

PIANO • VOCAL • GUITAR

M I C H A E L

Stadsbibliotheek Maastricht
34312007679334



788.42



Contents printed on recycled paper.

JACK

PIANO • VOCAL • GUITAR

M I C H A E L



Produced by
Alfred Music Publishing Co., Inc.
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7390-7889-5
ISBN-13: 978-0-7390-7889-1

© 2010 MJJ Productions Inc. / © 2010 MJJ Productions



Alfred Cares. Contents printed on 100% recycled paper, except pages 1-4 which are printed on 60% recycled paper.







CONTENTS

- Hold My Hand (*duet with Akon*)... 10
- Hollywood Tonight... 5
- Keep Your Head Up... 22
- (I Like) The Way You Love Me... 31
- Monster (*featuring 50 Cent*)... 40
- Best of Joy... 48
- Breaking News... 52
- (I Can't Make It) Another Day (*featuring Lenny Kravitz*)... 58
- Behind the Mask... 65
- Much Too Soon... 72

HOLLYWOOD TONIGHT

Written and Composed by
MICHAEL JACKSON and BRADLEY BUXER

Moderately ♩ = 112

N.C.

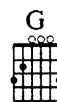
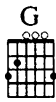
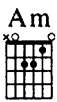
Verse:



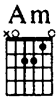
1. 3. Lip - stick in hand, Ta - hi - tian tanned, in her paint-ed on
2. West - bound Grey - hound to Tin-sel-town to pur-sue her mov-ie - star



— jeans. — She's giv - ing
— dreams. —



She dreams of fame, she changed her name to one that fits the mov - ie screen...
 hot tricks to men just to get in. She was taught that that's not clean...



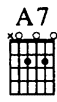
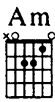
N.C.

She's head - ed for the big time... That means she's go - ing

Chorus:



Hol - ly - wood, she's go - ing Hol - ly - wood to - night. She's go - ing



Hol - ly - wood, she's go - ing Hol - ly - wood to - night. She's go - ing Hol - ly - wood, she's go - ing

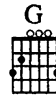
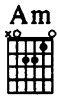
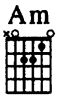
Esus

E

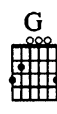
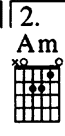


Hol - ly - wood to-night. It's true that you may nev - er ev - er have that chance a -

To Coda



gain, that chance a - gain, _____ babe...

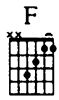


Bridge:

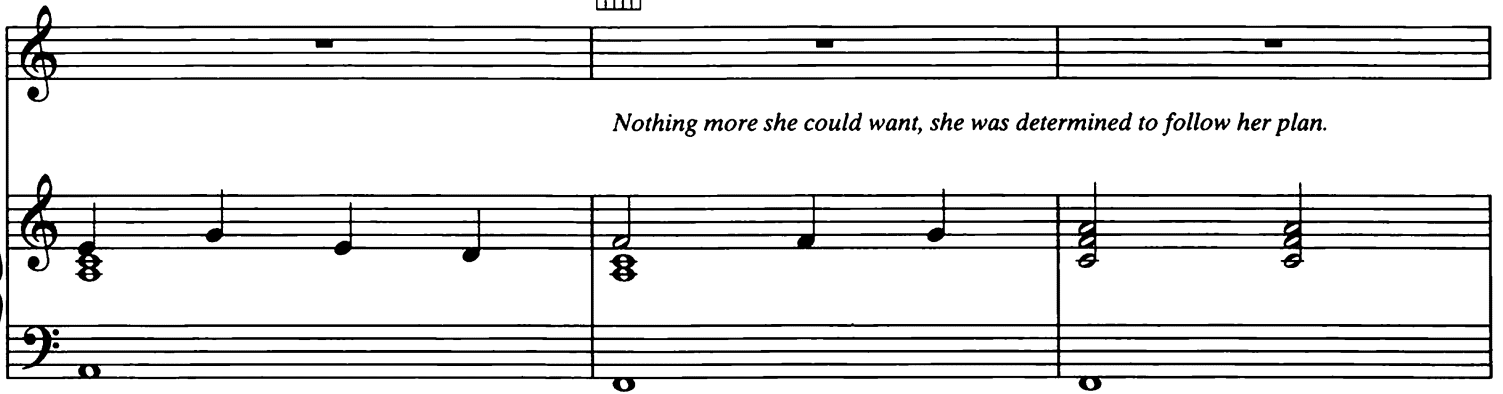


She gave up her life to follow her dreams.

Left behind everything for the movie scene.



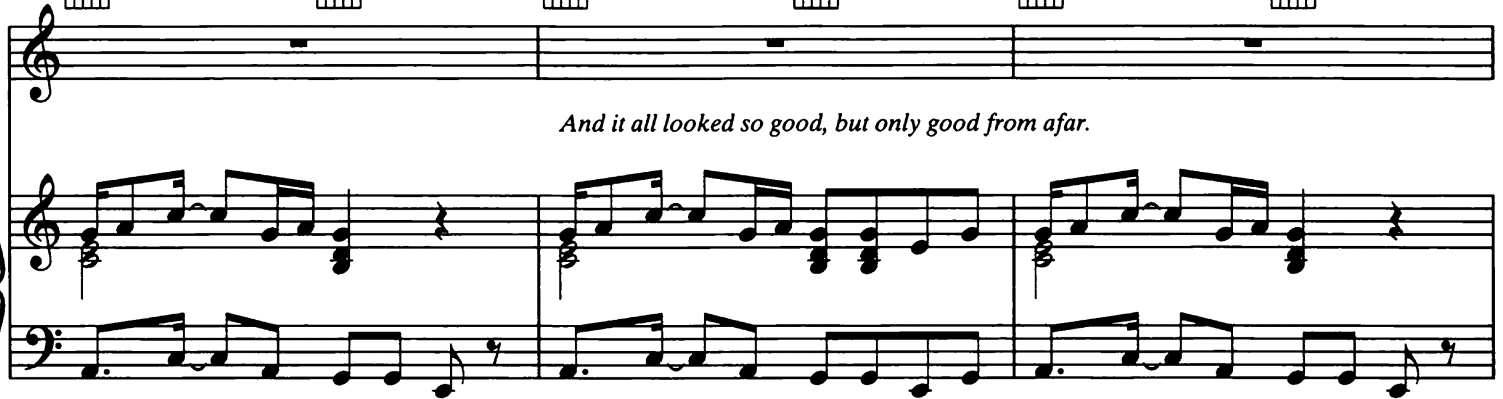
Nothing more she could want, she was determined to follow her plan.



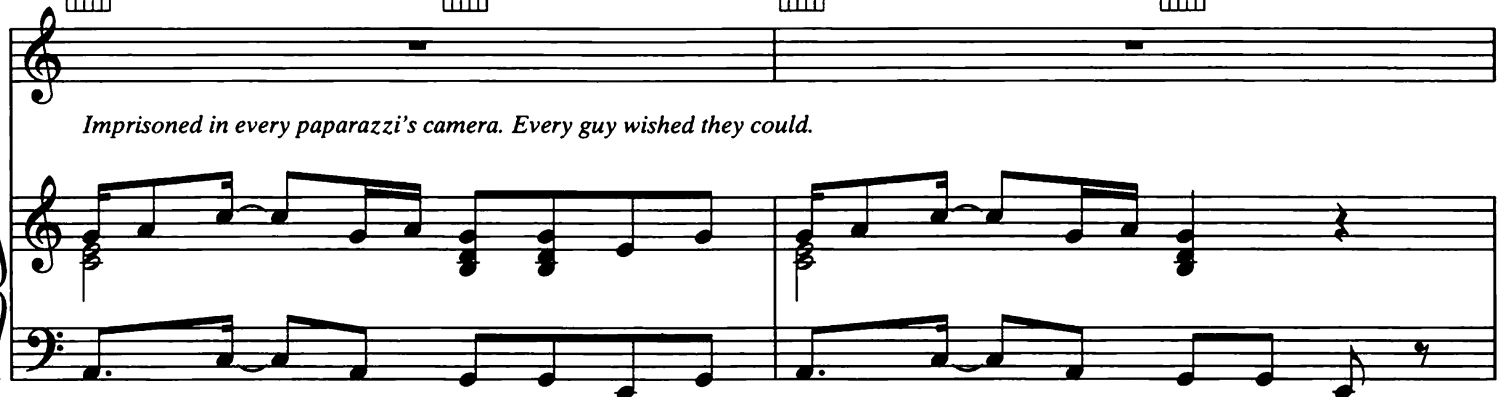

She wanted Hollywood. She wanted it bad. Now that she caught her dream, she became a star.




And it all looked so good, but only good from afar.




Imprisoned in every paparazzi's camera. Every guy wished they could.



