

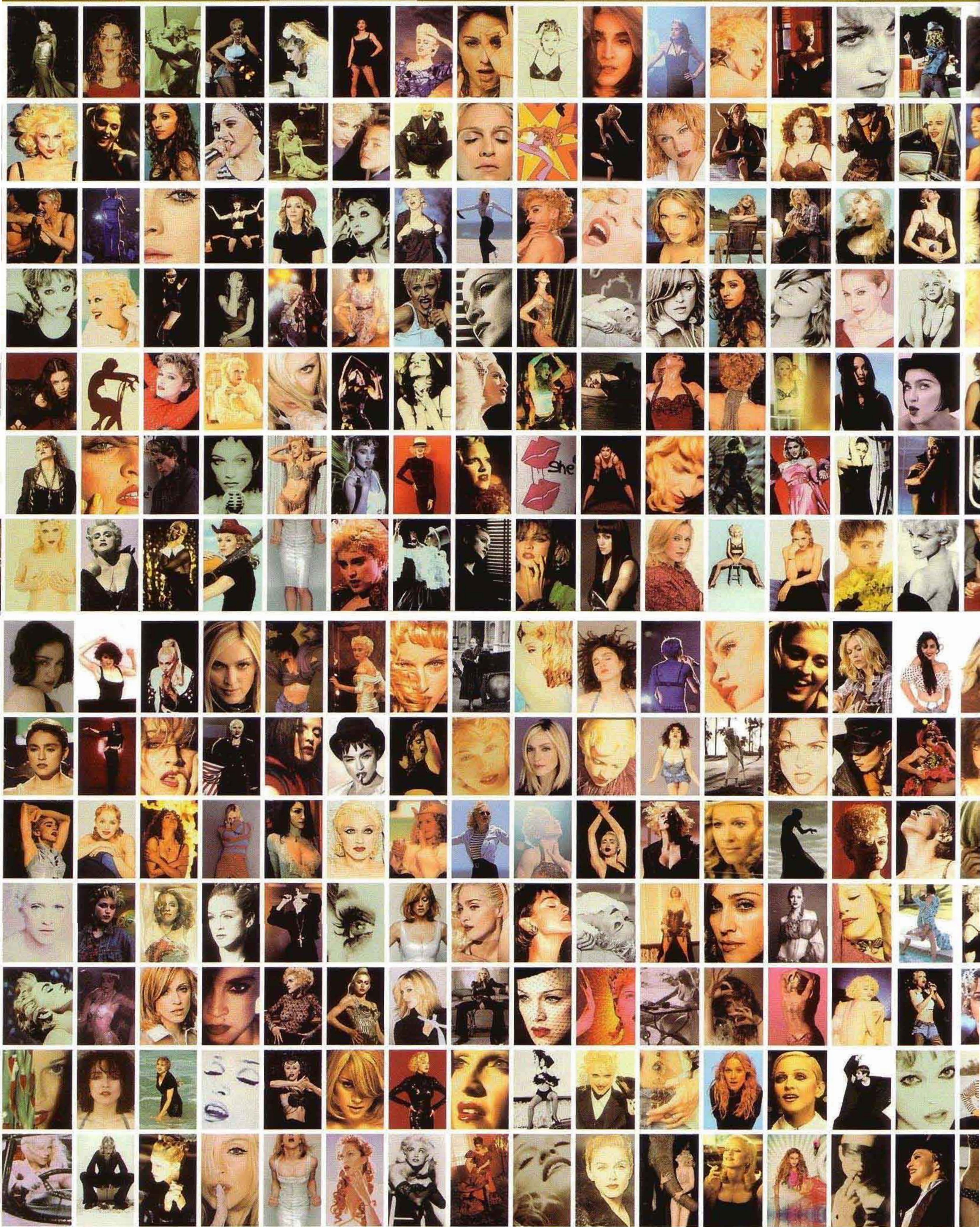
**MADONNA**



**GREATEST HITS VOLUME 2**









MADONNA

GREATEST HITS VOLUME 2

GHV2

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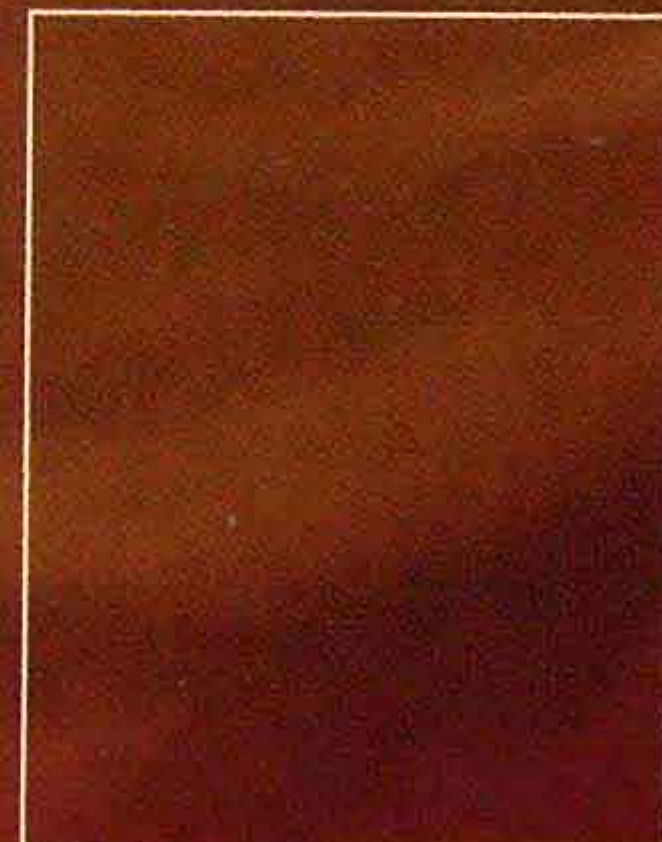
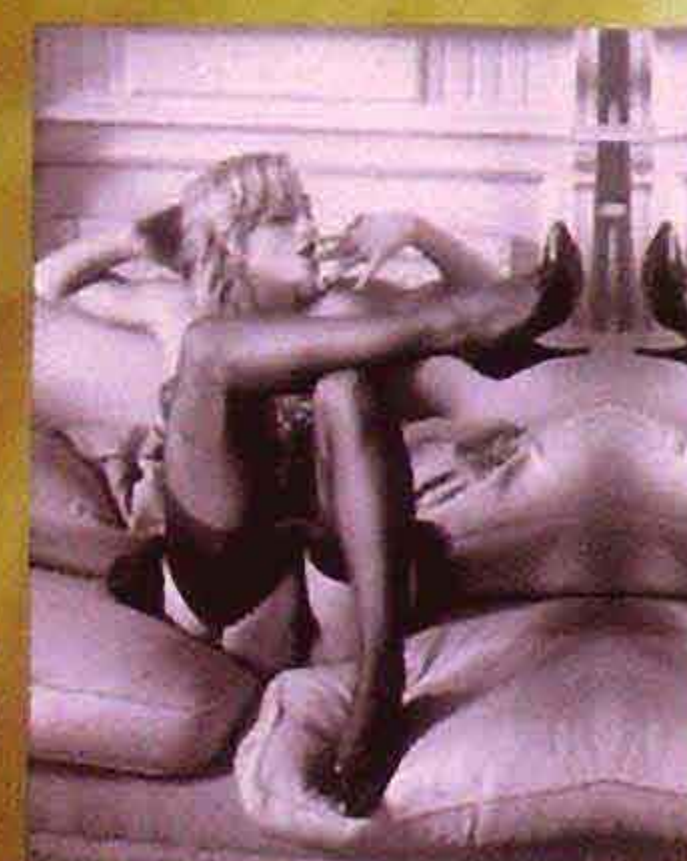
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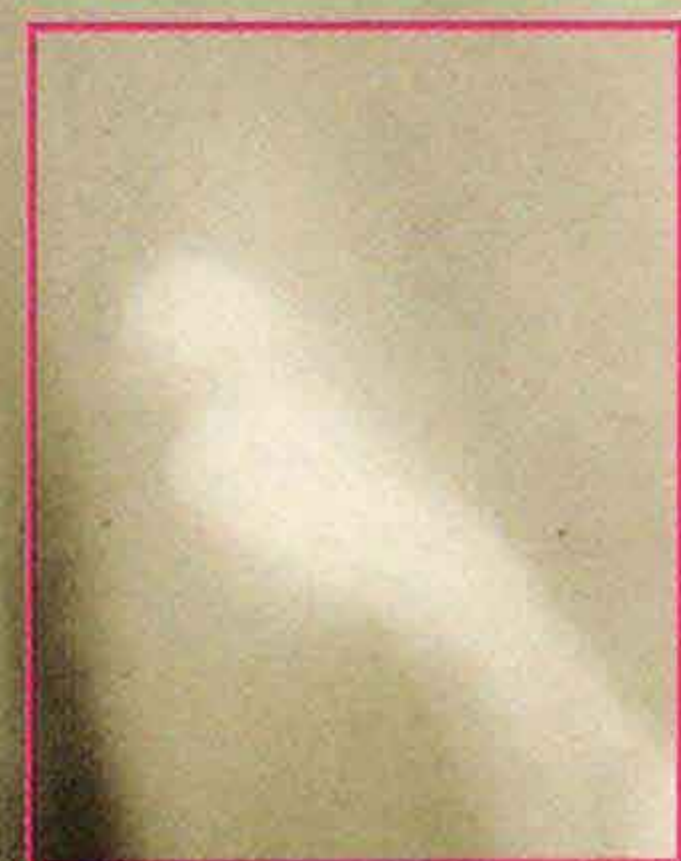
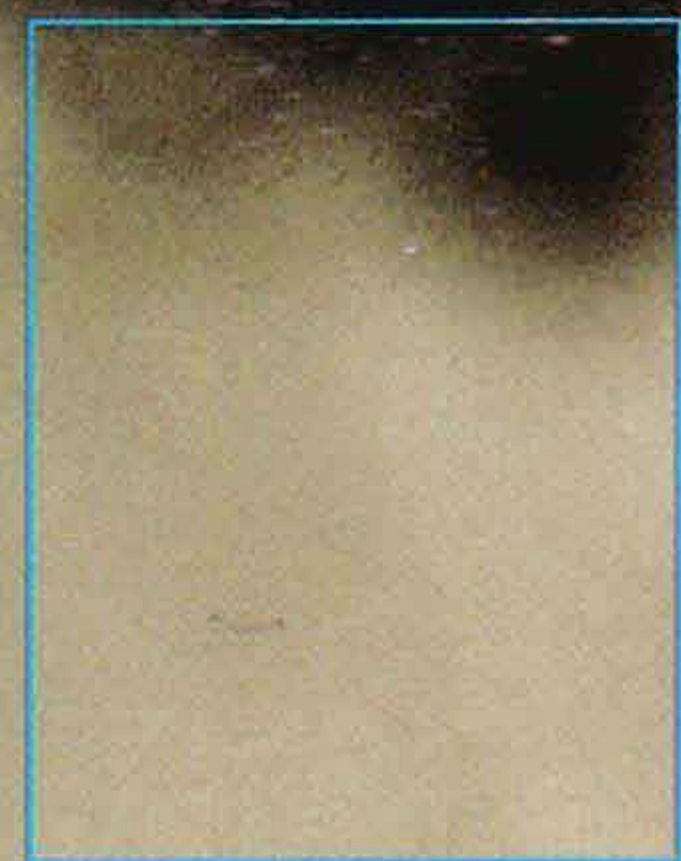
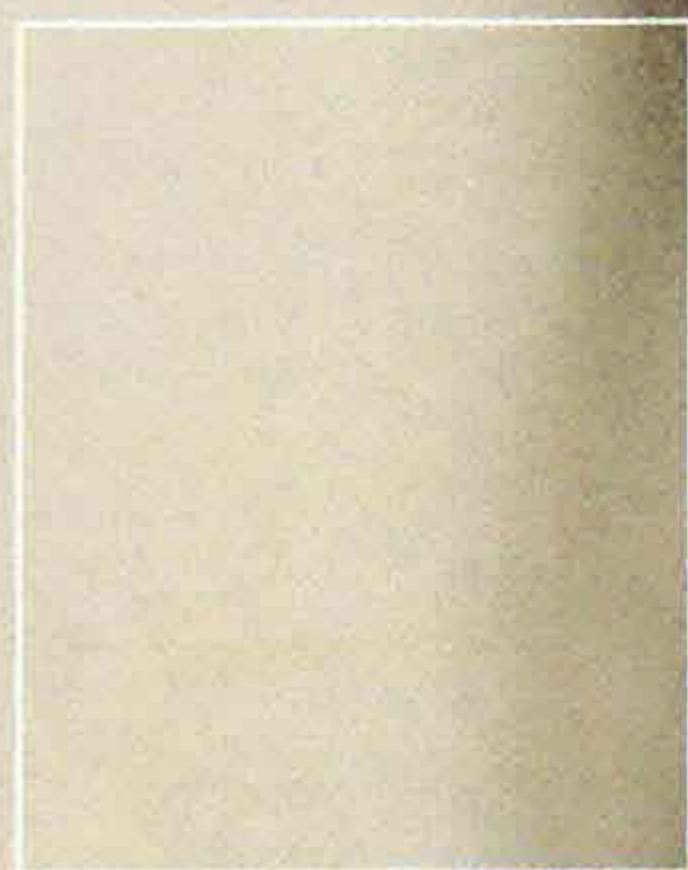
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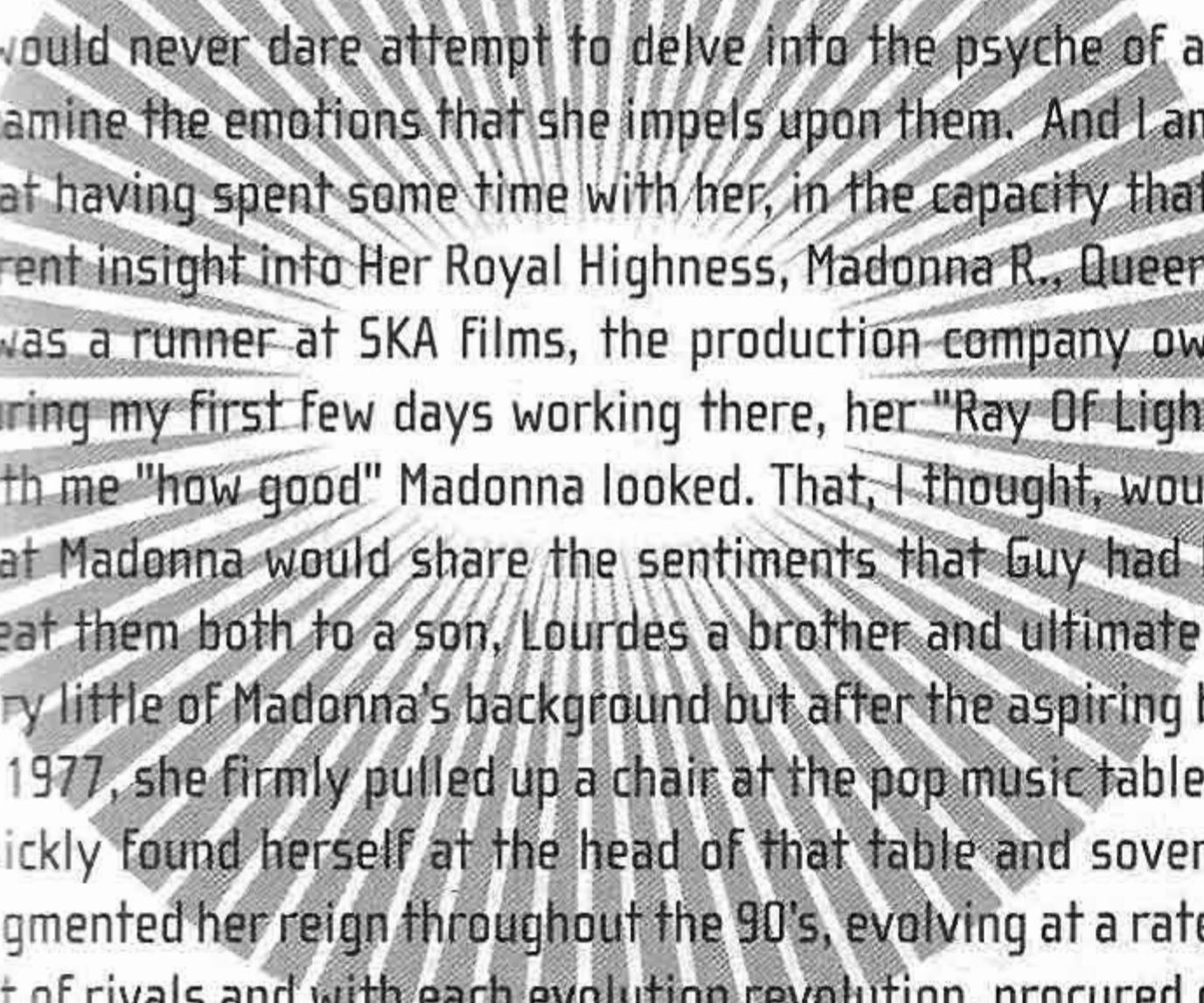
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I would never dare attempt to delve into the psyche of a Madonna fan, however ardent, to try and examine the emotions that she impels upon them. And I am no expert in Madonna, or music, but I feel that having spent some time with her, in the capacity that I have, I am able to offer a distinctly different insight into Her Royal Highness, Madonna R., Queen of Pop. . . . I first met Madonna when I was a runner at SKA films, the production company owned by Guy Ritchie and Matthew Vaughn. During my first few days working there, her "Ray Of Light" video was on the TV and Guy discussed with me "how good" Madonna looked. That, I thought, would be the end of that. Little was I to know that Madonna would share the sentiments that Guy had bestowed upon her and three years later, treat them both to a son, Lourdes a brother and ultimately become Mrs. R. Good show! . . . I know very little of Madonna's background but after the aspiring ballerina's move from Michigan to New York in 1977, she firmly pulled up a chair at the pop music table. The chair soon became a throne. She then quickly found herself at the head of that table and sovereignty followed during the 80's. Madonna augmented her reign throughout the 90's, evolving at a rate that more than outweighed even her closest of rivals and with each evolution revolution, procured greater reverence and admiration. . . . I am writing this mid-shoot on "Love, Sex, Drugs & Money," Mr. Ritchie's latest film in which he has very kindly allowed his spouse to further her film career...by working in the catering truck. Without fail Madonna is on set every morning at 0500, hairnet on, cigarette in mouth, making tea and flipping eggs for the hungry crew. "She's not bad," said one of the burly electricians yesterday, "but she keeps burning the fucking bacon, it has to stop, or she has to go!" I witnessed the grip tossing his sandwich into a bin remarking, "I know she's the Guv'nor's wife and all but she should stick to what she does best." I asked Madonna about the bacon but she refused to comment. . . . Her music career has proven much more fruitful than her foray into the fry-up. But, as with her kitchen skills, it too has been tainted with controversy. "Erotica," quite possibly the rudest song of all time, featuring such shocking lyrics as "I'd like to put you in a trance," caused such disputations when it was released in 1992 that children were actually banned from listening to any music for over 7 months. As usual, it was the same bunch of over-sexed weirdos that unzipped their gimp masks and complained that if you listen carefully, Madonna is daring to sing a song about things that people do. What most people failed to realize, was that if you played it backwards at 33rpm, it actually told you to put all your clothes on and never talk to the opposite sex. Ever. . . . "Deeper and Deeper," from the same album, lowered some of the upturned noses caused by the "Erotica" single. But they were soon raised again when they discovered that the track was about a miner coming to terms with his homosexuality, "I can't help falling in love, I fall deeper and deeper the further I go," he sings as he disappears deep into the dark shaft.



