

<b>The Days of Wine and Roses</b>	Henry Mancini
(Medium Swing)	C-instruments

<b>A</b>	F Maj	Bb MM	G Maj	G Maj	4
	I	IV (bVII/I)	V/ii		
4	<b>F maj7</b>	<b>Eb 7</b>	<b>D 7</b>	<b>%</b>	4
4	ionian	mixo #4	mixolydian		
	F Maj	F Maj	Ab Maj	Ab Maj	8
	ii		ii	V (bVII/I)	
	<b>G min7</b>	<b>%</b>	<b>Bb min7</b>	<b>Eb 7</b>	8
	dorian		dorian	mixolydian	

<b>B</b>	F Maj	F Maj	F Maj	F Maj	12
	iii	vi	ii	V	
	<b>A min7</b>	<b>D min7</b>	<b>G min7</b>	<b>C 7</b>	12
	phrygian	aeolian	dorian	mixolydian	
	D HM	D HM	C Maj	F Maj	16
	ii	V/ii	ii	V	
	<b>E min7b5</b>	<b>A 7b9</b>	<b>D min7</b>	<b>G 7</b>	16
	locrian 6	mixo b2b6	dorian	mixolydian	
	F Maj	F Maj	F Maj	F Maj	16
	ii		ii	V	
	<b>G min7</b>	<b>%</b>	<b>Bb min7</b>	<b>C 7</b>	16
	dorian		dorian	mixolydian	

<b>A</b>	F Maj	Bb MM	G Maj	G Maj	20
	I	IV (bVII/I)	V/ii		
	<b>F maj7</b>	<b>Eb 7</b>	<b>D 7</b>	<b>%</b>	20
	ionian	mixo #4	mixolydian		
	F Maj	F Maj	Ab Maj	Ab Maj	24
	ii		ii	V (bVII/I)	
	<b>G min7</b>	<b>%</b>	<b>Bb min7</b>	<b>Eb 7</b>	24
	dorian		dorian	mixolydian	

<b>C</b>	F Maj	F Maj	A HM	A HM	28
	iii	vi	ii	V	
	<b>A min7</b>	<b>D min7</b>	<b>B min7b5</b>	<b>E 7b9</b>	28
	phrygian	aeolian	locrian 6	mixo b2b6	
	F Maj	F Maj	F Maj	F Maj	32
	iii	vi	I	ii	
	<b>A min7</b>	<b>D min7</b>	<b>G min7</b>	<b>C 7</b>	32
	phrygian	aeolian	dorian	mixolydian	
	F Maj	F Maj	F Maj	F Maj	32
	iii	vi	I	ii	
	<b>A min7</b>	<b>D min7</b>	<b>G min7</b>	<b>C 7</b>	32
	phrygian	aeolian	dorian	mixolydian	

Basic Scale: F Major	Form: ABAC
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### Comments

Bar 2, 18: using the mixolydian #4 scale over Eb7 interprets the chord as tritone-substitution for A7 (= secondary dominant V/V to D7). You can also use the altered scale (parent scale E-MM, which is also the parent for the mixo #4 scale with respect to the tritone-substitute chord A7) for some more tension.

Bar 3, 4 and 19, 29: Some Lead Sheets show D7#11, which requires mixolydian #4 (parent scale A-MM) as corresponding scale.

Bar 7, 23: MM (dorian Δ7) provides a nice sounding scale alternative.

Bar 9, 10 and 25, 26: You can also use scales from the C-major parent scale (aeolian and dorian) as alternative.

The most commonly played ending is to repeat Bar 29-30 twice (without modulation), followed by the major tonic in bar 31.