D.S. % al Coda

Coda



Now, it's back to reality for Miss Hollywood.

West - bound grey - hound to Tin - sel - town to pur - sue her mov - ie - star

— dreams.

Repeat ad lib. and fade



(whistled)

HOLD MY HAND

Words and Music by
CLAUDE KELLY, AKON and GIORGIO TUINFORT

Slowly ♩ = 92

C G Am F C G Am F

Ooh... Oh... Ah...

C G Am F C G Am F

A-kon and M. J. Oh... Yeah... Yeah...

Ooh...

mf

Verse 1:

C G Am F

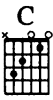
1. This life__ don't last__ for - ev - er,

Bkgrd. vocals: (Hold my hand...)

*Recorded in D \flat major.

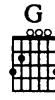
Hold My Hand - 12 - 1

© 2007 WARNER-TAMERLANE PUBLISHING CORP., STUDIO BEAST MUSIC, SONY/ATV MUSIC PUBLISHING, LLC and BYEFALL PRODUCTIONS, INC.
 All Rights on behalf of itself and STUDIO BEAST MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
 All Rights on behalf of itself and BYEFALL PRODUCTIONS, INC. Controlled and Administered by
 SONY/ATV MUSIC PUBLISHING, LLC, 8 Music Square West, Nashville, TN 37203
 All Rights Reserved



so tell me what we're wait - ing for? _____

Hold my hand. _____



We're bet - ter off be - ing to - geth - er _____

Hold my hand. _____



than be - ing mis - 'ra - ble a - lone. _____ 'Cause

Hold my hand. _____

C G Am F

I've been there be-fore and you've been there be-fore, but to- geth-er, we can be al- right. 'Cause

C G Am F

when it gets dark and when it gets cold, we hold each oth-er 'til we see the sun- light. So if___ you just

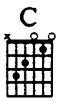
Chorus:

C G Am F

hold my___ hand,___ ba- by, I'll prom- ise that___ I'll do

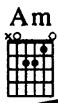
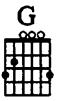
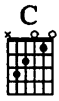
Bkgrd. vocals:

Hold my___ hand. ___



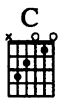
all I can, things will go bet - ter if you just

All I can.



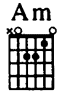
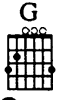
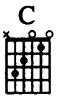
hold my hand. Noth-ing can come be - tween us if you just

Hold my hand.



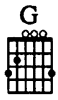
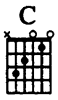
hold my, hold my, hold my hand. Hold my hand.

Hold my, hold my, hold my hand.



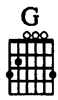
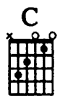
2. The night's are get - ting dark - er,

Hold my hand...



and there's no peace_ in - side.

Hold my hand...



So why make our lives hard - er, yeah,

Hold my hand...

C G Am F





by fight - ing love _____ to - night... 'Cause
Ba - by. _____
So...

C G Am F

I've been there be - fore and you've been there be - fore, but to - geth - er, we can be al - right. 'Cause
Al - right, _____


C G Am F





when it gets dark and when it gets cold, we hold each oth - er 'til we see the sun - light. So if _____ you just
_____ 'til we see the sun - light.

hold my hand, ba - by, I'll prom - ise that I'll do


Hold my hand.







all I can, things will go bet - ter if you just


All I can.



hold my hand. Noth-ing can come be - tween us if you just

Hold my hand.



C G Am F

hold my, hold my, hold my hand. Hold my hand.

Hold my, hold my, hold my hand.

Verse 3:

C G Am F

3. I could tell that you're tired of be-ing lone - ly. Take my hand, don't let go, ba-by, hold me.

Yeah... Hold my

C G Am F

Come to me and let me be your one and on - ly. 'Cause I could make it al - right 'til the morn - ing.

hand. Hold my hand. Hold my



I could tell that you're tired of be-ing lone - ly. Take my hand, don't let go, ba-by, hold me.

hand. _____ Hold_ my hand._ Ooh.____



Come to me and let me be your one and on - ly. 'Cause I could make it al - right 'til the morn - ing.

_____ One and on - ly._____ Hold_ my

Chorus:



Hold my _____ hand, _____ ba - by, I'll prom - ise that _____ I'll do

Hold hand. my _____ hand. _____

C G Am F

all I can, things will go bet - ter if you just

All I can.

C G Am F

hold my hand. Noth-ing can come be - tween us if you just

Hold my hand.

C G Am F

hold my, hold my, hold my hand. Hold my

Hold my, hold my, hold my hand.

C G Am F

hand. Hold my hand. Yeah, yeah.

Hold my hand.

C G Am F

All I can. Hold my hand.

All I can.

C G Am F

Hold my hand. Noth-ing can come be - tween. us if you just...

Hold my hand.

C G Am F

Whoo! Whoo! Whoo! Whoo! Hold_ my

Hold my, hold my, hold_ my hand.

This system contains guitar chord diagrams for C, G, Am, and F. The vocal line features four 'Whoo!' exclamations followed by the lyrics 'Hold_ my'. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple melodic line.

C G Am F

hand. Mm.

This system continues the piano accompaniment from the first system. It features a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. The lyrics 'hand.' and 'Mm.' are positioned below the treble staff.

C G Am F C

(Whispered:) Hold my hand.

rall.

This system concludes the piece. It features guitar chord diagrams for C, G, Am, F, and C. The vocal line includes the instruction '(Whispered:) Hold my hand.' The piano accompaniment includes the instruction 'rall.' and ends with a final chord in the bass clef.

KEEP YOUR HEAD UP

Written and Composed by
MICHAEL JACKSON, EDDIE CASCIO
and JAMES PORTE

Slowly ♩ = 72



Musical notation for the first system, including piano accompaniment with a *mf* dynamic marking.

(with pedal)



Musical notation for the second system, including piano accompaniment.

Verse 1 (sing 1st time only):



Musical notation for Verse 1 with lyrics: 1. She's look-ing for a job and to find a place_ to stay._ She's

Verse 2 (sing 2nd time only):

Musical notation for Verse 2 with lyrics: kill-ing up the life in the birds and_ the trees._ And we're

Musical notation for the piano accompaniment of the verses.



look - ing for the hope in the emp - ty prom - is - es. _____ She's
 suck - ing up the air in the earth from un - der me. _____



work - ing two jobs, _____ keep - ing a - live. _____ She works in a res - tau - rant _____ night and
 I can't e - ven breathe. I can't e - ven see. Keep your head _____ up. Don't _____ give up _____ to - day. _____



day. She waits _____ her life _____ a - way. _____ She wipes the tears _____ a - way. _____ She
 _____ How long _____ can we _____ wait? _____ I wish that love would come _____ to - day. _____

D♭maj7



B♭m7



Cm7



cries in - side ev - 'ry time she feels this way. And she's
 All you need is love. I tell you I know it's com - ing soon. And

D♭maj7



B♭m7



Cm7



D♭



A♭/C



A♭



dy - ing in - side ev - 'ry time her ba - by cries. No.
 all you need is just a mo - ment. Won't it do? Keep your head.

Chorus:

E♭/G



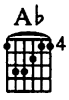
Fm



B♭m7/E♭



Keep-ing your head up to the sky. Keep-ing your mind to stay a - live.
 up.



— Give me your wings_ so we can fly. — (Keep your_ head up_ to - night_

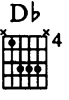


—) Keeping your head_ up to the sky. — We can just rise_ up, tell me now_

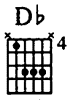
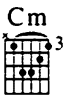


— Give me your wings_ so we can fly. — 2. We're —

Bridge:



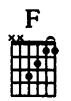
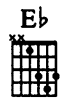
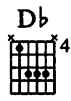
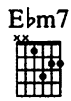
Ev - 'ry - bod - y say_ that time_ is bor - rowed. — And



hang - ing down_ your head_ just ain't_ no good_ And



if you dare_ to rise_ a - bove_ to - mor - row, just



give your - self_ a chance, fight the cir - cum - stance, rise and do_ it a - gain_ (Rise a -

Chorus:



gain.) Keep - ing your head_ up to the sky_ Keep - ing your mind_ up stay a - live_

Bb

F/A

Gm

Ebmaj7



Give me your wings_ so we can fly._

Bb

F/A

Gm

Cm7/F



Keep-ing your head_ up to the sky._ We can just rise_ up, tell me now._

Bb

F/A

Gm

Ebmaj7



Give me your wings_ so we can fly._

Michael:

I need_ your love,.

