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# Wanna Be Startin' Somethin'

Words and Music by  
MICHAEL JACKSON

Moderately bright

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a guitar part with chord diagrams and a piano accompaniment. The piano part includes a melodic line in the right hand and a rhythmic bass line in the left hand. The lyrics are: "I said you wan-na be start-in' some-thin', you got \_\_\_ to be start-in' some-thin'. I said you wan - na be start - in' some - thin', you got \_\_\_ to be start - in' some - thin'. It's too high \_\_\_".

Chord diagrams for guitar:

- D/E:
- E:
- D/E:
- E:

Dynamic marking: *mf*

Lyrics:

I said you wan-na be start-in' some-thin', you got \_\_\_ to be start-in' some-thin'. I said you  
wan - na be start - in' some - thin', you got \_\_\_ to be start - in' some - thin'. It's too high \_\_\_

D/E  E 

— to get o - ver (yeah, yeah), too low — to get un - der (yeah, yeah). You're stuck —



D/E  1. E 

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



2. E  N.C.

— 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, then





fe - ver, but noth - ing he found. By the time this hit the street, — they said —  
 al - ways up to no good. You real - ly 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

D/E




— she had a break - down. Some - one's al - ways try - in' to start —  
 tongue be - came a ra - zor. Some - one's al - ways try - in' to keep —  
 call her mouth a mo - tor. Some - one's al - ways try - in' to start —  
 can't feed your ba - by. You'll be al - ways try - in' to stop —

E



D/E




— 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

N.C.

— just wan - na be start - in' some-thin'.

got my ba - by cry - in'.

— just wan - na be start - in' some-thin' } I said you wan - na be start - in' some - thin', you got

ba - by's slow - ly dy - in'.

— to be start - in' some - thin'. I said you wan - na be start - in' some - thin', you got

D/E

— to be start - in' some - thin'. It's too high — to get o - ver (yeah, yeah), too low

E

D/E

— to get un - der (yeah, yeah). You're stuck — in the mid - dle (yeah, yeah), and the pain

E  D/E 



— is thun-der(yeah, yeah). It's too high— to get o - ver (yeah, yeah), too low—




E  D/E 

— to get un - der (yeah, yeah). You're stuck— in the mid - dle (yeah, yeah), and the pain—



1. E  2.3. E 

— is thun-der (yeah, yeah). You love— — is thun-der (yeah, yeah). You're a



D/E  E 

veg' - ta - ble,— you're a veg' - ta - ble. Still they



D/E E D/E

hate you. — You're a veg' - ta - ble. — You're a buf - fet, — you're a

E D/E E

veg' - ta - ble. — They eat off — of you. — You're a veg' - ta - ble.

N.C.

4 E D/E

{ Bil - lie Jean — is thun - der (yeah, yeah). Lift your head — up high — and scream — out to —  
If you can't —



E D/E E

— the world, — “I know I am — some-one!” — and let — the truth — un — fur — No one — can hurt —

D/E E

— you now — be — cause — you know — what’s true. — Yes, I — be — lieve —

D/E E

— in me, — so you be — lieve — in you. — Help — me sing — it.

E D/E E

— in me, — so you be — lieve — in you. — Help — me sing — it.

Repeat and fade

D/E

# Baby Be Mine

Words and Music by  
ROD TEMPERTON

Moderately

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line, a piano accompaniment, and guitar chord diagrams. The tempo is marked 'Moderately'.

**System 1:** Features chords F#m9, G#m7 (4 fr.), and F#m9. The piano part starts with a mezzo-forte (mf) dynamic. The vocal line begins with a rest.

**System 2:** Features chords G#m7 (4 fr.), F#m9, G#m7 (4 fr.), and F#m9. The lyrics are: "I don't need no dreams when I'm by your side. I won't give you rea-son to change your mind. There'll be no more moun-tains for us to climb." The piano part includes a double bar line.

**System 3:** Features chords Amaj7/B, B/C# (with an 'x' over the second fret), and F#m9. The lyrics are: "(I guess it's still you thrill me. Ba-by, be mine.) Ev-ry mo-ment takes. (I can't be still; you thrill me. Ba-by, be mine.) You are all the fu- This will be a love". The piano part includes a double bar line.

G#m7 4fr. F#m9 G#m7 4fr.

me to par - a - dise. Dar - lin', let me  
 ture that I de - sire. Girl, I need to  
 last - ing for all time. Girl, you got to

C#m7 4fr. B Amaj7 G#m7 4fr. F#m9 C#m7 4fr.

hold you, warm you in my arms, and melt your fears a - way,  
 hold you, share my feel - ings in the heat of love's em - brace,  
 hold me. We can touch the sky and light the dark - est day.

F#7 C#m7 4fr. B Amaj7 G#m7 4fr.

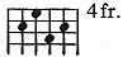
show you all the mag - ic that a  
 show you all the pas - sion burn - ing  
 Hold me. On - ly you and I can

F#m9

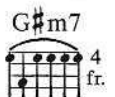
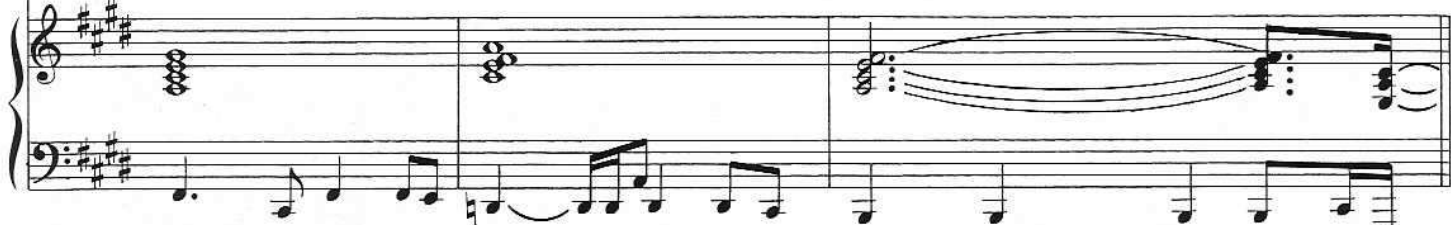
Dmaj9

A6/B

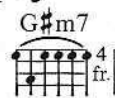
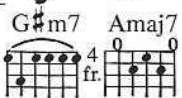
F#m7



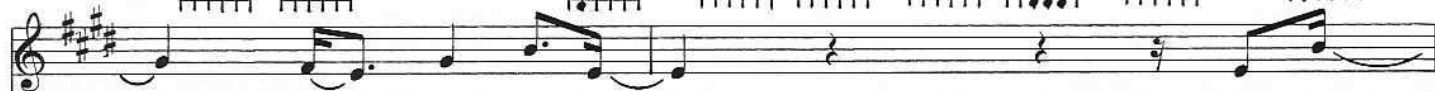
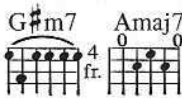
per - fect love can make. \_\_\_\_\_ I need you night and day,  
 in my heart to - day. \_\_\_\_\_ It's nev - er gon - na fade, } so ba-by, be mine -  
 make sweet love this way. \_\_\_\_\_ There's no more I can say, }



(ba-by, you got - ta be mine), \_\_\_\_\_ and girl, \_\_\_\_\_



\_\_\_\_\_ I'll give you all \_\_\_\_\_ I got \_\_\_\_\_ to give. \_\_\_\_\_ So ba-by, be my \_\_\_\_\_



\_\_\_\_\_ girl \_\_\_\_\_ (all the time). \_\_\_\_\_

{ And we \_\_\_\_\_  
 You're ev - \_\_\_\_\_  
 You're ev - \_\_\_\_\_



To Coda

Chords: G#m7, Amaj7, F#m7, G#m7, Amaj7, G#m7, Amaj7, B/C#

1. *fr.*

— can share this ec - sta - sy as long as we be - lieve\_ in love.\_  
 'ry - thing this world\_ could be, the  
 'ry - thing this world\_ could be, the

Chords: F#m9, G#m7, F#m9

*fr.*

Chords: G#m7, F#m9, G#m7, Amaj7, G#m7, Amaj7, B/C#

2. *fr.*

rea - son that I live, — oh.

