

# JAZZ BAND SERIES

# My Funny Valentine

Words by Lorenz Hart

Music by Richard Rodgers

Arranged by Rick Hirsch

## 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

Drums

## Optional/Alternate Parts

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

*My Funny Valentine* is one of the most widely recognized jazz ballads, and classic recordings have been made by Frank Sinatra, Miles Davis, Chet Baker, and many others. In fact, this tune had been done so many times, it was challenging to come up with a new perspective when I was writing this arrangement for Scott Sheehan and the Hollidaysburg Area High School Jazz Band. (Dee Barton's great arrangement for Stan Kenton defined this tune for me at a young age!)

Here are some rehearsal notes and suggestions to help you get the most out of your band:

- Encourage the wind players to play with a warm sound throughout this piece.
- At the beginning, the saxes should play confidently and melodically, as they would in a saxophone quartet.
- Make sure the drummer uses soft (marimba) mallets where marked.
- Everyone should keep good time, especially before the drummer enters.
- In mm. 5–20, the brass should ping their notes on the & of 2. A little swell on these long notes will provide nice motion.
- The saxophone countermelody at m. 13 has some sneaky twists and turns. Pay close attention. Same thing when the trumpets and trombones have this line later in the arrangement.
- The transition into the bossa nova feel (mm. 39–40) is worth rehearsal time to execute smoothly.
- Measure 65 leads into the high point of the arrangement. Play to the press box. The alto soloist should really wail in mm. 69–72. In m. 69, the drummer should be very strong. Nobody should play on beat 1 of m. 71.
- The 8<sup>va</sup> for lead trumpet at m. 65 is totally optional; the chart will sound fine in the written register.
- Throughout the arrangement, the alto soloist is encouraged to take poetic license with their interpretation of the melody. Usually this is reflected with subtle rhythmic shifts and occasional embellishments.

Thank you very much for choosing to perform this arrangement with your ensemble.

Enjoy!

—Rick Hirsch



**Rick  
Hirsch**

Rick Hirsch (BA Music University of Massachusetts-Amherst; MM Northern Illinois University) somehow juggles his work as an independent composer, arranger, saxophonist, and educator. He has written music for Eddie Henderson, the Osland Saxophone Quartet, Chris Vadala, the University of Northern Iowa Jazz Band, and the Penn State Blue Band, to name a few. Hirsch has performed with Tito Puente, Max Roach, the Four Tops, both Dorsey Orchestras, and on NPR's *Whaddya Know?* A lifelong educator, Hirsch has directed scholastic jazz ensembles in Delaware, Wisconsin, and Pennsylvania.

CONDUCTOR  
50080S

# MY FUNNY VALENTINE

Words by Lorenz Hart  
Music by Richard Rodgers  
Arranged by Rick Hirsch

BALLAD ♩ = 66-72 (EVEN 1/5)

5 SOLO (KEEP GOOD TIME)

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

DRUMS

TO SOFT Mallets

1

2

3

4

5

6

7

8

© 1937 (Renewed) CHAPPELL & CO., INC.  
All Rights for the Extended Renewal Term in the U.S. Controlled by WC MUSIC CORP. and WILLIAMSON MUSIC CO.  
This Arrangement © 2023 WC MUSIC CORP. and WILLIAMSON MUSIC CO.  
All Rights Reserved including Public Performance

Scan to  
interact



13 SOLO CONTINUES, PHRASE MORE FREELY AS DESIRED

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

LEGATO

LEGATO

LEGATO

SIM.

CUP MUTE (DE IN STAND)

CUP MUTE (DE IN STAND)

CUP MUTE (DE IN STAND)

CUP MUTE (DE IN STAND)

(W/SOFT MALLETS)  
TOMS

OR CYM.

H.H. W/FOOT

9 10 11 12 13 14 15 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

21

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

AS IS OR SIMILAR

E<sup>b</sup>MAJ7

A<sup>b</sup>MAJ7

E<sup>b</sup>MAJ9

A<sup>b</sup>MAJ7

E<sup>b</sup>MAJ9

A<sup>b</sup>MAJ7

E<sup>b</sup>MAJ9

A<sup>b</sup>MAJ7

PEO.

\* PEO.

\* PEO.

\* PEO.

\* SIM. PEDALING

17

18

19

20

21

22

23

24

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

BRING OUT

LEGATO

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

25

26

27

28

29

30

31

32

Legal Use Requires Purchase

This is a musical score for the song "Samba de Janeiro" by Kenny Rogers. The score is written for a large ensemble, including vocalists and instrumentalists. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with measure numbers 33 through 40 visible at the bottom. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire page.

