



Michael Jackson MEDLEY SSSSAA

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In this smaller DEMO-version, the numbers above do NOT match this file !**



Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano 1 Handclap end of claps

Soprano 2 Handclap end of claps

Alto 1 Handclap end of claps

Alto 2 Handclap end of claps

C Instr.

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

Synthesizer Bombastic Synth w/ strong attack and Flanger FX f

Guitar distortion f

Bass Guitar f

Drum Set f Cabasa shake

Percussion f

Michael Jackson - MEDLEY 3

01 Solo SSSSAA Combo C

37

S 1
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

S 2
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 1
beat it, just beat it! So

A 2
beat it, just beat it! *explosive, like being punched* ool ool So

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

P.A.
Guitar Powerchords (distortion)

Synth
f

Gtr.
muted, gradually more open
mf

Bass

D. S.
2

Perc.

39

S 1
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 _

S 2
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 1
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 _

A 2
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 _

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

P.A.
Sharp Synth Pad

Synth
mf

Gtr.
f (open)

Bass

D. S.
2

Perc.

Michael Jackson - MEDLEY 5

01 Solo SSSSAA Combo C

63

S 1 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

S 2 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

A 1 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

A 2 An-nie are you O K? Will you tell us that you're O K? There's a sign in the win-dow that he

C

P.A. *F#m G F#m D Em F#m G F#m D Gm F6 E7maj7 F6 Gm F6*

Synth

Gtr. *funky, open*

Bass *mf*

D. S.

Perc. *light el. hit*
heavy industrial hit

70

S 1 struck you, a cre-scen-do, An-niel 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.

S 2 struck you, a cre-scen-do, An-niel He came in-to your a-part-ment he left the blood-stains on the car-pet Then you ran in-to the bed-room, you were struck down It was your doom.

A 1 struck you, a cre-scen-do, An-niel He came in-to your a-part-ment he left the blood-stains on the car-pet Then you ran in-to the bed-room, you were struck down It was your doom.

A 2 struck you, a cre-scen-do, An-niel He came in-to your a-part-ment he left the blood-stains on the car-pet Then you ran in-to the bed-room, you were struck down It was your doom.

C

P.A. *E7maj7 D7 Gm F6 E7maj7 F6 Gm F6 E7maj7 D7 Eb*

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 7
01 Solo SSSSAA Combo C

85

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

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

90

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

S 1 dirt in my eye. —

S 2 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

A 1 when I saw you kick-ing dirt in my eye. — it don't

A 2 dirt in my eye. —

C

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

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

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

split: RH Synth Strings LH Fat Syn Bass

distortion

Bongos

Michael Jackson - MEDLEY 9
01 Solo SSSSAA Combo C

108

S 1 black or white! — But if you're

S 2 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 1 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 2 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

Gr. *mf*

Bass

D.S.

Perc.

113

♩ = 120
Don't Stop Till You Get Enough

S 1 think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

S 2 think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

A 1 think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

A 2 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 *mf*

Synth *f* *Strings*

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

Bass *mf*

D.S. *mf*

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

Michael Jackson - MEDLEY 11
01 Solo SSSSAA Combo C

128

S1
S2
A1
A2
C
P.A.
Synth
Gtr.
Bass
D.S.
Perc.

don't stop till you get e-nough, keep on... with the force don't stop don't stop till you get e-nough, thrill-ler... thrill-ler night...
don't stop till you get e-nough, thrill-ler... thrill-ler night...
don't stop till you get e-nough, keep on... with the force don't stop thrill-ler... thrill-ler night...
B F^m A^b A^b B^b F^m
Synth Strings & Synth Brass
3 Woodblocks w/ sticks
f

135

S1
S2
A1
A2
C
P.A.
Synth
Gtr.
Bass
D.S.
Perc.

f It's close to mid... night and some-thing e-vil's lurk-in in the dark... Un-der the moon-
f It's close to mid... night and some-thing e-vil's lurk-in in the dark... Un-der the moon-
B^b7 F^m7 B^b7
Synth Brass
mf
f

Michael Jackson - MEDLEY 13
01 Solo SSSSAA Combo C

154

S 1
thrill - ler night and no-one's gon-na save you from the beast a- bout to strike You know it's thrill - ler Thrill - ler night You're fight- ing for your life in - side a

S 2
thrill - ler night You know it's thrill - ler thrill - ler night

A 1
thrill - ler night You know it's thrill - ler thrill - ler night

A 2
thrill - ler night You know it's thrill - ler thrill - ler night

C
A^b B^b F^m B⁷ B^bm⁷ *mf* F^m A^b A^b B^b F^m B⁷

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

S 1
kil - ler thrill - ler kil - ler thrill - ler to - night! *f* Bad, bad real - ly, real - ly bad Bad, bad

S 2
kil - ler thrill - ler kil - ler thrill - ler to - night! You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

A 1
kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

A 2
kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

C
mp D⁷ B⁷ F⁷ A^bsus⁴/E^b A¹¹ B^m E⁷ B^m E⁷ B^m E⁷ B^m E⁷

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

Michael Jackson - MEDLEY 15
01 Solo SSSSAA Combo C

179 *mp* care - ful

S 1 ah be-care-ful don't go round he care - ful

S 2 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 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

A 2 Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts And Moth-er al - ways told me, be care-ful of who you love And be

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

P.A.

Synth *espressivo*

Gtr. *clean* *mp*

Bass *mp*

D. S.

Perc. *el. percussive hit*

185 *lamenting*

S 1 no no no oh, no! hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by

S 2 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

A 1 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

A 2 care-ful of what you do 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo hoo hoo oh

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

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

Synth

Gtr.

Bass

D. S.

Perc. *El. Handclap*

Michael Jackson - MEDLEY 17
01 Solo SSSSAA Combo C

206

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

S 1
S 2
A 1
A 2

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

Synth
(15^{me})

Gtr.
mf

D.S.
mf

Perc.
mf

212 end of solo

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

S 1
S 2
A 1
A 2

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

Synth
8^{va} mp

Gtr.
VII XII XII

D.S.
2

Perc.
2

Michael Jackson - MEDLEY 19
01 Solo SSSSAA Combo C

232

S 1
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror oh, yeah!

S 2
wan-na make the world a bet-ter place take a look at your-self and then make a change! *f* I'm start-ing with the man in the mir-ror. I'm ask-ing him to

A 1
wan-na make the world a bet-ter place take a look at your-self and then make a change! *f* I'm start-ing with the man in the mir-ror. I'm ask-ing him to

A 2
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror oh, yeah!

C

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

Synth
mf

Strings

Gtr.

Bass

D. S.

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

237

S 1
bet-ter changel 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

S 2
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

A 1
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

A 2
bet-ter changel 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

C

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

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY

(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 1 Handclap end of claps

Soprano 2 Handclap end of claps

Alto 1 Handclap end of claps

Alto 2 Handclap end of claps

Bb Instr.

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

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

Guitar *f* distortion *f*

Bass Guitar *f*

Drum Set *f*

Percussion Cabasa shake *f*

The image shows a musical score for a medley of Michael Jackson's songs. It features ten staves: Soprano 1, Soprano 2, Alto 1, Alto 2, Bb Instrument, Piano Advanced, Synthesizer, Guitar, Bass Guitar, Drum Set, and Percussion. The score is in 4/4 time with a tempo of 140 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. There are also performance instructions like 'Handclap', 'end of claps', 'No synth.: play small notes', 'Bombastic Synth w/ strong attack and Flanger FX', 'distortion', and 'Cabasa shake'. A large 'DEMO' watermark is overlaid diagonally across the page.

Michael Jackson - MEDLEY 3

02 Solo SSSSAA Combo Bb

37

S 1
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

S 2
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 1
beat it, just beat it! So

A 2
beat it, just beat it! *explosive, like being punched* ool ool So

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

P.A.
Guitar Powerchords (distortion)

Synth
f

Gtr.
muted, gradually more open
mf

Bass

D. S.
2

Perc.

39

S 1
beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - led Show - in how fun-ky and strong ___ is your fight. It ___

S 2
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 1
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 ___

A 2
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 ___

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

P.A.
Sharp Synth Pad

Synth
mf

Gtr.
f (open)

Bass

D. S.
2

Perc.

Michael Jackson - MEDLEY 5
02 Solo SSSSAA Combo Bb

63

S 1 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

S 2 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

A 1 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

A 2 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

Bb

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

Synth

Gtr. *funky, open*

Bass *mf*

D. S.

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

70

S 1 struck you, a cre-scen-do, An-niel 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.

S 2 struck you, a cre-scen-do, An-niel He came in-to your a-part - ment he left the blood - stains on the car - pet Then you ran in-to the bed - room, you were struck down It was your doom.

A 1 struck you, a cre-scen-do, An-niel He came in-to your a-part - ment he left the blood - stains on the car - pet Then you ran in-to the bed - room, you were struck down It was your doom.

A 2 struck you, a cre-scen-do, An-niel 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.

Bb

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

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 7
02 Solo SSSSAA Combo Bb

85

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

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

90

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

S 1 dirt in my eye. _

S 2 Don't tell me you a-gree _ with me when I saw you kick-ing dirt in my eye. _ But if you're

A 1 when I saw you kick-ing dirt in my eye. _

A 2 dirt in my eye. _

Bb

P.A. *mf* A E A⁶/e E A⁶/e E

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

Gtr. *mf* *f*
distortion

Bass *mf* *f*

D. S. *mf* *f*

Perc. *mf* *f*
Bongo's

Michael Jackson - MEDLEY 9
02 Solo SSSSAA Combo Bb

107

S 1
— black or white! — But if you're

S 2
— But if you're think-a-bout be-ing my ba-by it don't mat-ter if you're black or white! — But if you're

A 1
— But if you're think-a-bout be-ing my ba-by it don't mat-ter if you're black or white! — But if you're

A 2
— it don't mat-ter if you're black or white! — But if you're

Bb

P.A.
E A⁶/_e E A⁶/_e E B A E A⁶/_e E A⁶/_e E

Synth

Gtr.

Bass

D.S.

Perc.

f

♩ = 120
Don't Stop Till You Get Enough

113

S 1
think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

S 2
think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

A 1
think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

A 2
think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

Bb

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

Synth
f *Strings*

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

Bass
mf

D.S.
mf

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

Michael Jackson - MEDLEY 11
02 Solo SSSSAA Combo Bb

128

S1
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

S2
don't stop till you get e-nough, thrill-ler thrill-ler night

A1
thrill-ler thrill-ler night

A2
don't stop till you get e-nough, keep on ___ with the force don't stop thrill-ler thrill-ler night

Bb

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

Synth
Synth Strings & Synth Brass

Gtr.

Bass

D.S.
ff

Perc.
ff 3 Woodblocks w/ sticks f

135

S1

S2
f It's close to mid - - - night and some-thing e-vil's lurk-in in the dark Un - der the moon-

A1
f It's close to mid - - - night and some-thing e-vil's lurk-in in the dark Un - der the moon-

A2

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 SSSSAA Combo Bb

154

S 1
thrill - ler night and no-one's gon-na save you from the beast a- bout to strike You know it's thrill - ler Thrill - ler night You're fight- ing for your life in - side a

S 2
thrill - ler night You know it's thrill - ler thrill - ler night

A 1
thrill - ler night You know it's thrill - ler thrill - ler night

A 2
thrill - ler night You know it's thrill - ler thrill - ler night

Bb
A^b B^b F^m B⁷ B^bm⁷ *mf* F^m A^b A^b B^b F^m B⁷

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

S 1
kil - ler thrill - ler kil - ler thrill - ler to - night! *f* Bad, bad real - ly, real - ly bad Bad, bad

S 2
kil - ler thrill - ler kil - ler thrill - ler to - night! You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

A 1
kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

A 2
kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

Bb
mp D⁷ B⁷ F⁷ A^bsu⁴/E^b A¹¹ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

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

Michael Jackson - MEDLEY 15
02 Solo SSSSAA Combo Bb

179 *mp* care - ful care - ful

S 1 ah _____ be-care-ful _____ don't go _____ round he _____ be-care-ful _____

S 2 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 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

A 2 Peo-ple al - ways told me be care-ful of what you do And don't go a-round break-in' young girls hearts _____ And Moth-er al - ways told me, be care-ful of who you love And be

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

P.A.

Synth *espressivo*

Gtr. *clean mp*

Bass

D. S.

Perc. *el. percussive hit*

185 *lamenting*

S 1 no no no oh, no! _____ hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by

S 2 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

A 1 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

A 2 care-ful of what you do _____ 'cause the lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo hoo hoo oh _____

Bb

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

Synth

Gtr.

Bass

D. S.

Perc. *El. Handclap*

Michael Jackson - MEDLEY 17
02 Solo SSSSAA Combo Bb

206

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

S 1
S 2
A 1
A 2

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

Synth *mf*

Gtr. *mf*

D.S. *mf*

Perc. *mf*

212 *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*
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 1
S 2
A 1
A 2

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

Synth *mp* *8va*

Gtr. VII XII XII

D.S. 2

Perc. 2

Michael Jackson - MEDLEY 19
02 Solo SSSSAA Combo Bb

232

S 1
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror. oh, yeah!

S 2
wan-na make the world a bet-ter place take a look at your-self and then make a change! I'm start-ing with the man in the mir-ror. I'm ask-ing him to

A 1
wan-na make the world a bet-ter place take a look at your-self and then make a change! I'm start-ing with the man in the mir-ror. I'm ask-ing him to

A 2
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror. oh, yeah!

Bb

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

Synth
mf

Gtr.

Bass
f

D. S.
f

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

237

S 1
bet-ter changel 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

S 2
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

A 1
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

A 2
bet-ter changel 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

Bb

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

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY

(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

Soprano 1 Handclap end of claps

Soprano 2 Handclap end of claps

Alto 1 Handclap end of claps

Alto 2 Handclap end of claps

Eb Instr.

