

# JAZZ BAND SERIES

**Belwin** JAZZ  
a division of Alfred

# Feels So Good

CHUCK MANGIONE

Arranged by VICTOR LÓPEZ

## 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 Alternate Parts

C Flute (Optional)  
Tuba (Optional)  
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

For the most authentic Mangione sound, *Feels So Good* calls for flugelhorn for the feature solo part. The introduction is rubato and can be played either freely out of tempo or with a subtle pulse to keep it together. The most important aspect of the intro is that the flugelhorn lead, and either the guitar or piano follow and support each other. If a guitar is used, an acoustic guitar will sound best, then switch to electric guitar for the rest of the chart. If an acoustic guitar is not available, try to adjust the EQ for the guitar to have a softer/gentler acoustic-like timbre.

The tempo (mm=102) established at measure 18 should be easy, relaxed and sort of loping with a “two” feel. The sixteenth notes leading into measure 39 should be relaxed, but not laid back. “Relaxed” is the key to the groove of this chart. The off-beat kicks at measure 43 should be comfortable, but don’t lay back too much or it will sound like a swing tune, which it is not—keep the eighth notes even. Play these off-beat kicks detached, but not staccato. The trombone soli at measure 50 will sound best if played by the entire section.

Regarding articulation, keep the staccato notes nice and tight, but not quite as short as they would be played in a classical band style—just slightly fatter. For the ghosted notes of the bones in measure 67, only play the written notes and simply imply the ghost notes.

The 4th trombone and baritone sax will need to listen to and lock in with the bass! The piano left hand often doubles the bass, so if you have a strong bassist the piano player may tacet the doubled bass notes. The guitar player should get a double time feel whenever the sixteenth-note comping occurs—but control the volume.

The rhythm section should listen to the demo recording, and if possible, to the original Mangione recording to copy the rhythmic feel.

Please enjoy!

—Victor López



**Victor  
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

CONDUCTOR  
JEM05036C

# FEELS SO GOOD

By CHUCK MANGIONE  
Arranged by VICTOR LÓPEZ

RUBATO

5

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET (FLUGELHOEN)

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

FLUGELHOEN

Acoustic GUITAR (NO LIB.)

Electric & Acoustic GUITAR (NO LIB.)

PIANO

BASS

DRUMS

CLUE: TRUMPET SOLO

CLUE: GUITAR (NO LIB.)

(ALTHOUGH RUBATO, KEEP SOMEWHAT OF A PULSE THROUGHOUT)

Chords: F#acc9, Dmi, Gmi acc9, C#acc9, C#acc9/Bb, Ami acc9, Dmi acc9, Gmi acc9

1 2 3 4 5 6 7

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

13

8 9 10 11 12 13 14 15

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The musical score is arranged for a full band and vocal ensemble. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and the first trumpet part (Trp. 1) have melodic lines with lyrics. The guitar (Gtr.) and piano (Pno.) parts provide harmonic accompaniment with chord diagrams. The brass section (Trumpets 2-4, Trombones 1-4) and the rhythm section (Bass, Drums) are currently silent in this section of the score. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. A circled number '13' is located at the top right of the score area. Measure numbers 8 through 15 are printed at the bottom of the page.

18 SAMBA ROCK (♩ = 108)

ALTO 1

ALTO 2

TENOR 1 *Qui FEELLY* *1ST TIME ONLY* *PLAY - SOLI W/TPR.*

TENOR 2

BARI.

