

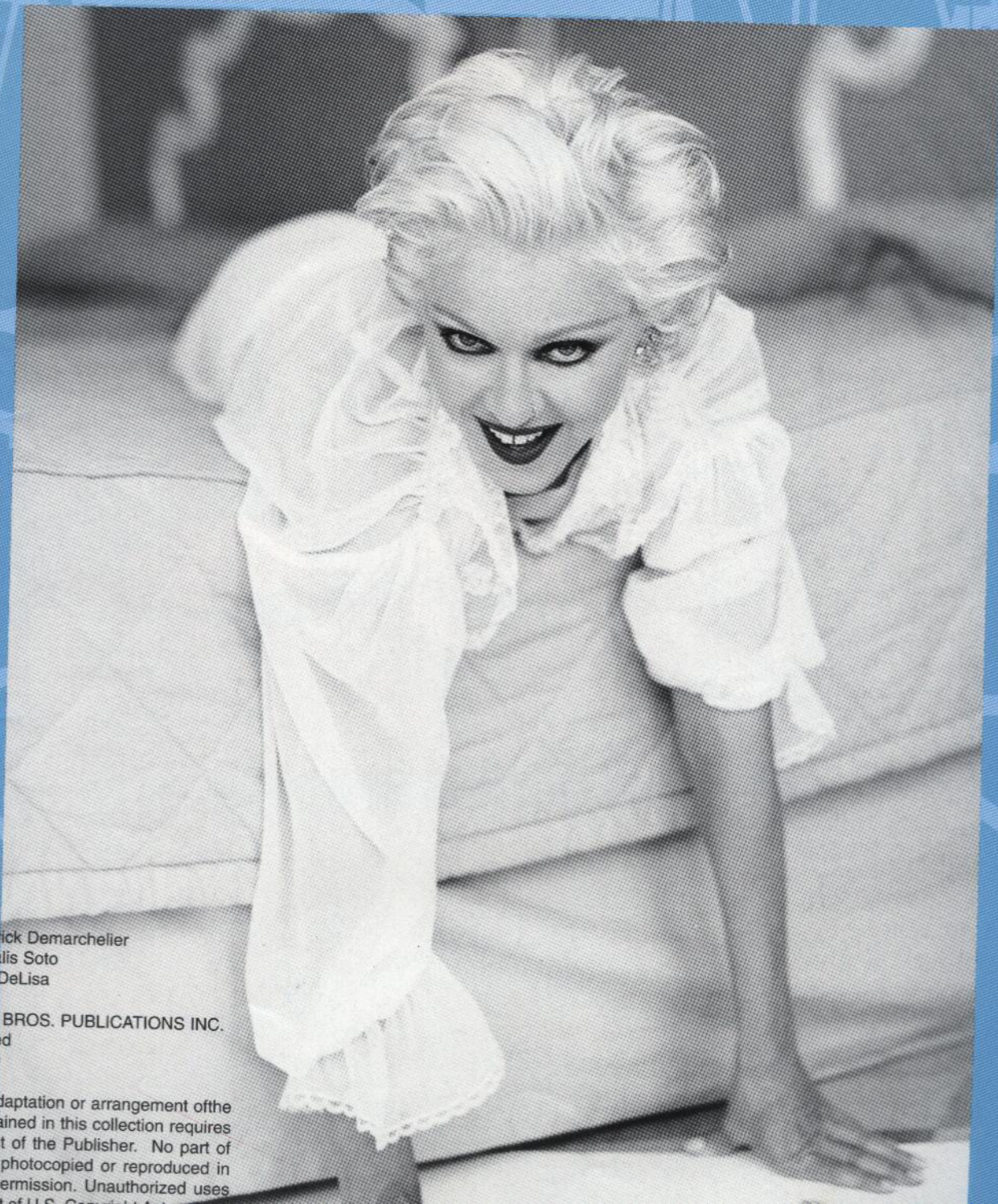
MADONNA

BEDTIME STORES



# MADONNA

## BEDTIME STORES



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# SECRET

Words and Music by  
MADONNA CICCONO and DALLAS AUSTIN

Moderate beat ♩ = 96

Verses 1-3:

Chord diagrams: B<sup>b</sup>7, B<sup>b</sup>7sus, B<sup>b</sup>7, E<sup>b</sup>m7, D<sup>b</sup>

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

Chord diagrams: C<sup>m</sup>7(b5), C<sup>b</sup>, E<sup>b</sup>m7, D<sup>b</sup>, C<sup>m</sup>7(b5), B<sup>b</sup>7sus, B<sup>b</sup>7

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

Chord diagrams: E<sup>b</sup>m7, D<sup>b</sup>, C<sup>m</sup>7(b5), C<sup>b</sup>, B<sup>b</sup>7

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

1.3 *To Next Strain* 2.

Bb7sus Bb7 Bb7sus Bb7 Abm7 Bb7sus

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

Ebm7 Db/F Abm7

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

Bbm7 Cbmaj7 Db Bb7(#5)/D

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



Chorus:



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



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

1.

D.S.  $\text{rit}$

2.



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

3.

Bridge:



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

Ebm7



Db/F



Abm7



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

Bbm7



Cbmaj7



Db



Bb7(#5)/D



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

Ebm7



Db



Cm7(b5)



Cb



Ebm7



Db



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

Cm7(b5)



Cb



Ebm7



Db



Cm7(b5)



Cb



Bb7



Bb7sus

Bb7

Ebm7

Db

Cm7(b5)

Cb

Ebm7

Db

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

Cm7(b5)

Cb

Ebm7

Db

Cm7(b5)

Cb

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

Bb7

1.-5.

Bb7sus

Bb7

6.

Bb7sus

Bb7

Ebm

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

# HUMAN NATURE

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

Moderate dance beat ♩ = 88

N.C.

