

PIANO/VOCAL/CHORDS

# The Michael Jackson Collection



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



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INTERNATIONAL MUSIC PUBLICATIONS LIMITED

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20098 S. GULIANO MILANESE (MI)  
381 HAMMERSMITH ROAD, LONDON W8 8BB  
GERMANY: MARSTALLSTR. 5, D-8023 MUNCHEN  
DENMARK: DANMARKS VOGNAGERGADE 7  
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## **BEAT IT**

Written and Composed by  
**MICHAEL JACKSON**

Moderately fast

No chord

No chord

*mf*  
R.H.

1. 2. Em  
 0 000

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

D  
 0

Em  
 0 000

D  
 0

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

8

8

8





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





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









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





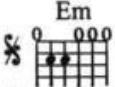




do what you can. So beat it. But you wan - na be bad. } Just  
 tell you it's fair. So beat it. But you wan - na be bad. }





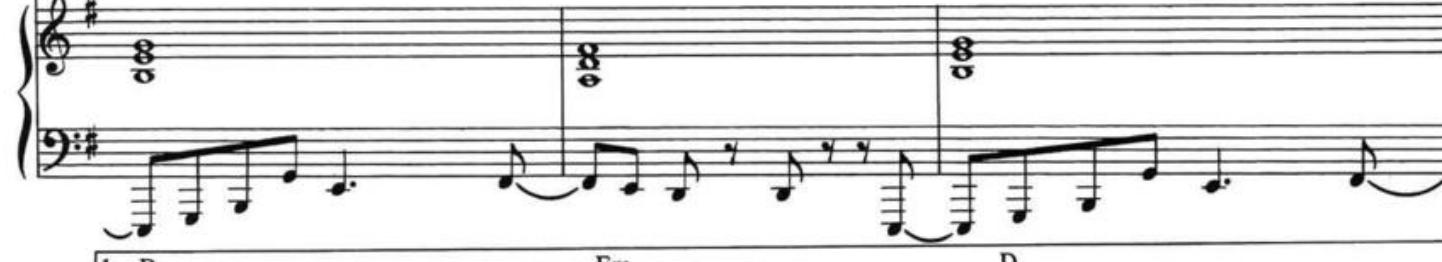
Em                      D                      Em                      D  





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. S.  and fade  




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


# 2 BAD

Song and Lyrics Written by  
MICHAEL JACKSON

Music Composed by  
DALLAS AUSTIN, BRUCE SWEDIEN  
and RENE MOORE

Moderately slow  $\text{♩} = 96$



*Verse:*



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

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

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♭maj7

B♭m

A♭

B♭m

A♭/C

You ain't\_ done e - noug\_h\_ for me,  
What do\_ you want\_ from me?

you ain't\_ done e - noug\_h\_ for me.  
What do\_ you want\_ from me?

## D♭maj7

Gm/F

Fm7

You are\_ dis - gust - in' me.  
Tired of\_ you haunt - ing me.

Yeah,\_\_\_\_\_ yeah.  
Yeah,\_\_\_\_\_ yeah.

A musical score for guitar featuring three measures. The first measure starts with a D<sub>b</sub> major 7 chord (D<sub>b</sub>, F, A<sub>b</sub>, C) indicated by a small guitar icon above the staff. The second measure begins with a B<sub>b</sub> minor chord (B<sub>b</sub>, D, F) indicated by a guitar icon above the staff. The third measure begins with an A<sub>b</sub> chord (A<sub>b</sub>, C, E, G) indicated by a guitar icon above the staff. The music consists of eighth-note patterns on the strings.

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.

A musical score for piano, consisting of two staves. The top staff uses a treble clef, a B-flat key signature, and common time. It contains a melodic line with eighth-note patterns and grace notes. The bottom staff uses a bass clef, a B-flat key signature, and common time. It contains sustained notes and eighth-note patterns.

A musical score for guitar in standard notation. The key signature is one flat (B-flat). The first measure shows a D<sub>b</sub> major 7 chord (D, F, A, C<sub>b</sub>) with a 4th position barre chord diagram above it. The second measure consists of eighth-note pairs. The third measure shows an E<sub>b</sub> dominant 7 chord (E<sub>b</sub>, G, B, D) with a 4th position barre chord diagram above it. The fourth measure consists of eighth-note pairs. The fifth measure shows a C7/E chord (C, E, G, B) with a 4th position barre chord diagram above it. The sixth measure consists of eighth-note pairs.

Just want\_ your cut\_ from me,  
You got\_ blood lust\_ for me,

but 2 bad,  
but 2 bad,

2 bad.  
2 bad.

**Verse:**

A musical score for piano. The top staff is in treble clef with a key signature of one flat, indicated by a single flat symbol in the circle. The bottom staff is in bass clef with a key signature of one flat, indicated by a single flat symbol in the circle. Above the treble staff, there is a small square grid icon with a stylized 'F' inside, followed by the label 'Fm7'. The music consists of several measures: the first measure has a single note on the second line of the treble staff; the second measure has a single note on the fourth line of the treble staff; the third measure starts with a note on the fifth line of the treble staff, followed by a eighth-note pair on the fourth line, another eighth-note pair on the third line, and a sixteenth-note group on the second line; the fourth measure has a single note on the second line of the treble staff; the fifth measure has a single note on the fourth line of the treble staff.

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

It's

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (three flats) and common time. Measure 11 starts with a forte dynamic in the treble staff, followed by a half note rest, a sixteenth-note cluster, another half note rest, and a eighth-note cluster. The bass staff has a eighth-note cluster followed by a half note rest. Measure 12 begins with a eighth-note cluster in the treble staff, followed by a eighth-note cluster in the bass staff.

A musical score for two voices. The left side shows a treble clef staff with a key signature of B-flat major and a time signature of common time. The lyrics "Dead and stuffy in the face..." and "dead and stuffy in the place..." are written below the staff. The right side shows another treble clef staff with a key signature of A major and a time signature of common time. The lyrics "Look who's stand-ing, if you please..." and "Right back where I wan-na be..." are written below it.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A-flat major (indicated by three flats in the key signature). Measure 11 starts with a eighth-note rest followed by a sixteenth-note rest. The right hand then plays a sixteenth-note pattern: B, A, G, F, E, D, C, B. The left hand provides harmonic support with sustained notes. Measure 12 begins with a sixteenth-note rest. The right hand continues the sixteenth-note pattern from measure 11. The left hand provides harmonic support with sustained notes.

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

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (three flats) and common time. Measure 11 starts with a forte dynamic in the treble staff. Measure 12 begins with a half note in the bass staff.

*Chorus:*

D♭/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?

B♭/F

1. D♭/F

2. D♭/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

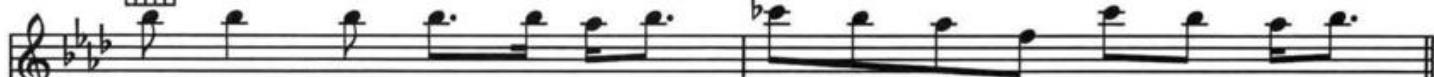
B♭/F

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

D♭/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?

B♭/F  
D♭/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 - fea - ted 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?

**Fm7**

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

**D♭/F**

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

**B♭/F**

*Repeat as desired (vocal ad lib.)*

N.C.

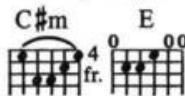
2 bad, 2 bad a-bout it, why don't you just scream and shout it? 2 bad, 2 bad a-bout it.

The musical score consists of four staves of music. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The key signature is one flat. The first section starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. Chords indicated are Fm7, D♭/F, and B♭/F. The lyrics are: "Grab my crotch, twist my knee, then I'm through. Mike's bad, I'm bad, who are you?", followed by a section where the lyrics change every two measures. The score ends with a repeat sign and the instruction "N.C." (No Change). The bottom staff continues with the bass line.

# THRILLER

Words and Music by  
ROD TEMPERTON

Moderately bright



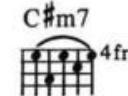
C#m  
fr.



E  
00



F#



C#m7  
4fr.

F#7

C#m7



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

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F#7

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

C#m7

4fr.

see a sight that al-most stops your heart.  
won-der if you'll ev - er see the sun.  
less you change that num-ber on your dial.

F#7

You try to scream, but  
You close your eyes, and  
Now is the time for

ter - ror takes the sound be - fore you make it.  
hope that this is just i - mag - i - na - tion.  
you and I to cud - dle close\_ to - geth - er.

You start to freeze.  
But all the while,  
All thru the night.

C#m7

4fr.

F#7

C#m7 4fr.

Amaj7 0

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 4fr.

C#m 4fr. E 00

F# C#m7 4fr.

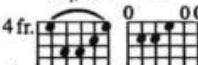
'Cause this is thrill - er, - thrill - er night, and  
'Cause this is thrill - er, - thrill - er night. There  
that this is thrill - er, - thrill - er night, 'cause

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

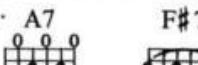
To Coda

C#m 0 E 00  
 4fr.  0 0 0

F# C#m7 4fr.  


F# 7  

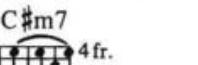
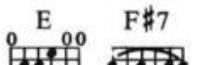

thrill - er, - thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, - thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, - thrill - er night, so let me hold you tight and share a

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

kill - er thrill - er to - night.

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

kill - er thrill - er to -

C#m7 4fr. E 00 F#7  
 

night. Night crea - tures call and the

Amaj9



B C#m7



dead start\_ to walk in\_ their mas - quer-ade.

There's.

E/B



A#m7-5



They're o - pen

— no\_ es - cap - in' the jaws of\_ the a - lien\_ this time.

Amaj7



G#7sus4



G#7



D. S. al Coda ♪

wide.

This is\_ the end of your life.

Coda

A7



F#7



A/B



C#m



kill - er thrill-er.

