

JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Fool Me Once

By Gordon Goodwin

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Electric Piano
Electric Bass
Drums (Timbales)
Auxiliary Percussion
(Shaker, Bongos, Congas)

Optional/Alternate Parts

E \flat Alto and Baritone Saxophones (Optional Written Solo)
B \flat Tenor Saxophone (Optional Written Solo)
B \flat Trumpet (Optional Written Solo)
Trombone (Optional Written Solo)
C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Grooves like this are a lot of fun, and they work best when everybody fits their part together with balance and precision. So it's important for everyone to listen and tune in to the eighth-note pulse. Swing and other styles of music can breathe a little bit rhythmically, but in this style, precision is the rule! That means that the saxes must pay attention in the first eight measures so when they come in at m. 9, they will be right with the time and the rhythm section. The trumpets and saxes state the melody at m. 17; these chords are rich and complex, so proper intonation is important.

I always thought chromaticism is very important in bringing harmonic interest to music, and sometimes contemporary styles are a little lacking in that department. So I wanted to add some chromatic interest to this funk chart, and you can hear that happening at m. 33. Make sure to keep that groove tight and play those repeated eighth notes like a machine—tight and accurate. The saxes have a chromatic countermelody at m. 41, which is played legato, in contrast to the staccato brass parts. But even though it's legato, the saxes should play this line with a forward-leaning intent. In other words, don't drag!

The solo section at m. 79 allows you to change things up if you want. The bass player doesn't have to stick to the written part here, listen to the soloist and create something new!

After the solos there's a development section, starting with a quick drum solo at m. 101. Your drummer doesn't have to play the written solo, but make sure his or her solo is strong and assertive and leads the band back in naturally at m. 105.

The ensemble should pay attention to the phrasing starting at m. 105, so observe the dynamics in mm. 106 and 110 and the articulation for the trumpets and saxes in m. 112. This is pretty specific and gives the lick some distinction.

At m. 121 we have a repeat of the bridge material, with the addition of a new line in the piano and guitar. This line is very important, so don't ignore it—make sure it's heard!

The ending at m. 139 is a collage of some of the themes in the chart. Pay attention to the dynamics so this ending works. Saxes at m. 139 are *mf*, then *crescendo* to *f* in m. 143, but immediately down to *p* in m. 143 for the piano and guitar soli, loud again in m. 144, really soft in m. 145, and then REALLY LOUD for the last two notes. The dynamics are as much a part of the music as the notes are here, so dig in and sell it!

This chart was fun to write. I hope your band will have fun playing *Fool Me Once!*

—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.

CONDUCTOR
45082S

FOOL ME ONCE

By Gordon Goodwin

QUIRKY & FUNKY ♩ = 160

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

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

QUIRAR

ELECTRIC PIANO

ELECTRIC BASS

DRUMS (TIMBALES)

AUXILIARY PERCUSSION (SHAKER, BONGOS, CONGAS)

CHORD CHANGES SHOWN IN PART.

CROSS STICK SHAKER

1 2 3 4 5 6 7 8

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CONDUCTOR ③

FOOL ME ONCE

This musical score is for the piece "Fool Me Once" and is intended for a conductor. It consists of 16 measures, with the first measure being a rehearsal mark. The score includes parts for:

- ALTO 1 and ALTO 2: Treble clef, G major key signature, quarter notes.
- TENOR 1 and TENOR 2: Treble clef, G major key signature, quarter notes.
- SARI: Treble clef, G major key signature, quarter notes.
- TRP. 1-4: Treble clef, G major key signature, rests.
- TEN. 1-3 and BASS TEN.: Bass clef, B minor key signature, quarter notes.
- GTR.: Treble clef, B minor key signature, quarter notes.
- ELEC. PNO.: Treble and Bass clefs, B minor key signature, chords.
- ELEC. BASS: Bass clef, B minor key signature, quarter notes.
- DRUMS: Drum set notation with a 2-measure rest at measure 11.
- AUX. PERC.: Percussion notation with rests.

Dynamic markings include *mf* and *mfz*. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score.

CONDUCTOR

FOOL ME ONCE

This musical score is for the piece "Fool Me Once" and is page 4 of the conductor's edition. It features a variety of instruments and vocal parts. The vocalists include Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass Tenor. The instrumentalists include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Electric Piano, Electric Bass, Drums, and Auxiliary Percussion. The score is written in a key signature of one flat (B-flat major or F minor) and a 4/4 time signature. A large red watermark "Preview Only" is overlaid diagonally across the page. The bottom of the page is numbered with measure numbers from 25 to 32.

