

Set HALA

Last revised: 2019.10.31

HALA01-Munsters Theme(KVF).2018.10.06.pdf

HALA01-Munsters Theme(KVM).2018.10.06.pdf

HALA02-Green Eyes(KVF).2018.08.26.pdf

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HALA03-Dancing On The Ceiling(KVF).2018.08.26.pdf

HALA03-Dancing On The Ceiling(KVM).2018.08.26.pdf

HALA04-Black Magic Woman(KV).2018.10.06.pdf

HALA05-Put Your Head On My Shoulder(KVF).2018.08.26.pdf

HALA05-Put Your Head On My Shoulder(KVM).2018.08.26.pdf

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

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Munsters Theme

F

Keyboard

Cm
(Keyboard & Bass)

4 measures of C major keyboard and bass line.

5 Cm
(Sax)

D♭ Cm G7 Cm
(Keyboard & Bass)

Measures 5-8: Saxophone (C major), Keyboard/Bass (D flat, C major, G7, C major).

10 Cm
(Sax)

D♭ G Cm
(Keyboard & Bass) (Sax)

Measures 10-13: Saxophone (C major), Keyboard/Bass (D flat, G, C major).

15 B♭ B♭7 E♭ B♭7 E♭ F F7 B♭ F7 G

Measures 15-18: Saxophone (B flat), Keyboard/Bass (B flat 7, E flat, B flat 7, E flat, F, F 7).

19 Cm D♭ Cm (Keyboard) (Sax)

Measures 19-22: Saxophone (C major), Keyboard/Bass (D flat, C major, F 7).

23 E♭7 F F7 B♭ F7 G

Measures 23-26: Saxophone (E flat), Keyboard/Bass (E flat 7, F, F 7).

27 Cm D♭ Cm G7 C

Measures 27-30: Saxophone (C major), Keyboard/Bass (D flat, C major, G7).

2 

31 Cm D \flat

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
night - mares pa - rade through your head. But

36 Cm D \flat

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

38 G Cm

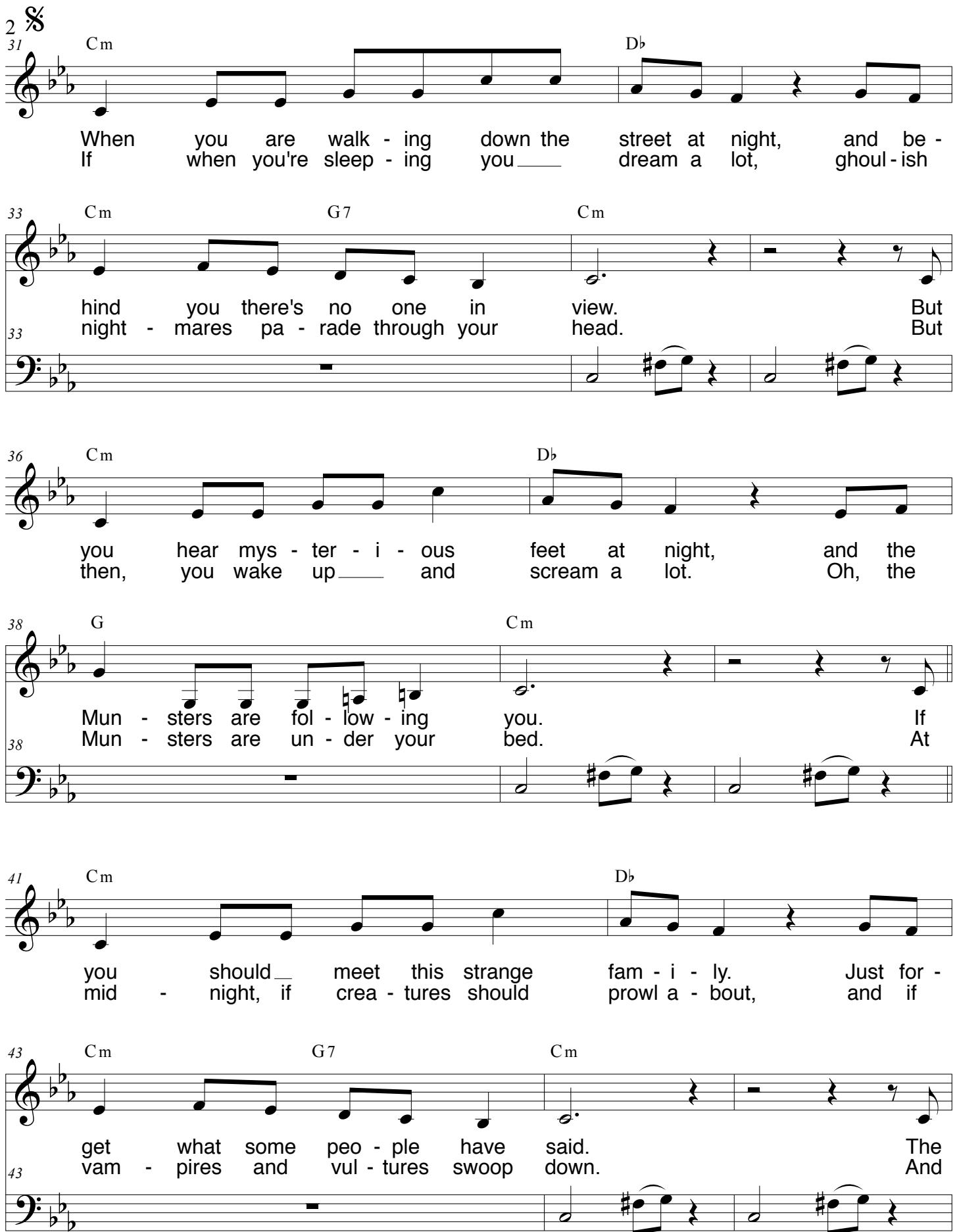
Mun - sters are fol - low - ing you. If
Mun - sters are un - der your bed. At

41 Cm D \flat

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

43 Cm G7 Cm

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



46 Cm

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

48 G Cm

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

51 Bb Bb7 Eb Bb7 Eb

hind night their house, you mus - 'n't be win - a - afraid, 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 someone did - n't quite
hair turned white at such a cra - zy scene. Be - cause ev - 'ry eve - ning it's

(Keyboard)

56 Db Cm

To Coda ♀

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

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

(Sax & Keyboard)

63 ♀ Coda G7 Cm

(Sax & Keyboard)

at the Mun - sters

Munsters Theme

M
Keyboard

F_m
(Keyboard & Bass)

5 F_m (Sax) G_b F_m C₇ F_m
(Keyboard & Bass)

10 F_m (Sax) G_b C F_m (Keyboard & Bass) (Sax)

15 E_b E_b7 A_b E_b7 A_b B_b B_b7 E_b B_b7 C

19 F_m G_b F_m (Keyboard) (Sax)

23 A_b7 B_b B_b7 E_b B_b7 C

27 F_m G_b F_m C₇ F

2 §
31 Fm G♭

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

33 Fm C7 Fm

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

36 Fm G♭

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

38 C Fm

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

41 Fm G♭

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

43 Fm C7 Fm

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

46 Fm G_b

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

48 C Fm

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

48 Be - One

51 E_b E_b 7 A_b E_b 7 A_b

hind night their house, you peek mus - 'n't be win - a - afraid, to My

53 B_b B_b 7 E_b B_b 7 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 G_b Fm

(Keyboard)
To Coda ⊕

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

59 Fm (Keyboard & Bass)

D.S. al Coda

63 ♀ Coda

(Sax & Keyboard)
C 7 Fm

at the Mun - - sters

Green Eyes

F

Keyboard

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

5 FMaj7 F6 FMaj7 FMaj7

9 F6 G m7 C7

13 G m7 C7 G m7 C7

17 E^b9 D⁹ G7 C7 N.C.

21 FMaj7 F6 F6 FMaj7

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

29 G m7 B^b6 B^bm F/C E^b9 D9

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

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 G 9 C7 F7 D7 N.C.

Your cool and lim-pid

53 G Maj7 G 6 G 6 G Maj7

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

57 B m7(b5) E7 A m7 E7 A m7

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

61 A m7 C 6 C m G/D F9 E9

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

65 A 7 A m7 D7

want me? Green eyes, _____ make my dream come

68 G D7 G D7

true. _____ Oh, make my dream come true. _____ Please, make my dream come

72 G (Sax) C D7 G

true. _____

Green Eyes

M
Keyboard

(Keyboard)

C7

C m7

F7

B♭6

F7 N.C.