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

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

Guitar *distortion* *f*

Bass Guitar *f*

Drum Set *f*

Percussion *Cubasa shake* *f*

Michael Jackson - MEDLEY 3
03 Solo SSSSAA Combo Eb

37

S 1
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

S 2
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 1
beat it, just beat it! So

A 2
beat it, just beat it! ool' ool' So

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

P.A.
Guitar Powerchords (distortion)

Synth
f

Gtr.
muted, gradually more open
mf

Bass

D. S.

Perc.

39

S 1
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 _

S 2
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 1
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 _

A 2
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 _

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

P.A.
Sharp Synth Pad

Synth
mf

Gtr.
f (open)

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 5

03 Solo SSSSAA Combo Eb

63

S 1 An-nie are you O K? Will you tell us that you're O K?

S 2 An-nie are you O K? Will you tell us that you're O K?

A 1 An-nie are you O K? Will you tell us that you're O K?

A 2 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 F₆ E^bmaj7 F₆

Synth

Gtr. *funky, open*

Bass *mf*

D. S.

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

69

S 1 There's a sign in the win - dow that he struck you, a cre-scen-do, An-nie! He came in-to your a-part - ment he left the blood - stains on the car - pet Then you ran in-to the bed - room, you were

S 2 There's a sign in the win - dow that he struck you, a cre-scen-do, An-nie! He came in-to your a-part - ment he left the blood - stains on the car - pet Then you ran in-to the bed - room, you were

A 1 There's a sign in the win - dow that he struck you, a cre-scen-do, An-nie! He came in-to your a-part - ment he left the blood - stains on the car - pet Then you ran in-to the bed - room, you were

A 2 There's a sign in the win - dow that he struck you, a cre-scen-do, An-nie! He came in-to your a-part - ment he left the blood - stains on the car - pet Then you ran in-to the bed - room, you were

Eb

P.A. G^m F₆ E^bmaj7 D⁷ G^m F₆ E^bmaj7 F₆ G^m F₆

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 7
03 Solo SSSSAA Combo Eb

84

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

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

89

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

S 1 dirt in my eye. —

S 2 Don't tell me you a-gree with me when I saw you kick-ing dirt in my eye. —

A 1 when I saw you kick-ing dirt in my eye. —

A 2 dirt in my eye. —

Eb *mf*

A E A⁹/_e E

P.A. *mf* *f*

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

Gtr. *mf* *f*
distortion

Bass *mf* *f*

D. S. *mf* *f*

Perc. *mf* *f*
Bongo's

Michael Jackson - MEDLEY 9
03 Solo SSSSAA Combo Eb

106

S 1
mir - a - cle has hap - pened to - night. _____ black or white! _____

S 2
mir - a - cle has hap - pened to - night. _____ But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! _____

A 1
mir - a - cle has hap - pened to - night. _____ But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! _____

A 2
mir - a - cle has hap - pened to - night. _____ it don't mat - ter if you're black or white! _____

E♭

P.A.
A E A⁶/_e E A⁶/_e E B A E A⁶/_e E

Synth

Gtr.

Bass

D. S.

Perc.

f

112

S 1
But if you're think - ing a - bout be - ing my broth - er it don't mat - ter if you're black or white! _____

S 2
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 1
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 2
But if you're think - ing a - bout be - ing my broth - er it don't mat - ter if you're black or white! _____

E♭

P.A.
A⁶/_e E B A

Synth

Gtr.

Bass

D. S.

Perc.

mf

No synth.: play small notes

mf

Srings

f

clean

mf

mf

mf

Agogo

mf

mf

mf

mf

mf

mf

Michael Jackson - MEDLEY 11
03 Solo SSSSAA Combo Eb

127

S 1
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

S 2
on don't stop till you get e-nough, thrill-ler thrill-ler night

A 1
on thrill-ler thrill-ler night

A 2
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

Eb

P.A.
A_{major}7/b 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

133

S 1

S 2
f It's close to mid - - - night and some-thing e- vil's lurk - in in the dark

A 1
f It's close to mid - - - night and some-thing e- vil's lurk - in in the dark

A 2

Eb

P.A.
B₇ *mf* F^m7

Synth
Synth Brass *mf*

Gtr.

Bass

D.S.
f

Perc.
f
3 Woodblocks w/ sticks

Michael Jackson - MEDLEY 13
03 Solo SSSSAA Combo Eb

152

S 1 Cause this is thrill - ler thrill - ler night and no - one's gon - na save you from the beast a - bout to strike You know it's thrill - ler

S 2 Cause this is thrill - ler thrill - ler night You know it's thrill - ler

A 1 Cause this is thrill - ler thrill - ler night You know it's thrill - ler

A 2 Cause this is thrill - ler thrill - ler night You know it's thrill - ler

Eb C^{m7} F^m A^b A^b B^b F^m B⁷ B^{m7} F^m A^b

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

158

S 1 Thrill - ler night You're fight - ing for your life in - side a kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad

S 2 thrill - ler night kil - ler thrill - ler kil - ler thrill - ler to - night! You know I'm bad, I'm bad come

A 1 thrill - ler night kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad

A 2 thrill - ler night kil - ler thrill - ler kil - ler thrill - ler to - night! Bad, bad

Eb A^b B^b F^{m7} B⁷ D⁹ B⁷ F⁷ A^b sus4/E^b A¹¹ B^{m7} E⁷

P.A.

Synth split:RH Strings LH Sine Wave Bass

Gtr.

Bass

D. S.

Perc. EL Clap / Hit

f

Michael Jackson - MEDLEY 15

03 Solo SSSSAA Combo Eb

179 *mp* care - ful

S 1 ah be - care - ful don't go round he

S 2 Peo - ple al - ways told me be care - ful of what you do And don't go a-round breakin'young girls hearts And Moth - er al - ways told me, be

A 1 Peo - ple al - ways told me be care - ful of what you do And don't go a-round breakin'young girls hearts And Moth - er al - ways told me, be

A 2 Peo - ple al - ways told me be care - ful of what you do And don't go a-round breakin'young girls hearts And Moth - er al - ways told me, be

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

P.A.

Synth *espressivo*

Gtr. *clean mp*

Bass

D. S.

Perc. *el. percussive hit*

184 care - ful lamenting

S 1 becare-ful no no no oh, no! hoo hoo hoo hoo hoo hoo hoo hoo oh, ba - by

S 2 careful of who you love And be careful of what you do 'cause the lie be-come the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl who clame that I am the one but the

A 1 careful of who you love And be care-ful of what you do 'cause the lie be-come the truth. Hey, hey! Bil - lie Jean is not my lov - er She's just a girl who clame that I am the one but the

A 2 careful of who you love And be care-ful of what you do 'cause the lie be-come the truth. Hey, hey! hoo hoo hoo hoo hoo hoo hoo hoo oh

Eb F#m F#m7 D C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f# F#m G#m/f# Bm7

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

Synth

Gtr.

Bass

D. S.

Perc. *El. Handclap*

Michael Jackson - MEDLEY 17
03 Solo SSSSAA Combo Eb

206

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

S 1
S 2
A 1
A 2

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

Synth
(15^{me})

Gtr.
mf

D. S.
mf

Perc.
mf

212 *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*
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 1
S 2
A 1
A 2

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

Synth
8^{va} *mp* 8^{va}

Gtr.
VII XII XII

D. S.
2 2 2

Perc.

Michael Jackson - MEDLEY 19

03 Solo SSSSAA Combo Eb

232

S 1
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror, oh, yeah!

S 2
wan-na make the world a bet-ter place take a look at your-self and then make a change! *f* I'm start-ing with the man in the mir-ror. I'm ask-ing him to

A 1
wan-na make the world a bet-ter place take a look at your-self and then make a change! *f* I'm start-ing with the man in the mir-ror. I'm ask-ing him to

A 2
wan-na make the world a bet-ter place take a look at your-self and then make a change! man in the mir-ror, oh, yeah!

Eb

P.A.
D7(b10) Ac. Piano A \flat C m 7 D \flat D \flat /e \flat A \flat C m 7

Synth
8^{va} Strings *mf*

Gtr.

Bass
f

D. S.
f

Perc.
f Tambourine on stand & El Hit / Snare

237

S 1
bet-ter changel Hoo - hoo if you wan-na make the world a bet-ter place take a look at your-self and then make a changeYou got-ta

S 2
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 changeYou got-ta

A 1
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 changeYou got-ta

A 2
bet-ter changel Hoo - hoo if you wan-na make the world a bet-ter place take a look at your-self and then make a changeYou got-ta

Eb

P.A.
D \flat D \flat /e \flat A \flat C m 7 D \flat B 7 /d A \flat 7sus4

Synth

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 21
03 Solo SSSSAA Combo Eb

252

S 1
— Heal the world make it a bet-ter place for you and for me and the en - tire human race There are ah _____ make a

S 2
— make it a bet-ter place for you and for me and the en - tire human race There are peo-ple dy - ing, _____ if you care e-nough for the li - ving make a

A 1
— make it a bet-ter place for you and for me and the en - tire human race There are peo-ple dy - ing, _____ if you care e-nough for the li - ving make a

A 2
— make it a bet-ter place for you and for me and the en - tire human race There are ah _____ make a

Eb

P.A.
A^b B^bm7 E^bsus4 E^b D^b/A^b A^b E^b/G F^m C^m D^b A^b/C

Synth

Gtr.

Bass

D. S.
Shaker

Perc.

258

S 1
bet-ter place for you and_ for me _____ There are ah _____ make a bet-ter place for you and for

S 2
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

A 1
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

A 2
bet-ter place for you and_ for me _____ There are ah _____ make a bet-ter place for you and for

Eb

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

Synth

Gtr.

Bass

D. S.
fill- - - - -

Perc.

Michael Jackson - MEDLEY 3
 04 Solo SSSSA 4 extra staves

33

S1
 You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a me-cho man. You wan-na be tough, bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show-

S2
 You bet-ter run, you bet-ter do what you can. Don't wan-na see no blood. Don't be a me-cho man. You wan-na be tough, bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it! Beat it! no - one wants to be de-fea - ted Show-

A1
 So beat it. Beat it! Beat it! no - one wants to be de-fea - ted Show-

A2
 ool So beat it. Beat it! Beat it! no - one wants to be de-fea - ted Show-

Gtr. muted, gradually more open *mf* *f* (open)

Bass *mf*

D.S.

Perc.

P.A. *Guitar Powerchords (duration)* *Sharp Synth Pad*

Chords: Em D Em D C D Em D Em D Em D

Michael Jackson - MEDLEY 5

04 Solo SSSSSAA 4 extra staves

57 *rit.* **Exclusively** $\text{♩} = 120$
Smooth Criminal

Musical staff for Soprano 1 (S1) with lyrics: All I wan-na say is that they don't real-ly care a-bout us!

Musical staff for Soprano 2 (S2) with lyrics: All I wan-na say is that they don't real-ly care a-bout us!

Musical staff for Alto 1 (A1) with lyrics: All I wan-na say is that they don't real-ly care a-bout us!

Musical staff for Alto 2 (A2) with lyrics: All I wan-na say is that they don't real-ly care a-bout us!

Musical staff for Tenor 1 (T1) with lyrics: An-nie are you O K? Will you

Musical staff for Tenor 2 (T2) with lyrics: An-nie are you O K? Will you

Musical staff for Bass 1 (B1) with lyrics: An-nie are you O K? Will you

Musical staff for Bass 2 (B2) with lyrics: An-nie are you O K? Will you

Musical staff for Piano (P.A.) with lyrics: An-nie are you O K? Will you

Musical staff for Synth with lyrics: An-nie are you O K? Will you

Musical staff for Guitar (Gtr.) with lyrics: An-nie are you O K? Will you

Musical staff for Bass (Bass) with lyrics: An-nie are you O K? Will you

Musical staff for Drums (D.S.) with lyrics: An-nie are you O K? Will you

Musical staff for Percussion (Perc.) with lyrics: An-nie are you O K? Will you

Michael Jackson - MEDLEY 11
 04 Solo SSSSA 4 extra staves

106

106

106

mir - a - a - cie has hap - pened to - night —

mir - a - a - cie has hap - pened to - night —

mir - a - a - cie has hap - pened to - night —

mir - a - a - cie has hap - pened to - night —

back or white! —

back or white! —

back or white! —

back or white! —

But if you're think - ing a - bout be - ing my broth - er It dont

But if you're think - ing a - bout be - ing my broth - er It dont

But if you're think - ing a - bout be - ing my broth - er It dont

But if you're think - ing a - bout be - ing my broth - er It dont

It dont mat - ter if you're black or white! —

It dont mat - ter if you're black or white! —

It dont mat - ter if you're black or white! —

It dont mat - ter if you're black or white! —

But if you're think - ing a - bout be - ing my broth - er It dont

But if you're think - ing a - bout be - ing my broth - er It dont

But if you're think - ing a - bout be - ing my broth - er It dont

But if you're think - ing a - bout be - ing my broth - er It dont

1

2

3

4

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

P.A.

Synth

Gtr.

Bass

D.S.

Perc.

Michael Jackson - MEDLEY 13
04 Solo SSSSAA 4 extra staves

122

122

S1 *f* Keep on — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop

S2 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 don't stop till you get e-nough, keep on — with the force don't stop

A1 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 don't stop till you get e-nough, keep on — with the force don't stop

A2 *f* Keep on — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop don't stop till you get e-nough, keep on — with the force don't stop

1

2

3

4

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

Synth Handclap

Gtr. Handclap

Bass

D.S. Conga

Perc. Conga

continue (perc)'s same style

Michael Jackson - MEDLEY 15
04 Solo SSSSSAA 4 extra staves

140

S1
You start to freeze —
You start to freeze

S2
Un - der the moon . . . light you see a sight that al-most stops your heart, —
You try to scream —
You start to freeze

A1
Un - der the moon . . . light you see a sight that al-most stops your heart, —
You try to scream —
You start to freeze

A2
You try to scream —
You try to scream —
but ter -ror takes the sound be - fore you make — it —
You start to freeze

P.A.
B \flat 7 Fm7 B \flat Fm7

Synth

Gtr.
8 *dim*

D.S.

