

Halloween Set B

Last Revised 2018.10.31

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FEMALE VOCAL ONLY

Batman, Wolfman, Frankenstein, Or Dracula

Keyboard

2
23 F E♭

mon - ster from whose out - er space__ to who make grows my a
mad - man teeth - are curled, who grows a

25 F E♭

ba - by want that my wrecks em the brace. He brave - ly ro -
bed bug that my wrecks em the brace. He brave - ly ro -

27 F E♭

holds he's like dream, if He
man - me, it's real - aly great.

29 F N.C. To Coda ♪
(Sax)

on - ly he can hear some - bod - y scream. Ahhh
holds me close as I begin - y to faint.

31 B♭

34 E♭7

37 B♭ F7

40 E♭7 B♭ D.S. al Coda

43 ♪ Coda B♭ B♭

Kiss Of Fire

F

(Sax)

Cm

B♭

A♭

G

Keyboard

I touch your

5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13

C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm

Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7

Cm

crash - es with - out your kiss of fire. I can't re -

2

21 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27 slave, then it's a slave I want to be. Don't pit - y

29 me, don't pit - y me. Give me your

32 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 mor - row. I know that I must have your kiss al - though it

37 dooms me, tho it con - sumes me, your kiss of fire. D.S. al Coda

40 Φ Coda sumes me, your kiss of fire, your kiss of

44 fire, your kiss of fire!

Kiss Of Fire

M
Keyboard

(Keyboard) Fm

E♭

D♭

C

Keyboard part showing a melodic line in F major, E♭ major, D♭ major, and C major. The lyrics "I touch your" are written below the staff.

5 Fm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 C7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11

Fm

must sur - ren - der to your kiss of fire. Just like a

13

F7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 B♭m

Fm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 C7

Fm

crash - es with - out your kiss of fire. I can't re -

2

21 E♭7 A♭ A♭/C B°7 E♭7
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 A♭ C7 Fm
 sire. Since first I kissed you, my heart was yours com-plete-ly. If I'm a

27 D♭7 C D♭7
 slave, then it's a slave I want to be. Don't pit - y

29 C7 D♭7 C
 me, don't pit - y me. Give me your

32 Fm F7
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 B♭m
 mor - row. I know that I must have your kiss al - though it

37 Fm To Coda Φ C7 Fm D.S. al Coda
 dooms me, tho it con - sumes me, your kiss of fire.

40 Coda Φ C7 Fm C7
 sumes me, your kiss of fire, your kiss of

44 Fm C7 Fm
 fire, your kiss of fire!

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. Measure 21 starts with E♭7, followed by a progression through A♭, A♭/C, B°7, and E♭7. Measure 24 begins with A♭, leading to C7 and then Fm. Measure 27 starts with D♭7, followed by C and D♭7. Measure 29 starts with C7, followed by D♭7 and C. Measure 32 starts with Fm, followed by F7. Measure 35 starts with B♭m. Measure 37 starts with Fm, followed by a 'To Coda Φ' instruction, then C7, Fm, and 'D.S. al Coda'. Measure 40 starts with 'Coda Φ' and C7, followed by Fm and C7. Measure 44 starts with Fm, followed by C7 and Fm.

On The Street Where You Live

F

(Sax)

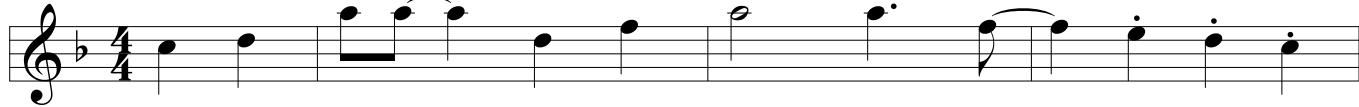
G m9

G°

C7

F

Keyboard
/C



F

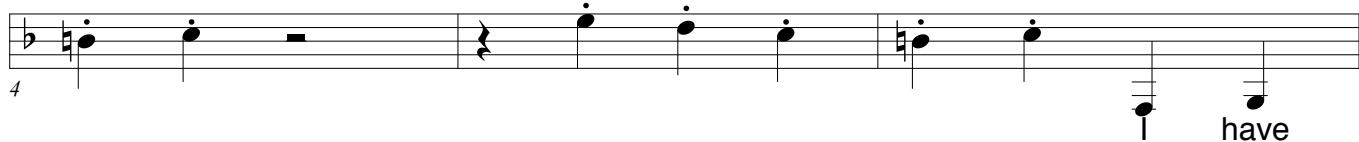
/C

F

/C

F

N.C.



have

§

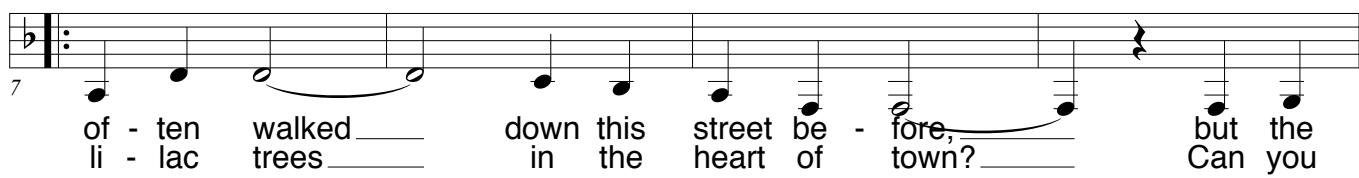
F6

C7sus4

C7

F6

C7



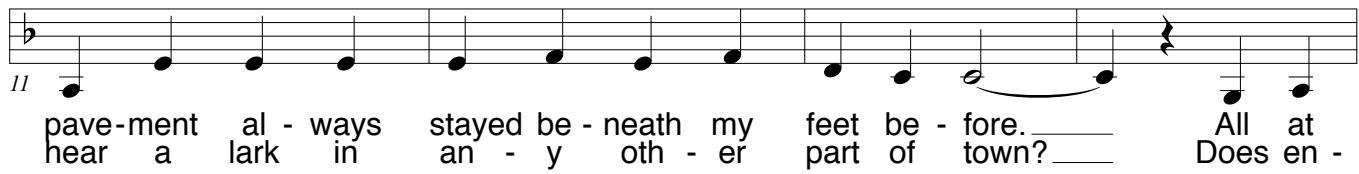
of - ten walked _____ down in the street be - fore, but Can you
li - lac trees _____ in the heart of town? _____

F maj7

F°7

G m7

C7



pave-ment al - ways stayed be - neath my feet be - fore. All Does en -
hear a lark in an - y oth - er part of town? _____

G m7

B♭m6

A m7

D m7



once am I sev - 'ral stor - ies high, know - ing No, It's
chant - ment pour out of ev - 'ry door? _____

G7

C9¹

F6

F♯7

G m7

C7sus4



I'm on the street where you live. Are there

C9²

F6

G m7

F♯7

F/A



street where you live. And

A 7 B m7 C°7 A 7/C♯ B♭6

oh, _____ the tow - er - ing feel - ing, _____ just to

B♭m6 B°7 F F/E F/E♭ F/D

know. _____ some - how you are near. _____ The

D♭7 F/C B m7(♭5) E 7sus4 E 7

ov - er pow - er - ing feel - ing that an - y

A maj7 A 6 D 7 G m7 C 9

sec - ond you may sud - den - ly ap - pear! _____ Peo - ple

F 6 C 7sus4 C 7 F 6 C 7

stop and stare. _____ They don't both - er me, _____ for there's

F maj7 F°7 G m7 C 7

no - where else on earth that I would rath - er be. _____ Let the

G m7 B♭m6 A m7 D m7

time go by, _____ I won't care if I _____ can be

G 7 To Coda ♀ C 9 F G m7 C 7 D.S. al Coda

here on the street where you live. _____ (Sax)

♀ Coda C 9 F 6 D♭6 F 6

street where you live. _____

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music is in common time. Chords are indicated above the staff, and lyrics are written below the staff. Measure numbers are present on the left side of each staff. The score includes a section labeled 'To Coda ♀' and a section labeled 'D.S. al Coda'. The lyrics describe a person's thoughts and surroundings, mentioning a tower, power, sudden appearance, and a street where they live.

