

## Set HALA

Last revised: 2022.11.04

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HALA01-Munsters Theme(KVM).2018.10.06.pdf

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HALA17-Purple People Eater(KVD).2018.10.06.pdf

# Munsters Theme

# F

Keyboard

$C_m$   
 (Keyboard & Bass)

5  $C_m$  (Sax)  $D_b$   $C_m$   $G7$   $C_m$  (Keyboard & Bass)

10  $C_m$  (Sax)  $D_b$   $G$   $C_m$  (Keyboard & Bass) (Sax)

15  $B_b$   $B_b7$   $E_b$   $B_b7$   $E_b$   $F$   $F7$   $B_b$   $F7$   $G$

19  $C_m$   $D_b$   $C_m$  (Keyboard) (Sax)

23  $E_b7$   $F$   $F7$   $B_b$   $F7$   $G$

27  $C_m$   $D_b$   $C_m$   $G7$   $C$

2  $\frac{3}{4}$   
31 Cm Db

When you are walk - ing down the street at night, and be -  
If when you're sleep - ing you \_\_\_\_ dream a lot, ghoul - ish

33 Cm G7 Cm

hind night - you there's no one in view. But But  
night - mares pa - rade through your head.

36 Cm Db

you then, hear mys - ter - i - ous and feet at night, and the  
you wake up \_\_\_\_ and scream a lot. Oh, the

38 G Cm

Mun - sters are fol - low - ing you. If At  
Mun - sters are un - der your bed.

41 Cm Db

you mid - should \_\_\_\_ meet this strange fam - i - ly. Just for -  
night, if crea - tures should prowls a - bout, and if

43 Cm G7 Cm

get what some peo - ple have said. The And  
vam - pires and vul - tures swoop down.

46 Cm Db

Mun - sters may shake your hand and clam - mi - ly, but they're  
were - wolves \_\_\_\_\_ shriek \_\_\_\_\_ and howl a - bout, oh, the

48 G Cm

not ne - ces - sar - i - ly the dead. Be -  
Mun - sters are out on the town. One

48

51 Bb Bb7 Eb Bb7 Eb

hind night their house, you mus - 'n't be a - fraid, to  
night I dared peek through their win - dow screen. My

53 F F7 Bb F7 G Cm

see a fig - ure dig - ging with a spade. Per - haps some - one did - n't quite  
hair turned white at such a cra - zy scene. Be - cause ev - 'ry eve - ning it's

56 Db Cm (Keyboard) To Coda

make the grade with the Mun - sters.  
Hal - lo - ween at the Mun - sters

59 Cm (Keyboard & Bass) D.S. al Coda

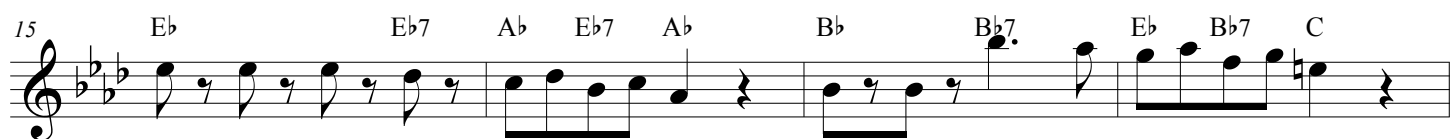
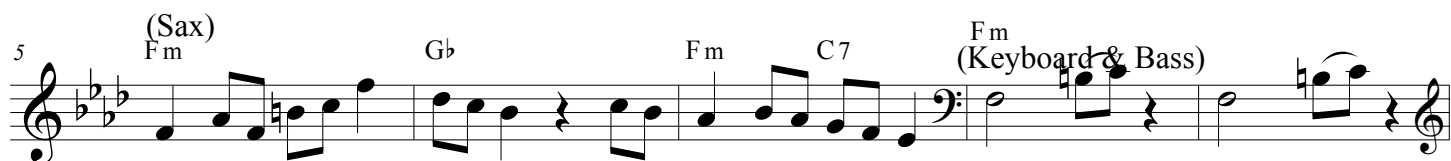
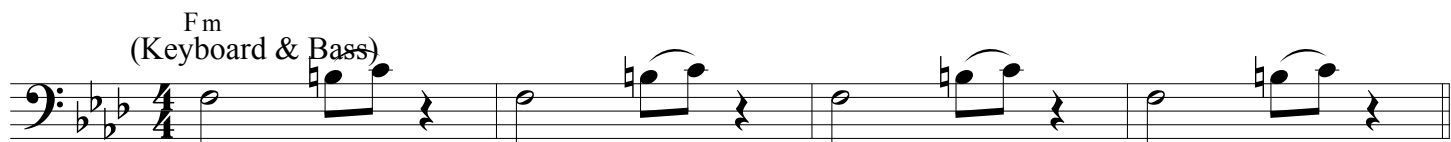
⌘ Coda

63 (Sax & Keyboard) G7 Cm

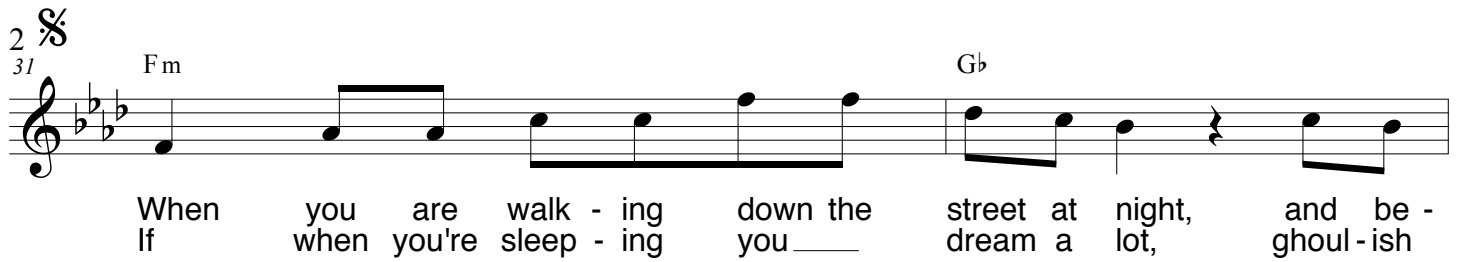
at the Mun - sters

# Munsters Theme

**M**  
Keyboard

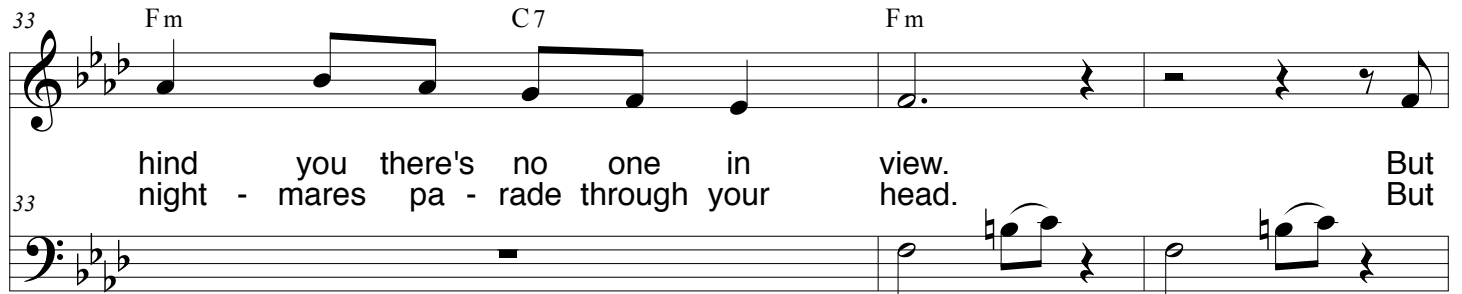


2  $\text{\text{Fm}}$  31  $\text{\text{Gb}}$



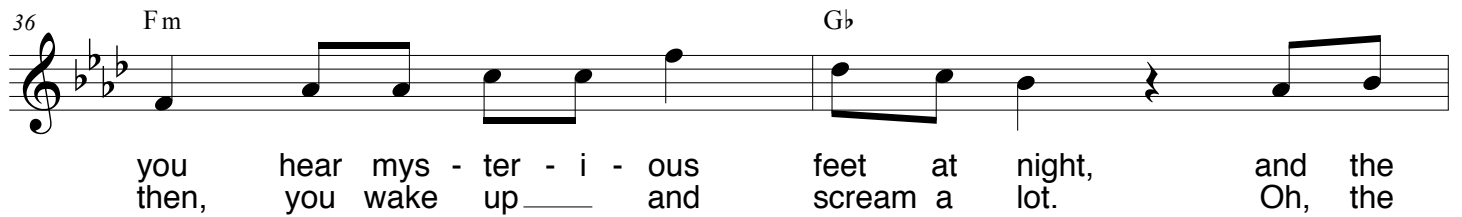
When you are walk - ing down the street at night, and be -  
If when you're sleep - ing you \_\_\_\_ dream a lot, ghoul - ish

33  $\text{\text{Fm}}$   $\text{\text{C7}}$   $\text{\text{Fm}}$



hind night - you there's no one in view. But But  
mares pa - rade through your head. But But

36  $\text{\text{Fm}}$   $\text{\text{Gb}}$



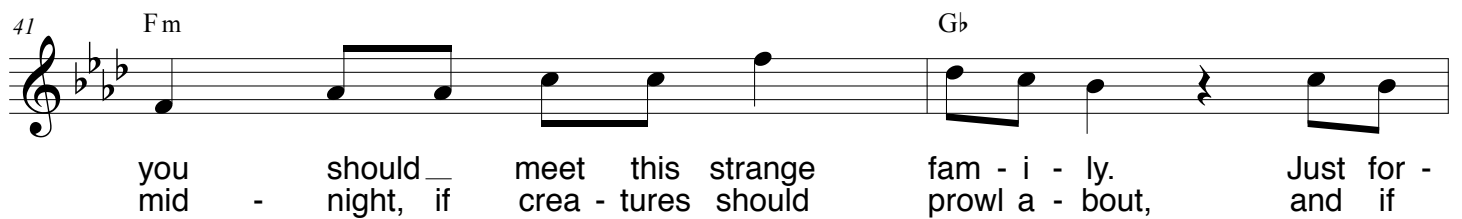
you then, hear mys - ter - i - ous and feet scream at night, and the  
you wake up \_\_\_\_ and scream a lot. Oh, the

38  $\text{\text{C}}$   $\text{\text{Fm}}$



Mun - sters are fol - low - ing you. If  
Mun - sters are un - der your bed. At

41  $\text{\text{Fm}}$   $\text{\text{Gb}}$



you mid - should \_\_\_\_ meet this strange fam - i - ly. Just for -  
night, if crea - tures should prowl a - bout, and if

43  $\text{\text{Fm}}$   $\text{\text{C7}}$   $\text{\text{Fm}}$



get what some peo - ple have said. The  
vam - pires and vul - tures swoop down. And

46 Fm Gb

Mun - sters may shake your hand and clam - mi - ly, but they're  
were - wolves\_\_\_ shriek\_\_\_ and howl a - bout, oh, the

48 C Fm

not ne - ces - sar - i - ly the dead. Be -  
Mun - sters are out on the town. One

48

51 Eb Eb7 Ab Eb7 Ab

hind their house, you mus - 'n't be a - fraid, to  
night I dared peek through their win - dow screen. My

53 Bb Bb7 Eb Bb7 C Fm

see a fig - ure dig - ging with a spade. Per - haps some - one did - n't quite  
hair turned whiteat such a cra - zy scene. Be - cause ev - 'ry eve - ning it's

56 Gb Fm

make the grade with the Mun - sters.  
Hal - lo - ween at the Mun - sters

(Keyboard)  
To Coda ⊕

59 Fm

(Keyboard & Bass)

D.S. al Coda

⊕ Coda

63

(Sax & Keyboard)  
C7 Fm

at the Mun - sters

# Green Eyes

# F

**Keyboard**

(Sax) G7 G m7 C7 F6 C7 N.C.

Your green eyes with their

5 F Maj7 F6 F Maj7 F Maj7

soft lights, your eyes that prom-ise sweet nights bring to my soul a

9 F6 G m7 C7

long - ing, a thirst for love di - vine. In dreams I seem to

13 G m7 C7 G m7 C7

hold you, to find you and en-fold you. Our lips meet and our

17 E b9 D9 G7 C7 N.C.

hearts, too, with a thrill so sub - lime. Your cool and lim-pid

21 F Maj7 F6 F6 F Maj7

green eyes, a pool where-in my love lies so deep that in my

25 A m7(b5) D7 G m7 D7 G m7

search - ing for hap-pi-ness, I fear. that they will ev - er

29 G m7 B b6 B b m F/C E b9 D9

haunt me, all through my life they'll taunt me. But will they ev - er

33 G7 G m7 C7 F6 F7 N.C. (Sax)

want me? Green eyes, make my dream come true.