The first chapter of the 1994 *Bedtime Stories* album was "Secret," a song that tackled the hard-hitting issue of transvestites. Documenting a man's sudden realization that his girlfriend is packing much more than she promised and as he/she shares his/her secret with him, she sings the crushing prose "...happiness lies in your own hand..." Think about it. Think harder. . . . With "Human Nature" Madonna really expressed herself with a defiantly unashamed dig at those that had dared to finger wag. People often discuss the strange behavior that people exhibit, supposedly provoked by Madonna, well let me tell you this: After watching a leather clad M spank her leather-clad Chihuahua in the accompanying video, my German Shepherd (who shall remain anonymous) gave me 'come to kennel eyes' for two days. At first I neglected his advances but I eventually succumbed to his demands and bought similar outfits for the both of us. This was a purchase that I was soon to regret. . . . "Bedtime Story" saw Madonna collaborating with Nellee Hooper and Björk. Unearthing trance-house music, they succeeded in adding their own ingredients and unleashing it upon a welcoming nation. After opening with a futuristic Barbarella-esque shot of Madonna, the video for "Bedtime Story" rapidly descends into an exquisitely executed nightmarish vision that would have had the Brothers Grimm giving it two fee-fi-fo-thumbs way, way up. . . . In 1995 the press would have us believe that Alan Parker received an 8-page letter from Madonna demanding that she should work on the catering truck on his upcoming film "Evita," but Parker refused. "I didn't even finish reading the letter," said the director, "I had heard about how she burnt the bacon on "Desperately Seeking Susan" and I didn't want her anywhere near our food." Down, but not out, Madonna wrote back to Parker saying that if he wasn't going to let her cater for the film, how about allowing her to play the lead? Parker agreed immediately. Not only did Madonna win a Golden Globe for her outstanding performance as Eva Peron, she made "Don't Cry For Me Argentina" her own. Most importantly, the crew did not go hungry. . . . Bittersweet was the order of the day for "The Power of Good-bye," a haunting song that defies the laws of physics. William Orbit, with whom she unites throughout her "Ray of Light" album, is blatantly unaware of Newton's Law, as he failed to spot this obvious mistake. Madonna claims that "...there's no greater power than the power of good-bye..." Is that right? Well, the power of good-bye may be effective when it comes to relationships, but it's not going to allow my portable DVD player to work, no matter how many times I bid it farewell. Electricity, gas, wind, water and of course nuclear are all much greater powers than the power of good-bye. Even steam is, it can move trains. . . . Physics aside, this album has become one of her most revered releases and found itself the recipient of four Grammys®. A little known fact, is that the ethereal track "Frozen" was originally commissioned by Haagen Dazs for a commercial, but its unearthly qualities were deemed unsuitable for ice-cream promotion. Madonna, although a little disappointed, kept her chin up and released it anyway. (Apparently Ben & Jerry also refused the track.)



The gap between her previous and latest albums was perfectly bridged by the track "Beautiful Stranger," recorded for the soundtrack of "Austin Powers The Spy Who Shagged Me". Well known for her thoughtless lyrics, Madonna reached new boundaries with these. After spending our lives being advised not to talk to strangers and telling our children the same, she not only talks to one, she falls in love with one—and sings to him. Think, woman. . . . And so to her latest album, "Music." "Don't Tell Me" is a dust-coated, rootin'-tootin', thigh-slapper of a track. And although a great tune, Madonna displays irresponsible behavior once again, this time in the video. For starters, she walks down the middle of the road, narrowly avoiding being hit by a truck. Her lyrics also suggest that we "...Take the black off a crow." I tried this and the sight of a bald, pink crow hopping around my yard was enough to make me hate birds forever. Incidentally, John Wayne would revolve in his spittoon if he saw those 'manly' cowboys leaping about and line dancing as they do. Strangely, the video ends with Madonna riding a huge leather handbag. Must be symbolic (or belong to one of the cowboys.) . . . To find out exactly "What It Feels Like For A Girl," Guy told me that he followed her 'round one evening, with his DV Cam. Her nihilistic behavior that the footage shows, resulted in the video being censored and even banned on some networks. Madonna, ignoring her husband's pleas to calm down, is seen racing along busy streets in stolen cars. Her grandmother, an accessory to all this, is seated beside her, unflinching, as they ram into cars, motorbikes and even hockey players. To top it all off, Madonna squirts water into a cop's face and throws uneaten fries, yes uneaten, into a bin—damn her to hell. If you hadn't have banned that video we'd all have been at it. In fact, after seeing the video, I went out and stole this laptop upon which I write. And when I've finished, I'm going to smash it to pieces. . . . I am not a dancing man. I hate dancing. In nightclubs, I normally stand at the back of the room, calmly place both hands in my front pockets, tap my foot and, for a little variety, sometimes nod my head. Except for when I hear the title track from this album, which does exactly what it says on the tin. It "...makes the people come together..." but not in the way it probably intends. The "people come together" and stand and stare with gaping mouths as I unleash myself like a Tasmanian devil in front of them. When the song is over and the laughter has ceased, I slowly walk through the crowd, take my place at the back of the room and wonder who or what the bourgeoisie are. . . . So what next for Madonna? Over the past two decades she has proven herself a Diva, an Actress and an Icon. . . . She once told me that if her wealth and career were taken away from her, it wouldn't matter as she has everything she has ever wanted in her husband and children. You can't say fairer than that.

Successful Wife. Successful Mother. Terrible cook.

God Save The Queen(s)

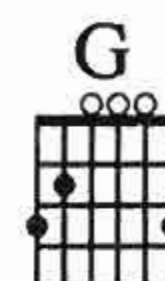
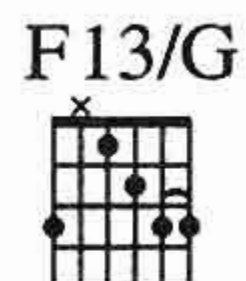
Dan Cadan



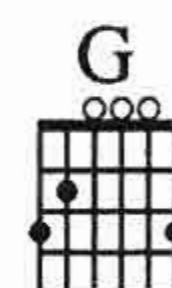
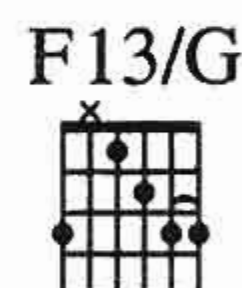
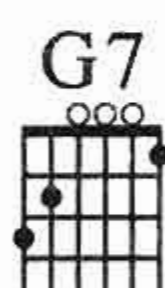
# DEEPER AND DEEPER

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

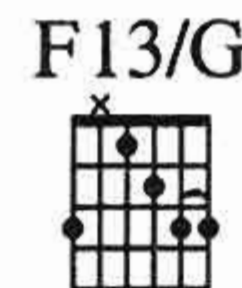
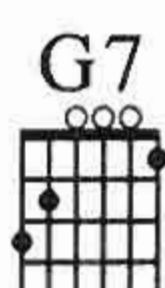
Moderate dance tempo



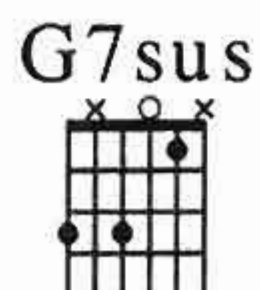
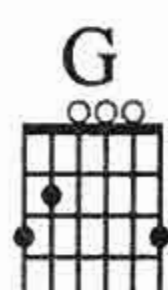
mf



Deep - er and deep - er and deep - er and deep - er.



Sweet - er and sweet - er and sweet - er and sweet - er.





F13/G

G

G7sus

G7

First system of musical notation. Treble staff: Melodic line with eighth and quarter notes. Piano accompaniment: Chords and eighth notes. Bass staff: Simple harmonic line.

Chorus:

Cm7/G

Am7(b5)/G

G

Chorus: I can't help fall - ing in love, — I fall deep - er and deep - er the fur -

G7sus

G7

Cm7/G

F13/G

ther I go. — Kiss - es sent from heav - en a - bove, — they get sweet -

G

er and sweet - er the more — than I know. —



## Verse:

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

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

I let my fa - ther mold me. } Dad - dy could - n't be all\_\_\_\_\_  
 I let my fa - ther mold me. }

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



learn this \_\_\_\_\_ song. \_\_\_\_\_ That's why  
 You're gon-na bring your love to me. I'm gon-na let you. \_\_\_\_\_

*Guitar Chords:* Cm, Gm, Cm

**Chorus:**  
 I can't help fall-ing in love, I fall deep - er and deep - er the fur - ther I go. \_\_\_\_\_

*Guitar Chords:* Cm7/G, F13/G, G, G7sus, G7

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

*Guitar Chords:* Cm7/G, F13/G, G

1. N.C. 2. Cm7/G

\_\_\_\_\_ that I know. \_\_\_\_\_ The deep-er I go. \_\_\_\_\_ I can't help

*Guitar Chords:* G7sus, G7



F13/G

G

G7sus

G7

Cm7/G

fall-ing in love, I fall deep - er and deep - er the fur - ther I go. Kiss-es sent from heav-

F13/G

G

G7sus

G7

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

*Bridge:*

Cm

Cm(#5)

Cm6

Some-one said that ro-mance was dead and I be - lieved it in - stead of re -

Cm(#5)

Cm

Cm(#5)

mem - b'ring what my ma - ma told me. Let my fa - ther mold me. Then you



Cm6 Cm(#5) Cm Cm(#5)

tried to hold\_ me. You re - mind me what they said. This feel-ing in - side\_

Cm6 Cm(#5) Cm Cm(#5)

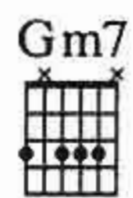
I can't ex - plain. But my love is a - live.\_

Cm6 Cm(#5) N.C.

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

Gm





The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats (Bb and Eb) and contains four measures of whole rests. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff has a treble clef and contains a continuous eighth-note arpeggiated pattern across all four measures. The bottom staff has a bass clef and contains a continuous eighth-note pattern across all four measures.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats (Bb and Eb) and contains four measures of whole rests. Above the staff are four guitar chord diagrams: Gm, Cm, Gm, and Cm, each with a '3' indicating a triplet. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff has a treble clef and contains a continuous eighth-note arpeggiated pattern across all four measures. The bottom staff has a bass clef and contains a continuous eighth-note pattern across all four measures.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats (Bb and Eb) and contains four measures of whole rests. Above the staff are four guitar chord diagrams: Gm, Cm, Gm, and Cm, each with a '3' indicating a triplet. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff has a treble clef and contains a continuous eighth-note arpeggiated pattern across all four measures. The bottom staff has a bass clef and contains a continuous eighth-note pattern across all four measures.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats (Bb and Eb) and contains four measures of whole rests. Above the staff are three guitar chord diagrams: Gm, Cm, and Gm, each with a '3' indicating a triplet. The middle staff contains the vocal melody with the lyrics: "Dad - dy could - n't be all wrong. Not gon-na let you slip a - way." The bottom staff is a piano accompaniment with a treble and bass clef, containing a continuous eighth-note pattern across all four measures.



Cm Gm Cm

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

Gm Cm

song. You're gon - na bring your love to me, I'm gon - na get you. That's why

*Chorus:*

Cm7/G F13/G G

I can't help fall - ing in love, I fall deep - er and deep - er the fur -

G7sus G7 Cm7/G F13/G

ther I go. Kiss - es sent from heav - en a - bove, they get sweet-



G G7sus G7 Cm7/G F13/G

er and sweet - er the more that I know. Deep - er and deep - er and deep -

G G7sus G7 Cm7/G

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

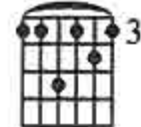
F13/G G G7sus G7

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

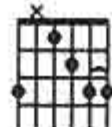
Cm7/G F13/G G G7sus G7

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

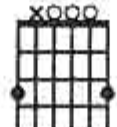


Cm7/B $\flat$ 

F13/A



G/B



G7sus/C

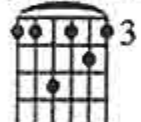


G7/B

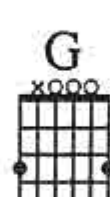


You've got to just let your bod - y move to the mu - sic.

Cm7/G

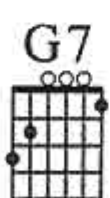
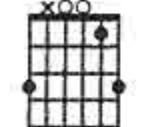


F13/G



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

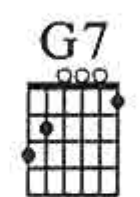
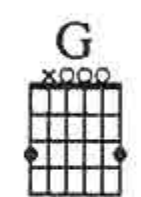
G7sus



F13/G



ing in love. I can't keep from



N.C.

fall - ing in love with you, though there's noth - ing bet - ter that I'd like to do.



# EROTICA

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

Moderately, with a heavy beat

N.C.

The piano introduction is in 4/4 time, key of D major. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The dynamic is marked *mf*.

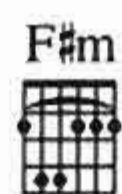


(Spoken:) Erotica...

Romance...

The musical accompaniment for the spoken section features a piano introduction with a sustained D major chord in the right hand and the eighth-note pattern in the left hand.

Verse:



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

The musical accompaniment for the verse features a piano introduction with a sustained D major chord in the right hand and the eighth-note pattern in the left hand.

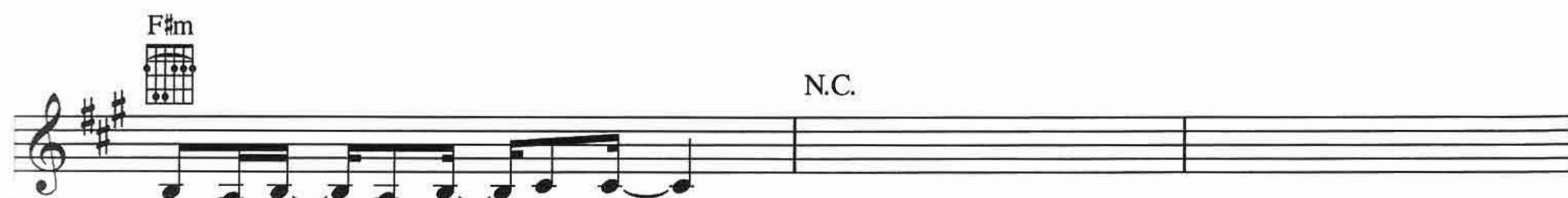
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Dennis Thomas, Richard Westerfield, Robert Bell and George Brown  
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F#m

N.C.

