The Michael Jackson Collection
<table>
<thead>
<tr>
<th>Song</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad</td>
<td>70</td>
</tr>
<tr>
<td>Beat It</td>
<td>2</td>
</tr>
<tr>
<td>Billie Jean</td>
<td>44</td>
</tr>
<tr>
<td>Black or White</td>
<td>116</td>
</tr>
<tr>
<td>Blood on the Dance Floor</td>
<td>154</td>
</tr>
<tr>
<td>Childhood (Theme From &quot;Free Willy 2&quot;)</td>
<td>166</td>
</tr>
<tr>
<td>Dirty Diana</td>
<td>172</td>
</tr>
<tr>
<td>Don't Stop 'till You Get Enough</td>
<td>104</td>
</tr>
<tr>
<td>Earth Song</td>
<td>160</td>
</tr>
<tr>
<td>Ghosts</td>
<td>149</td>
</tr>
<tr>
<td>The Girl Is Mine</td>
<td>32</td>
</tr>
<tr>
<td>Heal the World</td>
<td>56</td>
</tr>
<tr>
<td>History</td>
<td>130</td>
</tr>
<tr>
<td>Human Nature</td>
<td>185</td>
</tr>
<tr>
<td>I Just Can't Stop Loving You</td>
<td>178</td>
</tr>
<tr>
<td>In the Closet</td>
<td>122</td>
</tr>
<tr>
<td>Man in the Mirror</td>
<td>82</td>
</tr>
<tr>
<td>Remember the Time</td>
<td>192</td>
</tr>
<tr>
<td>Rock With You</td>
<td>144</td>
</tr>
<tr>
<td>Say Say Say</td>
<td>112</td>
</tr>
<tr>
<td>Scream</td>
<td>137</td>
</tr>
<tr>
<td>She's Out of My Life</td>
<td>78</td>
</tr>
<tr>
<td>Smooth Criminal</td>
<td>20</td>
</tr>
<tr>
<td>They Don't Care About Us</td>
<td>37</td>
</tr>
<tr>
<td>Thriller</td>
<td>14</td>
</tr>
<tr>
<td>2 Bad</td>
<td>7</td>
</tr>
<tr>
<td>Wanna Be Startin' Somethin'</td>
<td>197</td>
</tr>
<tr>
<td>The Way You Make Me Feel</td>
<td>95</td>
</tr>
<tr>
<td>Will You Be There (Theme From &quot;Free Willy&quot;)</td>
<td>48</td>
</tr>
<tr>
<td>You Are Not Alone</td>
<td>63</td>
</tr>
</tbody>
</table>
BEAT IT

Written and Composed by
MICHAEL JACKSON

Moderately fast
No chord

They told him, “Don’t you ever
They’re out to get you. Better

come around here. Don’t wanna see your face; you better disappear.”
leave while you can. Don’t wanna be a boy; you wanna be a man.

© 1982 MJJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
Fire's in their eyes and their words are really clear. So beat it, just
wanna stay alive; better do what you can. So beat it, just

beat it. You better run; you better do what you can. Don't
beat it. You have to show them that you're really not scared. You're

wanna see no blood. Don't be a macho man. You wanna be tough; better
playin' with your life. This ain't no truth or dare. They'll kick you, then they beat you, then they'll

do what you can. So beat it. But you wanna be bad. Just
tell you it's fair. So beat it. But you wanna be bad. Just
beat it, beat it. No one wants to be defeated. Showing in how funky and strong is your fight. It doesn't matter who's wrong or right. Just beat it, just beat it, just beat it, just beat it.

D, S.  and fade

Beat it - 3 - 3
2 BAD

Moderately slow \[ j = 96 \]

Verse:

Fm7

1. Told me that you're do-in' wrong...
3. Hell all up in Hollywood...

Word out shock-in' all alone...

say-in' that you got it good...

© 1986 MJJ MUSIC (BMI), EMI APRIL MUSIC, INC. (ASCAP), DARAP MUSIC (ASCAP), BRUCE SWEDEN PUBLISHING (ASCAP) and RENEE MOORE MUSIC, INC. (ASCAP)
All Rights on behalf of MJJ MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
Cry-in' wolf ain't like a man...
Creep-in' from a dusty hole...
Throw-in' rocks to hide your hand...
Tales of what some-bod-y told...

Bridge:
Dbmaj7

You ain't done e-nough for me,
What do you want from me?
You ain't done e-nough for me.
What do you want from me?

Dbmaj7

You are disgusting me.
Tired of you haunting me.
Yeah, yeah.
Yeah, yeah.

Gm/F
Fm7
You're aiming just for me, you are disgusting me.
You're aiming just for me, you are disgusting me.

Just want your cut from me, but 2 bad, 2 bad.
You got blood lust for me, but 2 bad, 2 bad.

Verse:

Fm7

2. Look who just walked in the place...
4. Look who got slapped in the face...

It's
Dead and stuffy in the face...
Look who's standing, if you please...
dead and stuffy in the place..
Right back where I wanna be...

Though you tried to bring me to my knees...
I'm standing though you're kicking me...

Chorus:
Fm7
Bb/F

2 bad, 2 bad about it, why don't you scream and shout it? 2 bad, 2 bad about it,
2 bad, 2 bad about it, why don’t you just scream and shout it?

Life’s about a dream, I’m really undefeated when M. J.’s on my team.

Reality brings forth realism. It’s the man of steel organization, not

from the prism. Take charge like Man-ila. Nine five Shaq represent with the Thrill-la.
Grab my crotch, twist my knee, then I'm through. Mike's bad, I'm bad, who are you?

2 bad, 2 bad a-bout it, why don't you scream and shout it? 2 bad, 2 bad a-bout it,

2 bad, 2 bad a-bout it, why don't you just scream and shout it? 2 bad, 2 bad a-bout it, why don't you scream and shout it?

Repeat as desired (vocal ad lib.)

2 bad, 2 bad a-bout it, why don't you just scream and shout it? 2 bad, 2 bad a-bout it.
THRILLER

Moderately bright

Words and Music by ROD TEMPERTON

C#m E
F# C#m7

It's close to midnight, and some-thin' evil's lurk-in' in the dark.
You hear the door slam, and realize there's no-where left to run.
They're out to get you, there's demons clos-in' in on ev'-ry side.

© 1982, 1983 ROOSONGS (PRS)
All Rights Administered by RONDOR MUSIC (London) LTD. (PRS)
Administered in the U.S. and Canada by ALMO MUSIC CORP. (ASCAP)
All Rights Reserved International Copyright Secured
Under the moonlight you
You feel the cold hand, and
They will possess you un-

See a sight that almost stops your heart.
You try to scream, but
Wonder if you'll ever see the sun.
You close your eyes, and
Less you change that number on your dial.
Now is the time for

Terror takes the sound before you make it.
You start to freeze.
Hope that this is just imagination.
But all the while,
You and I to cuddle close together.
All thru the night.
as horror looks you right between the eyes. You're paralyzed.
you hear the creature creepin' up behind. You're out of time.
I'll save you from the terror on the screen. I'll make you see

'Cause this is thriller,
'thiller night, and
'thiller night. There
'cause

no one's gonna save you from the beast about to strike. You know, it's
ain't no second chance against the thing with forty eyes. You know, it's
I could thrill you more than any ghost would dare to try. Girl, this is
thri - ler,
thri - ler,
thri - ler,
  thrill - er night. You're fight - ing for your life, in - side a
  thrill - er night. You're fight - ing for your life, in - side a
  thrill - er night, so let me hold you tight, and share a
  thrill - er thril - ler to - night.
  thrill - er thril - ler to - night.
  thrill - er thril - ler to - night.
  Night crea - tures call and the
dead start to walk in their masquerade.

