



Michael Jackson MEDLEY SSSAATBB

Pag.

02	Full score combo C instrument
24	Full score combo Bb instrument
46	Full score combo Eb instrument
68	Full score combo 4 extra staves
100	Full score small combo
128	Full score small combo 2 extra staves
164	Full score vocals (SSSAATBB) piano advanced
193	Full score vocals (SSSAATBB) piano moderated
223	Vocals (SSSAATBB)
248	C instrument
250	Bb instrument
252	Eb instrument
254	Piano advanced
267	Piano moderated
279	Synthesizer
285	Guitar
290	Bassguitar
296	Drumkit
303	Percussion
308	Leadsheet (melody, lyrics, chords)
320	Empty paper
327	Lyrics

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

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano Handclap end of claps

Alto Handclap end of claps

Tenor Handclap end of claps

Bass Handclap end of claps

C Instr.

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

Synthesizer Bombastic Synth w/ strong attack and Flanger FX

Guitar distortion f

Bass Guitar f

Drum Set Cabasa shake

Percussion f

Michael Jackson - MEDLEY 3

01 Solo SSSAATBB Combo C

31

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

A beat it, just beat it! oo! So

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

B explosive, like being punched oo! oo!

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

P.A.

Synth Guitar Powerchords (distortion) f

Gtr. muted, gradually more open mf

Bass

D. S. 2

Perc. 2

39

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

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

T beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong is your fight. It

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

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

P.A.

Synth Sharp Synth Pad mf

Gtr. f (open)

Bass

D. S. 2

Perc. 2

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^m F#m G F#m D G^m F₆ E^maj7 F₆ G^m F₆

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^maj7 D⁷ G^m F₆ E^maj7 F₆ G^m F₆ E^maj7 D⁷ E^b

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

DAWN

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. A⁶/e E B A E A⁶/e E A⁶/e E

Synth

Gtr.

Bass

D. S.

Perc.

113 ♩ = 120 Don't Stop Till You Get Enough

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

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

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

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

C

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 _____

T _____

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

C _____

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

Synth *Synth Strings & Synth Brass* *ff*

Gtr. _____

Bass _____

D. S. _____

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 _____

C _____

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

Synth *Synth Brass* *mf*

Gtr. _____

Bass _____

D. S. *f* *mf*

Perc. _____

Michael Jackson - MEDLEY 13

01 Solo SSSAATBB Combo C

154 MS only All Sopranos MS only All Sopranos

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

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

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

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

C A^b B^b F^m B^b7 B^bm7 *mf* A^b A^b B^b F^m7 B^b7 *mp* D^b7 B^b7 F⁻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^b sus4 / E^b A¹¹ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷

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-ful don't go round he be-care-ful *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 *lamenting* care-ful of what you do 'cause the lie be-comes the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl who oh, ba - by
B care-ful of what you do 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo hoo hoo the

C D C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f# F#m G#m/f# 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^{m7} D C C^{add2} G D E^{m7} D C C^{add2}

Synth *mp* *δ^{va}*

Gtr. *mp* VII XII XII

Bass

D. S. *mf* 2 2 2

Perc.

218

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

mf A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one ___ man's soul. They fol-low each o-ther on the wind ya' know 'cause they got ___ no where to go.

mf A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one ___ man's soul. They fol-low each o-ther on the wind ya' know 'cause they got ___ no where to go.

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

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

Synth *mp* *Emotion Strings* *δ^{va}*

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

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^bm7(11)/e^b F[#] G[#]m7 C[#]7sus4 C[#]

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

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

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!

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

P.A. *mp marcato*

Synth *Guitar Powerchords (distortion)* *f*

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

Bass

D. S. 2

Perc.

39

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

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

T beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong is your fight. It

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

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

P.A. *mp*

Synth *Sharp Synth Pad* *mf*

Gtr. *f (open)*

Bass

D. S. 2

Perc.

Michael Jackson - MEDLEY 5

02 Solo SSSAATBB Combo Bb

63

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

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

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

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

Bb

P.A. F#m G F#m D E^m F#m G F#m D G^m F₆ E^maj7 F₆

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-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.

Bb

P.A. G^m F₆ E^maj7 D⁷ G^m F₆ E^maj7 F₆ G^m F₆ E^maj7 D⁷ E^m

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 A⁶/e E A⁶/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. $A\flat/e$ E B A E $A\flat/e$ E $A\flat/e$ E

Synth —

Gtr. —

Bass —

D. S. —

Perc. —

113

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

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

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

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

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

Bb — *mf* —

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

Synth — *Strings* *f* —

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

Bass — *mf* —

D. S. — *mf* —

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

Michael Jackson - MEDLEY 11

02 Solo SSSAATBB Combo Bb

128

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

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

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

Bb

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

Synth *Synth Strings & Synth Brass* *ff*

Gtr.

Bass

D. S. *ff*

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

135

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

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

T

B

Bb

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

Synth *Synth Brass* *mf*

Gtr.

Bass *f*

D. S. *mf*

Perc.

Michael Jackson - MEDLEY 13

02 Solo SSSAATBB Combo Bb

154 MS only

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

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

T: thrill - ler night 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^b B^b F^m B^b7 B^b7^m7 F^m A^b A^b B^b F^m7 B^b7 D^b7 B^b7 F⁷

P.A: mf mp

Synth: f

Gtr.

Bass

D. S.

Perc.

MS only

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

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

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

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

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

P.A: mf

Synth: split: RH Strings LH Sine Wave Bass

Gtr. mf

Bass

D. S.

Perc. El. Clap / Hit f

Michael Jackson - MEDLEY 15

02 Solo SSSAATBB Combo Bb

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

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

MS only

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

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

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

mp D F#m F#m7 D F#m D F#m F#m7 D

espressivo

clean *mp*

el. percussive hit

186 *lamenting*

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

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

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 kid is not my son

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

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

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

bass guitar: LH play pedal F# same rhythm RH

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^{m7} D C C^{add2} G D E^{m7} D C *mp* doo doo ___ doo

Synth (15th) 8^{va} *mp* 8^{va} 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^{add2} A^{m7}(11) G^{add2}/b C^{add2} G^{maj7}/b A^{m7}(11) G^{add2}/b *mf*

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

Gtr. *fingering*

Bass

D. S. 2 2 2

Perc. Bongo (stick) *mp*

Michael Jackson - MEDLEY 19

02 Solo SSSAATBB Combo Bb

236

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

A I'm ask - ing him to change his ways, — and no — mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a

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

B I'm ask - ing him to change his ways, — and no — mes - sage could have been a - ny clear-er: if you wan-na make the world a bet - ter place take a

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

Synth

Gtr.

Bass

D. S.

Perc.

241

S look at your-self and then make a 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^bm7(11)/E^b F[#]

Synth

Gtr.

Bass

D. S. ride

Perc.

MS only rit. Slower ♩ = 84 Heal the World

f You can, you can heal the world

Michael Jackson - MEDLEY 21

02 Solo SSSAATBB Combo Bb

255

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

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

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

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

Bb

P.A. D^b/a^b 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^m D E^m *mp marcato* D E^m D C D

P.A.

Synth *Guitar Powerchords (distortion)* *f*

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

Bass

D. S. 2

Perc.

39

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

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

T beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show - in' how fun-ky and strong is your fight. It

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

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

A

T

B

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

— 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

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

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

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

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

Fat Strings

55

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

A

T

B

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

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!

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!

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!

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!

C D C D E^m

Ac. Piano

Strings

mf

muted strings

Michael Jackson - MEDLEY 5

03 Solo SSSAATBB Combo Eb

63

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

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

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

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

Eb

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

Synth

Gtr. funky, open mf

Bass

D. S.

Perc. light 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 Ebmaj7 D 7 G m F 6 Ebmaj7 F 6 G m F 6 Ebmaj7 D 7 E

Synth

Gtr.

Bass

D. S.

Perc.

6 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

75

S

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

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

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

Eb

P.A. F Eb F Eb

Synth

Gtr.

Bass

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

Perc.

80

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

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

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

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

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

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

P.A. F Eb D no3rd *El Piano (Rhodes)* *No bass guitar: play small notes* A9

Synth *Organ (hammond flutes)*

Gtr. *clean* *funky!*

Bass *shuffle*

D. S. *heavy industrial hit*

Perc. *Cowbell (dry)*

8 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

96

S black or white! ____

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

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

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

Eb *mf* A E A⁶/_e E A⁶/_e E E A⁶/_e E A⁶/_e E E A⁶/_e E

P.A. *mf*

Synth *mf*

Gr. *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 A⁶/_e E E A⁶/_e E A⁶/_e E A A E A⁶/_e E

P.A. *f*

Synth

Gr. *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 *mf*

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

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

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

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

Eb

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

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 (8th)

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^{mo} - - - - -
mp

Synth
Crystal Synth w/ long decay time
15^{mo} - - - - -
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^{mo}) - - - - -
Finger snaps optional on 2 and 4

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

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^{add2} C/d G B^{m7} C C/d G B^{m7} C C/d G B^{m7}

Synth
(6^{str}) *optional Syn Bass* *mp*

Gtr.
freely

Bass
mf

D. S.
2 *mf*

Perc.
mf *tambourine on stand & Cowbell*

231 *cresc.* *f*

S
been a - ny clear-er: if you wan-na make the world a bet - ter place take a look at your-self and then make a change! man in the mir-ror. oh,

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

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

Synth
(6^{str}) *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 E#sus4 E#

P.A.

