



## 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*

Soprano

Alto

Tenor

Bass

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<sup>m</sup> D E<sup>m</sup> marcato D E<sup>m</sup> 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<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D

P.A.

Synth Sharp Synth Pad mf

Gtr. f (open)

Bass

D. S. 2

Perc. 2

# Michael Jackson - MEDLEY 5

## 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<sup>m</sup> F#m G F#m D G<sup>m</sup> F<sub>6</sub> E<sup>m</sup>aj7 F<sub>6</sub> G<sup>m</sup> F<sub>6</sub>

*mf*

*funky, open*

*mf*

*light el. hit*

*heavy industrial hit*

70

S

A

T

B

C

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

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

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

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

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

E<sup>m</sup>aj7 D<sup>7</sup> G<sup>m</sup> F<sub>6</sub> E<sup>m</sup>aj7 F<sub>6</sub> G<sup>m</sup> F<sub>6</sub> E<sup>m</sup>aj7 D<sup>7</sup> E<sup>b</sup>

*f*

# Michael Jackson - MEDLEY 7

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

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

C

*mf* *p*

P.A.

*mf* *f* *f* *f* *f* *f*

Synth

*mf* *f*

Gtr.

*mf* *f*

Bass

*mf* *f*

D. S.

*mf* *f*

Perc.

*mf* *f*

split: RH Synth Strings  
LH Fat Syn Bass

distortion

Bongo's

A E A<sub>6</sub>/e E A<sub>6</sub>/e E B

# Michael Jackson - MEDLEY 9

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. A<sup>6</sup>/e E B A E A<sup>6</sup>/e E A<sup>6</sup>/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

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

Synth

Gtr. clean mf continue freely, same style

Bass mf

D. S. mf

Perc. Agogo mf continue freely same style

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 thrill-ler thrill-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* thrill-ler thrill-ler night

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

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, *ff* thrill-ler thrill-ler night

C

P.A. B *ff* F<sup>m</sup> A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>

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<sup>b</sup>7 *mf* F<sup>m</sup>7 B<sup>b</sup>7

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<sup>b</sup> B<sup>b</sup> F<sup>m</sup> B<sup>b</sup>7 B<sup>b</sup>m7 *mf* A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>7 B<sup>b</sup>7 *mp* D<sup>b</sup>7 B<sup>b</sup>7 F<sup>-</sup>7

P.A. *f*

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<sup>b</sup> sus4 / E<sup>b</sup> A<sup>11</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup>

Synth *mf* *8st*

Gtr. *mf*

Bass

D. S.

Perc. *f* El. Clap / Hit

# Michael Jackson - MEDLEY 15

## 01 Solo SSSAATBB Combo C

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

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.  
espressivo

Synth

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 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 *lamenting* 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# B m7  
*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 *mp* doo doo \_\_\_ doo \_\_\_ doo \_\_\_ doo \_\_\_ doo \_\_\_ doo doo \_\_\_ doo doo \_\_\_ doo

A doo \_\_\_ doo \_\_\_ doo \_\_\_ doo

T *mp* doo doo \_\_\_ doo

B

P.A. *mf* *El. Piano* G D E<sup>m7</sup> D C C<sup>add2</sup> G D E<sup>m7</sup> D C C<sup>add2</sup>

Synth *mp* *δ<sup>va</sup>*

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<sup>m7(11)</sup> G<sup>add2/b</sup> C<sup>add2</sup> G<sup>maj7/b</sup> A<sup>m7(11)</sup> G<sup>add2/b</sup> C<sup>add2</sup>

Synth *mp* *Emotion Strings* *δ<sup>va</sup>*

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

D<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> B<sup>b7</sup>/d A<sup>b</sup>7sus4

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

242

MS only rit. Slower  $\text{♩} = 84$   
Heal the World

f You can, you can 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

A<sup>b</sup>m7(11)/e<sup>b</sup> F<sup>#</sup> G<sup>#</sup>m7 C<sup>#</sup>7sus4 C<sup>#</sup>

P.A.

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 B<sup>b</sup>m D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/G F<sup>m</sup> C<sup>m</sup> D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>m D<sup>b</sup>/E<sup>b</sup>

P.A.

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 A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup>

P.A.

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 II

*Handclap* *end of claps*

Soprano

Alto

Tenor

Bass

Bb 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

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! oo! So

T beat it, just beat it! oo! 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

oo! oo!

Bb E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> 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

Bb E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D

P.A. *mp*

Synth *Sharp Synth Pad* *mf*

Gtr. *f (open)*

Bass

D. S. 2

Perc.

# 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<sup>m</sup> F#m G F#m D G<sup>m</sup> F<sub>6</sub> E<sup>m</sup>aj7 F<sub>6</sub>

Synth

Gtr. funky, open

Bass mf

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 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.

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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.

Bb

P.A. G<sup>m</sup> F<sub>6</sub> E<sup>m</sup>aj7 D<sup>7</sup> G<sup>m</sup> F<sub>6</sub> E<sup>m</sup>aj7 F<sub>6</sub> G<sup>m</sup> F<sub>6</sub> E<sup>m</sup>aj7 D<sup>7</sup> E<sup>m</sup>

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. You see it's not a-bout ra-ces, just plac-es fac-es Where your blood comes from is where your space is I've seen the sharp get dul-ler, I'm

90

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

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 A<sup>6</sup>/e E A<sup>6</sup>/e E B

P.A

*mf* *f*

Synth

*mf* *f*

Gtr.

*mf* *f*

Bass

*mf* *f*

D. S.

*mf* *f*

Perc.

*mf* *f*

Bongo's

# 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.  $A_{6/e}$  E B A E  $A_{6/e}$  E  $A_{6/e}$  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<sup>m</sup> A<sup>b</sup>* *A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>*

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<sup>b7</sup> mf* *F<sup>m7</sup>* *B<sup>b7</sup>*

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

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

Bb: A<sup>b</sup> B<sup>b</sup> F<sup>m</sup> B<sup>b</sup>7 B<sup>b</sup>7<sup>m</sup>7 F<sup>m</sup> A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>7 B<sup>b</sup>7 D<sup>b</sup>7 B<sup>b</sup>7 F<sup>7</sup>

P.A: mf

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<sup>b</sup> sus4/E<sup>b</sup> A<sup>11</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup>

P.A: mf

Synth: split: RH Strings LH Sine Wave Bass

Gtr.

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* oh, ba - by

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

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

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

Synth

Gtr.

Bass

D. S.

Perc. *El. Handclap*

# Michael Jackson - MEDLEY 17

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

A doo \_\_\_ doo \_\_\_ doo \_\_\_ doo \_\_\_ doo

T doo doo \_\_\_ doo \_\_\_ doo

P.A. *mf* *El. Piano* G D E<sup>m7</sup> D C C<sup>add2</sup> G D E<sup>m7</sup> D C *mp* doo doo \_\_\_ doo

Synth (15<sup>th</sup>) 8<sup>va</sup> *mp* 8<sup>va</sup> VII XII XII

Gtr. *mp*

Bass

D. S. *mf* 2 2 2

Perc.

217 *end of solo*

see their needs. \_\_\_ *end of solo*

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<sup>add2</sup> A<sup>m7</sup>(11) G<sup>add2</sup>/b C<sup>add2</sup> G<sup>maj7</sup>/b A<sup>m7</sup>(11) G<sup>add2</sup>/b *mf*

Synth (8<sup>va</sup>) 'Emotion' Strings 8<sup>va</sup> *mp*

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<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> B<sup>b</sup>/D A<sup>b</sup>7sus4

Synth

Gtr.

Bass

D. S.

Perc.

241

S look at your-self and then make a changeYou 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 changeYou 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 changeYou 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 changeYou 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<sup>b</sup>m7(11)/E<sup>b</sup> F<sup>#</sup>

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

Synth

Gtr.

Bass

D. S.

Perc.

*I woman solo* *dim. poco a poco*  
*mf* Heal the world we live\_\_ in save it for\_\_ our chil - dren.

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 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

Bb ah \_\_\_\_\_ make a bet-ter place\_\_ for you and for me\_\_\_\_\_ you and for me you and for

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

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

Eb Instr.

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

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

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<sup>m</sup> D E<sup>m</sup> *mp marcato* D E<sup>m</sup> D C D

P.A.

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<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D *mp* E<sup>m</sup> D

P.A.

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

E♭

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

55

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

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!

E♭

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

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

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

Eb

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

Synth

Gtr.

Bass

D. S.

Perc.

# 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* ♩ = 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! \_\_\_\_

T  
black or white! \_\_\_\_

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

Eb  
*mf*

P.A.  
A E A<sup>6</sup>/e E A<sup>6</sup>/e E E A<sup>6</sup>/e E A<sup>6</sup>/e E E A<sup>6</sup>/e E

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  
A<sup>6</sup>/e E E A<sup>6</sup>/e E A<sup>6</sup>/e E A A A E A<sup>6</sup>/e E

P.A.  
*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

Gtr.

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 Keep 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

Gtr. 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.  
*F m7* *Bb* *F m7*

Synth

Gtr.  
*clean*

Bass

D. S.

Perc.

148

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

Eb

P.A.  
*Bb* *F m7* *Dbmaj7* *C m7* *mf* *F m A*

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...

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

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...

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

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

B m7 E7 B m7 E7 B m7 E9 B m7 E7

Synth (8<sup>th</sup>)

Gtr. 2 2

Bass

D. S. 2

Perc.

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

*mf*

*mf* Strings

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

bass guitar: LH play pedal F# same rhythm RH

Gtr.

