



A Few Good Men

GORDON GOODWIN

INSTRUMENTATION

Conductor
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
4th Trombone
Guitar
Piano
Bass
Drums
Percussion (Triangle, Large
Cowbell, Small Cowbell,
Shaker, Congas)

NOTES TO THE CONDUCTOR

The rhythmic figures in this chart should be played with military precision, crisp and tight. Remember to subdivide the sixteenth notes in your head so that you don't enter late on rhythms like the one in measure 10. Dynamics are very important in a piece like this; otherwise, it's just loud all the time, and that's not cool. So check out the crescendos in measures 37, 47, 48, 122, 132, and 133.

Your soloist may find that he or she can play an exciting solo by playing only on the tonic chord of each eight-measure phrase, but more advanced soloists may wish to go to the next level and incorporate some of the passing chords the rhythm section is playing. On our CD, Carl Verheyen plays a burning solo that combines elements of jazz, blues, and rock 'n' roll.

The ensemble soli at measure 88 can be a lot of fun—remember the dynamics and tight phrasing, and with the exception of measures 95-96, don't play too loud. Oh, and don't forget, beat 1 of measure 124 is completely silent! Don't fall in the hole. On the Big Phat Band version, percussionist Luis Conte threw in a high-pitched agogo bell on that beat, which cracked us up, so we left it in.

You can hear the Big Phat Band's version of this chart on *Swingin' for the Fences* (Silverline Records)

Please enjoy!

—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 Tormé, 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.

CONDUCTOR
JEM03003C

As Recorded by Gordon Goodwin's Big Phat Band

GORDON GOODWIN (ASCAP)

A FEW GOOD MEN

Rock March ♩ = 126

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

PERCUSSION
(TRIANGLE, LARGE COWBELL,
SMALL COWBELL, SHAKER,
CONGAS)

SOLO - GILL CHANCE

TEQUILA

TOMS

1 2 3 4 5 6 7 8

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9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

9 10 11 12 13 14 15 16

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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

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

17 18 19 20 21 22 23 24

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

25 26 27 28 29 30 31 32

CHORDS: G A/B C C# G/D E# D7(b9) G A/F C/E E# D#7 F# G B/C F C/G F# C/G B/C F C/G D7(b9) G7(b9) C

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPY. 1

TPY. 2

TPY. 3

TPY. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

8/C F C/G F# C/G 8/C F C/G D7(b9) G7(b9) A7 G7(b9) B7(b9) B7(b9) C C/E F F# C/G A7(b9) G7(b9)

33 34 35 36 37 38 39 40

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SHAKER

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

41 42 43 44 45 46 47 48

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

Legal Use Requires Purchase

49 50 51 52 53 54 55 56

CONDUCTOR

- 8 -

A FEW GOOD MEN

ALTO 1 A D D^b A/E F[#] F[#] E[#] A A/G D/F[#] F[#] A/E A A[#] B E E^b B/F[#] G[#] G[#] F[#] B E/G[#] G[#] B/F[#] G[#]A[#]7 C[#]7 F[#] B E E^b B/F[#] G[#] G[#] F[#]

ALTO 2

TENOR 1 D G G^b D/A B⁷ B⁷ A⁷ D D/C G/B B⁷ D/A D D[#] E A A^b E/B C[#]7 C⁷ B⁷ E A/C[#] C⁷ E/B C[#]A[#]7 F[#] B⁷ E A A^b E/B C[#]7 C⁷ B⁷

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4 D G G^b D/A B⁷ B⁷ A⁷ D D/C G/B B⁷ D/A D D[#] E A A^b E/B C[#]7 C⁷ B⁷ E A/C[#] C⁷ E/B C[#]A[#]7 F[#] B⁷ E A A^b E/B C[#]7 C⁷ B⁷

TBN. 1 C F F^b C/G A⁷ A⁷ G⁷ C C/B⁷ F/A A⁷ C/G C C[#] D G G^b D/A B⁷ B⁷ A⁷ D G/B B⁷ D/A B⁷A⁷ E⁷ A⁷ D G G^b D/A B⁷ B⁷ A⁷

TBN. 2

TBN. 3

TBN. 4

GTR. C F F^b C/G A⁷ A⁷ G⁷ C C/B⁷ F/A A⁷ C/G C C[#] D G G^b D/A B⁷ B⁷ A⁷ D G/B B⁷ D/A B⁷A⁷ E⁷ A⁷ D G G^b D/A B⁷ B⁷ A⁷

PNO.