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

*gva*

*mf*

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

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

*loco*

*gva*

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

And I'm not sor-

*(gva)*

*loco*

Chorus:

C♭maj7

B♭7

E♭m9

C♭maj7

B♭7



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

E♭m7

C♭maj7

B♭7

E♭m7

C♭maj7



- ture.) And I'm not sorry, I'm not your bitch, don't hang your

Verses 1 & 2:

B♭7

E♭m7

C♭maj7

C♭maj7

B♭7



shit on me. it's hu - man na - ture.) 1. You would-n't let me say the words I longed - pun - ished me for tell - ing you my fan -



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



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



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

Bridge:



say some - thing wrong?      Oops,      I did - n't know I could - n't talk a - bout  
 say some - thing true?      Oops,      I did - n't know I could - n't talk a - bout



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



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

Chorus:

C♭maj7

B♭7

E♭m7

C♭maj7

B♭7

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

E♭m7

C♭maj7

B♭7

E♭m7

C♭maj7

- ture.) And I'm not sorry, I'm not your bitch, don't hang your

To Coda ⊕ 1.

B♭7

E♭m7

C♭maj7

E♭m7

C♭maj7

2.

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




N.C.

Ex - press your - self don't re - press your - self. — Ex - press your - self don't re - press your - self. —

*gva*

Ex - press your - self don't re - press your - self. — Ex - press your - self don't re - press your - self. —

*(gva)* *loco* *gva*

D.S.  al Coda

Ex - press your - self don't re - press your - self. — Ex - press your - self don't re - press your - self. — Did I

*(gva)* *loco*



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



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

*Repeat and fade*



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

# BEDTIME STORY

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

Moderately  $\text{♩} = 108$

Verse 1:



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

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

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

Gm9

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

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

Verses 1 & 2:

Gm9

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

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

They've gone out, They don't stand  
lost their mean - ing, for an - y - thing.  
don't func - could  
How could

omit on D.S. *Bridge:*  
Gm9



- tion an - y - more. — they ex - plain how I feel? —  
Trav - el-ing, learn-ing log - ic and rea - son.  
Trav - el-ing, I'm trav - el - ing.

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

To Coda ⊕

log - ic and rea - son. Trav - el-ing to the arms of un - con - cious  
gon - na re - lax now. Trav - el-ing in the arms of un - con - cious

ness. }  
ness. }

Chorus:

Gm9

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

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

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

1.

2.

Musical notation for the first system, including a treble clef with a whole rest, and piano accompaniment in the left hand.

Verse 3:

Gm9



Musical notation for the second system, including a treble clef with a whole rest and piano accompaniment.

3. And\_ in -

Musical notation for the third system, including a treble clef with lyrics and piano accompaniment.

- side,

we're\_ all\_ still\_ wet,

Musical notation for the fourth system, including a treble clef with lyrics and piano accompaniment.

long - ing\_ and yearn - ing.

How can I ex -

*D.S. al Coda*

*Coda*

plain how\_ I feel?

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

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

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

N.C.



# SURVIVAL

Words and Music by  
MADONNA CICCONE  
and DALLAS AUSTIN

Moderate dance beat ♩ = 92



*mf*

§ Verses 1 - 3:



1.-3. I'll nev-er be an an - gel, \_\_\_\_\_ I'll nev-er be a saint, it's true. —



I'm too bus-y sur-viv - ing. Wheth-er it's heav-en or hell, I'm gon-na be liv - ing to tell... So

Bridge:

To Coda

Em9 F#m7 Em9

here's my sto ry, no risk, no  
here's my ques - tion, does your cri - ti -

1. A Bm7 A

glo - ry. A lit-tle up and down and all a - round, it's all a - bout sur - viv - al.




Gmaj7 F#m7 F#m7

ci - sm have you

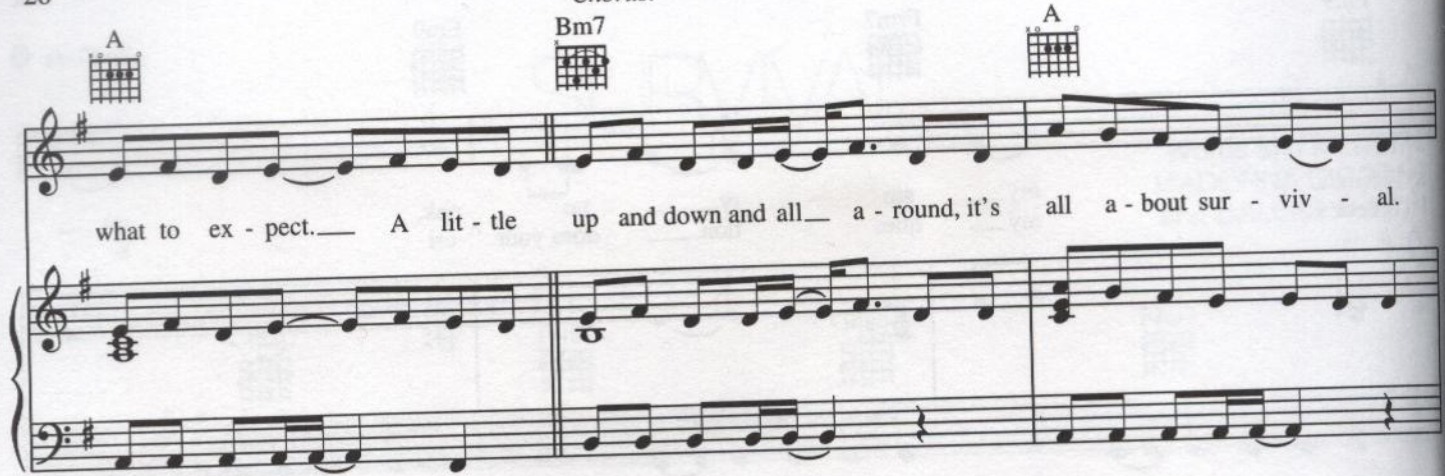
Em9 F#m7 Gmaj7




caught up in what you can-not see? Well, if you give me re - spect, then you'll know

Chorus:

