

A portrait of Henry Mancini, an older man with a friendly smile, wearing a dark suit, a light-colored shirt, and a colorful striped tie. He is seated at a black Korg piano, with his hands clasped in front of him. The background is a dark, textured grey.

Henry Mancini

GREATEST HITS

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Henry Mancini

GREATEST HITS

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MOON RIVER

From The Paramount Pictures Production, "BREAKFAST AT TIFFANY'S"

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

p

mp

p

mf

dim. poco a poco

Chords: C, Am, F, C/E, Bm7-5, E7, Am, C7/G, F, Bb9-5, Am, Am/G, F#m7-5, B7

Lyrics: Moon River, wide 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

Moon River - 3 - 1

4

Em7

A7

Dm7

G9

C



go - in' — your way.

Two
p

Am

F

C/E



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

mp

F

C/E

Bm7-5



such a lot of world to see.

E7

Am

Am/G



We're aft - er the

p

Am/F# F7 C/E

same rain bow's end,
f *mp*

F C/E F

wait-in' 'round the bend, my Huck-le-ber-ry

C/E Am Dm G7

friend, Moon Riv-er and
p

1. C 2. F Em Dm7 C

me. me.
rall. *pp*

THE PINK PANTHER

Theme From The Mirisch-G&E Production, "THE PINK PANTHER", a United Artists Release

Moderato Misterioso

By HENRY MANCINI

First system of musical notation, featuring a piano introduction with a dynamic marking of *mp*. The music is in 3/4 time and consists of two staves with various chords and melodic lines.

Second system of musical notation, continuing the piano introduction. It features a dynamic marking of *mf* at the end of the system.

Third system of musical notation, marking the beginning of the 2nd chorus. The right hand (R.H.) is instructed to play an octave higher. The system includes a *smile* marking and triplet figures. Chord markings *Em* and *C7* are present.

Fourth system of musical notation, continuing the 2nd chorus. It features a chord marking of *Em*.

Fifth system of musical notation, concluding the 2nd chorus. It features chord markings of *F7* and *Em*.

C7

Em

N.C.

2nd chorus,
R.H. play as written.

To Coda

Em

D.S. al Coda

C

Em

Coda

Em

C

Em

Em maj7
maj9

pp

ff

Am F/A Am6 F/A

Oh, what a hit we made,

Am Bm7 omit 5 E7

We came on next to closing;

Bm7 omit 5 E7 Bm7 omit 5 E7

Best on the bill, lov - ers un - til

Bm7 omit 5 E+ E7 Am

love left the mas - que - rade.

Dm7
G7
Cmaj7
Am

Fate _____ seemed to pull the strings, I

Dm
G7
C
C♯dim

turned _____ and you were gone. _____

Dm7
G7
Cmaj7
Am

While _____ from the dark - ened wings the

D7
D9
Bm7 omit 5
E7

mu - sic box played on. _____

Am



Sad lit - tle se - re - nade _____ Song of my

E7



Bm7 omit 5



E7



heart's com - pos - ing; _____ I hear it still,

Bm7 omit 5



E7



Bm7-5



E7⁺⁵₋₉



E7



I al - ways will, Best on the bill _____ cha -

slower

Am



Am6



rade. _____

in time

DAYS OF WINE AND ROSES

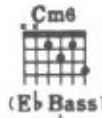
From The Warner Bros. Picture "DAYS OF WINE AND ROSES"

Lyric by JOHNNY MERCER

Music by HENRY MANCINI

Moderate Ballad

REFRAIN



PIANO

The DAYS OF WINE AND ROS - ES

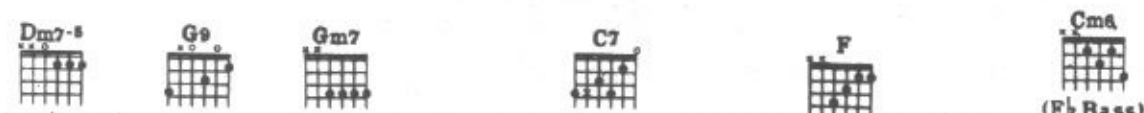


Laugh and run a - way Like a child at play, Through the




mead-ow-land to - ward a clos - ing door, A door marked "Nev - er - more," That

Days Of Wine And Roses - 2 - 1



 was - n't there be - fore. The lone - ly night dis -





 clos - es Just a pass - ing breeze Filled with mem - o - ries





 Of the gold - en smile that in - tro - duced me to The





 DAYS OF WINE AND ROS - ES and you. The you.

rall.



BABY ELEPHANT WALK

From The Paramount Pictures Production, "HATARI"

By HENRY MANCINI

Moderately slow and steady

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system is marked *mp* and includes the tempo instruction "Moderately slow and steady". The second system has a dynamic marking *mp* and a chord symbol **F**. The third system has a chord symbol **Bb**. The fourth system has a chord symbol **F**. The bass line is a steady eighth-note accompaniment, while the treble line features a melody with various chords and ornaments.

