

= Take a Bow (Madonna song) =

" Take a Bow " is a song by American singer Madonna from her sixth studio album *Bedtime Stories* (1994) . It was released as the album 's second single on October 28 , 1994 , by Maverick Records . It is a midtempo pop ballad written and produced by Madonna and Babyface . The song also appears on her compilation albums *Something to Remember* (1995) , *GHV2* (2001) and *Celebration* (2009) . Following the sexually explicit persona portrayed by Madonna on her previous album , *Erotica* , the singer wanted to tone down her image for *Bedtime Stories* . She started collaborating with Babyface , whose work with other music artists had impressed her . " Take a Bow " was developed from this collaboration , after Madonna listened to the beat and the chords of the demo structure of the song .

Recorded at The Hit Factory Studios in New York , " Take a Bow " was backed by a full orchestra . It was also the first time that Babyface had worked with live strings , per Madonna 's suggestion . Containing oriental pentatonic strings , giving the impression of Chinese or Japanese opera , " Take a Bow " lyrically talks about unrequited love , and Madonna saying goodbye . It received favorable reviews from music critics , who praised the song 's soulful , poetic lyrics . It was a commercial success in the United States , becoming Madonna 's eleventh number @-@ one single on the *Billboard Hot 100* , topping the chart for seven weeks . It also reached number one in Canada , and the top ten in Italy , Switzerland and New Zealand . The single had moderate success in the United Kingdom , reaching number 16 on the *UK Singles Chart* , ending Madonna 's record @-@ holding string of 35 consecutive top @-@ ten hits there .

The music video for " Take a Bow " was directed by Michael Haussman , and was filmed in Ronda , Spain . The video depicts Madonna as a bullfighter 's (played by real @-@ life Spanish bullfighter Emilio Muñoz) neglected lover , yearning for his love . It won the Best Female Video award at the 1995 MTV Video Music Awards . Journalistic and academic analysis of the video included its plotline , usage of religious iconography , themes and motifs of feminism and submission , as well as its impact on contemporary music videos . In order to promote *Bedtime Stories* , Madonna performed " Take a Bow " on a few occasions , including live with Babyface at the 1995 American Music Awards . In 2016 , she added the song to the setlist of the Asian and Oceanian legs of her Rebel Heart Tour and her one @-@ off Sydney concert *Tears of a Clown* .

= = Background and release = =

Following the release of Madonna 's first book publication , *Sex* , the erotic thriller , *Body of Evidence* , her fifth studio album , *Erotica* , as well as a disastrous interview on David Letterman 's show in the early 1990s , the media and public 's backlash against Madonna 's overtly sexual image was at a peak . Madonna wanted to tone down her explicit image . Her first attempt was to release the tender ballad " I 'll Remember " from the soundtrack of the film *With Honors* . Musically , she wanted to move in a new musical direction and started exploring new @-@ jack R & B styles with a generally mainstream , radio @-@ friendly sound . It was included on her sixth studio album , *Bedtime Stories* , released in October 1994 . In author Fred Bronson 's *The Billboard Book of Number 1 Hits* , Madonna explained :

The idea going in was to juxtapose my singing style with a hardcore hip @-@ hop sensibility and have the finished product still sound like a Madonna record . I began the process by meeting with the hip @-@ hop producers whose work I most admired . It was important , if I were to use a variety of collaborators , that the end product sound cohesive and thematically whole . I wasn 't interested in the variety pack approach .

After searching for prospective collaborators , Madonna chose to work with Babyface , whose previous work with artists like Whitney Houston , Boyz II Men , and Toni Braxton had resulted in successful smooth R & B songs . She was also fond of Babyface 's song , " When Can I See You " from his third studio album *For the Cool in You* (1994) . The singer 's management called Babyface to set up a meeting and see if they wanted to work together . Once met , both were surprised by their camaraderie and wanted to write songs . Madonna came over to Babyface 's house and after a

couple of days they came up with two songs . One of them was based on a piece of music composed by Babyface , but he was not sure about its musical direction . He made Madonna listen to the composition , and she found a way to take the song forward . Babyface clarified that " [i] t was just a beat and the chords . From there we collaborated and built it up ... I was living in Beverly Hills and I created a little studio in my house , so she came over there to write . " Together they agreed that the first line of the song should be its title , and " Take a Bow " was written . The words were never repeated in the track again .