*Repeat ad lib for rap*



The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The first measure is silent. The second measure contains eighth-note patterns in both staves. The third measure begins with a bass note followed by eighth-note patterns. The fourth measure continues with eighth-note patterns. Below the music, three guitar chords are indicated: A/C# (with 'x' and 'x0' markings), B/C# (with 'x' marking), and 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.

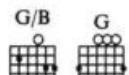
The foulest stench is in the air,  
The funk of forty thousand years,  
And grizzly ghouls from every tomb  
Are closing in to seal your doom.  
And though you fight to stay alive,  
Your body starts to shiver,  
For no mere mortal can resist  
The evil of a thriller.

# SMOOTH CRIMINAL

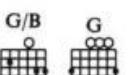
Written and Composed by  
MICHAEL JACKSON

Moderately

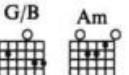
The musical score consists of six staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The piano part starts with a dynamic of *mf*. The third staff is for the guitar, showing chords G/B, C, G/B, G, and Am. The fourth staff continues the guitar part. The fifth staff contains lyrics: "As he came in - to the win - dow it was the sound of a cre-scen - do." Below the lyrics are the guitar chords G/B, C, G/B, G, and Am. The sixth staff continues the piano and guitar parts.



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?



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?) (Will you tell us that you're O K?)

The sheet music consists of six staves of musical notation. The top staff is for the lead vocal, the second staff is for the bass or harmonic vocal, and the bottom staff is for the guitar. Chords are indicated above the staves: G, F, E, Am, G, F, E, Am, G, F, E, Am, G, F. The lyrics are as follows:

(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.

Am

The musical score consists of six staves. The top staff is vocal (treble clef), followed by a piano/vocal harmonic staff (treble clef), and a bass staff (bass clef). The fourth staff contains vocal entries with lyrics. The fifth staff is piano/vocal harmonic, and the bottom staff is bass. Chords are indicated above the music with guitar diagrams:

- Top staff:** Am (x3)
- Piano/Vocal staff:** Am (x3)
- Fourth staff (vocal):**
  - G/B (x2)
  - C (x1)
  - G/B G Am (x2)

So they came in - to the out - way, it was Sun - day — What a black day.
- Fifth staff (piano/vocal):** Am (x2)
- Bottom staff (bass):** Am (x2)
- Fourth staff (vocal):**
  - G/B (x2)
  - C (x1)
  - G/B G F (x2)

Mouth to mouth re - sus - ci - ta - tion, sound-ing heart-beats — in - tim - i - da - tions.
- Fifth staff (piano/vocal):** Am (x2)
- Bottom staff (bass):** Am (x2)
- Fourth staff (vocal):**
  - G (x2)
  - F (x1)

An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?
- Fifth staff (piano/vocal):** Am (x2)
- Bottom staff (bass):** Am (x2)



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



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



(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,) (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?)

E N.C. Am G/B

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

C G/B G Am G/B C G/B G Am

N.C. Am

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

(Rumble noise)



A four-measure section of sheet music for guitar. The top staff shows a treble clef, the bottom staff shows a bass clef, and the left side features a brace connecting them. The first measure starts with a blank staff. The second measure begins with a G/B chord (6th string open), followed by a C chord (all muted), then a G/B chord (6th string open), a G chord (all muted), and finally an Am chord (5th string open). The third measure starts with a blank staff. The fourth measure begins with a G/B chord (6th string open), followed by a C chord (all muted), then a G/B chord (6th string open), a G chord (all muted), and finally an Am chord (5th string open).

### **Repeat and Fade**

50 Repeat and Fade

Dad gone — I don't know! —  
Dad gone — I don't know! —  
(An-nie, are you O K?) (Will you tell us that you're O K?)

Dad gone it — don't ba - know!  
(There's a sign in the win - dow) (that he

Hoo! I don't know! —  
struck you - a cre - scen - do, An - nie.)

G

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

F

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

G F E Am

— 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 ( $\text{C}\text{C} = \text{C}^3\text{C}$ )

The sheet music consists of four systems of music. The first system shows a piano part with a bass line and a treble line, and a guitar part with chords Amaj9, D6/E, Amaj9, and D/E. The second system shows a piano part with a bass line and a treble line, and a guitar part with chords Amaj9, D6/E, Amaj9, and D/E. The third system shows a piano part with a bass line and a treble line, and a guitar part with chords Amaj9, D6/E, Amaj9, and D/E. The fourth system shows a piano part with a bass line and a treble line, and a guitar part with chords Amaj9, D6/E, Amaj9, and D/E. The lyrics "Ev - 'ry night she walks\_ right in \_\_\_\_\_ my dreams, since I say - ing 'cause I" are written below the fourth system.

Amaj9

D6/E

Amaj9

D6/E

met her from \_ the  
that she's yours, \_ not  
real ly feel it's

start. \_  
mine. \_  
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  
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  





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

Amaj9                      D6/E  


 To Coda 

dog - gone girl is mine.\_\_\_\_

Amaj9                      D/E                      1.                      2.  


 I don't                      I love you



Take you an - y - where.

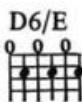
more than he. —



Lov - ing we —

Well, I love you end - less - ly. —

**a**



will share.



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

**a**



# THEY DON'T CARE ABOUT US

Written and Composed by  
MICHAEL JACKSON

Moderately slow  $\text{♩} = 88$

*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.

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.



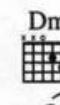
All I wan-na say is that they don't real-ly care a - bout\_ us.  
 All I wan-na say is that they don't real-ly care a - bout\_ us.  
 All I wan-na say is that they don't real-ly care a - bout\_ us.

*Chorus:*



Tell me what has be - come\_ of my life?  
 Tell me what has be - come\_ of my rights?

I have a wife and two chil - dren who love\_ me.  
 Am I in - vis - i - ble 'cause you ig - nore\_ me?



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.\_

I'm tired of be - in' the vic - tim of hate,  
I'm tired of be - in' the vic - tim of shame,  
you're rap - in' me of my pride,\_oh, for God's\_ sake.\_  
they're throw-in' me in a class\_ with a bad\_ name..

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

**§ Bridge:**

real - ly do hate to say it,  
Some things\_ in life\_ the gov-ern - ment don't wan - na see.\_  
they just don't wan - na see.\_ But if  
But if

Roo - se - velt 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:

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.

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<sub>b</sub>

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<sub>b</sub>

C

Dm

B<sub>b</sub>

C

To Coda ♪ 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<sub>b</sub>

C

B<sub>b</sub>

C

B<sub>b</sub>

C

D.S. § al Coda

Φ Coda



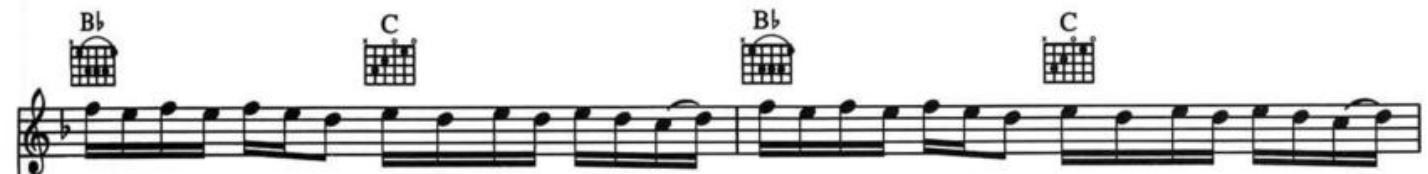
us.

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,\_\_

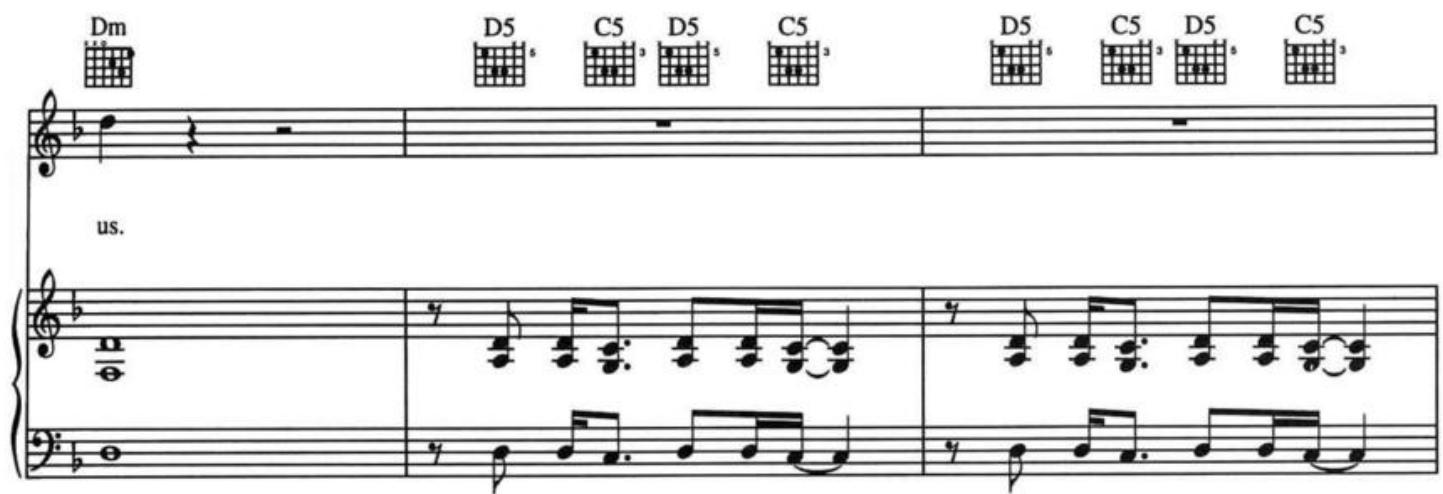


Guitar chords: B<sub>b</sub>, C, B<sub>b</sub>, C.

