

# When You're Smiling

Words and Music by Larry Shay, Mark Fisher and Joe Goodwin

*Arranged by Mike Dana*

## 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  |  |
| B♭ Clarinet  |  |
| 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) |  |

YOUNG  
JAZZ  
ENSEMBLE

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## NOTES TO THE CONDUCTOR

*When You're Smiling* has always been one of my favorite tunes from the Great American Songbook. I love the vibe, and how the tune lends itself to more modern harmonic ideas. I think it's a great opener too! To retain the relaxed, easy-going Basie groove, I think a tempo around  $\text{♩} = 116\text{--}120$  works best. There is no substitute for listening to the greats, so have students check out Basie recordings like "Shiny Stockings."

**Ensemble:** Young bands often get excited and rush notes on beats 2 or 4 that follow rests, so watch for those instances. Swing eighth notes should be played legato, and of course make sure the band observes the dynamic changes. You'll notice some dynamic indications are quite sudden, and of course you should observe the indicated articulations. Dynamically, the intro should be strong then down to a whisper at m. 4. Remind your band that quarter notes with "caps," or rooftop accents, ( $\text{A}$ ) are played detached and heavier. The syncopated figures in m. 3 (and elsewhere) tend to rush, so try to lay back and play those figures legato! There are a few rhythms that might be tricky for young bands. I like to tackle these separately and get the students singing the rhythms, and I use phrases they will remember to help lock in the concepts.

Have some fun with these examples:

(Altos & Tenors—mm. 32 & 99)

(Altos & Tenors—m. 34)

(All Saxes—m. 71)

Notes in ( ) are "ghosted" (played softer; implied)

(Altos & Tenors—mm. 97–98)

1. Read SLURS, not ties!
2. It's all about the 1& and the 3&!

**Rhythm section:** Think Basie all the way on this chart. The piano part is notated with chord symbols included for more experienced players. For guitar, it's Freddy Green time! If you or your students are not familiar with guitarist Freddie Green, please check him out. Three- or four-note guitar voicings work great in this type of chart. Turn the amp down a bit, play a little harder, and go for an acoustic guitar sound that blends in with the bass and drums. Bass should keep things legato and swingin'! Chord symbols are also provided if that is the preference. The drummer should always be aware of which horns are playing the kicks notated on the drum part and adjust the set-ups and fills accordingly. Listen, listen, and listen more to examples by Basie and check out the demo recording of this chart from Alfred Music.

**Soloists:** Written solos are provided for alto 1 and trumpet 1, as are the chord symbols. I always encourage young players to develop their improvisational skills, so please consider doing the same. The written-out solos will provide the young player with a great starting point. Pro tips for soloists: make sure the player knows the key signature, the 3rd and 7th of the chords, and remind them that the melody of the song is always your friend so playing the melody or a snippet is a great technique.

I hope you all enjoy *When You're Smiling*!

—Mike Dana



**Mike Dana**

Composer and guitarist Mike Dana is the director of jazz studies at Fresno City College. At FCC, Mike directs the award-winning jazz ensemble, jazz combos, and teaches advanced improvisation, jazz theory, arranging, and jazz history. He also directs the jazz composer's orchestra, an ensemble made up of the finest jazz musicians and educators in central California.

Mike has composed music for orchestra, chamber ensembles, musical theater, film, choral ensembles, TV commercials, and of course jazz. His commissions, compositions and arrangements for both instrumental and vocal jazz ensemble are widely performed across the United States. He is quite active as a performer, leading several groups, including his own jazz quartet, the JCO, and Bahia, a group focusing on Brazilian music. His jazz guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, and many others.

He continues to be in demand as a guest artist and clinician for jazz festivals throughout the western U.S., as a guest conductor for regional and all-state honor jazz bands. Mike earned bachelors and masters degrees in composition from California State University Fresno. He also attended the Berklee College of Music, and studied privately with jazz guitar legend Joe Pass. He is working on his doctorate at Boston University.

# WHEN YOU'RE SMILING

Words and Music by Larry Shay,  
Mark Fisher and Joe Goodwin  
Arranged by Mike Dana

MEDIUM-UP SWING,  $\text{d} = 116-120$

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5

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Chord changes shown in part.

SOLO, AS WRITTEN GUIT.

LINE PREFERRED, CHORDS OPT.

SOLO, AS WRITTEN GUIT.

Light "2" feel closed H.H.

FL. TOM S.D.  
B.D. m2

TOM FILL----> FILL---->

2. CM7

Bb M7 G7 9

Cm9 Am9 Fm9 Dm9 Cm9

(SOLO)

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CONDUCTOR

- 2 -

WHEN YOU'RE SMILING

The musical score consists of 16 staves, each representing a different instrument or vocal part. The instruments listed on the left are: FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASS, TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, 4TH TBN., GTR., PNO., BASS, and DRUMS. The score is divided into measures numbered 6 through 12. Key changes are marked above the staff in measures 7, 8, 9, and 10. The keys shown are B<sup>b</sup>M7, E<sup>b</sup>M7, Dm7(b5), G<sup>b</sup>7(b5), Cm7, and G7(b5). Measure 10 includes a dynamic marking 'comp' and measure 11 includes a key signature of B<sup>b</sup>. A large red diagonal watermark reading 'Preview Use Requires Purchase Only' is overlaid across the score.