There's.

They're open

no escapin' the jaws of the alien this time.

wide.

This is the end of your life.

killer thriller.
RAP:

Darkness falls across the land.
The midnight hour is close at hand.
Creatures crawl in search of blood
To terrorize y'awl's neighborhood.
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.

The foulest stench is in the air,
The funk of forty thousand years,
And grizzly ghouls from every tomb
Are closing in to seal your doom.
And though you fight to stay alive,
Your body starts to shiver,
For no mere mortal can resist
The evil of a thriller.
SMOOTH CRIMINAL

Written and Composed by
MICHAEL JACKSON

Moderately

As he came into the window it was the sound of a crescendo.
He came into her apart-ment, he left the blood-stains on the car-pet.

She ran underneath the ta-ble, he could see she was un-a-ble.

So she ran into the bed-room, she was struck down. It was her doom.

An-nie, are you O K? So An-nie, are you O K? Are you O K, An-nie?
Annie, are you O K? So Annie, are you O K? Are you O K, Annie?

Annie, are you O K? So Annie, are you O K? Are you O K, Annie?

Annie, are you O K? So Annie, are you O K? Are you O K, Annie?

(Annie, are you O K?) (Will you tell us that you're O K?)

Smooth Criminal - 12 - 3
(There's a sign in the window) (that he struck you - a crescendo, Annie.)

(He came into your apartment.) (He left the blood-stains on the carpet.)

(Then you ran into the bedroom,) (you were struck down) (It was your doom.)

Annie, are you O K? So Annie, are you O K? Are you O K, Annie?
Annie, are you OK? So Annie, are you OK? Are you OK, Annie?

Annie, are you OK? So Annie, are you OK? Are you OK, Annie?

You've been hit by, you've been hit by — a smooth criminal.

N.C.
So they came into the out-way, it was Sunday — What a black day.

Mouth to mouth resuscitation, sounding heartbeats — intimidations.

Annie, are you O K? So Annie, are you O K? Are you O K, Annie?
An-nie, are you O K?  So An-nie, are you O K?  Are you O K, An-nie?

An-nie, are you O K?  An-nie, are you O K?

An-nie, are you O K?  An-nie, are you O K?

An-nie, are you O K?  So An-nie, are you O K?  Are you O K, An-nie?
(An-nie, are you O K?) (Will you tell us — that you're O K?)

(There's a sign in the win-dow) (that he struck you — a-cre-scen-do, An-nie.)

(He came in- to your a-part-ment,) (left the blood-stains on the car-pet.)

(Then you ran in- to the bed-room,) (you were struck down.) (It was your doom.)
Repeat and Fade

Dad gone — I don’t know! Dad gone — I don’t know!

(An-nie, are you O K?) (Will you tell us that you’re O K?)

Dad gone — I don’t know! Dad gone — I don’t know!

(There’s a sign in the win-dow) (that he

Hoo! I don’t know!

struck you — a cre-scen-do, An-nie.)
(He came into your apartment.)

Hoo! I don't know why,

blood stains on the carpet.

baby!

Dad gone it! I don't know!

(It was your doom, Annie!)

Aa-ow!!

(Then you ran into the bedroom.)

(you were struck down.)

(It was your doom, Annie.)
THE GIRL IS MINE

Written and Composed by
MICHAEL JACKSON

Moderately slow, in $2\ (\text{below})$

\begin{align*}
\text{Amaj9} & & \text{D6/E} & & \text{Amaj9} & & \text{D/E} \\
\text{Amaj9} & & \text{D6/E} & & \text{Amaj9} & & \text{D/E} \\
& & & & \text{Amaj9} & & \text{D6/E} \\
& & & & \text{Amaj9} & & \text{D/E} \\
\end{align*}

\begin{align*}
\text{Ev'ry night she walks...} & \text{right in...} & \text{my dreams,} & \text{since I} \\
\text{un-der-stand...} & \text{the way...} & \text{you think,} & \text{say-ing} \\
\text{build your hopes...} & \text{to be...} & \text{let down,} & \text{'cause I} \\
\end{align*}

The Girl is Mine - 5 - 1

© 1982 MJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
Amaj9  D6/E  Amaj9  D6/E
met her from the start. I'm so proud I am the one
that she's yours, not mine. Send roses and your sil-
really feel it's time. I know she'll tell you I'm the one

Amaj9  F♯7sus4
ly one who is special in her heart. The girl is mine,
ly dreams, really just a waste of time, because she's mine,
for her, 'cause she said I blow her mind. The girl is mine,

Bm7  Bm7/E
the dog-gone girl is mine.
the dog-gone girl is mine.
the dog-gone girl is mine.
I know she's mine,
Don't waste your time,

Because the dog-gone girl is mine.

I don't I love you
Take you anywhere.

more than he.

Loving we

Well, I love you endlessly.

will share.

So come and go with me, two on the town.
But we both cannot have her, so it's one or the other. And one day you'll discover that she's my girl forever and ever.

Ah, don't

Repeat (vocal ad lib) and fade
THEY DON'T CARE ABOUT US

Written and Composed by
MICHAEL JACKSON

Moderately slow \( \frac{q}{Q} = 88 \)

Verse:
N.C.

1. Skin head, dead head, ev'-ery-bod'-y gone bad. Sit-u-a-tion, ag-grav-a-tion, ev'-ery-bod'-y al-leg-a-tion.
2. Beat me, hate me, you can nev-er break me. Will me, thrill me, you can nev-er kill me.

In the suite, on the news ev'-ery-bod'-y dog food. Bang, bang, shock dead, ev'-ery-bod'-y's gone mad.
Chew me, sue me, ev'-ery-bod'-y do me. Kick me, hike me, don't you black or white me.
In the suite, on the news ev'-ery-bod'-y dog food. Black man, black-mail, throw the broth-er in jail.

All I wan-na say is that they don't real-ly care a-bout us.
All I wan-na say is that they don't real-ly care a-bout us.
All I wan-na say is that they don't real-ly care a-bout us.
All I wanna say is that they don't really care about us.
All I wanna say is that they don't really care about us.
All I wanna say is that they don't really care about us.

Chorus:
Tell me what has become of my life? I have a wife and two children who love me.
Tell me what has become of my rights? Am I invisible 'cause you ignore me?

I am the victim of police brutality, now.
Your proclamation promised me freedom, now.
I'm tired of be-in' the victim of hate, you're rap-in' me of my pride—oh, for God's sake.
I'm tired of be-in' the victim of shame, they're throw-in' me in a class with a bad name.

I look to heaven to fulfill its prophecy. Set me free—came. You know I
I can't believe this is the land from which I

$\text{Bridge:}$

really do hate to say it, the government don't wanna see. But if
Some things in life, they just don't wanna see. But if

They Don't Care About Us - 7 - 3
Roosevelt was livin' he wouldn't let this be, no, no.
Martin Luther was livin' he wouldn't let this be.

