



MICHAEL JACKSON

DANGEROUS

MICHAEL JACKSON





THE DANCE

CONSCIOUSNESS EXPRESSES ITSELF THROUGH CREATION. THIS WORLD WE LIVE IN IS THE DANCE OF THE CREATOR. DANCERS COME AND GO IN THE TWINKLING OF AN EYE BUT THE DANCE LIVES ON. ON MANY AN OCCASION WHEN I AM DANCING, I HAVE FELT TOUCHED BY SOMETHING SACRED. IN THOSE MOMENTS, I FELT MY SPIRIT SOAR AND BECOME ONE WITH EVERYTHING THAT EXISTS.

I BECOME THE STARS AND THE MOON. I BECOME THE LOVER AND THE BELOVED. I BECOME THE VICTOR AND THE VANQUISHED. I BECOME THE MASTER AND THE SLAVE. I BECOME THE SINGER AND THE SONG. I BECOME THE KNOWER AND THE KNOWN. I KEEP ON DANCING THEN IT IS THE ETERNAL DANCE OF CREATION. THE CREATOR AND CREATION MERGE INTO ONE WHOLENESS OF JOY. I KEEP ON DANCING...AND DANCING...AND DANCING, UNTIL THERE IS ONLY...THE DANCE.

BY MICHAEL JACKSON



JAM

SONG AND LYRICS BY MICHAEL JACKSON

MUSIC BY MICHAEL JACKSON, RENE MOORE, BRUCE SWEDIEN AND TEDDY RILEY



NATION TO NATION
ALL THE WORLD
MUST GET TOGETHER
FACE THE PROBLEMS
THAT WE SEE
THEN MAYBE SOMEHOW WE CAN
WORK IT OUT
I ASKED MY NEIGHBOR
FOR A FAVOR
SHE SAID LATER
WHAT HAS COME OF
ALL THE PEOPLE
HAVE WE LOST LOVE
OF WHAT IT'S ABOUT

I HAVE TO FIND MY PEACE CUZ
NO ONE SEEMS TO LET ME BE
FALSE PROPHETS CRY OF DOOM
WHAT ARE THE POSSIBILITIES
I TOLD MY BROTHER
THERE'LL BE PROBLEMS,
TIMES AND TEARS FOR FEARS,
BUT WE MUST LIVE EACH DAY
LIKE IT'S THE LAST

GO WITH IT
GO WITH IT
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T TOO MUCH
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T
DON'T YOU
IT AIN'T TOO MUCH FOR ME TO

THE WORLD KEEPS CHANGING
REARRANGING MINDS
AND THOUGHTS
PREDICTIONS FLY OF DOOM
THE BABY BOOM
HAS COME OF AGE
WE'LL WORK IT OUT
I TOLD MY BROTHER
DON'T YOU ASK ME
FOR NO FAVORS
I'M CONDITIONED BY

THE SYSTEM
DON'T YOU PREACH TO ME
DON'T SCREAM AND SHOUT
SHE PRAY TO GOD, TO BUDDHA
THEN SHE SINGS A
TALMUD SONG
CONFUSIONS CONTRADICT
THE SELF
DO WE KNOW RIGHT
FROM WRONG
I JUST WANT YOU TO
RECOGNIZE ME
I'M THE TEMPLE
YOU CAN'T HURT ME
I FOUND PEACE
WITHIN MYSELF

GO WITH IT
GO WITH IT
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T TOO MUCH
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T TOO MUCH
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T
DON'T YOU
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T
DON'T YOU
IT AIN'T TOO MUCH FOR ME TO

JAM JAM
HERE COMES THE MAN
HOT DAMN
THE BIG BOY STANDS
MOVIN' UP A HAND
MAKIN' FUNKY TRACKS
WITH MY MAN
MICHAEL JACKSON
SMOOTH CRIMINAL

THAT'S THE MAN
MIKE'S SO RELAXED
MINGLE MINGLE JINGLE
IN THE JUNGLE
BUM RUSHED THE DOOR
3 AND 4'S IN A BUNDLE
EXECUTE THE PLAN
FIRST I COOLED LIKE A FAN
GOT WITH JANET
THEN WITH GUY
NOW WITH MICHAEL
CAUSE IT AIN'T HARD TO...

JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T TOO MUCH
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T
DON'T YOU
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T TOO MUCH
IT AIN'T TOO MUCH FOR ME TO
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IT AIN'T TOO MUCH STUFF

IT AIN'T
DON'T YOU
IT AIN'T TOO MUCH FOR ME TO
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IT AIN'T TOO MUCH STUFF
IT AIN'T TOO MUCH
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IT AIN'T
DON'T YOU
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T TOO MUCH
IT AIN'T TOO MUCH FOR ME TO
JAM
IT AIN'T TOO MUCH STUFF
IT AIN'T
DON'T YOU
IT AIN'T TOO MUCH FOR ME TO

THEY SAY I'M DIFFERENT
THEY DON'T UNDERSTAND
BUT THERE'S A BIGGER PROBLEM
THAT'S MUCH MORE IN DEMAND
YOU GOT WORLD HUNGER
NOT ENOUGH TO EAT
SO THERE'S REALLY NO TIME
TO BE TRIPPIN' ON ME

YOU GOT SCHOOL TEACHERS
WHO DON'T WANNA TEACH
YOU GOT GROWN PEOPLE
WHO CAN'T WRITE OR READ
YOU GOT STRANGE DISEASES
AH BUT THERE'S NO CURE
YOU GOT MANY DOCTORS
THAT AREN'T SO SURE
SO TELL ME

WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
STOP TRIPPIN'

WE'VE GOT MORE PROBLEMS
THAN WE'LL EVER NEED
YOU GOT GANG VIOLENCE
AND BLOODSHED ON THE STREET
YOU GOT HOMELESS PEOPLE
WITH NO FOOD TO EAT
WITH NO CLOTHES ON THEIR BACK
AND NO SHOES FOR THEIR FEET

WE'VE GOT DRUG ADDICTION
IN THE MINDS OF THE WEAK
WE'VE GOT SO MUCH CORRUPTION
POLICE BRUTALITY
WE'VE GOT STREETWALKERS
WALKIN' INTO DARKNESS
TELL ME
WHAT ARE YOU DOING
TO TRY TO STOP THIS

WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
STOP TRIPPIN'
YEAH STOP TRIPPIN'
EVERYBODY JUST STOP TRIPPIN'
WHY YOU WANNA TRIP ON ME

WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
WHY YOU WANNA TRIP ON ME
OOH STOP TRIPPIN'
YEAH STOP TRIPPIN'
EVERYBODY JUST STOP TRIPPIN'

STOP TRIPPIN'
STOP TRIPPIN'
STOP TRIPPIN'
STOP TRIPPIN'
STOP TRIPPIN'
STOP TRIPPIN'
STOP TRIPPIN'
STOP TRIPPIN'
WHY YOU WANNA TRIP ON ME
STOP TRIPPIN'
WHY YOU WANNA TRIP ON ME
STOP TRIPPIN'
WHY YOU WANNA TRIP ON ME
STOP TRIPPIN'
WHY YOU WANNA TRIP ON ME
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STOP TRIPPIN'



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IN THE CLOSET

WRITTEN AND COMPOSED BY MICHAEL JACKSON AND TEDDY RILEY

THERE'S SOMETHING
I HAVE TO SAY TO YOU
IF YOU PROMISE YOU'LL
UNDERSTAND
I CANNOT CONTAIN MYSELF
WHEN IN YOUR PRESENCE
I'M SO HUMBLE
JUST TOUCH ME
DON'T HIDE OUR LOVE
WOMAN TO MAN

SHE'S JUST A LOVER
WHO MAKES ME HIGH
IT'S WORTH THE GIVING
IT'S WORTH THE TRY
YOU CANNOT CLEAVE IT
OR PUT IT IN THE FURNACE
YOU CANNOT WET IT
YOU CANNOT BURN IT

SHE WANTS TO GIVE IT
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO
GIVE IT)
DARE ME

SHE WANTS TO GIVE IT
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
YEA
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
SHE WANTS TO GIVE IT

(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
YEA
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)

(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
SHE WANTS TO GIVE IT

(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
YEA
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)

IT'S JUST A FEELING
YOU HAVE TO SOOTHE IT
YOU CAN'T NEGLECT IT
YOU CAN'T ABUSE IT
IT'S JUST DESIRE
YOU CANNOT WASTE IT
THEN, IF YOU WANT IT
THEN, WON'T YOU TASTE IT

JUST PROMISE ME
WHATEVER WE SAY
WHATEVER WE DO
TO EACH OTHER
FOR NOW WE TAKE
A VOW TO JUST
KEEP IT IN THE CLOSET

JUST PROMISE ME
WHATEVER WE SAY
OR DO TO EACH OTHER
FOR NOW WE'LL MAKE A VOW
TO JUST KEEP IT
IN THE CLOSET

ONE THING IN LIFE
YOU MUST UNDERSTAND
THE TRUTH OF LUST
WOMAN TO MAN
SO OPEN THE DOOR
AND YOU WILL SEE
THERE ARE NO SECRETS
MAKE YOUR MOVE
SET ME FREE

BECAUSE THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU
I SWEAR THERE'S SOMETHING
ABOUT YOU BABY

JUST PROMISE ME
WHATEVER WE SAY
WHATEVER WE DO
TO EACH OTHER
FOR NOW WE TAKE
A VOW TO JUST
KEEP IT IN THE CLOSET

(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
YEA
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
SHE WANTS TO GIVE IT

(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
DARE ME
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)

IF YOU CAN GET IT
IT'S WORTH A TRY
I REALLY WANT IT
I CAN'T DENY
IT'S JUST DESIRE
I REALLY LOVE IT
'CAUSE IF IT'S ACHING
YOU HAVE TO RUB IT
SHE WANTS TO GIVE IT

SHE DRIVES ME WILD

WRITTEN AND COMPOSED BY MICHAEL JACKSON, TEDDY RILEY AND AQUIL DAVIDSON



SHE GOT THE LOOK
SHE SO FINE
AND YOU KNOW DAMN WELL
THE GIRL WILL BE MINE

SHE GOT THE BREAKS
SHE THE SCENE
AND YOU KNOW DAMN WELL
SHE GIVES IT TO ME

BLACK JEANS AND
A TURTLENECK SWEATER
I KNOW THE GIRL
IS FAKIN' 'CAUSE

I'VE SEEN HER LOOK BETTER

SHE COMPOSITION
SHE STATISTICAL FACT
SHE GOT IT READY
FOR THE WILLING
GOT IT SWEATY IN THE BACK

COME TO THE PLACE
SHOCK TACY
AND YOU KNOW DAMN WELL
YOU KNOW WHAT I MEAN
TALK HOT IN THE FACE
ONE AND 3.

LIKE A PLEASURE TRIP
LIKE YOU'VE NEVER SEEN
SATIN LACE
AND A PAISLEY CUT TOP
THE GIRL IS WAISTING OVER
AND SHE KNOWS
WHAT SHE'S GOT

SHE GOT POSITION
SHE GOT JUST WHAT IT TAKES
SHE GOT A MOJO
IN HER POCKET
SHE GOT IT READY
JUST IN CASE

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JUST OPEN THE DOOR
AND YOU WILL SEE
THIS PASSION BURNS
INSIDE OF ME
DON'T SAY TO ME
YOU'LL NEVER TELL
TOUCH ME THERE
MAKE THE MOVE
CAST THE SPELL

BECAUSE THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU
I SWEAR THERE'S SOMETHING
ABOUT YOU BABY

JUST PROMISE ME
WHATEVER WE SAY
OR DO TO EACH OTHER
FOR NOW WE TAKE
A VOW TO JUST
KEEP IT IN THE CLOSET

I SWEAR THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU

I SWEAR THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU

I SWEAR THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU

BECAUSE THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU

BECAUSE THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU

I SWEAR THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU

I SWEAR THERE'S SOMETHING
ABOUT YOU BABY
THAT MAKES ME WANT
TO GIVE IT TO YOU

(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO
GIVE IT)

DARE ME
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)

DARE ME
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
KEEP IT IN THE CLOSET

I SWEAR THERE'S SOMETHING
ABOUT YOU BABY
MAKES ME WANT

JUST PROMISE ME
WHATEVER WE SAY
OR WHATEVER WE DO TO
EACH OTHER
FOR NOW WE'LL MAKE A VOW
TO JUST
KEEP IT IN THE CLOSET

(SHE WANTS TO GIVE IT)

DARE ME
(AAHH)
KEEP IT IN THE CLOSET
(SHE WANTS TO GIVE IT)

DARE ME
(AAHH)
KEEP IT IN THE CLOSET

(SHE WANTS TO GIVE IT)

(AAHH, SHE WANTS TO GIVE IT)
DARE ME
(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
DARE ME

(SHE WANTS TO GIVE IT)
KEEP IT IN THE CLOSET

(SHE WANTS TO GIVE IT)

(SHE WANTS TO GIVE IT)
KEEP IT IN THE CLOSET

(SHE WANTS TO GIVE IT)
(AAHH, SHE WANTS TO GIVE IT)
DARE ME

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REMEMBER THE TIME

WRITTEN AND COMPOSED BY MICHAEL JACKSON, BERNARD BELLE AND TEDDY RILEY

DO YOU REMEMBER
WHEN WE FELL IN LOVE
WE WERE SO YOUNG
AND INNOCENT THEN
DO YOU REMEMBER
HOW IT ALL BEGAN
IT JUST SEEMED LIKE HEAVEN
SO WHY DID IT END?

DO YOU REMEMBER
BACK IN THE FALL
WE'D BE TOGETHER
ALL DAY LONG
DO YOU REMEMBER
US HOLDING HANDS
IN EACH OTHER'S EYES
WE'D STARE
(TELL ME)

DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME
WHEN WE FIRST MET
DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME

DO YOU REMEMBER
HOW WE USED TO TALK
(YA KNOW)
WE'D STAY ON THE PHONE
AT NIGHT TILL DAWN
DO YOU REMEMBER
ALL THE THINGS WE SAID LIKE
I LOVE YOU SO
I'LL NEVER LET YOU GO

DO YOU REMEMBER
BACK IN THE SPRING
EVERY MORNING BIRDS WOULD SING
DO YOU REMEMBER
THOSE SPECIAL TIMES
THEY'LL JUST GO ON AND ON
IN THE BACK OF MY MIND

DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME
WHEN WE FIRST MET GIRL
DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME

THOSE SWEET MEMORIES
WILL ALWAYS BE DEAR TO ME
AND GIRL NO MATTER WHAT WAS SAID
I WILL NEVER FORGET WHAT WE HAD
NOW BABY

DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME
WHEN WE FIRST MET
DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME

DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME
WHEN WE FIRST MET
DO YOU REMEMBER THE TIME
WHEN WE FELL IN LOVE
DO YOU REMEMBER THE TIME

REMEMBER THE TIMES
OOH
REMEMBER THE TIMES
DO YOU REMEMBER GIRL
REMEMBER THE TIMES
ON THE PHONE YOU AND ME
REMEMBER THE TIMES
TILL DAWN, TWO OR THREE
WHAT ABOUT US GIRL

REMEMBER THE TIMES
DO YOU, DO YOU, DO YOU,
DO YOU, DO YOU
REMEMBER THE TIMES
IN THE PARK, ON THE BEACH
REMEMBER THE TIMES
YOU AND ME IN SPAIN
REMEMBER THE TIMES
WHAT ABOUT, WHAT ABOUT...

REMEMBER THE TIMES
OOH...IN THE PARK
REMEMBER THE TIMES
AFTER DARK...DO YOU, DO YOU, DO YOU
REMEMBER THE TIMES
DO YOU, DO YOU, DO YOU, DO YOU
REMEMBER THE TIMES
YEAH YEAH



CAN'T LET HER GET AWAY

WRITTEN AND COMPOSED BY MICHAEL JACKSON AND TEDDY RILEY

I THOUGHT SHE HAD TO HAVE IT
SINCE THE FIRST TIME SHE CAME
WHO KNOWS THE SITUATION
MYSTERIES REMAIN
AND NOW I WONDER WHY
I BREAKDOWN WHEN I CRY
IS IT SOMETHING I SAID
OR IS IT JUST A LIE
(IS IT JUST A LIE)

I TRY SO HARD TO LOVE YOU
SOME THINGS TAKE
TIME AND SHAME
I THINK THE WHOLE WORLD
OF YOU
YOUR THOUGHTS OF ME REMAIN
I'LL PLAY THE FOOL FOR YOU
I'LL CHANGE THE RULES FOR YOU
JUST SAY IT AND I'LL DO
JUST MAKE THIS THING
COME TRUE
(MAKE THIS DREAM COME TRUE)

IF I LET HER GET AWAY
THOUGH I'M BEGGING
ON MY KNEES
I'LL BE CRYING EVERYDAY
KNOWING THE GIRL
THAT GOT AWAY

I CAN'T LET
I CAN'T LET HER GET AWAY
I CAN'T LET
I CAN'T LET HER GET AWAY

I CAN'T LET
I CAN'T LET HER GET AWAY
I CAN'T LET

I CAN'T LET HER GET AWAY
I TRIED TO MASTERMIND IT
BY SAYING LET IT BE
BUT EVERYTIME I DID IT
THE HURT CAME BACK AT ME
I TOLD YOU THAT I NEED YOU
A THOUSAND TIMES AND WHY
I PLAYED THE FOOL FOR YOU
AND STILL YOU SAID GOODBYE
(STILL YOU SAID GOODBYE)

IF I LET HER GET AWAY
THEN THE WORLD WILL
HAVE TO SEE
A FOOL WHO LIVES ALONE
AND THE FOOL WHO
SET YOU FREE

I CAN'T LET
I CAN'T LET HER GET AWAY
I CAN'T LET
I CAN'T LET HER GET AWAY

I CAN'T LET
I CAN'T LET HER GET AWAY
I CAN'T LET
I CAN'T LET HER GET AWAY

CAN'T LET GO
CAN'T LET GO

I CAN'T LET
I CAN'T LET HER GET AWAY
I CAN'T LET
I CAN'T LET HER GET AWAY

I CAN'T LET

I CAN'T LET HER GET AWAY
I CAN'T LET
I CAN'T LET HER GET AWAY
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I CAN'T LET
I CAN'T LET HER GET AWAY



HEAL THE WORLD

WRITTEN AND COMPOSED BY MICHAEL JACKSON



THERE'S A PLACE IN
YOUR HEART
AND I KNOW THAT IT IS LOVE
AND THIS PLACE COULD
BE MUCH
BRIGHTER THAN TOMORROW
AND IF YOU REALLY TRY
YOU'LL FIND THERE'S NO NEED
TO CRY
IN THIS PLACE YOU'LL FEEL
THERE'S NO HURT OR SORROW

THERE ARE WAYS
TO GET THERE
IF YOU CARE ENOUGH
FOR THE LIVING
MAKE A LITTLE SPACE
MAKE A BETTER PLACE...

HEAL THE WORLD
MAKE IT A BETTER PLACE
FOR YOU AND FOR ME
AND THE ENTIRE HUMAN RACE
THERE ARE PEOPLE DYING
IF YOU CARE ENOUGH
FOR THE LIVING
MAKE A BETTER PLACE
FOR YOU AND FOR ME

IF YOU WANT TO KNOW WHY
THERE'S A LOVE THAT
CANNOT LIE
LOVE IS STRONG
IT ONLY CARES OF
JOYFUL GIVING
IF WE TRY

WE SHALL SEE
IN THIS BLISS
WE CANNOT FEEL
FEAR OF DREAD
WE STOP EXISTING AND
START LIVING

THEN IT FEELS THAT ALWAYS
LOVE'S ENOUGH FOR
US GROWING
SO MAKE A BETTER WORLD
MAKE A BETTER WORLD...

HEAL THE WORLD
MAKE IT A BETTER PLACE
FOR YOU AND FOR ME
AND THE ENTIRE HUMAN RACE
THERE ARE PEOPLE DYING
IF YOU CARE ENOUGH
FOR THE LIVING
MAKE A BETTER PLACE
FOR YOU AND FOR ME

AND THE DREAM WE WERE
CONCEIVED IN
WILL REVEAL A JOYFUL FACE
AND THE WORLD WE
ONCE BELIEVED IN
WILL SHINE AGAIN IN GRACE
THEN WHY DO WE KEEP
STRANGLING LIFE
WOUND THIS EARTH
CRUCIFY ITS SOUL
THOUGH IT'S PLAIN TO SEE
THIS WORLD IS HEAVENLY
BE GOD'S GLOW

WE COULD FLY SO HIGH
LET OUR SPIRITS NEVER DIE
IN MY HEART
I FEEL YOU ARE ALL
MY BROTHERS
CREATE A WORLD WITH
NO FEAR
TOGETHER WE CRY
HAPPY TEARS
SEE THE NATIONS TURN
THEIR SWORDS
INTO PLOWSHARES

WE COULD REALLY GET THERE
IF YOU CARED ENOUGH
FOR THE LIVING
MAKE A LITTLE SPACE
TO MAKE A BETTER PLACE...

