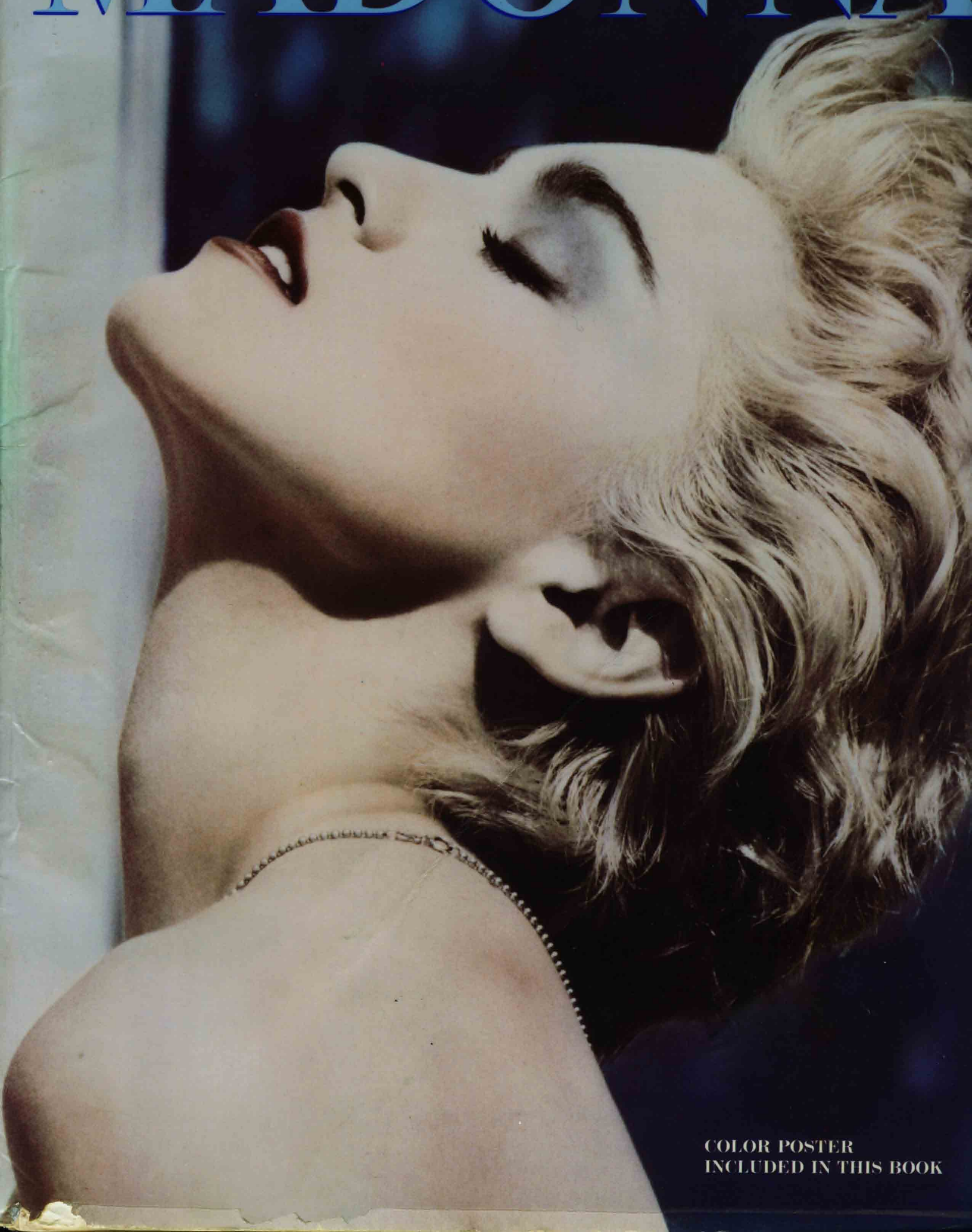
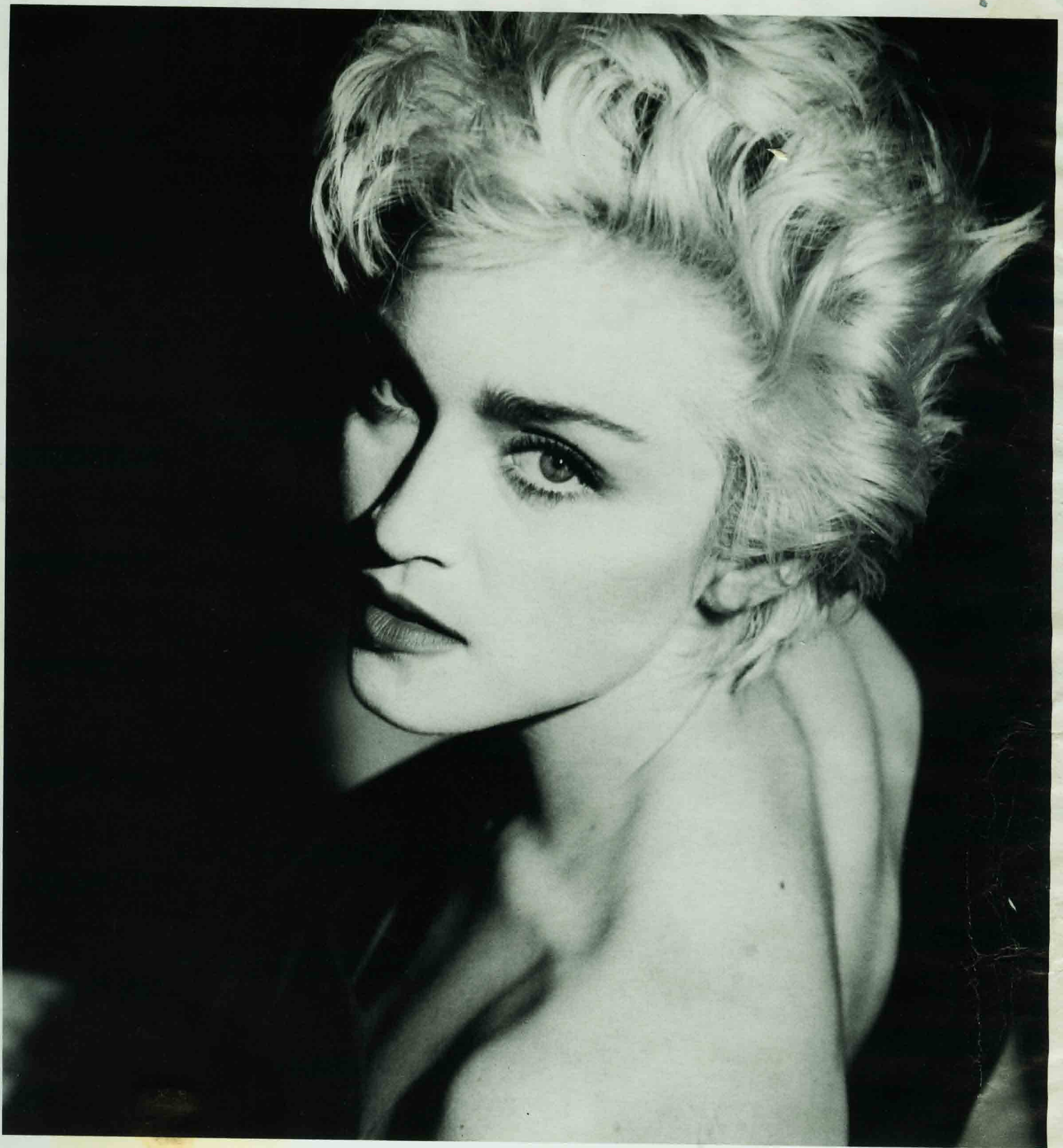


