



Michael Jackson MEDLEY SSSAATBB

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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

Handclap *end of claps*

Handclap *end of claps*

Handclap *end of claps*

Handclap *end of claps*

C Instr.

Piano Adv. *No synth.: play small notes* *El. Piano (Rhodes)*

Synthesizer *Bombastic Synth w/ strong attack and Flanger FX*

Guitar *distortion* *f*

Bass Guitar *f*

Drum Set *f*

Percussion *Cabasa shake* *f*

Michael Jackson - MEDLEY 3

01 Solo SSSAATBB Combo C

31

S 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

A beat it, just beat it! oo! So

T 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

B explosive, like being punched oo! oo!

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

P.A.

Synth Guitar Powerchords (distortion) f

Gtr. muted, gradually more open mf

Bass

D. S. 2

Perc. 2

39

S 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

A 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

T 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

B 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

P.A.

Synth Sharp Synth Pad mf

Gtr. f (open)

Bass

D. S. 2

Perc. 2

01 Solo SSSAATBB Combo C

63

S

A

T

B

C

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

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

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

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

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

F#m G F#m D E#m F#m G F#m D Gm F6 Ebmaj7 F6 Gm F6

funky, open

light el. hit

heavy industrial hit

70

S
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.

A
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.

T
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.

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

P.A.
f

Synth
f

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 7

01 Solo SSSAATBB 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

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

90

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

S

A

T

B

C

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

mf

f

p

A E A[♯]/e E A[♯]/e E B

split: RH Synth Strings
LH Fat Syn Bass

distortion

Bongo's

01 Solo SSSAATBB Combo C

108 MS only All Sopranos

S 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

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

T black or white! ____ But if you're

B it don't mat-ter if you're black or white! ____ But if you're

C

P.A. A₆/e E B A E A₆/e E A₆/e E

Synth

Gtr.

Bass

D. S.

Perc.

113

♩ = 120
Don't Stop Till You Get Enough

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

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

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

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

C
mf

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

P.A.
mf

Synth
f

Gtr.
clean mf continue freely, same style

Bass
mf

D.S.
mf

Perc.
Agogo mf continue freely same style

Michael Jackson - MEDLEY 11
01 Solo SSSAATBB Combo C

128

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

A

T

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

C

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

Synth Synth Strings & Synth Brass *ff*

Gtr.

Bass

D. S. *ff*

Perc. *ff* 3 Woodblocks w/ sticks *f*

135

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

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

T

B

C

P.A. B^b7 *mf* F^m7 B^b7

Synth Synth Brass *mf*

Gtr.

Bass *f*

D. S. *mf*

Perc.

Michael Jackson - MEDLEY 13

01 Solo SSSAATBB Combo C

154 MS only All Sopranos MS only All Sopranos

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

A thril-ler night You know it's thril-ler thril-ler night kil-ler thril-ler kil-

T thril-ler night and no-one's gon-na save you from the beast a-bout to strike You know it's thril-ler thril-ler night You're fight-ing for your life in - side a kil-ler thril-ler kil-ler

B thril-ler night thril-ler thril-ler night kil-ler thril-ler kil-ler

C A^b B^b F^m B^b7 B^bm7 F^m A^b A^b B^b F^m7 B^b7 D^b7 B^b7 F⁷

P.A. *mf* *mp*

Synth *f*

Gtr.

Bass

D. S.

Perc.

161 MS only Bad MS only Bad

S 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

A ler thril-ler to - night! Bad, bad real-ly, real-ly bad Bad, bad real-ly, real-ly bad

T ler thril-ler to - night! Bad, bad real-ly, real-ly bad Bad, bad real-ly, real-ly bad

B thril-ler to - night! Bad, bad real-ly, real-ly bad Bad, bad real-ly, real-ly bad

C thril-ler to - night! Bad, I'm bad real-ly, real-ly bad Bad, I'm bad real-ly, real-ly bad I'm

P.A. A^b sus4 / E^b A¹¹ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷

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

Gtr. *mf* *2*

Bass

D. S.

Perc. El. Clap / Hit *f* *2*

Michael Jackson - MEDLEY 15

01 Solo SSSAATBB Combo C

179 S only (div) *care - full*
mp ah be-care-ful don't go round he care - full be-care-ful

MS only
S 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
A 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
T *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
B *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*
no no no oh, no! hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by
S 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
A 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
T *lamenting* 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 oh, ba - by
B care-ful of what you do 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo hoo hoo 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
bass guitar: LH play pedal F# same rhythm RH

P.A.

Synth

Gtr.

Bass

D. S.

Perc. *El Handclap*

Michael Jackson - MEDLEY 17

01 Solo SSSAATBB Combo C

210 end of solo

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

turn up the col-lar on my fav-orte win-ter-coat, this wind is blow-in' my mind. ___ I see the kids ___ in the street ___ with not e-nough to eat Who am I to be blind ___ pre-tend-ing not to see their needs.

S doo doo ___ doo ___ doo ___ doo ___ doo ___ doo doo ___ doo doo ___ doo

A doo ___ doo ___ doo ___ doo

T doo doo ___ doo

B

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

Synth *(J5^{med})* *mp* *8va*

Gtr. *mp* VII XII XII

Bass

D. S. *mf* 2 2 2

Perc.

218

hoo ___ one ___ man's soul. ___ 'cause they got ___ no where to go.

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

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

mp hoo ___ *mf* They fol-low each o-ther on the wind ya' know 'cause they got ___ no where to go.

P.A. *mf* A^{m7}(11) G^{add2}/b C^{add2} G^{maj7}/b A^{m7}(11) G^{add2}/b C^{add2}

Synth *Emotion Strings* *mp* *8va*

Gtr. *fingerpicking*

Bass

D. S. 2 2 2

Perc. *Bongo (stick)* *mp*

Michael Jackson - MEDLEY 19

01 Solo SSSAATBB Combo C

237

S 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

A 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

T 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

B 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

P.A. $D^{\flat}$ $D^{\flat}/E^{\flat}$ $A^{\flat}$ $Cm7$ $D^{\flat}$ $B^{\flat}/D$ $A^{\flat}7sus4$

Synth

Gtr.

Bass

D. S.

Perc.

242

MS only *rit.* *f* You can, you can heal the world

Slower $\text{♩} = 84$ Heal the World

S 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 -

A 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 -

T 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 -

B 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 -

C

P.A. $A^{\flat}m7(11)/E^{\flat}$ $F^{\sharp}$ $G^{\sharp}m7$ $C^{\sharp}7sus4$ $C^{\sharp}$

Synth

Gtr.

Bass

D. S. *ride*

Perc.

Michael Jackson - MEDLEY 21

01 Solo SSSAATBB Combo C

258

S bet-ter place__ for you and__ for me__ There are ah__ make a bet-ter place__ for you and for

A 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

T 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

B bet-ter place__ for you and__ for me__ There are ah__ make a bet-ter place__ for you and for

C

P.A. B^bm D^b/E^b A^b E^b/G F^m C^m D^b A^b/C B^bm D^b/E^b

Synth

Gtr.

Bass

D. S.

Perc.

263 1 woman solo *mf* *dim. poco a poco* *mf sempre*

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

S me__ you and__ for__ me you and__ for__ me you and for__ me you and for__

A me__ you and__ for__ me you and__ for__ me you and for__ me you and for__

T me__ you and__ for__ me you and__ for__ me you and for__ me you and for__

B me__ you and__ for me you and__ for me you and for me you and for

C

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

Synth

Gtr.

Bass

D. S.

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

Soprano Handclap end of claps

Alto Handclap end of claps

Tenor Handclap end of claps

Bass Handclap end of claps

Bb Instr.

Piano Adv. No synth.: play small notes *f* El. Piano (Rhodes) *f*

Synthesizer Bombastic Synth w/ strong attack and Flanger FX *f*

Guitar distortion *f*

Bass Guitar *f*

Drum Set Cabasa shake *f*

Percussion *f*

Michael Jackson - MEDLEY 3

02 Solo SSSAATBB Combo Bb

31

S 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

A beat it, just beat it! explosive, like being punched ool! So

T 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

B explosive, like being punched ool! ool!

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

P.A. *Guitar Powerchords (distortion)*

Synth *f*

Gtr. *muted, gradually more open mf*

Bass

D. S. 2

Perc. 2

39

S 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

A 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

T 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

B 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*

Synth *mf*

Gtr. *f (open)*

Bass

D. S. 2

Perc. 2

Michael Jackson - MEDLEY 5

02 Solo SSSAATBB Combo Bb

63

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

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

T An-nie are you O K? Will you tell us that you're O K?

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

Bb

P.A. F#m G F#m D E m F#m G F#m D G m F 6 Ebmaj7 F 6

Synth

Gtr. funky, open mf

Bass

D. S.

Perc. light el. hit heavy industrial hit

69

S 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 - men he left the blood-stain on the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

A 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 - men he left the blood-stain on the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

T 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 - men he left the blood-stain on the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

B 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 - men he left the blood-stain on the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

Bb G m F 6 Ebmaj7 D 7 G m F 6 Ebmaj7 F 6 G m F 6 Ebmaj7 D 7 E

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

02 Solo SSSAATBB Combo Bb

85

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 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.

S

dirt in my eye. ____

A

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

T

dirt in my eye. ____

B

when I saw you kick-ing dirt in my eye. ____ it don't

Bb

mf *p*

A E A⁶/e E A⁶/e E B

P.A

mf *f*

split: RH Synth Strings
LH Fat Syn Bass

Synth

mf *f*

distortion

Gtr.

mf *f*

Bass

mf *f*

D. S.

mf *f*

Bongo's

Perc.

mf *f*

Michael Jackson - MEDLEY 9

02 Solo SSSAATBB Combo Bb

108

MS only *All Sopranos*

S 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

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

T black or white! But if you're

B it don't mat-ter if you're black or white! But if you're

Bb

P.A. $A\flat/e$ E B A E $A\flat/e$ E $A\flat/e$ E

Synth

Gtr.

Bass

D. S.

Perc.

113

$\text{♩} = 120$
Don't Stop Till You Get Enough

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

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

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

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

Bb *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*

D. S. *mf*

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

Michael Jackson - MEDLEY 11

02 Solo SSSAATBB Combo Bb

128

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

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

T don't stop till you get e-nough, *ff* thril-ler thril-ler night

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

Bb

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

Synth Synth Strings & Synth Brass *ff*

Gtr.

Bass

D. S. *ff*

Perc. *ff* 3 Woodblocks w/ sticks *f*

135

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

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

T

B

Bb

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

Synth Synth Brass *mf*

Gtr.

Bass *f*

D. S. *mf*

Perc.

Michael Jackson - MEDLEY 13

02 Solo SSSAATBB Combo Bb

154 MS only

S: thrill - ler night and no-one's gon-na save you from the beast a-bout to strike! You know it's thrill - ler

A: S & Altos div. Thrill - ler night You're fight-ing for your life in - side a kil - ler thrill - ler kil -

T: thrill - ler night You know it's thrill - ler thrill - ler night kil - ler thrill - ler kil -

B: 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 kil - ler thrill - ler kil -

Bb: thrill - ler night thrill - ler thrill - ler night kil - ler thrill - ler kil -

P.A: A^b B^b F^m B^b7 B^b7 F^m A^b A^b B^b F^m7 B^b7 D^b7 B^b7 F⁻⁷

Synth: f

Gtr.

Bass

D. S.

Perc.

MS only

S: 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

A: S & High Altos Bad, bad real - ly, real - ly bad Bad, bad real - ly, real - ly bad

T: Bad, bad real - ly, real - ly bad Bad, bad real - ly, real - ly bad

B: Bad, bad real - ly, real - ly bad Bad, bad real - ly, real - ly bad

Bb: A^b sus4 / E^b A¹¹ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷

P.A: split: RH Strings LH Sine Wave Bass mf

Synth: 8th

Gtr. mf

Bass

D. S.

Perc. El. Clap / Hit f

Michael Jackson - MEDLEY 15

02 Solo SSSAATBB Combo Bb

179 *S only (div)* *care - full*

mp ah _____ be-care-full don't go _____ round he _____ be-care-full no no no

MS only

S 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 care-ful of what you do _____ 'cause the

A 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 care-ful of what you do _____ 'cause the

T *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 care-ful of what you do _____ 'cause the

B *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 care-ful of what you do _____ 'cause the

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

P.A.

Synth *espressivo*

Gtr. *clean* *mp*

Bass

D. S.

Perc. *el. percussive hit*

186 *lamenting*

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

A lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo clames that I _____ am the one _____ but the kid is not my son

T 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 _____ *lamenting* but the kid is not my son

B lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by

Bb lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo hoo hoo the kid is not my son

P.A. C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f# F#m G#m/f# Bm7

Synth

Gtr.

Bass

D. S. *El. Handclap*

Perc.

Michael Jackson - MEDLEY 17

02 Solo SSSAATBB Combo Bb

210

I see the kids ___ in the street ___ Who am I to be blind ___ pre-tend-ing not to

turn up the col-lar on my fav-rite win-ter-coat, this wind is blow-in' my mind ___ I see the kids ___ in the street ___ with not e-nough to eat Who am I to be blind ___ pre-tend-ing not to

S doo doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___

A doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___

T doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___ doo ___

P.A. *mf* *El. Piano* G D E^{m7} D C C^{add2} G D E^{m7} D C

Synth (15^{ms}) *mp* *8va*

Gtr. *mp* VII XII XII

Bass *mf*

D. S. *mf* 2 2 2

Perc.

217 *end of solo*

see their needs. ___

see their needs. ___

S hoo ___ one ___ man's soul. ___ 'cause they got

A *mf* A sum-mer's dis-re-gard, 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

T *mf* A sum-mer's dis-re-gard, 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

B *mp* hoo ___ *mf* They fol-low each o-ther on the wind ya' know 'cause they got

P.A. C^{add2} A^{m7}(11) G^{add2}/b C^{add2} G^{maj7}/b A^{m7}(11) G^{add2}/b

Synth (8^{va}) *mp* 'Emotion' Strings *8va*

Gtr. *fingerpicking*

Bass

D. S. 2 2 2

Perc. *Bongo (stick)* *mp*

Michael Jackson - MEDLEY 19

02 Solo SSSAATBB Combo Bb

236

S: yeah! bet-ter change! Hoo - hoo if you wan-na make the world a bet - ter place take a

A: 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

T: yeah! bet-ter change! Hoo - hoo if you wan-na make the world a bet - ter place take a

B: 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

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

Synth

Gtr.

Bass

D. S.

Perc.

241

S: 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 mind! make it a

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 heal the world _ make it a

T: 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 mind! make it a

B: 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 mind! make it a

Bb

P.A: A^bm7(11)/E^b F[#]

Synth

Gtr.

Bass

D. S. ride

Perc.

MS only rit. Slower ♩ = 84 Heal the World

f You can, you can heal the world

Michael Jackson - MEDLEY 21
02 Solo SSSAATBB Combo Bb

255

S - tire hu-man race There are ah _____ make a bet-ter place__ for you and for me _____ There are

A - 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 me _____ There are

T - 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 me _____ There are

B - - tire hu-man race There are ah _____ make a bet-ter place__ for you and for me _____ There are

Bb

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

Synth

Gtr.

Bass

D. S.

Perc.

260

S ah _____ make a bet-ter place__ for you and for me _____ you and for me you and for

A peo-ple dy - ing, ___ if you care e - nough for the li - ving make a bet-ter place__ for you and for me _____ you and for me you and for

T peo-ple dy - ing, ___ if you care e - nough for the li - ving make a bet-ter place__ for you and for me _____ you and for me you and for

B ah _____ make a bet-ter place__ for you and for me _____ you and for me you and for

Bb

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

Synth

Gtr.

Bass

D. S.

Perc.

mf Heal the world we live__ in save it for __ our chil - dren.

1 woman solo *dim. poco a poco*

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

Soprano Handclap end of claps

Alto Handclap end of claps

Tenor Handclap end of claps

Bass Handclap end of claps

Eb Instr.