Perc.

Michael Jackson - MEDLEY 17

04 Solo SSSSSA 4 extra staves

158

MS (mf) Bad 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

S1 Thrill - ler night You're fight - ing for your life - in - sta - a Kil - ler thrill - er Kil - ler thrill - er to - night Bad, bad real - ly real - ly bad — Bad, bad real - ly real - ly bad —

S2 thrill - ler night — Kil - ler thrill - er Kil - ler thrill - er to - night You know I'm bad, bad come on, You know I'm bad, I'm bad you know it You know I'm

A1 thrill - ler night — Kil - ler thrill - er Kil - ler thrill - er to - night Bad, bad real - ly real - ly bad — Bad, bad real - ly real - ly bad —

A2 thrill - ler night — Kil - ler thrill - er Kil - ler thrill - er to - night Bad, bad real - ly real - ly bad — Bad, bad real - ly real - ly bad —

1

2

3

4

P.A. A^b B^b Fm⁷ B^b7 D^b7 B^b7 F⁷ A^b sus⁴/E^b A^b11 Bm⁷ E⁷ Bm⁷ E⁷ Bm⁷ E⁷ Bm⁷ E⁷ Bm⁷ E⁷

Synth split:HI Strings LH Strive Wave Bass mf

Gtr. 8 mf

Bass mf

D.S. f

Perc. f

EL Clav/HR

Michael Jackson - MEDLEY 19
04 Solo SSSSAA 4 extra staves

178

S1
 hoo hoo
 ah
 care - ful
 be - care - ful
 don't
 go - - - round
 he - - -
 care - ful
 be - care - ful
 no no no

S2
 hoo hoo
 Ple - ple al - ways told - me be
 care - ful of what you do
 And don't
 go - - - around
 breakin' young girls
 hearts - - -
 And
 Mch - er al - ways told - me, be
 care - ful of who you love
 And be care - ful of what you do - - -
 'cause the

A1
 hoo hoo
 Ple - ple al - ways told - me be
 care - ful of what you do
 And don't
 go - - - around
 breakin' young girls
 hearts - - -
 And
 Mch - er al - ways told - me, be
 care - ful of who you love
 And be care - ful of what you do - - -
 'cause the

A2
 hoo hoo
 Ple - ple al - ways told - me be
 care - ful of what you do
 And don't
 go - - - around
 breakin' young girls
 hearts - - -
 And
 Mch - er al - ways told - me, be
 care - ful of who you love
 And be care - ful of what you do - - -
 'cause the

Chords:
 F#m G#m/F# D F#m F#m7 D F#m D F#m D F#m F#m7 D

Other parts:
 P.A. (Piano)
 Synth (Synthesizer)
 Gtr. (Guitar)
 Bass
 D.S. (Drum Set)
 Perc. (Percussion)

mp (mezzo-piano)
mf (mezzo-forte)
ff (fortissimo)
rit. (ritardando)
al. pressive/ff (allegretto pressive fortissimo)

Michael Jackson - MEDLEY 21

04 Solo SSSSAA 4 extra staves

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

f *ummm*
 I'm gon-na make a change for once in my life

f *ummm solo*
 It's gon-na feel real good — gon-na make a difference, gon-na make it right

mp Kid is not my —
 Kid is not my —

1
2
3
4

mp *JS* *ummm*
 Ac. Piano: *JS* *ummm*
 No synth; play small notes
 Fingerings optional on 3 and 4

mp *Crystal Synth* long decay time

Gr. g

Bass

D.S.

Perc. *Shaker*

Michael Jackson - MEDLEY 23

04 Solo SSSSA 4 extra staves

2/9

S1
a bro-ken bot-tle top, and a one — man's soul — They fol-low each o-ther on the wind yal 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

S2
one — man's soul — They fol-low each o-ther on the wind yal 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

A1
a bro-ken bot-tle top, and a one — man's soul — They fol-low each o-ther on the wind yal 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

A2
They fol-low each o-ther on the wind yal 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

P.A.
Gadd2/b Cadd2 Gmaj7/b A7(11) Gadd2/b Cadd2 C/D G Bm7 C C/D G Bm7

Synth
8va
optional Syn Bass

Gtr.
8
(fret)

Bass
mf

D.S.
mf

Perc.
Bongo (clack)
mf

Michael Jackson - MEDLEY 25

04 Solo SSSSAA 4 extra staves

238

Slower ♩ = 84
Heal the World

S1
 changel Hoo - hoo
 If you wan-na make the worl'd bet-ter place take a look at your-self and then make a change You-got-to get it right whil'you got the time 'cause when you close your heart then you close your mind make it a

S2
 and no mes-sage could have been a-ry clear-er If you wan-na make the worl'd bet-ter place take a look at your-self and then make a change You-got-to get it right whil'you got the time 'cause when you close your heart then you close your mind make it a

A1
 and no mes-sage could have been a-ry clear-er If you wan-na make the worl'd bet-ter place take a look at your-self and then make a change You-got-to get it right whil'you got the time 'cause when you close your heart then you close your mind make it a

A2
 changel Hoo - hoo
 If you wan-na make the worl'd bet-ter place take a look at your-self and then make a change You-got-to get it right whil'you got the time 'cause when you close your heart then you close your mind make it a

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

Chords: A^b, C m⁷, D^b, B⁷/D, A^b7sus4, A^b7(11)/E^b, F[#]

Michael Jackson - MEDLEY 27
04 Solo SSSSAA 4 extra staves

252

S1 — Heal the world — make it a bet-ter place for you and for me — and the en- - - - - the hu-man race There are ah — — — — — make a bet-ter place for you and for

S2 — — — — — make it a bet-ter place for you and for me — and the en- - - - - the hu-man race There are ah — — — — — make a bet-ter place for you and for

A1 — — — — — make it a bet-ter place for you and for me — and the en- - - - - the hu-man race There are ah — — — — — make a bet-ter place for you and for

A2 — — — — — make it a bet-ter place for you and for me — and the en- - - - - the hu-man race There are ah — — — — — make a bet-ter place for you and for

1
2
3
4

P.A. A♭ Bm7 E♭sus4 E♭ D♭/G♭ A♭ E♭/G Fm Cm D♭ A♭/C Bm D♭/G♭

Synth

Gtr.

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

Handclap

Soprano 1

Soprano 2

Alto 1

Alto 2

No synth.: play small notes

Piano Adv.

Guitar

Bass Guitar

Drum Set

Percussion

Michael Jackson - MEDLEY 3
05 Solo SSSSAA small Combo

26

S 1
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

S 2
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 1
so beat it, just

A 2
so beat it, just

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

Gtr.

Bass

D. S.

Perc.

32

S 1
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

S 2
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 1
beat it!

A 2
explosive, like being punched
beat it! ool! ool!

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

Gtr.
muted, gradually more open
mf

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 5
05 Solo SSSSAA small Combo

50 They Don't Care About Us

S 1
beat it, just beat it, just beat it,

S 2
beat it, just beat it, just beat it, half of singers
All I wan-na say is that

A 1
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

A 2
beat it, just beat it, just beat it, All I wan-na say is that
D E^m D C D C

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

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

S 1
All I wan-na say is that they don't real-ly care a-bout us!

S 2
all 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 1
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 2
they don't real-ly care a-bout All I wan-na say is that they don't real-ly care a-bout us!

D C D Ac. Piano

Gtr. muted strings
Bass *f*
D. S.
Perc.

Michael Jackson - MEDLEY 7
05 Solo SSSSAA small Combo

71

S 1 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.

S 2 He came in-to your a-part-ment he left the blood-stains on the car-pet Then you ran in-to the bed-room, you were struck down It was your doom.

A 1 He came in-to your a-part-ment he left the blood-stains on the car-pet Then you ran in-to the bed-room, you were struck down It was your doom.

A 2 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.

P.A. G^m F₆ E^bmaj7 F₆ G^m F₆ E^bmaj7 D7 E^b

Gtr.

Bass

D. S.

Perc.

75

S 1 An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

S 2

A 1 An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

A 2 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

Gtr.

Bass

D. S.

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

Michael Jackson - MEDLEY 9
05 Solo SSSSAA small Combo

87

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

S 1

S 2

A 1

A 2

P.A

Gtr.

Bass

D. S.

Perc.

91

S 1

dirt in my eye. —

S 2

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

A 1

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

A 2

dirt in my eye. —

A

E A_{6/e} E A_{6/e} E

P.A

mf

f

Gtr.

mf *f*

Bass

mf *f*

D. S.

mf *f*

Perc.

mf *f*

Bongo's

Michael Jackson - MEDLEY 11
05 Solo SSSSAA small Combo

103

S 1
Now I be-lieve in mir - a - cles, and a mir - a - cle has hap - pened to - night.

S 2
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.

A 1
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.

A 2
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 1
black or white!

S 2
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 1
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 2
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 SSSSAA small Combo

119

S 1 black or white black or white Keep on *f*

S 2 black or white black or white Keep

A 1 black or white black or white Keep *f*

A 2 black or white black or white Keep on

B A/b B

P.A.

Gtr.

Bass

D. S.

Perc.

123

S 1 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

S 2 on Keep

A 1 on Keep

A 2 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_{major}7/b B

P.A.

Gtr. Handclap

Bass

D. S.

Perc. Conga's

continue freely same style

Michael Jackson - MEDLEY 15
05 Solo SSSSAA small Combo

138

S 1

S 2
night and some-thing e-vil's lurk-in in the dark _____ Un-der the moon - - - light you

A 1
night and some-thing e-vil's lurk-in in the dark _____ Un-der the moon - - - light you

A 2

P.A.
F m7 B7

Gtr.

Bass

D. S.

Perc.

143

S 1
f
You start to freeze _____

S 2
see a sight that al-most stops your heart. _____ You try to scream _____ but ter-ror takes the sound be-fore you make

A 1
see a sight that al-most stops your heart. _____ You try to scream _____

A 2
f
You try to scream _____ but ter-ror takes the sound be-fore you make

P.A.
F m7 B7

Gtr.
clean

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 17
05 Solo SSSSAA small Combo

156

S 1
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 -

S 2
You know it's thrill - ler thrill - ler night kil - ler thrill - ler kil -

A 1
You know it's thrill - ler thrill - ler night kil - ler thrill - ler kil -

A 2
You know it's thrill - ler thrill - ler night kil - ler thrill - ler kil -

P.A.
B^bm7 F^m A^b A^b B^b F^{m7} B^b7 D^b7 B^b7 F^o7

Gtr.

Bass

D. S.

Perc.

161

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

S 1
ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

S 2
ler thrill - ler to - night! You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

A 1
ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

A 2
ler thrill - ler to - night! Bad, bad real - ly, real - ly bad Bad, bad

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

Gtr.

Bass
mf

D. S.

Perc.
El. Clap / Hit
f

Michael Jackson - MEDLEY 19
05 Solo SSSSAA small Combo

179 *mp* care - ful

S 1 ah _____ be - care - ful _____ don't go _____ round he _____

S 2 Peo - ple al - ways told _____ me be care - ful of what you do And don't go around break - in' young girls hearts _____ And

A 1 Peo - ple al - ways told _____ me be care - ful of what you do And don't go around break - in' young girls hearts _____ And

A 2 Peo - ple al - ways told _____ me be care - ful of what you do And don't go around break - in' young girls hearts _____ And

D F#m F#m7 D F#m

P.A.

Gtr. *clean*

Bass *mp*

D. S.

Perc. *el. percussive hit*

183 care - ful

S 1 _____ be - care - ful _____ no no no oh, not _____

S 2 Moth - er al - ways told _____ me, be care - ful of who you love And be care - ful of what you do _____ 'cause the lie be - comes the truth. Hey, hey!

A 1 Moth - er al - ways told _____ me, be care - ful of who you love And be care - ful of what you do _____ 'cause the lie be - comes the truth. Hey, hey!

A 2 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!

D F#m F#m7 D C#7

P.A.

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 21
05 Solo SSSSAA small Combo

198 *I woman solo*

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

S.1

S.2

A.1

A.2

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

Gtr.

Perc. *Shaker*
mf

205 *I woman solo*

mf It's gon-na feel ___ real ___ good: ___ gon-na make a diff-erence,
It's gon-na feel ___ real ___ good: ___ gon-na make a diff-erence, gon-na make it right ___ As I

S.1

S.2

A.1

A.2

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

Perc. *mf*

Michael Jackson - MEDLEY 23
05 Solo SSSSAA small Combo

222

S 1
fol - low each o - ther on the wind ya' know 'cause they got _____ no where to go, _____ *mf* I'm start-ing with the

S 2
_____ 'cause they got _____ no where to go, _____ *mf* I'm start-ing with the

A 1
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 I'm start-ing with the

A 2
fol - low each o - ther on the wind ya' know 'cause they got _____ no where to go, _____ I'm start-ing with the

Am7(11) Gadd2/b Cadd2 C/d G Bm7

P.A.
optional Syn Bass - - - - -

Gtr. *freely*

Bass *mf*

D. S. *mf*

Perc. *mf*
Tambourine on stand & Cowbell

227

S 1
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

S 2
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 1
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 2
man in the mir -ror. I'm ask-ing him to change his ways, and no mes - sage could have been a - ny clear -er: if you

C C/d G Bm7 C C/d G Bm7 C A7/C#

P.A.

Gtr.

Bass

D. S.

Perc.

