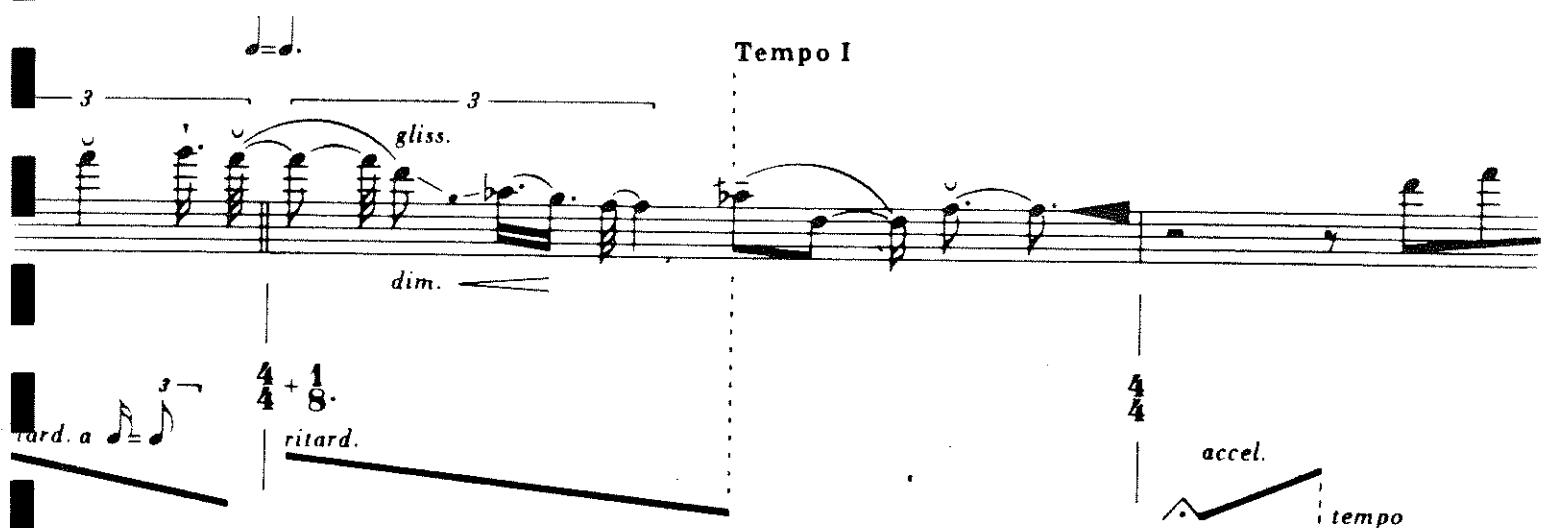


THE JAZZ STYLES OF MAYNARD FERGUSON



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foreword

One of the most thrilling things that can happen to any performer, aside from a successful performance with your own band, is to witness musicians performing your music, whether it be your own composition or your arrangement.

For a musician, playing must be a thing of joy and creativity. That's why I love Jazz. I enjoy taking a classical piece like "Pagliacci" and breathing it into something new, or making a standard like "Maria" a contemporary disco. Then I can go in another direction altogether by taking the funky feel of Herbie Hancock's "Chameleon" or Chick Corea's "La Fiesta" and adapting it for my brass.

It's thanks to the variety of composers that we have this opportunity to play such diverse pieces. Most joyous of all is creating your own. "Conquistador," "Primal Scream," and "The Fly" were written by Jay Chattaway and myself. Involving other musicians in recording your compositions adds another dimension to them. I enjoyed having George Benson solo with me on my composition, "Mister Mellow" for the CONQUISTADOR album. "Gospel John" I wrote with Jeff Steinberg. A few years later, I find it's being played by almost every Stage and Marching Band across the country.

The upleveling of music education in this country has been phenomenal, and since I've always felt a great interest in music education, I'm anxious to see this trend continue. I hope this book will be a contribution towards that goal.

about the composer

Life for Maynard Ferguson, trumpeter, valve trombonist, instrument designer, leader and composer is anything but dull. Having barely a moment to breathe, Maynard's schedule finds him playing one night stands, doing recording dates, conducting clinics with young musicians and writing music, and, he hopes, spending a few hours with his family relaxing. His recent Columbia single, "Gonna Fly Now," is the first big band hit in many years and that definitely keeps the phone ringing.

