

It Had Better Be Tonight

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LYRICS BY JOHNNY MERCER
ARRANGED BY PAUL ORTON

Medium Latin $\text{♩} = 111$

The score is arranged for a full orchestra and Latin percussion. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as Medium Latin with a quarter note equal to 111 beats per minute. The score is divided into two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The instruments and their parts are as follows:

- Flute 1 & 2:** Play a melodic line starting in measure 1, marked *mf*. They re-enter in measure 13 with a more rhythmic pattern, marked *f*.
- Oboe 1 & 2:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*.
- Clarinet 1 & 2:** Play a melodic line starting in measure 1, marked *mf*. They re-enter in measure 13 with a more rhythmic pattern, marked *f*.
- Bass Clarinet & Bassoon:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*.
- Horn 1&2 & Horn 3&4:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*.
- Trumpet 1, 2, & 3:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*. Trumpets 1 and 2 have trills in measures 13 and 14.
- Trombone 1 & 2:** Play a melodic line starting in measure 1, marked *mf*. They re-enter in measure 13 with a more rhythmic pattern, marked *f*.
- Bass Trombone & Tuba:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*.
- Drum Kit:** Plays a Latin rhythm starting in measure 1, marked *mf*. It includes a snare drum and cymbals. The pattern is marked "R.S. etc ad lib!" and "ad lib Maraccas, Conga, etc".
- Latin Percussion:** Plays a Latin rhythm starting in measure 1, marked *mf*. It includes maracas, congas, and claves.
- Tenor:** Remains silent until measure 13, where it plays a melodic line marked *f*.
- Piano:** Plays a Latin rhythm starting in measure 1, marked *mf*. It includes chords and arpeggios. The piano part is marked "latin rhytm".
- Electric Guitar:** Plays a Latin rhythm starting in measure 1, marked *mf*. It includes chords and arpeggios. The guitar part is marked "latin rhytm".
- Bass Guitar:** Plays a melodic line starting in measure 1, marked *mf*. It includes a walking bass line. The bass guitar part is marked "pizz.".
- Violin I & II:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*.
- Viola (Violin III) & Viola:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*.
- Violoncello & Contrabass:** Remain silent until measure 13, where they play a rhythmic pattern marked *f*.

The score concludes with a final chord in measure 24, marked *mf*.

6

Fl. 1 *f* *mf*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn. 1&2 *f* *mf* *f*

Hn. 3&4 *f* *mf*

Tpt. 1 *f* *f* *mf*

Tpt. 2 *f* *f* *mf*

Tpt. 3 *f* *f* *mf*

Tbn. 1 *f* *f* *mf* *f*

Tbn. 2 *f* *f* *mf* *f*

B. Tbn. *f* *f* *mf* *f*

Tba. *f* *f* *mf* *f*

Dr. *f* *mf* *f* *mf*

Perc. *mf*

T. go go — go, or as we nat - ives say, Fa — sub - it - o. etc ad lib!

Pno. *f* *mf* *f* *mf*

E. Gtr. *f* *mf* *f* *mf* *f* *mf* etc ad lib!

Bass *f* *mf* *f* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vln. III *mf* *f*

Vla. *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f* *mf*

A

Cl.1 *mf*
 Cl.2 *mf*
 Tpt.1
 Tpt.2
 Tpt.3
 Tbn.1 *mf*
 Dr.
 Perc.
 T.
 Pno. *mf*
 E. Gtr.
 Bass *mf*
 Vln. I *mf*
 Vln. II *mf*
 Vc.
 Cb. *mf*

If you're ev-er gon - na kiss me, it had bett-er be to - night. While the man-dol - ins are play-ing, and

F#m Bm C#7 F#m F#7 Bm

17

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1

Cl. 2

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Dr.

Perc.

T.
stars are bright. Mmm, If you've an- y - thing to tell me, it had bett-er be to -

Pno.

E. Gtr. G# C#7 F#m Bm7 C#7

Bass

Vln. I

Vln. II

Vc.

