



As Recorded by Gordon Goodwin's Big Phat Band

On Green Dolphin Street

Inspired by and Dedicated to Oscar Peterson

Music by BRONISLAU KAPER

Lyrics by NED WASHINGTON

Arranged by GORDON GOODWIN

INSTRUMENTATION

Conductor	1st B $\flat$ Trumpet
Solo C Instrument	2nd B $\flat$ Trumpet
Solo E $\flat$ Alto Saxophone	3rd B $\flat$ Trumpet
Solo B $\flat$ Tenor Saxophone	4th B $\flat$ Trumpet
Solo B $\flat$ Trumpet	1st Trombone
Solo Trombone	2nd Trombone
Solo Piano	3rd Trombone
1st E $\flat$ Alto Saxophone (Soprano Sax)	Bass Trombone
2nd E $\flat$ Alto Saxophone (Flute)	Guitar Chords
1st B $\flat$ Tenor Saxophone	Guitar
2nd B $\flat$ Tenor Saxophone	Piano
E $\flat$ Baritone Saxophone	Bass
	Drums
	Auxiliary Percussion (Triangle, Vibes, Congas, Xylophone)

NOTES TO THE CONDUCTOR

"On Green Dolphin Street" has been a jazz standard for so long that many people don't realize that it was originally written by Bronislaw Kaper for a film of the same name, starring Lana Turner. Kaper was a prodigious film composer, who did nearly 150 films, but perhaps his greatest gift to us was this great song, which has been recorded by a multitude of jazz artists.

There was one recording that recently caught my attention, by the legendary pianist Oscar Peterson. This performance was not one that a lot of people got to hear, since it was taken not from a record, but from a short-lived television show Oscar hosted in Canada. In each show, OP would play a few tunes with his trio (consisting of Ray Brown on bass and Ed Thigpen on drums). The solo that Oscar played that day is the inspiration behind this arrangement. I transcribed it and wrote the arrangement for the Phat Band so that it would interact with the solo. My desire was to create a collaboration of sorts with that great genius—a dialogue between the soloist and the band playing behind him. You can hear the Big Phat Band's version of "On Green Dolphin Street" (featuring me on piano and Bob Summers on trumpet) on Telarc International.

When it comes to the solo part to this arrangement, I learned the hard way that what is easy for Oscar Peterson is not all that easy for the rest of us! I did my level best on our recording, but ended up deciding to use OP's solo as a launching pad, meaning I played some of OP's licks, but not all of them, and our recording became a hybrid of OP, GG, and the BPB (sorry for all the acronyms).

When it came to the chart you hold in your hands, I decided there was no reason to limit the solo part to pianists. So I have prepared solo charts for various instruments. The Oscar licks are notated on these parts, with some adjustments for range and (relative) playability. I would urge your soloist to use this written part as a starting place to find their own voice for this chart. This means that maybe you don't have to play all those written licks—maybe you'd prefer to improvise your own solo throughout. In that case, the various Oscar-derived phrases that the band plays will act as background parts. But I would also urge you to not give up too quickly on learning these licks. If you can put in the requisite time to get OP's licks under your fingers, then you will have the best of both worlds and will make the most of this chart, bringing the excitement and passion of Oscar Peterson to your audience.

When I was preparing to record this piece, I looked upon it as if I was learning a concerto, like a classical piece I had to play. It was a task that required all my discipline as a musician combined with my point of view as an improviser, and of course, my skill set as an arranger. Maybe the combination of all these factors is why I am very proud of this chart and our recording of it.

In any event, if you are soloing on this tune, be unafraid and keep Oscar close to your heart as you go. I promise you will grow as a musician from the experience.

If you are a member of the band that is backing up the soloist, you have your work cut out for you as well. There are numerous OP-like phrases in the arrangement—licks that require accuracy, tightness, and teamwork. Above all, keep things swinging! And I'd recommend you spend some time deciding on the proper tempo for your band. Even though the Big Phat Band version is pretty fast (around 262 bpm), this chart should work fine at a slower tempo and I would much rather hear a band playing with a good sense of groove and togetherness at a slower tempo, than a band racing sloppily through a chart at a fast tempo.