On The Street Where You Live

M

(Keyboard)

Cm9

C°

F7

B♭

Keyboard
/F



B♭

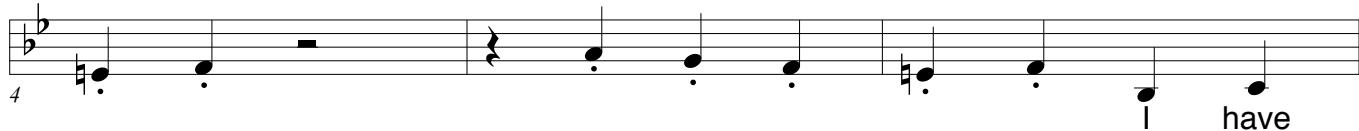
/F

B♭

/F

B♭

N.C.



S

B♭6

F7sus4

F7

B♭6

F7

of - ten walked down street be - fore, but Can you
li - lac trees in this heart of town? Can you

B♭maj7

B♭°7

Cm7

F7

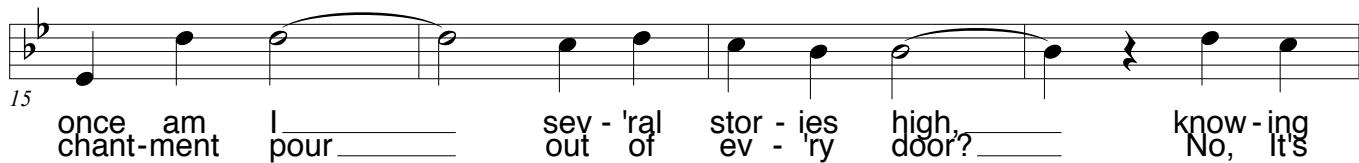


Cm7

E♭m6

Dm7

Gm7



once am sey - 'ral stor - ies high, know - ing
chant - ment I pour out of ev - ery door? No, It's

C7

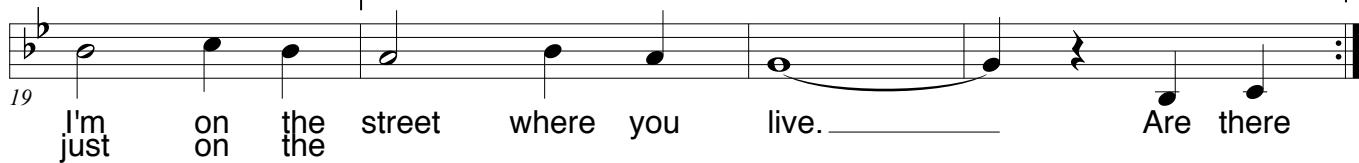
¹F9

B♭6

B°7

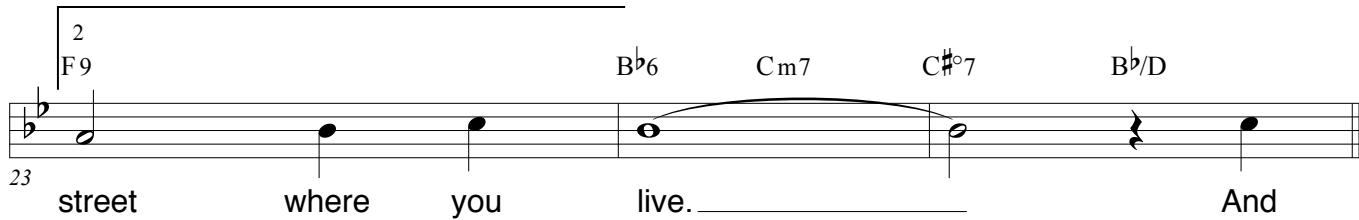
Cm7

F7sus4



I'm just on on the street where you live.

Are there



street where you live.

And

26 D 7 Em7 F[°]7 D 7/F[♯]
oh, _____ the tow - er - ing feel - ing, _____ just to

30 E[♭]m6 E[°]7 B[♭] B[♭]/A B[♭]/A B[♭]/G
know _____ some - how you are near. _____ The

34 G[♭]7 B[♭]/F Em7(b5) A 7sus4 A 7
ov - er pow - er - ing feel - ing _____ that an - y

38 D maj7 D 6 G 7 Cm7 F 9
sec - ond you may sud - den - ly ap - pear! _____ Peo - ple

42 B[♭]6 F 7sus4 F 7 B[♭]6 F 7
stop and stare. _____ They don't both - er me, _____ for there's

46 B[♭]maj7 B[♭]o7 Cm7 F 7
no - where else on earth that I would rath - er be. _____ Let the

50 Cm7 E[♭]m6 Dm7 G m7
time go by, _____ I won't care if I _____ can be

54 C 7 F 9 B[♭] Cm7 F 7
here on the street where you live. _____ D.S. al Coda
To Coda ♀

58 ♀ Coda F 9 B[♭]6 G[♭]6 B[♭]6
street where you live. _____ (Keyboard)

FEMALE VOCAL ONLY

Werewolves Of London

Keyboard

(Keyboard & Bass - As written)

4

G F C

G F C

5 G (Keyboard & Bass - Continue as before throughout) C

I saw a were - wolf with a Chi - nese men-u in his hand

7 G F C

walk - ing through the streets of So - ho in the rain.

9 G F C

He was look-ing for a place called Lee Ho Fooks

11 G F C

for to get a big dish of beef chow - mein

13 G F C G F C

Ow-hoo! Were - wolves of Lon - don. Ow-hoo!

17 G F C G F C

Ow-hoo! Were - wolves of Lon - don. Ow-hoo!

21 G F C

You hear him howl - in' a-round your kitch-en door.

23 G F C

You bet - ter not let him in.

25 G F C
 Lit - tle old la - dy got mu - ti - lat - ed late last night.

27 G F C
 Were - wolves of Lon - don a - gain.

29 G F C G F C
 Ow-hoo! Were - wolves of Lon - don. Ow-hoo!

33 G F C G F C
 Ow-hoo! Were - wolves of Lon - don. Ow-hoo!

37 G (Sax) F C G F C
 Ow-hoo! Were - wolves of Lon - don. Ow-hoo!

41 G F C G F C
 He's the

45 G F C G F C
 hair-y hand-ed gent who ran a-muck in Kent. Late-ly he's been o-ver heard in May-fair.

49 G F C G F C
 You'd better stay a-way from him, he'll rip your lungs out, Jim. I'd like to meet this tail-or.

53 G F C G F C
 Ow-hoo! Were - wolves of Lon - don. Ow-hoo!

57 G F C G F C
 Ow-hoo! Were - wolves of Lon - don. Ow-hoo!

61 G F C
Well, I saw Lon Chan-ey walk-ing with the Queen

63 G F C
do-ing the were - wolves, of Lon-don.

65 G F C
I saw Lon Chan-ey, Jun - ior, walk-ing with the Queen

67 G F C
do-ing the were - wolves, of Lon-don.

69 G F C
I saw a were-wolf drink-ing a pi-na col-a-da at Trader Vic's

71 G F C
and his hair was per-fect.

73 G F C G F C
Ow-hoo! _____ Were-wolves of Lon-don. Let's draw blood!

77 G F C G F C
Ow-hoo! _____ Were-wolves of Lon-don.

81 G F C G F C
Were-wolves of Lon-don. Were-wolves of Lon-don.

Body And Soul

F
Keyboard

The musical score consists of two staves of piano notation. The top staff shows a treble clef, a key signature of one flat (B-flat), and a common time (4/4). The bottom staff shows a treble clef, a key signature of one sharp (F-sharp), and a common time (4/4). The music is divided into measures by vertical bar lines. Below each measure, there are lyrics in a serif font. Chords are indicated above the notes, and some chords have specific markings like '3' or '(b)' below them.

