

JAZZ BAND SERIES

 **Belwin™ JAZZ**
a division of Alfred

Tweet Fatigue

By Gordon Goodwin

INSTRUMENTATION

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

Optional/Alternate Parts

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

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

If you're like me, then you appreciate the amazing connective ability of our various social networks. But sometimes I need to disconnect and lose myself in music again. That's what this chart is about. So, put your phones down for a minute, and let's dig in.

We start with the sax section, in all its a cappella glory. I love hearing all the detail and blend when the horns play without the rhythm section. But that means you have to play with solid, forward-moving time. And you must do this without overplaying dynamically, because we start at *mf*, and don't get too loud throughout this opening section. So, pay close attention to phrasing and dynamics to give the music character.

The rest of the band comes in at m. 26 with a strong *mf*, so play with rhythmic drive and a slight tongue in cheek.

The horns should be aware of how their part fits into the orchestrational whole. For instance, in m. 34 the saxes have the melody and then pass it to the brass in m. 38. This means the saxes' sustained notes in m. 38 can be lower in volume under the brass melody, though the part doesn't say that. Experienced musicians make these kinds of subtle decisions all the time, raising the quality of the music... come on, don't make me do all the work!

I do try to be very specific when writing articulation and phrasing indications in my charts. In mm. 59–64, the saxes and trumpets have an eighth-note passage with very specific indications for which notes are tongued and which are slurred. Do this all together, and your ensemble will come to life.

The trombones have a few voicings that contain a half-step interval, as in m. 59 and m. 61, where trombone 1 has a B \flat and trombone 2 has a B \natural . This is intentional, and the proper balance will have a little bit less of the B \flat than the B \natural , although this consideration is more important when you have a sustained chord with this kind of half-step grind than it is here with those short eighth notes.

In m. 65 there is a triangle solo—if your band doesn't have a percussionist, then hand a triangle to someone else in the band and have them hit it! This is very important in conveying the big band comedy I am so well known for!

The solo section at m. 67 should be good fun for any and all of your best soloists.

At m. 100, the saxes go a cappella again, but this time the hi-hat and the shaker propel you along. Start things off softly and lightly and crescendo as you go. At m. 108, the saxes have a unison countermelody that should be played with gusto. The same goes for the passage in the guitar and the right hand of the piano. All these elements should come together and create a new impression of this section of the song.

We hear the bridge of the song at m. 116, and the melody is passed back and forth throughout the horns. Make sure all the sections are equally balanced here.

I would recommend that your rhythm section players listen to the demo recording at alfred.com/downloads for style, so they can emulate the sounds of certain instruments: the settings on the guitar amp, the possible use of a pick on the electric bass, the sound of the electric piano you choose, and even the tuning of the snare drum. Learning about the manner of musicians experienced in a particular style of music can be quite valuable for your young players and bring real authenticity to your performance.

This chart should be a lot of fun for your band. Tell your kids to tweet, tweet about your band's great performance on this cool chart!

See you on the Internet!

—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
46174S

TWEET FATIGUE

Composed and Arranged by
Gordon Goodwin (ASCAP)

STRAIGHT-EIGHTH $\text{♩} = 120$

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

GIUITAR

PIANO

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (BONGOS, CONGAS, SMALL SHAKER, TRIANGLE)

CHORD CHANGES SHOWN IN PART.

1 2 3 4 5 6 7 8

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CONDUCTOR

TWEET FATIGUE

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.

9 10 11 12 13 14 15 16 17

CONDUCTOR 18

TWEET FATIGUE

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.

26

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1
UNISON SOLI

TRP. 2
UNISON SOLI

TRP. 3
UNISON SOLI

TRP. 4
UNISON SOLI

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.
SOLO

BASS

DRUMS

AUX. PERC.
SONAOS

26 27 28 29 30 31 32 33



CONDUCTOR

TWEET FATIGUE

34

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.

34 35 36 37 38 39 40 41

FILL - - -

This musical score is for the piece 'Tweet Fatigue' and is page 6 of the conductor's edition. It features a variety of parts including vocalists and instrumentalists. The vocal parts are arranged in four groups: Alto 1 & 2, Tenor 1 & 2, Soprano 1-4, and Bass 1-4. The instrumental parts include Guitar (Gtr.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (Aux. Perc.). The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. A large red watermark reading 'Preview Only! Legal Use Requires Purchase' is overlaid diagonally across the entire page. At the bottom of the page, measure numbers 42 through 50 are indicated.

CONDUCTOR

TWEET FATIGUE

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.

51 52 53 54 55 56 57 58

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CONDUCTOR

TWEET FATIGUE

75 A9 E7 A9 A9 E15 A9 E7 C#7(#9) C#7(#9) C#15(15)

ALTO 1

ALTO 2

TENOR 1 D9 A7 D9 B7(#9) E7(#9) A15 D9 A7 C#7(#9) B7(#9) C#15(15)

TENOR 2

BARI. A9 E7 A9 C#7(#9) B7(#9) E15 A9 E7 C#7(#9) C#7(#9) C#15(15)

TRP. 1

TRP. 2 D9 A7 D9 B7(#9) E7(#9) A15 D9 A7 C#7(#9) B7(#9) C#15(15)

TRP. 3

TRP. 4

TBN. 1 C9 G7 C9 A7(#9) D7(#9) G15 C9 G7 E7(#9) A7(#9) C#15(15)

TBN. 2 C9 G7 C9 A7(#9) D7(#9) G15 C9 G7 E7(#9) A7(#9) C#15(15)

TBN. 3

BASS TBN. C9 G7 C9 A7(#9) D7(#9) G15 C9 G7 E7(#9) A7(#9) C#15(15)

GTR. C9 G7 C9 A7(#9) D7(#9) G15 C9 G7 E7(#9) A7(#9) C#15(15)

PNO.

BASS

DRUMS

AUX. PERC.

75 76 77 78 79 80 81



This musical score is for the piece "Tweet Fatigue" and is page 14 of the conductor's edition. It features a vocal ensemble consisting of two Alto parts (ALTO 1 and ALTO 2), two Tenor parts (TENOR 1 and TENOR 2), and a Bass part (BARI.). The instrumental ensemble includes Trumpets (TPT. 1, 2, 3, 4), Trombones (TBN. 1, 2, 3), Bass Trombone (BASS TBN.), Guitar (GTE.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts have lyrics written below the notes. The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading "Preview Only! Requires Purchase" is overlaid diagonally across the entire page. At the bottom of the page, measure numbers 106, 107, 108, 109, 110, 111, 112, and 113 are indicated.

116

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.

SMALL SHAKER

SONGOS

114 115 116 117 118 119 120 121

Chords: C15, G15, C15, A7(#9), D7(#9), G15, C15, G7(#9), E7(#9)



125

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.

CONGAS

122

123

124

125

126

127

128

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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.

GRP.

PNO.

BASS

DRUMS

AUX. PERC.

129 130 131 132 133 134 135 136

Legal Use Requires Purchase

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.

157 158 159 140 141 142 143 144

A7 D7 G15

PLV

CONGAS

461745 US \$11.00

