

# The Great Songs of Michael Jackson.

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# Ben.

Words: Don Black  
Music: Walter Scharf

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Moderate   (E Bass)

*mf* Ben, the two of us need look no more,  
Ben, you're al - ways run - ning here and there,

  (E Bass)

we both found what we were look - ing for;  
you feel you're not want - ed an - y - where.

   (C# Bass)

with a friend to call my own I'll nev - er be a -  
If you ev - er look be - hind and don't like what you

   (Db Bass) 

lone. And you, my friend, will see you've got a friend in  
find there's some-thing you should know: you've got a place to

  (F Bass)   (F Bass)

me. \_\_\_\_\_ I  
go. \_\_\_\_\_

Gm Gm7 C7 Fmaj7 F6 Gm Gm7 C7 F

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

F C7 (E Bass) F

Ben, most peo - ple would turn you a - way, I don't lis - ten to a

C7 (E Bass) F C7 (E Bass)

word they say. They don't see you as I do, I wish they would try

Eb7 D7 Gm7 (Db Bass) 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. \_\_\_\_\_

# Rockin' Robin.

Words & Music: Jimmie Thomas

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Bright Rock tempo

Piano introduction for 'Rockin' Robin'. The piece is in 4/4 time and B-flat major. It features a rhythmic melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with accents and slurs. The bass line is primarily quarter notes and eighth notes.

VERSE

Musical notation for the first line of the verse. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "1-3 He rocks in the tree tops, all the day long, Hop-pin' and a bop-pin' and a sing-in' his song. 2 Ev'-ry lit-tle swal-low, ev'-ry chick-a-dee, Ev'-ry lit-tle bird in the tall-oak tree. The".

Musical notation for the second line of the verse. It includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the same eighth-note accompaniment and bass line. The lyrics are: "All the lit-tle birds on Jay-bird street, love to hear the ro-bin go 'Tweet, tweet, tweet.' wise old owl, the big black crow, flap their wings, sing-in' 'Go bird, go.'".

CHORUS

Musical notation for the chorus. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a more complex accompaniment with chords and eighth notes. The lyrics are: "Rock-in' Ro-bin, Rock-in' Ro-bin,". The piano part includes a Bb9 chord in the left hand.

1 To Verse

Blow, Rock-in' Ro-bin, 'cause we're real-ly gon-na rock to night.

C7 Bb9 F Bb9 F

2 To Patter Fine

F Bb9 F F Bb9 F

PATTER

pret - ty lit - tle ra - ven at the bird band - stand, taught him how to do the bop and it was grand. They

Bb F



start - ed go - in' stead - y, and bless my soul, He out - bopped the buz - zard and the o - ri - ole. He

Bb C7 (Tacet) D. S. al Fine

# Got To Be There.

Words & Music: Elliot Willensky

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Moderately  $B\flat$

$E\flat$  maj7  $E\flat$   $E\flat$  maj7

Got to be there, got to be there in the morn - ing when  
 Got to be there, got to be there when she needs some-one to

$E\flat$  maj7 (Add  $A\flat$ ) (No  $B\flat$ )  $B\flat$  7 ( $A\flat$  Bass)  $B\flat$  ( $G$  Bass)  $B\flat$

{she he} says hel - lo to the world. Got to be there, got to  
 keep her thru the night. Got to be there, got to

$E\flat$  maj7  $E\flat$  maj7  $E\flat$   $E\flat$  maj7 (Add  $A\flat$ ) (No  $B\flat$ )  $B\flat$  7 ( $A\flat$  Bass)  $B\flat$  ( $G$  Bass)

be there, bring her good times and show her that I'm my girl.  
 be there, to take her hand and lead her in - to my life.

$E\flat$  ( $C$  Bass)  $E\flat$  ( $F$  Bass)  $E\flat$  maj7 ( $F$  Bass)  $E\flat$  ( $F$  Bass)

Oh, what a feel - ing there'll be the mo - ment I know {she he}

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). It consists of a vocal line and a piano accompaniment. The piano part includes a bass line and a right-hand accompaniment. Chord diagrams are provided for the guitar, with specific bass notes indicated in parentheses. The tempo is marked 'Moderately'.

**Chord Diagrams:**  
 B♭maj7, Dm7, B♭ (G Bass), F Bass, Amaj7, F Bass, B♭, B♭maj7, B♭maj7, B♭ (Add A♭, No B♭), A♭ Bass, G Bass.

**Lyrics:**  
 loves me. 'Cause when I look in {her/his} eyes, I  
 re-al-ize I need {her/him} shar - ing the world be - side  
 me. So, I've got to be there, got to be there in the morn -  
 That's why I've got to be there, got to be there where love  
 ing, and wel - come {her/him} in - to my world, and  
 be - gins and that's ev - 'ry - where {she/he} goes; I've

show <sup>{her}</sup>him that <sup>{she's}</sup>I'm <sup>{my}</sup>his girl. When <sup>{she}</sup>he says hel - lo  
 got to be there so <sup>{she}</sup>he knows that when <sup>{she's}</sup>he's with me

1.

world! Got to be there.

