

PIANO • VOCAL • GUITAR

# BORN THIS WAY

LADY GAGA



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# MARRY THE NIGHT

Words and Music by STEFANI GERMANOTTA  
and FERNANDO GARIBAY

## Driving Dance Pop

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with a *mp* dynamic marking, and guitar chord diagrams. The lyrics are: "I'm gon - na mar - ry the night, I won't give up on my life. I'm a war - ri - or queen, live pas - sion - ate - ly to - night. I'm gon - na mar - ry the dark, —". The guitar chords are Am, G, Dm/F, Dm, and C. The piano accompaniment features a driving bass line and chords that support the vocal melody. The vocal line includes triplet markings over the notes "na", "ry", "night", "ate", and "dark".

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G Dm

gon - na make love to the stark. \_ I'm a

This system contains the first two measures of the piece. The guitar part features a G major chord (x00032) and a Dm minor chord (xx0232). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

F C G

sol - dier to my own emp - ti - ness, I am a win - ner.

This system contains the next three measures. The guitar part includes F major (x02321), C major (x03201), and G major (x00032) chords. The piano accompaniment continues with eighth notes, featuring triplet markings over the first two measures.

Am

I'm gon - na mar - ry the night. \_ I'm gon - na mar - ry the night. \_

This system contains the next two measures. The guitar part features an Am minor chord (x02020). The piano accompaniment continues with eighth notes, including a measure with a 7th fret barre.

I'm gon - na mar - ry the night. \_

This system contains the final two measures. The piano accompaniment continues with eighth notes, featuring triplet markings over the final two notes of the melody in both systems.

I'm gon - na mar - ry the night, \_\_\_\_\_

I'm not gon - na cry an - y - more. \_\_\_\_\_ I'm gon - na mar - ry the night, -

leave noth - ing on these streets to ex - plore. \_\_\_\_\_ Ma -

- ma - ma - mar - ry, ma - ma - ma - mar - ry, ma - ma - ma - mar - ry the night. -

C G Am G

Ma - ma - ma - mar - ry, ma - ma - ma - mar - ry, ma -

To Coda

- ma - ma - mar - ry the night. — I'm gon - na

Am G Dm/F

lace up my boots, throw on some leath - er and cruise

Dm C

down the street that I love in my fish - net gloves, I'm — a sin -

G Am G

ner. Then I'll go down to the bar, but I won't

Dm F

cry an - y - more. I'll hold my whis - key up high, kiss the

C G

bar - ten - der twice, I'm a los - er. I'm gon - na mar - ry the night. —

Am

I'm gon - na mar - ry the night. — I'm gon - na mar -

D.S. al Coda

## CODA



Noth - ing's \_ too cool to take me \_ from you.



New York is not \_ just a tan that you'll nev - er lose. Love is \_ the new



den - im \_ or black. Skel - e - ton guns \_ are wed - ding bells in the at - tic.



Get Gin - ger read - y, climb El Ca - mi - no front. Won't poke



Em F

holes in the seats with my heels 'cause that's where we make love.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). It features eighth and sixteenth notes, with a triplet of eighth notes on the word "love". The bottom two lines are piano accompaniment in treble and bass clefs, featuring chords and moving lines. Chord diagrams for Em and F are shown above the vocal line.

C Em

Come on and run.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a triplet of eighth notes on "run". The piano accompaniment includes a double bar line and a fermata over a chord. Chord diagrams for C and Em are shown above the vocal line.

Am C

Turn the car on and run.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a triplet of eighth notes on "run". The piano accompaniment features a double bar line and a fermata. Chord diagrams for Am and C are shown above the vocal line.

Em Am

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a triplet of eighth notes. The piano accompaniment continues with chords and moving lines. Chord diagrams for Em and Am are shown above the vocal line.

I'm gon - na mar - ry the night, \_\_\_\_\_ we're

This system features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes for 'I'm gon - na mar - ry', a quarter rest, eighth notes for 'the night,', a quarter rest, and eighth notes for 'we're'. A guitar chord diagram for G major is shown above the vocal line. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

gon - na burn a hole in the road. \_\_\_\_\_ I'm gon - na mar -

This system continues the vocal line with lyrics 'gon - na burn a hole in the road.' and 'I'm gon - na mar -'. A guitar chord diagram for F major is shown above the first measure, and another for G major is shown above the final measure. The piano accompaniment continues with a consistent rhythmic pattern.

ry the night, \_\_\_\_\_ leave

This system continues the vocal line with lyrics 'ry the night,' and 'leave'. A guitar chord diagram for Am (A minor) is shown above the first measure, and another for G major is shown above the final measure. The piano accompaniment continues with a consistent rhythmic pattern.

noth - ing on these streets to ex - plode. \_\_\_\_\_ Ma -

This system continues the vocal line with lyrics 'noth - ing on these streets to ex - plode.' and 'Ma -'. A guitar chord diagram for F major is shown above the first measure, and another for G major is shown above the final measure. The piano accompaniment continues with a consistent rhythmic pattern.

Am G F

- ma - ma - mar - ry, ma - ma - ma - mar - ry, ma - ma - ma - mar - ry the night. \_

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'ma', followed by a quarter note 'ma', a quarter note 'mar', and a quarter note 'ry'. This pattern repeats for the second and third measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Am, G, and F are provided above the staff.

C G Am G

Ma - ma - ma - mar - ry, ma - ma - ma - mar - ry, ma -

Detailed description: This system contains measures 4 through 6. Measure 4 has a whole rest for the vocal line. Measures 5 and 6 continue the vocal melody. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C, G, Am, and G are provided above the staff.

F G N.C.

- ma - ma - mar - ry the night. \_ Ma - ma - ma - mar - ry, ma -

Detailed description: This system contains measures 7 through 9. Measure 7 ends with a whole rest. Measure 8 has a whole rest for the vocal line. Measure 9 continues the vocal melody. The piano accompaniment continues. Chord diagrams for F, G, and N.C. (Natural Chord) are provided above the staff.

- ma - ma - mar - ry, ma - ma - ma - mar - ry the night. \_ I'm gon - na mar -

Detailed description: This system contains measures 10 through 12. The vocal line continues the melody. The piano accompaniment continues. The system ends with a final chord in the piano part.



ry. Mar - ry.

I'm gon - na mar - ry. Mar -

ry. Come on. — Come on. — The night, the night,



the night, the, the night. The night,



F Em Am

the night, the night, the, the night.

Dm F Am C

The night, the night, the night,

Dm F Am C Dm F

the night, The night, the night,

Am C Dm F

the night, the night, the night.

Detailed description: This is a musical score for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are 'the night, the night, the night' repeated in various patterns. Chord diagrams are provided above the vocal line for each system. The first system has chords F, Em, and Am. The second system has Dm, F, Am, and C. The third system has Dm, F, Am, C, Dm, and F. The fourth system has Am, C, Dm, and F. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

# BORN THIS WAY

Words and Music by STEFANI GERMANOTTA,  
JEPPE LAURSEN, PAUL BLAIR  
and FERNANDO GARIBAY

## Energetic Pop

**G5**  3fr

**F5** 

**C** 

**G5**  3fr

**G** 

**F** 

My ma - ma told me when I was young, —  
Give your - self pru - dence and love your friends; —

“We are all born su - per - stars.”  
sub - way kid, re - joice the truth.



\* Recorded a half step lower.

G F

She rolled my hair and put my lip - stick on  
 In the re - li - gion of the in - se - cure I must

C

in the glass of her bou - doir.  
 be my - self, re - spect my youth.

G F

"There's noth - in' wrong with lov - in' who you are," she said,  
 A dif - f'rent lov - er is not a sin, be - lieve

C G

'cause He made you per - fect, babe. So hold your head up, girl, and  
 cap - i - tal H - I - M. I love my life, I love this

F C

you'll go — far." — Lis - ten to me when I say... I'm beau - ti -  
 rec - ord, — and — mi a - mo - re vo - le fe yah.

G F

ful in my way, — 'cause God makes no — mis - takes. — I'm on the

C G

right track, ba - by. I was born — this way. — Don't hide your - self in re - gret, — just love your -

F C G

self and you're set. — I'm on the right track, ba - by. I was born — this way. —



F

Ooh, there ain't no oth - er way. — Ba - by, I was born this way. —

C G

Ba - by, I was born this — way. —

F

Ooh, there ain't no oth - er way. — Ba - by, I was born this way. —

C G

To Coda

Right track, ba - by, I was born — this way. — Don't

N.C.

be a drag, — just be a queen. — Don't be a drag, — just be a queen. — Don't

be a drag, — just be a queen. —

2

G Dm

born — this way, —

Don't be a drag, — just be a queen, — wheth -

er you're broke or e - ver - green. You're black, white, beige, cho - la de - scent; you're

G5



Leb - a - nese, you're o - ri - ent. Wheth - er life's dis - a - bil - i - ties left

you out - cast, bul - lied or teased, re - joice and love your - self to - day 'cause,

G



ba - by, you were born this way. No mat - ter gay, straight or bi, les - bi - an,

F C G

trans-gen-dered life, — I'm on the right track, ba-by. I was born to sur-vive. — No mat-ter

F C

black, white or beige, — cho-la or o-ri-ent made, — I'm on the right track. Ba-by, I was

G

born to be brave. — I'm beau-ti-


D.S. al Coda

CODA G

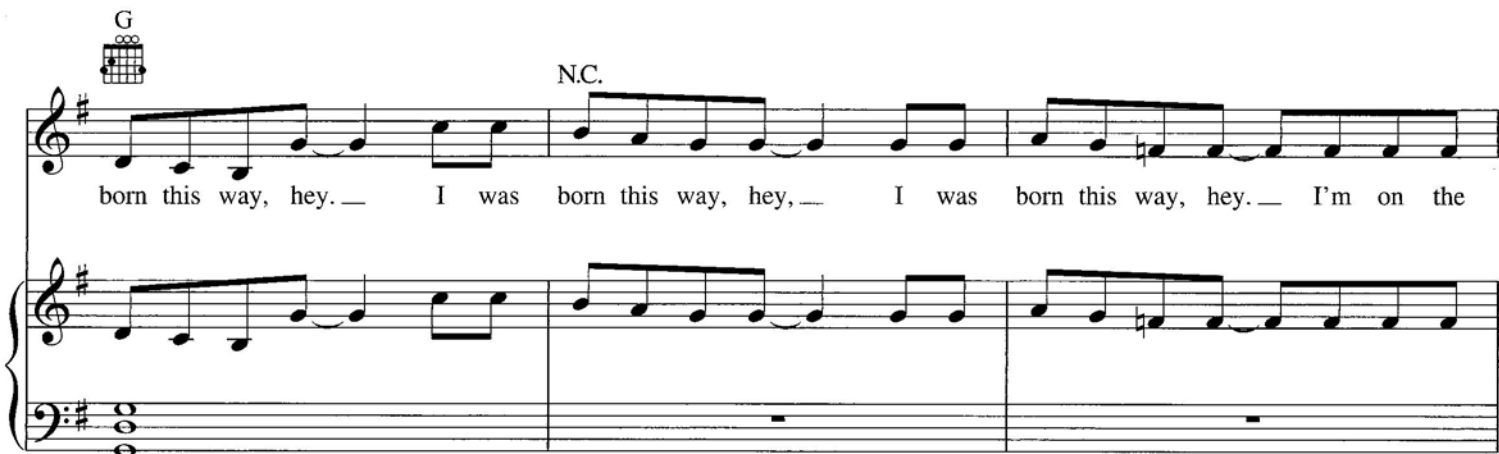
born — this way. — I was

F C

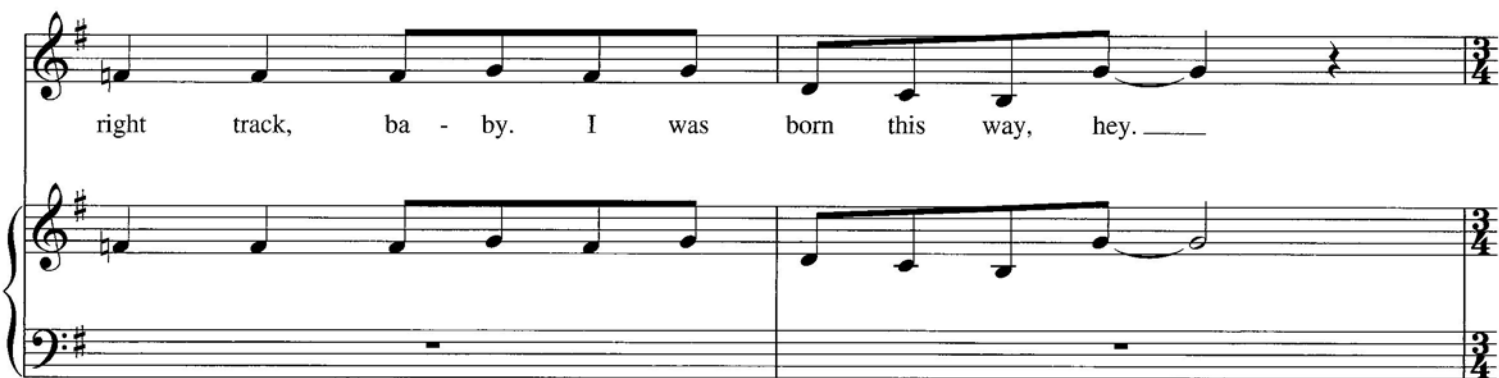
born this way, hey, — I was born this way, hey. — I'm on the right track, ba-by. I was





G  N.C.

born this way, hey. — I was born this way, hey, — I was born this way, hey. — I'm on the