Baby Elephant Walk - 4 - 1

Chord symbols: C, Bb, F

This system contains the first three measures of the piece. The treble clef staff features a melody with a C major triad in the first measure, a Bb major triad in the second, and an F major triad in the third. The bass clef staff provides a steady accompaniment of eighth notes. A fermata is placed over the final note of the melody in the third measure.

Chord symbol: F

This system contains measures 4, 5, and 6. Measure 4 begins with a right-hand (R.H.) rest, indicated by a diagonal line from the treble clef staff to the text "R.H.". The bass clef staff continues with eighth notes. Measures 5 and 6 show the right hand rejoining with a melody, while the bass clef accompaniment continues.

Chord symbol: F

This system contains measures 7, 8, and 9. Measure 7 has a right-hand rest. Measure 8 features a right-hand melody with a fermata over the final note. Measure 9 continues the right-hand melody. The bass clef accompaniment remains consistent throughout.

This system contains measures 10, 11, and 12. The right hand plays a melodic line with a fermata over the final note in measure 12. The bass clef accompaniment continues with eighth notes.

Chord symbols: Bb, F

This system contains the final three measures, 13, 14, and 15. Measure 13 starts with a Bb major triad in the right hand. Measure 14 has a right-hand rest. Measure 15 features an F major triad in the right hand. The bass clef accompaniment continues with eighth notes.

The first system of music consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The left staff (bass clef) plays a steady eighth-note accompaniment: G2, A2, Bb2, C3, D3, E3, F3, G3.

The second system continues the piece. The right staff has a whole rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. The left staff continues the eighth-note accompaniment. Chord symbols are placed above the right staff: F (above the first measure), Bb (above the second measure), Am (above the third measure), Gm (above the fourth measure), and F (above the fifth measure).

The third system features a dynamic shift. The right staff has a whole rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. The left staff continues the eighth-note accompaniment. A dynamic marking of *f* (forte) is placed below the right staff in the first measure, and *mp* (mezzo-piano) is placed below the right staff in the second measure. The notation for the right staff in the second measure is marked as N.C. (No Chords).

The fourth system continues with the eighth-note accompaniment in the left staff. The right staff has a whole rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. A dynamic marking of *f* is placed below the right staff in the first measure, and *mf* (mezzo-forte) is placed below the right staff in the second measure. Chord symbols F and Bb are placed above the right staff.

The fifth system concludes the piece. The right staff has a whole rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. The left staff continues the eighth-note accompaniment. A dynamic marking of *mp* is placed below the right staff in the second measure. Chord symbols F and Bb are placed above the right staff.

C Bb F

mf

Bb F

C

Bb F F7 Faug11

Very Slowly
N.C.

f *mp*

DEAR HEART

Theme Song From The Warner Brothers Production

Words by JAY LIVINGSTON and RAY EVANS
 Music by HENRY MANCINI

Moderato

mp

F Fmaj7 F7 Bb B°

Dear Soon heart, I'll wish kiss you you were hel - here lo to at

F/C G9 Gm7 C7 C+

warm our this front night. door, My And

F Fmaj7 F7 Bb To Coda B°

dear dear heart, heart, I seems want like you a to year know since I'll (To Coda)

Dear Heart - 2 - 1

F A \flat ° C7 F F7 B \flat

you've been out of my sight. A sin - gle

B \flat m6 F A7 Dm G9

room, a ta - ble for one; it's a lone - some town all

Gm7 Gm7/C *D.S. al Coda* C7 C9+ Coda F Dm Gm7

right! But leave your arms

C7 F B \flat F Gm7 F

nev - er - more. rit.

PETER GUNN

Theme Song from the Television Series

Note: For four hands:
1st player take lower staff (♭) and
double the part an octave higher.
2nd player take upper staff (♮) and
double the part an octave higher.

By HENRY MANCINI

Moderately

f

8va bassa throughout

F9

sfz

sfz

sfz

sfz

sfz

Peter Gunn - 3 - 1

The first system of music is written for a grand staff. The left hand (bass clef) features a complex accompaniment with a steady eighth-note pattern in the bass and a more active line in the middle register, including several triplet figures. The right hand (treble clef) has a melody that begins with a triplet of eighth notes, followed by a series of chords and a final triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

The second system continues the piece. The left hand maintains its accompaniment. The right hand features a melodic line with a triplet of eighth notes. A 'loco' marking is placed below the right hand in the second measure, indicating a change in fingering. The system concludes with a right-hand solo section marked '(R.H. ad lib. solo if desired)', consisting of a few chords in the treble clef.

