

JAZZ BAND SERIES



Running with Scissors

By 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

Bass Trombone

Guitar Chords

Guitar

Piano

Bass (Electric)

Drums

Auxiliary Percussion
(Bongos, Congas)

Optional/Alternate Parts

Sample Solos (C Concert, E♭ Alto and Baritone Saxophones,
B♭ Tenor Saxophone, B♭ Trumpet, Trombone)

C Flute

Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

The groove for this chart is a half-time swing, so all eighth notes should be swung—and swung *hard*. This is somewhat challenging for the piano player as they set up the chart with the opening phrase. This sets the tone for the music to come, so make sure to lock in and play good time.

The trombones play the main melody at m. 18. Although it's not really a "melody," is it? But it is the musical focal point, so play those quarter notes with authority. Then the focus shifts to the rhythm section answering the trombones, so bring out mm. 19, 21, and 23.

Dynamics play a large role in this chart, as in the bridge, or "B" section, at m. 36. Saxes should keep those quarter notes soft under the trumpets, but be ready to take the focus at m. 42. Dynamic contrast is evident in m. 48, where the band plays strong, the ♩ in m. 49, the ♩ in m. 51, and the ♩ statement in m. 55. If the band is focused and pays attention to the dynamics markings, it will really help bring the music to life, I promise!

While some of the musical language in this chart is funky and bluesy, some of it is more sophisticated, such as in mm. 88–92. These chords require a good ensemble blend and for each player to listen closely for good intonation.

The solo section begins at m. 92, and at the top of the form, your soloist can jam away on that concert Dmi7 chord, no problem. But when we get to the bridge of the song at m. 108, we'll really get to hear if the soloist knows what they are doing—the players will need to negotiate those descending chromatic chords and have to address each one as it comes! But we eventually get home to good old Dmi7, so hang in there!

The post-solo section of the chart features the drummer, who trades with the ensemble. It might be fun for the drummer to illustrate the contrast between the three short, on-the-beat quarter notes with more syncopated figures—just an idea!

Measure 172 is the out-chorus as we head towards home on the chart, so play with energy and intensity, but remember to mind the dynamics in places like mm. 178–179. But I suggest saving the most intensity for the last three notes—really slam into them!

And finally, above all: *never* perform the action expressed by the title of this chart! I hope you enjoy playing *Running with Scissors*!

—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
47022S

RUNNING WITH SCISSORS

Composed and Arranged by
Gordon Goodwin (ASCAP)

FUNKY GROOVE ♩ = 150-170 (♩ = ♩³)

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

GUITAR

PIANO

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (BONGOS, CONGAS)

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SOLO

CHORD CHANGES SHOWN IN PART.

H.H.

BONGOS

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

RUNNING WITH SCISSORS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

TO HARMON MUTE

PLAY

9 10 11 12 13 14 15 16 17

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

AUX. PERC.

18 19 20 21 22 23 24 25 26

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

AUX. PERC.

27 28 29 30 31 32 33 34 35

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[illegible]

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

AUX. PERC.

44 45 46 47 48 49 50 51

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55

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

AUX. PERC.

60 61 62 63 64 65 66 67

Chords: F/G, E/F#, Eb/F, D/E, D/E, Eb7(b9), E7(b9), A13(b9), Dm7(4)

Rehearsal Mark: 2

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

AUX. PERC.

68

69

70

71

72

73

74

75

74

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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

AUX. PERC.

76 77 78 79 80 81 82 83

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CONGAS

FILL-----7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

84

85

86

87

88

89

90

91

CONDUCTOR

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

AUX. PERC.

92

93

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584

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CONDUCTOR

- 13 -

RUNNING WITH SCISSORS

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

AUX. PERC.

100

101

102

103

104

105

106

107

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CONDUCTOR

- 15 -

RUNNING WITH SCISSORS

116 117 118 119 120 121 122 123

ALTO 1 *Bm7*

ALTO 2

TENOR 1 *Em7*

TENOR 2

BARI. *Bm7*

TPT. 1

TPT. 2 *Em7*

TPT. 3

TPT. 4 *Em7*

TBN. 1 *Dm7*

TBN. 2 *Dm7*

TBN. 3

BASS TBN.

GTR. *Dm7*

PNO. *Dm7*

BASS

DRUMS

AUX. PERC.

Am7 D15 G#m7(A) C#7 F#7(#9)

Dm7 G15 C#m7(A) F#7 B7(#9)

Dm7 G15 C#m7(A) F#7 B7(#9)

Cm7 F15 Bm7(A) E7 A7(#9)

Cm7 F15 Bm7(A) E7 A7(#9)

Cm7 F15 Bm7(A) E7 A7(#9)

RUNNING WITH SCISSORS

CONDUCTOR

- 16 -

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

AUX. PERC.

RUNNING WITH SCISSORS

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132

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

AUX. PERC.

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SOLO FILL

FILL

132 133 134 135 136 137 138 139

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

AUX. PERC.

140

141

142

143

144

145

146

147

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SOLO FILL

FILL

PLAV

Cue

CHORDS: Dm7(4), E9, F#9, G9, Bb9, A7(b9), C#7(b9), Eb9, D7(b9)

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

AUX. PERC.

SOLO FILL

SOLO FILL

148 149 150 151 152 153 154 155

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

AUX. PERC.

156 157 158 159 160 161 162 163

CHORDS: G#17(4), B9, B9, A9, F#11(9), B13(9), E#11(9), A13, A#11(9), D13(9), G#11(9)

FILL

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

AUX. PERC.

164

165

166

167

168

169

170

171

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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

AUX. PERC.

180

181

182

183

184

185

186

SOLO

Am7(4)

Am7(4)

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CONDUCTOR

- 24 -

RUNNING WITH SCISSORS

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

AUX. PERC.

FILL

SOLI

SOLI

187

188

189

190

191

192

193