Ferguson is an amazingly vital man, though that really comes as no surprise when one considers the amount of energy he puts into a performance. His broad musical tastes most assuredly keep today's sound in the forefront, for MF is not one to stand around and wait; he's used to being a leader. And his ability to play the trumpet's upper register has been a cornerstone in the evolution of that instrument's modern technique. So it comes quite naturally that Maynard Ferguson is more than happy with the life he finds himself leading.

This musical life began at four, when he started to play, and took a firm hold at nine, when he started thinking seriously about playing. At 13 he was playing in a band with Oscar Peterson, a fellow native of Montreal, Quebec and 14 at the time, and was leading his own band at 16.

Ferguson appeared in this country in 1948 with Boyd Raeburn's progressive band, but public acclaim came later during the three years he spent with Stan Kenton, 1950-53, when he astounded audiences with his technique and high note facility. The audiences showed their respect and approval by awarding him the Down Beat Readers' Poll number one spot for trumpet from 1950-52.

During the middle 50's he was in and out of Los Angeles, but he returned to New York in 1956 to form the Birdland Dream Band and later his own 13 piece band composed of three saxes, two trombones, four trumpets and rhythm section, an instrumentation he favors to this day. The 1959 version of that band, with arrangements by Slide Hampton, Willie Maiden and Bill Holman, places second to Count Basie in the Down Beat Poll of that year.

Recently, Maynard has enjoyed an association with Columbia Records and continues to tour the world in three month blasts, taking only intermittent three week vacations at his quiet retreat in secluded Ojai, California.

about this book

- **MAYNARD FERGUSON JAZZ STYLES** features some of Ferguson's best known arrangements and compositions. They are playable by Trumpet alone, Piano alone, Guitar alone, Rhythm Section or any combination of these instruments.
- The excitement of Ferguson's technique and high note facility has made his style unique and easily identifiable. As an aid to reading high notes we have added, in cue size notes , the actual pitches at which Ferguson is playing on his recordings. In order to give an indication of the sound of the original recordings, we have included instrumental cues throughout the arrangements.
- **THE TRUMPET** line in these arrangements has been altered in some instances to sound an octave lower than it does on the recording.
- **THE PIANO** (ACOUSTIC/ELECTRIC) line is a melodic arrangement of the Trumpet part, with some instrumental cues added. When used as an accompaniment to the Trumpet (or any other melodic instrument), the Piano may improvise, using the instrumental cues and the chord names provided between the staves.
- **THE GUITAR** (ACOUSTIC/ELECTRIC) plays the top note of the right hand of the Piano part when playing the melody. When playing rhythm, the Guitar may use the chord names located in the Piano part. These can be utilized with the suggested Drum rhythm (located at the top center of the title page), the rhythm of the Bass line (found in the Piano Part), or any combination of the two.
- **THE BASS** (ACOUSTIC/ELECTRIC) is played by reading the left hand of the Piano part, one octave higher when necessary. After the basic pattern has been mastered, the Bassist may improvise, using a combination of the rhythmic pattern and given chord names.
- **THE DRUMS** may follow the suggested rhythm located at the top center of the title page. The drummer may also use it as a guide for interpretative rhythms he might wish to play.
- **IMPROVISATION:** Each arrangement has an improvisation section. These sections can be repeated for additional solos as many times as necessary. Finally, in the upper right hand corner of each title page are boxes with the title of the album from which the song was arranged, as well as the types of instruments used for solos on each recording.

Maria

(From West Side Story)

Lyrics by Stephen Sondheim
Music by Leonard Bernstein

From the album: NEW VINTAGE

Solo section features M.F.'s Horn
and Flute.



Moderate Latin-Rock feel

1.

Trumpet

Piano Celeste
Guitars and Strings

Tpt. 2. 6 Strs.
white key
glissando (Harp) Bbmaj7-5 Am7

Tpt. 1. 2. 11 mp Tpt.
(mf) Bbmaj7

Tpt. Fmaj7 Bbmaj7 Am7 Cm7 F9

19

Tpt.

A musical score for trumpet (Tpt.) in treble clef. The music consists of two staves. The top staff has a single note followed by a dynamic 'f'. The bottom staff shows chords E♭maj7, Dm7, and B♭maj7. Measure number 19 is indicated in the top right corner.

A continuation of the trumpet part from measure 19. It includes two staves of music. The first staff starts with a dynamic 'f'. The second staff shows chords E♭maj7, Dm7, and B♭maj7. Measure numbers 20 and 21 are implied by the progression.

A single staff of music for the trumpet (Tpt.) in treble clef, continuing the rhythmic pattern established earlier.