Synth

Gtr.

Bass

D. S.
fill - - - - -

Perc.
Shaker

22 Michael Jackson - MEDLEY

03 Solo SSSAATBB Combo Eb

265 *mf* *sempre*

Heal the world we live in save it for our 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

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

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.

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

The image shows a full-page musical score for a 12-piece band. The score is written for the following instruments: Soprano, Alto, Tenor, Bass, Synth/Seizer, Piano Adv., Bass Guitar, Drum Set, and Percussion. The score is divided into sections, with some parts marked 'Handclap' and 'end of claps'. The score is watermarked with 'N.C.' and 'end of claps'.

Michael Jackson - MEDLEY 3
04 Solo SSSAATBB 4 extra staves

29

S
it-er's in their eyes and their looks are pret-ty clear so beat it, just beat it! You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a ma-cho man. You wan-na be tough, bet-ter do what you can. So

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

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

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

1
2
3
4

C D Em D Em D Em D C D

PA
Guitar Powerchords (distortion)

Synth

Gtr.
muted, gradually more open

Bass
mf

D. S.

Perc.

04 Solo SSSAATBB 4 extra staves

Excitedly ♯ = 120
Smooth Criminal

Smooth Criminal

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 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 D Em D C D C D C D Ac. Piano

PA Synth Fat Strings muted strings

Gtr.

Bass

D.S.

Perc.

Michael Jackson - MEDLEY 7
04 Solo SSSAATBB 4 extra staves

20

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

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

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

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

1
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
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)

Low Alto only

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

Emaj7 D7 Gm F6 Emaj7 F6 Gm F6 Emaj7 D7 Eb F Eb

Michael Jackson - MEDLEY 9
04 Solo SSSAATBB 4 extra staves

84

S
caus-ing grief in hu-man re-la-tions. It's a Turf War on a glo-bal scale I'd rath-er hear both side of the tale. You see it's not about ra-cis, just plac-es fac-es Where your blood comes from is where your space is I've seen the sharp get dul-ler. I'm

A
T
B
1
2
3
4

PA
Synth
Gtr.
Bass
D. S.
Perc.

Michael Jackson - MEDLEY 11
04 Solo SSSAATBB 4 extra staves

Sheet music for Michael Jackson - MEDLEY 11, 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 dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The lyrics are: "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 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". The score is marked with a large "ORIGINAL DO NOT COPY" watermark.

04 Solo SSSAATBB 4 extra staves

continue freely same style

Michael Jackson - MEDLEY 15
04 Solo SSSAATBB 4 extra staves

127

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

A on on thrill-ler thrill-ler night

T on 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^m A^b B^b F^m

Synth

PA

Gtr.

Bass

D. S.

Perc.

Synth Strings & Synth Brass

3 Woodblocks w/ sticks

f

04 Solo SSSAATBB 4 extra staves

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04 Solo SSSAATBB 4 extra staves

[illegible]

Michael Jackson - MEDLEY 21
04 Solo SSSAATBB 4 extra staves

177

Solo (div)

mp ah ————— be-care-ful —————

MS only

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

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

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

B 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

1 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

2

3

4

PA *F#m G#m/1# D F#m F#m7 D F#m D F#m F#m7*

Synth *espressivo*

Gtr. *clean* *mp*

Bass *mp*

D. S.

Perc. *el. percussive hit*

Michael Jackson - MEDLEY 23
04 Solo SSSAATBB 4 extra slaves

I woman solo

It's gon-na feel

I terror solo
mf I'm gon-na make a change
for once in my life.
It's gon-na feel

194
hoo hoo hoo no, babe

S 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 no, babe

B hoo hoo no the kid is not my

1

2

3

4

PA $F\sharp m7$ $G\sharp m/\sharp$ $B m7$

No synth, play small notes
Ac. Piano *15^{ma}*

Finger snaps optional on 2 and 4

Synth Crystal Synth w/ long decay time *mp*

Gtr.

Bass

D. S.

Perc.

Shaker

mf

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 — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

T doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

B doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

1 doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

2 doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

3 doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

4 doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

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

PA doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

Synth doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

Gtr. doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

Bass doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

D. S. doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

Perc. doo — doo — doo — A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one — man's soul. — They fol-low each o-ther on the wind ya' know 'cause they got

fingerpicking

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

PA Ac. Piano A^b C^{m7} D^b D^7/e^b A^b C^{m7} D^b D^7/e^b A^b C^{m7} D^b B^7/D

Synth 8^{th} mf Str. Fags

Gtr. 8 f

Bass f

D. S. f

Perc. f *Timbaurine on stand & FL HR, Snare*

04 Solo SSSAATBB 4 extra staves

Perc.

Michael Jackson - MEDLEY 31
04 Solo SSSAATBB 4 extra staves

259

S me ————— There are ah —————

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 —

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 —

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

1

2

3

4

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

Synth

Gtr. 8

Bass

D. S. fill

Perc.

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

mf *dim, poco a poco* *mf sempre*

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano

Alto

Tenor

Bass

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^m D C D E^m

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

P.A.

Gtr.

Bass *f*

D. S.

Perc.

56 *Excitedly* *rit.* *Smooth Criminal* *Ac. Piano* *muted strings*

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

P.A.

Gtr.

Bass *f*

D. S.

Perc.

Michael Jackson - MEDLEY 7
05 Solo SSSAATBB small Combo

71

S

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

A

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

T

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

B

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

P.A

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

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?

P.A

F E^b F E^b

Gtr.

Bass

D. S.

Perc.

Bongo's (play with sticks)

05 Solo SSSAATBB small Combo

91

S dirt in my eye. —

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

T dirt in my eye. —

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

P.A. *mf* *f* A E A₆/e E A₆/e E

Gtr. *mf* *f* distortion

Bass *mf* *f*

D. S. *mf* *f*

Perc. *mf* *f* Bongo's

Michael Jackson - MEDLEY 11
05 Solo SSSAATBB small Combo

103

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

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

T Boy, is that girl with you? Yes, we're one and the same Now I and a mir - a - cle has hap - pened to - night.

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

E A⁶/e E A⁶/e E A A

P.A.

Gtr.

Bass

D. S.

Perc.

107

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

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

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

B black or white!

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

E A⁶/e E A⁶/e E B A

P.A.

Gtr.

Bass

D. S.

Perc.

f

Michael Jackson - MEDLEY 13

05 Solo SSSAATBB small Combo

119

S black or white black or white Keep on

A black or white black or white Keep

T black or white black or white Keep

B black or white black or white Keep on

B A/b B

P.A.

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

A maj7/b B

P.A.

Gtr. Handclap

Bass

D. S.

Perc. Conga's

continue freely same style

Michael Jackson - MEDLEY 15

05 Solo SSSAATBB small Combo

138

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

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

T

B

P.A.
F^{m7} B⁷

Gtr.

Bass

D. S.

Perc.

143

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

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

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

B
_____ *f* You try to scream _____

P.A.
F^{m7} B⁷

Gtr.
_____ *clean* _____

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 17
05 Solo SSSAATBB small Combo

156

All Sopranos MS only All Sopranos

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

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

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

Gtr.

Bass

D. S.

Perc.

161

MS only Bad

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

S & High Altos

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

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

P.A. A $\flat$ sus4 / E $\flat$ A $\flat$ 11 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7

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^{mo})
Finger snaps optional on 2 and 4

Gtr.

D. S.

Perc. *Shaker*
mf

208

mf I see the kids ___ in the street ___

mp 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-

mp doo doo ___ doo ___ doo ___ doo ___ doo ___ doo doo ___

mp doo ___ doo ___ doo ___

S

A

T

B

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

Gtr. *mp*

D. S. 2

Perc. *mf*

Michael Jackson - MEDLEY 23

05 Solo SSSAATBB small Combo

226

mf

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

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

T I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways, and no mes-sage could have been a - ny clear-er: if you

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

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

P.A.

Gtr. *freely*

Bass

D. S. *Tambourine on stand & Cowbell*

Perc. *mf*

232 *cresc.*

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

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

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

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

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

P.A. *Ac. Piano*

Gtr.

Bass *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

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

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

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

P.A. F# G#m7 C#sus4 C#

Gtr.

Bass

D. S. ride

Perc.

247 S - 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

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

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

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

P.A. 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^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 the following instruments and parts:

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

The score includes various musical notations such as dynamics (e.g., *f*, *distortion*), articulation (e.g., accents), and performance instructions (e.g., "Man in the Mirror", "Heal The World").

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

27

Drum

2

1

B

T

A

S

Lead

PA

Gtr.

Bass

D. S.

perc.

Em D C D Em D Em D Em

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!

so beat it, just beat it!

oo!

explosive, like being punched

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

oo!

explosive, like being punched

mf

muted, gradually more open

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

46

They Don't Care About Us

S

MS only All Sopranos

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

A

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

T

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

B

— is your fight. It — 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 All I wan-na say is that

1

2

D D Em D Em D Em D C D C

PA

Gtr.