2.

<sup>{she's}</sup>he's home.

Got to be there, got to be there, got to be there.

*Repeat and fade*




# One Day In Your Life.

Words: Renee Armand  
Music: Samuel F. Brown III

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Slowly *mf*

Cmaj9



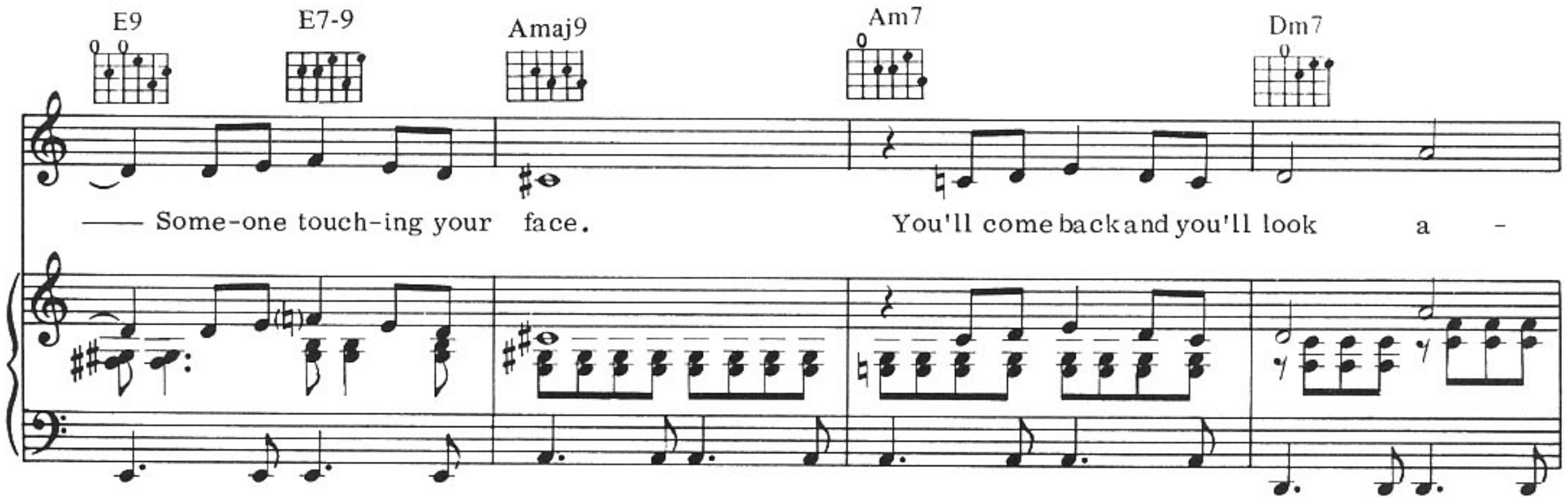
Cmaj9 Am7 Bm7

One day in your life ——— You'll re-mem-ber a place,



E9 E7-9 Amaj9 Am7 Dm7

— Some-one touch-ing your face. You'll come back and you'll look a -



G9sus4 G9 Cmaj9 Am7 Bm7

- round you. One day in your life ——— You'll re-mem-ber the love you



E7 Am7 F6 Cmaj9

found here. You'll re - mem - ber me some how.

Fmaj7 Fm7 Dm7 G7-9

'Though you don't need me now I will stay in your

Cmaj7 Am7 D7sus4 D7 G11 G9

heart And when things fall a - part You'll re - mem - ber

G11 G7-9 Cmaj9 Am7

one day, One day in your life When you find that you're

Bm7 E7 Am7 G11

al - ways { 1. wait - ing } For the love we used to  
 { 2. lone - ly }

Cmaj9 Fmaj7 Bb G11 G9

share ————— Just call my name ————— And I'll be

1 C 2 C F/C

there. ————— there. —————

Cmaj7 Fm7/C C

# She's Out Of My Life.

Words & Music: Tom Bahler

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Slowly with feeling

The piano introduction is in 4/4 time, key of E major. It consists of four measures. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Esus4 E Esus4 E C#dim E Gdim E/G#

She's out of my life, — she's out of my life

This system contains the first line of the song. It features a vocal line with a triplet of eighth notes and a piano accompaniment. Chord diagrams for Esus4, E, C#dim, Gdim, and E/G# are provided above the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand.