A continuation of the trumpet part. The first staff shows a dynamic 'f'. The second staff shows chords Fmaj7 and Gm7. Measure numbers 23 and 24 are implied.

Tpt.

A single staff of music for the trumpet (Tpt.) in treble clef, continuing the rhythmic pattern established earlier.

Hns.

A musical score for trumpet (Tpt.) and horn (Hns.). The trumpet part continues its rhythmic pattern. The horn part enters with a sustained note over a chord Am7. The trumpet part then moves to a chord E♭maj9. Measure number 27 is indicated in the top right corner.

A single staff of music for the trumpet (Tpt.) in treble clef, continuing the rhythmic pattern established earlier.

A continuation of the trumpet part. The first staff shows a dynamic 'f'. The second staff shows chords Dm7 and Fm7. Measure numbers 29 and 30 are implied.

35

Tpt.

Harp

C A♭7

Tpt.

Gm7 A♭7

41 *Play 3 times

Am7 *mf*

B♭7

Tpt.

Rhythm

Gm7 *mf* A♭7

45

Am7

B♭7

Tpt.

Rhythm

Strs. Gm7 A♭7

* Soloists enter 2nd time and play until measure 57.
On the record the solo was played by a flautist.

49

Am7

Bb7

Tpt.

Rhythm

Gm7 A♭7

53

Am7

Bb7

Tpt.

Strs.

f Gm7 mf A♭7

1.

2.

58

f

(f) E♭maj9

E♭maj9

Tpt.

Dm7 Fm7

Tpt.

Harp

C

To Coda ♫ [68]

Trbs.

A♭7

B♭maj7

ff

Fmaj7

B♭maj7

Am7

Cm7

F9

[76]

Tpts.

E♭maj7

Dm7

ff

B♭maj7

pt.

Fmaj7 Gm7 Am7

D.S. al Coda Coda

Tpt.

Gm7

86

Tpt.

Celeste

A♭7 Gm7

Tpt.

A♭7

90 Brass

Tpt. f

Brass Gm7 Saxes. A♭7 Saxes.

1.

2. 95

Tpt. Saxes. Tpt. Celeste Gm7

99

Tpt. A♭7 Gm7

Tpt. A♭7

103 Brass

Tpt.

Brass ——————
Gm7

Saxes. ——————
A♭7

1.

2. 108

Tpt.

Saxes. —————— Tpt.
Gm7

Celeste

112

Tpt.

A♭7

Gm7

Tpt.

A♭7

116 Brass

Tpt.

1.

Brass

Saxes.

Gm7

Brass

A♭7

Saxes.

121

Tpt. ff

Saxes.

Tpt. ff Gm7

Celeste

A♭7

125

Tpt.

f

Gm7

A♭7

129 Repeat and fade

Brass

Tpt. mf

Brass

Saxes.

mf Gm7

Brass

A♭7

Saxes.

Pagliacci

Arranged by Maynard Ferguson
and Jay Chattaway

From the album: PRIMAL SCREAM
Solo section features M.F.'s Horn and Flute.



Freely, with feeling

Trumpet

Piano

Tpt. Solo

6

Tpt.

Cadenza style

Tpt.

molto rit. [12] Moderate Disco beat

Tpt.

Cm9/G

G7-9

mf Cm

[16]

Tpt.

mf

Guit. white key
gliss.

Cm Cm(maj7) Cm7 Cm6 Abmaj7/C Ab7/C Cm

[24]

Tpt.

Fm Em7-5 Eb7 Db/F Eb7/G Abmaj7 Eb/G Gm

Tpt.

Db/F C7-9 Fm Abm/Cb Eb/Bb

31

Tpt.

Tpts. *f*

Bb11 Eb Ebmaj7 Ebm7 F/Eb Abm6/Eb

35

Tpt.

Str.

Eb Dbm6 Eb

39

Tpt.

Tutti

Gm/D Cm Bb Am7-5 D7-9 G7-9 sus4 Build

Solo

Tpt.

Tpt. Solo

G7-9 Gm No chord

§ 45

Tpt.

ff

Fm

Dm7-5/A \flat

Csus4

Cm

To Coda ♩

Tutti

Tpt.

Fm

Cm/G

G7-9

E/F \sharp

F \sharp /E

G/E \flat

A \flat /D

54

Rhythm section

Tpt.

Rhythm section

Cm9 *mf*

58 Solo section

Three times

Tpt.

* Solo ad lib.
Dm9
mf

Cm9

* On the recording this solo section was played by a Flute.