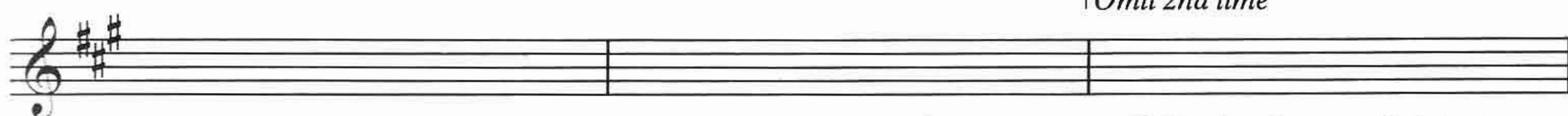


like to put\_ you in\_ a trance.\_  
 in a little bit of pain.  
 I don't think you've gone that way.

*If I take you from behind, push myself into your mind when you  
 I can see you understand me, I can tell that you're the same.  
 I could bring you so much pleasure.*



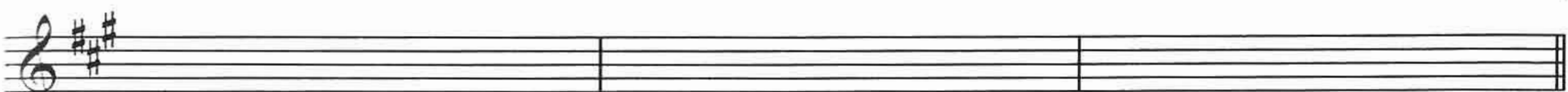
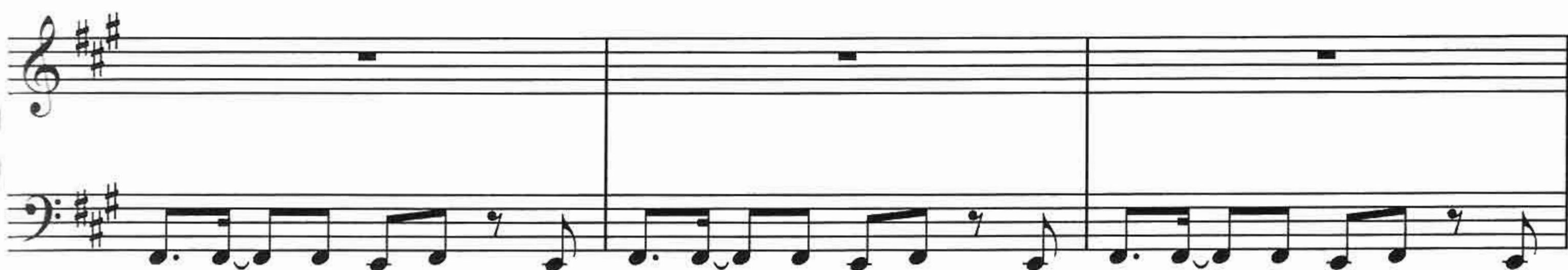
[Omit 2nd time]



least expect it,  
 If you are afraid, we'll raise above.

will you try to reject it?  
 I only hurt the ones I love.  
 I'll come to you when you say.

If I'm in charge and I treat you  
 I know you want me.



like a child,  
 I'm not gonna hurt you.

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







3rd time E - rot - ic,

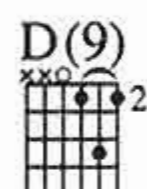
F#m7



e - rot - ic.

Give it up, do as I say,

give it up and let me have my way.



E - rot - ic,

F#m7



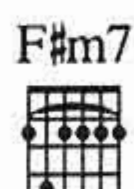
e - rot - ic.

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

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



E - rot - ic,



e - rot - ic,



e - rot - ic.

To Coda ☼

I'd like to put\_ you in\_ a trance.

Chorus:



All o - ver.



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

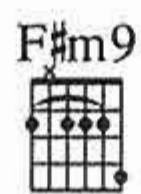


E - rot - ic, e - rot - ic, put your hands all o - ver my bod - y. E - rot - ic, e - rot - ic,

1.

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

2.



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

Bm7/F#



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



N.C.

*D.S. al Coda**Romance...*

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

Coda

F#m7

F#m9

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

All o - ver me.\_\_\_\_

All o - ver me.\_\_\_\_

C#m9/F#



*F#m9*

*C#m7/F#*

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

*Bm7/F#*

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

*C#m7/F#*

1. 2.

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

3. N.C.

E - rot - i - ca.



# HUMAN NATURE

Words and Music by  
MADONNA CICCONE, DAVE HALL, KEVIN MCKENZIE,  
SHAWN MCKENZIE and MICHAEL DEERING

Moderate dance beat ♩ = 88

N.C.

Ex-press your-self don't re-press your-self.\_

8va

*mf*

Ex - press your-self don't re-press your-self.\_

Ex - press your-self don't re - press your-self.\_

loco

8va

Ex-press your-self don't re-press your-self.\_

Ex-press your-self don't re-press your-self.\_

And I'm not sor-

(8va)

loco



## Chorus:

C♭maj7

B♭7

E♭m9

C♭maj7

B♭7

(I'm not sorry, it's hu - man na -

ture.)

E♭m7

C♭maj7

B♭7

E♭m7

C♭maj7

And I'm not sorry, I'm not your bitch, don't hang your

## Verses 1 &amp; 2:

B♭7

E♭m7

C♭maj7

C♭maj7

B♭7

shit on me. it's hu - man na - ture.) 1. You would-n't let me say the words I longed -

pun - ished me for tell - ing you my fan -









— to say, — you did - n't want — to see — life through — my eyes. — You  
 - ta - sies, — I'm break-in' all — the rules — I — don't make. — You





tried to shove — me back — in - side — your nar - row room, — and  
 took my words — and made — a trap — of sil - ly fools, — you





si - lence me — with bit - ter - ness — and lies. — Did I  
 helped me down — and tried — to make — me break. — Did I



Bridge:

C♭maj7

B♭7

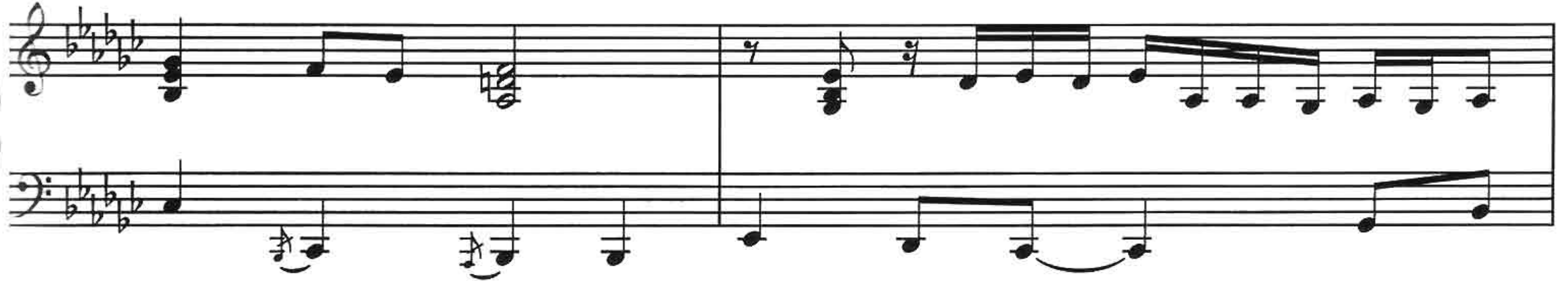
E♭m7

C♭maj7



say      some - thing      wrong?  
say      some - thing      true?

Oops,      I did - n't know I could - n't talk a - bout  
Oops,      I did - n't know I could - n't talk a - bout



B♭7

E♭m7

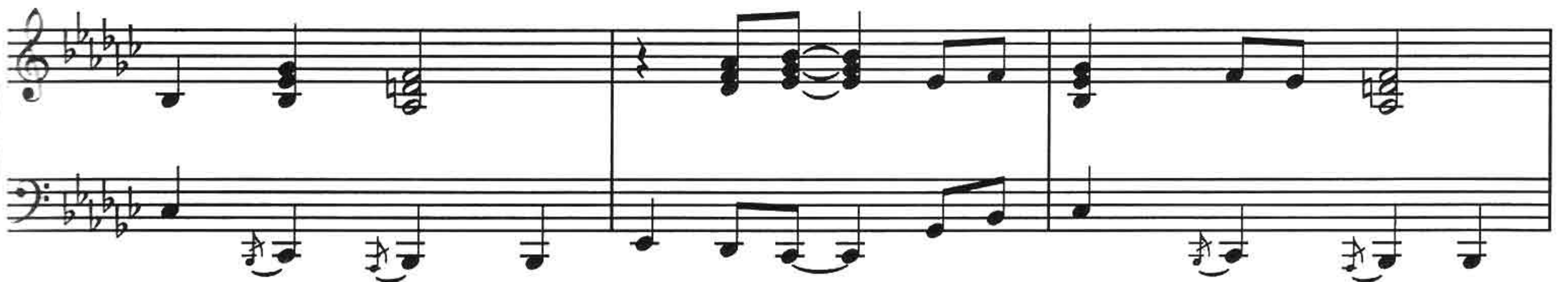
C♭maj7

B♭7



sex.      *(Spoken): I must have been crazy.*  
sex.      *(Spoken): I must have been crazy.*

Did I      stay      too —      long?  
Did I      have a      point of      view?



E♭m7

C♭maj7

B♭7

E♭m7

C♭maj7



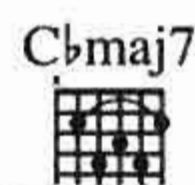
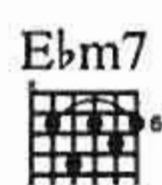
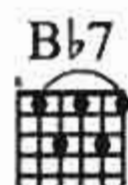
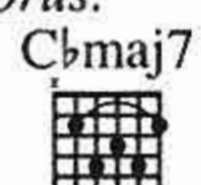
Oops,      I did - n't know I could - n't speak my mind.      *(Spoken): What was I thinking?*  
Oops,      I did - n't know I could - n't talk a - bout you.      *(Spoken): What was I thinking?*

And I'm not sor -

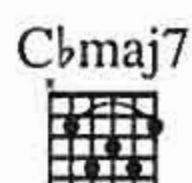
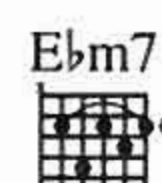
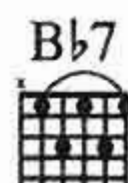
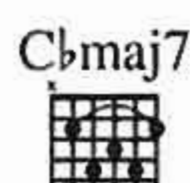
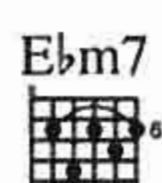




## Chorus:



(I'm not sor - ry, it's hu - man na - ture. it's hu - man na - ture.)

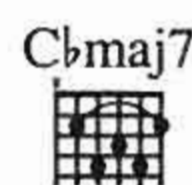
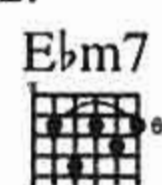
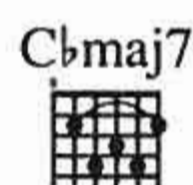
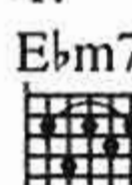


- ture.) And I'm not sor - ry, (I'm not sor - ry, I'm not your bitch, don't hang your

To Coda

1.

2.



shit on me.) it's hu - man na - ture. 2. You - ture.



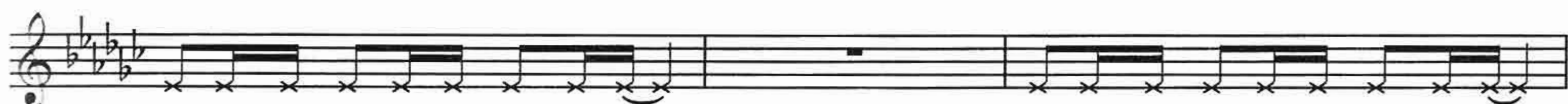
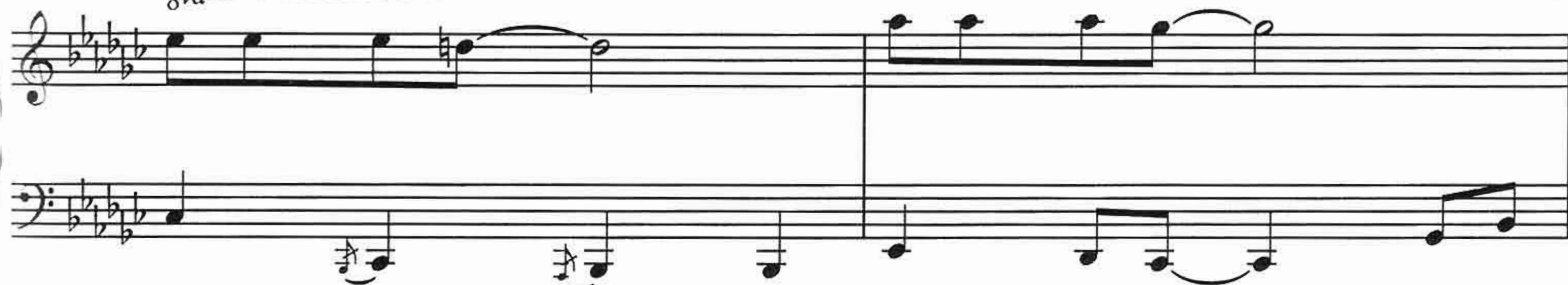
N.C.



Ex - press your-self don't re - press your-self.\_

Ex - press your-self don't re-press your-self.\_

8va



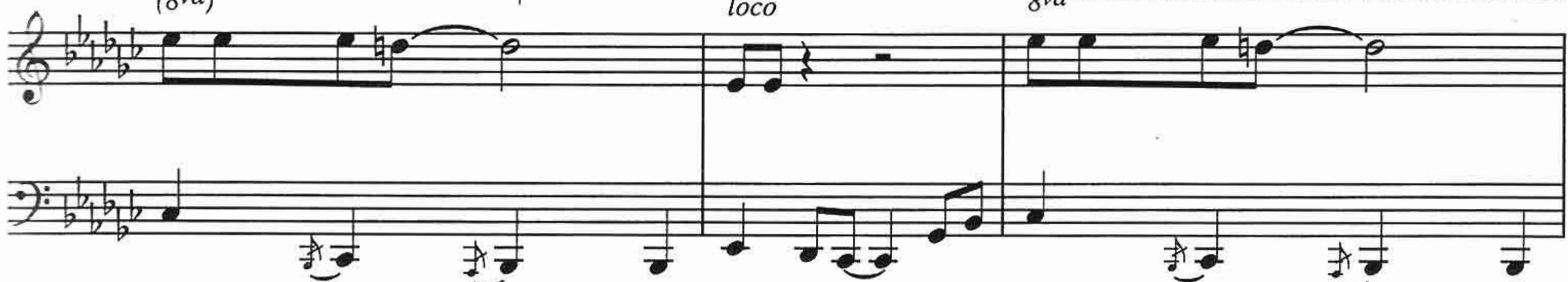
Ex-press your-self don't re - press your-self.\_

Ex-press your-self don't re - press your-self.\_

(8va)

loco

8va

D.S.  al Coda

Ex-press your-self don't re-press your-self.\_

Ex-press your-self don't re - press your-self.\_

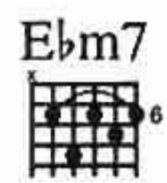
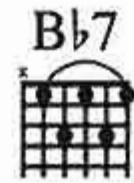
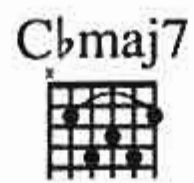
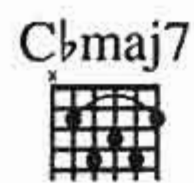
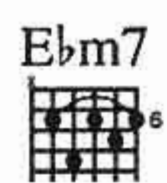
Did I

(8va)

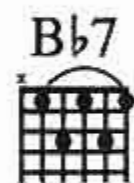
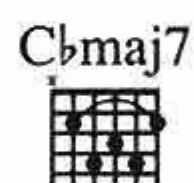
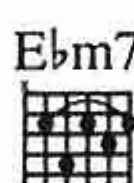
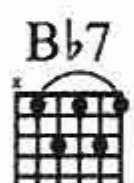
loco





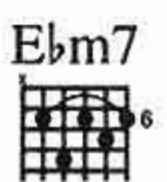
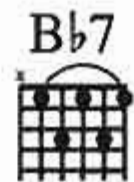
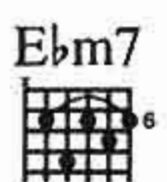


- ture. And I'm not sor - ry, not sor - ry, it's hu - man na -



- ture.) it's hu - man na - ture.) And I'm not sor - ry, not

*Repeat and fade*



sor - ry, it's hu - man na - ture.) And I'm not sor -  
I'm not your bitch, don't hang your shit on me.



# SECRET

Words and Music by  
MADONNA CICCONI, DALLAS AUSTIN  
and SHEP PETTIBONE

Moderate beat ♩ = 96

Verses 1-3:

Chord diagrams: Bb7, Bb7sus, Bb7, Ebm7, Db, Cm7(b5), Cb, Ebm7, Db, Cm7(b5), Bb7sus, Bb7, Ebm7, Db, Cm7(b5), Cb, Bb7.

