



Michael Jackson MEDLEY - Chorus-LIGHT

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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
Handclap
end of claps
Handclap
end of claps
No synth.: play small notes
f
El. Piano (Rhodes)
f
Bombastic Synth w/ strong attack and Flanger FX
f
distortion f
Cabasa shake
f

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 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__

C 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

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

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. $E^{\flat}maj7$ D^7 G^m F_6 $E^{\flat}maj7$ F_6 G^m F_6 $E^{\flat}maj7$ D^7 $E^{\flat}$

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 E A⁶/e E A⁶/e E B

Synth

mf *f*

split: RH Synth Strings
LH Fat Syn Bass

Gtr.

mf *f*

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. A_6/e E B A E A_6/e E A_6/e E

Synth

Gtr.

Bass

D. S.

Perc.

$\text{♩} = 120$
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! ____

C *mf*

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

Synth *Strings* *f*

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

Bass *mf* *continue freely same style*

D. S. *mf*

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

Michael Jackson - MEDLEY 11

01 Solo Chorus-LIGHT Combo C

128

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 —

C

P.A.
B F^m A^b A^b B^b F^m

Synth
Synth Strings & Synth Brass

Gtr.

Bass

D. S.

Perc.
3 Woodblocks w/ sticks

135

H

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

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

C

P.A.
B^{b7} F^{m7} B^{b7}

Synth
Synth.Brass

Gtr.

Bass
f

D. S.
mf

Perc.

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} F^m A^b A^b B^b F^{m7} B⁷

P.A.
mf

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

C
mp

P.A.
D⁷ B⁷ F⁷ A^b sus⁴ / E^b A¹¹ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

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

Gtr.

Bass
mf

D. S.

Perc.
f EL Clap / Hit

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

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

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 (S^{mo}) Strings mf

Gtr.

Bass f

D. S. f

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

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

Bb
mp marcato
E^m D E^m D E^m D C D

P.A.
Guitar Powerchords (distortion)
f

Synth
mf
muted, gradually more open

Gtr.
Bass
D. S.
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.
Sharp Synth Pad
mf

Synth
f (open)

Gtr.
Bass
D. S.
Perc.

Michael Jackson - MEDLEY 5

02 Solo Chorus-LIGHT Combo Bb

63

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

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

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

Bb

P.A. $F\sharp^m$ G $F\sharp^m$ D E^m $F\sharp^m$ G $F\sharp^m$ D G^m F_6 $E\flat maj7$ F_6 G^m F_6

Synth

Gtr. *funky, open* *mf*

Bass

D. S.

Perc. *light cl. 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-stainson 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-stainson 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-stainson the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

Bb

P.A. $E\flat maj7$ D^7 G^m F_6 $E\flat maj7$ F_6 G^m F_6 $E\flat maj7$ D^7 $E\flat$

Synth

Gtr.

Bass

D. S.

Perc.

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.

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

L dirt in my eye.

Bb

P.A. A E A₆/e E A₆/e E

Synth split: RH Synth Strings
LH Fat Syn Bass

Gtr. distortion

Bass

D. S.

Perc. Bongo's

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

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

128

H

M

L

Bb

P.A

Synth

Gr.

Bass

D. S.

Perc.

Thriller

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

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

Synth Strings & Synth Brass

3 Woodblocks w/ sticks

f

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 *B^b7* *Fm7* *B^b7*

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^b_{m7} F^m A^b A^b B^b F^{m7} B^b₇

P.A.
mf

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
mp D^{b7} B^{b7} F⁻⁷ A^b_{sus4}/E^b A¹¹ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

P.A.
f

Synth
f split:RH Strings LH Sine Wave Bass mf 8th

Gtr.
mf

Bass
f

D. S.

Perc.
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, —

mp

doo doo — doo — doo — doo

mp

doo doo — doo — doo — doo

mp

doo — doo

(15^{mf}) —

G D E^{m7} D C

mf

Synth (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}

Synth *mp*

Gtr. VII XII XII

D. S. 2

Perc. 2

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

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

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

E♭ *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__

E♭ *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

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*

Bass *mf*

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! ____

E♭

A E A⁶/e E A⁶/e E B A E A⁶/e E

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

f

112

H

M

L

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

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

No synth.: play small notes

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 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

Amaj7/b B Fm A^b A^b B^b F^m

P.A.

Synth

Synth Strings & Synth Brass

Gtr.

Bass

D. S.

Perc.

[illegible]

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

Gtr.

Bass f

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, 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

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-orite win-ter-coat, —

H
—
doo doo — doo — doo — doo

M
—
doo doo — doo — doo — doo

L
—
doo — doo

P.A.
(15^{mf}) —
G D E^{m7} D C
El Piano
mf

Synth
(15^{mf}) —

Gtr.
—
mf

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
—
doo — doo doo — doo doo — doo

M
—
doo doo doo — doo doo — doo

L
—
doo — doo

P.A.
C^{add2} G D E^{m7} D C C^{add2}

Synth
8^{mf} —

Gtr.
—
VII XII XII

D. S.
2 2 2

end of solo

end of solo

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 Koks

[illegible]

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. 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)

Synth

Sharp Synth Pad

Gtr.

mf muted, gradually more open

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#

Strings

mf

mf

light cl. hit

heavy industrial hit>

mf

funky, open

Gtr. muted strings

Bass

D. S.

Perc.

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^{noah}

PA

Synth

Gtr.

Bass

D. S.

Perc.

Bongos (keep with sticks)

heavy industrial hit > >

04 Solo Chorus-LIGHT 4 extra staves

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

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

1

2

3

4

PA A E A⁶/e E A⁶/e E B A E A⁶/e E A⁶/e E B

Synth

Gtr.

Bass

D. S.

Perc.

f

ORIGINAL DO NOT COPY

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

L M H

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

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

synth

PA

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

Gtr. 8 clean

Bass

D. S.

Perc.

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 F^{m7} B^{b7} D^{b7} B^{b7} F⁷ A^b sus⁴/E^b A¹¹ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

split RH Strings
LH Solo Wave Bass

mf

gtr.

Bass

D. S.

Perc.

f

El. Chop / HH

f

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

P.A. $F^{\sharp m}$ $G^{\sharp m}/\sharp$ 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 *mp*

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- ference, gon-na make it right.

Ac. Piano *JSsm*
No synth.: play small notes
Crystal Synth w/ long decay time *mp*

Finger snaps optional on 2 and 4

Shaker *mf*

1
2
3
4

L
M
H

Gtr.
Bass
D. S.
Perc.