Chords: F#m9, G#m7, C#m7, B, Amaj9

*fr.*

Won't you stay\_ with me\_ un - til\_ the morn - ing sun?\_ I prom - ise you now\_ that the

B

C#m7 4 fr. F#m7

dawn\_ will be dif - f'rent.\_ La - dy, can't\_ you see\_ that heav -

E(addF#)/G# 4 fr.

Am9 5 fr.

A/B

en's just\_ be - gun?\_ It's liv - ing here\_ in - side our hearts.

*D. S. al Coda*

Amaj7/B

F#m9

*Coda*

4 fr.

G#m7

Amaj7

Gm7 3 fr.

Am7

Bb maj7

Gm7 3 fr.

rea - son that I live. Ba - by, be my\_ (Girl, -

*Repeat and fade*

Am7 Bb maj7

Gm7 3 fr.

Am7

Bb maj7

Dm

C

Am7

Gm7 3 fr.

\_ be girl, mine. Tell\_ me that you love me and girl, all

Am7 B♭maj7

Gm7 Am7 B♭maj7 Dm C6 Am7 Gm7

I'll give you all I got to give. So ba - by,  
 the time. Say you're think - ing of me. Girl,

Am7 B♭maj7

Gm7 Am7 B♭maj7 Dm C Am7 Gm7

be mine, ba - by, be mine. You're ev -  
 be mine. Show me how it should be all

Am7 B♭maj7

Gm7 Am7 B♭maj7 Am7 B♭maj7 C/D Gm7

'ry - thing this world could be to me. Ba - by, be my -  
 the time. Ev - 'ry night is all right.) (Girl,

# The girl is mine

Words and Music by  
MICHAEL JACKSON

Moderately slow, in 2 (  $\text{♩} = \overset{3}{\text{♩}}$  )

Amaj9



D6/E



Amaj9



D/E



mf

Amaj9



D6/E



Amaj9



D/E



Amaj9



D6/E



Ev - 'ry night she walks\_ right in \_\_\_ my dreams, since I  
un - der - stand\_ the way \_\_\_ you think, say - ing  
build your hopes\_ to be \_\_\_ let down, 'cause I



Amaj9



D6/E



Amaj9



D6/E



met her from the start. I'm so proud I am the on -  
 that she's yours, not mine. Send - ing ros - es and your sil -  
 real - ly feel it's time. I know she'll tell you I'm the one

Amaj9



F#7sus4



ly one who is spe - cial in her heart. The girl is mine,  
 ly dreams, real - ly just a waste of time, be - cause 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.

Amaj9

D6/E

Amaj9

F#7sus4

0 0 0 0  
0 0 0 0

Bm7

Bm7/E

I know she's mine, —  
 Don't waste your time, —  
 Don't waste your time, — } be - cause the

Amaj9

D6/E

To Coda  $\oplus$

dog - gone girl is mine. —

Amaj9

D/E

1.

2.

I don't I love you

Amaj9



D6/E



Take you an - y - where.

more than he. \_\_\_\_\_

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Amaj9



Lov - ing we \_\_\_\_\_

Well, I love you end - less - ly. \_\_\_\_\_

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

D6/E



will share.

Cmaj9



So come and go with me, two on the town.

The third system concludes the musical score. The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with the established harmonic and rhythmic patterns.

Fmaj7



D/E



E6



But we both can - not have — her, so it's



D/E



E6



D/E



E6



one or the oth - er. And one day you'll dis - cov - er that she's



D/E



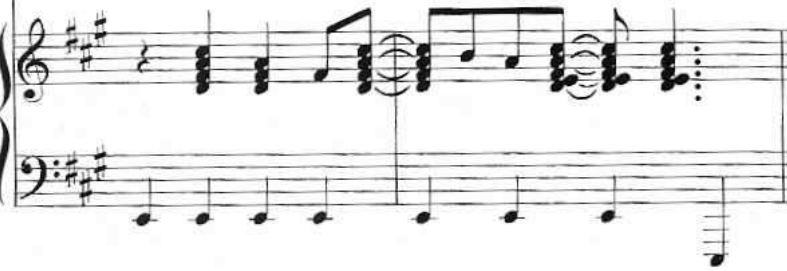
*D. S. al Coda*

my girl for - ev - er and ev - er.

*Coda*



Ah, — don't



*Repeat (vocal ad lib) and fade*

Bmaj9



E6/F#



Bmaj9



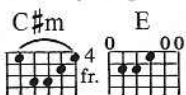
E/F#



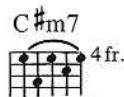
# Thriller

Words and Music by  
ROD TEMPERTON

Moderately bright



*mf*



It's close to mid - night, and some-thin' e - vil's lurk - in' in the dark.  
You hear the door\_\_ slam\_\_ and re - al - ize there's no-where left to run.  
They're out to get\_\_ you. There's de - mons clos - in' in on ev - 'ry side.

F#7

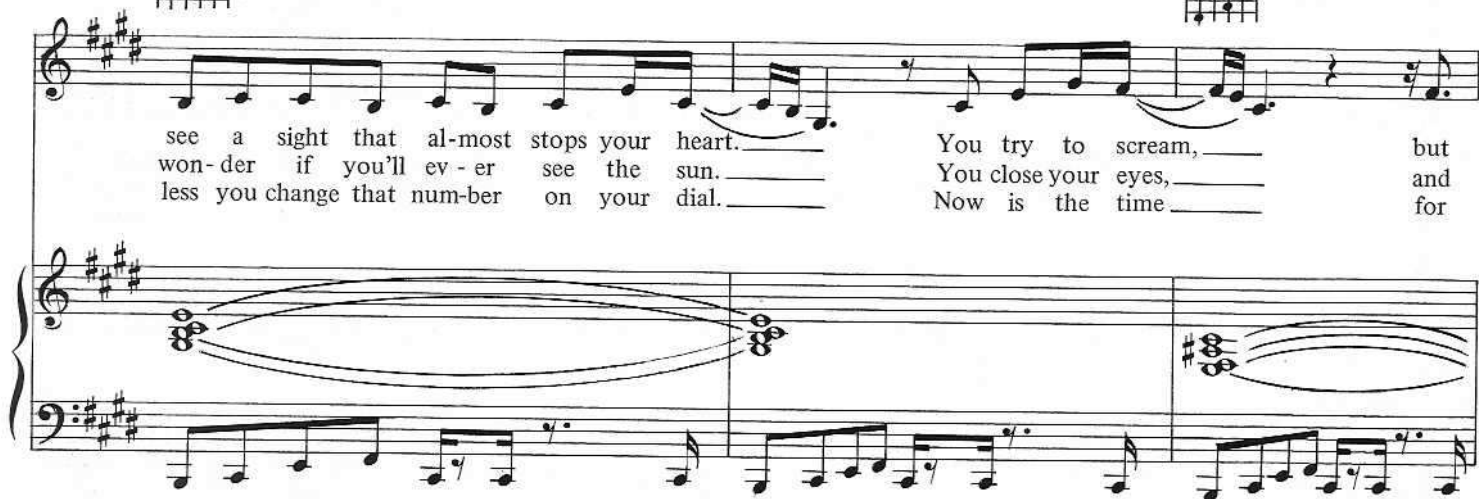



Un - der the moon - light you  
 You feel the cold hand, and  
 They will pos - sess you un -

C#m7 4fr.



F#7

see a sight that al-most stops your heart. You try to scream, but  
 won-der if you'll ev - er see the sun. You close your eyes, and  
 less you change that num-ber on your dial. Now is the time for

C#m7 4fr.




ter - ror takes the sound be - fore you make it. You start to freeze.  
 hope that this is just i - mag - i - na - tion. But all the while,  
 you and I to cud - dle close to - geth - er. All thru the night.

F#7



C#m7



Amaj7



as hor - ror looks you right be - tween the eyes. You're par - a - lyzed.  
 you hear the crea - ture creep - in' up be - hind. You're out of time.  
 I'll save you from the ter - ror on the screen. I'll make you see

G#m7



C#m



E



F#



C#m7



'Cause this is thrill - er, thrill - er night, and  
 'Cause this is thrill - er, thrill - er night. There  
 that this is thrill - er, thrill - er night, 'cause

F#7



F#m7



no one's gon - na save you from the beast a - bout to strike. You know, it's  
 ain't no sec - ond chance a - gainst the thing with for - ty eyes. You know, it's  
 I could thrill you more than an - y ghost would dare to try. Girl, this is

C#m E  
4fr. 0 00

F# C#m7  
4fr.

