

MALE
VOCAL

WITCHCRAFT

Words by
CAROLYN LEIGH
Music by
CY COLEMAN

Medium Swing



(A)

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

that leaves my con-science bare; - it's witch- craft.

and I've got no de - fense- for it; the heat is too in - tense- for it.

What good would com - mon sense for it do? Be - cause it's-

(B)

— witch - craft — that wick - ed witch - craft, —

and al - though I know — it's strict - ly ta - boo.

(C)

... when you a - rouse the need — in me, my heart — says

"Yes in - deed" — in me; pro - ceed with — what you're lead - ing me to.

(D)

And it's such an an-cient pitch, — one that I would

nev - er switch; — there ain't no nic - er witch — than — you.

witchcraft - 2

(E) (Band interlude)

The musical score consists of six staves of music. Staff 1 (Treble clef) starts with a band interlude (E). Staff 2 (Treble clef) begins with "Cause it's witch - craft,-" followed by a vocal line with lyrics "Dar - ling, and al - though I know— it's strict - ly ta -". Staff 3 (Treble clef) continues with "boo, (ooh, _____) oh, _____ when you a - rouse the need— in me,". Staff 4 (Treble clef) includes lyrics "my heart- says 'Yes in - deed"- in me; pro- ceed— with- what you're lead- ing me". Staff 5 (Treble clef) has lyrics "to. _____ It's such_ an an - cien t pitch,—". Staff 6 (Treble clef) concludes with "but one I _____ would not switch; there ain't no nic - er witch_ than you; than you, than you. (Spoken:) Hey, ya little witch!".

"Cause it's witch - craft,- that wick - ed witch - craft.-

Dar - ling, and al - though I know— it's strict - ly ta -

boo, (ooh, _____) oh, _____ when you a - rouse the need— in me,

my heart- says 'Yes in - deed"- in me; pro- ceed— with- what you're lead- ing me

to. _____ It's such_ an an - cien t pitch,—

but one I _____ would not switch; there ain't no nic - er witch_ than

you; than you, than you. (Spoken:) Hey, ya little witch!

As performed by Frank Sinatra

1ST ALTO SAX.

WITCHCRAFT

Medium Swing

C *Bari.* *mp (cascade)*

(A) (vocal)

P (divisi)

(B)

(C) (unis)

(D) (div.)

(E)

F (Brass)
(vocal)

G (unis)

H (ad lib style (8va opt.))

2ND ALTO SAX

WITCHCRAFT

Medium swing

(F) C (Bari.) (VOCAL)

mp (cascade)

P (divisi)

(B)

(C)

(unis)

(D) 1 (div.)

(E)

(Brass)

(vocal)

(G)

(unis)

(H) 1

1ST TENOR SAXWITCHCRAFT

Medium swing

1st Tenor Saxophone part. Measure 1: Melodic line with grace notes and dynamic 'mp'.

(A) VOCAL

Measure 2: Vocal line with 'P (divisi)' notation.

(B)

Measure 3: Continuation of the vocal line.

(C)

Measure 4: Melodic line with dynamic '(unis)'.

(D)

Measure 5: Melodic line with dynamic '(div.)'.

(E)

Measure 6: Melodic line.

(F)

Measure 7: Melodic line with dynamic '(vocal)'.

(Brass)

Measure 8: Melodic line with dynamic '(unis)'.

(H)

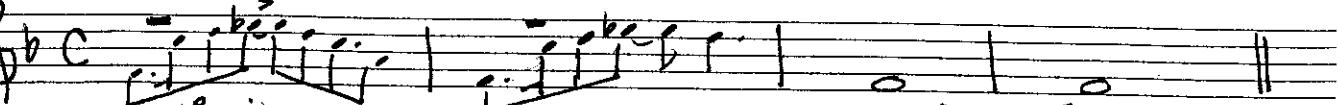
Measure 9: Melodic line.

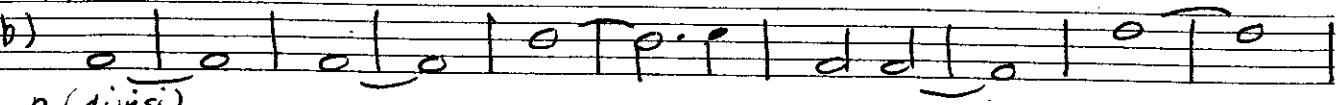
Measure 10: Melodic line.

