

Halloween Set A

Last Revised 2018.10.29

HALA01-Munsters Theme(KVF).2018.10.06.pdf
HALA01-Munsters Theme(KVM).2018.10.06.pdf
HALA02-Green Eyes(KVF).2018.08.26.pdf
HALA02-Green Eyes(KVM).2018.08.26.pdf
HALA03-Dancing On The Ceiling(KVF).2018.08.26.pdf
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HALA05-Put Your Head On My Shoulder(KVF).2018.08.26.pdf
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[HALA11-Ding, Dong, The Witch Is Dead\(KVM\).2018.10.28.pdf](#)
HALA12-I Don't Stand A Ghost Of A Chance With You(KVF).2018.08.26.pdf
HALA12-I Don't Stand A Ghost Of A Chance With You(KVM).2018.08.26.pdf
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HALA15-Jeepers Creepers(KVM).2018.08.26.pdf
HALA16-I've Got You Under My Skin(KVF).2018.08.26.pdf
HALA16-I've Got You Under My Skin(KVM).2018.08.26.pdf
HALA17-Purple People Eater(KVD).2018.10.06.pdf



Munsters Theme

F

Keyboard

Sheet music for the Munsters Theme, featuring a Keyboard and Saxophone arrangement. The music is in 4/4 time and C minor.

Measure 1: Cm (Keyboard & Bass)

Measure 5: Cm (Sax), Db, Cm, G7, Cm (Keyboard & Bass)

Measure 10: Cm (Sax), Db, G, Cm (Keyboard & Bass), (Sax)

Measure 15: Bb, Bb7, Eb, Bb7, Eb, F, F7, Bb, F7, G

Measure 19: Cm, Db, Cm, (Keyboard), (Sax)

Measure 23: Eb7, F, F7, Bb, F7, G

Measure 27: Cm, Db, Cm, 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

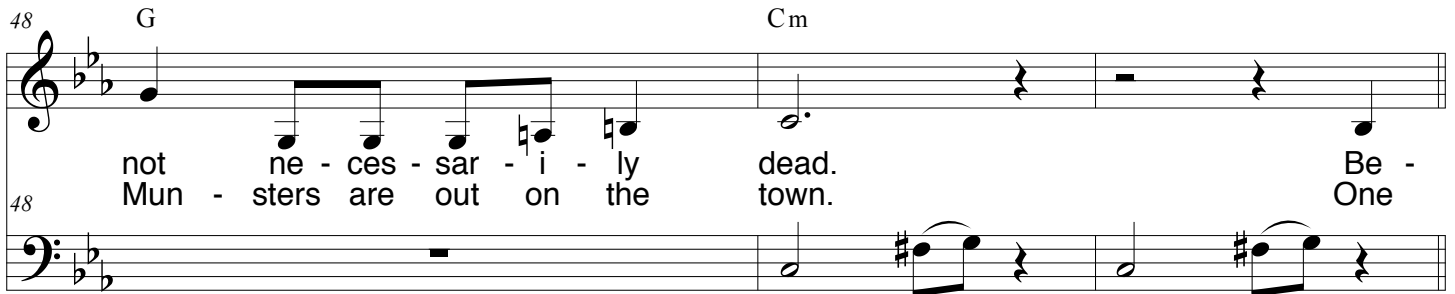
get what some peo - ple have said. The And
vam - pires and vul - tures swoop down.

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



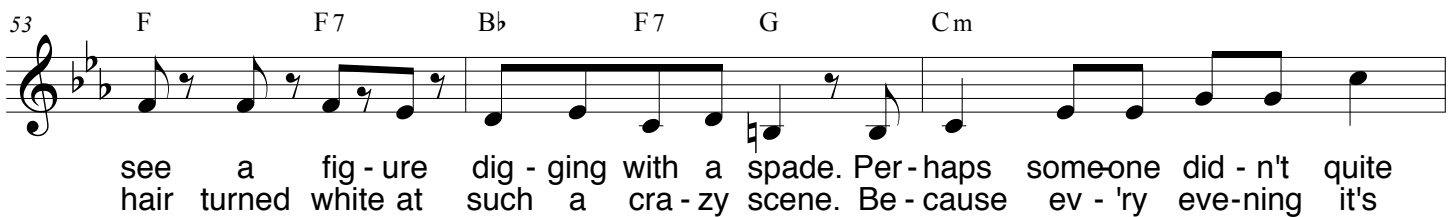
not ne - ces - sar - i - ly the dead. Be - One
Mun - sters are out on the town.

51 Bb Bb7 Eb Bb7 Eb



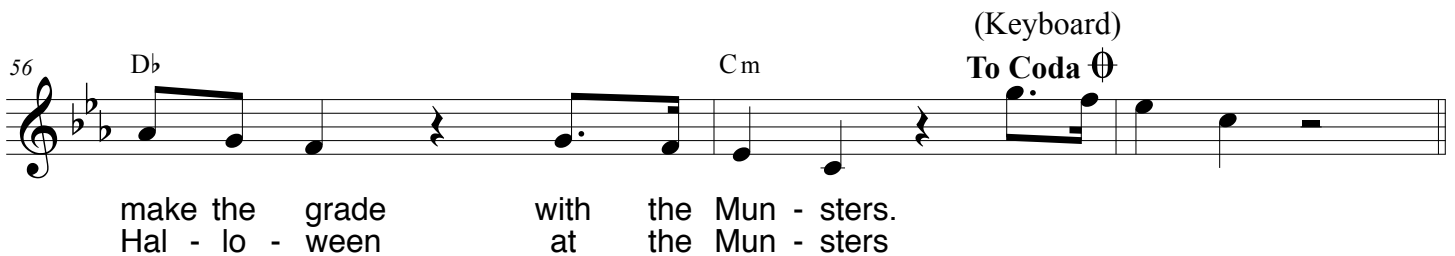
hind night their house, you mus - 'n't be a - fraid, to
night I dared peek through their win - dow screen. My

53 F F7 Bb F7 G Cm



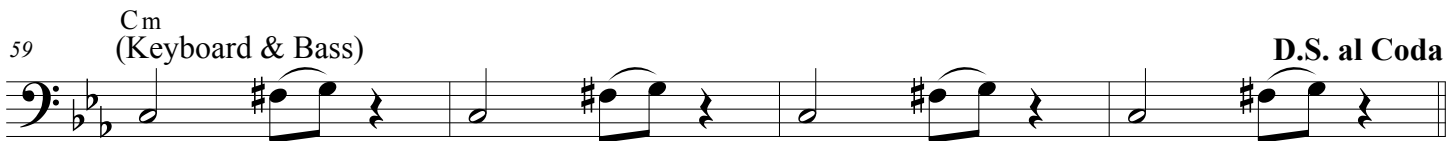
see a fig - ure dig - ging with a spade. Per - haps some - one did - n't quite
hair turned white at such a cra - zy scene. Be - cause ev - 'ry eve - ning it's