MADONNA

True Blue



COLOR POSTER
INCLUDED IN THIS BOOK



True Blue
MADONNA

*Papa don't preach
Open your heart
White heat
Live to tell
Where's the party
True blue
La isla bonita
Jimmy Jimmy
Cone makes the world go round*

Printed in U.S.A.

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Papa don't preach

Words and Music by
BRIAN ELLIOT
Additional Lyrics by
MADONNA

Medium Rock

Fm

E \flat /F

8va bassa throughout

Dbmaj7/F

E \flat /F

Fm

E \flat /F

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

Dbmaj7/F

E \flat /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

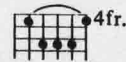


— dad - dy, please be strong. I may be young at heart but I
 — a lit - tle fam - i - ly. The ba - by will be all right; if we

Eb/F



Db



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

E_b

D_b

E_b



— 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,



D_b

E_b

F_m



To Coda



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



D_b

E_b

F_m

E_b

D_b maj 7

E_b sus 4

C_m 7

F_m

E_b

D_b maj 7



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



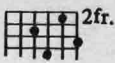
Ebsus4



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. al Coda

keep my ba - by, oh, _____ oh. _____

Db maj7



C7sus4



C7



Coda

3

we are in love, _____

we are in love, _____ so please...

(b)

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

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

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

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics and is marked with dynamics such as *f* and *mp*. Chord diagrams are provided for various chords: F(addG), Eb⁶₉, Eb/G, Gm7, Fsus2, and Ebsus2. A triplet of eighth notes is indicated with a '3' over the notes.

Chord Diagrams:

- F(addG): $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Eb⁶₉: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Eb/G: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Gm7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Fsus2: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Ebsus2: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Lyrics:

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

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

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Fsus2



Ebsus2



Bb



cry. _____
why. _____

If you gave me
I fol - low you a -

Ab 4fr.

Ab/C

Bb

Ab 4fr.

Ab/C

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

Fsus2



Eb sus2



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

Fsus2



Ebsus2



Ebsus2/G



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^{sus2} C Dm7 Gm7

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

C $\begin{matrix} 0 & 0 & 0 \\ \bullet & \bullet & \bullet \end{matrix}$ F/C $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ *To Coda* 1. F(addG) $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Eb⁶₉ $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

you, you turn_ the key.

F(addG) $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Eb⁶₉ $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Eb/G $\begin{matrix} \times & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Gm7 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 2. Eb sus2 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

key.

mf

Fsus2 $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Gm7sus4 $\begin{matrix} \times & 0 & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Eb sus2 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

O - pen_ your heart with the_ key.

C7sus4 $\begin{matrix} \times & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Dm7sus4 $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ Bb $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ C $\begin{matrix} 0 & 0 & 0 & 0 \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

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

Gm F/A F/C F(addG)

ah, ah. O - pen - your heart,

E \flat 9 F(addG) E \flat 9 E \flat /G Gm7

I'll make - you love - me.