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing chords and bass notes. The bottom staff is for the voice, with lyrics written below the notes. The piano part starts with C7, followed by C m7, F7, B♭6, F7, and N.C. The vocal part begins with "Your green eyes with their", followed by "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. _____", and ends with "N.C. (Keyboard)". The vocal part uses a mix of quarter and eighth notes, with some sustained notes and rests. The piano part includes bass notes and various chords throughout the piece.

37 E♭Maj7 E♭6 E♭Maj7 E♭Maj7

41 E♭6 F m7 B♭7

45 F m7 B♭7 F m7 B♭7

49 D♭9 C9 F7 B♭7 G7 N.C.

Your cool and lim-pid

53 CMaj7 C6 C6 CMaj7

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

57 Em7(b5) A7 D m7 A7 D m7

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

61 D m7 F6 Fm C/G B♭9 A9

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

65 D7 D m7 G7

want me? Green eyes, make my dream come

68 C G7 C G7

true. Oh, make my dream come true. Please, make my dream come

72 C (Keyboard) F G7 C

true.

Dancing On The Ceiling

F

(Sax) B♭Maj7 G m7 C m7 F 7 Keyboard

5 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7
He dan - ces ov - er - head on the ceil - ing near my bed,
in my sight through the night.

9 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6 C m7 F 7
I tried to hide in vain un - der-neath my coun - ter pane.

13 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7
There's my love up a - bove.

17 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6
I whis - per "Go a - way my lov - er, it's not fair." —

21 C m7 F 7 B♭Maj7 F m7 B♭7
But I'm so grate - ful to dis - cov - er he's still there. —

25 E♭6 A♭7 D m7 G7(♭9) C m7 F 7
I love my ceil - ing more since it is a danc - ing floor

29 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭7
just for my love.

33 C m7 F 7 1. B♭6 C m7 F 7
2. D m7 D♭°7 C m7 F 7
love, just for my

37 B♭ C m7 B♭6
love, just for my

41 B♭ C m7 B♭6
love.

Dancing On The Ceiling

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard part with chords E♭Maj7, Cm7, Fm7, and B♭7. The second staff begins with E♭Maj7 and continues with lyrics: "She dan - ces ov - er - head on the ceil - ing near my bed," followed by chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The third staff continues with lyrics: "in my sight through the night." Chords include Fm7, B♭7, Gm7, C7(b9), Fm7, B♭7, E♭6, Fm7, and B♭7. The fourth staff begins with E♭Maj7 and continues with lyrics: "tried to hide in vain un - der-neath my coun - ter pane." Chords include B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The fifth staff begins with Fm7 and continues with lyrics: "There's my love up a - bove." Chords include B♭7, Gm7, C7(b9), Fm7, B♭7, and E♭6. The sixth staff begins with Fm7 and continues with lyrics: "I whis - per 'Go a - way my lov - er, it's not fair.'" Chords include B♭7, E♭Maj7, B♭m7, and E♭7. The seventh staff begins with A♭6 and continues with lyrics: "But I'm so grate - ful to dis - cov - er she's still there." Chords include D♭7, Gm7, C7(b9), Fm7, and B♭7. The eighth staff begins with E♭Maj7 and continues with lyrics: "I love my ceil - ing more since it is a danc - ing floor." Chords include B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭7. The ninth staff begins with Fm7 and continues with lyrics: "just for my love." Chords include B♭7, E♭6, Fm7, and B♭7. The tenth staff begins with Gm7 and continues with lyrics: "love, just for my love." Chords include G♭7, Fm7, B♭7, E♭6, and Fm7.

MALE VOCAL

Black Magic Woman

Keyboard

(Keyboard & Bass - As written)

The musical score consists of two staves: Male Vocal (treble clef) and Keyboard (bass clef). The vocal part includes lyrics and chord changes indicated above the staff. The keyboard part provides harmonic support with bass notes and chords.

Male Vocal Part:

- Keyboard & Bass - As written:** The vocal part begins with a melodic line in 4/4 time, B-flat major. It features eighth-note patterns and sustained notes.
- Chords:** Cm, Gm, Fm, Cm, G7, Cm, Gm, Fm, Cm, G7, Cm.
- Lyrics:**
 - Got a black ma - gic wo-man, — Got a black ma gic wo-man. — I got a
 - black ma-gic woman, got me so blind I can't see that she's a
 - black ma-gic wo-man, she's try'n to make a dev-il out of me. Don't turn your back on me, ba-
 - by. — Don't turn your back on me ba-by. — Yes, don't turn your
 - back on me ba - by, stop mes-in' 'round with your tricks. Don't turn your
 - back on me, ba - by, you just might wake up my mag-ic sticks.

2 (Sax) Cm Gm Cm

33

39 Fm Cm G7 Cm

45 Gm Cm

51 Fm Cm G7 Cm

57 Cm Gm

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

61 Cm Fm

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

65 Cm G7 Cm

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

69 (Keyboard & Bass - As written)

69

73

73

The musical score consists of six staves of music. The top staff is for the Saxophone, starting at measure 2. The subsequent staves are for the Keyboard and Bass, starting at measure 33. Measures 33 through 68 show the vocal melody with lyrics and chords (Cm, Gm, Fm, G7, Cm, Cm, Gm, Fm). Measures 69 through 73 show the keyboard/bass part continuing. Measure numbers 33, 39, 45, 51, 57, 61, 65, 69, and 73 are explicitly labeled. Measure 2 is indicated by '(Sax)' and measure 69 is indicated by '(Keyboard & Bass - As written)'. Chords are labeled above the staves: Cm, Gm, Fm, G7, Cm, Cm, Gm, Fm. The lyrics '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.' and 'need you so bad, mag - ic wom - an, I can't leave you a - lone.' are integrated into the vocal line. Measure 61 features a three-measure rest. Measures 69 and 73 show sustained notes and bass lines.

12 to the bar feel

Put Your Head On My Shoulder

F
Keyboard

(Sax) A♭ Fm B♭m7 E♭7 A♭ D♭ A♭ N.C.

Put your head on my shoulder.
shoul - der. Hold me in your arms,
ba - by. Squeeze me, oh so tight,
show me that you love_ me, too.
Put your lips next to mine, dear.
Won't you kiss me once,
ba - by? Just a kiss good-night.
May - be you and I will fall in love.
People say that love's a game, a game you just can't
(Rhythm Pattern)

A♭ G7 C m

win.
If there's_ a way, I'll find it some-day, and

2
27 B \flat 7 To Coda \oplus E \flat 7 N.C.
then this fool will rush in. Put your head on my
27
30 Fm7 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
Tell me, tell me that you love me, too.
 \oplus Coda
38 E \flat 7 F9 N.C.
in. Put your head on my
38
40 Gm7 Cm F7 B \flat Gm Cm F7
shoul - der. Whis-per in my ear, ba - by, words I want to hear.
44 B \flat Gm Cm F7 B \flat E \flat B \flat N.C.
Tell me, tell me that you love me, too. Put your head on my
48
48 Cm F7 B \flat 6
shoul - der.
48

12 to the bar feel

Put Your Head On My Shoulder

M

Keyboard

(Keyboard) D^b 3 B^bm E^bm7 A^b7 D^b 3 G^b 3 D^b N.C.

Put your head on my

5 B^bm7 E^bm 3 A^b7 3 D^b B^bm E^bm 3 A^b7 3

shoul - der. Hold me in your arms, ba - by. Squeeze me, oh so tight,

9 D^b B^bm E^bm 3 A^b7 3 D^b B^bm D^b N.C. 3

show me that you love me, too. Put your lips next to

13 B^bm7 E^bm 3 A^b7 3 D^b B^bm E^bm 3 A^b7 3

mine, dear. Won't you kiss me once, ba - by? Just a kiss good-night.

17 D^b B^bm E^bm 3 A^b7 3 D^b G^b D^b

May - be you and I will fall in love.

