

## Translation and Pronunciation

### **Muy caliente.**

*M óo-ee cal-yén-teh.*

Very hot.

### **No vale tanto pena.**

*Noh váh-leh thán-toh péh-nah.*

It's not worth the pain.

### **Sabor ardiente,**

*Sah-bóhr ahr-dyén-teh,*

Burning flavors,

### **No vale tanto dolor.**

*Noh váh-leh táhn-toh doh-lór.*

Are not worth the sorrow.

### *Peppers in increasing order of heat:*

Pepperoncini: A noticeable zing.

Chili: Very hot, but still minor league.

Jalapeños: Beyond painful. Tears in eyes.

Serranos: Approaching dangerous.

Tabasco: Even hotter.

Habaneros: 10-Alarm. Eat with caution. Knees may buckle.

## Suggested Percussion Pattern

D. Giardiniere

The musical score is written in 4/4 time and consists of six staves for different percussion instruments. The Vibraslap staff has a single note on the first beat of the fourth measure. The Bongos staff features a rhythmic pattern of eighth notes with accents. The Claves staff shows a pattern of eighth notes with accents and beams. The Maracas staff has a consistent eighth-note pattern with accents. The Guiro staff uses a wavy line to represent a continuous sound. The Timbales staff has a pattern of eighth notes with accents in the final measure.

A 3/4  
B 3/4

# CHILI CALIENTE

for 3-part mixed voices, accompanied,  
with optional baritone\*

Lyrics by DAVID GIARDINIERE  
with JOSEPH MARTIN (BMI)

Music by  
DAVID GIARDINIERE (ASCAP)

Happy salsa beat (♩ = ca.152)

ACCOMP.

Happy salsa beat (♩ = ca.152)

RHYTHM  
(see pg. 2)

4 Rhythm fill

(continue pattern)

8 PART I 9

PART II

PART III *mp*

I like hot pep-pers, hot chi-li pep-pers with ex-tra

8 9

*mp*

Performance time: approx. 2:50

\*Available: 3-part mixed, with opt. baritone (35027083); 2-part (35027085); StudioTrax CD (35027084).

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11

sal - sa light - ing my fire. — And ha - ba - ñe - ros are mu - y

14

*mp unis.*

bue - nos, the kind that make my fore - head per - spire. — I'm not re-

17

gret - ting — the more I'm sweat - ing. — Wah -

gret - ting — the more I'm sweat - ing. — There's

19 *unis.*  
 oo. More of - ten than not, if it's  
 al - ways a new - taste to learn! More of - ten than not, if it's

22 **PART II**  
 hot - ter than hot, my eyes are a - flame, - but I  
 hot - ter than hot, my eyes are a - flame, - but I

24 **25**  
 nev - er get tired of the burn!  
 nev - er get tired of the burn!

27 *(spoken)* >  
Ca - ram - ba!  
*(spoken)* >  
Ca - ram - ba!

30 *mp unis.*  
Red ja - la -

33  
pe - ños are like vol - ca - nos, they all cre -

33 *mp*

35

ate in - ter - nal com - bus - tion. And hot Ta - bas - co is a fi -

35

38

as - co! It al - ways gives my mouth a con -

38

40

41

cus - sion. My con - sti - tu - tion has no so - lu - tion for ser -

*p*

Oo Wah -

40

41

43 *unis.*

ra-nos that sim - mer and churn. More of-ten than not, if it's a

oo More of-ten than not, if it's a

46

ti - ny bit hot, my eyes are a - flame\_ and I

ti - ny bit hot,

46

48

nev - er get used to the burn!

48

*Mary*

51 *f*

Mu - y cal - ien - te!

Mu - y cal - ien - te!

51 *f*

54

No va - le tan - to

No va - le tan - to

54

57

pe - na! Sa - bor

pe - na! Sa - bor

57



60

ar - dien - te.

ar - dien - te.

60

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of two sharps (F# and C#). The lyrics 'ar - dien - te.' are written under both vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

63

No va - le tan - to do - lor.

No va - le tan - to do - lor.

63

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have a triplet of eighth notes marked with a '3' above them. The lyrics 'No va - le tan - to do - lor.' are written under both vocal staves. The piano accompaniment continues with a similar rhythmic pattern.

66

*mp*

If you

66

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are mostly empty, with the lyrics 'If you' appearing in the second measure. A dynamic marking of *mp* (mezzo-piano) is placed above the vocal staff. The piano accompaniment features a more active melodic line in the right hand.

69

think \_\_\_\_\_ your ca-lien-te ob - ses- sion\_

Hand Claps: *2+(3) 7 (4) 2+(3)+4* (continue claps to meas. 76)

*p*

69

*p*

72

can be cured by con - fes - sion, \_\_\_\_\_

72

74

\_\_\_\_\_ that is out of the ques - tion!\_

*mf*

My

74

77

*p*

la la la la la la la la

life \_\_\_\_\_ has be - come com - pli -

77

*mf*

79

la la la la la la la la

cat - ed \_\_\_\_\_ and my eyes ir - ri -

79

81

la la la la la la la la

tat - ed \_\_\_\_\_ since my lunch det - o -

81

83

la la la la la

nat - ed! \_\_\_\_\_

83

85

*f*

Mu y cal - ien - te! \_\_\_\_\_

*mf*

Mex-i-can chi-lis just make me sil-ly, light-ing my

85

88

No va - le tan - to

fire! \_\_\_\_\_ O Ke-mo - sa - be, I like wa-

88

91

pe - na!

sa - bi tem - per - tures high - er

93

*unis.*

Pep - per - on - ci - ni on my lin - gui - ni al - ways back -

Sa - bor ar - dien - te

96

fire.

The more I am sweat - ing the

96

98

My poor con-sti - tu - tion, it has no so - lu - tion, My  
less I'm re - gret - ting it. My

101

eyes are a - flame\_ and I nev - er get tired of the burn!  
eyes are a - flame\_ and I nev - er get tired of the burn!

104

(spoken)  
Hot!  
Hot!

104