

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

1. C

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

2. D

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

C

C Dm7 Gm7 F(add9)/A Bbm9

3.

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

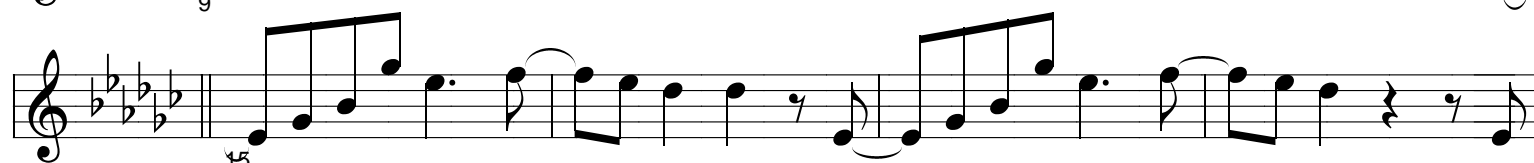
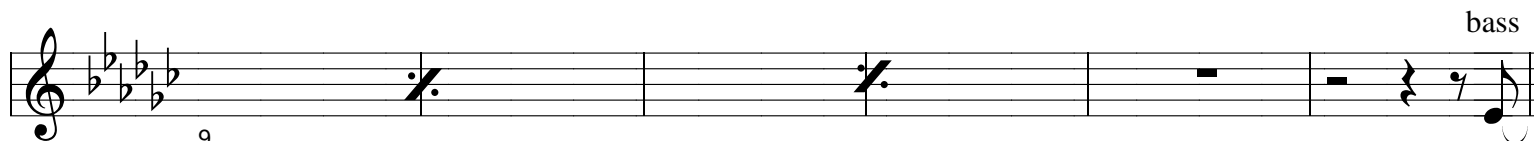
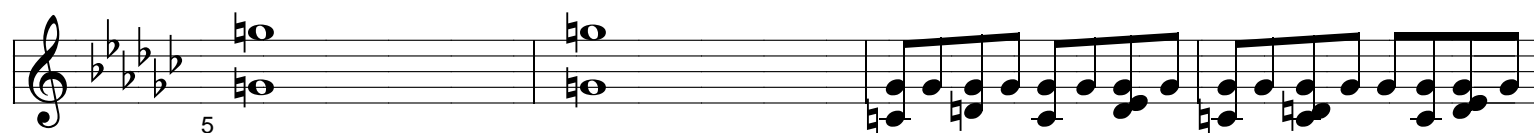
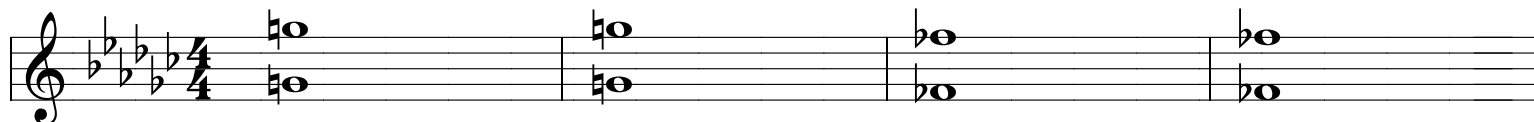
E

