

# JAZZ BAND SERIES



## Along Came Betty

BENNY GOLSON

Arranged by ALAN BAYLOCK

### INSTRUMENTATION

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

### 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 ♩ = 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

GUITAR

PIANO

BASS

DRUMS

(ENG.)

FILL

3 4 5 6 7

© 1958 (Renewed) IBBOB MUSIC d/b/a TIME STEP MUSIC (ASCAP)  
This Arrangement © 2015 IBBOB MUSIC d/b/a TIME STEP MUSIC (ASCAP)  
International Copyright Secured All Rights Reserved including Public Performance Used by Permission

mp3  
Purchase a full-length  
performance recording!  
[alfred.com/downloads](http://alfred.com/downloads)



- 3 -

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.

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

## CONDUCTOR

- 4 -

## ALONG CAME BETTY

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

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

Legal View Requires Purchase

24 25 26 27 28 29 30 31

(SAXES/TENS.)

## ALONG CAME BETTY

[illegible]

## CONDUCTOR

- 6 -

## ALONG CAME BETTY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

40

41

42

43

44

45

46

47

SOLO

CHORUS

FILL

(SAXES)

(ENG.)

Legal Use Requires Purchase

## CONDUCTOR

- 7 -

## ALONG CAME BETTY

48

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPF. 1

TPF. 2

TPF. 3

TPF. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

TIME

DRUMS

48 49 50 51 52 53 54 55

Legal Use Requires Purchase

Chords: C#m9, C#m9, C#m9, C#m9, F#15, Bbm9, Bb15, Am9, Ab15

Chords: (Bbm9), Bbm9, Bbm9, Bbm9, E15, Am9, Ab15, Gbm9, F#15

Chords: (Bbm7), Bbm7, Bbm7, Bbm7, E7, Am7, Ab7, Gbm7, F#7

## CONDUCTOR

- 8 -

## ALONG CAME BETTY

56

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63

Legal Use Requires Purchase

## CONDUCTOR

- 9 -

## ALONG CAME BETTY

64

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69 70 71

Chords: Cm9, F#9(b9), Bm7(b9), E7(b9), Am7, Am7/G, F#m7(b9), B7(b9), Gm9, Cm9

Chords: Cm9, F#9(b9), Am7(b9), D7(b9), Gm7, Gm7/F, E#m7(b9), A7(b9), Fm9, Bb9

Chords: Cm7, F7, Am7(b9), D7, Gm7, Gm7/F, E#m7(b9), A7, Fm7, Bb7

CONDUCTOR 72

- 10 -

## ALONG CAME BETTY

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.

GTR.

PNO.

BASS

DRUMS

INTENSE!

m2

72

73

74

75

76

77

78

79

80

Legal Use Requires Purchase

## CONDUCTOR

- 11 -

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

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88 89

Legal Use Requires Purchase

[illegible]

## CONDUCTOR

- 13 -

## ALONG CAME BETTY

98

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

98 99 100 101 102 103 104 105 106

Legal View Requires Purchase

Preview Only  
Legal Use Requires Purchase



alfred.com

436905 US \$11.00  
0 38081 50645 6