Verse:

Skin head, dead-head, everybody gone bad. Situation, speculation, everybody litigation.
Skin head, dead-head, everybody gone bad. Situation, segregation, everybody allegation.

Beat me, bash me, you can never trash me. Hit me, kick me, you can never get me.
In the suite, on the news everybody dog food. Kick me, hike me, don't you wrong or right me.
All I wanna say is that they don't really care about us.
All I wanna say is that they don't really care about us.

They Don't Care About Us - 7 - 5
D.S.  $\&$ al Coda

◇ Coda

Dm \hspace{1cm} Bb \hspace{1cm} C

us.

All I wanna say is that they don't really care about...

Dm \hspace{1cm} Bb \hspace{1cm} C

us.

All I wanna say is that they don't really care about,
all I wan-na say is that they don’t real-ly care a-bout...
(us.)

Dm

D5 C5 D5 C5

D5 C5 D5 C5

Dm C/D Dm C/D

Dm C/D Dm C/D

Dm A7 Dm/A A7
BILLIE JEAN

Written and Composed by
MICHAEL JACKSON

Moderately bright

F#m  G#m/F#  F#m7  G#m/F#  F#m  G#m/F#

F#m7  G#m/F#  F#m  G#m/F#  F#m7  G#m/F#

She was more like a beauty queen from a movie scene.
For forty days and for forty nights, law was on her side.

F#m  G#m/F#  F#m7  G#m/F#

I said don't mind, but what do you mean I am the one.
But who can stand when she's in demand, her schemes and plans.

© 1982, 1983 MJJAC MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
who will dance on the floor in the round?

'cause we danced on the floor in the round.

She said I am the one who will dance on the floor in the round.
So take my strong advice: just remember to always think twice.

She told me her name was Bill. She told my baby we danced

lie Jean as she caused a scene. Then every head turned with eyes
till three, and she looked at me, then showed a photo. My ba-

Billie Jean - 4 - 2
that dreamed of being the one
by cried. His eyes were like mine.
who will dance on the floor in the round
Can we dance on the floor in the round?

People always told me, be
careful of what you do.
And don't go around breakin' young girls' hearts.

People always told me, be
careful of what you do.
And don't go around breakin' young girls' hearts.

And Mother always told me, be careful of who you love.
And be
But you came and stood right by me, just a smell of sweet perfume. This
careful of what you do 'cause the lie becomes the truth. Hey."

happened much too soon. She called me to her room. Hey."

"Billie Jean is not my lover. She's just a girl who claims that I am the one, but the kid is not my son."

She says I am the one, but the kid is not my son."

D. S. and fade

Billie Jean - 4 - 4
WILL YOU BE THERE
(from “Free Willy”)

Freely
(Angel’s Intro)

Ah, ah, ah, ah, ah...

Moderate Gospel feel

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

(Piano Intro)

© 1991, 1992 MJJC MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved
Hold me like the River Jordan, and I will then wear you,

Tell me will you hold me, when wrong will you say to the me,

When you are my friend, when lost will you find me? But they scold me,

Carry me, like you are my brother, Love me like a
told me, a man should be faithful and walk when not
mother able
Will you be there?
and fight till the end but I'm only human.

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

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

(Hold me... lay your head low-ly... softly then bold-ly... carry me I will feel
(Hold me... love me and feed me... kiss me and free me...)

there.)________(Car-ry... carry me
(blessed.)________(Save... heal me and

Will You Be There - B • 4
bold - ly_
bathe me,
lift me up slow - ly_
soft-ly you say to me

I will be there.

(Lift me,_  
(Hold me_  
lay your head low - ly_  
care.)_  
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.
HEAL THE WORLD

Prelude by Marty Paich

Free tempo

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

Moderately slow

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

There's a place.

in your heart and I know that it is love. And this place.

so high let our spirits never die. Love is strong.

Heal the World - 7 - 1

© 1991 MJJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
could be much brighter than tomorrow.
It only cares of joyful giving.
I feel you are all my brothers.
And if you try
Create a world.

really try, you'll find there's no need to cry.
In this place
We shall see, in this bliss we cannot feel fear or dread.
See the na-

you'll feel there's no hurt or sorrow.
There are no exist-ing and start liv-ing.
Then it/
We could.

ways to get there, if you care enough for the liv-ing.
Make a feel that always, if you loved enough for us grow-ing.
So, make a

real-ly get there, if you cared enough for the liv-ing.
little space,
better world,
little space,
make it a better place
make a better place
for you and for me and the end

tired 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 - 7 - 3
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 who 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—
Coda
A
B
C7m7

me. Heal the world, make it a better place, for

C7m7/F♯

B
D7m7/A♯
Gm
D7m7

you and for me and the entire human race. There are people dying, if you

E
D7m7
C7m7
C7m7/F♯
B

care enough for the living, make a better place for you and for me. Heal the world,

C7
D7m7
D7m7/G♯


make it a better place for you and for me and the en-

 Heal the World - 7 - 5
tire human race. There are people dying, if you care enough for the living, make a

better place for you and me. There are people dying, if you care enough for the living, make a better place for you and 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, better place, you and for me, better place, you and for

me, better place, you and for me. Heal the world we live you and for

1.2.3.

me, save it for our children and for me... save it for our children.
YOU ARE NOT ALONE

Verse:

Slowly $\frac{4}{4} = 69$

B(9)

I'm still all a lone.
I thought I heard you cry.

mf

G7m7

How could this be?
ask ing me to come

You're not here with me.
and hold you in my arms.

Fr7sus

You nev er said good-bye.
I can hear your prayers.

some one tell me why
your bur dens I will bear.

Written and Composed by R. KELLY

© 1995 ZOMBA SONGS INC./R. KELLY PUBLISHING, INC. (Adm. by ZOMBA SONGS INC.)
All Rights Reserved

You Are Not Alone - 7 - 1
G#m7

did you have to go
and leave my world so

but first I need your hand,
so forever can be

F#7sus

cold gin.

A#maj713

Ev'ry day I sit and ask myself how

G#7(b5)

did love slip away.

E

Some-thing whis-pers in my ear and says:
That you are not alone, for I am here with you.

Though you're far away, I am here to stay.

For you are not alone, I am here with you.

Though we're far apart, you're always in my heart.
runnin'.
And girl, you know that I'll be there.
I'll be there.
You are not alone.

I am here with you.
Though you're far away.

I am here to stay.
You are not alone.
for I am here with you.

Though we're far apart.

you're always in my heart.

For you are not alone.

You're not alone, you are not alone.

Say it again. You're not alone, you are not alone, not alone, not alone.
BAD

Written and Composed by
MICHAEL JACKSON

Medium Dance Groove

D5  E5  F#5  G5

*  str.  str.  str.  str.

No Chord

Your

N.C.

but is mine, gonna tell you right.
giving you on count of three

Just

to

* These chords contain no 3rds.

