

Erotica Madonna

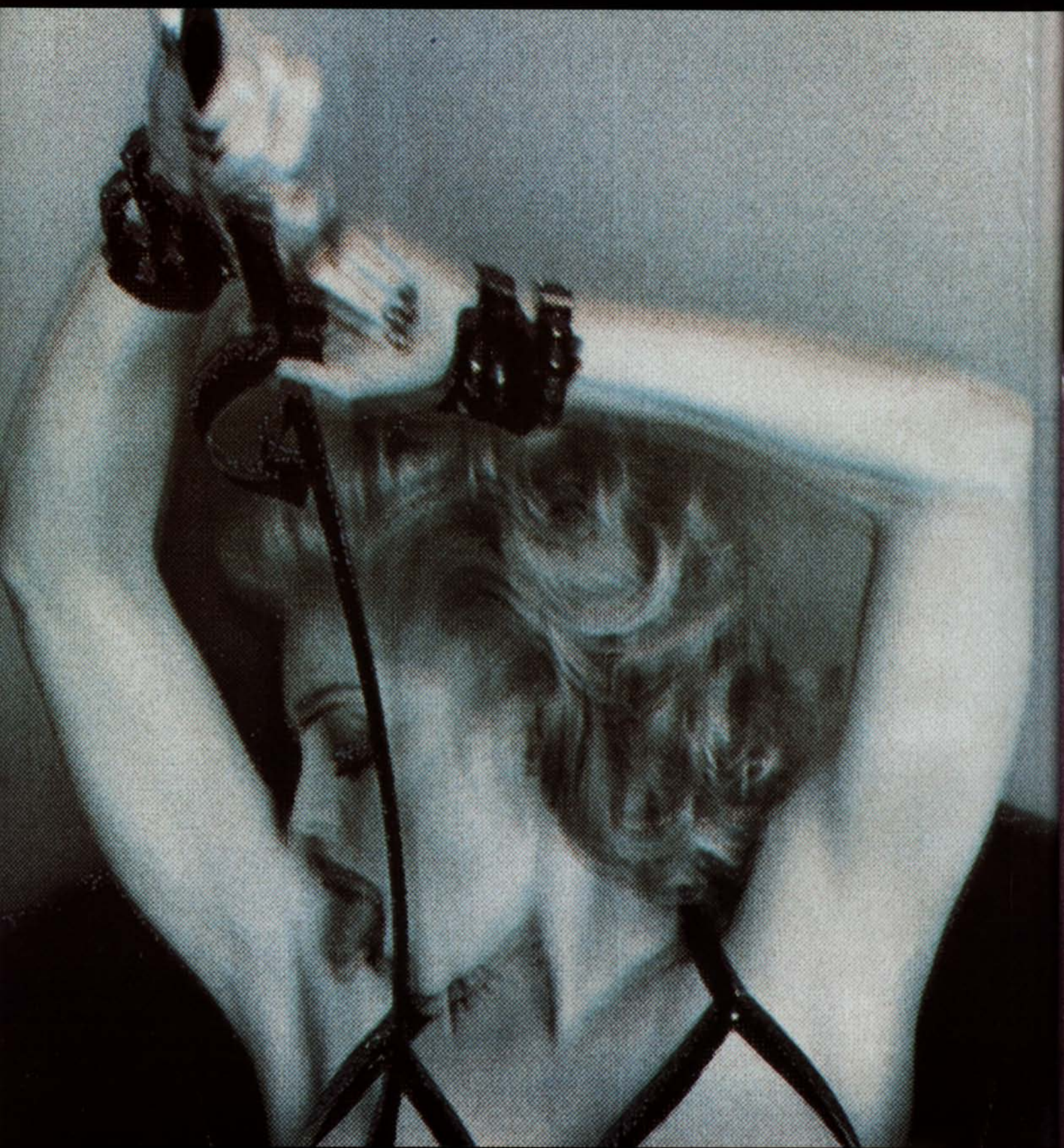


MADONNA EROTICA



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MA DOWN

EROTICA



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VF19

EROTICA

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Moderately, with a heavy beat
No Chord

D/F#
x0

F#m

D/F#
x0

F#m

(Spoken:) Erotica...

Romance...

D/F#
x0

F#m

D/F#
x0

My name is Dita. I'll be your mistress tonight. (Sung): I'd
Once you put your hand in the flame, you'll never be the same. There's a certain satisfaction
I don't think you know what pain is.

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F#m

N.C.

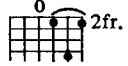
like to put— you in— a trance.— *If I take you from behind, push myself into your mind when you*
in a little bit of pain. I can see you understand me, I can tell that you're the same.
I don't think you've gone that way. I could bring you so much pleasure.

Omit 2nd time

least expect it, will you try to reject it? If I'm in charge and I treat you
If you are afraid, we'll raise above. I only hurt the ones I love. I know you want me.
I'll come to you when you say.

like a child, will you let yourself go wild, let my mouth go where it wants to?
I'm not gonna hurt you. I'm not gonna hurt you. Just close your eyes.

D(addE)



F#m7



3rd time: E - rot - ic,

e - rot - ic.

Give it up, do as I say,

give it up and let me have my way.

D(addE)



F#m7



E - rot - ic,

e - rot - ic.

I'll give you love, I'll hit you like a truck.

I'll give you love I'll teach you how to...

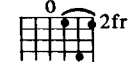
D(addE)



F#m7



D(addE)



E - rot - ic,

e - rot - ic,

e - rot - ic.

To Coda

(Sung): I'd like to put you in a trance.

F#m7



F#m9



All o - ver.

E - rot - ic,

e - rot - ic,

put your hands all o - ver my bod - y.

E - rot - ic, e - rot - ic, put your hands all o - ver my bod - y. E - rot - ic, e - rot - ic,

put your hands all o - ver my bod - y. E - rot - ic, e - rot - ic,

e - rot - ic. (Spoken): Erotica...

F#m9

Romance... (Sung): I'd like to put you in a trance... (Spoken): Erotica...

Bm7/F#

N.C.

D.S. al Coda

Romance... (Sung): Put your hands all o - ver my bod - y.

Coda

F#m7

F#m9

Put your hands all o - ver my bod - y. All o - ver me.

All o - ver me.

C#maj9/F#

9fr.

F#m9

C#m7/F#



(Spoken): Erotica... Romance...
 (Spoken): Erotica... Romance...
 (Spoken): Only the one that hurts you can make you feel better.

Bm7/F#



like to put_ you in_ a trance... Erotica...
 like to put_ you in_ a trance... Erotica...
 Only the one that inflicts the pain can take it away.

C#m7/F#



1. 2.

Romance... Romance...
 I like to do_ a dif-ferent kind_ of... Put your hands all o - ver my bod-y.

3.

N.C.

E - rot - i - ca. —

FEVER

Words and Music by
JOHN DAVENPORT and EDDIE COOLEY

Moderate groove

D7

0

You give me... you give me fev - er.

C/D

0 0 0

Nev - er know how much I love_

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— you, nev - er know how much — I care. —



When you put your arms a - round — me, I get a fev - er that's so hard — to bear..



Lis - ten — to me ba - by,

hear ev - 'ry word — I say. — No one can love you the way —

I do 'cause they don't know how to love you my way. You give me fev - er,



when you kiss me, fev - er when you hold me tight...

Fev - er in the morn - ing,



fev - er all through the night. Sun lights up the day-

Bm7/D



time, moon lights up the night. My

Am7/D



Bm7/D



eyes light up when you call my name, 'cause I know you're gon - na treat me right.

D7



Bless my soul, I love you,

take this heart a - way. Take these arms I'll

nev - er use and just be - lieve in what my lips have to say. You give me fev - er

D7
0

when you kiss me, fev - er when you hold me tight.

Fev - er in the morn - ing,

fev - er all through the night. Ev - 'ry - bod - y's

No Chord

got the fev - er, that is some-thing you ___ should know. ___

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef and contains the lyrics "got the fev - er, that is some-thing you ___ should know. ___". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a treble line with occasional chords.

Fev - er is - n't such a new ___ scene, fev - er start - ed long ___ a - go.

The second system continues the musical score. The vocal line contains the lyrics "Fev - er is - n't such a new ___ scene, fev - er start - ed long ___ a - go.". The piano accompaniment maintains the same rhythmic pattern as the first system.

You give me fev - er. (echo) Fev - er,

The third system features a vocal line with the lyrics "You give me fev - er." followed by an instrumental section marked "(echo)" in the piano part. The piano part includes a dynamic marking of *v* (forte) and a fermata over a chord. The vocal line then resumes with the lyrics "Fev - er,".

you give me, you give me fev - er... (fev - er, fev - er, fev - er)

The fourth system continues the vocal line with the lyrics "you give me, you give me fev - er... (fev - er, fev - er, fev - er)". The piano accompaniment features a more active treble line with sixteenth-note patterns, while the bass line remains steady.

Em 0 000 F

you give me... fev - er when you kiss_ me,

D/F# x0 F Em 0 000

fev - er when you hold_ me tight. Fev - er

F D/F# x0 G x000 G#° x0 0

in the morn - ing, fev - er all_ through_ the night.

D7 0

Ro - me - o loved Ju - li - et, Ju - li - et, she felt_ the same..

When he put his arms a - round her, he said,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by the lyrics "When he put his arms a - round her, he said,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

"Ju - lie, ba - by, you're_ my flame." He gave her fev - er. Sun lights up the

The second system continues the vocal line with the lyrics "Ju - lie, ba - by, you're_ my flame." He gave her fev - er. Sun lights up the". The piano accompaniment includes a triplet of eighth notes in the right hand.

day - time,___ moon_ lights_ up_ the night. My

The third system continues the vocal line with the lyrics "day - time,___ moon_ lights_ up_ the night. My". The piano accompaniment includes a triplet of eighth notes in the right hand.

eyes light up when you call_ my name,_'cause I know_ you're gon - na treat_ me right.

The fourth system concludes the vocal line with the lyrics "eyes light up when you call_ my name,_'cause I know_ you're gon - na treat_ me right.". The piano accompaniment includes a triplet of eighth notes in the right hand.