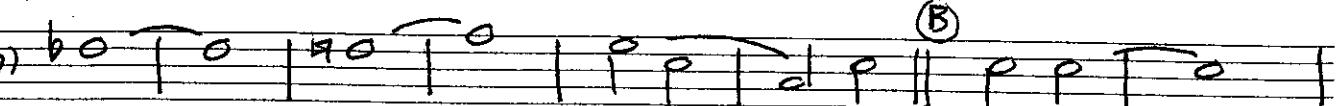
Measure 11: Melodic line.

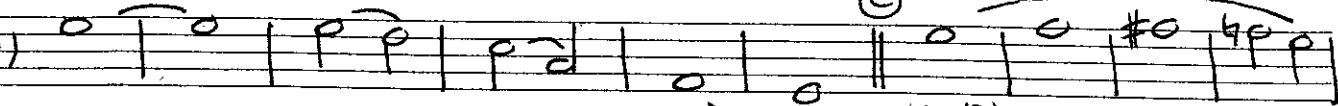
2ND TENOR SAX

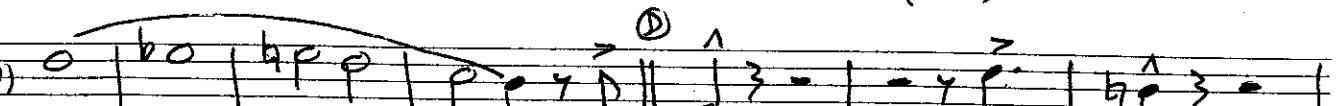
WITCHCRAFT

(F) C  (Bari)

(A) (VOCAL)
b)  p (divisi)

b)  (B)

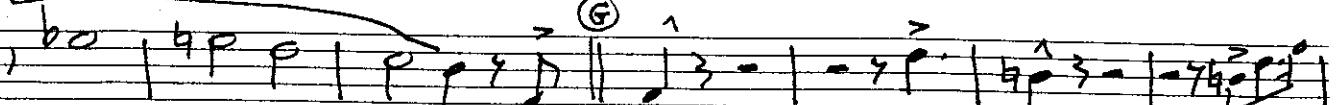
b)  (C) (unis)

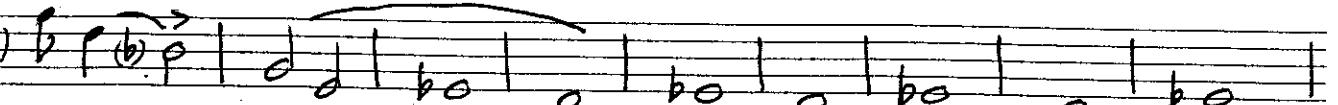
b) 

b)  (E)

b)  (F)

b)  (G) (unis)

b) 

b) 

b) 

BARITONE SAXWITCHCRAFT

Medium Swing

(SOLO) *mf*

(VOCAL) *p* (divisi)

(B)

(C)

(D) *q.s.*

(E) (Brass)

(F) (vocal)

(G)

(H)

(SOLO) *p*

Handwritten musical score for Baritone Sax featuring eight staves of music labeled A through H. Staff A starts with a dynamic of *mf* and includes a vocal part with *p* dynamics. Staff B shows a continuation of the melody. Staff C follows. Staff D includes a dynamic of *q.s.*. Staff E features a brass instrument. Staff F includes a vocal part. Staff G and H continue the sequence. Staff H leads into a solo section for the baritone saxophone, starting with a dynamic of *p*. The score concludes with a final staff.

1ST TRUMPETWITCHCRAFT

Medium Swng

(A) CUPMUTE

(VOCAL)

(b) b C - 4 - || - Y. F.F. | | 3 - - Y. F.F. | | 3 -

Bari/Altos

(b) - - Y. F.F. | ^ ^ | 3 - - Y. F.F. | | 3 -

(b) - 3 Y. F.F. | ^ | 3 - - Y. F.F. | | 3 -

(b) - 3 Y. F.F. | ^ | 3 - - Y. F.F. | | 3 -

(b) Y. F.F. | ^ | 3 - - Y. F.F. | | 3 -

(b) - 3 Y. F.F. | ^ | 3 - - Y. F.F. | | 3 -

(b) - 7 - | (OPEN) (E) Soli | F | = | mp

(b) - 7 - | Y. F.F. | F | = | Y. F.F. | | 3 -

(b) Y. F.F. | F | Y. F.F. | # | = | Y. F.F. | | 3 -

(G) (b) - - 3 Y. F.F. | ^ | 3 - - 3 Y. F.F. | ^ | 3 - - 3 Y. F.F. | ^ | 3 -

(H) (b) - 3 - | - 7 - | - 2 - | - Y. F.F. | ^ | 3 - - 3 -

(b) - 3 - | - 7 - |

2ND TRUMPET

WITCHCRAFT

Medium Swing

(A) CUPMUTE
(VOCAL)

