

# MANCINI

# SONG BOOK



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

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**MANCINI**

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**SONG**

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**BOOK**

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*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 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 in the right hand and piano accompaniment in the left hand. The lyrics are: "Dear heart, wish you were here to warm".

G9 Gm7 C7 C+ F Fmaj7

this night. My dear heart,

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "this night. My dear heart,".

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 in the right hand and piano accompaniment in the left hand. The lyrics are: "seems like a year since you've been out of my sight.".

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 in the right hand and piano accompaniment in the left hand. The lyrics are: "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 of quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes.

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 similar harmonic pattern to the introduction.

E7 Bm7<sup>(b5)</sup> 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, indicated by the chords E7, Bm7(b5), and E7.

Bm7<sup>(b5)</sup> E7 Bm7<sup>(b5)</sup> 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 continues with a key signature change to E major, indicated by the chords Bm7(b5), E7, Bm7(b5), E+, E7, and 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<sup>(b5)</sup> 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<sup>(b5)</sup> E7 Bm7<sup>(b5)</sup> E7

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

Bm7<sup>(b5)</sup> E+ E7 Am

Best on the bill CHA - RADE.

*ritard*



# Dreamsville

Words by  
RAY EVANS and  
JAY LIVINGSTON

Music by  
HENRY MANCINI

Slow

Piano

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines.

### Refrain (slowly and expressively)

*mp*

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 section is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and a melodic line with a triplet. 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, -".

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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 and a piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 4/4. The tempo is marked 'Slowly'. The piano part includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte), along with a *dim. poco a poco* instruction. Chord diagrams are provided above the vocal line for each measure.

Chord diagrams shown above the score:

- 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:

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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 eighth notes A, B, C, D, E, F#, G. The bass line consists of a steady eighth-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), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: "They call us luck - y, you and I, Luck - y". The piano accompaniment is in the left hand, with a melody in the right hand. Chords are indicated above the staff: D9, Dm7, G9.

The second system of the vocal refrain continues the melody: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: "girl, luck - y guy. When you take my hand or". The piano accompaniment continues with chords: Cm7, F7(6), Bbmaj9, Am7.

The third system of the vocal refrain continues the melody: C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The lyrics are: "touch my cheek I know I'm on a life - time luck - y". The piano accompaniment continues with chords: D9(b5), D9, Bm7, G, Cm7, Am7, D9.

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Dm7 G9 D9 Dm7

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

G9 Cm7 F7(6) Bbmaj7 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♭ A♭7 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♭ A♭7 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, 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. Am<sup>7</sup> D<sup>7</sup>

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. —

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

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!

G<sup>7</sup> C

8. I love you in the Spring - time, —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by the lyrics '8. I love you in the Spring - time, —'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present in the piano part.

C#dim. Dm<sup>7</sup> G<sup>7</sup>

9 I love you in the Fall; ————— 10. I

The second system continues the musical score. The vocal line has a whole rest followed by the lyrics '9 I love you in the Fall; ————— 10. I'. The piano accompaniment continues with chords and moving lines. The dynamic marking *mf* is still present.

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

The third system shows the vocal line with the lyrics 'love you at a par - ty, ————— We al - ways'. The piano accompaniment continues with chords and moving lines.

G<sup>7</sup><sub>b5</sub> G<sup>7</sup> C

have a ball; ————— And when you're in my

The fourth system features the vocal line with the lyrics 'have a ball; ————— And when you're in my'. The piano accompaniment continues with chords and moving lines.

A<sup>7</sup> Dm

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

The fifth system concludes the musical score on this page. The vocal line has the lyrics 'arms, dear, — 11. I love you most of all. —————'. The piano accompaniment continues with chords and moving lines.

F C Dm<sup>7</sup> C<sup>7</sup>

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

F F#dim. C A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 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. Am<sup>7</sup> D<sup>7</sup> 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. 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. There are fingerings '2' and '3' indicated above the notes 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. Chords 'Am' and 'Dm7' are indicated above the vocal staff. Fingerings '2', '1', and '3' are shown for the piano accompaniment.