[62] Six times

Strings Tpt. Dm9

Strings (8va) Cm9

[66]

Tpt. Dm9

Cm9

[70]

Tpt. f Tutti (Guit.) Tutti (Guit.) Tutti

B 13 f D 13 mf f F 13

D. S. al Coda ♫

Tpt. Solo

(Guit.) Tutti (Guit.) Tpt. Solo N.C.

f A 13

Coda

Tpt. 8va 2nd time 75 ff Brass Tpt. Solo

Brass Cm Cm(maj7) Cm7 Cm6 Cm Cm(maj7) Cm N.C.

Tpt. 79 fff 3 3

Ffff Tpts. Fm7 Dm7-5/A♭ 3

Tpts. Cm11/G Cm7/G Fm7 Trbs. Cm/G Tpts.

Opt. 8va 86 loco f Str. G7 G7-9 E/F♯ F♯/E G/E♭ A♭/D Cm9 N.C.

89

Tpt. *fff*

Tutti

Gm7 *fff* Em7-5/B \flat Dm/A Gm7 Str.

1.

Tpt. Brass

Dm7/A A7-9 Dm Dm(maj7) Dm7 Dm6

2.

Tpt.

Tutti

Dm +5 N.C. C B \flat Am Dm Dm(maj7) Dm7 Dm6

3.

Tutti

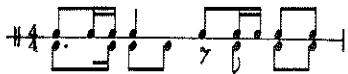
Dm +5 Dm/A Dm C B \flat Am Dm Dm(maj7) Dm7 Dm6 Dm +5 Dm/A Dm

Chameleon

by Paul Jackson, Harvey Mason,
Bennie Maupin and Herbie Hancock

From the album: CHAMELEON

Solo section features M.F.'s Horn
and Saxophone.



Heavy Jazz Rock feel

3

Trumpet

Piano

Tpt.

Tpt.

Tpt.

Tpt.

8. Play cue size notes on repeat

ff Tpts.

E♭7 B♭7 E♭7

B♭7 ff E♭7

B♭7 E♭7 B♭7

B♭7 E♭7 B♭7

Tpt.

1.

Tpt.

mf — *mp*

N.C.

mf — *mp*

2.

Tpt. Tpts.

Tutti Trb.

F9+11 E \flat 9+11 D \flat 9+11 N.C.

33

Tpt. ff

F7+9 B \flat m9 mf E \flat 7

35 *Solo - ad lib.

Cm7 F7

Trbs., Saxes. mf

mf B \flat m7 E \flat 7

Cm7 F7 Optional repeat for additional solos

B \flat m7 E \flat 7

* On recording, the solo is played by Tenor Sax.

39 On cue

Tpt. *f*

N.C. Dr. fill D \flat (no 3rd) E \flat (no 3rd) Dr. fill E(no 3rd)

F \sharp (no 3rd) N.C. A \flat (no 3rd) Dr. fill

ff

B \flat (no 3rd) Dr. fill B(no 3rd) C \sharp (no 3rd) Dr. fill *ff* N.C.

51

Elec. Pno.

Trb. B \flat m(add C) Dr. Solo-

Tpt. *mp*

Tutti

Elec. Pno.

Tutti

B♭m7 *mp*

Tpt.

Tutti

Elec. Pno.

Tutti

Tpt.

Tutti

Elec. Pno.

Tutti

Tpt.

Tutti

Elec. Pno.

Tutti

N.C.

61

f

Elec. Pno.

Tutti

f

E♭7+9 C7+9 F7+9

Tpt.

8va

loco

G7+9 Gb9 F9 Gb7+9 F7+9 E7+9

Tpt.

E \flat 7+9 D7+9 N.C. F7+9 G7+9 D \flat b9+11 E \flat b9+11

Tpt. *mf*

F9+11 E \flat b9+11 D \flat b9+11 N.C.

Tpt. *ff*

F7+9 N.C. B \flat *ff* A \flat 7 B \flat 7

Primal Scream

by Maynard Ferguson
and Jay Chattaway

From the album: PRIMAL SCREAM

Solo section features M.F.'s Horn and Saxophone.

Trumpet:

- Measure 1: Freely + Syn., gliss.
- Measure 2: mp, ff
- Measure 3: Brass, Str., f Fm(add G)
- Measure 4: Gm 7/F

Piano:

- Measure 1: -
- Measure 2: -
- Measure 3: Fm9
- Measure 4: Gm7/F
- Measure 5: cresc. Ebmaj7/F
- Measure 6: Dbmaj7/F

Tpt. (Trumpet):

- Measure 1: -
- Measure 2: -
- Measure 3: -
- Measure 4: -
- Measure 5: -
- Measure 6: -
- Measure 7: Ebmaj7/F
- Measure 8: G7 + 5/F
- Measure 9: Csus4 Bbsus4 Absus4 Gsus4 D7+9 fff
- Measure 10: -

12

Tpt. 