F(addG) E \flat 9

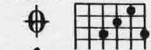
It's not - that hard if you - just turn the - key -

F(addG) E \flat 9 E \flat /G Gm7

D.S. (2nd lyric) al Coda

F(addG)

Coda



Eb⁶₉



key. _____

F(addG)



Eb⁶₉



Eb/G



Gm7



3fr.

O - pen_ your heart with_ the_ key. _____

Repeat and fade

Vocal ad lib

F(addG)



Eb⁶₉



O - pen_ your heart, I'll make_ you love_ me.

F(addG)



Eb⁶₉



Eb/G



Gm7



3fr.

It's not_ that hard if you_ just turn the_ key.

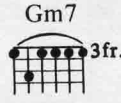
White heat

Words and Music by
MADONNA CICCONE and PAT LEONARD

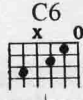
Moderately
No Chord

1.

2.



Get up, — stand tall. — Put your back up a - gainst the wall, 'cause my



love is dan - ger - ous. — This is a bust. Get up, — stand tall. — Put your

Gm7 3fr. Gm7/C Dm Bb Gm7 3fr. C6 x 0

back up a - gainst the wall, 'cause my love is dan - ger - ous... This is a bust.

Dm 0 Bb6 Gm7 3fr. Gm/C x

You think you can have my love for free. Well, I've got
 Can you feel the rhy - thm of my mind? Boy, I've got

Dm 0 Bb Gm7 3fr. C(add D) 0 0 Dm7 0 Bb6

news for you, that's not the way — it's gon - na be. — So don't come
 so much to give, I don't want — to waste my time. — I can't let my

Gm7 3fr. Gm/C x Dm 0 Bb

hang - in' 'round my door — if you're not read - y — to give, you're not gon -
 heart put on — this show. — Do you sur - ren - der — ba - by? You've.

Gm7 3fr. C(add D) 0 0 Fsus4 F Eb Gm 3fr.

na get_ much more. } I don't want to live out your
 _got to let me know. }

Dm 0 Gm/D 0 Dm 0 Fsus4 F

fan - ta - sy, love's not that ea - sy. This time you're

Eb Dm To Coda

gon - na, gon - na have to play my way. Come on, make my day. Get up,

Dm 0 Bb Gm7 3fr. Gm7/C

stand tall. Put your back up a - gainst the wall, 'cause my

Dm
0
Bb
Gm7
3fr.
C6
x 0

love is dan - ger - ous... This is a bust. Get up, -

Dm
0
Bb
Gm7
3fr.
Gm7/C

— stand tall... Put your back up a - gainst the wall, 'cause my

Dm
0
Bb
Gm7
3fr.
C6
x 0
Bb
Csus4
x 0
C
0 0

love is dan - ger - ous, — This is a bust. Drop your weap - on,

Dm
0
Gm7
3fr.
F

oh, you'd bet - ter come... clean. I've got you cov - ered, — I'll

C/E
0

Gm7/C

Bb

Csus4
x0

catch you when you fall to me. I'm not gon - na hurt you

Dm
0

Gm7
3fr.

F

'cause I'm not that kind, and we're not go - in no - where 'till

C/E
0

Gm7/C

Dm(add G)
00

N.C.

— you have a change of mind...

1.

C/D
000

2.

D.S. al Coda

Repeat and fade

Coda

Dm

Bb

Gm7

Gm7/C

stand tall. Put your back up a - gainst the wall, 'cause my

Dm

Bb

Gm7

C6

love is dan - ger - ous... This is a bust. Get up,-

Dm

Bb

Gm7

Gm7/C

stand tall. Put your back up a - gainst the wall, 'cause my

Dm

Bb

Gm

C6

love is dan - ger - ous... This is a bust. Get up,-

Live to tell

Words and Music by
MADONNA CICCONE and PAT LEONARD

Moderately

Chord diagrams: Dm11 (10fr.), F/A, Bb, C(addF), Bb

The first system of music features a guitar part with four chord diagrams: Dm11 (10fr.), F/A, Bb, and C(addF). Below these is a piano accompaniment in 4/4 time, marked *mp*. The piano part consists of a steady bass line in the left hand and chords in the right hand.

Chord diagrams: Dm11 (10fr.), F/A, Bb, C(addF), Dm

The second system continues the guitar part with chord diagrams: Dm11 (10fr.), F/A, Bb, C(addF), and Dm. The piano accompaniment continues with the same rhythmic pattern.

Chord diagrams: C, F, Gm7 (3fr.), F, C

have know a where tale beau to ty tell. lives.

The third system includes guitar chord diagrams: C, F, Gm7 (3fr.), F, and C. A vocal line is introduced with the lyrics: "have know a where tale beau to ty tell. lives." The piano accompaniment continues to support the melody.

Dm C F Gm7 F
 0 0 0 0 3fr. 0 0 0

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

C Dm C F
 0 0 0 0 0 0 0 0

I was not
 The light that

Gm7 F C Dm
 3fr. 0 0 0 0 0

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

C F Gm7 F C
 0 0 0 0 3fr. 0 0 0 0

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

Gm7/F

F



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the first line of the vocal melody.

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

Piano accompaniment for the first system, including both treble and bass staves.

Gm7/F

Am

Bb

Gm7/F

F



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the second line of the vocal melody.

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

Piano accompaniment for the second system, including both treble and bass staves.

Dm7

C/E

Dm7

C



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the third line of the vocal melody.

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

Piano accompaniment for the third system, including both treble and bass staves.

1.

Bb

C

2.

Bb

C

Dm11

10fr.



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the first line of the piano solo.

