



Michael Jackson MEDLEY - Chorus-LIGHT

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**The index numbers above are based on the original (complete) PDF-file.
In this smaller DEMO-version, the numbers above do NOT match this file !**

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

High

Mid

Low

C Instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

Handclap

end of claps

No synth.: play small notes

El. Piano (Rhodes)

Bombastic Synth w/ strong attack and Flanger FX

distortion

Cabasa shake

Michael Jackson - MEDLEY 3

01 Solo Chorus-LIGHT Combo C

31

H beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough; bet-ter do what you can. So

M beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough; bet-ter do what you can. So

L explosive, like being punched
beat it, just beat it! oo! oo! So

C *mp marcato*
E^m D E^m D E^m D C D

P.A.

Synth *Guitar Powerchords (distortion)*
f

Gtr. muted, gradually more open
mf

Bass

D. S. 2

Perc.

39

H beat it. But you wan-na be bad! Just beat it! beat it! Beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It__

M beat it. beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It__

L beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It__

C *mp*
E^m D E^m D E^m D E^m D

P.A.

Synth *Sharp Synth Pad*
mf

Gtr. *f (open)*

Bass

D. S. 2

Perc.

Michael Jackson - MEDLEY 5

01 Solo Chorus-LIGHT Combo C

63

H 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

M 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

L 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

C

P.A. *mf* F#m G F#m D Em F#m G F#m D Gm F6 Ebmaj7 F6 Gm F6

Synth

Gtr. *funky, open* *mf*

Bass

D. S.

Perc. *light el. hit* *heavy industrial hit*

70

H 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.

M 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.

L 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.

C

P.A. Ebmaj7 D7 Gm F6 Ebmaj7 F6 Gm F6 Ebmaj7 D7 Eb

Synth

Gtr.

Bass

D. S.

Perc.

01 Solo Chorus-LIGHT Combo C

85

Turf War on a glo-bal scale I'd rath-er hear both side of the tale. You see it's not a-bout ra-ces, just plac-es fac-es Where your blood comes from is where your space is I've seen the sharp get dul-ler, I'm

90

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

H dirt in my eye. ___

M Don't tell me you a-gree with me when I saw you kick-ing dirt in my eye. ___ But if you're think-ing a-bout be-ing my ba-by it don't

L dirt in my eye. ___

C *mf* *p*

P.A. *mf* *f* A A⁶/_e E A⁶/_e E B

Synth *mf* *f* split: RH Synth Strings
LH Fat Syn Bass

Gtr. *mf* *f* distortion

Bass *mf* *f*

D. S. *mf* *f* Bongo's

Perc. *mf* *f*

Michael Jackson - MEDLEY 9

01 Solo Chorus-LIGHT Combo C

108

H But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! ____ But if you're

M But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! ____ But if you're

L black or white! ____ But if you're

C

P.A. A⁶/e E B A E A⁶/e E A⁶/e E

Synth

Gtr.

Bass

D. S.

Perc.

113

H think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! ____

M think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! ____

L think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! ____

C

P.A. B A No synth.: play small notes A/b B

Synth

Gtr. clean mf continue freely, same style

Bass mf

D. S. mf

Perc. Agogo mf continue freely same style

mf

Michael Jackson - MEDLEY 11

01 Solo Chorus-LIGHT Combo C

128

H

M

L

C

P.A

Synth

Gr.

Bass

D. S.

Perc.

Thriller

ff

don't stop till you get e-nough, keep on — with the force don't stop don't stop till you get e-nough, thrill-ler — thrill-ler night —

don't stop till you get e-nough, thrill-ler — thrill-ler night —

thrill-ler — thrill-ler night —

B

ff

F^m A^b A^b B^b F^m

Synth Strings & Synth Brass

ff

f

3 Woodblocks w/ sticks

135

H

M

L

C

P.A

Synth

Gr.

Bass

D. S.

Perc.

f

It's close to mid - - - night and some-thing e-vil's lurk-in in the dark. — Un - der the moon-

f

It's close to mid - - - night and some-thing e-vil's lurk-in in the dark. — Un - der the moon-

B^{b7} F^{m7} B^{b7}

mf

Synth.Brass

mf

f

mf

Michael Jackson - MEDLEY 13

01 Solo Chorus-LIGHT Combo C

154

H
thrill - ler night and no-one's gon-na save you from the beast a - bout to strike You know it's thrill - ler Thrill - ler night You're fight-ing for your life in - side a

M
thrill - ler night You know it's thrill - ler thrill - ler night

L
thrill - ler night You know it's thrill - ler thrill - ler night

C
A^b B^b F^m B⁷ B^{m7} *mf* F^m A^b A^b B^b F^{m7} B⁷

P.A.
Synth
Gtr.
Bass
D. S.
Perc.

H
kil - ler thrill - ler kil - ler thrill - ler to - night! You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

M
kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

L
kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

C
mp D⁷ B⁷ F⁷ A^b ^{sus4}/E^b A¹¹ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

P.A.
Synth
Gtr.
Bass
D. S.
Perc.
f *mf* *8^{vb}* *EL Clap / Hit* *f*

split:RH Strings
LH Sine Wave Bass

Michael Jackson - MEDLEY 15

01 Solo Chorus-LIGHT Combo C

179 *mp*

H ah _____ be-care-ful care - ful don't go _____ round he _____ be-care-ful care - ful

M Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be

L *mf* Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be

C *mp* D F#m F#m7 D F#m D F#m F#m7

P.A.

Synth *espressivo*

Gtr. *clean* *mp*

Bass

D. S.

Perc. *el. percussive hit*

185 *lamenting*

H no no no oh, no! _____ hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by

M care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl who clames that I _____ am the one _____ but the

L care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo clames that I _____ am the one _____ but the

C D C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f# F#m G#m/f# Bm7

P.A. *bass guitar: LH play pedal F# same rhythm RH*

Synth

Gtr.

Bass

D. S.

Perc. *El. Handclap*

Michael Jackson - MEDLEY 17

01 Solo Chorus-LIGHT Combo C

206

— real — good: — gon-na make a diff - erence,

— real — good: — gon-na make a diff - erence, gon-na make it right. As I turn up the col - lar on — my fav - orite win - ter - coat, —

mp

doo doo — doo — doo — doo

mp

doo doo — doo — doo — doo

mp

doo — doo

(15^{me}) —

G D E^{m7} D C

mf

El Piano

Synth (15^{me}) —

Gtr. *mp*

D. S. *mf*

Perc. *mf*

212

I see the kids — in the street — Who am I to be blind — pre-tend - ing not to see their needs. —

this wind is blow - in' my mind. — I see the kids — in the street — with not e - nough to eat Who am I to be blind — pre-tend - ing not to see their needs. —

end of solo

doo — doo doo — doo doo — doo — doo —

doo — doo doo — doo doo — doo — doo —

doo — doo — doo —

C^{add2} G D E^{m7} D C C^{add2}

Synth *mp*

Gtr. VII XII XII

D. S. 2

Perc. 2

Michael Jackson - MEDLEY 19

01 Solo Chorus-LIGHT Combo C

222

H wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror oh, yeah! bet-ter

M wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror oh, yeah! bet-ter

L wan-na make the world a bet-ter place take a look at your-self and then make a I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, —

C

P.A. D7(b10) Ac. Piano A^b C^m7 D^b D^b/e^b A^b C^m7 D^b D^b/e^b

Synth

Gtr.

Bass

D. S.

Perc. Tambourine on stand & El. Hit / Snare

238

H change! Hoo - hoo if you wan-na make the world a bet - ter place take a look at your - self and then make a change You got - ta

M change! Hoo - hoo if you wan-na make the world a bet - ter place take a look at your - self and then make a change You got - ta

L and no — mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a look at your - self and then make a change You got - ta

C

P.A. A^b C^m7 D^b B^b/d A^b7sus4

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 21

01 Solo Chorus-LIGHT Combo C

257

H — Heal the world make it a bet-ter place for you and_ for me and the en - tire human race There are ah _____ make a

M — make it a bet-ter place for you and_ for me and the en - tire human race There are peo-ple dy - ing, _ if you care e-nough for the li - ving make a

L — make it a bet-ter place oh yeah! _ for you and_ for me and the en - tire human race There are peo-ple dy - ing, _ if you care e-nough for the li - ving make a

C

P.A. A^b $B^b m7$ $E^b sus4$ E^b D^b/a^b A^b E^b/g F^m C^m D^b A^b/C

Synth

Gtr.

Bass

D. S. *Shaker*

Perc.

258

H bet-ter place for you and_ for me _____ There are ah _____ make a bet-ter place for you and for

M bet-ter place for you and_ for me _____ There are peo-ple dy - ing, _ if you care e-nough for the li - ving make a bet-ter place for you and for

L bet-ter place for you and_ for me _____ There are peo-ple dy - ing, _ if you care e-nough for the li - ving make a bet-ter place for you and for

C

P.A. $B^b m$ D^b/e^b A^b E^b/g F^m C^m D^b A^b/C $B^b m$ D^b/e^b

Synth

Gtr.

Bass

D. S. *fill* -----

Perc.

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat II

High

Mid

Low

Bb Instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

Handclap

end of claps

No synth.: play small notes

El. Piano (Rhodes)

Bombastic Synth w/ strong attack and Flanger FX

distortion *f*

Cabasa shake

f

Michael Jackson - MEDLEY 3

02 Solo Chorus-LIGHT Combo Bb

31

H beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough; bet-ter do what you can. So

M beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough; bet-ter do what you can. So

L beat it, just beat it! oo! oo! So

Bb *explosive, like being punched*
mp marcato
E^m D E^m D E^m D C D

P.A.

Synth *Guitar Powerchords (distortion)*
f

Gtr. *muted, gradually more open*
mf

Bass

D. S. 2

Perc.

39

H beat it. But you wan-na be bad! Just beat it! beat it! Beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong is your fight. It...

M beat it. beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong is your fight. It...

L beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong is your fight. It...

Bb E^m D E^m D E^m D E^m D *mp*

P.A.

Synth *Sharp Synth Pad*
mf

Gtr. *f (open)*

Bass

D. S. 2

Perc.

Michael Jackson - MEDLEY 5

02 Solo Chorus-LIGHT Combo Bb

63

H

M

L

Bb

P.A

Synth

Gtr.

Bass

D. S.

Perc.

An-nie are you O K? Will you tell us that you're O K? There's a sign in the win - dowthat he

An-nie are you O K? Will you tell us that you're O K? There's a sign in the win - dowthat he

An-nie are you O K? Will you tell us that you're O K? There's a sign in the win - dowthat he

mf

funky, open

mf

light el. hit

heavy industrial hit

70

H

M

L

Bb

P.A

Synth

Gtr.

Bass

D. S.

Perc.

struck you, a cre-scen-do, An-nie! He came in-to your a-part - ment he left the blood-stainson the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

struck you, a cre-scen-do, An-nie! He came in-to your a-part - ment he left the blood-stainson the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

struck you, a cre-scen-do, An-nie! He came in-to your a-part - ment he left the blood-stainson the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

Ebmaj7 *D7* *Gm* *F6* *Ebmaj7* *F6* *Gm* *F6* *Ebmaj7* *D7* *Eb*

f

Michael Jackson - MEDLEY 7
02 Solo Chorus-LIGHT Combo Bb

85

Turf War on a glo-bal scale I'd rath-er hear both side of the tale. You see it's not a-bout ra-ces, just plac-es fac-es Where your blood comes from is where your space is I've seen the sharp get dul-ler, I'm

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 9

02 Solo Chorus-LIGHT Combo Bb

107

H — But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! — But if you're

M — But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! — But if you're

L — black or white! — But if you're

Bb

P.A. *f* E A⁶/e E A⁶/e E B A E A⁶/e E A⁶/e E

Synth

Gtr. *f*

Bass *f*

D. S.

Perc. *f*

♩ = 120
Don't Stop Till You Get Enough

113

H think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! —

M think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! —

L think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! —

Bb *mf* B A *No synth.: play small notes* A/b B

P.A. *mf*

Synth *f* *Strings*

Gtr. *clean* *mf* *continue freely, same style*

Bass *mf*

D. S. *mf*

Perc. *Agogo* *mf* *continue freely same style*

ORIGINAL DO NOT COPY

Michael Jackson - MEDLEY 11
02 Solo Chorus-LIGHT Combo Bb

128

Thriller

H don't stop till you get e-nough, keep on _____ with the force don't stop don't stop till you get e-nough, thrill-ler _____ thrill-ler night _____

M don't stop till you get e-nough, thrill-ler _____ thrill-ler night _____

L thrill-ler _____ thrill-ler night _____

Bb B F^m A^b A^b B^b F^m

P.A.

Synth Synth Strings & Synth Brass

Gtr.

Bass

D. S.

Perc. 3 Woodblocks w/ sticks

135

H

M

L

Bb

P.A

Synth

Gtr.

Bass

D. S.

Perc.

f It's close to mid - - - night and some-thing e-vil's lurk-in in the dark. Un - der the moon-

f It's close to mid - - - night and some-thing e-vil's lurk-in in the dark. Un - der the moon-

mf *B⁹7* *F^{m7}* *B⁹7*

Synth. Brass *mf*

f *mf*

Michael Jackson - MEDLEY 13

02 Solo Chorus-LIGHT Combo Bb

154

H
thrill - ler night and no-one's gon-na save you from the beast a - bout to strike You know it's thrill - ler Thrill - ler night You're fight-ing for your life in - side a

M
thrill - ler night You know it's thrill - ler thrill - ler night

L
thrill - ler night You know it's thrill - ler thrill - ler night

Bb
A^b B^b F^m B^b₇ B^b₇mf F^m A^b A^b B^b F^m₇ B^b₇

P.A.
Synth
Gtr.
Bass
D. S.
Perc.

H
kill - ler thrill - ler kill - ler thrill - ler to - night! You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

M
kill - ler thrill - ler kill - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

L
kill - ler thrill - ler kill - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

Bb
D^b₇ B^b₇ F⁻₇ A^b₇ sus⁴/E^b A¹¹ B^m₇ E₇ B^m₇ E₇ B^m₇ E₇

P.A.
Synth
Gtr.
Bass
D. S.
Perc.
split:RH Strings LH Sine Wave Bass
8th
El. Clap / Hit
f

Michael Jackson - MEDLEY 15

02 Solo Chorus-LIGHT Combo Bb

179 *mp*

H ah _____ be-care-ful care - ful don't go _____ round he _____ be-care-ful care - ful

M Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be

L *mf* Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be

Bb *mp* D F#m F#m7 D F#m D F#m F#m7

P.A.

Synth *espressivo*

Gtr. *clean mp*

Bass

D. S.

Perc. *el. percussive hit*

185 *lamenting*

H no no no oh, no! _____ hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by

M care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl who clames that I _____ am the one _____ but the

L care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo clames that I _____ am the one _____ but the

Bb

P.A. D C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f# F#m G#m/f# Bm7
bass guitar: LH play pedal F# same rhythm RH

Synth

Gtr.

Bass

D. S.

Perc. *El. Handclap*

Michael Jackson - MEDLEY 17
02 Solo Chorus-LIGHT Combo Bb

206

— real — good: — gon-na make a diff-erence,
— real — good: — gon-na make a diff-erence, gon-na make it right. As I turn up the col-lar on — my fav-erite win-ter-coat, —

H
M
L

mp
mp
mp

doo doo — doo — doo — doo
doo doo — doo — doo — doo
doo — doo

P.A. (15^{me}) — *mf* *El. Piano* G D E^{m7} D C
Synth (15^{me}) —
Gtr. *mp*
D. S. *mf*
Perc. *mf*

212

I see the kids — in the street — Who am I to be blind — pre-tend-ing not to see their needs. —
this wind is blow-in' my mind. — I see the kids — in the street — with not e-nough to eat Who am I to be blind — pre-tend-ing not to see their needs. —

H
M
L

doo — doo doo — doo doo — doo — doo —
doo doo doo — doo doo — doo —
doo — doo —

P.A. C^{add2} G D E^{m7} D C C^{add2}
Synth *mp*
Gtr. VII XII XII
D. S. 2
Perc. 2

end of solo
end of solo

Michael Jackson - MEDLEY 19

02 Solo Chorus-LIGHT Combo Bb

232

H
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-roc oh, yeah! bet-ter

M
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-roc oh, yeah! bet-ter

L
wan-na make the world a bet-ter place take a look at your-self and then make a I'm start-ing with the man in the mir-roc. I'm ask-ing him to change his ways, —

Bb

P.A.
D7(b10) Ac. Piano A^b C^m7 D^b D^b/E^b A^b C^m7 D^b D^b/E^b

Synth
(8^{va}) Strings

Gtr.

Bass
f

D. S.
f

Perc.
f
Tambourine on stand & El. Hit / Snare

238

H
change! Hoo - hoo if you wan-na make the world a bet - ter place take a look at your - self and then make a change You got - ta

M
change! Hoo - hoo if you wan-na make the world a bet - ter place take a look at your - self and then make a change You got - ta

L
and no — mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a look at your - self and then make a change You got - ta

Bb

P.A.
A^b C^m7 D^b B^b/D A^b7sus4

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 21

02 Solo Chorus-LIGHT Combo Bb

257

H — Heal the world make it a bet-ter place for you and for me and the en - tire human race There are ah _____ make a

M — make it a bet-ter place for you and for me and the en - tire human race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a

L — make it a bet-ter place oh yeah! ___ for you and for me and the en - tire human race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a

Bb

P.A. $A^{\flat}$ $B^{\flat}m7$ $E^{\flat}sus4$ $E^{\flat}$ $D^{\flat}/A^{\flat}$ $A^{\flat}$ $E^{\flat}/G$ F^m C^m $D^{\flat}$ $A^{\flat}/C$

Synth

Gtr.

Bass

D. S. *Shaker*

Perc.

258

H bet-ter place for you and for me _____ There are ah _____ make a bet-ter place for you and for

M bet-ter place for you and for me _____ There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

L bet-ter place for you and for me _____ There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

Bb

P.A. $B^{\flat}m$ $D^{\flat}/E^{\flat}$ $A^{\flat}$ $E^{\flat}/G$ F^m C^m $D^{\flat}$ $A^{\flat}/C$ $B^{\flat}m$ $D^{\flat}/E^{\flat}$

Synth

Gtr.

Bass

D. S. *fill* -----

Perc.

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

High

Mid

Low

E♭ Instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

Handclap

end of claps

No synth.: play small notes

El. Piano (Rhodes)

Bombastic Synth w/ strong attack and Flanger FX

distortion *f*

Cabasa shake

f

Michael Jackson - MEDLEY 3

03 Solo Chorus-LIGHT Combo Eb

31

H beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough; bet-ter do what you can. So

M beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough; bet-ter do what you can. So

L beat it, just beat it! oo! oo! So

explosive, like being punched

Eb E^m D E^m D E^m D C D *mp marcato*

P.A.

Synth *Guitar Powerchords (distortion)*

Gtr. *muted, gradually more open* *mf*

Bass

D. S. 2

Perc.