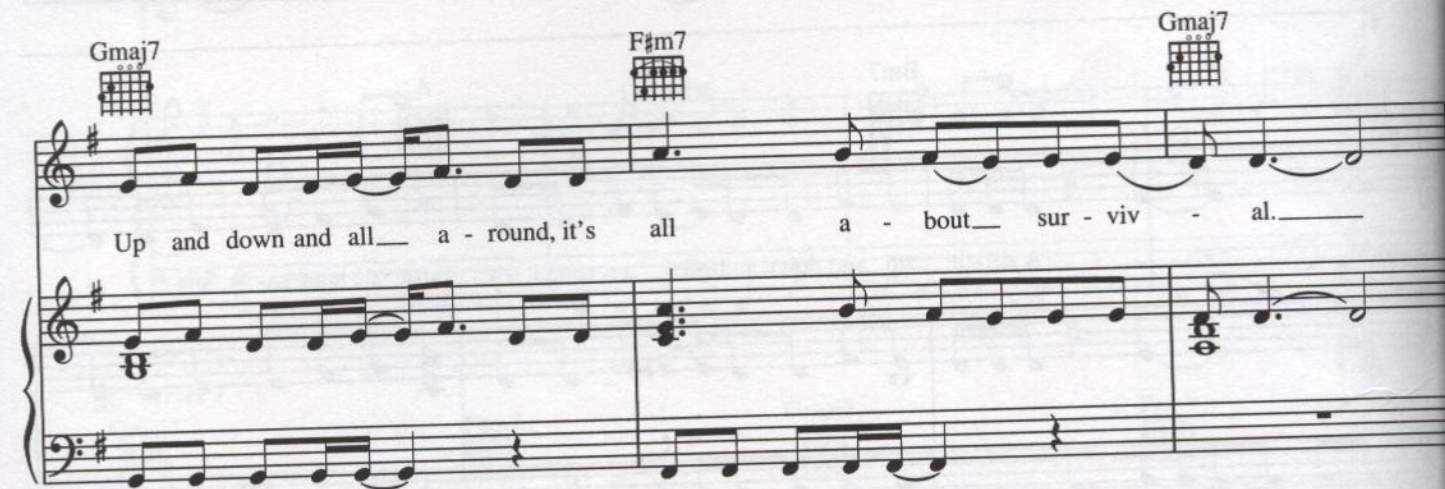
A  Bm7  A 

what to ex - pect. — A lit - tle up and down and all — a - round, it's all a - bout sur - viv - al.



Gmaj7  F#m7  Gmaj7 



Up and down and all — a - round, it's all a - bout — sur - viv - al. —



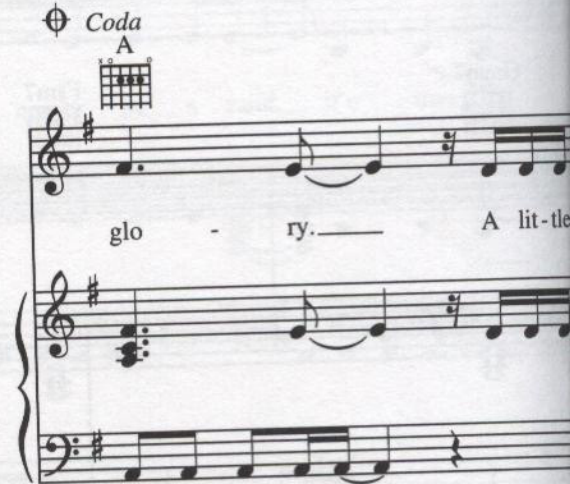
F#m7  Gmaj7  A 




*D.S. al Coda*



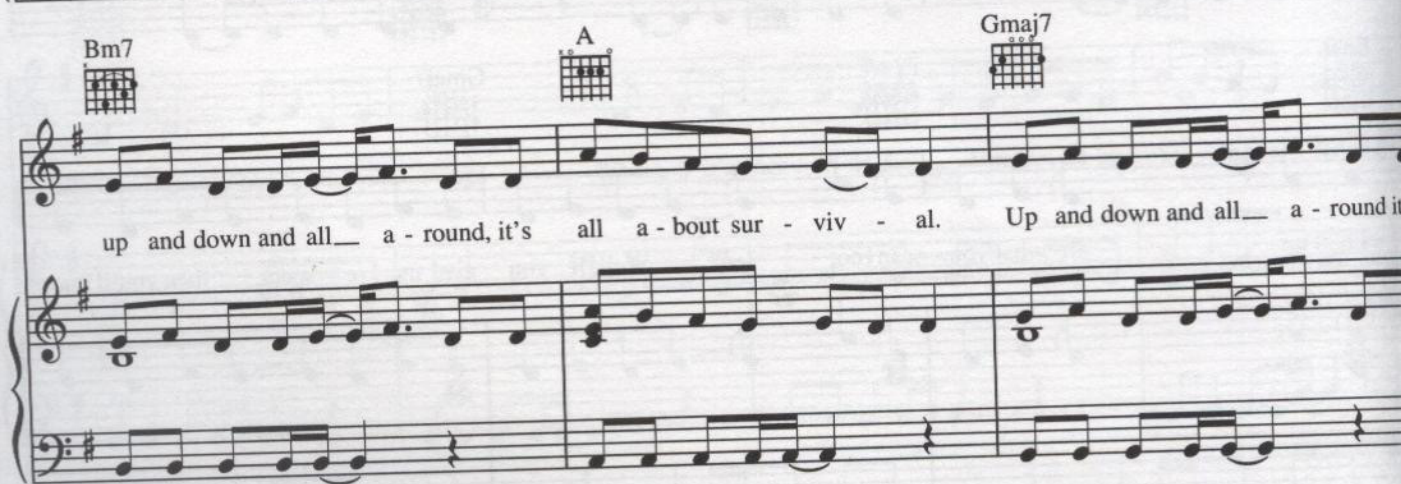
*Coda*  A 

glo - ry. — A lit - tle



Bm7  A  Gmaj7 

up and down and all — a - round, it's all a - bout sur - viv - al. Up and down and all — a - round it



F#m7

Bm7

A



all a - bout\_ sur - viv - al. Up and down and all\_ a - round. (I'll nev - er be an



Gmaj7

F#m7

Bm7



Up and down and all\_ a - round. Sur - viv - al. Up and down and all\_ a - round. an - gel.)



