



PIANO/VOCAL CHORDS

MICHAEL JACKSON

INVINCIBLE

INVINCIBLE

Written and Composed by MICHAEL JACKSON,
RODNEY JERKINS, FRED JERKINS III,
LASHAWN DANIELS and NORMAN GREGG

Moderate hip-hop groove (♩ = ♪³ ♪) ♩ = 96

N.C.

mf

Well, well.

Well, well.

1. If - a I could

Verse:

C#m

tear down these walls that keep you and I a - part, I know I

2. See additional lyrics

could claim - a your heart — and our per - fect love will start. But, girl, you

just won't ap - prove — of the things that I do, when all I

do is for you — but still you say it ain't cool. —

If there's some - bod - y else, — he can't love — you like me. And he,

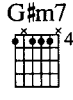
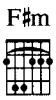
and he says he'll treat you well, he can't treat you like me. And he's

buy - ing dia - monds and pearls, he can't do it like me. And he's

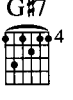
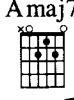
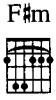
tak - ing you all a - cross the world, he can't trick you like me. Why ain't you

Chorus:

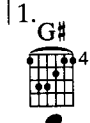
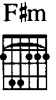
feel - in' me, she's in - vin - ci - ble. I can do



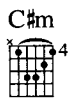
an - y - thing, she's in - vin - ci - ble. E - ven when I



beg and plead, she's in - vin - ci - ble. Girl won't give



in to me, she's in, she's in - vin - ci - ble.



Well, well, see. Well, well, c - 'mon, now.

mf

2. G# C#m C#m/E

2. Now man - y vin - ci - ble. Now some - a way

Bridge:

G#7 C#m C#m/E

I'll have to prove all that I said I would do, giv - ing you

G#7 C#m Amaj7

ev - er - y - thing, ful - fill - ing your fan - ta - sy. Then may - be

G#7 C#m C#m/E

you'll change your mind and fi - n'ly give in in time. Then I'll be

D#m7(b5)

G#

N.C.

show-ing you what oth - er men are sup - posed to do for you, my ba - by.

Rap:

Rap: See additional lyrics

mf

1.

2.

Amaj7

G#m7

Why__ ain't you

Chorus:

F#m

C#m

G#7

C#m

Amaj7

G#m7

feel - in' me, she's__ in - vin - ci - ble__ I__ can do

F#m C#m G#7 C#m Amaj7 G#m7

an - y - thing, she's in - vin - ci - ble. E - ven when I

F#m C#m G#7 C#m Amaj7 G#m7

beg and plead, she's in - vin - ci - ble. Girl won't give

F#m C#m G#7 C#m Amaj7 G#m7

in to me, she's in - vin - ci - ble. Why ain't you

Repeat ad lib. and fade

Verse 2:

Now many times I've told you of all the things I would do,
 But I can't seem to get through no matter how I try to.
 So tell me how does it seem that you ain't checking for me
 When I know that I could be more than you could ever dream.

If there's somebody else, he can't love you like me.
 And he, he says he'll treat you well, he can't treat you like me.
 And he's buying diamonds and pearls, he can't do it like me.
 And he's taking you all across the world, he can't trick you like me.
 (To Chorus:)

Rap:

Yo, mommy, stop da fightin', I'm real with mine.
 All the things that I promise I fulfill in time,
 Chains and the bracelets got the Brillo shine.
 So many trips, you'll have jet-lag and still be fine.
 The trick brought his money, ain't wrong enough,
 He can spit but his game ain't strong enough.
 Now the way you resistin', this ain't cool,
 It's like nothin' seems to work, she's invincible.
 (To Chorus:)

UNBREAKABLE

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

Moderate hip-hop groove (♩ = ♩³) ♩ = 96
 N.C.

Ebm9

A7

Abm7

Ebm9

1.

2.

Verse:
 N.C.

1. Now I'm just won - der - ing why you think that you can get -
 2. See additional lyrics

to me with an - y - thing. Seems like you'd know -

— by now when and how I ___ get down, — and all ___ that I've_

— been through, I'm still ___ a - round. ___ Don't you ev - er

make no ___ mis - take, ba - by, I've ___ got what ___ it takes and there's

no way you'll ev - er get to me. _____

Why can't you see that you'll nev - er ev - er hurt me? 'Cause I

Chorus:

Ebm9

won't let it be, see I'm too much for you, ba - by. You can't be - lieve it,

Ab7

Abm7

Ebm9

Ab7

Abm7

you can't con-ceive it. And you can't touch me, 'cause I'm un - touch - a - ble. And I

Ebm9

Ab7

Abm7

Ebm9

know you hate it, and you can't take it. You'll nev - er break me,

1.
Ab7

Abm7

N.C.

'cause I'm un - break - a - ble.

mf

2.
Ab7

Abm7

2. Now you can't stop 'cause I'm un - break - a - ble. You

Chorus:

Ebm9

Ab7

Abm7

Ebm9

can't be - lieve it, you can't con - ceive it. And you can't touch me,

Ab7

Abm7

Ebm9

Ab7

Abm7

'cause I'm un - touch - a - ble. And I know you hate it, and you can't take it. You'll

Ebm9



Bb7(#5)



Ebm



nev - er break me, you can't stand it, babe, 'cause I'm un - break - a - ble.