F#7

To Coda

thrill - er, -  
thrill - er, -  
thrill - er, -

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

1. A7 F#7 A/B C#m7  
0 0 0 0 4fr.

kill - er thrill - er to - night.

2. A7 F#7 A/B  
0 0 0 0 4fr.


kill - er thrill - er to -

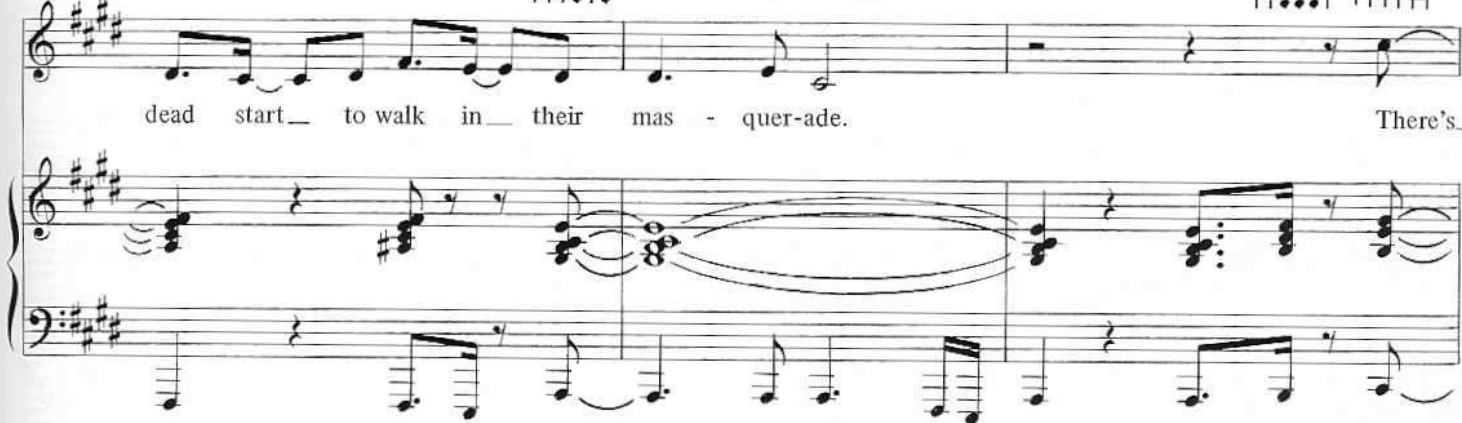
C#m7 E F#7  
4fr. 0 00

night.

Night crea - tures call and the



Amaj9 B C#m7  
  
 dead start\_ to walk in\_ their mas - quer-ade. There's.



E/B A#m7-5  
  
 They're o - pen  
 \_ no\_ es - cap - in' the jaws of\_ the a - lien\_ this time.



Amaj7 G#7sus4 G#7  
  
 wide. D. S.  $\frac{3}{4}$  al Coda  $\Phi$   
 This is\_ the end of your life.



Coda A7 F#7 A/B C#m  
  
 kill - er thrill-er.



*Repeat ad lib for rap*


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 whoever 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.



## WANNA BE STARTIN' SOMETHIN'

By Michael Jackson

Chorus  
I said you wanna be startin'  
somethin'  
You got 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 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)  
1st Verse  
I took my baby to the doctor  
With a fever, but nothing he  
found  
By the time this hit the street  
They said she had a breakdown  
Someone's always tryin' to start  
my baby cryin'  
Talkin', squealin', lyin'  
Sayin' you just wanna be startin'  
somethin'  
Chorus  
I said you wanna be startin'  
somethin'  
You got 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 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)  
2nd Verse  
You love to pretend that you're  
good  
When you're always up to  
no good  
You really can't make him  
hate her  
So your tongue became a razor  
Someone's always tryin' to keep  
my baby cryin'  
Traacherous, cunnin', declinin'  
You got my baby cryin'  
Chorus  
I said you wanna be startin'  
somethin'  
You got 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 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're a vegetable, you're  
a vegetable  
Still they hate you, you're  
a vegetable  
You're just a buffet, you're  
a vegetable  
They eat off of you, you're  
a vegetable  
3rd Verse  
Billie Jean is always talkin'  
When nobody else is talkin'  
Tellin' lies and rubbin'  
shoulders  
So they called her mouth  
a motor  
Someone's always tryin' to start  
my baby cryin'  
Talkin', squealin', spyin',  
Sayin' you just wanna be startin'  
somethin'

Chorus  
I said you wanna be startin'  
somethin'  
You got 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 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're a vegetable, you're  
a vegetable  
Still they hate you, you're  
a vegetable  
You're just a buffet, you're  
a vegetable  
They eat off of you, you're  
a vegetable  
Ad-lib  
If you can't feed your baby  
(yeah, yeah)  
Then don't have a baby  
(yeah, yeah)  
And don't think maybe  
(yeah, yeah)  
If you can't feed your baby  
(yeah, yeah)  
You'll be always tryin'  
To stop that child from cryin'  
Hustlin', stealin', lyin'  
Now baby's slowly dyin'

Chorus  
I said you wanna be startin'  
somethin'  
You got 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 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)

Ad-lib  
Lift your head up high  
And scream out to the world  
I know I am someone

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, ma ma se,  
Ma ma sa, ma ma coo sa  
Ma ma se, ma ma sa,  
Ma ma coo sa,  
(Repeat/fade out)

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## BABY BE MINE

By Rod Temperton

1st Verse  
I don't need no dreams when  
I'm by your side  
Every moment takes me to  
paradise  
Darlin', let me hold you  
Warm you in my arms and melt  
your fears away  
Show you all the magic that a  
perfect love can make  
I need you night and day

Chorus (1)  
So baby, be mine (baby, you  
gotta be mine)  
And girl I'll give you all I got  
to give  
So baby, be my girl (all the  
time)  
And we can share this ecstasy  
As long as we believe in love

2nd Verse  
I won't give you reason to  
change your mind  
(I guess it's still you thrill me,  
baby, be mine)  
You are all the future that I  
desire  
Girl, I need to hold you  
Share my feelings in the heat of  
love's embrace  
Show you all the passion  
burning in my heart today  
It's never gonna fade

Chorus (2)  
So baby, be mine (baby, you  
gotta be mine)  
And girl I'll give you all I got  
to give  
So baby, be my girl (all the  
time)  
You're everything this world  
could be  
The reason that I live  
Bridge  
Won't you stay with me until  
the mornin' sun  
I promise you now that the  
dawn will be different  
Lady can't you see that  
heaven's just begun  
It's livin' here inside our hearts

3rd Verse  
There'll be no more mountains  
for us to climb  
(I can't be still you thrill me,  
baby, be mine)  
This will be a love lasting for  
all time  
Girl you got to hold me  
We can touch the sky and light  
the darkest day  
Hold me, only you and I can  
make sweet love this way  
There's no more I can say

Chorus  
So baby be mine (baby, you  
gotta be mine)  
And girl I'll give you all I got  
to give

So baby, be mine (all the time)  
You're everything this world  
could be  
The reason that I live

Chorus  
Baby be my girl  
And girl I'll give you all I got  
to give  
So baby, be mine, baby, be  
mine  
You're everything this world  
could be to me

Chorus  
C'mon, girl, c'mon girl  
So baby, be mine

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## THE GIRL IS MINE

(with Paul McCartney)

By Michael Jackson

1st Verse  
(Michael)  
Every night she walks right in  
my dreams

Since I met her from the start  
I'm so proud I am the only one  
Who is special in her heart

Chorus  
The girl is mine  
The doggone girl is mine  
I know she's mine  
Because the doggone girl  
is mine

2nd Verse  
(Paul)  
I don't understand the way  
you think  
Saying that she's yours not  
mine  
Sending roses and your silly  
dreams  
Really just a waste of time

Chorus  
Because she's mine  
The doggone girl is mine  
Don't waste your time  
Because the doggone girl  
is mine

Bridge  
(Paul)  
I love you more than he  
could be  
(Take you anywhere)  
(Michael)  
But I love you endlessly  
(Loving we will share)  
(Michael & Paul)

So come and go with me  
Two on the town  
(Michael)  
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

3rd Verse  
(Paul)  
Don't build your hopes to be  
let down  
'Cause I really feel it's time  
(Michael)  
I know she'll tell you I'm the  
one for her  
'Cause she said I blow her  
mind