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. Chords 'Am' and 'Am' are indicated above the vocal staff. Fingerings '3' and '3' are shown for the piano accompaniment.

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. Chords 'Dm7', 'Am', and 'F' are indicated above the vocal staff. Fingerings '3' and '3' are shown for the piano accompaniment.

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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 starts with a melody in C major, marked *mf*. The left hand provides a harmonic accompaniment with chords and moving lines.

G7 C Fm

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

The vocal line begins with a melodic phrase. The piano accompaniment features chords G7, C, and Fm. The piano part includes a double bar line and a repeat sign.

C Ab7 G9 C tacet G7

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

The vocal line continues with a melodic phrase. The piano accompaniment features chords C, Ab7, G9, C, and G7. A 'tacet' instruction is placed above the piano staff for the duration of the vocal phrase.

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 a melodic phrase. The piano accompaniment features chords C, Fm, C, Ab7, and G9.

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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 the chords.

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 the chords.

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 the chords.

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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

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,

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)

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!

# BYE BYE

Theme from "PETER GUNN"

Words by  
JAY LIVINGSTON  
and RAY EVANS

Music by  
HENRY MANCINI

Moderato

*f*

(8va lower)

F

Ev - 'ry night your line\_ is bu - sy; all that buz - zin' makes\_ me diz - zy.

Could - n't count on all\_ my fing - ers all the dates you've had\_ with swing - ers.

F7

BYE BYE, bye ba - by!

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

etc.

(8va lower)

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

F

So long, I'm

F7

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

F F

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

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

Fm7                      Bb7                      Ebmaj7                      Eb6                      Fm7

rain - bow on the way. TO MY LOVE I

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a more active bass line with eighth-note patterns.

Bb7                      Ebmaj7                      Gm                      Cm7                      F7

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

The third system concludes the vocal line and piano accompaniment. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

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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 steady accompaniment with chords and single notes.

G7 C

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

The first system of the vocal melody includes a G7 chord above the first measure and a C chord above the final measure. The piano accompaniment features triplet chords in the right hand and a simple bass line in the left hand.

G7 C C7

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

The second system of the vocal melody includes G7, C, and C7 chords. The piano accompaniment continues with triplet chords and a consistent bass line.

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 system of the vocal melody includes F, C, Cm, and Em7 chords. The piano accompaniment features a more active right hand with eighth-note patterns and a bass line with some grace notes.

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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 music consists of a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a triplet of eighth notes (Bb4, A4, G4), another triplet of eighth notes (F4, E4, D4), and a quarter note C4. The piano accompaniment features a bass line with a half note G3, a half note F3, and a quarter note E3. The right hand has a half note G3, a half note F3, and a quarter note E3, followed by a triplet of eighth notes (D4, C4, B3), another triplet of eighth notes (A3, G3, F3), and a quarter note E3.

Ab7 Db

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a triplet of eighth notes (Bb4, A4, G4), another triplet of eighth notes (F4, E4, D4), and a quarter note C4. The piano accompaniment features a bass line with a half note G3, a half note F3, and a quarter note E3. The right hand has a half note G3, a half note F3, and a quarter note E3, followed by a triplet of eighth notes (D4, C4, B3), another triplet of eighth notes (A3, G3, F3), and a quarter note E3.

Db7 Gb

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

The third system of music features a vocal line with a melodic line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a bass line with a half note G3, a half note F3, and a quarter note E3. The right hand has a half note G3, a half note F3, and a quarter note E3, followed by a quarter note D4, a quarter note C4, and a quarter note B3.

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 music features a vocal line with a melodic line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a bass line with a half note G3, a half note F3, and a quarter note E3. The right hand has a half note G3, a half note F3, and a quarter note E3, followed by a quarter note D4, a quarter note C4, and a quarter note B3.

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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