(Berti / Altos)

(Bass/Altos)

A (VOCAL)

B

C

D OPEN

E soli f

F

G

H

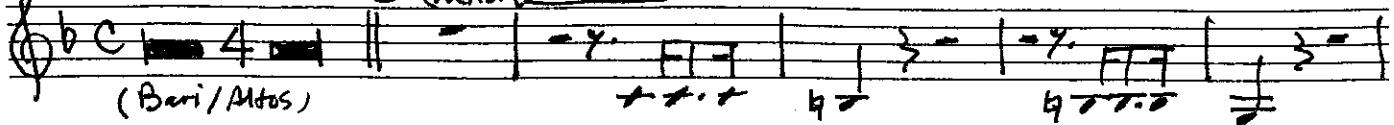
3RD TRUMPET

WITCHCRAFT

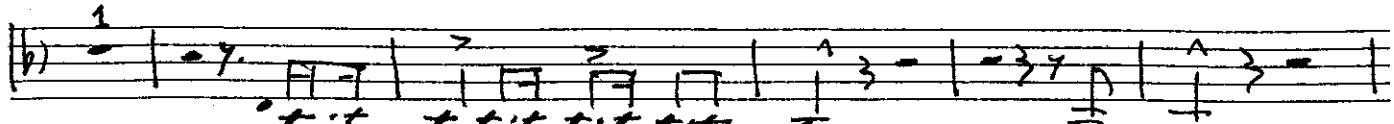
Medium Swing (A) (VOCAL) (CUP MUTE)

(b) b C | - 4 - | - - | - y. F - | > - | - y. F F | > - |

(Bari/Altos)

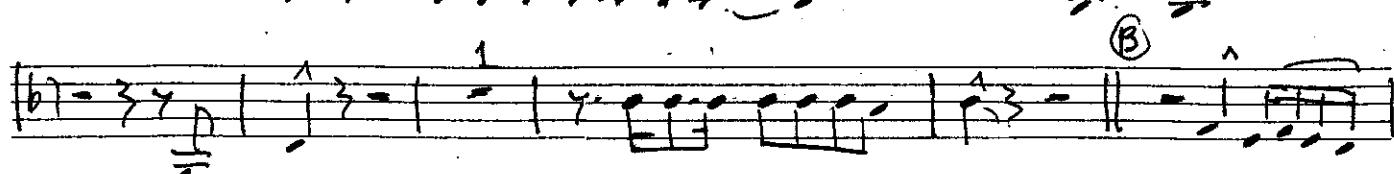


(b) 1 | - y. F - | - - | - y. F - | > - | - y. F - | > - |

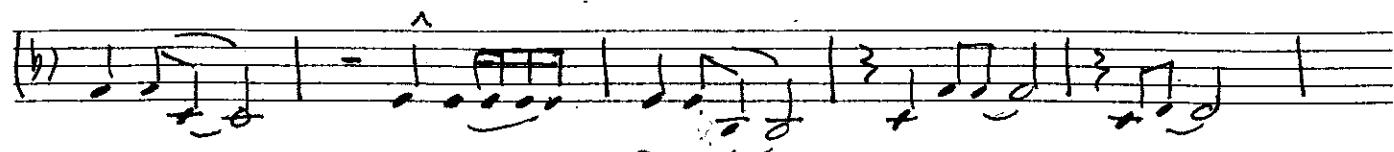


(b) - 3 y. D | ^ 3 - | - | - y. F F F | ^ 3 - | - | - y. D | ^ 3 - |

(B)



(b) | - y. F - | = | - y. F F F | - y. F - | = | - y. F - | = | - y. F - |



(b) y | - y. F - | ^ 3 - | - y. F - | ^ 3 - | - y. F - | ^ 3 - | - y. F - |

(C)