The third system shows the right hand playing a solo section with a series of chords and a melodic line, marked '(R.H. ad lib. solo if desired)'. The left hand continues its accompaniment. The system ends with a return to the main accompaniment pattern.

The fourth system features a right-hand solo section with a series of chords and a melodic line, marked '(R.H. ad lib. solo if desired)'. The left hand continues its accompaniment. The system ends with a return to the main accompaniment pattern.

The fifth system features a right-hand solo section with a series of chords and a melodic line, marked '(R.H. ad lib. solo if desired)'. The left hand continues its accompaniment. The system ends with a return to the main accompaniment pattern.

ff
8va bassa

sfz

1.
ff

2.
E9/F F9 E9/F F9 E9/F F9

Fm7 Gbmaj Gmaj7 Fmaj7
ff

MR. LUCKY

Theme Song From The Television Series

Words by JAY LIVINGSTON and RAY EVANS
Music by HENRY MANCINI

Moderato

The piano introduction consists of two staves. The right hand starts with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G2, B1, D2, E2, G2. The tempo is marked 'Moderato' and the dynamics range from 'mf' to 'p'.

D13 12fr.

A guitar chord diagram for D13, spanning 12 frets. The notes are D, F#, A, C, E, G, B.

Dm7 10fr.

A guitar chord diagram for Dm7, spanning 10 frets. The notes are D, F, A, C.

The first vocal line is on a treble clef staff. The lyrics are "They call us lucky, you and I,". The piano accompaniment is on a bass clef staff. Dynamics include 'mf'.

G9+5 10fr.

A guitar chord diagram for G9+5, spanning 10 frets. The notes are G, B, D, F, A, C, E, G.

Cm7 8fr.

A guitar chord diagram for Cm7, spanning 8 frets. The notes are C, E, G, Bb.

F7 6fr.

A guitar chord diagram for F7, spanning 6 frets. The notes are F, Ab, C, Eb, G.

F7+5 6fr.

A guitar chord diagram for F7+5, spanning 6 frets. The notes are F, Ab, C, Eb, G, Bb.

The second vocal line is on a treble clef staff. The lyrics are "Lucky girl, lucky". The piano accompaniment is on a bass clef staff.

Bb maj9 6fr.

A guitar chord diagram for Bb maj9, spanning 6 frets. The notes are Bb, D, F, Ab, C, Eb, G.

Am7 5fr.

A guitar chord diagram for Am7, spanning 5 frets. The notes are A, C, E, G.

The third vocal line is on a treble clef staff. The lyrics are "guy. When you take my hand or". The piano accompaniment is on a bass clef staff.

Mr. Lucky - 3 - 1

D9-5



D9



Bm7



Em7



touch my cheek I know I'm

Cm7



Am7



D7



Dm7



on a life - time luck - y streak.

G7



N.C.

D13



Dm7



A luck - y rain - bow lights the sky

G9+5



Cm7



F7



F7+5



When we kiss, when we

Bbmaj9 6fr. E7+5 5fr. Bb7/D 6fr. Eb 3fr. Cm7/G 4fr.

sigh.

He: They say I'm luck - y,
She: They say you're luck - y,

D9 5fr. Bm7 7fr. Bb9 6fr.

mis - ter luck - y
mis - ter luck - y

guy and
guy but

Am9 5fr. Am7/D 5fr. G⁶₉ 5fr.

you're dar the ling, rea so son am why. l.

2. G⁶₉ 5fr.

N.C. They call us why. l. rall. e dim

CRAZY WORLD

(From Victor/Victoria)

Lyric by LESLIE BRICUSSE
Music by HENRY MANCINI

Moderately

mf

F **Am/E** 5fr. **F7/Eb** 5fr.

Cra - zy world; _____ full of cra - zy con - tra - dic - tions like a

Bb/D 3fr. *Ped. simile* **Bb m6/Db** 3fr.

child; _____ first you drive me wild _____ and then you

F/C **Bdim** **C7/Bb** **Adim**

win my heart with your wick - ed art; _____ one min - ute

Crazy World - 4 - 1

Gm7

C9

Am7

D9

D7-9

ten - der; gen - tle; then

G

Dm7/G

G

Dm7/G

tem - p'ra-men - tal as a sum - mer storm.

