



Michael Jackson MEDLEY SSSSAA

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

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano 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)

Synthesizer Bombastic Synth w/ strong attack and Flanger FX

Guitar distortion f

Bass Guitar f

Drum Set Cabasa shake

Percussion f

Michael Jackson - MEDLEY 3

01 Solo SSSSAA Combo C

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 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!

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

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

P.A.
Guitar Powerchords (distortion)

Synth
f

Gtr.
mf muted, gradually more open

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

P.A.
mp

Synth
Sharp Synth Pad
mf

Gtr.
f (open)

Bass

D. S.
2

Perc.

Michael Jackson - MEDLEY 5

01 Solo SSSSAA Combo C

63

S 1

S 2

A 1

A 2

C

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

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

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

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

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

F#m G F#m D E m F#m G F#m D G m F 6 Ebmaj7 F 6 G m F 6

mf

funky, open

mf

light el. hit

heavy industrial hit

70

S 1

S 2

A 1

A 2

C

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

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

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

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

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

Ebmaj7 D7 G m F 6 Ebmaj7 F 6 G m F 6 Ebmaj7 D7 E b

f

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

S 2

A 1

A 2

C

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

mf

f

p

A E A ϵ /e E A ϵ /e E B

split: RH Synth Strings
LH Fat Syn Bass

distortion

Bongo's

mf

f

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

Gtr.

Bass

D. S.

Perc.

♩ = 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!

C

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

Synth

Gtr. clean mf continue freely, same style

Bass mf

D. S. mf

Perc. Agogo mf continue freely same style

Michael Jackson - MEDLEY 11

01 Solo SSSSAA Combo C

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

C

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

Synth Synth Strings & Synth Brass *ff*

Gtr.

Bass

D. S. *ff*

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

135

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

C

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

Synth Synth Brass *mf*

Gtr.

Bass *f*

D. S. *mf*

Perc.

Michael Jackson - MEDLEY 13

01 Solo 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 B^b7 B^bm7 *mf* F^m A^b A^b B^b F^m7 B^b7

P.A.
[Piano and Arrangement staves]

Synth
[Synthesizer staves]

Gtr.
[Guitar staves]

Bass
[Bass staves]

D. S.
[Drum Sticks staves]

Perc.
[Percussion staves]

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 D^b7 B^b7 F⁻7 A^bsus4/E^b A¹¹ B^m7 E7 B^m7 E7 B^m7 E7 B^m7 E7

P.A.
[Piano and Arrangement staves]

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

Gtr.
mf

Bass
f

D. S.
f

Perc.
El. Clap / Hit *f*

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

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! Bill - 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! Bill - 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-orite win-ter-coat, —

S 1 *mp* doo doo — doo — doo — doo

S 2 *mp* doo doo — doo — doo — doo

A 1 *mp* doo — doo

A 2

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

Synth *mf*

Gtr. *mp*

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 doo — doo doo — doo doo — doo

S 2 doo doo doo — doo doo — doo

A 1 doo — doo

A 2 *mp* doo doo — doo

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

Synth *mp*

Gtr. VII XII XII

D. S. 2 2 2

Perc.

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! 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!

C

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

Synth

Gtr.

Bass

D. S.

Perc. Tambourine on stand & El. Hit / Snare

237

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

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 change! Hoo - hoo if you wan-na make the world a bet-ter place take a look at your-self and then make a change You got-ta

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 21

01 Solo SSSSAA Combo C

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

C —

P.A. $A^{\flat}$ $B^{\flat}m7$ $E^{\flat}sus4$ $E^{\flat}$ $D^{\flat}/A^{\flat}$ $A^{\flat}$ $E^{\flat}/G$ F^m C^m $D^{\flat}$ $A^{\flat}/C$

Synth

Gtr.

Bass

D. S. *Shaker*

Perc.

258

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

C —

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

Synth

Gtr.

Bass

D. S. *fill* — — — — —

Perc.

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

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 El. Piano (Rhodes)

Synthesizer Bombastic Synth w/ strong attack and Flanger FX

Guitar distortion f

Bass Guitar f

Drum Set Cabasa shake

Percussion f

Michael Jackson - MEDLEY 3

02 Solo SSSSAA Combo Bb

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 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! oo! oo! So

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

P.A.
Guitar Powerchords (distortion)

Synth
f

Gtr.
muted, gradually more open

Bass
mf

D. S.
2

Perc.
2

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__

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

P.A.
Sharp Synth Pad

Synth
mf

Gtr.
f (open)

Bass
f

D. S.
2

Perc.
2

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 - dowthat 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 - dowthat 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 - dowthat 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 - dowthat he

Bb

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

Synth

Gtr. *funky, open* *mf*

Bass

D. S.

Perc. *light cl. hit* *heavy industrial hit*

70

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

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

Bb

P.A. $E\flat^{maj7}$ D7 G^m F_6 $E\flat^{maj7}$ F_6 G^m F_6 $E\flat^{maj7}$ D7 $E\flat$

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

S 2

A 1

A 2

Bb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

mf

A

E A^b/e E A^b/e E

mf

split: RH Synth Strings
LH Fat Syn Bass

mf

distortion

mf

Bongo's

mf

f

02 Solo SSSSAA Combo Bb

107

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

Bb

E A⁶/_e E A⁶/_e E B A E A⁶/_e E A⁶/_e E

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

f

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!

Bb

B A No synth.: play small notes

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

mf

f

clean

mf

mf

mf

Agogo

mf

continue freely, same style

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, thril-ler ___ thril-ler night ___

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

A1 thril-ler ___ thril-ler night ___

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

Perc. 3 Woodblocks w/ sticks

ff

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 B^b7 B^bm7 *mf* F^m A^b A^b B^b F^m7 B^b7

P.A.
Perc.

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 D^b7 B^b7 F⁻7 A^b7sus4/E^b A¹¹ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷

P.A.
Perc.

Synth
f *mf* *8th*

Gtr.

Bass
f *mf*

D. S.

Perc.
El. Clap / Hit *f*

Michael Jackson - MEDLEY 15

02 Solo SSSSAA Combo Bb

179 *mp* 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 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
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-orite win-ter-coat, —

S 1 *mp*
doo doo — doo — doo — doo

S 2 *mp*
doo doo — doo — doo — doo

A 1 *mp*
doo — doo

A 2

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

Synth *mf*

Gtr. *mp*

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 doo — doo doo — doo doo — doo

S 2 doo doo doo — doo doo — doo

A 1 doo — doo

A 2 *mp* doo doo — doo

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

Synth *mp*

Gtr. VII XII XII

D. S. 2 2 2

Perc.

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
(Synth) Strings

Gtr.

Bass
f

D. S.
f

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

237

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

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 change! Hoo - hoo if you wan-na make the world a bet-ter place take a look at your-self and then make a change You got-ta

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 21

02 Solo SSSSAA Combo Bb

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

Bb: —

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

Bb: —

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

(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

Eb Instr.

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

Synthesizer Bombastic Synth w/ strong attack and Flanger FX

Guitar distortion f

Bass Guitar f

Drum Set Cabasa shake

Percussion f

Michael Jackson - MEDLEY 3

03 Solo SSSSAA Combo Eb

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 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! oo! oo! So

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

P.A.
Guitar Powerchords (distortion)

Synth
f

Gtr.
mf muted, gradually more open

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__

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

P.A.
Sharp Synth Pad

Synth
mf

Gtr.
f (open)

Bass

D. S.
2

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

Synth

Gtr. *funky, open*

Bass *mf*

D. S.

Perc. *light el. 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 F_6 $E^{\flat}maj7$ D^7 G^m F_6 $E^{\flat}maj7$ F_6 G^m F_6

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

S 2

A 1

A 2

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

mf

A

E A^b/e E

mf

distortion

mf

Bongo's

mf

f

mf

f

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♭

A E A⁶/_e E A⁶/_e E B A E A⁶/_e E

P.A.

Synth

Gtr.

Bass

D. S.

Perc.

f

112

♩ = 120
Don't Stop Till You Get Enough

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!

Eb

P.A.
A⁶/e E B A No synth.: play small notes

Synth
Strings

Gtr.
clean

Bass
mf

D. S.
mf

Perc.
Agogo
mf

Michael Jackson - MEDLEY 11

03 Solo SSSSAA Combo Eb

127

S1 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

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

A1 on thrill-ler thrill-ler night

A2 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. Amaj7/b B Fm A B B Fm

Synth Synth Strings & Synth Brass

Gtr.

Bass

D. S. 2

Perc.

133

S1

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

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

A2

Eb

P.A. B7 mf Fm7

Synth Synth.Brass

Gtr.

