



the  
**IMMACULATE**  
COLLECTION

Madonna

BEST IN MUSIC  
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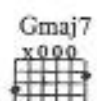
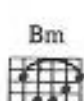
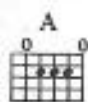
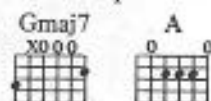
100 JUSTIFY MY LOVE

105 RESCUE ME

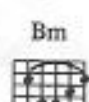
# HOLIDAY

Words and Music by  
LISA STEVENS and CURTIS HUDSON

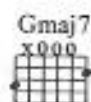
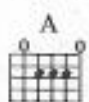
Medium tempo



*mf*



Hol - i - day! \_\_\_\_\_ Cel - e - brate!..



Hol - i - day! \_\_\_\_\_

Bm Gmaj7 A F#m7 Gmaj7

Cel - e - brate! — If we

Gmaj7 A Bm Gmaj7 A

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

F#m7 Gmaj7 A Bm

just one day out of life, — it would

Gmaj7 A F#m7 Gmaj7

be, — it would be so nice. Ev - 'ry -





bod - y spread the word: we're  
 turn this world a - round and






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




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







in ev - er - y na - tion. It's time for the good  
 It's time to cel - e - brate. Let love shine.

Bm Gmaj7 A F#m7 Gmaj7

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

A Bm Gmaj7 A

day to come to - geth - er, to re - lease the — pres - sure. } We need a hol - i -  
way to come to - geth - er and make things — bet - ter. }

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! —



A  Bm  Gmaj7  A  To Coda 

Cel - e - brate! \_\_\_\_\_



F#m7  Gmaj7  *D. S.  $\frac{3}{4}$  (no repeats)* *al Coda* 

If we

Coda  F#m7  Gmaj7 



*Repeat and fade*

Gmaj7  A  Bm 

Hol - i - day! Cel - e - bra - tion! \_\_\_\_\_



Gmaj7  A  F#m7  Gmaj7 

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

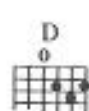
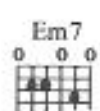
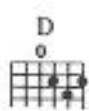
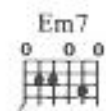




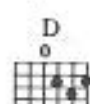
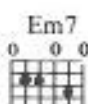
# LUCKY STAR

Words and Music by  
MADONNA CICCONE

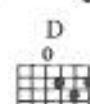
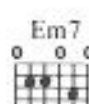
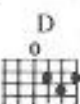
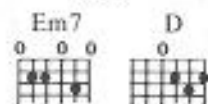
Medium tempo



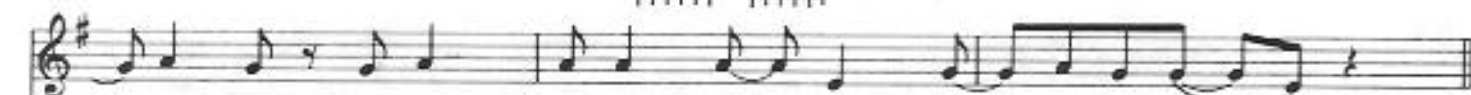
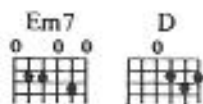
*mf*



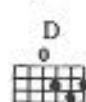
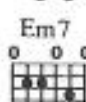
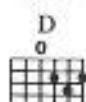
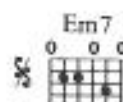
You must be my luck - y star, — 'cause you shine,  
You must be my luck - y star, — 'cause you make,



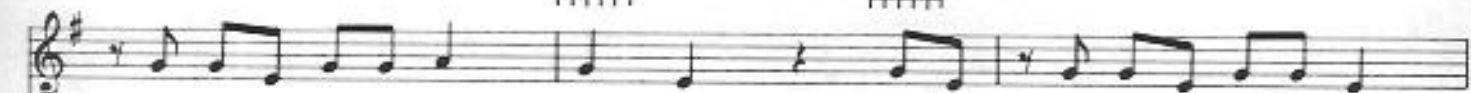
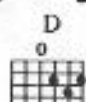
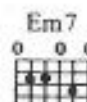
— on me — wher - ev - er you are, I just think of you — and I start —  
— the dark - ness seem — so far, And when I'm — lost you'll be —



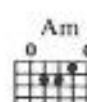
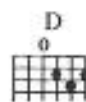
— to glow. And I need your light, — and ba - by, you know. — }  
 — my guide. I just turn a - round — and you're — by my side. — }



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

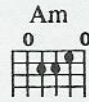
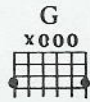


make ev - 'ry - thing al - right. Star light, star bright, first star I see to - night.

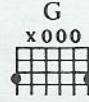


Star light, (star bright), yeah.

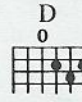
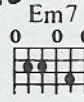
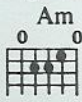




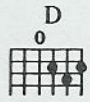
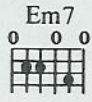
Come on, shine your heav-en - ly bod - y to - night. —



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. —

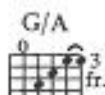
# BORDERLINE

Words and Music by  
REGGIE LUCAS

Medium tempo



First system of musical notation. It includes a guitar staff with four chord diagrams (D, C, G/B, D) and a piano accompaniment consisting of a treble and bass clef staff. The piano part starts with a *mf* dynamic marking.



Second system of musical notation. It includes a guitar staff with six chord diagrams (C, G/B, G/A, D, C, G/B) and a piano accompaniment. The piano part features a triplet of eighth notes in the bass line.



Third system of musical notation. It includes a guitar staff with five chord diagrams (D, C, G/B, G/A, D) and a piano accompaniment.

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

Fourth system of musical notation. It includes a guitar staff with three chord diagrams (D, C, G/B) and a piano accompaniment.

C G/B D C G/B G/A 63

me won't let me be. I don't wan-  
in' such a fool of me. When you hold-

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.





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

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'


C  G/B  D 

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.



A  A/C#  F#/A# 

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.

D/A A D/A A

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

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

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

Em7 D/F# D/A

der - line.

A D/A A D

To Coda



C G/B D C G/B G/A

This system contains guitar chord diagrams for C, G/B, D, C, G/B, and G/A. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

D C G/B D

This system contains guitar chord diagrams for D, C, G/B, and D. The piano accompaniment continues with a melody and bass line.

*D.S. al Coda*

C G/B G/A Coda A A/C# F#/A#

Look what your love

This system contains guitar chord diagrams for C, G/B, G/A, A, A/C#, and F#/A#. The piano accompaniment includes the lyrics "Look what your love".

Bm A E/G#

has done to me. Come on, ba-by, set me free. You just keep

This system contains guitar chord diagrams for Bm, A, and E/G#. The piano accompaniment includes the lyrics "has done to me. Come on, ba-by, set me free. 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#

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

Bm                      A                      E/G#                      Em7                      D/F#  


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

D/A                      A                      D/A                      A

— love o - ver the bor - der - line.

*D. S.  (vocal ad lib) and fade*



# LIKE A VIRGIN

Words and Music by  
BILLY STEINBERG and TOM KELLY

Medium beat

F6

X

No chord



I made it

*mf*

*sim.*

F6

X



through the wil - der - ness. \_\_\_\_\_  
all my love, \_ boy. \_\_\_\_\_

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

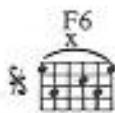
Gm7

X



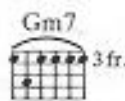
3fr.

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



— 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



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

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





Like a vir - gin, (hey)