G

Gm7

C7

Fmaj7

F6

Just when I be - lieve your heart's get - ting warm - er you're

Bb/F

Fmaj7

Bb/F

Fmaj7

cold and you're cruel and I like a fool try to

B♭maj7 **C7/B♭** **Am7** **Dm7**

cope; _____ try to hang _____ on to

Dm7/G **G7** **Gm7/C** **C9** **F** **C7**

hope. _____

F **Am/E** **F7/E♭**

Cra - zy world; _____ ev - 'ry day the same old roll - er coast - er

B♭/D **B♭m6/D♭** **Fmaj7/C** **Gm7/C**

ride; _____ but I've got my pride, _____ I won't give

The musical score is written for guitar and piano. It consists of several systems of staves. The top system shows the vocal line with lyrics 'cope; try to hang on to' and a piano accompaniment. The second system continues the vocal line with 'hope.' and piano accompaniment. The third system features a guitar solo with lyrics 'Cra - zy world; ev - 'ry day the same old roll - er coast - er'. The fourth system continues the guitar solo with lyrics 'ride; but I've got my pride, I won't give'. Chord diagrams are provided for various chords: B♭maj7, C7/B♭, Am7, Dm7, Dm7/G, G7, Gm7/C, C9, F, C7, F, Am/E, F7/E♭, B♭/D, B♭m6/D♭, Fmaj7/C, and Gm7/C. Some chords are marked with '3fr.' or '5fr.' indicating fretting positions. The piano accompaniment includes dynamics like 'mf' and various musical notations such as slurs and ties.

Fmaj7/C

Gm7

Fmaj7/C

Gm7/C

in; _____ e - ven though _____ I know I'll

Fmaj7/C

C/Bb

C7/Bb

Am7

nev - er win; _____ oh, how I love

Dm7

Gm7

C9

F

this cra - zy world. _____

Gm7/F

F

Gm7/C

F

molto rit.

"LE JAZZ HOT!"

(From Victor/Victoria)

Lyric by LESLIE BRICUSSE
Music by HENRY MANCINI

Bluesy

Ad lib.

Dm



A7/E



A lot - ta years a - go, way

colla voce

Dm

C7

F

A7

Dm

C7

F

Eb7

D7

down in New Or - leans, a group of fel - lers found a new kind of mu - sic

G9



Eb7



and they de - cid - ed to call it jazz, — no oth - er sound has what

Le Jazz Hot - 5 - 1

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






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Easy tempo

Dm 
 A7/E 
 Dm 
 C7 
 F 
 A7 

this mu - sic has. — Be - fore they knew it, it was whiz - zin' 'round the world,

the world was read - y for a blue kind of mu - sic

Dm 
 A7/E 
 Dm 
 C7 
 F 
 Eb7 
 D7 

and now they play it from Steam - boat Springs — to La

Ad lib. 

colla voce *rit.*

Swing 4 
 Gm7/C 
 C7+9 
 C7 
 Am/C 
 Gm 
 Db7 
 C7/6 
 No Chord

Paz. Oh, ba - by,

Le Jazz Hot - 5 - 2

F



won't you— play me— “Le Jazz Hot”— may - be— and



Ab7 **G7** **Gb7** **F7** **E7** **Eb7** **D7**



don't ev - er let — it end. —



G9 **G9+5** **G9** **G7** **G9**



I tell ya, friend, it's real - ly some - thin' to hear, —



Gb9 **C7**



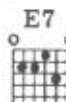
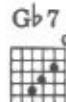
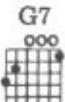
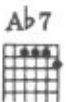
I can't sit still when there's that rhy - thm near me.



F



Al - so, — ba - by, — “Le Jazz Hot” — may be — what’s

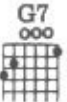


hold - in’ my soul — to - geth - er.

Jazz Hot!



Don’t know wheth - er it’s morn - in’ or night, —



N.C.

on - ly know it’s sound - in’ right. — So come on

in an'— play me— “Le Jazz Hot;— ba - by,— 'cos

I love my jazz hot, —————

I love “Le Jazz

Hot!”

sfz

YOU AND ME (From Victor/Victoria)

Lyric by LESLIE BRICUSSE
Music by HENRY MANCINI

Move lightly

Piano introduction in G major, 4/4 time. The melody features triplet eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The piece is marked *mf* (mezzo-forte).

G

B7

E7

F7

You and me, we're the kind of

Piano accompaniment for the first vocal line, continuing the eighth-note accompaniment from the introduction.

E7

F7

E7

A9

D7

G

G#dim

peo - ple oth - er peo - ple would like to be.

Piano accompaniment for the second vocal line, including a triplet of eighth notes in the right hand.

Am7

D7

G

B7

Wan - d'ring free,

Piano accompaniment for the third vocal line, including a triplet of eighth notes in the right hand.

You And Me - 3 - 1

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Chords: E7, F7, E7, F7, E7, A9, D7, Dm7, G7, No Chord, C, Cm, G/B, E7, A7/6, A7+5, A7, D9, D7-9, D7, D7+5

we pre-sent the kind of pic-ture peo-ple are
 glad to see. And we don't
 care that to-mor-row comes with no guar-an-tee; we've each
 oth-er for com-pa-ny. And

G B7 E7 F7

come what may, you and me, we'll

E7 F7 E7 A9 D7sus4 D7 Bm7

stay to - geth - er year af - ter year, won't we, my

E7sus4 E7 A7 Am7/D D9

5fr.

dear? That's why we're you and

1. G Bb dim Am7 D7 2. G C9 G

me. me.