21 A^b7 3 D^b 3 A^b7 3

Peo-ple say that love's a game, a game you just can't

21

(Rhythm Pattern)

24 D^b C7 Fm 3

win. If there's a way, I'll find it some-day, and

24

2

27 E^b7 To Coda ♫ A^{b7}
then this fool will rush in. N.C.

27 Put your head on my
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

30 B^bm7 E^bm A^{b7}
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

34 D^b B^bm E^bm A^{b7}
Tell me, tell me that you love me, too. D.S. al Coda
(N.Keyboard)

38 ♫ Coda A^{b7} B^{b9} N.C.
in. Put your head on my
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

40 Cm7 Fm B^{b7}
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

44 E^b Cm Fm B^{b7}
Tell me, tell me that you love me, too. Put your head on my

48 Fm B^{b7} E^b6
shoul - der.

48

The Phantom Of The Opera

VOCAL DUET

Bm

(Keyboard)

Bm Bbm Am G#

G

Keyboard

Measures 1-3: Vocal Duet (Keyboard) part. The vocal line consists of eighth-note chords: Bm (two measures), Bbm (one measure), Am (one measure), G# (one measure). The piano part consists of eighth-note chords: Bm (two measures), Bbm (one measure), Am (one measure), G (one measure).

Measures 4-6: Vocal Duet (Keyboard) part. The vocal line consists of eighth-note chords: G (one measure), G# (one measure), A (one measure), A#m (one measure), Bm (one measure). The piano part consists of eighth-note chords: Bm (two measures), Bbm (one measure), Am (one measure), G# (one measure).

Measures 7-9: Vocal Duet (Keyboard) part. The vocal line consists of eighth-note chords: G (one measure), F (one measure), G (one measure), G# (one measure), A (one measure), A#m (one measure), Bm (one measure). The piano part consists of eighth-note chords: Bm (two measures), Bbm (one measure), Am (one measure), G# (one measure).

Measures 10-12: Vocal Duet (Keyboard) part. The vocal line consists of eighth-note chords: Bm (two measures). The piano part consists of eighth-note chords: Bm (two measures). The vocal line continues with eighth-note chords: (F) In sleep he (one measure).

Measures 13-15: Vocal Duet (Keyboard) part. The vocal line consists of eighth-note chords: Esus Em A (one measure), Bm (one measure), Esus Em (one measure). The piano part consists of eighth-note chords: Bm (one measure), Bm (one measure), Bm (one measure). The vocal line continues with eighth-note chords: sang to me, In dreams he came. That voice which calls to me, (one measure).

Measures 16-18: Vocal Duet (Keyboard) part. The vocal line consists of eighth-note chords: A (one measure), Bm (one measure), G maj 7 (one measure), Em/G (one measure), A (one measure). The piano part consists of eighth-note chords: Bm (one measure), Bm (one measure), Bm (one measure). The vocal line continues with eighth-note chords: and speaks my name. And do I dream a - gain? For now, I (one measure).

Measures 19-21: Vocal Duet (Keyboard) part. The vocal line consists of eighth-note chords: Bm (one measure), Bm (one measure), Bm (one measure). The piano part consists of eighth-note chords: G°7 (one measure). The vocal line continues with eighth-note chords: find the phan - tom of the op-er-a is there in-side my (one measure).

2
29 Bm mind.

Bm Bbm Am G# G

32 F G Bb^o7 Em (M) Sing once a -

A sus A m D Em A sus A m gain with me our strange du - et. My pow - er o - ver you

40 D Em C maj7 A m/C D grows strong - er yet. And though you turn from me to glance be-

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

C^o7

51 E m E m D[#] m D m C[#] C B C[#] m (F)Those who have

51 mind.

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

57 F[#] sus F[#] m B/D[#] C[#] m/G[#] F[#] sus F[#] m B/D[#]

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

63 C[#] m A maj7 F[#] m/A B C[#] m

69 C[#]m
 phan - tom of the op-er-a is there in side my mind.

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^bmaj7 Gm/B^b C
 mys-ter-y were both in you. (M) And in this la - by-rinth where night is

87 Dm B^b 7
 blind, the phan - tom of the op-er-a is there (F) in-side my

93 Dm B^b Dm B^b
 mind. (Both) He's there, the phan - tom of the op - era. _____

99 Dm B^b
 Ah

103 Em C
 Ah

107 Fm D^b Fm
 Ah Ah

The musical score consists of six staves. The top two staves are for the soprano voice, with lyrics appearing below the notes. The third staff is for the piano/bassoon, featuring continuous eighth-note patterns. The fourth staff is for the bassoon, also with eighth-note patterns. The fifth staff is for the piano/bassoon, continuing the eighth-note pattern. The bottom two staves are for the bassoon, with lyrics appearing below the notes. The score includes various time signatures and key changes, such as from C major to B-flat major and back to C major. Measure numbers 69, 75, 81, 87, 93, 99, 103, and 107 are indicated at the beginning of each system. The page number 3 is located in the top right corner.

NO SAX

The Boogie Woogie Boogie Man

F

Keyboard

(Bass & Keyboard - As written)

Am E7 Am E7

There's a spook in Tin Pan Al - ley, walk - in' on the pi - an - o keys. He's the
jiv - in' ghost who canmake the most of his rhy-thm-made ten - den - cy. So,
better 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 A m E A m E
Bet-ter get wise, 'cause if he tries, he will soon have you beat-in' his rhy-thm

41 A m D m E A m E
when you meet the boog-ie woog-ie boog-ie man. So, be

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

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

51 E A m E A m
give you when he comes. He'll swing through the door,

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

57 A m A♭°
sings he will pound with a hor - ri - ble sound like a

59 B♭°7 A♭7
hun - dred mil - lion drums. If you

The musical score consists of eight staves of music. Each staff begins with a treble clef and a key signature. Chords are indicated above the staff. The lyrics are written below the notes. Measure 37 starts with Am, followed by E, Am, and E. The lyrics are "Bet-ter get wise, 'cause if he tries, he will soon have you beat-in' his rhy-thm". Measure 41 starts with Am, followed by Dm, E, Am, and E. The lyrics are "when you meet the boog-ie woog-ie boog-ie man. So, be". Measure 45 starts with Am, followed by E, Am, and Am. The lyrics are "sure ev - 'ry night that you lock the door tight, turn-in' on ev - 'ry light, mak-in'". Measure 48 starts with Dm, followed by Am. The lyrics are "all the room bright. If you don't do it right, what a ter - ri - ble fright he will". Measure 51 starts with E, followed by Am, E, and Am. The lyrics are "give you when he comes. He'll swing through the door,". Measure 54 starts with E, followed by Am, and Dm. The lyrics are "real - ly get sore. cut - tin' rugs on the floor by the hun-dreds or more. As he". Measure 57 starts with Am, followed by A♭°. The lyrics are "sings he will pound with a hor - ri - ble sound like a". Measure 59 starts with B♭°7, followed by A♭7. The lyrics are "hun - dred mil - lion drums. If you". The music continues with additional staves and lyrics, but they are partially cut off at the bottom of the page.

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♭ D

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

76 E7 A A7 D D°7

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

79 A A7 D D°7 A A7 D D°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

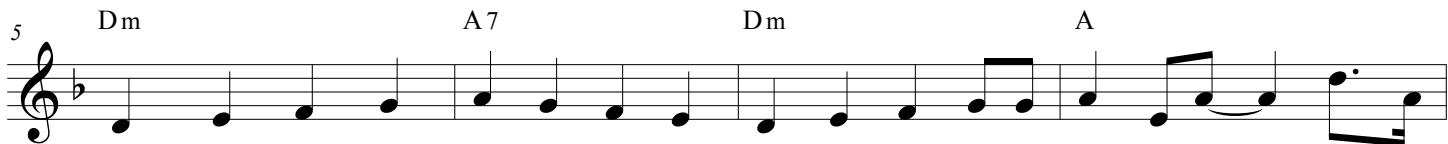
(Bass & Keyboard - As written)

Dm

A7

Dm

A7



There's a spook in Tin Pan Al - ley, walk - in' on the pi - an - o keys. He's the



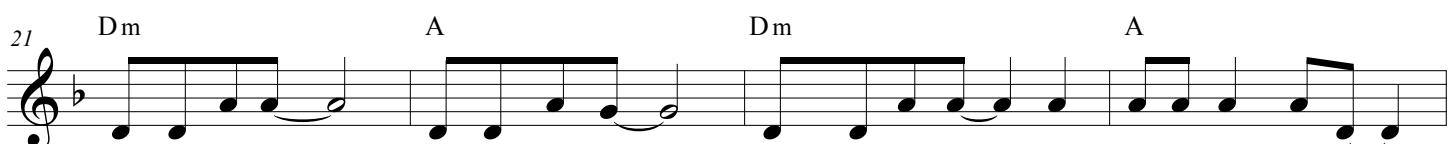
jiv - in' ghost who can make the most of his rhy-thm-made ten - den - cy. So,



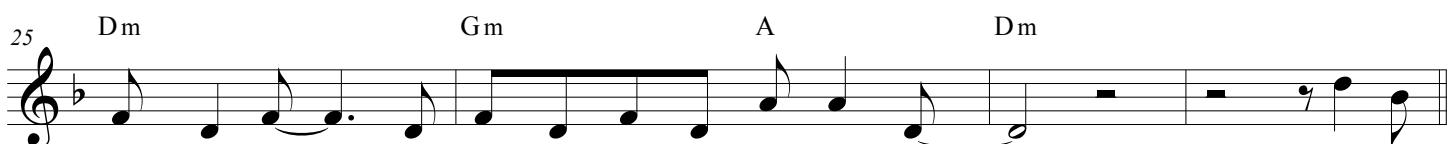
bet-ter watch out, some-one's a-bout haunt-in' the townwith new kinds of rhy-thm.



