

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 $\text{♩} = 120$

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

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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

E7maj7/♯

F#m9

E7maj7/♯

Cmaj9

A9/Bb9

Bm9

Bm9

Gmaj9

Bb7

B7

TIME

CONDUCTOR

ALONG CAME BETTY

Musical score for the song "Along Came Betty". The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The piano part includes chord symbols such as Bbm9, Bm9, E13, Am9, A7(b9), Gm9, F#13, F7(b9), F#m9, Gm9, Bbm7, Bm7, E7, Am7, A7, Gm7, F#7, F#m7, Gm7, and C7. The score is numbered 16 through 23 at the bottom.

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 G#m9 C#15 F#m9 A7(b9) A7(b9) Dm9 G15 C#m9 F#15(b9)

F#m7 G#m7 C7 F#m7 A7 Dm7 G7 C#m7 F7

(SAXES/TENOR)

24 25 26 27 28 29 30 31

CONDUCTOR

ALONG CAME BETTY

To CODA (38)

This page contains the musical score for the piece "Along Came Betty". The score is arranged for a full orchestra and vocal ensemble. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and four Trumpets (Tpt. 1-4). The instrumental parts include Trombone 1, 2, and 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is divided into measures 32 through 39. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *mfz*, *INTENSE!*), and articulation marks (e.g., accents, slurs). The piano part includes chord symbols such as A_{m7} , $D7(b9)$, G_{m7} , $E_{m7}(b9)$, $A7(b9)$, F_{m7} , $G^{\flat}7$, G_{m7}/F , $A7$, F_{m7} , $G^{\flat}7$, G_{m7} , and B_{m7} . The bass part includes dynamics like *mfz* and *INTENSE!*. The drum part includes a dynamic marking of *mf*. The score concludes with a Coda symbol and the number 38.

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 features a melodic line with the following chord changes: Cmi9, C#mi9, Cmi9, C#mi9, F#15, Bmi9, Bb15, Ami9, and Ab15. The guitar, piano, and bass parts provide harmonic support with chords such as (Bb)mi9, Bmi9, Bbmi9, Bmi9, E15, Ami9, Ab15, Gmi9, and F#15. The bass line includes chords like (Bb)mi7, Bmi7, Bbmi7, Bmi7, E7, Ami7, Ab7, Gmi7, and F#7. The drums part is marked "TIME".

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.

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

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Score for conductor and various instruments. Includes vocal parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. Chord symbols are provided for guitar and piano. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

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 divided into measures 64 through 71. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Chord Progression:

- Measures 64-65: Cm9, F#9(b9)
- Measures 66-67: Am7(b9), D7(b9), Gm7, Gm7/F
- Measures 68-69: Em7(b9), A7(b9)
- Measures 70-71: Fm9, Bb9

Instrumentation:

- Alto 1 & 2:** Melodic lines with lyrics.
- Tenor 1 & 2:** Harmonic accompaniment.
- Baritone:** Harmonic accompaniment.
- Trumpets 1-4:** Resting.
- Tenors 1-3 & Bass Tenor:** Harmonic accompaniment.
- Guitar & Piano:** Chordal accompaniment.
- Bass:** Bass line.
- Drums:** Rhythmic accompaniment.

64

65

66

67

68

69

70

71

CONDUCTOR 72

ALONG CAME BETTY

This musical score is for the song "Along Came Betty" and is marked as page 10. It is a conductor's score, indicated by the "CONDUCTOR" label and a boxed measure number "72". The score is arranged for a full orchestra and vocal ensemble. 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 is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., "INTENSE!", "mf", "f"), articulation (accents, slurs), and complex chord structures. A large, diagonal red watermark reading "Legal Use Requires Purchase" is overlaid across the entire page. The measure numbers 72 through 80 are printed 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, Bbm19, Bm19, Bbm19, Bm19, E15, E7(b9), Am19, Ab9(b9), Ab15(b9), Gm19, F#15, F#7(b9), F#m19

81 82 83 84 85 86 87 88 89

FILL

CONDUCTOR CODA

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

INTENSE!
m2

90 91 92 93 94 95 96 97

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CONDUCTOR

ALONG CAME BETTY

98

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

SASS TBN.

GTR.

PNO.

BASS

DRUMS

98 99 100 101 102 103 104 105 106

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