

# 1 Hocus Pocus Fiddlesticks

♩ = 100

Please note, this is a simplified introduction and link.  
The music on the CD is in semi-quavers.

Ho - cus po - cus fi - ddle sticks with chant and charm and verse, You stir your ma - gic po - tions and in -

voke your wick - ed curse. Spells and in - can - ta - tions you will con - jure from the deep, En -

chant - ments and il - lusions will be - witch us all - in our sleep.

Ho - cus, po - cus fid - dle sticks with chant and charm and verse. You stir your mag - ic pot - ions and in -

*mf*

voke your wick - ed curse. Spells and in - can - ta - tions you will con - jure from the deep. En -

chant - ments and il - lu - sions will be - witch us all in our sleep. You

*mp* last time Fine

en - ter in a twi - light world and pract - ice your dark art. The shad - ows of ob - scur - i - ty e -

clipse the great - er part. Of dung - eons and of drag - ons lair, of

cresc....

wiz - ards fly - ing through the air. Noc - tur - nal gath - er - ings of crones with

1. with - ered limbs and crum - bling bones. 2. pierc - ing sounds of witch - es' cries. *DC.*

*f*

$\text{♩} = 100$

## 2 Oberhausen, You're My Kind of Town

If  
It's  
But

5

you pass through the  
gut - en Tag Swan  
when you scratch the

mar - ket square you  
il - da as the  
sur - face of this

won't be - lieve your  
girls come out to  
bliss - ful rus - tic

eyes,  
play,  
scene,

Frau  
Has  
You'll

9

Dopp - ler has a  
Franz al - read - y  
find that all is

mar - ket stall to  
won her heart it  
not as well as

sell her fresh - baked  
is too soon to  
at first it might

pies. The  
say. Those  
seem. The

13

mayor has lost his tri - corn hat but does not seem to mind. If  
 wedd - ing bells may sound or not for no - thing yet is sure, And  
 ma - ic and the mys - ter - y are ne - ver far a - way, The

17

you don't get your skates on you will soon be left be - hind. So  
 if you want to know the plot then stay and watch some more. So  
 fires of hell and clouds of doom desc - end their dues to pay.

21

O - ber - hau - sen, you're the jewel in al - pine crown,

25

O - ber - hau - sen, you're my kind of town.

29

Rent a cha - let 'cos we're all here to stay, For it's  
 (Last chorus) Rent a cha - teau 'cos we ain't go - nna go

*f* cresc...

33

eins, zwei, drei, vier, this is our town.

*ff*

### 3 The Game of Life

♩ = 120

8va .....

*mp*

Loco

Verse

You're power-less in the o - p'ning game, Your

fu - ture will un- fold. Live the pres- ent,

don't look back, for pawns do as they're told. A

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "don't look back, for pawns do as they're told." followed by a section marked "A". The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a simple bass line. A dynamic marking of *mf* is present at the end of the system.

maze of twist - ing path - ways stretch - ing far as eyes can

The second system continues the vocal line with the lyrics "maze of twist - ing path - ways stretch - ing far as eyes can". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

see. Let oth - ers guide you on your way and shape your des - ti -

The third system continues the vocal line with the lyrics "see. Let oth - ers guide you on your way and shape your des - ti -". The piano accompaniment continues with the same accompaniment pattern.

ny. You're a

*f* Faster

♩ = 140 Chorus

The fourth system begins with the lyrics "ny. You're a". It features a tempo change to 140 beats per minute and a time signature change to 2/2. The section is marked "Chorus" and "Faster". The piano accompaniment becomes more active, with a dynamic marking of *f* (forte) and includes sixteenth-note patterns in the right hand.



coun-ter in the game of life, a chess piece on the board, A game of chance, a

game of skill, you live by wit and sword. And you must be-come a

mas-ter in the art of stra-te - gy, An - ti - ci - pate, a - ttack and block and

1. - 2.  $\text{♩} = 120$  3.  
know your e - ne - my. tempo primo my.

# 4 Oberhausen's Pride

♩ = 140

5

Snow  
Try  
Drink,

clad  
your  
drink,

moun - tains  
luck on  
drink in  
and  
the  
our

8

ski slopes are  
piste 'cos we're  
bier - kell - er,

Ob -  
sure fine

er  
you'll  
Ba -

hau -  
find va -  
sen's  
it  
rian

pride.  
fun.  
beer.

