

Mary on a Cross

Ghost "Seven Inches of Satanic Panic" 2019

arranged by Sey Sosnovsky

♩ = 130

1

2

Soprano

Musical score for Soprano, Alto, Tenor, and Bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano and Alto staves have rests for the first two measures, with a '2' above the first measure and an '8' above the second measure. The Tenor and Bass staves have rests for the first two measures, with a '2' above the first measure and an '8' above the second measure. In the third measure, the Tenor and Bass staves have a forte (f) dynamic marking and a series of eighth notes. The lyrics 'We were speed-ing to - ge -' are written below the Tenor and Bass staves.

3

11

We were speed-ing to - ge -

S

A

T

B

Musical score for Soprano, Alto, Tenor, and Bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano and Alto staves have rests for the first two measures, with a '2' above the first measure and an '8' above the second measure. The Tenor and Bass staves have a forte (f) dynamic marking and a series of eighth notes. The lyrics 'ther down the dark a - ve-nues' are written below the Tenor and Bass staves. The lyrics 'But be-sides all the star-' are written below the Tenor and Bass staves. The lyrics 'ther down the dark a - ve-nues' are written below the Tenor and Bass staves. The lyrics 'But be-sides all the star-' are written below the Tenor and Bass staves.

ther down the dark a - ve-nues

13

14

15

But be-sides all the star-

S

A

T

B

8 dom, all we got was blues

16 dom, all we got ¹⁷ was blues

18

19 But through all the sor -

dom, all we got ¹⁷ was blues 18 19 But through all the sor -

S

A

T

B

8 row, we've been ri - ding high

20 row, we've been ri ²¹ - ding high

22

23 And the truth of the mat -

row, we've been ri ²¹ - ding high 22 23 And the truth of the mat -

3 *mf*

S
A
T
B

8
24

ter is I ne-ver let you go, let you go.

25 26 27

We were scan-ning the ci -
f
We were scan-ning the ci -
mf
We were scan-ning the ci -
mf

S
A
T
B

8
28

ties, ro-cking to pay their dues,
ties, ro-cking to pay their dues,
ties, ro-cking to pay their dues,
ties, ro-cking to pay their dues,

29 30 31

But be-sides all the gla -
But be-sides all the gla -
But be-sides all the gla -
But be-sides all the gla -

S
mour, all we got was bruised But through all the sor -

A
mour, all we got was bruised But through all the sor -

T
8
mour, all we got was bruised But through all the sor -

B
32
mour, all we got was bruised But through all the sor -

33 34 35

S
row, we've been ri - ding high And the truth of the mat -

A
row, we've been ri - ding high And the truth of the mat -

T
8
row, we've been ri - ding high And the truth of the mat -

B
36
row, we've been ri - ding high And the truth of the mat -

37 38 39

S
ter is I ne-ver let you go, let you go. Ah *mf*

A
ter is I ne-ver let you go, let you go. *mf* Ah *mf*

T
8
ter is I ne-ver let you go, let you go. Ah

B
40
ter is I ne-ver let 41 you go, let 42 you go. 43 44

4

S
p

A
p
u

T
8
mf
You go down just like Ho-ly Ma-ry u *p*

B
45
f
You go down 46 just like Ho-ly Ma-ry, 47 Ma-ry on a 48 Ma-ry on a cross,

S

A

T

B

u

u

mf

p

8

49

Not just a - no - ther bloo - dy Ma - ry u

Not just a - ⁵⁰ no - ther bloo - dy Ma - ry, ⁵¹ Ma - ry on a, ⁵² Ma - ry on a cross.

S

A

T

B

8

53

If you choose to run a - way with me, I will ti - ckle you i - nte -

— If you ⁵⁴ choose to run a - way ⁵⁵ with me, I will ⁵⁶ ti - ckle you i - nte -

5

S

A *mf*

T

B *mf*

And I see no - thing wrong with that

rna-lly And I see no - thing wrong with that

57 58 59 60 61

8 8 8 8

6

S *mf*

A *f*

T *mf*

B *mf*

We were sea-rching for rea - sons to play by the rules

We were sea-rching for rea - sons to play by the rules

We were sea-rching for rea - sons to play by the rules

69 70 71 72

S
But we qui-ck(u)-ly found out it was just for fools

A
But we qui-ck(u)-ly found out it was just for fools.

T
8
But we qui-ck(u)-ly found out it was just for fools.