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

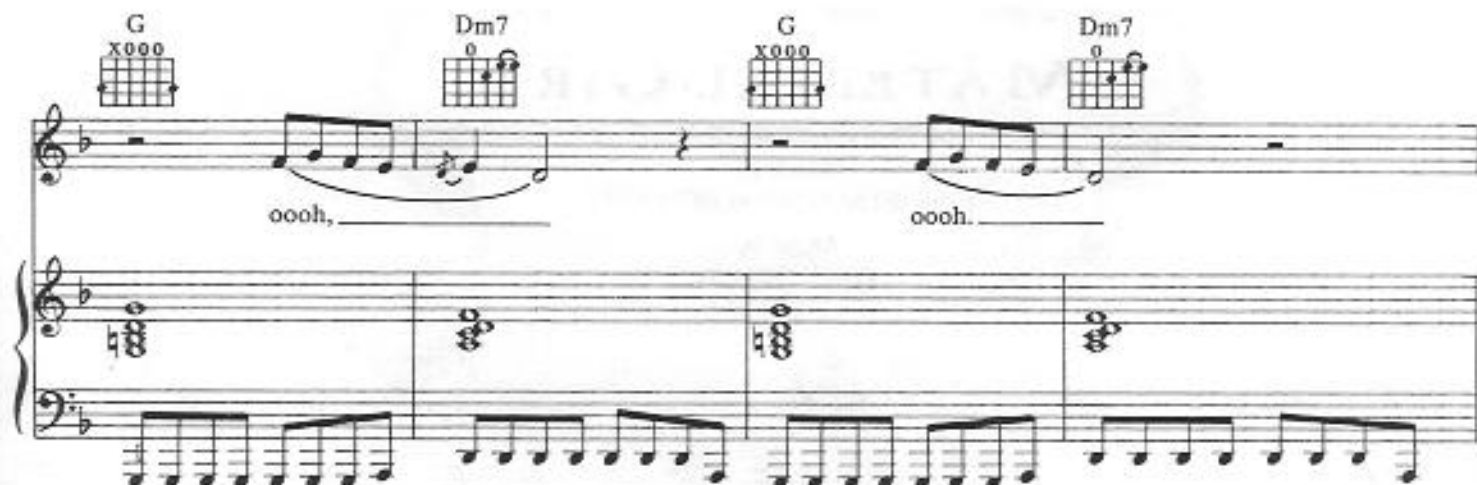
To Coda




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

next to mine. Oooh,

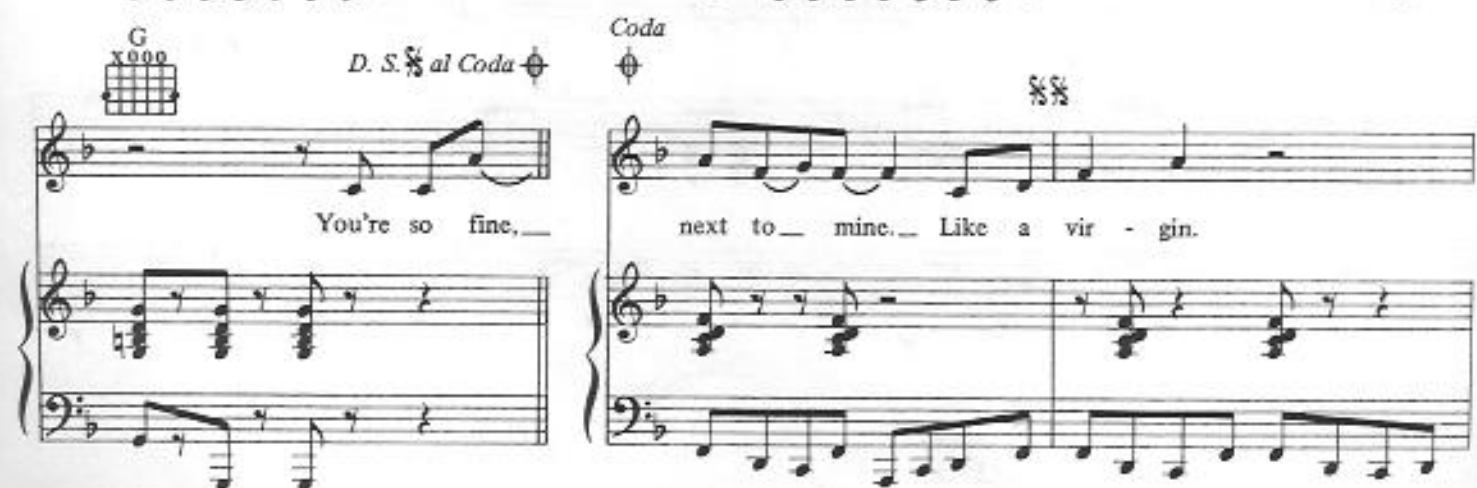
G  Dm7  G  Dm7 

oooh, oooh.



G  *D. S. al Coda*  *Coda* 

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



Gm7  3fr.

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



F6  *D. S. (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

C7sus4



C



C7sus4



*mf*

C



Csus4



C



Some boys kiss me, some boys hug me. I  
Some boys ro - mance, some boys slow dance. That's

Bb



Am

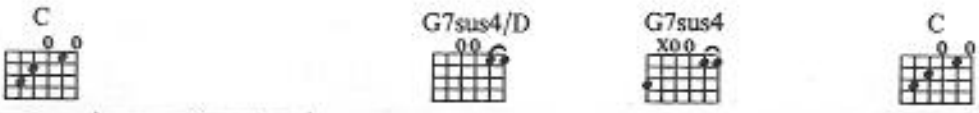


Csus4




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

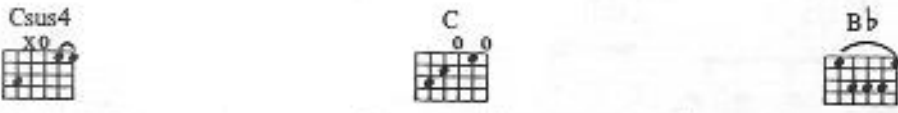
C G7sus4/D G7sus4 C



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



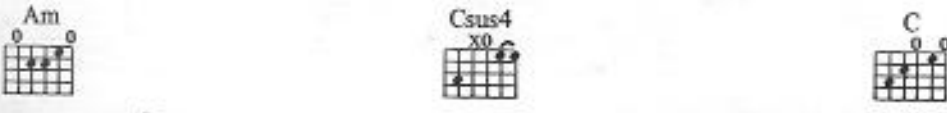
Csus4 C Bb



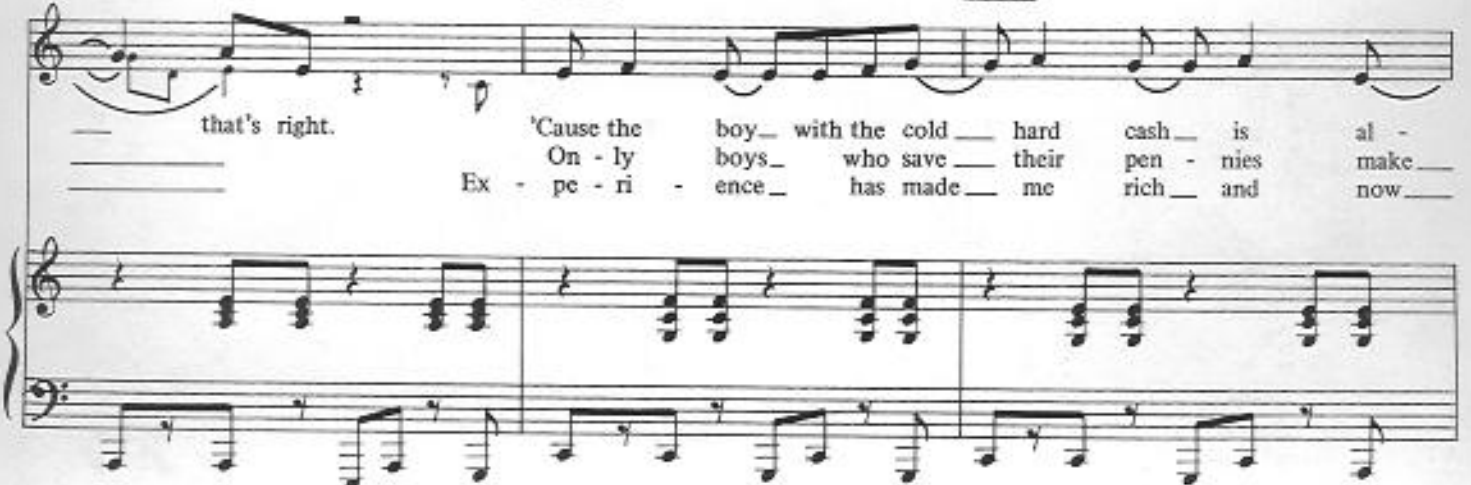
They can beg - and they can plead - but they can't see the light.  
Some boys try - and some boys lie - but I don't let them play.  
Boys may come and boys may go - and that's all right, you see.



Am Csus4 C



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 -





G7sus4/D



G7sus4



C



F



G



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



Am



F



G



G/A



G



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



F



G



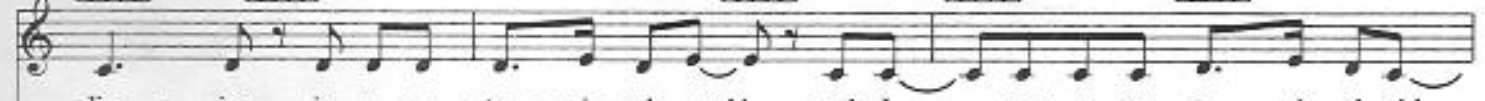
Am



F



G



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



C7sus4



C



C7sus4



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

(Ma - te - ri - al.)

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

*D. S.  $\frac{5}{8}$  al Coda*

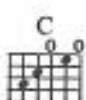
Coda



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

Repeat and fade

C7sus4



(Ma - te - ri -

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

Bb



al.)

Am



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

C



(Ma - te - ri

G7sus4/D

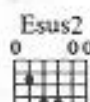
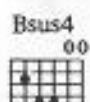
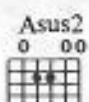
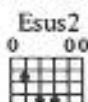


te - ri - al world. Liv - ing in a ma - te - ri - al world.

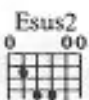
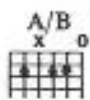
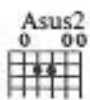
# CRAZY FOR YOU

Words and Music by  
JOHN BETTIS and JON LIND

Medium tempo



play L.H. lightly throughout



Sway - in' room as the  
Try - in' hard to con-



mus - ic starts... heart...  
I walk o - ver to where you are...  
Stran - gers mak - in' the most... of the dark...  
I walk o - ver to where you are...

Esus2 0 00 00

Asus2 0 00 00

Bsus4 00 00

Esus2 0 00 00

Two by two their bod - ies be - come one. —  
 Eye to eye, we need — no word — at all. —

Esus2 0 00 00

A/B x 0

Esus2 0 00 00

Asus2 0 00 00

Bsus4 00 00

I see you through the smok - y air. —  
 Slow - ly now we be - gin to move. —

Esus2 0 00 00

Asus2 0 00 00

Bsus4 00 00

Esus2 0 00 00

Can't you feel the weight — of my stare. — You're so close, but still. —  
 Ev - 'ry breath I'm deep - er in - to you. — Soon we two are stand -

Asus2 0 00 00

G# / B# x

C#m 4fr.

