

madonna

like a virgin



PLUS HITS FROM THE FABULOUS FIRST ALBUM
"M A D O N N A"

M A D O N N A

It's hard to imagine what the year 1984 would've been like without Madonna. It's especially hard to really evaluate the impact of an artist who arrives at the right place at the exactly right moment and delivers all the goods. Sure, there's a way to measure the skyrocketing success of this particular overnight sensation. Her debut album, *MADONNA* for example, has soared past platinum status and is well on it's way to a double dose of precious metal. And that's only on home turf. Madonna has also earned chart-topping sales and airplay status in South Africa, the United Kingdom, France, Canada, Australia and a whole lot of others, places where great music and charisma count. But how can you measure the fact that, in the short but significant year since the release of her Sire debut, she has set the music industry on its ear, dazzling the tastemakers with scintillating, savvy star quality and earning acclaim in the only way that really counts—on her own terms?

If it's hard to conceive of 1984 without Madonna, try and imagine 1985 without *LIKE A VIRGIN*, her latest release

and the only proof anyone's going to need that a star has indeed been born. Simply stated, *LIKE A VIRGIN* is the rarest of all pop commodities—an album with no bad cuts. There isn't a song here that doesn't grab, hold and stay with you long after the needle's left the groove. "Like a Virgin" is the album's debut single, but there's no doubt that any cut could, and probably will be, a hit. Madonna's vocal performance is distinctive, unerringly on-target and stunningly complimented by producer Nile Rodgers' supple studio magic. *LIKE A VIRGIN* is an album that says a lot about what's fun and tantalizing and fresh about music in the Eighties. It's also a classic piece of pure pop craftsmanship.

Madonna's startling rise to stardom might come as a surprise to anyone who didn't know this vivacious, ambitious and extraordinarily talented twenty-four-year-old. Madonna Louise Ciccone was named after her mother and born to a large family (five brothers and two sisters) in the Detroit suburb of Bay City, Michigan. Even in her early years, Madonna's creative penchant was in evidence. In the eighth grade she starred in a super-8 movie directed by a



friend, who fried an egg on her stomach. She appeared in plays in each of the three Catholic schools she attended, took piano lessons and gradually developed an interest in dancing. A ballet teacher nurtured her fledgling abilities and, after graduation she enrolled at the University of Michigan on a dance scholarship.

The seventeen-year-old Madonna was even then, however, interested in something more than a conventional career in the established dance world. She was shortly to leave college and head for New York, arriving in 1978 with \$35.00 in her pocket. She served a brief stint with the Alvin Ailey Dance Troupe and as an assistant to Pearl Lange of the Martha Graham Troupe, but by now her interests were leading her elsewhere, specifically to the untested waters of pop music. She began playing in a series of New York loft and garage bands, learning to play a variety of instruments practicing her songwriting skills. An audition as a singer/dancer for French disco star Patrick Hernandez led to a brief sojourn in Paris and a lot of promises to make her a star.

Madonna had other ideas. Returning to New York she continued to fashion her own mix of fundamental rock and roll, classic pop and contemporary dance music, writing and recording demos during the day and making the rounds of clubs, establishing industry contacts, at night. It was a lot of hard work that eventually paid off with a recording contract at Sire Records, based largely on a four-track demo of original material.

MADONNA by Madonna was released in July of 1983 and after an initially slow start it began to catch hold. While tunes like "Borderline" and "Lucky Star" were burning up the airwaves in 1984, Madonna returned to the studio with renowned producer/arranger/instrumentalist Nile Rodgers to start work on what was to become *LIKE A VIRGIN*. The album would feature such Madonna originals as "Over And Over," "Shoo-Bee-Do," "Pretender," and "Stay." She has, in the meantime, begun to find new outlets for her abundant talents. She will shortly be appearing in two new films—first as a nightclub singer in *Vision Quest*, then in a featured role in *Desperately Seeking Susan*.

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"M A D O N N A"

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LIKE A VIRGIN

Words and Music by
BILLY STEINBERG and TOM KELLY

Medium beat

No chord

F6

x



mf

sim.

I made it

F6

x



through the wil - der - ness. _____
all my love, — boy. _____

Some-how I made it through. _____
My fear is fad - in' fast. _____

Gm7

3 fr.

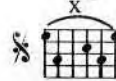


Did - n't know how lost — I was — un - til I —
Been sav - in' it all for you, — 'cause on - ly

F6



F6



— found you. — I was beat, — in - com - plete. —
 love can last. — You're so fine, — and you're mine. —
 and you're mine. —

— I'd been had. — I was sad — and blue. — But you
 — Make me strong. — Yeah, you make — me bold. — Oh, your
 — I'll be yours — till the end — of time. — 'Cause you

Gm7



Dm7



Gm7



Dm7



made me feel, — yeah, you made — me feel —
 love thawed out, — yeah, your love — thawed out —
 made me feel, — yeah, you made — me feel —

Csus4



C



Csus2



C



F6



shin - y and new. _____
 what was scared and cold. _____
 I've noth - in' to hide. _____

Like a vir - gin, (hey)

Gm7



touched for the ver - y first time. Like a vir - gin, —

F6



To Coda

when your heart beats next to mine. Gon-na give you
 with your heart - beat
 with your heart - beat

2.

Dm7







G




Dm7






next to mine. Oooh, _____

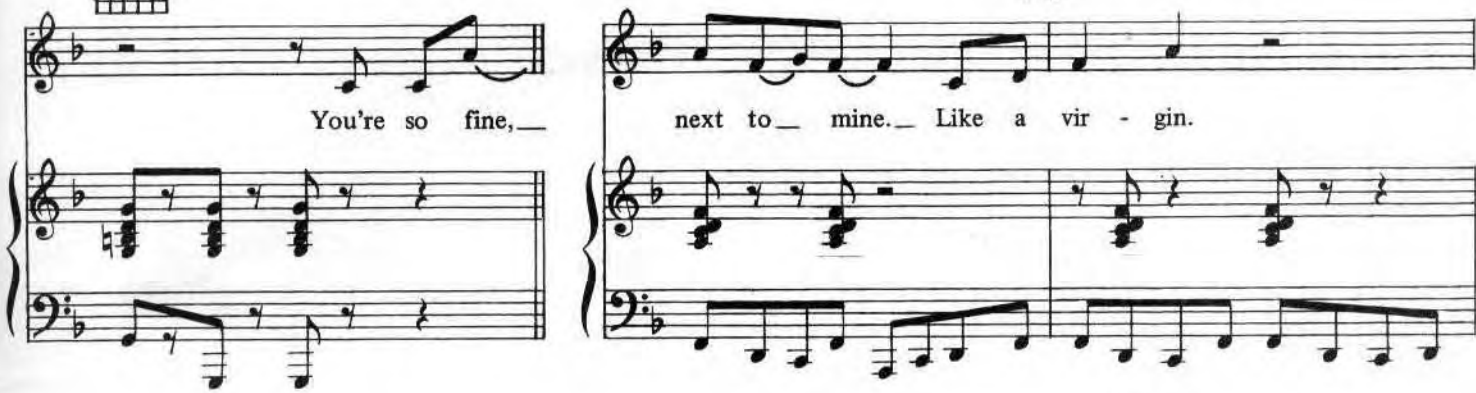
G  Dm7  G  Dm7 

oooh, _____ oooh. _____



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


You're so fine, _____ next to mine. Like a vir - gin.




Gm7  3fr.

Ooh, ooh, like a vir - gin. Feels so good in - side _____ when you



F6  *D. S. $\frac{3}{4}$ (vocal ad lib) and fade*

hold me and your heart beats and you love me.