56 Db Cm (Keyboard) To Coda



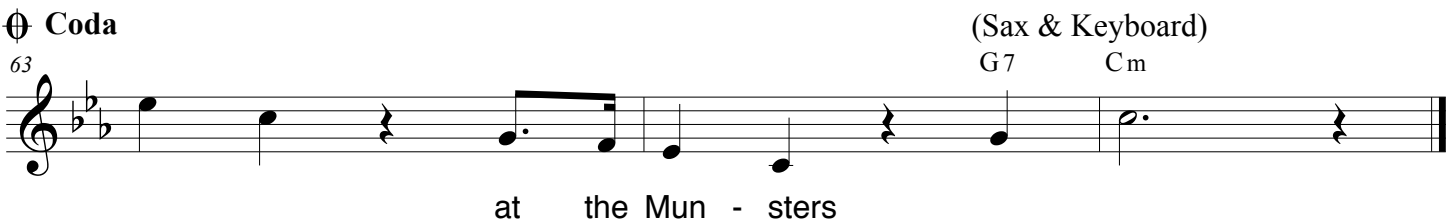
make the grade with the Mun - sters. Hal - lo - ween at the Mun - sters

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



(none)

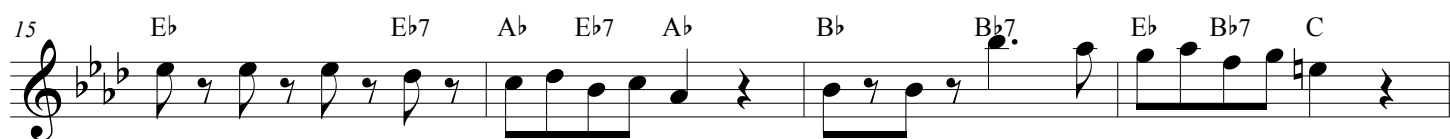
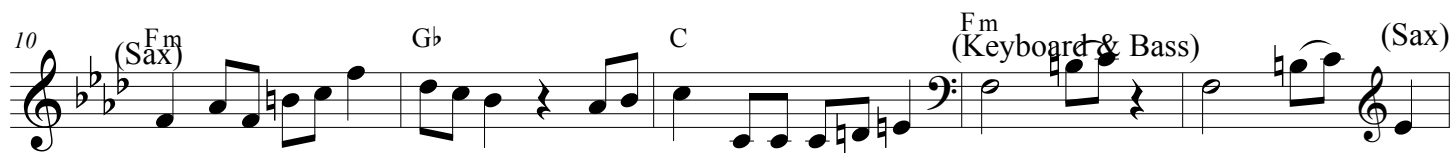
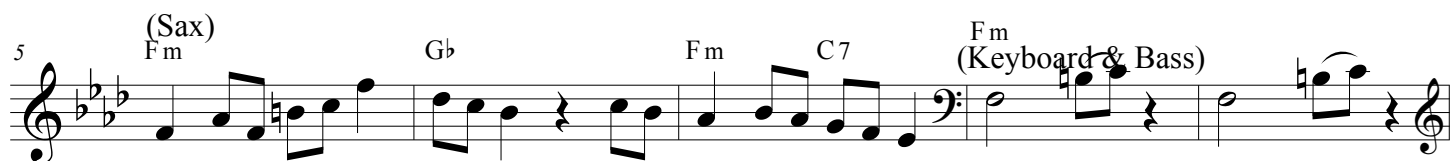
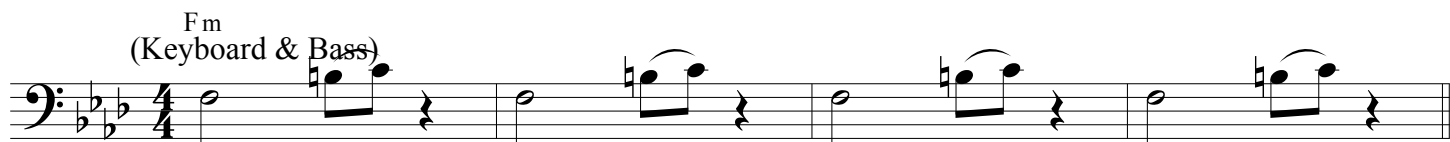
63 Coda (Sax & Keyboard) G7 Cm



at the Mun - sters

Munsters Theme

M
Keyboard



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

31

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

33

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

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

36

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

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

38

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

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

41

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

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

43

get what some peo - ple have said. The And
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^bMaj7 B^b6 B^bMaj7 B^bMaj7

41 B^b6 C m7 F7

45 C m7 F7 C m7 F7

49 A^b9 G9 C7 F7 D7 N.C.

53 G Maj7 G6 G6 G Maj7

57 B m7(b5) 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.

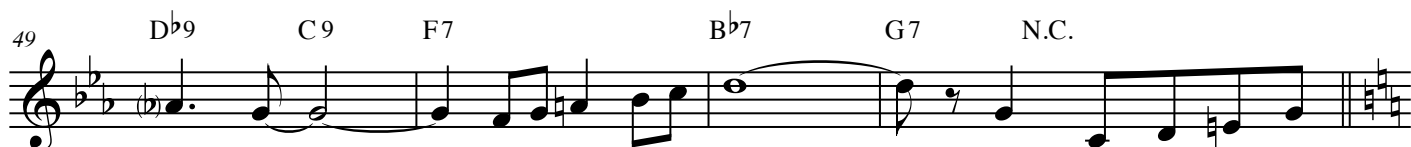
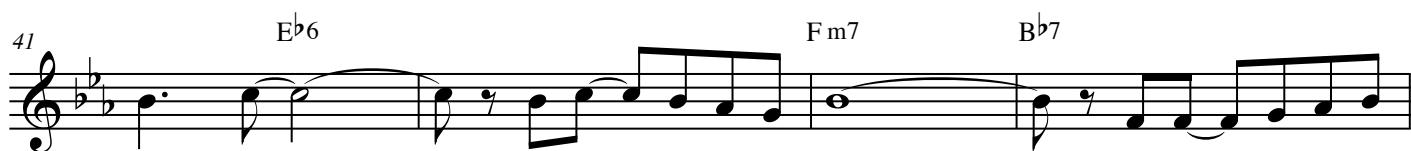
21 B \flat Maj7 B \flat 6 B \flat 6 B \flat Maj7

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.



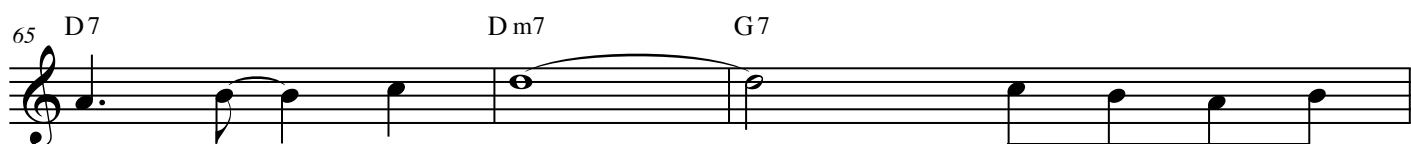
Your cool and lim-pid green eyes, _____ a pool where-in my love lies _____ so deep that in my



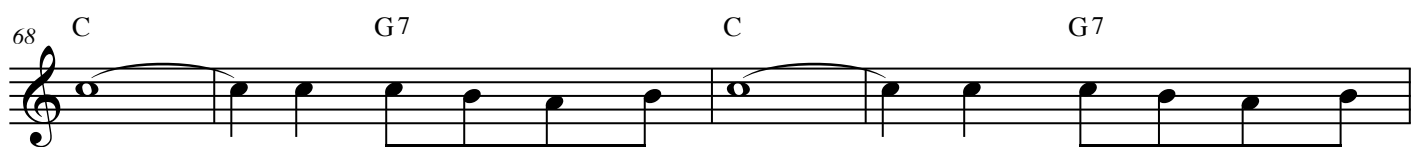
search - ing _____ for hap - pi - ness, I fear. _____ that they will ev - er



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

He dan - ces ov - er - head on the ceil - ing near my bed,

9 Cm7 F7 Dm7 G7(b9) Cm7 F7 B♭6 Cm7 F7

in my sight through the night.

