

MADONNA || *ray of light*



# *Madonna*

## *Ray of light*

- 1. Drowned world / Substitute for love*
- 2. Swim*
- 3. Ray of light*
- 4. Candy perfume girl*
- 5. Skin*
- 6. Nothing really matters*
- 7. Sky fits heaven*
- 8. Shanti*
- 9. Frozen*
- 10. The power of good-bye*
- 11. To have and not to hold*
- 12. Little star*
- 13. Mer girl*

# DROWNED WORLD/ SUBSTITUTE FOR LOVE

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

Freely



*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,

Drowned World/Substitute for Love - 5 - 1  
0263B

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from "WHY I FOLLOW THE TIGERS" by ROD MCKUEN and ANITA KERR.  
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C#m7



A(9)



E



want - ed it — so bad - ly.

Run - ning, rush - ing back for more, —

I suf - fered fools

B



C#m7



A(9)



so glad - ly.

And now

I

E



B



find

I've changed my — mind.

Chorus:

B



C#m7



A(9)



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. 1

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

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.



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:)

# SWIM

Words and Music by  
MADONNA CICCONE  
and WILLIAM ORBIT

Moderately ♩ = 96

Chords: C#m7, B, F#, C#m7, B

*Verse:*

Chords: F#, C#m7, B/C#, F#

1. Put your head on my shoul - der, ba - by.  
2. Chil - dren kill - ing chil - dren while the

Chords: C#m7, B/C#, F#, C#m7, B/C#

Things can't get an - y worse. Night is get - ting cold -  
stu - dents rape their teach - ers. Com - ets fly a - cross.



F# B/C# C#m7 F#

er, some - times life feels like it's a curse... I can't  
 the sky while the church - es burn their preach - ers. We can't

§ Chorus:

C#m7 B/C# F# C#m7 B/C#

(1,3.) car ry these sins on my back... Don't wan - na car - ry an - y - more...  
 (2.) car ry these sins on our backs... Don't wan - na car - ry an - y - more...

F# C#m7 B/C# F#

I'm gon - na car - ry this train off the track... I'm gon - na  
 We're gon - na car - ry this train off the track... we're gon - na

C#m7 B/C# F# C#m7 B/C#

swim to the o - cean floor... } Mm,  
 swim to the o - cean floor... }

F#

C#m7

B/C#

F#



crash to the oth - er shore.

C#m7

B/C#

F#

C#m7

B/C#



Mm,

swim to the o - cean floor.

To Coda

1.

F#

2.

F#

C#m7

B/C#



Let the wa - ter wash o - ver you,

F#

C#m7

B/C#

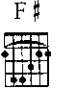
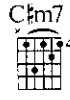
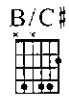
F#



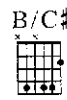
wash it all o - ver you. Swim to the o - cean floor so that



we can be-gin a-gain, wash a-way all our sins, crash to the oth-er shore.---



we can be-gin a-gain, wash a-way all our sins, crash to the oth-er shore.---



*D.S. al Coda*

Mm. 3. I can't

*Coda*



We can't car ry these sins on our backs.. Don't wan-na

Chm7 F# Chm7

car ry — an - y - more. We're gon - na car - ry — this train

F# Chm7 F#

— off the track. We're gon - na swim to the o - cean floor.

Chm7 F# Chm7 F#

crash to the oth - er shore, — swim to the o - cean floor. —

Chm7 F# Chm7 F# *Repeat ad lib. and fade*

Mm. mm.

# RAY OF LIGHT

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

Moderately fast ♩ = 126



*mf*



Verse:



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 -



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

Ray of Light - 6 - 1  
 0263B

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



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



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

§ Chorus:



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.




2.



Quick-er than a ray\_



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






Verse.



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. 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*

# CANDY PERFUME GIRL

Words and Music by  
MADONNA CICCONE,  
WILLIAM ORBIT and SUSANNAH MELVOIN

Moderately ♩ = 100



The first system of music features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano part consists of a steady bass line in the left hand and a melody in the right hand, primarily using eighth and quarter notes.



The second system continues the musical notation from the first system. It maintains the same key signature and tempo. The piano accompaniment continues with its steady bass line and melodic right hand.