TPR. 1 *Qui FEELLY* *1ST TIME ONLY* *SOLI W/T.SAX*

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

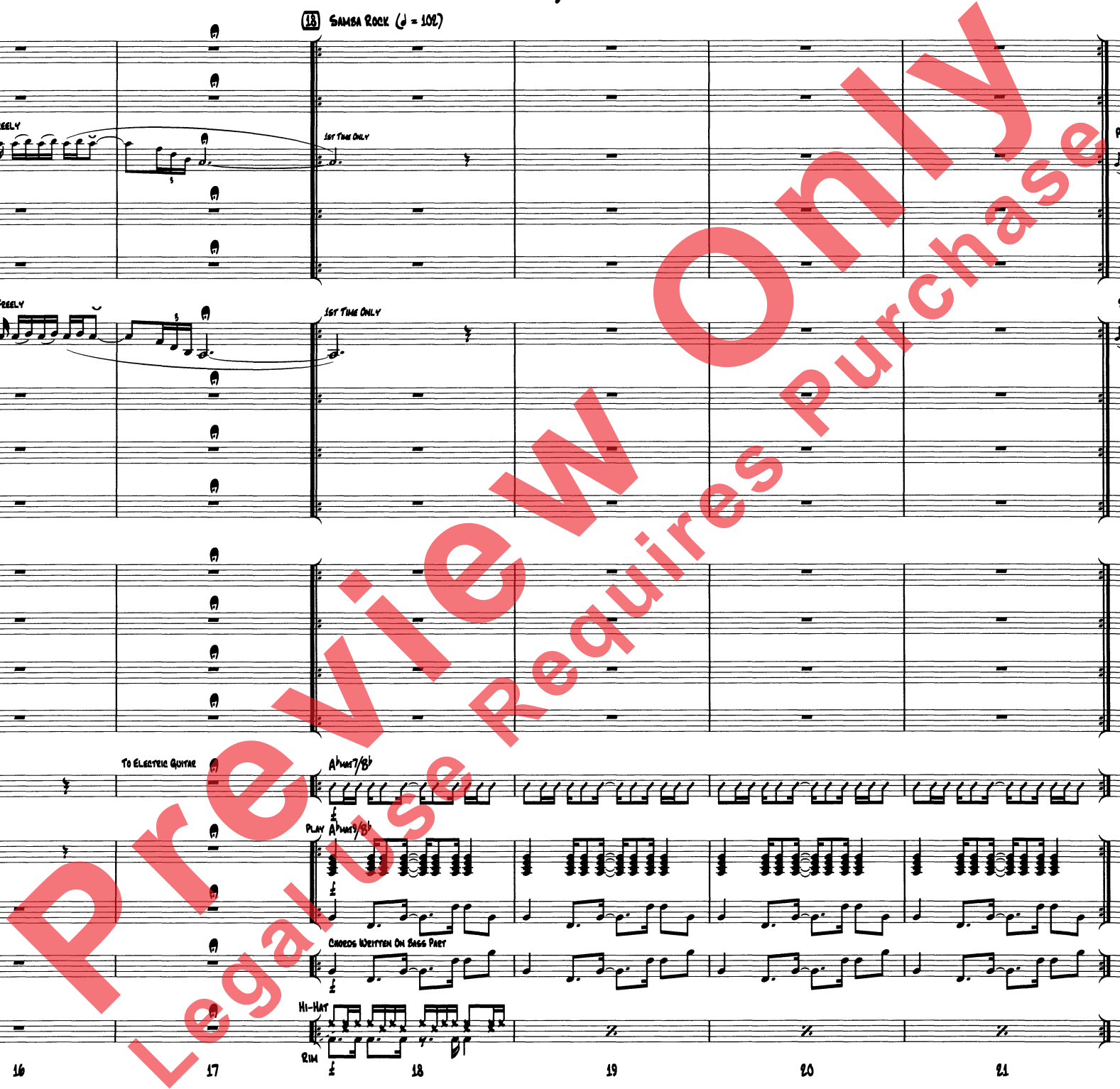
GTR. *F#m* *TO ELECTRIC GUITAR* *A7m7/b9*

PNO. *F#m* *PLAY A7m7/b9*

BASS *CHORDS WRITTEN ON BASS PART*

DRUMS *Hi-HAT* *RIM* *FULL TIME*

16 17 18 19 20 21 22





23 §

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30

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81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Cym. BELL

81 82 83 84 85 86 87 88

Chords: Cmi, D7mi7, Cmi, D7mi7, Cmi, D7mi7, Cmi, Cmi/Bb, Abmi9, Eb/G, Cmi, Cmi/Bb, Abmi9, Eb/G

