

PIANO/VOCAL/CHORDS

The Michael Jackson Collection



The Michael Jackson Collection

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WARNER BROS. PUBLICATIONS - THE GLOBAL LEADER IN PRINT

USA: 15800 NW 48th Avenue, Miami, FL 33014



WARNER/BROS. MUSIC

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MIAMI, FLORIDA 33014

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S-182 15, DANDERYD, SWEDEN

AUSTRALIA: P.O. BOX 353

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SPAIN: MAGALLANES, 25

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FRANCE: CARISCH MUSICOM,
25, RUE D'HAUTEVILLE, 75010 PARIS

IMP

INTERNATIONAL MUSIC PUBLICATIONS LIMITED

ENGLAND: GRIFFIN HOUSE,
161 HAMMERSMITH ROAD, LONDON W6 8BS

GERMANY: MARSTALLSTR. 8, D-80539 MÜNCHEN

DENMARK: DANMUSIK, VOGNAGERGADE 7

DK 1120 KØBENHAVN

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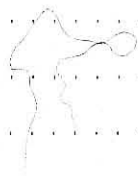
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BEAT IT

Written and Composed by
MICHAEL JACKSON




Moderately fast

No chord


1. 2.




They told him, "Don't you ev - er
They're out to get you. Bet - ter

come a - round here. Don't wan - na see your face; you bet - ter dis - ap - pear." The
leave while you can. Don't wan - na be a boy; you wan - na be a man. You

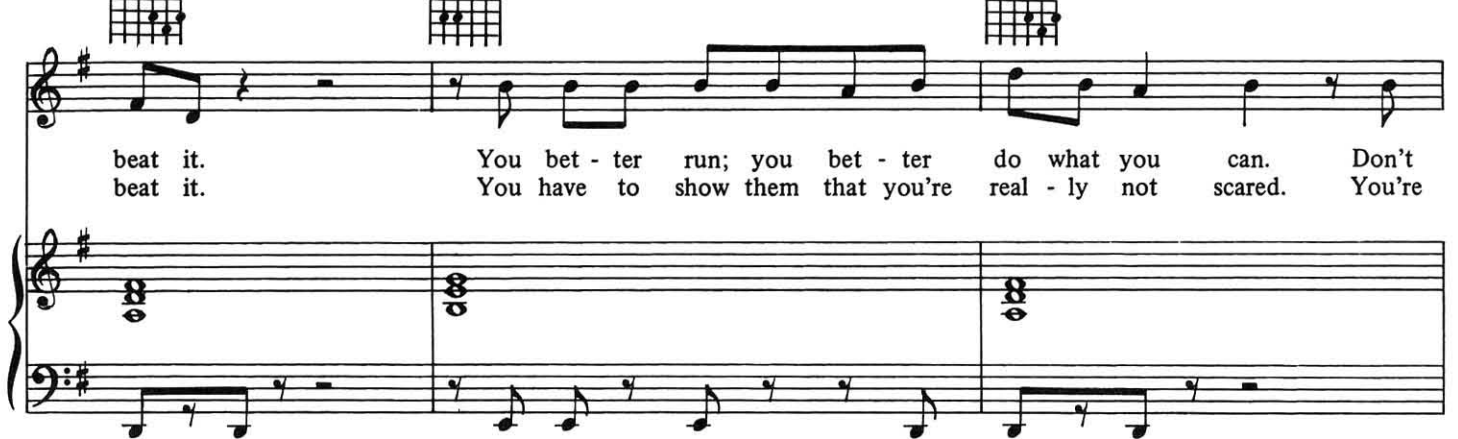
C  D  Em 

fi - re's in their eyes and their words are real - ly clear. So beat it, just
wan - na stay a - live; bet - ter do what you can. So beat it, just



D  Em  D 




beat it. You bet - ter run; you bet - ter do what you can. Don't
beat it. You have to show them that you're real - ly not scared. You're




Em  D  C 

wan - na see no blood. Don't be a ma - cho man. You wan - na be tough; bet - ter
play - in' with your life. This ain't no truth or dare. They'll kick you, then they beat you, then they'll



D  Em  D 

do what you can. So beat it. But you wan - na be bad. } Just
tell you it's fair. So beat it. But you wan - na be bad. }



Em D Em D

beat it, beat it. No one wants to be de - feat - ed. Show -

Em D Em

in' how funk - y and strong is your fight. It does - n't mat - ter who's

1. D Em D

— wrong or right. Just beat it, just beat it, just

Em D D

beat it, just beat it. — wrong or right. Just

D. S. $\frac{3}{4}$ and fade

2 BAD

Song and Lyrics Written by
MICHAEL JACKSON

Music Composed by
DALLAS AUSTIN, BRUCE SWEDIEN
and RENE MOORE

Moderately slow ♩ = 96

Fm7



mf

The piano introduction consists of two staves. The right hand plays a series of chords in the key of F minor (Fm7, Dm7, Bb7, Fm7) with a steady quarter-note accompaniment. The left hand plays a rhythmic pattern of eighth and sixteenth notes, providing a syncopated bass line.

Verse:

Fm7



The vocal line begins with a double bar line and a repeat sign. The melody starts on a whole note, followed by a series of eighth and quarter notes.

1. Told me that you're do - in' wrong...
3. Hell all up in Hol - ly - wood, -

The piano accompaniment continues with the same chord progression and rhythmic pattern as the introduction, supporting the vocal line.

The vocal line continues with a similar melodic structure, featuring a mix of eighth and quarter notes.

Word out shock-in' all a - lone...
say - in' that you got it good...

The piano accompaniment concludes the verse with the same harmonic and rhythmic elements.

Cry - in' wolf ain't like a man...
Creep-in' from a dus - ty hole...

Throw-in' rocks to hide your hand...
Tales of what some-bod - y told...

Bridge:

D \flat maj7 **B \flat m** **A \flat** **B \flat m** **A \flat /C**

You ain't_ done e - nough_ for me,
What do__ you want_ from me?

you ain't_ done e - nough_ for me.
What do__ you want_ from me?

D \flat maj7 **Gm/F** **Fm7**

You are__ dis - gust - in' me.
Tired of__ you haunt - ing me.

Yeah,____ yeah.
Yeah,____ yeah.

D♭maj7

B♭m

A♭

B♭m

A♭/C

You're aim - ing just__ for me,
You're aim - ing just__ for me,

you are__ dis - gust - in' me.
you are__ dis - gust - in' me.

D♭maj7

E♭7

C7/E

Just want_ your cut__ from me,
You got__ blood lust__ for me,

but 2 bad, 2 bad.
but 2 bad, 2 bad.

Verse:

Fm7

2. Look who just walked in the place...
4. Look who got slapped in the face...



It's

Dead and stuf - fy in the face...
 dead and stuf - fy in the place...

Look who's stand-ing, if you please...
 Right back where I wan-na be...

Though you tried to bring me to my knees... }
 I'm stand - in' though you're kick - in' me... }

Chorus:

Fm7  Bb/F 

2 bad, 2 bad a-bout it, why don't you scream and shout it? 2 bad, 2 bad a-bout it,

Db/F

Fm7

why don't you just scream and shout it? 2 bad, 2 bad a-bout it, why don't you scream and shout it?

Bb/F

1. Db/F

2. Db/F

2 bad, 2 bad a-bout it, why don't you just scream and shout it? why don't you just scream and shout it?

Fm7

Bb/F

2 bad, 2 bad a-bout it, why don't you scream and shout it? 2 bad, 2 bad a-bout it,

Db/F

Fm7

why don't you just scream and shout it? 2 bad, 2 bad a-bout it, why don't you scream and shout it?

Bb/F

Db/F



2 bad, 2 bad a - bout it, why don't you just scream and shout it?

Fm7



Life's a - bout a dream, I'm real - ly un - de - feat - ed when M. J.'s on my team, theme.

Re - al - i - ty brings forth_ re - a - li - zm. It's the man of steel or - gan - i - zm, 'twi - zm, not

from the pri - zm. Take charge like Man - il - la. Nine five Shaq re - pre - sent with the Thril - la.

Grab my crotch, twist my knee, then I'm through. Mike's bad, I'm bad, who are you?

2 bad, 2 bad a-bout it, why don't you scream and shout it? 2 bad, 2 bad a-bout it,

why don't you just scream and shout it? 2 bad, 2 bad a-bout it, why don't you scream and shout it?

2 bad, 2 bad a-bout it, why don't you just scream and shout it? 2 bad, 2 bad a-bout it.

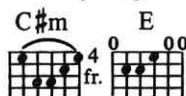
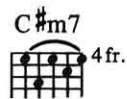
Repeat as desired (vocal ad lib.)

N.C.

THRILLER

Words and Music by
ROD TEMPERTON

Moderately bright

It's close to mid - night, and some-thin' e - vil's lurk - in' in the dark.
 You hear the door - slam and re - al - ize there's no-where left to run.
 They're out to get you. There's de - mons clos - in' in on ev - 'ry side.

Thriller - 6 - 1

F#7

Un - der the moon - light you
 You feel the cold hand, and
 They will pos - sess you un -

C#m7 4fr.

F#7

see a sight that al-most stops your heart. You try to scream, but
 won-der if you'll ev - er see the sun. You close your eyes, and
 less you change that num-ber on your dial. Now is the time for

C#m7 4fr.

ter - ror takes the sound be - fore you make it. You start to freeze.
 hope that this is just i - mag - i - na - tion. But all the while,
 you and I to cud - dle close to - geth - er. All thru the night.

F#7



C#m7



Amaj7



as hor - ror looks you right be - tween the eyes. You're par - a - lyzed.
 you hear the crea - ture creep - in' up be - hind. You're out of time.
 I'll save you from the ter - ror on the screen. I'll make you see

G#m7



C#m



E



F#



C#m7



'Cause this is thrill - er, thrill - er night, and
 'Cause this is thrill - er, thrill - er night. There
 that this is thrill - er, thrill - er night, 'cause

F#7



F#m7



no one's gon - na save you from the beast a - bout to strike. You know, it's
 ain't no sec - ond chance a - gainst the thing with for - ty eyes. You know, it's
 I could thrill you more than an - y ghost would dare to try. Girl, this is

C#m E
4fr. 0 0 0 0

F# C#m7
4fr.

F#7

To Coda

thrill - er, thrill - er, thrill - er,
thrill - er, thrill - er, thrill - er,
thrill - er, thrill - er, thrill - er,

thrill - er night, You're fight - ing for your life in - side a
thrill - er night, You're fight - ing for your life in - side a
thrill - er night, so let me hold you tight and share a

1. A7 F#7 A/B C#m7
0 0 0 0 X 0 4fr.

kill - er thrill - er to - night.

2. A7 F#7 A/B
0 0 0 0 X 0

kill - er thrill - er to -

C#m7 E F#7
4fr. 0 0 0 0

night. Night crea - tures call and the

Amaj9

B C#m7

0

4 fr.

dead start_ to walk in_ their mas - quer-ade. There's.

E/B

A#m7-5

00

X 0

They're o - pen

_ no_ es - cap - in'_ the jaws of_ the a - lien_ this time.

Amaj7

G#7sus4

G#7

0

4 fr.

4 fr.

wide.

This is_ the end of your life.

D. S. al Coda C

Coda

A7

F#7

A/B

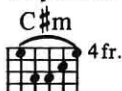
C#m

0

4 fr.

kill - er thrill-er.

Repeat ad lib for rap



A/C#
X X0

B/C#
X

F#/C#

RAP: Darkness falls across the land.
 The midnight hour is close at hand.
 Creatures crawl in search of blood
 To terrorize y'awl's neighborhood.
 And whosoever shall be found
 Without the soul for getting down
 Must stand and face the hounds of hell
 And rot inside a corpse's shell.

 The foulest stench is in the air,
 The funk of forty thousand years,
 And grizzly ghouls from every tomb
 Are closing in to seal your doom.
 And though you fight to stay alive,
 Your body starts to shiver,
 For no mere mortal can resist
 The evil of a thriller.

SMOOTH CRIMINAL

Written and Composed by
MICHAEL JACKSON

Moderately

mf

Am

G/B C G/B G Am

As he came in - to the win - dow it was the sound of a cre-scen - do.



He came in - to her a - part - ment, he left the blood - stains on the car - pet.



She ran un - der - neath the ta - ble, he could see she was un - a - ble.



So she ran in - to the bed - room, she was struck down. It was her doom.



An - nie, are you O K? So An - nie, are you O K? Are you O K, An - nie?

An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?

G F

An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?

G F

An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?

Esus4 E Am

(An-nie, are you O K?) (Will you tell us that you're O K?)

G F G Am



(There's a sign in the win - dow) (that he struck you - a cre - scen - do, An - nie.)



(He came in - to your a - part - ment.) (He left the blood - stains on the car - pet.)



(Then you ran in - to the bed - room,) (you were struck down.) (It was your doom.)



An - nie, are you O K? So An - nie, are you O K? Are you O K, An - nie?



An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?



An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?



No Chord

You've been hit by, you've been hit by — a smooth crim - i - nal.

N.C.



Musical notation for the first system, including vocal line and piano accompaniment.



So they came in - to the out - way, it was Sun - day — What a black day.

Musical notation for the second system, including vocal line and piano accompaniment.



Mouth to mouth re - sus - ci - ta - tion, sound-ing heart-beats — in - tim - i - da - tions.

Musical notation for the third system, including vocal line and piano accompaniment.



An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?

Musical notation for the fourth system, including vocal line and piano accompaniment.



An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?

An-nie, are you O K? An-nie, are you O K?



An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?

An-nie, are you O K? An-nie, are you O K?



An-nie, are you O K? So An-nie, are you O K? Are you O K, An - nie?



(An-nie, are you O K?) (Will you tell us — that you're O K?)

Musical notation for the first system, including vocal line and piano accompaniment.



(There's a sign in the win - dow) (that he struck you — a - cre - scen - do, An - nie.)

Musical notation for the second system, including vocal line and piano accompaniment.



(He came in - to your a - part - ment,) (left the blood - stains on the car - pet.)

Musical notation for the third system, including vocal line and piano accompaniment.



(Then you ran in - to the bed - room,) (you were struck down.) (It was your doom.)

Musical notation for the fourth system, including vocal line and piano accompaniment.



(An-nie, are you O K?) (So An-nie, are you O K?) (Are you O K, An-nie?)



N.C.



(You've been hit by, —) (you've been struck by - a smooth crim-i-nal.)



N.C.



(Spoken:) Okay, I want everybody to clear the area right now! Aaow!

(Rumble noise)

G/B



C



G/B



G



Am



G/B



C



G/B



G



Am



G/B



C



G/B



G



Am



G/B



C



G/B



G



Am



Repeat and Fade

G F G Am

Dad gone — it I don't know! — ba - by! Dad gone — it I don't know! —

(An-nie, are you O K?) (Will you tell us that you're O K?)

G

Dad gone I it — don't know! — ba - by!

(There's a sign in the win - dow) (that he

F E Am

Hoo! I don't Hoo! know! —

struck you - a cre - scen - do, An - nie.)



Dad gone I it! don't know! _____
 (He came in - to your a - part - ment,) (left _____)



Hoo! I Hoo! don't know Hoo! why, _____
 blood - stains on the car - pet.)



— ba - by! Dad gone I don't know! — (It was your doom, An - nie!)
 Aa - ow!!!
 (Then you ran in - to the bed-room,) (you were struck down.) (It was your doom, An - nie.)

THE GIRL IS MINE

Written and Composed by
MICHAEL JACKSON

Moderately slow, in 2 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Amaj9 D6/E Amaj9 D/E

mf

Amaj9 D6/E Amaj9 D/E

Amaj9 D6/E

Ev - 'ry night she walks_ right in ___ my dreams, since I
un - der - stand_ the way ___ you think, say - ing
build your hopes_ to be ___ let down, 'cause I

Amaj9



D6/E



Amaj9



D6/E



met her from the start. —
 that she's yours, not mine. —
 real - ly feel it's time. —

I'm so proud I am the on -
 Send - ing ros - es and your sil -
 I know she'll tell you I'm the one —

Amaj9



F#7sus4



ly one
 ly dreams,
 — for her,

who is spe - cial in her heart. —
 real - ly just a waste of time, —
 'cause she said I blow her mind. —

The girl is mine, —
 be - cause she's mine, —
 The girl is mine, —

Bm7



Bm7/E



the dog - gone girl is mine. —
 the dog - gone girl is mine. —
 the dog - gone girl is mine. —

Amaj9

D6/E

Amaj9

F#7sus4

Musical notation for the first system, including guitar chord diagrams for Amaj9, D6/E, Amaj9, and F#7sus4, and piano accompaniment.

Bm7

Bm7/E

I know she's mine, — }
 Don't waste your time, — } be - cause the
 Don't waste your time, — }

Musical notation for the second system, including piano accompaniment.

Amaj9

D6/E

To Coda

dog - gone girl is mine. —

Musical notation for the third system, including piano accompaniment.

Amaj9

D/E

1.

2.

I don't I love you

Musical notation for the fourth system, including piano accompaniment and a double bar line.

Amaj9



D6/E



Take you an - y - where.



more than he. _____

Amaj9



Lov - ing we _____

Well, I love you end - less - ly. _____

D6/E



will share.

Cmaj9



So come and go with me, two on the town. _____

Fmaj7



D/E



E6



But we both can - not have — her, so it's

D/E



E6



D/E



E6



one or the oth - er. And one day you'll dis - cov - er that she's

D/E



D. S. al Coda

my girl for - ev - er and ev - er.

Coda



Ah, — don't

Repeat (vocal ad lib) and fade

Bmaj9



E6/F#



Bmaj9



E/F#



THEY DON'T CARE ABOUT US

Written and Composed by
MICHAEL JACKSON

Moderately slow ♩ = 88

Verse:

N.C.

1. Skin head, dead head, ev - ery - bod - y gone bad. Sit - u - a - tion, ag - grav - a - tion, ev - ery - bod - y al - leg - a - tion.
2. Beat me, hate me, you can nev - er break me. Will me, thrill me, you can nev - er kill me.
3. Skin head, dead head, ev - ery - bod - y gone bad. Trep - i - da - tion, spe - cu - la - tion, ev - ery - bod - y al - leg - a - tion.

mf

In the suite, on the news ev - ery - bod - y dog food. Bang, bang, shock dead, ev - ery - bod - y's gone mad.
Chew me, sue me, ev - ery - bod - y do me. Kick me, hike me, don't you black or white me.
In the suite, on the news ev - ery - bod - y dog food. Black man, black - mail, throw the broth - er in jail.



All I wan - na say is that they don't real - ly care a - bout__ us.
All I wan - na say is that they don't real - ly care a - bout__ us.
All I wan - na say is that they don't real - ly care a - bout__ us.

