

DANGEROUS



WRITTEN AND COMPOSED BY MICHAEL JACKSON
BILL BOTTRELL AND TEDDY RILEY

Moderately

Dm7



mf

G/D



Dm9



G/D



Dm



Tacet

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

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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

Dm



Tacet

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

The second system of the musical score continues the vocal line and piano accompaniment. The piano accompaniment includes a Dm chord at the beginning of the second measure, indicated by the chord diagram and the word 'Tacet'.

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

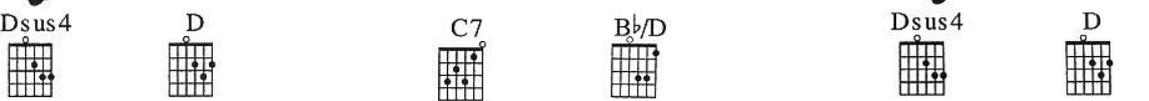
The third system of the musical score continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The piano accompaniment ends with a final chord in the bass line.



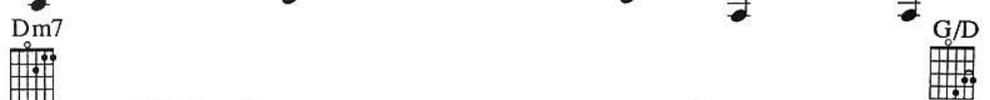
(Sung:) I nev - er knew, but I was walk - ing the line. — Come, go with me. I said I
 (Sung:) I nev - er knew, but I was liv - ing in vain. — She called my house, and said you



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



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



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



B \flat ma \flat j7



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

G/D



1. A7+5



Dm



Tacet

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

2.

no damn good for me.

Dm7

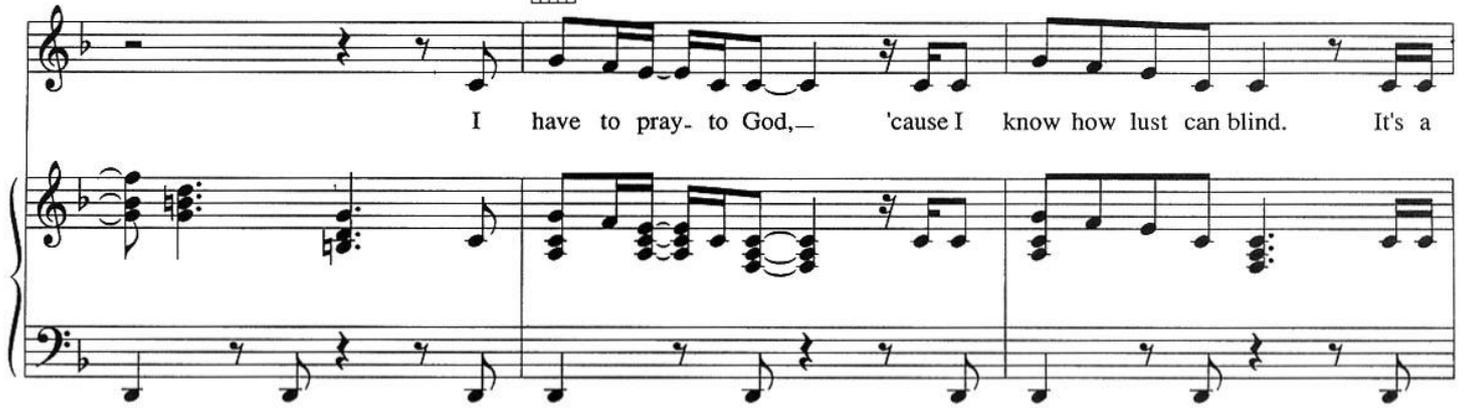


G/D



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

Dm9

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

G13


A7+5


Dm


Tacet



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

To Coda ⊕



Dm


Tacet



B♭maj7 Am7 B♭maj7

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

3 3

Am7 B♭maj7 Am7

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

3 3

Gm7 C/F Em7/A A7+5

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

Dm9 10fr. G13/D 4fr.

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

Dm11 **G13/D** **A7+5** **A7**

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

Dm7 **G/D**

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

Bbmaj7

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

G/D **A7+5** **A7+5** *D.S. al Coda* 

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



Coda

Dm



Vocal ad lib

Dm



My ba - by.

My ba - by.

1-3.

1-3.

4.

4.