

# JAZZ BAND SERIES

 **Belwin JAZZ**  
a division of Alfred

# Body and Soul

Words by EDWARD HEYMAN, ROBERT SOUR and FRANK EYTON

Music by JOHN GREEN

Arranged by MATT HARRIS

## INSTRUMENTATION

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

## Optional/Alternate Parts

C Flute  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

This is not a technically difficult chart to play; however, it does have a few challenges. Balance and intonation are critical to extracting the beauty and subtlety in the harmonies with the melody. Many tight and close chord voicings occur in various sections, requiring all wind players to carefully listen to each other, their section, and the entire ensemble. That sounds easy to do, but some dissonant intervals will offer a challenge to make the chord voicing effective. I suggest taking a moment in those places in the chart to identify and isolate a complex chord in a section to demonstrate the need for accurate intonation. Listening is always the key!

I wrote what is often referred to as the “Coltrane” melody and chords in m. 9, m. 17, and m. 33. This distinctive melody and chord progression provides for a little more chromaticism in the melody and the harmony. I think this offers an interesting twist in this wonderful “Body and Soul” melody. These measures may sound a bit different from the original melody; if you check out the John Coltrane version, you will hear the connection and how it fits into this arrangement. Check it out—it’s classic Coltrane!

For the rhythm section, your job is to provide a steady pulse and to phrase up and down with the horn sections. By that I mean to listen to the horn voicings and blend with them both rhythmically and harmonically. Overall, simplicity is the key. Don’t try to add too much, since this chart has plenty of harmonic texture. Guitar and piano players should listen to each other to blend and try to play as *legato* as possible throughout. Also, try to avoid too much comping—again, keep it simple. For the guitar lines with horns, blend and match the phrasing.

For the soloist, I encourage you to improvise your own solo. There are countless recordings of “Body and Soul” by instrumentalists and vocalists, including many by the legends of jazz. Listen and learn from these recordings. I suggest using ideas and licks you hear from classic recordings in your own solos; that is how we all learn to improvise. The written solo is a starting point and a reference for the soloist. Keep in mind that it’s always good to paraphrase the melody in any solo, especially this wonderful song. It’s unnecessary to play a ton of notes—keep it simple and melodic.

Please enjoy!

—Matt Harris



**Matt  
Harris**

Matt Harris graduated with a BM from the University of Miami and a MM from the Eastman School of Music. He moved to Los Angeles after touring, writing, and recording with jazz legends, Maynard Ferguson and Buddy Rich. Matt is co-director of Jazz Studies at California State University, Northridge, and is a current faculty member at Yellowstone and Idyllwild Arts summer jazz camps. He is currently the VP for California Alliance for Jazz (CAJ) and is a National Panelist for Young Arts based in Miami.

He has conducted the Nevada, Oklahoma, Arizona, South Dakota, and Texas all state bands. He has been commissioned to write music from bands spanning the globe, including; Denmark, Germany, New Zealand, Japan, China, Turkey, as well as numerous high schools and Universities in the United States. Matt has played with jazz legends including Bobby Shew, Lanny Morgan, Bob Sheppard, Bob McChesney, Howie Shear, Matt Finders, Rob Lockart, Carl Saunders, Chuck Findley, Tim Ries, Bob Summers, John Pisano, Gregg Bissonette, and Dan Higgins to name a few. He has also played piano and/or written music for some of today’s top jazz vocalists including Karyn Allison, Jackie Allen, Diane Shure, Dena Derose, Rosana Eckert, Calbria Foti, Kevin Mahogany, Kurt Elling, Marie Carmen Koppel, and many others.

Matt is an active clinician, conductor and composer for high schools, colleges, and professional bands around the world.

CONDUCTOR  
43685S

# BODY AND SOUL

Music by John Green  
Words by Edward Heyman,  
Robert Sour and Frank Eyton  
Arranged by Matt Harris

BALLAD ♩ = 92-100

1st Eb ALTO SAXOPHONE  
2nd Eb ALTO SAXOPHONE  
1st Bb TENOR SAXOPHONE  
2nd Bb TENOR SAXOPHONE  
Eb BARITONE SAXOPHONE  
1st Bb TRUMPET (FLUGELHORN)  
2nd Bb TRUMPET (FLUGELHORN)  
3rd Bb TRUMPET (FLUGELHORN)  
4th Bb TRUMPET (FLUGELHORN)  
1st TROMBONE  
2nd TROMBONE  
3rd TROMBONE  
BASS TROMBONE  
GUITAR  
PIANO  
BASS  
DRUMS (TRIANGLE)

SOLO

To CLIP MUTE

1 2 3 4 5 6 7

Chords: G/A<sup>b</sup>, G<sup>b</sup>maj7(A<sup>b</sup>)/A<sup>b</sup>, G/A<sup>b</sup>, Am<sup>9</sup>, D<sup>9</sup>

DRUMS: SUSP. CYM., TRGL., SUSP. CYM., BALLAD FEEL (BRUSHES)

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CONDUCTOR

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

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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.