04 Solo Chorus-LIGHT 4 extra staves

[illegible]

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} D^b B⁷/D A^b7sus4 A^{m7}(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 - tie human race There are ah

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

The image displays a musical score for the hymn "Our Father." It includes vocal parts for Soprano, Alto, Tenor, and Bass, as well as a piano accompaniment. The score is written in G major and 4/4 time. The lyrics are: "our chil - dren, Heal the world we live in, save it for our chil - dren, Heal the world we live in." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios. The score is divided into systems, with the vocal parts and piano accompaniment each having their own staves. The lyrics are written below the vocal staves.

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

muted, gradually more open
mf

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

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

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)* **A₉**
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 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

Amaj7/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 _____

Amaj7/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* as

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

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

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

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

No synth.: play small notes
Ac. Piano *mp*

Finger snaps optional on 2 and 4

Shaker
mf

H

M

L

P.A.

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 19

05 Solo Chorus-LIGHT small Combo

219

H
M
L
P.A.
Gtr.
Bass
D. S.
Perc.

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

G add2/b C add2 G maj7/b Am7(11) G add2/b C add2

Bongo (stick)
mp

225

H
M
L
P.A.
Gtr.
Bass
D. S.
Perc.

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 A7/c#

optional Syn Bass
freely
mf
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)/e^b F# 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 C# B/f# F# C⁷/e# D⁷m A⁷m B F⁷/a# G⁷m B/C#

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

D^b A^b/C B^m 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

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

end of claps

Handclap

end of claps

Handclap

end of claps

El. Piano (Rhodes)

N.C.

disortion

Cubase Shole

El. Clap / Hit

Michael Jackson - MEDLEY 3
Chorus-LIGHT small Combo extra staves

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Michael Jackson - MEDLEY 5
Chorus-LIGHT small Combo extra staves

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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? 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

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 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

L 8 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 F₆ E^hma⁷ D⁷ G^m F₆ E^hma⁷ F₆

Gtr. *funky, open* *mf*

Bass

D. S.

Perc. *heavy industrial hit*

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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 ra - tions, caus - ing grief in hu - man re - la - tions. It's a

79

8

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. *funky!*

Gtr. *funky!*

Bass *clean*

D. S. *shuffle*

Perc. *heavy industrial hit* *Cowbell (dry)*

06 Solo Chorus-LIGHT small Combo extra staves

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

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608

6

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. —

M

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

L

I and a mir - a - cle has hap - pened to - night. —

1

2

A A E A⁶/e E A⁶/e E B A E A⁶/e E

P.A

Gtr.

Bass

D. S.

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 — on —

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

1

2

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

Gtr. *Handclap*

Bass

D. S. *2 2*

Perc. *Congas*

continue freely some style

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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 B⁷

Gtr.

Bass

D. S.

Perc.

fill-----1

3 Woodblocks w/ sticks

f

mf

f

mf

Michael Jackson - MEDLEY 19
06 Solo Chorus-LIGHT small Combo extra staves

146

PA

Gtr.

Bass

D. S.

Perc.

$F m^7$

B^b

$F m^7$

$D^\sharp maj^7$

$C m^7$

L

M

H

ter - ror takes the sound be - fore you make — it. —

You start to freeze —

as

hor - ror looks you right be - tween the eyes —

You're pa - ra - lyzed. —

Cause this is

ter - ror takes the sound be - fore you make — it. —

You start to freeze —

as

hor - ror looks you right be - tween the eyes —

You're pa - ra - lyzed. —

Cause this is

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.

mp *clean*

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

H hoo hoo oh, ba - by

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

1

2

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

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

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 27
06 Solo Chorus-LIGHT small Combo extra staves

27

end of solo

my fav-ourite win-ter-coat, this wind is blow-in' my mind, I see the kids in the street Who am I to be blind pre-tend-ing not to see their needs, end of solo

8

H

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

M

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

L

8

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

mf

A sum-mer's dis-re-gard.

1

2

D C C add2 G D E m7 D C C add2 Am7(11)

P.A.

Gtr.

8

VII XII XII

fingertapping

Bass

D. S.

2

Perc.

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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 B m7 C C/d G B m7 C A7/C# D7(b10) A^b C m7

Ac. Piano

Gtr.
f

Bass
f

D. S.
f

Perc.
f

Timbournie on stand & El. Hit / Snare

ORIGINAL DO NOT COPY

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

242

Slower ♩ = 84
Heal the World

rit.

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

Am7(11)/e^b F# G#m7 C#sus4 C#

P.A.
8

Gtr.
8

Bass
8

D. S.
8

Perc.
8

ride

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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 D₉/a_b A_b E₉/g F^m C^m D₉ A₇/C B₉m D₉/e_b

Gtr.
8

Bass
8

D. S.

Perc.
8

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

266

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. — save it for — our chil - dren. —

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

M 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. *p*

Bass *p*

D. S. *fill* *p*

Perc. *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 Adv.

Handclap

Handclap

Handclap

12

H

M

L

P.A.

N.C.

El. Piano (Rhodes)

f

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.

They Don't Care About Us

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

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

mf

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

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

103

H

M

L

P.A

E A⁶/e E A⁶/e E A A 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.

107

H

M

L

P.A

E A⁶/e E A⁶/e E B A E A⁶/e E

f

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! —

Michael Jackson - MEDLEY 9

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_{ma}7/b

P.A

[illegible]

134

H

M

L

8

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 Thril - 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^m 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

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,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

08 Solo Chorus-LIGHT Piano Moderated

P.M

P.M

P.M

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 $\flat$ Fm7

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 $\flat$ 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. $F\sharp^m$ D $F\sharp^m$ $F\sharp^m7$ 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. $C\sharp7$ $F\sharp^m$ $G\sharp^m/f\sharp$ $F\sharp^m$ $G\sharp^m/f\sharp$ $F\sharp^m$ $G\sharp^m/f\sharp$

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. $F\sharp^m$ $G\sharp^m/f\sharp$ B^m7 $F\sharp^m$ $G\sharp^m/f\sharp$ $F\sharp^m7$ $G\sharp^m/f\sharp$

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

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

P.M.

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

C A⁷/C# D7(b10)

P.M.

234 *f*

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

M *f* 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.M. *f*

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^{m7} 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 *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 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

A Bit Slower ♩ = 116
Black or White

82 solo (rap)

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 Keep

L Keep

8

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 You're pa-ra-lyzed.