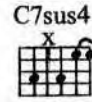
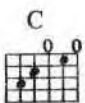
MATERIAL GIRL

Words by
PETER BROWN and ROBERT RANS

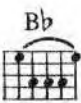
Music by
PETER BROWN

Medium tempo

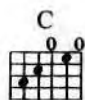
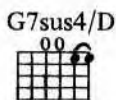
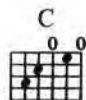
S-3 3/4
OL 3/2
L101E-4
RC-2-3
CH-3

Some boys kiss me, some boys hug me. I
Some boys romance, some boys slow dance. That's

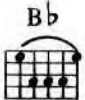


think they're O. K. If they don't give me prop-
all right with me. If they can't raise my in-

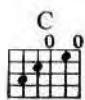


Fl

er cred - it I just walk a way.
t'rest then I have to let them be.



They can beg and they can plead but they can't see the light,
Some boys try and some boys lie but I don't let them play.
Boys may come and boys may go and that's all right, you see.

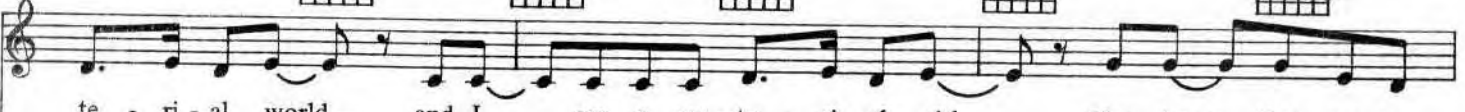


that's right. 'Cause the boy with the cold hard cash is al -
On - ly boys who save their pen - nies make
Ex - pe - ri - ence has made me rich and now

F13



ways Mis - ter Right. 'Cause we are
 my rain - y day. 'Cause they are
 they're af - ter me. 'Cause ev - 'ry - bod - y's } liv - ing in a ma -



te - ri - al world and I am a ma - te - ri - al girl. You know that we are



liv - ing in a ma - te - ri - al world and I am a ma - te - ri - al girl.




To Coda



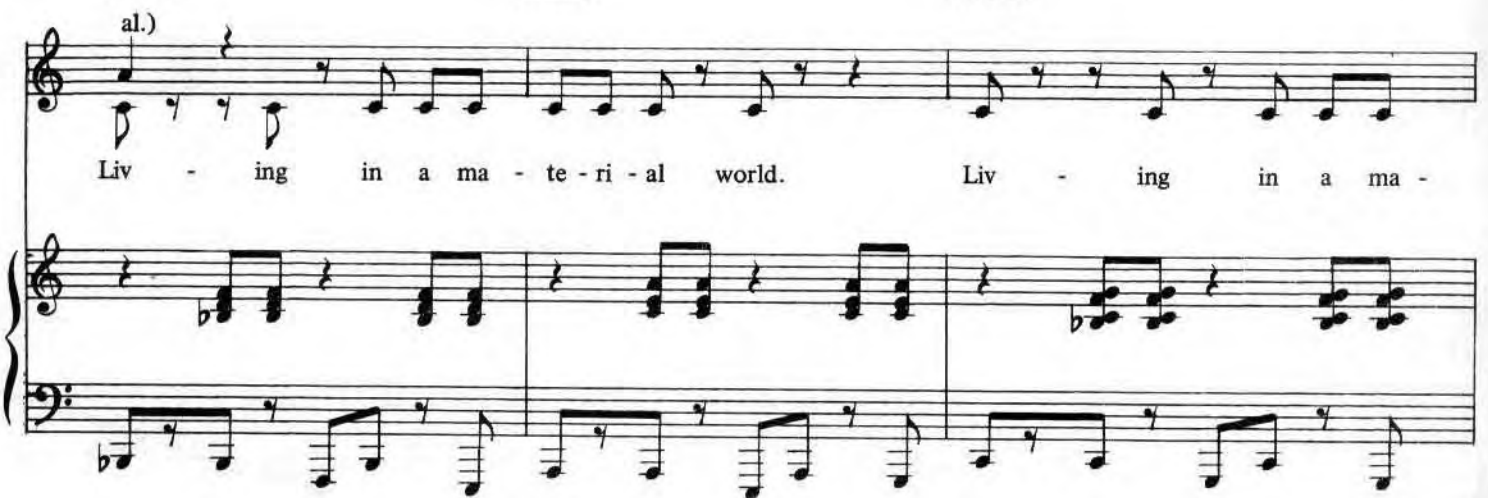
C  C7sus4  C  (Ma - te - ri -







Liv - ing in a ma - te - ri - al world.




Bb  Am  C7sus4 

al.) Liv - ing in a ma - te - ri - al world. Liv - ing in a ma -



C  G7sus4/D  G7sus4  C  D. S.  al Coda 

te - ri - al world. (Ma - te - ri - al.) Liv - ing in a ma - te - ri - al world.



Coda



A ma - te - ri - al, a ma - te - ri - al, a ma - te - ri - al,

Repeat and fade

C7sus4



C



(Ma - te - ri -

a ma - te - ri - al Liv - ing in a ma - te - ri - al world.

Bb



Am



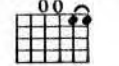
C7sus4



al.)

Liv - ing in a ma - te - ri - al world. Liv - ing in a ma -

G7sus4/D



G7sus4



C



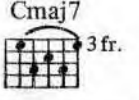
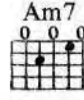
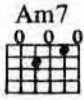
(Ma - te - ri - al.)

te - ri - al world. Liv - ing in a ma - te - ri - al world.

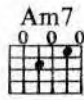
ANGEL

Words and Music by
MADONNA CICCONE and STEVE BRAY

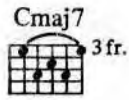
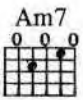
Medium tempo



Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment. The left hand (L.H.) is marked *mf*.



Musical notation for the second system, including lyrics: "Why am I stand-in' on a cloud ev - 'ry oth - er down a crowd-ed av - e - nue,". The piano accompaniment continues.



Musical notation for the third system, including lyrics: "time you're a - round and my sad - ness dis - ap - pears fac - es seem like noth-in' next to you. And I can't hear the traf - fic rush-in'". The piano accompaniment continues.

sim.

Am7 Bm7 Cmaj7 3 fr.

by, ev - 'ry time you are near? — }
just the pound - in' of my heart and that's why.

Am7 Bm7 Cmaj7 3 fr. Am7 Bm7 Cmaj7 3 fr.

You must be an an - gel. I can see it in your eyes, —

Am7 Bm7 Cmaj7 3 fr.

full of won - der and sur - prise. — And just

Am7 Bm7 Cmaj7 3 fr. Am7 Bm7 Cmaj7 3 fr.

now I re - al - ize: — Ooh, — you're an

Am7 Bm7 Cmaj7 3 fr.

an - gel. Ooh, _____ you're an an - gel.

Am7 Bm7 Cmaj7 3 fr. Am7 Bm7 Cmaj7 3 fr.

Ooh, you're an an - gel in dis - guise. I can

2. Am7 Bm7 Cmaj7 3 fr.

see it in your eyes. Walk - in' an - gel in dis - guise. _____ I can

Am7 Bm7 Cmaj7 3 fr. Bm7

see it in your eyes. _____

Am7 Bm7 Cmaj7 3fr. Bm7 Am7 Bm7 Cmaj7 3fr.

This system contains guitar chord diagrams for Am7, Bm7, and Cmaj7 (3fr.), and a Bm7 diagram. Below the diagrams is a piano accompaniment consisting of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

Bm7 Am7 Bm7 Cmaj7 3fr. Bm7

This system contains guitar chord diagrams for Bm7, Am7, Bm7, Cmaj7 (3fr.), and Bm7. Below the diagrams is a piano accompaniment with a treble clef staff showing chords and a bass clef staff with a steady eighth-note bass line.

Am7 Bm7 Cmaj7 3fr. Am7 Bm7 Cmaj7 3fr.

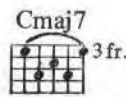
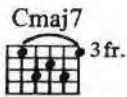
You're an an - gel. You're an an - gel, ba - by.

This system contains guitar chord diagrams for Am7, Bm7, Cmaj7 (3fr.), Am7, Bm7, and Cmaj7 (3fr.). It includes a vocal line with the lyrics "You're an an - gel. You're an an - gel, ba - by." and a piano accompaniment with a treble clef staff showing chords and a bass clef staff with a steady eighth-note bass line.