Str. 
f cresc.



Tpt. 
fff


fff
Fm

16

Tpt. 

Gtr. 
mp
Fm7



Tpt. 



[20] Play 2nd time only

Tpt.

ff

Play up stem notes with chords 2nd time only

Brass

Trb. *f-ff* A^bsus2 Gsus2 Fsus2 No chord Fsus4

Tpt.

mp

Fm7

[24]

Tpt.

f-ff

A^bsus2 Gsus2 Fsus2 N.C. B^b(no 5)



Tpt.

mp

Fm7

Tpt.

ff

f-ff Absus2 Gsus2 Fsus2 N.C. Fsus4 *mp* Fm7

32

Tpt.

ff

f-ff Absus2 Gsus2 Fsus2 N.C.

To Coda ♀

gliss.

Tpt.

B^b(no 5) *mp* Fm7

36

Tpt.

Brass

Str. Fm(add G) Gm7/F Fm9 Gm7/F

42

Tpt.

E♭maj7/F D♭maj7/F E♭maj7/F

Tpt.

G7+5/F Csus4 B♭sus4 A♭sus4 Gsus4 D7+9

Tpt.

Vlns. 6 f cresc. piano

Tpt.

6 6 7 fff Fm

49

Gm11

Tenor Sax. Solo
mf

Opt.

Tenor Sax. Solo *mf*

Fm11

Opt.

Tpt.

Opt. Repeat for additional Solos

Opt.

57 On cue

Tpt.

Gtr.
Fm11
T. Sax.

Tpt.

Brass
T. Sax.
Gtr.

63

Tpt.

Brass
Fm7 Gm7 Fm9

D. S. al Coda

Tpt.

Gtr.
Fm11
Brass
Fm7 Gm7 Fm9
Gtr.
Fm11

Coda

68

Tpt.

Gm11
Ten. Sax. ad lib.

Gtr.

Fm11

This section starts with a single note from the trumpet (Tpt.) in G major (Gm11). The guitar (Gtr.) and bass (Fm11) provide harmonic support with sustained chords. The bass line consists of eighth-note patterns.

Tpt.

Gtr.

Fm11

The instrumentation remains the same: trumpet, guitar, and bass. The bass continues its eighth-note pattern, while the guitar provides harmonic support with sustained chords.

77 Repeat and fade

Tpt.

Gtr.

Fm11

A repeat sign is shown above the staff. The guitar (Gtr.) begins a new melodic line over the sustained bass notes. The bass line continues its eighth-note pattern. The section ends with a repeat sign and a 'fade' instruction.

Tpt.

Brass

Gtr.

Brass

The trumpet (Tpt.) and guitar (Gtr.) continue their respective melodic lines. The bass part is implied by the sustained notes. The section concludes with a final repeat sign and a 'fade' instruction, with the brass and guitar parts fading out.

Gospel John

by Jeff Steinberg

From the album: CHAMELEON
Solo section features M.F.'s Horn and Saxophone.



Freely

Trumpet

f

Piano

f No chord

with pedal

F Gm7 F/A Bb

Tpt.

3

B⁷

F/C

9

rit.

Dm/A A/B A/C# Dm

Dm/C rit.

B⁷

[14] Moderately

Tpt.

Tpt. (Treble clef) has a sixteenth-note pattern. Tpt. (Bass clef) has a G7 chord followed by a C11 chord. Tamb. (Tambourine) has sustained notes F and F/A. Bass (Clef) has a sustained note G.

Tpt.

Tpt. (Treble clef) has a sixteenth-note pattern. Tpt. (Bass clef) has a Bb chord followed by a B7 chord. Tamb. (Tambourine) has sustained notes F/C and G9. Bass (Clef) has a sustained note G.

[21]

Tpt. (Treble clef) has a sixteenth-note pattern. Tpt. (Bass clef) has a B7 chord followed by a C11 chord. Tamb. (Tambourine) has sustained notes F and G. Bass (Clef) has a sustained note G.

Tpt. (Treble clef) has a sixteenth-note pattern. Tpt. (Bass clef) has a Bb chord followed by a F chord. Tamb. (Tambourine) has sustained notes G and A. Bass (Clef) has a S.D. (Sustained Dynamic) instruction.