L as hor-ror looks you right be-tween the eyes 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,

Michael Jackson - MEDLEY 15
09 Solo Chorus-LIGHT

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 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 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 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 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 _____

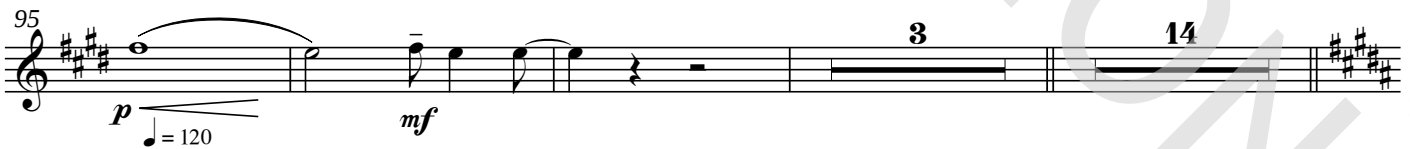
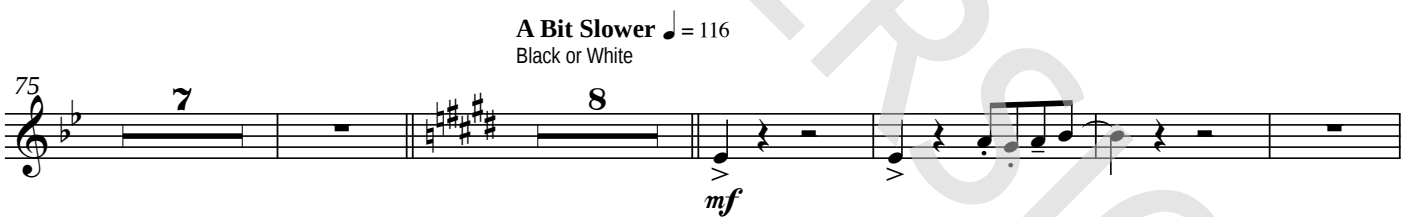
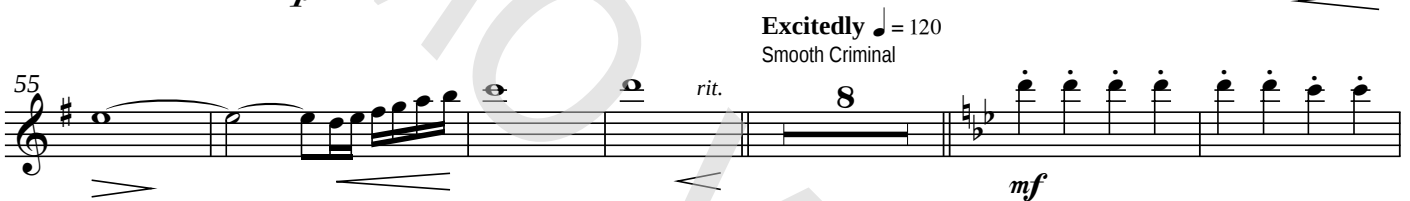
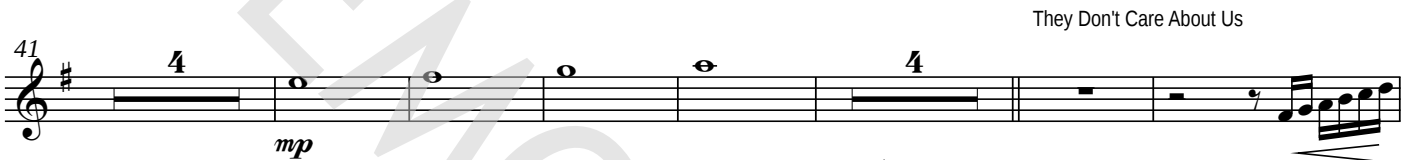
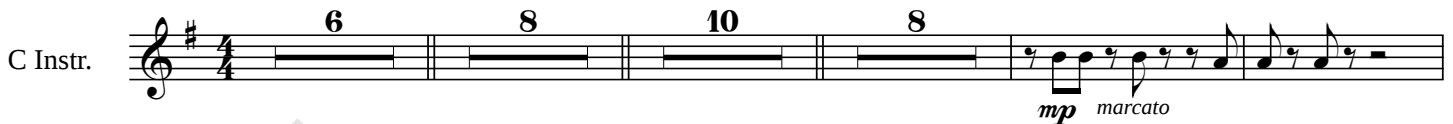
L *p* me you and for me you and for me you and for me _____

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



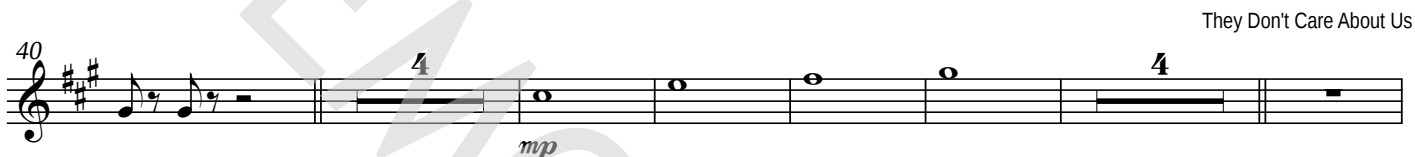
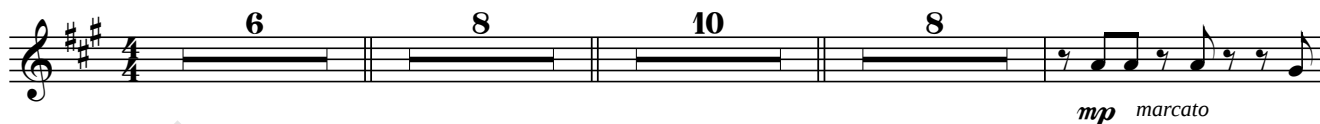
Michael Jackson - MEDLEY

(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

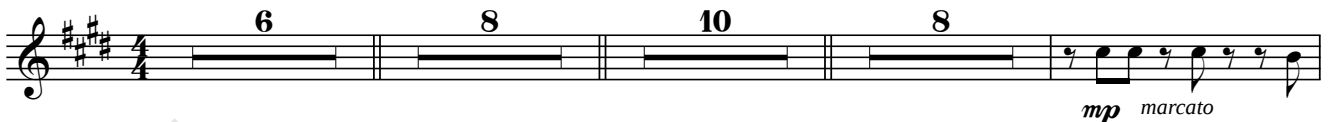


Michael Jackson - MEDLEY

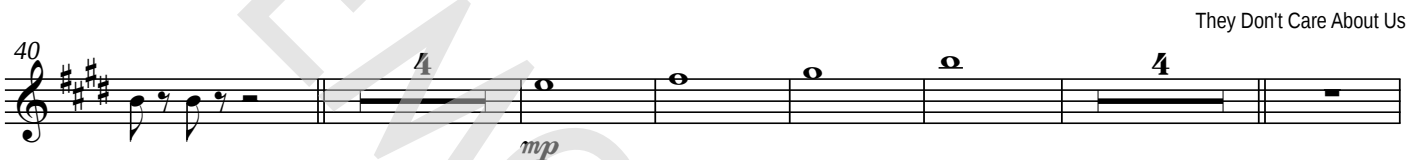
(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

E♭ Instr. 

