

PIANO/VOCAL/CHORDS

# MICHAEL JACKSON NUMBER ONES





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Project Manager: CAROL CUELLAR

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# BAD

Written and Composed by  
MICHAEL JACKSON

Medium Dance Groove

\*    D5    E5    F#5    G5  
       5fr.   4fr.   5fr.

No Chord

Your

N.C.

butt is mine,  
giv - ing you

gon - na tell you right. —  
on count of three —

Just  
to

\* These chords contain no 3rds.

show your face in broad day - light. I'm  
show your stuff or let it be. I'm

tell - ing you, on how I feel. Gon - na  
tell - ing you, just watch your mouth. I

hurt your mind, don't shoot to kill. Come on,  
know your game, what

come on, lay it on me. All right...



I'm you're a - bout. — Well, they

Bm7 C#m7 4fr.

1.2. say the sky's — the lim - it and to  
3. change the world — to - mor - row, this could

Bm7 C#m7 4fr. Bm / C#m7 4fr.

me that's real - ly true. { But my friend } you have — seen noth - in'. Just  
be a bet - ter place. — { And my friends. } like what — I'm say - in' then

E7(#9)

wait 'til I get through... } be - cause I'm  
won't you slap my face... }

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

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

Chorus:  
(Bad, bad, real - ly, real - ly, bad...) (Bad, bad,

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr. *To Coda* Am7 5fr. D9 4fr.

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

real - ly, real - ly, bad...) (Bad, bad, real - ly, real - ly, bad...) \*(And the

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

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

whole world has to an - swer right now just to tell you once a - gain...)\*

\*Sing the lyrics between the asterisks 2nd time only.

(Michael)

The word is out, you're  
2. (Instrumental solo)

Am7 5fr. D9 4fr.

do - in' wrong. — Gon - na lock you up — be - fore —

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

— too long. Your ly - in' eyes gon - na

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

tell you right. — So lis - ten up don't

1. Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

make a fight. — Your talk is cheap, you're

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

not a man. — You're throw - in' stones, to hide —

Am7 5fr. D9 4fr. 2. Am7 5fr. D9 4fr. D.S. al Coda

— your hands. But they — (End solo) We can



Coda  
Am7

D9

Am7

D9



know it, you know, Woo! Woo!

real - ly, real - ly, bad...) (And the whole world has to an - swer right now, just to

Repeat 4 Times

Am7

D9

D9

Am7

D9



Woo! You know I'm bad, I'm bad, come on. You know I'm

tell you once a - gain...) (Bad, bad, real-ly, real-ly bad...)

Am7

D9

Am7

D9

Am7

D9



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

(Bad, bad, real - ly, real - ly bad...) (Bad, bad,

Am7 5fr. D9 4fr. Am7 5fr. D9 4fr.

know, come on. And the whole world has to an - swer right now, just to  
 real - ly, real - ly bad...) (And the whole world has to an - swer right now, just to

1.2.3. Am7 5fr. D9 4fr. 4. Am7 5fr. D9 4fr.

tell you. You know I'm tell you once a - gain. — Who's bad?  
 tell you once a - gain...) tell you once a - gain...)

**Additional Lyrics  
 (For repeat)**

You know I'm smooth-I'm  
 bad-you know it  
 (Bad bad-really, really bad)  
 You know I'm bad-I'm  
 bad baby  
 (Bad bad-really, really bad)  
 You know, you know, you  
 know it-come on  
 (Bad bad-really, really bad)  
 And the whole world has to  
 answer right now  
 (And the whole world has to  
 answer right now)  
 Woo!  
 (Just to tell you once again)

You know I'm bad, I'm bad -  
 you know it  
 (Bad bad-really, really bad)  
 You know I'm bad-you know-hoo!  
 (Bad bad-really, really bad)  
 You know I'm bad-I'm bad -  
 you know it, you know  
 (Bad bad-really, really bad)  
 And the whole world has to  
 answer right now  
 (And the whole world has to  
 answer right now)  
 Just to tell you once again...  
 (Just to tell you once  
 again...)  
 Who's bad?

# BEAT IT

Written and Composed by  
MICHAEL JACKSON

Moderately fast

No chord

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staves. The piano part is marked *mf* and *R.H.* (Right Hand). The tempo is *Moderately fast*. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The vocal line is a simple melody of eighth notes.

1.

2.

Em

0 2 0 0 0 0

They told him, "Don't you ev - er  
They're out to get you. Bet - ter

D

0 2 3 2 1 0

Em

0 2 0 0 0 0

D

0 2 3 2 1 0

come a - round here. Don't wan - na see your face; you bet - ter dis - ap - pear."  
leave while you can. Don't wan - na be a boy; you wan - na be a man.

The  
You

Beat It - 3 - 1

C D Em

fi - re's in their eyes and their words are real - ly clear. So beat it, just  
wan - na stay a - live; bet - ter do what you can. So beat it, just

D Em D

beat it. You bet - ter run; you bet - ter do what you can. Don't  
beat it. You have to show them that you're real - ly not scared. You're

Em D C

wan - na see no blood. Don't be a ma - cho man. You wan - na be tough; bet - ter  
play - in' with your life. This ain't no truth or dare. They'll kick you, then they beat you, then they'll

D Em D

do what you can. So beat it. But you wan - na be bad. } Just  
tell you it's fair. So beat it. But you wan - na be bad. }



Em D Em D

beat it, beat it. No one wants to be de - feat - ed. Show -

Em D Em

in' how funk - y and strong is your fight. It does - n't mat - ter who's

1. D Em D

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

Em D D

2. *D. S.  $\frac{3}{4}$  and fade*

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

# BEN

Words by  
DON BLACK

Music by  
WALTER SCHARF

Moderately

Piano introduction in F major, 4/4 time. The right hand plays a steady eighth-note melody, while the left hand provides a simple bass line with quarter notes.

Chord diagrams: F, C7, F, Cm7 (E Bass)

Ben, the two of us need look no more, we both found what we were look-ing for.

Piano accompaniment for the first line of lyrics, featuring chords and a bass line.

Chord diagrams: F, A7sus, A7 (C# Bass), Eb7-5, D7

With a friend to call my own, I'll nev - er be a - lone, and you, my friend, will

Piano accompaniment for the second line of lyrics, featuring chords and a bass line.

Chord diagrams: Cm7-5 (Db Bass), C7, F, Bb (F Bass), F, Bb (F Bass), F

see, you've got a friend in me. — Ben, you're al-ways run-ning

Piano accompaniment for the third line of lyrics, featuring chords and a bass line.

here and there, you feel you're not want-ed an - y - where. If you ev - er look be -

hind and don't like what you find there's some-thing you should know, you've got a place to

go. I used to say I and me,

now it's us, now it's we. I used to say I and me,

Chord diagrams: C7 (E Bass), F, C7 (E Bass), F, A7sus, A7 (C# Bass), Eb7-5, A7, Gm7-5, C7, F, F, F, Gm, Gm7, C7, Fmaj7, F6, Gm, Gm7, C7, F, Gm, Gm7, C7, Fmaj7, F6.

Gm Gm7 C7 F C7 (E Bass)

now it's us, now it's we. Ben, most peo-ple would turn you a - way;

F C7 (E Bass) F C7 (E Bass)

I don't lis - ten to a word they say. They don't see you as I do; I wish they would try

Eb7 D7 Gm7-5 C7 F Gm7 (F Bass)

to; I'm sure they'd think a - gain if they had a friend like Ben. *Chorus: (Like*

F Gm7 (F Bass) F Gm7 (F Bass) F Gm7 (F Bass) F

Ben) Like — Ben. — (Like Ben) Like Ben. —

# BILLIE JEAN

Written and Composed by  
MICHAEL JACKSON

Moderately bright

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

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

She was more like a beau - ty queen from a mov - ie scene.  
For for - ty days and for for - ty nights, law was on her side.

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

I said don't mind, but what do you mean I am the one  
But who can stand when she's in de - mand, her schemes and plans,

Bm7 F#m G#m/F#

who will dance on the floor in the round?  
'cause we danced on the floor in the round.

F#m7 G#m/F# Bm7

She said I am the one who will dance on the floor in the round.  
So take my strong ad-vice: just re-mem-ber to al-ways think

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

twice. She told me her name was Bil -  
She told my ba - by we danced

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

lie Jean as she caused a scene. Then ev - 'ry head turned with eyes -  
till three, and she looked at me, then showed a pho - to. My ba -

F#m7 G#m/F# Bm7

— that dreamed of be - ing the one — who will dance — on the floor — in the round —  
 by cried. His eyes were like mine. — Can we dance — on the floor — in the round? —

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

Peo - ple al - ways told — me, be  
 Peo - ple al - ways told — me, be

F#m D

care - ful of what you do. And don't go a - round break - in' young girls' hearts. —  
 care - ful of what you do. And don't go a - round break - in' young girls' hearts. —

F#m D F#m

And Moth - er al - ways told me, be care - ful of who you love. And be  
 But you came and stood right by me, just a smell of sweet — per - fume. This






care-ful of what you do\_ 'cause the lie be - comes the truth. Hey.\_ }  
 hap-pened much\_ too soon.\_ She called me to\_ her room. Hey.\_ } Bil - lie Jean\_ is









not my lov - er. She's just a girl\_who claims that I\_ am the one,\_ but the







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










kid\_ is not my son.\_

1. *D. S.  $\frac{3}{4}$  and fade*



# BLACK OR WHITE

Written and Composed by  
MICHAEL JACKSON

Brightly

*mf*

I took my ba - by on a Sat - ur - day bang. —  
They print my mes - sage in the Sat - ur - day Sun. —

Boy, is that girl with you? Yes, we're one and the same. — Now,  
I had to tell them I ain't sec - ond to none. — And I

Black or White - 6 - 1

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I be - lieve in mir - a - cles and a mir - a - cle has hap - pened to - night..  
 told a - bout e - qual - i - ty, and it's true, ei - ther you're wrong or you're right..  
 tell me you a - gree with me when I saw you kick - ing dirt in my eye..



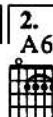
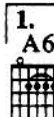
But, if you're think - in' a - bout - my ba - by, it don't



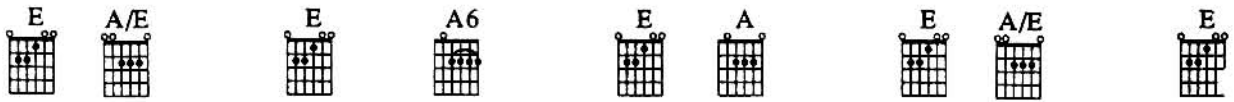
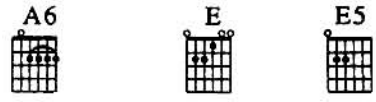
To Coda



mat - ter if you're black or white..