Bb

F/A

Gm

Cm7/F



Chorus:

Keep-ing your head_ up to the sky._ Keep-ing your mind_ up stay a - live._

I need_ you now, I need_ your light_ right here to - day._ I need_ you now._

Bb



F/A



Gm



Ebmaj7



Give me your wings_ so we can fly._____

I need_ your love_

Bb



F/A



Gm



Cm7/F



Keep-ing your head_ up to the sky._____ We can just rise_ up, tell me now_

I need_ you now, I need_ your light_ right here to - day._____ I need_ you now_

Bb



F/A



Gm



Ebmaj7



Give me your wings_ so we can fly._____

Background Chorus:

I need_ your love_

B \flat F/A Gm E \flat maj7

Gon - na shine its light on us to - day. —

I need_ your love...

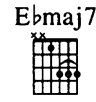
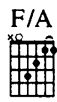
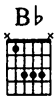
B \flat F/A Gm E \flat maj7

Gon - na shine its light on us to - day. —

I need_ your love...

B \flat F/A Gm Cm7/F

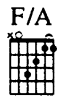
Know the sun's gon - na rise on us to - day. — (To - day.)



Gon - na shine its light on us to - day.____ (To - day.)

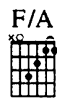
Michael:

I need_ your love..



Know the sun's gon - na rise on us to - day.____ (To - day.)

I need_ you now, I need_ your light_ right here to - day.____ I need_ you now..



N.C.

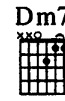
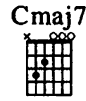
Gon - na shine its light on us to - day.____ (To - day.)

Keep_ your head_ up.

(I LIKE) THE WAY YOU LOVE ME

Written and Composed by
MICHAEL JACKSON

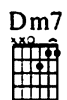
Moderately ♩ = 92



Verse 1:



1. I was a - lone in the dark when I met ya, woo.



You took my hand and you told me you loved me, woo.

Cmaj7

Dm7

Fm7



I was a - lone; — there was - n't love in my life. —

Ebmaj7

Fm7

Ebmaj7



I was a - fraid — of lov - in'; you came in time. — You took my hand. —

Ebm7

Dbmaj7

Dm7



— and we kissed in the moon - light, — woo. —

Chorus:



N.C.



I like the way how you hold - in' me. I like the way how you lov -
 (Bkgrd.) It does - n't mat - ter how you are hold - ing me. —

Cmaj7

Dm7

Cmaj7



in' me. I like the way how you touch - in' me.
It does-n't mat-ter how you are lov - ing me. It does-n't mat-ter how you

Dm7

Cmaj7

Dm7



I like the way how you kiss - in' me; you'll see.____
are touch-ing me. It does-n't mat-ter how you are kiss-ing me.____

Verse 2:

Cmaj7

Dm7

Cmaj7



2. It won't be long till we make vows, I bet ya, woo.

Dm7

Cmaj7

Dm7



I thank the heav - ens a - bove that I met ya, woo.

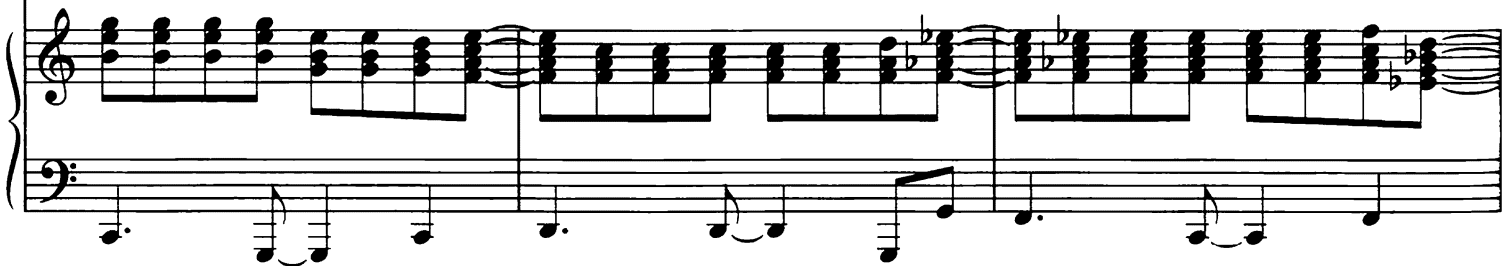
Cmaj7

Dm7

Fm7



I was a - lone; — there was - n't love in my life —



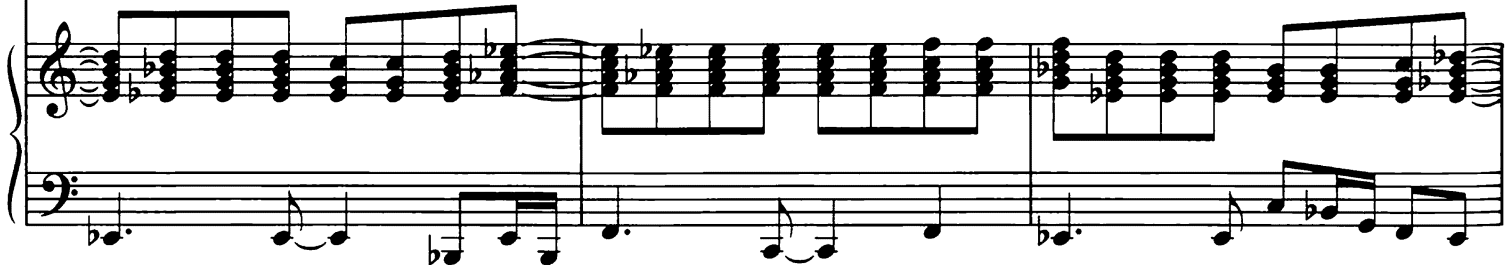
Ebmaj7

Fm7

Ebmaj7



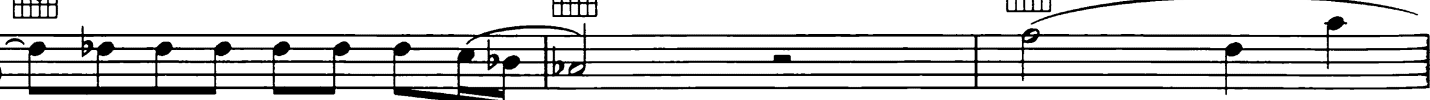
I was a - fraid — of lov - in'; you came in — time. You took my hand.



Ebm7

Dbmaj7

Dm7



— and we kissed in the moon - light, — woo. —



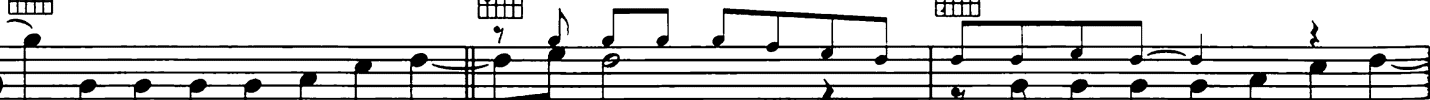
G

N.C.

Chorus:

Cmaj7

Dm7



I like the way how you lov - in' me. I like the way how you hold -
(Bkgrd.) It does - n't mat - ter how you are hold - ing me. —



Cmaj7



Dm7



Cmaj7



in' me. I like the way how you touch - in' me.
It does-n't mat-ter how you are lov - ing me. It does-n't mat-ter how you

Dm7



Cmaj7



I like the way how you kiss - in' me. It was a bet -
are touch-ing me. It does-n't mat-ter how you are kiss - ing me.

Fm7



Ebmaj7



Fm7



ter place 'cause you came in time. You took a - way the rain and it brought the sun -

Ebmaj7



Ebm7



Dbmaj7



shine. I was a - fraid 'cause I was hurt the last time,

Dm7

Ebm7

Ab

N.C.

Chorus:

Dbmaj7

Musical staff with guitar chords (Dm7, Ebm7, Ab, N.C., Dbmaj7) and a melodic line. The staff is in a key with one flat (Bb) and a 4/4 time signature.

woo. I like the way how you hold in' me.
 (Bkgrd.) Ah. It does-n't mat-ter how you

Piano accompaniment for the first system, showing the left and right hand parts.

Ebm7

Dbmaj7

Ebm7

Musical staff with guitar chords (Ebm7, Dbmaj7, Ebm7) and a melodic line.

I like the way how you lov - in' me. I like the way how you touch-
 are hold-ing me. It does-n't mat-ter how you are lov - ing me.

Piano accompaniment for the second system, showing the left and right hand parts.

Dbmaj7

Ebm7

Dbmaj7

Musical staff with guitar chords (Dbmaj7, Ebm7, Dbmaj7) and a melodic line.

in' me. I like the way how you kiss - in' me, you'll-
 It does-n't mat-ter how you are touch-ing me. It does-n't mat-ter how you

Piano accompaniment for the third system, showing the left and right hand parts.

Ebm7

Dbmaj7

Ebm7

Musical staff with guitar chords (Ebm7, Dbmaj7, Ebm7) and a melodic line.

see. Woo. Woo..
 are kiss-ing me.