HEAL THE WORLD
MAKE IT A BETTER PLACE
FOR YOU AND FOR ME
AND THE ENTIRE HUMAN RACE
THERE ARE PEOPLE DYING
IF YOU CARE ENOUGH
FOR THE LIVING
MAKE A BETTER PLACE
FOR YOU AND FOR ME

HEAL THE WORLD
MAKE IT A BETTER PLACE
FOR YOU AND FOR ME
AND THE ENTIRE HUMAN RACE
THERE ARE PEOPLE DYING
IF YOU CARE ENOUGH
FOR THE LIVING

MAKE A BETTER PLACE
FOR YOU AND FOR ME

HEAL THE WORLD
MAKE IT A BETTER PLACE
FOR YOU AND FOR ME
AND THE ENTIRE HUMAN RACE
THERE ARE PEOPLE DYING
IF YOU CARE ENOUGH
FOR THE LIVING
MAKE A BETTER PLACE
FOR YOU AND FOR ME

THERE ARE PEOPLE DYING
IF YOU CARE ENOUGH
FOR THE LIVING
MAKE A BETTER PLACE
FOR YOU AND FOR ME

THERE ARE PEOPLE DYING
IF YOU CARE ENOUGH
FOR THE LIVING
MAKE A BETTER PLACE
FOR YOU AND FOR ME

YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME
YOU AND FOR ME

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BLACK OR WHITE

WRITTEN AND COMPOSED BY MICHAEL JACKSON

I TOOK MY BABY
ON A SATURDAY BANG
BOY IS THAT GIRL WITH YOU
YES WE'RE ONE AND THE SAME

NOW I BELIEVE IN MIRACLES
AND A MIRACLE
HAS HAPPENED TONIGHT

BUT, IF
YOU'RE THINKIN'
ABOUT MY BABY
IT DON'T MATTER IF YOU'RE
BLACK OR WHITE

THEY PRINT MY MESSAGE
IN THE SATURDAY SUN
I HAD TO TELL THEM
I AIN'T SECOND TO NONE

AND I TOLD ABOUT EQUALITY
AND IT'S TRUE
EITHER YOU'RE WRONG
OR YOU'RE RIGHT

BUT, IF
YOU'RE THINKIN'
ABOUT MY BABY
IT DON'T MATTER IF YOU'RE
BLACK OR WHITE

I AM TIRED OF THIS DEVIL
I AM TIRED OF THIS STUFF
I AM TIRED OF THIS BUSINESS
SEW WHEN THE
GOING GETS ROUGH
I AIN'T SCARED OF



YOUR BROTHER
I AIN'T SCARED OF NO SHEETS
I AIN'T SCARED OF NOBODY
GIRL WHEN THE
GOIN' GETS MEAN

PROTECTION
FOR GANGS, CLUBS,
AND NATIONS
CAUSING GRIEF IN
HUMAN RELATIONS
IT'S A TURF WAR
ON A GLOBAL SCALE

I'D RATHER HEAR BOTH SIDES
OF THE TALE
SEE, IT'S NOT ABOUT RACES
JUST PLACES
FACES
WHERE YOUR BLOOD
COMES FROM
IS WHERE YOUR SPACE IS
I'VE SEEN THE BRIGHT
GET DULLER
I'M NOT GOING TO SPEND
MY LIFE BEING A COLOR

DON'T TELL ME YOU AGREE
WITH ME
WHEN I SAW YOU
KICKING DIRT IN MY EYE

BUT, IF
YOU'RE THINKIN'
ABOUT MY BABY
IT DON'T MATTER IF YOU'RE
BLACK OR WHITE

I SAID IF
YOU'RE THINKIN' OF
BEING MY BABY
IT DON'T MATTER IF YOU'RE
BLACK OR WHITE

I SAID IF
YOU'RE THINKIN' OF
BEING MY BROTHER
IT DON'T MATTER IF YOU'RE
BLACK OR WHITE

OOH, OOH
YEA, YEA, YEA NOW
OOH, OOH
YEA, YEA, YEA NOW

IT'S BLACK, IT'S WHITE
IT'S TOUGH FOR THEM
TO GET BY
IT'S BLACK, IT'S WHITE, WHOO

IT'S BLACK, IT'S WHITE
IT'S TOUGH FOR THEM
TO GET BY
IT'S BLACK, IT'S WHITE, WHOO

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I GAVE HER MONEY
I GAVE HER TIME
I GAVE HER EVERYTHING
INSIDE ONE HEART COULD FIND
I GAVE HER PASSION
MY VERY SOUL
I GAVE HER PROMISES
AND SECRETS SO UNTOLD

AND SHE PROMISED ME FOREVER
AND A DAY WE'D LIVE AS ONE
WE MADE OUR VOWS
WE'D LIVE A LIFE ANEW
AND SHE PROMISED ME IN SECRET
THAT SHE'D LOVE ME FOR ALL TIME
IT'S A PROMISE SO UNTRUE
TELL ME WHAT WILL I DO?

AND IT DOESN'T SEEM TO MATTER
AND IT DOESN'T SEEM RIGHT
'CAUSE THE WILL HAS BROUGHT
NO FORTUNE
STILL I CRY ALONE AT NIGHT
DON'T YOU JUDGE OF MY COMPOSURE
'CAUSE I'M LYING TO MYSELF
AND THE REASON WHY SHE LEFT ME
DID SHE FIND IN SOMEONE ELSE?

(WHO IS IT?)
IT IS A FRIEND OF MINE
(WHO IS IT?)
IS IT MY BROTHER?
(WHO IS IT?)
SOMEBODY HURT MY SOUL
(WHO IS IT?)
I CAN'T TAKE THIS STUFF NO MORE

I AM THE DAMNED
I AM THE DEAD
I AM THE AGONY INSIDE
THE DYING HEAD
THIS IS INJUSTICE
WOE UNTO THEE
I PRAY THIS PUNISHMENT

Who Is It

WRITTEN AND COMPOSED BY MICHAEL JACKSON



WOULD HAVE MERCY ON ME

AND SHE PROMISED ME FOREVER
THAT WE'D LIVE OUR LIFE AS ONE
WE MADE OUR VOWS
WE'D LIVE A LOVE SO TRUE
IT SEEMS THAT SHE HAS LEFT ME
FOR SUCH REASONS UNEXPLAINED
I NEED TO FIND THE TRUTH
BUT SEE WHAT WILL I DO?

AND IT DOESN'T SEEM TO MATTER
AND IT DOESN'T SEEM RIGHT
'CAUSE THE WILL HAS BROUGHT
NO FORTUNE
STILL I CRY ALONE AT NIGHT
DON'T YOU JUDGE ON MY COMPOSURE
'CAUSE I'M BOTHERED EVERYDAY
AND SHE DIDN'T LEAVE A LETTER
SHE JUST UP AND RAN AWAY

(WHO IS IT?)
IT IS A FRIEND OF MINE
(WHO IS IT?)
IS IT MY BROTHER?
(WHO IS IT?)
SOMEBODY HURT MY SOUL
(WHO IS IT?)
I CAN'T TAKE IT 'CAUSE I'M LONELY

(WHO IS IT?)
IT IS A FRIEND OF MINE
(WHO IS IT?)
TO ME I'M BOTHERED
(WHO IS IT?)
SOMEBODY HURT MY SOUL
(WHO IS IT?)
I CAN'T TAKE IT 'CAUSE I'M LONELY

AND IT DOESN'T SEEM TO MATTER
AND IT DOESN'T SEEM RIGHT
'CAUSE THE WILL HAS BROUGHT
NO FORTUNE
STILL I CRY ALONE AT NIGHT

GIVE IN TO ME

WRITTEN AND COMPOSED BY MICHAEL JACKSON AND BILL BOTTRELL



SHE ALWAYS TAKES IT WITH A
HEART OF STONE
'CAUSE ALL SHE DOES IS
THROW IT BACK TO ME
I'VE SPENT A LIFETIME
LOOKING FOR SOMEONE
DON'T TRY TO UNDERSTAND ME
JUST SIMPLY DO THE
THINGS I SAY

LOVE IS A FEELING
GIVE IT WHEN I WANT IT
'CAUSE I'M ON FIRE
QUENCH MY DESIRE
GIVE IT WHEN I WANT IT
TALK TO ME WOMAN
GIVE IN TO ME
GIVE IN TO ME

YOU ALWAYS KNEW JUST HOW
TO MAKE ME CRY
AND NEVER DID I ASK YOU
QUESTIONS WHY
IT SEEMS YOU GET YOUR KICKS
FROM HURTING ME
DON'T TRY TO UNDERSTAND ME
BECAUSE YOUR WORDS JUST
AREN'T ENOUGH

LOVE IS A FEELING
QUENCH MY DESIRE
GIVE IT WHEN I WANT IT
TAKIN' ME HIGHER

LOVE IS A WOMAN
I DON'T WANNA HEAR IT
GIVE IN TO ME
GIVE IN TO ME

IT'S ALL RIGHT
BUT IT'S OK
BUT IT'S OK
YOU'RE ALWAYS THINKIN'
THAT YOU KNOW IT'S A LIE
BUT IT'S OK
AND I'D
I'D NEVER FIND
BETTER PEACE OF MIND
NO

DON'T TRY TO TELL ME
BECAUSE YOUR WORDS
JUST AREN'T ENOUGH
LOVE IS A FEELING
QUENCH MY DESIRE
GIVE IT WHEN I WANT IT
TAKIN ME HIGHER

TALK TO ME WOMAN
LOVE IS A
I DON'T WANT TO HEAR IT
QUENCH MY DESIRE
I'M ON FIRE
GIVE IT TO ME WOMAN
I DON'T WANT TO HEAR IT
TELL IT TO THE PREACHER

LOVE IS A WOMAN
LOVE IS A FEELING
GIVE IN TO ME
GIVE IN TO ME
GIVE IN TO ME

LOVE IS A FEELING
I DON'T WANNA HEAR IT
QUENCH MY DESIRE
TAKIN' ME HIGHER
TELL IT TO THE PREACHER
SATISFY THE FEELING
GIVE IN TO ME
GIVE IN TO ME
GIVE IN TO ME

GIVE IT TO ME WOMAN
TALK TO ME LADY
'CAUSE I'M ON FIRE

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DON'T YOU JUDGE OF MY COMPOSURE
'CAUSE I'M LYING TO MYSELF
AND THE REASON WHY SHE LEFT ME
DID SHE FIND SOMEONE ELSE?

AND IT DOESN'T SEEM TO MATTER
AND IT DOESN'T SEEM RIGHT
'CAUSE THE WILL HAS BROUGHT
NO FORTUNE
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AND IT DOESN'T SEEM RIGHT
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AND THE REASON WHY SHE LEFT ME
DID SHE FIND SOMEONE ELSE?

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WILL YOU BE THERE

WRITTEN AND COMPOSED BY MICHAEL JACKSON



(ANGEL'S INTRO)
(PIANO INTRO)

HOLD ME
LIKE THE RIVER JORDAN
AND I WILL THEN SAY TO THEE
YOU ARE MY FRIEND

CARRY ME
LIKE YOU ARE MY BROTHER
LOVE ME LIKE A MOTHER
WILL YOU BE THERE?

WHEN WEARY
TELL ME WILL YOU HOLD ME
WHEN WRONG, WILL YOU MOLD ME
WHEN LOST WILL YOU FIND ME?

BUT THEY TOLD ME
A MAN SHOULD BE FAITHFUL
AND WALK WHEN NOT ABLE
AND FIGHT TILL THE END
BUT I'M ONLY HUMAN

EVERYONE'S TAKING CONTROL OF ME
SEEMS THAT THE WORLD'S
GOT A ROLE FOR ME
I'M SO CONFUSED

WILL YOU SHOW TO ME
YOU'LL BE THERE FOR ME
AND CARE ENOUGH TO BEAR ME

(HOLD ME)
(LAY YOUR HEAD LOWLY)
(SOFTLY THEN BOLDLY)
(CARRY ME THERE)

(HOLD ME)
(LOVE ME AND FEED ME)
(KISS ME AND FREE ME)
(I WILL FEEL BLESSED)

(CARRY)
(CARRY ME BOLDLY)
(LIFT ME UP SLOWLY)
(CARRY ME THERE)

(SAVE ME)
(HEAL ME AND BATHE ME)
(SOFTLY YOU SAY TO ME)
(I WILL BE THERE)

(LIFT ME)
(LIFT ME UP SLOWLY)
(CARRY ME BOLDLY)
(SHOW ME YOU CARE)

(HOLD ME)
(LAY YOUR HEAD LOWLY)
(SOFTLY THEN BOLDLY)
(CARRY ME THERE)

(NEED ME)
(LOVE ME AND FEED ME)
(KISS ME AND FREE ME)
(I WILL FEEL BLESSED)

IN OUR DARKEST HOUR
IN MY DEEPEST DESPAIR
WILL YOU STILL CARE?
WILL YOU BE THERE?
IN MY TRIALS
AND MY TRIBULATIONS
THROUGH OUR DOUBTS
AND FRUSTRATIONS
IN MY VIOLENCE
IN MY TURBULENCE
THROUGH MY FEAR
AND MY CONFESSIONS
IN MY ANGUISH AND MY PAIN
THROUGH MY JOY AND MY SORROW
IN THE PROMISE OF
ANOTHER TOMORROW
I'LL NEVER LET YOU PART
FOR YOU'RE ALWAYS IN MY HEART.

BY MICHAEL JACKSON

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KEEP THE FAITH

WRITTEN AND COMPOSED BY MICHAEL JACKSON, SIEDAH GARRETT AND GLEN BALLARD

IF YOU CALL OUT LOUD / WILL IT GET INSIDE / THROUGH THE HEART OF YOUR SURRENDER / TO YOUR ALIBIS / AND YOU CAN SAY THE WORDS / LIKE YOU UNDERSTAND / BUT, THE POWER'S IN BELIEVING / SO GIVE YOURSELF A CHANCE ★ 'CAUSE YOU CAN / CLIMB THE HIGHEST MOUNTAIN / SWIM THE DEEPEST SEA, HEE, / ALL YOU NEED IS THE WILL TO WANT IT / AND UHH, LITTLE SELF-ESTEEM ★ SO KEEP THE FAITH / DON'T LET NOBODY TURN YOU 'ROUND / YOU GOTTA KNOW WHEN / IT'S GOOD TO GO / TO GET YOUR DREAMS / UP OFF THE GROUND / KEEP THE FAITH, BABY, YEA / BECAUSE IT'S JUST / A MATTER OF TIME / BEFORE YOUR CONFIDENCE / WILL WIN OUT / BELIEVE IN YOURSELF / NO MATTER WHAT IT'S GON' TAKE / YOU CAN BE A WINNER / BUT YOU GOT TO KEEP THE FAITH / ...GON' KEEP IT BROTHER / YOU GOT IT ★ AND WHEN YOU THINK OF TRUST / DOES IT LEAD YOU HOME / TO A PLACE THAT YOU / ONLY DREAM OF / WHEN YOU'RE ALL ALONE / AND YOU CAN GO BY FEEL / 'STEAD OF CIRCUMSTANCE / BUT THE POWER'S IN BELIEVING / SO GIVE YOURSELF A CHANCE ★ I KNOW THAT YOU CAN / SAIL ACROSS THE WATER / FLOAT ACROSS THE SKY, HIGH / ANY ROAD THAT YOU TAKE / WILL GET YOU THERE / IF YOU ONLY TRY ★ SO KEEP THE FAITH, OW / DON'T LET NOBODY / TAKE YOU DOWN, BROTHER / JUST KEEP YOUR EYES / ON THE PRIZE / AND YOUR FEET / FLAT ON THE GROUND / KEEP THE FAITH, BABY, YEA / BECAUSE IT'S JUST / A MATTER OF TIME / BEFORE YOUR CONFIDENCE / WILL WIN OUT ★ I TOLD MY BROTHER HOW TO / DO THE THING RIGHT / LIFT UP YOUR HEAD AND SHOW / THE WORLD YOU GOT PRIDE / GO FOR WHAT YOU WANT / DON'T LET 'EM GET IN YOUR WAY / YOU CAN BE BETTER / BUT YOU GOT TO KEEP THE FAITH / YOU GOT IT ★ I KNOW THAT KEEPIN' THE FAITH / MEANS NEVER GIVIN' UP ON LOVE / BUT THE POWER THAT LOVE HAS / TO MAKE IT RIGHT ★ MAKES IT / MAKES IT RIGHT ★ KEEP THE FAITH / DON'T LET NOBODY TURN YOU 'ROUND BROTHER / YOU GOT TO KNOW / WHEN IT'S GOOD TO GO / TO GET YOUR DREAMS UP / OFF THE GROUND / KEEP THE FAITH / BABY, YEA / BECAUSE IT'S JUST A MATTER OF TIME / BEFORE YOUR CONFIDENCE / WILL WIN OUT ★ BETTER STAND UP AND ACT LIKE / YOU WANNA DO RIGHT / DON'T PLAY THE FOOL / FOR THE REST OF YOUR LIFE / WORK ON IT BROTHER / AND YOU'LL MAKE IT SOMEDAY / GO FOR WHAT YOU WANT / AND DON'T FORGET THE FAITH ★ LOOK AT YOURSELF / AND WHAT YOU DOIN' RIGHT NOW / STAND BACK A MINUTE / JUST TO CHECK YOURSELF OUT / STRAIGHTEN OUT YOUR LIFE / AND HOW YOU'RE LIVIN' EACH DAY / GET YOURSELF TOGETHER / 'CAUSE YOU GOT TO KEEP THE FAITH / UH, UH, UH ★ DON'T LET NOBODY TAKE YOU DOWN, BROTHER / JUST KEEP YOUR EYES ON THE PRIZE / AND YOUR FEET FLAT ON THE GROUND / KEEP THE FAITH, BABY, YEA / BECAUSE IT'S JUST A MATTER OF TIME / BEFORE YOUR CONFIDENCE WILL WIN OUT ★ LIFT UP YOUR MIND / BEFORE YOUR MIND GETS BLOWN / SOME THINGS IN LIFE / YOU BEST JUST LEAVE THEM ALONE / GO FOR WHAT YOU WANT / DON'T LET IT GET IN YOUR WAY / YOU CAN MAKE IT HAPPEN / BUT YA GOT TA KEEP THE FAITH ★ GON' KEEP IT BROTHER / YOU GOT TO KEEP THE FAITH / YEAH KEEP THE FAITH / GON' KEEP IT SISTER / YOU GOT TO KEEP THE FAITH / NOW, NOW ★ I'LL SHOW MY BROTHA / HOW TO DO THE THING RIGHT / LIFT UP YOUR HEAD / AND SHOW THE WORLD YOU GOT PRIDE / GO FOR WHAT YOU WANT / DON'T LET 'EM GET IN YOUR WAY / YOU CAN BE A WINNER / IF YOU KEEP THE FAITH ★ STRAIGHTEN OUT YOURSELF / AND GET YOUR MIND ON TRACK / DUST OFF YOUR BUTT / AND GET YOUR SELF-RESPECT BACK / YOU'VE KNOWN ME LONG ENOUGH / TO KNOW THAT I DON'T PLAY / TAKE IT LIKE YOU WANT IT / BUT YOU GOT TO KEEP THE FAITH / GON' ★ DON'T LET NOBODY / TAKE YOU DOWN / JUST KEEP YOUR EYES ON THE PRIZE / AND GET YOUR FEET / BACK ON THE GROUND / KEEP THE FAITH, BABY, YEA / BECAUSE IT'S JUST / A MATTER OF TIME / BEFORE YOUR CONFIDENCE / WILL WIN OUT / BUT TILL THAT DAY / I SAID YOU'VE GOT TO / KEEP THE FAITH

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LIKE A COMET
BLAZING 'CROSS THE EVENING SKY
GONE TOO SOON

LIKE A RAINBOW
FADING IN THE TWINKLING OF AN EYE
GONE TOO SOON

SHINY AND SPARKLY
AND SPLENDIDLY BRIGHT
HERE ONE DAY
GONE ONE NIGHT

LIKE THE LOSS OF SUNLIGHT
ON A CLOUDY AFTERNOON
GONE TOO SOON

LIKE A CASTLE
BUILT UPON A SANDY BEACH
GONE TOO SOON

LIKE A PERFECT FLOWER
THAT IS JUST BEYOND YOUR REACH
GONE TOO SOON

BORN TO AMUSE, TO INSPIRE, TO DELIGHT
HERE ONE DAY
GONE ONE NIGHT

LIKE A SUNSET
DYING WITH THE RISING OF THE MOON
GONE TOO SOON
GONE TOO SOON



GONE TOO SOON

LYRICS BY BUZ KOHAN
MUSIC BY LARRY GROSSMAN

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PLANET EARTH



PLANET EARTH, MY HOME, MY PLACE
A CAPRICIOUS ANOMALY IN THE SEA OF SPACE
PLANET EARTH ARE YOU JUST
FLOATING BY, A CLOUD OF DUST
A MINOR GLOBE, ABOUT TO BUST
A PIECE OF METAL BOUND TO RUST
A SPECK OF MATTER IN A MINDLESS VOID
A LONELY SPACESHIP, A LARGE ASTEROID

COLD AS A ROCK WITHOUT A HUE
HELD TOGETHER WITH A BIT OF GLUE
SOMETHING TELLS ME THIS ISN'T TRUE
YOU ARE MY SWEETHEART SOFT AND BLUE
DO YOU CARE, HAVE YOU A PART
IN THE DEEPEST EMOTIONS OF MY OWN HEART
TENDER WITH BREEZES CARESSING AND WHOLE
ALIVE WITH MUSIC, HAUNTING MY SOUL.

