

JAZZ BAND SERIES



My Foolish Heart

Words by NED WASHINGTON

Music by VICTOR YOUNG

Arranged by DAVE RIVELLO

INSTRUMENTATION

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

Optional Alternate Parts

Vibraphone
C Flute
Tuba
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

Listening is an 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.

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