

LEAD SHEET

# Baby Be Mine

MICHAEL JACKSON  
ARR. BROWMAN

Keyboard cues

Measures 1-4: Treble clef chords: Gm9, Am7, Gm9, Am7. Bass clef: rhythmic pattern of eighth notes.

A MJ Melody

Measures 5-8: Treble clef: melody. Bass clef: Gm9, Am7, Gm9, Am7.

Measures 9-12: Treble clef: melody. Bass clef: Gm9, Am7, Gm9, Am7.

Measures 13-16: Treble clef: melody. Bass clef: Dm7, C, Bbmaj7, Am7, Gm9, Dm7, G7.

Measures 17-20: Treble clef: melody. Bass clef: Dm7, C, Bbmaj7, Am7, Gm9, Ebmaj9.

B

Measures 21-24: Treble clef: melody. Bass clef: Bb6/C, Gm7, Am7, Bbmaj7, Gm7, Am7, Bbmaj7, Dm, C, Am7, Gm7, Am7, Bbmaj7, Gm7.

# LEAD SHEET

Am7 Bbmaj7 Dm C Am7 Gm7 Am7 Bbmaj7 Gm7 Am7 Bbmaj7 Dm C Am7 Gm7 Am7 Bbmaj7

25  
1.

C

Gm7 Am7 Bbmaj7 Am7 Bbmaj7 C/D Gm9 Am7 Gm9 Am7

34  
2.

D

Gm7 Am7 Bbmaj7 Am7 Bbmaj7 C/D Gm7 Am7 Dm7 C Bbmaj9

38  
C

C Dm7 Gm7 F(add9)/A Bbm9

44  
3.

Bb/C Bbm7/C Gm9 Gm7 Am7 Bbmaj7 Abm7 Bbm7 Bbmaj7 Abm7

48  
E

Abm7 Bbm7 Bbmaj7 Abm7 Bbm7 Bbmaj7 Ebm C# Bbm7 Abm7 Bbm7 Bbmaj7 Ebm C# Bbm7

54

# BASS

# Beat It

MICHAEL JACKSON

no bass yet... waaaait for it...

BIG!

## Verse

# BASS

## Chorus

39

43

47

$E^b m$   $D^b$   $E^b m$   $D^b$

$E^b m$   $D^b$   $E^b m$   $D^b$

$E^b m$   $D^b$   $E^b m$   $D^b$

## Interlude

51

55

59

63

start 1st solo...

SOLO OVER V,C - Interlude between solost -  
Chorus after last solo, Interlude to end

# LEAD SHEET

(in Amin for Brown)

# Billie Jean

drums

MICHAEL JACKSON

bass

Drum notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a snare drum on the second and fourth beats. The second measure contains a snare drum on the second and fourth beats. The third measure contains a snare drum on the second and fourth beats. The fourth measure contains a snare drum on the second and fourth beats.

Bass notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a bass line with quarter notes: G2, A2, B2, C3. The second measure contains a bass line with quarter notes: D3, E3, F3, G3. The third measure contains a bass line with quarter notes: A3, B3, C4, D4. The fourth measure contains a bass line with quarter notes: E4, F4, G4, A4.

keys

Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

## Verse

Am

Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

Dm7

Am

Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

Dm7

Am

Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

2nd x - just re-mem-ber -to al-ways think twice  
B, B, F#, E, D, B, A, G, F#

Am

Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

21

Dm7

Am

Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

25

## Pre-chorus

F

Am

F

Am

Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

29

F

Am

F

E7

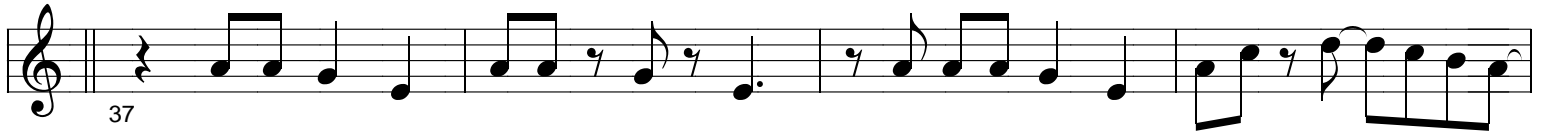
Key notation: A 4/4 time signature with a double bar line and repeat sign. The first measure contains a chord of G2, B2, D3. The second measure contains a chord of G2, B2, D3. The third measure contains a chord of G2, B2, D3. The fourth measure contains a chord of G2, B2, D3.