Verse:



The third system introduces the vocal line. The lyrics are: "1. Young, vel - vet. por -", "2. Moist, me\_ warm\_", and "3. Rush me\_ ghost\_". The piano accompaniment continues to provide a harmonic and rhythmic foundation for the vocal melody.

F#5 A F#5 A F#5 A

ce - lain boy, de - vo - ur me when you're with me.  
 you see, de - si - re, ev - 'ry cen - ter my home.

F#5 A F#5 A F#5 A

Blue wish win - dow seas speak de - li cious fi -  
 fly to steam girl me, throb the o -  
 Fe ver

F#5 A F#5 A F#5 A

res. I'm your can - dy per - fume girl your  
 ceans. I'm your can - dy per - fume girl your  
 I'm your can - dy per - fume girl your

N.C. 1. F#5 2. F#5

can - dy per - fume girl I'm your  
 can - dy per - fume girl  
 can - dy per - fume girl

can - dy per - fume girl. Can dy.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "can - dy per - fume girl." followed by "Can dy." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

F#5 A F#5 A F#5 A

The second system shows guitar chord diagrams for F#5 and A in the treble clef. Below, the piano accompaniment continues with chords and melodic lines in both hands.

F#5 A F#5 A F#5 A

Can dy.

The third system includes guitar chord diagrams for F#5 and A. The vocal line contains the lyrics "Can dy." The piano accompaniment continues with chords and melodic lines in both hands.

3. F#5 A F#5 A F#5 A

your can - dy per - fume girl.

The fourth system includes guitar chord diagrams for F#5 and A. The vocal line contains the lyrics "your can - dy per - fume girl." The piano accompaniment continues with chords and melodic lines in both hands.

F#5 A F#5 A F#5 A

This system shows the first two measures of the piece. The guitar part has a treble clef and a key signature of two sharps (F# and C#). The first measure contains a whole rest, with a guitar chord diagram for F#5 above it. The second measure also contains a whole rest, with a guitar chord diagram for A above it. The piano accompaniment consists of a treble and bass clef. The right hand plays a sequence of chords: F#5, A, F#5, A, F#5, A. The left hand plays a simple bass line.

F#5 A F#5 A F#5 A

Can dy per fume girl

This system covers measures 3 to 6. The guitar part continues with whole rests and chord diagrams for F#5 and A. The piano accompaniment continues with the same chord sequence. The vocal melody enters in measure 3 with the lyrics "Can dy per fume girl". The melody is written in a treble clef with a key signature of two sharps.

F#5 A B D#m/A# G#m7 B/F#

This system covers measures 7 to 10. The guitar part has whole rests with chord diagrams for F#5, A, B, D#m/A#, G#m7, and B/F#. The piano accompaniment continues with the same chord sequence. The vocal melody continues from the previous system.

*Bridge:*  
B D#m/A# G#m7 B/F# F#5 A

Did I lie

This system covers measures 11 to 14, labeled as the "Bridge". The guitar part has whole rests with chord diagrams for B, D#m/A#, G#m7, B/F#, F#5, and A. The piano accompaniment continues with the same chord sequence. The vocal melody enters in measure 11 with the lyrics "Did I lie".

F#5

A

F#5

A

F#5

A



\_\_\_\_\_ to you? Can - dy per - fume girl. \_\_\_\_\_

F#5

A

F#5

A

F#5

A



Did \_\_\_\_\_ I \_\_\_\_\_ lie \_\_\_\_\_ to you? Mag - ic poi -

F#5

A

F#5

A

F#5

A



son. You're a can - dy per - fume boy. \_\_\_\_\_ a

F#5

A

F#5

A

F#5

A



can - dy per - fume boy. \_\_\_\_\_ You're a can - dy per - fume boy. \_\_\_\_\_

F#5 A F#5 A F#5 A

You're can - dy.

F#5 A F#5 A F#5 A

F#5 A F#5 A F#5 A

Can dy per fume girl.