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

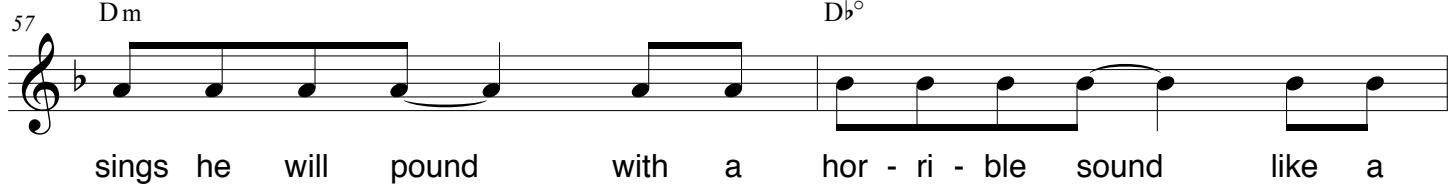
 all the room bright. If you don't do it right, what a ter-ri-ble fright he will

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♭°

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

59 E♭°7 D♭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 G♭ 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
A7

D

1 2 3 4 5 6

7 8 9 10 11

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

12 13 14 15 16

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

17 18 19 20 21

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

22 23 24 25 26

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

27 28 29 30 31

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

32 33 34 35 36

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

37 38 39 40 41

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

42 43 44 45 46

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

20 D 3 3 3 3 Em7 3 A9 3
 mind is in a dith - er and your heart is in a haze, I'll

22 D 3 Em7 3 A7 3 D A7 3
 haze your dith - er and dith - er your haze with a mag-ic phrase. (F) If you're

24 A 3 3 3 3 Em7 3 A9 3
 chased a - round by trou - ble and you're fol - lowed by a jinx, I'll

26 D 3 Em7 3 A7 3 D (Keyboard)
 jinx your trou - ble and trou - ble you jinx in less than for - ty winks.

28 B♭ F7 B♭ F7 B♭ B♭7
 30 E♭ 3 3 3 3 3 3
 (M) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

32 1. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭ B♭7
 (F) Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo.

34 2. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭
 (F) It - 'll do mag - ic, be - lieve it or not. bib - bi - di bob - bi di - boo.

36 A♭ (M) 3 3 3 3 E♭ 3 3 3
 (F) "Sa - la - go - doo - la" means "men-chic - ka - boo - la roo." But the

38 F7 3 3 3 3 B♭7 3 3
 thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."

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

42 B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭ E♭7 (Keyboard)
 Put 'em to - geth - er and what have you got: bib - bi - di bob - bi di - boo. —

44 A♭ 3 3 3 3 E♭7 3 Fm7 3 B♭m7 3 E♭ 3 A♭ 3 A♭ A♭7
 48 D♭ 3 3 3 3 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3 3 D♭
 52 G♭ (M) 3 3 3 3 D♭ 3 3 3 3
 (F) "Sa - la - go - doo - la" means "Men - chic - ka - boo - la roo." But the
 54 E♭7 3 3 3 3 A♭7 3 3 3
 thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."
 56 D♭ 3 3 3 3 3 3
 Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.
 58 A♭7 3 B♭m7 3 E♭m7 3 A♭
 Put 'em to - geth - er and what have you got:
 59 A♭7 3 3 3 3 A♭7 3 3 3 3 3
 (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 A♭7 3 B♭m7 3 E♭m7 3 A♭ A♭7 3 3 D♭
 (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_b

F

B_b

(Sax)

Musical score for Keyboard and Bass, measures 1-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). Measures 1-4 show a repeating pattern of eighth-note chords. The first measure starts with F, followed by B-flat, then F again, and finally B-flat. The bass staff follows a similar pattern but includes some eighth-note pairs.

Musical score for Keyboard and Bass, measures 5-8. The pattern continues with F, B-flat, F, B-flat. The bass staff shows more complex eighth-note patterns, including some grace notes. The word "Cru-" appears in parentheses above the bass staff in measure 8.

Musical score for Keyboard and Bass, measures 9-11. The vocal line begins with "el - la De - Vil," followed by "Cru - el - la De - Vil," then "if she does-n't scare you no". The chords are F, F9, B-flat, B-flat9, F, F9.

Musical score for Keyboard and Bass, measures 12-14. The vocal line continues with "e - vil thing will," "To see her is to take a sud - den chill," and "Cru-". The chords are B-flat, B-flat9, F, D-flat9, E-flat9(b5), D9.

Musical score for Keyboard and Bass, measures 15-17. The vocal line continues with "ell - la, Cru - el - la De - Vil," and "The curl of her lips." The chords are G7, C9, F, F9.

Musical score for Keyboard and Bass, measures 18-20. The vocal line continues with "ice in her stare; all in - no-cent chil - dren had bet - ter be - ware." The chords are B-flat, B-flat9, F, F9, B-flat, B-flat9.

Musical score for Keyboard and Bass, measures 21-23. The vocal line continues with "She's like a spi-der wait-ing for the kill." The chords are F, D-flat9, E-flat9(b5) D9, G7, F.

Look out for Cru-el-la De-Vil. At

25 A7 Dm A7
 first you think Cru-el - la is the dev-il _____ But af - ter time has worn a-way the

28 Dm G7
 shock, you come to re - a - lize _____ you've

30 D \flat 9 Gm7/C
 seen her kind of eyes watch - ing you from un - der-neath a rock. This

33 F F9 B \flat B \flat 9 F F9
 vam - pire bat, — this in - hu-man beast, she ought to be locked up and

36 B \flat B \flat 9 F D \flat 9 E \flat 9(b5) D9
 nev - er re - leased. The world was such a whole - some place un - til Cru-

39 1. G7 C aug F (Sax)
 el - la, Cru - el - la De - Vil. _____

41 1. G7 C aug A7 G7 C aug
 el - la, Cru - el - la De - Vil. _____ Cru - el - la, Cru - el - la De - Vil.

(Keyboard & Bass - As written)

44 F B \flat F C aug F

The musical score consists of six staves of music. The top four staves are for voice, with lyrics provided for each. The bottom two staves are for keyboard and bass. Chords are indicated above the staves, and measure numbers (25, 28, 30, 33, 36, 39, 41, 44) are on the left. Measure 39 includes a '1.' above the staff, and measure 41 includes a '1.' above the staff. Measure 44 indicates a key change. The vocal parts feature eighth-note patterns, while the keyboard/bass part shows eighth-note chords.

Cruella De Vil

M

Keyboard

(Keyboard & Bass - As written)

B♭

E♭

B♭

E♭

(Sax)

Sheet music for the Keyboard and Bass parts. The music is in 4/4 time, B-flat major. The keyboard part consists of eighth-note patterns, while the bass part provides harmonic support. Measure numbers 1 through 4 are visible above the staff.

(Sax)

Continuation of the musical score. The keyboard and bass parts remain, and a Saxophone part is introduced. The lyrics "Cru-" are partially visible in the vocal line. Measure numbers 5 through 8 are visible.

Continuation of the musical score. The lyrics "el - la De - Vil, ___" and "Cru - el - la De - Vil, ___" are shown below the staff. Measures 9 through 11 are visible.

Continuation of the musical score. The lyrics "e - vil thing will. ___", "To see her is to take a sud - den chill. ___", and "Cru-" are shown below the staff. Measures 12 through 14 are visible.

Continuation of the musical score. The lyrics "ell - la, Cru - el - la De - Vil. ___" and "The curl of her lips. ___" are shown below the staff. Measures 15 through 17 are visible.

Continuation of the musical score. The lyrics "ice in her stare; all in - no-cent chil - dren had bet - ter be - ware. She's" are shown below the staff. Measures 18 through 20 are visible.