37 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ Maj7

41 B $\flat$ 6 C m7 F7

45 C m7 F7 C m7 F7

49 A $\flat$ 9 G9 C7 F7 D7 N.C.

53 G Maj7 G6 G6 G Maj7

57 B m7( $\flat$ 5) E7 A m7 E7 A m7

61 A m7 C6 C m G/D F9 E9

65 A7 A m7 D7

68 G D7 G D7

72 G (Sax) C D7 G

Your cool and lim-pid  
green eyes, \_\_\_\_\_ a pool where-in my love lies \_\_\_\_\_ so deep that in my  
search - ing \_\_\_\_\_ for hap-pi-ness, I fear. \_\_\_\_\_ that they will ev - er  
haunt me, \_\_\_\_\_ all through my life they'll taunt me. But will they ev - er  
want me? Green eyes, \_\_\_\_\_ make my dream come  
true. \_\_\_\_\_ Oh, make my dream come true. \_\_\_\_\_ Please, make my dream come  
true. \_\_\_\_\_

# Green Eyes

**M**  
Keyboard

(Keyboard) C7 C m7 F7 B $\flat$ 6 F7 N.C.

5 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ Maj7

9 B $\flat$ 6 C m7 F7

13 C m7 F7 C m7 F7

17 A $\flat$ 9 G9 C7 F7 N.C.

21 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ 6 B $\flat$ Maj7

25 D m7(b5) G7 C m7 G7 C m7

29 C m7 E $\flat$ 6 E $\flat$ m B $\flat$ /F A $\flat$ 9 G9

33 C7 C m7 F7 B $\flat$ 6 B $\flat$ 7 N.C.  
(Keyboard)

Your green eyes with their  
soft lights, your eyes that prom-ise sweet nights bring to my soul a  
long - ing, a thirst for love di - vine. In dreams I seem to  
hold you, to find you and en-fold you. Our lips meet and our  
hearts, too, with a thrill so sub - lime. Your cool and lim-pid  
green eyes, a pool where-in my love lies so deep that in my  
search - ing for hap-pi-ness, I fear. that they will ev-er  
haunt me, all through my life they'll taunt me. But will they ev-er  
want me? Green eyes, make my dream come true.

37  $E^b\text{Maj7}$   $E^b6$   $E^b\text{Maj7}$   $E^b\text{Maj7}$

41  $E^b6$   $F\text{m7}$   $B^b7$

45  $F\text{m7}$   $B^b7$   $F\text{m7}$   $B^b7$

49  $D^b9$   $C9$   $F7$   $B^b7$   $G7$   $\text{N.C.}$

53  $C\text{Maj7}$   $C6$   $C6$   $C\text{Maj7}$

57  $E\text{m7}(\text{b5})$   $A7$   $D\text{m7}$   $A7$   $D\text{m7}$

61  $D\text{m7}$   $F6$   $F\text{m}$   $C/G$   $B^b9$   $A9$

65  $D7$   $D\text{m7}$   $G7$

68  $C$   $G7$   $C$   $G7$

72  $C$   $F$   $G7$   $C$

(Keyboard))

Your cool and lim-pid  
green eyes, \_\_\_\_\_ a pool where-in my love lies \_\_\_\_\_ so deep that in my  
search - ing \_\_\_\_\_ for hap-pi-ness, I fear. \_\_\_\_\_ that they will ev - er  
haunt me, \_\_\_\_\_ all through my life they'll taunt me. But will they ev - er  
want me? Green eyes, \_\_\_\_\_ make my dream come  
true. \_\_\_\_\_ Oh, make my dream come true. \_\_\_\_\_ Please, make my dream come  
true. \_\_\_\_\_

# Dancing On The Ceiling

# F

(Sax) B♭Maj7 Gm7 Cm7 F7 Keyboard

5 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭m7

9 Cm7 F7 Dm7 G7(b9) Cm7 F7 B♭6 Cm7 F7

13 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭m7

17 Cm7 F7 Dm7 G7(b9) Cm7 F7 B♭6

21 Cm7 F7 B♭Maj7 Fm7 B♭7

25 E♭6 A♭7 Dm7 G7(b9) Cm7 F7

29 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭7

33 Cm7 F7 B♭6 Cm7 F7

37 Dm7 D♭°7 Cm7 F7

41 B♭ Cm7 B♭Maj7 B♭6

He dan - ces ov - er - head on the ceil - ing near my bed,  
in my sight through the night.  
I tried to hide in vain un - der - neath my coun - ter pane.  
There's my love up a - bove.  
I whis - per "Go a - way my lov - er, it's not fair."  
But I'm so grate - ful to dis - cov - er he's still there.  
I love my ceil - ing more since it is a danc - ing floor  
just for my love.  
love, just for my  
love.

# Dancing On The Ceiling

# M

(Keyboard)

Keyboard

1.  $E^b\text{Maj}7$   $C\text{m}7$   $F\text{m}7$   $B^b7$

5.  $E^b\text{Maj}7$   $B^bm7$   $E^b7$   $A^b\text{Maj}7$   $A^\circ7$   $G\text{m}7$   $G^bm7$

9.  $F\text{m}7$   $B^b7$   $G\text{m}7$   $C7(b9)$   $F\text{m}7$   $B^b7$   $E^b6$   $F\text{m}7$   $B^b7$

13.  $E^b\text{Maj}7$   $B^bm7$   $E^b7$   $A^b\text{Maj}7$   $A^\circ7$   $G\text{m}7$   $G^bm7$

17.  $F\text{m}7$   $B^b7$   $G\text{m}7$   $C7(b9)$   $F\text{m}7$   $B^b7$   $E^b6$

21.  $F\text{m}7$   $B^b7$   $E^b\text{Maj}7$   $B^bm7$   $E^b7$

25.  $A^b6$   $D^b7$   $G\text{m}7$   $C7(b9)$   $F\text{m}7$   $B^b7$

29.  $E^b\text{Maj}7$   $B^bm7$   $E^b7$   $A^b\text{Maj}7$   $A^\circ7$   $G\text{m}7$   $G^b7$

33.  $F\text{m}7$   $B^b7$   $E^b6$   $F\text{m}7$   $B^b7$

37.  $G\text{m}7$   $G^b\circ7$   $F\text{m}7$   $B^b7$

41.  $E^b$   $F\text{m}7$   $E\text{Maj}7$   $E^b6$

just for my love.

love, just for my

love.

MALE VOCAL

# Black Magic Woman

Keyboard

(Keyboard &amp; Bass - As written)

Got a black ma - gic

wo-man, \_\_\_ Got a black ma gic wo-man. \_\_\_ I got a

black ma-gic woman, got me so blind I can't see that she's a

blackmagic woman,she's try'n to make a dev-il out of me. Don't turn your back on me, ba-

- by. \_\_\_ Don't turn your back on me ba-by. \_\_\_ Yes, don't turn your

back on me ba - by, stop mess-in' 'round with your tricks. Don't turn your

back on me, ba - by, you just might wake up my mag-ic sticks.

2 (Sax)  
33 Cm Gm Cm

39 Fm Cm G7 Cm

45 Gm Cm

51 Fm Cm G7 Cm

57 Cm Gm

61 Cm Fm

65 Cm G7 Cm

69 (Keyboard & Bass - As written)

73

73

You got your spell on me, ba-

- by, — got your spell on me ba - by. — Yes, youve got your

spell on me ba - by, turn-in' my bod - y to stone. I

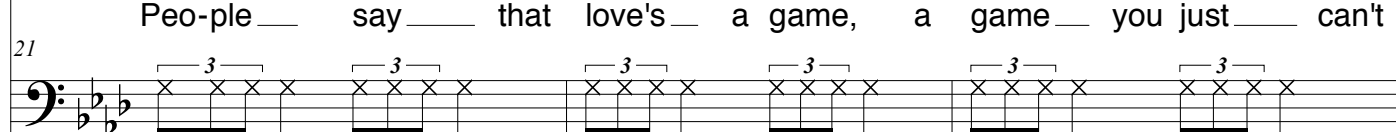
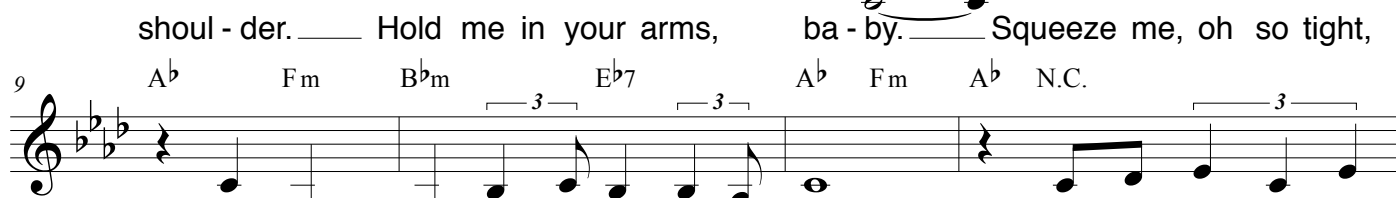
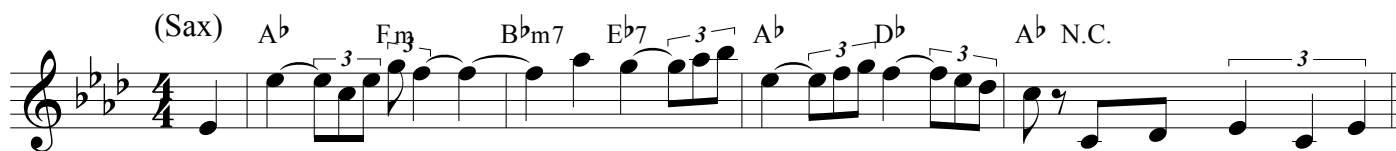
need you so bad, mag-ic wom-an, I can't leave you a - lone.

12 to the bar feel

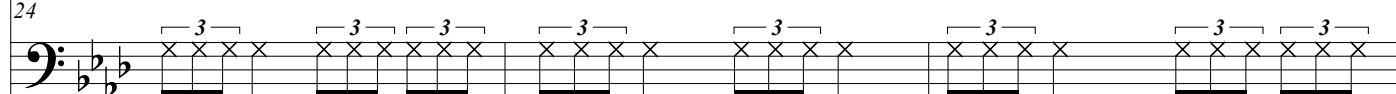
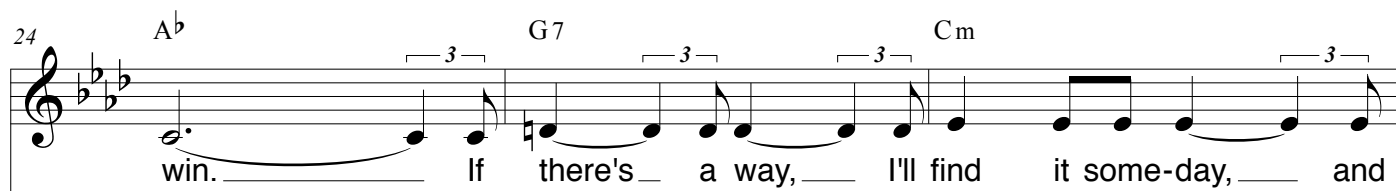
## Put Your Head On My Shoulder

**F**

Keyboard



(Rhythm Pattern)





2  
27  $B\flat 7$   $E\flat 7$   $\Theta$  N.C.

then this fool will rush in. Put your head on my

27

30  $Fm 7$   $B\flat m$   $E\flat 7$   $A\flat$   $Fm$   $B\flat m$   $E\flat 7$

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

34  $A\flat$   $Fm$   $B\flat m$   $E\flat 7$   $A\flat$   $D\flat$   $A\flat$  N.C. **D.S. al Coda**  
(Sax)

Tell me, tell me that you love me, too.

$\Theta$  Coda

38  $E\flat 7$   $F 9$  N.C.

in. Put your head on my

38

40  $Gm 7$   $Cm$   $F 7$   $B\flat$   $Gm$   $Cm$   $F 7$

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

44  $B\flat$   $Gm$   $Cm$   $F 7$   $B\flat$   $E\flat$   $B\flat$  N.C.

Tell me, tell me that you love me, too. Put your head on my

48  $Cm$   $F 7$   $B\flat 6$

shoul - der.

