

MICHAEL JACKSON

PIANO
VOCAL
GUITAR

1958-2009



MICHAEL JACKSON

1958-2009

SEINÄJOEN
KAUPUNGINKIRJASTO-
MAAKUNTAKIRJASTO



WISE PUBLICATIONS
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...es at his LA home after
massive heart attack

CHAEEL

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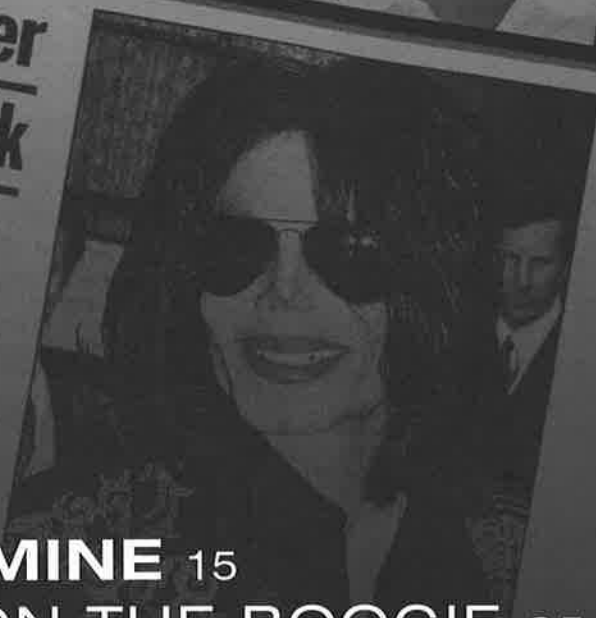
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MICHAEL JACKSON

1958-2009

By Chris Charlesworth

The first time I saw Michael Jackson was in November, 1972. He was 14 years old but looked younger somehow, perhaps because he was the smallest member of the Jackson 5 and his four brothers towered over him as they went through their paces before an astonished, media-only, audience at the Talk Of The Town in London's Leicester Square. He might have been small but he grabbed all the attention, and all of us in that small audience that day will remember what we saw for the rest of our lives.

... was sat opposite the DJ John Peel with whom I was on nodding terms in those days. We watched the J5 show together with mounting astonishment and I distinctly remember that during 'I'll Be There' Michael span around so that his back was to the audience, a 180 degree turn, then sang the line: 'Just look over your shoulder, girl' and he did exactly that, looking at us, the audience, over his shoulder. He then span around again to face us with such exhilarating panache that Peely and I looked at one another with our mouths wide open, shocked almost, but recognising instantly and with absolute certainty that the little boy on stage was such that comes along only once in a lifetime.

Daily Mail
www.dailymail.co.uk
50p

Magnificent Murray keeps his cool as the mercury hits 105f

SEE
PAGES
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Star collapses at his LA home after suffering a massive heart attack

MICHAEL JACKSON IS DEAD

MICHAEL JACKSON died last night after suffering cardiac arrest.

The 50-year-old singer stopped breathing and collapsed at his home in Los Angeles. Paramedics failed to revive him and he was pronounced dead at hospital.

He had reportedly been very frail in recent weeks as he struggled to prepare for 50 concerts in London, which were due to start on July 13.

By Liz Thomas, Mark Coleman and David Gardner

Police said an emergency call was made from the house at 12.11pm local time - 8.21pm in Britain - and paramedics raced to the scene.

The star, who has three young children, was not breathing when emergency staff arrived, forcing them to try resuscitation procedures immediately.

Ten bodyguards followed the ambulance to the UCLA Medical Centre, where sources said Jackson

arrived in a coma. Doctors repeatedly tried to revive him, but attempts failed and he was pronounced dead shortly afterwards.

His mother, brothers including Jermaine, Tito and Randy and sisters Janet and LaToya had raced to be at his bedside.

A spokesman for the LA coroner's department said: 'Michael Jackson was brought in by paramedics to the hospital with cardiac arrest. He was pronounced dead at 2.26pm.

Turn to Page 4

The Daily Tele

26, 2009

BRITAIN'S BEST-SELLING QUALITY DAILY

Michael
Jackson,
50, dies



wasn't just that he sang with a maturity well beyond his years or that he danced like Nijinsky. It was a combination of all that and something more, some indescribable flash of innate genius that marked him out as 'the chosen one', in a world of his own.

Afterwards, back at *Melody Maker's* offices on Fleet Street, I wrote the following words: Michael Jackson is poised to be the biggest coloured show business sensation the world has ever known. Put his name in neon lights, splash him across the front page, write it in the sky, tell everybody you know... Michael will be a brighter star than anything the Milky Way can serve up."

I was right, of course, but I can't claim much credit. It was obvious to anyone with eyes and ears that Michael Jackson was on the brink of a fabulous career. What I didn't know - and nor did anyone else - was that this career would turn him into a freak show, the weirdest man in show business, and that he would never, ever, grow up.



Michael was born on 29 August 1958, the seventh of nine children of Joe and Katherine Jackson, who lived in Gary, Indiana, at the southern tip of Lake Michigan where this huge family of six boys and three girls was squeezed into a two-bedroom house. Joe, a steel worker, was a strict disciplinarian and Michael would later claim that his father often beat him. Despite his precocious talents as a singer and dancer he was chronically shy, and would remain so throughout his life.

This shyness disappeared every time he climbed on stage, and when he was six he joined a group made up from his siblings, Jackie, Tito, Jermaine and Marlon, who called themselves The Jackson Brothers. The youngest Jackson brother, Randy, would join later while two of his three sisters, La Toya and Janet, would go on to have successful singing careers in their own right. At the age of eight, Michael assumed lead vocals, and the group's name was changed to the Jackson 5.

Under Joe's tuition the Jackson 5 began to perform at clubs and burlesque joints around Gary and in 1968 were seen by the singer Gladys Knight who brought them to the attention of Berry Gordy, the boss of Motown Records in Detroit. "He sang his songs with such feeling," said Gordy, "such inspiration and pain - like he had experienced everything he was singing about."



The Jackson 5 were an immediate hit, their first single 'I Want You Back' reaching No 1 in the US, as did the next three. They were instantly popular with prepubescent girls both black and white, and 11-year-old Michael became an object of desire, his cute face and giant afro haircut appearing on magazine covers throughout the globe. The workload that the J5 accomplished in their early years was extraordinary - 13 albums between 1969 and 1975 - and when they weren't in the studio they were rehearsing, or on tour or attending classes with a private tutor. Michael, it is widely believed, longed for the normal childhood he lost, and this may explain the unconventional, childlike behaviour that characterised much of his later life.

In 1972 Michael embarked on a concurrent and equally successful solo career, which meant that his work schedule was even more onerous than before. It was while playing the scarecrow in the film *The Wiz*, a variation on *The Wizard Of Oz*, in 1978 that he met the producer and writer Quincy Jones with whom he would collaborate on his best known and most accomplished work. By this time he had split with his father and, along with the group - now known as The Jacksons - left Motown for Columbia Records.

TRAGIC STAR DIES OF HEART ATTACK

MICHAEL



It was soon abundantly clear that Michael was putting his major effort into his solo work. *Off The Wall*, released in 1979, heralded the arrival of a major solo star, but this was nothing compared to *Thriller* (1982). Seven of its nine tracks were massive hit singles, including a duet with Paul McCartney, and the album has gone on to become the biggest selling record ever, with sales generally estimated to be in the region of 65 million. It remained at number one in the US *Billboard* album charts for 37 weeks and won eight Grammy awards. The following year, at a televised gala for Motown Records 25th anniversary, Michael unveiled his moonwalk dance before a global audience. It would become his signature move, along with the single silver glove he wore on his right hand.

Michael Jackson's rise to world domination coincided with the emergence of the video as the principal means by which records were promoted, and the simultaneous appearance of MTV. At first the all-music TV channel was reluctant to show videos featuring coloured performers but Jackson changed all this with his lengthy video for the song 'Thriller' in which he metamorphosed from a charming young man into a ghoulish zombie, his eyes sunk back into their sockets, his skeletal body leading a dancing troupe risen from the grave. This image of Michael Jackson, as seen on this and other videos from the mid-80s, is the image that most characterises the man, the remarkable talent that conquered the world.

Max 25C; min 11C

Michael Jackson, the king of pop, dies at 50

● Star reported to have suffered heart attack ● British tour was due to start next month

Ben MacIntyre

Michael Jackson, singer, songwriter, performer, and perhaps the most famous pop star of modern times, died last night less than a fortnight before he was due to start a record-breaking 50-concert tour in Britain.

Jackson was rushed to hospital in Los Angeles from his home in the Bel Air district of Los Angeles while paramedics tried to restart his heart after a suspected cardiac arrest.

Jackson's 1982 album *Thriller* sold 57 million copies, making it the biggest-selling record of all time. The follow-up albums, *Rod* in 1987 and *Dangerous* in 1991, each sold 23 million copies. His total album sales by 2009 had passed 130 million.

A member of Jackson's staff placed an emergency call at about midday local time summoning paramedics to the \$100,000-a-month rented mansion where Jackson had been living with his three children.

His sister La Toya was seen running into the hospital weeping.

Jackson had been due in Britain next month to play his first concert in London on July 15. On May 20 he delayed the opening four nights of his record-breaking 50 UK comeback concerts at the O2 Arena because he had needed more time for dress rehearsals.

However, rumours had swirled around the tour, including suggestions that Jackson was ill-prepared for such an exhausting schedule and that he was contracted to appear for only a matter of minutes each night. The tickets for the entire tour had sold out within hours.

Ill health dogged his career, and his reputation was severely damaged by allegations of child abuse levelled in 1993 and 2004, yet his fan base remained devoted.

A week ago a publicist for Jackson's brother Tito hinted at more serious medical problems, saying that Jackson's tour would probably be scrapped. "Michael is not mentally, physically or spiritually ready for these stages. There's something missing in his soul," he said.

In his rare public appearances, Jackson often appeared frail and nervous. Last month he was said to have undergone tests for skin cancer that showed up cancerous patches on his neck and up cancerous cells in his face, although his promoter Randy Phillips denied the claims at the time, saying: "There is nothing wrong with him, he is in fantastic shape."

"I am absolutely devastated at this tragic and unexpected news," the music producer Quincy Jones said, adding that Jackson had it all — talent, grace, professionalism and dedication.

"I've lost my little brother today, and part of my soul has gone with him," he said.

Jackson: his life and music, pages 4-9



Michael Jackson in the video for the single *Billie Jean*, taken from *Thriller*, the biggest-selling album in history

IN THE NEWS

There's a job to do, Brown tells *The Times*

Gordon Brown is making Labour's survival on a swift return to economic growth and giving people more power over public services, including the police, he tells *The Times* today.

In a defiant interview after another crisis of confidence in his leadership, a slump in Labour's vote to 10 per cent in the European elections and the debilitating expenses scandal, the Prime Minister brushes aside suggestions that he might walk away before the next election. "I have got a job to do," he says. "One that every day I address with new enthusiasm."