Final continuation of the musical score. The lyrics "like a spi-der wait-ing for the kill. ___ Look out for Cru-el-la De-Vil. ___ At" are shown below the staff. Measures 21 through 23 are visible.

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 G \flat 9 Cm7/F
 seen her kind of eyes watch - ing you from un - der-neath a rock. This

33 B \flat B \flat 9 E \flat E \flat 9 B \flat B \flat 9
 vam - pire bat, __ this in - hu-man beast, she ought to be locked up and

36 E \flat E \flat 9 B \flat G \flat 9 A \flat 9(b5) G9
 nev - er re - leased. The world was such a whole - some place un - til _____ Cru-

39 1. C7 F aug B \flat (Sax)
 el - la, Cru - el - la De - Vil. _____

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

(Keyboard & Bass - As written)

44 B \flat Eb B \flat F aug B \flat
 44

The musical score consists of six staves of music. The top four staves are for voice (soprano), with lyrics appearing below them. The fifth staff is for keyboard/bass. The sixth staff is for bass. Chords are indicated above the staves, and measure numbers are on the left. The vocal parts feature eighth-note patterns and some sustained notes. The keyboard/bass part shows eighth-note chords. The bass part shows eighth-note chords.

LATIN - TANGO

Strangers In The Night

F

(Sax)

B♭Maj7

G m7

C m7

F7

Keyboard
C m7 F7

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

29 B♭Maj7

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

31 B♭6

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

33 C m F7(b9) C m7/FF7(b9) B♭6 D.S. al Coda

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

Coda

37 Cm7 F7 CMaj7

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♭°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 CMaj7 (Sax) A m7 (Sax)

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

50 D m G7(b9) D m7/GG7(b9) C 6

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

LATIN - TANGO

Strangers In The Night

M

Keyboard

(Keyboard)

E♭Maj7 C m7 F m7 B♭7 F m7 B♭7

5 E♭Maj7 E♭6

8 E♭Maj7 E♭/G G♭°7

11 Fm Fm(maj7) Fm7 Fm6 Fm7

15 Some-thing in your smile was so ex - cit - ing,

17 B♭7 F m7/B♭7(b9) E♭Maj7

21 G m7(b5) C7(b9)

24 F m7 A♭m6

27 E♭ C m7 To Coda F m7 B♭7

2

29 E♭Maj7

ev - er since that night

we've been to geth - er.

31 E♭6

Lov - ers at first sight

in love for - ev - er.

33 F m B♭7(♭9) F m7/B♭7(♭9) E♭6 D.S. al Coda

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

Coda

37 F m7 B♭7 F Maj7

warm embrac - ing dance a - way.

Ev - er since that night

39 F6

— we've been to geth - er.

Lov - ers at first sight

41 F/A A♭7 G m

— in love for - ev - er.

It turned out so right

43 C7(♭9) G m7/C C7(♭9) F 6

— for stran - gers in the

night.

46 F Maj7 (Keyboard) D m7 (Keyboard)

Doo be doo be doo,

doo be doo be doo,

50 G m C7(♭9) G m7/CC7(♭9) F 6

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

Swing beat

Ding, Dong, The Witch Is Dead

F

(Sax)

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 Munchkin 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.

(Sax)

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

(Sax)

dead. And through the town the

(Sax)

joy - ous news was spread.

2

45 A♭

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

50 B♭m7 E♭7 A♭ B♭m7 E♭7 A♭

wick-ed witch is dead.

Wake up, you sleep-y head, rub your eyes, get

56 B♭m7 E7 E♭m7 A♭

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

She's

61 Fm D♭/F Fm6 D♭/F

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

65 E♭maj7 Fm7 B♭7 B♭m7 E♭7

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

69 A♭

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

73 1. Fm7 B♭7 E♭7 A♭ E♭m E♭7(b9) (Sax)

Let them know the wick-ed__ witch is dead!

77 2. Fm7 B♭7 E♭7

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

80 A♭ (Sax) Fm7 B♭m7 E♭7 A♭ A♭maj7

dead.

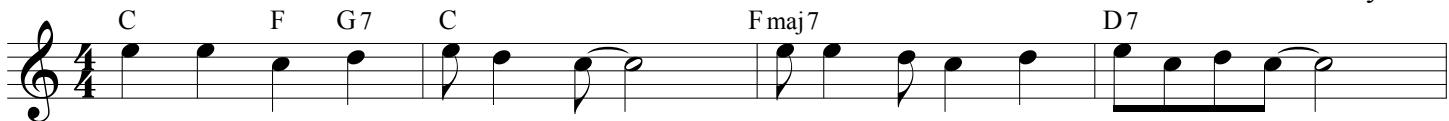
Swing beat

Ding, Dong, The Witch Is Dead

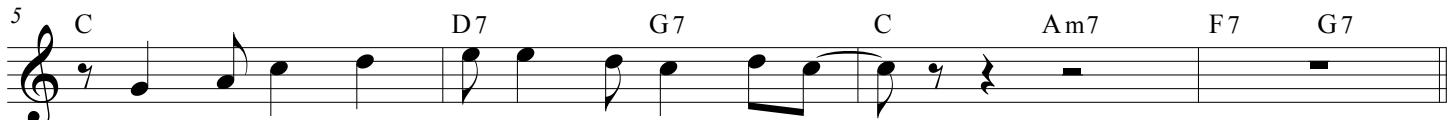

 Keyboard

(Keyboard)

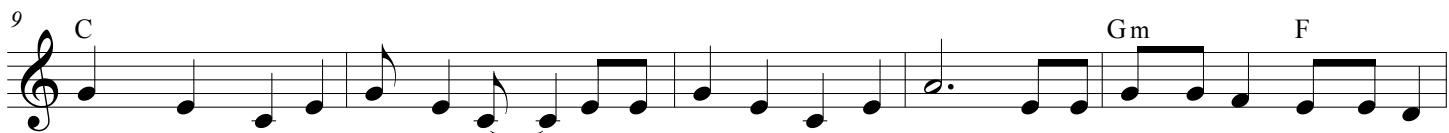
1 C F G7 C F maj7 D7



5 C D7 G7 C Am7 F7 G7

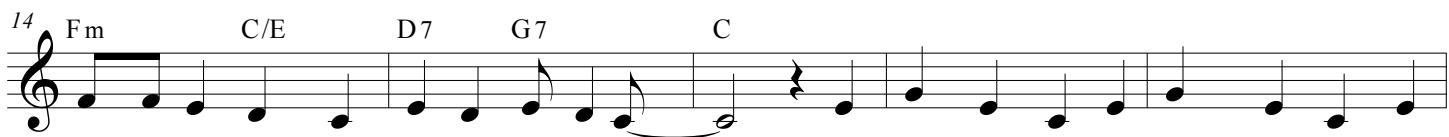


9 C Gm F



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

14 Fm C/E D7 G7 C



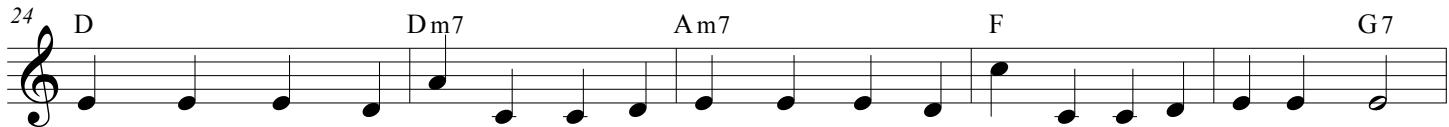
wick-ed-er witch there nev-er, nev-er was. _____ She filled the folks in Munch-kin land with