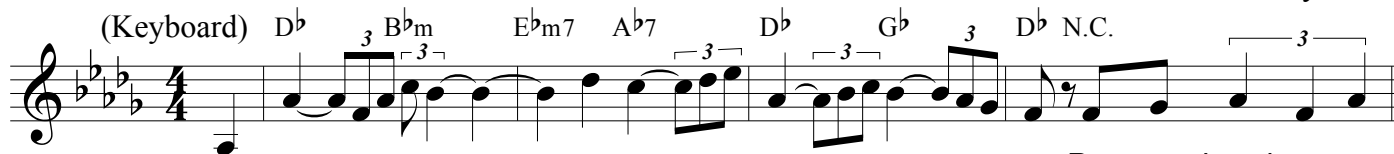
48

12 to the bar feel

## Put Your Head On My Shoulder

**M**

Keyboard



2

27  $E^b7$  **To Coda**  $A^b7$  N.C. 3

then this fool will rush in. Put your head on my

27

30  $B^bm7$   $E^bm$  3  $A^b7$  3  $D^b$   $B^bm$   $E^bm$  3  $A^b7$  3

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

34  $D^b$   $B^bm$   $E^bm$  3  $A^b7$  3 3  $D^b$   $G^b$   $D^b$  N.C. **D.S. al Coda** 3

Tell me, tell me that you love me, too. (Keyboard)

**Coda**

38  $A^b7$   $B^b9$  N.C. 3

in. Put your head on my

38

40  $Cm7$   $Fm$  3  $B^b7$  3  $E^b$   $Cm$   $Fm$  3  $B^b7$  3

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

44  $E^b$   $Cm$   $Fm$  3  $B^b7$  3 3  $E^b$   $A^b$   $E^b$  N.C. 3

Tell me, tell me that you love me, too. Put your head on my

48  $Fm$   $B^b7$   $E^b6$

shoul - der.

48

## VOCAL DUET

## The Phantom Of The Opera

Keyboard

Bm (Keyboard) Bm Bbm Am G# G

4 G G# A A#m Bm Bm Bbm Am G#

7 G F G G G# A A#m Bm

10 Bm Bm (F) In sleep he

13 Esus Em A Bm Esus Em  
 sang to me, In dreams he came. That voice which calls to me,

18 A Bm Gmaj7 Em/G A  
 and speaks my name. And do I dream a - gain? For now, I

23 Bm G°7  
 find the phan - tom of the op - er - a is there in - side my

29 **Bm** **Bm Bbm Am G#** **G**

mind.

32 **F G Bb7 Em**

(M) Sing once a -

35 **A sus Am D Em A sus Am**

gain with me \_\_\_\_\_ our strange du - et. \_\_\_\_\_ My pow - er o - ver you \_\_\_\_\_

40 **D Em Cmaj7 Am/C D**

\_\_\_\_\_ grows strong - er yet. And though you turn from me \_\_\_\_\_ to glance be -

45 **Em C°7**

hind, \_\_\_\_\_ the phan - tom of the op - er - a is there \_\_\_\_\_ (F) in - side your

51 **Em EmD#m DmC# C B C#m**

mind.

(F) Those who have

57 **F#sus F#m B/D# C#m/G# F#sus F#m B/D#**

seen your face \_\_\_\_\_ draw back in fear. I am the mask you wear, (M) It's me they

63 **C#m Amaj7 F#m/A B C#m**

hear. (Both) (F) Your spir - it and my voice \_\_\_\_\_ in one com - bined; \_\_\_\_\_ the  
(M) My spir - it and your voice \_\_\_\_\_ in one com - bined; \_\_\_\_\_ the

69  $C\sharp m$   $A^\circ 7$   $C\sharp m$

phan - tom of the op-er-a is there in-side my mind.  
 phan - tom of the op-er-a is there

75  $Dm$   $Gsus$   $Gm$   $C$   $Dm$

(F) In all my fan - ta-sies, I al - ways knew that man and

81  $Gsus$   $Gm$   $C$   $Dm$   $B\flat maj7$   $Gm/B\flat$   $C$

mys - ter-y were both in you. (M) And in this la - by-rinth where night is

87  $Dm$   $B\flat^\circ 7$

blind, the phan - tom of the op-er-a is there (F) in-side my

93  $Dm$   $B\flat$   $Dm$   $B\flat$

mind. (Both) He's there, the phan - tom of the op - era.

99  $Dm$   $B\flat$

(F) Ah (M) Spoken: *Sing, My Angel!*

103  $Em$   $C$

Ah (M) Spoken: *Sing, My Angel!*

107  $Fm$   $D\flat$   $Fm$

Ah (M) Spoken: *Sing For Me!* Ah

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature changes from C major (indicated by two sharps) to B-flat major (indicated by two flats). The score includes lyrics and musical notation for the vocal line, as well as piano accompaniment with chords and melodic lines. The piano part features a prominent bass line with eighth notes and chords. The vocal line includes lyrics and musical notation for the vocal line. The score is divided into systems, with measures 69-93, 99-103, and 107-111. The piano part includes chords and melodic lines. The vocal line includes lyrics and musical notation for the vocal line. The score is divided into systems, with measures 69-93, 99-103, and 107-111. The piano part includes chords and melodic lines. The vocal line includes lyrics and musical notation for the vocal line.

NO SAX

## The Boogie Woogie Boogie Man

Keyboard

(Bass &amp; Keyboard - As written)

Am E7 Am E7

5 Am E7 Am E

9 Am Dm E Am E

13 Am E Am E

17 Am Dm E Am

21 Am E Am E

25 Am Dm E Am

29 Dm Am

33 Dm E

There's a spook in Tin Pan Al - ley, walk - in' on the pi - an - o keys. He's the  
 jiv - in' ghost who can make the most of his rhy - thm - made ten - den - cy. So,  
 bet - ter watch out, some - one's a - bout haunt - in' the town with new kinds of rhy - thm.  
 You may meet the boog - ie woog - ie boog - ie man. \_\_\_\_  
 Bet - ter be - ware, bet - ter take care, 'cause if you don't, you'll go a - long with him  
 when you meet the boog - ie woog - ie boog - ie man. \_\_\_\_ If you  
 see him once, he'll real - ly hex you. Yes, that man can real - ly vex you.  
 With his face, he al - most wrecks you. Ooo Haunt the boog - ie.

37 Am E Am E

Bet-ter get wise, 'cause if he tries, he will soon have you beat-in' his rhy-thm

41 Am Dm E Am E

when you meet the boog-ie woog-ie boog-ie man. So, be

45 Am E Am

sure ev-'ry night that you lock the door tight, turn-in' on ev-'ry light, mak-in'

48 Dm Am

all the room bright. If you don't do it right, what a ter-ri-ble fright he will

51 E Am E Am

give you when he comes. He'll swing through the door,

54 E Am Dm

real-ly get sore. cut-tin' rugs on the floor by the hun-dreds or more. As he

57 Am Ab°

sings he will pound with a hor-ri-ble sound like a

59 Bb°7 Ab7

hun-dred mil-lion drums. If you



61 Dm Am  
 see him once, he'll real-ly hex you. Yes, that man can real - ly vex you.

65 Dm E  
 With his face, he al-most wrecks you. Ooo, — stay out-a sight boog-ie woog-ie.

69 Am E Am E  
 Bet-ter get wise, 'cause if he tries, he will soon have you beat-in' his rhy-thm.

73 Am D $\flat$  D  
 When you meet, you beat your feet. Your joint ain't neat but the

76 E7 A A7 D D $^{\circ}$ 7  
 rhy-thm's sweet. So if you don't, you go a - long.

79 A A7 D D $^{\circ}$ 7 A A7 D D $^{\circ}$ 7  
 Then you think you'll do it all wrong, when you hear the boog-ie song of the

83 B7 E7 A E7 A  
 boog - ie woog - ie boog - ie man. \_\_\_\_\_

NO SAX

# The Boogie Woogie Boogie Man

**M**  
Keyboard

(Bass &amp; Keyboard - As written)

There's a spook in Tin Pan Al - ley, walk - in' on the pi - an - o keys. He's the  
 jiv - in' ghost who can make the most of \_ his rhy - thm - made ten - den - cy. So,  
 bet - ter watch out, some - one's a - bout haunt - in' the town with new kinds of rhy - thm.  
 You may meet the boog - ie woog - ie boog - ie man. \_\_\_\_  
 Bet - ter be - ware, bet - ter take care, 'cause if you don't, you'll go a - long with him  
 when you meet the boog - ie woog - ie boog - ie man. \_\_\_\_ If you  
 see him once, he'll real - ly hex you. Yes, that man can real - ly vex you.  
 With his face, he al - most wrecks you. Ooo Haunt the boog - ie.

37 Dm A Dm A

Bet-ter get wise, 'cause if he tries, he will soon have you beat-in' his rhy-thm

41 Dm Gm A Dm A

when you meet the boog-ie woog-ie boog-ie man.\_\_\_\_ So, be

45 Dm A Dm

sure ev - 'ry night that you lock the door tight, turn-in' on ev - 'ry light, mak-in'

48 Gm Dm

all the room bright. If you don't do it right, what a ter - ri - ble fright he will

51 A Dm A Dm

give you when he comes. He'll swing through the door,

54 A Dm Gm

real-ly get sore. cut-tin' rugs on the floor by the hun-dreds or more. As he

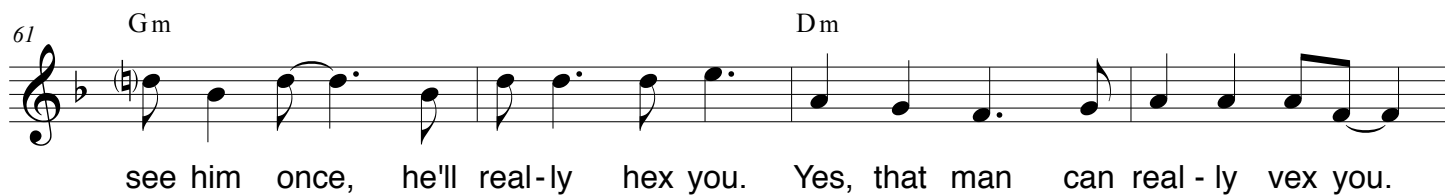
57 Dm D $\flat$  $^{\circ}$

sings he will pound with a hor - ri - ble sound like a

59 E $\flat$  $^{\circ}$ 7 D $\flat$ 7

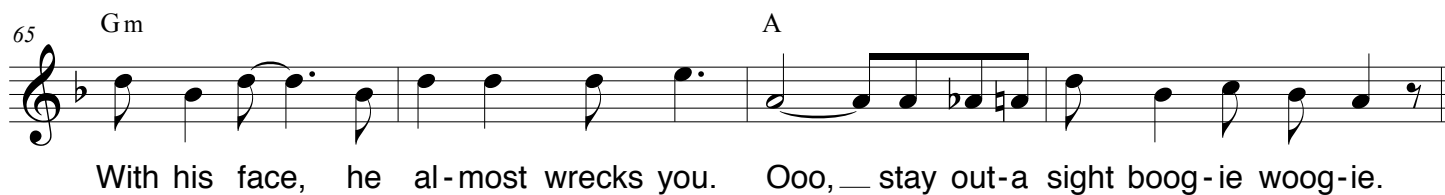
hun - dred mil - lion drums. If you

61 Gm Dm



see him once, he'll real-ly hex you. Yes, that man can real - ly vex you.

65 Gm A



With his face, he al-most wrecks you. Ooo, — stay out-a sight boog-ie woog-ie.

69 Dm A Dm A



Bet-ter get wise, 'cause if he tries, he will soon have you beat-in' his rhy-thm.

73 Dm Gb G



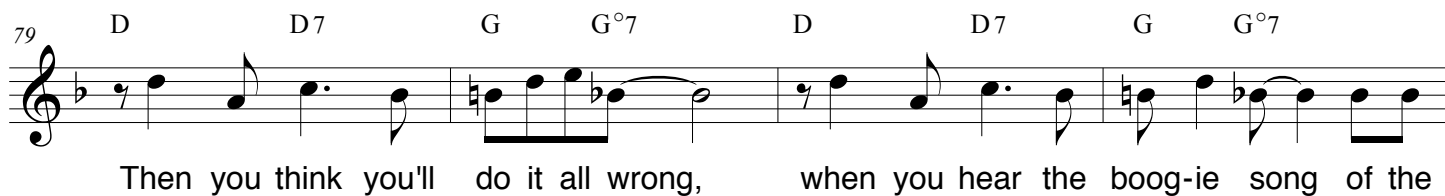
When you meet, you beat your feet. Your joint ain't neat but the

76 A7 D D7 G G°7



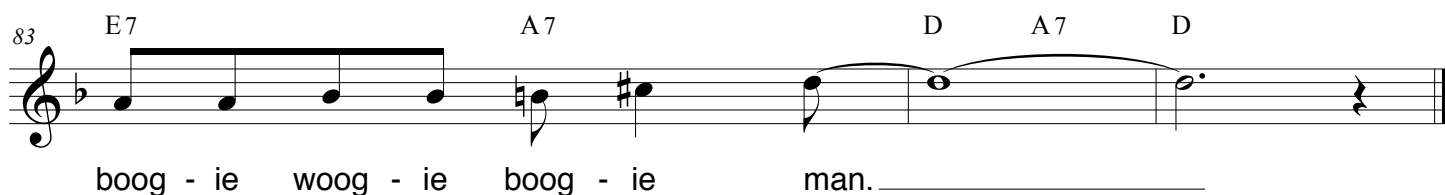
rhy-thm's sweet. So if you don't, you go a - long.