Cb. *mf*

22

The score is for a large ensemble, including woodwinds, brass, percussion, strings, and guitar. The vocal soloist enters at measure 22. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The vocal line includes the lyrics: "night. Or some-bo-dy else... may tell me, and whis-per the words just right. Meg-lis-tas".

Instrumentation and Dynamics:

- Flutes (Fl. 1, 2):** *f*
- Oboes (Ob. 1, 2):** *f*
- Clarinets (Cl. 1, 2):** *f*
- Bassoon (B. Cl.):** *f*
- Double Bassoon (Bsn.):** *f*
- Horns (Hn. 1&2, 3&4):** *f*
- Trumpets (Tpt. 1, 2, 3):** *f*
- Trombones (Tbn. 1, 2):** *f* / *mf* / *f*
- Baritone/Euphonium (B. Tbn.):** *f* / *mf* / *f*
- Tuba (Tba.):** *f*
- Drum (Dr.):** *mf* / *f* (with *Timbale if possible (otherwise tom)*)
- Percussion (Perc.):** *f* / *mf* / *f*
- Vocalist (V.):** *f*
- Piano (Pno.):** *f*
- Electric Guitar (E. Gtr.):** *f*
- Bass (Bass):** *f* / *mf* / *f*
- Violins (Vln. I, II):** *f*
- Violoncello (Vc.):** *f* / *mf* / *f*
- Double Bass (Cb.):** *f* / *mf* / *f*

Chord Progression (E. Gtr. / Bass):

- Measure 22: *F#m(maj9)*
- Measure 23: *F#7*
- Measure 24: *Bm*
- Measure 25: *F#m*
- Measure 26: *C#7*
- Measure 27: *F#m(maj9)*

B

This musical score is for the piece "It Had Better Be Tonight" and is marked with a section symbol **B** at the beginning. The score is arranged for a large ensemble, including:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** Cl. 1 and Cl. 2
- Woodwinds:** B. Cl. (Bass Clarinet) and Bsn. (Bassoon)
- Horns:** Hn. 1&2 and Hn. 3&4
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn. (Baritone Trombone), and Tba. (Tuba)
- Drum and Percussion:** Dr. (Drum) and Perc. (Percussion)
- Vocal Soloist:** T. (Tenor)
- Keyboard:** Pno. (Piano)
- String Ensemble:** E. Gtr. (Electric Guitar), Bass, Vln. I, Vln. II, Vln. III, Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass)

The score is written in a key signature of two sharps (D major) and a 4/4 time signature. It features dynamic markings such as *mf* (mezzo-forte) and *f* (forte) throughout. The vocal soloist has the following lyrics:

er - a ba - by go go - go, or as we nat - ives say, Fa - sub - it - o.

The score includes various musical notations such as slurs, accents, and articulation marks. The percussion part includes a drum kit and other percussion instruments. The string ensemble part includes electric guitar, bass, violin, viola, cello, and contrabass. The woodwind and brass parts feature complex rhythmic patterns and melodic lines. The piano part provides harmonic support for the vocal soloist.

32 C

FL.1 *mf*

CL.1 *mf*

CL.2 *mf*

B. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn.1&2 *f* *mf* *f*

Hn.3&4 *mf*

Tpt.1 *mf*

Tpt.2 *mf*

Tpt.3 *mf*

Tbn.1 *f* *mf* *f* *mf*

Tbn.2 *mf*

B. Tbn. *f* *mf* *f*

Dr. *ad lib fill* *mf* *ad lib fill*

Perc. *mf*

T. *etc ad lib!* *mf* *mf* If you'ree-er gon - na hold me,

Pno. *etc ad lib!* *mf* *mf*

E. Gtr. *etc ad lib!* *Gm* *mf* *etc ad lib!* *Gm* *Cm* *mf*

Bass *mf* *mf* *mf*

Vln. I *f* *mf* *f* *mf*

Vln. II *mf* *mf*

Vln. III *f* *mf* *f* *mf*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *mf* *mf*

37

B. Cl. *f*

Bsn. *f*

Hn. 1&2 *mf*

Hn. 3&4 *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Tba. *f*

Dr. *mf*

Perc. *f* *mf*

T. *f* *mf*

Pno. *f*

E. Gtr. *f* *mf*

Bass *f* *mf*

Vln. I

Vln. II

Vc. *f* *mf*

Cb. *f* *mf*

it had bett-er be__ to-night, Or some-bo-dy else__ may hold me., they might make me feel just

