

The 1984 Pop Hit by MICHAEL JACKSON

# Thriller

For SATB\* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:15

Arranged by  
MARK BRYMER

Words and Music by  
ROD TEMPERTON

Medium Pop Funk (♩ = 118)

Piano

G#m/C# A/C#

*mp cresc. poco a poco*

F#7/C# C#dim7

9 C#m E F# C#m7 *ff* *mf* 8vb-1 8vb-1

13 Soprano Unis. *mf*  
Alto It's close to mid night, and  
Tenor Unis. *mf* Unis.  
Bass F#7 8vb-1 8vb-1

\* Available separately:  
SATB, 3-Part Mixed, 2-Part, ShowTrax CD  
Combo parts available as a digital download.  
(tpt1, tpt2, tsx, tbn, syn, gtr, b, dm)  
halleonard.com/choral

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DO NOT  
PHOTOCOPY



some-thin' e - vil's lurk - in' in the dark. Unis.

C#m7

15

Un - der the moon - light you Unis.

F#7

17

see a sight that al - most stops your heart. You try to scream, Unis.

C#m7

19

21

but ter-ror takes the sound be - fore you make

F#7

21

8<sup>vb</sup>-1

it. You start to freeze

Unis. Unis.

C#m7

23

8<sup>vb</sup>-1

as hor-ror looks you right be - tween the eyes.

F#7

25

8<sup>vb</sup>-1

You're par - a - lyzed.

Unis. *f*

The vocal staves show a melody in the treble clef and a unison accompaniment in the bass clef. The melody starts on a whole note, followed by a half note, and then a quarter note. The unison accompaniment follows the same rhythmic pattern. A dynamic marking of *f* is placed above the melody.

Amaj7 G#m7

27 *8vb-1*

The piano accompaniment consists of two staves. The right hand plays chords: Amaj7 and G#m7. The left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *8vb-1* is placed below the left hand.

29 *mf*

You hear the door — slam — and

*mf* Unis.

The vocal staves show a melody in the treble clef and a unison accompaniment in the bass clef. The melody starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. The unison accompaniment follows the same rhythmic pattern. A dynamic marking of *mf* is placed above the melody.

F#7

29 *8vb-1*

The piano accompaniment consists of two staves. The right hand plays chords: F#7. The left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *8vb-1* is placed below the left hand.

re - al - ize there's no - where left to run.

Unis.

The vocal staves show a melody in the treble clef and a unison accompaniment in the bass clef. The melody starts on a quarter note, followed by a half note, and then a quarter note. The unison accompaniment follows the same rhythmic pattern.

C#m7

31 *8vb-1*

The piano accompaniment consists of two staves. The right hand plays chords: C#m7. The left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *8vb-1* is placed below the left hand.



You feel the cold hand, and

Unis.

F#7

33

8vb-1

won - der if you'll ev - er see the sun. You close your eyes,

Unis. Unis.

C#m7

35

8vb-1

37

and hope that this is just i - mag - i - na -

F#7

37

8vb-1

tion. ————— But all the while, ———  
 Unis. Unis.

C#m7

39

you hear the crea - ture creep - in' up — be - hind. —

F#7

41

You're out of time. ————— 'Cause this is

Unis. Unis.

*f* *f*

Amaj7 G#m7

43

45

thrill - er, — thrill - er night, and

45

C#m E F# C#m7

*f*

*g<sup>vb</sup>-1*

Unis.

no one's gon-na save\_ you from the beast\_ a - bout to strike. You know, it's

Unis.

47

F#7 F#m7

*g<sup>vb</sup>-1*

thrill - er, — thrill - er night. You're

49

C#m E F# C#m7

*g<sup>vb</sup>-1*

Unis. fight - ing for your life in - side a kill - er thrill - er to -

F#7 A7 F#7 A/B

51

(Creepy Voice-Over): Darkness falls across the land.

55

night.

C#m C#m A/C#

dim. mp

53

The midnight hour is close at hand.

A gon-na thrill to-night..

mf

F#sus/C# F#/C#

57



*The foulest stench is in the air,*

*the funk of forty thousand years.*

*mf* Oo  
Gon-na thrill to-night.

C#m A/C#  
*mf*

59

*And grizzly ghouls from every tomb*

Oo  
*mf* Oo, dar - lin',  
A gon-na thrill to-night.

F#sus/C# F#/C#

61

*are closing in to seal your doom.*

63  
*mf* Thrill - er, thrill - er,  
Oo  
Gon-na thrill to-night.

C#m A/C#

63

And though you fight to stay alive,

thrill - er,

thrill - er,

Oo, dar - lin',

F#sus/C#

F#/C#

cresc.

65

your body starts to shiver;

thrill - er,

for no mere mortal can resist

thrill - er,

C#m

A/C#

f

67

the evil of a thriller.

thrill - er,

Unis.

'Cause this is

Unis.

f Oo, dar - lin',

F#sus/C#

F#/C#

69

71

thrill - er, — thrill - er night, and

C#m E F# C#m7

71 8vb-1 8vb-1

Unis. no one's gon-na save\_ you from the beast\_ a - bout to strike. You know, it's Unis.

F#7 F#m7

73 8vb-1 8vb-1

A few voices Who\_ hoo! thrill - er, — thrill - er night. You're

C#m E F# C#m7

75 8vb-1 8vb-1



Unis. *cresc.*

fight - ing for your life in - side a kill - er dill - er, chill -

Unis. *cresc.* Unis.

F#7 A7 F#7 A/B

*cresc.*

8vb-

77

*ff* *div. >* Unis.

er, thrill - er here to - night. 'Cause this is

*ff* Unis.

Eb7 Dmaj7 A/B

*ff*

79

81

thrill - er, thrill - er night. There

*f* *f*

C#m E F# C#m7

81

8vb-1 8vb-1

Unis.

ain't no sec-ond chance. a - gainst the thing\_ with for - ty eyes. You know, it's

Unis.

F#7 F#m7

83

*8vb-1*

A few voices Who\_ hoo!

thrill - er, thrill - er night. You're

C#m E F# C#m7

85

*8vb-1*

Unis.

fight - ing for your life in - side a kill - er thrill - er to -

Unis.

*ff*

F#7 A7 F#7 A/B

87

*8vb-1*



89

night.

Unis. >

Gon-na thrill to-night!

Unis. >

89

*ff*

C#m

A/C#

Unis. >

Gon-na thrill to-night!

Unis. >

91

F#sus/C#

F#/C#

(VO): Mad laughter..

93

C#m

F#/C#

N.C.

*mf*