

JAZZ BAND SERIES

 Belwin™ JAZZ
a division of Alfred

My Foolish Heart

Words by NED WASHINGTON

Music by VICTOR YOUNG

Arranged by DAVE RIVELLO

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 (Optional)

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

Vibraphone
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)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

Listening is a essential part of jazz education. Therefore, the alto sax soloist should spend time listening to recorded examples of this song. Along with listening to instrumental versions, it would be helpful to listen to jazz singers for their interpretation and phrasing. The instrumental soloist should take time to learn the lyrics in order to phrase the melody convincingly. The more advanced player is encouraged to improvise beginning at measure 40. A written solo is also provided and can be played as is or used as a steppingstone to improvisation.

For the wind players, the articulation and phrasing have been carefully marked. The ends of phrases should be held the full value of the note and with a fully supported sound. Special attention should be paid to the rooftop accent (^). This should not be played too short; think "daht." Two places in particular where this applies are measures 77 and 79. Except where marked otherwise, all phrases should be played legato. The saxophone soli in measure 62 and the trombone soli beginning with the pick-up to measures 78 should be played with a full, rich sound.

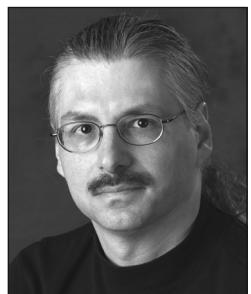
The guitar comping beginning in measure 40 should enhance the piano comping. Care must be taken by these players to prevent the harmony from becoming too dense or cluttered.

The piano player should use the piano part as a guide. Specific parts behind the ensemble are written out. Behind the alto sax solo, suggested voicings and rhythms are provided, but the more advanced player is encouraged to use his or her own voicings and rhythms at measure 54. The piano solo is provided, but the more experienced player is encouraged to improvise.

The bass part is fully notated, but the more experienced player is encouraged to create his or her own lines.

The drummer should listen to the ballad brushwork of great drummers. One excellent example is Philly Joe Jones's playing on the Miles Davis recording Round About Midnight. The ensemble figures above the staff are given more as a guide than as figures that should be played. If they are played, they should be executed lightly on the cymbals but not on the snare drum. The switch to sticks or to mallets should not occur until marked, and the return to brushes where marked is equally important. Finally, the full ensemble material at measure 77 is the climax of this piece and should be the dynamic level peak.

—Dave Rivello



**Dave
Rivello**

An active composer, arranger, and band leader, Dave Rivello is director of the award-winning New Jazz Ensemble at the Eastman School of Music (NY). He studied composition and arranging with Bob Brookmeyer, Rayburn Wright, Bill Dobbins and Sam D'Angelo, and holds degrees from The Eastman School of Music and Youngstown State University (OH). Mr. Rivello has written for many legendary musicians, including Bobby McFerrin, Phil Woods, Randy Brecker, and Regina Carter, among others.

CONDUCTOR
24853C

MY FOOLISH HEART

Words by NED WASHINGTON
Music by VICTOR YOUNG
Arranged by DAVE RIVELLO

TEMPO ♩ = 72

ARRANGED BY DAVE PINELLO

**C FLUTE
(OPTIONAL)**

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

GUITAR

PIANO

BASS

DRUMS

SUSP. CYM. (MALLETS)
(NO CRESCE.)

TO BRUSHES

(BRUSHES) TIME

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

MY FOOLISH HEART

FL.

ALTO 1

ALTO 2 *mf SMOOTHLY*

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4 *mf IN STAND - SMOOTHLY*

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. 2

PNO.

BASS

DRUMS

CONT. SIM.

(14)

9 10 11 12 13 14 15 16 17

A¹³ sus A¹³⁽⁹⁾ A⁷⁽⁵⁾ D⁹ G¹⁷ C¹³ C¹⁷⁽⁵⁾ F⁷⁽⁹⁾ B^{13sus9} F^{11sus} B¹³ B¹³⁽⁵⁾ E^{13sus9} A¹⁷⁽⁵⁾ D⁷⁽⁹⁾

A¹³ sus A¹³⁽⁹⁾ A⁷⁽⁵⁾ D⁹ G¹⁷ C¹³ C¹⁷⁽⁵⁾ F⁷⁽⁹⁾ B^{13sus9} F^{11sus} B¹³ B¹³⁽⁵⁾ E^{13sus9} A¹⁷⁽⁵⁾ D⁷⁽⁹⁾

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CONDUCTOR

- 3 -

MY FOOLISH HEART

FL.