You give me fev - er. When you kiss me,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "You give me fev - er." followed by a measure of rest, then "When you kiss me,". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

fev - er when you hold me tight. Fev - er

The second system continues the vocal line with "fev - er when you hold me tight." followed by a measure of rest, then "Fev - er". The piano accompaniment continues with similar harmonic support.

in the morn - ing, fev - er all through the night.

The third system features the vocal line with "in the morn - ing, fev - er all through the night." The piano accompaniment provides a consistent rhythmic and harmonic foundation.

Fev - er, with his kiss - es, fev - er when he holds me tight.

The fourth system concludes the vocal line with "Fev - er, with his kiss - es, fev - er when he holds me tight." The piano accompaniment continues to the end of the system.

Ev - 'ry - bod - y's got the fev - er,

that is some-thing you should know. Fev - er is - n't

such a new scene, fev - er start - ed long a - go. You give me fev - er.

Em/D
0000

Cap - tain Smith and Po - ca - hon - tas had a ver - y mad af - fair.

When her dad - dy tried to kill — him, she said,

“Dad - dy, oh, — don’t — you dare.” He gives me fev - er

with his kiss - es, fev - er when he holds — me tight. —

Fev - er... I’m his miss - es. “Dad - dy, won’t you treat — him right?”

Em/D
0 0 0 0

D
0

Dm7
0

Em/D
0 0 0 0

Dm7
0

D
0

Dm7
0

Em/D
0000

Fev - er, when you kiss — them

Detailed description: This system contains the first two measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the first measure, there are two guitar chord diagrams: Dm7 (0) and Em/D (0000). The lyrics 'Fev - er, when you kiss — them' are written below the vocal line.

fev - er, if you live — and learn. —

Fev - er,

Detailed description: This system contains the next two measures. The piano accompaniment continues with a steady eighth-note pattern. The lyrics 'fev - er, if you live — and learn. —' and 'Fev - er,' are written below the vocal line.

Am/D
0

'til you siz - zle, what a love - ly way — to burn. —

Detailed description: This system contains the next two measures. A guitar chord diagram for Am/D (0) is shown above the second measure. The lyrics ''til you siz - zle, what a love - ly way — to burn. —' are written below the vocal line.

What a love-ly way — to burn. —

What a love-ly way — to burn. —

rall. poco a poco al fine

Detailed description: This system contains the final two measures. The piano accompaniment features long, sustained chords. The lyrics 'What a love-ly way — to burn. —' are repeated. At the bottom of the piano part, the instruction '*rall. poco a poco al fine*' is written.

BYE BYE BABY

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Moderately, with a beat

G11(no 3rd)



(Spoken:) This is not a love song. Bye bye, baby.

mf

8vb throughout

G11(no 3rd)



I keep on wait - ing, an - ti - ci - pat - ing but I can't wait for - ev -
You had your chan - ces, all your ro - man - ces and now I just don't

er. — want — you. You say you love me, you're think - ing of me
I know I love you be - cause I hate you.

G11(no 3rd)



(melody is the lower note)

but we're nev - er to - geth - er. — } Bye bye, ba-by, bye bye. —
 And now I'd rath - er haunt you.. }

It's your turn to cry, — that's why we have to say good-bye. So, say good-

bye. Bye bye, ba-by, bye bye. — It's your turn to cry, — { this time we have to
 that's why we have to

1.

say good - bye. } So, say good - bye.
 say good - bye. }

2.

bye. (Spoken:) You're so beautiful.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note G4, followed by a half rest. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with eighth-note bass lines. There are two triplet markings (indicated by a '3' and a bracket) over the first two measures of the piano accompaniment.

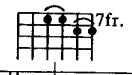
What makes you feel exciting? What makes you up inside? Does it make you feel

The second system continues the vocal and piano parts. The vocal line has a melodic line with eighth notes and rests. The piano accompaniment maintains the same rhythmic pattern as the first system.

good to see me cry? I think it does. That's why it's time to say bye bye.

The third system continues the vocal and piano parts. The vocal line includes a melodic line with eighth notes and rests. The piano accompaniment continues with the same rhythmic pattern.

G11(no 3rd)



Bye bye, ba-by, bye bye. — It's your turn to cry, —

The fourth system concludes the vocal and piano parts. The vocal line features a melodic line with eighth notes and rests. The piano accompaniment continues with the same rhythmic pattern.

that's why we have to say good - bye. So, say good - bye.

Bye bye, ba - by, bye bye. — It's your turn to cry, — this time we have to

say good - bye. So, say good (bye.) I don't wan - na keep the bright flame of your e - go go - ing,

Gm 3fr. Gm7 3fr.

so I'll just stop blow - in' in the wind. To love you is a sin. (Spoken:) A - di -

Eb/G x Gm 3fr.

os. Uh! This is not a love song.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "Uh! This is not a love song." The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. An accent (^) is placed over the first chord in the right hand.

Gm 3fr. Gm7 3fr. Eb/G X

Three guitar chord diagrams are shown. The first is Gm (3fr.), the second is Gm7 (3fr.), and the third is Eb/G (X).

The second system of music continues the piano accompaniment from the first system. It features a steady eighth-note bass line and chords in the right hand. The right hand ends with a long, sustained chord.

Gm 3fr.

A single guitar chord diagram for Gm (3fr.) is shown.

(Sung:) I'd like to hurt_ you. (Spoken:) What excites you?

The third system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line has two parts: "(Sung:) I'd like to hurt_ you." and "(Spoken:) What excites you?". The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. An accent (^) is placed over the first chord in the right hand.

What turns you on? What makes you feel good?

The fourth system of music continues the piano accompaniment. It features a steady eighth-note bass line and chords in the right hand. The right hand includes a long, sustained chord.

Does it make you feel good to see me cry? I think it does. That's

The piano accompaniment consists of a treble clef staff with a series of chords and a bass clef staff with a simple bass line.

why it's time— to say good-bye. Bye bye! The

The piano accompaniment continues with chords in the treble clef and a bass line in the bass clef.

G11(no 3rd)



first time— and the last time— You can for - get a - bout it, ba - by.

The piano accompaniment features a rhythmic bass line in the bass clef and chords in the treble clef.

For-get the rules, for-get the fools.

The piano accompaniment continues with a consistent bass line and chords.

For - get your feel - ings. For - get my tears. You can for - get a - bout it, ba - by.

Bye bye, ba - by, bye bye. — You can for - get a - bout it, ba - by. 'Cause it's the

first time_ and the last time_ you'll ev - er see me cry. —

G5 3fr.

You f... it up. —

DEEPER AND DEEPER

Words and Music by
MADONNA CICCONE, SHEP PETTIBONE
and TONY SHIMKIN

Moderate dance tempo

Chord diagrams for Cm7, Cm6, G/D, Gsus4/D, and G/D are provided above the vocal lines.

First System:
 Treble clef: Cm7 (3fr.), Cm6 (x), G/D, Gsus4/D, G/D
 Lyrics: Deep - er and deep - er and
 Piano: *mf*

Second System:
 Treble clef: Cm7 (3fr.), Cm6 (x), G/D, Gsus4/D, G/D
 Lyrics: deep - er and deep - er. Sweet - er and sweet - er and
 Piano: (continuation of accompaniment)

Third System:
 Treble clef: Cm7 (3fr.), Cm6 (x), G/D, Gsus4/D, G/D
 Lyrics: sweet - er and sweet - er.
 Piano: (dance rhythm begins)

Chord diagrams: Cm7 (3fr.), Cm6, G/D

Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

Chord diagrams: Gsus4/D, G/D, Eb/G, Cm6

I can't help fall - ing in love, — I fall deep-

Musical notation for the second system, including guitar chord diagrams, piano accompaniment, and vocal line.

Chord diagrams: G, Eb/G

er and deep - er the furth - er I go. — Kiss - es sent from heav-

Musical notation for the third system, including guitar chord diagrams, piano accompaniment, and vocal line.

Chord diagrams: Cm6, G

en a - bove, — they get sweet - er and sweet - er the more — than I know. —

Musical notation for the fourth system, including guitar chord diagrams, piano accompaniment, and vocal line.

Gm Cm Gm

When you know the notes to sing, you can sing most an - y - thing. That's what my
 All is fair in love, she said. Think with your heart, not with your head. That's what my

Cm Gm Cm

ma - ma - told - me. Round and round and round you go, when you find love you'll al - ways know.
 ma - ma - told - me. All the lit - tle things you do will end up com - ing back to you.

Gm Cm Gm

I let my fath - er mold - me. } Dad - dy could - n't
 I let my fath - er mold - me. }

Cm 3fr. Gm 3fr. Cm 3fr.

be all wrong. And my
Not gon-na let you slip a-way. I'm gon-na be there.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'be', followed by a half note 'all' with a long horizontal line underneath. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Cm (3fr.), Gm (3fr.), and Cm (3fr.) are shown above the staff.

Gm 3fr. Cm 3fr. Gm 3fr.

ma - ma made me learn this song.
You're gon-na bring your love to me.

Detailed description: This system contains measures 4-6. The vocal line continues with 'ma - ma', 'made me learn', and 'this' with a long horizontal line underneath. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Gm (3fr.), Cm (3fr.), and Gm (3fr.) are shown above the staff.

Cm 3fr. Cm/G 3fr. Cm6 x

I'm gon-na get you. That's why I can't help fall - ing in love, - I fall deep-

Detailed description: This system contains measures 7-9. The vocal line starts with 'I'm gon-na get you.' followed by 'That's why I can't help fall - ing in love, - I fall deep-'. The piano accompaniment features more complex chordal textures in the right hand. Chord diagrams for Cm (3fr.), Cm/G (3fr.), and Cm6 (x) are shown above the staff.

G x000 Gsus4 x000 G x000 Cm/G 3fr.

er and deep - er the furth - er I go. — Kiss - es sent from heav-

(b)

Cm6 x G x000 Gsus4 x00 G x000

en a - bove, — they get sweet - er and sweet - er the more — that I know..

(b)

1. No Chord 2. Cm/G 3fr.

The deep - er I go. — I can't help

Cm6 x G x000 Gsus4 00 G x000

fall - ing in love, — I fall deep - er and deep - er the furth - er I go. —

(b)

Cm/G 3fr. Cm6 x G x000

Kiss - es sent from heav - en a - bove, - they get sweet - er and sweet - er the more.