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.)



Piano and Bass lines for the first section of the song.

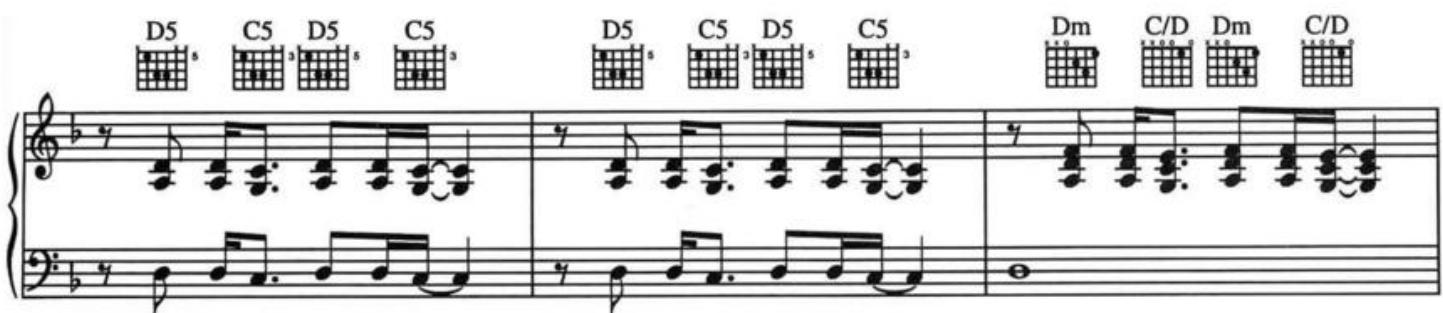


Guitar chords: Dm, D5, C5, D5, C5, D5, C5.

us.



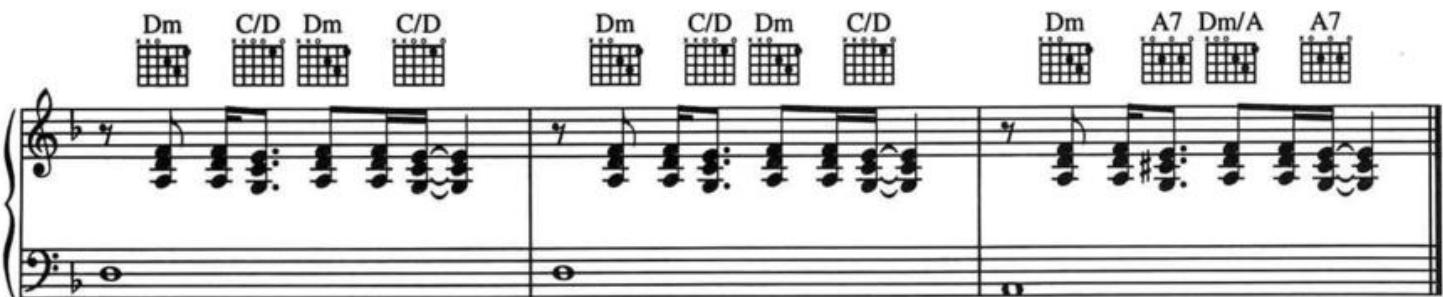
Piano and Bass lines for the second section of the song.



Guitar chords: D5, C5, D5, C5, D5, C5, D5, C5.



Piano and Bass lines for the third section of the song.



Guitar chords: Dm, C/D, Dm, C/D, Dm, C/D, Dm, C/D.

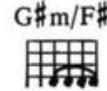
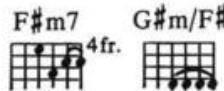
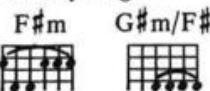
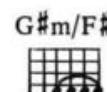
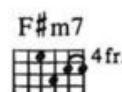
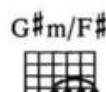
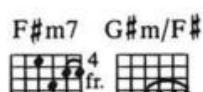


Piano and Bass lines for the fourth section of the song.

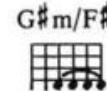
# BILLIE JEAN

Written and Composed by  
MICHAEL JACKSON

Moderately bright

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.



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.  
 till three, and she looked at me,

Then ev - 'ry head turned with eyes —  
 then showed a pho - to. My ba -

F#m7 G#m/F# Bm7

— 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

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

D

C#7 4fr.

F#m G#m/F#

care-ful of what you do— 'cause the lie be - comes the truth. Hey... }  
hap-pened much— too soon... She called me to— her room. Hey... } Bil - lie Jean is

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

not my lov - er. She's just a girl who claims that I— am the one,— but the

F#m G#m/F# F#m7 G#m/F# Bm7

kid\_ is not my son.— She says I— am the one,— but the

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

kid \_ is not my son.—





















# WILL YOU BE THERE

(from "Free Willy")

Written and Composed by  
MICHAEL JACKSON

**Freely**

*(Angel's Intro)*

Ah, \_\_\_\_\_

ah, \_\_\_\_\_ Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_

ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah. \_\_\_\_\_ ah. \_\_\_\_\_

Moderate Gospel feel

*(Piano Intro)*

A musical score for a vocal and guitar piece. The vocal part is in treble clef, and the guitar part is indicated by chord boxes above the staff. The score consists of four systems of music.

**System 1:**

- Chords: D, Em/D, D, Em/D, D, Em/D, D, Em/D.
- Vocal lyrics: Hold me like the Riv - er Jor - dan, and when I wrong, will then you wear - y, tell me will you hold me, —

**System 2:**

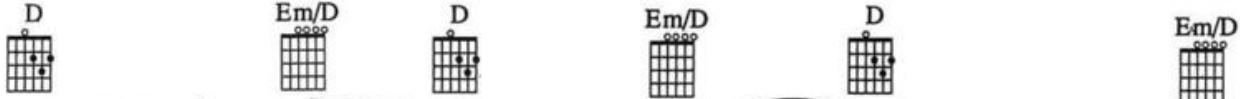
- Chords: D, Em/D, D, Em/D.
- Vocal lyrics: say scold to thee - me, when you lost are my friend, find me? But they

**System 3:**

- Chords: D, Em/D, D, Em/D.
- Vocal lyrics: 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

**System 4:**

- Chords: D, Em/D, D, Em/D.
- Vocal lyrics: (No lyrics present in this system)


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







When

F E♭ D F E♭ D

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

F E♭ 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— lift me up slow - ly— car - ry me there.)  
bathe me., soft-ly you say to me I will be there.)

A♭ B♭m/A♭ A♭ B♭m/A♭ A♭ B♭m/A♭

(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

A♭ B♭m/A♭ A♭ B♭m/A♭ A♭ B♭m/A♭

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

A♭ B♭m/A♭ A♭ B♭m/A♭ A♭

free me— I will feel blessed.)

mp

E♭/G

D♭/F

A♭/E♭  
4fr.

E♭

A♭  
4fr.

B♭m/E♭

A♭/E♭  
4fr.

B♭m7

*Piano and Choir*

p

A♭/C

B♭m7

A♭/C

B♭m/D♭  
4fr.A♭/E♭  
4fr.

E♭

E♭7

Fm

E♭

D♭  
4fr.

B♭m7

A♭/E♭  
4fr.

B♭7/E♭

D♭/E♭

E♭9

A♭  
4fr.

B♭m/E♭

A♭/E♭  
4fr.

B♭m7

A♭/C

B♭m/D♭

A♭/E♭  
4fr.

E♭

E♭7

Fm7

Cm7  
3fr.

B♭m7

A♭/C

B♭m/D♭  
4fr.A♭/E♭  
4fr.

B♭7/E♭

D♭/E♭

E♭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*

(Fretboard diagram)

A♭/E♭ 4fr.      B♭m7      A♭/C      B♭m/D♭ 4fr.      A♭/E♭ 4fr.      E°7      Fm7      Cm7 3fr.

*confessions. In my anguish and my pain, through my*

D♭ 4fr.      B♭m7-5      A♭/E♭ 4fr.      B♭7/E♭      D♭/E♭

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

A♭ 4fr.      A♭(addB♭)

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

8va - loco

A♭ 4fr.

Will You Be There - 8 - 8

The musical score consists of four staves. The top staff is for the voice, featuring lyrics and corresponding chords above the staff. The second staff is for the piano, showing harmonic progressions and bass notes. The third staff continues the piano part. The bottom staff is for the voice, with lyrics and chords, and includes dynamic markings like 8va and loco. Arrows point from some of the chords to specific notes in the vocal line below, indicating harmonic movement or specific performance techniques.

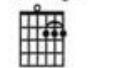
# HEAL THE WORLD

PRELUDE BY MARTY PAICH

Written and Composed by  
MICHAEL JACKSON

Free tempo

Dmaj7



A/C#



Dmaj7



A/C#



A/G



F#m7(addB)



A/G

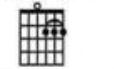


A

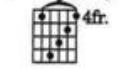


*mf*

Dmaj7



Amaj7/C#



Bm7



A(addB)



A/D



A



A/D



A



Moderately slow



There's a place.

A

Bm7

C#m7

Bm7/E

in your heart— and I know— that it is love.— And this place—  
 to know why— and I there's a let our spir - its nev - er lie.— Love is strong,  
 so high., let our spir - its nev - er die.— In my heart,—



could be much brighter than to - mor - row.  
it on - ly cares of joy - ful giv - ing.  
I feel you are all my broth - ers.

And if you -  
If we try -  
Create a world.



real - ly try, - you'll find there's - no need - to cry, -  
we shall see, - in this bliss - we can - not feel -  
with no fear, - togeth - er we - cry hap - py tears, -

In this place -  
fear or dread.. -  
See the na -



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

There are -  
Then it -  
We could -



ways to get - there if you care e - nou - - for the liv - - ing.  
feels that al - ways love's e - nou - - for us grow - - ing.  
real - ly get - there, if you cared e - nou - - for the liv - - ing.