12

Al -  
Ev -  
Dance,

pine  
en  
dance,

brooks rush - ing  
o - lym - pic  
knee - slap and

10

16

on - ward through pas - tures green and wide, like a  
 ski - ers would end - tures on and their wide, like a  
 hand - clap our spe - up ci on a - their li - ty, or and in the

20

pic - ure book. Cow herds driv - ing their  
 hos - pi - tal. If Fine, you're blond just a be -  
 oom pa - band. Fine, blond mad - chen will

24

flocks through the gin - ner then and sno - wy must moun - tain pass.  
 serve you and dance the the night your a - fear,  
 way,

28

But you pay a sur - charge for all your  
 As we have a no na - tion - al health your  
 And we'll sell you you cheap ta - cky mer - chan -

32

3rd time to CODA  $\oplus$  1. - 2.

meals here, and you'd the bet - ter el's be fourth in class! sure!

dise, sou - ven - irs of your - sured!

37

41

45

49

Musical score for measures 49-52. The score is in 3/4 time and features a vocal line and piano accompaniment. The key signature has one flat (B-flat). Measures 49 and 50 show the vocal line with a dotted quarter note followed by an eighth note, and the piano accompaniment with a bass line and chords. Measures 51 and 52 continue the vocal line with a quarter note and eighth note, and the piano accompaniment with chords and a final cadence.

53

⊕ CODA

Musical score for the CODA section, measures 53-54. The score is in 3/4 time and features a vocal line and piano accompaniment. The key signature has one flat (B-flat). Measure 53 shows the vocal line with a dotted quarter note followed by an eighth note, and the piano accompaniment with chords. Measure 54 shows the vocal line with a quarter note and eighth note, and the piano accompaniment with chords and a final cadence. The word "stay!" is written below the vocal line in measure 53.

# 5 Pizzicato Polka

$\text{♩} = 150$

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line starting with a forte (*f*) dynamic. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The music is in 4/4 time and begins with a forte (*f*) dynamic.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a treble clef with the same key signature and time signature, containing a vocal line with the lyrics: "Come, my friends and join us in the pizz - i - ca - to pol - ka,". The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The music is in 4/4 time and begins with a forte (*f*) dynamic. A repeat sign is present at the beginning of the system.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a treble clef with the same key signature and time signature, containing a vocal line with the lyrics: "Leave your fidd - les, drop your bows and take your pla - ces here be - fore us." The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The music is in 4/4 time and begins with a forte (*f*) dynamic.

The fourth system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a treble clef with the same key signature and time signature, containing a vocal line with the lyrics: "We will se - re - nade you 'til the light of dawn is break - ing,". The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The music is in 4/4 time and begins with a fortissimo (*ff*) dynamic.

17 3rd time to coda  $\diamond$

Choose your tem - po, name your key and let this be the chor - us.

21

Take your part - ner by the hand and

*mf*

25

lead her eight steps to the left, And take her by the oth - er hand and

29

lead her eight steps to the right. Spin for four beats to the left and

33

spin for four beats to the right. Make an arch-way in the air and

37

Dance

let the oth-ers un-der there.

*f*

41

45



49

53

2nd time DS al coda    ⊕ Coda

Verse 2:

If you feel you're getting tired your clockwork must be running down, so  
 Take your partner by the key and turn it slowly round and round.  
 If your partner's getting slow, her motor must not fail to go, so  
 Grab her firmly by the key and turn it clockwise, 1,2,3.

Verse 3:

Learn your polka steps today and dance in the Bohemian way, but  
 If your step is short of spring, then turn that little winding thing.  
 Learn your polka steps today and dance in the Bohemian way, but  
 When you feel you're short on grace just slap your partner in the face!