79 D D7 G G°7 D D7 G G°7



Then you think you'll do it all wrong, when you hear the boog-ie song of the

83 E7 A7 D A7 D



boog - ie woog - ie boog - ie man. —————

## VOCAL ONLY

## Bibbidi-Bobbidi-Boo

(Keyboard) Keyboard



3 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

5 1. Put 'em to - geth - er and what have you got: Bib-bi - di bob-bi - di-boo.

7 2. It - 'll do mag - ic, be - lieve it or not. bib-bi - di bob-bi di-boo.

9 (M) "Sa - la - go - doo - la" means "Men-chic - ka-boo - la roo." (F) But the

11 thing-a - ma - bob that does the job is "Bib-bi - di-bob-bi - di-boo."

13 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

15 Put 'em to-geth-er and what have you got: Bib-bi-di-bob-bi-di, bib-bi-di-bob-bi-di,

17 bib-bi - di bob-bi di-boo. (Keyboard) (M) If your

20   
mind is in a dith - er and your heart is in a haze, I'll

22   
haze your dith - er and dith - er your haze with a mag-ic phrase. (F) If you're

24   
chased a - round by trou - ble and you're fol - lowed by a jinx, I'll

26   
jinx your trou - ble and trou - ble your jinx in less than for - ty winks.

28   
30   
(M) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.


32   
(F) Put 'em to - geth - er and what have you got: Bib-bi - di bob-bi - di-boo.


34   
(F) It - 'll do mag-ic, be-lieve it or not. bib-bi - di bob-bi di-boo.

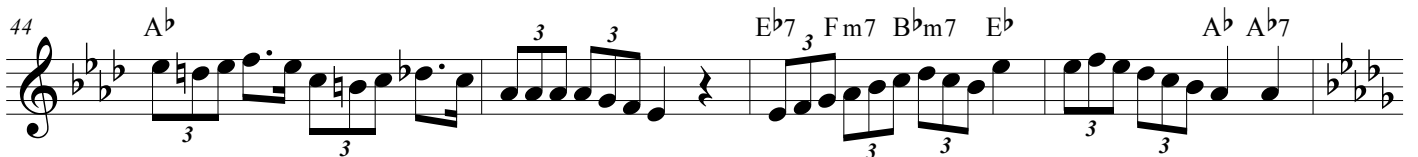
36   
(F) "Sa - la - go - doo - la" means "men-chic - ka - boo - la roo." But the

38   
thing - a - ma - bob that does the job is "Bib-bi - di-bob-bi - di-boo."


3


40    
 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.


42    
 Put 'em to - geth - er and what have you got: bib-bi-di bob-bi di-boo. —


44    
 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

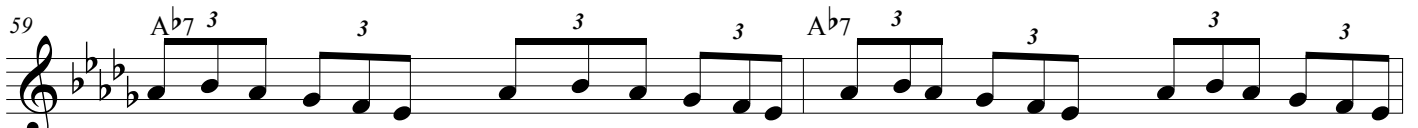
48    
 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.


52    
 (F) "Sa - la - go - doo - la" means (M) "Men-chic - ka - boo - la roo." But the

54    
 thing - a - ma - bob that does the job is "Bib-bi - di-bob-bi - di-boo."

56    
 Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

58    
 Put 'em to - geth - er and what have you got:

59    
 (F) Sol-lic-ka-bib-bi-di, (M) men-chic-ka-bob-bi-di (F) Bib-bi-di-bob-bi-di, (M) bob-bi-di-bib-bi-di,

61    
 (Both) Put 'em to - geth - er and what have you got: Bib-bi-di bob-bi-di-boo. —

# Cruella De Vil

# F

Keyboard

(Keyboard &amp; Bass - As written)

F

B $\flat$ 

F

B $\flat$ 

(Sax)

5

F

B $\flat$ 

F

B $\flat$ 

(Sax)

C7

9

F

F9

B $\flat$ B $\flat$ 9

F

F9

el - la De - Vil, \_\_\_\_ Cru - el - la De - Vil, \_\_\_\_ if she does-n't scare you no

12

B $\flat$ B $\flat$ 9

F

D $\flat$ 9E $\flat$ 9(b5)

D9

e - vil thing will. \_\_\_\_ To see her is to take a sud - den chill. \_\_\_\_ Cru-

15

G7

C9

F

F9

ell - la, Cru - el - la De - Vil. \_\_\_\_ The curl of her lips. \_\_\_\_ the

18

B $\flat$ B $\flat$ 9

F

F9

B $\flat$ B $\flat$ 9

ice in her stare; all in - no-cent chil - dren had bet - ter be - ware. She's

21

F

D $\flat$ 9E $\flat$ 9(b5) D9

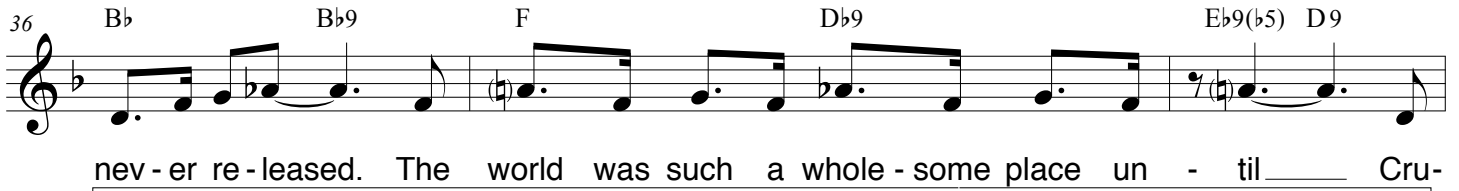
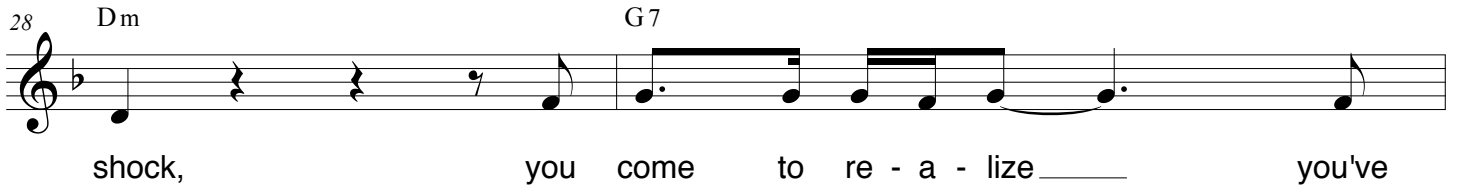
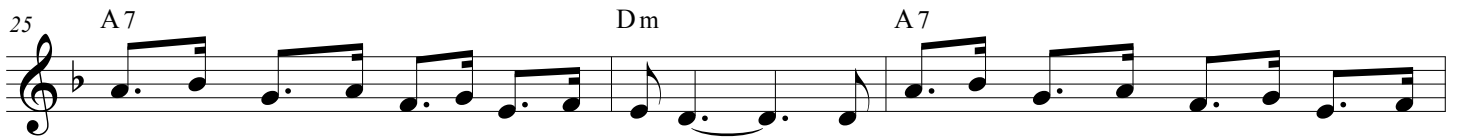
G7

F

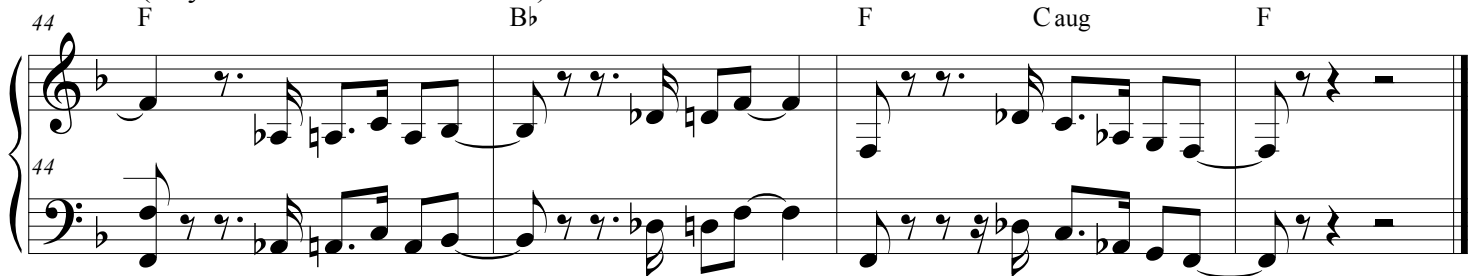
like a spi-der wait-ing for the kill. \_\_\_\_ Look out for Cru-el-la De-Vil. \_\_\_\_ At



2



(Keyboard &amp; Bass - As written)



# Cruella De Vil

# M

Keyboard

(Keyboard &amp; Bass - As written)

4/4

B $\flat$  E $\flat$  B $\flat$  E $\flat$  (Sax)

5 B $\flat$  E $\flat$  B $\flat$  E $\flat$  (Sax) F7

9 B $\flat$  B $\flat$ 9 E $\flat$  E $\flat$ 9 B $\flat$  B $\flat$ 9

el - la De - Vil, \_\_\_ Cru - el - la De - Vil, \_\_\_ if she does-n't scare you no

12 E $\flat$  E $\flat$ 9 B $\flat$  G $\flat$ 9 A $\flat$ 9(b5) G9

e - vil thing will. \_\_\_ To see her is to take a sud - den chill. \_\_\_ Cru-

15 C7 F9 B $\flat$  B $\flat$ 9

ell - la, Cru - el - la De - Vil. \_\_\_ The curl of her lips. \_\_\_ the

18 E $\flat$  E $\flat$ 9 B $\flat$  B $\flat$ 9 E $\flat$  E $\flat$ 9

ice in her stare; all in - no-cent chil - dren had bet - ter be - ware. She's

21 B $\flat$  G $\flat$ 9 A $\flat$ 9(b5) G9 C7 B $\flat$

like a spi-der wait-ing for the kill. \_\_\_ Look out for Cru-el-la De-Vil. \_\_\_ At

2

25 D7 Gm D7  
first you think Cru-el - la is the dev-il\_\_\_\_\_ But af - ter time has worn a-way the

28 Gm C7  
shock, you come to re - a - lize\_\_\_\_\_ you've

30 Gb9 Cm7/F  
seen her kind of eyes watch - ing you from un - der-neath a rock. This

33 Bb Bb9 Eb Eb9 Bb Bb9  
vam - pire bat, this in - hu-man beast, she ought to be locked up and

36 Eb Eb9 Bb Gb9 Ab9(b5) G9  
nev - er re-leased. The world was such a whole - some place un - til\_\_\_\_\_ Cru-

39 1. C7 F aug Bb (Sax)  
el - la, Cru - el - la De - Vil.\_\_\_\_\_

41 1. C7 F aug D7 C7 F aug  
el - la, Cru - el - la De - Vil.\_\_\_\_\_ Cru - el - la, Cru - el - la De - Vil.

(Keyboard &amp; Bass - As written)

44 Bb Eb Bb F aug Bb  
44

LATIN - TANGO

## Strangers In The Night

F

(Sax) Keyboard

B $\flat$ Maj7 G m7 C m7 F7 C m7 F7

5 B $\flat$ Maj7 B $\flat$ 6

Stran-gers in the night \_\_\_\_\_ ex-chang-ing glanc - es, won-d'ring in the night \_\_\_\_\_

8 B $\flat$ Maj7 B $\flat$ /D D $\flat$ 7

\_\_\_\_\_ what were the chanc - es we'd be shar-ing love \_\_\_\_\_ be-fore the night was

11 Cm Cm(maj7) Cm7 Cm6 Cm7

through. \_\_\_\_\_ Some-thing in your eyes \_\_\_\_\_ was so in - vit - ing,

15

some-thing in your smile \_\_\_\_\_ was so ex - cit - ing,

17 F7 C m7/F F7(b9) B $\flat$ Maj7

some-thing in my heart \_\_\_\_\_ told me I must have you. \_\_\_\_\_

21 D m7(b5) G7(b9)

Stran-gers in the night, \_\_\_\_\_ two lone-ly peo-ple we were stran-gers in the night

24 C m7 E $\flat$ m6

\_\_\_\_\_ up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

27 B $\flat$  G m7 To Coda C m7 F7

Love was just a glance a - way a warm em - brac - ing dance a - way, and

2

29  $B\flat$ Maj7

ev - er since that night we've been to geth - er.