1. Things hav-en't been the  
2. You gave me back the par - a  
3. You knew all a - long

same dise since you came in - to my life. You  
that I thought I lost for good. You  
what I nev - er want-ed to say. Un -

found a way to touch my soul and I'm nev - er ev - er, ev - er, gon - na  
helped me find the rea - son why it took me by sur - prise that you  
til I learned to love my - self, I was nev - er, ev - er lov - ing an - y -



1.3 *To Next Strain* 2.

B $\flat$ 7sus B $\flat$ 7 B $\flat$ 7sus B $\flat$ 7 A $\flat$ m7 B $\flat$ 7sus

let it go. }  
bod-y else. } un-der-stood. Hap - pi - ness lies in your\_ own

E $\flat$ m7 D $\flat$ /F A $\flat$ m7

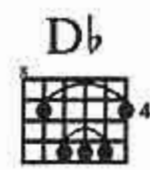
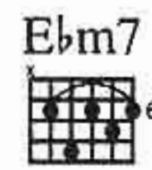
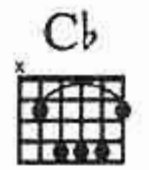
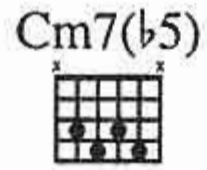
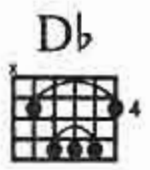
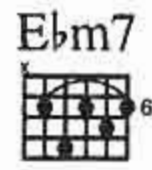
hand. It took me much\_ too\_ long\_ to un - der - stand\_

B $\flat$ m7 C $\flat$ maj7 D $\flat$  B $\flat$ 7(#5)/D

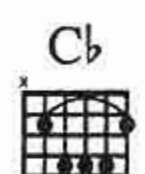
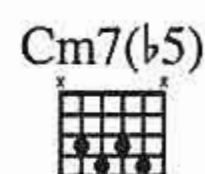
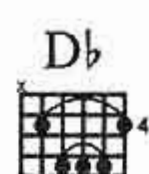
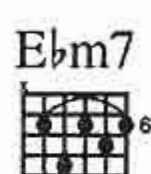
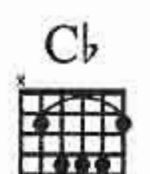
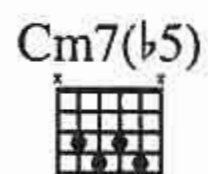
\_ how it\_ could be, un - til you\_ shared\_ your\_ se - cret\_ with



## Chorus:



me. \_\_\_\_\_ Some-thing's com-ing o - ver. Mm, \_\_\_\_\_

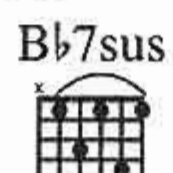


some-thing's com-ing o - ver. Mm, \_\_\_\_\_ some-thing's com-ing o - ver me. \_

1.

D.S. %

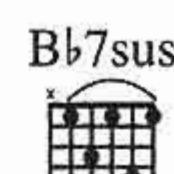
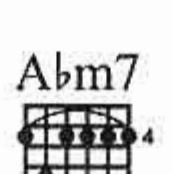
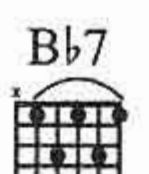
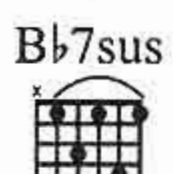
2.



My ba-by's got a se-cret. ba-by's got a se-cret.

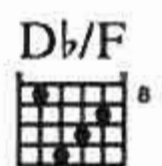
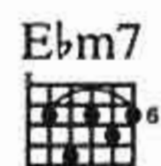
3.

## Bridge:



ba-by's got a se-cret. Hap - pi - ness lies in your\_ own

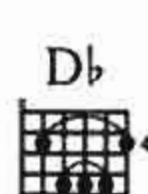
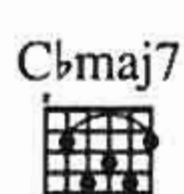
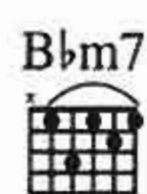




hand. \_\_\_\_\_

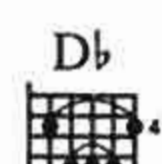
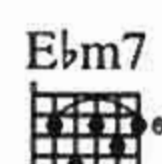
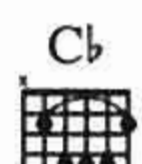
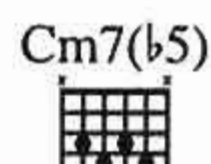
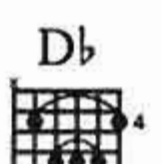
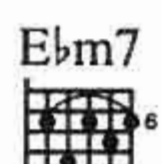
It took me much \_\_\_\_\_ too \_\_\_\_\_ long \_\_\_\_\_

to un - der - stand \_\_\_\_\_

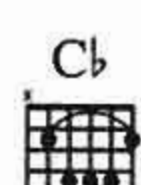
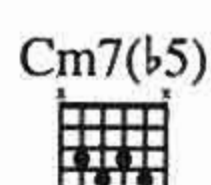
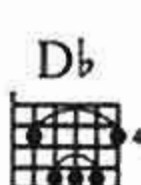
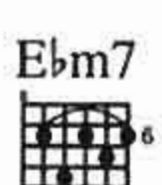
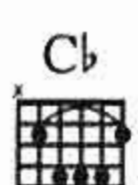
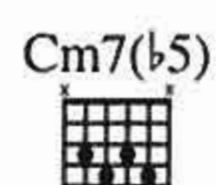


\_\_\_\_\_ how it \_\_\_\_\_ could be, \_\_\_\_\_

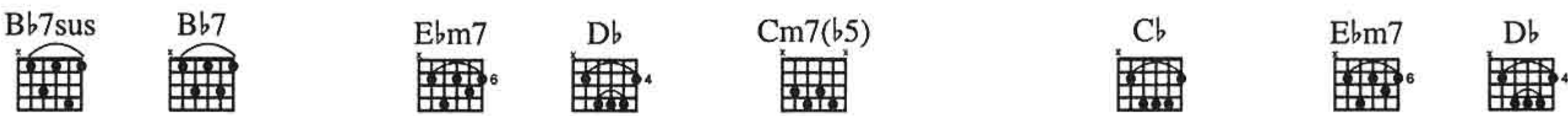
un - til you \_\_\_\_\_ shared \_\_\_\_\_ your \_\_\_\_\_




\_\_\_\_\_ se - cret \_\_\_\_\_ with me. \_\_\_\_\_



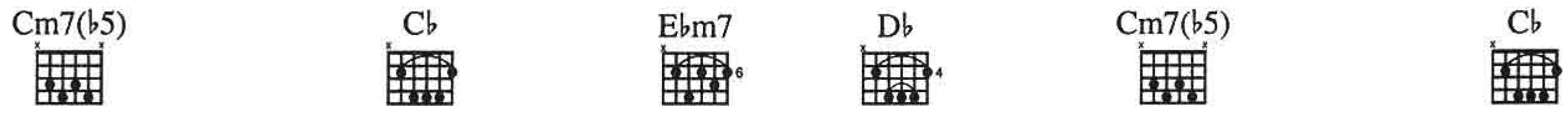


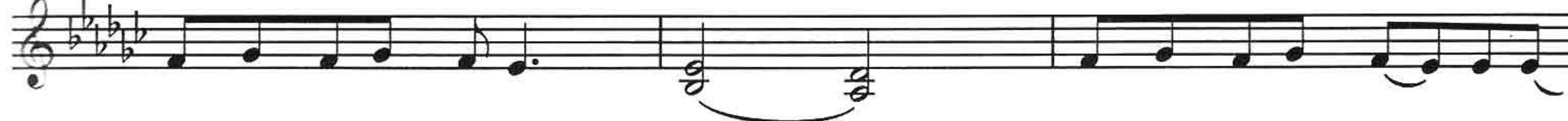




1. Mm, some-thing's com-ing o-ver. Mm,  
2.-6. *vocal ad lib.*

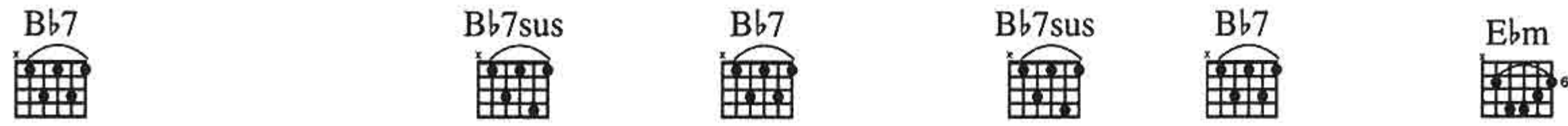







some-thing's com-ing o-ver. Mm, some-thing's com-ing o-ver me.







My ba-by's got a se-cret.





# DON'T CRY FOR ME ARGENTINA

Words by  
TIM RICE

Music by  
ANDREW LLOYD WEBBER

Tender ballad ♩ = 88

Verses 1 & 2:

**C\***

**C**

*mp*

(with pedal)

**F/C**

**G7/C**

**C**

1. It won't be eas -  
2. I had to let it

y. You'll think it strange when I try to ex - plain how I  
hap - pen; I had to change. Could-n't stay all my life down at

feel, that I still need your love af - ter all that I've done.  
heel, look-ing out of the win - dow, stay - ing out of the sun.

\* Original recording in key of B major.

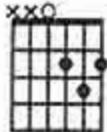


Am/C

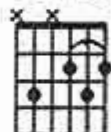


You won't be - lieve me. All you will see is a  
So, I chose free - dom, run - ning a - round try - ing

D



D/C

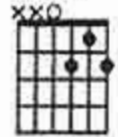


G/B

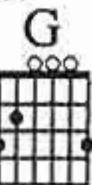


girl you once knew, al - though she's dressed up to the nines, at  
ev - 'ry - thing new, but noth - ing im - pressed me at all. I

D7



1.



six - es and sev - ens with you. to.  
nev - er ex - pect - ed it

*cresc.*

Chorus:



Don't cry for me, Ar - gen - ti - na. The truth is I nev - er

*mf*



left you. All through my wild days, my mad ex - is - tence, I kept my

G Am

prom - ise. Don't keep your dis - tance.

Cmaj7 To Coda Fmaj7

decresc.

Verse 3:

3. And as for for - tune and as for fame, I

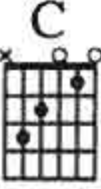
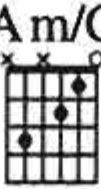
C F/C

mp

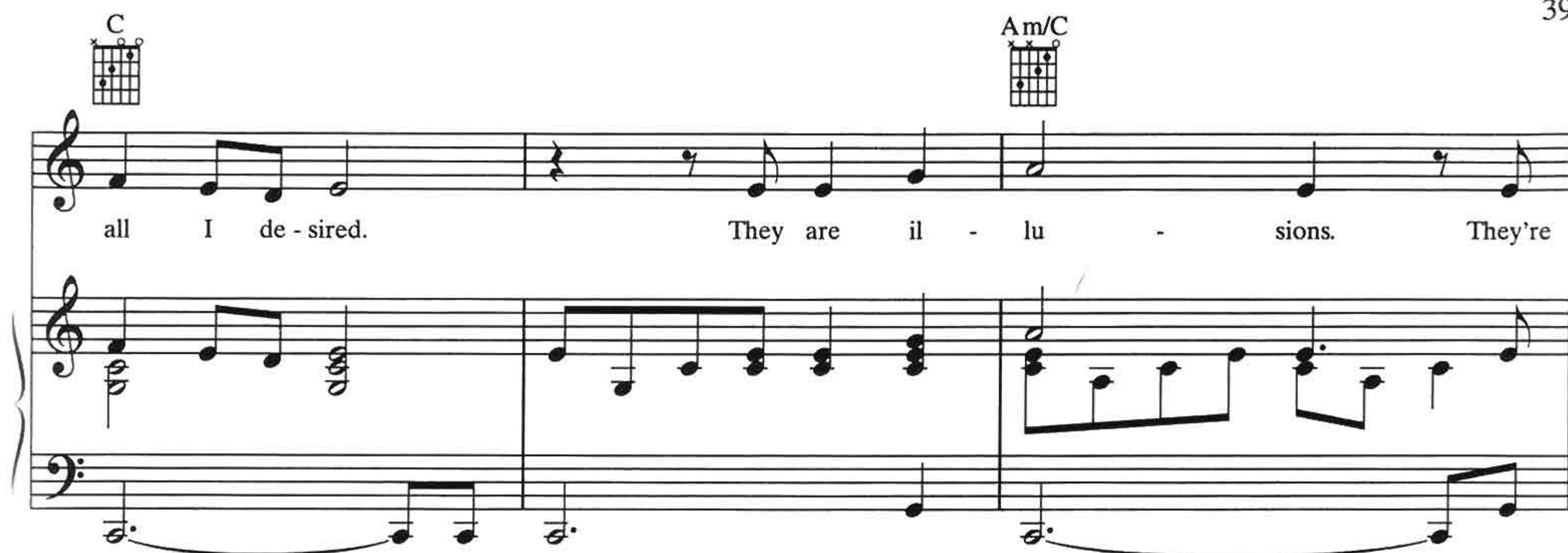
nev - er in - vit - ed them in though it seemed to the world they were



G7/C



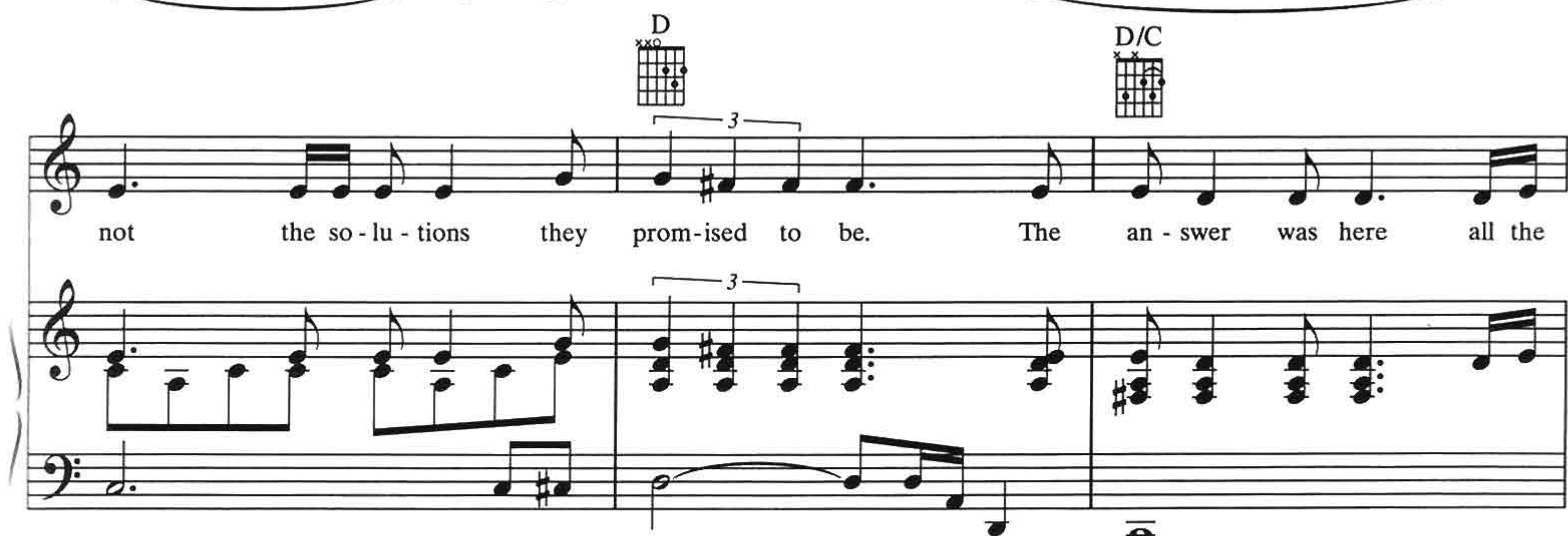
C  Am/C 

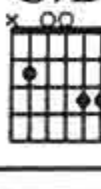
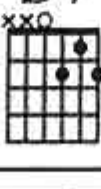
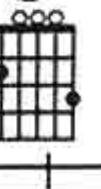
all I de - sired. They are il - lu - sions. They're



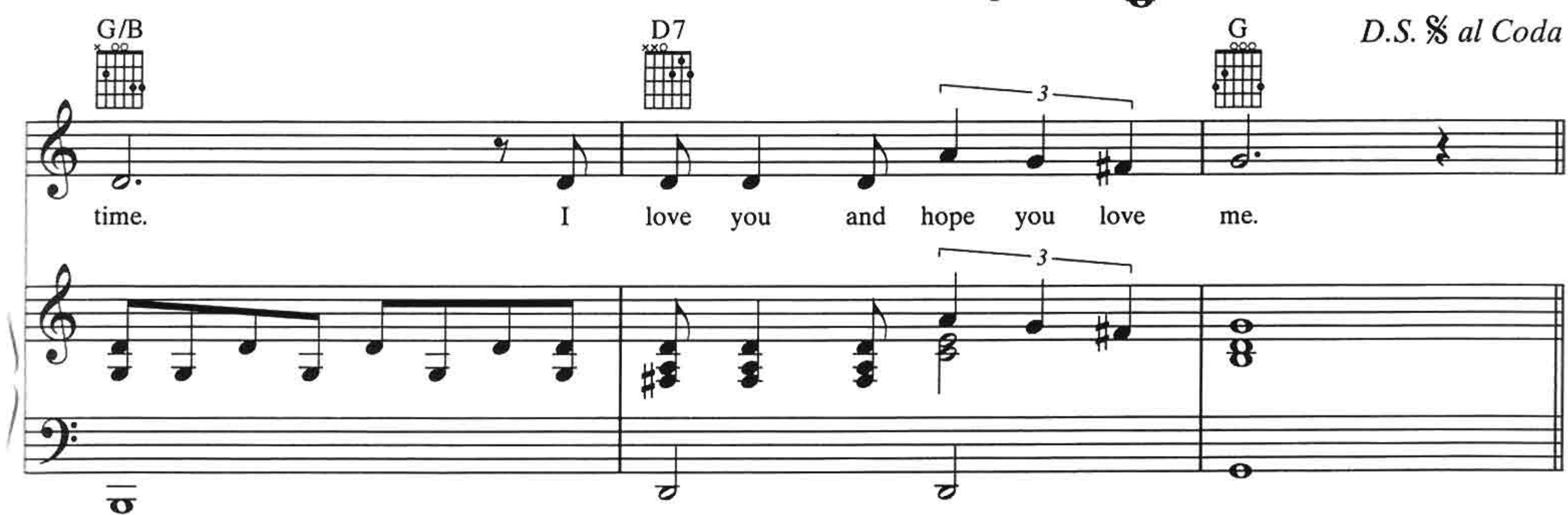
D  D/C 

not the so - lu - tions they prom - ised to be. The an - swer was here all the



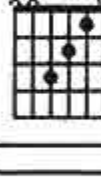
G/B  D7  G  D.S.  $\text{\textcircled{S}}$  al Coda

time. I love you and hope you love me.



