

PianoVocalGuitar

MADONNA

Confessions on a dance floor



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www.madonna.com

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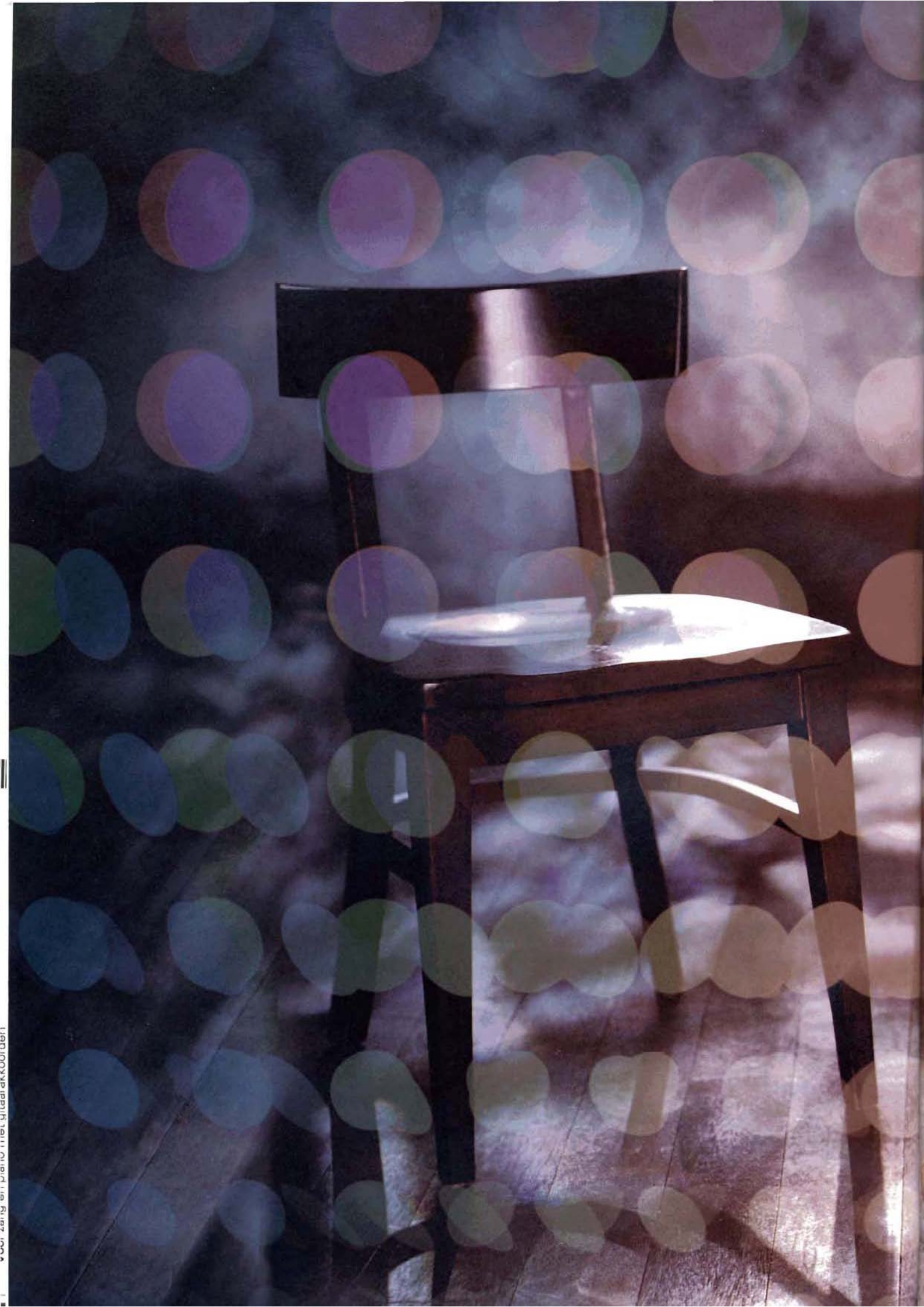
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HUNG UP

Words and Music by
MADONNA, STUART PRICE,
BENNY ANDERSSON and BJÖRN ULVAEUS

Moderate dance beat ♩ = 120

N.C.

Time goes by so slow-ly. Time goes by so slow-ly.

mf

Time goes by so slow-ly. Time goes by

mf

Dm F Am

so slow-ly. Time goes by so slow-ly.

mf

Dm F



Time goes by so slow-ly.



Chorus:



Ev - 'ry lit - tle thing that you say or do, I'm hung up; I'm hung -



up on you. Wait-in' for your call, ba - by, night and day, I'm fed up;

1. 3. To Next Strain 2.



I'm tired of wait-in' on you. _____ wait-in' on you. _____

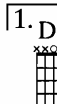
Verse:



1. Time goes by so slow - ly for those who wait; no time to
 2. Ring, ring, ring goes the tel - e - phone; the lights are on, but there's no



hes - i - tate. _____ Those who run seem to have all the fun. I'm caught up;
 one home. _____ Tick, tick, tock, it's a quar - ter to two, and I'm done;



I don't know what to do. _____ Time goes by
 I'm hang - in'

Dm Dm/F Dm/C Dm Dm/F Dm/C Dm Dm/F Dm/C

so slow - ly. Time goes by so slow - ly.

Dm Dm/F Dm/C Dm Dm/F Dm/C Dm Dm/F Dm/C

Time goes by so slow - ly. I don't know

Dm *D.S.* $\text{||}\text{:}$ 2. Dm Dm/F Dm/C *Bridge:* B \flat

what to do. _____ up on you. _____ I can't

F A Dm

keep _____ on wait - ing _____ for you. _____

Bb

F

A



I know that you're still hes - i - tat - ing.

Dm

Bb

F



Don't cry for me, 'cause I'll find

A

Dm

Bb



my way. You'll wake

F

A



up one day, but it - 'll be too late.

Chorus:



(1st time only)

Ev - 'ry lit - tle thing that you say or do, I'm hung up; I'm hung -



up on you. Wait-ing for your call, ba - by, night and day, I'm fed up;



I'm tired of wait-in' on you.



Repeat and fade

GET TOGETHER

Words and Music by
MADONNA, STUART PRICE,
ANDERS SVEN BAGGE and PAR ASTROM

Moderately fast dance groove (♩ = 126)

Em F G Am

(Vocal fades in) It's all an il - lu - sion.

mp

Em F G Am

There's too much con - fu - sion.