Bass

D. S. 3 Woodblocks w/ sticks

Perc. f

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^{mf} A^b A^b B^b F^m B^{b7} B^{b7} F^{mf} 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} B^{b7} D^{b7} B^{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 be care - 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 care - ful of what you do 'cause the lie be - come the truth. Hey, hey! Bil - lie Jeanis 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 Jeanis 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. *El. Handclap*

Perc.

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-orite win-ter-coat, —

S 1 *mp*
 doo doo — doo — doo — doo

S 2 *mp*
 doo doo — doo — doo — doo

A 1 *mp*
 doo — doo

A 2

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

Synth *(15^{mp})*

Gtr. *mp*

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

S 2 doo doo doo — doo doo — doo —

A 1 doo — doo —

A 2 *mp* doo doo — doo —

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

Synth *mp* *8^{oct}*

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! 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!

Eb

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

Synth
8th Strings

Gtr.

Bass
f

D. S.
f

Perc.
f Tambourine on stand & EL Hit / Snare

237

S 1
bet-ter change! Hoo - hoo if you wan-na make the world a bet-ter place take a look at your-self and then make a 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 change! 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^b D^b/E^b A^b C^m7 D^b B^b7/d A^b7sus4

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 $B^b m7$ $E^b sus4$ E^b D^b/a^b A^b E^b/g F^m C^m D^b A^b/c

Synth

Gtr.

Bass

D. S. *Shaker*

Perc.

258

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

Synth

Gtr.

Bass

D. S. *fill- - - - -*

Perc.

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock $\text{♩} = 140$
Beat It

Soprano 1
Soprano 2
Alto 1
Alto 2
1
2
3
4

Handclap
Handclap
Handclap
Handclap
end of claps
end of claps
end of claps
end of claps

No synth. play small notes
El Piano (Rhodes)
N.C.
Dissonant Chime

Synthesizer
Guitar
Bass Guitar
Drum Set
Percussion

Rhythmic Synth w. strong attack and Filter FX
distortion
Cadenza whole
El Clap / He

Michael Jackson - MEDLEY 3
04 Solo SSSSAA 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 ma-c'ho 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 ma-c'ho 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

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

1

2

3

4

Em D Em D C D Em D Em D Em D

P.A

Guitar Powerchords (distortion)

Synth

muted, gradually more open

mf

f (open)

Sharp Synth Pad

Bass

D.S.

Perc.

Michael Jackson - MEDLEY 5
04 Solo SSSSAA 4 extra staves

57 **Excitely** $\text{♩} = 120$
Smooth Criminal

r.t.

S1 All I wan-na say is that they don't real-ly care a-bout us!

S2 *all* All I wan-na say is that they don't real-ly care a-bout us!

A1 All I wan-na say is that they don't real-ly care a-bout us!

A2 All I wan-na say is that they don't real-ly care a-bout us!

1

2

3

4

C D *Ac. Piano* *Em* *F#m* G *F#m* D *Em* *F#m* G *F#m* D *Gm* *F#*

P.A. *Strings* *mf*

Synth *mf*

Gr. *mf* *lush, open*

Bass *mf*

D.S. *light, lit*

Perc. *heavy material hit*

Michael Jackson - MEDLEY 7
04 Solo SSSSA 4 extra staves

75

Pro-

solo (rap)

S1

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? You've been hit by, you've been struck by a smooth crim-nall

S2

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? You've been hit by, you've been struck by a smooth crim-nall

A1

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? You've been hit by, you've been struck by a smooth crim-nall

A2

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? You've been hit by, you've been struck by a smooth crim-nall

1

2

3

4

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

P.A

Synth

Gtr.

Bass

D.S.

Perc.

Bongo's (Play with sticks)

heavy indistinct hit

04 Solo SSSSAA 4 extra staves

The musical score for 'Bongo's' features a guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with a forte 'f' dynamic. The guitar part is written on a single staff, with a 'Bongo's' label above it. The solo is characterized by a series of eighth and sixteenth notes, with a 'distortion' effect indicated by a 'V' symbol and a 'distortion' label. The solo is played over a background of a steady eighth-note rhythm.

Michael Jackson - MEDLEY 11
04 Solo SSSSAA 4 extra staves

106

S1
mir - a - cle has hap - pened to - nigh - —
back or white! —
But if you're think - ing a - bout be - ing my broth - er it don't

S2
mir - a - cle has hap - pened to - nigh - —
But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! —
But if you're think - ing a - bout be - ing my broth - er it don't

A1
mir - a - cle has hap - pened to - nigh - —
But if you're think - ing a - bout be - ing my ba - by it don't mat - ter if you're black or white! —
But if you're think - ing a - bout be - ing my broth - er it don't

A2
mir - a - cle has hap - pened to - nigh - —
it don't mat - ter if you're black or white! —
But if you're think - ing a - bout be - ing my broth - er it don't

1
2
3
4

A E A⁶/E E A⁶/E E B A E A⁶/E E A⁶/E E B

P.A.
f
p-p

Synth
g

Gtr.
g

Bass
f

D.S.
f

Perc.
f

04 Solo SSSSAA 4 extra staves

continue freely same style

04 Solo SSSSAA 4 extra staves

ORIGINAL DO NOT COPY

04 Solo SSSSAA 4 extra staves

 f

Michael Jackson - MEDLEY 19
04 Solo SSSSAA 4 extra staves

178

S1

hoo hoo

mp al-
care - ful
be-care-ful
don't go round
he-
care - ful
no no no

S2

hoo hoo

Peo-ple al - ways told me be care-ful of what you do And don't go around breakin' young girls hearts— And Muth-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

Peo-ple al - ways told me be care-ful of what you do And don't go around breakin' young girls hearts— And Muth-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

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

1

2

3

4

P.A

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

Synth

expressivo

Gtr.

lean
mp

Bass

D.S.

Perc.

el percussive hit

04 Solo SSSSAA 4 extra staves

Shaker



Handwritten musical notation for the Shaker part, measures 1-4. The notation is on a single staff with a treble clef. It consists of a series of eighth notes, with a 'fu' written above the first measure.

Michael Jackson - MEDLEY 23
04 Solo SSSSAA 4 extra staves

219

S1
a bro-ken bot-tle top, and a one — man's soul — They fol-low each o-ther on the wind yé know 'cause they got — no where to go. — *mf* I'm start-ing with the man in the mir-ror. I'm ask-ing him to

S2
one — man's soul — 'cause they got — no where to go. — *mf* I'm start-ing with the man in the mir-ror. I'm ask-ing him to

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

1
2
3
4

Chords: Gadd2/b Cadd2 Gmaj7/b Am7(11) Gadd2/b Cadd2 C/D G Bm7 C C/D G Bm7

Synth
8va
optional Syn Buss — *mp*

Gr.
8 *fret*

Bass
mf

D. S.
mf

Perc.
Bongo (stick) *mp*

Michael Jackson - MEDLEY 25
04 Solo SSSSAA 4 extra staves

238

rt.

Slower $\text{♩} = 84$
Heal the World

S1

change! Hoo - hoo

if you wan-na make the worl'da bet - ter place

take a look at your-self and then make a change Yougot-ta

get it right whileyou got the time 'cause whenyou 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'da bet - ter place

take a look at your-self and then make a change Yougot-ta

get it right whileyou got the time 'cause whenyou You can, you can heal the world _____ make it a

A1

and no mes-sage could have been a-ry clear-er:

if you wan-na make the worl'da bet - ter place

take a look at your-self and then make a change Yougot-ta

get it right whileyou got the time 'cause whenyou close your heart then you close your heal the world _____ make it a

A2

change! Hoo - hoo

if you wan-na make the worl'da bet - ter place

take a look at your-self and then make a change Yougot-ta

get it right whileyou got the time 'cause whenyou close your heart then you close your mind! make it a

1

2

3

4

A $\flat$ C m7 D $\flat$ B $\flat$ 7/D A $\flat$ 7sus4 A $\flat$ bm7(13)/e $\flat$ F $\sharp$

Synth

P.A.

Gtr.

Bass

D. S.

Perc.

ride

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

1

2

3

4

P.A. A^b B^{m7} E^{7sus4} E^b D^{7/G} A^b E^{7/G} F^m C^m D^b A^{7/C} B^m D^{7/G}

Synth 8

Gtr. 8

Bass

D. S.

Shaker

Perc.

04 Solo SSSSAA 4 extra staves

265

mf *serpente*
Heal the worldwe live _ in save it for _ our chil _ dren. Heal the world we live _ in save it for _ our chil _ dren. Heal the world we live _ in save it for _ our chil _ dren.