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

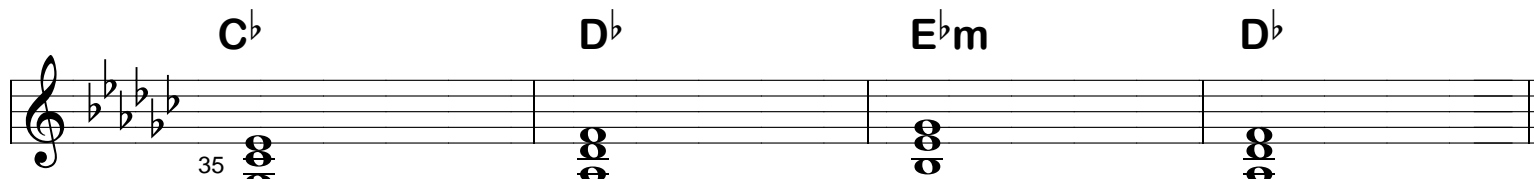
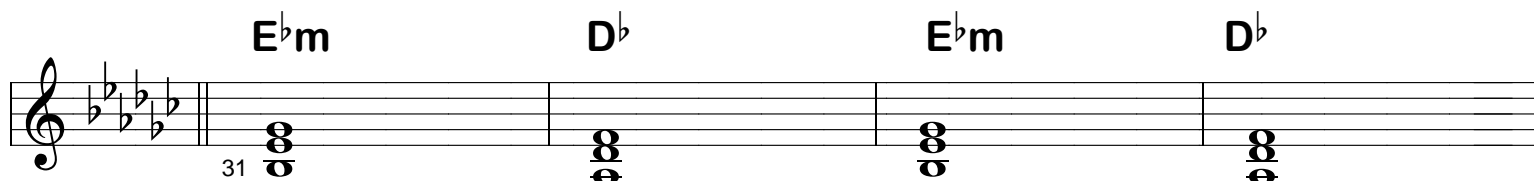
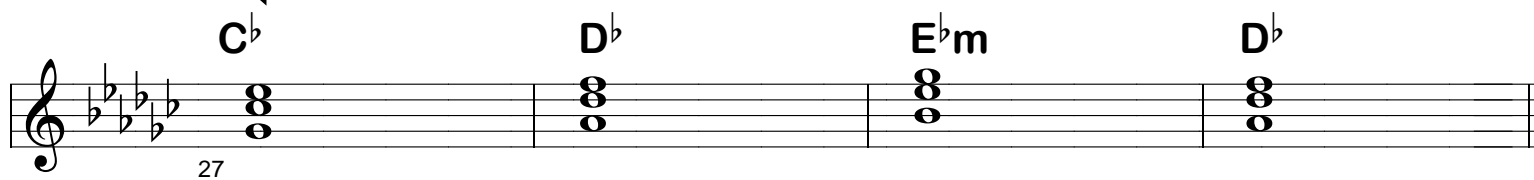
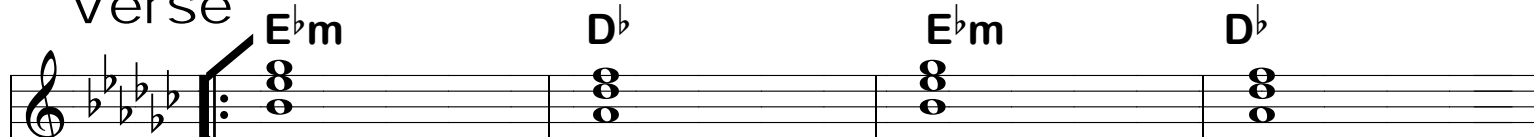
KEYS

Beat It

MICHAEL JACKSON



Verse



KEYS

Chorus

PLAY!

Musical notation for the first line of the Chorus, starting at measure 39. Chords: E^bm, D^b, E^bm, D^b.

Musical notation for the second line of the Chorus, starting at measure 43. Chords: E^bm, D^b, E^bm, D^b.

Musical notation for the third line of the Chorus, starting at measure 47. Chords: E^bm, D^b, E^bm, D^b. Ends with a repeat sign.

Interlude

Musical notation for the first line of the Interlude, starting at measure 51. Features a dense sixteenth-note pattern in the upper voice.

Musical notation for the second line of the Interlude, starting at measure 55. Features a dense sixteenth-note pattern in the upper voice.

Musical notation for the third line of the Interlude, starting at measure 59. Features a dense sixteenth-note pattern in the upper voice.

Musical notation for the fourth line of the Interlude, starting at measure 63. Features a dense sixteenth-note pattern in the upper voice.

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

keys

Verse

Am

Dm7 Am

Dm7 Am

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

Am

Dm7 Am

Pre-chorus

F Am F Am

F Am F E7

Lead Sheet

The Girl Is Mine

MICHAEL JACKSON
ARR. BROWMAN

OPEN
B^bmaj⁹ **E^b6/F** **B^bmaj⁹** **E^b/F**

B^bmaj⁹ **E^b6/F** **B^bmaj⁹** **E^b/F**

B^bmaj⁹ **E^b6/F** **B^bmaj⁹** **E^b/F**

B^bmaj⁹ **E^b6/F** **B^bmaj⁹** **E^b6/F**

B^bmaj⁹ **E^b6/F** **B^bmaj⁹** **G7sus4**

Cm7 **Cm7/F**

B^bmaj⁹ **E^b6/F** **B^bmaj⁹** **G7sus4**

Cm7 **Cm7/F**

B^bmaj⁹ **E^b6/F** **B^bmaj⁹** **E^b/F** **E^b/F**

B^bmaj⁹ **E^b6/F**

B^bmaj⁹ **E^b6/F**

Lead Sheet

C#maj⁹ **F#maj⁷**

43 **E^b/F** **F⁶** **E^b/F** **F⁶**

47 **E^b/F** **F⁶** **E^b/F** **F⁶**

51 **B^bmaj⁹** **E^b6/F** **B^bmaj⁹** **E^b6/F**

55 **B^bmaj⁹** **E^b6/F** **B^bmaj⁹** **G⁷sus⁴**

59 **Cm⁷** **Cm⁷/F**

63 **B^bmaj⁹** **E^b6/F** **B^bmaj⁹** **G⁷sus⁴**

67 **Cm⁷** **Cm⁷/F**

71 **B^bmaj⁹** **E^b6/F** **B^bmaj⁹** **E^b/F**

75 **Solos on ABA**

OUT **OPEN** **B^bmaj⁹** **E^b6/F** **B^bmaj⁹** **E^b/F** **Last time, on cue play F#sus⁷**