B \flat C 1. Dm 2.3. Dm

All I wan-na say is that they don't real-ly care a - bout_ us. us.
 All I wan-na say is that they don't real-ly care a - bout_ us. us.
 All I wan-na say is that they don't real-ly care a - bout_ us. us.

Chorus:

Dm C Dm C

Tell me what has be - come_ of my life? I have a wife and two chil - dren who love_ me.
 Tell me what has be - come_ of my rights? Am I in - vis - i - ble 'cause_ you ig - nore_ me?

Dm C Dm A7

I am the vic - tim of po - lice bru - tal - i - ty, now_ —
 Your proc - la - ma - tion prom-ised me free lib - er - ty, now_ —

Dm C Dm C

I'm tired of be-in' the vic - tim of hate, you're rap - in' me of my pride, oh, for God's_ sake._
 I'm tired of be-in' the vic - tim of shame, they're throw-in' me in a class_ with a bad_ name._

Dm C 1. Dm A7 D.C. 2. Dm A7

I look to heav-en to ful-fill its pro-phe - cy. Set_ me free._ came. You know I
 I can't be-lieve this is the land from which I

§ Bridge:

Bb C Dm

real - ly do hate to say it, the gov - ern - ment don't wan - na see.____ But if
 Some things_ in life____ they just don't wan - na see.____ But if

B \flat A7 Dm A7

Roo - se - vel - t — was liv - in' he would - n't let this be, no, no.
 Mar - tin Luth - er was liv - in' he would - n't let this be.

Verse:

Dm C Dm C

4. Skin head, dead-head, ev - ery - bod - y gone bad. Sit - u - a - tion, spec - ul - a - tion, eve - ry - bod - y lit - i - ga - tion.
 5. Skin head, dead-head, ev - ery - bod - y gone bad. Sit - u - a - tion, se - gre - ga - tion, eve - ry - bod - y al - leg - a - tion.

Dm C Dm C

Beat me, bash me, you can nev - er trash me. Hit me, kick me, you can nev - er get me.
 In the suite, on the news ev - ery - bod - y dog food. Kick me, hike me, don't you wrong or right me.

B \flat C Dm

All I wan - na say is that they don't real - ly care a - bout__ us.
 All I wan - na say is that they don't real - ly care a - bout__ us.

B \flat C To Coda \oplus Dm

All I wan-na say is that they don't real-ly care a - bout__ us.
 All I wan-na say is that they don't real-ly care a - bout__

Piano accompaniment for the first system, featuring a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady eighth-note accompaniment.

D.S. $\text{\textcircled{S}}$ al Coda

Piano accompaniment for the second system, continuing the melody and accompaniment from the first system.

$\text{\textcircled{C}}$ Coda

Dm B \flat C

us. All I wan - na say is that they don't real - ly care a - bout, _

This system shows the beginning of the Coda section. It includes guitar chord diagrams for Dm, B \flat , and C. The vocal line starts with a whole note on 'us.' followed by a melodic line for the rest of the phrase. The piano accompaniment features a bass line with a whole note and a treble line with eighth notes.

Dm B \flat C

us. All I wan - na say is that they don't real - ly care a - bout, _

This system continues the Coda section with the same guitar chords and vocal line as the previous system. The piano accompaniment remains consistent.

B \flat C B \flat C

The first system features a guitar chord progression with four chords: B \flat , C, B \flat , and C. Above the guitar staff, the corresponding chord diagrams are shown. The vocal line consists of a series of eighth notes in a descending pattern.

all I wan-na say is that they don't real-ly care a - bout, - all I wan-na say is that they don't real-ly care a - bout.
 (us.) (us.)

The piano accompaniment for the first system is shown in a grand staff. The right hand plays a melodic line with eighth notes, and the left hand plays a simple bass line with quarter notes.

Dm D5 C5 D5 C5 D5 C5 D5 C5

The second system shows a guitar chord progression: Dm, D5, C5, D5, C5, D5, C5, D5, C5. Chord diagrams are provided for each chord. The vocal line is mostly silent, indicated by a rest symbol.

us.

The piano accompaniment for the second system continues with the same melodic and bass lines as the first system.

D5 C5 D5 C5 D5 C5 D5 C5 Dm C/D Dm C/D

The third system features a guitar chord progression: D5, C5, D5, C5, D5, C5, D5, C5, Dm, C/D, Dm, C/D. Chord diagrams are provided for each chord. The piano accompaniment continues with the same melodic and bass lines.

Dm C/D Dm C/D Dm C/D Dm C/D Dm A7 Dm/A A7

The fourth system features a guitar chord progression: Dm, C/D, Dm, C/D, Dm, C/D, Dm, C/D, Dm, A7, Dm/A, A7. Chord diagrams are provided for each chord. The piano accompaniment continues with the same melodic and bass lines.

BILLIE JEAN

Written and Composed by
MICHAEL JACKSON

Moderately bright

F#m

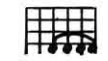
G#m/F#

F#m7

G#m/F#

F#m

G#m/F#



mf

F#m7

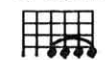
G#m/F#

F#m

G#m/F#

F#m7

G#m/F#



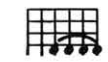
She was more like a beau - ty queen from a mov - ie scene.
For for - ty days and for for - ty nights, law was on her side.

F#m

G#m/F#

F#m7

G#m/F#



I said don't mind, but what do you mean I am the one
But who can stand when she's in de - mand, her schemes and plans,

Bm7

F#m

G#m/F#

who will dance_ on the floor_ in the round?_
'cause we danced_ on the floor_ in the round._

F#m7

G#m/F#

Bm7

She said I_ am the one_ who will dance_ on the floor_ in the round._
So take my_ strong ad - vice: just re - mem - ber to al - ways think

F#m

G#m/F#

F#m7

G#m/F#

F#m

G#m/F#

twice. She told me her name was Bil -
She told my ba - by we danced_

F#m7

G#m/F#

F#m

G#m/F#

lie Jean as she caused a scene. Then ev - 'ry head turned with eyes -
till three, and she looked at me, then showed a pho - to. My ba -

F#m7

G#m/F#

Bm7

4fr.



— that dreamed of be - ing the one — who will dance — on the floor — in the round —
by cried. His eyes were like mine. — Can we dance — on the floor — in the round? —

F#m

G#m/F#

F#m7

G#m/F#

D

4fr.



Peo - ple al - ways told — me, be
Peo - ple al - ways told — me, be

F#m

D



care - ful of what you do. And don't go a - round break - in' young girls' hearts. —
care - ful of what you do. And don't go a - round break - in' young girls' hearts. —

F#m

D

F#m



And Moth - er al - ways told me, be care - ful of who you love. And be
But you came and stood right by me, just a smell of sweet per - fume. This

care-ful of what you do_ 'cause the lie be - comes the truth. Hey... } Bil - lie Jean_ is
 hap-pened much_ too soon._ She called me to_ her room. Hey... }

not my lov - er. She's just a girl_who claims that I_ am the one,_ but the

kid_ is not my son._ She says I_ am the one,_ but the

kid_ is not my son._

1. F#m7 G#m/F# 4fr. F#m7 G#m/F# 4fr. F#m7 G#m/F# 4fr. Bm7

2. F#m7 G#m/F# 4fr. F#m7 G#m/F# 4fr. *D. S. and fade*

WILL YOU BE THERE

(from "Free Willy")

Written and Composed by
MICHAEL JACKSON

Freely

(Angel's Intro)

Musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a long note on 'Ah,' followed by a melodic phrase on 'ah, Ah,' and ends with another 'ah, ah,'. The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has two more phrases of 'ah, ah,'. The piano accompaniment continues with its melodic and bass lines, maintaining the 4/4 time signature and two-sharp key signature.

Moderate Gospel feel

Chord diagrams for guitar:

- D
- Em/D
- D
- Em/D
- D
- Em/D
- D
- Em/D

Guitar chord diagrams and staff notation for the 'Moderate Gospel feel' section. The diagrams are arranged above a single staff with a treble clef and a key signature of two sharps. The diagrams correspond to the chords listed in the previous block.

(Piano Intro)

Musical score for the piano introduction. It consists of two staves (treble and bass clef). The key signature is two sharps (F# and C#). The tempo/dynamics marking is *mf*. The introduction features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

Chord diagrams for the first system: D, Em/D, D, Em/D, D, Em/D, D, Em/D.

Chord diagrams for the second system: D, Em/D, D, Em/D.

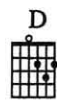
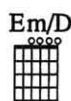
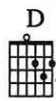
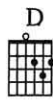
Hold me— like the Riv - er Jor - dan,— and I will then
 wear - y,— tell me will you hold me,— when wrong, will you

Chord diagrams for the third system: D, Em/D, D, Em/D.

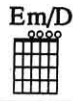
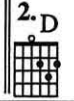
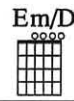
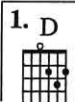
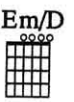
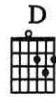
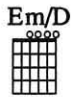
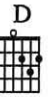
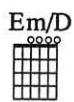
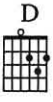
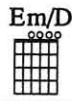
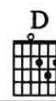
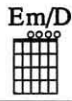
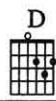
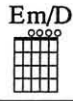
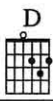
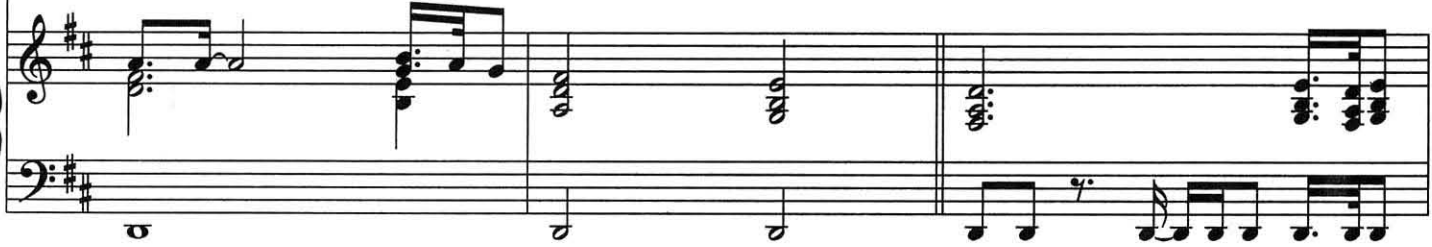
say to thee— when you lost are will my friend.— me? But they
 scold me,—

Chord diagrams for the fourth system: D, Em/D, D, Em/D.

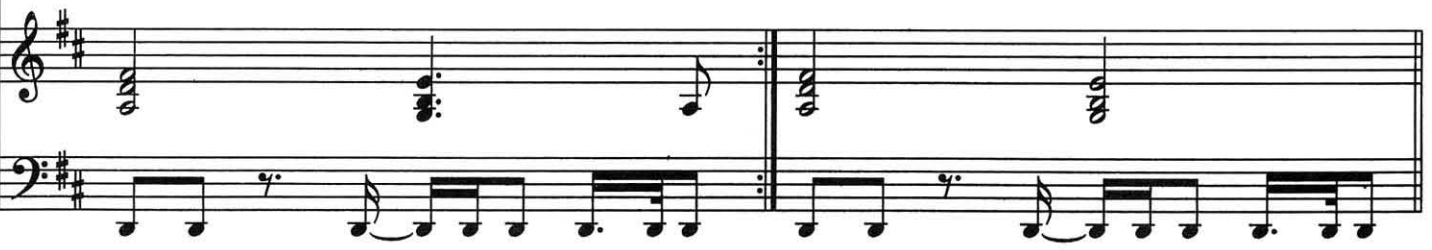
Car - ry me,— like you are my broth - er.— Love me like a
 told me— a man should be faith - ful— and walk when not



moth - er - a - ble - Will you be and fight till the there? end but I'm on-ly hu - man.



When



F Eb D F Eb D

Ev - ery - one's tak - ing con - trol of me, — seems that the world's got a role for me. —

F Eb D C A

I'm so con - fused, will you show to me — you'll be there for me — and care — e - nough to bear me.

E F#m/E E F#m/E E F#m/E

(Hold me — lay your head low - ly — soft - ly then bold - ly — car - ry me
(Hold me — love me and feed me — kiss me and free me — I will feel

E F#m/E F# G#m/F#

there.) — (Car - ry, — car - ry me
blessed.) — (Save me — heal me and

F# G#m/F# F# G#m/F# F# G#m/F#

bold - ly - bathe me, - lift me up soft - ly you say to me car - ry me I will be there.)

Ab 4fr. Bbm/Ab Ab 4fr. Bbm/Ab Ab 4fr. Bbm/Ab

(Lift me, - lift me up slow - ly - car - ry me bold - ly - show me you
(Hold me - lay your head low - ly - soft - ly then bold - ly - car - ry me

Ab 4fr. Bbm/Ab Ab 4fr. Bbm/Ab Ab 4fr. Bbm/Ab

care.) - Need me - love me and feed me - kiss me and
there.) -

Ab 4fr. Bbm/Ab Ab 4fr. Bbm/Ab Ab 4fr.

free me - I will feel blessed.)

mp


E \flat /G D \flat /F A \flat /E \flat 4fr. E \flat A \flat 4fr. B \flat m/E \flat A \flat /E \flat 4fr. B \flat m7

Piano and Choir


A \flat /C B \flat m7 A \flat /C B \flat m/D \flat A \flat /E \flat 4fr. E \flat 4fr. E \circ 7 Fm E \flat D \flat 4fr. B \flat m7


A \flat /E \flat 4fr. B \flat 7/E \flat D \flat /E \flat E \flat 9 A \flat 4fr. B \flat m/E \flat A \flat /E \flat 4fr. B \flat m7 A \flat /C B \flat m/D \flat

A \flat /E \flat 4fr. E \flat E \circ 7 Fm7 Cm7 3fr. B \flat m7 A \flat /C B \flat m/D \flat 4fr. A \flat /E \flat 4fr. B \flat 7/E \flat D \flat /E \flat E \flat 9

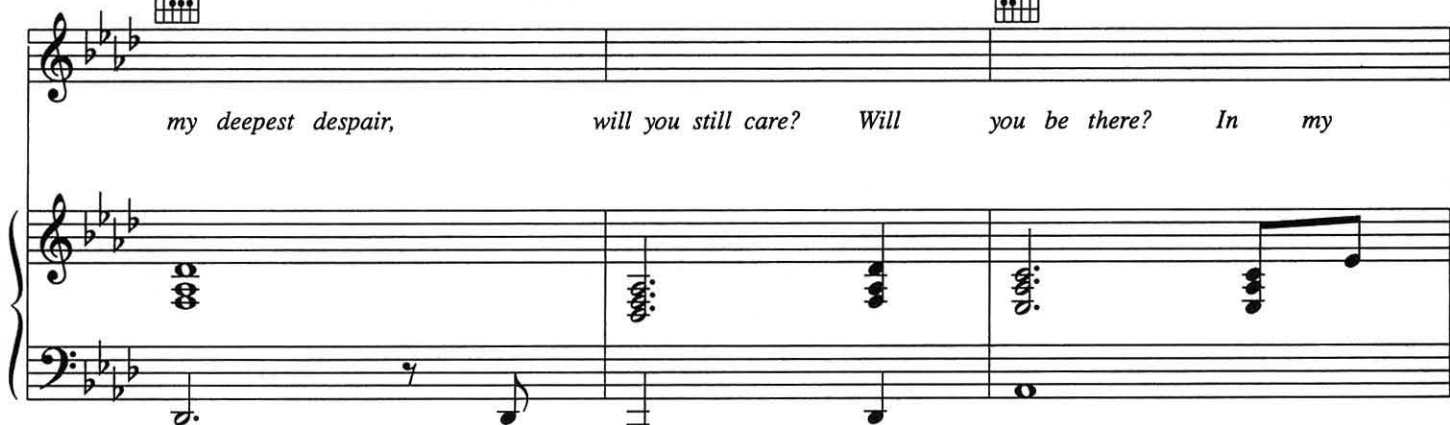


In our darkest hour, in






my deepest despair, will you still care? Will you be there? In my






trials and my tribulations, through our doubts and frustrations in my





violence, in my turbulence, through my fear and my



A^b/E^b 4fr.

B^bm7

A^b/C

B^bm/D^b 4fr.

A^b/E^b 4fr.

E^o7

Fm7

Cm7 3fr.

confessions. In my anguish and my pain, through my

joy and my sorrow, in the promise of another tomorrow.

I'll never let you part, for you're always in my heart.

Su - - - - -

loco

A^b 4fr.



HEAL THE WORLD

Written and Composed by
MICHAEL JACKSON

PRELUDE BY MARTY PAICH

Free tempo

Dmaj7 A/C# Dmaj7 A/C# A/G F#m7(addB) A/G A

Dmaj7 Amaj7/C# 4fr. Bm7 A(addB) A/D A A/D A

Moderately slow

A D/A Amaj7 D/A A D/A Amaj7 Bm7/E

A Bm7 C#m7 4fr. Bm7/E

A Bm7 C#m7 Bm7/E

— could be much bright - er than — to - mor - row. And if you —
 — it on - ly cares — of joy - ful giv - ing. If we try —
 — I feel you — are all — my broth - ers. Cre - ate a world.

A Bm7 C#m7 Bm7/E

— real - ly try, — you'll find there's — no need — to cry. — In this place —
 — we shall see — in this bliss — we can - not feel — fear or dread. —
 — with no fear, — to - geth - er we — cry hap - py tears. — See the na -

A Bm7 C#m7 Bm7/E

— you'll feel there's — no hurt — or sor - row. There are —
 — We stop ex - ist - ing and — start liv - ing. Then it —
 — tions turn their — swords in - to plow - shares. We could.

Bm7 C#m7 D C#m7

— ways to get — there if you care e - nough — for the liv - ing. Make a
 — feels that al - ways if you love's e - nough — for us grow - ing. So, make a
 — real - ly get — there, if you cared e - nough — for the liv - ing. Make a

Bm7 Bm7/E

lit - tle space, - make a bet - ter place... } Heal the world,
 bet - ter world, - make a bet - ter world... }
 lit - tle space, - to make a bet - ter place... }

A Bm7 Bm7/E

— make it a bet - ter place - for you and - for me - and - the en -

A C#m7/G# F#m C#m7 D C#m7

tire hum - an race. — There are peo - ple dy - ing, if you care e - nough. for the liv - ing, make a

Bm7 Bm7/E To Coda 1. A D/A Amaj7 Bm7/E

bet - ter place - for you and - for - me. If you want -

2. A



G



me.

And the dream we were— con- ceived— in will— re-veal a

joy- ful face.—

And the world we once be- lieved— in will— shine a - gain in grace.—

Then

F#m



G#m7



D



C#m7



who do we— keep strang- ling life, wound this earth,— cru - ci - fy its soul?— Though it's

Bm7



Bm7/E

D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

plain to see— this world is heav - en - ly,— be God's— glow.— We could fly—

Coda

A

B

C#m7

4fr.

me.