Gsus4 x00 G x000 Cm 3fr. Ab/C

— that I know... Some-one said that ro - mance was dead, - and I be -

Cm6 x Ab/C Cm 3fr.

lieved it in - stead - of re - mem - b'ring what my ma - ma told - me. Let my

Ab/C Cm6 x Ab/C

fath - er mold - me. Then you tried to hold - me. You re - mind me what they said -

Cm 3fr. Ab/C Cm6

This feel - ing in - side

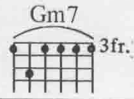
Ab/C Cm 3fr. Ab/C

I can't ex - plain. But my love is a - live.

Cm6 Ab/C N.C.

And I'm nev - er gon - na hide it a - gain.

Gm 3fr.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass clefs) below. The grand staff contains a piano accompaniment with chords and moving lines in both hands. The top treble staff is mostly empty, with a few notes in the first measure.

Second system of musical notation, similar to the first, with a single treble staff and a grand staff. The piano accompaniment continues with more complex chordal textures and melodic lines.

Third system of musical notation. Above the single treble staff are four guitar chord diagrams, each labeled with a chord name and "3fr.": Gm, Cm, Gm, and Cm. The grand staff below shows the piano accompaniment corresponding to these chords.

Fourth system of musical notation, identical in format to the third, with four guitar chord diagrams (Gm, Cm, Gm, Cm) above the single treble staff and piano accompaniment in the grand staff below.

Gm Cm Gm

Dad - dy could - n't be all _____ wrong.
Not gon - na let you slip a - way.

Cm Gm Cm

I'm gon - na be there... And my ma - ma made me learn this _____

Gm Cm Cm/G

song. You're gon - na bring your love to me, I'm gon - na get you. That's why I can't help

Cm6 G Gsus4 G

fall - ing in love, — I fall deep - er and deep - er the furth - er I go. —

Cm/G 3fr. Cm6 G

Kiss - es sent from heav - en a - bove, - they get sweet - er and sweet - er the more.

Gsus4 G Cm/G Cm6

— that I know... Deep - er and deep - er and deep -

G Gsus4 G Cm/G

er and deep - er. Nev - er gon - na hide it a - gain. Sweet -

Cm6 G Gsus4 G

er and sweet - er and sweet - er and sweet - er. Nev - er gon - na have to pre - tend..

Cm/G 3fr. Cm(6)/G G x000

You've got to just let your bod - y move.

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal line, three guitar chord diagrams are provided: Cm/G (3rd fret), Cm(6)/G, and G (open). The lyrics are: "You've got to just let your bod - y move."

Cm/G 3fr. Cm6/G

to the mus - ic. You've got to just

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal line, two guitar chord diagrams are provided: Cm/G (3rd fret) and Cm6/G. The lyrics are: "to the mus - ic. You've got to just".

G x000 Gsus4 x00 G x000 Cm/G 3fr.

let your bod - y go with the flow. Fall-

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal line, four guitar chord diagrams are provided: G (open), Gsus4 (open), G (open), and Cm/G (3rd fret). The lyrics are: "let your bod - y go with the flow. Fall-".

Cm6
x

G
x000

Gsus4
x00

G
x000

ing in love.— Fall - ing in love.— Fall - ing in love.—

Cm/G
3fr.

Cm6
x

G
x000

I can't keep from fall - ing in love— with you,

Gsus4
x00

G
x000

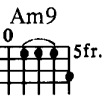
N.C.

though there's noth - ing bet - ter than I'd like to do.

WHERE LIFE BEGINS

Words and Music by
MADONNA CICCONE and ANDRE BETTS

Moderately



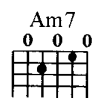


Warm in - side, yeah!



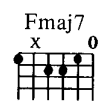
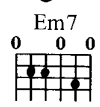
(Whispered:) I'd like to direct your attention
(Whispered:) Now, what could be better than a home-cooked meal?

to something that needs
 How you want to eat it



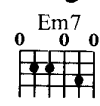
directing to.
 depends on how you feel.

A lot of people talk about dining in and eating out,
 You can eat all you want and you don't get fat.



I guess that's what this song's about.
 Now, where else can you go for a meal like that?

I know this is not a dining
 It's not fair to be selfish or



room conversation
 stingy.

and you don't have to listen if
 Every girl should experience

you don't have the time,
 eating out.

Fmaj7



but let me remind you in case
Sometimes when I come home

you don't already know:
from a hard day at work,

Em7



Dining out can happen
I swear it's all I can

down below. }
think about. }

Am7



(Sung.) Ev - 'ry - bod - y's talk - in' 'bout

Em7



Am7



want - ing that and need - ing thid

I'd just like to know if { you'd
you

Em7

like } to learn a dif - f'rent {kind of }
 want } way to } kiss. So won't you

Am7 Fmaj7 G Am7 Fmaj7

go down_ where it's warm in - side. Go down_

G Am7 Fmaj7 G

where I can - not hide. Go down_ where all life be - gins.

Am7 Fmaj7 G No Chord

Go down,- that's where my love is.

2.

Am6



love is. (Whispered:) Colonel Sanders says it best:

"Finger-licking good."

Let's put what you've learned to the test.

Am7



Can you make a fire without using wood?

D/A



Are you still hungry?

I'm just glad you came.



I'm glad you brought your raincoat.

I



think it's beginning to rain.

(Piano solo ad lib)



D.S.^{al} Coda

Repeat and fade (vocal ad lib)

Coda

G x000

Am7 0 0 0

Fmaj7 x 0

G x000

that's where my love is, where it's warm in - side.

Am7 0 0 0

Fmaj7 x 0

G x000

Am7 0 0 0

Fmaj7 x 0

Go down_ where I can - not hide. Go down_

G x000

Am7 0 0 0

Fmaj7 x 0

G x000 N.C.

where all life be - gins. Go down_ that's where my

BAD GIRL

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Moderately fast

Amaj7

8va

mf *legato*

F#m

C#m

4fr.

loco

Some - thing's miss - ing and I don't know_ why.
Some - thing's hap - pened and I can't go_ back.

F#m

Dmaj7

I al - ways feel the need to_ hide my feel - ings.
I fall a - part ev - 'ry - time you_ hand your heart out.

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C#m 4fr. F# F#m

from you. Is it me or
to me. What hap-pens now? I

C#m 4fr. F#m

you that I'm a - fraid of? I tell my - self, I'll show you what I'm made of.
know I don't de - serve you. I won - der how I'm ev - er gon - na hurt you.

Dmaj7 0 C#m 4fr. F#

Can't bring my - self to let you go.
Can't bring my - self to let you go.

Dmaj7 C#m 4fr. F#m

Don't want to } cause you an - y pain, but I
I don't want to }

Dmaj7  C#m  F#m  E/G# 

love you just the same. and you'll al - ways be my ba - by.

Dmaj7  C#m  F#m 

In my heart I know we've come a - part.

Dmaj7  C#m 

and I don't know to to start. What can I

F#m  E/G# 

do? I don't wan - na feel blue.

No Chord To Coda 



F#m A Bsus4 C#m7

Bad girl, drunk by six, kiss - ing some - one els - e's lips.

F#m A Bsus4

Smoked too man - y cig - a - rettes to - day. I'm not hap - py when I

C#m7 F#m A

act this way. Bad girl, drunk by six,

Bsus4 C#m7 F#m

kiss - ing some kind stran - ger's lips. Smoked too man - y

A 0 0 Bsus4 E/B 0 0

cig - a - rettes to - day. I'm not hap - py.

Bsus4 1. E/B 0 0 2. E/B 0 0

I'm not hap - py. ———— this

Dmaj7 0 C#m 4fr. F#m

way. ————

Dmaj7 0 C#m7 4fr. F#m7

Dmaj7 0 C#m7 4fr. F#m

Dmaj7 0 C#m7 4fr. F#m7 E/G# x000 D.S. al Coda

Repeat and fade
F#m A 0000

Coda

(way.) Bad girl, drunk by six,

Bsus4 C#m7 4fr. F#m

kiss - ing some - one els - e's lips. Smoked too man - y

A 0 0 Bsus4 C#m7 4fr.

cig - a - rettes to - day. I'm not hap - py when I act this way.

F#m A 0 0 Bsus4

Bad girl, drunk by six, kiss - ing some kind

C#m7 4fr. F#m A 0 0 Bsus4

stran - ger's lips. Smoked too man - y cig - a - rettes to - day. I'm not hap - py when I

C#m7 4fr. Bsus4 E/B 0 0

act this way. I'm not hap - py this

WAITING

Words and Music by
MADONNA CICCONE and ANDRE BETTS

Moderately

Chords: Bbm, Db, Eb, Db, Bbm, Db, Eb, Db, Bbm

Dynamic: *mf*

No Chord

(Spoken:) Well, I know from experience that if you have to ask for

something more than once or twice, it wasn't yours in the first place.

And that's hard to accept when you love someone and you're

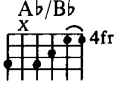
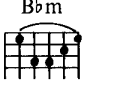
led to believe in their moment of need that they want what you want, but they don't.

