

# JACK'S LAMENT

Music and Lyrics by  
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Mysteriously

*p legato*

Bbm F+/A Db/Ab Gm9b5

There are few who'd de-ny at what I do I am the best, for my

*mp* *legato*

Gb F Ebm C C#dim7 C/E Ebm/Bb

tal-ents are re-nowned far and wide. When it comes to sur-pris-es on a moon-lit night, I ex-

*cresc.*

C7 F7 Ebm Bb7 Ebm Fdim

cel with-out ev-er e-ven try-ing. With the slight-est lit-tle ef-fort of my ghost-like charms I have

*dim.*

Ebm



E



Abdim



Ebm



Bb7



Ebm



no chord



seen grown men give out a shriek.

With the wave of my hand and a well-placed moan I have

*cresc.*

Bb7



Ebm



Bb7



Cbm



Fb



Ebdim7



swept the ver-y brav-est off their feet.

Yet year af-ter year, it's the same rou-tine, and I

*mp*

*a bit slower*

Bb



Ebdim7



Bb7/F



Gbdim7



Ebm



no chord

grow so wea-ry of the sound of screams. And I, Jack, the Pump-kin King, have

*a tempo*

*f*

*sfz*

*angrily*

*mp*

Cb7



Bb7



Gbdim



Ebdim



Bb



no chord

grown so tir-ed of the same old thing.

Oh,

*poco rit.*

*mf*

### Waltz

Eb dim7

Gm

A7/G



some - where deep in - side of these

*lyrically*

Em

Am6

Em

Am6



bones, an emp - ti - ness be - gan to

Em

Eb dim7

Gm/D

A/C#



grow. There's some - thing out there, far from my

*cresc.*

Em/B

Am6

Em6

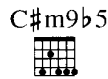
B7



home. A long - ing that I've nev - er

*dim.* *rall.*

Tempo I



known.

I'm a mas - ter of fright and a de - mon of light, and I'll

*mp*



scare you right out of your pants.

To a guy in Ken-tuck-y, I'm Mis - ter Un-luck-y and I'm



known through-out Eng - land and France.

And since I am dead, I can take off my head to re -

*cresc.*

*legato*



cite Shake-spear-e - an quo - ta - tions.

No an-i-mal, no man can scream like I can with the

E7 Am E7 Fm Bb Adim7

fu - ry of my re - ci - ta - tions. But who here would ev - er un - der - stand that the

*p* *a bit slower*

E7 Am6 E7/B Cdim7 Am F#m/C# C#7 F#m

Pump-kin King with the skel - e - ton grin would ti - re of his crown? If they on - ly un - der - stood, he'd

*a tempo* *cresc.* *f*

D7 C#7 F#m D C#b9 C#(no5) no chord

give it all up if he on - ly could. Oh,

*mp rall.* *mf*

Waltz Fdim7 Am B7/A F#m

there's an emp - ty place in my bones that

*lyrically*

Bm6 F#m Bm6

calls out for some - thing un -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line consists of quarter notes: 'calls', 'out', 'for', 'some -', 'thing', 'un -'. The piano accompaniment has a steady eighth-note melody in the right hand and a bass line in the left hand. Chord diagrams for Bm6, F#m, and Bm6 are shown above the vocal line.

F#m Fdim7 Am/E B/D#

known. The fame and praise come year af - ter

*cresc.*

The second system continues the piece. The vocal line has quarter notes: 'known.', 'The', 'fame', 'and', 'praise', 'come', 'year', 'af -', 'ter'. The piano accompaniment features a more complex texture with chords and moving lines. A 'cresc.' (crescendo) marking is placed over the piano accompaniment. Chord diagrams for F#m, Fdim7, Am/E, and B/D# are shown above the vocal line.

F#m/C# Bm6 F#m6 C#7

year, does noth - ing for these emp - ty

*rall.* *molto rit.*

The third system concludes the previous phrase. The vocal line has quarter notes: 'year,', 'does', 'noth -', 'ing', 'for', 'these', 'emp -', 'ty'. The piano accompaniment includes a 'rall.' (ritardando) and 'molto rit.' (molto ritardando) marking. The system ends with a 4/4 time signature. Chord diagrams for F#m/C#, Bm6, F#m6, and C#7 are shown above the vocal line.

Tempo I

F#m

tears.

*mp* *dim.* *pp*

The fourth system begins with a 'Tempo I' instruction. The vocal line has a half note: 'tears.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'mp' (mezzo-piano), 'dim.' (diminuendo), and 'pp' (pianissimo). The system ends with a double bar line and repeat signs. A chord diagram for F#m is shown above the vocal line.