Make a  
So, make a  
Make a

Bm7

lit - little space,- make a bet- ter place....

bet- ter world,- make a bet- ter world....

lit - little space,- to make a bet- ter place....

Heal the world,

A Bm7 Bm7/E

make it a better place... for you and... for me... and... the en-

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

Bm7 Bm7/G# F#m C#m7 D C#m7

To Coda ♫ 1.A D/A Amaj7 Bm7/E

better place. for you and... for me.

If you want...



me.

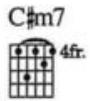
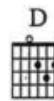
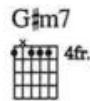
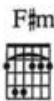
And the dream we were\_ con- ceived\_ in will— re-veal a



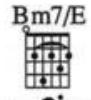
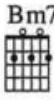
joy- fulface...

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

Then



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



D.S. al Coda

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

*Coda*

A

me.

B

Heal the world, \_\_\_\_\_

C♯m7

4fr.

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♯

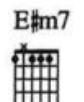
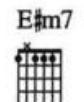
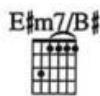
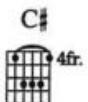
4fr.

D♯m7

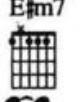
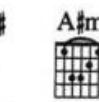
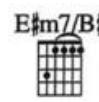
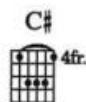
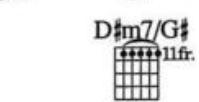
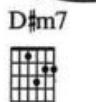
D♯m7/G♯

11fr.

make it a bet-ter place. for you and\_ for me\_ and\_ the en-

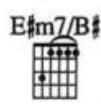
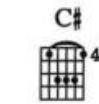
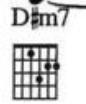


tire hum-an race.. There are peo-ple dy - ing, if you care e-nough-for the liv - ing, make a



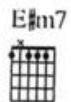
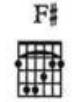
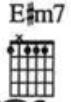
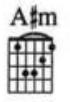
bet-ter place-for you and- for- me.

There are peo-ple dy - ing, if you



care e-nough-for the liv - ing, make a bet-ter place-for you and- for- me.

There are



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

D<sup>#</sup>m7                    D<sup>#</sup>m7/G<sup>#</sup> 11fr.                    C<sup>#</sup> 4fr.                    D<sup>#</sup>m7/G<sup>#</sup> 11fr.

bet-ter place— for you and— for me. You and— for— Make a

C<sup>#</sup> 4fr.                    D<sup>#</sup>m7/G<sup>#</sup> 11fr.                    C<sup>#</sup> 4fr.                    D<sup>#</sup>m7/G<sup>#</sup> 11fr.

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

C<sup>#</sup> 4fr.                    D<sup>#</sup>m7/G<sup>#</sup> 11fr.                    C<sup>#</sup> 4fr.                    D<sup>#</sup>m7/G<sup>#</sup> 11fr.

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

1.2.3. C<sup>#</sup> 4fr.                    D<sup>#</sup>m7/G<sup>#</sup> 11fr.                    4. C<sup>#</sup> 4fr.

me, save it for— our chil - dren. you and— for— me. save it for— our chil - dren.

ritard.

# YOU ARE NOT ALONE

Written and Composed by  
R. KELLY

Slowly  $\text{♩} = 69$

*Verse:*



1. An-oth - er day\_ has gone,\_\_\_

I'm still all\_ a - lone.\_  
I thought I heard you cry,\_



How could\_ this be?  
ask - ing me to come

You're not here\_ with me.\_  
and hold you in my arms.\_

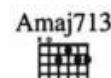


You nev - er said\_ good-bye,\_  
I can hear\_ your prayers,..

some-one tell me why\_  
your bur - dens I will bear..



— did you have to go  
but first I need your hand, and leave my world so  
—



cold.)  
gin.}

Ev - ery day I sit and ask my - self how



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} you are not  
{and} 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,



for I am here\_ with you.\_

Though we're far\_ a - part,\_



you're al - ways in\_ my heart.\_

For you are not\_ a - lone.\_



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

Say it a-gain. You're not a - lone,\_ you are not a - lone,\_ not a - lone,\_ not a - lone..

*Repeat ad lib. and fade*



**BAD**

Written and Composed by  
MICHAEL JACKSON

**Medium Dance Groove**

\* D5 E5 F#5 G5  


No Chord



The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes dynamic markings like 'f' and 'p'. The bottom staff is for the bass, with a bass clef and a 4/4 time signature. The music is divided into measures by vertical bar lines.

Your



This section continues the piano and bass parts from the previous section. The piano part has a treble clef and a key signature of one sharp (F#). The bass part has a bass clef and a key signature of one sharp (F#).

N.C.



The piano part has a treble clef and a key signature of one sharp (F#). The bass part has a bass clef and a key signature of one sharp (F#).

butt is mine,  
giv - ing you

gon - na tell you right.  
on count of three

Just  
to



This section continues the piano and bass parts. The piano part has a treble clef and a key signature of one sharp (F#). The bass part has a bass clef and a key signature of one sharp (F#).

\* These chords contain no 3rds.

Bad - 8 - 1



2.

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

Bm7

C#m7

me that's real - ly true.  
 be a bet - ter place. —

{ But my friend. } you have seen noth - in'. Just  
 { And my friends. } If you don't like what I'm say - in' then

E7(#9)

4fr.

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

(4fr.)

Am7 Michael: D9 Am7 D9 Am7 D9

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 D9 Am7 D9 Am7 D9

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 D9 Am7 D9

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.

Treble clef  
 Bass clef  
 Treble clef  
 (Michael) Am7 5fr. D9 4fr.  
 The word is out, you're  
 2. (Instrumental solo)

Treble clef  
 Bass clef  
 Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.  
 do - in' wrong.— Gon - na lock you up be - fore —

Treble clef  
 Bass clef  
 Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.  
 — too long. Your ly - in' eyes gon - na

Bad - 8 - 5

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

tell you right. So lis - ten up don't

1. Am7 D9 Am7 D9

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

Am7 D9 Am7 D9

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

Am7 D9 2. Am7 D9 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



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

**Slowly, with feeling**

Written and Composed by  
TOM BAHLER

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The piano part includes dynamic markings like *mp* and *poco rit.*, and performance instructions like *a tempo*. The guitar part shows chord diagrams above the staff. The lyrics are integrated into the music, appearing below the notes. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by '4').

**Piano/Guitar Chords:**

- Top Staff: *mp*, *poco rit.*
- Middle Staff: Esus, E, Esus, E, C<sup>#</sup>dim7, E
- Bottom Staff: Gdim7, E/G<sup>#</sup>, A, B/A, G<sup>#</sup>m7, C<sup>#</sup>m7
- Bottom Staff (Continuation): F<sup>#</sup>m, F<sup>#</sup>m/E, D<sup>#</sup>m7(b5), G<sup>#</sup>7(b9) G<sup>#</sup>7, C<sup>#</sup>m, A, E/G<sup>#</sup>

**Lyrics:**

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

And I don't know wheth-er\_\_\_\_ to laugh or cry,

I don't know wheth-er\_\_\_\_ to live or die, and it cuts like a knife,

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

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



Esus E Esus E C<sup>#</sup>dim7 E  
 out\_\_\_\_ of my life, she's out of my life.  
 3  
 a tempo

Gdim7 E/G<sup>#</sup> A B/A G<sup>#</sup>m7 C<sup>#</sup>m7  
 Damned in-de-ci-sion and cur-sed pride,  
 3

F<sup>#</sup>m7 F<sup>#</sup>m/E D<sup>#</sup>m7(♭5) G<sup>#</sup>7(♭9) C<sup>#</sup>m E/G<sup>#</sup>  
 I kept my love for her\_ locked deep in - side,\_ and it cuts like a knife,  
 ('stead of be-ing my wife,  
 3

F<sup>#</sup>m7 F<sup>#</sup>m7/B B E A B/A E(9)  
 she's out of my\_\_\_\_ life.  
 (He's)

rit. e dim. p

# MAN IN THE MIRROR

**Medium**

Words and Music by  
SIEDAH GARRETT and GLEN BALLARD



*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.

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



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

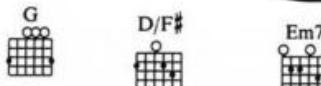


4fr.

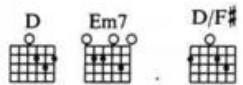


wan-na make the world a bet - ter place, — take a look at your-self, and then make a change. —  
 wan-na make the world a bet - ter place, —) (take a look at your-self, and then make a change.) —

(#)



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



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



It's time that I re - al - ize, —

that there are some with no home, — not a

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: 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

*Chorus:* (Ooh!)

C C/D G G(addA)/B

change \_\_ his ways. \_\_ And no \_\_ mes - sage { could have  
could've }

(Change his ways \_\_ (Ooh!) ooh!)

C A/C# D7+9 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

Man in the Mirror - 13 - 6

1.

G/D



look at your - self and then make a change.  
*look at your - self and then make a change.)*

A♭

A♭(addB♭)/C



2.

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

D♭



D♭/E♭



A♭



A♭(addB♭)/C



man in the mir - ror, I'm ask - ing him to  
*(Man in the mir - ror, oh, yeah!)*

89

This musical score page contains two staves of music. The top staff is for the guitar, indicated by a treble clef, and the bottom staff is for the bass, indicated by a bass clef. The music is in 4/4 time and consists of four measures per line. Chords are marked above the staff at the beginning of each measure. The first line of music corresponds to the lyrics "change his ways." and "No mes - sage could have". The second line corresponds to "(Bet-ter change!) (Oh)". The third line corresponds to "been an - y clear-er.". The fourth line corresponds to "—) (If you wan-na make the world a bet - ter place,) (take a". The fifth line corresponds to "look at your - self and then make the change...) (You got - ta". The sixth line corresponds to "(b)". The chords shown are D♭, D♭/E♭, A♭, A♭(addB♭)/C, D♭, B♭/D, E♭7+9, and A♭.