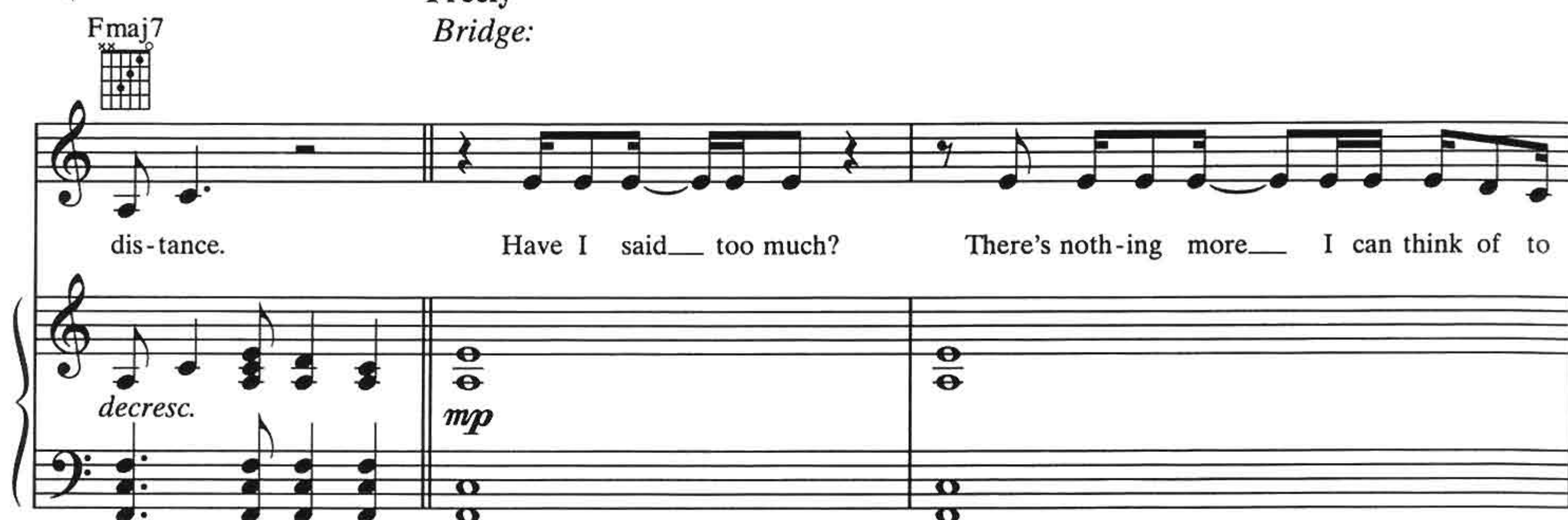
$\oplus$  Coda

Freely  
Bridge:

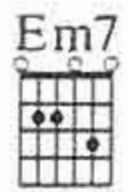
Fmaj7 

dis - tance. Have I said \_\_\_ too much? There's noth - ing more \_\_\_ I can think of to

*decresc.* *mp*



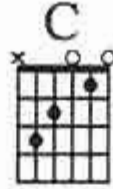




say to you. —

But all you have — to do is

**A Tempo**  
*Chorus:*



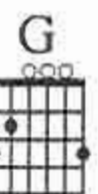
look at me — to know — that ev - 'ry word is true. —

*colla voce**cresc.****f***

3

3

3

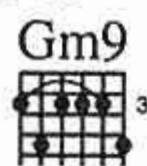
*decresc.****mp***



# BEDTIME STORY

Moderately ♩ = 108

Verse 1:




Words and Music by  
NELLEE HOOPER, BJÖRK GUDMUNSDOTTIR  
and MARIUS DEVRIES

1. To-day is the last day that I'm us - ing words.

They've gone out, lost their mean-ing, don't func - tion an-y-more.\_\_\_\_\_

Let's . . . let's . . .




42  Gm9

Let's get\_ un - con - scious, \_ hon - ey. (on D.S.): Let's get\_ un - con - scious.

Let's get\_ un - con - scious, \_ hon - ey.

Verses 1 & 2:

Gm9 

(on D.S.): Let's get\_ un - con - scious. 1. To-day

is the last day that I'm us - ing words.  
2. Words are use - less, es - pe - cially sen - ten - ces.



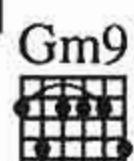
They've gone out,  
They don't stand

lost their mean - ing,  
for an - y - thing.

don't func -  
How could

omit on D.S.

Bridge:



- tion an - y - more.  
they ex - plain how I feel?

Trav - el-ing, learn-ing log - ic and rea - son.  
Trav - el-ing, I'm trav - el - ing.

Trav - el-ing to the arms of un - con-scious - ness.  
Trav - el-ing, learn-ing  
Trav - el-ing, learn-ing  
log - ic or rea - son.  
Trav - el-ing, I'm

To Coda ☉

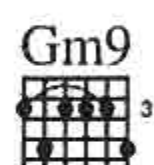
log - ic and rea - son.  
gon - na re - lax now.

Trav - el-ing to the arms of un - con-scious -  
Trav - el-ing in the arms of un - con-scious -



ness. }  
ness. }

*Chorus:*



Let's get\_ un - con - scious, \_hon - ey.

Let's get\_ un - con - scious. \_\_\_\_\_ Let's get\_ un - con - scious, \_hon -

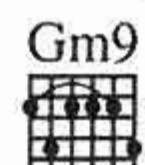
ey. Let's get\_ un - con - scious. \_\_\_\_\_

1.





2.

Verse 3:





D.S.  al Coda Coda


plain how\_ I feel?



ness.\_\_\_\_\_




And all that you've ev - er learned, try to\_ for -



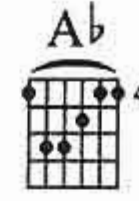
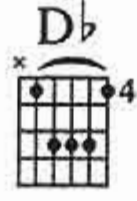
get. I'll nev - er ex - plain\_ a - gain.



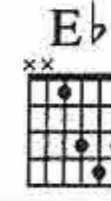
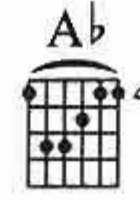
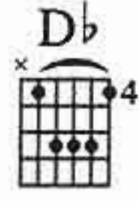
# THE POWER OF GOOD-BYE

Words and Music by  
MADONNA CICCONE  
and RICK NOWELS

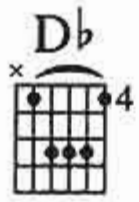
Moderately ♩ = 80



The first system of musical notation for 'The Power of Good-Bye'. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 80 beats per minute. The first staff has four measures, each with a guitar chord diagram above it: Fm, Db, Ab, and Eb. The grand staff contains piano accompaniment. The first two measures of the piano part are marked with a mezzo-forte (*mf*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

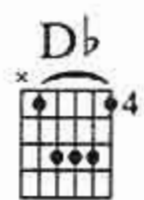


The second system of musical notation for 'The Power of Good-Bye'. It follows the same format as the first system, with a single treble staff and a grand staff. The key signature and time signature remain 3 flats and 4/4. The first staff has four measures with guitar chord diagrams: Fm, Db, Ab, and Eb. The piano accompaniment continues with the same rhythmic pattern as the first system.



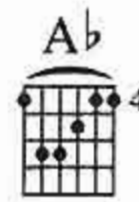
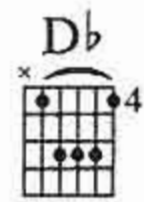
The third system of musical notation for 'The Power of Good-Bye'. It follows the same format as the previous systems, with a single treble staff and a grand staff. The key signature and time signature remain 3 flats and 4/4. The first staff has four measures with guitar chord diagrams: Fm, Db, Ab, and Eb. The piano accompaniment continues with the same rhythmic pattern.



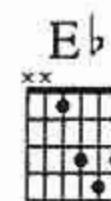
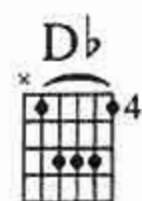


1. Your heart is not

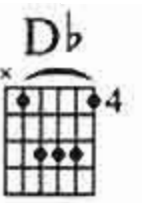
*Verse 1:*



o - pen, so I must go. The spell has been



bro - ken. I loved you so.



Free - dom comes\_ when you learn to let go. Cre - a - tion comes\_ when you learn to say no.\_\_\_\_



Db Cm

2. You were my

**Verses 2 & 4:**

Fm Db Ab Eb

les - son I had to learn. I was your

3. See additional lyrics  
4. Instrumental solo ad lib....

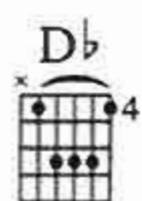
Fm Db Ab Eb

for - tress you had to burn.

Fm Db Ab Eb

Pain is a warn - ing that some-thing's wrong. I pray to God that it won't be long.

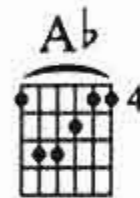
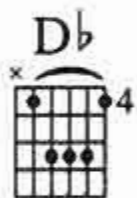




Do you wan-na go high - er? \_\_\_\_\_ 1. There's

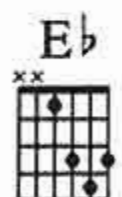
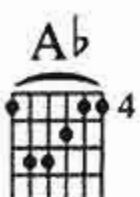
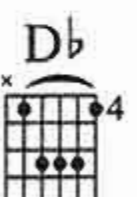
...end solo)

## Chorus:

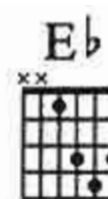


noth - ing left to try. There's

2. See additional lyrics



no place left to hide. There's



no great - er pow - er than the pow - er of good -



Db

To Coda  $\Phi$  1. Cm

bye.

Fm Db Ab Eb

3. Your heart is not

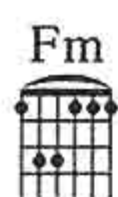
2. Cm

Bridge: Fm

Bbm

Learn to

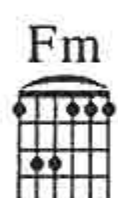




say

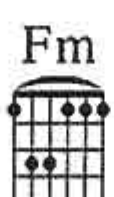
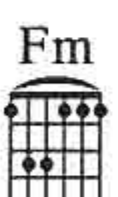
good

bye.



I yearn

to

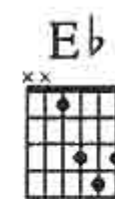
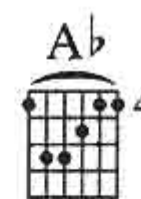
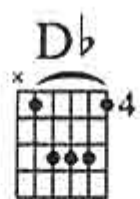
*D.S. al Coda*

say

good

bye.

Coda



There's noth - ing left to lose.

There's



The musical score is written for guitar and piano. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chords and fingerings, and a piano accompaniment with treble and bass staves.

**System 1:**

- Chords:** Fm, D $\flat$  (4), A $\flat$  (4), E $\flat$ , Fm, D $\flat$  (4).
- Vocal Line:** "no more heart to bruise. There's no great - er pow - er than the"

**System 2:**

- Chords:** A $\flat$  (4), E $\flat$ , D $\flat$  (4), Cm (3).
- Vocal Line:** "pow - er of good - bye."

**System 3:**

- Chords:** Fm, D $\flat$  (4), A $\flat$  (4), E $\flat$ , B $\flat$ m7, Cm (3).

*Verse 3:*

Your heart is not open, so I must go.  
 The spell has been broken, I loved you so.  
 You were my lesson I had to learn,  
 I was your fortress.

*Chorus 2:*

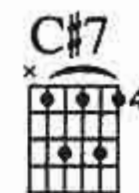
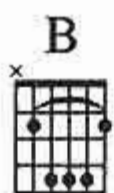
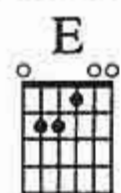
There's nothing left to lose.  
 There's no more heart to bruise.  
 There's no greater power than the power of good-bye.  
 (To Bridge:)



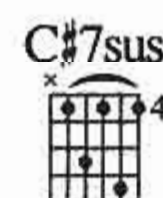
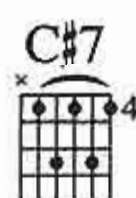
# BEAUTIFUL STRANGER

Words and Music by  
MADONNA CICCONE and WILLIAM ORBIT

Moderately ♩ = 128




Verse 1:





C#7 C#7sus C#7

You're some kind of beau - ti - ful strang - er. You could be good\_

C#7sus C#7 C#7sus

for me. I've had the taste for dan - ger.

## Verses 2 &amp; 3:

C#7 C#7sus C#7

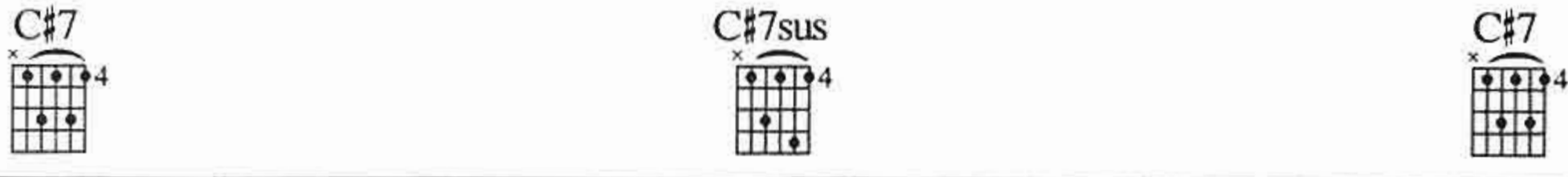
2. If I'm smart, then I'll run a - way.  
3. If I'm smart, then I'll run a - way.

C#7sus C#7 C#7sus

But I'm not, so I'll guess I'll stay. Heav - en for - bid.  
But I'm not, so I'll guess I'll stay. Have - n't you heard?

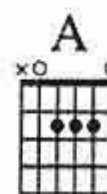


C#7 C#7sus C#7



I'll take my chance on a beau - ti - ful strang - er.  
I fell in love with a beau - ti - ful strang - er.

Bridge:

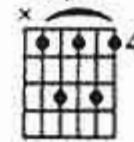


1. I looked in - to your eyes, and my world  
2. I looked in - to your face, and my heart was  
3. I looked in - to your eyes, and my world

C#7sus

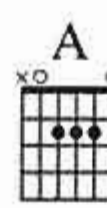


C#7



danc - in' came tum - bl - ing down.  
all o - ver the place.  
came tum - bl - ing down.

B

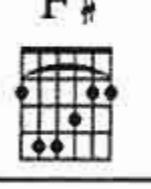
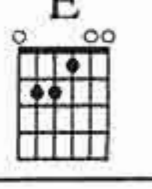
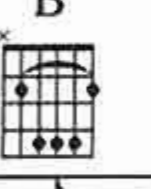


I'd You're the dev - il in dis - guise. That's why I'm  
like to change my point of view, if I could  
You're the dev - il in dis - guise. That's why I'm



**C#7sus**  **C#7** 

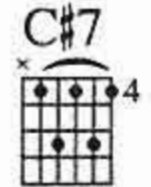

sing - ing this song.  
just sing for - get a - bout you.  
sing - ing this song to you.