Bbm *Ab/Bb* *Bbm*

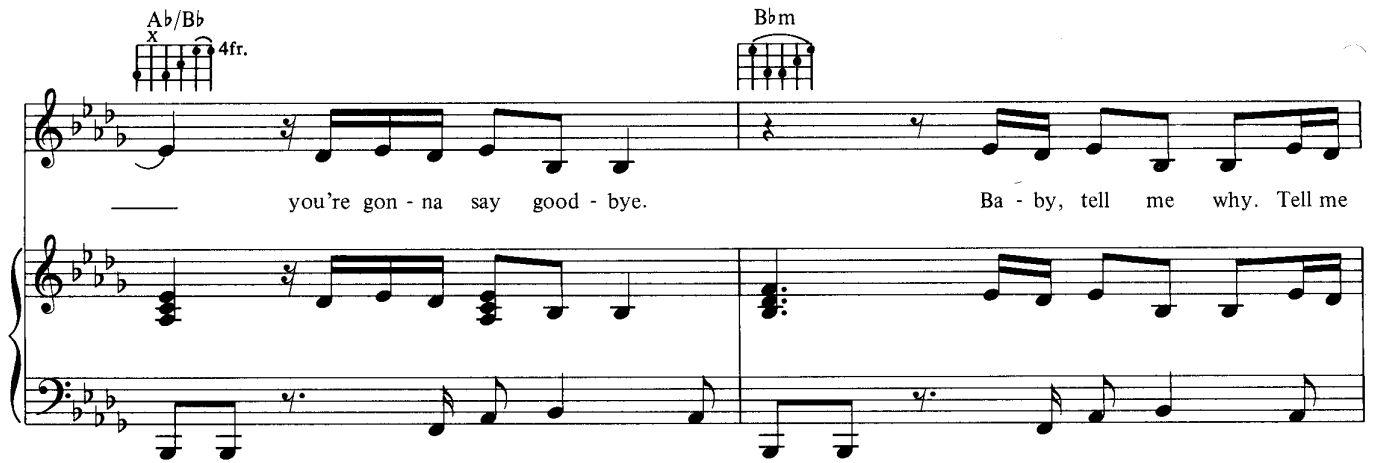
(Sung:) Don't go break - ing my heart — like you said you would. Ba - by, you're no good and you

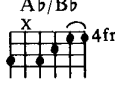

Ab/Bb *Bbm*

hurt me like no oth - er lov - er ev - er could. Don't go mak - ing me cry, —

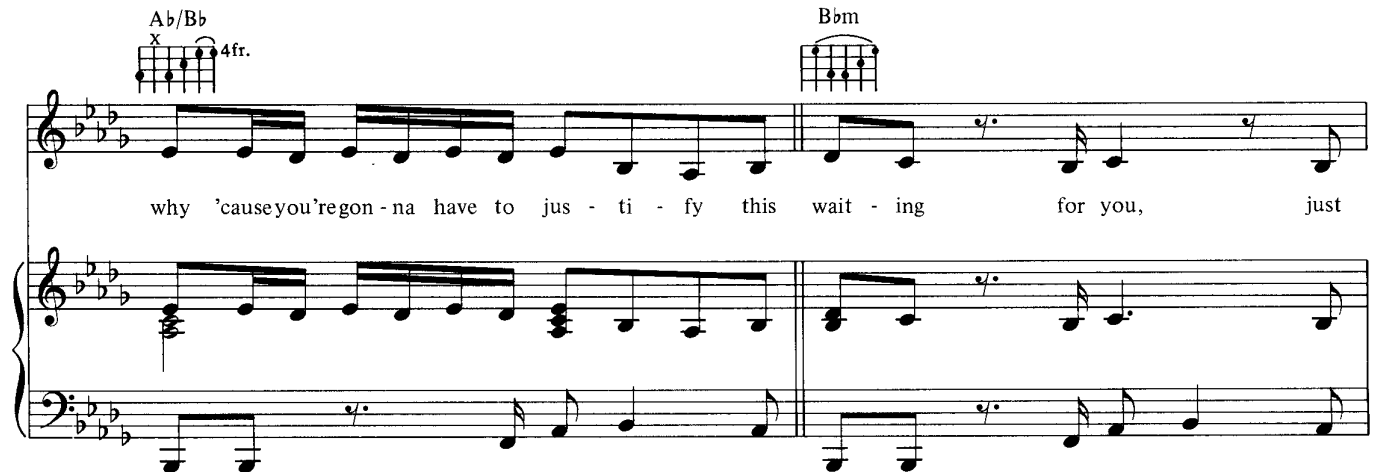
Ab/Bb  4fr. Bbm 

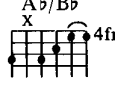

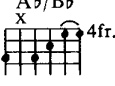
you're gon - na say good - bye. Ba - by, tell me why. Tell me



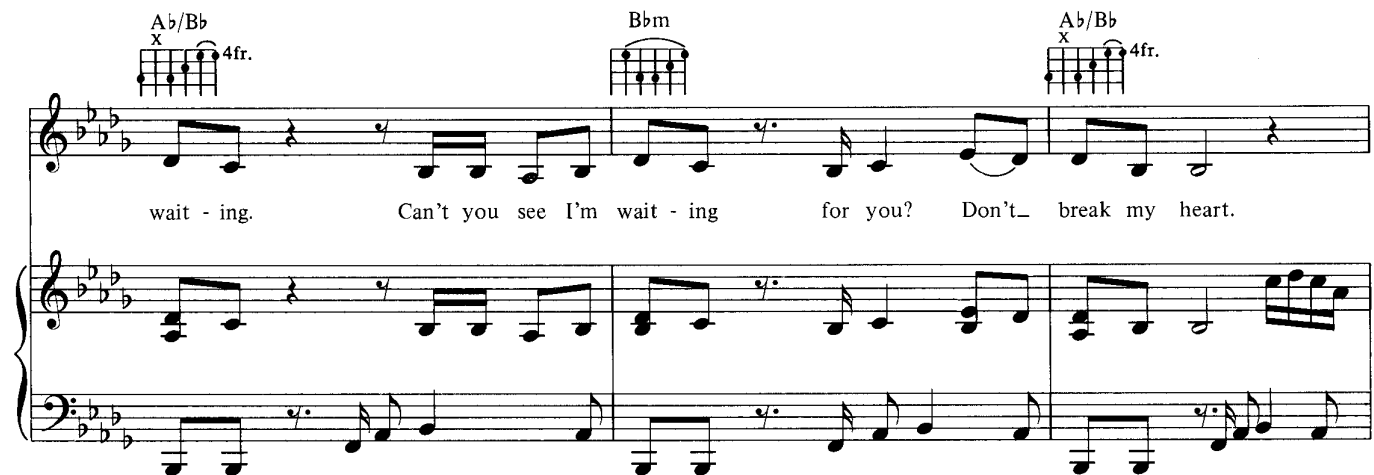
Ab/Bb  4fr. Bbm 

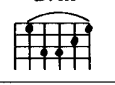
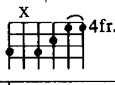
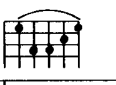
why 'cause you're gon - na have to jus - ti - fy this wait - ing for you, just



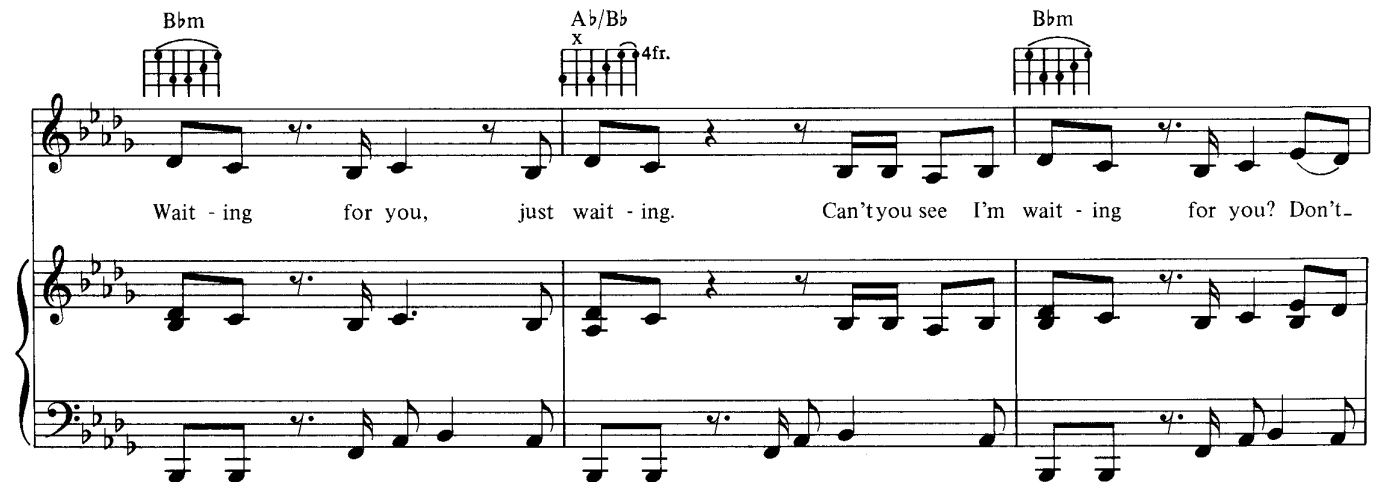
Ab/Bb  4fr. Bbm  Ab/Bb  4fr.

wait - ing. Can't you see I'm wait - ing for you? Don't_ break my heart.



Bbm  Ab/Bb  4fr. Bbm 

Wait - ing for you, just wait - ing. Can't you see I'm wait - ing for you? Don't_



Ab/Bb x 0 4fr. Dm 0 N.C. Ab 4fr.

break my heart. (Spoken:) It was so easy in the beginning

N.C. Ab 4fr. N.C. Ab 4fr. N.C. Ab 4fr.

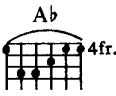
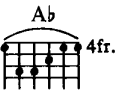

when you didn't feel like running from your feelings, like you are now.

N.C. Ab 4fr. N.C. Ab 4fr. N.C. Ab 4fr.