E♭7(+9)(+5)



5fr.

You can't close your, your  
 get it right, while you got the time\_) ('Cause when you close your heart\_) (then you close your  
 (h) (h) D♭ D♭/E♭  
 Ab 4fr. Ab(addB♭)/C With that man 4fr. in the mir-ror,  
 mind! That man, that man, that man, that man, that  
 mind!) (Man in the mir-ror, oh  
 Ab 4fr. I'm ask - ing him to change 4fr. D♭ D♭/E♭  
 man, that man, that man, that man, that man. You  
 yeah!) (Bet-ter  
 (b) P

**A<sub>b</sub>** 4fr. No, mes - sage could have been an - y clear-er.

**A<sub>b</sub>(addB<sub>b</sub>)/C**

**D<sub>b</sub>** 4fr.

**B<sub>b</sub>/D**

know, that man. If you  
*change!*) (*If you*

**E<sub>b</sub>7+9**

**5fr.**

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

(b)

look at your - self and then make a  
 look at your - self and then make a

This musical score page contains two staves. The top staff is for the voice and includes lyrics such as 'No, mes - sage could have been an - y clear-er.', 'know, that man.', 'If you change!', and 'wan - na make the world a bet - ter place, — take a'. The bottom staff is for the piano, featuring various chords and rhythmic patterns. Chords labeled include A♭, A♭(addB♭)/C, D♭, B♭/D, E♭7+9, and 5fr. The score is set in a key signature of one flat (B♭), with a mix of common time and 4/4 time signatures. The vocal part uses a mix of eighth and sixteenth note patterns, while the piano part features sustained notes and chords.

 *Hoo!*       *Hoo!*  *Hoo!*       *Hoo!*

change.      Na na na, na na na, — na

*change.)*

 *Hoo!*      Gon-na feel real good now!  *Yeah yeah!*  *Yeah yeah!* 

na, — na nah. —

(*Oh yeah!*)

 *yeah!*       *Yeah yeah!*       *Oh no, — no no, —*

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

(*Ooooh. —*)

D♭(addE♭)



I'm gon - na make a change,

It's gon-na feel real good!

Come on!

(Change. —)

Just lift your - self, you know.

You've got to stop it. Your -

—)

Play 4 times (See additional lyrics)

self!

I've got to make that

(Yeah!

Make that change! —)

change, to - day! Hoo! You got to,  
*(Man in the mir - ror.)*

**D $\flat$ (add E $\flat$ )**

you got to not let your - self, broth-er. Hoo! Spoken: Make that change.  
*(Change...—)*

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

The musical score consists of six staves of music. The top two staves are for the piano, indicated by a treble clef and a bass clef respectively. The bottom four staves are for the bass, indicated by a bass clef. The first staff has a key signature of three sharps and a tempo of 128 BPM. The second staff begins with a dynamic of *mf*. The third staff features a bass line with eighth-note patterns. The fourth staff contains lyrics: "Hee - hee!", "Ooh! \_\_\_\_\_", and "Go on". The fifth staff continues the bass line. The sixth staff contains lyrics: "girl!" and "Aaow!". Various guitar chords are indicated above the staff: "E", "D/E", "E", "Dmaj7/E", "E", "D/E", "Dmaj7/E", "E", and "D/E". The music concludes with a final bass line.

The Way You Make Me Feel - 9 - 1

The sheet music consists of two systems of musical notation. The top system shows a vocal melody in G major with a key signature of one sharp. It includes lyrics and chords: E, Dmaj7/E, E, D/E, E, and Dmaj7/E. The bottom system shows a guitar part with chords E, D/E, E, and Dmaj7/E. The lyrics are:

Hey, pret - ty ba - by with the high  
I like the feel - in' you're\_\_\_\_ giv - in'\_\_\_\_ me,\_\_\_\_

you give me fav - er like I've nev - er,  
just hold me ba - by, and\_\_\_\_ I'm in ev - er known.

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



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

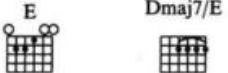


I feel your fev - er from miles a - round.. I'll pick you up in my  
I nev - er felt so in love be - fore. Just pro - mise ba - by, you'll



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  
'cause you're the one for

me. } The way you make me feel —  
me. }

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  $\oplus$  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!

Musical notation for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of four sharps. The music consists of eighth-note patterns with three strokes per note.

Hee! — Hee! Aaow!

Musical notation for two staves. The top staff has a treble clef and the bottom has a bass clef. Both staves have a key signature of four sharps. The music includes a melodic line with a fermata over the first note and a sustained note on the second staff.

Go on girl!

Musical notation for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of four sharps. The music consists of eighth-note patterns with three strokes per note.

D.S. (Lyric 2) al Coda

Musical notation for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of four sharps. The music consists of eighth-note patterns with three strokes per note.

*Coda* Michael

D/E

**Play 3x (See additional lyrics)**

Dmaj7/E

The way you make me feel, \_\_\_\_\_

**Chorus:**

The way you make me feel,

D/E

E

Dmai7/E

四

REF

E

you real - ly turn me on

You knock me off of my feet

you real - ly turn me on.

### Dmaj7/E

四

D/E

E

— now ba - by, hee! —

My lone - ly days are gone.

You knock me off of my feet.

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



You knock me off my feet.

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.



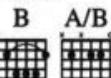
(strings)





B

Verse:



1. Love - ly \_\_\_\_\_  
2. Touch me \_\_\_\_\_

is the feel - ing now.  
and I feel on fire.

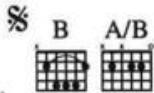


Fe - ver,  
Ain't noth - ing \_\_\_\_\_ tem-p'ra-tures  
like a



ris - in' - now.  
love de - sire..

I'm



B A/B

Pow - er \_\_\_\_\_  
melt - ing \_\_\_\_\_  
3. Heart - break, \_\_\_\_\_

is the force, the\_ vow \_\_\_\_\_  
like hot can - dle - wax.  
en - e - my des - pise. \_\_\_\_\_

B A/B

A/B

that makes it hap - pen, \_\_\_\_\_  
Sen - sa - tion \_\_\_\_\_  
E - ter - nal \_\_\_\_\_

and there's no  
love - ly  
love shines

B A/B

B A/B

ques - tions\_ why.\_\_\_\_\_  
where we're\_ at.\_\_\_\_\_  
in my\_ eyes.\_\_\_\_\_  
Oo,\_\_\_\_\_  
Oo,\_\_\_\_\_  
Oo,\_\_\_\_\_  
get clo - ser \_\_\_\_\_  
so let love \_\_\_\_\_  
so let love \_\_\_\_\_

B A/B



to my bod - y now,  
take us through the hours.  
take us through the hours.

I won't be com-  
so  
I won't be com-

A/B

B

love me,  
plain - ing,  
plain - ing.

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

*Chorus:*  
Amaj7/B

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

Oo.  
Oo.

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.

B

Bm7/E

E/F#

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

G#m7



A B



Bm7/E



E/F#



1.

G#m7



A B





(strings)

A musical score for strings. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic support with eighth-note chords. The key signature is G major (two sharps).

B

Continuation of the musical score for strings. The top staff shows a melodic line. The bottom staff shows harmonic support. The key signature remains G major (two sharps).

A/B

Continuation of the musical score for strings. The top staff shows a melodic line. The bottom staff shows harmonic support. The key signature remains G major (two sharps).

Continuation of the musical score for strings. The top staff shows a melodic line. The bottom staff shows harmonic support. The key signature remains G major (two sharps).

A/B

Continuation of the musical score for strings. The top staff shows a melodic line. The bottom staff shows harmonic support. The key signature remains G major (two sharps).

Continuation of the musical score for strings. The top staff shows a melodic line. The bottom staff shows harmonic support. The key signature remains G major (two sharps).

B

D.S. al Coda

Continuation of the musical score for strings. The top staff shows a melodic line. The bottom staff shows harmonic support. The key signature remains G major (two sharps). A double bar line with repeat dots is present, followed by the instruction "D.S. al Coda".

Continuation of the musical score for strings. The top staff shows a melodic line. The bottom staff shows harmonic support. The key signature remains G major (two sharps).

*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



Repeat ad lib. and fade

with the force, don't stop.

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

---

with the force, don't stop.

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

# SAY SAY SAY

Words and Music by  
MICHAEL JACKSON and  
PAUL McCARTNEY

♩ = 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

115

**Ebm7**

don't leave me with no direction. All alone I sit home  
long, girl I see things see you never. What can I do girl, to get  
you'll like I do. What can I do girl, to get

**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.

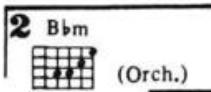
**Ebm**

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)



ooh.



You



nev-er ev-er wor-ry and you nev-er shed a tear. \_\_\_\_\_

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      Bbm (Orch.)      Bbm7      Eb

ooh.

Ebm7                      Bbm                      Bbm7

Eb                      Ebm7                      Bbm      Fade

# BLACK OR WHITE

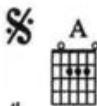
Written and Composed by  
**MICHAEL JACKSON**

MICHAEL JACKSON

**Brightly**

*mf*

I took my baby on a Saturday bang...  
They print my message in the Saturday Sun...  
Boy, is that girl with you? Yes, we're one and the same... Now, I  
I had to tell them I ain't sec - ond to none...



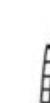
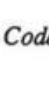
I be - lieve\_ in mir - a - cles and a mir - a - cle has hap - pened to - night.  
 told a - bout e - qual - i - ty, and it's true, ei - ther you're wrong or you're right.  
 tell me you\_ a - gree\_ with me when I saw you kick - ing dirt in my eye.\_



But,\_ if you're think- in' a - bout - my ba - by, it don't

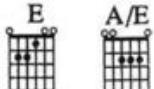


To Coda



mat - ter if you're black or white.\_





Sheet music for two voices and guitar. The vocal parts are in treble clef, and the bass part is in bass clef. The key signature is F# major (one sharp). The vocal parts sing eighth-note patterns. The guitar parts show chords and strumming patterns.

