

MANCINI

SONG BOOK



COMPASS MUSIC LTD.,
50, NEW BOND ST. LONDON W.1.

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LARRY SHAYNE MUSIC INC., U.S.A.

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MANCINI

SONG

BOOK

Compass Music Ltd.

50, NEW BOND STREET, LONDON, W.1.

Contents

DEAR HEART	4
CHARADE.....	6
DREAMSVILLE	9
MOON RIVER	12
HOW SOON.....	14
MR. LUCKY.....	16
MAN'S FAVOURITE SPORT.....	18
(I LOVE YOU AND) DON'T YOU FORGET IT.....	20
SLOW HOT WIND	24
MOSTLY FOR LOVERS	26
PUNCH AND JUDY	28
STRAIGHT TO BABY.....	33
BYE BYE	36
JOANNA.....	40
TO MY LOVE	42
SONG ABOUT LOVE.....	44

Dear Heart

Words by
JAY LIVINGSTON
& RAY EVANS

From the Warner Brothers Picture
"DEAR HEART"

Music by
HENRY MANCINI

Moderato

The piano introduction is in 3/4 time, marked 'Moderato' and 'mp'. It features a melodic line in the right hand and a supporting bass line in the left hand, both in the key of F major.

F Fmaj7 F7 Bb Bb° F

Dear heart, wish you were here to warm

The first line of the song features a vocal melody with lyrics 'Dear heart, wish you were here to warm'. The piano accompaniment provides harmonic support with chords F, Fmaj7, F7, Bb, Bb°, and F.

G9 Gm7 C7 C+ F Fmaj7

this night. My dear heart,

The second line of the song features a vocal melody with lyrics 'this night. My dear heart,'. The piano accompaniment provides harmonic support with chords G9, Gm7, C7, C+, F, and Fmaj7.

F7 Bb Bb° F Ab° C7 F

seems like a year since you've been out of my sight.

The third line of the song features a vocal melody with lyrics 'seems like a year since you've been out of my sight.'. The piano accompaniment provides harmonic support with chords F7, Bb, Bb°, F, Ab°, C7, and F.

F7 Bb Bbm6 F A7 Dm

A sin - gle room, a ta - ble for one; it's a

The fourth line of the song features a vocal melody with lyrics 'A sin - gle room, a ta - ble for one; it's a'. The piano accompaniment provides harmonic support with chords F7, Bb, Bbm6, F, A7, and Dm.

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G9 Gm7 C7 C+ F Fmaj7

lone - some town all right! But soon I'll

F7 Bb Bb° F G9 Gm7 C7 C+

kiss you hel - lo at our front door, and

F Fmaj7 F7 Bb Bb° F

dear heart I want you to know I'll leave

Dm Gm7 C7 F Bb

your arms ne - ver - more.

1.

Am Gm7 C9 C9+ F Bb F Gm F

- more.

2.

rit.

Charade

Title Song From The Stanley Donen Production
A Universal Release

Lyrics by
JOHNNY MERCER

Music by
HENRY MANCINI

Moderate Waltz

Piano introduction in 3/4 time, marked 'Moderate Waltz'. The music is in G major and begins with a piano (p) dynamic. The right hand plays a simple melody of quarter notes, while the left hand provides a harmonic accompaniment of chords.

Am

When we played our **CHA - RADE** We were like

The first line of the song features a vocal melody in G major with lyrics 'When we played our CHA - RADE We were like'. The piano accompaniment continues with a steady harmonic pattern.

E7 Bm7^(b5) E7

child - ren pos - ing Play - ing at games,

The second line of the song features a vocal melody with lyrics 'child - ren pos - ing Play - ing at games,'. The piano accompaniment includes a bridge section with a key signature change to E minor (Bm7^(b5)).

Bm7^(b5) E7 Bm7^(b5) E+ E7 Am

act - ing out names, Guess - ing the parts we played.

The third line of the song features a vocal melody with lyrics 'act - ing out names, Guess - ing the parts we played.' The piano accompaniment concludes with a final chord in G major (Am).

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Am F AmE F Am

Oh, what a hit we made _____ We came on next to

(b5) Bm7 E7 (b5) Bm7 E7 (b5) Bm7 E7

clos - ing _____ Best on the bill, lov - ers un - til

(b5) Bm7 E+ E7 Am Dm7 G7 C

love left the mas - que - rade. _____ Fate _____ seemed to pull the

Am Dm G7 C C#° Dm7 G7

strings, I turned and you were gone. _____ While _____ from the

C Am D9 Bm7^(b5) E7

dark - ened wings the mu - sic box played on.