A

Gmaj7

F#m7

Repeat and fade



(I'll nev - er be a Up and down and all\_ a - round. Sur - viv - al. saint, its true.)



# DON'T STOP

Words and Music by  
MADONNA CICCONE, COLIN WOLFE  
and DALLAS AUSTIN

Moderately slow ♩ = 80

E6 Bm7/E E6 Bm7/E

*mf*

E6 Bm7/E E6 Bm7/E

Verses 1 & 2:

E6 Bm7/E E6

1. Get up on the dance floor, ev - ery - thing is groov - in'. Get up on the dance floor,  
2. Come on join the par - ty, let the bass line pump you. Bring your bod - y o - ver,

Bm7/E



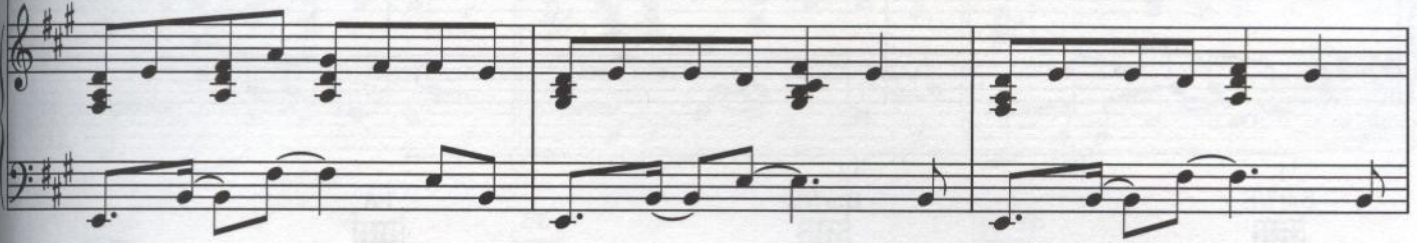
E6



Bm7/E



got to see you mov - in'... Let the mu - sic shake you, let the rhy - thm take you.  
 ba - by, let me bump\_ you... I know I can groove you, you know I can move you.



E6



Bm7/E

*Chorus:*

E6



Feel it in your bod - y, sing la de da\_\_ de... } Don't stop  
 Feel it in your bod - y, sing la de da\_\_ de... }



Bm7/E



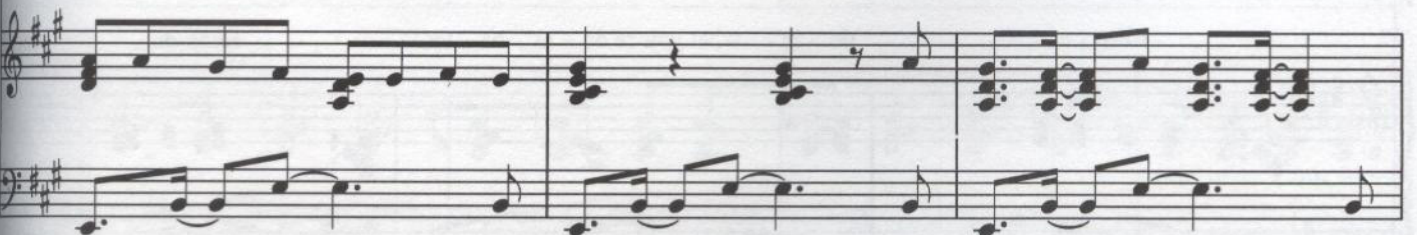
E6



Bm7/E



do - in' what you're do - in', ba - by. Don't stop, keep mov - in',\_ keep groov - in'...



E6

Bm7/E

E6

Don't stop do - in' what you're do - in', ba - by. Don't stop, keep

1.

Bm7/E

2.

Bm7/E

E6

mov - in',\_ keep groov - in',\_ mov - in',\_ keep groov - in',\_ Keep on\_

Bm7/F#

E6

Bm7/F#

do - in' what you're do - in', ba - by. Keep on,\_ don't stop groov - in',\_

E6

Bm7/F#

E6

Keep on\_ do - in' what you're do - in', ba - by. Keep on,\_ keep

1.

D.C. | 2.

Bm7/F#

Bm7/F#

E6

mov - in',\_ keep groov - in'.\_ mov - in',\_ keep groov - in'.\_ Keep on,\_ keep

Bm7/E

E6

Bm7/E

mov - in',\_ keep groov - in'.\_ Keep on,\_ keep mov - in',\_ keep groov - in'.\_

E6

Bm7/E

E6

Bm7/E

Keep on,\_ keep mov-in',\_ keep groov-in'.\_ Keep on,\_ keep mov-in',\_ keep groov-in'.\_

E6

Bm7/E

E6

Bm7/E

Repeat and fade



# LOVE TRIED TO WELCOME ME

Words and Music by  
MADONNA CICCONE and DAVE HALL

Moderately ♩ = 92

Chord diagrams: F#m11, C#7(#9), Dmaj9, Bm7(b5)/A

The first system of the score features a guitar part with four measures of chords: F#m11, C#7(#9), Dmaj9, and Bm7(b5)/A. Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The treble clef has a melody starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The bass clef has a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

Chord diagrams: F#m11, C#7(#9), Dmaj9, Bm7(b5)/A

The second system continues the guitar and piano accompaniment. The guitar part has four measures of chords: F#m11, C#7(#9), Dmaj9, and Bm7(b5)/A. The piano accompaniment continues with the same melodic and bass lines as the first system.

Verses 1 & 2:

Chord diagram: F#m11

The verses section begins with a guitar part in the key of F# major (two sharps) and 4/4 time. The piano accompaniment provides a steady eighth-note bass line. The lyrics are written below the vocal line.