Chords shown above the staff:

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

Lyrics:

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

Sheet music for two voices and guitar. The vocal parts are in treble clef, and the bass part is in bass clef. The key signature is F# major (one sharp). The vocal parts sing eighth-note patterns. The guitar parts show chords and strumming patterns.

Chords shown above the staff:

- A6
- E
- E5

Chords shown below the staff:

- E7+9
- E5
- G5 3fr.
- A5

Lyrics:

I am tired of this bus - iness, sew—— when the go-ing gets rough.  
I ain't scared of your broth - er, I ain't scared of no sheets.

E5

E7+9

E5

G5

A5

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

Em6

A6

No Chord

*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

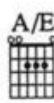
Em6

A6

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

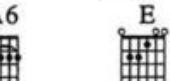
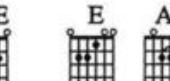
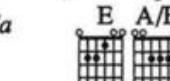


fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull- er, I'm



D.S. al Coda

Coda



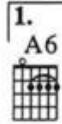
N.C.

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. —



I said if you're

1.                   2.

A6                   A6

E                   E

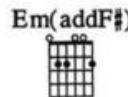
A                   A



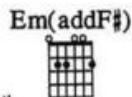
# IN THE CLOSET

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.*



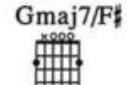
*I cannot contain myself when in your presence. I'm so humble, just touch me.*



**Moderate Funk**  
No Chord

*Don't hide our love, woman to man.*

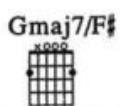




— it.(She wants to give it, aahh,— she wants to give it.) (She wants to give it, aahh,—  
Dare me.



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



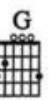
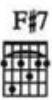
(She wants to give it, aahh,— she wants to give it.) — she wants to give it.)  
It's just a



(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.



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



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



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



some - thing a- bout— you, ba - by.

(Spoken): Just promise me, whatever we say, {whatever we do  
or do }



N.C.

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

To Coda ♪

D.S. § (no repeat) al Coda ♪

If you can

Coda

Bm

C#m7/B

Bm

E/B

Bm



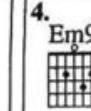
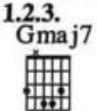
Be - cause there's



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—  
I swear—



want to— give it to you.—

I swear— there's— want.

(Spoken): Just promise me



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.*

A musical score for a vocal and piano piece. The vocal part consists of two staves: a treble clef staff above and a bass clef staff below. The piano part is represented by a single staff below the vocal parts. The key signature is G major (one sharp). The vocal part begins with a sustained note followed by eighth-note chords. The piano part features a bass line and harmonic support. The vocal line includes lyrics: "(She wants to give it.)" and "Dare me."

(She wants to give it.)  
Dare me.

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

A continuation of the musical score. The vocal and piano parts remain the same. The vocal line repeats the lyrics: "(She wants to give it.)" and "Dare me."

(She wants to give it.)  
Dare me.

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

A continuation of the musical score. The vocal and piano parts remain the same. The vocal line repeats the lyrics: "(She wants to give it.)" and "Dare me."

N.C.

A continuation of the musical score. The vocal and piano parts remain the same. The vocal line repeats the lyrics: "(She wants to give it, aahh,— she wants to give it.)" and "(She wants to give it, aahh,— )."

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

A continuation of the musical score. The vocal and piano parts remain the same. The vocal line continues the repetitive lyrics.

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

1. 2. N.C.  
 (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.*

*(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**  $\text{♩} = 92$

*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.



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."



Guitar chords: B, C#, D<sup>m</sup>7, C#, B, G<sup>m</sup>7, G<sup>m</sup>7/C#

How man-y vic - tims  
How man-y peo - ple  
must have there be  
to cry the  
slaught - ered in vain  
song of pain and grief  
a-cross the land?  
a-cross the land?

Guitar chords: F<sup>#</sup>7/A<sup>#</sup>

Guitar chords: B, C#, D<sup>m</sup>7, C#, B

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

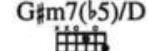
Guitar chords: F<sup>#</sup>7/A<sup>#</sup>

Guitar chords: G<sup>#</sup>7sus, G<sup>#</sup>7/C, G<sup>#</sup>m7/C#, C<sup>#</sup>9

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

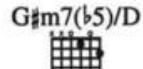
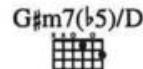
Guitar chords: F<sup>#</sup>7/A<sup>#</sup>

Chorus:



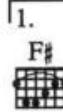
Ev-'ry day\_ cre - ate your his - to - ry.\_

Ev-'ry path\_ you take, you're



leav - ing\_ your leg - a - cy.

Ev-'ry sol - dier dies in his glo - ry.\_



Ev-'ry leg - end tells of con - quest\_ and lib - er - ty.\_



12.

N.C.

— Ev'-ry day\_ cre - ate your  
his - to - ry. —

Ev'-ry page\_ you turn, you're writ - ing\_ your leg - a - cy.

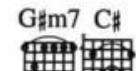
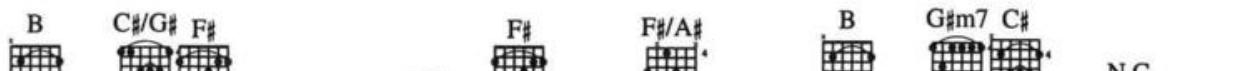
Ev'-ry he - ro dreams of chiv - al - ry. —

Ev'-ry child\_should sing to -

geth - er\_ in har - mon - y. All na - tions\_ sing,\_ let's har-mon-ize\_ all a - round\_ the



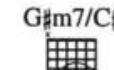
world.



N.C.



How man - y vic - tims



must there\_ be\_

slaught-ered in vain\_ a-cross the land?\_

And

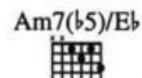
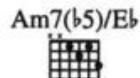
how man - y child - ren must we see be -

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains measures 11 and 12, which include various chords and eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, showing sustained notes and eighth-note patterns.

A musical score for a guitar and voice. The key signature is B major (two sharps). The first measure shows a G7 chord with a guitar tab above it. The second measure shows a melody line with a dotted half note followed by an eighth note. The third measure shows a G#m7/C# chord with a guitar tab above it. The fourth measure shows a D9 chord with a guitar tab above it. The lyrics "fore we learn to live as broth-ers" and "and cre-ate one fam-il-y oh?" are written below the notes.

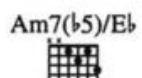
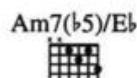
A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a half note and ends with a forte dynamic (F).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth-note patterns. Measure 11 starts with a half note G in the bass, followed by eighth-note pairs (G, B) and (B, D) in the bass. The treble staff has eighth-note pairs (D, F#) and (F#, A). Measure 12 starts with a half note E in the bass, followed by eighth-note pairs (E, G) and (G, B) in the bass. The treble staff has eighth-note pairs (B, D) and (D, F#).



leav - ing\_ your leg - a - cy.  
writ - ing\_ your leg - a - cy.

Ev - 'ry sol - dier dies in his glo - ry.  
Ev - 'ry he - ro dreams of chiv - al - ry.



Ev - 'ry leg - end tells of con - quest\_ and lib - er - ty.  
Ev - 'ry child\_ should sing to -



sol-dier dies,\_

a moth-er cries.\_

The prom-ised child\_ shines in a ba-by's eyes..

All



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 Am7/D N.C.

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

G C G C

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

G C Am7/D G C

you tell\_ me you're wrong.. then you bet-ter prove\_ you're right.. You're sell - ing out souls but

G C G C Am7/D

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


**Bridge:**



1. With such con - fu - sion, don't it make you wan - na scream.  
 2. With such con - fu - sion, don't it make you wan - na scream.  
 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 ♪ Am7/D

- 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





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

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

1.

Verse 2:

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

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 12. 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 . . .*



Em7 Am7 Em7 Am7



N.C.

Em7 Am7 Am7/D N.C.

*D.S. § al Coda*

Φ Coda



N.C.

just can't take it.

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.

Scream - 7 - 7

# ROCK WITH YOU

Words and Music by  
ROD TEMPERTON

Dance rock  $\text{♩} = 120$



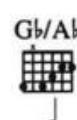
*mf*

Verse:



1. Girl, 2. Out on close your eyes,  
the floor, let that rhy-thm get in - to

there ain't no bod - y there - but



you.  
us.

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

A♭/B♭

G♭maj7

noth - in' that you that must can do. love.

Re - lax your mind. Just take it slow.

3

Fm7

C♭maj7

G♭/A♭

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

E♭m7 Fm7 G♭maj7

E♭m7 Fm7 G♭maj7 A♭

N.C.

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 }

A musical score page featuring two staves. The top staff is for piano (treble and bass) and the bottom staff is for guitar. Chords indicated above the staves are E♭m7, Fm7, G♭maj7, and A♭. The vocal line continues from the previous section, singing about heat and dancing.

## Chorus:

E♭m9

A♭/B♭

B♭

E♭m9

A♭/B♭

C♯/D♯

rock with you. —

(All night.) —

Dance you in - to day. —

(Sun - light.) —

E♭m9

A♭/B♭

B♭

G♭/A♭

A♭

1. G♭/A♭ A♭

rock with you. —

(All night.) —

We're gon-na rock the night\_ a - way. —

2. G♭/A♭ A♭

Bridge:  
B♭m

And when the groove is dead and gone, —

E♭9

G♭maj7

yeah, —

you know that love

sur-vives, —

E♭m9

A♭/B♭

B♭

on. (*First time only*)

A musical score for piano and guitar. The piano part is in the bass clef, and the guitar part is in the treble clef. The score consists of four measures. Measure 1: The piano plays a bass note followed by a half note, and the guitar plays an E♭m9 chord. Measure 2: The piano plays a bass note followed by a half note, and the guitar plays an A♭/B♭ chord. Measure 3: The piano plays a bass note followed by a half note, and the guitar plays a C♭/D♭ chord. Measure 4: The piano plays a bass note followed by a half note, and the guitar plays an E♭m9 chord.