31  $B\flat$ 6  $B\flat/D$   $D\flat^{\circ}7$

Lov - ers at first sight in love for - ev - er.

33 C m  $F7(b9)$  C m7/ $FF7(b9)$   $B\flat$ 6 **D.S. al Coda**

It turned out so right for stran-gers in the night.

**Coda**  
37 C m7 F 7 C Maj7

warm embrac - ing dance a - way. Ev - er since that night

39 C 6

we've been to geth - er. Lov - ers at first sight

41 C/E  $E\flat^{\circ}7$  D m

in love for - ev - er. It turned out so right

43  $G7(b9)$  D m7/G  $G7(b9)$  C 6

for stran - gers in the night.

46 C Maj7 (Sax) A m7 (Sax)

Doo be doo be doo, doo be doo be doo,

50 D m  $G7(b9)$  D m7/G  $G7(b9)$  C 6

It turned out so right for stran-gers in the night.

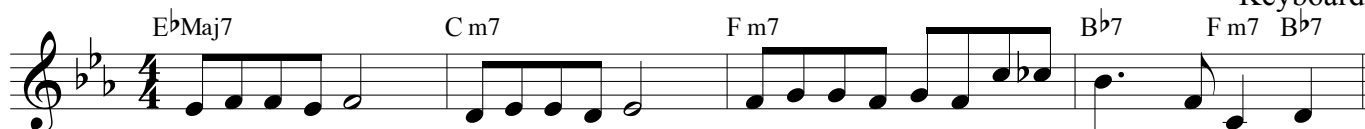
LATIN - TANGO

## Strangers In The Night

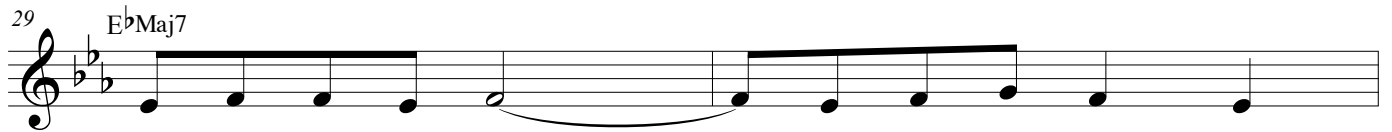
M

Keyboard

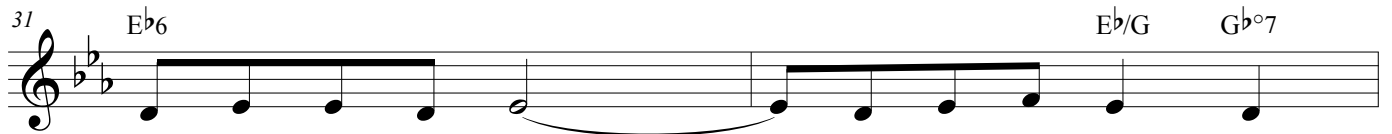
(Keyboard)



2



ev - er since that night \_\_\_\_\_ we've been to geth - er.



Lov - ers at first sight \_\_\_\_\_ in love for - ev - er.

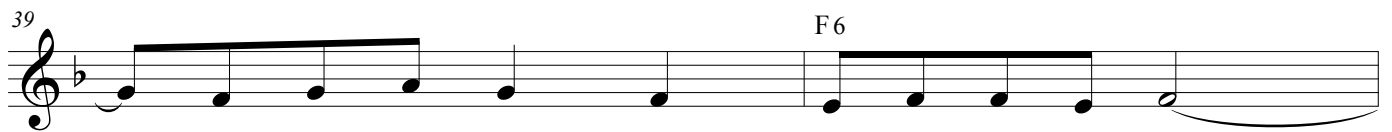


It turned out so right \_\_\_\_\_ for stran-gers in the night. \_\_\_\_\_

**Coda**



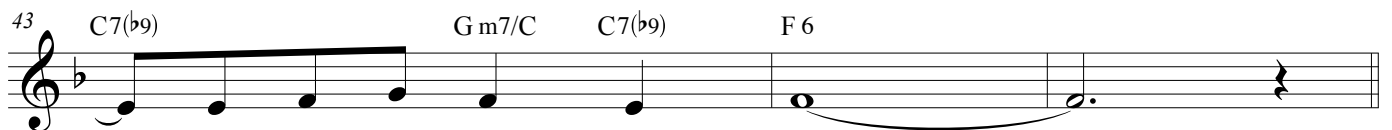
warm embrac - ing dance a - way. \_\_\_\_\_ Ev - er since that night \_\_\_\_\_



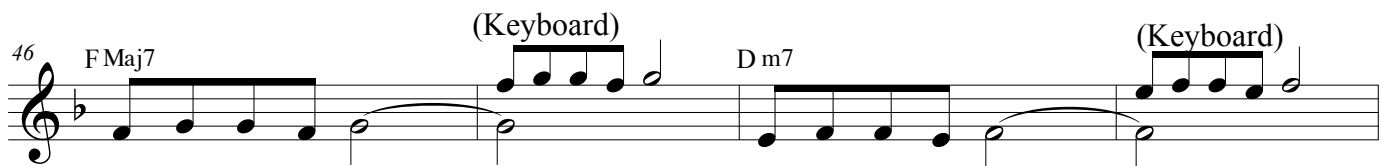
\_\_\_\_\_ we've been to geth - er. Lov - ers at first sight \_\_\_\_\_



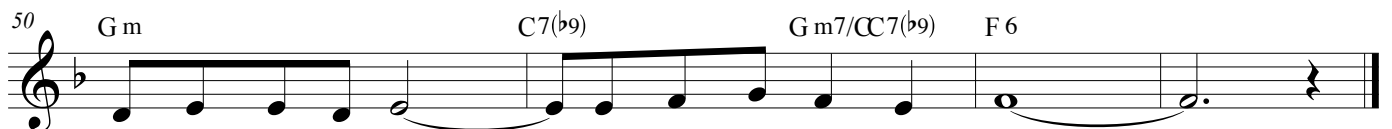
\_\_\_\_\_ in love for - ev - er. It turned out so right \_\_\_\_\_



\_\_\_\_\_ for stran - gers in the night. \_\_\_\_\_



Doo be doo be doo, \_\_\_\_\_ doo be doo be doo, \_\_\_\_\_



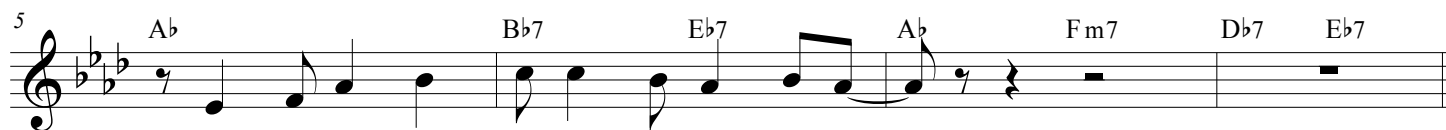
It turned out so right \_\_\_\_\_ for stran-gers in the night. \_\_\_\_\_

Swing beat

## Ding, Dong, The Witch Is Dead

F

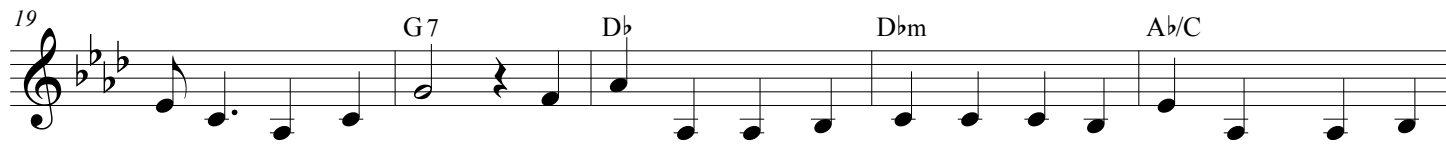
Keyboard



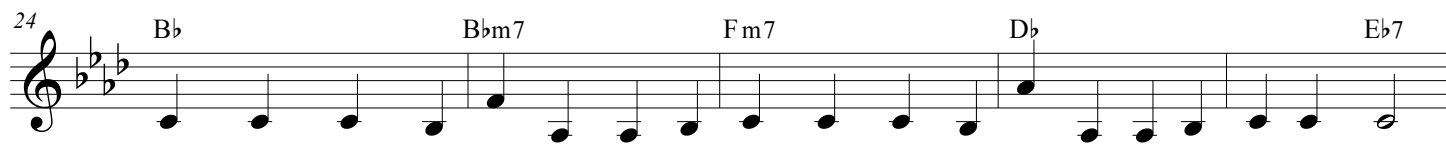
Once there was a wick-ed witch in the love-ly land of Oz, and a wick-ed-er, wick-ed-er,



wick-ed-er witch there nev-er, nev-er was. — She filled the folks in Munch-kin land with



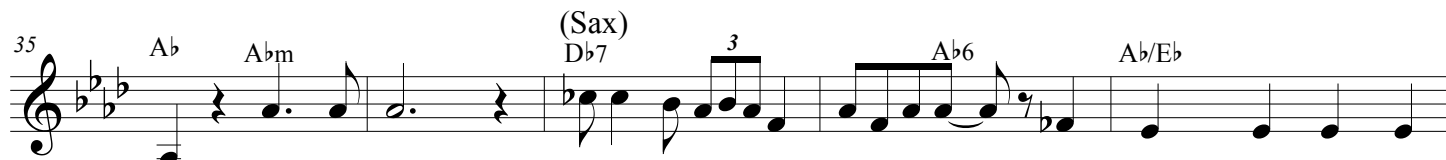
ter-ror and with dread, 'til one fine day from Kan-sas way, a cy-clone caught a



house that brought the wick-ed, wick-ed witch her doom as she was fly-ing on her broom.



For the housefell on her head, and the cor-o-ner pro-nounced her



dead.

And through the town the



joy-ous news was spread. —



2  
45  $A^b$

Ding, dong, the witch-is dead! Which old witch? The wick-ed witch. Ding, dong, the

50  $B^bm7$   $E^b7$   $A^b$   $B^bm7$   $E^b7$   $A^b$

wick-ed witch is dead. Wake up, you sleep-y head, rub your eyes, get

56  $B^bm7$   $E7$   $E^bm7$   $A^b$

out of bed. Wake up, the wick-ed witch is dead! She's

61  $Fm$   $D^b/F$   $Fm6$   $D^b/F$

gone where the gob - lins go be - low, be - low, be - low, Yo -

65  $E^bmaj7$   $Fm7$   $B^b7$   $B^bm7$   $E^b7$

ho, let's o - pen up and sing \_\_\_\_\_ and ring the bells out.

69  $A^b$

Ding, dong! The mer - ry o, \_\_\_\_\_ sing it high, sing it low.

73 1.  $Fm7$   $B^b7$   $E^b7$   $A^b$   $E^bm$   $E^b7(b9)$  (Sax)

Let them know the wick-ed \_\_\_\_\_ witch is dead!

77 2.  $Fm7$   $B^b7$   $E^b7$

Let them know that wick-ed witch, that wick-ed witch is

80  $A^b$  (Sax)  $Fm7$   $B^bm7$   $E^b7$   $A^b$   $A^bmaj7$

dead. \_\_\_\_\_

Swing beat

## Ding, Dong, The Witch Is Dead

M

Keyboard

(Keyboard)

1 C F G7 C Fmaj7 D7

5 C D7 G7 C Am7 F7 G7

9 C Gm F

Once there was a wick-ed witch in the love-ly land of Oz, and a wick-ed-er, wick-ed-er,

14 Fm C/E D7 G7 C

wick-ed-er witch there nev-er, nev-er was. \_\_\_\_\_

19 B7 F Fm C/E

ter-ror and with dread, 'til one fine day from Kan-sas way, a cy-clone caught a

24 D Dm7 Am7 F G7

house that brought the wick-ed, wick-ed witch her doom as she was fly-ing on her broom.

29 Fmaj7 G7 C C#o7 Dm7 G7

For the house fell on her head, and the cor-o-ner pro-nounced her

35 C Cm F7 C6 C/G

dead. \_\_\_\_\_

40 G7sus G7 C F G7 C C D7 G7

joy - ous news was spread. \_\_\_\_\_

2  
45

The second system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The system contains 12 measures of music. The notation includes quarter notes, eighth notes, and sixteenth notes, with some measures featuring beamed eighth notes and sixteenth notes. The melody is written on a single staff.