19 B7 F Fm C/E



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

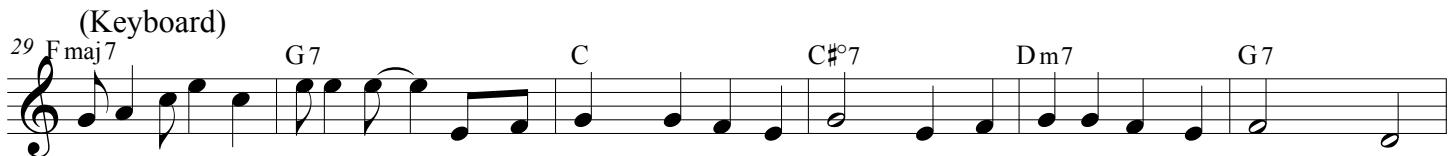
24 D Dm7 A m7 F G7



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

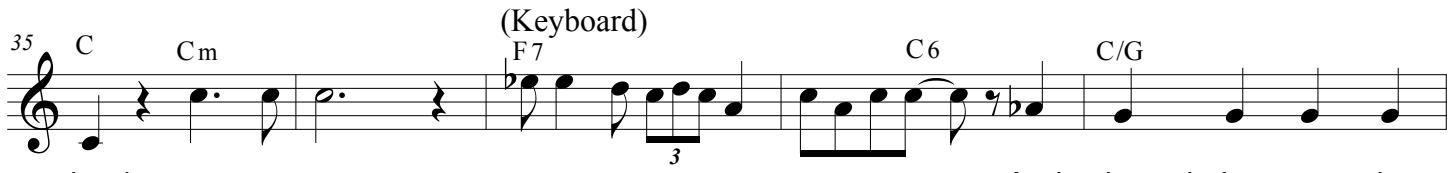
(Keyboard)

29 F maj7 G7 C C#7 Dm7 G7



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

35 C Cm (Keyboard) F7 C6 C/G

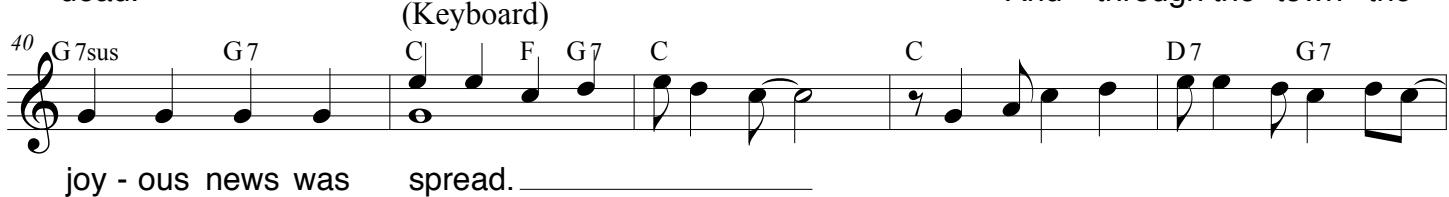


dead.

And through the town the

(Keyboard)

40 G7sus G7 C F G7 C C D7 G7



joy - ous news was spread. _____

2

45 C

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

50 Dm7 G7 C Dm7 G7 C

wick-ed witch is dead.

Wake up, you sleep-y head, rub your eyes, get

56 Dm7 A♭7 Gm7 C

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

She's

61 Am F/A Am6 F/A

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

65 Gmaj7 Am7 D7 Dm7 G7

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

69 C

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

73 1. Am7 D7 G7 C Gm G7(9) (Keyboard)

Let them know the wick-ed____ witch is dead!

77 2. Am7 D7 G7

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

80 C (Keyboard) Am7 Dm7 G7 C C maj7

dead._____

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

(Sax)

Musical score for piano in E♭ major (two flats) and 4/4 time. The score consists of two staves. The top staff shows a melodic line with notes and rests, and the bottom staff shows harmonic chords. The harmonic progression is as follows: E♭ (3 measures), G°7, Fm7, B♭7, E♭ (3 measures), G°7, Fm7, B♭aug.

5 E♭maj7 B♭aug G m7(♭5) C7(♭9) F m7(♭5) B♭7(♭9)

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

Musical score for the vocal line "I don't stand a ghost of a chance with you." The score consists of a staff with a treble clef, a key signature of one flat, and a common time signature. The measure numbers 9 through 16 are indicated above the staff. The vocal line is as follows:

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

The lyrics "ghost of a chance" are underlined, indicating a sustained note or a specific performance technique. The musical progression includes chords Gm7, G \flat 7, Fm7, B \flat 7, G7, C7, Fm7, and B \flat 7.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The vocal line starts with a half note rest, followed by a quarter note, two eighth notes, a dotted half note, another dotted half note, and so on. The lyrics are: "I thought at last I'd found you, but oth-er loves sur-round you, _____ and". The score includes a staff line and a tempo marking of 13.

Musical score for the vocal line "I don't stand a ghost of a chance with you." The score consists of a treble clef staff with a key signature of one flat (B-flat) and a time signature of 17/16. The vocal line is as follows:

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

The lyrics are aligned with the notes, with some notes having horizontal stems extending to the right. The chords above the staff are: Gm7, G \flat 7, Fm7, B \flat 7, E \flat maj7, Fm7, Gm7, and C7.

2
21 Fm7 3 B \flat 7(b5) 3 E \flat maj7 Fm7 B \flat 7 E \flat maj7 Cm7

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

25 A m7(b5) 3 D 7(b9) 3 Gm7 C7 Fm7(#5) B \flat 7(#5)

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

29 E \flat maj7 B \flat aug Gm7(b5) C7(b9) Fm7(b5) B \flat 7(b9)

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

33 Gm7 G \flat 7 Fm7 B \flat 7 1. E \flat maj7 E \flat 7 Fm7 B \flat 7

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

2. 37 G A \flat maj7 Gm7 Fm7 3 B \flat 7

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

41 Fm7 Emaj7 E \flat maj7

you. _____

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

Keyboard

(Keyboard)

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

I don't stand a ghost of a chance with

you. —

I thought at last I'd found you,

but oth-er loves sur-round you, — and

I don't stand a ghost of a chance with

you. —

2
21 B♭m7 E♭7(♭5) A♭maj7 B♭m7 E♭7 A♭maj7 F m7

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

25 Dm7(♭5) G 7(9) Cm7 F 7 B♭m7(♯5) E♭7(♯5)

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

29 A♭maj7 E♭aug Cm7(♭5) F 7(9) B♭m7(♭5) E♭7(9)

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

33 Cm7 B°7 B♭m7 E♭7 1. A♭maj7 A♭°7 B♭m7 E♭7

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

37 2. C D♭maj7 Cm7 B♭m7 3 E♭7

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

41 B♭m7 A maj7 A♭maj7

you. _____

Spooky

F

Keyboard

G m7 (Keyboard) C 13 G m7 C 13

(Bass - Play as written)

In the

5 G m7 C 13 G m7 C 13

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

You

9 G m7 C 13 G m7 C 13

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

13 G m7 C 13 N.C.

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

16 D♭⁹⁷ G m7

"Al - right." Love___ is kind - a craz - y with a

18 C 13 G m7 C 13

spook - y lit - tle boy like you.

You

2
21 Gm7 C 13 Gm7
 al-ways keep me guess-ing, I nev - er seem to know what you are think-ing.

24 C 13 Gm7 C 13 Gm7
 And if a girl looks at you, it's for sure your lit-tle eye will be a wink-ing.

28 C 13 Gm7
 I get con - fused, 'cause I don't know where I stand, and then you

31 C 13 N.C. D \flat ^o7 Gm7
 smile and hold my hand. Love___ is kind - a craz - y with a

34 C 13 Gm7 C 13
 spook-y lit - tle boy like you.____ Spook - y,____ hey.____

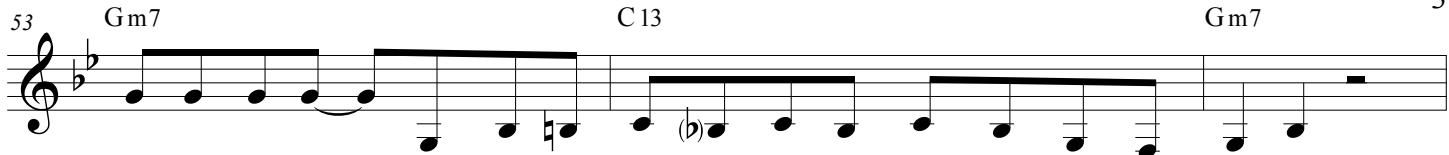
37 Gm7 (Sax) C 13 Gm7 C 13
 Gm7 C 13

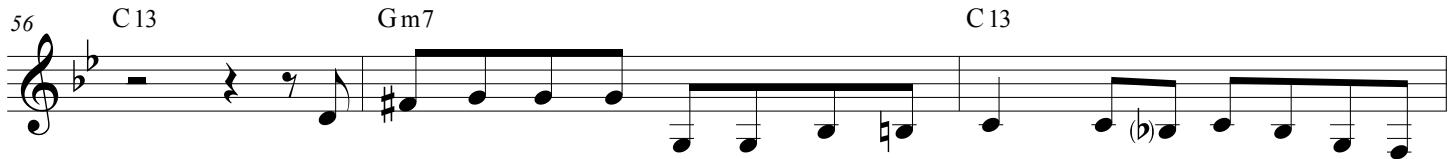
41 Gm7 C 13 Gm7 C 13
 Gm7 C 13

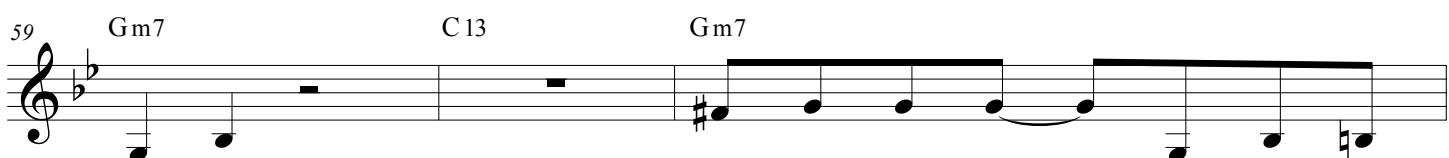
45 Gm7 C 13 N.C. D \flat ^o7
 Gm7 C 13 N.C. D \flat ^o7