Measures 1-4: D♭m, A♭/C, E7/B, (B)B♭m7, E♭7

Measures 5-6: B♭m7, F7(b9), B♭m7, E♭7, A♭Maj7, D♭7

Measures 7-8: My heart is sad and lone - ly. For you I sigh, for
you, dear, on - ly.

Measures 9-10: C m7, B °7, B♭m7, G m7(b5), C7
Why have - n't you seen it?

Measures 11-12: F m7, B♭m7, E♭7, A♭6, F7(b9), B♭m7, F7(b9)
I'm all for you, bod - y and soul. I spend my days in

Measures 13-14: B♭m7, E♭7, A♭Maj7, D♭7, C m7, B °7
long - ing and won - d'ring why it's me you're wrong - ing.

Measures 15-16: B♭m7, G m7(b5), C7, F m7, B♭m7, E♭7, A♭6, B m7 E7
I tell you I mean it, I'm all for you bod - y and soul.

Measures 17-18: A Maj7, B m7, A/C♯, D m7, G 9
I can't be - lieve it, it's hard to con - ceive it, that

Measures 19-20: C♯m7, F♯m7, B m7, E7, A Maj7, A 6
you'd turn a - way ro - mance.

25 A m7 D 7 G Maj7 B m7 B \flat °7

Are you pre-tend - ing? It looks like the end - ing un -

27 A m7 D 7 G 7 F \sharp 7 F 7 F 7(9)

less I can have one more chance to prove, dear.

29 B \flat m7 F 7(9) B \flat m7 E \flat 7 A \flat Maj7 D \flat 7

My life a wreck you're mak-ing. You know I'm yours for

32 C m7 B °7 B \flat m7 G m7(9) C 7

just the tak - ing I'd glad - ly sur - ren - der

35 1. F m7 B \flat m7 E \flat 7 A \flat 6 F 7(9)

my - self to you, bod - y and soul.

37 2. F m7 B \flat m7 A° F 7

my - self to you, bod - y and soul.

39 B \flat m7 E \flat 7 E m(maj7) A \flat Maj7

I'd give my - self to you, bod - y and soul.

Body And Soul

M
Keyboard

1 G^bm D^b/F A 7/E E^bm7 A^b7

5 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7
My heart is sad and lone - ly. For you I sigh, for

8 F m7 E °7 E^bm7 C m7(b5) F 7
you, dear, on - ly. Why have - n't you seen it?

11 B^bm7 E^bm7 A^b7 D^b6 B^b7(b9) E^bm7 B^b7(b9)
I'm all for you, bod - y and soul. I spend my days in

14 E^bm7 A^b7 D^bMaj7 G^b7 F m7 E °7
long - ing and won - d'ring why it's me you're wrong - ing.

17 E^bm7 C m7(b5) F 7 B^bm7 E^bm7 A^b7 D^b6 E m7 A 7
I tell you I mean it, I'm all for you bod-y and soul.

21 D Maj7 E m7 D/F# G m7 C 9
I can't be-lieve it, it's hard to con - ceive it, that

23 F#m7 B m7 E m7 A 7 D Maj7 D 6
you'd turn a - way ro - mance.

25 D m7 G7 CMaj7 Em7 E \flat \circ 7

Are you pre-tend - ing? It looks like the end - ing un -

27 D m7 G7 C7 B7 B \flat 7(B9)

less I can have one more chance to prove, dear.

29 E \flat m7 B \flat 7(B9) E \flat m7 A \flat 7 D \flat Maj7 G \flat 7

My life a wreck you're mak-ing. You know I'm yours for

32 F m7 E \circ 7 E \flat m7 C m7(\flat 5) F7

just the tak - ing I'd glad - ly sur - ren - der

35 1. B \flat m7 E \flat m7 A \flat 7 3 D \flat 6 B \flat 7(B9)

my - self to you, bod - y and soul.

37 2. B \flat m7 E \flat m7 D \circ 3 B \flat 7

my - self to you, bod - y and soul. _____

39 E \flat m7 A \flat 7 , A m(maj7) D \flat Maj7

I'd give my - self to you, bod - y and soul.

VOCAL DUET

Old Devil Moon

Latin Beat (Keyboard) E/B

Keyboard

Latin Beat (Keyboard) E/B

Keyboard

5 E maj7 D maj7 Emaj7 D maj7 F#m7/B Bm7(b5) B7

(M) look at you and sud-den-ly, some-thing in your eyes I

9 E maj7 D maj7 Emaj7 Bm7 E7 Swing it

see soon be-gins be-witch-ing me. It's that

13 A maj7 A m7 D7

old dev-il moon that you stole from the skies. It's that

17 G m7 C7 F maj7 B7 Emaj7 D maj7

old dev-il moon in your eyes. You and your glance

21 Emaj7 D maj7 Emaj7 D maj7 C#maj7 C#m7

make this ro-mance too hot to han-dle. Stars in the night,

25 F#7 F#m7 B7

blaz-ing their light, can't hold a can-dle to your razzle daz-zle.

29 Latin beat D maj7 Emaj7 D maj7

You've got me fly-in' high and wide on a mag-ic car-pet

33 Emaj7 D maj7 Emaj7 Bm7 E7

ride, full of but-ter-flies in - side. Wan-na, Swing it

2

37 A maj7 A 7 A m7 D 7

cry, wan-na croon, wan-na laugh like a loon. It's that

41 G m7 C7 F maj7 B7 Emaj7 D maj7

old dev-il moon in your eyes. Just when I

45 E maj7 D maj7 Emaj7 D maj7 3

think I'm free as a dove, old dev-il

49 E maj7 D maj7 3 Emaj7 D maj7 3 Emaj7 D m7 G 7

moon deep in your eyes blinds me with love.

53 Latin beat Bbmaj7 C maj7 Bbmaj7

(F) look at you and sud - den - ly, some-thing in your eyes I

57 C maj7 Bbmaj7 C maj7 Gm7 C7 Swing it

see soon be - gins be - witch - ing me. It's that

61 F maj7 F m7 Bb7

old dev-il moon that you stole from the skies. It's that

65 Ebm7 Ab7 Dbmaj7 G7 C maj7 Bbmaj7

old dev-il moon in your eyes. You and your glance

69 C maj7 Bbmaj7 C maj7 Bbmaj7 3 Amaj7 A m7

make this ro - mance too hot to han - dle. Stars in the night,

73 D 7 D m7 G 7

blaz-ing their light, can't hold a can - dle to your razzle daz-zle.

3

3

C maj7
77 Latin beat B♭maj7 C maj7 B♭maj7

You've got me fly - in' high and wide on a mag - ic car - pet C7

81 C maj7 B♭maj7 C maj7 G7 Swing it

ride, full of but - ter - flies in - side. Wan - na

(M) Wan - na

85 F maj7 F 7 F m7 B♭7

cry, wan - na croon, wan - na laugh like a loon. It's that

cry, wan - na laugh like a loon. It's that

89 E♭m7 A♭7 D♭maj7 G 7 C maj7 B♭maj7 Latin beat

old dev - il moon in your eyes. Just when I

old dev - il moon in your eyes.