1. Em F 2. Em F

mf

Em F G Am



1. Down, down, down in your heart, find, find, find the se - cret.
 2. See additional lyrics



Turn, turn, turn your head a - round. Ba - by, we can do it. We can

Pre-chorus:



do it all right. 1. 3. Do you be - lieve in love at first
 2. See additional lyrics



— sight? It's an il - lu - sion, I don't care. Do you be - lieve



— I can make you feel — bet-ter? Too much con - fu - sion, come on o - ver —

Chorus:

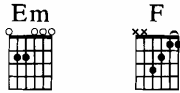


here. Can we get to- geth - er? — I real-ly, I real-ly wan-na be with — you. —



Come on, check it out — with — me. — I hope you, I hope you feel the

1.



same way — too. — 2. I

Chorus:



same way__ too__ Can we get to - geth - er?__ I



real - ly, I real - ly wan - na be with__ you.__ Come on, check it out__



To Coda ♪

__ with__ me.__ I hope you, I hope you feel the same way__ too.__

Interlude:



mf

Bridge:



It's _____ all an il - lu - sion. _____



There's _____ too much con - fu - sion. _____ I'll _____



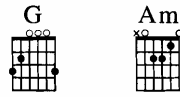
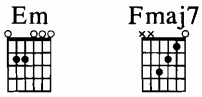
_____ make_ you feel bet - ter. _____ If it's bit - ter at the start, _____



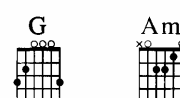
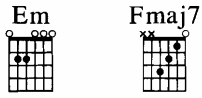
_____ then it's sweet - er in the end. _____

cresc.

16 Instrumental:

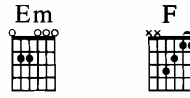


D.S. al Coda



⊕ Coda

Outro:



G Am Em F

— much con - fu - sion. — I'll — make —

mp

G Am Em F

— you feel bet - ter. — If it's bit - ter at the start,

G Am Em F G Am

then it's sweet - er in the end.

dim. *p*

G Fmaj7 G A5 Am

mp

Verse 2:
 I searched, I searched, I searched my whole life
 To find, find, find the secret.
 But all I did was open up my eyes.
 Baby, we can do it.
 We can do it all right.

Pre-chorus 2:
 Do you believe that we can change the future?
 Do you believe I can make you feel better?
 (To Chorus:)

SORRY

Words and Music by
MADONNA and STUART PRICE

Moderately fast dance groove (♩ = 132)





(Spoken:) Je suis désolé. Lo siento. Ik ben droevig. Sono spiacente.





Perdónname.





I've heard it all be - fore. I've heard it all be -





fore. I've heard it all be - fore. I've heard it all be - fore. I've heard it all be -



fore. I've heard it all be - fore. I've heard it all be - fore. I've heard it all be -

mf



fore. I've heard it all be - fore. I've heard it all be - fore. I've heard it all be -

cresc.



fore. I've heard it all be - fore. I've heard it all be - fore. I don't wan - na

Chorus:



hear, I don't wan - na know.. Please don't say__ you're sor -

f



ry. I've heard it all be - fore and I _____ can



take care__ of my - self._____ I don't wan - na hear, I don't wan - na



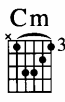
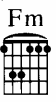
know... Please don't say__ "for - give__ me." I've seen it all be -

To Coda ⊕



fore and I _____ can't take it an - y - more.____

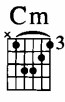
Verse:



Musical staff with treble clef and key signature of two flats, containing the first line of the verse melody.

1. You're not half the man you think you are.
2. See additional lyrics

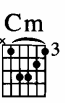
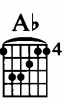
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and key signature of two flats, containing the second line of the verse melody.

Save your words because you've gone too far. I've

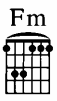
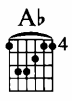
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and key signature of two flats, containing the third line of the verse melody.

lis-tened to your lies and all your sto - ries.
(Lis - ten to your sto - ries.)

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



Musical staff with treble clef and key signature of two flats, containing the fourth line of the verse melody.

You're not half the man you'd like to be. I don't wan-na

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

2.
Cm



Interlude:

Abmaj7



Gm/Bb



C5



nev - er see.

Gomen nasai.

mp



Abmaj7



Bb7



C5



Cm



Abmaj7



Bb7



Mujhe maaf kardo.

Przepraszam.

Slihah.



C5



Cm



Abmaj7



Bb7



C5



Forgive me.

Sor-



Ab



Bb(9)



Cm



ry, sor - ry, sor - ry, sor - ry, sor - ry, sor - ry, sor - ry, sor - ry, sor -

mf





ry. I've heard it all be - fore. I've heard it all be - fore. I've heard it all be -



fore. I've heard it all be - fore. I've heard it all be - fore. I've heard it all be -

cresc.

D.S. al Coda

Coda



fore. I've heard it all be - fore. I don't wan-na

take it an - y - more...



Don't ex - plain your - self 'cause talk is cheap.

mf

Ab Bb(9) Cm

There's more im - por - tant things than hear - ing you speak. I don't wan - na

Ab Bb Cm

hear, I don't wan - na know.. Please don't say "for - give me." I've heard it all be -

Ab Bb(9) Cm G

fore. I've heard it all be - fore. I've heard it all be - fore. I've heard it all be - fore.

Verse 2:

Don't explain yourself 'cause talk is cheap.
 There's more important things than hearing you speak.
 Mistake me 'cause I made it so convenient.
 (Made it so convenient.)
 Don't explain yourself, you'll never see.
 (To Bridge:)

FUTURE LOVERS

Moderately fast, driving dance groove (♩ = 126)

Words and Music by
MADONNA and MIRWAIS AHMADZAI

A5




mp

*Original Bass line is sequenced sixteenth notes.

Intro:

A



Am7



D/A



F/A



A



Am7



D/A



F/A



(Spoken:) I'm gonna tell you...

about love.

A5



Let's forget your life,...

forget your problems.

Am



A



Administration,... ...bills... ...and loans.

mf

Am



Come with me. In the ev - i - dence of

A



its bril - liance. In the ev - i - dence of its bril - liance. In the ev - i -

Am



dence of its bril - liance. In the ev - i - dence of its bril - liance.

A5



In the demonstration... ..of this evidence,... Ahh,
 ...some have called it religion.

ahh, ahh.
 This is not... ..a coincidence. Would you like to try?