1. 2.

I am tired of this dev - il, I am tired of this stuff.

I am tired of this bus - iness, sew \_\_\_\_\_ when the go-ing gets rough.



I ain't scared of your broth - er, I ain't scared of no sheets.

E5

E7+9

E5

G5 3fr.

A5



I ain't scared of no - bod - y, girl, when the go - in' gets mean.

No Chord



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

Em6

A6

Em6

A6



caus - ing grief in hu - man re - la - tions. It's a turf war, on a glo - bal scale,

Em6

A6

Em6

A6



I'd rath - er hear both sides of the tale... You see, it's not a - bout rac - es, just plac - es,



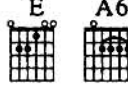
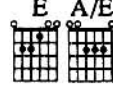
fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull - er, I'm



N.C.

D.S.  $\text{\$}$  at Coda  $\text{\$}$

Coda  $\text{\$}$

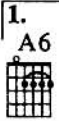


not go-ing to spend my life be-ing a col-or. Don't

I\_ said if you're



think-in' of be-ing my { ba - by, } it don't mat-ter if you're black or white.\_  
broth-er,



I\_ said if you're

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

Ooh, ooh, —

A6 E A E A/E E 1. A6 E A

yea, yea, yea — now. Ooh, ooh, —

2. A6 E A E A/E E A6 E A

It's black, it's white, it's tough for them to get by. It's

E A/E E 1. A6 E A 2. B E

black, it's white, whoo. It's

# BREAK OF DAWN

Written and Composed by  
MICHAEL JACKSON and DR. FREEZE

Moderate hip-hop groove ♩ = 80 (♩ = ♪<sup>3</sup> ♪)

F#maj9

Dmaj9

A maj9

F#maj9

Dmaj9

A maj9

F#maj9

Dmaj9

A maj9

F#maj9

Dmaj9

A maj9

F#maj9

Dmaj9

A maj9

1. Hold my hand,.

Verse 1:

F#maj9

Dmaj9

A maj9

— feel the touch of your bod - y cling to mine. You and me,

F#maj9

Dmaj9

A maj9

— mak-in' love all way through an - oth - er night. I re - mem-

F#maj9

Dmaj9

A maj9

ber you and I walk-ing through the park at night. Kiss and touch,

F#maj9

Dmaj9

A maj9

— noth - ing much, let it blow, just touch and go. Love me more,



**F#maj9**

**Dmaj9**

**Amaj9**

nev - er leave me a - lone by house of love. Peo - ple talk,

**F#maj9**

**Dmaj9**

**Amaj9**

peo - ple say what we have is just a game. Oh,

**F#maj9**

**Dmaj9**

**Amaj9**

I'll nev - er let you go, come here, girl.

**F#maj9**

**Dmaj9** N.C.

Just got to make sweet love 'til the break of dawn.

Chorus:  
F#maj9



Dmaj9



A maj9



I don't want the sun to shine, I wan-na make love. Break of dawn...

F#maj9



Dmaj9



A maj9



Just this mag - ic in your eyes and in my heart. Break of dawn...

F#maj9



Dmaj9



A maj9



I don't know what I'm gon-na do I can't stop a-lov-in' you. Break of dawn...

F#maj9



Dmaj9



A maj9



I won't stop 'til break of dawn mak - in' love. 2. Hold my hand,

Verse 2:

F#maj9

Dmaj9

Amaj9



— feel the sweat, — yes, you've got — me ner - vous — yet. Let me — groove, —

F#maj9

Dmaj9

Amaj9



— let me soothe, — let me take — you on — a cruise. — There's i - mag-

F#maj9

Dmaj9

Amaj9



i - na - tion a-work - in', nev - er been there be - fore. — Have you ev -

F#maj9

Dmaj9

Amaj9



er want - ed to dream — a-bout those things you've nev - er known. — (Break of dawn, —

F#maj9



Dmaj9



Amaj9



— break of dawn...) There's no sun up in the sky. (Break of dawn,

F#maj9



Dmaj9



Amaj9



— break of dawn...) I can see it in your eyes. (Break of dawn,

F#maj9



Dmaj9



Amaj9



— break of dawn...) Girl, you got to understand. It's the

F#maj9



Dmaj9



NC.

way that I love you, let me show you I'm your man. Break of dawn...

F#maj9



Dmaj9



Amaj9



I don't want the sun to shine, I wan-na make love. Break of dawn...

F#maj9



Dmaj9



Amaj9



Just this mag - ic in your eyes and in my heart. Break of dawn...

F#maj9



Dmaj9



Amaj9



I don't know what I'm gon-na do I can't stop a-lov-in' you. Break of dawn...

F#maj9



1.

Dmaj9



Amaj9



2.

Dmaj9



Amaj9



I won't stop 'til break of dawn mak - in' love. Break of dawn... mak - in' love.

Bridge:

F#maj9

Dmaj9

Amaj9

Let's not wait, the sun is out, let's get up and let's get out. It's the day,

F#maj9

Dmaj9

Amaj9

— grand - old day, let's both go out - side and play. Let us walk

F#maj9

Dmaj9

Amaj9

— down the park, mak-in' love 'til it's dark. Let me move

F#maj9

Dmaj9

N.C.

— ya, let me soothe ya 'til the break of dawn and you know. it's true, oh.

Chorus:

F#maj9



Dmaj9



Amaj9



Musical staff with lyrics: I don't want the sun to shine, I wan-na make love. Break of dawn...

I don't want the sun to shine, I wan-na make love. Break of dawn...

Break of dawn...

Piano accompaniment for the first line of the chorus.

F#maj9



Dmaj9



Amaj9



Musical staff with lyrics: Just this mag - ic in your eyes and in my heart. Break of dawn...

Just this mag - ic in your eyes and in my heart. Break of dawn...

Break of dawn...

Piano accompaniment for the second line of the chorus.

F#maj9



Dmaj9



Amaj9



Musical staff with lyrics: I don't know what I'm gon-na do I can't stop a-lov-in' you. Break of dawn...

I don't know what I'm gon-na do I can't stop a-lov-in' you. Break of dawn...

Break of dawn...

Piano accompaniment for the third line of the chorus.

F#maj9



Dmaj9



Amaj9



Repeat ad lib. and fade

Musical staff with lyrics: I won't stop 'til break of dawn mak - in' love.

I won't stop 'til break of dawn mak - in' love.

Piano accompaniment for the final line of the chorus.

# I JUST CAN'T STOP LOVING YOU

Written and Composed by  
MICHAEL JACKSON

Spoken: I just want to lay next to you for awhile.

Freely

No Chord

You look so beautiful tonight. Your eyes are so lovely, your mouth is so sweet

*pp*

*red.*

A lot of people misunderstand me. That's because they don't know me at all. I just want to

*red.*

touch you and hold you. I need you. God, I need you. I love you so much.



Sung: (Michael)

C

Each time the wind \_\_\_ blows, I hear your voice, \_\_\_ so

*mp*

Gm7 3fr.

C

I call your name. Whis-pers at morn - ing,

Gm7/C

our love is dawn - ing, heav - en's glad \_\_\_ you came. \_\_\_

Fmaj7



You know how I feel, this thing can't go wrong.

Fm



Am7



Fm7/Bb



I'm so proud to say I love you. Your love's got me high,

Ebmaj7



Dm7/G



long to get by. This time is for - ev - er, love is the an - swer.

C



*(Stedah):* I hear your voice now, you are my choice now,  
 night when the stars shine, I pray in you I'll find

Gm7  str. C 

the love you bring. Heav-en's in my heart, at  
 a love so true. (Siedah): When morn-ing a - wakes - me, will

Gm7/C 

your call I hear harps, and an - gels sing.  
 you come and take me? I'll wait for you.

Fmaj7 

(Michael): You know how I feel, this thing can't go wrong.  
 You know how I feel, I won't stop un - til

Fm  Am7 

I can't live my life with - out you. (M): I  
 I hear your voice say - ing I do. (Siedah): (I do.) This






**Fm7/Bb**



just can't hold on. (S): I feel \_\_\_\_\_ we be - long.  
 thing can't go wrong. (M): This feel - ing's so \_\_\_\_\_ strong. (S): Well, \_\_\_\_\_



**Ebmaj7** **Dm7/G**




(M): My life ain't worth liv - ing if I can't be with you.  
 my life ain't worth liv - ing (Both): if I can't be with you.



**Gm7** **C**




(Both): I just can't stop lov - ing you. \_\_\_\_\_

*f*



**Gm7** **C** **Gm7**





I just can't stop lov - ing you. \_\_\_\_\_ And if I stop, then







1.

tell me just what\_\_ will I do.\_\_\_\_\_ (S): 'Cause } I just can't stop lov - ing you.---

2.

(M): At (M): I just can't stop lov - ing you.---

(S): We can change all\_\_ the world to - mor - row. (M): We can








sing songs\_\_ of yes - ter - day.\_\_\_\_\_ (S): I can

A/B  Emaj7 

say, hey, fare - well to sor - row. (M): This is my



Abm9  4fr. Db7  4fr.

life and I (Both): want to see you for al - ways.



Repeat and Fade

Abm7  4fr. Db  4fr. (S): No, ba - by. Oh! (M): Abm7  4fr. Db  4fr. (S): If I can't stop.

(Both): I just can't stop lov-ing you. (Both): I just can't stop lov-ing you.



Abm7  4fr. (S): No. (M): Oh! Oh! Oh... Oh... Gbm7  Fbmaj7  Bbm7/Ab  (S): What will I do, uh, ooh!

(Both): And if I stop, (S): then tell me just what will I do?



**Additional Lyrics (for Repeat and Fade)**

- (Both): I just can't stop loving you.
- (Michael): Hee! Hee! Hee! Know I do, girl.
- (Both): I just can't stop loving you.
- (Michael): You know I do. And if I stop,
- (Both): Then tell me just what will I do?

# DIRTY DIANA

Written and Composed by  
MICHAEL JACKSON

Moderately



The first system of music features a guitar part on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The guitar part consists of four measures of whole notes, each corresponding to a chord diagram: Gm, E♭, F, and Gm. The piano accompaniment starts with a dynamic marking of *mp* and provides harmonic support for the guitar chords.



