

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
SERIES**

 **Belwin JAZZ**
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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.

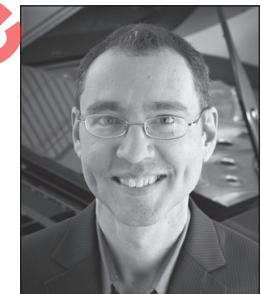
The sax section should soar during the soli passages (mm. 15–16, mm. 90–94)! Dynamically, they should at least be equal to the brass section in mm. 17–24. In a similar manner, the piano triplets in m. 86 and m. 90 should be played very strong.

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

The musical score is arranged in a standard orchestral format. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) are in the top section, with Tenors 1-3 and Bass Tenor below them. The instrumental section includes four Trumpets (Tpt. 1-4), three Trombones (Tbn. 1-3), Bass Trombone, Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score spans measures 7 to 14. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The guitar part includes chord markings: (B7) at measure 7, Eb7 at measure 8, B7 at measure 11, and A13 B13 at measure 14. The piano part features a bass line with chords: Bb at measure 8 and Bb at measure 11. The bass part has a steady eighth-note line. The drums part shows a consistent rhythmic pattern.

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

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21

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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) 8b7 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

Lyrics: (Suaos) me

Tempo/Performance markings: - 6 -

Rehearsal mark: 41

37

38

39

40

41

42

43

44



CONDUCTOR

- 7 -

THINGS AIN'T WHAT THEY USED TO BE

This musical score is for the song "Things Ain't What They Used to Be". It is a conductor's score, meaning it contains parts for all instruments and vocalists. The score is written in G major and 4/4 time. The instruments included are Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The vocal parts (Alto 1, Tenor 1, Tenor 2, Baritone) have lyrics written below their staves. The instrumental parts include chords and melodic lines. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score. The page number "46" is at the bottom left, and the page number "52" is at the bottom right. The conductor's part is at the top left, and the title "THINGS AIN'T WHAT THEY USED TO BE" is at the top right. The page number "- 7 -" is in the center top. The score is for measures 46 through 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. 8^{b7}

PNO.

BASS

DRUMS

END SOLO

HI-HAT & SNARE

B.D.

+ FLOOR TOM

CRASH CYM.

53 54 55 56 57

58 PLAY 1ST TIME ONLY

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.

QTR.

PNO.

BASS

DRUMS

SOLO 1ST TIME ONLY C7

SOLO END TIME ONLY B7 Eb B7

BIG FILL (KICK 1ST TIME ONLY)

58

59

60

61

62

63

64

65

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

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

F7 C7 G7 F7 C7 G7

e7 b7 f7 e7 b7

e9 b9 f9 e9 b9 f9

1.

ENO SOLO

74

75

76

77

78

79

80

81

2. 83 SHOUT!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

END SOLO
PLAY 1ST TIME ONLY

F7

F9

A7(#9)

B7(#9)

A7(#9)

B7(#9)

Bb15

D7(#9)

E7(#9)

A7(#9)

B7(#9)

SOLO

BIG FILL

FILL

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.
PNO.
BASS
DRUMS

815 f7(b9) 815 D9 G7(b9) 815 815 815 D9 G7(b9) F9sus 815

SOLO

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 Alto 2, Tenor 1 and Tenor 2, Baritone, Trumpet 1-4, Tenor 1-3, Bass Tenor, Guitar, Piano (Grand Staff), Bass, and Drums. The score is in 4/4 time and features a Coda section. The vocal lines are written in treble clef with a key signature of one sharp (F#). The instrumental parts are written in various clefs and include dynamic markings such as *mf* and *f*. The piano part features a steady accompaniment with chords and eighth notes. The bass and drums provide a solid rhythmic foundation.

This musical score is for the song "Things Ain't What They Used to Be". It is a conductor's score, meaning it contains parts for all instruments and vocalists. The score is written in G major and 4/4 time. It spans measures 102 to 107. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark "Legal Use Only" is overlaid diagonally across the page. At the bottom, there are measure numbers 102, 103, 104, 105, 106, and 107. The word "Solo Fill" is written above the drum part in measure 105.

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