

As Recorded by Gordon Goodwin's Big Phat Band

# On Green Dolphin Street

*Inspired by and Dedicated to Oscar Peterson*

Music by BRONISLAU KAPER

Lyrics by NED WASHINGTON

Arranged by GORDON GOODWIN

## INSTRUMENTATION

Conductor  
Solo C Instrument  
Solo E $\flat$  Alto Saxophone  
Solo B $\flat$  Tenor Saxophone  
Solo B $\flat$  Trumpet  
Solo Trombone  
Solo Piano  
1st E $\flat$  Alto Saxophone (Soprano Sax)  
2nd E $\flat$  Alto Saxophone (Flute)  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet  
1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums  
Auxiliary Percussion  
(Triangle, Vibes, Congas, Xylophone)



## NOTES TO THE CONDUCTOR

"On Green Dolphin Street" has been a jazz standard for so long that many people don't realize that it was originally written by Bronislaw Kaper for a film of the same name, starring Lana Turner. Kaper was a prodigious film composer, who did nearly 150 films, but perhaps his greatest gift to us was this great song, which has been recorded by a multitude of jazz artists.

There was one recording that recently caught my attention, by the legendary pianist Oscar Peterson. This performance was not one that a lot of people got to hear, since it was taken not from a record, but from a short-lived television show Oscar hosted in Canada. In each show, OP would play a few tunes with his trio (consisting of Ray Brown on bass and Ed Thigpen on drums). The solo that Oscar played that day is the inspiration behind this arrangement. I transcribed it and wrote the arrangement for the Phat Band so that it would interact with the solo. My desire was to create a collaboration of sorts with that great genius—a dialogue between the soloist and the band playing behind him. You can hear the Big Phat Band's version of "On Green Dolphin Street" (featuring me on piano and Bob Summers on trumpet) on Telarc International.

When it comes to the solo part to this arrangement, I learned the hard way that what is easy for Oscar Peterson is not all that easy for the rest of us! I did my level best on our recording, but ended up deciding to use OP's solo as a launching pad, meaning I played some of OP's licks, but not all of them, and our recording became a hybrid of OP, GG, and the BPB (sorry for all the acronyms).

When it came to the chart you hold in your hands, I decided there was no reason to limit the solo part to pianists. So I have prepared solo charts for various instruments. The Oscar licks are notated on these parts, with some adjustments for range and (relative) playability. I would urge your soloist to use this written part as a starting place to find their own voice for this chart. This means that maybe you don't have to play all those written licks—maybe you'd prefer to improvise your own solo throughout. In that case, the various Oscar-derived phrases that the band plays will act as background parts. But I would also urge you to not give up too quickly on learning these licks. If you can put in the requisite time to get OP's licks under your fingers, then you will have the best of both worlds and will make the most of this chart, bringing the excitement and passion of Oscar Peterson to your audience.

When I was preparing to record this piece, I looked upon it as if I was learning a concerto, like a classical piece I had to play. It was a task that required all my discipline as a musician combined with my point of view as an improviser, and of course, my skill set as an arranger. Maybe the combination of all these factors is why I am very proud of this chart and our recording of it.

In any event, if you are soloing on this tune, be unafraid and keep Oscar close to your heart as you go. I promise you will grow as a musician from the experience.

If you are a member of the band that is backing up the soloist, you have your work cut out for you as well. There are numerous OP-like phrases in the arrangement—licks that require accuracy, tightness, and teamwork. Above all, keep things swinging! And I'd recommend you spend some time deciding on the proper tempo for your band. Even though the Big Phat Band version is pretty fast (around 262 bpm), this chart should work fine at a slower tempo and I would much rather hear a band playing with a good sense of groove and togetherness at a slower tempo, than a band racing sloppily through a chart at a fast tempo.

Oscar Peterson has been a hero of mine since the first time I heard him. Back when I was on the road conducting and playing piano for singer Johnny Mathis, Oscar came to one of our gigs. I can still remember the terror I felt at having to play the piano in front of my idol, and OP had that effect on much more accomplished pianists than myself! But it is my hope that you enjoy the challenge of this arrangement, and that it inspires you to go back and check out the work of one of the all-time great artists in musical history, the extraordinary Oscar Peterson.