Exclusive interview, pages 18, 19

Neda Soltan's legacy

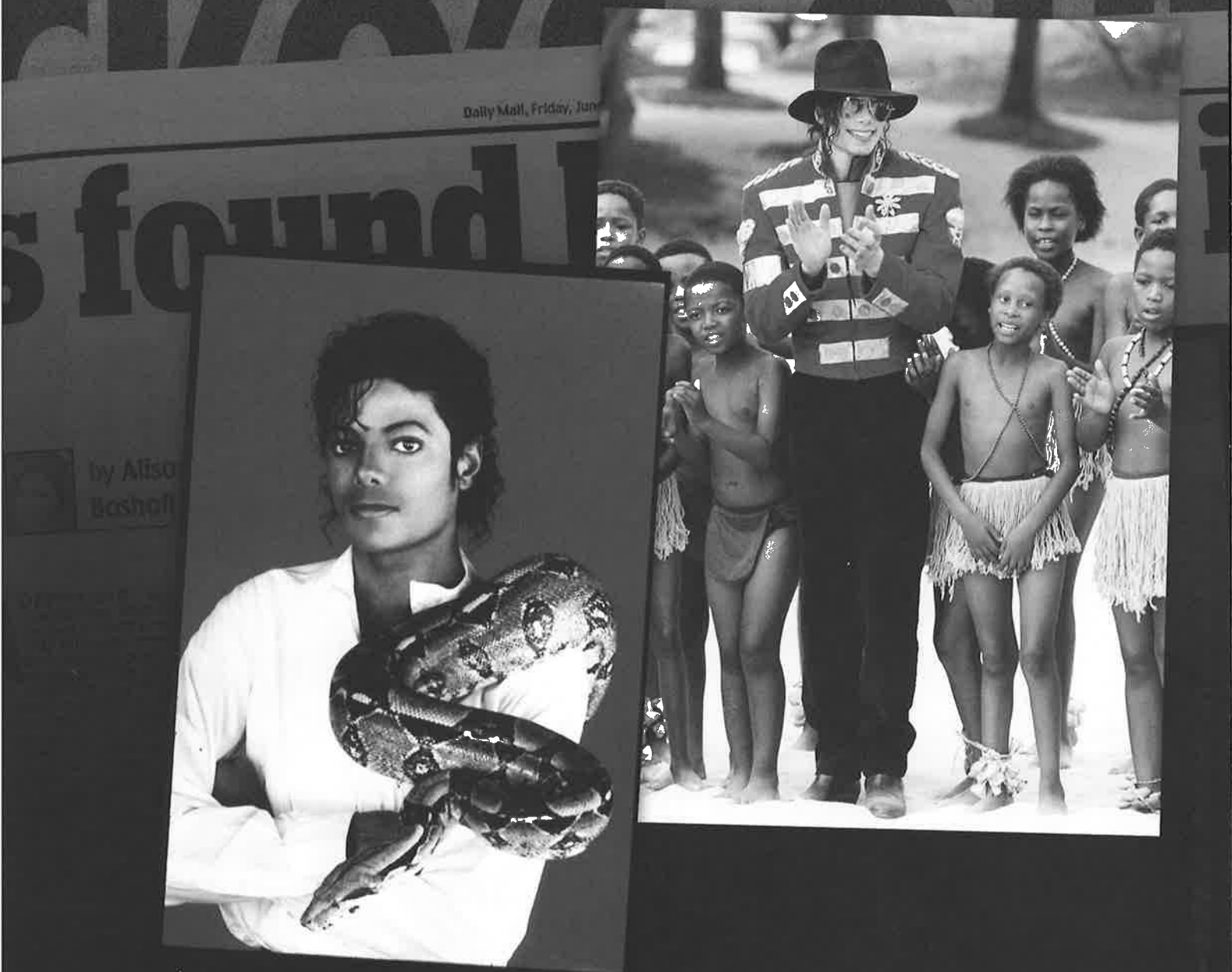
The doctor who tended Neda Soltan, the girl whose death on a Tehran street shocked the world, broke his silence last night to tell *The Times* that her death would haunt him for ever.

News, page 3

The return of the 100% mortgage



JACKSON DEAD AT 50+ MICHAEL JACKSON



this behaviour was seen by most as mere eccentricity, typical of Hollywood showbiz elite, more sinister were charges of child molestation brought in 1993 by a 13-year-old boy. The case was dropped amid rumours of an out-of-court settlement of anything up to \$25 million. A second, far more damaging, child-abuse case was brought against him in 2003 and although Michael was acquitted of the charges, by this time he was without doubt the world's No 1 showbiz weirdo, now universally known in the press as Wacko Jacko.

Meanwhile, Michael's financial affairs were coming under scrutiny. His earnings from *Thriller* alone could have been sufficient to bankroll the economy of a small country but his lavish spending was eating into his fortune at an alarming rate. Along the way he'd purchased for a sum believed to be \$47 million a controlling interest in ATV Music which gave him the rights to Northern Songs, the Beatles' song publishing catalogue. This caused a cooling in his relationship with Paul McCartney who, it was later revealed, had actually once advised Michael to invest his massive earnings in music publishing. By the turn of the century he'd sold part of his interest in ATV to Sony, and was rumoured to be in debt to the tune of \$270 million.

五十歲 這名與豬王、披頭士... 星陨落，消息傳聞後，舉世震... 外，有大批歌迷圍觀和湧市，一片悲... 而出現故障

Page 4

Daily Mail, Friday, June 26, 2009

Daily Mail, Friday, June 26, 2009

Medics found him

Continued from Page One

(10.30pm UK times) An autopsy is expected to be carried out today to determine the exact cause of death.

The death of Michael Jackson, who has been one of the most famous entertainers in the world since becoming a child star with his brothers in the Jackson Five - sent shockwaves across the globe.

As crowds began to gather outside the hospital, a source close to Jackson's family said: "It's a tragedy, but he was such a wreck physically that all the tests were there."

The singer had allegedly been "doped up to his eyes" for several days with pain killers, including Vicodin.

Family friend said Jackson's ex-wife Debbie had completely given up on him. "His life was shorter than mine. At least mine is still here."

Family friend said Jackson's ex-wife Debbie had completely given up on him. "His life was shorter than mine. At least mine is still here."



Distraught: Jackson arrives at the hospital last night

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Doctors at the Bedford Medical building in Los Angeles, his biographer claimed, found emphysema and chronic obstructive pulmonary disease, which his doctors had trouble stopping about his well-being.

The singer, who has had numerous cosmetic surgery procedures to alter his appearance, also battled an addiction to prescription drugs.

He was diagnosed with the neurological disorder vertigo, which causes dizziness and patches of skin which he claimed to be the reason for his whitening appearance.

Earlier this year, his fans were

David... his Twitter... scored to... low. RIP

Friend... the... have... success... after... the... South-East London.

People... for his health and... previously... he would be... able to perform. More than... 750,000 tickets for his tour... Jackson had needed the... revenue from the tour, which... to clear his debts.

Despite... one of the most... successful recording artists of... all time with hits such as Thriller... Bad and Billie Jean, he amassed... a massive fortune.

His former home, the Neverland Ranch, has been taken over... by developers.

A cardiac arrest is when the... heart stops beating and blood... stops circulating round the... body. It is far more serious than... a heart attack, which is where... the heart still beats.

A heart attack is often the... cause of a cardiac arrest, from... which 95 per cent of victims die... before reaching the hospital.

'I can't believe what's happened'

left worried and disappointed after he cancelled the opening... tour shows of his sell-out... concert at the O2 in South-East London.

People... for his health and... previously... he would be... able to perform. More than... 750,000 tickets for his tour... Jackson had needed the... revenue from the tour, which... to clear his debts.

Despite... one of the most... successful recording artists of... all time with hits such as Thriller... Bad and Billie Jean, he amassed... a massive fortune.

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by Allison Boshoff

The addiction to pills that took over his life... and which finally destroyed him

A DEFINITIVE account of exactly why Michael Jackson died at only 50 cannot yet be given.

But people who know the terms addiction to painkillers is the obvious underlying health issue which - combined with the considerable pressure of attempting a comeback - may just have claimed his life.

Only last month, I reported that Jackson was struggling to make even a handful of the rehearsals for the comeback tour which was due to start in July at the O2 in London.

He had been to just two out of more than 40 rehearsals.

At the time, due to the sensitivity involved, I said that Jackson had done problems with painkiller use. In fact, he had not only to pick himself up and go to work, but he had to be seen by the police. The source, who asked not to be named, said: "The police were there to see the reason for the drugs. It is obvious that the painkillers have taken over his life."

He added: "The family is taking him to the hospital and get on with the tour."

Many there were no signs that Jackson was able to overcome his dependence on painkillers. Jackson's condition was such that he was unable to overcome his dependence on painkillers. Jackson's condition was such that he was unable to overcome his dependence on painkillers.



Controversy: Jackson dangles his son over a balcony in 2002



The last picture: Jackson rehearsing for the tour

Michael, Paris Katherine and Prince Michael II (shown at Bed-Rose) and an unnamed surrogate mother. What an earth will now become of them?

The family had moved last year to a rented home in Los Angeles but the old hands with a family man because Michael just was not up to it.

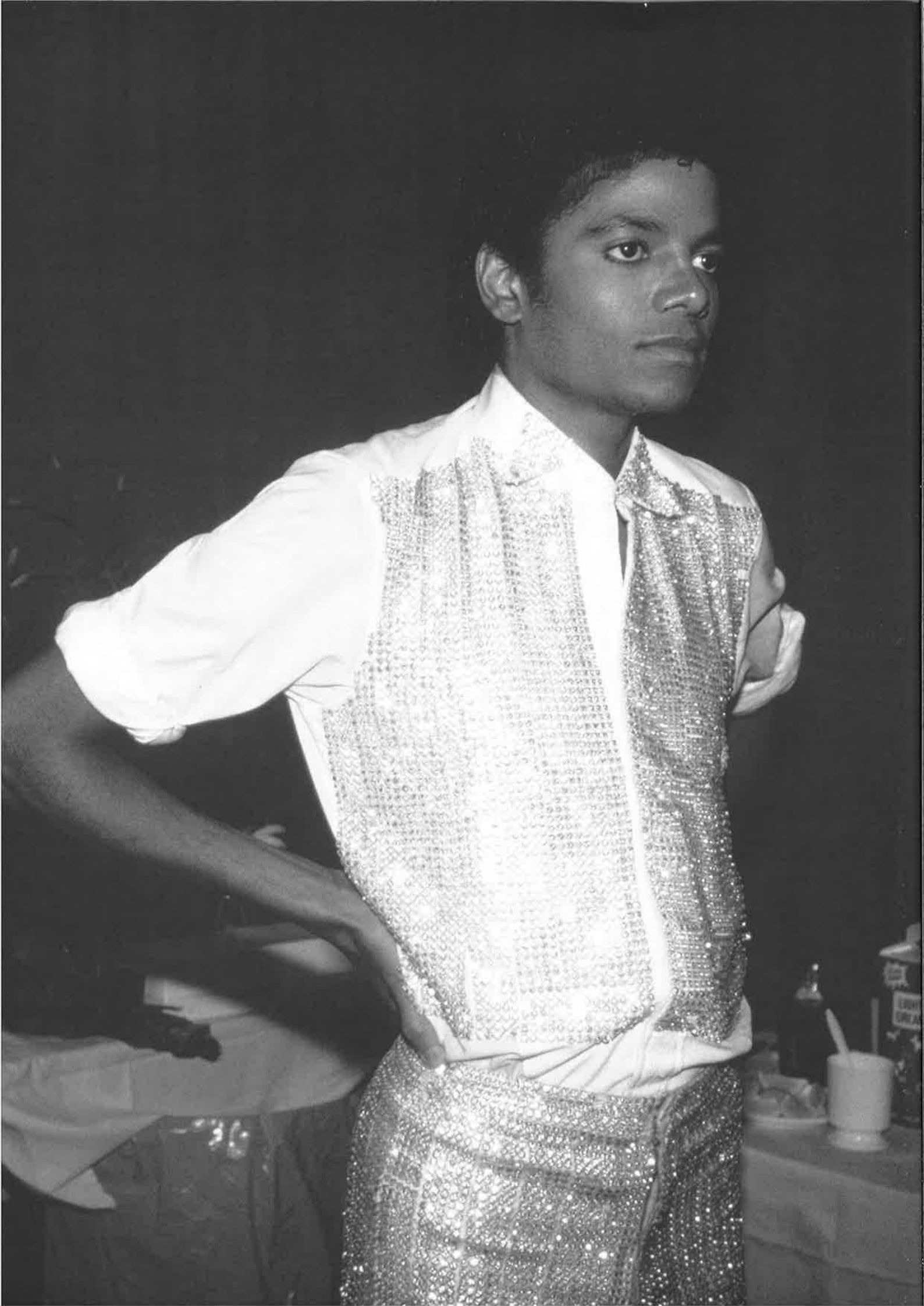
His short hobby was shopping for books or furniture, and he would drop £50,000 on home accessories and put pictures in just ten or 15 minutes.

At the time, deputy in 2001, who wrote of one from his 17th birthday to him for Christmas. He never got much in 2001, a friend a note in his and a telephone around it.

He had just planned to appear on the show up in public.

Michael's life unravelled during the 90s and in the early years of the 21st century, his record sales were dropping off alarmingly. The 'best of' album *HISTory* did well but *Invincible* (2001), his last album of original material, was a critical and commercial disappointment. In 2004 it was reported that his next album would be financed by his friend Sheikh Abdullah of Bahrain, who would co-write the songs, but the pair fell out and the Sheikh sued Jackson in an attempt to recover his money. This album, if it exists, remains unreleased.