A♭/B♭ B♭/C C♭/D♭

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

[2.]



Chorus:



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

# GHOSTS

Moderately slow ♩ = 96  
N.C.

Written and Composed by  
MICHAEL JACKSON and TEDDY RILEY

Verse:



[1.] [2.]

1. There's a ghost out in the hall, there's a  
(2. 3.) thump-ing in the floor, there's a



ghoul up un - der the bed. There's some-thing in the walls, there's blood up-on the stairs. And there's  
creak be-hind the door. There's a rock - ing in the chair, but there's no one sit - ting there. There's a



groan-ing through\_ the room, and there's noth-ing I can see. And I know this place\_ is a tomb, be-cause  
ghost-ly smell\_ a-round, but no - bod - y to be found. And the cof - fin lay\_ o - pen\_ where a



Chorus:



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



ghoul, got a ghoul 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

2. There's a  
ghoul, got a ghoul in the hall... Got-ta see. Watch it!) And  
ghoul, got a ghoul 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.  
 Em B7

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 I. Em 2. Em D.S.S. §§

I. Em  
2. Em  
D.S.S. §§

3. Em C6 N.C.

3. Em  
C6  
N.C.  
Tell me, are you the ghost of jeal-ous - y?

Tell me, are you the ghost of jeal-ous - y?

# BLOOD ON THE DANCE FLOOR

Moderately slow  $\text{♩} = 92$

Written and Composed by  
MICHAEL JACKSON and  
TEDDY RILEY

The musical score consists of four staves of music. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the right hand of the piano, indicated by a treble clef. The third staff is for the left hand of the piano, indicated by a bass clef. The bottom staff is for the guitar, indicated by a treble clef. The score includes three changes in key signature: from F major (Fm) to A♭ major (A♭), then to B♭ major (B♭), then to D♭ major (D♭), then to F major (Fm7), and finally back to A♭ major (A♭). The tempo is moderately slow, indicated by  $\text{♩} = 92$ . The dynamics include *mf* (mezzo-forte) and N.C. (Non-Chorus). The score also features various guitar chords above the staff, such as Fm, A♭, B♭, D♭, Fm7, and A♭.

Verse:

N.C.

1. She got your num - ber,\_ she know your game.  
2. She got your num - ber,\_ How does it feel

She put you un - der,\_  
to know the stran - ger\_

it's so in-sane.  
is out to kill?

Since she se-duced you,\_  
She got your ba - by,

how does it feel  
it hap-pened fast.

to know that wom - an -  
If you could on - ly -

is out to kill? }  
e - rase the past. }

Ev -

'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:*

B♭ Fm7

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.

The musical score consists of four staves. The top two staves show the vocal parts, with lyrics appearing below the notes. The bottom two staves show the bass and drums. Chords are indicated above the bass staff: B♭, Fm7, and B♭. The score is in 4/4 time, with a key signature of B♭ major (two flats). The vocal parts feature eighth-note patterns and some sixteenth-note figures. The bass part provides harmonic support with sustained notes and eighth-note patterns. The drum part includes standard rock-style beats.

Fm7

B♭

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

B♭/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 -

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

Su - sie says it's right.

Su -



sie got your num - ber\_ and Su - sie ain't your friend.

Look\_ who took you un - der,\_ she put



sev -en inch -es in.

Blood\_ is on the dance floor,\_ blood\_ is on the knife.

Su -



It was blood\_ on the dance\_ floor. (Blood on the dance\_

sie got your num - ber,\_

Su - sie says it's right.



— floor.) It was blood\_ on the dance\_ floor. (Blood on the dance\_ floor.) It was blood\_ on the dance\_

 Fm       A♭       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.

Musical score showing measures 11-13 of a piece in G major, 2/4 time. The top two staves are blank. The bass staff shows eighth-note patterns: measure 11 has eighth-note pairs followed by a rest; measure 12 has eighth-note pairs followed by a rest; measure 13 begins with a dotted half note followed by eighth-note pairs.

*Repeat ad lib. and fade*

A musical score for piano, featuring three staves. The top staff uses a treble clef and has a key signature of four flats. The middle staff also uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of four flats. The score is divided into six measures. In measures 1 through 3, the middle staff contains eighth-note patterns and the bottom staff contains sixteenth-note patterns. In measures 4 through 6, the middle staff contains eighth-note patterns and the bottom staff contains sixteenth-note patterns.

# EARTH SONG

Written and Composed by  
MICHAEL JACKSON

**Slowly** ♩ = 80

*Verse:*

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

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

161

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

what a - bout all the things\_ that you said was yours\_ and mine?  
 What a - bout all the dreams\_ that you said was yours\_ and mine?  
 Did you  
 Did you

ev - er stop\_ to no - tice  
 ev - er stop\_ to no - tice  
 all the blood we've shed\_ be - fore?  
 all the chil - dren dead\_ from war?  
 Did you  
 Did you

ev - er stop\_ to no - tice  
 ev - er stop\_ to no - tice  
 the cry-ing Earth, the weep - ing shores?  
 the cry-ing Earth, the weep - ing shores?  
 Ah,

*Chorus:*

Abm                      D<sub>b</sub>  
Abm7                      D<sub>b</sub>  
Abm                      D<sub>b</sub>  
ah. \_\_\_\_\_ Ooh,  
  
Abm7                      D<sub>b</sub>  
Abm                      D<sub>b</sub>  
Abm7                      D<sub>b</sub>  
oo. \_\_\_\_\_ Ah, \_\_\_\_\_ ah. \_\_\_\_\_ Ooh.  
  
To Coda  $\Phi$  1. E<sub>b</sub>                      2. E<sub>b</sub>

*Bridge:*

D<sub>b</sub>m7                      G<sub>b</sub>sus                      G<sub>b</sub>                      C<sub>b</sub>                      Abm  
I used to dream,..              I used to glance be - yond\_ the stars.  
I used to dream,..              I used to glance be - yond\_ the stars.

D $\flat$ mE $\flat$ 

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

Ah,

 $\Phi$  CodaB $\flat$ mE $\flat$ B $\flat$ m7E $\flat$ 

— Ah, ah. Ooh,

ooh. Ah,

ah.

Ooh.

1. Hey,



what a - bout yes - ter-day? (What a - bout  
us?)

*2.4. See additional lyrics*



us?) The heav - ens are fall - ing down. (What a - bout  
us?)

I can't e - ven

breathe.. (What a - bout



us?) What a - bout the bleed-ing Earth? (What a - bout  
us?)

Can't we feel

its

wounds?.. (What a - bout



3

us?) What a - bout na - ture's worth? (Ooh,  
ooh.)

It's our plan - et's womb.

(What a - bout

3

The musical score consists of four staves of music. The top staff starts with a 5-F chord, followed by a Bbm chord, an Eb chord, a Bbm7 chord, another Eb chord, and ends with an F chord. The lyrics "ooh.) Do we give a damn? Ah," are followed by "ah." and "Ooh,". The second staff begins with a Bbm7 chord, followed by an Eb chord, a Bbm chord, an Eb chord, and ends with an F chord. The lyrics "ooh." and "Ah," are present. The third staff starts with a Bbm7 chord, followed by an Eb chord, a Bbm chord, an Eb chord, and ends with an F chord. The lyrics "ah." and "Ooh." are present. The bottom staff starts with a Bbm7 chord, followed by an Eb chord, a Bbm chord, an Eb chord, and ends with an F chord. The lyrics "ah." and "Ooh." are present.

*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 ( $\text{♩} = 90$ )

Written and Composed by  
MICHAEL JACKSON

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

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

simile

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

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*

Em7/A                    A7

child, but par-don me.

**Slower**  
Dmaj7      C#m7      Bm7      Amaj9

Tempo I  
Bm7/E      E7

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

**Slower**  
Amaj9      Dmaj7      C#m7      Bm7      Amaj9

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

youth.

Like pi - rates

and ad - ven-tur-ous dreams,\_\_\_\_

of con-quest

and kings on the

3

3

Em7/A

A7

Dmaj9(#11)

C#m7

A/C#



throne.\_\_\_\_\_

Be - fore

you judge me,

try

*accel.**rit.*

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

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

Amaj9 D/E Amaj9

have you seen my Child - hood?

Bmaj9 C#m7

*f*

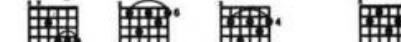
simile

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

3

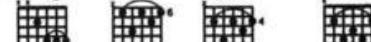
F#m7/B  


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


**Tempo I**Amaj13  
C#m7/F#  
F#7  


Child - hood -

(Child - hood) - I've nev-er known. -

Have you seen my


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

F#m7/B

B/A G#m7 B7/F#

**Freely**  
Emaj9(#11)

D#m7 B/D#

fly. \_\_\_\_\_ Be - fore you judge me, try

*rit.*

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



The musical score consists of six staves of music. The top staff shows piano chords (Gm, Eb, F, Gm) and vocal entries. The second staff shows piano chords (Gm, Eb, F, Gm) and vocal entries. The third staff shows piano chords (Gm, Eb, F, Gm) and vocal entries. The fourth staff shows piano chords (Gm, Eb, F, Gm) and vocal entries. The fifth staff shows piano chords (Gm, Eb, F, Gm) and vocal entries. The sixth staff shows piano chords (Gm, Eb, F, Gm) and vocal entries.