—Gordon Goodwin



**Gordon  
Goodwin**

Gordon Goodwin started composed at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis* and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age*, (2008) and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.



SOLO ALTO

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

CLIP MUTE

*m<sup>2</sup>*

(TENS.)

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO

21

Musical score for CONDUCTOR, featuring SOLO ALTO, 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., GRE., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only - Legal Use Requires Purchase".

17

18

19

20

21

22

23

24

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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.

GR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

*Preview Only*  
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CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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

33 34 35 36 37 38 39 40

8va

8vb7

Abw9

D7(b9)

G7w9

Fw7

B7(b9)

Ebw9

Ew9

Ebw9

Ebw7

m2

(WWS AND TPTs.)

(WWS AND TPTs.)

(WWS AND TPTs.)

(WWS AND TPTs.)







CONDUCTOR

ON GREEN DOLPHIN STREET

- 7 -

SOLO ALTO

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.

GRE.

PNO.

BASS

DRUMS

SOLO BREAK

53 Eb/G

54 Eb/G

55 Eb/G

56 Eb/G

53 Eb/G Gb7(b9) F7 Bb7(b9)

54 Eb/G Gb7(b9) F#m7 Bb7(b9) Eb/G/Bb

55 Eb/G Gb7(b9) F#m7 Bb7(b9) Eb/G/Bb

56 Eb/G Gb7(b9) F#m7 Bb7(b9) Eb/G/Bb

49 50 51 52 53 54 55 56



CONDUCTOR

ON GREEN DOLPHIN STREET

Musical score for various instruments including Solo Alto, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trp. 1-4, Ten. 1-3, Bass Ten., Gtr., Pno., Bass, and Drums. The score includes chord symbols (D9, C#9, C6, E7, A7, Dmi7, A7(b9), G9, C9) and a large red watermark reading "Preview Only! Legal Use Requires Purchase".



CONDUCTOR

ON GREEN DOLPHIN STREET

Musical score for SOLO ALTO, 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, and DRUMS. Includes a large red watermark: "Preview Only Requires Purchase".

SOLO ALTO: D<sup>9</sup> C# D/C Bb9(b5) A7(#9) Dmi9 Dmi7/C Bmi7(b5) E7 Ami9 Ami7/G F#7(#5) B7(b5)

GTR.: E9 E9 F/Eb D9(b5) C7(#9) Fmi9 Fmi7/Eb Dmi7(b5) G7 Cmi9 Cmi7/bb A7(#5) D7(b9)

PNO.: E9 E9 F/Eb D9(b5) C7(#9) Fmi9 Fmi7/Eb Dmi7(b5) G7 Cmi9 Cmi7/bb A7(#5) D7(b9)

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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

SOLO BREAK

85

FILL

(WALK) SWING!

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CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

Chords: D9, C#9, C9, Bb9, A7 (w/SAXES), Dmi9, Dmi7/G, G7, C#9

Chords: F9, E9, Eb9, Db9, C7, Fmi9, Fmi7/Bb, Bb7, Eb9

Handwritten: - 12 -

Watermark: Preview Requires Purchase

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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

Chord symbols: F#m19, Bb9, Ebm19, G13, C#9, Cm7

Chord symbols: Abm19, D9, G#m19, Bb9, Eb9, Ebm7

Chord symbols: Abm19, D9, G#m19, Bb9, Eb9, Ebm7

Chord symbols: Abm19, D9, G#m19, Bb9, Eb9, Ebm7



CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

Chord symbols: D9, C#9, C9, E7(b9), A7, Dm7, Dm7/C, Bm7(b9), E7(b9), Am9, Am7/G, F#7(b9), F9

Chord symbols: F9, E9, Eb9, Gm7(b9), C7, Fm7, Fm7/Eb, Dm7(b9), G7(b9), Cm9, Cm7/Bb, A7(#9), Ab9

TO ALTO SAX

Legal Use Requires Purchase





SOLO ALTO

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 musical score is arranged in a standard orchestral format. The vocal parts (Solo Alto, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) are in the upper staves, with the Solo Alto part being a single line. The instrumental parts include Trumpets (1-4), Trombones (1-3), Bass Trombone, Guitar, Piano (Grand and Bass), and Drums. The score is in 4/4 time and features a complex harmonic structure with many accidentals and dynamic markings. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.





