

NS 17

# Mambo Tonight!

Papa Loves Mambo • Cuban Pete • Mambo Italiano  
For SSA\* and Piano

Performance Time: Approx. 5:30

**PAPA LOVES MAMBO**  
Words and Music by  
**AL HOFFMAN, DICK MANNING and BIX REICHER**  
Brightly (♩ = 144-152)

Arranged by  
**PAULA FOLEY TILLEN**

Piano

Em<sup>7</sup>/A Dmaj<sup>7</sup>/A A<sup>9</sup>

*mf* *sim.*

Soprano I

Soprano II 1 2 Uh!

Alto *mf* Uh!

D Em<sup>7</sup>/A Fm<sup>7</sup>/A Gmaj<sup>7</sup>

9

Unis. *mp*

Pa - pa loves mam - bo,

A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

\* ShowTrax CD available



Ma-ma loves mam - bo. Look at him sway — with it,

*Dmaj13* *Em7* *A7*

danc-ing all day — with it; shout-ing, "o-le!" — with it. Wow! Uh!

*Dmaj7* *Bm7/A* *Em6* *A7* *Dmaj9*

**17**

*mf* Pa - pa loves mam - bo, *mf* Ma - ma loves mam - bo.

*Em7* *A7* *Em7* *A7* *Dmaj13*

Pa-pa does great with it, swings like a gate with it;

Em7 A7 Dmaj7 Bm7/A

20

Sop. I 25

he los-es weight with it now. He goes to,

Em6 A7 D6 A7

23

she goes fro. He goes fast,

Dmaj7 Em7

Sop. II

she goes — s - low. He goes

D E/A D

30

left, she goes right.

A7 Dmaj7 G/A A G/A

33

*Herman!*

All - Unis. 37 *cresc.*

Pa - pa's look - ing for Ma - ma, but Ma - ma is no - where in *cresc.*

Dmaj7 A/E E7

36

Thes early

sight. Uh! Pa - pa loves mam - bo,

A7 Em7 A7

mf

*SOPS*  
2

Ma - ma loves mam - bo.

Em7 A7 Dmaj13

45

Unis. Unis. Unis. Unis.

Hav - in' their fling - a - gain, young - er than spring - a - gain; feel - in' that zing - a - gain.

Em7 A7 Dmaj7 Bm7/A Em6 A7

upto mama

Wow! Uh! Pa - pa loves mam - bo,

Dmaj<sup>9</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Wow! Uh! Pa - pa loves mam - bo,'. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Chord symbols Dmaj<sup>9</sup>, Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup>, and A<sup>7</sup> are placed above the piano staff. There are dynamic markings like '>' and 'x' above the vocal line.

53

Ma-ma loves mam - bo. Don't play the rum - ba and

Unis. *f-p* Unis.

*f-p*

F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

*f-p*

This system contains the next two staves of music. The top staff has lyrics 'Ma-ma loves mam - bo. Don't play the rum - ba and'. The bottom two staves are piano accompaniment. Chord symbols F<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, and A<sup>7</sup> are placed above the piano staff. There are dynamic markings 'Unis. f-p' and 'f-p'.

51

x2

Unis.

don't play the sam - ba'cause Pa - pa loves mam - bo to - night. Uh!

Dmaj<sup>7</sup> Bm<sup>7</sup> Em<sup>6</sup> A<sup>7</sup> D<sup>6</sup>

This system contains the final two staves of music. The top staff has lyrics 'don't play the sam - ba'cause Pa - pa loves mam - bo to - night. Uh!'. The bottom two staves are piano accompaniment. Chord symbols Dmaj<sup>7</sup>, Bm<sup>7</sup>, Em<sup>6</sup>, A<sup>7</sup>, and D<sup>6</sup> are placed above the piano staff. There are dynamic markings 'Unis.' and '>'.

Unis. *ff* Unis. Unis.

Don't play the rum - ba and don't play the sam - ba 'cause Pa - pa loves mam - bo to -

*ff*

Em7 A7 Dmaj7 Em6 A7

57

night.

Dmaj7 B7 E7

61

**64 CUBAN PETE**  
By JOSE NORMAN

Uh! *UNIS* They rave a - bout Ri - o Joe, —

*mf*

A

*mf*

63

*mf*

the Lat - in Lo - thar - i - o, — but Ha - van - a

*Dmaj7*

66

*Unis.*

has — a new sen - sa - tion.

*A* *Gt.*

69

72

*UNIS*

He's real-ly a mod - est guy, — al - though he's the

*Cfm*

hot - test guy — in Ha - van - a, and here's — what they

Unis.