A



Am7



D/A



F/A



Verse:

A



1. Con-nect to the sky. Fu-ture lov-ers ride. They're in mis-sion style.
 2. Love con-trolled by time, fu-ture lov-ers shine for e-ter-ni-ty.

Would you like to try? _____
 in a world that's free. _____

Let me be your guide. _____ Cut in - side your pride. _____ Fu - ture lov - ers hide. _____
 Put a - way your past. _____ Love will nev - er last _____ if you're hold - ing on _____

To Coda ⊕

love in - side their eyes. _____
 to a dream that's gone. _____

Chorus:



In the ev - i - dence of its bril - liance. In the ev - i - dence of its

bril - liance. In the ev - i - dence of its bril - liance. In the ev - i - dence.

D.S. al Coda

Coda

N.C.

of its bril-liance.

Interlude:



(Spoken:) I'm gonna tell you... ...about love.



Would you like to try?

Chorus:



In the ev - i - dence of its bril - liance. In the ev - i - dence of its bril - liance. In the ev - i -



dence of its bril - liance. In the ev - i - dence of its bril - liance.



(Spoken:) There's no love... ...like the future, love.





Ahh, ahh, ahh, ahh.

N.C.

(Spoken:) Come with me.

a tempo

Outro:



Con-nect to the sky. — Fu-ture lov - ers ride. — They're in mis - sion style..

f

1. 2.

3.

— Would you like to try? —

Ahh, ahh.

The first system consists of a vocal line and piano accompaniment. The vocal line has two staves. The first staff contains the lyrics "Ahh, ahh." with a long note and a slur. The piano accompaniment has three staves: a right-hand treble staff and a left-hand bass staff. The bass staff features a steady eighth-note accompaniment.

A5

The second system begins with a guitar chord diagram for A5 (x02222). The piano accompaniment continues with the same eighth-note pattern in the bass staff. The right-hand treble staff contains chords and rests.

Am

The third system begins with a guitar chord diagram for Am (x02020). The piano accompaniment continues with the eighth-note pattern in the bass staff. The right-hand treble staff contains chords and rests.

N.C.

In the ev - i - dence of its bril - liance.

The fourth system features a vocal line and piano accompaniment. The vocal line has two staves. The first staff contains the lyrics "In the ev - i - dence of its bril - liance." with a long note and a slur. The piano accompaniment has three staves: a right-hand treble staff and a left-hand bass staff. The bass staff continues with the eighth-note accompaniment.

I LOVE NEW YORK

Words and Music by
MADONNA and STUART PRICE

Moderately fast dance rock (♩ = 126)

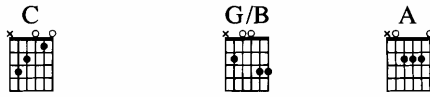
N.C.

C G/B A C G/B A

Verse:

C G/B A C G/B A

1. I don't like cit - ies, but I like New York.
2. See additional lyrics



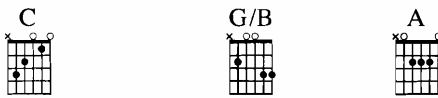
Oth - er plac - es make me feel like a dork..

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



Los An - ge - les is for

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



peo - ple who sleep.

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



Par - is and Lon - don, ba - by, you can keep, — ba - by, you can keep, —

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

C G/B A

ba - by, you can keep, ba - by, you can keep, ba - by, you can keep,

C G/B A C G/B A

ba - by, you can keep, ba - by, you can keep, ba - by, you can keep.

C G/B A

ba - by, you can keep.

Chorus:

C G/B A C G/B A

Oth - er cit - ies al - ways make me mad. Oth - er plac - es al - ways

C G/B A

make me sad. No oth - er cit - y ev - er made me glad ex - cept New

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams for C, G/B, and A. The key signature has three sharps (F#, C#, G#).

C G/B A C G/B A

York. I love New York.

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and six guitar chord diagrams for C, G/B, and A. The key signature has three sharps (F#, C#, G#).

C G/B A

I love New York. I love New York.

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams for C, G/B, and A. The key signature has three sharps (F#, C#, G#).

C G/B A 1. C G/B A

mf

Detailed description: This system contains the fourth line of music. It features a piano accompaniment in treble and bass clefs. The first ending is marked with a bracket and the number '1.'. A dynamic marking of *mf* (mezzo-forte) is present. There are six guitar chord diagrams for C, G/B, and A. The key signature has three sharps (F#, C#, G#).

C G/B A

The first system of music features three guitar chord diagrams at the top: C (x02321), G/B (x02321), and A (x02220). Below these are three staves: a single treble clef staff with whole rests, and a grand staff (treble and bass clefs) with a piano accompaniment consisting of eighth-note chords in the right hand and a bass line in the left hand.

2. C G/B A

I love New York. I love New York.

The second system begins with a repeat sign and the number '2.'. It features three guitar chord diagrams: C, G/B, and A. The lyrics 'I love New York.' are written under the first two measures, and 'I love New York..' under the last two. The piano accompaniment continues with eighth-note chords and a bass line.

C G/B A C G/B A

I love New York.

The third system features six guitar chord diagrams: C, G/B, A, C, G/B, and A. The lyrics 'I love New York.' are written under the middle two measures. The piano accompaniment continues with eighth-note chords and a bass line.

C G/B A

I love New York. Get

The fourth system features three guitar chord diagrams: C, G/B, and A. The lyrics 'I love New York.' are written under the first two measures, and 'Get' is written under the final measure. The piano accompaniment continues with eighth-note chords and a bass line.

Bridge:

A5



off of my street... Get off of my street... Get

off of my street... Get off of my street... Get off of my street... Get

off of my street... Get off of my street... Get off of my street...



Repeat 4 times

LET IT WILL BE

Words and Music by
MADONNA, STUART PRICE
and MIRWAIS AHMADZAI

Moderately fast ($\text{♩} = 126$)

Bm F#m Bm F#m *Play 3 times*

Verse 1:

Bm F#m Bm F#m

1. Now I can tell you a - bout suc -

Bm F#m Bm F#m Bm F#m

cess, a - bout fame, a - bout the rise and the fall

Bm F#m Bm F#m Bm F#m

of all the stars in the sky. Don't it make you

Chorus 1:
Bm F#m/A G F#m/A Bm F#m/A

smile? 1. Let it will be.

G F#m/A Bm F#m/A G F#m/A

Just let it be. Won't you let it be?_

Bm F#m/A G F#m/A



Introductory musical notation for the first system, including a treble clef staff with a whole rest and a piano accompaniment with a forte (*f*) dynamic marking.