Bass *mf*

D. S. *mf*

Perc. Cabasa shake *mf*

# 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<sup>mo</sup> - - - - -  
mp

Synth  
Crystal Synth w/ long decay time  
15<sup>mo</sup> - - - - -  
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<sup>mo</sup>) - - - - -  
Finger snaps optional on 2 and 4

Synth  
(15<sup>mo</sup>) - - - - -

Gtr.

Bass

D. S.

Perc.  
Shaker  
mf

# 18 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

224

S  
no where to go, *mf* I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no \_ mes-sage could have

A  
no where to go, that's why I want you to know I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no \_ mes-sage could have

T  
no where to go, that's why I want you to know I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no \_ mes-sage could have

B  
no where to go, 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

Eb

P.A.  
C<sup>add2</sup> C/d G B<sup>m7</sup> C C/d G B<sup>m7</sup> C C/d G B<sup>m7</sup>

Synth  
(6<sup>str</sup>) *optional Syn Bass* *mp*

Gtr.  
*freely*

Bass  
*mf*

D. S.  
2 *mf*

Perc.  
*mf* *tambourine on stand & Cowbell*

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, *f*

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 *f* 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, *f*

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

P.A.  
C A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>(b10) *Ac. Piano* A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> D<sup>b</sup>/E<sup>b</sup>

Synth  
(6<sup>str</sup>) *Strings* *mf*

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 Eb#sus4 Eb

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

fill - - - - -  
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

Gtr.

Bass

D. S.

Perc.

*fill.*

# Michael Jackson - MEDLEY

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

*Words and Music by Michael Jackson*  
*Arranged by Dirk Kokx*

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 D Em D C D

PA  
*Guitar Powerchords (distortion)*

Synth

Gtr.  
muted, gradually more open

Bass  
*mf*

D. S.

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 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!

2

3

4

D E<sup>m</sup> D C D C D C D

P.A. *Ac. Piano*

Synth *Fat Strings*

Gtr. *muted strings*

Bass *f*

D. S. *f*

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  
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.

2  
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.

3  
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.

4  
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.

PA  
Emaj7 D7 Gm F6 Emaj7 F6 Gm F6 Emaj7 D7 Eb F Eb  
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.

Synth  
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.

Gtr.  
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.

Bass  
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.

D. 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.

Perc.  
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.

Bongo's (play with sticks)

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.

ORIGINAL DO NOT COPY

Michael Jackson - MEDLEY 11  
04 Solo SSSAATBB 4 extra staves

Sheet music for Michael Jackson - MEDLEY 11, 04 Solo SSSAATBB 4 extra staves. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P), Synth, Guitar (Gtr.), Double Bass (D. S.), and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex arrangement with multiple staves and a large watermark.

Lyrics for Soprano (S):

Now

Lyrics for Alto (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

Lyrics for Tenor (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

Lyrics for Bass (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

Lyrics for Piano (P):

E A<sup>6</sup>/e E A<sup>6</sup>/e E E A<sup>6</sup>/e E A<sup>6</sup>/e E A<sup>6</sup>/e E A<sup>6</sup>/e E

Lyrics for Synth:

mf

Lyrics for Guitar (Gtr.):

mf

Lyrics for Double Bass (D. S.):

mf

Lyrics for Percussion (Perc.):

f

Michael Jackson - MEDLEY 13  
04 Solo SSSAATBB 4 extra staves

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

11/3

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

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

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

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

1  
2  
3  
4

B A

No synth: play small notes

A $\flat$  B

mf

Strings

f

Synth

Gtr. clean

Bass

D. S. *mf*

Perc. *mf*

*continue freely, same style*

*mf*

*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 don't stop till you get e-nough, 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<sup>m</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>

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

*MSS 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 —

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 —

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 B $\flat$ m7 E7 B $\flat$ m7 E7 B $\flat$ m7 E7 B $\flat$ m7 E7

*split BH Straps LH Stride Move Bass*

Synth

Gtr.

Bass

D. S.

Perc.

*f* *mf* *8<sup>va</sup>* *f* *2* *2*

*El. Clav./HR*

04 Solo SSSAATBB 4 extra staves

U4 Solo SSS/A1/B 4 extra staves

04 Solo SSSAATBB 4 extra staves

[illegible]

Michael Jackson - MEDLEY 25  
04 Solo SSSAATBB 4 extra staves

215

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. *end of solo*

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

A — 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 — 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 — 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

2

3

4

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

PA

8<sup>va</sup> *London's Strings* 8<sup>va</sup> *mp* *fingertapping*

Synth

Gtr. 8 VII XII XII

Bass 2 2 2

D. S. 2 2 2

Perc. *Bongo (stick)* *mp*

Michael Jackson - MEDLEY 27  
04 Solo SSSAATBB 4 extra staves

233

S look at your-self and then make a change! man in the mir-ror, oh, yeah! bel-ter change! Hoo - hoo if you

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

1

2

3

4

Ac. Piano  $A^b$   $C^{m7}$   $D^b$   $D^b/E^b$   $A^b$   $C^{m7}$   $D^b$   $D^b/E^b$   $A^b$   $C^{m7}$   $D^b$   $B^b7/D$

Synth  $mf$  Str. Fags

Gtr.  $f$

Bass  $f$

D. S.  $f$

Perc.  $f$

*Flamboyant on stand & FL HR, Sane*

Michael Jackson - MEDLEY 29  
04 Solo SSSAATBB 4 extra staves

245

S & Low Altos S & 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 bet-ter place for you and for me Heal the world or / / / / /

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<sup>m7</sup> C<sup>9sus4</sup> C<sup>#</sup> B<sup>/F#</sup> F<sup>#</sup> C<sup>#</sup> / E<sup>#</sup> D<sup>9m</sup> A<sup>9m</sup> B F<sup>#</sup> / a<sup>#</sup> G<sup>9m</sup> B<sup>/C#</sup> F<sup>#</sup> / e<sup>#</sup> E<sup>9sus4</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

Synth

Gtr.

Bass

D. S.

Perc.

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<sup>b</sup> E<sup>b</sup>/G F<sup>m</sup> C<sup>m</sup> D<sup>b</sup> A<sup>b</sup>/C B<sup>m</sup> D<sup>7</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>7</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>7</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>7</sup>/E<sup>b</sup>

Synth

Gtr. 8

Bass

D. S. fill

Perc.

*mf* Heal the worlde live — in save it for — our chil — dren. Heal the worlde live — in

*mf* *scmp*

*mf* *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

Alto

Tenor

Bass

Handclap

Handclap

Handclap

Handclap

Piano Adv.

No synth.: play small notes

Guitar

Bass Guitar

Drum Set

Percussion

*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 so beat it, just

T

B

D E<sup>m</sup> D C D E<sup>m</sup>

P.A.

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

oo!

D E<sup>m</sup> D E<sup>m</sup> D C

P.A.

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

D E<sup>m</sup> D C D C

P.A.

Gtr.

Bass

D. S.

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!

D C D Ac. Piano

P.A.

Gtr. muted strings

Bass

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<sup>m</sup> F<sub>6</sub> E<sup>b</sup>maj7 F<sub>6</sub> G<sup>m</sup> F<sub>6</sub> E<sup>b</sup>maj7 D7 E<sup>b</sup>

P.A.

Gtr.

Bass

D. S.

Perc.

75

S

*Low Altos only*

*All*

A

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<sup>b</sup> F E<sup>b</sup>

P.A.

Gtr.

Bass

D. S.

Perc.

*Bongo's (play with sticks)*

05 Solo SSSAATBB small Combo

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

S

A

T

B

P.A

Gtr.

Bass

D. S.

Perc.

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 A<sub>6</sub>/e E A<sub>6</sub>/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 A<sup>6</sup>/e E A<sup>6</sup>/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 A<sup>6</sup>/e E A<sup>6</sup>/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<sup>m7</sup> B<sup>7</sup>

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 *mf*

B  
\_\_\_\_\_ *f* You try to scream \_\_\_\_\_

P.A.  
F<sup>m7</sup> B<sup>7</sup>

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 & Altos 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 -

*B<sub>b</sub> m7* *F<sup>m</sup> A<sup>b</sup>* *A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>7* *B<sup>b</sup>7* *D<sup>b</sup>7* *B<sup>b</sup>7* *F<sup>-7</sup>*

P.A.

Gtr.

Bass

D. S.

Perc.

161

*MS only* *Bad*

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

*Low Altos only* *Bad, bad* *real - ly, real - ly bad —* *Bad, bad*

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

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

*A<sup>b</sup> sus4 / E<sup>b</sup>* *A<sup>11</sup>* *B<sup>m</sup>7* *E<sup>7</sup>* *B<sup>m</sup>7* *E<sup>7</sup>* *B<sup>m</sup>7* *E<sup>7</sup>*

P.A.

Gtr.

Bass

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*  
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  
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

*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  
*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

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

*clean*  
*mp*

el. percussive hit

182

he \_\_\_\_\_ care - full  
be-care-full \_\_\_\_\_ no no no oh, no! \_\_\_\_\_

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!  
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!  
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!  
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!

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

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<sup>mo</sup>)*  
*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<sup>mo</sup>)*  
*mf* *El. Piano* G D E<sup>m7</sup> D C C<sup>add2</sup> G D E<sup>m7</sup>

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<sup>m7</sup> C C/d G B<sup>m7</sup> C C/d G B<sup>m7</sup> C A<sup>7</sup>/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<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> D<sup>b</sup>/e<sup>b</sup>

P.A. *Ac. Piano*

Gtr.