D7 Gm(maj9) *b*G Cm Gm D7

f *mf*

D

42

B. Cl. *f*

Bsn. *f*

Hn. 1&2 *f*

Hn. 3&4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Dr. *f*
Timbale if possible (otherwise tom)

Perc. *f*

T. *f*
right. Meg-lio stas - er - a ba - by

Pno. *f* *mf*

E. Gtr. *f*
Gm(maj9)

Bass *f*

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Cb. *f*

E Swing it!

48

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
B. Cl.
Bsn.
Hn.1&2
Hn.3&4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Tba.
Dr.
Perc.
T.
Pno.
E. Gtr.
Bass
Vln. I
Vln. II
Vln. III
Vla.
Cb.

go go go, or as we natives say, Fa sub-it-o.

double time feel
Solo

Back to Latin!

F

53

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
B. Cl.
Bsn.
Hn.1&2
Hn.3&4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Tba.
Dr. Solo
Perc.
T.
Pno.
E. Gtr.
Bass
Cb.

For this poor A-mer i - ca - no, who knows a litt-le of_your

Back to Latin!

59

Cl.1 *f*

Hn.1&2 *f*

Tbn.1 *f*

Dr. *f* on bell ad lib etc

Perc. *f*

T. *f* speech, be a nice It - al - i - a - na... and start to teach!

Pno. *f* 8^{va}

E. Gtr.

64

Cl.1 *f* **G**

B. Cl. *f*

Bsn. *f*

Hn.1&2 *mf*

Hn.3&4 *mf*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3 *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *f*

Dr. *mf*

Perc. *f*

T. *f* And show me how in old Mi - la - no... Lov-ers hold_ each oth - er oh so tight.

Pno. *mf* *f*

E. Gtr. *mf* *f* **Gm** **Cm** **D7** **Gm** **F#m**

Bass *mf* *f*

Vln. I *mf* *f*

Vc. *f*

Cb. *mf* *f*

H

69

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

Cl.1 *f*

Cl.2 *mf*

B. Cl. *mf*

Bsn. *f*

Hn.1&2 *f*

Hn.3&4 *f*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3 *f*

Tbn.1 *f* *mf*

Tbn.2 *f* *mf*

B. Tbn. *f*

Tba. *f*

Dr. *mf* *f* *mf*

Perc. *mf* *f*

T. *f* *mf*

Pno. *f* *mf*

E. Gtr. *f* *mf*

Bass *mf* *f* *mf*

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Cb. *mf* *f* *mf*

Timbale if possible (otherwise tom)

But I want you sweetpaes - an - a, — But it had bett-er be to - night. Meg-liostas - er - a ba - by

G Cm Cm D7 Cm(maj9)

74

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

Cl.1 *mf* *f*

Cl.2 *mf* *f*

B. Cl. *f*

Bsn. *f*

Hn.1&2 *f*

Hn.3&4 *f*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3 *f*

Tbn.1 *f* *mf* *f*

Tbn.2 *f* *mf* *f*

B. Tbn. *f*

Tba. *f*

Dr. *f* *mf* *f*

Perc. /

T. go go — go, or as we nat - ives say, fa — su - - bi - -

Pno. *f* *mf* *f*

E. Gtr. *mf* *f* *Ab* *Ab*

Bass *f* *mf* *f*

Vc. *f*

Cb. *f* *mf* *f*

This page of a musical score, numbered 15, features a full orchestral arrangement and a vocal soloist. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, and Tuba), percussion (Drums and Percussion), and strings (Violins I, II, and III, Viola, and Cello). The second system includes a vocal soloist (T.) and piano accompaniment (Pno.). The piano part features a steady bass line and a more active treble line with chords. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The vocal soloist has a melodic line with lyrics. The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and performance instructions (e.g., *to.*). Chord symbols like Gm and Ab are present above the piano part. A red annotation 'octaves' is visible in the guitar part.