

Set HALA

Last revised: 2019.11.01

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HALA01-Munsters Theme(KVM).2018.10.06.pdf

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HALA16-I've Got You Under My Skin(KVF).2018.08.26.pdf

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

Munsters Theme

F
Keyboard

Cm
(Keyboard & Bass)

5 **Cm** (Sax) **D \flat** **Cm** **G7** **Cm** (Keyboard & Bass)

10 **Cm** (Sax) **D \flat** **G** **Cm** (Keyboard & Bass) (Sax)

15 **B \flat** **B \flat 7** **E \flat** **B \flat 7** **E \flat** **F** **F7** **B \flat** **F7** **G**

19 **Cm** **D \flat** **Cm** (Keyboard) (Sax)

23 **E \flat 7** **F** **F7** **B \flat** **F7** **G**

27 **Cm** **D \flat** **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 -
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

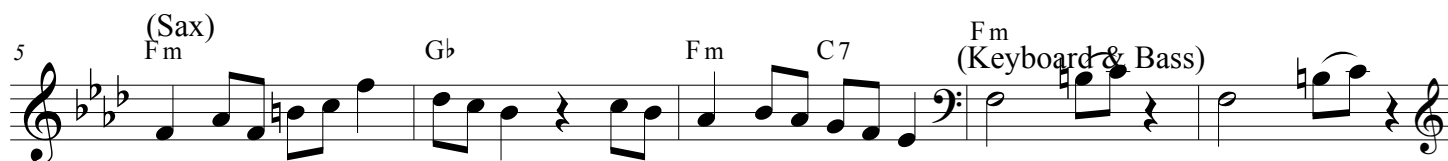
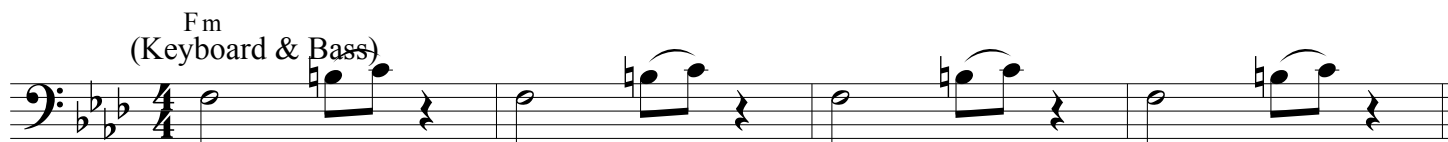
63 (Sax & Keyboard) G7 Cm

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.

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 At
Mun - sters are un - der your bed.

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

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

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

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

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.

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 $G7$ N.C.

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

57 $E\text{m7}(\flat5)$ $A7$ $D\text{m7}$ $A7$ $D\text{m7}$

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 (Keyboard)) F $G7$ C

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) Keyboard

B \flat Maj7 Gm7 Cm7 F7

5 B \flat Maj7 Fm7 B \flat 7 E \flat Maj7 E $^{\circ}$ 7 Dm7 D \flat m7

9 Cm7 F7 Dm7 G7(b9) Cm7 F7 B \flat 6 Cm7 F7

13 B \flat Maj7 Fm7 B \flat 7 E \flat Maj7 E $^{\circ}$ 7 Dm7 D \flat m7

17 Cm7 F7 Dm7 G7(b9) Cm7 F7 B \flat 6

21 Cm7 F7 B \flat Maj7 Fm7 B \flat 7

25 E \flat 6 A \flat 7 Dm7 G7(b9) Cm7 F7

29 B \flat Maj7 Fm7 B \flat 7 E \flat Maj7 E $^{\circ}$ 7 Dm7 D \flat 7

33 Cm7 F7 B \flat 6 Cm7 F7

37 Dm7 D \flat 7 Cm7 F7

41 B \flat Cm7 B \flat Maj7 B \flat 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

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

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

MALE VOCAL

Black Magic Woman

Keyboard

(Keyboard & Bass - As written)

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.

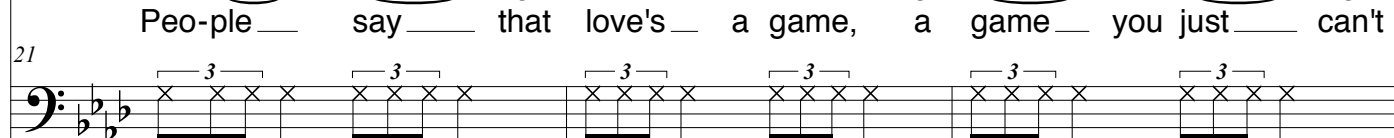
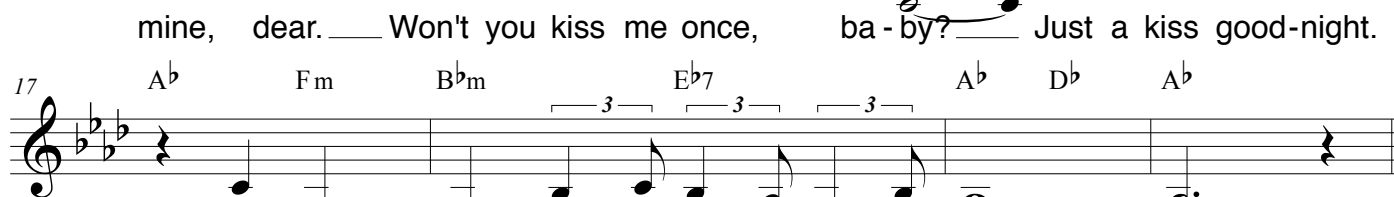
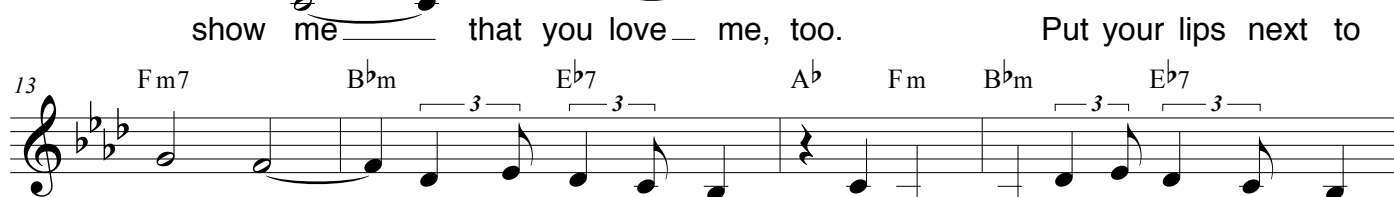
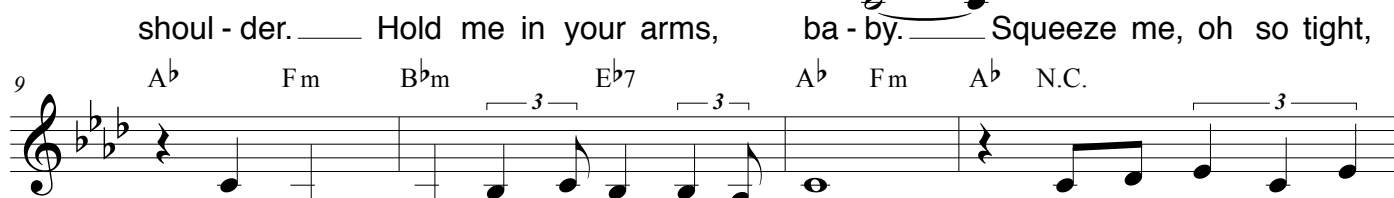
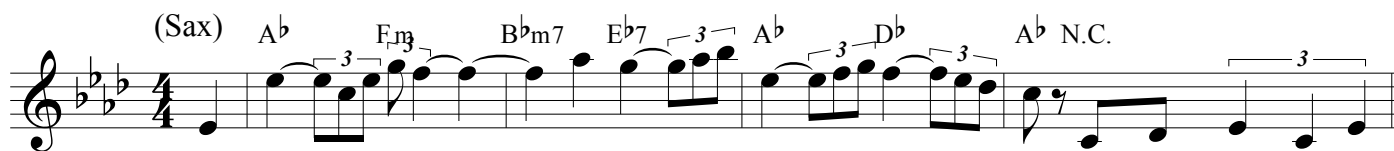
The musical score is written for saxophone and keyboard/bass. The saxophone part is in the upper staves, and the keyboard/bass part is in the lower staves. The key signature is B-flat major (two flats). The tempo is 2/4. The score includes lyrics and chord markings. The saxophone part starts with a melodic line, and the keyboard/bass part provides a rhythmic accompaniment. The lyrics are: "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." The chord markings are: Cm, Gm, Fm, G7, and Cm.