13 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭m7

I tried to hide in vain un - der - neath my coun - ter pane.

17 Cm7 F7 Dm7 G7(b9) Cm7 F7 B♭6

There's my love up a - bove.

21 Cm7 F7 B♭Maj7 Fm7 B♭7

I whis - per "Go a - way my lov - er, it's not fair." —

25 E♭6 A♭7 Dm7 G7(b9) Cm7 F7

But I'm so grate - ful to dis - cov - er he's still there. —

29 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭7

I love my ceil - ing more since it is a danc - ing floor

33 Cm7 F7 B♭6 Cm7 F7

just for my love.

37 Dm7 D♭°7 Cm7 F7

love, just for my

41 B♭ Cm7 B♭Maj7 B♭6

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

MALE VOCAL

Black Magic Woman

Keyboard

(Keyboard & Bass - As written)

6
6
Got a black ma - gic

9 Cm Gm
wo-man, — Got a black ma gic wo-man. — I got a

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

17 Cm G7 Cm
blackmagic woman,she's try'n to make a dev-il out of me. Don't turn your back on me, ba-

21 Gm
- by. — Don't turn your back on me ba-by. — Yes, don't turn your

25 Cm Fm
back on me ba - by, stop mes-in' 'round with your tricks. Don't turn your

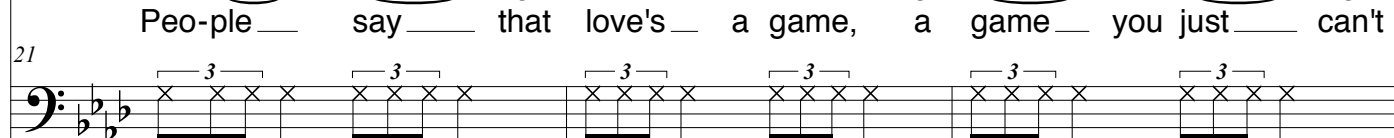
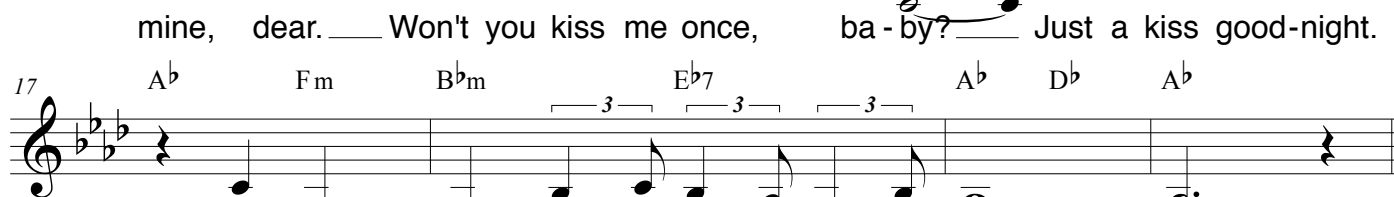
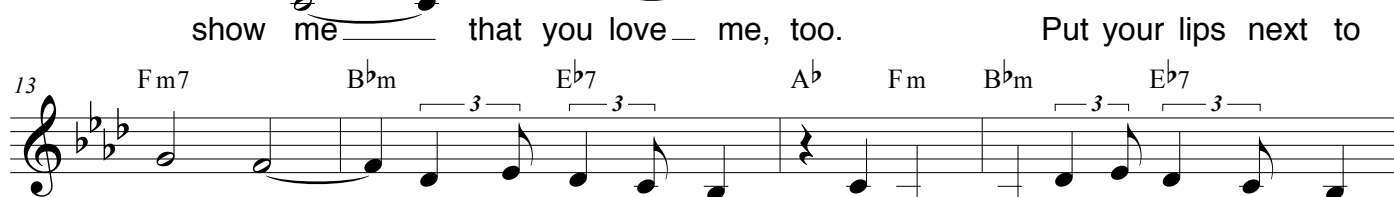
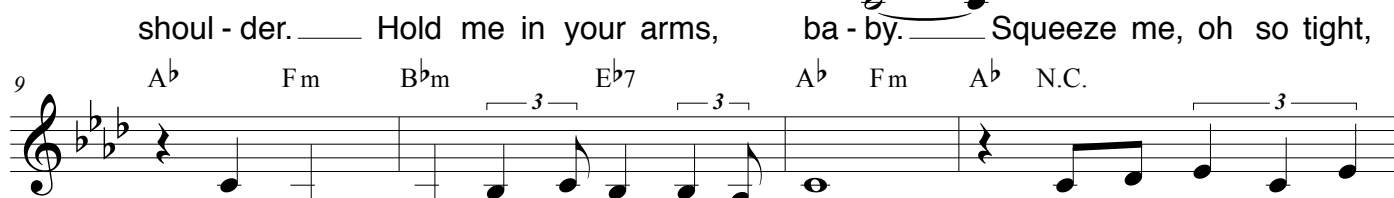
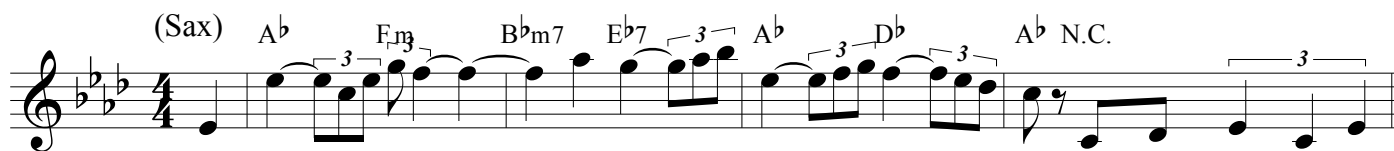
29 Cm G7 Cm
back on me, ba - by, you just might wake up my mag-ic sticks.

12 to the bar feel

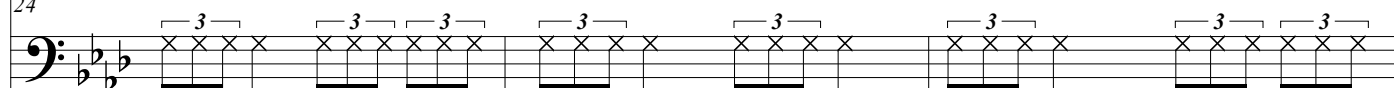
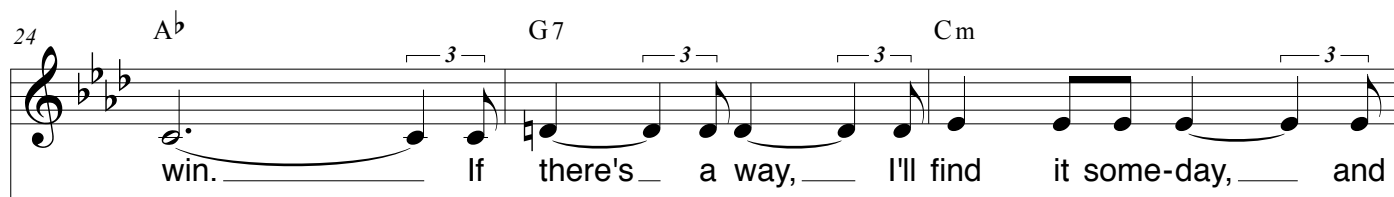
Put Your Head On My Shoulder

F

Keyboard



(Rhythm Pattern)



2
27 $B\flat 7$ $E\flat 7$ Θ 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.