**Chorus:**  
**F#**  **E**  **B** 

To know you is to love you.

**C#7sus**  **C#7**  **C#7sus**  *To Coda* 

You're ev - 'ry-where I go. And ev - 'ry - bod - y

1. **C#7**  **F#** 

— knows. To love you



E B C#7sus

is to be part of you. I paid for you with

C#7 C#7sus C#7

tears and swal-lowed all my pride.

E B F# A C#7sus

Da da da da da da da da da da. Beau - ti - ful

C#7 E B F# A

strang - er. Da da da da da da da da da da.



**C#7**  
x 4

**C#7sus**  
x 4

Beau - ti - ful strang - er.

**C#7**  
x 4

**2. C#7**  
x 4

knows.

*D.S. al Coda*

**Coda**

**C#7**  
x 4

**C#7sus**  
x 4

knows. I paid for you with

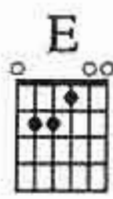
**C#7**  
x 4

**C#7sus**  
x 4

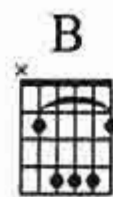
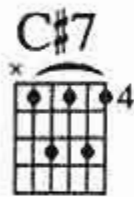
**C#7**  
x 4

tears and swal-lowed all my pride.

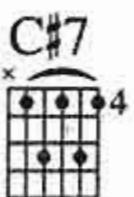




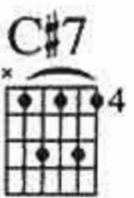
Da da da da da da da da da da da da da da. Beau - ti - ful



strang - er. Da da da da da da da da da da da da da da.



Beau - ti - ful strang - er.



Repeat ad lib. and fade

Repeat ad lib. and fade



# FROZEN

Words and Music by  
MADONNA CICCONE and  
PATRICK LEONARD

Moderately ♩ = 102

Fm

E♭ D♭maj7

*mf*

E♭ Fsus Fm

E♭ D♭maj7 E♭ Fm

Verses 1 & 2:

Fm

1. You on - ly see what your eyes want to see.  
2. Now, there's no point in plac - ing the blame,



How can life be what you want it to be?\_\_\_\_ If I should lose you,  
and you should know I suf - fer the same.\_\_\_\_ You're fro - zen

**E $\flat$ /F** **D $\flat$**

when my heart will not be o - pen.  
your heart will be bro - ken.

**E $\flat$**  **Fm** **E $\flat$ /F**

**Verse 3:**

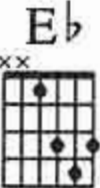

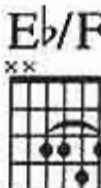

You're so con - sumed with how much you get.\_\_\_\_  
Love is a bird, she needs to fly.\_\_\_\_  
3. You on - ly see what your eyes want to see.\_\_\_\_

**Fm**

You waste your time with hate and re - gret.\_\_\_\_ You're bro - ken  
Let all the hurt in - side of you die.\_\_\_\_ You're fro - zen  
How can life be what you want it to be?\_\_\_\_ You're fro - zen


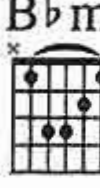
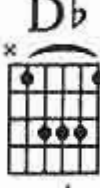
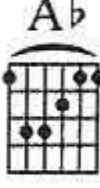
**E $\flat$ /F** **D $\flat$**












when your heart's not o - pen.  
 when your heart's not o - pen.  
 when your heart's not o - pen.



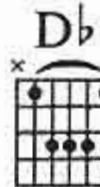

## Chorus:

Mm, if I could melt your heart,

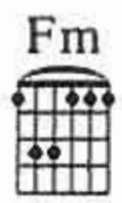





mm, we'd nev - er be a - part.

Mm, give your-self to me.



*To Coda* ☐

Mm, \_\_\_\_\_ you hold

1.

Fm

the key.

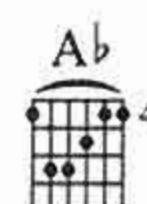
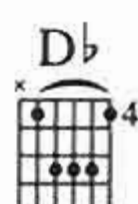
2.

N.C.

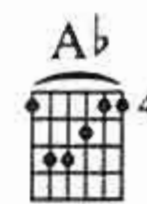
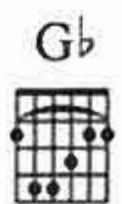
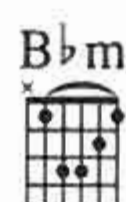
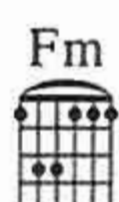
1. 2. *D.S. al Coda*



Coda



the key. If I could melt your heart.





# TAKE A BOW

Words and Music by  
MADONNA CICCONE and BABYFACE

Moderate calypso feel ♩ = 80

The first system of the piano accompaniment is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It begins with a *mf* dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. Chord diagrams for Ab and Bbm7 are shown above the staff.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand maintains the eighth-note bass line. A chord diagram for Bbm7/Eb is shown above the staff.

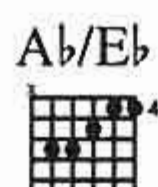
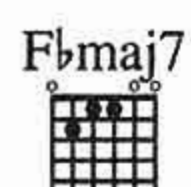
The third system of the piano accompaniment. The right hand features a melodic line with eighth notes, and the left hand maintains the eighth-note bass line. Chord diagrams for Ab, Fbmaj7, and Bbm7/Eb are shown above the staff.

Verses 1 & 2:

The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains three flats. Chord diagrams for Ab, Ab/Gb, and Fm7 are shown above the staff.

1. Take a bow, — the night is o — ver, this mas-que - rade — is  
 2. Make them laugh, — it comes so eas - y when you get to the part where you're

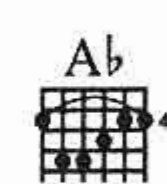
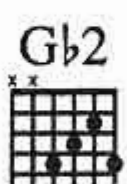
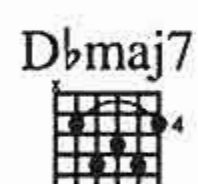




get - ting old - er.  
break-ing my heart.

Lights are low,  
Hide be - hind

the cur - tain's down.  
your smile.



There's no one here.

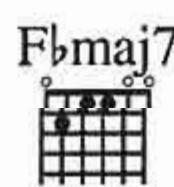
Say your lines, but

(There's no one here, there's no one in the crowd.)

All the world love's a clown.

Wish you well I

(Just make 'em smile, the whole world loves a clown.)



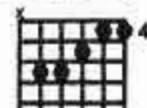
do you feel them?  
can - not stay.

Do you mean what you say  
You de - serve an a - ward

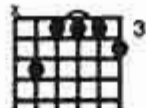
when there's no one a - round.  
for the role that you played.



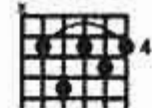
Ab/Eb



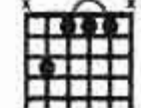
Bb7/D



Dbm7

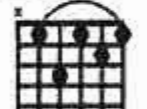


Ab/C

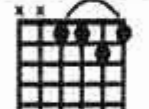


watch-ing you — watch-ing me? — One lone - ly — star. —  
 No more mas - que - rade. — You're one lone - ly — star. — (One

Bbm7



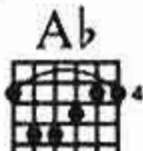
Bbm7/Eb



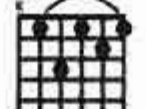
N.C.

lone - ly star you don't know who you are.) } I've al - ways been in love with

Chorus:



Bbm7



you. I guess you've al-ways known it's true. You took my love for grant-ed,



1.

$B\flat m7/E\flat$   $A\flat$   $F\flat maj7$   $B\flat m7/E\flat$

why oh\_\_\_ why. The show is o - ver say good - bye. Say\_\_\_ good-bye.\_

2.4. *D.S.  $\text{S}$*

$A\flat$   $F\flat maj7$   $B\flat m7/E\flat$  N.C.  $A\flat$

Say good-bye.\_ bye. I've al-ways been in love with

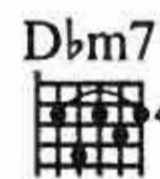
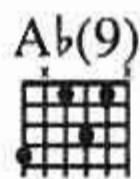
3.5. *To Coda  $\oplus$*

$A\flat$   $F\flat maj7$   $B\flat m7/E\flat$   $A\flat$   $F\flat maj7$   $B\flat m7/E\flat$  N.C.

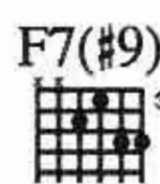
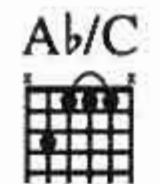
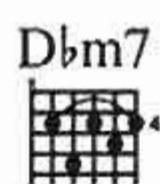
bye. Say\_\_\_ good-bye.\_ Say good-bye.\_



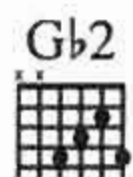
## Bridge:



All the world\_ is a stage,\_\_\_ and ev - ery one\_\_\_ has their



part.\_\_\_ But how was I\_\_\_ to know\_\_\_ which way the sto-ry'd go.

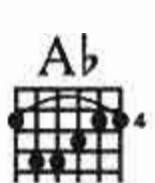
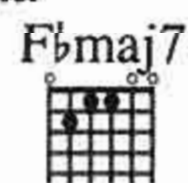


N.C.

*D.S. al Coda*  
(vocal ad lib.)

How was I to know you'd break, you'd break, you'd break, you'd break, you'd break my heart?\_

⊕ Coda



Abmaj7(13)

Say good-bye. \_

Say good - bye. \_

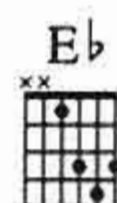
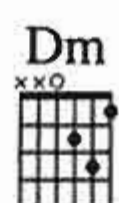
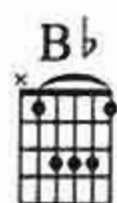
*rit.*



# RAY OF LIGHT

Words and Music by  
MADONNA CICCONE, WILLIAM ORBIT,  
CHRISTINE LEACH, CLIVE MULDOON  
and DAVE CURTIS

Moderately fast ♩ = 126

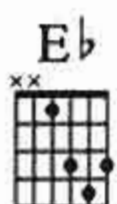
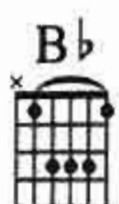
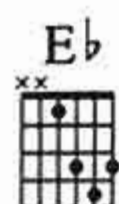
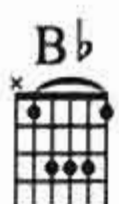
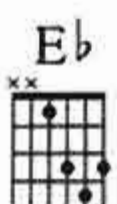
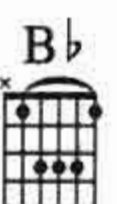
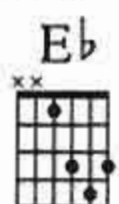


First system of musical notation for the piano accompaniment, featuring a treble and bass staff. The tempo is marked 'Moderately fast ♩ = 126'. The first measure is marked 'mf'.



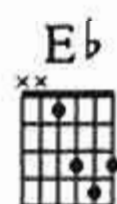
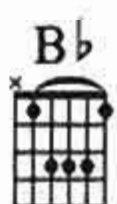
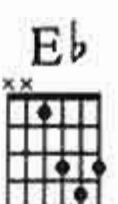
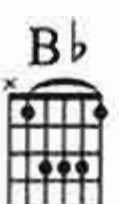
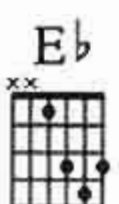
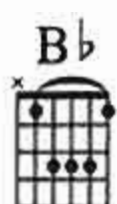
Second system of musical notation for the piano accompaniment, featuring a treble and bass staff.

Verses 1 & 2:



1. Zeph-yr in the sky at night, I won - der - do my tears of  
2. Fast-er than the speed - ing light, she's fly - ing, try - ing to re -

Third system of musical notation for the piano accompaniment, featuring a treble and bass staff.



mourn - ing sink be - neath the sun?  
mem - ber where it all be - gan.

Fourth system of musical notation for the piano accompaniment, featuring a treble and bass staff.



B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$

She's got her - self a u - ni - verse gone quick -  
 She's got her - self a lit - tle piece of heav -

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$

ly, en, for the call of thun - der  
 wait - ing for the time when

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$

threat - ens ev - 'ry as one. } And I feel  
 earth shall be as one.

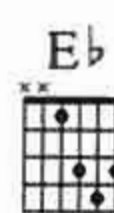
♫ \* Chorus:

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$

like I just got home, and I feel.

\* 3rd time instrumental



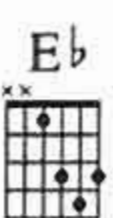
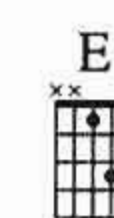
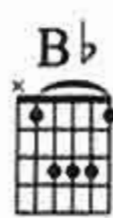
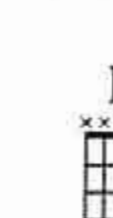
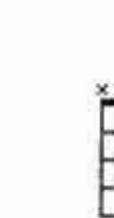
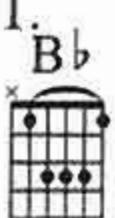


And I feel, —

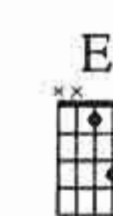
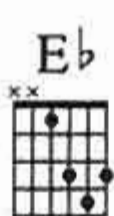
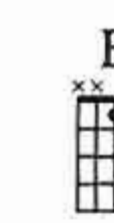
like I just — got home, — and I feel..

To Coda ♯

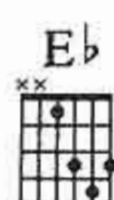
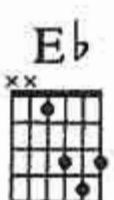
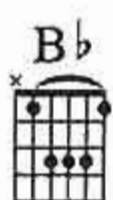
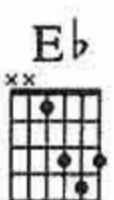
1.



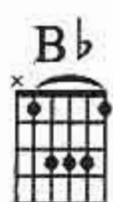
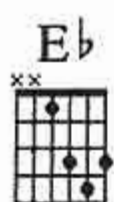
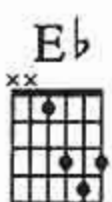
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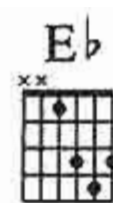
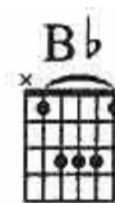
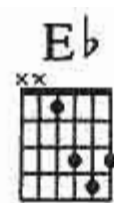
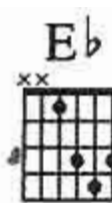
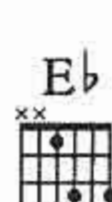
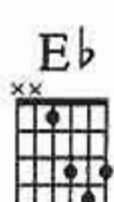
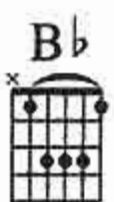




Quick-er than a ray—

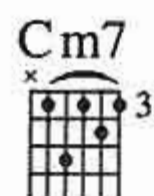


— of light,— quick - er than a ray— of light.

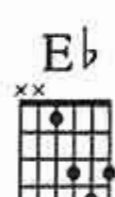
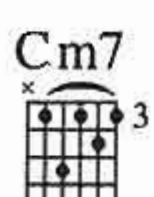
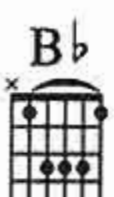




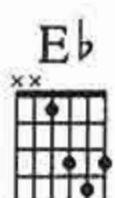
## Verse 3:



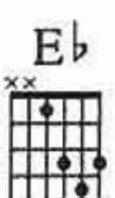
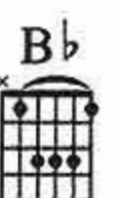
3. Zeph-yr in the sky\_\_\_ at night, I won - der\_\_\_ do my tears\_\_\_ of



mourn - ing\_\_\_ sink be - neath the sun?\_\_\_



She's got her-self a u - ni - verse\_ gone quick - ly,\_\_\_ for the call\_\_\_ of

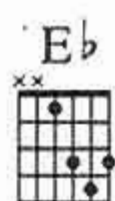
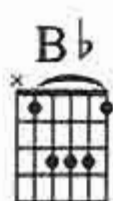
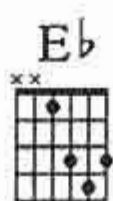
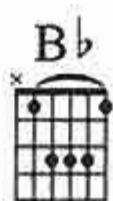
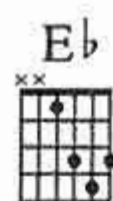
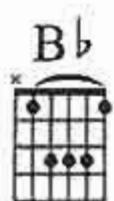
D.S.  $\text{al Coda}$ 

thun - der\_\_\_ threat-ens ev - 'ry one. And I feel\_\_\_





Coda

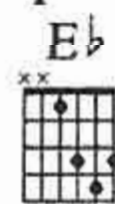
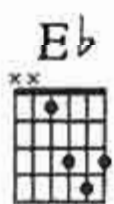
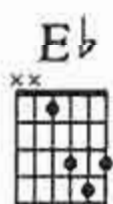
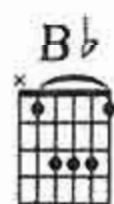


Quick - er than a ray\_\_\_\_\_ of light,\_\_\_ then gone\_

\_\_\_\_\_ for\_\_\_\_\_ some - one else\_\_\_\_\_ shall be there\_\_\_\_\_

through the end - less years.\_\_\_\_\_

*Repeat ad lib. and fade*





# DON'T TELL ME

Words and Music by  
MADONNA CICCONI, JOE HENRY  
and MIRWAIS AHMADZAI

Moderately ♩ = 100



Musical notation for the first system, featuring a treble and bass staff with piano accompaniment. The tempo is marked as Moderately ♩ = 100.