(b) ^ 3 - | - | y | - | ^ 3 - | - | y | - | ^ 3 - | - | y | - |

(D)



(E) soli | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

(b) y | - y. F - |

f

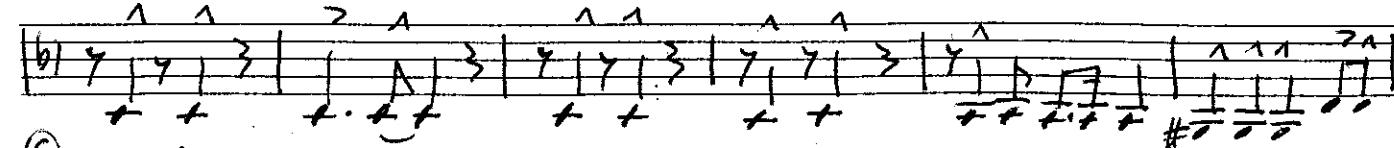


(b) # y | - y. F - |

(F)

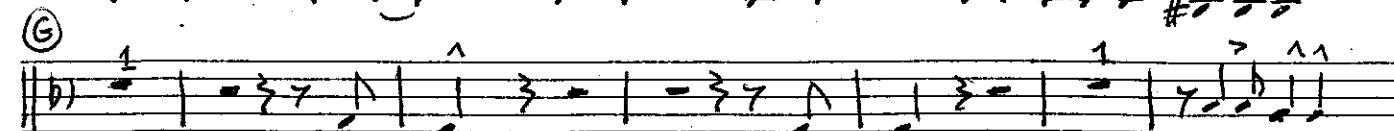


(b) y | - y. F - |



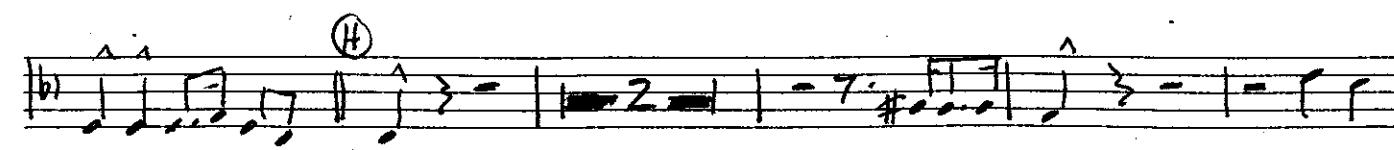
(G)

(b) ^ 3 - | - y. F - | ^ 3 - | - y. F - | ^ 3 - | - y. F - | ^ 3 - | - y. F - |

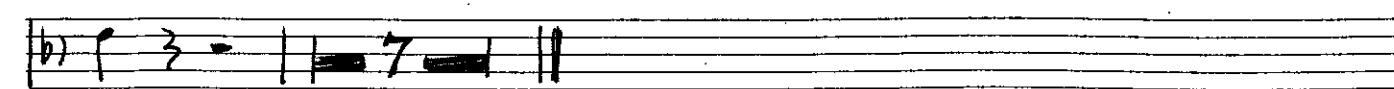


(H)

(b) ^ 3 - | - y. F - | ^ 3 - | - y. F - | ^ 3 - | - y. F - | ^ 3 - | - y. F - |



(b) p 3 - | - y. F - |



WITCHCRAFT

4TH TRUMPET

Medium swing (A) [CUPMUTE]

1ST TROMBONE

WITCHCRAFT

Medium swing

(mf (hand over bell))

(VOCAL)(CUP)

mp

to CUP MUTE

(A)

(B)

(C)

(D)

OPEN

E soli

(F)

(G)

(H)