Chorus  
(Michael)  
The girl is mine  
The doggone girl is mine  
Don't waste your time  
Because the doggone girl  
is mine

# Beat It

Words and Music by  
MICHAEL JACKSON

Moderately fast

No chord

They told him, "Don't you ev - er  
They're out to get you. Bet - ter

come a-round here. Don't wan-na see your face; you bet-ter dis-ap-pear." The  
leave while you can. Don't wan-na be a boy; you wan-na be a man. You

C  D  Em 

fi - re's in their eyes and their words are real - ly clear. So beat it, just  
wan - na stay a - live; bet - ter do what you can. So beat it, just

D  Em  D 

beat it. You bet - ter run; you bet - ter do what you can. Don't  
beat it. You have to show them that you're real - ly not scared. You're

Em  D  C 

wan - na see no blood. Don't be a ma - cho man. You wan - na be tough; bet - ter  
play - in' with your life. This ain't no truth or dare. They'll kick you, then they beat you, then they'll

D  Em  D 

do what you can. So beat it. But you wan - na be bad. } Just  
tell you it's fair. So beat it. But you wan - na be bad. }






Em D Em D

beat it, beat it. No one wants to be de-feat-ed. Show-

Em D Em

in' how funk-y and strong is your fight. It does - n't mat - ter who's

1. D Em D

— wrong or right. Just beat it, just beat it, just

Em D 2. D

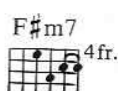
beat it, just beat it. — wrong or right. Just

*D. S.  $\text{ff}$  and fade*

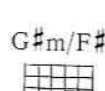
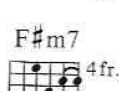
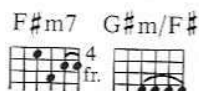
# Billie Jean

Words and Music by  
MICHAEL JACKSON

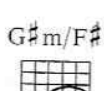
Moderately bright



*mf*



She was more like a beau - ty queen from a mov - ie scene.  
For for - ty days and for for - ty nights, law was on her side.



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



Bm7

F#m

G#m/F#



who will dance on the floor in the round?  
'cause we danced on the floor in the round.

F#m7

G#m/F#

Bm7



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

F#m

G#m/F#

F#m7

G#m/F#

F#m

G#m/F#

twice.

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

F#m7

G#m/F#

F#m

G#m/F#

lie Jean as she caused a scene.  
till three, and she looked at me,

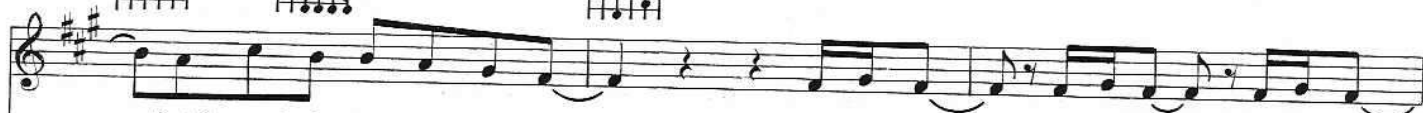
Then ev'ry head turned with eyes  
then showed a photo. My baby

F#m7

G#m/F#

Bm7

4fr.



— that dreamed of be - ing 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?

F#m

G#m/F#

F#m7

G#m/F#

D

4fr.



Peo - ple al - ways told — me, be  
Peo - ple al - ways told — me, be

F#m

D



care - ful of what you do.  
care - ful of what you do.

And don't go a - round break - in' young girls' hearts. —  
And don't go a - round break - in' young girls' hearts. —





F#m

D

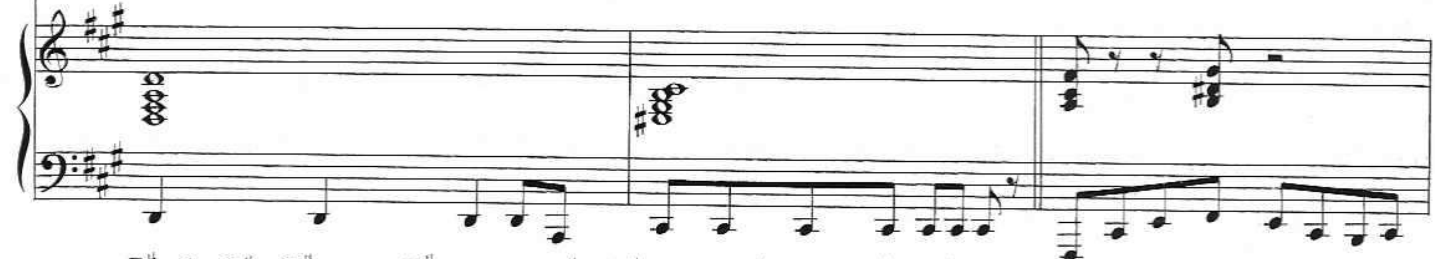
F#m



And Moth - er al - ways told me, be care - ful of who you love. And be  
But you came and stood right by me, just a smell of sweet — per - fume. This

D  C#7  4fr. F#m  G#m/F# 

care-ful of what you do\_ 'cause the lie be - comes the truth. Hey.\_ }  
 hap-pened much\_ too soon.\_ She called me to\_ her room. Hey.\_ } Bil - lie Jean\_ is



F#m7  4fr. G#m/F#  F#m  G#m/F#  F#m7  4fr. G#m/F#  Bm7 







not my lov - er. She's just a girl\_ who claims that I\_ am the one,\_ but the



F#m  G#m/F#  F#m7  4fr. G#m/F#  Bm7 

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



F#m  G#m/F#  1. F#m7  4fr. G#m/F#  2. F#m7  4fr. G#m/F# 

kid\_ is not my son.\_



*D. S. and fade*

# Human Nature

Words and Music by  
STEVE PORCARO and JOHN BETTIS

Moderately

G(addA)



A



Fmaj7



Em7



G(addA)



A



Fmaj7



Em7



G



A







G




A






Look - ing\_ out\_ a - cross\_ the night -

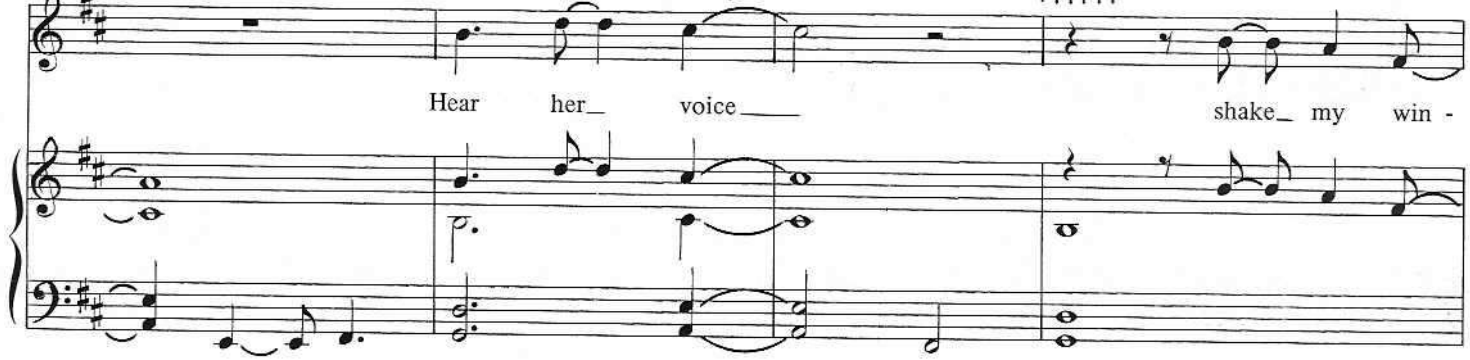
G  A  G  A 






time, the cit - y winks a sleep - less eye.