CONDUCTOR

- 3 -

WHEN YOU'RE SMILING

13

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLI

PLAY

SOLO, AS WRITTEN

Fill

Cm9 Cm9(Gm7) Cm9 F13 Dm7 A2 Cm7 F9 B7 F#m7

Cm9 Cm9(Gm7) Cm9 F13 Dm7 A2/G# Cm7 F9 SOLO, AS WRITTEN

13 14 15 16 17 18 19 20

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13 14 15 16 17 18 19 20

CONDUCTOR

- 4 -

WHEN YOU'RE SMILING

Flute

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

COMP F#m7

F#m7 Bb7(13) Eb7

Eb6

Eb7

Eb6

Dm7 G7(13)

Gm7/C

C13

N.C.

F13(13)

AS WRITTEN

F13(13)

SWING, IN "A"

FILL---

TIME

21 22 23 24 25 26 27 28

CONDUCTOR

- 5 -

WHEN YOU'RE SMILING

Conductor

Flute

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

WHEN YOU'RE SMILING

(29)

(30)

(31)

(32)

(33)

(34)

(35)

(36)

Review Only  
Requires Purchase

Flute (Bkgrds.)

ALTO 1 (Bkgrds.)

ALTO 2 (Bkgrds.)

TENOR 1 (Bkgrds.)

TENOR 2 (Bkgrds.)

BASS (Bkgrds.)

TPT. 1 SOLO C<sup>b</sup>M7 ME E<sup>b</sup>M7(B5) B7(5) C<sup>b</sup>M7 E<sup>b</sup>M7(B5) A7(5) D<sup>b</sup>M7 E7(5) A7(5)

TPT. 2

TPT. 3

TPT. 4

TBN. 1 (Bkgrds.)

TBN. 2 (Bkgrds.)

TBN. 3 (Bkgrds.)

4TH TBN. (Bkgrds.)

GTR. B<sup>b</sup>M6 E<sup>b</sup>M7(B5) A7(5) B<sup>b</sup>M6 D<sup>b</sup>M7(B5) G7(5) C<sup>b</sup>M7 D7(5) G7(5)

PNO. comp B<sup>b</sup>M6 E<sup>b</sup>M7(B5) A7(5) B<sup>b</sup>M6 D<sup>b</sup>M7(B5) G7(5) C<sup>b</sup>M7 D7(5) G7(5) C<sup>b</sup>M7

BASS WALK B<sup>b</sup>M6 E<sup>b</sup>M7(B5) A7(5) B<sup>b</sup>M6 D<sup>b</sup>M7(B5) G7(5) C<sup>b</sup>M7 D7(5) G7(5)

DRUMS TIME m2 RIDE + CROSS STICK TIME FILL - - -

37 38 39 40 41 42 43 44

CONDUCTOR

- 7 -

WHEN YOU'RE SMILING

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

45

46

47

48

49

50

51

52

(Cm7) (Cm7(maj7)) m2 Cm7 F15 Cm7 F15 BbMaj9 Bb9

Dm7 Dm7(maj7) G15 Dm7 G15 Cm9

END SOLO

TIME

(SINGS)

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The score consists of 14 staves of music. The instruments listed are: CONDUCTOR, FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASS, TPR. 1, TPR. 2, TPR. 3, TPR. 4, TBN. 1, TBN. 2, TBN. 3, 4TH TBN., GTR., PNO., and BASS. The page number is -7- and the title is WHEN YOU'RE SMILING. The music includes various dynamics such as mf and f, and harmonic changes indicated by Roman numerals and letter names. A large red watermark reading 'Preview requires purchase' and 'Legal use' is overlaid across the page.

CONDUCTOR

- 8 -

WHEN YOU'RE SMILING

53

SOLO DM7

Gsus

G15(9)

C9

A9sus

A9(11)

A9

D9sus

A9(11)

Gsus

(B9sus.)

(B9sus.)

(B9sus.)

(B9sus.)

F#17

B9sus

B15(9)

E169

C9sus

C9(11)

C9

F9sus

C9

B15(11)

TIME

(2166).

54

m2

55

56

57

58

59

60

53

54

55

56

57

58

59

60

CONDUCTOR

- 9 -

WHEN YOU'RE SMILING

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

(61)

G<sup>b</sup>6

F15(411)

G7(4)

A119

G/B

C119

D9sus

G<sup>b</sup>6

END SOLO

(62)

A115(411)

(63)

G7(4)

(64)

C119

B<sup>b</sup>/D

E<sup>b</sup>119

F9sus

B<sup>b</sup>6

F9sus

F15

(65)

(66)

(67)

(68)

CONDUCTOR

- 10 -

WHEN YOU'RE SMILING

FLUTE  
ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
4TH TBN.  
GTR.  
PNO.  
BASS  
DRUMS

69 70 71 72 73 74 75

77

Flute

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

A<sup>b</sup>I<sub>5</sub>      G<sup>7</sup>(<sup>b</sup>5)      CMI<sub>7</sub>

A<sup>b</sup>I<sub>5</sub>      G<sup>7</sup>(<sup>b</sup>5)      CMI<sub>7</sub>

F<sub>5</sub>

DMI<sub>7</sub>      A<sup>b</sup>C<sup>#</sup>      CMI<sub>7</sub>      F<sub>5</sub>

FILL-----  
STRONG TIME!

76      77      78      79      80      81      82

CONDUCTOR

- 12 -

WHEN YOU'RE SMILING

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

(85)

88

84

85

86

87

88

Preview Use Requires Purchase

CONDUCTOR

- 13 -

WHEN YOU'RE SMILING

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

92

93

94

95

89

90

91

92

93

94

95

Preview requires purchase

## CONDUCTOR

- 14 -

## WHEN YOU'RE SMILING

*Review requires legal use*

96 97 98 99 100 101 102