

# MANCINI

# SONG BOOK



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DEAR HEART

MR. LUCKY

MOON RIVER

DREAMSVILLE

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CHARADE

TO MY LOVE

JOANNA

HOW SOON

BYE BYE

MOSTLY FOR LOVERS

SONG ABOUT LOVE

(I LOVE YOU AND)

DON'T YOU FORGET IT

7/6

Compass Music Ltd.

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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 there, at the age of eight, that young Henry was first introduced to music and the flute by his father, who played the instrument himself.

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

Soon after graduation from Aliquippa High School in the fall of 1942, Mancini enrolled at the Juilliard School of Music. His studies were interrupted by a service draft call in 1943. He served overseas in the Air Force and later in the Infantry. Following his release from service in 1945, Mancini joined the Glenn Miller-Tex Beneke Orchestra as a pianist-arranger. It was there 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 Holmby Hills, California, with their three children, a boy Chris (7/2/50) and twin daughters, Monica and Felice (5/4/52).

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

In 1952 Mancini joined the music department of Universal-International Studios. During the next six years he contributed to over 100 films, most notably "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 U-I, Mancini 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 Academy of Television Arts and Sciences for an Emmy award.

The album, "Music from Peter Gunn" was released by RCA Victor and to date has sold more than one million copies. The album was voted two Grammys by the members of the NARAS (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. NARAS again honored 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).

Billboard Magazine paid tribute to the "Mr. Lucky" album by naming it Instrumental Album of the Year. The 1964, 1965, and 1966 Playboy Readers Jazz Poll voted Mancini Leader of the All-Star Orchestra.

Mancini's return to motion picture scoring has so far produced the following movie scores: "High Time," "The Great Imposter," "Mr. Hobbs Takes a Vacation," "Bachelor in Paradise," "Breakfast at Tiffany's," "Hatari!," "Experiment in Terror," "Days of Wine and Roses," "Charade," "The Pink Panther," "Soldier in the Rain," "Dear Heart," "Shot in the Dark," "The Great Race," "Arabesque," "Moment to Moment," "What Did You Do In The War, Daddy?" "Two For The Road," "Gunn," "Wait Until Dark," and "The Party."

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 another for Best Song, "Moon River," (lyrics by Johnny Mercer). Mancini and Mercer scored again the following year with "Days of Wine and Roses." In the next three years he gathered nominations for the songs "Charade," "Dear Heart," and "The Sweetheart Tree."

In 1962 the NARAS followed up the golden statuette honors, bestowing on Mancini five Grammys for his recording versions from the same movie score and song. "Moon River" was named Record of the Year, Song of the Year, Best Arrangement; and "Breakfast at Tiffany's" was titled Best Performance by an Orchestra for other than dancing, and Best Soundtrack LP of a Score from a Picture or TV. To date, he has received seventeen Grammys, a record total for NARAS.

Four of Mancini's RCA Victor albums have reached the magic "Gold Record" status (over \$1,000,000. in sales). They are "Peter Gunn," "Breakfast at Tiffany's," "Pink Panther," and "Best of Mancini Vol. I."

Mancini has written a book of orchestration titled, "Sounds and Scores," (published by Northridge Music Corp). The book has received wide acceptance among music students and professionals.

## SONGS

CHARADE - DEAR HEART - HOW SOON - I LIKE THE LOOK - I LOVE YOU AND DON'T YOU FORGET IT - IN THE ARMS OF LOVE - MAN'S FAVOURITE SPORT - MOMENT TO MOMENT - MOON RIVER - NOTHING TO LOSE - THE SHADOWS OF PARIS - THE SWEETHEART TREE - TWO FOR THE ROAD - WE'VE LOVED BEFORE

## PIANO SOLOS

ARABESQUE - BABY ELEPHANT WALK - THE GREAT IMPOSTER - HAPPY BAREFOOT BOY - HATARI - MAN OF THE WORLD - MR. LUCKY - MOON RIVER - PETER GUNN - RICHARD BOONE SHOW THEME - A SHOT IN THE DARK - YOUR FATHER'S FEATHERS

MANCINI SONG BOOK (Bye Bye; Charade; Dear Heart; Dreamsville; How Soon; I Love You And Don't You Forget It; Joanna; Man's Favourite Sport; Mr. Lucky; Moon River; Mostly For Lovers; Punch And Judy; Slow Hot Wind; Song About Love; Straight To Baby; To My Love)

MANCINI MAGIC FOR ALL ORGANS arr. Mark Laub  
 MANCINI MAGIC FOR EASY GUITAR arr. Guy Freedman  
 MANCINI MAGIC FOR GUITAR arr. Joe Fava  
 PETER GUNN (9 Jazz Themes) arr. Louis Singer for Piano  
 PETER GUNN (11 More Jazz Themes) arr. Louis Singer for Piano  
 MR. LUCKY (12 Themes) arr. Louis Singer for Piano  
 THE GREAT RACE (10 Piano Solos of Themes from the Film)

