

The Pink Panther Mambo

Composed by Henry Mancini

Arranged by Greg Nielsen

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet (Optional)

1st Trombone

2nd Trombone

3rd Trombone (Optional)

4th Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

Auxiliary Percussion
(Congas, Claves)

Optional/Alternate Parts

C Flute

B♭ Clarinet

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)

YOUNG
JAZZ
ENSEMBLE

NOTES TO THE CONDUCTOR

I have arranged the Henry Mancini classic “The Pink Panther” in a much different setting—as a mambo. I suggest the director and students listen to the Alfred Music demo of this arrangement to capture the mambo groove and the transition to the swing section and back to the mambo.

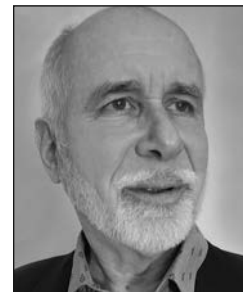
The tempo is critical for both the Latin and swing sections to work effectively. I would suggest somewhere between 146–160 BPM, but around 150 BPM will work best. If you begin the performance too fast, the swing section at m. 49 will sound rushed. I would suggest thinking of m. 49 to set your tempo.

Rehearsal suggestions:

- 1) The intro through to m. 15 is probably the most difficult section in the piece. A lot of counting and teamwork will be needed here. Please have students hold all long notes to full value, and releases must be together for impact! Accents, , and all other dynamics and crescendos must be matched by all players to be effective, so please spend time perfecting these important details. This section should exude plenty of energy from the ensemble.
- 2) Measures 48 and 49 are the transition from straight eighths (Latin mambo) to swing eighths. The key to this transition is the drummer setting up the triplet fill into the swing section. Measures 49 to 63 are played with a solid swing feel, then m. 63 transitions back to straight-eighths mambo. The rhythm section will need to make this abrupt transition effective, especially the piano locking in the familiar mambo groove pattern.
- 3) Articulation has been carefully notated in all sections and should be a focal point in performing this piece.
- 4) Regarding the solo section at m. 65, I provided suggested written solos for alto 1 and trumpet 1 however this section can be opened up for additional solos if desired. There are only two chords for the solo section, concert Dmi6 and Bb7.
- 5) Measure 81 is  for everyone and should be solid with clean articulation. The marcato or rooftop accent () is played accented and detached (think “daht”), staccatos should be very short but not clipped, and the tenutos should be played for their full value. This section alternates with drumset or Latin percussion fills. The last four measures of the drum solo should begin  then decrescendo to lead into the D.S.
- 6) The coda should be a gradual fade to  going into m. 97. At m. 97, there is a bold contrast to ; then the final note in m. 98 is  for the full dynamic effect. A triangle or similar cymbal sound can be played for the last note.

I really enjoyed writing this arrangement for young students to perform without sounding like an over-simplification of a wonderful and familiar melody. I hope you and your students find this arrangement interesting, educational, and most of all FUN!! Please enjoy.

—Greg Nielsen



Greg Nielsen

A native of Michigan, Greg received his bachelor's degree in Music Education from the University of Michigan. For seven years, he was very active in the Detroit jazz scene playing trombone and teaching High School Band. In 1983, he moved to Sarasota, Florida, to make his living writing and performing music. Greg shared the stage with many famed jazz artists such as Nat Adderley, Al Cohn, and Bobby Shew, as well as local artists such as Larry Elgart, Bobby Rosengarden, Glenn Zottola, and Warren Covington. He returned to education for 34 years, 1986–2020, where he was band director at Booker Middle School, Sarasota. Now in retirement, he continues to make his presence known through musical performances, composing, arranging, recording, and, recently, Argentine Tango Dancing.

CONDUCTOR
50944S

THE PINK PANTHER MAMBO

By Henry Mancini
Arranged by Greg Nielsen

ST. EIGHTHS ♩ = 140-160

C FLUTE
(OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

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1 2 3 4 5 6 7

CRASH CYM.
TOMS
H.H.

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

MAMBO

RIDE Cym.

8 9 10 11 12 13 14

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15

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21 22

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23

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30

DM1 DM1(sus7) DM1 DM1b Eb7

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31

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

31 32 33 34 35 36 37 38

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39

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

To Coda

SWING

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H.H. w/foot

39 40 41 42 43 44 45 46 47 48

49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

57

58

59

60

61

62

63

64

MAMBO

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65 PLAY 1ST TIME ONLY

FLUTE

ALTO 1 Bm1 SOLO 1ST TIME ONLY G7

ALTO 2 PLAY 1ST TIME ONLY

TENOR 1 PLAY 1ST TIME ONLY

TENOR 2 PLAY 1ST TIME ONLY

BARI. PLAY 1ST TIME ONLY

TPT. 1 EMI SOLO 2ND TIME ONLY G7

TPT. 2 PLAY 1ST TIME ONLY

TPT. 3 PLAY 1ST TIME ONLY

TPT. 4 PLAY 1ST TIME ONLY

TEN. 1 PLAY 1ST TIME ONLY

TEN. 2 PLAY 1ST TIME ONLY

TEN. 3 PLAY 1ST TIME ONLY

4TH TEN. PLAY 1ST TIME ONLY

GTR. DM1 Bb7

PNO. DM1 Bb7

BASS

DRUMS

65 66 67 68 69 70 71 72

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(Saxrds. - PLAY BOTH TIMES)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

END SOLO

Legal Use Requires Purchase

81

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLO FILL

81 82 83 84 85 86 87 88

CONDUCTOR

D.S. AL CODA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

SOLO

89 90 91 92

- 12 -

THE PINK PANTHER MAMBO

CODA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

93 94 95 96 97 98

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