By his standards, Michael kept a low-profile in recent years but he broke cover early in 2009 to announce that he would perform a staggering and unprecedented 50 shows at the O2 Arena in London. The concerts, he said, would be his last ever. Many commentators were unconvinced the shows would actually happen but no-one can have guessed that the reason for their cancellation would be Michael's sudden death, evidently from a heart attack, on 25 June.



BABY BE MINE

Words & Music by Rod Temperton

Disco ♩ = 110

F#m⁹

G#m7

(Drum fill)

F#m⁹

G#m7

$$F\#m^9$$

G#m7

F#m⁹ $G^{\#}_m{}^7$

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F#m9



G#m7



F#m9



1. I don't need no dreams when I'm by your side, oo.
 2. I won't give you rea-son to change your mind. (/)
 3. There'll be no more moun-tains for us to climb. (/)

B/C#



F#m9



G#m7



guess it's still you thrill me, ba-by, be mine.) Ev-'ry mo-ment takes me to par-a-dise.
 can't be still you thrill me, ba-by, be mine.) You are all the fu-ture that I de-sire.
 This will be a love last-ing for all

F#m9



G#m7



C#m



B



Amaj7



time.

Dar-lin', let me hold you,
 Girl, I need to hold you,
 Girl, you got to hold me,



a-warm you in___ my arms___ and melt your fears a - way.____
 share my feel - ings in___ the heat of love's em - brace.____
 we can touch the sky___ and light the dark - est day.____

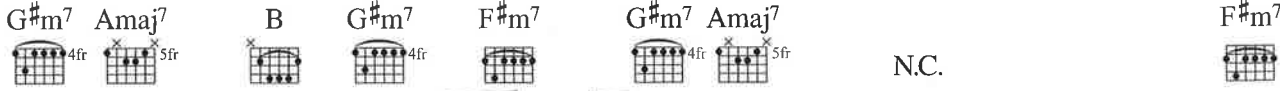


Show you all the mag - ic that___ a per - fect love can make..
 Show you all the pas - sion burn - ing in my heart to - day..
 Hold me, on - ly you___ and I___ can make sweet love this way,

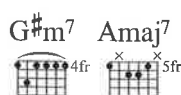
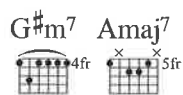
To Coda Φ



I need you night and day... } So, ba-by, be mine.____
 It's nev - er gon - na fade... }
 there's no more I can say... } (Ba - by, you got - ta be mine.)

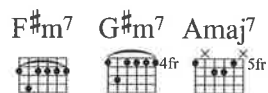


And girl___ I'll give you all___ I got___ to give.____



N.C.

So, ba - by, be my — girl. — (All the



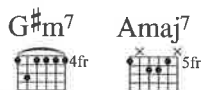
N.C.



time.)

And - a we — can share this ec - stas - y, as - a
You're ev - 'ry - thing this world — could be, the

1.



long as - a we be - lieve — in love. —



Oo. —

2.

G[#]m⁷ Amaj⁷ G[#]m⁷ Amaj⁷ B/C[#] F[#]m⁹

rea - son that I live. — Oh, won't — you stay — with me — un - til —

G[#]m⁷ C[#]m B Amaj⁹

— the morn - in' sun? — I prom - ise you now — that the dawn — will be diff - 'rent. —

F[#]m⁷E/G[#]

La - dy, can't — you see — that heav - en just — be - gun? —

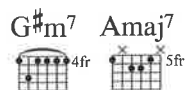
Am⁹

A/B

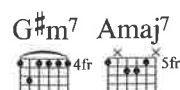
D.S. al Coda

It's liv - in' here — in - side — our hearts.

♩ Coda



N.C.

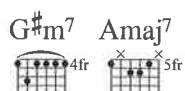


And girl,-

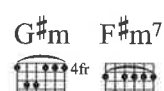
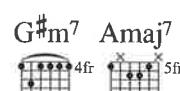
(Ba-by, you got-ta be mine.)

Backing vocals

tell me that you love me all-



N.C.

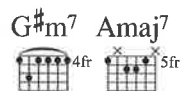


I'll give you all I got to give.

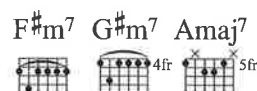
So, ba-by,

the time,

say you're think-ing of me through-



N.C.



be mine,

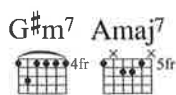
oo.

You're ev-

(All the time.)

the night.

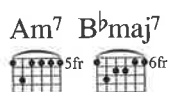
Show me how it should be, hold-



N.C.



'ry - thing this world_ could be, the rea-son that I live... Ba- by, be my-
me tight ev - ry night, it's_ al - right. (Ba-



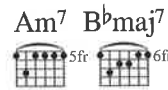
N.C.



girl, oo. And girl,
by, mine, tell me that you love me all



N.C.



I'll give you all_ I got_ to give. So, ba - by,
the time, say you're think - ing of me through

Am⁷ B^bma⁷ Gm⁷ Am⁷ B^bma⁷ C Am⁷ Gm⁷

5fr 6fr 3fr 5fr 6fr 3fr 5fr 3fr

N.C.

be mine, ba - by, be mine. You're ev -

the night. Show me how it should be, hold

Am⁷ B^bma⁷ Gm⁷ Am⁷ B^bma⁷ Am⁷ B^bma⁷ C/D Gm⁷

5fr 6fr 3fr 5fr 6fr 5fr 6fr 5fr 3fr

N.C.

- 'ry - thing this world could be to me. Come on,

me tight ev - ry night, it's al - right. Ba -

Am⁷ B^bma⁷ Gm⁷ Am⁷ B^bma⁷ C Am⁷ Gm⁷

5fr 6fr 3fr 5fr 6fr 3fr 5fr 3fr

N.C.

girl, come on, girl. Oh.

by, mine, tell me that you love me all

Am7 B^bmaj7 5fr 6fr N.C. Gm7 3fr Am7 B^bmaj7 5fr 6fr C 3fr Am 5fr Gm7 3fr

Whoa. So babe, be

the time, say you're think - ing of me through

Am7 B^bmaj7 5fr 6fr N.C. Gm7 3fr Am7 B^bmaj7 5fr 6fr C 3fr Am7 5fr Gm7 3fr

mine, oo. You're ev -

the night. Show me how it should be, hold

Am7 B^bmaj7 5fr 6fr N.C. Gm7 3fr Am7 B^bmaj7 5fr 6fr Am7 5fr B^bmaj7 C/D 6fr 5fr Gm7 3fr

Repeat to fade

- 'ry - thing this world could be to me. Oh,

me tight ev - ry night, it's al - right. Ba -



BLAME IT ON THE BOOGIE

Words & Music by Elmar Krohn, Thomas Meyer, Hans Kampschroer,
Michael Jackson Clark & David Jackson Rich

♩ = 110

N.C.



(1.) ba - by's al - ways danc - ing, — and it would - n't be — a bad — thing, but
 (2.) na - sty boo - gie bugs — me, but some - how it — has drugged me,
 (3.) ma - gic mu - sic grooves me, that dir - ty rhy - thm fools — me, the

Cm7

A^bE^b

I don't get no lov - ing
spell-bound rhy - thm gets me
dev - il's got - ten to me

and that's no lie.
on my feet.
with this dance.

We spent
I've changed
I'm full

Cm7

E^b7

— the night in 'Fris - co
— my life com - plete - ly,
— of fun - ky fe - ver,

at ev - 'ry kind of dis - co.
I've seen the light - ning leave me,
a fire burns in - side me,

From
my ba -

A^bB^b7sus4

— that night I kissed our love good - bye.
— by just can't take her eyes off me.
Boo-gie's got me in a su - per trance.

Don't blame it on

E^b6A^b7sus⁴/D^b

sun - shine, -

don't blame it on the moon - light, -

don't blame it on the

D^bsus²E^b

good times, -

blame it on the boo - gie.

Don't blame it on

E^b6A^b7sus⁴/D^b

sun - shine, -

don't blame it on the moon - light, -

don't blame it on the

D^bsus²E^b*To Coda* ☐

good times, -

blame it on the boo - gie.

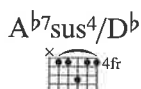
2. That



I just can't, I just can't, I just can't con - trol my feet.



I just can't, I just can't, I just can't con - trol my feet.



Sun - shine, don't blame it on the moon - light, don't blame it on the



good times, blame it on the boo-gie. Don't blame it on

E^b6A^b7sus⁴/D^b

sun - shine, -

don't blame it on the moon - light, -

don't blame it on the

D^bsus²E^b*D.C. al Coda*

good times,

blame it on the boo - gie.

♢ *Coda*E^b6

N.C.

A^b7sus⁴/D^b

N.C.

(Sun - shine.) Woo!___

(Moon - light.)_ Yeah!_____

D^bsus²

N.C.

(Good times.) Mmm.____

(Boo - gie.) You___ just got - ta.

E^b6  6fr
 N.C.
 A^b7sus^4/D^b  4fr
N.C.

(Sun - shine.) Yeah! (Moon - light.)

D^bsus^2  4fr
 N.C.

(Good times.) Good times. (Boo - gie.) Don't you blame it...

E^b6  6fr
 A^b7sus^4/D^b  4fr

sun - shine, don't blame it on the moon - light, don't blame it on the

D^bsus^2  4fr
 E^b  6fr
Repeat ad lib. and fade

good times, blame it on the boo-gie. Don't blame it on



BURN THIS DISCO OUT

Words & Music by Rod Temperton

Original key E $\flat$ minor

Funk $\text{♩} = 116$



N.C.



N.C.



N.C.



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Em Em/D C[#]m⁷b⁵ N.C. Em Em/D A/C[#] Em Em/D C[#]m⁷b⁵ N.C.

1. There's a



Em Em/D A/C[#] Em Em/D C[#]m⁷b⁵ N.C. Em Em/D A/C[#]

steam beat, —
 (2.) hot foot, —
 (3.) rea - dy? —

And it's com - in' af - ter you.
 bet - ter freak a-cross the floor.
 Won't you rock a-cross the room?

Em Em/D C[#]m⁷b⁵ N.C. Em Em/D A/C[#] Em Em/D C[#]m⁷b⁵ N.C.

You can take it, — if you
 Join the par - ty — and we'll
 Got a feel - in' — that we're



N.C.



on - ly let your feel - ings through.____
 keep you mov - in', that's for sure.____
 gon - na raise the roof off soon.____

So D. J. spin the sounds,____
 So D. J. spin the sounds,____
 So D. J. spin the sounds,____



there	ain't	no	way	that	you're	gon - na	let	us	down...
there	ain't	no	way	that	you're	gon - na	sit	us	down...
there	ain't	no	way	that	you're	gon - na	sit	us	down...



Gon-na dance,	gon-na	burn this	dis - co	out.
Gon-na dance	till we	burn this	dis - co	out.
Gon-na dance	till we	burn this	dis - co	out.

(Groove all night.)



1.

To Coda ♪



N.C.



N.C.

3

Keep the boo - gie al-right.

(Get that sound.)

Ev-'ry - bod - y just get on down. 2. Got a

2.



N.C.



Ev - 'ry - bod - y just get on down.

Once you get the beat in - side your

Cmaj7/D



Gmaj7



feet, there ain't no way to stop you mov

in' good.---

A7



Cmaj7/D



Now the week-end's come, it's time for fun, you got to groove just like you know you should...

Gmaj7



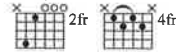
A/B

*D.S. al Coda*

⊕ Coda



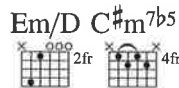
Em/D C#m7b5



N.C.

3. Peo - ple now, are you

Ev-'ry - bod - y just get on down.



Em Em/D C#m^{7b5}
  2fr  4fr N.C.

Em Em/D A/C#
  2fr 

Em Em/D C#m^{7b5}
  2fr  4fr N.C.

Groove all night.

Em Em/D A/C# Em Em/D C#m^{7b5}
  2fr    2fr  4fr N.C.