Piano accompaniment for the fourth system, showing the left and right hand parts.

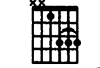
Dbmaj7



Ebm7



Ebmaj7



Musical notation for the first system, including vocal line with "Woo..." and piano accompaniment.

Fm7



Ebmaj7



Fm7



Musical notation for the second system, including vocal line with "Woo..." and piano accompaniment.

Fmaj7



Gm7



Fmaj7



Musical notation for the third system, including vocal line with "Woo..." and piano accompaniment.

Gm7



Gmaj7



Am7



Musical notation for the fourth system, including vocal line with "Woo..." and piano accompaniment.

Amaj7



I like the way how you hold -

Chorus:

Amaj7



Bm7



in' me. I like the way how you lov -
 It does - n't mat - ter how you are hold - ing me. —

Amaj7



Bm7



in' me. I like the way how you touch -
 It does - n't mat - ter how you are lov - ing me. —

Amaj7



Bm7



in' me. I like the way how you kiss -
 It does - n't mat - ter how you are touch - ing me. —

Amaj7 Bm7

in' me. I like the way how you hold -
 It does - n't mat - ter how you are kiss - ing me.

Amaj7 Bm7

in' me. I like the way how you lov -
 It does - n't mat - ter how you are hold - ing me.

Amaj7 Bm7 Amaj7

in' me. I like the way how you touch - in' me.
 It does - n't mat - ter how you are lov - ing me. It does - n't mat - ter how you

Bm7 Amaj7 Bm7 *Repeat ad lib. and fade*

I like the way how you kiss - in' me. I like the way how you hold -
 are lov - ing me. It does - n't mat - ter how you are kiss - ing me.

MONSTER

Written and Composed by
 MICHAEL JACKSON, EDDIE CASCIO,
 JAMES PORTE and CURTIS JACKSON

Moderately, with a strong beat ♩ = 96



Verses 1 & 2:



7

1. You can look at them com-in' out the walls. You can look at them climb-in' out the bush-es.
 (2.) com-in' at ya, com-in'at ya rath - er too fast. Ma-ma say you ma-ma got you in a zig zag.

You can find them when the let-ter's 'bout to fall. He be wait-in' with his cam-'ra right on fo-cus.
 And you're run-nin' and you're run-nin' just to 'scape it. But they're gun-nin' for the mon-ey, so they fake it.

Ev-'ry-where you seem to turn, there's a mon-ster. When you look up in the air, there's a mon-ster.
 Ev-'ry-where you seem to turn, there's a mon-ster. When you look up in the air, there's a mon-ster.

N.C.

Pa - pa - raz - zi got you scared like a mon - ster, mon - ster, mon - ster. } Too bad, -
 When you see them in the street, that's a mon - ster, mon - ster, mon - ster. }



oh, _____ Hol - ly - wood, _____ it's got you jump - in' like you should...



_____ It's got you bounc - in' off the wall. _____ It's got you drunk e - nough to fall. _____
(Too bad. _____)



Oh, _____ Hol - ly - wood, _____ { 1.2. just look in the mir -
3. just mak - in' it clear -



ror er 1.3. and tell me you like, don't you, don't you like it.
2. and tell me you like what you see. _____ }

Chorus:



Mon - ster, he's a mon - ster, he's an an - i - mal.



Mon - ster, he's a



To Coda

mon - ster, he's an an - i - mal,

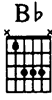
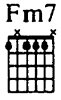


N.C.



1. ho. 2. He's oo.

Bridge:



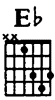
Why are they — nev - er sat - is - fied — with and



all you give? — Ha, you give them your all, —



— they're watch - ing you fall, — and they



eat your soul — like a veg - 'ta - ble.
(Spoken:) Yeah, yeah, yeah.

Verses 3 & 4:



3. *Catch me in a bad mood, flippin'; you'll take a whippin'.* *Animal, Hannibal, cannibal addition.*
 4. *All hell, run tell, the King has risen.* *2010 Thriller, there's nothing iller, it's killer.*

Tears appear, yeah, blurring your vision. *Fear in the air, screaming, your blood drippin'.*
Their vision, the missin' one, the pack, this is that. *It's the bomb, ring the alarm. MJ Number One.*

1.

Shiver a second, now, now, now, now, what is it? *Funerals, cemeteries; don't worry, it's time to visit.*

Broke bones, tombstones, who do you think I'm kiddin'? *It's home, sweet home, the land of the forbidden.*

2.

N.C.



N.C.

It goes on and on, it goes on and on.

We get to cripin', it's rollin' in the early morn'. Dream on, dreamer.



D.S. % al Coda

N.C.

There's nowhere to run; you can try but you done.

I can feel it in the air; here the monster come. Too bad.---

Coda



Chorus:

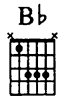
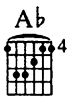


Mon - ster, he's a mon - ster, he's an



an - i - mal.---

Mon - ster, he's a



mon - ster, he's an an - i - mal. He's



drag-gin' you down like a mon - ster. He's drag-gin' you down like a mon - ster.

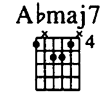
1.

2.

BEST OF JOY

Written and Composed by
MICHAEL JACKSON

Moderately ♩ = 104 Verse:



1. I am your joy, _____ your best of joy. _____ I am the moon-
through thick and thin, _____ we need each oth -

mp

(with pedal)



light, you are the spring, our love's a sa - cred thing. You know I al - ways will love_
er, we'll nev - er part. Our love is from the heart. We nev - er say I don't need.



— you. I am for - ev - er, I am the one — who came when you fell — down —
— you. We are for - ev - er, I am - the one — who said that you were — free —



I was the on - ly one a - round when things would hurt
 when liv - ing seemed so hard to be (the on - ly one)
 (the on - ly one) and noth - ing would cheer



you I am for - ev - er. Was - n't it I who said that you were free
 you I am for - ev - er. Was - n't it I who car - ried you a - round



when liv - ing seemed so hard to be, and things would hurt
 when all the walls came tum - bling down, when things would hurt

Chorus:



you? } I am for - ev - er. (I am for - ev - er.) We are for - ev -
 you? }

mf

Gm7



A♭maj9



1. B♭7sus



2. B♭7sus



N.C.

er. (We are for - ev - er.) 2. I am your friend - er.) You are the sun -

Bridge:

B♭9sus



E♭maj9



B♭9sus



— that lights up the sky — when things are shad - y. Let come what may -

E♭maj9



Dm7(b5)



G7



— we do get by. — I was the on - ly one — a - round -

Cm7



B♭7sus



Chorus:

E♭maj7



A♭maj9



(the on - ly one) when things would hurt — you. — We are for - ev - er. (I am for - ev -

Bb7sus



Gm7



Abmaj9



Bb7sus



er.)

We are for - ev - er.

(I am for - ev - er.)

We are for - ev -

Ebmaj7



Abmaj9



Bb7sus



Gm7



Abmaj9



er.

We are for - ev - er.

Bb7sus



Ebmaj7



Abmaj9



Bb7sus



We are for - ev - er.
er.

We are for - ev -
I am for - ev -

Gm7



Abmaj9



Bb7sus



Repeat ad lib. and fade

er.
er.

I am for - ev -
We are for - ev -

BREAKING NEWS

Written and Composed by
MICHAEL JACKSON, EDDIE CASCIO
and JAMES PORTE

Slowly ♩ = 66



The first system of the score is for the tempo 'Slowly' (♩ = 66) in 4/4 time. It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The vocal line is mostly rests. The piano part includes a dynamic marking of *mp* (mezzo-piano).

Moderately ♩ = 112



N.C.

Breaking news.

The second system of the score is for the tempo 'Moderately' (♩ = 112) in 4/4 time. It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The vocal line includes the lyrics 'Breaking news.' and a glissando effect. The piano part includes a dynamic marking of *mf* (mezzo-forte).

The third system of the score continues the piano accompaniment from the second system, featuring a steady bass line in the left hand and chords in the right hand.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

Verse:

Gm



The second system of music includes a vocal line with two verses of lyrics and a piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

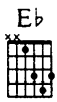
1. Ev - 'ry - bod - y want - ing a piece ___ of Mi - chael Jack - son. ___ Re - port - ers stalk - ing the moves. ___
 2. Ev - 'ry - bod - y watch - ing the news ___ on Mi - chael Jack - son. ___ They wan - na see that I fall, ___

The third system of music includes a vocal line with lyrics and a piano accompaniment.