F#5 A F#5 A F#5 A

The sa - cred nerve is mag -





ic - poi - son. \_\_\_\_\_ It's



can - dy. \_\_\_\_\_ It's can dy. \_\_\_\_\_ I'm your



can - dy per - fume girl. \_\_\_\_\_ your can - dy per - fume girl. \_\_\_\_\_ boy.

N.C.

girl. boy. girl. boy. Can - dy.

# SKIN

Words and Music by  
MADONNA CICCONE and  
PATRICK LEONARD

Fast ♩ = 140

Chorus:



Do I know you from some where?

*mf*



Why do you leave me wanting



more? Why do all the things

Fm9



— I say — sound like the stu - pid things — I've said —

E♭



B♭2



be fore?

Verse:

C5



1. Kiss — me, I'm — dy - ing.  
2. Touch — me, I'm — try - ing

Put your hand — on my  
to see in side — of your

skin. \_\_\_\_\_  
soul. \_\_\_\_\_

I  
I've

close my eyes. \_\_\_\_\_  
got this thing. \_\_\_\_\_

I need to make a con - nec -  
I want to make a cor - rec -

tion. \_\_\_\_\_  
tion. \_\_\_\_\_

I'm walk - ing on a thin  
I'm not like this all the

line. \_\_\_\_\_  
time. \_\_\_\_\_

I close my eyes. \_\_\_\_\_  
You've got this thing. \_\_\_\_\_

N.C.

I close my eyes. — }  
You've got this thing. — }

§ Chorus:



Do I know — you — from some - where? —



Why do you leave — me want - ing



more? Why do all — the things —

Fm9



I say sound like the stupid things I've said



be - fore?

To Coda



1. 2.

Verse:

C 5



3. Kiss me, I'm dy - ing.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment consists of a bass line with a half note G2 and a half note Bb2, and a treble line with a half note G4 and a half note Bb4.

Put your hand on my skin.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment remains consistent with the first system.

close my eyes. I need to have your pro - tec - tion.

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment remains consistent with the first system.

I close my eyes.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment remains consistent with the first system.

*D.S. al Coda*

I close your eyes.

Coda

C5

Kiss me, I'm dying.

*Repeat ad lib. and fade*

Touch me, I'm trying, oh.



# NOTHING REALLY MATTERS

Words and Music by  
MADONNA CICCONE and  
PATRICK LEONARD

Moderately ♩ = 104

Dm



Verse:

Dm



1. When I was ver - y young,  
2. Look - ing at my life,

B♭



Dm



noth - ing real - ly mat - tered to me but mak - ing my -  
it's ver - y clear to me I lived so



self hap - py. I was the on - ly one.  
 self - ish - ly. I was the on - ly one.



Now that I am grown, ev - 'ry - thing's  
 I re - al - ize that no - bod - y



changed. I'll nev - er be the same.  
 wins. Some - thing is end - ing,

§ Chorus:



be - cause of you. } Noth - ing real - ly  
 and some - thing be - gins. }



mat - ters, love is all we need.



Ev - 'ry - thing I give you all comes



To Coda



back { 1.3. to... 2. to... } me.



Noth - ing real - ly mat ters, love is all we



— need. Ev - 'ry - thing I give you



all comes back to me.

Bridge:



Noth - ing takes the past a - way



like the fu - ture. Noth - ing makes the dark -

ness go like the light.

Gm7

You're shel - ter from the storm. Give me

A

Bb

Gm7/C

com - fort in your arms.

Dm

Bb

*(Instrumental solo ad lib...)*



...end solo)



*Coda*

me.



Noth - ing - real - ly - mat - ters.  
 Ev - 'ry - thing I - give - you



*Repeat ad lib. and fade*

Love is all we need.  
 all comes back to me.

# SKY FITS HEAVEN

Words and Music by  
MADONNA CICCONE and  
PATRICK LEONARD

Moderately fast ♩ = 126

Verse:



1. Sky fits heav - en, so fly it.  
2. Fate fits kar - ma, so use it.  
3. Hand fits giv - ing, so do it.



That's what the proph - et  
That's what the wise man  
That's what the Gos - pel



said to me.  
said to me.  
said to me.

Child fits moth - er, so hold your ba - by tight.  
 Love fits vir - tue, so hold on to the light.  
 Life fits liv - ing, so let your judg - ments go.