What happened? What do I remind you of? Your past, your dreams, or some

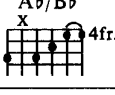

N.C. Ab 4fr. N.C. Ab 4fr. N.C. Ab 4fr.

part of yourself that you just can't love? I wish I could believe you,

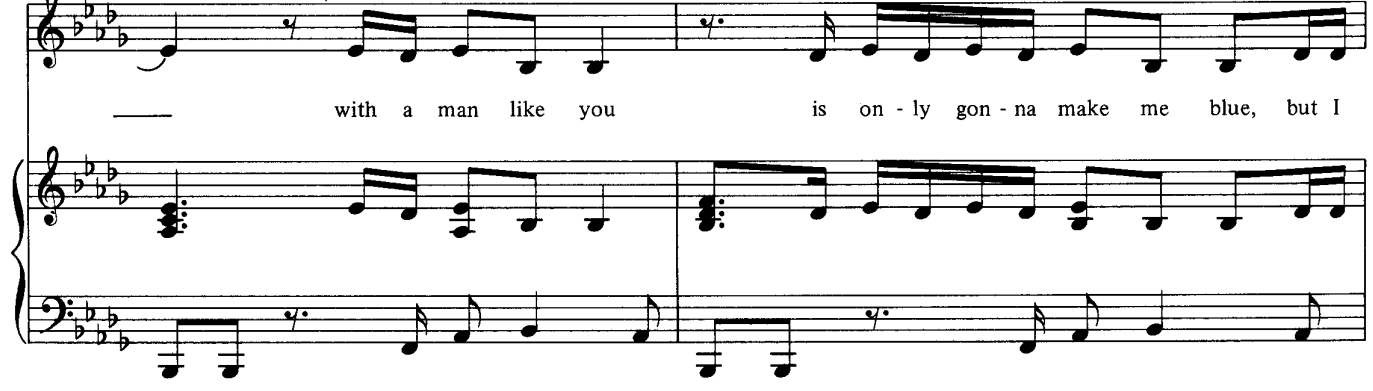
N.C.  N.C.  

or at least have the courage to leave you. (Sung.) Life has taught me that love—



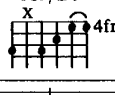

— with a man like you is on - ly gon - na make me blue, but I




 

love you an - y - way, no mat - ter what you do. You don't come a - round here—



— like you did be - fore, when you did a - dore.



Ab/Bb
x 4fr.

Tacet

Bbm

Tell me what I did to de-serve this. Wait - ing for you, just

Ab/Bb
x 4fr.

Bbm

wait - ing. Can't you see I'm wait - ing for you. Don't—

Ab/Bb
x 4fr.

Bbm

break my heart. Wait - ing for you, just

Ab/Bb
x 4fr.

Bbm

Ab/Bb
x 4fr.

wait - ing. Can't you see I'm wait - ing for you. Don't. break my heart.



Fi - nal - ly I see a dif - f'rent man. — On - ly love can



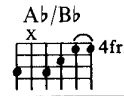
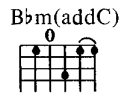
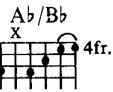
hurt like this — can. Fi - nal - ly I see the dif - f'rent face..

G/D

Bbm(addC)



— Tell me who is going to take — my place? *(Piano solo ad lib)*





Bbm(addC)


Ab/Bb


Bbm(addC)


Ab/Bb


Bbm


Ab/Bb


(Sung:) Don't go break - ing my heart— like you said you would.

Bbm


Ab/Bb


Ba - by, you're no good and you hurt me like no oth - er lov - er ev - er could.

Bbm


Ab/Bb


Don't go mak - ing me cry,— you're gon - na say good - bye.

Bbm



Ab/Bb



Ba - by, tell me why. Tell me why 'cause you're gon - na have to jus - ti - fy. I

Tacet

knew it from the start that you would de - sert me. You're gon - na break my heart. Ba - by, please don't hurt me. I

knew it from the start that you would de - sert me. You're gon - na break my heart. Ba - by, please don't hurt me.

Dm



Fi - nal - ly I see a dif - f'rent man. — On - ly love can

G/D
0

Dm
0

hurt like this— can. Fi - nal - ly I see a dif - f'rent face..

G/D
0

Tacet

— Tell me who is going to take— my place?

Bbm

A♭/B♭
x 4fr.

Wait - ing for you, just wait - ing. Can't you see I'm

Bbm

A♭/B♭
x 4fr.

wait - ing for you. Don't— break my heart.

Bbm

Ab/Bb
X 4fr.

Wait - ing for you, just wait - ing. Can't you see I'm

Bbm

Ab/Bb
X 4fr.

wait - ing for you. Don't — break my heart. I

Bbm

Ab/Bb
X 4fr.

knew it from the start that you would de - sert me. You're gon - na break my heart. Ba - by, please don't hurt me. I

Bbm

Ab/Bb
X 4fr.

knew it from the start that you would de - sert me. You're gon - na break my heart. Ba - by, please don't hurt me.

Repeat and fade (vocal ad lib)

Bbm

Ab/Bb

x 4fr.

Wait - ing for you, just wait - ing. Can't you see I'm

Bbm

Ab/Bb

x 4fr.

wait - ing for you. Don't break my heart.

Bbm

Ab/Bb

x 4fr.

Break my heart, don't break my heart.

Bbm

Ab/Bb

x 4fr.

Break my heart. You broke my heart.

THIEF OF HEARTS

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Moderately



(Spoken:) Bitch!



(Sung:) You're a thief of hearts— and now you'll have to pay.



(Spoken:) How many licks does it take? (Sung:) You're a thief of hearts— and now you'll have to



pay. _____ (Spoken:) Which leg do you want me to break? You'll be



sor - ry.



Here she comes, lit - tle Miss thinks she can have what she wants in a
 Here she comes, act - ing all de - ject - ed so you give ad - vice and she
 Here she comes, lit - tle Miss thinks she can have his child well an - y



blink of an eye. — Here she comes, acts like she's your best friend then you
 gives you her poi - son. Here she comes, lit - tle Miss Black Wid - ow. First she
 bod - y can do it. Here she comes, lit - tle Su - sie Ho - mak - er,



turn your back and she's off with your guy. — She's a
 spins her web and she's steal - ing your boy - friend. She's a } thief — of hearts.
 thinks she'll get re - spect if she screws it. She's a }



What will hap - pen to the thief — of hearts? What she's done is a crime. — She's a



thief — of hearts. Some - one please ar - rest her. She's a thief — of hearts. No one

1. Am
 0 2 2 0

ev - er takes what's mine. *(Spoken:)* And gets away with it.

G(addA)
 x0 0

2.

Not this time. Thief_

of_ hearts. *(Spoken:)* Bitch! You'll

Am7-5/C

do it, you'll take it. You'll screw it, you'll fake it. Un - do it, you'll break it. You're

o-ver, you can't take_ it. You'll do it, you'll take it. You'll screw it, you'll fake it. Un-

do it, you'll break it. You're o-ver you can't take_ it.

No Chord

You can't take it. Not what's mine.

To Coda

I could break you 'cause what you've done is a crime
You'll be sor-ry

G(addA)

D.S.^{al} (no repeats) al Coda

Bitch. He's mine.—

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a half note G4, a quarter rest, and a half note A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a sustained chord in the right hand.

Coda

Am/C



'cause what you've done is a crime. (Sung:) She's a thief— of hearts.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line and a sustained chord in the right hand.



Thief— of hearts, what she's done is a crime.— She's a

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line and a sustained chord in the right hand.

Am/C




C




1.



thief— of hearts. Thief— of hearts. No one ev-er takes what's mine. She's a

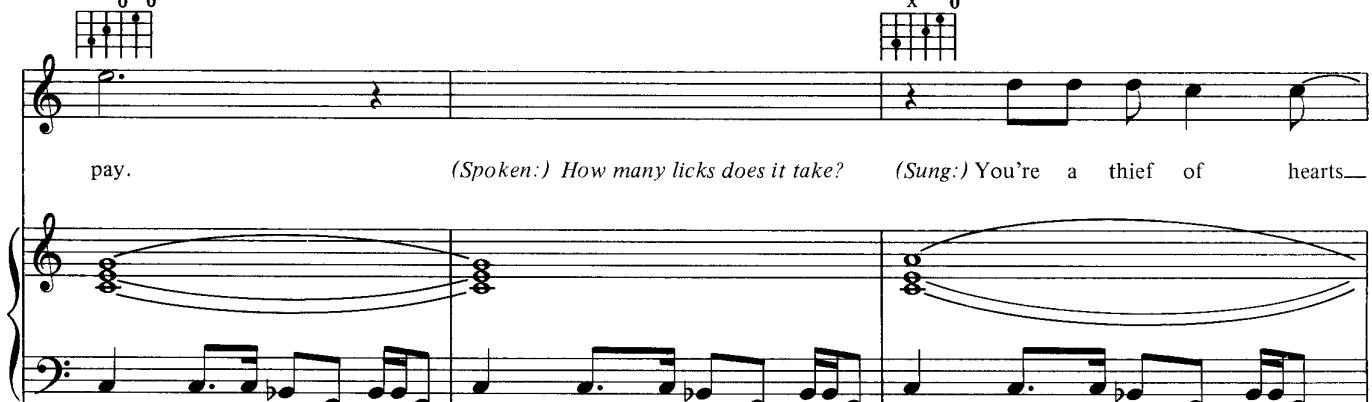
The fourth system concludes the piece. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line and a sustained chord in the right hand.

2.  Am/C




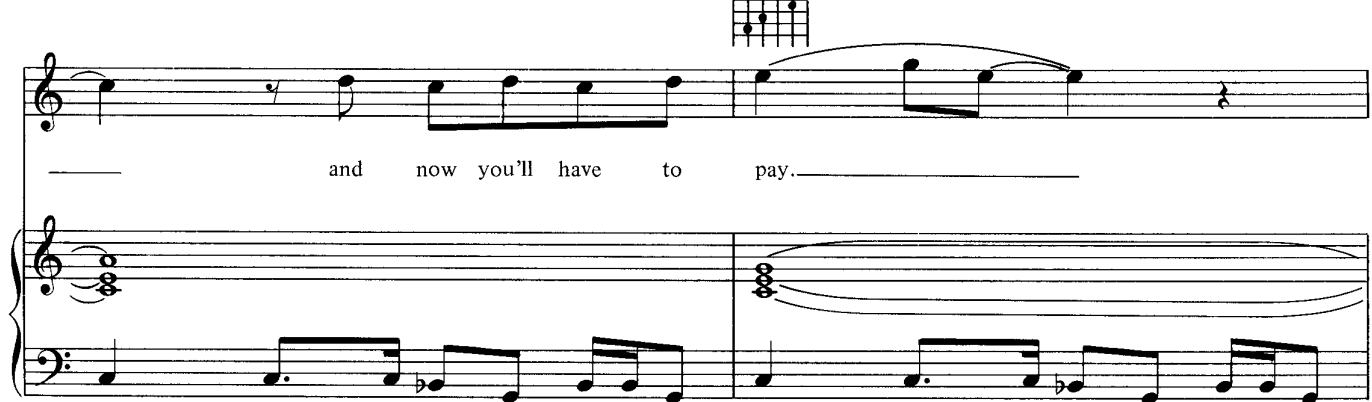
ev - er takes what's mine. You're a thief of hearts— and now you'll have to