Groove on—

So

F#m⁷ C#m⁷
  4fr

D. I. spin the sounds, there

F#m⁷ Gmaj⁷ F#m⁷ Emaj⁷ Dmaj⁷ C#m⁷ Dmaj⁷
     5fr  4fr  5fr

ain't no way that you're gon-na sit us down. Gon-na dance till we

A/B



Em



Em/D



A/C#



Cmaj7



Em/B



A



burn this

dis

- co

out.

Keep the boo - gie al - right.

Gon-na

(Groove

all

night.)

C#m



Em/B



Dadd9



A/B



G/A



Em



Em/D



A/C#



dance,

gon-na shout,

gon-na

burn this dis - co

out.

(Get that sound.)

Repeat to fade

Cmaj7



Em/B



A



C#m



Em/B



Dadd9



A/B



G/A



Ev - 'ry - bod - y get down to - night. Gon-na

dance, gon-na shout,

gon-na

burn this dis - co



CAN YOU FEEL IT

Words & Music by Michael Jackson & Jackie Jackson

Original key G $\flat$ major

$\text{♩} = 124$



Can you feel____ it? Can you feel____ it? Can you feel____



N.C.

N.C.

____ it?

Drums



N.C.

G

E^b Cm⁷ F Dm⁷ G

If you look

G

a-round the whole world's com-ing to - geth - er now. Yeah.

E^b Cm⁷ F Dm⁷

Can you feel it? Can you feel it? Can you feel

G



— it? Feel it in the air. The wind is tak-ing it ev-



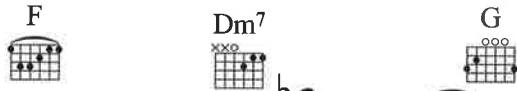
E^b 6fr Cm⁷ 3fr



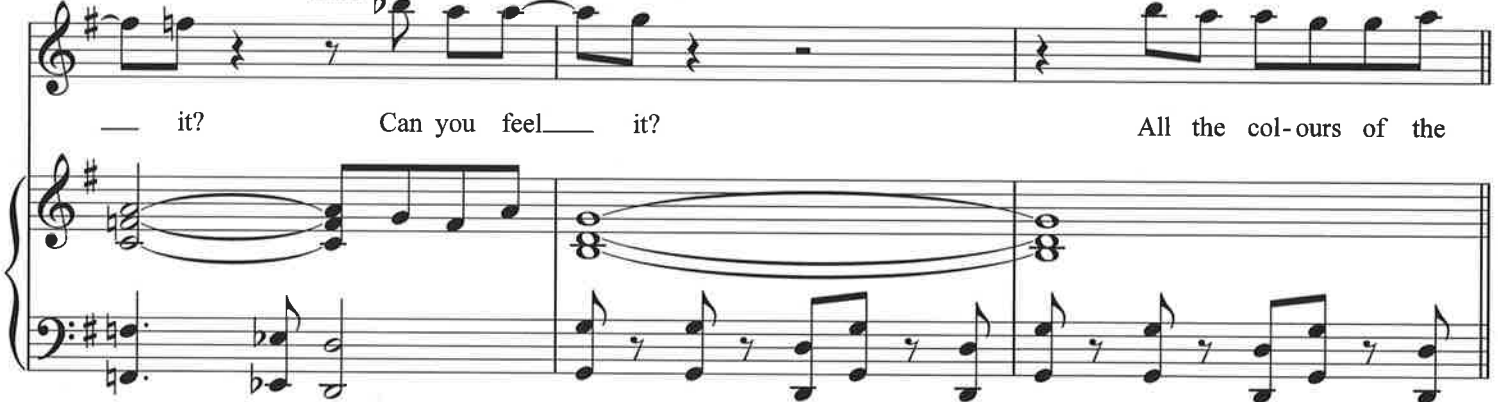
-ry - where. Yeah. Can you feel — it? Can you feel



F Dm⁷ G



— it? Can you feel — it? All the col-ours of the



G Cm⁹ F⁷ G



world should be — lov - in' each oth - er whole heart - ed - ly.



Yes, it's al - right. Take my mess-age to your broth-er and tell

him twice.. Spread the word and try to teach the man who is hat-
 % Take the news to the march - ing men who are kill-

- ing his broth - er when hate___ won't do. } 'Cause we're all_
 - ing their broth - ers when death___ won't do. }

— the same, yes, the blood in - side of me is in - side of you. Now—

Chords: Cm⁹, F⁷, G

— tell me... Can you feel it? Can you feel it? Can you feel

E^b *Cm⁷* *F* *Dm⁷*

— it? Now tell me... Can you feel it? Can you feel it? Can you feel

G *E^b* *Cm⁷* *F* *Dm⁷*

To Coda ☐

— it? Yeah, yeah. Sing

G

a-loud, be-cause we want to make a crowd. Yeah. Touch a hand

G

— and sing a sound so pure_ sal-va - tion rings.. Can you feel_

Chord diagrams: E^b (6fr), Cm^7 (3fr), F , Dm^7 , G

— it? Can you feel_ it? Can you feel_ it? Can you feel_

Chord diagrams: E^b (6fr), Cm^7 (3fr), F , Dm^7 , G

— it? Can you feel_ it? Can you feel_ it? All the child-ren of the

Chord diagrams: E^b (6fr), Cm^7 (3fr), F , Dm^7 , G

⊕ Coda



Vocal ad lib.

Chord diagrams: G , Am/G , G

E^b Cm⁷

6fr 3fr

F Dm⁷ G E^b Cm⁷ F Dm⁷

G Am/G G N.C.

Ev-'ry breath

G

you take is some - one's death in an - oth - er place. Mm...
do shine and prom - ise and sal - va - tion is near this time.

Ev - 'ry heal - thy smile is hun - ger and strife to an - oth -
 Can you feel it now? So broth - ers and sis - ters shall we

1. 2.
 - er child. But the stars — tell me. Can you feel —
 know how. Now

E^b Cm⁷ F Dm⁷ G

— it? Can you feel — it? Can you feel — it? Can you feel —

E^b Cm⁷ F Dm⁷ G

— it? Can you feel — it? Can you feel — it? All the child-ren of the

D.S. to fade



CRY

Words & Music by R. Kelly

♩ = 84
N.C.



1. Some - bod - y shakes when the wind
2. Peo - ple laugh when they're feel -

Perc.



blows.
- ing sad.

Some - bod - y's miss - ing a friend.
Some - one is tak - ing a life.

Hold on.
Hold on.



Some - bod - y's lack - ing a he - ro.
re - spect to be - lieve in your dreams.

And they have not a clue
So tell me where were you

when it's
when your

C G E7sus4 E A G/A

all gon - na end a - gain. Sto - ries bu - ried and un -
 chil - dren cried last night? fac - es fill with mad -

A G/A

-told. Some - one is hid - ing the truth. Hold on.
 -ness. mir - a - cles un - heard of. Hold on.

A G/A

When will this mys - te - ry un - fold and would the
 Faith is found in the winds. all we

D A C G E7sus4 E

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



You can change the world.____

(I can't do it by my - self.____

Oh no.)
You can touch the sky.____



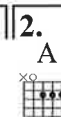
(Gon-na take some-bod-y's help.____

Oh my.____)
You're the cho - sen ones.____

(I'm gon-na need some kin-da sign.____
If we



all____ cry____ at the same____ time____ to - night.____



N.C.

oh.____

And when that






flag blows _____ there'll be no more wars. _____ And when








all calls _____ I will an-swer all _____ your prayers. _____ Prayers. _____ Show the






world. (I can't do it by my - self. _____ Oh no.)
 You can change _____ the world. _____ You can touch _____ the sky.




(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

1, 2. 3.

D^b 4fr A^b 4fr E^b 6fr E^b 6fr

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

B^b B^b11 D^b 4fr A^b 4fr

(Vocal ad lib.) All cry at the

E^b 6fr B^b 6fr

same time to - night. (Change the world)



GIRLFRIEND

Words & Music by Paul McCartney

♩ = 100

N.C.



F#m

B

A7



§

E

F#m

A6/B

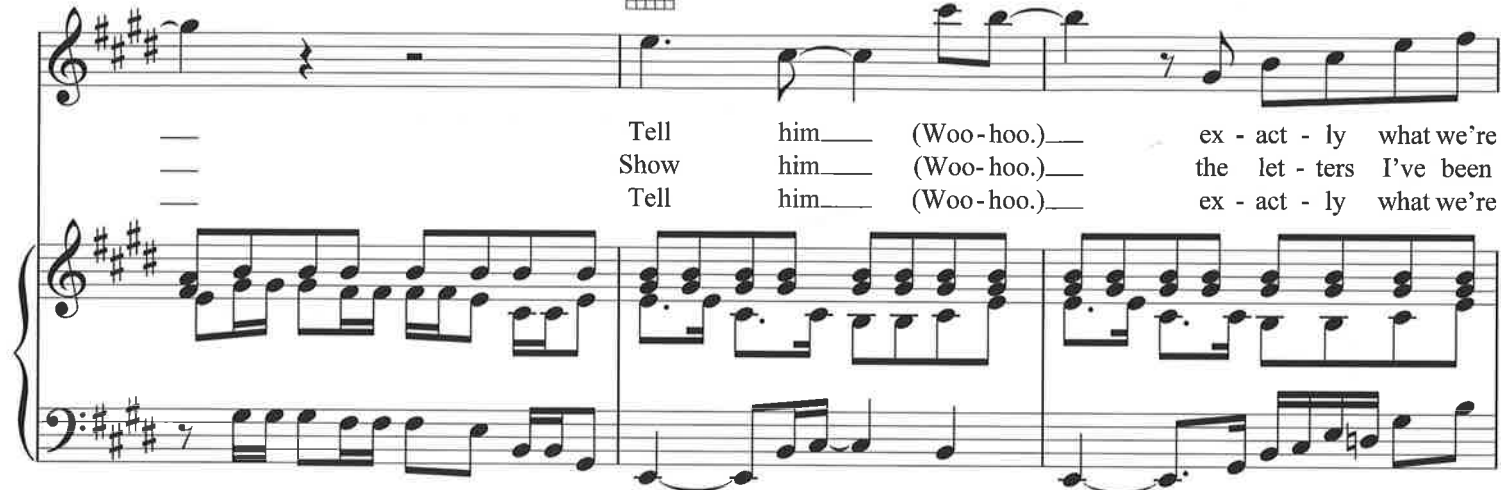


1. Girl - friend, I'm gon - na tell your boy - friend, yeah.
2. Girl - friend, I'm gon - na show your boy - friend, yeah.
3. Girl - friend, you bet - ter tell your boy - friend, yeah.

E



Tell him (Woo-hoo.) ex - act - ly what we're
 Show him (Woo-hoo.) the let - ters I've been
 Tell him (Woo-hoo.) ex - act - ly what we're

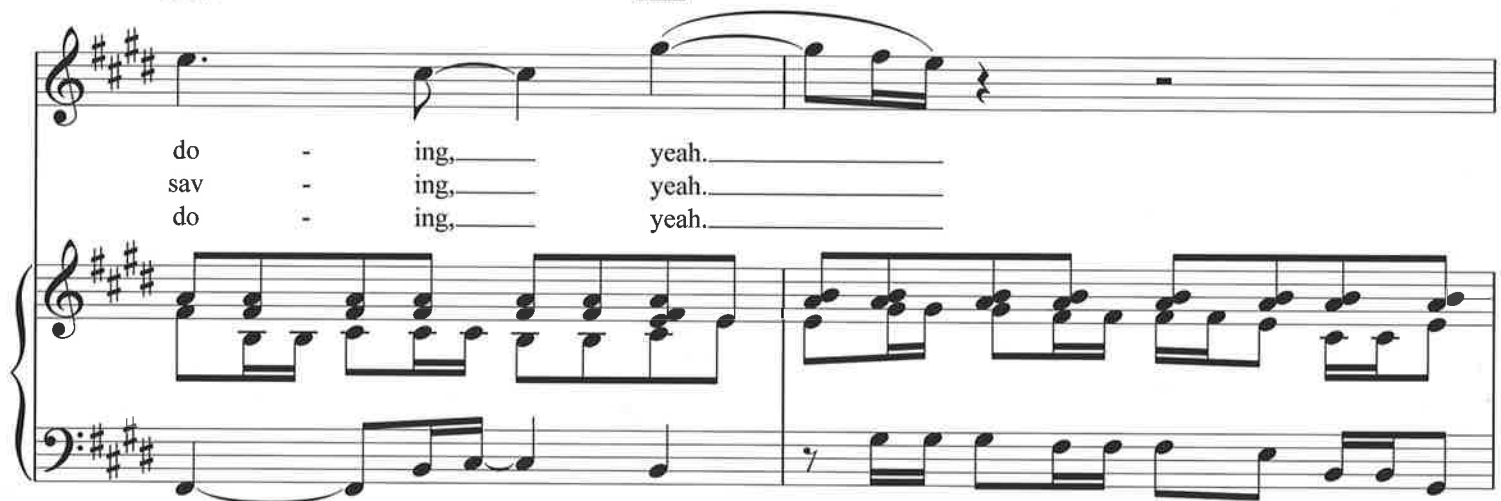


F#m



do - ing, yeah.
 sav - ing, yeah.
 do - ing, yeah.

