

YOUNG JAZZ ENSEMBLE

My Funny Valentine

Words by LORENZ HART

Music by RICHARD RODGERS

Arranged by MIKE SMUKAL

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
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)

NOTES TO THE CONDUCTOR

"My Funny Valentine" is a classic standard performed here as a smooth ballad. Phrasing is critical to a successful performance. The long, curved slur "arch," which connects several measures of notes, can be compared to a sentence in written language. It indicates a complete musical thought. Just as we don't normally breathe in the middle of a sentence, it is unusual to breathe during a musical phrase. Shape the phrases. Usually when the notes go higher, the intensity and volume is increased. When the notes descend, the volume and intensity is decreased. Students should always be listening and adjusting according to what they hear.

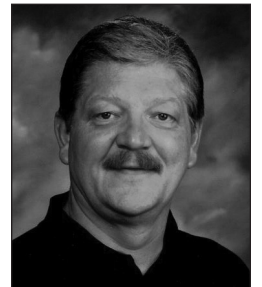
Dynamics are critical. Crescendos should come from the bottom, so players with higher pitched notes should wait until they hear the lower notes getting louder before beginning their crescendo. The soloist should always be heard above the rest of the band. Beginning in measure 18 the lead alto is the soloist until measure 28. The trumpet solo and the alto solo should be equally strong in volume.

The bass part should be played in a legato style so that there are no silences between notes. Any shifts in fingering should be held out until the very last second before changing notes. The changes in tempo should feel relaxed and smooth. The drumset player can "sneak" into the new tempos by setting them up with the cymbal pattern a measure before the new tempo. Eighth notes become equal to quarter notes in measure 40. In measure 76, quarter notes become equal to eighth notes.

Above all else, students should listen to "the big picture" as if they were seated in the audience. Music is what we hear, not what we do! The focus should be on enjoying the music, rather than worrying whether or not things were played correctly.

Enjoy!

—Mike Smukal



**Mike
Smukal**

Mike Smukal was a member of the U.S. Air Force with the Airmen of Note and played professionally in Las Vegas. He holds a master's degree from the University of Nevada, Las Vegas, and is currently the director of bands at Charles A. Silvestri Junior High School in Las Vegas. Mike is a prolific composer, having written many works for high school and middle school band.

CONDUCTOR
29787S

MY FUNNY VALENTINE

Words by LORENZ HART
Music by RICHARD RODGERS
Arranged by MIKE SMUKAL

BALLAD $\text{♩} = 60$ A TEMPO (A)

C FLUTE

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

4TH TROMBONE

GIUitar

PIANO

BASS

DRUMS

SOLO

1 2 3 4 5 6 7 8

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17 18 19

CHORDS: Cmi6, A^bMA7, Fmi7, Fmi7/G^b, Dmi7(b9), G7(b9), Cmi, Dmi7(b9), G7sus4, Cmi7, F7(b9), A^bMA7, Gmi7, Fmi7, A^bMA7, D7(b9), Gmi7, C7(b9)

FL. 1

ALTO 1 SOLO

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

20 21 22 23 24 25 26 27 28 29

Chords: F#m7, B7(b9), Fm7, Bb7(b9), Ebmaj7, Fm7, Ebmaj7, Fm7, Ebmaj7, Fm7, Gm7, Abm7, Ebmaj7, D7(b9), G7(b9), Cm7, B7, Bbm7, Eb7, Abmaj7, Cm7(b9), G7(b9)

CONDUCTOR

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MY FUNNY VALENTINE

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

30 31 32 33 34 35 36 37 38 39

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DOUBLE TIME BOSSA NOVA $\text{♩} = 120$

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

40 41 42 43 44 45 46 47 48 49

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57 58 59

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

LEAD

CH

60 61 62 63 64 65 66 67 68 69 70

Chord symbols: E^b , $Fm7/E^b$, E^b_{maj7} , B^b9/E^b , E^b_{maj7} , $Dm9$, $Cm9$, A^b_{maj7} , $Dm7(b9)$, $G7(b9)$, Cm , A^b_{maj7} , $A^b m7(b9)$

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78 79 80

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