12 to the bar feel

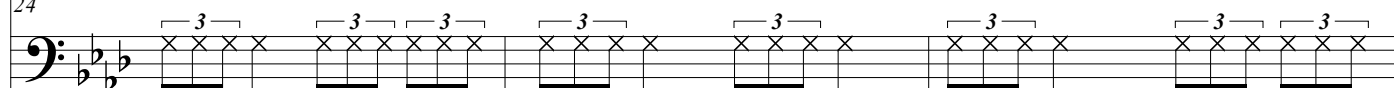
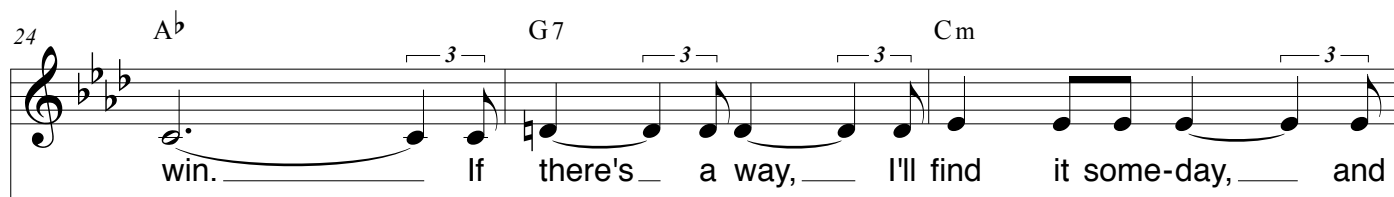
Put Your Head On My Shoulder

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.

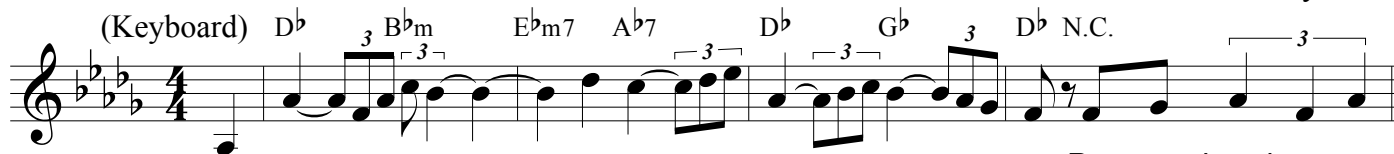
48

12 to the bar feel

Put Your Head On My Shoulder

M

Keyboard



2

27 $E\flat 7$ **To Coda** $A\flat 7$ N.C. 3

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

27

30 $B\flat m 7$ $E\flat m$ 3 $A\flat 7$ 3 $D\flat$ $B\flat m$ $E\flat m$ 3 $A\flat 7$ 3

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

34 $D\flat$ $B\flat m$ $E\flat m$ 3 $A\flat 7$ 3 $D\flat$ $G\flat$ $D\flat$ N.C. **D.S. al Coda** 3

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

⌘ Coda

38 $A\flat 7$ $B\flat 9$ N.C. 3

in. Put your head on my

38

40 $Cm 7$ Fm 3 $B\flat 7$ 3 $E\flat$ Cm Fm 3 $B\flat 7$ 3

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

44 $E\flat$ Cm Fm 3 $B\flat 7$ 3 $E\flat$ $A\flat$ $E\flat$ N.C. 3

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

48 Fm $B\flat 7$ $E\flat 6$

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 mind.

32 (M) Sing once a -

35 gain with me _____ our strange du - et. _____ My pow - er o - ver you _____

40 _____ grows strong - er yet. And though you turn from me _____ to glance be -

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

51 mind. (F) Those who have

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

63 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 $B\flat maj 7$ $Gm/B\flat$ 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 in the key signature) to B-flat major (indicated by two flats). The time signature is 4/4. The score includes lyrics and musical notation for the vocal line, and 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 69-74, 75-80, 81-86, 87-92, 93-98, 99-102, 103-106, and 107-110. 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 69-74, 75-80, 81-86, 87-92, 93-98, 99-102, 103-106, and 107-110. 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 & 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)