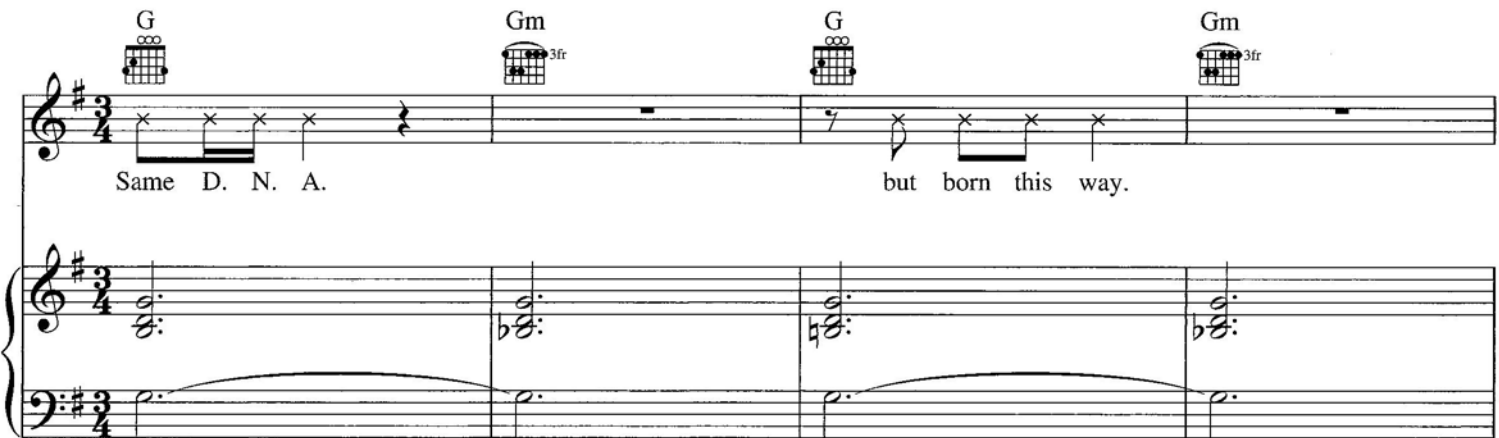






right track, ba - by. I was born this way, hey. —



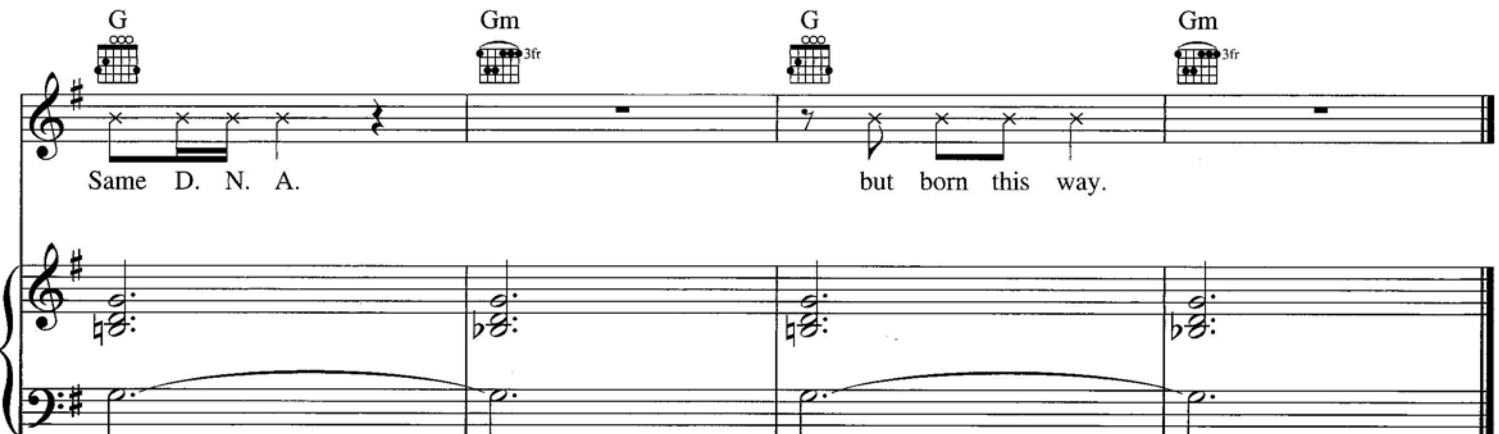
G  Gm  G  Gm 

Same D. N. A. but born this way.



G  Gm  G  Gm 

Same D. N. A. but born this way.



# GOVERNMENT HOOKER

Words and Music by STEFANI GERMANOTTA,  
PAUL BLAIR, CLINTON SPARKS, FERNANDO GARIBAY  
and WILLIAM GRIGAHCINE

## Driving Pop

N.C.

*mf*

1

2

I can be good. (If you just want to be bad.)  
(Un - less you want to be man.)

I can be cool. (If you just want to be mad.)  
I could be sex. (Un - less you want to hold hands.)

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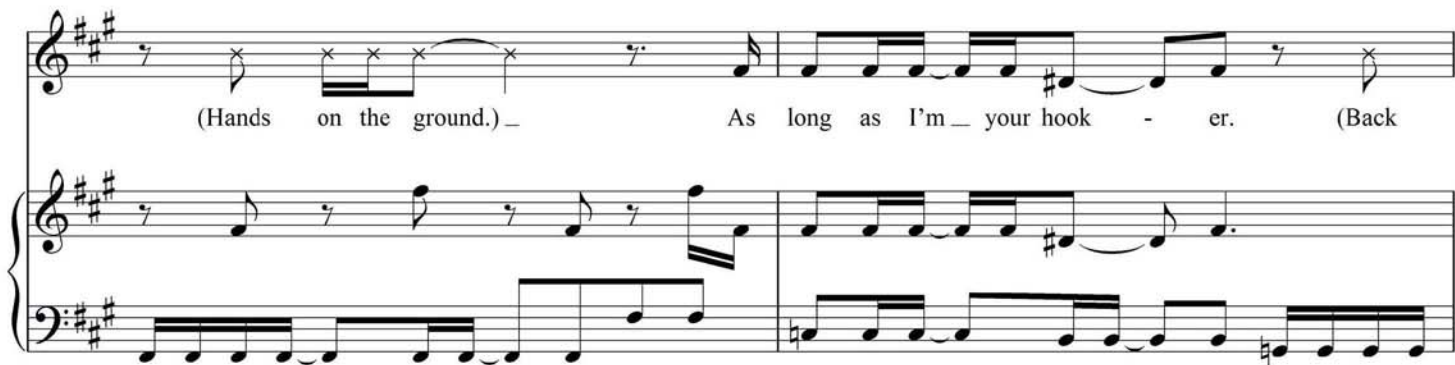
I can be an - y - thing, I'll be your ev -  
 I could be an - y - thing, I could be ev -

- 'ry - thing. Just touch me, ba - by. (I don't want to be sad.) -  
 - 'ry - thing. I could be Mom. (Un - less you want to be

Dad.) As long as I'm - your hook - er. (Back

up and turn a - round.) - As long as I'm - your hook - er. -

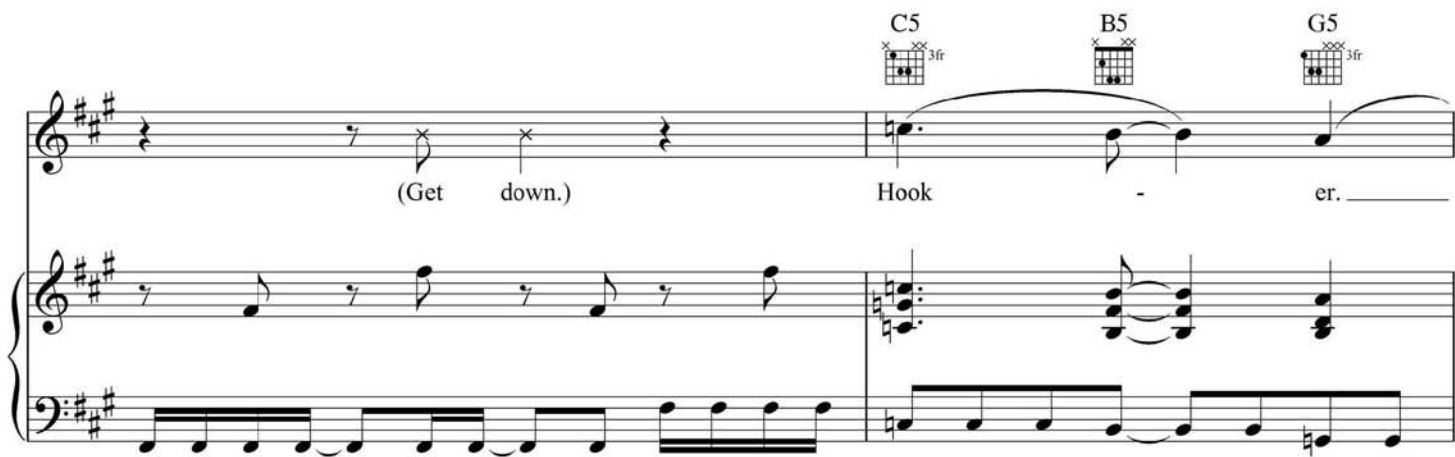
(Hands on the ground.) - As long as I'm - your hook - er. (Back



up and turn a - round.) - As long as I'm - your hook - er.

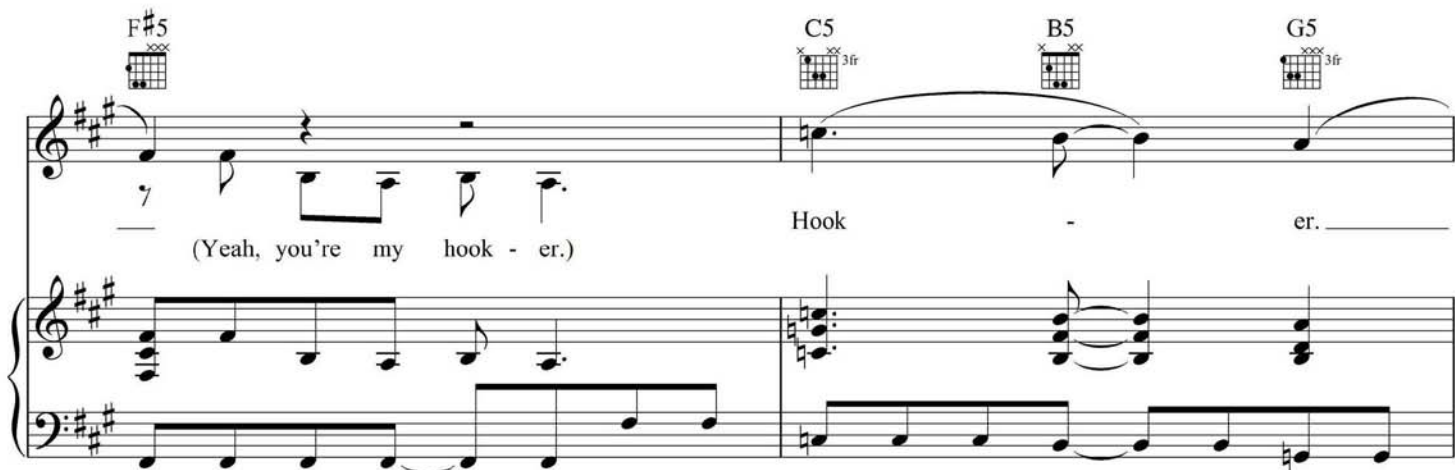


(Get down.) Hook - er.



C5 3fr B5 G5 3fr

(Yeah, you're my hook - er.) Hook - er.



F#5 C5 3fr B5 G5 3fr



F#5 C5 B5 G5

(Gov - ern - ment hook - er.) Hook - er.

F#5 C5 B5 G5

(Yeah, you're my hook - er.) Hook - er.

To Coda

(Gov - ern - ment hook - er.) I'm gon - na

A E/B F#5 A E/B

drink my tears to - night, I'm gon - na drink my tears and cry.

F#5 D E F#m

'Cause I know you love me, ba - by. I

D E F#m N.C. D.S. al Coda

know you love me, ba - by. I could be girl \_

CODA

N.C.

Put your hands on me,

John F. Ken-ne - dy. \_

I'll make you squeal, ba - by,

as long as you pay me.  
I'm gon - na

drink my tears to - night, — I'm gon - na drink my tears and cry. —

'Cause I know you love me, ba - by. I

D E F#m C5 B5 G5

know you love me, ba - by. Hook - er.

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in grand staff. Above the vocal line, guitar chords are indicated: D, E, F#m, C5, B5, and G5. The C5, B5, and G5 chords are marked with '3fr' (three frets).

F#5 C5 B5 G5

(Yeah, you're my hook - er.) Hook - er.

This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in grand staff. Above the vocal line, guitar chords are indicated: F#5, C5, B5, and G5. The C5, B5, and G5 chords are marked with '3fr'.

F#5 C5 B5 G5

(Gov - ern - ment hook - er.) Hook - er.

This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in grand staff. Above the vocal line, guitar chords are indicated: F#5, C5, B5, and G5. The C5, B5, and G5 chords are marked with '3fr'.

F#5 C5 B5 G5

(Yeah, you're my hook - er.) Hook - er.

This system contains the fourth two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in grand staff. Above the vocal line, guitar chords are indicated: F#5, C5, B5, and G5. The C5, B5, and G5 chords are marked with '3fr'.

F#5 C5 B5 G5

(Gov - ern - ment hook - er.) I could be girl. (Un - less you want to be man.)

F#5 C5 B5 G5

I could be sex. (Un - less you want to hold hands.)

F#5 C5 B5 G5

I could be an - y - thing, I could be ev -

F#5 C5 B5 G5

- 'ry - thing. I could be Mom. (Un - less you want to be Dad.)

F#5 C5 A5 F#5

I want to fuck gov - ern - ment hook - er. (Back up and turn a - round.)\_ Stop shit - ting

C5 A5 F#5

me, gov - ern - ment hook - er. (Hands on the ground.)\_ I want to

C5 A5 F#5

fuck gov - ern - ment hook - er. (Back up and turn a - round.)\_ Stop shit - ting

C5 A5 F#5

me, gov - ern - ment hook - er. (Get down.) Yeah.\_

# JUDAS

Words and Music by STEFANI GERMANOTTA  
and NADIR KHAYAT

## Dance Pop

Ab 4fr

Fm

Cm 3fr

Whoa, I'm in love with Ju - das, Ju -

mf

Bb

N.C.

- das. Ju - das, Ju - da - ah - ah. Ju - das, Ju - da - ah - ah.

C5 3fr

Ju - das, Ju - da - ah - ah. Ju - das, Ga - ga.

Ab5



Musical notation for the first system, featuring a piano accompaniment with a bass line containing triplets.

C5



Musical notation for the second system, including vocal lines with lyrics: "Ju - das, Ju - da-ah - ah. Ju - das, Ju - da-ah - ah. Ju - das, Ju - da-ah - ah." and piano accompaniment.

Ab



Ab/C



Cm



Musical notation for the third system, including vocal lines with lyrics: "Ju - das, Ga - ga. When he calls to me, I am read - Ju - das, Ga - ga. I could - n't love a man so pu - re -".

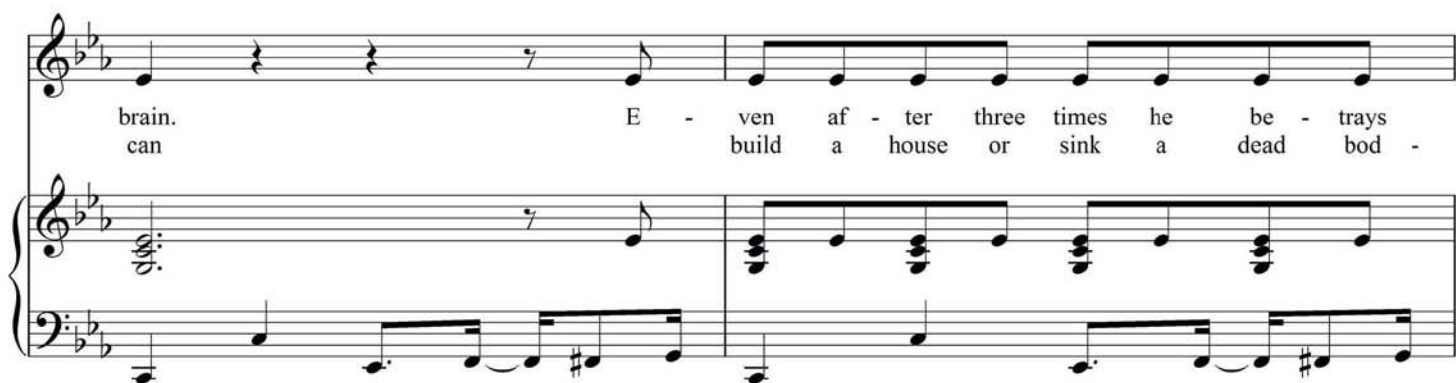
Musical notation for the fourth system, including vocal lines with lyrics: "y. ly. I'll wash his feet with my hair if he E - ven proph - ets for - gave his goof - y".