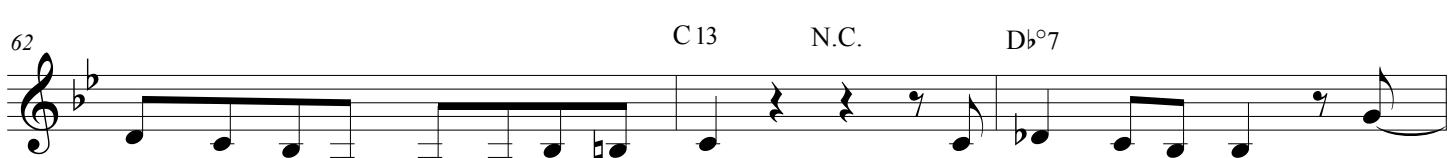
49 Gm7 C 13 Gm7 C 13
 Gm7 C 13

The musical score consists of eight staves of music. The first three staves are for the voice, starting with a Gm7 chord at measure 21. The lyrics are: "al-ways keep me guess-ing, I nev - er seem to know what you are think-ing.", "And if a girl looks at you, it's for sure your lit-tle eye will be a wink-ing.", and "I get con - fused, 'cause I don't know where I stand, and then you". The fourth staff starts with a C 13 chord at measure 31, with lyrics: "smile and hold my hand. Love___ is kind - a craz - y with a". The fifth staff starts with a C 13 chord at measure 34, with lyrics: "spook-y lit - tle boy like you.____ Spook - y,____ hey.____". The sixth staff features a saxophone part (labeled 'Sax') over a Gm7 chord at measure 37. The seventh staff starts with a Gm7 chord at measure 41. The eighth staff starts with a Gm7 chord at measure 45. The vocal part continues from the previous staff, with lyrics: "Gm7 C 13 Gm7 C 13", "Gm7 C 13 N.C. D \flat ^o7", and "Gm7 C 13". The score is in common time, with various chords indicated above the staves (e.g., Gm7, C 13, D \flat ^o7, N.C.). Measure numbers are provided at the start of each new section.

53 Gm7 C13 Gm7

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

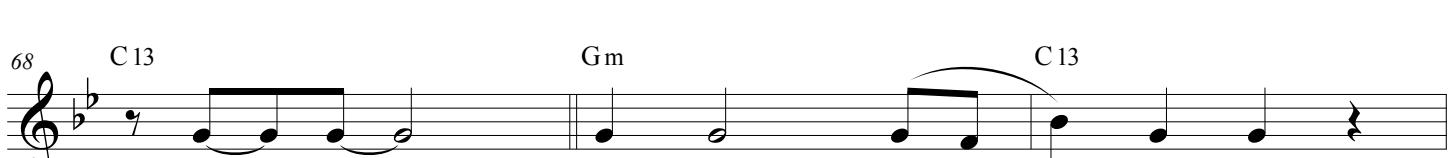
56 C13 Gm7 C13

 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. D♭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)

F 13

Cm7

F 13

In the

(Bass- Play as written)

5 Cm7

F 13

Cm7

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

8 F 13

Cm7

F 13

Cm7

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

12 F 13 Cm7

F 13

N.C.

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

16 G^b7

Cm7

"Al - right."

Love ___ is kind - a craz - y with a

18 F 13

Cm7

F 13

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. G^b7 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. G^b7

49 Cm7 F13 Cm7 F13

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time signature. It includes lyrics and chords such as Cm7, F13, Gb7, and N.C. The bottom staff is for a soprano or alto voice, also in treble clef and common time, featuring a different set of lyrics and chords. The score is numbered from 21 to 49, with measure lines indicating the flow of music across the pages.

53 Cm7 F 13 Cm7

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

56 F 13 Cm7 F 13

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

59 Cm7 F 13 Cm7

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

62 F 13 N.C. G \flat 7

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

65 Cm7 F 13 Cm7

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

68 F 13 Cm F 13

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

71 Cm F 13 Cm

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

74 F 13 Cm F 13 Cm

— al - right! Spook - y!

The Music Of The Night

F

Keyboard

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

2
22 A♭ eyes and sur - ren - der to your dark - est dreams! Purge your

D♭

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

C C7 F F7

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

30 B♭ *a tempo* F/B♭ B♭ F/B♭ B♭ F/B♭

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

33 E♭/B♭ F/B♭ E♭ B♭ E♭ B♭

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

36 E♭ A♭ B♭/F

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

38 E♭/F F 7 B♭

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

40 A♭ D♭

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

42 G♭ C C7 F F7

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

45 *B_b* *Freely* *Dm* *A* *D* 3
 be! On - ly then can you be - long to me

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

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

54 *E_b* *A_b* *B_b/F* *E_b/F* *F 7*
 pow-er of the mu-sic that I write, the pow-er of the mu sic of the

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

60 *E_b/B_b* *F/B_b* *E_b* *B_b* *E_b* *B_b*
 You a - lone can make my song take flight. Help me make the mu sic of the

63 *E_b* *A_b* *E_b* *B_b/F* *E_b/F* *rit.* *F 7*
 night. _____

66 *E_b* *a tempo* *Cm* *Bm* *rit. A* *B_b*
 night. _____

The Music Of The Night

M
Keyboard

(Keyboard)

1 E♭ B♭/E♭ E♭ B♭/E♭

3 E♭ B♭/E♭ E♭ B♭/E♭ E♭ B♭/E♭

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

6 A♭/E♭ B♭/E♭ A♭ E♭ A♭ E♭

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

9 A♭ D♭ E♭/B♭ F m/B♭ G m/B♭

12 E♭ B♭/E♭ E♭ B♭/E♭ E♭ B♭/E♭

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

15 A♭/E♭ B♭/E♭ A♭ E♭ A♭ E♭

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

18 A♭ D♭ E♭/B♭

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

20 A♭/B♭ B♭7 E♭

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

2
22 D \flat G \flat
 eyes and sur - ren - der to your dark - est dreams! Purge your

24 C \flat F F7 B \flat B \flat 7
 thoughts of the life you knew be - fore! Close your eyes, let your spi-rit start to

27 E \flat Freely Gm D G
 soar, and you'll live as you've nev - er lived be - fore.

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

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

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

38 A \flat /B \flat B \flat 7 E \flat
 dark - ness of the mu - sic of the night. Let your

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

42 C \flat F F7 B \flat B \flat 7
 thoughts of the world you knew be - fore! Let your soul take you where you long to

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

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

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

54 A♭ D♭ E♭/B♭ A♭/B♭ B♭7
pow-er of the mu - sic that I write, the pow-er of the mu sic of the

57 E♭ (Keyboard) B♭/E♭ E♭ B♭/E♭ E♭ B♭/E♭
night.

60 A♭/E♭ B♭/E♭ A♭ E♭ A♭ E♭
A♭/E♭ B♭/E♭ A♭ E♭ A♭ E♭

63 A♭ D♭ A♭ E♭/B♭ A♭/B♭ rit. B♭7
You a - lone can make my song take flight. Help me make the mu sic of the

66 A♭ a tempo Fm Em D rit. E
night.

Jeepers Creepers

F

(Sax)

E♭ N.C.

E♭ N.C.

