

HENRY MANCINI

# On the trail of the Pink Panther

für 4 Blockflöten  
arrangiert von Paul Leenhouts

Partitur und 4 Stimmen


Edition Moeck Nr. 2805

MOECK VERLAG CELLE

## Vorwort

Henry Mancini, Komponist, Arrangeur und Dirigent, wurde am 16. April 1924 in Cleveland, Ohio (U.S.A.) geboren. Zwischen 1952 und 1958 komponierte er über 100 Filmmusiken für die Universal International Studios. Seither komponiert er weiterhin für Film und Fernsehen. Er arbeitete mit Blake Edwards an zahlreichen Filmen, darunter der *Pink Panther*, zusammen. Die 1964 komponierte Erkennungsmelodie für diesen Film wurde für alle späteren *Pink-Panther-Filme* und - *Trickserien* beibehalten.

## Spielanweisungen des Komponisten

Das Werk ist arrangiert für Blockflötenquartett in der Besetzung Alt, Tenor, Baß (auch Tenor) und Großbaß (in C). Eine gute Artikulation ist wichtig für das Spiel der Figuren  sehr wichtig. Man blase etwas leiser als normal und setze Akzente durch Verwendung des T- oder D-Ansatzes, jedoch ohne die Töne dadurch voneinander zu trennen, weil sonst eine hüpfende Figur entstünde. Dies würde den fließenden Jazz-Effekt gefährden.






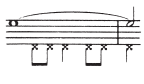
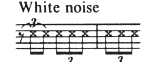
Das Stück ist fünfteilig. **A** und **E** enthalten das Thema, begleitet von steigenden und fallenden Quinten. Die rechte Hand sorgt durch Klopfen mit den Fingerspitzen auf das Instrument für rhythmische Unterstützung.

Der „gehende Baß“ am Ende von Teil **A** leitet über in den lebhaften Abschnitt **B**. Die 3 Oberstimmen sollten einen unregelmäßigen Big-Band-Effekt erzeugen, der von der streng rhythmischen Baßlinie getragen wird.

Teile **C** und **D** enthalten Soli der ersten Tenorstimme, bzw. der Altstimme.

Jeder Abschnitt soll seinen eigenen Charakter und seine eigene Klangfarbe haben. Versuchen Sie, eine geheimnisvolle Atmosphäre zu schaffen, in der alle möglichen Trickfilm-Abenteuer und Gags denkbar sind.

## Zeichenerklärung


	– Akzent, scharfe Artikulation
	– Ton etwas absinken lassen
	– Glissando
	– Flatterzunge
	– Vibrato oder Flatterment (Fingervibrato)
	– Während des Spielens mit Fingernagel auf die Flöte klopfen
	– Klang ohne bestimmte Tonhöhe – Nur mit dem Mund

Paul Leenhouts – Amsterdam, 1987

## Foreword

Henry Mancini, composer, arranger and conductor, was born in Cleveland, Ohio (U.S.A.) on April 16, 1924. From 1952 to 1958 he composed with the Universal International Studios. Since then he has continued composing for film and television, and has collaborated with the director Blake Edwards for numerous films such as the *Pink Panther*. The signature tune for this film, composed 1964, has been the theme tune for all subsequent *Pink-Panther-films* and -*cartoons*.

## Composer's introduction to the work

The work is written for recorder quartet, in the arrangement: Alto-, Tenor-, Bass- (+ Tenor) and Great Bass- (in C) recorder. A good articulation is very important for the execution of . One should blow more quietly than normal and set the accents with a T- or D-attack.

The tones may not be separated from one another, however, otherwise one would achieve a jumpy figure. The flowing jazz effect would be endangered as a result.






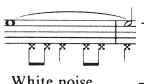
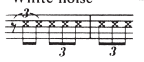
There are five sections in the piece; **A** and **E** contain the theme tune accompanied by ascending and descending fifths. The right hand provides rhythmic support by tapping the fingertips on the recorder.

The walking bass at the end of section **A** leads into the livelier section **B**. The three upper parts should give a casual, big band effect while supported by the strictly rhythmic bass line.

Section **C** and **D** contain solos from the first tenor and alto recorder respectively.

Each section should have its own character and colour. Finally, imagine yourself creating a stealthy atmosphere in which all kinds of cartoon adventures and effects can occur!