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

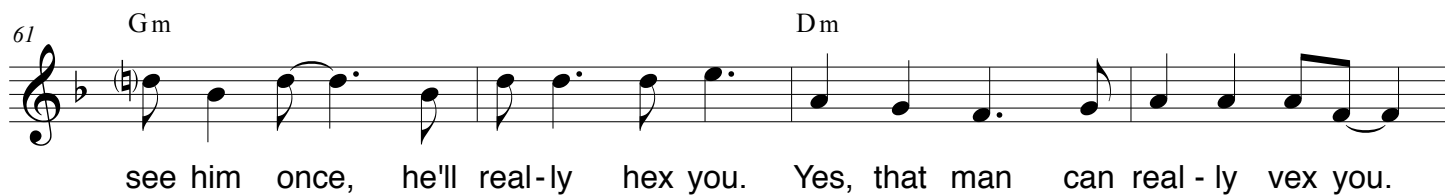
57 Dm D \flat $^{\circ}$

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

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

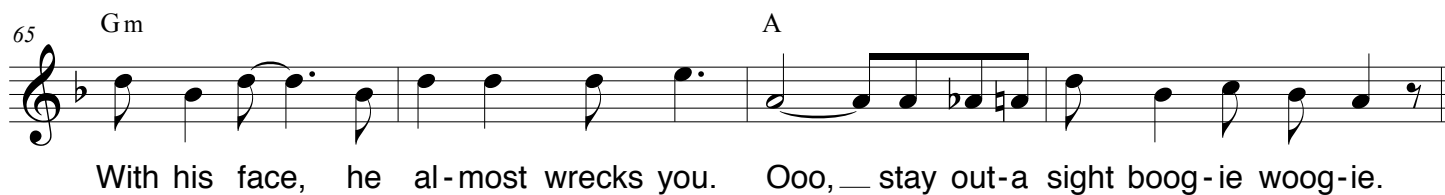
hun - dred mil - lion drums. If you

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



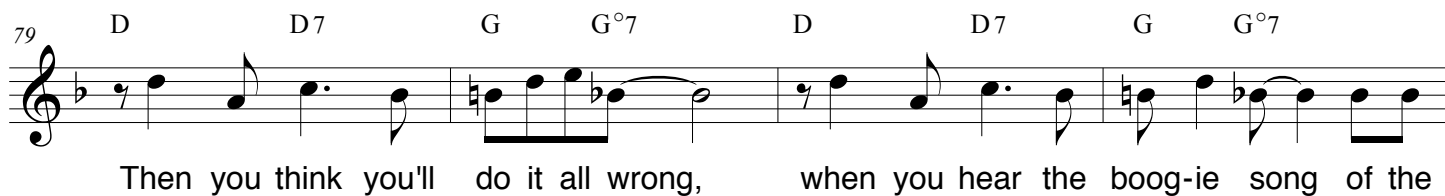
When you meet, you beat your feet. Your joint ain't neat but the

76 A7 D D7 G G°7



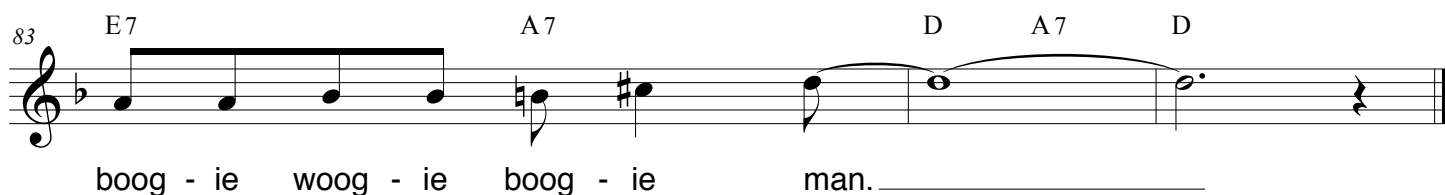
rhy-thm's sweet. So if you don't, you go a - long.

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. (Keyboard)

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 bib-bi-di bob-bi di-boo.

48 bib-bi-di bob-bi di-boo.

52 (F) "Sa - la-go-doo-la" means "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 & Bass - As written)

F

B \flat

F

B \flat

(Sax)

The first system of musical notation for 'Cruella De Vil' is in 4/4 time, featuring a piano introduction. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with some rests. The bass line follows a similar rhythmic pattern. The system ends with a whole note chord in the treble and a whole note chord in the bass.

5

F

B \flat

F

B \flat

(Sax)

C7

The second system of musical notation continues the piano introduction. It features the same melodic and bass lines as the first system, with a key signature change to two flats (B-flat and E-flat) indicated by a key signature change symbol. The system ends with a whole note chord in the treble and a whole note chord in the bass.

9

F

F9

B \flat B \flat 9

F

F9

The third system of musical notation is the first line of the vocal melody. It is in 4/4 time and features a key signature change to two flats (B-flat and E-flat). The melody is written in the treble clef and consists of eighth and quarter notes. The lyrics are: "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

The fourth system of musical notation continues the vocal melody. It features the same melodic and bass lines as the third system, with a key signature change to two flats (B-flat and E-flat). The lyrics are: "e - vil thing will. To see her is to take a sud - den chill. Cru -".

15

G7

C9

F

F9

The fifth system of musical notation continues the vocal melody. It features the same melodic and bass lines as the fourth system, with a key signature change to two flats (B-flat and E-flat). The lyrics are: "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

The sixth system of musical notation continues the vocal melody. It features the same melodic and bass lines as the fifth system, with a key signature change to two flats (B-flat and E-flat). The lyrics are: "ice in her stare; all in - no-cent chil - dren had bet - ter be - ware. She's".

21

F

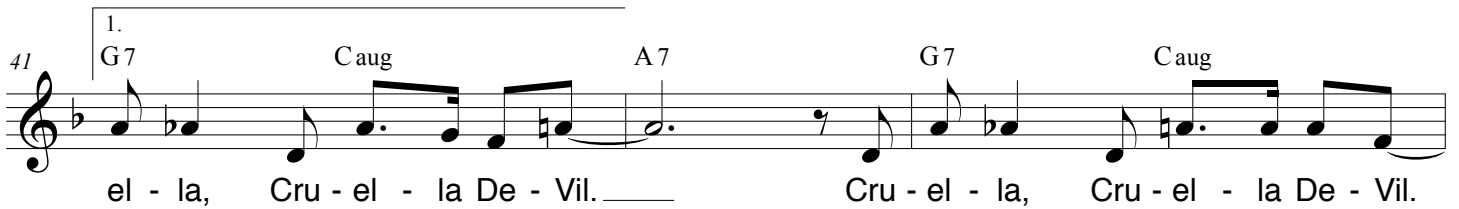
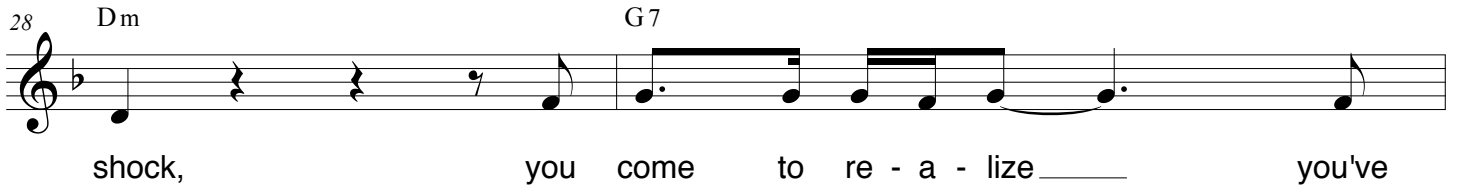
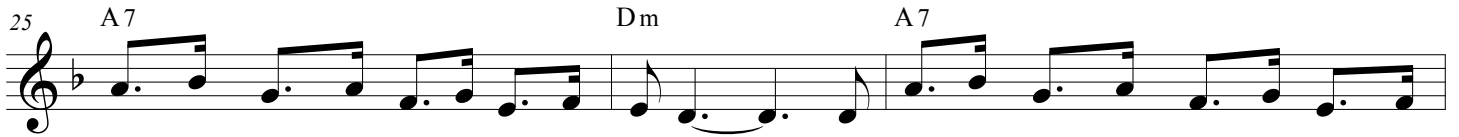
D \flat 9E \flat 9(b5) D9

