

JAZZ BAND SERIES

Don't Steal My Stuff

GORDON GOODWIN

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	Auxiliary Percussion (Congas, Shaker)

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

This funky little tune has a driving groove and is a nice feature for your trumpet and trombone soloists. While the rhythm section (as always) has the responsibility to set the pace with a solid and steady groove, the horn players should also commit to playing all the eighth-note figures in this chart with precision, accurate articulation, and time. When the entire band locks into the groove, the energy becomes infectious, and the chart comes alive!

The trumpet and trombone soloists should play their parts with a sense of spirit and fun. Remember that the written parts are only a starting place. The players need to play with their own style and personality, especially in the improvised solo sections.

The ensemble should carefully observe articulations and dynamics. Make sure we can hear the difference between the *marcato* or rooftop accents, as in m. 34, and *staccato* accents, as in m. 33. *Staccatos* are short but not clipped, while rooftop accents are detached and accented—think “daht.” Observing the written dynamic markings is another way to add interest to a chart like this, as in m. 53, where the saxes play that figure softly, but are quickly answered powerfully by the rest of the band. Another great effect is the *sfz* accent that will add energy to the ensemble, as in m. 67 and m. 70. The guys in the Big Phat Band really sting accents like these, and so should you!

The solo section at m. 75 can be repeated as many times as you want. If your soloist is on a hot streak, let them play! But the rhythm section should listen closely to the soloist and look for ways to vary the energy, color, and mood of the groove. The driving pulse as notated in this chart is cool, but it’s always good to find ways to bring contrast to charts like this. In the end, however, you will want to gather your energy up and push this chart to its exciting finish. The Colina Middle School Jazz Ensemble and director Mike Gangemi commissioned this chart, and the student players came up with the title. This sentiment is one that most of us can get behind!

I hope that you enjoy this chart and that you do *not* steal any of my stuff!

—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
411335

DON'T STEAL MY STUFF

By Gordon Goodwin (ASCAP)

DRIVING AND FUNKY ♩ = 160

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

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION
(CONGAS, SHAKERS)

1 2 3 4 5 6 7 8

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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

PERC.

CONGAS

9

10

11

12

13

14

15

16

SOLI

SOLO

FILL

Legal Use Requires Purchase

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

PERC.

PLAY BOTH TIMES

33 34 35 36 37 38 39 40

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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

PERC.

41

42

43

44

45

46

47

48

AM7 SOLO BREAK

SOLO BREAK

SO.

CROSS STICK

SHAKER

CONGAS

SO.

CROSS STICK

SO.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

AW17
SOLO BREAK

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

49 50 51 52 53 54 55 56

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

PERC.

SOLO BREAK

E7 SOLO BREAK

CROSS STICK

S.D.

57

58

59

60

61

62

63

64

DON'T STEAL MY STUFF

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

PERC.

SOLO BREAK

CROSS STICK

Preview Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PEER.

81

82

83

84

85

86

87

88

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91 ON QUE AFTER SOLOS

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

PERC.

E7 F#m7 G0 E7/G#

D7 E#m7 F0 D7/F#

D7 E#m7 F0 D7/F#

D7 E#m7 F0 D7/F#

SOLO (W/TEN.)

SOLO (W/TEN.)

CROSS STICK

CONGAS

SHAKER

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

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94

95

96

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

105

106

107

108

109

110

111

112

CROSS STICK

S.O.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

113 114 115 116 117 118 119 120

CROSS STICK

S.O.

CROSS STICK

S.O.

CROSS STICK

S.O.

125 4 TIMES - HNS. PLAY 3RD AND 4TH TIME ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

SHAKES/CONGAS

Legal Use Required

121 122 123 124 125 126 127

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

PERC.

128

129

130

131

132

133

134

1, 2, 3.

4.

CONGAS

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

135

136

137

138

139

140

141

142

Legal Use Requires Purchase

SOLI

FILL

F/A

A13

G#17