Bass

D, S.

perc.

Michael Jackson - MEDLEY 7
06 Solo SSSAATBB 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-scan-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-scan-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-scan-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-scan-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

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

78

A Bit Slower ♩ = 116
Black or White

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

S

A

T

B

1

2

P.A

Gtr.

Bass

D. S.

Perc.

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

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

You've been hit by, you've been struck by a smooth criminal!

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

You've been hit by, you've been struck by a smooth criminal!

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

You've been hit by, you've been struck by a smooth criminal!

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

clean

funny!

shuffle

heavy industrial hit

Cowbell (dr.)

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

[illegible]

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

102

S

T

B

PA

Gtr.

Bass

Perc.

sat - ur - day bang

Boy is that girl with your? Yes, we're one and the same

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

But if you're

MS only

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

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

115

Sheet music for Michael Jackson's "Don't Stop 'Till You Get Enough" (Medley 15), featuring a small Combo (SSSAATBB) and extra staves. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P.A.), Guitar (Gtr.), Double Bass (D. S.), and Percussion (Perc.). The key signature is D major (two sharps), and the tempo is 120 beats per minute. The music is marked with dynamics such as *mf* (mezzo-forte) and *sf* (sforzando). The lyrics are: "It don't mat-ter if you're black or — white — black or — white — It don't mat-ter if you're black or — white — It don't mat-ter if you're black or — white —". The score includes a section marked "clean" and a section marked "continue freely, same style". The Percussion part is marked "Adagio" and "continue freely same style".

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

128

Thriller

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

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

Gtr.
8

Bass
8

D. S.
fill

Perc.
f

3 Woodblocks w/ sticks

144

144

Soprano (S): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

Tenor (T): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

Bass (B): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

Piano (P.A.): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

Guitar (Gtr.): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

D. S. (Drum Set): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

Percussion (Perc.): *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

Chorus: *f* You try to scream ——— but ter-ror takes the sound be-fore you make ——— it. ——— You start to freeze ——— as hor-ror looks you right be-tween the eyes

1

2

B₇

F m7

B₇

clean

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

159

MS only

Bad

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

All Sopranos

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

S & High Altos

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

Low Altos only

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

real - ly, real - ly bad — Bad, bad

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

real - ly, real - ly bad — Bad, bad

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

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

1

2

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

P.A.

Gtr.

8

Bass

D. S.

Perc.

f

mf

f

El Cap / Hit

f

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

T73

S only (div)

mp ah ————— be - care - full —————

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

A

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

T

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

B

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

1

2

PA

mf bass guitar: LH play pedal F# some rhythm RH

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

Gtr.

mp *decim*

D. S.

Cubasa shake

Perc.

mf

>

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

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06 Solo SSSAATBB small Combo extra staves

207

diff - erence,
difference, gon-na make it right ———

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

S *mp* doo doo — doo — doo — doo — doo — doo — doo — doo —

A *mp* doo — doo — doo — doo — doo — doo — doo — doo —

T doo — doo — doo — doo — doo — doo — doo — doo —

B

1

2

PA *mf* *El Piano* G D E m7 D C C add2 G D E m7

Gtr. *mp*

Bass

D. S. *mf*

Perc. *mf*

223

223

S
—
'cause they got — no where to go, —
mf I'm start-ing with the man in the 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

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

Gtr.
8

Bass
mf

D. S.
mf Tambourine on stand & Cowbell

Perc.
mf

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237

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

Vocal Parts:

- S (Solo):** bet-ter change! Hoo - hoo if you wan-na make the world a bet - ter place take a look at your-self and then make a change You got - ta
- A (Alto):** change his ways, — and no — mes - sage could have been a - my dear-er: if you wan-na make the world a bet - ter place take a look at your-self and then make a change You got - ta
- T (Tenor):** bet-ter change! Hoo - hoo if you wan-na make the world a bet - ter place take a look at your-self and then make a change You got - ta
- B (Bass):** change his ways, — and no — mes - sage could have been a - my dear-er: if you wan-na make the world a bet - ter place take a look at your-self and then make a change You got - ta

Instrumental Parts:

- Gtr (Guitar):** 8
- Bass:** 8
- Perc (Percussion):** 8
- P.A. (Piano/Arrangement):** D^b, D^b/E^b, A^b, C^m7, D^b, B^b7/d, A^b7/sus4

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06 Solo SSSAATBB small Combo extra staves

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

259

259

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

dim, poco a poco

f woman solo

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

A me — There are peo-ple dy - ing, — If you care e-nough for the li - ving make a bet-ter place — for you and for me — you and for me

T me — There are peo-ple dy - ing, — If you care e-nough for the li - ving make a bet-ter place — for you and for me — you and for me

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

1

2

P.A.

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

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano

Alto

Tenor

Bass

Piano Adv.

f

Handclap

Handclap

Handclap

Handclap

Michael Jackson - MEDLEY 3
07 Solo SSSAATBB Piano Advanced

26

S

come a-round here. Don't wan-na see your face; you'd bet-ter dis-ap-pear!" The fi-re's in their eyes and their looks are pret-ty clear so

A

so

T

B

P.A

D E^m D C D

31

S

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

A

explosive, like being punched

T

beat it, just beat it! oo!

B

explosive, like being punched

oo! oo!

P.A

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

Michael Jackson - MEDLEY 5

07 Solo SSSAATBB Piano Advanced

48 They Don't Care About Us

S *MS only All Sopranos*

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

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

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

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

D E^m D E^m D C

P.A.

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

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

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

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

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

D C D C D

P.A. Ac. Piano

Michael Jackson - MEDLEY 7
07 Solo SSSAATBB Piano Advanced

73

S

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 O K? Are you O K An-nie?

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^m F₆ E^bmaj7 D₇ E^b F E^b

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^b F E^b

Michael Jackson - MEDLEY 9

07 Solo SSSAATBB Piano Advanced

87

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

S

A

T

B

P.A

90

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

S

A

T

B

P.A

mf

f

A

E A₆/e E

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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
A⁶/e E A A E A⁶/e E A⁶/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 A⁶/e E A⁶/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^b7* *Fm7* *B^b*

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 *f* ter - ror takes the sound You start to freeze as

P.A. *Fm7* *B^b*

Michael Jackson - MEDLEY 17

07 Solo SSSAATBB Piano Advanced

159

MS only *Bad*

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

All Sopranos *S & High Altos*

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

Low Altos only

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

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

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

B₇ *D₇* *B₇* *F₇* *A_b^{sus4}/E_b* *A¹¹* *B^{m7}* *E₇*

P.A.

164

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

S

real - ly, real - ly bad__ Bad, bad real - ly, real - ly bad__ Bad, bad

A

real - ly, real - ly bad__ Bad, bad real - ly, real - ly bad__ Bad, bad

T

real - ly, real - ly bad__ Bad, bad real - ly, real - ly bad__ Bad, bad

B

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

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

P.A.

Michael Jackson - MEDLEY 19

07 Solo SSSAATBB Piano Advanced

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

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

P.A. *F#m G#m/f# D F#m F#m7 D*

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

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

P.A. *F#m D F#m F#m7 D*

Michael Jackson - MEDLEY 21

07 Solo SSSAATBB Piano Advanced

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

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

S
A
T
B

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

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

S
A
T
B

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

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

P.A.
C add2 Gmaj7/b Am7(11) G add2/b C add2

225

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

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

T
that's why I want you to know I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,

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

P.A.
C/d G Bm7 C C/d G Bm7 C C/d
optional Syn Bass

Michael Jackson - MEDLEY 25

07 Solo SSSAATBB Piano Advanced

238

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

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

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

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

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

241

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

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

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

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

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

Michael Jackson - MEDLEY 27

07 Solo SSSAATBB Piano Advanced

251

S & MS

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^{sus4} A^b B^{m7} E^{sus4} E^b

P.A

255

S

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

A

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

T

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

B

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

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

P.A

Michael Jackson - MEDLEY 29
07 Solo SSSAATBB Piano Advanced

265

mf *sempre*

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

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

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

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

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

A $\flat$ 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.

The image shows a musical score for the song "Beat It" by Michael Jackson. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano Mod. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as "Fast Rock" with a quarter note equal to 140 beats per minute. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with "Handclap" and the piano part is marked with "f". The score is divided into two systems, each containing five staves. The first system shows the vocal parts with rests and the piano part with a series of chords. The second system shows the vocal parts with notes and the piano part with a series of chords. The score is watermarked with "KERSO" and "AV".

Michael Jackson - MEDLEY 3
08 Solo SSSAATBB Piano Moderated

26

S

A

T

B

P.M

D E^m D C D

come a-round here. Don't wan-na see your face; you'd bet-ter dis-ap-pear!" The fi-re's in their eyes and their looks are pret-ty clear so

so

31

S

A

T

B

P.M

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

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

explosive, like being punched

beat it, just beat it! oo!

explosive, like being punched

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

oo! oo!

Michael Jackson - MEDLEY 5

08 Solo SSSAATBB Piano Moderated

48 They Don't Care About Us

S *MS only All Sopranos*

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

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

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

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

D E^m D E^m D C

P.M

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

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

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

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

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

D C D C D

P.M *Ac. Piano*

Michael Jackson - MEDLEY 7

08 Solo SSSAATBB Piano Moderated

74

S

struck down It was your doom.

