

PIANO • VOCAL • GUITAR

LADY GAGA THE FAME MONSTER



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CORPORATION

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BAD ROMANCE

Words and Music by STEFANI GERMANOTTA
and NADIR KHAYAT

Moderate Techno groove

N.C. F G Am

Oh, oh, caught in a bad romance...

mp

C F G

Oh, oh, caught in a bad romance...

E7/G# Am N.C.

caught in a bad romance... Rah, rah, ah, ah, ah...

Ro - ma, ro - ma, ma. — Ga - Ga, ooh - la - la, — want your bad ro - mance.

N.C.

Rah, rah, ah, ah, ah. — Ro - ma, ro - ma, ma. — Ga - Ga, ooh - la - la, —

want your bad ro - mance. { I want your ug - ly, I want your dis - ease. —
I want your hor - ror, I want your de - sign —

I want your ev - 'ry - thing as long as it's free. — I want your love. }
'cause you're a crim - i - nal as long as you're mine. — I want your love. }

Love, love, love, I want your love.

{ I want your dra - ma, the touch of your hand, — hey. I want your leath - er - stud - ded
 { I want your psy - cho, your ver - ti - go shtick, — hey. While you in my rear win - dow,

kiss in the sand. — I want your love. } Love, love, love, I want your
 ba - by is sick. — I want your love. }

love. You know that I want — you
 (Love, love, love, I want your love.)



and you know that I need _ you. I want it bad, bad ro - mance. _

I want your love and _ I want your re - venge, _ you and me _ could write a bad ro - mance. _

Oh, _ I want your love and all your lov - in's re - venge, _ you and me _

_ could write a bad ro - mance. _ Oh, _ oh, _

G Am C

caught in a bad ro - mance. _ Oh, _

F G E7/G#

oh, _ caught in a bad ro - mance. _

Am To Coda Am

Rah, rah, ah, ah, ah. _ Ro - ma, ro - ma, ma. _

G Am

Ga - Ga, ooh - la - la, _ want your bad ro - mance. Walk, walk, fash - ion ba - by.

1

Work it, move that bitch, cra - zy. Walk, walk, fash-ion ba - by. Work it, move that bitch, cra - zy.

2

Walk, walk, pas-sion ba - by. Work it, I'm a free - bitch, ba - by. I want - your love -

and I want your re - venge. I want - your love, I don't wan - na be friends.

Je ton a - mour, et je veux ton re - venge. Je ton a - mour.

Am F G

I don't wan-na be friends. (Oh, oh, No, I don't wan-na be friends. _

Am C F

caught in a bad ro - mance.) I don't wan-na be friends. (Oh, oh, _

G E7/G# N.C. D.S. al Coda

_ want your bad ro - mance. caught in a bad ro - mance.) Want your bad ro - mance.

CODA N.C.

Rah, rah, ah, ah, ah. _ Ro-ma, ro-ma, ma. _ Ga - Ga, ooh-la - la, _ want your bad ro - mance.

ALEJANDRO

Words and Music by STEFANI GERMANOTTA
and NADIR KHAYAT

Andante rubato

N.C.

Spoken: "I know that we are young, and I know that you may love me

Moderate Pop feel

Bm

D

but I just can't be with you like this anymore, Alejandro."

F#m

Bm

D

F#m Bm D

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a series of chords and moving lines. The lower staff is in bass clef with the same key signature and time signature, providing a bass line. Above the first staff, three guitar chord diagrams are shown: F#m (x23212), Bm (x24422), and D (xx0232).

F#m Bm D

The second system of music continues the piece with two staves. The upper staff has treble clef and the lower staff has bass clef. The key signature remains one sharp and the time signature is 4/4. Above the first staff, three guitar chord diagrams are shown: F#m (x23212), Bm (x24422), and D (xx0232).

F#m Bm D

She's got both hands - in her
bro - ken, — she's just a ba -

The third system of music includes vocal lines and piano accompaniment. The upper staff is in treble clef and contains the vocal melody with lyrics. The lower staff is in bass clef and contains the piano accompaniment. Above the first staff, three guitar chord diagrams are shown: F#m (x23212), Bm (x24422), and D (xx0232). The lyrics are: "She's got both hands - in her / bro - ken, — she's just a ba -".