Michael Jackson - MEDLEY 25
05 Solo SSSSAA small Combo

240

S 1
wan-na make the world a bet - ter place take a look at your-self and then make a change You got-ta get it right while you got the time 'cause when you

S 2
wan-na make the world a bet - ter place take a look at your-self and then make a change You got-ta get it right while you got the time 'cause when you

A 1
wan-na make the world a bet - ter place take a look at your-self and then make a change You got-ta get it right while you got the time 'cause when you

A 2
wan-na make the world a bet - ter place take a look at your-self and then make a change You got-ta get it right while you got the time 'cause when you

P.A.
A_b7sus4 A_bm7(11)/E_b

Grtr.
8

Bass

D. S.

Perc.

243

S 1
close your heart then you close your mind! make it a bet - ter place for you and_ for me and the en-

S 2
You can, you can heal the world_ make it a bet - ter place for you and_ for me and the en-

A 1
close your heart then you close your heal the world_ make it a bet - ter place for you and_ for me and the en-

A 2
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#

Grtr.
8

Bass

D. S.
ride

Perc.

Michael Jackson - MEDLEY 27
05 Solo SSSSAA small Combo

255

S 1
- - tire human race There are ah _____ make a bet-ter place for you and for

S 2
- - tire human race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

A 1
- - tire human race There are peo-ple dy - ing, ___ if you care e-nough for the li - ving make a bet-ter place for you and for

A 2
- - tire human race There are ah _____ make a bet-ter place for you and for

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

Gr.

Bass

D. S.

Perc.

259

S 1
me _____ There are ah _____ make a bet-ter place for you and for

S 2
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

A 1
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

A 2
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^bm D^b/e^b

Gr.

Bass

D. S.
fill- - - - -

Perc.

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Koker

Pop/Rock 140
Bass II

The musical score is arranged for Bass II and includes the following parts and markings:

- Soprano 1**: Handclap, end of clips
- Soprano 2**: Handclap, end of clips
- Alto 1**: Handclap, end of clips
- Alto 2**: Handclap, end of clips
- Piano Adv.**: No synth; play small notes, El Piano (Rhythms), N.C., distortion
- Guitar**: 8
- Bass Guitar**: 8
- Drum Set**: 8
- Percussion**: 8, El Clap / Hit, Cubase slide

28

S1
 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 ma-cho man. You

S2
 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 ma-cho man. You

A1
 so beat it, just beat it!

A2
 so beat it, just beat it! *explosive, like being punched* ooi

1
 2

D C D Em D Em D Em D

P.A.
 muted, gradually more open

Gtr.
 8

BASS

D. S.

Perc.

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

47

They Don't Care About Us

47

They Don't Care About Us

S1
 —does -n't mat - ter who's — wrong or right
 just beat it. just beat it.

S2
 —does -n't mat - ter who's — wrong or right
 just beat it. just beat it.

A1
 —does -n't mat - ter who's — wrong or right
 just beat it. just beat it.

A2
 —does -n't mat - ter who's — wrong or right
 just beat it. just beat it.

1
 1

2
 2

P.A.
 Em D Em D Em D C D C D

Gtr
 8

BASS
 2

D. S.
 2

Perc.
 2

half of singers

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

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

67

Gtr. *funky, open*

BASS *mf*

D. S.

Perc. *heavy industrial hit*

P.A.

Gm F6 E^{major}7 F6 Gm F6 E^{major}7 D7 Gm F6 E^{major}7 F6

1

2

A1 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-scent - do, An - nie! He came in - to your a - part - ment he left the blood - stains on the car - pet

A2 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-scent - do, An - nie! He came in - to your a - part - ment he left the blood - stains on the car - pet

S1 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-scent - do, An - nie! He came in - to your a - part - ment he left the blood - stains on the car - pet

S2 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-scent - do, An - nie! He came in - to your a - part - ment he left the blood - stains on the car - pet

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

A Bit Shower ♩ = 116
Black or White

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

79
solo (cap)
Black or White

S1 An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nal!

S2 An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nal!

A1 An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nal!

A2 An-nie are you O K? So An-nie are you O K? Are you O K An-nie? You've been hit by, you've been struck by a smooth cri-mi-nal!

1
2

F E^b D^{major}

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

A⁹

P.A.

Gtr

BASS

D. S.

heavy industrial hit

snare

Combo (dr)

Perc.

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

91

S1
 dirt in my eye:—

S2
 tell me you a-gree with me when I saw you kick-ing dirt in my eye:—

A1
 when I saw you kick-ing dirt in my eye:—

A2
 dirt in my eye:—

1
 2

A
 E A⁶/e E A⁶/e E B A E A⁶/e E

Gtr
distortion

BASS
mf *f*

D. S.
mf *f*

Perc.
mf *f*

8

105

S1 I be-lieve in mir - a - dles, and a mir - a - cle has hap - pened to - night. — black or white! —

S2 I be-lieve in mir - a - dles, and a mir - a - cle has hap - pened to - night. — But if you're think - ing a - bout be - ing my ba - by It don't mat - ter if you're black or white! —

A1 I and a mir - a - cle has hap - pened to - night. — But if you're think - ing a - bout be - ing my ba - by It don't mat - ter if you're black or white! —

A2 I and a mir - a - cle has hap - pened to - night. — It don't mat - ter if you're black or white! —

1

2

Gtr A A E A⁶/e E A⁶/e E B A E A⁶/e E

BASS

D.S.

Perc.

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

118

1/8

S1 *mf* It don't mat - ter if you're black or _____ white _____

S2 *mf* It don't mat - ter if you're black or _____ white _____

A1 *mf* It don't mat - ter if you're black or _____ white _____

A2 *mf* It don't mat - ter if you're black or _____ white _____

1

2

B A/b

B

Amaj7/b

Keep on _____ with the force don't stop

Keep on _____ on _____

Keep on _____ with the force don't stop

Gtr 8

BASS

D. S.

Perc.

Handtap

Combs

130

Thriller

S1 don't stop till you get e-nough, thrill-ler — thrill-ler night —

S2 don't stop till you get e-nough, thrill-ler — thrill-ler night —

A1 thrill-ler — thrill-ler night —

A2 thrill-ler — thrill-ler night —

1

2

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

Gtr 8

BASS *mf* *f* *mf*

D. S. *mf* *f* *mf*

Perc. *f* *mf*

3 Woodblocks w/ sticks

Michael Jackson - MEDLEY 19
06 Solo SSSSA small Combo extra staves

146

S1

S2

A1

A2

Gtr

BASS

D. S.

Perc.

1

2

P.A.

F m7

B \flat

F m7 D \flat maj7 C m7

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

You start to freeze —

You start to freeze —

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

You're pa - ra - lyzed —

Cause this is

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

You're pa - ra - lyzed —

Cause this is

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

You're pa - ra - lyzed —

Cause this is

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

You're pa - ra - lyzed —

Cause this is

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

160

Bad

S1
 Kill-ler thrill-ler Kill - ler thrill-ler
 to - night
 Bad, bad
 real - ly, real - ly bad —

S2
 Kill - ler thrill-ler Kill - ler thrill-ler
 to - night
 You know I'm
 bad, I'm bad
 come on,
 You know I'm bad, I'm bad, you know it
 You know I'm
 Bad, bad
 real - ly, real - ly bad —

A1
 Kill-ler thrill-ler Kill - ler thrill-ler
 to - night
 Bad, bad
 real - ly, real - ly bad —

A2
 Kill-ler thrill-ler Kill - ler thrill-ler
 to - night
 Bad, bad
 real - ly, real - ly bad —

1

2

P.A.
 D⁷ B⁷ F⁷ A^bsus⁴/E^b A¹¹ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

Gtr
 8 *mf*

BASS
f

D. S.
f

Perc.
 El Cim/Hu *f*

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

176

S1 hoo hoo hoo hoo hoo hoo *mp* ah ————— *care - ful* be - care - ful ————— don't go — round he —————
S2 hoo hoo hoo hoo hoo hoo Peo - ple al - ways told — me be care - ful of what you do And don't go around break-in-young girls hearts ————— And
A1 hoo hoo hoo hoo hoo hoo Peo - ple al - ways told — me be care - ful of what you do And don't go around break-in-young girls hearts ————— And
A2 hoo hoo hoo hoo hoo hoo Peo - ple al - ways told — me be care - ful of what you do And don't go around break-in-young girls hearts ————— And

Gtr. *clean* *mp*
BASS *mp*
D. S. *el. percussive hit*
Perc.

P.A. F#m G#m/F# F#m G#m/F# F#m G#m/F# D F#m F#m7 D F#m
1
2

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

Andante ♩ = 100
 Men in the Mirror

190

190

Andante ♩ = 100
 Men in the Mirror

S1
 hoo hoo oh, ba - by
 hoo hoo hoo hoo hoo hoo no, babe

S2
 claims that I am the one but the kid is not my son
 She says I am the one but the kid is not my son

A1
 claims that I am the one but the kid is not my son
 She says I am the one but the kid is not my son

A2
 hoo hoo oh
 hoo hoo hoo hoo oh

1
 2

P.A.
 F#m G#m/F# Bm7 F#m G#m/F# F#m7 G#m/F# Bm7
 No synth - plus small notes
 Ac. Piano 15mas
 mp

Gtr

BASS

D. S.

Perc.

Michael Jackson - MEDLEY 31
 06 Solo SSSSA small Combo extra staves

241

rit.

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

241

rit.

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

S1 look at your-self and then make a change You got-ta get it right while you got the time 'cause when you close your heart then you close your mind! make it a bet-ter place for

S2 look at your-self and then make a change You got-ta get it right while you got the time 'cause when you You can, you can heal the world ——— make it a bet-ter place for

A1 look at your-self and then make a change You got-ta get it right while you got the time 'cause when you close your heart then you close your heal the world ——— make it a bet-ter place for

A2 look at your-self and then make a change You got-ta get it right while you got the time 'cause when you close your heart then you close your mind! make it a bet-ter place for

1

2

P.A. $A\flat m7(11)/E\flat$ $F\sharp$ $G\sharp m7$

Gtr. 8

BASS

D. S. *rit.*

Perc.

252

S1 — Heal the world make it a bet-ter place for you and for me and the en - tire hu-man race There are ah _____ make a bet-ter place for you and for

S2 — _____ make it a 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 il - ling _____ make a bet-ter place for you and for

A1 — _____ make it a 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 il - ling _____ make a bet-ter place for you and for

A2 — _____ make it a bet-ter place for you and for me and the en - tire hu-man race There are ah _____ make a bet-ter place for you and for

1

2

P.A.

Gtr. A^{\flat} Bm^7 E^{\flat}_{sus4} E^{\flat} D^{\flat}/A^{\flat} A^{\flat} E^{\flat}/G F^m C^m D^{\flat} A^{\flat}/C $B^{\flat}m$ D^{\flat}/E^{\flat}

BASS

D. S.

Perc. *Shaker*

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 arranged for Soprano 1, Soprano 2, Alto 1, Alto 2, and Piano Adv. parts. The tempo is marked 'Fast Rock' at 140 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a series of rests for all parts. At the 11th measure, the vocal parts (Soprano 1, Soprano 2, Alto 1, and Alto 2) enter with a rhythmic pattern of quarter notes marked with an 'x', labeled 'Handclap'. The piano part (Piano Adv.) enters at the 11th measure with a series of eighth notes, marked with a forte 'f' dynamic. The score continues with these parts for several measures.

Michael Jackson - MEDLEY 3
07 Solo SSSSAA Piano Advanced

26

S 1
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

S 2
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 1
so

A 2
so

D E^m D C D

P.A

31

S 1
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

S 2
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 1
beat it, just beat it!

A 2
beat it, just beat it! *explosive, like being punched* oo! oo!

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

P.A

Michael Jackson - MEDLEY 5
07 Solo SSSSAA Piano Advanced

49 They Don't Care About Us

S 1
beat it, just beat it, just beat it, just beat it,

S 2
beat it, just beat it, just beat it, just beat it,

A 1
beat it, beat it, beat it, All I wan-na say is that they don't real-ly care a-bout

A 2
beat it, just beat it, just beat it, just beat it,

E^m D E^m D C D

P.A

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

S 1
All I wan-na say is that they don't real-ly care a-bout us!

S 2
half of singers
all
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 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!

A 2
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

P.A *Ac. Piano*

Michael Jackson - MEDLEY 7
07 Solo SSSSAA Piano Advanced

73

S 1
Then you ran in-to the bed-room, you were struck downIt was your doom.

S 2
Then you ran in-to the bed-room, you were struck downIt was your doom.

A 1
Then you ran in-to the bed-room, you were struck downIt was your doom.

A 2
Then you ran in-to the bed-room, you were struck downIt 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^hmaj7 D₇ E^b F E^b

77

S 1
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

S 2
An-nie are you O K? So An-nie are you

A 1
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

A 2
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

P.A.
F E^b

Michael Jackson - MEDLEY 9
07 Solo SSSSAA Piano Advanced

87

not about 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 1

S 2

A 1

A 2

P.A

90

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

S 1

S 2

A 1

A 2

P.A

dirt in my eye. —

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

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

dirt in my eye. —

A E A⁶/_e E

mf *f*

104

S 1
Now I be-lieve in mir - a - cles, and a mir - a - cle has hap-pened to - night. ___

S 2
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

A 1
one and the same Now I and a mir - a - cle has hap-pened to - night. ___ But if you're

A 2
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 1
black or white! ___ But if you're

S 2
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 1
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 2
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 SSSSAA Piano Advanced

122

S 1 *f*
Keep on with the force don't stop don't stop till you get e-nough, keep on with the force don't stop

S 2
Keep on

A 1
Keep on

A 2 *f*
Keep on with the force don't stop don't stop till you get e-nough, keep on with the force don't stop

P.A.
Amaj7/b B

126

S 1
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

S 2
Keep on

A 1
Keep on

A 2
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 SSSSAA Piano Advanced

141

Musical score for measures 141-145. The score includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), and a Piano Accompaniment (P.A.) part. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "Un-der the moon - light you see a sight that al-most stops your heart. You try to scream but". Dynamics include *f* (forte) and *fz* (forzando). Chords are indicated as B⁷, F^{m7}, and B^b.

