

the music  
glee

PIANO • VOCAL • GUITAR

The Power of Madonna



the music  
glee

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**The Power of Madonna**

2 *Express Yourself*

8 *Borderline/Open Your Heart*

13 *Like a Virgin*

17 *4 Minutes*

26 *What It Feels Like for a Girl*

32 *Like a Prayer*

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# EXPRESS YOURSELF

Words and Music by STEPHEN BRAY  
and MADONNA CICCONE

Moderately, with a beat

G C F C

*mf*

G C

Don't go for sec - ond best. ba - by.

F C G

put your love to the test. You know, you know you've got to

C

make him ex - press how he feels and may - be

F C G

then you'll know your love is real. — You don't need dia-  
Long - stem ros - es are the

F

— way mond to rings — or eight — een car - at gold. —  
way to your heart, but he needs to start with your

G F

head. — Fan - cy cars that go — ver - y fast. — you know  
Sat - in sheets are ver - y ro - man - tic. What

G

they nev - er last. — no. no. (1,3.) What you need is a  
hap - pens when you're - not in bed? — (2.) You de - serve the

F G

big, strong hand \_ to lift you to your high-er ground. \_  
 best in \_ life. So if the time is - n't right, \_ then move on.

F

Make you feel like a queen on a throne, \_ make him  
 Sec - ond best is nev - er e - nough, you'll do much

G

love you till you can't come down, | Don't go for sec -  
 bet - ter, ba - by, on your own. |

C F C G

- ond best, ba - by, put your love to the test. You know, you know you've got to

C

make him ex - press --- how he feels -- and may - be

F C G

then you'll know your love is real. -- Ex - press your - self. -- You've got to make --

C F C G

him ex - press him - self. -- hey, hey, hey, hey. So if you

C

want it right now. -- make him show --- you how. -- Ex

F C G F

press what he's got. oh, ba - by. read - y or not.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a guitar line with four chords (F, C, G, F), and a piano accompaniment with treble and bass staves. The piano part consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

G

Detailed description: This system contains the second line of music. It features a guitar line with a G chord and a piano accompaniment. The piano part continues with the same rhythmic pattern as the first system, with a steady eighth-note bass line and a treble line with chords and melodic fragments.

F G

And when you're gone he might regret it. think a -

Detailed description: This system contains the third line of music. It features a vocal line with lyrics, a guitar line with F and G chords, and a piano accompaniment. The piano part continues with the same rhythmic pattern, with a steady eighth-note bass line and a treble line with chords and melodic fragments.

F

bout the love he once had. Try to car - ry on. but he just won't -

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics, a guitar line with an F chord, and a piano accompaniment. The piano part continues with the same rhythmic pattern, with a steady eighth-note bass line and a treble line with chords and melodic fragments.

G

get it. He'll be back on his knees... to ex -

G C

press him - self. you've got to make him ex -

F Gsus G7 G

press him - self. hey, boy.

C F C G

D.S. and Fade



# BORDERLINE/OPEN YOUR HEART

Words and Music by  
REGGIE LUCAS

Moderately

**D** **C** **G/B** **D**

**C** **G/B** **G/A** **D** **C** **G/B**

**D** **C** **G/B** **G/A** **D**

**C** **G/B** **D** **C** **G/B** **G/A**

*f*

Some-thin' in the way you love \_

me won't let me be. I don't wan-  
in' such a fool of me.

D C G/B D

- na be your pris - 'ner, so ba - by, won't you set me free.  
I see you on the street, and you walk on by.

C G/B G/A D C G/B

Stop play - in' with my heart. Fin - ish what you start when -  
When you hold me in your arms, you love me till I just can't

D C G/B G/A D

— you make my love come down. — If you want me, let me know. Ba -  
see. — So you

Csus G/B D

- by, let it show. Hon - ey, don't you fool a - round.  
choose to look the oth - er way. Well, I've got some - thing to say!

To Coda

## OPEN YOUR HEART

Words and Music by PETER RAFELSON,  
GARDNER COLE and MADONNA CICCONE

Bm7 Em7 Am Em7 Am Bm7 G

O - pen — your heart to — me, ba - by. I'll hold — the lock and

Am G D Em7

you hold ... the ... key. O - pen — your heart to —


Am Asus Am Bm7 Em7


me, dar - lin'. I'll give ... you love if —


Am D/A D D.S. al Cod


you, you turn — the key. Some - thin' in your eyes is mak -

CODA


  
 O - pen - your heart to - me, ba - by.