Bass *f*

D. S. *f*

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

# Michael Jackson - MEDLEY 25

05 Solo SSSAATBB small Combo

Slower ♩ = 84

Heal the World

243 MS only rit.

*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#

Gtr.

Bass

D. S.

Perc.

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

- 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#

Gtr.

Bass

D. S.

Perc.

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

Gtr. 8

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 worldve 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. 8

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 instruments: Soprano, Alto, Tenor, Bass, Piano Adv., Guitar, Bass Guitar, Drum Set, and Percussion. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *distortion*, *N.C.*).

Key markings and instructions include:

- No synth, play small notes* (Piano Adv.)
- Hamklop* (Soprano, Alto, Tenor, Bass)
- end of clips* (Soprano, Alto, Tenor, Bass)
- Hamklop* (Bass)
- end of clips* (Bass)
- distortion* (Guitar)
- N.C.* (Piano Adv.)
- El. Piano (Rocks)* (Piano Adv.)
- Casuals strike* (Percussion)
- El. Clap / Hit* (Percussion)

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

27

S  
wan-na see your face, you'd bet-ter dis-ap-pear!" The fi-ers 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

A  
so beat it, just beat it!

T  
8

B  
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

1  
2

Em D C D Em D Em D Em

P.A.  
8

Gtr.  
8

Bass  
8

D. S.  
2

Perc.  
/

*mf* muted, gradually more open

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

46

They Don't Care About Us

46

They Don't Care About Us

*MS only All Sopranos*

S — is your fight. It — does-nt mat-ter who's — wrong or right. Just beat it, just beat it, beat it, just beat it, just beat it, just beat it, All I wan-na say is that

A — is your fight. It — does-nt mat-ter who's — wrong or right. Just beat it, just beat it, just beat it, just beat it, just beat it, just beat it, All I wan-na say is that

T — is your fight. It — does-nt mat-ter who's — wrong or right. beat it, beat it, beat it, beat it, beat it, beat it, All I wan-na say is that

B — is your fight. It — does-nt mat-ter who's — wrong or right. beat it, beat it, beat it, beat it, 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

1

2

D E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D C D C

P.A.

Gtr.

Bass

D. S.

Perc.

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

66

S  
An-nie are you O K? Will you tell us that you're O K?  
There's a sign in the win - dow that he struck you, a cre-scen - do, An - nie! He came in - to your a - part - ment he left the

A  
An-nie are you O K? Will you tell us that you're O K?  
There's a sign in the win - dow that he struck you, a cre-scen - do, An - nie! He came in - to your a - part - ment he left the

T  
An-nie are you O K? Will you tell us that you're O K?  
There's a sign in the win - dow that he struck you, a cre-scen - do, An - nie! He came in - to your a - part - ment he left the

B  
An-nie are you O K? Will you tell us that you're O K?  
There's a sign in the win - dow that he struck you, a cre-scen - do, An - nie! He came in - to your a - part - ment he left the

1  
2

P.A.  
G F#m D Gm F6 Ema7 F6 Gm F6 Ema7 D7 Gm F6  
funky, open

Gtr.  
mf

Bass  
mf

D. S.  
light cl. hit

Perc.  
heavy industrial hit

06 Solo SSAATBB small Combo extra staves

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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  
Dirt in my eye.— But if you're

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

1  
E A<sup>6</sup>/e E A<sup>6</sup>/e E

2  
A

P.A.  
mf

Gtr.  
disortion

Bass  
mf

D. S.  
mf

perc.  
mf

Michael Jackson - MEDLEY 13  
06 Solo SSSAATBB small Combo extra staves

[illegible]

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

[illegible]

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  
8

T  
8

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,

1  
2

P.A.  
B  
F<sup>m</sup> A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>

Gtr.  
8

Bass  
8

D. S.  
fill

Perc.  
f

3 Woodblocks w/ slides

144

144

S *f* You try to scream ———

A You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ———

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

B *f* You try to scream ——— ter-ror takes the sound ——— ter-ror takes the sound You start to freeze ——— as hor-ror looks you right be-tween the eyes

1

2

P.A. *B<sub>b</sub>* *F m7* *B<sub>b</sub>*

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 Allos*

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

*Low Allos only*

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

*Low Allos only*

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

T — kil - ler thrill-ler kil - ler thrill-ler to - night

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

B fight-ing for your life in - side a 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 $\flat$ 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

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

173

S only (thx)

care - full

be - care - full

be - care - full

S & MS

*mf* hoo hoo hoo hoo hoo hoo hoo hoo

MS only

Peo - ple al - ways told me be care - full of what you do And don't

*mf* hoo hoo hoo hoo hoo hoo hoo hoo

Peo - ple al - ways told me be care - full of what you do And don't

*mf* Peo - ple al - ways told me be care - full of what you do And don't

*mf* Peo - ple al - ways told me be care - full of what you do And don't

1

2

P.A.

*mf* (8b7)

*mf* bass guitar: LH play pedal F# same rhythm RH

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

Gtr.

*mp* *cien*

Bass

*mp*

D. S.

*mp*

Perc.

*mf* Calasa stroke

*mp* el percussive hit

Michael Jackson - MEDLEY 25  
06 Solo SSSAATBB small Combo extra staves

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06 Solo SSSAATBB small Combo extra staves

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223

223

S  
—  
'cause they got — no where to go, —  
*mf* I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no mes-sage could have

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 mir-ror. 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 mir-ror. 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 mir-ror. I'm ask-ing him to change his ways, and no mes-sage could have

1  
2

Gadd2/b C add2 C/d G Bm7 C C/d G Bm7 C C/d G Bm7

P.A.  
optional Syn Bass —  
*mf* freely

Gtr.  
8

Bass  
*mf*

D. S.  
*mf* Tambourine on stand & Cowbell

Perc.  
*mf*

237

Empty musical staff for Soprano (S).

Empty musical staff for Alto (A).

Empty musical staff for Tenor (T).

Empty musical staff for Bass (B).

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

Empty musical staff for Piano (P).

Empty musical staff for Percussion (Perc.).

Empty musical staff for Guitar (Gtr.).

Empty musical staff for Bass (Bass).

Empty musical staff for Drums (D. S.).

Empty musical staff for Percussion (Perc.).

Michael Jackson - MEDLEY 33  
06 Solo SSSAATBB small Combo extra staves

247

247

S & Low Allos

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 $\flat/\sharp$  F $\sharp$  C $\sharp/\flat$  D $\sharp^m$  A $\sharp^m$  B F $\sharp/\flat$  G $\sharp^m$  B $\flat/\sharp$  F $\sharp$  /e $\sharp$  E sus $\sharp$  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<sup>b</sup> E<sup>7</sup>/G F<sup>m</sup> C<sup>m</sup> D<sup>b</sup> A<sup>b</sup>/C B<sup>m</sup> D<sup>7</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>7</sup>/E<sup>b</sup> A<sup>b</sup> D<sup>7</sup>/E<sup>b</sup>

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

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<sup>m</sup> 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

explosive, like being punched

T

beat it, just beat it! oo!

B

explosive, like being punched

oo! oo!

P.A

E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> 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<sup>m</sup> D E<sup>m</sup> 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

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*

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 O K? Are you O K An-nie?

B

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?

P.A

G<sup>m</sup> F<sub>6</sub> E<sup>b</sup>maj7 D<sub>7</sub> E<sup>b</sup> F E<sup>b</sup>

77

S

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

A

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

P.A

F E<sup>b</sup> F E<sup>b</sup>

# 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 A<sub>6</sub>/e E

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Michael Jackson - MEDLEY 11  
07 Solo SSSAATBB Piano Advanced

104

S *MS only*  
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<sup>6</sup>/e E A A E A<sup>6</sup>/e E A<sup>6</sup>/e E

109

S *All Sopranos*  
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<sup>6</sup>/e E A<sup>6</sup>/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 Un-der the moon - light you see a sight that al-most stops your heart. You try to scream but

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

P.A. *B<sup>b</sup>7* *Fm7* *B<sup>b</sup>*

146

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

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

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

B *mf* *misterioso* ter - ror takes the sound be - fore you make it. *f* You start to freeze as

P.A. *Fm7* *B<sup>b</sup>*

# 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<sup>b</sup><sub>7</sub> D<sup>b</sup><sub>7</sub> B<sup>b</sup><sub>7</sub> F<sup>b</sup><sub>7</sub> A<sup>b</sup><sub>7</sub><sup>sus4</sup>/E<sup>b</sup> A<sup>11</sup> B<sup>m7</sup> E<sub>7</sub>

P.A.

164

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

real - ly, real - ly bad\_\_ Bad, bad real - ly, real - ly bad\_\_ Bad, bad

real - ly, real - ly bad\_\_ Bad, bad real - ly, real - ly bad\_\_ Bad, bad

real - ly, real - ly bad\_\_ Bad, bad real - ly, real - ly bad\_\_ Bad, bad

real - ly, real - ly bad\_\_ Bad, I'm bad real - ly, real - ly bad\_\_ I'm bad, bad, bad

B<sup>m7</sup> E<sub>7</sub> B<sup>m7</sup> E<sub>7</sub> B<sup>m7</sup> E<sub>7</sub> B<sup>m7</sup> E<sub>7</sub> B<sup>m7</sup> E<sub>7</sub>

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<sup>ma</sup>* *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<sup>ma</sup>)*

# Michael Jackson - MEDLEY 23

07 Solo SSSAATBB Piano Advanced

220

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,

*C* add2 *G* maj7/b *A* m7(11) *G* add2/b *C* add2

P.A

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,

*C*/d *G* *B* m7 *C* *C*/d *G* *B* m7 *C* *C*/d

P.A

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♭ C m7 D♭ B♭7/d A♭7sus4

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♭m7(11)/E♭

# Michael Jackson - MEDLEY 27

07 Solo SSSAATBB Piano Advanced

251

S & MS

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

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<sup>sus4</sup> A<sup>b</sup> B<sup>m7</sup> E<sup>sus4</sup> E<sup>b</sup>

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<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/G F<sup>m</sup> C<sup>m</sup> D<sup>b</sup> A<sup>b</sup>/C B<sup>m</sup> D<sup>b</sup>/E<sup>b</sup>

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 $\flat$  D $\flat$ /E $\flat$  A $\flat$  D $\flat$ /E $\flat$  A $\flat$  D $\flat$ /E $\flat$

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 $\flat$  D $\flat$ /E $\flat$  A $\flat$  D $\flat$ /E $\flat$  A $\flat$

P.A.