39

H beat it. But you wan-na be bad! Just beat it! beat it! Beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It__

M beat it. beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It__

L beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It__

Eb E^m D E^m D E^m D E^m D *mp*

P.A.

Synth *Sharp Synth Pad* *mf*

Gtr. *f (open)*

Bass

D. S. 2

Perc.

Michael Jackson - MEDLEY 5

03 Solo Chorus-LIGHT Combo Eb

63

H An-nie are you O K? Will you tell us that you're O K?

M An-nie are you O K? Will you tell us that you're O K?

L An-nie are you O K? Will you tell us that you're O K?

Eb

P.A. $F^{\#m}$ G $F^{\#m}$ D E^m $F^{\#m}$ G $F^{\#m}$ D G^m F_6 $E^{\#maj7}$ F_6

Synth

Gtr. *funky, open* *mf*

Bass

D. S.

Perc. *light et. hit* *heavy industrial hit*

69

H 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

M 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

L 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

Eb

P.A. G^m F_6 $E^{\#maj7}$ D^7 G^m F_6 $E^{\#maj7}$ F_6 G^m F_6

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 7
03 Solo Chorus-LIGHT Combo Eb

84

caus-ing grief in hu-man re-la-tions. It's a Turf War on a glo-bal scale I'd rath-er hear both side of the tale. You see it's not a-bout ra-ces, just plac-es fac-es Where your blood comes from is where your

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

89

space is I've seen the sharp get dul-ler, I'm not go-ing to spend my life be-ing a col-or.

H

M

L

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

mf

A

E A⁶/e E

mf

split: RH Synth Strings
LH Fat Syn Bass

distortion

Bongo's

f

Michael Jackson - MEDLEY 9
03 Solo Chorus-LIGHT Combo Eb

106

H mir - a - cle has hap-pened to - night. ____ But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! ____

M mir - a - cle has hap-pened to - night. ____ But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! ____

L mir - a - cle has hap-pened to - night. ____ black or white! ____

Eb

P.A. A E A^b/e E A^b/e E B A E A^b/e E

Synth

Gtr.

Bass

D. S.

Perc.

f

♩ = 120
Don't Stop Till You Get Enough

112

H But if you're think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! ____

M But if you're think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! ____

L But if you're think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white! ____

Eb

P.A. A^b/e E B A No synth.: play small notes A/b

Synth

Gtr.

Bass

D. S.

Perc.

mf

clean

Agogo

continue freely same style

Michael Jackson - MEDLEY 11

03 Solo Chorus-LIGHT Combo Eb

127

H with the force don't stop don't stop till you get e-nough, keep on with the force don't stop don't stop till you get e-nough, Thriller *ff* thrill-ler thrill-ler night

M on don't stop till you get e-nough, thrill-ler thrill-ler night

L on thrill-ler thrill-ler night

Eb *Ama7/b* *B* *ff* *Fm Ab* *Ab Bb Fm*

P.A. *ff*

Synth *Synth Strings & Synth Brass* *ff*

Gtr.

Bass *ff*

D. S. *2* *ff*

Perc. *ff*

133

H

M *f* It's close to mid - - - night and some-thing e-vil's lurk-in in the dark

L *f* It's close to mid - - - night and some-thing e-vil's lurk-in in the dark

Eb

P.A. *Bb7* *Fm7* *mf*

Synth *Synth.Brass* *mf*

Gtr.

Bass *f*

D. S. *3 Woodblocks w/ sticks* *mf*

Perc. *f*

Michael Jackson - MEDLEY 13

03 Solo Chorus-LIGHT Combo Eb

152

H Cause this is thrill - ler thrill - ler night and no - one's gon-na save you from the beast a - bout to strike You know it's thrill - ler

M Cause this is thrill - ler thrill - ler night You know it's thrill - ler

L Cause this is thrill - ler thrill - ler night You know it's thrill - ler

Eb C^{m7} F^m A^b A^b B^b F^m B^{b7} B^bm7 F^m A^b

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

158

H Thrill - ler night You're fight-ing for your life in - side a kil - ler thrill-ler kil - ler thrill - ler to - night! You know I'm bad, I'm bad come

M thrill - ler night kil - ler thrill-ler kil - ler thrill - ler to - night! Bad, bad

L thrill - ler night kil - ler thrill-ler kil - ler thrill - ler to - night! Bad, bad

Eb A^b B^b F^{m7} B^{b7} D^{b7} B^{b7} F^{b7} A^b sus4 / E^b A¹¹ B^{m7} E⁷

P.A.

Synth split:RH Strings LH Sine Wave Bass f mf 8^{va}

Gtr.

Bass f mf

D. S.

Perc. EL Clap / Hit f

Michael Jackson - MEDLEY 15

03 Solo Chorus-LIGHT Combo Eb

179 *mp*

H ah _____ be-care-ful care - ful don't go _____ round he _____ be-care-ful care - ful

M Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be

L *mf* Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be

Eb *mp* D F#m F#m7 D F#m D F#m F#m7

P.A.

Synth *espressivo*

Gtr. *clean* *mp*

Bass

D. S.

Perc. *el. percussive hit*

185 *lamenting*

H no no no oh, not _____ hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by

M care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl who clames that I _____ am the one _____ but the

L care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo clames that I _____ am the one _____ but the

Eb

P.A. D C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f# F#m G#m/f# Bm7
bass guitar: LH play pedal F# same rhythm RH

Synth

Gtr.

Bass

D. S.

Perc. *El. Handclap*

Michael Jackson - MEDLEY 17

03 Solo Chorus-LIGHT Combo Eb

206

— real — good: — gon-na make a diff-erence,

— real — good: — gon-na make a diff-erence, gon-na make it right. As I turn up the col-lar on — my fav-erite win-ter-coat, —

mp

doo doo — doo — doo — doo

mp

doo doo — doo — doo — doo

mp

doo — doo

(15^{mf}) —

G D E^{m7} D C

mf

(15^{mf}) —

Gtr. *mp*

D. S. *mf*

Perc. *mf*

212

I see the kids — in the street — Who am I to be blind — pre-tend-ing not to see their needs. —

this wind is blow-in' my mind. — I see the kids — in the street — with not e-nough to eat Who am I to be blind — pre-tend-ing not to see their needs. —

end of solo

doo — doo doo — doo doo — doo

doo — doo doo — doo doo — doo

doo — doo

C^{add2} G D E^{m7} D C C^{add2}

8^{va} *mp*

Gtr. VII XII XII

D. S. 2

Michael Jackson - MEDLEY 19

03 Solo Chorus-LIGHT Combo Eb

232

H
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror. oh, yeah!

M
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror. oh, yeah!

L
wan-na make the world a bet-ter place take a look at your-self and then make a change! I'm start-ing with the man in the mir-ror. I'm ask-ing him to

Eb

P.A.
D7(b10) Ac. Piano A^b C m7 D^b D^b/E^b A^b C m7

Synth
(5th) Strings

Gtr.

Bass

D. S.

Perc.
Tambourine on stand & El. Hit / Snare

237

H
bet-ter change! Hoo - hoo if you wan-na make the world a bet-ter place take a look at your-self and then make a change You got-ta

M
bet-ter change! Hoo - hoo if you wan-na make the world a bet-ter place take a look at your-self and then make a change You got-ta

L
change his ways, — and no — mes-sage could have been a - ny clear-er: if you wan-na make the world a bet-ter place take a look at your-self and then make a change You got-ta

Eb

P.A.
D^b D^b/E^b A^b C m7 D^b B^b/D A^b7sus4

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 21

03 Solo Chorus-LIGHT Combo Eb

257

H — Heal the world make it a bet-ter place for you and for me and the en - tire human race There are ah _____ make a

M — make it a bet-ter place for you and for me and the en - tire human race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a

L — make it a bet-ter place oh yeah! ___ for you and for me and the en - tire human race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a

Eb

P.A. $A^{\flat}$ $B^{\flat}m7$ $E^{\flat}_{sus4}$ $E^{\flat}$ $D^{\flat}/A^{\flat}$ $A^{\flat}$ $E^{\flat}/G$ F^m C^m $D^{\flat}$ $A^{\flat}/C$

Synth

Gtr.

Bass

D. S. *Shaker*

Perc.

258

H bet-ter place for you and ___ for me _____ There are ah _____ make a bet-ter place for you and for

M bet-ter place for you and ___ for me _____ There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

L bet-ter place for you and ___ for me _____ There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

Eb

P.A. $B^{\flat}m$ $D^{\flat}/E^{\flat}$ $A^{\flat}$ $E^{\flat}/G$ F^m C^m $D^{\flat}$ $A^{\flat}/C$ $B^{\flat}m$ $D^{\flat}/E^{\flat}$

Synth

Gtr.

Bass

D. S. *fill* -----

Perc.

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock $\text{♩} = 140$
Beat It

High

Mid

Low

Handclap

Handclap

Handclap

end of claps

end of claps

end of claps

1

2

3

4

No synth, play small notes

Piano Acc.

Synthesizer

Bum-ba-da, Synth w. strong attack and Filter FX

Guitar

Bass Guitar

Drum Set

Percussion

distortion

El. Piano (Rhodes)

N.C.

Dissonant Guitar

Cadence shake

El. Clap / He

Michael Jackson - MEDLEY 3
04 Solo Chorus-LIGHT 4 extra staves

33

H

You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a me-cho man. You wan-na be tough, bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it! Beat it! Beat it! no - one wants to be de-fea - ted Show-

M

You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a me-cho man. You wan-na be tough, bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it! Beat it! Beat it! no - one wants to be de-fea - ted Show-

L

oo! So beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show-

1

2

3

4

Em D Em D C D Em D Em D Em D

PA

Guitar Powerchord (distortion)

Sharp Synth Pad

Synth

mf

Gtr.

mf

mf

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 5
04 Solo Chorus-LIGHT 4 extra staves

57 **Excitely** $\text{♩} = 120$
Smooth Criminal

r/l

H All I wan-na say is that they don't real-ly care a-bout us!

M All I wan-na say is that they don't real-ly care a-bout us!

L All I wan-na say is that they don't real-ly care a-bout us!

1

2

3

4

C D

Ac. Piano

Em F#m G F#m D Em F#m G F#m D Gm F#

Synth

mf

Strings

Gtr. *muted strings*

Bass *mf*

D.S. *light ed. hit*

Perc. *heavy industrial hit>*

funky, open

Michael Jackson - MEDLEY 7
04 Solo Chorus-LIGHT 4 extra staves

73

Pro-

solo (rap)

H

An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth crim-nall

M

An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth crim-nall

L

An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth crim-nall

1

2

3

4

F E^b F E^b F E^b D^{no}ai

PA

Synth

Gtr.

Bass

D. S.

Perc.

Bongos (Keep with sticks)

heavy industrial hit > >

04 Solo Chorus-LIGHT 4 extra staves

90

not go-ing to spend my life be-ing a col-or-

H

drift in my eye. —

black or white! —

M

Don't tell me you a-gree with me when I saw you kick-ing dirt in my eye. —

But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! —

L

drift in my eye. —

black or white! —

1

2

3

4

PA

mf

A E A^b/e E A^b/e E B A E A^b/e E

Synth

mf

split: RH Synth Strings
LH Ted Sui Bass

Gtr.

mf

distortion

Bass

mf

D. S.

mf

Perc.

mf

Bongos

f

f

f

f

Michael Jackson - MEDLEY 11
04 Solo Chorus-LIGHT 4 extra staves

106

106

H mir - a - cle has hap - pened to - night — But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! — But if you're think - ing a - bout be - ing my broth - er it don't

M mir - a - cle has hap - pened to - night — But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! — But if you're think - ing a - bout be - ing my broth - er it don't

L mir - a - cle has hap - pened to - night — back or white! — But if you're think - ing a - bout be - ing my broth - er it don't

1

2

3

4

A E A⁹/e E A⁹/e E B A E A⁹/e E A⁹/e E B

PA

Synth

Gtr.

Bass

D. S.

Perc.

04 Solo Chorus-LIGHT 4 extra staves

continue freely same style

Michael Jackson - MEDLEY 15
04 Solo Chorus-LIGHT 4 extra staves

140

1

2

3

4

PA

Synth

Gtr.

Bass

D. S.

Perc.

Un - der the moon - - light you see a sight that al-most stops your heart. You try to scream - - but ter-ror takes the sound be - fore you make - - it. You start to freeze

You start to freeze

You start to freeze

clean

B $\flat$ 7 F m7 B $\flat$ F m7

Michael Jackson - MEDLEY 17
04 Solo Chorus-LIGHT 4 extra staves

158

Bad

H Thrill - ler night You're fight-ing for your life In - side a Ki-ler thriller Ki - ler thriller to - night You know I'm bad, I'm bad come on, You know I'm bad, I'm bad, you know it You know I'm

M Thrill - ler night ——— Ki-ler thriller Ki - ler thriller to - night Bad, bad real-ly, real-ly bad ——— Bad, bad real-ly, real-ly bad ———

L Thrill - ler night ——— Ki-ler thriller Ki - ler thriller to - night Bad, bad real-ly, real-ly bad ——— Bad, bad real-ly, real-ly bad ———

1 2 3 4

A^b B^b Fm7 B^b D^b B^b F⁷ A^b D^b E^b A^b B^b E⁷ Bm7 E⁷ Bm7 E⁷ Bm7 E⁷ Bm7 E⁷

Synth

split RH Strings
LH Side Wave Bass

Gtr.

Bass

D. S.

Perc.

f

mf

gtr.

f

El. Org/Hr

2

2

Michael Jackson - MEDLEY 19
04 Solo Chorus-LIGHT 4 extra staves

178

H *mp* hoo hoo all _____ be care-ful care - ful dont go _____ round he _____

M hoo hoo Peo-ple al - ways told me be care-ful of what you do And dont go around break-in- young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the

L hoo hoo *mf* Peo-ple al - ways told me be care-ful of what you do And dont go around break-in- young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the

1

2

3

4

PA $F^{\sharp m}$ $G^{\sharp m}/H$ D $F^{\sharp m}$ $F^{\sharp m}7$ D $F^{\sharp m}$ D $F^{\sharp m}$ $F^{\sharp m}7$ D

Synth *espressivo*

Gtr. *clon* *mp*

Bass

D. S.

Perc. *cl. percussive hit*

Michael Jackson - MEDLEY 21
04 Solo Chorus-LIGHT 4 extra staves

196 **Andante** $\text{♩} = 100$
Men in the Mirror

Male solo
mf I'm gon-na make a change for once in my life.

Female solo
mf It's gon-na feel real good, gon-na make a dif- fer- ence, gon-na make it right.

It's gon-na feel real good, gon-na make a dif- fer- ence, gon-na make it right.

kid is not my

1
2
3
4

No synth: play small notes
Ac. Piano JSsm

Crystal Synth w/ long decay time
mp JSsm

Finger snaps optional on 2 and 4

Shaker
mf

Dr. S.
Perc.

Gtr.
Bass

04 Solo Chorus-LIGHT 4 extra staves

219

H
one — man's soul —
'cause they got — no where to go —
I'm start-ing with the man in the mir-ror I'm ask-ing him to

M
one — man's soul —
'cause they got — no where to go —
that's why I want you to know I'm start-ing with the man in the mir-ror I'm ask-ing him to

L
a two-ken bot-tle top, and a one — man's soul — They fol-low each o-ther on the wind yet know 'cause they got — no where to go — that's why I want you to know I'm start-ing with the man in the mir-ror I'm ask-ing him to

P.A.
G add2/b C add2 G maj7/b Am7(11) G add2/b C add2 C/D G Bm7 C C/D G Bm7

Synth
δ^{perc}
optional Syn Bass
freely

Bass
8

D.S.
2 2 2
mf

Perc.
Bang! (clck)
mf
timpani on snarl & cowbell
mf

Gr.
mp

Michael Jackson - MEDLEY 25
04 Solo Chorus-LIGHT 4 extra staves

238

rit.

H

change!

Hoo - hoo

If you wan-na make the world a bet - ter place take a look at your-self and then make a change You got-ta get it right while you got the time 'cause when you close your heart then you close your

M

change!

Hoo - hoo

If you wan-na make the world a bet - ter place take a look at your-self and then make a change You got-ta get it right while you got the time 'cause when you You can, you can heal the world

L

and no mes-sage could have been a - ny dear-er: If you wan-na make the world a bet - ter place take a look at your-self and then make a change You got-ta get it right while you got the time 'cause when you close your heart then you close your

1

2

3

4

PA

A^b C^{m7} D₁ B⁷/D A^b7sus4 A^bm7(11)/E^b

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 27
04 Solo Chorus-LIGHT 4 extra staves

251

H
me Heal the world Heal the world make it a bet-ter place for you and for me and the en - tire human race There are ah

M
me Heal the world make it a bet-ter place for you and for me and the en - tire human race There are pro-ple dy - ing, — If you care e-nough for the li - ving make a

L
me Heal the world make it a bet-ter place oh yeah! — for you and for me and the en - tire human race There are pro-ple dy - ing, — If you care e-nough for the li - ving make a

1
2
3
4

PA
F# / G# E sus4 A^b B^m7 E^s sus4 E^b D^b/A^b A^b E^b/G F^m C^m D^b A^b/C

Synth
fill- - - - -
Shaker

Gtr.
8

Bass

D. S.

Perc.

04 Solo Chorus-LIGHT 4 extra staves

[illegible]

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

High

Mid

Low

Handclap

Handclap

Handclap

Piano Adv.

No synth.: play small notes

Guitar

Bass Guitar

Drum Set

Percussion

Cabasa shake

Michael Jackson - MEDLEY 3

05 Solo Chorus-LIGHT small Combo

30

H

M

L

P.A.

Gtr.

Bass

D. S.

Perc.

looks are pret-ty clear so beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You

so beat it, just beat it! You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You

so beat it, just beat it! ool! ool!

explosive, like being punched

D E^m D E^m D E^m D

muted, gradually more open
mf

37

H

M

L

P.A.

Gtr.

Bass

D. S.

Perc.

wan-na be tough; bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it! beat it! Beat it! Beat it! no - one wants to be de-fea - ted Show-

wan-na be tough; bet-ter do what you can. So beat it. beat it! Beat it! no - one wants to be de-fea - ted Show-

So beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show-

C D E^m D E^m D E^m D

f (open)

Michael Jackson - MEDLEY 5

05 Solo Chorus-LIGHT small Combo

61

H

M

L

An-nie are you O K? Will you

An-nie are you O K? Will you

An-nie are you O K? Will you

E^m F^{#m} G F^{#m} D E^m F^{#m} G F^{#m} D G^m F₆

P.A

Gtr.

funky, open
mf

Bass

D. S.

Perc.

light cl. hit
heavy industrial hit

68

H

M

L

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 he left the blood - stains on the car - pet

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 he left the blood - stains on the car - pet

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 he left the blood - stains on the car - pet

E^bmaj7 F₆ G^m F₆ E^bmaj7 D⁷ G^m F₆ E^bmaj7 F₆

P.A

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 7

05 Solo Chorus-LIGHT small Combo

83 **A Bit Slower** $\text{♩} = 116$
Black or White

tec - tion for gangs clubs and na - tions, caus-ing grief in hu-man re - la - tions. It's a Turf War on a glo-bal scale I'd rath-er hear both side of the tale. Yousee it's not a-bout ra - ces, just plac-es

H

M

L

P.A. *El. Piano (Rhodes)* A_9
No bass guitar: play small notes

Gtr. *clean*
funky!