Am7 Bm7 Cmaj7 3fr. Am7 Bm7 Cmaj7 3fr. To Coda

You're an an - gel. You must be an an - gel. Now

This system contains guitar chord diagrams for Am7, Bm7, Cmaj7 (3fr.), Am7, Bm7, and Cmaj7 (3fr.). It includes a vocal line with the lyrics "You're an an - gel. You must be an an - gel. Now" and a piano accompaniment with a treble clef staff showing chords and a bass clef staff with a steady eighth-note bass line. A "To Coda" symbol is present above the final measure.



I be - lieve_ that dreams_ come true, _ 'cause you came when I wished _



_ for you._ This just can't be co - in - ci - dence._ The



D. S. al Coda ϕ

Coda ϕ

on - ly way_ that this_ makes_ sense_ is that:

gel, ba - by.

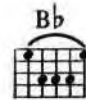
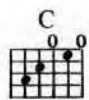
Repeat and fade



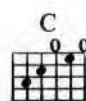
OVER AND OVER

Words and Music by
MADONNA CICCONE and STEVE BRAY

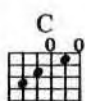
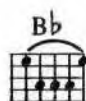
Medium tempo



mf



Hur-ry up! I just can't wait. I got-ta do it now. I
Got past my first mis-take. I'll on-ly give as much as



can't be late. I know I'm not a-fraid. I got-ta get out the door. If I
I can take. You're nev-er gon-na see me stand-in' still. I'm

C Bb F C

don't do it now I won't get an - y more. You try to
nev - er gon - na stop till I get my fill. It does - n't

F/Bb Bb/F C Bb F

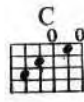
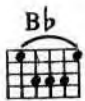
crit - i - cize my drive. If I lose I don't feel par - a -
mat - ter who you are. It's what you do that takes you

C F/Bb Bb/F C

lyzed. It's not the game, it's how you play. And if I fall, I
far. And if at first you don't suc - ceed, here's some ad -

Bb F C Bb F

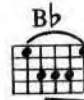
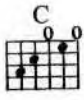
get up a - gain, now. I get up a - gain o - ver and o - ver. I
vice that you should heed: You get up a - gain o - ver and o - ver. You



get up a - gain —
get up a - gain —

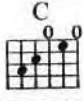
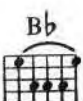
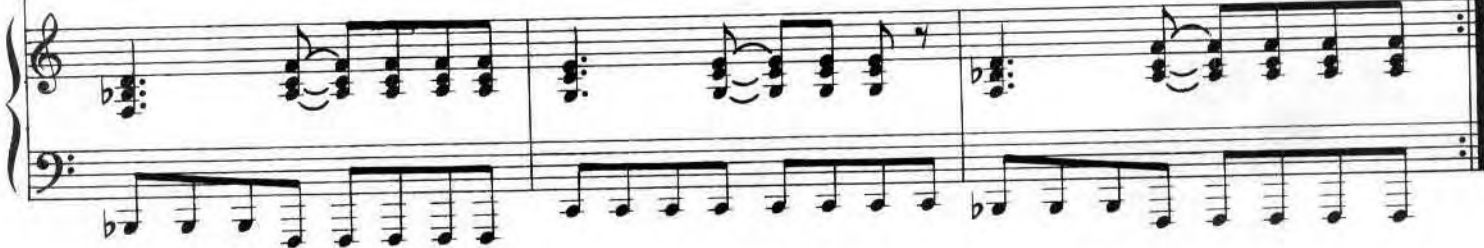
o - ver and o - ver.
o - ver and o - ver.

I get up a - gain —
You get up a - gain —

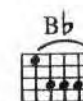


o - ver and o - ver. I } get up a - gain —
o - ver and o - ver. You }

o - ver and o - ver.



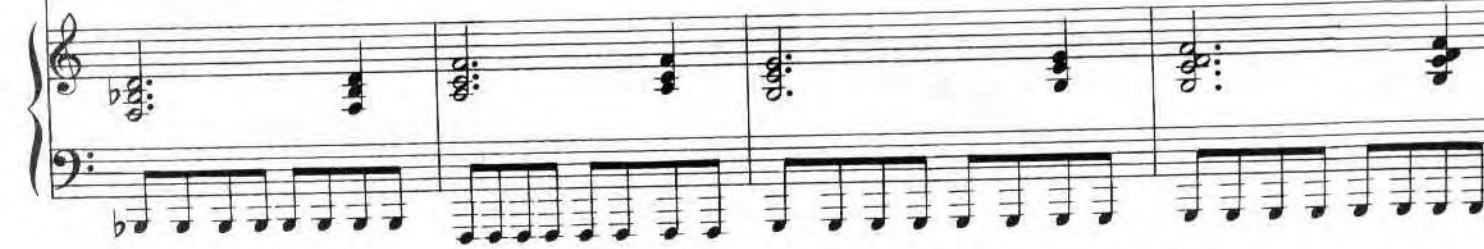
I'm not a - fraid — to say — I hear a dif - f'rent beat. — Oh, — and I'll go



To Coda



out in the street, yeah, — and I will shout it a - gain — from the high - est moun - tain.





Hur-ry up!

Hur-ry up!

Hur-ry up!

Hur-ry up!



Coda C

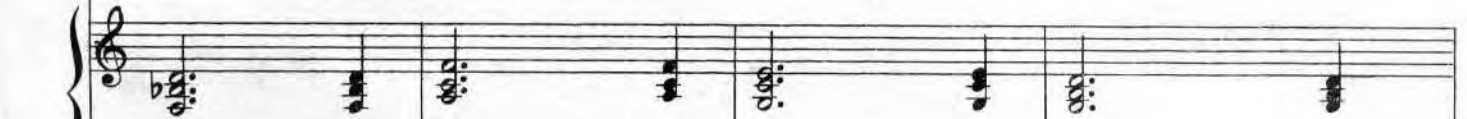


Ah, _

ah, _

ah, _

ah, _



ah, _

ah, _

shout it, shout it, shout it, shout it!



Repeat and fade



O-ver and o-ver.

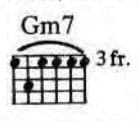
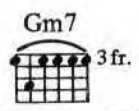
O-ver and o-ver.



LOVE DON'T LIVE HERE ANYMORE

Words and Music by
MILES GREGORY

Moderately slow, in 2

You a - ban - doned _ me. Love don't live _ here _ an - y - more. _

Ebmaj7



Cm9



FLUX 2

Musical notation for the first system, including vocal line and piano accompaniment.

Gm7



3 fr.

Just a va - can - cy. — Love don't live here — an - y - more. —

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

Ebmaj7



Cm9



AR

When you

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

Gm7



3 fr.

lived in - side of me — there was noth - in' I — could con -
 live here an - y - more, — just emp - ti - ness — and
 wind - mills of my eyes — ev - 'ry - one — can

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

Ebmaj7



ceive that you would - n't do for me.
 mem - o - ries of what we had be - fore.
 see the lone - li - ness in - side me.

Trou - ble seemed so far a - way. —
 You went a - way, —
 Why'd ya have to go a - way? —

F12

— You_ changed that right a - way, — ba - by.
 — found an - oth - er place to stay, an - oth - er — home.
 — Don't you know I miss you so and need — your_ love? }

Gm7



F11

You a - ban - doned me.

Love don't live here an - y - more.

Ebmaj7



Cm9



Gm7



F11

Just a va - can - cy.

Love don't live here an - y - more.

Ebmaj7



Cm9



To Coda

Gm9

3 fr.

1. 2.

F12

D. S. al Coda

Love don't In the

Coda

Cm9

Gm9

3 fr.

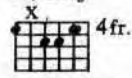
It don't live here an - y - more.