A6/B

E



Tell him what you do to me late at night when the wind is free.
 Show him how you feel in side and how love could not be de - nied,
 Tell him what he needs to know or he may nev - er let you go.

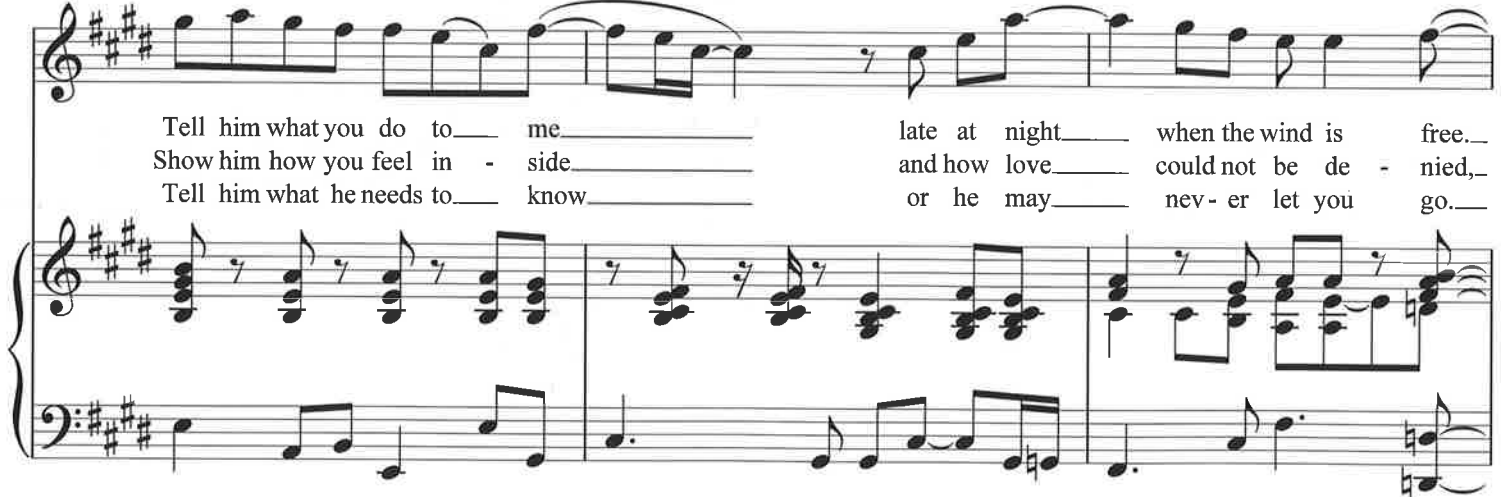
C#m7



F#m



D6

1.

F#m

B



oh no...

2, 3.

D6



We're gon - na have_ to tell_ him_ you'll

F#m

To Coda ☐

N.C.

on - ly be a girl - friend_ of mine...

E



F#m



A



B



Do, do, do, do, do, do, do, do, do do...

D.S. al Coda

N.C.



of mine.---

Coda

N.C.



of mine.---

Do, do, do,



do, do, do, do, do, do, do do.---

Do, do, do,



do, do, do, do, do, do, do do.---

Do, do, do,

Repeat to fade



HUMAN NATURE

Words & Music by Steve Porcaro & John Bettis

Steadily ♩ = c.92

G A Fmaj⁷ Em⁷

Musical notation for the first system of the piano introduction, featuring a steady 4/4 rhythm and a key signature of one sharp (F#).

G A Fmaj⁷ Em⁷

Musical notation for the second system of the piano introduction, continuing the melody and bass line.

G A F#m G Asus⁴ G A F#m

1. Look - ing out _ 'cross _ the night - time, the cit - y winks a sleep - less

(funky 'off-beat' feel throughout)

Musical notation for the third system, including the vocal melody and piano accompaniment. The piano part features a funky 'off-beat' feel throughout.

G Asus⁴ G A F[#]m G Asus⁴

eye. Hear her voice shake my win-dow,

G F[#]m⁷ Em⁷ Asus⁴ G A F[#]m

sweet se-du - cing sighs.

1. Get me out
2. Reach-ing out

G Asus⁴ G A F[#]m

in - to the night-time,
to touch a strang - er,

four walls won't hold me to -
e - lec - tric eyes are ev - 'ry -

G Asus⁴ G A F#m G Asus⁴

- night. _____ If this town _____ is just an ap - ple,
 - where. _____ See that girl, _____ she knows I'm watch - ing,

G F#m⁷ Em⁷ Asus⁴

then let me take a _____ bite. } If they _____ say
 she likes the way I _____ stare. }

G Asus⁴ D D/C# D/B D/A

why, why, tell 'em that _____ is hu - man na - ture,

G A Em⁷ Bm

why, why, { do they } do me that way? If they— say
does he

G A D D/C# D/B D/A

why, why, tell 'em that— is hu - man na - ture,

1. 2.

G A Em⁷ A¹¹ Em⁷ Bm⁷/A

why, why, { do they } do me that way? do me that way? I'm like
does he

Em⁷ Bm⁷/A Em⁷ Bm⁷/A Em⁹

liv-ing this way, I'm like lov-ing this way.

Bm⁷/A

G



A

8^{va}

That way,

that way,

Fmaj⁷Em⁷

G



A

8^{va}

that way,

that way.

Fmaj⁷Em⁷

G



A

F[#]m

Look - ing

out







a - cross the mor - ning, the cit - y's heart be - gins to









beat. Reach - ing out, I touch her shoul - der,






I'm dream - ing of the street. If they say








why, why, { tell 'em that is hu - man na - ture, }
 shall I touch her, ss - ss - ss - ss, }

G A Em⁷ Bm G A

why, why, does he do me that way? If they— say why, why,

D D/C[#] D/B D/A G A Em⁷ A¹¹

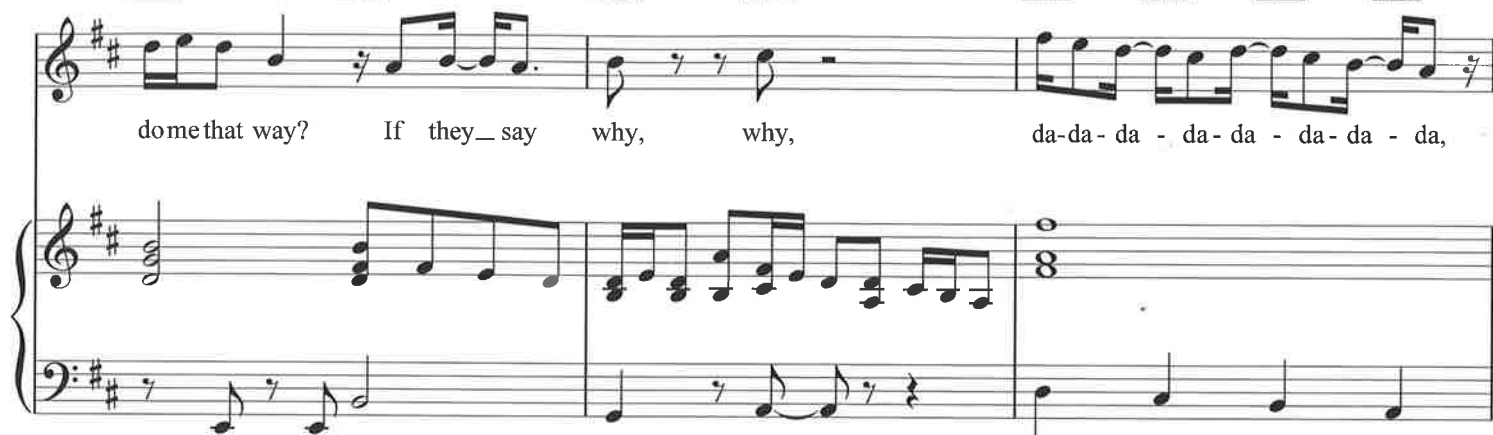
oo, — sev-en, why, why, does he do me that way? If they— say

G Asus⁴ D D/C[#] D/B D/A G A

why, why, oo, — sev-en, why, why, does he



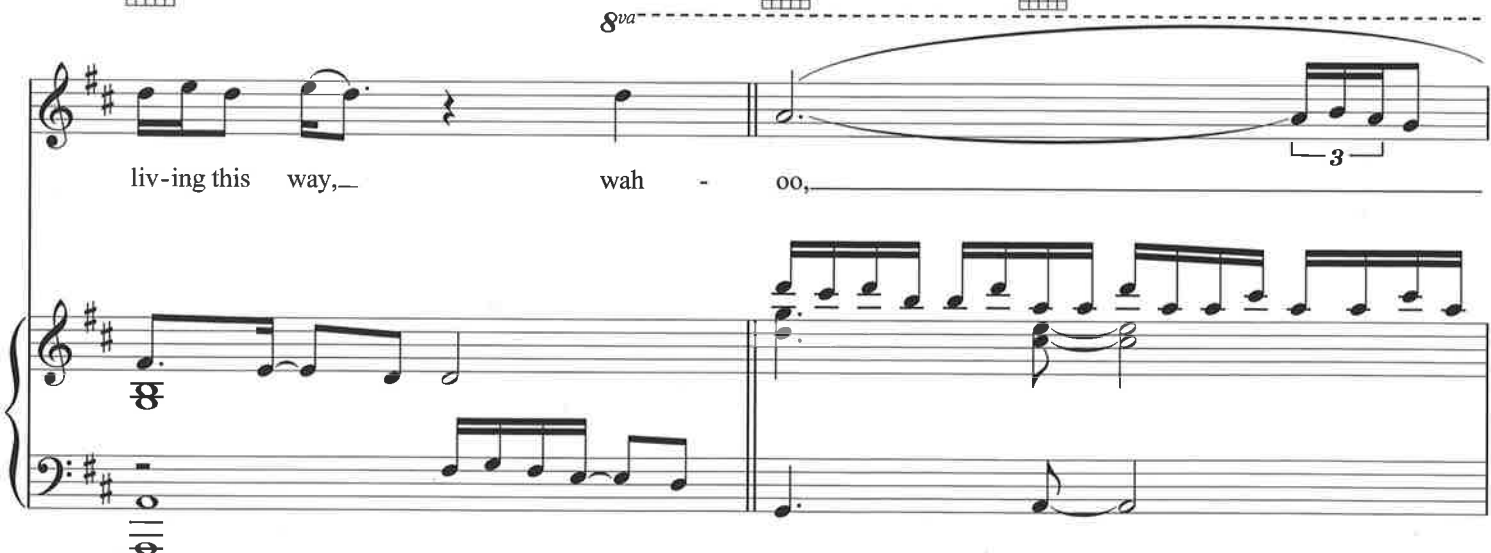
domethat way? If they_ say why, why, da-da- da - da- da - da - da,



why, why, does he do me that way? I'm like



liv-ing this way, - wah - oo, 3



Fmaj⁷

(8)

Em⁷

G



A



Wah - oo, 3

Fmaj⁷

(8)

Em⁷B^bmaj⁷Am⁷

Wah - oo,

Fmaj⁷Em⁷B^bmaj⁷

Repeat to fade



THE LADY IN MY LIFE

Words & Music by Rod Temperton

Soul Ballad ♩ = 73

Amaj⁹



Dm⁷



Em⁷



Amaj⁷



Dm⁷



Em⁷



Am⁷



Bm/A



Am⁷



Bm/A



Am⁷



Bm/A



Am⁷



Em⁷



Dm⁷



1. There'll be no dark-ness to - night,_____

la - dy our love_____ will shine._____

Em⁷ Dm⁷ Em⁷ Am⁷ Bm/A Am⁷ Em⁷ Dm⁷

(Light - ing the light.)_ Just put your trust in my heart, and meet me in par-

Em⁷ Dm⁷ C G

- a - dise. (Now is the time.)_ Girl, you're ev - 'ry won - der in this

Fmaj⁷ G D/E E

world to me, a trea - sure time won't steal a - way.