The second system continues the guitar and piano accompaniment. The guitar part includes lyrics: "Oh no," and "Oh no," with blank lines for the singer's response. The piano accompaniment continues with harmonic support.



The third system continues the guitar and piano accompaniment. The guitar part includes lyrics: "oh no," and "oh no," with blank lines for the singer's response. The piano accompaniment continues with harmonic support.

**E<sup>b</sup>** **F** **Gm** 3fr.

— You'll nev - er make me stay, — so take your  
— She likes the boys in the band, — she knows when  
— She said I have to go home, — 'cause I'm real

*mf*

**E<sup>b</sup>** **F** **Gm** 3fr.

weight off of me. I know your ev - ery move, — so won't you  
they come to town. Ev - ery mu - si - cian's fan — af - ter the  
tired, — you see. But I hate sleep - in' a - lone. — Why don't you

**E<sup>b</sup>** **F** **Gm** 3fr.

just let me be. I've been here times be - fore, — but I was  
cur - tain comes down. She waits at back - stage — doors — for those who  
come with me? — I said my ba - by's at home, — she's prob - ably

**E<sup>b</sup>** **F** **Gm** 3fr.

too blind to see that you se - duce ev - ery man. — This time you  
have pres - tige, who pro - mise for - tune and fame, — a life that's  
wor - ried to - night. I did - n't call on the phone — to say that



E<sup>b</sup> F Gm 3fr.

won't se - duce me. She's say - ing that's O K. Hey, ba - by,  
 so care - free. She's say - ing that's O K. Hey, ba - by,  
 I'm al - right. Di - an - a walked up to me. She said I'm

E<sup>b</sup> F Gm 3fr.

do what you please. I have the stuff that you want. I am the  
 do what you want. I'll be your night lov - in' thing, I'll be the  
 all yours to - night. At that I ran to the phone say - in' ba -

E<sup>b</sup> F Gm 3fr.

thing that you need. She looked me deep in the eyes. She's touch - in'  
 freak you can taunt. And I don't care what you say, I want to  
 by, I'm al - right. I said, but un - lock the door be - cause I

E<sup>b</sup> F Am

me so to start. She says there's no turn - in' back. She trapped me  
 go too far. I'll be your ev - ery - thing if you make  
 for - got the key. She said he's not com - ing back, be - cause he's

D5 5fr. Gm 3fr. Eb

in her heart. } \*Dirt - y Di - an - a, nah. Dirt - y Di -  
 me a star. }  
 sleep - ing with me. }

Gm 3fr. Eb Gm 3fr.

an - a, nah. \_\_\_\_\_ Dirt - y Di - an - a, no. \_\_\_\_\_

Eb Gm 3fr. 1. Eb F

\_\_\_\_\_ Dirt - y Di - an - a. Let me be. \_\_\_\_\_

2. Eb F Gm 3fr. Eb

Dirt - y Di - an - a, nah. \_\_\_\_\_ \*Dirt - y Di -

\* Sing the lyrics, "Dirty Diana, nah." twice, last time only.

Gm 3fr. Eb Gm 3fr.

an - a, nah. \_\_\_\_\_ Dirt - y Di - an - a, no. \_\_\_\_\_

Eb Gm 3fr. To Coda ⊕ Eb F Gm 3fr.

\_\_\_\_\_ Dirt-y Di - an - a. Di-an - a! \_\_\_\_\_

Eb Gm 3fr. Eb

Di - an - a! \_\_\_\_\_ Dirt - y Di -

Gm 3fr. Eb Gm 3fr. Eb F

D.C. (No repeats-2nd endings only) al Coda ⊕

an - a. \_\_\_\_\_ It's Di - a, aa, aa, an - a! \_\_\_\_\_

⊕ Coda



Musical notation for the first system, including vocal line with lyrics "Come on!" and piano accompaniment.



Repeat and Fade



Musical notation for the second system, including vocal line with lyrics "Come on!" and piano accompaniment.



Musical notation for the third system, including vocal line with lyrics "Come on!" and piano accompaniment.



Musical notation for the fourth system, including vocal line with lyrics "Come on!" and piano accompaniment.

# DON'T STOP 'TIL YOU GET ENOUGH

Written and Composed by  
MICHAEL JACKSON

Moderately slow  $\text{♩} = 102$

N.C.

*mf* (Spoken:) You know I was, I was wondering, you know, that if we should keep on, because the force, it,

it's got a lot of power, and you make me feel like, you make me feel like... oo.

B A/B

(strings)

A/B

B



Verse:

B

A/B



B



1. Love - ly \_\_\_\_\_ is the feel - ing now. \_\_\_\_\_  
 2. Touch me \_\_\_\_\_ and I feel on fire. \_\_\_\_\_

A/B



Fe - ver, \_\_\_\_\_ tem-p'ra-tures  
 Ain't noth - ing \_\_\_\_\_ like a

B



ris - in' now. \_\_\_\_\_ I'm  
 love de - sire. \_\_\_\_\_

**B** **A/B**

**B**

Pow - er \_\_\_\_\_  
 melt - ing \_\_\_\_\_  
 3. Heart - break, \_\_\_\_\_

is the force, the\_ vow \_\_\_\_\_  
 like hot can - dle - wax. \_\_\_\_\_  
 en - e - my des - pise. \_\_\_\_\_

**A/B**

\_\_\_\_\_ that makes it hap - pen, \_\_\_\_\_  
 \_\_\_\_\_ Sen - sa - tion \_\_\_\_\_  
 \_\_\_\_\_ E - ter - nal \_\_\_\_\_

and there's no  
 love - ly  
 love shines

**B**

**A/B**

ques - tions\_ why. \_\_\_\_\_  
 where we're\_ at. \_\_\_\_\_  
 in my\_ eyes. \_\_\_\_\_

Oo, \_\_\_\_\_ get clo - ser \_\_\_\_\_  
 Oo, \_\_\_\_\_ so let love \_\_\_\_\_  
 Oo, \_\_\_\_\_ so let love \_\_\_\_\_

B



to my bod - y now, I won't be com-  
 take us through the hours. I won't be com-  
 take us through the hours. I won't be com-

A/B



B



love me, 'til you don't know how.  
 plain - ing, this is love pow - er.  
 plain - ing. Your love is all mine.

Chorus:

Amaj7/B



Oo... Keep on with the force, don't stop. Don't stop 'til you get e-nough... Keep on...

B



with the force, don't stop. Don't stop 'til you get e - nough... Keep on...



Amaj7/B



— with the force, don't stop. Don't stop 'til you get e - nough... Keep on—

B



To Coda  $\oplus$  1.

N.C.

— with the force, don't stop. Don't stop 'til you get e - nough...

2.

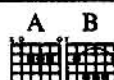
N.C.



Don't stop 'til you get e - nough...



1.



2.   

(strings)







*D.S.  at Coda*

Verse:  
B A/B



⊕ Coda

Don't stop 'til you get e - nough... 4. Love - ly \_\_\_\_\_ is the

B



A/B



feel - ing\_ now. \_\_\_\_\_ I won't\_ be com - plain - ing, \_

B



the force is love pow - er. \_\_\_\_\_ Oo. \_\_\_\_\_ Keep on \_

Amaj7/B



with the force, don't stop. Don't stop 'til you get e - nough. Keep on\_

B



with the force, don't stop. Don't stop 'til you get e - nough. Keep on\_

Amaj7/B



with the force, don't stop. Don't stop 'til you get e - nough. Keep on\_

B



*Repeat ad lib. and fade*

with the force, don't stop. Don't stop 'til you get e - nough. Keep on\_

# EARTH SONG

Written and Composed by  
MICHAEL JACKSON

Slowly ♩ = 80

Abm Db Abm Db

*mf*

Verse:

Abm Db/F Eb Abm Db

1. What a - bout sun - rise,  
2. What have we done to the world,

Abm Db Abm Db

what a - bout rain,  
look what we've done?

what a - bout all the things\_ that you  
What a - bout all the peace\_ that you

Earth Song - 6 - 1

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E $\flat$                       A $\flat$ m                      D $\flat$                       A $\flat$ m                      D $\flat$

said we were\_ to gain?\_                      What a - bout kill - ing fields,                      is there a time,  
pledge your on - ly son?\_                      What a - bout flow - ering fields,                      is there a time?

A $\flat$ m                      D $\flat$                       E $\flat$

what a - bout all the things\_ that you said was yours\_ and mine?\_                      Did you  
What a - bout all the dreams\_ that you said was yours\_ and mine?\_                      Did you

D $\flat$ m7                      G $\flat$ sus                      G $\flat$                       C $\flat$                       A $\flat$ m

ev - er stop\_ to no - tice                      all the blood we've shed\_ be - fore?\_                      Did you  
ev - er stop\_ to no - tice                      all the chil - dren dead\_ from war?\_                      Did you

D $\flat$ m                      E $\flat$

ev - er stop\_ to no - tice                      the cry - ing Earth, the weep - ing shores?                      Ah, \_\_\_\_\_  
ev - er stop\_ to no - tice                      the cry - ing Earth, the weep - ing shores?

Chorus:

Abm Db Abm7 Db Abm Db

ah... Ooh...

Abm7 Db Abm Db Abm7 Db

ooh... Ah... ah... Ooh...

Abm Db To Coda 1. Eb 2. Eb

Bridge:

Dbm7 Gbsus Gb Cb Abm

I used to dream, I used to glance beyond the stars.

Dbm

Eb

D.S.  $\text{al Coda}$

Now I don't know\_ where we are,\_\_\_ al - though I know we've drift - ed far. Ah,\_\_\_

♠ Coda

Eb

Bbm

Eb

Bbm7

Eb

Ah,\_\_\_ ah. Ooh,\_\_\_

Bbm

Eb

Bbm7

Eb

Bbm

Eb

ooh. Ah,\_\_\_

Bbm7

Eb

Bbm

Eb

F

ah. Ooh. 1. Hey,\_\_\_



Bbm Eb Bm7 Eb

us?) what a - bout yes - ter - day? (What a - bout us?) What a - bout the seas?\_ (What a - bout us?)  
2.4. See additional lyrics

Bbm Eb Bm7 Eb

us?) The heav - ens are fall - ing down. (What a - bout us?) I can't e - ven breathe... (What a - bout

Bbm Eb Bm7 Eb

us?) What a - bout the bleed - ing Earth? (What a - bout us?) Can't we feel its wounds?\_ (What a - bout

Bbm Eb F 1 - 4. 3

us?) What a - bout na - ture's worth? (Ooh, ooh.) It's our plan - et's womb. (What a - bout 3)

5.  
F

Bbm Eb Bbm7 Eb

ooh.) Do we give a damn? Ah, ah. Ooh,

Bbm Eb Bbm7 Eb Bbm Eb

ooh. Ah,

Bbm7 Eb Bbm Eb F

ah. Ooh.