Θ 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.

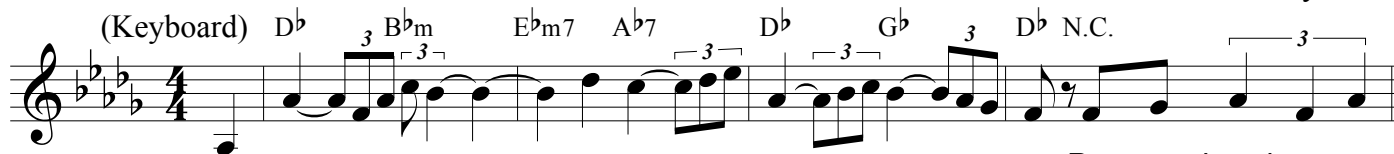
48

12 to the bar feel

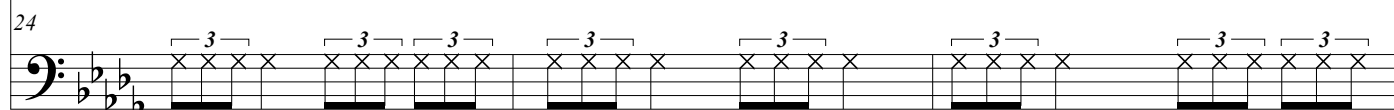
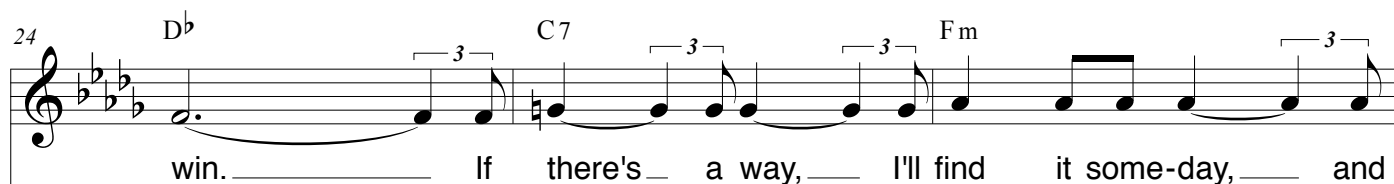
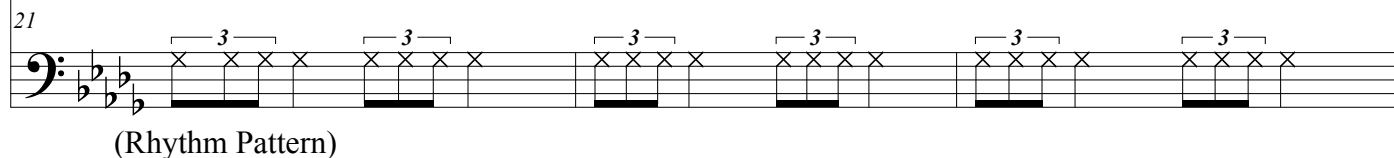
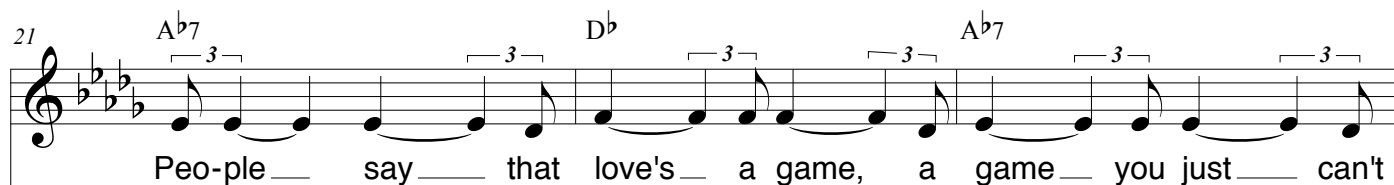
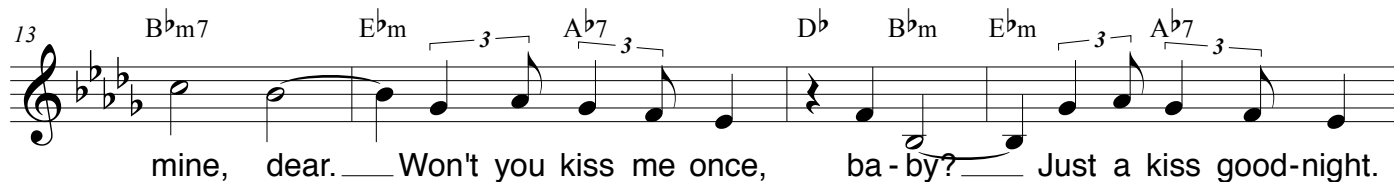
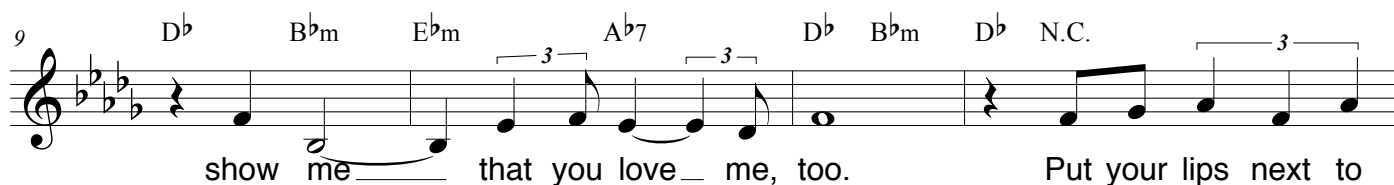
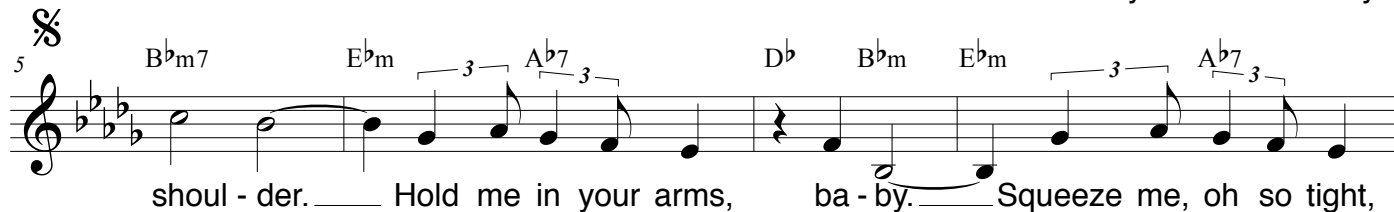
Put Your Head On My Shoulder

M

Keyboard



Put your head on my



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

18 A Bm G maj7 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
 29
 32
 35
 40
 45
 51
 57
 63
 mind.
 gain with me our strange du-et. My power over you grows stronger yet. And though you turn from me to glance behind, the phantom of the opera is there (F) inside your mind. (F) Those who have seen your face draw back in fear. I am the mask you wear, (M) It's me they hear. (Both) Your spirit and my voice in one combined; the (M) My spirit and your voice in one combined; 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 $B\flat$

99 Ah

103 Em C

103 Ah

107 Fm $D\flat$ Fm

107 Ah

107 Ah

The musical score is presented in a standard format with a vocal line on a single staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature is C major with one sharp (F#), and the time signature is 4/4. The score includes lyrics and guitar-style chords written above the vocal line. The piano part features a rhythmic bass line with triplets and chords in the right hand. The vocal line includes various melodic phrases and rests, with some lyrics in parentheses indicating optional or alternative phrasing. The score is divided into systems, with measure numbers 69, 75, 81, 87, 93, 99, 103, and 107 marking the beginning of new systems.