A B/A G#m7 C#m7 F#m7 F#m/D# G#7b9 G#7 C#m

and I don't know wheth-er to laugh or cry, I don't know wheth-er to live or die, and it

This system contains the second line of the song. It features a vocal line with a triplet of eighth notes and a piano accompaniment. Chord diagrams for A, B/A, G#m7, C#m7, F#m7, F#m/D#, G#7b9, G#7, and C#m are provided above the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand.

A G#m F#m B11 B E A

cuts like a knife — she's out of my life.

This system contains the third line of the song. It features a vocal line with a triplet of eighth notes and a piano accompaniment. Chord diagrams for A, G#m, F#m, B11, B, E, and A are provided above the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand.

Esus4 E Esus4 E C#dim E Gdim E/G#

It's out of my hands, it's out of my hands

A B/A G#m7 C#m7 F#m F#m/D# G#7b9 G#7 C#m

to think for two years she was here and I took her for granted, I was so cavalier, now the

A G#m F#m B11 B E G/D D

way that it stands she's out of my hands. And so I've learned

A/C# E/B E F#m G/D D A E E F#m G D/F#

that love's not possession, and I've learned that love won't wait now I've learned

G#/F# C#m A F#m Bsus4 B Esus4 E

that love needs ex-pres - sion\_ but I learned \_\_\_\_\_ too late and she's out \_\_\_ of my life

Esus4 E C#dim E Gdim E/G# A B/A

She's out of my life. damned\_in - de - ci - sion

G#m7 C#m7 F#m F#m/D# G#7b9 G#7 C#m A G#m

and cur-sed pride I kept my love\_for her\_locked deep\_ in - side \_\_\_ and it cuts like a knife, \_\_\_

F#m B11 B E A B/A E

she's out of my life.

*Rit.* *a tempo* *Rit.*

# Rock With You.

Words & Music: Rod Temperton

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Moderate Tempo Rock

mf

Em9 G/A Bm7

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

Em9

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

Bm7 Gmaj7

noth - in' that you can do. Re - lax your mind,  
 mag - ic that must be love. Just take it slow,

F#m7 Cmaj7 G/A

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

Em7 F#m7 Gmaj7 N.C. Em7 F#m7 Gmaj7 A

feel that heat. And we can ride the boogie, share that beat of love.  
 we're gon-na

Em9 A B Em9

I wan - na rock with you. Dance you in - to day  
 (all night)



A C/D Em9 A B

(sun - light) I wan - na rock with you. (all night) We're gon - na

G/A A G/A A Bm7

rock the night a - way. And when the groove is dead and gone,

E7 Gmaj7

(yeah) you know that love sur - vives,

D/F# Cmaj7 G/A G/A A D.S.  $\frac{3}{4}$  and fade

so we can rock for - ev - er on. I wan - na

# Baby Be Mine.

Words & Music: Rod Temperton

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Moderately

F#m9



G#m7

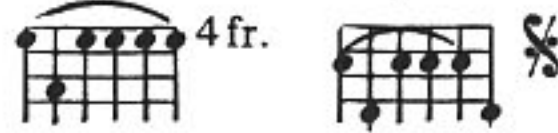


F#m9



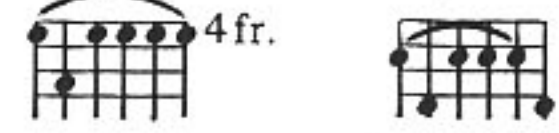
G#m7

F#m9



G#m7

F#m9

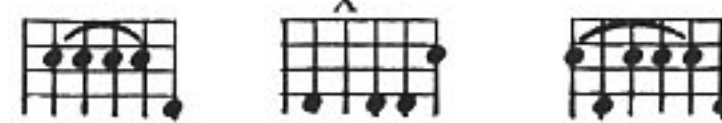


I \_\_\_ don't need no\_ dreams\_ when I'm by your side.\_  
 I \_\_\_ won't give you\_ rea - son to change your mind.\_  
 There'll\_ be no more\_ moun - tains for us to climb.\_

Amaj7/B

B/C#

F#m9



(I guess it's still you thrill me. Ba-by, be mine.)  
 (I can't be still; you thrill me. Ba-by, be mine.)

Ev - 'ry mo - ment\_ takes\_ You\_ are all the\_ fu -  
 This\_ will be a\_ love\_

G#m7 4fr. F#m9 G#m7 4fr.

me to par - a - dise. Dar - lin', let me  
 ture that I de - sire. Girl, I need to  
 last - ing for all time. Girl, you got to

C#m7 4fr. B Amaj7 G#m7 4fr. F#m9 C#m7 4fr.

hold you, warm you in my arms, and melt your fears a - way,  
 hold you, share my feel - ings in the heat of love's em - brace,  
 hold me. We can touch the sky and light the dark - est day.