Amaj⁷ Dm⁷ F/G Cmaj⁷

So lis - ten to my heart, lay your bod - y close to mine. Let me

Fmaj⁷ Bm⁷ D/E Amaj⁷ Dm⁷

fill you with my dreams, I can make you feel al - right.

Amaj⁷ Dm⁷ F/G Cmaj⁷

And ba - by, through the years, gon-na love you more each day. So I

Fmaj⁷ Bm⁷ D/E

prom - ise you to - night. that you will al - ways be the la - dy in my

Amaj⁹ Dm⁷ Em⁷

life.






Lay back in my ten - der - ness, — a - let's make this a night we won't — for - get. —




Girl, — I — need — a - your sweet car - ess, — oh. —






A - reach out to a fan - tas - y. — A - two hearts on the beat of ec - sta - sy. —





Come — to me, — girl. —

Amaj⁷ Dm⁷ F/G Cmaj⁷

And I will keep you warm through the shadows of the night.. Let me

Fmaj⁷ Bm⁷ D/E Amaj⁷ Dm⁷

touch you with my love, I can make you feel so right.

Amaj⁷ Dm⁷ F/G Cmaj⁷

And ba-by, through the years, e-ven when we're old and grey, I will

Fmaj⁷ Bm⁷ D/E

love you more each day, 'cause you will al-ways be the la-dy in my

Amaj⁹ Dm⁷ Em⁷ Amaj⁷ Dm⁷

life. Stay with me.

Em⁷ Amaj⁹ Dm⁷ Em⁷

I want you to stay with me. I need you by my side.

Amaj⁹ Dm⁷ Em⁷

Don't you go no-where.

Amaj⁹ Dm⁷ Em⁷

Nev-er give you up. My

Oo, girl - nev - er give you up, you are the la - dy in my

(Backing vocals)

The musical score is written for a song in A major. It features a vocal line, piano accompaniment, and guitar chords. The lyrics are: "life. Stay with me. I want you to stay with me. I need you by my side. Don't you go no-where. Nev-er give you up. My Oo, girl - nev - er give you up, you are the la - dy in my". The guitar chords are: Amaj⁹, Dm⁷, Em⁷, Amaj⁷, Dm⁷, Em⁷, Amaj⁹, Dm⁷, Em⁷, Amaj⁹, Dm⁷, Em⁷. The tempo is marked with a 3/4 time signature.

Amaj⁹ Dm⁷ Em⁷

la - dy. Mm, the sweet-ies stuff. I wan-na touch you

life. Fill you with the sweet - est love al - ways the la - dy in my

Amaj⁹ Dm⁷ Em⁷

ba - by. Do do do do do, do do...

life. Lay back in my ten - der - ness, you are the la - dy in my

Amaj⁹ Dm⁷ Em⁷

You're my ba-by and I love you girl...

life. Rock me with your sweet car - ess, al - ways the la - dy in my

Amaj⁹ Dm⁷ Em⁷ Amaj⁹ Dm⁷

Oo. Don't you go no-where. I

life. Lit - tle girl, nev - er give you up, you are the la - dy in my life. Fill you with the sweet - est love,

Em⁷ Amaj⁹ Dm⁷

love you, I love you, I need you, I want you, ba - by.

al - ways the la - dy in my life. Lay back in my ten - der - ness,

Em⁷ Amaj⁹ Dm⁷

3 Stay with me, don't you go no - where. And I love you

you are the la - dy in my life. Rock me with your sweet car - ess,

Em⁷ Amaj⁹ Dm⁷ Em⁷

ba - by. Oo, Oo, — babe. —

al - ways the la - dy in my life.

Amaj⁹ Dm⁷ Em⁷ Amaj⁹ Dm⁷

Oh, don't go — no - where. — You're my la - dy,

Em⁷ Amaj⁹ Dm⁷ Em⁷

all through the night. —

Amaj⁹Dm⁷Em⁷

(Oo, girl, nev-er give you up,
(Lead vocal ad lib.)

you are the la - dy in my

Amaj⁹Dm⁷Em⁷

life. Fill you with the sweet - est love,

al - ways the la - dy in my

Amaj⁹Dm⁷Em⁷

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

you are the la - dy in my

Amaj⁹Dm⁷Em⁷

Repeat ad lib. to fade

life. Rock me with your sweet car-ess,

al - ways the la - dy in my...)



MAN IN THE MIRROR

Words & Music by Glen Ballard & Siedah Garrett

$\text{♩} = 100$

N.C.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as 100 beats per minute. The first system shows a piano introduction with a treble staff containing a whole rest and a bass staff with a rhythmic pattern of eighth and sixteenth notes. The second system introduces the vocal melody with the lyrics 'I'm gon-na make a change_ for once in my_'. The piano accompaniment continues with a similar rhythmic pattern. The third system continues the vocal melody with the lyrics 'life. It's gon-na feel_ real_ good,_ gon-na make a'. The piano accompaniment remains consistent. The fourth system concludes the vocal phrase with the lyrics 'diff-'rence. Gon-na make it right._' and includes a first ending bracket labeled '1. As I'. The piano accompaniment ends with a final chord.

Finger clicks

I'm gon - na make a change_ for once in my_

— life. It's gon-na feel_ real_ good,_ gon-na make a

diff-'rence. Gon-na make it right._ 1. As I

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G D/F# Em7 D Cadd9

turn up the col-lar on___ my fav-'rite win-ter coat___ this wind is blow-ing my mind.
 2.I've been a vic-tim of___ a sel-fish kind of love___ It's time that I re-al-ize___

*1° tacet till **

G D/F# Em7 D

I see the kids___ in the street___ with not e-nough to eat. Who am I
 that there are some___ with no home,___ not a nick-el to loan. Could it be

Cadd9 Am7

to be blind? Pre-tend-ing not to see their___ need___ A sum-mer's dis-re-gard,
 real-ly me___ pre-tend-ing that they're not a-lone?___ A wil-low deep-ly scarred,

Gadd9/B Cadd9 Gadd9/B Am7

a bro-ken bot-tle top and-a one___ man's soul. They fol-low each oth-er on the wind
 some-bod-y's bro-ken heart and a washed out dream. They fol-low the pat-tern of the wind

Gadd9/B Cadd9 Dsus⁴/₂

you know. 'Cause they got no - where to go. That's why I want you to know... }
 you see. 'Cause they got no place to be. That's why I'm start - ing with me. }

G Gadd9/B Cadd9 D⁹sus⁴ G Gadd9/B Cadd9

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

D⁹sus⁴ G Gadd9/B C C[#]m^{7b5}

change__ his ways... And no mess - age could have been an - y clear - er. If you

D7[#]9

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

1. G D/F# Em⁷ D Cadd⁹ D C/E D/F#

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

2. G Gadd⁹/B Cadd⁹ D⁹sus⁴ G Gadd⁹/B Cadd⁹

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

D⁹sus⁴ G Gadd⁹/B C C#m⁷b⁵

change his ways. And no mess - age could have been an - y clear - er. If you

D7#9 8^{vb}

wan-na make the world a bet - ter place, take a look at your-self then make that

8^{vb}

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

change his ways... And no mess - age could have been an - y clear - er. If you

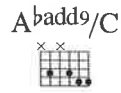
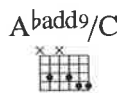
wan - na make the world a bet - ter place take a look at your - self and then make the change... You got - ta

get it right... while you've got the time, 'cause when you close your heart then you close your, your

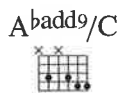
(8)

N.C.

86



mind. That man, that man in the mir-ror. I'm ask-ing him to



change his ways... And no mess-age could have been an-y clear-er. If you



wan-na make the world a bet-ter place take a look at your-self Then make a



change. Na na na, na na na, na na na na.

E^b 6fr A^b 4fr E^b/G 3fr Fm⁷ E^b 6fr

(Oh yeah!) Na na na, na na na, — na

na — na na. — I'm gon-na make a change. — It's gon-na feel real

8^{va} 3

good. "Sham - one!" (Change.) — Just lift your - self. You know. You got to stop it.

8^{vb}

Instrumental ad lib.

Play 7 times ad lib.

(Change.) Spoken: Make that change.

8^{vb}



OFF THE WALL

Words & Music by Rod Temperton

Disco-Pop ♩ = 119

Chord diagrams for guitar:

- E^bm** (6fr)
- Fm/E^b**
- E^bm** (6fr)
- E^bm⁷** (6fr)
- Fm/E^b**
- E^bm** (6fr)
- E^bm⁹** (4fr)
- Fm⁷/E^b**
- Eadd9**

Music notation for guitar, bass, and piano.

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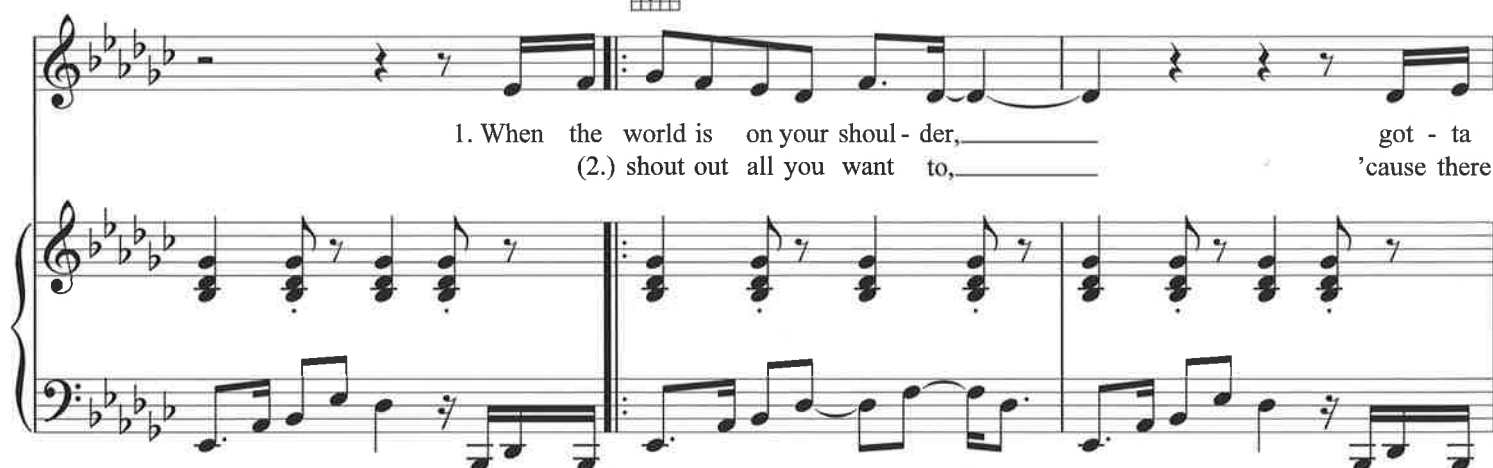
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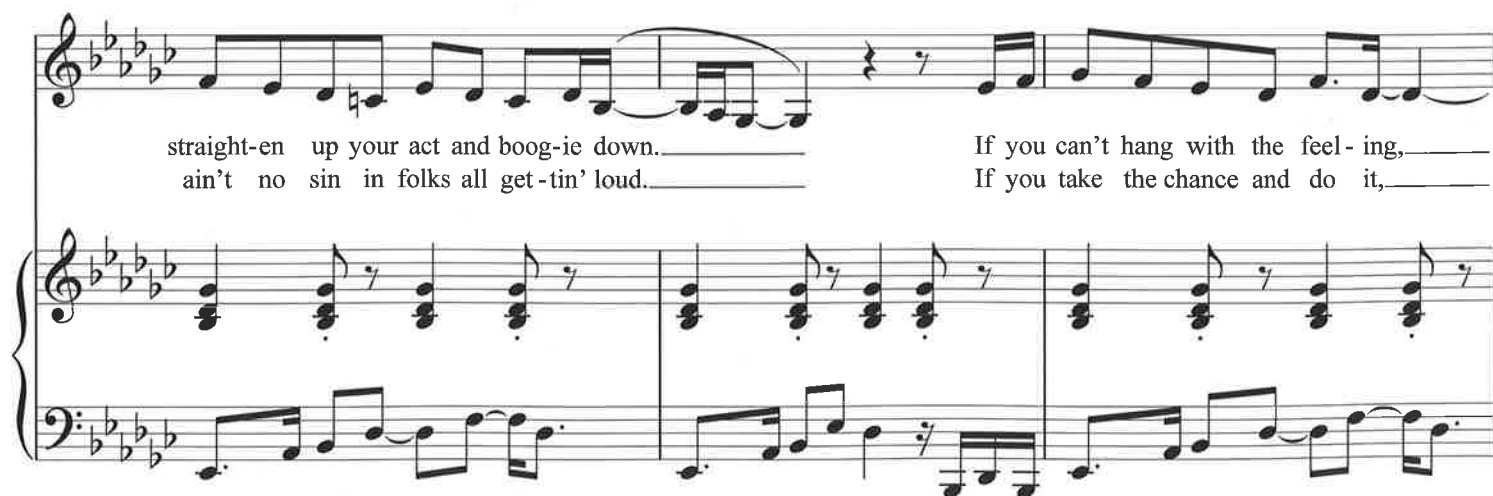
E^bm⁷