Am

Sad lit - tle se - re - nade Song of my heart's com -

E7 Bm7^(b5) E7 Bm7^(b5) E7

pos - ing I hear it still I al - ways will

Bm7^(b5) E+ E7 Am

Best on the bill CHA - RADE.

ritard

Dreamsville

Words by
RAY EVANS and
JAY LIVINGSTON

Music by
HENRY MANCINI

Slow

Piano

The piano introduction is in 4/4 time, marked 'Slow' and 'mf'. It features a melodic line in the right hand with a triplet of eighth notes in the final measure, and a harmonic accompaniment in the left hand consisting of chords and moving bass lines.

Refrain (slowly and expressively)

Cmaj9 Gm7 Cmaj9 Gm7 F#9

I'm in Dreams - ville - hold - ing you; A

Cm9 F9 Dm7 Ebm7 Em7 A7

dream - y view, Just we

Dm7 G7(b9) G9 Cmaj9 Gm7

two a - lone with love in Dreams - ville, -

The refrain is in 4/4 time, marked 'slowly and expressively'. It consists of three lines of music. The first line contains the lyrics 'I'm in Dreams - ville - hold - ing you; A' with chords Cmaj9, Gm7, Cmaj9, Gm7, and F#9. The second line contains 'dream - y view, Just we' with chords Cm9, F9, Dm7, Ebm7, Em7, and A7. The third line contains 'two a - lone with love in Dreams -ville, -' with chords Dm7, G7(b9), G9, Cmaj9, and Gm7. The piano accompaniment includes a triplet in the second line and various chordal textures throughout.

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Cmaj9 Gm7 F#9 Cm9 F9

Time is new; We're here to

Dm7 Ebm7 Dm7 Db9 Cmaj9

love and we do. We can

Am6 B7+ Em9 A7(b9) F#m7 D

see the rest of the world be - low us from our pink

F9 Bm6 C#9+ Am6 B7(b9)

cloud. There's no bound - 'ry to this mag - ic land

Gm6 A7(b5) Dm7 G7(b9) G7(b9) Cmaj9

As we go ex - plor - ing hand in hand in Dream

Gmaj7 Cmaj9 Gm7

Dreams - ville, - far a - way, And

Cm9 F9 Dm7 Ebm7 1. Dm7 Db9

here we love, Here we'll

Cmaj9 2. Dm7 Db9 Cmaj9

stay. Here we'll stay.

rit. **pp**

Moon River

Words by
JOHNNY MERCER

Music by
HENRY MANCINI

Slowly

Chord diagrams: C, C, Am, F, C, F, C, Bm7-5, E7, Am, C7, F, Bb9-5, Am, Am7, F#m7-5, B7, Em7, A7, Dm7, G9.

Lyrics: Moon Riv - er, wid - er than a mile: I'm cross - in' you in style some day. Old dream - mak - er, you heart - break - er, wher - ev - er you're go - in', — I'm go - in' — your way:

Dynamics: *p*, *mp*, *mf*, *dim. poco a poco*.

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C Am F C

Two drift - ers, off to see the world. There's

p *mp*

F C Bm7-5 E7 Am

such a lot of world to see. We're aft -

p

Am7 Am6 F7 C F

er the same rain - bow's end. wait - in'round the

f *mp*

C F C Am Dm

bend, my Huck - le - ber - ry friend, Moon Riv - er

p

G7 1. C 2. F Em Dm7 C

and me. me.

rall *pp*

How Soon

Theme from the Richard Boone TV Show

Lyric by
AL STILLMAN
A. S. C. A. P.

Music by
HENRY MANCINI
A. S. C. A. P.

F **F(susp Bb)**

HOW SOON the flame of love can

Gm (Fbass) **C7 (Fbass)**

die. HOW SOON good - night be - comes good-

F **Cm (Ebbass)** **D7**

bye. You're gone now and life goes

Gm **Gm (Fbass)** **Cm (Ebbass)** **D7**

on now and ev - 'ry-thing seems out of

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Gm7(b5) C7 F

tune. But time can bring a change of

Gm (F bass) C7 (F bass)

heart And love can make an - oth - er

Am7(b5) D7 Gm G#°

start. Some - day you may come back to

F Bm7(b5) Gm7 C7

me to stay but who can say (ritard) HOW

1. F Gm C7 2. Gbmaj7 Fmaj7

SOON. *molto rit.* SOON.

Mr. Lucky

Words by
JAY LIVINGSTON
and RAY EVANS

Music by
HENRY MANCINI

Moderato

Piano

The piano introduction is written in G major, 4/4 time, with a tempo marking of Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The bass line consists of a steady quarter-note accompaniment: G, B, D, G, B, D, G, B, D, G.