Heal the world, _____

make it a bet-ter place.

for

C#m7/F#

9fr.

B

D#m7/A#

6fr.

G#m

4fr.

D#m7

you and_ for me_ and_ the en - tire hum-an race._ There are peo-ple dy - ing, if you

E

D#m7

C#m7

4fr.

C#m7/F#

9fr.

B

care e-nough_ for the liv - ing, make a bet-ter place_ for you and_ for_ me.

Heal the world, _

C#

4fr.

D#m7

D#m7/G#

11fr.

_____ make it a bet-ter place_

for you and_ for me_ and_ the en-

C#  4fr. E#m7/B#  A#m  E#m7  F#  E#m7 

tire hum-an race... There are peo-ple dy - ing, if you care e-nough-for the liv - ing, make a

D#m7  D#m7/G#  11fr. C#  4fr. E#m7/B#  A#m  E#m7 

bet-ter place_ for you and_ for_ me. There are peo-ple dy - ing, if you

F#  E#m7  D#m7  D#m7/G#  11fr. C#  4fr. E#m7/B# 

care e-nough. for the liv - ing, make a bet-ter place. for you and_ for_ me. There are

A#m  E#m7  F#  E#m7 

peo - ple dy - ing, if you care e - nough_ for the liv - ing, make a






D#m7



D#m7/G#



C#



D#m7/G#



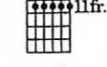
bet-ter place— for you and— for— me.

You and— for—
Make a

C#



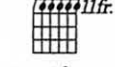
D#m7/G#



C#



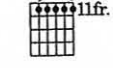
D#m7/G#

me,
bet-ter place,—you and— for—
make ame, bet-ter place,—
you and— for—
make a

C#



D#m7/G#



C#



D#m7/G#

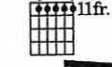
me,
bet-ter place.—you and— for—
Heal the world— we live— in,

1.2.3.

C#



D#m7/G#



4.

C#

me.
save it for— our chil - dren.me.
save it for— our chil - dren.*ritard.*

YOU ARE NOT ALONE

Written and Composed by
R. KELLY

Verse:

Slowly ♩ = 69

B(9)



1. An-oth - er day_ has gone, ___ I'm still all_ a - lone._
I thought I heard you cry, ___

mf

G#m7



C#m7



How could_ this be? You're not here_ with me._
ask - ing me to come and hold you in my arms._

F#7sus



B(9)



You nev - er said_ good-bye, ___ some-one tell me why_ ___
I can hear_ your prayers, _ your bur - dens I will bear._

G#m7



C#m7



did you have_ to go and leave my world_ so
but first I need_ your hand, so for - ev - er can be -

F#7sus



Amaj713



G#7(#5)



cold. }
gin. }

Ev - ery day I sit_ and ask_ my - self_ how

E



C#m7



did love slip_ a - way_

Some-thing whis - pers in my ear_ and says:_

F#7sus



B/F#



Chorus:

B(9)



— that you are not_ a - lone, — for I am here_ with you. —

G#m7



C#m7



— Though you're far_ a - way, — I am here_ to stay. —

F#7sus



B/F#



B(9)



— For you are not_ a - lone, — I am here_ with you. —

G#m7



C#m7



— Though we're far_ a - part, — you're al - ways in_ my heart, —

F#7sus



B/F#



1.
B(9)



{ for
and } you are not a - lone. All

Gmaj7



A/G



B(9)



a - lone. Why, oh?

Gmaj7



C#m7/F#



N.C.

2. Just the oth - er night,

2.
B(9)



Bridge:

Gmaj7



A/G



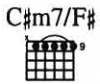
F#m7



Whis-per three words then I'll come



run - nin'. And girl, you know that I'll be



there. I'll be there. You are not a - lone,



I am here with you. Though you're far a - way,



I am here to stay. You are not a - lone,



I am here_ with you._ Though we're far_ a - part,_



you're al - ways in_ my heart,_ You are not_ a - lone,_



for I am here_ with you._ Though you're far_ a - way,_



I am here_ to stay._ For you are not_ a - lone,_

Eb(9)



Cm7



for I am here_ with you._

Though we're far_ a - part,_

Fm7



Bb7sus



Eb/Bb



you're al - ways in_ my heart._

For you are not_ a - lone._

Eb(9)



Cbmaj7



Db6



Eb



You're not a - lone,_ you are not_ a - lone._

Cbmaj7



Db6



Eb

*Repeat ad lib. and fade*

Say it a-gain.

You're not a - lone,_ you are not a - lone,_ not a - lone,_ not a - lone._

BAD

Written and Composed by
MICHAEL JACKSON

Medium Dance Groove

* D5 5fr. E5 4fr. F#5 4fr. G5 5fr.

No Chord

Your

N.C.

butt is mine,
giv - ing you

gon - na tell you right. —
on count of three —

Just
to

* These chords contain no 3rds.

Bad - 8 - 1

show your face in broad day - light. I'm
show your stuff or let it be. I'm

tell - ing you, on how I feel. _____ Gon - na
tell - ing you, just watch your mouth. _ I

hurt your mind, don't shoot to kill. _____ Come on,
know your game, what

come on, lay it on me. All right...

I'm you're a - bout. — Well, they

Bm7 C#m7 4fr.

1.2. say the sky's — the lim - it and to
3. change the world — to - mor - row, this could

Bm7 C#m7 4fr. Bm7 C#m7 4fr.

me that's real - ly true. { But my friend } you have — seen noth - in'. Just
be a bet - ter place. — { And my friends. } If you don't like what — I'm say - in' then

E7(#9)

wait 'til I get through... } be - cause I'm
won't you slap my face... }

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

Michael:
bad, I'm bad, come on. You know I'm bad, I'm bad, you

Chorus:
(Bad, bad, real - ly, real - ly, bad...) (Bad, bad,

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

To Coda ⊕

know it. You know I'm bad, I'm bad, { come on, you know it, } You know. And the

real - ly, real - ly, bad...) (Bad, bad, real - ly, real - ly, bad...) *(And the

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

whole world has to an - swer right now just to tell you once a - gain. — Who's bad...

whole world has to an - swer right now just to tell you once a - gain...)*

*Sing the lyrics between the asterisks 2nd time only.

Piano introduction for the song 'Bad' by Michael Jackson. The music is in a 4/4 time signature and features a steady bass line with chords in the right hand.

(Michael)

Am7

5fr.

D9

4fr.

The word is out, you're
 2. (Instrumental solo)

Piano accompaniment for the first line of lyrics. The bass line continues with a consistent rhythmic pattern, while the right hand provides harmonic support with chords.

Am7
5fr.D9
4fr.Am7
5fr.D9
4fr.

do - in' wrong. — Gon - na lock you up — be - fore —

Piano accompaniment for the second line of lyrics. The music continues with the same instrumental texture as the previous section.

Am7
5fr.D9
4fr.Am7
5fr.D9
4fr.

— too long. Your ly - in' eyes gon - na

Piano accompaniment for the third line of lyrics. The music concludes with the same instrumental texture as the previous sections.

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

tell you right. So listen up don't

1. Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

make a fight. Your talk is cheap, you're

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

not a man. You're throw-in' stones, to hide

Am7 5fr. D9 4fr. 2. Am7 5fr. D9 4fr. D.S. al Coda

your hands. But they (End solo) We can



Coda
Am7

D9

Am7

D9



know it, you know,

Woo!

Woo!

real - ly, real - ly, bad...)

(And the whole world has to an - swer right now, just to

Repeat 4 Times

Am7

D9

Am7

D9

Am7

D9



Woo! You know I'm bad,

I'm bad, come on.

You know I'm

tell you once a - gain...)

(Bad, bad, real-ly, real-ly bad...)

Am7

D9

Am7

D9

Am7

D9



bad, I'm bad,

you know it, you know it,

you know, you know, you

(Bad, bad, real - ly, real - ly bad...)

(Bad, bad,

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

know, come on. And the whole world has to an - swer right now, just to
 real - ly, real - ly bad...) (And the whole world has to an - swer right now, just to

1.2.3. Am7 5fr. D9 4fr. 4. Am7 5fr. D9 4fr.

tell you. You know I'm tell you once a - gain. — Who's bad?
 tell you once a - gain...) tell you once a - gain...)

Additional Lyrics

(For repeat)

You know I'm smooth-I'm
 bad-you know it
 (Bad bad-really, really bad)
 You know I'm bad-I'm
 bad baby
 (Bad bad-really, really bad)
 You know, you know, you
 know it-come on
 (Bad bad-really, really bad)
 And the whole world has to
 answer right now
 (And the whole world has to
 answer right now)
 Woo!
 (Just to tell you once again)

You know I'm bad, I'm bad-
 you know it
 (Bad bad-really, really bad)
 You know I'm bad-you know-hoo!
 (Bad bad-really, really bad)
 You know I'm bad-I'm bad-
 you know it, you know
 (Bad bad-really, really bad)
 And the whole world has to
 answer right now
 (And the whole world has to
 answer right now)
 Just to tell you once again...
 (Just to tell you once
 again...)
 Who's bad?

SHE'S OUT OF MY LIFE

Written and Composed by
TOM BAHLER

Slowly, with feeling

The piano introduction consists of two staves. The right hand plays a melodic line with a 7-measure rest, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *mp* and the piece concludes with a *poco rit.* marking.

Esus E Esus E C#dim7 E

She's out of my life,
(He's)

she's out of my life.
(He's)

mp a tempo

The first system includes guitar chord diagrams for Esus, E, Esus, E, C#dim7, and E. The vocal line features a 3-measure rest before the first phrase. The piano accompaniment includes triplets and a *poco rit.* marking.

Gdim7 E/G# A B/A G#m7 C#m7

And I don't know wheth-er___ to laugh or cry,

The second system includes guitar chord diagrams for Gdim7, E/G#, A, B/A, G#m7, and C#m7. The vocal line has a 3-measure rest before the phrase. The piano accompaniment features triplets and a 7-measure rest.

F#m F#m/E D#m7(b5) G#7(b9) G#7 C#m A E/G#

I don't know wheth-er___ to live or die, and it cuts like a knife,___

The third system includes guitar chord diagrams for F#m, F#m/E, D#m7(b5), G#7(b9), G#7, C#m, A, and E/G#. The vocal line has a 3-measure rest before the phrase. The piano accompaniment includes triplets and a 7-measure rest.

F#m7 F#m7/B B E A

she's out of my life.
(He's)

Esus E Esus E C#dim7 E

It's out of my hands, it's out of my hands.

Gdim E/G# A B/A G#m7 C#m7

To think for two years she was here,

F#m7 F#m7/E D#m7(b5) G#7(b9) G#7 C#m

and I took it for granted, I was so cavalier, now the

A  E/G#  F#m7  F#m7/B  B  E 

way that it stands, _____ she's out of my _____ hands.

G/D  D  A/C#  E/B 

And so I've learned _____ that love's _____ not pos - ses - sion, _____

G/D  D  A  E  F#m  G  D/F# 

and I've learned _____ that love won't wait. _____ Now I've learned

G#/F#  C#m/E  A  F#m  Bsus  B 

that love needs ex - pres - sion, _____ but I learned _____ too late. _____ And she's



Esus E Esus E C#dim7 E

out of my life, she's out of my life.

a tempo

Detailed description: This system contains the first two measures of the piece. The guitar part has chords Esus, E, Esus, E, C#dim7, and E. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics are 'out of my life, she's out of my life.' The tempo marking is 'a tempo'.

Gdim7 E/G# A B/A G#m7 C#m7

Damned in-de-ci-sion and cur-sed pride,

Detailed description: This system contains the next two measures. The guitar part has chords Gdim7, E/G#, A, B/A, G#m7, and C#m7. The piano part continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics are 'Damned in-de-ci-sion and cur-sed pride,'.

F#m7 F#m/E D#m7(b5) G#7(b9) C#m E/G#

I kept my love for her locked deep in-side, and it cuts like a knife, ('stead of be-ing my wife,

Detailed description: This system contains the next two measures. The guitar part has chords F#m7, F#m/E, D#m7(b5), G#7(b9), C#m, and E/G#. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics are 'I kept my love for her locked deep in-side, and it cuts like a knife, ('stead of be-ing my wife,'.

F#m7 F#m7/B B E A B/A E(9)

she's out of my life. (He's)

rit. e dim. *p*

Detailed description: This system contains the final two measures. The guitar part has chords F#m7, F#m7/B, B, E, A, B/A, and E(9). The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics are 'she's out of my life. (He's)'. The piece concludes with a 'rit. e dim.' marking and a piano (*p*) dynamic.

MAN IN THE MIRROR

Words and Music by
SIEDAH GARRETT and GLEN BALLARD

Medium

No Chord

p

Pedal

I'm gon - na make a change, — for once in my ——— life.

It's gon-na feel ——— real — good, — gon-na make a diff-erence, gon-na make it right. —

As I turn up the col - lar on

my fav-orite win - ter coat, this wind is blow-in' my mind. I see the kids

in the street with not e-nough to eat. Who am I to be blind? Pre-tend-ing not to

see their needs. A sum-mer's dis - re - gard, a bro - ken bot - tle top,

Am7(addD) G/B

C(addD) G/B Am7(addD)

and a one — man's soul. ————— They fol - low each oth - er on the wind,

G/B C(addD) C/D

ya' know, 'cause they got ——— no - where to go, that's why I want you to know.

G G(addA)/B C C/D G G(addA)/B

I'm start - ing with the man — in the mir - ror, I'm ask - ing him to

C C/D G G(addA)/B C A/C#

change his ways. And no — mes - sage could have been an - y clear - er: { If you
(If you

D7+9



C/D



Musical staff with treble clef and a key signature of one sharp (F#).

wan-na make the world a bet - ter place, — take a look at your-self, and then make a change. —
wan-na make the world a bet - ter place, —) (take a look at your-self, and then make a change.) —

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, including a double bar line and a fermata.



(Na na na, na na na, — na na, — na nah.) —

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, including a double bar line and a fermata.

I've been a vic - tim of — a self - ish kind of love, —

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, including a double bar line and a fermata.

It's time that I re - al - ize, — that there are some with no home, — not a

Piano accompaniment for the fourth system, including treble and bass staves.

Em7 D C(addD)

nick-el to loan. — Could it be real-ly me, — pre-tend-ing that they're not a - lone? —

Am7(addD) G/B C(addD)







A wil-low deep-ly scarred, some-bod-y's brok-en heart, and a washed out dream. —

G(addA)/B Am7(addD) G/B

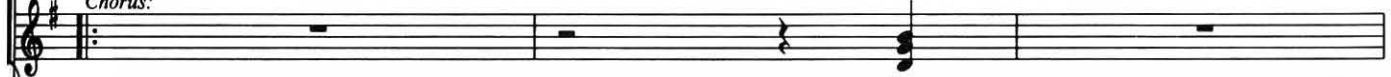
— They fol-low the pat-tern of the wind, ya' see, 'cause they got —
(Washed out dream.) —

C(addD) C/D

— no place — to be, that's why I'm start - ing with me.
(Start - ing with me!)





Michael:      

I'm start-ing with the man__ in the mir-ror, I'm ask-ing him to

Chorus: 

(Ooh!)



change__ his ways.__ And no__ mes - sage { could have
could -'ve }

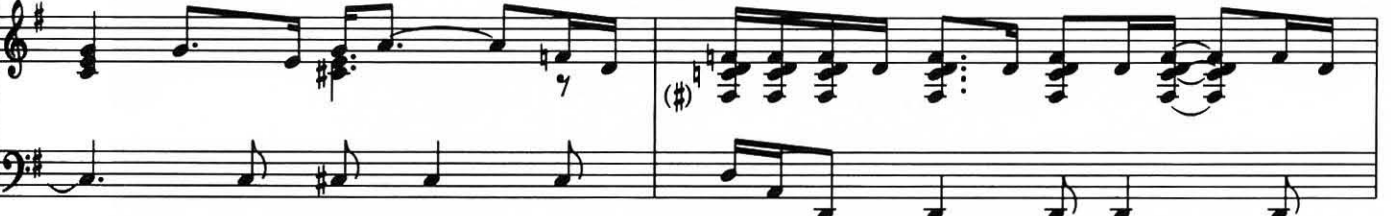
(Change his ways__ (Ooh!) ooh!)



   4fr.

been an - y clear-er: If you wan-na make the world a bet - ter place, take a

(If you wan-na make the world a bet - ter place...) (take a



1.

G/D



look at your - self and then make a change. —

look at your - self and then make a change —)

2.


Ab 4fr. Ab(addBb)/C



look at your-self and then make that I'm start - ing with the

look at your-self and then make that... change!

Db 4fr. Db/Eb Ab 4fr. Ab(addBb)/C



man — in the mir - ror, I'm ask - ing him to

(Man — in the mir - ror, oh, yeah!)

D \flat



D \flat /E \flat



A \flat



A \flat (addB \flat)/C



change his ways.

No mes - sage could have

(Bet - ter change!)

(Oh)

D \flat



B \flat /D



E \flat 7 + 9



been an - y clear - er.

