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 listened 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 Goodbye," a haunting song that defies the laws of physics. William Orbit, with whom she unite 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 goodbye..." Is that right? Well, the power of goodbye 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 goodbye. 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 first 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 Tazmanian 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

Moderate dance tempo

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

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

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

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Verse:

1. When you know the notes to sing, you can sing most anything. That's what my
   mama told me. 'Round and 'round and 'round you go, when you find love you'll always know.

2. All is fair in love, she said. Think with your heart, not with your head. That's what my
   mama told me. All the little things you do will end up coming back to you.

I let my father mold me. Daddy couldn't be all wrong.
Not gonna let you slip away. I'm gonna be there.
And my mama made me
learn this song. You're gonna bring your love to me. I'm gonna let you. That's why

Chorus:
Cm7/G F13/G G G7sus G7
I can't help falling in love. I fall deeper and deeper the further I go.

Cm7/G F13/G G
Kisses sent from heaven above, they get sweeter and sweeter the more.

G7sus G7 N.C.
1. ___________________________
2. ___________________________
that I know. The deeper I go. I can't help
falling in love, I fall deeper and deeper the farther I go. Kisses sent from heaven,
en above, they get sweeter and sweeter the more that I know.

Bridge:

Someone said that romance was dead and I believed it instead of re-
mem'ring what my mama told me. Let my father mold me. Then you
Cm6  Cm(5)  Cm  Cm(5)  
tried to hold me. You remind me what they said.  
This feeling inside...

Cm6  Cm(5)  Cm  Cm(5)  
I can't explain.  
But my love is alive...

Cm6  Cm(5)  
And I'm never gonna hide it again.

Gm  

Deeper and Deeper - 10 - 6
Daddy couldn't be all wrong.
Not gonna let you slip away.
I'm gonna be there. And my mama made me learn this song.
You're gonna bring your love to me, I'm gonna get you. That's why

Chorus:
I can't help falling in love, I fall deeper and deeper the further I go.
Kisses sent from heaven above, they get sweeter and sweeter.

Deeper and Deeper - 10 - 6
Deeper and Deeper

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.
Never gonna hide it a-gain.

Sweet-

F13/G G G7sus G7

Er and sweet-er and sweet-er and sweet-er.
Never gonna 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.
You've got to just
let your bod-y
move to the mu-sic.

Fall-ing in love,
Fall-ing in love,
Fall-ing in love,
I can't keep from

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 CICCONI, SHEP PETTIBONE
and TONY SHIMKIN

Moderately, with a heavy beat
N.C.

(Spoken:) Erotica...
Romance...

Verse:

1. My name is Dita. I’ll be your mistress tonight.
2. Once you put your hand in the flame, you’ll never be the same.
3. I don’t think you know what pain is.

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“Erotica” contains elements from “Jungle Boogie” by Ronald Bell, Claydes Smith, Robert Mickens, Donald Boyce,
Dennis Thomas, Richard Westfield, Robert Bell and George Brown
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like to put you in a trance, 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.

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

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

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

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.
Erotic, erotic, erotic.

Give it up, do as I say, give it up and let me have my way.

Erotic, erotic.

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

Erotic, erotic, erotic.

I'd like to put you in a trance.

Chorus:

Erotic, erotic, put your hands all over my body.
Erotic, erotic, put your hands all over my body. Erotic, erotic.

put your hands all over my body. Erotic, erotic.

(Spoken): Erotica...

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

Romance...

Put your hands all over my body.

Coda

Put your hands all over my body.

All over me.

All over me.

Erotica - 6 - 5
(Spoken): Erotica... Romance...
(Spoken): Erotica... Romance...
(Only the one that hurts you can make you feel better.)

like to put you in a trance...

Only the one that inflicts the pain can take it away.

Romance... Erotica...
Romance... Erotica...
I like to do a different kind of...
Put your hands all over my body.

Erotica...
HUMAN NATURE

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

Moderate dance beat \( \dot{=} 88 \)

N.C.

Ex-press your-self don’t re-press your-self...

mf

Ex-press your-self don’t re-press your-self...

loco

gva

Ex-press your-self don’t re-press your-self...

(loco)

(gva)

Ex-press your-self don’t re-press your-self...

And I’m not sor-
Chorus:

(I'm not sorry, it's human nature. I'm not sorry, it's human nature.)

And I'm not sorry, I'm not your bitch, don't hang your shit on me.