2ND TROMBONE

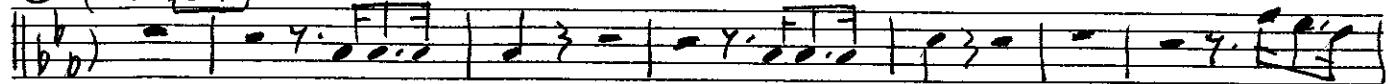
WITCHCRAFT

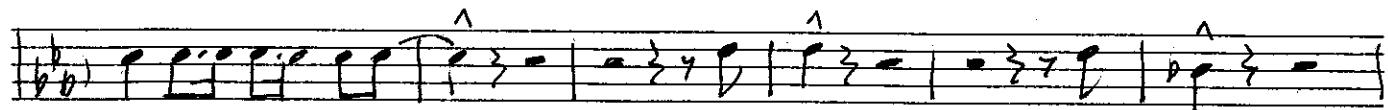
Medium swing

to CUP
MUTE

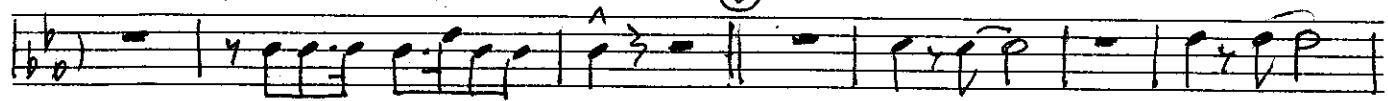


(A) (VOCAL) CUP

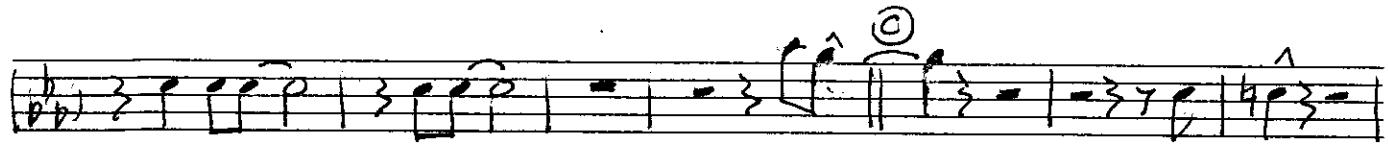




(B)



(C)

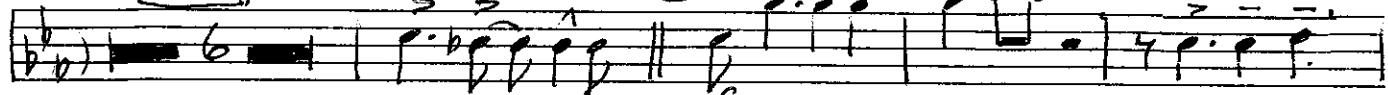


(D)

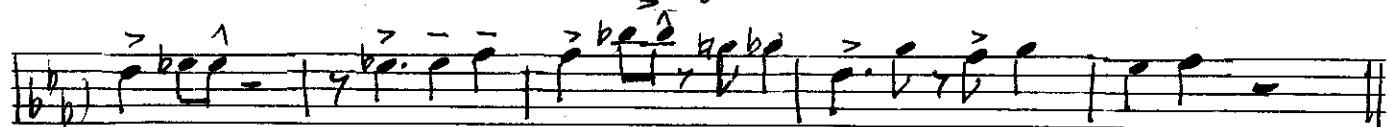


OPEN

(E) Ssl.



f



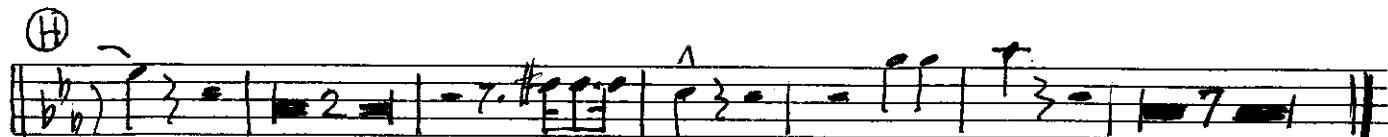
(F)



(G)



(H)



3RD TROMBONE

WITCHCRAFT

(A) CUP MUTE

A handwritten musical score for a Bari/alto vocal part. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a single measure followed by a repeat sign and a double bar line. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a single measure followed by a repeat sign and a double bar line. Below the staves, the text "Bari/alto" and "(vocal)" is written.

Bari/altos

(vocal)

A handwritten musical score for piano in G major, featuring two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef and a common time signature. Measures 11 and 12 are shown, with measure 11 ending in a fermata over the bass note.

The musical score consists of two staves. The top staff shows a melodic line starting with a half note, followed by a eighth note, a sixteenth note, and a eighth note. The bottom staff shows a continuous eighth-note pattern. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). A circled letter 'B' is positioned above the second measure of the top staff.

