

Things Ain't What They Used to Be

Bass for Standard Key

Ted Persons

Mercer Ellington

Medium-Slow Blues [Lambert, Hendricks & Ross 1960] ($\text{♩} = 104$)

A bass line in 12/8 time. The key signature is C major (no sharps or flats). The bass notes are D♭⁷, D♭⁷, D♭⁷, and D♭⁷. The bass part consists of eighth-note patterns: measure 1 has a eighth-note followed by a sixteenth-note triplet, measure 2 has a eighth-note followed by a sixteenth-note triplet, measure 3 has a eighth-note followed by a sixteenth-note triplet, and measure 4 has a eighth-note followed by a sixteenth-note triplet.

A bass line in 12/8 time. The key signature changes to G major (one sharp). The bass notes are G♭⁷, G♭⁷, D♭⁷, and D♭⁷. The bass part consists of eighth-note patterns: measure 5 has a eighth-note followed by a sixteenth-note triplet, measure 6 has a eighth-note followed by a sixteenth-note triplet, measure 7 has a eighth-note followed by a sixteenth-note triplet, and measure 8 has a eighth-note followed by a sixteenth-note triplet.

A bass line in 12/8 time. The key signature changes to E♭ major (two sharps). The bass notes are E♭⁹, A♭⁷, D♭⁷, E⁷, E♭⁷, and D⁷. The bass part consists of eighth-note patterns: measure 9 has a eighth-note followed by a sixteenth-note triplet, measure 10 has a eighth-note followed by a sixteenth-note triplet, measure 11 has a eighth-note followed by a sixteenth-note triplet, and measure 12 has a eighth-note followed by a sixteenth-note triplet.