F#7 C#m7 4fr. B Amaj7 G#m7 4fr.

show you all the mag - ic that a  
 show you all the pas - sion burn - ing  
 Hold me. On - ly you and I can

F#m9

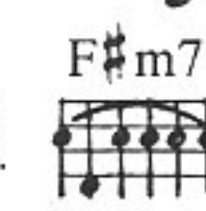
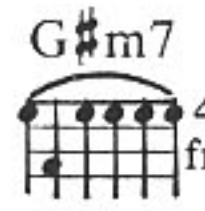
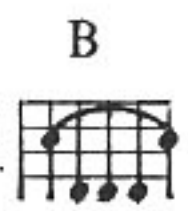
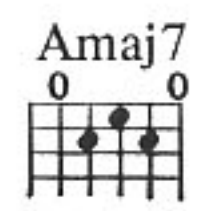
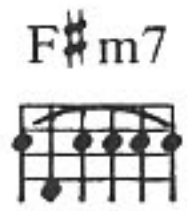
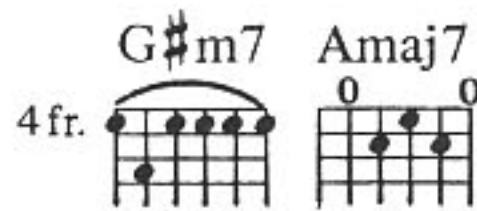
Dmaj9

A6/B

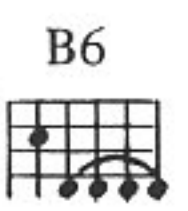
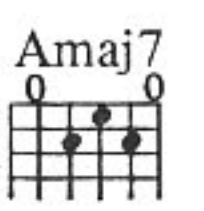
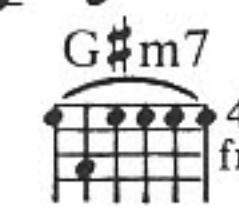
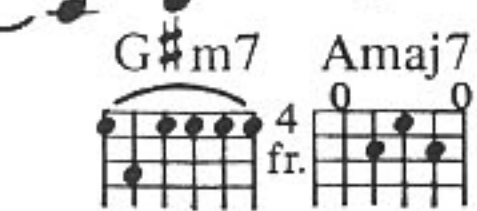
F#m7



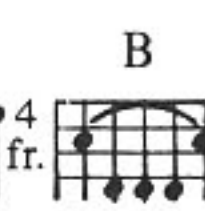
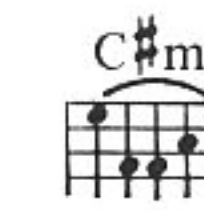
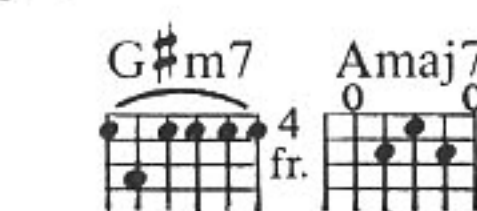
per - fect love can make. \_\_\_\_\_ I need you night and day,  
 in my heart to - day. \_\_\_\_\_ It's nev - er gon - na fade, } so ba-by, be mine\_  
 make sweet love this way. \_\_\_\_\_ There's no more I can say, }



(ba-by, you got - ta be mine), \_\_\_\_\_ and girl, \_\_\_\_\_



\_\_\_\_\_ I'll give you all \_\_\_\_\_ I got \_\_\_\_\_ to give. \_\_\_\_\_ So ba-by, be my \_\_\_\_\_



\_\_\_\_\_ girl \_\_\_\_\_ (all the time). \_\_\_\_\_

{ And we \_\_\_\_\_  
 You're ev - \_\_\_\_\_  
 You're ev - \_\_\_\_\_



To Coda  $\oplus$

G#m7 Amaj7

1. F#m7 G#m7 Amaj7 G#m7 Amaj7 B/C#

— can share this ec - sta - sy as long as we be - lieve — in love. —  
 'ry - thing this world — could be, the  
 'ry - thing this world — could be, the

F#m9

G#m7 4fr.

F#m9

G#m7 4fr.

F#m9

2.

G#m7 4fr.

Amaj7

G#m7 4fr.

Amaj7

B/C#

rea - son that I live, — oh.

F#m9

G#m7 4fr.

C#m7 4fr.

B

Amaj9

Won't you stay — with me — un - til — the morn - ing sun? — I prom - ise you now — that the

B C#m7 F#m7

dawn\_ will be dif - f'rent.\_ La - dy, can't\_ you see\_ that heav -

E(addF#)/G# Am9 A/B

en's just\_ be - gun?\_ It's liv - ing here\_ in - side our hearts.