Piano Adv. No synth.: play small notes *f* El. Piano (Rhodes) *f*

Synthesizer Bombastic Synth w/ strong attack and Flanger FX

Guitar distortion *f*

Bass Guitar *f*

Drum Set

Percussion Cabasa shake *f*

Michael Jackson - MEDLEY 3

03 Solo SSSAATBB Combo Eb

31

S 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

A beat it, just beat it! oo! So

T 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

B explosive, like being punched oo! oo!

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

P.A. *mp marcato*

Synth *Guitar Powerchords (distortion)* *f*

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

Bass

D. S. 2

Perc.

39

S 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__

A 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__

T 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__

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

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

P.A. *mp*

Synth *Sharp Synth Pad* *mf*

Gtr. *f (open)*

Bass

D. S. 2

Perc.

4 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

47

S *MS only* *All Sopranos* They Don't Care About Us

— does - n't mat - ter who's — wrong or right. Just beat it, just beat it, beat it, just beat it, just beat it,

A — does - n't mat - ter who's — wrong or right. Just 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

T — does - n't mat - ter who's — wrong or right. beat it, beat it, beat it,

B — does - n't mat - ter who's — wrong or right. beat it, beat it, All I wan-na say is that they don't real-ly care a-bout

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

55

S *rit.* *Excitedly* $\text{♩} = 120$ *Smooth Criminal*

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

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

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

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

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

Ac. Piano

Strings

muted strings

f

mf

Michael Jackson - MEDLEY 5

03 Solo SSSAATBB Combo Eb

63

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

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

T An-nie are you O K? Will you tell us that you're O K?

B 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 Ebmaj7 F 6

Synth

Gtr. funky, open mf

Bass

D. S.

Perc. light et. hit heavy industrial hit

69

S 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 - men he left the blood-stain the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

A 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 - men he left the blood-stain the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

T 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 - men he left the blood-stain the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

B 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 - men he left the blood-stain the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

Eb

P.A. G m F 6 Ebmaj7 D 7 G m F 6 Ebmaj7 F 6 G m F 6 Ebmaj7 D 7 E

Synth

Gtr.

Bass

D. S.

Perc.

6 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

75

S

A *Low Altos only* *All* An-nie are you O K? So An-nie are you

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

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

Eb

P.A. F Eb F Eb

Synth

Gtr.

Bass

D. S. *Bongo's (play with sticks)*

Perc.

80

solo (rap) *A Bit Slower* $\text{♩} = 116$
Black or White

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

S O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-minall

A O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-minall

T O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-minall

B O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-minall

P.A. F Eb D_{no3rd} *EL Piano (Rhodes)* *No bass guitar: play small notes* A₉

Synth *Organ (hammond flutes)*

Gtr. *clean* *funky!*

Bass *shuffle*

D. S. *heavy industrial hit*

Perc. *Cowbell (dry)*

8 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

96

S black or white! ____

A mat-ter if you're black or white! ____ I took my ba-by on a

T black or white! ____ I took my ba-by on a

B mat-ter if you're black or white! ____ I took my ba-by on a

Eb

P.A. *mf* A E A⁶/_e E A⁶/_e E E A⁶/_e E A⁶/_e E E A⁶/_e E *mf*

Synth

Grtr. *mf*

Bass *mf*

D. S. *mf*

Perc. *f* *mf*

102

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

A 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. ____

T sat - ur - day bang 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. ____

B sat - ur - day bang 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. ____

Eb

P.A. A⁶/_e E E A⁶/_e E A⁶/_e E A A E A⁶/_e E *f*

Synth

Grtr. *f*

Bass *f*

D. S. *f*

Perc. *f*

10 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

118

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

mf It don't mat-ter if you're black or white black or white Keep

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

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

B A/b B

P.A.

Synth

Gr.

Bass

D. S.

Perc.

123

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 with the force don't stop

on on Keep on

on on 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 with the force don't stop

Ama7/b B Ama7/b

P.A.

Synth *mf*

Gr. Handclap

Bass

D. S.

Perc. Congo's

continue freely same style

12 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

142

S. light you see a sight that al-most stops your heart. *f* You try to scream

A. light you see a sight that al-most stops your heart. You try to scream but ter-ror takes the soundbe-fore you make it.

T. You try to scream but ter-ror takes the soundbe-fore you make it.

B. *f* You try to scream *mf* misterioso ter-ror takes the sound

Eb.

P.A. *Fm7* *Bb* *Fm7*

Synth.

Gtr. *clean*

Bass.

D. S.

Perc.

148

All Sopranos *f* MS only *f* All Sopranos

S. You start to freeze as hor-ror looks you right be-tween the eyes You're pa-ra-lyzed. Cause this is thrill-ler

A. You start to freeze as hor-ror looks you right be-tween the eyes You're pa-ra-lyzed. Cause this is thrill-ler

T. You start to freeze as hor-ror looks you right be-tween the eyes You're pa-ra-lyzed. Cause this is thrill-ler

B. *f* You start to freeze as hor-ror looks you right be-tween the eyes *f* You're pa-ra-lyzed. Cause this is thrill-ler

ter-ror takes the sound You start to freeze You're pa-ra-lyzed. thrill-ler

Eb.

P.A. *Bb* *Fm7* *Dbmaj7* *Cm7* *mf* *Fm* *Ab*

Synth.

Gtr.

Bass.

D. S.

Perc.

14 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

167

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...

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

A
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...

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

B
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 E9 B m7 E7

Synth
(S^{ch})

Gtr.
2

Bass
2

D. S.
2

Perc.
2

171 Billie Jean

S & MS
mf hoo hoo hoo hoo hoo hoo hoo hoo

all Altos
mf hoo hoo hoo hoo hoo hoo hoo hoo

Eb
No bass guitar: play small notes

P.A.
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

Synth
mf Strings

Gtr.
mf

Bass
mf

D. S.
mf

Perc.
Cabasa shake
mf

16 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

193

S
hoo hoo hoo hoo no, babe
She says I ____ am the one ____ but the kid is not my ____

A
She says I ____ am the one ____ but the kid is not my ____

T
hoo hoo hoo hoo no, babe

B
hoo hoo no the kid is not my ____

Eb

P.A.
F#m G#m/f# F#m7 G#m/f# Bm7
No synth.: play small notes
Ac. Piano 15^{ma} - - - - -

Synth
Crystal Synth w/ long decay time 15^{ma} - - - - - mp

Gtr.

Bass

D. S.

Perc.

202

1 woman solo
mf It's gon-na feel ____ real good: ____ gon-na make a diff-erence,

1 tenor solo
mf I'm gon-na make a change for once in my ____ life. It's gon-na feel ____ real good: ____ gon-na make a diff-erence, gon-na make it right ____ As I

S

A

T

B

P.A.
(15^{ma}) - - - - -
Finger snaps optional on 2 and 4

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

Gtr.

Bass

D. S.

Perc.
Shaker
mf

03 Solo SSSAATBB Combo Eb

231

cresc.

S
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! man in the mir -ror. oh,

A
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 I'm start - ing with the man in the mir -ror.

T
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! man in the mir -ror. oh,

B
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 I'm start - ing with the man in the mir -ror.

C A⁷/C[#] D⁷(b10) Ac. Piano A^b C m⁷ D[#] D[#]/b^b

P.A.
f

Synth
(8^{oct}) - mf Strings

Gtr.
f

Bass
f

D. S.
f

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

20 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

245

S & Low Altos
MS & High Altos

S
bet-ter place for 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

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

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

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

Eb

G#m7 C#sus4 C# B/f# F# C#/e# D#m A#m B F#/a#

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

250

S & MS
all Altos

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

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

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

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

Eb

G#m B/C# F# /e# E#sus4 A# Bbm7 E#sus4 E#

P.A.

Synth

Gtr.

Bass

D. S.
fill

Perc.
Shaker

22 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

265 *mf* *sempre*

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

S me you and ___ for ___ me you and ___ for ___ me you and ___ for ___

A me you and ___ for ___ me you and ___ for ___ me you and ___ for ___

T me you and ___ for ___ me you and ___ for ___ me you and ___ for ___

B me you and ___ for me you and ___ for me you and ___ for

Eb

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

Synth

Gtr.

Bass

D. S.

Perc.

268

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

S me you and ___ for ___ me you and ___ for ___ me *p*

A me you and ___ for ___ me you and ___ for ___ me *p*

T me you and ___ for ___ me you and ___ for ___ me *p*

B 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 D^b/E^b

Synth *p*

Gtr. *p*

Bass *p*

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

The image displays a comprehensive musical score for a 12-piece band. The score is organized into staves for various instruments and voices, including Soprano, Alto, Tenor, Bass, Synthizer, Piano Adv., Drum Set, and Percussion. The notation includes standard musical symbols such as notes, rests, and dynamic markings. The score is divided into sections, with some parts marked 'N.C.' (No Chords). The music is in 4/4 time and features a mix of melodic lines and rhythmic patterns. The score is watermarked with 'MusicalScoreCloud.com'.

Michael Jackson - MEDLEY 3
04 Solo SSSAATBB 4 extra staves

29

S
it-er'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 ma-cho man. You wan-na be tough: bet-ter do what you can. So

A
so beat it, just beat it! *explosive, like being punched* You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough: bet-ter do what you can. So

T
explosive, like being punched You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough: bet-ter do what you can. So

B
explosive, like being punched You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough: bet-ter do what you can. So

1
2
3
4

C D Em D Em D Em D C D

PA
Guitar Powerchords (distortion)

Synth
mutel, gradually more open

Gtr.
mf

Bass
mf

D. S.
mf

Perc.

Michael Jackson - MEDLEY 5
04 Solo SSSAATBB 4 extra staves

50 MS only All Sopranos They Don't Care About Us

Excitedly $\text{♩} = 120$
Smooth Criminal

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

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

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

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

1
2
3
4

D E^m D C D C D C D

P.A. *Ac. Piano*

Synth *Fat Strings*

Gtr. *muted strings*

Bass *f*

D. S.

Perc.

Michael Jackson - MEDLEY 7
04 Solo SSSAATBB 4 extra staves

20

S
struck you, a cre-sen-do, An-nie
He came in-to your a-part - menthe left the
blood - stain the car - pet
Then you ran in-to the bed - room, you were
struck down It was your doom.

A
struck you, a cre-sen-do, An-nie
He came in-to your a-part - menthe left the
blood - stain the car - pet
Then you ran in-to the bed - room, you were
struck down It was your doom.

T
struck you, a cre-sen-do, An-nie
He came in-to your a-part - menthe left the
blood - stain the car - pet
Then you ran in-to the bed - room, you were
struck down It was your doom.

B
struck you, a cre-sen-do, An-nie
He came in-to your a-part - menthe left the
blood - stain the car - pet
Then you ran in-to the bed - room, you were
struck down It was your doom.

1
2
3
4

PA
Emaj7 D7 Gm F6 Emaj7 F6 Gm F6 Emaj7 D7 Eb F Eb
An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

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

Gtr.
8

Bass
8

D. S.
Bongo's (play with sticks)

Perc.
8

Michael Jackson - MEDLEY 9
04 Solo SSSAATBB 4 extra staves

84

S
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 about ra-cis, 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

A
T
B
1
2
3
4

PA
Synth
Gtr.
Bass
D. S.
Perc.

Michael Jackson - MEDLEY 11
04 Solo SSSAATBB 4 extra staves

Sheet music for Michael Jackson - MEDLEY 11, featuring 4 extra staves (S, A, T, B) and 4 additional staves (1, 2, 3, 4). The music is in G major (one sharp) and 4/4 time. The score includes lyrics and musical notation for various instruments: Synth, Perc., D. S., Bass, Gtr., and PA.

Lyrics:

S: Now

A: I took my ba-by on a sat-ur-day bang Boy, is that girl with you? Yes, we're one and the same Now

T: I took my ba-by on a sat-ur-day bang Boy, is that girl with you? Yes, we're one and the same Now

B: I took my ba-by on a sat-ur-day bang Boy, is that girl with you? Yes, we're one and the same Now

Chords:

PA: E A⁶/e E A⁶/e E E A⁶/e E A⁶/e E A⁶/e E A⁶/e E A⁶/e E

Dynamic Markings:

f, mf

04 Solo SSSAATBB 4 extra staves

continue freely same style

Michael Jackson - MEDLEY 15
04 Solo SSSAATBB 4 extra staves

127

S 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— thrill-ler night—

A on— on— thrill-ler— thrill-ler night—

T on— on— thrill-ler— thrill-ler night—

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

1

2

3

4

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

Synth

PA

Gtr.

Bass

D. S.

Perc.

Synth Strings & Synth Brass

3 Woodblocks w/ sticks

f

04 Solo SSSAATBB 4 extra staves

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Michael Jackson - MEDLEY 19

04 Solo SSSAATBB 4 extra staves

150

All Sopranos

S fight-ing for your life in - side a kil - ler thrill-er kil - ler thrill-er to - night

MS only

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

S & High Alcos

A kil - ler thrill-er kil - ber thrill-er to - night

Low Alcos only

Bad, bad real-ly, real - ly bad — Bad, bad real - ly, real - ly bad — Bad, bad real - ly, real - ly bad —

T fight-ing for your life in - side a kil - ler thrill-er kil - ler thrill-er to - night

Bad, bad real-ly, real - ly bad — Bad, bad real - ly, real - ly bad — Bad, bad real - ly, real - ly bad —

B kil - ler thrill-er kil - ler thrill-er to - night

Bad, I'm bad real-ly, real - ly bad — Bad, I'm bad real - ly, real - ly bad — I'm

1 2 3 4

B $\flat$ 7 D $\flat$ 7 B $\flat$ F $\flat$ 7 A $\flat$ sus4/E $\flat$ A $\flat$ 11 Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7

split BH Strings LH Side Wave Bass

Synth f mf 8^{va}

Gtr. mf 8

Bass f 2

D. S. f 2

Perc. f

EL Clad/HR

04 Solo SSSAATBB 4 extra staves

U4 Solo SSSAIBB 4 extra staves

04 Solo SSSAATBB 4 extra staves

Shaker



f

Michael Jackson - MEDLEY 25
04 Solo SSSAATBB 4 extra staves

2/15 *end of solo*

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

8 nough to eat Who am I to be blind — pre-tend-ing not to see their needs.

S doo — doo — hoo — one — man's soul. — 'cause they got

A doo — doo — doo — A sum-mer's dis-re-gard, 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

T doo — doo — doo — A sum-mer's dis-re-gard, 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

B doo — doo — doo — A sum-mer's dis-re-gard, 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

1 doo — doo — doo — A sum-mer's dis-re-gard, 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

2 doo — doo — doo — A sum-mer's dis-re-gard, 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

3 doo — doo — doo — A sum-mer's dis-re-gard, 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

4 doo — doo — doo — A sum-mer's dis-re-gard, 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

D C C add2 Am7(11) G add2/b C add2 Gmaj7/b Am7(11) G add2/b

PA doo — doo — doo — A sum-mer's dis-re-gard, 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

Synth doo — doo — doo — A sum-mer's dis-re-gard, 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

Gtr. doo — doo — doo — A sum-mer's dis-re-gard, 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

Bass doo — doo — doo — A sum-mer's dis-re-gard, 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

D. S. doo — doo — doo — A sum-mer's dis-re-gard, 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

Perc. doo — doo — doo — A sum-mer's dis-re-gard, 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

London Strings *fingerpicking* *Bongo (stick)*

04 Solo SSSAATBB 4 extra staves

233

S look at your-self and then make a change! man In the mir-ror oh, yeah!

A look at your-self and then make a change! I'm start-ing with the man In the mir-ror oh, yeah! ask-ing him to change his ways,— bet-ter change! Hoo - hoo could have been a - my clear-er: if you

T look at your-self and then make a change! I'm start-ing with the man In the mir-ror oh, yeah! ask-ing him to change his ways,— bet-ter change! Hoo - hoo could have been a - my clear-er: if you

B look at your-self and then make a change! I'm start-ing with the man In the mir-ror oh, yeah! ask-ing him to change his ways,— and no— mes-sage could have been a - my clear-er: If you

1
2
3
4

P.A. Ac. Piano 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 Bⁿ/d

Synth Strings

Gtr.