Bass

D. S. *shuffle*

Perc. *Cowbell (dry)*

88

fac - es Where your blood comes from is where your space is I've seen the sharp get dul-ler, I'm not go-ing to spend my life be-ing a col-or.

H

M

L

P.A. *A* *mf*

Gtr. *distortion* *mf*

Bass

D. S. *mf*

Perc. *Bongo's* *mf*

Michael Jackson - MEDLEY 9

05 Solo Chorus-LIGHT small Combo

102

H

M

L

P.A

Gtr.

Bass

D. S.

Perc.

sat - ur - day bang Boy, is that girl with you? Yes, we're one and the same Now I be-lieve in mir - a - cles, and a mir - a - cle has hap-pened to - night.

A⁶/e E E A⁶/e E A⁶/e E A A

107

H

M

L

P.A

Gtr.

Bass

D. S.

Perc.

But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! —

black or white! —

E A⁶/e E A⁶/e E B A E A⁶/e E

f

Michael Jackson - MEDLEY 11
05 Solo Chorus-LIGHT small Combo

122

H

M

L

P.A

Gtr.

Bass

D. S.

Perc.

f

Keep on _____ with the force don't stop don't stop till you get e-nough, keep on _____ with the force don't stop don't stop till you get e-nough, keep on

Keep on _____ Keep

Keep on _____ Keep

Ama7/b B

Handclap

Conga's

continue freely same style

127

H

M

L

P.A

Gtr.

Bass

D. S.

Perc.

Thriller

with the force don't stop don't stop till you get e-nough, keep on _____ with the force don't stop don't stop till you get e-nough, thrill - ler _____

on _____ don't stop till you get e-nough, thrill - ler _____

on _____ thrill - ler _____

Ama7/b B F^m A^b

fill - - - - -

Michael Jackson - MEDLEY 13

05 Solo Chorus-LIGHT small Combo

144

H

M

L

P.A

Gtr.

Bass

D. S.

Perc.

f You start to freeze _____ *f* You start to freeze _____ *f* as

f You try to scream _____ but ter-ror takes the sound be - fore you make _____ it. _____ You start to freeze _____ as

f You try to scream _____ but ter-ror takes the sound be - fore you make _____ it. _____ You start to freeze _____ as

B^b F^{m7} B^b

clean

150

H

M

L

P.A

Gtr.

Bass

D. S.

Perc.

hor - ror looks you right be - tween the eyes _____ You're pa - ra - lyzed. _____ Cause this is thrill - ler _____ thrill - ler night and

hor - ror looks you right be - tween the eyes _____ *f* You're pa - ra - lyzed. _____ Cause this is thrill - ler _____ thrill - ler night

hor - ror looks you right be - tween the eyes _____ *f* You're pa - ra - lyzed. _____ Cause this is thrill - ler _____ thrill - ler night

F^{m7} D^{bmaj7} C^{m7} F^m A^b A^b B^b F^m

Michael Jackson - MEDLEY 15

05 Solo Chorus-LIGHT small Combo

166

H

know it You know I'm bad, I'm bad come on you know And the whole world has to an - swer right now just to tell you once a - gain Who's bad...

M

real - ly, real - ly bad___ Bad, bad real - ly, real - ly bad___ And the whole world has to an - swer right now just to tell you once a - gain Who's bad...

L

real - ly, real - ly bad___ Bad, bad real - ly, real - ly bad___ And the whole world has to an - swer right now just to tell you once a - gain

P.A

B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁹ B^{m7} E⁷

Gtr.

2

Bass

D. S.

Perc.

171 Billie Jean

H

mf hoo hoo hoo hoo hoo hoo hoo hoo

M

mf hoo hoo hoo hoo hoo hoo hoo hoo

L

mf hoo hoo hoo hoo hoo hoo hoo hoo

P.A

No bass guitar: play small notes

mf

F^{#m} G^{#m}/f# F^{#m} G^{#m}/f# F^{#m} G^{#m}/f# F^{#m} G^{#m}/f#

bass guitar: LH play pedal F# same rhythm RH

mf

Gtr.

Bass

mf

D. S.

mf

Perc.

Cabasa shake

mf

Michael Jackson - MEDLEY 17

05 Solo Chorus-LIGHT small Combo

190

lamenting

H hoo hoo oh, ba - by hoo hoo hoo hoo no, babe

M clames that I am the one but the kid is not my son hoo hoo no, babe

L clames that I am the one but the kid is not my son She says I am the one but the kid is not my

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

P.A.

Gtr.

Bass

D. S.

Perc.

197 **Andante** $\text{♩} = 100$
Man in the Mirror

Male solo
mf I'm gon-na make a change for once in my life.

Female solo
mf It's gon-na feel

H

M

L

No synth.: play small notes
Ac. Piano 15^{me}

P.A.

Finger snaps optional on 2 and 4

Gtr.

Bass

D. S.

Perc.

Shaker
mf

Michael Jackson - MEDLEY 19

05 Solo Chorus-LIGHT small Combo

219

H

M

L

a bro-ken bot-tle top, and a one__ man's soul. They fol-low each o-ther on the wind ya' know 'cause they got ____ no where to go,

one__ man's soul. 'cause they got ____ no where to go,

one__ man's soul. 'cause they got ____ no where to go,

G^{add2/b} C^{add2} G^{ma7/b} A^{m7(11)} G^{add2/b} C^{add2}

P.A

Gtr.

Bass

D. S.

Perc.

Bongo (stick)

mp

225

H

M

L

I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no mes-sage could have been a-ny clear-er: if you

that's why I want you to know I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no mes-sage could have been a-ny clear-er: if you

that's why I want you to know I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no mes-sage could have been a-ny clear-er: if you

C/d G B^{m7} C C/d G B^{m7} C C/d G B^{m7} C A^{7/c#}

P.A

optional Syn Bass

Gtr.

Bass

D. S.

Perc.

mf

freely

mf

Tambourine on stand & Cowbell

mf

Michael Jackson - MEDLEY 21

05 Solo Chorus-LIGHT small Combo

242

rit. **Slower** ♩ = 84
Heal the World

H
get it right while you got the time 'cause when you close your heart then you close your mind! make it a bet-ter place for

M
get it right while you got the time 'cause when you You can, you can heal the world make it a bet-ter place for

L
get it right while you got the time 'cause when you close your heart then you close your heal the world make it a bet-ter place for

P.A.
A⁷m7(11)/E⁹ F⁷ G⁷m7

Gtr.

Bass

D. S.
ride

Perc.

246

H
you and for me and the en - tire hu-man race There are peo-ple dy - ing, if you care e-nough for the li - ving make a bet-ter place for you and for

M
you and for me and the en - tire hu-man race There are peo-ple dy - ing, if you care e-nough for the li - ving make a bet-ter place for you and for

L
you and for me and the en - tire hu-man race There are ah make a bet-ter place for you and for

P.A.
C⁷sus4 C⁷ B⁷/f⁷ F⁷ C⁷/E⁹ D⁷m A⁷m B F⁷/a⁷ G⁷m B/C⁷

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 23

05 Solo Chorus-LIGHT small Combo

261

1 woman solo
mf Heal the world we live in save it for our chil - dren. *mf sempre* Heal the world we live in

dim. poco a poco
make a bet-ter place for you and for me you and for me you and for me you and for

dim. poco a poco
care e-nough for the li - ving make a bet-ter place for you and for me you and for me you and for me you and for

dim. poco a poco
care e-nough for the li - ving make a bet-ter place for you and for me you and for me you and for me you and for

P.A.
D^b A^b/C B^bm D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b

Gtr.

Bass

D. S.

Perc.

266

save it for our chil - dren. Heal the world we live in save it for our chil - dren. Heal the world we live in save it for our chil - dren.

p
me you and for me you and for me you and for me you and for me

p
me you and for me you and for me you and for me you and for me

p
me you and for me you and for me you and for me you and for me

P.A.
A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b

Gtr.

Bass

D. S.

Perc.

fill - - - - -

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

High

Mid

Low

1

2

Piano Adv.

No synth: play small notes

Guitar

Bass Guitar

Drum Set

Percussion

Handclap

Handclap

Handclap

end of claps

end of claps

end of claps

El. Piano (Rhodes)

N.C.

disortion

Cubase Shole

El. Clap / Hit

Michael Jackson - MEDLEY 3
06 Solo Chorus-LIGHT small Combo extra slaves

28

H

dis-ap-pear!" The fi-res in their eyes and their looks are pret-ty clear so beat it, just beat it!

M

so beat it, just beat it!

L

so beat it, just beat it! oo!

explosive, like being punched

You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You

oo!

1

2

D C D E^m D E^m D E^m D

P.A.

Gtr.

Bass

D. S.

Perc.

mutel, gradually more open

mf

ORIGINAL DO NOT COPY

A musical score for the song "The Rose Tree". The score is written for three parts: Soprano, Alto, and Tenor. The key signature is one sharp (F#), and the time signature is 2/4. The Soprano part begins with a treble clef and a key signature change to one sharp. The Alto and Tenor parts begin with a bass clef and a key signature change to one sharp. The Soprano part features a melody with eighth and sixteenth notes, while the Alto and Tenor parts provide harmonic support with similar rhythmic patterns. The score includes a large, stylized watermark in the background that reads "Musical Score".

A musical score for the song "The Rose Tree". The score is written for three parts: Soprano, Alto, and Tenor. The key signature is one sharp (F#), and the time signature is 2/4. The Soprano part begins with a treble clef and a key signature change to one sharp. The Alto and Tenor parts begin with a bass clef and a key signature change to one sharp. The Soprano part features a melody with eighth and sixteenth notes, while the Alto and Tenor parts provide harmonic support with similar rhythmic patterns. The score includes a large, stylized watermark in the background that reads "Musical Score".

Michael Jackson - MEDLEY 7
06 Solo Chorus-LIGHT small Combo extra staves

67

H

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

M

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

L

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 he left the blood - stains on the car - pet

1

2

P.A

G^m F₆ E^hma⁷ F₆ G^m F_{6 E^hma⁷ D⁷ G^m F₆ E^hma⁷ F₆}

Gtr.

funky, open

mf

Bass

D. S.

Perc.

heavy industrial hit

Michael Jackson - MEDLEY 9
06 Solo Chorus-LIGHT small Combo extra staves

79

A Bit Slower ♩ = 116

Black or White

Pro - tec - tion for gangs clubs and na - tions, caus - ing grief in hu - man re - la - tions. It's a

79

solo (rap)

H An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nali

M An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nali

L An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nali

1

2

F E^b D^{major}

E1, Piano (Rhodes) A⁹
No bass guitar: play small notes

P.A.

Gtr.

Bass

D. S.

Perc.

heavy industrial hit

shuffle

Cowbell (dry)

clean

funky!

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Michael Jackson - MEDLEY 11
06 Solo Chorus-LIGHT small Combo extra staves

91

H

M

L

8

tell me you a-gree with me when I saw you kick-ng dirt in my eye.—

dirt in my eye.—

black or white! —

But if you're think-ng a-bout be-ing my ba-by it don't mat-ter if you're black or white! —

black or white! —

1

2

A

E A⁶/e E A⁶/e E B A E A⁶/e E

P.A

mf

distortion

Gtr.

mf

Bass

mf

D. S.

mf

Perc.

mf

Bongo's

f

f

f

Michael Jackson - MEDLEY 13
06 Solo Chorus-LIGHT small Combo extra staves

105

H
I be-lieve in mir - a - des, and a mir - a - cle has hap - pened to - night. —
But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! —

M
I be-lieve in mir - a - des, and a mir - a - cle has hap - pened to - night. —
But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! —

L
I and a mir - a - cle has hap - pened to - night. —
black or white! —

1
2

A A E A⁶/e E A⁶/e E B A E A⁶/e E

P.A.
f

Gtr.
f

Bass
f

D. S.
f

Perc.
f

ORIGINAL DO NOT COPY

Michael Jackson - MEDLEY 15
06 Solo Chorus-LIGHT small Combo extra staves

118

H *mf* It don't mat-ter if you're black or — white — black or — white — Keep on — with the force don't stop *f*

M *mf* It don't mat-ter if you're black or — white — black or — white — Keep on —

L *mf* It don't mat-ter if you're black or — white — black or — white — Keep on —

1

2

P.A. *B A/b B* *Amaj7/b*

Gtr. *Handclap*

Bass

D. S. *2 2*

Perc. *Congas*

continue freely some style

Michael Jackson - MEDLEY 17
06 Solo Chorus-LIGHT small Combo extra staves

130

Thriller

H

don't stop till you get e-nough,

thrill-ler —

M

don't stop till you get e-nough,

thrill-ler —

L

thrill-ler —

thrill-ler night —

thrill-ler night —

It's close to mid - - night and

It's close to mid - - night and

1

2

P.A

F^m A^b

A^b B^b F^m

B^b7

Gtr.

Bass

D. S.

Perc.

fill-----1

3 Woodblocks w/ sticks

f

mf

f

mf

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

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525

52

Michael Jackson - MEDLEY 21
06 Solo Chorus-LIGHT small Combo extra staves

160

Bad

H
Kil - ler thrill-ler Kil - ler thrill-ler to - night You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you know it You know I'm

M
Kil - ler thrill-ler Kil - ler thrill-ler to - night Bad, bad real - ly, real - ly bad — Bad, bad real - ly, real - ly bad —

L
Kil - ler thrill-ler Kil - ler thrill-ler to - night Bad, bad real - ly, real - ly bad — Bad, bad real - ly, real - ly bad —

1
2

P.A.
D⁹ B⁹ F⁹ A^bsus⁴/E^b A¹¹ B m⁷ E⁷ B m⁷ E⁷ B m⁷ E⁷ B m⁷ E⁷

Gtr.
8

Bass
mf

D. S.
f

Perc.
El. Clap/Hit f

Michael Jackson - MEDLEY 23
06 Solo Chorus-LIGHT small Combo extra staves

176

H

hoo hoo hoo hoo hoo hoo

mp ah _____

be - care - ful care - ful don't go _____ round he _____

M

hoo hoo hoo hoo hoo hoo

Peo - ple al - ways told me be care - ful of what you do And don't go around break - in' young girls hearts _____ And

L

hoo hoo hoo hoo hoo hoo

mf Peo - ple al - ways told me be care - ful of what you do And don't go around break - in' young girls hearts _____ And

1

2

F#m G#m/f# F#m G#m/f# F#m G#m/f# D F#m F#m7 D F#m

P.A.

Gtr.

clean *mp*

Bass

D. S.

Perc.

el. percussive hit

Michael Jackson - MEDLEY 25
06 Solo Chorus-LIGHT small Combo extra staves

190

Andante ♩ = 100
Men in the Mirror

Hoo hoo oh, ba - by hoo hoo hoo hoo hoo hoo no, babe

claims that I am the one but the kid is not my son hoo hoo no, babe

claims that I am the one but the kid is not my son She says I am the one but the kid is not my

1 2

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

No synth: play small notes
Ac. Piano 15^{me}

P.A.

Gtr.

Bass

D. S.

Perc.

Michael Jackson -
06 Solo Chorus-LIGHT small C

The image shows a musical score for guitar and violin. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features various techniques including chords, arpeggios, and a section labeled "fingerpicking" indicated by a wavy line. The violin part is written on a single staff with a treble clef and a key signature of one sharp (F#). It includes a section labeled "VII XII XII" and a wavy line. The score is presented in a vertical orientation.

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Michael Jackson - MEDLEY 29
06 Solo Chorus-LIGHT small Combo extra staves

228

H
I'm ask-ing him to change his ways,
and no mes-sage could have been a - ny clear-er.
If you wan-na make the world a bet-ter place take a look at your-self and then make a change!

M
I'm ask-ing him to change his ways,
and no mes-sage could have been a - ny clear-er.
If you wan-na make the world a bet-ter place take a look at your-self and then make a change!

L
I'm ask-ing him to change his ways,
and no mes-sage could have been a - ny clear-er.
If you wan-na make the world a bet-ter place take a look at your-self and then make a start-ing with the

1
2

G Bm7 C C/d G Bm7 C A7/Ch D7(b9)

Ac. Piano A^b C^{m7}

Gtr.
8

Bass
8

D. S.
8

Perc.
8

Tombourne on stand & El. Hit / Snare

f

f

f

f

f

Michael Jackson - MEDLEY 31
06 Solo Chorus-LIGHT small Combo extra staves

242

rit.

Slower ♩ = 84
Heal the World

H
get it right while you got the time 'cause when you close your heart then you close your mind! make it a bet-ter place for you and for me and the en-

M
get it right while you got the time 'cause when you You can, you can heal the world _____ make it a bet-ter place for you and for me and the en-

L
get it right while you got the time 'cause when you close your heart then you close your heal the world _____ make it a bet-ter place for you and for me and the en-

1
2

Chords: Am7(11)/e^b F[♯] G[♯]m7 C[♯]sus4 C[♯]

P.A.
Gtr.
Bass
D. S.
Perc.

ride

Michael Jackson - MEDLEY 33
06 Solo Chorus-LIGHT small Combo extra staves

253

H
bet - ter place for you and for me and the en - tire human race There are ah _____ make a bet - ter place for you and for

M
bet - ter place for you and for me and the en - tire human race There are peo - ple dy - ing, — if you care e - nough for the li - ving make a bet - ter place for you and for

L
bet - ter place oh yeah! — for you and for me and the en - tire human race There are peo - ple dy - ing, — if you care e - nough for the li - ving make a bet - ter place for you and for

1
2

P.A.
B₉m⁷ E₉sus⁴ E₉ D₉⁷/a^b A^b E₉/g F^m C^m D^b A₇/C B₉m D₉⁷/e^b

Gtr.
8

Bass
8

D. S.

Perc.
8

Michael Jackson - MEDLEY 35
06 Solo Chorus-LIGHT small Combo extra staves

266

H
save it for — our chil - dren. Heal the world we live — in save it for — our chil - dren. Heal the world we live — in save it for — our chil - dren. —

M
me you and for me you and for me you and for me you and for me you and for me

L
me you and for me you and for me you and for me you and for me

1
2

P.A.
A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b

Gtr.
8

Bass
p

D. S.
fill — — — — —

Perc.
8

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

High

Mid

Low

Piano Adv.

Handclap

end of claps

N.C.

El. Piano (Rhodes)

f

12

H

M

L

P.A.

Michael Jackson - MEDLEY 3
07 Solo Chorus-LIGHT Piano Advanced

37

H
wan-na be tough; bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it! beat it! Beat it! Beat it! no -

M
wan-na be tough; bet-ter do what you can. So beat it. beat it! Beat it! no -

L
So beat it. But you wan-na be bad! Just beat it! Beat it! no -

C D E^m D E^m D

P.A.