34 

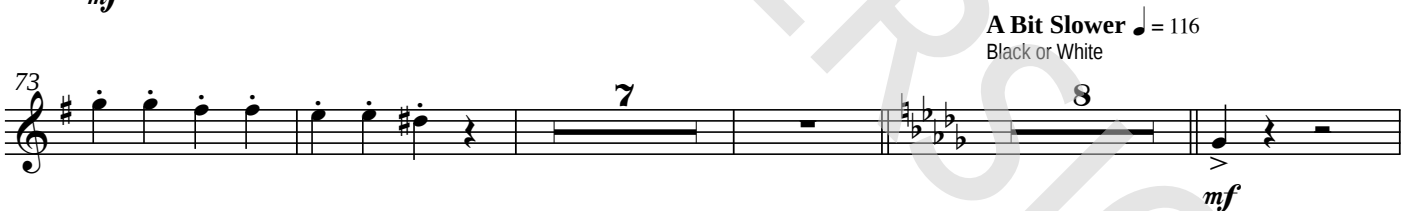
40 

They Don't Care About Us

54 

Excitedly ♩ = 120
Smooth Criminal

67 

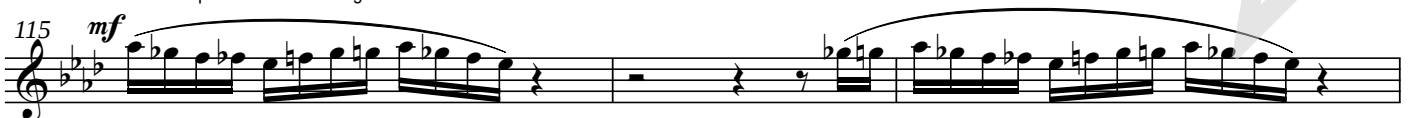
73 

A Bit Slower ♩ = 116
Black or White

92 

♩ = 120

Don't Stop Till You Get Enough

115 

118 

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#). 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 melodic line in the right hand and a rhythmic bass line in the left hand. The notation includes a piano (p) 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 melodic line in the right hand and a rhythmic bass line in the left hand. The notation includes a piano (p) 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 melodic line in the right hand and a rhythmic bass line 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 $\flat$ m7

144

B $\flat$ F $\flat$ m7

148

B $\flat$ F $\flat$ m7 D $\flat$ maj7

152

C $\flat$ m7 F $\flat$ m A $\flat$ A $\flat$ B $\flat$ F $\flat$ m B $\flat$ 7

156

B $\flat$ m7 F $\flat$ m A $\flat$ A $\flat$ B $\flat$ F $\flat$ m7 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 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

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#). It features a piano introduction with a strong bass line and a melody in the right hand. The notation includes dynamic markings like 'f' (forte) and 'No synth.: play small notes'.

N.C.

The second system of musical notation continues the piano introduction. It includes a 'V' marking in the right hand and a 'f' marking in the left hand. The tempo is marked as 'El. Piano (Rhodes)'.

The third system of musical notation continues the piano introduction. It features a complex melody in the right hand and a bass line in the left hand.

The fourth system of musical notation continues the piano introduction. It includes a 'f' marking in the right hand and a 'No synth.: play small notes' marking. The system ends with a chord progression: E_m, D, E_m.

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

f

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 notes

mf

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

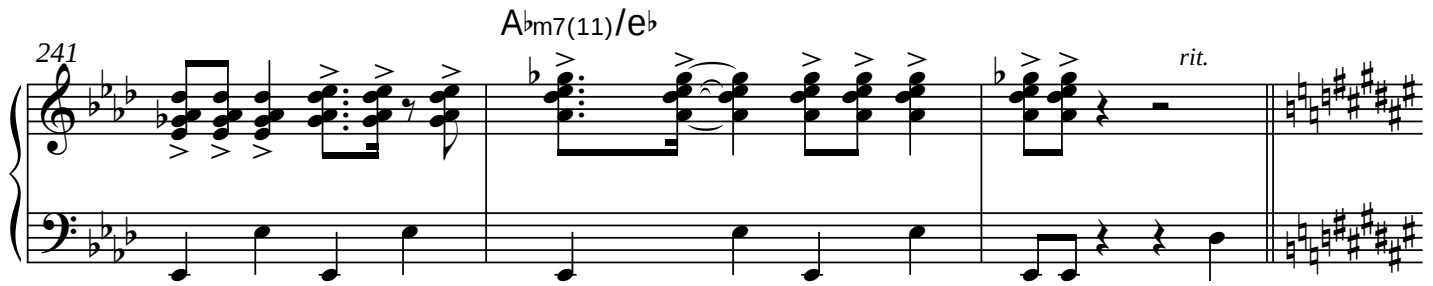
G D E^{m7} D C C^{add2}

mf

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

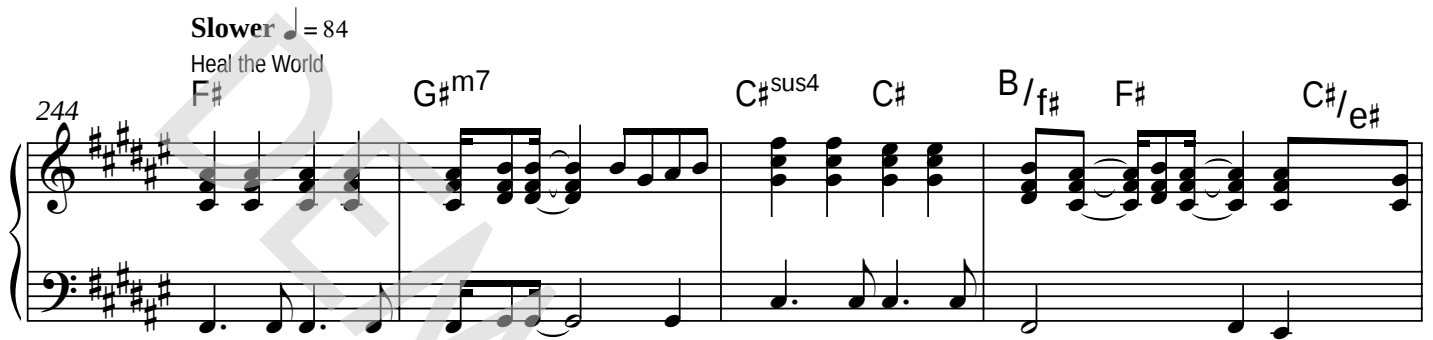
Michael Jackson - MEDLEY 11
14 Piano Moderated