**Verse 2:**

What about animals?  
 (What about it?)  
 We've turned kingdoms to dust?  
 (What about us?)\*  
 What about elephants?  
 Have we lost their trust?  
 What about crying whales?  
 We're ravaging the seas.  
 What about forest trails,  
 (Ooh, ooh.)  
 Burnt despite our pleas?

**Verse 3:**

What about the holy land  
 (What about it?)  
 Torn apart by creed?  
 What about the common man,  
 Can't we set him free?  
 What about children dying?  
 Can't you hear them cry?  
 Where did we go wrong?  
 (Ooh, ooh.)  
 Someone tell me why.

**Verse 4:**

What about babies  
 (What about it?)  
 What about the days?  
 What about all their joy?  
 What about the man?  
 What about the crying man?  
 What about Abraham?  
 What about death again?  
 (Ooh, ooh.)  
 Do we give a damn?  
 (To Chorus:)

\*Repeat after every line except where specified.

# MAN IN THE MIRROR

Words and Music by  
SIEDAH GARRETT and GLEN BALLARD

Medium

No Chord

*p*

*Pedal*

I'm gon - na make a change, — for once in my ——— life.

It's gon-na feel ——— real — good, — gon-na make a diff-erence, gon-na make it right. —

Man in the Mirror - 13 - 1

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As I turn up the col-lar on—

my fav-orite win-ter coat,— this wind is blow-in' my mind.— I see the kids—

— in the street— with not e-nough to eat. Who am I to be blind? Pre-tend-ing not to

see their— needs.— A sum-mer's dis-re-gard, a bro-ken bot-tle top,

Am7(addD) G/B

C(addD) G/B Am7(addD)

and a one\_\_\_man's soul.\_\_\_\_\_ They fol - low each oth - er on the wind,

G/B C(addD) C/D

ya' know, 'cause they got\_\_\_\_\_ no - where to go, that's why I want you to know.

G G(addA)/B C C/D G G(addA)/B

I'm start - ing with the man\_\_\_ in the mir - ror, I'm ask - ing him to

C C/D G G(addA)/B C A/C#

change his ways. And no\_\_\_mes - sage could have been an - y clear - er: { If you (If you

D7+9

C/D

wan-na make the world a bet - ter place, — take a look at your-self, and then make a change. —  
 wan-na make the world a bet - ter place, — (take a look at your-self, and then make a change.) —

G D/F# Em7 D C(addD)

(Na na na, na na na, — na na, — na nah.) —

D Em7 D/F# G D/F# Em7 D

I've been a vic - tim of — a self - ish kind of love, —

C(addD) G D/F#

It's time that I re - al - ize, — that there are some with no home, — not a

Em7                      D                      C(addD)

nick-el to loan. — Could it be real-ly me, — pre-tend-ing that they're not a - lone? —

Am7(addD)                      G/B                      C(addD)





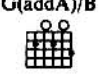
A wil-low deep-ly scarred, some-bod-y's brok-en heart, and a washed out dream. —

G(addA)/B                      Am7(addD)                      G/B

— They fol-low the pat-tern of the wind, ya' see, 'cause they got —  
*(Washed out dream.)* —

C(addD)                      C/D


— no place — to be, that's why I'm start - ing with me.  
*(Start - ing with me!)*




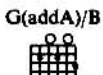
Michael:      

I'm start-ing with the man in the mir-ror, I'm ask-ing him to

Chorus:


(Ooh!)



change his ways. And no mes - sage { could have  
could've }

(Change his ways (Ooh!) ooh!)



   4fr.

been an - y clear-er: If you wan-na make the world a bet - ter place, take a

(If you wan-na make the world a bet - ter place...) (take a





1. G/D

look at your - self and then make a change. —

look at your - self and then make a change—)

2. Ab 4fr. Ab(addBb)/C

look at your-self and then make that I'm start - ing with the

look at your-self and then make that... change!

Db 4fr. Db/Eb Ab 4fr. Ab(addBb)/C

man — in the mir - ror, I'm ask - ing him to

(Man — in the mir - ror, oh, yeah!)

Db 4fr. Db/Eb Ab 4fr. Ab(addBb)/C

change his ways. No mes - sage could have

(Bet - ter change!) (Oh

Db 4fr. Bb/D Eb7+9 5fr.

been an - y clear-er.

—) (If you wan-na make the world a bet - ter place,) (take a

look at your - self and then make the change.—) (You got - ta





E<sup>b</sup>7(+9)(+5)




You can't close your, your  
 get it right, while you got the time—) ('Cause when you close your heart—) (then you close your

Ab 4tr. Ab(addBb)/C 4tr. D<sup>b</sup> 4tr. D<sup>b</sup>/E<sup>b</sup> 4tr.  
 With that man in the mir-ror,  
 mind! That man, that man, that man, — that  
 mind!) (Man in the mir-ror, oh

Ab 4tr. Ab(addBb)/C 4tr. D<sup>b</sup> 4tr. D<sup>b</sup>/E<sup>b</sup> 4tr.  
 I'm ask - ing him to change his ways.  
 man, that man, that man, that man. You  
 yeah!) (Bet-ter

Ab 4fr. No.  4fr. *mes - sage*  *could have been*  4fr. *an - y clear - er.* 

know, that man. If you  
change!) (If you



E $\flat$ 7+9  5fr.

wan - na make the world a bet - ter place, — take a  
wan - na make the world a bet - ter place. —) (take a



look at your - self and then make a  
look at your - self and then make a



Ab 4fr. Hoo! Eb/G Hoo! Fm7 Hoo! Eb Hoo!

change. Na na na, na na na, na

change.)

Db(addEb) Hoo! Ab 4fr. Eb/G Yeah yeah! Fm7 Yeah

Gon-na feel real good now! Yeah yeah! Yeah

na, na nah.

(Oh yeah!)

yeah! Yeah yeah! Eb Db(addEb) Oh no, no no.

Na na na, na na na, na na, na nah.

(Ooooh.)

D<sup>b</sup>(addE<sup>b</sup>)



I'm gon - na make a change, It's gon-na feel real good! Come on!

(Change. —)

Just lift your - self, you know. You've got to stop it. Your -

Play 4 times (See additional lyrics)

self! I've got to make that

(Yeah! Make that change! —)

change, to - day! Hoo! You got to,

(Man in the mir - ror,)

you got to not let your - self, broth-er. Hoo! Spoken: Make that change.

(Change...)

D\*(addE♭)

**Additional Lyrics for repeat:**  
 (Yeah!-Make that change)  
 You know-I've got to get  
 that man, that man...  
 (Man in the mirror)  
 You've got to  
 You've got to move! Come  
 on! Come on!  
 You got to...  
 Stand up! Stand up!  
 Stand up!  
 (Yeah!-Make that change)  
 Stand up and lift  
 yourself, now!  
 (Man in the mirror)  
 Hoo! Hoo! Hoo!  
 Aaow!  
 (Yeah!-Make that change)  
 Gonna make that change...  
 come on!  
 You know it!  
 You know it!  
 You know it!  
 You know...  
 (Change...)  
 Make that change.

# ONE MORE CHANCE

Slowly  $\text{♩} = 80$ Words and Music by  
R. KELLY

Guitar chords: Gmaj7, Bm7, Cmaj7, C/D

Dynamic: *mf*

Guitar chords: Gmaj7, Bm7, Cmaj7, C/D

1. This

*Verse:*

Guitar chords: Gmaj7, Bm7, Cmaj7, C/D, Gmaj7, Bm7

time, ing I'm gon - na do my best to make it right.  
for that one who's gon - na make me whole,

Guitar chords: Cmaj7, C/D, Gmaj7, Bm7, Cmaj7, C/D

Can't go on with - out you by my side. Hold on. Shel -  
help me make these mys - ter - y's un - fold. Hold on. Light -



Gmaj7

Bm7

Cmaj7

C/D

Gmaj7

Bm7



ter, come and res - cue me out of this storm  
ning, 'bout to strike in rain, on - ly on me.

Cmaj7

C/D

Gmaj7

Bm7

Cmaj7

C/D



and out of this cold. I need some warmth. } If you  
Hurt so bad some - times, it's hard to breathe.

Cmaj7

Bm7

Am7

Am7/D



see her, tell her this for me. All I need is...

*Chorus:*

Gmaj7

Bm7

Cmaj7

C/D



One more chance at love. One more chance at love.

Gmaj7 Bm7 Cmaj7 C/D

One\_\_ more chance\_ at\_\_ love. One\_\_ more chance\_ at\_\_ love.

Gmaj7 Bm7 Cmaj7 C/D

One\_\_ more chance\_ at\_\_ love. One\_\_ more chance\_ at\_\_ love.

Gmaj7 Bm7 Cmaj7 C/D

One\_\_ more chance\_ at\_\_ love. One\_\_ more chance\_ at\_\_ love.

2. Search -

2. Bridge: Cmaj7 C/D Cmaj7

One\_\_ more chance\_ at\_\_ love. And I will walk a-round this world,\_ to



find her, and I don't care what it takes, no. (Why?\_)



I'd sail the sev - en seas to be near her. And if you



hap - pen to see her, tell her this for me...

*Chorus:*



One more chance at love. One more chance at love.

Gmaj7

Bm7

Cmaj7

C/D

One\_\_ more chance\_ at\_\_ love. One\_\_ more chance\_ at\_\_ love.

Gmaj7

Bm7

Cmaj7

C/D

One\_\_ more chance\_ at\_\_ love. One\_\_ more chance\_ at\_\_ love.

Gmaj7

Bm7

Cmaj7

C/D

*Repeat ad lib. and fade*

One\_\_ more chance\_ at\_\_ love. One\_\_ more chance\_ at\_\_ love.

# ROCK WITH YOU

Words and Music by  
ROD TEMPERTON

Dance rock ♩ = 120

Ebm9 Ab/Bb Bb Ebm9 Ab/Bb Cb/Db

*mf*

Ebm9 Ab/Bb Bb Gb/Ab Ab Gb/Ab Ab

Verse:

Ebm9 Gb/Ab Ab/Bb

1. Girl, close your eyes, let that rhy- thm get in - to  
2. Out on the floor, there ain't no - bod - y there but

Ebm9 Gb/Ab

you. Don't try to fight it, there ain't  
us. Girl, when you dance, there's a

Ab/Bb



Gbmaj7



noth - in' that you can do.  
mag - ic that must be love.

