

From: "Jamie Cullum - Pursuit"

# Don't Stop the Music

by

FRANKIE STORM, MIKKEL ERIKSEN,  
TOR ERIK HERMANSEN and MICHAEL JACKSON

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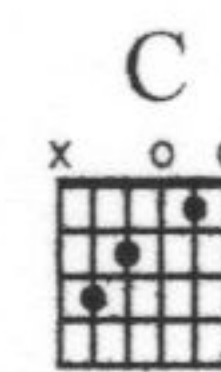
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# Don't Stop The Music

Words and Music by  
Michael Jackson, Mikkel Eriksen,  
Tor Erik Hermansen and Frankie Storm

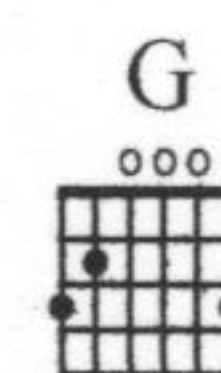
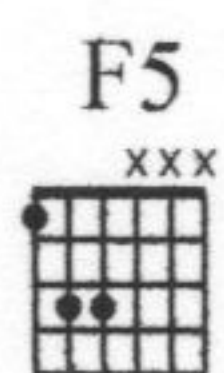
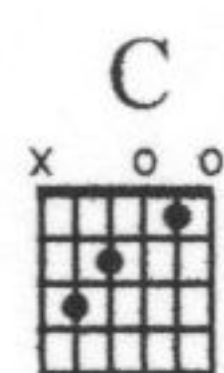
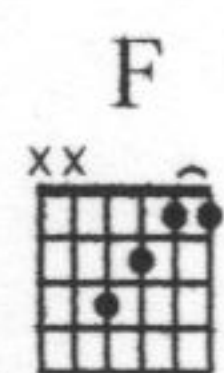
♩ = 100



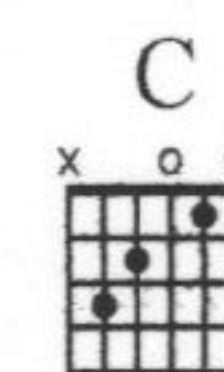
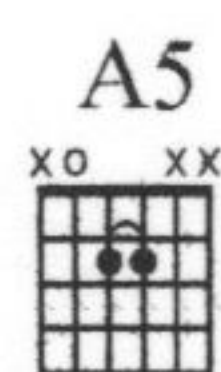
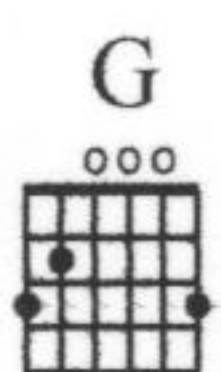
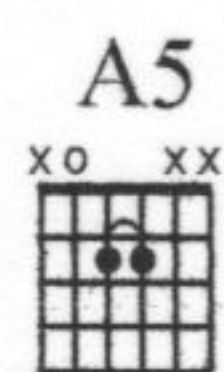
1. It's

drums

*p*



get-ting late, I'm mak-ing my way o-ver to my fav'rite place, I got-ta get my bod - y mov - ing, shake the



stress a-way, was-n't look-ing for \_ no-bod - y when you looked my way, \_ pos-si-ble can-di-date, yeah.



F5  
xxx

C  
x o o

F5  
xxx

G  
ooo

Who \_ knew that you'd be up \_ in here look - ing like you do, you're mak - ing stay - ing o - ver here im -  
ba - by so ba - by \_ are you read - y 'cause it's get - ting close don't you feel the pas - sion read - y

Am  
x o o

G  
ooo

Am  
x o o

pos - si - ble. Ba - by I must say \_ your au - ra is in - cred - i - ble, if you don't have to go, don't.  
to ex - plode, what goes \_ on be - tween us no - one has to know, this is a pri - vate show, oh. }

Fmaj9

F6

G6  
oooo

Do you know what you start - ed? I just came here to par - ty, now we're rock - ing on the dance floor act - ing naugh - ty.