  
 I'll hold the lock and you hold the key.


  
 O - pen - your heart to - me, dar - lin'.


  
 I'll give you love if you turn the

F#(add9) E6/9

key.

F#(add9) E6/9 E/G# G#m7

O - pen - your heart with - the key.

F#(add9) E6/9

O - pen - your heart, I'll make - you love - me.

F#(add9) E6/9 E/G# G#m7 **Repeat and Fac**

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

# LIKE A VIRGIN

Words and Music by BILLY STEINBERG  
and TOM KELLY

Moderately

N.C. F6

*mf* *sim.*

F6

I made it through the wil - der - ness, \_\_\_\_\_ Some - how I  
all my love, \_\_\_\_\_ boy, \_\_\_\_\_ My fear is

Gm7

made it through. \_\_\_\_\_ Did - n't know how lost \_\_\_\_\_  
fad - in' fast. \_\_\_\_\_ Been sav - in' it \_\_\_\_\_

F6

\_\_\_\_\_ I was \_\_\_\_\_ un - til I \_\_\_\_\_ found you. \_\_\_\_\_ I was beat, \_\_\_\_\_  
all for you, \_\_\_\_\_ 'cause on - ly love can last. \_\_\_\_\_ You're so fine, \_\_\_\_\_

F6

in - com - plete. — I'd been had. — I was sad  
 and you're mine. — Make me strong. — Yeah, you mak  
 and you're mine. — I'll be yours — till the end

Gm7 Dm7

— and blue. — But you made me feel, — yeah, yo  
 — me bold. — Oh, your love thawed out. — yeah, yo  
 of time. — 'Cause you made me feel. — yeah, yo

Gm7 Dm7 Csus C

made — me feel — shin - y and new. —  
 love — thawed out — what was scared — and cold. —  
 made — me feel — I've noth - in' to hide. —

Csus2 C F6

Like a vir - gin, hey, touched for th



ver - y first time. Like a vir gin.



To Coda

next to mine. Gon-na give you

when your heart beats  
with your heart - beat  
with your heart - beat

2



next to mine. Ooh.



ooh. ooh.





CODA

D.S. al Coda

You're so fine.

next to mine. Like a

F6

vir - gin. Ooh, ooh, like a vir - gin.



Feels so good in - side when you hold me and you

F6

Repeat and Fade

Optional Ending

heart beats and you love me. Like a love me.

# 4 MINUTES

Words and Music by JUSTIN TIMBERLAKE,  
MADONNA CICCONE, TIM MOSLEY  
and NATE HILLS

## Moderate Hip-Hop

N.C. Eb5 D5

Male: I'm out of time \_ and all I got is four min-utes, freak-y, freak-y, four min-utes, hey. \_

*mp*

C5 G5

I'm out of time \_ and all I got is four min-utes, freak-y, freak-y, four min-utes, hey. \_

Eb5 D5

I'm out of time \_ and all I got is four min-utes, freak-y, freak-y, four min-utes, hey. \_

C5 G5

I'm out of time \_ and all I got is four min-utes, freak-y, freak-y, four min-utes, hey \_

This system features a guitar part with two chord diagrams: C5 (x32310) and G5 (x32310). The vocal line is in a B-flat major key signature and contains the lyrics: "I'm out of time \_ and all I got is four min-utes, freak-y, freak-y, four min-utes, hey \_". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Eb5 D5

I'm out of time \_ and all I got is four min-utes, freak-y, freak-y, four min-utes, hey

This system features a guitar part with two chord diagrams: Eb5 (x32310) and D5 (x32310). The vocal line is identical to the first system. The piano accompaniment continues with the same rhythmic pattern.

C5 G5

I'm out of time \_ and all I got is four min-utes, freak-y, freak-y, err, err, come

This system features a guitar part with two chord diagrams: C5 (x32310) and G5 (x32310). The vocal line concludes with "err, err, come". The piano accompaniment remains consistent.