WHISTLING AWAY THE DARK

From The Blake Edwards Production, "DARLING LILI", A Paramount Release

Words by JOHNNY MERCER
Music by HENRY MANCINI

Moderate Waltz

The piano introduction is in 3/4 time, marked *mp*. It consists of four measures. The right hand has whole rests. The left hand plays a sequence of chords: E minor (E2, G2, B2), Eb major (Eb2, G2, Bb2), G/D (G2, B2, D3), and Eb major (Eb2, G2, Bb2).

Em Eb+ G/D Eb+

Of - ten I think this sad old world is

The vocal line is in G major, 3/4 time, marked *mp*. It consists of four measures. The right hand has a melodic line with a slur over the first two measures and another slur over the last two. The left hand plays chords: Em, Eb+, G/D, and Eb+.

Em G/D C B7sus4 B7

whis - tling in the dark.

The vocal line continues with four measures. The right hand has a melodic line with a slur over the last two measures. The left hand plays chords: Em, G/D, C, B7sus4, and B7.

Em Eb+ G/D Eb+

Just like a child, who, late from school, walks

The vocal line continues with four measures. The right hand has a melodic line with a slur over the last two measures. The left hand plays chords: Em, Eb+, G/D, and Eb+.

Whistling Away The Dark - 5 - 1

Em F#m7-5 B7

brave - ly home through the park. To

Dm Am/C

keep their spir - its soar - ing

Ped. simile

F#m7-5 B7-9 Em Em/D

and keep the night at bay,

C#m7-5 C7 Bm Bm/A

Nei - ther quite know - ing which way they are go - ing, they

G#m7-5



C#9



Am/C



B7sus4



B7



sing the shadows a way.

Em



Eb+



G/D



Eb+



Of - ten I think my poor old heart has

Em



G/D



C



B7sus4



B7



giv - en up for good.

Em



Eb+



G/D



Eb+



And then I see a brand new face, I

Em



Dm



glimpse some new neigh - bor - hood.

E7



Am



So walk me back home, my

Dm



B/D#





dar - ling, Tell me dreams

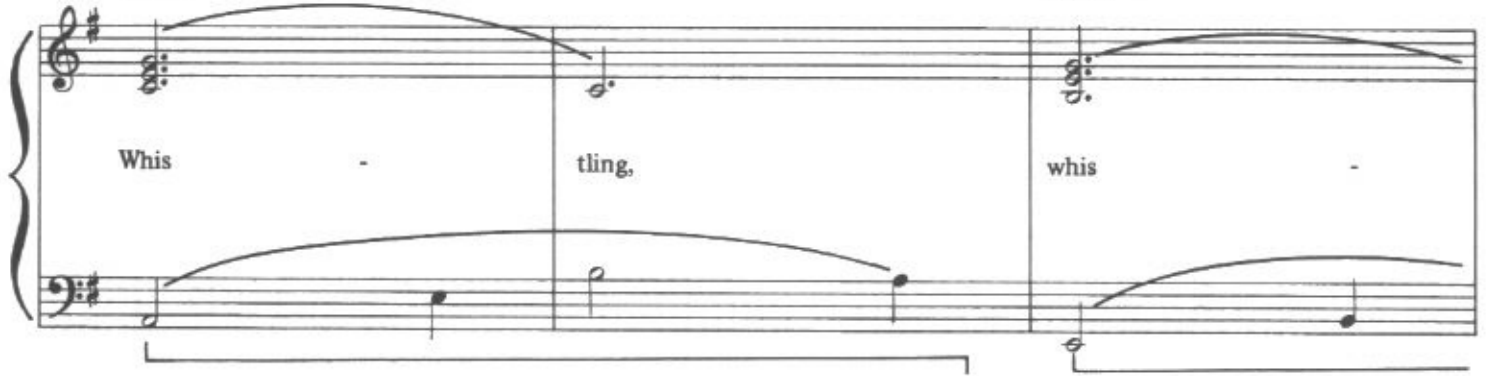
Em






real - ly come true.