D.S. Bass f

Perc. f Timbale on stand & El Hi / Snare f

Michael Jackson - MEDLEY 29
04 Solo SSSAATBB 4 extra staves

245

S & Low Altos S & High Altos S & MS

S
bet-ter place for 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 me Heal the world

A
bet-ter place for you and — for me and the en - tire hu-man race There are ah — make a bet-ter place for you and for me Heal the world

T
bet-ter place for you and — for me and the en - tire hu-man race There are ah — make a bet-ter place for you and for me Heal the world

B
bet-ter place for you and — for me and the en - tire hu-man race There are ah — make a bet-ter place for you and for me Heal the world

1
2
3
4

PA
G^m7 C^{9sus4} C⁺ B/^{F#} F⁺ C⁷/e⁺ D^{9m} A^{9m} B F⁷/a⁺ G^{9m} B/^{C#} F⁺ /e⁺ E^{9sus4} b⁷ b⁷ b⁷

Synth
Gtr.
Bass
D. S.
Perc.

ff-----1

Michael Jackson - MEDLEY 31
04 Solo SSSAATBB 4 extra staves

259

S me ————— There are ah ————— make a bet-ter place—for you and for me ————— you and for me ————— you and for me ————— you and for me —————

A 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 me ————— you and for me ————— you and for me ————— you and for me —————

T 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 me ————— you and for me ————— you and for me ————— you and for me —————

B me ————— There are ah ————— make a bet-ter place—for you and for me ————— you and for me ————— you and for me ————— you and for me —————

1

2

3

4

PA A^b E^b/G^b F^m C^m D^b A^b/C^b B^m D^b/E^b A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b

Synth

Gtr. 8

Bass

D. S. fill

Perc.

dim. poco a poco
mf Heal the world we live — in — save it for — our chil - dren. Heal the world we live — in —

mf sempre

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

Soprano

Alto

Tenor

Bass

Piano Adv.

Guitar

Bass Guitar

Drum Set

Percussion

Handclap

Handclap

Handclap

Handclap

No synth.: play small notes

f

f

Michael Jackson - MEDLEY 3
05 Solo SSSAATBB small Combo

26

S 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

A

T

B

P.A. D E^m D C D E^m

Gtr.

Bass

D. S.

Perc.

32

S 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

A explosive, like being punched

T beat it! oo!

B explosive, like being punched You bet-ter run; you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough; bet-ter

P.A. D E^m D E^m D C

Gtr. muted, gradually more open

Bass mf

D. S.

Perc.

Michael Jackson - MEDLEY 5

05 Solo SSSAATBB small Combo

50 MS only All Sopranos They Don't Care About Us

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

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

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

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

P.A. D E^m D C D C

Gtr.

Bass *f*

D. S. 2

Perc.

56 rit. **Excitedly** $\text{♩} = 120$
Smooth Criminal

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

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

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

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

P.A. D C D *Ac. Piano*

Gtr. *muted strings*

Bass *f*

D. S.

Perc.

Michael Jackson - MEDLEY 7

05 Solo SSSAATBB small Combo

71

S He came in-to your a-part - menthe left the blood-stains on the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

A He came in-to your a-part - menthe left the blood-stains on the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

T He came in-to your a-part - menthe left the blood-stains on the car-pet Then you ran in-to the bed - room, you were struck down It was your doom.

B He came in-to your a-part - menthe left the blood-stains on 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^bmaj7 D7 E^b

P.A.

Gtr.

Bass

D. S.

Perc.

75

S

A *Low Altos only* *All*
An-nie are you O K? So An-nie are you O K? Are you O K An-nie? An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

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

B 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

P.A.

Gtr.

Bass

D. S.

Perc. *Bongo's (play with sticks)*

05 Solo SSSAATBB small Combo

91

S dirt in my eye. —

A tell me you a - gree _ with me when I saw you kick - ing dirt in my eye. — But if you're

T dirt in my eye. —

B when I saw you kick - ing dirt in my eye. —

P.A. *mf* *f* A E A₆/e E A₆/e E

Gtr. *mf* *f* distortion

Bass *mf* *f*

D. S. *mf* *f*

Perc. *mf* *f* Bongo's

Michael Jackson - MEDLEY 11
05 Solo SSSAATBB small Combo

103

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

A 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.

T 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.

B 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

P.A.

Gtr.

Bass

D. S.

Perc.

107

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

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!

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

B black or white!

it don't mat - ter if you're black or white!

E A₆/e E A₆/e E B A

P.A.

Gtr.

Bass

D. S.

Perc.

f

Michael Jackson - MEDLEY 13

05 Solo SSSAATBB small Combo

119

S black or white black or white Keep on

A black or white black or white Keep

T black or white black or white Keep

B black or white black or white Keep on

P.A. B A/b B

Gtr.

Bass

D. S.

Perc.

123

S 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

A on on Keep

T on on Keep

B 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

P.A. A maj7/b B

Gtr. Handclap

Bass

D. S.

Perc. Conga's

continue freely same style

Michael Jackson - MEDLEY 15

05 Solo SSSAATBB small Combo

138

S
- - night and some-thing e - vil's lurk - in in the dark _____ Un - der the moon - - - light you

A
- - night and some-thing e - vil's lurk - in in the dark _____ Un - der the moon - - - light you

T

B

P.A.
F^{m7} B⁷

Gtr.

Bass

D. S.
/ / / / /

Perc.
/ / / / /

143

S
see a sight that al - most stops your heart. _____ *f* You try to scream _____

A
see a sight that al - most stops your heart. _____ You try to scream _____ but ter - ror takes the sound be - fore you make

T
_____ You try to scream _____ but ter - ror takes the sound be - fore you make

B
_____ *f* You try to scream _____ *mf*

P.A.
F^{m7} B⁷

Gtr.
_____ *clean*

Bass

D. S.
/ / / / /

Perc.
/ / / / /

Michael Jackson - MEDLEY 17
05 Solo SSSAATBB small Combo

156

All Sopranos *MS only* *All Sopranos*

S — 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 -

Alto's only *S & Alto's div.*

A You know it's thrill - ler — thrill - ler night — kil - ler thrill - ler kil -

T — a - bout to strike You know it's thrill - ler — thrill - ler night You're fight - ing for your life in - side a kil - ler thrill - ler kil -

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

P.A. *B $\flat$ m7* *F $\flat$ A $\flat$* *A $\flat$ B $\flat$ F $\flat$ m7* *B $\flat$ 7* *D $\flat$ 7 B $\flat$ 7 F $\flat$ 7*

Gtr.

Bass

D. S.

Perc.

161

MS only *Bad*

S *f* You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

S & High Altos *Bad, bad real - ly, real - ly bad — Bad, bad*

A *Bad, bad real - ly, real - ly bad — Bad, bad*

T *Bad, bad real - ly, real - ly bad — Bad, bad*

B *Bad, bad real - ly, real - ly bad — Bad, bad*

P.A. *A $\flat$ sus4 / E $\flat$* *A 11* *B m7* *E7* *B m7* *E7* *B m7* *E7*

Gtr.

Bass *mf*

D. S.

Perc. *El. Clap / Hit* *f*

Michael Jackson - MEDLEY 19

05 Solo SSSAATBB small Combo

177

S only (div)

mp ah _____

care - full

be-care-full _____ don't go _____ round

MS only

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

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

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

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

P.A. $F\sharp^m$ $G\sharp^m/f\sharp$ $F\sharp^m$ $G\sharp^m/f\sharp$ D $F\sharp^m$ $F\sharp^m7$ D

Gtr. *clean*

Bass *mp*

D. S.

Perc. *el. percussive hit*

182

he _____

care - full

be-care-full _____ no no no oh, no! _____

S _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey!

A _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey!

T *8* _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey!

B _____ And Moth-er al - ways told me, be care-ful of who you love And be care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey!

P.A. $F\sharp^m$ D $F\sharp^m$ $F\sharp^m7$ D $C\sharp^7$

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 21
05 Solo SSSAATBB small Combo

201

1 woman solo
mf It's gon-na feel ___ real good: ___ gon-na make a diff - erence,

1 tenor solo
mf I'm gon-na make a change for once in my ___ life. It's gon-na feel ___ real good: ___ gon-na make a diff-erence, gon-na make it right

S

A

T

B

P.A. (15^{mo})
Finger snaps optional on 2 and 4

Gtr.

D. S.

Perc. *Shaker*
mf

208

I see the kids ___ in the street ___

As I turn up the col-lar on my fav-orite win-ter-coat, this wind is blow-in' my mind. ___ I see the kids ___ in the street ___ with not e-

S *mp*
doo doo ___ doo ___ doo ___ doo ___ doo ___ doo doo ___

A *mp*
doo ___ doo ___ doo

T

B

P.A. (15^{mo})
mf *El. Piano* G D E^{m7} D C C^{add2} G D E^{m7}

Gtr. *mp*

D. S.

Perc. *mf*

Michael Jackson - MEDLEY 23

05 Solo SSSAATBB small Combo

226

mf

S 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

A 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

T 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

B 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

G B^{m7} C C/d G B^{m7} C C/d G B^{m7} C A⁷/C#

P.A.

Gtr. *freely*

Bass

D. S. *Tambourine on stand & Cowbell*

Perc. *mf*

232 *cresc.*

S 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,

A wan-na make the world a bet-ter place take a look at your-self and then make a *f* I'm start-ing with the man in the mir-ror.

T 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,

B wan-na make the world a bet-ter place take a look at your-self and then make a *f* I'm start-ing with the man in the mir-ror.

D7(b10) A^b C^{m7} D^b D^b/e^b

P.A. *Ac. Piano*

Gtr.

Bass

D. S. *f*

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

Michael Jackson - MEDLEY 25

05 Solo SSSAATBB small Combo

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

f You can, you can heal the world

close your heart then you close your mind! make it a bet-ter place for you and for me and the en-

close your heart then you close your heal the world make it a bet-ter place for you and for me and the en-

close your heart then you close your mind! make it a bet-ter place for you and for me and the en-

close your heart then you close your mind! make it a bet-ter place for you and for me and the en-

F# *G#m7* *C#sus4* *C#*

ride

247 *S & Low Altos* *MS & High Altos*

- 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

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

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

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

B/f# *F#* *C#/e#* *D#m* *A#m* *B* *F#/a#* *G#m* *B/C#*

ORIGINAL DO NOT COPY

Michael Jackson - MEDLEY 27

05 Solo SSSAATBB small Combo

259

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

A 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

T 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

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

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

Gtr.

Bass

D. S. fill

Perc.

263 1 woman solo *dim. poco a poco* *mf sempre*

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

S me you and for me you and for me you and for me you and for

A me you and for me you and for me you and for me you and for

T me you and for me you and for me you and for me you and for

B me you and for 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 A^b D^b/e^b

Gtr.

Bass

D. S.

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

Sheet music for Michael Jackson's MEDLEY, featuring the following instruments and parts:

- Soprano:** Melody line with "end of clips" markings.
- Alto:** Melody line with "end of clips" markings.
- Tenor:** Melody line with "end of clips" markings.
- Bass:** Melody line with "end of clips" markings.
- Drum Set:** Rhythmic accompaniment.
- Percussion:** Additional rhythmic elements.
- Guitar:** Rhythmic accompaniment.
- Bass Guitar:** Rhythmic accompaniment.
- Piano Adv.:** Piano accompaniment, including "No synth, play small notes" and "N.C." (No Chords) sections.

The score includes various musical notations such as dynamics (e.g., *f*, *distortion*), articulation (e.g., accents), and performance instructions (e.g., "end of clips").

Michael Jackson - MEDLEY 3
06 Solo SSSAATBB small Combo extra staves

27

perc.

Drum Set (D.S.)

Bass

Cr.

PA

1

2

Em D C D Em D Em D Em

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

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513

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515

516

517

Michael Jackson - MEDLEY 5
06 Solo SSAATBB small Combo extra staves

MS only All Sopranos

S — is your fight. It _____ does - n't mat - ter who's _____ wrong or right. Just beat it, just beat it, just beat it.

A — is your fight. It _____ does - n't mat - ter who's _____ wrong or right. Just beat it, just beat it, just beat it.

T — is your fight. It _____ does - n't mat - ter who's _____ wrong or right. Just beat it, just beat it, just beat it.

B — is your fight. It _____ does - n't mat - ter who's _____ wrong or right. Just beat it, just beat it, just beat it.

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

D. S.

Bass

Gtr.

P.A.

D D Em D Em D Em D C D C

f

Michael Jackson - MEDLEY 7
06 Solo SSAATBB small Combo extra staves

66

S

A

T

B

1

2

P.A.

G

F#m D

Gm

F6

Emaj7

F6

Gm

F6

Emaj7

D7

Gm

F6

Gtr.

8

mf

funky, open

Bass

D. S.

light cl. hit

Perc.

heavy industrial hit

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 - nei

He came in - to your a - part - ment he left the

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 - nei

He came in - to your a - part - ment he left the

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 - nei

He came in - to your a - part - ment he left the

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 - nei

He came in - to your a - part - ment he left the

Michael Jackson - MEDLEY 9
06 Solo SSAATBB small Combo extra staves

78

A Bit Slower ♩ = 116
Black or White

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

S

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 criminal!

A

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

T

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

B

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

1

F E^b F E^b D^{major}

2

El. Piano (Rhodes) A⁹
No bass guitar: play small notes

clean

funny!

shuffle

heavy industrial hit

Cowbell (dr)

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 11
06 Solo SSAATBB small Combo extra staves

89

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

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

T
But if you're

B
when I saw you kick-ing dirt in my eye.—
dirt in my eye.—

1
A E A⁶/e E A⁶/e E

2

PA
mf

Gtr.
mf distortion

D. S.
mf Bongos

Perc.
mf

06 Solo SSSAATBB small Combo extra staves

MS only

S

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

But if you're

A

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. —

But if you're

T

sat - ur - day bang

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. —

B

sat - ur - day bang

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. —

1

2

PA

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

Gtr.

D. S.

Bass

perc.

Michael Jackson - MEDLEY 15
06 Solo SSSAATBB small Combo extra staves

$\text{♩} = 120$
Don't Stop 'Till You Get Enough

115

Sheet music for "Don't Stop 'Till You Get Enough" by Michael Jackson, Medley 15. The score is for a small combo (SSSAATBB) and includes staves for Piano (P), Acoustic Bass (A), Tenor (T), Bass (B), Drums (D), Snare (S), Guitar (Gtr), and Percussion (Perc).

The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 120 beats per minute.

The lyrics are:

It don't mat-ter if you're black or — white —
It don't mat-ter if you're black or — white —
It don't mat-ter if you're black or — white —
It don't mat-ter if you're black or — white —

The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions (e.g., "continue freely, same style", "continue freely same style").

Michael Jackson - MEDLEY 17
06 Solo SSSAATBB small Combo extra staves

128

Thriller

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

A don't stop till you get e-nough, keep on — don't stop till you get e-nough,

T don't stop till you get e-nough,

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

1

2

P.A.

B

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

Gtr.

Bass

D. S.

Perc.