93 C maj7 B♭maj7 C maj7 B♭maj7 3

think I'm free as a dove, old dev - il

old dev - il

97 C maj7 B♭maj7 3 C maj7 B♭maj7 3 C maj7

moon deep in your eyes blinds me with love.

moon deep in your eyes blinds me with love.

Bewitched

F

Keyboard - Freely

Keyboard - Freely

Chords: G m7, A m7, B♭°, D m/A, G m7, C7

Lyrics:

He's a fool and old don't I know it, but a fool I've can not
 Love's the same sad sen - sa - tion. Late - ly

have his charms. I'm since this love half - pint don't im - i - ta - tion,
 slept a wink,

1. like a babe in arms. 2. put me on the blink.

All - In Rhythm

Chords: FMaj7, F♯°, G m7, A♭°, E/A, A7

Lyrics:

wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing
 couldn't sleep, and wouldn't sleep, when love came and told me I

18 B♭Maj7, B°, F/C, A♭°
 child a - gain, be - witched, bo - thered and be -
 should - n't sleep, be - witched, bo - thered and be -

20 G m7, C7, G m7, C7
 wil - dered am I.

2. G m7, C m7, F7, B♭Maj7, A m7(♭5), D7(♭9)
 wil - dered am I.

2

26 G m Gm(Maj7) G m7 G m6 D m Dm(Maj7)

29 D m7 D m6 G m7 C7 G m7 C7

32 A m7 A♭° G m7 C7 FMaj7 F♯° G m7 A♭°

36 F/A 3 A7 3 B♭Maj7 B° F/C A♭° To Coda

39 G m7 C7 F6 D m7 G m7 C7 (Sax) D.S. al Coda

CODA

42 G m7 D m B m7(♭5) F/C D m7

46 G m7 C7 F(Sax) G m7 FMaj7

Bewitched

M

(Keyboard - Freely

Keyboard
E^b7

This section starts with a piano introduction in B^bm7, followed by a vocal line. The lyrics are:

She's a fool same old don't sad I sen - know it, but Late - a fool I've can not
 Love's the same old don't sad I sen - know it, but Late - a fool I've can not

The piano accompaniment changes chords: C m7, C°, B^bm7, and C m7.

Lyrics continue:
 have her charms. I'm in love and don't im - i - ta - tion,
 slept a wink, since this half - pint im - i - ta - tion,
 like a babe in arms. put me on the blink. I'm

Chords: B^bm7, E^b7, B^bm7, E^b7.

S (All - In Rhythm)

This section continues with a piano introduction in A^bMaj7, followed by a vocal line. The lyrics are:

wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing
 could - n't sleep, and would - n't sleep, when love came and told me I
 child a - gain, be - witched, bo - thered and be -
 should - n't sleep, be - witched, bo - thered and be -

Chords: A^bMaj7, A°, B^bm7, B°, A^b/C, C7.

Continuation:
 wil - dered am I. I.
 wil - dered am I.
 wil - dered am I.

Chords: B^bm7, E^b7, B^bm7, E^b7, B^bm7, E^b7, A^b7, D^bMaj7, C m7(♭5), F7(♭9).

2

26 B♭m B♭m(Maj7) B♭m7 B♭m6 Fm Fm(Maj7)

Lost my heart, but what of it. She is cold, I a -

29 F m7 F m6 B♭m7 E♭7 B♭m7 E♭7

gree. She can laugh, but I love it, al-though the

32 C m7 B° B♭m7 E♭7 A♭Maj7 A° B♭m7 B°

laugh's on me. I'll sing to her each Spring to her and

36 A♭/C C7 D♭Maj7 D° A♭/E♭ B° To Coda

long for the day when I'll cling to her. Be - witched, bo-thered and be -

39 B♭m7 E♭7 A♭6 F m7 B♭m7 E♭7 (Keyboard) D.S. al Coda

wil - dered am I _____

CODA

42 B♭m7 F m D m7(♭5) A♭/E♭ F m7

wil-dered am I. Be - witched, both-ered and be -

46 B♭m7 E♭7 A♭ (Keyboard) B♭m7 A♭Maj7

wil - dered am I. A bracket under the 'I.' in the first measure connects to the 'I.' in the second measure.

Male Vocal Only

Laurie

Keyboard

This musical score consists of ten staves of music for male vocal and keyboard. The vocal part is in G clef, 4/4 time, and the keyboard part is indicated by a treble clef and a piano icon. The lyrics are written below the vocal line, corresponding to the chords above them. The chords are labeled at the beginning of each line or section.

Chords and Key Signatures:

- Stave 1: F, B♭, F
- Stave 2: F/C, Bm7, C7/B♭, C7, F
- Stave 3: Dm, B♭, C7, F
- Stave 4: B♭, Bbm, F, Dm7, Gm7, C7
- Stave 5: F/C, Bm7, C7/B♭, C7, F
- Stave 6: Dm7, B♭, C7, F
- Stave 7: B♭, Bbm, F, Dm7, Gm/B♭, Gm7, F
- Stave 8: B♭, F, Dm, B♭
- Stave 9: F, F7, B♭
- Stave 10: F, Dm, G, G7, C, C7
- Stave 11: F, Dm, G, G7, C, C7

Lyrics:

night at the dance I met Laur-ie, so love - ly and
warm, an an - gel of a girl. Last night I fell in love with
Laur - ie. Strange things hap-pen in this world. As I
walked her home, she said it was her birth - day. I pulled her close and
said, "Will I see you an-y - more?" Then, sud-den - ly she asked for my
sweat - er, and said that she was ver - y, ver - y cold. I
kissed her good - night at her door and start-ed home, then thought a-bout my
sweat-er and went right back in - stead. I knocked at her door, and a
man ap - peared. I told why I'd come, then he said, "You're

2

53 F/C B m7 C7/B♭ C7 F
 wrong, son you weren't with my daughter. How can you be so

58 Dm B♭ C7 F F7
 cruel to come to me this way? My Laur-ie left this world on her

63 B♭ B♭m F Dm7 Gm7 A m7 C7
 birth - day, She died a year a - go to - day." A

69 G/D C♯m7 D7/C D7 G
 strange force drew me to the grave-yard. I stood in the

74 E m C D7 G G7
 dark, I saw the shad-ows wave. And then I looked and saw my

79 C C m G A m/C A m7 G G7
 sweat - er ly - ing there up - on her grave.

85 C G C G
 Strange things hap - pen in this world.

The musical score consists of six staves of music for voice and piano. The first three staves are in common time (indicated by a 'C') and the last three are in 6/8 time (indicated by a '6/8'). The key signature changes throughout the piece, indicated by various sharps and flats. Chords are labeled above the staff, such as F/C, B m7, C7/B♭, C7, F, Dm, B♭, C7, F, F7, B♭, B♭m, F, Dm7, Gm7, A m7, C7, G/D, C♯m7, D7/C, D7, G, E m, C, D7, G, G7, C, C m, G, A m/C, A m7, G, G7, C, G, C, G. The lyrics are written below the notes, corresponding to the chords. The vocal line includes sustained notes and grace notes. The piano accompaniment features eighth-note patterns and sustained notes.

Witchcraft

F

Keyboard

(Sax) B \flat

B \flat

E \flat m

Cm7

3

F7

5 B \flat 6

D \flat 7/B \flat

Those fin - gers in my hair, that sly come hith - er stare

9 Cm7 F7(\flat 9) B \flat maj7 Fm7 B \flat 7

that strips my con-science bare, it's witch - craft.

13 E \flat maj7 E \flat m7/A \flat

And I've got no de-fense for it, the heat is too in - tense for it,

17 D \flat 6 C7(#5) F maj7 Cm7/F F7

what good would com-mon sense for it do? 'Cause it's

21 B \flat maj7 E \flat 13

witch - craft, wick-ed witch - craft, al -

25 B^bmaj7 Em7(♭5) A 7(9)
 though I know it's strict - ly tab - oo.

29 Dm7 B^b Dm6 B^b Dm
 When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33 Cm A♭m Cm7 F7
 Pro - ceed with what you're lead - ing me to.