F#m Bm D

pock - ets by and she — won't look at you, — won't look at you. —
- by but her boy-friend's like a dad, — just like a dad. —

The fourth system of music includes vocal lines and piano accompaniment. The upper staff is in treble clef and contains the vocal melody with lyrics. The lower staff is in bass clef and contains the piano accompaniment. Above the first staff, three guitar chord diagrams are shown: F#m (x23212), Bm (x24422), and D (xx0232). The lyrics are: "pock - ets by and she — won't look at you, — won't look at you. — / - by but her boy-friend's like a dad, — just like a dad. —".

F#m Bm D

She hides true love, — en su bol - sil -
 And all those flames that — burned be - fore —

F#m Bm D

— lo, she's got a ha - lo 'round her fin - ger, a-round you. —
 — him, now he's got to fi - re fight, — got to cool the bad. —

F#m Bm D

You know that I love you, boy,

F#m Bm D

hot like Mex - i - co, — re - jice. At this point I've got to choose, — noth -

F#m N.C. G D

ing to lose. — Don't call my name, — don't call my name, Al - e -

A Bm G D

jan - dro. — I'm not your babe, — I'm not your babe, — Fer -

A Bm G D

nan - do. — Don't want to kiss, — don't want to touch, — just smoke my

A Bm G D

cig - a - rette — and hush. — Don't call my name, — don't call my name, — Ro -

A Bm G D

ber - to. — Al - e - jan - dro, — Al - e - jan - dro. —

A Bm G D

Al - e - al - e - jan - dro, Al - e - al - e - jan - dro. —

A Bm G D

Al - e - jan - dro, — Al - e - jan - dro. —

A Bm G D

Al - e - al - e - jan - dro, Al - e - al - e - jan - dro. —




To Coda ⊕

1

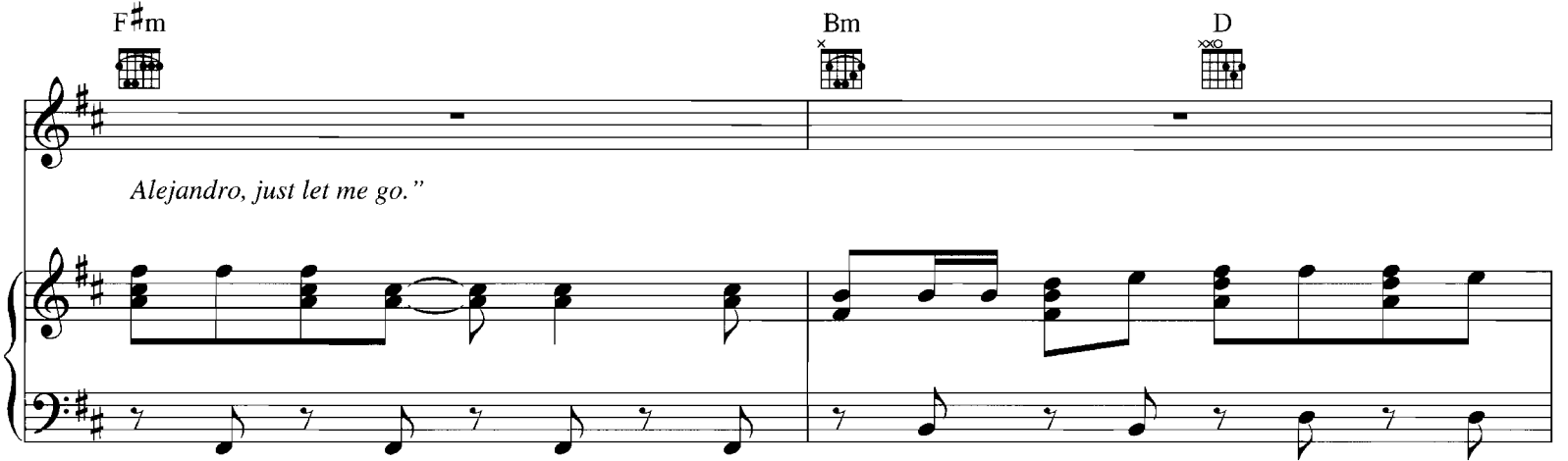
A  Bm  D 

Spoken: "Stop please, just let me go."