Ding, dong, the witch-is dead!      Which old witch? The wick-ed witch.      Ding, dong, the


50

wick-ed witch is dead. Wake up, you sleep-y head, rub your eyes, get

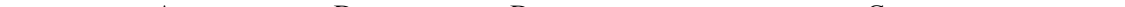
56

Dm7 A7b Gm7 C

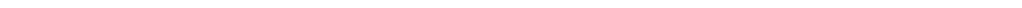
out of bed. Wake up, the wick-ed witch is dead! She's

61 

gone where the gob - lins go be - low, be - low, be - low, Yo -

65 

ho, let's o - pen up and sing\_\_\_\_\_ and ring the bells out.

69 


Ding, dong! The mer - ry o, — sing it high, sing it low.

[illegible]

Let them know the wick-ed\_\_ witch is dead!

Let them know that wick-ed witch, that wick-ed witch is

80 C (Keyboard) Am7 Dm7 G7 C Cmaj7



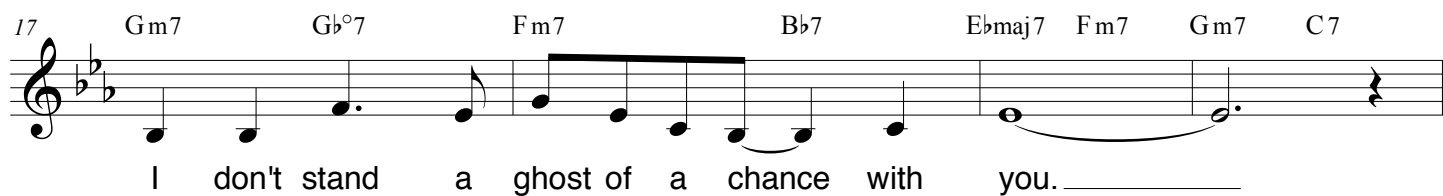
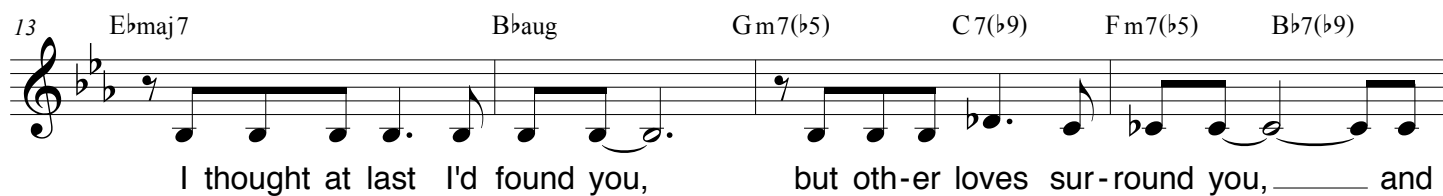
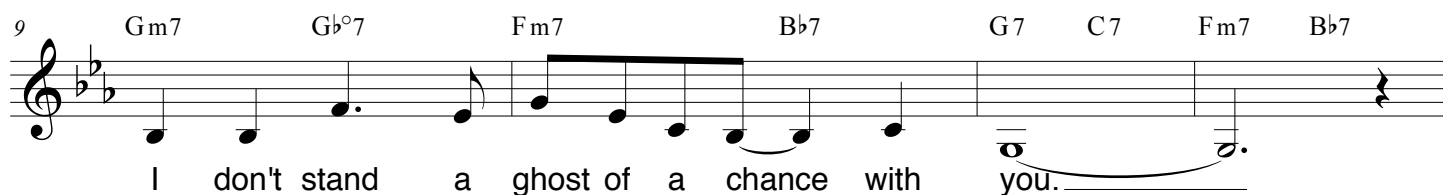
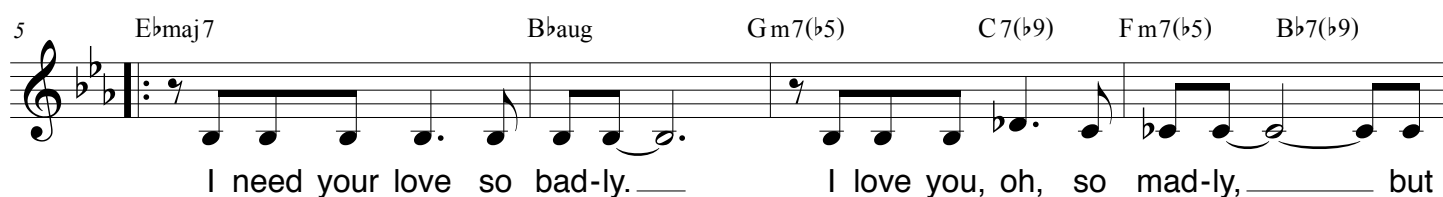
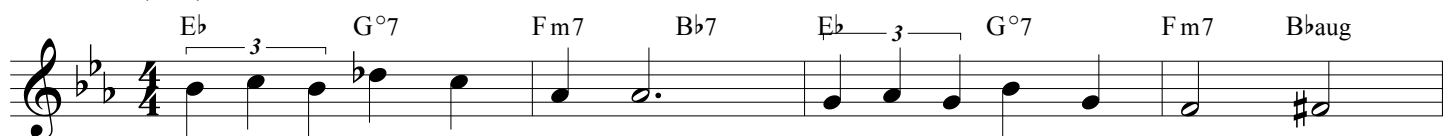
dead. \_\_\_\_\_

# I Don't Stand A Ghost Of A Chance With You

# F

Keyboard

(Sax)



2  
21

F m7 Bb7(b5) Ebmaj7 F m7 Bb7 Ebmaj7 Cm7

If you'd sur - ren - der just for a ten - der kiss or two, \_\_\_\_\_

25

Am7(b5) D7(b9) Gm7 C7 Fm7(#5) Bb7(#5)

you might dis - cov - er that I'm the lov - er made for you, and I'd be true.

29

Ebmaj7 Bbaug Gm7(b5) C7(b9) Fm7(b5) Bb7(b9)

But what's the good of schem - ing, \_\_\_\_\_ I know I must be dream - ing \_\_\_\_\_ for

33

Gm7 Gb°7 Fm7 Bb7

1.  
Ebmaj7 Eb°7 Fm7 Bb7

I don't stand a ghost of a chance with you. \_\_\_\_\_

37

2.  
G Abmaj7 Gm7 Fm7 Bb7

you. \_\_\_\_\_ No, I don't stand a ghost of a chance with

41

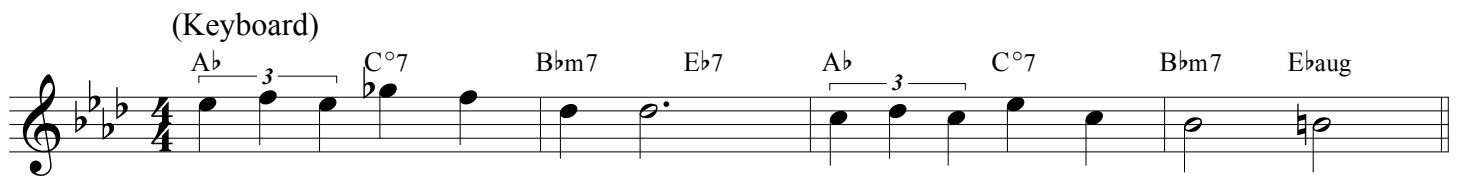
Fm7 Emaj7 Ebmaj7

you. \_\_\_\_\_

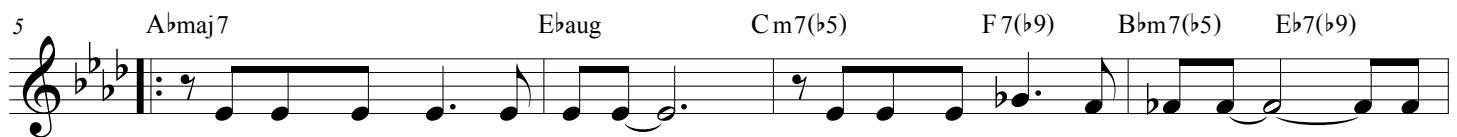
# I Don't Stand A Ghost Of A Chance With You

Keyboard

(Keyboard)




5



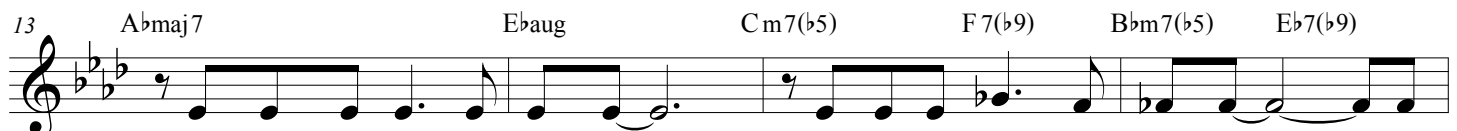
I need your love so bad-ly.\_\_\_\_ I love you, oh, so mad-ly,\_\_\_\_\_ but

9




I don't stand a ghost of a chance with you.\_\_\_\_\_

13



I thought at last I'd found you, but oth-er loves sur-round you,\_\_\_\_\_ and

17



I don't stand a ghost of a chance with you.\_\_\_\_\_

2  
21

Bbm7 3 Eb7(b5) 3 Abmaj7 Bbm7 Eb7 Abmaj7 Fm7

If you'd sur - ren - der just for a ten - der kiss or two, \_\_\_\_\_

25

Dm7(b5) 3 G7(b9) 3 Cm7 F7 Bbm7(#5) Eb7(#5)

you might dis - cov - er that I'm the lov - er made for you, and I'd be true.

29

Abmaj7 Eb7aug Cm7(b5) F7(b9) Bbm7(b5) Eb7(b9)

But what's the good of schem - ing, I know I must be dream - ing \_\_\_\_\_ for

33

Cm7 B°7 Bbm7 Eb7

1.  
Abmaj7 Ab°7 Bbm7 Eb7

I don't stand a ghost of a chance with you. \_\_\_\_\_

37

2.  
C Dbmaj7 Cm7 Bbm7 3 Eb7

you. \_\_\_\_\_ No, I don't stand a ghost of a chance with

41

Bbm7 Amaj7 Abmaj7

you. \_\_\_\_\_

# Spooky

# F

Keyboard

Gm7 (Keyboard) C13 Gm7 C13

(Bass - Play as written)

In the

5 Gm7 C13 Gm7 C13

cool of the eve-ning when ev - 'ry thing is get-in' kind-da groov-y. You

9 Gm7 C13 Gm7 C13

call me up and ask me if I'd like to go with you and see a mov-ie.

13 Gm7 C13 N.C.

First I say "No, I've got some plans for to - night," and then I stop and say,

16 Db°7 Gm7

"Al - right." Love — is kind - a craz - y with a

18 C13 Gm7 C13

spook - y lit - tle boy like you. — You



21 Gm7 C13 Gm7

al-ways keep me guess-ing, I nev - er seem to know what you are think-ing.

24 C13 Gm7 C13 Gm7

And if a girl looks at you, it's for sure your lit-tle eye will be a wink-ing.

28 C13 Gm7

I get con - fused, 'cause I don't know where I stand, and then you

31 C13 N.C. D $\flat$ °7 Gm7

smile and hold my hand. Love — is kind - a craz - y with a

34 C13 Gm7 C13

spook-y lit - tle boy like you. — Spook - y, — hey. —

37 Gm7 (Sax) C13 Gm7 C13

41 Gm7 C13 Gm7 C13

45 Gm7 C13 N.C. D $\flat$ °7

49 Gm7 C13

53 Gm7 C13 Gm7

If you de - cide, some day to stop this lit - tle game that you are play-ing.

56 C13 Gm7 C13

I'm gon - na tell you all the things my heart's been a - dy - ing to be

59 Gm7 C13 Gm7

say - ing.

Just like a ghost, you've been a -

62 C13 N.C. Db°7

haunt-ing my dreams, so I pro - posed

on Hal - lo - ween.

Love

65 Gm7 C13 Gm7

— is kind - a craz - y with a spook - y lit - tle boy like you. —

68 C13 Gm C13

Spook - y! —

Spook - y,

oh —

al - right!

71 Gm C13 Gm

Spook - y,

oh —

al - right!

Spook - y,

oh —

74 C13 Gm C13 Gm

— al - right!

Spook - y!

# Spooky

# M

Keyboard

Cm7 (Keyboard) F13 Cm7 F13

In the

(Bass- Play as written)

5 Cm7 F13 Cm7

cool of the eve-ning when ev - 'ry thing is get - in' kind-da groov-y.

8 F13 Cm7 F13 Cm7

You call me up and ask me if I'd like to go with you and see a mov-ie.

12 F13 Cm7 F13 N.C.

First I say "No, I've got some plans for to-night,"and then I stop and say,

16 Gb°7 Cm7

"Al - right." Love\_\_\_ is kind - a craz - y with a

18 F13 Cm7 F13

spook-y lit - tle boy like you.\_\_\_\_ You

2  
21 Cm7 F 13 Cm7

al-ways keep me guess-ing, I nev - er seem to know what you are think-ing.