B / C# x

C#m 4fr.

G / A 3fr.

A / B x 0

— a world — a — way. — What I'm dy - in' to say: You bet I'm  
 in' still — in — time. — If you read my — mind, you'll see I'm

Esus2  Esus2/G#  C#m7 

cra - zy for\_ you. Touch\_ me once\_ and you'll know it's true\_

D6/E  Amaj9  Esus2/G# 

I nev - er want - ed an - y - one like this\_ It's all brand\_ new\_ You'll

1. F#m7  A/B  Esus2 

feel it in my kiss\_ I'm cra - zy for you\_

Asus2  Bsus4  Esus2  Asus2  A/B 

cra - zy for\_ you\_



2.

**F#m7** **C#m7** **F#m7-5/C**

feel it in my kiss, — you'll feel it in my kiss be - cause I'm

**E/B** **F#m7/A** **G#7** **C#m7sus4** **C#m7**

cray - zy for — you. — Touch me once — and you'll know it's true —

**D6/E** **Ama9** **Esus2/G#**

I nev - er want - ed an - y - one like this. — It's all brand - new. — You'll

**F#m7** **A/B** **Esus2**

feel it in my kiss. — I'm cray - zy for you. —

Asus2 0 00  
Bsus4 0 00  
Esus2 0 00  
Asus2 0 00  
Bsus4 0 00

cra - zy for you, cra - zy for you,

Esus2 0 00  
Asus2 0 00  
Bsus4 0 00  
Esus2 0 00

(Spoken) cra - zy for you.

Asus2 0 00  
A/B x 0  
Esus2 0 00  
Asus2 0 00  
Bsus4 0 00

It's all brand new... I'm cra - zy for you..

Esus2 0 00  
Asus2 0 00  
Bsus4 0 00  
Asus2 0 00  
A/B x 0

And you know it's true. I'm cra - zy, cra - zy for you.

1. D.S. (vocal ad lib) and fade



# INTO THE GROOVE

Words and Music by  
MADONNA CICCONE and STEVE BRAY

Medium tempo

*mf*

Cm7 3fr. Bb/C Cm7 3fr. Abmaj7 4fr.

Cm7 3fr. Bb/C Cm7 3fr. Abmaj7 4fr. Bb

Cm7 3fr. Bb/C Cm7 3fr. Abmaj7 4fr.

Get in - to the groove... Boy, you've got to prove...

your love to me. Yeah, -

Cm7 3fr. B $\flat$ /C Cm7 3fr. Abmaj7 4fr.

get up on your feet. — Yeah, step to the beat. —

Cm7 3fr. B $\flat$ /C Cm7 3fr. Abmaj7 4fr. B $\flat$

— Boy, what will it be? —

Cm7 3fr. Gm7 3fr. Fm7 Gm7 3fr.

Mu - sic can be — such a rev - e - la - tion. know you in a spe - cial way. This does - n't

Cm7 3fr. Gm7 3fr. Fm7 Gm7 3fr. Cm7 3fr. Gm7 3fr. Fm7


Danc - in' a - round you feel the sweet sen - sa - tion. hap - pen to me ev - 'ry day. We might be lov - ers if the Don't try to hide it. Love has







rhy - thm's right. I hope this feel - in' nev - er ends to - night. \_\_\_\_\_  
 no dis - guise. I see the fi - re burn - in' in your eyes. \_\_\_\_\_







On - ly when I'm danc - in' can I feel this free. \_\_\_\_\_








At night I lock the doors and no one else can see. \_\_\_\_\_ I'm tired of danc - in' here all







by my - self. \_\_\_\_\_ To - night I wan - na dance with some - one else. \_\_\_\_\_



This musical score is for the song "Get in to the groove" and is written in the key of B-flat major (two flats). It features a vocal line with lyrics and a piano accompaniment. The guitar part is indicated by chord diagrams with fret numbers (3fr., 4fr.). The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "Get in - to the groove. — Boy, you've got to prove — your love to me. — Yeah, — get up on your feet. — Yeah, step to the beat. — Boy, what will it be? — I'd like to — Live out your fan - ta - sy here with me. Just let the".

**System 1:** Chords: Cm7 3fr., Bb/C, Cm7 3fr., Abmaj7 4fr., Cm7 3fr., Bb/C, Cm7 3fr.  
 Lyrics: Get in - to the groove. — Boy, you've got to prove — your love to me. —

**System 2:** Chords: Abmaj7 4fr., Bb, Cm7 3fr., Bb/C, Cm7 3fr., Abmaj7 4fr.  
 Lyrics: — Yeah, — get up on your feet. — Yeah, step to the beat. —

**System 3:** Chords: Cm7 3fr., Bb/C, Cm7 3fr., 1. Abmaj7 4fr., Bb, 2. Abmaj7 4fr., Bb  
 Lyrics: — Boy, what will it be? — I'd like to —

**System 4:** Chords: Bb, Ab(add Bb), Bb  
 Lyrics: Live out your fan - ta - sy here with me. Just let the

Ab(add Bb)

Bb

Ab(add Bb)

mu - sic set you free. Touch my bod - y and move in

Bb

Ab(add Bb)

Bb

tight. Now I know you're mine. Now I

Ab(add Bb)

Bb

Ab(add Bb)

know you're mine. Now I know you're mine.

Bb

Ab(add Bb)

Bb

Now I know you're mine. Now I

Ab(add Bb)

3fr. Cm7 Bb/C

Cm7 3fr. Abmaj7 4fr.

know you're mine. Get in - to the groove... Boy, you've got to prove.

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole note chord of Ab(add Bb) and then a series of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams are provided for the guitar: Ab(add Bb) (4fr.), Cm7 (3fr.), Bb/C (3fr.), Cm7 (3fr.), and Abmaj7 (4fr.).

Cm7 3fr. Bb/C

Cm7 3fr. Abmaj7 4fr. Bb

Cm7 3fr. Bb/C

Cm7 3fr.

— your love to — me. — Get up on your feet..

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes and a full bar rest. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams include Cm7 (3fr.), Bb/C, Cm7 (3fr.), Abmaj7 (4fr.), Bb, Cm7 (3fr.), Bb/C, and Cm7 (3fr.).

Abmaj7 4fr.

3fr. Cm7 Bb/C

Cm7 3fr. Abmaj7 4fr. Bb

— Yeah, step to the beat. — Boy, what will it be? —

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

Detailed description: This system contains the final two measures. The vocal line concludes with eighth notes and a full bar rest. The piano accompaniment ends with a final chord. Chord diagrams include Abmaj7 (4fr.), Cm7 (3fr.), Bb/C, Cm7 (3fr.), Abmaj7 (4fr.), and Bb. The instruction 'D.S.  $\text{rit}$  and fade' is written at the end of the system.

# LIVE TO TELL

Words and Music by  
MADONNA CICCONE and PAT LEONARD

Moderately

**Chord Diagrams:**  
 Dm11 (10fr.)  
 F/A  
 Bb  
 C(addF)  
 Bb  
 Dm11 (10fr.)  
 F/A  
 Bb  
 C(addF)  
 Dm  
 C  
 F  
 Gm7 (3fr.)  
 F  
 C

**Lyrics:**  
 have know a where tale beau to ty tell. lives.

**Performance Notes:**  
 mp (mezzo-piano)  
 I I (first ending)  
 3fr. (3 fret)

Some - times it gets so hard to hide it well.  
 I've seen it once, I know the warmth she gives.

I was not that  
 The light that

read - y for the fall. Too  
 you could nev - er see. It

blind shines to see the writ - ing on the wall.  
 in - side, you can't take that from me.



Gm7/F F

A man can tell — a thou - sand lies, — I've

Gm7/F Am Bb Gm7/F F

learned my les - son well. — Hope I live to tell — the se - cret I —

Dm7 C/E Dm7 C

— have learned... 'till then it will burn in - side of me.

1. Bb C Bb C Dm11

2. Bb C Dm11 10fr.

Gm7/F F

The truth is nev - er far — be - hind, — you

Gm7/F Am Bb Gm7/F F

kept it hid - den well. — If I live to tell — the se - cret I —

Dm7 C/E Dm7 C

— knew then, — will I ev - er have the chance, — a - gain? —

Bb C Dm(no 3rd)

Detailed description of the musical score: The score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: 'The truth is never far behind, you kept it hidden well. If I live to tell the secret I knew then, will I ever have the chance again?'. The score includes guitar chord diagrams for Gm7/F, F, Am, Bb, Dm7, C/E, C, and Dm(no 3rd). The piano accompaniment features a steady bass line and chords that support the vocal melody. The piece concludes with a final chord in the piano part.

Slowly

Dm11

10fr.

The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of one flat (Bb). It features a Dm11 chord diagram with the instruction "10fr." above it. The piano accompaniment is written on two staves (treble and bass clefs) and begins with a piano (*pp*) dynamic marking. The music is in a slow tempo.

A tempo

No chord

Bb

C

The second system of music includes a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "If I ran a - way, — I'd nev - er have — the strength —". Above the vocal line, there are guitar chord diagrams for Bb and C. The piano accompaniment is on two staves (treble and bass clefs) and starts with a mezzo-forte (*mf*) dynamic marking.