Bridge:

Abm



Ddim



Ebm



You can try__ to stop__ me, but it won't_ do a thing. No mat-ter what you__ do,



Db/Eb



Ebm



Abm



I'm still gon - na be__ here through all__ your lies and sil - ly games.



A dim



Bb7sus



Bb7



Bb7sus



Bb7



N.C.



I'm - a still__ re-main the same, I'm un - break - a - ble.



Rap:

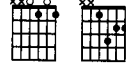
See additional lyrics

Musical notation for the first system, including a vocal line with a repeat sign and piano accompaniment.

Ebm7 N.C.



Ddim7 Ebm7 N.C.



1.

Ddim7



Musical notation for the second system, including a vocal line with a repeat sign and piano accompaniment.

2.

Chorus:



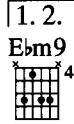
Musical notation for the chorus, including a vocal line with lyrics and piano accompaniment.

You can't be - lieve it, you can't con - ceive it. And



Musical notation for the chorus, including a vocal line with lyrics and piano accompaniment.

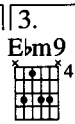
you can't touch me, 'cause I'm un - touch - a - ble. And I know you hate it,



1. 2.

Ebm9

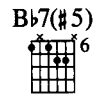
and you can't take it. You'll nev - er break me,



3.

Ebm9

'cause I'm un - break - a - ble. You nev - er break me, you can't



touch me, you can't break me, you can't stand it, babe, 'cause I'm un-break-a - ble.

N.C.

1.

2.



Ebm Eb7sus Ab Ddim

The first system of music features a guitar part with four chords: Ebm, Eb7sus, Ab, and Ddim. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a melodic line. The key signature has three flats.

Repeat ad lib. and fade

Ebm Ebm11 Ab7 Abm7 Ebm Ddim

The second system of music features a guitar part with six chords: Ebm, Ebm11, Ab7, Abm7, Ebm, and Ddim. The piano accompaniment continues with the same structure as the first system. The system concludes with a double bar line and repeat dots.

Verse 2:

Now you can't stop me even though you think
 That if you block me, you've done your thing.
 And when you bury me underneath all your pain
 I'm steady laughin', while surfacing.

Don't you ever make no mistake,
 Baby, I've got what it takes
 And there's no way you'll ever get to me.
 Why can't you see that you'll never hurt me?
 'Cause I won't let it be, see? I'm too much for you, baby.
 (To Chorus:)

HEARTBREAKER

Written and Composed by
MICHAEL JACKSON, RODNEY JERKINS,
FRED JERKINS III, LASHAWN DANIELS,
MISCHKE and NORMAN GREGG

Moderately fast ♩ = 138

E♭m



mf

Verse:

E♭m7



E♭m6



E♭m7



1. De - ceit - ful eyes, - she's got those come get me - thighs. She on - ly knows - how low that

2. See additional lyrics

E♭m6



E♭m7



E♭m6



she can go -

She speaks the lines - that can con - trol my mind -

Wher -

Ebm7

Ebm6

Ebm7

ev - er she goes I know my eyes fol - low. She blew a kiss, I swear that

Ebm6

Ebm7

Ebm6

it was meant on - ly for me, then spoke with her bod - y.

Ebm7

Ebm6

Ebm7

Her on - ly goal is just to take con - trol and I can't be - lieve that I can't

Chorus:

Ebm6

Ebm

Bbm7

Ebm7

tell her no. That girl, I can't take her.

Ab9

Ebm



Should have known she was a heart - break - er. That girl, I can't

Bbm7

Ebm7

Ab9



take her. Should have seen right through her, she's a heart - break - er.

Ebm

Bbm7

Ebm7



That girl, I can't take her. Should have seen it com - ing, heart -

Ab9

Ebm

Bbm7

Ebm7



break - er. That girl, I can't take her. Should have

1. Ab9



2. Ab9



seen right through her, she's a heart - break - er. break - er.

Bridge:



I nev - er thought___ that I___ would stop dream - in' a - bout___ you, stop



be - ing with - out___ you. But ev - 'ry - one told___ me so,___ to stop



car - ing a - bout___ you, and start be - ing with - out___ you. But I'll find a way_



— to go — and start do - in' with - out — you and stop talk - in' a - bout — you. And



what will she say? She will say —

Rap:



— I was that man that got a - way.
Rap: See additional lyrics

1.

2.

Chorus:

Ebm Bbm7 Ebm7

That girl, I can't take her. Should have known she was a heart -

Ab9 Ebm Bbm7 Ebm7

break - er. That girl, I can't take her. Should have

Ab9

seen right through her, she's a heart - break - er.

Repeat ad lib. and fade

Verse 2:

She plays a game with such an innocent face.
 I didn't know heartbreaking was her case.
 Her actions confess and put me through the test.
 I was surprised that I was caught inside.
 Now she's thinking that I will never know
 And she'll keep playing until I let her go.
 But I hope in time that she will finally realize
 I'm onto her game and she'll get played the same.
 (To Chorus:)

Rap:

Feel good, huh?
 I thought it was love but it's a game, huh?
 When you're dealin' with emotions, it's a pain, ma,
 Take caution when you're dealin' with a stranger,
 I can't change her now,
 You're heart burnin', well placed and you'll see
 It won't heal from Pepsid A. C.
 Ball hard player, she a star player?
 I need Liz cracker, I ain't seen a heartbreaker, c'mon.
 (To Chorus:)

BREAK OF DAWN

Written and Composed by
MICHAEL JACKSON and DR. FREEZE

Moderate hip-hop groove ♩ = 80 (♩ = ♩³)

F#maj9



Dmaj9



Amaj9



F#maj9



The first system of music features a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). The piano part is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Dmaj9



Amaj9



F#maj9



Dmaj9



Amaj9



F#maj9



The second system continues the musical notation. The guitar part has a treble clef and a key signature of three sharps. The piano part features a more complex accompaniment with a steady eighth-note bass line and a right hand that includes a sequence of chords and a melodic line.