33

# LEAD SHEET

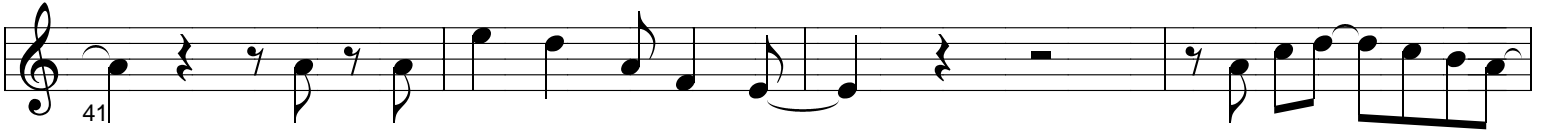
## Chorus

**Am**



**Dm7**

**Am**



**Dm7**

**Am**



SOLOS OVER CHORUS (open)

Cue PRE-CHORUS, then take 1 last chorus...

next soloist...

Head out:

- Verse
- Pre-chorus
- vamp Chorus out...

# Lead Sheet

# The Girl Is Mine

MICHAEL JACKSON  
ARR. BROWMAN

OPEN  
B $\flat$  maj $^9$  E $\flat$ 6/F B $\flat$  maj $^9$  E $\flat$ /F

B $\flat$  maj $^9$  E $\flat$ 6/F B $\flat$  maj $^9$  E $\flat$ /F  
SIM...

6 On Cue  
**A** B $\flat$  maj $^9$  E $\flat$ 6/F B $\flat$  maj $^9$  E $\flat$ 6/F

10 B $\flat$  maj $^9$  E $\flat$ 6/F B $\flat$  maj $^9$  G7sus4

14 Cm7 Cm7/F

18 B $\flat$  maj $^9$  E $\flat$ 6/F B $\flat$  maj $^9$  G7sus4

22 Cm7 Cm7/F

26 B $\flat$  maj $^9$  E $\flat$ 6/F B $\flat$  maj $^9$  E $\flat$ /F E $\flat$ /F

30 B $\flat$  maj $^9$  E $\flat$ 6/F

35 B $\flat$  maj $^9$  E $\flat$ 6/F

39

# Lead Sheet

**C#maj<sup>9</sup>** **F#maj<sup>7</sup>**

43 **E<sup>b</sup>/F** **F<sup>6</sup>** **E<sup>b</sup>/F** **F<sup>6</sup>**

47 **E<sup>b</sup>/F** **F<sup>6</sup>** **E<sup>b</sup>/F** **F<sup>6</sup>**

51 **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>6/F** **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>6/F**

55 **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>6/F** **B<sup>b</sup>maj<sup>9</sup>** **G<sup>7</sup>sus<sup>4</sup>**

59 **Cm<sup>7</sup>** **Cm<sup>7</sup>/F**

63 **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>6/F** **B<sup>b</sup>maj<sup>9</sup>** **G<sup>7</sup>sus<sup>4</sup>**

67 **Cm<sup>7</sup>** **Cm<sup>7</sup>/F**

71 **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>6/F** **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>/F**

75 **Solos on ABA**

**OUT** **OPEN** **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>6/F** **B<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>/F** **Last time, on cue play F#sus<sup>7</sup>**

79 **ON CUE** **Cmaj<sup>9</sup>** **F<sup>6</sup>/G** **Cmaj<sup>9</sup>** **F/G**