Verses 2 & 3:



Second system of musical notation with lyrics: "2. Now I can tell you a - bout the". Includes a double bar line and repeat sign.

3. See additional lyrics

Third system of musical notation with lyrics: "place I be - long. You know it won't last long..". Includes a double bar line and repeat sign.

Fourth system of musical notation with lyrics: "And all those lights they will turn down. 2. Let it will". Includes a double bar line and repeat sign.

Chorus 2 & 3:



be. Oh, let it be._____

3. See additional lyrics



Just let it be._____ Won't you let it be?_

1.



2.



Let it will be._____

Chorus 4:

Bm F#m/A G F#m/A Bm F#m/A

Just let it be. Just let it be. Let it will be.

This system contains the first two measures of the chorus. The guitar part features chords Bm, F#m/A, G, F#m/A, Bm, and F#m/A. The vocal melody begins with the lyrics 'Just let it be.' and continues with 'Just let it be. Let it will be.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

G F#m/A Bm F#m/A G F#m/A

Oh, let it be. Got to let it be. Oh, let it be.

This system contains the next two measures. The guitar part features chords G, F#m/A, Bm, F#m/A, G, and F#m/A. The vocal melody continues with the lyrics 'Oh, let it be. Got to let it be. Oh, let it be.' The piano accompaniment continues with the same rhythmic pattern.

Bm F#m/A G F#m/A G F#m/A

Won't you let it be?

This system contains the final measure of the chorus. The guitar part features chords Bm, F#m/A, G, F#m/A, G, and F#m/A. The vocal melody concludes with the lyrics 'Won't you let it be?' The piano accompaniment continues with the same rhythmic pattern.

G F#m/A G F#m/A

This system contains the final two measures of the chorus, primarily featuring the piano accompaniment. The guitar part features chords G, F#m/A, G, and F#m/A. The piano accompaniment continues with the same rhythmic pattern.

Interlude:



Musical notation for the Interlude section, including a treble clef staff with a key signature of two sharps (F# and C#) and a grand staff with piano accompaniment. The piano part starts with a dynamic marking of *mf*.

Bridge:



Musical notation for the first part of the Bridge, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "Now I can tell you the place that I belong..."



Musical notation for the second part of the Bridge, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "... It won't last long. The"

Musical notation for the final part of the Bridge, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "lights they will turn down. Oh, let it be..."

Oh, let it be._____ Oh, let it be._____

Won't you let it be?_____ Oh, let it be._____ You got to let it be._____

Oh, let it be._____ An - y - one can see._____ Oh, let it be._____

N.C.

Bm F#m7

Let it will be._____ Just watch me

Chorus 5:

Bm F#m/A G F#m/A Bm F#m/A

burn. Oh, let it be.

Detailed description: This system contains the first two measures of the chorus. The guitar part features chords Bm, F#m/A, G, F#m/A, Bm, and F#m/A. The vocal melody starts with a whole note 'burn.' followed by a half note rest, then a quarter note 'Oh,' and a half note 'let it be.' with a line underneath. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G F#m/A Bm F#m/A G F#m/A

Just let it be. Won't you let it be?

Detailed description: This system contains measures 3 and 4. The guitar part features chords G, F#m/A, Bm, F#m/A, G, and F#m/A. The vocal melody continues with 'Just let it be.' and 'Won't you let it be?'. The piano accompaniment continues with the same rhythmic pattern.

Bm F#m/A G F#m/A Bm F#m/A

Won't you let it be? Just let it be.

Detailed description: This system contains measures 5 and 6. The guitar part features chords Bm, F#m/A, G, F#m/A, Bm, and F#m/A. The vocal melody continues with 'Won't you let it be?' and 'Just let it be.'. The piano accompaniment continues with the same rhythmic pattern.

G F#m/A Bm F#m/A G F#m/A

Oh, let it be. Let it will be. Just let it be.

Detailed description: This system contains measures 7 and 8. The guitar part features chords G, F#m/A, Bm, F#m/A, G, and F#m/A. The vocal melody continues with 'Oh, let it be.', 'Let it will be.', and 'Just let it be.'. The piano accompaniment continues with the same rhythmic pattern.



Got to let it be. _____ Won't you let it be? _____ Won't you let it be? _____

Outro:



Now I can tell _____ you _____

mf



a - bout suc - cess, a - bout fame, _____



a - bout fame, _____ a - bout fame. _____ Won't you let it be? _____

dim.

Bm F#m/A Gmaj7 F#m/A Bm F#m/A

Oh, let it be.

mp

Gmaj7 F#m/A Bm F#m/A Gmaj7 F#m/A

Just let it be. _____ Won't you let it be? _____

Bm F#m/A Gmaj7 F#m/A Bm

Verse 3:

Now I can see things for what they really are.
 I guess I'm not that far.
 I'm at the point of no return.
 Just watch me burn.

Chorus 3:

Let it will be.
 Just let it be.
 Oh, let it be.
 (To Chorus 4:)

FORBIDDEN LOVE

Words and Music by
MADONNA and STUART PRICE

Moderately fast dance groove (♩ = 120)

Bm **F#m** **Bm**

mp

F#m **Bm**

mf

(Bass 2nd time, 8vb throughout)

Bm **F#m**

1. Just one kiss smile on my lips on your face

was all it took to seal the future. Just one
was all it took to change my fortune. Just one

look word from your eyes was like a certain kind of tor
from your mouth was all I need ed to be cer



ture. Once up - on a time there was a boy_
tain. Once up - on a time there was a boy_



and there was a girl. Just one Hearts that in - ter - twine,
and there was a girl.



they lived in a dif - frent kind of world. For - bid - den

Chorus:



love, are we sup - posed to be to - geth -

F#m A E

er? For - bid - den love, for - bid - den love..

Bm F#m A

For - bid - den love,

(Bass fades in 1st time 8vb)

E Bm F#m

we seal the des - ti - ny___ for - ev - er. For - bid - den

A E Bm

love, for - bid - den love.---

1.



First system of musical notation for the first section, including vocal line and piano accompaniment.



Second system of musical notation for the first section, including vocal line and piano accompaniment.

2.



Second system of musical notation for the second section, including vocal line and piano accompaniment.

2. Just one

Just one

Bridge:

Bridge section of musical notation, including vocal line and piano accompaniment.

kiss.

Just one touch.

Just one look.

For-bid - den

Chorus:

A E Bm

love, are we sup - posed__ to be__ to - geth-

F#m A E

er? For - bid - den love, for - bid - den love..