Dm

Am/D

That's what my fu - ture could see.  
 That's what our fu - ture will be.  
 That's how our fu - ture should be.

1.

Dm

Am/D

Dm

Am/D



Introduction for the first system, featuring a treble and bass clef with chords and a melody line.

2.3.

Chorus:



Trav - el - ing down this road..



watch - ing the signs as I go I think I'll fol -



low the sun. Is - n't ev 'ry - one just



trav - el - ing down \_\_\_\_\_ their own road, \_\_\_\_\_ watch - ing the signs \_\_\_\_\_



\_\_\_\_\_ as \_\_\_\_\_ they go. I think I'll fol - low I my



N.C.

heart. It's a ver - y good place \_\_\_\_\_ to \_\_\_\_\_ start. \_\_\_\_\_

Bridge:



Trav - el - ing down — my own road,



watch - ing the signs — as I



go.



Trav - el - ing down — my own road,

Dm7



G/D



watch - ing the signs\_\_\_ as I go.\_\_\_\_\_

Dm



Trav el - ing,

G/D



Dm7



trav el - ing.\_\_\_\_\_

G/D



To Coda ⊕

Watch - ing the signs\_\_\_ as I go.\_\_\_\_\_

Dm7 G/D

The first system of music features a guitar part with two measures. The first measure is marked with a Dm7 chord diagram (x02321) and the second with a G/D chord diagram (x02321). The piano accompaniment consists of two measures: the first has a treble clef with a quarter note G4 and a bass clef with a half note G2; the second has a treble clef with a quarter note A4 and a bass clef with a half note G2.

Dm Am/D

The second system continues the piano accompaniment with two measures. The first measure is marked with a Dm chord diagram (x02321) and the second with an Am/D chord diagram (x02321). The piano accompaniment features a treble clef with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef with a steady eighth-note bass line (G2, A2, B2, C3, B2, A2, G2).

Dm Am/D D.C. al Coda

The third system continues the piano accompaniment with two measures. The first measure is marked with a Dm chord diagram (x02321) and the second with an Am/D chord diagram (x02321). The piano accompaniment features a treble clef with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef with a steady eighth-note bass line (G2, A2, B2, C3, B2, A2, G2). The system concludes with the instruction "D.C. al Coda".

⊕ Coda Dm Repeat ad lib. and fade

The fourth system is the Coda section, marked with a ⊕ symbol and the word "Coda". It features a guitar part with two measures marked with a Dm chord diagram (x02321). The piano accompaniment consists of two measures: the first has a treble clef with a half note G4 and a bass clef with a half note G2; the second has a treble clef with a quarter note G4 and a bass clef with a half note G2. The system concludes with the instruction "Repeat ad lib. and fade".

# SHANTI/ASHTANGI

Words and Music by  
MADONNA CICCONE and  
WILLIAM ORBIT

Moderate Hindu chant ♩ = 126  
N.C.

*mf*

Verse:



1.2. Vun - de gu - ru - nam ca - ra - na - ra - vin - de,

san - dar - si - ta svat ma

su - kha - va - bod he, nih sre - ya se

jan - ga - li - ka - ya - ma - ne san - sa - ra ha -

la - ha - la mo - ha san - ty - ai. Ha -

la, ha - la a - ha - hu pu - ru

sa - ka - ram, sank - ha ca - kra - si,

a - ha - hu pu - ru - sa - ka - ram, sank - ha ca - kra - si

d - ha - ri - nam, d - ha ri - nam, sa -

has - ra has - ra si ra - sam, d ha - ri - nam, d -



ha - ri - nam, sa - has - ra has - ra si - ra - sam.

Van - de.

*Chorus:*

Ohm Shan - ti,

ohm shan ti, shan - ti, shan - ti,

shan - ti ohm.

Ohm shan ti, ohm shan - ti,

shan - ti, shan - ti, shan -

1. | 2.

ti ohm.