B
73
But we qui-ck(u)-ly found ⁷⁴out it was just ⁷⁵for fools. 76

S
But through all the sor-row, we'll be ri-ding high

A
Now through all the sor row, we'll be ri-ding high

T
8
But through all the sor-row, we'll be ri-ding high

B
77
But through all the sor ⁷⁸-row, we'll be ri ⁷⁹-ding high 80

S And the truth of the mat - ter is I ne - ver let you go, let you go.

A And the truth of the mat - ter is I ne - ver let you go, let you go.

T And the truth of the mat - ter is I ne - ver let you go, let you go.

B And the truth of the mat - ter is I ne - ver let you go, let you go.

81

82 83 84

S *mf* Ah, ah. *dim.* **7** *pp* U

A *mf* Ah Ah Ah *dim.* *pp* U

T *mf* Ah Ah *dim.* *pp* U

B 85 *mf* Ah 86 87 88 89 *mp* You go down

S
A
T
B

90

just like Ho-ly Ma-ry, 91 Ma-ry on a 92 Ma-ry on a cross, 93 Not just a-

S
A
T
B

94

no-ther bloo-dy Ma-ry, 95 Ma-ry on a, 96 Ma-ry on a... 97 You go down

cresc. **8** *p*
p
mf
f

S
A
T
B

8
98

just like Ho-ly Ma-ry, just like Ho-ly Ma-ry, Ma-ry on a cross, Your beau-ty

99 100 101

u u

S
A
T
B

8
102

ne-ver e-ver scared me u ne-ver e-ver scared me Ma-ry on a, Ma-ry on a cross, If you

103 104 105

p *f* *f* *f*

S
A
T
B

choose to run a - way with me, I will ti - ckle you i - nte - rna - lly And

106 choose to run a - way ¹⁰⁷with me, I will ¹⁰⁸ti - ckle you i - nte ¹⁰⁹- rna - lly And

9

S
A
T
B

f
I see no - thing wrong with that

I see no - thing wrong with that No - ting wrong with us.

I see no - thing wrong with that

110 I see ¹¹¹no - thing wrong with ¹¹²that ¹¹³No - thing ¹¹⁴wrong with us.

S
A
T
B

Ma-ry on a, Ma-ry on a cross Ma-ry on a,

No - thing wrong with us, No - thing wrong with us, No - thing wrong with us,

115 116 117 118 119

Detailed description: This block contains the first system of a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has four sharps (F#, C#, G#, D#). The Soprano and Alto parts have long rests in measures 115 and 116, then sing 'No - thing wrong with us,' in measures 117-119. The Tenor part starts in measure 115 with a piano number '8' and sings 'Ma-ry on a, Ma-ry on a cross Ma-ry on a,'. The Bass part starts in measure 115 with a piano number '115' and has a long rest in measure 116, then sings 'No - thing wrong with us,' in measures 117-119.

S
A
T
B

No - thing wrong with us, No - thing wrong with us! Ma - ry on a cross Ma - ry on a,

ff

120 121 122 123

Detailed description: This block contains the second system of the musical score. The Soprano part has a long rest in measure 120, then sings 'No - thing wrong with us,' in measures 121-123. The Alto part has a long rest in measure 120, then sings 'No - thing wrong with us!' in measures 121-123, with a fortissimo (*ff*) dynamic marking in measure 121. The Tenor part starts in measure 120 with a piano number '8' and sings 'Ma - ry on a cross Ma - ry on a,'. The Bass part starts in measure 120 with a piano number '120' and has a long rest in measure 121, then sings 'No - thing wrong with us,' in measures 122-123.

allargando

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo marking *allargando* is placed above the Soprano staff. The lyrics are: "Ma-ry on a cross" (measures 124-125), "Ah!" (measure 126), "Ma-ry on a," (measures 127-128), and "Ma-ry on a, cross," (measure 129). Measure numbers 124, 125, 126, 127, 128, and 129 are indicated below the Bass staff. The Soprano part has a long note in measure 124, followed by a series of half notes in measures 125-126, and a quarter note in measure 127. The Alto part has a series of eighth notes in measure 124, followed by a half note in measure 125, a quarter note in measure 126, and a half note in measure 127. The Tenor part has a series of eighth notes in measure 124, followed by a half note in measure 125, a quarter note in measure 126, and a half note in measure 127. The Bass part has a half note in measure 124, followed by a half note in measure 125, a quarter note in measure 126, and a half note in measure 127.

S

A

T

B

8

Ma-ry on a cross

Ah!

124

125

126

127

Ma-ry on a,

128

Ma-ry on a,

129

cross,