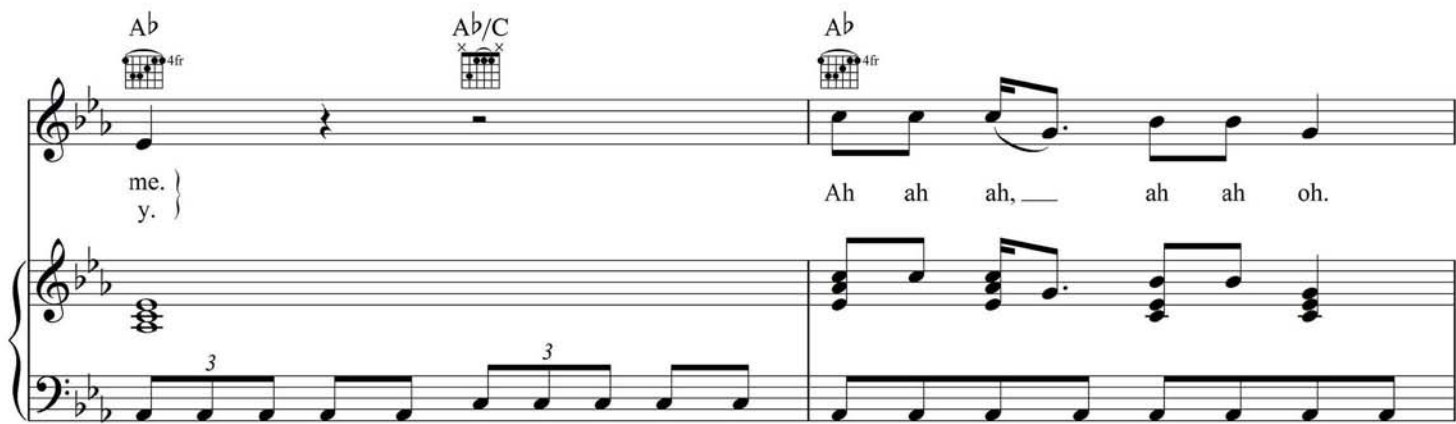
needs. For - give him when his tongue lies through his  
way. I've learned love is like a brick, you



brain. E - ven af - ter three times he be - trays  
can build a house or sink a dead bod -



me. } Ah ah ah, — ah ah oh.  
y. }



Ah ah ah, — ah ah oh. I'll bring him down, — bring him



B $\flat$  A $\flat$

down, down. Ah ah ah, ah ah oh.

F $m$  C $m$

Ah ah ah, ah ah oh. A king with no crown, king with

B $\flat$  A $\flat$

no crown. I'm just a ho - ly fool, oh, ba -

B $\flat$  E $\flat$  C $m$

- by, it's so cruel, but I'm still in love with Ju - das, ba - by. I'm

Ab 4fr      Bb      Eb 3fr

just a ho - ly fool, - oh, ba - by, it's so cruel, - but I'm still in love with Ju - das, ba -

Cm 3fr      Ab 4fr      Fm

- by.      Whoa, \_\_\_\_\_      I'm in love with

Cm 3fr      Bb      Ab 4fr

Ju - das, \_\_\_\_\_      Ju - das. \_\_\_\_\_      Whoa, \_\_\_\_\_

Fm      Cm 3fr      To Coda      1 Bb

\_\_\_\_\_ I'm in love with Ju - das, \_\_\_\_\_      Ju - das. \_\_\_\_\_

2

Bb

N.C.

- das.

1

2

Ew.

In the most

bib - li - cal sense, I am be - yond re - pent - ance. Fame, hook - er,

pros - ti - tute, wench vom - its her mind. But in the

cul - tut - al sense, \_ I just speak in fu - ture tense. \_ Ju - das, kiss

me if of - fenced, \_ or wear \_ ear con - dom next \_ time. \_

I want to love you but

some - thing's \_ pull - ing me \_ a - way from \_ you.

Ab Fm Cm

Je - sus is my vir - tue and Ju - das is the de -

Bb C5 N.C. D.S. al Coda

- mon I cling to, I cling to.

CODA Bb C5

- das. Ju - das, Ju - da-ah - ah. Ju - das, Ju - da-ah - ah.

Ab Ab/C

Ju - das, Ju - da - ah - ah. Ju - das, Ga - ga.

# AMERICANO

Words and Music by STEFANI GERMANOTTA,  
PAUL BLAIR, FERNANDO GARIBAY  
and BRIAN LEE

Freely

The musical score is written in 3/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a consistent eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for guitar are provided above the vocal line for the first two systems. The lyrics are: "I met a girl in east L. A., in flo-ral shorts as sweet as May. She sang in eighths in two ba-ri-o chords. We fell in love, but not in court." The score concludes with a double bar line and a *rit.* (ritardando) marking.

**System 1:** Chords: Fm, Bbm6/C. Lyrics: I met a girl in east L. A., in

**System 2:** Chords: C7, Fm. Lyrics: flo-ral shorts as sweet as May. She sang in eighths in two ba-ri-o

**System 3:** Chords: Bbm6/C, C7. Lyrics: chords. We fell in love, but not in court.

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Dance Pop, with a Latin flavor

Fm

La la la la la la

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a sustained Fm chord.

C

la. La la la la la la la. La la la la la la la. La la la la la la

This system contains measures 3 through 5. The vocal line continues with 'la.' followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the right hand.

C7/F

Fm

la. La la la la la la la. La la la la la la la.

This system contains measures 6 through 8. The vocal line continues with 'la.' followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment concludes with a sustained Fm chord in the right hand.

N.C.

I don't... I don't... Ah,

This system contains the final three measures. The vocal line has rests for the first two measures, followed by a half note G4 and a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a half note G3 in the left hand and chords in the right hand.



Fm  C 

— A - mer - i - ca, A - mer - i - ca - no. —



Ah, ————— A - mer - i - ca, A - mer - i -



Fm 

ca - no. — { Mis can - cio - nes — son de  
I will fight for, — I have



C 


la re — re - vo - lu - cion. — Me co -  
fought for — how I love you. — I have



Fm 



ra - zón — me due - le por — mi gen - e - ra - ción. —  
 cried for, — I will die for — how — I — care. —





If you love me, we can mar - ry on the  
 In the moun - tains las cam - pa - nas — Es - tán so -

C 



West coast. On a Wednes - day, — en el ve -  
 nan - do. To - dos los chi - cos, — Y los

Fm 



ra - no, — en a - gos - to. — } I don't  
 chi - cos — es - tán be - san - do. — }

speak your, \_\_\_\_\_ I don't speak your \_\_\_\_\_ lan - guage,

oh, no. \_\_\_\_\_ I don't

speak your, \_\_\_\_\_ I { don't } speak your \_\_\_\_\_ Je - sus

Chris-to. \_\_\_\_\_ Ah. \_\_\_\_\_ I don't

C

speak your, \_\_\_\_\_ I don't speak your \_\_\_\_\_ lan - guage oh, no. \_\_\_\_\_

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for C major is shown above the third measure.

C7

I don't speak your, \_\_\_\_\_ I don't speak your \_\_\_\_\_ Je - sus

Detailed description: This system contains the next three measures. The vocal line has a quarter rest in the first measure, followed by a quarter note, a half note, and a quarter note. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for C7 major is shown above the first measure.

Fm

Chris - to. \_\_\_\_\_ Ah, \_\_\_\_\_ A - mer - i -

N.C.

Detailed description: This system contains the next three measures. The vocal line has a quarter note, a quarter rest, a quarter note, and a quarter note. The piano accompaniment continues. A guitar chord diagram for F minor is shown above the first measure. The notation 'N.C.' (Natural Chord) is placed above the final measure.

ca, A - mer - i - ca - no. \_\_\_\_\_ Ah, \_\_\_\_\_

Detailed description: This system contains the final three measures. The vocal line has a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues. The system concludes with a final chord in the piano part.

Fm

A - mer - i - ca, A - mer - i - ca - no.

Ah, A - mer - i - ca, A - me - ri -

C

ca - no. Ah, A - mer - i -

Fm

ca, A - mer - i - ca - no.

8

Don't you try to catch me, don't — you try to {catch} me,  
get

no, no, — no, — no. { I'm liv - ing on the edge of, } liv -  
Don't you try to catch me, }

- ing on the edge of the law, — law, — law, law.

2  
law.

# HAIR

Words and Music by STEFANI GERMANOTTA  
and NADIR KHAYAT

## Pop Rock

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

*mp*

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

When - ev - er I'm dressed cool, \_\_\_\_\_ my par - ents put up a fight. \_\_\_\_\_

Bb F C Dm

And if I'm a hot\_\_ shot, Mom\_\_ will cut my hair at night.

Bb F C Dm

And in the morn - ing I'm short\_\_ of my i - den - ti - ty.

Bb F C Dm

I scream, "Mom and Dad, \_ why can't I \_\_\_\_ be who I want to be, to be?" \_

Bb Dm C

I just want to be my - self and I want you to love



F Bb Dm

me for who I am. I just want to be my -

C F Bb

self and I want you to know I am my hair. I've had e - nough, -

F C Dm

— this is my prayer — that I'll die liv - ing just as free as my hair. -

Bb F C

— I've had e - nough, — this is my prayer — that I'll die

Dm Bb F

liv - ing just as free as my hair. — I've had e - nough, — I'm not a freak, —

C Dm Bb

— I just keep fight-ing to stay cool on these streets. — I've had e - nough, —

F C Dm

— e - nough, — e - nough — and this — is — my prayer, I swear, —

Bb F C

— I'm as free as my hair, — I'm as free as my hair. —

Dm Bb F

I am my hair, —

This system contains the first three measures of the piece. The guitar part has chords Dm, Bb, and F. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line begins with the lyrics 'I am my hair, —'.

C Dm Bb

I am my hair. — Free as — my

This system contains the next three measures. The guitar part has chords C, Dm, and Bb. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with 'I am my hair. —' and then 'Free as — my'.

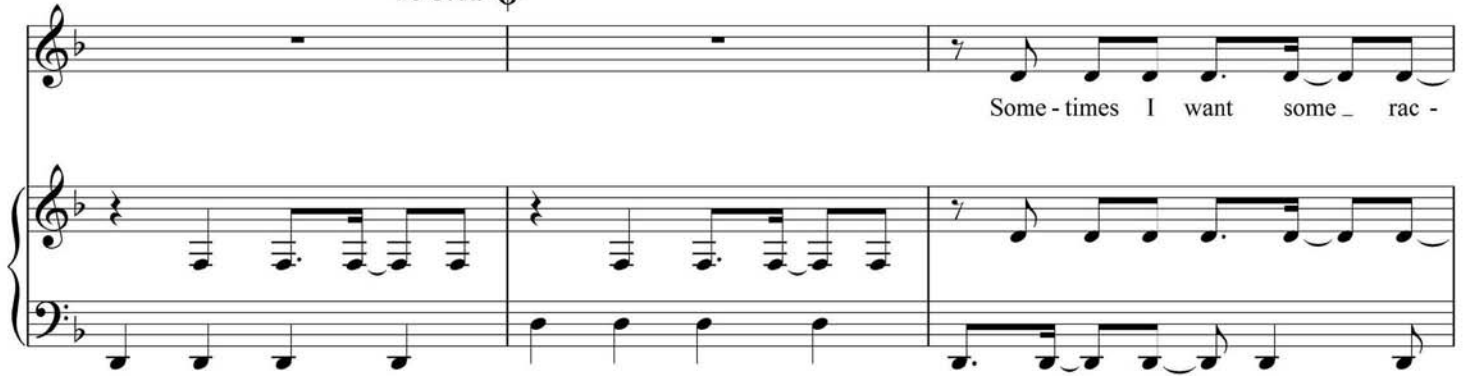
D5

hair.

This system contains the next three measures. The guitar part has a D5 chord with a 'sfr' (sforzando) marking. The piano accompaniment continues. The vocal line concludes the phrase with 'hair.'

Free as — my hair.

This system contains the final three measures. The piano accompaniment continues with the same rhythmic pattern. The vocal line concludes with 'Free as — my hair.'

To Coda 


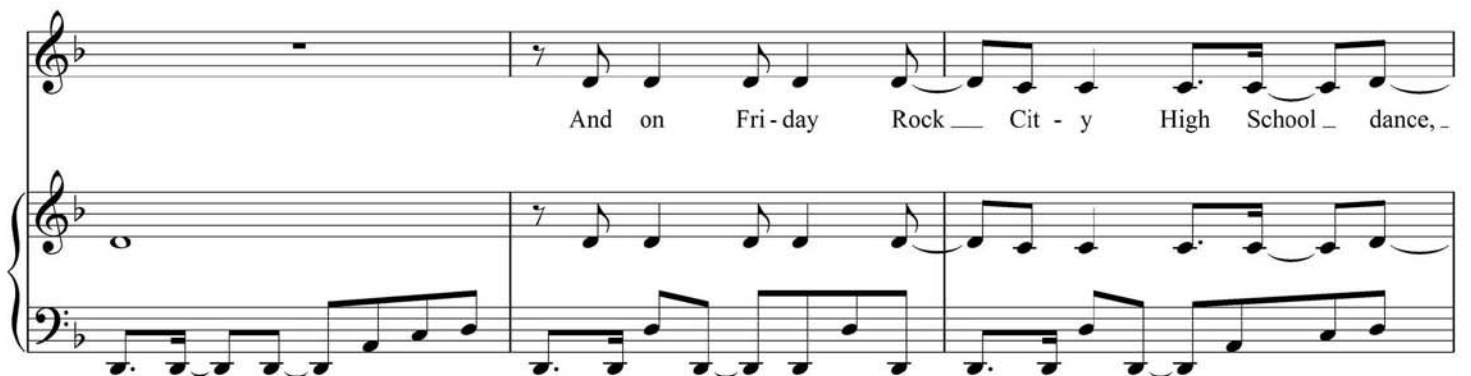
Some - times I want some - rac -



- coon or red high - lights just be -



cause I \_\_\_ want \_\_\_ my friends \_\_\_ to think I'm dy - na - mite.



And on Fri - day Rock \_\_\_ Cit - y High School \_ dance, -

I've got my \_ bangs \_ to hide \_

D.S. al Coda

\_ that I don't stand a chance, a chance. \_

CODA

I just want to be \_ free, \_ I just

want to be me, \_ and I want lots \_ of friends that in - vite

B $\flat$

me to their par - ties. I don't want to change and I don't

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics, a guitar chord diagram for B $\flat$  (x212021), and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note bass line and a treble line with eighth-note chords.

C

F

want to be a - shamed. I'm the spir - it of my hair, it's all the

Detailed description: This system contains measures 3 and 4. It features a vocal line in treble clef with lyrics, guitar chord diagrams for C (x32010) and F (x32123), and a piano accompaniment in bass clef. The piano part continues with eighth-note accompaniment.

B $\flat$

C

glo - ry that I bear. I'm my hair, I'm my hair, I'm my hair, I'm my hair, I'm my

Detailed description: This system contains measures 5, 6, and 7. It features a vocal line in treble clef with lyrics, guitar chord diagrams for B $\flat$  (x212021) and C (x32010), and a piano accompaniment in bass clef. The piano part features a more complex accompaniment with chords and eighth notes.

F

B $\flat$

hair, I'm my hair, it's all the glo - ry that I bear. I'm my hair, I'm my hair, it's all the

Detailed description: This system contains measures 8, 9, and 10. It features a vocal line in treble clef with lyrics, guitar chord diagrams for F (x32123) and B $\flat$  (x212021), and a piano accompaniment in bass clef. The piano part continues with eighth-note accompaniment.