A

Low Altos only *All*

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

T

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

B

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

P.M

E^b D⁷ E^b F E^b

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^b F E^b D^{no3rd}

Michael Jackson - MEDLEY 9
08 Solo SSSAATBB Piano Moderated

89

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

S

A

T

B

P.M

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

when I

A

mf

92

S

A

T

B

P.M

dirt in my eye. —

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

dirt in my eye. —

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

E A₆/e E A₆/e E B

Michael Jackson - MEDLEY 11
08 Solo SSSAATBB Piano Moderated

106

S

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

A

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

T

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

B

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

A E A⁶/e E A⁶/e E B

P.M

110

S

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

A

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

T

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

B

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

A E A⁶/e E A⁶/e E B

P.M

Michael Jackson - MEDLEY 13

08 Solo SSSAATBB Piano Moderated

124

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

A Keep on

T Keep on

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

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^bus4/e^b *A¹¹* *B^{m7}* *E₇* *B^{m7}* *E₇*

P.M

165

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

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

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

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

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

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

P.M

Michael Jackson - MEDLEY 19

08 Solo SSSAATBB Piano Moderated

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

MS only

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

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

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

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

P.M. *F#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^{m7}

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

Michael Jackson - MEDLEY 23
08 Solo SSSAATBB Piano Moderated

216 *end of solo*

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

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

S hoo

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

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

B *mp* hoo

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

P.M.

221

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

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

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

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

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

P.M.

optional Syn Bass

Michael Jackson - MEDLEY 25
08 Solo SSSAATBB Piano Moderated

234

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

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

T *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^b/d A^b7sus4

Michael Jackson - MEDLEY 27
08 Solo SSSAATBB Piano Moderated

247

S & Low Altos

MS & High Altos

S

A

T

B

P.M

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

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

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

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

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

251

S & MS

all Altos

S

A

T

B

P.M

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

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

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

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

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

Michael Jackson - MEDLEY 29
08 Solo SSSAATBB Piano Moderated

262

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

1 woman solo *dim. poco a poco*

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

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

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

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

B^bm D^b/e^b A^b D^b/e^b A^b D^b/e^b

P.M. *dim. poco a poco*

265

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

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

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

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

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

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

P.M.

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It **6** Handclap

Soprano

Alto

Tenor

Bass

13 end of claps **8**

S

A end of claps **8 f**

T end of claps **8 f**

B end of claps **8 f**

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

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

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

Michael Jackson - MEDLEY 3
09 Solo SSSAATBB

37

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

A So beat it. beat it!

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

B beat it!

42

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

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

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

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

47

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

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

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

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

MS only All Sopranos

70

S struck you, a cre-scen-do, An-nie! He came in-to your a-part-ment he left the blood-stains on the car-pet

A struck you, a cre-scen-do, An-nie! He came in-to your a-part-ment he left the blood-stains on the car-pet

T struck you, a cre-scen-do, An-nie! He came in-to your a-part-ment he left the blood-stains on the car-pet

B struck you, a cre-scen-do, An-nie! He came in-to your a-part-ment he left the blood-stains on the car-pet

73

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

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

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

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

76

S

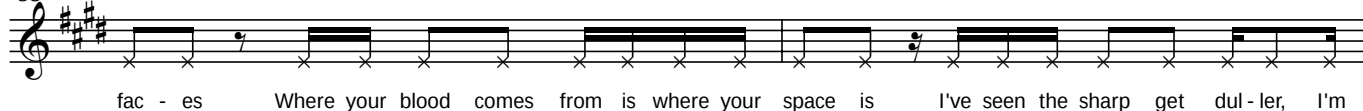
A *All* O K? Are you O K An-nie? An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

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

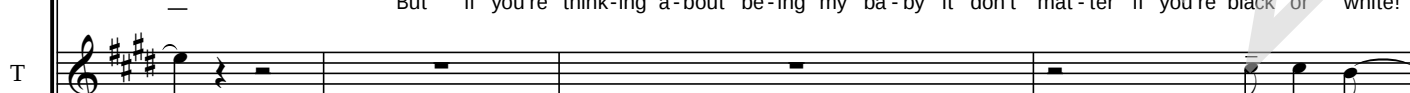
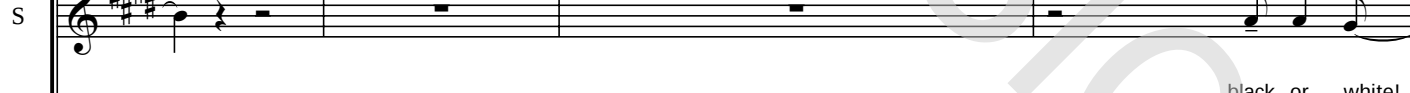
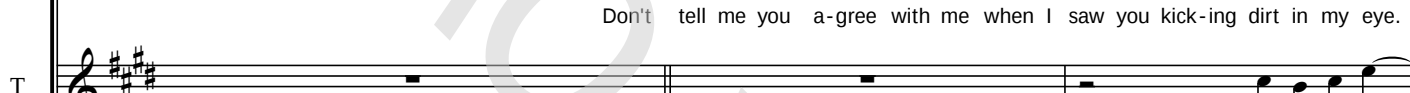
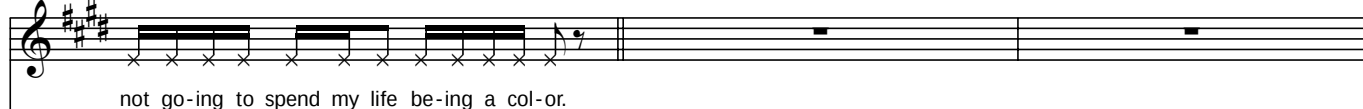
B An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

Michael Jackson - MEDLEY 7
09 Solo SSSAATBB

88



90



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

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

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

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

122

S 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 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 one man's soul. They fol-low each o-ther on the wind

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

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

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

223

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

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

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

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

238

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

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

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

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

241

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

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

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

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

252

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

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

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

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

255

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

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

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

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

258

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

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

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

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

266

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

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

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

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

B me you and ___ for me you and ___ for

268

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

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

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

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

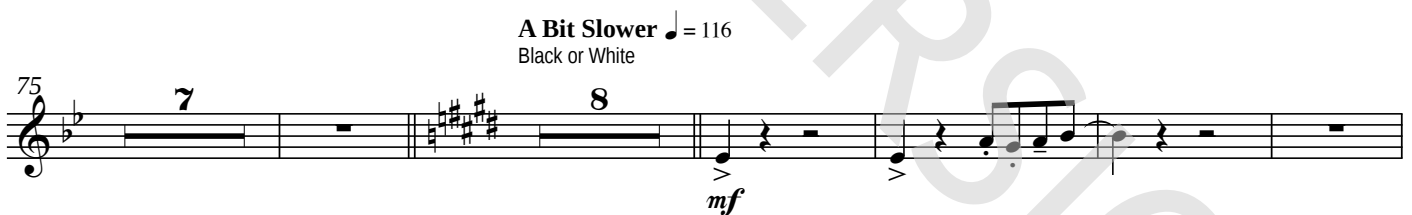
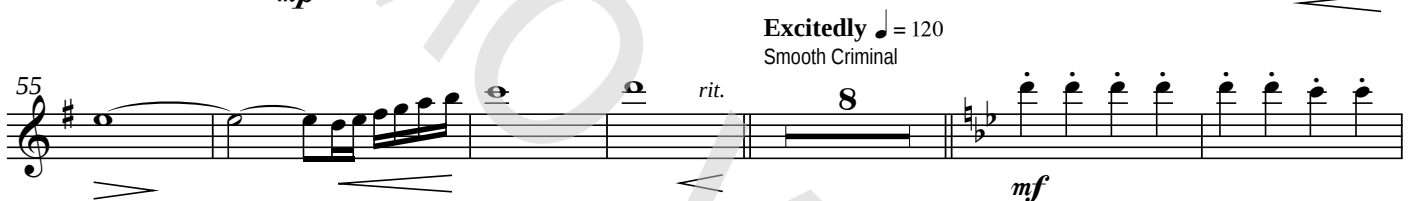
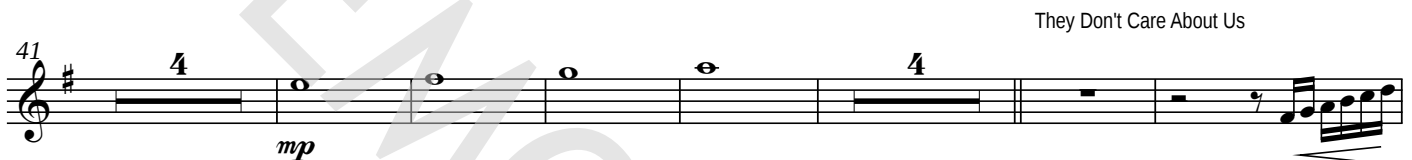
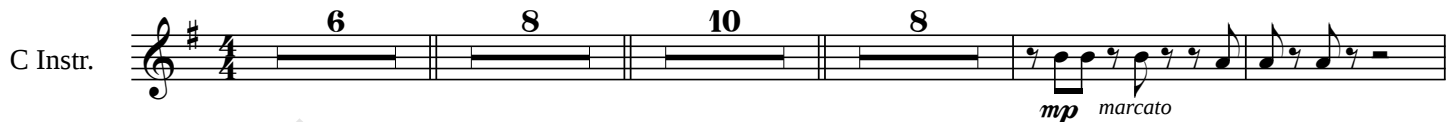
B me you and for me you and for me *p*