Ohm shan - ti, ohm shan - ti,

This system contains the first two measures of the piece. The vocal line begins with a half note 'Ohm', followed by a quarter note 'shan', and a dotted quarter note 'ti'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

shan - ti, shan - ti, shan -

The second system covers measures three and four. The vocal line continues with 'shan - ti, shan - ti, shan -'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a sequence of eighth and sixteenth notes.

ti ohm. Ohm shan - ti,

The third system spans measures five and six. Measure five features a melodic flourish in the vocal line: 'ti ohm.' with a long note. Measure six begins with 'Ohm shan - ti,'. The piano accompaniment provides harmonic support throughout.

ohm shan - ti,

The final system covers measures seven and eight. The vocal line concludes with 'ohm shan - ti,'. The piano accompaniment continues with a consistent eighth-note bass line and melodic accompaniment.

shan - ti, shan ti, shan - ti ohm.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics "shan - ti, shan ti, shan - ti ohm." The piano accompaniment features a steady bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line has long, sustained notes, and the piano accompaniment provides harmonic support.

The third system continues the vocal and piano parts. The vocal line has long, sustained notes, and the piano accompaniment provides harmonic support.

*Repeat ad lib. and fade*

*(Instrumental)*

The fourth system is an instrumental section for the piano. It features a melodic line in the right hand and a bass line in the left hand, with repeat signs at the beginning and end.

# FROZEN

Words and Music by  
MADONNA CICCONE and  
PATRICK LEONARD

Moderately ♩ = 102





## Verses 1 &amp; 2:

Fm



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

Eb/F



Db



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

Eb



Fm



Eb/F



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

## § Verse 3:

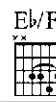
Fm



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. —



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



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.

the key.

2.

N.C.



The first system of the score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. It features a melodic line with a fermata over the final note. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

*Coda* Fm Bbm D<sup>b</sup> A<sup>b</sup>

Four guitar chord diagrams are shown, corresponding to the chords Fm, Bbm, D<sup>b</sup>, and A<sup>b</sup>. Each diagram shows the fretting pattern on a six-string guitar.

the key. If I could melt your heart.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "the key. If I could melt your heart." The piano accompaniment continues with chords and melodic fragments.

Fm Bbm G<sup>b</sup> A<sup>b</sup>

Four guitar chord diagrams are shown, corresponding to the chords Fm, Bbm, G<sup>b</sup>, and A<sup>b</sup>.

The third system shows the piano accompaniment for the third system, featuring chords and melodic lines in both hands.

Fm Bbm G<sup>b</sup> A<sup>b</sup>

Four guitar chord diagrams are shown, corresponding to the chords Fm, Bbm, G<sup>b</sup>, and A<sup>b</sup>.

The fourth system shows the piano accompaniment for the fourth system, featuring chords and melodic lines in both hands.

Fm

A single guitar chord diagram for Fm is shown.

The fifth system shows the piano accompaniment for the fifth system, featuring chords and melodic lines in both hands.

# THE POWER OF GOOD-BYE

Words and Music by  
MADONNA CICCONE  
and RICK NOWELS

Moderately ♩ = 80



The first system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The middle staff is in treble clef and features a melodic line with eighth notes and slurs. The bottom staff is in bass clef and features a bass line with quarter notes. A dynamic marking of *mf* is placed below the middle staff. The key signature has two flats (Bb and Eb) and the time signature is 4/4.



The second system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The middle staff is in treble clef and features a melodic line with eighth notes and slurs. The bottom staff is in bass clef and features a bass line with quarter notes. The key signature has two flats (Bb and Eb) and the time signature is 4/4.



The third system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The middle staff is in treble clef and features a melodic line with eighth notes and slurs. The bottom staff is in bass clef and features a bass line with quarter notes. The key signature has two flats (Bb and Eb) and the time signature is 4/4.



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.



2. You were my

§ Verses 2 & 3:



les - son I had to learn. I was your

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



for - tress you had to burn.



