

JAZZ BAND SERIES



My Man Sam

(For Sammy Nestico)

By 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	

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

To be honest, these notes are hard for me to write. The world lost Sammy Nestico on the morning of Jan 17, 2021, and I lost a mentor and a friend. Actually, the word “mentor” does not begin to describe what that man meant to me. You see, it was a Sammy Nestico chart that inspired me to write my very first big band chart when I was in 8th grade. I would never have thought that I would eventually become friends and colleagues with this wonderful man, but that did happen. So, when I heard that Sammy was starting to slow down under the strain of various medical issues, I sat down and wrote this chart. It’s sad that he never got to hear it, although I was able to send him a piano demo version of it.

And now, it passes to you to sustain the musical spirit that is Sammy Nestico. I tried to instill many of those values in this arrangement, and veteran Sammy listeners can probably pick them out. But in a general sense, it is Sammy’s overriding sense of optimism and positivity that I would ask you to remember as you play this chart.

I would recommend that you give a good listen to the Count Basie Band and observe their sense of time as they swing. Listen to the ensemble as they play together as one voice. They crescendo at the same rate, they cut off together, they match each other’s pitch and vibrato, they listen to one another. And there is the most important word...Listen. Be aware of all that is going on around you and match it. Be a part of the team.

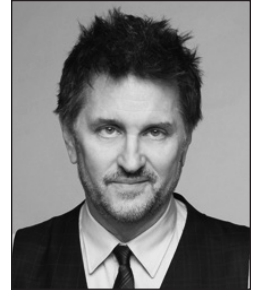
This is best executed by practicing your individual part so that you are not reading it, you are playing it. Once you have internalized your part, you will then have the mental bandwidth to attend to the details of nuance as mentioned above.

This chart is an easy-going swing chart and never really gets too loud or intense, except at m. 140, as the chart is starting to wrap up, and in the last measure. The rest of the time, your dynamic is some variation of mf and sometimes f . Regarding phrasing, this style dictates that there will not be any super short staccato notes. For example, in mm. 29 and 31, the saxes have staccato markings, but they shouldn’t be too short. Keep it cool and easy. Same thing for the quarter notes in m. 15 and the other times this figure appears. They are short, but not too short. If you are unsure, listen to Basie. It’s all there.

When the ensemble does shout a little, as in m. 58, play it with joy. Take a look at a picture of Sammy. In virtually every picture he ever took, he was smiling or laughing. Think of Sammy laughing and play the figures like that!

Generations of musicians and big band fans have been inspired by the music of Sammy Nestico. And there is the wonderful thing: You guys carry on his legacy by playing his music and sustaining his message of love, positivity, and gratitude. Thank you for doing so and for playing *My Man Sam*.

—Gordon Goodwin
Leader, Gordon Goodwin’s Big Phat Band



**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 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
492095

MY MAN SAM

(For Sammy Nestico)

By Gordon Goodwin

MEDIUM SWING FEEL ♩ = 134

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

GIITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

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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

CHORD CHANGES SHOWN IN PART.

SOLO

8

9

10

11

12

13

14

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

15 16 17 18 19 20

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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

21 22 23 24 25 26 27 28

Chords: C4, G9(#5), C4, G9(#5), C4, B9, B9, A7(#5), D7(#9), G7(#9), B9, Em9/A, A7(b9)

29

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

29 30 31 32 33 34 35 36

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SOLO

END SOLO

Chords: D4, A7(9), D4, Cm9, F15(b9), Bb4, Bbm9, Eb7(b9), Cm9, F#15, Dm9, G15

CONDUCTOR

- 6 -

MY MAN SAM

37

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

37 38 39 40 41 42 43 44

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Preview Requires Purchase

49

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. ^{D7(b9)}

PNO.

BASS

DRUMS

FILL

45 46 47 48 49 50 51 52

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

53 54 55 56 57 58 59 60 61

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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

SOLO
E7(b9)

A7(#5)

F#7(#9)

B7(#5)

E7(#9)

A7(b9)

D9

A7(#5)

D9

A7(#5)

D9

C#9

C9

B9

D7(b9)

G7(#5)

E7(#9)

A7(#5)

D7(#9)

G7(b9)

C9

G7(#5)

C9

G7(#5)

C9

B9

B9

A9

62

63

64

65

66

67

68

69

SOLO 8% (74)

8% (75)

8% (76)

Ami9 (77)

8% (78)

END SOLO

Chords: E7, A7(9), C9, F#m9/B, B7(b9), E6, m2, A7(9), D6, Cmi9, F7(b9)

70 71 72 73 74 75 76 77

CONDUCTOR

- 11 -

MY MAN SAM

78 79 80 81 82 83 84 85

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

Chords: G⁶, G^{mi7}, C^{7(b9)}, A⁶mi⁹, D⁶1⁵, B^{mi9}, E¹⁵, A^{7(#5)}, D⁶9, A^{7(#5)}, D⁶9, C⁷, B^{7(#5)}, G⁶, G^{7(#5)}, C⁶, G^{7(#5)}, C⁶, B^{7(#5)}, B⁹, A^{7(#5)}.

82

END SOLO

SOLO

Legal Use Only

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

86 87 88 89 90 91 92 93

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92

END SOLO

(w/ TONS.)

SOLO

D7(b9) G15 Bb9 A9 D9 G15 C9 G7(b9) C9 D7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

94

95

96

97

98

99

100

101

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END SOLO

F#m9 Bb13 Ebm11 Ab13 Dm11 G#13(b9)

104

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

FILL

102 103 104 105 106 107 108 109

Legal Use Requires Purchase

CH

G7(#9)

C#

B7(b9)

Bb

A7

D7(#9)

G#

(Saxes, Tpts.)

5

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

110 111 112 113 114 115 116 117

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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

118 119 120 121 122 123 124 125

Chords: G9, Em7/A, A7(9), D9, A13(b9), D6, Cm9, F13(b9), Bb9, Bbm9, Bbm7/Eb Eb(b9)

128

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

126 127 128 129 130 131 132 133

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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

134 135 136 137 138 139 140 141

Chords: G9, A7(9), D7(b9), G7(9), E7(9), Bb9, Ew/A, A7(b9), D9, G13, F#13, G13

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

142 143 144 145 146 147 148 149

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Requires Purchase

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

150 151 152 153 154 155 156

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CHORDS: C9, G7(#5), C9, D9, C9, A7(b9), G7(#5), B7(b9), B7(b9), C7(b9)

FILL