

GORDON GOODWIN
— LITTLE PHAT BAND SERIES —



As Performed by Gordon Goodwin's Little Phat Band

An Elusive Man

GORDON GOODWIN

INSTRUMENTATION

Conductor
B♭ Tenor Saxophone
B♭ Trumpet
Trombone
Guitar
Piano
Bass (Acoustic)
Drums
Guitar Chords

Preview
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 **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 $\text{♩} = 130$

B♭ TENOR SAXOPHONE HARMON MUTE SOLOS

B♭ TRUMPET

TROMBONE

GUITAR

PIANO

E7
FILLS

BASS (ACOUSTIC)

DRUMS

TENOR (W/TEN.)

TPT.

TBN. (W/TENOR)

GTR.

E7
C7(9)
B7(9)

PNO.

BASS

DRUMS

5M. 9 10 11 12 13 14 15 16

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CONDUCTOR

(17)

- 2 -

AN ELUSIVE MAN

TENOR

TPT.

TSN.

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

TENOR

TPT.

TSN.

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31

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CONDUCTOR

- 3 -

AN ELUSIVE MAN

A musical score for orchestra and piano. The score includes parts for CONDUCTOR, TENOR, TPT., TBN., GTR., PNO., BASS, and DRUMS. The key signature is A major (three sharps). Measure 32 starts with eighth-note patterns in the strings and bass. Measures 33-35 show more complex harmonic movement with chords like E7, F7, and G7. Measures 36-38 feature sustained notes and eighth-note patterns. Measures 39-40 conclude with eighth-note patterns. The score is numbered 32 through 40 at the bottom.

32 33 34 35 36 37 38 39 40

A continuation of the musical score from measure 41 to 48. The instrumentation remains the same: CONDUCTOR, TENOR, TPT., TBN., GTR., PNO., BASS, and DRUMS. The key signature changes to D major (one sharp). Measures 41-43 show eighth-note patterns in the strings and bass. Measures 44-45 feature sustained notes and eighth-note patterns. Measures 46-48 conclude with eighth-note patterns. The score is numbered 41 through 48 at the bottom.

41 42 43 44 45 46 47 48

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CONDUCTOR

- 4 -

AN ELUSIVE MAN

TENOR

TPT.

TSN.

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

TENOR

TPT.

TSN.

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63

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CONDUCTOR

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AN ELUSIVE MAN

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

This musical score page contains seven staves of musical notation for various instruments. The instruments listed on the left are Tenor, Trumpet (TPT.), Bassoon (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is divided into measures numbered 64 through 71. Measure 64 starts with a conductor's baton. Measures 65-67 feature a continuous eighth-note pattern on the bassoon. Measure 68 begins with a 'FILL--' followed by eighth-note patterns. Measures 69-71 continue with eighth-note patterns. The title 'AN ELUSIVE MAN' is at the top right, and a large red watermark 'Preview Requires Purchase' is diagonally across the page.

64 65 66 67 68 69 70 71

74 SOLOS

E7([#]9) D9

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

This musical score page continues from measure 71. It features seven staves for Tenor, Trumpet, Bassoon, Guitar, Piano, Bass, and Drums. Measures 72-73 show sustained notes. Measure 74 is labeled '74 SOLOS' and includes chords E7([#]9), D9, E7, and C9. Measures 75-78 show eighth-note patterns. Measure 79 ends with a fermata over the piano staff, followed by 'SIM.' in measure 80. A large red watermark 'Preview Requires Purchase' is diagonally across the page.