G  A  G 





Hear her voice shake my win -



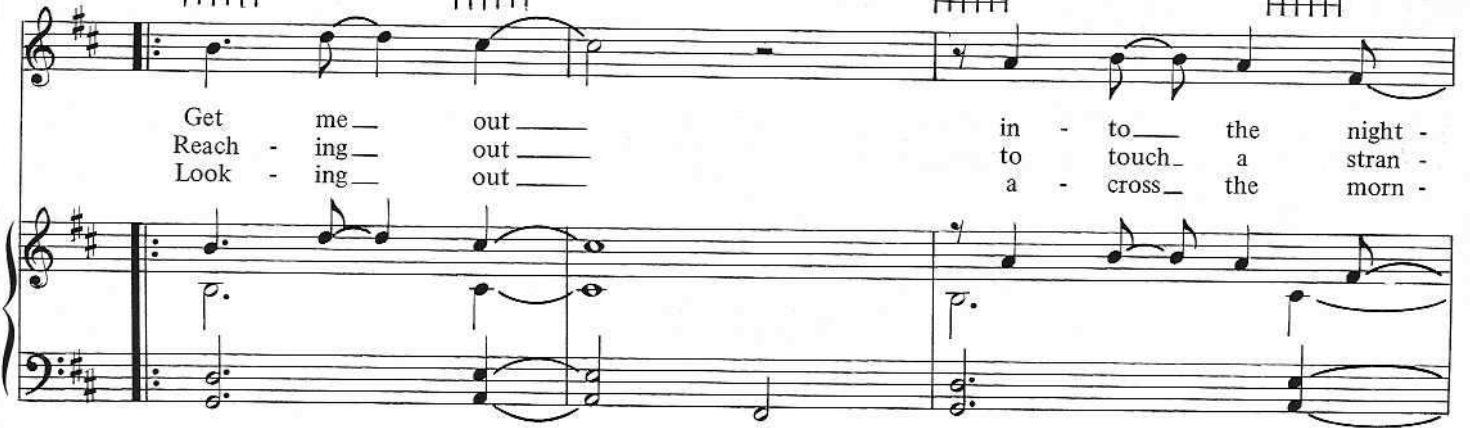
A  G  F#m7  Em7  Asus4 

dow: sweet, se - duc - ing sighs.



G  A  G  A 

Get me out in - to the night -  
 Reach - ing out to touch a stran -  
 Look - ing out a - cross the morn -





time. ger, ing, Four walls won't hold me to - night. e - lec - tric eyes are ev - 'ry - where. the cit - y's heart be - gins to beat.



If this town is just an ap -  
See that girl? She knows I'm watch -  
Reach - ing out, I touch her shoul -



ple, ing. der. then let me take a bite. She likes the way I stare. I'm dream - ing of the street.

A G A D D/C#

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

This system contains the first five measures of the piece. The guitar chord diagrams are: A (022200), G (320000), A (022200), D (022200), and D/C# (022200 with an 'x' on the 1st string).

Bm7 A G F#m7 Em7

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

This system contains measures 6-10. The guitar chord diagrams are: Bm7 (212321), A (022200), G (320000), F#m7 (232123), and Em7 (022000).

Bm G A D D/C#

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


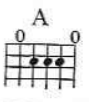

This system contains measures 11-15. The guitar chord diagrams are: Bm (212321), G (320000), A (022200), D (022200), and D/C# (022200 with an 'x' on the 1st string).

Bm7 A G F#m7

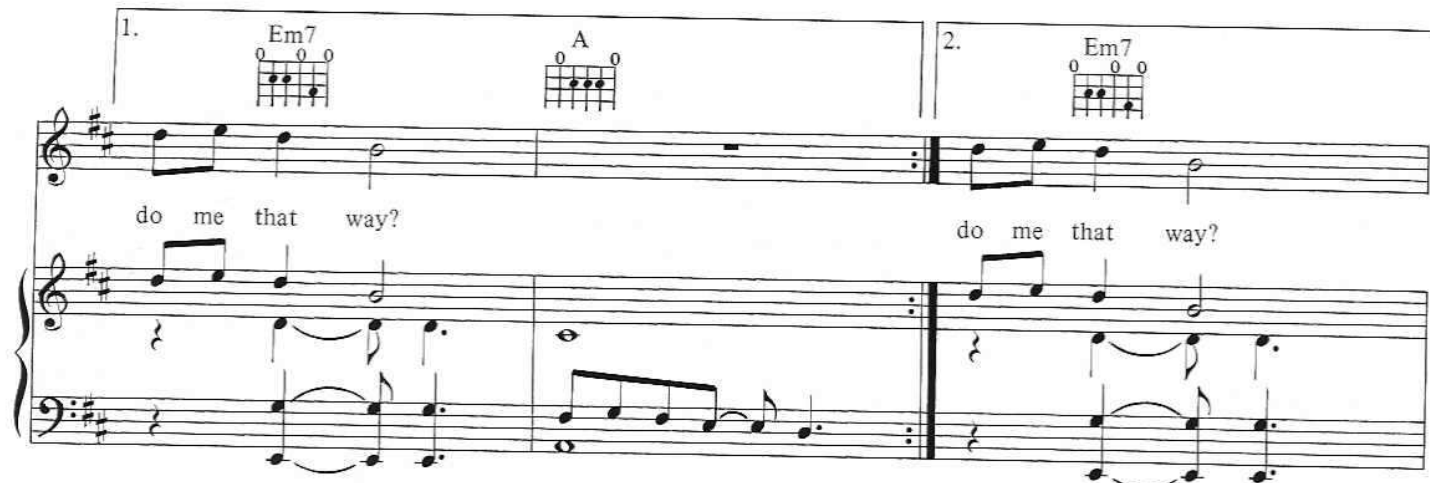
man na - ture. Why, why does he


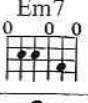

To Coda ⊕

This system contains measures 16-20. The guitar chord diagrams are: Bm7 (212321), A (022200), G (320000), and F#m7 (232123). The system ends with a Coda symbol.

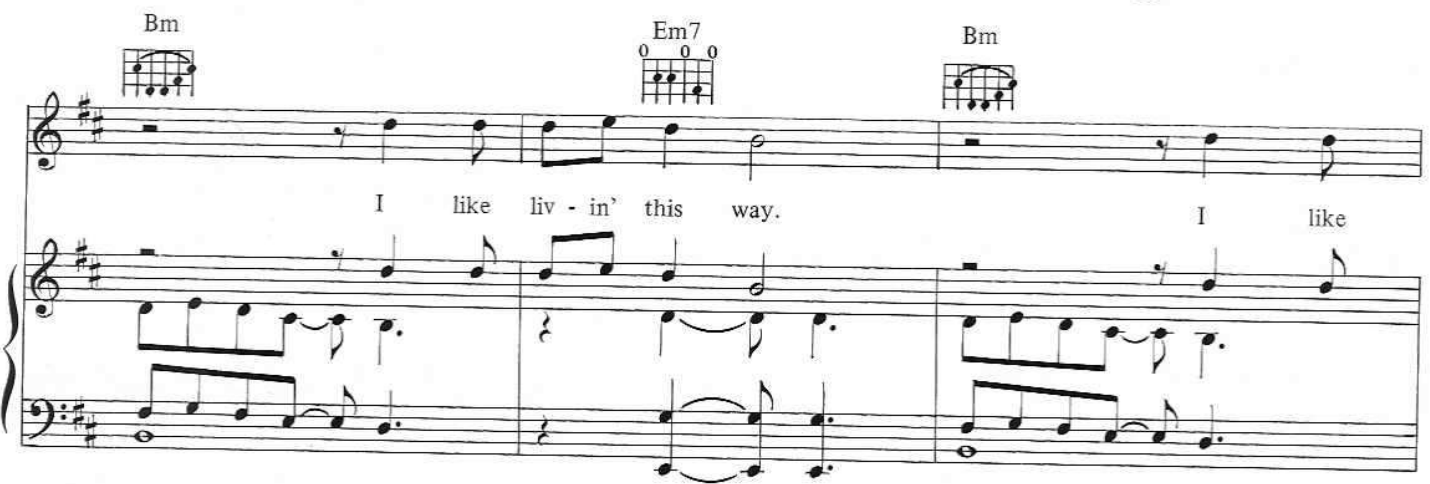
1.   2. 


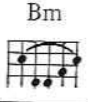
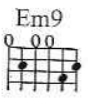
do me that way? do me that way?