IN MY VEINS I'VE FELT THE MYSTERY
OF CORRIDORS OF TIME, BOOKS OF HISTORY
LIFE SONGS OF AGES THROBING IN MY BLOOD
HAVE DANCED THE RHYTHM OF THE TIDE AND FLOOD
YOUR MISTY CLOUDS, YOUR ELECTRIC STORM

WERE TURBULENT TEMPESTS IN MY OWN FORM
I'VE LICKED THE SALT, THE BITTER, THE SWEET
OF EVERY ENCOUNTER, OF PASSION, OF HEAT
YOUR RIOTOUS COLOR, YOUR FRAGRANCE, YOUR TASTE
HAVE THRILLED MY SENSES BEYOND ALL HASTE
IN YOUR BEAUTY, I'VE KNOWN THE HOW
OF TIMELESS BLISS, THIS MOMENT OF NOW

PLANET EARTH ARE YOU JUST
FLOATING BY, A CLOUD OF DUST
A MINOR GLOBE ABOUT TO BUST
A PIECE OF METAL BOUND TO RUST
A SPECK OF MATTER, IN A MINDLESS VOID
A LONELY SPACESHIP, A LARGE ASTEROID
COLD AS A ROCK WITHOUT A HUE
HELD TOGETHER WITH A BIT OF GLUE
SOMETHING TELLS ME THIS ISN'T TRUE
YOU ARE MY SWEETHEART GENTLE AND BLUE
DO YOU CARE, HAVE YOU A PART
IN THE DEEPEST EMOTIONS OF MY OWN HEART
TENDER WITH BREEZES CARESSING AND WHOLE
ALIVE WITH MUSIC, HAUNTING MY SOUL
PLANET EARTH, GENTLE AND BLUE
WITH ALL MY HEART, I LOVE YOU.

BY MICHAEL JACKSON

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DANGEROUS

WRITTEN AND COMPOSED BY MICHAEL JACKSON, BILL BOTTLRELL AND TEDDY RILEY

THE WAY SHE CAME INTO THE PLACE / I KNEW RIGHT THEN AND THERE / THERE WAS SOMETHING
DIFFERENT / ABOUT THIS GIRL ★ THE WAY SHE MOVED / HER HAIR, HER FACE, HER LINES / DIVINITY
IN MOTION ★ AS SHE STALKED THE ROOM / I COULD FEEL THE AURA / OF HER PRESENCE / EVERY
HEAD TURNED / FEELING PASSION AND LUST ★ THE GIRL WAS PERSUASIVE / THE GIRL I COULD NOT
TRUST / THE GIRL WAS BAD / THE GIRL WAS DANGEROUS ★ I NEVER KNEW BUT I WAS / WALKING
THE LINE / COME GO WITH ME / I SAID I HAVE NO TIME / SHE SAID DON'T YOU PRETEND WE DIDN'T
/ TALK ON THE PHONE / MY BABY CRIED / AND LEFT ME STANDING ALONE ★ SHE'S SO DANGEROUS
/ THE GIRL IS SO DANGEROUS / TAKE AWAY MY MONEY / THROW AWAY MY TIME / YOU CAN CALL
ME HONEY / BUT YOU'RE NO DAMN GOOD FOR ME ★ SHE CAME AT ME IN SECTIONS / WITH THE
EYES OF DESIRE / I FELL TRAPPED INTO HER / WEB OF SIN / A TOUCH, A KISS / A WHISPER OF
LOVE / I WAS AT THE POINT / OF NO RETURN ★ DEEP IN THE DARKNESS OF / PASSIONS'
INSANITY / I FELT TAKEN BY LUST'S / STRANGE INHUMANITY / THIS GIRL WAS PERSUASIVE
/ THIS GIRL I COULD NOT TRUST / THE GIRL WAS BAD / THE GIRL WAS DANGEROUS
★ I NEVER KNEW / BUT I WAS LIVING IN VAIN / SHE CALLED MY HOUSE / AND SAID
YOU KNOW MY NAME / AND DON'T YOU PRETEND / YOU NEVER DID ME BEFORE
/ WITH TEARS IN HER EYES / MY BABY WALKED OUT THE DOOR ★ SHE'S SO
DANGEROUS / THE GIRL IS SO DANGEROUS / TAKE AWAY MY MONEY / THROW
AWAY MY TIME / YOU CAN CALL ME HONEY / BUT YOU'RE NO DAMN GOOD FOR
ME ★ DANGEROUS / THE GIRL IS SO DANGEROUS / I HAVE TO PRAY TO GOD
/ 'CAUSE I KNOW HOW / LUST CAN BLIND / IT'S A PASSION IN MY SOUL / BUT
YOU'RE NO NO DAMN LOVER / FRIEND OF MINE ★ AND THEN IT HAPPENED /
SHE TOUCHED ME / FOR THE LIPS OF / A STRANGE WOMAN / DROP AS A
HONEYCOMB / AND HER MOUTH WAS / SMOOTHER THAN OIL / BUT HER INNER SPIRIT
AND WORDS / WERE AS SHARP AS / A TWO-EDGED SWORD / BUT I LOVED IT / 'CAUSE
IT'S DANGEROUS ★ I CANNOT SLEEP ALONE TONIGHT / MY BABY LEFT ME HERE TONIGHT
/ I CANNOT COPE 'TIL IT'S ALL RIGHT / YOU AND YOUR MANIPULATION / YOU HURT MY BABY
★ SHE'S SO DANGEROUS / THE GIRL IS SO DANGEROUS / TAKE AWAY MY MONEY / THROW AWAY
MY TIME / YOU CAN CALL ME HONEY / BUT YOU'RE NO DAMN GOOD FOR ME ★ DANGEROUS / THE GIRL
IS SO DANGEROUS / TAKE AWAY MY MONEY / THROW AWAY MY TIME / YOU CAN CALL ME HONEY / BUT
YOU'RE NO DAMN GOOD FOR ME ★ DANGEROUS / THE GIRL IS SO DANGEROUS / TAKE AWAY MY MONEY
/ THROW AWAY MY TIME / YOU CAN CALL ME HONEY / BUT YOU'RE NO GOOD FOR ME ★ DANGEROUS /
THE GIRL IS SO DANGEROUS / I HAVE TO PRAY TO GOD / 'CAUSE I KNOW HOW / LUST CAN BLIND / IT'S
A PASSION IN MY SOUL / BUT YOU'RE NO DAMN LOVER / FRIEND OF MINE ★ (AD LIBS OUT) ©1991 MIJAC
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JAM

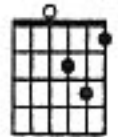


SONG AND LYRICS BY MICHAEL JACKSON

MUSIC BY MICHAEL JACKSON
RENE MOORE, BRUCE SWEDIEN AND TEDDY RILEY

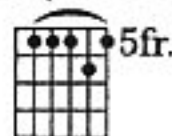
Moderate Funk

Dm

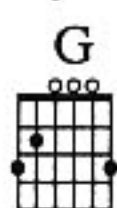


mf

Dm7(addG)

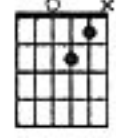


D7(no3rd)



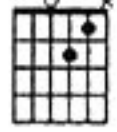
Na - tion— to na - tion, all— the world— must come— to - geth - er, face— the prob -
The world. keeps chang - ing, re - ar - rang - ing minds— and thoughts, pre - dic - tions fly—

D7(no3rd)



lems that— we see, — then may - be some - how we— can work— it out.—
— of doom, — the ba - by boom— has come— of age, — we'll work— it out.—

D7(no3rd)

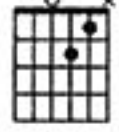


G

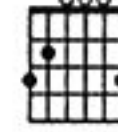


I asked my neigh - bor for a fav - or, she said, lat - er. What has come.
I told my broth - er, don't you ask me for no fav - ors, I'm con - di -

D7(no3rd)



G



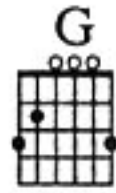
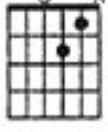
— of all the peo - ple, have we lost love of what it's a - bout? —
tioned by the sys - tem, don't you talk to me, don't scream and shout. —

No Chord

I have to find my peace cuz no one seems to let me be. —
She pray to God, to Bud - dha, then she sings a Tal - mud song. —

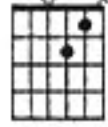
False pro - phets cry of doom, what are the pos - si - bil - i - ties? —
Con - fu - sions con - tra - dict the self, do we know right from wrong? —

D7(no3rd)



I told my broth - er there'll be prob - lems, times and tears for fears, - but
 I just want you to re - cog - nize me, I'm the tem - ple, you can't

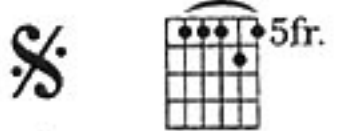
D7(no3rd)



N.C.

we must live each day like it's the last. Go with it, go with it.
 hurt me, I found peace with in my self. Go with it, go with it.

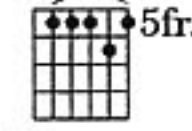
Dm7(addG)



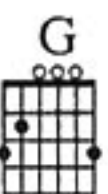
G



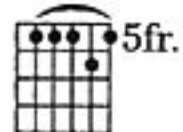
Dm7(addG)



Jam. It ain't, it ain't too much stuff, - it ain't too much, it

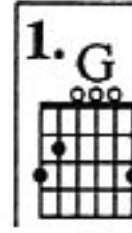
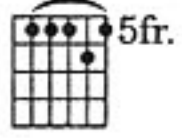


Dm7(addG)

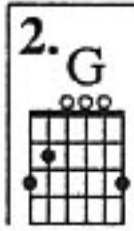


ain't too much for me to jam. It ain't, it ain't too much stuff, -

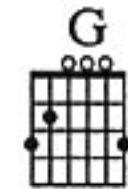
Dm7(addG)



— it ain't, don't you, it ain't too much for me to...



Dm7(addG)

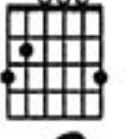


ain't too much for me to jam. Uh huh, it ain't too much stuff,—

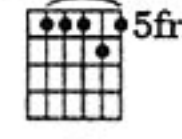
Dm7(addG)



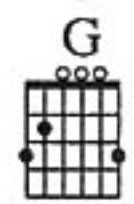
G



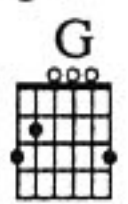
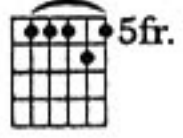
Dm7(addG)



— it ain't too much, it ain't too much for me to jam. It ain't,



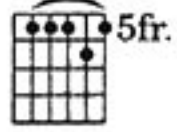
Dm7(addG)



N.C.

it ain't too much stuff,— it ain't, don't you, it ain't too much for me to...

Dm7(addG)

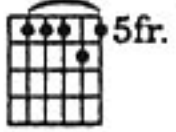


To Coda

1.

2. N.C.

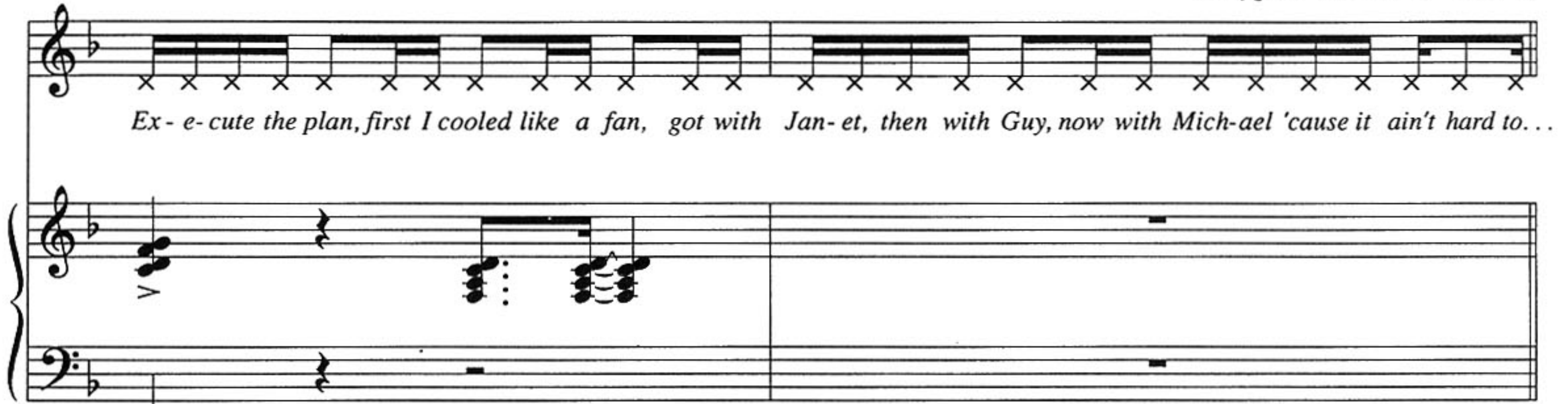
Dm7(addG)



Jam, jam, here comes the man, hot damn, the big boy stands, - mov-in' up a hand.

Mak-in' funk-y tracks with my man Mich- ael Jack - son. Smooth crim- i - nal, that's the man, Mike's so re- laxed.

Min - gle, min - gle, jin- gle in the jun - gle, bum rushed the door 3 and 4's in a bun - dle.

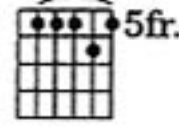


Ex - e - cute the plan, first I cooled like a fan, got with Jan - et, then with Guy, now with Mich - ael 'cause it ain't hard to . . .

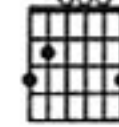
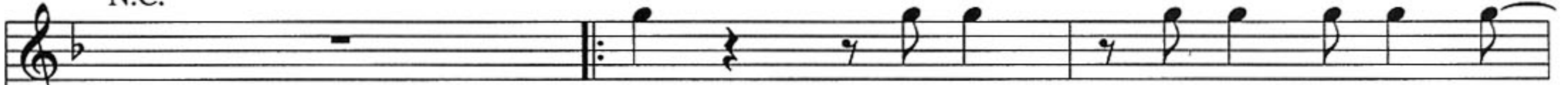
Coda

N.C.

Dm7(addG)



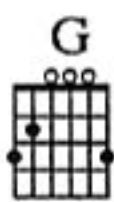
G

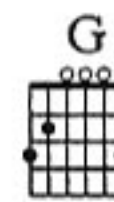
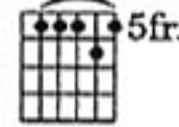
Jam. It ain't, it ain't too much stuff,-



Dm7(addG)



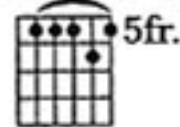
Dm7(addG)



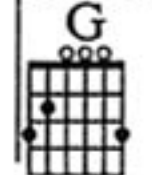

— it ain't too much, it ain't too much for me to jam. Uh huh, it ain't too much stuff,-



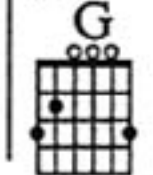
Dm7(addG)



1. - 5.



6.



Dm7(addG)



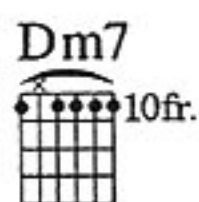

— it ain't, don't you, it ain't too much for me to . . . ain't too much for me to . . .



WHY YOU WANNA TRIP ON ME

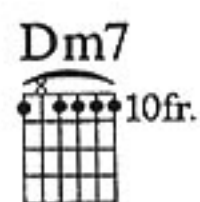
Moderate Funk

BY BERNARD BELLE AND TEDDY RILEY

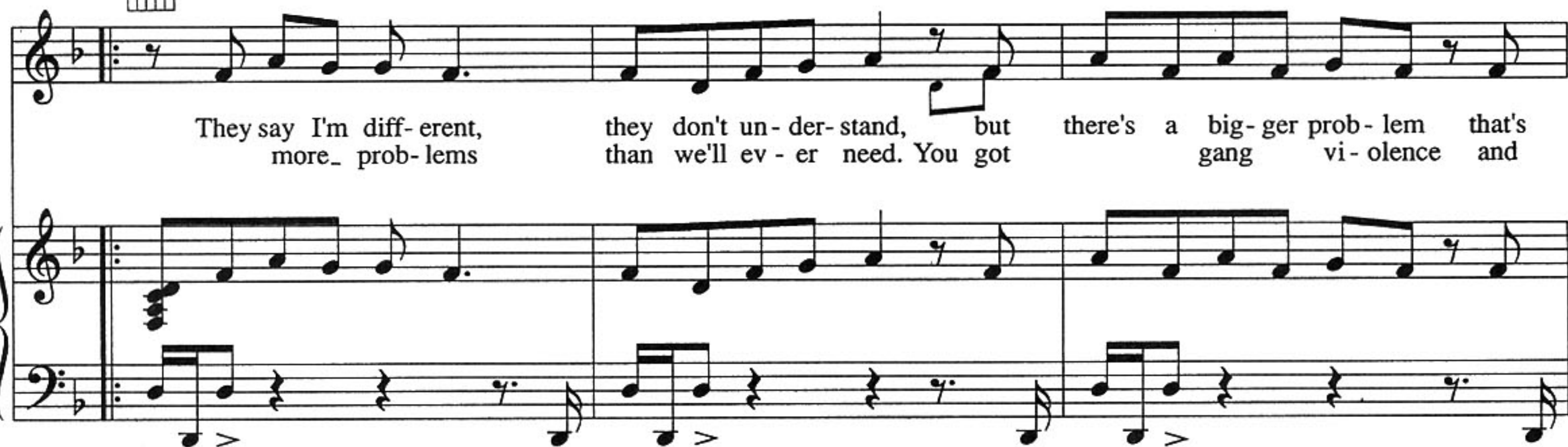



(Guitar)

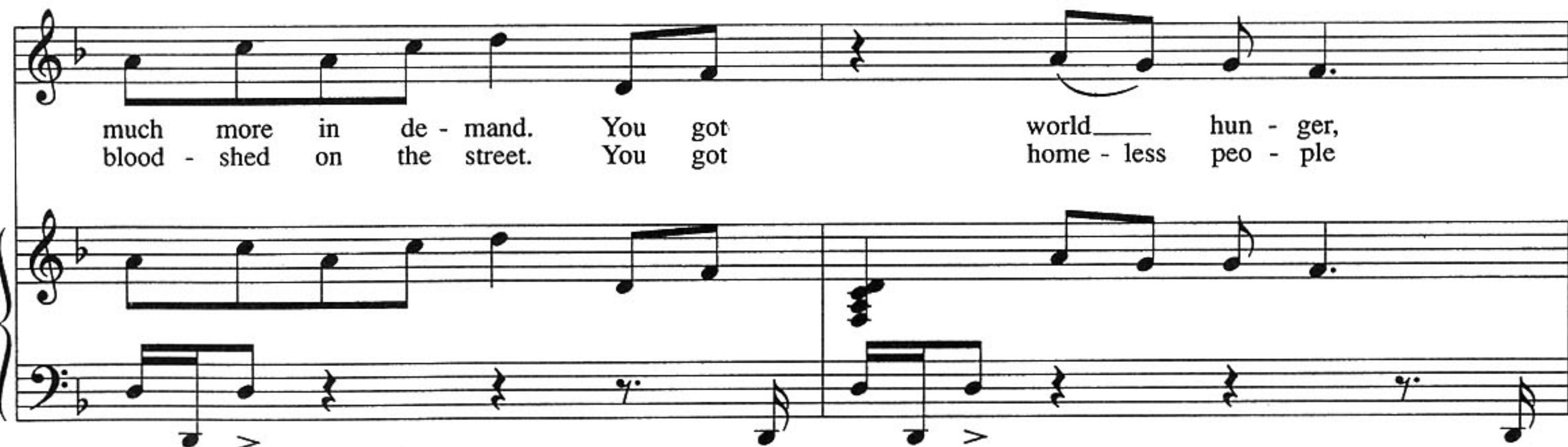




They say I'm diff-erent, more_ prob- lems they don't un- der- stand, but there's a big- ger prob- lem that's than we'll ev - er need. You got gang vi - olence and



much more in de - mand. You got world_ hun - ger, blood - shed on the street. You got home - less peo - ple



not e-nough to eat. So there's real - ly no time to be trip - pin' on me. You got
 with no food to eat. With no clothes on their back and no shoes on their feet. We've got

Dm11

school_ teach - ers who don't wan - na teach. You got grown_ peo - ple
 drug ad - dic - tion in the minds of the weak. We've got so much cor - rup - tion, po -

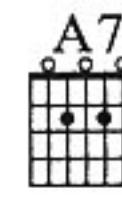
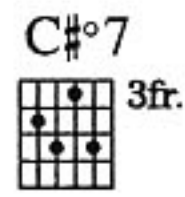
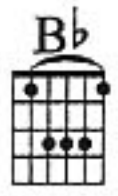
Instrumental

who can't write or read. You got strange dis - eas - es, ah, but there's no cure. You got
 lice bru - tal - i - ty. We've got street walkers, walk - in' in - to dark - ness. Tell me

Bb7

Dm7

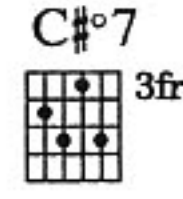
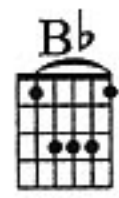
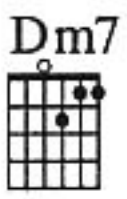
man - y doc - tors that are - n't so sure. So tell me: }
 what are you do - ing to try to stop this? Why? }



Musical staff with treble clef and a single melodic line.