146

Musical score for measures 146-150. The score includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), and a Piano Accompaniment (P.A.) part. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "ter - ror takes the sound be - fore you make it. You start to freeze as". Dynamics include *f* (forte) and *fz* (forzando). Chords are indicated as F^{m7} and B^b.

Michael Jackson - MEDLEY 17
07 Solo SSSSAA Piano Advanced

159

Bad

Musical score for measures 159-163. The score includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), and a Piano Accompaniment (P.A.) part. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4. The lyrics are: "fight-ing for your life in-side a kil-ler thrill-er kil-ler thrill-er to-night! Bad, bad kil-ler thrill-er kil-ler thrill-er to-night! You know I'm bad, I'm bad come kil-ler thrill-er kil-ler thrill-er to-night! Bad, bad kil-ler thrill-er kil-ler thrill-er to-night! Bad, bad". The piano accompaniment features a bass line with eighth notes and chords. Chords listed below the piano part are: B7, D7, B7, F7, Ab sus4/Eb, A11, Bm7, E7.

164

Musical score for measures 164-168. The score includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), and a Piano Accompaniment (P.A.) part. The key signature changes to D major (two sharps). The lyrics are: "real-ly, real-ly bad — Bad, bad real-ly, real-ly bad — Bad, bad on. You know I'm bad, I'm bad, you know it You know I'm bad, I'm bad come real-ly, real-ly bad — Bad, bad real-ly, real-ly bad — Bad, bad real-ly, real-ly bad — Bad, bad real-ly, real-ly bad — Bad, bad". The piano accompaniment features a bass line with eighth notes and chords. Chords listed below the piano part are: Bm7, E7, Bm7, E7, Bm7, E7, Bm7, E7.

Michael Jackson - MEDLEY 19
07 Solo SSSSAA Piano Advanced

178

S 1
hoo hoo ah *mp* be-care-ful don't go round

S 2
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

A 1
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

A 2
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

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

182

S 1
he be-care-ful no no no

S 2
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 1
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 2
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 SSSSAA Piano Advanced

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

S 1

S 2

A 1

A 2

P.A

I woman solo
mf I'm gon-na make a change for once in my —

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

204

I woman solo
mf It's gon-na feel — real good: — gon-na make a diff - erence,
— life. It's gon-na feel — real good: — gon-na make a diff-erence, gon-na make it right — As I

S 1

S 2

A 1

A 2

P.A

(15^{ma})

Michael Jackson - MEDLEY 23
07 Solo SSSSAA Piano Advanced

220

S 1
and a one _ man's soul. They fol-low each o-ther on the wind ya' know 'cause they got no where to go,
S 2
one _ man's soul. 'cause they got no where to go,
A 1
and a one _ man's soul. They fol-low each o-ther on the wind ya' know 'cause they got no where to go,
A 2
mf 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 1
mf I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,
S 2
mf I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,
A 1
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,
A 2
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

Michael Jackson - MEDLEY 25
07 Solo SSSSAA Piano Advanced

238

S 1
change! Hoo - hoo if you wan-na make the world a bet - ter place take a

S 2
and no mes - sage could have been a - ny clear - er: if you wan - na make the world a bet - ter place take a

A 1
and no mes - sage could have been a - ny clear - er: if you wan - na make the world a bet - ter place take a

A 2
change! Hoo - hoo if you wan - na make the world a bet - ter place take a

P.A.
A[♭] C m7 D[♭] B[♭]7/d A[♭]7sus4

241

S 1
look at your - self and then make a change You got - ta get it right while you got the time 'cause when you

S 2
look at your - self and then make a change You got - ta get it right while you got the time 'cause when you

A 1
look at your - self and then make a change You got - ta get it right while you got the time 'cause when you

A 2
look at your - self and then make a change You got - ta get it right while you got the time 'cause when you

P.A.
A[♭]m7(11)/E[♭]

251

S 1
me Heal the world Heal the world make it a bet-ter place for you and for me and the en-

S 2
me Heal the world make it a bet-ter place for you and for me and the en-

A 1
me Heal the world make it a bet-ter place for you and for me and the en-

A 2
me Heal the world make it a bet-ter place for you and for me and the en-

P.A.
F# /e# E sus4 A b B b m7 E b sus4 E b

255

S 1
- - tire hu-man race There are ah make a bet-ter place for you and for

S 2
- - 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 1
- - 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 2
- - tire hu-man race There are ah make a bet-ter place for you and for

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

265

mf sempre

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

S 1
me you and for me me you and for me you and for

S 2
me you and for me me you and for me you and for

A 1
me you and for me me you and for me you and for

A 2
me you and for me me you and for me you and for

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

P.A

268

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

S 1
me you and for me me you and for me _____ *p*

S 2
me you and for me me you and for me _____ *p*

A 1
me you and for me me you and for me _____ *p*

A 2
me you and for me me you and for me _____ *p*

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

P.A

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Mod.

Handclap

Handclap

Handclap

Handclap

f

p

Michael Jackson - MEDLEY 3
08 Solo SSSSAA Piano Moderated

26

S 1
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

S 2
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 1
so

A 2
so

D E^m D C D

P.M.

31

S 1
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

S 2
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 1
beat it, just beat it!

A 2
explosive, like being punched
beat it, just beat it! oo!

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

P.M.

Michael Jackson - MEDLEY 5
08 Solo SSSSAA Piano Moderated

49 They Don't Care About Us

S 1
beat it, just beat it, just beat it, just beat it,

S 2
beat it, just beat it, just beat it, just beat it,

A 1
beat it, beat it, beat it, All I wan-na say is that they don't real-ly care a-bout

A 2
beat it, just beat it, just beat it, just beat it,

E^m D E^m D C D

P.M.

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

S 1
All I wan-na say is that they don't real-ly care a-bout us!

S 2
half of singers all
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 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!

A 2
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

P.M. Ac. Piano

Michael Jackson - MEDLEY 7
08 Solo SSSSAA Piano Moderated

73

S 1
Then you ran in-to the bed-room,you were struck downIt was your doom.

S 2
Then you ran in-to the bed-room,you were struck downIt was your doom.

A 1
Then you ran in-to the bed-room,you were struck downIt was your doom.

A 2
Then you ran in-to the bed-room,you were struck downIt was your doom. An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

G^m F₆ E^b D₇ E^b F E^b

P.M.

77

S 1
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

S 2
An-nie are you O K? So An-nie are you

A 1
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

A 2
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

F E^b

P.M.

Michael Jackson - MEDLEY 9
08 Solo SSSSAA Piano Moderated

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 1

S 2

A 1

A 2

P.M

90

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

S 1

S 2

A 1

A 2

P.M

dirt in my eye. —

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

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

dirt in my eye. —

A E A⁶/_e E

mf

Michael Jackson - MEDLEY 11
08 Solo SSSSAA Piano Moderated

104

S 1
Now I be-lieve in mir - a-cles, and a mir-a-cle has hap-pened to-night. ___

S 2
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

A 1
one and the same Now I and a mir-a-cle has hap-pened to-night. ___ But if you're

A 2
and a mir-a-cle has hap-pened to-night. ___

P.M.
A⁶/_e E A A E A⁶/_e E A⁶/_e E

109

S 1
black or white! ___ But if you're

S 2
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 1
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 2
it don't mat - ter if you're black or white! ___ But if you're

P.M.
B A E A⁶/_e E A⁶/_e E

Michael Jackson - MEDLEY 13
08 Solo SSSSAA Piano Moderated

122

Musical score for measures 122-125. The score is for a solo SSSSAA piano, moderated. It features five vocal parts (S1, S2, A1, A2) and a piano accompaniment (P.M.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a rest for four measures. At measure 122, the vocal parts enter with the lyrics: "Keep on with the force don't stop don't stop till you get e-nough, keep on with the force don't stop". The piano accompaniment provides harmonic support with chords Amaj7/b and B. Dynamics include a forte (f) marking.

126

Musical score for measures 126-129. The score continues from the previous page. It features the same five vocal parts (S1, S2, A1, A2) and piano accompaniment (P.M.). The key signature and time signature remain the same. The lyrics continue: "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". The piano accompaniment includes chords Amaj7/b and B. Dynamics include a forte (f) marking.

Michael Jackson - MEDLEY 15
08 Solo SSSSAA Piano Moderated

141

S 1 *f* You start to freeze

S 2 Un-der the moon - light you see a sight that al-most stops your heart. You try to scream but

A 1 Un-der the moon - light you see a sight that al-most stops your heart. You try to scream

A 2 *f* You try to scream but

P.M. $B^{\flat}7$ $Fm7$ B^{\flat}

146

S 1 *f* You start to freeze

S 2 ter - ror takes the sound be - fore you make it. You start to freeze as

A 1 *f* You start to freeze as

A 2 *f* ter - ror takes the sound be - fore you make it. You start to freeze as

P.M. $Fm7$ B^{\flat}

Michael Jackson - MEDLEY 17
08 Solo SSSSAA Piano Moderated

159

Bad

S 1
fight-ing for your life in-side a kil-ler thrill-er kil-ler thrill-er to-night! Bad, bad

S 2
kil-ler thrill-er kil-ler thrill-er to-night! You know I'm bad, I'm bad come

A 1
kil-ler thrill-er kil-ler thrill-er to-night! Bad, bad

A 2
kil-ler thrill-er kil-ler thrill-er to-night! Bad, bad

P.M
B⁷ D^{b7} B⁷ F⁷ A^b sus⁴/e^b A¹¹ B^{m7} E⁷

164

S 1
real-ly, real-ly bad — Bad, bad real-ly, real-ly bad — Bad, bad

S 2
on. You know I'm bad, I'm bad, you know it You know I'm bad, I'm bad come

A 1
real-ly, real-ly bad — Bad, bad real-ly, real-ly bad — Bad, bad

A 2
real-ly, real-ly bad — Bad, bad real-ly, real-ly bad — Bad, bad

P.M
B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

Michael Jackson - MEDLEY 19
08 Solo SSSSAA Piano Moderated

178

S 1
hoo hoo ah *mp* care - ful
be - care - ful don't go round

S 2
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

A 1
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

A 2
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

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

182

S 1
he care - ful
be - care - ful no no no

S 2
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 1
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 2
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 SSSSAA Piano Moderated

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

I woman solo
mf I'm gon-na make a change for once in my —

S 1
S 2
A 1
A 2

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

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

S 1
S 2
A 1
A 2

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

Michael Jackson - MEDLEY 23
08 Solo SSSSAA Piano Moderated

220

S 1
and a one_ man's soul. They fol-low each o-ther on the wind ya' know 'cause they got no where to go,
S 2
one_ man's soul. 'cause they got no where to go,
A 1
and a one_ man's soul. They fol-low each o-ther on the wind ya' know 'cause they got no where to go,
A 2
mf They fol-low each o-ther on the wind ya' know 'cause they got no where to go,
C (add2) Gmaj7/b Am7(11) G (add2)/b C add2
P.M.

225

S 1
mf I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,
S 2
mf I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,
A 1
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,
A 2
I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,
C/d G Bm7 C C/d G Bm7 C C/d
P.M.

Michael Jackson - MEDLEY 25
08 Solo SSSSAA Piano Moderated

238

S 1
change! Hoo - hoo if you wan-na make the world a bet - ter place take a

S 2
and no mes - sage could have been a - ny clear - er: if you wan-na make the world a bet - ter place take a

A 1
and no mes - sage could have been a - ny clear - er: if you wan-na make the world a bet - ter place take a

A 2
change! Hoo - hoo if you wan-na make the world a bet - ter place take a

P.M.
A \flat C m7 D \flat B \flat 7/d A \flat 7sus4

241

S 1
look at your - self and then make a change You got - ta get it right - while you got the time 'cause when you

S 2
look at your - self and then make a change You got - ta get it right - while you got the time 'cause when you

A 1
look at your - self and then make a change You got - ta get it right - while you got the time 'cause when you

A 2
look at your - self and then make a change You got - ta get it right - while you got the time 'cause when you

P.M.
A \flat m7(11)/e \flat

Michael Jackson - MEDLEY 27
08 Solo SSSSAA Piano Moderated

251

S 1
me Heal the world Heal the world make it a bet-ter place for you and for me and the en-

S 2
me Heal the world make it a bet-ter place for you and for me and the en-

A 1
me Heal the world make it a bet-ter place for you and for me and the en-

A 2
me Heal the world make it a bet-ter place for you and for me and the en-

P.M.
F# /e# E sus4 A b B b m7 E b sus4 E b

255

S 1
- - tire human race There are ah make a bet-ter place for you and for

S 2
- - tire human race There are peo-ple dy - ing, _ if you care e-nough for the li - ving make a bet-ter place for you and for

A 1
- - tire human race There are peo-ple dy - ing, _ if you care e-nough for the li - ving make a bet-ter place for you and for

A 2
- - tire human race There are ah make a bet-ter place for you and for

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

265

mf sempre

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

S 1
me you and for me me you and for me you and for

S 2
me you and for me me you and for me you and for

A 1
me you and for me me you and for me you and for

A 2
me you and for me 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

268

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

S 1
me you and for me me you and for me *p*

S 2
me you and for me me you and for me *p*

A 1
me you and for me me you and for me *p*

A 2
me you and for me me you and for me *p*

A^b D^b/e^b A^b D^b/e^b A^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 1

Soprano 2

Alto 1

Alto 2

13 *end of claps* **8**

S 1

S 2

A 1

A 2

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 SSSSAA

37

S 1
wan-na be tough; bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it!