NO SAX

The Boogie Woogie Boogie Man

Keyboard

(Bass & 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 & Keyboard - As written)

Dm A7 Dm A7

5 **Dm A7 Dm A**

9 **Dm Gm A Dm A**

13 **Dm A Dm A**

17 **Dm Gm A Dm**

21 **Dm A Dm A**

25 **Dm Gm A Dm**

29 **Gm Dm**

33 **Gm A**

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) A7 D A7 Keyboard

3 D 3 3 3 3 3 3

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

1. A7 3 Bm7 3 Em7 3 A A7 3 3 D A7

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

2. A7 3 Bm7 3 Em7 3 A A7 3 3 D

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

9 G 3 D 3 3 3

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

11 E7 3 A7 3 3 3

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

13 D 3 3 3 3

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

15 A7 3 Bm7 3 Em7 3 A A7 3 3 3 3

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

17 3 3 D D 3 A7 3

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 yourhaze with a mag-icphrase. (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 you jinx in less than for - ty winks. (Keyboard)

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

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."

40

Cruella De Vil

F

Keyboard

(Keyboard & 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

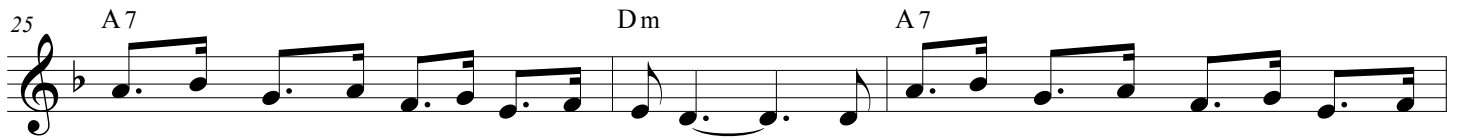
F

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

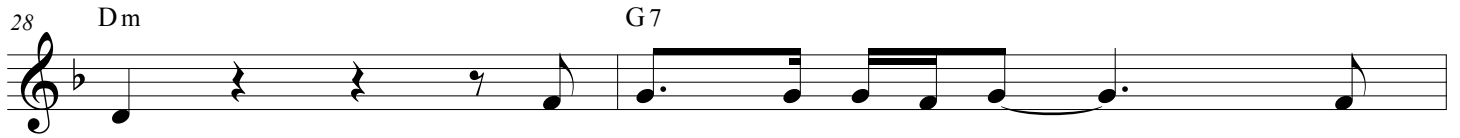
G7

F

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



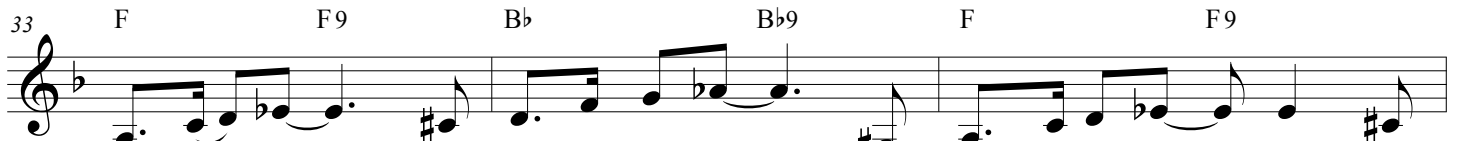
first you think Cru-el - la is the dev-il _____ But af - ter time has worn a-way the



shock, you come to re - a - lize _____ you've



seen her kind of eyes watch - ing you from un - der-neath a rock. This



vam - pie bat, — this in - hu-man beast, She ought to be locked up and



nev - er re - leased. The world was such a whole - some place un - til _____ Cru-

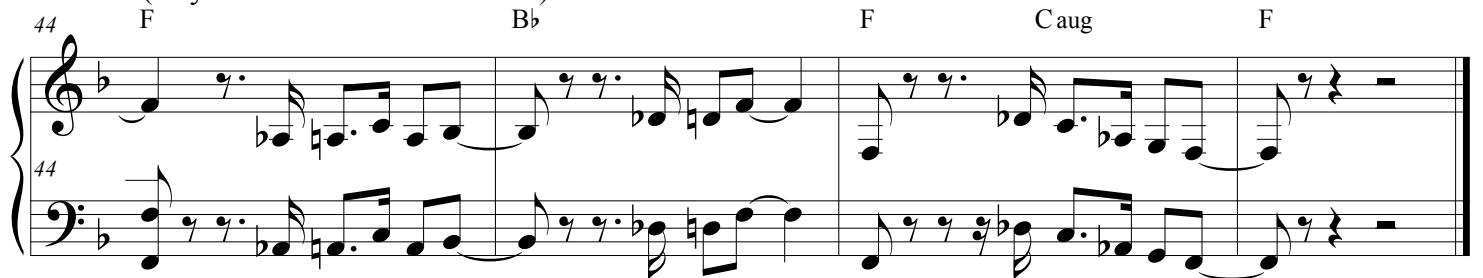


el - la, Cru - el - la De - Vil. _____



el - la, Cru - el - la De - Vil. _____ Cru - el - la, Cru - el - la De - Vil.

(Keyboard & Bass - As written)



Cruella De Vil

M

Keyboard

(Keyboard & Bass - As written)

Chord progression: B \flat , E \flat , B \flat , E \flat (Sax)

Chord progression: B \flat , E \flat , B \flat , E \flat , F7 (Sax)

Chord progression: 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

Chord progression: 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 -

Chord progression: C7, F9, B \flat , B \flat 9

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

Chord progression: 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

Chord progression: 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 - pie 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 Faug Bb (Sax)

el - la, Cru - el - la De - Vil._____

41 1. C7 Faug D7 C7 Faug

el - la, Cru - el - la De - Vil._____ Cru - el - la, Cru - el - la De - Vil.