Why you wan - na trip on_ me?

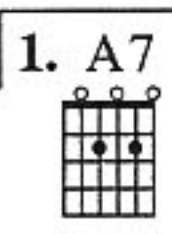
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and a single melodic line.

Why? Why you wan - na trip on_ me?

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



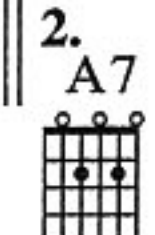
No Chord



Musical staff with treble clef and a single melodic line.

Stop trip-pin'.

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

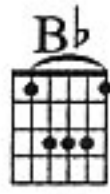
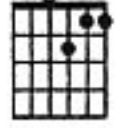


Musical staff with treble clef and a single melodic line.

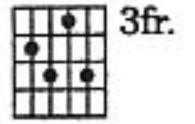
We've got

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

Dm7

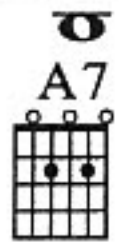


C#7

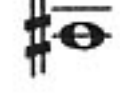
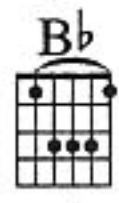
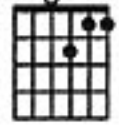


Why? _____

Why you wan - na trip on_ me?



Dm7

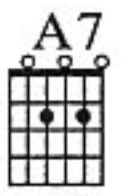
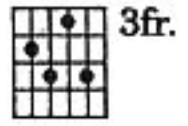


To Coda

Why? _____

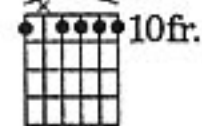
Why you wan - na trip on_ me?

C#7



N.C.

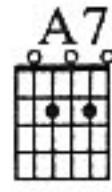
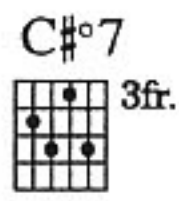
Dm7



Stop trip-pin', yeah, _ stop trip-pin'. Ev - ery - bod - y just stop trip-pin'.

D.S. (no repeat) al Coda

Coda



N.C.

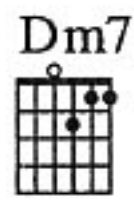
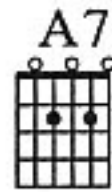
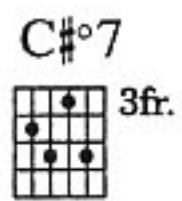


Musical staff with vocal line and piano accompaniment.

Stop trip-pin'.

Why you wan-na trip on_ me?

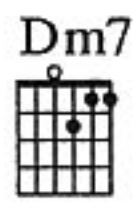
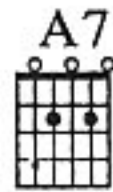
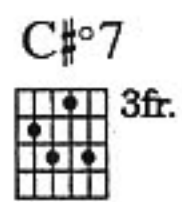
Piano accompaniment for the first system.



Musical staff with vocal line and piano accompaniment.

Why you wan-na trip on_ me?

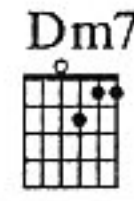
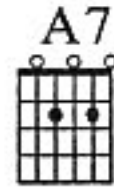
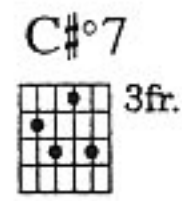
Piano accompaniment for the second system.



Musical staff with vocal line and piano accompaniment.

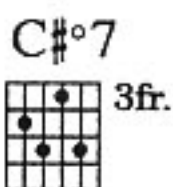
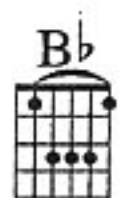
Why you wan-na trip on_ me?

Piano accompaniment for the third system.



Musical staff with vocal line and piano accompaniment.

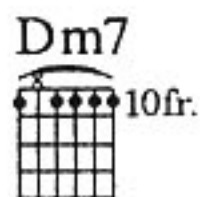
Piano accompaniment for the fourth system.



N.C.

Why you wan-na trip on_ me? Ooh, stop trip-pin', yeah,_ stop trip-pin'. Ev-ery-bod-y just stop trip-pin'.

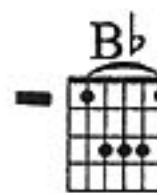
Musical notation for piano accompaniment, including treble and bass staves.



Musical notation for piano accompaniment, including treble and bass staves.

1.-7.

8.



Stop trip-pin'.

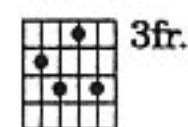
Stop trip-pin'.

Why you wan-na trip on_ me?

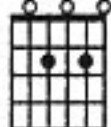
Musical notation for piano accompaniment, including treble and bass staves.

1.2.3.

C#7

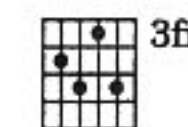


A7



4.

C#7



A7



N.C.

Stop trip-pin'.

Stop trip-pin'.

Stop trip-pin'.

Stop trip-pin'.

Musical notation for piano accompaniment, including treble and bass staves.

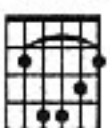
IN THE CLOSET



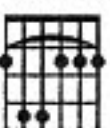
WRITTEN AND COMPOSED BY MICHAEL JACKSON
AND TEDDY RILEY

Slowly and freely

Bm



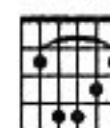
F#m



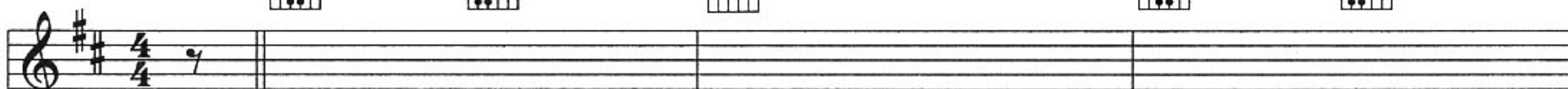
Em(addF#)



Bm



F#m

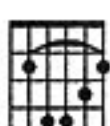


(Whispered): There's something I have to say to you, if you promise you'll understand.

Em(addF#)



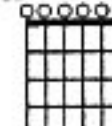
Bm



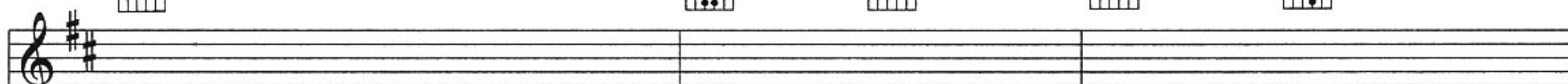
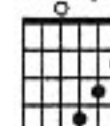
F#m7



Em11



Bm/D

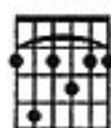


I cannot contain myself when in your presence. I'm so humble, just touch me.

C#m7-5

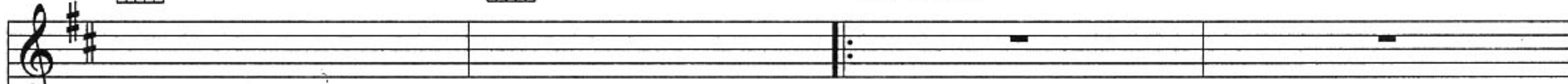


F#7



Moderate Funk

No Chord



Don't hide our love, woman to man.

1. 2.

She's just a

N.C.

lov - er
feel - ing,
get it,

who makes me high.
you have to soothe it.
it's worth a try.

It's worth the giv - ing,
You can't neg - lect it,
I real - ly want it,

it's worth the
you can't a -
I can't de -

try.
buse it.
ny.

You can - not cleave it,
It's just de - si - re,
It's just de - si - re,

or put it in the
you can - not
I real - ly

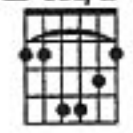
fur - nace.
waste it.
love it.

You can - not wet it,
Then if you want it,
'Cause if it's ach - ing,

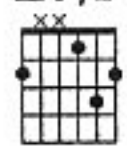
you can - not burn it.
then, won't you taste it
you have to rub it.

She wants to give -

Bm/F#



E9/F#

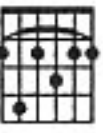


Gmaj7/F#

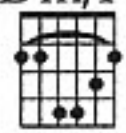


- it. (She wants to give it, aahh,— she wants to give it.) Dare me. (She wants to give it, aahh,—

F#7



Bm/F#



E9/F#

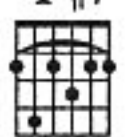


— she wants to give it.) She wants to give— it. (She wants to give it, aahh,— she wants to give it.) Yea,

Gmaj7/F#



1. F#7

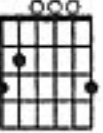


2. F#7

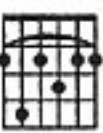


(She wants to give it, aahh,— she wants to give it.) It's just a — she wants to give it.)

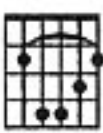
G



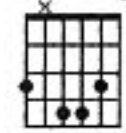
F#7



Bm



Gmaj7

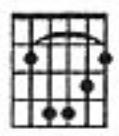


F#7



(Whispered): One thing in life you must understand, the truth of lust, woman to man.
 (Whispered): Just open the door and you will see, this passion burns inside of me.

Bm



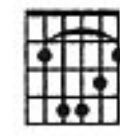
Gmaj7



F#m7



Bm

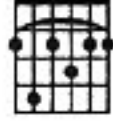


So open the door and you will see, there are no secrets.
Don't say to me you'll never tell, touch me there.

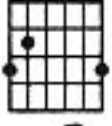
C#m7-5



F#7



G

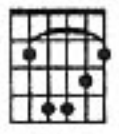


F#7

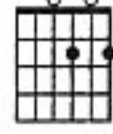


Make your move, set me free. } (Sung): Be - cause there's some- thing a - bout— you, ba -
Make the move, cast the spell. }

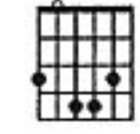
Bm



D6



Gmaj7



F#7

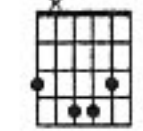


Bm



by, that makes— me— want to— give it to you.— I swear— there's—

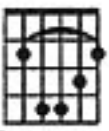
Gmaj7



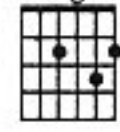
F#7



Bm



Em9

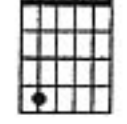


Gmaj7

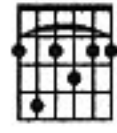


some - thing a - bout— you, ba - by. (Spoken): Just promise me, whatever we say, { whatever we do }
or do }

C#m7-5



F#7



N.C.

to each other, for now, we take a vow to just keep it in the closet.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The piano accompaniment begins with a C#m7-5 chord in the right hand and a low C# in the left hand. The vocal line has a rest for the first two measures, then enters in the third measure with the lyrics "to each other, for now, we take a vow to just keep it in the closet."

To Coda ⊕

D.S. ⌘ (no repeat) al Coda ⊕

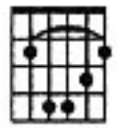
If you can

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then enters in the third measure with the lyrics "If you can". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

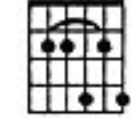
Coda



Bm

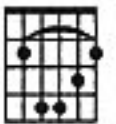


C#m7/B

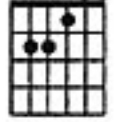


The third system shows the piano accompaniment for the Coda section. The vocal line has a rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature remains two sharps. The left hand is labeled "L.H." in the third measure.

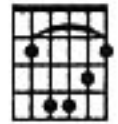
Bm



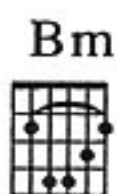
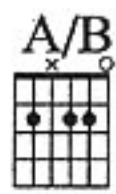
E/B



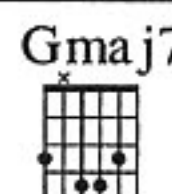
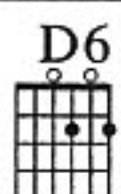
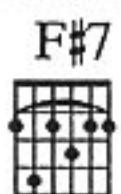
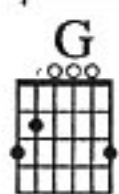
Bm



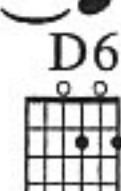
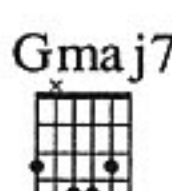
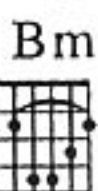
The fourth system continues the piano accompaniment for the Coda section. The vocal line has a rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature remains two sharps.



Be-cause there's

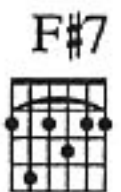
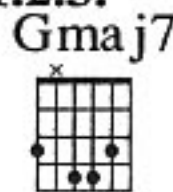


some-thing a - bout— you, ba - by, that makes- me— want to— give it to you.—

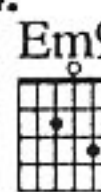


{ Be - cause— } there's— some-thing a - bout— you, ba - by, that makes- me—
 { I swear— }

1.2.3.



4.

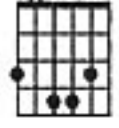


want to— give it to you.— I swear— there's— want.

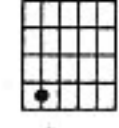
want to— give it to you.— I swear— there's— want.

(Spoken): Just promise me

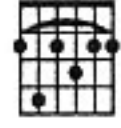
Gmaj7



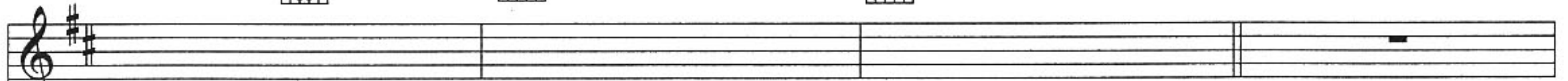
C#m7-5



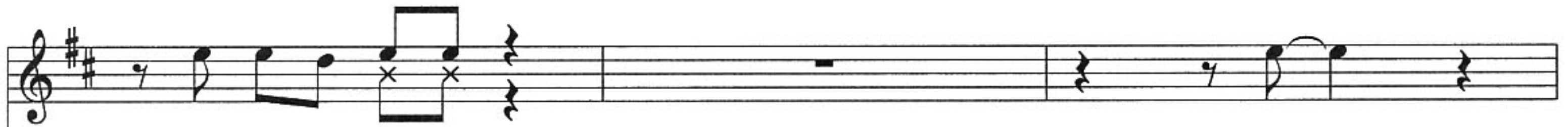
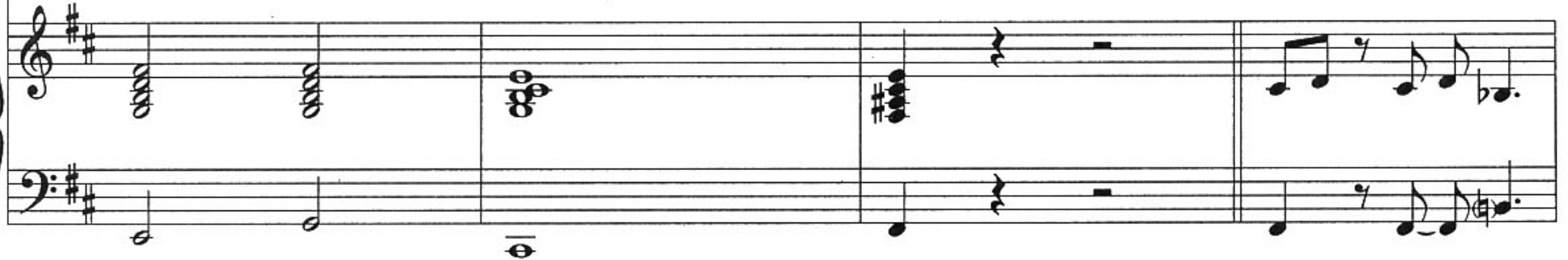
F#7



N.C.



whatever we say or whatever we do to each other, for now, we'll make a vow to just keep it in the closet.



(She wants to give it.)
Dare me.

(Aahh.—)
(Spoken): Keep it in the closet.



(She wants to give it.)
Dare me.

(Aahh.—)
(Spoken): Keep it in the closet.



N.C.



(She wants to give it, aahh,— she wants to give it.)

(She wants to give it, aahh,—



— she wants to give it.)
Dare me.

(She wants to give it, aahh,— she wants to give it.)
Dare me.

1. (She wants to give it, aahh,— she wants to give it.)
(Spoken): Keep it in the closet.

2. — she wants to give it.)
Dare me.

N.C. (She wants to give it.)

(Spoken): Keep it in the closet. (She wants to give it.) (She wants to give it.)

(Spoken): Keep it in the closet. (She wants to give it, aahh,— she wants to give it.)
Dare me.

SHE DRIVES ME WILD



WRITTEN AND COMPOSED BY MICHAEL JACKSON
TEDDY RILEY AND AQUIL DAVIDSON

Moderately

No Chord

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system is an instrumental introduction for the piano, marked *mf*. The second system includes the vocal line with the lyrics "She got the look,-" and the piano accompaniment. The third system is marked "N.C." and contains the vocal line with the lyrics "she so fine,— and you know— damn well the girl will be mine.—" and "shock - ta - cy,— and you know— damn well you know what I mean.—". The piano accompaniment continues throughout.

— She got the breaks,— she the scene,— and you know—
Talk hot in the face, one and 3.— Like a plea-

— damn well she gives it to me.— Black jeans and a
sure trip like you've nev-er seen.— Sat - in lace and a

tur - tle-neck sweat - er, I know the girl is fak - in' 'cause I've seen her look bet - ter.
pais-ley cut top, the girl is waist-ing o - ver and she knows what she's got.

She com - po - si - tion, she sta - tis - ti - cal fact,— she got it
She got po - si - tion, she got just what it takes,— she got

read - y for the will - ing, got it sweat - y in— the back.
 mo - jo in her pock - et, she got it read - y just - in case.

C#m7 4fr. A#m7-5 F#m9

She got the look I want to know bet - ter. She got the look, she's

C#m7 4fr. A#m7-5

driv - ing me wild. She got the look I want to know bet - ter.

F#m9 1. G#7 4fr. 2. G#7+5 4fr.

She got the look, she's driv - ing me wild. Come to the place, - driv - ing me wild.

G#7 4fr. C#m7 4fr. G#7 4fr.

(Rap-ad lib.)

This system contains three measures of music. Above the first measure is a guitar chord diagram for G#7 at the 4th fret. Above the second measure is a guitar chord diagram for C#m7 at the 4th fret. Above the third measure is a guitar chord diagram for G#7 at the 4th fret. The piano accompaniment features a bass line with eighth notes and a treble line with chords.