- 4 3/4
 u-3
 MIC-3/3
 RC-1-3
 2-1
 ASS-2
 M-

DRESS YOU UP

Words and Music by
 PEGGY STANZIALE and ANDREA LaRUSSO

Medium tempo
 Abmaj7



Bbsus4



Bb



Bbsus4

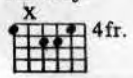


Bb



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

Abmaj7



Bbsus4



Bb



Bbsus4



Bb



You've got style, — that's what all the girls say, —
 Feel the silk - y touch of my ca - ress - es. —

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

Abmaj7



Bbsus4



Bb



Bbsus4




Bb



sat - in sheets — and lux - u - ries — so fine. —
 They will keep — you look - ing so — brand - new. —

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

A \flat maj7
 4fr.


B \flat sus4


B \flat



All your suits — are cus - tom - made — in Lon - don.
 Let me cov - er you with vel - vet kiss - es.



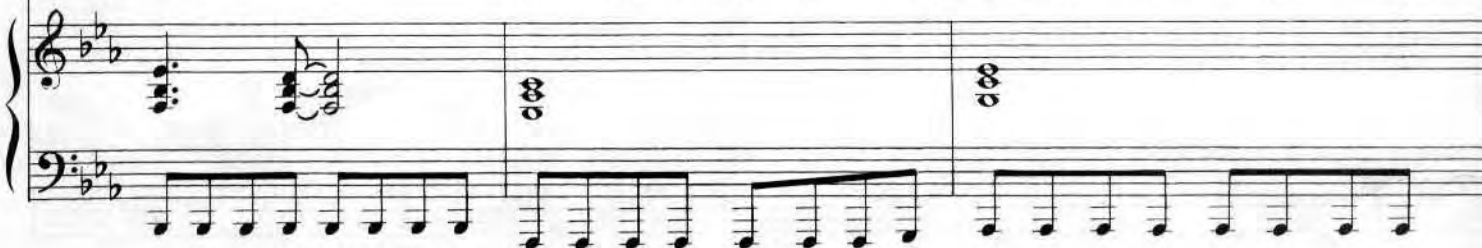
B \flat sus4


B \flat



Fm7


A \flat maj7
 4fr.

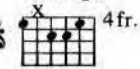
But I've got some-thin' that — you'll real - ly like. —
 I'll cre - ate a look — that's made — for you. —



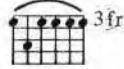
Gsus4
 x00


G
 x000

Gsus4
 x00

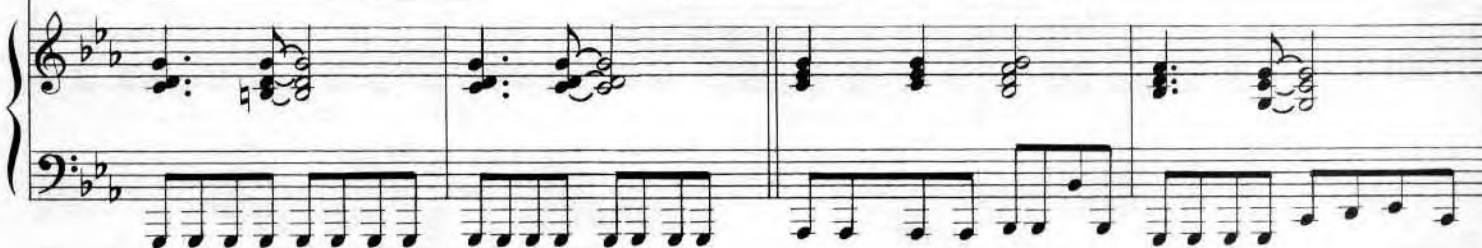
A \flat maj7
 4fr.

B \flat 6


Gm7
 3fr.


Cm
 3fr.

Gon-na dress you up in my love, all o -




A \flat maj7
 4fr.

B \flat 6


Gm7
 3fr.

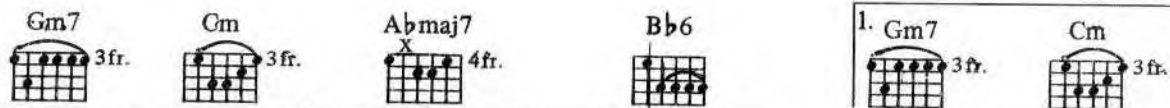
Cm
 3fr.

A \flat maj7
 4fr.

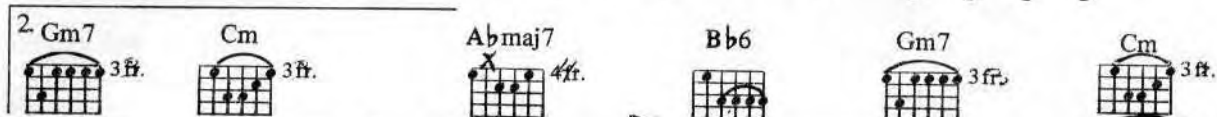
B \flat 6


ver, all o - ver. Gon - na dress you up in my love,

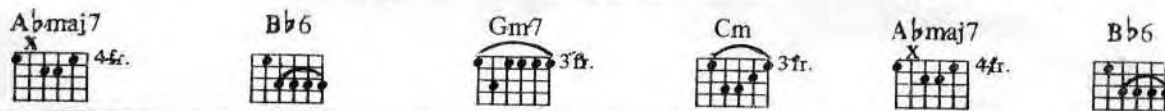




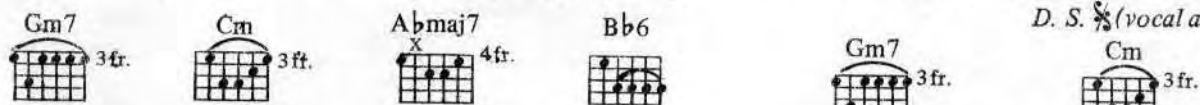
all o - ver your bod - y.



Gon-na dress you up in my love, in my love, — all o -



ver your bod - y, all o - ver your bod - y,



in my love, — all o - ver all o - ver, from your head down to your toes. — Gon-na

SHOO-BEE DOO

Words and Music by
MADONNA CICCONE

Moderately slow

Dsus2

D

Bm7

Cmaj7

Shoo bee doo_ bee doo ooh la la. When I look in your eyes, -

Dsus2

D

Bm7

D

ba - by, here's what I see: -

Bm7

D

Bm

I see so much con - fu - sion, - and it's kill - in'

rit.

Medium tempo

D Dmaj7 F#m7sus4 Bm7 Cmaj7

me. _

Dmaj7 F#m7sus4 Bm7 Cmaj7

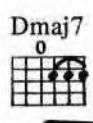
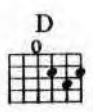
When I look in your eyes, _
I can see you've been hurt _

D Bm7 D

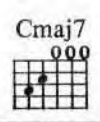
be - fore, ba - by, here's what I see: _
but don't com - pare them to me. _

Bm7 D Bm7

I see so much con - fu - sion, _ and it's kill - in' me. _
'Cause I can give so much more. _ You know you're all I see. _



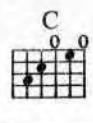
Well, I can't take it an - y - more, — ba -
 Well, I can make it on my own, — ba -



by. Why don't you dry your — eyes, — try and
 by, but I'd rath - er — share — all the



re - al - ize, — love can o - pen an - y door, and
 love that's — there. — I don't wan - na be a - lone, and



may - be — if you trust in — me — I can
 may - be — you will see the — light. — Ba - by,

Cmaj7



Dmaj7



F#m7sus4



Bm7



Cmaj7



make you see. }
 spend the night. }

Shoo bee doo_ bee doo ooh la la, come to me, ba - by.

Dmaj7



F#m7sus4



Bm7



Cmaj7



Shoo bee doo_ bee doo ooh la la, don't say may - be.

Dmaj7



F#m7sus4



Bm7



Cmaj7



Dmaj7



F#m7sus4



Shoo bee doo_ bee doo ooh la la, come to me, ba - by. Shoo bee doo_ bee doo ooh la

Bm7



Dmaj7



F#m7sus4



Bm7



Cmaj7



la.