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

Grz.

PNO.

BASS

DRUMS

22

OPEN

Gm7 D7(+) Gm7 C9 Cm7 G9(+) Cm9 F9 Bsus7 Ebmaj9 Dm9 G15sus G7(+) Cm9 Cm7/Bb A15sus A15(+) A7(+) Dm9 D7(+) Gm7 D7(+) Gm7 C9 Cm7 G9(+) Cm9 F9 Bsus7 Ebmaj9 Dm9 G15sus G7(+) Cm9 Cm7/Bb A15sus A15(+) A7(+) Dm9 D7(+) BASS

18 19 20 21 22 23 24 25 26

CONDUCTOR

- 4 -

MY FOOLISH HEART

FL.

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

(G major 9) (D major 11) (C major 9) (C major 7/B flat) (A minor 7/B flat) (D major 7/E flat) (G major 7) (E major 7) (A major 9) (B minor 9) (E major 9) (A major 11/F# major 11)

(G major 9) (D major 11) (C major 9) (C major 7/B flat) (A minor 7/B flat) (D major 7/E flat) (G major 7) (E major 7) (A major 9) (B minor 9) (E major 9) (A major 11/F# major 11)

27 28 29 30 31 32 33 34 35

me (no cello) 35

CONDUCTOR

- 5 -

MY FOOLISH HEART

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CONDUCTOR

46

- 6 -

MY FOOLISH HEART

FL.

Am19 Cm17(b5) F7(b5) B7MAg9 Gm19 B7(b5) Em19 Am17(b5) D7(b5) B7(b5) Em19 B7(b5) D7(b5) Gm19 D7(b5) Gm19 C18

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

FL.

Am19 Cm17(b5) F7(b5) B7MAg9 Gm19 B7(b5) Em19 Am17(b5) D7(b5) B7(b5) Em19 B7(b5) D7(b5) Gm19 D7(b5) Gm19 C18

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

44

45

46

4

51

CONDUCTOR

- 7 -

MY FOOLISH HEART

Fl.

Alto 1: Am7, D15, G7(19), Cmaj9

Alto 2

Tenor 1

Tenor 2

Bass

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Solo (opt. ad lib.)

Bass

Drums

TIME: PIANO SOLO

52 53 54 55 56 57 58 59

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CONDUCTOR

MY FOOLISH HEART

- 8 -

62

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CONDUCTOR

- 9 -

MY FOOLISH HEART

70

Solo

FL.

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

68

69

70

71

72

73

74

75

CHANGE TO BRUSHES - TIME

TBN. 1

D15 SUS

D7 (F#) G119

G119

G7 (F#)

C119

G115

C7 (F#)

F119

B7 (F#)

E119

A119

G119

C115

C7 (F#)

F119

F117/E

D15 SUS

D7 (F#)

G119

G7 (F#)

C119

G115

Preview
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Preview
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CONDUCTOR

MY FOOLISH HEART

- 10 -

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRM. 1

TRM. 2

TRM. 3

TRM. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. 2

PNO.

BASS

DRUMS

SOLO

TO HARMON MUTE (NO STEM)

SOLI

SUB. m7
SOLI

SUB. m7
SOLI

SUB. m7
SOLI

F#m9 F#m9/E Dm7(b5) G7(9) SUB. m7

A#m9 D#m9 G#m9 C#7(9) F#m9 C#7(9) F#m9 B#13sus

F#m9 F#m9/E Dm7(b5) G7(9) SUB. m7

A#m9 D#m9 G#m9 C#7(9) F#m9 C#7(9) F#m9 B#13sus

76 77 SUB. m7 78 79 80 81 82 83

CONDUCTOR

- 11 -

MY FOOLISH HEART

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

MY FOOLISH HEART

FREELY (OPT. AD LIB.) CMaj7

HARMON MUTE

F#m9

C7(5)

B13sus

B7(5)9

(OUT)

CYM. BELL

84 85 86 87 88 89 90 91