

G O R D O N G O O D W I N

LITTLE PHAT BAND SERIES



GORDON GOODWIN'S
Little Phat
BAND

As Performed by Gordon Goodwin's Little Phat Band

An Elusive Man

GORDON GOODWIN

INSTRUMENTATION

- Conductor
- B \flat Tenor Saxophone
- B \flat Trumpet
- Trombone
- Guitar
- Piano
- Bass (Acoustic)
- Drums
- Guitar Chords

Belwin™ JAZZ
a division of Alfred

NOTES TO THE CONDUCTOR

This song is quite unlike anything I've written before. The groove indication says "half-time swing feel," but as The Little Phat Band worked on this song, it started to sound more earthy and "gut-bucket." We enhanced the rather bluesy/folk influence by using a six-string acoustic guitar. Getting the correct tempo here is crucial. The score indication of 136 BPM is the *fastest* tempo this song should be played. You may want to try it around 130 BPM, because this song should have a relaxed swagger to it. But get it going too fast, and the attitude goes out the window!

This song sort of cracks me up. After the earthy, bluesy-folksy start, there are moments of harmonic complexity, as in mm. 46–47 and mm. 69–70. This is the musical world we inhabit folks, and I love it! The stylistic barriers are breaking down, and as contemporary musicians, we must be prepared to handle any musical genre at any time.

The solo section at m. 47 starts out with the half-time feel, and I recommend that the piano player double the bass part with the left hand, until m. 90, where the bass begins to walk. But this is definitely not a traditional swing feel—the drums should still be slamming beats 2 and 4. Having said that, in the spirit of my genre-busting comments above, should the music want to go in any other direction during the solo section, by all means, follow your instincts as a band. For me, the essence of playing in a small group is having the freedom to create within the structure of a good song, and creating a balance between written parts and spontaneity in the improvisation.

After all the improvisation is finished, the chart embarks on the development section. (You know me—I have to put in one of those!) At m. 122, things get a little more sophisticated. Both the horns and the rhythm-section players have very specific parts that fit together like a puzzle, with one section answering the other. The drummer helps hold everybody together by setting the figures up.

Next, you will arrive at a key change at m. 138, as the chart drives to the finish. Once again, the chromatic left-hand line in the piano doubles the bass line. Take a close look at mm. 144–145. These measures can be a little tricky to line up, but once again, the drummer is the common denominator to listen carefully to and help place those triplets. (Note: For ease of notation, the piano, bass, and guitar parts are written as eighth notes, but you should swing them as you normally would.) The collage of ii–V chord progressions at m. 152 gradually morph into more dissonant harmonies in mm. 154–157, pushing that stylistic barrier to the edge.

Measure 160 includes a declarative statement of the bridge. Two measures of absolute silence (mm. 164–165) lead to a restatement of the opening vamp, but this time, with a brand new melody in the horns. Hey, I almost like this melody better than the original one! This vamp builds gradually to the last two bars, which assertively slam the door on this chart!

This song definitely requires a little preparation, but that effort will show that your band is versatile and up to any stylistic challenge.

I hope you have fun with "An Elusive Man."

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin started composing 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 three Grammy wins for his work on the Pixar film *The Incredibles* (2006) and his arrangements of "Rhapsody in Blue" (2012) and "On Green Dolphin Street" (2014). 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.

CONDUCTOR
41149S

As Performed by Gordon Goodwin's Little Phat Band
AN ELUSIVE MAN

By Gordon Goodwin

HALF TIME SWING FEEL ♩ = 136

SOLOS

B♭ TENOR SAXOPHONE

Musical notation for B♭ Tenor Saxophone, including a 'HARMON MUTE' instruction.

B♭ TRUMPET

Musical notation for B♭ Trumpet.

TRUMPONE

Musical notation for Trumpone.

GIUITAR

Musical notation for Guitar, including an 'E7 FILLS' instruction.

PIANO

Musical notation for Piano.

BASS (ACOUSTIC)

Musical notation for Acoustic Bass.

DRUMS

Musical notation for Drums, including measure numbers 1 through 8.

TENOR

Musical notation for Tenor Saxophone solo, starting at measure 9.

TRP.

Musical notation for Trumpet.

TBN.

Musical notation for Trumpone.

GTR.

Musical notation for Guitar, including chord changes like C7(#9).

PNO.

Musical notation for Piano, including chord changes like E7.

BASS

Musical notation for Acoustic Bass.

DRUMS

Musical notation for Drums, including measure numbers 9 through 16.

CONDUCTOR

AN ELUSIVE MAN

32

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37 38 39 40

E7 E7 E7 C7(F#9) C7(F#9) B7(F#9) E7

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

(E7) B7 A7 G7 G7 C7 F7 B7 E7 A7 D7 G7 #7

CONDUCTOR

AN ELUSIVE MAN

The musical score is arranged in a standard orchestral layout. The top system includes Tenor (TENOR), Trumpet (TRP.), Trombone (TBN.), and Guitar (GTR.). The middle system includes Piano (PNO.), Bass (BASS), and Drums (DRUMS). The bottom system repeats the Tenor, Trumpet, Trombone, Guitar, Piano, Bass, and Drums parts. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. A circled number "55" is located in the top right corner. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols like E7(#9), G15, and C9 are present above the guitar and piano staves. Measure numbers 49 through 63 are indicated at the bottom of the score.