24 F 13 Cm7 F 13 Cm7

And if a girl looks at you, it's for sure your lit-tle eye will be a wink-ing.

28 F 13 Cm7

I get con - fused,'cause I don't know where I stand, and then you

31 F 13 N.C. Gb°7 Cm7

smile and hold my hand. Love\_\_\_ is kind - a craz - y with a

34 F 13 Cm7 F 13

spook-y lit - tle boy like you.\_\_\_\_ Spook - y,\_\_\_ hey.\_\_\_\_

37 Cm7 (Sax) F 13 Cm7 F 13

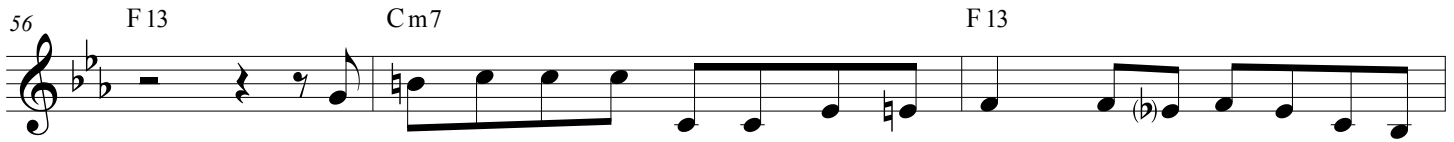
41 Cm7 F 13 Cm7 F 13

45 Cm7 F 13 N.C. Gb°7

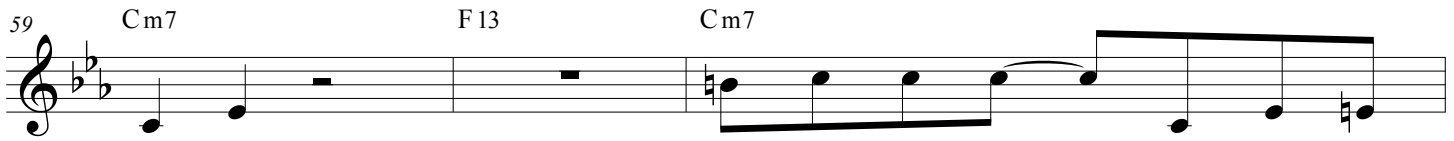
49 Cm7 F 13 Cm7 F 13



If you de - cide, some day to stop this lit - tle game that you are play-ing.



I'm gon - na tell you all the things my heart's been a - dy - ing to be



say - ing. Just like a ghost, you've been a -



haunt-ing my dreams, so I pro - posed on Hal - lo - ween. Love



— is kind - a craz - y with a spook - y lit - tle boy like you. —



Spook - y! — Spook - y, oh — al - right!



Spook - y, oh — al - right! Spook - y, oh —



— al - right! Spook - y!

# The Music Of The Night

# F

(Sax) Keyboard

B $\flat$  F/B $\flat$  B $\flat$  F/B $\flat$

3 B $\flat$  F/B $\flat$  B $\flat$  F/B $\flat$  B $\flat$  F/B $\flat$

Night time sharp - ens, height-ens each sen - sa - tion. Dark-ness stirs and

6 E $\flat$ /B $\flat$  F/B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$

wakes im - ag - in - a - tion. Si - lent - ly the sen - ses a - ban-don their de - fen - ses.

9 (Sax) E $\flat$  A $\flat$  B $\flat$ /F C $\flat$ /F D $\flat$ /F

12 B $\flat$  F/B $\flat$  B $\flat$  F/B $\flat$  B $\flat$  F/B $\flat$

Slow - ly, gent - ly, night un - furls its splen - dor. Grasp it, sense it,

15 E $\flat$ /B $\flat$  F/B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$

trem-u lous and ten-der. Turn your face a-way from the gar-ish light of day. Turn your

18 E $\flat$  A $\flat$  B $\flat$ /F

thoughts a - way from cold, un - feel - ing light and

20 E $\flat$ /F F7 B $\flat$

lis - ten to the mu - sic of the night. Close your

22  $A^b$   $D^b$   
 eyes and sur - ren - der to your dark - est dreams! Purge your

24  $G^b$   $C$   $C7$   $F$   $F7$   
 thoughts of the life you knew be - fore! Close your eyes, let your spi-rit start to

27  $B^b$  *Freely*  $Dm$   $A$   $D$   
 soar, and you'll live as you've nev - er lived be - fore.

30  $B^b$  *a tempo*  $F/B^b$   $B^b$   $F/B^b$   $B^b$   $F/B^b$   
 Soft - ly, deft - ly, mu - sic shall ca - ress you. Hear it, feel it,

33  $E^b/B^b$   $F/B^b$   $E^b$   $B^b$   $E^b$   $B^b$   
 se-cret-ly po-sess you. O-pen up your mind, let your fan-ta-sies un-wind in this

36  $E^b$   $A^b$   $B^b/F$   
 dark - ness which you know you can - not fight: The

38  $E^b/F$   $F7$   $B^b$   
 dark - ness of the mu - sic of the night. Let your

40  $A^b$   $D^b$   
 mind start a jour - ney through a strange new world. Leave all

42  $G^b$   $C$   $C7$   $F$   $F7$   
 thoughts of the world you knew be - fore! Let your soul take you where you long to

45 *Bb* *Freely* *Dm* *A* *D*  
 be! On - ly then can you be - long to me

48 *Bb* *a tempo* *F/Bb* *Bb* *F/Bb* *Bb* *F/Bb*  
 Float - ing, fall - ing, sweet in - tox - i - ca - tion. Touch me, trust me,

51 *Eb/Bb* *F/Bb* *Eb* *Bb* *Eb* *Bb*  
 sa-vour each sen-sa-tion. Let this dream be-gin, let your dark-er side give in to the

54 *Eb* *Ab* *Bb/F* *Eb/F* *F7*  
 pow-er of the mu-sic that I write, the pow-er of the mu sic of the

57 *Bb* *(Sax)* *F/Bb* *Bb* *F/Bb* *Bb* *F/Bb*  
 night.

60 *Eb/Bb* *F/Bb* *Eb* *Bb* *Eb* *Bb*

63 *Eb* *Ab* *Eb* *Bb/F* *Eb/F* *rit.* *F7*  
 You a - lone can make my song take flight. Help me make the mu sic of the


66 *Eb* *a tempo* *Cm* *Bm* *rit. A* *Bb*  
 night. \_\_\_\_\_



## M

(Keyboard)

20



lis - ten to the mu - sic of the night. Close your

22 *Db* *Gb*

eyes and sur - ren - der to your dark - est dreams! Purge your

24 *Cb* *F* *F7* *Bb* *Bb7*

thoughts of the life you knew be - fore! Close your eyes, let your spi-rit start to

27 *Eb* *Freely* *Gm* *D* *G*

soar, and you'll live as you've nev - er lived be - fore.

30 *Eb* *a tempo* *Bb/Eb* *Eb* *Bb/Eb* *Eb* *Bb/Eb*

Soft - ly, deft - ly, mu - sic shall ca - ress you. Hear it, feel it,

33 *Ab/Eb* *Bb/Eb* *Ab* *Eb* *Ab* *Eb*

se-cret-ly po-cess you. O-pen up your mind, let your fan-ta-sies un-wind in this

36 *Ab* *Db* *Eb/Bb*

dark - ness which you know you can - not fight: The

38 *Ab/Bb* *Bb7* *Eb*

dark - ness of the mu - sic of the night. Let your

40 *Db* *Gb*

mind start a jour - ney through a strange new world. Leave all

42 *Cb* *F* *F7* *Bb* *Bb7*

thoughts of the world you knew be - fore! Let your soul take you where you long to

45 *Freely*  $E\flat$   $Gm$   $D$   $G$   
 be! On - ly then can you be - long to me

48 *a tempo*  $E\flat$   $B\flat/E\flat$   $E\flat$   $B\flat/E\flat$   $E\flat$   $B\flat/E\flat$   
 Float - ing, fall - ing, sweet in - tox - i - ca - tion. Touch me, trust me,

51  $A\flat/E\flat$   $B\flat/E\flat$   $A\flat$   $E\flat$   $A\flat$   $E\flat$   
 sa-vour each sen-sa-tion. Let this dream be-gin, let your dark-er side give in to the

54  $A\flat$   $D\flat$   $E\flat/B\flat$   $A\flat/B\flat$   $B\flat7$   
 pow-er of the mu-sic that I write, the pow-er of the mu sic of the

57  $E\flat$  (Keyboard)  $B\flat/E\flat$   $E\flat$   $B\flat/E\flat$   $E\flat$   $B\flat/E\flat$   
 night.

60  $A\flat/E\flat$   $B\flat/E\flat$   $A\flat$   $E\flat$   $A\flat$   $E\flat$

63  $A\flat$   $D\flat$   $A\flat$   $E\flat/B\flat$   $A\flat/B\flat$  *rit.*  $B\flat7$   
 You a - lone can make my song take flight. Help me make the mu sic of the

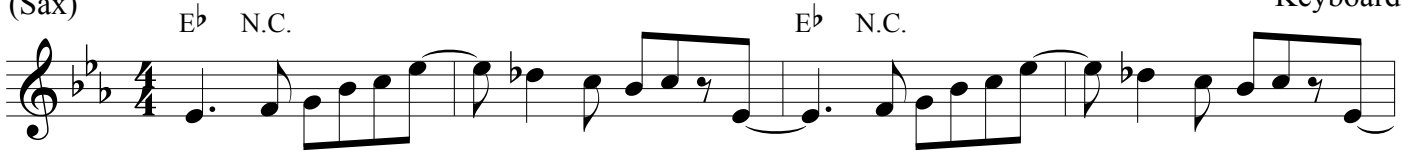
66  $A\flat$  *a tempo*  $Fm$   $Em$   $D$  *rit.*  $E\flat$   
 night. \_\_\_\_\_

## Jeepers Creepers

**F**

(Sax)

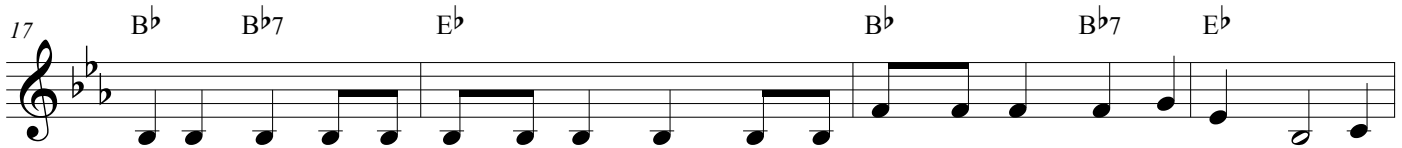
Keyboard



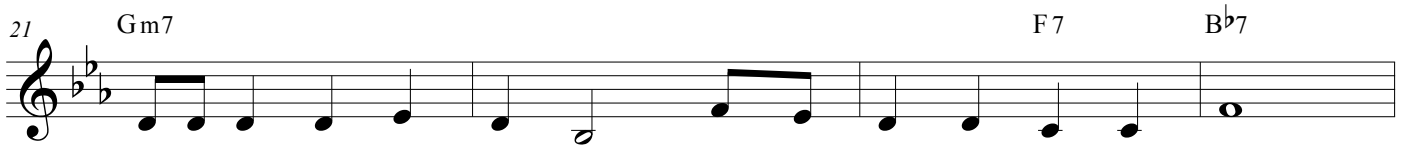
I don't care what the weath-er-man says, when the weath-er-man says it's rain-ing, you'll



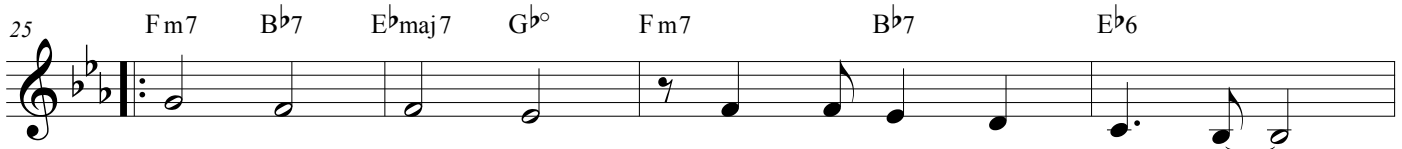
nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.