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# 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

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.M

D E<sup>m</sup> 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

explosive, like being punched

T

beat it, just 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

oo! oo!

E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup> D

P.M

# 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<sup>m</sup> D E<sup>m</sup> 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

P.M

E<sup>b</sup> D<sup>7</sup> E<sup>b</sup> F E<sup>b</sup>

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

P.M

F E<sup>b</sup> F E<sup>b</sup> D<sup>no3rd</sup>

# 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 A<sub>6</sub>/e E A<sub>6</sub>/e E B

Michael Jackson - MEDLEY 11  
08 Solo SSSAATBB Piano Moderated

106

S *MS only*  
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 A<sup>6</sup>/e E A<sup>6</sup>/e E B

P.M

110

S *All Sopranos*  
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 A<sup>6</sup>/e E A<sup>6</sup>/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

P.M. B Amaj7/b

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, keep on \_\_\_ with the force don't stop thrill - ler \_\_\_

P.M. B Fm Ab

Thriller

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

P.M  
*Fm7* *Bb*

147

S  
*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* 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

P.M  
*Fm7* *Bb*

# 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<sup>b</sup>us4/e<sup>b</sup>* *A<sup>11</sup>* *B<sup>m7</sup>* *E<sub>7</sub>* *B<sup>m7</sup>* *E<sub>7</sub>*

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<sup>m7</sup>* *E<sub>7</sub>* *B<sup>m7</sup>* *E<sub>7</sub>* *B<sup>m7</sup>* *E<sub>7</sub>*

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#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.M. *F#m D F#m F#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<sup>m7</sup>

Ac. Piano 15<sup>ma</sup> *mp*

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<sup>ma</sup>)  
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<sub>add2</sub> Am7(11) G<sub>(add2)/b</sub> C<sub>(add2)</sub>

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<sub>maj7/b</sub> Am7(11) G<sub>(add2)/b</sub> C<sub>add2</sub> C<sub>/d</sub>

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 *f* 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*  $A^b$   $Cm7$   $D^b$   $D^b/E^b$   $A^b$   $Cm7$   $D^b$   $D^b/E^b$

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.  $A^b$   $Cm7$   $D^b$   $B^b7/d$   $A^b7sus4$

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<sup>sus4</sup> A<sup>b</sup> B<sup>m7</sup> E<sup>b</sup><sup>sus4</sup> E<sup>b</sup>

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<sup>b</sup>m D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup>*

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<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup>*

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

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

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

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

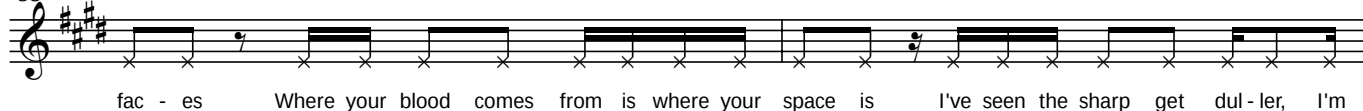
A *All* O K? Are you O K An-nie? An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

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?

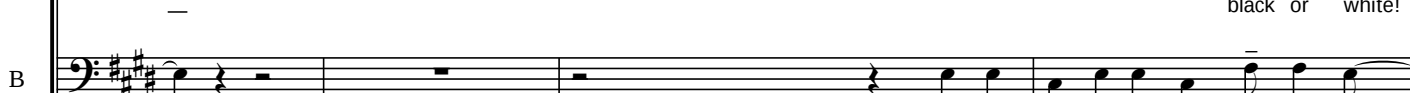
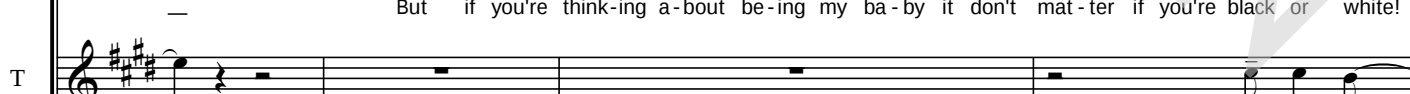
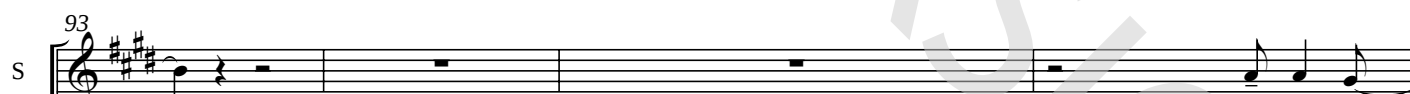
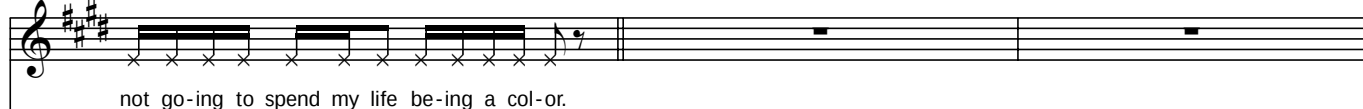
B An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

Michael Jackson - MEDLEY 7  
09 Solo SSSAATBB

88



90



# 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

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 *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  
A  
T  
B

one \_\_\_\_ man's soul. \_\_\_\_

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

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

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

223

S  
A  
T  
B

\_\_\_\_ 'cause they got \_\_\_\_ no where to go, \_\_\_\_ *mf* I'm start-ing with the

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

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

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*

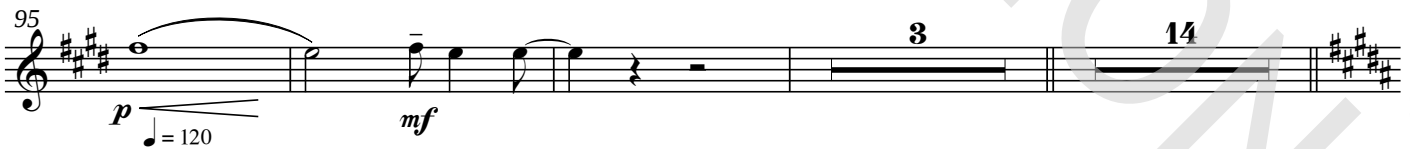
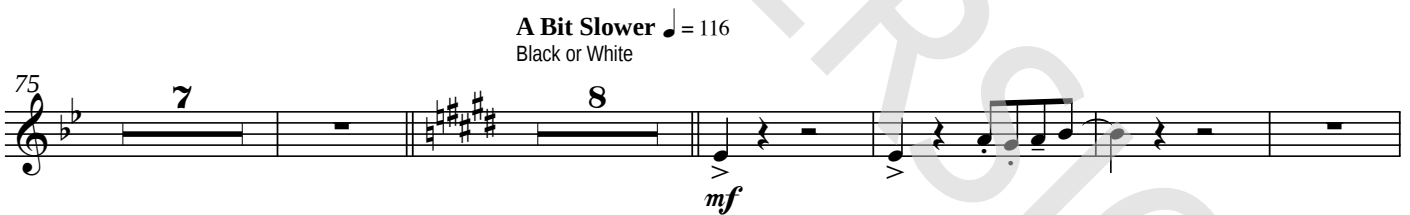
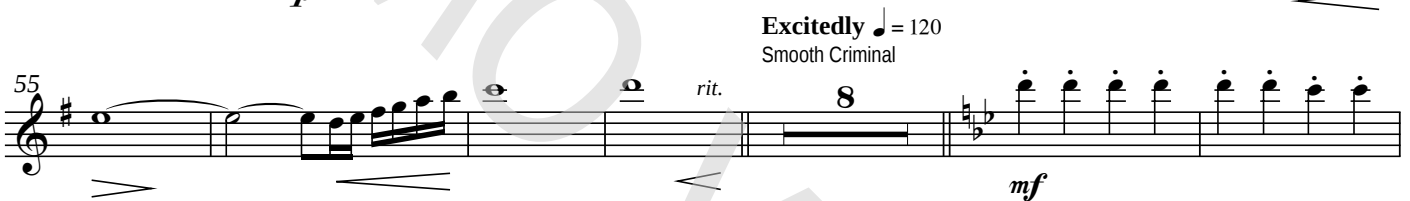
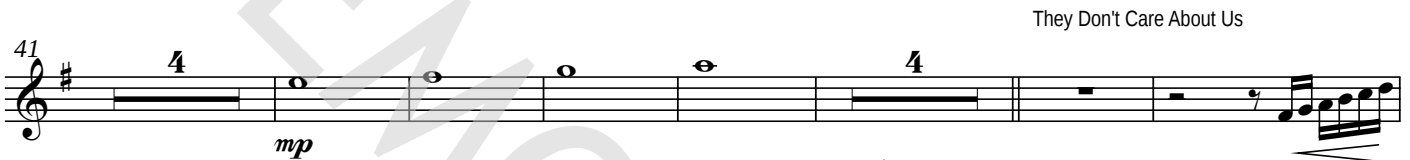
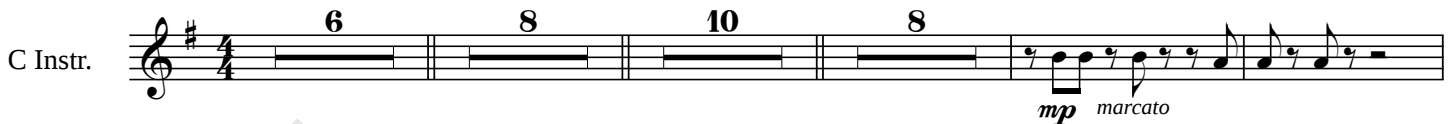
B me you and for me you and for me *p*