Dmaj9



Amaj9



F#maj9



Dmaj9



Amaj9



The third system concludes the musical notation. The guitar part has a treble clef and a key signature of three sharps. The piano part features a steady eighth-note bass line and a right hand that includes a sequence of chords and a melodic line. The system ends with the instruction "1. Hold my hand,,".

Verse 1:

F#maj9

Dmaj9

Amaj9



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

F#maj9

Dmaj9

Amaj9



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

F#maj9

Dmaj9

Amaj9



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

F#maj9

Dmaj9

Amaj9



— 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



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



Dmaj9



Amaj9



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



N.C.

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



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



Dmaj9



Amaj9



Repeat ad lib. and fade

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

HEAVEN CAN WAIT

Written and Composed by
MICHAEL JACKSON, TEDDY RILEY,
NATE SMITH, TERON BEAL,
ERITZA LAUES and KENNY QUILLER

Moderately ♩ = 120

N.C.

1.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part begins with a *mp* (mezzo-piano) dynamic. The vocal line consists of a few notes, including a half note G4 and a quarter note A4.

2.

Chorus:

A7(#11)

Abmaj9

Emaj9



The second system continues the chorus. The vocal line has lyrics: "Tell the an-gels no, I don't wan-na leave my ba-by a-lone...". The piano accompaniment features a *mf* (mezzo-forte) dynamic. Chord diagrams for A7(#11), Abmaj9, and Emaj9 are provided above the vocal line.

Abmaj9

Emaj9

Abmaj9



The third system continues the chorus. The vocal line has lyrics: "I don't want no-bod-y else to hold you. That's a". The piano accompaniment continues with the same *mf* dynamic. Chord diagrams for Abmaj9, Emaj9, and Abmaj9 are provided above the vocal line.

Emaj9



Dbm7



A7(#11)



chance I'll take. Ba - by, I'll stay; Heav - en can wait.

Abmaj9



Emaj9



Abmaj9



No, if the an - gels took me from this earth, I would

Emaj9



Abmaj9



Emaj9



Dbm7



tell them bring me back to her. It's a chance I'll take. May - be I'll stay;

A7(#11)



N.C.

Heav - en can wait. 1. You're

(You're beau - ti - ful, you're won - der - ful, in - cred - i - ble, I love you so.)

Verse:

Abmaj9



Emaj9



Abmaj9



beau - ti - ful.

2. See additional lyrics

Each

mo - ment spent with you is sim - ply

won - der - ful.

This

Emaj9



Abmaj9



Emaj9



love I have for you, girl, it's in - cred - i - ble. —

And I don't know what I'd do,

if

Dbm7



A7(#11)



Abmaj9



I can't be with you.

The world could not go on so ev - 'ry night I pray.

Emaj9



Abmaj9



Emaj9



If the Lord should come for me be - fore I wake,

I would - n't wan - na go if I can't

A♭maj9



Emaj9



D♭m7



see your face, can't hold you close. What good would Heav-en be? If the

1.

To Next Strain:

2.

A7(#11)



A7(#11)



E♭7(#5)



N.C.

Bmaj7 B♭maj7 Amaj7



an-gels came for me, I'd tell them an-gels come for me, I'll tell them no,

Chorus:

A♭maj9



Emaj9



A♭maj9



no. I don't wan-na leave my ba-by a-lone. I don't

Emaj9



A♭maj9



Emaj9



want no-bod-y else to hold you. That's a chance I'll take.

Dbm7

A7(#11)

Abmaj9



Ba - by, I'll stay; Heav - en can wait. No, if the

Emaj9

Abmaj9

Emaj9



an - gels took me from this earth, I would tell them bring me back to her.

Abmaj9

Emaj9

Dbm7

To Coda



It's a chance I'll take. May - be I'll stay;

1. Eb7(#5)

2. A7(#11)

Abmaj9



Heav - en can wait. 2. Un - Heav - en can wait. Oh no, can't

Emaj9 Abmaj9 Emaj9

be with - out my ba - by. Won't go, with - out her I'd go cra - zy.

Abmaj9 Emaj9 1. Dbm7

Oh no, guess Heav - en will be wait - ing. Ooh.

A7(#11) 2. Dbm7 A7(#11) D.S. al Coda Bmaj7 Bbmaj7 Amaj7

Ooh.

⊕ Coda A7(#11) Abmaj9 Emaj9 Abmaj9

Heav - en can wait. Just leave us a - lone,

Repeat ad lib. and fade

Emaj9 Abmaj9 Emaj9

leave us a - lone. Please leave us a - lone.____

Verse 2:

Unthinkable;

Me sitting up in the clouds and you are all alone.

The time might come around when you'd be moving on.

I'd turn it all around and try to get back down to my baby girl.

Can't stand to see nobody kissing, touching her.

Couldn't take nobody loving you the way we were.

What good would Heaven be?

If the angels come for me, I'd tell them no.