Refrain (*con moto*)

The first system of the vocal refrain is in G major, 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The lyrics are: "They call us luck - y, you and I, Luck - y". The piano accompaniment is in the left hand, with a steady quarter-note accompaniment: G, B, D, G, B, D, G, B, D, G.

The second system of the vocal refrain continues the melody: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The lyrics are: "girl, luck - y guy. When you take my hand or". The piano accompaniment continues with the same steady quarter-note accompaniment.

The third system of the vocal refrain continues the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The lyrics are: "touch my cheek I know I'm on a life - time luck - y". The piano accompaniment continues with the same steady quarter-note accompaniment.

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Dm7 G9 D9 Dm7

streak. A luck - y rain - bow lights the sky

G9 Cm7 F7(6) Bbmaj 7 E+

When we kiss, when we sigh. He: They She: They

Eb D9 Bm7 Eb7 Am7

say I'm luck - y, mis - ter luck - y guy and you're the
say you're luck - y, mis - ter luck - y guy but dar - ling

1. G 2. G

rea - son why. They call us why.
so am I. I.

rall. e dim.

Man's Favourite Sport

Lyrics by
JOHNNY MERCER

Music by
HENRY MANCINI

Bouncy

mf

Bdim Cm7 F7 Bb Cm7 F7

Some men are good at hunt-ing quail. Some like to sail, while oth-ers like to
men likeswimming in the sea. Some wa-ter ski, while oth-ers like to
men wear un-at-tract-ive shorts A-round the courts, or traipsing through the

Bb Cm7 F7 Bb Cm7 F7 Bb

box. Some men pre-fer to surf, still oth-ers like the turf, And
fence. De-vel-o-ping phy-sique, some climb a moun-tain peak, And
links. Some think a game is nice called curl-ing on the ice, Or

Gm7 C7 Gb9,b5 F7 Bdim Cm7 F7

lose a lot of mon-ey on the jocks. Some men say ju-do is their
rough it in those lit-tle can-vas tents. To some, a par-a-chute's the
ev-en-mumble-ty peg or tid-dle-winks. Some like the sports of yes-ter-

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Bb Cm7 F11 Bbmaj7 E9,b5

dish, _____ While oth-ers fish where mountain wa - ter swirls. _____ But let a
 thing; _____ He pulls a string as down to earth he hurls. _____ But let a
 day, _____ And ev-en play the an-cient game of scurls. _____ But let a

Eb Ab7 Bb Gm Cm7 F7 F+ Bb

girl ap-pear, he'll pur-sue her, _____ And run his fing-ers through her curls. _____
 doll ap-pear, he'll pur-sue her, _____ And run his fing-ers through her curls. _____
 maid ap-pear, they'll pur-sue her, _____ And run their fing-ers through her curls. _____

Bb7 E9,b5 Eb Ab7 Bb G7 Cm7

And that's the way it's been since the world be - gan, The fav-rite sport of

1, 2. 3.
 F7 Bb Cb Bb Bdim Bb Gb7 Cm7 F11 Bb

man is girls! _____ 2) Some girls! _____
 3) Some _____

Additional Choruses

Chorus (4)

One man is good at shooting skeet.
 Another's treat
 Is maybe throwing darts.
 Some men go in for squash,
 Some others, klabiash,
 Still others love a lively game of hearts.
 Some men put on an aqualung,
 And swim among
 The barnacles and pearls.
 But let a chick appear,
 They'll pursue her,
 And run their fingers through her curls.
 And that's the way it's been
 Since the world began,
 The favorite sport of man is girls!

Chorus (5)

Some like the arrow and the bow,
 While others throw
 A discus down the green
 Still others like to bowl,
 Or shooting for a hole.
 Especially the one they call nineteen.
 Some men go gliding through the sky,
 Or even try
 To capture flying squirrels.
 But let a lass appear,
 They'll pursue her,
 And run their fingers through her curls.
 And that's the way it's been
 Since the world began,
 The favorite sport of man is girls!

I Love You and Don't You Forget It

Lyric by
AL STILLMAN

Music by
HENRY MANCINI

Lively Latin style

mf sf

1. I love you and don't — you for-get it. 2. I love you and don't — you for-get it.
14. I love you and don't — you for-get it. 15. I love you and don't — you for-get it.

mf - f

Abdim. Am⁷ D⁷

3. I love you and don't — you for-get it, Ba - by. —
16. I love you and don't — you for-get it, Ba - by. —

Am⁷ D⁷ Am⁷ D⁷

Love me, too, and you — won't re-gret it. Love me, too, and you — won't re-gret it.

G

Love me, too, and you — won't re-gret it, Ba - by. —

4. I love you and don't — you for-get it. 5. I love you and don't — you for-get it.
17. I love you and don't — you for-get it. 18. I love you and don't — you for-get it.