83



♩ = 190

# Human Nature

intro

G

A

F

E-



G

A

F

E-



A

♩

G

A

G

A



G

A

G

A



G

A

G

A



G

F#-

E-

A



B

G

A

D

B-



F#-

E-7



G A D B-

G F#- E-7

D.S. and continue to Tag

Tag E-7 E-7

E-7 G/A ⊕

Solos AAB, no Tag  
Head out AAB, tag, Coda

⊕ Gmaj7 A Fmaj7 E-

Gmaj7 A Fmaj7 E-

Bbmaj7 A- F E-

Bbmaj7 ad lib

LEAD SHEET

# I Just Can't Stop Loving You

MICHAEL JACKSON  
ARR. BY BROWNMAN

**E<sup>b</sup>** Last time

**A** **E<sup>b</sup>** Light... just hi-hats **B<sup>b</sup>m**

**E<sup>b</sup>** **B<sup>b</sup>m**

**A<sup>b</sup>** **A<sup>b</sup>m** **Cm<sup>7</sup>**

**D<sup>b</sup>** **G<sup>b</sup>maj<sup>7</sup>** **B<sup>b</sup>sus<sup>4</sup>**

**A** **E<sup>b</sup>** Full band **B<sup>b</sup>m**

**E<sup>b</sup>** **B<sup>b</sup>sus<sup>4</sup>**

**A<sup>b</sup>** **A<sup>b</sup>m** **Cm<sup>7</sup>**

**D<sup>b</sup>** **G<sup>b</sup>maj<sup>7</sup>** **B<sup>b</sup>sus<sup>4</sup>**

**B** **B<sup>b</sup>m** **E<sup>b</sup>** **B<sup>b</sup>m** **E<sup>b</sup>**

**B<sup>b</sup>m** **A<sup>b</sup>m** **G<sup>b</sup>** **B<sup>b</sup>sus<sup>4</sup>** **N.C.** **E<sup>b</sup>**

42

# LEAD SHEET

**A** **E<sup>b</sup>** **B<sup>b</sup>m**  
**E<sup>b</sup>** **B<sup>b</sup>m**  
**A<sup>b</sup>3** **A<sup>b</sup>m** **Cm<sup>7</sup>**  
**D<sup>b</sup>3** **G<sup>b</sup>maj<sup>7</sup>** **B<sup>b</sup>sus<sup>4</sup>**  
**B** **B<sup>b</sup>m** **E<sup>b</sup>** **B<sup>b</sup>m** **E<sup>b</sup>**  
**B<sup>b</sup>m** **A<sup>b</sup>m** **G<sup>b</sup>** **B<sup>b</sup>sus<sup>4</sup>** **N.C.** **E<sup>b</sup>**

## SOLOS over AABAB, interlude on cue

### Interlude

**C<sup>#</sup>sus<sup>4</sup>** **G<sup>b</sup>** **E** **A**  
**Dsus<sup>4</sup>** **G** **Bm** **E**  
**Bm** **E** **Bm** **E**  
**Bm** **Am** **G** **Bsus<sup>4</sup> OPEN** **Bsus<sup>4</sup> ON CUE**  
**N.C.** **E**