72 73 74 75 76 77 78 79 80

CONDUCTOR

- 6 -

AN ELUSIVE MAN

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

81 82 83 84 85 86 87 88

(50) ^{8KQDS ON CUE}

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

89 90 91 92 93 94 95 96

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CONDUCTOR

(G¹⁵) E⁷ A⁷ D⁷ C⁷ - 7 - E⁷ A⁷ D⁷ C⁷⁽⁹⁾ A⁷ C⁷ F⁷ G⁷⁽⁹⁾

TENOR (G¹⁵) E⁷ A⁷ D⁷ C⁷ E⁷ A⁷ D⁷ C⁷⁽⁹⁾ A⁷ C⁷ F⁷ G⁷⁽⁹⁾

TPT. (F¹⁵) E⁷ G⁷ C⁷ B⁷ E⁷ G⁷ C⁷ B⁷⁽⁹⁾ G⁷ B⁷ E⁷ G⁷⁽⁹⁾

TBN. (F¹⁵) E⁷ G⁷ C⁷ B⁷ E⁷ G⁷ C⁷ B⁷⁽⁹⁾ G⁷ B⁷ E⁷ G⁷⁽⁹⁾

GTR. (F¹⁵) E⁷ G⁷ C⁷ B⁷ E⁷ G⁷ C⁷ B⁷⁽⁹⁾ G⁷ B⁷ E⁷ G⁷⁽⁹⁾

PNO. (F¹⁵) E⁷ G⁷ C⁷ B⁷ E⁷ G⁷ C⁷ B⁷⁽⁹⁾ G⁷ B⁷ E⁷ G⁷⁽⁹⁾

BASS (F¹⁵) E⁷ G⁷ C⁷ B⁷ E⁷ G⁷ C⁷ B⁷⁽⁹⁾ G⁷ B⁷ E⁷ G⁷⁽⁹⁾

DRUMS //

AN ELUSIVE MAN

97 98 99 100 101 102 103 104

C⁷⁽⁹⁾ E⁷ D⁹ C⁷⁽⁹⁾ E⁷ D⁹ C⁷⁽⁹⁾ C⁹ C⁷⁽⁹⁾ C⁹

TENOR C⁷⁽⁹⁾ E⁷ D⁹ C⁷⁽⁹⁾ E⁷ D⁹ C⁷⁽⁹⁾ C⁹

TPT. C⁷⁽⁹⁾ E⁷ D⁹ C⁷⁽⁹⁾ E⁷ D⁹ C⁷⁽⁹⁾ C⁹

TBN. B⁷⁽⁹⁾ E⁷ C⁹ B⁷⁽⁹⁾ E⁷ C⁹ C⁷⁽⁹⁾ C⁹

GTR. B⁷⁽⁹⁾ E⁷ C⁹ B⁷⁽⁹⁾ E⁷ C⁹ C⁷⁽⁹⁾ C⁹

PNO. B⁷⁽⁹⁾ E⁷ C⁹ B⁷⁽⁹⁾ E⁷ C⁹ C⁷⁽⁹⁾ C⁹

BASS B⁷⁽⁹⁾ E⁷ C⁹ B⁷⁽⁹⁾ E⁷ C⁹ C⁷⁽⁹⁾ C⁹

DRUMS FILL FILL SIM.

105 106 107 108 109 110 111 112

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CONDUCTOR

- 8 -

AN ELUSIVE MAN

A musical score for a band or orchestra. The score includes parts for CONDUCTOR, TENOR, TPT., TBN., GTR., PNO., BASS, and DRUMS. The key signature changes from C#7 to Bb7, then to E7, then to C9, then to B9, then to A7, then to G7, and finally to G#7. Measure numbers 113 through 120 are indicated below the staff. The score shows various rhythmic patterns and harmonic progressions.

113 114 115 116 117 118 119 120

BACK TO BAR 74 FOR MORE SOLOS (121)

A musical score for a band or orchestra, continuing from measure 121. The score includes parts for CONDUCTOR, TENOR, TPT., TBN., GTR., PNO., BASS, and DRUMS. The key signature changes from C#7 to Bb7, then to E7, then to C9, then to B9, then to A7, then to G7, and finally to G#7. Measure numbers 121 through 127 are indicated below the staff. The score shows complex rhythmic patterns and harmonic progressions, with a note indicating "BACK TO BAR 74 FOR MORE SOLOS" at the beginning of the section.