S 2
wan-na be tough; bet-ter do what you can. So beat it. But you wan-na be bad! Just beat it!

A 1
So beat it. beat it!

A 2
So beat it. beat it!

42

S 1
Beat it! no - one wants to be de-fea - ted Show - in how fun-ky and strong___ is your fight. It

S 2
Beat it! no - one wants to be de-fea - ted Show - in how fun-ky and strong___ is your fight. It

A 1
Beat it! no - one wants to be de-fea - ted Show - in how fun-ky and strong___ is your fight. It

A 2
Beat it! no - one wants to be de-fea - ted Show - in how fun-ky and strong___ is your fight. It

47

S 1
___does - n't mat - ter who's___wrong or right. Just beat it, just beat it, just beat it, just

S 2
___does - n't mat - ter who's___wrong or right. Just beat it, just beat it, just beat it, just

A 1
___does - n't mat - ter who's___wrong or right. beat it, beat it, beat it,

A 2
___does - n't mat - ter who's___wrong or right. Just beat it, just beat it, just beat it, just

Michael Jackson - MEDLEY 5
09 Solo SSSSAA

70

S 1
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

S 2
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 1
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 2
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 1
Then you ran in-to the bed-room, you were struck down It was your doom.

S 2
Then you ran in-to the bed-room, you were struck down It was your doom.

A 1
Then you ran in-to the bed-room, you were struck down It was your doom.

A 2
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

76

S 1
An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

S 2
An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

A 1
An-nie are you O K? So An-nie are you O K? Are you O K An-nie?

A 2
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?

Michael Jackson - MEDLEY 7
09 Solo SSSSAA

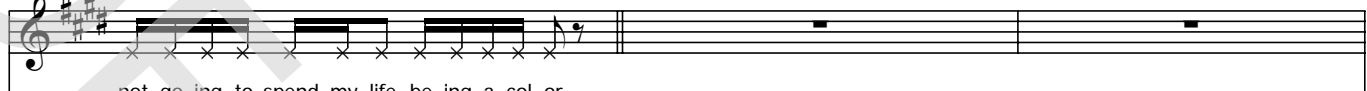
88



Musical staff for measure 88, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

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

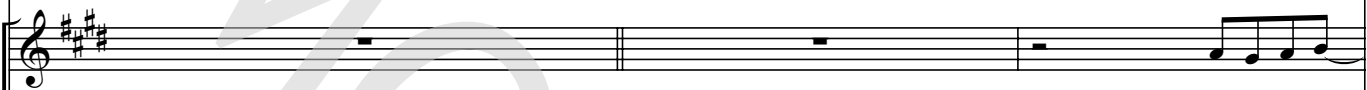
90



Musical staff for measure 90, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

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

S 1



Musical staff for S1, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

dirt in my eye.

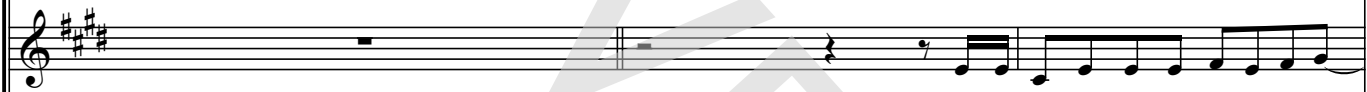
S 2



Musical staff for S2, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

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

A 1



Musical staff for A1, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

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

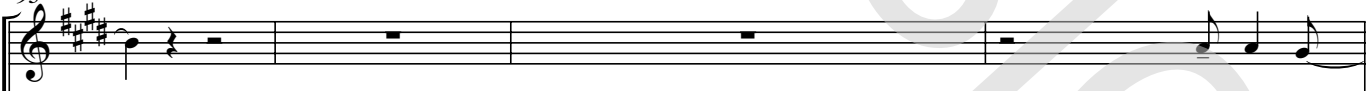
A 2



Musical staff for A2, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

dirt in my eye.

93



Musical staff for measure 93, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

black or white!

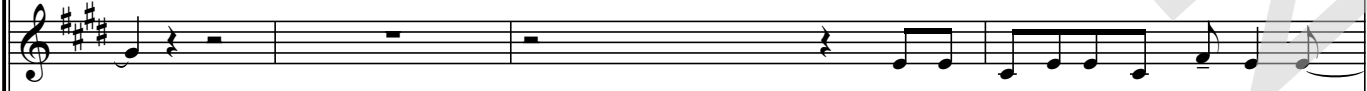
S 2



Musical staff for S2, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

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 1



Musical staff for A1, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

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

A 2



Musical staff for A2, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below them, indicating a specific rhythmic pattern.

black or white!

112

S 1
But if you're think-ing a-bout be-ing my broth-er it don't mat-ter if you're black or white!

S 2
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 1
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 2
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

Don't Stop Till You Get Enough

115

S 1
It don't mat-ter if you're black or ___ white ___ black or ___ white ___

S 2
It don't mat-ter if you're black or ___ white ___ black or ___ white ___

A 1
It don't mat-ter if you're black or ___ white ___ black or ___ white ___

A 2
It don't mat-ter if you're black or ___ white ___ black or ___ white ___

mf

122

S 1
Keep on ___ with the force don't stop don't stop till you get e-nough, keep on

S 2
Keep on

A 1
Keep on

A 2
Keep on ___ with the force don't stop don't stop till you get e-nough, keep on

f

139

S 1

S 2

A 1

A 2

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

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

143

S 1

S 2

A 1

A 2

f

You start to freeze _____

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

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

f *f*

You try to scream _____ but

146

S 1

S 2

A 1

A 2

f

You start to freeze _____

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

f *f*

You start to freeze _____ as

f

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

162

S 1 night! Bad, bad real - ly, real - ly bad Bad, bad

S 2 night! You know I'm bad, I'm bad come on. You know I'm bad, I'm bad, you

A 1 night! Bad, bad real - ly, real - ly bad Bad, bad

A 2 night! Bad, bad real - ly, real - ly bad Bad, bad

166

S 1 real - ly, real - ly bad Bad, bad real - ly, real - ly bad And the

S 2 know it You know I'm bad, I'm bad come on you know And the

A 1 real - ly, real - ly bad Bad, bad real - ly, real - ly bad And the

A 2 real - ly, real - ly bad Bad, bad real - ly, real - ly bad And the

169

S 1 whole world has to an - swer right now just to tell you once a - gain *mf* hoo hoo

S 2 whole world has to an - swer right now just to tell you once a - gain Who's bad... *mf* hoo hoo

A 1 whole world has to an - swer right now just to tell you once a - gain Who's bad... *mf* hoo hoo

A 2 whole world has to an - swer right now just to tell you once a - gain *mf* hoo hoo

Billie Jean

186

S 1
oh, no! hoo hoo hoo hoo hoo hoo

S 2
lie be-comes the truth. Hey, hey! Bil-lie Jean is not my lov - er She's just a girl who

A 1
lie be-comes the truth. Hey, hey! Bil-lie Jean is not my lov - er She's just a girl who

A 2
lie be-comes the truth. Hey, hey! hoo hoo hoo hoo hoo hoo

190 *lamenting*

S 1
hoo hoo oh, ba - by hoo hoo hoo hoo

S 2
clames that I am the one but the kid is not my son She says I am the one

A 1
clames that I am the one but the kid is not my son She says I am the one

A 2
hoo hoo oh hoo hoo hoo hoo

211

musical score for measures 211-214. It features five staves: two vocal staves (S 1, S 2) and three accompaniment staves (A 1, A 2). The key signature is one sharp (F#). The lyrics are: "I see the kids in the street my fav-orte win-ter-coat, this wind is blow-in' my mind. I see the kids in the street with not e-". The vocal parts include "doo" syllables. The accompaniment consists of rhythmic patterns.

215

musical score for measures 215-218. It features five staves: two vocal staves (S 1, S 2) and three accompaniment staves (A 1, A 2). The key signature is one sharp (F#). The lyrics are: "Who am I to be blind pre-tend-ing not to see their needs. nough to eat Who am I to be blind pre-tend-ing not to see their needs. A sum-mer's dis-re-gard, A sum-mer's dis-re-gard,". The vocal parts include "doo" and "hoo" syllables. The accompaniment includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The score ends with "end of solo" markings.

231

S 1
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

S 2
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

A 1
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

A 2
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

234 *f*

S 1
change! man in the mir-ror. oh, yeah! bet-ter

S 2
f I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,

A 1
f I'm start-ing with the man in the mir-ror. I'm ask-ing him to change his ways,

A 2
f change! man in the mir-ror. oh, yeah! bet-ter

238

S 1
change! Hoo - hoo if you wan-na make the world a bet-ter place take a

S 2
and no mes-sage could have been a-ny clear-er: if you wan-na make the world a bet-ter place take a

A 1
and no mes-sage could have been a-ny clear-er: if you wan-na make the world a bet-ter place take a

A 2
change! Hoo - hoo if you wan-na make the world a bet-ter place take a

249

S 1
care e-nough for the li - ving make a bet-ter place for you and for me Heal the world

S 2
_____ make a bet-ter place for you and for me Heal the world

A 1
care e-nough for the li - ving make a bet-ter place for you and for me Heal the world

A 2
_____ make a bet-ter place for you and for me Heal the world

252

S 1
— Heal the world make it a bet-ter place for you and for me and the en - tire hu-man race There are

S 2
— make it a bet-ter place for you and for me and the en - tire hu-man race There are

A 1
— make it a bet-ter place for you and for me and the en - tire hu-man race There are

A 2
— make it a bet-ter place for you and for me and the en - tire hu-man race There are

256

S 1
ah _____ make a bet-ter place for you and for me _____ There are

S 2
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

A 1
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

A 2
ah _____ make a bet-ter place for you and for me _____ There are

266

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

S 1
me you and ___ for ___ me you and ___ for ___

S 2
me you and ___ for ___ me you and ___ for ___

A 1
me you and ___ for ___ me you and ___ for ___

A 2
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 1
me you and for me you and for me *p*

S 2
me you and for me you and for me *p*

A 1
me you and for me you and for me *p*

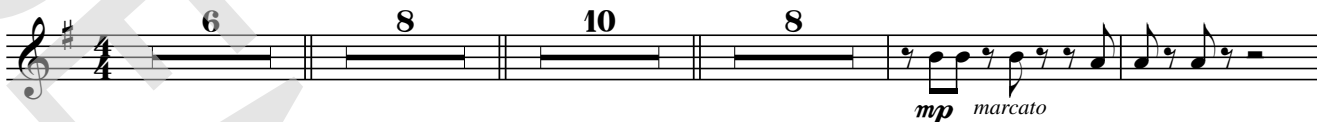
A 2
me you and for me you and for me *p*

Michael Jackson - MEDLEY

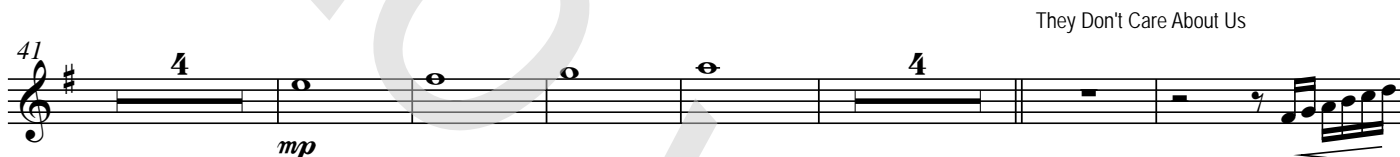
(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

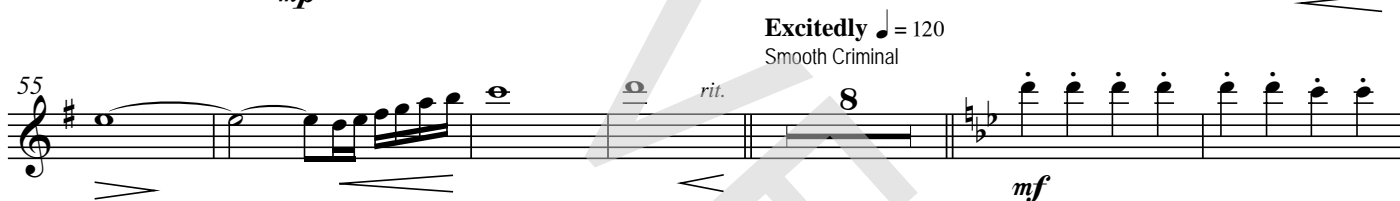
Fast Rock ♩ = 140
Beat It

C Instr. 

35 

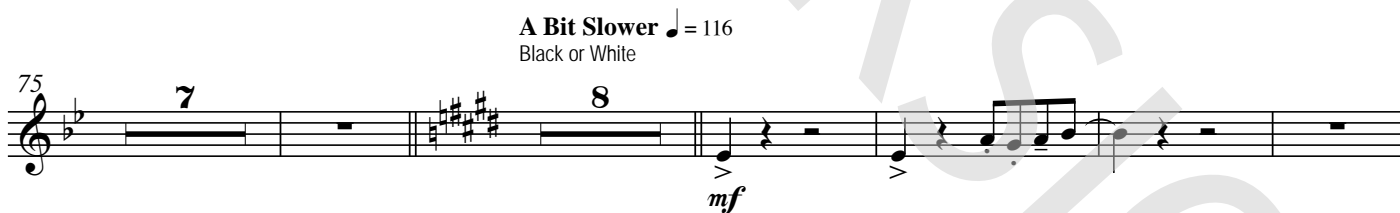
41 

They Don't Care About Us

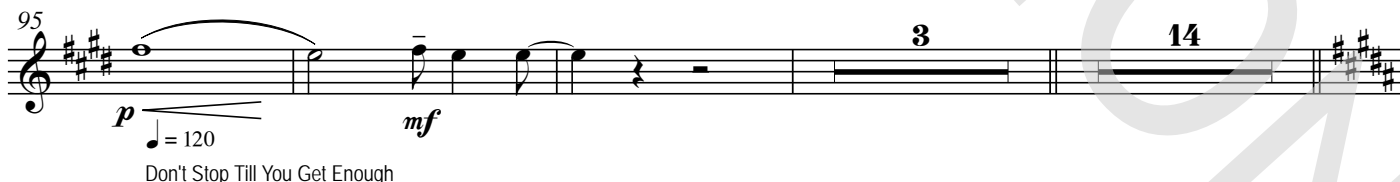
55 

Excitedly ♩ = 120
Smooth Criminal

69 

75 

A Bit Slower ♩ = 116
Black or White

95 

Don't Stop Till You Get Enough

115 

119 

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.