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

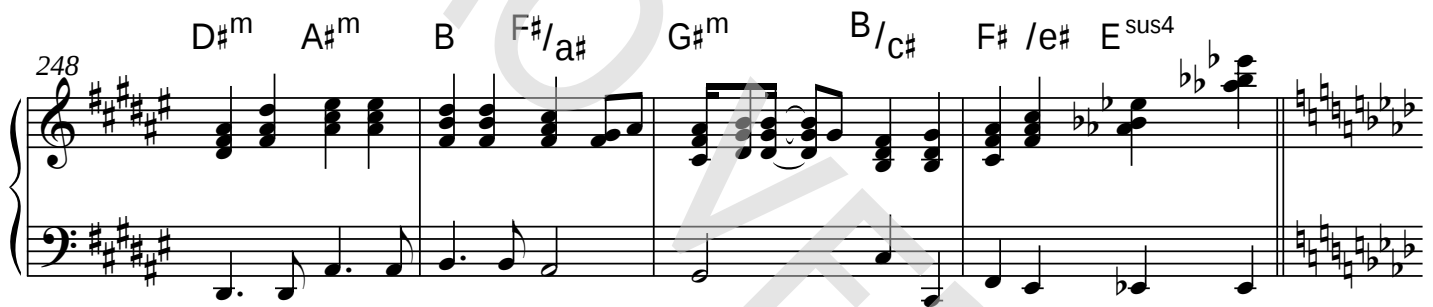


244 **Slower** ♩ = 84
Heal the World

$F\sharp$ $G\sharp m7$ $C\sharp sus4$ $C\sharp$ $B/f\sharp$ $F\sharp$ $C\sharp/e\sharp$



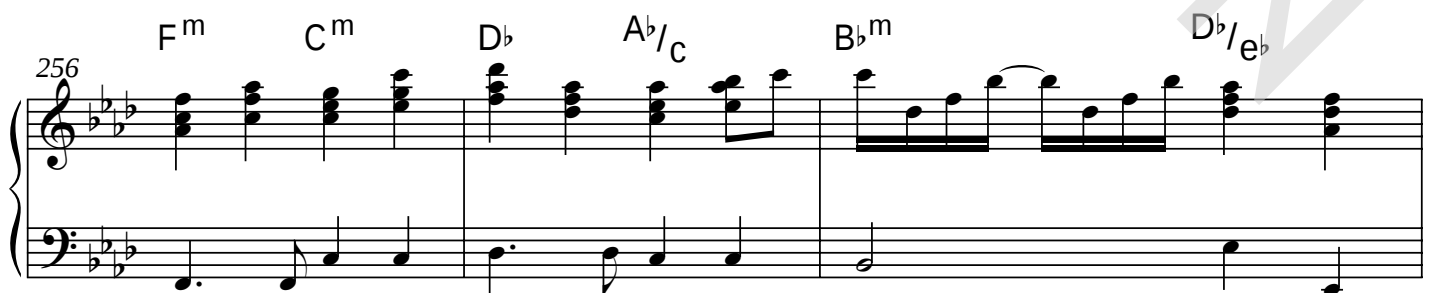
248 $D\sharp m$ $A\sharp m$ B $F\sharp/a\sharp$ $G\sharp m$ $B/C\sharp$ $F\sharp/e\sharp$ E^{sus4}



252 $A\flat$ $B\flat m7$ $E\flat^{sus4}$ $E\flat$ $D\flat/a\flat$ $A\flat$ $E\flat/g$



256 Fm Cm $D\flat$ $A\flat/C$ $B\flat m$ $D\flat/e\flat$

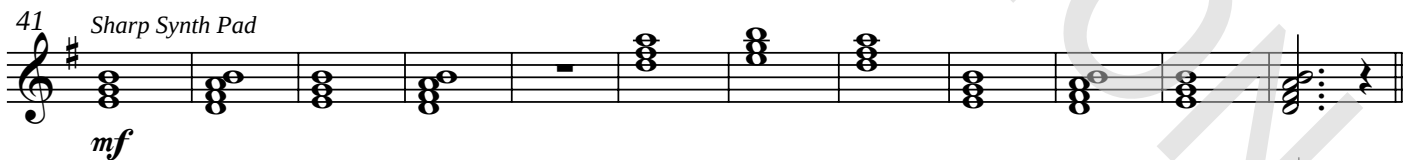
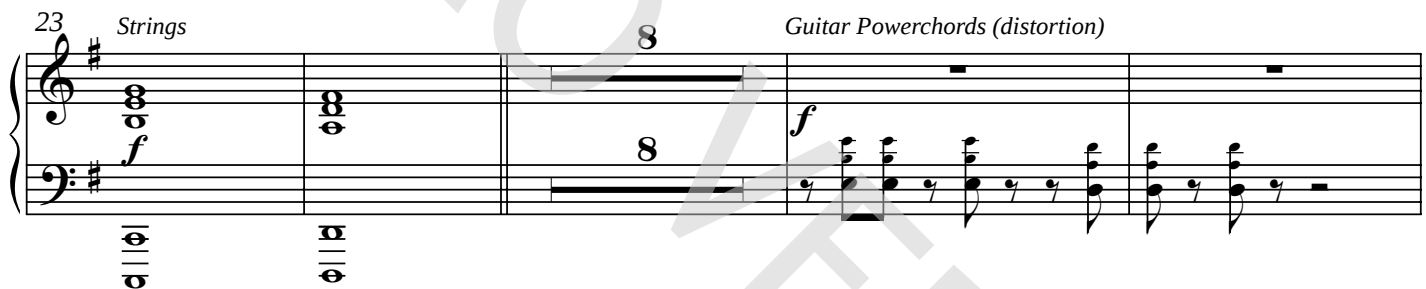
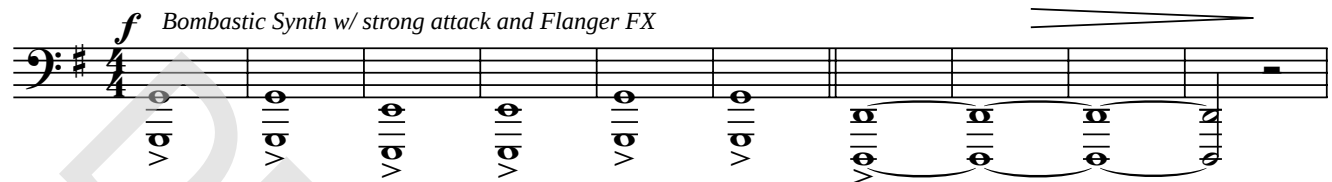