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? There's


*...end solo)*







Chorus:

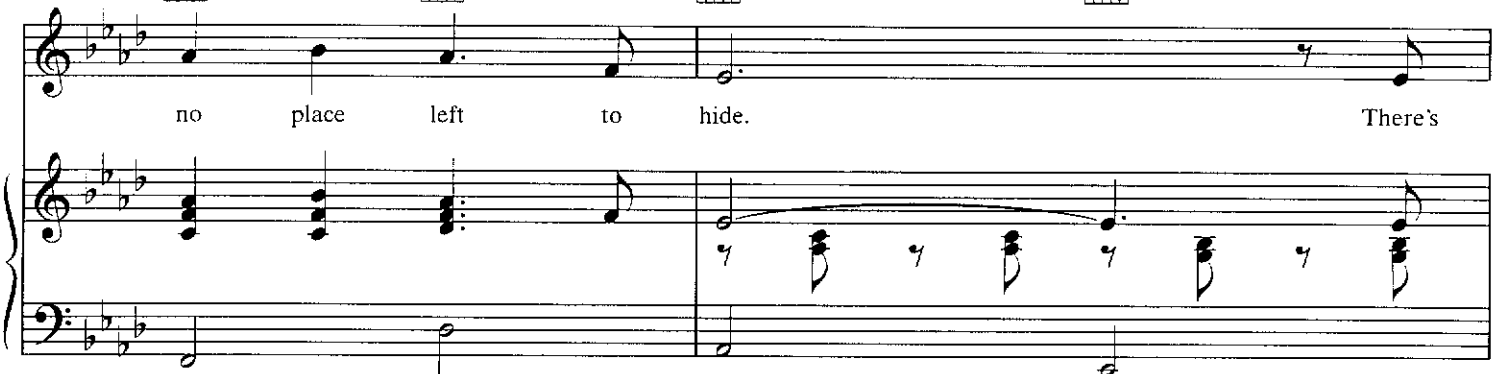









noth ing left to try. There's



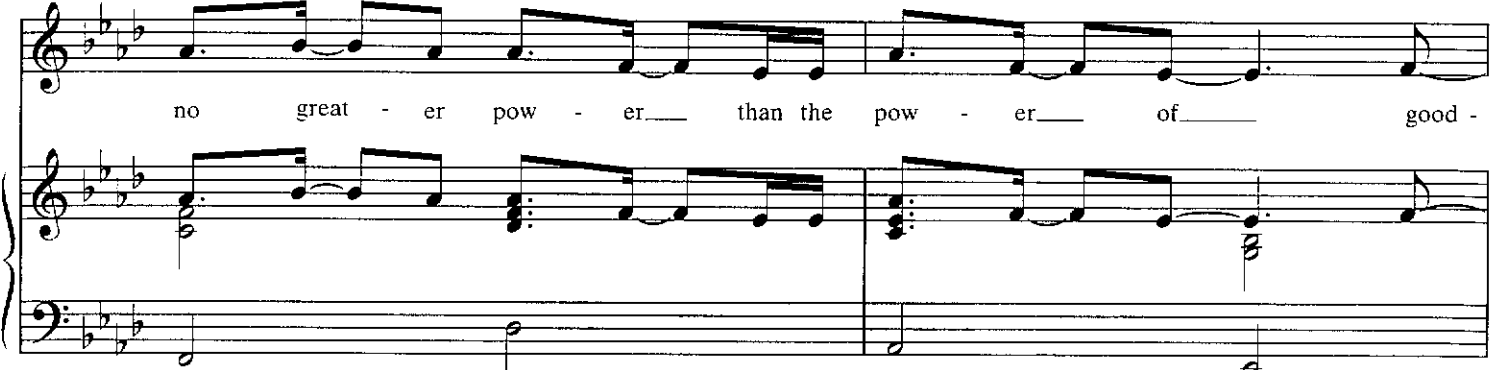





no place left to hide. There's









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



To Coda

1.  
Cm



D $\flat$



bye.



Fm



D $\flat$



A $\flat$




E $\flat$



3. Your heart is not



2.  
Cm



Bridge:  
Fm




B $\flat$ m



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

Fm Db Ab Eb Fm Db

no more heart to bruise. There's no great - er pow - er — than the

Ab Eb Db Cm

pow - er — of — good - bye.