(To Chorus:)

YOU ROCK MY WORLD

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

Moderately ♩ = 96

NC.

Em7 Cmaj9 Bm7

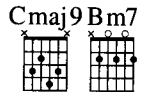
Am7 D Em7 Cmaj9 Bm7 Am7 D

You Rock My World - 5 - 1
0644B

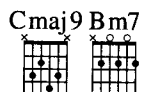
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Verse:

1.2.3.



4.

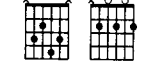


1. My life will nev - er be the same, 'cause,
2. See additional lyrics

Em7



Cmaj9 Bm7



Am7



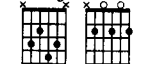
D



Em7



Cmaj9 Bm7



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

Am7



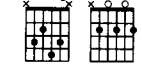
D



Em7



Cmaj9 Bm7



Am7



D

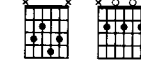


things I feel for you. But, girl, you know it's true. Stay with me, ful - fill my dreams and

Em7



Cmaj9 Bm7



Am7



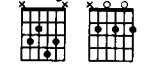
D



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. 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:)

BUTTERFLIES

Words and Music by
ANDRE HARRIS and MARSHA AMBROSIUS

Moderately slowly ♩ = 92

Abmaj13



D♭9



(Whispered:) (*Butterflies...* in - side. —) (Da ba doo da, da da dum, — da ba doo da da.

p

(with pedal)

Emaj9



A9(b5)



Abmaj13



Da ba doo da, da da da, — da ba da da, da, da da da doo da, da da dum,

♩ Verse:

Da da da da. da dum, da dum, da...) 1. All you got - ta — do is walk a - way —
2. See additional lyrics —)

mp

D \flat 9



E \flat maj13



and pass me by, don't ac - knowl - edge my smile

A9(\flat 5)



A \flat maj13



when I try to say 'hel - lo' to you, yeah... And

D \flat 9



all you got - ta do is not an - swer my calls when I'm try'n' to get through,

E \flat maj13



A9(\flat 5)



keep me won - d'ring why, when all I can do



is sigh. I just wan - na touch you... (I just wan - na touch



and kiss, and I wish that I could be with you to - night,



'cause you give me but - ter - flies in - side,

1.

D.S. %

2.

3.

in - side, and I... in - side, and I... in - side, and I...

Bridge:
Emaj7



Bb/C



If you would take my hand, ba - by, I would show you, guide you to

Emaj7



the light, ba - by. If you will be my love, ba - by, I will

Chorus:

Abmaj13

Bb/C



Abm7



A13(#11)



love you, love you, till the end of time. (I just wan - na touch

Db9



and kiss, and I wish that I could be with you to - night,

E maj9



A 9(b5)



'cause you give me but -

A b maj13



Repeat ad lib. and fade

ter - flies in - side, in - side, and I...)

Verse 2:

All I gotta say is that I must be dreaming, can't be real;
 You're not here with me, still I can feel you near to me.
 I caress you, let you taste us, just so blissful, listen,
 I would give you anything, baby, just make my dreams come true.
 Oh baby, you give me butterflies.
 (To Chorus:)

SPEECHLESS

Written and Composed by
MICHAEL JACKSON

Freely *p* N.C.

Your love is mag-i-cal; that's how I feel. But I have not the words here to ex -

plain. Gone is the grace for ex-pres-sions of pas-sion. But there are

worlds and worlds of ways to ex-plain, — to tell you how I feel. But I am... —



Speech - less, speech - less, that's how you make me feel. Though I'm



with you, I am far a - way, and noth - ing is for real. When I'm



with you, I am lost for words; I don't know what to say. My head's



spin - ning like a car - ou - sel, so si - lent - ly, I pray.



Help - less_____ and hope - less, that's how I feel_____ in - side._____ Noth - ing's



real, but all is pos - si - ble_____ if God is on_____ my side._____ When I'm



with you,_____ I'm in a light where I can - not_____ be found._____ It's as



though I₃ am stand - ing in_____ the place called Hal - lowed Ground._____



Speech - less, speech - less, that's how you make me feel. Though I'm



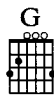
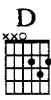
with you, I am far a - way, and noth - ing is for real. I'll go



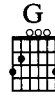
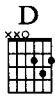
an - y - where and do an - y - thing just to touch your face. There's no



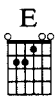
moun - tain high I can - not climb; I'm hum - bled in your grace.



(Speech - less, speech - less, that's how you make me feel. Though I'm



with you, I am lost for words, and noth - ing is for real.)



(Speech - less, speech - less, that's how you make me feel. Though I'm



with you, I am far a - way, and noth - ing is for real.)



First system of musical notation with lyrics: (Speech-less, speech-less, that's how you make me feel. Though I'm with you, I am lost for words, and

Second system of musical notation with lyrics: noth - ing is for real. Speech - less. Your

Freely N.C.

Third system of musical notation with lyrics: love is mag - i - cal; that's how I feel.

Fourth system of musical notation with lyrics: But in your pres-ence I am lost for words; words like, like, "I love you."

2000 VOLTS

Moderately ♩ = 92

Written and Composed by
MICHAEL JACKSON, TEDDY RILEY,
TYRESE GIBSON, JARON HENSON and SCREWFACE



(Two thou - sand watts. Two thou - sand watts. Two thou - sand watts.)
(Two thou - sand watts. Two thou - sand watts.)

f (sim.)