E^bm⁷

1. When the world is on your shoul - der, _____ got - ta
 (2.) shout out all you want to, _____ 'cause there



straight-en up your act and boog-ie down. _____ If you can't hang with the feel - ing, _____
 ain't no sin in folks all get-tin' loud. _____ If you take the chance and do it, _____

then there ain't no room for you_ in this part of town._____ } 'Cause
 then there ain't no one who's gon - na put you down._____ }

we're the_ par - ty peo - ple night and_ day,____ liv - in'__ cra - zy, that's the

on - ly__ way.. So,__ to - night,____ got - ta leave that nine - to - five__ up - on the shelf,____

$A^b m7$ $C^b maj7$

B^bm⁷A^bm⁷

and just en - joy your - selves. Groove, and let the

C^bmaj⁷B^bm⁷A^bm⁷ G^bmaj⁷E^bmaj⁷

mad-ness in the mu - sic get to you, life ain't so bad at all,

C^bmaj⁷/D^bE^bm⁷

if you live it off the wall. (Life ain't so bad at all, live life off the wall,

1.

2.

E^bm⁷

— live— your life off— the wall, live it off the wall.) 2. You can wall, live it off the wall.)

C^bmaj⁷B^bm⁷A^bm⁷

Do_____ a - what you want to___ do,___ there ain't no rules, it's

C^bmaj⁷/D^bBmaj⁷B^bm⁷

up to you. It's time_____ to come a - live,___ and

A^bm⁷B^b7sus⁴E^bm⁷

par - ty on_____ right through the night._____ 3. Don't hide your in - hi - bi - tions,_____

got-ta let that foot-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..

'Cause we're the_ par - ty peo - ple night and_ day, _

liv - in' _ cra - zy, that's the on - ly way. _ So, to - night got-ta

$A^b m^7$

4fr

C^bmaj7B^bm7A^bm7

leave that nine-to-five_ up-on the shelf,___

and just en-joy your-selves.---

Groove,

and let the mad-ness in the mu-sic get to you,---

life ain't so

bad at___ all,_____

if you live it off the wall.____ (Life_ain't so bad_ at

all,

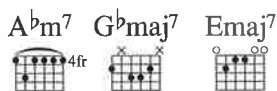
liv-in' on the wall,___

live_your life off_ the wall.)

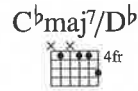
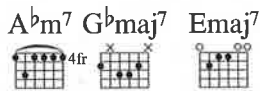
So,___ to-night,--



got-ta leave that nine-to-five_ up-on the shelf,___ and just en -



-joy your - selves.____ Groove, let the mad-ness in the mu - sic get to you,___



Repeat to fade

life ain't so bad at___ all,_____ To -



ONE MORE CHANCE

Words & Music by R. Kelly

♩ = 82

Gadd9



Gmaj7/B



Cadd9



D11



Uh_

Gadd9



Gmaj7/B



Cadd9



D11



huh, al - right. 1. This

Gmaj7



Bm7



Cmaj7



C/D



Gmaj7



Bm7



time (2.) - ing gon - na do my best to make it right, for that one that's gon - na make me whole,

Cmaj⁷ C/D Gmaj⁷ Bm⁷ Cmaj⁷ C/D

then go on___ with - out___ you by my side,___ hold on. Shel -
 help me make these mys ter - ies 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

and out of___ this cold___ I need___ some - one,___ hold on___ hold on___
 hurt so bad___ some - time___ it's hard to breathe,___ oh why,___ why?___

Cmaj⁷ C/D Gmaj⁷ Bm⁷ Am⁷ C/D

If you see her tell her this___ from me,___ All___ I___ need___ is___






One_ more chance_ at_ love one_ more chance_ at_ love One_






more, sing, one_
 one_ more chance_ at_ love one_ more chance_ at_ love






more, one_
 one_ more chance_ at_ love one_ more chance_ at_ love

To Coda 

Gmaj7



Gmaj7/B

1.
Cadd9

D11



— more, — one — more chance — at — love aah, — one — more chance — at — love. search - love.

2.

Cadd9



D11



Cmaj9



one — more chance at — love. And I would walk a - round this world — to

Bm7



Am7



Gmaj9/B



find her, — and I don't care what it takes, — no, — why. —

Cmaj⁹ Bm⁷

I'd sail the sev - en seas to be near her, — and if you

Cmaj⁷ Bm⁷ Am⁷ C/D D.S. al Coda

hap - pen — to see her — see, — tell her this from me.

♢ Coda Gmaj⁷ Gmaj⁷/B Cadd⁹ D¹¹

one — more chance — at — love one — more chance — at — love. One — love.






more. one__ more chance__ at__ love one__ more chance at__ love. Oh_____






no. one__ more chance__ at__ love one__ more chance__ at__ love.





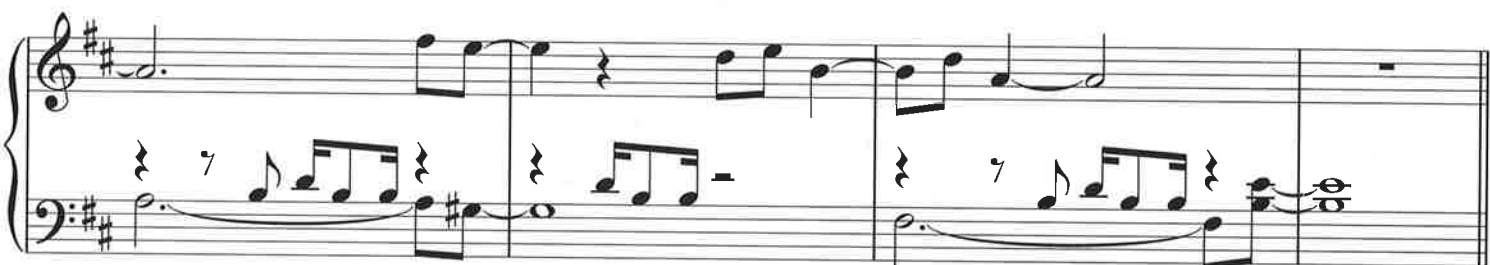

I can't stop one__ more chance__ at__ love lov - in' you. one__ more chance__ at__ love. *Repeat and fade*



P.Y.T. (PRETTY YOUNG THING)

Words & Music by Quincy Jones & James Ingram

♩ = 125
N.C.



Bm⁷

E⁷

Gmaj⁹



1. Where did you come from la - dy, and ooh, won't you take me there?
2. Noth - ing can stop this burn - ing de - si - re to be with you.



A/B  Bm7  E7 

Right a-way, won't you ba - by? Ten - do - ro - ni you've got to be. Spark my na -
 Got-ta get to you, ba - by. Won't you come? It's e - mer - gen - cy! Cool my fire.



Gmaj9  A/B 

- ture, su - gar, fly with me. Don't you know now
 year - ning, hon - ey, come set me free. Don't you know now



Gmaj7  F#sus4  F# 

is the per - fect time?
 is the per - fect time?



A/B



B



Gmaj7



We can make it right, hit the cit - y lights,
We can dim the lights just to make it right

then to - night
in the night,

ease the lov-
hit the lov-

F#sus4



F#



A/B



B7b13



- ing pain...
- ing spot...

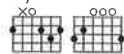
Let me take you to the max...
I'll give you all that I've got...

I want to

Em7



D/F# G



A



Em7



D/F# G



love you, -

(P. Y. T.) pret-ty young thing, -

You need some lov-in', -

(T. L. C.) ten-der,

A G D/F# A/B

lov - in' care, and I'll take you there, girl. Woo-

B Em7 D/F# G A

- hoo... I want to love you, (P. Y. T.) pret-ty young thing.. You need some

Em7 D/F# G A G D/F# A/B

lov - in', (T. L. C.) ten-der, lov - in' care, and I'll shake you there,

1.

B

G/A

A

(An - y - where_ you wan - na go.)_

2.

B

F#5

G5

G#5

A5

N.C.

A5

A#5

B5

N.C.

F#5

G5

G#5

A5

N.C.

Uh!

A5

A#5

B5

N.C.

A

E/G#

F#sus4

A5

A#5

B5

Uh! Pret-ty young things, re - peat af - ter me, sing;

N.C.

Na, na, na. (Na, na, na.) Na,

A⁵ 5fr A^{#5} 6fr B⁵ 7fr

N.C.

na, na, na. (Na, na, na, na.) Sing na, na, na.

A⁵ 5fr A^{#5} 6fr B⁵ 7fr N.C.

N.C.

(Na, na, na.) Na, na, na, na, na. (Na, na, na, na,

A⁵ 5fr A^{#5} 6fr B⁵ 7fr N.C.

G D/F# A/B B

na.) Ow, take it back! Take it back! I want to

Em⁷ D/F# G A

love you,— (P. Y. T.) pret - ty young thing... You need some

lo - vin',— (T. L. C.) ten - der, lov - in' care,— and I'll—

— take you there,— I want to

Em⁷ D/F# G A

love you,— (P. Y. T.) pret - ty young thing... You need some

Em⁷ D/F# G A

lo - vin', (T. L. C.) ten - der, lov - in' care, and I'll

G D/F# A/B B

shake you there. *Vocal ad lib.*

Em⁷ D/F# G A Em⁷ D/F# G A

Vocal ad lib. P. Y. T. T. L. C.

G D/F# A/B B

Repeat to fade



ROCK WITH YOU

Words & Music by Rod Temperton

♩ = 114

Chord diagrams: $E^b m^9$ (4fr), A^b/B^b (4fr), B^b (6fr)

Chord diagrams: $E^b m^{11}$ (6fr), A^b/B^b (4fr), C^b/D^b (4fr), $E^b m^9$ (4fr)

Chord diagrams: A^b/B^b (4fr), B^b (6fr), G^b/A^b (4fr), A^b (4fr), G^b/A^b (4fr), A^b (4fr)

Chord diagrams: $E^b m^9$ (4fr), G^b/A^b , A^b/B^b (4fr)

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

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Don't try to fight it, there ain't noth - ing that you can
Girl when you dance there's a ma - gic that must be

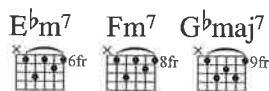


do.
love.

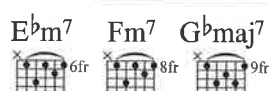
Re - lax your mind,
Just take it slow, 'cause



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



N.C.



feel that heat, and we can ride the boo - gie, share that heat of love..
feel that heat, and we're gonna ride the boo - gie, share that heat of love..