6 8 10 8

mp marcato

34

40 They Don't Care About Us

4 4

mp

54

Excitedly ♩ = 120
Smooth Criminal

rit. 8

67

mf

74

A Bit Slower ♩ = 116
Black or White

7 8

mf

93

♩ = 120
Don't Stop Till You Get Enough

p *mf* 3 14

115

mf

119

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. 6 8 10 8 *mp marcato*

34

40 *mp* They Don't Care About Us 4 4

54 *rit.* 8 Smooth Criminal

67 *mf*

73 *mf* 7 8 A Bit Slower ♩ = 116 Black or White

92 ♩ = 120 *p* *mf* 3 14 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 is for the 'Beat It' section. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The bass line starts with a forte (f) dynamic and features a series of eighth notes with stems pointing down, each followed by a vertical line. The treble clef part contains several whole notes on the staff.

N.C.

El. Piano (Rhodes)

The second system of musical notation starts at measure 10. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The bass line continues with eighth notes and stems pointing down. The treble clef part has a melodic line with eighth notes and some slurs. A forte (f) dynamic is indicated.

The third system of musical notation starts at measure 17. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The bass line continues with eighth notes and stems pointing down. The treble clef part has a melodic line with eighth notes and some slurs.

E_m

D

E_m

The fourth system of musical notation starts at measure 22. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The bass line continues with eighth notes and stems pointing down. The treble clef part has a melodic line with eighth notes and some slurs. A forte (f) dynamic is indicated. The system ends with a double bar line.

Michael Jackson - MEDLEY 3
13 Piano Advanced

They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

C D C D C D

rit. Ac. Piano

53

E^m F^{#m}

60

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

64

E^bmaj7 F₆ G^m F₆ E^bmaj7 D⁷ G^m F₆

68

E^bmaj7 F₆ G^m F₆ E^bmaj7 D⁷ E^b

72

100 A⁶/e E E A⁶/e E A⁶/e E E A⁶/e E

mf

104 A⁶/e E A A E A⁶/e E A⁶/e E

f

109 B A E A⁶/e E A⁶/e E B

Don't Stop Till You Get Enough
♩ = 120

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

mf

117 B A/b

140 $B^{\flat}7$ $Fm7$

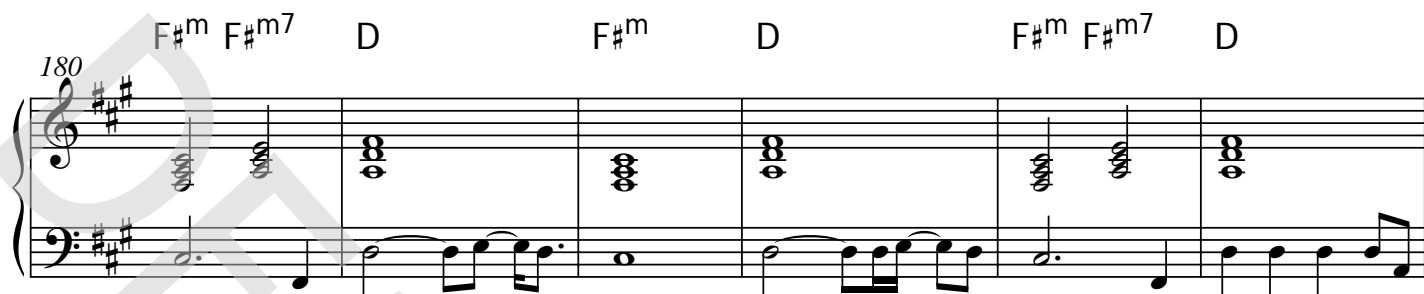
144 B^{\flat} $Fm7$

148 B^{\flat} $Fm7$ $D^{\flat}maj7$

152 $Cm7$ Fm A^{\flat} A^{\flat} B^{\flat} Fm $B^{\flat}7$

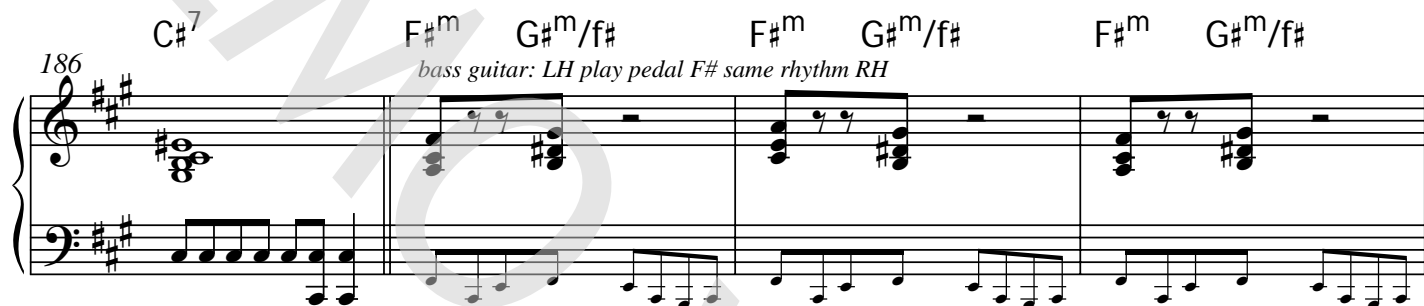
156 $B^{\flat}m7$ Fm A^{\flat} A^{\flat} B^{\flat} $Fm7$ $B^{\flat}7$

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

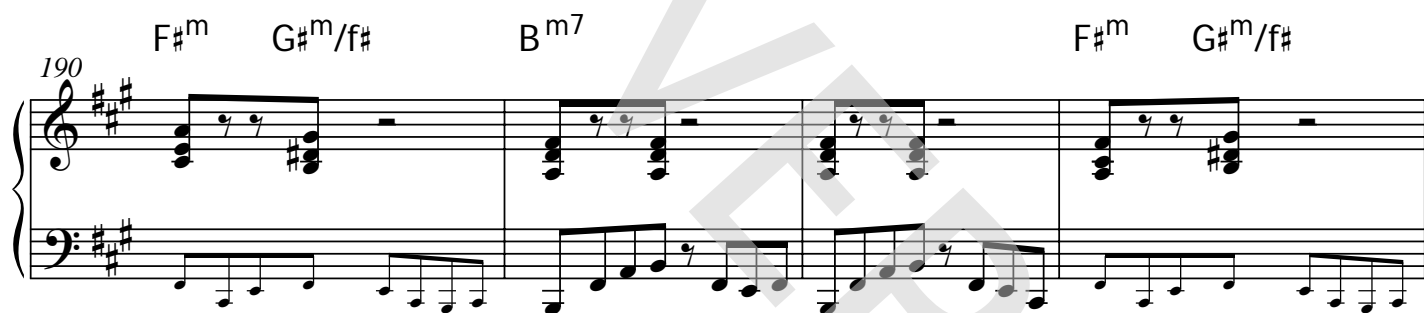


186 C#7 F#m G#m/f# F#m G#m/f# F#m G#m/f#

bass guitar: LH play pedal F# same rhythm RH



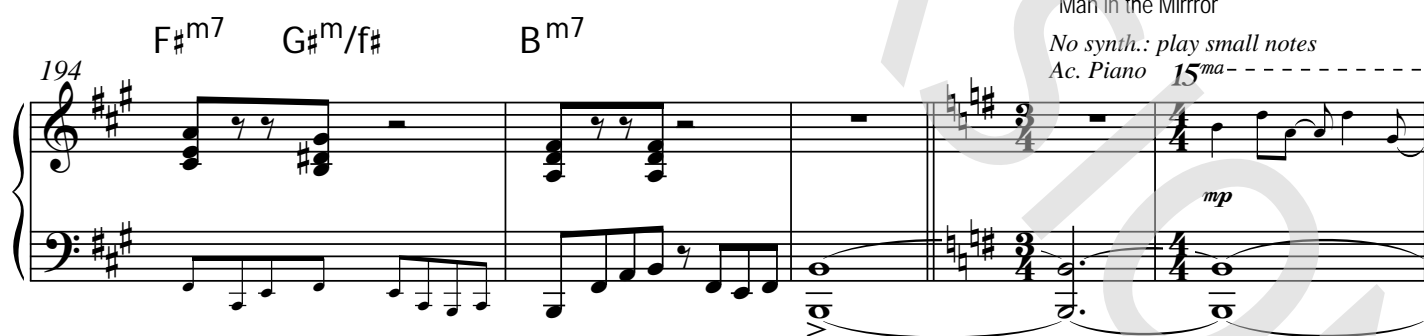
190 F#m G#m/f# Bm7 F#m G#m/f#



194 F#m7 G#m/f# Bm7

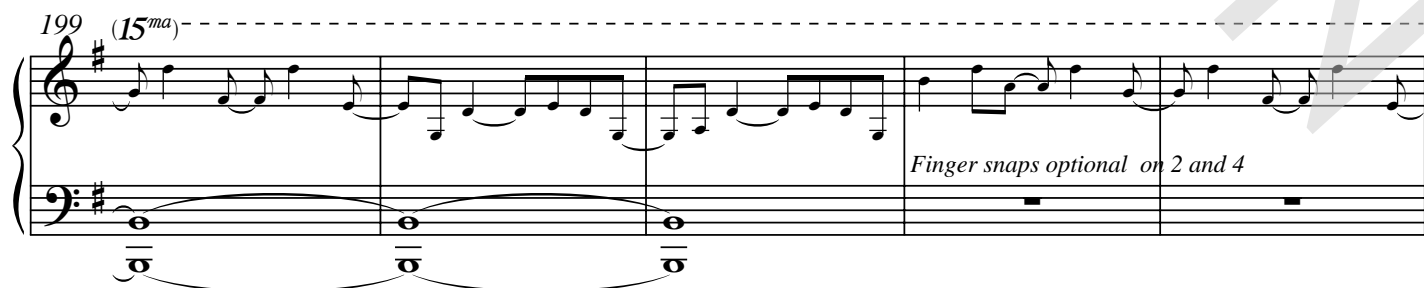
Andante ♩ = 100
Man in the Mirror
No synth.: play small notes
Ac. Piano 15^{ma}-----

mp



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

N.C.

El. Piano (Rhodes)

E_m

D

E_m

Michael Jackson - MEDLEY 3
14 Piano Moderated

Excitedly ♩ = 120
Smooth Criminal

They Don't Care About Us

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

60 E^m F^{#m}

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

68 E_b F₆ G^m F₆ E_b D⁷ G^m F₆ E_b

73 G^m F₆ E_b D⁷ E_b F E_b

Michael Jackson - MEDLEY 5
14 Piano Moderated

102 A⁶/e E E A⁶/e E A⁶/e E A A

107 E A⁶/e E A⁶/e E B A E A⁶/e E

112 A⁶/e E B A A/b

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

116 B B A/b

120 B Amaj7/b

Michael Jackson - MEDLEY 7
14 Piano Moderated

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

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

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

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

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

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# Bm7

mp

199 (15^{ma})

Finger snaps optional on 2 and 4

204 (15^{ma})