3 Woodblocks w/ slides

f

144

144

Soprano (S): *f* You try to scream ———

Alto (A): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ———

Tenor (T): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ———

Bass (B): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ———

1

2

P.A. *B_b* *F m7* *B_b*

Gtr. *clean*

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 21
06 Solo SSSAATBB small Combo extra staves

159

MS only

Bad

f You know I'm bad, I'm bad come on, You know I'm bad, I'm bad, you

All Sopranos

S fight-ing for your life in - side a kil - ler thrill-ler kil - ler thrill-ler to - night

S & High Altos

S Bad, bad real - ly, real - ly bad — Bad, bad

Low Altos only

A — kil - ler thrill-ler kil - ler thrill-ler to - night

Low Altos only

A Bad, bad real - ly, real - ly bad — Bad, bad

T — fight-ing for your life in - side a kil - ler thrill-ler kil - ler thrill-ler to - night

T Bad, bad real - ly, real - ly bad — Bad, bad

B — kil - ler thrill-ler kil - ler thrill-ler to - night

B Bad, I'm bad real - ly, real - ly bad — Bad, I'm bad

1

2

B $\flat$ 7 D $\flat$ 7 B $\flat$ 7 F $\circ$ 7 A $\flat$ sus $\flat$ 4 / E $\flat$ A $\flat$ 11 B m7 E7 B m7 E7 B m7 E7

P.A.

Gtr. 8

Bass *mf*

D. S. *f*

Perc. *f* El Cap / Hit

Michael Jackson - MEDLEY 23
06 Solo SSSAATBB small Combo extra staves

[illegible]

188 *lamenting*

hoo hoo hoo hoo hoo hoo ch, ba - by hoo hoo hoo hoo no, babe

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

A not my lov - er She's just a girl who clames that I am the one *lamenting* but the kid is not my son She says I am the one but the

T not my lov - er She's just a girl who ch, ba - by hoo hoo hoo hoo hoo hoo hoo hoo no, babe the

B hoo hoo hoo hoo hoo hoo the kid is not my son hoo hoo hoo no the

1

2

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

Gtr. 8

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 27
06 Solo SSSAATBB small Combo extra staves

207

diff - erence,
diff - erence, gon - na make it right _____

As I turn up the col - lar on _____ my fav - orite win - ter - coat, this wind is blow - in' my mind, _____ I see the kids _____ in the street _____ with not e -

S *mp* doo _____ doo _____ doo _____ doo _____ doo _____ doo _____

A *mp* doo _____ doo _____ doo _____ doo _____ doo _____ doo _____

T *mp* doo _____ doo _____ doo _____ doo _____ doo _____ doo _____

B

1

2

P.A. *mp* *mf* G *El Piano* D E^{m7} D C C^{add2} G D E^{m7}

Gtr. *mp*

Bass *mp*

D. S. *mf*

Perc. *mf*

223

223

S

'cause they got _____ no where to go. _____
mf I'm start-ing with the man in the mil-it-er. I'm ask-ing him to change his ways. and no mes-sage could have

A
ye' know 'cause they got _____ no where to go. that's why I want you to know I'm start-ing with the man in the mil-it-er. I'm ask-ing him to change his ways. and no mes-sage could have

T
ye' know 'cause they got _____ no where to go. that's why I want you to know I'm start-ing with the man in the mil-it-er. I'm ask-ing him to change his ways. and no mes-sage could have

B
ye' know 'cause they got _____ no where to go. _____ I'm start-ing with the man in the mil-it-er. I'm ask-ing him to change his ways. and no mes-sage could have

1
2

P.A.
Gadd2/b C add2 C/d G Bm7 C C/d G Bm7 C C/d G Bm7
optional Syn Bass- freely

Gtr.
8

Bass
mf

D. S.
mf Tambourine on stand & Cowbel

Perc.
mf

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237

Sheet music for Michael Jackson - MEDLEY 31, featuring Solo SSAATBB small Combo extra staves. The score includes vocal parts (S, A, T, B) and instrumental parts (Gtr, Bass, Perc.). The key signature is B-flat major (two flats). The time signature is 8/8.

Vocal Parts:

- S (Soprano):** 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
- A (Alto):** change his ways,— and no— mes-sage could have been a - my 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
- T (Tenor):** 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
- B (Bass):** change his ways,— and no— mes-sage could have been a - my 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

Instrumental Parts:

- Gtr (Guitar):** Rhythmic accompaniment with chords: D^b, D^b/E^b, A^b, C^m7, D^b, B^b7/d, A^b7/sus4.
- Bass:** Rhythmic accompaniment.
- Perc. (Percussion):** Rhythmic accompaniment.

Chords: D^b, D^b/E^b, A^b, C^m7, D^b, B^b7/d, A^b7/sus4.

247

247

S & Low Altos

S

the hu-man race There are peo-ple dy-ing, — If you care e-nough for the ll-ving make a bet-ter place for you and for me Heal the world — make it a

A

the hu-man race There are ah — make a bet-ter place for you and for me Heal the world — make it a

T

the hu-man race There are ah — make a bet-ter place for you and for me Heal the world — make it a

B

the hu-man race There are ah — make a bet-ter place for you and for me Heal the world — make it a

1

2

P.A

B $\flat$ /F# F# C# $\flat$ /E# D#m A#m B F# $\flat$ /A# G#m B/C# F# /E# E sus4 $\flat$ $\flat$ A $\flat$

Gtr.

Bass

D. S.

Perc.

fill —————

Stroker

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Michael Jackson - MEDLEY 35
06 Solo SSSAATBB small Combo extra staves

259

259

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

dim, poco a poco

f woman solo

S me — — — — — There are ah — — — — — make a bet-ter place — for you and for me — — — — — you and for me

A 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 me — — — — — you and for me

T 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 me — — — — — you and for me

B me — — — — — There are ah — — — — — make a bet-ter place — for you and for me — — — — — you and for me

1

2

P.A.

A^b E⁷/G F^m C^m D^b A^b/C B^m D⁷/E^b A^b D⁷/E^b A^b D⁷/E^b

Gtr.

Bass

D. S.

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

Soprano

Alto

Tenor

Bass

Piano Adv.

Handclap

Handclap

Handclap

Handclap

f

va||e va||e va||e va||b va||e va||e

The musical score is for a medley of Michael Jackson's songs, starting with 'Beat It'. It is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and Piano Adv. The tempo is marked 'Fast Rock' at 140 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts are mostly rests, with handclap patterns indicated by 'x' marks. The piano part features a bass line with notes like 'va||e', 'va||b', and 'va||e'.

Michael Jackson - MEDLEY 3
07 Solo SSSAATBB Piano Advanced

26

S

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

A

so

T

B

P.A

D E^m D C D

31

S

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

A

beat it, just beat it! oo!

T

oo!

B

explosive, like being punched

oo!

oo!

P.A

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

Michael Jackson - MEDLEY 5
07 Solo SSSAATBB Piano Advanced

48 They Don't Care About Us

S *MS only All Sopranos*
—wrong or right. Just beat it, just beat it, beat it, just beat it, just beat it,

A
—wrong or right. Just beat it, just beat it, just beat it, just beat it, All I wan-na say is that

T
—wrong or right. beat it, beat it, beat it,

B
—wrong or right. beat it, beat it, All I wan-na say is that

D E^m D E^m D C

P.A.

54 rit. **Excitedly** ♩ = 120
Smooth Criminal

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

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

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

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

D C D C D

P.A. Ac. Piano

Michael Jackson - MEDLEY 7
07 Solo SSSAATBB Piano Advanced

73

S

A

T

B

P.A

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

Low Altos only

Then you ran in-to the bed-room, you were struck down It was your doom. An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

Then you ran in-to the bed-room, you were struck down It was your doom. An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

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

G^m F₆ E^bmaj7 D₇ E^b F E^b

77

S

A

T

B

P.A

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

All

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

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

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

F E^b F E^b

Michael Jackson - MEDLEY 9

07 Solo SSSAATBB Piano Advanced

87

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

S

A

T

B

P.A

90

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

S

A

T

B

P.A

mf

f

A E A⁶/e E

Michael Jackson - MEDLEY 11
07 Solo SSSAATBB Piano Advanced

104

S

Now I be-lieve in mir - a-cles, and a mir - a-cle has hap-pened to - night. ____ But if you're

A

one and the same Now I be-lieve in mir - a-cles, and a mir - a-cle has hap-pened to - night. ____ But if you're

T

one and the same Now I and a mir - a-cle has hap-pened to - night. ____

B

one and the same Now I and a mir - a-cle has hap-pened to - night. ____

P.A

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

109

S

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

A

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

T

black or white! ____ But if you're

B

it don't mat - ter if you're black or white! ____ But if you're

P.A

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

Michael Jackson - MEDLEY 13
07 Solo SSSAATBB Piano Advanced

122

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

A
Keep on

T
Keep on

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

P.A.
Amaj7/b B

126

S
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 with the force don't stop

A
Keep on

T
Keep on

B
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 with the force don't stop

P.A.
Amaj7/b B

Michael Jackson - MEDLEY 15

07 Solo SSSAATBB Piano Advanced

141

S
Un-der the moon - light you see a sight that al-most stops your heart. *f* You try to scream

A
Un-der the moon - light you see a sight that al-most stops your heart. You try to scream but

T
You try to scream but

B
f You try to scream

P.A
B⁷ F^{m7} B^b

146

S
All Sopranos *f* You start to freeze as

A
ter - ror takes the sound be - fore you make it. You start to freeze as

T
ter - ror takes the sound be - fore you make it. You start to freeze as

B
mf misterioso *f* You start to freeze as

P.A
F^{m7} B^b

Michael Jackson - MEDLEY 17
07 Solo SSSAATBB Piano Advanced

159

MS only Bad

f You know I'm bad, I'm bad come

All Sopranos S & High Altos

fight-ing for your life in-side a kil-ler thril-ler kil-ler thril-ler to - night! Bad, bad

Low Altos only

kil-ler thril-ler kil-ler thril-ler to - night! Bad, bad

fight-ing for your life in-side a kil-ler thril-ler kil-ler thril-ler to - night! Bad, bad

kil-ler thril-ler kil-ler thril-ler to - night! Bad, I'm bad

B^b₇ D^b₇ B^b₇ F^o₇ A^b₇^{sus4}/E^b A¹¹ B^m₇ E₇

P.A.

164

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

S real - ly, real - ly bad Bad, bad real - ly, real - ly bad Bad, bad

A real - ly, real - ly bad Bad, bad real - ly, real - ly bad Bad, bad

T real - ly, real - ly bad Bad, bad real - ly, real - ly bad Bad, bad

B real - ly, real - ly bad Bad, I'm bad real - ly, real - ly bad I'm bad, bad, bad

B^m₇ E₇ B^m₇ E₇ B^m₇ E₇ B^m₇ E₇ B^m₇ E₇

P.A.

Michael Jackson - MEDLEY 19

07 Solo SSSAATBB Piano Advanced

178 *S only (div)* *mp* ah _____ care - full
be - care - full _____ don't go _____ round

MS only
S hoo hoo Peo - ple al - ways told me be care - full of what you do And don't go a - round break - in' young girls hearts
A hoo hoo Peo - ple al - ways told me be care - full of what you do And don't go a - round break - in' young girls hearts
T *mf* Peo - ple al - ways told me be care - full of what you do And don't go a - round break - in' young girls hearts
B *mf* Peo - ple al - ways told me be care - full 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 he _____ care - full
be - care - full _____ no no no

S _____ And Moth - er al - ways told me, be care - ful of who you love And be care - ful of what you do _____ 'cause the
A _____ And Moth - er al - ways told me, be care - ful of who you love And be care - ful of what you do _____ 'cause the
T _____ And Moth - er al - ways told me, be care - ful of who you love And be care - ful of what you do _____ 'cause the
B _____ 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*

Michael Jackson - MEDLEY 21

07 Solo SSSAATBB Piano Advanced

197 **Andante** ♩ = 100
Man in the Mirror

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

S
A
T
B

P.A. *Ac. Piano* *15^{ma}* *mp* *Finger snaps optional on 2 and 4*

204 *1 woman solo*
mf It's gon-na feel real good: gon-na make a difference,
life. It's gon-na feel real good: gon-na make a difference, gon-na make it right As I

S
A
T
B

P.A. *(15^{ma})*

07 Solo SSSAATBB Piano Advanced

220

The musical score is arranged for five voices: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano/Accompaniment (P.A.). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "one man's soul. They follow each other on the wind ya' know 'cause they got no where to go, and a one man's soul. They follow each other on the wind ya' know 'cause they got no where to go, and a one man's soul. They follow each other on the wind ya' know 'cause they got no where to go, and a one man's soul. They follow each other on the wind ya' know 'cause they got no where to go, and a one man's soul." The piano part includes chord markings: C^{add2}, G^{maj7/b}, A^{m7(11)}, G^{add2/b}, and C^{add2}.

S
_____ one ____ man's soul. _____ 'cause they got ____ no where to go,

A
and a one man's soul. _____ They fol-low each o-ther on the wind ya' know 'cause they got ____ no where to go,

T
and a one man's soul. _____ They fol-low each o-ther on the wind ya' know 'cause they got ____ no where to go,

B

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

P.A.
C^{add2} G^{maj7/b} A^{m7(11)} G^{add2/b} C^{add2}

225

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

A
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,

T
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,

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

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

optional Syn Bass

Michael Jackson - MEDLEY 25

07 Solo SSSAATBB Piano Advanced

238

S
change! Hoo - hoo if you wan-na make the world a bet - ter place take a

A
and no mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a

T
change! Hoo - hoo if you wan-na make the world a bet - ter place take a

B
and no mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a

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

241

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

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

T
look at your - self and then make a change You got - ta get it right ___ while you got the time ___ 'cause when you

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

P.A
A^bm7(11)/E^b

Michael Jackson - MEDLEY 27

07 Solo SSSAATBB Piano Advanced

251

S & MS

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

A all Altos me Heal the world make it a bet-ter place for you and for me and the en-

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

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

F# /e# E^{sus4} A^b B^{m7} E^{sus4} E^b

P.A

255

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

A - 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

T - 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

B - tire human race There are ah make a bet-ter place for you and for

D^b/A^b A^b E^b/G F^m C^m D^b A^b/C B^m D^b/E^b

P.A

Michael Jackson - MEDLEY 29
07 Solo SSSAATBB Piano Advanced

265

mf *sempre*

Heal the world we live in save it for our children. Heal the world we live in

S me you and for me you and for me you and for

A me you and for me you and for me you and for

T me you and for me you and for me you and for

B me you and for me you and for me you and for

A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b

P.A.

268

save it for our children. Heal the world we live in save it for our children.

S me you and for me you and for me

A me you and for me you and for me

T me you and for me you and for me

B me you and for me you and for me

A^b D^b/E^b A^b D^b/E^b A^b

P.A.

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

Soprano

Alto

Tenor

Bass

Piano Mod.

Handclap

Handclap

Handclap

Handclap

f

va||e va||e va||e va||b va||e va||e

Michael Jackson - MEDLEY 3
08 Solo SSSAATBB Piano Moderated

26

S

A

T

B

P.M

D E^m D C D

31

S

A

T

B

P.M

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

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

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

explosive, like being punched

beat it, just beat it! oo!

explosive, like being punched

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

oo! oo!

Michael Jackson - MEDLEY 5
08 Solo SSSAATBB Piano Moderated

48 They Don't Care About Us

S *MS only All Sopranos*
—wrong or right. Just beat it, just beat it, beat it, just beat it, just beat it,

A
—wrong or right. Just beat it, just beat it, just beat it, just beat it, All I wan-na say is that

T
—wrong or right. beat it, beat it, beat it,

B
—wrong or right. beat it, beat it, All I wan-na say is that

D E^m D E^m D C

P.M

54 rit. **Excitedly** ♩ = 120
Smooth Criminal

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

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

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

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

D C D C D

P.M Ac. Piano

Michael Jackson - MEDLEY 7

08 Solo SSSAATBB Piano Moderated

74

S

struck down It was your doom.

A

Low Altos only *All*

struck down It was your doom. An-nie are you O K? So An-nie are you O K? Are you O K An-nie? An-nie are you O K? So An-nie are you

T

struck down It was your doom. An-nie are you O K? So An-nie are you O K? Are you O K An-nie? An-nie are you O K? So An-nie are you

B

struck down It was your doom. An-nie are you O K? So An-nie are you

E^b D⁷ E^b F E^b

P.M

78

S

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

A

O K? Are you O K An-nie? An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been

T

O K? Are you O K An-nie? An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been

B

O K? Are you O K An-nie? An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been

F E^b F E^b D^{no3rd}

P.M

Michael Jackson - MEDLEY 9

08 Solo SSSAATBB Piano Moderated

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.