C F

glo - ry that I bear. I'm my hair, I'm my hair, I'm my hair, yeah. All the

Bb C F

glo - ry that I bear, I'm my hair, yeah. All the glo - ry that I bear, I'm my

Bb C

hair, yeah. All the glo - ry that I bear, my hair, yeah, yeah.

F

I've had e - nough, this is my prayer.

C Dm Bb

— that I'll die liv - ing just as free as my hair. — I've had e - nough, —

F C Dm

— this is my prayer — that I'll die liv - ing just as free as my hair. —

Bb F C

— I've had e - nough, — I'm not a freak, — I just keep

Dm Bb F

fight - ing to stay cool on these streets. — I've had e - nough, — e - nough, — e - nough, —



C Dm Bb

and this is my prayer, I swear, I'm as free as my hair.

F C Dm

I'm as free as my hair.

Bb F C

I am my hair. I am my hair.

Dm Bb

Optional Ending  
F

Repeat ad lib. and Fade

# SCHEIßE

Words and Music by STEFANI GERMANOTTA  
and NADIR KHAYAT

## Dance Pop

N.C.

(Spoken:) "I don't speak German, but I can if you'd like." Ich schlei - ban

Detailed description: This system contains the first two measures of the song. The vocal line is in 4/4 time, starting with a whole note G4. The piano accompaniment consists of a single G4 note in the right hand and a G2 note in the left hand, both held for the duration of the measures.

Cm

aus - ta be \_\_\_ clair \_\_\_ es kum - pent ma - dre mon - stere, \_\_\_ aus - be

*mf Tacet 1st time*


Detailed description: This system contains measures 3 and 4. The vocal line features eighth notes with lyrics: 'aus - ta be', 'clair', 'es kum - pent', 'ma - dre mon - stere,', 'aus - be'. The guitar part shows a Cm chord diagram (x02333) with a 3rd fret barre. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf Tacet 1st time* is present.

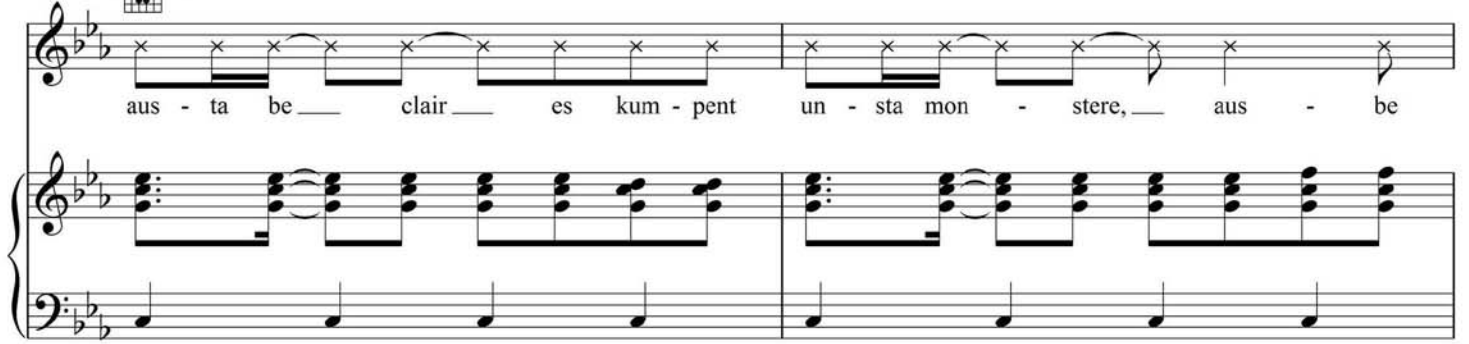
Cm/G

aus - can - be \_\_\_ flau - gen be - gun \_\_\_ be üs - ke but \_\_\_ bair. \_\_\_ Ich schlei - ban



Cm/F#

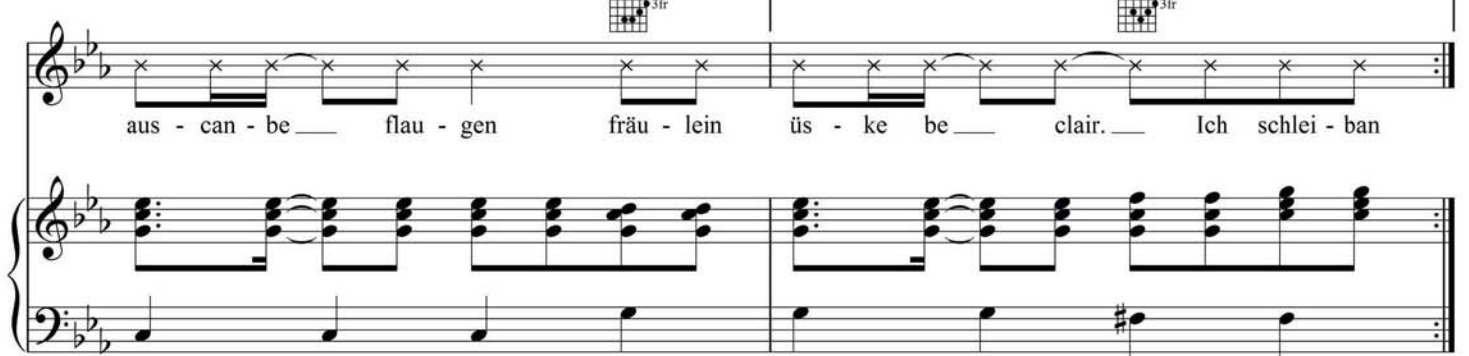
Detailed description: This system contains measures 5 and 6. The vocal line features eighth notes with lyrics: 'aus - can - be', 'flau - gen be - gun', 'be üs - ke but', 'bair.', 'Ich schlei - ban'. The guitar part shows Cm/G (x02333) and Cm/F# (x02333) chord diagrams with 3rd fret barres. The piano accompaniment continues with the same eighth-note bass line and chords.

Cm 





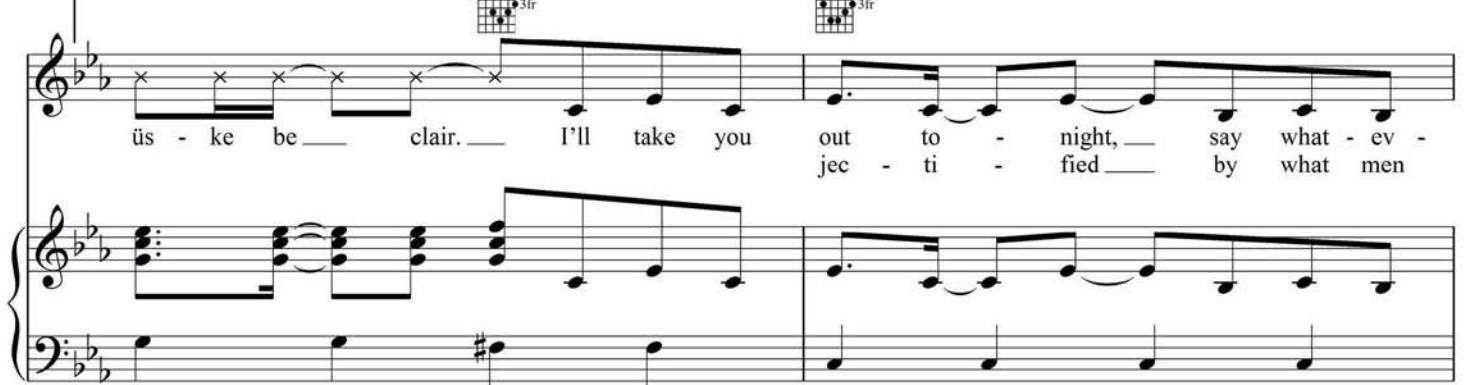
aus - ta be \_\_\_ clair \_\_\_ es kum - pent un - sta mon - stere, \_\_\_ aus - be

Cm/G  1, 2 Cm/F# 



aus - can - be \_\_\_ flau - gen fräu - lein üs - ke be \_\_\_ clair. \_\_\_ Ich schlei - ban

3 Cm/F#  Cm 



üs - ke be \_\_\_ clair. \_\_\_ I'll take you out to - night, \_\_\_ say what - ev -  
jec - ti - fied \_\_\_ by what men

Cm/G 



er you \_\_\_ like, \_\_\_ schei - ße, schei - ße be \_\_\_ mine, \_\_\_ schei - ße be mine. \_  
say is \_\_\_ right, \_\_\_ schei - ße, schei - ße be \_\_\_ mine, \_\_\_ no shit be mine. \_

Cm/F# Cm

Put on a show to - night, do what - ev -  
Blonde high - heeled fe - mi - nist en - list - ing

Cm/G



er you like, schei - ße, schei - ße be mine, schei - ße be mine.  
femmes for this, ex - press your wom - an. - kind, fight for your rights.

Cm/F# Cm


When I'm on a mis - sion,




Cm Gm Cm

I re - buke my con - di - tion. If you're a strong - fe - male,


Gm  3fr Ab  4fr




you don't need per - mis - sion. I, I wish that I could dance \_




Eb  3fr Gm  3fr Cm  3fr


\_ on a sin - gle prayer. I, I wish I could be strong \_ with-out some-bod - y there. \_



Ab  4fr Eb  3fr G 

I, I wish that I could dance \_ on a sin - gle prayer, \_ I wish I could be strong \_



Cm  3fr Ab  4fr Eb  3fr

\_ with-out the schei - ße, yeah. \_ Oh oh oh oh. \_ With-out the schei - ße, yeah. \_



Gm Cm Ab

Oh oh oh oh. With-out the schei - ße, yeah. Oh oh oh oh.

E♭ Gm Cm To Coda


With-out the schei - ße, yeah. Oh oh oh oh. With-out the schei - ße, yeah. Ich schlei - ban

aus - ta be clair es kum - pent ma - dre mon - stere, aus - be

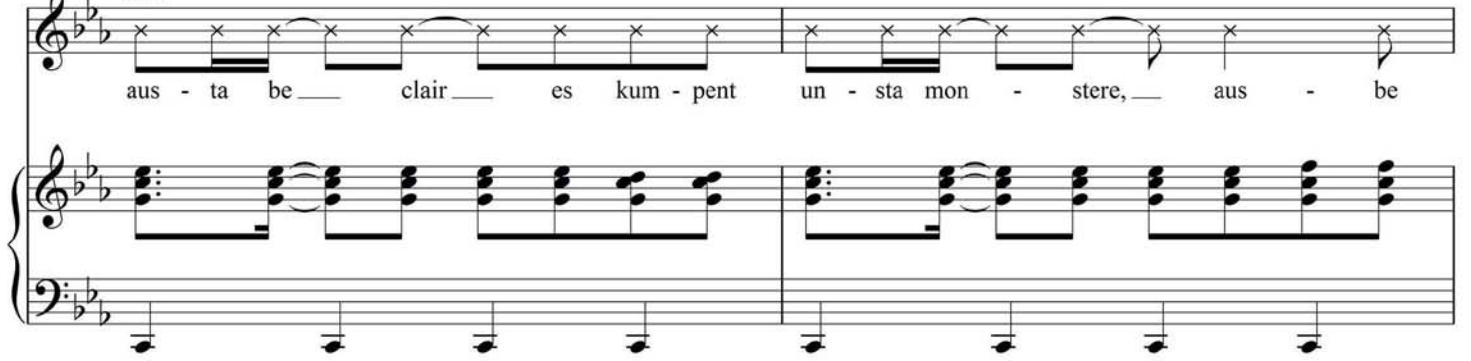
Cm/G Cm/F#

aus - can - be flau - gen be - gun be üs - ke but bair. Ich schlei - ban


Cm




aus - ta be — clair — es kum - pent un - sta mon - stere, — aus - be



Cm/G




Cm/F#



aus - can - be — flau - gen frä - u - lein üs - ke be — clair. — Love is ob -

D.S. al Coda



CODA

Cm



Bm



Cm



Bm



— With - out the schei - ße, yeah. — I, I, — I, I, I, I don't speak Ger - man.



Cm



Bm



1 Cm



Bm



2 Cm



Bm



I, I, I, — I. But I can if you'd like. But I can if you'd like.



Ab Eb Gm

I, I wish that I could dance — on a sin - gle prayer. I, I wish I could be strong \_

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'I,' followed by a quarter note 'I' and a half note 'wish that I could dance' with a long dash. This is followed by a quarter note 'on', an eighth note 'a', a quarter note 'sin -', an eighth note 'gle', and a quarter note 'prayer.' The second measure begins with a whole note 'I,' followed by a quarter note 'I' and a half note 'wish I could be strong' with a long dash. The piano accompaniment consists of a treble and bass clef. The treble clef has a steady eighth-note accompaniment, while the bass clef has a simple bass line with some rests.

Cm Ab Eb

— with - out per - mis - sion, yeah. \_ I, I wish that I could dance — on a sin - gle prayer. \_

The second system continues the vocal line. It starts with a long dash, followed by a quarter note 'with -', an eighth note 'out', a quarter note 'per -', an eighth note 'mis -', a quarter note 'sion,' and a half note 'yeah.' with a long dash. The second measure begins with a whole note 'I,' followed by a quarter note 'I' and a half note 'wish that I could dance' with a long dash. This is followed by a quarter note 'on', an eighth note 'a', a quarter note 'sin -', an eighth note 'gle', and a quarter note 'prayer.' with a long dash. The piano accompaniment continues with the same eighth-note pattern in the treble and a simple bass line in the bass.

G Cm Ab

— I wish I could be strong — with - out the schei - ße, yeah. Oh oh oh oh. \_

The third system continues the vocal line. It starts with a long dash, followed by a quarter note 'I', a quarter note 'wish I could be strong' with a long dash, a quarter note 'with -', an eighth note 'out', a quarter note 'the schei -', an eighth note 'ße,' and a half note 'yeah.' This is followed by four eighth notes 'Oh oh oh oh.' with a long dash. The piano accompaniment continues with the same eighth-note pattern in the treble and a simple bass line in the bass.

Eb Gm Cm

— With - out the schei - ße, yeah. \_ Oh oh oh oh. \_ With - out the schei - ße, yeah. \_

The fourth system continues the vocal line. It starts with a long dash, followed by a quarter note 'With -', an eighth note 'out', a quarter note 'the schei -', an eighth note 'ße,' and a half note 'yeah.' with a long dash. This is followed by four eighth notes 'Oh oh oh oh.' with a long dash. The second measure begins with a long dash, followed by a quarter note 'With -', an eighth note 'out', a quarter note 'the schei -', an eighth note 'ße,' and a half note 'yeah.' with a long dash. The piano accompaniment continues with the same eighth-note pattern in the treble and a simple bass line in the bass.