E7

Am

6. I love you and don't — you for-get it, Ba - by. —
19. I love you and don't — you for-get it, Ba - by. —

C

Cm

G

Bb dim.

7. I love you and don't — you for-get it, That makes sev - en times — that I said it,
20. I love you and don't — you for-get it, That makes twen - ty times — that I said it,

Am7

D7

G

I don't see how you — can for-get it now!

G⁷ C

8. I love you in the Spring - time, —

C#dim. Dm⁷ G⁷

9 I love you in the Fall; — 10. I

love you at a par - ty, — We al - ways

G⁷_{b5} G⁷ C

have a ball; — And when you're in my

A⁷ Dm

arms, dear, — 11. I love you most of all. —

F C Dm⁷ C⁷

In the morn - ing and in the eve - ning and when its cloud - y 'or clear,

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "In the morn - ing and in the eve - ning and when its cloud - y 'or clear,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Chord symbols F, C, Dm⁷, and C⁷ are placed above the vocal line. The piano part includes dynamic markings like accents and a *p* marking.

F F#dim. C A⁷ Dm⁷ G⁷ C D. S. al ⊕

12. I'm in love with you 13. So in love with you ev - 'ry — day of the year.

The second system of music continues the vocal line and piano accompaniment. The lyrics are "12. I'm in love with you 13. So in love with you ev - 'ry — day of the year." The piano accompaniment includes a *D. S. al* marking and a circled cross symbol. Chord symbols F, F#dim., C, A⁷, Dm⁷, G⁷, and C are placed above the vocal line.

⊕ CODA

G C Cm G

now! I love you and don't — you for - get it, There, that's one more time

The third system of music is the CODA section. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "now! I love you and don't — you for - get it, There, that's one more time". The piano accompaniment includes a circled cross symbol. Chord symbols G, C, Cm, and G are placed above the vocal line.

Bb dim. Am⁷ D⁷ G

— that I said it, I don't see how you — can for - get it now!

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "— that I said it, I don't see how you — can for - get it now!". The piano accompaniment includes a *sfz* marking and a circled cross symbol. Chord symbols Bb dim., Am⁷, D⁷, and G are placed above the vocal line.

SLOW HOT WIND

Lyric by
NORMAN GIMBEL

Music by
HENRY MANCINI

Slowly

mf *p*

Detailed description: This block shows the piano introduction. It consists of two staves, treble and bass clef, in common time. The tempo is marked 'Slowly'. The first measure starts with a mezzo-forte (*mf*) dynamic. The second measure has a piano (*p*) dynamic. The music features flowing eighth-note patterns in both hands, with some triplets and slurs.

Am Dm7

His } gaze — swept ov - er me like — a SLOW — HOT
Her }

Detailed description: This block contains the first line of the song. The vocal line is on a single staff with lyrics: 'His gaze — swept ov - er me like — a SLOW — HOT'. The piano accompaniment is on two staves. The key signature has one flat (F major/D minor). The first measure is in Am, and the second measure is in Dm7. There are triplets and slurs in the piano part.

Am Am

WIND. — Some days — it's too warm to fight — a

Detailed description: This block contains the second line of the song. The vocal line has lyrics: 'WIND. — Some days — it's too warm to fight — a'. The piano accompaniment continues on two staves. The key signature remains one flat. The first measure is in Am, and the second measure is in Am. There are triplets and slurs in the piano part.

Dm7 Am F

SLOW — HOT WIND. — There in the shade, —

Detailed description: This block contains the third line of the song. The vocal line has lyrics: 'SLOW — HOT WIND. — There in the shade, —'. The piano accompaniment continues on two staves. The key signature remains one flat. The first measure is in Dm7, the second in Am, and the third in F. There are triplets and slurs in the piano part.

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E Eb Ebm7 Ab11 Db

like a cool drink wait - ing, she } sat with slow fire in his } eyes, just

C Bm7 E7(b9) Am

wait - ing. Some days it's too warm to fight

Dm7 1. Am 2. Am

a SLOW HOT WIND. WIND,

Dm7 Am

a SLOW HOT WIND.

rit. *pp*

MOSTLY FOR LOVERS

Lyric by
PAUL FRANCIS WEBSTER

Music by
HENRY MANCINI

Moderately slow

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present at the beginning.

G7 C Fm

The night is MOST-LY _____ FOR LOV-ERS, — dream-ers _____ and lov-ers; — But

The vocal line begins with a G7 chord, followed by a C chord and an Fm chord. The piano accompaniment supports the vocal melody with chords and a steady bass line.