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staff paper. The key signature is one flat, and the time signature is common time. Measure 11 starts with a dotted half note followed by a sixteenth-note rest. Measures 12-13 show various rhythmic patterns including eighth-note pairs, sixteenth-note groups, and eighth-note triplets.

Handwritten musical score for piano, page 10, section C. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It also contains six measures of music. Measure 1 starts with a forte dynamic (F) and a half note. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measure 6 ends with a forte dynamic (F) and a half note. The score is written on five-line staff paper.

Handwritten musical score for trumpet part 2, page 10. The score includes measures 6-10 with dynamics and performance instructions.

A handwritten musical score for piano in 2/4 time. The key signature is B-flat major (two flats). The score consists of two staves. The top staff starts with a bass clef, followed by a B-flat, then a G, then a C. The bottom staff starts with a bass clef, followed by a C, then a G, then a C. Measures 11 and 12 are shown. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass note, followed by a treble note, then a bass note, then a treble note. The score is written on five-line staff paper.

A handwritten musical score for a single melodic line. The score consists of six measures on a staff. Measure 1 starts with a bass clef, a key signature of two sharps, and a common time signature. It contains a whole note followed by a half note, a quarter note, and a eighth note. Measures 2 through 6 begin with a treble clef, a key signature of one sharp, and a common time signature. Each measure contains a half note, a quarter note, and a eighth note. Measure 6 concludes with a fermata over the eighth note. The letter 'F' is circled above the first measure.

A handwritten musical score for a single melodic line. The score consists of two staves. The first staff begins with a key signature of one flat, followed by a measure containing a single eighth note with a fermata. The second staff begins with a key signature of three flats, followed by a measure containing a single eighth note with a fermata. Both staves conclude with a double bar line and repeat dots.

A handwritten musical score for piano in common time. The key signature is one flat. Measure 3 starts with a half note followed by a fermata over a eighth note. Measure 4 starts with a half note followed by a fermata over a eighth note. The score continues with a half note followed by a fermata over a eighth note.

A musical score for piano in 2/4 time. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth note patterns. It includes dynamic markings such as forte (f), piano (p), and sforzando (sfz). There are several rests of varying lengths throughout the measure.

4TH TROMBONE

WITCHCRAFT

Medium swing

A [CUP MUTE]

mf *mp* vocal

B

C

D [OPEN]

E Soli *f*

F

G

H

BASS

WITCHCRAFT

E^b6 E^b6 E^b6 E^b6 (A) E^b6 (vocal)

E^bdim Fm⁷ Fm⁷/B^b B^b7 Eb

A^bmaj7 D^b9 E^bm F7+

B^bmaj7 B^b7 (B) E^bmaj7 E^b6 Eb B^b7

(2nd x in 4)

E^bmaj9 E^b6 E^bmaj7 E^b6 Am7b5 D7 (C) Gm Gm⁺⁵

(in 2)

Gm6 Gm⁺⁵ Gm Fm Fm⁺⁵ Fm⁷ B^b7

(D) E^b6 E^bdim Fm⁷ (F)

E^b D^b (E) E^b6 E^bdim

C^b9 (B^b) walk --- B^bmaj7 B^b6 (F)

(F) E^b7 E^b6 E^b7 E^b6 E^b7 E^b6

E^b7 E^b

f2

GUITAR-PIANO

WITCHCRAFT

Eb7 Eb6 (2) (A) Eb6 (vocal)
 Bari) melody end
 Ebdim Fm7 Bb7 Eb6 Ab maj7
 Db9 Gb7 F7 Bb maj7
 Bb7 (B) Eb6 Eb Bb7 Eb maj7 Eb6
 Ebmaj7 Eb6 Am7bs D7 C (Gm Gm+5 Gm6
 Gm+5 Gm Fm Fm+5 Fm7 Bb7
 Eb6 Eb dim Fm7
 Bb7 Eb Db Eb Db (E) Eb6 Eb dim
 F7 Bb maj7 Bb6 (Brass) (tu vocal)

A handwritten musical score for a single melodic line. The key signature is one sharp (F#). The score consists of four measures. Measure 1: Chord Eb7, bass note B. Measure 2: Chord Eb6, bass note E. Measure 3: Chord Eb7, bass note B. Measure 4: Chord Eb6, bass note E. The vocal part is labeled '(Bari)' and 'Soprano'.