CONDUCTOR

AN ELUSIVE MAN

Musical score for measures 64-71. Includes parts for TENOR, TRUMPET, TROMBONE, GTR., PNO., BASS, and DRUMS. Chord symbols are present above the guitar and piano parts.

Chord symbols: C9, B7(#9), E7(#9), G15, C9, B7(#9), G7(#9), Bb15, Eb9, E7, A7, D7, G7, C7, F7, Bb7, Eb7, F#7.

Measure numbers: 64, 65, 66, 67, 68, 69, 70, 71.

DRUMS: FILL -- 1 ^ FILL -- 7

Musical score for measures 72-80. Includes parts for TENOR, TRUMPET, TROMBONE, GTR., PNO., BASS, and DRUMS. A 'SOLOS' section is indicated starting at measure 74.

Measure numbers: 72, 73, 74, 75, 76, 77, 78, 79, 80.

SOLOS section starting at measure 74.

Chord symbols: E7, C#7(#9), C9.

CONDUCTOR

AN ELUSIVE MAN

Musical score for measures 81-88. Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Chord symbols: C#7(#9), F#7, C9, B9, A7, G#7(#9), E7, Bb9, A9, G7, F#7(#9).

Musical score for measures 89-96. Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Chord symbols: C#7(#9), F#7, A7, D9, C#7(#9), F#7, A7, D9, C#7, F#7, A7, D9, G#7(#9), E7, G7, C9, B7(#9), E7, G7, C9, B7, E7, G7, C9, F#7(#9). Includes a rehearsal mark '90 BEADS ON CUE'.



CONDUCTOR

AN ELUSIVE MAN

Musical score for measures 113-120. Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Chord symbols: C7(b9), F7, C9, B9, A7, G7, E7, B9, A9, F7. Includes a large red watermark: "Legal Use Requires Purchase".

Musical score for measures 121-127. Includes instruction: "BACK TO BAR 74 FOR MORE SOLOS". Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Chord symbols: C7, B7, E7, F7, G7, B7(b9), A7. Includes a large red watermark: "Legal Use Requires Purchase".

CONDUCTOR

AN ELUSIVE MAN

This musical score is for the piece "AN ELUSIVE MAN" and is intended for a conductor. It features seven instrumental parts: Tenor, Trumpet (Tpt.), Trombone (Tbn.), Guitar (Gtr.), Piano (PNO.), Bass, and Drums. The score is divided into two systems of music. The first system covers measures 128 through 134, and the second system covers measures 135 through 141. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mezzo* and *rit.*. Chord symbols are provided for the guitar and piano parts, including $E7(\#9)$, $G7(\#9)$, $F7(\#9)$, $F9$, and $C7A_{tr}$. The drum part features a consistent rhythmic pattern with occasional fills. A large red watermark reading "Legal Use Required to Purchase" is overlaid diagonally across the entire page.

CONDUCTOR

AN ELUSIVE MAN

Musical score for measures 142-148. Includes staves for TENOR, TRUMPET, TENOR, GUITAR, PIANO, BASS, and DRUMS. Chord symbols include F7(#9), Eb9, D9, E9, C7(#9), and F7(#9).

Musical score for measures 149-155. Includes staves for TENOR, TRUMPET, TENOR, GUITAR, PIANO, BASS, and DRUMS. Chord symbols include C7(#9), F7(#9), Eb9, F7, B7, E7, A7, D7, G7, C7, E9, F#9, F7, and G7(#9).

CONDUCTOR

AN ELUSIVE MAN

Musical score for CONDUCTOR, featuring parts for TENOR, TRUMPET, TENOR, GUITAR, PIANO, BASS, and DRUMS. The score includes measures 156 through 169.

Measures 156-161: All instruments play with a *cresc.* (crescendo) marking. The Tenor part has lyrics: "AN ELUSIVE MAN".

Measures 162-163: Tenor, Trumpet, and Tenor parts are marked **SILENCE**. The Piano part has a **FILL---** marking.

Measure 164: Tenor, Trumpet, and Tenor parts are marked **SILENCE**. The Piano part has a **SILENCE** marking.

Measure 165: Tenor, Trumpet, and Tenor parts are marked **SILENCE**. The Piano part has a **SILENCE** marking.

Measure 166: Tenor, Trumpet, and Tenor parts are marked **SILENCE**. The Piano part has a **SILENCE** marking.

Measures 167-169: All instruments play with a *cresc. poco a poco* marking. The Tenor part has lyrics: "AN ELUSIVE MAN".

Performance Instructions:

- 160:** PLAY 3 TIMES TACET 1ST TIME
- 162:** TACET 1ST AND 2ND TIMES HARMON MUTE
- 163:** TACET 1ST TIME
- 164:** TACET 1ST TIME
- 165:** TACET 1ST TIME
- 166:** TACET 1ST TIME CROSS STICK

Chord Symbols: F7(#9), A#15, D#15, C7(#9)

CONDUCTOR

AN ELUSIVE MAN

Musical score for measures 170-176. Includes parts for TENOR, TRP., TBN., GTR., PNO., BASS, and DRUMS. Chord symbols include F7(#9) and m2. Performance instructions include "PLAY END TIME" and "BOTH TIMES - SOLO FILLS".

Musical score for measures 177-183. Includes parts for TENOR, TRP., TBN., GTR., PNO., BASS, and DRUMS. Chord symbols include F7(#9), Ab15, D9, and G7. Performance instructions include "REPEAT AND FADE" and "OPEN LAST TIME".



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