" Take a Bow " was released as the second single from *Bedtime Stories* on October 28 , 1994 , following " Secret " . The maxi single release of the song included two remixes . According to Jose F. Promis of AllMusic , the first remix , known as the " In Da Soul " mix , gives the ballad a funkier , more urban feel while the second remix , known as the " Silky Soul Mix " , is a little more " quiet storm " and " melancholy " than the first .

= = Recording and composition = =

" Take a Bow " was recorded at The Hit Factory studios , New York , and was mastered and mixed at Sterling Sound Studios , New York . Babyface recalled that he was nervous about recording with Madonna , since he feared that Madonna was a " perfectionist " in the studio , and that would ultimately be time consuming for the whole process . However , it was one of the fastest recording and mixing . The song was backed by a full orchestra and was also the first time that Babyface had worked with live strings . He recalled that using strings in the song was " [Madonna 's] suggestion , and it was Nellee Hooper who actually [arranged the strings] . She had worked with them before but for me it was a new experience " . Along with Hooper , Jessie Leavey , Craig Armstrong and Susie Katiyama also worked on the strings and conducting .

" Take a Bow " was written and produced by Madonna and Babyface , and is a midtempo pop ballad with Japanese musical influences , like that of Kyu Sakamoto 's 1961 song , " Sukiyaiki " . It begins with sounds of oriental pentatonic strings , giving the impression of Chinese or Japanese opera . The verses consist of a descending chord sequence , containing twists at the end . Madonna 's vocals are in a " sleepy languid mood " that is the characteristic of the songs from *Bedtime Stories* . The lyrics during the chorus talk about Madonna saying goodbye to a lover , who had taken her for granted . The title plays upon the verse in the song " all the world is a stage and everyone has their part " , a reference to a line by William Shakespeare in his play *As You Like It* , " All the world 's a stage , and all the men and women mere players " .

In his book *Madonna : An Intimate Biography* , author J. Randy Taraborrelli describes the song as a " somber , sarcastic , all @-@ the @-@ world 's @-@ a @-@ stage song about unrequited love ... [about a subject] whose phoniness might have fooled everyone else , but not her . " He goes on to say that in the song Madonna tells the subject of her unrequited love to take a bow for " rendering a great , transparent performance in life and love . " Alongside the betrayal of her lover , the lyrics also talk about Madonna trying to understand the reasons behind adultery . As the song progresses , the listener realizes that through the lyrics the singer was talking about herself ? " One lonely star and you don 't know who you are " . According to Musicnotes.com , the song has a moderate calypso feel and is set in the time signature of common time and progresses in 80 beats per minute . The composition is set in the key of A ? major with Madonna 's vocal ranging from E ? 3 to C5 . " Take a Bow " contains a basic sequence of A ? ? B ? m7 / E ? ? A ? ? F ? maj7 during the opening strings , and A ? ? A ? / G ? ? Fm7 during the verses as its chord progression .

= = Critical reception = =

Taraborrelli called it a " melancholy and beautifully executed ballad " . Author Chris Wade wrote in his book *The Music of Madonna* that " Take a Bow " was a standout from the album . He complimented Madonna and Babyface 's vocals , while calling the music " stunning " . He declared it as one of the singer 's " purest songs , totally free of any gimmicks , self consciousness or knowing sexual references ; a graceful end to the album . " Encyclopedia Madonnica writer Matthew

Rettenmund called it a " sentimental ballad with showbiz theme " while finding similarities in the song to that of " Superstar " by The Carpenters . In his review of *Bedtime Stories* , Billboard 's Paul Verna called it a " holiday feast for Top 40 , rhythm crossover , and AC " . Also from Billboard , Larry Flick gave the single a particularly positive review ; " The follow @-@ up to the top five smash ' Secret ' [...] is as perfect as top 40 fare gets . This single has a delightful , immediately memorable melody and chorus , engaging romance @-@ novel lyrics and a lead vocal that is both sweet and quietly soulful . A lovely way for [Madonna] to kick out ' 95 " . J. D. Considine of The Baltimore Sun stated that the song , about " innocent romance " has a " gently cascading melody " . Peter Calvin from The Advocate praised the lyrical flow of the song , saying that the " effect is truly heartbreaking . The song ... shows that ultimately Madonna ... is just like you and me " .