*D. S. al Coda*

Amaj7/B F#m9 Coda G#m7 Amaj7 Gm7 Am7 Bbmaj7 Gm7

rea - son that I live. Ba - by, be my\_ (Girl, -

*Repeat and fade*

Am7 Bbmaj7 Gm7 Am7 Bbmaj7 Dm C Am7 Gm7

be girl, mine. Tell\_ me that you love me and girl, all

Am7 B♭maj7 Gm7 Am7 B♭maj7 Dm C6 Am7 Gm7

0 0 0 0 4 fr. 0 0 0 0 0 0 0 0 0 0 3 fr.

I'll give you all I got to give. So ba - by,  
 the time. Say you're think - ing of me. Girl,

Am7 B♭maj7 Gm7 Am7 B♭maj7 Dm C Am7 Gm7

0 0 0 0 3 fr. 0 0 0 0 0 0 0 0 0 0 3 fr.

be mine, ba - by, be mine. You're ev -  
 be mine. Show me how it should be all

Am7 B♭maj7 Gm7 Am7 B♭maj7 Am7 B♭maj7 C/D Gm7

0 0 0 0 3 fr. 0 0 0 0 0 0 0 0 0 0 3 fr.

'ry - thing this world could be to me. Ba - by, be my  
 the time. Ev - 'ry night is all right.) (Girl,

# The Lady In My Life.

Words & Music: Rod Temperton

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Moderately slow, in 2

Amaj9



Dm9



3 fr.

Em7



The first system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line starting with a quarter rest, followed by quarter notes G3, F#3, E3, and D3. The dynamic marking 'mf' is placed above the bass line.

Amaj9

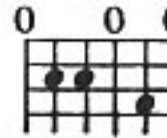


Dm9



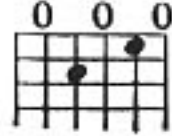
3 fr.

Em7

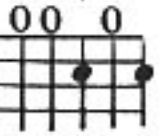


The second system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line starting with a quarter rest, followed by quarter notes G3, F#3, E3, and D3.

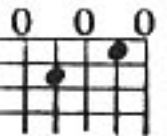
Am7



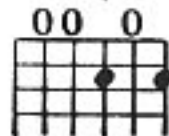
D6/A



Am7



D6/A



The third system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line starting with a quarter rest, followed by quarter notes G3, F#3, E3, and D3.



Am7                      D6/A                      Am7                      Em7                      Dm7

There'll be no dark - ness to - night. —                      La - dy, our love —

G/D                      Em7                      Dm7                      Em7

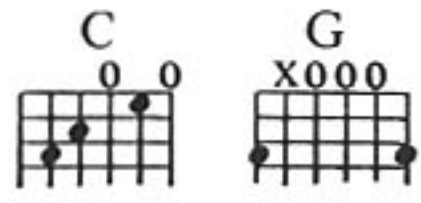
— will shine, —                      (light - ing the light). —

Am7                      D6/A                      Am7                      Em7                      Dm7

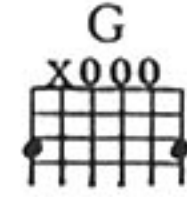
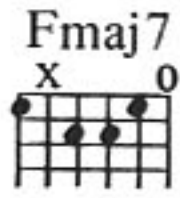
Just put your trust in my heart —                      and meet me in par -

G/D                      Em7                      Dm7

a - dise. —                      (Now is the time.) —



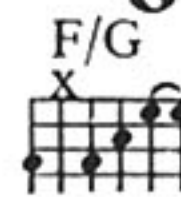
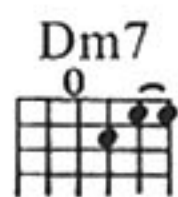
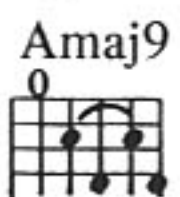
You're ev - 'ry won - der in this