Bad - 8 - 1

© 1987 MJJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
show your face
show your stuff
in broad daylight.
or let it be.
I'm
I'm

telling you,
on how I feel.
Gonna
I

telling you,
just watch your mouth.
hurt your mind,
don't shoot to kill.
Come on,
know your game,
what

come on, lay it on me.
All right...
2. I'm you're a - bout _ Well, they

1.2. say the sky's the lim - it and to
3. change the world to - mor - row, this could

me that's real - ly true. {But my friend you have seen noth - in'. Just
be a bet - ter place. {And my friends you don't like what I'm say - in' then

wait 'til I get through... {be - cause I'm
won't you slap my face...
bad, I'm bad, come on. You know I'm bad, I'm bad, you

(Bad, bad, really, really, bad...) (Bad, bad, know it. You know I'm bad, I'm bad, {come you know it,} You know. And the

real-ly, real-ly, bad...) (Bad, bad, real-ly, real-ly, bad...) *(And the

whole world has to an-swer right now just to tell you once a-gain... Who's bad...

whole world has to an-swer right now just to tell you once a-gain...) *

*Sing the lyrics between the asterisks 2nd time only.
The word is out, you're doin' wrong. Gonna lock you up before too long. Your lyin' eyes gonna
tell you right. So listen up don't

make a fight. Your talk is cheap, you're

not a man. You're throwin' stones, to hide

your hands. But they (End solo) We can
Coda

Am7

D9

Am7

D9

know it, you know,

Woo! Woo!

really, really, bad...

(And the whole world has to answer right now, just to

Repeat 4 Times

Am7

D9

Am7

D9

Woo! You know I'm bad, I'm bad, come on.

You know I'm
tell you once again...

(Bad, bad, really, really bad...)

Am7

D9

Am7

D9

bad, I'm bad, you know it, you know it, you know, you know, you

(Bad, bad, really, really bad...)

(Bad, bad,
Additional Lyrics
(For repeat)
You know I’m smooth—I’m
bad— you know it
(Bad bad— really bad)
You know I’m bad—I’m
bad baby
(Bad bad— really bad)
You know, you know, you
know it— come on
(Bad bad— really bad)
And the whole world has to
answer right now
(And the whole world has to
answer right now)
Woo!
(Just to tell you once again)

You know I’m bad, I’m bad—
you know it
(Bad bad— really bad)
You know I’m bad— you know-hoo!
(Bad bad— really bad)
You know I’m bad—I’m bad—
you know it, you know
(Bad bad— really bad)
And the whole world has to
answer right now
(And the whole world has to
answer right now)
Just to tell you once again...
(Just to tell you once again...
Who’s bad?)
SHE'S OUT OF MY LIFE

Written and Composed by TOM BAHLER

She's out of my life,
(He's)

She's out of my life.
(He's)

And I don't know whether to laugh or cry,

I don't know whether to live or die,
and it cuts like a knife,

She's Out of My Life - 4 - 1

© 1979 WARNER-TAMERLANE PUBLISHING CORP. (BMI), FIDDLER'S MUSIC PUBLISHING CO., INC. (BMI) and CAREERS-BMG MUSIC PUBLISHING, INC. (BMI)
All Rights Reserved
She's out of my life.
(He's)

It's out of my hands,

To think for two years,

and I took it for granted,

I was so cavalier,

now the
way that it stands, she's out of my hands.

And so I've learned that love's not possession.

and I've learned that love won't wait.

Now I've learned that love needs expression, but I learned too late.

And she's
MAN IN THE MIRROR

Words and Music by
SIEDAH GARRETT and GLEN BALLARD

No Chord

Pedal

I'm gonna make a change, for once in my life.

It's gonna feel real good, gonna make a difference, gonna make it right.
As I turn up the collar on my favorite winter coat,
this wind is blowin’ my mind.
I see the kids in the street
with not enough to eat.
Who am I to be blind? Pretending not to see their needs.
A summer’s disregard, a broken bottle top.
and a one__man's soul.___________ They fol__low each oth__er on the wind,
y'a know, 'cause they got__ no__where to go, that's why I want you to know.

I'm start-ing with the man__ in the mir__ror, I'm ask__ing him to

change his ways. And no__ mes__sage could have been an__ y clear-er. If you

Man in the Mirror · 13 · 3
Wanna make the world a better place, take a look at yourself, and then make a change.
Wanna make the world a better place (take a look at yourself, and then make a change).

(Na na na, na na na, na na, na na nah.)

I've been a victim of a selfish kind of love,

It's time that I realize, that there are some with no home, not a
nick-er to loan. Could it be
real-ly me, pre-tend-ing that they’re not a
lon-e?

A wil-low deep-ly scarred,
some-bod-y’s brok-en heart,
and a washed out dream.

They fol-low the pat-tern of the wind, ya’ see,
’cause they got

(Washed out dream.)

no place to be, that’s why I’m start-ing with me.
(Start-ing with me!)
I'm starting with the man in the mirror,
I'm asking him to change his ways.
And no message could have
could've been any clearer:
If you wanna make the world a better place, take a
(If you wanna make the world a better place...) (take a
1. look at your self and then make a change
   look at your self and then make a change

2. look at your self and then make that I'm starting with the
   look at your self and then make that... change!

   man in the mirror, I'm asking him to
   (Man in the mirror, oh, yeah!)
change his ways.

No message could have been any clearer.

(If you wanna make the world a better place,)
(take a look at yourself and then make the change.)

(You gotta...
You can't close your, your
get it right, while you got the time—
(Cause when you close your heart—
then you close your

mind! That man, that man, that man, that

mind!)

(Man in the mirror, oh

I'm asking him to change his ways,

man, that man, that man, that man.

You

yeah!)

(Bet-ter
Mr. No, message could have been any clearer.

Know, that man.

If you change!

(If you wanna make the world a better place, take a

wanna make the world a better place.) (take a

look at yourself and then make a

look at yourself and then make a

Man in the Mirror - 13 - 10
I'm gonna make a change,
Its gonna feel real good!
Come on!

(Change)

Just lift yourself, you know.
You've got to stop it.

Play 4 times (See additional lyrics)

I've got to make that

Yeah!
Make that change!

Man in the Mirror - 13 - 12
Additional Lyrics for repeat:
(Yeah!-Make that change)
You know-I've got to get
that man, that man...
(Man in the mirror)
You've got to
You've got to move! Come
on! Come on!
You got to...
Stand up! Stand up!
Stand up!
(Yeah!-Make that change)
Stand up and lift
yourself, now!
(Man in the mirror)
Hoo! Hoo! Hoo!
Aaow!
(Yeah!-Make that change)
Gonna make that change...
come on!
You know it!
You know it!
You know it!
You know...
(Change...)
Make that change.
THE WAY YOU MAKE ME FEEL

Written and Composed by
MICHAEL JACKSON

No Chord

E D/E E Dmaj7/E

Hee-hee!

Ooh!

Go on

e

girl!

Aaow!

The Way You Make Me Feel - 9 - 1

© 1987 MIJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
Hey, pretty baby with the high heels on,
I like the feelin' you're givin' me,

you give me fever like I've never, ever known,
just hold me baby, and I'm in ecstasy.

You're just a product of love-liness,
Oh, I'll be workin' from nine to five.
I like the groove of your walk, your talk, your dress.
I feel your fever from miles around.
I'll pick you up in my car and we'll paint the town.

I never felt so in love before.
Just promise baby, you'll love me forevermore.
Just kiss me baby and I swear I'm keepin' you satisfied.

that you're the one for me.
'cause you're the one for me.

The way you make me feel.
Chorus:

The way you make me feel, 
you really turn me on.

You knock me off of my feet. 
You knock me off of my feet now, baby, heel. 
My lonely days are gone. 
You knock me off of my feet. 

* a-ch-a-a-ch-a 
acha-a-ooh!

My lonely days are gone.

* Second time only.
Go on girl!