Piano accompaniment for the fourth system, including both treble and bass staves.

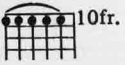
The truth is nev - er far - be - hind, - you

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

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

Slowly

Dm11



Musical notation for the first system, including a treble clef staff with a whole note and a grand staff with piano accompaniment.

A tempo

No chord



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

Dm7



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

C



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

Bb maj7

C

Dm7

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

Am7

Bb

C(addD)

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

Dm

C

F

know?_

Gm7

F

C

D.S. (second ending and fade)

A

Where's the party

Words and Music by
MADONNA CICCONE, STEVE BRAY and PAT LEONARD

Moderately

Chord diagrams: C (0 0 0 0 3 3), F/C (2 0 2 2 3 3), C (0 0 0 0 3 3), Gm7 (3fr.) (3 3 3 3 3 3), Bb (3 3 3 3 3 3), F (2 2 2 2 3 3), C (0 0 0 0 3 3), F/C (2 0 2 2 3 3), C (0 0 0 0 3 3), Gm7 (3fr.) (3 3 3 3 3 3).

Lyrics:

Work-ing Mon-day through Fri - day
 Could-n't wait to get old - er,
 takes up all of my time. If I can get to the week - end ev - 'ry -
 thought I'd have so much fun. I guess I'm one of the grown - ups now. I

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Bb F C F/C C Gm7 3fr.

thing will work out just fine. That's when I can go cra - zy; that's when I can have fun.
 have to get the job done. Peo - ple give me the bus - 'ness; I'm not liv - ing in fear.

Bb F

Time to be with my ba - by, time to come un - done.) Where's the
 I'm just liv - ing in cha - os. Got - ta get a way from here.

C Dm7 Gm7 3fr. F C Dm7

par - ty? I want to free my soul. Where's the par - ty? I want to

Gm7 3fr. F C Dm7 Gm7 F

lose con - trol. Where's the par - ty? I want to free my soul. Where's the

C 0 0 0
Dm7 0
Gm7 3fr.
F
1. C 0 0 0
F/C

par - ty? — I want to lose con - trol. —

C 0 0 0
Gm7 3fr.
Bb
F

2.
Am7 0 0 0
Bbmaj7
F/G x

Don't want — to grow old — too fast. — Don't want to let the sys - tem get me

C 0 0 0
Am7 0 0 0
Bbmaj7

down. — I've got to find a way to make the good times last. — And if you'll

F/G Ebmaj9+11



No chord

show me how, _____ I'm read - y now.

f ————— *ff*

C Dm7 Gm7 F C Dm7

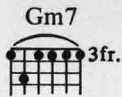
Slow down, you move too fast. — Gon - na make the good times last. — Gon - na let my hair hang down. —

1. Gm7 F 2. Gm7 F C Dm7

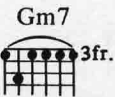
— I'm read - y now. — I'm read - y now. Where's the par - ty?

Gm7 F C Dm7 Gm7 F

Where's the par - ty? Some - one tell me, where's the



par - ty? Come on, come on, come on... Where's the par - ty?



To Coda

N.C.



Don't want — to grow old —

Bbmaj7



F/G



C



— too fast. — Don't want to let the sys - tem get me down. — I've

Am7
0 0 0 0

Bbmaj7

F/G

Ebmaj9+11

got to find a way to make the good times last. — And if you'll show me how, _____

C
0 0 0 0

Dm7
0 0 0 0

— I'm read - y now. Where's the par - ty? — I want to

f — *ff*

Gm7
3fr.

F

C
0 0 0 0

Dm7
0 0 0 0

1. Gm7
3fr.

F

2. D.S. (with repeats) al Coda
Gm7
3fr.

F

free my soul. Where's the par - ty? — I want to lose con - trol. — Where's the lose con - trol. —

Repeat and fade

Coda

C
0 0 0 0

Dm7
0 0 0 0

Gm7
3fr.

F

We can make it all right; we can make you dance. — We can make a par - ty last all night.

True blue

Words and Music by
MADONNA CICCONE and STEVE BRAY

Moderate 50's Rock (♩ = ♩³)

B G#m 4fr. E 0 0 0

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a steady bass line in the left hand and chords in the right hand. The first measure has a B major chord (x24432), the second and third measures have G#m (x24432), and the fourth measure has an E major chord (022100). Dynamics range from mezzo-forte (mf) to forte (f).

B G#m 4fr.

I've _____ had oth - er guys; I've _____
I've _____ heard all the lines; I've _____

The vocal line begins with a B major chord. The piano accompaniment provides harmonic support with chords in the right hand and a steady bass line in the left hand. Dynamics are marked as mezzo-forte (mf).

E 0 0 0

_____ looked in - to _____ their eyes. But _____ I nev - er knew love _____ be - fore
_____ cried oh, so man - y times. Those _____ tear - drops, _____ they won't fall _____ a - gain.

The vocal line continues with the E major chord (022100). The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

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F#7

B

'til you walked through my door.
I'm so ex - cit - ed 'cause you're my best friend.

I've _____
So _____

f *mf*

G#m 4fr.