37 B^b6 D♭^o7/B^b
 It's such an an-cient pitch, but one I would-n't switch,

41 Cm7 1. F7 B^b6 Cm7 F7
 'cause there's no ni - cer witch than you.

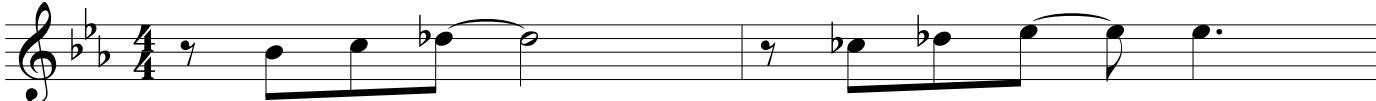
45 2. F7 B^b (Sax)
 nic-er witch than you.

49 F7 B^b6

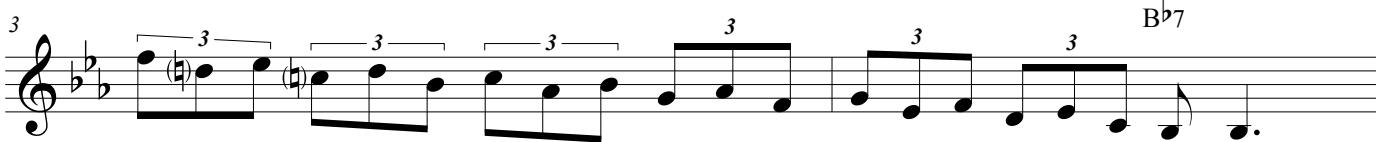
Witchcraft

M
Keyboard

(Keyboard)

E^bA^bm

Fm7

E^b6G^b°7/E^b

Those fin - gers in my hair, that sly come hith-er stare

Fm7

B^b7(♭9)E^bmaj7B^bm7 E^b7

that strips my con-science bare, it's witch - craft. _____

A^bmaj7A^bm7/D^b

And I've got no de-fense for it, the heat is too in-tense for it,

G^b6

F 7(♯5)

B^bmaj7F m7/B^b B^b7

what good would com-mon for it do? _____ 'Cause it's

E^bmaj7A^b13

witch - craft, _____

wick-ed witch - craft, _____

and al -

25 E♭maj7 A m7(♭5) D 7(♭9)
 though I know it's strict - ly tab - oo.

29 Gm7 E♭ Gm6 E♭ Gm
 When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33 Fm D♭m Fm7 B♭7
 Pro - ceed with what you're lead - ing me to.

37 E♭6 G♭°7/E♭
 It's such an an- cient pitch, but one I would-n't switch,

41 Fm7 1 B♭7 E♭6 Fm7 B♭7
 'cause there's no ni - cer witch than you.

45 2 B♭7 E♭ (Keyboard)
 nic-er witch than you.

49 B♭7 E♭6

Ghost Busters

FEMALE VOCAL

Keyboard

(Keyboard & Sax Legato - No Drums)

Measures 1-5:

- FEMALE VOCAL:** Consists of eighth-note patterns on the top staff.
- BASS:** Shows notes on the bottom staff with a bass clef.
- Keyboard:** Shows notes on the bottom staff with a bass clef, labeled "(Keyboard - Bottom notes)".
- Drums:** Shown on the right with a cymbal symbol and "x" marks.

(Bass - Top notes)

(Drums)

(Keyboard - Bottom notes)

Measures 6-10:

- FEMALE VOCAL:** Consists of eighth-note chords on the top staff.
- BASS:** Shows eighth-note chords on the bottom staff with a bass clef.
- Keyboard:** Shows eighth-note chords on the bottom staff with a bass clef.

(Sax)

(All) Ghost bus-ters!

If there's

Measures 10-14:

- FEMALE VOCAL:** Consists of eighth-note chords on the top staff.
- BASS:** Shows eighth-note chords on the bottom staff with a bass clef.
- Keyboard:** Shows eighth-note chords on the bottom staff with a bass clef.

14

something strange
see - ing thingsin your neigh - bor-hood.
run-ning through your head.Who you gon-na call? (All) Ghost
Who __ can you call?

Measures 14-18:

- FEMALE VOCAL:** Consists of eighth-note chords on the top staff.
- BASS:** Shows eighth-note chords on the bottom staff with a bass clef.
- Keyboard:** Shows eighth-note chords on the bottom staff with a bass clef.

2
17

bus-ters! If there's some - thing weird,
An In - vis - i - ble man and it don't look good.
sleep ing in your bed.

17

20
(Sax)

Who you gon - na call? (All) Ghost bus - ters!

20

22
Spoken: *I ain't 'fraid of no ghosts!*

1.

26
Spoken: *I ain't 'fraid of no ghosts!*

30
If you're

The musical score consists of two staves. The top staff features a treble clef, a key signature of one flat, and a common time signature. It contains lyrics for the vocal parts and includes a dynamic instruction 'x' at measure 17. The bottom staff features a bass clef, a key signature of one flat, and a common time signature. It contains harmonic information represented by chords and bass notes. Measures 17 through 22 show the vocal parts and piano accompaniment. Measures 22 through 26 feature spoken dialogue in parentheses. Measures 26 through 30 conclude the section with another spoken line.

2.

34

Spoken: *I ain't 'fraid of no ghosts!*

34

38

38

Who you gonna call? (All) Ghost bus-ters! If you're

38

42

all a - lone, pick up the phone and call (All) Ghostbus-ters!

42

(Sax)

46

Who you gonna call? (All) Ghostbus-ters!

46

4
50

50 Spoken: *I ain't 'fraid of no ghosts!*

54 Spoken: *I ain't 'fraid of no ghosts!*

58 (3 Times - Voices louder each time)

58 Who you gon-na call? (All) Ghost bus - ters!

60 1, 2.

60 Who you gon-na call? (All) Ghost bus - ters!

62 3. bus - ters! Yeah!!

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 50 shows a spoken line "I ain't 'fraid of no ghosts!" in parentheses. Measure 54 shows another spoken line "I ain't 'fraid of no ghosts!" in parentheses. From measure 58 onwards, the vocal parts are labeled "(3 Times - Voices louder each time)". The vocal parts sing "Who you gon-na call?" followed by "(All) Ghost bus - ters!". This pattern repeats at measures 60 and 62, with the dynamic "1, 2." indicated above the second repetition. The vocal parts sing "bus - ters!" followed by "Yeah!!". The piano accompaniment consists of eighth-note chords in the bass clef staff.