Bm F#m A

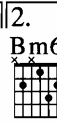
For - bid - den love,

E Bm F#m

we seal the des - ti - ny__ for - ev - er. For - bid - den



love, for - bid - den love.



1. For - bid - den 2. Just one



kiss. Just one touch. Just one look. Just one love.

mf *mp*

(as written)

Repeat ad lib. and fade

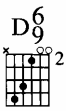
JUMP

Words and Music by
MADONNA, STUART PRICE
and JOE HENRY

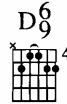
Moderately fast ♩ = 126



Verse:



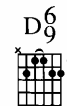
have - n't got much time to waste, it's time to make my way.
 learned our les - son from the start, my sis - ters and me.



I'm not a - fraid of what I'll face, but I'm a - fraid to stay.
 The on - ly thing you can de - pend on is your fam - i - ly.



I'm go - ing down my road,
 Life's gon - na drop you down.



and I can make it a - lone. I'll
 like a limb from a tree. It

E D⁶ Cmaj7 D⁶

work and I'll fight till I find a place of my own.
sways and it swings and it bends un-til it makes you see.

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

Chorus:

Cmaj7 D6 E5 Cmaj7 D6

Are you read-y to jump?— Get read-y to jump.— Don't ev-er look back,

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

E5 Cmaj7 D6 E5

— oh, ba-by. Yes, I'm read-y to jump,— just take— my— hands,




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

1.

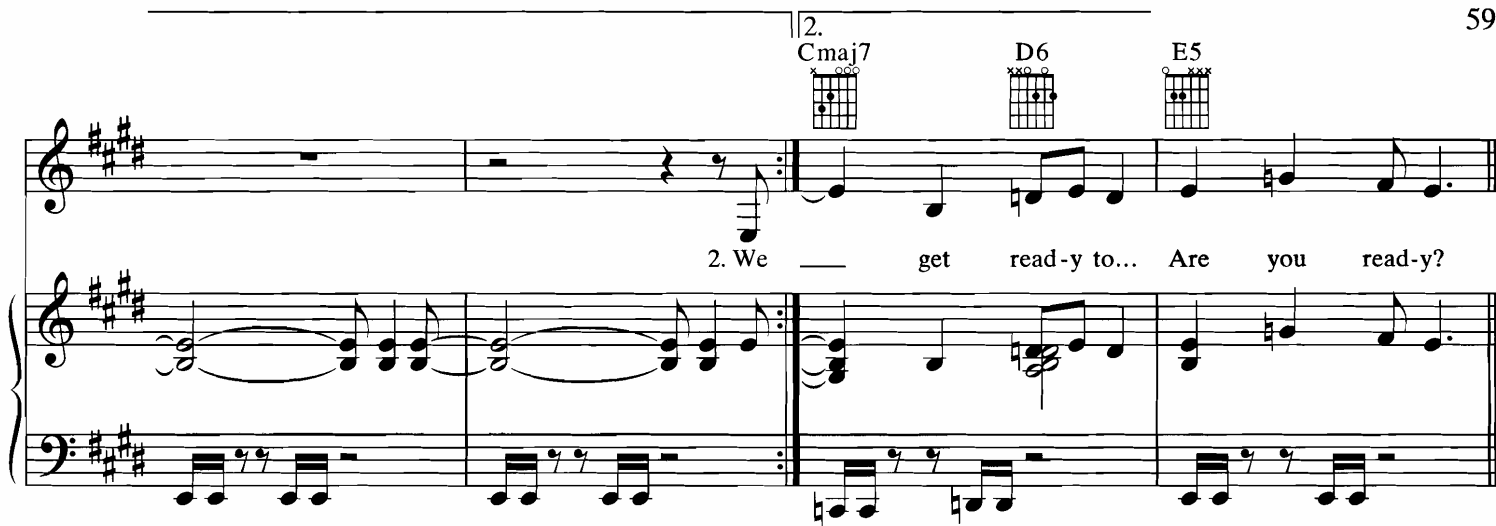
Cmaj7 D6 E5





— get read-y to jump.—

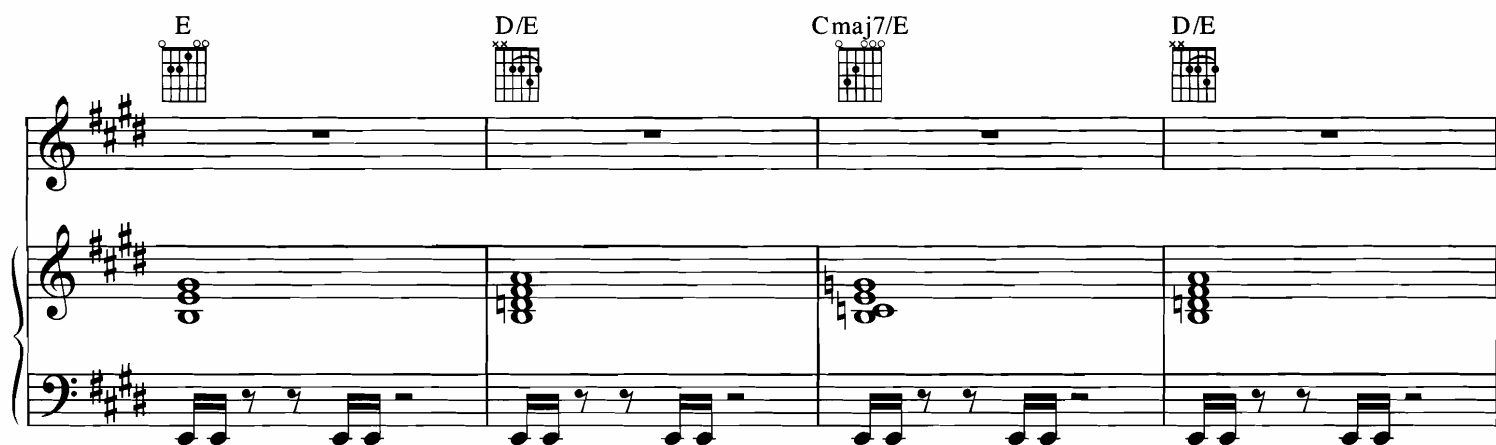
Musical notation for the fourth system, including vocal line, piano accompaniment, and guitar chord diagrams.





2.   