C Ab7 G9 C tacet G7

most-ly — for you and me. — The moon shines bright-ly _____ for

The vocal line continues with C, Ab7, G9, and C chords, followed by a *tacet* section and a G7 chord. The piano accompaniment includes a *tacet* section corresponding to the vocal rest.

C Fm C Ab7 G9 C

oth-ers, — night-ly _____ for oth-ers; — But some-how — they just don't see. —

The vocal line concludes with C, Fm, C, Ab7, and G9 chords. The piano accompaniment continues with chords and a bass line.

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B \flat F B \flat F C

There may be lips that are will-ing; I've kissed a

Gm7 C7 B \flat F Am7 F9 Em7 A7 Dm7 G7

few. But how much more thrill-ing, since I've found love that's true. That's why I

G7 C Fm C

sing songs for lov-ers, MOST-LY FOR LOV-ERS; But this one is

Ab7 G9 C 1. C#dim G7 tacet 2. C

just for you! The night is

PUNCH AND JUDY

Words by
JAY LIVINGSTON
and RAY EVANS

From the Stanley Donen Production, "CHARADE"

Music by
HENRY MANCINI

Moderate two-beat

The piano introduction is in G major, 2/4 time, marked 'Moderate two-beat' and 'mf'. It consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The melody begins with a quarter note G, followed by a half note A, and then a quarter note B. The piece ends with a quarter rest.

D7 G

There is a pup - pet, name of Pun - chi - nel - lo, he's a ve - ry noi - sy fel - low,

The first line of the song features a vocal melody in G major. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "There is a pup - pet, name of Pun - chi - nel - lo, he's a ve - ry noi - sy fel - low,". The piano part includes accents (^) and breath marks (v) over certain notes.

D7 G

Al - ways hit - tin' some - one on the bean. He has a
(bea - hee - hee - hee - heen)

The second line of the song continues the vocal melody. The piano accompaniment remains consistent. The lyrics are: "Al - ways hit - tin' some - one on the bean. He has a (bea - hee - hee - hee - heen)". The piano part includes accents (^) and breath marks (v) over certain notes.

D7 G

wife, a girl whose name is Ju - dy; life has made her mean and moo - dy,

The third line of the song concludes the vocal melody. The piano accompaniment remains consistent. The lyrics are: "wife, a girl whose name is Ju - dy; life has made her mean and moo - dy,". The piano part includes accents (^) and breath marks (v) over certain notes.

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D7 G tacet

And she hits him back in ev - 'ry scene. (*what a scene, what a scene!*) In ev - 'ry

D7 G

land and prin - ci - pa - li - ty they have

D7 G tacet

yelled and screamed with rage; _____ They get a

D7 G

hand in each lo - ca - li - ty, as they ex -

A7 D Ddim D7 tacet

plode and near - ly wreck the stage! This lit - tle

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a dotted quarter note on 'plode', followed by eighth notes for 'and near - ly wreck the stage!'. A long horizontal line indicates a breath mark or a long note. The piano accompaniment consists of chords and moving lines in both hands.

D7 G

chap be - gins with "How - dy doo - dy;" whap! Look out, he's punch - ing Ju - dy,
stand and look at Punch and Ju - dy, and they're act - ing mean and moo - dy,

The second system continues the musical piece. The vocal line has a similar rhythmic pattern. The piano accompaniment includes accents (^) and breath marks (v) over certain notes.

D7 G

And he nev - er seems to get e - nough. Their lit - tle
Don't be - lieve a sing - le word you see. (nu - hu - hu - hu - huff) For when they're
(see - hee - hee - hee - hee)

The third system features a vocal line with a long note on 'e - nough' and a breath mark. The piano accompaniment has accents (^) and breath marks (v) over several notes.

D7 G

pup is al - ways yip - pin' yap - pin', yup, he hates to see it hap - pen.
thru with all their hoot - in', hiss - in', you can bet they're hug - gin', kiss - in';

The fourth system concludes the page. The vocal line has a similar rhythmic pattern. The piano accompaniment includes accents (^) and breath marks (v) over certain notes.

D7 G Fine tacet

I can tell you, it gets might- y rough! (*grr - ruff, grr - ruff!*) The chil- dren
That's the way that mar- ried life should be! (*did- dle- ee, did- dle- ee*)

Fine

C C6 Cmaj7 C6 C

lore to laugh at their she - na - ni - gans, when all the pan - de - mo -

C6 Dm7 G7 Dm7 G7

ni - um be - gins; Soon as they go in - to all their

Cmaj7 C6 D9 G Bb7

bran - ni - gans the lit - tle au - di - ence is full of hap - py grins.