S

A

T

B

P.M

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

when I

A

mf

92

S

A

T

B

P.M

dirt in my eye. —

saw you kick-ing dirt in my eye. — But if you're think-ing a-bout be-ing my ba-by it don't

dirt in my eye. —

saw you kick-ing dirt in my eye. — it don't

E A₆/e E A₆/e E B

Michael Jackson - MEDLEY 11
08 Solo SSSAATBB Piano Moderated

106

S

mir - a - cle has hap - pened to - night. ____ But if you're think - ing a - bout be - ing my ba - by it don't

A

mir - a - cle has hap - pened to - night. ____ But if you're think - ing a - bout be - ing my ba - by it don't

T

mir - a - cle has hap - pened to - night. ____

B

mir - a - cle has hap - pened to - night. ____ it don't

A E A⁶/e E A⁶/e E B

P.M

110

S

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

A

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

T

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

B

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

A E A⁶/e E A⁶/e E B

P.M

Michael Jackson - MEDLEY 13
08 Solo SSSAATBB Piano Moderated

124

S 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 ____ with the force don't stop

A Keep on ____

T Keep on ____

B 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 ____ with the force don't stop

B Amaj7/b

P.M

128

S 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 ____

A thrill - ler ____

T thrill - ler ____

B don't stop till you get e-nough, thrill - ler ____

B F^m A^b

P.M

Michael Jackson - MEDLEY 15
08 Solo SSSAATBB Piano Moderated

143

S
see a sight that al-most stops your heart. *f* You try to scream

A
see a sight that al-most stops your heart. You try to scream but ter-ror takes the sound be-fore you make

T
You try to scream but ter-ror takes the sound be-fore you make *mf*

B
f You try to scream

Fm7 *Bb*

P.M

147

S
All Sopranos *f* You start to freeze as hor-ror looks you right be-tween the eyes

A
it. You start to freeze as hor-ror looks you right be-tween the eyes

T
it. You start to freeze as hor-ror looks you right be-tween the eyes

B
misterioso *f* You start to freeze as hor-ror looks you right be-tween the eyes

ter-ror takes the sound ter-ror takes the sound You start to freeze

Fm7 *Bb*

P.M

Michael Jackson - MEDLEY 17

08 Solo SSSAATBB Piano Moderated

161

MS only *Bad*

f You know I'm bad, I'm bad come on. You know I'm

S & High Altos

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

Low Altos only

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

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

thrill - ler to - night! Bad, I'm bad real - ly, real - ly bad —

A^b sus4 / E^b *A¹¹* *B^{m7}* *E⁷* *B^{m7}* *E⁷*

P.M

165

bad, I'm bad, you know it You know I'm bad, I'm bad come

Bad, bad real - ly, real - ly bad — Bad, bad

Bad, bad real - ly, real - ly bad — Bad, bad

Bad, bad real - ly, real - ly bad — Bad, bad

Bad, I'm bad real - ly, real - ly bad — I'm bad, bad, bad

B^{m7} *E⁷* *B^{m7}* *E⁷* *B^{m7}* *E⁷*

P.M

Michael Jackson - MEDLEY 19

08 Solo SSSAATBB Piano Moderated

178

S only (div)

mp ah _____ care - full
be - care - full _____ don't go _____ round

MS only

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

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

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

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

P.M. $F\sharp^m$ $G\sharp^m/f\sharp$ D $F\sharp^m$ $F\sharp^m7$ D

182

he _____ care - full
be - care - full _____ no no no

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

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

T _____ And Moth - er al - ways told me, be care - ful of who you love And be care - ful of what you do _____ 'cause the

B _____ 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

Michael Jackson - MEDLEY 21
08 Solo SSSAATBB Piano Moderated

195 **Andante** ♩ = 100
Man in the Mirror

no, babe

but the kid is not my

no, babe

no the kid is not my

B m7

Ac. Piano 15^{mf}

202

1 woman solo

mf It's gon-na feel real good: gon-na make a

1 tenor solo

mf I'm gon-na make a change for once in my life. It's gon-na feel real good: gon-na make a

S

A

T

B

P.M

(15^{mf})

Finger snaps optional on 2 and 4

Michael Jackson - MEDLEY 23
08 Solo SSSAATBB Piano Moderated

216 *end of solo*

to be blind__ pre-tend-ing not to see their needs. *end of solo*

to be blind__ pre-tend-ing not to see their needs. __

S hoo

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

T *mf* A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one__ man's soul.

B *mp* hoo

C_{add2} Am7(11) G_{(add2)/b} C_(add2)

P.M.

221

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

A They fol-low each o-ther on the wind ya' know 'cause they got__ no where to go, that's why I want you to know

T They fol-low each o-ther on the wind ya' know 'cause they got__ no where to go, that's why I want you to know

B *mf* They fol-low each o-ther on the wind ya' know 'cause they got__ no where to go,

G_{maj7/b} Am7(11) G_{(add2)/b} C_{add2} C_{/d}

P.M.

optional Syn Bass

Michael Jackson - MEDLEY 25
08 Solo SSSAATBB Piano Moderated

234

S

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

A

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

T

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

B

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

P.M

Ac. Piano

f

A^b C^{m7} D^b D^b/E^b A^b C^{m7} D^b D^b/E^b

238

S

change! Hoo - hoo if you wan-na make the world a bet - ter place take a

A

and no — mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a

T

change! Hoo - hoo if you wan-na make the world a bet - ter place take a

B

and no — mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a

P.M

A^b C^{m7} D^b B^{b7}/d A^b7sus4

Michael Jackson - MEDLEY 27
08 Solo SSSAATBB Piano Moderated

247

S & Low Altos

MS & High Altos

S

A

T

B

P.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

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

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

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

B/f# F# C#/e# D#m A#m B F#/a# G#m B/c#

251

S & MS

all Altos

S

A

T

B

P.M

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

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

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

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

F# /e# E sus4 A b B b7 E b sus4 E b

Michael Jackson - MEDLEY 29
08 Solo SSSAATBB Piano Moderated

262

mf Heal the world we live in save it for our children.

1 woman solo *dim. poco a poco*

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

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

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

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

B^bm D^b/E^b A^b D^b/E^b A^b D^b/E^b

P.M. *dim. poco a poco*

265

mf sempre Heal the world we live in save it for our children. Heal the world we live in

S me you and for me you and for me you and for

A me you and for me you and for me you and for

T me you and for me you and for me you and for

B me you and for me you and for me you and for

A^b D^b/E^b A^b D^b/E^b A^b D^b/E^b

P.M.

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

6 Handclap

Soprano

Alto

Tenor

Bass

13 end of claps **8**

S

A end of claps **8 f**

T end of claps **8 f**

B end of claps **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

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

Michael Jackson - MEDLEY 3
09 Solo SSSAATBB

37

S wan-na be tough; bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it!

A So beat it. beat it!

T wan-na be tough; bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it!

B beat it!

42

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

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

T Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong___ is your fight. It__

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

47

S ___ does - n't mat - ter who's___wrong or right. Just beat it, just beat it, beat it, just beat it, just

A ___does-n't mat-ter who's___wrong or right. Just beat it, just beat it, just beat it, just

T ___ does - n't mat - ter who's___wrong or right. beat it, beat it, beat it,

B ___ does - n't mat - ter who's___wrong or right. beat it, beat it,

MS only All Sopranos

70

S 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

A 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

T 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

B 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

73

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

A Then you ran in-to the bed-room, you were struck down It was your doom. *Low Altos only* An-nie are you O K? So An-nie are you

T Then you ran in-to the bed-room, you were struck down It was your doom. An-nie are you O K? So An-nie are you

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

76

S

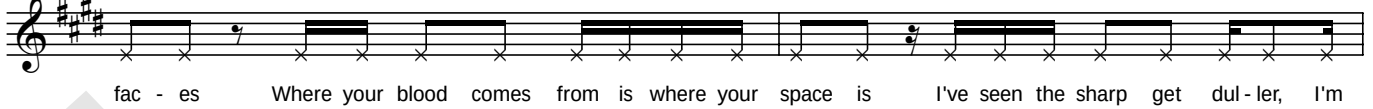
A *All* O K? Are you O K An-nie? An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

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

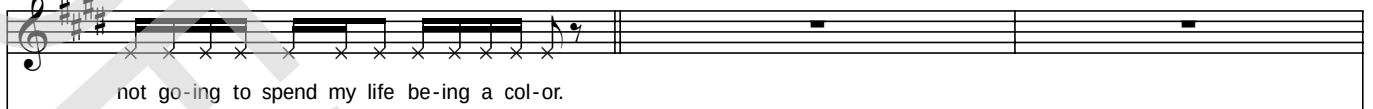
B An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

Michael Jackson - MEDLEY 7
09 Solo SSSAATBB

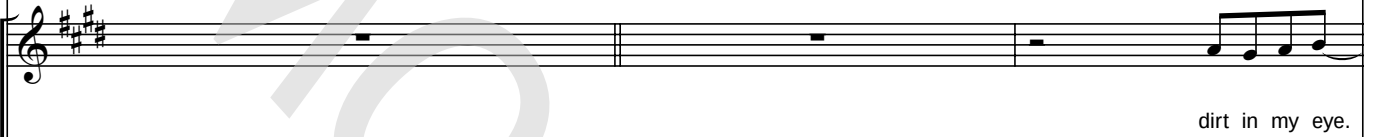
88



90



S



A



T



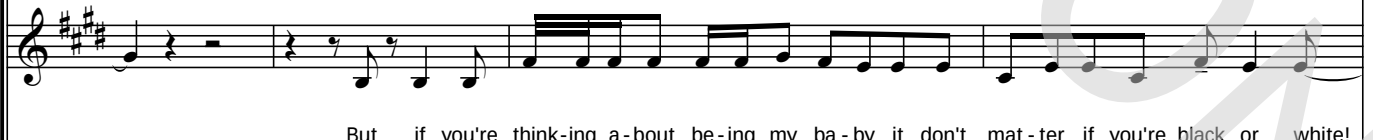
B



93



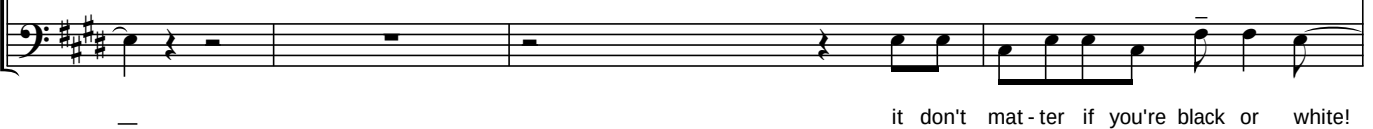
A



T



B



Michael Jackson - MEDLEY 9

09 Solo SSSAATBB

112

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

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

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

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

♩ = 120 But if you're think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!
Don't Stop Till You Get Enough

115

S *mf* It don't mat-ter if you're black or ___ white ___ black or ___ white ___

A *mf* It don't mat-ter if you're black or ___ white ___ black or ___ white ___

T *mf* It don't mat-ter if you're black or ___ white ___ black or ___ white ___

B *mf* It don't mat-ter if you're black or ___ white ___ black or ___ white ___

122

S *f* Keep on ___ with the force don't stop don't stop till you get e-nough, keep on

A Keep on ___

T Keep on ___

B *f* Keep on ___ with the force don't stop don't stop till you get e-nough, keep on

Michael Jackson - MEDLEY 11
09 Solo SSSAATBB

139

S some-thing e - vil's lurk - in in the dark _____ Un - der the moon - light _____ you

A some-thing e - vil's lurk - in in the dark _____ Un - der the moon - light _____ you

T

B

143

S see a sight that al - most stops your heart. _____ *f* You try to scream _____

A see a sight that al - most stops your heart. _____ You try to scream _____ but

T see a sight that al - most stops your heart. _____ You try to scream _____ but

B You try to scream _____ but

f You try to scream _____

146

S _____ *f* You start to freeze

A ter - ror takes the sound be - fore you make _____ it. _____ You start to freeze

T ter - ror takes the sound be - fore you make _____ it. _____ You start to freeze

B *mf* misterioso _____ *f* You start to freeze

ter - ror takes the sound ter - ror takes the sound You start to freeze

162

MS only *Bad*

f You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

S & High Altos

night! Bad, bad real - ly, real - ly bad Bad, bad

Low Altos only

night! Bad, bad real - ly, real - ly bad Bad, bad

night! Bad, bad real - ly, real - ly bad Bad, bad

night! Bad, I'm bad real - ly, real - ly bad Bad, I'm bad

166

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

real - ly, real - ly bad Bad, bad real - ly, real - ly bad And the

real - ly, real - ly bad Bad, bad real - ly, real - ly bad And the

real - ly, real - ly bad Bad, bad real - ly, real - ly bad And the

real - ly, real - ly bad I'm bad, bad, bad real - ly, real - ly bad And the

180

care - full

be - care - full ____ don't go ____ round he ____

S

care - full of what you do And don't go a-round break-in' young girls hearts ____ And

A

care - full of what you do And don't go a-round break-in' young girls hearts ____ And

T

care - full of what you do And don't go a-round break-in' young girls hearts ____ And

B

care - full of what you do And don't go a-round break-in' young girls hearts ____ And

183

care - full

be - care - full ____ no no no

S

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

A

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

T

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

B

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

Michael Jackson - MEDLEY 17
09 Solo SSSAATBB

Andante ♩ = 100
Man in the Mirror

195

no, babe

1 tenor solo

mf I'm gon - na make a change

S

but the kid is not my _____

A

but the kid is not my _____

T

no, babe

B

no the kid is not my _____

203

1 woman solo

mf It's gon - na feel _____ real _____ good: _____ gon - na make a

for once in my _____ life. It's gon - na feel _____ real _____ good: _____ gon - na make a

207

diff - erence,

diff-erence, gon - na make it right _____ As I turn up the col - lar on _____

S

mp doo doo _____ doo

A

mp doo _____

219

S
_____ one ____ man's soul. _____

A
a bro-ken bot-tle top, and a one man's soul. _____ They fol-low each o-ther on the wind

T
a bro-ken bot-tle top, and a one man's soul. _____ They fol-low each o-ther on the wind

B
_____ *mf* They fol-low each o-ther on the wind

223

S
_____ 'cause they got ____ no where to go, _____ *mf* I'm start-ing with the

A
ya' know 'cause they got ____ no where to go, that's why I want you to know I'm start-ing with the

T
ya' know 'cause they got ____ no where to go, that's why I want you to know I'm start-ing with the

B
ya' know 'cause they got ____ no where to go, _____ I'm start-ing with the

238

S change! Hoo - hoo if you wan-na make the world a bet-ter place take a

A and no_ mes-sage could have been a - ny clear-er: if you wan-na make the world a bet-ter place take a

T change! Hoo - hoo if you wan-na make the world a bet-ter place take a

B and no_ mes-sage could have been a - ny clear-er: if you wan-na make the world a bet-ter place take a

241

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

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

T look at your-self and then make a change You got-ta get it right while you got the time__'cause when you