(Keyboard & Bass - As written)

44 Bb Eb Bb Faug Bb

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)

Stran-gers in the night____ ex-chang-ing glanc - es, won-d'ring in the night____

____ what were the chanc - es we'd be shar-ing love____ be-fore the night was

through.____ Some-thing in your eyes____ was so in - vit - ing,

some-thing in your smile____ was so ex - cit - ing,

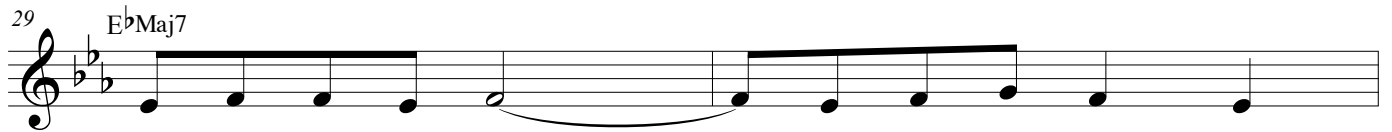
some-thing in my heart____ told me I must have you.____

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

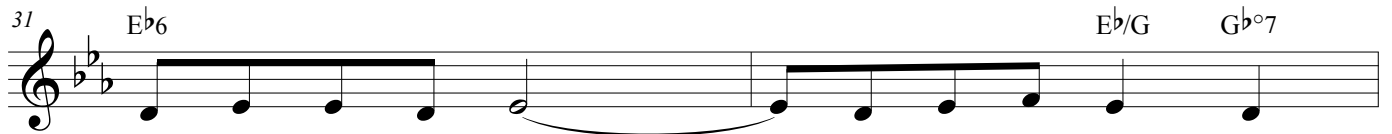
____ up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

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

2



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



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

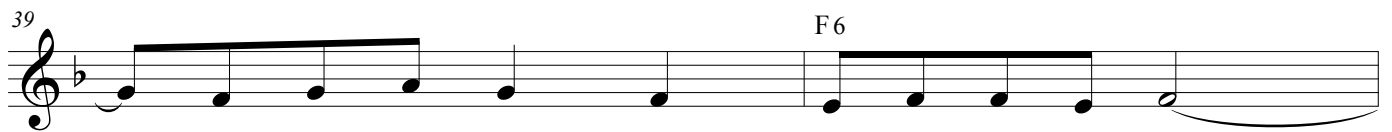


It turned out so right _____ for stran-gers in the night. _____

Coda



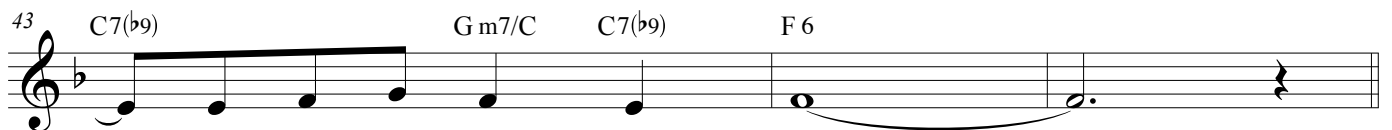
warm embrac - ing dance a - way. _____ Ev - er since that night _____



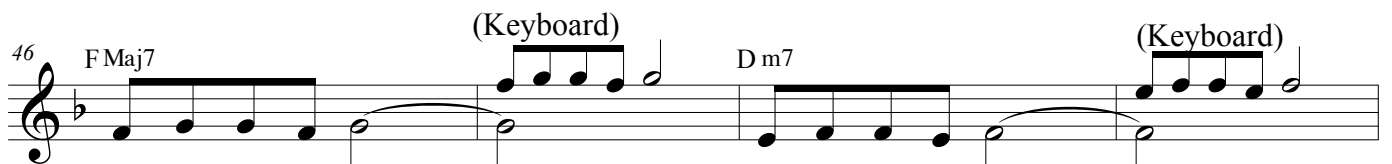
_____ we've been to geth - er. Lov - ers at first sight _____



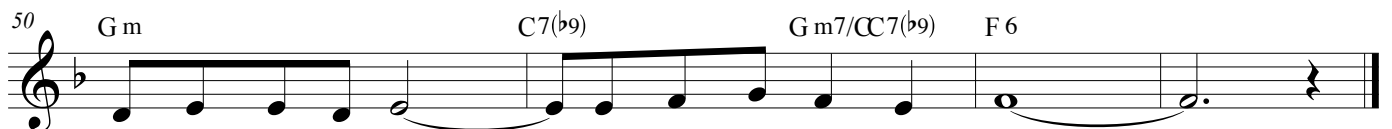
_____ in love for - ev - er. It turned out so right _____



_____ for stran - gers in the night. _____



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



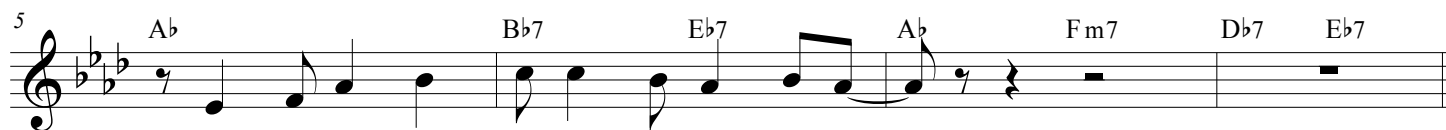
It turned out so right _____ for stran-gers in the night. _____

Swing beat

Ding, Dong, The Witch Is Dead

F

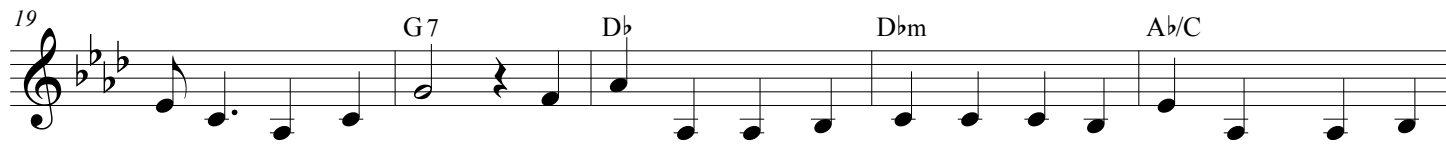
Keyboard



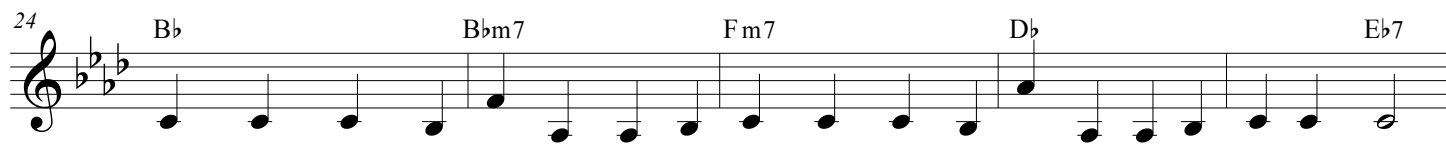
Once there was a wick-ed witch in the love-ly land of Oz, and a wick-ed-er, wick-ed-er,



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



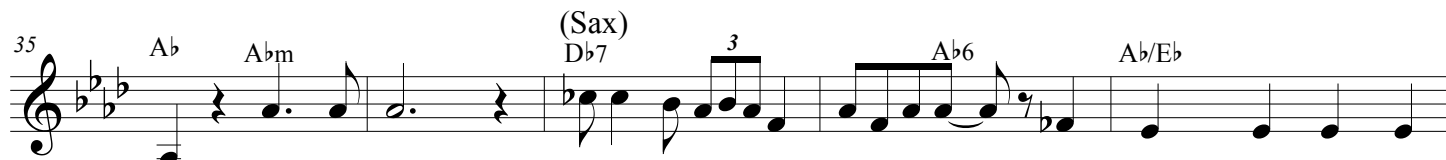
ter-ror and with dread, 'til one fine day from Kan-sas way, a cy-clone caught a



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 $A\flat$

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

50 $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7$ $E\flat 7$ $A\flat$

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

56 $B\flat m7$ $E 7$ $E\flat m7$ $A\flat$

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

61 $F m$ $D\flat/F$ $F m6$ $D\flat/F$

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

65 $E\flat maj7$ $F m7$ $B\flat 7$ $B\flat m7$ $E\flat 7$

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

69 $A\flat$

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

73 1. $F m7$ $B\flat 7$ $E\flat 7$ $A\flat$ $E\flat m$ $E\flat 7(b9)$ (Sax)

Let them know the wick-ed _____ witch is dead!