— had oth - er lips;
if you should ev - er doubt;

I've _____
won - der what _____

E 0 00

— sailed a thou - sand ships,
— love is all a - bout,

But _____ no mat -
Just _____ think back _____

F#7

— ter where I _____ go, you're the one for me, ba - by,
— and re - mem - ber, dear, those words whis - pered

B



this I know... 'Cause it's
 in your ear. — I said } true love; — you're the one I'm —

G#m



E



— dream - ing of. — Your heart fits me like a glove. —

1. F#7



— And I'm gon - na be true blue, ba - by. I love you. —

2. F#7



true blue, ba - by. I love you. — 'Cause it's

B

G#m

4fr.

true love; you're the one I'm dream-ing of.

Counter-melody

This time I know it's true love; you're the one I'm

E

0 00

Your heart fits me like a glove. And I'm gon-na be

dream - ing of. Heart fits me like a glove.

F#7

Emaj7



true blue, ba - by. I love you.— No, no more

F

Emaj7



sad - ness, I kiss it good - bye. The sun — is burst -

F#

G#m 4fr.

F#



ing right out of the sky. I searched the whole—

E

F#



— world for some - one like you. Don't you know, don't you know that it's

B

G#m

4fr.

true, love. — Oh ba - by, true love, — oh ba - by. Oh love, — oh ba - by,

E

B

true love. It's true. So — if you should ev - er doubt;

G#m


E

0 00

won - der what — love is all a - bout. Just think — back and —

F#7

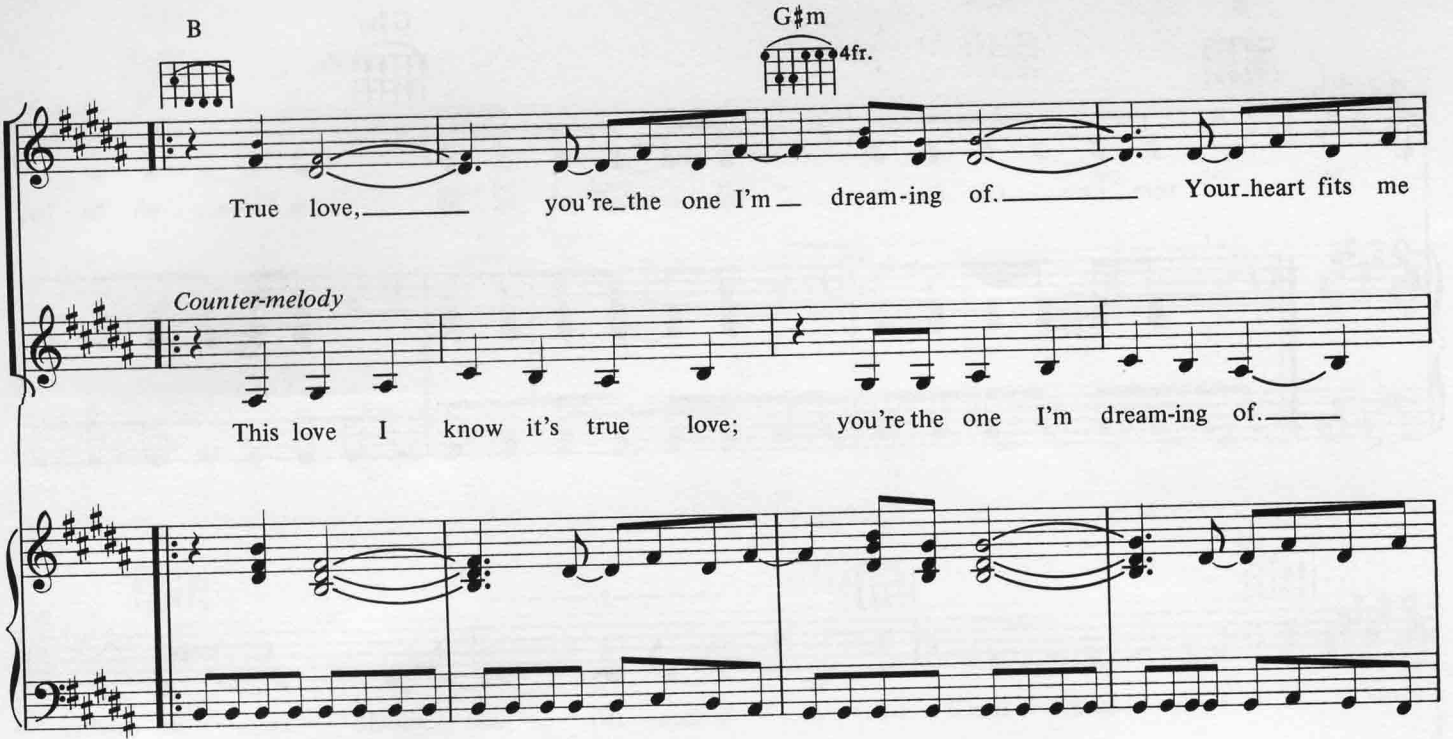
— re - mem - ber, dear, those words whis-pered in your ear. — I said,



B  **G#m** 

True love, _____ you're the one I'm dream-ing of. _____ Your heart fits me

Counter-melody

This love I know it's true love; you're the one I'm dream-ing of. _____



E  **F#7** 

like a glove. _____ And I'm gon - na be true blue, ba - by. I love you. -

Heart fits just like a glove. _____



Repeat and fade

B  **G#m**  **E** 

True love, oh ba - by. True love, oh ba - by, Oh love, oh ba - by, true love. It's



La isla bonita

Words and Music by
MADONNA CICCONE, PAT LEONARD
and BRUCE GEITCH

Medium Calypso

C#m 4fr. B C#m 4fr.

mf

B C#m 4fr.