C#m7 4fr. G#7 4fr. C°7 C#m7 4fr.

This system contains four measures of music. Above the first measure is a guitar chord diagram for C#m7 at the 4th fret. Above the second measure is a guitar chord diagram for G#7 at the 4th fret. Above the third measure is a guitar chord diagram for C°7. Above the fourth measure is a guitar chord diagram for C#m7 at the 4th fret. The piano accompaniment continues with a bass line and treble line.

F#m9 G#7 4fr. N.C.

She got the look,

This system contains four measures of music. Above the first measure is a guitar chord diagram for F#m9. Above the second measure is a guitar chord diagram for G#7 at the 4th fret. Above the third measure is the text "N.C.". The vocal line begins with the lyrics "She got the look,". The piano accompaniment includes a bass line and a treble line with chords.

she got the look.

This system contains four measures of music. The vocal line continues with the lyrics "she got the look.". The piano accompaniment features a bass line and a treble line with chords.

C#m7
4fr.

A#m7-5

F#m9

She got the look I want to know bet- ter. She got the look, she's

C#m7
4fr.

A#m7-5

driv- ing me wild. She got the look I want to know bet- ter.

F#m9

Repeat as desired (Vocal ad lib)
G#7
4fr.

Last time
G#7+5
4fr.

N.C.

She got the look, she's driv- ing me wild. driv- ing me wild. She got the look I

want to know bet- ter. She got the look, 'cause she's driv- ing me wild.

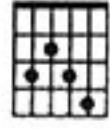
REMEMBER THE TIME



WRITTEN AND COMPOSED BY MICHAEL JACKSON,
BERNARD BELLE AND TEDDY RILEY

Moderately

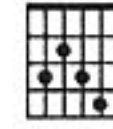
C7+9



Fm9



C7+9



Fm9

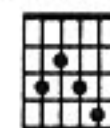


No Chord

ber when we fell in love?_ We were so young and in - no - cent then..
 ber how we used to talk?_ Ya know, we'd stay on the phone at

— night Do you re - mem - ber how it all be - gan?_ It just
 till dawn. Do you re - mem - ber all the things we said?_ Like I

C7+9



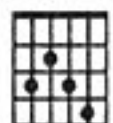
seemed like heav-en, so why did it end? Do you re - mem-ber back in the
 love you so, I'll nev - er let you go. Do you re - mem-ber back in the

Fm9



fall? We'd be to- geth - er all_ day long._ Do you re -
 spring? Ev-'ry morn - ing, birds. would sing._ Do you re -

C7+9

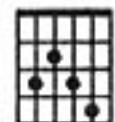


Fm9



mem-ber us hold-ing hands? In each oth-er's eyes_ we'd stare._
 mem-ber those spe-cial times? They'll just go on_ and on_ in the

C7+9

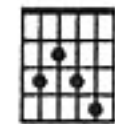


(Tell me.)
 back of my mind. } Do you re-mem-ber the time_ when we fell in love? Do you re-

Fm9



C7+9



mem-ber the time_ when we_ first met? Do you re-mem-ber the time_

Fm9



1.

when we fell in love? Do you re-mem-ber the time?_ Do you re-mem-

2.

D \flat maj9
3fr.

Fm9

Those sweet mem - o - ries will al -

D \flat maj9
3fr.

Fm9

D \flat maj9
3fr.

ways be dear to me. And girls no mat - ter what was

Fm9

B \flat m7

C7+5

said, I will nev - er for - get what we had now, ba - by. Do you re -

Repeat and fade

C7+9

mem - ber the time when we fell in love? Do you re -

(Vocal ad lib, see Additional Lyrics.)

The musical score consists of two systems. The first system has a vocal line with lyrics: "mem-ber the time? Do you re - mem-ber the time_". Above the first measure is a guitar chord diagram for Fm9, and above the second measure is a diagram for C7+9. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system has a vocal line with lyrics: "when we fell in love? Do you re - mem-ber the time?_ Do you re -". Above the first measure is a guitar chord diagram for Fm9. The piano accompaniment continues with the same rhythmic pattern.

Additional Lyrics

Do you remember the time
 When we fell in love
 Do you remember the time
 When we first met
 Do you remember the time
 When we fell in love
 Do you remember the time

Do you remember the time
 When we fell in love
 Do you remember the time
 When we first met
 Do you remember the time
 When we fell in love
 Do you remember the time

Remember the times
 Ooh
 Remember the times
 Do you remember girl
 Remember the times
 On the phone you and me
 Remember the times
 Till dawn, two or three
 What about us girl

Remember the times
 Do you, do you, do you,
 Do you, do you
 Remember the times
 In the park, on the beach
 Remember the times
 You and me in Spain
 Remember the times
 What about, what about...

Remember the times
 Ooh... in the park
 Remember the times
 After dark... do you, do you, do you
 Remember the times
 Do you, do you, do you, do you
 Remember the times
 Yeah yeah

CAN'T LET HER GET AWAY

WRITTEN AND COMPOSED BY MICHAEL JACKSON
AND TEDDY RILEY

Moderately, with a beat

The musical score is written for piano in 4/4 time. It features a melody line in the right hand and a bass line in the left hand. The score is divided into several systems. The first system includes guitar chord diagrams for Dm, F/G, Dm11 (10fr.), and Dm9 (10fr.). The second system includes a Dm11 (10fr.) chord diagram. The third system includes a Dm9 (10fr.) chord diagram. The fourth system includes C#m9 (4fr.), Cm9 (8fr.), and Dm9 (10fr.) chord diagrams. The lyrics "I thought she had to have it since the first time she came." are placed under the melody line in the fourth system. The dynamic marking *mf* is present in the first system.

Dm F/G Dm11 10fr. Dm9 10fr.

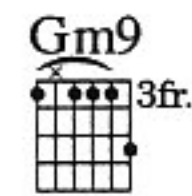
mf

Dm11 10fr.

Dm9 10fr.

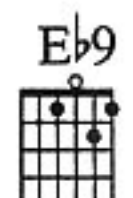
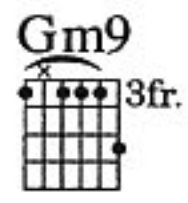
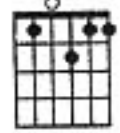
C#m9 4fr. Cm9 8fr. Dm9 10fr.

I thought she had to have it since the first time she came.

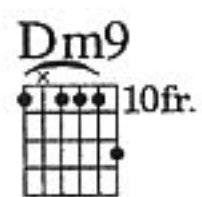


Who knows the sit - u - a - tion? Mys - ter - ies re - main. And now I won - der why.

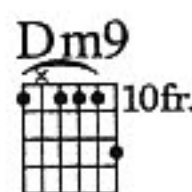
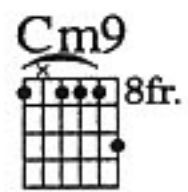
Bbmaj9



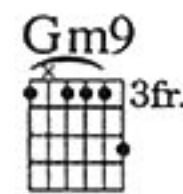
I break down when I cry. Is it some - thing I said, or is it just a - lie? -



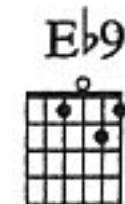
(Is it just - a lie?) -



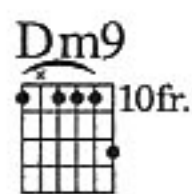
I try so hard to love you. Some things take time and shame.
I tried to mas - ter - mind it by say - ing let it be.



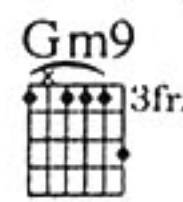
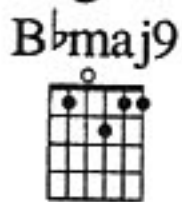
I think the whole world of you. Your thoughts of me re - main. I'll play the fool for you.
 But ev - 'ry - time I did it the hurt came back at - me. I told you that I need you



I'll change the rules for you. Just say it and I'll do just make this thing come - true -
 a thou - sand times and why. I played the fool for you and still you said good - bye -



(Make this dream. come true.) —
 (Still you said — good - bye.) —



If I let her get - a way, - though I'm beg - ging on - my knees, - I'll be
 If I let her get - a way, - then the world will have - to see - a

B \flat maj9 **B \flat m7/E \flat** **Dm9** 10fr.

cry - ing ev - 'ry day — know - ing the girl that got a - way. I can't let,
fool who lives a - lone — and the fool who set you free.

I can't let her get a-way. I can't let, I can't let her get a-way,

I can't let, I can't let her get a-way. I can't let,

1. 2. **C \sharp m9** 4fr. **Cm9** 8fr. **Dm9** 10fr.

I can't let her get a-way. I can't let her get a-way.

First system of musical notation, featuring a piano accompaniment with a steady eighth-note bass line and a treble staff with sustained chords.

Dm11
10fr.
(Rap:)

Second system of musical notation, showing a change in the piano accompaniment and the beginning of a rap line in the treble staff.

Third system of musical notation, continuing the piano accompaniment and the rap line.

Dbm11 9fr. Cm11 8fr. Bm11 7fr.

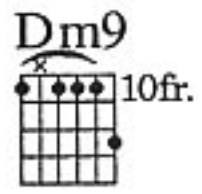
Fourth system of musical notation, with the rap line continuing and the piano accompaniment shifting.

Dm9
10fr.

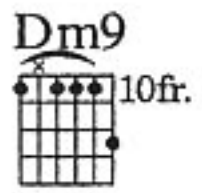
Fifth system of musical notation, featuring a rap line and piano accompaniment.

C#m9 4fr. Cm9 8fr.

Sixth system of musical notation, concluding the piece with a rap line and piano accompaniment.



Repeat and fade (vocal ad lib)



I can't let, I can't let her get a-way. I can't let,

I can't let her get a-way. I can't let,

I can't let her get a-way. I can't let, I can't let her get a-way.

HEAL THE WORLD



WRITTEN AND COMPOSED BY MICHAEL JACKSON

PRELUDE BY MARTY PAICH

Free tempo

Dmaj7 A/C# Dmaj7 A/C# A/G F#m7(addB) A/G A

Dmaj7 Amaj7/C# 4fr. Bm7 A(addB) A/D A A/D A

Moderately slow

A D/A Amaj7 D/A A D/A Amaj7 Bm7/E

There's a place.

A Bm7 C#m7 4fr. Bm7/E

in your heart— and I know— that it— is love.— And this place—
 to know why— there's a love— that can - not lie.— Love is strong,—
 so— high,— let our spir - its nev - er die.— In my heart,—

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PRELUDE
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A Bm7 C#m7 Bm7/E

could be much bright - er than to - mor - row. And if you —
 it on - ly cares of joy - ful giv - ing. If we try —
 I feel you are all my broth - ers. Cre - ate a world.

A Bm7 C#m7 Bm7/E

real - ly try, you'll find there's no need to cry. In this place —
 we shall see in this bliss we can not feel fear or dread. —
 with no fear, to - geth - er we cry hap - py tears. See the na -

A Bm7 C#m7 Bm7/E

you'll feel there's no hurt or sor - row. There are —
 We stop ex - ist - ing and start liv - ing. Then it —
 tions turn their - swords in - to plow - shares. We could.

Bm7 C#m7 D C#m7

ways to get there if you care e - nough for the liv - ing. Make a
 feels that al - ways if you love's e - nough for us grow - ing. So, make a
 real - ly get there, if you cared e - nough for the liv - ing. Make a

Bm7 Bm7/E

lit- tle space,- make a bet- ter place...-
 bet- ter world,- make a bet- ter world...-
 lit- tle space,- to make a bet- ter place...- } Heal the world,-

A Bm7 Bm7/E

_____ make it a bet- ter place- for you and- for me- and- the en-

A C#m7/G# 4fr. F#m C#m7 4fr. D C#m7 4fr.

tire hum- an race.- There are peo- ple dy - ing, if you care e- nough- for the liv - ing, make a

Bm7 Bm7/E To Coda ⊕ 1. A D/A Amaj7 Bm7/E

bet- ter place- for you and- for- me. If you want-

2. A  

me. And the dream we were— con- ceived— in will— re-veal a

joy- ful face.— And the world we once be- lieved— in will— shine a - gain in grace.— Then

F#m  G#m7  4fr. D  C#m7  4fr.

who do we— keep strang- ling life, wound this earth,— cru- ci - fy its soul?— Though it's

Bm7  Bm7/E  D.S.  al Coda 

plain to see— this world is heav - en - ly,— be God's— glow.— We could fly—






Coda

A

B

C#m7

me. Heal the world, _____ make it a bet-ter place. for

C#m7/F# 9fr.

B

D#m7/A# 6fr.

G#m 4fr.

D#m7

you and_ for me_ and_ the en - tire hum-an race._ There are peo-ple dy - ing, if you

E

D#m7

C#m7 4fr.

C#m7/F# 9fr.

B

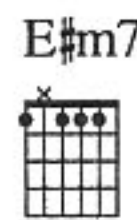
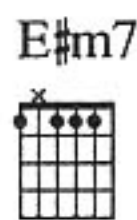
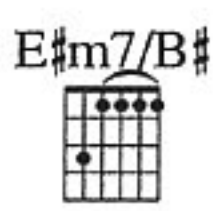
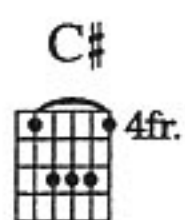
care e-nough_ for the liv - ing, make a bet-ter place_ for you and_ for_ me. Heal the world,_

C# 4fr.

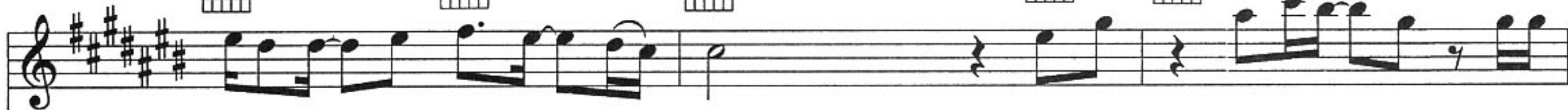
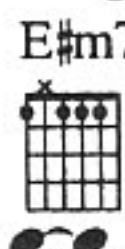
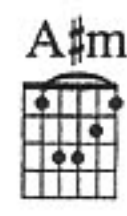
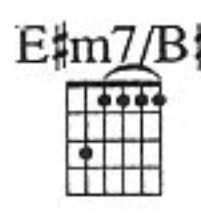
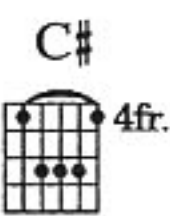
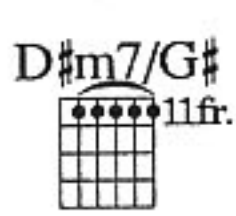
D#m7

D#m7/G# 11fr.

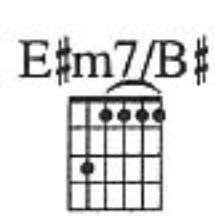
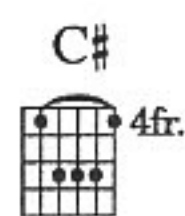
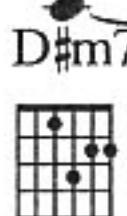
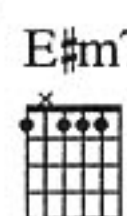
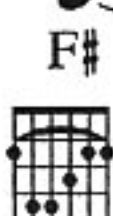
_____ make it a bet-ter place_ for you and_ for me_ and_ the en-



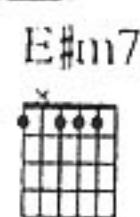
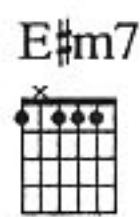
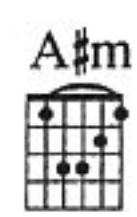
tire hum-an race.. There are peo-ple dy - ing, if you care e-nough-for the liv - ing, make a



bet-ter place- for you and- for- me. There are peo-ple dy - ing, if you



care e-nough-for the liv - ing, make a bet-ter place- for you and- for- me. There are



peo - ple dy - ing, if you care e - nough- for the liv - ing, make a



D#m7 D#m7/G# 11fr. C# 4fr. D#m7/G# 11fr.

bet-ter place— for you and— for— me. You and— for—
Make a

C# 4fr. D#m7/G# 11fr. C# 4fr. D#m7/G# 11fr.

me, bet-ter place,— you and— for— make a me, bet-ter place,— you and— for—
make a

C# 4fr. D#m7/G# 11fr. C# 4fr. D#m7/G# 11fr.

me, bet-ter place.— you and— for— me, Heal the world— we live— you and— for—
in,

1.2.3. C# 4fr. D#m7/G# 11fr. 4. C# 4fr.

me, save it for— our chil - dren. me. save it for— our chil - dren.

ritard.

BLACK OR WHITE



WRITTEN AND COMPOSED BY MICHAEL JACKSON

Brightly

mf

E A/E E A6 E A/E E A6 E

A/E E A6 E A/E E A6 E

E A/E E A6 E

I took my ba - by on a Sat - ur - day bang.____
 They print my mes - sage in the Sat - ur - day Sun.____

Boy, is that girl with you? Yes, we're one and the same.____ Now,
 I had to tell them I ain't sec - ond to none.____ And I



The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The melody is primarily in the right hand of the piano and the vocal line. Chord diagrams for E, A/E, and A6 are provided above the staff. The lyrics are written below the vocal line.

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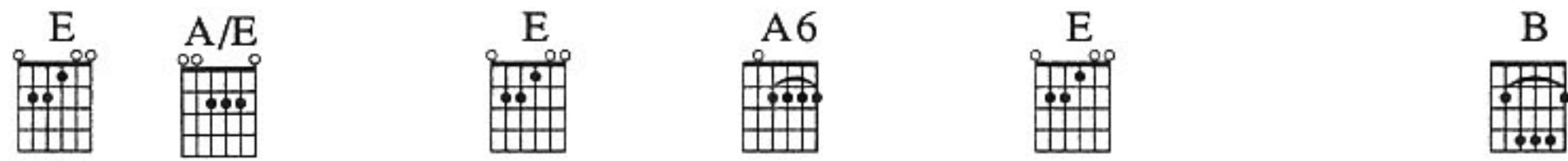
Rap Lyrics Written by BILL BOTTRELL
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♩ A

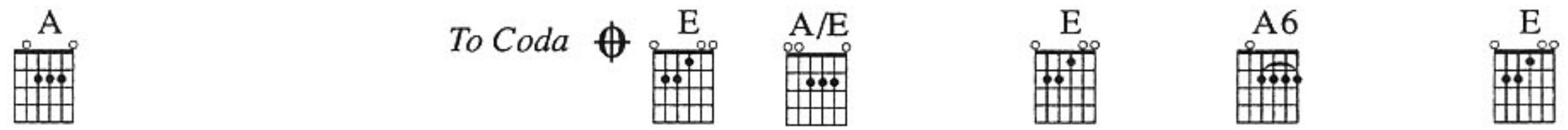
I be - lieve_ in mir - a - cles and a mir - a - cle has hap - pened to - night..
 told a - bout e - qual - i - ty, and it's true, ei - ther you're wrong or you're right..
 tell me you_ a - gree_ with me when I saw you kick - ing dirt in my eye_

E A/E E A6 E B



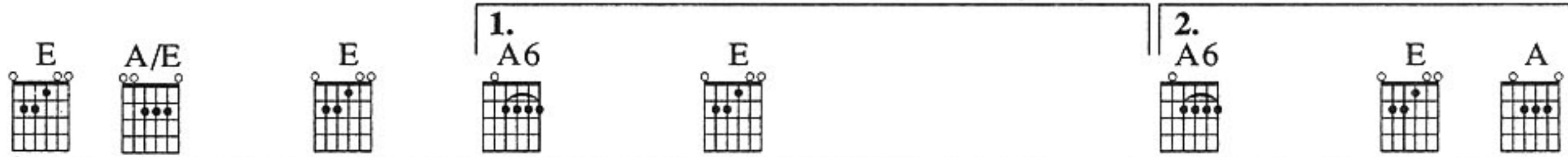

But, _ if you're think - in' a - bout - my ba - by, it don't

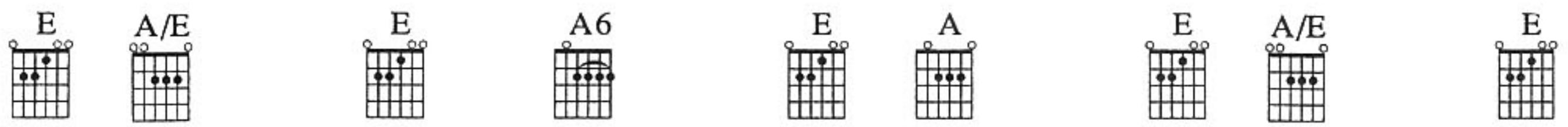
A To Coda ⊕ E A/E E A6 E



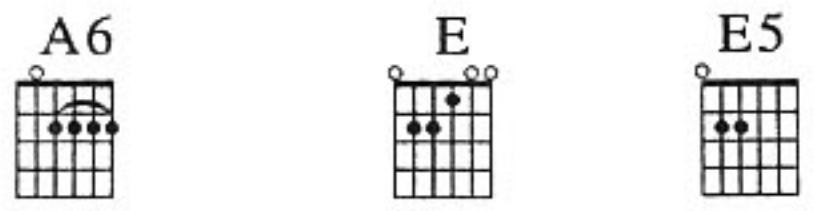

mat - ter if you're black or white. _

1. E A/E E A6 E 2. A6 E A



Introductory musical notation for the first system, including treble and bass staves with piano accompaniment.