Michael Jackson - MEDLEY

(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)

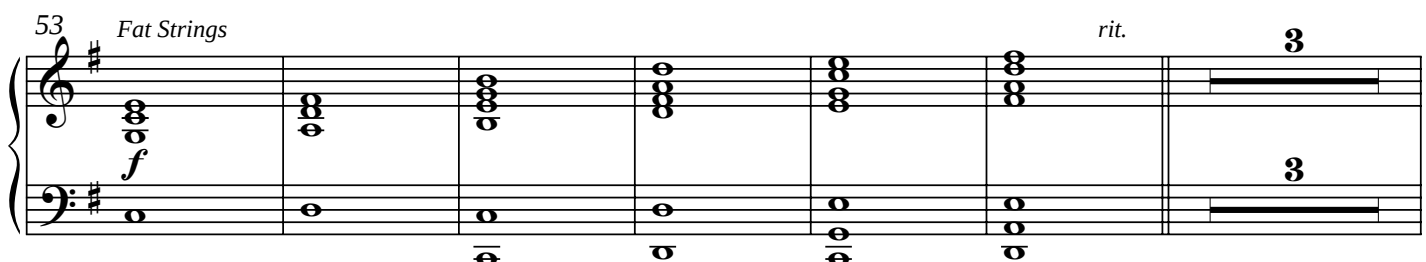
Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It



They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

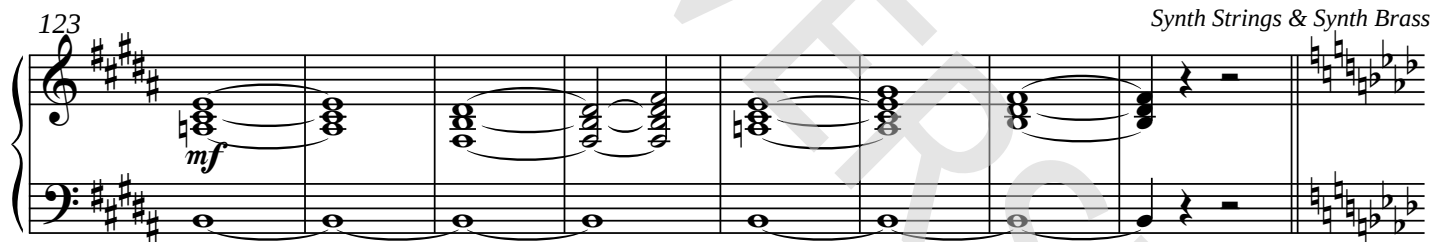




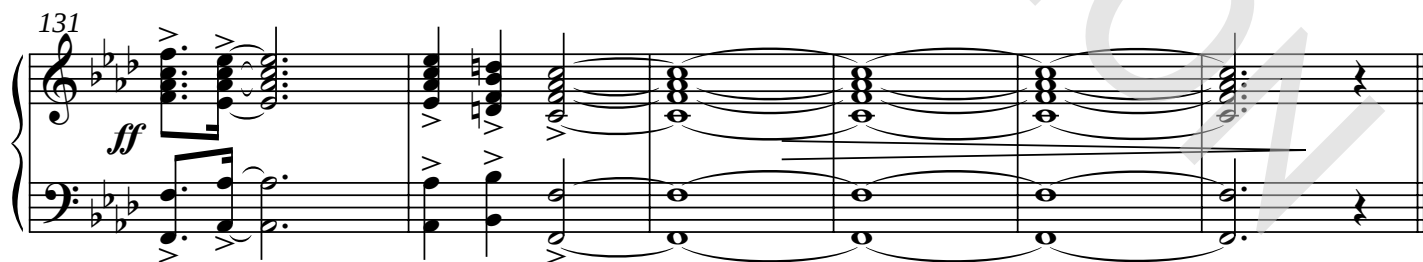
♩ = 120

Don't Stop Till You Get Enough

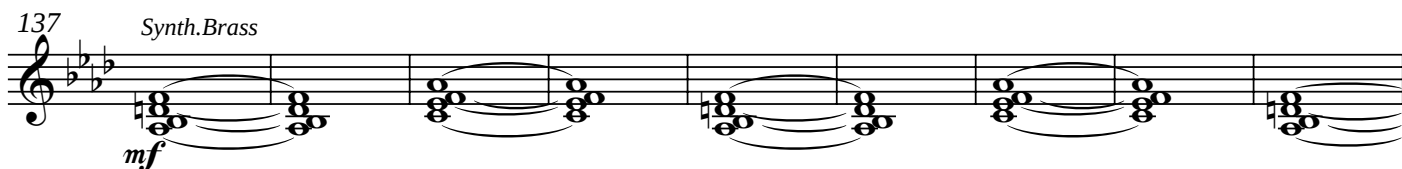
Strings



Thriller



Synth. Brass



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 *mp*

8^{va}

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 and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Fast Rock' at 140 beats per minute. The first staff (measures 13-17) features a guitar line with a 'distortion' effect and a forte ('f') dynamic. The second staff (measures 18-22) shows a bass line with chords E^m, D, E^m, and D. The third staff (measures 23-27) continues the bass line with E^m and D chords. The fourth staff (measures 29-33) includes a guitar line with chords C, D, E^m, D, and E^m, and a bass line with a 'mf' dynamic and the instruction 'muted, gradually more open'. The fifth staff (measures 34-38) shows a guitar line with chords D, E^m, D, C, and D. The sixth staff (measures 39-43) features a guitar line with chords E^m, D, E^m, D, and E^m, and a bass line with a forte ('f') dynamic and the instruction '(open)'. The seventh staff (measures 44-48) shows a guitar line with chords D, E^m, D, E^m, and D.