Two thou - sand watts. Two thou - sand watts. Two thou - sand watts. Two thou - sand watts.
Two thou - sand watts. Two thou - sand watts. Two thou - sand, two thou - sand, two thou - sand watts.



Two thou - sand watts. Two thou - sand watts. Two thou - sand watts. Two thou - sand watts.)
Two thou - sand watts. Two thou - sand watts. Two thou - sand, thou - sand;

Verse:
N.C.

1. Bass note, treb - le, ster - e - o con - trol; how low you go?
2. See additional lyrics
blow.) (1st time only)

J - J - Just e-nough to make your juic - es flow. Press play, don't stop; ro - tate, too_ hot.

You feel I'm real. I'm ev - 'ry - thing you need, so tell me what's the deal?_

Chorus:



Two thou-sand watts, eight ohms, two hun-dred volts, real strong. Too much of that, fuse blown. Be



To Coda ◊

care-ful what you say, don't o - ver - load... Two thou-sand watts, eight ohms, two hun-dred volts, real strong.



N.C.

Too much of that, fuse blown. Be care-ful what you say, don't o-ver - load... Three - D, D, D, D.



To Next Strain



D.S. % at Coda

care - ful what you say, don't o - ver - load... care - ful what you say, don't o - ver - load...

Breakdown:



See additional lyrics

p



N.C.

61
D.C.

musical notation for the first system, including guitar and piano parts.

⊕ Coda



N.C.

(Vocal solo ad lib... ...end solo) (One.)

N.C.

Repeat ad lib. and fade

musical notation for the final section, including guitar and piano parts.

*Verses 2 & 3:**

3D, high speed,
 Feedback, Dolby @.
 Release two or three;
 Can I reach, can I go till I hit my peak?
 Compact, steelo,
 Chico, D-Lo.
 Highpost lady,
 Do you really wanna be there for me?
 (To Chorus:)

Breakdown:

We're now prepared to take you to the next level.
 2000 watts... 8 ohms...
 200 volts... voltage... high.
 Ah...

**Verse 3 spoken.*

YOU ARE MY LIFE

Written and Composed by
 MICHAEL JACKSON, KENNETH "BABYFACE" EDMONDS,
 CAROLE BAYER SAGER and JOHN McCLAIN

Slowly ♩ = 44 (♩ = 132)

E(9) A(9)/E E(9) A(9)/E E(9) A(9)/E E

mp
 (with pedal)

Verse:

E(9) E^{sus2}_{sus4} E/G# A(9)

1. Once, all a - lone, I was lost day in a world of strang - ers.
 2. Now, I wake up ev - 'ry day with this smile up - on my

E(9) E^{sus2}_{sus4} E/G# Amaj7

No one to trust; On my own. I was lone - ly. —
 face. No more tears, no more pain, 'cause you love me. —



You _____ sud - den - ly ap - peared; it was cloud - y be - fore, — but
 You _____ help me un - der - stand that love is the an - swer to



now it's all clear. And You _____ took a - way the fear, and
 all that I am. I, _____ I'm a bet - ter man, since you



you brought me back to the light. } You are the sun; — you make me
 taught me by shar - ing your life. }

cresc. *mf*



shine, or more like the stars — that twin - kle at night. — You are the moon.

E



F#m7/E



Gmaj7



that glows in my heart. You're my day - time, my night-time, my

1. F#m7



N.C.

E(9)



A(9)/E



world; you are my life. _____

dim.

2.

D.S. %

3. F#m7



A/B



E/D



world; you are the sun; world. You gave me strength when I was - n't strong. -

A/C#



G/B



F#m7



A/B



You gave me hope when all hope was lost. _____ You o - pened my eyes. -

E/D



A/C#



G/B



when I could-n't see.

Love was al - ways here wait - ing for

A/B



Bb/C



Chorus: F



Gm7/F



me. You are the sun;

you make me shine, or more like the stars.

cresc.

f

Abmaj7



Gm7



Bb/C



F



that twin - kle at night.

You are the moon that glows in my

Gm7/F



Abmaj7



Gm7



B/C#



heart.

You're my day-time, my night-time, my world; you are the sun;

F#

G#m7/F#



— you make me shine, or more like the stars_

Amaj7

G#m7

B/C#

F#



— that twin - kle at night. You are the moon that glows in my

G#m7/F#

Amaj7

1. G#m7 B/C#



heart. You're my day - time, my night - time, my world; you are the sun;_

2. G#m7

B/C#

F#

B(9)/F#

F#(9)



world; you are my life._____

dim. *mp*

CRY

Words and Music by
R. KELLY

Moderately $\text{♩} = 84$

Verse:



1. Some - bod - y shakes when the wind blows. Some - bod - y's miss - ing a friend, _
 2. Peo - ple laugh when they're feel - ing sad, some - one is tak - ing a life, _

mp

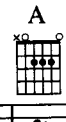
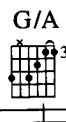
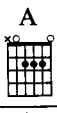
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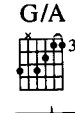
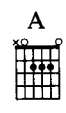
_____ hold on. Some - bod - y's lack - ing a he - ro. And they
 hold on. Re - spect to be - lieve in your _____ dreams. Tell me,



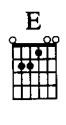
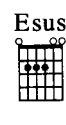
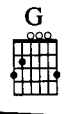
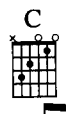
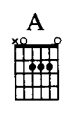
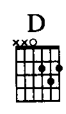
have not a clue _____ when it's all gon - na end. _____
 where _____ were you _____ when your chil - dren cried _____ last night?