James Hunter from Vibe called the song " a New Soul masterpiece " . Stephen Thomas Erlewine of AllMusic referred to " Take a Bow " as " tremendous " , listing it as one of the best songs from *Bedtime Stories* and stating that it " slowly works its melodies into the subconscious as the bass pulses " . He goes on to say that it " offer [s] an antidote to Erotica , which was filled with deep but cold grooves " . Slant Magazine 's Sal Cinquemani , called it " syrupy and bittersweet " . NME 's Alex Needham , opined it was a " gorgeously constructed song by any standards " . Matthew Jacobs , from The Huffington Post , placed it at number 19 of his list " The Definitive Ranking Of Madonna Singles " . Jacobs wrote :

" Take a Bow " is Madonna 's most poetic ballad . Much in the way that such hits as " Borderline " and " Into the Groove " act as the fuselage of ' 80s pop [...] a lost @-@ love elegy that squares nicely with the burgeoning female singer @-@ songwriter movement of the ' 90s . Don 't mistake its sleepy quality for stuffiness . This song is Madonna at her loveliest .

Enio Chiola of PopMatters , included the song on his list of " Top 15 Madonna Singles of All Time " . He opined that " [' Take a Bow '] features a more demure Madonna , confident in her termination of a doomed relationship , and the music is accented by characteristically Asian orchestration and lovely poetic lyrics " , concluding that " [Madonna] quickly learned that the way back into the public 's collective hearts was to focus more attention on the music than on the frankness of her sexual image " . In his 2011 review of *Bedtime Stories* , Brett Callwood of the Detroit Metro Times called the song " spectacular " . NPR Multimedia senior producer Keith Jenkins gave a positive review of the song , stating that it " washes over you and gets your blood boiling . You may not walk on water after hearing it , but you may want to get your focus back by walking on broken glass " . Louis Virtel , from TheBacklot.com , placed " Take a Bow " at number 27 of his list " The 100 Greatest Madonna Songs " . He wrote ; " Madonna 's most successful single to date is a melancholic evisceration of a lover 's artifice , and its hopeless plain @-@ spokenness makes it one of the finest examples of 90s balladry " . Rikky Rooksby , author of *The Complete Guide to the Music of Madonna* , was less impressed with the track . Although he felt that it sounded " shockingly normal " after the " ambient ' Bedtime Story ' " , he found the song 's length as over @-@ long and deduced it to be " communica [ting] no sense whatsoever of the pain of a real goodbye . "

= = Chart performance = =

" Take a Bow " was a commercial success in the United States , reaching the top of the Billboard Hot 100 chart . It was Madonna 's second number @-@ one single since Billboard started using Nielsen SoundScan and Nielsen BDS data for tabulating its charts , the first being " This Used to Be My Playground " . The song topped the chart for seven weeks and is her longest @-@ running number @-@ one single on this chart . It was her 11th single to top the Billboard Hot 100 and her 23rd top five entry ? both records for a female artist . She also replaced Carole King as the female who had written the most number @-@ one songs . It was present on the chart for a total of 30 weeks , tying up with " Borderline " as Madonna 's longest running song on the Hot 100 . With the song reaching number one on the Hot 100 , Madonna was at fourth place on the list of artists with most number @-@ one singles on the chart : She was behind The Beatles , Elvis Presley and Michael Jackson and The Supremes . In 2013 , Billboard allocated " Take a Bow " the number four spot on its list of " Madonna 's Biggest Billboard Hits " , declaring it Madonna 's second @-@ most

successful single of the 1990s decade after " Vogue " .

" Take a Bow " became Madonna 's fifth number @-@ one single on the Adult Contemporary chart in the United States , following " Live to Tell " , " La Isla Bonita " , " Cherish " , and " I 'll Remember " . It was number @-@ one for nine weeks . The song is also notable as Madonna 's last single to make the top 40 of the US R & B chart . It also topped the Mainstream Top 40 chart , and reached number four on the Rhythmic chart . On February 27 , 1995 , the single was certified gold by the Recording Industry Association of America (RIAA) and according to Billboard , it was one of the best selling singles of 1995 , selling 500 @,@ 000 copies that year . With " Take a Bow " ' s certification , Madonna ranked with Janet Jackson as the female artists with most gold certified singles . In Canada the song debuted at number 85 on the RPM Singles Chart , and reached the top after 11 weeks , becoming Madonna 's 12th number @-@ one single in that country . " Take a Bow " was present for a total of 25 weeks and placed at number three on the RPM Year @-@ end ranking . It also reached number one on the RPM Adult Contemporary chart .