___ of Mi - chael Jack - son. ___ Just when you thought he was done, ___ he comes to give it a - gain. ___
 ___ 'cause I'm Mi - chael Jack - son. ___ You write the words to de - stroy, ___ like it's a wea - pon. ___

The fourth system of music includes a vocal line with lyrics and a piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

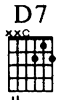
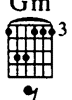
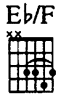
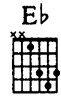
___ They can put it a - round the world ___ to - day. He wan - na write my o - bit - u - ar - y. ___
 You turned your back on the love ___ and you can't get it a - gain. ___



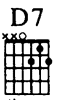
No mat-ter what, you just wan-na read it a - gain. No mat-ter what,



Chorus:



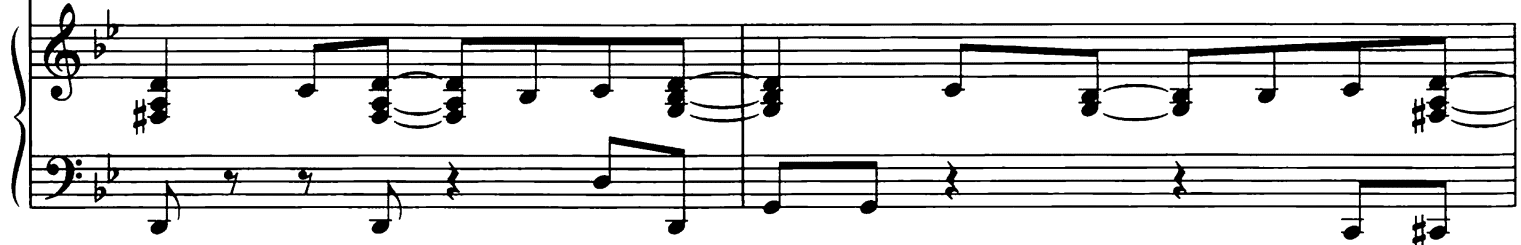
you just wan-na feed it a - gain. Why is it strange that I would fall in love?_






Who is that boog - ey - man you're think - ing of? Or am I cra - zy 'cause I



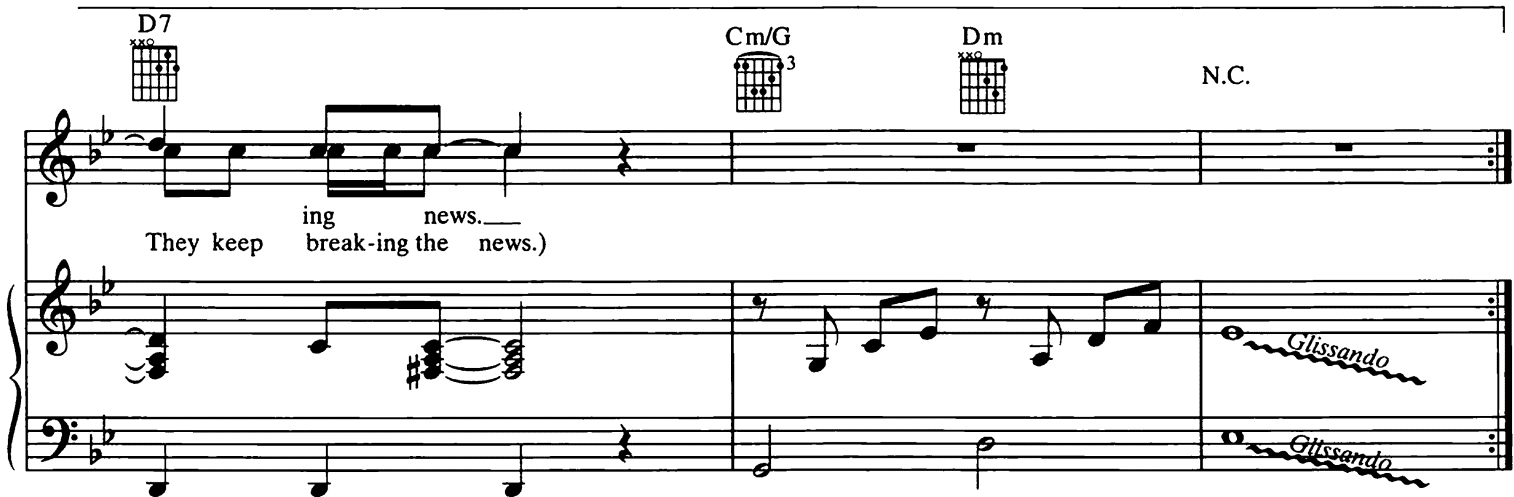
just in - dulse? This is break - ing news. This is break -
(They keep break-ing the news.)



D7  Cm/G  Dm  N.C.

They keep ing news.____
break-ing the news.)




Glissando



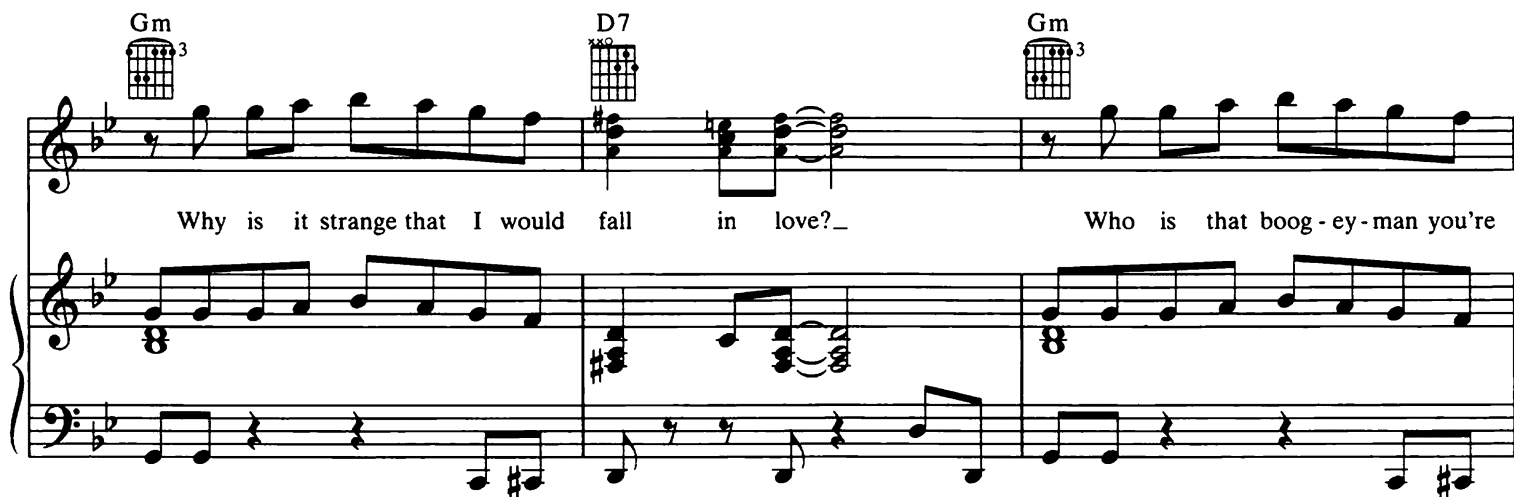
2.3.
Gm  D7 




(They keep ing news.____ This is break - ing news.____
break-ing the news. They keep break-ing the news.)



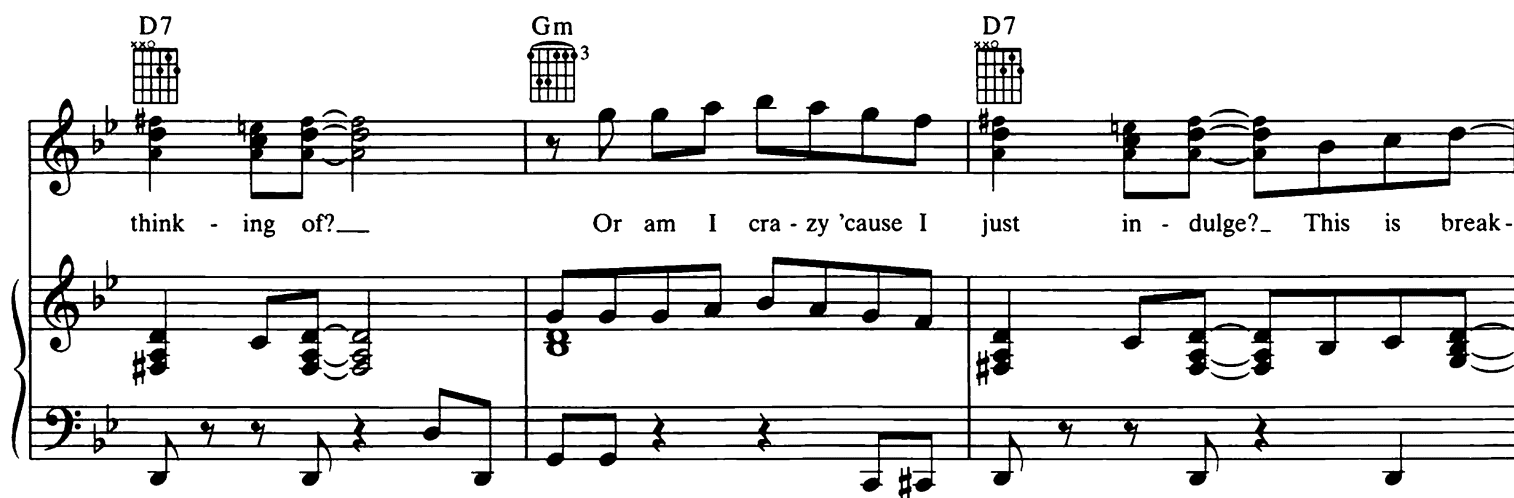
Gm  D7  Gm 

Why is it strange that I would fall in love?_ Who is that boog - ey - man you're

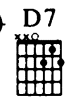


D7  Gm  D7 

think - ing of?_ Or am I cra - zy 'cause I just in - dulse?_ This is break -

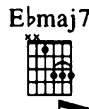


To Coda



(They keep break-ing the news. This is break-ing news. They keep break-ing the news.)