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

252

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

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

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

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

255

S - tire hu-man race There are ah make a

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

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

B - tire hu-man race There are ah make a

258

S bet-ter place for you and for me There are ah

A bet-ter place for you and for me There are peo-ple dy - ing, if you

T bet-ter place for you and for me There are peo-ple dy - ing, if you

B bet-ter place for you and for me There are ah

266

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

S me you and ___ for ___ me you and ___ for ___

A me you and ___ for ___ me you and ___ for ___

T me you and ___ for ___ me you and ___ for ___

B me you and ___ for me you and ___ for

268

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

S me you and for me you and for me *p*

A me you and for me you and for me *p*

T me you and for me you and for me *p*

B me you and for me you and for me *p*

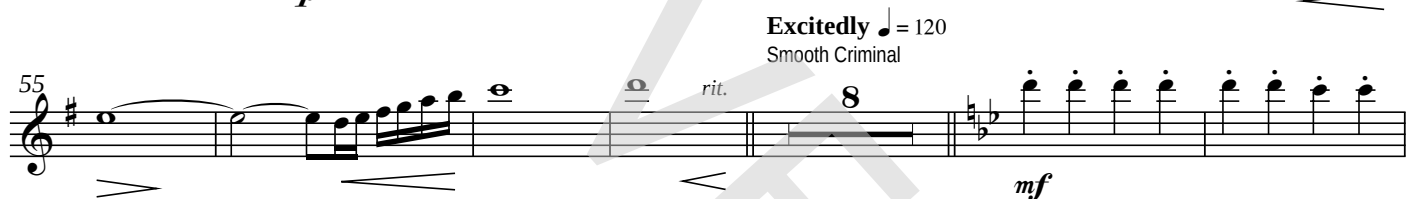
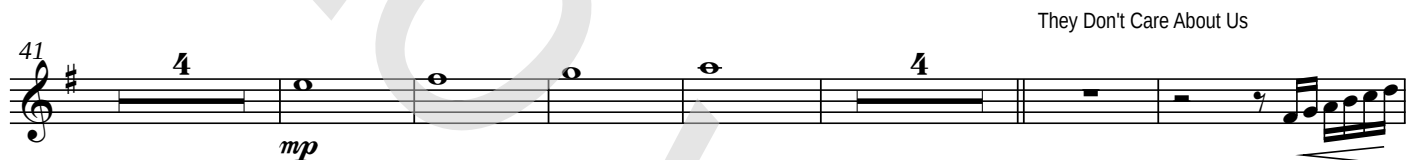
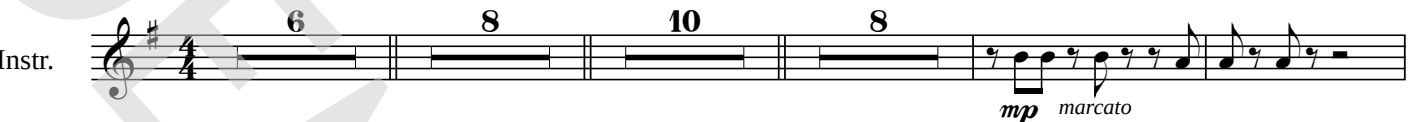
Michael Jackson - MEDLEY

(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

C Instr.



A Bit Slower ♩ = 116
Black or White



Don't Stop Till You Get Enough



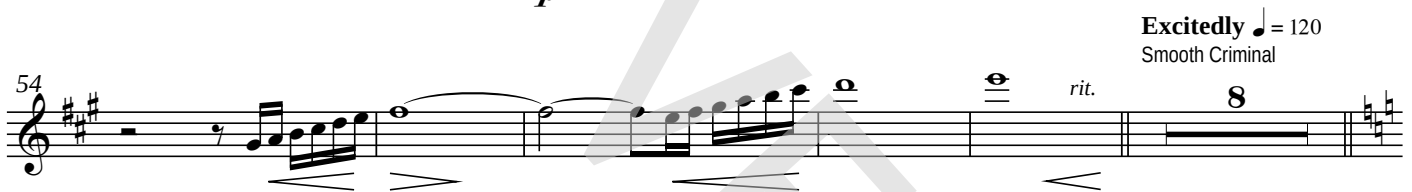
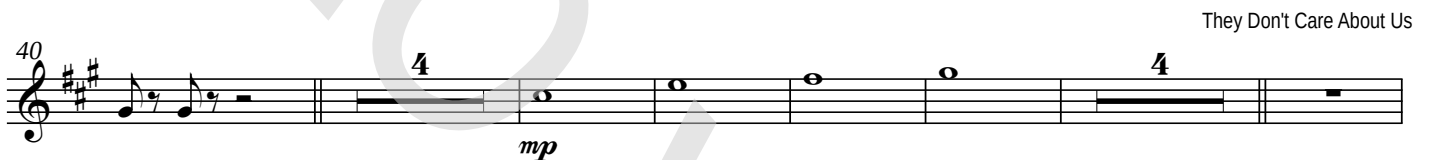
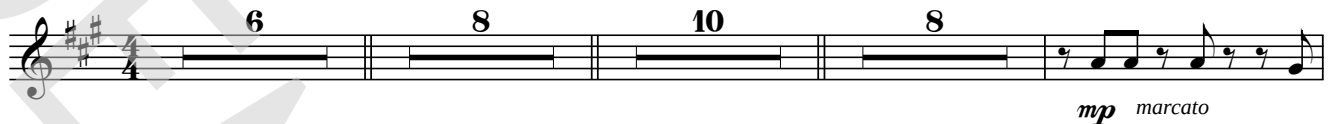
Michael Jackson - MEDLEY

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Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Bb Instr.



A Bit Slower ♩ = 116
Black or White



♩ = 120

Don't Stop Till You Get Enough



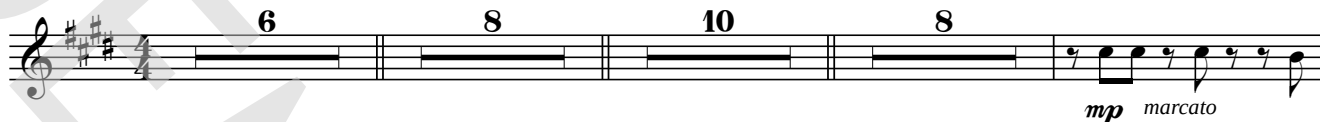
Michael Jackson - MEDLEY

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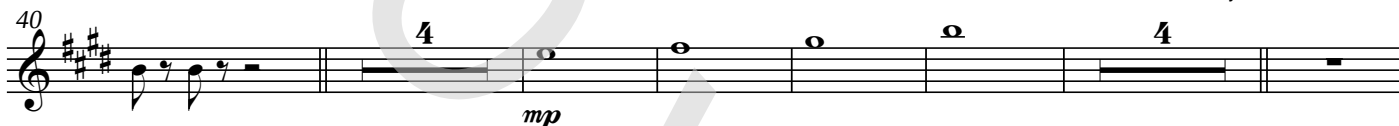
Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

E♭ Instr.



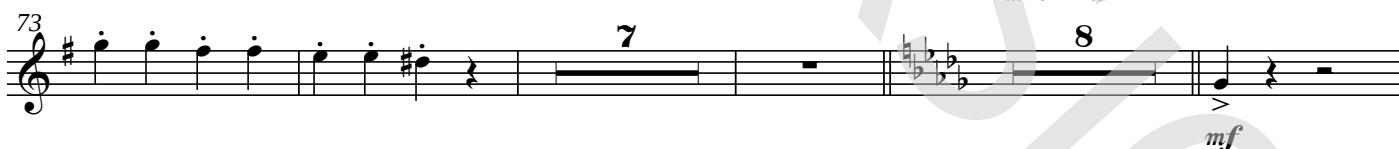
They Don't Care About Us



Excitedly ♩ = 120
Smooth Criminal



A Bit Slower ♩ = 116
Black or White



Don't Stop Till You Get Enough



Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

No synth.: play small notes

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

The third system of musical notation for 'Beat It' continues the piano introduction. It features a 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.

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 A⁶/e E E A⁶/e E A⁶/e E E A⁶/e E

mf

104 A⁶/e E A A E A⁶/e E A⁶/e E

f

109 B A E A⁶/e E A⁶/e E B

Don't Stop Till You Get Enough

♩ = 120

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

mf

117 B A/b

140 B^b7 F^m7

Measures 140-143. Chords: B^b7 (measures 140-141), F^m7 (measures 142-143).

144 B^b F^m7

Measures 144-147. Chords: B^b (measures 144-145), F^m7 (measures 146-147).

148 B^b F^m7 $D^b\text{maj}7$

Measures 148-151. Chords: B^b (measures 148-149), F^m7 (measures 150-151), $D^b\text{maj}7$ (measures 152-153).

152 C^m7 $F^m A^b$ $A^b B^b F^m$ B^b7

Measures 152-155. Chords: C^m7 (measures 152-153), $F^m A^b$ (measures 154-155), $A^b B^b F^m$ (measures 156-157), B^b7 (measures 158-159).

156 $B^b\text{m}7$ $F^m A^b$ $A^b B^b F^m7$ B^b7

Measures 156-159. Chords: $B^b\text{m}7$ (measures 156-157), $F^m A^b$ (measures 158-159), $A^b B^b F^m7$ (measures 160-161), B^b7 (measures 162-163).

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^bm D^b/e^b

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

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

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

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

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

No synth.: play small notes

The first system of musical notation for 'Beat It' is in 4/4 time with a key signature of one sharp (F#). The treble clef staff contains a series of eighth notes, while the bass clef staff contains a series of eighth notes. The piece is marked with a forte (f) dynamic. The notation includes a large 'D' watermark.

N.C.

El. Piano (Rhodes)

The second system of musical notation for 'Beat It' continues the melody in the treble clef and the bass line in the bass clef. The piece is marked with a forte (f) dynamic. The notation includes a large 'D' watermark.

The third system of musical notation for 'Beat It' continues the melody in the treble clef and the bass line in the bass clef. The notation includes a large 'D' watermark.

E_m

D

E_m

No synth.: play small notes

The fourth system of musical notation for 'Beat It' continues the melody in the treble clef and the bass line in the bass clef. The piece is marked with a forte (f) dynamic. The notation includes a large 'D' watermark.

Michael Jackson - MEDLEY 3
14 Piano Moderated

Excitedly ♩ = 120
Smooth Criminal

They Don't Care About Us

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

60 E^m F^{#m}

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

68 E^b F₆ G^m F₆ E^b D⁷ G^m F₆ E^b

73 G^m F₆ E^b D⁷ E^b F E^b

Michael Jackson - MEDLEY 5
14 Piano Moderated

102 A⁶/e E E A⁶/e E A⁶/e E A A

107 E A⁶/e E A⁶/e E B A E A⁶/e E

f

♩ = 120

112 A⁶/e E B A A/b

mf

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

116 B B A/b

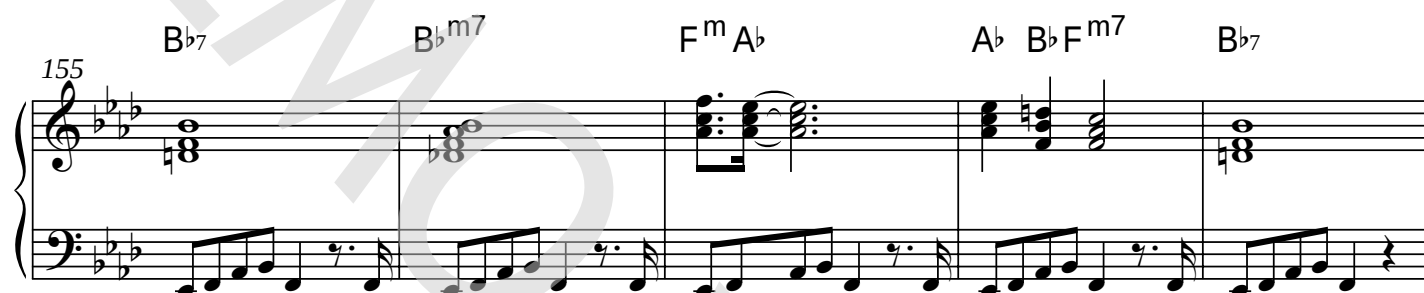
120 B Amaj7/b

Michael Jackson - MEDLEY 7
14 Piano Moderated

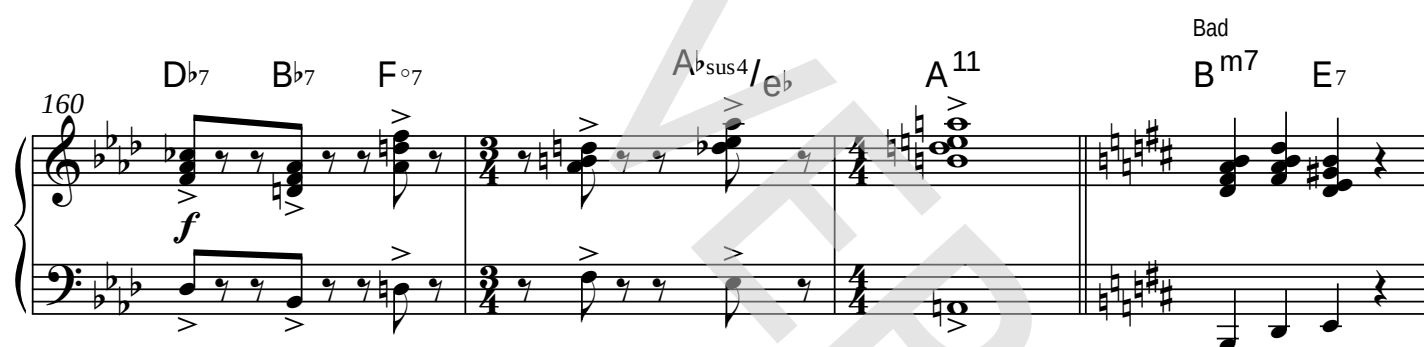
151 F^{m7} D^bmaj7 C^{m7} F^m A^b A^b B^b F^m



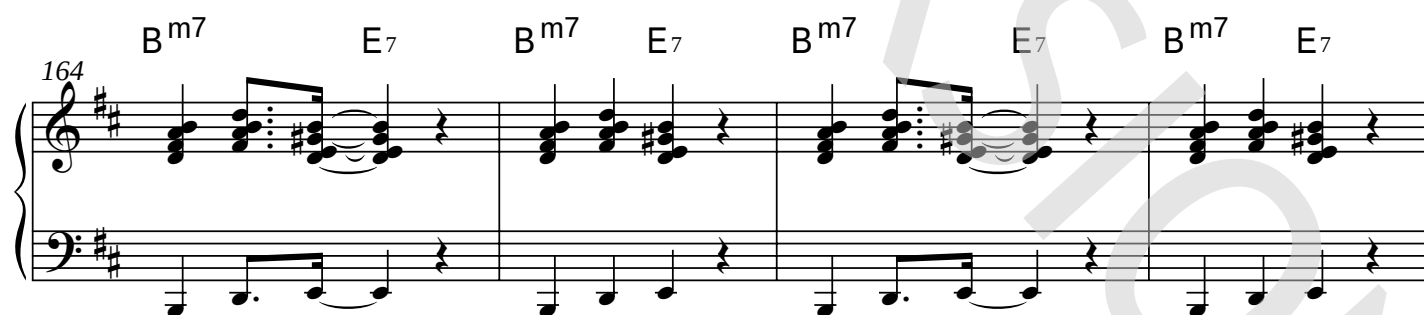
155 B^b7 B^bm7 F^m A^b A^b B^b F^{m7} B^b7



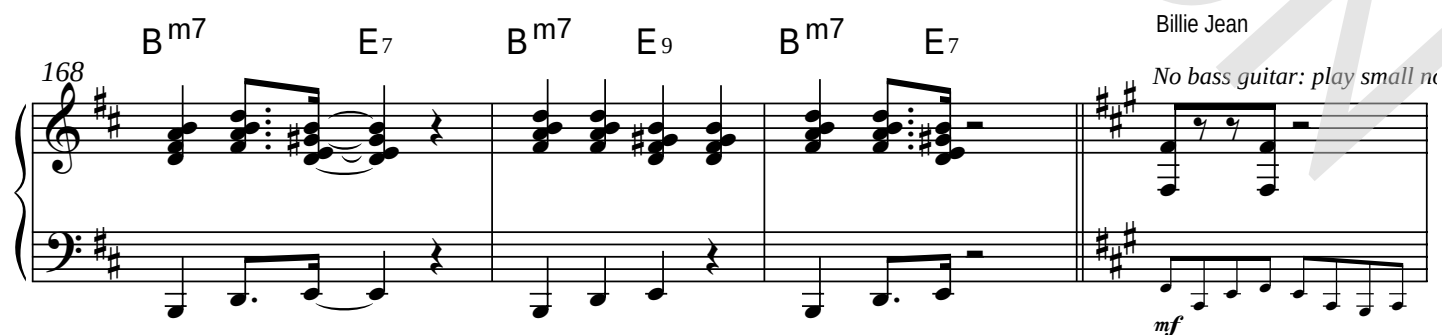
160 D^b7 B^b7 F^{o7} A^bsus4/e^b A¹¹ Bad B^{m7} E⁷



