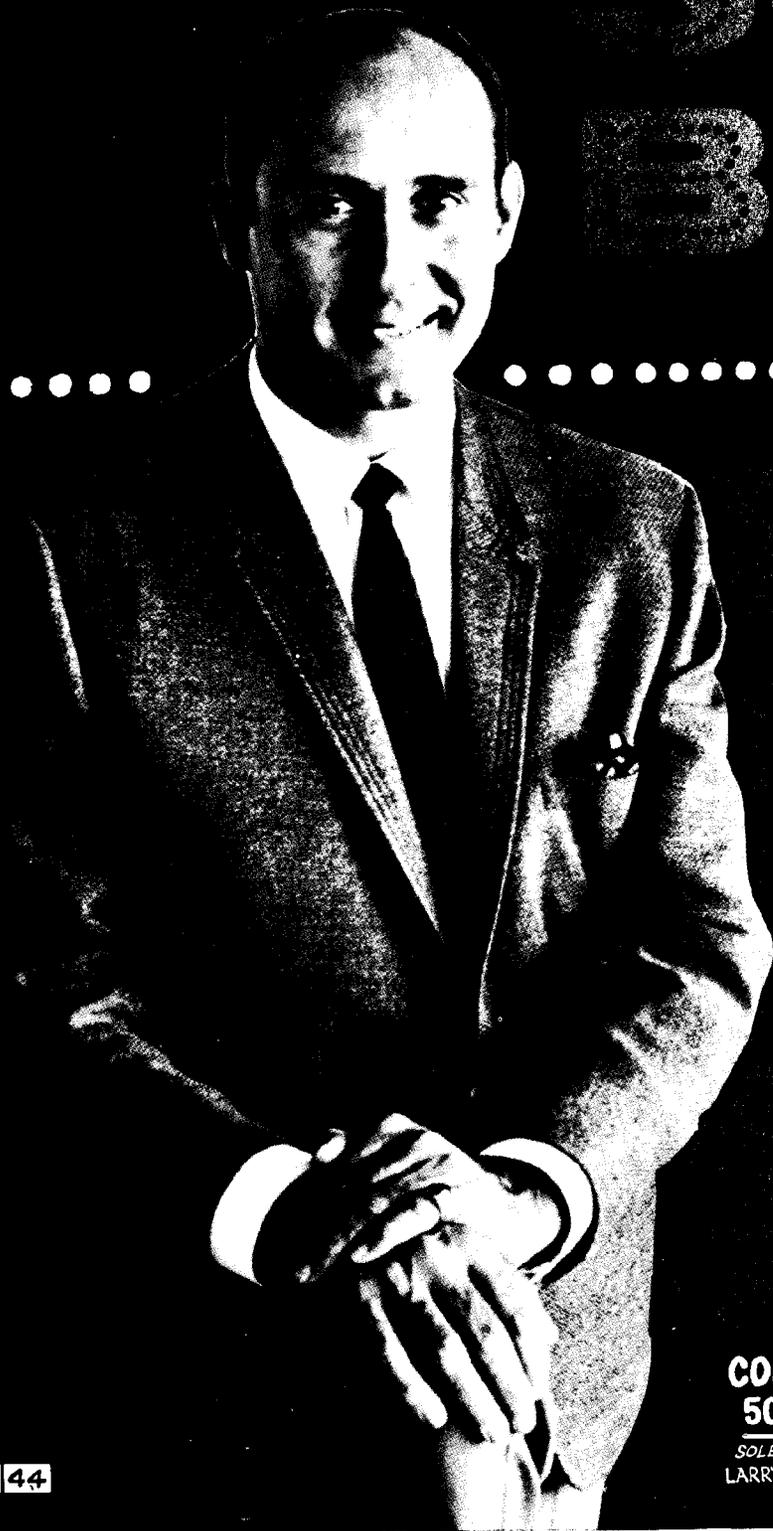


MANCINI

SONG BOOK



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

SOLE SELLING AGENT
LARRY SHAYNE MUSIC INC., U.S.A.

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MANCINI

SONG

BOOK

Compass Music Ltd.

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

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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 flowing melody in the right hand and a steady accompaniment in the left hand, primarily using eighth and quarter notes.

Dear heart, wish you were here to warm

This system contains the first line of the vocal melody and piano accompaniment. The vocal line starts with a half note 'Dear' and continues with quarter notes 'heart, wish you were here to warm'. The piano accompaniment provides a harmonic and rhythmic foundation.

this night. My dear heart,

This system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with 'this night. My dear heart,'. The piano accompaniment continues with a similar rhythmic pattern.

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

This system contains the third line of the vocal melody and piano accompaniment. The vocal line continues with 'seems like a year since you've been out of my sight.'.