43

H
- one wants to be de-fea - ted Show - in' how fun-ky and strong ___ is your fight. It ___ does-n't mat-ter who's ___ wrong or right. Just

M
- one wants to be de-fea - ted Show - in' how fun-ky and strong ___ is your fight. It ___ does-n't mat-ter who's ___ wrong or right. Just

L
- one wants to be de-fea - ted Show - in' how fun-ky and strong ___ is your fight. It ___ does-n't mat-ter who's ___ wrong or right.

E^m D E^m D E^m D

P.A.

49

H
beat it, just beat it, just beat it, just beat it, All I wan-na say is that they don't real-ly care a-bout

M
beat it, just beat it, just beat it, just beat it,

L
beat it, beat it, beat it,

E^m D E^m D C D

P.A.

Michael Jackson - MEDLEY 5
07 Solo Chorus-LIGHT Piano Advanced

71

H

M

L

P.A

He came in-to your a-part-ment heleft the blood-stainen the car-pet Then you ran in-to the bed-room, youwere struck down It was your doom.

G^m F₆ E^bmaj7 F₆ G^m F₆ E^bmaj7 D⁷ E^b

75

M

L

P.A

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

F E^b F E^b

79

H

M

L

P.A

An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nal!

F E^b D^{no3rd}

solo (rap)

Pro-

Michael Jackson - MEDLEY 7

07 Solo Chorus-LIGHT Piano Advanced

97

H

M

L

P.A

I took my ba-by on a sat-ur-day bang

I took my ba-by on a sat-ur-day bang

E A⁶/e E A⁶/e E E A⁶/e E A⁶/e E E A⁶/e E A⁶/e E

mf

103

H

M

L

P.A

Now I be-lieve in mir - a-cles, and a mir - a-cle has hap-pened to - night.

Boy, is that girl with you? Yes, we're one and the same Now I be-lieve in mir - a-cles, and a mir - a-cle has hap-pened to - night.

Boy, is that girl with you? Yes, we're one and the same Now I and a mir - a-cle has hap-pened to - night.

E A⁶/e E A⁶/e E A A A

107

H

M

L

P.A

But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! —

But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! —

black or white! —

E A⁶/e E A⁶/e E B A E A⁶/e E

f

07 Solo Chorus-LIGHT Piano Advanced

125

H — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop don't stop till you get e-nough, keep on

M Keep on

L Keep on

B A^{major}7/b

P.A

129

H
— with the force don't stop don't stop till you get e-nough, thril - ler — thril - ler night —

M
— don't stop till you get e-nough, thril - ler — thril - ler night —

L
— thril - ler — thril - ler night —

B
F^m A^b A^b B^b F^m

P.A.
ff

134

H

M

L

P.A.

f It's close to mid - - - night and

f It's close to mid - - - night and

mf B $\flat$ 7

Michael Jackson - MEDLEY 11
07 Solo Chorus-LIGHT Piano Advanced

152

H
Cause this is thrill - ler thrill - ler night and no - one's gon - na save you from the beast

M
Cause this is thrill - ler thrill - ler night

L
Cause this is thrill - ler thrill - ler night

P.A.
C^{m7} F^m A^b A^b B^b F^m B⁷

156

H
a - bout to strike You know it's thrill - ler Thrill - ler night You're fight - ing for your life in - side a kil - ler thrill - ler kil -

M
You know it's thrill - ler thrill - ler night kil - ler thrill - ler kil -

L
You know it's thrill - ler thrill - ler night kil - ler thrill - ler kil -

P.A.
B^bm⁷ F^m A^b A^b B^b F^{m7} B^{b7} D^{b7} B^{b7} F⁷

161

H
ler thrill - ler to - night! You know I'm bad, I'm bad come on. You know I'm

M
ler thrill - ler to - night! Bad, bad real - ly, real - ly bad

L
ler thrill - ler to - night! Bad, bad real - ly, real - ly bad

P.A.
A^bsus⁴/E^b A¹¹ B^{m7} E⁷ B^{m7} E⁷

Michael Jackson - MEDLEY 13
07 Solo Chorus-LIGHT Piano Advanced

178 *mp*

H hoo hoo ah _____ be-care-ful care - ful don't go _____ round

M hoo hoo Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts

L hoo hoo *mf* Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts

P.A. $F^{\#m}$ $G^{\#m}/f^{\#}$ D $F^{\#m}$ $F^{\#m7}$ D

182

H he _____ be-care-ful care - ful no no no

M _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the

L _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the

P.A. $F^{\#m}$ D $F^{\#m}$ $F^{\#m7}$ D

186

H oh, no! _____ hoo hoo hoo hoo hoo hoo

M lie be-comes the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl _____ who

L lie be - comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo

P.A. $C^{\#7}$ $F^{\#m}$ $G^{\#m}/f^{\#}$ $F^{\#m}$ $G^{\#m}/f^{\#}$ $F^{\#m}$ $G^{\#m}/f^{\#}$

Michael Jackson - MEDLEY 15
07 Solo Chorus-LIGHT Piano Advanced

207

diff - erence,

diff-erence, gon-na make it right _____ As I turn up the col-lar on _____ my fav-orite win-ter - coat,

mp

doo doo _____ doo _____ doo _____ doo

mp

doo doo _____ doo _____ doo _____ doo

mp

doo _____ doo

G D E^{m7} D C

(15^{ma}) - El. Piano

mf

P.A.

212

I see the kids _____ in the street _____ Who am I

this wind is blow - in' my mind. _____ I see the kids _____ in the street _____ with not e - nough to eat Who am I

doo _____ doo doo _____ doo doo _____ doo

doo doo doo _____ doo doo _____ doo

doo _____ doo

C^{add2} G D E^{m7} D C

P.A.

Michael Jackson - MEDLEY 17
07 Solo Chorus-LIGHT Piano Advanced

225 *mf*

H I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,

M that's why I want you to know I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,

L that's why I want you to know I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,

C/d G B^{m7} C C/d G B^{m7} C C/d

P.A.

230

H and no mes-sage could have been a-ny clear-er: if you wan-na make the world a bet-ter place take a look at your-self and then make a

M and no mes-sage could have been a-ny clear-er: if you wan-na make the world a bet-ter place take a look at your-self and then make a

L and no mes-sage could have been a-ny clear-er: if you wan-na make the world a bet-ter place take a look at your-self and then make a

G B^{m7} C A⁷/C# D7(b10)

P.A.

234 *f*

H change! man in the mir-ror. oh, yeah! bet-ter

M change! man in the mir-ror. oh, yeah! bet-ter

L *f* I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,

Ac. Piano A^b C^{m7} D^b D^b/E^b A^b C^{m7} D^b D^b/E^b

P.A.

Michael Jackson - MEDLEY 19

07 Solo Chorus-LIGHT Piano Advanced

247

H
- - tire hu-man race__ There are peo-ple dy-ing,___ if you care e-nough for the li-ving make a

M
- - tire hu-man race__ There are peo-ple dy-ing,___ if you care e-nough for the li-ving make a

L
- - tire hu-man race__ There are ah_____ make a

P.A.
B/f# F# C#/e# D#m A#m B F#/a#

250

H
bet-ter place for you and for me Heal the world_____ Heal the world make it a bet-ter place for

M
bet-ter place for you and for me Heal the world_____ make it a bet-ter place for

L
bet-ter place for you and for me Heal the world_____ make it a bet-ter place oh yeah!___ for

P.A.
G#m B/C# F# /e# E sus4 A b B,m7

254

H
you and for me and the en-tire human race There are ah_____ make a

M
you and for me and the en-tire human race There are peo-ple dy-ing,___ if you care e-nough for the li-ving make a

L
you and for me and the en-tire human race There are peo-ple dy-ing,___ if you care e-nough for the li-ving make a

P.A.
E b,sus4 E b D b/a b A b E b/g F m C m D b A b/C

Michael Jackson - MEDLEY 21
07 Solo Chorus-LIGHT Piano Advanced

265

mf *sempre*

Heal the world we live__ in save it for__ our chil - dren. Heal the world we live__ in

H me you and for me you and for me you and for

M me you and for me you and for me you and for

L me you and for me you and for me you and for

P.A. A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b

268

save it for__ our chil - dren. Heal the world we live__ in save it for__ our chil - dren.____

H me you and for me you and for me *p*

M me you and for me you and for me *p*

L me you and for me you and for me *p*

P.A. A^b D^b/E^b A^b D^b/E^b A^b *p*

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

High

Mid

Low

Piano Mod.

Handclap

Handclap

Handclap

12

H

M

L

P.M.

end of claps

end of claps

end of claps

N.C.

El. Piano (Rhodes)

f

Michael Jackson - MEDLEY 3
08 Solo Chorus-LIGHT Piano Moderated

37

H
wan-na be tough; bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it! beat it! Beat it! Beat it! no -

M
wan-na be tough; bet-ter do what you can. So beat it. beat it! Beat it! no -

L
So beat it. But you wan-na be bad! Just beat it! Beat it! no -

C D E^m D E^m D

P.M.

43

H
- one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It___does-n't mat-ter who's___wrong or right. Just

M
- one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It___does-n't mat-ter who's___wrong or right. Just

L
- one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It___does-n't mat-ter who's___wrong or right.

E^m D E^m D E^m D

P.M.

49

H
beat it, just beat it, just beat it, just beat it, All I wan-na say is that they don't real-ly care a-bout

M
beat it, just beat it, just beat it, just beat it,

L
beat it, beat it, beat it,

E^m D E^m D C D

P.M.

Michael Jackson - MEDLEY 5
08 Solo Chorus-LIGHT Piano Moderated

71

H

M

L

P.M

He came in-to your a-part-ment he left the blood-stainson the car-pet Then you ran in-to the bed-room, you were struck down It was your doom.

G^m F₆ E^bmaj7 F₆ G^m F₆ E^b D₇ E^b

75

M

L

P.M

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

F E^b F E^b

79

H

M

L

P.M

An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nal!

F E^b D_{no3rd}

solo (rap)

Pro-

Michael Jackson - MEDLEY 7
08 Solo Chorus-LIGHT Piano Moderated

97

H

M

L

P.M

I took my ba-by on a sat-ur-day bang

I took my ba-by on a sat-ur-day bang

E A⁶/e E A⁶/e E E A⁶/e E A⁶/e E E A⁶/e E A⁶/e E

mf

103

H

M

L

P.M

Now I be-lieve in mir - a-cles, and a mir - a-cle has hap-pened to - night.

Boy, is that girl with you? Yes, we're one and the same Now I be-lieve in mir - a-cles, and a mir - a-cle has hap-pened to - night.

Boy, is that girl with you? Yes, we're one and the same Now I and a mir - a-cle has hap-pened to - night.

E A⁶/e E A⁶/e E A A A

107

H

M

L

P.M

But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! —

But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white! —

black or white! —

E A⁶/e E A⁶/e E B A E A⁶/e E

f

Michael Jackson - MEDLEY 9

08 Solo Chorus-LIGHT Piano Moderated

125

H — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop don't stop till you get e-nough, keep on

M

Keep on

L

Keep on

B Amaj7/b

P.M

129 Thriller

H — with the force don't stop don't stop till you get e-nough, thril-ler thril-ler night

M — don't stop till you get e-nough, thril-ler thril-ler night

L — thril-ler thril-ler night

B F^m A^b A^b B^b F^m

P.M.

135

H

M

L

f It's close to mid - night and some-thing e-vil's lurk-in in the dark

f It's close to mid - night and some-thing e-vil's lurk-in in the dark

P.M.

B $\flat$ 7 *F m 7*

mf

Michael Jackson - MEDLEY 11
08 Solo Chorus-LIGHT Piano Moderated

155

H no - one's gon - na save you from the beast a - bout to strike You know it's thrill - ler Thrill - ler night You're

M You know it's thrill - ler thrill - ler night

L You know it's thrill - ler thrill - ler night

P.M. B $\flat$ 7 B $\flat$ m7 F $\flat$ A $\flat$ A $\flat$ B $\flat$ F $\flat$ m7

159

H fight - ing for your life in - side a kil - ler thrill - ler kil - ler thrill - ler to - night! You know I'm bad, I'm bad come

M kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad

L kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad

P.M. B $\flat$ 7 D $\flat$ 7 B $\flat$ 7 F $\flat$ 7 A $\flat$ sus4 / E $\flat$ A $\flat$ 11 B $\flat$ m7 E7

164

H on. You know I'm bad, I'm bad, you know it You know I'm bad, I'm bad come

M real - ly, real - ly bad Bad, bad real - ly, real - ly bad Bad, bad

L real - ly, real - ly bad Bad, bad real - ly, real - ly bad Bad, bad

P.M. B $\flat$ m7 E7 B $\flat$ m7 E7 B $\flat$ m7 E7 B $\flat$ m7 E7

Michael Jackson - MEDLEY 13

08 Solo Chorus-LIGHT Piano Moderated

182

H he _____ be - care - ful care - ful no no no

M _____ And Moth - er al - ways told me, be care - ful of who you love And be care - ful of what you do _____ 'cause the

L _____ And Moth - er al - ways told me, be care - ful of who you love And be care - ful of what you do _____ 'cause the

P.M. F#m D F#m F#m7 D

186

H oh, no! _____ hoo hoo hoo hoo hoo hoo

M lie be - comes the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl _____ who

L lie be - comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo

P.M. C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f#

190 *lamenting*

H hoo hoo oh, ba - by hoo hoo hoo hoo

M clames that I _____ am the one _____ but the kid is not my son _____ hoo hoo

L clames that I _____ am the one _____ but the kid is not my son _____ She says I _____ am the one

P.M. F#m G#m/f# Bm7 F#m G#m/f# F#m7 G#m/f#

Michael Jackson - MEDLEY 15

08 Solo Chorus-LIGHT Piano Moderated

207

diff - erence,

diff-erence, gon-na make it right _____ As I turn up the col-lar on _____ my fav-orite win-ter-coat,

mp

doo doo _____ doo _____ doo _____ doo

mp

doo doo _____ doo _____ doo _____ doo

mp

doo _____ doo

(15^{ma}) *Et. Piano* *mf*

G D E^{m7} D C

P.M

212

I see the kids _____ in the street _____ Who am I

this wind is blow-in' my mind. _____ I see the kids _____ in the street _____ with not e-nough to eat Who am I

doo _____ doo doo _____ doo doo _____ doo

doo doo doo _____ doo doo _____ doo

doo _____ doo

C^{add2} G D E^{m7} D C

P.M

Michael Jackson - MEDLEY 17

08 Solo Chorus-LIGHT Piano Moderated

226 *mf*

H I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no__ mes-sage could have

M I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no__ mes-sage could have

L *mf* I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no__ mes-sage could have

P.M. G B^{m7} C C/d G B^{m7} C C/d G B^{m7}

231

H been a - ny clear-er: if you wan-na make the world a bet - ter place take a look at your-self and then make a

M been a - ny clear-er: if you wan-na make the world a bet - ter place take a look at your-self and then make a

L been a - ny clear-er: if you wan-na make the world a bet - ter place take a look at your-self and then make a

P.M. C A⁷/C# D7(b10)

234 *f*

H change! man in the mir-ror. oh, yeah! bet-ter

M change! man in the mir-ror. oh, yeah! bet-ter

L *f* I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,___

P.M. *f* Ac. Piano A^b C^{m7} D^b D^b/E^b A^b C^{m7} D^b D^b/E^b

Michael Jackson - MEDLEY 19

08 Solo Chorus-LIGHT Piano Moderated

247

H
- tire hu-man race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

M
- tire hu-man race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

L
- tire hu-man race There are ah _____ make a bet-ter place for you and for

P.M
B/f# F# C#/e# D#m A#m B F#/a# G#m B/C#

251

H
me Heal the world _____ Heal the world make it a bet-ter place for you and for me and the en -

M
me Heal the world _____ make it a bet-ter place for you and for me and the en -

L
me Heal the world _____ make it a bet-ter place oh yeah! ___ for you and for me and the en -

P.M
F# /e# E^{sus4} A^b B^bm7 E^b^{sus4} E^b

255

H
- - tire hu-man race There are ah _____ make a

M
- - tire hu-man race There are peo - ple dy - ing, ___ if you care e - nough for the li - ving make a

L
- - tire hu-man race There are peo - ple dy - ing, ___ if you care e - nough for the li - ving make a

P.M
D^b/a^b A^b E^b/g F^m C^m D^b A^b/C

Michael Jackson - MEDLEY 21
08 Solo Chorus-LIGHT Piano Moderated

265

mf sempre

Heal the world we live ___ in save it for ___ our chil - dren. Heal the world we live ___ in

H
me you and for me you and for me you and for

M
me you and for me you and for me you and for

L
me you and for me you and for me you and for

P.M.

A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b

268

save it for ___ our chil - dren. Heal the world we live ___ in save it for ___ our chil - dren. _____

H
me you and for me you and for me *p*

M
me you and for me you and for me *p*

L
me you and for me you and for me *p*

P.M.

A^b D^b/e^b A^b D^b/e^b A^b

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

High 6 Handclap

Mid 6 Handclap

Low 6 Handclap

13 end of claps 8

H

M 8 *f*

L 8 *f*

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

25 *f*

H They told him "Don't you e-ver come a-round here. Don't wan-na see your face; you'd bet-ter dis-ap-pear!" The

M us!

L us!

Michael Jackson - MEDLEY 3
09 Solo Chorus-LIGHT

46

H
— is your fight. It ___does-n't mat-ter who's ___wrong or right. Just beat it, just beat it, just

M
— is your fight. It ___does-n't mat-ter who's ___wrong or right. Just beat it, just beat it, just

L
— is your fight. It ___does-n't mat-ter who's ___wrong or right. beat it, beat it,

51

H
beat it, just beat it, They Don't Care About Us All I wan-na say is that they don't real-ly care a-bout All I wan-na say is that

M
beat it, just beat it, All I wan-na say is that

L
beat it, All I wan-na say is that

56

H
they don't real-ly care a-bout All I wan-na say is that they don't real-ly care a-bout us! *rit.* **Excitedly** ♩ = 120 Smooth Criminal 7

M
they don't real-ly care a-bout All I wan-na say is that they don't real-ly care a-bout us! 7

L
they don't real-ly care a-bout All I wan-na say is that they don't real-ly care a-bout us! 7

67

H
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

M
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

L
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

Michael Jackson - MEDLEY 5
09 Solo Chorus-LIGHT

82 solo (rap) **A Bit Slower** ♩ = 116
Black or White

Pro - tec - tion__ for gangs clubs and na - tions,
struck by a smooth cri - mi - nal!
struck by a smooth cri - mi - nal!
struck by a smooth cri - mi - nal!

84 caus - ing grief in hu - man re - la - tions. It's a Turf War on a glo - bal scale

86 I'd rath - er hear both side of the tale. You see it's not a-bout ra - ces, just plac - es

88 fac - es Where your blood comes from is where your space is I've seen the sharp get dul - ler, I'm

90 not go - ing to spend my life be - ing a col - or.