world to me, — a treas - ure



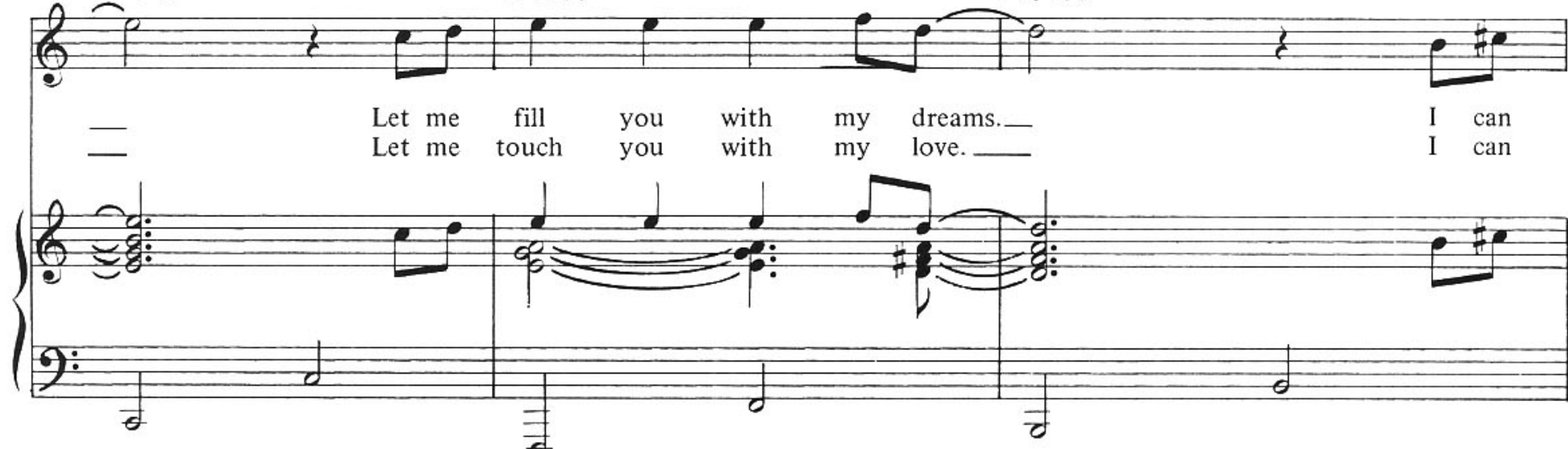
time won't steal a - way. —


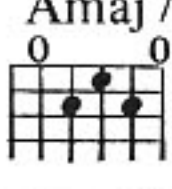
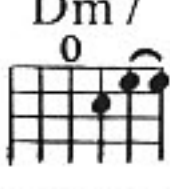



So lis - ten to my heart. Lay your bod - y close to mine. —  
 And I will keep you warm through the shad - ows of the night. —


Cmaj7  Fmaj9  Bm7 

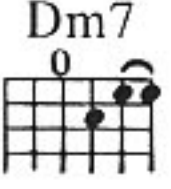


Let me fill you with my dreams. — I can  
 Let me touch you with my love. — I can




D/E  Amaj7  Dm7  Amaj9 

make you feel so right. — And ba - by, through the  
 make you feel so right. — And ba - by, through the



Dm7  F/G  Cmaj7 

years, gon - na love you more each day. — So I  
 years, e - ven when we're old and gray, — I will



Fmaj9  Bm7  D/E 

prom - ise you to - night — that you will al - ways be the la -  
 love you more each day, — 'cause you will al - ways be the la -



Amaj9

Dm9

Em7

To Coda



dy in my life.  
dy in my life.

Dm9

Em7

Dm9

Lay back in my ten - der - ness...

Let's make this a

Em7

Am7

G<sup>6</sup><sub>9</sub>

night we won't for - get.

Girl, I need your sweet ca - ress.

Dm9

Em7

Dm9

Reach out to a fan - ta - sy,

two hearts in the

Em7 Am7

D/E

beat of ec - sta - sy. \_\_\_\_\_ Come to me. \_\_\_\_\_

*D. S. al Coda*

Coda

Em7

Amaj9 Dm9 3fr.

Em7

*Repeat (vocal al lib) and fade*

Amaj9 Dm9 3fr.

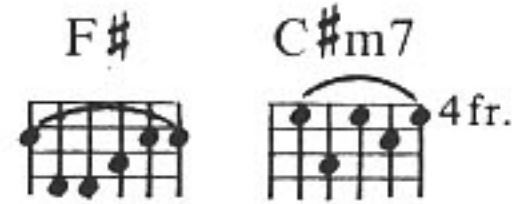
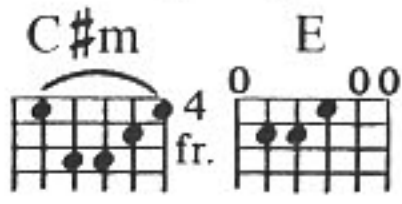
Em7

# Thriller.

Words & Music: Rod Temperton

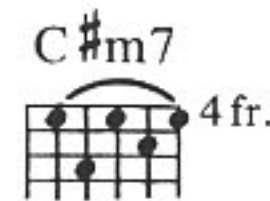
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Moderately bright



The first system of the score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest. The middle staff is the piano accompaniment in treble clef, featuring a series of chords and a melodic line. The bottom staff is the piano accompaniment in bass clef, providing a rhythmic bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a dynamic marking of *mf*.

The second system of the score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest. The middle staff is the piano accompaniment in treble clef, featuring a series of chords and a melodic line. The bottom staff is the piano accompaniment in bass clef, providing a rhythmic bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.



The third system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is the piano accompaniment in treble clef, featuring a series of chords and a melodic line. The bottom staff is the piano accompaniment in bass clef, providing a rhythmic bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

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.

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 4fr.

Amaj7 0

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 4fr.



C#m 4fr.



E 0 00



F#



C#m7 4fr.



