

**FIRST  
YEAR  
CHARTS**  
FOR JAZZ ENSEMBLE

# Mamacita

By Joe Henderson  
*Arranged by Terry White*

## INSTRUMENTATION

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

### Optional/Alternate Parts

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

## NOTES TO THE CONDUCTOR

*Mamacita* is a composition by the great tenor saxophonist Joe Henderson from his 1967 recording *The Kicker*. This tune is unique in that the tempo marking indicates medium-swing Latin. In *The Kicker* as well as in other artists' interpretations of the tune, the rhythm section plays a quick bossa nova pattern using even eighth notes. The horns tend to swing the eighth notes in the melody.



In addition to the swing feel given to the melody, a technique called “ghosting” is very important to the interpretation.



To achieve “ghosting,” the player backs off the airflow on the note, giving it less emphasis. This helps to take out the stiffness that sometimes hinders the swing style from flowing smoothly. “Ghosting” is commonly used in many swing styles. Sometimes the note to be “ghosted” will have an X replacing the note head, and sometimes the note may have parentheses around the note head.



In addition to having the students learn a classic tune from the jazz repertoire, *Mamacita* is a fun tune and very accessible for younger players. Measure 45 is an open solo section based on 12-bar blues changes. If a soloist plays two choruses, the backgrounds could be played on the second chorus. If there are multiple soloists, the backgrounds can be played on the final chorus or omitted all together.

Regarding articulation, staccatos are short but not clipped, and rooftop or marcato accents (▲) are detached and accented—think “daht.” As always, dynamics are essential; please observe the indicated dynamics and phrasing. Notice the *sfz* in m. 37, hit it hard, back off, and then *crescendo* as notated.

I hope you enjoy Joe Henderson's *Mamacita*!

—Terry White



**Terry White**

Terry White is a retired music educator having taught instrumental music at all levels—from beginning band to college jazz ensembles—for over 34 years. He has been a composer, performer, and bandleader in the Portland, Maine area. Terry has written for many idioms including the Portland Symphony Orchestra, marching band, jazz ensemble, and concert band. His music has been performed at the Midwest Clinic in Chicago, listed on the NYSMA list, and is a published composer. Terry presently writes and performs with the Portland Jazz Orchestra and is an active adjudicator and festival conductor.

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CONDUCTOR  
47506S

# MAMACITA

Composed by Joe Henderson  
Arranged by Terry White

MED. SWING LATIN ♩ = 144-160

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

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CHORD CHANGES SHOWN IN PART.

PLAY (IF NO BASS)

PLAY

W/TENOR SAX

1 2 3 4 5 6 7 8

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR. *F7(9oct4)* *Bb* *F7(9oct4)* *D7(9)*

PNO.

BASS

DRUMS

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CONDUCTOR

FLUTE

CLAR. (w/SAXES)

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. (w/BASS)

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR. G#7 C7(#9) F#7 Bb7(#9) F7 G#13 F7(ADD4) F7 F7(ADD4) F7

PNO.

BASS

DRUMS FILL

21

17 18 19 20 21 22 23 24



This musical score is for the piece 'Mamacita'. It is a full orchestral score with vocal parts. The instruments listed are Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures 25 through 32. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The guitar part includes chord diagrams for B<sup>b15</sup>, F7(ACC#4b), D7(#9), G#7, C7(#9), F#7, B7(#9), F7, F#6, and G#9.



FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GRE.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

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CONDUCTOR

MAMACITA

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Only' is overlaid across the score. Annotations include 'SUGGESTED SOLO END TIME' and 'SUGGESTED SOLO 1st TIME'.



CONDUCTOR

MAMACITA

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GRE.

PNO.

BASS

DRUMS

1.

2.

UNISON SOLI

PLAY SEQ. ON CUE.

CHORDS: G<sup>9</sup>, D<sup>9</sup>, B7(b9), A<sup>13</sup>, G<sup>13</sup>, D<sup>9</sup>, C<sup>9</sup>, E7(b9), D<sup>13</sup>, C<sup>13</sup>, G<sup>9</sup>, A<sup>9</sup>, C<sup>13</sup>, B<sup>13</sup>, F7(b9), G<sup>9</sup>, G<sup>9</sup>

49 50 51 52 53 54 55 56 57

58

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64 65

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Musical score for CONDUCTOR, featuring instruments: FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only! Legal Use Requires Purchase".

Key features of the score include:

- Measures 66-73 are indicated at the bottom of the page.
- Chord symbols for guitar: G#7, C7(#9), F#7, Bb7(#9), E7, G#9, F7(acob).
- Section markers: "UNISON SOLI" for vocal parts starting at measure 70.
- Drum notation includes a "FILL" in measure 69.
- Measures 71-72 show a 2-measure rest for the drums.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GRE.

PNO.

BASS

DRUMS

74 75 76 77 78 79 80 81

*(w/ TRP.)*

*(w/ TENOR SAX)*

*B<sup>9</sup>* *F<sup>7</sup>(acc<sup>15</sup>)* *D<sup>7</sup>(#9)* *G<sup>u</sup>7* *C<sup>7</sup>(#9)* *F<sup>u</sup>7* *G<sup>7</sup>(#9)* *F<sup>7</sup>* *G<sup>215</sup>*

FILL

82

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GRE.

PNO.

BASS

DRUMS

82 83 84 85 86 87 88

F7(9) (11)

G7(9)

FILL

2