S1 me you and for _ me you and for _ me you and for _ me you and for _ me

S2 me you and for _ me you and for _ me you and for _ me you and for _ me

A1 me you and for _ me you and for _ me you and for _ me you and for _ me

A2 me you and for _ me you and for _ me you and for _ me you and for _ me

1

2

3

4

PA $A^{\flat}$ $D^{\flat}/E^{\flat}$ $A^{\flat}$ $D^{\flat}/E^{\flat}$ $A^{\flat}$ $D^{\flat}/E^{\flat}$ $A^{\flat}$ $D^{\flat}/E^{\flat}$ $A^{\flat}$

Synth p

Gtr. p

Bass p

D.S. p

Perc. p

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Adv.

Guitar

Bass Guitar

Drum Set

Percussion

Handclap

Handclap

Handclap

Handclap

No synth.: play small notes

f

The musical score is written for a large ensemble. It includes staves for Soprano 1, Soprano 2, Alto 1, Alto 2, Piano Adv., Guitar, Bass Guitar, Drum Set, and Percussion. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Fast Rock' with a quarter note equal to 140 beats per minute. The score begins with a 'Beat It' section. The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2) have a 'Handclap' instruction. The Piano Adv. part has a 'No synth.: play small notes' instruction. The Drum Set part has a 'f' (forte) instruction. The score is marked with a large 'DEMO' watermark.

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.
8

Bass

D. S.
2

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
beat it! *explosive, like being punched* oo! oo!

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

Gtr.
8
muted, gradually more open
mf

Bass

D. S.
2

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,

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

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

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!

P.A.
D C D Ac. Piano

Gtr.

Bass

D. S.

Perc.

muted strings

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

P.A. F E^b F E^b

Gtr.

Bass

D. S.

Perc. Bongo's (play with sticks)

05 Solo SSSSAA small Combo

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 A⁶/e E A⁶/e E

P.A.

mf *f*

Gtr.

mf *f* distortion

Bass

mf *f*

D. S.

mf Bongo's *f*

Perc.

mf *f*

Michael Jackson - MEDLEY 11
05 Solo SSSSAA small Combo

103

S 1

S 2

A 1

A 2

P.A.

Gtr.

Bass

D. S.

Perc.

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

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

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

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

E A⁶/e E A⁶/e E A A

107

S 1

S 2

A 1

A 2

P.A.

Gtr.

Bass

D. S.

Perc.

black or white!

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

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

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

E A⁶/e E A⁶/e E B A

f

Michael Jackson - MEDLEY 13

05 Solo SSSSAA small Combo

119

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

S 2 black or white black or white Keep

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

A 2 black or white black or white Keep on

P.A. B A/b B

Gtr.

Bass

D. S. 2 2

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 on Keep

A 1 on 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

P.A. Amaj7/b B

Gtr. Handclap

Bass

D. S. 2 2

Perc. Conga's

continue freely same style

Michael Jackson - MEDLEY 15

05 Solo SSSSAA small Combo

138

S 1

S 2

A 1

A 2

P.A.

Gtr.

Bass

D. S.

Perc.

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

F^{m7} B⁷

143

S 1

S 2

A 1

A 2

P.A.

Gtr.

Bass

D. S.

Perc.

You start to freeze

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

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

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

F^{m7} B^b

clean

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 -

B^bm7 F^m A^b A^b B^b F^m7 B^b7 D^b7 B^b7 F^o7

P.A.

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

A^b₇ sus4/E^b A¹¹ B^m7 E⁷ B^m7 E⁷ B^m7 E⁷

P.A.

Gtr.

Bass

D. S.

Perc.

El. Clap / Hit

f

Michael Jackson - MEDLEY 19

05 Solo SSSSAA small Combo

179 *mp*

S 1 *care - ful*
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, no! _____

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

1 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

1 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.
Tambourine on stand & Cowbell *mf*

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 $A_b m7(11)/e_b$

Gtr.

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. $F\#$ $G\#m7$ $C\#sus4$ $C\#$

Gtr.

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^b^m D^b/e^b

Gtr. 8

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^b^m D^b/e^b

Gtr.

Bass

D. S. fill - - - - -

Perc.

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Koks

[illegible]

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

28

perc.

D. S.

Bass

Gr.

PA

1

2

A2

A1

S2

S1

dis-ap-pear!"

The fi-er's in their eyes and their looks are pret-ty clear so

beat it, just beat it!

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

dis-ap-pear!"

The fi-er's in their eyes and their looks are pret-ty clear so

beat it, just beat it!

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

so beat it, just beat it!

explosive, like being punched

oo!

oo!

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

PA

mf

muted, gradually more open

2

2

2

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

47

They Don't Care About Us

Empty musical staff for Soprano 1 (S1).

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

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

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

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

1
2
Empty musical staves for Piano (P) and Bass (B).

P.A.
Em D Em D Em D C D C D
8 8 8 8 8 8 8 8 8 8

Gtr.
8
Empty musical staff for Guitar (Gtr.).

Bass
2
Empty musical staff for Bass.

D. S.
2
Empty musical staff for Drums (D. S.).

Perc.
Empty musical staff for Percussion (Perc.).

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

67

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-scen - 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-scen - do, An - nie!

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

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-scen - 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-scen - do, An - nie!

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

1

2

P.A.

G^m F₆ E^{ma}7 F₆ G^m F₆ E^{ma}7 D⁷ G^m F₆ E^{ma}7 F₆

funky, open

Gtr.

mf

Bass

D. S.

Perc.

heavy industrial hit

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

79

A Bit Slower ♩ = 116

Black or white

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

sol (rap)

79

A Bit Slower ♩ = 116

Black or white

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

sol (rap)

06 Solo SSSSAA small Combo extra staves

[illegible]

06 Solo SSSSAA small Combo extra staves

105

The musical score is for the song "A Hard Day's Night" by The Beatles. It features vocal parts for four voices (S1, S2, A1, A2), guitar (Gtr.), bass (Bass), drums (D. S.), and percussion (Perc.). The score includes lyrics and guitar chords (A, E, A6/E, B). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, 1 and 2. System 1 contains the first two lines of the song, and System 2 contains the next two lines. The lyrics are: "I be-lieve in mir - a - cles, and a mir - a - de has hap - pened to - night. — black or white! —", "I be-lieve in mir - a - cles, and a mir - a - de has hap - pened to - night. —", "But if you're think-ing a-bout be-ling my ba-by it don't mat-ter if you're black or white! —", "But if you're think-ing a-bout be-ling my ba-by it don't mat-ter if you're black or white! —", "and a mir - a - de has hap - pened to - night. —", "it don't mat-ter if you're black or white! —". The guitar chords are: A, E, A6/E, B, A, E, A6/E, E.

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

118

S1 *mf* It don't mat-ter if you're black or — white — — — — — *f* Keep on — — — — — with the force don't stop

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

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

A2 *mf* It don't mat-ter if you're black or — white — — — — — *f* Keep on — — — — — with the force don't stop

1

2

P.A. *B A/b* *B* *Ama7/b*

Gtr. 8 *Handclap*

Bass

D. S. *2* *2* *Congas*

Perc.

continue freely some style

130

Thriller

S1

don't stop till you get e-nough,

thrill-ler ———

S2

don't stop till you get e-nough,

thrill-ler ———

A1

thrill-ler ———

thrill-ler night ———

A2

thrill-ler ———

thrill-ler night ———

1

2

P.A.

F^m A^b

A^b B^b F^m

B^b7

Gtr.

8

Bass

fill-----1

D. S.

3 Woodblocks w/ sticks

Perc.

f

mf

f

mf

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

160

Bad

S1

Kil - ler thrill - ler Kil - ler thrill - ler to - night

Bad, bad

real - ly, real - ly bad —

Bad, bad

real - ly, real - ly bad —

S2

Kil - ler thrill - ler Kil - ler thrill - ler to - night

You know I'm bad, I'm bad

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

You know I'm

A1

Kil - ler thrill - ler Kil - ler thrill - ler to - night

Bad, bad

real - ly, real - ly bad —

Bad, bad

real - ly, real - ly bad —

A2

Kil - ler thrill - ler Kil - ler thrill - ler to - night

Bad, bad

real - ly, real - ly bad —

Bad, bad

real - ly, real - ly bad —

1

2

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

P.A.

Gtr.

8

Bass

D. S.

Perc.

mf

f

f

El. Cimb/Hrt

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

176

Sheet music for Michael Jackson - MEDLEY 23, 06 Solo SSSSAA small Combo extra staves. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Piano/Accompaniment (P.A.), Guitar (Gtr.), Bass, Drums (D. S.), and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features vocal lines with lyrics and instrumental accompaniment. Chords are indicated below the piano part: F#m, G#m/f#, F#m, G#m/f#, F#m, G#m/f#, D, F#m, F#m7, D, F#m. Dynamics include *mp* and *clean*. The percussion part includes a note marked *el percussive hit*.