[28] Brightly

Tpt.

Tpt.

[36]

Tpt.

Tpt.

* Dr. play 2nd time only.

44

Tpt.

F F/A B_b A7 Dm Dm/C

52

Tpt.

B_b B₇ F/C A7/C[#] Dm G C11 B_b/F F

Saxes. Tpts.

F F/A B_b C11 F F/A Gm7 Am7 B_b B₇

F/C A7/C[#] Dm Dm/C G7/B C7

F/C A7/C[#] Dm Dm/C G7/B C7

[60]

Tpt.

F F/A B_b A7 Dm Dm/C

[64]

Tpt.

B_b B^o7 F/C A7/C[#] Dm B_b B^o7 F/C A7/C[#] Dm

[68] [72]

Tpt.

B_b B^o7 F/C A7/C[#] Dm C C11 B_b C11 F F C11 F A/E A7 Dm

Tpt.

Gm7 Am7 B_b B^o7 C11 F C11 F A/E A7 Dm Gm7 Am7 B_b C11

80 *ad lib.

80 *ad lib.

Staves:

- Top staff: G, G/F#, G/F, G/E, A7, D 11, G
- Middle staff: F, F/E, F/E \flat , F/D, G7, C 11, F
- Bottom staff: Bass line with notes corresponding to the chords above.

G/F# G/F G/E A7 D9

F/E F/E \flat F/D G7 C9

88 G7

C7

C \sharp 7

88 G7

Staves:

- Top staff: G7
- Middle staff: F7, B \flat 7, B \flat 7
- Bottom staff: Bass line with notes corresponding to the chords above.

Repeat for optional solos

G G/F# G/F G/E D 11 To Coda G

Staves:

- Top staff: G, G/F#, G/F, G/E, D 11, To Coda, G
- Middle staff: F, F/E, F/E \flat , F/D, C 11, F
- Bottom staff: Bass line with notes corresponding to the chords above.

* Tenor Sax. plays solo on recording.

96 On cue

Tpt.

mf Gm R.H. Trbs. C F/A B_b sus4 B_b

100

Tpt.

E_b A7sus4 Am7-5/E_b A7 D

106

Tpt. *mf* Tpts.

G7 Cm F7 B_b D

D. S. * (no repeat)
al Coda ♫

Tutti

Trbs.

Gm7 Gm7/F Cm7/E_b A^o7 N.C.

Coda

Tpt.

113

G
F Gb Db11 Gb Bb/F Bb7 Ebm Abm7 Bbm7 Cb C07 Db11 Gb

117

pt.

G D11 G B/F# B7 Em Am7 Bm7 C D11 G

121

pt.

G6 G6/B C D11 G6 G6/B
Am7 C G#07 G6/D B7/D# Em Em/D

129

Tpt.

A7/C# D7 G6 G6/B C

Tpt.

B7 Em Em/D C C#07 G/D B7/D# Em A D11 A/D

137

Tpt.

C/G G G D11 G B/F# B7 Em Am7 Bm7 C C#07 D11 G

Tpt.

ad lib.

D11 G B/F# B7 Em Am7 Em/B C D7 G

Conquistador

by Maynard Ferguson
and Jay Chattaway

From the album: CONQUISTADOR
Solo section features M.F.'s Horn and
Saxophone.

Freely, with feeling

Trumpet

Piano

Tpt.

Tpt.

Tpt.

[13] Moderately

Tpt.

Dm sus4 Dm Dm9 Dm
Dm9
Parade drum

Tpt.

No chord

Tpt.

[19]

1 Tpt.

Pno.

3 3

1 Tpt.

Tpt.

Pno.

25

Mellotron

Mellotron or
Synth./Voices
Dm9

V

V

V

27

Dm9

Dm9

Dm9

Dm9

Dm9

31

33

Dm9

Dm9

37 Slightly faster

Drums

f Build
Tutti

f Build

Ebmaj7 +11

sfz

Tpt.

41

G_bmaj7⁻⁹+11

ff

8va -----

loco >

ff

Dm9+5

Tpt.

This musical score page features four staves for trumpet (Tpt.). The top staff begins with a dynamic ff. The second staff starts with a dynamic sfz. The third staff contains harmonic notation: G_bmaj7⁻⁹+11. The fourth staff begins with a dynamic sfz. Measure 41 is marked with a box containing the number 41. Measure 45 is marked with a box containing the number 45. Various performance techniques are indicated throughout, including slurs, grace notes, and dynamic changes like ff and ff. The harmonic progression is marked with Dm9+5.