Latin Beat

Haunted Heart

F

Keyboard

(Sax)

5 B-flat 6 F 7(b9) B-flat 6 D-flat 7 C minor 7 F 7

9 B-flat 6 C minor 7 D minor 7 G 7(#5) C minor 7 F 7 C minor 7 F 7

13 C minor 7 B 7 D 7 A minor 7(b5) E-flat major 7 B-flat 6

17 D minor 7 G 7 C minor 7 F 7(#5) B-flat major 9 G minor 7 C minor 9 F 7

2
21 B_b6 F 7(b9) B_b6 D_b^o7 C m7 F 7

Haunt - ed heart _____ won't let me be. _____

25 B_b6 F 7 F m7/B_b B_b7 F m7 B_b7

Dreams re-peat a sweet but lone - ly song to me. _____

29 E_b B_b6/D C m7 C[#]7 B_b6/F G m7

Dreams are dust, it's you who must be - long to me _____ and

33 D_b^o7 C m7 F 7 D m7 G 7

thrill _____ my haunt - ed heart. _____ Be

37 C m7 F 9 F 7(b9) 1. B_b6 C m7 F 7

still _____ my haunt - ed heart. _____

41 2. (Sax) B_b B_b^o7 B_b6 C m7 F 7 B_b

heart. _____

Latin Beat

Haunted Heart

M
Keyboard

(Keyboard)

E♭ E♭°7 Fm7 E♭ E♭°7 Fm7

5 E♭6 B♭7(♭9) E♭6 G♭°7 Fm7 B♭7

In the night _____ though we're a - part, _____

9 E♭6 Fm7 Gm7 C7(♯5) Fm7 B♭7 Fm7 B♭7

there's a ghost of you with-in my haunt - ed heart; _____

13 Fm7 E°7 G°7 Dm7(♭5) A♭maj7 E♭6

ghost of you, _____ my lost ro - mance. _____

17 Gm7 C7 Fm7 B♭7(♯5) E♭maj9 Cm7 Fm9 B♭7

Lips that laugh, _____ eyes that dance. _____

2
21 E♭6 B♭7(♭9) E♭6 G♭°7 Fm7 B♭7

Haunt - ed heart _____ won't let me be. _____

25 E♭6 B♭7 B♭m7/E♭ E♭7 B♭m7 E♭7

Dreams re-peat a sweet but lone - ly song to me. _____

29 A♭6 E♭6/G Fm7 F♯7 E♭6/B♭ Cm7

Dreams are dust, it's you who must be - long to me _____ and

33 G♭°7 Fm7 B♭7 Gm7 C7

thrill _____ my haunt - ed heart. _____ Be

37 Fm7 B♭9 B♭7(♭9) 1.
E♭6 Fm7 B♭7

still _____ my haunt - ed heart. _____

41 2.(Keyboard)
E♭ E♭°7 E♭6 Fm7 B♭7 E♭

heart.

VOCAL DUET

Witch Doctor

(Keyboard & Bass)

N.C.

Keyboard
(Keyboard & Bass)

(M) I told the witch doc - tor I was in love with you.

6 N.C.
I told the witch doc - tor I was in love with you.

10 N.C.
And then, the witch doc - tor, he told me what to do. He said that

14 E♭6 A♭ E♭6 B♭7
(F) "Ooo eee, ooo ah ah, ting tang, wal - la - wal - la bing bang,

18 E♭6 A♭ E♭6 B♭7
ooo eee, ooo ah ah, ting tang, wal-la wal-la bing bang.
1. E♭6 2. E♭ (Keyboard & Bass)
bang.

23 E N.C.
(F) I told the witch doc - tor you did - n't love me true.
I told the witch doc - tor you did - n't love me nice.

27 N.C.
I told the witch doc - tor you did - n't love me nice.
And then, the witch doc - tor, he gave me this ad - vice. He said that

2

35 E6 A E6 B7
(Both) "Ooo eee, ooo ah ah, ting tang, wal - la - wal - la bing bang,

39 E6 A E6 B7
ooo eee, ooo ah ah, ting tang, wal-la wal-la bing bang.

1.
E6
2.
E6

44 B E
(F) You've been keep - in' love from me just like you were a mis - er, and

48 B7 E6
I'll ad - mit I was - n't ver - y smart. So

52 B E
I went out and found my - self a guy__ that's so much wis - er, and

56 F#7 B (Keyboard & Bass)
he taught me the way to win your heart.

60 N.C. (Keyboard & Bass) N.C.
(M) My friend, the witch doc-tor, he taught me what to say. My friend, the

65 (Keyboard & Bass) C N.C.
witch doc - tor, he taught me what to do. I know that

69 N.C.
you'll be mine when I say this to you.

The musical score consists of six staves of music. The top two staves are for piano/vocal, with lyrics appearing below the notes. The third staff is for bass. Chords are indicated above the notes. The key signature changes between G major (three sharps), D major (one sharp), and C major (no sharps or flats). The time signature is common time throughout. The vocal part includes several 'oooh' and 'ah ah' vocalizations, as well as the title 'Witch Doctor'. The lyrics describe a character named 'Mis-Er' who has been keeping love from the singer, while another character ('the witch doctor') has taught them how to win over their friend. The score ends with a final line about being mine when the singer says it to the person they are addressing.

72 F6 B♭ F6 C7
(M) "Ooo eee, ooo ah ah, ting tang, wal - la - wal - la bing bang,
(Both 2nd time)

1. F6 2. To Coda ♀

76 F6 B♭ F6 C7
ooo eee, ooo ah ah, ting tang, wal-la wal-la bing bang.

81 C F
(F) You've been keep - in' love from me just like you were a mis - er, and

85 C7 F6
I'll ad - mit I was - n't ver - y smart. So

89 C F
I went out and found my - self a guy — that's so much wis - er, and

93 G7 C D.S. al Coda
he taught me the way to win your heart. (Keyboard & Bass)

♀Coda

97 B♭ F6 C7
(Both) Ooo eee ooo ah ah, ting tang, wal - la - wal - la bing bang,

101 F6 B♭ F6 C7 F6
ooo eee, ooo ah ah, ting tang, wal-la wal-la bing bang.

105 F6 B♭ F6 C7
"Ooo eee, ooo ah ah, ting tang, wal - la - wal - la bing bang,

109 F6 B♭ F6 C7 F6
ooo eee, ooo ah ah, ting tang, wal-la wal-la bing bang.

(Keyboard & Bass Only)

Addams Family Theme

F
Keyboard

Finger Snaps

5

9 (All) F Gm C7 F F Gm

creep-y and they're kook-y, mys-ter-i - ous, and spook-y. They're al-to-geth-er ook-y, the

12 C7 F F Gm C7 F

Ad-dams fam-i - ly. Their house is a mu-se-um. When peo-ple come to see-'em, they'

(Keyboard & Bass Only)

15 F Gm C7 F

real - ly are a scree - um, the Ad - dams fam - i - ly.

17 Finger Snaps

Neat! Sweet! Petit! So

21 F Gm C7 F

get a witch - es shawl on, a broom-stick you can crawl on. We're

(Sax)

23 F Gm C F

going to pay a call on the Ad - dams fam - i - ly.

Keyboard &
Bass Only)

26 F Gm C7 F F Gm C7 F (Keyboard & Bass Only)

30 (Finger Snaps) 3 3 3 3

33 (Drum effect) 3 3 3 3

36 (Drum effect) 3 3 3 3

38 (Drum effect) 3 3 3 3

40 (Drum effect) 3 3 3 -

M

Keyboard

(Keyboard & Bass Only)

Addams Family Theme

Finger Snaps

Keyboard

3

5

B♭ Cm F7 B♭ B♭ Cm

(All) 3 3 3 3 3 3

9

creep-y and they're kook-y, mys-ter-i-ous, and spook-y. They're al-to-geth-er ook-y, the

F7 B♭ B♭ Cm F7 B♭

12

Ad-dams fam-i-ly. Their house is a mu-se-um. When peo-ple come to see-'em, they

B♭ Cm F7 B♭

15

real - ly are a scree - um, the Ad - dams fam - i - ly.

(Keyboard & Bass Only)

Finger Snaps

17

Neat! Sweet! Petit! So

B♭ Cm F7 B♭

21

get a witch - es shawl on, a broom-stick you can crawl on. We're

B♭ Cm F B♭

23

going to pay a call on the Ad - dams fam - i - ly.

(Keyboard)

26 B♭ Cm F7 B♭ B♭ Cm F7 B♭ (Keyboard & Bass Only)

30 (Finger Snaps)

33 (Drum effect) (Drum effect)

36 (Drum effect)

38

40 (Drum effect) (Drum effect)

Lil' Red Riding Hood

Vocal Duet

Keyboard Bm

Em Bm Em Bm

Wolf Call: "Ah-ooo"! (Spoken): Who's that I see walk-in' in these woods? Why, it's lil' Red Riding Hood.