Re - lax your mind,  
Just take it slow,

3

Fm7



Cbmaj7



Gb/Ab



lay back and groove with mine. You got - ta  
'cause we got so far to go. When you

Ebm7 Fm7 Gbmaj7 N.C.




N.C.

Ebm7 Fm7 Gbmaj7 Ab




feel that heat and we can } ride the boogie. Share that beat of love. I wan-na  
feel that heat and we're gon-na

Chorus:



rock with you. — (All night.) — Dance you in - to day. — I wan-na  
 (Sun - light.) —

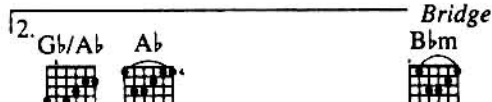




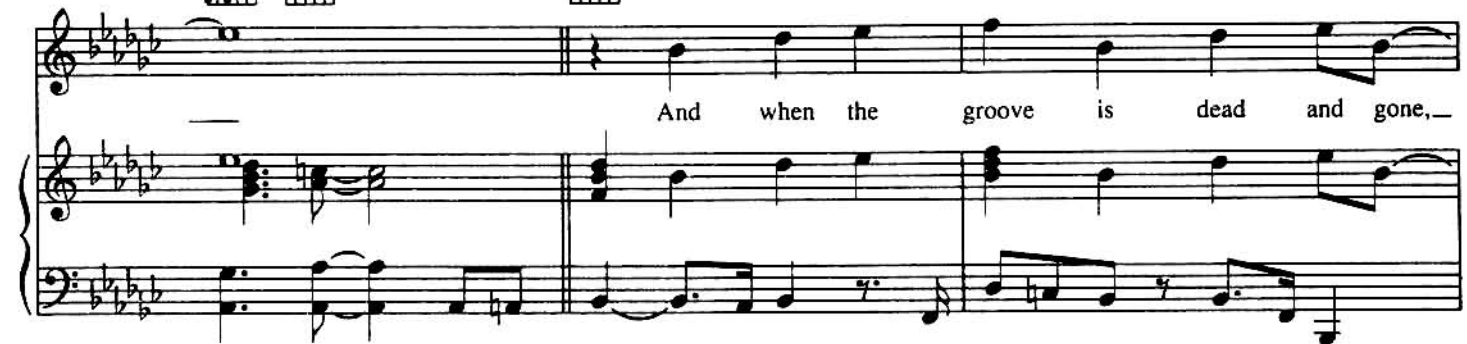
rock with you. — (All night.) — We're gon-na rock the night\_ a - way. —



Bridge:



And when the groove is dead and gone, —





yeah, — you know that love sur-vives, —



D $\flat$ /F
C $\flat$ maj7
G $\flat$ /A $\flat$ 
A $\flat$

so we can rock for - ev - er

E $\flat$ m9
A $\flat$ /B $\flat$ 
B $\flat$

on. (First time only)

E $\flat$ m9
A $\flat$ /B $\flat$ 
C $\flat$ /D $\flat$ 
E $\flat$ m9

A $\flat$ /B $\flat$ 
B $\flat$ /C
C $\flat$ /D $\flat$

I wan - na rock with you. I wan - na groove with you.



2. C/D Chorus: Em9 A/B B

I wan-na groove. I wan-na rock with you. (All night.)

Em9 A/B C/D Em9

Dance you in - to day. (Sun - light.) I wan - na rock with you.

A/B B G/A A G/A A *Repeat ad lib. and fade*

(All night.) We're gon - na rock the night a - way. I wan - na

# THE WAY YOU MAKE ME FEEL

Medium Rock

Written and Composed by  
MICHAEL JACKSON

No Chord

*mf*

E D/E E Dmaj7/E

Hee - hee! Ooh! ——— Go on

E D/E E Dmaj7/E E D/E

girl! Aaow!

The musical score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady bass line and a treble line with chords. The vocal line consists of three phrases: 'Hee - hee!', 'Ooh! ———', and 'Go on', followed by 'girl!' and 'Aaow!'. Chord diagrams are provided for the guitar parts, corresponding to the chords E, D/E, E, Dmaj7/E, E, and D/E.

The Way You Make Me Feel - 9 - 1

E Dmaj7/E E D/E E Dmaj7/E

The first system of music features a guitar chord chart at the top with six chords: E, Dmaj7/E, E, D/E, E, and Dmaj7/E. Below the chart is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a melody in the right hand and a bass line in the left hand.

E D/E E Dmaj7/E

Hey, pret - ty ba - by with the high heels on, —  
 I like the feel - in' you're giv - in' me, —

The second system continues the musical notation with four chords: E, D/E, E, and Dmaj7/E. It includes the first two lines of lyrics. The piano accompaniment continues with the same melodic and bass line structure.

E D/E E Dmaj7/E

you give me fev - er like I've nev - er, ev - er known.  
 just hold me ba - by, and I'm in ec - sta - sy.

The third system continues with four chords: E, D/E, E, and Dmaj7/E. It includes the next two lines of lyrics. The piano accompaniment continues with the same melodic and bass line structure.

E D/E E Dmaj7/E

You're just a prod - uct of love - li - ness, —  
 Oh, I'll be work - in' from nine to five —

The fourth system concludes with four chords: E, D/E, E, and Dmaj7/E. It includes the final two lines of lyrics. The piano accompaniment continues with the same melodic and bass line structure.

E D/E E Dmaj7/E

I like the groove of your walk, your talk, your dress.  
to buy you things to keep you by my side.

A G/A A Gmaj7/A A G/A

I feel your fev - er from miles a - round... I'll pick you up in my  
I nev - er felt so in love be - fore. Just pro - mise ba - by, you'll

A B E D/E

car and we'll paint the town. Just kiss me ba - by and  
love me for - ev - er - more. I swear I'm keep - in' you

E Dmaj7/E E D/E E

tell me twice that you're the one for me. } The way you make me feel  
sat - is - fied, 'cause you're the one for me.

Michael

E Dmaj7/E E D/E E Dmaj7/E E

you real - ly turn me on.

Chorus:

The way you make me feel, you real - ly turn me on.

D/E E Dmaj7/E D/E

{ You knock me off of my feet. — } My lone - ly days are gone. —  
 You knock me off of my feet now, ba - by, hee! —

You knock me off of my feet.

E Dmaj7/E To Coda E 1. D/E 2.

\* a - ach-a - ach-a

My lone - ly days are gone. acha-a-ooh!

\* Second time only.



Go on girl! Go on!

The first system of music features a vocal line with the lyrics "Go on girl!" and "Go on!". The piano accompaniment consists of a treble clef staff with a melody of eighth notes and triplets, and a bass clef staff with a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Hee! Hee! Aaow!

The second system of music features a vocal line with the lyrics "Hee! Hee!" and "Aaow!". The piano accompaniment continues with the same melodic and rhythmic patterns as the first system. The key signature and time signature remain the same.

Go on girl!

The third system of music features a vocal line with the lyrics "Go on girl!". The piano accompaniment continues with the same melodic and rhythmic patterns. The key signature and time signature remain the same.

*D.S.  $\text{rit}$  (Lyric 2) al Coda  $\text{C}$*

The fourth system of music features piano accompaniment only. It includes the instruction "D.S.  $\text{rit}$  (Lyric 2) al Coda  $\text{C}$ ". The piano accompaniment continues with the same melodic and rhythmic patterns. The key signature and time signature remain the same.

Play 3x (See additional lyrics)

**Coda** Michael

The way you make me feel, \_\_\_\_\_

**Chorus:**

The way you make me feel,

you real - ly turn me on. \_\_\_\_\_ You knock me off of my feet\_

you real - ly turn me on.

now ba - by, heel. My lone - ly days are gone. \_\_\_\_\_

You knock me off of my feet.

Dmaj7/E

E

D/E

E



Ain't no - bod - y's busi -

My lone - ly days are gone.

No Chord

Hee - hee!

Aaow!

Chik-a - chik-a

Chik-a - chik-a - Chik-a



Go on, girl!

Repeat and Fade-Chorus only



Hee \_\_\_ hee! Hee \_\_\_ hee hee.

The way you make me feel,



you real - ly turn me on.

E Dmaj7/E E D/E

You knock me off my feet.

E Dmaj7/E E D/E

My lone - ly days are gone.

**Additional Lyrics for repeat:**

Ain't nobody's business.  
 ain't nobody's business  
 (The way you make me feel)  
 Ain't nobody's business.  
 Ain't nobody's business but  
 mine and my baby  
 (You really turn me on)  
 Hee hee!  
 (You knock me off of  
 my feet)  
 Hee hee! Ooh!  
 (My lonely days are gone)  
 Give it to me-give me  
 some time  
 (The way you make me feel)  
 Come on be my girl-I wanna  
 be with mine  
 (You really turn me on)  
 Ain't nobody's business-

(You knock me off of  
 my feet)  
 Ain't nobody's business but  
 mine and my baby's  
 Go on girl! Aaow!  
 (My lonely days are gone)  
 Hee hee! Aaow!  
 Chika-chika  
 Chika-chika-chika  
 Go on girl-Hee hee!  
 (The way you make me feel)  
 Hee hee hee!  
 (You really turn me on)  
 (You knock me off my feet)  
 (My lonely days are gone)  
 (The way you make me feel)  
 (You really turn me on)  
 (You knock me off my feet)  
 (My lonely days are gone)

# SMOOTH CRIMINAL

Written and Composed by  
MICHAEL JACKSON

Moderately

The first system of music features a treble clef staff with a whole rest and a bass clef staff with a piano accompaniment. The piano part begins with a *mf* dynamic marking and consists of a steady eighth-note bass line.

The second system continues the piano accompaniment from the first system. A guitar chord diagram for Am is shown above the treble clef staff.

The third system introduces a vocal line in the treble clef staff. The lyrics are: "As he came in - to the win - dow it was the sound of a cre - scen - do." Above the vocal line are guitar chord diagrams for G/B, C, G/B, G, and Am. The piano accompaniment continues in the bass clef staff.

Smooth Criminal - 12 - 1

G/B C G/B G Am

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

G/B C G/B G Am

She ran un - der - neath the ta - ble, he could see she was un - a - ble.