F#m  Bm  D 

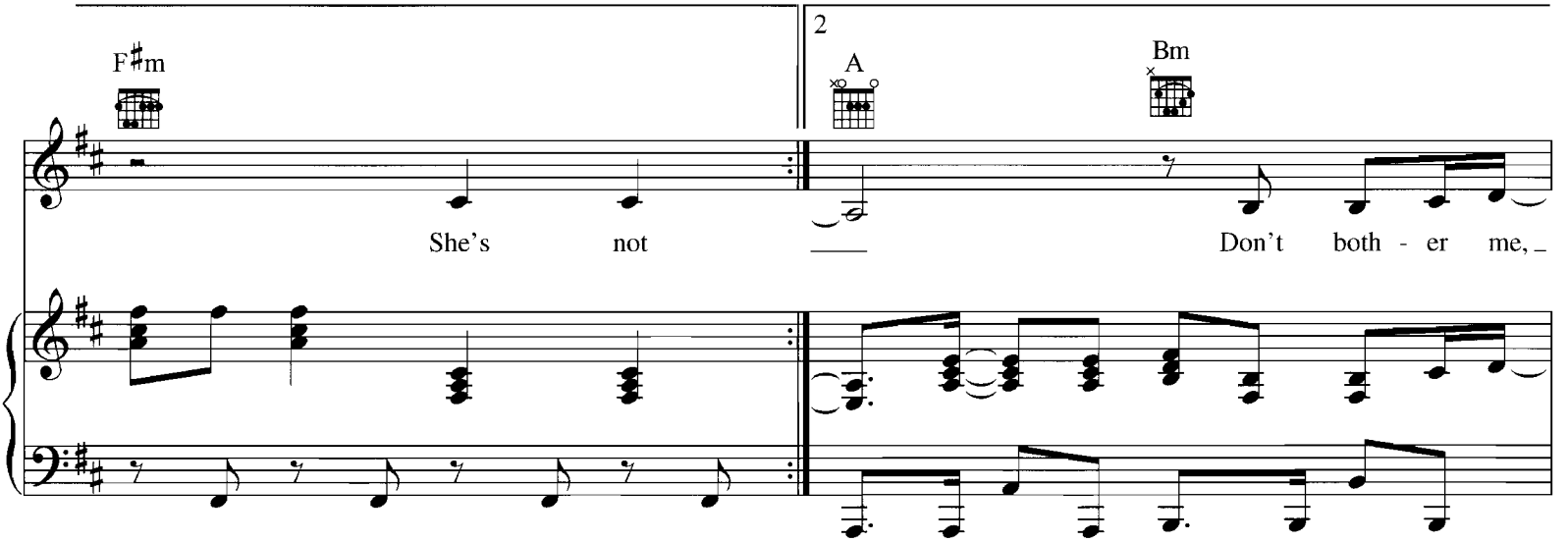
Alejandro, just let me go."