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

This system contains the fourth line of the vocal melody and piano accompaniment. The vocal line continues with 'A sin - gle room, a ta - ble for one; it's a'.

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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, and the left hand provides a harmonic accompaniment.

Am

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

Musical notation for the first line of lyrics, including vocal line and piano accompaniment. The key signature is G major and the time signature is 3/4.

E7 ^(b5)Bm7 E7

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

Musical notation for the second line of lyrics, including vocal line and piano accompaniment. Chord changes are indicated above the staff.

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

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

Musical notation for the third line of lyrics, including vocal line and piano accompaniment. Chord changes are indicated above the staff.

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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 consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Slow' and the dynamics are 'mf'.

Refrain (*slowly and expressively*)

The refrain is presented in three systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and a triplet in the second system. The lyrics are: "I'm in Dreams - ville - hold - ing you; A dream - y view, Just we two a - lone with love in Dreams - ville, -"

Chords for the first system: Cmaj9, Gm7, Cmaj9, Gm7, F#9

Chords for the second system: Cm9, F9, Dm7, Ebm7, Em7, A7

Chords for the third system: Dm7, G7(b9), G9, Cmaj9, Gm7

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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

The musical score is presented in four systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Slowly'. The lyrics are: 'Moon River, wider 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:'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte), with a *dim. poco a poco* instruction in the final system. Chord diagrams for guitar are provided above the vocal line for each measure.

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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

Detailed description: This system of music features a piano accompaniment in the bass clef with a steady eighth-note pattern. The vocal line in the treble clef begins with a whole rest, followed by a half note 'HOW' and a half note 'SOON'. A double bar line with a repeat sign follows, then a half note 'the' and a half note 'flame of love can'. The key signature has one flat (Bb), and the time signature is common time (C).

Gm (Fbass) C7 (Fbass)

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

Detailed description: The piano accompaniment continues with the same eighth-note pattern. The vocal line has a whole rest for 'die.', followed by a half note 'HOW' and a half note 'SOON'. This is followed by a half note 'good -' and a half note 'night be - comes good -'. The key signature remains one flat (Bb).

F Cm (Ebbass) D7

bye. You're gone now and life goes

Detailed description: The piano accompaniment continues. The vocal line has a whole rest for 'bye.', followed by a half note 'You're' and a half note 'gone'. This is followed by a half note 'now' and a half note 'and life goes'. The key signature changes to two flats (Bb, Eb) for the Cm chord.

Gm Gm (Fbass) Cm (Ebbass) D7

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

Detailed description: The piano accompaniment continues. The vocal line has a half note 'on' and a half note 'now'. This is followed by a half note 'and ev - 'ry-thing' and a half note 'seems out of'. The key signature returns to one flat (Bb) for the Gm chord.

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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 half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note pattern: G2, B1, D2, F2, G2, B1, D2, F2. The piece concludes with a final chord of G major.

Refrain (*con moto*)

The first system of the refrain is in G major, 4/4 time. The vocal line begins with the lyrics "They call us luck - y, you and I, Luck - y". The piano accompaniment provides harmonic support with chords D9, Dm7, and G9. The piano part includes a melodic line in the right hand and a bass line in the left hand.

The second system of the refrain continues the vocal line with the lyrics "girl, luck - y guy. When you take my hand or". The piano accompaniment features chords Cm7, F7(6), Bbmaj9, and Am7. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

The third system of the refrain concludes the vocal line with the lyrics "touch my cheek I know I'm on a life - time luck - y". The piano accompaniment features chords D9(b5), D9, Bm7, G, Cm7, Am7, and D9. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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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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B♭ Cm7 F11 B♭maj7 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

E♭ Ab7 B♭ Gm Cm7 F7 F+ B♭

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. _____

B♭7 E9, b5 E♭ Ab7 B♭ G7 Cm7

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

F7 1, 2. B♭ C♭ B♭ Bdim 3. B♭ G♭7 Cm7 F11 B♭

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, klabiosh,
 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

Piano introduction in G major, 4/4 time. The music is in a lively Latin style. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. Dynamics range from *mf* to *sf*. The piece concludes with a double bar line and a repeat sign.

First system of the song. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "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." The piano accompaniment is in a grand staff with a key signature of one sharp. Dynamics include *mf* and *f*. A chord symbol 'G' is placed above the first measure of the piano part.

Second system of the song. The vocal line continues with the lyrics: "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. —". The piano accompaniment continues with a key signature of one sharp. Chord symbols 'Abdim.', 'Am⁷', and 'D⁷' are placed above the piano part. Dynamics include *f*.

Third system of the song. The vocal line concludes with the lyrics: "Love me, too, and you — won't re-gret it. Love me, too, and you — won't re-gret it." The piano accompaniment continues with a key signature of one sharp. Chord symbols 'Am⁷', 'D⁷', 'Am⁷', and 'D⁷' are placed above the piano part.