MANCINI MAGIC FOR BAND arr. Trevor L. Sharpe  
 for Military Band  
 MANCINI GOES LATIN (For Small Combos) arr. Ben Kendall  
 3 Books: C, Eb, and Bb instruments  
 MOON RIVER (All Organs; Accordion; Guitar; S.A.T.B.;  
 T.T.B.B.; Band; Brass Band; Stage Band)  
 SWING MARCH, THE arr. John Warrington for Military Band

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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 *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. The melody consists of eighth and quarter notes, with some phrases tied across measures.

F Fmaj7 F7 Bb Bb° F

Dear heart, wish you were here to warm

The first line of the song is in 3/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Dear heart, wish you were here to warm". The piano part provides harmonic support with chords and a steady bass line.

G9 Gm7 C7 C+ F Fmaj7

this night. My dear heart,

The second line of the song continues in 3/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "this night. My dear heart,". The piano part continues with harmonic support.

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 continues in 3/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "seems like a year since you've been out of my sight.". The piano part continues with harmonic support.

F7 Bb Bbm6 F A7 Dm

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

The fourth line of the song continues in 3/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "A sin - gle room, a ta - ble for one; it's a". The piano part continues with harmonic support.

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G<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>+</sup> F Fmaj<sup>7</sup>

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

F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>° F G<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>+</sup>

kiss you hel - lo at our front door, and

F Fmaj<sup>7</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>° F

dear heart I want you to know I'll leave

Dm Gm<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>

your arms ne - ver - more.

Am Gm<sup>7</sup> C<sup>9</sup> C<sup>9</sup>+ F B<sup>b</sup> F Gm F

- more.

*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 *p*. The music consists of a simple waltz pattern in the right hand and a bass line in the left hand.

Am

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

Musical notation for the first line of the song, including vocal line and piano accompaniment.

E7 (b5) E7

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

Musical notation for the second line of the song, including vocal line and piano accompaniment.

(b5) E7 (b5) E+ E7 Am

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

Musical notation for the third line of the song, including vocal line and piano accompaniment.

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Am F AmE F Am

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

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

Bm7 E7 Bm7 E7 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 is in 4/4 time, marked 'Slow' and 'Piano'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand accompaniment consists of chords: G major, A minor, Bb major, and C major.

Refrain (*slowly and expressively*)

Cmaj9      Gm7                      Cmaj9                      Gm7                      F#9

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

*mp*

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 four lines of music. The first line is the vocal melody with lyrics 'I'm in Dreams - ville - hold - ing you; A'. The second line is the piano accompaniment for the first two measures, marked 'mp'. The third line is the vocal melody with lyrics 'dream - y view, Just we'. The fourth line is the piano accompaniment for the last two measures, featuring a triplet in the bass line. Chord symbols are placed above the vocal line and below the piano line.

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Cmaj9                      Gm7                      F#9                      Cm9                      F9

Time is new; We're here to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on 'Time', followed by a quarter note on 'is', a quarter note on 'new;', a quarter note on 'We're', a quarter note on 'here', and a quarter note on 'to'. The piano accompaniment features a steady bass line and chords in the right hand that correspond to the chord symbols above.

Dm7                      Ebm7                      Dm7                      Db9                      Cmaj9

love and we do. We can

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note on 'love', a quarter note on 'and', a quarter note on 'we', a quarter note on 'do.', a quarter note on 'We', and a quarter note on 'can'. The piano accompaniment includes triplet figures in the bass line and chords in the right hand.

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

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

Detailed description: This system contains the next two measures. The vocal line has a quarter note on 'see', a quarter note on 'the', a quarter note on 'rest', a quarter note on 'of', a quarter note on 'the', a quarter note on 'world', a quarter note on 'be -', a quarter note on 'low', a quarter note on 'us', a quarter note on 'from', a quarter note on 'our', and a quarter note on 'pink'. The piano accompaniment features a 'mf' dynamic marking and triplet figures in the bass line.

F9                      Bm6                      C#9+                      Am6                      B7(b9)

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

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note on 'cloud.', followed by a quarter note on 'There's', a quarter note on 'no', a quarter note on 'bound -', a quarter note on 'ry', a quarter note on 'to', a quarter note on 'this', a quarter note on 'mag -', a quarter note on 'ic', and a quarter note on 'land'. The piano accompaniment continues with chords in the right hand and a bass line.

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

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

Gm7 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 MERCERMusic by  
HENRY MANCINI

Slowly

The musical score for "Moon River" is presented in a standard format with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Slowly".