G/B C G/B Am F

So she ran in - to the bed - room, she was struck down. It was her doom.

G F

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?

G F

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

G F

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

Esus4 E Am

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

G F G Am

G F E Am

(There's a sign in the win - dow) (that he struck you - a cre - scen - do, An - nie.)

G F G Am

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

G F E F

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

G F

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



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



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



No Chord



You've been hit by, you've been hit by — a smooth crim - i - nal.

N.C.



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

So they came in - to the out - way, it was Sun - day — What a black day.



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Mouth to mouth re - sus - ci - ta - tion, sound-ing heart-beats — in - tim - i - da - tions.



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

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



G  F 

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? An-nie, are you O K?



G  F 

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? An-nie, are you O K?



Esus4  E  Am 

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



G F G Am

(An-nie, are you O K?) (Will you tell us — that you're O K?)

G F E Am

(There's a sign in the win - dow) (that he struck you — a - cre - scen - do, An - nie.)

G F G Am

(He came in - to your a - part - ment,) (left the blood - stains on the car - pet.)

G F E F

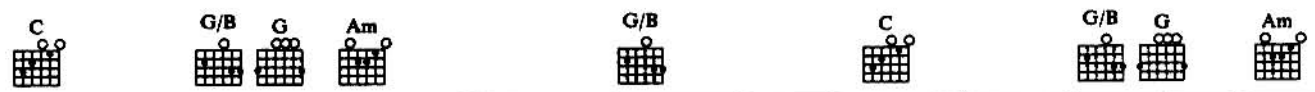
(Then you ran in - to the bed - room,) (you were struck down.) (It was your doom.)



(An-nie, are you O K?) (So An-nie, are you O K?) (Are you O K, An-nie?)



(You've been hit by,\_) (you've been struck by - a smooth crim-i-nal.)




N.C.

(Spoken:) Okay, I want everybody to clear the area right now! Aaow!

(Rumble noise)

Guitar chord diagrams: G/B, C, G/B, G, Am

The first system of music features a guitar part with five chord diagrams: G/B, C, G/B, G, and Am. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic bass line.

Guitar chord diagrams: G/B, C, G/B, G, Am

The second system of music features a guitar part with five chord diagrams: G/B, C, G/B, G, and Am. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic bass line.

Guitar chord diagrams: G/B, C, G/B, G, Am

The third system of music features a guitar part with five chord diagrams: G/B, C, G/B, G, and Am. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic bass line.

Guitar chord diagrams: G/B, C, G/B, G, Am

The fourth system of music features a guitar part with five chord diagrams: G/B, C, G/B, G, and Am. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic bass line.

Repeat and Fade

G F G Am

Dad gone — it I don't know! — ba - by! Dad gone — it I don't know! — ba - by!

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

G

Dad gone I it — don't know! — ba - by!


(There's a sign in the win - dow) (that he

F E Am

Hoo! I don't Hoo! know! —

struck you - a cre - scen - do, An - nie.)

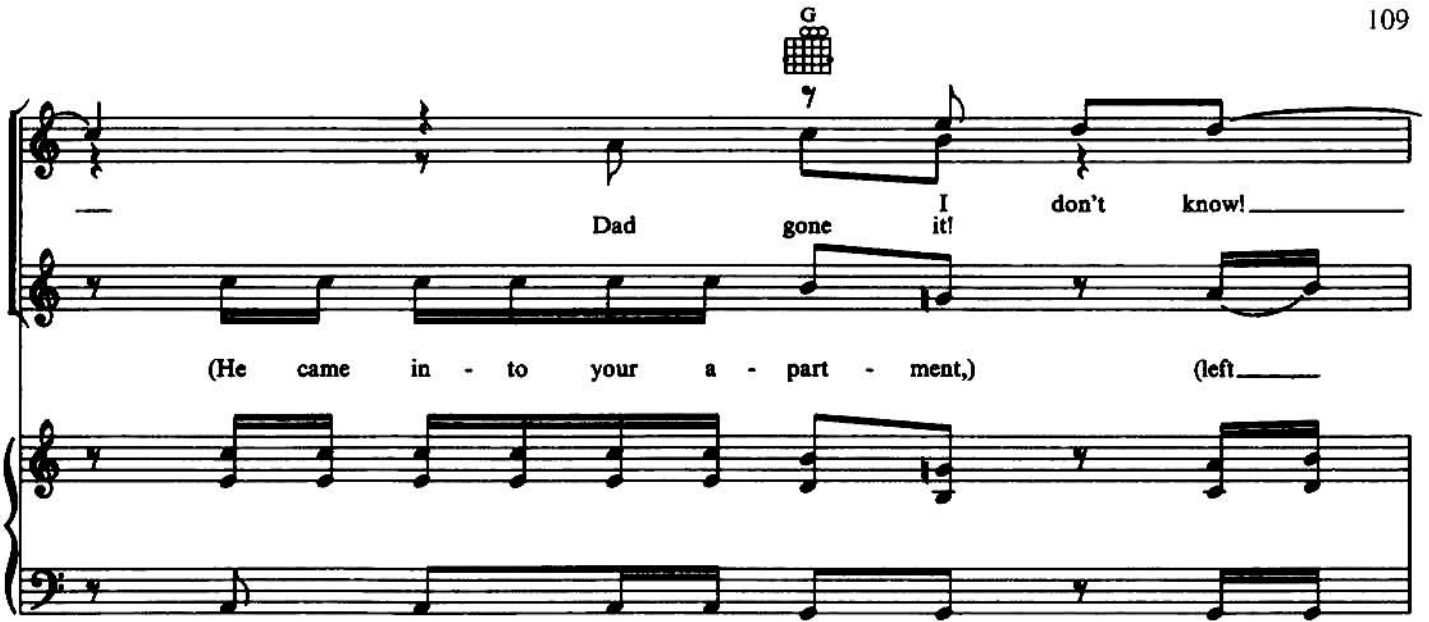
G




7

Dad gone I don't know!


(He came in - to your a - part - ment,) (left




F



G

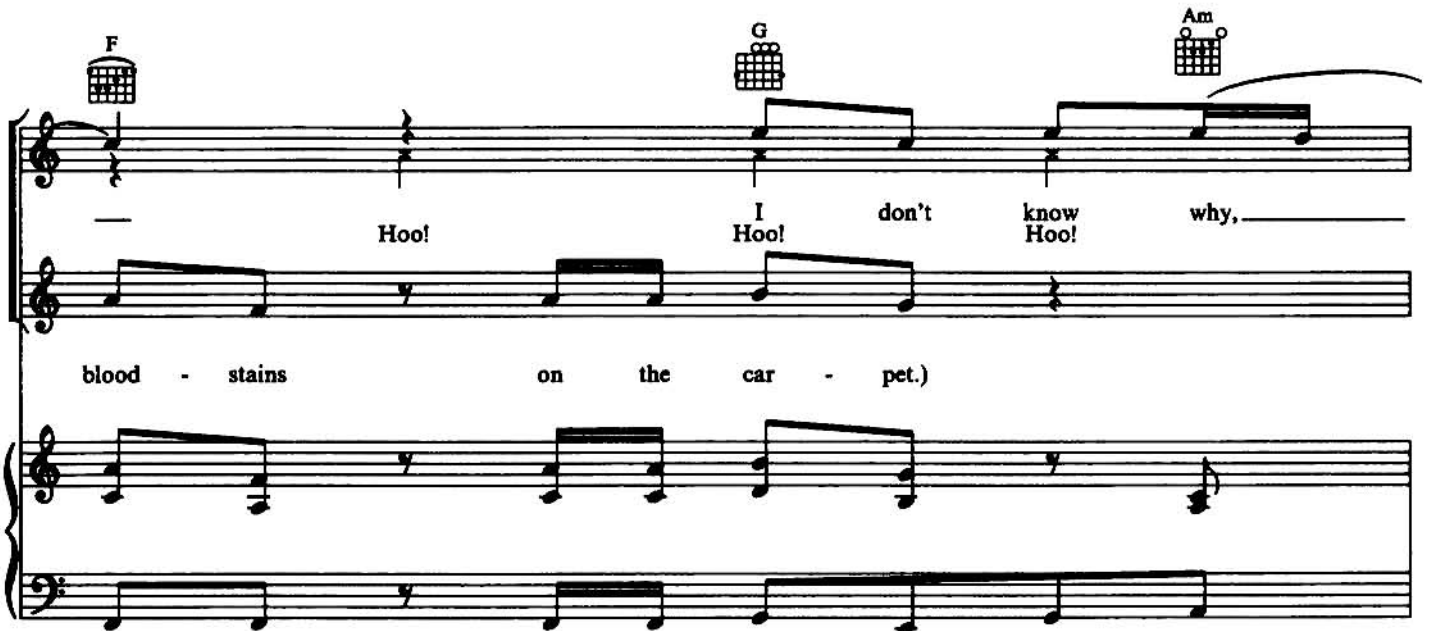


Am




Hoo! I Hoo! don't know why,


blood - stains on the car - pet.)