2

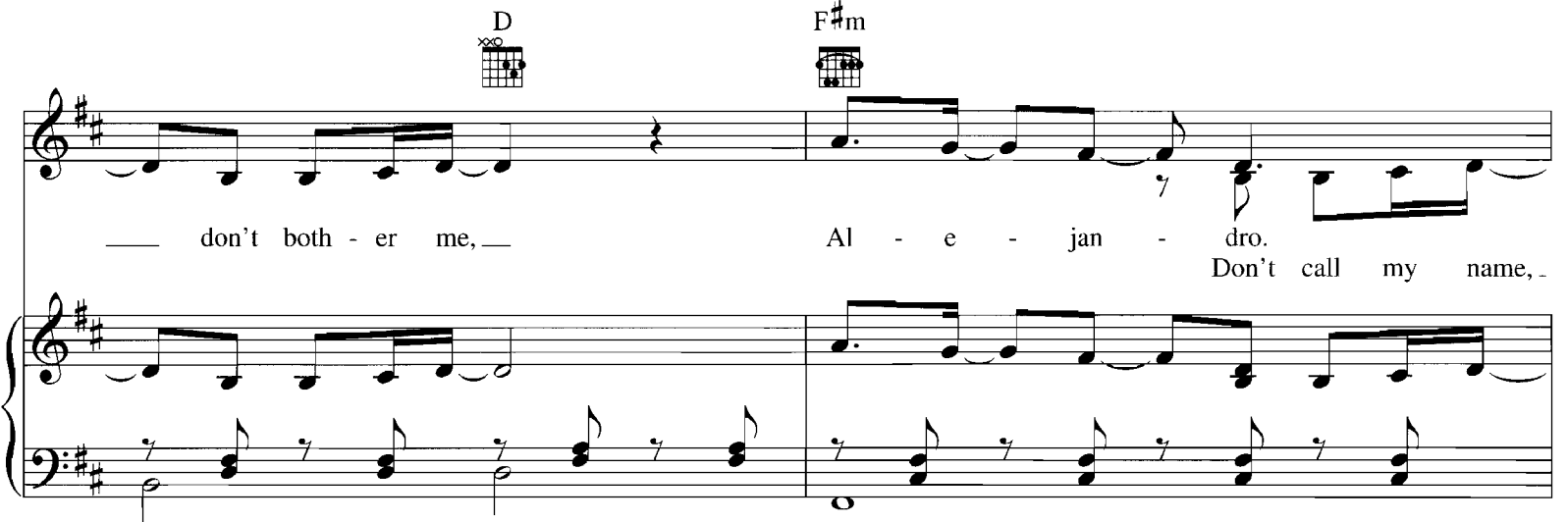
F#m  A  Bm 

She's not Don't both - er me, -



D  F#m 

— don't both - er me, — Al - e - jan - dro. Don't call my name, -



Bm D F#m

— don't call my name, — bye, Fer - nan - do. I'm not your babe, —

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by eighth notes for 'don't call my name, —'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth notes. Chord diagrams for Bm, D, and F#m are shown above the vocal staff.

G D A6 Bm

— I'm not your babe, — Al - e - jan - dro. I don't want to kiss, —

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by eighth notes for 'I'm not your babe, —'. The piano accompaniment remains consistent. Chord diagrams for G, D, A6, and Bm are shown above the vocal staff.

G D A6 A

— don't want to touch, — Fer - nan - do. — Don't call my name, —

D.S. al Coda

The third system concludes the main phrase. The vocal line has a whole note rest, followed by eighth notes for 'don't want to touch, —'. The piano accompaniment ends with a final chord. Chord diagrams for G, D, A6, and A are shown above the vocal staff. The instruction 'D.S. al Coda' is placed at the end of the system.

CODA A Bm G D

— Don't call my name, — don't call my name, — Al - e -

The CODA section features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by eighth notes for 'Don't call my name, —'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth notes. Chord diagrams for A, Bm, G, and D are shown above the vocal staff.

A Bm G D

jan - dro. — I'm not your babe, — I'm not your babe, — Fer -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The guitar chords are A, Bm, G, and D. The lyrics are: "jan - dro. — I'm not your babe, — I'm not your babe, — Fer -".

A Bm G D

nan - do. — Don't want to kiss, — don't want to touch, — just smoke my

The second system of music continues the vocal line and piano accompaniment. The guitar chords are A, Bm, G, and D. The lyrics are: "nan - do. — Don't want to kiss, — don't want to touch, — just smoke my".

A Bm G D

cig - a - rette — and hush. — Don't call my name, — don't call my name, — Ro -

The third system of music continues the vocal line and piano accompaniment. The guitar chords are A, Bm, G, and D. The lyrics are: "cig - a - rette — and hush. — Don't call my name, — don't call my name, — Ro -".

A Bm N.C.

ber - to. — Al - e - jan - dro. —

The fourth system of music concludes the vocal line and piano accompaniment. The guitar chords are A, Bm, and N.C. (No Chords). The lyrics are: "ber - to. — Al - e - jan - dro. —".

MONSTER

Words and Music by STEFANI GERMANOTTA,
NADIR KHAYAT and NIK DRESTI

Dance pop
N.C.

Spoken: "Don't call me GaGa.

I've never seen one like that before.

Don't look at me like that. You amaze me." He

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains the lyrics: "Don't look at me like that. You amaze me." He. The piano accompaniment is in 4/4 time and includes guitar chord diagrams for F, G, Am, and Em. The piano part features a melodic line in the right hand and a bass line in the left hand.

ate my heart, he a - a - ate my heart. He ate my heart, he

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains the lyrics: "ate my heart, he a - a - ate my heart. He ate my heart, he". The piano accompaniment is in 4/4 time and includes guitar chord diagrams for F, G, and Am. The piano part features a melodic line in the right hand and a bass line in the left hand.

Em F G

a - a - ate my heart out. Ate my heart, he a - a - ate my heart. He

mf

Am Em F

ate my heart, he a - a - ate my heart. Look at him, — look at me, —
— said to me, —

G Am Em

that boy is bad good and hon - est - ly, he's a wolf.
"Girl you look good e - nough to eat." Put his arms

F G

in dis - guise, — but I can't stop
a - round me, — said, — "Boy, now

Am Em

star - ing in ___ those e - vil eyes.
get your paws ___ right off ___ me."