 C  Am/C



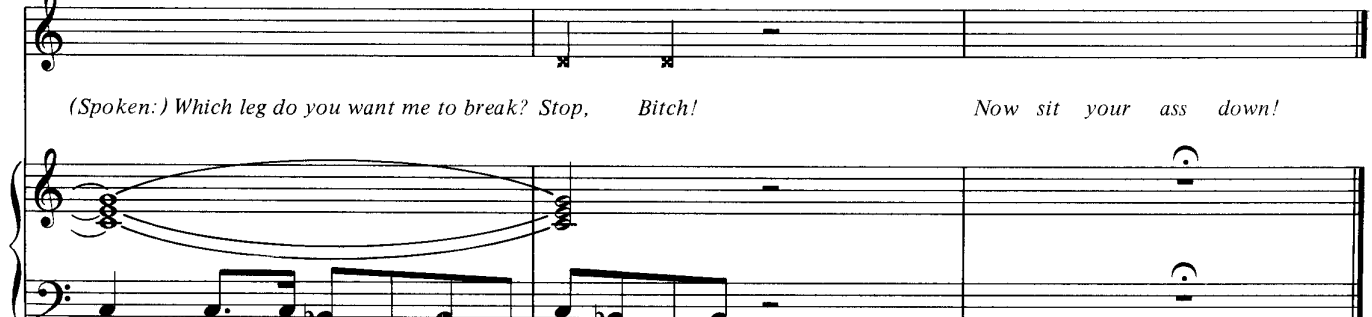
pay. *(Spoken:)* How many licks does it take? *(Sung:)* You're a thief of hearts—

 C



— and now you'll have to pay. —

(Spoken:) Which leg do you want me to break? Stop, Bitch! Now sit your ass down!



WORDS

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Moderately

G#m 4fr. F# G#m 4fr.

1. G#m 4fr. F# G#m 4fr. F# C# 4fr.

Words, they

F# C# 4fr. F#

cut like a knife, cut in - to my life. I don't want to hear— your

C# 4fr. F# C# 4fr.

words. They al - ways at - tack, please take them all back. If they're yours—

F# G#m 4fr.

— I don't want— an - y - more.— You think you're—

G#m 4fr. F# G#m 4fr.

so smart. You try to ma - nip - u - late—

F# G#m 4fr. F# G#m 4fr.

— me. You try to hu - mil - i - ate— with your words. You

G#m 4fr. F# G#m 4fr. F#

think You think you're so chic. You write me
 You think you're so shrewd. You try to
 You think you're so sly. I caught you

G#m 4fr. F# G#m 4fr.

beau - ti - ful let - ters. You think you're so much bet -
 bring me low. You try to gain con - trol -
 at your game. You will not bring me shame.

F# G#m 4fr. F#

ter than me. But your } ac - tions speak loud - er than words_ and they're
 with your words. But your }
 with your words. But your }

G#m 4fr. F# G#m 4fr.

on - ly words_ un - less_ they're true. Your ac - tions speak

F# G#m F#

loud - er than prom - is - es, you're in - clined. to make and in - clined— to break.

C# F# C#

Words, they cut like a knife, cut in - to my life. I

F# C# F#

don't want to hear— your words. They al - ways at - tack, please

C# F# G#m

To Coda

take them all back. If they're yours— I don't want— an - y - more.—

2. F#(addG#) C#6/E# D#7sus4

Friends they try to warn me a - bout you.

F#(addG#) C#6/E# G#

He has good man - ners, he's so ro - man - tic but he'll on - ly make_ you blue.

C# F#(addG#) C#6/E# D#7sus4

How can I_ ex - plain_ to them? How could they

F#(addG#) C#6/E# G# C#

know. I'm in love_ with your_ words, your words.

G#m 4fr. F#m G#m 4fr. 1. F#

This system contains the first four measures of the piece. The guitar part features four measures of chords: G#m (4fr.), F#m, G#m (4fr.), and F#. The piano accompaniment consists of a treble clef with sustained chords and a bass clef with a rhythmic pattern of eighth notes.

2. F# G#m 4fr. D.S. al Coda Coda F#

I don't want an - y - more.

This system contains measures 5-8. Measures 5-6 show guitar chords F# and G#m (4fr.), with the instruction 'D.S. al Coda'. Measures 7-8 show a vocal melody with the lyrics 'I don't want an - y - more.' and a guitar chord F#. The piano accompaniment continues with sustained chords and a rhythmic bass line.

G#m 4fr. F# G#m 4fr. F#

Too much blind - ing light.

This system contains measures 9-12. Measures 9-10 show guitar chords G#m (4fr.) and F#, with the lyrics 'Too much'. Measures 11-12 show guitar chords G#m (4fr.) and F#, with the lyrics 'blind - ing light.'. The piano accompaniment features sustained chords and a rhythmic bass line.

G#m 4fr. F# G#m 4fr. F#

Your touch, I've grown tired of your

This system contains measures 13-16. Measures 13-14 show guitar chords G#m (4fr.) and F#, with the lyrics 'Your touch,'. Measures 15-16 show guitar chords G#m (4fr.) and F#, with the lyrics 'I've grown tired of your'. The piano accompaniment features sustained chords and a rhythmic bass line.

C# 4fr. F# C# 4fr.

Words!
 (Spoken:) Expression. A promise. A sigh. Words!
 Language that is used in anger. In short, a lie.
 Don't mince words, don't be evasive. Personal feelings signaling
 Speak your mind.

F# C# 4fr. 1.2.3. F#

danger. Words! (Spoken:) A linguistic form that can meaningfully be spoken in isolation
 Be persuasive. A message from Heaven, a signal from Hell
 A brief remark, an utterance.
 A pledge. A commitment.

C# 4fr. 1.2.3. F# 4. F# No Chord

(Sung:) Words! (Spoken:) Conversation Words!
 I give you my word, I'll never tell.
 Information.
 Communication.

RAIN

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Moderately

Cm11



mf

Pedal throughout

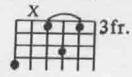
I feel_ it.

It's com - ing.

Bb(add C) Eb(add F) F

Rain, _____ feel it on my fin - ger tips, hear it on my win - dow pane. Your love's com - ing down like

Bb(addC)



Eb(addF)

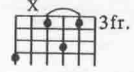


F

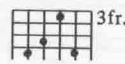


rain, wash a-way my sor - row, take a-way my pain. Your love's com-ing down like

Bb(addC)



Eb(addF)

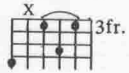


F



rain. When your lips are burn-ing mine_ and you take the time to tell me how you
in - to my eyes_ and you said good - bye, could you see my_

Bb(addC)



Eb(addF)



F



— feel. When you lis - ten to my_ words and I know you've heard, I know it's
— tears? When I turned_ the oth-er way did you hear me say I'd wait for all the

Gm7(addC)



Eb(addF)



Gm7(addC)



Eb(addF)



real. Rain_ is what the thun-der brings._ For the first_ time, I can hear_ my heart sing.
dark clouds burst - ing in a per - fect sky._ You prom - ised me when you_ said good - bye

Gm7(addC)

Eb(addF)

F7sus4

Call me a fool, but I know I'm not. I'm gon - na stand out here on the
that you'd re - turn when the storm was done. And now I'll wait for the light, I'll

F7

Bb(addC)

Eb(addF)

moun-tain top till I feel your } rain, feel it on my fin - ger tips, hear it on my
wait for the sun till I feel your }

F

Bb(addC)

Eb(addF)

To Coda

win-dow pane. Your love's com-ing down like rain, wash a-way my sor - row, take a-way my

1.

F

Bb(addC)

pain. Your love's com-ing down like rain. When you look

2.

No Chord

pain. Your love's com-ing down like...

gliss.

D♭maj9

3fr.

Ebsus2

D♭maj9

3fr.

Here comes the sun, here comes

Ebsus2

D♭maj9

3fr.

Ebsus2

the sun and I say, nev-er go a -

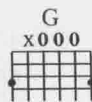
F

C(addD)

way.

(Spoken simultaneously): { Waiting is the hardest thing. It's strange,

F(addG)



I tell myself that if I believe in you in the dream of you, with all my heart and all my soul,
I feel like I've known you before and I want to understand you, more and more.

C(addD)



F(addG)



that by sheer force of will I will raise you from the ground, and without a sound, you'll appear
When I'm with you, I feel like a magical child, everything strange.

G



Am7(addD)



F(addG)



and surrender to me, to love }
everything wild. } Rain___ is what the thun-der brings. For the first___

Am7(addD)



F(addG)



Am7(addD)



___ time, I can hear___ my heart sing. Call me a fool,___ but I

F(addG)



G7sus4

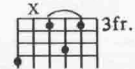


G7

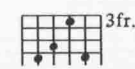


know I'm not. I'm gon-na stand out here on the moun-tain top till I feel your

Bb(addC)



Eb(addF)

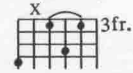


rain. I feel it, it's com - ing.

F



Bb(addC)



Your love's com-ing down like rain. I feel it,

Eb(addF)



F

D.S. al Coda

it's com - ing. Your love's com-ing down like

Coda

C(addD)



pain. Your love's com-ing down like rain. I feel it,

F(addG)

G



C(addD)



it's com - ing. Your love's com-ing down like rain. I feel it,

F(addG)

G



C(addD)



it's com - ing. Your love's com-ing down like rain.

F(addG)

G



C



Rain.

WHY'S IT SO HARD

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Moderately fast shuffle (♩ = ♩³)

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is currently silent, indicated by a whole rest.

The second system continues the piano accompaniment and the silent vocal line. The piano part maintains the same rhythmic pattern and harmonic structure.

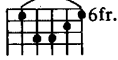
The third system introduces the vocal line with the lyrics "Why's it so hard to love— one an-oth - er?". The piano accompaniment continues. Above the first measure of the vocal line, a guitar chord diagram for E_bm9 is shown with the instruction "11fr.". Above the second measure, a guitar chord diagram for A_b/E_b is shown with the instruction "4fr.". The piano part includes the instruction "with pedal" at the bottom left.

Cb/Eb



Why's it so hard to love?—

Ebm



1.