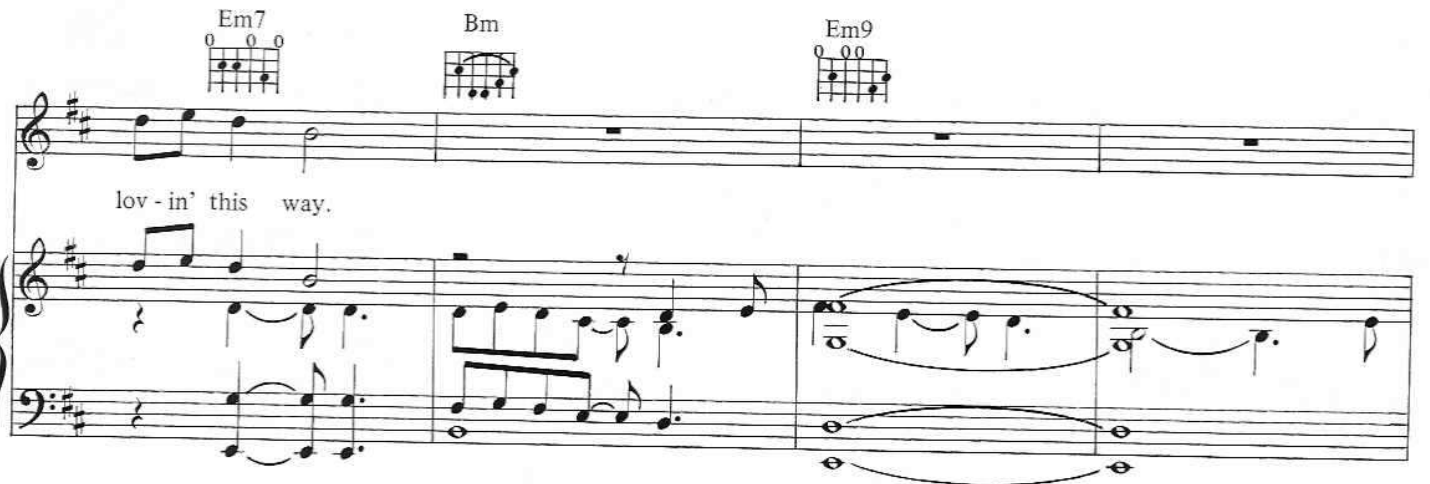
  




I like liv - in' this way. I like

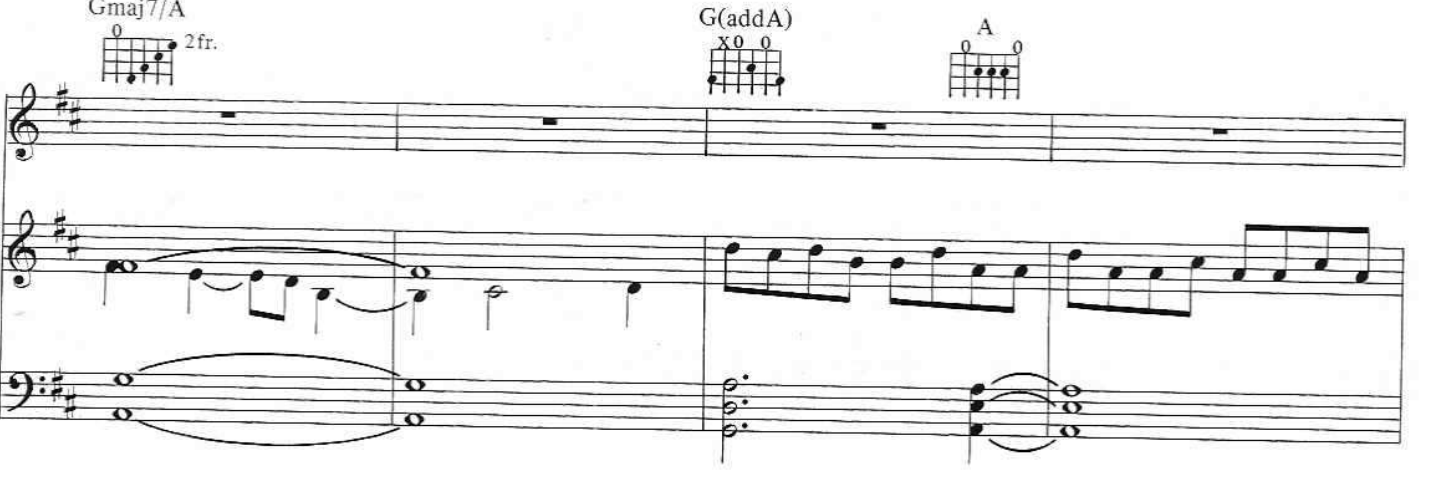


lov - in' this way.



 2fr.  





Fmaj7



Em7



G(addA)



A



Fmaj7



Em7



D. S. *al Coda*

Coda

Em9



Gmaj7/A



G(addA)



A







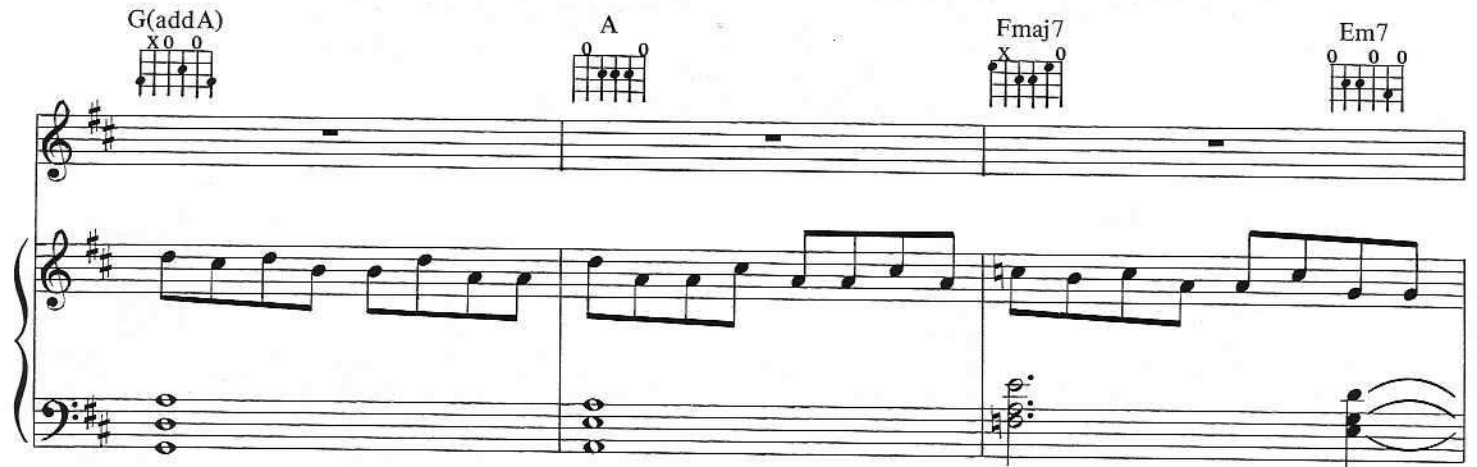
Fmaj7





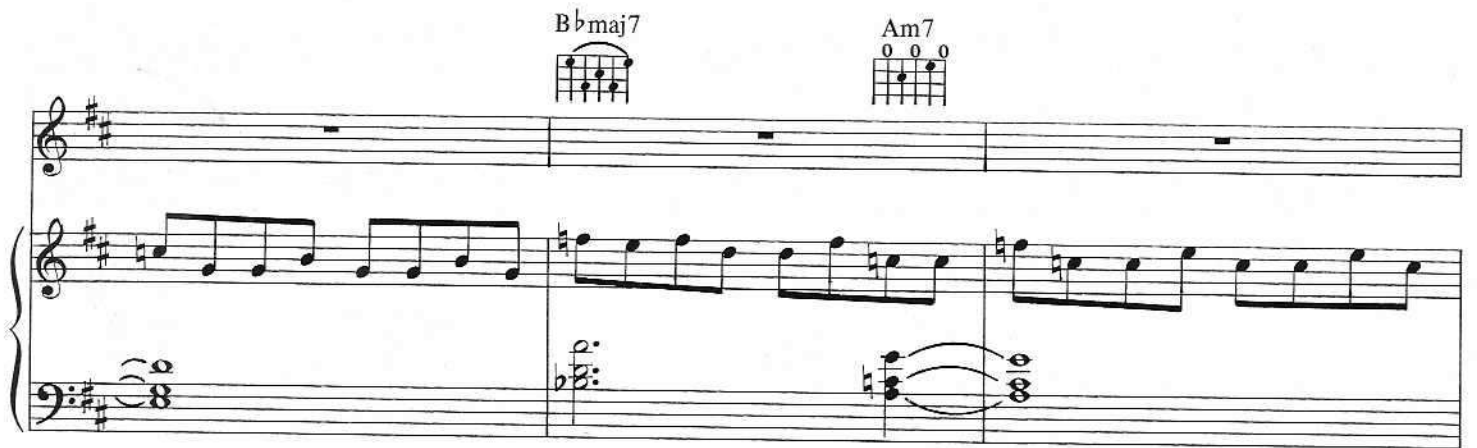
Em7



G(addA)  A  Fmaj7  Em7 



B $\flat$ maj7  Am7 



Fmaj7  Em7  B $\flat$ maj7 



*Repeat and fade*

B $\flat$ maj7




# P.Y.T. (Pretty Young Thing)

Words and Music by  
JAMES INGRAM and QUINCY JONES

Moderately bright

Bm/A  

G#7-5sus4  

Bm7/F#  

A/B (no root)  