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff. Chord diagrams for Am and Em are provided at the top.

F G

I asked my girl - friend if she'd seen you round be - fore,

The second system continues the melody. The vocal line has a 7/8 time signature. The piano accompaniment uses block chords. Chord diagrams for F and G are provided.

Am C

she mum - bled some - thing while we got down on the floor, ba - by.

The third system continues the melody. The vocal line has a 7/8 time signature. The piano accompaniment uses block chords. Chord diagrams for Am and C are provided.

F G

We might have fucked, not real - ly sure, don't quite re - call,

The fourth system concludes the melody. The vocal line has a 7/8 time signature. The piano accompaniment uses block chords. Chord diagrams for F and G are provided.

Am C

but some - thing tells me that I've seen him, yeah. That boy is a mon -

Fmaj7 G Am

- ster, _____ that boy is a mon - ster. _____

C Fmaj7 G

That boy is a mon - ster, _____ that boy is a mon -

Am C F

- ster, _____ er, _____ er, _____ er, _____ er. He ate my heart,

G Am C

he ate my heart. He

F G Am

ate my heart, he ate my heart.

1 2 C C F

He licked his lips, — He ate my

Em Dm

heart, he ate my heart, — in - stead — he's a mon - ster in — my — bed. —

F Em Dm

He ate my heart, he ate my heart, in - stead he's a

Fmaj7 G

mon - ster in my bed. I want to just dance, but he took me home in - stead.

Am C

Uh oh, there was a mon - ster in my bed.

Fmaj7 G

We french kissed on a sub - way train, he tore my



clothes right off, — he ate my heart and then he ate my — brain. —



Oh. — Oh, oh. —



He ate my heart, he



a - a - ate my heart, he ate my heart. Want to

A5



N.C.

talk to her, — she's hot as hell.

That boy is a mon -

Fmaj7



G



Am



- ster, —

that boy is a mon - ster. —



That boy is a mon - ster, —

that boy is a mon -



1



2



- ster, —

er, —

er. — That boy is a mon -

er, — er, — er. —

SPEECHLESS

Words and Music by
STEFANI GERMANOTTA

Moderately (♩ = $\frac{3}{4}$)

*   

How, _____ how, _____ how? _____

f

    N.C.

How? _____ I _____

can't be - lieve _ what you said to me, _ last night we were a - lone. _____ You threw your

* Recorded a half step higher.

F G

hands up; ba - by, you gave up, you gave up. I

Am G

can't be - lieve how you looked at me with your James Dean gloss - y eyes in your

F G N.C.

tight jeans with your long hair and your cig - a - rette - stained lies.

Am E/G# C/G

Could we fix you if you broke? And is your punch

Fm7b5

C

G/B

Am

G

line just a joke? I'll nev - er talk a - gain. Oh, boy, you've left me

F

Gsus

G

speech - less, you've left me speech - less, so speech - less.

C

G/B

Am

G

And I'll nev - er love a - gain. Oh, { boy, } friend, you've left me



To Coda

F


Gsus

G

speech - less, you've left me speech - less, so speech - less. I

Am  G 



can't be - lieve _ how you slurred at me _ with your half-wired bro - ken jaw. _ You popped my




F  G 

heart seams on my bub - ble dreams, bub - ble _ dreams. I



Am  G 

can't be - lieve _ how you looked at me _ with your John - nie Walk - er eyes. _ He's gon - na



F  G 

get you. _ And af - ter he's through, _ there's gon' be no love left to _ rye. _



Am E/G#

And I know that it's com - pli - cat - ed, but I'm a los - er in love. So, ba -

C/G F#m7b5 D.S. al Coda

- by, raise a glass - to mend - all the bro - ken hearts - of all - my wrecked - up friends -

CODA Gsus G C G/B

speech - less, so speech - less. - How, - how,

Am G F G

how? - How, -

C G/B Am G

how, _____ how? _____

F G Gb

F E7

And af - ter all _____ the drinks _ and bars that we've been to, _____ would you

C G/B Am G Gb

give it all up? Could I give it all up for you? _____

F E7

And af - ter all — the boys — and the girls that we've — been through, — would you

C G/B Bb6 F

give it all up? Could you give it all up if I prom - ise, boy, — to you

rit.