**FINE**

Piano

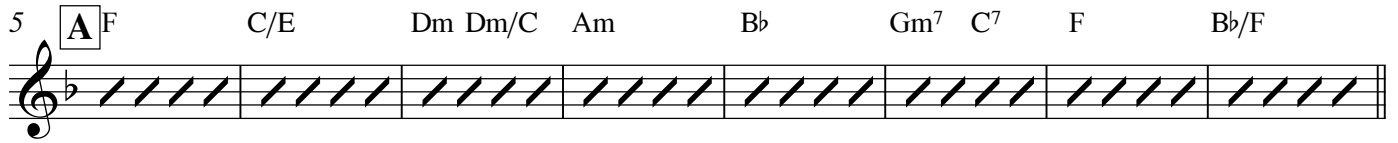
# I'll Be There

Gordy/Davis/Hutch/West

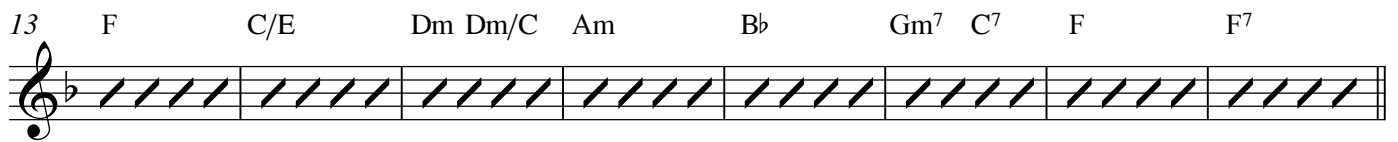
F Eb Bb F C<sup>7</sup>sus



5 **A** F C/E Dm Dm/C Am Bb Gm<sup>7</sup> C<sup>7</sup> F Bb/F



13 F C/E Dm Dm/C Am Bb Gm<sup>7</sup> C<sup>7</sup> F F<sup>7</sup>



21 **B** Ab Eb Bb F<sup>7</sup> Ab Eb Bb F

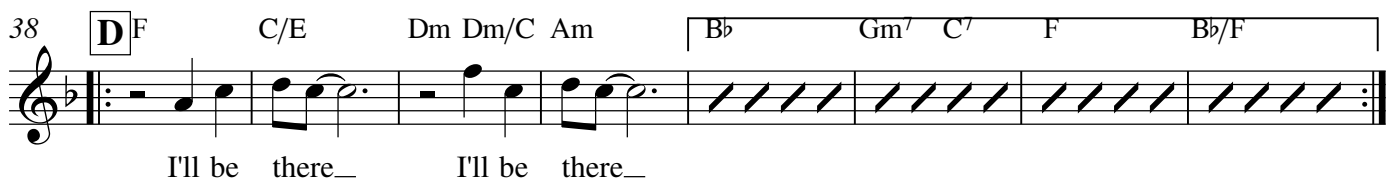


30 **C** F C/E Dm Dm/C Am Bb Gm<sup>7</sup> C<sup>7</sup> F Bb/F

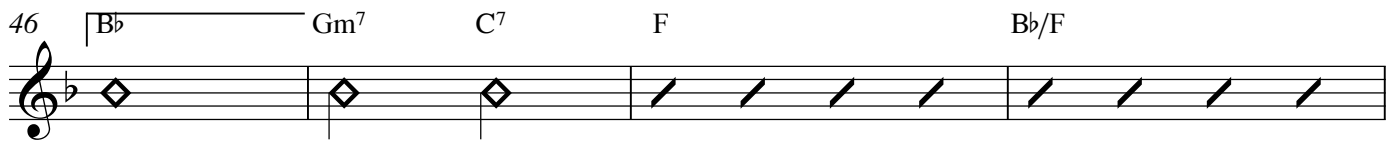


38 **D** F C/E Dm Dm/C Am Bb Gm<sup>7</sup> C<sup>7</sup> F Bb/F

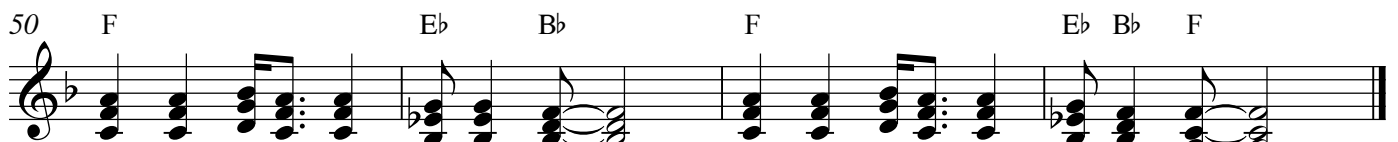
I'll be there\_ I'll be there\_



46 Bb Gm<sup>7</sup> C<sup>7</sup> F Bb/F



50 F Eb Bb F Eb Bb F



Piano

# Man in the Mirror

Siedah Garrett & Glen Ballard

5/4

*p*

5

**A**

9

13

17

21

Am<sup>11</sup> G/B C(ADD2) G/B Am<sup>11</sup> G/B C(ADD2) C/D

29

**B** G G(ADD2)/B C C/D G G(ADD2)/B C C/D

*mf*

33

G G(ADD2)/B C A/C# D7(#9)

## Man in the Mirror - Piano

37 G D/F# Em<sup>7</sup> D C(ADD2) D C/E D/F#



41 **C**G D/F# Em<sup>7</sup> D C(ADD2) G D/F# Em<sup>7</sup> D C(ADD2)