Am  Em 




Whis - tling, whis -



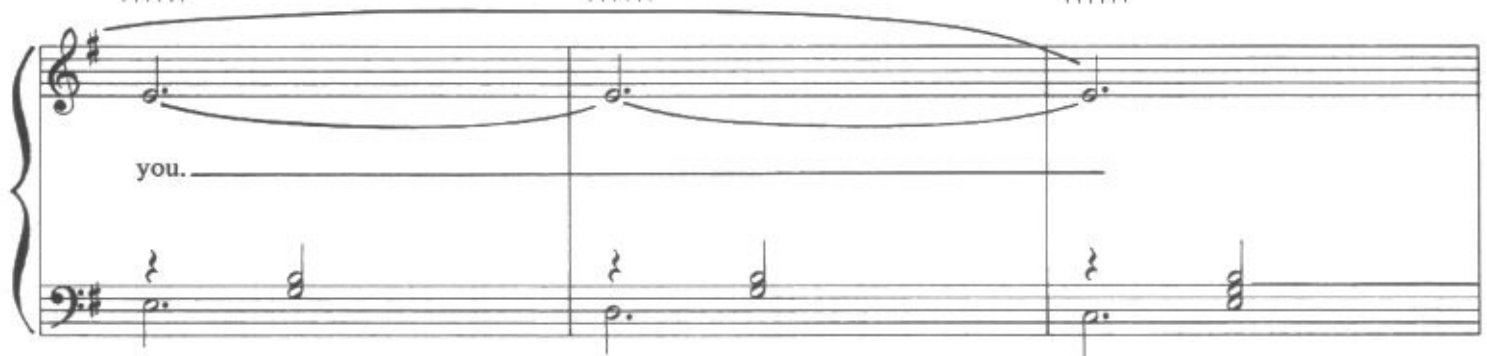
F#7-5  B7+5  B7 




tling, Here in the dark with




1. Em  Em/D  Cmaj7 

you.



2. B7sus4  B7  Em 

you. *molto ritard.*



DARLING LILI

Theme Song From The Blake Edwards Production, A Paramount Release

Words by JOHNNY MERCER
Music by HENRY MANCINI

Moderato

mf

Dm7/G G7+5

a tempo

Cmaj7

C6

C

5fr.

1. Dar - ling
Film Version

mp - mf

Li - li is an an - gel from heav - en come to
Li - li, put a light in the win - dow, and keep

C#dim
5fr.

Dm7

G7

A7+5

A7

see us a lit - tle
wear - ing ing that bon - ny

while. Stage - door
smile. On those

Dm7

Dm7/G

G7

Cmaj7

Am

John - nies wait for - her,
cold rail - way bench - es,

our boys en - core her;
or in the trench - es,

D9 Am7 D9 Dm7/G G9 Dm7/G G7+5

They just a - dore her a style. Dar - ling
Warm up our hearts her a while. Dar - ling

Cmaj7 C6 C

Li - li does - n't dream of the hearts she keeps on
Li - li, blow a kiss to us dear - ie, as we

Gm7 C7 F F#dim

break - ing with just a smile. But you'd
trav - el each wear - y mile. Not for

Cmaj7/G C6/G B6/G C6/G Fm/Ab

bet - ter just or for get - her; Tod - dle
moth - er, er, each oth - er, Are - we

C/G A7⁺⁵₋₉

off off and to let end her this be, war. Leave You're that the

Dm7 Dm7/G

dar - ling, Dar - ling Li - li to
dar - lin' we'll - be win - ning it

1. C Am Dm7 Dm7/G G7+5

me. **Film Version** Dar - ling

2. C F C

for.

THE THORN BIRDS THEME

From The Warner Bros. T.V. Movie "THE THORN BIRDS"

By HENRY MANCINI

Flowing

C(no 3rd)
3fr.

C(no 3rd)
3fr.

The Thorn Birds Theme - 2 - 1

Gm/F F C/F F

Bb C/Bb F/A Dm Gm Gm/C F

Bb C/Bb F/A Dm Gm Gm/C F

Gm/F F C/F F

Gm/F F Bb/F Bb/C F

(Meggie's Theme)
ANYWHERE THE HEART GOES
 (Song From The Thorn Birds)

Based on a Theme from the WARNER BROS. T.V. Movie, "THE THORN BIRDS"

Words by
 WILL JENNINGS

Music by
 HENRY MANCINI

Moderately

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderately'. The score includes guitar chord diagrams for Em, Am/C, and Bm/D, and piano accompaniment with dynamics like *p* and *mp*. The lyrics are: 'You know I will fol - low an - y - where the heart goes. I will go un - til I've known all life can be.' The score ends with a double bar line and two asterisks.

System 1: Guitar chords: Em, Am/C, Em, Am/C. Piano accompaniment starts with a *p* dynamic.

System 2: Guitar chords: Em, Am/C, Em, Bm/D. Lyrics: "You know I will fol - low an - y - where the heart goes. I will". Piano accompaniment has a *mp* dynamic.

System 3: Guitar chords: Am/C, G/B, C, B_{sus}4 (2 fr.), B. Lyrics: "go un - til I've known all life can be." The score concludes with a double bar line and two asterisks.

Anywhere The Heart Goes - 3 - 1

Em Am/C Em Bm/D

Love can hurt when you go an - y - where the heart goes. Don't you

sim. Am/C G/B Bsus4 2fr. B

know it is - n't eas - y be - ing me? I

Am Em/G Dm/F C/E Cm/Eb

hold you in - side where my love nev - er died, and you will

G/D C#m7-5 Am/C B7sus4 2fr. B7

al - ways live some - where in me.

