

Performance Notes

This classic ballad, from the movie of the same name, won the Academy Award for Best Original Song in 1962. The most famous recording, by Andy Williams, charted in 1963. This a cappella setting will work equally well for large concert groups or more select ensembles, such as jazz or show choirs.

This arrangement will be most successfully realized if the phrasing is based on the lyrics. Try to achieve a natural, speech-like line that delivers the message of the song, even if that means slightly altering the rhythms and tempi written.

The opening phrase in mm. 1-8 and the words “and you” in mm. 50-51 may be sung by a soloist, as a duet, or by a small group of singers. If a soloist is used, they should be encouraged to slightly alter the written rhythms in order to personalize the solo, as long as artistic and lyric integrity is maintained.

While the voice leading is relatively simple, some chords may present a challenge to some singers’ aural skills. (What a terrific educational opportunity!) I suggest rehearsing the challenging chords by repeatedly moving back and forth between harmonies and by connecting the end of each phrase to the start of the next one.

Remember to have fun and enjoy the challenge of the learning process as you work towards beautiful choral singing on this a cappella ballad!

Dr. Steve Zegree

THE DAYS OF WINE AND ROSES

for S.A.T.B. divisi voices, a cappella

Arranged by
STEVE ZEGREE

Lyrics by JOHNNY MERCER
Music by HENRY MANCINI

Freely, with expression

SOLO or SMALL GROUP

mp

SOPRANO

ALTO

TENOR

BASS

The days _____ of wine and ros - es _____ laugh and

5

(end solo) ALL *mf*

run a - way, _____ like a child at play. _____ Through the

Through the

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9

mead - ow - land to - ward a clos - ing door, a

mead - ow - land to - ward a clos - ing, doo a

mf (mead) ow - land to - ward a clos - ing, doo a

mf (mead) ow - land to - ward a clos - ing door, a

12

door marked "Nev - er - more," that was - n't there be -

door marked "Nev - er," doo that was - n't there be -

door marked "Nev - er," doo that was - n't there be -

door marked "Nev - er more," that was - n't there be -

15

mf 17

fore. The lone - ly night dis -

doo oo *mf*

doo The lone - ly night dis -

mf

doo The lone - ly night dis -

mf

fore. The lone - ly nights dis -

19

clos - es just a pass - ing breeze, filled with
 clos - es just a pass - ing breeze, filled with
 clos - es just a pass - ing breeze, filled with
 clos - es just a pass - ing breeze, filled with

23

mem - o - ries of the gold - en smile that in - tro - duced me
 mem - o - ries of the gold - en smile that in - tro - duced me
 mem - o - ries of the gold - en smile that in - tro - duced me
 mem - o - ries of the gold - en smile that in - tro - duced me

27

to the days of wine and ros - es and
 to the days of wine and ros - es and
 to the days of wine and ros - es and
 to the days of wine and ros - es and

31 *p* *mf* **33**

you. ah The lone - ly night dis -
 you. doo ah

you. doo ah The lone - ly night dis -
p *mf*

you. doo ah The lone - ly night dis -
p *mf*

you. ah The lone - ly night dis -

35

clos - es just a pass - ing breeze, filled with
 clos - es just a pass - ing breeze, filled with
 clos - es just a pass - ing breeze, filled with
 clos - es just a pass - ing breeze, filled with

39 **41**

mem - o - ries of the gold - en smile that in - tro - duced me
 mem - o - ries of the gold - en smile that in - tro - duced me
 mem - o - ries of the gold - en smile that in - tro - duced me
 mem - o - ries of the gold - en smile that in - tro - duced me

43 *f*

to the days of wine and ros - es and

to the days of wine and ros - es and

to the days of wine and ros - es and

to the days of wine and ros - es and

47 *mp* 49

you. The days of wine and ros - es and

you. The days of wine and ros - es and

you. The days of wine and ros - es

you. The days of wine and ros - es

51 *p*

you.

p

doo

p

doo doo doo doo oo

p

doo doo doo doo oo