1. These are my hands\_ but what can they give\_ me? These are my eyes\_ but they can-not see...  
 2. These are my lips\_ but they whis-per sor - row. This is my voice\_ but it's tell-ing lies...

Dmaj9

C#7(#9)



These are my arms\_ but they don't\_ know\_ ten - der-ness. And I must con - fess that  
know how to laugh\_ but I don't\_ know\_ hap - pi-ness. And I must con - fess.



Bridge:

Bm7

C#7

C#7(#9)

C#7(b9)



I am us - u'lly drawn\_ to\_ sad - ness. And  
2.3. In - stead of spring it's al - ways\_ win - ter. And my



Bm7

C#7

C#7(#9)

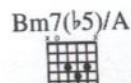
C#7(b9)



lone - li - ness\_ has nev - er been\_ a strang - er to me. } But love tried to wel -  
heart has al - ways been a lone - ly hunt - er.



Chorus:

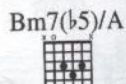


- come me, — but my soul — drew — back.

1.3. Guilt-y of lust —  
2. Cov-ered with dust —



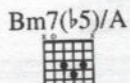
To Coda



— and sin, — love tried to take — me in. —

— and sin, —

1.



— me in. — Love tried to break me.

2.

F#m9




Dmaj9



C#7(#9)



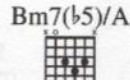

And I must con - fess.

 Coda

Dmaj9



Bm7(b5)/A



F#m11




me in. Love tried to wel - come me,

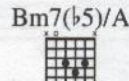
C#7(#9)



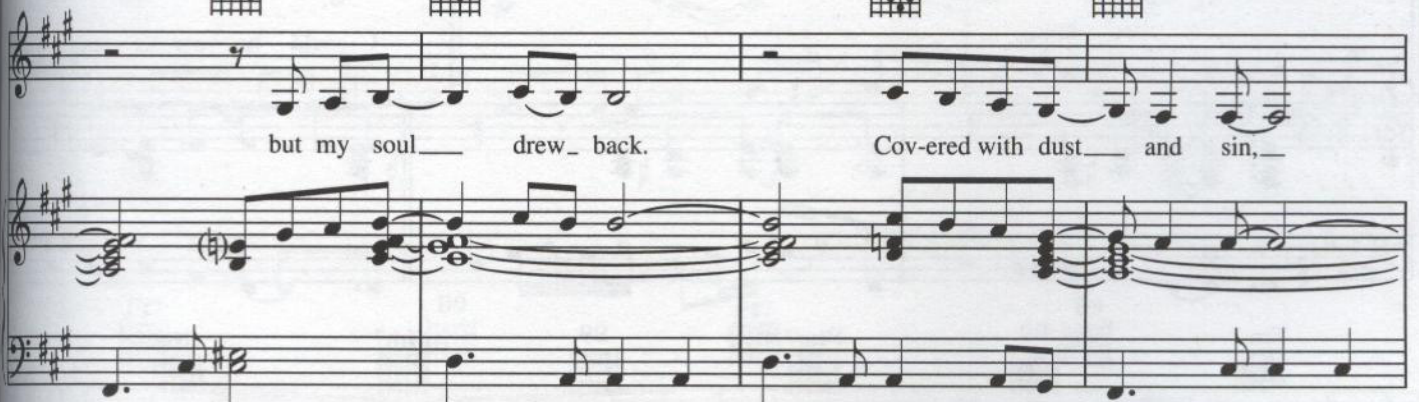
Dmaj9



Bm7(b5)/A



F#m11

but my soul drew back. Covered with dust and sin,


C#7(#9)



Dmaj9



Repeat and fade (vocal ad lib.)  
Bm7(b5)/A

love tried to take me in. Love tried to wel -

# I'D RATHER BE YOUR LOVER

Words and Music by  
 MADONNA CICCONE, DAVE HALL, RUDOLPH ISLEY,  
 RONALD ISLEY and O'KELLY ISLEY

Medium slow dance groove ♩ = 84

Chord progressions: F#7, B9, F#7, B9, F#7, B9

*mf*

Chord progressions: F#7, B9, F#7, B9, F#7, B9

Chorus:

Chord progressions: F#7, B9, F#7, B9, F#m7, B9

I could be your sis - ter,

Chord progressions: F#m7, B9, F#m7, B9, F#m7, G#m

I could be your moth-er. We could be friends, I'd e - ven be your broth-er but I'd

F#m7 B9 F#m7 B9 F#m7 B9

rath - er be your lov - er. That's right, I'd rath - er be your

## Verses 1 &amp; 2:

F#m7 G#m F#7 B9 F#7 B9

lov - er. 1. I don't know where I stand with you, I  
2. Some-times I know what you're think - ing next, but

F#7 B9 F#7 B9

nev - er ev - er make an - y plans with you.  
would - n't it be bet - ter if I loved you less?

F#7 B9 F#7 B9

I don't know what I mean to you, the  
Some-times I think that I made you up, but

F#7 B9 F#7 B9

on - ly thing I know is that I dream of you, }  
would - n't it be bet - ter if I gave you up? } And

♩ Bridge:

F#m7 B9 F#m7 B9

all that I know is I

F#m7 B9 F#m7 B9

just don't un - der - stand why my,

F#m7

B9

F#m7

B9

mm, hap - pi - ness

F#m7

B9

F#m7

B9

al - ways lies in the palm of your hand. And

Chorus:

F#m7

B9

F#m7

B9

F#m7

B9

I could be your sis - ter, I could be your moth - er. We could be friends, I'd

F#m7

B9

F#m7

B9

F#m7

B9

e - ven be your broth - er but I'd rath - er be your lov - er. That's right,



To Coda  $\text{C}$  1. 2.



I'd rath - er be your lov - er. lov - er. Are you sur - prised?\_

Rap:



Tell me what you want, tell me what you need. Tell me what you want, tell me what you need. I, I bet you I'd,



uh, give you what you need. Take a walk with-in\_\_ me, ven-ture through the dark sea. Can't you\_ see?