(spoken) - You know, you, you make me feel so good inside. I always

*mp*



Bm/A  





G#7-5sus4  

Bm7/F#  

A/B (no root)  

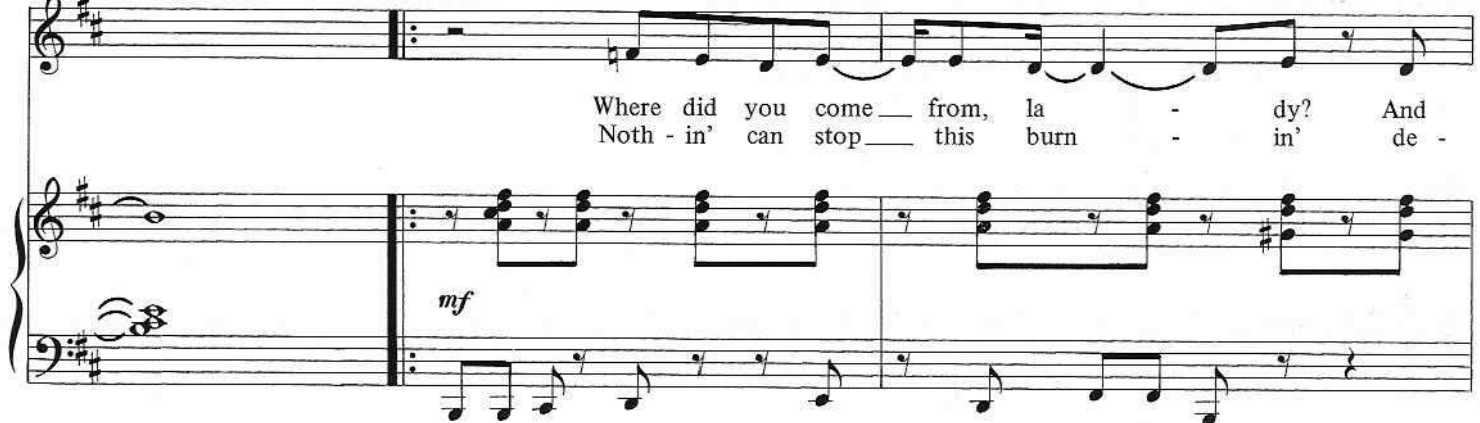

wanted a girl just like you. Such a P. Y. T. Pretty young thing. Ooh!



Bm9  

Bm7  

E9sus4  

E9  


Where did you come from, la - dy? And  
Noth - in' can stop this burn - in' de -

*mf*



Gmaj9



F#m7/B



Bm9



Bm7



E9sus4



ooh, won't you take me there? Right a-way, won't you, ba-by? Ten-der - o - ni, you've got —  
 si - re to be with you. Got - ta get to you, ba-by. Won't you come? It's e - mer -

E9



Gmaj9



F#m7/B



Gmaj9



— to be. Gon-na need — your sug - ar. Fly — with me. — Don't you know, now —  
 gen - cy. Cool my fi - re yearn-in'. Hon - ey, come set me free. Don't you know, now —

C#m7/F#



F#7



F#m7/B



B7



is the per - fect time. — We can make it right, hit the  
 is the per - fect time. — We can dim the lights just to

Gmaj9



C#m7/F#



F#7



cit - y lights. Then to - night, — ease the lov - in' pain. —  
 make it right. In the night, — hit the lov - in' spot. —

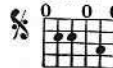
Am7/D



B7+9



Em7



Gmaj9



Let me take you to the max. \_\_\_\_\_  
I'll give you all that I've got. \_\_\_\_\_

I wan-na love you — (P. Y. T.), pret-ty

A6



Em7



Gmaj9



A6



young thing. — You need some lov - in' \_\_\_\_\_ (T. L. C.), ten-der lov-in' care, — and I'll \_\_\_\_\_

G



D/F#



F#m7/B



B7



\_\_\_\_\_ take you there, — girl. \_\_\_\_\_ Ooh, \_\_\_\_\_ I wan - na

Em7



Gmaj9



A6



Em7



Gmaj9



love you — (P. Y. T.), pret-ty young thing. — You need some lov - in' \_\_\_\_\_ (T. L. C.), ten-der

A6



G



D/F#



F#m7/B



B7



lov - in' care, — and I'll ——— take you there. —

1.

Gmaj9/A



5 fr.

A9



(An - y - where\_ you wan - na go.) —

2.

No chord

(Perc. and Drum solo)

A E/G# F#7sus4

Bm7

Pret - ty young things, — re - peat af - ter me. — Sing, na na — na.

(Na na — na.) Na — na na — na. — (Na — na na — na.) Sing,

na na — na. (Na na — na.) Na na na na na. (Na na na na

G D/F#

F#m7/B

B7

*D. S.  $\text{ff}$  and fade*

na.) I'll take you there, — take you there. — I wan - na

# The Lady In My Life

Words and Music by  
ROD TEMPERTON

Moderately slow, in 2

Amaj9



Dm9



3 fr.

Em7



Amaj9



Dm9



3 fr.

Em7



Am7



D6/A



Am7



D6/A





Am7                      D6/A                      Am7                      Em7                      Dm7

There'll be no dark - ness to - night. —                      La - dy, our love —

G/D                      Em7                      Dm7                      Em7

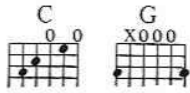
— will shine, —                      (light - ing the light). —

Am7                      D6/A                      Am7                      Em7                      Dm7

Just put your trust in my heart —                      and meet me in par -

G/D                      Em7                      Dm7

a - dise. —                      (Now is the time.) —



You're ev - 'ry won - der in this






world to me, — a treas - ure




time won't steal a - way. —



So lis - ten to my heart. Lay your bod - y close to mine. —  
 And I will keep you warm through the shad - ows of the night. —

Cmaj7  Fmaj9  Bm7 

Let me fill you with my dreams. — I can  
 Let me touch you with my love. — I can



D/E  Amaj7  Dm7  Amaj9 

make you feel — so right. — And ba - by, through the  
 make you feel — so right. — And ba - by, through the



Dm7  F/G  Cmaj7 

years, gon - na love you more each day. — So I  
 years, e - ven when we're old and gray, — I will



Fmaj9  Bm7  D/E 

prom - ise you to - night — that you will al - ways be the la -  
 love you more each day, — 'cause you will al - ways be the la -



Amaj9



Dm9



To Coda

Em7



dy in my life.  
dy in my life.

Dm9



Em7



Dm9



Lay back in my ten - der - ness. Let's make this a

Em7

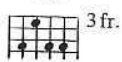


Am7

G<sup>6</sup><sub>9</sub>

night we won't for - get. Girl, I need your sweet ca - res.

Dm9



Em7



Dm9



Reach out to a fan - ta - sy, two hearts in the

Em7 Am7 D/E

beat of ec - sta - sy. Come to me.

*D. S.  $\frac{3}{4}$  al Coda* Coda

Em7

Amaj9 Dm9 3 fr. Em7

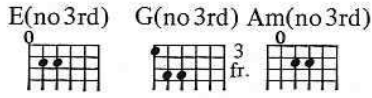
*Repeat (vocal al lib) and fade*

Amaj9 Dm9 3 fr. Em7

# Muscles

Words and Music by  
MICHAEL JACKSON

Moderately, in 2

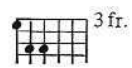


mf

E(no 3rd)



G(no 3rd)



She

D/A



Am7







No chord

said she wants a man to al - ways un - der - stand...  
say they have to see his real per - son - al - i - ty...

