

Beautiful Madness

Michael Patrick Kelly

♩ = 90

p

3

7

And there's a line on the ho - ri - zon You're like a li - on and a lamb

p

11

Is it a tra - ge - dy or tri - umph? You're so good, it's ____ sick

15

Why did you swal-low down my poi - son? Now I'm you're num-ber one fan

mp

19

Na-ked on a de-sert is - land, yeah You're so good, it's___ sick

mp

23

Now it

mp

25

feels like beau-ti - ful mad - ness Feels like ne-ver e - nough___ Don't you

mf

8va

29

know that you are the bad - dest? My love, my love, my love Yeah, it

8va

This system contains measures 29 through 32. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "know that you are the bad - dest? My love, my love, my love Yeah, it". The piano accompaniment consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. The piano part features a steady eighth-note bass line and chords in the upper register. An "8va" marking is present below the lower piano staff.

33

feels like beau - ti - ful mad - ness I just can't get e - nough Don't you

8va

This system contains measures 33 through 36. The vocal line continues with the lyrics: "feels like beau - ti - ful mad - ness I just can't get e - nough Don't you". The piano accompaniment remains consistent with the previous system, featuring a steady eighth-note bass line and chords. An "8va" marking is present below the lower piano staff.

37

know that you're lea - ving me breath - less? My love, my love, my love

8va

This system contains measures 37 through 40. The vocal line continues with the lyrics: "know that you're lea - ving me breath - less? My love, my love, my love". The piano accompaniment continues with the same eighth-note bass line and chords. An "8va" marking is present below the lower piano staff.

41

Ooh, what a beau - ti - ful mad - ness

f

This system contains measures 41 through 44. The vocal line begins with the lyrics: "Ooh, what a beau - ti - ful mad - ness". The piano accompaniment starts with a forte (*f*) dynamic. The piano part features a steady eighth-note bass line and chords. The system concludes with a double bar line.

45

Ooh, what a beau - ti - ful mad - ness

49

Now we don't care a - bout the cash flow We got a - no - ther kin - da gold

53

We keep it hot, no ta - ba - sco No sleep, no sleep

57

Ple - nty sharks in the o - cean But we still dive deep

61

Come and take a sip of the po - tion No sleep, no sleep

65

Now it

mp

67

feels like beau-ti-ful mad - ness Feels like ne-ver e - nough Don't you

mf

8va

71

know that you are the bad - dest? My love, my love, my love Yeah, it

mf

8va

75

feels like beau-ti-ful mad-ness I just can't get e-nough__ Don't you

8va

79

know that you're lea-ving me breath-less? My love,__ my love, my love__

8va

83

Ooh, what a beau-ti-ful mad-ness

8va

87

Ooh, what a beau-ti-ful mad-ness You're my

8va

91

love, my love, my love My love, my love, my love You're my

mp

95

love, my love, my love You're my

99

love, my love, my love My love, my love, my love You're my

103

love, my love, my love Yeah, yeah, yeah And now it

107

feels like beau-ti-ful mad-ness Feels like ne-ver e-nough Don't you

mf *f* *mf* 8va

111

know that you are the bad-dest? My love, my love, my love Yeah, it

8va

115

feels like beau-ti-ful mad-ness I just can't get e-nough Don't you

8va

119

know that you're lea-ving me breath-less? My love, my love, my love

8va

123

123

Ooh, what a beau - ti - ful mad - ness

f

This musical system covers measures 123 to 126. The vocal line begins with two measures of whole rests, followed by a melodic phrase in measures 125 and 126. The piano accompaniment is continuous throughout, featuring a strong bass line and a more active treble line. A forte (*f*) dynamic marking is present at the start of measure 124.

127

127

Ooh, what a beau - ti - ful - mad - ness

This musical system covers measures 127 to 130. The vocal line continues with two measures of whole rests, followed by a melodic phrase in measures 129 and 130. The piano accompaniment continues, with the treble line becoming more active in measure 129. The system concludes with a double bar line at the end of measure 130.

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