1. You wouldn't let me say the words. I longed punished me for telling you my fan...
to say,... you didn't want to see... life through... my eyes... You
- ta-sies,... I'm break-in' all the rules... I don't make...

tried to shove... me back... inside... your narrow room... and you
took my words... and made... a trap... of silly fools... you

silence me... with bitterness... and lies... Did I
helped me down... and tried... to make... me break... Did I
say something wrong?  
Oops, I didn’t know I couldn’t talk about

say something true?  
Oops, I didn’t know I couldn’t talk about

sex.  (Spoken): I must have been crazy. 
Did I stay too long?

sex.  (Spoken): I must have been crazy. 
Did I have a point of view?

Oops, I didn’t know I couldn’t speak my mind.  (Spoken): What was I thinking?
Oops, I didn’t know I couldn’t talk about you.  (Spoken): What was I thinking?  And I’m not sor-
Chorus:

(I'm not sorry, it's human nature.)

...And I'm not sorry, I'm not your bitch, don't hang your shit on me.)
Ex-press your-self don't re-press your-self...

D.S. ⁸ al Coda

Express your-self don't re-press your-self... Did I
And I'm not sorry, it's human nature.

And I'm not sorry, it's human nature.

I'm not your bitch, don't hang your shit on me. And I'm not sorry, it's human nature.

Repeat and fade
SECRET

Moderate beat  \( \frac{4}{4} = 96 \)

Verse 1-3:
1. Things haven't been the
2. You gave me back the para-
3. You knew all along

same since you came into my life.
You
You
Un-

found a way to touch my soul
and I'm never ever, ever, gonna
helped me find the reason why
it took me by surprise that you
til I learned to love myself
I was never, ever loving any-

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let it go, body else. understood.
Happiness lies in your own hand. It took me much too long to understand.

how it could be, until you shared your secret with
Chorus:

Ebm7    Db    Cm7(↓5)    Cb    Ebm7    Db
me.  Some-thing’s com-ing  o-ver.  Mm,

Cm7(↓5)    Cb    Ebm7    Db    Cm7(↓5)    Cb
some-thing’s com-ing  o-ver.  Mm,  some-thing’s com-ing  o-ver me.

Bl7    Bl7sus    B7    Bl7sus    B7
My  ba-by’s got a  se-cret.  ba-by’s got a  se-cret.

Bridge:

Bl7sus    B7    Abm7    Bb7sus
ba-by’s got a  se-cret.  Hap-pi-ness  lies  in  your  own
hand. I took me much too long to understand.

how it could be, until you shared your secret with me.
1. Mm,
some-thing's com-ing o-ver.

2.-6. vocal ad lib.

some-thing's com-ing o-ver.

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:

I won't be easier.
I had to let it

(with pedal)

You'll think it strange
when I try to explain

Could not stay all my life down at

feel, heart,
looking out need your love after all

* Original recording in key of B major.

Don't Cry for Me Argentina - 5 - 1
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You won't believe me.
So, I chose freedom,
All you will see is a
girl you once knew,
ethough she's dressed up
everything new,
but nothing impressed me at all.
sixes and sevens with you.
never expected it.

**Chorus:**
Don't cry for me, Argentina.
The truth is I never
left you. All through my wild days, my mad existence, I kept my promise.

Don't keep your distance.

Verse 3:
3. And as for fortune and as for fame, I never invited them in though it seemed to the world they were...

Don't Cry for Me Argentina - 5 - 3
all I desired. They are illusions. They're not the solutions they promised to be. The answer was here all the time.

I love you and hope you love me.

Coda
Bridge:

distance. Have I said too much? There's nothing more I can think of to
Em7        Fmaj7
say to you.  But all you have to do is

C
look at me to know that every word is true.

Colla voce cresc.

G    Am    Cmaj7    Fmaj7

Don't Cry for Me Argentina - 5 - 5
BEDTIME STORY

Moderately $\cdot = 108$

Verse 1:

Gm9

1. To-day is the last day that I’m using words.

They’ve gone out, lost their meaning, don’t function anymore.

Let’s... let’s...

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

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Let's get unconscious, honey.
(on D.S.): Let's get unconscious.

Verses 1 & 2:

(on D.S.): Let's get unconscious.

1. Today

is the last day
that I'm using words.

2. Words are useless,
especially sentences.
They've gone out,
They don't stand
lost their meaning,
for anything.
don't function
How could

Bridge:

Gm9

- tion any more.__
they explain how I feel?
Trav-eling, learning logic and reason.
Trav-eling, I'm trav-eling.

Trav-eling to the arms of unconsciousness.
Trav-eling, learning logic or reason.
Trav-eling, I'm

Trav-eling to the arms of unconsciousness.
Trav-eling, learning logic and reason.
Trav-eling in the arms of unconsciousness.
Trav-eling in the arms of unconsciousness.