C#m 4fr. B C#m 4fr.

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

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A/C#  C#m  E 

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


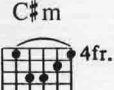



B  C#m  B  C#m 


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#/C

C#m

G#m

G#m7



far a - way...
 went so fast...
 far a - way...
 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



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 C#m B

Span - ish lul - la - by. —

To Coda ⊕

C#m B

1. C#m C#m

2. C#m

F#m D E

I want_ to be where_ the sun warms_ the

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: F#m (x23211), D (xx0232), and E (022100). The key signature has three sharps (F#, C#, G#).

Bsus2 F#m D

sky. When it's time for_ si - es - ta_ you can

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: Bsus2 (x22211), F#m (x23211), and D (xx0232). The key signature has three sharps (F#, C#, G#).

E F#m

watch them_ go by. Beau - ti - ful

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: E (022100) and F#m (x23211). The key signature has three sharps (F#, C#, G#).

D E Bsus2

fac - es, no cares in_ this world. Where a

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: D (xx0232), E (022100), and Bsus2 (x22211). The key signature has three sharps (F#, C#, G#).

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



A



B



Span - ish lul - la - by. —

C#m



G#m G#m7



F#m



E



B



La la la la la la,

B/F#



F#m



B



C#m



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

G#m G#m7



F#m



E



B



La la la la la la,

B/F#



F#m



B



C#m



A



B



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

Jimmy Jimmy

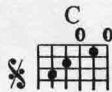
Words and Music by
MADONNA CICCONE and STEVE BRAY

Moderate Rock



f

(Jim - my, Jim - my, oh, — Jim - my, Jim - my; Jim - my, Jim - my, oh —



— Jim - my, Jim - my.) Where you go - in', boy? I see — your legs twitch - in',
Why did you go and crash — up your new car?
Took my ad - vice and got — out of this place;

(Jim - my, Jim - my, oh, — Jim - my, Jim - my.) My dad - dy says you just need —
 (Jim - my, Jim - my, oh, — Jim - my, Jim - my.) Is it be - cause — it did - n't
 (Jim - my, Jim - my, oh, — Jim - my, Jim - my.) This ole town — ain't nev -

— a good lick - in'; (Jim - my, Jim - my, oh, — Jim - my, Jim - my.)
 take you too far? (Jim - my, Jim - my, oh, — Jim - my, Jim - my.)
 er gon - na be the same; (Jim - my, Jim - my, oh, — Jim - my, Jim - my.)

you say you're gon - na be King of Las Ve - gas; (Jim - my, Jim - my, oh, —
 Why do you al - ways have such a sad — face? (Jim - my, Jim - my, oh, —
 I real - ly love you, I just — could - n't tell you so; (Jim - my, Jim - my, oh, —

— *Jim - my, Jim - my.)* you're just a boy that comes from bad plac - es.
 — *Jim - my, Jim - my.)* Is it be - cause_ you wan-na get out of this place?
 — *Jim - my, Jim - my.)* I should - 've said then, now you'll nev - er know.

(*Jim - my, Jim - my, oh, Jim - my, Jim - my.)*
 (*Jim - my, Jim - my, oh, Jim - my, Jim - my.)*
 (*Jim - my, Jim - my, oh, Jim - my, Jim - my.)*)

C F6 Em/G

Why, oh, why, oh, why, oh, why, oh, why, oh, why, oh,

F Cmaj7 G7
 why do fools fall in love with fools like

C
 you. (Jim-my, Jim-my, oh, Jim-my, Jim-my; Jim-my, Jim-my, oh,

1. 2. G7
 — Jim-my, Jim-my.) — Jim-my, Jim-my.) You're much too wild for

Am F G7 Am C/G F
 this town; there's not much here that's gon-na hold you down; you

got - ta lot - ta style, it should take you far, take you fur - ther than
 my back - yard.

(Oop shoo boop oop—
 — oop sha la la la oop shoo boop oop— oop sha la la la.)

D.S. al Coda

Coda **F6** **G7** **Am** **F**

love... You're much too wild for this town;— there's

G7 **Am** **C/G** **F** **G7**

not much here that's gon - na hold you down; you got - ta lot - ta style, it should

Am **C/G** **F** **G**

take you far, take you fur - ther than my back yard.

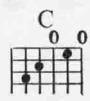
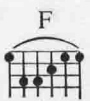
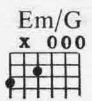
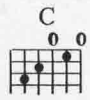
C

(Jim - my, Jim - my, oh — Jim - my Jim - my;

Jim - my, Jim - my, oh — Jim - my, Jim - my.) Why, oh, why, oh,

why, oh, why, oh, why, oh, why, oh, why do

fools fall — in love with fools like you. (Boop shoo boop oop—



— oop sha la la la oop shoo boop oop— oop sha la la la.

Boop shoo boop oop— oop sha la la la oop shoo boop oop—

Repeat and fade



— oop sha la la la.) Hey! I real - ly love you, Jim - my.

Hey! I real - ly love you Jim - my.

Love makes the world go round

Words and Music by
MADONNA CICCONE and PAT LEONARD


Bright Reggae beat

The musical score is written in treble and bass clefs with a key signature of one flat (Bb) and a 4/4 time signature. The piano accompaniment features a reggae-style bass line and chords. The vocal line includes the following lyrics:

— we — say; — — — — —
a — lie, — — — — — It's eas - y to teach re -
but we can teach them

Chord diagrams are provided for various chords: C (0 0 0 0), F (2 1 2 3), Am (0 2 0 0), G (x 0 0 0), Am (0 2 0 0), G/B (x 0 0 0), Am (0 2 0 0), G/B (x 0 0 0), Am (0 2 0 0), G (x 0 0 0), and Dm7 (0 2 0 0). A section marked 'No Chord' is also present.