# 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



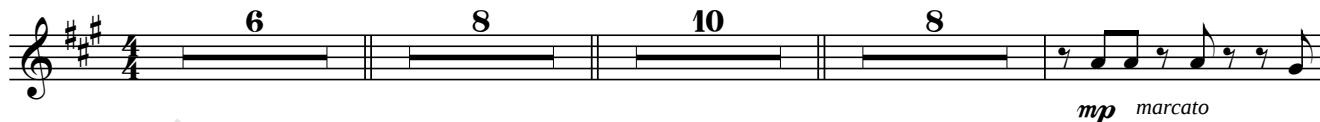
# Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson  
Arranged by Dirk Kokx

**Fast Rock** ♩ = 140  
Beat It

Bb Instr.



They Don't Care About Us



**Excitedly** ♩ = 120  
Smooth Criminal



**A Bit Slower** ♩ = 116  
Black or White



♩ = 120

Don't Stop Till You Get Enough



# Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson  
Arranged by Dirk Kokx

**Fast Rock** ♩ = 140  
Beat It

E♭ Instr.   
*mp marcato*

34 

40   
*mp*

They Don't Care About Us

54   
*rit.*

**Excitedly** ♩ = 120  
Smooth Criminal

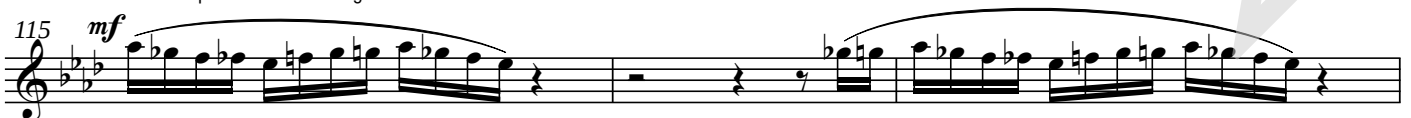
67   
*mf*

73   
*mf*

**A Bit Slower** ♩ = 116  
Black or White

92   
*p* *mf*

Don't Stop Till You Get Enough

115   
*mf*

118 

# Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson  
Arranged by Dirk Kokx

**Fast Rock** ♩ = 140  
Beat It

No synth.: play small notes

The first system of musical notation for 'Beat It' is in 4/4 time with a key signature of one sharp (F#). It features a piano introduction with a strong bass line. The right hand plays a series of eighth notes, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. The notation includes dynamic markings like 'f' (forte) and 'v' (accents).

N.C.

*El. Piano (Rhodes)*

The second system of musical notation 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 dynamic markings like 'f' (forte) and 'v' (accents).

The third system of musical notation 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 dynamic markings like 'f' (forte) and 'v' (accents).

E<sub>m</sub>

D

E<sup>m</sup>

The fourth system of musical notation 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 dynamic markings like 'f' (forte) and 'v' (accents).

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

60

G F#m D E m

F#m

G

F#m D

G m

F 6

64

Ebmaj7

F 6

G m

F 6

Ebmaj7

D 7

G m

F 6

68

Ebmaj7

F 6

G m

F 6

Ebmaj7

D 7

E b

72

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

mf

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

f

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

Don't Stop Till You Get Enough

$\bullet = 120$

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

mf

117 B  $A/b$

140

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

144

B $\flat$  F $\flat$ m7

148

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

152

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

156

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

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

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

bass guitar: LH play pedal F# same rhythm RH

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

194 F#m7 G#m/f# Bm7

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

No synth.: play small notes  
Ac. Piano 15<sup>ma</sup>-----

199 (15<sup>ma</sup>)-----

Finger snaps optional on 2 and 4

227 C C/d G B<sup>m7</sup> C C/d G B<sup>m7</sup> C A<sup>7</sup>/c<sup>#</sup>

232 D<sup>7</sup>(b10) Ac. Piano A<sup>b</sup> C<sup>m7</sup>

235 D<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> D<sup>b</sup>/e<sup>b</sup>

238 A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> B<sup>b7</sup>/d A<sup>b7</sup>sus4

242 A<sup>b</sup>m7(11)/e<sup>b</sup> rit. F<sup>#</sup>

Slower ♩ = 84  
Heal the World  
F<sup>#</sup>

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

*p*

# Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson  
Arranged by Dirk Kokx

**Fast Rock** ♩ = 140  
Beat It

No synth.: play small notes

The first system of musical notation for 'Beat It' is in 4/4 time with a key signature of one sharp (F#). It features a piano introduction with a strong bass line and a melody in the right hand. The notation includes dynamic markings like 'f' (forte) and 'No synth.: play small notes'.

N.C.

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

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

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

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<sup>m</sup> F<sup>#m</sup>

64 G F<sup>#m</sup> D E<sup>m</sup> F<sup>#m</sup> G F<sup>#m</sup> D G<sup>m</sup> F<sub>6</sub>

68 E<sup>b</sup> F<sub>6</sub> G<sup>m</sup> F<sub>6</sub> E<sup>b</sup> D<sup>7</sup> G<sup>m</sup> F<sub>6</sub> E<sup>b</sup>

73 G<sup>m</sup> F<sub>6</sub> E<sup>b</sup> D<sup>7</sup> E<sup>b</sup> F E<sup>b</sup>

Michael Jackson - MEDLEY 5  
14 Piano Moderated

102

A<sup>6</sup>/e E E A<sup>6</sup>/e E A<sup>6</sup>/e E A A

107

E A<sup>6</sup>/e E A<sup>6</sup>/e E B A E A<sup>6</sup>/e E

*f*

♩ = 120

112

A<sup>6</sup>/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<sup>m7</sup> D<sup>b</sup>maj7 C<sup>m7</sup> F<sup>m</sup> A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m</sup>

155

B<sup>b7</sup> B<sup>b</sup>m7 F<sup>m</sup> A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m7</sup> B<sup>b7</sup>

160

D<sup>b7</sup> B<sup>b7</sup> F<sup>o7</sup> A<sup>b</sup><sub>sus4</sub>/e<sup>b</sup> A<sup>11</sup> Bad B<sup>m7</sup> E<sup>7</sup>

*f*

164

B<sup>m7</sup> E<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> B<sup>m7</sup> E<sup>7</sup>

168

B<sup>m7</sup> E<sup>7</sup> B<sup>m7</sup> E<sup>9</sup> B<sup>m7</sup> E<sup>7</sup> Billie Jean