**Chords and Vocal Lines:**

- Staff 1:** Gm (3fr.), Eb, F, Gm (3fr.)
- Staff 2:** Gm (3fr.), Eb, F, Gm (3fr.)
- Staff 3:** Gm (3fr.), Eb, F, Gm (3fr.)
- Staff 4:** Gm (3fr.), Eb, F, Gm (3fr.)
- Staff 5:** Gm (3fr.), Eb, F, Gm (3fr.)
- Staff 6:** Gm (3fr.), Eb, F, Gm (3fr.)

**Vocal Lines:**

- Staff 1:** "Oh", "no,"
- Staff 2:** "Oh", "no,"
- Staff 3:** "oh", "no,"
- Staff 4:** "oh", "no,"
- Staff 5:** "oh", "no,"
- Staff 6:** "oh", "no,"

173

**Chords:** Eb, F, Gm, Gm 3fr.

**Lyrics:**

- System 1: You'll never 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
- System 2: 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
- System 3: 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
- System 4: 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

174  
 Eb F Gm  
 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  
  
 Eb F Gm  
 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 -  
  
 Eb F Gm  
 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  
  
 Eb F Am  
 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



Gm 3fr. Eb Gm 3fr.

an - a, nah. \_\_\_\_\_ Dirt - y Di - an - a, no. \_\_\_\_\_

Eb Gm 3fr. To Coda ⊕ Eb F Gm 3fr.

— Dirt-y Di - an - a. Di - an - a! \_\_\_\_\_

Eb Gm 3fr. Eb

Di - an - a! \_\_\_\_\_ Dirt - y Di -

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

Gm 3fr. Eb Gm 3fr. Eb F

an - a. \_\_\_\_\_ It's Di - a, aa, aa, an - a! \_\_\_\_\_

Dirty Diana - 6 - 5

*Coda*

The musical score consists of eight staves of music. The top staff is for the piano (treble and bass staves) and includes a guitar tablature staff above it. The second staff is for the piano. The third staff is for the piano. The fourth staff is for the piano. The fifth staff is for the piano. The sixth staff is for the piano. The seventh staff is for the piano. The eighth staff is for the piano.

Key signatures: E♭ major (indicated by a circle with E♭), F major (indicated by a circle with F).

Chords: Gm, E♭, 3fr., F.

Text: Come on! \_\_\_\_\_, Repeat and Fade.

Performance instructions: 3fr. (three fingers), Coda, Come on! \_\_\_\_\_.

# 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.

*Ad.*

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

*Ad.*

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

Sung: (Michael)

Each time the wind \_\_\_\_ blows, I hear your voice, \_\_\_\_ so

*mp*

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

Gm7  
3fr.

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

C

Gm7/C



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



I'm so proud to say I love you. \_\_\_\_\_

Your love's got me high, I



long to get by.

This time is for - ev - er,

love is the an - swer.



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

Gm7  
3fr.

C

the love you bring.  
a love so true. (Siedah): When Heav-en's in my \_\_\_\_ heart, at 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/B♭

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, \_\_\_\_\_

E♭maj7

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      E♭maj7      Am7/G

1.

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

C5      Csus4      C

2.

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

C5      A♭/B♭      E♭maj7

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

C♭/D♭      G♭maj7

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

This musical score consists of six staves of music. The top staff features a vocal line with lyrics, accompanied by a piano part. Chords shown include Fm7, E♭maj7, Am7/G, C5, Csus4, C, A♭/B♭, E♭maj7, C♭/D♭, and G♭maj7. The lyrics are: "tell me just what will I do. { (S): 'Cause } I just can't stop lov - ing you. —", "— (M): At (M): I just can't stop lov - ing you. —", "(S): We can change all the world to - mor - row. (M): We can", "sing songs of yes - ter - day. (S): I can". The score is divided into two sections, labeled 1. and 2., with section 2 starting at the end of the first staff.



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



4fr.



4fr.

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

Repeat and Fade



4fr.



4fr.

(S):

(M):



4fr.



4fr.

(S):

If I can't stop.

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

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



4fr.

(S): No.

(M): Oh! Oh! Oh...Oh...



4fr.



4fr.



4fr.

(S):

What will I do, uh, ooh!

(Both): And if I stop,

(S): then tell me just what will I do? —

## 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.

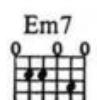
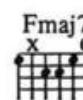
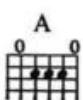
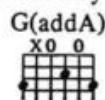
(Michael): You know I do. And if I stop,

(Both): Then tell me just what will I do?

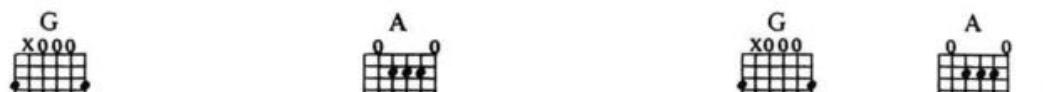
# HUMAN NATURE

Words and Music by  
JOHN BETTIS and STEVE PORCARO

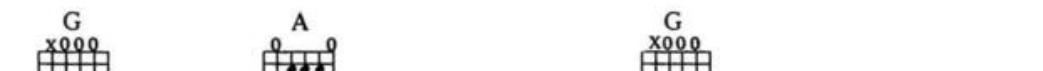
Moderately



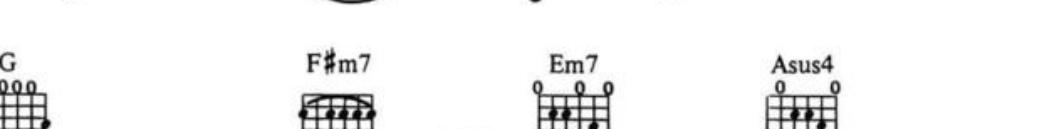
The musical score consists of three staves. The top staff is for the guitar, showing chords G(addA), A, Fmaj7, and Em7. The middle staff is for the bass, with a dynamic marking of *mf*. The bottom staff is also for the bass. The score includes lyrics: "Look - ing - out — a - cross\_ the night -". Chord diagrams are provided above the first and second endings.



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



Hear her\_ voice — shake\_ my win -



dow: sweet, se - du - ing — sighs.



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

time.  
ger,  
ing,

Four walls\_ won't hold me to - night.  
e - lec - tric eyes are ev - 'ry - where.  
the cit - y's heart begins to beat.

Musical notation for vocal and piano accompaniment in G major.

If this town  
See that girl?  
Reach ing out, is just an ap -  
watch - shoul -

Musical notation for vocal and piano accompaniment in G major.

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

Musical notation for vocal and piano accompaniment in G major.

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 -

To Coda

Bm7              A              G              F#m7

man na - ture. Why, why does he

1. Em7 A

do me that way?

2. Em7

do me that way?

Bm Em7 Bm

I like liv - in' this way. I like

Em7 Bm Em9

lov - in' this way.

Gmaj7/A 2fr. G(addA) A

This musical score page contains two staves. The top staff is for the voice and piano, and the bottom staff is for the piano's bass line. The vocal part includes lyrics and guitar chords indicated above the staff. The piano part provides harmonic support with its own chords and bass notes. The score is organized into measures separated by vertical bar lines. The vocal part starts with a question 'do me that way?' followed by a statement 'I like liv - in' this way.' and ends with another statement 'lov - in' this way.' The piano part provides harmonic support throughout, with bass lines and chords corresponding to the vocal parts. The vocal part uses a mix of eighth and sixteenth note patterns. The piano part includes some rhythmic patterns and sustained notes.

Fmaj7                    Em7                    G(addA)                    A

Fmaj7                    Em7                    D. S. § al Coda                    Coda Em9

Gmaj7/A                    G(addA)                    A

I like liv - in' this way...

Fmaj7                    Em7

G(addA)      A      Fmaj7      Em7  
 X 0 0            0 0      x 0 0      0 0 0  
 Bb maj7      Am7  
 0 0 0 0      0 0 0  
 Fmaj7      Em7      Bb maj7  
 X 0 0      0 0 0      0 0 0  
 Repeat and fade  
 Bb maj7  
 0 0 0 0

# REMEMBER THE TIME

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

Moderately



**C7+9**

Do you re - mem -

No Chord

ber 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 till dawn. Do you re-mem - ber how it all be - gan? It just  
 — night 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





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



mem - ber the time... when we first met? Do you re - mem - ber the time...



1.

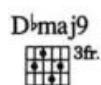
when we fell in love? Do you re - mem - ber the time?..

Do you re - mem -

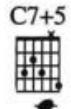
2.



Those sweet\_\_\_\_ mem - o - ries will al -



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



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.)*

Fm9

C7+9

mem- ber the time?

Do you re - mem - ber the time...

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

Do you re -

*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




No chord

I said you wan-na be start-in' some-thin', you got \_\_\_ 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 \_\_\_

D/E



E

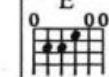


— to get o - ver (yeah, yeah), too low — to get un - der (yeah, yeah). You're stuck —

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



D/E



E

D/E



N.C.



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

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

D/E

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

F

E

D/E

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

G

F


D/E

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


D/E

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

1. 
 2.3. 
  
 — 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  

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


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

N.C.

A musical score consisting of two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains three measures, each with a single vertical bar line, followed by a repeat sign and another vertical bar line, indicating a section labeled 'N.C.' (Non Continuatur). The bottom staff uses a bass clef and also has a key signature of four sharps. It contains three measures, each with a single vertical bar line, followed by a repeat sign and another vertical bar line. The notes in the bottom staff are eighth notes, grouped in pairs by vertical stems.

A musical score page showing two staves. The top staff is in treble clef and has a key signature of four sharps. The bottom staff is in bass clef and also has a key signature of four sharps. Measure 11 starts with a whole rest followed by a measure separator colon. Measure 12 begins with a half note (B) followed by a measure separator colon. The music consists of eighth-note patterns.





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





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




*Repeat and fade*  
 D/E





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












# 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