42

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

99 40 41 42 43 44 45 46

Chord progression: F#m, G#7, A#, Am7(b9), B7(b9), D7#9, D#m, C7, C7(b9), C7, C7(b9)/E, F#m, B7(b9), E#m7, D7#9, D#m, C7



50

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLO (OPT. SECTION SOLO)

CUE: 1ST TEN. SOLO (PLAY CUE NOTES IF SECTION FEATURE)

CUE: 1ST TEN. SOLO (PLAY CUE NOTES IF SECTION FEATURE)

CUE: 1ST TEN. SOLO (PLAY CUE NOTES IF SECTION FEATURE)

CUE: 1ST TEN. SOLO (PLAY CUE NOTES IF SECTION FEATURE)

C7(b9) C7 C7(b9)/E F#m1 A#m1/b7

B7/D C#m1 F#m1 B7 B7/A# G#m1

47 48 49 50 51 52 53 54

58

Musical score for vocalists and trumpets. Includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, and TPT. 4. The vocal parts feature melodic lines with lyrics, and the trumpet parts provide harmonic support.

Musical score for trombones. Includes parts for TBN. 1, TBN. 2, TBN. 3, and TBN. 4. The parts feature melodic lines with lyrics and dynamic markings such as *mp* and *PLAY*. A large red watermark "Legal Use" is overlaid on this section.

Musical score for instruments. Includes parts for GTR. (Guitar), PNO. (Piano), BASS, and DRUMS. The guitar part shows chords like Cmi7, Fmi, Dmi7(b9), and G7(b9). The piano part features complex chordal textures. The bass part provides a steady accompaniment. The drums part includes a cymbal bell section. Measure numbers 55, 56, 57, 58, 59, 60, and 61 are indicated at the bottom.



ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPTR. 1  
TPTR. 2  
TPTR. 3  
TPTR. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO.  
BASS  
DRUMS

62 63 64 65 66 67 68

69

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

69 70 71 72 73 74 75 76

Chord symbols: Eb, D7(9#), D7sus, Ebmaj7, D7(9#) D7sus, C7, C7(9#), C7, C7(9#)/E, Fmi, Abmaj9/Bb



77 OPT. OPEN FOR SOLOS

Musical score for 'FEELS SO GOOD' featuring various instruments and vocal parts. The score includes a large red watermark: "Preview Only Requires Purchase".

**Instrumentation:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1 (FLUGELHORN SOLO), TPT. 2, TPT. 3, TPT. 4, TRN. 1, TRN. 2, TRN. 3, TRN. 4, GTR., PNO., BASS, DRUMS.

**Chord Progression (Guitar/Piano):**

- 77: F, C/E, Dmi, Gmi7
- 78: C, C/b, Ami, Dmi7, Gmi
- 79: Emi7(b9), A7(b9)
- 80: Eb, B/D, Cmi, Fmi7, Bb, B/A, Gmi
- 81: Cmi7, Fmi
- 82: Dmi7(b9), G7(b9)

**Measure Numbers:** 77, 78, 79, 80, 81, 82, 83, 84



(85)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

CHM. BELL

85 86 87 88 89 90 91

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

TRP.

PNO.

BASS

DRUMS

92 93 94 95 96 97 98

96

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1. | 2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

99 100 101 102 103 104 105

Chord symbols: C, C/B, Am, Dm7, Gm, Bbm7/C, Gm, Bb, Bb/A, Gm, Cm7, Fm, Abm7/Bb, Fm

Rehearsal marks: //

Section markers: 1., 2., D.S. AL CODA



Coda

1.

2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

8bm7/C

F#7(b9)

F#m9

D7#9 D#m9 C7 C7(b9) C7 C7(b9)/E F#m9 B7sus E#m7 A#m7/B# E7(b9) E#m9

D7#9 D#m9 C7 C7(b9) C7 C7(b9)/E F#m9 B7sus E#m7 A#m7/B# E7(b9) E#m9

FILL

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