No bass guitar: play small notes

*mf*

# Michael Jackson - MEDLEY 9

14 Piano Moderated

**Andante** ♩ = 100

Man in the Mirror  
No synth.: play small notes

Ac. Piano 15<sup>ma</sup>-----

194 F#m7 G#m/f# Bm7

199 (15<sup>ma</sup>)-----

204 (15<sup>ma</sup>)-----

Finger snaps optional on 2 and 4

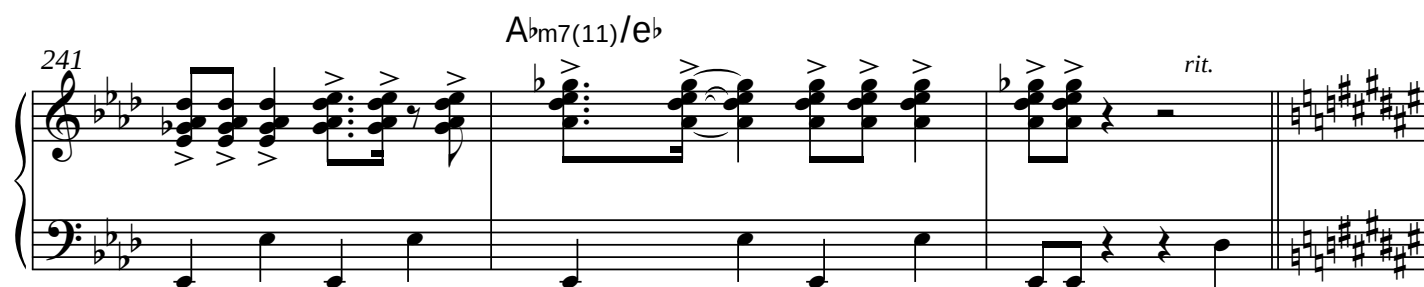
209 (15<sup>ma</sup>)-----

214 G D Em7 D C Cadd2

219 G D Em7 D C Cadd2

Michael Jackson - MEDLEY 11  
14 Piano Moderated

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

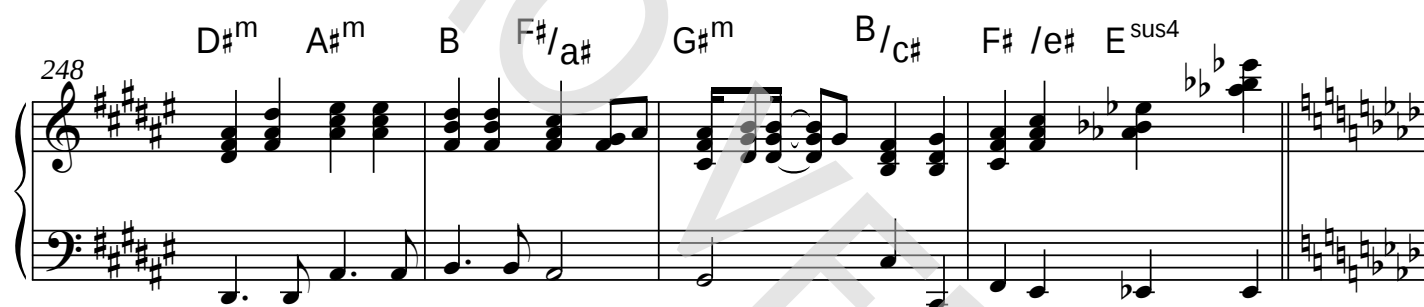


244 **Slower** ♩ = 84  
Heal the World

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



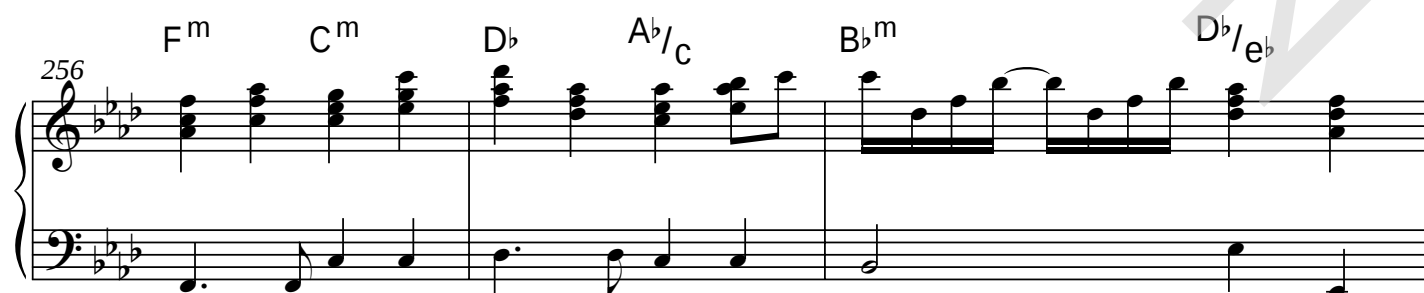
248  $D\sharp m$   $A\sharp m$   $B$   $F\sharp/a\sharp$   $G\sharp m$   $B/C\sharp$   $F\sharp/e\sharp$   $E^{sus4}$



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



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



# Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson  
Arranged by Dirk Kokx

**Fast Rock** ♩ = 140  
Beat It

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

11 **4** **3** *El. Piano (Rhodes)*

23 *Strings* **8** *Guitar Powerchords (distortion)*

35

41 *Sharp Synth Pad* *mf*

They Don't Care About Us

**Excitedly** ♩ = 120  
Smooth Criminal

53 *Fat Strings* *rit.* **3**



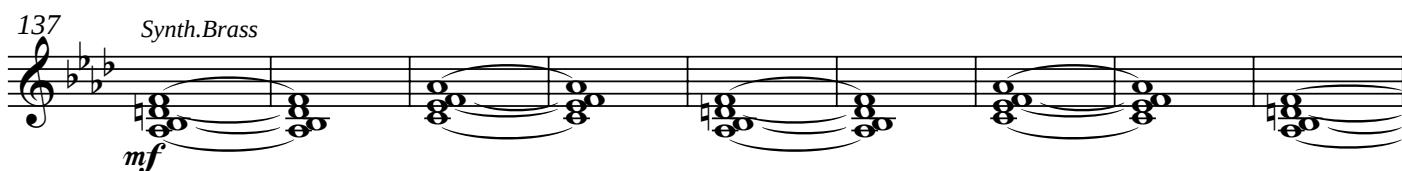
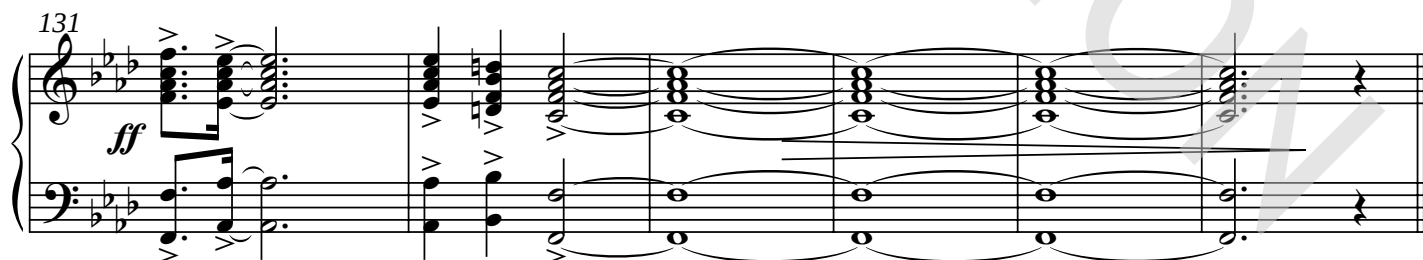
♩ = 120

Don't Stop Till You Get Enough

Strings



Thriller



# Michael Jackson - MEDLEY 5

15 Synthesizer

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

194

Crystal Synth w/ long decay time *mp*

15<sup>ma</sup>

200

15<sup>ma</sup>

205

15<sup>ma</sup>

210

15<sup>ma</sup>

8<sup>va</sup>

*mp*

218

'Emotion' Strings *mp*

8<sup>va</sup>

223

8<sup>va</sup>

*mp*

231

8<sup>va</sup>

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<sup>m</sup>* *D* *E<sup>m</sup>* *D*

23 *E<sup>m</sup>* *D* *E<sup>m</sup>* *D*

29 *C* *D* *E<sup>m</sup>* *D* *E<sup>m</sup>* *mf* *muted, gradually more open*

34 *D* *E<sup>m</sup>* *D* *C* *D*

39 *E<sup>m</sup>* *D* *E<sup>m</sup>* *D* *E<sup>m</sup>* *f* (open)

44 *D* *E<sup>m</sup>* *D* *E<sup>m</sup>* *D*

The musical score is written for guitar and bass. It begins with a 'Fast Rock' tempo of 140 beats per minute. The first staff (measures 13-17) features a distorted, fast-paced melody in G major. The second staff (measures 18-22) shows a bass line with chords E<sup>m</sup>, D, E<sup>m</sup>, and D. The third staff (measures 23-27) continues the bass line with E<sup>m</sup> and D chords. The fourth staff (measures 29-33) introduces a new melody with chords C, D, E<sup>m</sup>, D, and E<sup>m</sup>, marked 'mf' and 'muted, gradually more open'. The fifth staff (measures 34-38) continues the melody with D, E<sup>m</sup>, D, C, and D chords. The sixth staff (measures 39-43) features a fast, open-string melody marked 'f' (open), with chords E<sup>m</sup>, D, E<sup>m</sup>, D, and E<sup>m</sup>. The seventh staff (measures 44-48) concludes the section with a bass line and chords D, E<sup>m</sup>, D, E<sup>m</sup>, and D.

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

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

108  $A^6/e$   $E$   $B$   $A$   $A^6/e$   $E$   
 $\text{♩} = 120$

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

116  $B$   $A/b$   $B$   
continue freely, same style

119  $B$

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

127  $A_{maj7/b}$   $B$  14

145  $B^b$  *clean*

## Michael Jackson - MEDLEY 5

16 Guitar

Am7(11) G<sup>add2/b</sup> C<sup>add2</sup> C/d G B<sup>m7</sup> C C/d

222 *freely*

G B<sup>m7</sup> C C/d G B<sup>m7</sup> C A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>(b10)

228

A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> C<sup>m7</sup> D<sup>b</sup> B<sup>b7</sup>/d

234 *f*

A<sup>b</sup>7<sup>sus4</sup> A<sup>b</sup>m7(11)/e<sup>b</sup> *rit.* F<sup>#</sup> G<sup>#</sup>m7

240 *Slower* ♩ = 84  
Heal the World

C<sup>#</sup>sus4 C<sup>#</sup> B/f<sup>#</sup> F<sup>#</sup> C<sup>#</sup>/e<sup>#</sup> D<sup>#</sup>m A<sup>#</sup>m B F<sup>#</sup>/a<sup>#</sup>

246

G<sup>#</sup>m B/C<sup>#</sup> F<sup>#</sup>/e<sup>#</sup> E<sup>b</sup>sus4 A<sup>b</sup> B<sup>m7</sup> E<sup>b</sup>sus4 E<sup>b</sup> D<sup>b</sup>/a<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/g

250

F<sup>m</sup> C<sup>m</sup> D<sup>b</sup> A<sup>b</sup>/c B<sup>m</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/g F<sup>m</sup> C<sup>m</sup> D<sup>b</sup> A<sup>b</sup>/c

256

B<sup>m</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup>

262

A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup> D<sup>b</sup>/e<sup>b</sup> A<sup>b</sup>

268 *p*

# Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson  
Arranged by Dirk Kokx

**Fast Rock** ♩ = 140  
Beat It

13 *f* N.C.

