

# It Had Better Be Tonight

Music by HENRY MANCINI

Words by JOHNNY MERCER

Arranged by SCOTT RAGSDALE

## INSTRUMENTATION

Conductor  
Vocal Solo  
Solo B $\flat$  Part (Substitute for Vocal)  
Solo E $\flat$  Part (Substitute for Vocal)  
Solo Bass Clef Part (Substitute for Vocal)  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet  
1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums

JAZZ  
VOCAL  
SERIES

## NOTES TO THE CONDUCTOR

At the indicated tempo ( $\text{♩} = 104 \text{ BPM}$ ), this samba should have an easygoing feel and maintain a steady tempo. And please observe dynamics, especially behind the vocalist. After the big intro, come down to *mf* for the vocal. Backgrounds should always be subordinate to the vocal. Bring out the big *forte* ensemble hits, and then get back down under the vocal, as indicated. Watch for the key change at m. 66. We go briefly into a double-time swing feel at m. 102, and then back to samba at m. 110, but the quarter note remains constant throughout.

### RHYTHM SECTION

The various pieces of the Latin music puzzle must fit together like a glove. Each member of the rhythm section has a specific job to do, and, if done right, will give the chart a joyous, lilting feel. Direct the band to listen closely to each other and lock in together.

Guitar: At m. 18, the guitar settles into a pattern that carries through the whole chart. He or she should use a full strum and play lightly to keep the tempo moving. The written accents lock in with the piano and snare drum accents.

Piano: The piano left hand doubles the bass, while the right hand matches accents with the guitar and snare drum. Note the short written solos at m. 13 and m. 62. The solo at m. 110 involves only piano and vocal and must be played in very strict tempo to bring the band back in at m. 118.

Bass (Electric): Play the samba pattern simply and with strict time. At m. 89, the bass (*8va*) joins the horns in the breakdown section.

Drums: The pattern at m. 2 carries through the whole chart. Play lightly to keep the tempo moving. Use a cross-stick technique to play the clave rhythm notated on the snare drum space.

### THE HORNS

Always pay close attention to intonation, especially during unison passages, as with the saxes and trumpets in the intro. The top three trumpets have an alternate fingering trill in m. 7, while trumpet 4 can achieve a similar effect with a flutter tongue in the lower octave. Trombones have a line built on the chromatic scale at m. 54, and then again, with saxes at m. 124. Watch for the horn breakdown at mm. 85–93. The articulations are clearly marked to achieve clean unisons and tight ensembles.

### VOCAL SOLOIST

The vocal range is from G below middle C to third space B. The part is written an octave higher for clarity on the staff. The vocalist should study the song and practice it with the piano player to become comfortable with the melody. This may allow some freedom of personal expression. As the chart progresses, some liberties have been taken with the written melody to add musical interest. As always, strive for good intonation.

Enjoy!

—Scott Ragsdale



**Scott  
Ragsdale**

Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy's premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR  
41136S

# IT HAD BETTER BE TONIGHT

Music by Henry Mancini  
Words by Johnny Mercer  
Arranged by Scott Ragsdale

SAMBA  $\text{♩} = 108$

VOCAL SOLO

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

1st Guitar: FULL STRUM E7 Bb7(b9)

2nd Guitar: E7 Bb7(b9)

PIANO

BASS

DRUMS: RIM SHOT, CLOSED H.H.

ALTERNATE 2, 3-5

FLUTTER TONGUE

1 2 3 4 5 6 7

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VOCAL

Megli - o Sta se - ra, Ba - by, go, go, go! Or as we na - tives say...

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

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Chord progression: Bm7(b9), E7, E7(b9)/G#, Ami, E7/B, Am/C, Bb/D, E7/G#, Ami, E7(b9)/G#, Ami, E7/B, Am/C

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

"Fa Su - bi - tol"

If you're ev - er gon - na

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Accol

Ami

Ami SOLO

E7(b9)

Ami (Two Feel)

SIMILE

E7

Ami

VOCAL  
 kiss me, — it had bet-ter be — to - night, while the man - do - lins are

ALTO 1  
 me

ALTO 2  
 me

TENOR 1  
 me

TENOR 2  
 me

SARI.

TPP. 1  
 me

TPP. 2  
 me

TPP. 3  
 me

TPP. 4  
 me

TBN. 1  
 me

TBN. 2  
 me

TBN. 3  
 me

BASS TBN.

Gtr. Dmi E7 Ahi A7

PNO.  
 Dmi E7 Ahi A7

BASS  
 Dmi E7 Ahi A7

DRUMS

24 25 26 27 28 29 30 31



VOCAL  
play in' and stars are bright. If you've an - y - thing to tell

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. Dmi 87 E7 Ahi

PNO. Dmi 87 E7 Ahi

BASS Dmi 87 E7 Ahi

DRUMS

32 33 34 35 36 37 38 39





VOCAL  
me, it had bet-ter be to - night, or some - bod - y else - will

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

40 41 42 43 44 45 46 47

Chords: Dmi, E7, Ami, Am7, A7

This musical score is for the conductor's part of the song "It Had Better Be Tonight". It includes parts for vocalists (Soprano, Alto 1 & 2, Tenor 1 & 2, Baritone) and instrumentalists (Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums). The score is written in G major and 4/4 time. The lyrics are: "me, it had bet-ter be to - night, or some - bod - y else - will". The page number is - 6 - and the rehearsal marks are 40 through 47. A large red watermark "Preview Only" is overlaid on the score.



