

# IT HAD BETTER BE TONIGHT

for S.A.T.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
**ALAN BILLINGSLEY**

Words by **JOHNNY MERCER**  
Music by **HENRY MANCINI**

Lively samba (♩ = ca. 108-112)

B7 F#m7(b5) B7 F#m7(b5)

PIANO

4 B7 F#m7(b5) B7 F#m7(b5) B7 F#m7(b5)

7 SOPRANO ALTO TENOR BASS

Meg - lio sta -

f

f

B7 F#m7(b5) B

\* Also available for S.A.B. (28675) and S.S.A. (28676).  
SoundTrax CD available (28677). SoundPax available (28678) - includes Score and set of parts for Flute,  
Tenor Saxophone, Baritone Saxophone, 2 Trumpets, Trombone, Synthesizer, Guitar, Bass, and Drumset.

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10

se - ra, ba - by, Go! Go! Go! Or

D#dim7 Em B7/F# Em/G F/A B7/D# Em Em(ma7) D/C

14

as we na - tives say, "Fa - su - bi -

D#dim7 Em B7/F# Em/G F/A B7/D# Em Em(ma7) D/C

18

to."

Em Em+ Em6 Em7 Em(ma7) Em7 Em6 Em+

22

*mf*

If you're ev-er gon - na kiss me, —

*mf*

Em

Am

*mf*

26

it had bet-ter be — to - night,

B7

Em

30

While the man - do-lins — are play - ing — and

E7

Am

34

stars \_\_\_\_\_ are bright.

Vocal line for measures 34-37. The melody is in G major. The lyrics are "stars \_\_\_\_\_ are bright." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

F#7 B7

Piano accompaniment for measures 34-37. The right hand features chords and moving lines, while the left hand has a simple bass line. Chords are labeled F#7 and B7.

38

If you've an - y - thing\_ to tell me,

Vocal line for measures 38-41. The melody is in G major. The lyrics are "If you've an - y - thing\_ to tell me,". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Em Am

Piano accompaniment for measures 38-41. The right hand features chords and moving lines, while the left hand has a simple bass line. Chords are labeled Em and Am.

42

had bet-ter be\_ to - night;

Vocal line for measures 42-45. The melody is in G major. The lyrics are "had bet-ter be\_ to - night;". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

B7 Em Em9(ma7)

Piano accompaniment for measures 42-45. The right hand features chords and moving lines, while the left hand has a simple bass line. Chords are labeled B7, Em, and Em9(ma7). Roman numerals VI, VII, and VIII are also present.

46

Or some - bod - y else — may tell me, — and

E7 Am

50

whis - per — the words just right! Meg - lio sta -

*f*

Em/B B7 Em(ma7) B7 Em<sup>9</sup>(ma7)

54

se - ra ba - by, Go! Go! — Go! Or

D<sup>#</sup>dim<sup>7</sup> Em B<sup>7</sup>/F<sup>#</sup> Em/G F/A B<sup>7</sup>/D<sup>#</sup> Em Em(ma<sup>7</sup>) D/C

58

as we — na - tives — say, “Fa - su - bi -

D#dim7 Em B7/F# Em/G

F6

62

to.”

Em Em+ Em6 Em7 Em(ma7) Em7 Em6 Em+

66

Fm Fm+ Fm6 Fm7 Fm(ma7) Fm7 Fm6 Fm+

70

*mf*

If you're ev-er gon - na hold me, —

*mf*

Fm B<sup>b</sup>m

74

*mf*

it had bet-ter be — to — night,

C<sup>7</sup> Fm Fm<sup>9</sup>(ma7) F<sup>7</sup>

78

Or some - bod - y else — may — hold — me. They

*mf*

B<sup>b</sup>m

82

might make\_ me feel just right. Meg - lio sta -

*(mf)*

*(mf)*

Fm/C C7 Fm C7 Fm9(ma7)

86

se - ra, ba - by, Go! Go! Go! Or

*mf*

90

as we na - tives\_ say, "Fa - su - bi -

*mf*

*mf*

G<sup>b</sup>6



94

96

to.”

For this

Fm<sup>9</sup>

8<sup>va</sup> gliss.

Fm

f

97

poor A - mer - i - ca - no,

B<sup>b</sup>m

100

who knows lit - tle of your speech,

C<sup>7</sup>

Fm

Fm(ma7)

103

104

Be a nice I - tal - i -

Fm<sup>7</sup> Fm F<sup>7</sup>

106

an - o, and start

B<sup>b</sup>m G<sup>7</sup>

109

to teach.

*cresc.*

112

114

*f*  
Show me

*f*  
Fm

115

how, in old Mi - lan

Bbm

118

lov - ers hold each oth - er, oh so tight;

C<sup>7</sup> Fm Fm<sup>9</sup>(ma7)

121

122

But I warn — you, sweet pi -

IV IV F7 IV

124

san - o, — that it had bet - ter

B<sup>b</sup>m Fm/C

127

be to - night. — Meg - lio sta -

*(f)* *(f)*

C<sup>7</sup> Fm C<sup>7</sup> Fm<sup>9</sup>(ma7)

130

se - ra, ba - by, Go! Go! — Go! Or

Edim<sup>7</sup> Fm C<sup>7</sup>/G Fm/A<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> C<sup>7</sup>/E Fm Fm(ma<sup>7</sup>) E<sup>b</sup>/D<sup>b</sup>

134

as we — na - tives — say, "Fa -

Edim<sup>7</sup> Fm C<sup>7</sup>/G Fm/A<sup>b</sup> C<sup>6</sup>

138

su - bi -

*S. div. cresc.*

*T. div. cresc.*

142

*ff*

to.”

*ff*

Fm

G<sup>b</sup>ma<sup>7</sup>

Fm

*ff*

145

G<sup>b</sup>ma<sup>7</sup>

Fm

G<sup>b</sup>ma<sup>7</sup>

148

Fm<sup>9</sup>

N.C.

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