Dm7

Am7

Bb

The third system of music includes a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "— to go ver - y far. — How would they hear — the beat-". Above the vocal line, there are guitar chord diagrams for Dm7, Am7, and Bb. The piano accompaniment is on two staves (treble and bass clefs).

C

Am7

Bb

The fourth system of music includes a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "ing of — my heart? — Will it grow cold, —". Above the vocal line, there are guitar chord diagrams for C, Am7, and Bb. The piano accompaniment is on two staves (treble and bass clefs).

**B<sup>b</sup> maj7** **C** **Dm7**

the se - cret that I hide, will I grow old?\_

**A<sup>m</sup>7** **B<sup>b</sup>** **C(addD)**

How will they hear, when will they learn, how will they

**Dm** **C** **F**

know?\_

**G<sup>m</sup>7** **F** **C**

*D.S.  $\frac{3}{4}$  (second ending and fade)*

**A**

# PAPA DON'T PREACH

Words and Music by  
BRIAN ELLIOT  
Additional Lyrics by  
MADONNA

Medium Rock

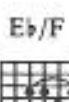


*mf*

8va bassa throughout

D♭maj7/F

E♭/F



Pa - pa, I know you're go - ing to be - up - set 'cause I was al - ways your lit - tle girl.

D♭maj7/F

E♭/F

But you should know - by now - I'm not a ba - by.

Fm  Eb/F 

You al-ways taught— me right— from wrong, I need your help—  
 He says that he's— gon - na mar-ry me, we can raise—  
 (Instrumental)



Dbmaj7/F 


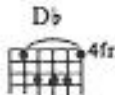

— dad - dy, please be strong. I may be— young— at heart— but I  
 — a lit - tle fam - i - ly. The ba - by will be— all right;— if we



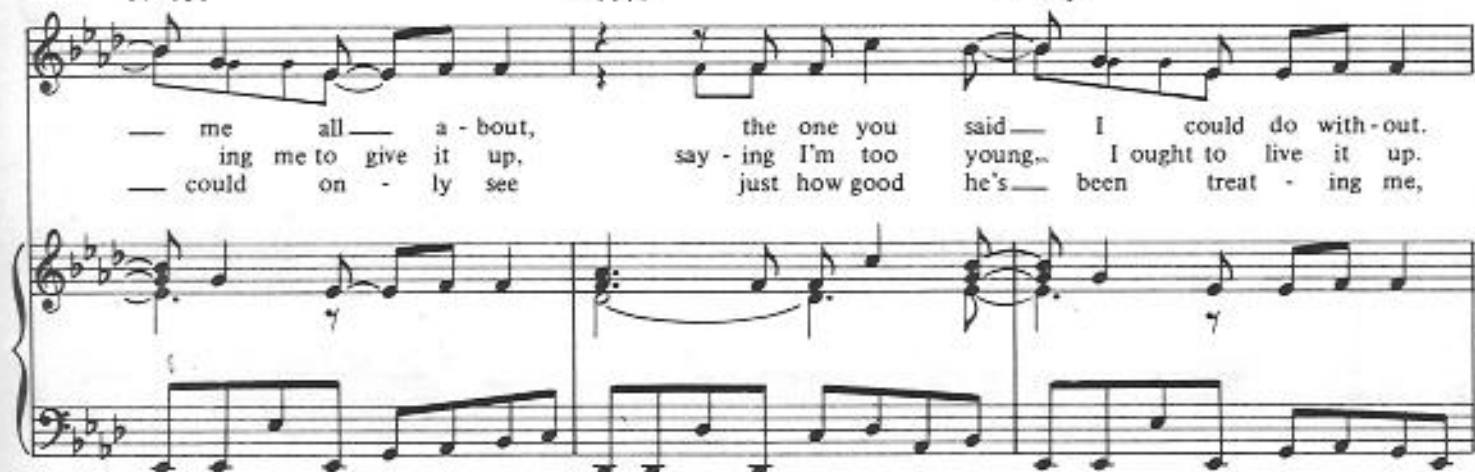
Eb/F  Db  *4fr.*




know what I'm say - ing. The one you warned—  
 sac - ri - fice. But my friends, keep tell -  
 Dad - dy, dad - dy if you—









— me all — a - bout,                    the one you                    said — I                    could do with - out.  
 — ing me to give it up,                    say - ing I'm too                    young — I ought to live it up.  
 — could on - ly see                    just how good                    he's — been treat - ing me,










We're in an aw - ful mess — and I don't — mean may - be.  
 What I — need — right now — is some good — ad - vise, —  
 you'd give us your bless - ing, I know, 'cause









please... } Pa - pa don't preach, I'm in trou - ble deep. Pa - pa don't preach,  
 please... }



Ebsus4



Cm7



Bbm9



Bbm7



I've been los - ing sleep. But I made up my mind, — I'm \_\_\_\_\_

Fm



Eb



Db



N.C.

1. Fm



Eb



Db



keep - ing my ba - by, oh, — I'm gon - na keep my ba - by, mmm...

N.C.

2. Fm



Eb



Db



N.C.

D.S.  $\frac{3}{4}$  at Coda

keep my ba - by, oh, — oh, —

Dbmaj7



C7sus4



C7



Coda

we are in love, —

we are in love, — so please...

(b)



Fm Eb D♭maj7 4fr. Eb sus4 Cm7 3fr. Fm Eb D♭maj7 4fr.

Pa - pa don't preach, I'm in trou - ble deep. Pa - pa don't preach,

Eb sus4 Cm7 3fr. B♭m9 2fr. B♭m7

I've been los - ing sleep. But I made up my mind, — I'm —

Fm Eb D♭ 4fr. N.C. Fm Eb D♭ 4fr. N.C.

keep - ing my ba - by. I'm gon - na keep my ba - by, oh, — oh, —

*Repeat and fade*  
 Fm Eb D♭maj7 4fr. Eb sus4 Cm7 3fr. Fm Eb D♭maj7 4fr. Eb sus4 Cm7 3fr.

Pa - pa don't preach, I'm in trou - ble deep. Pa - pa don't preach, I've been los - ing sleep.

# OPEN YOUR HEART

Words and Music by  
MADONNA CICCONE, GARDNER COLE  
and PETER RAFELSON

Medium Funk

F(addG)  

F(addG)     3fr.

Fsus2  Ebsus2  Fsus2 

I see you on the street and you walk on by  
I think that you're a - fraid to look in my eyes

Ebsus2  Fsus2  Ebsus2  3

You make me wan - na hang my head down and  
You look a lit - tle sad, boy. I won - der




cry. \_\_\_\_\_  
 why. \_\_\_\_\_

If you gave me  
 I fol - low you a -



half round a chance you'd see my de - si - re burn - ing - in - side of - me.  
 but you can't see. You're too wrapped up in your - self to no - tice.



But you choose to look look the oth - er way.  
 So you choose to look look the oth - er way.



Well, I've got some - thing to say.

**B $\flat$**  **C7(addF/B $\flat$ )** **Dm7**

I've had\_ to work much hard er\_ than this for  
 Don't try\_ to run; I\_ can keep up\_ with you.

**B $\flat$**  **C** **Gm7** **F/A** **C** **Dm7** **Gm7**

some - thing- I want, Don't try to\_ re - sist me. } O - pen\_ your heart to\_

Noth - ing\_ can stop me\_ from try - ing\_ You've got to }

**C** **Gm7** **C** **Dm7** **B $\flat$**  **C** **B $\flat$**

me, ba - by, I hold\_ the lock and you hold\_ the\_ key.

**F** **Gm7** **C** **C<sup>sus2</sup><sub>sus4</sub>** **C** **Dm7** **Gm7**

O - pen\_ your heart to\_ me, dar - lin'. I'll give\_ you love if\_

C *0 0* F/C *To Coda* 1. F(addG) Eb<sup>6</sup>/<sub>9</sub>

you, you turn the key.

F(addG) Eb<sup>6</sup>/<sub>9</sub> Eb/G Gm7 2. Eb sus2

key.

Fsus2 Gm7sus4 Eb sus2

O - pen - your heart with the key.

C7sus4 Dm7sus4 Bb C

One is such a lone - ly num - ber. Ah, ah,

Gm *3fr.* F/A F/C F(addG)

ah. ah. O - pen - your heart,

*f*

E $\flat$ 9<sup>6</sup> F(addG) E $\flat$ 9<sup>6</sup> E $\flat$ /G Gm7 *3fr.*

I'll make you love me.

F(addG) E $\flat$ 9<sup>6</sup>

It's not that hard if you just turn the key -

F(addG) E $\flat$ 9<sup>6</sup> E $\flat$ /G Gm7 *3fr.*

*D.S.  $\frac{3}{4}$  (2nd lyric) al Coda*

62

**Coda** **F(addG)** **E<sub>b</sub> 6/9**

key. \_\_\_\_\_

**F(addG)** **E<sub>b</sub> 6/9** **E<sub>b</sub>/G** **Gm7** 3fr.

O - pen\_ your heart with\_ the\_ key. \_\_\_\_\_

*Repeat and fade*  
*Vocal ad lib*

**F(addG)** **E<sub>b</sub> 6/9**

O - pen\_ your heart, I'll make\_ you love\_ me.

**F(addG)** **E<sub>b</sub> 6/9** **E<sub>b</sub>/G** **Gm7** 3fr.

It's not\_ that hard if you\_ just turn the\_ key.