Shoo bee doo_ bee doo,

shoo bee doo_ bee doo ba - by.

Dmaj7



F#m7sus4



Bm7



Cmaj7



Shoo bee doo— bee doo,

shoo bee doo— bee doo ba - by.

Dmaj7



F#m7sus4



Bm7



Cmaj7



Shoo bee doo— bee doo,

shoo bee doo— bee doo ba - by.

Dmaj7



F#m7sus4



Bm7



Shoo bee doo— bee doo,

shoo bee doo— bee doo ba - by

Cmaj7



Dmaj7



F#m7sus4



Bm7



Cmaj7



hey. _____

Come to me, ba - by. Pret - ty dar - lin', don't say may - be.

Dmaj7



F#m7sus4



Bm7



Cmaj7



Come to me, ba - by. Pret - ty dar - lin', don't say may - be.

Dmaj7



F#m7sus4



Bm7



Cmaj7



Dmaj7



F#m7sus4



Come to me, ba - by. Pret - ty dar - lin', don't say may - be. Come to me, ba - by.

Bm7



Cmaj7

*Repeat and fade*

Dmaj7



F#m7sus4



Ooh.

Shoo bee doo_ bee doo,

Bm7



Cmaj7



Dmaj7



F#m7sus4



Bm7



Cmaj7



Shoo bee doo_ bee doo ba - by. Shoo bee doo_ bee doo, Shoo bee doo_ bee doo ba - by.

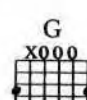
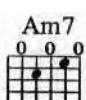
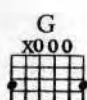
PRETENDER

Words and Music by
MADONNA CICCONE and STEVE BRAY

Medium tempo



mf



He's a pre - tend - er. He knows just what to say. He's a pre -



tend - er. Yeah, you meet him ev - 'ry day. He's a pre - tend - er, that

Fmaj7

G

Am7

Fmaj7

G



fish that got a - way. He's a pre - tend - er.

Why'd I fall in love? _____

Am7

Fmaj7

G

Am7



{ It was so strange, the way he held my hand.
I like the way he moved a - cross the floor,

I want - ed more than
and when he danced with me I

Fmaj7

G

Am7

Fmaj7

G



just a one night stand.
knew he want - ed more.

He had a way of mak in' me be - lieve
But in the dark things hap - pened much too fast.

Am7

Fmaj7

G



that he was mine and
I should have stopped him then. I

that he'd nev - er leave.
I knew it would - n't last. }

Am7



Fmaj7



G



Am7



I know that I should take my friend's ad-vice, 'cause if it hap-pened once you

Fmaj7



know it hap-pens twice.

If there's a chance, then I know I've got to try.

Am7



Fmaj7



G



Am7



I'll make him dance with me. I'll make him tell me why he's a pre-tend-er.

Fmaj7



G



Am7



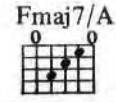
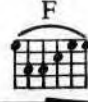
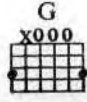
Fmaj7



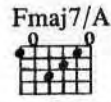
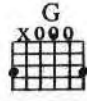
G



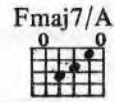
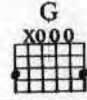
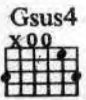
He's a pre-tend-er.



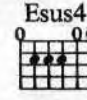
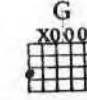
I'm not a - fraid to fall a hun - dred times, and



I'll be - lieve in all your sil - ly lies. I'd



like to think that I could change your mind. Don't



say that I am blind. I know all a - bout your

Am7 Fmaj7 G Am7

kind. He's a pre - tend - er.

Fmaj7 G Am7 Fmaj7 G

He's a pre - tend - er, that fish that got a - way. He's a pre -

Am7 Fmaj7 G Am7 *Repeat and fade*

tend - er. Why'd I fall in love?

Fmaj7 G Am7 Fmaj7 G

M-HC1-4/2 (vol 2)
SS-3/2


STAY

Words and Music by
MADONNA CICCONE and STEVE BRAY

Medium shuffle beat (♩ = ♪³)

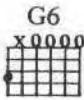
F  G  Am  F  G  Am 



Am 

You, you make my life much bright - er.
You saw through my lies and de - cep - tion.

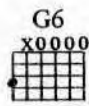


G6 

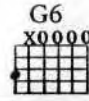
Am 

You're al - ways on my mind. You, you make my
Yeah, I was los - in' my way. You, you gave my





load much light - er. True love is hard to find.
 life some di - rec - tion, and now I'm read - y to say,



Some - times I feel I have to get a - way. I change my
 I know there's bound to be some hard times a - head.



mind when I look in your eyes. And when those clouds come in and try to
 I'd be a fool to be - lieve, but if you go I'd rath - er think of



dark - en our days, I'll al - ways want you to stay, stay dar -
 dy - in' in - stead. I nev - er want you to leave. Stay dar -



lin'. }
lin'. }

Stay,

stay

dar - lin' _____

3

3

3

3



Stay,

stay

dar - lin'.

Stay,

stay

dar -

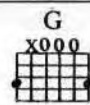
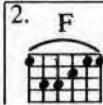
3

3

3

3

3



lin' _____

Stay, stay,

please stay

dar - lin'.

3

3

3

3



When you walked out my door,

I knew you'd be back _____

3




3

3

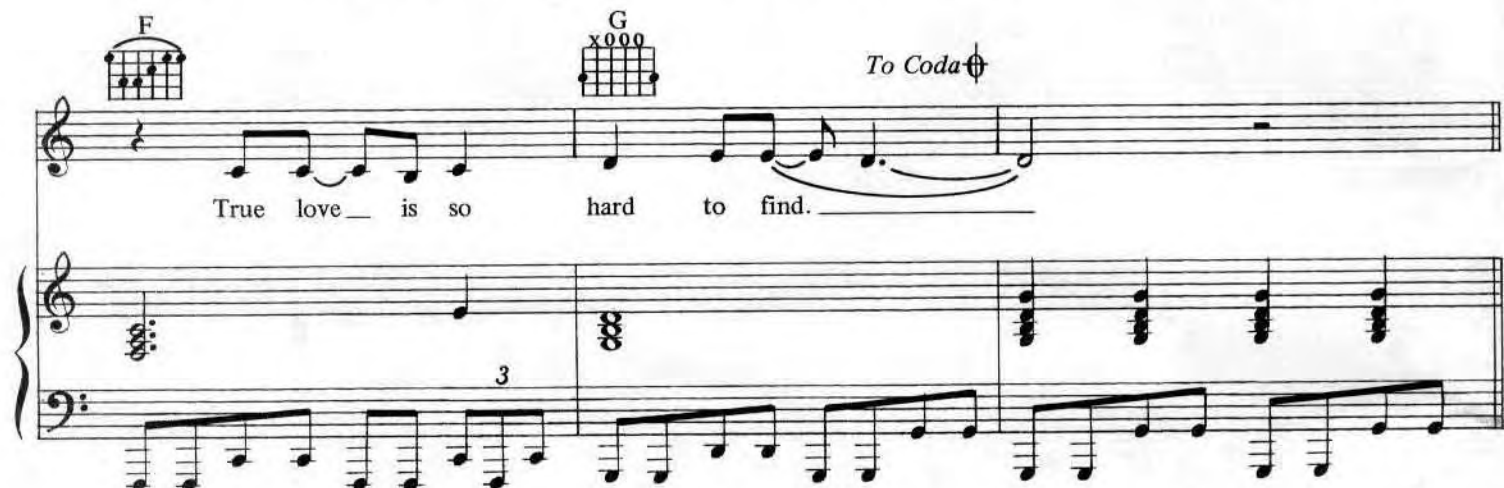
G  F  G 

— for more. — Let's leave the past be - hind.



F  G  *To Coda* 

True love — is so hard to find. —



F  G  Am  F  G  Am 

(spoken) Don't be afraid. It's gonna be all



F  G  Am 

right. 'Cause I know that (sung) I can make you love me



F G Am

D. S. al Coda

love me, love, love, love, love me, love me.