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It



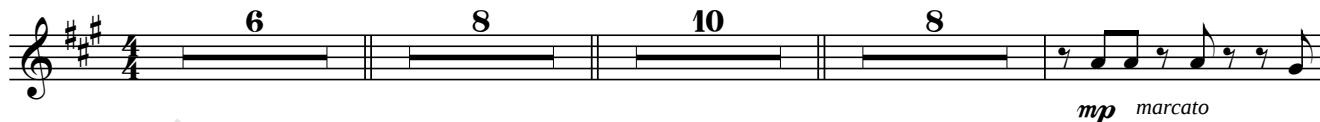
Michael Jackson - MEDLEY

(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

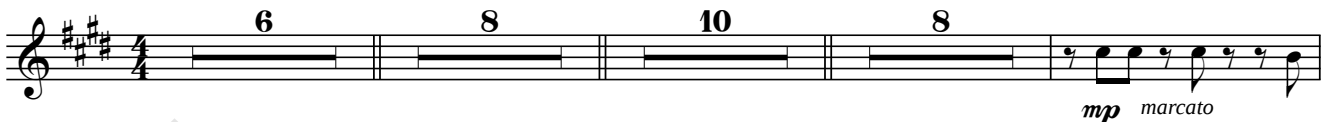


Michael Jackson - MEDLEY

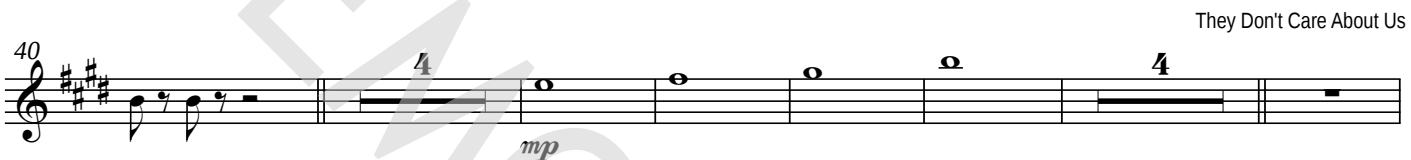
(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

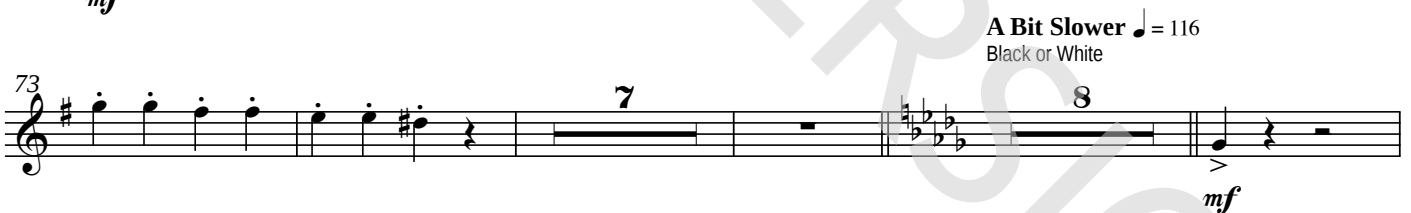
E♭ Instr.  *mp marcato*

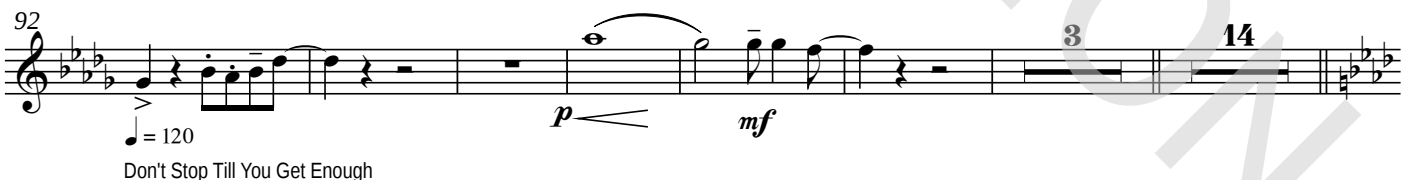
34 

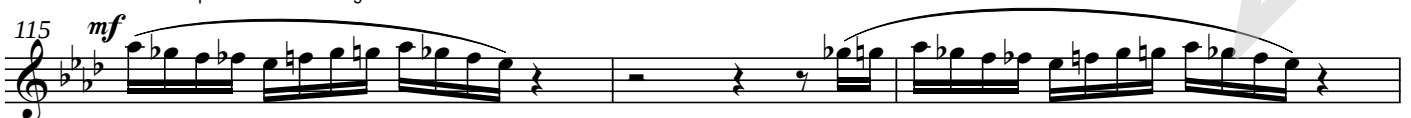
40  *mp* They Don't Care About Us

54  *rit.* 8

67  *mf*

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

92  *p* *mf* ♩ = 120
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, key of D major. It features a piano introduction with a strong bass line. The right hand plays a series of eighth notes, while the left hand plays a rhythmic pattern of eighth notes. The notation includes a forte (f) dynamic marking and a 'No synth.: play small notes' instruction.

N.C.

El. Piano (Rhodes)

The second system of musical notation for 'Beat It' continues the piano introduction. It features a melodic line in the right hand and a rhythmic bass line in the left hand. The notation includes a piano (p) dynamic marking and a 'No synth.: play small notes' instruction.

The third system of musical notation for 'Beat It' continues the piano introduction. It features a melodic line in the right hand and a rhythmic bass line in the left hand. The notation includes a piano (p) dynamic marking and a 'No synth.: play small notes' instruction.

E_m

D

E^m

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

Michael Jackson - MEDLEY 3
13 Piano Advanced

They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

C D C D C D

rit. Ac. Piano

53

E^m F^{#m}

60

G F^{#m} D E^m

F^{#m}

G F^{#m} D

G^m

F₆

64

E^bmaj7

F₆

G^m

F₆

E^bmaj7

D⁷

G^m

F₆

68

E^bmaj7

F₆

G^m

F₆

E^bmaj7

D⁷

E^b

72

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

mf

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

f

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

Don't Stop Till You Get Enough

$\bullet = 120$

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

mf

117 B A/b

13 Piano Advanced

140

B $\flat$ 7

F $\flat$ m7

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is B-flat major (two flats). The tempo is marked '140'. The score is divided into four measures. The first measure contains a treble clef and a bass clef, with a treble staff showing a whole note chord (B-flat, D-flat, F) and a bass staff showing a whole note chord (B-flat, D-flat, F). The second measure contains a treble clef and a bass clef, with a treble staff showing a whole note chord (B-flat, D-flat, F) and a bass staff showing a whole note chord (B-flat, D-flat, F). The third measure contains a treble clef and a bass clef, with a treble staff showing a whole note chord (B-flat, D-flat, F) and a bass staff showing a whole note chord (B-flat, D-flat, F). The fourth measure contains a treble clef and a bass clef, with a treble staff showing a whole note chord (B-flat, D-flat, F) and a bass staff showing a whole note chord (B-flat, D-flat, F). The score is written in a style that is both clear and professional, with a focus on the harmonic structure of the piece.

144

B $\flat$ F m7

148

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

152

C^{m7} F^m A^b A^b B^b F^m B^b₇

156

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

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

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

bass guitar: LH play pedal F# same rhythm RH

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

194 F#m7 G#m/f# Bm7

Andante ♩ = 100
Man in the Mirror

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

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

Finger snaps optional on 2 and 4

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

232 D⁷(b10) Ac. Piano A^b C^{m7}

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

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

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

Slower ♩ = 84
Heal the World
F[#]

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

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

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

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

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

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

No synth.: play small notes

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

N.C.

The second system of musical notation continues the 'Beat It' piece. It includes a section marked 'El. Piano (Rhodes)' and features a melody in the right hand and a bass line in the left hand. The notation includes dynamic markings like 'f' (forte) and 'No synth.: play small notes'.

The third system of musical notation continues the 'Beat It' piece. It features a melody in the right hand and a bass line in the left hand. The notation includes dynamic markings like 'f' (forte) and 'No synth.: play small notes'.

The fourth system of musical notation continues the 'Beat It' piece. It features a melody in the right hand and a bass line in the left hand. The notation includes dynamic markings like 'f' (forte) and 'No synth.: play small notes'.

