

MAN IN THE MIRROR

WORDS & MUSIC BY GLEN BALLARD & SIEDAH GARRETT

Arranged by Jonathan Wikeley

$\text{♩} = 100$

SOPRANO

ALTO

TENOR

BASS

PIANO

Ped.

*

5

It's gon-na feel_

Gon-na make a change_ for once in my_ life.

It's gon-na feel_

Ped.

*

9

— real good, — gon-na make a diff-'rence, gon-na make it right.

— real good, — gon-na make a diff-'rence.

Lead.

12

finger click on off beats

As I turned up the col-lar on my fav-'rite win-ter coat,

mp B \flat F/A Gm Dm/F

*

15

15

I see the kids in the street.

this wind is blowing my mind. I see the kids in the street, with not e-

E♭add9 *B♭* *F/A*

18

18

Who am I to be blind? Pre-ten-ding not to see their need.

Who am I to be blind? Pre-ten-ding not to see their need.

- nough to eat.

Gm *Dm/F* *E♭add9*

21 *stop clicking*
mp

Oo, _____

mf
A sum-mer's dis-re-gard, a bro-ken bot-tle top, and a one-man's soul.

Oo, _____

Oo, _____

mp

mp

mp

*Cm*⁷ *B^b/D* *E^badd9*

24 oo, a one man's soul, oo

oo _____

oo _____

oo _____

oo _____

oo _____

oo _____

oo _____

E^badd9/D *Cm*⁷ *B^b/D*

27

go. *f* I'm start-ing with the

no - where to go. *f* I'm start-ing with the

go. *f* I'm start-ing with the

go. That's why I want you to know, *f* I'm start-ing with the

E^b *F⁹* *B^b* *B^b/D* *E^b*

30

man in the mir-ror. I'm ask-ing him to change his ways. And no mes-sage could've

man in the mir-ror. I'm ask-ing him to change his ways. And no mes-sage could've

man in the mir-ror. I'm ask-ing him to change his ways. And no mes-sage could've

man in the mir-ror. I'm ask-ing him to change his ways. And no mes-sage could've

E^b/F *B^b* *B^b/D* *E^b* *E^b/F* *B^b* *B^b/D* *E^b*

34

been a - ny clear-er, if you wan-na make the world a bet - ter place take a
 been a - ny clear-er, if you wan-na make the world a bet - ter place take a
 been a - ny clear-er, if you wan-na make the world a bet - ter place take a
 been a - ny clear-er, if you wan-na make the world a bet - ter place take a

C7/E F13#9

36

finger click on off beats

look at your-self_ then make a change. Na na na, na na na, na
 look at your-self_ then make a change. Na na na, na na na, na
 look at your-self_ then make a change. Na na na, na na na, na
 look at your-self_ then make a change. Na na na, na na na, na

B^b F/A Gm⁷ Dm/F

39

na_ na na....
na_ na na....
na na na. — *mf* I've been a vic-tim of — a self-ish kind of love..
na na na. —

*E*_bbackdo B \flat F/A Gm⁷ Dm/F[#]

mf

Detailed description: This block contains the musical score for measures 39 through 42. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The key signature has two flats (B-flat major or D-flat minor). The first two vocal staves have lyrics 'na_ na na....'. The third vocal staff has lyrics 'na na na. —' followed by 'I've been a vic-tim of — a self-ish kind of love..' with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chord symbols *E*_bbackdo, B \flat , F/A, Gm⁷, and Dm/F[#] are written above the piano staff. A mezzo-forte (*mf*) dynamic marking is also present in the piano staff.

43

There are some — with no home, — not a
It's time that I re - a - lise, — there are some — with no home, — not a

*E*_bbackdo B \flat F/A

mf

Detailed description: This block contains the musical score for measures 43 through 46. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The key signature has two flats. The first vocal staff has lyrics 'There are some — with no home, — not a' with a mezzo-forte (*mf*) dynamic marking. The second vocal staff has lyrics 'It's time that I re - a - lise, — there are some — with no home, — not a'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chord symbols *E*_bbackdo, B \flat , and F/A are written above the piano staff. A mezzo-forte (*mf*) dynamic marking is also present in the piano staff.

46

mf

Could it be real-ly me— pre-tend-ing that they're not a - lone?—
 nick-el to loan, - could it be real-ly me— pre-tend-ing that they're not a - lone?—
 nick-el to loan.

Gm7 Dm/F Ebadd9

49

stop clicking
mp

Oo.

mf

A wil-low deep-ly scarred, some-bo-dy's bro-ken heart, and a washed - out dream...

mp

Oo.

mp

Oo.

Cm7 B^b/D Ebadd9

mp

52

A washed-out dream, —

They fol-low the pat-tern of the wind you see, 'cause they got.

Oo

Oo,

Oo,

Bbadd9/D *Cm7* *Bb/D*

55

be. *f* I'm start-ing with the

no place to be. *f* I'm start-ing with the

be. *f* I'm start-ing with the

be. *f* I'm start-ing with the

be. That's why I'm start-ing with me. *f* I'm start-ing with the

Eb *F9* *Bb* *Bb/D* *Eb*

58

man in the mir-ror, oo. I'm ask-ing him to change his ways, oh

man in the mir-ror, oo. I'm ask-ing him to change his ways, oh

man in the mir-ror, oo. I'm ask-ing him to change his ways, oh

man in the mir-ror, oo. I'm ask-ing him to change his ways, oh

E^b/F *B^b* *B^b/D* *E^b* *E^b/F*

f

61

yeah. And no mes - sage — could've been a - ny clear - er, if you

yeah. No mes - sage — could've been a - ny clear - er, if you

yeah. No mes - sage — could've been a - ny clear - er, if you

yeah. And no mes - sage — could've been a - ny clear - er, if you

B^b *B^b/D* *E^b* *C⁷/E*

63

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

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

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

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

f *13#9*

65

I'm start - ing with the man in the mir - ror, oo.