Don't tell me you a - gree__ with me when I

H
M
L

Michael Jackson - MEDLEY 7
09 Solo Chorus-LIGHT

110

H mat-ter if you're black or white! ____ But if you're think-ing a-bout be-ing my broth-er it don't

M mat-ter if you're black or white! ____ But if you're think-ing a-bout be-ing my broth-er it don't

L black or white! ____ But if you're think-ing a-bout be-ing my broth-er it don't

8

♩ = 120
Don't Stop Till You Get Enough

114

H mat-ter if you're black or white! ____ It don't mat-ter if you're

M mat-ter if you're black or white! ____ It don't mat-ter if you're

L mat-ter if you're black or white! ____ It don't mat-ter if you're

8

mf

119

H black or ____ white ____ black or ____ white ____ Keep on ____ with the force don't stop

M black or ____ white ____ black or ____ white ____ Keep on ____

L black or ____ white ____ black or ____ white ____ Keep on ____

8

f

124

H don't stop till you get e-nough,keep on ____ with the force don't stop don't stop till you get e-nough,keep on

M

L

8

Keep

Keep

Michael Jackson - MEDLEY 9
09 Solo Chorus-LIGHT

145 *f*

H You start to freeze

M but ter-ror takes the sound be-fore you make___it.____ You start to freeze

L but ter-ror takes the sound be-fore you make___it.____ You start to freeze

149 *f*

H as hor-ror looks you right be-tween the eyes___ You're pa-ra-lyzed.

M as hor-ror looks you right be-tween the eyes___ *f* You're pa-ra-lyzed.

L as hor-ror looks you right be-tween the eyes___ *f* You're pa-ra-lyzed.

152

H Cause this is thril-ler___ thril-ler night and no-one's gon-na save you from the beast

M Cause this is thril-ler___ thril-ler night

L Cause this is thril-ler___ thril-ler night

156

H a-bout to strike You know it's thril-ler___ Thril-ler night You're fight-ing for your life in-side a

M You know it's thril-ler___ thril-ler night

L You know it's thril-ler___ thril-ler night

Michael Jackson - MEDLEY 11
09 Solo Chorus-LIGHT

179 *mp*

H ah _____ be-care-ful care - ful don't go _____ round

M Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts

L *mf* Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts

182

H he _____ be - care - ful care - ful

M _____ And Moth-er al - waystold _____ me, be care - ful of who you love And be

L _____ And Moth-er al - waystold _____ me, be care - ful of who you love And be

185

H no no no oh, no! _____ hoo hoo hoo hoo

M care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! Bil-lie Jean is not my lov - er

L care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo

189 *lamenting*

H hoo hoo hoo hoo oh, ba - by hoo hoo

M She's just a girl who clames that I _____ am the one _____ but the kid is not my son _____

L hoo hoo clames that I _____ am the one _____ but the kid is not my son _____

214 end of solo

— in the street — Who am I to be blind pre-tend-ing not to see their needs. end of solo

— in the street — with not e-nough to eat Who am I to be blind pre-tend-ing not to see their needs.

H doo doo — doo doo — doo —

M doo doo — doo doo — doo —

L doo — doo —

218

H hoo —

M hoo —

L *mf* A sum-mer's dis - re - gard, a bro - ken bot - tle top, and a one — man's soul.

221

H — one — man's soul. — 'cause they got — no where to go,

M — one — man's soul. — 'cause they got — no where to go,

L — They fol - low each o - ther on the wind ya' know 'cause they got — no where to go,

239

H hoo if you wan-na make the world a bet - ter place take a

M hoo if you wan-na make the world a bet - ter place take a

L 8 been a - ny clear-er: if you wan-na make the world a bet - ter place take a

241

H look at your-self and then make a change You got-ta get it right while you got the time 'cause when you

M look at your-self and then make a change You got-ta get it right while you got the time 'cause when you

L 8 look at your-self and then make a change You got-ta get it right while you got the time 'cause when you

243 *rit.* **Slower** ♩ = 84 **Heal the World**

H close your heart then you close your mind! make it a bet-ter place for

M You can, you can heal the world make it a bet-ter place for

L 8 close your heart then you close your heal the world make it a bet-ter place for

246

H you and for me and the en - tire hu-man race There are peo - ple dy - ing, if you

M you and for me and the en - tire hu-man race There are peo - ple dy - ing, if you

L 8 you and for me and the en - tire hu-man race There are ah

261 *1 woman solo*
mf Heal the world we live in

H make a bet-ter place for you and for me you and for

M care e-nough for the li - ving make a bet-ter place for you and for me you and for

L care e-nough for the li - ving make a bet-ter place for you and for me you and for

264 *mf sempre*
save it for__ our chil - dren. Heal the world we live in save it for__ our chil - dren.

H *dim. poco a poco*
me you and for me you and for me you and for

M *dim. poco a poco*
me you and for me you and for me you and for

L *dim. poco a poco*
me you and for me you and for me you and for

267
Heal the world we live in save it for our chil - dren. Heal the world we live in save it for our chil - dren. __

H *p*
me you and for me you and for me you and for me

M *p*
me you and for me you and for me you and for me

L *p*
me you and for me you and for me you and for me

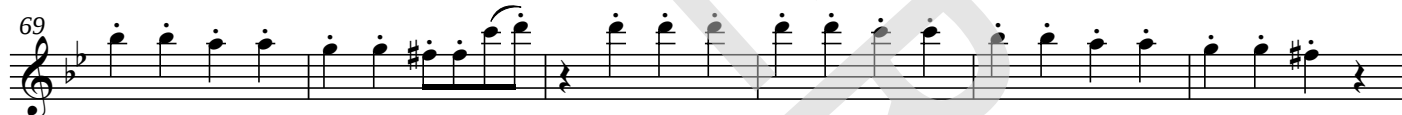
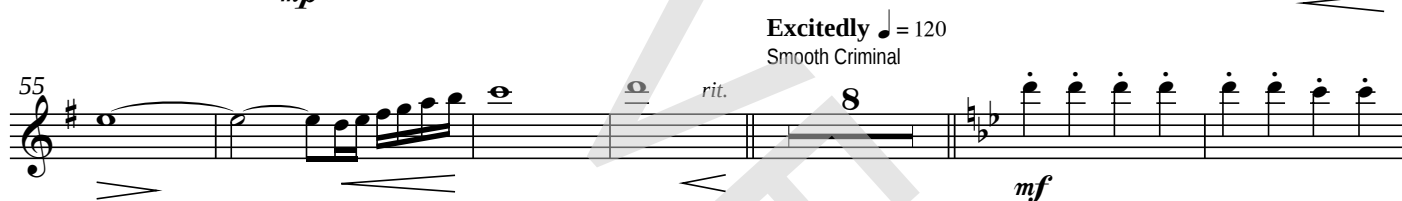
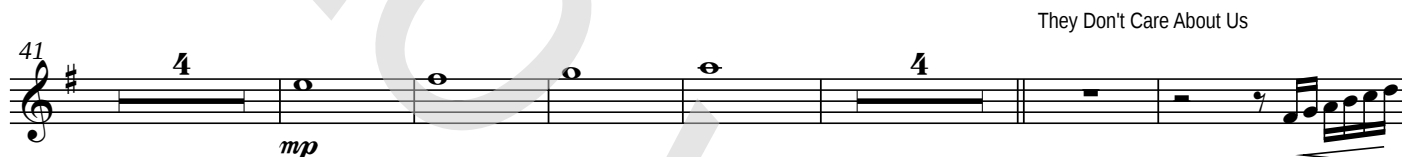
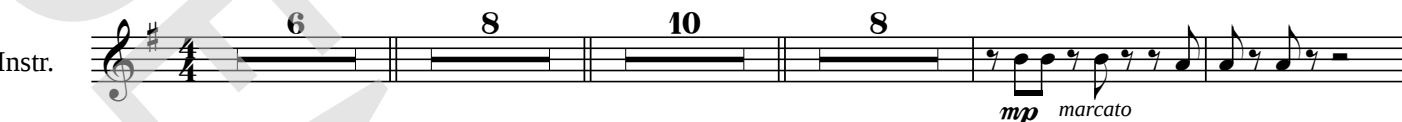
Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

C Instr.



A Bit Slower ♩ = 116
Black or White



Don't Stop Till You Get Enough



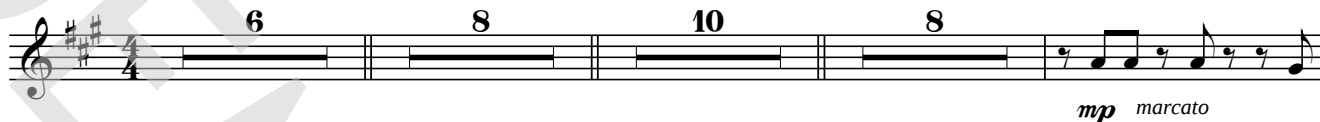
Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

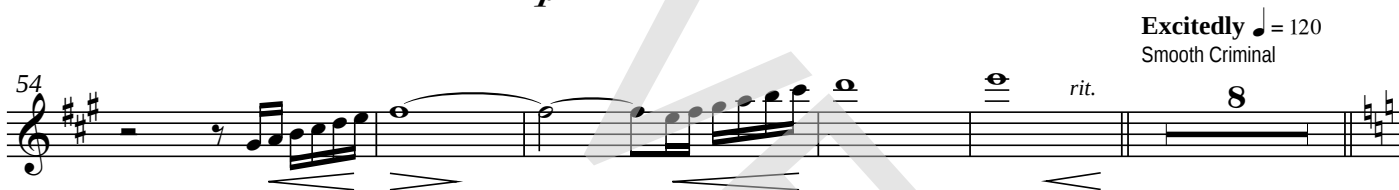
Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Bb Instr.



They Don't Care About Us



Excitedly ♩ = 120
Smooth Criminal



A Bit Slower ♩ = 116
Black or White



♩ = 120

Don't Stop Till You Get Enough



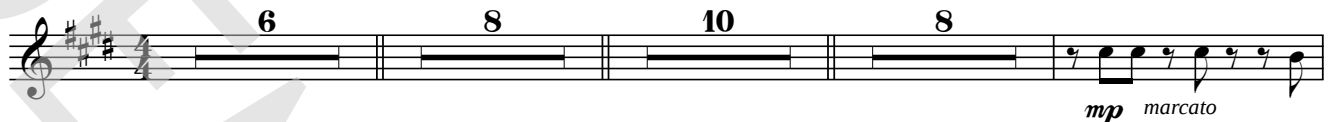
Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
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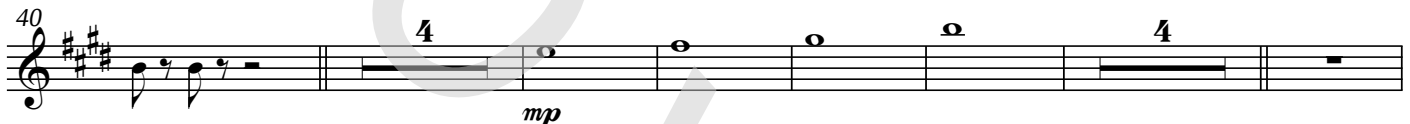
Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

E♭ Instr.



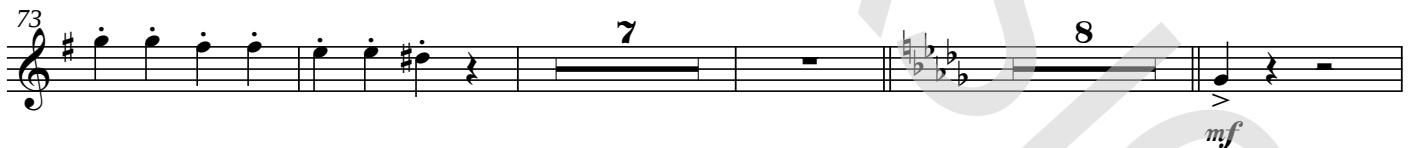
They Don't Care About Us



Excitedly ♩ = 120
Smooth Criminal



A Bit Slower ♩ = 116
Black or White



Don't Stop Till You Get Enough



Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

No synth.: play small notes

The first system of musical notation for 'Beat It' is in 4/4 time, key of D major. It features a piano introduction with a strong bass line. The right hand plays a series of eighth notes, while the left hand plays a rhythmic pattern of eighth notes. The notation includes a forte (f) dynamic marking and a 'No synth.: play small notes' instruction.

N.C.

El. Piano (Rhodes)

The second system of musical notation for 'Beat It' continues the piano introduction. It features a series of eighth notes in the right hand and a rhythmic pattern in the left hand. The notation includes a forte (f) dynamic marking and a 'No synth.: play small notes' instruction.

The third system of musical notation for 'Beat It' continues the piano introduction. It features a series of eighth notes in the right hand and a rhythmic pattern in the left hand. The notation includes a forte (f) dynamic marking and a 'No synth.: play small notes' instruction.

E_m

D

E^m

The fourth system of musical notation for 'Beat It' continues the piano introduction. It features a series of eighth notes in the right hand and a rhythmic pattern in the left hand. The notation includes a forte (f) dynamic marking and a 'No synth.: play small notes' instruction.

Michael Jackson - MEDLEY 3
13 Piano Advanced

They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

C D C D C D

rit. Ac. Piano

53

E^m F^{#m}

60

G F^{#m} D E^m

F^{#m}

G F^{#m} D

G^m

F₆

64

E^bmaj7 F₆

G^m

F₆

E^bmaj7

D⁷

G^m

F₆

68

E^bmaj7 F₆

G^m

F₆

E^bmaj7

D⁷ E^b

72

100 A^6/e E E A^6/e E A^6/e E E A^6/e E

mf

104 A^6/e E A A E A^6/e E A^6/e E

f

109 B A E A^6/e E A^6/e E B

Don't Stop Till You Get Enough

$\bullet = 120$

114 A No synth.: play small notes A/b

mf

117 B A/b

140 $B^{\flat}7$ F^m7

Musical notation for measures 140-143. Measure 140 has a treble clef with a complex chord and a bass line. Measures 141-143 have a treble clef with sustained chords and a bass line. Chords are $B^{\flat}7$ and F^m7 .

144 $B^{\flat}$ F^m7

Musical notation for measures 144-147. Measure 144 has a treble clef with a complex chord and a bass line. Measures 145-147 have a treble clef with sustained chords and a bass line. Chords are $B^{\flat}$ and F^m7 .

148 $B^{\flat}$ F^m7 $D^{\flat}maj7$

Musical notation for measures 148-151. Measure 148 has a treble clef with a complex chord and a bass line. Measures 149-151 have a treble clef with sustained chords and a bass line. Chords are $B^{\flat}$, F^m7 , and $D^{\flat}maj7$.

152 C^m7 F^m $A^{\flat}$ $A^{\flat}$ $B^{\flat}$ F^m $B^{\flat}7$

Musical notation for measures 152-155. Measure 152 has a treble clef with a complex chord and a bass line. Measures 153-155 have a treble clef with sustained chords and a bass line. Chords are C^m7 , F^m , $A^{\flat}$, $A^{\flat}$, $B^{\flat}$, F^m , and $B^{\flat}7$.

156 $B^{\flat}m7$ F^m $A^{\flat}$ $A^{\flat}$ $B^{\flat}$ F^m7 $B^{\flat}7$

Musical notation for measures 156-159. Measure 156 has a treble clef with a complex chord and a bass line. Measures 157-159 have a treble clef with sustained chords and a bass line. Chords are $B^{\flat}m7$, F^m , $A^{\flat}$, $A^{\flat}$, $B^{\flat}$, F^m7 , and $B^{\flat}7$.

180 F#m F#m7 D F#m D F#m F#m7 D

186 C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f#

bass guitar: LH play pedal F# same rhythm RH

190 F#m G#m/f# Bm7 F#m G#m/f#

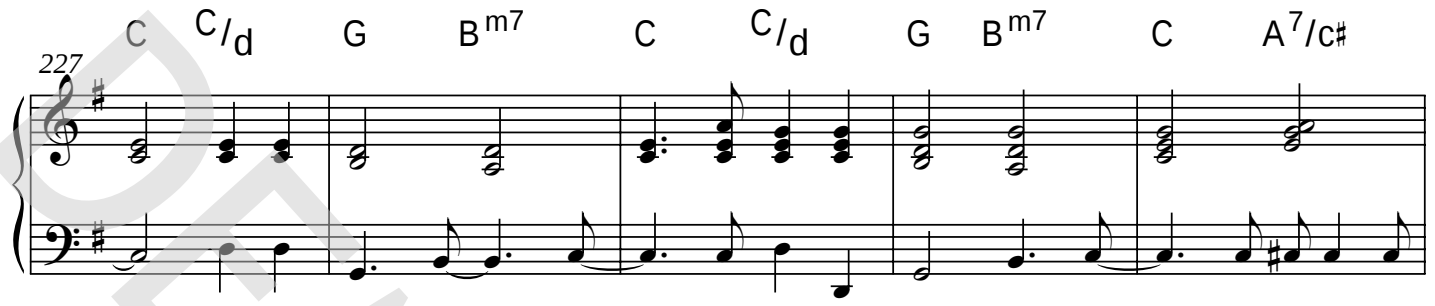
194 F#m7 G#m/f# Bm7

Andante ♩ = 100
Man in the Mirror
No synth.: play small notes
Ac. Piano 15^{ma}-----

199 (15^{ma})-----

Finger snaps optional on 2 and 4

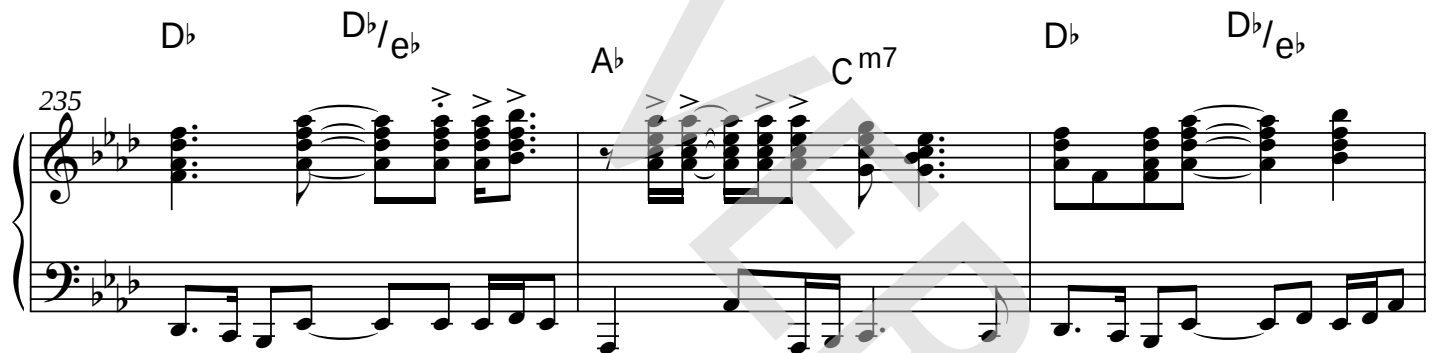
227 C C/d G B^{m7} C C/d G B^{m7} C A⁷/c[#]