Verse:



Musical notation for the second system, including lyrics. The lyrics are: 1. Don't tell me to stop. 2. See additional lyrics.



Musical notation for the third system, including lyrics. The lyrics are: Tell the rain not to drop, tell the wind not to blow.



Chord diagrams: C, G, D, Am, C, G

'cause you said \_\_\_\_\_ so. \_\_\_\_\_ Mm. \_\_\_\_\_

Chord diagrams: D, Am, C, G, D, Am

Tell the sun not to shine, \_\_\_\_\_ not to get up \_\_\_\_\_ this time, \_\_\_\_\_

Chord diagrams: C, G, D, Am, C, G

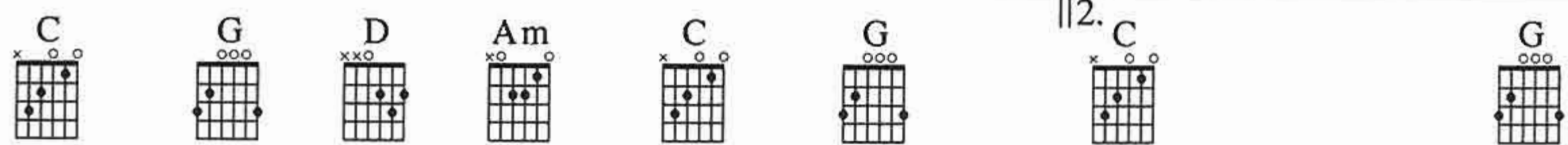
\_\_\_\_\_ no, \_\_\_\_\_ no. Let it fall by the way. \_\_\_\_\_ But don't. \_\_\_\_\_

Chord diagrams: D, Am, C, G, D, Am

\_\_\_\_\_ leave me where I lay \_\_\_\_\_ down. \_\_\_\_\_

1.





down. —



3.4. Tell the bed not to lay — like the o - pen mouth of a grave, —

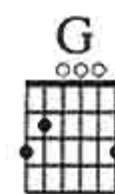
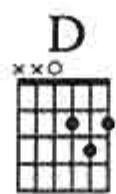
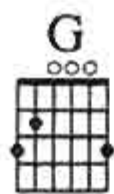
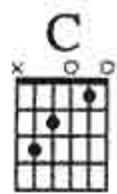


— yeah, — not to stare up at me — like a

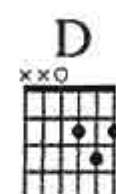
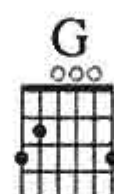
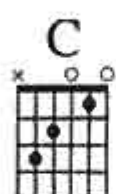
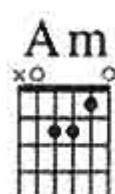
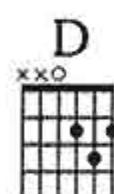


calf down on its knees. — Tell me

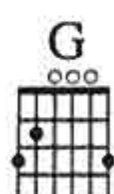
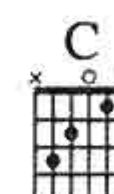
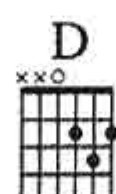
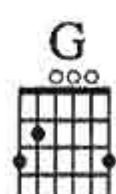
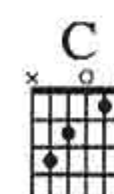




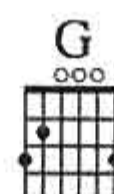
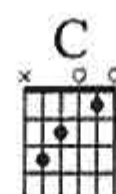
love is - n't true, — it's just some-thing that — we do. —



Tell me ev - 'ry - thing I'm not, but don't ev - er tell me to stop. —



Don't you ev - er... Please don't, please — don't,



please don't tell me to stop. — Don't you ev - er tell me. Don't you ev -



er, don't ev - er tell me to stop. Tell the rain not to drop.

## Coda

Repeat ad lib. and fade

## Verse 2:

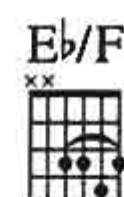
Tell me love isn't true,  
 It's just something that we do.  
 Tell me everything I'm not,  
 But please don't tell me to stop.  
 Tell the leaves not to turn  
 But don't ever tell me I'll learn.  
 Take the black off a crow,  
 But don't tell me I have to go.



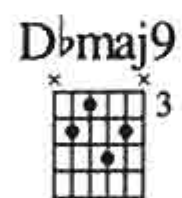
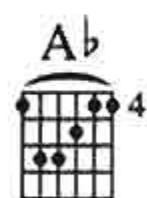
# WHAT IT FEELS LIKE FOR A GIRL

Words and Music by  
MADONNA CICCONE  
and GUY SIGSWORTH

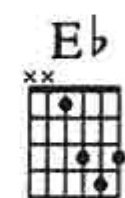
Moderately ♩ = 104



The first system of musical notation for 'What It Feels Like for a Girl'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note, and then a whole note. The piano accompaniment is in 4/4 time, starting with a half note, followed by a half note, and then a whole note. The piano accompaniment is marked *mf* (mezzo-forte). The key signature is two flats (B♭ and E♭). The tempo is Moderately, with a quarter note equal to 104 beats per minute.

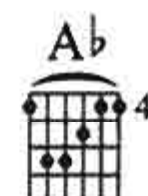
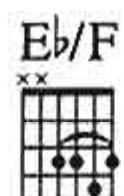


1.2.



The second system of musical notation for 'What It Feels Like for a Girl'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note, and then a whole note. The piano accompaniment is in 4/4 time, starting with a half note, followed by a half note, and then a whole note. The piano accompaniment is marked *mf* (mezzo-forte). The key signature is two flats (B♭ and E♭). The tempo is Moderately, with a quarter note equal to 104 beats per minute.

3.



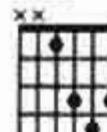
The third system of musical notation for 'What It Feels Like for a Girl'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note, and then a whole note. The piano accompaniment is in 4/4 time, starting with a half note, followed by a half note, and then a whole note. The piano accompaniment is marked *mf* (mezzo-forte). The key signature is two flats (B♭ and E♭). The tempo is Moderately, with a quarter note equal to 104 beats per minute.

What It Feels Like for a Girl - 6 - 1

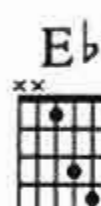
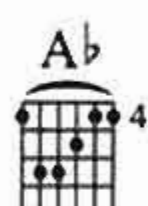
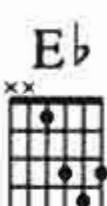
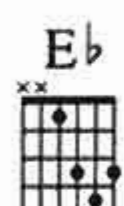
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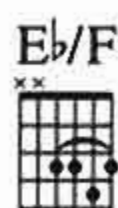
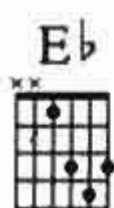
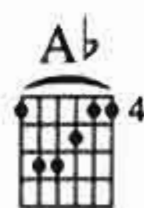
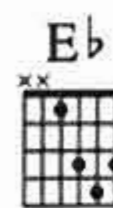
## Verse:

D $\flat$ maj9E $\flat$ E $\flat$ /FA $\flat$ 

1. Silk - y smooth\_ lips as sweet\_ as\_ can -  
 2. Hair that twirls\_ on fin - ger - tips\_ so\_ gent -

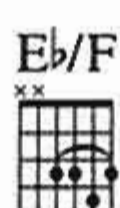
E $\flat$ A $\flat$ E $\flat$ A $\flat$ E $\flat$ dy,  
ly,

ba - by. Tight blue jeans,  
 ba - by. Hands that rest\_ on

E $\flat$ /FE $\flat$ A $\flat$ E $\flat$ A $\flat$ 

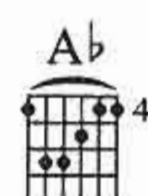
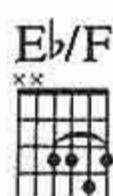
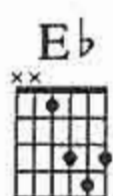
skin jut - that shows\_ in re - patch - es.  
 jut - ting hips, re - pent - ing.

§

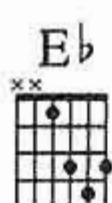
E $\flat$ E $\flat$ /FD $\flat$ maj9

1.3. Strong in - side, but you\_ don't know\_ it. Good lit - tle girls, they nev -  
 2. Hurt that's not sup - posed\_ to show\_ and tears that fall\_ when no\_



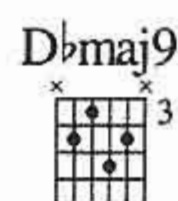
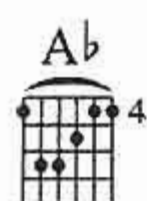


er show it. When you o - pen up your mouth to speak, could you be  
one knows. When you're try - ing hard to be your best, could you be

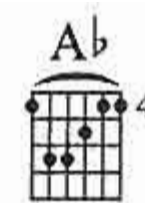
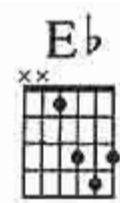


*Chorus:*

a lit - tle weak? } Do you know what it  
a lit - tle less? }

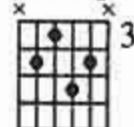
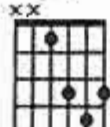
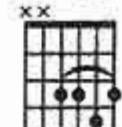


feels like for a girl? Do you



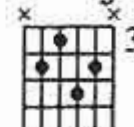
know what if feels like in this world for a



1.  
D $\flat$ maj9E $\flat$ E $\flat$ /F

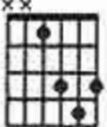
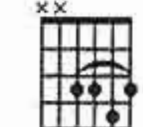
girl?

2.3.

D $\flat$ maj9

girl?

Do you

E $\flat$ E $\flat$ /FA $\flat$ 

know

what

it

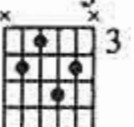
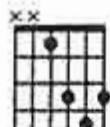
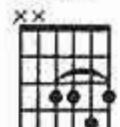
feels

like

for

a

girl?

D $\flat$ maj9E $\flat$ E $\flat$ /F

To Coda ☺

Do

you

know

what

it

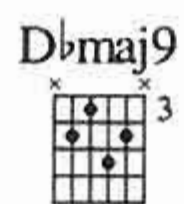
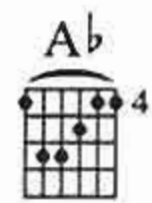
feels

like

in

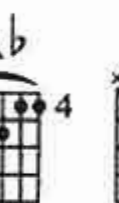
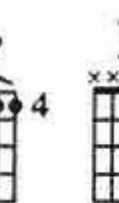
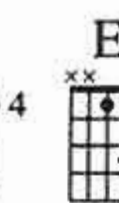
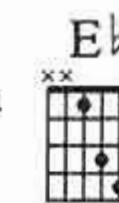
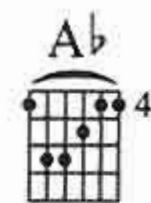
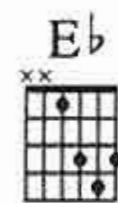
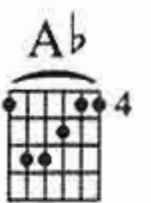
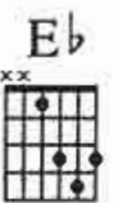
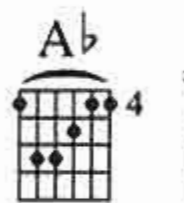
this



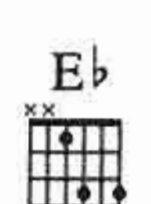


world, what it feels like for a girl?

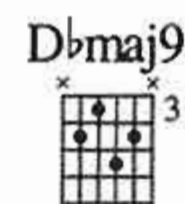
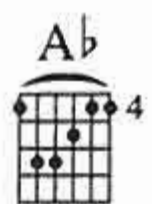
*D.S. al Coda*



*Coda*

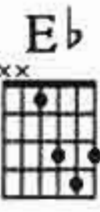
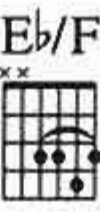
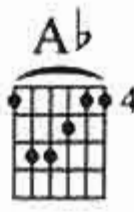


world, for a girl

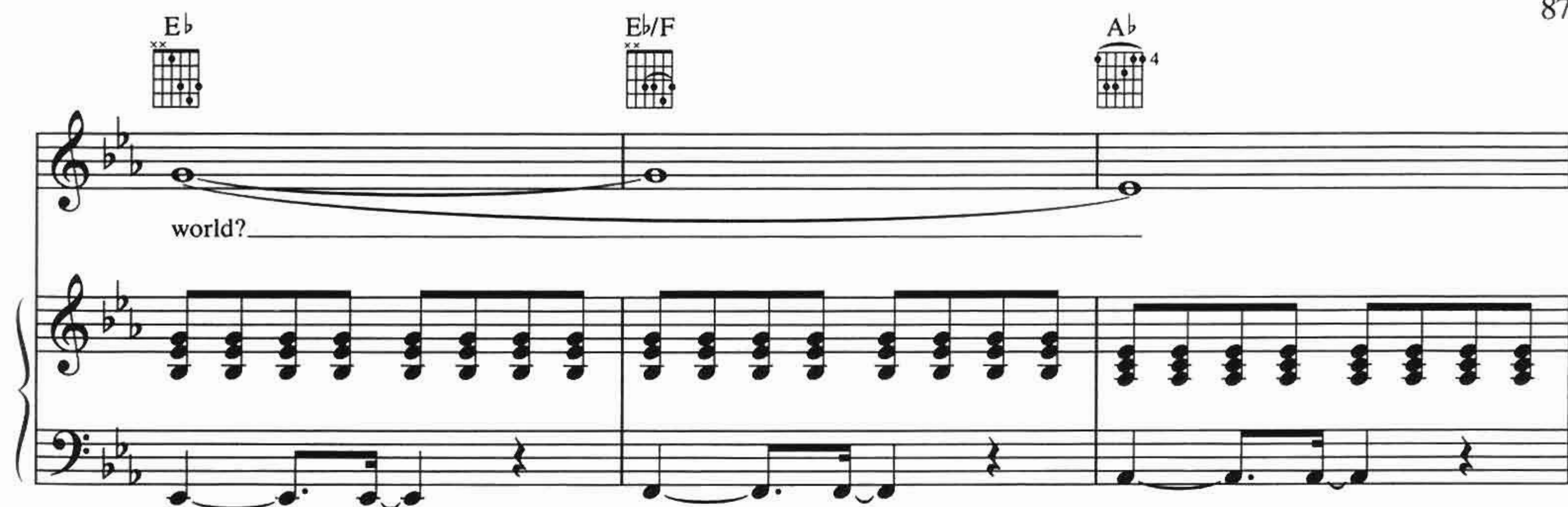


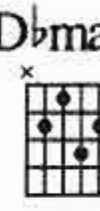
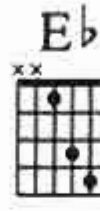
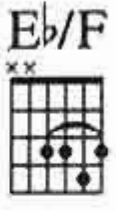
in this