2. We — get read-y to... Are you read-y?

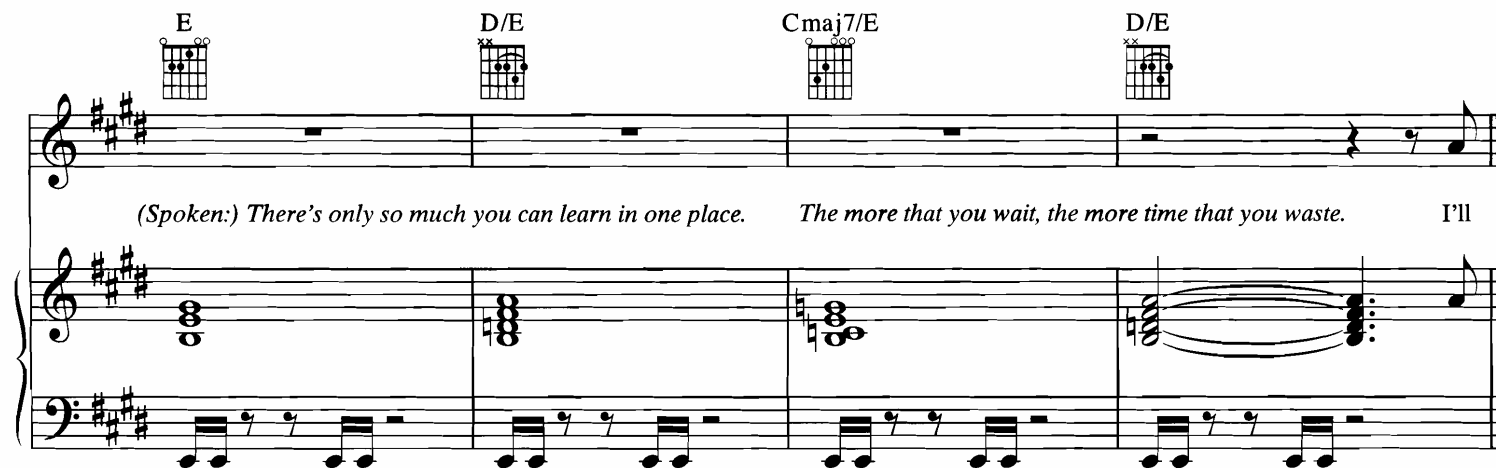





   



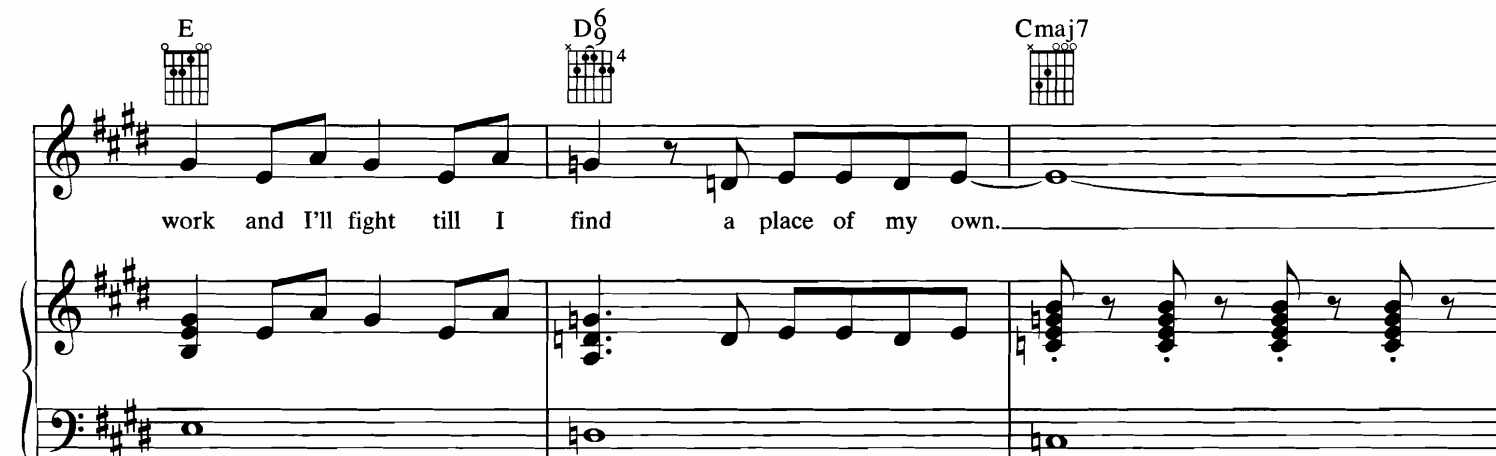
   

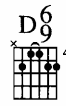
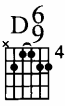
(Spoken:) *There's only so much you can learn in one place. The more that you wait, the more time that you waste.* I'll



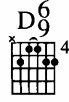
  

work and I'll fight till I find a place of my own.





It sways and it swings and it bends un - til you make it your own..



I can make it a - lone. I can make it a - lone..



I can make it a - lone. I can make it a - lone. I can make it a - lone.
 (My sis - ters and me, my sis - ters and me.)

2.

Chorus:



Are you read - y to jump? Get read - y to jump..

Cmaj7



D6



E5



Cmaj7

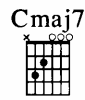


D6



— Don't ev - er look back, — oh, ba - by. Yes, I'm read - y to jump, —

1.



— just take — my — hands, — get read - y to jump. —

2.



— get read - y to... Are you read - y?

HOW HIGH

Moderately fast ♩ = 126



Words and Music by
MADONNA, CHRISTIAN KARLSSON,
PONTUS WINNBERG and HENRIK JONBACK

How high are the stakes? How much for-tune can you make?

Verse:



1. It's fun-ny, I spent my whole life want - ing to be
2. It's fun-ny, how ev-'ry - bod-y men-tions my name, but they'renev - er

F#



C#m



talked a - bout. I did it, just a - bout
ver - y nice. I took it, just a - bout



ev - 'ry - thing - to see my name in lights. } Was it all worth
 ev - 'ry - thing - ex - cept my own ad - vice. }



it? _____ And how did I earn _____ it? _____



No - bod - y's per - fect. _____ I guess I de - serve.

§ Chorus:



it. _____ How high are the stakes? How much for - tune can you make?

B/F#



Does this get an - y bet - ter? Should I car - ry on?
 (Noth - ing lasts for - ev - er.)

F#7sus



C#m(9)



1.

Will it mat - ter when I'm gone? Will an - y of this mat - ter?
 (Does it make a dif - frence?)