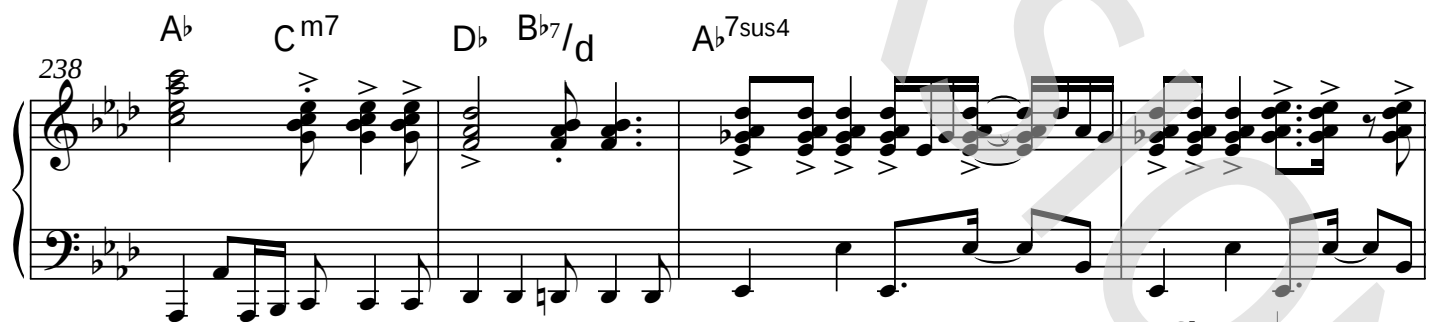
232 D⁷(b10) Ac. Piano A^b C^{m7}



235 D^b D^b/e^b A^b C^{m7} D^b D^b/e^b

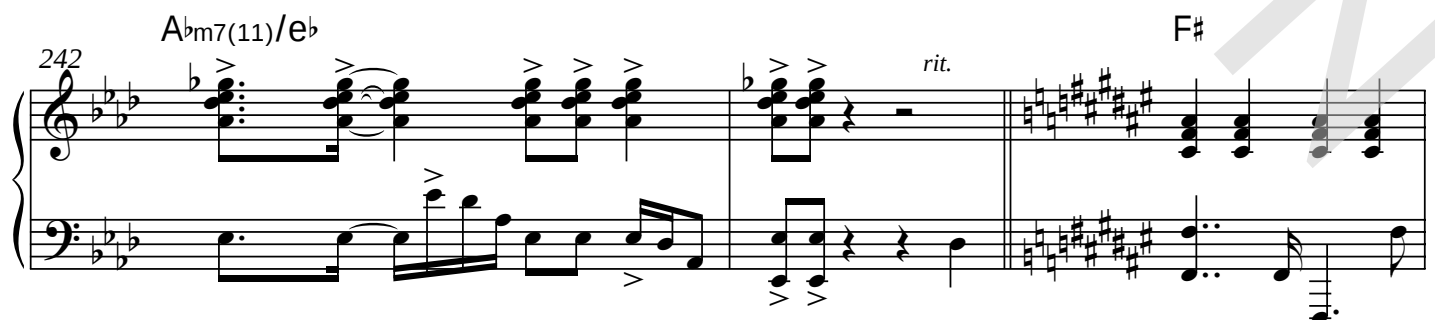


238 A^b C^{m7} D^b B^{b7}/d A^{b7}sus4



242 A^bm7(11)/e^b rit. F[#]

Slower ♩ = 84
Heal the World



260 F^m C^m D^b A^b/C B^b^m D^b/e^b

263 A^b D^b/e^b A^b D^b/e^b

265 A^b D^b/e^b A^b D^b/e^b

267 A^b D^b/e^b A^b D^b/e^b

269 A^b D^b/e^b A^b

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

No synth.: play small notes

The first system of musical notation for 'Beat It' is in 4/4 time with a key signature of one sharp (F#). The bass staff features a strong, rhythmic pattern of eighth notes, while the treble staff has a series of beamed eighth notes. A dynamic marking of *f* (forte) is present in the bass staff. The system concludes with a double bar line.

N.C.

El. Piano (Rhodes)

The second system of musical notation for 'Beat It' continues the piece. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. A dynamic marking of *f* is present. The system concludes with a double bar line.

The third system of musical notation for 'Beat It' continues the piece. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The system concludes with a double bar line.

E_m

D

E_m

No synth.: play small notes

The fourth system of musical notation for 'Beat It' continues the piece. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. A dynamic marking of *f* is present. The system concludes with a double bar line.

Michael Jackson - MEDLEY 3
14 Piano Moderated

Excitedly ♩ = 120
Smooth Criminal

They Don't Care About Us

53 C D C D C D rit. Ac. Piano

60 E^m F^{#m}

64 G F^{#m} D E^m F^{#m} G F^{#m} D G^m F₆

68 E^b F₆ G^m F₆ E^b D⁷ G^m F₆ E^b

73 G^m F₆ E^b D⁷ E^b F E^b

Michael Jackson - MEDLEY 5
14 Piano Moderated

102 A⁶/e E E A⁶/e E A⁶/e E A A

107 E A⁶/e E A⁶/e E B A E A⁶/e E

f

♩ = 120

112 A⁶/e E B A A/b

mf

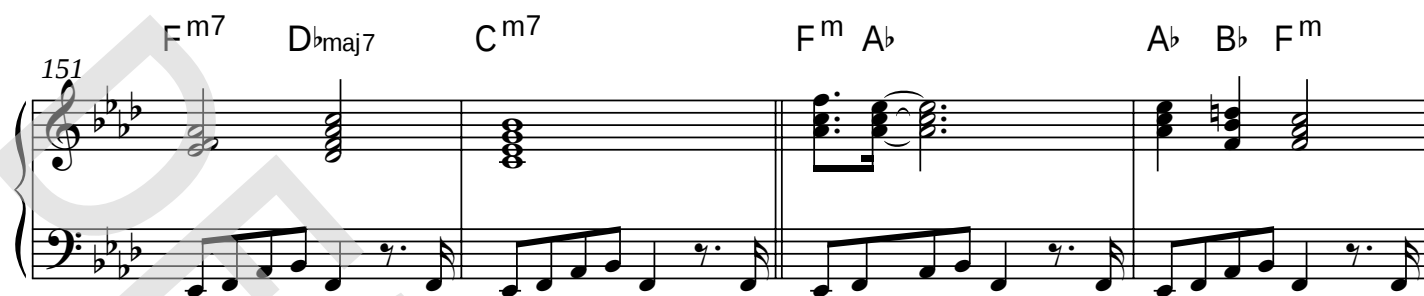
Don't Stop Till You Get Enough
No synth.: play small notes

116 B B A/b

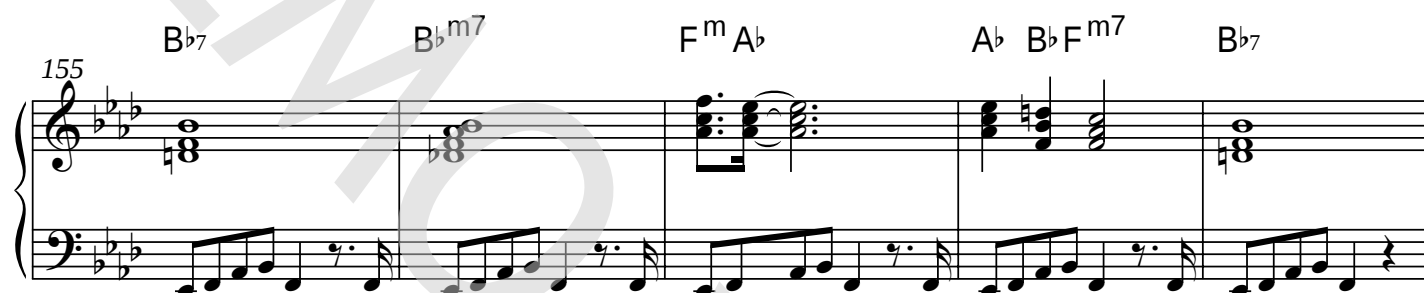
120 B Amaj7/b

Michael Jackson - MEDLEY 7
14 Piano Moderated

151 F^{m7} D^bmaj7 C^{m7} F^m A^b A^b B^b F^m



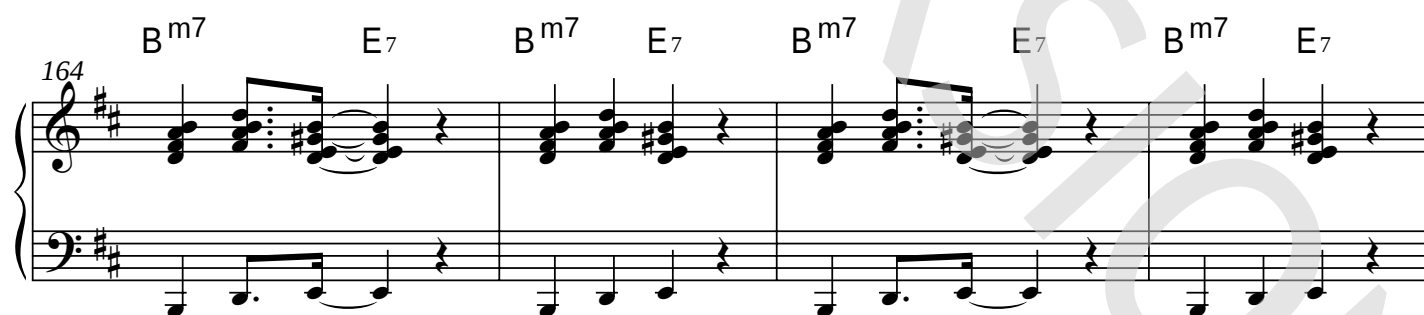
155 B^{b7} B^bm7 F^m A^b A^b B^b F^{m7} B^{b7}



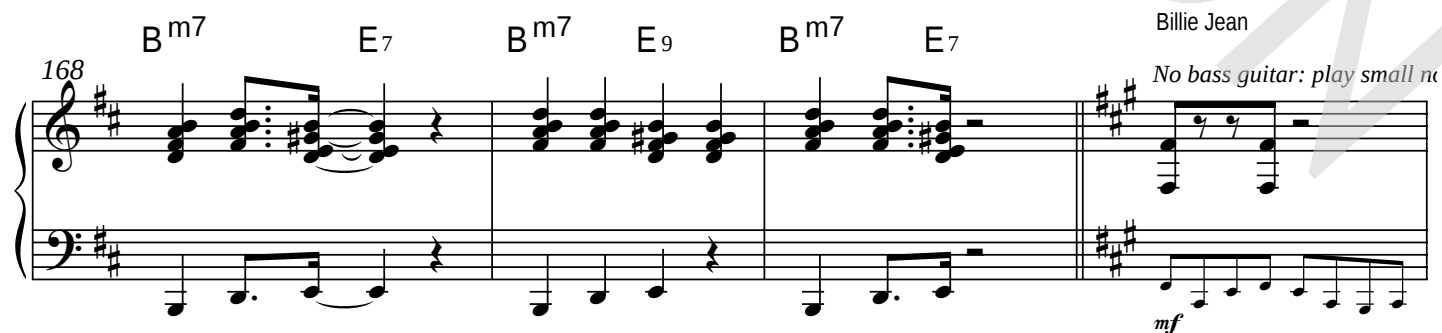
160 D^{b7} B^{b7} F^{o7} A^bsus4/e^b A¹¹ Bad B^{m7} E⁷



164 B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷



168 B^{m7} E⁷ B^{m7} E⁹ B^{m7} E⁷ Billie Jean No bass guitar: play small n



Michael Jackson - MEDLEY 9

14 Piano Moderated

Andante ♩ = 100

Man in the Mirror

No synth.: play small notes

Ac. Piano

15^{ma}-----

194 F#m7 G#m/f# B m7

199 (15^{ma})-----

Finger snaps optional on 2 and 4

204 (15^{ma})-----

209 (15^{ma})----- El. Piano

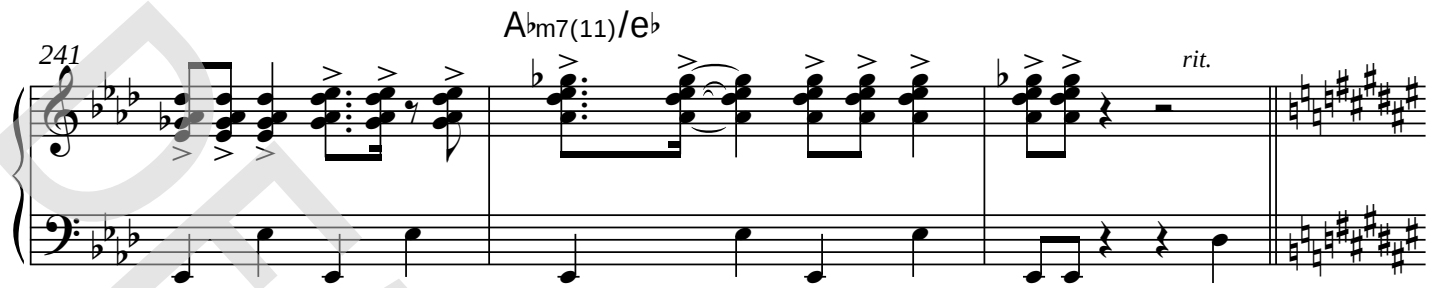
G D E^{m7} D C C^{add2}

mf

214 G D E^{m7} D C C^{add2}

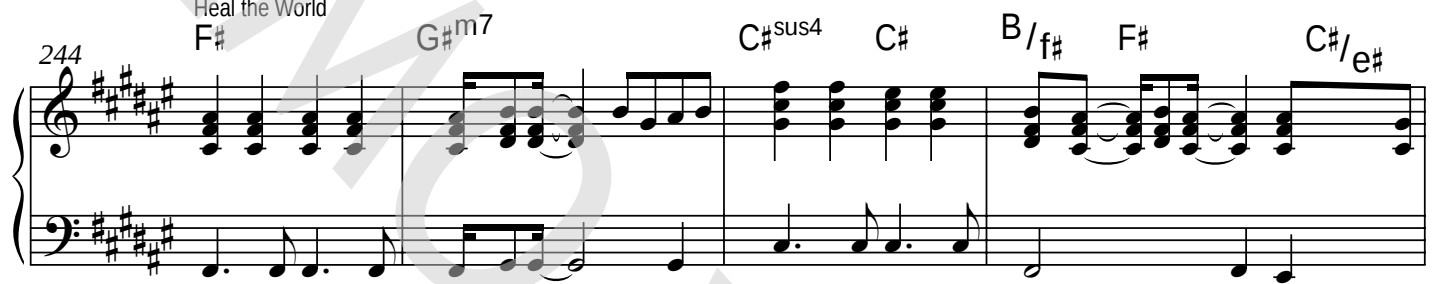
Michael Jackson - MEDLEY 11
14 Piano Moderated

241 $A\flat m7(11)/e\flat$ *rit.*

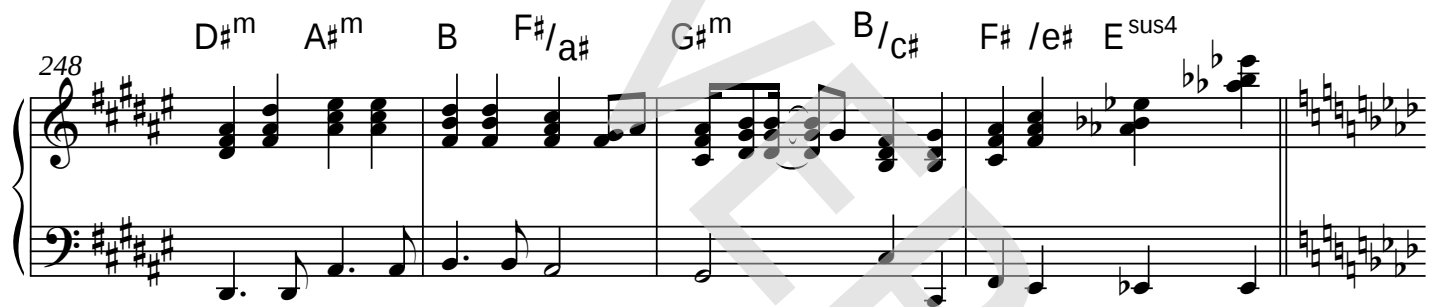


Slower $\text{♩} = 84$
Heal the World
 $F\sharp$

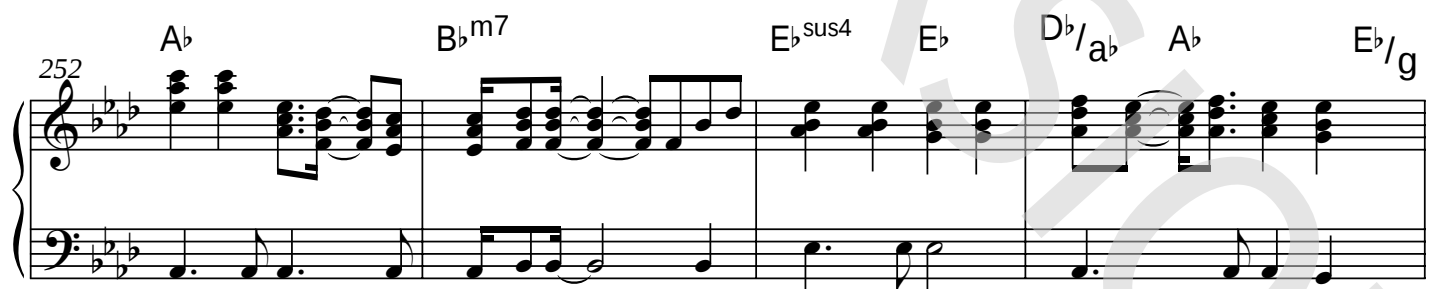
244 $G\sharp m7$ $C\sharp \text{sus}4$ $C\sharp$ $B/f\sharp$ $F\sharp$ $C\sharp/e\sharp$