Oscar Peterson has been a hero of mine since the first time I heard him. Back when I was on the road conducting and playing piano for singer Johnny Mathis, Oscar came to one of our gigs. I can still remember the terror I felt at having to play the piano in front of my idol, and OP had that effect on much more accomplished pianists than myself! But it is my hope that you enjoy the challenge of this arrangement, and that it inspires you to go back and check out the work of one of the all-time great artists in musical history, the extraordinary Oscar Peterson.

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin started composed 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 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
40372S

As Recorded by Gordon Goodwin's Big Phat Band
ON GREEN DOLPHIN STREET
"Inspired by and Dedicated to Oscar Peterson"

Music by BRONISLAU KAPER
Lyrics by NED WASHINGTON
Arranged by GORDON GOODWIN

FAST SWING $\text{♩} = 252$

SOLO E♭ ALTO SAXOPHONE

1ST E♭ ALTO SAXOPHONE
(SOPRANO SAXOPHONE)

2ND E♭ ALTO SAXOPHONE
(FLUTE)

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

SOP. SAX

FLUTE

HARMON MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

SOLO

BRUSHES

1 2 3 4 5 6 7 8

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SOLO ALTO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

CONDUCTOR

- 3 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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.

GRE.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

SOLO

21

OPEN

OPEN

OPEN

OPEN

8b7 (b9)

Ebb

Ebb7

BASS CUE

CONDUCTOR

- 4 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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

25 26 27 28 29 30 31 32

Chord symbols: F9, E9, Ebmaj9, G7(#9), C7(b9), Fm9, Fm7/Bb, Bb7(b9), Eb9(b9), A7(#9)

CONDUCTOR

- 5 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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

33 34 35 36 37 38 39 40

Legal Use Requires Purchase

8va

Abm9

D7(b9)

G7(b9)

Fm7

B7(b9)

Ebm9

Ebm9

Ebm9

Ebm7

CONDUCTOR

- 6 -

ON GREEN DOLPHIN STREET

SOLO ALTO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Legal Use Requires Purchase

CONDUCTOR

- 7 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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

SOLO BREAK

53 Eb/G

54 Eb/G

49

50

51

52

53

54

55

56

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CONDUCTOR

- 8 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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: D⁹, C[#], C⁶, E⁷, A⁷, D^{mi}7, A⁷(b⁹), G⁹, C⁹

ALTO SAX

OPEN

Legal Use Requires Purchase

57 58 59 60 61 62 63 64

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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.

GRE.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

Chord symbols: F#m7, Gb9(b9), Ebmaj9, Dm7, G13(b9) - 9 -, C#m7, C#m7/G, Abm7, Db9(b9), Gbmaj9, F#m7, Gb13(b9), Eb6/8b, Ebm7/Gb

Rehearsal marks: 65, 66, 67, 68, 69, 70, 71, 72

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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

73 74 75 76 77 78 79 80

Chords: D9, C#9, D/C, Bb9(b5), A7(#9), Dmi9, Dmi7/C, Bmi7(b5), E7, Ami9, Ami7/G, F#7(#5), B7(b5)

Chords: F9, E9, F/Eb, D9(b5), C7(#9), Fmi9, Fmi7/Eb, Dmi7(b5), G7, Cmi9, Cmi7/Bb, A7(#5), D7(b9)

CONDUCTOR

- 11 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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

81

82

83

84

85

86

87

88

EM7

Ebm

DM7

C#(b5)

SOLO BREAK

85

C#

EM7

Gm7

Gbm

Fm7(b9)

E9(b5)

Ebm

Ebm7

To STICKS

FILL - - - -

(WALK!) SWING!

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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

89 90 91 92 93 94 95 96

Chords: D9, C#9, C9, Bb9, A7 (w/saxes), Dm9 - 12 -, Dm7/G, G7, C#9

Chords: F9, E9, Eb9, Db9, C7, Fm9, Fm7/Bb, Bb7, Eb9

CONDUCTOR

ON GREEN DOLPHIN STREET

SOLO ALTO

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

97

98

99

100

101

102

103

104

Legal Use Requires Purchase

Chord symbols: F#m19, Bb9, Ebm19, G13, C#9, Cm7

CONDUCTOR

- 14 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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 symbols: D⁹, C[#], C⁹, E^b7(b⁹), A⁷, D^b7, D^b7/C, B^b7(b⁹), E⁷(b⁹), A^b9, A^b7/G, F^b7(b⁹), F⁹.