# LA ISLA BONITA

Words and Music by  
MADONNA CICCONE  
PAT LEONARD and BRUCE GEITCH

Medium Calypso

C#m

B

C#m

4fr. mf

This system shows the first four measures of the piano accompaniment. The treble clef part features chords in the upper register, with the first and third measures marked '4fr.' and 'C#m', and the second measure marked 'B'. The bass clef part has a steady eighth-note bass line.

B

C#m

4fr.

This system shows the next four measures of the piano accompaniment. The treble clef part has chords in the upper register, with the second measure marked 'B' and the third measure marked 'C#m' and '4fr.'. The bass clef part continues the eighth-note bass line.

C#m

B

C#m

4fr.

Last night I dreamt of San Pe - dro,  
I fell in love with San Pe - dro,  
girl. (Instrumental)

This system contains the vocal melody for the first system. The treble clef part has a vocal line with lyrics. The bass clef part continues the eighth-note bass line. The first measure is marked 'C#m' and '4fr.', the second 'B', and the third 'C#m' and '4fr.'.

This system shows the piano accompaniment for the third system, corresponding to the vocal line above. It features the same treble and bass clef parts as the previous systems, with the bass clef part continuing the eighth-note bass line.



A/C#



C#m



E



just warm like wind I'd nev - er gone... I  
car - ried on the sea... He

B



C#m



B



C#m



knew the song... a young girl... with eyes like... the des - ert...  
called to me... Last night... I dreamt of... San Pe - dro...  
*Te di so te am o...*

A/C#



C#m



E



It all seems like yes - ter - day... not  
I prayed that the days would last... they  
It all seems like yes - ter - day... not

B G#m C#m G#m G#m7

far a - way... } Trop - i - cal the is - land breeze,  
 went so fast... }  
 far a - way... }

F#m E B B/F#





all of na - ture, wild and free. This is where I long -

F#m B C#m

to be. La is - la bon - i - ta.

G#m G#m7 F#m

And when the sam - ba played, the sun would set.

E  B  B/F#  F#m 

— so high, — ring through my ears — and sting my eyes. — Your



B  C#m  4fr. *To Coda*  4fr. B 

Span - ish lul - la - by. —



C#m  4fr. B 



1. C#m  4fr. 2. C#m  4fr.



F#m D E

I want\_ to be where\_ the sun warms\_ the

Bsus2 F#m D

sky. When it's time for\_ si - es - ta\_ you can

E F#m

watch them\_ go by. Beau - ti - ful

D E Bsus2

fac - es, no cares in\_ this world. Where a

F#m D E

girl loves a boy and a boy

G#C# 4fr. D.S. al Coda




loves a

Coda A B C#m 4fr. G#m 4fr. G#m7 4fr.

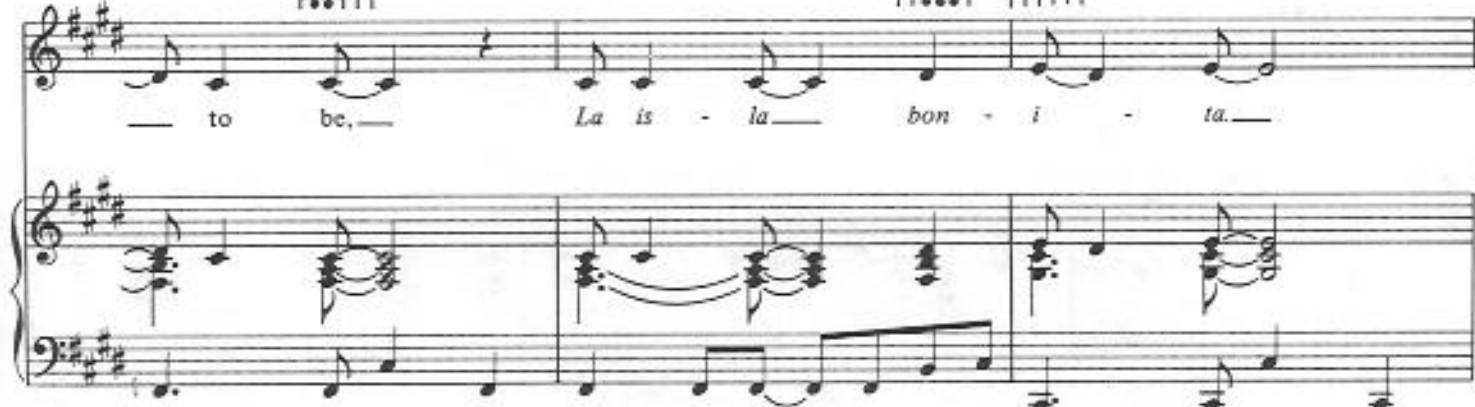
Ba - da - da - da. Trop - i - cal the is - land breeze,

F#m E B B/F#

all of na - ture, wild and free. This is where I long -

F#m  B  C#m  4fr.

— to be, — La is - la — bon - i - ta —



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

And when the sam - ba played, — the sun — would set —



E  B  B/F#  F#m 

— so high, — ring through my ears — and sting my eyes. — Your



B  C#m  A  0 B 

Span - ish lul - la - by. —



Repeat and fade








La la la la la la la,






{ Te di - so - te am - o - }  
 { La is - la - bon - i - ta - }







La la la la la la la,





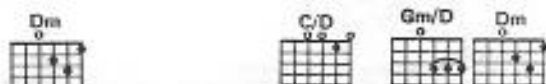



{ El di - jo que te am - a. }  
 { your Span-ish lul - la - by. }

# LIKE A PRAYER

Words and Music by  
MADONNA CICCONE  
and PAT LEONARD

Medium Dance Groove



Life is a mys - ter - y. — Ev - ery - one must

*mp*



stand a - lone. — I hear you call my name — and it feels like



home. — When you call my name — it's like a lit - tle — prayer.















— I'm down on my knees, — I wan - na take you there. In the mid - night hour —

— I can feel your pow - er just like a — prayer. — You know I'll take you






there. I hear your voice, — it's like an an - gel sigh - ing.  
there. Like a child — you whis - per soft - ly to me.





I have no choice, — I hear your voice, feels like fly - ing.  
You're in con - trol. — Just like a child, now I'm dan - cing.



I close my eyes. — Oh God, I think I'm fall - ing  
 It's like a dream. — no end and no be - gin - ning.





out of the sky. I close my eyes. Heav - en help me.  
 You're here with me, it's like a dream. Let the choir sing.





When you call my name — it's like a lit - tle — prayer. — I'm down on my — knees. —





— I wan - na take you there. In the mid - night — hour — I can feel — your pow -



er just like a — prayer. — You know I'll take you — You know I'll take you

there. When you call my — name — it's like a lit - tle prayer. — I'm down on my — knees, — there. In the mid - night — hour — I can feel your pow - er just like a — prayer. —

— I wan - na take you there.  
— You know I'll take you

Life is a mys - ter - y. —

**Chord Diagrams:**

- $\text{bb}$
- 1.  $\text{F/A}$   $\text{F/D}$   $\text{Gm/D}$
- 2.  $\text{F/A}$   $\text{F/D}$   $\text{Gm/D}$
- $\text{F}$
- $\text{C}$
- $\text{bb}$
- $\text{F/A}$   $\text{F/D}$   $\text{Gm/D}$   $\text{Dm}$
- $\text{C/D}$   $\text{Dm}$
- $\text{C/D}$   $\text{Dm}$   $\text{C/D}$

Dm C/D Dm  
 Ev - cry - one must stand a - lone. I hear you

C/E Gm/Bb F/A Bb F/C C  
 call my name and it feels like

C/D  
 home. Just like a prayer - your voice can take me there, -

Dm C/D  
 Just like a muse to me. You are a mys - ter - y.





Just like a dream — you are not what you — seem. —






— Just like a prayer, — no choice, your voice can take me




there. (Just like a prayer — I'll — take you there. —





1. 2. 3. 4.

It's like a dream — to me. — ) — )







(there.) Just like a prayer... your voice can take me there... Just like a muse to me...








You are a mys-ter-y... Just like a dream... you are not what you seem...









— Just like a prayer, no choice your voice can take me there. —

*Repeat and fade*







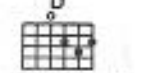
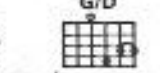
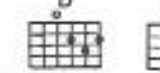
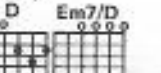
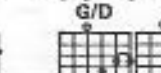
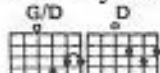
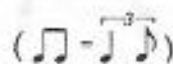
Your voice can take me there. — Take me



# CHERISH

Words and Music by  
MADONNA CICCONE  
and PAT LEONARD

Moderately fast



Cher - ish, cher -

*mf*

ish.

So tired of bro - ken hearts — and  
I was nev - er sat - is - fied — with

los - ing at — this game. — Be - fore — I — start this dance I  
cas - u - al — en - count - ers. I — can't — hide my need for two







take a chance\_ in tell - ing you\_ I want more than just\_ ro - mance.\_  
 hearts that bleed\_ with burn - ing love\_ that's the way it's got\_ to be.\_

— You are my des - ti - ny\_ I can't\_ let go\_ ba - by, can't\_ —  
 — Rom - e - o and Jul - i - et, — they nev - er felt\_ this\_ way\_





— you see?\_ Cup - id, — please take\_ your aim\_ at me.\_  
 — I bet. — So, don't un - der - es - ti - mate\_ my point\_ of view.\_














} Cher - ish the thought \_



Bm/E Em7 G(addA) A

of al-ways hav-ing you here by my side. Oh, ba-by, I

G/B Bm7 D/F# G D/F# G D/A A

cher-ish the joy, you keep bring-ing it in-to my life.