QTR.

PNO.

BASS

DRUMS

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

ABISSUS

G#m9(11)/A7

ABISSUS

A mi7

D7

D#9

G#15

F#119

E#119

A15

ABISSUS

F#9sus

G#m9(11)/F

F7(11)

ABISSUS

G#m9(11)/A7

ABISSUS

A mi7

D7

D#9

G#15

F#119

E#119

A15

ABISSUS

F#9sus

G#m9(11)/F

F7(11)

CONDUCTOR

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TP. 1  
TP. 2  
TP. 3  
TP. 4  
TON. 1  
TON. 2  
TON. 3  
BASS TON.  
GTR.  
PNO.  
BASS  
DRUMS

20 21 22 23 24 25

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22

TO HARMON MUTE

TO CUP MUTE

AS WRITTEN

SUPP. CUM.

(BEHOLD)

8mi7 E7(9#11) Emi7 A7(9#) D9# Emi9 A15 Emi7/A E7/A Dadd9/F# Gmi7 C15 Fmi Bmi7 Emi9 A15 D9#



CONDUCTOR

BODY AND SOUL

30

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal User Preview Requires Purchase".

Chord progression for GTR. and PNO. (measures 26-31):

Measure	Chord
26	F#m9/G
27	G13(#11)
28	C6#9/G, Cm7/G
29	F#m9/G, Abm7, D7, Bbm9/C, Am9/B, Abm9/Bb
30	G#m9/A, A9(#11)
31	F#m7, B7, G#m7, C7

Additional markings include "TO CLIP MUTE" for trumpets and "SUSS. CYM." for drums.

CONDUCTOR

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS



CONDUCTOR

39 TENOR SOLO

BODY AND SOUL

Musical score for 'BODY AND SOUL' featuring a Tenor Solo. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone 1, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The Tenor 1 part features a solo starting at measure 39. Chord progressions are indicated above the guitar and piano parts.

**Chord Progression:**  
 G7sus9/A♭, G7sus9(♯5)/A♭, G7sus9/A♭, A7(♯9), D7sus(♯11), D7sus7, G7sus(♯11), F#m7, E7, A7, E7(♯11), C#m7

**Instrumentation and Performance Notes:**  
 - **TENOR 1:** SUGGESTED SOLO starting at measure 39.  
 - **TRUMPETS 1-4:** TO FLUGEL.  
 - **TROMBONES 1-3:** OPEN.  
 - **DRUMS:** Indicated by a double bar line and slashes.

**Measure Numbers:** 38, 39, 40, 41, 42, 43



CONDUCTOR

47 - 8 -

BODY AND SOUL

Musical score for 'BODY AND SOUL' featuring vocalists and instrumentalists. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The score is divided into measures 44 through 49. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

**Chord Progression (Measures 44-49):**

- Measure 44: Cm11(b9), F7(#9)
- Measure 45: Bbm7, Eb13(#11), Ebm7, A7(#5), Dbb9
- Measure 46: Abm9/Bb, Gm9/A, Gbm9/Ab, Gbm7(#5)/Ab, Gbm9/Ab, Am7, D13
- Measure 47: Dbm97, Gb13(#11)

**Instrumental Parts:**

- Tenor 1:** Features a melodic line with triplets in measures 47 and 48.
- Trumpets 1-4:** Play sustained notes in measures 47 and 48.
- Trombones 1-3:** Play sustained notes in measures 47 and 48.
- Bass Trombone:** Plays sustained notes in measures 47 and 48.
- Guitar:** Provides harmonic accompaniment with chords and arpeggios.
- Piano:** Provides harmonic accompaniment with chords and arpeggios.
- Bass:** Provides harmonic accompaniment with chords and arpeggios.
- Drums:** Indicated by a double bar line in measure 44.

CONDUCTOR

BODY AND SOUL

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations, including notes, rests, and dynamic markings. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

Musical score for CONDUCTOR, including parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

CONDUCTOR

02

- 11 -

BODY AND SOUL

Musical score for CONDUCTOR, including parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TEN. 1-3, BASS TEN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal Use Only Requires Purchase".

Chord progression for GTR. and PNO. (measures 02-07):  
02: Bbm9/C, Am9/B, Abm9/Bb, Gm9/A  
03: Gm9/Ab, Gm9/Ab, Gm7, C7(#9)  
04: D4/6, Gb5, Fm9, Em9, A5, Gm9/Ab  
05: E/F#  
06: E/F#  
07: E/F#

Other markings include "SOLO AS WRITTEN" for Tenor 1, "TO TPT. W/CLIP MUTE" for Trumpets 1-4, and "TO CLIP MUTE" for Tenors 1-3 and Bass Tenor. A "LAST 17" marking is present in the Bass part at measure 03.

CONDUCTOR

BODY AND SOUL

- 12 -  
SAX. CADENZA ON CUE

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with performance instructions like 'SAX. CADENZA', 'SOLO CADENZA', 'ON CUE', and 'TRIAL'. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.



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