'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

4 fr. 0 00 4 fr.

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

0 0 0 X 0 4 fr.

kill - er thrill - er to - night.

2. A7 F#7 A/B

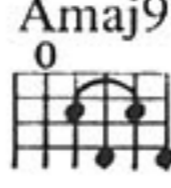
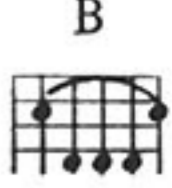
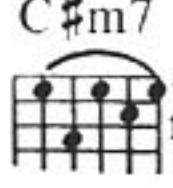
0 0 0 X 0

kill - er thrill - er to -

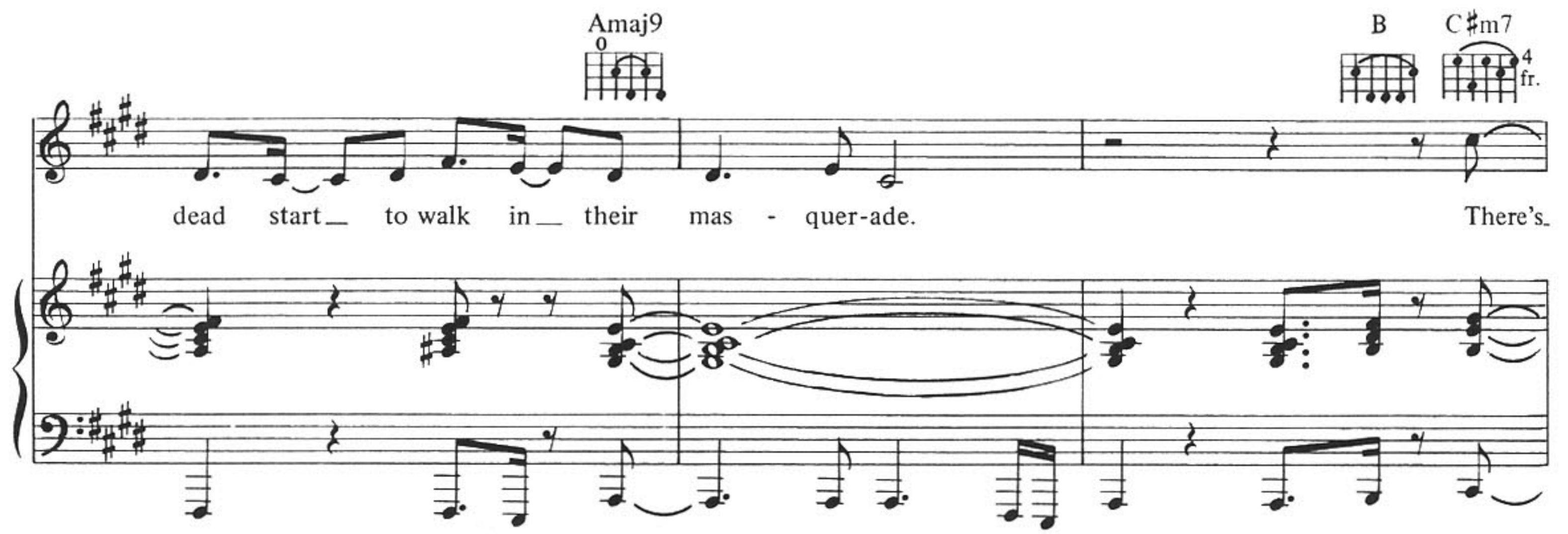
C#m7 E F#7

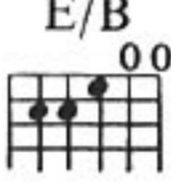
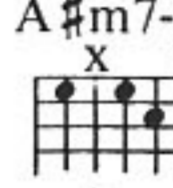
4 fr. 0 00