Bridge:



On the news to - day, they say we're cra - zy. (for ce - leb - ri - ty.) And on -










the screen to - day, we're on dis - play. (Ba - by.)



N.C.

8va

Hoo!


Cm  3 Dm  Cm  3 Dm  Cm  3 Dm  Eb 

\oplus Coda


D7 

Gm  3

(They keep ing news. break - ing the news.)

D 

Gm  3

D 

Gm  3

Hee hee hee.

N.C.

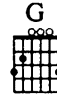
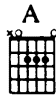
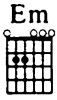
Hee hee hee hee.

You're break-ing the news.

(I CAN'T MAKE IT) ANOTHER DAY

Words and Music by
LENNY KRAVITZ

Moderate dance tempo ♩ = 96



The first system of the score consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of whole rests. Above this staff are eight guitar chord diagrams: Em, G, A, C6, Em, G, A, and C6. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a mezzo-piano (*mp*) dynamic marking. The bass line consists of quarter notes: G2, B1, D2, G2, A2, C3, D3, G2, A2, C3, D3, G2, A2, C3, D3, G2, A2, C3, D3.

N.C.

The second system consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 4/4 time signature, containing four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass line continues with quarter notes: G2, B1, D2, G2, A2, C3, D3, G2, A2, C3, D3, G2, A2, C3, D3, G2, A2, C3, D3.

Verse:



The third system consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 4/4 time signature. It contains two measures of whole rests, followed by a double bar line, and then two measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass line continues with quarter notes: G2, B1, D2, G2, A2, C3, D3, G2, A2, C3, D3, G2, A2, C3, D3, G2, A2, C3, D3.

1. My life _____ has
(2.) _____ I



tak - en me be - yond the plan - ets and the stars. And
 pray be - fore I sleep in hopes of find - ing you. I've



you're the on - ly one that could take me this far. I'll
 o - pened up my heart, I want you to come through. I've

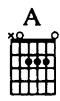
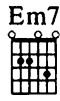


be for - ev - er search - ing for your love, ah. } I
 closed my eyes, I'm search - ing for your love, ah. }

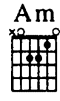
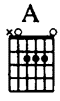
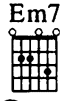
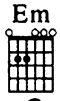
Chorus:



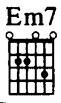
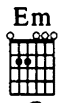
walked a - way, but I was wrong. I can't make it an - oth - er day.



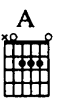
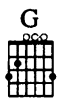
You're the one__ that makes_ me strong_ I can't make it an-oth-er day.



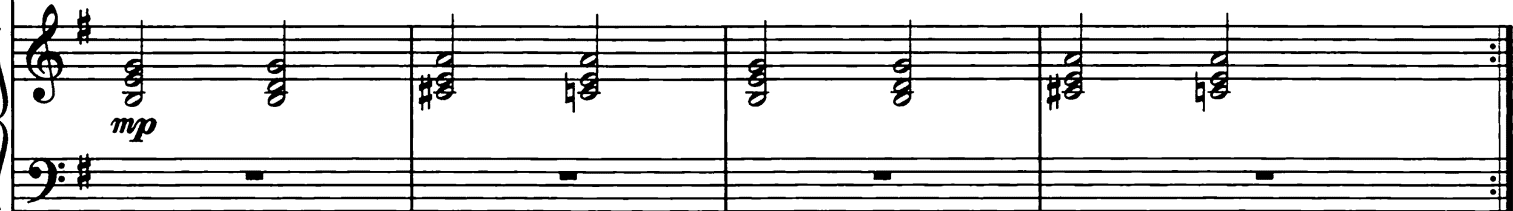
You're the fire__ that keeps_ me warm_ I can't make it an-oth-er day.







How did I___ get through_ this storm?_ I can't live an-oth - er day__ with - out__ your love._