Ab Eb Gm

Oh oh oh oh. \_\_\_\_\_ With-out the schei-ße, yeah. \_ Oh oh oh oh. \_\_\_\_\_

Cm

\_\_\_\_\_ With-out the schei-ße, yeah. \_\_\_\_\_  
 Ich schlei-ban aus-ta be\_\_ clair\_\_ es kum-pent ma-dre mon - stere, \_ aus - be

Cm/G Cm/F# Cm

aus-can-be\_\_ flau-gen be-gun\_ be üs - ke but\_ bair. \_ Ich schlei-ban aus-ta be\_\_ clair\_\_ es kum-pent

Cm/G Cm/F#

un - sta mon - stere, \_ aus - be aus-can-be\_\_ flau-gen frau - lein üs - ke be\_\_ clair. \_

# BLOODY MARY

Words and Music by STEFANI GERMANOTTA,  
PAUL BLAIR, CLINTON SPARKS, FERNANDO GARIBAY  
and WILLIAM GRIGAHCINE

Moderate Pop feel

The musical score is written in 4/4 time with a moderate pop feel. It features a piano accompaniment and guitar chords. The chords are: Am, Dm, Am/C, Dm, Dm6, E, Am, Dm, Am/C, Dm, Dm6, E, Am, E, Dm, F, G. The piano part includes a dynamic marking of *mf*. The vocal line includes the lyrics: "Love is just a / We are not just / his - to - ry — that they may prove and when you're gone and I'll / art for Mi - chel - an - ge - lo to carve. He can't re -".

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Am E

tell them my re - li - gion's you. When Pon - tius comes to  
write the ag - ro of my fu - ried heart. I'll wait on

F G

kill the king up - on his throne, I'm read - y for their  
moun - tain tops in Pa - ris cold. Je pas - mou - rire tout

Am Dm F

stones. } I'll dance, dance, dance with my hands, hands, hands a - bove my  
seule. }

Am C Dm

head, head, head like Je - sus said. I'm gon - na dance, dance, dance with my

F E

hands, hands, hands a - bove my head. \_ Hands to - geth - er, for - give him be - fore he's dead be - cause...

F G Am G

I won't cry for you, \_ I won't cru - ci - fy the things \_ you

Em F G Am

do. \_ I won't cry for you, \_ see when you're gone I'll

G Em Em

still be blood - y Mar - y. Mar - y.



Oh.

The first system of music features a vocal line starting with a whole rest, followed by a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. A slur covers the last three notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



N.C.

Ah!

Ah!

The second system begins with a vocal line containing a whole rest and the syllable "Ah!". This is followed by a double bar line and a section marked "N.C." (No Chords), where the vocal line has whole rests. The piano accompaniment continues with a rhythmic pattern of eighth notes.



Dum dum da di da, \_

Dum dum da di da, \_

The third system features a vocal line with a double bar line followed by the syllables "Dum dum da di da," with a breath mark. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.



dum dum da di da\_\_ di-di da di da. \_

Dum dum da di da. \_

dum dum da di da\_\_ di-di da di da. \_

Dum dum da di da. \_

The fourth system continues the vocal line with "dum dum da di da\_\_ di-di da di da. \_" and "Dum dum da di da. \_". The piano accompaniment concludes with a final chord in the right hand.

Dm F Esus

Dum dum da di da, — dum dum da di da — di - di da di da. —

This system contains the first three measures of the piece. The guitar part features chords Dm, F, and Esus. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

E F G Am

Dum dum da di da. — I won't cry for you, — I won't cru - ci -

This system contains measures 4-6. The guitar part features chords E, F, G, and Am. The piano accompaniment continues with the same rhythmic pattern.

G Em F G

fy the things — you do, do, — do. — I won't cry for you, —

This system contains measures 7-9. The guitar part features chords G, Em, F, and G. The piano accompaniment continues with the same rhythmic pattern.

Am G Em

— see when you're gone I'll still be blood - y Mar - y.

This system contains the final three measures of the piece. The guitar part features chords Am, G, and Em. The piano accompaniment concludes with a final chord and a whole note in the right hand.

F G Am G

Oh. Oh. Oh.

This system features a vocal melody line with three phrases of "Oh." under a long slur. The guitar accompaniment consists of a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

Em F G Am

Oh. Oh. Oh.

This system continues the vocal melody with three phrases of "Oh." under a long slur. The guitar accompaniment remains consistent with the first system.

G Em Am

Oh. Oh.

This system concludes the vocal melody with two phrases of "Oh." under a long slur. The guitar accompaniment continues with the same rhythmic pattern.

Dm Am/C Dm Dm6 E Am

This system shows the final guitar chords and piano accompaniment. The vocal line is silent. The guitar part is in the treble clef, and the piano part is in the bass clef.

# BAD KIDS

Words and Music by STEFANI GERMANOTTA,  
JEPPE LAURSEN and PUAL BLAIR

## Dance Pop

N.C.

(Spoken:) "We don't care what people say, we know the truth."

The first system of music features a piano accompaniment in 4/4 time with a key signature of three sharps (F#, C#, G#). The piano part starts with a forte (*f*) dynamic and consists of a rhythmic bass line and a melodic line with chords. The vocal line is a single measure with a whole rest, indicating a spoken line.

"Enough is enough of this horseshit."

The second system continues the piano accompaniment. The vocal line is a single measure with a whole rest, indicating a spoken line.

"I am not a freak, I was born with my free gun."

"Don't tell me I'm less than my freedom."

The third system continues the piano accompaniment. It features two vocal lines, each a single measure with a whole rest, indicating spoken lines.





I'm a bitch, — I'm a los - er. Ba - by, may - be —  
 I'm a twit, — de - gen - e - rate — young reb - el and — I'm —



I should quit.  
 proud of it.



I'm a jerk, — I wish I had the mon - ey but I can't —  
 Pump your fist — if you would rath - er mess — up than put up —



— find work.  
 — with this.

C#5

I'm a brat, I'm a self - ish punk, I real - ly  
I'm a nerd, I chew gum and smoke in your face,

E5 B5



should be smacked. My  
I'm ab - surd.

C#5

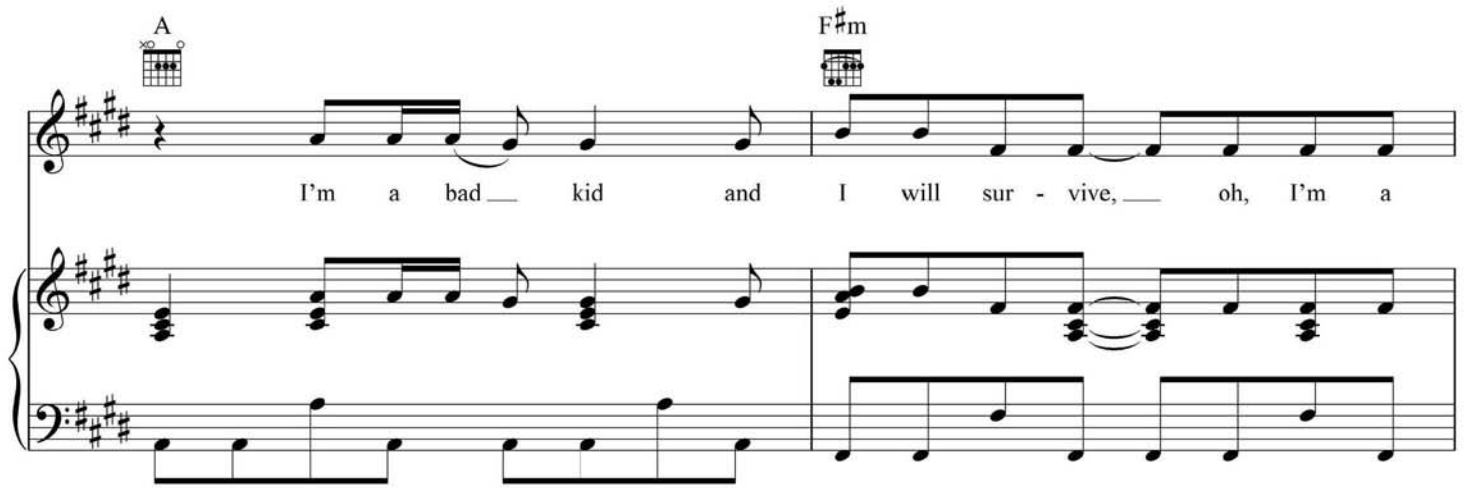
par - ents tried but 'til they got di - vorced 'cause I ru -  
I'm so bad, but I don't give a damn, I love it



E5 B5

ined their lives. }  
when you're mad. }

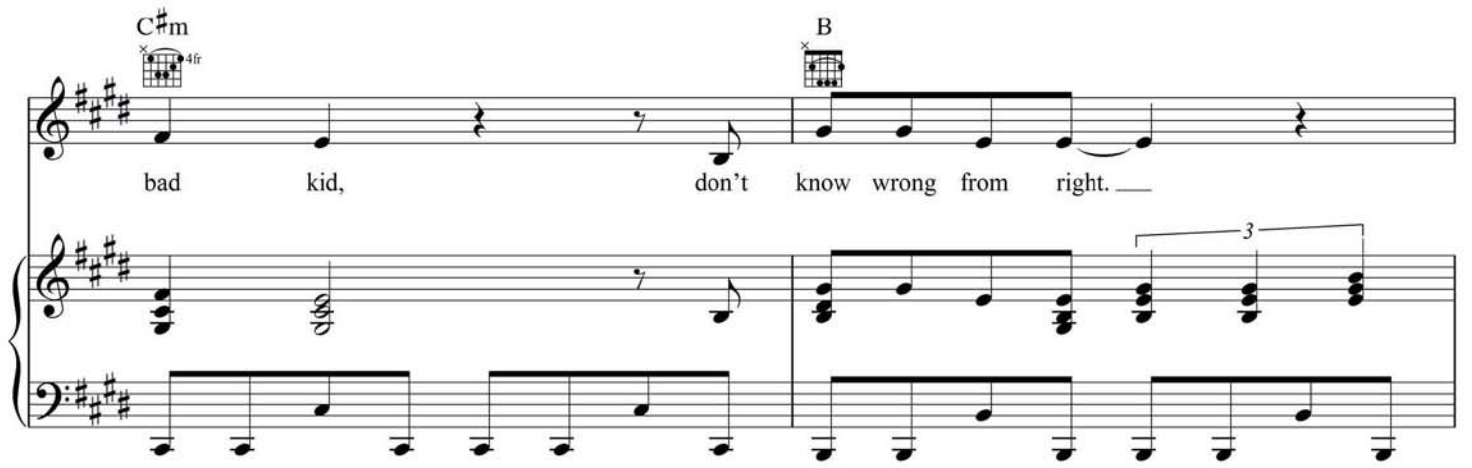
**A**  **F#m** 



I'm a bad\_\_ kid and I will sur - vive,\_\_ oh, I'm a



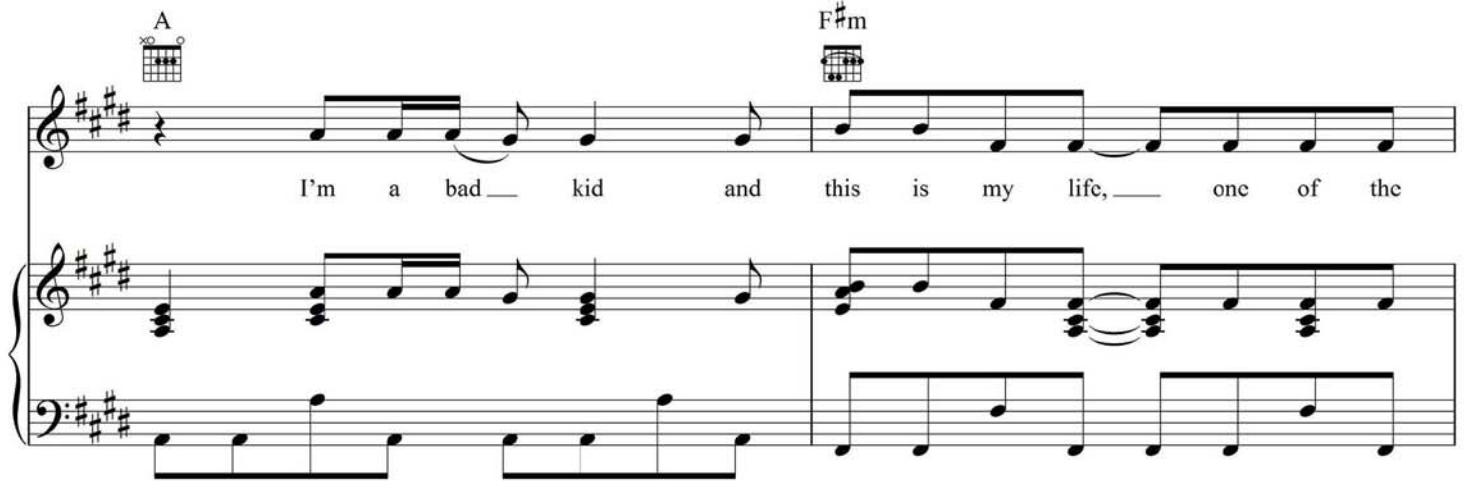
**C#m**  **B** 



bad kid, don't know wrong from right. —



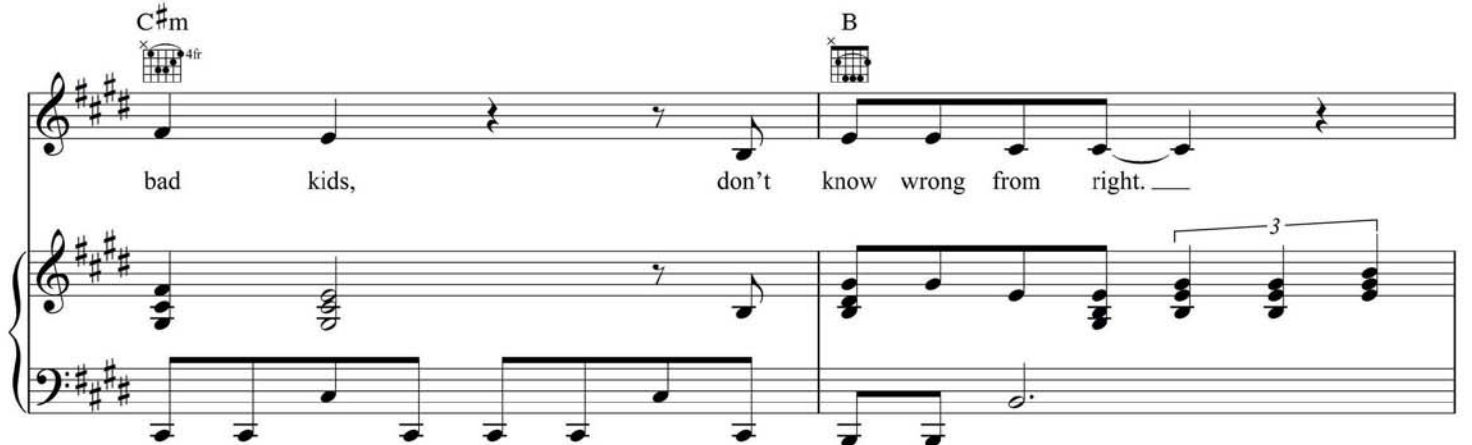
**A**  **F#m** 

I'm a bad\_\_ kid and this is my life,\_\_ one of the




**C#m**  **B** 


bad kids, don't know wrong from right. —




E F#m C#m D




Don't be in - se - cure if your heart is pure.




E F#m A B




You're still good to me if you're a bad kid, ba - by.




E F#m C#m D




Don't be in - se - cure if your heart is pure.



E F#m A B



You're still good to me if you're a bad kid, ba - by.



E F#m C#m D

A bad kid, ba -

To Coda 1

E F#m A B

by. Don't be in - se - cure.