18 2

25 E<sup>m</sup> D E<sup>m</sup> D C

30 D E<sup>m</sup> D E<sup>m</sup> D

35 E<sup>m</sup> D C D E<sup>m</sup>

40 D E<sup>m</sup> D E<sup>m</sup> D

45 E<sup>m</sup> D E<sup>m</sup> D E<sup>m</sup>

97 E A<sup>6</sup>/e E *mf*

102 E A E *f*

108 B A E B

114 A A/b B *mf*

119 B A/b B

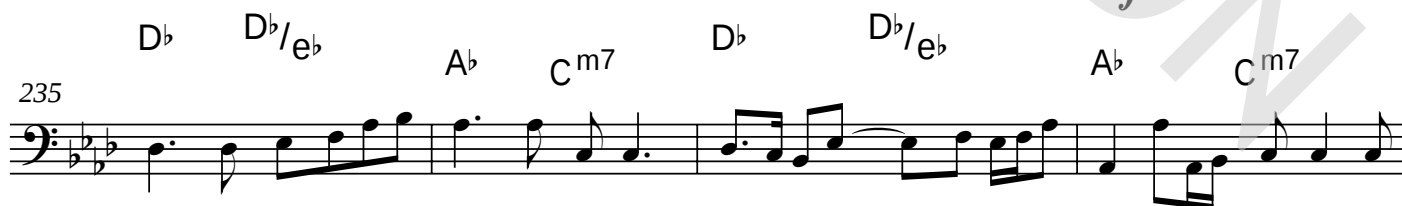
123 Amaj7/b B

127 Amaj7/b B

131 F<sup>m</sup> A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F<sup>m</sup> *ff*

136 B<sup>b</sup>7 F<sup>m</sup>7 *f*

♩ = 120  
Don't Stop Till You Get Enough  
Thriller



# Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various symbols to represent different instruments and sounds, with labels pointing to specific notes and rests.

**Staff 1 (Drumkit):**

- High Tom:** Represented by a quarter note on the top line.
- Hi-Hat closed:** Represented by a quarter note on the first space.
- Hi-Hat open:** Represented by a quarter note on the first space with an 'x' above it.
- Mid Tom:** Represented by a quarter note on the second line.
- Low Tom:** Represented by a quarter note on the second space.
- Floor Tom:** Represented by a quarter note on the third line.
- Ride Cymbal:** Represented by a quarter note on the third space.
- Ride Bell/Cup:** Represented by a quarter note on the fourth line.
- Crash Cymbal:** Represented by a quarter note on the fourth space.
- Splash Cymbal:** Represented by a quarter note on the fifth line.
- Triangle mute:** Represented by a quarter note on the fifth line with an 'x' above it.
- Triangle open:** Represented by a quarter note on the fifth line with an 'o' above it.
- Tambourine Beating:** Represented by a quarter note on the fifth line with a small circle above it.
- Hi-Hat Foot:** Represented by a quarter note on the first space with an 'x' above it.
- Shareclick:** Represented by a quarter note on the first space with an 'x' above it.
- Bassdrum (Kick):** Represented by a quarter note on the first line.
- Snaredrum:** Represented by a quarter note on the first space.

**Staff 2 (Percussion):**

- Shaker (eggs):** Represented by a quarter note on the top line.
- Claves:** Represented by a quarter note on the first space.
- High Timbale:** Represented by a quarter note on the first space.
- Sleigh Bells:** Represented by a quarter note on the first space.
- Bell Tree:** Represented by a quarter note on the first space.
- Maracas:** Represented by a quarter note on the first space.
- Wind Chimes:** Represented by a quarter note on the first space.
- Handclap:** Represented by a quarter note on the first space.
- Cowbell:** Represented by a quarter note on the first space.
- Conga Cabasa:** Represented by a quarter note on the first space.
- Guiro:** Represented by a quarter note on the first space.
- Woodblock High:** Represented by a quarter note on the first space.
- Woodblock Low:** Represented by a quarter note on the first space.
- Timbale Low:** Represented by a quarter note on the first space.
- Agogo High:** Represented by a quarter note on the first space.
- Agogo Low:** Represented by a quarter note on the first space.

# 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

11

16

23

29

35

40

# 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, 91, 94, 98, 101, 104, 107, 110, and 113. A tempo marking of 120 beats per minute and the title 'Don't Stop Till You Get Enough' are also present.

# 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.

**Top Staff Labels:**

- Hi-Hat closed
- Hi-Hat open
- High Tom
- Mid Tom
- Low Tom
- Floor Tom
- Ride Cymbal
- Ride Bell/Cup
- Crash Cymbal
- Splash Cymbal
- Triangle mute
- Triangle open
- Tambourine Beating
- Hi-Hat Foot
- Shareclick
- Bassdrum (Kick)
- Snaredrum

**Bottom Staff Labels:**

- Shaker(eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes
- Handclap
- Guero
- Woodblock High
- Woodblock Low
- Timbale Low
- Agogo High
- Agogo Low
- Cowbell
- Conga
- Cabasa

# Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson  
Arranged by Dirk Kokx

**Fast Rock** ♩ = 140  
Beat It

12 Cabasa shake El. Clap / Hit >

18 > > > > > 2

26

33

40 >

48 They Don't Care About Us >

**Excitedly** ♩ = 120  
Smooth Criminal

56 rit. 7 light el. hit heavy industrial hit

# 4 Michael Jackson - MEDLEY

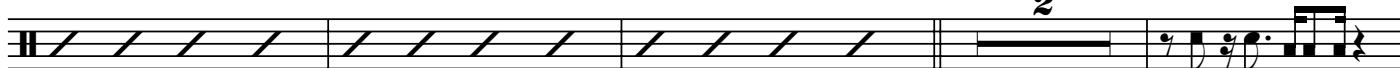
19 Percussion

123 Conga's



*continue freely same style*

128

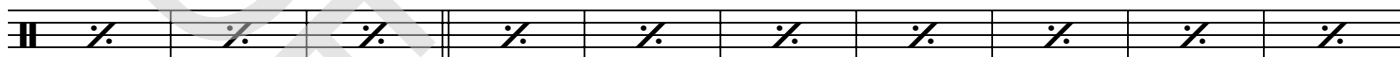


Thriller

3 Woodblocks w/ sticks

*f*

134



144



153



158



Bad

El. Clap / Hit

*f*

165



Billie Jean

173 Cabasa shake



el. percussive hit

*mf*

182



El. Handclap

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Fast Rock ♩ = 140  
Beat It

14 N.C.

22 E<sup>m</sup>

26 D E<sup>m</sup> D

29 C D E<sup>m</sup> D

33 E<sup>m</sup> D E<sup>m</sup>

All I wan-na say is that they don't real-ly care a-bout us! They told him "Don't you e-ver  
come a-round here. Don't wan - na see your face; you'd bet - ter dis-ap - pear!" The  
fi - re's in their eyes and their looks are pret - ty clear so beat it, just beat it!  
You bet - ter run; you bet - ter do what you can. Don't wan - na see no blood. Don't be a

# Michael Jackson - MEDLEY 3

20 Leadsheet

63 F#m G F#m D E<sup>m</sup> F#m G F#m D

67 G<sup>m</sup> F<sub>6</sub> E<sup>b</sup>maj7 F<sub>6</sub>

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

69 G<sup>m</sup> F<sub>6</sub> E<sup>b</sup>maj7 D<sup>7</sup>

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

71 G<sup>m</sup> F<sub>6</sub> E<sup>b</sup>maj7 F<sub>6</sub>

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

73 G<sup>m</sup> F<sub>6</sub> E<sup>b</sup>maj7 D<sup>7</sup> E<sup>b</sup>

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

75 F E<sup>b</sup>

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

77 F E<sup>b</sup>

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

95 B A E A<sup>6</sup>/e E

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

98 A<sup>6</sup>/e E A<sup>6</sup>/e E A<sup>6</sup>/e E A<sup>6</sup>/e E

I took my ba-by on a

102 A<sup>6</sup>/e E A<sup>6</sup>/e E A<sup>6</sup>/e E

sat - ur - day bang

Boy, is that girl with you? Yes, we're

one and the same

Now

105 A A E A<sup>6</sup>/e E

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

108 A<sup>6</sup>/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 A<sup>6</sup>/e E A<sup>6</sup>/e E B

—

But if you're think-ing a - bout be - ing my broth - er it don't

♩ = 120

Don't Stop Till You Get Enough

114 A A/b B

mat-ter if you're black or white! —

It don't mat-ter if you're

145  $B\flat$   $F^m7$

\_\_\_\_\_ but ter - ror takes the sound be - fore you make \_\_\_\_\_ it. \_\_\_\_\_

148  $B\flat$

You start to freeze \_\_\_\_\_ as hor - ror looks you right be - tween the eyes

151  $F^m7$   $D\flat maj7$   $C^m7$   $F^m$   $A\flat$   $A\flat$   $B\flat$   $F^m$

\_\_\_\_\_ You're pa - ra - lyzed. \_\_\_\_\_ Cause this is thril - ler \_\_\_\_\_ thril - ler night and

155  $B\flat7$   $B\flat^m7$   $F^m$   $A\flat$

no - one's gon - na save you from the beast \_\_\_\_\_ a - bout to strike You know it's thril - ler \_\_\_\_\_

158  $A\flat$   $B\flat$   $F^m7$   $B\flat7$   $D\flat7$   $B\flat7$   $F^{\circ}7$   $A\flat^{sus4}/E\flat$   $A^{11}$

thrill - ler night You're fight - ing for your life \_\_\_\_\_ in - side a

163  $B^m7$   $E7$   $B^m7$   $E7$   $B^m7$   $E7$   $B^m7$   $E7$

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

167  $B^m7$   $E7$   $B^m7$   $E7$   $B^m7$   $E9$

bad, I'm bad come on you know And the whole world has to an - swer right now just to

192  $F^{\#m}$   $G^{\#m}/f^{\#}$   $F^{\#m7}$   $G^{\#m}/f^{\#}$   $B^{\#m7}$

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

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

196

kid is not my \_\_\_\_\_

201

I'm gon-na make a change for once in my \_\_\_\_\_ life. It's gon-na feel

206

— real good: gon-na make a difference, gon-na make it right \_\_\_\_\_ As I

210  $G$   $D$   $E^{\#m7}$   $D$   $C$   $C^{add2}$

turn up the col-lar on \_\_\_\_\_ my fav-orite win-ter-coat, this wind is blow-in' my mind.