N.C.

Ahh, yeah, hu

This system features a guitar part labeled "N.C." (No Chords). The vocal line contains the lyrics: "Ahh, yeah, hu". The piano accompaniment continues with the same rhythmic pattern.

Gm7



break it down, come on. Hey.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The lyrics 'break it down, come on.' are written below the notes. The system concludes with a vocal line starting on 'Hey.' and a piano accompaniment ending with a final chord.

Female:

uhh, come on, we got-ta break it. Come on, boy, I been wait-in' for

The second system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line starts with a rest, followed by eighth notes with 'x' marks. The lyrics 'uhh, come on, we got-ta break it. Come on, boy, I been wait-in' for' are written below. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

some-bod - y to pick up my stroll. Male: Well,

The third system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has a melodic line with the lyrics 'some-bod - y to pick up my stroll.' followed by a rest. The piano accompaniment continues with the same eighth-note bass line and chords.

— don't waste time, give me a sign. — Tell me how you wan-na roll, umm. —

The fourth system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has a melodic line with the lyrics '— don't waste time, give me a sign. — Tell me how you wan-na roll, umm. —' followed by a rest. The piano accompaniment continues with the same eighth-note bass line and chords.

Female: I want some-bod - y to speed it up for me then take it down slo

There's e - nough room for both. Male: Wel

I can hit it back, just got-ta show me where it's at. Are you read-y to go? Are you read-y to g

§  
Both:  
freak-y, freak-y, freak-y, freak-y, freak-y. — come on. If you want it, you al - read - y got

If you thought it, it bet-ter be what you want. \_ freak-y, freak-y, err. If you feel it,

Female:  
it must be real. Just say the word and I'm a give you what you want. \_ Time is

Cm/G F/G F Gm  
wait - in'. \_ Male: We on - ly got four min-utes to save \_ the world. Female: No hes - i -

Cm/G F/G F Gm  
Male: Female:  
tat - in'. \_ Grab a boy, grab \_ a girl. Time is

Cm/G  F/G  F  Gm 


wait - in' - \_ *Male:* We on - ly got four min - utes to save \_ the world. *Female:* No hes -



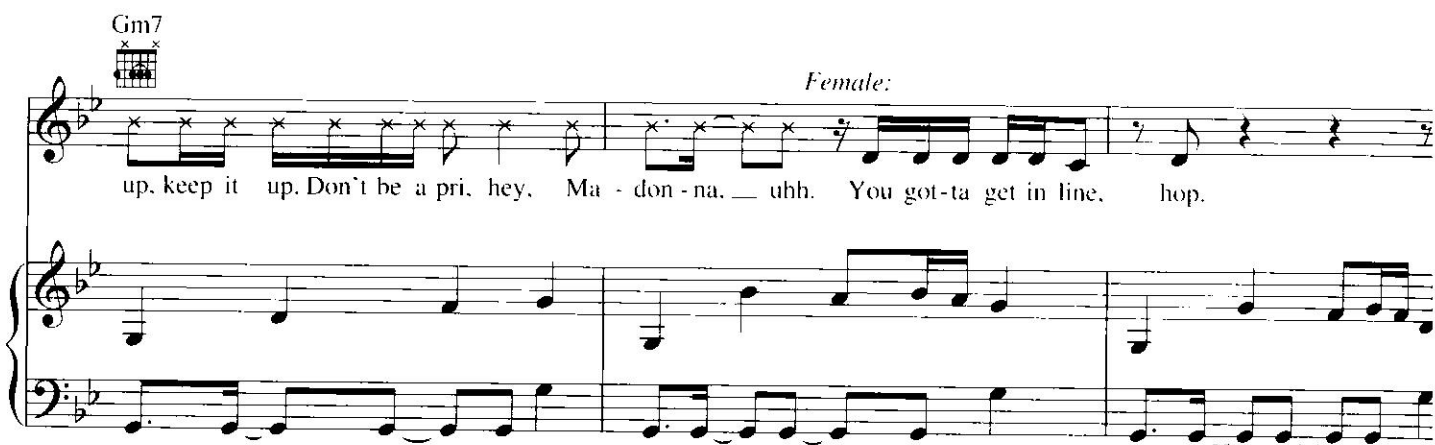
Cm/G  F/G  F  Gm 


tat - in' - \_ *Male:* We on - ly got four min - utes, huh, \_ a four min - utes. *Female:* So keep