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is one sharp (F#). The guitar chords are: Em, Am/C, Em, Bm/D, Am/C, G/B, Bsus4 2fr., B, Am, Em/G, Dm/F, C/E, Cm/Eb, G/D, C#m7-5, Am/C, B7sus4 2fr., B7.

Em Am/C Em Bm/D

If you want to fol - low an - y - where the heart goes, I will

Am/C G/B B/D# Em Am

be here when you want me, an - y way you want me. And good years,

Am/G F#m7-5 Bsus4 2fr. B Em Em/D

bad years would all fall a - way if I knew that your heart would

C B7sus4 2fr. B7 Em Am/C Em

fol - low my heart some - day.

rit.

The musical score is written for guitar and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a vocal line and a piano line. Chord diagrams are provided above the vocal line for each measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

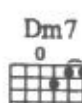
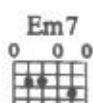
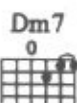
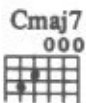
SONG FROM "10"

(It's Easy To Say)

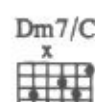
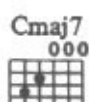
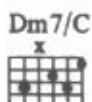
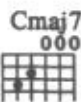
From The Geoffrey Productions, Inc. Picture, "10"

Lyric by ROBERT WELLS
Music by HENRY MANCINI

Moderate Ballad

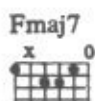


It's



easy to say it's over. It's

sim.



easy to say we're the best of friends. You walk a -

Song From "10" - 3 · 1

F# m7-5



C/G



F# m7-5



C/G



C+/G#



way and for a while

you try the sum - mer of a young - er

smile,

but the mem - 'ry nev - er ends.

You could

lose your mind, but then you find it's eas - y to say I

love you.

There's on - ly one way to say I

Fmaj7 (x 0 3 2 1 0) Bb Eb F7/Eb Dm7 (0 2 1 0 2 0)

love you. You could search the years a - way. That old cli -

Gm7 (3fr.) Em7-5 A7-5 A7 Dm Dm7 Dm7-5

chē is the first of May to old or new love. It's

Bb Am7 (0 0 0 0) Bb Gm7/C

eas - y to say, eas - y as "A" "B" "C". I

Fmaj7 (x 0 3 2 1 0) Cm7/F Fmaj7 (x 0 3 2 1 0) Cm7/F Fmaj7 (x 0 3 2 1 0)

love you, love you, love you.

rit.

THE INSPECTOR CLOUSEAU THEME

From The Blake Edwards Production. "THE PINK PANTHER STRIKES AGAIN"

Moderately (♩ = 138)

By HENRY MANCINI

The first system of musical notation is in 4/4 time, marked *mp*. The right hand (R.H.) features a melodic line with dotted rhythms and eighth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes.

The second system continues the piece, marked *mf*. It includes chord markings: Am, Dm, and G. The melody in the right hand features a slur over a sequence of notes, while the left hand maintains its accompaniment.

The third system continues with chord markings C, F, and Dm. The right hand melody has a slur over a phrase, and the left hand accompaniment remains consistent.

The fourth system features chord markings E, Bb, E, Bb, and E7. The right hand melody consists of eighth notes with slurs, and the left hand accompaniment uses chords and eighth notes.

The fifth system is marked with a first ending bracket (1.) and includes chord markings Am, E7, and E7-5. The right hand melody has a long slur, and the left hand accompaniment concludes the piece.

The Inspector Clouseau Theme - 3 - 1

2.
Am

Dm G

p

C Am Dm E7

Am Dm G

C Am Dm

E7 Am

Am Dm G

mf

C F Dm

E Bb E Bb E7

Am N.C.

p

f

BREAKFAST AT TIFFANY'S

Theme Song From The Paramount Pictures Production

By HENRY MANCINI

Moderato, not too slowly with expression

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'Moderato, not too slowly with expression'. The score includes various chords and melodic lines with ornaments like triplets and slurs. The key signature changes from one flat (B-flat) to two flats (E-flat) in the second system.

System 1: Chords: F, D⁷₄, D⁷, Gm⁷, Am⁷. Includes a triplet in the treble staff.

System 2: Chords: B^bm⁷, E^b7, A^b, Fm, G⁷₄, G⁷. Includes a triplet in the treble staff.

System 3: Chords: Em⁷, E^b7, Dm⁷, G⁷. Includes a triplet in the treble staff.

System 4: Chords: Gm⁷, C⁷, F, D⁷₄, D⁷. Includes a triplet in the treble staff.