I am tired_ of this dev - il, I am tired_ of this stuff.

Musical notation for the second system, including treble and bass staves with piano accompaniment.

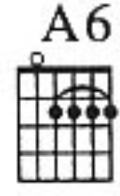
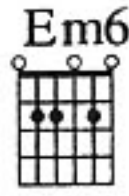
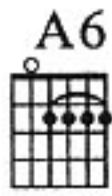
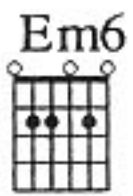
I am tired_ of this bus - iness, sew_____ when the go-ing gets rough.

Musical notation for the third system, including treble and bass staves with piano accompaniment.



I ain't scared_ of your broth - er, I ain't scared_ of no sheets.

Musical notation for the fourth system, including treble and bass staves with piano accompaniment.



Musical staff with guitar accompaniment (x marks) and lyrics: fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull - er, I'm

fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull - er, I'm

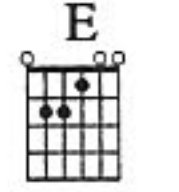
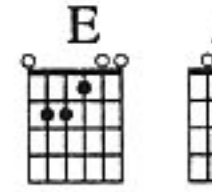
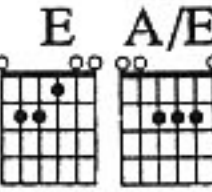
Piano accompaniment for the first system, including treble and bass clefs.



N.C.

D.S. S al Coda C

Coda C



Musical staff with guitar accompaniment (x marks) and lyrics: not go-ing to spend my life be-ing a col-or. Don't

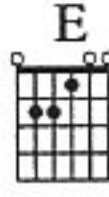
not go-ing to spend my life be-ing a col-or. Don't

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

Musical staff with guitar accompaniment (x marks) and lyrics: I_ said if you're

I_ said if you're

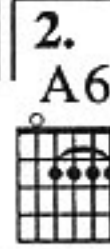
Piano accompaniment for the second system, including treble and bass clefs.



Musical staff with guitar accompaniment (x marks) and lyrics: think - in' of be-ing my { ba - by, } it don't mat - ter if you're black or white._

think - in' of be-ing my { ba - by, } it don't mat - ter if you're black or white._

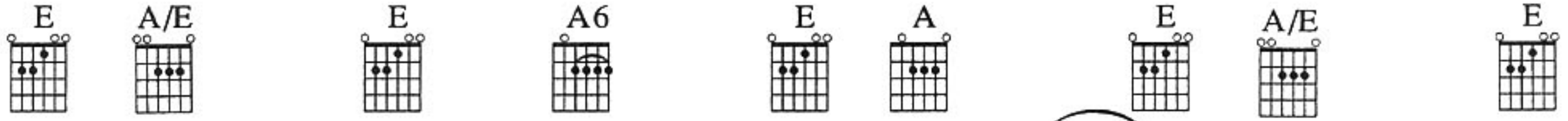
Piano accompaniment for the third system, including treble and bass clefs.



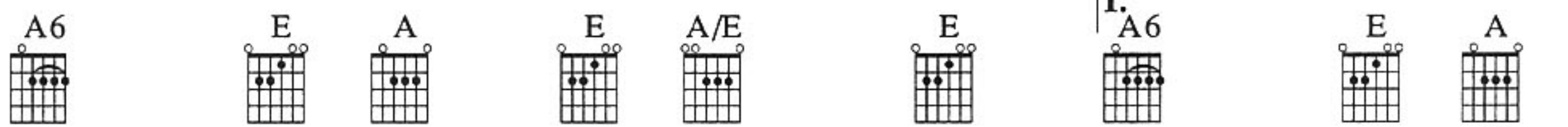
Musical staff with guitar accompaniment (x marks) and lyrics: I_ said if you're

I_ said if you're

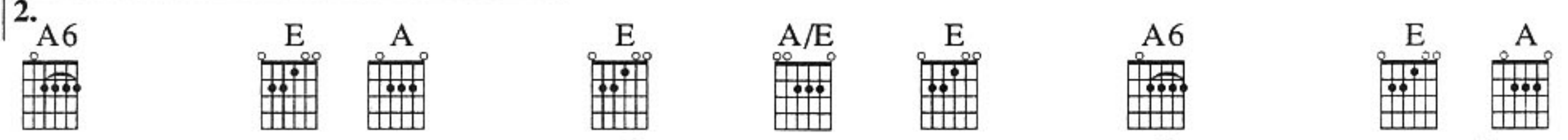
Piano accompaniment for the fourth system, including treble and bass clefs.



Ooh, ooh, —



yea, yea, yea — now. Ooh, ooh, —



It's black, it's white, it's tough for them to get by. It's



black, it's white, whoo. It's

WHO IS IT



WRITTEN AND COMPOSED BY MICHAEL JACKSON

Moderately

No Chord

p
Smoothly

Dm L.H.

Moderately, with a heavy beat

N.C. *mf*

1.

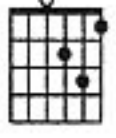
2.

Dm Am7 Dm Am7

sim.

1. Gm7 A7sus4 2. Gm7 A7sus4

Dm



N.C.

I gave her mon-ey, I gave her time, I gave her ev - ery-thing in -
 I am the damned, I am the dead, I am the a - go - ny in -

side one heart could find. I gave her pas-sion, my ver - y soul,
 side the dy - ing head. This is in - jus-tice, woe un - to thee,

I gave her prom - is - es and se - crets so un - told. And she
 I pray this pun - ish - ment would have mer - cy on me. And she

prom - ised me — for - ev - er and a day — we'd live — as one. We
 prom - ised me — for - ev - er that we'd live — our life — as one. We

sim.

prom - ised me — for - ev - er and a day — we'd live — as one. We
 prom - ised me — for - ev - er that we'd live — our life — as one. We



prom - ised me — for - ev - er and a day — we'd live — as one. We
 prom - ised me — for - ev - er that we'd live — our life — as one. We

B \flat A7sus4 Dm B \flat

made our vows. we'd live— a life— a - new.— And she prom-ised me— in se - cret that she'd love.
made our vows— we'd live— a love— so true.— It seems that she— has left— me for such—

A7sus4 Dm E \flat A7sus4

— me for all— time. It's a prom-ise so— un - true.. Tell me what will- I do?— And it
rea-sons so un-ex-plained. I need to find- the truth.. But see what will- I do?— And it

Dm Am7 Dm Am7

does - n't seem to mat - ter and it does - n't seem— right, 'cause the
does - n't seem to mat - ter and it does - n't seem— right, 'cause the

Dm Am7 Gm7 A7sus4

will has brought no for - tune, still I cry a - lone at night. Don't you
will has brought no for - tune, still I cry a - lone at night. Don't you

Dm

Am7

Dm

Am7

judge of my com - po - sure, 'cause I'm ly - ing to my - self and the
judge of my com - po - sure, 'cause I'm both - ered ev - ery - day and she

Dm

Am7

Gm7

A7sus4

N.C.

rea - son why she left me, did she find some - one else? } (Who is - it?)
did - n't leave a let - ter, she just up and ran a - way. }

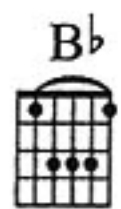
Bb

C

Bb

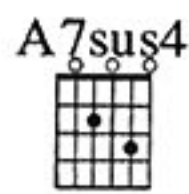
It is a friend— of mine.— (Who is— it?) { 3rd time only: To me I'm both -

er? } (Who is— it?) Some - bod - y hurt— my soul.— (Who is— it?)
ered. }

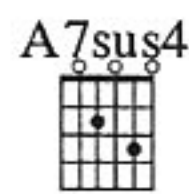


To Coda ⊕

1.

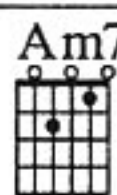
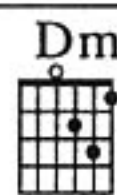
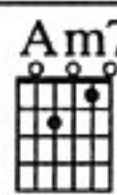
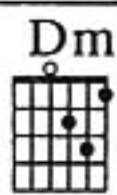


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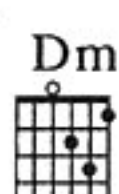
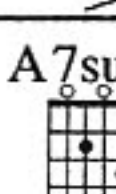
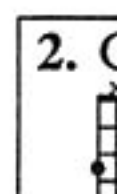
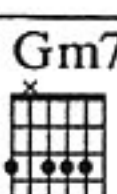


I can't take this stuff no more.

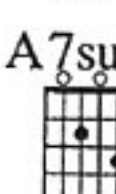
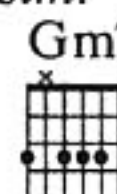
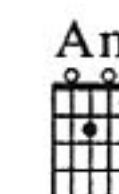
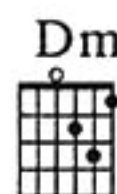
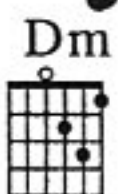
take it 'cause I'm lone - ly.



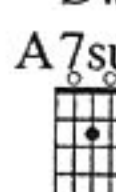
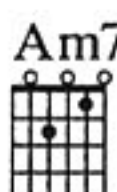
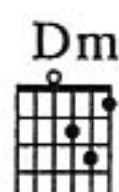
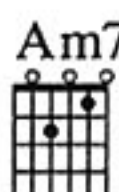
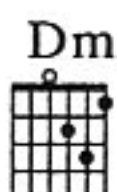
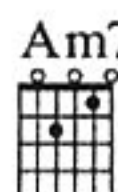
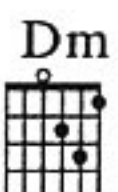
1.



sim.



D.S. al Coda ⊕



N.C.

(Who is- it?)

Coda

A7sus4

Dm

Am7

take it 'cause I'm lone - ly. And it does - n't seem to mat - ter and it

Dm

Am7

Dm

Am7

Gm7

A7sus4

does-n't seem— right, 'cause the will has brought no for-tune, still I cry a-lone at night. Don't you

Dm

Am7

Dm

Am7

Dm

Am7

judge of my com-po-sure, 'cause I'm ly - ing to my-self and the rea-son why she left me, did she

Gm7

A7sus4

Dm

Am7

Dm

Am7

find some-one else? And it does-n't seem to mat-ter and it does-n't seem— right, 'cause the






will has brought no for - tune, still I cry a - lone at night. Don't you






judge of my com - po - sure, 'cause I'm both - ered ev - ery - day and she








did - n't leave a let - ter, she just up and ran a - way. And it









up and ran a - way. And it does - n't seem to mat - ter and it




















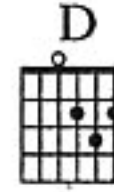
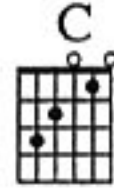
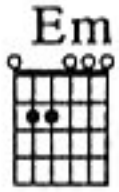


GIVE IN TO ME



WRITTEN AND COMPOSED BY MICHAEL JACKSON
AND BILL BOTTRELL

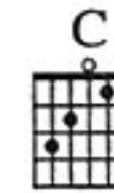
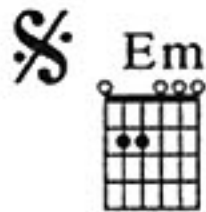
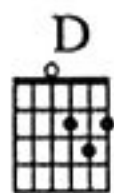
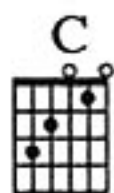
Moderately slow



4/4

mp legato

R.H.

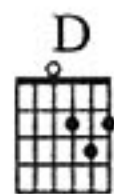
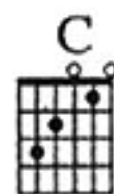


4/4

mp

She al - ways takes it with a heart of_ stone,_
You al - ways knew just how to make me_ cry_

(Instrumental: Guitar solo ad lib)



4/4

'cause all she does is throw it back to_ me_ I've spent a life - time look - ing
and nev - er did I ask you ques - tions. why_ It seems you get your kicks from

C D Bm Am

for some - one... Don't try to un - der - stand me, just sim - ply
 hurt - ing me... Don't try to un - der - stand me, be - cause your
 Don't try to tell me, be - cause your

Bm D Em

do the things I say. Love is a feel - ing. Give it when I
 words just aren't e - nough. Love is a feel - ing. Quench my de -
 words just aren't e - nough. Love is a feel - ing. Quench my de -

C D Em C D

want it. 'Cause I'm on fire. Quench my de - sire. Give it when I
 sire. Give it when I want it. Tak - in' me high - er. Love is a
 sire. Give it when I want it. Tak - in' me high - er. Talk to me,

Em C D

want it. Talk to me, wom - an. Give in to me.
 wom - an. I don't wan - na hear it. Give in to me.
 wom - an. Love is a feel - ing. Give in to me.

To Coda

Em 1. C B 2. C B

Give in_ to me.
Give in_ to me.

Am G Em

You and your friends were laugh-in' at me and talk, but it's O K and it's

mf

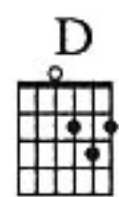
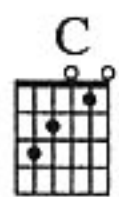
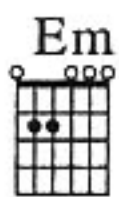
Am G

O K. You won't be laugh-in', girl, when I'm not a-round. I'll be

F Bsus4 B D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

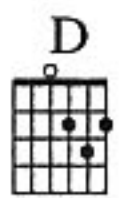
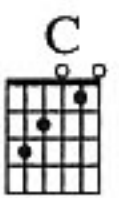
O K and I, I'd nev-er find, got-a some peace of mind, oh.

Coda

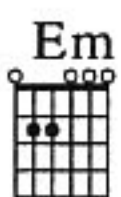
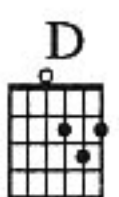


Give in__ to me. Give in__ to me. Oh.__ Love is a

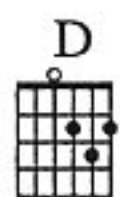
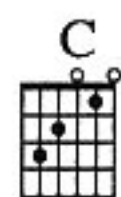
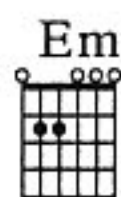
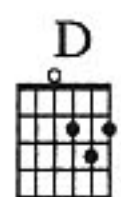
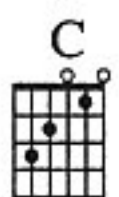
Repeat and fade (Vocal ad lib, Guitar solo ad lib)



feel- ing. I don't wan- na hear it. Quench my de - sire.__ Tak- in' me



high - er. Tell it to the preach - er. Sat - is - fy the



feel- ing. Give in__ to me. Give in__ to me.

WILL YOU BE THERE

WRITTEN AND COMPOSED BY MICHAEL JACKSON

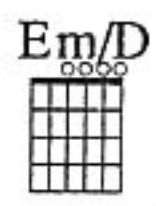
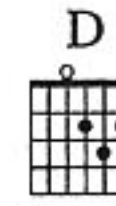
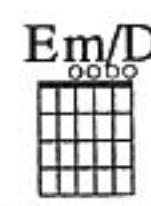
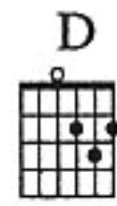
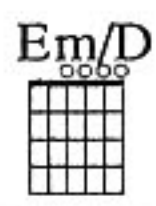
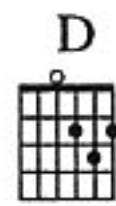
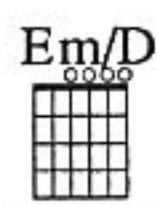
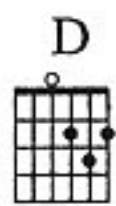
Freely

(Angel's Intro)

Musical notation for the first system, including a vocal line with lyrics "Ah, ah, Ah, ah, ah, ah," and piano accompaniment. The piano part is marked *p* and includes dynamic markings.

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

Moderate Gospel feel



Musical notation for the piano introduction, including a piano part marked *mf* and a guitar part with chord diagrams for D and Em/D.

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D Em/D D Em/D D Em/D D Em/D

The first system of music features a guitar part with chords D, Em/D, D, Em/D, D, Em/D, D, and Em/D. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D Em/D D Em/D

Hold me— like the Riv - er Jor - dan,— and I will then
 wear - y, — tell me will you hold me,— when wrong, will you

The second system contains the first two lines of lyrics. The melody is in the treble clef, and the piano accompaniment continues with chords and a bass line.

D Em/D D Em/D

say to thee— when you are my friend.—
 scold me,— lost will you find me? But they

The third system contains the next two lines of lyrics. The melody continues in the treble clef, and the piano accompaniment provides harmonic support.

D Em/D D Em/D

Car - ry me,— like you are my broth - er.— Love me like a
 told me— a man should be faith - ful— and walk when not

The fourth system contains the final two lines of lyrics. The melody concludes in the treble clef, and the piano accompaniment ends with sustained chords.

D Em/D D Em/D D Em/D

moth - er. — Will you be there?
a - ble — and fight till the end but I'm on-ly hu- man. —

D Em/D D Em/D D Em/D

D Em/D D Em/D D Em/D

1. D Em/D 2. D Em/D

When

F Eb D F Eb D

Ev - ery - one's tak - ing con - trol of me, — seems that the world's got a role for me. —

F Eb D C A

I'm so con - fused, will you show to me — you'll be there for me — and care — e - nough to bear me.

E F#m/E E F#m/E E F#m/E

(Hold me — lay your head low - ly — soft - ly then bold - ly — car - ry me
(Hold me — love me and feed me — kiss me and free me — I will feel

E F#m/E F# G#m/F#

there.) — (Car - ry, — car - ry me
blessed.) — (Save me — heal me and

F# G#m/F# F# G#m/F# F# G#m/F#

bold - ly_ lift me up slow - ly_ car-ry me there.)
 bathe me,- soft-ly you say to me I will be there.)

A^b 4fr. B^bm/A^b A^b 4fr. B^bm/A^b A^b 4fr. B^bm/A^b A^b 4fr. B^bm/A^b

(Lift me,- lift me up slow - ly_ car-ry me bold - ly_ show me you
 (Hold me- lay your head low - ly_ soft-ly then bold - ly_ car - ry me

A^b 4fr. B^bm/A^b A^b 4fr. B^bm/A^b A^b 4fr. B^bm/A^b

care.)
 there.)