Coda

I'll al-ways want you to stay, —

F G Am

— stay dar - lin'.

F G Am

Stay, stay dar -

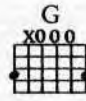
F G Am

lin'. — Stay, stay dar - lin'.

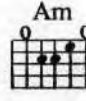
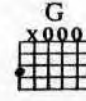
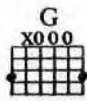
F G Am

Stay, stay, please stay, dar - lin'. And then we can scoop scoop scoop scoo-doo - ly

F G Am

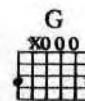


be - bop. Yeah, — then we can scoop scoop scoop scoo - doo - ly be - bop.



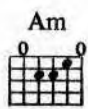
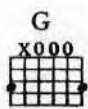
Scoop scoop scoop scoo - doo - ly be bop. Scoop scoop scoop scoo - doo - ly

You know you got to stay.



be - bop. Scoop scoop scoop scoo - doo - ly be - bop.

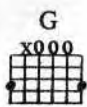
think a - bout you night and day. You know you got to stay.



Scoop scoop scoop scoo - doo - ly be - bop.

Musical notation for the first system, including vocal line with lyrics 'I can make you love me,' and piano accompaniment with triplets.

Repeat and fade



Scoop scoop scoop scoo - doo - ly be - bop.

Musical notation for the second system, including vocal line with lyrics 'love me, love me, love me, love me,' and piano accompaniment with triplets.



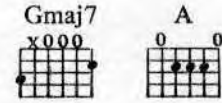
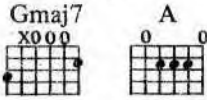
Scoop scoop scoop scoo - doo ly be - bop.

Musical notation for the third system, including vocal line with lyrics 'love me, love me, love me, love me,' and piano accompaniment with triplets.

HOLIDAY

Words and Music by
LISA STEVENS and CURTIS HUDSON

Medium tempo

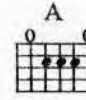
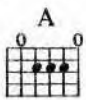


mf



Hol - i - day! _____

Cel - e - brate! _____



Hol - i - day! _____



Cel - e - brate! ————— If we



took a hol - i - day, ————— took some time to cel - e - brate, —



just one day out of life, ————— it would



be, ————— it would be so nice. Ev - 'ry -

Gmaj7



A



Bm



bod - y spread the word: -
turn this world a - round -

we're
and

Gmaj7



gon - na have a cel - e - bra - tion,
bring back all of those hap - py days. -



Bm



all a - cross the world,
Put your trou - bles down.

Gmaj7



in ev - er - y na - tion. -
It's time to cel - e - brate. -

It's time for the good -
Let love shine. -

Bm



Gmaj7



A



F#m7



Gmaj7



___ times.

For-get a - bout the bad ___ times.
and we will find ___

One
a



A



Bm



Gmaj7



A



day to come to - geth - er, to re - lease the ___ pres - sure.
way to come to - geth - er and make things ___ bet - ter. }

We need a hol - i -



F#m7



Gmaj7



Gmaj7



A



Bm



day. ___ If we took a hol - i - day, ___ took some



Gmaj7



A



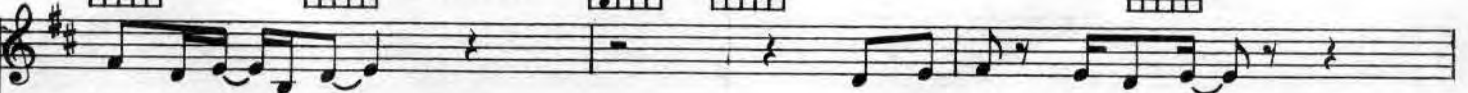
F#m7



Gmaj7








A

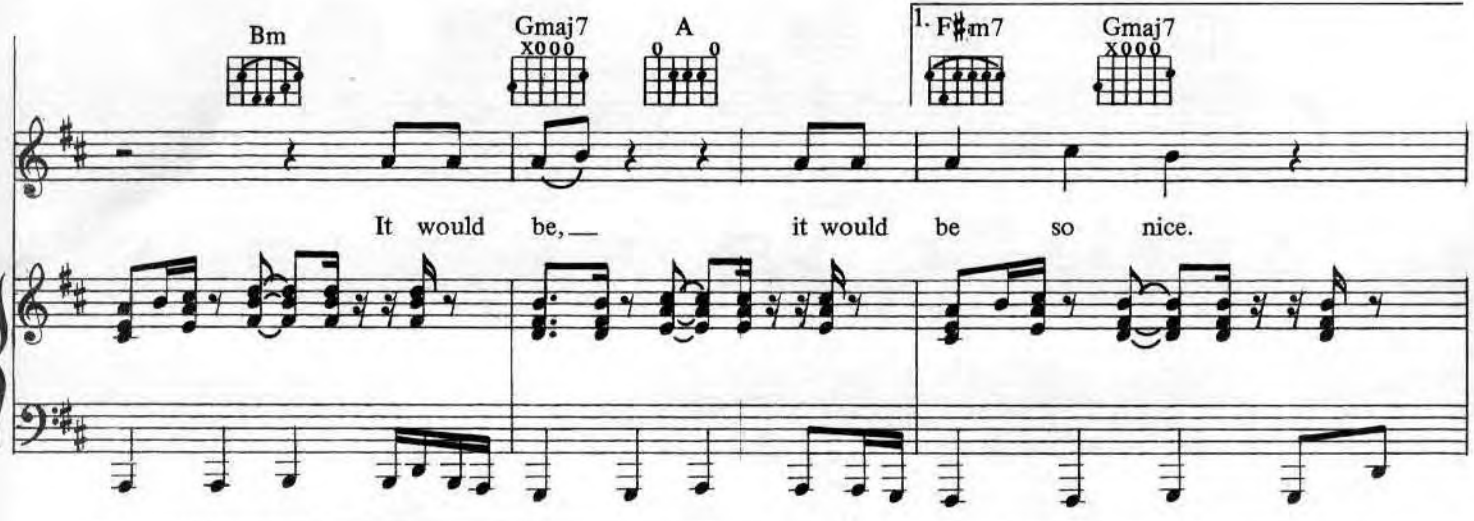






time to cel - e - brate, ___ just one day out of life, ___

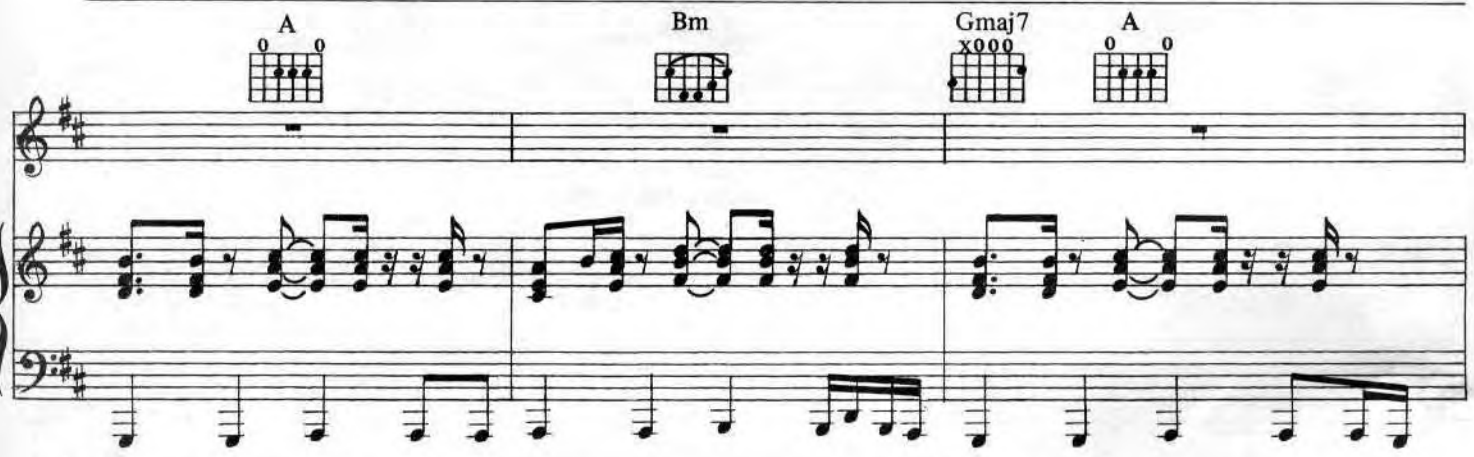








Bm  Gmaj7  A  1. F#m7  Gmaj7 

It would be, — it would be so nice.