G7 tacet C C6 Cmaj7

But when the show is o - ver and the cur - tain falls,

C6 A7 Dm

then mis-ter Punch will take his Ju - dy's hand. And he will

F F#dim C B7 Bb7 A7

sweet pa - too - tie lit - tle Ju - dy back in their room, and whis - per

D9 G7 C C#7 D7 tacet *D. S. al Fine*

"Dar - ling, to - night you were grand!" So when you

STRAIGHT TO BABY

Words by
RAY EVANS and
JAY LIVINGSTON

"SESSION AT PETE'S PAD"

Music by
HENRY MANCINI

Moderately

Piano introduction in C minor, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by quarter notes B3, A3, G3, F3, E3, D3, C3. The left hand provides a harmonic accompaniment with chords and moving lines. The piece is marked *mf* and includes triplet markings in both hands.

Cm6 G7(b9) Cm6 Cm6 G7(b9)

When the sun goes down, — take me STRAIGHT TO BA -

Vocal line: When the sun goes down, — take me STRAIGHT TO BA -

Piano accompaniment continues with chords and moving lines, including triplet markings.

Cm6 Cm6 G7(b9) Cm6

BY, — When the lights start light-in' the town — there's

Vocal line: BY, — When the lights start light-in' the town — there's

Piano accompaniment continues with chords and moving lines, including triplet markings.

Ab9 G7(b9) Cm6 Ab9 G9 Cm6 G7(b9)

on - ly one place for me! — When the ne - on winks, —

Vocal line: on - ly one place for me! — When the ne - on winks, —

Piano accompaniment continues with chords and moving lines.

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Cm6 Cm6 G7(b9) Cm6

I go STRAIGHT TO BA - BY;

Cm6 G7(b9) Cm6 Ab9 G7(b9)

When the beat starts rock-in' the town— I long for her (his) com - pa - ny.—

Cm6 Fm7 Bb9(b5) Bb9 Abmaj7 Gm7 F#m7 Fm7 Ebmaj7

I'm feel - in' good as soon as she says hel - lo, — (he)

Eb6 Ebm7 Ab9(b5) Ab9

And when she starts in (he)

Gbmaj7 Fm7 Em7 Ebm7 Dbmaj7 Db6 Dm9 G7(b9)

look - in' at me just so, I glow!

Cm6 G7(b9) Cm6 Cm6 G7(b9)

Now the sun is down, and I'm here with ba -

Cm6 Cm6 G7(b9) Cm6

by. When the lights start light - in' the town,

Ab9 G7(b9) 1. Cm6 Ab9 G9 Db9 2. Cm6 Ab9 G9 Db9 Cm6/9

this is the place for me!

BYE BYE

Words by
JAY LIVINGSTON
and RAY EVANS

Theme from "PETER GUNN"

Music by
HENRY MANCINI

Moderato

f

(8va lower)

Detailed description: This block contains the piano introduction. It features a grand staff with a treble clef and a bass clef. The tempo is marked 'Moderato'. The music starts with a forte dynamic (*f*). The bass line is marked '(8va lower)'. The melody consists of a series of eighth notes in the bass clef, with a long slur over the first two measures.

F

Ev - 'ry night your line_ is bu - sy; all that buz - zin' makes_ me diz - zy.

Detailed description: This block contains the first line of the song. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat major). The tempo is 'Moderato'. The lyrics are: "Ev - 'ry night your line_ is bu - sy; all that buz - zin' makes_ me diz - zy." The piano accompaniment consists of eighth notes in the bass clef.

Could - n't count on all_ my fing - ers all the dates you've had_ with swing - ers.

Detailed description: This block contains the second line of the song. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat major). The tempo is 'Moderato'. The lyrics are: "Could - n't count on all_ my fing - ers all the dates you've had_ with swing - ers." The piano accompaniment consists of eighth notes in the bass clef.

F7

BYE _____ BYE, bye ba - by!

Detailed description: This block contains the chorus of the song. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat major). The tempo is 'Moderato'. The lyrics are: "BYE _____ BYE, bye ba - by!". The piano accompaniment features chords in the bass clef and a melodic line in the treble clef.

Optional Bass: play this bass through entire number, except last 3 bars.

(8va lower)

etc.

Detailed description: This block contains an optional bass line. It is written in the bass clef and marked '(8va lower)'. The tempo is 'Moderato'. The lyrics are: "etc.".

I'm gon - na kiss you good - bye and go right thru that door-way!