G/D D D/F# G

I'm al-ways sing-ing it. Cher-ish the strength, you got the pow-er to

Bm/E Em7 G(addA) A G/B Bm7 D/F# G

make me feel good. And, ba-by, I'll per-ish the thought

To Coda

1.

of ev - er leav - ing. I nev - er would.

2.

Who? You!

Can't get a - way, I won't let you. Who?

You! I could nev - er for - get to.

Chords: D/F# G D/A A To Coda

Chords: D/F# A No Chord C/G G/B N.C.

Chords: D/A A D/F# A N.C. C/G

Chords: G/B N.C. Gmaj7/B D/A A

Cher-ish is the word I use — to re-mind me of —

your love. — To- geth - er, you're

giv-ing it to — me, boy. — Keep giv-ing me all, — all, all your joy.

Give me faith. — I — will al- ways cher - ish —

you. Rom-e-o and Jul-i-et, they nev-er felt this way.

D C G

I bet. So, don't un-der-es-ti-mate my point of view.

D/G A D/F# G

Who?

D/F# Em A/C# D/F# A C/G

You! Can't get a-way, I won't let you.

G/B N.C. Gmaj7/B D/A A D/F#

 N.C.
  N.C.
 

Who? You! I could nev- er for- get.






to... Cher- ish is the word I use to re- mind me

of your love.

*D.S. al Coda* ⊕

*Coda*

N.C.

Cher - ish, give me faith. — } Give me joy, — my boy. I —  
 you. Give me faith. — }

*Repeat and fade*

— will al- ways cher - ish — Cher - ish your strength. —  
 Cher - ish the thought. —

G/D D D/F# G

Can't get a- way I won't let you. — Per - ish the thought. —  
 Can't get a- way. Can't get a- way. Cher - ish the joy. —

D/E Em7 G A G/B Bm7 D/F# G

I could nev - er for - get to —  
 Can't get a - way. Can't get a - way.

D/F# G D/A A

# EXPRESS YOURSELF

Words and Music by  
MADONNA CICCONE and STEPHEN BRAY

Moderately, with a beat

*mf*

Don't go for sec - ond best, ba - by,

put your love to the test. You know, you know you've got to

make him ex - press — how he feels — and may - be

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F C G G

then you'll know your love is real. — { Long You don't need dia- stem ro- ses are the

F

way mond to rings — or eight - teen kar - at gold. — your —  
to your heart, but he needs to start with your —

G F

head. — Fan - cy cars that go — ver - y fast, — you know  
Sat - in sheets are ver - y ro - man - tic. What

G G

they nev - er last, — no, no. — What you need is a  
hap - pens when you're — not in bed? — You de - serve the



F

G

big, strong hand to lift you to your high-er ground, —  
 best in life, — so if the time is - n't right — then move on.

F

Make you feel like a queen on a throne, — make him  
 Sec - ond best is nev - er e - nough, — you'll do much

G

love you till you can't come down, —  
 bet - ter, ba - by, on your own.

G

C

F

C

Don't go for sec - ond best, ba - by, put your love to the test.

G

You know, you know you've got to make him ex - press -

C F C

— how he feels — and may - be then you'll know your love is real. —

G G C

— Ex - press your - self. — You've got to make — him ex - press him - self. —

F C G

— hey, hey, hey, hey. So if you want it right now, — make him

C F C G

show\_ you how.\_ Ex - press what he's got,\_ oh ba - by, read - y or not.\_

Detailed description: This system contains the first three measures of the song. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Chord diagrams for C, F, C, and G are shown above the vocal line. The piano part consists of chords and moving lines, while the bass part provides a steady accompaniment.

F G

Detailed description: This system contains the next three measures. The vocal line continues with lyrics. The piano accompaniment and bass line continue their respective parts. Chord diagrams for F and G are shown above the vocal line.

F

And - when - you're - gone he - might re -

Detailed description: This system contains the next three measures. The vocal line continues with lyrics. The piano accompaniment and bass line continue their respective parts. A chord diagram for F is shown above the vocal line.

G F

gret it; think a - but the love - he once had. Try to car - ry on, -

Detailed description: This system contains the final three measures of the page. The vocal line concludes with lyrics. The piano accompaniment and bass line continue their respective parts. Chord diagrams for G and F are shown above the vocal line.

G



— but he just won't — get it. He'll be back on his knees — to ex -



G



press him - self, — you've got to make — him ex -

G




F



press him - self, — hey, hey.

G7



G




G



D.S.  (lyric 1, no repeats) and fade

F



C



G




# VOGUE

Words and Music by  
MADONNA CICCONE and SHEP PETTIBONE

Moderate dance beat

Ab7sus4



The first system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The piano part features a steady eighth-note bass line and a treble part with sustained chords and arpeggiated figures. The vocal line is mostly rests in this system.

The second system of musical notation, continuing the piano accompaniment from the first system. It features the same rhythmic and harmonic patterns in the piano part, with the vocal line remaining silent.

Eb7sus4



Ab5



The third system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the established accompaniment. The vocal line enters with the lyrics: "What you look-in' at?\_ Vogue, Vogue, Vogue." The piano part has a sustained chord in the treble clef and a rhythmic bass line.

*Vogue,*

*Vogue, Vogue.*

**A<sub>b</sub>**  
 4fr. No chord

Look a - round, ev - 'ry - where you turn is heart - ache, it's ev - 'ry - where that you go. —  
 All you need is your own im - ag - i - na - tion, so use it, that's what it's for. —

— You try ev - 'ry - thing you can to es - cape  
 Go in - side, for your fin - est in - spir - a - tion;

E $\flat$ 7sus4/A $\flat$



the pain of life that you know. — When all — else fails, — and you  
 your dreams will o - pen the door. — It makes — no diff - 'rence if you're

A $\flat$ (addB $\flat$ )



long to be — some-thing bet - ter than you are to - day. —  
 black or white, — if you're a boy or a girl. — If the

E $\flat$ 7sus4/A $\flat$



A $\flat$ (addB $\flat$ )



I know a place where you can get a - way, — it's called a dance floor and here's what —  
 mu-sic's pump - in', it will give you new life. — You're a su - per star, yes, that's what —

A $\flat$ m7 G $\flat$ maj7 F $\flat$  E $\flat$ m A $\flat$ m7 G $\flat$ maj7 F $\flat$  E $\flat$ m

— it's for, — so } Come on, Vogue, — let you bod-y  
 you are, — you know it.

Abm7 Gbmaj7 Fb
Ebm Abm7 Gbmaj7 Fb
Ebm Abm7 Gbmaj7 Fb
Ebm

{move groove.} to the mu - sic, hey, hey, — hey. Come on, Vogue, —

*To Coda*  $\oplus$

Abm7 Gbmaj7 Fb
Ebm Abm7 Gbmaj7 Fb
Ebm
Abm7 Gbmaj7 Fb
Ebm

let you bod-y go — with the flow, — you — know you — can do it.

2

Abm7 Gbmaj7 Fb
Ebm Ab7sus4

— know you — can do it. Beau - ty's where you find — it, — not —

— just where — you bump and grind — it. Soul is in the —



Eb7sus4



mu - sic - al, — that's — where I feel so beau - ti - ful, —

Eb7

Eb7sus4

Eb7



D.S. al Coda

mag - ic - al, Life's a ball so get up on the dance — floor. —

Coda

Abm7

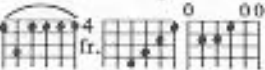
Gbmaj7

Fb

Ebm

Ab5

Eb5



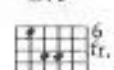
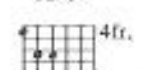
— know you — can do it, do it. Vogue. Vogue.

Ab5

Eb5

Ab5

Eb5



Beau - ty's where you find it. Move — to the mu - sic. Vogue,

N.C. Ab5 Eb5




Vogue. Beau-ty's where you find it. Go — with the flow...



N.C.



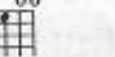

Spoken: Greta Garbo and Monroe, Deitrich and DiMaggio Marlon Brando, Jimmy Dean,




on the cover of a magazine. Grace Kelly, Harlow, Jean; picture of a beauty queen.

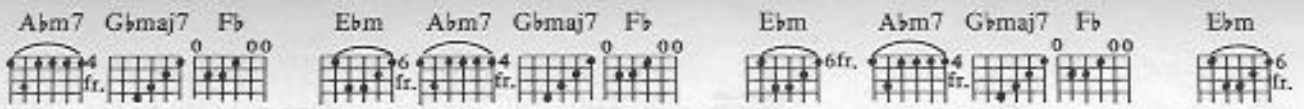


Abm7
Gbmaj7
Fb
Ebm

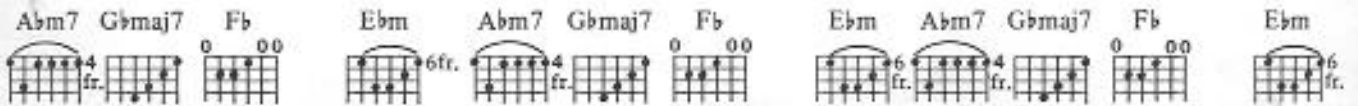





Gene Kelly, Fred Astaire, Ginger Rodgers dance on air. They had style, they had grace.