Am11  
x x x 3

Cmaj9  
x x

Em7(add4)  
oooo

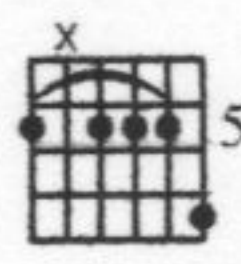
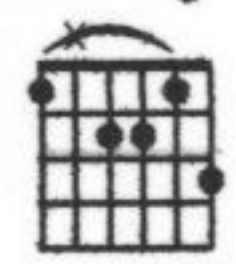
Your hands a - round my waist, just let the mu - sic play, we're hand in hand, chest to chest, now we're face to face. 'Cause



Fmaj9

Am9

Fmaj9



Musical staff with treble clef and notes.

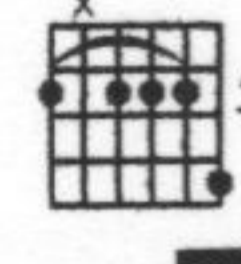
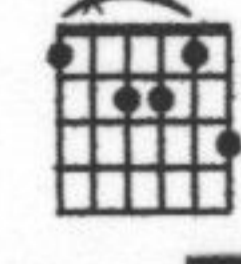
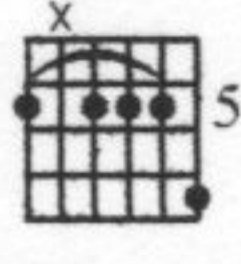
I wan - na take you a - way, let's es - cape in - to the mu - sic, D J let it play.

Piano accompaniment for the first system, including treble and bass staves.

Am9

Fmaj9

Am9



Musical staff with treble clef and notes.

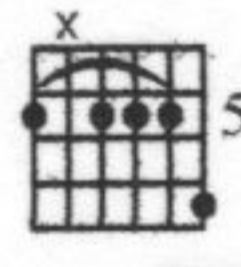
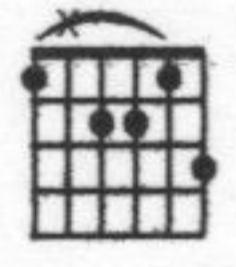
I just can't re - fuse it, like the way you do this, keep on rock-ing

Piano accompaniment for the second system, including treble and bass staves.

Fmaj9

Am9

Fmaj9



Musical staff with treble clef and notes.

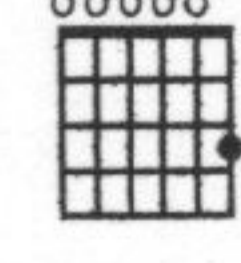
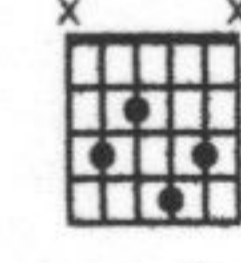
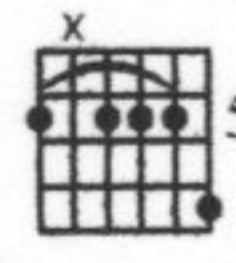
to it, please don't stop the, please don't stop the mu - sic. I wan - na take you a -

Piano accompaniment for the third system, including treble and bass staves.

Am9

Cmaj9

Em7(add4)



Musical staff with treble clef and notes.

way, let's es - cape in - to the mu - sic, D J let it play. Like the way you

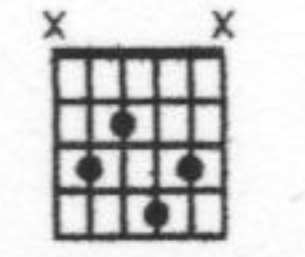
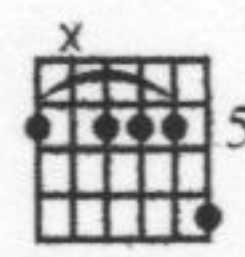
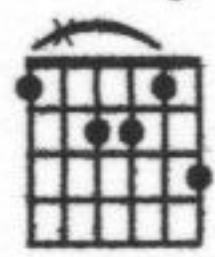
Piano accompaniment for the fourth system, including treble and bass staves.



4 Fmaj9

Am9

Cmaj9



Musical staff with notes and rests.

