

Recorded by THE JACKSONS

# Blame It on the Boogie

For SATB and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:15

Arranged by  
MAC HUFF

Words and Music by  
MICHAEL JACKSON-CLARK,  
DAVID JACKSON-RICH, THOMAS MEYER,  
ELMAR and HANS KAMPSCHROER

Funky dance groove (♩ = ca. 113)

N.C.

Piano

Drum intro *mf*

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand starts with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a similar pattern: F3, G3, Ab3, Bb3, Ab3, G3, F3. The piece begins with a 'Drum intro' and a mezzo-forte (*mf*) dynamic.

E<sup>b</sup>

The piano accompaniment continues with two staves. The right hand plays eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays eighth notes: F3, G3, Ab3, Bb3, Ab3, G3, F3. The key signature changes to E-flat major (B-flat major with one flat).

Soprano

Alto

Tenor

Bass

Unis. *mf* My

The vocal parts are shown on four staves. The Soprano, Alto, and Tenor parts are currently silent. The Bass part has a whole rest followed by a quarter note G2. The dynamic is mezzo-forte (*mf*) and the instruction is 'Unis.' (unison).

Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup>aug

The piano accompaniment continues with two staves. The right hand plays chords: Fm7, Bb7, Eb7, Fm7, Bbaug. The left hand plays eighth notes: F3, G3, Ab3, Bb3, Ab3, G3, F3. The key signature remains E-flat major.

\*Available separately:  
SATB, SAB, 2-Part, ShowTrax CD  
Combo parts available as a digital download  
(tpt 1-2, tsx, tbn, bsx, syn, gtr, b, dm)  
[halleonard.com/choral](http://halleonard.com/choral)



Copyright © 1978 Chrysalis Music  
This arrangement Copyright © 2010 Chrysalis Music  
All Rights Reserved Used by Permission

ba - by's al - ways danc - in' and it would-n't be a bad thing; but

Cm7 Eb6

*mf*  
I don't get no lov - in', and that's no lie. We spent

Unis.

Cm7 Ab Eb

the night in Fris - co at ev - 'ry kind of dis - co from

Cm7 Eb7

*f*

— that night — I kissed — our love — good - bye. — *f* Don't blame it on

*A<sup>b</sup>7* *B<sup>b</sup>7sus*

16

18

Unis. *div.* Unis.

sun - shine. — Don't blame it on the moon - light. — Don't blame it on the

*E<sup>b</sup>6* *A<sup>b</sup>7sus/D<sup>b</sup>*

*f*

18

Unis.

good times. — Blame it on the boo-gie. — Don't blame it on

Unis.

*D<sup>b</sup>* *E<sup>b</sup>7*

20

Unis. div. Unis.

sun - shine. — Don't blame it on the moon - light. — Don't blame it on the

E<sup>b</sup>6 A<sup>b</sup>7sus/D<sup>b</sup>

22

Unis. *mf*

good times. — Blame it on the boo-gie. That

D<sup>b</sup> E<sup>b</sup>7

24

26

nas - ty boo - gie bugs — me, but some-how it — has drugged — me,

Cm<sup>7</sup> E<sup>b</sup>6 *mf*

26

spell-bound rhy - thm get me on my feet. I've changed

Unis.

*mf*

Cm7 A<sup>b</sup> E<sup>b</sup>

28

— my life — com-plete - ly, — I've seen the light - ning leave — me, my ba -

Unis.

Cm7 E<sup>b</sup>7

30

- by just — can't take — her eyes — off me. — Don't blame it on

*f*

*f*

A<sup>b</sup>7 B<sup>b</sup>7sus

32

Unis. div. Unis.

sun - shine. — Don't blame it on the moon - light. — Don't blame it on the

E<sup>b</sup>6 A<sup>b</sup>7sus/D<sup>b</sup>

*f*

Unis.

good times. — Blame it on the boo - gie. Don't blame it on

Unis.

D<sup>b</sup> E<sup>b</sup>7

Unis. div. Unis.

sun - shine. — Don't blame it on the moon - light. — Don't blame it on the

E<sup>b</sup>6 A<sup>b</sup>7sus/D<sup>b</sup>

Unis.

good times. — Blame it on the boo-gie.