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



I need you be-side me. Don't you\_ see? I want you to want me. And



lov - er. Are you sur - prised? I could be your sis - ter, I could be your moth - er.



We could be friends, I'd e - ven be your broth - er but I'd rath - er be your

1.2.



lov - er. That's right, I'd rath - er be your lov - er. And

3.



lov - er. Are you sur - prised? Are you?

# SANCTUARY

Words and Music by  
 MADONNA CICCONE, ANNE PREVEN, HERBIE HANCOCK  
 SCOTT CUTLER and DALLAS AUSTIN

Moderately slow  $\text{♩} = 80$



G5 F5/G G2 E♭/G F5/G

Verses 1 - 3:

G5 F5/G G2

1. Who needs the sun when the rain's so full of life? Who needs the sky  
 2. Who needs a smile when a tear's so full of love? Who needs a home  
 3. Who needs the light with the dark-ness in your eyes? Who needs to sleep

E♭/G F5/G G5 F5/G

— when the ground's o - pen wide. It's here in your arms I want to be bur - ied.  
 — with the stars up a - bove. It's here in your heart I want to be car - ried.  
 — with the stars in the sky. It's here in your soul I want to be mar - ried.

Sanctuary - 4 - 1

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G2 Eb/G F5/G G5 1. F5/G

You are \_\_\_\_\_ my sanc - tu - ar - y. \_\_\_\_\_  
 You are \_\_\_\_\_ my sanc - tu - ar - y. \_\_\_\_\_  
 You are \_\_\_\_\_ my sanc - tu - ar - y. \_\_\_\_\_

G2 Eb/G F5/G G5

F5/G G2 Eb/G F5/G

2. 3.



(Spoken): And the earth was void and empty and darkness was upon the face of the earth. Is all of this

pain so nec - es - sar - y. You are



my sanc - tu - ar - y.



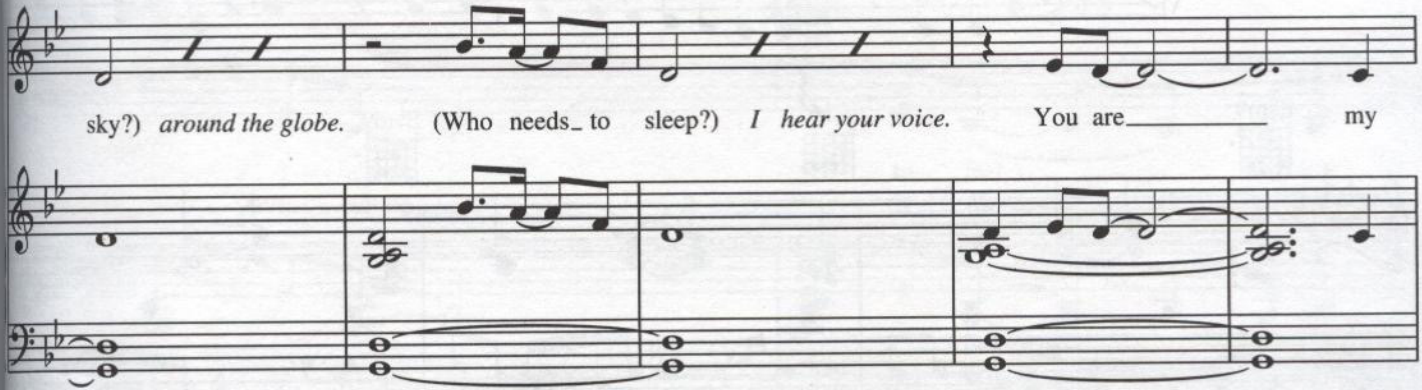
(Spoken): Surely whoever speaks to me in the right voice, him or her I shall follow, as the



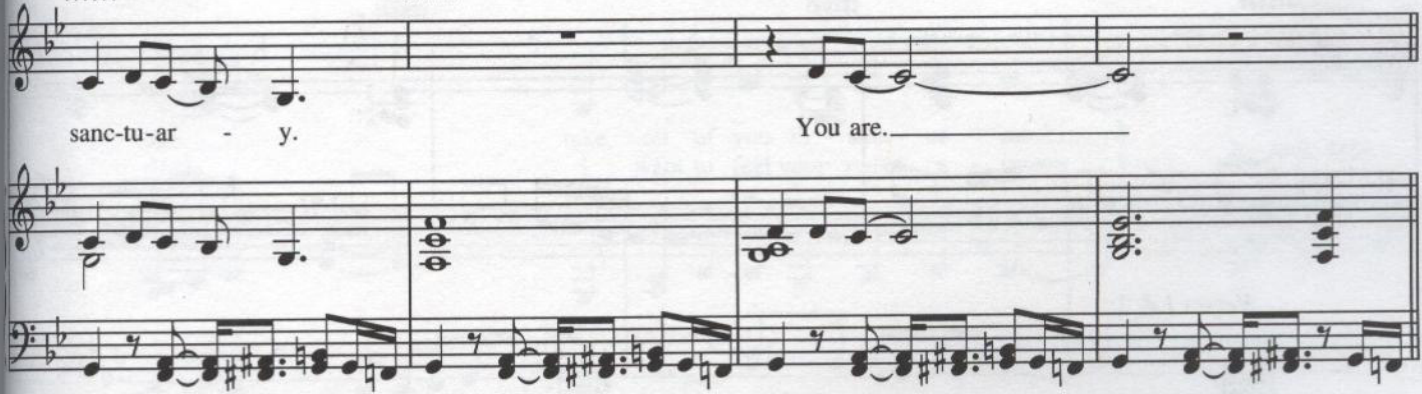
water follows the moon, silently, (Who needs\_ the sun?) with fluid steps, (Who needs\_ the