Need me_ love me and feed me_ kiss me and

A^b 4fr. B^bm/A^b A^b 4fr. B^bm/A^b A^b 4fr.

free me_ I will feel blessed.)

mp

E \flat /G D \flat /F A \flat /E \flat 4fr. E \flat A \flat 4fr. B \flat m/E \flat A \flat /E \flat 4fr. B \flat m7

Piano and Choir

p

A \flat /C B \flat m7 A \flat /C B \flat m/D \flat 4fr. A \flat /E \flat 4fr. E \flat E \circ 7 Fm E \flat D \flat 4fr. B \flat m7

A \flat /E \flat 4fr. B \flat 7/E \flat D \flat /E \flat E \flat 9 A \flat 4fr. B \flat m/E \flat A \flat /E \flat 4fr. B \flat m7 A \flat /C B \flat m/D \flat

A \flat /E \flat 4fr. E \flat E \circ 7 Fm7 Cm7 3fr. B \flat m7 A \flat /C B \flat m/D \flat 4fr. A \flat /E \flat 4fr. B \flat 7/E \flat D \flat /E \flat E \flat 9





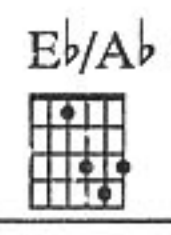
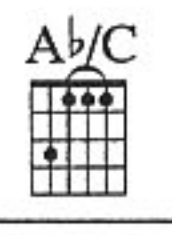
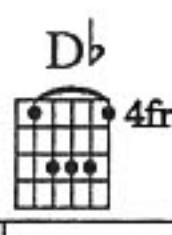
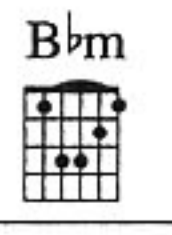
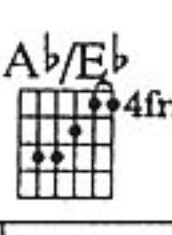





In our darkest hour, in




my deepest despair, will you still care? Will you be there? In my

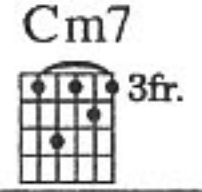
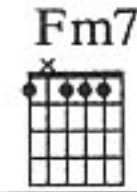
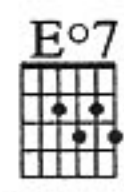
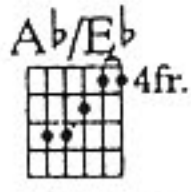
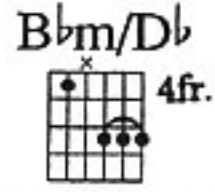
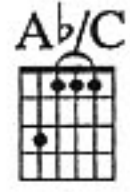
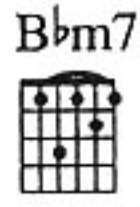
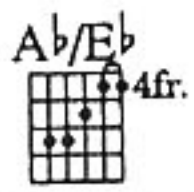
trials and my tribulations, through our doubts and frustrations in my



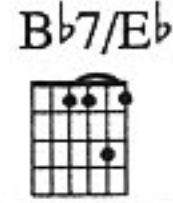
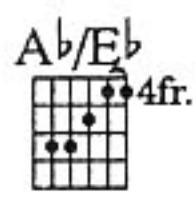
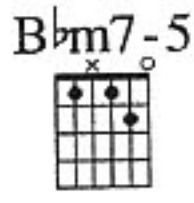
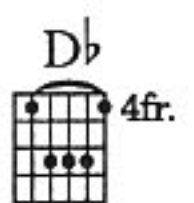




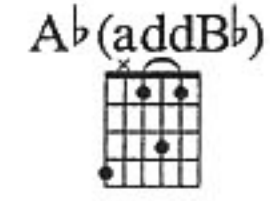
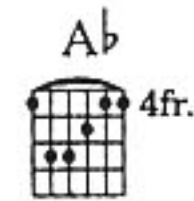

violence, in my turbulence, through my fear and my



confessions. In my anguish and my pain, through my



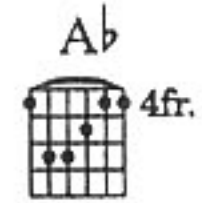
joy and my sorrow, in the promise of another tomorrow.



I'll never let you part, for you're always in my heart.

8va

loco



KEEP THE FAITH



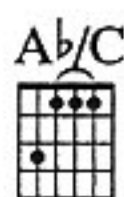
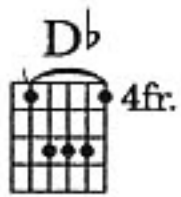
WRITTEN AND COMPOSED BY MICHAEL JACKSON
SIEDAH GARRETT AND GLEN BALLARD

Moderately, in 2



If you

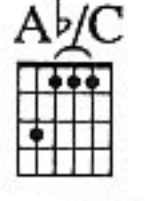
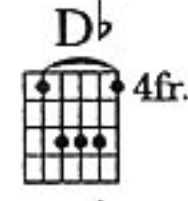
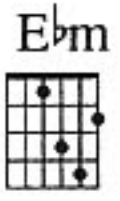
mp *legato*



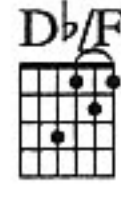
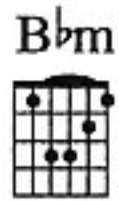
call out loud, will it get in side
think of trust, does it lead you home



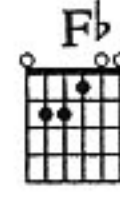
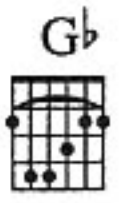
through the heart of your sur - ren - der, to your
to a place that you on - ly dream of when you're



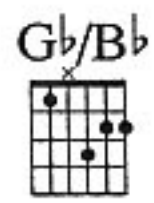
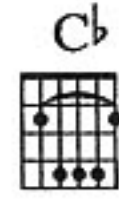
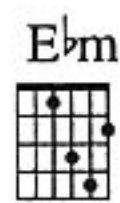
al - i - bis?— And you can— say— the words—
all a - lone?— And you can— go— by feel,—



— like you un - der - stand, — but the
— 'stead of cir - cum - stance, — but the

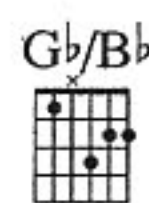
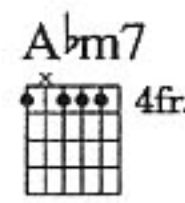
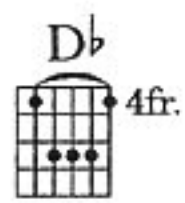


pow - er's in be - liev - ing, so give your - self a chance.—
pow - er's in be - liev - ing, so give your - self a chance.—

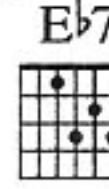


I 'Cause you can climb the high - est moun - tain, —
know— that you can sail a - cross the wa - ter, —

mf



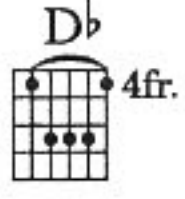
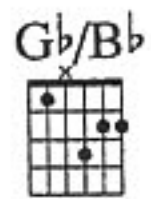
swim the deep - est sea, hee. All you need is the
float a - cross the sky, high. An - y road that you



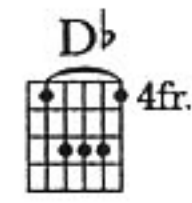
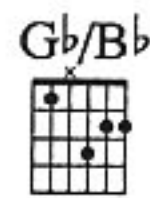
will to want it and uhh, lit - tle self - es - teem.—
take will get you there if you on - ly try.—



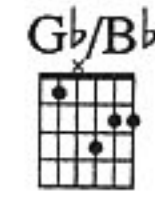
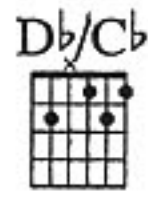
Tacet
So keep the faith.—
So keep the faith, ow.



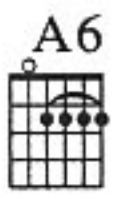
Don't let no - bod - y turn you 'round.—
Don't let no - bod - y take you down, broth - er.



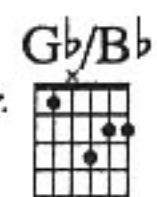
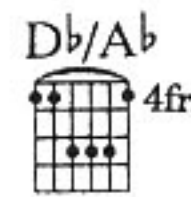
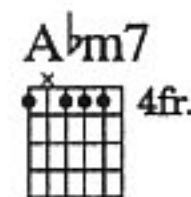
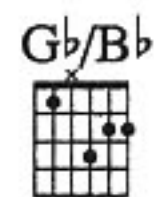
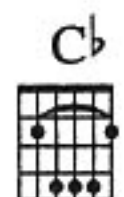
You got - ta know when it's good to go — to get your dreams up — off — the ground.
 Just keep your eyes on the prize and your feet flat — on — the ground.



(So) keep the faith, — ba - by, yea, — be - cause it's
 (So) keep the faith, — ba - by, yea, — be - cause it's

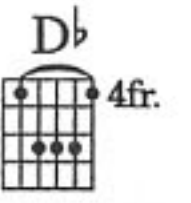
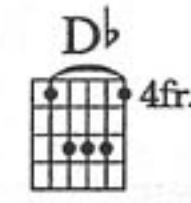
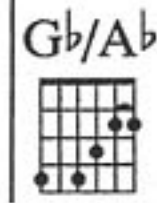
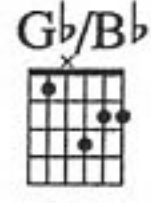
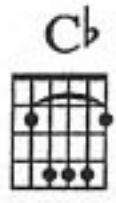


just a mat - ter of time — be - fore your con - fi - dence — will — win —
 just a mat - ter of time — be - fore your con - fi - dence — will — win —



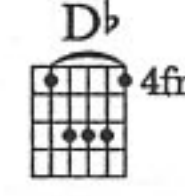
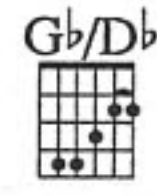
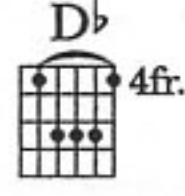
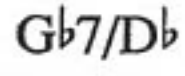
— out. Be - lieve — in your - self no mat - ter what it's gon' take. You —
 — out. I — told my broth - er how to do the thing right. Lift —

1.



Tacet

— can be a win-ner, but you got to keep the faith.
 — up your head and show the

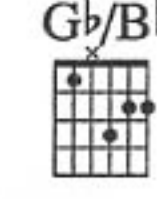
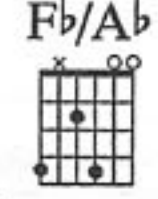
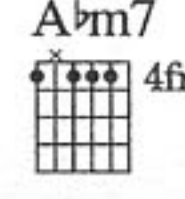
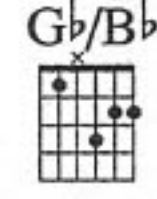
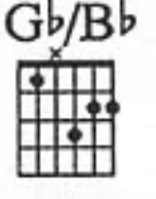
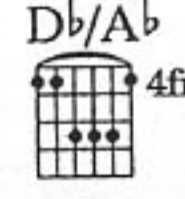
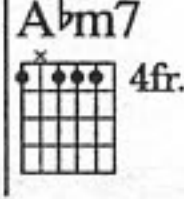


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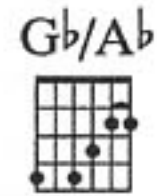
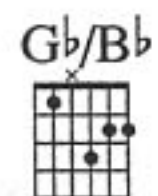
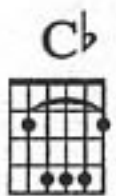
Gon'— keep it, broth-er. You got it. And when you

mp

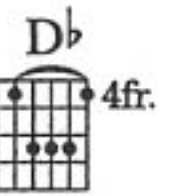
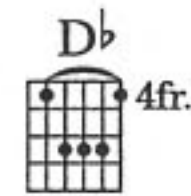
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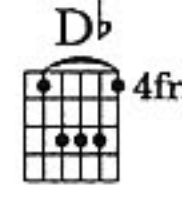
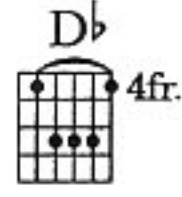
world you got pride. Go— for what you want, don't let 'em get in your way. You—



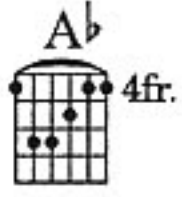
Tacet



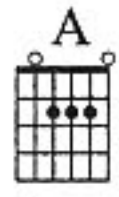
— can be— bet-ter, but you got to keep the faith,



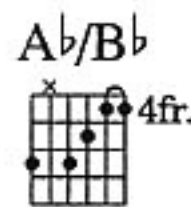
you got it. I know that keep - in' the faith—



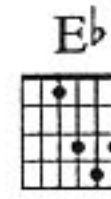
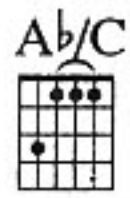
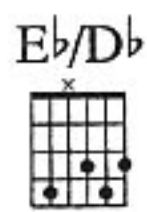
— means— nev-er giv-in' up on love,— but the



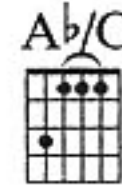
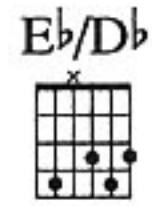
pow - er that— love has— to make it right,—



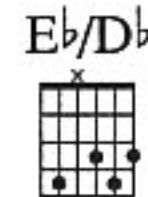
— makes it,— makes it right.— (So)keep the faith..



Don't let no - bod - y turn you 'round,-

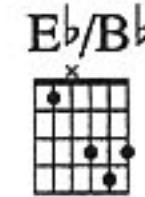
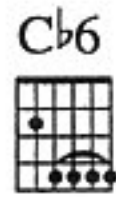
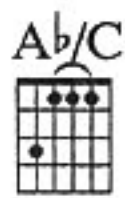


broth-er. You got to know when it's good to go— to get your



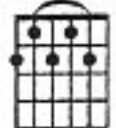
Tacet

dreams up— off— the ground.— (So) keep the faith,— ba - by, yea,-



be- cause it's just a mat- ter of time— be- fore your

Gb13



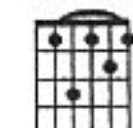
Db



Ab/C



Bbm7



con - fi - dence. will — win — out.

Bet - ter stand — up and act like you

wan - na do right.

Don't — play the fool for the rest of your life. Work.

Db



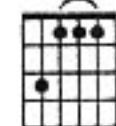
Ab/C



Bbm7



Ab/C



Db



Ab/C



Bbm7



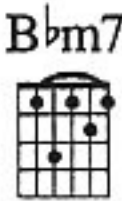
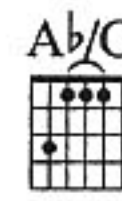
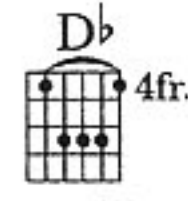
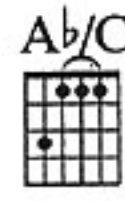
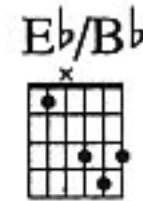
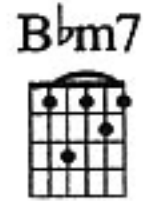
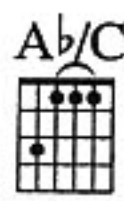
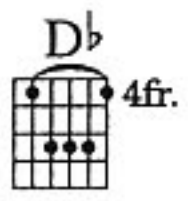
— on it, broth - er, and you'll make it some - day.

Go — for what you want and don't for -

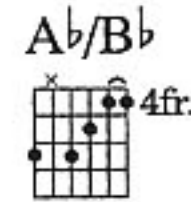
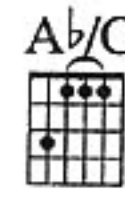
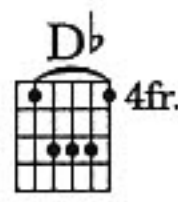
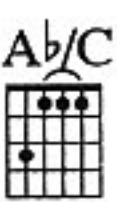
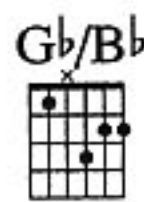
get the faith. -

Look — at your - self and what you do - in' right now.

Stand -

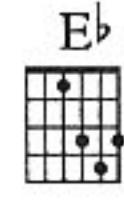
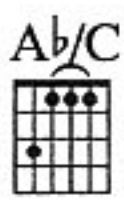
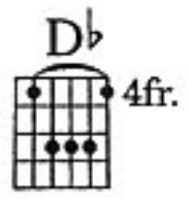


— back a min-ute just to check your-self out. Straight - en out your life and how you're

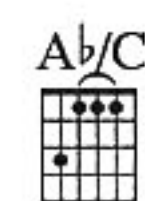
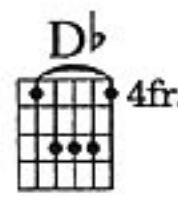


Tacet

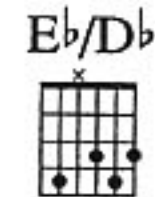
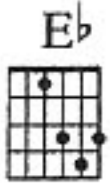
liv - in' each day. Get— your- self to - geth - er, 'cause you got to keep the faith..



Uh, uh, uh. Don't let no - bod - y take you down,

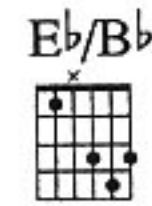
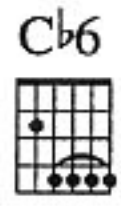
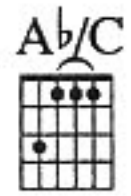


— broth- er. Just keep— your eyes— on the prize and your

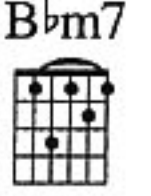
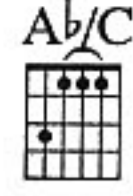
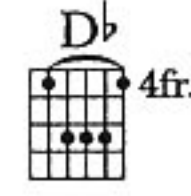


Tacet

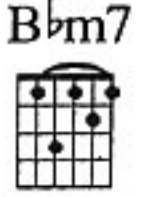
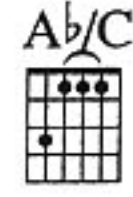
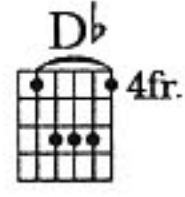
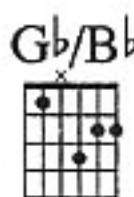
feet flat on the ground. Keep the faith, ba - by, yea,



— be - cause it's just a mat - ter of time — be - fore your



con - fi - dence. will win out. Lift up your mind be - fore your



mind gets blown. Some things in life, you best just

Chord diagrams: $A\flat/C$, $D\flat$ 4fr., $A\flat/C$, $B\flat m7$

leave them a - lone. — Go — for what you want, don't let it

Chord diagrams: $G\flat/B\flat$, $A\flat/C$, $D\flat$ 4fr., $A\flat/C$, $A\flat/B\flat$ 4fr.

get in your way. You — can make it hap - pen, but ya got ta keep the faith..

Tacet

No Chord

Gon' keep it, broth - er, you got to keep the faith..

— Yeah, keep the faith. — Gon' keep it, sis - ter,

you got to keep the faith,— now, now. I'll— show my broth - a how to

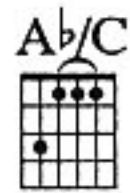
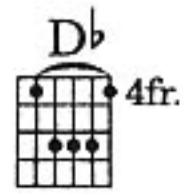
do the thing right. Lift— up your head and show the world you got pride. Go—

— for what you want, don't let 'em get in your way. You— can be a win - ner if you

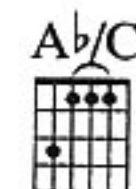
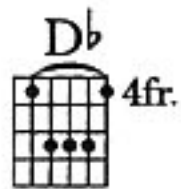
keep the faith.— Straight - en out your - self and get your mind— on track. Dust.

— off your butt and get your self-re-spect back. You've known— me long e-nough to know that

I don't play.— Take— it like you want it, but you got to keep the faith..



Gon', don't let no-bod-y take you down.

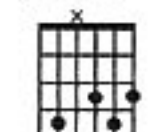


— Just keep— your eyes— on the prize and get your

E \flat



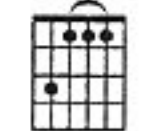
E \flat /D \flat



Tacet

feet back on the ground.— Keep the faith,— ba - by, yea,-

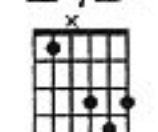
A \flat /C



C \flat 6



E \flat /B \flat

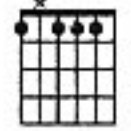


— be-cause it's just a mat-ter of time.— be-fore your

G \flat 13

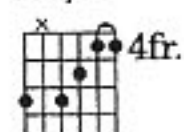


Fm7

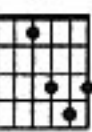


con - fi - dence- will— win— out. But till that day, I said you've

A \flat /B \flat



E \flat



got to keep the faith,— hmm.—

GONE TOO SOON



LYRICS BY BUZ KOHAN

MUSIC BY LARRY GROSSMAN

PRELUDE BY MARTY PAICH

Free tempo

E(addF#) F#(addG#) A^bsus4 4fr. B/D# D^b/E^b

Musical notation for the first system of the prelude. It features a guitar staff with five chord diagrams: E(addF#), F#(addG#), A^bsus4 4fr., B/D#, and D^b/E^b. Below the guitar staff is a piano accompaniment in 4/4 time, marked *mf*. The piano part consists of chords in the right hand and single notes in the left hand.

Slowly

E^b7sus4 A^b(addB^b) D^b(addE^b)

Musical notation for the second system of the prelude. It features a guitar staff with three chord diagrams: E^b7sus4, A^b(addB^b), and D^b(addE^b). Below the guitar staff is a piano accompaniment in 4/4 time. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *Pedal throughout* instruction.

Pedal throughout

A^b(addB^b) D^b(addE^b) A^b(addB^b) A^bmaj9 4fr.

Like a com - et blaz - ing 'cross the

Musical notation for the third system of the prelude. It features a guitar staff with four chord diagrams: A^b(addB^b), D^b(addE^b), A^b(addB^b), and A^bmaj9 4fr. Below the guitar staff is a piano accompaniment in 4/4 time. A vocal line is introduced in the second measure, with the lyrics "Like a com - et blaz - ing 'cross the".