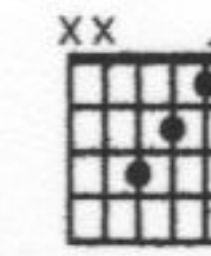
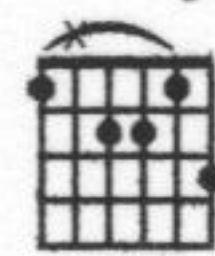
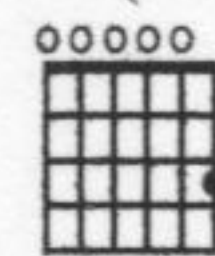
do this, \_ keep on rock-ing to it, \_ please don't stop the mu - sic, \_ please don't stop the,

Piano accompaniment for the first system.

Em7(add4)

To Coda ⊕ Fmaj9

F



Musical staff with notes and rests.

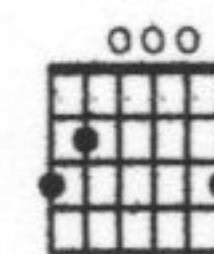
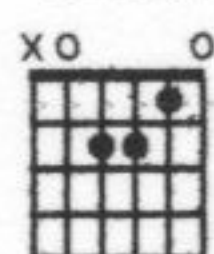
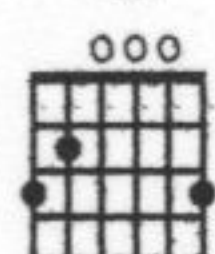
please don't stop, please don't stop the mu - sic. \_\_\_\_\_

Piano accompaniment for the second system, including a *p* dynamic marking.

G

Am

G



Musical staff with notes and rests.

Please don't stop the mu - sic, please don't stop,

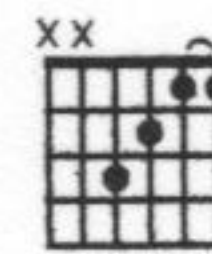
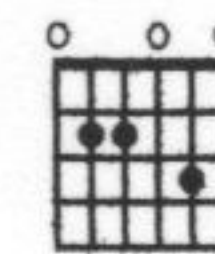
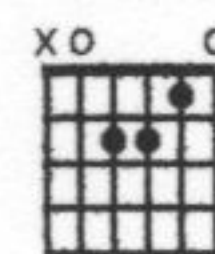
*swing* ♪'s

Piano accompaniment for the third system, including a *swing* tempo marking.

Am

Em7

F



Musical staff with notes and rests.

please don't stop, please don't stop the, please don't stop the mu - sic.

Piano accompaniment for the fourth system, including a *mp* dynamic marking.



Em F G

This system contains the first three measures of the piece. The guitar part is written in the bass clef. Measure 1 features an Em chord (0 2 2 0 0 0) and a melodic line starting with a quarter rest followed by eighth notes. Measure 2 features an F chord (xx 3 3 3 3) and continues the melodic line. Measure 3 features a G chord (0 0 0 3 2 3) and includes a triplet of eighth notes. The piano accompaniment in the bass clef provides harmonic support with chords and single notes.

Am G Am

This system contains measures 4 through 6. Measure 4 features an Am chord (x0 2 2 0 0 0) and a melodic line with a triplet of eighth notes. Measure 5 features a G chord (0 0 0 3 2 3) and continues the melodic line. Measure 6 features an Am chord (x0 2 2 0 0 0) and includes two triplet markings over eighth notes. The piano accompaniment uses sustained chords and single notes.

Em7 F

This system contains measures 7 and 8. Measure 7 features an Em7 chord (0 2 0 2 0 0) and a melodic line. Measure 8 features an F chord (xx 3 3 3 3) and includes two triplet markings over eighth notes. The piano accompaniment continues with sustained chords and single notes.

Em F G

This system contains the final three measures, 9 through 11. Measure 9 features an Em chord (0 2 2 0 0 0) and a melodic line. Measure 10 features an F chord (xx 3 3 3 3) and continues the melodic line. Measure 11 features a G chord (0 0 0 3 2 3) and includes two triplet markings over eighth notes. The piano accompaniment concludes with sustained chords and single notes.