2.3.

C#m(9)



an - y of this mat - ter? How high? Does it make a dif - frence?
 (2nd time, chorus is sung as well)



Nothing lasts for - ev - er. Should I? Will



To Coda ◊

— it mat - ter when I'm gone? Will an - y of this mat - ter?




G#m7/C#



C#m



G#m7/C#



How high are the stakes?
Should I car-ry on?

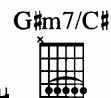
How much for-tune can you make?
Will it mat-ter when I'm gone?



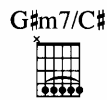
1. *D.S. al Coda*



Coda



How high are the stakes?



How much for-tune can you make?

B/F#



F#7sus



C#m(9)



Should I car-ry on?

Will it mat-ter when I'm gone.

G#m7/C#



C#m



How high are the stakes?

G#m7/C#



C#m



B/F#



How much for - tune can you make? Should I car - ry on?

F#7sus



C#m(9)



Will it mat - ter when I'm gone?

Freely

B/F#



F#m/A



C#m



C#5



ISAAC

Words and Music by
MADONNA and STUART PRICE

Fast ♩ = 144





1.



2.



Dm C G/B Asus Dm C G/B Asus

Dm C G/B Asus Dm C G/B Asus

Im - nin - a - lu, im - nin - a - lu. Im - nin - a - lu, im - nin - a - lu.

Dm Am Dm Am

1.

2. Verse:

Am Dm Am7

1. Star - ing up in - to the heav - ens, in this
 mem - ber, re - mem - ber, nev - er for - get



hell that binds your hands. Will you sac - ri - fice your com -
all of your life has all been a test. You will find the gate that's o -



fort, make your way in a for - eign land?
pen, e - ven though your spir - it's bro - ken.



Wres - tle with your dark - ness. An - gels call your
O - pen up my heart and cause my lips to



name. Can you hear what they are say - ing? Will you
speak. Bring the heav - en and the stars

Chorus:



ev - er be the same?
down to earth for me.

1.3. Mm mm mm.

2. (Chant:) El hai.



Im - nin - a - lu, im - nin - a - lu.

Mm mm mm.

1.



Im - nin - a - lu, im - nin - a - lu.

2.

D.S.

3.



2. Re - nin - a - lu.

N.C.

Gm6



(Chant:) *El hai.* *El hai maromam 'al karuvim.*

A5



1.2.

3.

Kolam baruchu ya'alu.

Dm



C



G/B



Asus



Dm



C



G/B



Asus



Dm



C



G/B



Asus



Dm



C



1.

G/B



Asus



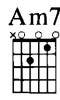
2.

G/B



Asus





Wres-tle with your dark - ness. An - gels call your name. Can you



hear what they are say - ing? Will you ev - er be the same?




N.C.

8va

Percussion

1.2.3. G/B Asus

Dm C G/B Asus Dm C

Mm mm. mm. Im - nin - a - lu, im - nin - a - lu.

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics 'Im - nin - a - lu, im - nin - a - lu.' and a piano accompaniment. Above the staff, guitar chords are indicated: Dm, C, G/B, Asus, Dm, C, G/B, and Asus. The piano part consists of a treble and bass clef with chords and moving lines.

4. G/B Asus Dm C G/B Am Dm C

nin - a - lu. (Chant:) El hai. El hai maromam 'al karuvim.

Detailed description: This system contains measures 4 through 7. Measure 4 continues the vocal line with 'nin - a - lu.' and piano accompaniment. Measures 5-7 are marked '(Chant:) El hai. El hai maromam 'al karuvim.' and feature a more active piano accompaniment. Guitar chords are indicated above the staff: G/B, Asus, Dm, C, G/B, Am, Dm, and C.

1.2.3. 4. G/B Am G/B Am Dm C G/B Am N.C.

rit.

Detailed description: This system contains measures 8 through 11. Measures 8-10 are marked '1.2.3.' and feature a piano accompaniment with a 'rit.' (ritardando) instruction. Measure 11 is marked '4.' and ends with a fermata. Guitar chords are indicated above the staff: G/B, Am, G/B, Am, Dm, C, G/B, Am, and N.C. (Natural Chord).

PUSH

Words and Music by
MADONNA and STUART PRICE

Moderately slow ♩ = 92



mf



8va



(8va)

1. You

Verse:



push me to go the ex - tra mile. You push me when it's dif - fi - cult to smile. You
push me when I don't ap - pre - ci - ate. You push me not to lie and not to hate. You

F



Dm



F



Dm



push me, a bet - ter ver - sion of my - self. You push me, on - ly you and no one else. You
 push me when I want it all to end. You push me when I real - ly need a friend. You

F



Dm



F



Dm



push me to see the oth - er point of view. You push me when there's noth - ing else to do. You
 push me. All I wan - na do is cry. You push me when it's hard for me to try. You

F



Dm



F



Dm



push me when I think I know it all. You push me when I stum - ble and I fall.
 push me when I do it for my - self. You push me, on - ly you and no one else.

Omit first time

Fmaj7



Dm



Fmaj7



Dm



Fmaj7



Dm



Fmaj7



Dm



8va

Fmaj7 Dm Fmaj7 Dm Fmaj7 Dm Fmaj7 Dm

Keep on push - ing like no - bod - y.

Chorus:
Bb Dm Bb Dm Bb Dm

you. Ev - 'ry race I win, ev - 'ry mood I'm in, ev - 'ry - thing I do,

C Bb Dm Bb Dm

I owe it all to you. Ev - 'ry move I make, ev - 'ry step I take,

To Coda \oplus 1. Bb Dm C Fmaj7 Dm Fmaj7 Dm

ev - 'ry-thing I do, it's all be-cause you push me. 2. You

2.
N.C.

push me, you push me.

Keep on push - ing like no - bod - y.

Fmaj7 Dm Fmaj7 Dm Fmaj7 Dm Fmaj7 Dm

(Ev - 'ry To go the ex - tra mile, when it's dif - fi - cult to smile,
race I win, ev - 'ry mood I'm in,

B♭ Dm B♭ Dm

a bet - ter ver - sion of my - self. On - ly you and on - ly you and on - ly
ev - 'ry - thing I do.

B♭ Dm C

Bb Dm Bb Dm

you. To see the oth - er point of view, when there's noth - ing else to do,
 Ev - ry move I make, ev - 'ry step I take,

Bb Dm C

D.S. al Coda

when I think I know it all. On - ly you and on - ly you and on - ly
 ev - 'ry - thing I do.)