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 B^b 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,

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.

⊕ CODA

G C Cm G

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

Bb dim. Am⁷ D⁷ G

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

SLOW HOT WIND

Lyric by
NORMAN GIMBEL

Music by
HENRY MANCINI

Slowly

mf p

Detailed description: This block shows the piano introduction of the piece. It consists of two staves, treble and bass clef, in common time. The tempo is marked 'Slowly'. The first staff starts with a mezzo-forte (mf) dynamic and features a melodic line with a fermata over the first measure. The second staff provides a harmonic accompaniment. The dynamics shift to piano (p) in the second measure.

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 (B-flat major). The first measure is marked with the chord Am and has a fermata over the vocal line. The piano part includes a triplet of eighth notes in the right hand. The second measure is marked with the chord Dm7. The piano part continues with a triplet of eighth notes in the right hand.

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 is on two staves. The first measure is marked with the chord Am and has a fermata over the vocal line. The piano part includes a triplet of eighth notes in the right hand. The second measure is also marked with the chord Am. The piano part continues with a triplet of eighth notes in the right hand.

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 is on two staves. The first measure is marked with the chord Dm7 and has a fermata over the vocal line. The piano part includes a triplet of eighth notes in the right hand. The second measure is marked with the chord Am. The piano part continues with a triplet of eighth notes in the right hand. The third measure is marked with the chord F. The piano part continues with a triplet of eighth notes in the right hand.

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E Eb Ebm7 Ab11 3 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 plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The left hand provides a harmonic accompaniment with chords: G7, C, and Fm.

G7 C Fm

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

The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The piano accompaniment features chords G7, C, and Fm.

C Ab7 G9 C tacet G7

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

The vocal line continues with a quarter note G4, eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The piano accompaniment features chords C, Ab7, G9, C, and G7. A 'tacet' instruction is present for the piano part during the vocal phrase 'The moon shines bright-ly'.

C Fm C Ab7 G9 C

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

The vocal line continues with a quarter note G4, eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The piano accompaniment features chords C, Fm, C, Ab7, and G9.

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Bb F Bb F C

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

Gm7 C7 Bb 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 G4, followed by a quarter note A4, and then a half note G4. The piece ends with a final chord on G4.

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 music is marked with a 'D7' chord above the first measure and a 'G' chord above the fifth measure.

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 includes some grace notes in the right hand. The lyrics are: "Al - ways hit - tin' some - one on the bean. He has a (bea - hee - hee - hee - heen)". The music is marked with a 'D7' chord above the first measure and a 'G' chord above the fifth measure.

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 continues with chords and a bass line. The lyrics are: "wife, a girl whose name is Ju - dy; life has made her mean and moo - dy,". The music is marked with a 'D7' chord above the first measure and a 'G' chord above the fifth measure.

19598

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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

D7 G

chaps 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,

D7 G

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

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';

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

mf

3

3

Cm6 G7(b9) Cm6 Cm6 G7(b9)

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

Cm6 Cm6 G7(b9) Cm6

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

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

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

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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! —

rit. 3 L.H.

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

This system contains the first two measures of the piece. The vocal line features a melody with three triplet markings. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

So long, I'm

This system contains measures 3 and 4. The vocal line has a long note for 'So' and a half note for 'long,'. The piano accompaniment features a more active bass line with accents and a melodic line in the right hand.

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

This system contains measures 5 and 6. The vocal line has a melody with three triplet markings. The piano accompaniment continues with a consistent eighth-note bass line and chords.

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

This system contains measures 7 and 8. The vocal line has a melody with a fermata over the final note. The piano accompaniment features a melodic line in the right hand and a bass line.

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.

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.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in G minor and matches the piano introduction. The piano accompaniment includes a double bar line and a *sim.* (sostenuto) marking.

F9 b9(+5) Bbmaj7 Gm Gm+ Gm6

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

The second system continues the vocal and piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Gm7 Eb Cm F9 b9(+5) Bbmaj7 Gm

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

The third system concludes the vocal and piano accompaniment. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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Gm7 C9 Cm6 Dm F

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

G9 Bb7(#11) Bb7 3 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, both in the key of F major (two flats).

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 for the first line of lyrics. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

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 accompaniment features a prominent eighth-note bass line and a melodic line in the right hand.

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 accompaniment maintains the eighth-note bass line and melodic line in the right hand.

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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 quarter 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 flat (B-flat).

G7 C C7

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

The second line of the song continues the vocal melody and piano accompaniment. It includes triplets and a variety of chords.

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 has one flat (B-flat).

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 music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are two triplet markings over the vocal line.

Ab7 Db

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

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a bass line. There are two triplet markings over the vocal line.

Db7 Gb

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

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a bass line.

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 continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a bass line.

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! —

rit.

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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