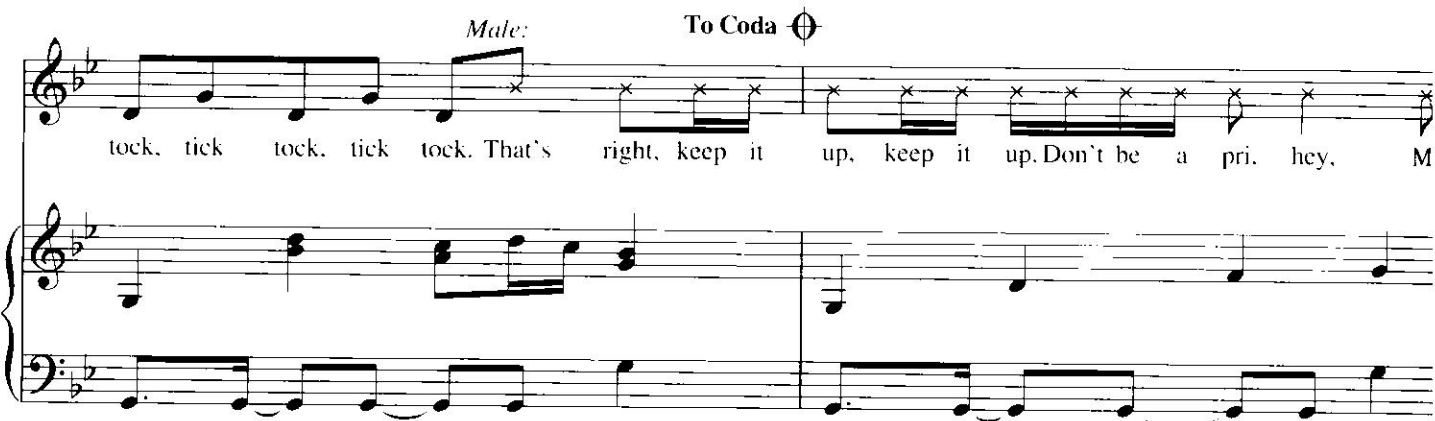
Gm7 

*Female:*  
up, keep it up. Don't be a pri, hey, Ma - don - na, \_ uh. You got - ta get in line, hop.



*Male:* **To Coda** 

tock, tick tock, tick tock. That's right, keep it up, keep it up. Don't be a pri, hey, M



*Female:*

*Male:*

don - na. — uhh. You got-ta get in line. hop. Tick tock, tick tock, tick tock, freak - y, freak - y, err.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a female part and a male part. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

*Female:* Some-times I think what I need is a you in - ter - ven - tion, yeah. —

This system contains the second vocal line and piano accompaniment. The vocal line is entirely female. The piano accompaniment continues with treble and bass clefs.

*Male:* And you know I can tell that you like it — and that it's

This system contains the third vocal line and piano accompaniment. The vocal line is entirely male. The piano accompaniment continues with treble and bass clefs.

good by the way that you move, — ohh. — hey. — *Female:* The

This system contains the fourth vocal line and piano accompaniment. The vocal line is entirely female. The piano accompaniment continues with treble and bass clefs.



road to hell — is paved — with good — in — ten — tions, yeah. —

— *Male:* But if I die to-night — at least I can say I did what I want-ed to do. —

— Tell me, how 'bout you? — *D.S. al Coda* Freak - y, freak - y, err.

**CODA**

*Female:*  
up, keep it up. Don't be a pri, hey, Ma - don - na. — uhh. You got - ta get in line,

*Male:*  
hop. Tick tock, tick tock, tick tock, break down.

Yeah. — *Female:* tick tock, tick tock, tick tock.