G




F



E

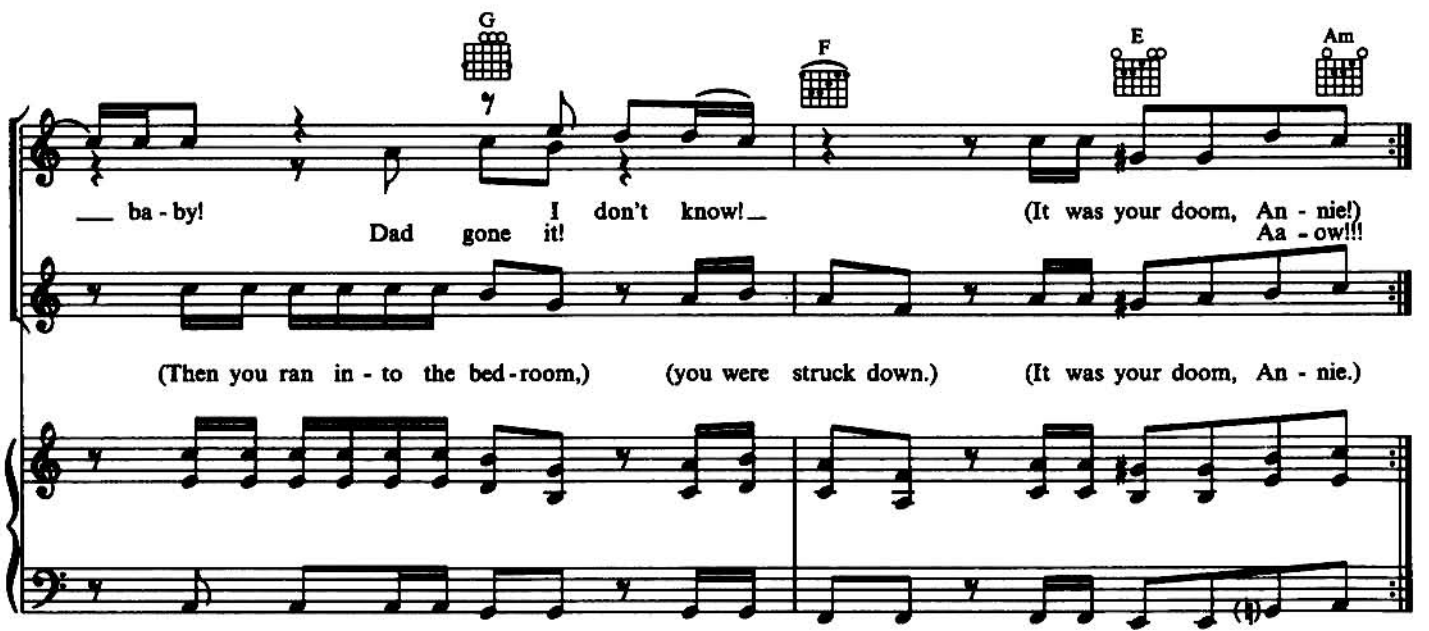


Am



— ba - by! Dad gone I don't know! — (It was your doom, An - nie!) Aa - ow!!!

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



# THRILLER

Words and Music by  
ROD TEMPERTON

Moderately bright

C#m E

F# C#m7

F#7

C#m7

It's close to mid - night, and some-thin' e - vil's lurk - in' in the dark.  
 You hear the door - slam - and re - al - ize there's no-where left to run...  
 They're out to get - you. There's de - mons clos - in' in on ev - 'ry side...

Thriller - 6 - 1

F#7



Un - der the moon - light you  
 You feel the cold hand, and  
 They will pos - sess you un -

C#m7



F#7






see a sight that al-most stops your heart. You try to scream, but  
 won-der if you'll ev - er see the sun. You close your eyes, and  
 less you change that num-ber on your dial. Now is the time for

C#m7

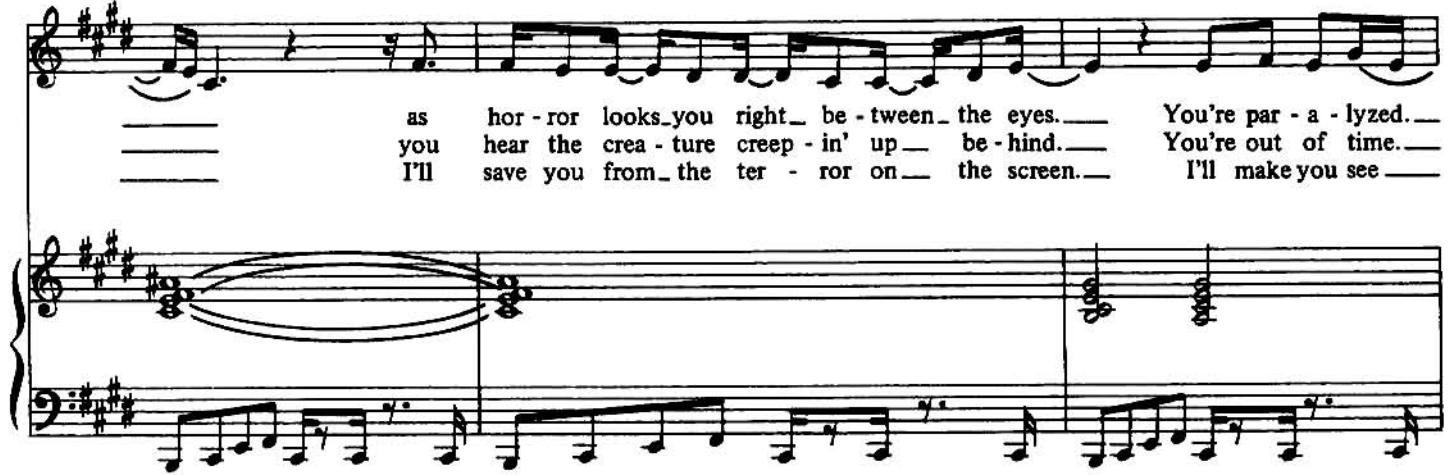




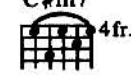
ter - ror takes the sound be - fore you make it. You start to freeze.  
 hope that this is just i - mag - i - na - tion. But all the while,  
 you and I to cud - dle close to - geth - er. All thru the night.




**F#7**  **C#m7**  **Amaj7** 

as hor - ror looks you right be - tween the eyes. You're par - a - lyzed.  
 you hear the crea - ture creep - in' up be - hind. You're out of time.  
 I'll save you from the ter - ror on the screen. I'll make you see



**G#m7**  **C#m**  **E**  **F#**  **C#m7** 

'Cause this is thrill - er, thrill - er night, and  
 'Cause this is thrill - er, thrill - er night. There  
 that this is thrill - er, thrill - er night, 'cause



**F#7**  **F#m7** 

no one's gon - na save you from the beast a - bout to strike. You know, it's  
 ain't no sec - ond chance a - gainst the thing with for - ty eyes. You know, it's  
 I could thrill you more than an - y ghost would dare to try. Girl, this is



C#m E F# C#m7 F#7 To Coda

4fr. 0 00 4fr.

thrill - er, thrill - er, thrill - er, thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, thrill - er night, so let me hold you tight and share a

1. A7 F#7 A/B C#m7 4fr.

kill - er thrill - er to - night.

2. A7 F#7 A/B

kill - er thrill - er to -

C#m7 E F#7

4fr. 0 00

night. Night crea - tures call and the

Amaj9



B



C#m7



dead start\_ to walk in\_ their mas - quer-ade. There's.

E/B



A#m7-5



They're o - pen

\_ no\_ es - cap - in' the jaws of the a - lien\_ this time.

Amaj7



G#7sus4



G#7



D. S.  $\frac{3}{4}$  al Coda  $\text{Coda}$

wide.  
This is\_ the end of your life.

Coda

A7



F#7



A/B



C#m



kill - er thrill-er.

*Repeat ad lib for rap*

C#m 4fr.

A/C#

B/C#

F#/C#

**RAP:**    Darkness falls across the land.  
               The midnight hour is close at hand.  
               Creatures crawl in search of blood  
               To terrorize y'awl's neighborhood.  
               And whosoever shall be found  
               Without the soul for getting down  
               Must stand and face the hounds of hell  
               And rot inside a corpse's shell.

              The foulest stench is in the air,  
               The funk of forty thousand years,  
               And grizzly ghouls from every tomb  
               Are closing in to seal your doom.  
               And though you fight to stay alive,  
               Your body starts to shiver,  
               For no mere mortal can resist  
               The evil of a thriller.

# YOU ARE NOT ALONE

Written and Composed by  
R. KELLY

Verse:

Slowly ♩ = 69

B(9)

1. An-oth - er day\_ has gone,\_\_\_ I'm still all\_ a - lone.\_  
I thought I heard you cry,\_\_\_

*mf*

G#m7

C#m7

How could\_ this be? You're not here\_ with me.\_  
ask - ing me to come and hold you in my arms.\_

F#7sus




B(9)

You nev - er said\_ good-bye,\_\_\_ some-one tell me why\_  
I can hear\_ your prayers, - your bur - dens I will bear.\_

G7m7  C7m7 

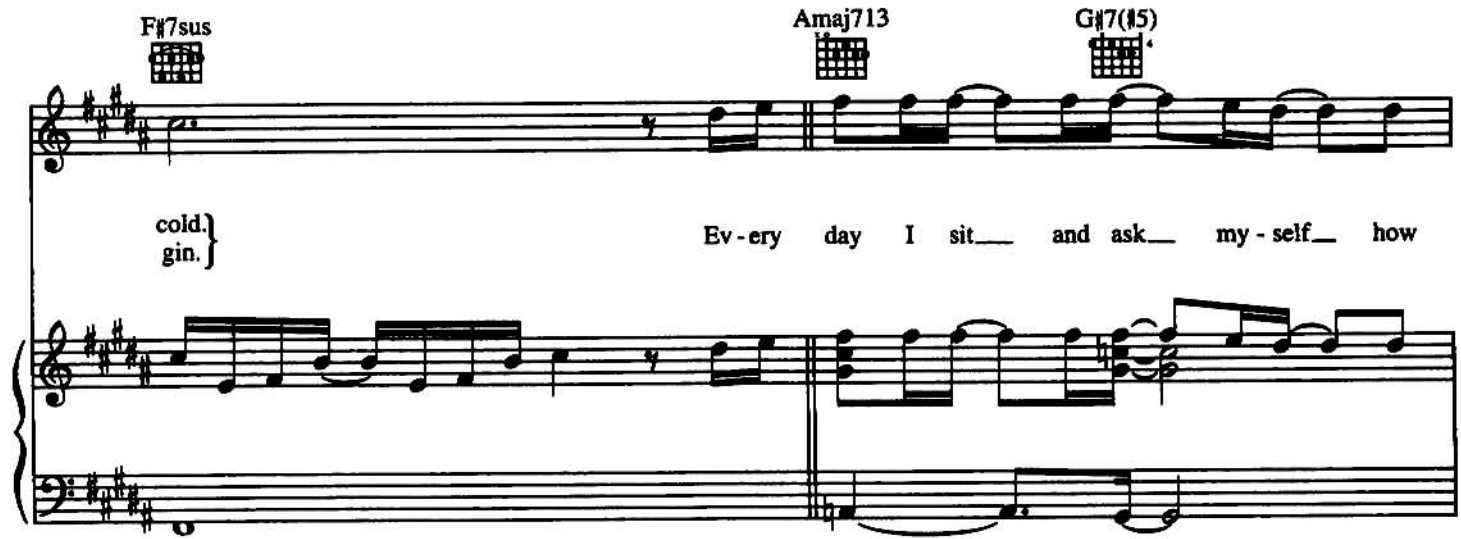
did you have\_ to go and leave my world\_ so  
 but first I need\_ your hand, so for - ev - er can be -





F#7sus  Amaj713  G#7(15) 

