

JAZZ BAND SERIES



Fool Me Once

By Gordon Goodwin

INSTRUMENTATION

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

Optional/Alternate Parts

E♭ Alto and Baritone Saxophones (Optional Written Solo)
B♭ Tenor Saxophone (Optional Written Solo)
B♭ 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♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ 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 *f* 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 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
45082S

FOOL ME ONCE

By Gordon Goodwin

QUIRKY & FUNNY ♩ = 160

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

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

- 2 -

FOOL ME ONCE

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

9 10 11 12 13 14 15 16

①⑦

- 3 -

FOOL ME ONCE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

17 18 19 20 21 22 23 24

CONDUCTOR

- 4 -

FOOL ME ONCE

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32

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33

- 5 -

FOOL ME ONCE

22

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

SHAKER

BONGOS

33

34

35

36

37

38

39

40

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

41 42 43 44 45 46 47 48

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CONDUCTOR

- 7 -

FOOL ME ONCE

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

49

50

51

52

53

54

55

56

PREVIEW Requires Purchase

CONDUCTOR

- 9 -

FOOL ME ONCE

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

64 65 66 67 68 69 70

CONDUCTOR 71

- 10 -

SOLO BREAK
E♭16

FOOL ME ONCE

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

71

72

73

74

75

76

77

78

CONDUCTOR

- 11 -

FOOL ME ONCE

79 EMI7 BACKGROUNDS ON CUE
SOLO (SUGGESTED SOLO PROVIDED)

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

CONGAS

79 80 81 82 83 84 85 86

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CONDUCTOR

- 12 -

FOOL ME ONCE

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

87

88

89

90

91

92

93

94

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CONDUCTOR

2.

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

97

- 13 -

FOOL ME ONCE

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

95 96 97 98 99 100 101 102 103 104

Legal Use Required

SOLO

FILL

CHORDS: A15(9), A15, G15(9), Bm9, Cm7, Dm7

CONDUCTOR

- 14 -

FOOL ME ONCE

105

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

SHAKER

BONGOS

105 106 107 108 109 110 111 112

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CONDUCTOR (113)

- 15 -

FOOL ME ONCE

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.

GRE.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

113 114 115 116 117 118 119 120

CONDUCTOR

- 16 -

FOOL ME ONCE

121

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.

ELEC. PNO.

ELEC. BASS

DRUMS

AUX. PERC.

121

122

123

124

125

126

127

128

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Fill

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.

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.

TPP. 1

TPP. 2

TPP. 3

TPP. 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

450825

US \$11.00

0 38081 52126 8