77 2. $F m7$ $B\flat 7$ $E\flat 7$

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

80 $A\flat$ (Sax) $F m7$ $B\flat m7$ $E\flat 7$ $A\flat$ $A\flat maj7$

dead. _____

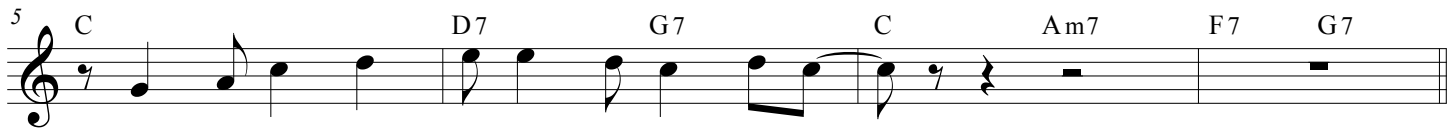
Swing beat

Ding, Dong, The Witch Is Dead

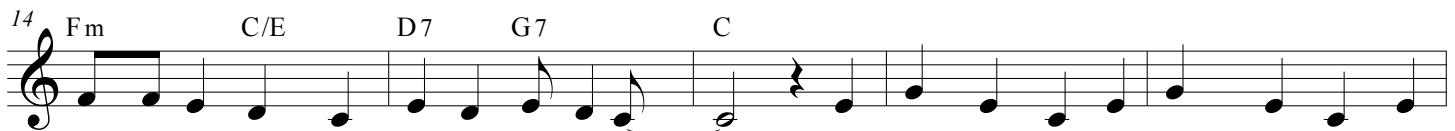
M

Keyboard

(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



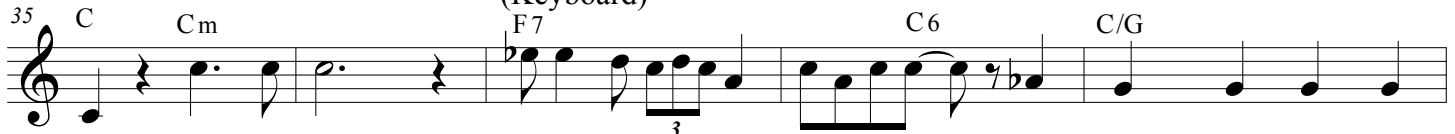
house that brought the wick-ed, wick-ed witch her doom as she was fly-ing on her broom.

(Keyboard)



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

(Keyboard)



dead.

And through the town the

(Keyboard)




joy - ous news was spread._____

2
45



Musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together.

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

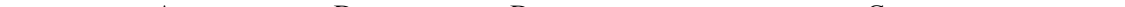
56

Dm7 Ab7 Gm7 C

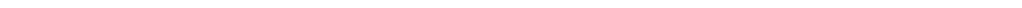
out of bed. Wake up, the wick-ed witch is dead! She's

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

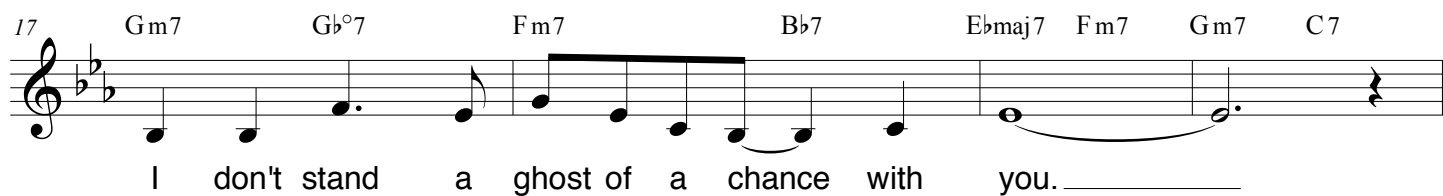
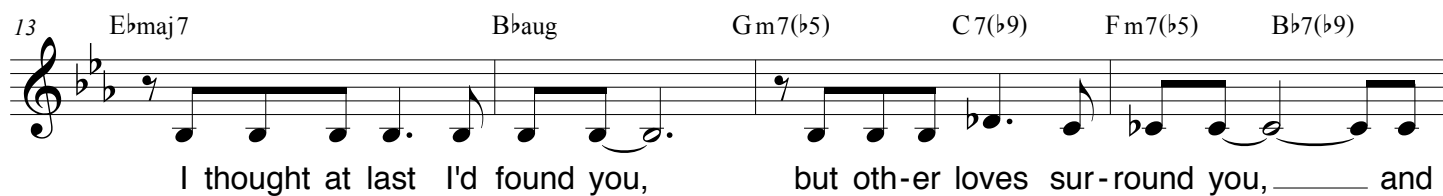
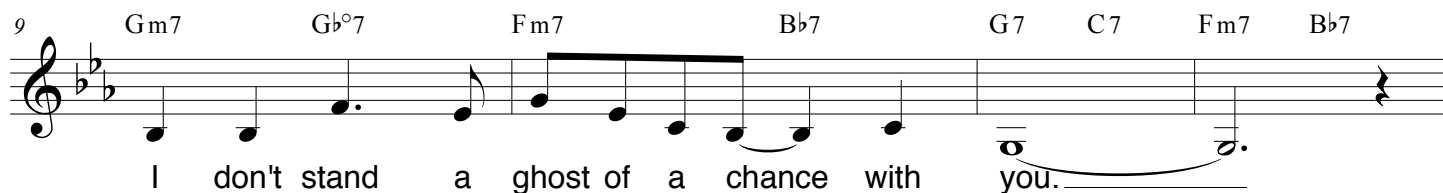
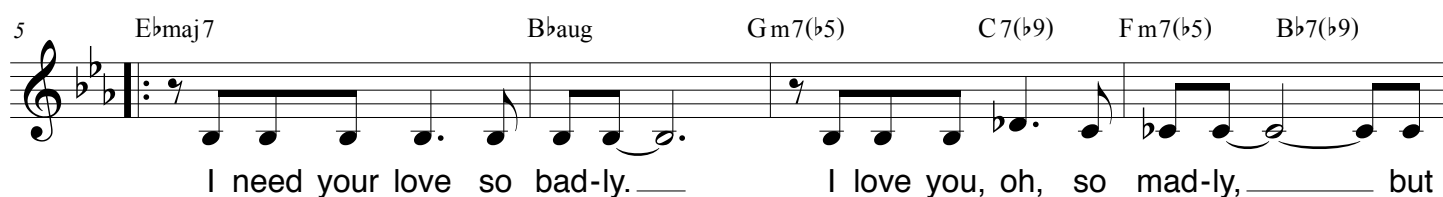
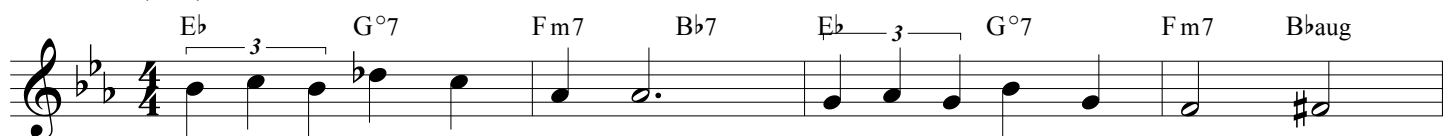
dead. _____

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 Ebmaj7 Ebmaj7

you. _____

Keyboard

First staff of music: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chord symbols above the staff are: Ab (over G4-A4), C°7 (over Bb4-C5), Bbm7 (over Bb4), Eb7 (over E4), Ab (over G4-A4), C°7 (over Bb4-C5), Bbm7 (over Bb4), and Eb aug (over E4).