night. Night crea - tures call and the

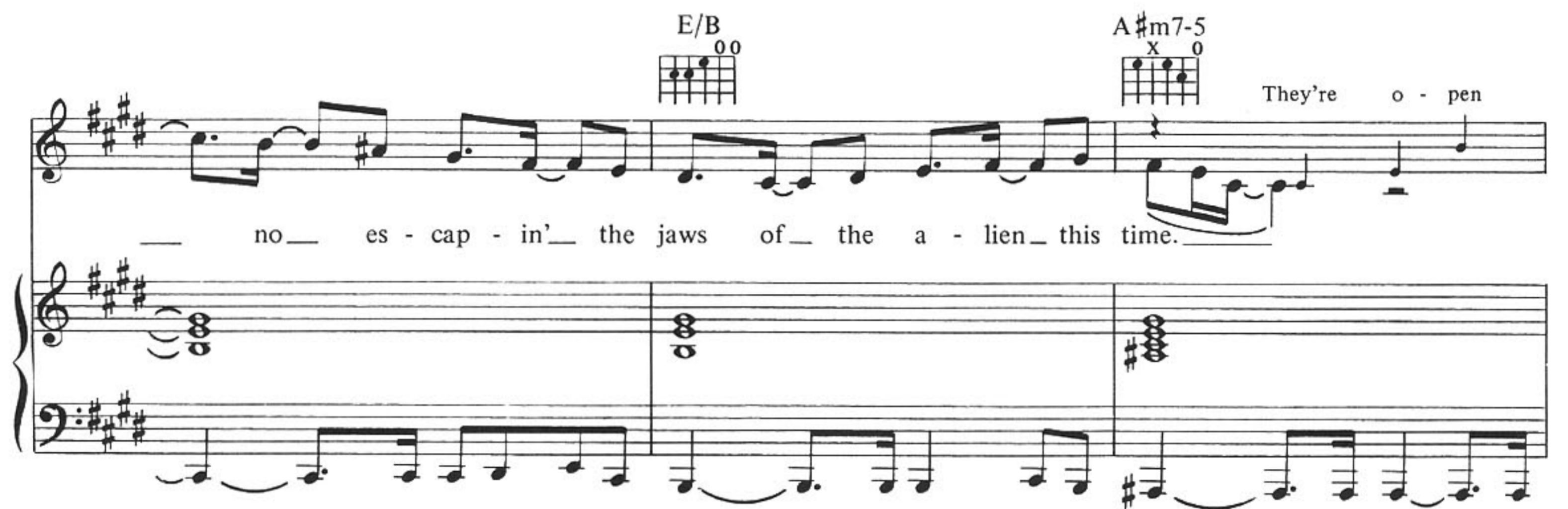
Amaj9  B  C#m7 

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 

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

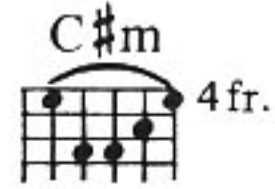


Coda  A7  F#7  A/B  C#m 

kill - er thrill-er.



Repeat ad lib for rap



The musical score consists of two systems. The first system has a guitar staff with a whole rest and a piano staff with a melodic line in the right hand and a bass line in the left hand. The second system has a guitar staff with whole rests and a piano staff with a similar melodic and bass line. Chord diagrams for A/C#, B/C#, and F#/C# are provided above the guitar staff in the second system.

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.

# Off The Wall.

Words & Music: Rod Temperton

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Moderately

Em Am Am6 G Em7 A D7

Em A F

Em9

1. When the

Em9

world is on your shoul - der  
shout out all you want to

Got-ta straight-en up your act and boo-gie  
'Cos there ain't no sin in folks all get-ting

down  
loud

If you can't hang with the feel - in'  
If you take the chance to do it

Then there  
Then there

ain't no room for you in this part of town—  
 ain't no one who's gon - na put you down— } 'Cos we're the par— ty peo-ple

night and day,— Liv - in' cra— zy, that's the on - ly way.— So— to - night— Got to

Am7

leave that nine to five up - on the shelf And just en - joy your-self.—

Cmaj7 Bm7 Am7

Groove— and let the mad-ness in the mu- sic get to you.— Life ain't so

Cmaj7 Bm7

bad at all,— all— If you live it off the wall. Life ain't so bad at

Am7 Gmaj7 Fmaj7 Cmaj7/D Em9 3 3

all. Live your life off the wall. 2. You can

wall. Do — what you want to do. — There ain't no rules, it's

Cmaj7 C6 Gmaj7/B G/B Am7

up to you. It's time — to come a - live — And

D11 Cmaj7 C6 Gmaj7/B G/B

par - ty on right through the night. Bet-ter hide your in - hi - bi - tions —

Am7 B11 Em9

Got-ta let that fool loose deep in-side your soul. — Wan-na

see an ex - hi - bi - tion? ——— Bet-ter do it now be-fore you get too

old. ——— 'Cos we're the par - ty peo - ple night and day, —

'Liv - in' cra - zy, that's the on - ly way. — So — to - night ——— Got to

Am7

leave that nine to five up - on the shelf And just en - joy your-self. —

Cmaj7 Bm7 Am7

Groove ——— and let the mad-ness in the mu - sic get to you. — Life ain't so

Cmaj7 Bm7

Am7 Gmaj7 Fmaj7 Cmaj7/D Em9

bad at all, — all — If you live it off the wall. Life ain't so bad at

all. Live your life off the wall. So to -

Am7 Cmaj7 Bm7

- night wall. } Got to leave that nine to five up- on the shelf And just en -

Am7 Cmaj7

- joy your-self. — Groove — and let the mad-ness in the mu- sic get to

Bm7 Am7 Gmaj7 Fmaj7 Cmaj7/D Repeat and fade

you. — Life ain't so bad at all, — all — If you live it off the