2

B A

Don't be in - se - cure. I'm not that

F#m C#m

typ - i - cal ba - by, I'm a bad kid, like my

B A F#m

Mom and Dad made\_ me. I'm not\_ that cool and you hate\_ me, I'm a

Detailed description: This system contains the first three measures of the song. The guitar part features chords B, A, and F#m. The vocal line has lyrics: "Mom and Dad made\_ me. I'm not\_ that cool and you hate\_ me, I'm a". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

C#m B A G#m

bad kid, that's the way that they made\_ me. I'm a bad\_ kid, I'm

Detailed description: This system contains the next three measures. The guitar part features chords C#m, B, A, and G#m. The vocal line has lyrics: "bad kid, that's the way that they made\_ me. I'm a bad\_ kid, I'm". The piano accompaniment continues with the same rhythmic pattern.

F#m C#m B


dis - as - ter - ous, \_ give me your mon - ey or I'll hold my breath.\_

Detailed description: This system contains the next three measures. The guitar part features chords F#m, C#m, and B. The vocal line has lyrics: "dis - as - ter - ous, \_ give me your mon - ey or I'll hold my breath.\_". The piano accompaniment continues with the same rhythmic pattern.

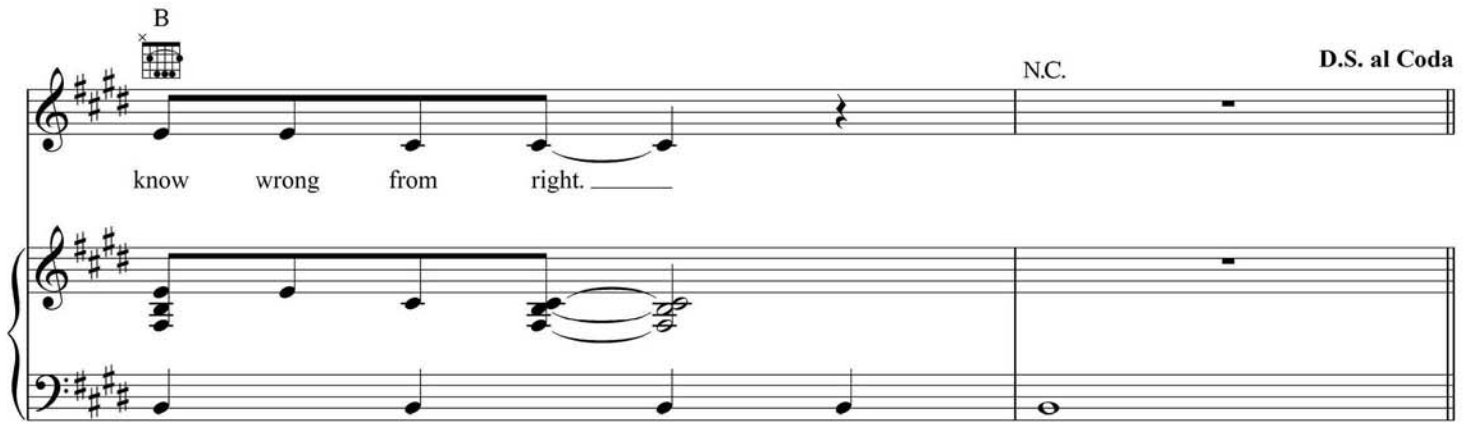
A G#m F#m C#m






I'm a bad\_ kid and I will sur - vive, \_ one of the bad kids, don't

Detailed description: This system contains the final three measures. The guitar part features chords A, G#m, F#m, and C#m. The vocal line has lyrics: "I'm a bad\_ kid and I will sur - vive, \_ one of the bad kids, don't". The piano accompaniment continues with the same rhythmic pattern.

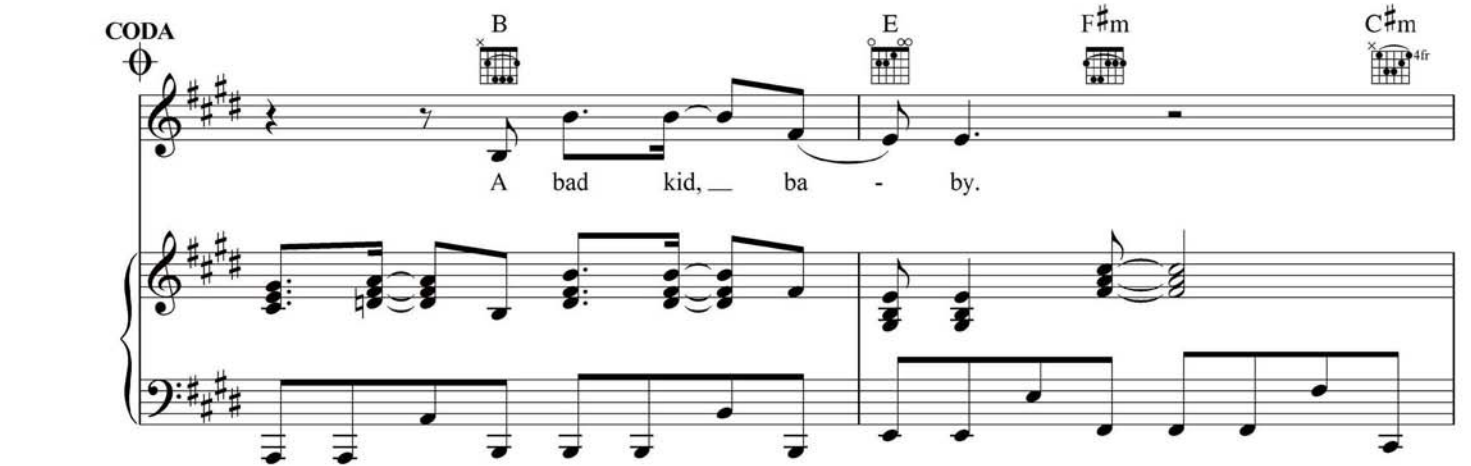
B  N.C. **D.S. al Coda**





know wrong from right. \_\_\_\_\_



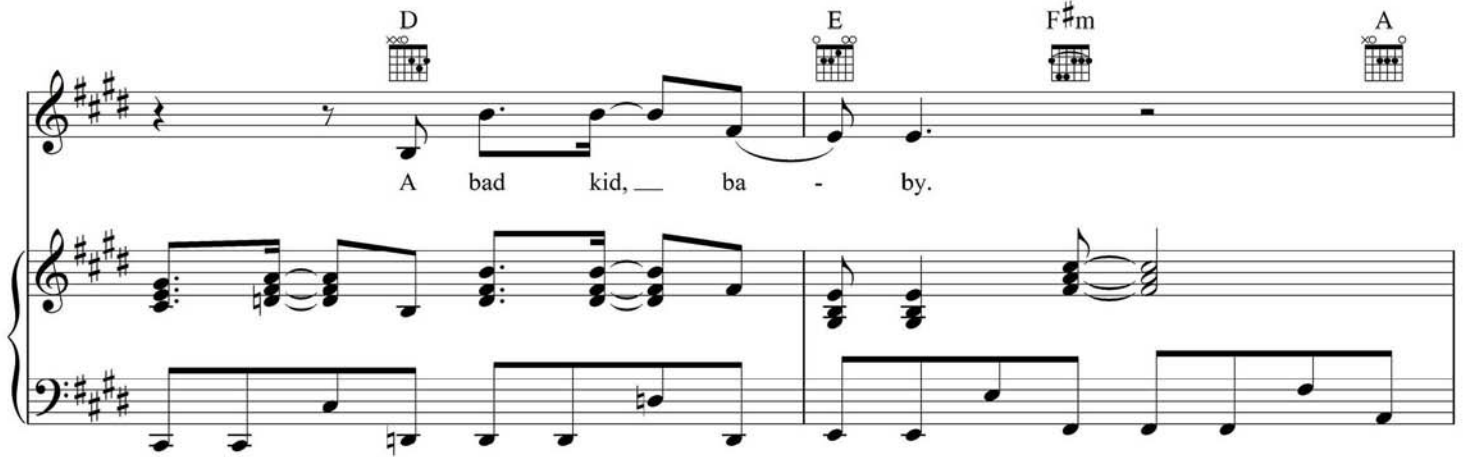
**CODA**  B  E  F#m  C#m 


A bad kid, — ba - by.



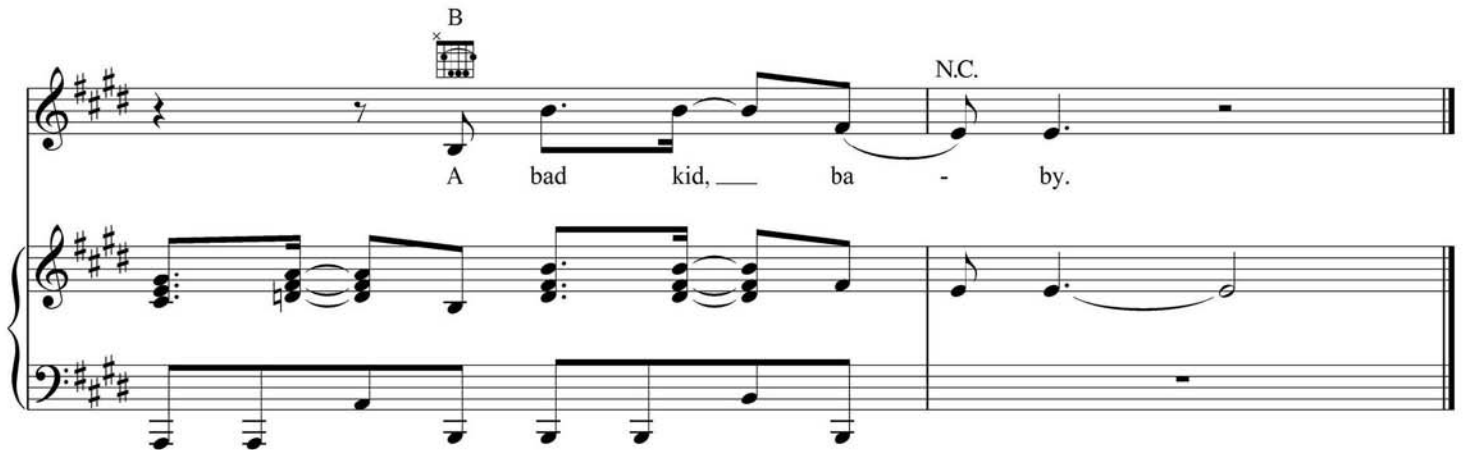
D  E  F#m  A 

A bad kid, — ba - by.



B  N.C.

A bad kid, — ba - by.



# HIGHWAY UNICORN

(Road to Love)

Words and Music by STEFANI GERMANOTTA,  
PAUL BLAIR, FERNANDO GARIBAY  
and BRIAN LEE

## Electro Pop

The musical score is written in 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chords, and a piano accompaniment. The piano part is marked *mf* (mezzo-forte). The guitar chords are: C, G, Am, F, C, G/B, Am, F, and N.C. (Natural Chord). The lyrics are: "We can be strong, - we can be strong out on this lone - ly run, - on the road to love. - We can be strong, - we can be strong, fol - low that u - ni - corn - on the road to love. -".

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Piano accompaniment for the first system. The treble clef contains a whole rest. The bass clef contains a steady eighth-note accompaniment.

Vocal and piano accompaniment for the second system. The vocal line has lyrics: "Run, run with her... Run, run with her... Run, run with her...". The piano accompaniment continues with the same eighth-note pattern.

Vocal and piano accompaniment for the third system. The vocal line has lyrics: "Run, run with her... Run, run with her top down, ba-by, she flies...". The piano accompaniment continues with the same eighth-note pattern.

Vocal and piano accompaniment for the fourth system. The vocal line has lyrics: "Run, run with the". Above the vocal line are guitar chord diagrams for F and G. The piano accompaniment continues with the same eighth-note pattern.



fu - ry of a saint in her eyes. —

Run, run, ha cha cha cha, — ba - by, she goes —



with blonde hair and a



gun smok-ing un - der her toes. —

**Dm7**

Oh, \_\_\_\_\_ oh. \_\_\_\_\_ Ride, ride, po - ny, ride,

**G**

ride. Oh, \_\_\_\_\_ oh. \_\_\_\_\_

**Am** **C**

Ride, ride, po - ny, to - night. We can be strong, - we can

**G/B** **Am** **F**

be strong out on this lone - ly run, - on the road to love. -

C G/B Am

We can be strong, — we can be strong, fol - low that u - ni - corn — on the

This system contains the first three measures of the piece. The guitar chord diagrams are: C (x02233), G/B (x02233), and Am (x02233). The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F C G/B

road to love. — I'm on the road, —

This system contains measures 4-6. The guitar chord diagrams are: F (x02233), C (x02233), and G/B (x02233). The vocal line continues with a quarter note D5, followed by a half note E5. The piano accompaniment continues with the same rhythmic pattern.

Am F C

I'm on the road — to love. I'm on the road, —

This system contains measures 7-9. The guitar chord diagrams are: Am (x02233), F (x02233), and C (x02233). The vocal line continues with a quarter note G4, followed by a half note A4. The piano accompaniment continues with the same rhythmic pattern.

G/B Am F

I'm on the road — to love. — To Coda

This system contains measures 10-12. The guitar chord diagrams are: G/B (x02233), Am (x02233), and F (x02233). The vocal line continues with a quarter note G4, followed by a half note A4. The piano accompaniment continues with the same rhythmic pattern. The system ends with a 'To Coda' symbol.

Am G/A F/A Dm7/A

She's just an A - mer - i - can rid - ing a dream. —

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Am, G/A, F/A, and Dm7/A. The vocal line begins with the lyrics 'She's just an American riding a dream.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G

And she's got a rain - bow syr - up in her heart that she bleeds. —

Detailed description: This system contains the next four measures. The guitar part features a G chord. The vocal line continues with the lyrics 'And she's got a rainbow syr - up in her heart that she bleeds.' The piano accompaniment continues with the same rhythmic pattern.

Am

She don't care if your

Detailed description: This system contains the next four measures. The guitar part features an Am chord. The vocal line continues with the lyrics 'She don't care if your'. The piano accompaniment continues with the same rhythmic pattern.

F

pa - pers or your love is the law. — She's a

Detailed description: This system contains the final four measures of the page. The guitar part features an F chord. The vocal line concludes with the lyrics 'pa - pers or your love is the law. — She's a'. The piano accompaniment continues with the same rhythmic pattern.