*Male:* Yeah. — uhh. — *Female:* tick

tock, tick tock, tick tock. *Male:* I on-ly got four min-utes to save the world. —

# WHAT IT FEELS LIKE FOR A GIRL

Words and Music by GUY SIGSWORTH,  
MADONNA and DAVID TORN

**Moderately**  
N.C.

*(Spoken:) Girls can wear jeans and cut their hair short, wear shirts and boots*

*cos it's O.K. to be a boy. But for a boy to look like a girl, it's degrading, because you think that being a girl is degrading.*

*But secretly, you'd love to know what it's like, wouldn't you? What it feels like for a girl.*

Chord diagrams:  $A^b$ ,  $D^b\text{maj}9$ ,  $E^b$ ,  $F9\text{sus}$

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately' and the performance instruction is 'N.C.' (No Chords). The lyrics are written in a conversational, spoken style. The guitar part includes several chord diagrams:  $A^b$  (4th fret),  $D^b\text{maj}9$  (3rd fret),  $E^b$  (4th fret), and  $F9\text{sus}$  (4th fret). The piano accompaniment features a simple bass line and chords that support the vocal melody.

**E<sub>b</sub>** **F9sus**

Silk Hair - y that smooth, twirls on lips as sweet as can gen - ger - tips so gen -

*R.H. tacet 1st time*

**E<sub>b</sub>**

- dy. Ba - by. Tight blue jeans, - tly. Ba - by. Hands that rest on

**F9sus** **E<sub>b</sub>**

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

**E<sub>b</sub>** **F9sus** **D<sup>b</sup> maj9**

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

E $\flat$  F9sus A $\flat$ maj7

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

D $\flat$ maj9 E $\flat$

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

F9sus A $\flat$  D $\flat$ maj9

feels like for a girl? Do you

E $\flat$  F9sus A $\flat$

know what it feel like in this world for

Dbmaj9 Eb F9sus

a girl?

Detailed description: This system contains the first three measures of the piece. The guitar part has three measures with chords Dbmaj9, Eb, and F9sus. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Ab Dbmaj9 2, 3 Ab

world for a

Detailed description: This system contains measures 4-6. Measure 4 has chord Ab. Measure 5 has chord Dbmaj9. Measure 6 has a first ending (2, 3) with chord Ab. The piano accompaniment continues with the same rhythmic pattern.

Dbmaj9 Eb F9sus

girl? Do you know what it feels like for a

Detailed description: This system contains measures 7-9. Measure 7 has chord Dbmaj9. Measure 8 has chord Eb. Measure 9 has chord F9sus. The piano accompaniment includes a triplet in the right hand in measure 8.

Ab Dbmaj9 Eb

girl? Do you know what it

Detailed description: This system contains measures 10-12. Measure 10 has chord Ab. Measure 11 has chord Dbmaj9. Measure 12 has chord Eb. The piano accompaniment continues with the same rhythmic pattern.

F9sus

To Coda

Ab

Dbmaj9

feels like in this world, what it feels like for a

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'feels', followed by a quarter rest, then 'like' on a quarter note, a quarter rest, 'in' on a quarter note, a quarter rest, 'this' on a quarter note, a quarter rest, 'world,' on a quarter note, a quarter rest, 'what' on a quarter note, a quarter rest, 'it' on a quarter note, a quarter rest, 'feels' on a quarter note, a quarter rest, 'like' on a quarter note, a quarter rest, 'for' on a quarter note, a quarter rest, and 'a' on a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Eb

Ab

Eb/G

Ab

Eb/G

Ab

Eb/G

girl?

This system contains the next two measures. The vocal line has a quarter note 'girl?' followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

Ab

Eb/G

Ab

Eb/G

Ab

Eb/G

Ab

Eb/G

D.S. al Coda

CODA

Ab

world

This system contains the final two measures of the piece. The vocal line has a quarter note 'world' followed by a quarter rest. The piano accompaniment concludes with the same rhythmic pattern. The section is marked 'D.S. al Coda' and 'CODA'.

Dbmaj9

Eb

F9sus

Ab

for a girl?

This system contains the final two measures of the piece. The vocal line has a quarter note 'for', a quarter rest, 'a' on a quarter note, a quarter rest, 'girl?' on a quarter note, and a quarter rest. The piano accompaniment concludes with the same rhythmic pattern.

Dbmaj9 Eb F9sus Ab Dbmaj9

In this world Do you

Detailed description: This system contains the first five measures of the piece. The guitar part features chords: Dbmaj9 (x3xx3tr), Eb (x3xx3tr), F9sus (x3xx3tr), Ab (x3xx3tr), and Dbmaj9 (x3xx3tr). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a long note on 'world' that spans across the first four measures.