C G/B

that I'll nev - er talk a - gain —

a tempo

Am F C G/B

and I'll nev - er love a - gain? —

Am F C G/B

I'll nev - er write a song, -

Am G F7 G

won't e - ven sing a - long, I'll nev - er love a - gain. -

C G/B Am

How? So speech - less.

F Gsus G

You left me speech - less, so speech - less.

C G/B Am

Will you ev - er talk a - gain? — Oh, boy, why you so

F Gsus G

speech - less? You've left me speech - less, so speech - less.

C G/B Am G

Some men may fol - low me, — but you choose death and com - pa - ny. —



F N.C. C

— Why you so speech - less? Oh, — oh. —

DANCE IN THE DARK

Words and Music by STEFANI GERMANOTTA
and FERNANDO GARIBAY



Dance Pop

Dm  Bb 

mf




The first system of piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line of eighth notes. The left staff is in bass clef and provides a simple bass line with quarter notes and rests. Chord diagrams for Dm and Bb are shown above the right staff.

Dm  C  Dm 

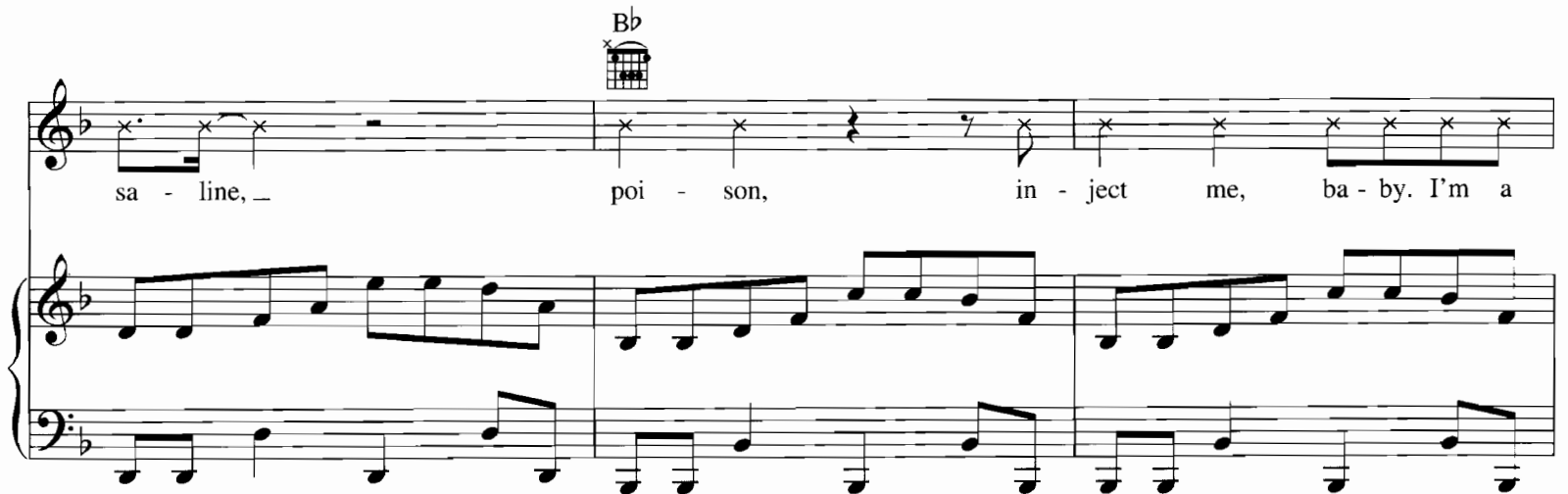
Sil - i - cone, -
Spoken lyrics tacet on repeat



The second system of piano accompaniment consists of two staves. The right staff has a repeat sign and contains a melodic line with some rests. The left staff continues the bass line. Chord diagrams for Dm, C, and Dm are shown above the right staff.

Bb 

sa - line, - poi - son, in - ject me, ba - by. I'm a



The third system of piano accompaniment consists of two staves. The right staff has a melodic line with rests. The left staff continues the bass line. A Bb chord diagram is shown above the right staff.



free, bitch, — I'm a free, bitch. —



Some Run, girls run, won't her



dance to the beat of the track. —
kiss is a vam - pi - re grin. —



She won't walk a - way, —
The moon lights a - way —

Dm



but she won't look back.
while she's howl - ing at him.