" Take a Bow " had moderate chart success in the United Kingdom , where it reached a peak of number 16 on the UK Singles Chart . This ended Madonna 's record @-@ holding string of 35 consecutive top @-@ ten singles on the chart from " Like a Virgin " (1984) to " Secret " (1994) . According to the Official Charts Company , the single has sold 102 @,@ 739 copies in the United Kingdom , as of August 2008 . In Australia , " Take a Bow " debuted on the ARIA Singles Chart at number 21 on December 25 , 1994 , eventually peaking at number 15 , and was present on the chart for a total of 17 weeks . The song peaked at number two on the Italian Singles Chart and number eight on the Swiss Singles Chart . In New Zealand , the single peaked at number nine on the New Zealand Singles Chart , spending a total of 13 weeks on the chart .

= = Music video = =

= = = Background and release = = =

The music video for " Take a Bow " was directed by Michael Haussman , and is a lavish period @-@ style piece filmed from November 3 ? 8 , 1994 in Ronda and in the bullring of Antequera , Spain . In the video Madonna wore a fitted , classic suit by British fashion designer John Galliano . The costumes worn by Madonna in the video was created by stylist Lori Goldstein who received the VH1 Fashion and Media award for best styling . Other designers who provided clothing included Donatella Versace and a then @-@ unknown Christian Louboutin . Madonna had a 1940s style on her , with tight corset , silk dresses and a black @-@ veiled hat . The plot of the video was set in the 1940s , depicting Madonna as a neglected lover of a bullfighter , played by real @-@ life Spanish actor and bullfighter Emilio Muñoz . Madonna 's character yearns for the bullfighter 's presence , with erotic heartbreak . In an interview with MTV 's Kurt Loder on the set of the music video , Madonna said that when she was initially writing " Take a Bow " the inspiration for the song was an actor , but she wanted the male character in the video to be a matador instead because she wanted the video to be about an " obsessive , tragic love story that doesn 't work out in the end " and a matador would be more visually effective in expressing the emotion of the song .

Madonna arrived in Ronda in November 1994 with a team of 60 people and wanted to shoot at the bullrings in the city . However , her request was rejected by the Real Maestranza de Caballería of Ronda (Royal Cavalry Brotherhood of Ronda) , who considered it as a desecration of the arenas if Madonna would have filmed there , since her name at that time was associated with provocative imagery . Also , Madonna had to give up shooting around the city 's square due to high economic demands of its owner , former bullfighter Antonio Ordóñez who demanded ? 17 million (US \$ 122 @,@ 302 in 1994) . Later it was clarified that Madonna was refused due to unknown moral reasons from the Brotherhood , who accused the media of making free publicity on the singer 's behalf . The refusal generated controversy in Ronda , whose political groups believed that allowing the video to be shot within its precipices would be great promotion for the city . Madonna later obtained permit to shoot inside the palace of the Marquis of Salvatierra . Bullfighting scenes were shot at the Plaza de

Toros de Ronda (The Toros Plaza of Ronda) , where Muñoz acted along side three fighting bulls . The actor was paid ? 7 million (US \$ 50 @, @ 360 in 1994) for participating in the video .

The music video was released on November 22 , 1994 on MTV . It was also part of VH1 's relaunching promotional campaigns , where the channel used the video in its trio of 30 second commercials titled " The New VH1 " . The commercial showed a couple in a vintage porsche pulling in front of an ATM cash machine . The man makes a transaction while the woman looks at VH1 playing at a store , showing " Take a Bow " . When the man turns back to the car , the woman is gone and can be seen inside the video along side Madonna , while the singer appears in the car , and utters the tagline : " The new VH1 ... It 'll suck you in " . According to Abbey Konowitch , who worked on Madonna 's Maverick Records , the singer had a long history with MTV and VH1 , and hence was eager to participate in the campaign when asked by VH1 president John Sykes . For filming the commercial , the cloths worn in the video had to be flown in from the different designers . Madonna was also impressed by the technology used in the commercial for transposing the woman and herself together .

= = = Synopsis and reception = = =

The music video begins with showing Madonna , the torero (Muñoz) , and the townspeople preparing for , then attending , a bullfight . A secondary staging in the video presents Madonna standing or sitting near a television set in a room (lit by a single light source from above) , while a third staging depicts Madonna writhing around on a bed in her underwear as she watches Muñoz on the television . In the bullring , the torero kills the bull and then comes home and physically and emotionally abuses Madonna . The video can be viewed as a statement on classicism , supposing the bullfighter feels threatened and angered by the aristocrat 's station , resulting in his physically abusing and then coldly abandoning her .