49 Am<sup>11</sup> G/B C(ADD2) G/B Am<sup>11</sup> G/B C(ADD2) C/D



57 **D**G G(ADD2)/B C C/D G G(ADD2)/B C C/D



61 G G(ADD2)/B C A/C# D7(#9) 1. G/D 2. D7(#9)



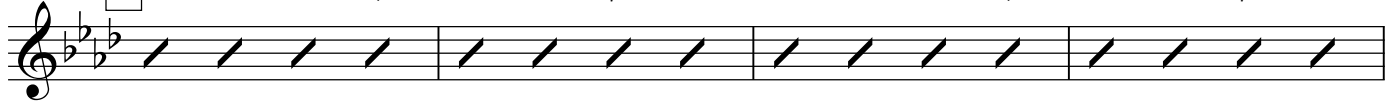
66 **E**Ab Ab(ADD2)/C Db Db/Eb Ab Ab(ADD2)/C Db Db/Eb



70 Ab Ab(ADD2)/C Db Bb/D Eb7(#9) Eb7alt



76 **F**Ab Ab(ADD2)/C Db Db/Eb Ab Ab(ADD2)/C Db Db/Eb



Man in the Mirror - Piano

80  $A\flat$   $A\flat(ADD2)/C$   $D\flat$   $B\flat/D$   $E\flat7(\#9)$

84  $A\flat E\flat/G$   $Fm$   $E\flat$   $D\flat(ADD2)$   $A\flat E\flat/G$   $Fm$   $E\flat$   $D\flat(ADD2)$

92 **G**  $D\flat(ADD2)$   
breakdown - "make that change..."



# P. Y. I. (Pretty Young Thing)

Quincy Jones  
James Ingram

(As sung by Michael Jackson)

Med. Funk/Rock

**A** ♩ = 127

1. Where did you come from, la - dy? And ooh, won't you take me there? Right a - way, won't you ba-by?

**B<sub>M</sub>I<sup>7</sup>** **G<sub>M</sub>A<sup>7</sup>** **B<sub>M</sub>I<sup>7</sup>** **A/B**

(bass)

Ten - der - o - ni you've got to be, spark my na - ture, sug - ar, fly with me. Don't you know now

**B<sub>M</sub>I<sup>7</sup>** **G<sub>M</sub>A<sup>7</sup>** **B<sub>M</sub>I<sup>7</sup>** **A/B** **G<sub>M</sub>A<sup>7</sup>**

is the per - fect time, We can make it right, hit the cit - y lights. Then to - night

**G<sub>M</sub>A<sup>7</sup>** **E/F#** **F#<sup>7</sup>** **A/B** **B<sub>7</sub>** **G<sub>M</sub>A<sup>7</sup>**

ease the lov - in' pain, Let me take you to the max. I want to

**G<sub>M</sub>A<sup>7</sup>** **E/F#** **F#<sup>7</sup>** **C/D** **B<sub>7</sub>(#9)**

love you (P. Y. T.) pret - ty young thing, You need some lov - in' (T. L. C.), ten - der

**E<sub>M</sub>I<sup>7</sup>** **G** **A** **E<sub>M</sub>I<sup>7</sup>** **G**

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

A G D/F# A/B B7

1. I want to (an y where you wan - na go.)

2.

B7 B7 GMA7/A A7

D.C. al Coda  
(take Coda on repeat of [B])

(bass) f (add synth.)

B7 N.C.

Pret-ty young things, re - peat af - ter me, Sing na na na. (Na na na.) Na

A E/G# E/F# N.C.

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

N.C.

na na na. (Na na na na na.) I'll take you there, take you there. I want to

N.C. G D/F# A/B B7

2nd VERSE  
Nothin' can stop this burnin'  
desire to be with you.