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
 $\text{♩} = 120$

112 A^6/e E B A A/b *clean*
mf
Don't Stop Till You Get Enough

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 *freely*

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

228

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 *f*

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

240 **Slower** ♩ = 84
Heal the World

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

246

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

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

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

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

268 *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*

Michael Jackson - MEDLEY 5

17 Bass Guitar

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 a musical staff with various percussion instruments represented by different note types and symbols. The instruments are labeled as follows:

- High Tom**: Represented by a quarter note on the top line.
- Hi-Hat closed**: Represented by a quarter note on the top line with an 'x' on the stem.
- Hi-Hat open**: Represented by a quarter note on the top line with an 'x' on the stem and an open circle above the note.
- Mid Tom**: Represented by a quarter note on the second line.
- Low Tom**: Represented by a quarter note on the second space.
- Floor Tom**: Represented by a quarter note on the third line.
- Ride Cymbal**: Represented by a quarter note on the third space.
- Ride Bell/Cup**: Represented by a quarter note on the fourth line.
- Crash Cymbal**: Represented by a quarter note on the fourth space.
- Splash Cymbal**: Represented by a quarter note on the top line.
- Triangle mute**: Represented by a quarter note on the top line with an open circle above the note.
- Bassdrum (Kick)**: Represented by a half note on the bottom line.
- Snaredrum**: Represented by a quarter note on the bottom line.
- Hi-Hat Foot**: Represented by a quarter note on the bottom line.
- Tambourine Beating**: Represented by a quarter note on the bottom line.
- Triangle open**: Represented by a quarter note on the bottom line.
- Shaker (eggs)**: Represented by a quarter note on the bottom line.
- Claves**: Represented by a quarter note on the bottom line.
- High Timbale**: Represented by a quarter note on the bottom line.
- Sleigh Bells**: Represented by a quarter note on the bottom line.
- Bell Tree**: Represented by a quarter note on the bottom line.
- Maracas**: Represented by a quarter note on the bottom line.
- Wind Chimes**: Represented by a quarter note on the bottom line.
- Handclap**: Represented by a quarter note on the bottom line.
- Guero**: Represented by a quarter note on the bottom line.
- Woodblock High**: Represented by a quarter note on the bottom line.
- Timbale Low**: Represented by a quarter note on the bottom line.
- Agogo High**: Represented by a quarter note on the bottom line.
- Cowbell**: Represented by a quarter note on the bottom line.
- Conga Cabasa**: Represented by a quarter note on the bottom line.
- Woodblock Low**: Represented by a quarter note on the bottom line.
- Agogo Low**: Represented by a quarter note on the bottom line.

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 guitar in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 140 bpm. The score includes measures 6 through 40. Measure 6 starts with a forte (f) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also accidentals (sharps and naturals) and dynamic markings (f, mf). The score is divided into systems, with measure numbers 6, 11, 16, 23, 29, 35, and 40 indicating the start of new systems.

4 Michael Jackson - MEDLEY

18 Drum Set

87 **2**

91 *mf* *f*

94

98

101 *mf*

104

107 *f*

110

113 *mf*

$\text{♩} = 120$

Don't Stop Till You Get Enough

A drum score for an 18-piece drum set, featuring multiple staves with various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like mf and f. The score includes measure numbers 87, 91, 94, 98, 101, 104, 107, 110, and 113. A tempo marking of 120 beats per minute is shown, along with the title 'Don't Stop Till You Get Enough'.

6 Michael Jackson - MEDLEY

18 Drum Set

164

2

2

Billie Jean

169

mf

176

182

187

Andante ♩ = 100
Man in the Mirror

193

mf

211

222

mf

229

Drumkit/Percussion

The image displays a musical staff with various percussion instruments represented by different note types and symbols. The instruments are labeled as follows:

- High Tom**: Represented by a half note on the top line.
- Hi-Hat closed**: Represented by a quarter note on the top line with an 'x' on the stem.
- Hi-Hat open**: Represented by a quarter note on the top line with an 'x' on the stem and an open circle above the note.
- Mid Tom**: Represented by a half note on the middle line.
- Low Tom**: Represented by a half note on the bottom line.
- Floor Tom**: Represented by a half note on the bottom line.
- Ride Cymbal**: Represented by a quarter note on the top line with an asterisk on the stem.
- Ride Bell/Cup**: Represented by a quarter note on the top line with a diamond on the stem.
- Crash Cymbal**: Represented by a quarter note on the top line with an asterisk on the stem.
- Splash Cymbal**: Represented by a quarter note on the top line with an asterisk on the stem.
- Triangle mute**: Represented by a quarter note on the top line with an open circle above the note.
- Triangle open**: Represented by a quarter note on the top line with an open circle above the note.
- Tambourine Beating**: Represented by a quarter note on the top line with an asterisk on the stem.
- Shaker(eggs)**: Represented by a quarter note on the top line.
- Claves**: Represented by a quarter note on the top line.
- High Timbale**: Represented by a quarter note on the top line.
- Sleigh Bells**: Represented by a quarter note on the top line.
- Bell Tree**: Represented by a quarter note on the top line.
- Maracas**: Represented by a quarter note on the top line.
- Wind Chimes**: Represented by a quarter note on the top line.
- Handclap**: Represented by a quarter note on the top line.
- Guero**: Represented by a quarter note on the top line.
- Woodblock High**: Represented by a quarter note on the top line.
- Timbale Low**: Represented by a quarter note on the top line.
- Agogo High**: Represented by a quarter note on the top line.
- Agogo Low**: Represented by a quarter note on the top line.
- Woodblock Low**: Represented by a quarter note on the top line.
- Congabasa**: Represented by a quarter note on the top line.
- Cowbell**: Represented by a quarter note on the top line.
- Bassdrum(Kick)**: Represented by a half note on the bottom line.
- Snaredrum**: Represented by a half note on the middle line.
- Hi-Hat Foot**: Represented by a half note on the bottom line.

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 El. Clap / Hit >

18 > > > > > 2 >

26

33

40 >

48 They Don't Care About Us >

Excitedly ♩ = 120
Smooth Criminal

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

4 Michael Jackson - MEDLEY

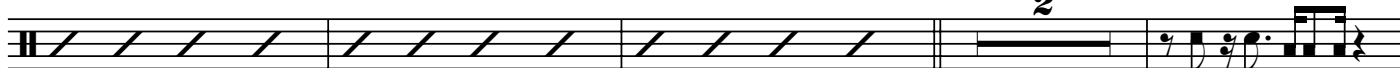
19 Percussion

123 Conga's



continue freely same style

128

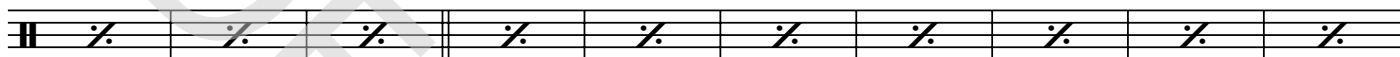


Thriller

3 Woodblocks w/ sticks

f

134



144



153



158



Bad

El. Clap / Hit

f

165



Billie Jean

173 Cabasa shake



el. percussive hit

mf

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

14 N.C.

22 E^m

26 D E^m D

29 C D E^m D

33 E^m D 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
come a-round here. Don't wan - na see your face; you'd bet - ter dis-ap - pear!" The
fi - re's in their eyes and their 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

