

14. Sharing Madonna And Cher

various writers
arranged by David Maddux

1 $\text{♩} = 82$
mf

Cher: Gypsies, Tramps & Thieves

SOLO

6
mf I was born in the wa-gon of a trav-el-in' show; my mom-ma used to dance for the

10
mon-ey they'd throw. Pa-pa would do what - ev - er he could:

15
preach a lit - tle gos - pel, sell a cou - ple bot - tles o' Doc - tor

19
8
Good. _____ *f* "Gyp - sies, tramps, and thieves!" We'd

19
8
f CHORUS "Gyp - sies, tramps, and thieves!"

19
f

23
8
hear it from the peo - ple of the town. They'd call us "gyp - sies, tramps, and thieves!"

23
8
Ooh _____ They'd call us "gyp - sies, tramps, and thieves!"

23

27

8 But ev-'ry night all the men would come a-round_____ and lay their mon-ey

27

mf

31 <

8 down._____

31

mf I was born in the wa-gon of a trav-el-in' show; my

31

35

8 ma-ma used to dance for the mon-ey they'd throw_____ *f* 'cause we are liv-ing in a ma-

ritard

f

♩ = 128

Madonna: Material Girl

35

ritard

f

♩ = 128

39

ter - i - al world and I am a ma - ter - i - al girl. You know that we are liv - ing in a ma -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins at measure 39. The bottom staff is a piano accompaniment in bass clef, also in F# major and common time. It features a steady eighth-note bass line and chords in the right hand.

39

Detailed description: This system shows the piano accompaniment for the first system, continuing from measure 39. The right hand plays chords and moving lines, while the left hand maintains the eighth-note bass line.

43

ter - i - al world and I am a ma - ter - i - al girl.

Detailed description: This system contains the second two staves of music. The vocal line continues from measure 43, with the lyrics 'ter - i - al world and I am a ma - ter - i - al girl.' The piano accompaniment continues with the same rhythmic pattern.

43

Detailed description: This system shows the piano accompaniment for the second system, continuing from measure 43. The piano part features more complex chordal textures in the right hand.

48

Some boys kiss me, some boys hug me; I think they're o - kay.

mf

Detailed description: This system contains the third two staves of music. The vocal line begins at measure 48 with the lyrics 'Some boys kiss me, some boys hug me; I think they're o - kay.' The piano accompaniment starts with a *mf* dynamic marking and features a more active bass line.

48

mf

Detailed description: This system shows the piano accompaniment for the third system, continuing from measure 48. The piano part continues with the *mf* dynamic and features a rhythmic bass line.

52

8

mf I just walk a - way -
 If they don't give me pro - per cre - dit, I just walk a - way -

52

56

8

yay.
 yay. They can beg and they can plead, but they can't see the light;

56

60

8

That's right! That's right! 'cause the boy with the cold, hard cash is al - al -

60

63

ways Mis - ter Righ - yight. 'Cause we are liv - ing in a ma - ter - i - al world and I
ways Mis - ter Righ - yight.

f

63

f

67

am a ma - ter - i - al girl!

mp

♩ = 109

67

mp

♩ = 109

72

Madonna: Like A Prayer

mp
Life is a mys - ter - y; ev - 'ry - one must stand a - lone.

72

77

I hear you call my name, and it feels like home.

77

83

f When you call my name, it's like a lit - tle prayer; I'm down on my knees;

83

f

87

I wan-na take you there. In the mid - night hour I can feel your pow'r. Just like a pray'r,

87

91

I'm gon-na take you there. I hear your voice; Ooh... it's like an an -

mf

91

mf

95

gel sigh - ing. I have no choice; I hear your voice; Ooh...

mf

95

99

feels like fly - ing. I close my eyes; Ooh... oh God, I think I'm fal - ling

mf

99

104

out of the sky; I close my eyes. Ooh hea - ven help me! Hea - ven help me!

104

109 $\bullet = 120$

Madonna: *Vogue*

Look a-round; ev - 'ry-where you turn is heart-ache.

109 $\bullet = 120$

113

It's ev - 'ry - where that you go. You try

Go, go! look a - round!

113

116 ev - 'ry-thing you can to es - cape the pain of life that you know, _____ life that you _____ know. _____

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The vocal line starts with a treble clef and a common time signature 'C' (which is 8/8 in this context). The piano accompaniment starts with a bass clef. The vocal line has a fermata over the final note.

Piano accompaniment for the first system. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

119 all else fails _____ and you long to be some-thing bet - ter than you are to - day, _____

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The vocal line starts with a treble clef and a common time signature 'C' (which is 8/8 in this context). The piano accompaniment starts with a bass clef.

Piano accompaniment for the second system. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

123 I know a place where you can get a - way: it's called a dance floor and here's what

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The vocal line starts with a treble clef and a common time signature 'C' (which is 8/8 in this context). The piano accompaniment starts with a bass clef.

Piano accompaniment for the third system. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

126 it's for: So come on, Vogue! — Let your bod - y

it's for: So come on, Vogue! — Let your bod - y

126

129 move to the mu - sic, move to the mu - sic! Come on, Vogue! —

move to the mu - sic! Hey, hey, hey, come on, Vogue! —

129

132 Let your bod - y go with the flow, go with the flow! —

Let your bod - y go with the flow, you know that you can do it!

132

135 ♩ = 128

mf Cher: Believe

Ooh...
No mat-ter how...

The first system of music shows the vocal line and piano accompaniment. The vocal line has a long note on 'Ooh...' followed by 'No mat-ter how...'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

135 ♩ = 128

The piano accompaniment for the second system continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal line.

140

hard I try, you keep push-in' me a - side and I can't break through; Ooh...

The third system of music features the vocal line with lyrics: 'hard I try, you keep push-in' me a - side and I can't break through; Ooh...'. The piano accompaniment continues with eighth-note patterns.

140

The piano accompaniment for the fourth system continues with the same rhythmic pattern as the previous systems.

144

there's no talk - in' to you. Feel sad that you're leav -
Ooh

The fifth system of music features the vocal line with lyrics: 'there's no talk - in' to you. Feel sad that you're leav - Ooh'. The piano accompaniment includes triplets in the bass line.

144

The piano accompaniment for the sixth system continues with the same rhythmic pattern as the previous systems.

148

in'; takes time to be - lieve it. Ooh But af - ter all is

148

152

said and done, You're gon-na be the lone - ly one! Oh, *f* do you be - lieve

152

156

in life af - ter love, af - ter love? I can feel

156

159

some - thing in - side me say I real-ly don't think you're strong e-nough, no!

159

163

Do you be - lieve in life af - ter love, af - ter love, *ff* af - ter love? *ff* love? *ff* love? *ff* love?

163

167

167