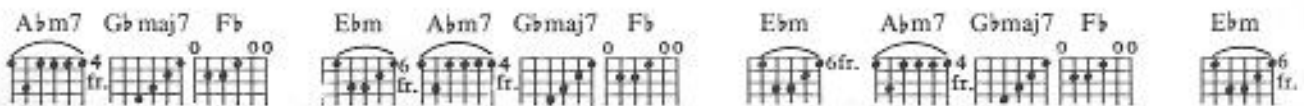




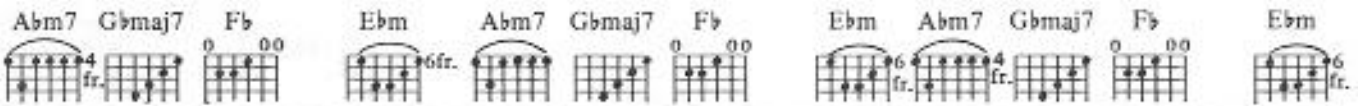
Rita Hayworth gave good face. Lauren, Katherine, Lana too, Bette Davis; we love you.

Ladies with an attitude, fellas that were in the mood. Don't just stand there, let's get to it.

Strike a pose, there's nothing to it. Vogue, Vogue.

Vogue, Vogue.

Ooh, \_\_\_\_\_



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

— you've got to let your bod-y move — to the mu - sic.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

Ooh, — you've got to let your bod-y go —

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

— with the flow. — Oh, — you've got to:

Abm7 (4fr.)

N.C.

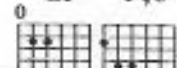
*Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue.*

# JUSTIFY MY LOVE

Words and Music by  
LENNIE KRAVITZ  
Additional Lyrics by  
MADONNA CICCONE

Moderately

E5 F#5



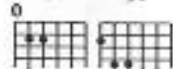
E5 F#5



The first system of music features a guitar line with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a rest, followed by a series of notes. Above the staff are two guitar chord diagrams for E5 and F#5. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays chords, while the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *mf* is present.

L.H. = bass drum rhythm

E5 F#5



E5 F#5



The second system continues the musical notation from the first system, with similar guitar, piano, and bass parts.

E5 F#5



F#7(no 3rd)

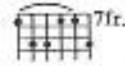


The third system concludes the musical notation, featuring the final guitar, piano, and bass parts.

B(add C#)

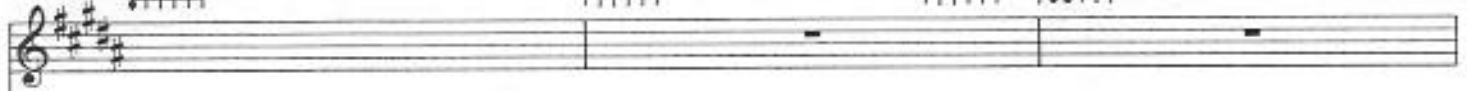


Bm(add C#)



E5

F#5



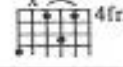
(Spoken): I wanna kiss you in Paris,  
(See additional lyrics)



F#7(no 3rd)



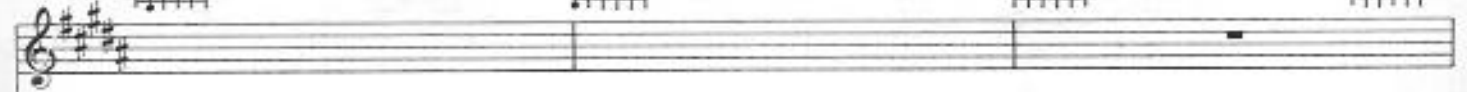
B(add C#)



Bm(add C#)



E5



I wanna hold your hand in Rome.



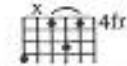
F#5



F#7(no 3rd)



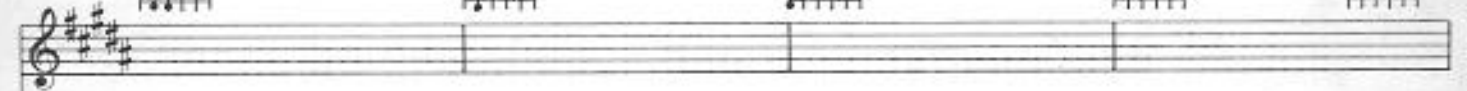
B(add C#)



Bm(add C#)



E5



I wanna run naked in a rainstorm,

make love in a train cross-country.



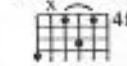
F#5



F#7(no 3rd)



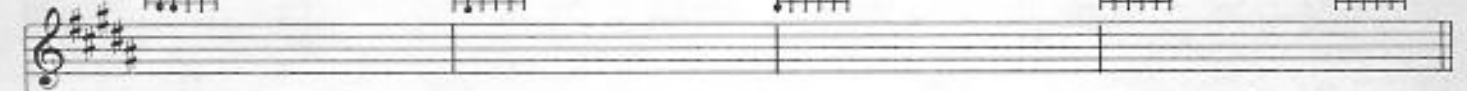
B(add C#)



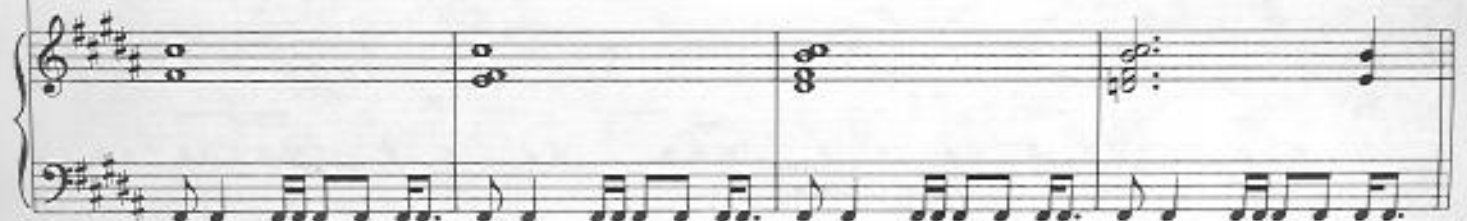
Bm(add C#)



E5



You put this in me, so now what, so now what?



No chord

Wanting. needing. waiting (Sung:) For For

This system contains the first three measures of the piece. The vocal line (treble clef) has notes corresponding to the lyrics 'Wanting.', 'needing.', and 'waiting'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

you to jus - ti - fy— my love, my love,— my love,—  
you to justify my love. Hoping.

This system contains measures 4-6. The vocal line continues with 'you to justify my love, my love,— my love,—'. The piano accompaniment continues with the same rhythmic pattern.

praying for you to jus - ti - fy— my love.  
for you to justify my love.

To Coda  $\text{♩}$   
E5 F#5  
0 [chord diagram] [chord diagram]

This system contains measures 7-9. The vocal line has 'praying for you to justify my love.' and 'for you to justify my love.'. A 'To Coda' marking with a first ending symbol appears above the piano staff. Chord diagrams for E5 and F#5 are provided. The piano accompaniment concludes with a sustained chord in the right hand.

E5 F#5 E5  
0 [chord diagram] [chord diagram] [chord diagram]

This system contains the final three measures of the piece. It features a grand staff with piano accompaniment. The right hand has sustained chords, and the left hand continues with eighth-note patterns. Chord diagrams for E5, F#5, and E5 are shown above the staff.

2

F#5 F#7(no 3rd) F#m6 Bm(add C#) E5

love.  
love.

F#5 F#7(no 3rd) F#m6 Bm(add C#) E5

(Spoken): What are you gonna do?

N.C.

What are you gonna do? Talk to me— tell me your dreams, am I

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

E5

in them? Tell me your fears, are you scared? Tell me your stories.



Coda

F#5

F#7(no 3rd)

love, — my love, — my love, —  
love, to justify my love,

F#m6

Bm(add C#) 7tr.

E5

F#5

Repeat and fade (vocal ad lib)

wanting for you to justify my love, my love, —  
to justify, to justify my love, Waiting to

A5

F#5

A5

justify my love, my love, — for you to justify my  
praying to justify, to justify my love.

#### Additional Lyrics

2. I want to know you,  
Not like that.  
I don't wanna be your mother,  
I don't wanna be your sister either.  
I just wanna be your lover.  
I wanna be your baby.  
Kiss me, that's right, kiss me.

2nd Chorus: Wanting, needing, waiting  
For you to justify my love.  
Yearning, burning  
For you to justify my love.

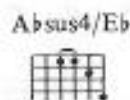
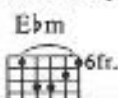
3. I'm not afraid of who you are.  
We can fly!  
Poor is the man  
Who's pleasures depend  
On the permission of another.  
Love me, that's right, love me.  
I wanna be your baby.

3rd Chorus: Wanting, needing, waiting  
For you to justify my love.  
I'm open and ready  
For you to justify my love.

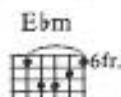
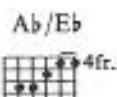
# RESCUE ME

Words and Music by  
MADONNA CICCONE and SHEP PETTIBONE

Moderately



The first system of music features a vocal line with a whole rest in the first measure, followed by a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.