6

A G A Em7 *D.º al Coda*

2. I \_\_\_ said...

*con ped.*

*Coda*

Fmaj9 Am9 Cmaj9

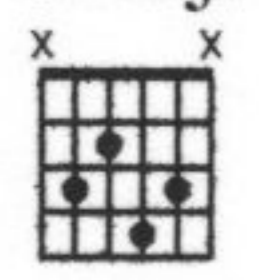
mu - sic, \_\_\_\_\_ yeah. \_

Em7(add4) Fmaj9 Am9

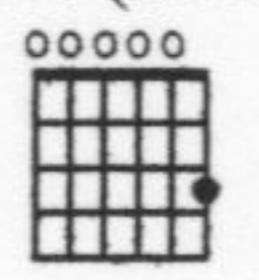
Please don't stop the mu - sic. \_\_\_\_\_



Cmaj9



Em7(add4)



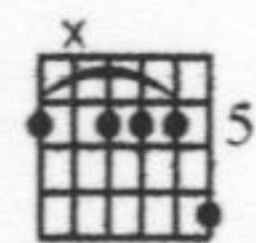
Fmaj9



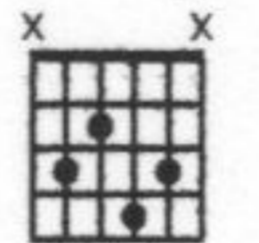
Oh. —

The first system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line consists of a melodic phrase with a slur over the first two notes and a fermata over the final note. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system is divided into three measures corresponding to the chords Cmaj9, Em7(add4), and Fmaj9.

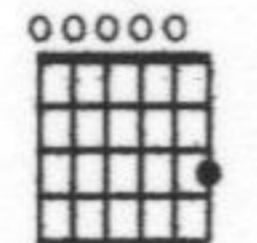
Am9



Cmaj9



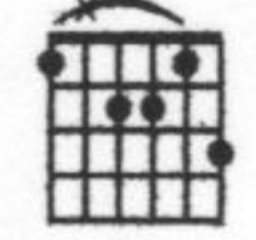
Em7(add4)



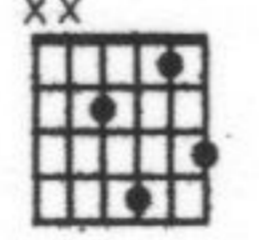
The second system continues the piano accompaniment from the first system. It consists of three measures corresponding to the chords Am9, Cmaj9, and Em7(add4). The piano accompaniment maintains the same rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Slowly

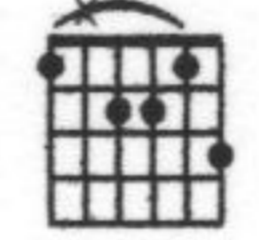
Fmaj9



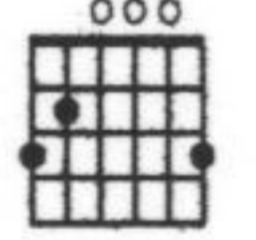
Cmaj7/E



Fmaj9



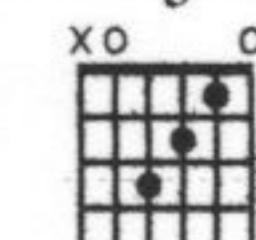
G



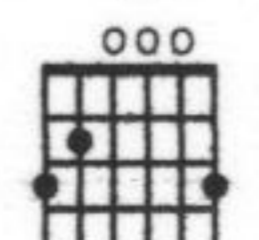
*p*

The third system is marked 'Slowly' and 'p' (piano). It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line consists of a melodic phrase with a slur over the first two notes and a fermata over the final note. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system is divided into four measures corresponding to the chords Fmaj9, Cmaj7/E, Fmaj9, and G.

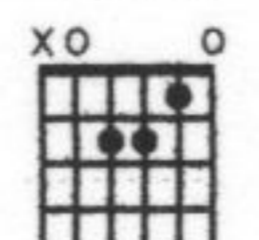
Fmaj7/A



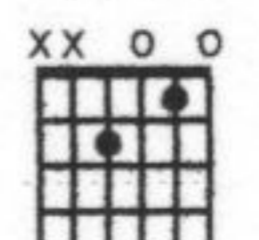
G



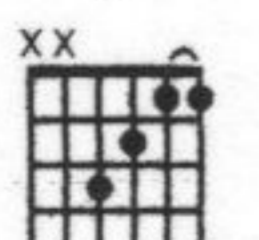
Am



C/E



F



*pp*

The fourth system is marked 'pp' (pianissimo). It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line consists of a melodic phrase with a slur over the first two notes and a fermata over the final note. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system is divided into six measures corresponding to the chords Fmaj7/A, G, Am, C/E, F, and G.