Hee! Hee!

Aaow!

Go on girl!

D.S. (Lyric 2) al Coda
Dmaj7/E  E  D/E

Ain't no body's busi-

My lones-

ly days are gone.

No Chord

Hee-

heel  Aaow!

Chik-

a-chik-a  Chik-a

Chik-

a-chik-a-chik-a
Go on, girl!

Repeat and Fade-Chorus only

Hee__ hee!

The way you make me feel,

you really turn me on.
You knock me off my feet.

My lonely days are gone.

Additional Lyrics for repeat:
Ain't nobody's business.
(The way you make me feel)
Ain't nobody's business.
Ain't nobody's business but mine and my baby
(You really turn me on)
Hee hee!
(You knock me off of my feet)
Hee hee! Ooh!
(My lonely days are gone)
Give it to me—give me some time
(The way you make me feel)
Come on be my girl—I wanna be with mine
(You really turn me on)
Ain't nobody's business-

(You knock me off of my feet)
Ain't nobody's business but mine and my baby's
Go on girl! Aaow!
(My lonely days are gone)
Hee hee! Aaow!
Chika-chika
Chika-chika-chika
Go on girl—Hee hee!
(The way you make me feel)
Hee hee hee!
(You really turn me on)
(You knock me off of my feet)
(My lonely days are gone)
(The way you make me feel)
(You really turn me on)
(You knock me off of my feet)
(My lonely days are gone)
DON'T STOP 'TIL YOU GET ENOUGH

Written and Composed by
MICHAEL JACKSON

Moderately slow  \( \dot{\text{j}} = 102 \)

N.C.

\[ mf \] (Spoken:) You know I was, I was wondering, you know, that if we should keep on, because the force, it,

it's got a lot of power, and you make me feel like, you make me feel like... oo.

\[ \text{B} \quad \text{A/B} \]

(strings)

\[ \text{B} \]

Don't Stop 'Til You Get Enough - 8 - 1

© 1979 MIRAN MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
Power...
melting...
3. Heart - break,
is the force, the vow...
like hot candle wax...
enemy despise...

that makes it happen,
Sensation,
Eternal,
and there's no
lovely
love shines

questions... why,...
where we're at,...
in my eyes,...
Oo,... get closer...
Oo,... so let love...
Oo,... so let love...
with the force, don't stop. Don't stop 'til you get enough. Keep on...

with the force, don't stop. Don't stop 'til you get enough...

Don't stop 'til you get enough.

Don't Stop 'Til You Get Enough - B - 5
Don't stop 'til you get enough...

A/B

4. Lovely

is the

B

feeling now... I won't be complaining...

A/B

the force is love power...

Oo... Keep on...
with the force, don't stop. Don't stop 'til you get enough. Keep on.

with the force, don't stop. Don't stop 'til you get enough. Keep on.

Repeat ad lib. and fade

with the force, don't stop. Don't stop 'til you get enough. Keep on.
SAY SAY SAY

Words and Music by
MICHAEL JACKSON and
PAUL McCARTNEY

Say, say, say what you want but don't play games
Go, go, go where you want but don't leave me
You, you, you can never say that I'm not the one

with my affection. Take, take, take what you need but
here for ever. You, you, you stay away, so
who really loves you. I pray, pray, pray every day that

© 1983 MJAC MUSIC and MPL COMMUNICATIONS INC.
All Rights on behalf of MJAC MUSIC
Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved
don't leave me with no direction. All alone I sit home
long, girl I see you never. What can I do girl, to get
you'll see things girl, like I do. What can I do girl, to get

by the phone waiting for you baby.
through to you? 'Cause I love you baby.
through to you? 'Cause I love you baby.

Through the years how can you stand to hear my pleading for you dear? You know I'm crying
Stand ing here baptised in all my tears, baby through the years, you know I'm crying
Stand ing here baptised in all my tears, baby through the years, you know I'm crying

To Coda

ooh ooh ooh ooh ooh.
ooh.

neve-er ev-er wor-ry and you neve-er shed a tear. You're
saying that my love ain't real, just look at my face, these tears ain't drying.

D.C. al Coda Coda

ooh.

Ebm7

Fade

Say Say Say - 4 - 4
BLACK OR WHITE

Written and Composed by
MICHAEL JACKSON

Brightly

I took my baby on a Saturday bang.

They print my message in the Saturday Sun.

Boy, is that girl with you? Yes, we're one and the same.

Now, I had to tell them I ain't second to none.

And I
I believe in miracles and a miracle has happened tonight.
told about equality, and it's true, either you're wrong or you're right.
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 am tired of this devil,
I am tired of this stuff.

I am tired of this business,
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... You see, it's not about races, just places,
faces. Where your blood comes from is where your space is. I've seen the sharp get duller, I'm not going to spend my life being a color. Don't thinkin' of being my brother, it don't matter if you're black or white.

I said if you're

Black or White - 6 - 5
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
IN THE CLOSET

Written and Composed by
MICHAEL JACKSON and TEDDY RILEY

Slowly and freely

(Whispered): 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.

© 1991, 1992 MJAC MUSIC, ZOMBA ENTERPRISES, INC. and DONRIL MUSIC
All Rights on behalf of MJAC MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights on behalf of DONRIL MUSIC Administered by ZOMBA ENTERPRISES, INC.
All Rights Reserved
She's just a lover who makes me high. It's worth the giving, it's worth the try.

feeling, you have to soothe it. You can't neglect it, you can't a-

get it, it's worth a try. I really want it, I can't de-

try. You cannot cleave it, or put it in the ny.

It's just desire, you cannot It's just desire, I really

furnace. You cannot wet it. You cannot burn it. She wants to give.

waste it. Then if you want it, then, won't you taste it.}  love it. 'Cause if it's ach-ing, you have to rub it.
(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.
So open the door and you will see, there are no secrets.
Don't say to me you'll never tell, touch me there.

Make your move, set me free. (Sung): Because there's something about you, baby, that makes me want to give it to you. I swear there's something about you, baby.

(Spoken): 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.
Because there's something about you, baby, that makes me want to give it to you.

{Because I swear} there's something about you, baby, that makes me want to give it to you. I swear there's want.

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

(She wants to give it.)
Dare me.

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

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

Written and Composed by
MICHAEL JACKSON,
JAMES HARRIS III and TERRY LEWIS

Moderately \( \text{M} = 92 \)

Verse:
N.C.

1. He got kicked in the back, he say that he need-ed that.
2. Don't let no one get you down, keep mov-ing on high-er ground.

He hot willed in the face, keep dar-ing to mo-ti-vate. He say one day you will see,
Keep fly-ing un-til you are the king of the hill. No force of na-ture can break

his place in world his-to-ry. He dares to be rec-og-nized, the fire's deep in his eyes.
your will to self mo-ti-vate. She say, "This face that you see is des-tined for his-to-ry."

\( \text{History - 7 - 1} \)

© 1995 MJAC MUSIC (BMI), FLYTE TYME TUNES (ASCAP) and EMI APRIL MUSIC INC. (ASCAP)
All Rights on behalf of MJAC MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
How many victims must there be, slaughtered in vain, across the land?
How many people have to cry, the song of pain and grief, across the land?

And how many struggles must there be, before we choose to live the prophet's plan?
And how many children have to die, before we stand to lend a healing hand?