2.

Ebm7



Cb(addDb)/Eb



What do I have to do to be— ac - cept - ed, what do I have to say?
 What do I have to learn to know— what's right for me, what do I have to know?.

Ebm7



What do I have to do to be— re - spect - ed,
 What am I gon-na do when I— feel right - eous,

Cb(addDb)/Eb



Ebm7



how do I have to play?
where do I have to go?

What do I have to look like to
Who should get to say what

Cb(addDb)/Eb



feel I'm e - qual,
I be - lieve in,

where do I have to go?
who should have the right?

What

Ebm7

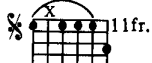


Cb(addDb)/Eb



club do I have to join to feel I'm worth - y,
What am I going to do with all this an - ger, who do I have to know?
why do I have to fight? }

Ebm9



I'm tell - ing you broth - ers, sis - ters,

Ab/Eb 4fr. Cb/Eb x0

why can't we learn to chal - lenge the sys - tem

Ebm 6fr. Ebm9 11fr.

with - out liv - ing in pain? Broth - ers, sis - ters,

Ab/Eb 4fr. Cb/Eb x0

why can't we learn to ac - cept that we're

To Coda Ebm 6fr.

dif - ferent, - be - fore it's too late?

2. Ebm 6fr.

Ebm 6fr.

Abm 4fr.

Why's it so hard?

Ebm 6fr.

Gb Ebm 6fr.

1. Abm 4fr. Ebm 6fr.

Gb

2. Ebm 6fr.

Ebm 6fr.


Bring your love, sing your love,

Abm/Eb


1.2.3.

4.

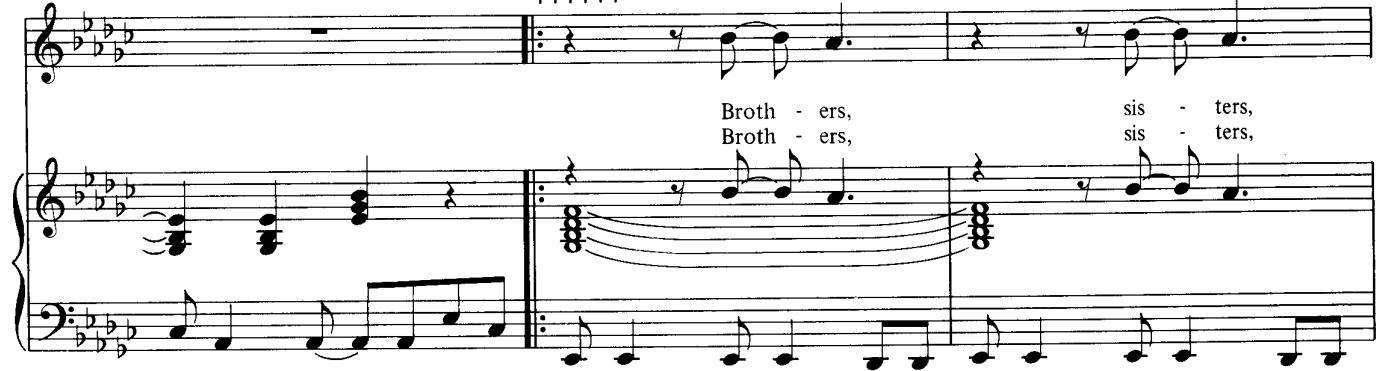
wear your love, share your love. Show your sis - ter how...


Ebm
 6fr.




Ebm9
 11fr.

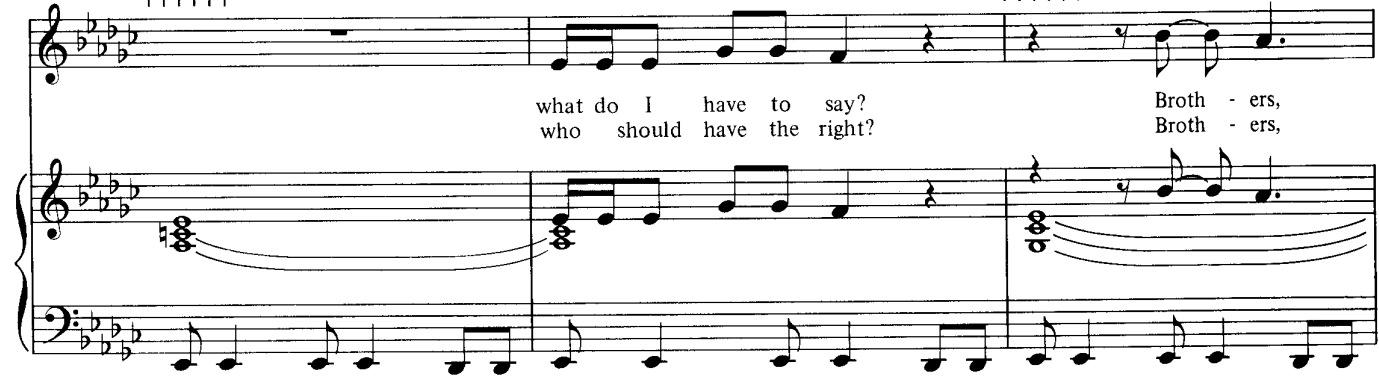
Broth - ers, sis - ters,
 Broth - ers, sis - ters,




Ab/Eb
 4fr.

Cb/Eb


what do I have to say? Broth - ers,
 who should have the right? Broth - ers,

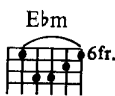


Ebm
 6fr.

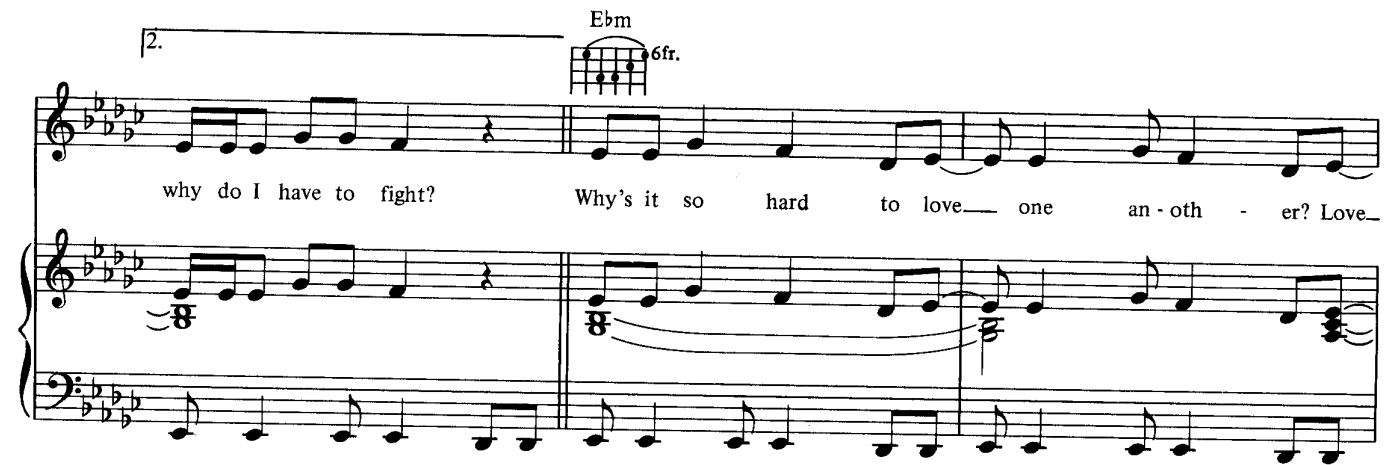
1.

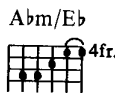
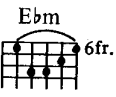
sis - ters, how do I have to play.
 sis - ters,



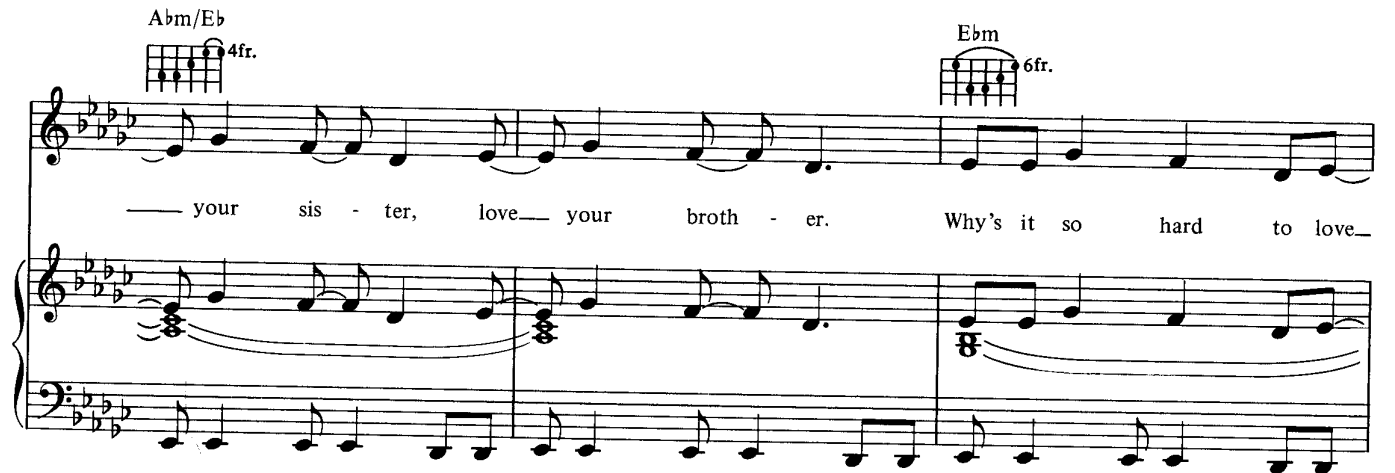
2.  Ebm 6fr.