I'm start - ing with the man in the mir - ror, oo.

I'm start - ing with the man in the mir - ror, oo.

I'm start - ing with the man in the mir - ror, oo.

B^b *B^b/D* *E^b* *E^b/F⁺*

67

I'm ask-ing him to change his ways, oh yeah. And no mes-sage could've
 I'm ask-ing him to change his ways, oh yeah. No mes-sage could've
 I'm ask-ing him to change his ways, oh yeah. No mes-sage could've
 I'm ask-ing him to change his ways, oh yeah. And no mes-sage could've

B^b B^b/D E^b E^b/F^b B^b B^b/D E^b

70

been a - ny clear-er, if you wan-na make the world a bet - ter place take a
 been a - ny clear-er, if you wan-na make the world a bet - ter place take a
 been a - ny clear-er, if you wan-na make the world a bet - ter place take a
 been a - ny clear-er, if you wan-na make the world a bet - ter place take a

C⁷/E F¹³#9

72

look at your-self then make that change. I'm start-ing with the

look at your-self then make that change.

look at your-self then make that change. I'm start-ing with the

look at your-self then make that change.

B B/D# E

ff

74

man in the mir-ror. I'm ask-ing him to change his ways.

Man in the mir-ror, oh yeah. Change his ways, come on,

man in the mir-ror, oh yeah. I'm ask-ing him to change his ways, come on,

Man in the mir-ror, oh yeah. Change his ways, come on,

E/F# B B/D# E E/F#

77

77

mf cresc.

No mes - sage could've been a - ny clear - er, if you

mf cresc.

change. Oo - hoo. If you

mf cresc.

change. No mes - sage could've been a - ny clear - er, if you

mf cresc.

change. Oo - hoo. If you

B B/D# E C#7/E#

79

79

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

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

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

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

1:#13#9

81

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

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

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

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

83

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

f mind. Man in the mir-ror, oh yeah.

f mind. That man, that man, that man, that man, that man, that

f mind. With the man in the mir-ror, oh yeah. I'm ask-ing him to

f B B/D# E E/F# B B/D#

86

change his ways. No mes-sage could've been a - nyclear-er. If you
 Change his ways, come on, change. Oo - hoo. If you
 man, that man. No mes-sage could've been a - nyclear-er. If you
 change his ways, come on, yeah, that man. Oo - hoo. If you

E E/F# B B/D# E C#7/E#

89

wan-na make the world a bet - ter place take a look at your-self_ then make a
 wan-na make the world a bet - ter place take a look at your-self_ then make a
 wan-na make the world a bet - ter place take a look at your-self_ then make a
 wan-na make the world a bet - ter place take a look at your-self_ then make a

F#13#9

91

change. *f* Na na na, na na na, na na na na.

change. *f* Na na na, na na na, na na na na.

change. *f* Na na na, na na na, na na na na.

change. Na na na.

f B F#/A# G#m D#m/F# Eadd9

94

Oh yeah. Na na na, na na na, na

Oh yeah. Na na na, na na na, na

With the man you know, that man, you know, that man, you

Oh yeah.

B F#/A# G#m D#m/F#

97

finger click on off beats

p

oo.

na_ na na.

I'm gon-na make a change.

know, that man,

you

oo.

mf
It's gon-na feel real

Oo.

gaddo

p

mf

8^{va}

5

p

101

mf

add hand claps on off-beats

Change, —

mf

Change, —

good. "Sham - one!"

Just lift your - self, you know,

you got to stop it your -

mf

Change, —

mp

105

f
yeah, make that change.

f
yeah, make that change.

f
- self. You got-ta make that change, you know.

f
yeah, make that change.

mf

108

Man in the mir-ror.

mf
Man in the mir-ror. Oo,

You got to, you got to not let your-self oh bro-ther._

Man in the mir-ror.

111

Change, make that change.

Oo.

You know, I got-ta make that make, then make.

Change, make that change.

114

Man in the mir-ror.

f Man in the mir-ror. *mf* Oo.

You got-ta, you got - ta move. "Sham - one!" "Sham - one!" You got - ta

Man in the mir-ror.

117

Change, make that change.

oo.

stand up, stand up, stand up. Stand up and lift your-self now.

Change, make that change.

120

Man in the mir-ror. Change,

f Man in the mir-ror. *mf* Oo. oo.

Man in the mir-ror. Change,

124

make that change. Man in the mir-ror.
 Man in the mir-ror.
 Yeah make that change. "Sham - one!" You
 make that change. Man in the mir-ror.

127

stop clicks and handclaps

mf *p*
 Change._____
mf *p*
 Oo._____
 Change._____
mf *p*
 know, you know, you know, you know. Change._____
mf *p*
 Change._____
mf *p*
 Change._____
mf *p*
 Change._____
mf *p*
 Change._____