G Am

D.S. al Coda

free soul burn-ing roads with a flag in her bra. —

CODA C G/B Am

Get your hot rods read - y to rum - ble 'cause we're

F C G/B

gon - na fall in love to - night. — Get your hot rods read - y to rum -

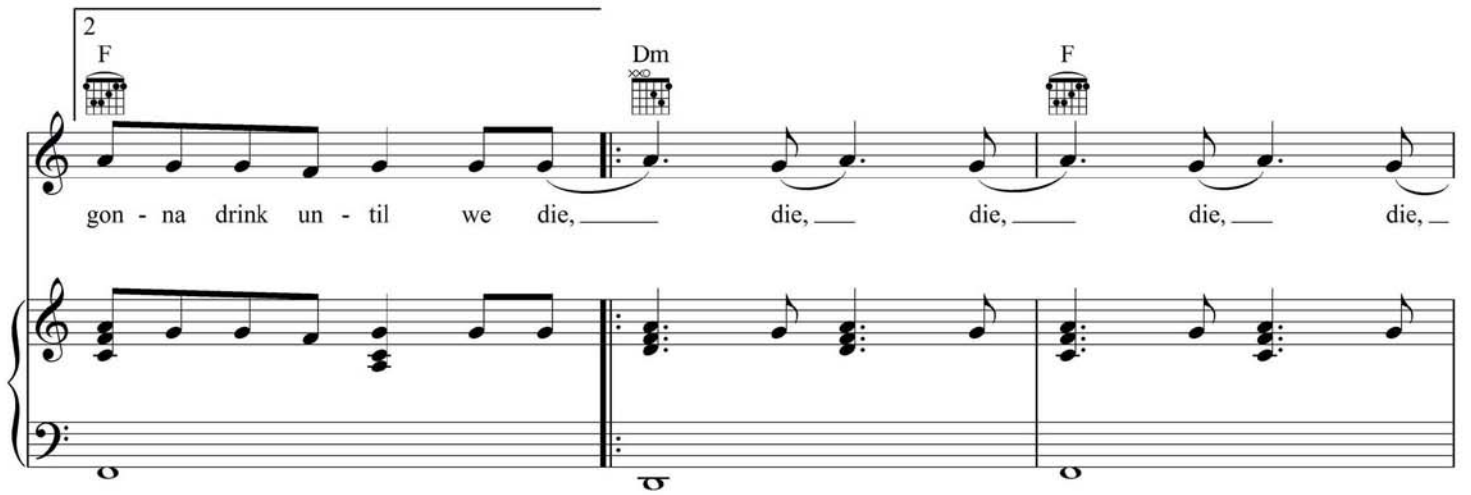
Am F C

- ble 'cause we're gon - na drink un - til we die. — Get your

2

F Dm F

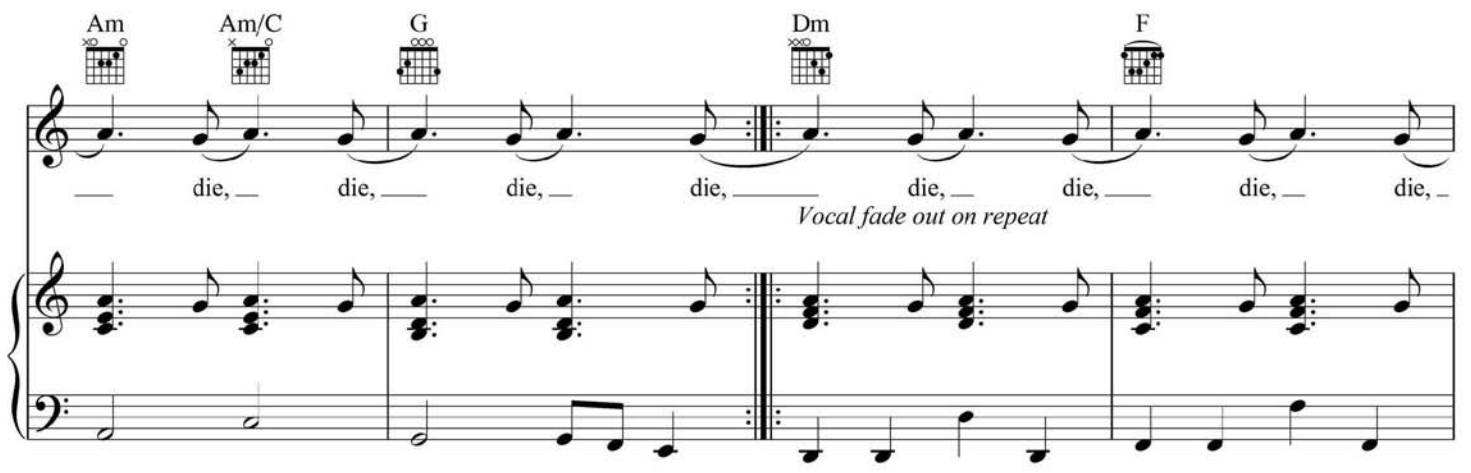
gon - na drink un - til we die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_



Am Am/C G Dm F

\_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_

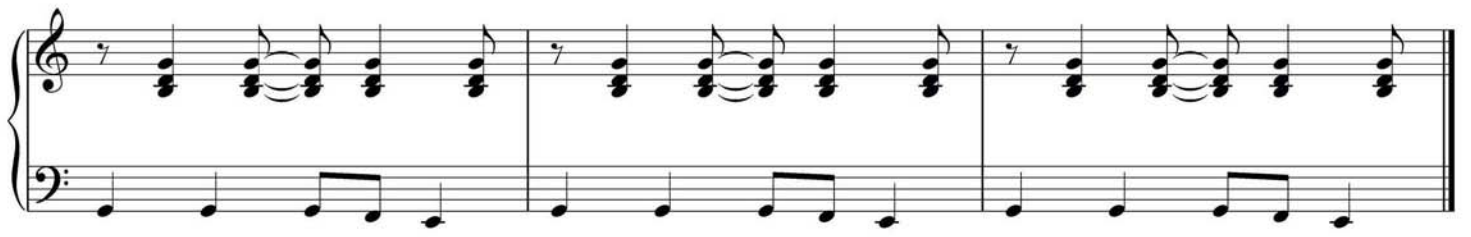
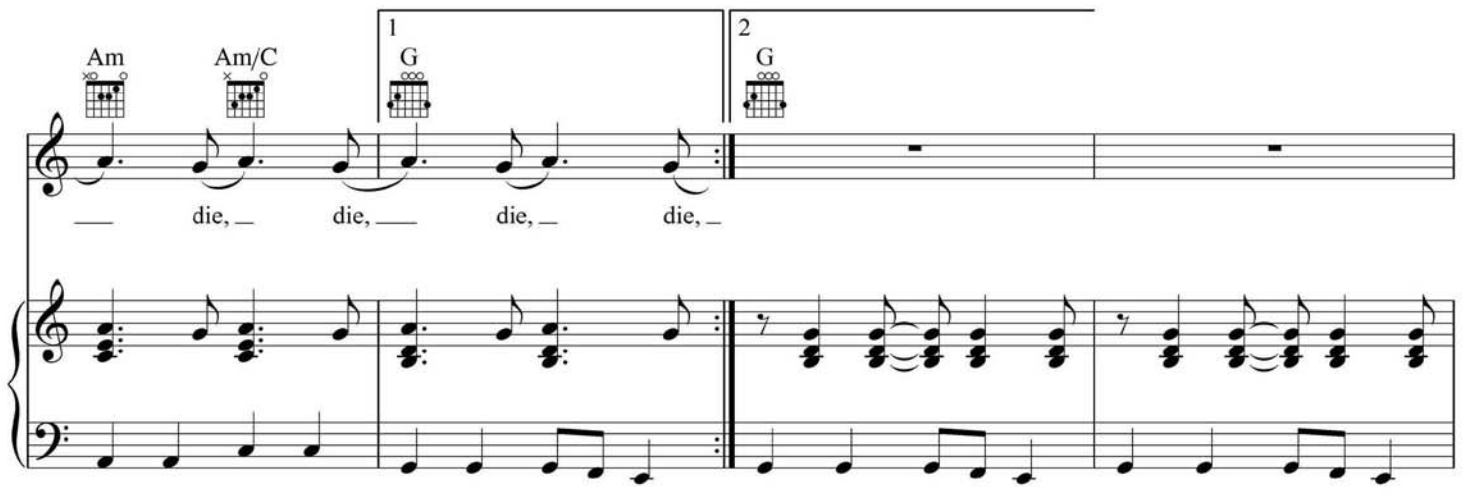
*Vocal fade out on repeat*



1 2

Am Am/C G G

\_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_ die, \_\_\_\_\_



# HEAVY METAL LOVER

Words and Music by STEFANI GERMANOTTA  
and FERNANDO GARIBAY

## Dance Pop

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a consistent eighth-note melody in the right hand and a bass line in the left hand. The first system starts with a vocal line marked 'N.C.' and lyrics 'Heav - y met - al lov - er. Heav - y met - al lov - er. Heav - y met - al lov -'. The piano accompaniment is marked 'mp' and 'cresc.'. The second system continues the vocal line with lyrics 'er. Heav - y met - al lov - er. Heav - y met - al lov - er. Heav - y met - al lov -'. A guitar chord diagram for Fm is shown above the vocal line. The piano accompaniment features a sustained chord in the left hand. The third system concludes the vocal line with lyrics 'er. Heav - y met - al lov - er. Heav - y met - al lov - er.' and is marked 'N.C.'. The piano accompaniment ends with a forte ('f') dynamic and a rhythmic flourish.

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F5

(er.)

Bb5

1 2

Heav - y met - al lov - er. Heav - y met - al lov - er. Heav - y met - al lov -

F5

er. I want your whis - key \_ mouth \_ all o - ver my blonde \_ south. \_  
Dirt - y po - ny, \_ I \_ can't wait to hose you \_ down. \_

Bb5

Two systems of musical notation. The top system shows a guitar chord diagram for Bb5 (B-flat fifth) and a treble clef staff with a whole rest. The bottom system shows a grand staff with piano accompaniment in the left hand, consisting of a steady eighth-note bass line and chords in the right hand.

F5

You've Red got to wine, cheap per - fume and a filth - y pout. \_  
 got to earn your leath - er in this part of town. \_

Two systems of musical notation. The top system shows a guitar chord diagram for F5 (F fifth) and a treble clef staff with lyrics. The bottom system shows a grand staff with piano accompaniment in the left hand, consisting of a steady eighth-note bass line and chords in the right hand.

Bb5

Two systems of musical notation. The top system shows a guitar chord diagram for Bb5 and a treble clef staff with a whole rest. The bottom system shows a grand staff with piano accompaniment in the left hand, consisting of a steady eighth-note bass line and chords in the right hand.

Fm

To - night bring all your friends be - cause a group does it bet -  
 Dirt - y pearls and a patch for all the Riv - ing - ton Reb -

Two systems of musical notation. The top system shows a guitar chord diagram for Fm (F minor) and a treble clef staff with lyrics. The bottom system shows a grand staff with piano accompaniment in the left hand, consisting of a steady eighth-note bass line and chords in the right hand.

Bb5



ter.  
els.

Musical notation for the first system, including vocal line and piano accompaniment.

Fm



Why riv - er hell with a pair, — let's have a house full of leath -  
Let's raise hell in the streets, — drink beer and get in - to trou -

Musical notation for the second system, including vocal line and piano accompaniment.

Bb5



er.  
ble.)

Musical notation for the third system, including vocal line and piano accompaniment.

Fm



Db



Ab



Eb



Fm



Db



Ooh, — ooh, — ooh, — ooh. — Heav - y met - al lov -

Musical notation for the fourth system, including vocal line and piano accompaniment.

Ab Eb Fm Db Ab Eb

er. Ooh, ooh, ooh, ooh.

This system contains the first two lines of music. The top line is a vocal melody with lyrics "er. Ooh, ooh, ooh, ooh." and guitar chord diagrams for Ab, Eb, Fm, Db, Ab, and Eb. The bottom two lines are piano accompaniment.

To Coda

Fm Db Ab Eb Fm

Heav - y met - al lov - er.

This system contains the third line of music. It starts with a "To Coda" symbol. The top line is a vocal melody with lyrics "Heav - y met - al lov - er." and guitar chord diagrams for Fm, Db, Ab, Eb, and Fm. The bottom two lines are piano accompaniment.

This block shows the piano accompaniment for the second system, consisting of two staves.

2

Ab Eb Fm Db Ab Eb

er. I could be your girl, girl, — girl, girl, — girl, — But would you

This system contains the fourth line of music. It starts with a second ending bracket labeled "2". The top line is a vocal melody with lyrics "er. I could be your girl, girl, — girl, girl, — girl, — But would you" and guitar chord diagrams for Ab, Eb, Fm, Db, Ab, and Eb. The bottom two lines are piano accompaniment.



love me if I ruled the world, world, world? Ooh, ooh,



ooh, ooh. Heav - y met - al lov - er.



Whip me, slap me, punk funk, New York club - bers, dump drunk.



Bud - lite liq - uors bar slam, move it, this is your jam.

Fm Fm/E

Wash the night with Saint Ja - me - son like a bap - ti - sm.

Fm/Eb Fm/D N.C.

Heav - y met - al lov - ers play be - cause we were born this way.

Fm Db Ab Eb

Ooh, ooh, ooh, ooh.

Fm Db 1 Ab Eb 2 Ab N.C. D.S. al Coda

CODA



er. I could be your girl, girl, girl, ooh, girl,



girl, ooh, girl. But would you love me Heav - y met - al lov - if met I



er. ruled the world, world, world? Ooh, ooh, ooh, ooh.



N.C.

Heav - y met - al lov - er. Heav - y met - al lov - er.

# ELECTRIC CHAPEL

Words and Music by STEFANI GERMANOTTA  
and PAUL BLAIR

## Pop Rock

The musical score is written in 4/4 time and consists of four systems. The first system shows the piano introduction with a treble clef and a bass clef. The right hand plays a sustained Am chord, while the left hand plays a rhythmic bass line. The second system continues the piano accompaniment with a Dm chord in the right hand. The third system features a Dm chord in the right hand and a melodic line in the left hand. The fourth system includes the vocal melody with lyrics: "My bod - y is sanc - tu - ar - y, my blood is pure. Con - fess to me where you have been, next to the bar." The score includes guitar chord diagrams for Am, Dm, and F, and dynamic markings like *mf*.



F G

Do do do do do do do do.  
Do do do do do do do do.

Am F Dm

You want me bad, I think you're cool, but I'm not sure.  
Pray for your sins, right under the glass disco ball.

F G

Do do do do do do do do.  
Do do do do do do do do.

Am F Dm

Fol - low me, don't be such a ho - ly fool.  
Fol - low me, don't be such a ho - ly fool.

F G

Fol - low me, I need some - thin' more from you.  
 Fol - low me, I need some - thin' sa - cred from you.

Am F Dm


It's not a - bout sex or cham - pagne, you ho - ly fool. —  
 To - geth - er we'll both find a way to make a pure —

F G Am


Do do do do do do do do. } If you want me, meet —  
 — love work in a dirt - y way. }

F

— me at e - lec - tric chap - el.

Dm  G 

If you want me, meet me at e - lec - tric chap - el.



Am 




If you want to steal my heart a - way, —




F  Dm 

meet me, meet me, ba - by, in a safe place. Come on, meet me



N.C.  1  

in e - lec - tric chap - el.



F G Am

The first system of music consists of two staves. The upper staff is a treble clef with guitar chord diagrams for F, G, and Am. The lower staff is a bass clef with piano accompaniment. The music is in 4/4 time and features a steady bass line with chords in the right hand.

F Dm F G

The second system of music consists of two staves. The upper staff is a treble clef with guitar chord diagrams for F, Dm, F, and G. The lower staff is a bass clef with piano accompaniment. The music continues with the same bass line and chordal accompaniment.

2 F Dm F G

Oh. Oh.

The third system of music consists of three staves. The top staff is a treble clef with guitar chord diagrams for F, Dm, F, and G, and a vocal line with lyrics "Oh." and "Oh.". The middle staff is a treble clef with piano accompaniment. The bottom staff is a bass clef with piano accompaniment. A bracket labeled "2" spans the first two measures of the top staff.

Am F Dm

Oh oh oh oh Oh Oh oh

The fourth system of music consists of three staves. The top staff is a treble clef with guitar chord diagrams for Am, F, and Dm, and a vocal line with lyrics "Oh oh oh oh Oh Oh oh". The middle staff is a treble clef with piano accompaniment. The bottom staff is a bass clef with piano accompaniment.