79 **ON CUE** **Cmaj⁹** **F⁶/G** **Cmaj⁹** **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^b Last time

A E^b Light... just hi-hats **B^bm**

E^b **B^bm**

A^b₃ **A^bm** **Cm⁷**

D^b₃ **G^bmaj⁷** **B^bsus⁴**

A E^b Full band **B^bm**

E^b **B^bsus⁴**

A^b₃ **A^bm** **Cm⁷**

D^b₃ **G^bmaj⁷** **B^bsus⁴**

B B^bm **E^b** **B^bm** **E^b**

B^bm **A^bm** **G^b** **B^bsus⁴** **N.C.** **E^b**

LEAD SHEET

A E^b B^bm

48 E^b B^bm

52 A^b 3 3 3 3 3 3 A^bm Cm⁷

56 D^b 3 3 3 G^bmaj⁷ B^bsus⁴

60 B B^bm E^b B^bm E^b

64 B^bm A^bm G^b B^bsus⁴ N.C. E^b

68

SOLOS over AABAB, interlude on cue

Interlude

73 C[#]sus⁴ G^b E A

77 Dsus⁴ G Bm E

81 Bm E Bm E

85 Bm Am G Bsus⁴ OPEN Bsus⁴ ON CUE

89 N.C. E

FINE

Piano


I'll Be There

Gordy/Davis/Hutch/West

F Eb Bb F C⁷sus



5 **A** F C/E Dm Dm/C Am Bb Gm⁷ C⁷ F Bb/F




13 F C/E Dm Dm/C Am Bb Gm⁷ C⁷ F F⁷



21 **B** Ab Eb Bb F⁷ Ab Eb Bb F



30 **C** F C/E Dm Dm/C Am Bb Gm⁷ C⁷ F Bb/F

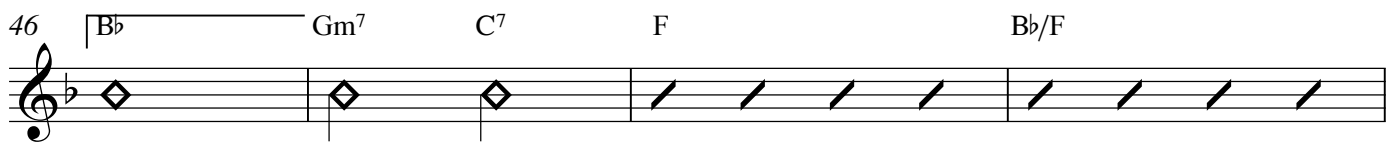


38 **D** F C/E Dm Dm/C Am Bb Gm⁷ C⁷ F Bb/F

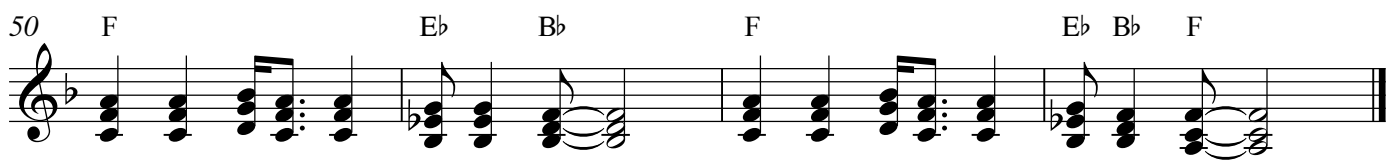
I'll be there_ I'll be there_



46 Bb Gm⁷ C⁷ F Bb/F



50 F Eb Bb F Eb Bb F



Piano

Man in the Mirror

Siedah Garrett & Glen Ballard

1 *p*

5 **A**

9

13

17

21 *Am*¹¹ G/B C(ADD2) G/B *Am*¹¹ G/B C(ADD2) C/D

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

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

mf

Man in the Mirror - Piano

37 G D/F# Em7 D C(ADD2) D C/E D/F#

41 **C**G D/F# Em7 D C(ADD2) G D/F# Em7 D C(ADD2)