Ev'rybody sing:
Chorus:

Every day create your history, Every path you take, you're leaving your legacy. Every soldier dies in his glory.

Every legend tells of conquest and liberty.
Ev'ry day create your history,
Ev'ry page, you turn, you're writing your legacy.
Ev'ry hero dreams of chivalry,
Ev'ry child should sing together in harmony.
All nations sing, let's harmonize all around the
world.

How many victims

must there be slaughtered in vain across the land?

And
how many children must we see before we learn to live as brothers and create one family, oh?

Ev'ry day create your history.
Ev'ry page you turn, you're
leaving your legacy.
writing your legacy.

Every soldier dies in his glory.

Every hero dreams of chivalry.

Every legend tells of conquest and liberty.
Every child should sing to gather in harmony.

Soldier dies, a mother cries.
The promised child shines in a baby's eyes.

Nations sing, let's harmonize all around the world.
Moderately slow  \( \frac{}{4} = 108 \)

Verse 1:

(Michael): 1. Tired of in-just-ice, tired of the schemes, kind-a dis-gust-ed,

so what does it mean? Kick-ing me down, I got to get up,

© 1995 MJJ MUSIC (BMI), BLACK ICE PUBLISHING (BMI), FLYTE Tyme TUNES (ASCAP) and EMI APRIL MUSIC INC. (ASCAP)
All Rights on behalf of MJJ MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
as jacked as it sounds, the whole system sucks.

(Janet): Peek in the shadow, come into the light,

you tell me you're wrong, then you better prove you're right. You're selling out souls but

I care about mine. I've got to get stronger, and I won't give up the fight.
Bridge:

(Michael): 1. With such confusion, don't it make you wanna scream.
(Michael): 2. With such confusion, don't it make you wanna scream.
(Michael): 3. With such consolidations, don't it make you wanna scream.

Your bash abusin' victimize within the scheme.

(Janet): You try to cope with every lie they scrutinize. (Both): Somebody.
(Janet): You find your pleasure scandalize in every lie. (Both): Oh father.
(Janet): You try to cope with every lie they scrutinize. (Both): Oh brother.

To Coda

- y please have mercy 'cause I just can't take it.
- ther, please have mercy 'cause I just can't take it.
- er, please have mercy 'cause I
Chorus:

Stop pres-sur-in' me, just stop pres-sur-in' me. Stop pres-sur-in' me,

make me want to scream. Stop pres-sur-in' me, just stop pres-sur-in' me.

Verse 2:

Stop pres-sur-in' me, make you just wanna scream. (Michael): 2. Tired of you tell-in'

the stor-y your way. It's caus-in' confu-sion, you think it's o-kay.
(Janet): Keep changin' the rules... while you're playin' the game... I can't take... it much longer,

I think I might go insane... make me wanna scream.

(Janet): Oh, my God, can't believe what I saw as I turned on the T.V. this evening.
(News Man): "A man has been brutally beaten to death by police after being wrongfully identified as a robbery suspect.

I was disgusted by all the injustice. (Michael): All the injustice. 

The man was an 18-year-old black male..."
just can't take it.
Stop pressurin' me, just stop pressurin' me.
Stop pressurin' me, make me want to scream. Stop pressurin' me,

just stop pressurin' me. Stop pressurin' me, make me want to scream.
ROCK WITH YOU

Dance rock  \( j = 120 \)

Verse:

1. Girl, close your eyes, let that rhythm get into you.
2. Out on the floor, there ain't no body there but us.

Don’t try to fight it, there ain’t a

Words and Music by ROD TEMPERTON

© 1979 RONDOR MUSIC (London) LTD.
All Rights Administered by ALMO MUSIC CORP. (ASCAP) for the World
All Rights Reserved
noth-in' that you can do.
mag-ic that must be love.
Relax your mind.
Just take it slow.

lay back and groove with mine.
'cause we got so far to go.
When you

feel that heat and we can ride the boogie.
Share that beat of love. I wanna
Chorus:

rock with you... (All night...) Dance you in-to day... (Sun-light...) I wanna

rock with you... (All night...) We're gonna rock the night... away...

Bridge:

And when the groove is dead and gone...

yeah, you know that love survives...
D♭/F          C♭maj7          G♭/Ab          Ab

so we can rock for-ev-er

E♭/m9          Ab/B♭          B♭
on.  (First time only)

E♭/m9          Ab/B♭          C♭/Db          E♭/m9

A♭/B♭          B♭/C          C♭/Db

I wan-na rock with you.  I wan-na groove with you.
I wanna groove. I wanna rock with you. (All night.)

Dance you into day. (Sunlight.) I wanna rock with you.

(All night.) We're gonna rock the night away. I wanna
GHOSTS

Written and Composed by
MICHAEL JACKSON and TEDDY RILEY

Moderately slow  \( \frac{4}{4} \) \( \text{mf} \)  \( \text{Em7} \)

1. There's a ghost out in the hall,
   (2. 3.) thump-ing in the floor,
   there's a
   ghou-up un-der the bed.
   There's some-thing in the walls,
   there's blood up-on the stairs.
   And there's
grack be-hind the door.
   There's a rock-ing in the chair,
   but there's no one sit-ting there.
   There's a
   groan-ing through the room,
   and there's noth-ing I can see.
   And I know this place is a tomb,
   be-cause
   ghost-ly smell a-round,
   but no-bod-y to be found.
   And the cof-fin lay o-pen,
   where a

© 1997, 2001 MIJAC MUSIC, ZOMBA ENTERPRISES, INC. and DONRIL MUSIC
All Rights for MIJAC MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved
now it's haunting me. I don't understand it, (omit 1st time:) (Got a ghost, got a break in the wall. Hey.)
restless soul is fallen.

ghoul, got a ghoul in the hall. Got-a see. Watch it! Got a ghost, got a break in the wall. Got a
There's a ghoul, got a ghoul in the hall. Got-ta see. Watch it!

Who gave you the right to scare my family? And who gave you the right to shake my baby. She needs me? And who gave you the right to shake my family tree?

They put a knife in my back, shot an arrow in me. Tell me, are you the ghost of...
jealousy?
The ghost of jealousy.

D.S. §§2, 3.

3. There's a family tree? And who gave you the right to take in--

trusion to see me? And who gave you the right to shake my family? And

who gave you the right to scare my baby, she needs me? And who gave you the right to shake my
family tree? They put a knife in my back, shot an arrow in me. Tell me, are you the ghost of jealousy?

The sucking ghost of jealousy.

I'm tryin' to buy peace, of mind. Tell me, are you the ghost of jealousy?
BLOOD ON THE DANCE FLOOR

Moderately slow $J = 92$

Written and Composed by
MICHAEL JACKSON and
TEDDY RILEY

Blood on the Dance Floor - 6 - 1

© 1997 MJJ MUSIC (BMI), ZOMBA ENTERPRISES INC. (ASCAP) and DONRIL MUSIC (ASCAP)
All Rights on behalf of MJJ MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights on behalf of DONRIL MUSIC Administered by ZOMBA ENTERPRISES INC. (ASCAP)
All Rights Reserved
Verse:
N.C.

1. She got your num - ber... she know your game. She put you un - der... it's so in-sane.
2. She got your num - ber... How does it feel to know the strang - er... is out to kill?

Since she se - duced you, how does it feel it hap - pened fast.