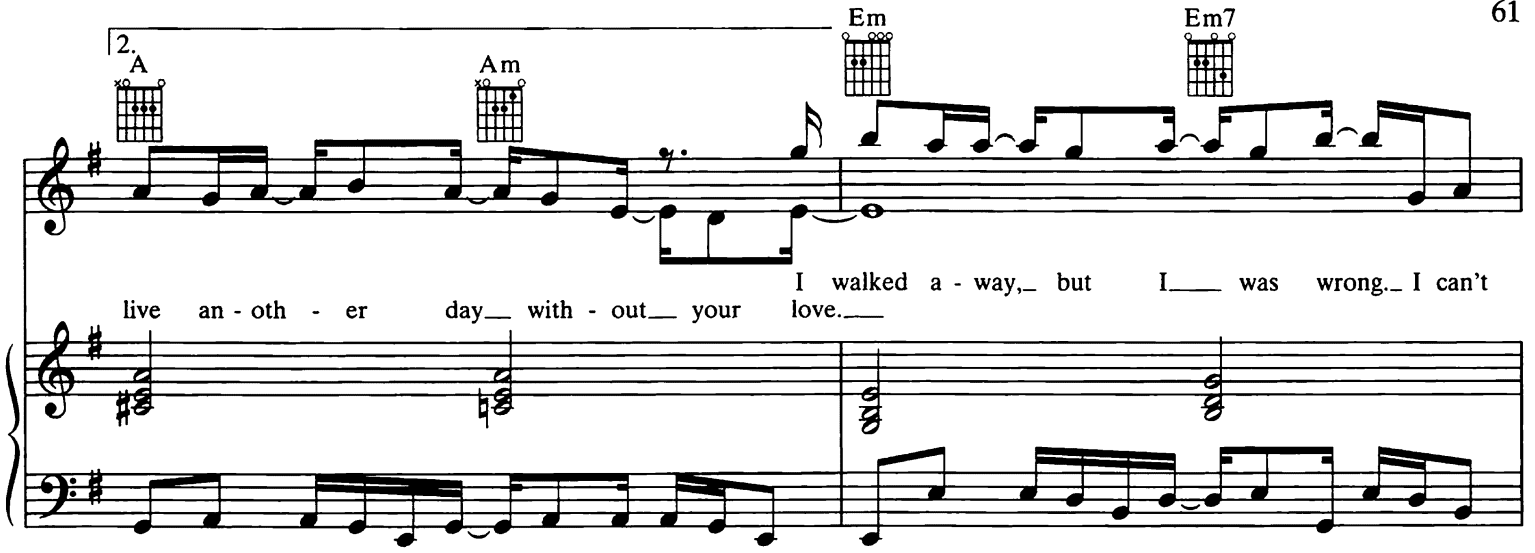






2. At night_



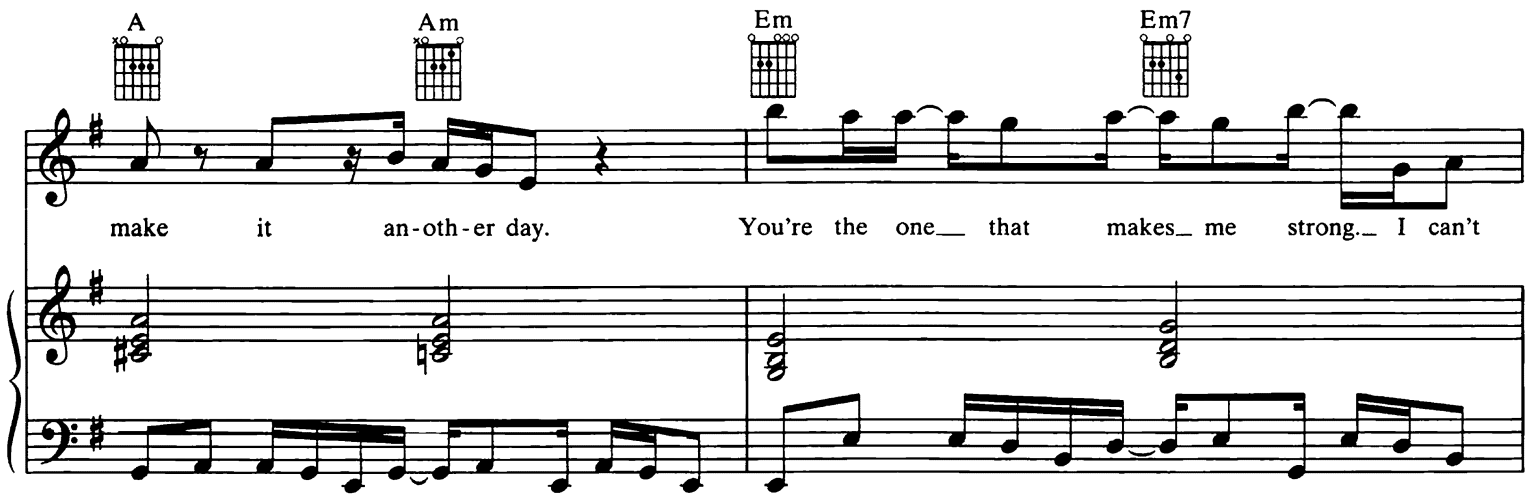
2.    





live an - oth - er day__ with - out__ your love. I walked a - way, but I__ was wrong. I can't



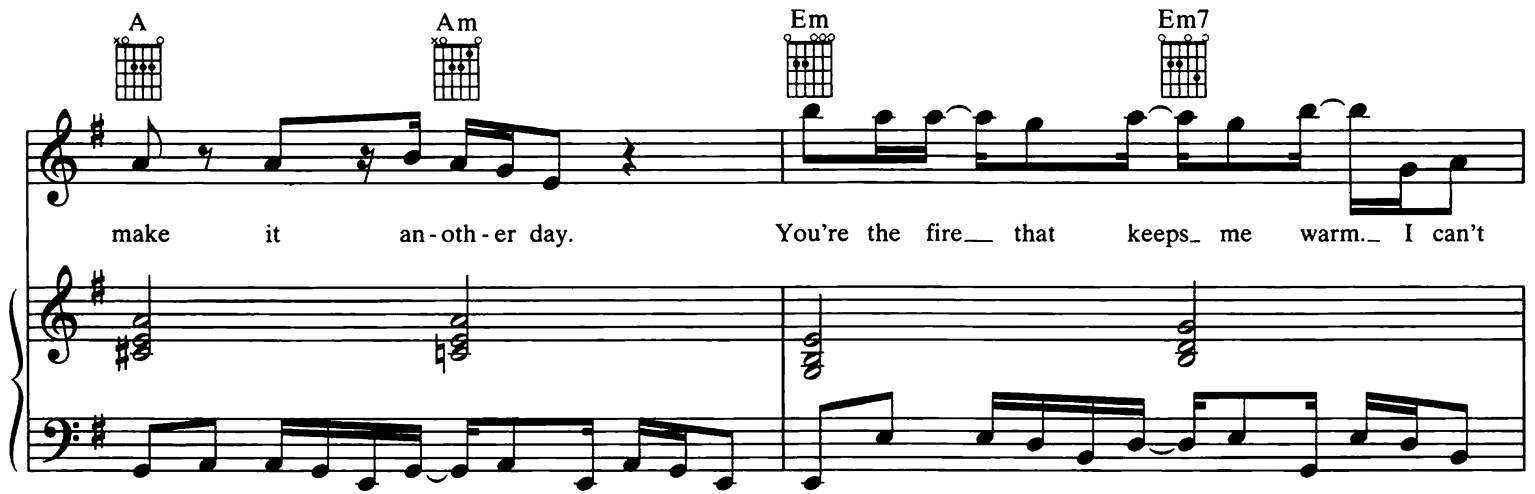
   





make it an-oth-er day. You're the one__ that makes me strong. I can't



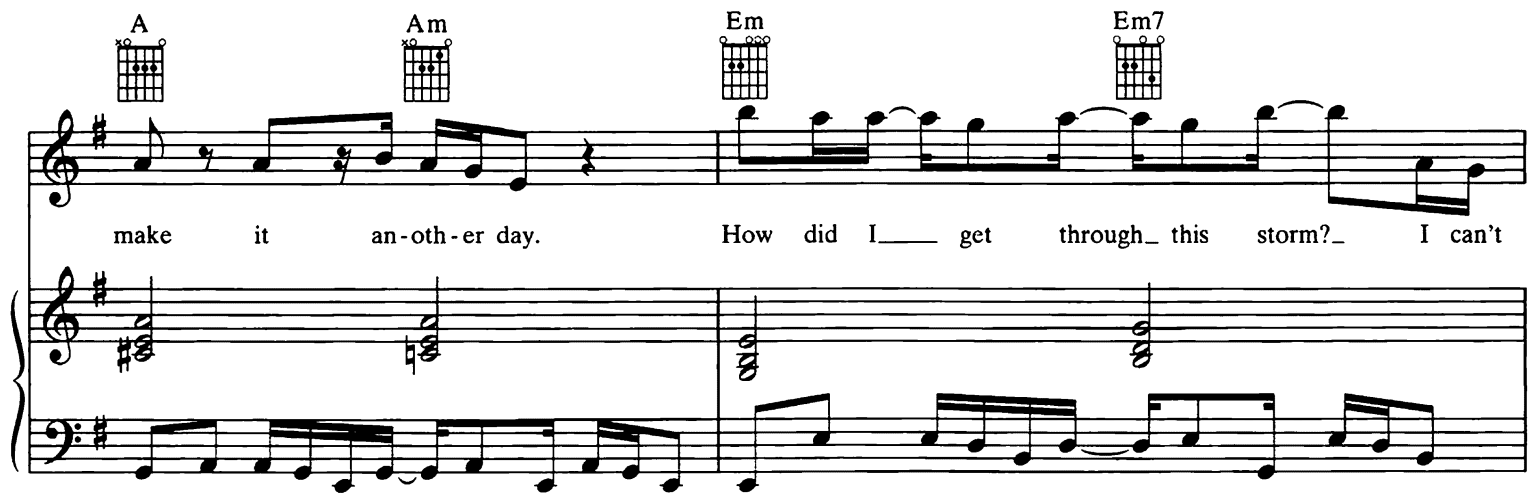
   

make it an-oth-er day. You're the fire__ that keeps me warm. I can't



make it an-oth-er day. How did I__ get through this storm? I can't





N.C.

live an - oth - er day__ with - out__ your love.___

mf

Empty musical staves for piano accompaniment.

Guitar solo:



Guitar solo ad lib.

Musical notation for guitar solo and piano accompaniment.

f



Musical notation for piano accompaniment.

A Am Em Em7

This system contains guitar chord diagrams for A, Am, Em, and Em7. The piano accompaniment consists of two staves (treble and bass clef) with a melody in the treble and a bass line in the bass. The key signature has one sharp (F#).

A Am Em Em7

This system contains guitar chord diagrams for A, Am, Em, and Em7. The piano accompaniment continues with the same melody and bass line as the first system.

A Am N.C.

This system contains guitar chord diagrams for A and Am, followed by the instruction 'N.C.' (No Chords). The piano accompaniment features a melodic line in the treble and a bass line in the bass. The key signature has one sharp (F#).

I

This system shows the piano accompaniment for the final part of the piece, with a first ending bracket labeled 'I' at the end. The key signature has one sharp (F#).



walked a - way, - but I - - was wrong. - I can't make it an - oth - er day.



You're the one - - that makes - me strong. - I can't make it an - oth - er day.



You're the fire - - that keeps - me warm. - I can't make it an - oth - er day.