—)

(If you wan - na make the world a bet - ter place,) (take a

look at your - self

and then make the change...) (You got - ta





E^b7(+9)(+5)



You can't close your, your
 get it right, while you got the time—) ('Cause when you close your heart—) (then you close your

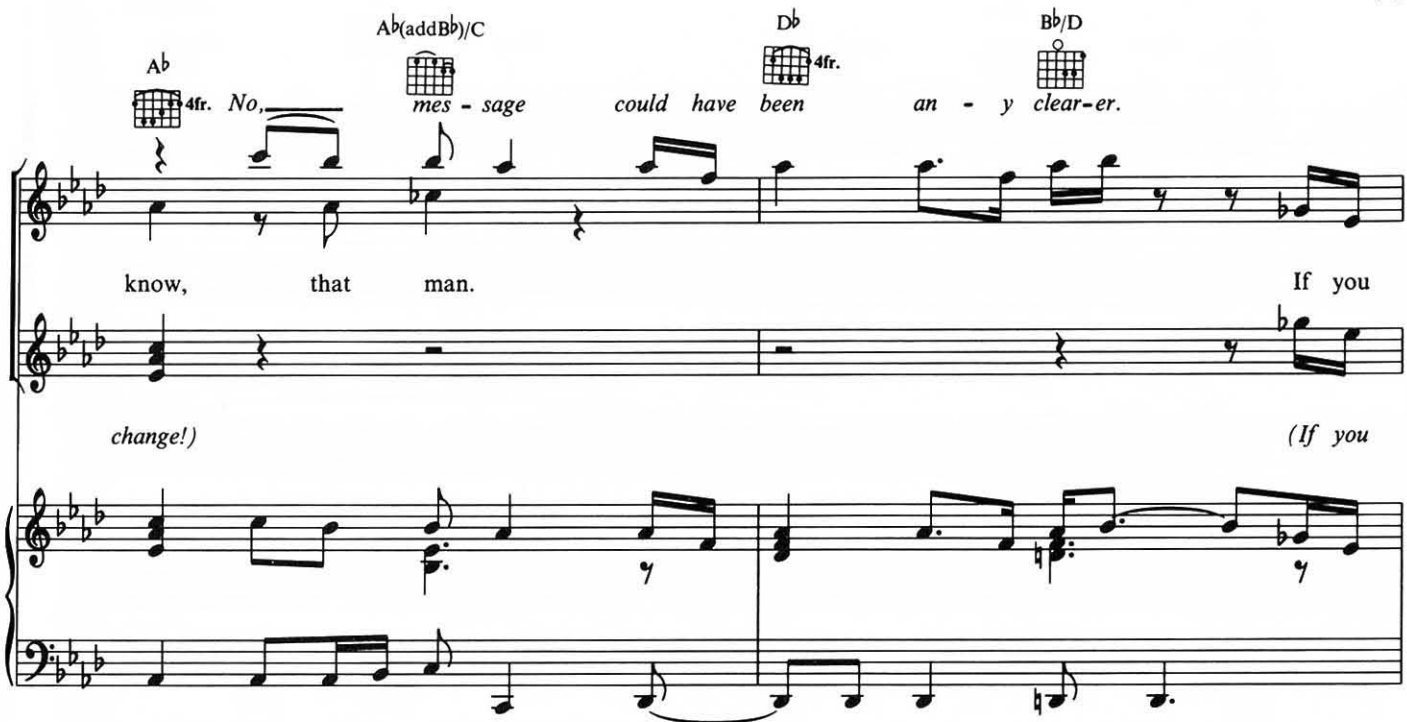
Ab 4fr. Ab(addBb)/C Db 4fr. Db/Eb
 With that man in the mir-ror,
 mind! That man, that man, that man, — that
 mind!) (Man in the mir-ror, oh

Ab 4fr. Ab(addBb)/C Db 4fr. Db/Eb
 I'm ask - ing him to change his ways.
 man, that man, that man, that man. You
 yeah!) (Bet-ter

Ab 4fr. No,  4fr. mes - sage  could have been  4fr. an - y clear - er. 

know, that man. If you

change!) (If you



Eb7+9 5fr.  5fr.

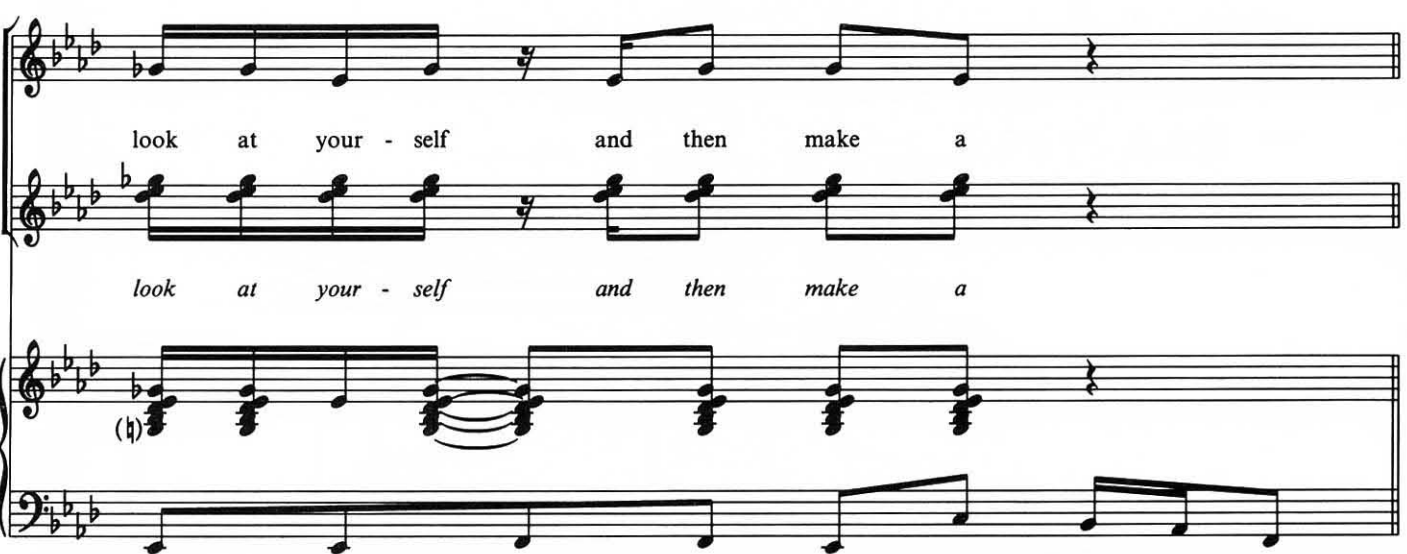
wan - na make the world a bet - ter place, — take a

wan - na make the world a bet - ter place, —) (take a



look at your - self and then make a

look at your - self and then make a



Ab 4fr. Hoo! Eb/G Hoo! Fm7 Hoo! Eb Hoo!

change. Na na na, na na na, na

change.)

Db(addEb) Hoo! Ab 4fr. Eb/G Fm7

na, na nah. Gon+na feel real good now! Yeah yeah! Yeah

(Oh yeah!)

yeah! Yeah yeah! Eb Db(addEb)

Oh no, no no.

Na na na, na na na, na na, na nah.

(Ooooh.)

Db(addEb)



Musical staff with notes and rests.

I'm gon - na make a change, It's gon-na feel real good! Come on!

Musical staff with notes and rests.

(Change. —)

Piano accompaniment with chords and bass line.

Musical staff with notes and rests.

Just lift your - self, you know. You've got to stop it. Your -

Musical staff with notes and rests.

Piano accompaniment with chords and bass line.

Play 4 times (See additional lyrics)

Musical staff with notes and rests.

self! I've got to make that

Musical staff with notes and rests.

(Yeah! Make that change! —)

Piano accompaniment with chords and bass line.

change, to - day! Hoo! You got to,

(Man in the mir - ror,)

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "change, to - day! Hoo! You got to,". The middle staff is a vocal line with lyrics: "(Man in the mir - ror,)" and contains a long rest. The bottom staff is a piano accompaniment with a long rest in the right hand and a melodic line in the left hand.

you got to not let your - self, broth-er. Hoo! Spoken: Make that change.

(Change...)

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "you got to not let your - self, broth-er. Hoo! Spoken: Make that change." and includes a guitar chord diagram for D \flat (addE \flat). The middle staff is a vocal line with lyrics: "(Change...)" and contains a long rest. The bottom staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Additional Lyrics for repeat:

(Yeah!-Make that change)
 You know-I've got to get
 that man, that man...
 (Man in the mirror)
 You've got to
 You've got to move! Come
 on! Come on!
 You got to...
 Stand up! Stand up!
 Stand up!
 (Yeah!-Make that change)
 Stand up and lift
 yourself, now!
 (Man in the mirror)
 Hoo! Hoo! Hoo!
 Aaow!
 (Yeah!-Make that change)
 Gonna make that change...
 come on!
 You know it!
 You know it!
 You know it!
 You know...
 (Change...)
 Make that change.

THE WAY YOU MAKE ME FEEL

Medium Rock

Written and Composed by
MICHAEL JACKSON

No Chord

mf

E D/E E Dmaj7/E

Hee - hee! Ooh! _____ Go on

E D/E E Dmaj7/E E D/E

girl! Aaow!

The musical score is written for guitar and piano. The guitar part includes a 'No Chord' section and several measures with chord diagrams for E, D/E, and Dmaj7/E. The piano part provides a rhythmic accompaniment with a melody in the right hand and a bass line in the left hand. The vocal line includes the lyrics 'Hee - hee!', 'Ooh!', 'Go on', 'girl!', and 'Aaow!'.

E Dmaj7/E E D/E E Dmaj7/E

The first system of music features a guitar chord chart at the top with six chords: E, Dmaj7/E, E, D/E, E, and Dmaj7/E. Below the chart is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a whole rest. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a steady eighth-note bass line.

E D/E E Dmaj7/E

Hey, pret - ty ba - by with the high heels on, —
I like the feel - in' you're giv - in' me, —

The second system continues the guitar chord chart with E, D/E, E, and Dmaj7/E. The vocal line begins with a double bar line and a repeat sign. The lyrics are: "Hey, pret - ty ba - by with the high heels on, — I like the feel - in' you're giv - in' me, —". The piano accompaniment continues with the same rhythmic pattern.

E D/E E Dmaj7/E

you give me fev - er like I've nev - er, ev - er known.
just hold me ba - by, and I'm in ec - sta - sy.

The third system continues the guitar chord chart with E, D/E, E, and Dmaj7/E. The lyrics are: "you give me fev - er like I've nev - er, ev - er known. just hold me ba - by, and I'm in ec - sta - sy." The piano accompaniment continues with the same rhythmic pattern.

E D/E E Dmaj7/E

You're just a prod - uct of love - li - ness, —
Oh, I'll be work - in' from nine to five —

The fourth system continues the guitar chord chart with E, D/E, E, and Dmaj7/E. The lyrics are: "You're just a prod - uct of love - li - ness, — Oh, I'll be work - in' from nine to five —". The piano accompaniment continues with the same rhythmic pattern.



I like the groove of your walk, your talk, — your dress.
to buy you things — to keep you by — my side.



I feel your fev - er from miles a - round. —
I nev - er felt so in love be - fore. —

I'll pick you up in my
Just pro - mise ba - by, you'll



car and we'll paint — the town.
love me for - ev - er - more.

Just kiss me ba - by and
I swear I'm keep - in' you



tell me — twice —
sat - is - fied, —

that you're the one for me. }
'cause you're the one for me. }

The way you make me feel —

Michael

E Dmaj7/E E D/E E Dmaj7/E E

you real - ly turn me on.

Chorus:

The way you make me feel, you real - ly turn me on.

D/E E Dmaj7/E D/E

{ You knock me off of my feet. —
 You knock me off of my feet now, ba - by, hee! — } My lone - ly days are gone. —

You knock me off of my feet.

E Dmaj7/E To Coda E 1. D/E 2.

* a - ach-a - ach-a

acha-a-oo!

My lone - ly days are gone.

* Second time only.



Go on girl! Go on!

Hee! — Hee! Aaow!

Go on girl!

D.S. (Lyric 2) *al Coda* ⊕

Play 3x (See additional lyrics)

Coda Michael

The way you make me feel, _____

Chorus:

The way you make me feel,

you real - ly turn me on. _____ You knock me off of my feet -

you real - ly turn me on.

_____ now ba - by, heel - My lone - ly days are gone. _____

You knock me off of my feet.

D/E E Dmaj7/E E D/E E

D/E E Dmaj7/E E D/E E

Dmaj7/E E D/E E

Dmaj7/E

E

D/E

E



Ain't no - bod - y's busi -

My lone - ly days are gone.

No Chord

Hee - hee! Aaow!

Chik-a - chik-a

Chik-a - chik-a - Chik-a

Go on, girl!

Repeat and Fade-Chorus only

E Dmaj7/E E D/E

Hee ___ hee! Hee ___ hee hee.

The way you make me feel,

E Dmaj7/E E D/E

you real - ly turn me on.

E Dmaj7/E E D/E

You knock me off my feet.

E Dmaj7/E E D/E

My lone - ly days are gone.

Additional Lyrics for repeat:

Ain't nobody's business.
 ain't nobody's business
 (The way you make me feel)
 Ain't nobody's business.
 Ain't nobody's business but
 mine and my baby
 (You really turn me on)
 Hee hee!
 (You knock me off of
 my feet)
 Hee hee! Ooh!
 (My lonely days are gone)
 Give it to me-give me
 some time
 (The way you make me feel)
 Come on be my girl-I wanna
 be with mine
 (You really turn me on)
 Ain't nobody's business-

(You knock me off of
 my feet)
 Ain't nobody's business but
 mine and my baby's
 Go on girl! Aaow!
 (My lonely days are gone)
 Hee hee! Aaow!
 Chika-chika
 Chika-chika-chika
 Go on girl-Hee hee!
 (The way you make me feel)
 Hee hee hee!
 (You really turn me on)
 (You knock me off my feet)
 (My lonely days are gone)
 (The way you make me feel)
 (You really turn me on)
 (You knock me off my feet)
 (My lonely days are gone)

DON'T STOP 'TIL YOU GET ENOUGH

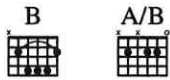
Written and Composed by
MICHAEL JACKSON

Moderately slow $\text{♩} = 102$

N.C.

mf (Spoken:) You know I was, I was wondering, you know, that if we should keep on, because the force, it,

it's got a lot of power, and you make me feel like, you make me feel like... oo.



(strings)



B



Verse:

B

A/B



B



1. Love - ly _____ is the feel - ing_ now. _____
 2. Touch me _____ and I feel on_ fire. _____

A/B




_____ Fe - ver, _____ tem-p'ra-tures
 _____ Ain't noth - ing _____ like a

B

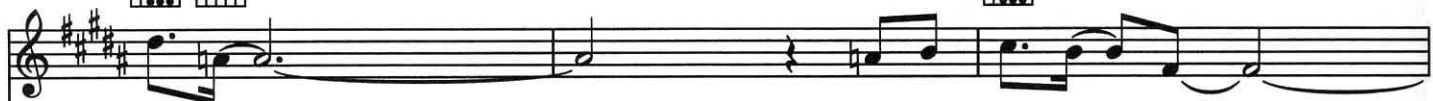


ris - in' _____ now. _____
 love de - sire. _____ I'm

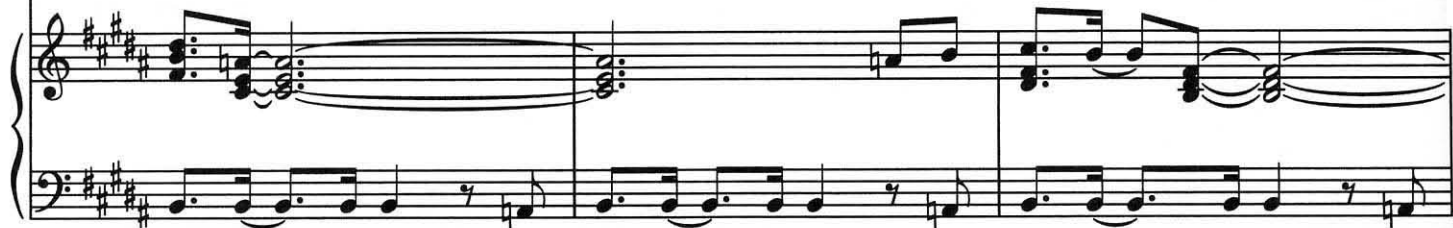
§ B A/B



B

Pow - er _____ is the force, the_ vow _____
 melt - ing _____ like hot can - dle - wax. _____
 3. Heart - break, _____ en - e - my des - pise. _____



A/B




_____ that makes it hap - pen, _____ and there's no
 _____ Sen - sa - tion _____ love - ly
 _____ E - ter - nal _____ love shines



B



A/B




ques - tions_ why. _____ Oo, _____ get clo - ser _____
 where we're_ at. _____ Oo, _____ so let love _____
 in my_ eyes. _____ Oo, _____ so let love _____



B



to my bod - y now, so
 take us through the hours. I won't be com-
 take us through the hours. I won't be com-

A/B



B



love me, 'til you don't know how.
 plain - ing, this is love pow - er.
 plain - ing. Your love is all mine.

Chorus:

Amaj7/B



Oo... Keep on with the force, don't stop. Don't stop 'til you get e-nough... Keep on...

B



with the force, don't stop. Don't stop 'til you get e - nough... Keep on...

Amaj7/B



with the force, don't stop. Don't stop 'til you get e - nough... Keep on...

B



To Coda ⊕ 1.

N.C.

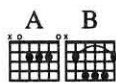
with the force, don't stop. Don't stop 'til you get e - nough...

2.

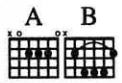
N.C.






Don't stop 'til you get e - nough...



1.



2.   



(strings)



B 



A/B 



B 



D.S.  al Coda



Verse:
B A/B



Coda

Don't stop 'til you get e - nough... 4. Love - ly _____ is the

B



A/B



feel - ing_ now. _____ I won't_ be com - plain - ing, _

B



the force is love pow - er. _____ Oo. _____ Keep on_

Amaj7/B



— with the force, don't stop. Don't stop 'til you get e - nough... Keep on...

B



— with the force, don't stop. Don't stop 'til you get e - nough... Keep on...

Amaj7/B



— with the force, don't stop. Don't stop 'til you get e - nough... Keep on...

B



— with the force, don't stop. Don't stop 'til you get e - nough... Keep on...

Repeat ad lib. and fade

SAY SAY SAY

Words and Music by
MICHAEL JACKSON and
PAUL McCARTNEY

$\text{♩} = 120$





Say, say, — say — what you want but don't play — games
Go, go, — go — where you want but don't leave — me
You, you, — you — can nev - er say that I'm not — the one



with my af - fect - ion. Take, take, — take — what you need but
here for - ev - er. You, you, — you — stay a - way, so
who real - ly loves you. I pray, pray, — pray — ev' ry day that

Ebm7



Bbm



Ebm



don't leave me with no di - rect - ion. All a - lone I sit home
 long, girl I see you nev - er. What can I do girl, to get
 you'll see things - girl, like I do. What can I do girl, to get

Gb



Bbm



by the phone - wait - ing for you ba - by.
 through to you? - 'Cause I love you ba - by.
 through to you? - 'Cause I love you ba - by.

Ebm



Gb



F-10



Through the years - how can you stand to hear my plead - ing for you dear? You know I'm crying
 Stand - ing here - bap - tised in all my tears, ba - by through the years, you know I'm crying
 Stand - ing here - bap - tised in all my tears, ba - by through the years, you know I'm crying

To Coda

1

Bbm



Bbm7



Eb



Ebm7



Bbm



ooh ooh ooh ooh ooh.

(Now)

2 Bbm (Orch.) Bbm⁷ Eb Ebm7

ooh.

Bbm Bbm7 Eb

Ebm7 Bbm Ab

You

Bbm Ab Bbm

nev-er ev-er wor-ry and you nev-er shed a tear. You're

The musical score is written in 2/4 time and B-flat major. It features a guitar part with chords and a piano accompaniment. The guitar part includes a 7-measure rest at the beginning. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is divided into four systems, each with a guitar staff and a piano staff. Chord diagrams are provided for various chords: Bbm, Bbm7, Eb, Ebm7, Ab, and Bbm. The lyrics are: 'ooh.', 'You', 'nev-er ev-er wor-ry and you nev-er shed a tear.', and 'You're'.

Ab Bbm F-10

say - ing that my love _ ain't real, _ _ _ just look at my face, these tears ain't dry - ing.