5 Em G A

Hey there, lil' Red Rid - ing Hood, you sure are look-ing good.

9 C B7 Em B7

You're ev - 'ry-thing a big bad wolf could want. *(Spoken): Listen to me*

13 Em G A

Lil' Red Rid - ing Hood, I don't think lit - tle big girls should

17 C B7 Em B7

go walk-in in these spook-y old woods a - lone. *Wolf Call: "Ah-ooo"!*

21 G Em (M) (F)

What big eyes you have the kind of eyes that drive wolves mad. So,

25 A7 D7

just to see that you don't get chased, think I ought to walk with you for a ways.

29 G Em

What full lips you have. They're sure to lure some-one bad. So, un-

33 A7 D7

til you get to grand-ma's place, I think you ought to walk with me and be safe.

2
37 Em G A
I'm gon-na keep my sheep suit on__ un-till I'm sure that you've been shown that

41 C B7 Em B7
I can be trust-ed walk-in' with you a - lone.__ *Wolf Call: "Ah-ooo"!*

45 Em G A
Lit-tle Red Rid - ing Hood, I'd like to hold you if i could, but

49 C B7 Em B7
you might think I'm a big bad wolf, so I won't. __ *Wolf Call: "Ah-ooo"!*

53 G Em
What a big heart I have, the bet-ter to love you with.

57 A7 D7
Lit-tle Rid Rid - ing Hood, ev-en bad wolves can be good.

61 G Em
I'll try to be sat-is - fied just to walk close by your side.

65 A7 D7
May-be you'll see things my way be - fore we get to grand-ma's place.

69 Em G A
 Little Red Rid - ing Hood, you sure are look-ing good. But

73 C B7 Em B7
 you're ev - 'ry-thing a big bad wolf could want. *Wolf Call: "Ah-ooo"! I mean*

77 Em (Keyboard) G A
Baa! Baa?

81 C B7 Em B7 Em

The musical score consists of four staves of music in common time with a key signature of one sharp (F#). The first staff starts at measure 69 with an Em chord, followed by a G chord, and then an A chord. The lyrics 'Little Red Rid - ing Hood, you sure are look-ing good. But' are written below the notes. The second staff begins at measure 73 with a C chord, followed by a B7 chord, and then an Em chord. The lyrics 'you're ev - 'ry-thing a big bad wolf could want.' are followed by a note indicating a 'Wolf Call: "Ah-ooo"! I mean'. The third staff starts at measure 77 with an Em chord, followed by a (Keyboard) G chord, and then an A chord. The lyrics 'Baa!' and 'Baa?' are written below the notes. The fourth staff begins at measure 81 with a C chord, followed by a B7 chord, and then an Em chord.

Ghost Riders In The Sky

F

(Keyboard, Bass, and Drums)

Keyboard

Am

old brands were still went on rid - ing out ____ and one their dark hooves were made of day. steel.

9 Am C An

13 (Sax) Am Up - on a ridge he rest - ed as he
Their horns were black and shin - y ____ and their

17 C (Sax) went a - long ____ his way. When A
hot breath he could feel.

21 Am F maj7 all bolt at once a might - y herd of they red - eyed ____ cows he the
of fear went through him as as thun - dered through the

24 Dm7 saw sky a - plow - ing through the ri - ders rag - ged com - ing sky hard, ____
for he saw the ri - ders com - ing

28 Am E m7 1. Am and up the cloud - y draw. Their
and he heard their mourn - ful

2. 33 Am cry, "Yip - pie yi

2

36 C A m

Oh. _____ Yip-pie yi ay." _____

(Keyboard, Bass, and Drums)

44 F D m7 A m

Ghost ri - ders in. _____ the sky. _____

52 B m

fa - ces gaunt, their eyes were blurred, their shirts all soaked with sweat.
ri - ders loped on by him _____ he heard one call his name,

Their

60 B m D

He's rid - ing hard to catch that herd, but
"If you want to save your soul from hell _____ a -

64 (Sax) B m

he ain't caught 'em yet.
rid - ing on our range,

'Cause they've then

68 D (Sax)

got to ride for - ev - er on that range up in the sky. on just
cow - boy change your ways to - day or with us up in you will ride

72 B m G maj7

hor - ses to snort catch - ing fire. dev - il's herd _____

3

79 Bm F#m7 Bm

as they ride on hear their cry.
a - cross these end - less _____

1. As the

84 2. Bm

skies. _____ Yip - pie yi

87 D Bm

oh, _____ Yip-pie yi ay." _____

95 G Em7 Bm

Ghost ri - ders in _____ the sky. _____

103 G Em7 Bm

Ghost ri - ders in _____ the sky. _____

III G Em7 Bm

Ghost ri - ders in _____ the sky. _____

Ghost Riders In The Sky

(Keyboard, Bass, and Drums)

M
Keyboard

Dm

9 Dm F An

old brands cow - poke went rid - ing out one dark and win - dy day.
were still on fire and their hooves were made of steel.

13 (Keyboard) Dm

Up - on a ridge he rest - ed as he
Their horns were black and shin - y and their

17 F (Keyboard)

went a - long his way. When A

hot breath he could feel.

21 Dm B♭maj7

all bolt at once a might - y herd of red - eyed cows he
of fear went through him as they thun - dered through the

24 Gm7

saw sky a - plow - ing through the rag - ged sky
for he saw the ri - ders com - ing hard,

28 Dm Am7 1. Dm

and up the cloud - y draw. Their
and he heard their mourn - ful

33 2. Dm

cry, "Yip - pie yi

2

36 F Dm

Oh. _____ Yip-pie yi ay." _____

44 B♭ Gm7 Dm (Keyboard, Bass, and Drums)

Ghost ri - ders in _____ the sky. _____

52 E♭

60 E♭ G Their

fa - ces gaunt, their eyes were blurred, their shirts all soaked with sweat.
ri - ders loped on by him _____ he heard one call his name,

64 (Keyboard) E♭

"If He's rid - ing hard to catch that herd, but
If you want to save your soul from hell a -

68 G (Keyboard)

he ain't caught 'em yet. 'Cause they've then
rid - ing on our range,

72 E♭ Cmaj7

got to ride for - ev - er on that range up in the sky. on just
cow - boy change your - ways to - day or with us in you will ride

76 A♭m7

hor - ses to snort catch - ing fire. dev - il's herd _____
trying trying to catch the fire. dev - il's herd _____

3

79 Em Bm7 1.
as they ride on hear their cry.
a - cross these end - less _____

84 2. Em
skies. Yip - pie yi

87 G Em
oh, Yip-pie yi ay." _____

95 C Am7 Em
Ghost ri - ders in the sky. _____

103 C Am7 Em
Ghost ri - ders in the sky. _____

III C Am7 Em
Ghost ri - ders in the sky. _____

Latin Beat

That Old Black Magic

F
Keyboard

B♭Maj7 C m7 F9 B♭Maj7 C m7 F9

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95

old black mag - ic has me in its spell. That old black mag - ic that you weave so well. Those i - cy fin - gers up and down my spine. The same old witch - craft when your eyes meet mine. The same old tin - gle that I feel in - side, and then that el - e-va-tor starts its ride, and down and down I go, 'round and 'round I go, like a leaf that's caught in the tide. I should stay a - way but what can I do? I hear your name and I'm a - flame, a - flame with such a burn-ing de -'