To Coda
Chorus:

Let's get unconscious, honey.

Let's get unconscious.

Let's get unconscious, honey.
Verse 3:

Gm9

3. And inside,

we’re all still wet.

longing and yearning.

How can I ex-
D.S. 8 al Coda

plain how I feel?

Coda

ness.

And all that you've ever learned, try to for-

N.C.

get. I'll never explain again.
Your heart is not open, so I must go. The spell has been broken. I loved you so.

Freedom comes when you learn to let go. Creation comes when you learn to say no.
2. You were my

3. See additional lyrics

4. Instrumental solo ad lib...

Verses 2 & 4:

lesson
I had to learn.
I was your

fortress
you had to burn.

Pain is a warning that something's wrong. I pray to God that it won't be long.
Do you wanna go higher?  

Chorus:

nothing left to try.  

nothing left to try.

no place left to hide.  

no place left to hide.

no greater power than the power of good
3. Your heart is not

2.

Bridge:

Learn to
say goodbye.

I yearn to

say goodbye.

There's nothing left to lose.
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.)
You're some kind of beautiful stranger. You could be good for me. I've had the taste for danger.

Verses 2 & 3:
2. If I'm smart, then I'll run away.
3. If I'm smart, then I'll run away.

But I'm not, so I'll guess I'll stay. Heaven forbid.
But I'm not, so I'll guess I'll stay. Have n't you heard?
I'll take my chance on a beautiful stranger.

Bridge:

1. I looked into your eyes, and my world
danced all over the place.

2. I looked into your face, my heart was
coming tumbling down.

3. I looked into your eyes, and my world

You're the devil in disguise.

That's why I'm

I'd like to change my point of view,

That's why I'm

You're the devil in disguise.
Chorus:

To know you is to love you.

To Coda Θ

You're everywhere I go. And everybody

---

[1.]

knows.

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

_tears and swalloed all my pride.

Da da da da da da da da da da da da da...

Beautiful

stranger... Da da da da da da da da da da da da

Beautiful Stranger - 7 - 5
Beautiful Stranger


Beautiful stranger __

Repeat ad lib. and fade
FROZEN

Words and Music by
MADONNA CICCONET and
PATRICK LEONARD

Moderately \( \text{J} = 102 \)

\[ \text{Fm} \quad \text{Eb} \quad \text{Dmaj7} \]

\[ \text{Eb} \quad \text{Fsus} \quad \text{Fm} \]

\[ \text{Eb} \quad \text{Dmaj7} \quad \text{Eb} \quad \text{Fm} \]

Verses 1 & 2:

\[ \text{Fm} \]

1. You only see what your eyes want to see.

2. Now, there's no point in placing the blame.

\[ \text{Fm} \]

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How can life be what you want it to be? You're frozen and you should know I suffer the same. If I should lose you,

when your heart's not open. My heart will be broken.

Verse 3:

Love is a bird, how much you get.

You're so consumed with what your eyes want to see.

You waste your time with hate and regret. Let all the hurt inside of you die. How can life be what you want it to be?
when your heart's not open
when your heart's not open
Chorus:
Mm, if I could melt your heart,
we'd never be apart.
Mm, give yourself to me.
Coda

the key.

If I could melt your heart.
TAKE A BOW

Words and Music by
MADONNA CICCONE and BABYFACE

Moderate calypso feel \( \text{\( j \)} = 80 \)

\[
\text{Ab} \quad \text{Bbm7}
\]

\[
\text{mf}
\]

\[
\text{Bbm7/Eb}
\]

\[
\text{Ab} \quad \text{Fmaj7} \quad \text{Bbm7/Eb}
\]

\[
\text{Ab} \quad \text{Fmaj7} \quad \text{Bbm7/Eb}
\]

\[
\text{Ab} \quad \text{Ab/Gb} \quad \text{Fm7}
\]

**Verses 1 & 2:**

1. Take a bow, the night is over, this masquerade is
2. Make them laugh, it comes so easy when you get to the part where you're

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get - ting old - er.  Lights are low, the cur - tain's down.
break - ing my heart.  Hide be - hind 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 loves a clown.  Wish you well.
(Just make 'em smile, the whole world loves a clown.)

do you feel them?  Do you mean what you say when there's no one a - round.
can - not stay.  You de - serve an a - ward for the role that you played.
watching you, watching me?

No more masquerade.

You're one lonely star.

I've always been in love with lonely star you don't know who you are.

Chorus:

you.

I guess you've always known it's true.

You took my love for granted.
why oh why. The show is over say good-bye.
Say good-bye.