mp

209 (15^{ma}) El. Piano

mf

214 G D Em7 D C Cadd2

mf

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

Slower ♩ = 84
Heal the World

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

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

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

256 $F\text{m}$ $C\text{m}$ $D\flat$ $A\flat/c$ $B\flat\text{m}$ $D\flat/e\flat$

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

f Bombastic Synth w/ strong attack and Flanger FX

11 *El. Piano (Rhodes)*

23 *Strings* *Guitar Powerchords (distortion)*

35

41 *Sharp Synth Pad*

They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

53 *Fat Strings* *rit.*

102



108



♩ = 120

Don't Stop Till You Get Enough

115 *Strings*

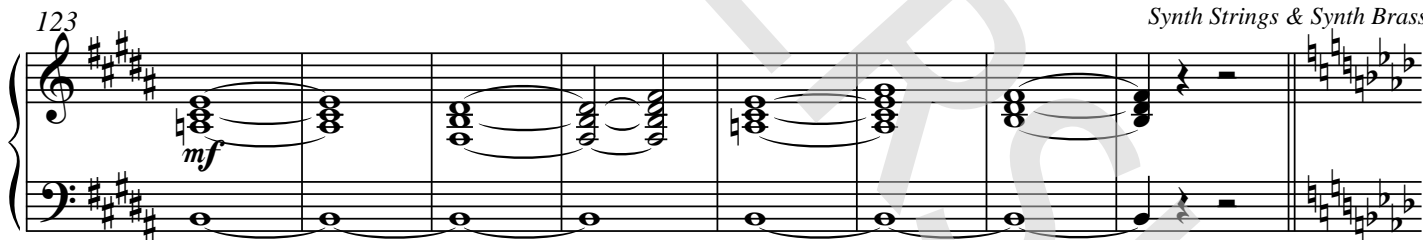


f

119



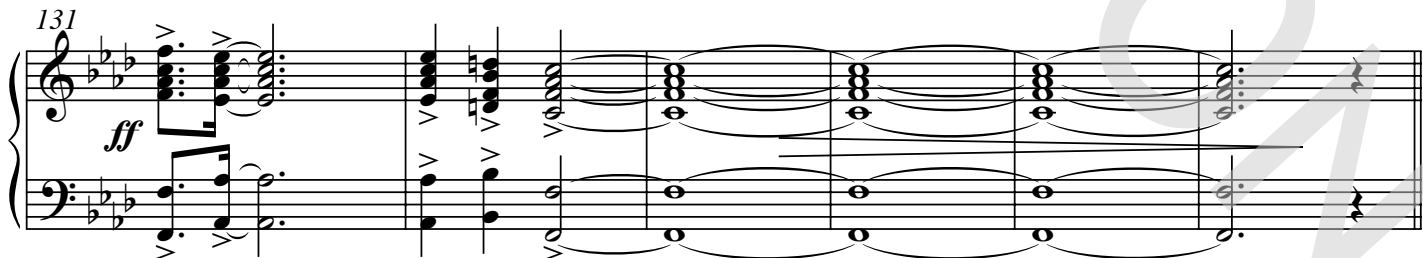
123 *Synth Strings & Synth Brass*



mf

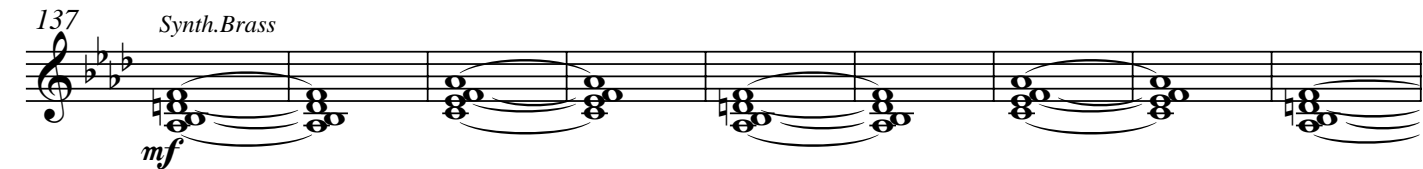
Thriller

131



ff

137 *Synth.Brass*



mf

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}) *mp* 8^{va}

218 'Emotion' Strings *mp* 8^{va}

223 (8^{va}) *mp*

231 (8^{va}) *mf* Strings

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**

100 *A⁶/e* *E* *A⁶/e* *E* *A⁶/e* *E* *A⁶/e* *E*
mf

104 *A⁶/e* *E* *A* *A* *A⁶/e* *E*
f

108 *A⁶/e* *E* *B* *A* *A⁶/e* *E*
♩ = 120

112 *A⁶/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

122 *Amaj7/b* *B*
Handclap
Thriller

127 *Amaj7/b* *B* **14**

145 *B^b* *clean*

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

228 G B^{m7} C C/d G B^{m7} C A^{7/C#} D_{7(b10)}

234 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}

240 A^{b7sus4} A^bm<sub>7(11)/e^b *rit.* **Slower** ♩ = 84
Heal the World F[#] G^{#m7}</sub>

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

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

256 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}

262 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}

268 A^b D^{b/e^b} A^b D^{b/e^b} A^b *p*

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

N.C.

13

18

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*

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

27



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

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

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap
Guro
Woodblock High
Timbale Low
Agogo High
Cowbell
Conga Cabasa
Woodblock Low
Agogo Low

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

6

11

16

23

29

35

40

4 Michael Jackson - MEDLEY

18 Drum Set

87 **2**

91 *mf* *f*

94

98

101 *mf*

104

107 *f*

110

113 *mf*

$\text{♩} = 120$

Don't Stop Till You Get Enough

6 Michael Jackson - MEDLEY

18 Drum Set

164

2

Billie Jean

169

mf

176

182

187

Andante ♩ = 100
Man in the Mirror

193

mf

211

222

mf

229

Drumkit/Percussion

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

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap
Guro
Woodblock High
Timbale Low
Agogo High
Cowbell
Conga Cabasa
Woodblock Low
Agogo Low

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

12 Cabasa shake El. Clap / Hit >

f

18 > > > > > 2 >

26

33

40

They Don't Care About Us

48

Excitedly ♩ = 120
Smooth Criminal

56 rit. 7 light el. hit heavy industrial hit

4 Michael Jackson - MEDLEY

19 Percussion

123 *Conga's*

continue freely same style

128

Thriller

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

N.C.

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

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



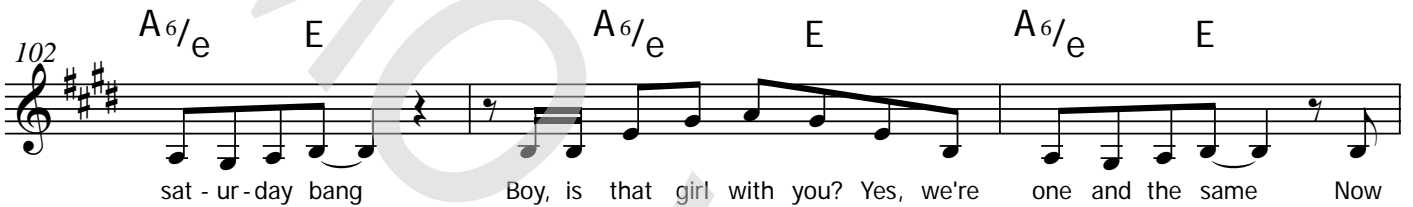
think-ing a-bout be-ing my ba-by it don't mat-ter if you're black or white!

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



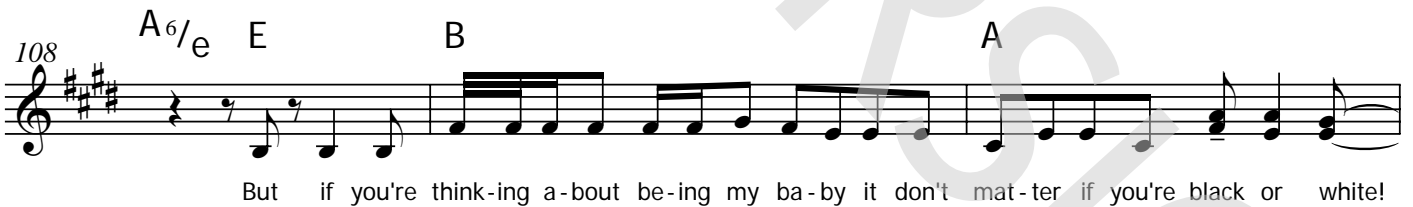
sat - ur - day bang Boy, is that girl with you? Yes, we're one and the same Now

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!

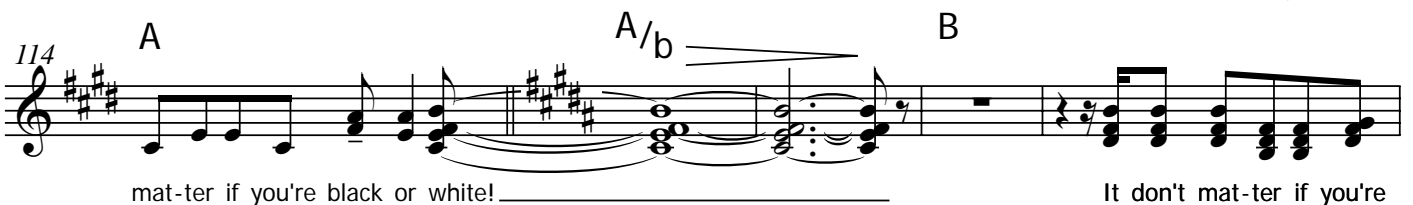
111 E A⁶/e E A⁶/e E B



— 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 \flat A \flat A \flat B \flat F \flat m

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

155 B \flat 7 B \flat m7 F \flat 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 \flat m7 B \flat 7 D \flat 7 B \flat 7 F \flat 7 A \flat sus4 / E \flat A \flat 11

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

163 Bad

B m7 E7 B m7 E7 B m7 E7 B m7 E7

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

167 B m7 E7 B m7 E7 B m7 E9

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

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

kid is not my son_____ She says I_____ am the one_____ but the

Andante ♩ = 100
Man in the Mirror

196

kid is not my

201

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

206

— real good: gon-na make a diff-erence, gon-na make it right_____ As I

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

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

213 G D E^m7 D C

— I see the kids_____ in the street_____ with not e-nough to eat Who am I

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

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

239 D^b B^b7/d A^b7sus4
been a - ny clear - er: if you wan - na make the world a bet - ter place__ take a

241
look at your - self and then make a change__ You got - ta

242 $A^bm7(11)/e^b$
get it right__ while you got the time__ 'cause when you

243 *rit.*
close your heart then you close your heal the world__ make it a

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

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^b7sus4 A^b
bet - ter place for you and for me Heal the world__ make it a



Michael Jackson - MEDLEY

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

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

Fast Rock ♩ = 140
Beat It

4/4

5

9

13

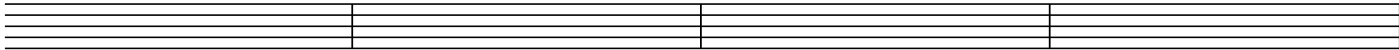
17

21

25

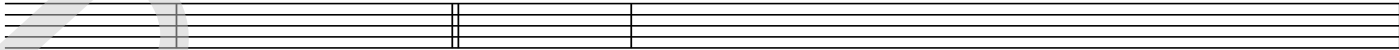
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77

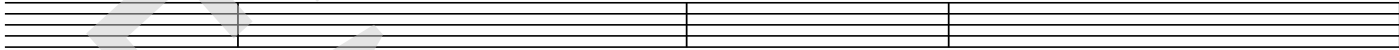


A Bit Slower ♩ = 116
Black or White

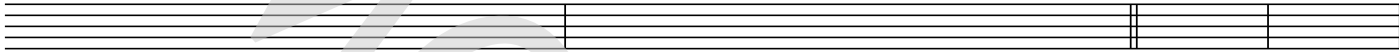
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85



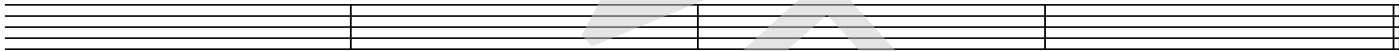
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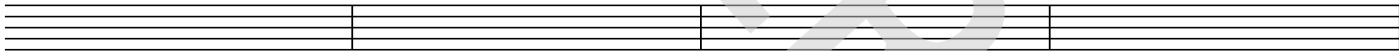
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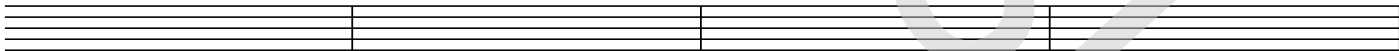
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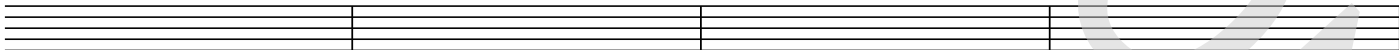
101



105



109

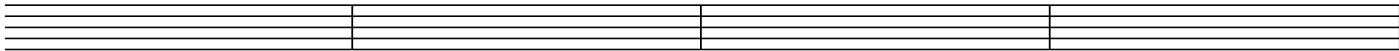


♩ = 120
Don't Stop Till You Get Enough

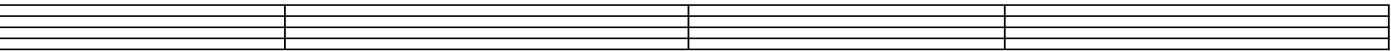
113



117

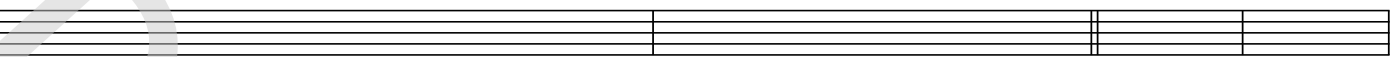


165



169

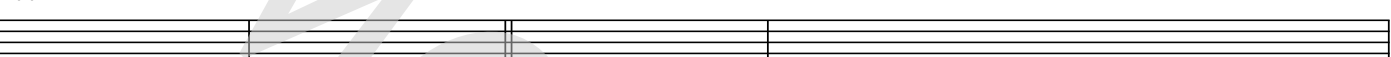
Billie Jean



173



177



181



185



189

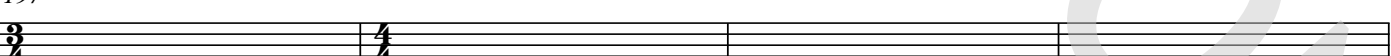


193



Andante ♩ = 100
Man in the Mirror

197



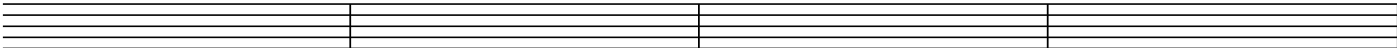
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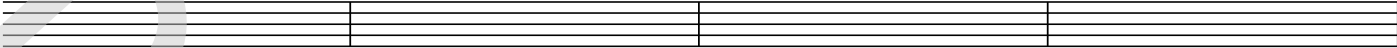
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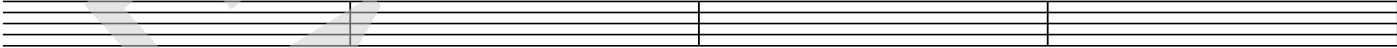
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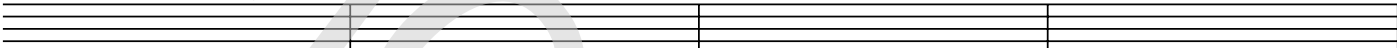
257



261



265



269



Michael Jackson - MEDLEY

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

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

Beat It

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

They Don't Care About Us

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

Smooth Criminal

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

Black Or White

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

Don't Stop Till You Get Enough

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

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

Heal The World

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