



As performed by Gordon Goodwin's Big Phat Band

Santa Baby

Words and Music by JOAN JAVITS, PHILIP SPRINGER and TONY SPRINGER

Arranged by GORDON GOODWIN

INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone (Optional Piccolo)	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar (Optional Ukulele)
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

NOTES TO THE CONDUCTOR

Since I can't get enough of that shuffle groove, I thought I would arrange this classic holiday song with a sense of fun. And what is funnier than the bass trombone playing the melody? There I go again, making trombone jokes—sorry!

Your bass trombonist should make sure to stay in time and avoid dragging. Adding to the comedy is your guitar player accompanying the bass bone on the ukulele. If you don't have access to one, play those rhythmic chords in the upper register to simulate one.

Measure 11 brings a brief explosion of the full ensemble—punch it huge, out of the blue. Then come right back down dynamically under the piccolo solo in m. 13. If you don't have a piccolo, flute is okay, and if no flute, then use the alternate alto sax part.

Pay attention to all the detail in the bridge section at m. 21, as the melody gets passed around the band. In m. 28, those last three eighth notes should be played completely straight, no swing, and you know why that works? Contrast, baby!

We really get swinging at m. 30, where the trombones need to focus on accurate placement of the triplets. That's an important part of this shuffle groove, bones, so lock it in. Go for a nice, tight, and mobile ensemble sound in m. 37. A few places in this section require styling, like the scoop at the end of m. 48, which should be big and greasy. The brass have a "doit" in m. 50. I would recommend a relatively short one here, so that you don't step on the sax lick in that measure. You want a big ol', hairy "doit"? That goes in m. 62.

The solo section starts at m. 70, and it begins with a few surprises: a shotgun key change and a sudden dynamic change in the send-off lick. Then back down to *mezzoforte* for the start of the solos. And trust me, your soloists will appreciate the rhythm section's soft yet tight shuffle groove—it will give them room to grow.

A development section occurs after the solos. Saxes should ease up on those rich-sounding chords—*mezzopiano* is fine. Brass players should play at an easy *mezzoforte* dynamic. The lead trumpet can even lay out in mm. 104–109 and rest up for the fun times ahead. Lead trumpet can enter at m. 112 as we start to build, and then you are around for the next surprise key change at m. 114. Yep, I admit, I like those key changes...

Certainly the highest energy point of the chart is at m. 120, where the ensemble has a lip trill on the first note. Some young ensembles have yet to develop the skills to pull off a good lip trill. If that is the case, then just put a nice *fz* crescendo on that dotted half note—that will work nicely as well.

As we wind the chart down, the bass trombone (along with his ukulele friend) gets back in the act at m. 129. The band can make the final fall in m. 148 really long, or perhaps medium long, but not short. Whatever you choose, listen to the lead trumpet and do it the same as he or she does. That's how we keep order in this business!

The Big Phat Band always has a blast playing this chart, 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 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
43703S

As Performed by Gordon Goodwin's Big Phat Band

SANTA BABY

Words and Music by Joan Javits,
Philip Springer and Tony Springer
Arranged by Gordon Goodwin

LOUIS PRIMA SHUFFLE ♩ = 135

5 (TEN. SOLO)

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE
(OPTIONAL PICCOLO)

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

BASS TROMBONE

SOLO

UKULELE
(OPTIONAL GUITAR THROUGHOUT)

Guitar
(OPTIONAL UKULELE)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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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

SOLO PICCOLO (CUE FOR ALTO 2 IN PART)

Legal Use Only

9 10 11 12 13 14 15 16

CHORDS: G, Em7, Am7, D7, G, Gtr., B9/E7, Ebm7/A7, E/D7, G, E7, A7, D7, F7, E7, Eb7, D7

DRUMS: SHUFFLE

CONDUCTOR

- 3 -

(21)

SANTA BABY

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

Legal Use Requires Purchase

17 18 19 20 21 22 23 24

CHORDS: G, Em7, A#m7, D7

MEASURES: 17, 18, 19, 20, 21, 22, 23, 24

INSTRUMENTS: 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

REMARKS: (W/SAXES) at measure 23

SANTA BABY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

TO ALTO SAX

ALTO SAX

SOLO

UNOULELE

GRE.

SHUFFLE

25

26

27

28

29

30

CONDUCTOR

- 5 -

SANTA BABY

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

31 32 33 34 35 36

Legal Use Required

CONDUCTOR

57

- 6 -

SANTA BABY

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

(ENG. RHYTHM)

(SAXES)

37 38 39 40 41 42 43 44

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CONDUCTOR

- 7 -

SANTA BABY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

45

46

47

48

49

50

Legal Use Only

PREVIEW

Requires Purchase

PLAY

(TEN. 1)

(SOLO)

CHORDS: G7, E7, A#7, D7, F9, E7(#9), A#7, A#7/D, G7(#9), G7/B, C#m7, C#o

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

51

52

53

54

55

56

Legal Use Requires Purchase

CONDUCTOR

- 9 -

SANTA BABY

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

Legal Use Requires Purchase

57 58 59 60 61 62

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.

GR.

PNO.