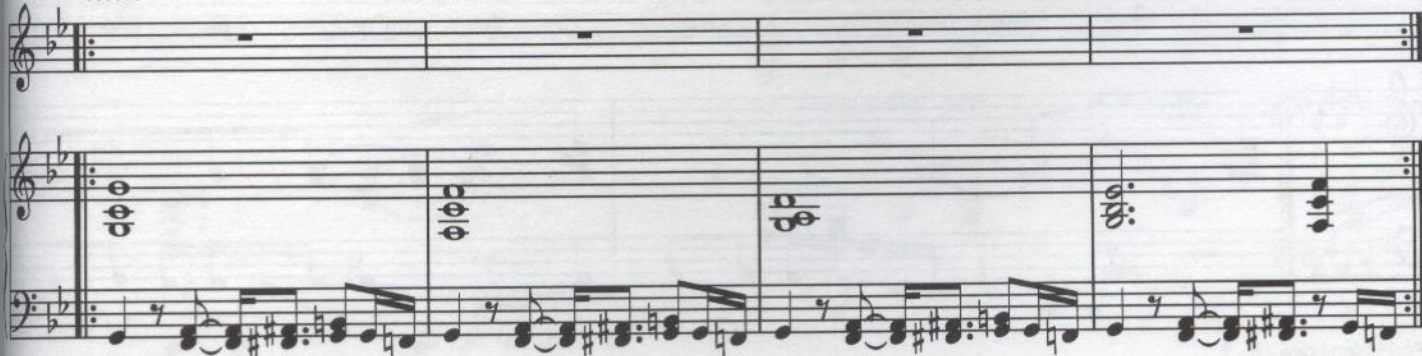
sky?) around the globe. (Who needs\_ to sleep?) I hear your voice. You are\_\_\_\_\_ my



sanc-tu-ar - y. You are.\_\_\_\_\_



Repeat and fade



# FORBIDDEN LOVE

Words and Music by  
MADONNA CICCONO and BABYFACE

Slowly ♩ = 69

Chord diagrams: Ebm9, Cb6, Ebm9, Cb6, Ebm9, Cb6

*mf*

Chord diagrams: Ebm9, Cb6, Ebm9

Chord diagrams: Cb6, Ebm9, Cb6

Verses 1 & 2:

Chord diagrams: Ebm9, Abm9

1. I don't, ——— don't care ——— if it's not  
2. I know ——— that you're ——— no good for

Ebm9



Bb7



right me, \_\_\_\_\_ to have your arms a - round me.  
 that's why I must con - fess. \_\_\_\_\_

Ebm9



Abm9



I want \_\_\_\_\_ to feel \_\_\_\_\_ what it's  
 What's wrong \_\_\_\_\_ is why \_\_\_\_\_ it feels so

Ebm9



Bb7



like, \_\_\_\_\_ take all of you in - side of me. \_\_\_\_\_ } In your eyes, \_\_\_\_\_  
 right. \_\_\_\_\_ I want to feel your sweet ca - ress. \_\_\_\_\_ }

Chorus:

Ebm9



Cb6



\_\_\_\_\_ for - bid - den love. \_\_\_\_\_ In your smile, \_\_\_\_\_





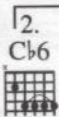
for - bid - den love. In your kiss,



for - bid - den love. If I



had one wish, love would feel like this.



Bridge:

feel like this. If I on - ly had one wish,



love would al - ways feel like this. Wish - in' on the stars a - bove, \_\_\_\_\_



\_\_\_\_\_ for - bid - den love. \_\_\_\_\_ If I on - ly had one dream



this would be more than it seems, \_\_\_\_\_ for - bid - den love. \_\_\_\_\_



\_\_\_\_\_ (for - bid - den love.)

(Spoken): Rejection is the greatest aphrodisiac. In your eyes,—

Chorus:



for - bid - den love. In your smile,—



for - bid - den love. In your kiss,—



for - bid - den love. If I

Ebm9



1.

Cb6



had one wish, love would feel like this. In your eyes,

2.

Cb6



Ebm9



Cb6



feel like this. Love should always feel like this.

Ebm9



Cb6



Heav-en for-give me, nev-er for-bid me, love should always feel like this.

Ebm9



Cb6



Repeat and fade

Heav-en for-give me, nev-er for-bid me, love should always feel like this.

## INSIDE OF ME

Words and Music by  
MADONNA CICCONE, DAVE HALL  
and NELLE HOOPER

Moderately ♩ = 104

Chord diagrams: G♭maj7, E♭m9, Fm7(4)

*mf*

Verses 1 & 2:

Chord diagrams: G♭maj7, E♭m9, Fm7(4)

1. I can't stop think-ing of you, — the things we  
2. I keep a pic-ture of you, — next to my

Chord diagrams: G♭maj7, E♭m9

used to do. The se-crets we once shared, I'll al-ways  
bed at night. And when I wake up scared I know I'll

Chord diagrams: Fm7(4), G♭maj9

find them there in my mem-o-ries. 1. But his heart -  
find you there watch-ing o-ver me. 2.3. When my world -

Ebm9



Fm7(4)



- ache is - n't go - ing an - y - where. In the pub - lic eye, I act like I  
 — seems to crum - ble all a - round and fool - ish peo - ple try to bring —

Gbmaj9



Ebm9



Fm7(4)



— don't care. When there's no one watch - ing me, —  
 — me down, I just think of your — smil - ing face, —

## Chorus:

Gbmaj9



Ebm9



I'm cry - ing. } I will al - ways have you  
 I'm fly - ing. }

Fm7(4)



Gbmaj7



in - side of me. — E - ven though — you're gone, love still car -



To Coda ⊕ 1.

- ries on. Love in - side of me.

2.



You'll al - ways be in - side of my heart.



In - side of me.