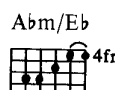

why do I have to fight? Why's it so hard to love— one an - oth - er? Love—



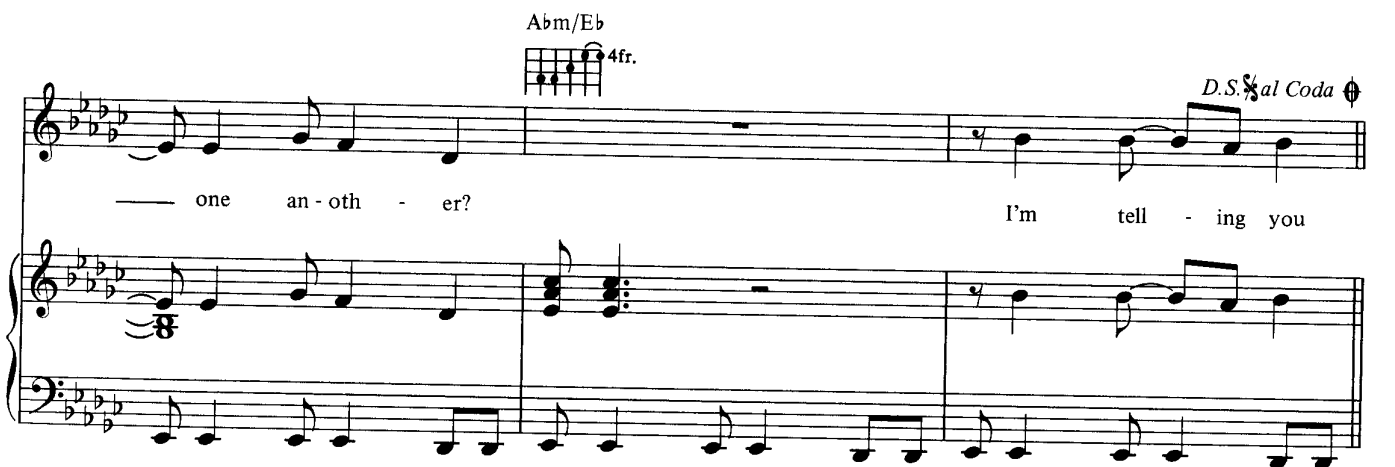
 Abm/Eb 4fr.  Ebm 6fr.


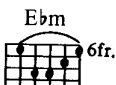
— your sis - ter, love— your broth - er. Why's it so hard to love—



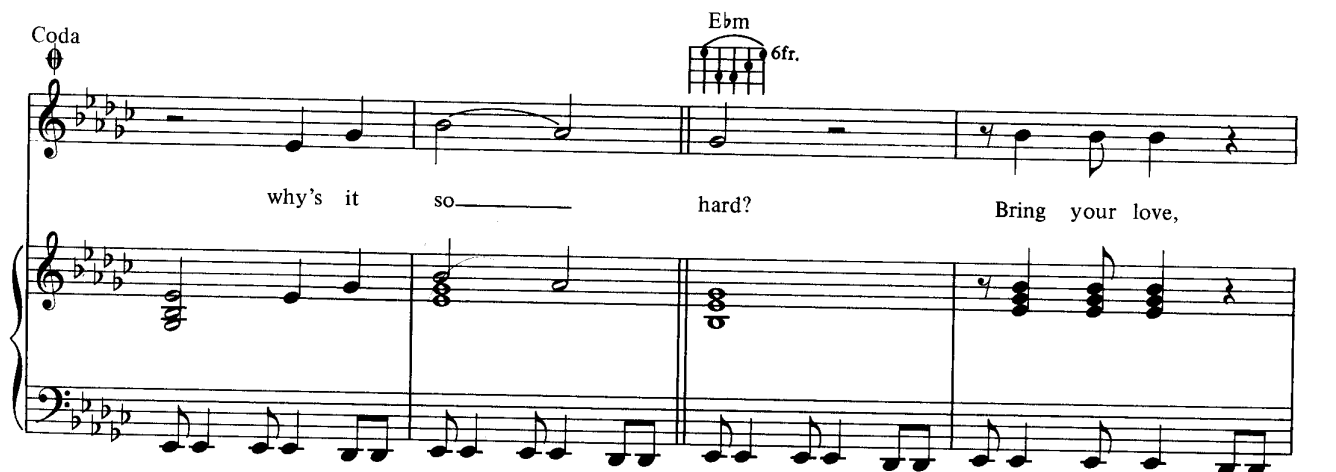
 Abm/Eb 4fr. *D.S. al Coda* 

— one an - oth - er? I'm tell - ing you



Coda   Ebm 6fr.

why's it so— hard? Bring your love,



Abm/Eb 4fr. Ebm 6fr.

sing your love, wear your love,

Abm/Eb 4fr. Repeat and fade Ebm9 11fr.

share your love. Love—your broth - er now..

Ab/Eb 4fr. Cb/Eb x0

— Show— your sis - ter how.— Love—

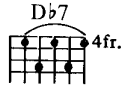
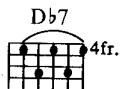
Ebm 6fr.

— your broth - er now.— Show— your sis - ter.

IN THIS LIFE

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Slowly

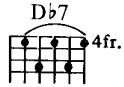
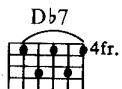



Sit - ting on a park bench, —
Driv - ing down the boul - e - vard, —

IN THIS LIFE

Words and Music by
MADONNA CICCONE and SHEP PETTIBONE

Slowly

Sit - ting on a park bench, —
Driv - ing down the boul - e - vard, —

think - ing a - bout_ a friend of mine. He was on - ly twen - ty -
 think - ing a - bout_ a man I knew. He was like a fa - ther to

three,
 me, gone be - fore he had his time.
 noth - ing in the world that he would - n't do.

G \flat 7

It came with - out a warn - ing, did - n't want his
 Taught me to re - spect my - self, said that we're all

friends to see_ him cry. He knew the day was dawn - ing
 made of flesh_ and blood. Why should he be treat - ed dif - ferent - ly?

and I did - n't have a chance to say good - bye.
Should-n't mat - ter who you chose to love.

Dbm/Fb
0

Gb7

Dbm/Fb
0

In this life, I loved you most of all.

Gb7

Dbm/Fb
0

Gb7

What for? 'Cause now you're gone and I have to

Dbm/Fb
0

1.

Gb7

Db7 4fr.

ask my-self, what for? What for?

2. Gb7 Dbm/Ab 4fr. Db6/F

What... for? Peo - ple pass by and I won - der who's next...

Dbm/Ab 4fr. Db6/F Dbm/Ab 4fr.

Who de - ter - mines, who knows best? Is there a les -

Db6/F Dbm/Ab 4fr. To Coda Db6/F

son I'm sup - posed to learn in this case. Ig - no - rance... is not

Db7 4fr.

bliss.

The first system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has four flats. The piano accompaniment features a steady bass line with eighth-note patterns and chords in the right hand.

To Coda ◊ D.S. $\frac{\text{no repeat}}$ al Coda ◊

Db6/F

Ig - no - rance_ is not

The second system continues the piano accompaniment and includes a guitar chord diagram for Db6/F. The vocal line has a rest followed by the lyrics "Ig - no - rance_ is not".

Db7

|1.2.3.

The third system features a guitar chord diagram for Db7 and a first ending bracket labeled |1.2.3. The piano accompaniment continues with its characteristic rhythmic pattern.

bliss.
(Spoken - see additional lyrics)

|4.

The fourth system includes the instruction "bliss. (Spoken - see additional lyrics)" and a fourth ending bracket labeled |4. The piano accompaniment continues.

I hope it's in this_ life._____ I hope it's in this_

The fifth system contains the lyrics "I hope it's in this_ life._____ I hope it's in this_". The piano accompaniment concludes with a final cadence.

— life - time.— I hope it's in this— life.—

I hope it's in this— life - time.—

rit.

Additional Lyrics

Have you ever watched your best friend die?
 Have you ever seen a grown man cry?
 Some say that life isn't fair,
 I say that people just don't care.
 They'd rather turn the other way,
 While we wait for this thing to go away.
 Why do we have to pretend,
 Some day I pray it will end.

SECRET GARDEN

Words and Music by
MADONNA CICCONE and ANDRE BETTS

Moderately




No Chord

N.C.

(Spoken:) In my secret garden I'm looking for the perfect flower,
(See additional lyrics)

Em11
00000

waiting for my finest hour. In my secret garden,

I still believe after all, I still believe and I fall.

You plant the seed and I'll watch it grow,

I wonder when I'll start to show. I wonder if I'll ever know

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line with eighth notes and a treble line with a long, sweeping melodic line that spans across the first two measures.

where my place is, where my face is. I know it's in here somewhere.

The second system continues the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line with eighth notes and a treble line with a long, sweeping melodic line that spans across the first two measures.

I just wish I knew the color of my hair.

The third system continues the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line with eighth notes and a treble line with a long, sweeping melodic line that spans across the first two measures.

I know the answer is hiding somewhere in my secret garden.

The fourth system concludes the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line with eighth notes and a treble line with a long, sweeping melodic line that spans across the first two measures.

G x000 Bm7/F# Bm7-5/F Em7 0 0 0

There's a } pet - al that is - n't torn, — a
for a }

G x000 Bm7/F# Bm7-5/F Em7 0 0 0 G x000 Bm7/F# Bm7-5/F

heart that will — not hard - en. A place that I — can be —

Em7 0 0 0 G x000 Bm7/F# Bm7-5/F Em7 0 0 0

— born. (It's) In my se - cret gar - den, a

Eb Em7 0 0 0

rose with - out — a thorn, a lov - er with - out scorn..

1.2.

3.

(Spoken:) Somewhere in Fontainebleau

N.C.

D.S.  and fade

lies my secret garden.

Additional Lyrics

2. If I wait for the rain
 To kiss me and undress me
 Will I look a fool
 Wet and a mess
 Will I still be thirsty
 Will I pass the test
 And if I look for the rainbow
 Will I see it
 Or will it pass right by
 'Cause I'm not supposed to see
 'Cause the blind are never free
 Even in my secret garden
 There's a chance that I could hide
 That's why I'll keep on looking
 (Chorus)

3. I still believe
 I still believe
 'Cause after all is said and done
 I'm still alive
 And the boots have come and trampled on me
 And I'm still alive
 'Cause the sun has kissed me
 And caressed me
 And I'm strong
 And there's a chance
 That I will grow
 This I know
 So I'm still looking for
 (Chorus)