The style of the music video has been compared to Spanish director Pedro Almodóvar 's 1986 film *Matador* , starring Antonio Banderas . Madonna requested that Haussman give the video a Spanish theme because , at the time , she was lobbying for the role of Eva Perón in the film version of *Evita* . She subsequently sent a copy of the video to director Alan Parker as a way of " auditioning " for the role . Madonna eventually won the role of Perón . The music video for Madonna 's 1995 single " You 'll See " is considered a follow up to the " Take a Bow " music video , as Madonna and Emilio Muñoz reprise their roles . In that video Madonna 's character walks out on Munoz 's (bullfighter) character , leaving him behind in despair . Madonna 's character is then seen on the train and later on a plane , while Munoz 's character tries to catch up with her in vain .

The video generated controversy with animal rights activists who accused the singer of glorifying bullfighting . In Australia , music video program Video Hits ran a ticker along the bottom of the screen when the video was playing , stating that the producers of the program did not endorse the glorification of the sport portrayed in the video , while ABC TV video program Rage simply refused to play the video at all during their G @-@ rated Top 50 program . Madonna won Best Female Video honors at the 1995 MTV Video Music Awards for the " Take a Bow " music video . It was also nominated for Best Art Direction in a Video , but lost to Michael Jackson and Janet Jackson 's " *Scream* " . The video also came in at number 27 on VH1 's 50 Sexiest Video Moments . In 2012 , the television program Extra included " Take a Bow " on their list of " The 10 Sexiest Madonna Music Videos . "

= = = Analysis and impact = = =

Like some of Madonna 's previous music videos , such as " *La Isla Bonita* " and " *Like a Prayer* " , religious imagery plays a big role in the music video . In the book *Madonna 's Drowned Worlds* the use of Catholic imagery in the video is discussed . Author Santiago Fouz @-@ Hernández points out that unlike Madonna 's previous music videos , much of the religious imagery is associated with the torero , not Madonna , due to the fact that religious images are a strong part of the bullfighting ritual . It has also been argued that in the video Madonna " subverts the gender structure and

masculine subjectivity implicit in traditional bullfighting . " This is achieved through the " feminization of the matador and the emphasis on Madonna 's character " and also through Madonna 's " dominant gaze " as she watches the matador perform . " Roger Beebe , one of the authors of *Medium Cool : Music Videos from Soundies to Cellphones* , noted that the video was an example of " how music , image , and lyrics of a song possesses their own temporality " . He explained that the " graceful " nature of the song was contrast to the repetitive scenes in the video , which he felt indicated that the protagonist has long been engaging in the activities , including the " demoralizing sex scenes " . In *Madonna as Postmodern Myth* , author Georges @-@ Claude Guilbert felt the video " defied feminists of the Marilyn Frye and Adrienne Rich variety , who see in the video a disgusting example of passé female submissiveness . " Madonna responded to this criticism by stating " I don 't believe that any organization should dictate to me what I can and cannot do artistically . " Guilbert also noted the usage of religious iconography in the video , especially dubious representation of the Virgin . He explained that most of the times Madonna and the torero make love through the television screen , implying that " one of their purity had to be maintained always " .

When discussing " Take a Bow " , NPR Multimedia senior producer Keith Jenkins said the music video , with its " rich , sensually framed sepia tones " , doesn 't leave much to the imagination but rather , it becomes your imagination , with Madonna 's vision " drill [ed] into your brain , unlocking your waking eye . " Carol Vernallis , author of *Experiencing Music Video : Aesthetics and Cultural Context* , noted that the video exemplified the lyrics of the song . She clarified that the scenes featuring Madonna and Muñoz dressing up and putting on their gloves pointed to storyline and lyrics that appeared later , the lyrics being " all the world loves a clown " . During that line Muñoz as the torero is seen with a fatuous expression , which Vernallis deduced as " the beginning of the story of possession and fame " in the video . When Madonna sings " I 've always been in love with you " , she appeared in the video as sometimes adolescent and sometimes middle @-@ aged . For Vernallis it was not clear if the imagery was literal or figurative of the lyrics , " embodying a lasting affection , as separate parts of Madonna 's psyche , or as the exaggerated claims of a groupie . " The author also noted that the scene where Madonna pricks her hand with a needle makes her relationship with the torero as more ambiguous . The costumes and melody in the video reminded Vernallis of the 1904 opera *Madame Butterfly* by Giacomo Puccini although with an inverted plotline . The scenes showing Madonna in an enclosed room with a single light bulb also drew comparisons to Glenn Close 's character in the 1987 psychological thriller film , *Fatal Attraction* . Another observation by Vernallis was about the power struggle it showed in the video , with Madonna gradually losing and relegated to one corner of the room .