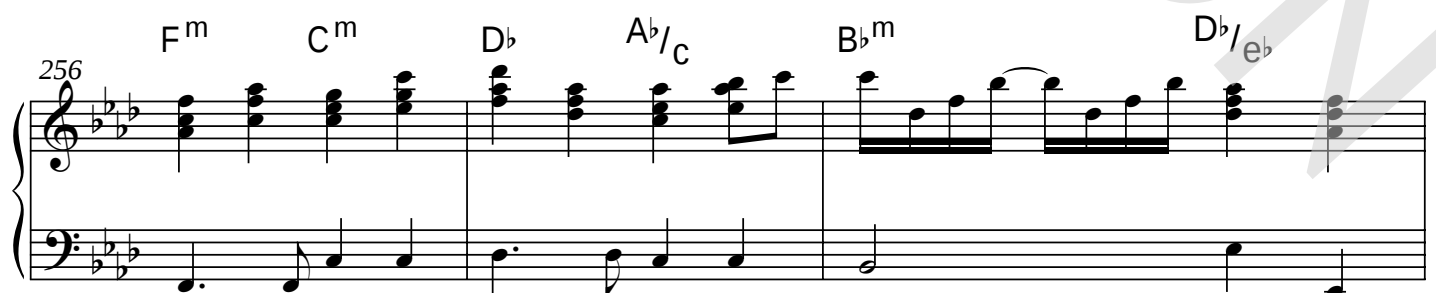
248 $D\sharp m$ $A\sharp m$ B $F\sharp/a\sharp$ $G\sharp m$ $B/C\sharp$ $F\sharp/e\sharp$ $E \text{sus}4$



252 $A\flat$ $B\flat m7$ $E\flat \text{sus}4$ $E\flat$ $D\flat/a\flat$ $A\flat$ $E\flat/g$



256 $F m$ $C m$ $D\flat$ $A\flat/C$ $B\flat m$ $D\flat/e\flat$

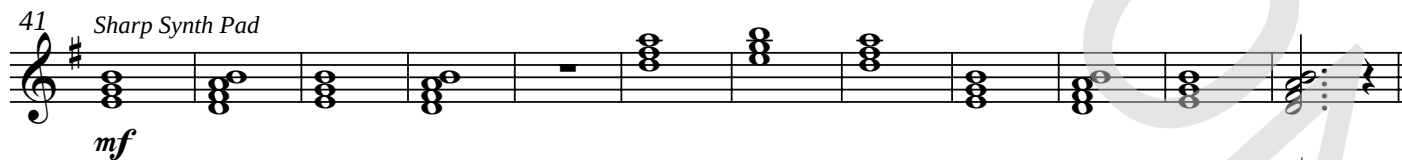
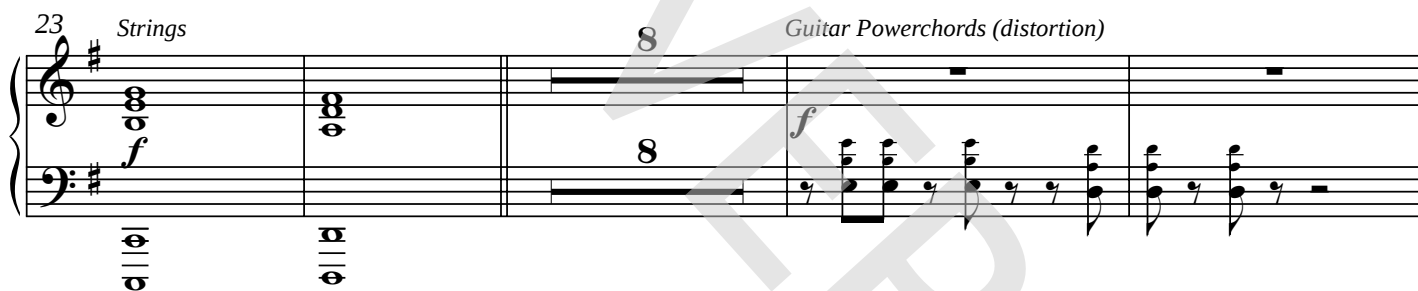
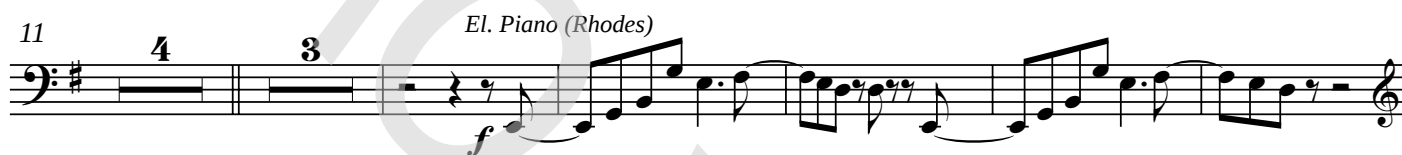
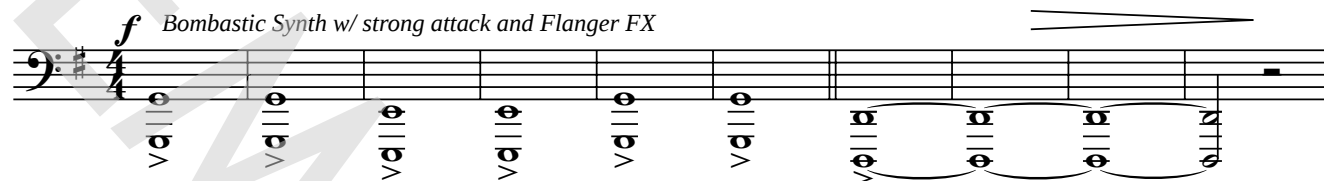


Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

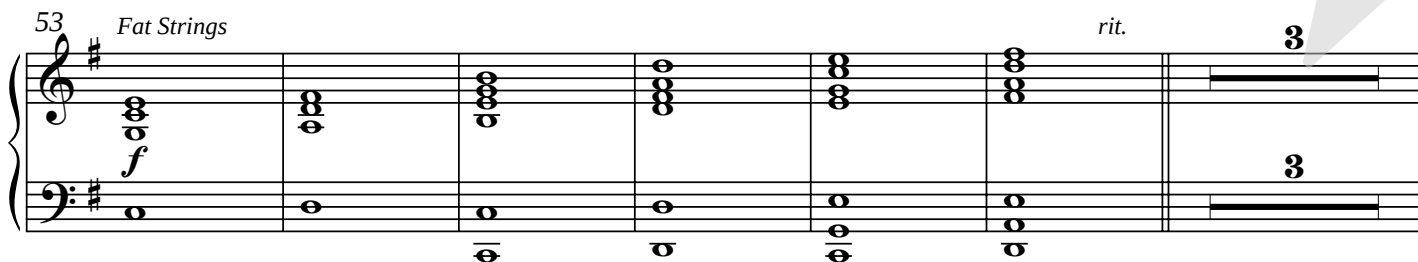
Words and Music by Michael Jackson
Arranged by Dirk Kokx

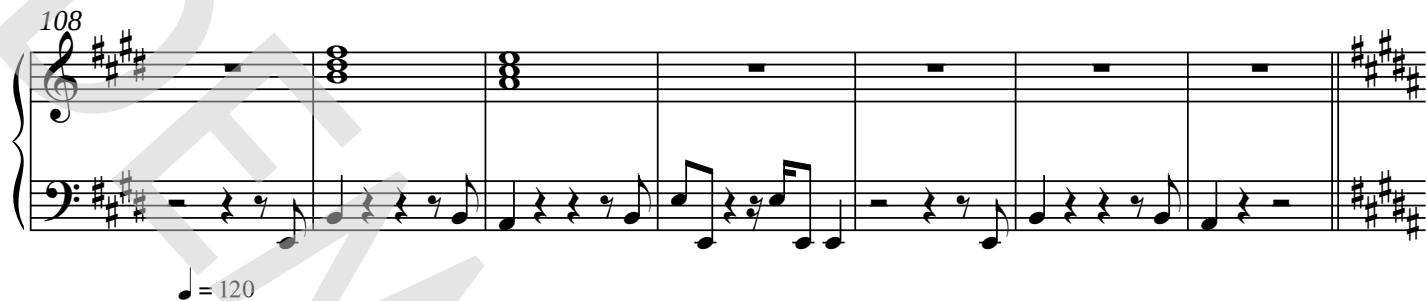
Fast Rock ♩ = 140
Beat It



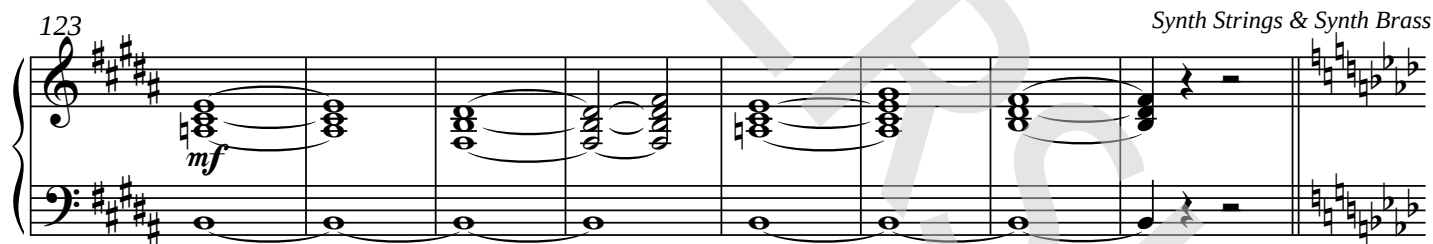
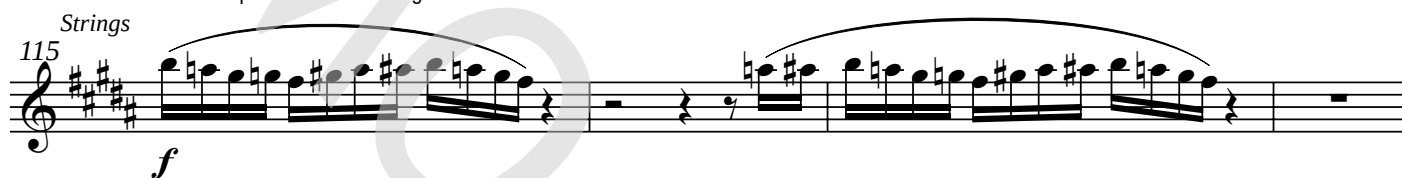
They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

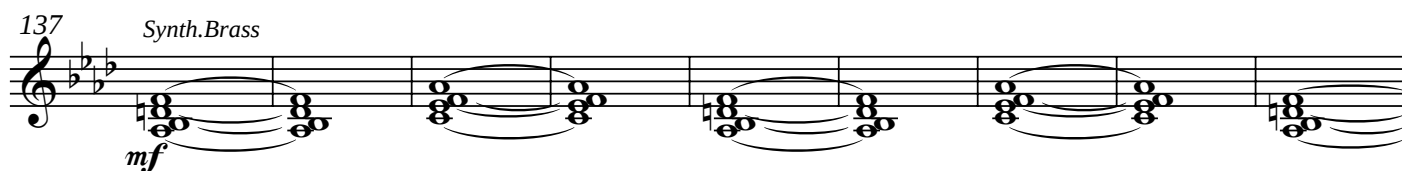
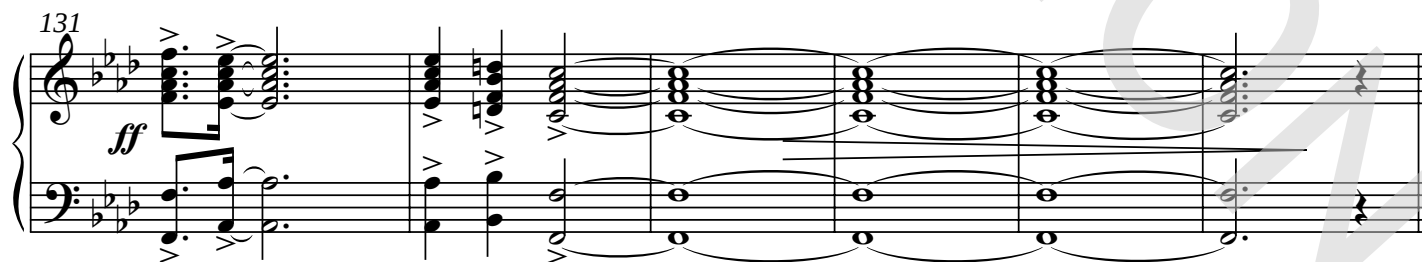




Don't Stop Till You Get Enough



Thriller



Michael Jackson - MEDLEY 5

15 Synthesizer

Andante ♩ = 100
Man in the Mirror

194

Crystal Synth w/ long decay time *mp*

15^{ma}

200

15^{ma}

205

15^{ma}

210

15^{ma}

8^{va}

mp

218

'Emotion' Strings

8^{va}

mp

223

8^{va}

mp

231

8^{va}

Strings

mf

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

N.C.

13 *distortion* *f*

18 *E^m* *D* *E^m* *D*

23 *E^m* *D* *E^m* *D*

29 *C* *D* *E^m* *D* *E^m* *mf* *muted, gradually more open*

34 *D* *E^m* *D* *C* *D*

39 *E^m* *D* *E^m* *D* *E^m* *f* *(open)*

44 *D* *E^m* *D* *E^m* *D*

The musical score is written for guitar in standard notation. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Fast Rock' at 140 beats per minute. The first staff (measures 1-12) includes a 'distortion' effect and a forte 'f' dynamic. The second staff (measures 13-22) features a series of chords: E minor, D major, E minor, and D major. The third staff (measures 23-28) continues with E minor and D major chords. The fourth staff (measures 29-33) includes C major, D major, E minor, D major, and E minor chords, with a 'mf' dynamic and a 'muted, gradually more open' instruction. The fifth staff (measures 34-38) features D major, E minor, D major, C major, and D major chords. The sixth staff (measures 39-43) includes E minor, D major, E minor, D major, and E minor chords, with a 'f' dynamic and an '(open)' instruction. The seventh staff (measures 44-48) features D major, E minor, D major, E minor, and D major chords.

100 A^6/e E A^6/e E A^6/e E A^6/e E
mf

104 A^6/e E A A A^6/e E
f

108 A^6/e E B A A^6/e E
 $\text{♩} = 120$
Don't Stop Till You Get Enough

112 A^6/e E B A A/b *clean*
mf

116 B A/b B
continue freely, same style

119 B

122 $A_{maj7/b}$ *Handclap* B
Thriller

127 $A_{maj7/b}$ B 14

145 B^b *clean*

Michael Jackson - MEDLEY 5

16 Guitar

Am7(11) G^{add2/b} C^{add2} C/d G B^{m7} C C/d

222 8

G B^{m7} C C/d G B^{m7} C A⁷/C[#] D⁷(b10)

228 8

A^b C^{m7} D^b D^b/e^b A^b C^{m7} D^b D^b/e^b A^b C^{m7} D^b B^{b7}/d

234 8

f

A^b7^{sus4} A^bm7(11)/e^b *rit.* F[#] G[#]m7

240 8

C[#]sus4 C[#] B/f[#] F[#] C[#]/e[#] D[#]m A[#]m B F[#]/a[#]

246 8

G[#]m B/C[#] F[#]/e[#] E^bsus4 A^b B^{m7} E^bsus4 E^b D^b/a^b A^b E^b/g

250 8

F^m C^m D^b A^b/c B^m D^b/e^b A^b E^b/g F^m C^m D^b A^b/c

256 8

B^m D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b

262 8

A^b D^b/e^b A^b D^b/e^b A^b

268 8

p

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

N.C.

13 *f*

18 2

25 E^m D E^m D C

30 D E^m D E^m D

35 E^m D C D E^m

40 D E^m D E^m D

45 E^m D E^m D E^m

97 E A⁶/e E *mf*

102 E A E *f*

108 B A E B

♩ = 120
Don't Stop Till You Get Enough

114 A A/b B *mf*

B A/b B

119

123 Amaj7/b B

127 Amaj7/b B

Thriller

131 F^m A^b A^b B^b F^m *ff*

136 B^b7 F^m7 *f*

178 F#m G#m/f# D F#m F#m7 D F#m

183 D F#m F#m7 D C#7

187 F#m G#m/f# F#m G#m/f# F#m G#m/f#

190 F#m G#m/f# Bm7 F#m G#m/f#

194 F#m7 G#m/f# Bm7

Andante ♩ = 100
Man in the Mirror

225 C/d G Bm7 C C/d G Bm7 C C/d G Bm7

mf

231 C A7/c# D7(b10) Ab Cm7

f

235 Db Db/eb Ab Cm7 Db Db/eb Ab Cm7

239 Db Bb7/d Ab7sus4 Abm7(11)/eb *rit.*

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads, stems, and rests to represent different sounds. Labels with leader lines identify the instruments corresponding to each note or symbol.

Staff 1 (Drumkit):

- Hi-Hat closed:** Represented by a note head with a vertical line through it.
- Hi-Hat open:** Represented by a note head with a vertical line through it and an 'x' above it.
- Shareclick:** Represented by a note head with a vertical line through it.
- Bassdrum (Kick):** Represented by a solid black note head.
- Snaredrum:** Represented by an open note head.
- Hi-Hat Foot:** Represented by a note head with a vertical line through it.
- High Tom:** Represented by a solid black note head.
- Mid Tom:** Represented by a solid black note head.
- Low Tom:** Represented by a solid black note head.
- Floor Tom:** Represented by a solid black note head.
- Ride Cymbal:** Represented by a note head with a vertical line through it and an 'x' above it.
- Ride Bell/Cup:** Represented by a note head with a vertical line through it and an 'x' above it.
- Crash Cymbal:** Represented by a note head with a vertical line through it and an 'x' above it.
- Splash Cymbal:** Represented by a note head with a vertical line through it and an 'x' above it.
- Triangle mute:** Represented by a note head with a vertical line through it and an 'x' above it.
- Tambourine Beating:** Represented by a note head with a vertical line through it and an 'x' above it.
- Triangle open:** Represented by a note head with a vertical line through it and an 'x' above it.

Staff 2 (Percussion):

- Shaker (eggs):** Represented by a note head with a vertical line through it.
- Claves:** Represented by a note head with a vertical line through it.
- High Timbale:** Represented by a note head with a vertical line through it.
- Sleigh Bells:** Represented by a note head with a vertical line through it.
- Bell Tree:** Represented by a note head with a vertical line through it.
- Maracas:** Represented by a note head with a vertical line through it.
- Wind Chimes:** Represented by a note head with a vertical line through it.
- Cowbell:** Represented by a note head with a vertical line through it.
- Conga Cabasa:** Represented by a note head with a vertical line through it.
- Handclap:** Represented by a note head with a vertical line through it.
- Guero:** Represented by a note head with a vertical line through it.
- Woodblock High:** Represented by a note head with a vertical line through it.
- Woodblock Low:** Represented by a note head with a vertical line through it.
- Timbale Low:** Represented by a note head with a vertical line through it.
- Agogo High:** Represented by a note head with a vertical line through it.
- Agogo Low:** Represented by a note head with a vertical line through it.

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef and a 4/4 time signature. The first measure is marked with a '6' above it, indicating a sixteenth-note pattern. The tempo is marked 'Fast Rock' with a quarter note equal to 140 beats per minute. The first measure is also marked with a forte 'f' dynamic. The score consists of several systems of music, each starting with a measure number (6, 11, 16, 23, 29, 35, 40). The notation includes various rhythmic patterns, including sixteenth-note runs, eighth notes, and quarter notes. There are also measures with a double bar line and a '2' above it, indicating a two-measure rest. The score is watermarked with 'DEMO' and 'PRO' diagonally across the page.