TO ALTO SAX

Legal Use Requires Purchase

105 106 107 108 109 110 111 112

ON GREEN DOLPHIN STREET

- 15 -

END SOLO (117)

SOLO ALTO

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

END SOLO

ALTO SAX

Legal Use Requires Purchase

113 114 115 116 117 118

SOLO ALTO

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

119 120 121 122 123 124

CONDUCTOR

- 17 -

ON GREEN DOLPHIN STREET

SOLO ALTO

SOLO

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: Dmi7, G15, Cmaj9, Fmi7, Bb9, Ebmaj9, Dmi9, G15(b9)

CHORDS: Fmi7, Bb15, Ebmaj9, Abmi7, Db9, Gbmaj9, Fmi9, Bb15(b9)

MEASURE: 125, 126, 127, 128, 129, 130, 131, 132

FILL

CONDUCTOR

- 18 -

ON GREEN DOLPHIN STREET

133

SOLO ALTO

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

SOLO D15

C#15

C#15

B9

B9

A9

Ebm19 Dm19 Ebm19 Dm19 Ebm19 Dm19 Ebm19 Dm19 Ebm19

(ENG.)

Ebm19 (MAG7)

Ebm19

F15

E15

Ebm9

D9

D9

C9

133 134 135 136 137 138 139 140

CONDUCTOR

- 19 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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.

GRE.

PNO.

BASS

DRUMS

141

142

143

144

145

146

147

148

END SOLO

Chords: Dmi9, Bmi7(b9), E7, Ami9, F#7(b9), B7(b9), Emi7, A7(b9), Dmi9, G13(b9), Eb9, Fmi9, Dmi7(b9), G7, Cmi9, A7(b9), D7(b9), Gmi7, C7(b9), Fmi9, Bb13(b9), Eb9, Fmi9, Dmi7(b9), G7, Cmi9, A7(b9), D7(b9), Gmi7, C7(b9), Fmi9, Bb13(b9), Eb9.

[illegible]

CONDUCTOR

- 21 -

ON GREEN DOLPHIN STREET

157 CUE: ALTO 1

SOLO ALTO

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (W/ SAXES)

(SAX SOLI) F#m7

Bb15(b9)

Ebb6

Abm9

Dbm(b9)

Gbm9

F#m7

A9

Bb9

PNO.

BASS

(WALK!) (SAX SOLI)

157 158 159 160 161 162 163 164

SOLO ALTO

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.

GR.

PNO.

BASS

DRUMS

(ENG.)

165 166 167 168 169 170 171 172

F15(b5) E15(b5) F/Eb7 Eb/D7 Eb/D7 Ab/D7

SOLO ALTO

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.

GRG.

PNO.

BASS

DRUMS

SOLO

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173 174 175 176 177 178 179 180

CONDUCTOR

- 24 -

ON GREEN DOLPHIN STREET

181

SOLO ALTO

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

181 182 183 184 185 186 187 188

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ON GREEN DOLPHIN STREET

181 182 183 184 185 186 187 188

CONDUCTOR

- 25 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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: Dm7, G9, C#9, Fm7, Bb9, Ebmaj9, G15

MEASURES: 189, 190, 191, 192, 193, 194, 195, 196

INSTRUMENTAL MARKINGS: TO SOP. SAX, TO FLUTE, p, mf, sf

WATERMARK: Preview Only - Legal Use Requires Purchase

CONDUCTOR

- 27 -

ON GREEN DOLPHIN STREET

SOLO ALTO

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

FLUTE

HARMON MUTE

CUP MUTE

Legal Use Only

205 206 207 208 209 210 211 212 213

Chord symbols: F#m7, F#m7/Eb, Dm7(b9), G7, Cm7, Cm7/bb, Abm7, D9, Gm7, Cm7, F#m(b9), Bbm9, Gm7, Cm7(b9), F#m, Bbm9, Gm7, Cm7(b9).

CONDUCTOR

SLOWER ♩ = 145

F#m19

Bb9/c

- 28 -

FASTER ♩ = 190

ON GREEN DOLPHIN STREET

SOLO ALTO

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

TO ALTO SAX

OPEN

AP#m19

Bb9/c

Ebmaj7

Ebmaj9

F/Eb

214

215

216

217

218

219

220

221

222