



The Passage

GORDON GOODWIN

INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone (Optional Flute)	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet (Flugelhorn)	Piano
2nd B $\flat$ Trumpet (Flugelhorn)	Bass
3rd B $\flat$ Trumpet (Flugelhorn)	Drums
4th B $\flat$ Trumpet (Flugelhorn)	Auxiliary Percussion
	(Small Triangle, Suspended Cymbal, Vibraphone, Mark Tree)

NOTES TO THE CONDUCTOR

It's been a long time since I wrote an original big band ballad—not sure why I had neglected the style for so long. But as I was thinking about writing an alto sax feature for the great Eric Marienthal, I realized that he would sound fantastic on one. And once you hear his performance of this chart on our CD *Life in the Bubble*, you will no doubt agree. His performance includes obvious high points, such as his remarkable control and technique, but I am especially struck by his passion and commitment to the song. It seems that those qualities are more important when it comes to playing ballads than other styles. The audience wants to hear your emotions; they want a glimpse into your heart. So, if you are playing the alto solo here, I recommend going all in. Commit to it. What does that mean for your playing? Only you can answer that question. For some, it means *vibrato*; for some, it means bends and scoops. For others, it means playing with quiet empathy, or it means playing with energy and intensity. As you examine this issue, you will discover things about your playing and about yourself.

The rest of us in the band are responsible for supporting the alto soloist, which means focusing on blend, intonation, and balance. Some of the harmonies in this chart can sound a little bizarre if they are out of tune. For instance, an ensemble chord rich in harmonic goodness occurs at m. 4—it's a D13(b9b5). Have the band play the chord, hold it, and listen to the resonance. Listen to the role your particular note plays in the sound of the chord. Pay close attention to any intonation problems, and make any needed adjustments. Don't be shy or embarrassed about correcting this—even the guys in the Big Phat Band work to tune up chords like this one. It's not at all uncommon to see tuners on the guys' music stands as they check their pitch.

When backing up the alto soloists, the horns should play with round orchestral sounds. They shouldn't play with much vibrato. A *little bit* in the saxophone passages, as in mm. 34–35, is tasteful. But keep it subtle. Meanwhile, the trombones should not use any vibrato at all in phrases like mm. 32–39.

The rhythm section has plenty of road to go here, and each member should find ways to vary the sound from section to section. Perhaps the piano lays out for eighth measures and allows the guitar to cover the chords. Maybe the bass player gradually builds from playing more sustained tones to a more active part as the song progresses. All of these choices will be informed by what the soloist is doing, so keep your ears open.

A small ensemble soli occurs at m. 79. It looks harder than it is, because it's notated as swing sixteenth notes. Organize a sectional of the saxes and the trumpets to really lock this soli down. Discuss phrasing and get on the same page. I find that the sophistication of this soli balances the more straightforward emotion of the alto melody, and of the trumpet solo yet to come. The flute part from mm. 79–96 is optional. But, is it a cool color to bring to this soli, and I hope you are able to utilize that voice.

Speaking of the trumpet solo, this is meat and potatoes big band stuff. And while this solo is technically not challenging, it does tend to separate the more advanced, stronger players. This is about air support. This is about stepping up, unafraid. And even if you are afraid, you step up anyway, because *that* is what the lead trumpet player in a big band does. One of the most thrilling moments in our set is hearing Big Phat Band trumpet player Wayne Bergeron play this solo. It can be in your set, too!

We usually pick the tempo up a tad at m. 97, partially to help the lead trumpet, but also because it feels right. We are pushing towards the end of the chart, after all. An alto sax *cadenza* occurs—Eric doesn't typically play a long one, but let your instincts guide you.

The Big Phat Band doesn't usually play many ballads, but this chart has taken a firm hold in our set. We love playing "The Passage," and I hope you do, too.

—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.

By Gordon Goodwin (ASCAP)

6

SOL

BALLAD FEEL ♩ = 75

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE (OPT. FLUTE)

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET (FLUGELHORN)

2ND B♭ TRUMPET (FLUGELHORN)

3RD B♭ TRUMPET (FLUGELHORN)

4TH B♭ TRUMPET (FLUGELHORN)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION (SMALL TRIANGLE, SUSPENDED CYMBAL, VIBRAPHONE, MARK TREE)

THE PASSAGE

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.

8

9

10

11

12

13

14

15

THE PASSAGE

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

GRE.

PNO.

BASS

DRUMS

PERC.

THE PASSAGE

16 17 18 19 20 21 22 23

CONDUCTOR

- 4 -
23 PLAY

THE PASSAGE

24

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.