G7

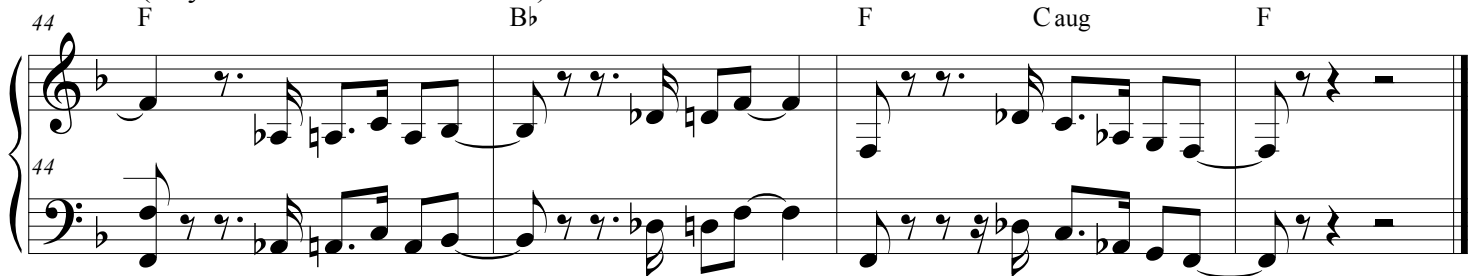
F

The seventh system of musical notation is the final line of the vocal melody. It features the same melodic and bass lines as the sixth system, with a key signature change to two flats (B-flat and E-flat). The lyrics are: "like a spi-der wait-ing for the kill. Look out for Cru-el-la De-Vil. At".

2



(Keyboard & Bass - As written)



Cruella De Vil

M

Keyboard

(Keyboard & Bass - As written)

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

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

15 C7 F9 B \flat B \flat 9

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

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


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



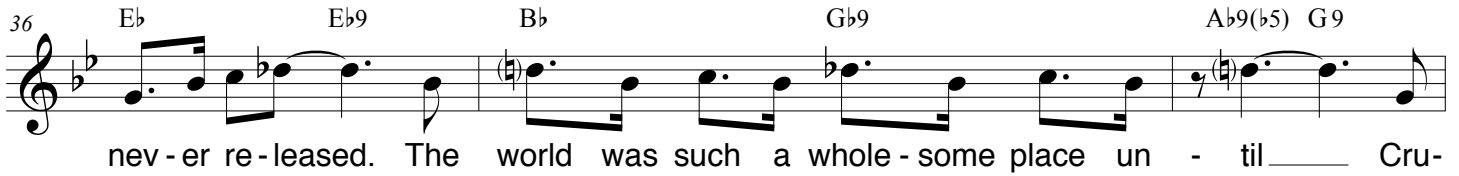
seen her kind of eyes watch - ing you from un - der-neath a rock. This

33 Bb Bb9 Eb Eb9 Bb Bb9



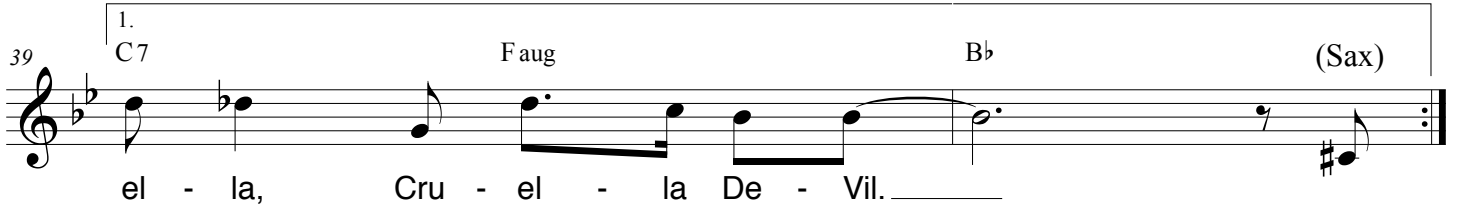
vam - pire bat, this in - hu-man beast, she ought to be locked up and

36 Eb Eb9 Bb Gb9 Ab9(b5) G9



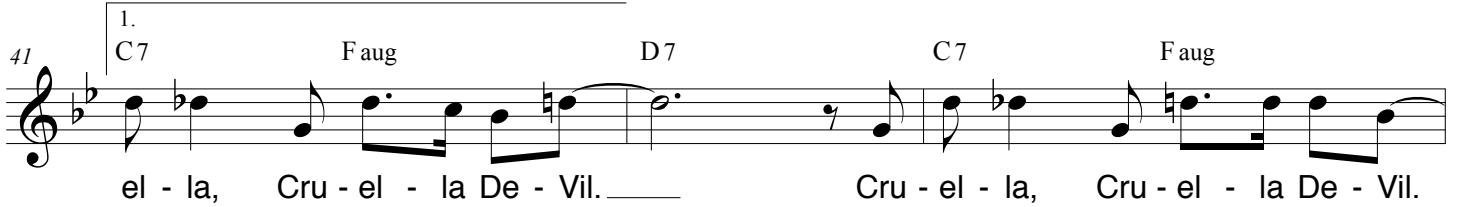
nev - er re-leased. The world was such a whole - some place un - til_____ Cru-

39 1. C7 Faug Bb (Sax)



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

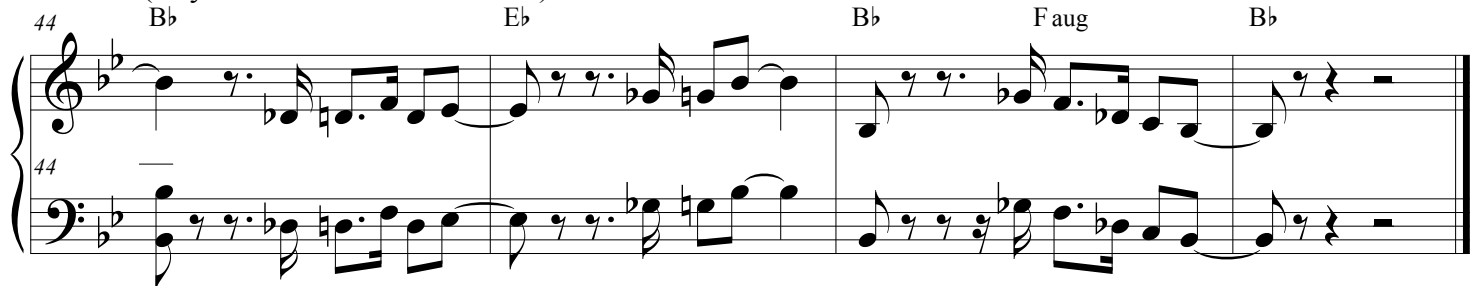
41 1. C7 Faug D7 C7 Faug



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 F7 C Maj7

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

39 C6

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 $G7(b9)$ C6

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 $G7(b9)$ C6

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,

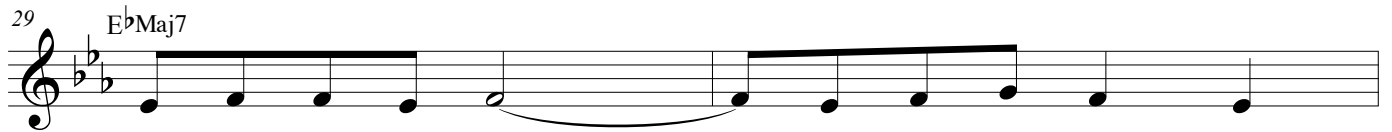
some-thing in my heart told me I must have you.