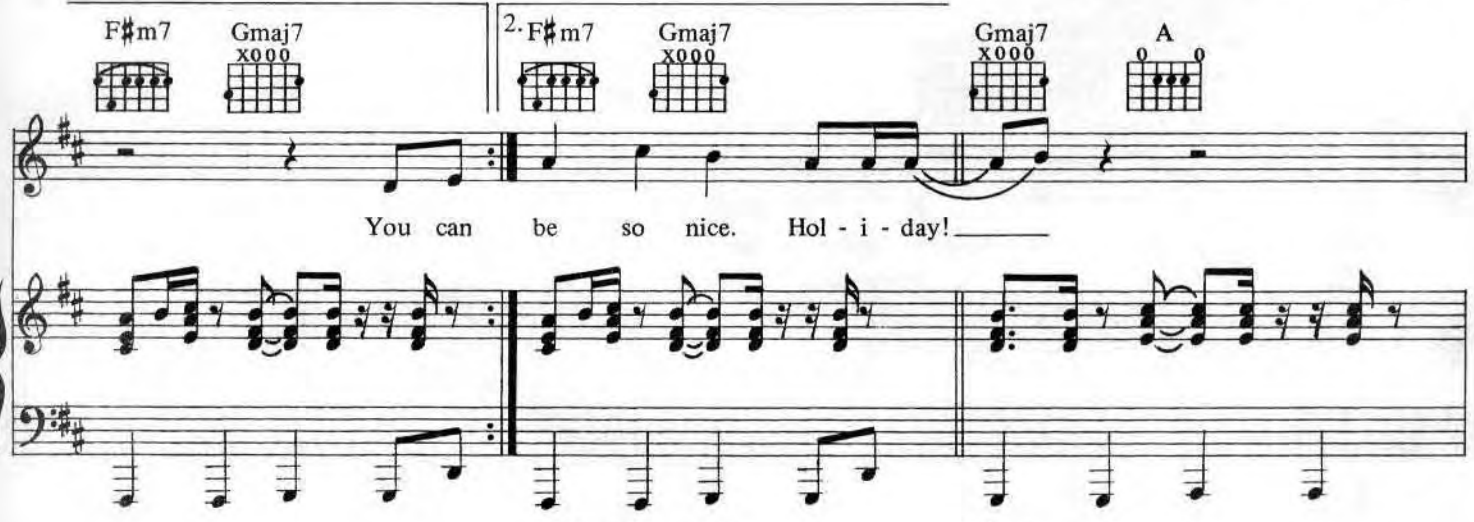







A  Bm  Gmaj7  A 



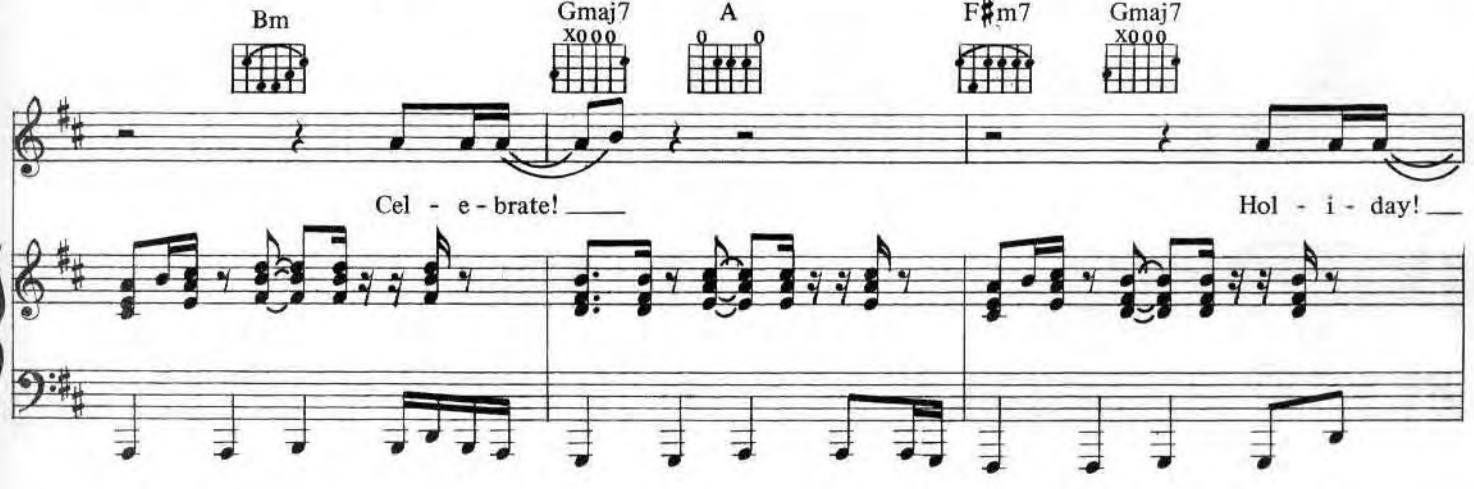
F#m7  Gmaj7  2. F#m7  Gmaj7  Gmaj7  A 

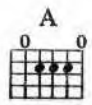
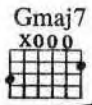
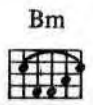
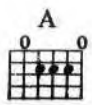
You can be so nice. Hol - i - day! —



Bm  Gmaj7  A  F#m7  Gmaj7 

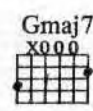
Cel - e - brate! — Hol - i - day! —





To Coda

Cel - e - brate!



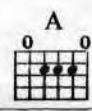
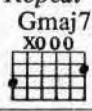
D. S. (no repeats)
al Coda

Coda



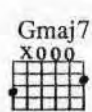
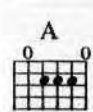
If we

Repeat and fade



Hol - i - day!

Cel - e - bra - tion!

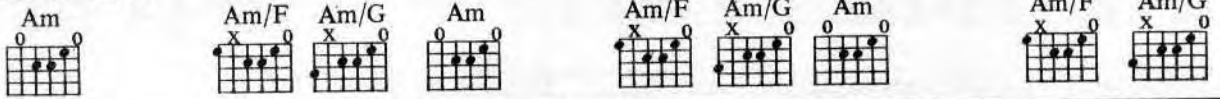
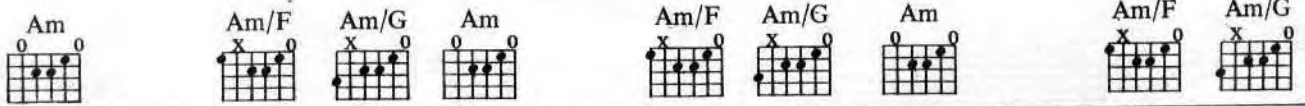


Come to - geth - er in ev - er - y na - tion.

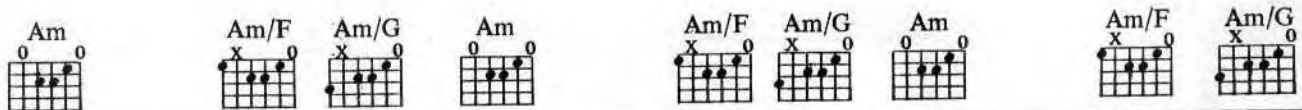
EVERYBODY

Words and Music by
MADONNA CICCONE and STEVE BRAY

Medium tempo

(spoken) I know you've been waiting.