Fm Db Ab Eb Bbm7 Cm

*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 HAVE AND NOT TO HOLD

Words and Music by  
MADONNA CICCONE  
and RICK NOWELS

Slowly ♩ = 80



*mf*

Verse 1:



1. To have and not to hold... So



hot, \_\_\_\_\_ yet so cold. My heart \_\_\_\_\_ is

Fm7



Bbm



Fm7



in your hand... and yet you nev-er stand close e-nough for me to have my

Bbm



Fm7



Verses 2 & 3:

Bbm



way. 2. To love but but  
(3.) look,

Fm7



Bbm



Fm7



not to keep.. To laugh, Your  
not to see.. To kiss, but nev-er be the

Bbm



Fm7



Bbm



eyes. they go right through, and yet you nev-er do  
ob - ject of your de - sire. I'm walk-ing on a wire. and



Fm7 Bbm Fm7

I've... been told you're to... have... not to

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

1. Bbm Fm7 Bbm

hold.

Detailed description: This system contains measures 4-6. The vocal line has a quarter rest in measure 4, followed by a dotted quarter note G4 in measure 5, and a quarter rest in measure 6. The piano accompaniment continues with similar rhythmic patterns.

Fm7 2.3. Bbm

3. To hold.

Detailed description: This system contains measures 7-9. The vocal line has a quarter rest in measure 7, followed by a quarter note G4 in measure 8, and a quarter rest in measure 9. A first ending bracket spans measures 8-9. The piano accompaniment features a consistent eighth-note bass line.

Fm7 Bbm To Coda

You're to... have... not to hold.

Detailed description: This system contains measures 10-12. The vocal line has a quarter note G4 in measure 10, followed by a dotted quarter note G4 in measure 11, and a quarter rest in measure 12. The piano accompaniment concludes the piece with a final chord in measure 12.

Fm7



Bbm



You're to have,

Fm7



Bbm



not to hold.

Fm7



Bbm



Fm7



*D.S. al Coda*

Bbm



Fm7



Like a






Coda




You're to\_ have, not to hold








You're to\_ have, not to







hold.




Repeat ad lib. and fade




# LITTLE STAR

Words and Music by  
MADONNA CICCONE  
and RICK NOWELS

Fast, with 2 feel ♩ = 140

Amaj7      G#m7      F#m7      G#m7

Amaj7      G#m7      F#m7      G#m7

Amaj7      G#m7      F#m7      G#m7

Nev - er for - get who you are,      lit - tle star...

Little Star - 7 - 1  
0263B

Amaj7



G#m7



F#m7



Musical notation for the first system, including vocal line and piano accompaniment. The vocal line consists of whole notes on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs).

Amaj7



G#m7



F#m7



G#m7



Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has lyrics: "Nev - er for - get how to dream, but - ter - fly. —".

Amaj7



G#m7



F#m7



Musical notation for the third system, including vocal line and piano accompaniment. The vocal line consists of whole notes on a treble clef staff. The piano accompaniment is on a grand staff.

Verse:



Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has lyrics: "1. God gave a pres - ent to me, 2. You are a treas - ure to me, 3. (Instrumental solo...)".



C#m B A G#m7

made of flesh are and my bones. 1. My  
 You are star. 2.3. You  
 ...end solo)

C#m B A G#m7

life. my soul, you  
 breathe new life in

G A B

make to my my spir bro it ken whole. heart.

Chorus:  
 A maj7 G#m7 F#m7 G#m7

1.3. Nev - er for - get who you are, lit - tle star.  
 2. Nev - er for - get who you are, lit - tle star.

Amaj7



G#m7



F#m7



Shin - ing bright - er than all the stars in the sky.

Amaj7



G#m7



F#m7



To Coda



Nev - er for - get how to dream, but - ter - fly.  
Nev - er for - get how to dream, but - ter - fly.

Amaj7



G#m7



1.

F#m7



Nev - er for - get where you come from, from love.

2.

F#m7



Bridge:

E



Bm7



E



First system of musical notation. The vocal line consists of four measures of whole rests. The piano accompaniment features a bass line of eighth notes and a treble line of chords.

Bm7



E



Second system of musical notation. The vocal line begins with a whole rest followed by a melodic line. The piano accompaniment continues with a bass line of eighth notes and a treble line of chords.