If you could on - ly... is out to kill? Ev -

'try night stance is like tak-in' a chance. It's not... a-bout love and ro - mance... and now... you're gon-na
Ev'-ry hot man is out tak-in' a chance. It's not

---

about love and romance, and now you do regret it.

---

Bridge:
B♭

Fm7

To escape the world, I've got to enjoy this simple dance.

And it seemed

---

that ev'-ry thing was on my side. (Blood on my side.) It seemed to me like it was love.

Blood on the Dance Floor - 6 - 3
and true romance. And now she's got to get me, and I just can't take it, just can't break it. Susie got your number and Susie ain't your friend. Look who took you under with seven inches in. Blood is on the dance floor, blood is on the knife. Susie got your number and Susie says it's right. Susie says it's right. Susie says it's right.
Fm7     Bb/F   Fm
sie got your number... and Susie ain't your friend. Look... who took you under... she put

Fm7     Bb/F
seven inches in. Blood... is on the dance floor... blood... is on the knife. Sus-

Fm
sie got your number... Susie says it's right.

Ab     Bb    Db
(floor.) It was blood... on the dance... floor. (Blood on the dance... floor.) It was blood... on the dance...
(Blood on the dance floor.) It was blood on the dance floor. And I

just can't take it, the girl won't break it.

Repeat ad lib. and fade
EARTH SONG

Written and Composed by
MICHAEL JACKSON

Slowly \( \frac{\text{mf}}{\text{d} = 80} \)

Verse:

1. What about sun-rise,
2. What have we done to the world,

what about rain,
look what we’ve done?
what about all the things that you
What about all the peace that you
said we were to gain?
pledge your only son?

What about killing fields,
What about flowering fields,
is there a time,
is there a time?

what about all the things that you said was yours and mine?
Did you

What about all the dreams that you said was yours and mine?
Did you

ev-er stop to notice all the blood we've shed before?
Did you

ev-er stop to notice all the children dead from war?
Did you

ev-er stop to notice the crying Earth, the weeping shores?
Ah

ev-er stop to notice the crying Earth, the weeping shores?
Chorus:
A_bm
Dᵇ
A_bm7
Dᵇ
A_bm
Dᵇ
ah.
Ooh.

A_bm7
Dᵇ
A_bm
Dᵇ
A_bm7
Dᵇ
Ooh._
Ah._
ah.
Ooh._

A_bm
Dᵇ
To Coda ᴾ 1.
Eᵇ
12.
Eᵇ

Bridge:
Dᵇm7
Gᵇsusb⁷
Gᵇ
Cᵇ
A_bm
I used to dream...
I used to glance beyond the stars.
Now I don’t know where we are, although I know we’ve drifted far.

Ah,

\[ \text{D.S. \# al Coda} \]

\( \text{Coda} \)

\( \text{Eb} \)

\( \text{Bbm} \)

\( \text{Eb} \)

\( \text{Bbm7} \)

\( \text{Eb} \)

\( \text{Bbm} \)

\( \text{Eb} \)

\( \text{Bbm7} \)

\( \text{Eb} \)

\( \text{Bbm} \)

\( \text{Eb} \)

\( \text{F} \)

\( \text{Ah.} \)

\( \text{Ooh.} \)

\( \text{Ah.} \)

\( \text{Ooh.} \)

\( \text{Ah.} \)

\( \text{Ooh.} \)

\( \text{1. Hey.} \)
what about yesterday? (What about us?) What about the seas? (What about us?)

The heavens are falling down. (What about us?) I can’t even breathe... (What about us?)

What about the bleeding Earth? (What about us?) Can’t we feel its wounds? (What about us?)

What about nature’s worth? (Ooh, ooh.) It’s our planet’s womb. (What about us?)
Verse 2:
What about animals?
(What about it?)
We've turned kingdoms to dust?
(What about us?)
What about elephants?
Have we lost their trust?
What about crying whales?
We're ravaging the seas.
What about forest trails,
(Ooh, ooh.)
Burnt despite our pleas?

Verse 3:
What about the holy land
(What about it?)
Torn apart by creed?
What about the common man,
Can't we set him free?
What about children dying?
Can't you hear them cry?
Where did we go wrong?
(Ooh, ooh.)
Someone tell me why.

Verse 4:
What about babies
(What about it?)
What about the days?
What about all their joy?
What about the man?
What about the crying man?
What about Abraham?
What about death again?
(Ooh, ooh.)
Do we give a damn?
(To Chorus:)

*Repeat after every line except where specified.
CHILDHOOD

Slowly, with expression (\( \text{d} = 90 \))

Written and Composed by MICHAEL JACKSON

Have you seen my childhood?
I'm searching for the

(with pedal)

world that I come from.
'Cause I've been looking around in the

simile

lost and found of my heart.
No one under-

stands me,
they view it as such strange eccentricities.

© 1995 MJJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
'Cause I keep kidding around, like a simile
child, but pardon me.

People say I'm not okay 'cause I love, such elementary things.
It's been my fate to compensate, for the

Childhood - 6 - 2
Tempo I
Gmaj13
Bm7/E
E7

Childhood
I've never known...
Have you seen my

Amaj9
Bm7

Childhood?
I'm searching for that wonder in

E7sus
E7
Amaj9

youth. Like pirates and adventurous dreams,
of conquest and kings on the

Em7/A
A7
Dmaj9(411)
Ctm7
A/Ct

throne. Before you judge me, try

accel.
hard to love me, look within your heart then ask,

have you seen my childhood?
People say I'm strange that way 'cause I love such elementary things. It's been my fate to compensate, for the childhood. (Childhood.) I've never known. Have you seen my childhood? I'm searching for that wonder in my...
youth. Like fantastical stories to share, the dreams I would dare, watch me
fly. Before you judge me, try
hard to love me, the painful youth I've had

Have you seen my childhood?
DIRTY DIANA

Written and Composed by MICHAEL JACKSON

Moderately

Gm

E♭ F Gm

3fr.

Oh Oh no, no,

mp

Gm

Oh no, oh no no no

Eb F Gm

ɔh ɔh ɔh ɔh ɔh

Dirty Diana - 6 - 1

© 1987 MJJAC MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved
You'll never make me stay, so take your weight off of me. I know your every move, so won't you just let me be. I've been here times before, but I was curtain comes down. She waits at back stage doors for those who too blind to see that you seduce every man. This time you have prestige, who promise fortune and fame, a life that's worried tonight. I didn't call on the phone to say that

She likes the boys in the band, she knows when they come to town. Every musician's fan after the come with me? I said my baby's at home, she's probably
wont seduce me. She's saying that's O K. Hey, ba by, I'm al right. Diana walked up to me. She said I'm

do what you please. I have the stuff that you want. I am the thing that you need. She looked me deep in the eyes. She's touch in'

do what you want. I'll be your night lov in' thing. I'll be the by, I'm al right. I said, but un lock the door be cause I

freak you can taunt. And I don't care what you say, I want to me so to start. She says there's no turn in' back. She trapped me

go too far. I'll be your every thing if you make for got the key. She said he's not com ing back, be cause he's
in her heart, me a star. } *Dirty Diana, nah.

Dirty Diana, nah.

Gm

Let me be.

Dirty Diana, nah.

*Dirty Diana, nah.* twice, last time only.