GONE TOO SOON

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A TOMMY VALANDO PUBLICATION

PRELUDE

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E^bm7/A^b 11fr. D^b/A^b 4fr. B^bm7/E^b A^b(addB^b)

ev - ening sky, ——— gone too soon.

D^b(addE^b) A^b(addB^b) A^bmaj9 4fr. E^bm7/A^b 11fr. A^b 4fr.

Like a rain - bow fad - ing in the twink - ling of an

D^b/A^b 4fr. B^bm7/E^b A^b(addB^b)

eye, gone too soon.

G^b/A^b A^b 4fr. D^bmaj7 4fr. Dm7 G7sus4 G7

Shin - y and spark - ly and splen - did - ly bright..

Cm Cm(Maj7) Cm7 Db/Eb Eb Db/Eb Eb

Here one day,— gone one night.— Like the

Ab(addBb) Abmaj9 Ebm7/Ab Ab Dbmaj7/Ab

loss of sun-light— on a cloud-y af-ter-noon,

Bbm7/Eb Ab(addBb) E/F# F#7

gone too soon.

B(addC#) Bmaj9 F#m7/B B Emaj7

Like a cas-tle built up - on a sand - y beach,

C#m7/F# 9fr. B(addC#) 4fr. E(addF#)

gone too soon. Like a

B(addC#) 4fr. Bmaj9 F#m7/B B Emaj7

per - fect flow - er that is just be - yond your reach,

C#maj7/F# 4fr. B(addC#) 4fr. Bmaj7 B7 A/C# B/D#

gone too soon.

Emaj7 Fm7 A#7sus4 A#7 D#m D#m(Maj7) D#m7

Born to a - muse, to in - spire, to de - light. Here one day,—

E/F# F# E/F# F# B(addC#) Bmaj9

gone one night... Like a sun - set dy - ing with the

F#m7/B Emaj7 Em9

ris - ing of the moon, gone too

B(addC#) E(addF#) B(addC#)

soon.

E(addF#) B(addC#)

Gone too soon.

ritard.

DANGEROUS



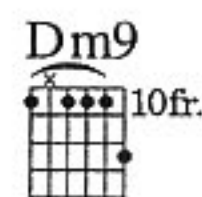
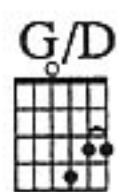
WRITTEN AND COMPOSED BY MICHAEL JACKSON
BILL BOTTRELL AND TEDDY RILEY

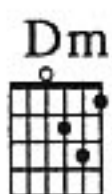
Moderately

Dm7



mf



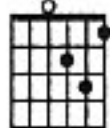


Tacet

(Spoken freely:) The way she came into the place, I knew right then and there,
(Spoken freely:) She came at me in sections with the eyes of desire. I fell

there was something different about this girl. The way she moved her hair, her face, her lines.
trapped into her web of sin. A touch, a kiss, a whisper of love.

Dm



Tacet

Divinity in motion. As she stalked the room, I could feel the aura of her
I was at the point of no return. Deep in the darkness of passion's insanity,

presence. Every head turned feeling passion and lust. The girl was persuasive,
I felt taken by lust's strange inhumanity. This girl was persuasive,

the girl I could not trust. The girl was bad. The girl was dangerous.
this girl I could not trust. The girl was bad. The girl was dangerous.








(Sung:) I nev - er knew, but I was walk - ing the line. — Come, go with me. I said I
 (Sung:) I nev - er knew, but I was liv - ing in vain. — She called my house, and said you








have no time. — She said don't you pre - tend we did - n't talk on the phone. —
 know my name. — And don't you pre - tend you nev - er did me be - fore. — With



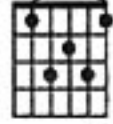


My ba - by cried and left me stand - ing a - lone. — } She's so
 tears in her eyes, my ba - by walked out the door. —



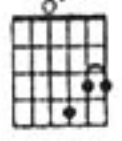

dan - ger - ous, — the girl is so dan - ger - ous. —

B^bmaj7

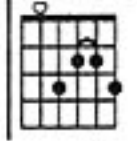


Take — a - way my mon - ey, throw — a - way my time. You —

G/D



1. A7+5



Dm



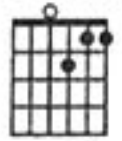
Tacet

— call tell me hon - ey, but you're no damn good for me.

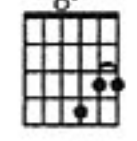
2.

no damn good for me.

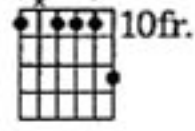
Dm7



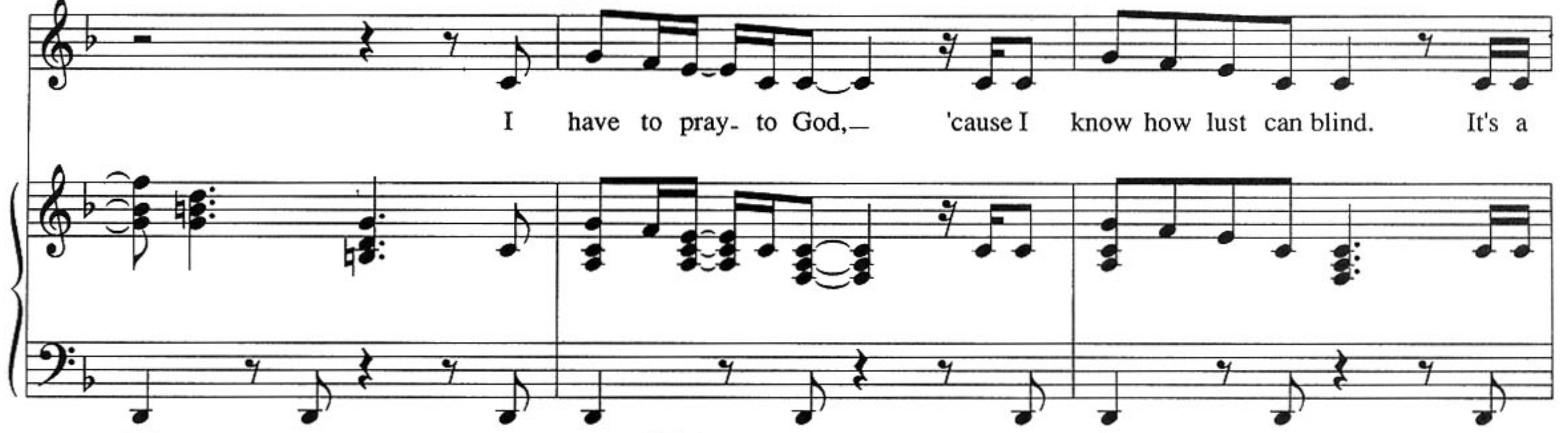
G/D

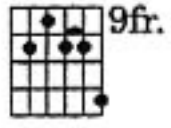


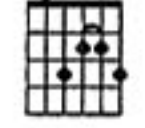
Dan - ger - ous, — the girl is so dan - ger - ous. —

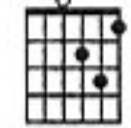
Dm9
 10fr.

I have to pray- to God,— 'cause I know how lust can blind. It's a



G13
 9fr.

A7+5



Dm



Tacet

pas-sion in— my soul,— but you're no damn lov - er friend of mine.



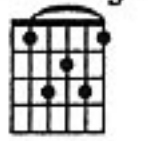
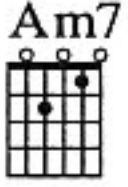
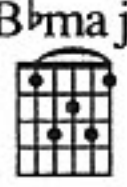
To Coda ⊕



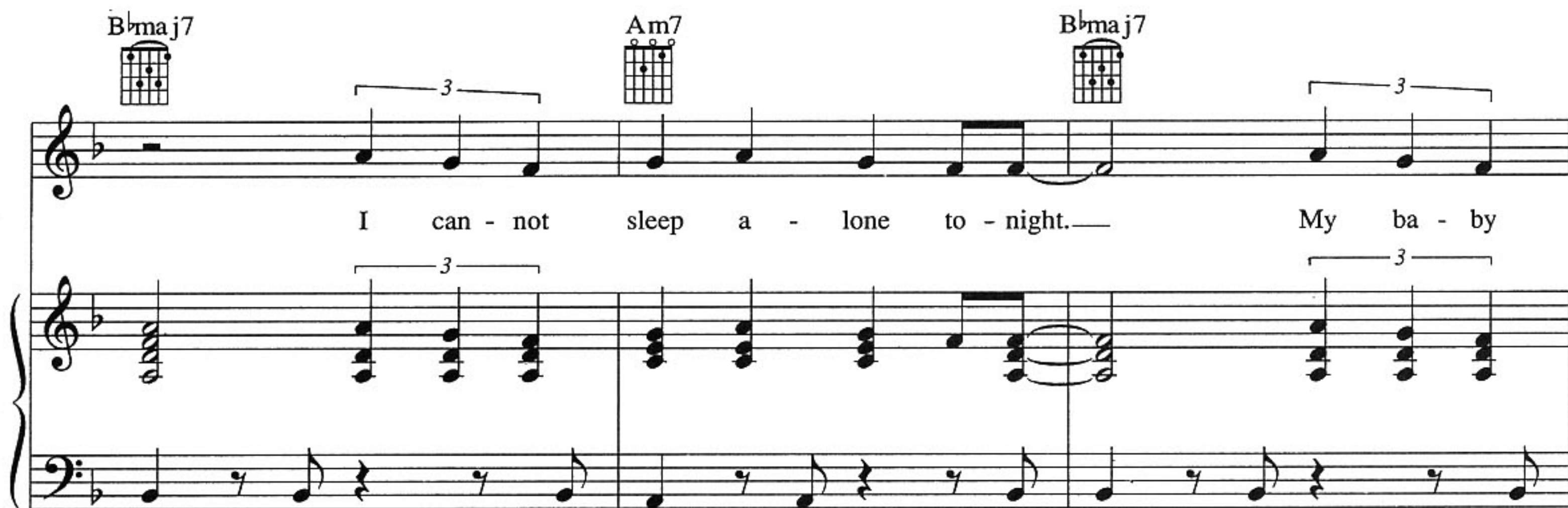
Dm


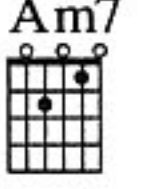

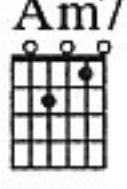
Tacet



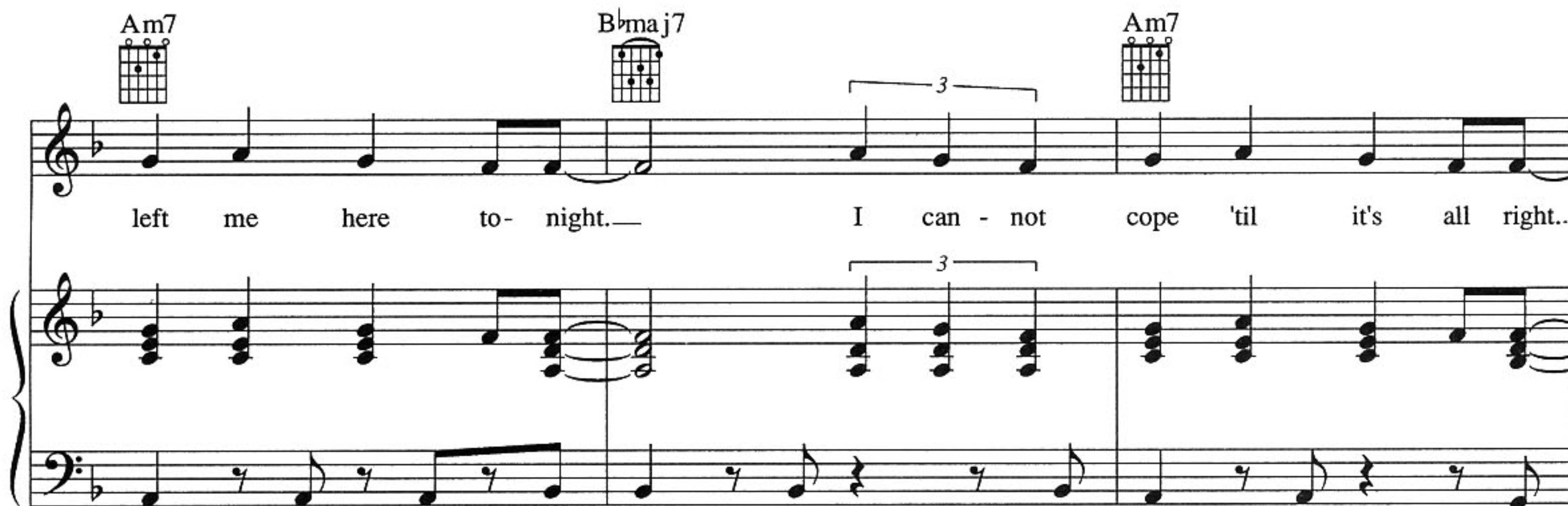
B^bmaj7  **Am7**  **B^bmaj7** 

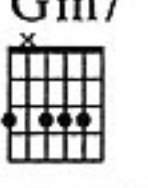
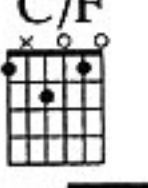
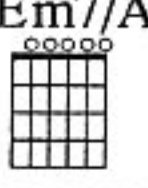
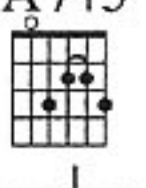
I can - not sleep a - lone to - night. — My ba - by



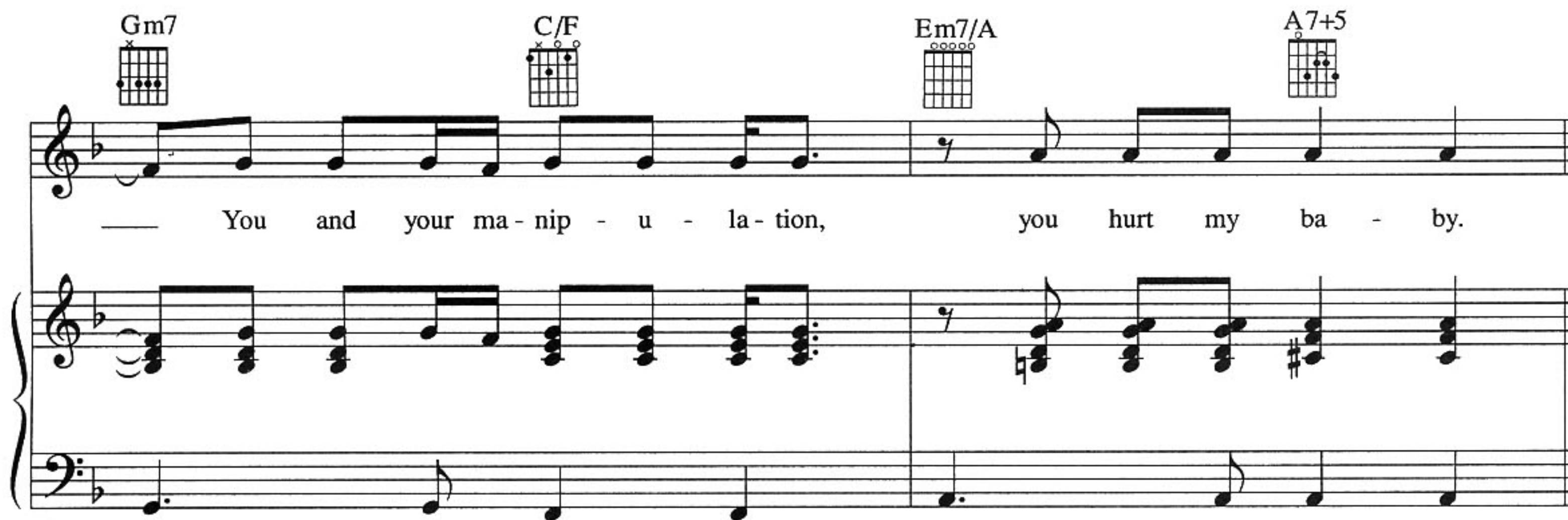
Am7  **B^bmaj7**  **Am7** 

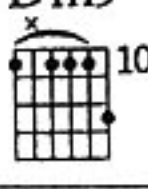
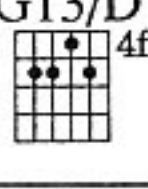
left me here to - night. — I can - not cope 'til it's all right..



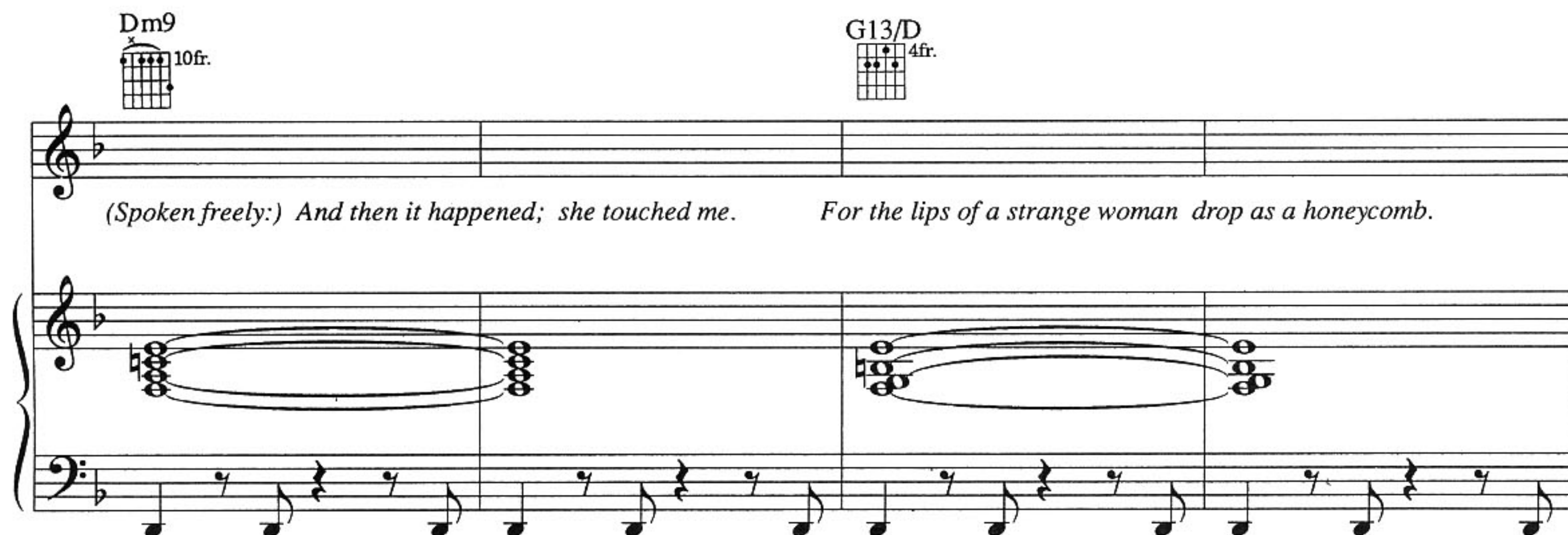
Gm7  **C/F**  **Em7/A**  **A7+5** 

— You and your ma - nip - u - la - tion, you hurt my ba - by.



Dm9  10fr. **G13/D**  4fr.

(Spoken freely:) And then it happened; she touched me. For the lips of a strange woman drop as a honeycomb.



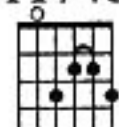
Dm11



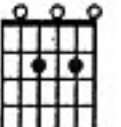
G13/D
4fr.



A7+5

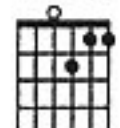


A7

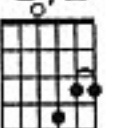


And her mouth was smoother than oil, but her inner spirit and words were as sharp as a two - edged sword.
But I loved it, 'cause it's dangerous

Dm7

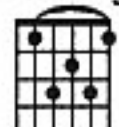


G/D



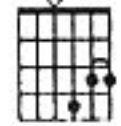
(Sung:) Dan - ger - ous, — the girl is so dan - ger - ous. —

B♭maj7



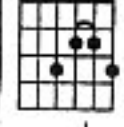
Take — a - way my mon - ey, throw — a - way my time. You —

G/D



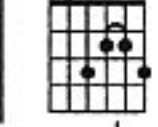
1. 2. 3.

A7+5



4.

A7+5



D.S. al Coda

— can call me hon - ey, but you're no damn good for me. no damn good for me.

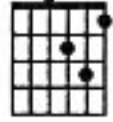
Vocal ad lib

Coda

Dm



Dm



My ba - by.

My ba - by.

1.-3.

1.-3.

4.

4.



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