BASS

DRUMS

63 64 65 66 67 68 69

Legal Use Requires Purchase

CONDUCTOR

(70) SOLOS ALL PLAY 1ST TIME ONLY - - - - -

- 11 -

SANTA BABY

ALTO 1

A A F#7(9) Bm7 E9 G9 F#9 F9 E9 A F#7 Eb7 E7 F9 PLAY END TIME ONLY

ALTO 2

A A F#7(9) Bm7 E9 G9 F#9 F9 E9 A F#7 Eb7 E7 F9 PLAY END TIME ONLY

TENOR 1

D D B7(9) Em7 A9 C9 B9 Bb9 A9 D B7 Ab7 A7 Bb9 PLAY END TIME ONLY

TENOR 2

D D B7(9) Em7 A9 C9 B9 Bb9 A9 D B7 Ab7 A7 Bb9 PLAY END TIME ONLY

BARI.

(SAXES / TENS.)

TPTR. 1

PLAY END TIME ONLY

TPTR. 2

PLAY END TIME ONLY

TPTR. 3

PLAY END TIME ONLY

TPTR. 4

D D B7(9) Em7 A9 C9 B9 Bb9 A9 D B7 Ab7 A7 Bb9 PLAY END TIME ONLY (Bb9)

TBN. 1

C A7(9) Dmi7 G9 Bb9 A9 Ab9 G9 C A7 F#7 G7 Ab9 PLAY END TIME ONLY

TBN. 2

C A7(9) Dmi7 G9 Bb9 A9 Ab9 G9 C A7 F#7 G7 Ab9 PLAY END TIME ONLY

TBN. 3

PLAY END TIME ONLY

BASS TBN.

PLAY END TIME ONLY

GTR.

TARGET 1ST TIME -- C A7(9) Dmi7 G9 Bb9 A9 Ab9 G9 C A7 F#7 G7 Ab9

PNO.

TARGET 1ST TIME -- C A7(9) Dmi7 G9 Bb9 A9 Ab9 G9 C A7 F#7 G7 Ab9

BASS

TARGET 1ST TIME -- C A7(9) Dmi7 G9 Bb9 A9 Ab9 G9 C A7 F#7 G7 Ab9

DRUMS

TARGET 1ST TIME (END - 1ST TIME ONLY) (SPK - END TIME)

70 71 72 73 74 75 76 77

CONDUCTOR

- 12 -

SANTA BABY

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

Chord symbols: A, F#7(#9), Bm7, E9, G9, F#9, F9, E9, A, F#7(b9), Bm7, E9, A%, E7(b9), D7, D, B7(#9), Em7, A9, C9, B9, Bb9, A9, D, B7(b9), Em7, A9, D%, A7(b9), G7, C, A7(#9), Dm7, G9, Bb9, A9, Ab9, G9, C, A7(b9), Dm7, G9, C%, G7(b9), F7, C, A7(#9), Dm7, G9, Bb9, A9, Ab9, G9, C, A7(b9), Dm7, G9, C%, G7(b9), F7, C, A7(#9), Dm7, G9, Bb9, A9, Ab9, G9, C, A7(b9), Dm7, G9, C%, G7(b9), F7, (TENS. - END TIME)

PLAY END TIME ONLY (W/ TENS.)

78 79 80 81 82 83 84 85

CONDUCTOR 86 - 13 - SANTA BABY

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

(ENS. - NO TIME)

(BASS - NO TIME)

86 87 88 89 90 91 92 93

CONDUCTOR

- 14 -

SANTA BABY

94 95 96 97 98 99 100 101

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

94 95 96 97 98 99 100 101

(BASS - SHOT TIME)

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2. ON CUE - LAST TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

102 103 104 105 106 107

Chord symbols: Bm7/E, E7(b9), Em7/A, A7(b9), Dm9/G, Dm7/G, G7(b9), Eb9, Ab7(b9), Bb9, Eb9, Ab9, Dm7, Bb7(b9), Eb9, Ab7(b9), Bb9, Eb9, Ab9.

Tempo/Style: m2

Rehearsal mark: (104)

Section: (TENS. 1-5)

Section: (BASS)

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

108 109 110 111 112 113

114

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

114

115

116

117

118

119

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PLAY

(TONG. 1-5)

(Dmaj9/A) B7(b9) E7(b9) A9 D6 D9/# Gmaj9 D9 C9 B9 A9 D6

(Dmaj9/A) B7(b9) E7(b9) A9 D6 D9/# Gmaj9 D9 C9 B9 A9 D6

B7(b9) E7(b9) A9 D6 D9/#

CONDUCTOR

- 18 -

SANTA BABY

ALL PLAY ST. 8th's - 7

120

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

120 121 122 123 124 125 126 127

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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

Piccolo
8va
m2

m2

m2

m2

m2

GRE. D6 Bm7 Em7 Em7/A D6 B7 Em7 Em7/A D6 Bm7 Em7 A9 D6 A/C#7 D/C7 F/B7

D6 Bm7 Em7 Em7/A D6 B7 Em7 Em7/A D6 Bm7 Em7 A9 D6 PLAY A/C#7 D/C7 F/B7

m2
SOFT SHUFFLE

FILL

FILL

136 137 138 139 140 141 142 143