VOCAL  
tell me, \_\_\_\_\_ and whis - per the words just right. Megli - o Sta se - ra, Ba - by,

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *Dmi Am/E E7 Ahi Ahi Ahi E7 Ahi Ahi E7/B Ahi/C*

PNO. *Dmi Am/E E7 Ahi Ahi Ahi E7 Ahi Ahi E7/B Ahi/C*

BASS *Dmi Am/E E7 Ahi Ahi Ahi E7 Ahi Ahi E7/B Ahi/C*

DRUMS

48 49 50 51 52 53 54 55



VOCAL  
go, go, go! Or as we na - tives say, "Fa Su - bi - tol!"

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63

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Detailed description: This is a page of a musical score for the song 'It Had Better Be Tonight'. The page is numbered 8. It features a conductor's part with vocal lines for Soprano, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and four Trumpet parts. There are also three Trombone parts and a Bass Trombone part. The instrumental section includes Guitar, Piano, Bass, and Drums. The score is written in treble clef with a key signature of one sharp (F#). The lyrics are: 'go, go, go! Or as we na - tives say, "Fa Su - bi - tol!"'. The page contains a large, diagonal watermark that reads 'Legal Use Only' and 'Requires Purchase'. At the bottom of the page, measure numbers 56 through 63 are indicated.

The image displays a full orchestral and vocal score for the song "It Had Better Be Tonight". The score is arranged for the following instruments and voices:

- VOCAL
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO. (Grand Piano)
- BASS
- DRUMS

The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It includes various musical notations such as staccato marks, slurs, and dynamic markings.

**Vocal Lyrics:**

If you're ev - er gon - na hold—

**Chord Notations:** (Ami), E7(b9), Bmi, F7(b9), Bmi, SIM.

**Performance Markings:** Solo

The score is divided into measures, with measure numbers 64 through 71 indicated at the bottom.

VOCAL  
me, it had bet-ter be— to - night, or some - bod - y else— may

ALTO 1  
me

ALTO 2  
me

TENOR 1  
me

TENOR 2  
me

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRP.

PNO.

BASS

DRUMS

72 73 74 75 76 77 78 79

VOCAL  
hold me, they might make me feel just right.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

80 81 82 83 84 85 86 87

Close H.H.

86

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94

Megli - o Sta - se - ra, — Ba - by, —

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

The image shows a page of a musical score for a conductor. It features multiple staves for different instruments and voices. The vocal line at the top has lyrics: "Megli - o Sta - se - ra, — Ba - by, —". The score includes parts for Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Clarinet, Piano, Bass, and Drums. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number "94" is in a box at the top right. The conductor's part is indicated at the top left. The page number "- 12 -" is at the top center. The title "IT HAD BETTER BE TONIGHT" is at the top right. The score is in a key signature of two flats and a 4/4 time signature. The drum part at the bottom has a pattern of eighth notes. The piano part has chords. The bass part has a line of notes. The trumpet and trombone parts have melodic lines. The vocal parts have lyrics and notes. The clarinet part has a melodic line. The overall layout is professional and typical of a music manuscript.

SWING

VOCAL go, go, go! Or as we na - tives say, "Fa Su - bi to!"

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG. Sacot

PNO. Sacot

BASS 8

DRUMS

96 97 98 99 100 101 102 103

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110 SAMBA

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

For this poor A - mer - i -

SOLO

RIDE CYM.

FILL

FILL

104 105 106 107 108 109 110 111

VOCAL ca - no, who knows lit - tle of your speech, be a nice i - tal - i -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GRP.

PNO.

BASS

DRUMS

112 113 114 115 116 117 118 119

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As Before

As Before

CONDUCTOR

IT HAD BETTER BE TONIGHT

VOCAL a - no, and start to teach. Do

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. E<sup>b</sup>VI C<sup>7</sup>

PNO. E<sup>b</sup>VI C<sup>7</sup>

BASS E<sup>b</sup>VI C<sup>7</sup>

DRUMS

120 121 122 123 124 125 126 127

128

VOCAL *Show me how in old Mi - la - no, lov - ers hold each oth - er oh, so tight.*

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRP.

PNO.

BASS

DRUMS

128 129 130 131 132 133 134 135



VOCAL  
But I warn you, sweet Pai - sa - na, — that it had bet - ter be — to night. Megli - o Sta

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRP.

PNO.

BASS

DRUMS

156 157 158 159 140 141 142 143

144

VOCAL  
se - ra, Ba - by, go, go, go! Or as we na - tives say, Fa

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

144 145 146 147 148 149 150 151

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This musical score is for the song "It Had Better Be Tonight". It includes parts for a vocal soloist and a full orchestra. The vocal line begins with the lyrics "Su bi tol!" and is supported by four vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2) and a Baritone. The instrumental ensemble consists of four Trumpets (Tpt. 1-4), three Trombones (Tbn. 1-3), a Bass Trombone, a Drumset (Drums), a Piano (Pno.), and a Guitar (Gtr.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The page number 20 is centered at the top, and the conductor's part label is on the left. The lyrics "Su bi tol!" are placed under the vocal line. A large red watermark "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written in a smaller font below it. The bottom of the page shows measure numbers 152 through 158.



This musical score is for the song "It Had Better Be Tonight". It is a full orchestral and vocal score, including parts for vocalists, piano, guitar, bass, and drums. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal parts include Soprano 1, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass. The instrumental parts include Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is divided into measures, with measure numbers 159, 160, 161, 162, 163, 164, and 165 indicated at the bottom. A large red watermark "Preview Only" is overlaid diagonally across the entire page. The watermark also contains the text "Legal Use Requires Purchase".