F G Am F Dm

oh oh. *Lead vocal ad lib.*

*Guitar solo*

F G Am

Meet me,

Dm F

meet me. \_\_\_ Meet me, meet me. \_\_\_

Am A5

Meet me, meet me. \_\_\_

If you want me, — meet — me in e - lec - tric — chap -

F Dm  
- el. Oh, — if you want me, meet -

G  
— me in e - lec - tric chap - el. —

Am F  
If you want to steal my heart a - way, — meet — me, — ba - by, in a



safe place. — Come on, meet — me in e - lec - tric chap -



- el. Oh. — Meet me,



meet me. — Meet me, meet — me. —



Meet me, meet me. —

# THE EDGE OF GLORY

Words and Music by STEFANI GERMANOTTA,  
PAUL BLAIR and FERNANDO GARIBAY

Pop Rock

N.C.



*mf*

A  E 

There ain't no rea - son you and me should be a - lone to - night, -  
An - oth - er shot - be - fore we kiss the oth - er side to - night, -

D 

— yeah, ba - by, to - night, — yeah, ba - by.  
— yeah, ba - by, to - night, — yeah, ba - by.

A  E 

But I've got a rea - son that you — should take me home to - night. -  
I'm on the edge - of some - thing fi - nal we call life to - night, -



D A

al - right, - al - right. — I need a man — that thinks it's  
Put on your shades - 'cause I'll be

E D

right when it's so wrong, to - night, — yeah, ba - by, to - night, —  
danc - ing in the flames to - night, — yeah, ba - by, to - night, —

A

— yeah, ba - by. Right on the lim - it's where we  
yeah, ba - by. It is - n't hell — if ev - 'ry -

E D

know we both be - long to - night. — It's hot — to  
bod - y knows my name to - night, — al - right, — al - right. —

feel the rush, to brush the dangerous.

E F#m

I'm gonna run right to, to the edge with you, where we can

B D Bm

both fall far in love. I'm on the edge of glo-

D E N.C. A

- ry and I'm hang-ing on a mo-ment of truth. I'm on the edge -

E F#m D

A E F#m

of glo - ry and I'm hang-ing on a mo-ment with you.

D A E

I'm on the edge, — the edge, — the edge, — the edge, — the edge, —

F#m D A

the edge, — the edge. — I'm on the edge — of glo -

To Coda ⊕

E F#m D

ry and I'm hang-ing on a mo-ment with you. —

1

A Bm/A A E/A

I'm on the edge\_ with you. \_

8

6

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'I'm on the edge\_ with you. \_'. The guitar part has a treble clef and a key signature of two sharps (F# and C#). Chords are indicated above the staff: A (x02220), Bm/A (x22212), A (x02220), and E/A (x02202). The piano accompaniment has a grand staff with a treble clef and a key signature of two sharps. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A '1' is written above the first measure, and an '8' is written above the piano part in the second measure. A '6' is written below the piano part in the second measure.

2

F#m D E

I'm on the edge\_ with you. \_

8

6

Detailed description: This system contains the next two measures. The vocal line repeats the phrase 'I'm on the edge\_ with you. \_'. The guitar part has a treble clef and a key signature of two sharps. Chords are indicated above the staff: F#m (x23212), D (x02321), and E (x02202). The piano accompaniment has a grand staff with a treble clef and a key signature of two sharps. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A '2' is written above the first measure, and an '8' is written above the piano part in the second measure. A '6' is written below the piano part in the second measure.

A F#m D A Bm7

Detailed description: This system contains the next two measures. The guitar part has a treble clef and a key signature of two sharps. Chords are indicated above the staff: A (x02220), F#m (x23212), D (x02321), A (x02220), and Bm7 (x22212). The piano accompaniment has a grand staff with a treble clef and a key signature of two sharps. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

E7sus E7 Asus

I'm on the edge\_ with you. \_

6

Detailed description: This system contains the final two measures. The vocal line repeats the phrase 'I'm on the edge\_ with you. \_'. The guitar part has a treble clef and a key signature of two sharps. Chords are indicated above the staff: E7sus (x02202), E7 (x02202), and Asus (x02202). The piano accompaniment has a grand staff with a treble clef and a key signature of two sharps. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A '6' is written below the piano part in the second measure.

D A F#m D A Bm7

I'm on the edge — with you. — (Vocal 1st time only)

Tenor sax solo

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 two sharps (F# and C#). It begins with a whole rest, followed by a melodic phrase: quarter notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. This phrase is repeated. Above the staff are six guitar chord diagrams: D, A, F#m, D, A, and Bm7. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a steady bass line of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1. The right hand plays chords and moving lines.

E

Detailed description: This system shows the piano accompaniment for the second system. The bass line continues with quarter notes: F#2, E2, D2, C2, B1, A1, G1, F#1. The right hand plays chords and moving lines, including a sequence of eighth notes in the treble clef.

A D

Detailed description: This system shows the piano accompaniment for the third system. The bass line continues with quarter notes: E2, D2, C2, B1, A1, G1, F#1, E2. The right hand plays chords and moving lines, including a sequence of eighth notes in the treble clef.

1 2 D/A A Bm/A

Sax solo ends

Detailed description: This system shows the piano accompaniment for the fourth system, including first and second endings. The first ending (marked '1') consists of two measures of chords. The second ending (marked '2') consists of two measures of chords. The bass line continues with quarter notes: D2, C2, B1, A1, G1, F#1, E2, D2. The right hand plays chords and moving lines. A 'Sax solo ends' instruction is placed above the second ending.

A E/A D/A A Bm/A A E/A A E/A F#m/A

Detailed description: This system shows the piano accompaniment for the fifth system. The bass line continues with quarter notes: D2, C2, B1, A1, G1, F#1, E2, D2. The right hand plays chords and moving lines, including a sequence of eighth notes in the treble clef.



N.C.

D.S. al Coda

I'm on the edge \_

CODA



hang - ing on a mo - ment with you. \_ I'm on the edge \_ with you. \_



1-3



4



I'm on the edge \_ with you. \_

# YOU AND I

Words and Music by  
STEFANI GERMANOTTA

Power Ballad (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

N.C.



It's

*mp*



been a long time since I came a - round, \_

been a long time, but I'm back in town. \_



This time I'm not leav - in' with - out you. \_

You

A Bm

taste like whis-key when you kiss me, — oh. — I'd give an - y-thing a - gain to be your ba - by doll.

D A G

This time I'm not leav - in' with - out you. — He said,

⌘ D A G

"Sit back down where — you be - long, — in the cor - ner of my bar with your high heels on.

D E N.C.

Sit back down on the couch where we — made love the first time." And you said to me — there's



D A G

some - thin', some - thin' a - bout \_ this place. \_

D A G

Some - thin' a - bout lone - ly nights \_ and my lip - stick on \_ your face. \_



D A G

Some - thin', some - thin' a - bout \_ my cool Ne - bras - ka guy. \_ Yeah,


E D N.C. A D


To Coda

some - thin' a - bout, \_ ba - by, you \_ and I. \_ It's

A  Bm 



been\_ two years since I let you\_ go. \_ I could-n't lis-ten to a joke or\_ rock and roll. \_




D  A  D 

Mus-cle cars\_ drove a truck right through my heart. \_ On my



A  Bm 

birth-day you sang me\_ "Heart of\_ Gold"\_ with a gui-tar\_ hum-min' and\_ no clothes. \_



D  A  G  D.S. al Coda

This time I'm not leav-in' with - out you. \_ Oh, \_ oh, \_



CODA



You \_ and I. \_\_\_\_\_ You, you \_ and I. \_



{ Oh, yeah, I'd rath - er die \_\_\_\_\_ You, you \_ and I. \_\_\_\_\_ You, you \_ and with-out you \_ and

1



2



I. \_\_\_\_\_ You \_ and I. \_ I. \_\_\_\_\_ Come on!



*Guitar solo*

A D

We've got a whole lot o' mon-ey, but we still pay — rent — 'cause you

A G D

can't buy a house — in — heav - en. There's on - ly three men that I'm - a serve in my whole — life: — it's my



E D

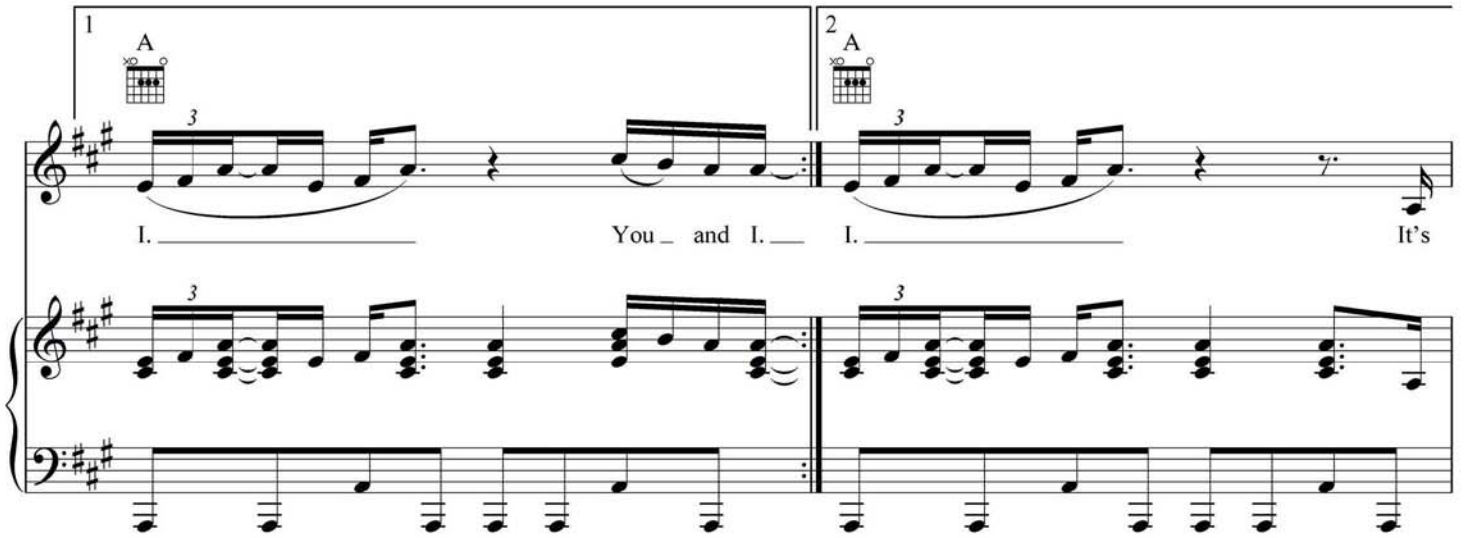
dad - dy and Ne-bras-ka and — Je - sus — Christ. — There's some - thin', some - thin' a - bout — the chase. —

A N.C. D


— Six whole years! — I'm a New York wom-an, born to run you down. So, want my

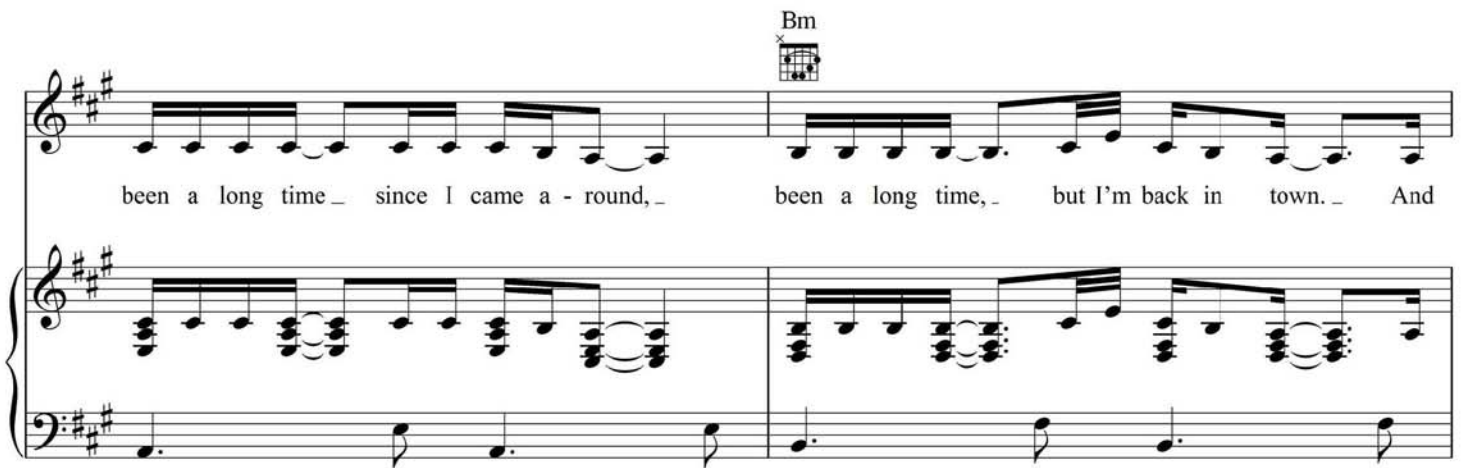


1  2 





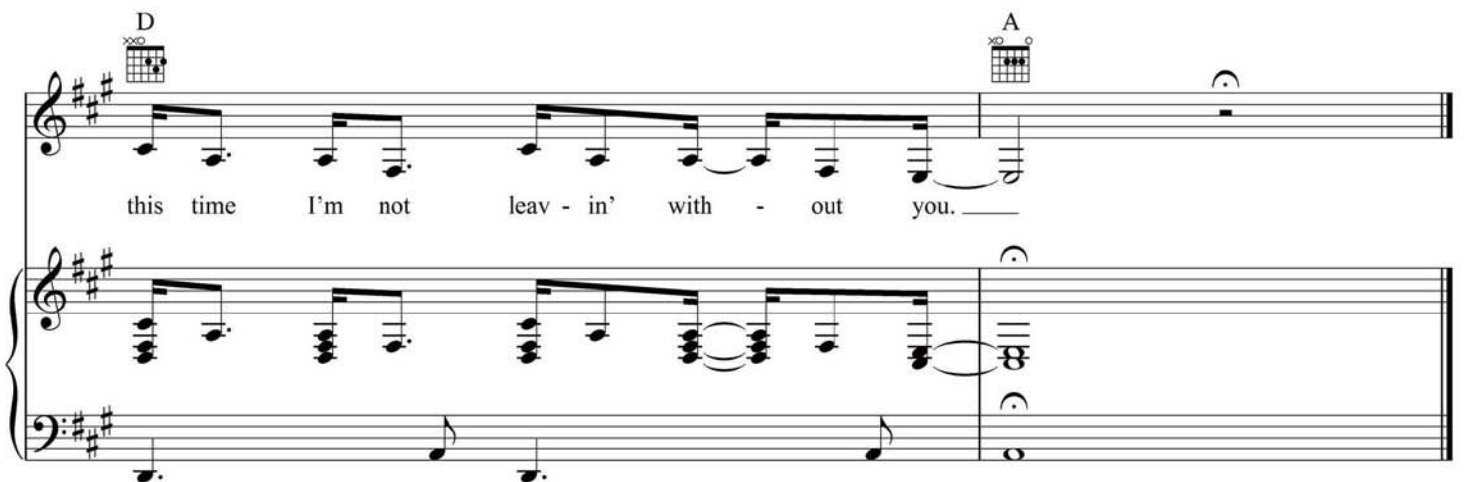
I. You and I. I. It's





been a long time since I came a round, been a long time, but I'm back in town. And



this time I'm not leav - in' with - out you.