

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Mustang Sally

Words and Music by BONNY RICE

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
C Flute (Optional)
B \flat Clarinet (Optional)
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

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

NOTES TO THE CONDUCTOR

"Mustang Sally" was originally written and recorded by Bonny Rice, and although the song was recorded by several music artists, the song's greatest popularity came with Wilson Pickett's version. The song was originally titled "Mustang Mama," and as a suggestion from Aretha Franklin, was later changed to "Mustang Sally" to better suit the lyrics of the chorus. The song is considered one of the 500 Greatest Songs of All Time.

This arrangement provides a great opportunity for the teaching and learning of simple syncopation. Syncopation is used in many musical styles; however, it is a key element in jazz and popular music. As a suggestion, before playing this chart, a simple explanation of the term syncopation and how it is used to displace the normal accents will facilitate the rehearsal. To teach the concept of syncopation, students must learn that in music each meter or time signature has strong and weak beats. Since this chart is written in $\frac{4}{4}$, the strong beats occur on beats 1 and 3; the weak beats occur on beats 2 and 4. When we displace the accents of the strong beats onto the weak beat, syncopation occurs (illustrate this by clapping). Use the same concept to explain the term "beat." Each beat has two parts—a downbeat, which is strong, and an upbeat, which is weak. Upbeats are also called "off-beats." When we accent the upbeat (off-beats), syncopation occurs. To explain this, use the bass part, which has the recurring syncopated sequence throughout the chart. Start by counting and illustrating that every beat has a down and an upbeat. Notice that some of the notes do not always start on the downbeat. This is the case in measures 7 and 15 in the bari sax and trombone 3, measures 17 and 21 in the trumpets and flute, measure 24 in the trombones, and so on. The ultimate goal is to have students memorize and play the syncopated licks with ease.



In measure 32, the B \flat 7(#9) chord sonority may be new to young players. To get accustomed to the sound, students should listen to the demo recording of the chart, which can be downloaded from www.alfred.com/downloads.

Regarding articulation, short staccato notes in jazz are not clipped, especially at this tempo. They should have a fat interior. Say the word "daht" and you'll emulate the appropriate sound.

Overall, this is a very accessible chart to play because of the repetitious nature of many figures. Many of the parts have been doubled for support and the chart should sound full with very limited instrumentation.

Enjoy the ride!

—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
40346S

MODERATE ROCK ♩ = 126

MUSTANG SALLY

Words and Music by Bonny Rice
Arranged by Victor López

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)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

H.H. CLOSED

RIDE

UNISON SOLI

UNISON SOLI

UNISON SOLI

(CHOIRS WEISS ON PART)

1 2 3 4 5 6 7

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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.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

This image shows a page of a musical score for the piece 'Mustang Sally'. The score is arranged for a conductor and includes parts for Flute, Clarinet, two Altos, two Tenors, Baritone, three Trumpets, three Trombones, Guitar, Piano, Bass, and Drums. The music is written in 4/4 time with a key signature of one flat (B-flat). A large red watermark reading 'Legal Use Only Requires Purchase' is overlaid diagonally across the entire page. The page number '- 2 -' is centered at the top, and the title 'MUSTANG SALLY' is in the top right corner. The conductor part is on the left. The instrument parts are numbered 8 through 15 at the bottom of the page.

16

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

This musical score page, numbered 8, is for the piece 'Mustang Sally'. It is a conductor's score, indicated by the 'CONDUCTOR' label at the top left. The score spans measures 16 through 23. The instruments included are Flute, Clarinet, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large, diagonal red watermark reading 'Legal Use Requires Purchase Only' is overlaid across the entire page. The page number '16' is written in a small box at the beginning of the first measure.

24

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

24 25 26 27 28 29 30 31

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

32 33 34 35 36 37 38 39

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(40)

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 dynamic markings like 'p' and 'pp'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

40 41 42 43 44 45 46 47

48

To CODA

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

48 49 50 51 52 53 54 55

FILL

CONDUCTOR

MUSTANG SALLY

OPT. OPEN FOR SOLOS
1ST TPT. SOLO 1ST TIME ONLY
1ST ALTO SOLO 2ND TIME (OPTIONAL)
CUE DRUMS, AS DESIRED
(TPT. SOLO)

56

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63



64 Eb7

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

64 65 66 67 68 69 70 71

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72 F7 E7 Eb7 Eb7 8b7 1. 2. ON CUE D.S. AL CODA

FLUTE

CLAR.

ALTO 1 D7 Db7 C7 *tr*

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1 G7 F#7 F7 C7

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR. F7 E7 Eb7 Eb7 8b7

PNO. F7 E7 Eb7 Eb7 8b7

BASS

DRUMS *Tom* *Fill* *Fill*

72 73 74 75 76 77 78 79 80



COCA

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics.

81

82

85

84

85



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