Eb F9sus Ab

know? Do you know?

Detailed description: This system contains measures 6-8. The guitar part features chords: Eb (x3xx3tr), F9sus (x3xx3tr), and Ab (x3xx3tr). The piano accompaniment continues with eighth-note patterns. The vocal line has a triplet of eighth notes on 'Do you know?' in measure 8.

Dbmaj9 Eb F9sus

Do you know what it feels like for a

Detailed description: This system contains measures 9-11. The guitar part features chords: Dbmaj9 (x3xx3tr), Eb (x3xx3tr), and F9sus (x3xx3tr). The piano accompaniment continues with eighth-note patterns. The vocal line has a triplet of eighth notes on 'Do you know' in measure 10.

Ab Dbmaj9 Eb5

girl, what it feels like in this world?

Detailed description: This system contains measures 12-14. The guitar part features chords: Ab (x3xx3tr), Dbmaj9 (x3xx3tr), and Eb5 (x3xx3tr). The piano accompaniment continues with eighth-note patterns. The vocal line has a triplet of eighth notes on 'in this world?' in measure 14. The piece ends with a double bar line and a bass clef with a flat sign.



# LIKE A PRAYER

Words and Music by PATRICK LEONARI  
and MADONNA CICCON

Medium dance groove

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo/style is 'Medium dance groove'.

**System 1:** Chords: Dm, C/D, Gm/D, Dm. Lyrics: Life is a mys - ter - y. — Ev - 'ry - one must

**System 2:** Chords: C/D, Gm/D, Dm, C/E, F/A. Lyrics: stand a - lone. — I hear you call my name — and it

**System 3:** Chords: F/C, C, Dm. Lyrics: feels like home. —

F

When you call my name

C Bb F/A F/D Gm/D

it's like a lit - tle prayer. I'm down on my knees. I wan - na take you

F C Bb

there. In the mid - night hour I can feel your pow - er just like a prayer.

F/A F/D Gm/D Bb F

You know I'll take you there. I hear your voice, Like a child

C Dm Bb

it's like an an - gel sigh - ing. I have no choice.  
 you whis - per soft - ly to me. You're in con - trol.

F C

I hear your voice. feels like fly - ing.  
 Just like a child. now I'm danc - ing.

Bb F C

I close my eyes. — Oh God, I  
 It's like a dream. — no end and

Dm Bb F

think I'm fall - ing out of the sky. I close my  
 no be - gin - ning. You're here with me. it's like a

C F

eyes. dream. Heav - en help me. } When you call my name

Let the choir sing. }

C Bb F/A F/D Gm/D

... it's like a lit - tle prayer. I'm down on my knees, I wan - na take you

F C Bb

there. In the mid - night hour I can feel your pow - er just like a prayer.

1 2

F/A F/D Gm/D F/A F/D Gm/D

You know I'll take you You know I'll take you

F C

there. When you call my name it's like a lit - tle prayer. ...  
 there. In the mid - night hour I can feel your pow -

Bb F/A F/D Gm/D

I'm down on my knees, I wan - na take take you  
 er just like a prayer. You know I'll take you

Dm C/D

there.

Dm C/D

Dm C/D

Life is a mys-ter-y.

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 one flat (B-flat). The vocal line contains the lyrics "Life is a mys-ter-y." with a long note on "y." The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Dm C/D Dm

Ev-ry-one must stand a-lone.

The second system continues the music. The vocal line has the lyrics "Ev-ry-one must stand a-lone." with a long note on "a-lone." The piano accompaniment maintains the same rhythmic pattern as the first system.

C/E Gm/Bb



I hear you call my na-

The third system features the lyrics "I hear you call my na-". The vocal line has a long note on "na-". The piano accompaniment continues with the established bass line and chords.

