

JACK'S OBSESSION

Music and Lyrics by
DANNY ELFMAN

Moderately

G(no3rd)



mp clock-like



Cm/G



Vampires:



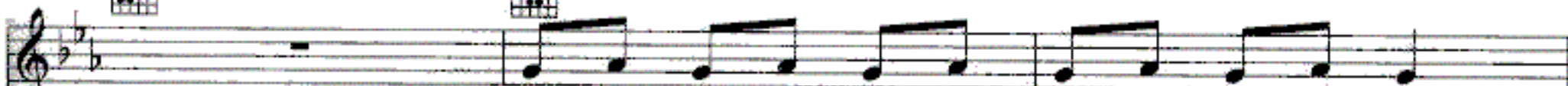
Some-thing's up with Jack, some-thing's up with Jack.



A \flat



Cm/G



Don't know if we're ev - er going to get him back.



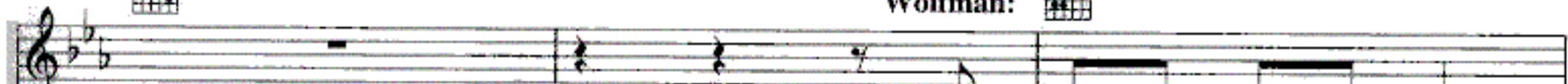
G7 \flat 9



G(no3rd)



Wolfman:



He's all a - lone up there,



34

G7 Cm Ab

locked a - way in - side.

Cm/G G Cm/G

Mom Corpse: Child Corpse: Crowd:

Nev - er says a word, Hope he has - n't died! Some-thing's up with Jack!

cresc.

G Cm

Some-thing's up with Jack!

f heavily

Ddim Cm/Eb Fdim

dim. *cresc.*

Cm/G

G7

Cm/G

Jack:



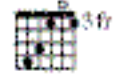
Christ-mas-time is buzz-ing in my skull. Will it let me be? I can-not tell.

mp

Cm/Eb

Bb7

Eb



There're so man-y things I can-not grasp. When I think I've got it, then at last

G7



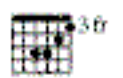
through my bon - y fin - gers it does slip like a snow-flake in a

Cm

Cm/B

Cm/Bb

Cm/A



fier - y grip. Some-thing here I'm not quite get-ting. Though I try, I keep for - get-ting.

Fm



D7



G



G/F



Like a mem - 'ry, long since past. Here in an in - stant, gone in a flash.

cresc.

Cm/Eb



G/D



G7



Fm



G7



Cm



What does it mean? What does it mean? In these lit - tle bric - a - brac, a

mp *f*

A^b7



D7



G7



E^bdim7



sec - ret's wait - ing to be cracked. These dolls and toys con - fuse me so, con -

simile

G7



Cm



E^bm



E^bm/D



found it all, I love it though. Sim - ple ob - jects, noth - ing more. But

Ebm/Db

Ebm/C

Abm

F7

some-thing's hid-den through a door, though I do not have the key.

Bb

Bb/Ab

Bb/Gb

Bb/F

Some-thing's here I can-not see. What does it mean? What does it mean?

Bb7

Ebm

What does it mean?

Bb7b9

Ebm7/Gb

Abdim

Ebm/Bb

Bb7

I've read these Christ-mas books so man-y times. I

mp

Ebm

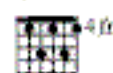


Db



know the sto-ries and I know the rhymes. I know the Christ-mas car-ols all by heart. My

Db7



Gb



Bb7



skull's so full it's tearing me a-part. As of-ten as I've read them, some-thing's wrong. So

Ebm



Ebm/D



hard to put my bon - y fin - ger on. Or per-haps it's real - ly not as

Ebm/Db



Ebm/C



Abm



F7



deep as I've been led to think. Am I try - ing much too hard? Of

Bb Bb7/Ab Bb/Gb Bb/F Bb7

course! I've been too close to see! The answer's right in front of me! Right in front of me! It's

ff *mf*

Em Em/D# Em/D Em/C# Am

sim-ple, real-ly. Ver-y clear, like mu-sic drift-ing in the air, in-vis-i-ble but

F#7 B7 B7/A B7/G B7/F#

ev-ry-where. Just be-cause I can-not see it, does-n't mean I can't be-lieve it.

Em6 F#7b9

You know, I think this Christ-mas thing is not as trick-y as it seems. And

mp *mf*

B7 B \flat dim7 B7 Em

why should they have all the fun? It should be - long to an - y - one. Not

Detailed description: This system contains the first two measures of the piece. The guitar part is in treble clef with a key signature of one sharp (F#). The first measure has a B7 chord and the second has a Bb dim7 chord. The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. The bass line consists of quarter notes: G, F#, E, D, C, B, A, G.

Gm F

an - y - one, in fact, but me! Why, I could make a Christ - mas tree. And

Detailed description: This system contains the next two measures. The guitar part has a Gm chord (3rd fret) in the first measure and an F chord in the second. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef.

B C#dim7

there's no rea - son I can find I could - n't han - dle Christ - mas - time. I

Detailed description: This system contains the next two measures. The guitar part has a B chord in the first measure and a C# dim7 chord in the second. The piano accompaniment features a descending melodic line in the treble clef.

B Em6 B7 Em

bet I could im - prove it too! And that's ex - act - ly what I'll do!

(Wild laughter)
"Eureka, I've got it!"

molto rit.

Sva

Detailed description: This system contains the final two measures. The guitar part has B, Em6, B7, and Em chords. The piano accompaniment includes a *molto rit.* marking and a *Sva* (sustained) marking. The piece ends with a fermata over the final chord.