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

190 *Andante* ♩ = 100
Men in the Mirror

Sheet music for Michael Jackson - MEDLEY 25, 06 Solo SSSSAA small Combo extra staves. The score is written for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Piano (P), Bass (B), Guitar (Gtr.), Double Bass (D. S.), and Percussion (Perc.).

The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *Andante* (♩ = 100). The music is for the song "Men in the Mirror".

The score includes vocal lines for S1, S2, A1, and A2, and instrumental lines for P, B, Gtr., D. S., and Perc. The piano part includes chords: F#m, G#m/f#, Bm7, F#m, G#m/f#, F#m7, G#m/f#, Bm7. The guitar part includes a section marked "No synth, play small notes" and "Ac. Piano 15^{me}".

The lyrics for the vocal parts are:

S1: hoo hoo oh, ba - by
S2: clames that I am the one but the kid is not my son
A1: clames that I am the one but the kid is not my son
A2: hoo hoo oh
P: hoo hoo hoo hoo hoo hoo
B: hoo hoo hoo hoo hoo hoo
Gtr.: hoo hoo hoo hoo hoo hoo
D. S.: hoo hoo hoo hoo hoo hoo
Perc.: hoo hoo hoo hoo hoo hoo

06 Solo SSSSAA small Combo extra staves

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

241

rit.

Slower $\text{♩} = 84$
Heal the World

Empty musical staff for Soprano 1 (S1).

Empty musical staff for Soprano 2 (S2).

S1
S2
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

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
Empty musical staves for the first two parts of the instrumental.

P.A.
A $\text{m}7(\text{11})/\text{e}^{\flat}$
F $\sharp$
G $\sharp\text{m}7$
Empty musical staff for Piano/Arrangement (P.A.) with chord markings.

Gtr.
8
Empty musical staff for Guitar (Gtr.).

Bass
Empty musical staff for Bass.

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

Perc.
Empty musical staff for Percussion (Perc.).

252

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 li - ving 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 li - ving 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. 8

Bass

D. S.

Perc.

Shaker

A^b B^m7 E^bsus4 E^b D^b/a^b A^b E^b/g F^m C^m D^b A^b/c B^m D^b/e^b

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06 Solo SSSSAA small Combo extra staves

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Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Adv.

Handclap

Handclap

Handclap

Handclap

f

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

P.A

D E^m D C D

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!

P.A

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

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^b maj7 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

mf

f

A E A₆/e E

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Michael Jackson - MEDLEY 11
07 Solo SSSSAA Piano Advanced

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

f

S 1
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
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

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 _____ *f* but

P.A. *B*⁷ *F*^{m7} *B*^b

146

S 1 *f* You start to freeze _____

S 2 ter - ror takes the sound be - fore_ you make _____ it. _____ *f* You start to freeze _____ *f* as

A 1 *f* You start to freeze _____ *f* as

A 2 *f* You start to freeze _____ *f* as

P.A. *F*^{m7} *B*^b

Michael Jackson - MEDLEY 17

07 Solo SSSSAA Piano Advanced

159

Bad

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

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

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

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

P.A. B⁷ D⁷ B⁷ F⁷ A^bSUS⁴/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.A. B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷ B^{m7} E⁷

Michael Jackson - MEDLEY 19

07 Solo SSSSAA Piano Advanced

178

S 1 *mp* care - ful
hoo hoo ah 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

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

P.A.

182

S 1 care - ful
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

F#m D F#m F#m7 D

P.A.

Michael Jackson - MEDLEY 21
07 Solo SSSSAA Piano Advanced

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

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

S 1

S 2

A 1

A 2

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

204 *1 woman solo*
mf It's gon-na feel — real good: — gon-na make a 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,

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

P.A.

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

P.A.

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

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^bm7(11)/e^b

Michael Jackson - MEDLEY 27

07 Solo SSSSAA Piano Advanced

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^bm7 E^{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^bm 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 you and for me you and for

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

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

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

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

P.A.

268

save it for__ our 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*

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

P.A. *p*

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Mod.

Handclap

Handclap

Handclap

Handclap

f

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

P.M

D E^m D C D

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!

P.M

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

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!

half of singers

S 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!

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

mf

A E A⁶/_e E

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

Michael Jackson - MEDLEY 13
08 Solo SSSSAA Piano Moderated

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.M.
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.M.
Amaj7/b B

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 _____ *f* but

P.M. $B^{\flat}_7$ $F^{\flat}m7$ $B^{\flat}$

146

S 1 *f* You start to freeze _____

S 2 ter - ror takes the sound be - fore__ you make _____ it. _____ *f* You start to freeze _____ *f* as

A 1 *f* You start to freeze _____ *f* as

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

P.M. $F^{\flat}m7$ $B^{\flat}$

Michael Jackson - MEDLEY 17
08 Solo SSSSAA Piano Moderated

159

Bad

S 1 fight-ing for your life__ in-side a kil-ler thril-ler kil - ler thril-ler to - night! Bad, bad

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

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

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

P.M. *B*⁷ *D*⁷ *B*⁷ *F*⁷ *A*^b_{sus4}/*e*^b *A*¹¹ *B*^{m7} *E*⁷

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} *E*⁷ *B*^{m7} *E*⁷ *B*^{m7} *E*⁷ *B*^{m7} *E*⁷

Michael Jackson - MEDLEY 19
08 Solo SSSSAA Piano Moderated

178

S 1 *mp* hoo hoo ah 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

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

P.M

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

F#m D F#m F#m7 D

P.M

Michael Jackson - MEDLEY 21
08 Solo SSSSAA Piano Moderated

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

1 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 1 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^b C^{m7} D^b B^{b7}/d A^{b7sus4}

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^bm7(11)/e^b

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

Michael Jackson - MEDLEY 29
08 Solo SSSSAA Piano Moderated

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 you and for me you and for

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

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

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

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

P.M

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*

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

f

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

f

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

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.

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

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

90

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

S 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.

93

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

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

A 2

black or white!

Michael Jackson - MEDLEY 9
09 Solo SSSSAA

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

115

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

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

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

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

122

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

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

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-

S 1
doo doo doo doo

S 2
doo doo doo doo

A 1
doo doo doo

A 2
doo

215

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, hoo A sum-mer's dis-re-gard, hoo

S 1
doo doo doo *mf* A sum-mer's dis-re-gard,

S 2
doo doo doo hoo

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

A 2
mp doo doo doo *mp* hoo

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*

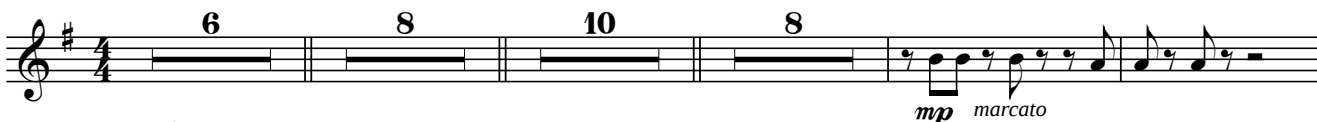
A 2 me you and for me you and for me *p*

Michael Jackson - MEDLEY

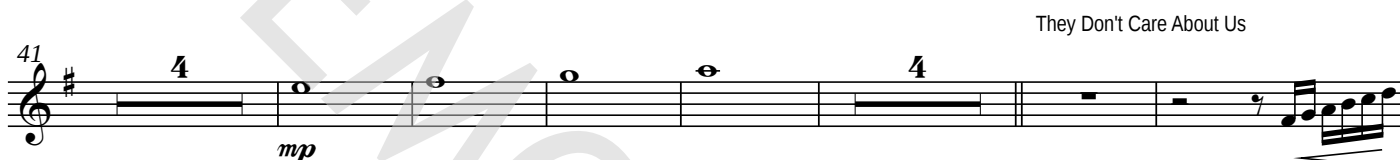
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Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

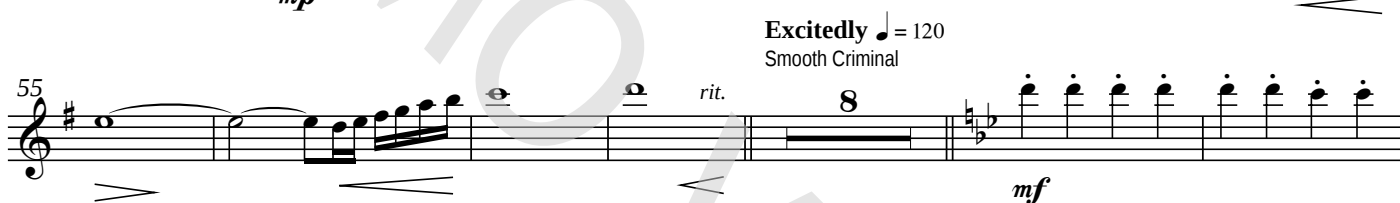
Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

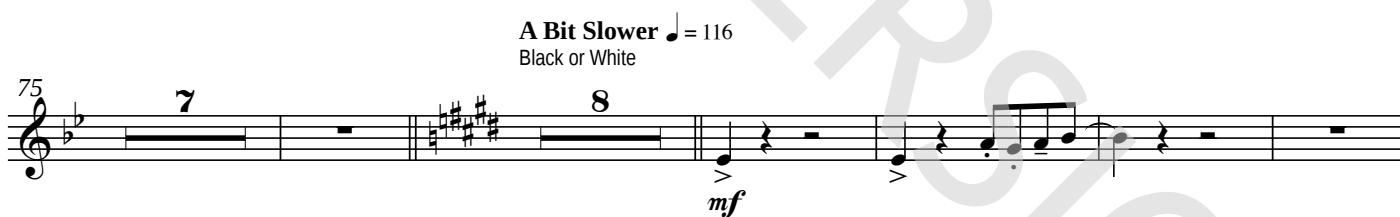
C Instr. 