$D^b$   $E^b7$

42

I just can't, — I just can't, — I just can't — con - trol — my feet. —

Unis.

$E^b$   $Cm^7$   $A^b$   $A^b/B^b$

I just can't, — I just can't, — I just can't — con - trol — my feet. —

$E^b$   $Cm^7$   $A^b$   $A^b/B^b$

I just can't,— I just can't,— I just can't — con-trol — my feet. —

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

I just can't,— I just can't,— I just can't — con-trol — my feet. —

div.

E<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> A<sup>b</sup>/B<sup>b</sup>

Oo, boo - gie! —

div.

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



Unis. This mag - ic mu - sic grooves me, that

Gm7 Caug Dm7

dirt - y rhy - thm fools me, the dev - il's got - ten to me,

F6 Dm7

Unis. with this dance. I'm full of funk - y fev - er, a

Bb F Dm7

fi - re burns in - side me, boo-gie's got me in a su - per trance.

59

F7 B<sup>b</sup>7

62

Unis. Unis.

Don't blame it on sun - shine. Don't blame it on the

Unis.

61

C<sup>7</sup>sus F6

div. Unis. Unis.

moon - light. Don't blame it on the good times. Blame it on the

63

B<sup>b</sup>7sus/E<sup>b</sup> E<sup>b</sup>

Unis.

boo-gie. Don't blame it on sun - shine. — Don't blame it on the

Unis.

F7

F6

65

div. > Unis.

Unis.

moon - light. — Don't blame it on the good times. — Blame it on the

B<sup>b</sup>7sus/E<sup>b</sup>

E<sup>b</sup>

67

70 Opt. Handclaps on beats 2 and 4

*mf*

boo-gie. Sun - shine, —

*mf*

F7

F6

*mf*

69

moon - light, — good times, —

div.

B<sup>b</sup>7sus/E<sup>b</sup> E<sup>b</sup>

71

Unis. boo-gie! — Sun - shine, — moon - light, —

F7 F6 B<sup>b</sup>7sus/E<sup>b</sup>

73

div. good times, — Unis. boo-gie! — Don't blame it on

Unis. *f*

E<sup>b</sup> F7

76

Unis.

div.

Unis.

sun - shine. —

Don't blame it on the moon - light. —

Don't blame it on the

F6

B<sup>b</sup>7sus/E<sup>b</sup>

*f*

78

Unis.

good times. —

Blame it on the boogie.

Don't blame it on

Unis.

E<sup>b</sup>

F7

80

Unis.

div.

Unis.

sun - shine. —

Don't blame it on the moon - light. — Don't blame it on the

F6

B<sup>b</sup>7sus/E<sup>b</sup>

82

div.

good times. — Blame it on the boo-gie. —

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a 'div.' (diviso) marking. The lyrics are 'good times. — Blame it on the boo-gie. —'. The piano accompaniment consists of chords and moving lines in both hands.

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

84

The second system shows the piano accompaniment for measures 84 and 85. The key signature has two flats. Chords E<sup>b</sup> and F<sup>7</sup> are indicated above the staff. The piano part features a steady eighth-note accompaniment in the bass and a more active line in the treble.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

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

86

The fourth system shows the piano accompaniment for measures 86 and 87. Chords Gm<sup>7</sup>, C<sup>7</sup>, and F<sup>7</sup> are indicated above the staff. The piano part continues with a consistent rhythmic pattern.

Blame it on the boo-gie! —

Blame it on the, boo-gie! —

Blame it on the, boo-gie! —

Blame it on the, boo-gie! —

The fifth system features the vocal line and piano accompaniment for measures 88 and 89. The lyrics are 'Blame it on the boo-gie! —'. The piano accompaniment provides harmonic support for the vocal line.

Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup><sub>9</sub>

88

The sixth system shows the piano accompaniment for measures 88 and 89. Chords Gm<sup>7</sup>, C<sup>7</sup>, and F<sup>6</sup><sub>9</sub> are indicated above the staff. The piano part concludes with a final chord.