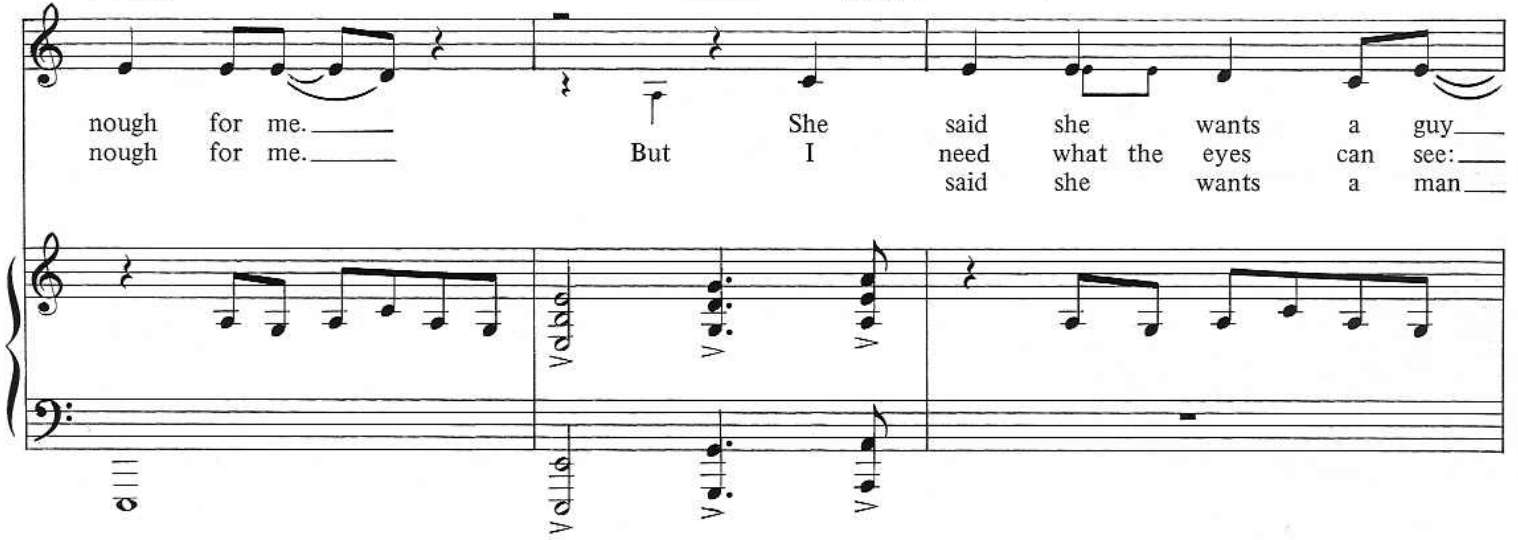
G  F 





But that's all right for her. — Still it ain't e -  
 But that's all right for them. — Still it ain't e -



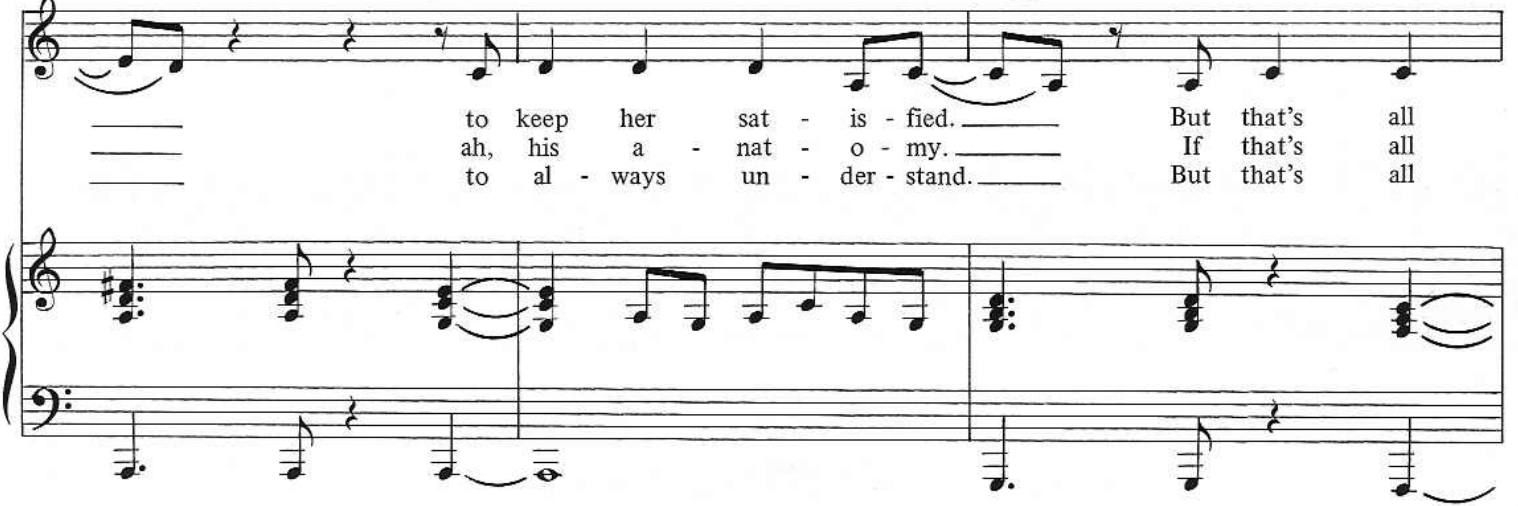
E(no 3rd)  G(no 3rd)  Am(no 3rd)  3fr. 

nough for me. — She said she wants a guy —  
 nough for me. — But I need said what the eyes can see: —  
 said she wants a man —



D/A  Am7  G  F 

to keep her sat - is - fied. — But that's all  
 ah, his a - nat - o - my. — If that's all  
 to al - ways un - der - stand. — But that's all





right for her. — But it ain't e - nough for me. —  
 right for them, — still it ain't e - nough for me. —  
 right for her. — Still it ain't e - nough for me. —

Dm7



G

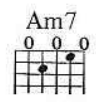
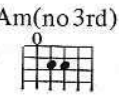
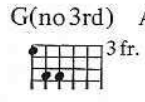
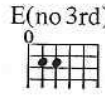
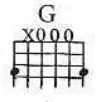


I don't care if — he's young\_ or old. — (Just make him

Dm7



beau - ti - ful. —) I just want { some - one I — can }  
 { some — strong man\_ to } hold —  
 { some - one I — can }

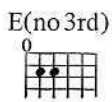


— on to. — I want mus - cles,

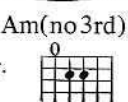




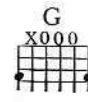
all, all o - ver his bod - y. — (Make him strong e - nough\_ from his



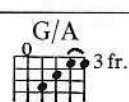
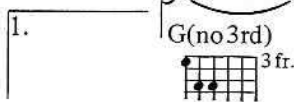
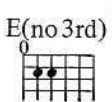
To Coda



I want mus - cles, head down to his toes. — )



all, all o - ver his bod - y. — (Make him strong e - nough\_ from his



head down to his toes. — ) They — )

Dm7



G9



Mus - cle man, I want to love you in the sun;

oil on your bod - y. Come with me; lie in the cas - cades.

Let this be. We've got this thing made. All sex - y

out in the des - ert. Stay with me; you won't re - gret - it.

Dm7



G9



F



Take this love, so deep to swim in. Come to me

E(no3rd)



G(no3rd) Am(no3rd)



D/A



Am7



G



F

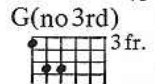


and let my love in.

E(no3rd)



D. S. al Coda



She

G(no3rd)



Tacet

D/A



Am7



Coda

I want mus - cles.

G F

x000

*I want all I can get.* All o - ver him,

E(no 3rd) G(no 3rd)

0 3fr.

all o - ver him, all o - ver him. I want

*Repeat and fade*

Tacet

mus - cles, mus - cles, mus - cles, mus - cles,

*Wanna Be Startin' Somethin'*  
*Baby Be Mine*  
*The girl Is Mine (with Paul McCartney)*  
*Thriller*  
*Beat It*  
*Billie Jean*  
*Human Nature*  
*P.Y.T. (Pretty Young Thing)*  
*The Lady In My Life*  
  
*Plus the Smash Hit*  
*Muscles*



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