D.C. al Coda CODA (Orch.) Bbm Bbm7 Eb

ooh.

Ebm7 Bbm Bbm7

Eb Ebm7 Bbm Fade

BLACK OR WHITE

Written and Composed by
MICHAEL JACKSON

Brightly

mf

E A/E E A6 E A/E E A6 E

A/E E A6 E A/E E A6 E

E A/E E A6 E

I took my ba - by on a Sat - ur - day bang. —
They print my mes - sage in the Sat - ur - day Sun. —

Boy, is that girl with you? Yes, we're one and the same. — Now,
I had to tell them I ain't sec - ond to none. — And I

A

I be - lieve_ in mir - a - cles and a mir - a - cle has hap - pened to - night..
 told a - bout e - qual - i - ty, and it's true, ei - ther you're wrong or you're right..
 tell me you_ a - gree_ with me when I saw you kick - ing dirt in my eye_

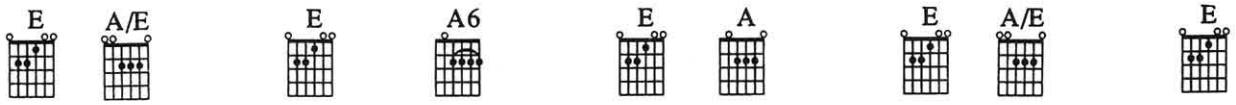
E A/E E A6 E B

But_ if you're think - in' a - bout_ my ba - by, it don't

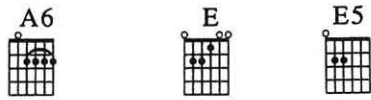
A To Coda E A/E E A6 E

mat - ter if you're black or white_

E A/E E 1. A6 E 2. A6 E A



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

I am tired of this dev - il, I am tired of this stuff.

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

I am tired of this bus - iness, sew when the go - ing gets rough.



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

I ain't scared of your broth - er, I ain't scared of no sheets.

E5

E7+9

E5

G5 3fr.

A5

I ain't scared of no - bod - y, girl, when the go-in' gets mean.

No Chord

Em6

A6

Pro - tec - tion for gangs, clubs, and na - tions,

Em6

A6

Em6

A6

caus - ing grief in hu - man re - la - tions. It's a turf war, on a glo - bal scale,

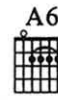
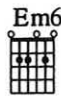
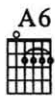
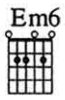
Em6

A6

Em6

A6

I'd rath - er hear both sides of the tale. You see, it's not a - bout rac - es, just plac - es,



fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull - er, I'm



N.C.

D.S. *al Coda*

Coda



not go-ing to spend my life be-ing a col-or. Don't

I__ said if you're



think - in' of be - ing my { ba - by, } it don't mat - ter if you're black or white. __
broth - er, }

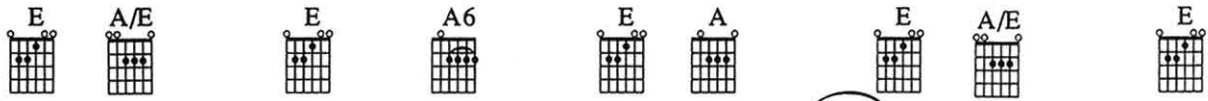
1.



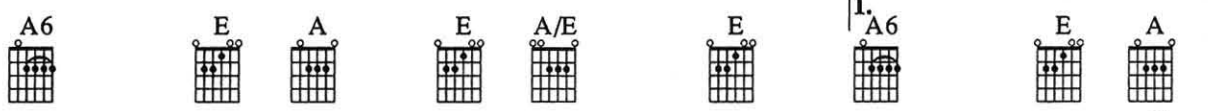
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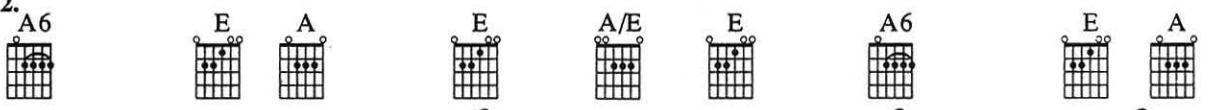
I__ said if you're



Ooh, ooh, —



yea, yea, yea — now. Ooh, ooh, —



It's black, it's white, it's tough for them to get by. It's

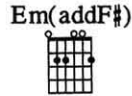


black, it's white, whoo. It's

IN THE CLOSET

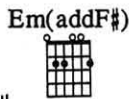
Written and Composed by
MICHAEL JACKSON and TEDDY RILEY

Slowly and freely



(Whispered): *There's something I have to say to you, if you promise you'll understand.*

mp



I cannot contain myself when in your presence. I'm so humble, just touch me.

mf



Moderate Funk
No Chord

Don't hide our love, woman to man.

ritard.

1. | 2.

She's just a

N.C.

lov - er who makes me high. It's worth the giv - ing, it's worth the
 feel - ing, you have to soothe it. You can't neg - lect it, you can't a -
 get it, it's worth a try. I real - ly want it, I can't de -

try. You can - not cleave it, or put it in the
 buse it. It's just de - si - re, you can - not
 ny. It's just de - si - re, I real - ly

fur - nace. You can - not wet it, you can - not burn it.
 waste it. Then if you want it, then, won't you taste it } She wants to give.
 love it. 'Cause if it's ach - ing, you have to rub it.

Bm/F#

E9/F#

Gmaj7/F#

- it. (She wants to give it, aahh,— she wants to give it.) (She wants to give it, aahh,—
Dare me.

F#7

Bm/F#

E9/F#

— she wants to give it.) She wants to give— it. (She wants to give it, aahh,— she wants to give it.) Yea,

Gmaj7/F#

1. F#7

2. F#7

(She wants to give it, aahh,— she wants to give it.) — she wants to give it.)
It's just a

G

F#7

Bm

Gmaj7

F#7

(Whispered): One thing in life you must understand, the truth of lust, woman to man.
(Whispered): Just open the door and you will see, this passion burns inside of me.

Bm



Gmaj7



F#m7



Bm



So open the door and you will see, there are no secrets.
Don't say to me you'll never tell, touch me there.

C#m7-5



F#7



G



F#7



Make your move, set me free. } (Sung): Be - cause there's some - thing a - bout - you, ba -
Make the move, cast the spell. }

Bm



D6



Gmaj7



F#7



Bm



by, that makes - me - want to - give it to you. - I swear - there's -

Gmaj7



F#7



Bm



Em9



Gmaj7



some - thing a - bout - you, ba - by. (Spoken): Just promise me, whatever we say, { whatever we do }
or do }

C#m7-5



F#7



N.C.

to each other, for now, we take a vow to just keep it in the closet.

Musical notation for the first system, including vocal line and piano accompaniment.

To Coda

D.S. (no repeat) al Coda

If you can

Musical notation for the second system, including vocal line and piano accompaniment.

Coda

Bm



C#m7/B



Musical notation for the third system, including piano accompaniment.

L.H.

Bm



E/B



Bm



Musical notation for the fourth system, including piano accompaniment.



Be-cause there's

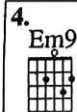
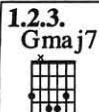
some-thing a - bout— you, ba - by, that makes- me— want to— give it to you.—



— { Be - cause— } there's— some-thing a - bout— you, ba - by, that makes- me—



want to— give it to you.— I swear— there's— want.



(Spoken): Just promise me

Gmaj7



C#m7-5



F#7



N.C.

whatever we say or whatever we do to each other, for now, we'll make a vow to just keep it in the closet.

(She wants to give it.)
Dare me.

(Aahh.—)
(Spoken): Keep it in the closet.

(She wants to give it.)
Dare me.

(Aahh.—)
(Spoken): Keep it in the closet.

N.C.

(She wants to give it, aahh,— she wants to give it.) (She wants to give it, aahh,—

— she wants to give it.) (She wants to give it, aahh,— she wants to give it.)
Dare me. *Dare me.*

1. (She wants to give it, aahh,— she wants to give it.) — she wants to give it.) (She wants to give it.)
(Spoken): Keep it in the closet. *Dare me.* N.C.

(Spoken): Keep it in the closet. (She wants to give it.) (She wants to give it.)

(Spoken): Keep it in the closet. (She wants to give it, aahh,— she wants to give it.)
Dare me.

HISTORY

Written and Composed by
MICHAEL JACKSON,
JAMES HARRIS III and TERRY LEWIS

Moderately ♩ = 92

Verse:

N.C.

1. He got— kicked in the back, he say that he need - ed that.
2. Don't let no one get you down, keep mov - ing on high - er ground.

mf

He hot willed in the face, keep dar - ing to mo - ti - vate. He say one day you will see,
Keep fly - ing un - til you are the king of the hill. No force of na - ture can break

his place in world his - to - ry. He dares to be rec - og - nized, the fire's— deep in his eyes.
your will to self mo - ti - vate. She say, "This face that you see is des - tined for his - to - ry."

B C# D#m7 C# B G#m7 G#m7/C#

Musical staff with guitar chords and melody. The staff shows a sequence of notes in a treble clef, with guitar chord diagrams for B, C#, D#m7, C#, B, G#m7, and G#m7/C# positioned above the staff.

How man-y vic - tims must there be_ slaught - ered in vain__ a-cross the land?_
 How man-y peo - ple have to__ cry_ the song of pain and grief__ a-cross the land?_

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features chords and a steady bass line.

F# F#7/A# B C# D#m7 C# B

Musical staff with guitar chords and melody. The staff shows a sequence of notes in a treble clef, with guitar chord diagrams for F#, F#7/A#, B, C#, D#m7, C#, and B positioned above the staff.

— And how man-y strug - gles must there be__ be -
 — And how man-y child - ren have to die__ be -

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music features chords and a steady bass line.

G#7sus G#7/C G#m7/C# C#9

Musical staff with guitar chords and melody. The staff shows a sequence of notes in a treble clef, with guitar chord diagrams for G#7sus, G#7/C, G#m7/C#, and C#9 positioned above the staff.

fore we choose to live the proph - et's plan? } Ev - 'ry - bod - y sing:
 fore we stand to lend a heal - ing hand? }

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The music features chords and a steady bass line.

Chorus:

F# F#/E B/D# G#m7(b5)/D F# F#/E

Ev-'ry day_ cre-ate your his-to-ry. Ev-'ry path_ you take, you're

B/D# G#m7(b5)/D F# F#/E B/D# G#m7(b5)/D

leav-ing_ your leg-a-cy. Ev-'ry sol-dier dies in his glo-ry.

F# F#/E B/D# G#m7(b5)/D 1. F#

Ev-'ry leg-end tells of con-quest_ and lib-er-ty.

B F#/C# C# F# B C#

N.C. | 2. **F#** **F#/E**

Ev - 'ry day_ cre - ate your

B/D# **G#m7(b5)/D** **F#** **F#/E** **B/D#** **G#m7(b5)/D**

his - to - ry. — Ev - 'ry page_ you turn, you're writ - ing_ your leg - a - cy.

F# **F#/E** **B/D#** **G#m7(b5)/D** **F#** **F#/E**

Ev - 'ry he - ro dreams of chiv - al - ry. — Ev - ry child_ should sing to -

B/D# **G#m7(b5)/D** **F#/C#** **B/C#** **C#7**

geth - er_ in har - mon - y. All na - tions_ sing, — let's har - mon - ize_ all a - round_ the

F# F#/A# B G#m7 C# F# F#/A#

world.

B C#/G# F# F# F#/A# B G#m7 C# N.C.

B

How man - y vic - tims

D#m7 C# B G#m7 G#m7/C# F# F#7/A#

must there_ be_ slaught-ered in vain_ a-cross the land?_ And

B C# D#m7 C# B

how man - y child - ren must we see _____ be -

G#7 G#m7/C# D9

fore we learn to live as broth-ers_____ and cre-ate one fam-il - y, oh?

G G/F C/E Am7(b5)/Eb G G/F

Ev - 'ry day_ cre - ate your his - to - ry. _____ Ev - 'ry path_ you take, you're
Ev - 'ry day_ cre - ate your his - to - ry. _____ Ev - 'ry page_ you turn, you're

C/E Am7(b5)/Eb G G/F C/E Am7(b5)/Eb

leav - ing_ your leg - a - cy. Ev - 'ry sol - dier dies in his glo - ry.____
 writ - ing_ your leg - a - cy. Ev - 'ry he - ro dreams of chiv - al - ry.____

G G/F C/E Am7(b5)/Eb C/E Am7(b5)/Eb

Ev - 'ry leg - end tells of con - quest_ and lib - er - ty. geth - er_ in har - mon - y. A
 Ev - 'ry child_ should sing to -

G/D C/D G/D C/D

sol-dier dies,_ a moth-er cries.____ The prom-ised child_ shines in a ba-by's eyes.____ All

G/D C/D G

na-tions sing,____ let's har-mon-ize_ all a-round_ the world.____

SCREAM

Written and Composed by
MICHAEL JACKSON, JANET JACKSON,
JAMES HARRIS III and TERRY LEWIS

Moderately slow ♩ = 108

G C G C G C

Am7/D N.C.

Verse 1:

G C G C G C

(Michael): 1. Tired_ of in - just - ice, tired_ of the schemes, kind - a dis - gust - ed,

Am7/D G C G C

so what_ does it mean? Kick - ing me down, I got to get up,

G C Am7/D N.C.

as jacked as it sounds, the whole sys-tem sucks.

(Janet): Peek_ in the sha-dow, come in - to the light,_

you tell_ me you're wrong,_ then you bet-ter prove_ you're right._ You're sell - ing out souls but

I care_ a-bout mine,_ I've got_ to get strong-er, and I won't give up the fight._

G C Am7/D G C

G C G C Am7/D

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a consistent eighth-note bass line in the left hand and a more complex melodic line in the right hand, often using chords. Chord diagrams for G, C, and Am7/D are provided above the vocal line. The lyrics are: 'as jacked as it sounds, the whole sys-tem sucks.' followed by '(Janet): Peek_ in the sha-dow, come in - to the light,_' and 'you tell_ me you're wrong,_ then you bet-ter prove_ you're right._ You're sell - ing out souls but I care_ a-bout mine,_ I've got_ to get strong-er, and I won't give up the fight._'. The score ends with a double bar line.

Bridge:



(Michael): 1. With such_ con - fu - sion, don't_ it make_ you wan - na scream.
 (Michael): 2. With such_ con - fu - sion, don't_ it make_ you wan - na scream.
 (Michael): 3. With such_ col - lu - sions, don't_ it make_ you wan - na scream.



Your bash_ a - bus - in' vic - tim - ize_ with - in_ the scheme.
 Your bash_ a - bus - in' vic - tim - ize_ with - in_ the scheme.
 Your bash_ a - bus - in' vic - tim - ize_ with - in_ the scheme.



(Janet): You try_ to cope_ with ev - ery lie_ they scru - tin - ize_. (Both): Some - bod -
 (Janet): You find_ your plea - sure scan - dal - iz - in' ev - ery lie_. (Both): Oh fa -
 (Janet): You try_ to cope_ with ev - ery lie_ they scru - tin - ize_. (Both): Oh broth -



To Coda



- y please_ have mer - cy 'cause I just can't take it.
 - ther, please_ have mer - cy 'cause I just can't take it.
 - er, please_ have mer - cy 'cause I just can't take it.

G C G C G C

Stop pres - sur - in' me, — just stop pres - sur - in' me. Stop pres - sur - in' me,

Am7/D G C G C

make me want to scream. Stop pres - sur - in' me, — just stop pres - sur - in' me.

1. Verse 2:

G C Am7/D G C

Stop pres - sur - in' me, make you just wan - na scream. (Michael): 2. Tired_ of you tell - in'

G C G C Am7/D

the stor - y your way. It's caus-in' con - fus - ion, you think_ it's o - kay.

G C G C G C

(Janet): Keep chang-in' the rules, while you're play - in' the game... I can't take it much long-er,

Am7/D Am7/D Cmaj9

I think I might go in - sane. make me wan - na scream.

(Janet): Oh, my God, can't be-lieve what I saw as I turned on the T. V. this eve - ning.
 (News Man): "A man has been brutally beaten to death by police after being wrongfully identified as a robbery suspect.

Em7/A

I was dis - gust - ed by all the in - just - ice. (Michael): All the injustice.
 The man was an 18 year old black male . . ."



Musical notation for the first system, including treble and bass staves with piano accompaniment.



N.C.

Musical notation for the second system, including treble and bass staves with piano accompaniment.



D.S. al Coda

Musical notation for the third system, including treble and bass staves with piano accompaniment.

⊕ *Coda*



N.C.

just can't take it.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Em7 Am7 Em7 Am7

Stop pres - sur - in' me, ——— just stop pres - sur - in' me.

Em7 Am7 Am7/D Em7 Am7

Stop pres - sur - in' me, make me want to scream. Stop pres - sur - in' me, —

Em7 Am7 Em7 Am7 Am7/D

——— just stop pres - sur - in' me. Stop pres - sur - in' me, make me want to scream.

N.C.

ROCK WITH YOU

Words and Music by
ROD TEMPERTON

Dance rock ♩ = 120



mf



Verse:



1. Girl, 2. Out on close your eyes, let that rhy- thm get in - to
2. Out on the floor, there ain't no - bod - y there but



you. Don't try to fight it, there ain't
us. Girl, when you dance, there's a

A \flat /B \flat

G \flat maj7

noth - in' that you can do. Re - lax your mind,
 mag - ic that must be love. Just take it slow,

Fm7

C \flat maj7

G \flat /A \flat

lay back and groove with mine. You got - ta
 'cause we got so far to go. When you

E \flat m7 Fm7 G \flat maj7

N.C.

E \flat m7 Fm7 G \flat maj7

A \flat

feel that heat and we can } ride the boo-gie. Share that beat of love. I wan-na
 feel that heat and we're gon-na }

Chorus:


Ebm9 

A \flat /B \flat 

B \flat 

Ebm9 

A \flat /B \flat 

C \flat /D \flat 

rock with you. (All night.) Dance you in - to day. I wan-na
(Sun - light.)