So long, I'm

leav - in'! This is the last time we'll meet on the street go - in'

your way. Don't look sur - prised; you know you

but - tered your bread, — so now it's fair you should stare at the

back of my head. — If _____ you write a let - ter to me, — my for - mer

friend, don't you end with an R. S. V. P. — I'm go - in'

F7

1. BYE — BYE; I'm mov-in'.
2. BYE — BYE, bye, ba-by!

To - mor - row I may be split - tin' to Bri - tain or
 Now that I've heard all that jazz and where - as I have

1. Nor - way. I'm say - in' had it, why
 2.

pad it? I'm thru now, with you now. So ba - by it's

Gbmaj7(11) Fmaj7(11)
 au - re - voir, a - dios, ciao ciao, BYE BYE!

Optional:

JOANNA

Lyric by
JOHNNY MERCER

Music by
HENRY MANCINI

Moderately

The piano introduction consists of two staves. The right hand starts with a melody in G minor, marked *mf*. The left hand provides a harmonic accompaniment with chords and moving lines.

Chords: Gm, Gm+, Gm6, Gm7, Eb, Cm

Jo - an - na's like a day with sum - mer on the way, All beau - ti - ful and

Ped. *sim.*

Chords: F9, b9(+5), Bbmaj7, Gm, Gm+, Gm6

gay and bright. One of Jo - an - na's smiles lights up the sky for

Chords: Gm7, Eb, Cm, F9, b9(+5), Bbmaj7, Gm

miles; She walks in beau - ty through the night. And when she does

Gm7 C9 Cm6 Dm F

I stand there star - ry - eyed, So proud that I am

G9 Bb7(#11) Bb7 Gm Gm+ Gm6

by her side. To think we ev - er met, I can't be-lieve it

Gm7 Cm F7 Eb D7 G7(b9)

yet! She real - ly has my heart, and here's the wild - est part, JO -

Cm F7 (b9) 1. Bb 2. Bb

AN - NA says that she loves me. Jo - an - na's me.

TO MY LOVE

Words by
JAY LIVINGSTON
and RAY EVANS

Music by
HENRY MANCINI

Moderately slow

The piano introduction is in 3/4 time, marked *mf*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

Fm7 Bb7 Ebmaj7 Gm7

TO MY LOVE I give the li - lac tree, And the

The first system of the song shows the vocal line and piano accompaniment. The piano part provides a steady accompaniment with chords and moving lines in both hands.

Fm7 Bb7 Ebmaj7 Eb6 Fm7

rain - bow on the way. TO MY LOVE I

The second system continues the vocal and piano accompaniment. The piano part features a more active bass line in the second half of the system.

Bb7 Ebmaj7 Gm Cm7 F7

give the me - lo - dy Of the lark on a soft sum-mer

The third system concludes the vocal and piano accompaniment. The piano part has a consistent accompaniment throughout.

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Bb9,sus.4 Bb7 Fm7 Bb7 Ebmaj7

day. _____ In your hand I'll place the morn - ing

Gm7 Fm7 Bb7 Gm7 C7

star, And a dream that's shi - ny new. _____ If I

Fm Abm Eb F7 Fm7

owned the world I'd give it all TO MY LOVE, to my

Bb9 1. Eb 2. Eb

life, to you. _____ TO MY you. _____

rit.

SONG ABOUT LOVE

Lyric by
AL STILLMAN

Music by
HENRY MANCINI

Moderately

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

G7 C

Oh! let me sing you a SONG A-ABOUT LOVE that I know,

The first line of the song features a vocal melody with triplets and a piano accompaniment with chords and a bass line. The key signature has one sharp (F#).

G7 C C7

A song that some-bod-y sang to his love long a - go:

The second line continues the vocal melody and piano accompaniment. It includes triplets and a change in the piano accompaniment's harmonic structure.

F C Cm Em7

Love is bright-er than the star-ry sky that shines a - bove, Love is fair-er than the

The third line of the song features a vocal melody with a descending line and a piano accompaniment with chords and a bass line. The key signature changes to two sharps (F# and C#).

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A7 Dm G7

things that I _____ am dream-ing of, Love is some-thing you can nev-er buy, _____ ex-cept with

C C7 F

love, _____ Ex-cept with love. Love is deep-er than the

C Cm Em7 A7

might-y sea, _____ and po-ets say It's the nic-est kind of po-et-ry, _____ and so I

Dm G7 C

pray, Dar-ling, you will give your love to me to - day. _____

Ab7 Db

Those were the words of a SONG A-BOUT LOVE that I knew,

The first system of the musical score. The vocal line (top staff) begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes (C5, D5, E5), another triplet (F5, G5, A5), and a quarter note B5. The piano accompaniment (bottom two staves) features a bass line with a half note G3, a half note F3, and a half note E3. The right hand plays chords and moving lines, including a triplet of eighth notes (C5, D5, E5) and a quarter note F5.