**Chords:**

- System 1: C, C, Am, F
- System 2: C, F, C, Bm7-5, E7
- System 3: Am, C7, F, Bb9-5
- System 4: 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:

**Performance Instructions:**

- Dynamic markings: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *dim. poco a poco* (diminuendo 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.

*1st AD LIB*  
*2ND TIME SLOW DEQUINÉ*

F F(susp Bb)

HOW SOON the flame of love can

Gm (F bass) C7 (F bass)

die. HOW SOON good - night be - comes good

F Cm (Eb bass) D7

bye. You're gone now and life goes

Gm Gm (F bass) Cm (Eb bass) D7

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

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 in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords: G major, F#m, E major, and D major. The piece ends with a fermata over the final chord, marked with a \*.

Refrain (*con moto*)

mf

They call us luck - y, you and I, Luck - y

The first system of the refrain is in 4/4 time, marked *con moto* and *mf*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are "They call us luck - y, you and I, Luck - y". The system ends with a double bar line.

girl, luck - y guy. When you take my hand or

The second system of the refrain continues the melody and piano accompaniment. The lyrics are "girl, luck - y guy. When you take my hand or". The system ends with a double bar line.

touch my cheek I know I'm on a life - time luck - y

The third system of the refrain concludes the melody and piano accompaniment. The lyrics are "touch my cheek I know I'm on a life - time luck - y". The system ends with a double bar line.

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Dm7 G9 D9 Dm7

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

G9 Cm7 F7(6) Bb maj 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



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

The first system of the song includes a vocal line with lyrics and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

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-

The third system concludes the vocal line and piano accompaniment. The piano part features a final chord in the key of B-flat major.

B♭ Cm7 F11 B♭maj7 E9,♭5

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,♭5 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 girls!

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 piece starts with a melody in the right hand and a bass line in the left hand. Dynamics range from *mf* to *sf*. The introduction concludes with a double bar line and a repeat sign.

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.

Vocal line with lyrics and piano accompaniment. The piano part features a steady bass line and chords in the right hand. Dynamics are marked *mf-f*.

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. —

Vocal line with lyrics and piano accompaniment. Chords *Abdim.*, *Am<sup>7</sup>*, and *D<sup>7</sup>* are indicated above the vocal line. Dynamics are *mf-f*.

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

Vocal line with lyrics and piano accompaniment. Chords *Am<sup>7</sup>*, *D<sup>7</sup>*, *Am<sup>7</sup>*, and *D<sup>7</sup>* are indicated above the vocal line. Dynamics are *mf-f*.

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.

E<sup>7</sup> 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<sup>b</sup> 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,

Am<sup>7</sup> D<sup>7</sup> 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. 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 shows the vocal line with 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!

*sfz*

# SLOW HOT WIND

Lyric by  
NORMAN GIMBEL

Music by  
HENRY MANCINI

Slowly

*mf* *p*

The piano introduction consists of two staves. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand plays a steady eighth-note accompaniment. Dynamics range from mezzo-forte (mf) to piano (p).

Am Dm7

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

The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (p) and mezzo-forte (mf).

Am Am

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

The vocal line continues with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. Dynamics include piano (p) and mezzo-forte (mf).

Dm7 Am F

SLOW \_\_\_\_\_ HOT WIND. \_\_\_\_\_ There in the shade, \_\_\_\_\_

The vocal line concludes with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line and chord accompaniment. Dynamics include piano (p) and mezzo-forte (mf).

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E Eb Ebm7 Ab11 Db

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole note 'like a cool drink wait - ing,' followed by a half note 'she' and a half note 'he' with a slur over 'sat with slow fire'. This is followed by a half note 'in his' and a half note 'eyes,' with a slur over 'eyes, just'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

C Bm7 E7(b9) Am

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

The second system continues the vocal line with 'wait - ing.' followed by 'Some days' and 'it's too warm to fight'. The piano accompaniment continues with chords and moving lines, including a triplet of eighth notes in the right hand.

Dm7 1. Am 2. Am

a SLOW HOT WIND. WIND,

The third system features a vocal line with 'a SLOW HOT WIND. WIND,'. The piano accompaniment includes a first ending (1. Am) and a second ending (2. Am). The piano part has a triplet of eighth notes in the right hand.

Dm7 Am

a SLOW HOT WIND.

rit. pp

The fourth system features a vocal line with 'a SLOW HOT WIND.'. The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of 'rit. pp' (ritardando, pianissimo).

# MOSTLY FOR LOVERS

Lyric by  
PAUL FRANCIS WEBSTER

Music by  
HENRY MANCINI

Moderately slow

mf

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

G7 C Fm

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

The first line of lyrics is set to music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords G7, C, and Fm are indicated above the vocal line.