I've always been in love with

say good-bye.
Bridge:

Bridge:

D♭m7

All the world is a stage, and every one has their part.

D♭m7

But how was I to know which way the story'd go.

A♭(9)

Gb2

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

B♭m7/E♭

N.C.

D.S. ♫ al Coda
(vocal ad lib.)

Coda

F♭maj7 B♭m7/E♭

Say good-bye.

A♭

Say good-bye.

A♭maj7(13)

rit.
RAY OF LIGHT

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

Moderately fast \( j = 126 \)

1. Zeph-yr in the sky at night, I wonder do my tears of
    mourn

2. Fast-er than the speeding light, she's flying trying to re-

    mem-
    ber

    where it all began

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"Ray Of Light" contains a sample from "Sephreyn" by Clive Muldoon and Dave Curtis © PURPLE MUSIC LTD. (PRS)
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She's got her self a universe gone quick-
She's got her self a little piece of heav-

ly, for the call of the thun-
der when

threat ens earth shall be, as one. {And I feel

*Chorus:

like I just got home, and I feel

* 3rd time instrumental

Ray of Light - B - 2
And I feel like I just got home, and I feel... To Coda [I]

2.

Ray of Light - 6 - 3
Quick-er than a ray
of light, quick-er than a ray of light.
Verse 3:

Bb          Cm7         Dm         Eb
3. Zephyr in the sky... at night... I wonder... do my tears... of

Bb          Cm7         Dm         Eb
mourn... sink beneath the sun?

Bb          Cm7         Dm         Eb
She's got herself a universe... gone quickly... for the call... of

D.S. & al Coda

Bb          Cm7         Dm         Eb
thunder... threatens everyone... And I feel...
Quick-er than a ray of light, then gone,

for someone else shall be there,

through the endless years,

Repeat ad lib. and fade
DON'T TELL ME

Words and Music by
MADONNA CICCONI, JOE HENRY
and MIRWAIH AHMADZA

Moderately $J = 100$

Verse:
1. Don't tell me to stop.
2. See additional lyrics

Tell the rain not to drop.
Tell the wind not to blow.

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'cause you said so Mm

Tell the sun not to shine not to get up this time

no no Let it fall by the way But don't

leave me where I lay down
3.4. Tell the bed not to lay like the open mouth of a grave,

yeah, not to stare up at me like a

calf down on its knees. Tell me

Bridge:
I love it's just something that we do.

Tell me every thing I'm not, but don't ever tell me to stop.

Don't you ever... Please don't.

Please don't tell me to stop. Don't you ever tell me.
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.
Verse:

1. Silky smooth lips as sweet as can
   dy, baby.

2. Hair that twirls on fingertips so gentle
   ba-ba-ba-ba
   Tight blue jeans on
   skin that shows in patches.

3. Strong inside, but you don't know it.
   Good little girls, they never

What It Feels Like for a Girl - 6 - 2
er show it. When you open up your mouth to speak, could you be one knows. When you're trying hard to be your best, could you be

Chorus:

a little weak? Do you know what it feels like for a girl? Do you know what it feels like in this world for a
Do you know what it feels like for a girl?

To Coda
What It Feels Like for a Girl - 6 - 5
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 CICCONET, DAVID COLLINS,
WILLIAM ORBIT, ROD MCKUEN and ANITA KERR

Freely
F#5  G#5  E5  A5  G#5  F#5  G#5  E5

(with pedal)

Slowly \( J = 72 \)

Verse 1:

A5  G#5  B

I traded fame for love... without a second thought. It

A(9)  E  B

all became a silly game... Some things cannot be bought... I got exactly what I asked for,
wanted it so badly.
Running, rushing back for more.
I suffered fools so gladly.
And now I find
I've changed my mind.

Chorus:
The face of you, my substitute for love, my substitute for...
Verse 2 & 3:

traveled 'round the world,
looking for a home,
I found myself in crowded rooms,

3. See additional lyrics
feeling so alone.
I had so many lovers who settled for the thrill of

basking in my spotlight.
I never felt so happy.

Chorus:
The face of you, my substitute for love, my substitute for love.
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:)

Drowned World/Substitute for Love - 5 - 5
MUSIC

Words and Music by MADONNA CICCONE and MIRWAIS AHMADZAI

Moderately fast \( \text{\( \text{\( \text{\( j = 120 \)} \)}} \)

N.C.

Gm

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__?
Verse:

1. Hey, Mister D, put a record on, I wanna dance with my baby. And when the music starts...
2. Never wanna stop, it's gonna drive me crazy.
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:)
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