May the an - gels pro - tect you and sad - ness for - get you,

Bm7



E



Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a bass line of eighth notes and a treble line of chords.

lit - tle star. — There's no rea - son to weep, lay your head down to sleep,

Bm7



E



Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a bass line of eighth notes and a treble line of chords.

lit - tle star. — May good - ness sur-round you, my love I have found you,

Bm7 E

lit - tle star. shin

Bm7 *D.S. al Coda*

ing bright.

*Coda* Amaj7 G#m7 F#m7

Fly - ing\_ high - er than all the birds\_ in the sky.

Amaj7 G#m7 F#m7 G#m7

Nev - er for - get who you are, lit - tle star.

A<sup>♯</sup>maj7



G<sup>♯</sup>m7



F<sup>♯</sup>m7



Nev - er for - get where you come from, from love.

A<sup>♯</sup>maj7



G<sup>♯</sup>m7



F<sup>♯</sup>m7



G<sup>♯</sup>m7



Lit - tle star,

A<sup>♯</sup>maj7



G<sup>♯</sup>m7



F<sup>♯</sup>m7



G<sup>♯</sup>m7



A<sup>♯</sup>maj7



lit - tle star,

G<sup>♯</sup>m7



F<sup>♯</sup>m7



E



from love.

# MER GIRL

Words and Music by  
MADONNA CICCONE  
and WILLIAM ORBIT

Slowly ♩ = 72

Em D Em D Em D

The first system of music features guitar chords Em, D, Em, D, Em, D. The piano accompaniment is in 12/8 time, starting with a mezzo-forte (mf) dynamic. The melody is written in treble clef, and the piano accompaniment is in bass clef.

### Verse 1:

Em D B A B A

1. I ran from my house that can-not con-tain me.

The first line of the verse includes guitar chords Em, D, B, A, B, A. The lyrics are "1. I ran from my house that can-not con-tain me." The piano accompaniment continues in 12/8 time.

B A B A B A

from the man that I can-not keep, from my moth-er who haunts me.

The second line of the verse includes guitar chords B, A, B, A, B, A. The lyrics are "from the man that I can-not keep, from my moth-er who haunts me." The piano accompaniment continues in 12/8 time.

B A B A B A

e-ven though she's gone, from my daugh-ter that nev-er sleeps.

C#m A F# B A

I ran from the noise and the si-lence, from the traf-fic on the

B A B A B A

streets.

Verse 2  
B A B A B A

2. I ran to the tree-tops, I ran to the sky, out to the lake

B A B A B A

in - to the rain that mat - ted my hair, and soaked my shoes and skin.

B A B A B A

hid my tears, hid my fears.

B A F#m/C# F#/C#

3. I

Verse 3:  
B A B A B A

ran to the for-est, I ran to the trees. I ran and I ran, I was



B A B A B E

look- ing — for me. I ran past the church- es and the crook- ed old mail- box,

B A B E B A

past the ap- ple or- chards and the la- dy that nev- er talks. Up in - to the hills,

B E B A B E

I ran to the cem- e- ter- y and held my breath, and thought a - bout\_

*Verse 4:*  
B A B E B A

your — death. ——— 4. I ran to the lake

B E B A B E

up in - to the hills. I ran and I ran, I'm look - ing there still.

B A B E C#m A

And I saw the crum - bling tomb - stones of the for -

F# B A B A

got - ten names. I tast - ed the rain, I tast - ed my tears.

B A B A B A

*Verse 5:*

I cursed the an - gels. I tast - ed my fears. 5. And the ground gave way be -

B E/G# B A B E/G#

neath my feet, and the earth took me in her arms...

B A B A B A

Leaves covered my face, ants marched across my back. The black sky opened up,

B A C#m A F#

blind - ing me. 6. I

Verse 6.

B A B A B A

ran to the forest, I ran to the trees. I ran and I ran, I was

B A B A B A

look - ing — for me. I ran — to the lakes, and up — to the hill. I

B A B A

ran — and I ran, — I'm look - ing — there still. And I

N.C.

smelt her burn - ing flesh, her rot - ting bones... her de - cay. I

ran — and I ran, I'm still run ning — a - way.