Ebm9 

A \flat /B \flat 

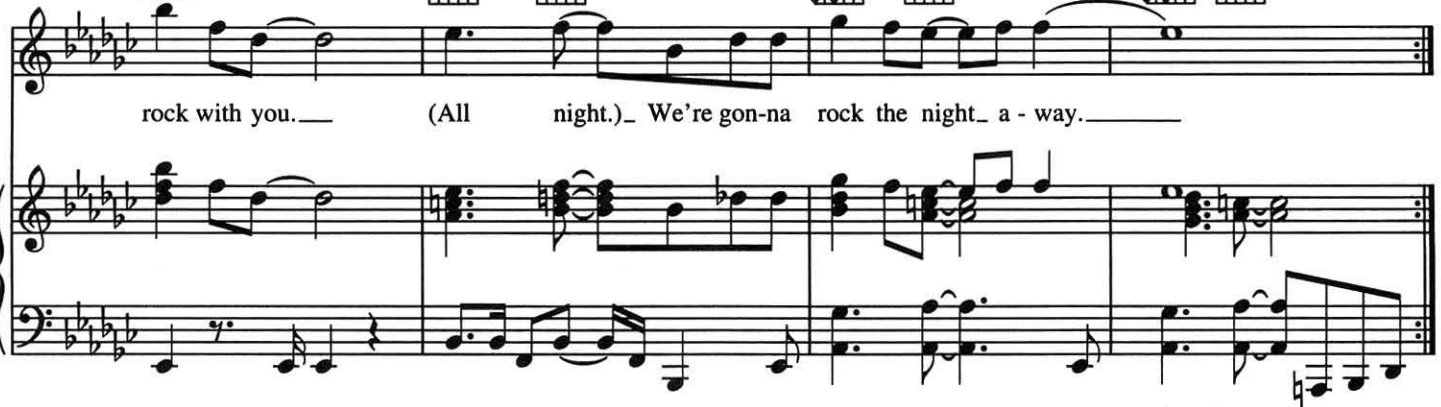
B \flat 

G \flat /A \flat 

A \flat 

1. G \flat /A \flat A \flat 

rock with you. (All night.) We're gon-na rock the night_ a - way.



2. G \flat /A \flat A \flat 

Bridge:

B \flat m 

And when the groove is dead and gone,



E \flat 9 

G \flat maj7 

yeah, you know that love sur-vives,



Db/F Cbmaj7 Gb/Ab Ab

so we can rock for - ev - er

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with three flats (B-flat major/D-flat minor), starting with a whole note chord and followed by eighth notes. The second line is a piano accompaniment with chords and moving lines in both hands. Chord diagrams for Db/F, Cbmaj7, Gb/Ab, and Ab are provided above the staff.

Ebm9 Ab/Bb Bb

on. (First time only)

Detailed description: This system contains the third line of music. It features a piano accompaniment with chords and moving lines in both hands. Chord diagrams for Ebm9, Ab/Bb, and Bb are provided above the staff.

Ebm9 Ab/Bb Cb/Db Ebm9

Detailed description: This system contains the fourth line of music. It features a piano accompaniment with chords and moving lines in both hands. Chord diagrams for Ebm9, Ab/Bb, Cb/Db, and Ebm9 are provided above the staff.

Ab/Bb Bb/C Cb/Db

I wan - na rock with you. I wan - na groove with you.

1.

Detailed description: This system contains the fifth line of music. It features a vocal melody and piano accompaniment. Chord diagrams for Ab/Bb, Bb/C, and Cb/Db are provided above the staff. A first ending bracket labeled '1.' spans the final two measures of the system.

2.



I wan-na groove. I wan-na rock with you. (All night.)



Dance you in - to day. (Sun - light.) I wan - na rock with you.



Repeat ad lib. and fade



(All night.) We're gon - na rock the night a - way. I wan - na



Chorus:



now it's haunt - ing me. I don't un - der - stand it, hey. —
 rest - less soul_ is fal - len. (omit 1st time:) (Got a ghost, got a break in the wall. Got a





ghoul, got a ghou - l in the hall. I don't un - der - stand it.
 Got - ta see. Watch it! Got a ghost, got a break in the wall. Got a



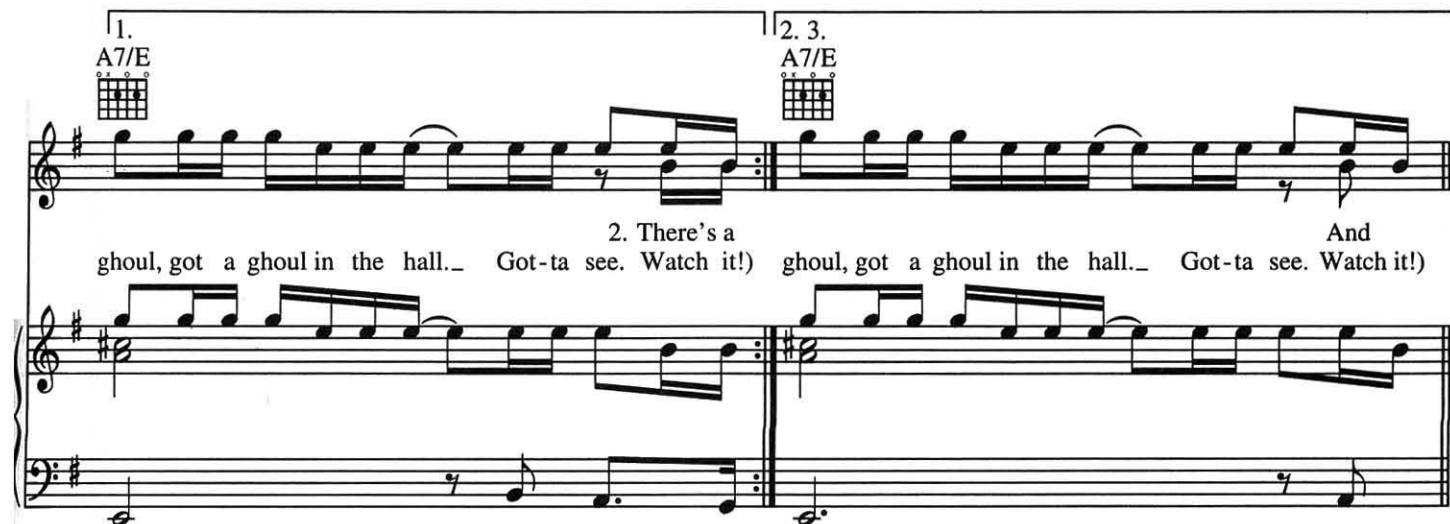
ghoul, got a ghoul in the hall. — Got - ta see. Watch it! Got a ghost, got a break in the wall. — Got a



ghoul, got a ghoul in the hall. — Got - ta see. Watch it! Got a ghost, got a break in the wall. — Got a

1. A7/E  2. 3. A7/E 

ghoul, got a ghou in the hall... Got-ta see. Watch it!) And
 2. There's a ghou, got a ghou in the hall... Got-ta see. Watch it!)






Bridge:

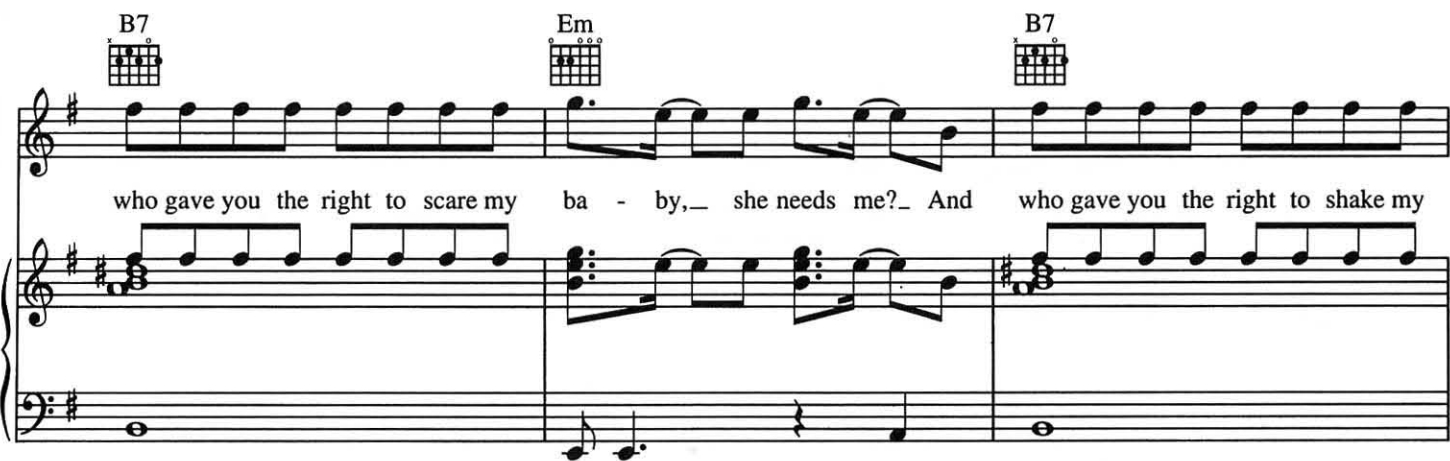
B7  Em 


who gave you the right to scare my fam - i - ly? And



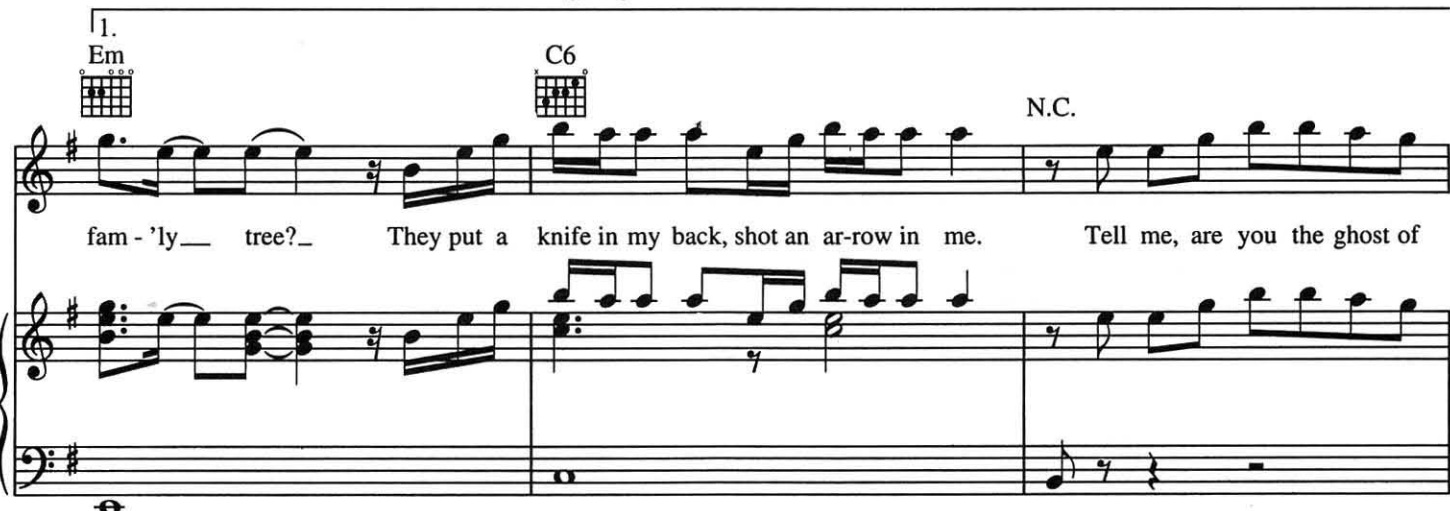
B7  Em  B7 

who gave you the right to scare my ba - by, she needs me? And who gave you the right to shake my



1. Em  C6  N.C.

fam - 'ly tree? They put a knife in my back, shot an ar-row in me. Tell me, are you the ghost of



jeal-ous - y? The ghost of jeal-ous - y.

D.S. ‰ 2. 3.

3. There's a fam - 'ly__ tree?_ And who gave you the right to take in -

tru - sion_ to see me?_ And who gave you the right to shake my fam - i - ly?__ And

who gave you the right to scare my ba - by,_ she needs me?_ And who gave you the right to shake my

Em C6 N.C.

fam - 'ly__ tree?_ They put a knife in my back, shot an ar-row in me. Tell me, are you the ghost of

jeal-ous-y? The suck-ing ghost of jeal-ous-y.

B7 Em B7 1. Em 2. Em D.S.S. % %

3. Em C6 N.C.

I'm tryin' to buy peace_ of mind. Tell me, are you the ghost of jeal-ous - y?

BLOOD ON THE DANCE FLOOR

Moderately slow ♩ = 92

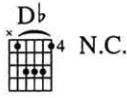
Written and Composed by
MICHAEL JACKSON and
TEDDY RILEY



First system of musical notation for 'Blood on the Dance Floor'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is 'Moderately slow' with a quarter note equal to 92 beats per minute. The first measure starts with a piano dynamic marking 'mf'. The melody in the treble clef features a sequence of eighth notes, while the bass clef provides a steady accompaniment of quarter notes. Above the staff, guitar chord diagrams for Fm, Ab, and Bb are provided.



Second system of musical notation. It continues the grand staff from the first system. The melody in the treble clef continues with eighth notes, and the bass clef accompaniment remains consistent. Above the staff, guitar chord diagrams for Db, Fm7, and Ab are provided.



N.C.

Third system of musical notation. The grand staff continues. The melody in the treble clef shows some rhythmic variation with eighth and quarter notes. The bass clef accompaniment includes some rests. Above the staff, guitar chord diagrams for Bb and Db are provided, with 'N.C.' (No Chords) indicated for the second measure.

Fourth system of musical notation, which is the final system on this page. It continues the grand staff with the melody in the treble clef and accompaniment in the bass clef. The notation includes various note values and rests, ending with repeat signs.

Verse:
N.C.

1. She got your num - ber, she know your game. She put you un - der,
2. She got your num - ber. How does it feel to know the stran - ger

it's so in-sane. Since she se-duced you, how does it feel
is out to kill? She got your ba - by, it hap-pened fast.

to know that wom - an is out to kill? } Ev -
If you could on - ly e - raise the past. }

'ry night stance is like tak-in' a chance..It's not a-bout love and ro - mance, and now_ you're gon-na

get it. Ev - 'ry hot man is out tak-in' a chance. It's not.

— a - bout love and ro - mance, and now_ you do re - gret it.

Bridge:



To es - cape_ the world, I've got_ to en - joy {that} sim - ple dance. — And it seemed_



— that ev - 'ry - thing was on_ my side. — (Blood on my side.) It seemed to me_ like it_ was love.

Fm7



Bb



C7(#9)



— and true_ ro - mance. And now_ she's got_ to get_ me, and I just_ can't take it, just_ can't break it. Su -

Chorus:

Fm7



Bb/F



Fm



sie got your num - ber_ and Su - sie ain't your friend. Look_ who took you un - der,_ with sev -

en inch - es in. Blood_ is on the dance floor,_ blood_ is on the knife. Su -

Fm7



Bb/F



Fm



1.

2.

sie got your num - ber, { and Su - sie says it's right. Su - sie says it's right. Su -
you know,

Fm7



Bb/F



Fm



sie got your num - ber_ and Su - sie ain't your friend. Look_ who took you un - der,_ she put

Fm7



Bb/F



sev - en inch - es in. Blood_ is on the dance floor,_ blood_ is on the knife. Su -

Fm



sie got your num - ber,_ Su - sie says it's right. It was blood_ on the dance_ floor. (Blood on the dance_

Ab



Bb



Db



_ floor.) It was blood_ on the dance_ floor. (Blood on the dance_ floor.) It was blood_ on the dance_

Fm



A^b



B^b



— floor. (Blood on the dance— floor.) It was blood— on the dance— floor. And I

C7(#9)



N.C.

just can't take it, the girl won't break it.

Repeat ad lib. and fade

EARTH SONG

Written and Composed by
MICHAEL JACKSON

Slowly ♩ = 80

Abm Db Abm Db

mf

Abm Db/F Eb Verse: Abm Db

1. What a - bout sun - rise,
2. What have we done to the world,

Abm Db Abm Db

what a - bout rain,
look what we've done?

what a - bout all the things_ that you
What a - bout all the peace_ that you



said we were_ to gain?_ What a - bout kill - ing fields, is there a time,
pledge your on - ly son?_ What a - bout flow - ering fields, is there a time?



what a - bout all the things_ that you said was yours_ and mine?_ Did you
What a - bout all the dreams_ that you said was yours_ and mine?_ Did you



ev - er stop_ to no - tice all the blood we've shed_ be - fore?_ Did you
ev - er stop_ to no - tice all the chil - dren dead_ from war?_ Did you



ev - er stop_ to no - tice the cry - ing Earth, the weep - ing shores? Ah, _____
ev - er stop_ to no - tice the cry - ing Earth, the weep - ing shores?

Chorus:

Abm Db Abm7 Db Abm Db

ah... Ooh,

Abm7 Db Abm Db Abm7 Db

ooh... Ah, ah... Ooh...

Abm Db To Coda 1. Eb 2. Eb

Bridge:

Dbm7 Gbsus Gb Cb Abm

I used to dream, I used to glance beyond the stars.



Now I don't know_ where we are, _ al - though I know we've drift - ed far. _ Ah, _

$\text{\textcircled{C}}$ Coda



— Ah, _____ ah. _____ Ooh, _____



_____ ooh. _____ Ah, _____



ah. _____ Ooh. _____ 1. Hey, _____

Bbm

Eb

Bm7

Eb

us?) what a - bout yes - ter - day? (What a - bout us?) What a - bout the seas?_ (What a - bout
2.4. See additional lyrics

Bbm

Eb

Bm7

Eb

us?) The heav - ens are fall - ing down. (What a - bout us?) I can't e - ven breathe._ (What a - bout

Bbm

Eb

Bm7

Eb

us?) What a - bout the bleed - ing Earth? (What a - bout us?) Can't we feel its wounds?_ (What a - bout

Bbm

Eb

1.-4.
F

3

us?) What a - bout na - ture's worth? (Ooh, ooh.) It's our plan - et's womb. (What a - bout
3

5. F Bbm Eb Bbm7 Eb

ooh.) Do we give a damn? Ah, ah. Ooh,

Bbm Eb Bbm7 Eb Bbm Eb

ooh. Ah,

Bbm7 Eb Bbm Eb F

ah. Ooh.

Verse 2:

What about animals?
 (What about it?)
 We've turned kingdoms to dust?
 (What about us?)*
 What about elephants?
 Have we lost their trust?
 What about crying whales?
 We're ravaging the seas.
 What about forest trails,
 (Ooh, ooh.)
 Burnt despite our pleas?

Verse 3:

What about the holy land
 (What about it?)
 Torn apart by creed?
 What about the common man,
 Can't we set him free?
 What about children dying?
 Can't you hear them cry?
 Where did we go wrong?
 (Ooh, ooh.)
 Someone tell me why.

Verse 4:

What about babies
 (What about it?)
 What about the days?
 What about all their joy?
 What about the man?
 What about the crying man?
 What about Abraham?
 What about death again?
 (Ooh, ooh.)
 Do we give a damn?
 (To Chorus:)

*Repeat after every line except where specified.

CHILDHOOD

Slowly, with expression (♩ = 90)

Written and Composed by
MICHAEL JACKSON

A(9)

Have you seen my Child - hood? I'm search-ing for the

mp
(with pedal)

D/F# E7/G# A(9) 3

world that I come from. 'Cause I've been look-ing a-round in the

simile

D/F# E7

lost and found of my heart. No one un - der -

Amaj9 Bm7

stands me, they view it as such strange ec - cen - tric - i - ties...