47 E♭m7 A♭7 E♭m7 A♭7 D m7 G 7 C m7 F 7

53 B♭Maj7



57 F m7 B♭7 F m7 B♭7 E♭Maj7



62 A♭7 C m7 F 7



67 D m7 D♭°7 C m7 E♭m7



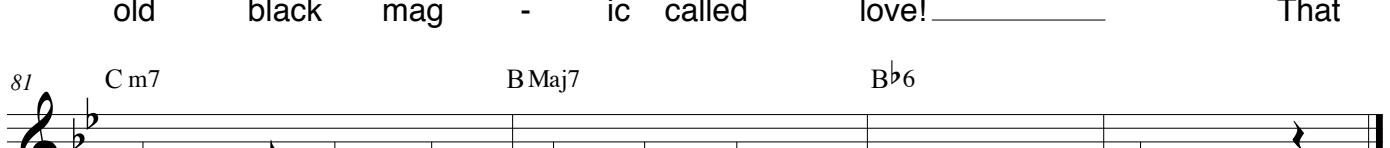
72 A♭7 C m7 B Maj7 B♭6



77 C m7 B Maj7 B♭6



81 C m7 B Maj7 B♭6



Latin Beat

That Old Black Magic

M
Keyboard

E♭Maj7 F m7 B♭9 E♭Maj7 F m7 B♭9

That

old black mag - ic has me in its spell. That old black mag -

ic that you weave so well. Those i - cy fin - gers up and

down my spine. The same old witch - craft when your eyes meet mine. The

same old tin - gle that I feel in - side, and then that el - e-va-tor

starts its ride, and down and down I go, 'round and 'round

I go, like a leaf that's caught in the tide. I should

stay a - way but what can I do? I hear your name

and I'm a - flame, a - flame with such a burn-ing de -

E♭Maj7 B♭7 F m7 B♭7 G m7 C7 F7 B♭7

E♭Maj7 E♭Maj7

D♭7 F m7 B♭7 G m7

G♭7 F m7 E Maj7 E♭6 D m7(♭5) G 7(♯9)

C m7 A♭7(♯11) G 7

C6 F m7

47 A♭m7 D♭7 A♭m7 D♭7 G m7 C7 F m7 B♭7
 sire _____ that on - ly your kiss _____ can put out the fire. _____ For

53 E♭Maj7
 you're the_ lov - er I have wait - ed_ for, _____ the

57 B♭m7 E♭7 B♭m7 E♭7 A♭Maj7
 mate that fate_ had me cre - at - ed_ for, _____ and ev - 'ry_ time

62 D♭7 F m7 B♭7
 — your lips meet mine, _____ dar-ling, down and down_ I go,

67 G m7 G♭7 F m7 A♭m7
 'round and 'round_ I go in a_ spin, _____ lov-ing the spin i'm_ in

72 D♭7 F m7 E Maj7 E♭6
 — un-der that old black mag - ic called love! _____ That

77 F m7 E Maj7 E♭6
 old black mag - ic called love! _____ That

81 F m7 E Maj7 E♭6
 old black mag - ic called love! _____

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the staff. Measure 47 starts with A♭m7, followed by D♭7, then a three-measure section starting with A♭m7, then D♭7, then a three-measure section ending with G m7, C7, F m7, and B♭7. The lyrics are 'sire _____ that on - ly your kiss _____ can put out the fire. _____ For'. Measure 53 starts with E♭Maj7, followed by a six-measure section of eighth-note chords. The lyrics are 'you're the_ lov - er I have wait - ed_ for, _____ the'. Measure 57 starts with B♭m7, followed by E♭7, then a three-measure section starting with B♭m7, then E♭7, then A♭Maj7. The lyrics are 'mate that fate_ had me cre - at - ed_ for, _____ and ev - 'ry_ time'. Measure 62 starts with D♭7, followed by F m7, then B♭7. The lyrics are '— your lips meet mine, _____ dar-ling, down and down_ I go,'. Measure 67 starts with G m7, followed by G♭7, then F m7, then a three-measure section starting with A♭m7. The lyrics are "'round and 'round_ I go in a_ spin, _____ lov-ing the spin i'm_ in". Measure 72 starts with D♭7, followed by a three-measure section starting with F m7, then E Maj7, then E♭6. The lyrics are '— un-der that old black mag - ic called love! _____ That'. Measure 77 starts with F m7, followed by E Maj7, then E♭6. The lyrics are 'old black mag - ic called love! _____ That'. Measure 81 starts with F m7, followed by E Maj7, then E♭6. The lyrics are 'old black mag - ic called love! _____'.

VOCAL DUET

The Monster Mash

Keyboard

Drums - Twist Beat

Drums - Twist Beat

(Spoken ala Frankenstein) (M) I was

5 G E m
work-ing in the lab late one night, when my eyes be-held an ee - rie sight, for my

9 C D
(F) He did the

mons-ter from his slab be-gan to rise and sud-den-ly to my sur-prise,

13 G Em
mash, the mons-ter mash. He did the

He did the mon-ster mash. It was a grave-yard smash.

17 C D
mash, he did the mash. Ah

It caught on in a flash. He did the mon-ster mash. From my

21 G Em
ooo. Ah ooo. Ah, wah

lab-ra-tor - y in the cas-tle east to the mas-ter bed-room where the vam-pires feast, the

25 C D
ooo. Ah ooo. They did the

ghouls all came from their hum-ble a-bodes to get a jolt from my e-lec-trodes.

29 G E_m
mash, the mon-ster mash. They did the

They did the mon-ster mash. It was a grave-yard smash.

33 C D
mash, they did the mash. Ah

It caught on in a flash. They did the mon-ster mash. The

37 C D
ooo. In a shoop, ah ooo. In a shoop, ah

zom-bies were hav-ing fun, the par-ty had just be-gun. The

41 C D
ooo. In a shoop, ah ooo. Ah

guests in - clu-ded Wolf man, Drac-u-la, and his son. The

45 G E_m
ooo. Ah ooo. Ah, wah

scenewas rock-in', all were dig-ging the sounds, I-gor on chainsbackedby his bay-ing houndsThe

49 C D
ooo. Ah ooo. They played the

coffin bangers were a-bout to ar-rive with their vo-cal group, "The CryptKick-er Five."

53 G E_m
 mash, the mon-ster mash. They played the
 53 They played the mon-ster mash. It was a grave-yard smash.

57 C D Ah
 mash, they played the mash.
 57 It caught on in a flash. They played the mon-ster mash.

61 G E_m
 61 ooo. Ah ooo. Ah, wah
 Out from his cof-fin Drac's voice did ring. Seems he was troub-led by just one thing. He

65 C D
 65 ooo. Ah ooo. It's now the
 opened the lid and shook his fist and said, "What-e-ver happened to my Transyl-van-i-a twist.?"

69 G E_m
 mash, the mon-ster mash. It's now the
 69 It's now the mon-ster mash. It was a grave-yard smash.

73 C D Ah
 mash, it's now the mash.
 73 It caught on in a flash. It's now the mon-ster mash. Now

4

77 G Em
ooo. Ah ooo. Ah, wah

ev'-ry-thing's cool, Drac's a part of the band and my mon-stemash is the hit of the land. For

81 C D
ooo. Ah ooo.

Then you can

you, the living, the mash was meant, too. When you get to my door, tell them Borissentyou.

85 G Em
mash, the mons-ter mash. Then you can

Then you can mon-ster mash. It was a grave-yard smash.

89 C D
mash, then you can mash. Ah

You'll catch on in a flash. Then you can mon-ster mash.

93 G Em
ooo. mon-ster mash, ah ooo. mon-ster mash, ah

Ah mash, ooo! Eas-y, I-gor, you im-pet-u-ous boy.

97 C D G
ooo. mon-ster mash, ah ooo. mon-ster mash, ah ooo.

Ah mmm ooo! Ah ooo.