The second system includes a vocal line with the lyrics "(Spoken): I'm talking, I'm talking." The piano accompaniment continues with the same rhythmic pattern.

A $\flat$ sus4/Eb



A $\flat$ /Eb  
4fr.



Ebm  
6fr.



The third system features a vocal line with the lyrics "I believe in the power of love. (Sung): I'm sing-ing." The piano accompaniment continues with the same rhythmic pattern.

**D $\flat$ /E $\flat$**  **A $\flat$  sus4/E $\flat$**  **A $\flat$ /E $\flat$**

I'm sing - ing, I be - lieve \_\_\_\_\_ that you can res - cue me. \_\_\_\_\_

**A $\flat$ (add B $\flat$ )/E $\flat$**  **E $\flat$  m**

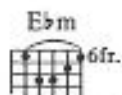
(Spoken): *With you I'm not a little girl, with you I'm not a man. When all the hurt inside of me comes*  
(See additional lyrics)

**A $\flat$ (add B $\flat$ )/E $\flat$**

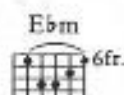
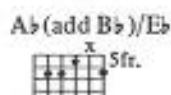
*out, you understand. You see that I'm ferocious, you see that I am weak. You*

**E $\flat$  m** **A $\flat$ (add B $\flat$ )/E $\flat$**

*see that I am silly and pretentious and a freak. But, I don't feel too strange for you, don't*



know exactly what you do. I think when love is pure, you try to understand the reasons why.



And I prefer this mystery, it cancels out my misery, and gives me hope that there could be a

E♭

D♭/E♭

person that loves me. (Sung): Res - cue me. Your  
(Res - cue me, it's hard to be - lieve...)

A♭sus4/E♭

A♭/E♭

E♭m

love has giv - en me hope. Res - cue me. it's  
(Res - cue me, it's

Db/Eb  
 Ab sus4/Eb  
 1. Ab/Eb 4fr.

hard to be - lieve...) I'm drown - ing, ba - by, throw out your rope...

2. Ab/Eb 4fr. Cb Db 4fr. Ebm 6fr.

throw out your rope... Love is un - der - stand - ing, it's hard to be - lieve...

Cb Db 4fr. Ebm 6fr. Cb Db 4fr.

— life can be so de - mand - ing. I'm send - ing out an

Ebm 6fr. Abm7 4fr.

S. O. — S. — Stop — me from drown - ing, ba - by, I'll do the rest.

**E $\flat$ m** **6fr.** **D $\flat$ /E $\flat$**

Res - cue me. (Res - cue me.) Your

**A $\flat$ sus4/E $\flat$**  **A $\flat$ /E $\flat$**  **4fr.** **E $\flat$ m** **6fr.**

love has giv - en me hope. — Res - cue me. (Res - cue

**D $\flat$ /E $\flat$**  **A $\flat$ sus4/E $\flat$**  **1.** **A $\flat$ /E $\flat$**  **4fr.**

me.) I'm drown - ing, — ba-by, throw out your rope. — Res - cue

**2.** **A $\flat$ /E $\flat$**  **4fr.** **A $\flat$ sus4/E $\flat$**  **A $\flat$ 7/E $\flat$**  **A $\flat$ 7sus4/E $\flat$**  **A $\flat$ 7/E $\flat$**

throw out your rope. — (Spoken): Ooh, ahh,

A $\flat$ 7sus4/E $\flat$ A $\flat$ 7/E $\flat$ A $\flat$ 7sus4/E $\flat$ A $\flat$ 7/E $\flat$ 

love

is understanding.

A $\flat$ 7sus4/E $\flat$ A $\flat$ 7/E $\flat$ A $\flat$ 7sus4/E $\flat$ A $\flat$ 7/E $\flat$ 

Ooh,

ahh,

A $\flat$ 7sus4/E $\flat$ A $\flat$ 7/E $\flat$ A $\flat$ 7sus4/E $\flat$ A $\flat$ /E $\flat$ 

love

is understanding.

E $\flat$ mD $\flat$ /E $\flat$ A $\flat$ sus4/E $\flat$ 

(Sung): Love is un - der - stand - ing, it's hard to be - lieve — life can be

Ab/Eb  4fr. Ebm  6fr. Db/Eb 

so de - mand - ing. I'm send - ing out an S. O. — S. — Res - cue

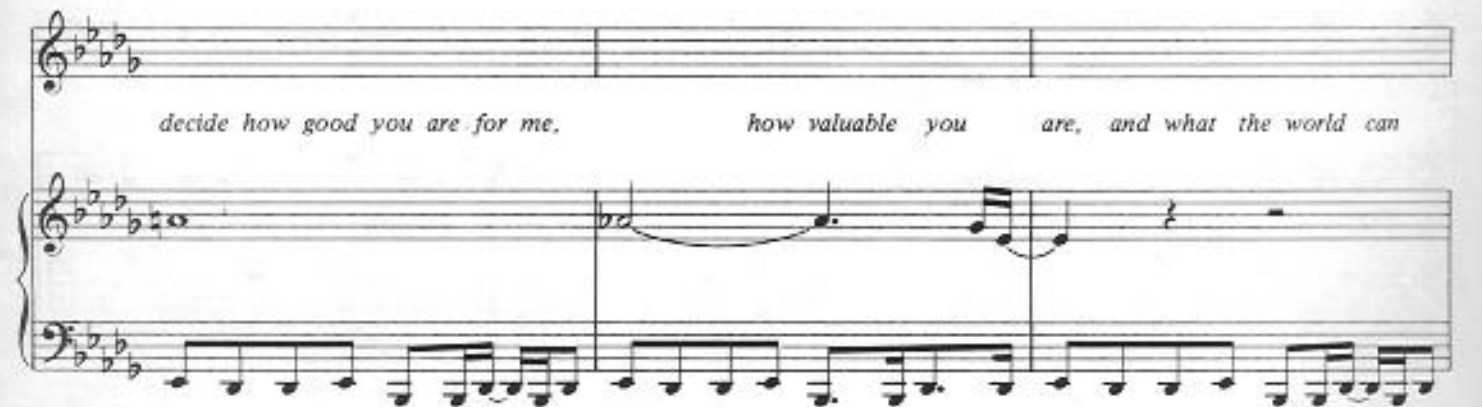


Absus4/Eb  Absus4/Eb  4fr. No chord

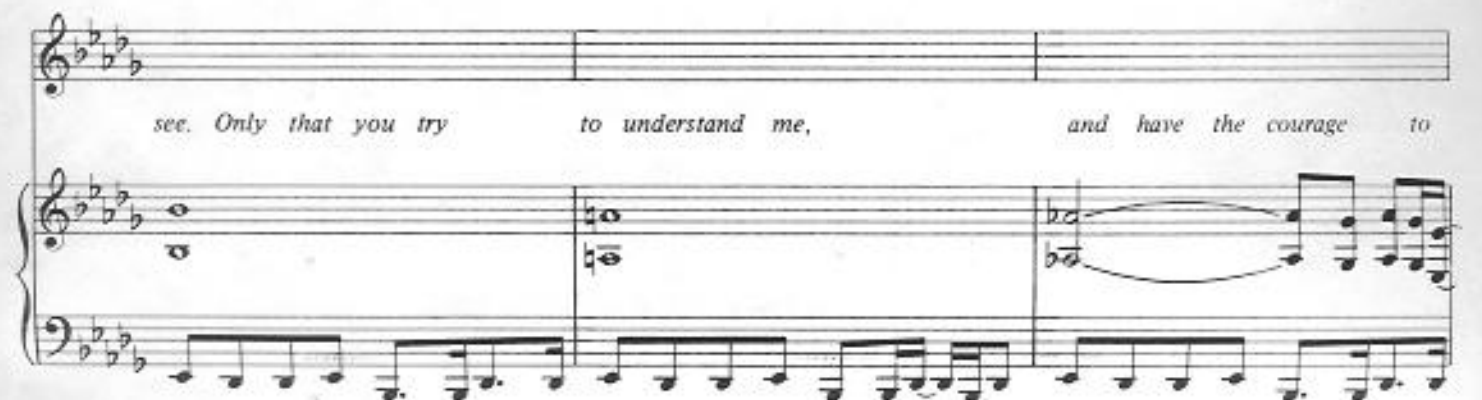
me, — — — res - cue me. — — — *(Spoken): It's not my business to*



decide how good you are for me, how valuable you are, and what the world can



see. Only that you try to understand me, and have the courage to





*Repeat as needed (vocal ad lib)*

love me for me, (Sung): I be - lieve, (I be - lieve in the pow - er.) I be -

lieve \_\_\_\_\_ that you can res - cue me. I be - lieve, (I be - lieve in the

pow - er, I be - lieve you can res - cue me. \_\_\_\_\_

Chord diagrams: Ebm (6fr.), D♭/Eb, Absus4/E♭, Ab/E♭ (4fr.), N.C.

*Additional Lyrics*

2. With you I'm not a Fascist,  
 Can't play you like a toy.  
 And when I need to dominate,  
 You're not my little boy.  
 You see that I am hungry  
 For a life of understanding,  
 And you forgive my angry little heart  
 When she's demanding.  
 You bring me to my knees,  
 While I'm scratching out the eyes  
 Of a world I want to conquer  
 And deliver and despise.  
 And right while I'm standing there,  
 I suddenly begin to care,  
 And understand that there could be  
 A person that loves me.

*(To Chorus)*