The " Take a Bow " video was a source of inspiration for Justin Timberlake 's music video for his 2006 single , " SexyBack " . According to Timberlake , he decided to work with director Michael Haussman on his " SexyBack " video because " Take a Bow " is one of his favorite Madonna videos . He went on to say " Even today , I still remember the visuals , the images , how he captured her . A lot of times , Madonna seems like she 's the person in control , and in that video , she seemed vulnerable . It was a cool thing to see . " According to director Dave Meyers , the music video for Britney Spears ' 2009 single " Radar " is a " tribute " to Madonna 's " Take a Bow " video . When speaking of Spears and the " Radar " video , Meyers explained , " [we were] looking for a way to take her into a contemporary , classy environment . I felt empowered by referencing Madonna 's [' Take a Bow '] video . Britney hasn 't done anything like that . "

= = Live performances , covers and usage in media = =

On February 18 , 1995 , Madonna arrived in Europe to promote *Bedtime Stories* . During the same day , she performed " Secret " and " Take a Bow " on German TV show *Wetten , dass .. ?* , while she was also interviewed on the program . Madonna went back to United States and performed " Take a Bow " on the American Music Awards of 1995 , accompanied by Babyface and a full orchestra . Babyface said the performance was terrifying for him : " I was nervous as hell . But you couldn 't actually see my legs shaking under the suit . When we finished , she told me she had never been that nervous before . That was crazy to me -- I was thinking , ' You 're Madonna , you 're on

stage all the time ! ' " . She returned to Europe and sang the song Sanremo Music Festival . At the end of the performance , she thanked the audience in Italian language , and received standing ovation . Madonna did rehearse the song for 2004 's Re @-@ Invention World Tour , but it was ultimately cut from the setlist and not included in the show .

Madonna had never performed " Take a Bow " on any of her concert tours until February 4 , 2016 , when she performed the song during the Taipei stop of her Rebel Heart Tour . After the performance , she exclaimed " That was fun ! First time ever . Hit a few bad notes , but it felt good to sing it . " The singer subsequently performed the song in the other cities during the Asian and Oceanian legs of the Rebel Heart Tour . An acoustic version of " Take a Bow " was performed on Madonna 's one @-@ off concert in Sydney , Madonna : Tears of a Clown . The show started with Madonna appearing onstage , in a clown 's costume consisting of a billowing dress , pink and yellow stalkings , riding a tricycle and circled round it .

Hong Kong pop singer Sandy Lam recorded a version of the song for her 1997 English language covers album " Wonderful World (????) " . Serbian pop singer Bebi Dol released Serbian language @-@ cover literally titled " Pokloni se " , on her 1995 album Ritam srca . Philippine bossa nova singer Sitti recorded a cover of this song for her second album My Bossa Nova . Korean rock band Jaurim covered the song on their album The Youth Admiration . Trisha Yearwood and Babyface covered the song on CMT 's Crossroads , which aired on September 21 , 2007 . Melissa Totten did a Hi @-@ NRG cover for her 2008 dance album Forever Madonna . American pop folk singer Matt Alber plays an acoustic cover on his 2011 album Constant Crows . " Take a Bow " was featured in the final episode of the first season of Friends , " The One Where Rachel Finds Out " , when Rachel goes to the airport to tell Ross that she knows he is in love with her . " Take a Bow " was used in promos for the final season of Beverly Hills , 90210 .

= = Track listings and formats = =

= = Credits and personnel = =

Madonna ? songwriter , record producer , vocals

Babyface ? songwriter , producer , background vocals , drum programming

Dallas Austin ? drum programming

Mark " Spike " Stent ? recording engineer

Alvin Speights ? audio mixing

Nellee Hooper ? strings , conductor

Jessie Leavey ? strings , conductor

Craig Armstrong ? conductor

Susie Katiyama ? conductor

Fabien Baron ? art director

Patrick Demarchelier ? cover art photographer

Credits and personnel adapted from Bedtime Stories album liner notes .

= = Charts = =

= = Certifications = =