4 Michael Jackson - MEDLEY

18 Drum Set

87 **2**

91 *mf* *f*

94

98

101 *mf*

104

107 *f*

110

113 *mf*

♩ = 120

Don't Stop Till You Get Enough

The image displays a drum score for an 18-piece drum set, covering measures 87 to 113. The notation is written on a single staff with a key signature of one sharp (F#) and a 2/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A tempo marking of 120 beats per minute is indicated. The score is for the song "Don't Stop Till You Get Enough".

6 Michael Jackson - MEDLEY

18 Drum Set

164

2

2

169

Billie Jean

mf

176

182

187

Andante ♩ = 100
Man in the Mirror

193

mf

211

222

mf

229

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads, stems, and rests to represent different sounds. Labels with leader lines identify the instruments corresponding to each note or symbol.

Staff 1 (Top):

- Hi-Hat closed:** Represented by a note head with a cross (x).
- Hi-Hat open:** Represented by a note head with a circle (o).
- Shareclick:** Represented by a note head with a cross (x).
- Bassdrum (Kick):** Represented by a solid black note head.
- Snaredrum:** Represented by an open note head.
- Hi-Hat Foot:** Represented by a note head with a cross (x).
- High Tom:** Represented by a solid black note head.
- Mid Tom:** Represented by a solid black note head.
- Low Tom:** Represented by a solid black note head.
- Floor Tom:** Represented by a solid black note head.
- Ride Cymbal:** Represented by a note head with a cross (x).
- Ride Bell/Cup:** Represented by a note head with a cross (x).
- Crash Cymbal:** Represented by a note head with a cross (x).
- Splash Cymbal:** Represented by a note head with a cross (x).
- Triangle mute:** Represented by a note head with a circle (o).
- Tambourine Beating:** Represented by a note head with a cross (x).
- Triangle open:** Represented by a note head with a circle (o).

Staff 2 (Bottom):

- Shaker (eggs):** Represented by a note head with a cross (x).
- Claves:** Represented by a note head with a cross (x).
- High Timbale:** Represented by a note head with a cross (x).
- Sleigh Bells:** Represented by a note head with a cross (x).
- Bell Tree:** Represented by a note head with a cross (x).
- Maracas:** Represented by a note head with a cross (x).
- Wind Chimes:** Represented by a note head with a cross (x).
- Cowbell:** Represented by a note head with a cross (x).
- Conga Cabasa:** Represented by a note head with a cross (x).
- Handclap:** Represented by a note head with a cross (x).
- Guero:** Represented by a note head with a cross (x).
- Woodblock High:** Represented by a note head with a cross (x).
- Woodblock Low:** Represented by a note head with a cross (x).
- Timbale Low:** Represented by a note head with a cross (x).
- Agogo High:** Represented by a note head with a cross (x).
- Agogo Low:** Represented by a note head with a cross (x).

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

12 Cabasa shake *f* El. Clap / Hit >

18 > > > > > **2** >

26 % % % % % % %

33 % % % % % % %

40 % % % % % % % % %

48 % % % % % % % % %

They Don't Care About Us

56 rit. **7** light el. hit heavy industrial hit

4 Michael Jackson - MEDLEY

19 Percussion

123 *Conga's*

continue freely same style

128

Thriller

134

3 Woodblocks w/ sticks

144

Bad

153

El. Clap / Hit

158

Billie Jean

165

Cabasa shake

173

el. percussive hit

182

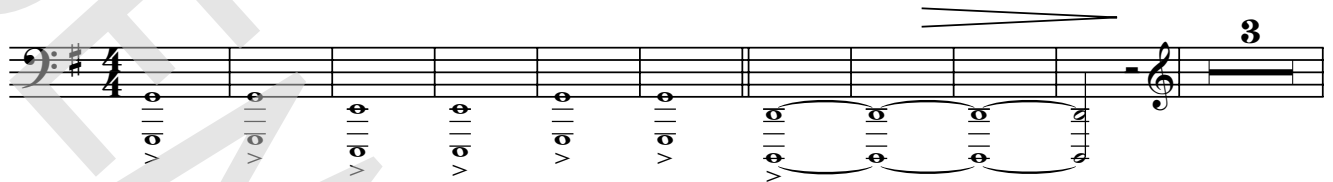
El. Handclap

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It



N.C.



E^m



All I wan-na say is that they don't real-ly care a-bout us! They told him "Don't you e-ver

D

E^m

D



come a-round here. Don't wan - na see your face; you'd bet - ter dis-ap - pear!" The

C

D

E^m

D



fi - re's in their eyes and their looks are pret - ty clear so beat it, just beat it!

E^m

D

E^m



You bet - ter run; you bet - ter do what you can. Don't wan - na see no blood. Don't be a

Michael Jackson - MEDLEY 3

20 Leadsheet

63 F#m G F#m D E^m F#m G F#m D

67 G^m F₆ E^bmaj7 F₆

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

69 G^m F₆ E^bmaj7 D⁷

There's a sign in the win - dow that he struck you, a crescen - do, An - nie!

71 G^m F₆ E^bmaj7 F₆

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

73 G^m F₆ E^bmaj7 D⁷ E^b

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

75 F E^b

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

77 F E^b

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

95 B A E A⁶/e E

think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white!

98 A⁶/e E A⁶/e E A⁶/e E A⁶/e E

I took my ba-by on a

102 A⁶/e E A⁶/e E A⁶/e E

sat - ur - day bang Boy, is that girl with you? Yes, we're one and the same Now

105 A A E A⁶/e E

I be-lieve in mir - a - cles, and a mir - a - cle has hap-pened to - night. —

108 A⁶/e E B A

But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white!

111 E A⁶/e E A⁶/e E B

— But if you're think-ing a - bout be - ing my broth - er it don't

♩ = 120

Don't Stop Till You Get Enough

114 A A/b B

mat-ter if you're black or white! — It don't mat-ter if you're

Michael Jackson - MEDLEY 7

20 Leadsheet

145 $B\flat$ F^m7

_____ but ter - ror takes the sound be - fore you make _____ it. _____

148 $B\flat$

You start to freeze _____ as hor - ror looks you right be - tween the eyes

151 F^m7 $D\flat maj7$ C^m7 F^m $A\flat$ $A\flat$ $B\flat$ F^m

_____ You're pa - ra - lyzed. _____ Cause this is thril - ler _____ thril - ler night and

155 $B\flat7$ $B\flat m7$ F^m $A\flat$

no - one's gon - na save you from the beast _____ a - bout to strike You know it's thril - ler _____

158 $A\flat$ $B\flat$ F^m7 $B\flat7$ $D\flat7$ $B\flat7$ F^o7 $A\flat^{sus4}/E\flat$ A^{11}

thrill - ler night You're fight - ing for your life _____ in - side a

163 B^m7 $E7$ B^m7 $E7$ B^m7 $E7$ B^m7 $E7$

bad, I'm bad come on. You know I'm bad, I'm bad, you know it You know I'm

167 B^m7 $E7$ B^m7 $E7$ B^m7 $E9$

bad, I'm bad come on you know And the whole world has to an - swer right now just to

192 $F^{\#m}$ $G^{\#m}/f^{\#}$ $F^{\#m7}$ $G^{\#m}/f^{\#}$ $B^{\#m7}$

kid is not my son _____ She says I _____ am the one _____ but the

Andante ♩ = 100
Man in the Mirror

196

kid is not my

201

I'm gon-na make a change for once in my _____ life. It's gon-na feel

206

— real good: gon-na make a difference, gon-na make it right _____ As I

210 G D $E^{\#m7}$ D C C^{add2}

turn up the col-lar on _____ my fav-orite win-ter-coat, this wind is blow-in' my mind.

213 G D $E^{\#m7}$ D C

— I see the kids _____ in the street _____ with not e-nough to eat Who am I

216 C^{add2} $A^{\#m7}(11)$

to be blind pre-tend-ing not to see their needs. A sum-mer's dis-re-gard,

239 D^b B^b7/d A^b7sus4

been a - ny clear - er: if you wan - na make the world a bet - ter place__ take a

241

look at your - self and then make a change__ You got - ta

242 $A^bm7(11)/e^b$

get it right__ while you got the time__ 'cause when you

243 *rit.*

Slower ♩ = 84
Heal the World
 $F^\sharp$

close your heart then you close your heal the world__ make it a

245 $G^\sharp m7$ $C^\sharp sus4$ $C^\sharp$ $B/f^\sharp$ $F^\sharp$ $C^\sharp/e^\sharp$

bet - ter place for you and for me and the en - tire hu-man race There are

248 $D^\sharp m$ $A^\sharp m$ B $F^\sharp/a^\sharp$

peo - ple dy - ing,__ if you care e - nough for the li - ving make a

250 $G^\sharp m$ $B/C^\sharp$ $F^\sharp /e^\sharp E^bsus4$ A^b

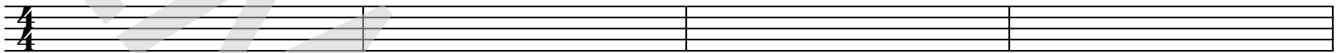
bet - ter place for you and for me Heal the world__ make it a

Michael Jackson - MEDLEY

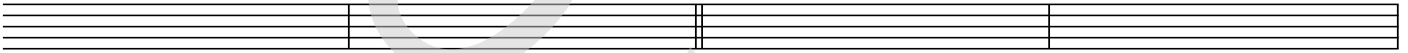
(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

*Words and Music by Michael Jackson
Arranged by Dirk Kokx*

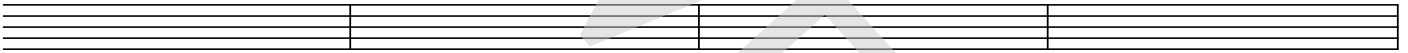
Fast Rock ♩ = 140
Beat It



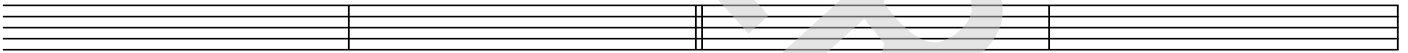
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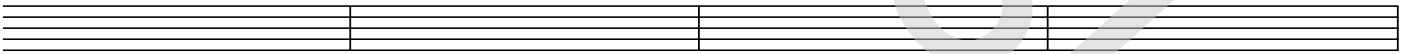
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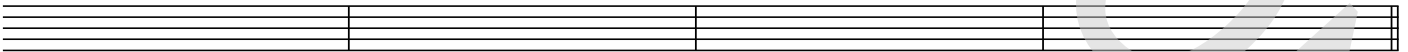
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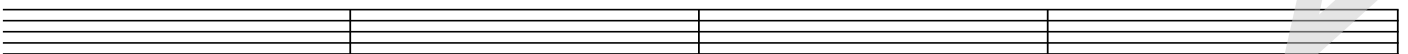
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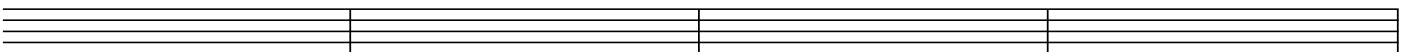
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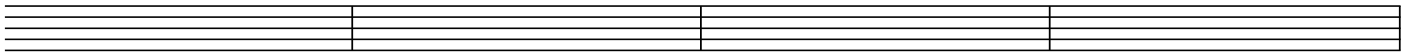
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29

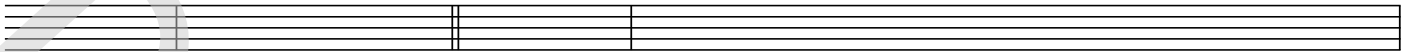


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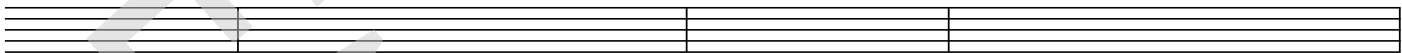


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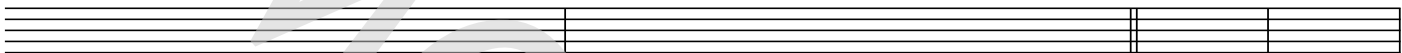
A Bit Slower ♩ = 116
Black or White



85



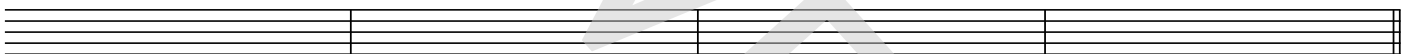
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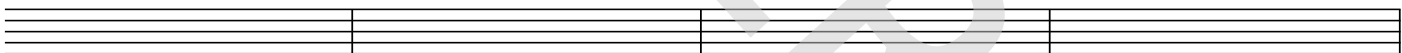
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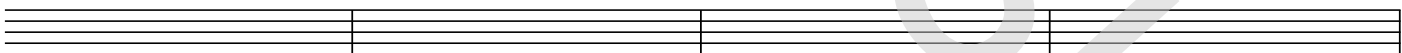
97



101



105

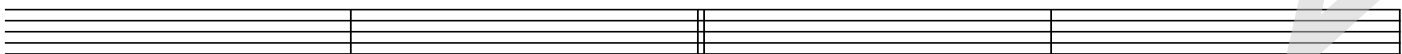


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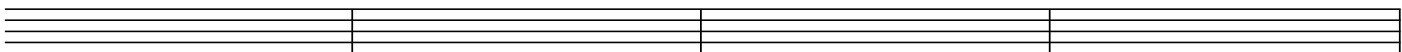


♩ = 120
Don't Stop Till You Get Enough

113



117

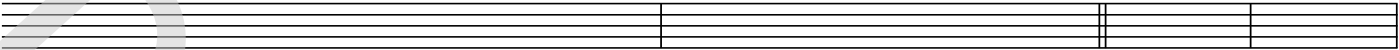


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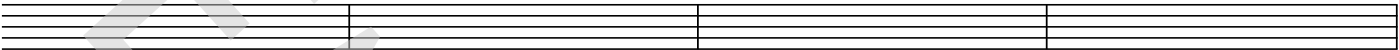


Billie Jean

169



173



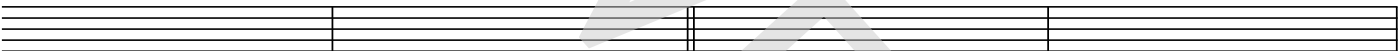
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181



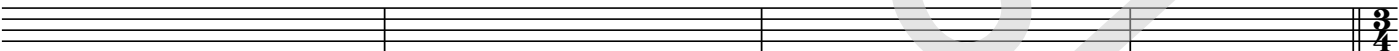
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189

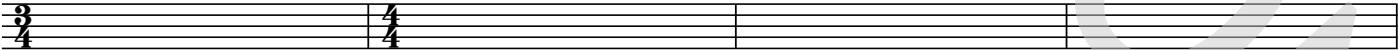


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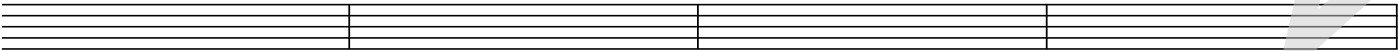


Andante ♩ = 100
Man in the Mirror

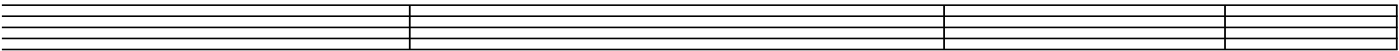
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201



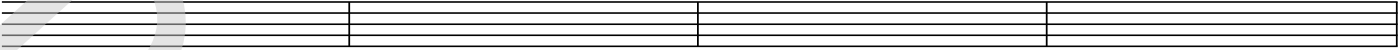
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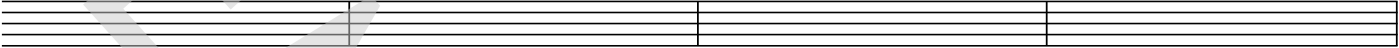
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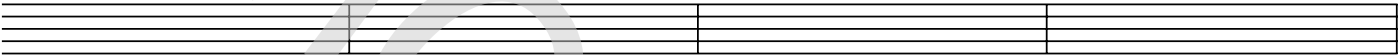
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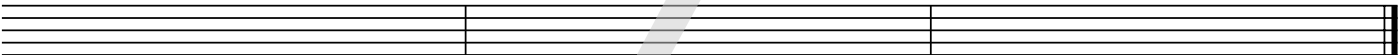
261



265



269



Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

*Words and Music by Michael Jackson
Arranged by Dirk Kokx*

Beat It

All I wanna say is that they don't really care about us
They told him "Don't you ever come around here.
Don't wanna see your face; you'd better disappear!"
The fire's in their eyes and their looks are pretty clear so
beat it, just beat it ! (oo!)
You better run; you better do what you can. (oo!)
Don't wanna see no blood. Don't be a macho man. (oo!)
You wanna be tough; better do what you can. So beat it. But you wanna be bad!
Just beat it ! (beat it!) Beat it! (Beat it!) No one wants to be defeated
Showin' how funky and strong is your fight.
It doesn't matter who's wrong or right. Just beat it, (beat it)
Just beat it (beat it) just beat it (beat it) just beat it.

They Don't Care About Us

All I wanna say is that they don't really care about (3x) us!

Smooth Criminal

Annie are you OK? Will you tell us that you're OK?
There's a sign in the window that he stuck you, a crescendo, Annie!
He came into your apartment, he left the bloodstains on the carpet.
Then you ran into the bedroom, you were struck down. It was your doom.
Annie are you OK? So Annie are you OK? Are you OK Annie ? (3x)
You've been hit by, you've been struck by a smooth criminal!

Black Or White

Don't tell me you agree with me when I saw you kicking dirt in my eye.
But if you're thinking about being my baby it don't matter if
you're black or white!
I took my baby on a Saturday bang. Boy, is that girl with you?
Yes we're one and the same.
Now I believe I miracles, and a miracle has happened tonight.
But if you're thinking about being my baby it don't matter if
you're black or white!
But if you're thinking about being my brother it don't matter if
you're black or white!

Don't Stop Till You Get Enough

It don't matter if you're black or white, black or white.
Keep on with the force don't stop till you get enough.(4x)

I'm starting with the man in the mirror. (Oh yeah!)
I'm asking him to change his ways (better change!, hoo hoo)
And no message could have been any clearer:
If you wanna make the world a better place take a look at yourself
And then make a change! You gotta get it right, while you got the time
'cause when you close your heart then you close your mind!
(you can heal the world)

Heal The World

(You can heal the world), make it a better place
For you and for me and the entire human race.
There are (ah) people dying, if you care enough for the living
Make a better place for you and for me
Heal the world,(Heal the world) make it a better place(oh yeah!)
For you and for me and the entire human race.
There are (ah) people dying, if you care enough for the living
Make a better place for you and for me
There are (ah) people dying, if you care enough for the living
Make a better place for you and for me (Heal the world we live in)
You and for me (save it for our children)
You and for me (Heal the world we live in)
You and for me (save it for our children)
You and for me (Heal the world we live in)
You and for me (save it for our children)
You and for me (Heal the world we live in)
You and for me (save it for our children)