Sto - ries bur - ied and un - told, some - one is hid - ing the truth,
 Fac - es fill with mad - ness, mir - a - cles un - heard.

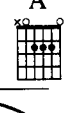
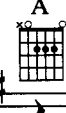


of, hold on. When will this mys - ter - y un - fold? And will the
 hold on. Faith is found in the winds. All we



sun ev - er shine in the blind man's eyes when he cries?
 have to do is reach for the truth, the truth.

Chorus:



(I can't do it by my - self, oh no...)

Choir: You can change the world,

you can touch the sky.

mf

G/A



(Gon-na take some - bod - y's help, oh my...)

A



G/A



(I'm gon-na need some kind of sign...)

You're the cho - sen one,

if we

C



G



D



1.

A



all cry at the same time to - night.

2.

G/A



A



G/A



And when that

Bridge:

Fmaj7



Cmaj7



Fmaj7



Cmaj7



flag

blows

there'll be no more wars.

Fmaj7

Cmaj7

Cm7

Dm7



And when all calls I will answer your

D/E

Eb/F



prayers.

Chorus: Bb



Ab/Bb



Bb



(I can't do it by my-self, oh no...)

Choir: You can change the world, you can touch the sky.

Ab/Bb



Bb



Ab/Bb



(Gon-na take some-bod - y's help, oh my...)

(I'm gon - na need some kind_ of sign.)

You're the cho - sen one, if we

Db Ab 1.2. Eb 3. Eb

all cry at the same time to - night. same time to - night.

Bb Bb7sus Eb/Bb Db Ab

If we all cry at the

Eb Bb Bb7sus Eb/Bb

same time to - night. If we

Db Ab Eb Bb

all cry at the same time to - night. *Change the world.*

PRIVACY

Written and Composed by MICHAEL JACKSON,
RODNEY JERKINS, FRED JERKINS III,
LASHAWN DANIELS and BERNARD BELL

Moderately slowly ♩ = 82



1. Ain't the

p *cresc.*

Verse:



pic-tures e - nough?_ Why do you go through so much_ to get the sto-ries you need_ so you can
still won-der why_ one of my friends had to die_ to get the mes-sage a - cross_ that yet you

f

bur - y me? You've got the peo - ple con - fused;_ you tell the sto-ries you choose._ You try to
have-n't heard. My friend was chased and con - fused,_ like man - y oth - ers I knew,_ but on that



get me to lose the man I real - ly am. You keep on stalk - ing me, in - vad - ing
 cold win - ter night, my pride was snatched a - way. She get no sec - ond chance; she rid - i -



my pri - va - cy. Won't you just let me be. 'Cause your cam - 'ras
 culed and ha - rassed. Please tell me why. Now there's a

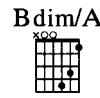
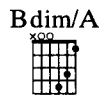


can't con - trol the minds of those who know that you'll e - ven sell your soul just to
 les - son to learn: re - spect's not giv - en, it's earned. Stop ma - li - cious - ly at - tack - ing my in -

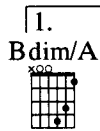
Chorus:



get your sto - ry sold. } I need my pri - va - cy, yeah, yeah. I need my
 teg - ri - ty.



pri-va-cy, yeah, yeah... So pa-pa - raz - zi, yeah, yeah... get a -



way from me. Yeah, yeah... 2. Some of you Yeah, yeah...



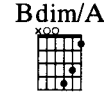
(Inst. solo ad lib...)

...end solo) Now there's a

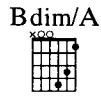


les - son to learn;_ sto - ries are twist - ed and turned._ Stop ma - li - cious - ly at - tack - ing my in -

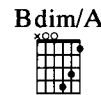
Chorus:



teg - ri - ty._ I need my pri - va - cy, yeah, yeah._ I need my



pri - va - cy, yeah, yeah._ So pa - pa - raz - zi,



Repeat ad lib. and fade

yeah, yeah,_ get a - way from me. Yeah, yeah._ I need my

DON'T WALK AWAY

Written and Composed by
MICHAEL JACKSON, TEDDY RILEY,
RICHARD CARLTON STITES and REED VERTEINEY

Moderately slow $\text{♩} = 72$



Musical notation for the first system, including piano accompaniment and guitar chords.

(with pedal)

E7sus



E7



Verse:

A



Bm7



A(9)/C#



C6



Musical notation for the second system, including piano accompaniment and guitar chords.

1. Don't walk a - way. —

See, I just can't find the right things to say. —
just to try and see you smile one more time, —

Bm7



E7sus



E7



A



Bm7



Musical notation for the third system, including piano accompaniment and guitar chords.

I tried but all my pain gets in the way. —
but it's been so long now all I do is cry. —

Tell me
Can't we

A(9)/C#

C6

Bm7

E7sus

E7

what I have to do so you'll stay.
find some love to take this a - way

Should I get down on my knees and pray? And
'cause the pain gets strong-er ev - 'ry day.

Chorus:

D

E

F#m7

F6

how can I stop los - ing you?
How can I be - gin a - gain?

How can I be - gin to say,
How am I to un - der - stand,

when there's

Bm7

E7sus

D

A/C#

A/E Bm7 1.