CONDUCTOR

FOOL ME ONCE

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. *MURCO*

ELEC. PNO. *SIM.*

ELEC. BASS

DRUMS

AUX. PERC. *SHAKER* *BONNOS*

33 34 35 36 37 38 39 40

Full-----1

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CONDUCTOR 41

FOOL ME ONCE

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.
ELEC. PNO.
ELEC. BASS
DRUMS
AUX. PERC.

41 42 43 44 45 46 47 48

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CONDUCTOR 57

FOOL ME ONCE

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.

GR.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

SONGOS

57 58 59 60 61 62 63

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CONDUCTOR

FOOL ME ONCE

The musical score is arranged for a full orchestra and vocal ensemble. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.
- Brass:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN.
- String/Keyboard:** GTR., ELEC. PNO. (Grand Staff), ELEC. BASS.
- Drums:** DRUMS, AUX. PERC.

The score is marked with measure numbers 64 through 70 at the bottom. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

CONDUCTOR

SOLO BREAK

FOOL ME ONCE

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. *Qui7* *Qui7*

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

71 72 73 74 75 76 77 78



CONDUCTOR

FOOL ME ONCE

79 E \flat 7 BACKGROUNDS ON CUE
SOLO (SUGGESTED SOLO PROVIDED)

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.

GR.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

CONGAS

79 80 81 82 83 84 85 86

A \flat 9 D \flat 9 E \flat 7(#9) B \flat 7(#9) E \flat 7(#9)

A \flat 9 D \flat 9 B \flat 7(#9) E \flat 7(#9)

G \flat 7 C \flat 9 A \flat 7(#9) D \flat 7(#9)

G \flat 7 C \flat 9 A \flat 7(#9) D \flat 7(#9)

G \flat 7 C \flat 9 A \flat 7(#9) D \flat 7(#9)

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CONDUCTOR

FOOL ME ONCE

This musical score is for the song "Fool Me Once" and is intended for a conductor. It spans measures 87 to 94. The score includes parts for vocalists and a full band. The vocalists are ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. The instrumentalists include TRUMPET 1-4, TROMBONE 1-3, BASS TROMBONE, GUITAR, ELECTRIC PIANO, ELECTRIC BASS, DRUMS, and AUXILIARY PERCUSSION. The score is written in G major and 4/4 time. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. Chord symbols are provided above the vocal staves and below the guitar staff. Measure numbers 87, 88, 89, 90, 91, 92, 93, and 94 are printed at the bottom of the page.

CONDUCTOR

2.

OPTIONAL REPEAT TO MS. 71 FOR ADDITIONAL SOLOS ON CUE AFTER SOLOS

97

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

95 96 97 98 99 100 101 102 103 104

Chords: A15(9), A15, G15(9), Bmi9, Cm7, Dmi7

Drums: FILL, SOLO



CONDUCTOR

FOOL ME ONCE

105

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

SHAKER

BONGOS

105 106 107 108 109 110 111 112

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CONDUCTOR (113)

FOOL ME ONCE

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.
ELEC. PNO.
ELEC. BASS
DRUMS
AUX. PERC.

113 114 115 116 117 118 119 120

CONDUCTOR 121

FOOL ME ONCE

This musical score is for the piece "Fool Me Once" and is page 16 of the conductor's edition. It covers measures 121 through 128. The score includes parts for:

- Vocalists: Alto 1 & 2, Tenor 1 & 2, Soprano 1-4, Bass Tenor 1-3, and Bass Tenor.
- Instrumentalists: Guitar (Gtr.), Electric Piano (Elec. Pno.), Electric Bass (Elec. Bass), Drums (Drums), and Auxiliary Percussion (Aux. Perc.).

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. A large red watermark "Legal Use Only" is overlaid diagonally across the page. Measure numbers 121 through 128 are printed at the bottom of the page. A "FILL" instruction is present at the end of measure 127.

CONDUCTOR (129)

FOOL ME ONCE

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.

GR.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

129 130 131 132 133 134 135 136 137



ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

138

139

140

141

142

143

144

145

146

CONGAS

SHAKER

CONGAS

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