213  $G$   $D$   $E^{\#m7}$   $D$   $C$

— I see the kids \_\_\_\_\_ in the street \_\_\_\_\_ with not e-nough to eat Who am I

216  $C^{add2}$   $A^{\#m7}(11)$

to be blind pre-tend-ing not to see their needs. A sum-mer's dis-re-gard,

239  $D^b$   $B^b7/d$   $A^b7sus4$

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

241

look at your - self and then make a change\_\_ You got - ta

242  $A^bm7(11)/e^b$

get it right\_\_ while you got the time\_\_ 'cause when you

243 *rit.*

**Slower** ♩ = 84  
Heal the World  
 $F^\sharp$

close your heart then you close your heal the world\_\_ make it a

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

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

248  $D^\sharp m$   $A^\sharp m$   $B$   $F^\sharp/a^\sharp$

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

250  $G^\sharp m$   $B/C^\sharp$   $F^\sharp /e^\sharp E^bsus4$   $A^b$

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



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**Fast Rock** ♩ = 140  
Beat It

5

9

13

17

21

25

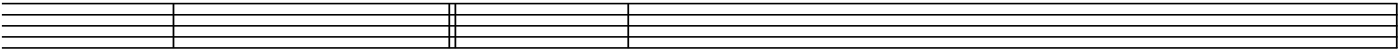
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77

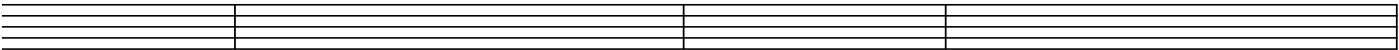


81

A Bit Slower ♩ = 116  
Black or White



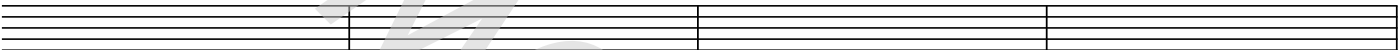
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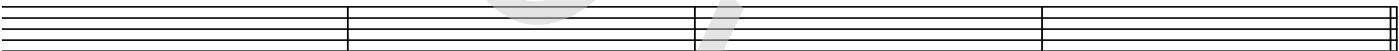
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93



97



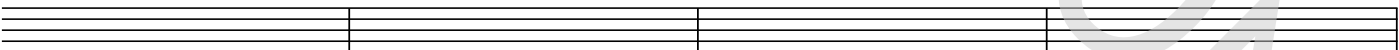
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105

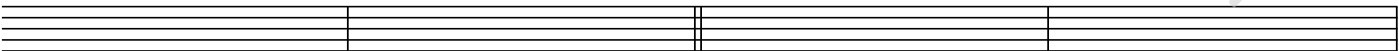


109



♩ = 120  
Don't Stop Till You Get Enough

113



117

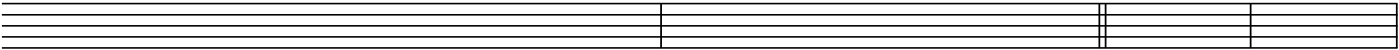


165

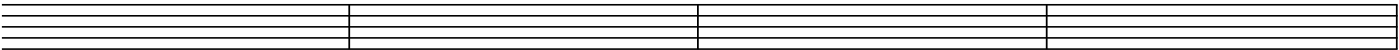


Billie Jean

169



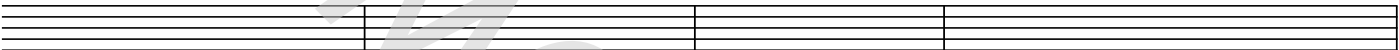
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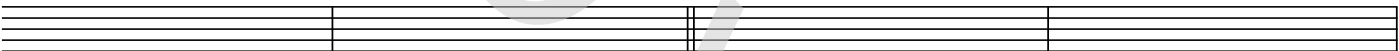
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181



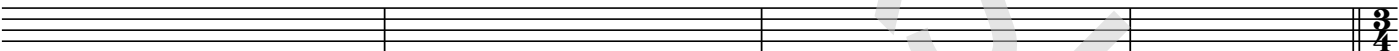
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189

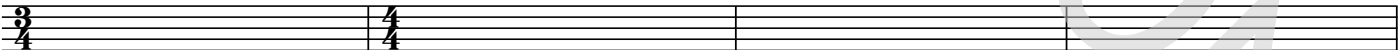


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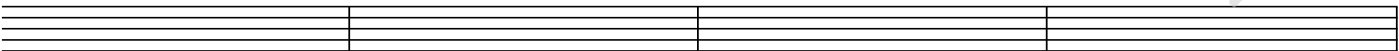


**Andante** ♩ = 100  
Man in the Mirror

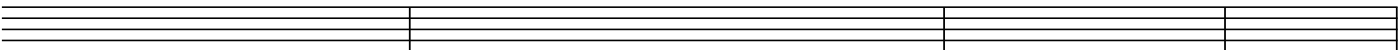
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201



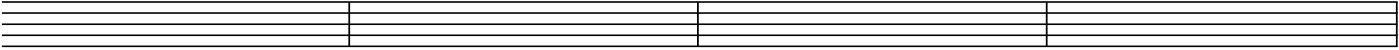
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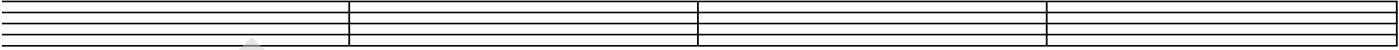
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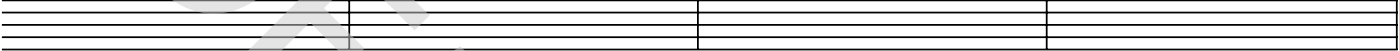
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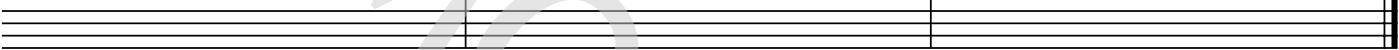
261



265



269



DEMO VERSION

# Michael Jackson - MEDLEY

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

*Words and Music by Michael Jackson  
Arranged by Dirk Kokx*

## Beat It

All I wanna say is that they don't really care about us  
They told him "Don't you ever come around here.  
Don't wanna see your face; you'd better disappear!"  
The fire's in their eyes and their looks are pretty clear so  
beat it, just beat it ! (oo!)  
You better run; you better do what you can. (oo!)  
Don't wanna see no blood. Don't be a macho man. (oo!)  
You wanna be tough; better do what you can. So beat it. But you wanna be bad!  
Just beat it ! (beat it!) Beat it! (Beat it!) No one wants to be defeated  
Showin' how funky and strong is your fight.  
It doesn't matter who's wrong or right. Just beat it, (beat it)  
Just beat it (beat it) just beat it (beat it) just beat it.

## They Don't Care About Us

All I wanna say is that they don't really care about (3x) us!

## Smooth Criminal

Annie are you OK? Will you tell us that you're OK?  
There's a sign in the window that he stuck you, a crescendo, Annie!  
He came into your apartment, he left the bloodstains on the carpet.  
Then you ran into the bedroom, you were struck down. It was your doom.  
Annie are you OK? So Annie are you OK? Are you OK Annie ? (3x)  
You've been hit by, you've been struck by a smooth criminal!

## Black Or White

Don't tell me you agree with me when I saw you kicking dirt in my eye.  
But if you're thinking about being my baby it don't matter if  
you're black or white!  
I took my baby on a Saturday bang. Boy, is that girl with you?  
Yes we're one and the same.  
Now I believe I miracles, and a miracle has happened tonight.  
But if you're thinking about being my baby it don't matter if  
you're black or white!  
But if you're thinking about being my brother it don't matter if  
you're black or white!

## Don't Stop Till You Get Enough

It don't matter if you're black or white, black or white.  
Keep on with the force don't stop till you get enough.(4x)

I'm starting with the man in the mirror. (Oh yeah!)  
I'm asking him to change his ways (better change!, hoo hoo)  
And no message could have been any clearer:  
If you wanna make the world a better place take a look at yourself  
And then make a change! You gotta get it right, while you got the time  
'cause when you close your heart then you close your mind!  
( you can heal the world)

### Heal The World

( You can heal the world), make it a better place  
For you and for me and the entire human race.  
There are (ah) people dying, if you care enough for the living  
Make a better place for you and for me  
Heal the world,(Heal the world) make it a better place(oh yeah!)  
For you and for me and the entire human race.  
There are (ah) people dying, if you care enough for the living  
Make a better place for you and for me  
There are (ah) people dying, if you care enough for the living  
Make a better place for you and for me (Heal the world we live in)  
You and for me (save it for our children)  
You and for me (Heal the world we live in)  
You and for me (save it for our children)  
You and for me (Heal the world we live in)  
You and for me (save it for our children)  
You and for me (Heal the world we live in)  
You and for me (save it for our children)