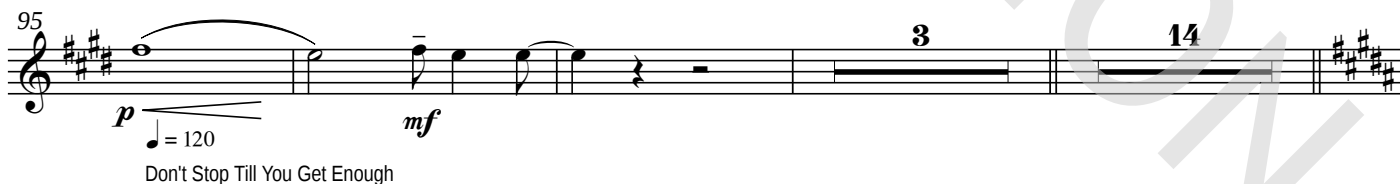
35 

41 

55 

69 

75 

95 

115 

119 

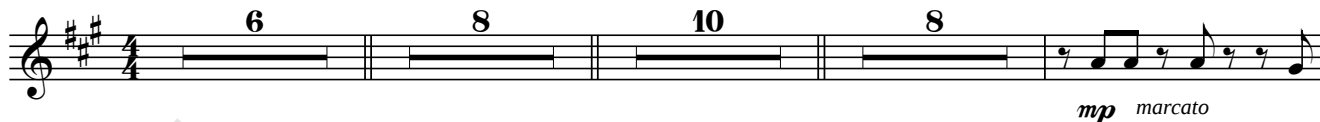
Michael Jackson - MEDLEY

(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.



They Don't Care About Us



Excitedly ♩ = 120
Smooth Criminal



A Bit Slower ♩ = 116
Black or White



♩ = 120

Don't Stop Till You Get Enough

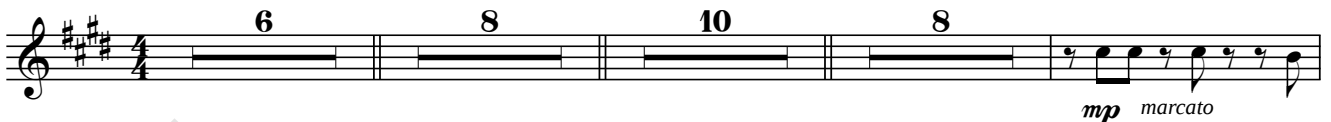


Michael Jackson - MEDLEY

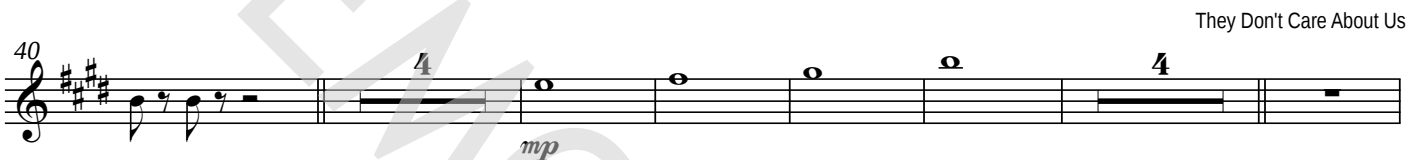
(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
Don't Stop Till You Get Enough - Thriller - Bad - Billie Jean -
Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

E♭ Instr. 

34 

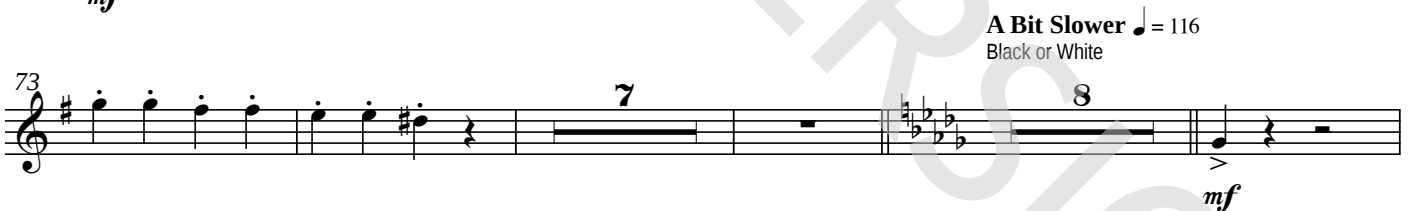
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They Don't Care About Us

54 

Excitedly ♩ = 120
Smooth Criminal

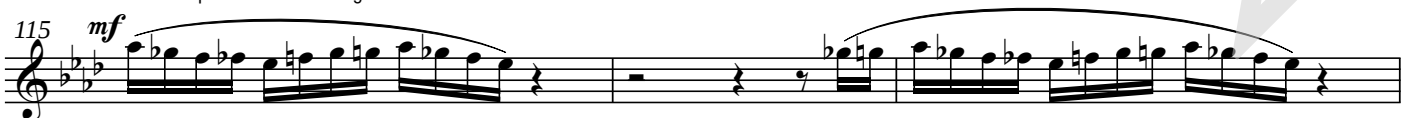
67 

73 

A Bit Slower ♩ = 116
Black or White

92 

Don't Stop Till You Get Enough

115 

118 

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

No synth.: play small notes

The first system of musical notation for 'Beat It' is in 4/4 time with a key signature of one sharp (F#). It features a piano introduction with a strong bass line. The right hand plays a series of eighth notes, while the left hand plays a rhythmic pattern of eighth notes. The notation includes a forte (f) dynamic marking and a 'No synth.: play small notes' instruction.

N.C.

El. Piano (Rhodes)

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

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

E_m

D

E^m

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

Michael Jackson - MEDLEY 3
13 Piano Advanced

They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal

C D C D C D

rit. Ac. Piano

53

E^m F^{#m}

60

G F^{#m} D E^m

F^{#m}

G F^{#m} D

G^m

F₆

64

E^bmaj7

F₆

G^m

F₆

E^bmaj7

D⁷

G^m

F₆

68

E^bmaj7

F₆

G^m

F₆

E^bmaj7

D⁷

E^b

72

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

mf

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

f

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

Don't Stop Till You Get Enough

$\bullet = 120$

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

mf

117 B A/b

140

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

144

B $\flat$ F $\flat$ m7

148

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

152

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

156

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

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

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

bass guitar: LH play pedal F# same rhythm RH

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

194 F#m7 G#m/f# Bm7

Andante ♩ = 100
Man in the Mirror

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

199 (15ma)-----

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[#]

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Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

No synth.: play small notes

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

N.C.

The second system of musical notation continues the piano introduction. It includes a 'V' marking in the right hand and a 'f' (forte) marking in the left hand. The tempo is marked as 'Fast Rock' with a quarter note equal to 140 beats per minute.

The third system of musical notation continues the piano introduction. It includes a 'V' marking in the right hand and a 'f' (forte) marking in the left hand. The tempo is marked as 'Fast Rock' with a quarter note equal to 140 beats per minute.

The fourth system of musical notation continues the piano introduction. It includes a 'V' marking in the right hand and a 'f' (forte) marking in the left hand. The tempo is marked as 'Fast Rock' with a quarter note equal to 140 beats per minute.