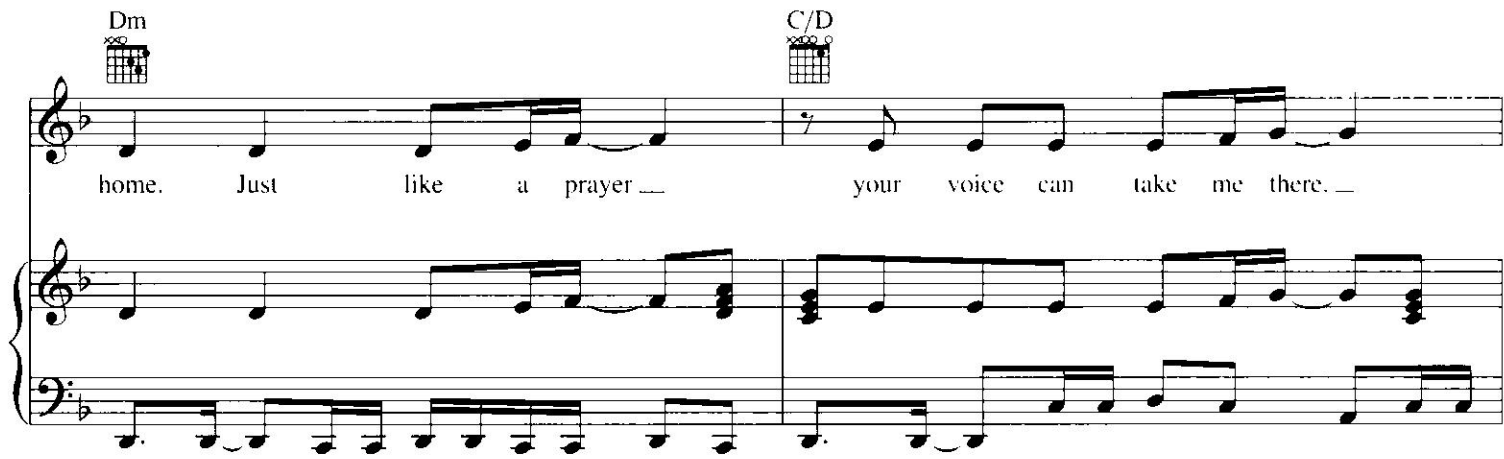
F/A Bb F/C C



and it feels like

The fourth system contains the lyrics "and it feels like". The vocal line has a long note on "like". The piano accompaniment concludes the system with the same rhythmic accompaniment.