Ab7 Db

And now I'm sing - ing that SONG A - BOUT LOVE just for

The second system of the musical score. The vocal line (top staff) begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes (C5, D5, E5), another triplet (F5, G5, A5), and a quarter note B5. The piano accompaniment (bottom two staves) features a bass line with a half note G3, a half note F3, and a half note E3. The right hand plays chords and moving lines, including a triplet of eighth notes (C5, D5, E5) and a quarter note F5.

Db7 Gb

you: Love is bright-er than the star-ry sky — that shines a -

The third system of the musical score. The vocal line (top staff) begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment (bottom two staves) features a bass line with a half note G3, a half note F3, and a half note E3. The right hand plays chords and moving lines, including a quarter note G4, a quarter note A4, and a quarter note B4.

Db Dbm Fm7 Bb7 Ebm

bove, Love is fair-er than the things that I — am dream-ing of, Love is some-thing you can

The fourth system of the musical score. The vocal line (top staff) begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment (bottom two staves) features a bass line with a half note G3, a half note F3, and a half note E3. The right hand plays chords and moving lines, including a quarter note G4, a quarter note A4, and a quarter note B4.

Ab7 Db Db7

nev-er buy, — ex-cept with love, — Ex-cept with love.

Gb Db Dbm Fm7

Love is deep-er than the might-y sea, — and po-ets say It's the nic-est kind of

Bb7 Ebm Ab7

po-et-ry, — and so I pray, Dar-ling, you will give your love to me to -

1. Db 2. Db

day! — day! —

COMPASS MUSIC



Henry Mancini

Henry Mancini was born in Cleveland, Ohio, on April 16, 1924. His father, Quinto, and his mother, Anna, soon moved to the steel town of Aliquippa, Pennsylvania. It was here at the age of eight that young Henry was first introduced to music. His father, a former flutist, started him off on the flute.

At the age of twelve he took up the piano and within a few years became interested in arranging. A need for instruction and guidance led to Max Adkins, who was then conductor and arranger for the house orchestra at the Stanley Theater in Pittsburgh.

Soon after graduation from Aliquippa High School in the fall of 1942 he enrolled at the Juilliard School of Music. His studies were interrupted by a service draft call in 1943. Upon release from the service in 1945, Mr. Mancini joined the Glenn Miller/Tex Beneke orchestra as pianist-arranger. It was here that he met his wife, the former Ginny O'Connor, who was singing with the band.

They were married in Hollywood in 1947 and now live in the Holmby Hills section of Los Angeles, with their three children, a boy, Chris, and twin girls, Monica and Felice.

Private studies continued with Ernst Krenek, Mario Castelnuovo-Tedesco and Dr. Alfred Sensity.

In 1952, Mr. Mancini joined the music department of Universal-International Studios. During the next six years he contributed to over one hundred films, most notable of which were THE GLENN MILLER STORY (for which he received an Academy Award nomination), THE BENNY GOODMAN STORY, and Orson Welles' TOUCH OF EVIL.

Soon after leaving UI, he was engaged by producer/director Blake Edwards to score the TV series PETER GUNN. His use of the jazz idiom created an instant success and resulted in a nomination from the TV Academy of Arts and Sciences for the Emmy Award.

The album MUSIC FROM PETER GUNN was released by RCA Victor and to date has sold over one million copies. The album was voted two Grammys by the members of N.A.R.A.S. (National Academy of Recording Arts and Sciences) as "Album of the Year" (1958) and "Best Arrangement of the Year".

The success of "PETER GUNN" was soon repeated by another Edwards-Mancini collaboration, "MR. LUCKY". The use of lush strings and organ provided a complete contrast from the driving GUNN music. The album MUSIC FROM MR. LUCKY joined PETER GUNN as a best-seller. N.A.R.A.S. again honored Mr. Mancini with two Grammys for "Best Arrangement" and "Best Performance by an Orchestra". (His album THE BLUES AND THE BEAT was also awarded a Grammy that year — 1960). Mr. Mancini is now the proud owner of eleven Grammys. To date, this is a record accomplishment.

His return to motion picture scoring has so far produced the scores to HIGH TIME, THE GREAT IMPOSTER, BREAKFAST AT TIFFANY'S, BACHELOR IN PARADISE, HATARI, EXPERIMENT IN TERROR, DAYS OF WINE AND ROSES, CHARADE, SOLDIER IN THE RAIN and THE PINK PANTHER.

In 1962 the Motion Picture Academy recognized Mancini's ability by awarding him two Oscars, one for best original score, BREAKFAST AT TIFFANY'S and the other for best song, MOON RIVER (lyrics by Johnny Mercer). In 1963 Mancini and Mercer Won another Oscar for their DAYS OF WINE AND ROSES.



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