**Instrumental Parts:**

- ALTO 1, ALTO 2, TENOR 1, TENOR 2:** Vocal parts with lyrics.
- BARI:** Baritone vocal part.
- TPX. 1, TPX. 2, TPX. 3, TPX. 4:** Trumpet parts.
- TBN. 1, TBN. 2, TBN. 3:** Trombone parts.
- BASS TBN:** Bass Trombone part.
- GTR:** Guitar part.
- PNO:** Piano part.
- BASS:** Bass line.
- DRUMS:** Drum part, including a section labeled "TO STICKS" and "LEAD IN TO DOUBLE-TIME BOSSA FEEL (w/STICKS)".

**Lyrics:**

ALTO 1: *CRESC.* *ma* *3*

ALTO 2: *CRESC.*

TENOR 1: *CRESC.*

TENOR 2: *CRESC.*

BARI: *CRESC.*

TPX. 1: *CRESC.*

TPX. 2: *CRESC.*

TPX. 3: *CRESC.*

TPX. 4: *CRESC.*

TBN. 1: *CRESC.*

TBN. 2: *CRESC.*

TBN. 3: *CRESC.*

BASS TBN: *CRESC.*

GTR: *CRESC.*

PNO: *CRESC.*

BASS: *CRESC.*

DRUMS: *CRESC.*

**Measure Numbers:** 33, 34, 35, 36, 37, 38, 39, 40

## CONDUCTOR

- 6 -

## MY FUNNY VALENTINE

(41) DOUBLE-TIME BOSSA NOVA FEEL

ALTO 1: A mi SOLO AD LIB. OR AS IS E7/G# A mi/G D9/F# F mi7 D mi7 B mi7(b9) E7(b9)

ALTO 2: -

TENOR 1: -

TENOR 2: -

SAX. 1: -

TPT. 1: -

TPT. 2: -

TPT. 3: -

TPT. 4: -

TBN. 1: -

TBN. 2: -

TBN. 3: -

BASS TBN. -

GTR: C mi7 COMP FOR ALTO SOLO (AD LIB. OR AS IS) G7/B C mi7/Bb F#9/A A b mi7 F mi7 D mi7(b9) G7(#9)

PNO: C mi7 COMP FOR ALTO SOLO (AD LIB. OR AS IS) G7/B C mi7/Bb F#9/A A b mi7 F mi7 D mi7(b9) G7(#9)

BASS: C mi7 G7/B C mi7/Bb F#9/A A b mi7 F mi7 D mi7(b9) G7(#9)

DRUMS: CLOSED H.H. CROSS-STICK 41 42 43 44 45 46 47 48

LEGATO, STAGGER BREATHING W/TENS. m2

LEGATO, STAGGER BREATHING W/TENS. m2

LEGATO, STAGGER BREATHING W/SAXES m2

LEGATO, STAGGER BREATHING W/SAXES m2

FILL - - - - -

49 AHI E7/G# AHI/G D9/F# F#m7 Dm7 F#m6 G7sus G7(b9)

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. Cm7 G7/B Cm7/Bb F#m7 A#m7 F#m7 A#m6 B7sus B7(b9)

PNO. Cm7 G7/B Cm7/Bb F#m7 A#m7 F#m7 A#m6 B7sus B7(b9)

BASS Cm7 G7/B Cm7/Bb F#m7 A#m7 F#m7 A#m6 B7sus B7(b9)

DRUMS

49 50 51 52 53 54 55 56

FILL

## MY FUNNY VALENTINE

57

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

57 58 59 60 61 62 63 64

65 AMI END SOLO As is

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

OPT. SVA

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

CM7 G7/B CM7/Bb F9/A A<sup>b</sup>MA9 DM7(b9) G7(b9) CMi B<sup>b</sup>7 B<sup>b</sup>7 A9

CM7 G7/B CM7/Bb F9/A A<sup>b</sup>MA9 DM7(b9) G7(b9) CMi B<sup>b</sup>7 B<sup>b</sup>7 A9

PNO.

As is

BASS

As is

DRUMS

RETURN TO "4"

65 66 67 68 69 70 71 72

Legal Use Requires Purchase

TO BALLAD

CLARINET 7

AD LIB. TASTY FILLS, OR PLAY AS IS

BASSOON 9

CLARINET 7

BASSOON 9

CLARINET 7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TO HARMON MUTE (NO STEM)

HARMON MUTE

TPT. 1

TO HARMON MUTE (NO STEM)

HARMON MUTE

TPT. 2

TO HARMON MUTE (NO STEM)

HARMON MUTE

TPT. 3

TO HARMON MUTE (NO STEM)

HARMON MUTE

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOFTER

TO MALLETS

73 74 75 76 77 78 79