CONDUCTOR

ON GREEN DOLPHIN STREET

END SOLO

Musical score for CONDUCTOR, SOLO ALTO, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. 1, TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN., GRE., PNO., BASS, and DRUMS. Includes chord symbols and a large red watermark: "Preview Only Requires Purchase".

Dmi9

Bmi7(b9)

E7

Ami9

F#7(#9)

B7(b9)

Emi7

A7(b9)

Dmi9

G13(b9)

C#9

Fmi9

Dmi7(b9)

G7

Cmi9

A7(#9)

D7(b9)

Gmi7

C7(b9)

Fmi9

Bb13(b9)

Eb9

Musical score for 'ON GREEN DOLPHIN STREET' featuring a full orchestra and vocal soloists. The score includes parts for SOLO ALTO, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GRE., PNO., BASS, and DRUMS. The music is in 4/4 time and features complex harmonic textures with various chord voicings and melodic lines. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

ON GREEN DOLPHIN STREET

157 COE: ALTO 1

SOLO ALTO

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. SOLI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR. (w/ SAXES)

(SAX SOLI) F#17

Bb15(b9)

Eb9

A#119

D9(b9)

G#m9

F#17

A9

Bb9

PNO.

F#17

Bb7

Eb9

A#119

D9(b9)

G#m9

BASS

(WALK)

(SAX SOLI)

DRUMS

157 158 159 160 161 162 163 164



SOLO ALTO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

(ENG.)

165 166 167 168 169 170 171 172

F13(b5) E13(b5) F/e7 B7/O7 Eb/O7 Ab/O7



SOLO ALTO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

SOLO

SOLO

SOLO

SOLO

SOLO

F#m7 Dm7(b9) G7(b9) Cm7(9) Cm7/bb Am7(b9) D7(b9) Gm9 C7(b9) Fm9 Gb11(b9) D9

F#m7 Dm7(b9) G7(b9) Cm7(9) Cm7/bb Am7(b9) D7(b9) Gm9 C7(b9) Fm9 Gb11(b9) D9

F#m7 Dm7(b9) G7(b9) Cm7(9) Cm7/bb Am7(b9) D7(b9) Gm9 C7(b9) Fm9 Gb11(b9) D9

173 174 175 176 177 178 179 180



CONDUCTOR

Dm17

G9

C#9

- 25 -

F#m17

Bb9

Ebm17

G#15 ON GREEN DOLPHIN STREET

Musical score for SOLO ALTO, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. Includes a large red watermark: "Preview Only - Legal Use Requires Purchase".



CONDUCTOR

ON GREEN DOLPHIN STREET

Musical score for CONDUCTOR, featuring parts for SOLO ALTO, ALTO 1, ALTO 2 (FLUTE), TENOR 1, TENOR 2, BARI., TRUMPET 1-4, TROMBONE 1-3, BASS TROMBONE, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, and *mf*. Performance instructions include *HARMON MUTE*, *CUP MUTE*, and *FLUTE*. Chord symbols for guitar and piano are provided, including *F#m7*, *F#m7/Eb*, *Dm7(b9)*, *G7*, *Cm7*, *Cm7/Bb*, *Abm7*, *D9*, *Gm7*, *Cm7*, *F#m(b9)*, *Bbm9*, *Gm7*, *C7(#9)*, *F#m*, and *Bbm*. Measure numbers 205 through 213 are indicated at the bottom of the page.

205 206 207 208 209 210 211 212 213

CONDUCTOR

SLOWER  $\text{♩} = 145$   
F#m9

B $\flat$ 9/c

- 28 -  
FASTER  $\text{♩} = 190$

ON GREEN DOLPHIN STREET

SOLO ALTO

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.

GR.

PNO.

BASS

DRUMS

TO ALTO SAX

OPEN

AP#m9

D $\flat$ 9/A $\flat$

E $\flat$ MAJ7

E $\flat$ MAJ9

F/E $\flat$

214 215 216 217 218 219 220 221 222