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



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



Michael Jackson - MEDLEY 9

14 Piano Moderated

Andante ♩ = 100

Man in the Mirror
No synth.: play small notes

Ac. Piano 15^{ma}-----

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

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

Finger snaps optional on 2 and 4

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

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

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

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

Michael Jackson - MEDLEY 11
14 Piano Moderated

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

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

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

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

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

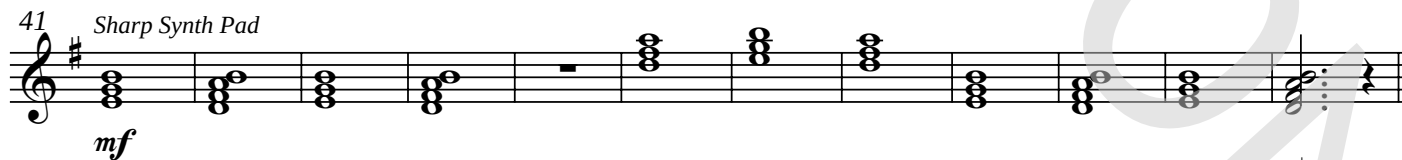
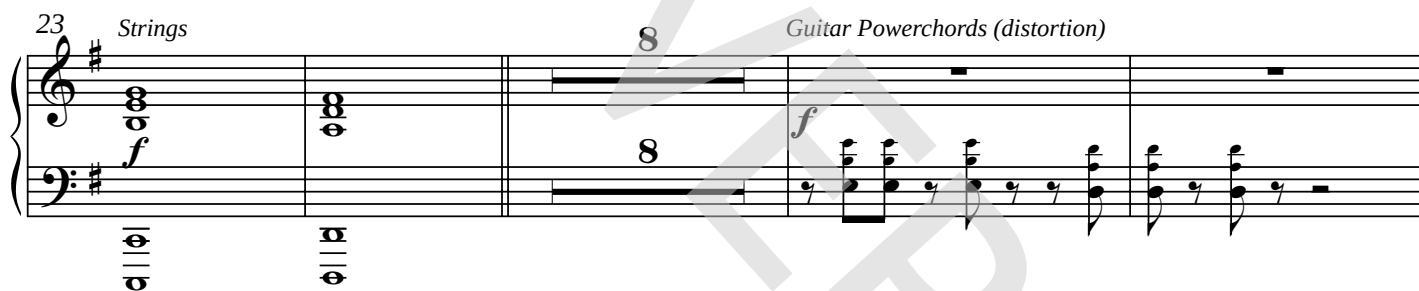
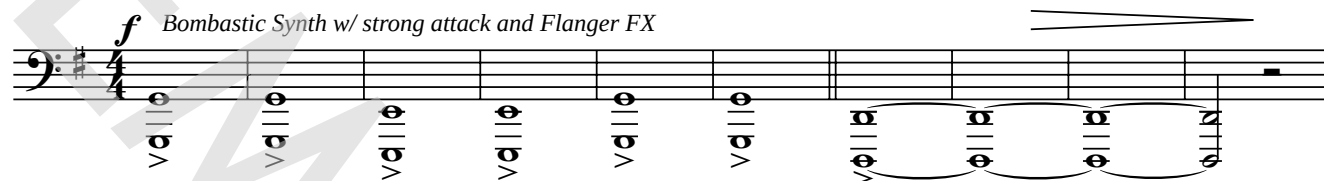
256 $F m$ $C m$ $D\flat$ $A\flat/C$ $B\flat m$ $D\flat/e\flat$

Michael Jackson - MEDLEY

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

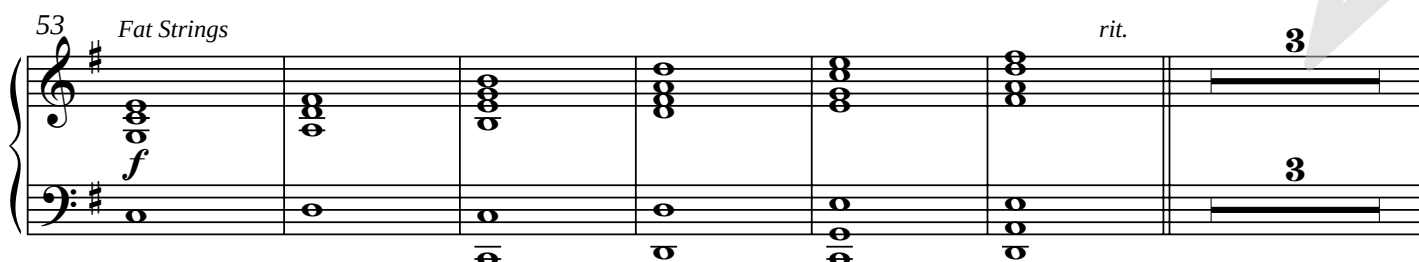
Words and Music by Michael Jackson
Arranged by Dirk Kokx

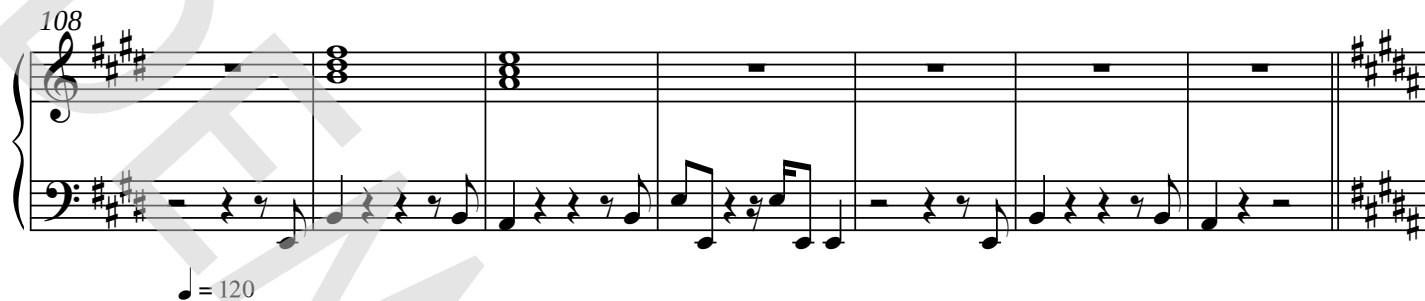
Fast Rock ♩ = 140
Beat It



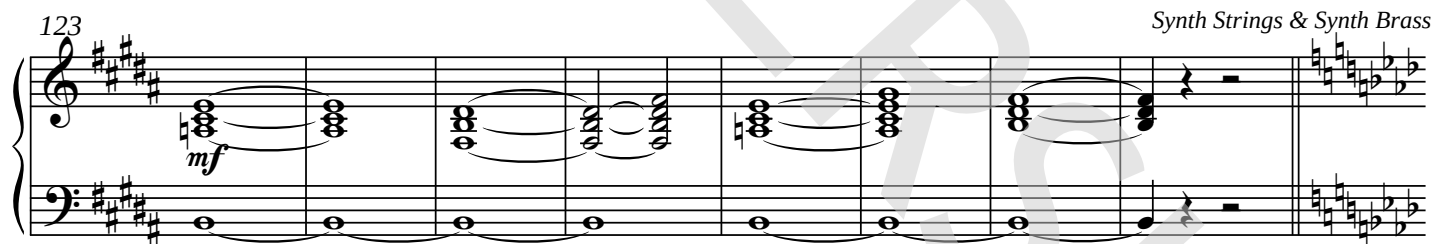
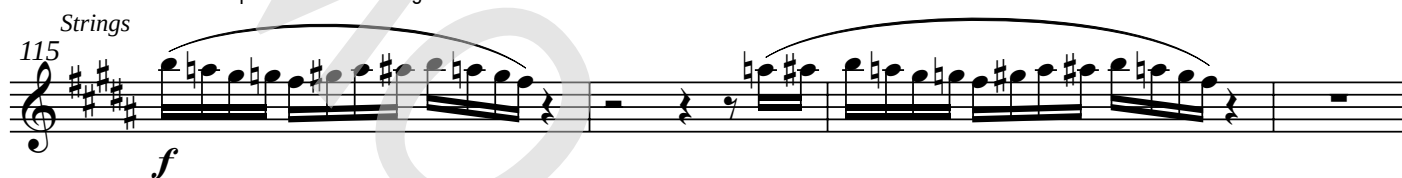
They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

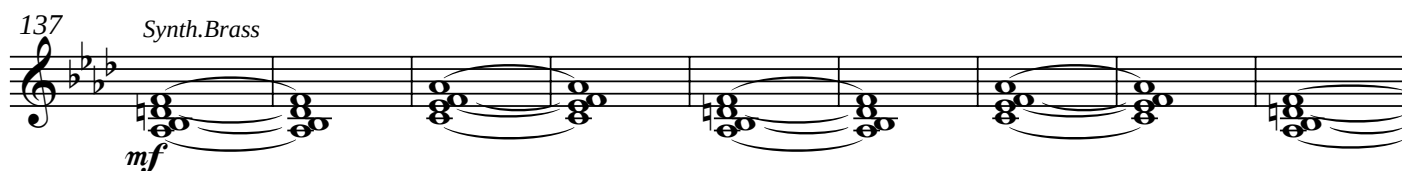
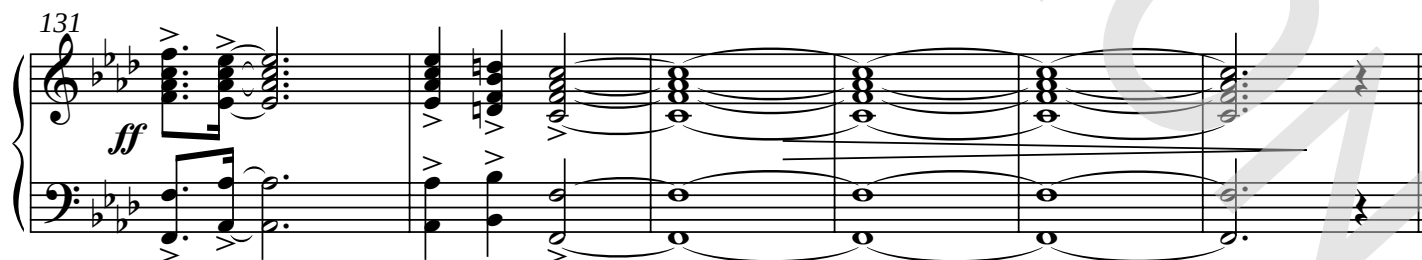




Don't Stop Till You Get Enough



Thriller



Michael Jackson - MEDLEY 5

15 Synthesizer

Andante ♩ = 100
Man in the Mirror

194

Crystal Synth w/ long decay time *mp* 15^{ma}

200 (15^{ma})

205 (15^{ma})

210 (15^{ma}) 8^{va} *mp* 8^{va}

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* muted, gradually more open
mf

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

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

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

The musical score is written for guitar in standard notation. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Fast Rock' at 140 beats per minute. The first staff starts at measure 13 with a 'distortion' effect and a forte (*f*) dynamic. The second staff begins at measure 18 and features a series of chords: *E^m*, *D*, *E^m*, and *D*. The third staff starts at measure 23 and continues with *E^m* and *D* chords. The fourth staff begins at measure 29 and includes chords *C*, *D*, *E^m*, *D*, and *E^m*, with a note about being 'muted, gradually more open' and a mezzo-forte (*mf*) dynamic. The fifth staff starts at measure 34 and features *D*, *E^m*, *D*, *C*, and *D* chords. The sixth staff begins at measure 39 and includes *E^m*, *D*, *E^m*, *D*, and *E^m* chords, with a forte (*f*) dynamic and an 'open' instruction. The final staff starts at measure 44 and continues with *D*, *E^m*, *D*, *E^m*, and *D* chords.

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

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

108 A^6/e E B A A^6/e E
 $\text{♩} = 120$

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 8 *freely*

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

228 8

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

234 8 **f**

A^b7sus4 A^bm7(11)/e^b *rit.* **Slower** ♩ = 84
Heal the World F[#] G[#]m7

240 8

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

246 8

G[#]m B/C[#] F[#]/e[#] E^bsus4 A^b B^bm7 E^bsus4 E^b D^b/a^b A^b E^b/g

250 8

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

256 8

B^bm D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b A^b D^b/e^b

262 8

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

268 8 **p**

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

N.C.

13 *f*

18 2

25 E^m D E^m D C

30 D E^m D E^m D

35 E^m D C D E^m

40 D E^m D E^m D

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

97 E A⁶/e E *mf*

102 E A E *f*

108 B A E B

♩ = 120
Don't Stop Till You Get Enough

114 A A/b B *mf*

B A/b B

119

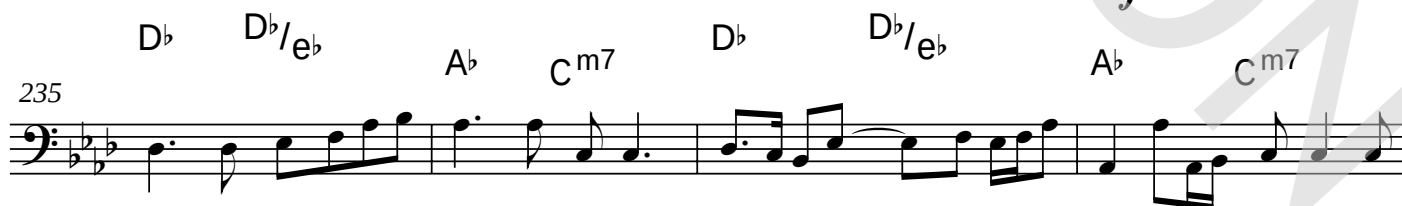
123 Amaj7/b B

127 Amaj7/b B

Thriller

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

136 B^b7 F^m7 *f*



Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads, stems, and rests to represent different sounds. Labels with leader lines point to specific notes or rests on the staves, identifying the corresponding instrument.

Staff 1 (Drumkit):

- Hi-Hat closed (x)
- Hi-Hat open (o)
- High Tom (square)
- Mid Tom (square)
- Low Tom (square)
- Floor Tom (square)
- Ride Cymbal (x)
- Ride Bell/Cup (x)
- Crash Cymbal (x)
- Splash Cymbal (x)
- Triangle mute (o)
- Bassdrum (Kick) (vertical bar)
- Snaredrum (vertical bar)
- Hi-Hat Foot (x)
- Tambourine Beating (x)
- Triangle open (o)

Staff 2 (Percussion):

- Shaker(eggs) (vertical bar)
- Claves (vertical bar)
- High Timbale (vertical bar)
- Sleigh Bells (vertical bar)
- Bell Tree (vertical bar)
- Maracas (vertical bar)
- Wind Chimes (vertical bar)
- Cowbell (vertical bar)
- Conga Cabasa (vertical bar)
- Handclap (x)
- Guero (vertical bar)
- Woodblock High (vertical bar)
- Woodblock Low (vertical bar)
- Timbale Low (vertical bar)
- Agogo High (vertical bar)
- Agogo Low (vertical bar)

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

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

4 Michael Jackson - MEDLEY

18 Drum Set

87 **2**

91 *mf* *f*

94

98

101 *mf*

104

107 *f*

110

113 *mf*

♩ = 120

Don't Stop Till You Get Enough

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 through 113 and a tempo marking of 120 beats per minute. The music is a medley of Michael Jackson's songs, specifically '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 two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads, stems, and rests to represent different sounds. Labels with leader lines point to specific notes or rests on the staves, identifying the corresponding instrument.