Cool my fire yearnin', honey, come set me free.  
Don't you know now is the perfect time,  
We can dim the lights just to make it right

D.S., vamp & fade on [B]  
(use first ending only)

# LEAD SHEET

# Rock With You

MICHAEL JACKSON

drum fill synth

6

Verse

14

18

22

Chorus

30

Interlude

34

38

# LEAD SHEET

## Horn line

42  $E^b m^9$   $A^b/B^b$   $B^b$   $E^b m^9$   $A^b/B^b$   $B/C^\sharp$

46  $E^b m^9$   $A^b/B^b$   $B^b$   $G^b/A^b$   $A^b$   $G^b/A^b$   $A^b$

## Solos

50  $E^b m^9$   $A^b/B^b$   $B^b$   $E^b m^9$   $A^b/B^b$   $B/C^\sharp$

54  $E^b m^9$   $A^b/B^b$   $B^b$   $G^b/A^b$   $A^b$   $G^b/A^b$   $A^b$

on cue

## Chorus Ride out...

58  $E^b m^9$   $A^b/B^b$   $B^b$   $E^b m^9$   $A^b/B^b$   $B/C^\sharp$

62  $E^b m^9$   $A^b/B^b$   $B^b$   $G^b/A^b$   $A^b$   $G^b/A^b$   $A^b$

LEAD SHEET

# Smooth Criminal

MICHAEL JACKSON

keys double line

add keys when melody starts

**Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>**

Verse

**Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>** **Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>**

**Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>** **Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>**

**Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>** **Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>**

Pre-chorus

**A<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>**

**G<sup>#</sup>** **B<sup>b</sup>** **G<sup>#</sup>** **G<sup>7</sup>** **B<sup>b</sup> Cm**

Chorus

**Cm** **B<sup>b</sup>/D** **A<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>** **Cm** **B<sup>b</sup>/D** **A<sup>b</sup>** **G<sup>7</sup>**

**Cm** **B<sup>b</sup>/D** **A<sup>b</sup>** **B<sup>b</sup>/D B<sup>b</sup>** **Cm** **B<sup>b</sup>/D** **A<sup>b</sup>** **G<sup>7</sup>**

Post-chorus

**A<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>**

**A<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup> Gsus<sup>4</sup>** **G** **A<sup>b</sup> Gsus<sup>4</sup>** **G** **Cm**

**A<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup> Gsus<sup>4</sup>** **G** **A<sup>b</sup> Gsus<sup>4</sup>** **G** **Cm**

# LEAD SHEET

# Thriller

MICHAEL JACKSON  
ARR. BROWMAN

Cm<sup>9</sup>

Fm<sup>7</sup>/C

Melody

Bass

F/C

Adim<sup>7</sup>/C

Cm E<sup>b</sup>

E<sup>b</sup> F Cm<sup>7</sup>

OPEN

Verse 1 (on cue)

F

Cm<sup>7</sup>

F

Cm<sup>7</sup>

# LEAD SHEET

**F** **Cm7**

24

**F** **Cm7** **A<sup>b</sup>maj7** **Gm7**

28

## Chorus 1

**Cm** **E<sup>b</sup>** **E<sup>b</sup> F Cm7** **F7** **Fm7**

32

**Cm7** **E<sup>b</sup>** **E<sup>b</sup> F Cm** **F7** **A<sup>b</sup>7** **F7** **A<sup>b</sup>/B<sup>b</sup>**

36

**Cm7** (these 4 bars may be open)

40

# LEAD SHEET

## Verse 2 (on cue)

**F** **Cm7**

44

**F** **Cm7**

48

**F** **Cm7**

52

**F** **A<sup>b</sup>maj7** **B<sup>b</sup>maj7**

56

## Chorus 2

**Cm7** **E<sup>b</sup>** **E<sup>b</sup>** **F** **Cm** **F** **Fm**

60



# LEAD SHEET

**Cm<sup>7</sup> E<sup>b</sup> E<sup>b</sup> F Cm F A<sup>b</sup>7 F<sup>7</sup> A<sup>b</sup>/B<sup>b</sup>**

64

**Interlude**  
**Cm E<sup>b</sup> F F E<sup>b</sup> A<sup>b</sup>maj<sup>9</sup>**

68

**A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Cm E<sup>b</sup>/B<sup>b</sup> Am<sup>7</sup>(b5)**

72

**A<sup>b</sup>maj<sup>7</sup> G<sup>9</sup>sus<sup>4</sup> G<sup>7</sup>**

76

**Verse 3**  
**F Cm<sup>7</sup>**

79

Musical notation system 1. Chords: F, Cm7. Measure numbers: 83.