5 A^bmaj7 E^baug Cm7(b5) F7(b9) B^bm7(b5) E^b7(b9)



9 Cm7 B°7 Bbm7 Eb7 C7 F7 Bbm7 Eb7

13 A \flat maj7 E \flat aug C m7(\flat 5) F 7(\flat 9) B \flat m7(\flat 5) E \flat 7(\flat 9)

17 Cm7 B[°]7 B^bm7 Eb7 A^bmaj7 B^bm7 Cm7 F7

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

2
21

Bbm7 Eb7(b5) Abmaj7 Bbm7 Eb7 Abmaj7 Fm7

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

25

Dm7(b5) G7(b9) 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 Eb aug 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 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)

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 F13 Cm7

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

24 F13 Cm7 F13 Cm7

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

28 F13 Cm7

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

31 F13 N.C. Gb°7 Cm7

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

34 F13 Cm7 F13

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

37 Cm7 (Sax) F13 Cm7 F13

41 Cm7 F13 Cm7 F13

45 Cm7 F13 N.C. Gb°7

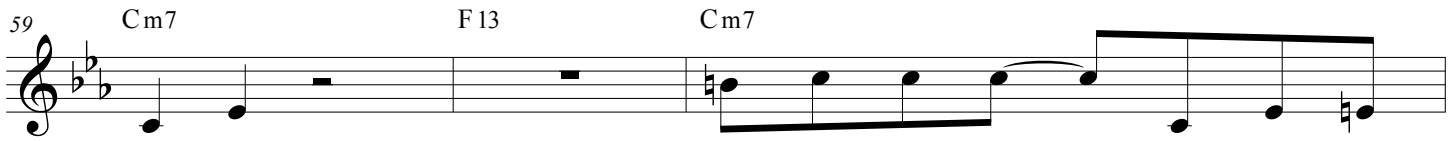
49 Cm7 F13 Cm7 F13



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 m/F D \flat m/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 $A\flat$ $D\flat$
 eyes and sur - ren - der to your dark - est dreams! Purge your

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

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

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

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

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

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

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

42 $G\flat$ 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* *F/Bb* *Bb* *F/Bb* *Bb* *F/Bb*
 (Sax)

 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 *Bb* *a tempo* *Cm* *Bm* *rit. A* *Bb*

 night. _____

The Music Of The Night

M

Keyboard

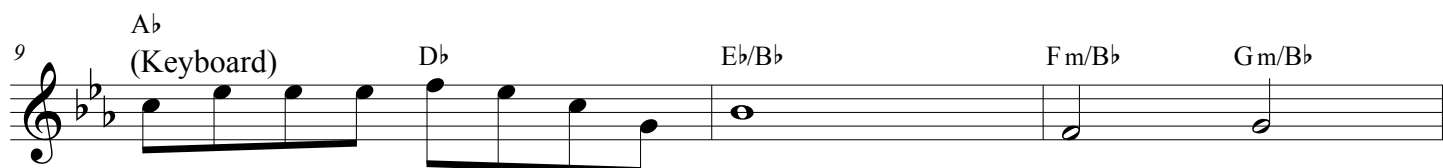
(Keyboard)



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



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



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



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



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



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

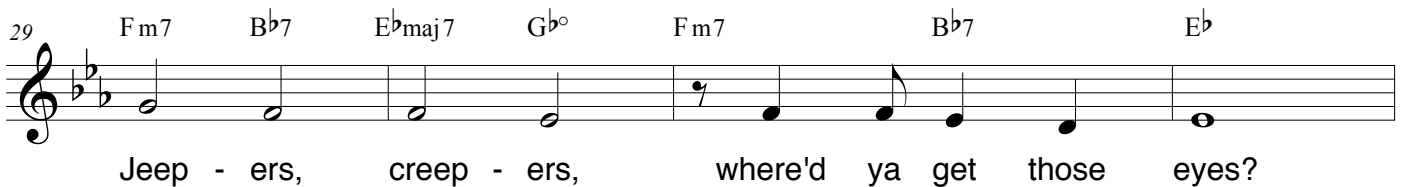
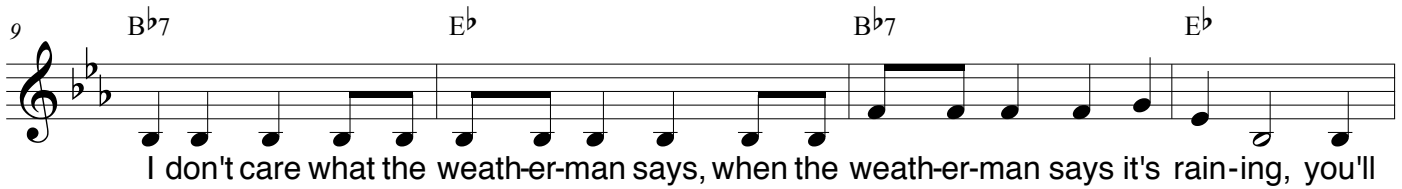
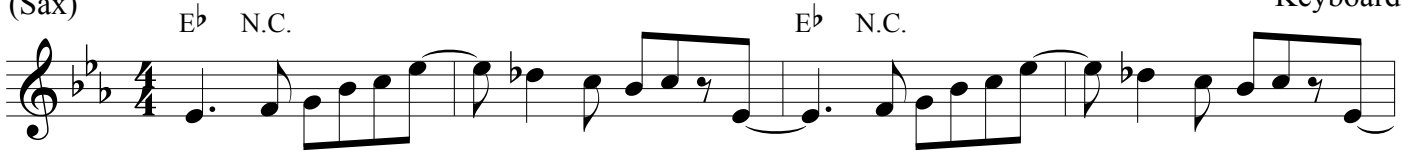
66 $E\flat$ *a tempo* Fm Em D *rit.* $E\flat$
 night.

Jeepers Creepers

F

(Sax)

Keyboard



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° $B^b m7$ 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° $B^b m7$ 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° $B^b m7$ 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^b 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^b 3 Dm7 3 D^b7 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^bm7(b5) E^bdim7 Dm7 G7
 know, lit-tle fool, _____ you nev-er can win? _____ Use your men-

49 Cm7 F7 B^b Fm7 B^b7
 tal - i - ty! _____ Wake up to re - al - i - ty!" _____ But each

53 E^bMaj7 A^b7 B^bMaj7 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^b Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

61 2 B^b Dm7(b5) G7(b9) Cm7 F7(b9) B^b Dm7(b5) G7(b9)
 skin. _____ I've got you _____ un-der my skin. _____ I've

67 Cm7 Bmaj7 B^b Cm7 B9 B^bMaj9
 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 $Fm7$ $Bb7$ $Bb7/Ab$ $Gm7$ $C7$

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

41 $Fm7$ $Bb7$ $Bb7/Ab$ $Gm7$ $Gb7$ $Fm7$ $Bb7$

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

