

Mandy

Words and Music by Scott English and Richard Kerr

Moderately slow $\text{♩} = 52-54$

Piano

mp

With pedal

$B\flat$ sus2 $B\flat$ maj7

$E\flat$ maj9

Vocal

$B\flat/F$ $E\flat/F$ $F7$ sus $E\flat/F$ $B\flat$ sus2

I re - mem - ber all my life

$F/B\flat$ $B\flat$ sus2 $B\flat$ $F/B\flat$ $B\flat$

rain - ing down as cold as ice.

Cm(add2) Cm Cm/Bb Abmaj7

Shad-ows of a man, — a face through a win - dow cry - ing in the night, — the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes chords and a bass line with eighth and quarter notes.

Eb/F Bb(add2) F/Bb

night goes in — to morn - ing. Just an - oth - er day; —

The second system continues the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment features chords and a bass line with eighth notes.

Bb(add2) F/Bb Cm(add2) Cm

hap - py peo - ple pass my way, — Look - ing in their eyes, — I —

building gradually

The third system of the musical score. The vocal line includes the lyrics and a melodic line. The piano accompaniment has chords and a bass line. A dynamic marking 'building gradually' is placed above the piano accompaniment in the final measure of the system.

Cm/Bb Abmaj7 Eb/F

— see a mem - ry; I nev - er re - al - ized — how hap - py you made — me: Oh, Man -

The fourth and final system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features chords and a bass line with a triplet of eighth notes in the second measure.

B \flat Gm E \flat F

dy, well, you came — and you gave — with-out tak - ing, — but I

f

8vb

E \flat /F B \flat Gm E \flat

sent you a - way. — Oh, Man - dy, well, you kissed — me and stopped — me from shak -

(8vb)

F E \flat /F B \flat

ing, — and I need you to - day, — oh, Man - dy.

slight rit.

mf a tempo

loco

(8vb)

Gm7(add4) E \flat maj7 E \flat /F

I'm

Bb(add2) F/Bb Bb6/9

stand-ing on the edge of time, — I've walked a - way when love was mine...

F/Bb Cm(add2) Cm/Bb

— Caught up in a world of — up - hill climb - ing, the tears.

cresc.

Abmaj7 Eb/F Bb(add2) Bb

— are in my mind and noth-ing is rhym - ing. Oh, Man - dy, well, you came.

f

Gm Eb F Eb/F

— and you gave — with-out tak - ing, — but I sent you a - way. — Oh, Man -

Bb

Gm

Eb

F

dy, well, you kissed me and stopped me from shaking, and I

(8vb)

Eb/F

Gm

Dm

need you to - day, oh, Man - dy.

(8vb)

loco

Flügelhorns

Ebmaj7

Cm7

Eb/F

F

Cm(add2)

Cm/Bb

Yes - ter - day's a dream; I face the morn - ing cry -

Abmaj7 Eb/F F

ing on a breeze, — the pain is call — ing. Oh, Man —

Bb Gm Eb F

dy, well, you came — and you gave — with-out tak — ing, — but I

(8vb)

Eb/F Bb Gm(add2) Eb

sent you a - way. — Oh, Man — dy, well, you kissed — me and stopped — me from shak —

(8vb)

F Eb/F C(add2) C

ing, — and I need you to - day, — Oh, Man — dy, you came —

(8vb) loco

Am F G F/G

and you gave with-out tak - ing, but I sent you a - way. Oh,

C Am F G

Man - dy, you kissed me and stopped me from shak - ing, and I

F/G C Am F

need you. (Vocal 1st time only)

G F/G C

Repeat ad lib. and Fade

Optional Ending