49

Tpt. (Treble Clef) 3/4 time signature. Measures 53-54 show a sequence of chords: F7sus4, Eb7sus4, Db7sus4, C7sus4, B7sus4, Bb7sus4, A7sus4, Ab7sus4, C, and F. The instruction "To Coda" is placed above the C and F measures.

Tpt. (Treble Clef) 3/4 time signature. Measure 55 starts with a dynamic fff. The chords Gb, Bb, C, and D7+9 are shown. The instruction "Drums" is placed above the D7+9 measure.

Tpt. (Treble Clef) 3/4 time signature. Measure 53 is labeled "Moderate Disco beat". The instruction "53" is placed above the first measure of this section.

Tpt. (Treble Clef) 3/4 time signature. Measure 55 is labeled "55". The instruction "Pno." is placed above the piano staff.

Bass (Bass Clef) 3/4 time signature. Measures 53-54 show eighth-note patterns. The instruction "fffz" is placed above the first measure. The bass part is labeled "Gm" and "Bass mf". The piano part is labeled "Gm 9".

Tpt. (Treble Clef) 3/4 time signature. Measures 53-54 show eighth-note patterns. The instruction "fffz" is placed above the first measure.

Bass (Bass Clef) 3/4 time signature. Measures 53-54 show eighth-note patterns. The instruction "fffz" is placed above the first measure.

59 Solo

Tpt.

Tpts. 2nd time only

Gm9

Tpt.

Tpts. 2nd time only

f

f

67 Sing out

Tpt.

Fm7 Bb7 Ebmaj7 Dm7-5 G7

1.

Tpt.

Cm7 Eb6/Bb Abmaj7 D11-9

2.

Tpt.

Am7-5 D11-9

78 Eight times

Tpt.

(∞)

* Am9 Solo

Pno.

Gm9

80 Brass 8va - - - - -

1-3.

Tpt.

Am9

Brass

f

Gm9

Pno.

mf

4.

D.S. $\frac{2}{3}$ al Coda

Coda

Tpt.

f

Tutti

f

Tpt.

$\frac{4}{4}$

sffz

$\frac{8}{8}$

$\frac{8}{8}$

sffz

Gm

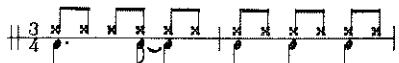
* This solo was played by the saxophone on the original recording.

La Fiesta

by Chick Corea

From the album: CHAMELEON

Solo section features M.F.'s Horn, Trombone and Piano.



Fast, in one

Trumpet



Play R.H. alone 1st time

Piano

Piano

Play both hands 2nd time

{

E
(mf-f)

F (add B)

G

F

Tpt.

9

ff
Tutti

E

3

17

Tpt.

G F

G

3

F G F E

8:

fff

E

L.H.

3
white key
gliss.

Fmaj7 L.H. G F E 3

[25] Piano Solo

F# mf

Solo
E mf F G F E

[33] With a light swing feel

mf
Tutti
(mf)
No chord

[41]

f

Tpt

49 Piano Solo
F# *mf*

Tpt.

G A G F#

Solo

E *mf* F G F E

57

Tpt.

f

E f F G F

1. 3 2. 3 67

Tpt.

E N.C.

pt.

75

Tpt

ff

83

pt

Band *mf*

91

pt

1. 2. 101

Tpt. (3) (3) (3)

E E E f

Tpt. (3) (3) (3)

F G F E (no 3rd) (no 3rd)

109

Tpt. ff (ff) ff E7 + 9 Fmaj7 G F

117

Piano mf

Tpt. (3) (3) (3)

F E (no 3rd) (no 3rd) N.C. mf

125

pt. *mf*

(*mf*)

Amaj7 C#7

Tpt.

Dmaj7 Amaj7-5 A F#7 F#m7

133

Brass

B7 E7sus4 C# +5 Dmaj7 *f*

3

Brass

C#m7 F#7-9 B7 *mf* E 3

143

Tpt.

Amaj7 C[#]7 Dmaj7 Amaj7-5 A

F⁰7 F[#]m7 B⁹⁻⁵ Dmaj7 A C[#]m7

Dmaj7 C[#]m7 F[#]7-9 Bm7 D A

C[#]m/A
cresc.

150

Tpt.

To Coda ♫

160

Tpt.

cresc.

166

Tpt.

Bass

E
ff

F

G

F

176

Tpt.

Bass

E

E

f

E

F

G

F

E

184 * Solo - ad lib.
F# *mf*

Ad lib. repeat for additional solos

G

A

G

F#

E

F

G

V

F

E

*On original recording, solos were played by trombone and piano.