Breakfast At Tiffany's - 3 - 1

Gm7 Am7 Bbm7 Eb7 Ab Fm G⁷₄ G7

Em7 Eb7 Dm7 G7 Gm7 C7

Fm7 Bb7 Bb7/Ab Gm7 Gb9

p

Cbmaj7 Cb6 Bb9 Ebmaj7

Ebm Ab7 Ab7/Gb Fm7 Bb7 add G Bb7+5

Ebm7 Ab7 add F Ab7+5 Dbmaj9 Db6 Gm7 C7

F D⁷₄ D7 3 Gm7 Am7 Bbm7 Eb7

mp

Ab Fm G⁷₄ G7 Em7 Eb7

Ab Fm Dm7 G7 | Dbmaj7 C

p R.H.

Gm7 C7 | 2. Dbmaj7 C Bb C

p R.H. *rall.*

From The Columbia Motion Picture "THAT'S LIFE"

LIFE IN A LOOKING GLASS

Lyric by
LESLIE BRICUSSEMusic by
HENRY MANCINI

Ballad

mf

(with pedal)

B \flat Em9(b5) Em7(b5) Ebmaj7(b5) Ebmaj7 Ebmaj7(b5) Ebmaj7

If you look at your life in a look - ing glass, you may see some things you don't want to

Dm7(b5) G7(b5) G7 Em7(b5) A+ Dm E7

see. You may see the day your youth slipped a - way and you'll say,

Am F#m7b5 Dm7/G G7 Gm7/C C7 Bb

"Hey, that just can't be me!" You can

Life In A Looking Glass - 2 - 1

Em9(b5) Em7(b5) Ebmaj7(b5) Ebmaj7 Ebmaj7(b5) Ebmaj7

learn a - bout life in a look - ing glass; may - be learn some things you nev - er dreamed you'd

Dm7 Gm7 Eb F/Eb Bb/D

know. Be - lieve me, though, in time fate will show that the look - ing glass is

C9(b5) C9 Bb/F Cm7/F Bb/F

true, and in your heart you'll a - gree that's life that you

Cm7/F Em9(b5) Em7b5 Cm9/F

see. And you'll know who you are, and be glad you're

1. Bb D.S. 2. Bb

you. If you you.

THE SWEETHEART TREE

From The Warner Brothers Production, "THE GREAT RACE"

Words by JOHNNY MERCER
Music by HENRY MANCINI

Modertely slow

The musical score is written in 3/4 time and begins with a piano introduction. The piano part consists of a melody in the right hand and a bass line in the left hand, both marked *mp*. The introduction is followed by a vocal line with lyrics. The piano accompaniment continues throughout the vocal line, with chord diagrams provided for guitar. The lyrics are: "They say there's a tree in the forest, A tree that will give you a sign; Come a - long with me, to the sweet - heart tree, Come and".

Chord Diagrams:

- C7:
- F:
- Am:
- Bb:
- Gm7/C:
- F:
- Am:
- Bb:
- C7:
- C#dim 5fr.:
- Dm:
- Am:
- Bb:
- F:

The Sweetheart Tree - 2 - 1

Dm



G7



Gm7/C



C9



F



carve your name next to mine. They say if you

Am



Bb



Gm7/C



F



F7/A



kiss the right sweet-heart, The one you've been wait - ing

Bb



Bdim



F/C



Cm7



F7



Bb



for, Big blos - soms of white will burst in - to

Bdim



F/C



Gm7/C



C7



F



Bb



F



sight And your love will be true ev - er - more.

The New Henry Mancini Songbook

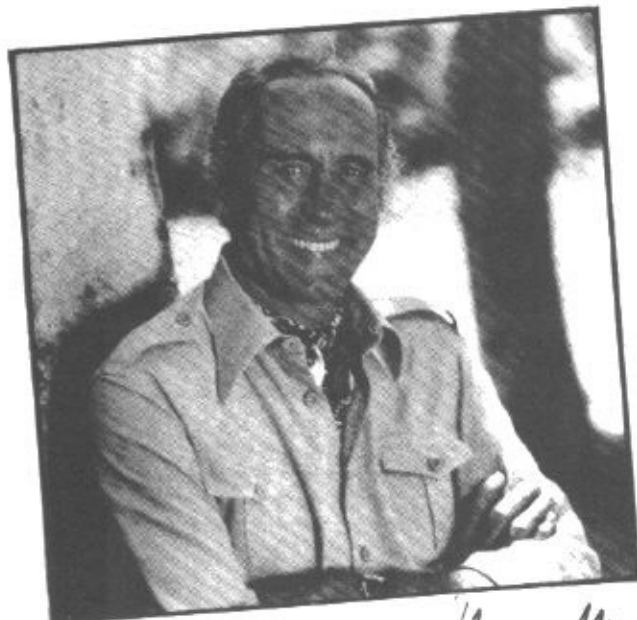
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- PETER GUNN
- THE PINK PANTHER
- THEME FROM "HOTEL"



Henry Mancini