E7sus

E7

noth - ing left to do but walk a - way.

2. I close my eyes.

Bridge:

2.

E7sus

E7

Dmaj7

D6

C#m7

See, now why

all my dreams been bro - ken. I

Dmaj7



Em7



A7



don't know where we're go - ing { when ev - 'ry - thing we said and all we've done -
 when ev - 'ry - thing be - gins to set us free.

To Coda ⊕

Dmaj9



C#m7



Bm7



E7sus



now. Don't let go, I don't wan - na walk a - way.
 Can't you see,

A



Bm7



A(9)/C#



C6



Bm7



E7sus



E7



A



Bm7



A(9)/C#



C6



Bm7



E7sus



E7



D.S. § al Coda

And

♩ Coda

E7sus

E7

Dmaj9

A(9)/C#

Bm7

C#m7

I don't wan-na walk a-way. If you go, I won't for-get you, girl.

Dmaj9

A(9)/C#

Bm7

C#m7

Dmaj9

A(9)/C#

F#m7

Can't you see that you will al-ways be. E-ven though I had to

F6

1.

Bm7

E7

let you go. There's noth-ing left to do, don't walk a-way.

2.

Bm7

E7

3.

Bm7

E7

N.C.

noth-ing left to do, don't walk a-way. noth-ing left to do, don't walk a-way.

THE LOST CHILDREN

Written and Composed by
MICHAEL JACKSON

Moderately $\text{♩} = 56$

F Gm11 F/A Bb2 F/C Bb2 F/A C7sus

The first system of music features a guitar part with chords: F, Gm11, F/A, Bb2, F/C, Bb2, F/A, and C7sus. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in 6/8 time. The melody starts with a quarter rest, followed by eighth notes. The piano part begins with a mezzo-piano (*mp*) dynamic.

F Gm11 F/A Bb2 F/C Bb2 F/A C7sus

The second system continues the guitar and piano accompaniment. The guitar chords are F, Gm11, F/A, Bb2, F/C, Bb2, F/A, and C7sus. The piano accompaniment features a more active melody in the right hand, including a triplet of eighth notes marked with a '2' above it. The bass line remains steady.

Verse:

F Gm/F F Gm/F F Gm/F F C7sus

The verse section includes guitar chords: F, Gm/F, F, Gm/F, F, Gm/F, F, and C7sus. The piano accompaniment supports the vocal line. The lyrics are: "1. We pray for our fa-thers, pray for our moth-ers, wish-ing our fam-i-lies well. 2. See additional lyrics". The piano part features a consistent bass line and a melody in the right hand that follows the vocal line.

F Gm/F F Gm/F F Gm/F F A

We sing songs for the wish - ing, of those who are kiss - ing, but not for the miss-ing. So this-a-one's for

cresc.

Chorus:

Dm C6 Dm C6

all the lost chil - dren. This one's for all the lost chil - dren. This - a one's for

mf

Bbmaj7 F/A Gm C7sus

all the lost chil - dren, wish - ing them well and wish - ing them

dim.

1. F Gm11 F/A Bb2 F/A Gm11 F C7sus

home.

mp

F Gm11 F/A Bb2 F/A Gm11 F C7sus

2. When

2. F Gm11 F/A Bb2 F/A Gm11 F C7sus

home.

mp

Bridge:

Ab Bbm Ab

Home with their fa-thers, snug close and warm, lov-ing their moth-ers. I see the door

cresc.

B/D# C#m7 F#7sus D#7/G

sim-ply wide o-pen but no one can find thee. So pray for all

Chorus:



_____ the lost chil-dren. Let's pray for all _____ the lost chil-dren. Just think of all_



_____ the lost chil-dren, wish-ing them well. This is for all_



_____ the lost chil-dren. This one's for all _____ the lost chil-dren. Just think of all_



_____ the lost chil-dren, wish-ing them well, and wish-ing them_

dim.

B C#m11 B/D# E2 B/D# C#m11 B F#7sus

home.

mp

2

Repeat ad lib. and fade

B C#m11 B/D# E2 B/D# C#m11 B F#7sus

2

Verse 2:

When you sit there addressing, counting your blessings,
 Biding your time.
 When you lay me down sleeping and my heart is weeping
 Because I'm keeping a place...

Chorus 2:

...for all the lost children.
 This one's for all the lost children.
 This one's for all the lost children, wishing them well
 And wishing them home.
 (To Bridge:)

WHATEVER HAPPENS

Written and Composed by
MICHAEL JACKSON, TEDDY RILEY,
GIL CANG, JASMINE QUAY and GEOFFREY WILLIAMS

Freely



(Whistle)

mp

(with pedal)

Moderate latin rock $\text{♩} = 100$

N.C.

1. He gives an - oth - er

rit.

Verse 1:

Cm7(b5)



Bb7/D



Ebm



smile, tries to un - der - stand her side to show that he cares...

mf

Ab7(b9)

Cm7(b5)

Bb7/D

— She can't stay in the room. — She's con - sumed — with ev -

Chorus:
Cbmaj7

'ry - thing that's been go - ing on. She says what - ev - er hap - pens, —

don't let go of my hand. — Ev - 'ry - thing will be al -

N.C.

§ Verses 2 & 3:

Cm7(b5)

Bb7

Ebm

right, he as - sures — her, but she does - n't hear a word that he say. —
3. See additional lyrics

mf

A \flat 7(b9)



Cm7(b5)



B \flat 7



Pre - oc - cu - pied, she's a - fraid, a - fraid.