Musical notation system 2. Chords: F, Cm7. Measure numbers: 87.

Musical notation system 3. Chords: F, A<sup>b</sup>maj7, B<sup>b</sup>maj7. Measure numbers: 91.

Chorus 3

Musical notation system 4. Chords: Cm7, E<sup>b</sup>, E<sup>b</sup>, F, Cm, F, Fm. Measure numbers: 95.

Musical notation system 5. Chords: Cm7, E<sup>b</sup>, E<sup>b</sup>, F, Cm, F, A<sup>b</sup>7, F7, A/B<sup>b</sup>, D7, Fm7/D<sup>b</sup>, A/B<sup>b</sup>. Measure numbers: 99.

# LEAD SHEET

## Chrous 4

**Cm7 E $\flat$  E $\flat$  F Cm F Fm**

105

**Cm7 E $\flat$  E $\flat$  F Cm F A $\flat$ 7 F7 A $\flat$ /B $\flat$**

109

## OPEN

### Rap

**Cm A $\flat$ /C B $\flat$ /C F/C**

113

**Cm A $\flat$ /C B $\flat$ /C F/C** ON CUE

117

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  
With the sould of 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

fine.

# Wanna Be Starting Something

MICHAEL JACKSON

bass **D<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>**

**A**

**B**

**A**

**C**

OPEN **D<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** ON CUE

46

B

Musical staff 1 of section B, measures 50-53. Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line with eighth and sixteenth notes, including some grace notes.

Musical staff 2 of section B, measures 54-57. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes.

A

Musical staff 3 of section A, measures 58-61. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 4 of section A, measures 62-65. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

Musical staff 5 of section A, measures 66-69. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

C

Musical staff 6 of section C, measures 70-73. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

Musical staff 7 of section C, measures 74-77. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

Interlude

Musical staff 8 of section C, measures 78-81. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

Musical staff 9 of section C, measures 82-85. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

Musical staff 10 of section C, measures 86-89. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

B

Musical staff 11 of section B, measures 90-93. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

Musical staff 12 of section B, measures 94-97. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including some rests.

A

Musical notation for section A, measures 98-106. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff starts at measure 98 and ends at measure 101. The second staff starts at measure 102 and ends at measure 105. The third staff starts at measure 106 and ends at measure 109. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Lift your head up head, and scream out to the world...

Musical notation for section A, measures 110-114. The notation is in treble clef with a key signature of two flats. It consists of two staves of music. The first staff starts at measure 110 and ends at measure 113, featuring a triplet of eighth notes marked with a '3'. The second staff starts at measure 114 and ends at measure 117. The music continues with eighth and sixteenth notes.

Mamaca

Musical notation for section Mamaca, measures 118-122. The notation is in treble clef with a key signature of two flats. It consists of two staves of music. The first staff starts at measure 118 and ends at measure 121. The second staff starts at measure 122 and ends at measure 125. The music is characterized by a repetitive eighth-note pattern.

LEAD SHEET

# Way You Make Me Feel

MICHAEL JACKSON

A Verse **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** % % %

**E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** % % %

**A<sup>b</sup>** **G<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>** **G<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>** **G<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>**

**E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** — just trumpet —

B Chorus **E<sup>b</sup>** play **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>**

**E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>**

SOLO OVER AB - C on cue

C Interlude **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** % % %

% % % %

**A<sup>b</sup>** **G<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>** **F<sup>#</sup>/A<sup>b</sup>** **A<sup>b</sup>** **G<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>**

**E<sup>b</sup>** **C<sup>#</sup>/E<sup>b</sup>** **E<sup>b</sup>** **C<sup>#</sup>/E<sup>b</sup>** **E<sup>b</sup>** **C<sup>#</sup>/E<sup>b</sup>** **E<sup>b</sup>**

B Chorus **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>**

**E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>**