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

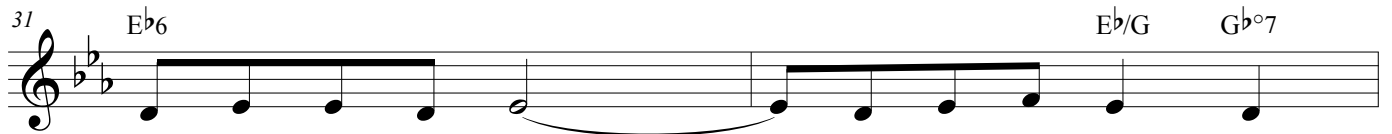
up to the mo-ment when we said our first Hel-lo. Lit-tle did we know,

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.

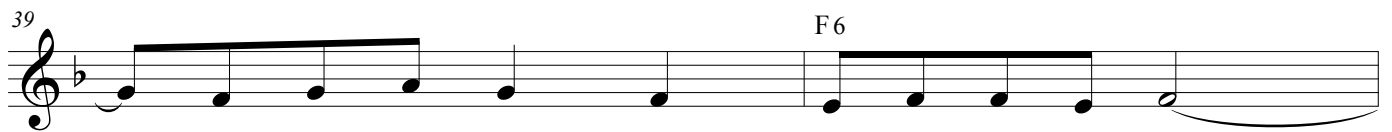


It turned out so right _____ for stran-gers in the night. _____

Coda



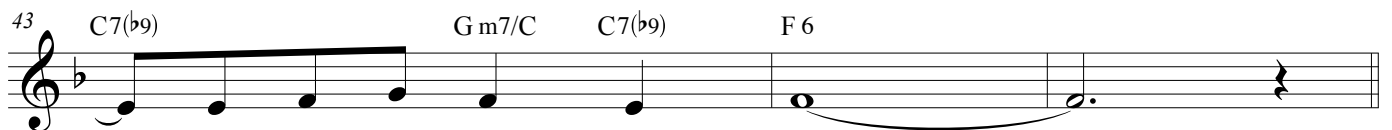
warm embrac - ing dance a - way. _____ Ev - er since that night _____



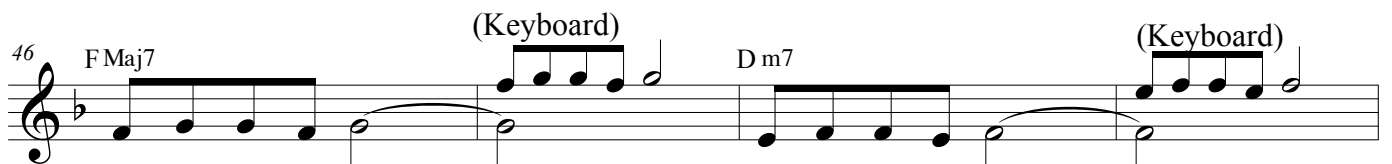
_____ we've been to geth - er. Lov - ers at first sight _____



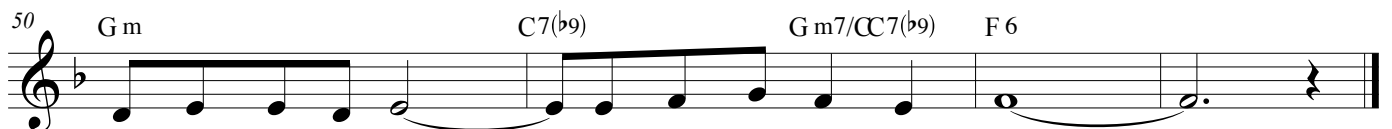
_____ in love for - ev - er. It turned out so right _____



_____ for stran - gers in the night. _____



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



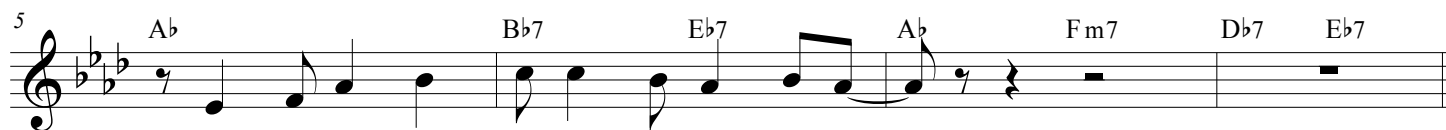
It turned out so right _____ for stran-gers in the night. _____

Swing beat

Ding, Dong, The Witch Is Dead

F

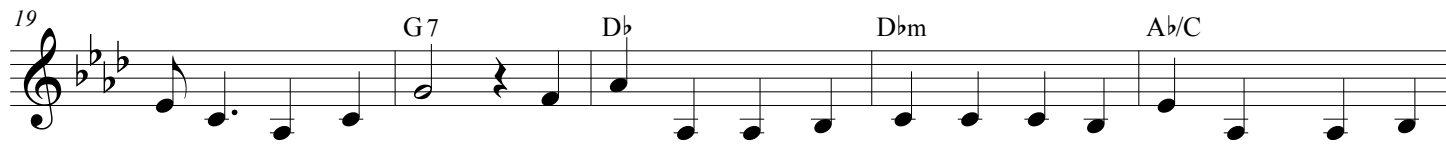
Keyboard



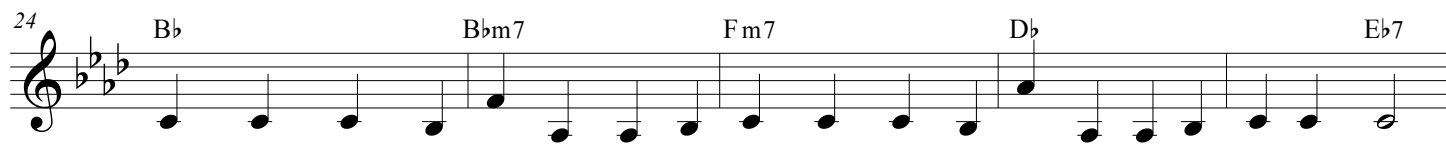
Once there was a wick-ed witch in the love-ly land of Oz, and a wick-ed-er, wick-ed-er,



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



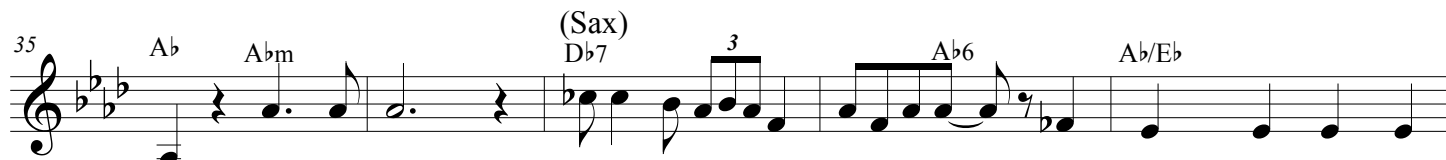
ter-ror and with dread, 'til one fine day from Kan-sas way, a cy-clone caught a