BASS

DRUMS

PEEC

57 58 59 60 61 62 63 64 65 66

67 68 69 70 71 72 73 74 75

ALTO 1 F7 E7 E7 D7 C#7 F#7 B (69) E A A#7 E/B C#7 B7(b9) E E/D A/E C7 E/B D7 D#7 E7 A D D#7 A/E F7 E7 A A/G D/F# F7

ALTO 2

TENOR 1 B7 A7 A7 G7 F#7 B7 E A D D#7 A/E F#7 E7(b9) A A/G D/A F7 A/E G7 G#7 A7 D G G#7 D/A B7 A7 D D/C G/B B7

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3 CUE TEN. 1

TPC. 4 B7 A7 A7 G7 F#7 B7 E A D D#7 A/E F#7 F#7 E7(b9) A A/G D/A F7 A/E G7 G#7 A7 D G G#7 D/A B7 B7 A7 D D/C G/B B7

TBN. 1 A7 G7 G7 F7 E7 A7 D G C G/D E# E# D7(b9) G G/F C/G G/D F# F# G7 C F F#7 C/G A7 A7 G7 C F/A A7

TBN. 2

TBN. 3

TBN. 4

GTR. A7 G7 G7 F7 E7 A7 D G C C#7 G/D E# E# D7(b9) G G/F C/G E# G/D F7 F#7 G7 C F F#7 C/G A7 A7 G7 C C/B# F/A A7

PNO.

BASS

DRUMS

PERC.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

76

77

78

79

80

81

82

83

CONDUCTOR - 11 - A FEW GOOD MEN

A FEW GOOD MEN

(84) ON CUE AFTER SOLOS

- 11 -

88

34 ON CUE AFTER SOLOS

88

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

84 85 86 87 88 89 90 91

CONDUCTOR

- 12 -

A FEW GOOD MEN

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

PERC.

92 93 94 95 96 97 98

Legal Use

36

COE: TRP. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

SAXS

DRUMS

PERC.

99

100

101

102

103

104

105

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

112 113 114 115 116 117

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113 114

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

118 119 120 121 122 123 124 125 126

CHORDS: C^b/D^b, G^b, D^b/A^b, G^b, C^b/D^b, G^b, D^b/A^b, E^b7(b9) A7(b9), A^b9, A^b7(b9), B^b9, C^b9, D^b/F, G^b, G^b, D^b/A^b, A^b9(b5), A^b7(b9), D^b, D^b/C^b, G^b/B^b, A^b

FILL

SM. CS.

LA. CS.

This page of the musical score contains the following parts and measures:

- Vocal Parts:**
 - ALTO 1
 - ALTO 2
 - TENOR 1
 - TENOR 2
 - BARI.
 - TPT. 1
 - TPT. 2
 - TPT. 3
 - TPT. 4
 - TBN. 1
 - TBN. 2
 - TBN. 3
 - TBN. 4
- Instrumental Parts:**
 - GTR. (Guitar)
 - PNO. (Piano)
 - BASS
 - DRUMS
 - PERC. (Percussion)
- Measures:** 127, 128, 129, 130, 131, 132, 133, 134, 135.
- Key Signature:** Two sharps (F# and C#).
- Time Signature:** 3/4.
- Watermark:** A large red diagonal watermark reading "Sample Use Only" is overlaid across the entire page.

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