How did I - - get through - this storm? - I can't live an - oth - er day - - with - out - your love. -

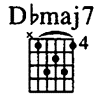


Repeat ad lib. and fade

BEHIND THE MASK

Written and Composed by
MICHAEL JACKSON, CHRIS MOSDELL
and RYUICHI SAKAMOTO

Moderately ♩ = 108



(Sax. solo... ...end solo)

N.C.

a tempo

Verse 1:



1. All a - long, I had ___ to talk a - bout it.

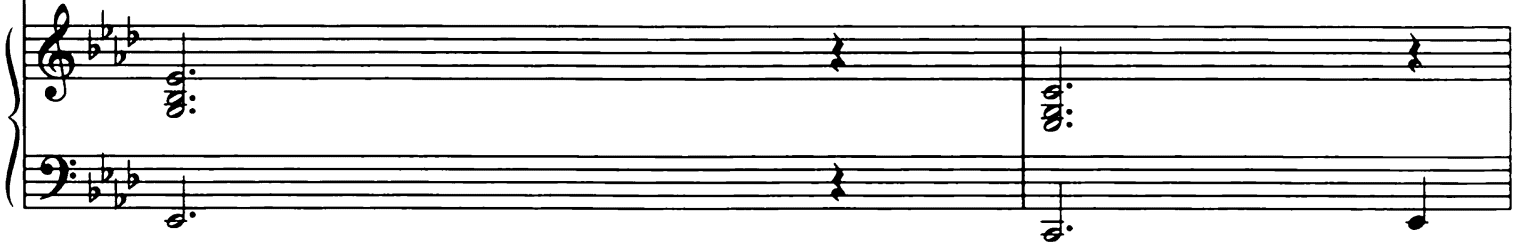
Eb



Cm



But like a two-edged sword, he touched you and he stabbed me.



F2



Db



All a - long, I knew you were a pho - ny girl.



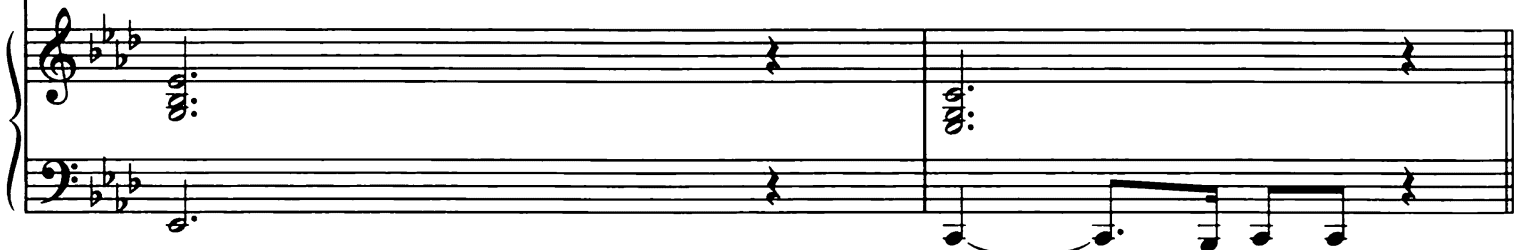
Eb



Cm



You sit be - hind the mask, and you con - trol your world.



♩ Verses 2, 3, & 4:

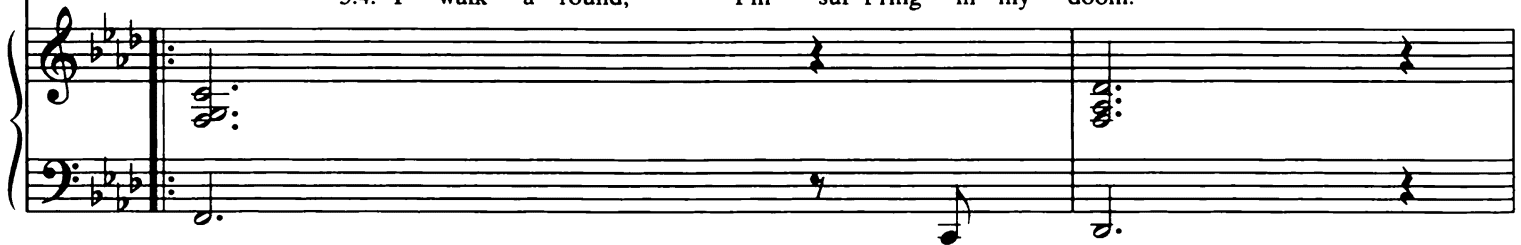
F2



Db



2. I sit a - round and I watch your face.
3.4. I walk a - round, I'm suf - fring in my doom.



Eb



Cm



I try to find the truth, — but that's your hid - ing place.
When I come to you, — you're sit - ting in your room.

F2



Db



You say you love me, but — it's hard to see.
You sit a - round in — the strang - est place.

Eb



Cm



'Cause when he's in your arms, — you're throw - ing rocks at me. } Who do you love? —
So take off the mask — so I can see your face. }

Chorus:

F2



Db



Is it me? { 1. Well? — }
2.3. Or him? — }



I don't know. — Who do you love? — I don't want.



To Coda \oplus Cm

— you if he had. — { You know me. — Hoo! —
 { I know you. — Hoo! —

Bridge:



(There is noth-ing in your eyes,) There is noth-ing in your eyes, but that's the way you cry.
 (Heav-en must be wear - ing.) Heav-en must be wear - ing. (You're smile is scar - y.) You got me



cry, girl.) (All is grand, all is bright.) All is grand, all is bright. —
 scared, girl.) (In - sin - cere, emp - ty tears.)

1.

Abmaj7

G7

F#7

2.

Abmaj7

(You're just stud - y - ing my mind. _____)

(Where's your soul? Where did it go?)

Dbmaj7

(Heav-en must be wear - ing.)

Heav-en must be wear - ing. (You're

Abmaj7

smile is scar - y.)

Dbmaj7

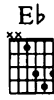
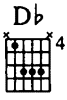
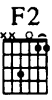
(In - sin - cere, emp - ty tears.)

Abmaj7

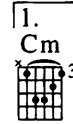
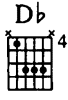
(Where's your soul? Where did it go? _____)

G7

F#7



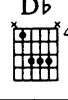
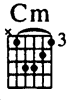
(Sax. solo...)



1. Cm 3 2. D.S. $\text{\textcircled{C}}$ al Coda Cm 3

Hee___ hee hee. Hee___ hee hee.

$\text{\textcircled{C}}$ Coda



Who do you love?_____ Is it me? Or him?_



I don't know.____ Who do you love?_____ I don't want

Db Eb Cm

you, if he had. I don't know. I don't wan - na talk a - bout it.
(Let's

F2 Db

talk a - bout it.) I don't wan - na talk a - bout it. (Let's talk a - bout it.) I don't wan - na talk a - bout it. (Let's

Eb Cm

talk a - bout it.) Hee hee hee.

F2 Db Eb Cm

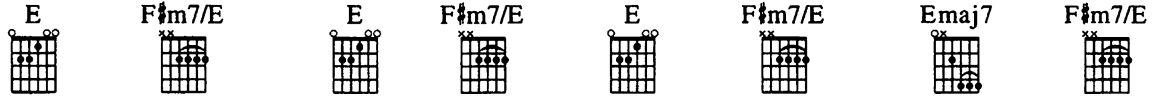
Hee hee hee. Hee hee hee.

Repeat ad lib. and fade

MUCH TOO SOON

Written and Composed by
MICHAEL JACKSON

Moderately slow ♩ = 80



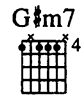
mp
(with pedal)



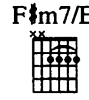
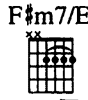
1. She was there___ just sit - ting at___ the ta - ble___
nev - er thought_ she'd leave me here___ for - ev - er,___



think - ing now___ that things won't be the same. And
but who knows_ just what the fu - ture brings. And



would you like_ to go_ with me?_ And she an - swered no_ to me, but I
 would you like_ to go_ with me?_ And she an - swered no_ to me, but I



1. guess I learned_ my les - son much too soon.
 guess I learned_ my les - son much too



2. I soon.

Bridge:



Take a - way_ this nev - er - end - ing sor - row._

mf

A

B

E

E7

Take this lone - ly feel - ing from my

soul.

If

on - ly I knew what things bring to - mor - row, she'd be

Bbdim7

Amaj7/B

B

sit - ting here be - side me and my heart would fill with gold.

Amaj7/B

B

E

F#m7

E/G#

F#m7

Da da da da da.

*(Inst. solo ad lib....)**mp*

E F#m7 E/G# E A B

G#m7 C#m E F#m7/E E

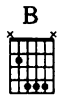
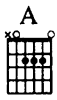
...end solo) I

F#m7/E E F#m7/E

hope to make_ a change_ now for the bet - ter,___

E F#m7 E/G# E

nev - er let - ting fate___ con - trol my soul. And I'm



hop - ing that_ my prayers_ will see_ the day that you'll_ come back_ to me. But I



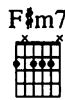
guess I learned_ my les - son much too soon, mmm. Yes, I

N.C.



guess I learned_ my les - son much too soon.

a tempo



rit.



Hold My Hand (*duet with Akon*)

Hollywood Tonight

Keep Your Head Up

(I Like) The Way You Love Me

Monster (*featuring 50 Cent*)

Best of Joy

Breaking News

(I Can't Make It) Another Day (*featuring Lenny Kravitz*)

Behind the Mask

Much Too Soon

37273

US \$19.99



alfred.com

ISBN-10: 0-7390-7889-5
ISBN-13: 978-0-7390-7889-1



Contents printed on recycled paper.