A \flat 7(b9)



Cm7(b5)



what they've been do - ing's not right. He does - n't know what to say, so he prays.



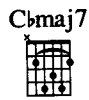
what - ev - er, what - ev - er, what - ev - er. What - ev - er hap -

Chorus:

C \flat maj7



pens, don't let go of my hand.



Says what - ev - er hap - pens, — don't let go of my hand...



To Coda ◊



What - ev - er hap - pens, —



don't you let go of my hand. — (Don't let go of my hand...)

(Guitar solo ad lib...)

cresc. *f*



) Doo, doo, doo, doo. — Doo, doo, doo, doo...

Abm7

Ebm9

Abm7

N.C.

— (Don't let go of my hand.____) Doo, doo, doo, doo. 3. He's work - ing day and
 ...end solo)

⊕ Coda

Ab7

Cbmaj7

Bb7

Ebm

See, what-ev-er hap - pens, don't let go of my hand.____

Ab7

Cbmaj7

Bb7

What - ev - er hap - pens,____ don't you let go of my hand.____

cresc.

Ebm9

Abm7

1.2.
 Ebm9

Abm7

— (Don't let go of my hand.____)

(Guitar solo ad lib....)

3.
Ebm9

Abm7

N.C.

Cbmaj7

...end solo) What-ev - er hap - pens,_____

mf

Bb7

Ebm

Ab7

don't let go of my hand._____ What-ev - er hap -

Cbmaj7

Bb7

Ebm

pens,_____ don't let go of my hand._____

1.2.

Ab7

3.

Ab7

Cbmaj7

What-ev - er hap - What-ev - er hap - pens,_____

B \flat 7

E \flat m9

just don't let go of my hand.

rit. e dim.

mp

Verse 3:

He's working day and night, thinks he'll make her happy,
 Forgetting all the dreams that he had.
 He doesn't realize it's not the end of the world.
 It doesn't have to be that bad.
 She tries to explain, "It's you that makes me happy."
 Whatever, whatever, whatever.
 (To Chorus:)

THREATENED

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

Moderate funk rock ♩ = 100



Rod Serling Intro:
 Tonight's story is somewhat unique
 and calls for a different kind of introduction.

A monster had arrived in the village.
 The major ingredient of any recipe for fear is the unknown.

f

1. *F#m*

 2. N.C.

And this person or thing is soon to be met.
 He knows every thought, he can feel every emotion.

Oh yes, I did forget something, didn't I?
 I forgot to introduce you to the monster.

1. You're fear -

Verse:



ing me, — 'cause you know I'm — a beast. — Watch - ing — you when —

2.3. See additional lyrics



mf

— you sleep, — when you're in bed, — I'm un - der - neath. You're trapped —

— in halls, — and my face is — the walls. — I'm the floor when —

— you fall, — and when you scream — it's 'cause of me. I'm — the liv -

ing dead, — the dark thoughts in — your head. — I know — just what —

F#m  E 

D#m7(b5)



G#



— you said. — That's why you've got to be threat - ened by me. You —

Chorus:

C#m



— should be watch - ing me, you — should feel threat - ened. Why —

— you sleep, why — you creep, you — should be threat - ened. Ev -

F#m



'ry time your la - dy speaks she speaks — to me, threat - ened. Half —

C#m



To Coda ⊕

1.

NC.

— of me you'll nev - er be, so you should feel threat-ened by me. 2. You think you're by—

2.
NC.

D.S. % al Coda

you should be threat-ened by me.

⊕ Coda

F#m



— of me you'll nev - er be, so you should be threat - ened. Don't-

C#m



cha be, threat - ened. Why—

mf



— you sleep, threat - ened. Ev -



'ry time, threat - ened. Half -

— of me, — so you should feel — threat - ened by me. You -

Chorus:



— should be watch - ing me, you — should feel threat - ened. Why -

— you sleep, why you creep, you should be threat - ened. Ev -

'ry time your la - dy speaks she speaks to me, threat - ened. Half -

1.

— of me you'll nev - er be, so you should be threat - ened. You -

2.

N.C.

— of me you'll nev - er be so you should feel threat - ened by me.

The image shows a musical score for the 'Outro' by Rod Serling. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is three sharps (F#, C#, G#). The music is mostly rests, with a few notes in the second measure of each staff. The lyrics are written below the first staff.

Rod Serling Outro:
What you have just witnessed could be the end of a particularly terrifying nightmare. It isn't. It's the beginning.

Verse 2:

You think you're by yourself, but it's my touch you felt.
 I'm not a ghost from Hell, but I've got a spell on you.
 Your worst nightmare, it's me, I'm everywhere.
 In one blink I'll disappear, and then I'll come back to haunt you.
 I'm telling you, when you lie under tomb,
 I'm the one watching you.
 That's why you got to be threatened by me.
 (To Chorus:)

Verse 3 (Rod Serling Verse):

*The unknown monster is about to embark
 From a far corner, out of the dark.
 A nightmare, that's the case.
 Never Neverland, that's the place.
 This particular monster can read minds,
 Be in two places at the same time.
 This is judgement night, execution, slaughter.
 The devil, ghosts, this monster is torture.
 You can be sure of one thing, that's fate.
 A human presence that you feel is strange.
 A monster that you can see disappear.
 A monster, the worst thing to fear.
 (To Chorus:)*