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

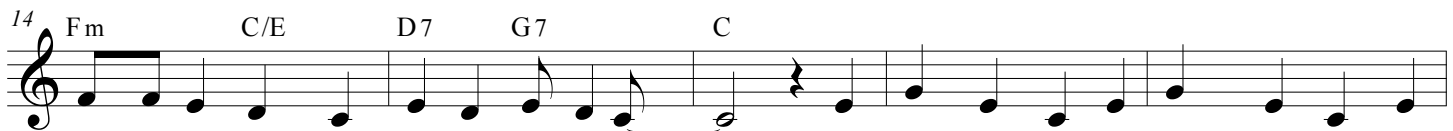
M

Keyboard

(Keyboard)



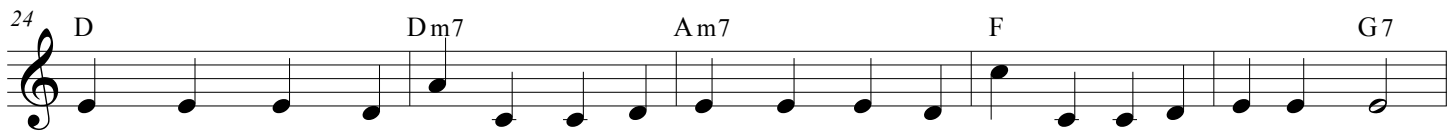
Once there was a wick-ed witch in the love-ly land of Oz, and a wick-ed-er, wick-ed-er,



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



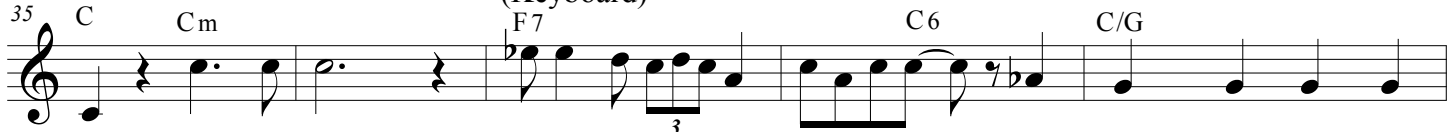
house that brought the wick-ed, wick-ed witch her doom as she was fly-ing on her broom.

(Keyboard)



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

(Keyboard)



dead.

And through the town the

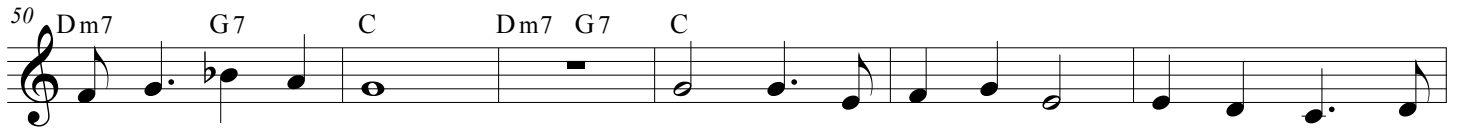
(Keyboard)



joy - ous news was spread._____



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



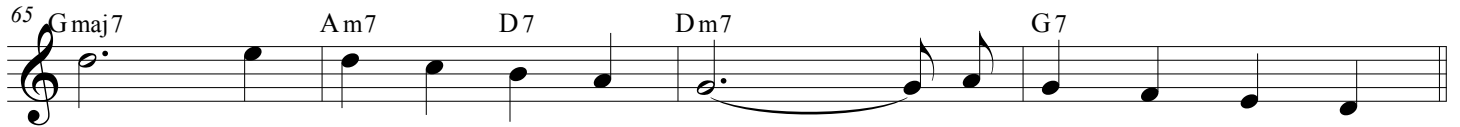
wick-ed witch is dead. Wake up, you sleep-y head, rub your eyes, get



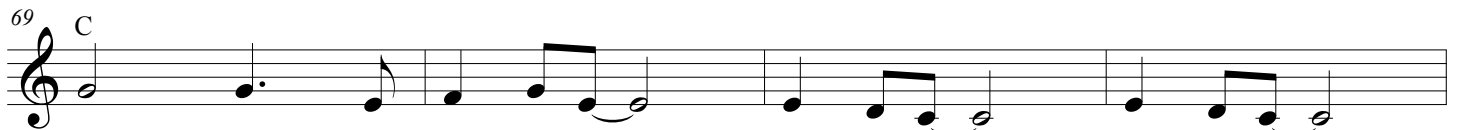
out of bed. Wake up, the wick-ed witch is dead! She's



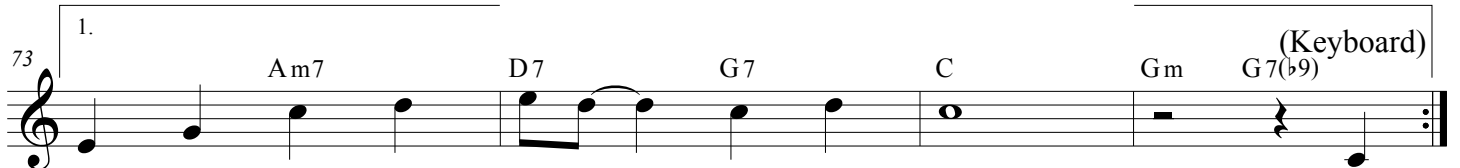
gone where the gob - lins go be - low, be - low, be - low, Yo -



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



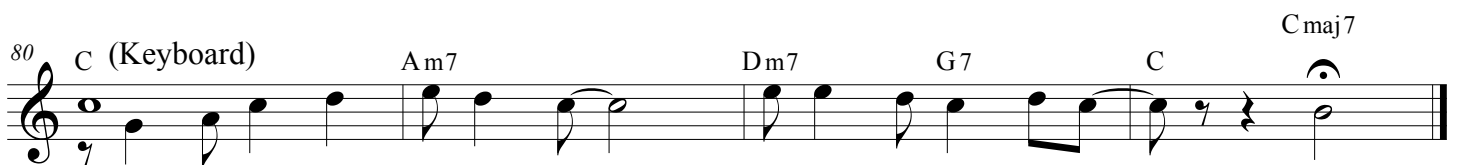
Ding, dong! The mer - ry o, _____ sing it high, sing it low.