192 On cue

Tpt. Brass *f*

Brass

E7+9 F9 G9 F6 E7 E7

1. 2.

ff

201 Very free (cadenza style) subito

Tpt.

decresc.

decresc.

* D.S. *al Coda*

Tpt. Coda *p*

Brass A D/A

221

Tbt.

A D/A A D/A A D/A

229

Brass

A D/A A D/A A D/A

237

A D/A A ff D/A A D/A A

244

D/A E7+9 E7-9 fff A G A

The Fly

by Maynard Ferguson
and Jay Chattaway

From the album: CONQUISTADOR

Solo section features M.F.'s Horn and Saxophone.



Moderate Disco Jazz feel

Trumpet ff 3

Piano Brass No chord ff 3 F7/A F7 + 9 (b)

Tpt. Syn. Buzz Bbm7 fp mp E♭/A♭ Bbm7

Tpt. Strgs. 5 5 5 5 E♭/A♭ Bbm7

Tpt.

5 5 5 5

E \flat /A \flat Bbm7

11 § Play 2nd time and D. S. only

f

(mf-f) Saxes.

E \flat /A \flat Bbm7

Tpt.

19

cresc.

E♭/A♭ B7 cresc.

Tpt.

To Coda ♩ 1.

3

C7+9 f N.C. B♭m7

Tpt.

E♭/A♭ B♭m7 E♭/A♭ B♭m7

Tpt.

E♭/A♭ B♭m7 E♭/A♭ B♭m7

2.

33

Tpt. 

F.
Tpt. 

pt. 

Saxes.
Gm/F D♭maj7/E♭

41



G♭maj7

Tpt.

Brass

A/G G_b/E E_b/D_b C/B_b A/G Emaj7-5

Syn.

* Solo ad lib

[49] Cm7

Tpt.

mf

Optional repeat
for additional solo

B_bm7

mf

E_b B_bm7

E_b B_bm7

On Cue (Solo ad lib continues)

C#7

f

Tutti

B7

f

D7+9

3

C7+9

Strgs.

* On the recording the solo is played by Soprano Sax.

59

3

Saxes.

Strgs. 3

Saxes.

G^bmaj7

Bmaj7 F/A

3

Strgs.

Saxes.

Gmaj7

Gm/F D^bmaj7/E^b

67

3

3

G^bmaj7

75

A/G G^b/E E^b/D C/B^b A/G Emaj7-5

B^bm7
mf

Tpt.

E♭/A♭ B♭m7

Stgs.

5 5 5 5

E♭/A♭ B♭m7

Tpt.

E♭/A♭ B♭m7

Tpt.

D. S. § (no repeat) al Coda

E♭/A♭ B♭m7

Coda

Tpt.

ff 83 3

N.C. ff 3

F7 F7+9 B♭m7

Syn. Buzz (b)

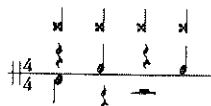
N.C.

Mister Mellow

by Maynard Ferguson
and Jay Chattaway

From the album: CONQUISTADOR

Solo section features Flugelhorn and
Guitar.



Moderately slow

Trumpet

Piano

Tpt.

Mel - low,

Mis-ter

Mel - low,
Gbmaj7/F

Tpt.

Mis-ter

Mel - low,
Fm9

Mis - ter

17

Tpt.

cresc.

f

mp

Mel - low
cresc.
Fm11/Eb Dbmaj7

Man,

C7+9

f

No chord

mp

Mis-ter

Mel - low.
Fm9

Strgs. Pno.

Tpt.

Gm / F

Ab / F

A / F

24 Smoothly

Tpt.
Int.
Gtr.

Bbmaj7
Ebm9
Bbmaj7

Ebm9
Gmaj7
Cm9

32
* Solo - ad lib
F# maj7/G#

Pno.

Gmaj7
Cm9
Emaj7/F#

To Coda ♫

Pno.

F#7
G#7

* Guitar plays solo on original recording.

36 *Solo - ad lib
Gm13

Optional repeat
for additional solo

Tpt.

Fm13

On Cue D. S. §
al Coda

Coda

Play three times (ad lib on repeats)

41 Fmaj7/G 3

(Voices) Mis-ter
mp

E♭maj7/F

Gmaj7

45 Gm9

Gtr.

Fmaj7

Mel - low,
Fm9

Gmaj9
()

Gtr.

Mel - low.
Fmaj9

* Guitar plays solo on original recording.