# 6 Reflections in the Water

♩ = 115

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains five measures of whole rests. The middle staff is a treble clef with a key signature of two sharps and a 4/4 time signature. It begins with a mezzo-piano (*mp*) dynamic marking. The first measure contains a half note chord (F#4, C#5). The second measure contains a half note chord (F#4, C#5) with a quarter note G#4. The third measure contains a half note chord (F#4, C#5) with a quarter note G#4. The fourth measure contains a half note chord (F#4, C#5) with a quarter note G#4. The fifth measure contains a half note chord (F#4, C#5) with a quarter note G#4. The bottom staff is a bass clef with a key signature of two sharps and a 4/4 time signature. It contains five measures of quarter notes: F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B83, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A127, B127, C#128, D128, E128, F#128, G#128, A128, B128, C#129, D129, E129, F#129, G#129, A129, B129, C#130, D130, E130, F#130, G#130, A130, B130, C#131, D131, E131, F#131, G#131, A131, B131, C#132, D132, E132, F#132, G#132, A132, B132, C#133, D133, E133, F#133, G#133, A133, B133, C#134, D134, E134, F#134, G#134, A134, B134, C#135, D135, E135, F#135, G#135, A135, B135, C#136, D136, E136, F#136, G#136, A136, B136, C#137, D137, E137, F#137, G#137, A137, B137, C#138, D138, E138, F#138, G#138, A138, B138, C#139, D139, E139, F#139, G#139, A139, B139, C#140, D140, E140, F#140, G#140, A140, B140, C#141, D141, E141, F#141, G#141, A141, B141, C#142, D142, E142, F#142, G#142, A142, B142, C#143, D143, E143, F#143, G#143, A143, B143, C#144, D144, E144, F#144, G#144, A144, B144, C#145, D145, E145, F#145, G#145, A145, B145, C#146, D146, E146, F#146, G#146, A146, B146, C#147, D147, E147, F#147, G#147, A147, B147, C#148, D148, E148, F#148, G#148, A148, B148, C#149, D149, E149, F#149, G#149, A149, B149, C#150, D150, E150, F#150, G#150, A150, B150, C#151, D151, E151, F#151, 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A173, B173, C#174, D174, E174, F#174, G#174, A174, B174, C#175, D175, E175, F#175, G#175, A175, B175, C#176, D176, E176, F#176, G#176, A176, B176, C#177, D177, E177, F#177, G#177, A177, B177, C#178, D178, E178, F#178, G#178, A178, B178, C#179, D179, E179, F#179, G#179, A179, B179, C#180, D180, E180, F#180, G#180, A180, B180, C#181, D181, E181, F#181, G#181, A181, B181, C#182, D182, E182, F#182, G#182, A182, B182, C#183, D183, E183, F#183, G#183, A183, B183, C#184, D184, E184, F#184, G#184, A184, B184, C#185, D185, E185, F#185, G#185, A185, B185, C#186, D186, E186, F#186, G#186, A186, B186, C#187, D187, E187, F#187, G#187, A187, B187, C#188, D188, E188, F#188, G#188, A188, B188, C#189, D189, E189, F#189, G#189, A189, B189, C#190, D190, E190, F#190, G#190, A190, B190, C#191, D191, E191, F#191, G#191, A191, B191, C#192, D192, E192, F#192, G#192, A192, B192, C#193, D193, E193, F#193, G#193, A193, B193, C#194, D194, E194, F#194, G#194, A194, B194, C#195, D195, E195, F#195, G#195, A195, 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19

flect - ions in the wat - er, sha - dows on the wall; And

23

when you try to touch them, there's no - thing there at all.

27

O - pen your eyes and leave your fan - ta - sy be - hind you.

31

Do not be dis - tract - ed, just re - mem - ber who you are.

35

Choose the path you're dest - ined for and

39

walk to - wards the light Lead the way where oth - ers fail and find

43

2nd time to CODA  $\Phi$

your luck - y star. Yes al - ways lead the way and find that luck - y

47

star.

*mf*

51

Star - ing from your win - dow in the twi - light of your dreams,

55

Op - ti - cal i - llu - sions of things that might have been. Reach

59

out and grasp your fu - ture, Make the dream come true; The

63

pro - mise of to - morr - ow is wait - ing there for you.

*D.S.*

67

star.

*rit.....*

Verse 1      Looking in your mirror, what is that you see?  
 Nothing but a shadow - a glimpse of what might be.  
 Reflections in the water, shadows on the wall;  
 And when you try to touch them, there's nothing there at all.

Chorus        Open your eyes and leave your fantasy behind you.  
 Do not be distracted, just remember who you are.  
 Choose the path you're destined for and walk towards the light.  
 Lead the way where others fail and find your lucky star.  
 Yes, always lead the way and find that lucky star.

Verse 2      Staring from your window in the twilight of your dreams,  
 Optical illusions, of things that might have been.  
 Reach out and grasp your future, make the dream come true;  
 The promise of tomorrow is waiting there for you.

Chorus