Michael Jackson - MEDLEY 3
14 Piano Moderated

Excitedly ♩ = 120
Smooth Criminal

They Don't Care About Us

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

60 E^m F^{#m}

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

68 E^b F₆ G^m F₆ E^b D⁷ G^m F₆ E^b

73 G^m F₆ E^b D⁷ E^b F E^b

Michael Jackson - MEDLEY 5
14 Piano Moderated

102

A⁶/e E E A⁶/e E A⁶/e E A A

107

E A⁶/e E A⁶/e E B A E A⁶/e E

f

♩ = 120

112

A⁶/e E B A A/b

mf

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

116

B B A/b

120

B Amaj7/b

Michael Jackson - MEDLEY 7
14 Piano Moderated

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

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

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

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

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

Michael Jackson - MEDLEY 9

14 Piano Moderated

Andante ♩ = 100

Man in the Mirror

No synth.: play small notes

Ac. Piano

15^{ma}-----

194 F#m7 G#m/f# Bm7

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

Finger snaps optional on 2 and 4

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

209 (15^{ma})----- El. Piano

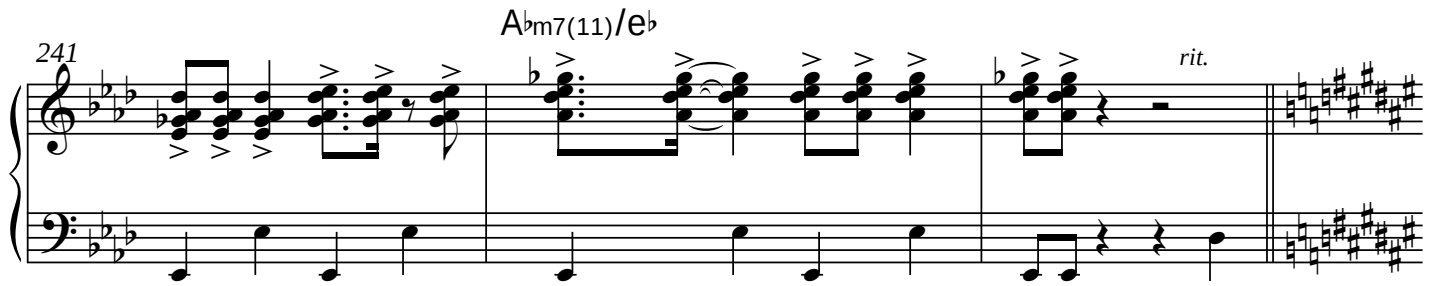
G D E^{m7} D C C^{add2}

mf

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

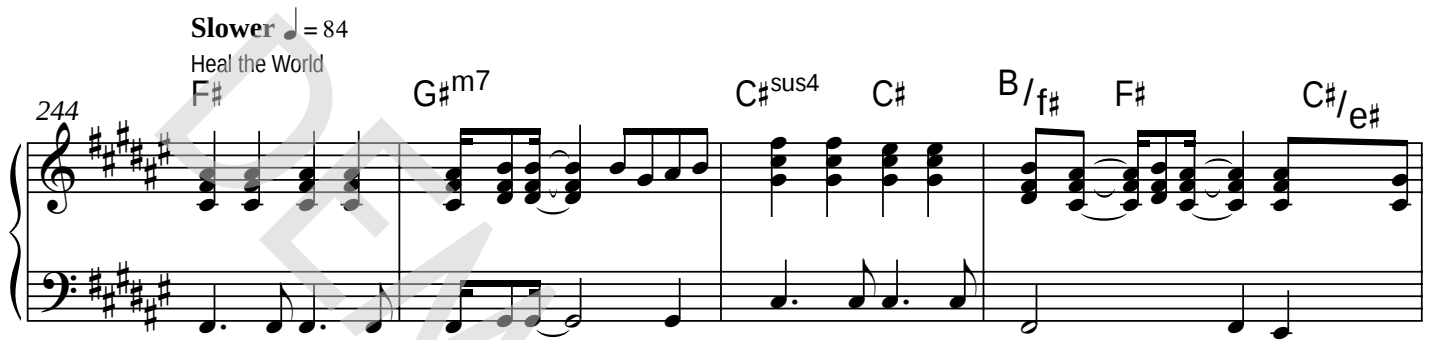
Michael Jackson - MEDLEY 11
14 Piano Moderated

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

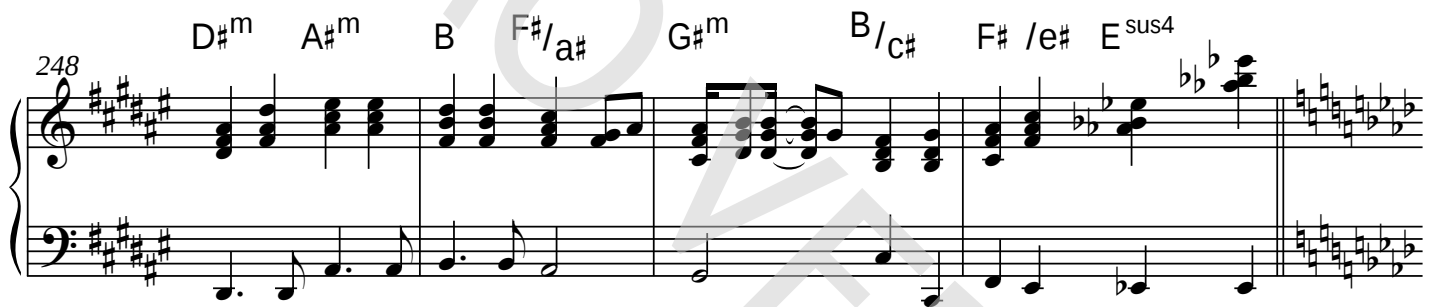


244 **Slower** ♩ = 84
Heal the World

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



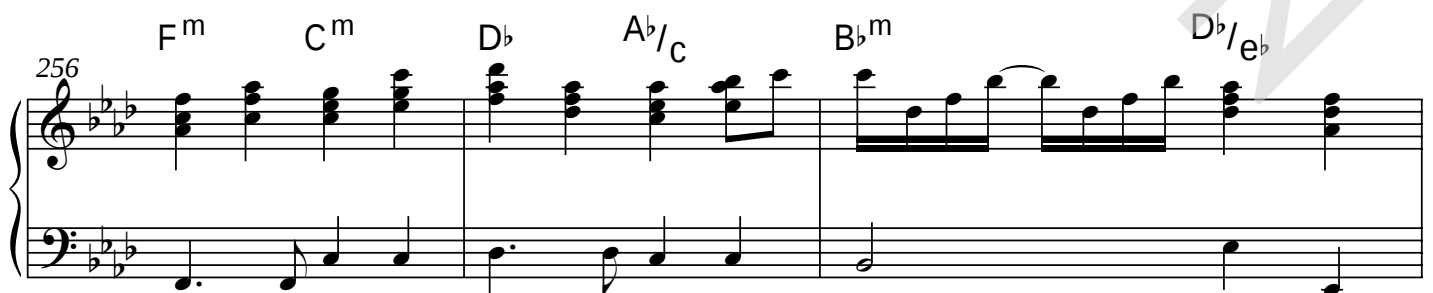
248 $D\sharp m$ $A\sharp m$ B $F\sharp/a\sharp$ $G\sharp m$ $B/c\sharp$ $F\sharp/e\sharp$ E^{sus4}



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



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

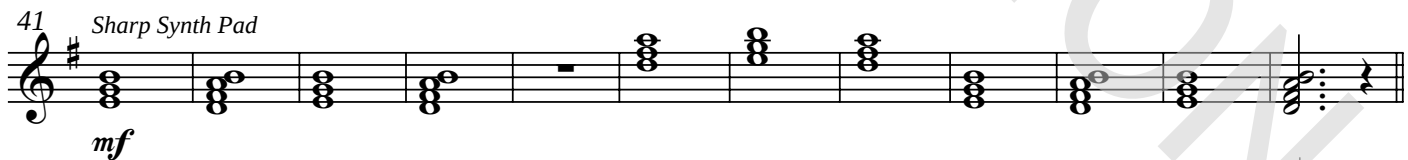
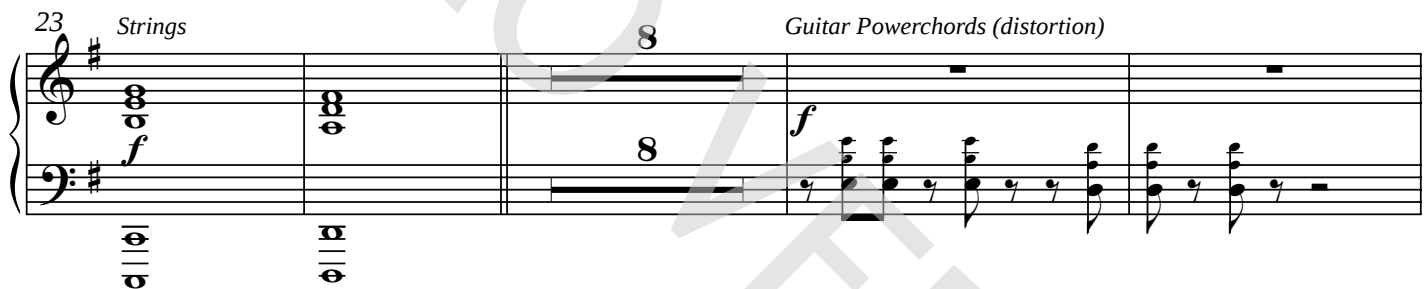
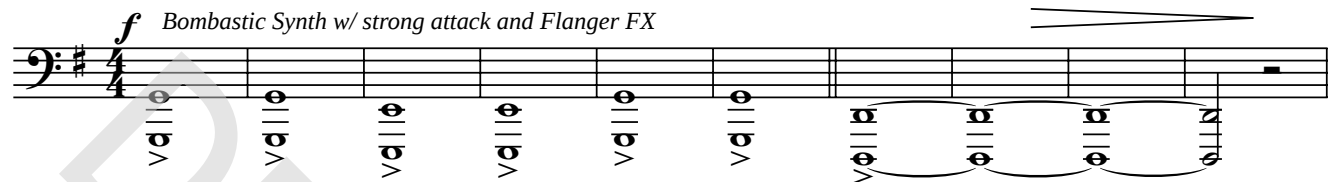