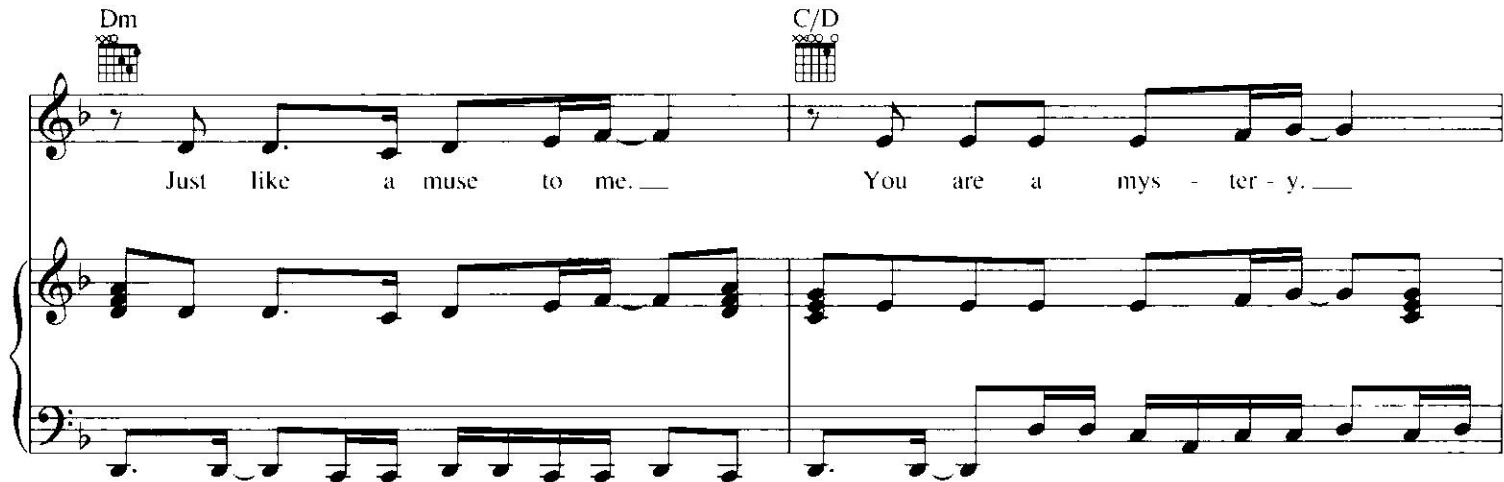
Dm  C/D 



home. Just like a prayer — your voice can take me there. —



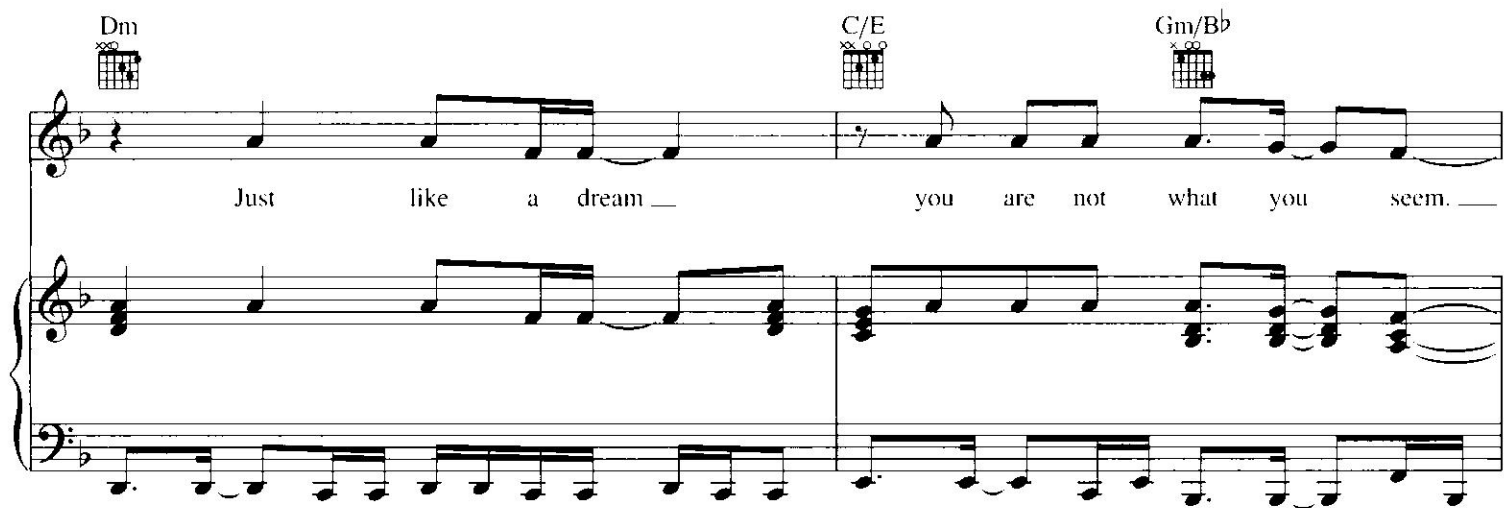
Dm  C/D 

Just like a muse to me. — You are a mys - ter - y. —



Dm  C/E  Gm/Bb 

Just like a dream — you are not what you seem. —



F/A  Bb  F/C  C 

— Just like a prayer. — no choice, your voice can take me



F C N.C.

there. (Just like a prayer — I'll — take you there. —

Bb F/A 1-3 4 Dm Dm

It's like a dream — to me.) —

Dm C/D

(there.) Just like a prayer — your voice can take me there. —

Dm C/D

Just like a muse to me. — You are a mys - ter - y. —



Dm C/E Gm/Bb

Just like a dream, — you are not what you — seem. —

F/A Bb F/C C

— Just like a prayer. — no choice, your voice can take me

Dm C/D

there. — Your voice can take me

Dm C/D

there. — Take me there.

**Optional Ending**  
Dm

**Repeat and Fade**

*Express Yourself*

*Borderline/Open Your Heart*

*Like a Virgin*

*4 Minutes*

*What It Feels Like for a Girl*

*Like a Prayer*

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