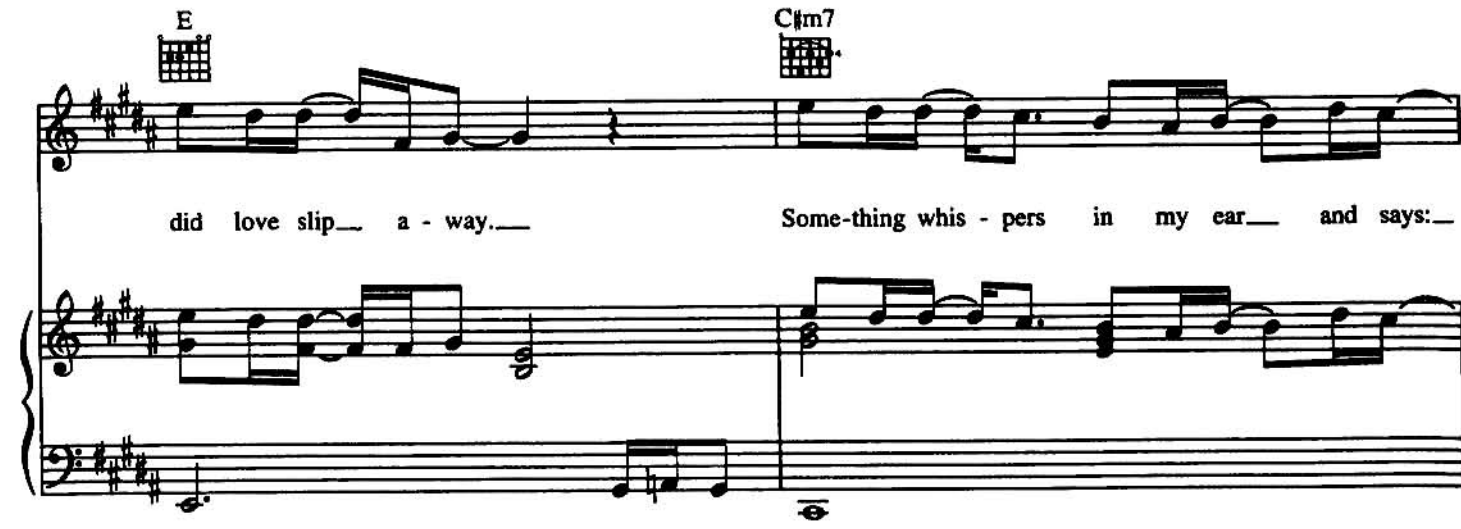
cold. }  
 gin. }

Ev - ery day I sit\_ and ask\_ my - self\_ how



E  C7m7 

did love slip\_ a - way.\_ Some-thing whis - pers in my ear\_ and says\_



**F#7sus** **B/F#** **Chorus: B(9)**

— that you are not a - lone, for I am here with you. —

**G#m7** **C#m7**

— Though you're far a - way, I am here to stay. —

**F#7sus** **B/F#** **B(9)**

— For you are not a - lone, I am here with you. —

**G#m7** **C#m7**

— Though we're far a - part, you're al - ways in my heart. —

F#7sus      B/F#      1. B(9)

{ for } you are not a - lone. All -

{ and }

Gmaj7      A/G      B(9)

a - lone. Why, oh? -

Gmaj7      C#m7/F#

N.C.

2. Just the oth - er night, -

2. Bb(9)

Bridge: Gmaj7      A/G      F#m7

Whis - per three words then I'll come



Em7 Gmaj7 A/G

run - nin'. And girl, you know that I'll be

Detailed description: This system shows the first two lines of the song. The top line is the vocal melody with lyrics 'run - nin'. And girl, you know that I'll be'. Above the staff are guitar chords: Em7, Gmaj7, and A/G. The bottom two staves show the piano accompaniment, with a treble clef and bass clef. The key signature has three sharps (F#, C#, G#).

C#m7/F# Dm7/G D#F

there. I'll be there. You are not a - lone,

Detailed description: This system shows the next two lines of the song. The top line is the vocal melody with lyrics 'there. I'll be there. You are not a - lone,'. Above the staff are guitar chords: C#m7/F#, Dm7/G, and D#F. The bottom two staves show the piano accompaniment. There are triplets marked with a '3' in both the vocal and piano parts.

D#(9) Bbm7

I am here with you. Though you're far a - way,

Detailed description: This system shows the next two lines of the song. The top line is the vocal melody with lyrics 'I am here with you. Though you're far a - way,'. Above the staff are guitar chords: D#(9) and Bbm7. The bottom two staves show the piano accompaniment. The key signature changes to two flats (Bb, Eb).

Ebm7 Ab7sus D#Ab

I am here to stay. You are not a - lone,

Detailed description: This system shows the final two lines of the song. The top line is the vocal melody with lyrics 'I am here to stay. You are not a - lone,'. Above the staff are guitar chords: Ebm7, Ab7sus, and D#Ab. The bottom two staves show the piano accompaniment.

**D $\flat$ (9)** **B $\flat$ m7**

I am here\_ with you.\_ Though we're far\_ a - part,\_

**E $\flat$ m7** **A $\flat$ 7sus** **E $\flat$ /B $\flat$**

you're al - ways in\_ my heart,\_ You are not\_ a - lone,\_

**E $\flat$ (9)** **Cm7**

for I am here\_ with you.\_ Though you're far\_ a - way,\_

**Fm7** **B $\flat$ 7sus** **E $\flat$ /B $\flat$**

I am here\_ to stay.\_ For you are not\_ a - lone,\_

**E $\flat$ (9)** **Cm7**

— for I am here\_ with you.\_ — Though we're far\_ a - part, —

**Fm7** **B $\flat$ 7sus** **E $\flat$ /B $\flat$**

— you're al - ways in\_ my heart.\_ — For you are not\_ a - lone.\_ —

**E $\flat$ (9)** **Cbmaj7** **D $\flat$ 6** **E $\flat$**

— You're not a - lone, you are not\_ a - lone.\_ —

**Cbmaj7** **D $\flat$ 6** **E $\flat$**  *Repeat ad lib. and fade.*

— Say it a - gain. You're not a - lone, you are not a - lone, not a - lone, not a - lone.\_ —

# YOU ROCK MY WORLD

Written and Composed by  
MICHAEL JACKSON, RODNEY JERKINS,  
FRED JERKINS III, LASHAWN DANIELS  
and NORA PAYNE

Moderately ♩ = 96  
NC.

Musical notation for the first system. It features a treble clef staff with a whole rest, a piano part with a mezzo-forte (*mf*) dynamic marking, and a bass clef staff with a whole rest.

Musical notation for the second system. It includes a treble clef staff with a whole rest, a piano part, and guitar chords Em7, Cmaj9, and Bm7 with their respective fretboard diagrams.

Musical notation for the third system. It includes a treble clef staff with a whole rest, a piano part, and guitar chords Am7, D, Em7, Cmaj9, Bm7, Am7, and D with their respective fretboard diagrams.

You Rock My World - 5 - 1

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Verse:

1.2.3. Em7 Cmaj9 Bm7 Em7 Cmaj9 Bm7 Am7 D

1. My life will nev - er be the same, 'cause,  
2. See additional lyrics

Em7 Cmaj9 Bm7 Am7 D Em7 Cmaj9 Bm7

girl, you came and changed the way I walk, the way I talk, I can-not ex - plain these

Am7 D Em7 Cmaj9 Bm7 Am7 D

things I feel for you. But, girl, you know it's true. Stay with me, ful - fill my dreams and

Em7 Cmaj9 Bm7 Am7 D Em7 Cmaj9 Bm7

I'll be all you need. Feels so right. (Girl...) I've searched for the per - fect

Am7 D Em7 Cmaj9 Bm7 Am7 D

love\_ all my life. (All my life.) Oh, ooh. Feels like I, (like I)

Em7 Cmaj9 Bm7 Am7 D Em7 Cmaj9 Bm7

have fi - nal - ly found a per - fect love this time. Come\_ on, girl. You rocked my  
(And I fi - nal - ly found...)

*Chorus:*  
Am7 D Em7 Cmaj9 Bm7

world, you know you did. And ev - 'ry - thing I own. I give. The rar - est

Am7 D Em7 Cmaj9 Bm7

love, who'd think I'd find\_ some - one\_ like you\_ to call\_ mine? You rocked my

Am7 D Em7 Cmaj9 Bm7

world, you know you did. And ev - 'ry - thing I own, I give. The rar - est

Am7 D Em7 Cmaj9 Bm7

love, who'd think I'd find some-one like you to call mine?  
 1. In time, I  
 2. In time, I

*Bridge:*

Em7 Cmaj9 Am7 D Em7 Bm7

to call mine?  
 And, girl, I know that this is love. I

Cmaj9 Am7 D Em7 Fmaj9 Cmaj9 Am7 D

felt the mag-ic's all in the air. And, girl, I'll

Em7 Bm7 Gm7/C Am7/D N.C.

nev - er get e-nough That's\_ why I'll al-ways have to have\_ you here.

Am7 D Em7 Cmaj9 Bm7

You rocked my world, you know you did... And ev - 'ry - thing I own, I give... The rar - est

Am7 D Em7 Cmaj9 Bm7 Repeat ad lib. and fade

love, who'd think I'd find\_ some - one\_ like you\_ to call\_ mine? You rocked my

Verse 2:  
 In time, I knew that love would bring  
 Such happiness to me.  
 I tried to keep my sanity.  
 I've waited patiently.  
 Girl, you know it seems  
 My life is so complete.  
 A love that's true because of you.  
 Keep doing what you do.  
 Think that I found the perfect love  
 I've searched for all my life.  
 (Searched for all my life.)  
 Think I'd find such a perfect love  
 That's awesomely so right, girl.  
 (To Chorus:)



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**DON'T STOP 'TIL YOU GET ENOUGH**  
**ROCK WITH YOU**  
**BILLIE JEAN**  
**BEAT IT**  
**THRILLER**  
**I JUST CAN'T STOP LOVING YOU**  
**BAD**  
**SMOOTH CRIMINAL**  
**THE WAY YOU MAKE ME FEEL**  
**MAN IN THE MIRROR**  
**DIRTY DIANA**  
**BLACK OR WHITE**  
**YOU ARE NOT ALONE**  
**EARTH SONG**  
**YOU ROCK MY WORLD**  
**BREAK OF DAWN**  
**ONE MORE CHANCE**  
**BEN**



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