accompaniment for the third system.

cresc.

80

f I just can't bear it with-out you, *fp cresc.*

83

f an - y - more. *f*

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PERFORMANCE NOTE: In measures where the voices sing without piano accompaniment (such as measures 8, 10, 18, 34, etc.), the piano may double the melody line in the treble clef.

For further study in warm-ups, vocal production, and rehearsal techniques in vocal jazz style, see the Alfred publication **DEVELOPING TECHNIQUE THROUGH JAZZ/POP STYLES** by Russell Robinson and Jay Althouse (SATB: 11393, 3-Part Mixed: 11394).

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