Coda
N.C.

Freely
Fm

push me, you push me.

C Fm/Ab Bbm C/E Fm Db Cm/Eb F5

LIKE IT OR NOT

Moderately ♩ = 112 (♩ = $\overline{\overline{\overline{\text{J}}}}\text{J}$)

Words and Music by
MADONNA, CHRISTIAN KARLSSON,
PONTUS WINNBERG and HENRIK JONBACK

Fm



mf

The piano introduction consists of two staves. The right hand plays a sustained Fm chord. The left hand plays a rhythmic pattern of eighth notes, with triplets of eighth notes in the second and fourth measures.

Verse:

1 You can call me a sin - ner, you can call me a
2. Cle - o - pa - tra had her way, Ma-ta Ha - ri

The first line of the verse features a vocal melody with two lines of lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.



saint. too. Cel - e - brate me for who I am, dis - like
Wheth-er they were good or bad is strict-

The second line of the verse continues the vocal melody and piano accompaniment. The piano accompaniment includes triplets of eighth notes in the first measure of this line.



me for what I ain't. Put me up on a pe -
ly up to you. Life is a pa -

The final line of the verse concludes the vocal melody and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the second measure of this line.

de - stal_ or drag me down_ in the dirt_

ra - dox and it does - n't make_ much sense_

Bbm Fm

Sticks and stones_ will break_ my bones_ but your names_ will_ nev - er hurt_

Can't have the femme_ with - out_ the fa - tale_ Please, don't_ take of - fense_

Bbm Fm

1.3. I'll be the gar - den, you'll be the snake_

2. Don't let the fruit_ rot un - der the vine_

Bbm

All of my fruit_ is yours_ to take_ } Bet - ter the dev - il that_

Fill up your cup_ and let's_ drink the wine_ }

Bbm

Fm



— you_ know.. Your love for me_ will grow_ be - cause...

3 3 3 3

Chorus:

This is who I am. You can like it or not. You can

Bbm



Fm



love me_ or leave_ me, 'cause I'm nev - er gon - na stop,

1.

_ no, no_

2.3.

no, no, you know. This is who I am.

Bbm



You can like it or not. You can love me or leave.

F



me, 'cause I'm never gonna stop, no, no, you know.

No, no, you know. No, no, you know.



1.

D.S. %

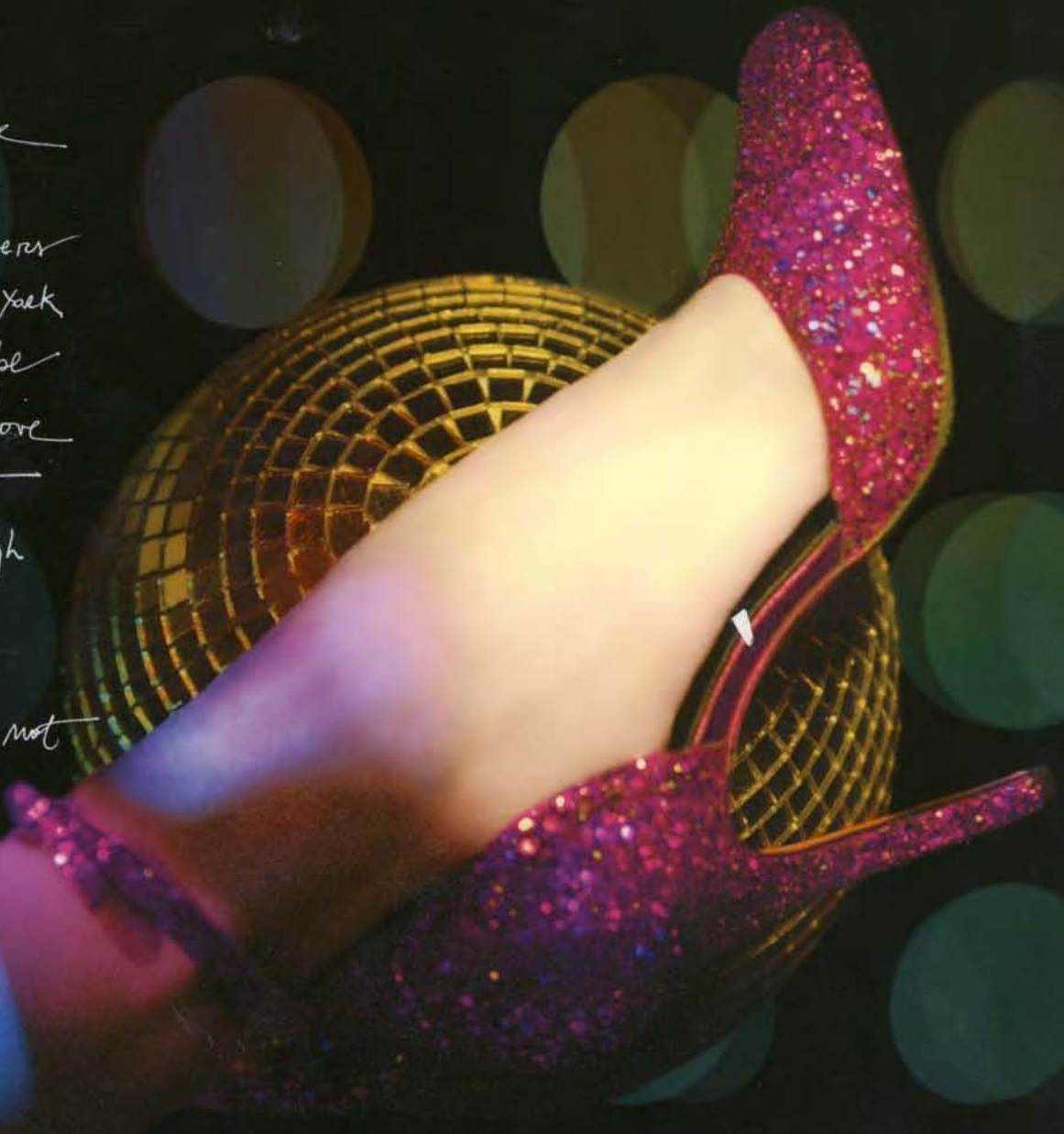
No, no, you know. No, no, you know.

2.

No, no, you know.

rit.

Hungry up
Get Together
Sorry
Future lovers
I Love New York
Let it will be
Forbidden love
Jump
How High
Isaac
Push
Like it or not



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