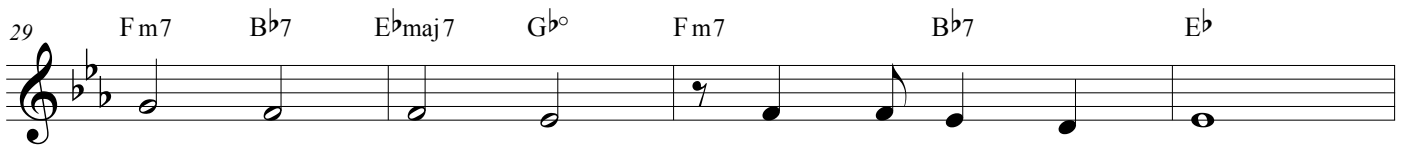
I don't care how the weath-er vane points, when the weath-er vane points to gloom-y, it's



got-ta be sun - ny to me, when your eyes look in - to mine.



Jeep - ers, creep - ers, Where'd ya get those peep - ers?



Jeep - ers, creep - ers, where'd ya get those eyes?

33 Fm7 Bb7 Ebmaj7 Gb° Fm7 Bb7 Eb6  
 Gosh all git up! How'd they get so lit up?

37 Fm7 Bb7 Ebmaj7 Gb° Fm7 Bb7 Eb  
 Gosh all gee oh! How'd they get that size?

41 Bbm7 Eb7 Abmaj9 Bbm7 Eb7 Abmaj7  
 Gol - ly gee! When you turn those heat - ers on, —

45 Cm7 F7 Bbmaj7 Cm7 F7 Fm7 Bb7  
 woe is me, got to put my cheat - ers on. —

49 Fm7 Bb7 Ebmaj7 Gb° Fm7 Bb7 Eb6  
 Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 Fm7 Bb7 Gm7(b5) C7 Fm7 Bb7 Eb Fm7 Bb7 Eb  
 Oh, those weep-ers, how they hyp-no-tize. where'd ya get those eyes?

59 2. Eb Fm7 Bb7 Eb Fm7 Bb7 Eb  
 eyes? Won't you put me wise? Pays to ad - ver - tise.

64 Fm7 Bb7 Eb (Sax)  
 Where did you get those eyes?

67 Fm7 Eb6  
 (Sax)

Jeep - ers, creep - ers, where'd ya get those eyes?

33  $B^b m7$   $E^b7$   $A^b maj7$   $B^\circ$   $B^b m7$   $E^b7$   $A^b6$

Gosh all git up! How'd they get so lit up?

37  $B^b m7$   $E^b7$   $A^b maj7$   $B^\circ$   $B^b m7$   $E^b7$   $A^b$

Gosh all gee oh! How'd they get that size?

41  $E^b m7$   $A^b7$   $D^b maj9$   $E^b m7$   $A^b7$   $D^b maj7$

Gol - ly gee! When you turn those heat - ers on, —

45  $F m7$   $B^b7$   $E^b maj7$   $F m7$   $B^b7$   $B^b m7$   $E^b7$

woe is me, got to put my cheat - ers on. —

49  $B^b m7$   $E^b7$   $A^b maj7$   $B^\circ$   $B^b m7$   $E^b7$   $A^b6$

Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53  $B^b m7$   $E^b7$   $C m7(b5)$   $F7$   $B^b m7$   $E^b7$   $A^b$   $B^b m7$   $E^b7$   $A^b$

Oh, those weep-ers, how they hyp-no-tize. where'd ya get those eyes?

59  $A^b$   $B^b m7$   $E^b7$   $A^b$   $B^b m7$   $E^b7$   $A^b$

eyes? Won't you put me wise? Pays to ad - ver - tise.

64  $B^b m7$   $E^b7$   $A^b$  (Keyboard)

Where did you get those eyes? —

67  $B^b m7$   $A^b6$

# I've Got You Under My Skin

# F

Keyboard

Cm B $\flat$  A $\flat$  G

5 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7(b9)

9 Cm7 F7 B $\flat$ Maj 7 Gm7

13 Cm7 F7 F7/E $\flat$  Dm7 G7

17 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7(b9)

21 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7

25 Cm7(b5) F7(b9) A/B $\flat$  B $\flat$ Maj 7

29 Am7 D7 F $\sharp$ /G GMaj 7

33 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7

I've  
 got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I've  
 got you \_\_\_\_\_ deep in the heart of me, \_\_\_\_\_ so  
 deep in my heart \_\_\_\_\_ that you're real - ly a part of me. \_\_\_\_\_ I've  
 got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I've  
 tried so \_\_\_\_\_ not to give in. \_\_\_\_\_ I've  
 said to my - self this af - fair nev - er will go so well. \_\_\_\_\_ But  
 why should I try to re - sist, when, ba - by, I know so well. \_\_\_\_\_ I've  
 got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I'd



37 Cm7 3 3 F7 3 F7/E<sup>b</sup> 3 Dm7 3 3 G7 3 3  
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 3 F7 3 F7/E<sup>b</sup> 3 Dm7 3 D<sup>b</sup>7 3 Cm7 F7 3  
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 E<sup>b</sup>m7(b5) E<sup>b</sup>dim7 Dm7 G7  
 know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

49 Cm7 F7 B<sup>b</sup> Fm7 B<sup>b</sup>7  
 tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 E<sup>b</sup>Maj7 A<sup>b</sup>7 B<sup>b</sup>Maj7 Dm7(b5) G7(b9)  
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B<sup>b</sup> Dm7 G7 (Sax)  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 B<sup>b</sup> Dm7(b5) G7(b9) Cm7 F7(b9) B<sup>b</sup> Dm7(b5) G7(b9)  
 skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Cm7 Bmaj7 B<sup>b</sup> Cm7 B9 B<sup>b</sup>Maj9  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# I've Got You Under My Skin

# M

Keyboard

4/4 Fm Eb Db C

I've

5 Fm7 Bb7 EbMaj7 Gm7(b5) C7(b9)

got you un-der my skin. I've

9 Fm7 Bb7 EbMaj7 Cm7

got you deep in the heart of me, so

13 Fm7 Bb7 Bb7/Ab Gm7 C7

deep in my heart that you're real-ly a part of me. I've

17 Fm7 Bb7 EbMaj7 Gm7(b5) C7(b9)

got you un-der my skin. I've

21 Fm7 Bb7 EbMaj7 Gm7(b5) C7

tried so not to give in. I've

25 Fm7(b5) Bb7(b9) D/Eb EbMaj7

said to my-self this af-fair nev-er will go so well. But

29 Dm7 G7 B/C CMaj7

why should I try to re-sist, when, ba-by, I know so well. I've

33 Fm7 Bb7 EbMaj7 Gm7(b5) C7

got you un-der my skin. I'd

37 Fm7 3 Bb7 3 Bb7/Ab 3 Gm7 3 C7 3

sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Fm7 3 Bb7 3 Bb7/Ab 3 Gm7 3 Gb7 3 Fm7 Bb7 3

warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Am7(b5) Abdim7 Gm7 C7

know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

49 Fm7 Bb7 Eb Bbm7 Eb7

tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 AbMaj7 Db7 EbMaj7 Gm7(b5) C7(b9)

time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Fm7 Bb7(b9) Eb Gm7 C7 (Keyboard)

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 Eb Gm7(b5) C7(b9) Fm7 Bb7(b9) Eb Gm7(b5) C7(b9)

skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Fm7 Emaj7 Eb Fm7 E9 EbMaj9

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

## VOCAL DUET

Rock Beat!

## Purple People Eater

Keyboard

(Keyboard)

3 (M) Well, I

6 saw the thing com-in' out of the sky. It had a one long horn and a

9 one big eye. I com-menced to shak-in' and I said "Ooo-ee"!\_ It

11 looks like a pur - ple peo - ple eat - er to me.\_ it was a

14 one - eyed, one-horned fly - in' pur-ple peo-ple eat - er, (F) one-eyed, one-horned

16 fly - in' pur - ple peo - ple eat - er, (M)one - eyed, one - horned

19 fly-in' pur-ple peo-ple eat-er sure looked strange to me.\_ Well, he

21 came down to earth,\_ and he lit in a tree. I said,

24 Mis-ter Pur-ple Peo-ple Eat - er, don't eat me!" I heard him say in a

27 voice so gruff (F) "I would-n't eat you 'cause you're so tough!"(M) It was a

one - eyed, one-horned fly - in' pur-ple peo-ple eat - er, (F)one - eyed,one-horned

30 E $\flat$

fly - in' pur - ple peo - ple eat - er, (M)one - eyed, one - horned

32 B $\flat$ 7 E $\flat$  B7

fly-in' pur-ple peo-ple eat-er sure looked strange to me I said,

35 E

Mis - ter Pur - ple Peo - ple Eat - er, what's your line?" He said, "It's

37 B7 E E

eat-in' pur-ple peo-ple and it sure is fine. But that's not the reas-on that I

40 A B B7 E B7

came to land. (F)"I wan-a get a job in a rock and roll band."(M)Well,

43 E

bless my soul, rock and roll, fly - in' pur - ple peo - ple eat - er,

45 B7 E

pig-eon-toed, un-der-growed, fly-in' pur-ple peo-ple eat-er.(F)"Wewear short shorts!"

48 B7 E B7

(M)friend-ly lit - tle peo - ple eat - er. What a sight to see. Then he

51 E

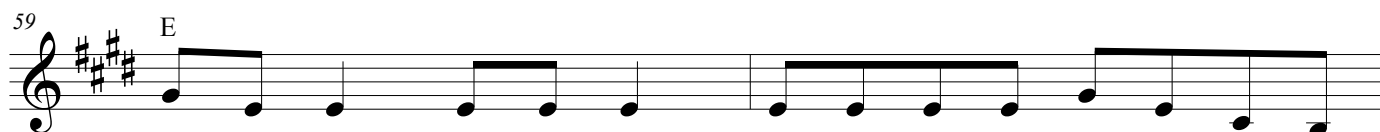
swung from the tree, and he lit on the ground. Then he

53 B7 E E

start-ed to rock, a real-ly rock-in' a - round. It was a cra-zy dit - ty with a



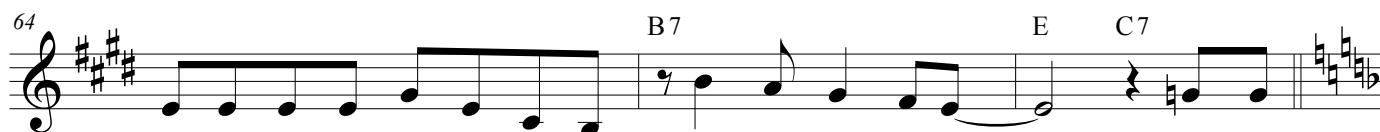
swing-in'tune. (F)"Sing a boop boop-a boop-a loop-a lum bam boom" (Both)Well,



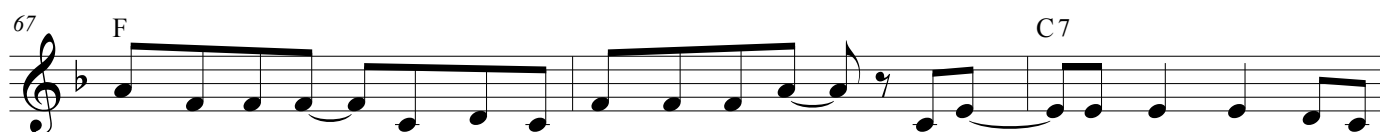
bless my soul, rock and roll fly - in' pur - ple peo - ple eat - er,



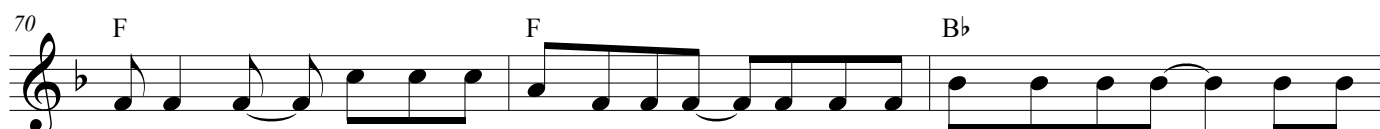
pig-eon-toed, un - der - grewed, fly-in' pur-ple peo-ple eat-er, (F)"I like short shorts!"



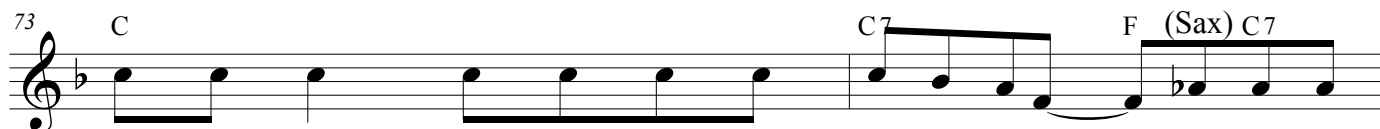
(Both) fly - in' pur-ple peo-ple eat-er. What a sight to see. (F) Then he



went on his way, and then-a what do you know. I saw \_\_\_him last night on a



T. V. show. He was a - blow-in' it out, a-real-ly knock-in' 'em dead play-in'



rock and roll mu - sic through the horn in his head. \_\_\_\_\_