Yeah, I've been watching you. Yeah, I

Am Am/F Am/G Am Am/F Am/G Am Am/F Am/G

know you wanna get up. Yeah, come on. (sung) Ev - 'ry -

Am Am/F Am/G Am Am/F Am/G

bod - y, come on, dance and sing. — Ev - 'ry -

Am Am/F Am/G Am Am/F Am/G

bod - y, get up and do your thing. — Ev - 'ry -

Am Am/F Am/G Am Am/F Am/G

bod - y, come on, dance and sing. — Ev - 'ry -



bod - y, come on and do your thing. —



Let the mu - sic take con - trol. — Find a groove and let —
 Let your bod - y take a ride. — Feel the beat and step —



— your - self in go. — When the room be - gins to sway, —
 — in - side. — Mu - sic makes the world go 'round. — You can



you know what I'm try - in' to say. — Come on, take a chance. —
 turn your trou - bles up - side down. — Gon - na have to change your mind. — Gon - na

Get up and start to dance. — Let the D — J shake you.
 leave your trou - bles be - hind. Your bod - y gets — the no - tion when your

Fmaj7



Let the mu - sic take you. — Ev - 'ry -
 feet can make the mo - tion.



bod - y, come on, dance and sing. — Ev - 'ry -



bod - y, come on and do your thing. — Ev - 'ry -

Am Am/F Am/G Am Am/F Am/G

bod - y, come on, dance and sing. — Ev - 'ry -

Am Am/F Am/G Am Am/F Am/G

bod - y, come on and do your thing. —

Am7 Fmaj7 Dm Em7

Am7 Fmaj7 Dm Em7

Am

Dance and sing. — Get up — and do your thing. Dance and sing. — Get up —

— and do your thing. Dance and sing. — Get up — and do your thing.

Dance and sing. — Get up — and do your thing. No chord

D. S. $\frac{3}{4}$ and fade

Ev - 'ry -

BORDERLINE

Words and Music by
REGGIE LUCAS

Medium tempo



Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic. The guitar part is in 4/4 time with a key signature of two sharps (F# and C#).



Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The piano part features a triplet of eighth notes in the right hand.



Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The piano part continues with a steady eighth-note bass line.

Some - thin' in the way you love —
Some - thin' in your eyes is mak -



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

— me won't let me be. —
in' such a fool of me. —

I don't wan-
When you hold —

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



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

na be your pris - 'ner, so ba - by, won't you set me free. —
me in your arms you love — me till I just can't see. —

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



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

Stop play - in' with my heart. Fin - ish what you start when —
But then — you let me down. When — I look a - round, ba -

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



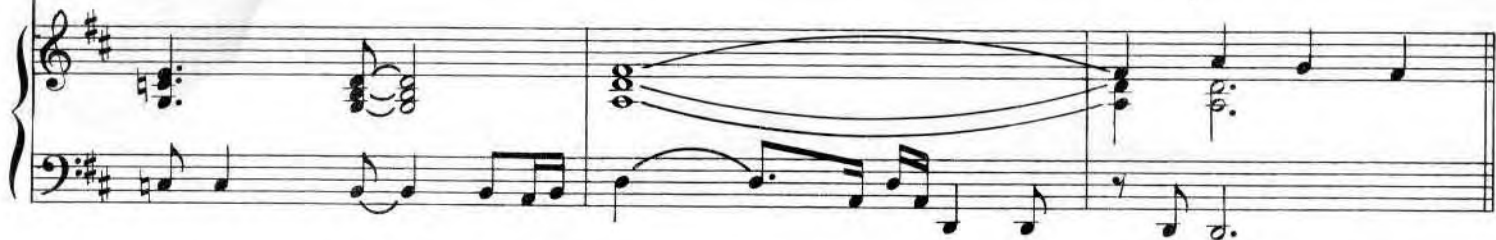
Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

— you make my love come down. — If you want — me let me know. Ba -
by, you just can't be found. — Stop driv - in' me a - way. I —

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



by, let it show. Hon - ey, don't you fool a - round.
 just wan - na stay. There's some - thin' I just got to say.



Bm7



B/D#



Em7



A/C#



Just try to un - der - stand, I've giv -



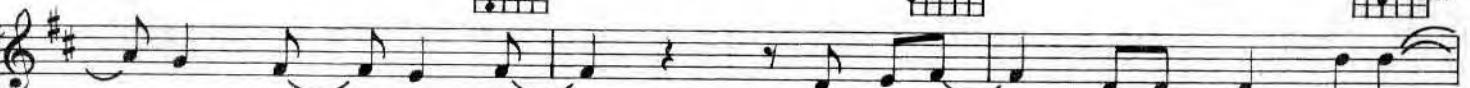
F#m7



Gmaj7



G/A



en all I can, 'cause you got the best of me.



Bor - der - line,



Bm

A

E/G#



feels like I'm go - in' to lose_ my mind. You just keep_

Em7

D/F#

D/A

A

D/A



_ on push - in' my_ love o - ver the bor - der-line.

A

A/C#

F#/A#



Bor - der - line, feels like I'm go -

Bm

A

E/G#

Em7

D/F#



in' to lose_ my mind. You just keep_ on push - in' my_

— love o-ver the bor - der-line.

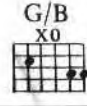
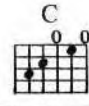
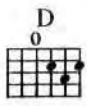
Keep on push - in' me, ba - by. Don't you know — you drive me cra -

zy? You just keep — on push - in' my — love o - ver the bor -

der - line.

To Coda

D/A A D/A A A/C# F#/A# Bm A E/G# Em7 D/F# D/A A D/A A D



Musical notation for the first system, including treble and bass staves with chords and a grand staff.

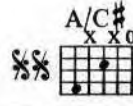


Musical notation for the second system, including treble and bass staves with chords and a grand staff.

D S. al Coda Coda



Coda



Musical notation for the third system, including treble and bass staves with chords and a grand staff. Lyrics: Look what your love_

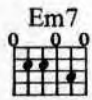
Bm



A



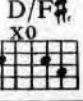
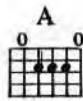
Musical notation for the fourth system, including treble and bass staves with chords and a grand staff. Lyrics: has done to me. Come on, ba - by, set me free. You just keep_



— on push - in' my — love o-ver the bor - der-line.



You cause me so much pain — I think I'm go - in' in' - sane. —



— What does it take to make — you see? You just keep — on push - in' my —



*D. S. $\frac{3}{4}$ (vocal ad lib)
and fade*

— love o - ver the bor - der-line.

LUCKY STAR

Words and Music by
MADONNA CICCONE

Medium tempo




You must be my luck - y star, — 'cause you shine.
You must be my luck - y star, — 'cause you make.



— on the me — wher - ev - er you are. I just think of you — and I start —
— the dark - ness seem — so far. And when I'm — lost you'll be —

Em7 D

0 0 0 0 0 0

0 0 0 0 0 0

— to glow. And I need your light, — and ba - by, you know. — }
 — my guide. I just turn a - round — and you're — by my side. — }

Em7 D Em7 D

0 0 0 0 0 0

0 0 0 0 0 0

Star light, star bright, first star I see to - night. Star light, (star bright)

Em7 D

0 0 0 0 0 0

0 0 0 0 0 0

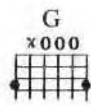
make ev - 'ry - thing al - right. Star light, star bright, first star I see to - night.

Em7 D Am

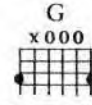
0 0 0 0 0 0

0 0 0 0 0 0

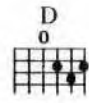
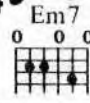
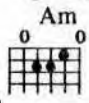
Star light, (star bright), yeah.



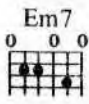
Come on, shine your heav-en - ly bod - y to - night.



Yes, I know you're gon - na make ev - 'ry-thing



— al - right. — You may be my luck - y star, — but



1. || 2.

D.S. $\frac{3}{4}$ and fade

I'm the luck - i - est — by far. — by far. —