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



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



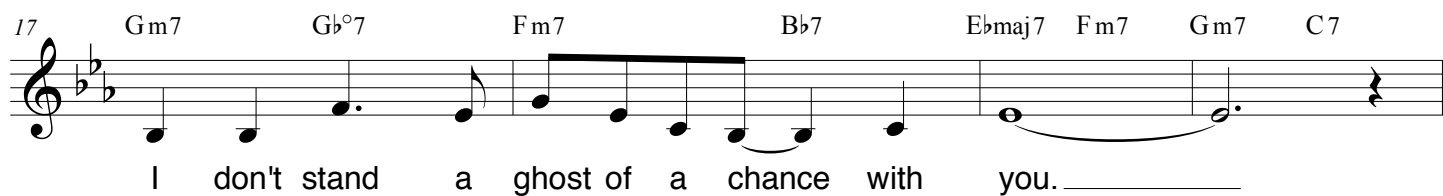
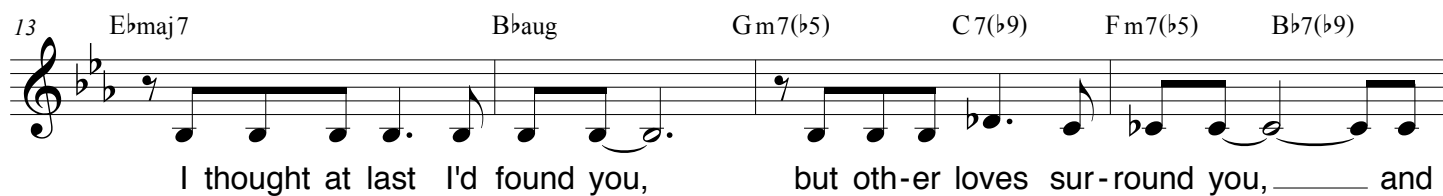
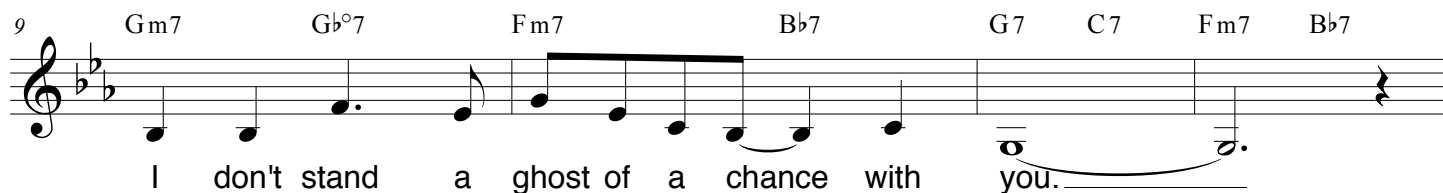
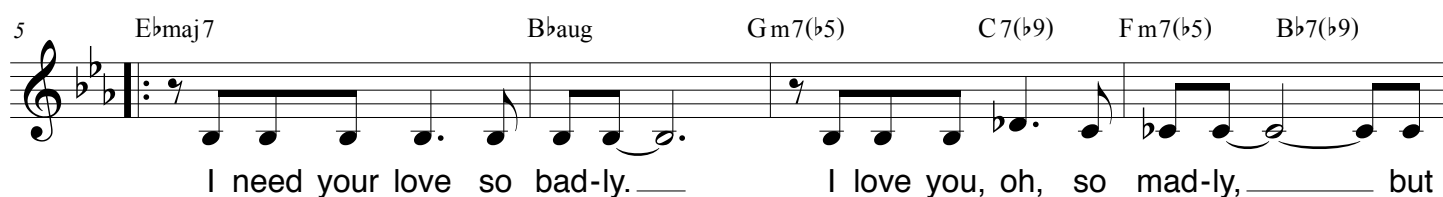
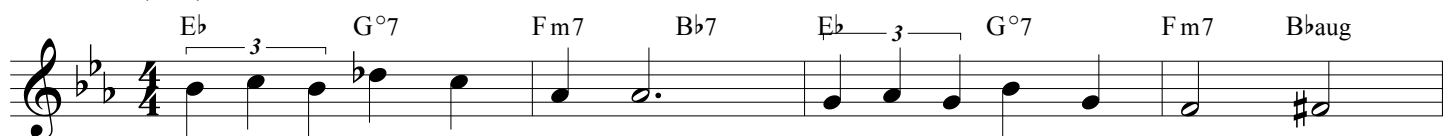
dead. _____

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. _____

Keyboard

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

B \flat m7 E \flat 7(b5) A \flat maj7 B \flat m7 E \flat 7 A \flat maj7 Fm7

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

25

Dm7(b5) G7(b9) Cm7 F7 B \flat m7(#5) E \flat 7(#5)

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

29

A \flat maj7 E \flat aug Cm7(b5) F7(b9) B \flat m7(b5) E \flat 7(b9)

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

33

Cm7 B $^{\circ}$ 7 B \flat m7 E \flat 7

1.
A \flat maj7 A \flat $^{\circ}$ 7 B \flat m7 E \flat 7

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

37

2.
C D \flat maj7 Cm7 B \flat m7 E \flat 7

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

41

B \flat m7 A \flat maj7 A \flat maj7

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 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

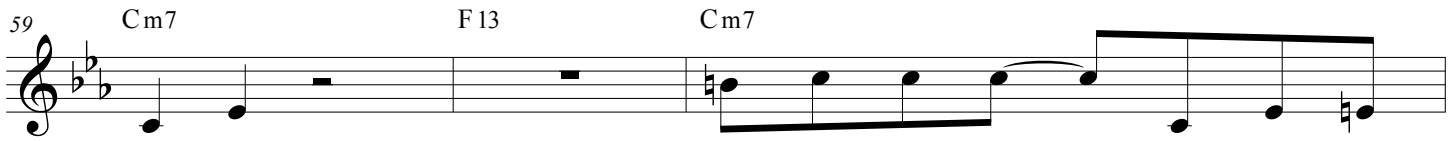
49 Cm7 F 13 Cm7 F 13



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 F 7 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