PIANO LEAD

WITCHCRAFT

Moderate swing ($\frac{3}{8}$)

Handwritten piano lead sheet for 'WITCHCRAFT'. The key signature is E♭ major (two flats). The tempo is Moderate swing ($\frac{3}{8}$). The first measure shows a bass line in E♭ major followed by a treble line in E♭ major with a dynamic of mp and a Bb alt. The second measure shows a treble line in E♭ major with a Bb alt. The third measure shows a treble line in E♭ major with a Bb alt.

Handwritten piano lead sheet for 'WITCHCRAFT'. The key signature is E♭ major (two flats). The first measure shows a bass line in E♭ major followed by a treble line in E♭ major with a Bb alt. The second measure shows a treble line in E♭ major with a Bb alt. The third measure shows a treble line in E♭ major with a Bb alt.

Handwritten piano lead sheet for 'WITCHCRAFT'. The key signature is E♭ major (two flats). The vocal line starts with 'A (Vocal) Those fingers in my hair,' with a melodic line in E♭ major. The lyrics continue with 'that sky come hither stare,' with a G♭ dim. chord. The vocal line ends with 'that leaves my consciousness bare, it's witchcraft.'

Handwritten piano lead sheet for 'WITCHCRAFT'. The key signature is E♭ major (two flats). The vocal line continues with 'that leaves my consciousness bare, it's witchcraft.' The chords shown are F major 7 (Fm7), F major 7/B♭ (Fm7/Bb), and E♭ major (E♭6).

Handwritten piano lead sheet for 'WITCHCRAFT'. The key signature is E♭ major (two flats). The vocal line continues with 'And we got no defense for it. the heat is too intense for it.' The chords shown are A♭ major 7 (Ab maj7) and D♭ 9 (D♭9).

Handwritten piano lead sheet for 'WITCHCRAFT'. The key signature is E♭ major (two flats). The vocal line continues with 'what good would common sense do? Because it's.' The chords shown are G♭ 7 (G♭7), F 7 (F7), and B♭ 7 (B♭7).

Handwritten piano lead sheet for 'WITCHCRAFT'. The key signature is E♭ major (two flats). The vocal line continues with 'B) witchcraft that wicked witchcraft.' The chords shown are E♭ 6/9 (E♭6/9), F 11 (Fm11), and B♭ 9 (B♭9).

Witchcraft - 2

and al - though I know it's strictly ta - too,

Fm¹¹ Bb⁹ E^{b6}/G A^{m7bs}

(C) When you a - rouse the need in me, my heart says

D^{7(b5)} Gm Gm(^{#5}) Gm^b

"Yes indeed" in me, proceed with what you're leading me to

Gm(^{#5}) Gm Fm Fm(^{#5}) Bb⁷ dim. Fm⁷

(D) It's such an ancient pitch one that F would

Bb⁷ p E^{b6} Gbdim?

never switch; 'cause there's no near witch than you.

p Fm⁷ Fm^{7/Bb} E⁷ cresc E^{b6} Bb^{7(Bb9)}

(E) (Band)

E^{b6} Bb^{7(Bb9)} f E^{b6} Gbdim?

C^{b9} Bb⁹

witchcraft - 3

'cause it's **F** witchcraft, that wicked witchcraft.

B^bdim B^{b9} *mf* E^b₉/A Fm" Fm⁷/B^b

And al- though I know it's strictly ta-

Fm" Fm⁷/B^b E^b₉

D^b When you a-rouse the need in me,

A^m⁷(b⁵) D⁷(#⁵) Gm Gm(#⁵)

My heart says "Yes indeed" in me; proceed with what you're leading me

Gm^b Gm(#⁵) Gm Fm Fm(#⁵)

to, it's such an an-cest pitch,

B^b⁷ dim. Fm⁷ B^b⁷ *p* E^b₆

but one I wouldn't switch; there is no nicer witch than

G^bdim⁷ Fm⁷ Fm⁷/B^b E⁷

You,

E^b poco a poco dim. B^balt. E^b₆ B^balt. E^b₆ B^balt. *pp* E^b₆₉

DRUMS

WITCHCRAFT

Moderate Swing

(Bari/altosaxes)

A (UPGAL) x/x xx 4 8

B 12 16 4 8

C x/x x/x 4 8 4 8

D 8 4 8

E (Brass) 4

F (Vocal) 4

G 8 4

H 4 (vocals) 6 7

(solo). Bari (as intro)