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G  N.C. Am  G 

ci - ite, but it don't mean -
how to try; — love — means — to — un -



Dm7 

— a damn — un - less we're gon - na fight,
der - stand; — reach out for some - one's hand,



G  N.C. Am  G 

but not with guns —
'cause ev - 'ry - thing —



Dm7 


— and knives — we've got to save the
— you do — comes back in time to



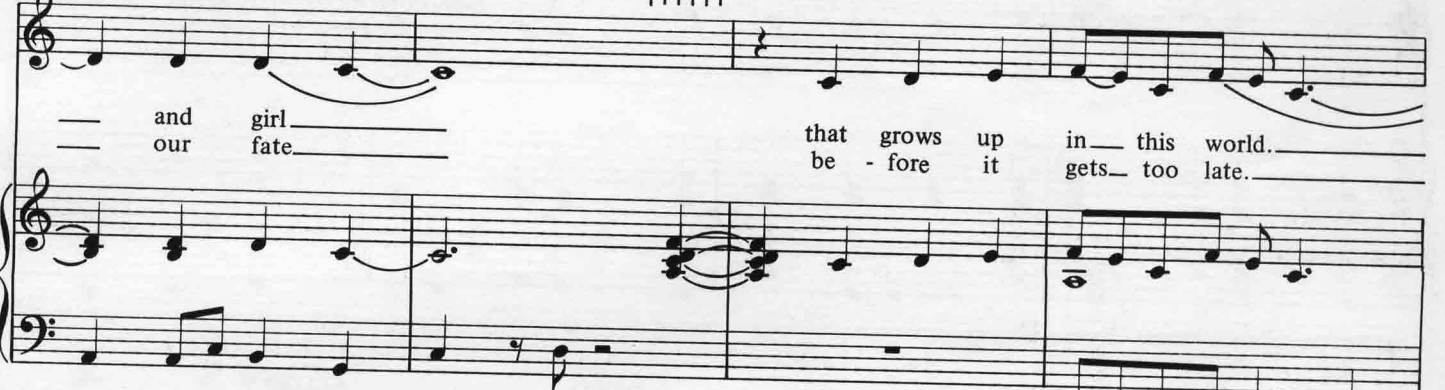
G  N.C.  G 

li - ves
you; _____ of - ev - 'ry - boy -
we - have - to - change -






— and girl _____ that grows up in — this world. _____
— our fate _____ be - fore it gets - too late. _____



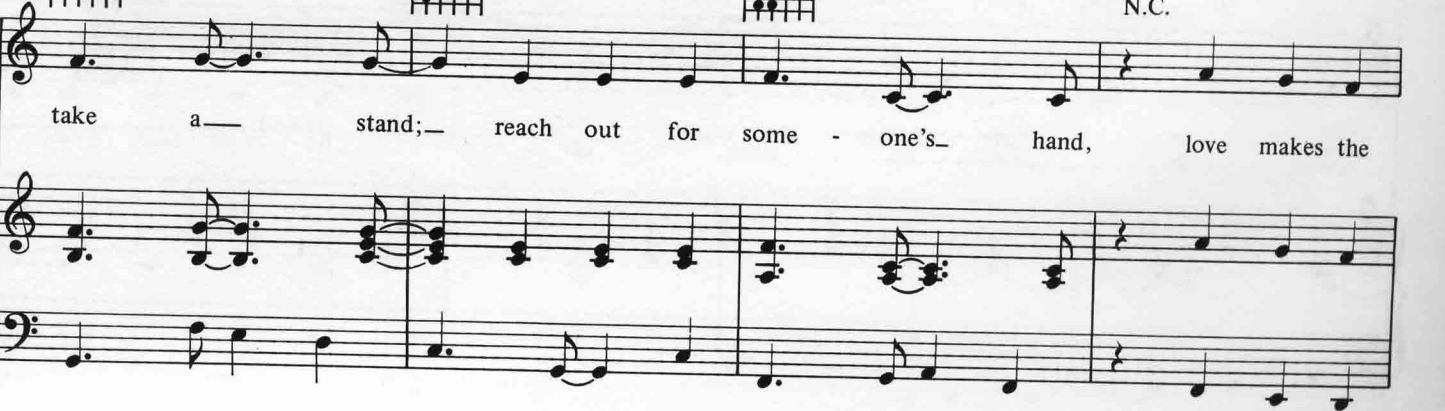
G/D  G  C  F  Am 

There's hun - ger ev - 'ry - where, - we've got to



G  C  F  N.C.

take a — stand; — reach out for some - one's — hand, love makes the



Am G/B C F Am

world go— round... It's eas - y to for - get — if you don't

G C F N.C. To Coda

hear the— sound— of pain and pre - ju - dice. Love makes the

1. Am G/B 2. Am G7/B C F

world go— round... world go— round,

Am G C

(We've got you to take a — stand.)
(If you don't hear a — sound.)

— love makes the world — go — round.

F

1. N.C. Am G7/B 2. N.C.

Love makes the world go—

Am G/B G C

Don't judge a man— 'til

Dm G

you been stand - ing in his shoes; you


Em Am

know that we're all so quick to look a - way—

Dm  C 

— 'cause it's the eas - y thing — to do; —



F  G 

you know that what I say — is true. —






N.C.