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^b maj7 F₆

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

69 G^m F₆ E^b maj7 D⁷

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

71 G^m F₆ E^b maj7 F₆

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

73 G^m F₆ E^b maj7 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



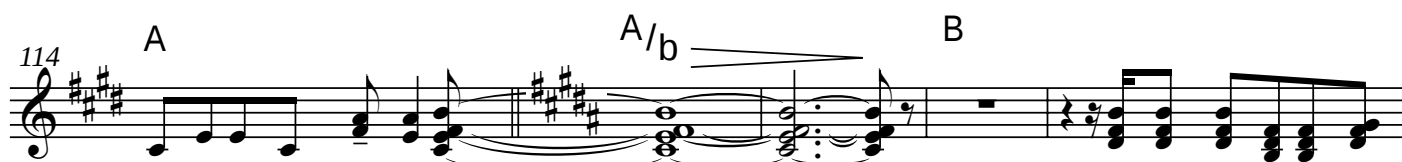
—

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

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 $B\flat7$ $D\flat7$ $B\flat7$ $F^{\circ}7$ $A\flat^{sus4}/E\flat$ 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.*

close your heart then you close your heal the world__ make it a

245 $G^{\#}m7$ $C^{\#}sus4$ $C^{\#}$ $B/f^{\#}$ $F^{\#}$ $C^{\#}/e^{\#}$

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

248 $D^{\#}m$ $A^{\#}m$ B $F^{\#}/a^{\#}$

peo - ple dy - ing,__ if you care e - nough for the li - ving make a

250 $G^{\#}m$ $B/c^{\#}$ $F^{\#}/e^{\#}$ 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

5

9

13

17

21

25

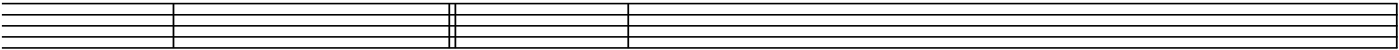
29

77

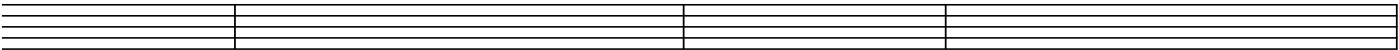


A Bit Slower ♩ = 116
Black or White

81



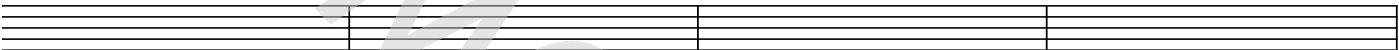
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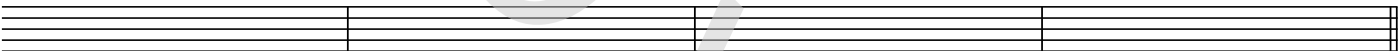
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93



97



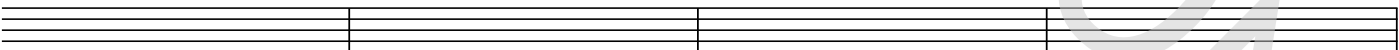
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105

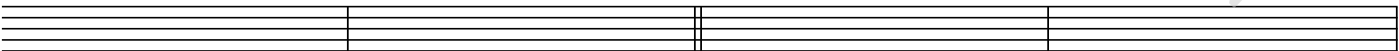


109



♩ = 120
Don't Stop Till You Get Enough

113



117

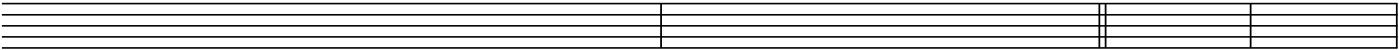


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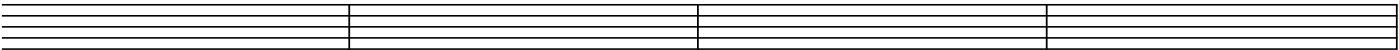


Billie Jean

169



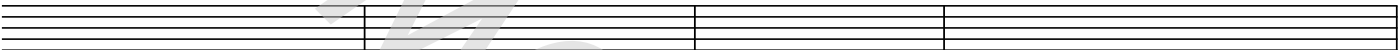
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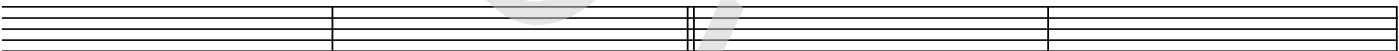
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181



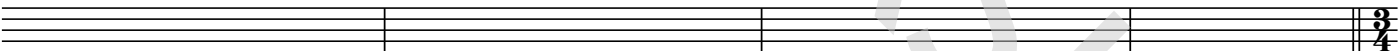
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189

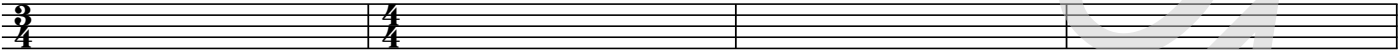


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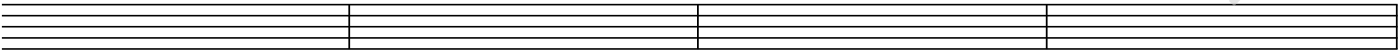


Andante ♩ = 100
Man in the Mirror

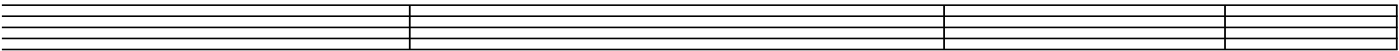
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201



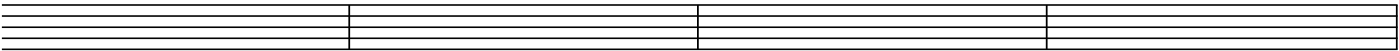
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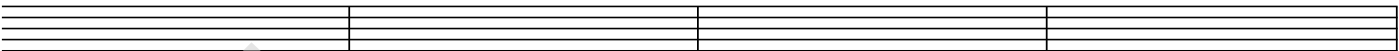
253



257



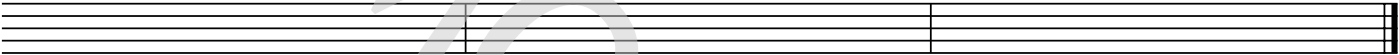
261



265



269



DEMO VERSION

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)