E7sus

E7

Amaj9

'Cause I keep kid-ding a - round like a

simile

3

Em7/A

A7

child, but par-don me.

rall.

Slower

Dmaj7

C#m7

Bm7

Amaj9

Tempo I

Bm7/E

E7

Peo - ple say I'm not o - kay 'cause I love such el - e -

Slower

Amaj9

Dmaj7

C#m7

Bm7

Amaj7

men - tary things. It's been my fate to com - pen - sate, for the

rit.

Tempo I

Gmaj13



Bm7/E



E7



Child - hood

I've nev-er known...

Have you seen my

a tempo

Amaj9



Bm7



Child - hood?

I'm search-ing for that won - der in___ my___

E7sus



E7



Amaj9



3

3

youth. Like pi - rates and ad - ven-tur-ous dreams,___ of con-quest and kings on the

Em7/A



A7



Dmaj9(#11)



C#m7



A/C#



throne._____

Be - fore you judge me, try

accel.

rit.

p

p

Dmaj9(#11) C#m7 A/C# Dmaj9(#11) C#m7 A/C# C6

hard to love me, look with - in your heart then ask, —

a tempo

Amaj9 D/E Amaj9

have you seen my Child - hood?

Bmaj9 C#m7

f *simile* 3

F#7sus F#7 E/G# F#7/A# Bmaj9

3

F#m7/B



Slower

Emaj7



D#m7



C#m7



Bmaj9



Peo-ple say I'm strange that way 'cause I

rit. e dim. *mf*

F#7



Bmaj9



Emaj7



D#m7



C#m7



Bmaj7



love such el - e - men-tary things. It's been my fate to com-pen - sate, for the

3

Tempo I

Amaj13



C#m7/F#



F#7



Child - hood_ (Child - hood)_ I've nev-er known... Have you seen my

rall.

B(9)



E/G#



Child - hood? I'm search-ing for that won - der in_ my_

a tempo *mp*

C#m7/F# F#7 E/G# F#7/A# Bmaj9

youth. Like fan - tas - ti - cal stor-ies to share, the dreams I would dare, watch me

Freely

F#m7/B B/A G#m7 B7/F# Emaj9(#11) D#m7 B/D#

fly. Be - fore you judge me, try

Emaj9(#11) D#m7 B/D# Emaj9(#11) D#m7 Dmaj7

hard to love me, the pain - ful youth I've had.

Bmaj9 C#m7/F# Bmaj9

Have you seen my Child - hood?

DIRTY DIANA

Written and Composed by
MICHAEL JACKSON

Moderately

Gm



Eb



F



Gm



The first system of musical notation consists of two staves. The top staff is a single treble clef staff for guitar, showing a 4/4 time signature and a repeat sign. The bottom staff is a grand staff for piano, with treble and bass clefs. The piano part begins with a piano (*mp*) dynamic marking. The first measure of the piano part contains a whole note chord Gm. The second and third measures contain eighth notes and quarter notes.

Eb



F



Gm



The second system of musical notation features three staves. The top staff is for guitar, with a 4/4 time signature and a repeat sign. The middle staff is a vocal line with lyrics: "Oh no, no, no, no,". The bottom staff is a grand staff for piano. The piano part continues with eighth and quarter notes.

Eb



F



Gm



The third system of musical notation features three staves. The top staff is for guitar, with a 4/4 time signature and a repeat sign. The middle staff is a vocal line with lyrics: "oh no, oh no, oh no, oh no,". The bottom staff is a grand staff for piano. The piano part continues with eighth and quarter notes.

E_b **F** **Gm** 3fr.

— You'll nev - er make me stay, — so take your
 — She likes the boys in the band, — she knows when
 — She said I have to go home, — 'cause I'm real

mf

E_b **F** **Gm** 3fr.




weight off of me. I know your ev - ery move, — so won't you
 they come to town. Ev - ery mu - si - cian's fan — af - ter the
 tired, — you see. But I hate sleep - in' a - lone. — Why don't you

E_b **F** **Gm** 3fr.

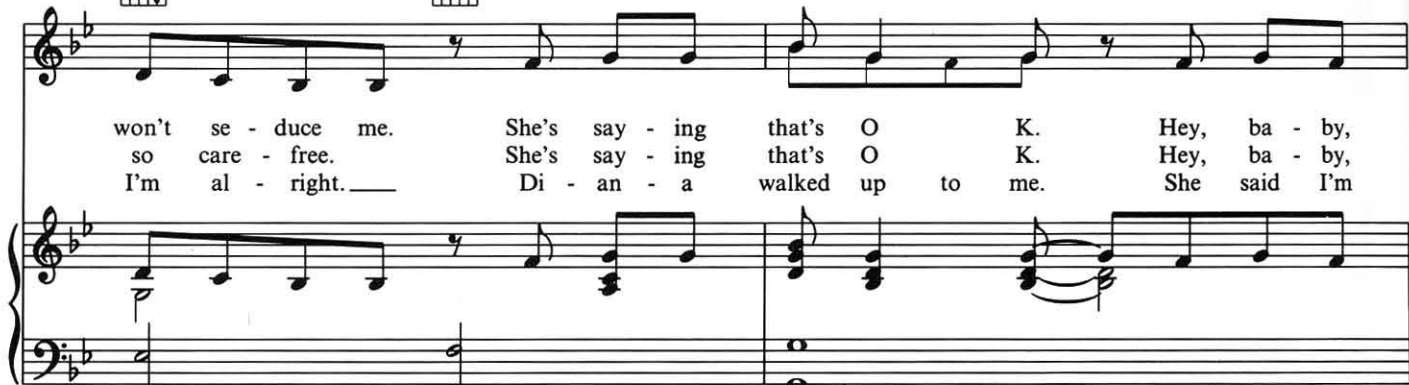
just let me be. I've been here times be - fore, — but I was
 cur - tain comes down. She waits at back - stage doors — for those who
 come with me? — I said my ba - by's at home, — she's prob - ably




E_b **F** **Gm** 3fr.

too blind to see that you se - duce ev - ery man. — This time you
 have pres - tige, who pro - mise for - tune and fame, — a life that's
 wor - ried to - night. I did - n't call on the phone — to say that









won't se - duce me. She's say - ing that's O K. Hey, ba - by,
 so care - free. She's say - ing that's O K. Hey, ba - by,
 I'm al - right. — Di - an - a walked up to me. She said I'm











do what you please. I have the stuff that you want. I am the
 do what you want. I'll be your night lov - in' thing, I'll be the
 all yours to - night. At that I ran to the phone say - in' ba -








thing that you need. She looked me deep in the eyes. She's touch - in'
 freak you can taunt. And I don't care what you say, I want to
 by, I'm al - right. I said, but un - lock the door be - cause I



me so to start. She says there's no turn - in' back. She trapped me
 go too — far. I'll be your ev - ery - thing if you make
 - for - got the key. She said he's not com - ing back, be - cause he's



D5 5fr. Gm 3fr. Eb

in her heart. } *Dirt - y Di - an - a, nah. Dirt - y Di -
me a star. }
sleep-ing with me. }

Gm 3fr. Eb Gm 3fr.

an - a, nah. _____ Dirt - y Di - an - a, no. _____

Eb Gm 3fr. 1. Eb F

_____ Dirt - y Di - an - a. Let me be. _____

2. Eb F Gm 3fr. Eb

Dirt - y Di - an - a, nah. _____ *Dirt - y Di -

* Sing the lyrics, "Dirty Diana, nah." twice, last time only.

Gm



E♭



Gm



an - a, nah. _____ Dirt - y Di - an - a, no. _____

E♭



Gm



To Coda ⊕

E♭



F



Gm



_____ Dirt-y Di - an - a. Di - an - a! _____

E♭



Gm



E♭



Di - an - a! _____ Dirt - y Di -

D.C. (No repeats-2nd endings only) al Coda ⊕

Gm



E♭



Gm



E♭



F



an - a. _____ It's Di - a, aa, aa, an - a! _____

⊕ Coda

E_b

F

First system of musical notation. It features a guitar part with two chord diagrams: E_b (3rd fret, 2nd string) and F (1st fret, 1st string). The vocal line includes the lyrics "Come on!" with a long note. The piano accompaniment is in the bass clef.

G_m

3fr.

Repeat and Fade

E_b

Second system of musical notation. It features a guitar part with two chord diagrams: G_m (3rd fret, 2nd string) and E_b (3rd fret, 2nd string). The text "Repeat and Fade" is written above the guitar staff. The vocal line includes the lyrics "Come on!". The piano accompaniment is in the bass clef.

G_m

3fr.

E_b

G_m

3fr.

Third system of musical notation. It features a guitar part with three chord diagrams: G_m (3rd fret, 2nd string), E_b (3rd fret, 2nd string), and G_m (3rd fret, 2nd string). The vocal line includes the lyrics "Come on!". The piano accompaniment is in the bass clef.

E_b

G_m

3fr.

E_b

Fourth system of musical notation. It features a guitar part with three chord diagrams: E_b (3rd fret, 2nd string), G_m (3rd fret, 2nd string), and E_b (3rd fret, 2nd string). The vocal line includes the lyrics "Come on!". The piano accompaniment is in the bass clef.

I JUST CAN'T STOP LOVING YOU

Written and Composed by
MICHAEL JACKSON

Spoken: I just want to lay next to you for awhile.

Freely

No Chord

You look so beautiful tonight. Your eyes are so lovely, your mouth is so sweet.

pp

A lot of people misunderstand me. That's because they don't know me at all. I just want to

touch you and hold you. I need you. God, I need you. I love you so much.

Sung: (Michael)

C

Each time the wind ___ blows, I hear your voice, ___ so

mp

Gm7

3fr.

C

I call your name. Whis - pers at morn - ing,

Gm7/C

our love is dawn - ing, heav - en's glad ___ you came. ___

Fmaj7



Musical staff with treble clef and a 3-measure rest, followed by a melody line with triplets.

You know how I feel, this thing can't go wrong.

Piano accompaniment for the first system, including bass line and chords.

Fm



Am7



Fm7/Bb



Musical staff with treble clef and a melody line with triplets.

I'm so proud to say I love you.

Your love's got me high, I

Piano accompaniment for the second system, including bass line and chords.

Ebmaj7



Dm7/G



Musical staff with treble clef and a melody line with triplets.

long to get by.

This time is for - ev - er,

love is the an - swer.

Piano accompaniment for the third system, including bass line and chords.

C



Musical staff with treble clef and a melody line.

(Siedah): I hear your voice now, you are my choice now,
 night when the stars shine, I pray in you I'll find

Piano accompaniment for the fourth system, including bass line and chords.



the love you bring. Heav-en's in my heart, at
 a love so true. (Siedah): When morn-ing a - wakes me, will

Gm7/C



your call I hear harps, and an - gels sing.
 you come and take me? I'll wait for you.

Fmaj7



(Michael): You know how I feel, this thing can't go wrong.
 You know how I feel, I won't stop un - til

Fm



Am7



I can't live my life with - out you. (M): I
 I hear your voice say - ing I do. (Siedah): (I do.) This

Fm7/Bb



just can't hold on. (S): I feel _____ we be - long.
 thing can't go wrong. (M): This feel - ing's so _____ strong. (S): Well, _____

Ebmaj7



Dm7/G



(M): My life ain't worth liv - ing if I can't be with you.
 my life ain't worth liv - ing (Both): if I can't be with you.

Gm7
3fr.

C



(Both): I just can't stop lov - ing you. _____

f

Gm7
3fr.

C

Gm7
3fr.

I just can't stop lov - ing you. _____ And if I stop, then

Fm7 Ebmaj7 Am7/G

1.

tell me just what__ will I do._____ { (S): 'Cause } I just can't stop lov - ing you. —

C5 Csus4 C

3fr.

2.

(M): At (M): I just can't stop lov - ing you. —

C5 Ab/Bb Ebmaj7

3fr.

4fr.

(S): We can change all__ the world to - mor - row. (M): We can

Cb/Db Gbmaj7

sing songs__ of yes - ter - day._____ (S): I can



say, hey, — fare - well to sor - row. — (M): This is my

life and I (Both): want to see you for al - ways.

Repeat and Fade

(S): No, ba - by. Oh! (M): (S): If I can't stop.

(Both): I just can't stop lov-ing you. — (Both): I just can't stop lov-ing you. —

(Both): And if I stop, (S): then tell me just what — will I do? —

(S): No, (M): Oh! Oh! Oh... Oh... (S): What will I do, uh, ooh!

Additional Lyrics (for Repeat and Fade)

(Both): I just can't stop loving you.
 (Michael): Hee! Hee! Hee! Know I do, girl.
 (Both): I just can't stop loving you.
 (Michael): You know I do. And if I stop,
 (Both): Then tell me just what will I do?

HUMAN NATURE

Words and Music by
JOHN BETTIS and STEVE PORCARO

Moderately

G(addA)



A



Fmaj7



Em7



G(addA)



A



Fmaj7



Em7



G



A



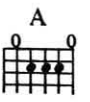
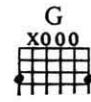
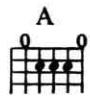
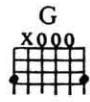
G



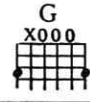
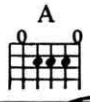
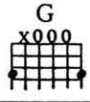
A



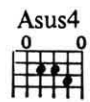
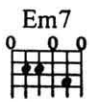
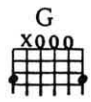
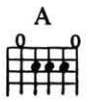
Look - ing_ out ___ a - cross_ the night -



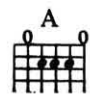
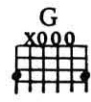
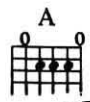
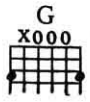
time, the cit - y winks a sleep - less eye.



Hear her voice shake my win -



dow: sweet, se - duc - ing sighs.



Get me out in - to the night -
 Reach - ing out to touch a stran -
 Look - ing out a - cross the morn -



time. Four walls won't hold me to - night.
ger, e - lec - tric eyes are ev - 'ry - where.
ing, the cit - y's heart be - gins to beat.



If this town is just an ap -
See that girl? She knows I'm watch -
Reach - ing out, I touch her shoul -



ple, then let me take a bite.
ing. She likes the way I stare.
der. I'm dream-ing of the street.

A G A D D/C#

If they_ say, "Why, why?" tell 'em that_ it's hu -

Bm7 A G F#m7 Em7




man na - ture. Why, why does he do me that way?

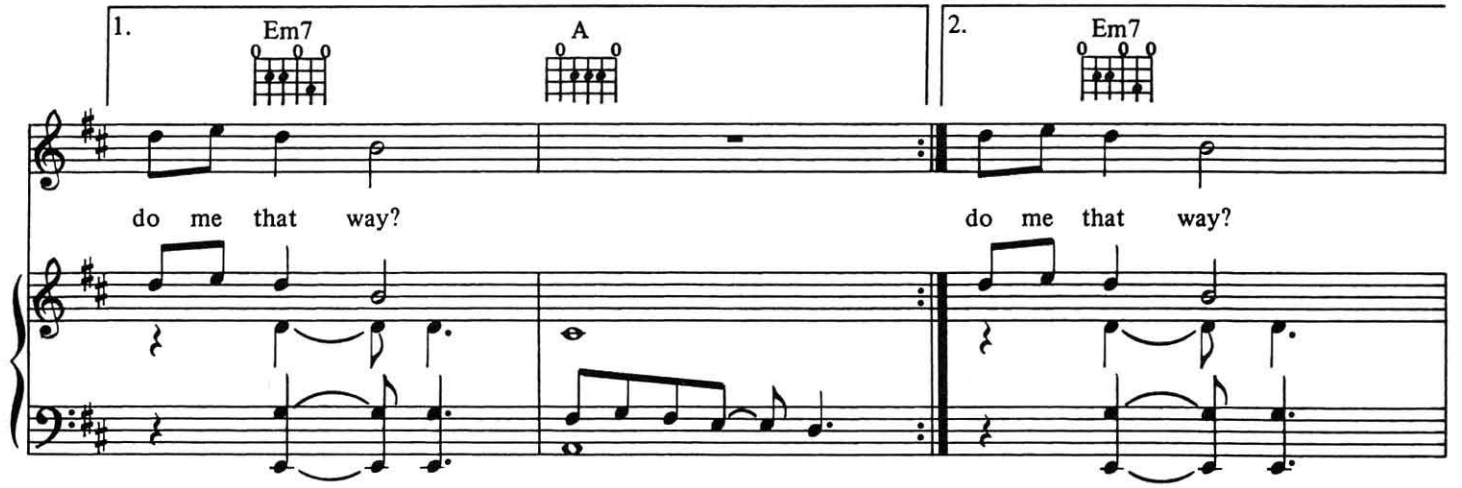
Bm G A D D/C#

If they_ say, "Why, why?" tell 'em that_ it's hu -




Bm7 A G F#m7 To Coda

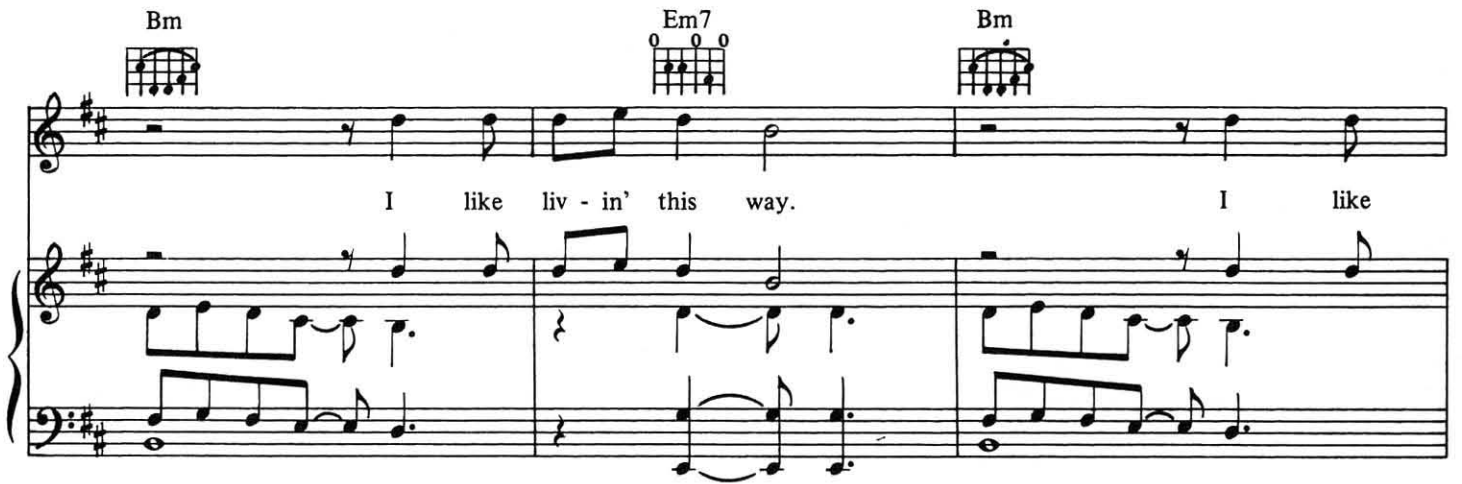
man na - ture. Why, why does he

1.   2. 