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

⊕ Coda

I

Gbmaj7



Ebm9



Fm7(4)



— will al - ways have — you in - side of me. —

Gbmaj9



Ebm9



— E - ven though — you're gone, love still car - ries on, ah, —

Fm7(4)



Gbmaj7



— in - side — of me. —

Ebmaj9



Fm7(4)



Repeat and fade

You'll al - ways be in - side of my heart. —



X

# TAKE A BOW

Words and Music by  
MADONNA CICCONO and BABYFACE

Moderate calypso feel ♩ = 80

Ab Bbm7

*mf*

Bbm7/Eb

Ab Fbmaj7 Bbm7/Eb Ab Fbmaj7 Bbm7/Eb

Verses 1 & 2:

Ab Ab/Gb Fm7

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

F♭maj7



A♭/E♭



B♭7/D



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

Lights are low, —  
Hide be - hind —

the cur - tain's down, —  
your smile. —



D♭maj7



G♭2



There's no one here. —

Say your lines, — but

All the world love's a clown. —  
(There's no one here, there's no one in the crowd.)

Wish you well — I

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



A♭/G♭



Fm7



F♭maj7



do you feel — them?  
can - not stay. —

Do you mean what you say — when there's no one a - round. —  
You de - serve an a - ward — for the role that you played. —



Ab/Eb



Bb7/D



Dbm7



Ab/C



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

Bbm7



Bbm7/Eb



N.C.

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

§ Chorus:

Ab



Bbm7



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

Bbm7/Eb

1.

Ab

Fbmaj7

Bbm7/Eb

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

Ab Fbmaj7 Bbm7/Eb N.C. 2.4. Ab

D.S.  $\text{\textcircled{S}}$

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

3.5.

To Coda  $\text{\textcircled{C}}$

Ab

Fbmaj7

Bbm7/Eb

Ab

Fbmaj7

Bbm7/Eb

N.C.

bye. Say ——— good-bye.— Say good-bye.—

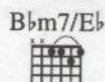
Bridge:



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



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

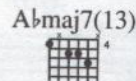
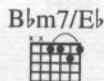


N.C.

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

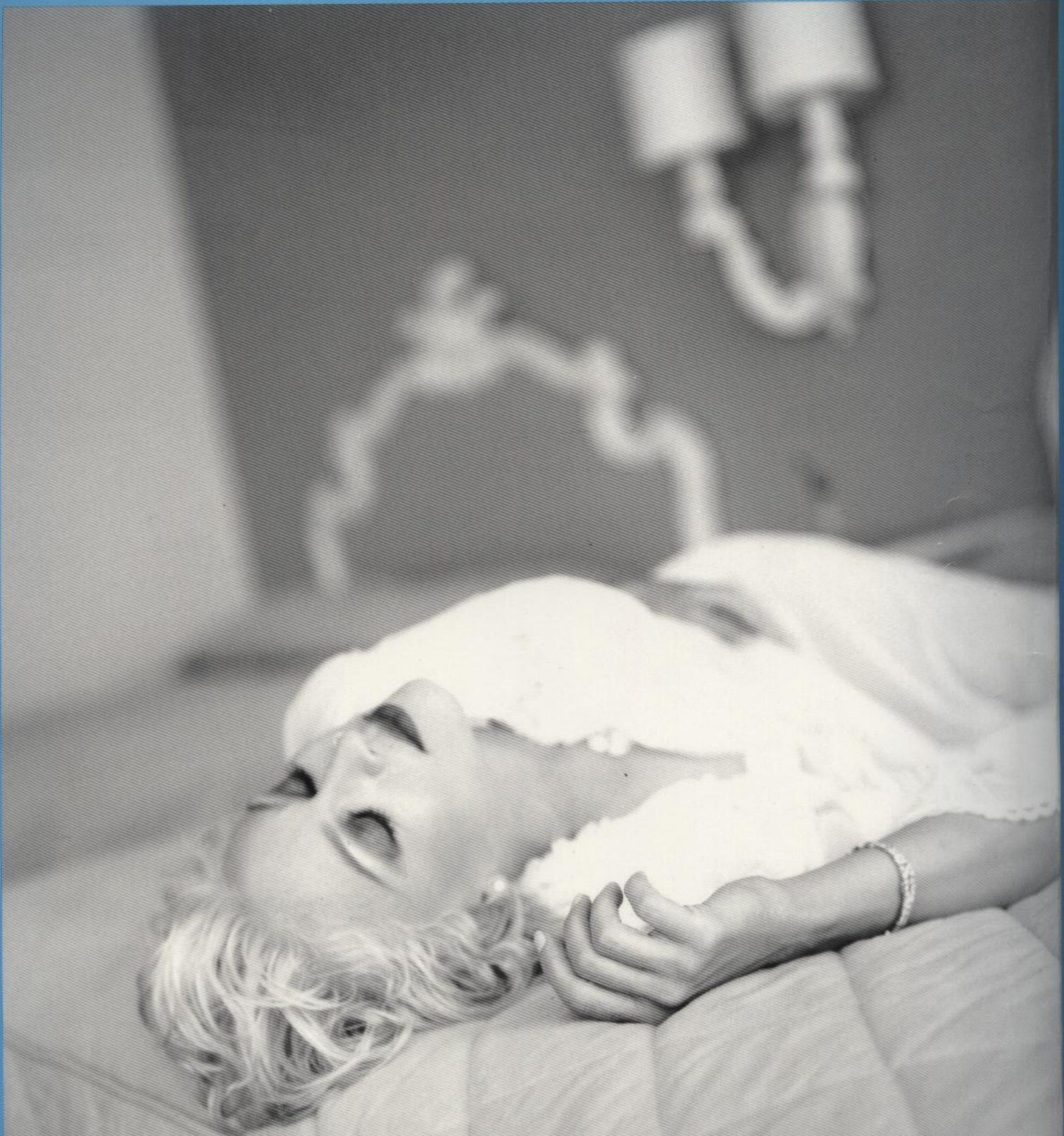
How was I to know you'd break, you'd break, you'd break, you'd break, you'd break my heart?\_

Coda



Say good-bye. — Say good - bye. —

rit.



Bedtime Story    Don't Stop    Forbidden Love    Human Nature  
I'd Rather Be Your Lover    Inside Of Me    Love Tried To Welcome Me  
Sanctuary    Secret    Survival    Take A Bow



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