

JAZZ BAND SERIES

Mamacita

By Joe Henderson
Arranged by Alan Baylock

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

I've loved Joe Henderson's music for a long time and *Mamacita* is one of my all-time favorites!

The original version of the tune features an interesting juxtaposition of swing and straight eighth notes. For this arrangement, I decided to write only straight eighth notes. It gives the chart a more homogenous sound and will also make it easier to interpret for younger musicians. The spirit of the original version and the basic groove remains intact!

As always, be sure to play the notes marked with a staccato audibly short. Part of the groove and feel is dependent on the contrast between the short notes and the longer accented notes. The rhythm section members should keep a super-steady pulse on this one. (Working with a metronome will help.) The stronger the pulse of the groove, the more confidently the horns will be able to play.

Soloists can play the written solos (based on solos by William Chenoweth) or improvise their own. The chord changes are straightforward and outlining the chromatically descending dominant chords in mm. 38–39 and mm. 50–51 will add to an overall bluesy approach.

I highly recommend having the band listen to and study the demo version that Alfred has provided at alfred.com. That will be the fastest and most effective way to get the chart ready for a performance.

Thanks for your interest in this arrangement, and I hope one day I can hear your band play it!

—Alan Baylock

**Alan
Baylock**



Born and raised in a small town in Southwestern Pennsylvania, Alan Baylock has composed music that is performed throughout the world. One of the most respected and sought-after jazz composers and educators in the industry today, he is the director of the GRAMMY®-nominated One O'Clock Lab Band at the University of North Texas, and previously served 20 years as Chief Arranger for the USAF Airmen of Note in Washington, D.C. The Alan Baylock Jazz Orchestra recorded three critically acclaimed CDs and performed throughout the United States for 15 years. Baylock graduated from Shenandoah University (B.M. '90), where he later became Jazz Composer-in-Residence, and the University of North Texas (M.M. '94).

Baylock travels extensively as guest conductor and clinician, and has been featured with close to 100 professional, collegiate, high school (all-state and regional), and middle school jazz ensembles. Alan is on faculty at the National Jazz Workshop (NJW) and directed the NJW All-Star Big Band in performances on the East and West Coast. He is an active member of the Jazz Education Network and is a strong advocate for women in jazz. In 2022, Alan teamed up with composer/arranger Annie Booth to establish Brava Jazz Publishing, whose mission it is to support and champion women composers and arrangers in the field of big band jazz by creating a platform for their music to be widely published and distributed.

Baylock lives in Denton, Texas with his wife, cellist Maria Baylock. In his spare time, Alan enjoys playing table tennis and golfing with his UNT Jazz colleagues.

CONDUCTOR
50081 S

MAMACITA

By Joe Henderson
Arranged by Alan Baylock

GROOVY STR. 8THS ♩ = 154

2

6 8

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

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

SOLO FILL

FILL

CROSS STICK

RIDE CYM.

S.O.

B.O.

H.H. w/FOOT

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Scan to
interact



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.

GTR.

PNO.

BASS

DRUMS

(F7ACOII)

7 8 9 10 11 12 13

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14

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.

GTR.

PNO.

BASS

DRUMS

END TIME ONLY

mf

f7 accf

B^b9

f7 accf

D7^(#9)

D7^(#9)

14 15 16 17 18 19 20 21

1. 2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

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22 23 24 25 26 27 28 29

FILL

OPTIONAL OPEN FOR SOLOS, BGARDS. ON CUE

SOLO 1ST TIME ONLY

30

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

1ST TIME ONLY

SOLO 2ND TIME ONLY

(BGARDS.)

F15

F7(#9)

B^b15

F7(#9)

B^b15

F7(#9)

B^b15

F7

B^b7

F7

30

31

32

33

34

35

36

37

MAMACITA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

40

41

42

43

44

45

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

46

47

48

49

50

51

52

53

2.

56

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

END SOLO

F7(#9)

F7

Bb7

54 55 56 57 58 59 60 61

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. $F7(\#9)$

PNO. $F7$

BASS

DRUMS

70 71

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. $F7 \text{ acci}$

PNO. $m2$

BASS $m2$

DRUMS $m2$

72 73 74 75 76

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

80

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