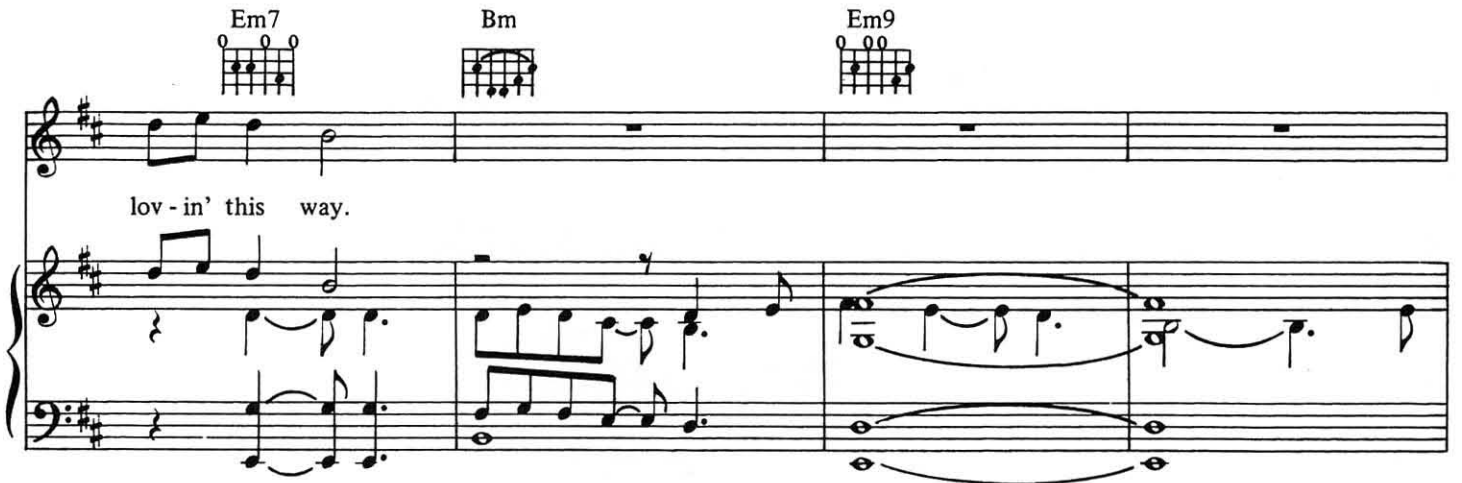
do me that way? do me that way?

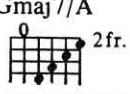




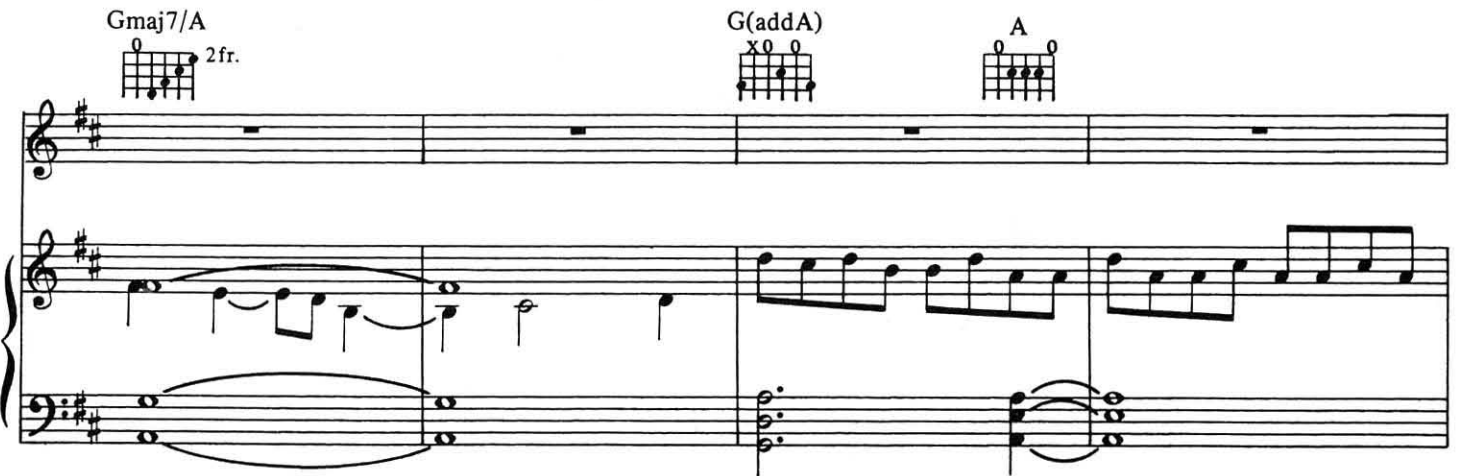
I like liv - in' this way. I like



lov - in' this way.



Fmaj7



Em7



G(addA)



A



Fmaj7



Em7



D. S. $\frac{3}{4}$ al Coda

Coda

Em9

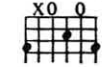


do me that way?

Gmaj7/A



G(addA)



I like liv-in' this way...

Fmaj7



Em7



G(addA) A Fmaj7 Em7

This system contains the first four measures of the piece. It features a guitar part with four chord diagrams: G(addA), A, Fmaj7, and Em7. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has two sharps (F# and C#).

Bbmaj7 Am7

This system contains measures 5 through 8. The guitar part has two chord diagrams: Bbmaj7 and Am7. The piano accompaniment continues with the melodic and bass lines. The key signature remains two sharps.

Fmaj7 Em7 Bbmaj7

This system contains measures 9 through 12. The guitar part has three chord diagrams: Fmaj7, Em7, and Bbmaj7. The piano accompaniment continues. The key signature remains two sharps.

Repeat and fade
Bbmaj7

This system contains measures 13 through 16. It begins with the instruction "Repeat and fade" and a Bbmaj7 chord diagram. The piano accompaniment features a double bar line and repeat signs. The key signature remains two sharps.

REMEMBER THE TIME

Written and Composed by MICHAEL JACKSON,
BERNARD BELLE and TEDDY RILEY

Moderately

C7+9



Musical notation for the first system, featuring a treble clef staff with a 4/4 time signature and a piano staff with a mezzo-forte (*mf*) dynamic marking.

Fm9



C7+9



Musical notation for the second system, featuring a treble clef staff and a piano staff.

Fm9



Musical notation for the third system, including a vocal line with the lyrics "Do you re - mem-" and a piano accompaniment.

No Chord

ber when we fell in love?_ We were so young and in - no - cent then.
 ber how we used to talk?_ Ya know, we'd stay on the phone at

— night Do you re - mem - ber how it all be - gan?_ It just
 till dawn. Do you re - mem - ber all the things we said?_ Like I

seemed like heav - en, so why did it end? Do you re - mem - ber back in the
 love you so, I'll nev - er let you go. Do you re - mem - ber back in the

C7+9

fall? We'd be to - geth - er all_ day long._ Do you re -
 spring? Ev - ry morn - ing, birds. would sing._ Do you re -

Fm9

C7+9



Fm9



mem-ber us hold-ing hands? In each oth - er's eyes_ we'd stare. _
 mem-ber those spe-cial times? They'll just go on_ and on_ in the

C7+9



(Tell me.)
 back of my mind. } Do you re - mem-ber the time_ when we fell in love? Do you re -

Fm9



C7+9



mem-ber the time_ when we_ first met? Do you re - mem-ber the time_

Fm9



1.

when we fell in love? Do you re - mem-ber the time?_ Do you re - mem -

2.

D \flat maj9
3fr.

Fm9

Those sweet mem - o - ries will al -

D \flat maj9
3fr.

Fm9

D \flat maj9
3fr.

ways be dear to me. And girls no mat - ter what was

Fm9

B \flat m7

C7+5

said, I will nev - er for - get what we had now, ba - by. Do you re -

Repeat and fade

C7+9

mem - ber the time when we fell in love? Do you re -
(Vocal ad lib, see Additional Lyrics.)

The musical score is written in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. It includes a guitar part with two chords: Fm9 and C7+9. The vocal line consists of two phrases: 'mem-ber the time?' and 'Do you re - mem-ber the time_'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

Additional Lyrics

Do you remember the time
 When we fell in love
 Do you remember the time
 When we first met
 Do you remember the time
 When we fell in love
 Do you remember the time

Do you remember the time
 When we fell in love
 Do you remember the time
 When we first met
 Do you remember the time
 When we fell in love
 Do you remember the time

Remember the times
 Ooh
 Remember the times
 Do you remember girl
 Remember the times
 On the phone you and me
 Remember the times
 Till dawn, two or three
 What about us girl

Remember the times
 Do you, do you, do you,
 Do you, do you
 Remember the times
 In the park, on the beach
 Remember the times
 You and me in Spain
 Remember the times
 What about, what about...

Remember the times
 Ooh... in the park
 Remember the times
 After dark... do you, do you, do you
 Remember the times
 Do you, do you, do you, do you
 Remember the times
 Yeah yeah

WANNA BE STARTIN' SOMETHIN'

Written and Composed by
MICHAEL JACKSON

Moderately bright

D/E

E

D/E

The first system of music consists of three measures. The top staff is a guitar line with a treble clef, showing a 4/4 time signature and a key signature of three sharps (F#, C#, G#). Above the staff are three guitar chord diagrams: D/E, E, and D/E. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part starts with a mezzo-forte (mf) dynamic. The bass line features a rhythmic pattern of eighth notes and quarter notes, while the treble line has block chords.

E

No chord

I said you wan-na be start-in' some-thin', you got ___ to be start-in' some-thin'. I said you

The second system of music consists of three measures. The top staff is a vocal line with a treble clef, showing a 4/4 time signature and a key signature of three sharps. Above the staff are two guitar chord diagrams: E and No chord. The middle staff is a piano accompaniment with a grand staff. The piano part continues with the same rhythmic pattern as the first system. The lyrics are written below the vocal line.

wan - na be start - in' some - thin', you got ___ to be start - in' some - thin'. It's too high ___

The third system of music consists of three measures. The top staff is a vocal line with a treble clef, showing a 4/4 time signature and a key signature of three sharps. The middle staff is a piano accompaniment with a grand staff. The piano part continues with the same rhythmic pattern as the first system. The lyrics are written below the vocal line.

D/E



E



— to get o - ver (yeah, yeah), too low — to get un - der (yeah, yeah). You're stuck —

D/E



1.

E



— in the mid - dle (yeah, yeah), and the pain — is thun - der (yeah, yeah). It's too high —

2.

E



N.C.

— is thun - der (yeah, yeah). I took my — ba - by to the doc - tor with a
 — to pre - tend that you're — good when you're
 — is al - ways talk - in' when no -
 — feed your ba - by, then

fe - ver, but noth - ing he__ found. By the time__ this hit the street,__ they said__
 al - ways__ up to no__ good. You real - ly__ can't make him hate__ her, so your
 bod - y__ else is talk - in', tell - in' lies__ and rub - bin' shoul - ders, so they
 don't have a ba - by. And don't__ think may - be, if you

— she had__ a break - down. Some - one's al - ways try - in' to start__
 tongue be - came__ a ra - zor. Some - one's al - ways try - in' to keep__
 call her mouth__ a mo - tor. Some - one's al - ways try - in' to start__
 can't feed your ba - by. You'll__ be al - ways try - in' to stop__

— my ba - by cry - in'. Talk - in', squeal - in', ly - in', say - in' you__
 — my ba - by cry - in'. Treach - er - ous, cun - nin', de - clin - in'. You
 — my ba - by cry - in'. Talk - in', squeal - in', spy - in', say - in' you__
 — that child from cry - in'. Hust - lin', steal - in', ly - in'. Now

N.C.

— just wan - na be start - in' some - thin')
 got my ba - by cry - in') I said you wan - na be start - in' some - thin', you got —
 — just wan - na be start - in' some - thin')
 ba - by's slow - ly dy - in')

— to be start - in' some - thin'. I said you wan - na be start - in' some - thin', you got —

— to be start - in' some - thin'. It's too high — to get o - ver (yeah, yeah), too low —

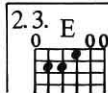
— to get un - der (yeah, yeah). You're stuck — in the mid - dle (yeah, yeah), and the pain —



— is thun-der (yeah, yeah). It's too high — to get o - ver (yeah, yeah), too low —



— to get un - der (yeah, yeah). You're stuck — in the mid - dle (yeah, yeah), and the pain —



1. — is thun-der (yeah, yeah). You love — — is thun-der (yeah, yeah). You're a

D/E



veg' - ta - ble, — you're a veg' - ta - ble. — Still they

D/E E D/E

hate you. — You're a veg' - ta - ble. — You're a buf - fet, — you're a

E D/E E

veg' - ta - ble. — They eat off — of you. You're a veg' - ta - ble.

N.C.



⁴ E D/E

{ Bil - lie Jean — is thun - der (yeah, yeah). Lift your head — up high — and scream — out to —
If you can't —

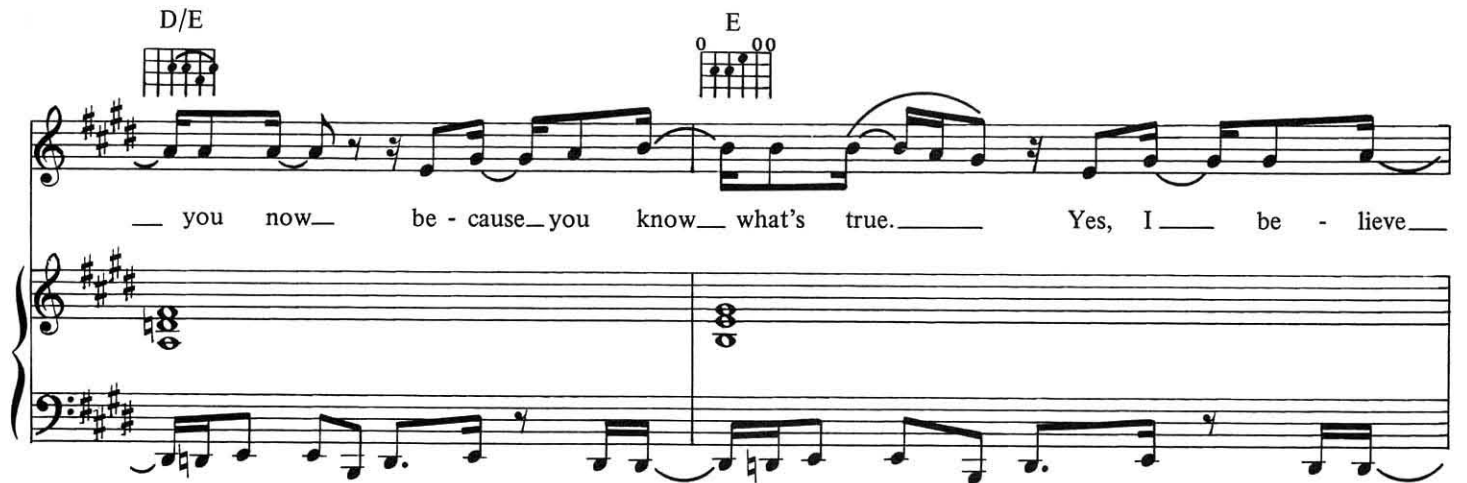
E  D/E  E 

— the world, — “I know I am — some-one!” — and let — the truth — un — fur — No one — can hurt —



D/E  E 




— you now — be — cause — you know — what's true. — Yes, I — be — lieve —

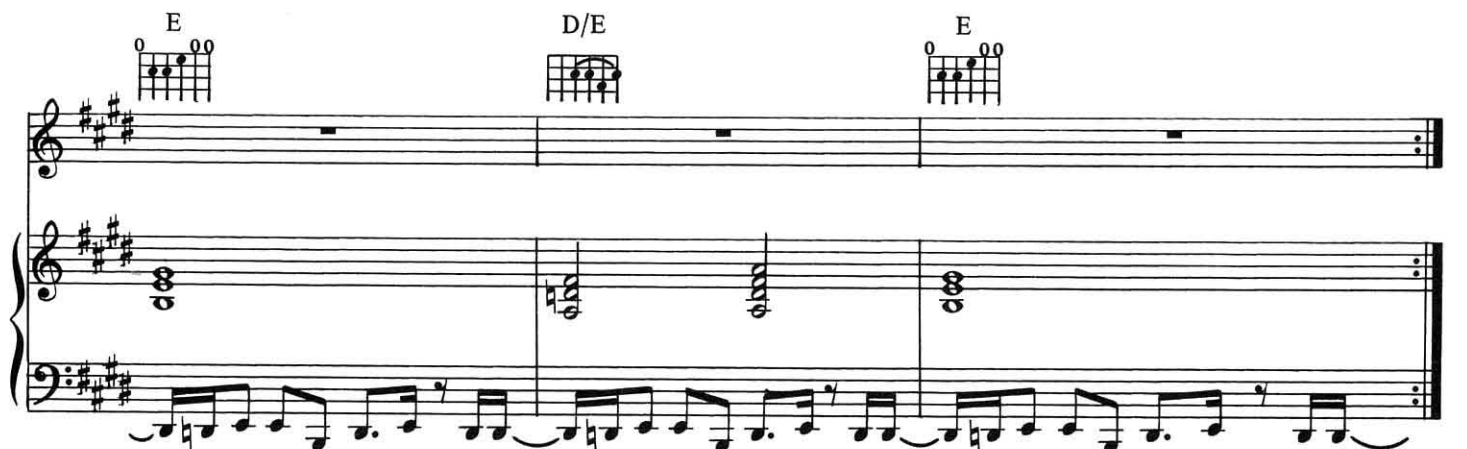


D/E  E  *Repeat and fade*
D/E 

— in me, — so you be — lieve — in you. — Help — me sing — it.



E  D/E  E 



The Michael Jackson Collection

Bad

Beat It

Billie Jean

Black or White

Blood on the Dance Floor

Childhood
(Theme From "Free Willy 2")

Dirty Diana

Don't Stop 'til You Get Enough

Earth Song

Ghosts

The Girl Is Mine

Heal the World

History

Human Nature

I Just Can't Stop Loving You

In the Closet

Man in the Mirror

Remember the Time

Rock With You

Say Say Say

Scream

She's Out of My Life

Smooth Criminal

They Don't Care About Us

Thriller

2 Bad

Wanna Be Startin' Somethin'

The Way You Make Me Feel

Will You Be There
(Theme From "Free Willy")

You Are Not Alone