Michael Jackson - MEDLEY 3
14 Piano Moderated

Excitedly ♩ = 120
Smooth Criminal

They Don't Care About Us

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

60 E^m F^{#m}

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

68 E^b F₆ G^m F₆ E^b D⁷ G^m F₆ E^b

73 G^m F₆ E^b D⁷ E^b F E^b

Michael Jackson - MEDLEY 5
14 Piano Moderated

102

A⁶/e E E A⁶/e E A⁶/e E A A

107

E A⁶/e E A⁶/e E B A E A⁶/e E

f

♩ = 120

112

A⁶/e E B A A/b

mf

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

116

B B A/b

120

B Amaj7/b

Michael Jackson - MEDLEY 7
14 Piano Moderated

151

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

155

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

160

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

f

164

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

168

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

mf

Michael Jackson - MEDLEY 9

14 Piano Moderated

Andante ♩ = 100

Man in the Mirror
No synth.: play small notes

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

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

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

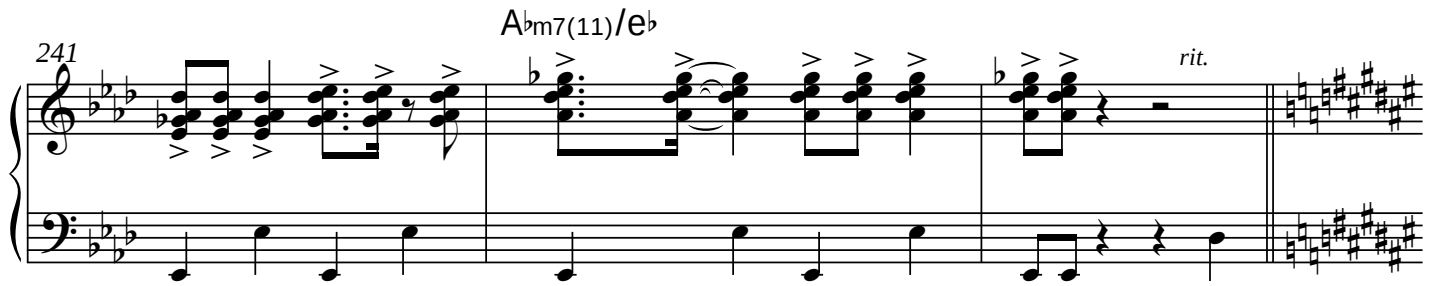
204 (15^{ma})-----

209 (15^{ma})----- El. Piano G D E m7 D C C add2

214 G D E m7 D C C add2

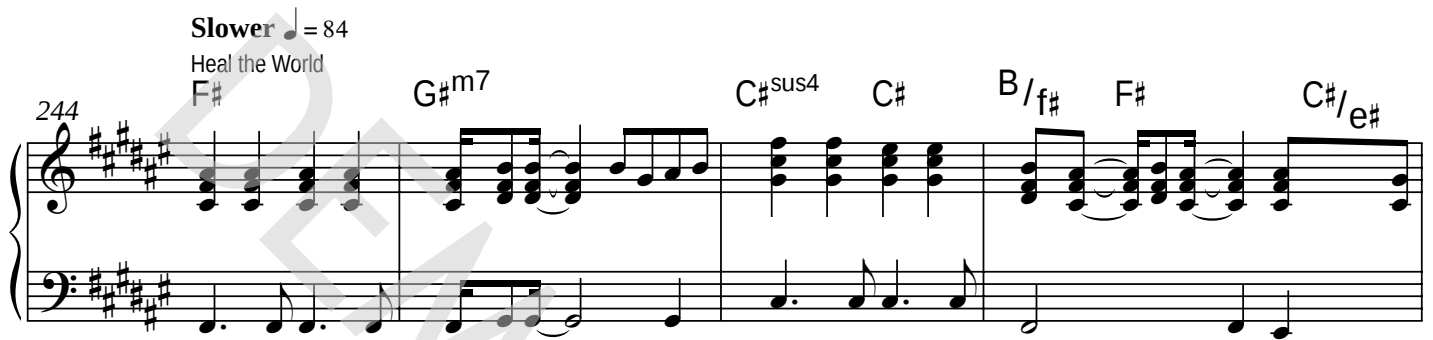
Michael Jackson - MEDLEY 11
14 Piano Moderated

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

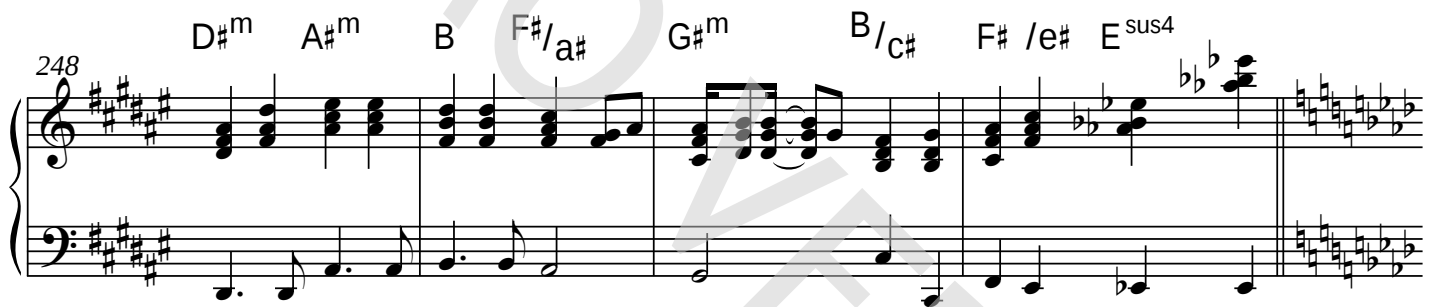


244 **Slower** ♩ = 84
Heal the World

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



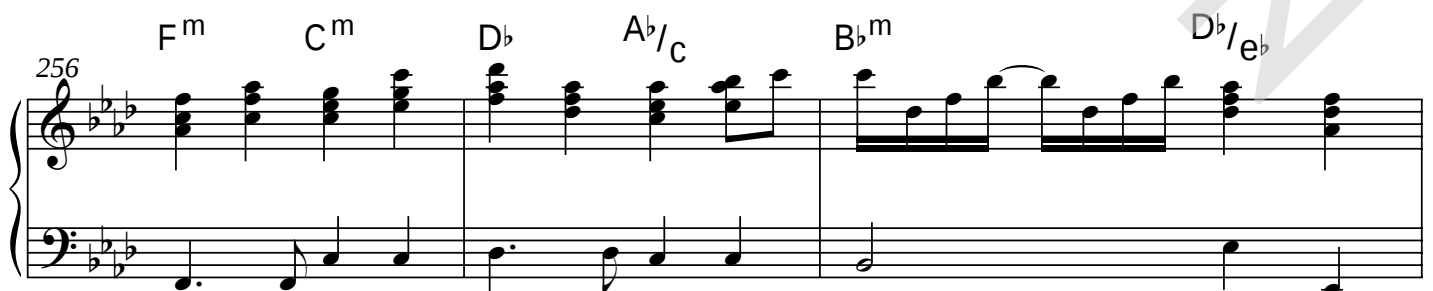
248 $D\sharp m$ $A\sharp m$ B $F\sharp/a\sharp$ $G\sharp m$ $B/C\sharp$ $F\sharp/e\sharp$ E^{sus4}



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



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

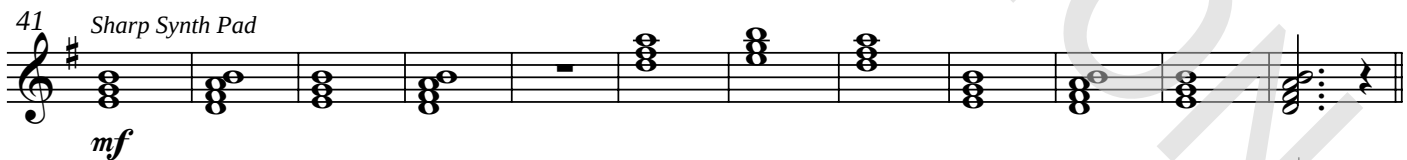
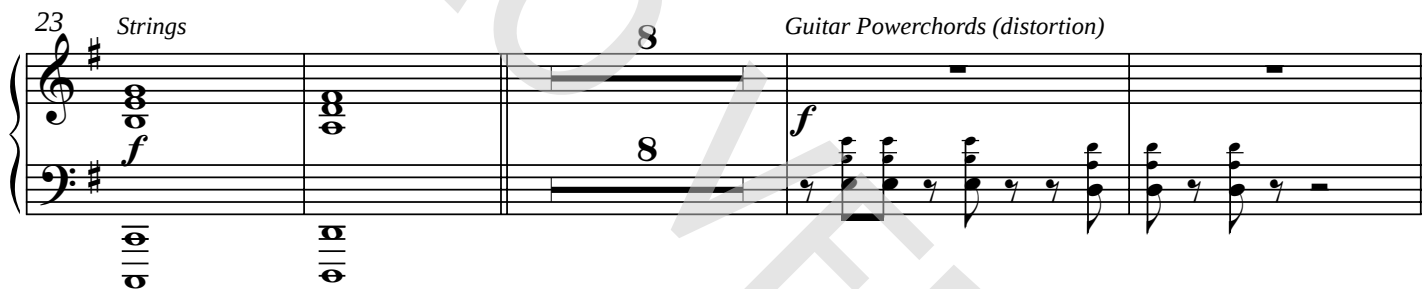
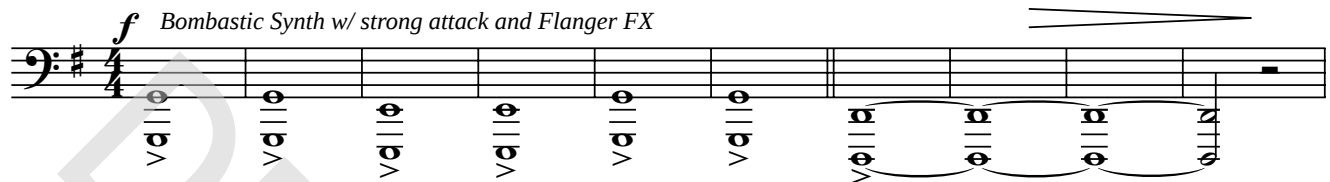