Michael Jackson - MEDLEY

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

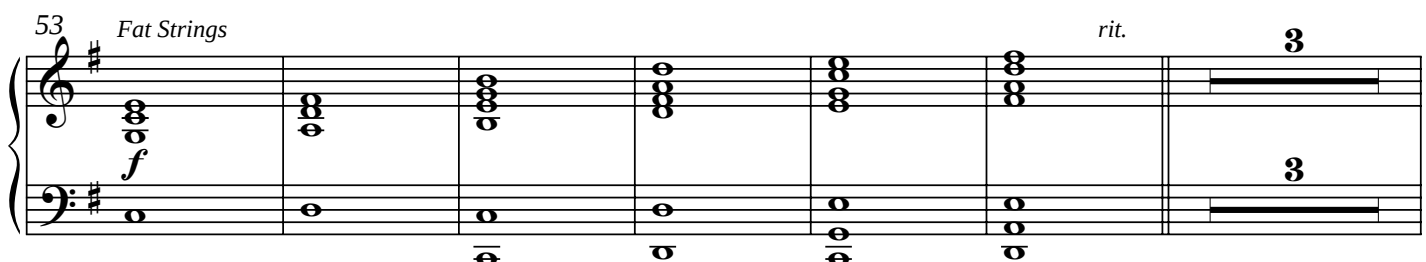
Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It



They Don't Care About Us

Excitedly ♩ = 120
Smooth Criminal



102



108



♩ = 120

Don't Stop Till You Get Enough

Strings



119



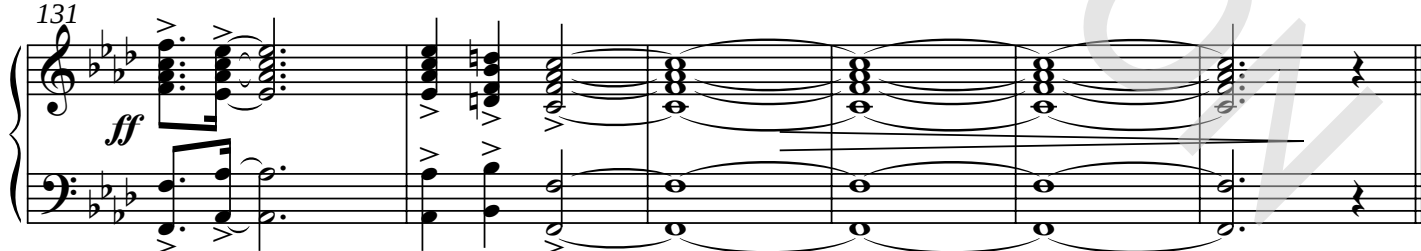
123

Synth Strings & Synth Brass



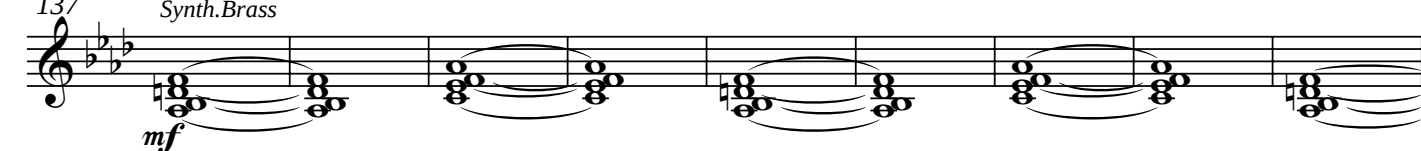
Thriller

131



137

Synth. Brass



Michael Jackson - MEDLEY 5

15 Synthesizer

Andante ♩ = 100
Man in the Mirror

194

Crystal Synth w/ long decay time *mp*

15^{ma}

200

15^{ma}

205

15^{ma}

210

15^{ma}

8^{va}

mp

218

'Emotion' Strings *mp*

8^{va}

223

8^{va}

mp

231

8^{va}

Strings *mf*

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
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Fast Rock ♩ = 140
Beat It

N.C.

13 distortion *f*

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

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

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

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

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

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

The musical score is written for guitar in standard notation. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Fast Rock' with a quarter note equal to 140 beats per minute. The first measure is marked with a rehearsal number '13' and includes the instruction 'distortion' and a dynamic marking 'f'. The score consists of seven staves of music. Chord symbols are placed above the staff at various points: E^m, D, E^m, D, E^m, D, C, D, E^m, D, E^m, D, C, D, E^m, D, E^m, D, E^m, D. The score includes dynamic markings such as 'mf' and 'f', and performance instructions like 'muted, gradually more open' and '(open)'. Rehearsal numbers 13, 18, 23, 29, 34, 39, and 44 are indicated at the start of their respective staves.

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

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

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

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

116 B A/b B
continue freely, same style

119 B

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

127 $A_{maj7/b}$ B 14

145 B^b *clean*

Michael Jackson - MEDLEY 5

16 Guitar

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

222 *freely*

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

228

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

234 *f*

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

240 *Slower* ♩ = 84
Heal the World

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

246

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

250

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

256

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

262

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

268 *p*

Michael Jackson - MEDLEY

(Beat It - They Don't Care About Us - Smooth Criminal - Black Or White -
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Man in the Mirror - Heal The World)

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

N.C.

13 *f*

18 2

25 E^m D E^m D C

30 D E^m D E^m D

35 E^m D C D E^m

40 D E^m D E^m D

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

97 E A⁶/e E *mf*

102 E A E *f*

108 B A E B

♩ = 120
Don't Stop Till You Get Enough

114 A A/b B *mf*

B A/b B

119

123 Amaj7/b B

127 Amaj7/b B

Thriller

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

136 B^b7 F^m7 *f*

178 $F^{\#m}$ $G^{\#m}/f^{\#}$ D $F^{\#m}$ $F^{\#m7}$ D $F^{\#m}$

183 D $F^{\#m}$ $F^{\#m7}$ D $C^{\#7}$

187 $F^{\#m}$ $G^{\#m}/f^{\#}$ $F^{\#m}$ $G^{\#m}/f^{\#}$ $F^{\#m}$ $G^{\#m}/f^{\#}$

190 $F^{\#m}$ $G^{\#m}/f^{\#}$ $B^{\#m7}$ $F^{\#m}$ $G^{\#m}/f^{\#}$

194 $F^{\#m7}$ $G^{\#m}/f^{\#}$ $B^{\#m7}$

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

225 C/d G $B^{\#m7}$ C C/d G $B^{\#m7}$ C C/d G $B^{\#m7}$

mf

231 C $A^7/c^{\#}$ $D7(b10)$ $A^{\flat}$ $C^{\#m7}$

f

235 $D^{\flat}$ $D^{\flat}/e^{\flat}$ $A^{\flat}$ $C^{\#m7}$ $D^{\flat}$ $D^{\flat}/e^{\flat}$ $A^{\flat}$ $C^{\#m7}$

239 $D^{\flat}$ $B^{\flat7}/d$ $A^{\flat7sus4}$ $A^{\flat m7(11)}/e^{\flat}$ rit.