C Ab7 G9 C tacet G7

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

The second line of lyrics is set to music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords C, Ab7, G9, C, and G7 are indicated above the vocal line. A 'tacet' instruction is placed above the piano part.

C Fm C Ab7 G9 C

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

The third line of lyrics is set to music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords C, Fm, C, Ab7, and G9 are indicated above the vocal line.

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 $\sharp$ 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 consists of two staves. The right hand starts with a series of chords in D major, marked *mf*. The left hand has a simple bass line. The piece concludes with a melodic flourish in the right hand.

D7 G

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

The first system of the song features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The tempo is moderate two-beat. The piano part includes chords marked D7 and G.

D7 G

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

The second system continues the vocal line and piano accompaniment. The piano part includes chords marked D7 and G.

D7 G

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

The third system concludes the vocal line and piano accompaniment. The piano part includes chords marked D7 and G.

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

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked 'Moderately' and 'mf'. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. There are two triplet markings (indicated by a '3' over the notes) in the right hand.

Cm6 G7(b9) Cm6 Cm6 G7(b9)

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

Detailed description: This block shows the first line of the song. The vocal line is on a single staff with lyrics: "When the sun goes down, — take me STRAIGHT TO BA -". The piano accompaniment is on two staves. Chord symbols Cm6, G7(b9), Cm6, Cm6, and G7(b9) are placed above the vocal staff. The piano part includes triplet markings in the right hand.

Cm6 Cm6 G7(b9) Cm6

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

Detailed description: This block shows the second line of the song. The vocal line has lyrics: "BY. — When the lights start light-in' the town — there's". The piano accompaniment continues with chords Cm6, Cm6, G7(b9), and Cm6. Triplet markings are present in the piano accompaniment.

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

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

Detailed description: This block shows the third line of the song. The vocal line has lyrics: "on - ly one place for me! — When the ne - on winks, —". The piano accompaniment features chords Ab9, G7(b9), Cm6, Ab9, G9, Cm6, and G7(b9). Triplet markings are present in the piano accompaniment.

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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 com - pa - ny. (his)

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 D♭6 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)

The piano introduction consists of two measures in a 2/4 time signature. The melody is in the bass clef, starting on a whole note F4 and moving through a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6. The accompaniment in the right hand consists of a steady eighth-note pattern: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6.

F

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

The vocal line starts on a half note F4, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6. The piano accompaniment continues the eighth-note pattern from the introduction.

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

The vocal line starts on a half note F4, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6. The piano accompaniment continues the eighth-note pattern.

F7

BYE\_ BYE, bye ba - by!

The vocal line starts on a half note F4, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6. The piano accompaniment features a more complex bass line with chords and a steady eighth-note pattern. The final three bars of the piano part are marked as optional.

*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!

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 treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with a long slur over the first two measures. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment. A dynamic marking of *mf* is present in the first measure.

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.

This system contains the first line of the song. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. Chord symbols are placed above the piano staff. A pedal marking 'Ped.' with a line and a fermata-like symbol is under the piano staff, followed by the marking 'sim.'.

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

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

This system contains the second line of the song. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staff. Chord symbols are placed above the piano staff.

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

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

This system contains the third line of the song. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staff. Chord symbols are placed above the piano staff.

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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, E-flat major, and begins with a mezzo-forte (mf) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a repeat sign at the end.

Fm7 Bb7 Ebmaj7 Gm7

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

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a repeat sign and is accompanied by piano chords: Fm7, Bb7, Ebmaj7, and Gm7.

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 vocal line includes a long note on 'way.' followed by 'TO MY LOVE I'. The piano accompaniment features chords: Fm7, Bb7, Ebmaj7, Eb6, and Fm7.

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 vocal line ends with 'sum-mer'. The piano accompaniment features chords: Bb7, Ebmaj7, Gm, Cm7, and F7.

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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

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The accompaniment consists of chords and single notes, providing a steady harmonic foundation.

G7 C

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

The first line of the song features a vocal melody with lyrics and piano accompaniment. The vocal line starts with a quarter rest, followed by a series of quarter notes and eighth notes, including a triplet of eighth notes. The piano accompaniment consists of chords and single notes, providing a steady harmonic foundation. The key signature has one flat (Bb), and the time signature is 4/4.

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. The vocal line starts with a quarter rest, followed by a series of quarter notes and eighth notes, including a triplet of eighth notes. The piano accompaniment consists of chords and single notes, providing a steady harmonic foundation. The key signature has one flat (Bb), and the time signature is 4/4.

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 continues the vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by a series of quarter notes and eighth notes, including a triplet of eighth notes. The piano accompaniment consists of chords and single notes, providing a steady harmonic foundation. The key signature has one flat (Bb), and the time signature is 4/4.

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,

Ab7 Db

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

Db7 Gb

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

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

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! —