121 122 123 124 125 126 127

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AN ELUSIVE MAN

Conductor

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

128 129 130 131 132 133 134

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

135 136 137 138 139 140 141

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CONDUCTOR

- 10 -

AN ELUSIVE MAN

Musical score for orchestra and piano, page 10. The score includes parts for Tenor, Trumpet, Trombone, Bassoon, Trombone, Piano, Bass, and Drums. The piano part features chords labeled C7(9), F7(9), G7(9), and E7(9). Measure numbers 142 through 148 are indicated below the staff.

142 143 144 145 146 147 148

Continuation of the musical score for orchestra and piano, page 10. The score includes parts for Tenor, Trumpet, Trombone, Bassoon, Trombone, Piano, Bass, and Drums. The piano part features chords labeled C7(9), F7(9), C7(9), A7, D7, G7, E9, F11, C7(9), E9, F11, C7(9), and G7(9). Measure numbers 149 through 155 are indicated below the staff.

149 150 151 152 153 154 155

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Conductor

AN ELUSIVE MAN

- 11 -

CONDUCTOR

- 12 -

AN ELUSIVE MAN

Tenor: Measures 170-173 play eighth-note patterns. Measure 174 starts with a fermata over a bass note, followed by eighth-note patterns.

Tpt.: Measures 170-173 play eighth-note patterns. Measure 174 starts with a fermata over a bass note, followed by eighth-note patterns.

Tsn.: Measures 170-173 play eighth-note patterns. Measure 174 starts with a fermata over a bass note, followed by eighth-note patterns.

Gtr.: Measures 170-173 play eighth-note patterns. Measure 174 starts with a fermata over a bass note, followed by eighth-note patterns.

Pno.: Measures 170-173 play eighth-note patterns. Measure 174 starts with a fermata over a bass note, followed by eighth-note patterns.

Bass: Measures 170-173 play eighth-note patterns. Measure 174 starts with a fermata over a bass note, followed by eighth-note patterns.

Drums: Measures 170-173 play eighth-note patterns. Measure 174 starts with a fermata over a bass note, followed by eighth-note patterns.

Measure 170: $\text{F}7(\text{G})$
Measure 171: $\text{F}7(\text{G})$
Measure 172: $\text{F}7(\text{G})$
Measure 173: $\text{F}7(\text{G})$
Measure 174: $\text{F}7(\text{G})$
Measure 175: $\text{F}7(\text{G})$
Measure 176: $\text{F}7(\text{G})$

Tenor: Measures 177-180 play eighth-note patterns. Measure 181 starts with a fermata over a bass note, followed by eighth-note patterns.

Tpt.: Measures 177-180 play eighth-note patterns. Measure 181 starts with a fermata over a bass note, followed by eighth-note patterns.

Tsn.: Measures 177-180 play eighth-note patterns. Measure 181 starts with a fermata over a bass note, followed by eighth-note patterns.

Gtr.: Measures 177-180 play eighth-note patterns. Measure 181 starts with a fermata over a bass note, followed by eighth-note patterns.

Pno.: Measures 177-180 play eighth-note patterns. Measure 181 starts with a fermata over a bass note, followed by eighth-note patterns.

Bass: Measures 177-180 play eighth-note patterns. Measure 181 starts with a fermata over a bass note, followed by eighth-note patterns.

Drums: Measures 177-180 play eighth-note patterns. Measure 181 starts with a fermata over a bass note, followed by eighth-note patterns.

Measure 177: $\text{F}7(\text{G})$
Measure 178: $\text{F}7(\text{G})$
Measure 179: $\text{F}7(\text{G})$
Measure 180: $\text{F}7(\text{G})$
Measure 181: $\text{F}7(\text{G})$
Measure 182: $\text{A}15$
Measure 183: $\text{D}9$ $\text{G}7$

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