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads and symbols to represent different instruments. The first staff includes labels for: Hi-Hat closed, Hi-Hat open, Shareclick, Bassdrum (Kick), Snaredrum, Hi-Hat Foot, High Tom, Mid Tom, Low Tom, Floor Tom, Ride Cymbal, Ride Bell/Cup, Crash Cymbal, Splash Cymbal, Triangle mute, Tambourine Beating, and Triangle open. The second staff includes labels for: Shaker(eggs), Claves, High Timbale, Sleigh Bells, Bell Tree, Maracas, Wind Chimes, Handclap, Cowbell, Conga Cabasa, Guiro, Woodblock High, Woodblock Low, Timbale Low, Agogo High, and Agogo Low. A large, diagonal watermark reading 'DEMO VERSION' is overlaid across the center of the page.

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

6

11

16

23

29

35

40

4 Michael Jackson - MEDLEY

18 Drum Set

87 **2**

91 *mf* *f*

94

98

101 *mf*

104

107 *f*

110

113 *mf*

♩ = 120

Don't Stop Till You Get Enough

ORIGINAL DO NOT COPY

6 Michael Jackson - MEDLEY

18 Drum Set

164

2

2

169

Billie Jean

mf

176

182

187

Andante ♩ = 100
Man in the Mirror

193

12

mf

211

222

mf

229

Drumkit/Percussion

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

Staff 1 (Drumkit):

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

Staff 2 (Percussion):

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

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

12 Cabasa shake El. Clap / Hit >

18 > > > > > 2 >

26

33

40 >

48 They Don't Care About Us >

Excitedly ♩ = 120
Smooth Criminal

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

4 Michael Jackson - MEDLEY

19 Percussion

123 *Conga's*

continue freely same style

128

Thriller

2

3 Woodblocks w/ sticks

f

134

144

153

158

Bad

El. Clap / Hit

f

165

Billie Jean

2

173 *Cabasa shake*

mf

el. percussive hit

182

El. Handclap

Michael Jackson - MEDLEY

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

Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

14 N.C.

22 E^m

26 D E^m D

29 C D E^m D

33 E^m D E^m

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

Michael Jackson - MEDLEY 3

20 Leadsheet

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

67 G^m F₆ E^bmaj7 F₆

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

69 G^m F₆ E^bmaj7 D⁷

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

71 G^m F₆ E^bmaj7 F₆

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

73 G^m F₆ E^bmaj7 D⁷ E^b

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

75 F E^b

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

77 F E^b

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

95 B A E A⁶/e E

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

98 A⁶/e E A⁶/e E A⁶/e E A⁶/e E

I took my ba-by on a

102 A⁶/e E A⁶/e E A⁶/e E

sat - ur - day bang

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

one and the same

Now

105 A A E A⁶/e E

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

108 A⁶/e E B A

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

111 E A⁶/e E A⁶/e E B

—

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

♩ = 120

Don't Stop Till You Get Enough

114 A A/b B

mat-ter if you're black or white! —

It don't mat-ter if you're

145 $B\flat$ F^m7

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

148 $B\flat$

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

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

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

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

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

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

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

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

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

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

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

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

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

Andante ♩ = 100
Man in the Mirror

196

kid is not my

201

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

206

___ real good: gon-na make a 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.*

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

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

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

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

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

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

250 $G^\sharp m$ $B/C^\sharp$ $F^\sharp / e^\sharp$ $E^b sus4$ 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 -
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Words and Music by Michael Jackson
Arranged by Dirk Kokx

Fast Rock ♩ = 140
Beat It

5

9

13

17

21

25

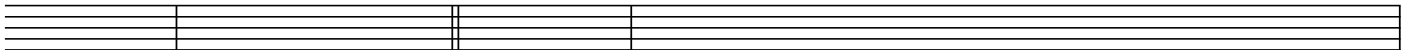
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77

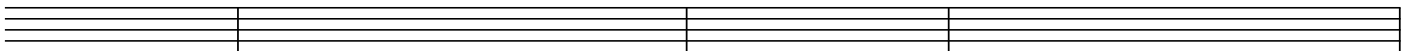


A Bit Slower ♩ = 116
Black or White

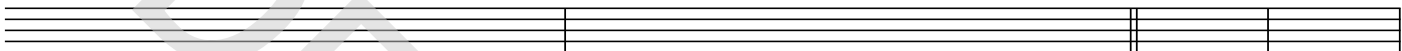
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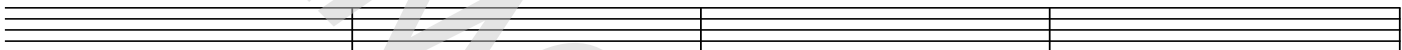
85



89



93



97



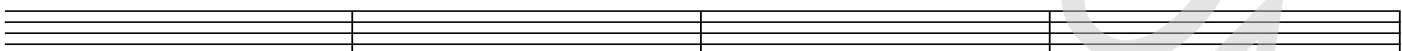
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105

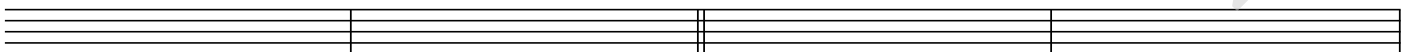


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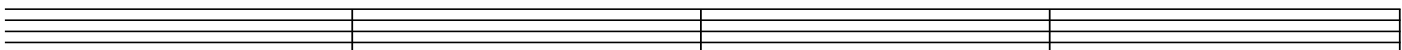


♩ = 120
Don't Stop Till You Get Enough

113



117

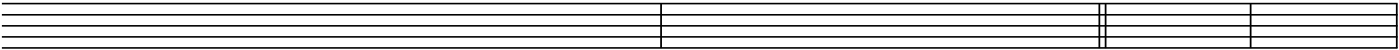


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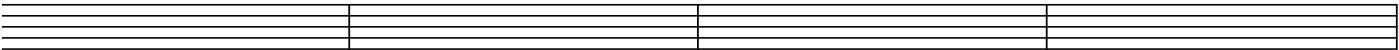


Billie Jean

169



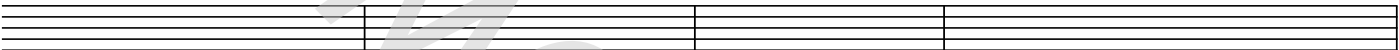
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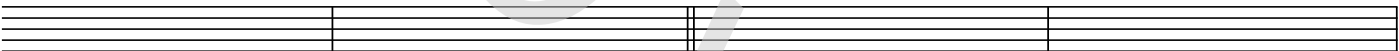
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181



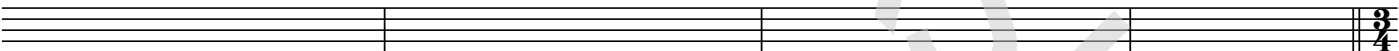
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189

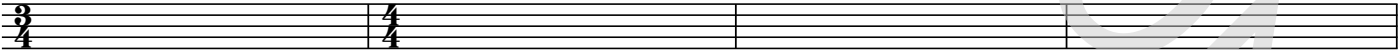


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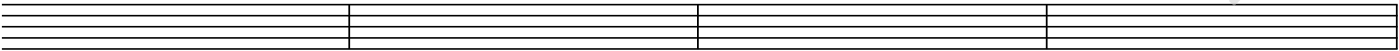


Andante ♩ = 100
Man in the Mirror

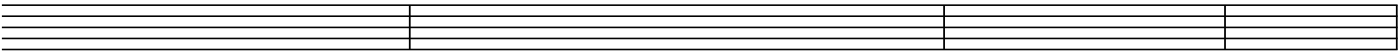
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201



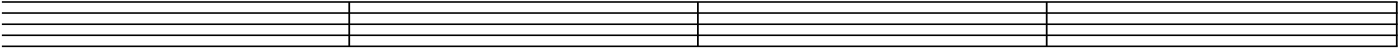
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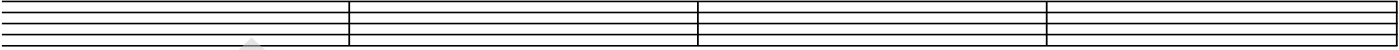
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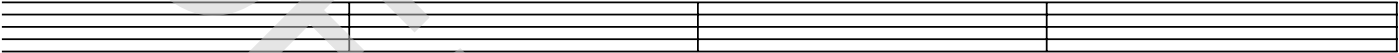
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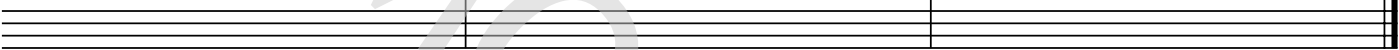
261



265



269



DEMO VERSION

Michael Jackson - MEDLEY

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

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

Beat It

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

They Don't Care About Us

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

Smooth Criminal

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

Black Or White

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

Don't Stop Till You Get Enough

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

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

Heal The World

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