Michael Jackson - MEDLEY

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

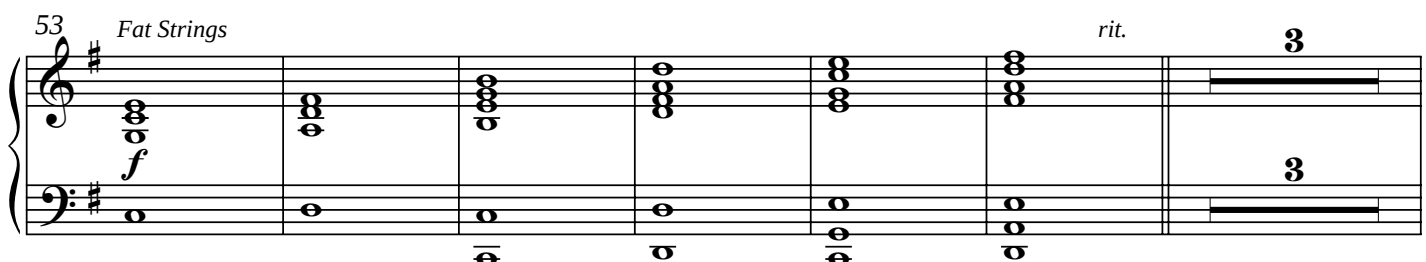
Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It



They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

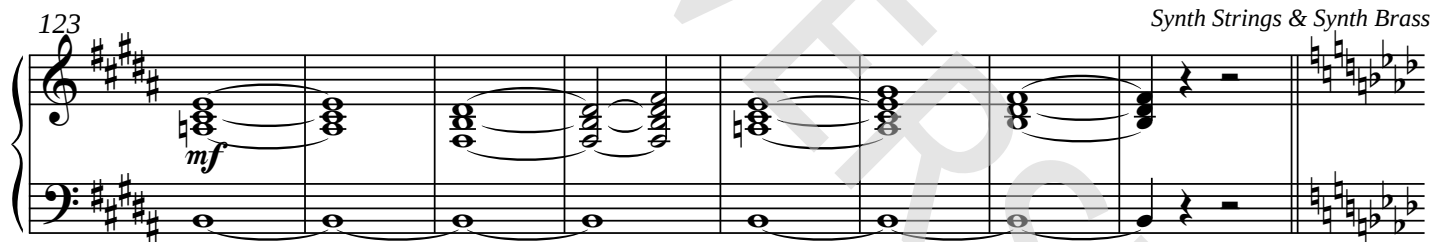




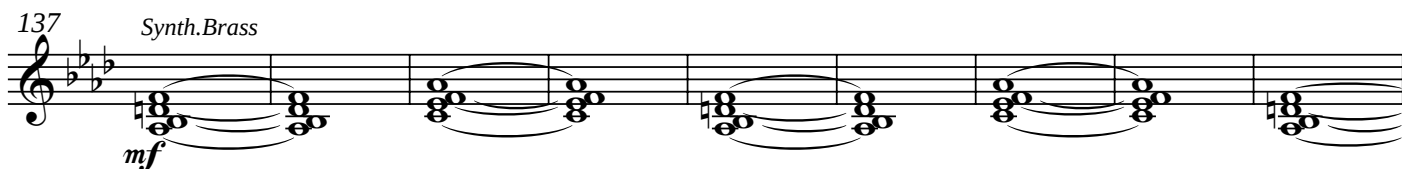
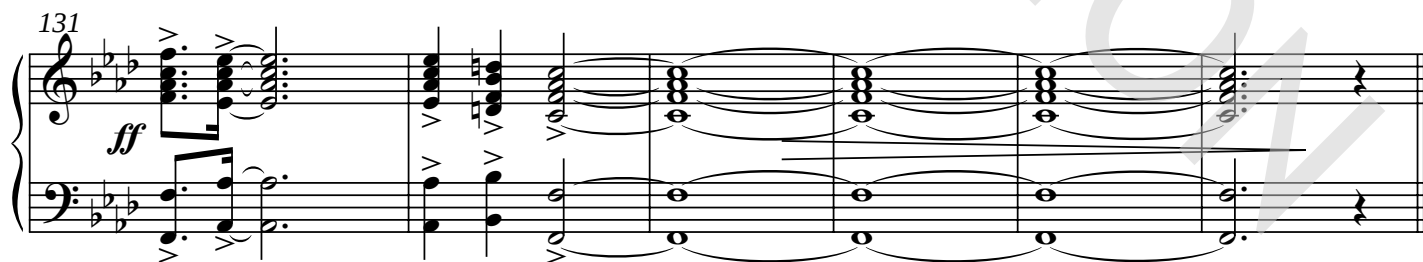
♩ = 120

Don't Stop Till You Get Enough

Strings



Thriller



Michael Jackson - MEDLEY 5

15 Synthesizer

Andante ♩ = 100
Man in the Mirror

194

Crystal Synth w/ long decay time *mp*

15^{ma}

200

15^{ma}

205

15^{ma}

210

15^{ma}

8^{va}

mp

218

'Emotion' Strings *mp*

8^{va}

223

8^{va}

mp

231

8^{va}

Strings *mf*

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

N.C.

13 distortion *f*

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

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

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

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

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

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

The musical score is written for guitar in standard notation. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Fast Rock' with a quarter note equal to 140 beats per minute. The first measure is marked with a '13' and the word 'distortion', followed by a dynamic marking of '*f*'. The score is divided into systems of five staves each. Chord symbols are placed above the staves: *E^m*, *D*, *E^m*, *D* for the first system; *E^m*, *D*, *E^m*, *D* for the second; *C*, *D*, *E^m*, *D*, *E^m* for the third; *D*, *E^m*, *D*, *C*, *D* for the fourth; and *E^m*, *D*, *E^m*, *D*, *E^m* for the fifth. The sixth system has *D*, *E^m*, *D*, *E^m*, *D*. Performance instructions include 'N.C.' (Natural Chord), 'distortion', '*f*' (forte), 'muted, gradually more open', and '*mf*' (mezzo-forte). A large, faint watermark 'EMMI' is visible across the center of the page.

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

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

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

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

116 B A/b B
continue freely, same style

119 B

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

127 $A_{maj7/b}$ B 14

145 B^b *clean*

Michael Jackson - MEDLEY 5

16 Guitar

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

222 *freely*

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

228

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

234 *f*

A^b7^{sus4} A^bm7(11)/e^b *rit.* **Slower** ♩ = 84
Heal the World F# G#^{m7}

240

C#^{sus4} C# B/f# F# C#/e# D#^m A#^m B F#/a#

246

G#^m B/C# F# /e# E^b^{sus4} A^b B^{m7} E^b^{sus4} E^b D^b/a^b A^b E^b/g

250

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

256

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

262

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

268 *p*

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

N.C.

13 *f*

18 2

25 E^m D E^m D C

30 D E^m D E^m D

35 E^m D C D E^m

40 D E^m D E^m D

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

97 E A⁶/e E *mf*

102 E A E *f*

108 B A E B

♩ = 120
Don't Stop Till You Get Enough

114 A A/b B *mf*

B A/b B

119

123 Amaj7/b B

127 Amaj7/b B

Thriller

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

136 B^b7 F^m7 *f*

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

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

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

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

194 F#m7 G#m/f# Bm7

Andante ♩ = 100
Man in the Mirror

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

mf

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

f

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

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

Drumkit/Percussion

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

- High Tom**: Represented by a quarter note on the top line.
- Hi-Hat closed**: Represented by a quarter note on the top line with an 'x' on the stem.
- Hi-Hat open**: Represented by a quarter note on the top line with an 'o' on the stem.
- 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 top line with a triangle symbol.
- Triangle open**: Represented by a quarter note on the top line with a triangle symbol and an 'o' on the stem.
- Tambourine Beating**: Represented by a quarter note on the top line with a triangle symbol and a cross on the stem.
- Hi-Hat Foot**: Represented by a quarter note on the top line with an 'x' on the stem.
- Snare drum**: Represented by a quarter note on the second line.
- Bass drum (Kick)**: Represented by a quarter note on the second space.
- Shaker (eggs)**: Represented by a quarter note on the second space.
- Claves**: Represented by a quarter note on the second space.
- High Timbale**: Represented by a quarter note on the second space.
- Sleigh Bells**: Represented by a quarter note on the second space.
- Bell Tree**: Represented by a quarter note on the second space.
- Maracas**: Represented by a quarter note on the second space.
- Wind Chimes**: Represented by a quarter note on the second space.
- Handclap**: Represented by a quarter note on the second space.
- Guero**: Represented by a quarter note on the second space.
- Woodblock High**: Represented by a quarter note on the second space.
- Woodblock Low**: Represented by a quarter note on the second space.
- Timbale Low**: Represented by a quarter note on the second space.
- Agogo High**: Represented by a quarter note on the second space.
- Agogo Low**: Represented by a quarter note on the second space.
- Cowbell**: Represented by a quarter note on the second space.
- Conga Cabasa**: Represented by a quarter note on the second 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

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef and a 4/4 time signature. The tempo is marked 'Fast Rock' at 140 beats per minute. The score is divided into measures, with measure numbers 6, 11, 16, 23, 29, 35, and 40 indicated at the start of their respective lines. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte). There are also repeat signs and double bar lines. A large, faint watermark 'EMUS' is visible across the center of the page.