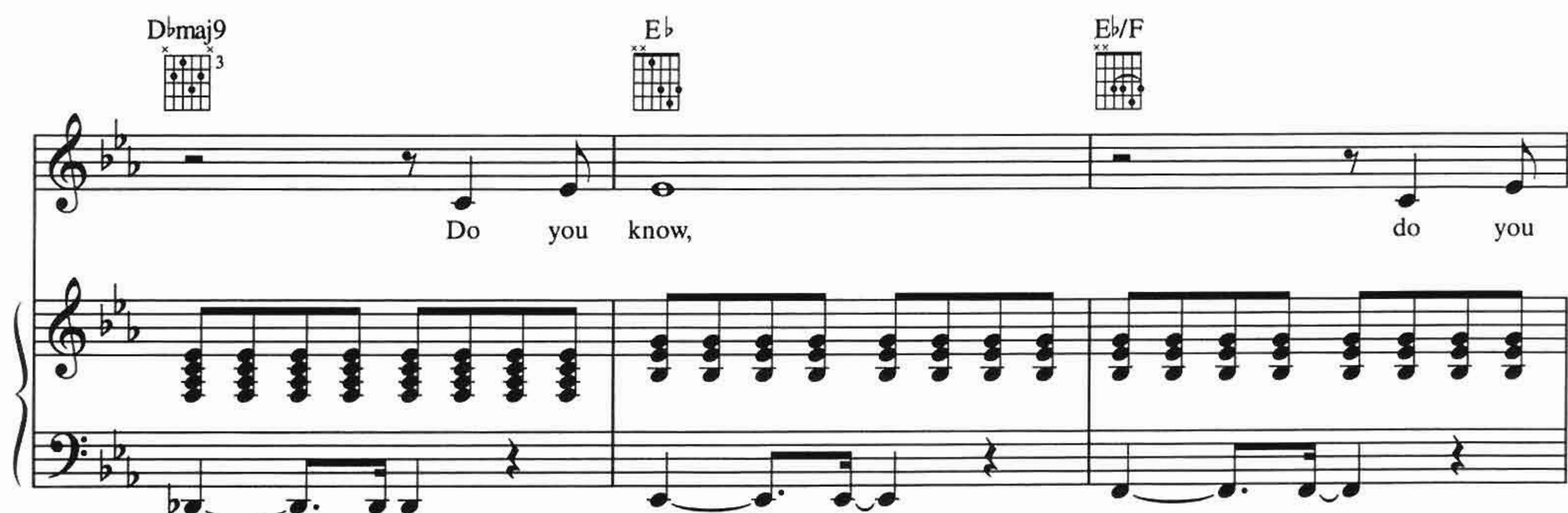





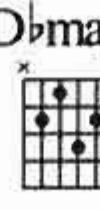

world?\_\_\_\_\_



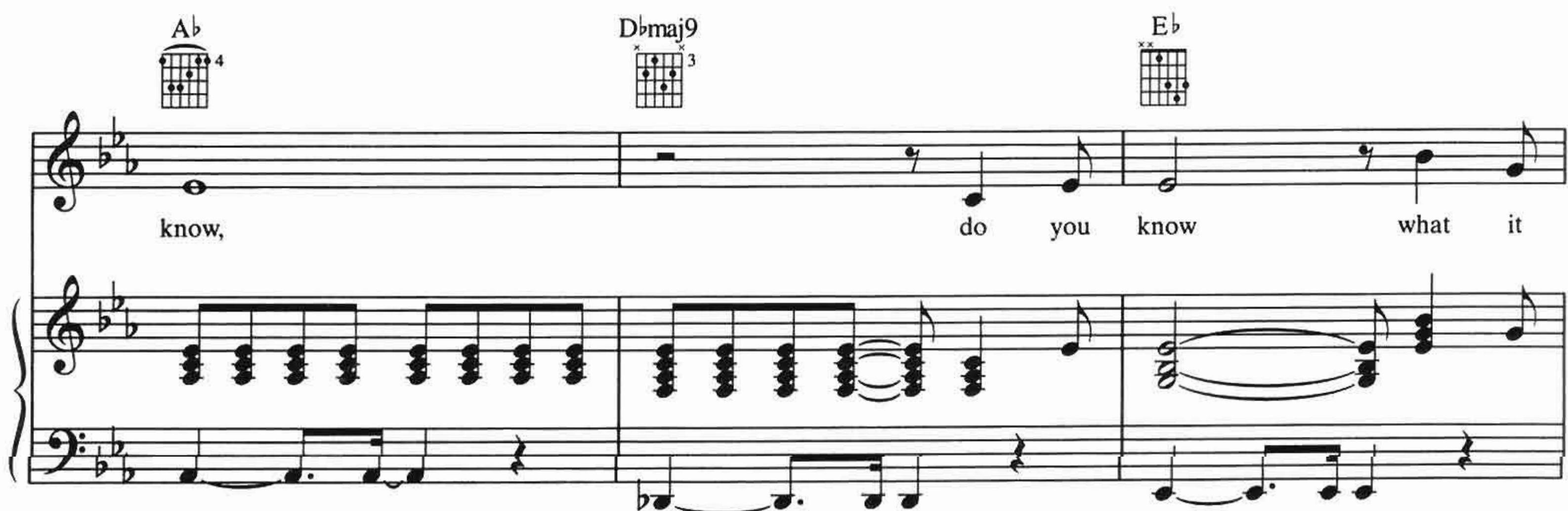






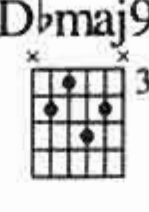
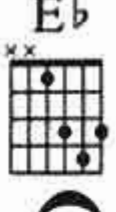
Do you know, do you



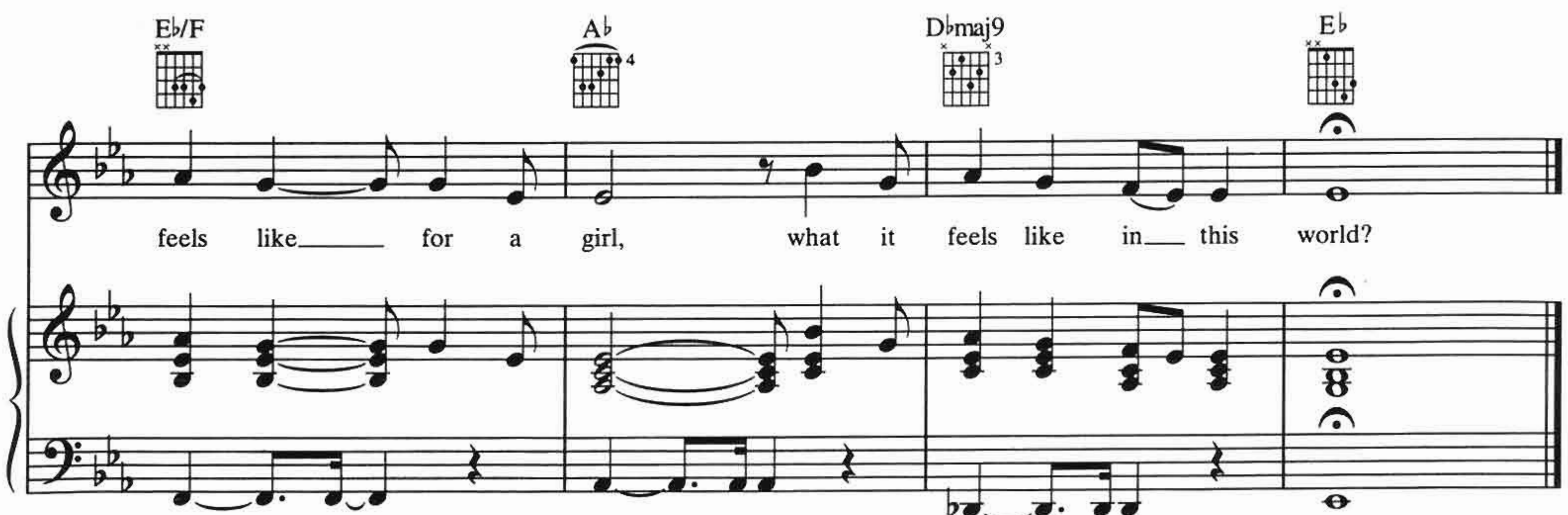




know, do you know what it



feels like\_\_\_\_\_ for a girl, what it feels like in\_\_\_ this world?





# DROWNED WORLD/ SUBSTITUTE FOR LOVE

Words and Music by  
MADONNA CICCONI, DAVID COLLINS,  
WILLIAM ORBIT, ROD MCKUEN and ANITA KERR

Freely

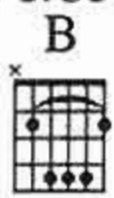


4/4

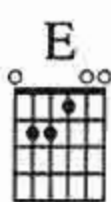
*mf*

(with pedal)

Slowly ♩ = 72  
Verse 1:

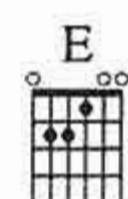
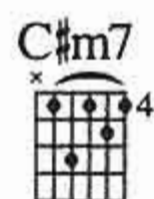


1. I trad - ed fame for love\_ with - out a sec - ond thought. It

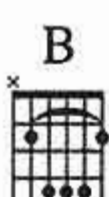


all be - came a sil - ly game. Some things can - not be bought. I got ex - act - ly what I asked for,

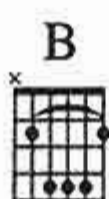
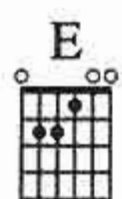




want - ed it\_\_\_ so bad - ly. Run - ning, rush - ing back for more, I suf - fered fools

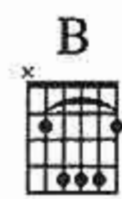


so glad - ly. And now I



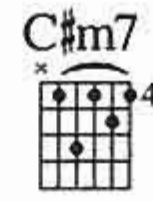
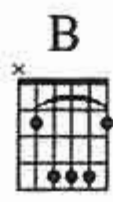
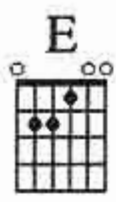
find I've changed my\_\_\_ mind.

Chorus:

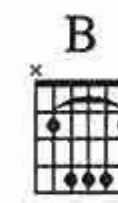
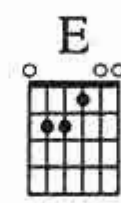
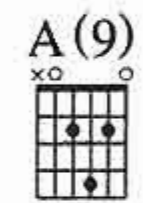


The face of you, my sub - sti - tute\_\_\_ for\_\_\_ love, my sub - sti - tute\_\_\_ for\_\_\_

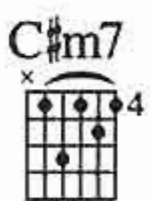




love. Should I wait\_ for you, my sub - sti - tute\_ for\_

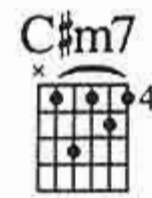


love, my sub - sti - tute\_ for\_ love?



2. I

Verses 2 & 3:



trav-eled 'round the world, look-ing for a home.. I found my - self in crowd - ed rooms,

3. See additional lyrics



E B C#m7

feel - ing so a-lone. I had so man - y lov - ers who set-tled for the thrill\_ of

1.

A(9) E E/F#

bask-ing in my spot-light. I nev-er felt so hap - py.

2.

B C#m7 A(9) E

Mm, mm mm.

Chorus:

B C#m7 A(9) E

The face of you, my sub-sti-tute\_ for\_ love, my sub-sti-tute\_ for\_ love. Mm.\_\_\_\_\_



B



Should I wait\_ for you, my sub-sti-tute\_ for\_ love, my sub-sti-tute\_ for\_ love?

Now I

N.C.

find I've changed my mind. This is my re - li - gion.

*Verse 3:*

Famous faces, far-off places, trinkets I can buy,  
 No handsome stranger, petty danger job that I can try.  
 No ferris wheel, no heart to steal, no laughter in the dark,  
 No one-night stand, no far-off land, no fire that I can spark.  
 (To Chorus:)



# MUSIC

Words and Music by  
MADONNA CICCONE and  
MIRWAIS AHMADZAI

Moderately fast ♩ = 120

N.C.

§

Gm  
3

Do you like\_ to boog-ie woog-ie? Do you like\_ to boog-ie woog-ie?

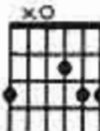
*simile*

Do you like\_ to boog-ie woog-ie? Do you like\_ my ac - id rock?\_



*omit on D.S.*

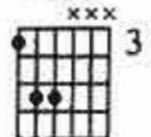
G2



Musical notation for the first system, featuring a treble clef staff with a whole rest, a piano accompaniment with a sustained chord in the right hand and a rhythmic pattern in the left hand.

*Verse:*

G5



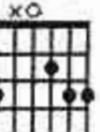
Musical notation for the second system, featuring a treble clef staff with a melody line and a piano accompaniment. The lyrics are: 1.3. Hey, Mis-ter D J, put a rec-ord on, I wan-na dance with my ba - by. And when the

1.3. Hey, Mis-ter D J, put a rec-ord on, I wan-na dance with my ba - by. And when the  
2. See additional lyrics

Musical notation for the third system, featuring a treble clef staff with a melody line and a piano accompaniment. The lyrics are: mu - sic starts, I nev - er wan - na stop, it's gon - na drive me cra - zy.

*First time only*

G2



Musical notation for the fourth system, featuring a treble clef staff with a whole rest, a piano accompaniment with a sustained chord in the right hand and a rhythmic pattern in the left hand.



## Chorus:



Mu - sic\_\_ makes the peo - ple\_\_ come to - geth - er.\_\_ (Nev-er gon-na stop.)

To Coda ♯ 1.

Mu - sic\_\_ makes the bour - geoi - sie and the reb - el.\_\_ (Nev-er gon - na stop.) 2. Don't

2.

(Nev-er gon - na stop.)

D.S. al Coda

Hey, Mis-ter D J. (Nev-er gon-na stop.)



## ♠ Coda

(Nev-er gon-na stop.)

Do you like\_ to boogie woogie? Do you like\_ to boogie woogie?

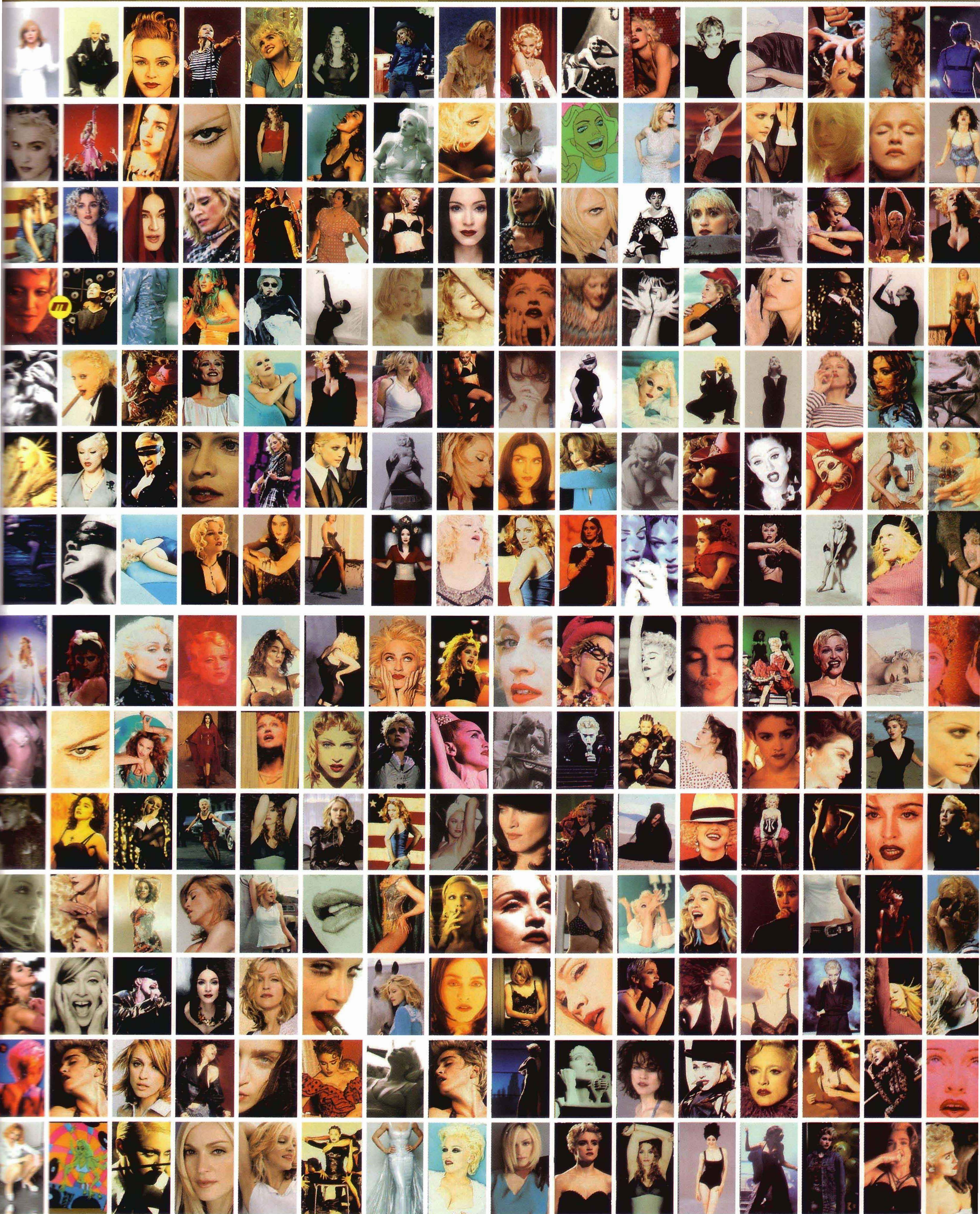
*Repeat ad lib. and fade*

Do you like\_ to boogie woogie? Do you like\_ my acid rock?\_

*Verse 2:*

Don't think of yesterday and I don't look at the clock.  
 I like to boogie woogie.  
 It's like riding on the wind and it never goes away,  
 Touches everything I'm in, got to have it every day.  
 (To Chorus:)







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# モチジラミミチ

DEEPER AND DEEPER

EROTICA

HUMAN NATURE

SECRET

DON'T CRY FOR ME ARGENTINA

BEDTIME STORY

THE POWER OF GOOD-BYE

BEAUTIFUL STRANGER

FROZEN

TAKE A BOW

RAY OF LIGHT

DON'T TELL ME

WHAT IT FEELS LIKE FOR A GIRL

DROWNED WORLD/

SUBSTITUTE FOR LOVE

MUSIC



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