25

26

27

28

29

30

31

32

Legal Use

TO TRUMPET (w/HARMON MUTE)

TO TRUMPET (w/HARMON MUTE)

TO TRUMPET (w/HARMON MUTE)

Am9 Am7(9) Am7 Eb9(b5) C/D D15 Dm9 G15 Gm9 C15(b9) Fm9 C/F Fm9

Teal. Vises

- 5 -

MARK TREE

MARK TREE

CONDUCTOR

41

42

43

44

45

46

47

48

49

50

THE PASSAGE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

Legal Use Requires Purchase

PREVIEW ONLY

CONDUCTOR

41

42

43

44

45

46

47

48

49

50

THE PASSAGE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

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PREVIEW ONLY

CONDUCTOR

- 7 -

THE PASSAGE

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.

Chord symbols: Cmi7/F, F15, Cmi9/F, F15(b9), Bbmaj9, A7mi7, Gmi11, Fmi11, E7mi11, A7(b9), Dmi(maj7), Dmi7, G15(b5), Dmi7, Eb7(b9), Eb7(b9).

Measure numbers: 51, 52, 53, 54, 55, 56, 57, 58.

Watermark: Preview Only - Legal Use Requires Purchase

CONDUCTOR

59 60 61 62 63 64 65 66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

FLUGELHORN

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

Vibes

MARK TEEB

THE PASSAGE

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CONDUCTOR

- 9 -

THE PASSAGE

CHORDS: Dmi(Maj7) Dmi9 G#7(#9) C#7(b9) Cmaj9 Fmaj9 C#7(#9) F#7(#9) Bmi7(ADD4) 87(b9) END SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3 (FLUGELHORN)

TPT. 4 (FLUGELHORN)

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

67 68 69 70 71 72 73 74^{m2}

75

ALTO 1

ALTO 2 (OPT. TO FLUTE)

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.

79

QUASI-DOUBLE TIME FEEL, SWING 16THS

SOLI

FLUTE

SOLI (W/ SAXES)

(TO TRUMPET)

(TO TRUMPET)

(TO TRUMPET)

(W/ SAXES)

(ENG.)

Gtr 07(#5)

Gtr 07(#5)

TO STICKS

TRIANGLE

MARK TREE

75 76 77 78 79

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.

80

81

82

83

84

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.

85

86

87

88

89

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.

90

91

92

93

94

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CONDUCTOR

- 14 -

BALLAD FEEL

THE PASSAGE

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.

Legal Use Requires Purchase

ALTO SAX

(TO ALTO)

OPEN

Am7 A7/A Am7 Am9 Eb9(b9) D9 Dm9 G15 Gm9 C15(b9)

PLAY

F#m7 E7(b9) F#m7 E7(b9) F#m7 E7(b9) F#m7 E7(b9)

SUSP. CYM.

96 97 98 99 100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. (W/TENS.)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

8th7 FILLS

E4/8

8th(4+7)

E4/8

(TO HARMON MUTE)

(TO HARMON MUTE)

(TO HARMON MUTE)

(TO HARMON MUTE)

F#m9 E#m9 F#m9 F#m9(4+7) F#m7 B9(b5)

E#m9 A#m7 E15(b5) E15(b9) A7(13)

F#m9 E#m9 F#m9 F#m9(4+7) F#m7 B9(b5)

E#m9 A#m7 E15(b5) E15(b9) A7(13)

8th

TRIANGLE

MARK TREE

101

102

103

104

105

106

107

CONDUCTOR

- 16 -

THE PASSAGE

Score for CONDUCTOR, featuring parts for 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, and PERC. The score includes musical notation, lyrics, and performance instructions.

Lyrics:

START TO SLOW THEN INCREASE SPEED

Performance Instructions:

- BARI.: HARMON MUTE (TO FLOUGELHORN)
- TPT. 1: HARMON MUTE
- TPT. 2: HARMON MUTE
- TPT. 3: HARMON MUTE
- TPT. 4: HARMON MUTE
- TBN. 1: SUS. P.
- TBN. 2: SUS. P.
- TBN. 3: SUS. P.
- BASS TBN.: SUS. P.
- GTR.: SUS. P.
- PNO.: LOCO
- BASS: SUS. P.
- DRUMS: SUSP. CYM.
- PERC.: TEAL.

Page Numbers: 108, 109, 110, 111, 112, 113, 114, 115, 116

Markings: Bmi, Emi/B, Bmi(um7), Emi/B, A/G#, CADENZA, ON CUE, EMISS