* Sing the lyrics, "Dirty Diana, nah." twice, last time only.
an-a, nah.  ______  Dirty Diana, no.____

Dirt-y Di-an-a.    ______  Di-an-a!____

Di-an-a!____  ______  Dirt-y Di-

D.C. (No repeats-2nd endings only) al Coda ______

an-a.  ______  It's Di-a,  aa,  aa,  an-a!____

Dirty Diana - 6 - 5
I JUST CAN'T STOP LOVING YOU

Written and Composed by
MICHAEL JACKSON

Spoken:  I just want to lay next to you for awhile.

Freely
No Chord

You look so beautiful tonight. Your eyes are so lovely, your mouth is so sweet.

A lot of people misunderstand me. That's because they don't know me at all. I just want to

touch you and hold you. I need you. God, I need you. I love you so much.

© 1987 MIJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved
Each time the wind _ blows, I hear your voice, _ so
I call your name. Whispers at morning,
our love is dawning, heaven's glad you came.

Sung: (Michael)
You know how I feel, this thing can't go wrong.

I'm so proud to say I love you. Your love's got me high, I long to get by.
This time is forever, love is the answer.

(Siddah): I hear your voice now, you are my choice now,
night when the stars shine, I pray in you I'll find

I Just Can't Stop Loving You - 7 - 3
the love you bring.
a love so true.

(Siedah): When heaven's in my heart, at

your call I hear harps,
you come and take me?

and angels sing.

(Michael): You know how I feel, this thing can't go wrong.
You know how I feel, I won't stop until

I can't live my life without you.
I hear your voice saying I do.

(Siedah): (I do.)

(M): I

This
just can't hold on. (S): I feel we belong.
thing can't go wrong. (M): This feeling's so strong. (S): Well,

(M): My life ain't worth living if I can't be with you. (Both): if I can't be with you.

(Both): I just can't stop loving you.

I just can't stop loving you. And if I stop, then
tell me just what I will do. (S): 'Cause I just can't stop loving you.

(M): At (M): I just can't stop loving you.

(S): We can change all the world tomorrow. (M): We can

sing songs of yesterday. (S): I can
say, hey, _ fare - well to sor - row._ (M): This is my life and I (Both): want to see you for al - ways.

(Both): I just can't stop lov-ing you._ (Both): I just can't stop lov-ing you._

(Both): And if I stop, (S): then tell me just what... will I do?

Additional Lyrics (for Repeat and Fade)
(Both): I just can't stop loving you.
(Michael): Hee! Hee! Hee! Know I do, girl.
(Both): I just can't stop loving you.
(Michael): You know I do. And if I stop,
(Both): Then tell me just what will I do?
time, the city winks a sleepless eye.

Hear her voice

shake my window

sweet, seducing sighs.

Get me out

Reach ing out

Look ing out

into the night
to touch a strand
across the morning
time.

Four walls won't hold me tonight.

Four walls won't hold me tonight.

She knows, I'm watching her shoulder.

If this town is just an apple.

If this town is just an apple.

She likes the way I stare.

Then let me take a bite.

Then let me take a bite.

I'm dreaming of the street.
If they say, "Why, why?"
tell 'em that it's hu-

man na-ture. Why, why
does he do me that way?

If they say, "Why, why?"
tell 'em that it's hu-

man na-ture. Why, why
does he
do me that way?

Bm

I like liv-in' this way.

lov-in' this way.

Em7

Bm

Em9

Gmaj7/A

G(addA)

A
Fmaj7       Em7       G(addA)        A

D. S. \(\tilde{\text{a}}\) Coda

do me that way?

I like liv-in' this way...

Fmaj7       Em7
Do you remember how it all began? It just seemed like heaven, so why did it end? Do you remember back in the love you so, I'll never let you go. Do you remember back in the fall?

We'd be together all day long. Do you remember Ev'ry morning, birds would sing. Do you remember when we fell in love? We were so young and innocent then.
member us holding hands? In each other's eyes we'd stare.

Remember the time when we fell in love? Do you remember the time when we first met? Do you remember the time...
Those sweet memories will always be dear to me. And girls 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...

(Vocal ad lib, see Additional Lyrics.)
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
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
When we fell in love

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
WANNA BE STARTIN' SOMETHIN'

Written and Composed by MICHAEL JACKSON

Moderately bright

I said you wanna be start-in' somethin', you got to be start-in' somethin'. I said you

Wanna Be Startin' Somethin' - 7 - 1
to get o-ver (yeah, yeah), too low to get un-der (yeah, yeah). You're stuck

in the mid-dle (yeah, yeah), and the pain is thun-der (yeah, yeah). It's too high

is thun-der (yeah, yeah). I took my ba- by to the doc-tor with a
to pre-tend that you're good when you're
is al- ways talk-in' when no-
feed your ba- by,
fever, but nothing he found. By the time this hit the street, they said
always up to no good. You really can't make him hate her, so your
bod- y else is talk - in', tell - in' lies and rub - bin' shoul-ders, so they
don't have a ba - by. And don't think may - be, if you

she had a break - down. Some - one's always try - in' to start

tongue be - came a ra - zor. Some - one's always try - in' to keep
call her mouth a mo - tor. Some - one's always try - in' to start

can't feed your ba - by. You'll be al - ways try - in' to stop

my ba - by cry - in'. Talk - in', squeal - in', ly - in', say - in' you

my ba - by cry - in'. Treach - er - ous, cun - nin', de - clin - in'. You

my ba - by cry - in'. Talk - in', squeal - in', spy - in', say - in' you

that child from cry - in'. Hust - lin', steal - in', ly - in'. Now
just wanna be startin' somethin',
got my baby cryin'.
just wanna be startin' somethin'.
I said you wanna be startin' somethin', you got
baby's slowing dyin'.

to be startin' somethin'.
I said you wanna be startin' somethin', you got

to be startin' somethin'.
It's too high to get over (yeah, yeah), too low_

to get under (yeah, yeah). You're stuck in the middle (yeah, yeah), and the pain_

Wanna Be Startin' Somethin' - 7 - 4
is thunder (yeah, yeah). It's too high to get over (yeah, yeah), too low

to get under (yeah, yeah). You're stuck in the middle (yeah, yeah), and the pain

is thunder (yeah, yeah). You love is thunder (yeah, yeah). You're a

vegetable, you're a vegetable. Still they
D/E  E  D/E
hate you. You're a veg'ta'ble. You're a buffet, you're a

E  D/E  E
veg'ta'ble. They eat off of you. You're a veg'ta'ble.

N.C.

{ Bil'lie Jean. is thun-der (yeah, yeah). Lift your head up high and scream out to.
} If you can't.
the world, "I know I am some-one!" and let the truth unfurl. No one can hurt you now, because you know what's true. Yes, I believe

in me, so you believe in you. Help me sing it.
The Michael Jackson Collection

Bad
Beat It
Billie Jean
Black or White
Blood on the Dance Floor
Childhood (Theme From "Free Willy 2")
Dirty Diana
Don't Stop 'til You Get Enough
Earth Song
Ghosts
The Girl Is Mine
Heal the World
History
Human Nature
I Just Can't Stop Loving You

In the Closet
Man in the Mirror
Remember the Time
Rock With You
Say Say Say
Scream
She's Out of My Life
Smooth Criminal
They Don't Care About Us
Thriller
2 Bad
Wanna Be Startin' Somethin'
The Way You Make Me Feel
Will You Be There (Theme From "Free Willy")
You Are Not Alone