Keyboard

5 E♭ N.C.

F m7

B♭

9 B♭7

E♭

B♭7

E♭

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

13 B♭7

E♭

F m7

B♭7

E♭

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

17 B♭

B♭7

E♭

B♭

B♭7

E♭

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

21 G m7

F 7

B♭7

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

25 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭6

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

29 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭

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

33 Fm7 B[♭]7 E[♭]maj7 G[♭]° Fm7 B[♭]7 E[♭]6
 Gosh all git up! How'd they get so lit up?

37 Fm7 B[♭]7 E[♭]maj7 G[♭]° Fm7 B[♭]7 E[♭]
 Gosh all gee oh! How'd they get that size?

41 B[♭]m7 E[♭]7 A[♭]maj9 B[♭]m7 E[♭]7 A[♭]maj7
 Gol - ly gee! When you turn those heat - ers on,

45 Cm7 F7 B[♭]maj7 Cm7 F7 Fm7 B[♭]7
 woe is me, got to put my cheat - ers on.

49 Fm7 B[♭]7 E[♭]maj7 G[♭]° Fm7 B[♭]7 E[♭]6
 Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 Fm7 B[♭]7 Gm7(b5) C7 Fm7 B[♭]7 E[♭] Fm7 B[♭]7 1.
 Oh, those weep-ers, how they hyp-no - tize. where'd ya get those eyes?

59 2. E[♭] Fm7 B[♭]7 E[♭] Fm7 B[♭]7 E[♭]
 eyes? Won't you put me wise? Pays to ad - ver - tise.

64 Fm7 B[♭]7 E[♭] (Sax)
 Where did you get those eyes?

67 Fm7 E[♭]6

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first seven staves have a tempo marking of 120 BPM. The eighth staff has a tempo marking of 100 BPM. The lyrics are written below the notes, corresponding to the chords above them. Chords include Fm7, B7, Eflat maj7, Gflat major 7, Fm7, B7, E6, Fm7, B7, Eflat maj7, Gflat major 7, Bflat m7, Eflat 7, Aflat maj9, Bflat m7, Eflat 7, Aflat maj7, Cm7, F7, Bflat maj7, Cm7, F7, Fm7, B7, Fm7, B7, Eflat maj7, Gflat major 7, Fm7, B7, E6, Fm7, B7, Eflat 7, Eflat 7, Fm7, B7, Eflat 7, Fm7, B7, Eflat 7, Eflat 7, Fm7, B7, Eflat 7, Fm7, B7, Eflat 6. Measure 53 includes a Gm7(b5) chord. Measure 59 starts with a 2. Eflat chord. Measure 64 includes a (Sax) part. Measure 67 ends with an Eflat 6 chord.

Jeepers Creepers

M
Keyboard

(Keyboard)

A♭ N.C.

A♭ N.C. B♭m7 E♭7

E♭7 A♭ E♭7 A♭

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

13 E♭7 A♭ B♭m7 E♭7 A♭

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

E♭ E♭7 A♭ E♭7 A♭

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

21 Cm7 E♭7 A♭ E♭7 E♭7

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

25 B♭m7 E♭7 A♭maj7 B° B♭m7 E♭7 A♭6

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

29 B♭m7 E♭7 A♭maj7 B° B♭m7 E♭7 A♭

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

2

33 $B_{\flat}m7$ $E^{\flat}7$ $A^{\flat}\text{maj7}$ B° $B_{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$
Gosh all git up! How'd they get so lit up?

37 $B_{\flat}m7$ $E^{\flat}7$ $A^{\flat}\text{maj7}$ B° $B_{\flat}m7$ $E^{\flat}7$ A^{\flat}
Gosh all gee oh! How'd they get that size?

41 $E^{\flat}m7$ $A^{\flat}7$ $D^{\flat}\text{maj9}$ $E^{\flat}m7$ $A^{\flat}7$ $D^{\flat}\text{maj7}$
Gol - ly gee! When you turn those heat - ers on,

45 $Fm7$ $B^{\flat}7$ $E^{\flat}\text{maj7}$ $Fm7$ $B^{\flat}7$ $B_{\flat}m7$ $E^{\flat}7$
woe is me, got to put my cheat - ers on.

49 $B_{\flat}m7$ $E^{\flat}7$ $A^{\flat}\text{maj7}$ B° $B_{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$
Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 $B_{\flat}m7$ $E^{\flat}7$ $Cm7(b5)$ $F7$ $B_{\flat}m7$ $E^{\flat}7$ A^{\flat} $B_{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$
Oh, those weep-ers, how they hyp-no-tize. where'd ya get those eyes?
1. A^{\flat}

59 A^{\flat} $B_{\flat}m7$ $E^{\flat}7$ A^{\flat} $B_{\flat}m7$ $E^{\flat}7$ A^{\flat}
eyes? Won't you put me wise? Pays to ad - ver - tise.

64 $B_{\flat}m7$ $E^{\flat}7$ A^{\flat} (Keyboard)
Where did you get those eyes?

67 $B_{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$

I've Got You Under My Skin

F

Keyboard

Cm B^b A^b G

 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

2

37 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — G7 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♭ 3 — Dm7 3 — D♭7 3 — Cm7 3 — F7 3 —
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E♭dim7 Dm7 G7
 know, lit - tle fool, _____ you nev-er can win? _____ Use your men -
 tal - i - ty! _____

49 Cm7 F7 B♭ Fm7 B♭7
 Wake up to re - al - i - ty!" _____ But each

53 E♭Maj 7 A♭7 B♭Maj 7 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♭ Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

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

67 Cm7 Bmaj7 B♭ Cm7 B9 B♭Maj 9
 got you _____ un-der my skin. _____

I've Got You Under My Skin

M
Keyboard

Fm E♭ D♭ C
I've

5 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)
got you un - der my skin. I've

9 Fm7 B♭7 E♭Maj 7 Cm7
got you deep in the heart of me, so

13 Fm7 B♭7 B♭7/A♭ Gm7 C7
deep in my heart that you're real - ly a part of me. I've

17 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7
tried so not to give in. I've

25 Fm7(♭5) B♭7(♭9) D/E♭ E♭Maj 7
said to my - self this af - fair nev-er will go so well. But

29 Dm7 G7 B/C CMaj 7
why should I try to re - sist, when, ba-by, I know so well. I've

33 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7
got you un - der my skin. I'd

2

37 Fm7 3 B^b7 3 B^b7/A^b 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 B^b7 3 B^b7/A^b 3 Gm7 3 G^b7 3 Fm7 B^b7 3

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

45 A m7(b5) A^bdim7 Gm7 C7

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

49 Fm7 B^b7 E^b B^bm7 E^b7

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

53 A^bMaj 7 D^b7 E^bMaj 7 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 B^b7(b9) 1 E^b Gm7 C7 (Keyboard)

got you _____ un-der my skin.

61 2 E^b Gm7(b5) C7(b9) Fm7 B^b7(b9) E^b Gm7(b5) C7(b9)

skin. _____ I've got you _____ un-der my skin. _____ I've

67 Fm7 E maj7 E^b Fm7 E9 E^bMaj 9

got you _____ un-der my skin.

VOCAL DUET
Rock Beat!

Purple People Eater

Keyboard

(Keyboard)

Keyboard

Vocal Duet Lyrics:

Well, I
saw the thing com-in' out of the sky. It had a one long horn and a
one big eye. I commenced to shak - in' and I said "Ooo-ee"! It
looks like a pur - ple peo - ple eat - er to me. it was a
one - eyed, one-horned fly - in' pur-pur-ple peo-ple eat-er, (F) one-eyed, one-horned
fly - in' pur - ple peo - ple eat - er, (M) one - eyed, one - horned
fly - in' pur-pur-ple peo-ple eat-er sure looked strange to me. Well, he
came down to earth, and he lit in a tree. I said,
Mis - ter Pur - ple Peo - ple Eat - er, don't eat me!" I heard him say in a
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-pur-ple peo-ple eat-er, (F) one - eyed, one-horned

56 A B B7 E B7
 swing-in'tune. (F)"Sing a boop boop-a boop-a loop-a lum bam boom" (Both)Well,

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

61 B7 E
 pig - eon-toed, un - der - growed, fly-in' pur-ple peo-ple eat-er, (F)"I like short shorts!"

64 B7 E C7
 (Both) fly - in' pur-ple peo-ple eat-er. What a sight to see. (F) Then he

67 F C7
 went on his way, and then-a what do you know. I saw him last night on a

70 F Bb
 T. V. show. He was a - blow-in' it out, a-really knock-in' 'em dead play-in'

73 C C7 F (Sax) C7
 rock and roll mu - sic through the horn in his head.

75 Bb7 F
 Bb7

78 Bb7 F

81 F 3 3