4 Michael Jackson - MEDLEY

18 Drum Set

87 **2**

91 *mf* *f*

94

98

101 *mf*

104

107 *f*

110

113 *mf*

♩ = 120

Don't Stop Till You Get Enough

ORIGINAL DO NOT COPY

6 Michael Jackson - MEDLEY

18 Drum Set

164

2

2

169

Billie Jean

mf

176

182

187

Andante ♩ = 100
Man in the Mirror

193

12

mf

211

222

mf

229

Drumkit/Percussion

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

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

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

12 Cabasa shake El. Clap / Hit >

18 > > > > > 2 >

26

33

40 >

48 They Don't Care About Us >

Excitedly ♩ = 120
Smooth Criminal

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

4 Michael Jackson - MEDLEY

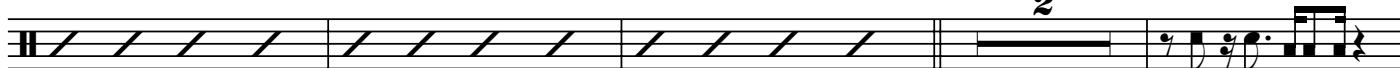
19 Percussion

123 Conga's



continue freely same style

128

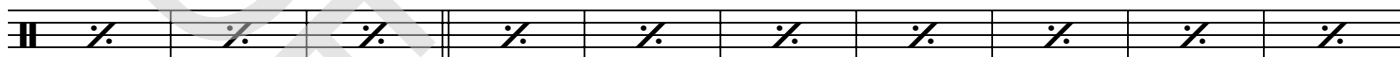


Thriller

3 Woodblocks w/ sticks

f

134



144



153



158



Bad

El. Clap / Hit

f

165



Billie Jean

173 Cabasa shake



el. percussive hit

mf

182



El. Handclap

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

14 N.C.

22 E^m

26 D E^m D

29 C D E^m D

33 E^m D E^m

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

Michael Jackson - MEDLEY 3

20 Leadsheet

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

67 G^m F₆ E^bmaj7 F₆

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

69 G^m F₆ E^bmaj7 D⁷

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

71 G^m F₆ E^bmaj7 F₆

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

73 G^m F₆ E^bmaj7 D⁷ E^b

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

75 F E^b

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

77 F E^b

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

95 B A E A⁶/e E

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

98 A⁶/e E A⁶/e E A⁶/e E A⁶/e E

I took my ba-by on a

102 A⁶/e E A⁶/e E A⁶/e E

sat - ur - day bang

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

one and the same

Now

105 A A E A⁶/e E

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

108 A⁶/e E B A

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

111 E A⁶/e E A⁶/e E B

—

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

♩ = 120

Don't Stop Till You Get Enough

114 A A/b B

mat-ter if you're black or white! —

It don't mat-ter if you're

145 $B\flat$ F^m7

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

148 $B\flat$

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

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

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

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

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

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

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

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

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

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

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

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

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

Andante ♩ = 100
Man in the Mirror

196

kid is not my

201

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

206

_____ real good: gon-na make a difference, gon-na make it right _____ As I

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

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

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

_____ I see the kids _____ in the street _____ with not e-nough to eat Who am I

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

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

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

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

241

look at your - self and then make a change__ You got - ta

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

get it right__ while you got the time__ 'cause when you

243 *rit.*

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

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

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

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

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

250 $G^{\#}m$ $B/C^{\#}$ $F^{\#}/e^{\#}$ E^bsus4 A^b

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

Slower ♩ = 84

Heal the World

$F^{\#}$



Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

5

9

13

17

21

25

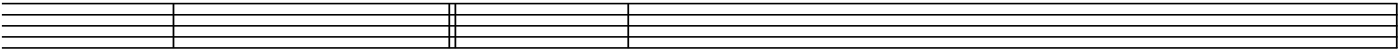
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77

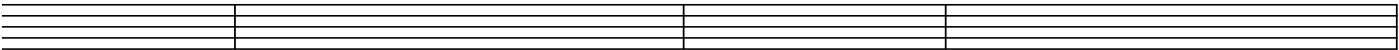


81

A Bit Slower ♩ = 116
Black or White



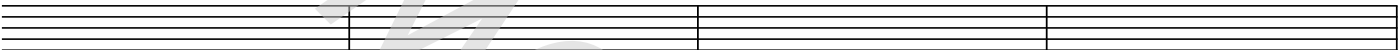
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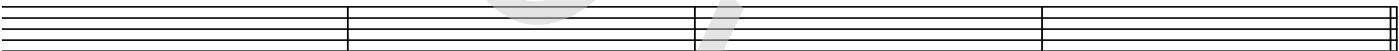
89



93



97



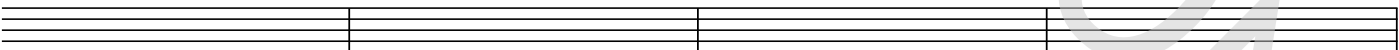
101



105

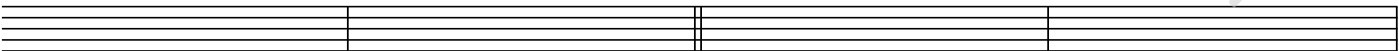


109



♩ = 120
Don't Stop Till You Get Enough

113



117

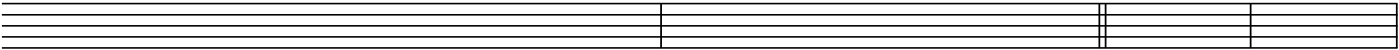


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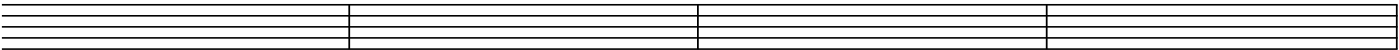


Billie Jean

169



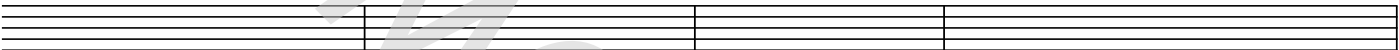
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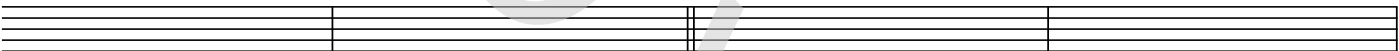
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181



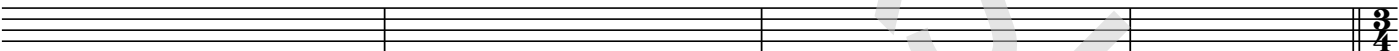
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189

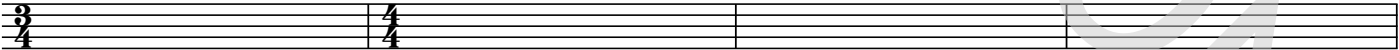


193

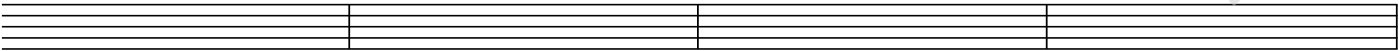


Andante ♩ = 100
Man in the Mirror

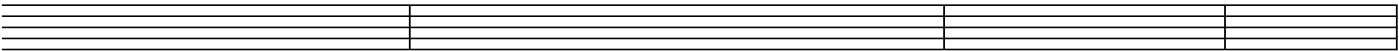
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201



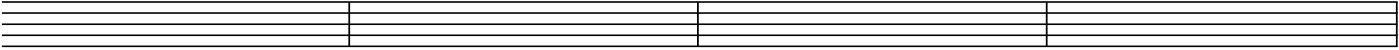
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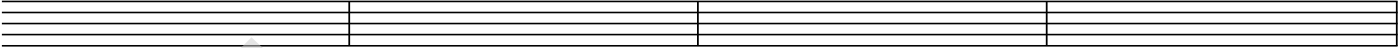
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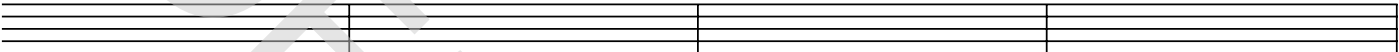
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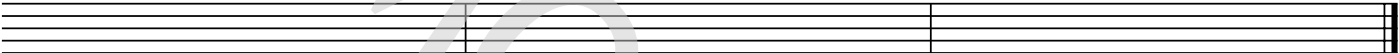
261



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)