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



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



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



And when the groove is dead and gone,

E^b9G^bmaj7

yeah, _

you know that

love _

sur - vives _

D^bmaj7/FC^bmaj7A^badd9

so we can rock

for - ev

- er _

E^bm9A^b/B^bB^bE^bm9A^b/B^bC^b/D^bE^bm9A^b/B^bB^b/CC^b/D^b*

(I wan - na rock with you, I wan - na groove with you.)

E^bm¹¹
6fr

A^b/B^b
4fr

B^b
6fr

E^bm¹¹
6fr

A^b/B^b
4fr

C^b/D^b
4fr

E^bm⁹
4fr

A^b/B^b
4fr

B^b/C
6fr

C^b/D^b*
7fr

I wan - na
(I wan - na rock with you, I wan - na groove. with you.)

Em⁹ A/B B Em¹¹ A/B C/D

rock with you, girl, Rock

(All night.) (Sun - light.)

Em⁹ A/B B G/A A G/A A

with you, rock with you... dance the night a - way. I wan-na

(All night.) (Rock the night.)

Em⁹ A/B B Em¹¹ A/B C/D

rock with you, yeah.. (All night.) Rock you in - to day. (Sun - light.) I wan-na

Em⁹ A/B B G/A A G/A A

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

Repeat w/vocal ad lib. to fade



ROCKIN' ROBIN

Words & Music by Jimmie Thomas

$\text{♩} = 88$ $\text{♩} = \text{♩}^{\text{3}}$

First system of music. Treble clef, 2/4 time. Chords: F, Gm, Am. Lyrics: Twid-dl - ey, did - dl - ey dee. Twid-dl - ey, did - dl - ey dee.

Second system of music. Treble clef, 2/4 time. Chords: F, Gm, Am. Lyrics: Twid-dl-ey, did dl-ey dee. Twid-dl-ey, did-dl-ey dee. Twid-dl-ey, did dl-ey dee.

Third system of music. Treble clef, 2/4 time. Chords: Gm, Am, F. Lyrics: Twid-dl - ey, did - dl - ey dee. Tweet, tweet, tweet, tweet. 1. He

F7



rocks in the tree-tops all day long. Hop - pin' and a - bob - bin' and
(2.) - 'ry lit - tle swal-low, ev'ry chick - a - dee, ev - 'ry lit - tle bird in the

sing - in' his song. All the lit - tle bird - ies on Jay - bird street love_
tall oak tree. The wise old owl, the big black crow,

N.C.

Bb



— to hear the Rob - in go tweet, tweet, tweet. } Rock - in' Rob - in.
flap - pin' their wings sing - ing go bird go.

F



To Coda II ♢

Rock, rock. Rock - in' Rob - in. Go_





Rock - in' Rob - in 'cause we're real - ly gon - na rock to - night. *To Coda I* 

1. 2. 

2. Ev - Yeah! Yeah! *Instrumental ad lib.*






C B $\flat$ F

(8)

3

B $\flat$ 6 F

Pret - ty lit - tle ra - ven at the bird band - stand, taught him how to do the bop and

B $\flat$ 6

it was grand. They start - ed go - in' stea - dy and a - bless my soul, he

3

C ^{7} N.C. *D.S. al Coda I*

out - bopped the buz - zard and the o - ri - ole! He

♣ Coda I

B^b6



A Pret-ty lit-tle ra-ven at the bird band-stand, taught_

3

8^{bb}

F



B^b6



_ him how to do the bop and it was grand. They start-ed go-in' stea-dy and a -

C⁷



N.C.

D.S. al Coda II

- bless my soul, he out-bopped the buz-zard and the o-ri-ole!_ He

3

♣ Coda II

C



B^b



Rock-in' Rob-in 'cause we're real-ly gon-na rock to-night._

The musical score for 'Twiddle Dee' is presented in three systems. The first system shows the beginning of the piece in 3/4 time, with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter rest. The bass line consists of a half note G3 and a quarter note A3. The second system continues the melody with a half note Bb4, followed by a quarter note C5, and then a quarter rest. The bass line consists of a half note G3 and a quarter note A3. The third system shows the melody with a half note D5, followed by a quarter note E5, and then a quarter rest. The bass line consists of a half note G3 and a quarter note A3. The lyrics 'Twid-dl- ey, did- dl - ey dee.' are written below the melody in the third system. The score includes fingerings (1, 2, 3) and a final F chord diagram.

Gm **Am** **F**

3fr 5fr

3 3 3 3 3 3 3 3

Twid - dl - ey, did - dl - ey dee. Twid - dl - ey, did - dl - ey dee.

The musical score for 'Twiddle, Twiddle, Dee' is presented in three staves. The top staff is for guitar, the middle for piano, and the bottom for voice. The guitar part includes chords Gm, Am, and F, with specific fretting diagrams and triplet markings. The piano part provides accompaniment with triplets and a rising scale. The voice part includes the lyrics 'Twiddle, Twiddle, Dee'.

Guitar Part:

- Chord Gm (3fr):** Diagram shows Gm barre at 3rd fret.
- Chord Am (5fr):** Diagram shows Am barre at 5th fret.
- Chord F:** Diagram shows F barre at 1st fret.

Piano Part:

- Accompaniment for the vocal line, featuring triplets and a rising scale.

Vocal Part:

- Lyrics: Twiddle, Twiddle, Dee.

Musical score for "Twiddle Dee" in G major, 3/4 time. The score is for guitar and voice. The guitar part features a melody with triplets and chords, with fretboard diagrams for Gm, Am, and F. The voice part has lyrics: "Twid-dl - ey, did - dl - ey dee. Tweet, tweet,". The piece ends with a "N.C." (No Chords) instruction.



THRILLER

Words & Music by Rod Temperton

♩ = 120

N.C.

C#m⁹



F#m⁷/C#



F#/C#



C#dim⁷



C#m

E



F#

C#m⁷



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F[♯]/C[♯]

C[♯]m7

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

F[♯]/C[♯]

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

C#m7



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

F#/C#



but a ter - ror takes the sound be - fore you make.
 and hope that this is just i - ma - gi - na -
 for you and I to cud - dle close to - geth -

C#m7



F#/C#



it. You start to freeze as
 - tion. But all the while, you
 - er. All through the night I'll

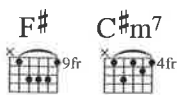
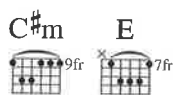
Amaj7/C#



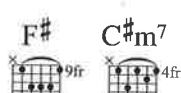
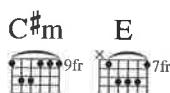
G#m7/C#



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



thrill - er, — thrill - er night, and no-one's gon - na save — you from the beast —
thrill - er, — thrill - er night. There ain't no se - cond chance a - gainst the thing —
thrill - er, — thrill - er night, 'cause I can thrill you more — than an - y ghost —



— a - bout to strike... You know, it's thrill - er, — thrill - er night. You're
— with for - ty eyes, — girl. Thrill - er, — thrill - er night. You're
— would ev - er dare — try. Thrill - er, — thrill - er night, so



To Coda ϕ

1.



fight - ing for your life — in - side a kill - er thrill - er to - night. —
fight - ing for your life — in - side a
let me hold you tight and share a

yeah...

2.



kill - er thrill - er to - night.

Night crea - tures call and the

F#

E

A

B

C#m7

dead start to walk in their mas - quer - ade.

There's

8^{vb}

E/B

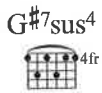
Bbm7b5

no es - cap - in' the jaws of the a - lien this

time.

(They're o - pen

(8)

*D.S. al Coda*

This is the end of your life.

wide.)

(8)

8^{vb}

♣ Coda

A⁷

F^{#7}

B⁹sus⁴

D^{#7}

D⁷sus⁴

B⁷sus⁴



kill - er, thrill - er, chill - er, thrill - er here to - night. — 'Cause this is

C[#]m

E

F[#]

C[#]m⁷

F^{#7}



thrill - er, —

thrill - er night, 'cause I can thrill you more — than an - y ghost —

F[#]m⁷

C[#]m

E

F[#]

C[#]m⁷



— would ev - er dare —

try. —

Thrill - er, —

thrill - er night, so

F^{#7}

A⁷

F^{#7}

B⁹sus⁴



let me hold you tight — and share a

kil - er thrill - er. Ow!

N.C.

I'm gon-na thrill you to -

C#m

A/C#

B/C#

F#/C#

Repeat ad lib. to fade

- night. (See spoken lyrics)

Spoken lyrics:

Darkness falls across the land
The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'all's neighbourhood
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 the thriller.



YOU ARE NOT ALONE

Words & Music by R. Kelly

♩ = 64



a tempo

Vocal ad lib.

1. An-oth - er day__ has gone, -

Ped.



B



G#m7



I'm still all__ a - lone__

how could_ this be, -

(Verse 2, 3 & 4 see block lyric)



you're not here__ with me?__

You nev - er said__ good - bye, -

B

G#m7

some - one tell me why,

did she have to go

C#m7

1, 3.

F#7sus4

and leave my world so cold?

(1. 3.) Ev - 'ry

A6

G#7

E

day I sit and ask my - self how did this thing end?

C#m7
x 4fr

F#7sus4

Some-thing whis - pers in___ my ear___ and says___

(2. 4.) You are not___ a - lone___

2.

F#7sus4

B

Gmaj7

A/G

but you are not___ a - lone___

lone,___ lone,___

B

Gmaj7 F#7sus4

why___ lone.____

(3.) Just the oth - er night___

4.

F#7sus4

B

G

A/G

/

but you are not_ a - lone._

| Whis - per_ three words then I'll_ come

Em7

Gmaj7

A/G

run - ning,

I_

and girl_ you know_ that I'll_ be

F#7sus4

G7sus4

D^b

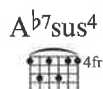
there,

I'll be there.

You are not_ a - lone,_



— I am here__ with you,__ though you're far__ a - way,__



— I am here__ to stay,__ but you are not__ a - lone__



— but I am here__ with you,__ though we're far__ a - part,



— you're real - ways in — my heart — but you are not — a - lone —



— I am here — with you, — though you're far — a - way, —



— I am here — to stay — but you are not — a - lone

E^b  **Cm⁷** 

but I am here__ with you,__ though we're far__ a - part,__

Fm⁷  **B^b7sus⁴**  **E^b** 

you're al - ways in__ my heart,__ you are not__ a - lone.__

C^b  **D^b**  **E^b**  **C^b**  **D^b**  **E^b**  *Repeat ad lib. to fade*

(Spoken) You are not alone... you are not alone... not alone.
 You just reach out for me girl... in the morning in the evening not alone... not alone... you and me, not alone...
 Together...

(Piano accompaniment for the spoken section)

Verse 2

You are not alone
 I am here with you
 Though you're far away
 I am here to stay.
 You are not alone
 I am here with you
 Though we're far apart
 You're always in my heart.
 But you are not alone.

Verse 3

Just the other night
 I thought I heard you cry
 Asking me to go
 And hold you in my arms.
 I can hear your breaths
 Your burdens I will bear
 But first I need you here
 Then forever can begin.

Verse 4

You are not alone
 I am here with you
 Though you're far away
 I am here to stay.
 But you are not alone
 I am here with you
 Though we're far apart
 You're always in my heart.
 But you are not alone.

MICHAEL JACKSON

1958-2009

Published by
Wise Publications
14-15 Berners Street, London, W1T 3LJ, UK.

Exclusive distributors:
Music Sales Limited
Distribution Centre,
Newmarket Road, Bury St Edmunds, Suffolk, IP33 3YB, UK.
Music Sales Pty Limited
20 Resolution Drive, Caringbah, NSW 2229, Australia.

Order No. AM998613
ISBN 978-1-84938-256-4

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Compiled by Nick Crispin.

Edited by Jenni Wheeler.

Music processed by Paul Ewers Music Design.

Photo research by Jacqui Black.

Photographs by...

Cover image: Matthew Rolston/Corbis Outline.

Inside front cover: LFI. Pages 4 & 5: LFI. Page 6: LFI.

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Page 114: Getty Images. Page 121: Getty Images.

Page 128: Epic. Page 136: Getty Images.

Inside back cover: Michael Johansson/Idols.

Printed in the EU.

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