— La la la la la — la la, — la la la la la — la la, —

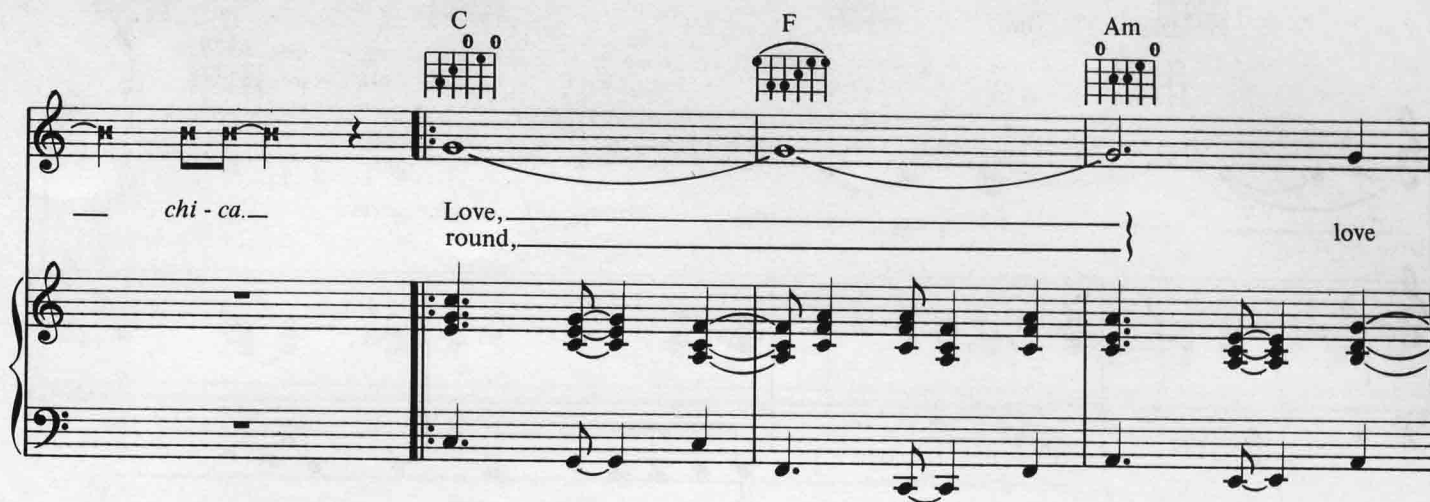


— la la la la la — la la, — chi - ca chi - ca —



C  F  Am 

— *chi - ca.* — Love, — round, — } love



G  C  F 

makes the world_ go_ round. Love makes the



1. N.C.

2. Am  G7  N.C. Am  G/B  N.C. Am 

world go_



G 

"Make_ love_ not_ war,"_ we_ say;_



Dm7  G 




It's eas - y to re - ci - te,



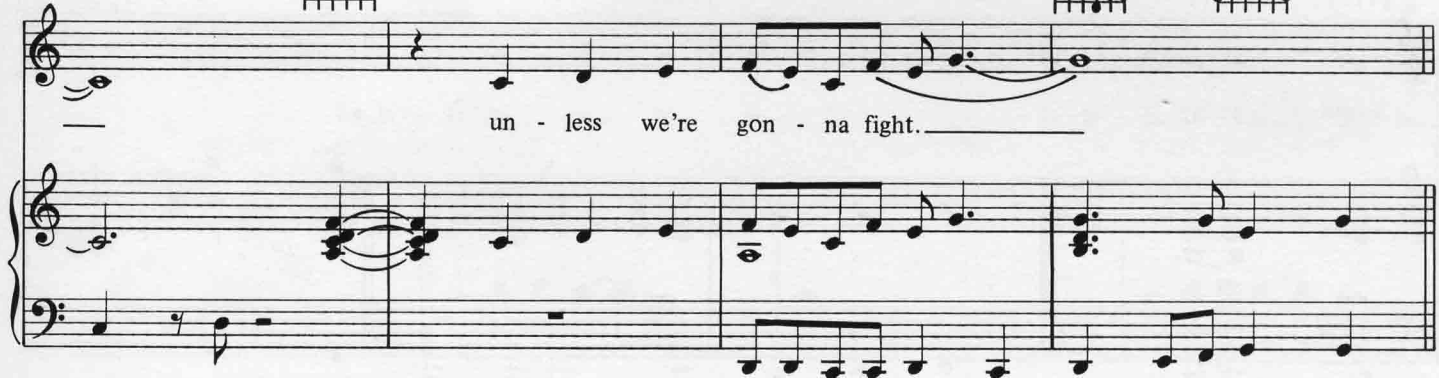
N.C.  G 





but — it — don't — mean — a damn —




Dm7  G/D  G  *D.S. (no repeat) al Coda*

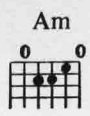
un - less we're gon - na fight.



Coda  G/B  C  F 

world go — round,





(We've got to take a stand.)
(If you don't hear a sound.)

love makes the world go round.

1. N.C. Am G/B 2. N.C. Am G/B

Love makes the world go — La la

Repeat and fade

C F Am G

now, reach —
la la la — la la, — la la la la la — la la, — la la

C F N.C. Am G/B

out. Start - ing
la la la — la la. — La la