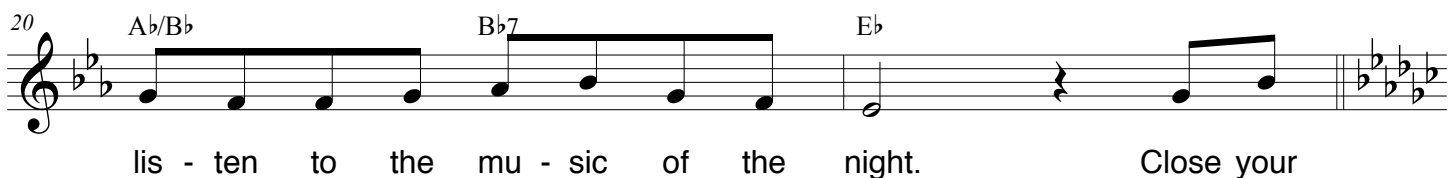
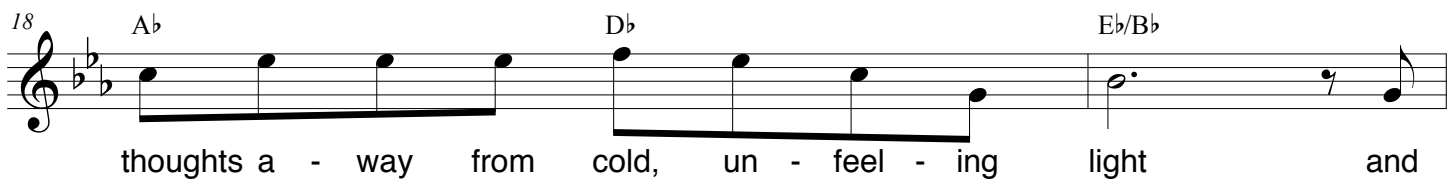
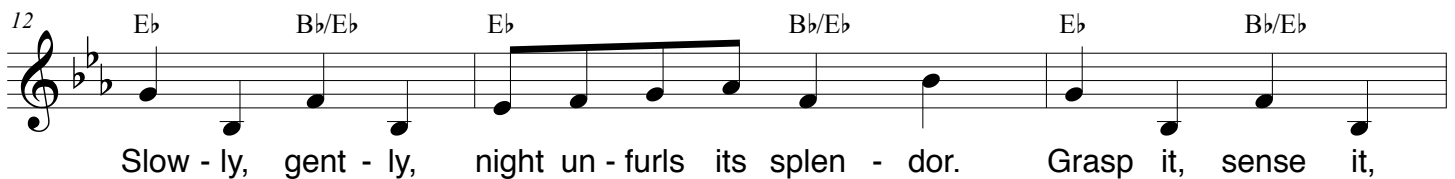
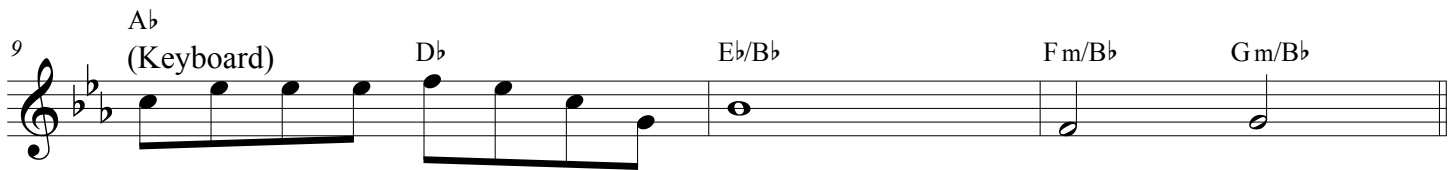
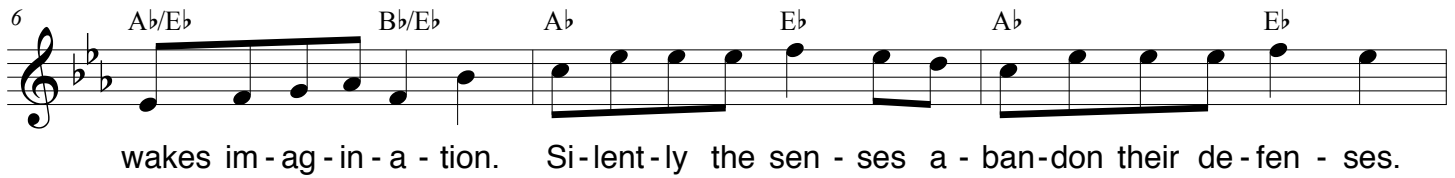
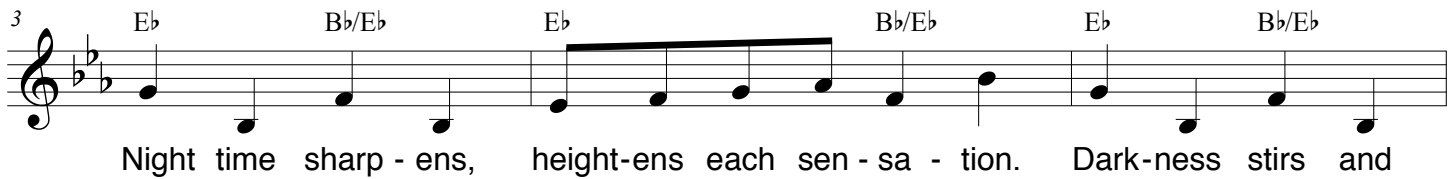
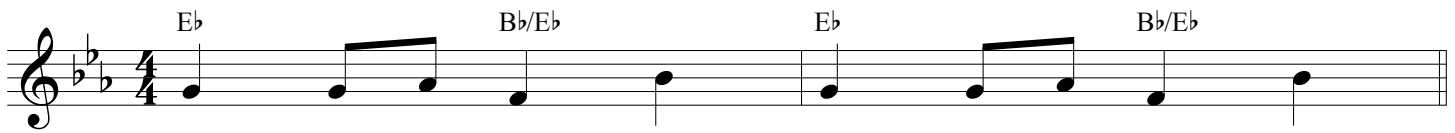
66 *Eb* *a tempo* *Cm* *Bm* *rit. A* *Bb*
 night. _____

The Music Of The Night

M

Keyboard

(Keyboard)



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

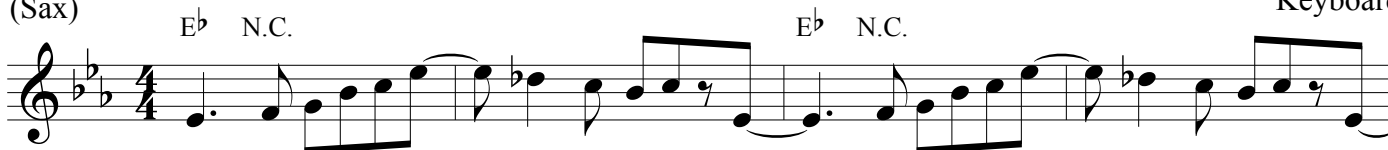
66 $A\flat$ *a tempo* Fm Em D *rit.* $E\flat$
 night.

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



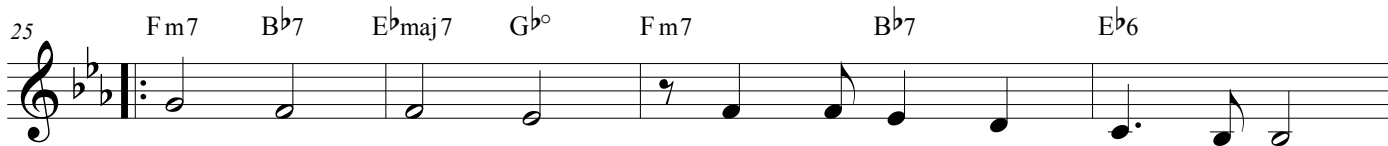
nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.



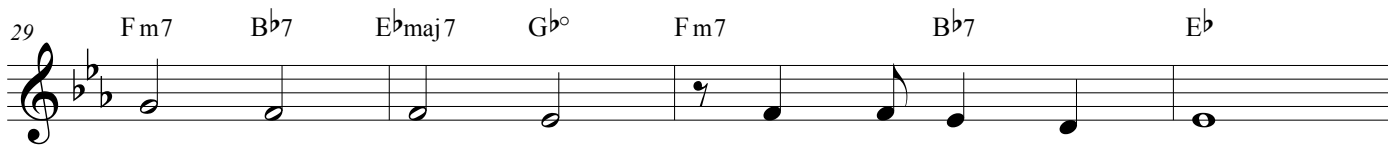
I don't care how the weath-er vane points, when the weath-er vane points to gloom-y, it's



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° $B^b m7$ 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 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

