

THE
PINK
PANTHER



The PINK PANTHER
Composed by Henri Mancini
Arranged by Krzysztof Pelech and
Jarema Klich for
two Guitars

I had the pleasure of meeting **Krzysztof Pelech** and **Jarema Klich** in 1997 at the Espace Tonkin guitar festival in Lyon (France).

Totally seduced by their complicity, and the quality of their game both in South American duets and in this subtle and fun version of the Pink Panther.

For years, I tried to find the score, I asked Krzysztof, Cesary, the Wroclaw guitar company and others.

I never found this score, and I wonder if it exists somewhere, so I decided to work on the transcription.

I started in 2014, working from time to time a few hours, and I progressed slowly.

It is difficult to separate the voices when there are two guitars. I tried with Widi 4.41, and with Audioscore without success. Finally, the best tools were the video of Krys and Yarema

<https://www.youtube.com/watch?v=GMp8ig9UbwE>

for some parts, and software Transcribe to fine tune.

But I also had the precious help of **Hervé**, my guitar teacher and **Gaël** my nephew, excellent guitarist too.

I also asked for help on **VK.com** (Russian social network). Lyuba looked for friends to help me, but most of all, I have to thank **Yury** especially, who had already worked on this arrangement and gave me his job.

I am very happy to share this collective work, hoping that you will enjoy it and maybe you will improve it, because I am sure that everything is not perfect!

Once again, my thoughts are with **Jarema** and her family. So, I contribute modestly to his memory.

I also know that this transcription will please to a great guitarist, a friend of mine, who will recognize !!!

Maxime Charbonnier

A San Remo le 22 novembre 2017

The Pink Panther

Adapté pour deux guitares
par Krzyztof Pelech et Jarema Klich
Transcrit par Maxime avec l'aide de
Hervé, Gaël et Yury

En mémoire de Jarema Klich (1968-2013)

Henri Mancini

Allegro

Guitar

The first system of musical notation for two guitars. The top guitar part (Guitar) is in treble clef, key of D major (two sharps), and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The bottom guitar part (Guitar) is in treble clef, key of D major, and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The system ends with a double bar line.

Guit.

The second system of musical notation for two guitars. The top guitar part (Guit.) is in treble clef, key of D major, and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The bottom guitar part (Guit.) is in treble clef, key of D major, and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The system ends with a double bar line.

Guit.

The third system of musical notation for two guitars. The top guitar part (Guit.) is in treble clef, key of D major, and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The bottom guitar part (Guit.) is in treble clef, key of D major, and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The system ends with a double bar line.

Guit.

The fourth system of musical notation for two guitars. The top guitar part (Guit.) is in treble clef, key of D major, and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The bottom guitar part (Guit.) is in treble clef, key of D major, and 4/4 time. It starts with a whole rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The system ends with a double bar line.

15

Guit.

Harm BV BIX

or p i m

19

Guit.

IV V

22

Guit.

3

25

Guit.

3

28

Guit.

Am⁶/F# Am⁶

$G^5(b13)/A$ $Am^7(b5)$ F^7

32

Guit.

Guit.

35

Guit.

Guit.

$F^{\#}7$ Am^6 $B^{\circ}7$ Am^6 $F^{\#}7$ Am^6 $A^{\circ}7$ $B^{\circ}7$ $A^{\circ}7/C$ $B^{\circ}7$ $A^{\circ}7$

38

Guit.

Guit.

41

Guit.

Guit.

Bend

44

Guit.

Guit.

3ème reprise : D.S. al Coda

rit.

BV

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par Krzyztof Pelech et Jarema Klich
Trancrit par Maxime avec l'aide de
Hervé, Gaël et Yury

Henri Mancini

[illegible]

2

25

Gtr.

Gtr.

30

Gtr.

Gtr.

34

Gtr.

Gtr.

38

Gtr.

Gtr.

41

Gtr.

Gtr.

44

3ème reprise : D.S. al Coda

rit.