## Explanation of Symbols


	– accent, sharp articulation
	– let the intonation drop slightly
	– glissando
	– flutter tongue
	– vibrato or flatterment (finger vibrato)
	– tap recorder with fingernail while playing.
	– sound without specific pitch – use mouth only

Paul Leenhouts – Amsterdam, 1987

## Avant-propos

Henry Mancini, compositeur, arrangeur et chef d'orchestre, est né à Cleveland, Ohio (Etats-Unis) le 16 avril 1924. De 1952 à 1958 il a composé des partitions pour plus de 100 films pendant son contrat avec Universal International Studios. Depuis ce temps il a continué de composer pour le film et la télévision et il a collaboré avec le directeur Blake Edwards à de nombreux films comme p. ex. *La Panthère Rose*. La mélodie de reconnaissance de ce film, composée en 1964, était maintenue pour tous les films ultérieurs sur *La Panthère Rose* et les dessins animés.

## Indications de jeu du compositeur

Cette pièce a été écrite pour un quatuor de flûtes à bec avec la distribution suivante: flûte à bec alto, flûte à bec tenor, flûtes à bec basse (+tenor) et contrebasse (en ut). La bonne articulation des  est très importante.

Souffler un peu moins fort que normalement et accentuer l'attaque des notes avec les consonnes T ou D. Faire attention toutefois à ne pas séparer les notes les unes des autres, cela donnerait un aspect sautillant qui gênerait le caractère de fluidité du jazz.

La pièce a cinq sections. **A** et **B** contiennent le thème, accompagné par des quintes croissantes et décroissantes. La main droite, frappant l'instrument avec les bouts des doigts, offre le support rythmique. Le basse »allant« au bout de la section **A** forme la transition à la section plus **B**. Les 3 parties supérieures devraient produire un effet irrégulier de Big Band, porté par la ligne de basse strictement rythmique.

Les sections **C** et **D** présentent des solos de la première partie de ténor ou de la partie d'alto respectivement.

Chaque section doit avoir son caractère particulier et son timbre spécifique. Essayez de créer un atmosphère mystérieuse, dans laquelle toutes les aventures des dessin animé et de gags sont imaginables.

## Explication des signes

	– accent, articulation coupante
	– diminuer légèrement en force
	– glissando
	– flatterzunge (vibrato avec la langue)
	– flatterment (vibrato avec les doigts)
	– en jouant frapper la flûte avec un ongle
	– bruit blanc (son sans hauteur déterminée)

Paul Leenhouts – Amsterdam, 1987

# On the trail of the Pink Panther

Henry Mancini  
für 4 Blockflöten  
arrangiert von Paul Leenhouts

Blockflöten • Recorders  
Flûtes à bec

(A)

1

5

10

15

20

Take Tenor

„Walking bass“

**B**

*f*

*ff*

U U

25

*f*

*ff*

U U

flz.

30

*f*

*ff*

U U

35

*f*

*ff*

U

40

Musical score for measures 40-43. The score is written for four staves (two treble clefs and two bass clefs). It features various rhythmic patterns, including triplets and sixteenth notes. There are several accents (^) and slurs over the notes. The key signature has one sharp (F#) and one flat (Bb).

44

Musical score for measures 44-47. The score is written for four staves (two treble clefs and two bass clefs). It features various rhythmic patterns, including triplets and slurs. Accents (^) are used throughout. The key signature remains one sharp and one flat.

48

Musical score for measures 48-51. The score is written for four staves (two treble clefs and two bass clefs). This section includes some wavy lines (trills or ornaments) in the upper staves. The music is dense with triplets and slurs. The key signature remains one sharp and one flat.

52

Musical score for measures 52-54. The score is written for three staves (two treble clefs and one bass clef). The music continues with triplets and slurs. The key signature remains one sharp and one flat.

57

Measures 57-59 of a musical score. Measure 57 features a treble clef with a key signature of one flat and a common time signature. It includes a melodic line with a slur and a fermata, and a bass line with a triplet. Measure 58 continues the melodic line with a slur and a fermata, and the bass line with a triplet. Measure 59 features a treble clef with a key signature of one flat and a common time signature, with a melodic line ending in a fermata and a bass line with a triplet.

60

Measures 60-62 of a musical score. Measure 60 features a treble clef with a key signature of one flat and a common time signature, with a melodic line ending in a fermata and a bass line with a triplet. Measure 61 continues the melodic line with a slur and a fermata, and the bass line with a triplet. Measure 62 features a treble clef with a key signature of one flat and a common time signature, with a melodic line ending in a fermata and a bass line with a triplet.

63

Measures 63-65 of a musical score. Measure 63 features a treble clef with a key signature of one flat and a common time signature, with a melodic line ending in a fermata and a bass line with a triplet. Measure 64 continues the melodic line with a slur and a fermata, and the bass line with a triplet. Measure 65 features a treble clef with a key signature of one flat and a common time signature, with a melodic line ending in a fermata and a bass line with a triplet.

66

Measure 66 of a musical score. It features a treble clef with a key signature of one flat and a common time signature, with a melodic line ending in a fermata and a bass line with a triplet.



69 E

Take Bass

74

79

84