E/B B7

75

have to say: They call him

Opt. solo voice or section  
Unis. *f*

E B7 E7 A7

80

78

Cu - ban Pete, — he's the king of the mam - bo beat. —

D

When he plays the ma - ra - cas they go chick chick-y boom, chick chick-y

Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>6</sup>

84

(All) 89

boom. Yes, sir, he's Cu - ban Pete, —

(All)

F Em<sup>7</sup> A<sup>7</sup> D

87

he's the craze of his na - tive street. — When he starts to dance,

Unis.

ev - 'ry-thing goes chick chick-y boom, chick chick-y boom.

Em7 A6 N.C.

93

97 *mf*

*Solo or Section* *mf* Ah.

Si, si, a - mi - gos, I know that you will like the chick - y

D D7

96

*pp*

Chick chick boom, chick

boom chick. 'Cause it's the dance

G

101

- chick - y boom. Chick chick boom, chick — chick - y boom.

of Lat - in ro - mance. And Cu - ban

102

105

*mf*

Ah

Pete does - n't teach you in — a hur-ry like Ar - thur Mur - ray.

*Em7*

105

*cresc.*

van - a, — and there's al - ways ma -

*All* *cresc.*

You're now in Ha - van - a, —

*A*

*cresc.*

112

*f* *mp*

na - na! — So ev - 'ry - bod - y, please, —

113

take it eas - y, do it with ease; — and you'll love it when

114

you do the chick chick chick-y boom, chick chick-y boom, chick boom, chick —

117



*rit.*

*rit.*

*Solo or Section portamento mf* **A**

**D Eb F Eb D7**

*rit.*

**132** **MAMBO ITALIANO**  
 Words and Music by **BOB MERRILL**.  
**Quasi recitativo**

girl went back to Na - po - li be - cause she missed the sce - ner - y, the

**Gm Cm D7 Gm**

na - tive danc - es and the charm - ing songs; but wait a min - ute, some - thing's wrong!

**All**

**Ebmaj7 Cm A7 D A7/D D**

140 A little faster than Tempo I

N.C. Gm F

140 141

Unis. *f* raucously

Eh mam-bo, mam - bo I-tal-i - a-no, Eh mam-bo, mam - bo I-tal-i - a-no.

*f* raucously

Dm Am Dm

143 144

Go, go, go, you mixed - up Si-chi-li - a - no, all you Ca - la-bre-se do the

Am Dm Am

146 147

Eh →

UNIS →

152

Sop. I

mam-bo like-a cra-zy with a Eh mam - bo. Don't want a tar-an-tel-la,

Dm

150

All

Eh mam - bo, no more-a meetz-a-rel-la, Eh mam - bo,

Am Dm Am

153

Sop. II

mam - bo I-tal-i - a-no. Try an ca-chi-la-da with a fish-y hac-ca-la-da an'-a

Dm Am

156

*Solo or Section*  
(growl)

Eh, goom-bah, I love-ahow you dance-a room-bah, *Solo or Section*  
but take-a some ad-

C A Dm E

159

163 *All*

*p* *Solo f*  
Oo... If you gon-na be a square, you  
vice, pai - sa - no, learn how to mam - bo.

Am Dm

163

*All* *Unis.*  
ain - a gon-na get no-where, a Eh mam - bo, mam - bo I - tal - i - a - no,

Am Dm

Unis.

Eh mam - bo, mam - bo I - tal - i - a - no. Go, go Joe!

Am Dm Am

169

Unis.

Shake like-a Gi-c-van-no. Ma-ma say-a stop-a or I'm gun-na tel-a Pa-pa an'-a

Dm Am C(5)/Gf

172

175 Solo or Section  
(growl)

Hey, Ja - drool, you don'-a haf-ta go to school,—

Db Bb7 Ebm

*All P*

*Solo or Section* Oo.....

just make-a with a beat, bam - bi - no, it's mol-to fi - no.

F7 Bbm

178

*cresc.*

Kid, you good-a look-in', but you don'-a know what's cook-in' till you Eh mam-bo,

*All cresc.*

Ebm FF7 Bm

181

*Unis.* *Unis.*

mam - bo I - tal - i - a - no, Eh mam - bo, mam - bo I - tal - i - a - no,

Em Bm Em

SW

Unis.

oh, ho, ho, you mixed - up Si-chi-li - a - no. It's a so de-lish-a, ev-'ry-

Bm Em Bm

187

ff

bod-y come ca-pish-a how to mam - bo — I - tal - i - a - no! —

ff

C#m7 F#7 Bm

190

Solo mp All ff >

At'-sa nice! Uh!!

Gmaj7 N.C. Gm...

191