Staff 1 (Top):

- Hi-Hat closed (x)
- Hi-Hat open (o)
- High Tom (square)
- Mid Tom (square)
- Low Tom (square)
- Floor Tom (square)
- Ride Cymbal (x)
- Ride Bell/Cup (x)
- Crash Cymbal (x)
- Splash Cymbal (x)
- Triangle mute (o)
- Bassdrum (Kick) (square)
- Hi-Hat Foot (x)
- Snaredrum (square)
- Tambourine Beating (x)
- Triangle open (o)

Staff 2 (Bottom):

- Shaker(eggs) (square)
- Claves (square)
- High Timbale (square)
- Sleigh Bells (square)
- Bell Tree (square)
- Maracas (square)
- Wind Chimes (square)
- Handclap (x)
- Güiro (square)
- Woodblock High (square)
- Woodblock Low (square)
- Timbale Low (square)
- Agogo High (square)
- Agogo Low (square)
- Cowbell (square)
- Conga Cabasa (square)

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 >

f

18 > > > > > 2 >

26

33

40 >

They Don't Care About Us

48 >

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

2

3 Woodblocks w/ sticks

f

134

144

153

158

Bad

El. Clap / Hit

f

165

Billie Jean

2

173 *Cabasa shake*

el. percussive hit

mf

182

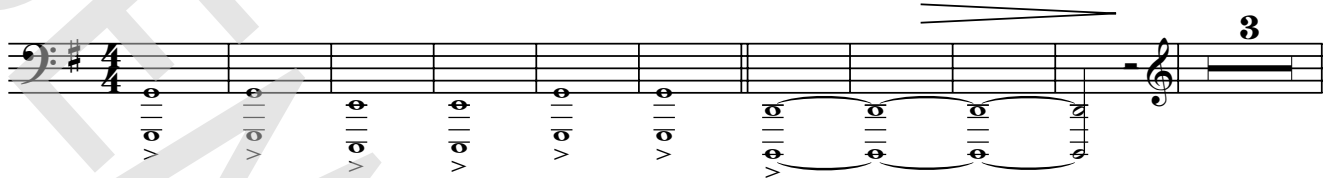
El. Handclap

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



N.C.



E_m



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

D

E_m

D



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

C

D

E_m

D



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

E_m

D

E_m



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

Michael Jackson - MEDLEY 3

20 Leadsheet

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

67 G^m F₆ E^bmaj7 F₆

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

69 G^m F₆ E^bmaj7 D⁷

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

71 G^m F₆ E^bmaj7 F₆

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

73 G^m F₆ E^bmaj7 D⁷ E^b

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

75 F E^b

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

77 F E^b

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

95 B A E A⁶/e E



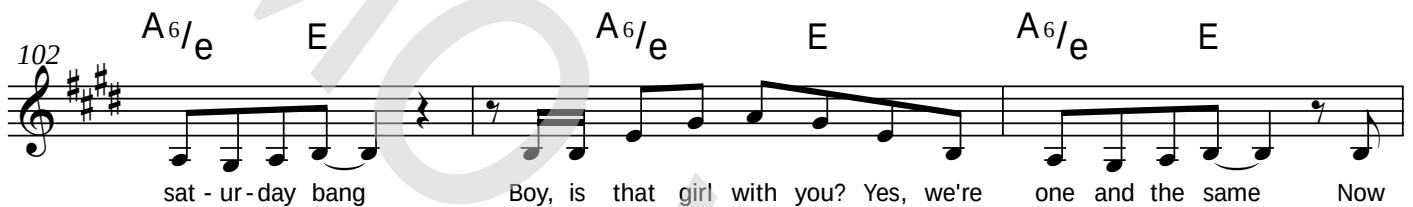
think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white!

98 A⁶/e E A⁶/e E A⁶/e E A⁶/e E



I took my ba-by on a

102 A⁶/e E A⁶/e E A⁶/e E



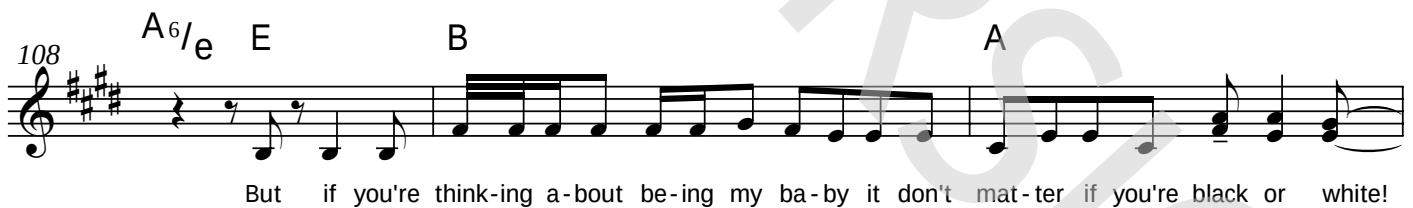
sat - ur - day bang Boy, is that girl with you? Yes, we're one and the same Now

105 A A E A⁶/e E



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

108 A⁶/e E B A



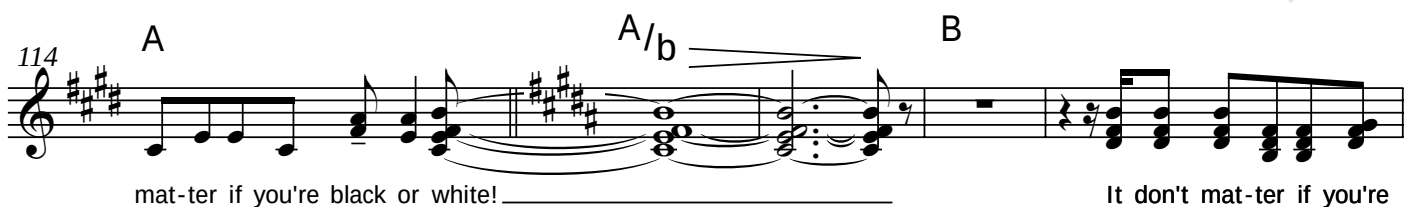
But if you're think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white!

111 E A⁶/e E A⁶/e E B



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

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 diff-erence, 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

Slower ♩ = 84
Heal the World
 $F^\sharp$

245 $G^\sharp m7$ $C^\sharp sus4$ $C^\sharp$ $B/f^\sharp$ $F^\sharp$ $C^\sharp/e^\sharp$

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

248 $D^\sharp m$ $A^\sharp m$ B $F^\sharp/a^\sharp$

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

250 $G^\sharp m$ $B/C^\sharp$ $F^\sharp /e^\sharp E^bsus4$ A^b

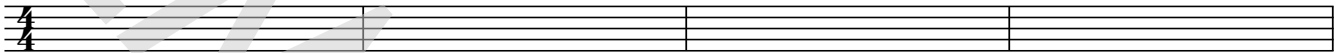
bet - ter place for you and for me Heal the world__ make it a

Michael Jackson - MEDLEY

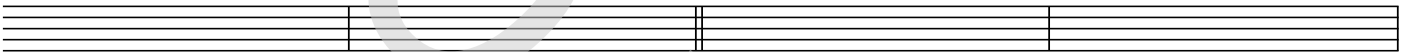
(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

*Words and Music by Michael Jackson
Arranged by Dirk Kokx*

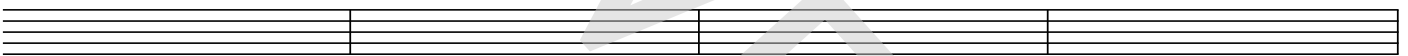
Fast Rock ♩ = 140
Beat It



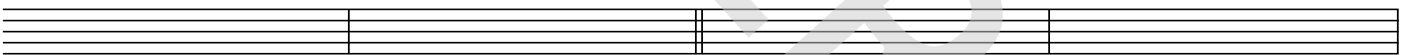
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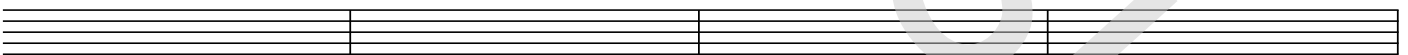
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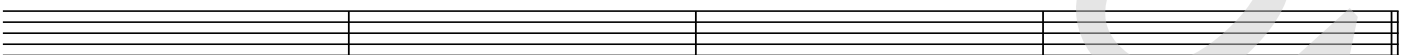
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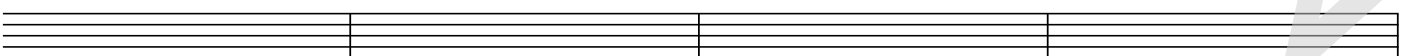
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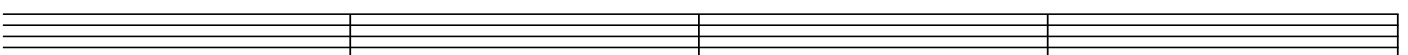
21



25



29

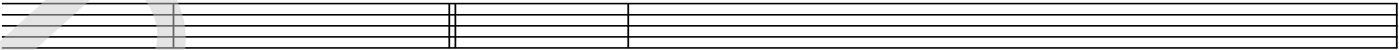


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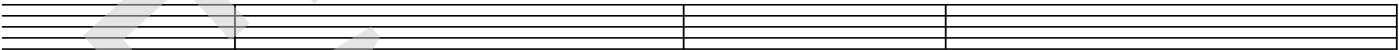


81

A Bit Slower ♩ = 116
Black or White



85



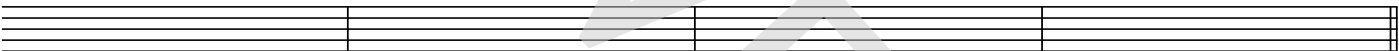
89



93



97



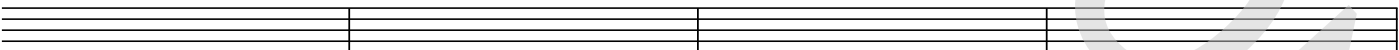
101



105

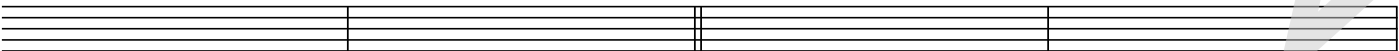


109



♩ = 120
Don't Stop Till You Get Enough

113



117

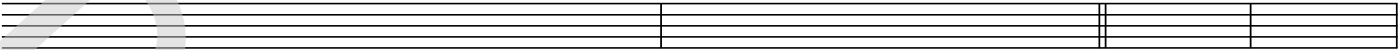


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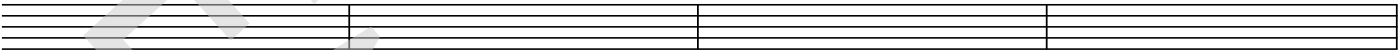


Billie Jean

169



173



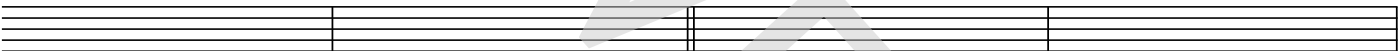
177



181



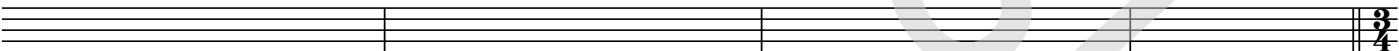
185



189

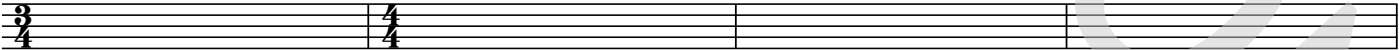


193

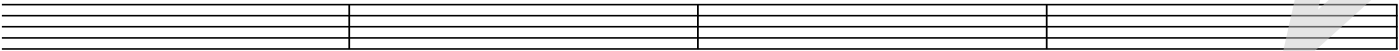


Andante ♩ = 100
Man in the Mirror

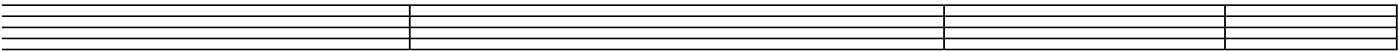
197



201



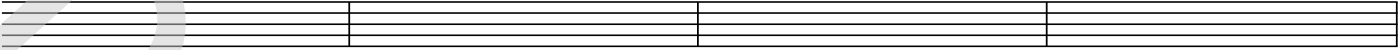
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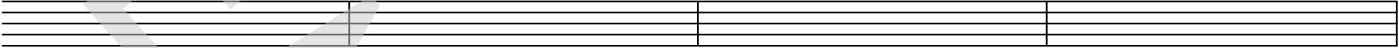
253



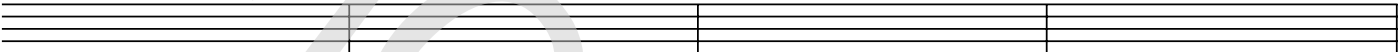
257



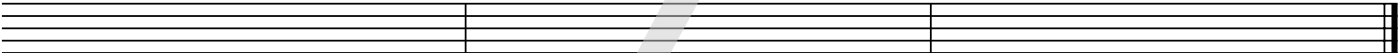
261



265



269



Michael Jackson - MEDLEY

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

*Words and Music by Michael Jackson
Arranged by Dirk Kokx*

Beat It

All I wanna say is that they don't really care about us
They told him "Don't you ever come around here.
Don't wanna see your face; you'd better disappear!"
The fire's in their eyes and their looks are pretty clear so
beat it, just beat it ! (oo!)
You better run; you better do what you can. (oo!)
Don't wanna see no blood. Don't be a macho man. (oo!)
You wanna be tough; better do what you can. So beat it. But you wanna be bad!
Just beat it ! (beat it!) Beat it! (Beat it!) No one wants to be defeated
Showin' how funky and strong is your fight.
It doesn't matter who's wrong or right. Just beat it, (beat it)
Just beat it (beat it) just beat it (beat it) just beat it.

They Don't Care About Us

All I wanna say is that they don't really care about (3x) us!

Smooth Criminal

Annie are you OK? Will you tell us that you're OK?
There's a sign in the window that he stuck you, a crescendo, Annie!
He came into your apartment, he left the bloodstains on the carpet.
Then you ran into the bedroom, you were struck down. It was your doom.
Annie are you OK? So Annie are you OK? Are you OK Annie ? (3x)
You've been hit by, you've been struck by a smooth criminal!

Black Or White

Don't tell me you agree with me when I saw you kicking dirt in my eye.
But if you're thinking about being my baby it don't matter if
you're black or white!
I took my baby on a Saturday bang. Boy, is that girl with you?
Yes we're one and the same.
Now I believe I miracles, and a miracle has happened tonight.
But if you're thinking about being my baby it don't matter if
you're black or white!
But if you're thinking about being my brother it don't matter if
you're black or white!

Don't Stop Till You Get Enough

It don't matter if you're black or white, black or white.
Keep on with the force don't stop till you get enough.(4x)

I'm starting with the man in the mirror. (Oh yeah!)
I'm asking him to change his ways (better change!, hoo hoo)
And no message could have been any clearer:
If you wanna make the world a better place take a look at yourself
And then make a change! You gotta get it right, while you got the time
'cause when you close your heart then you close your mind!
(you can heal the world)

Heal The World

(You can heal the world), make it a better place
For you and for me and the entire human race.
There are (ah) people dying, if you care enough for the living
Make a better place for you and for me
Heal the world,(Heal the world) make it a better place(oh yeah!)
For you and for me and the entire human race.
There are (ah) people dying, if you care enough for the living
Make a better place for you and for me
There are (ah) people dying, if you care enough for the living
Make a better place for you and for me (Heal the world we live in)
You and for me (save it for our children)
You and for me (Heal the world we live in)
You and for me (save it for our children)
You and for me (Heal the world we live in)
You and for me (save it for our children)
You and for me (Heal the world we live in)
You and for me (save it for our children)