49 Am¹¹ G/B C(ADD2) G/B Am¹¹ 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_MI⁷ **G_MA⁷** **B_MI⁷** **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_MI⁷ **G_MA⁷** **B_MI⁷** **A/B** **G_MA⁷**

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

G_MA⁷ **E/F#** **F#⁷** **A/B** **B₇** **G_MA⁷**

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

G_MA⁷ **E/F#** **F#⁷** **C/D** **B₇(#9)**

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

E_MI⁷ **G** **A** **E_MI⁷** **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

54 $E^b m^9$ A^b/B^b B^b $E^b m^9$ A^b/B^b B/C^\sharp

$E^b m^9$ 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 bass B^b/D E^b B^b/D B^b

Verse

Cm B^b/D E^b B^b/D B^b Cm B^b/D E^b B^b/D B^b

8 Cm B^b/D E^b B^b/D B^b Cm B^b/D E^b B^b/D B^b

12 Cm B^b/D E^b B^b/D B^b Cm B^b/D E^b B^b/D B^b

Pre-chorus

A^b B^b A^b B^b

16 G[#] B^b G[#] G⁷ B^b Cm

20

Chorus

Cm B^b/D A^b B^b/D B^b Cm B^b/D A^b G⁷

24 Cm B^b/D A^b B^b/D B^b Cm B^b/D A^b G⁷

28

Post-chorus

A^b B^b A^b B^b

32 A^b B^b A^b G^{sus4} G A^b G^{sus4} G Cm

36

LEAD SHEET

Thriller

MICHAEL JACKSON
ARR. BROWMAN

Cm⁹

Fm⁷/C

Melody

Bass

F/C

Adim⁷/C

Cm E^b

E^b F Cm⁷

OPEN

Verse 1 (on cue)

F

Cm⁷

F

Cm⁷

LEAD SHEET

F **Cm7**

24

F **Cm7** **A^bmaj7** **Gm7**

28

Chorus 1

Cm **E^b** **E^b F Cm7** **F7** **Fm7**

32

Cm7 **E^b** **E^b F Cm** **F7** **A^b7** **F7** **A^b/B^b**

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^bmaj7** **B^bmaj7**

56

Chorus 2

Cm7 **E^b** **E^b** **F** **Cm** **F** **Fm**

60

LEAD SHEET

Cm⁷ E^b E^b F Cm F A^b7 F⁷ A^b/B^b

64

Interlude
Cm E^b F F E^b A^bmaj⁹

68

A^bmaj⁷ B^b Cm E^b/B^b Am⁷(b5)

72

A^bmaj⁷ G⁹sus⁴ G⁷

76

Verse 3
F Cm⁷

79

F **Cm7**

83

F **Cm7**

87

F **A^bmaj7** **B^bmaj7**

91

Chorus 3

Cm7 **E^b** **E^b** **F** **Cm** **F** **Fm**

95

Cm7 **E^b** **E^b** **F** **Cm** **F** **A^b7** **F7** **A^b/B^b** **D7** **Fm7/D^b** **A^b/B^b**

99

LEAD SHEET

Chrous 4

Cm7 E^b E^b F Cm F Fm

105

Cm7 E^b E^b F Cm F A^b7 F7 A^b/B^b

109

OPEN

Rap

Cm A^b/C B^b/C F/C

113

Cm A^b/C B^b/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^b** **E^b** **D^b** **E^b**

A

10

14

B

18

22

A

26

30

34

C

38

42

OPEN **D^b** **E^b** **D^b** **E^b** ON CUE

46

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 the vocal line, 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. The second staff starts at measure 114 and ends at measure 117. The music features a mix of eighth and sixteenth notes, with a triplet of eighth notes in measure 113. There are lyrics written below the notes.

Mamaca

Musical notation for the Mamaca section, 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 features a mix of eighth and sixteenth notes, with a repeating rhythmic pattern.

LEAD SHEET

Way You Make Me Feel

MICHAEL JACKSON

A Verse **E^b** **D^b/E^b** % % %

E^b **D^b/E^b** % % %

A^b **G^b/A^b** **A^b** **G^b/A^b** **A^b** **G^b/A^b** **A^b** **B^b**

E^b **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b** **E^b** — just trumpet —

B Chorus **E^b** play **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b**

E^b **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b**

SOLO OVER AB - C on cue

C Interlude **E^b** **D^b/E^b** % % %

% % % %

A^b **G^b/A^b** **A^b** **F[#]/A^b** **A^b** **G^b/A^b** **A^b** **B^b**

E^b **C[#]/E^b** **E^b** **C[#]/E^b** **E^b** **C[#]/E^b** **E^b**

B Chorus **E^b** **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b**

E^b **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b** **E^b** **D^b/E^b**