C



Bb



She looks good, but her
She looks good, but her

F



C



boy - friend says she's a mess,
boy - friend says she's a tramp,
she's a mess, she's a
she's a tramp, she's a

Bb



mess, now the girl is stressed.
vamp, but she still does her dance.
She's a mess, she's a
She's a tramp, she's a

F C6 C

mess, she's a mess, she's a mess. —
vamp, but she still kills the dance. —

F

Ba - by loves to dance in the dark, —

C

'cause when he's look - ing, she falls a - part. —

Dm Bb

Ba - by loves to dance in the dark. (Dance,



dance, dance.) Ba - by loves to



dance in the dark, 'cause when he's look - ing,



she falls a - part. Ba - by loves to



dance, loves to dance in the dark. (Dance, dance, dance.)

2

F

dance, dance.) She loves to dance in the dark. _

C

Bb

In the dark, _ she

F

C

loves, she loves to dance in the dark. _

Bb

F

C

Mar-i - lyn, _ Ju - dy, _ Syl - vi - a,



tell 'em how you feel, — girls. Work your blonde, Ben - et — Ram - sey, will



haunt like Lib - er - a - ce. Find your free - dom in the mu - sic, find your Je -



- sus, find your Ku - brick. You will nev - er fall a - part, — Di - a - na.



you're still in our hearts. — Nev - er let you fall a - part, — to - geth - er

F

we'll dance in the dark. Ba - by loves to dance in the dark,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a guitar chord diagram for F major (x23211). The lyrics are "we'll dance in the dark. Ba - by loves to dance in the dark,". The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

C Dm

'cause when he's look-ing, she falls a - part. Ba - by loves to

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, with guitar chord diagrams for C major (x32010) and Dm (xx0232). The lyrics are "'cause when he's look-ing, she falls a - part. Ba - by loves to". The bottom two staves are the piano accompaniment.

Bb N.C. Bb

dance in the dark. Ba - by.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, with guitar chord diagrams for Bb (x32010), N.C. (No Chords), and Bb. The lyrics are "dance in the dark. Ba - by.". The bottom two staves are the piano accompaniment.

F C

Ba - by loves to dance in the dark, 'cause when he's look-ing,

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, with guitar chord diagrams for F (x23211) and C (x32010). The lyrics are "Ba - by loves to dance in the dark, 'cause when he's look-ing,". The bottom two staves are the piano accompaniment.



she falls a - part. Ba - by loves to dance, loves to dance in the dark.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "she falls a - part." followed by "Ba - by loves to dance, loves to dance in the dark." The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.



(Dance, dance, dance.)

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of the lyrics "(Dance, dance, dance.)" with a repeat sign. The piano accompaniment continues with a steady bass line and chords.



Repeat and Fade

The third system of music features a piano accompaniment in the lower staff. The upper staff is empty. The piano accompaniment continues with a steady bass line and chords, ending with a repeat sign and the instruction "Repeat and Fade".

Optional Ending



The optional ending section features a piano accompaniment in the lower staff. The upper staff is empty. The piano accompaniment consists of a steady bass line and chords, ending with a repeat sign.

TELEPHONE

Words and Music by BEYONCÉ KNOWLES,
LASHAWN DANIELS, LAZONATE FRANKLIN,
RODNEY JERKINS and STEFANI GERMANOTTA

Dance Pop

Fm **Ab** **Bb**

mp

Fm **Ab**

Hel - lo, hel - lo, ba - by, you called. I can't hear a thing.

Bb **Fm**

I have got no ser-vice in the club, you see, see. What, what, what did you say? Oh, you're

Ab **Bb** **Fm**

break-in' up on me. Sor - ry, I can - not hear you. I'm kind of bus - y, kind,

kind of bus - y, kind, kind of bus - y. Sor - ry. I can - not hear you. I'm

f

Ab 4fr Bb

kind of bus - y. Just a sec - ond, it's my fav - 'rite song they're gon - na play, and

Fm Ab 4fr

I can - not text you with a drink in my hand, eh. You should - a made some plans with me. you

Bb Fm

knew that I was free, and now you won't stop call - in' me. I'm kind of bus - y.

Ab 4fr Bb/D Fm



Stop call - in', stop call - in', I don't want to think an - y - more. — I left my head and my



heart on the dance - floor. Stop call - in', stop call - in', I don't want to talk an - y - more. —



— I left my head and my heart on the dance - floor. Eh eh eh eh eh eh eh eh



eh eh eh, stop tel - e - phon - in' me, eh eh eh eh eh eh eh eh eh. I'm bus -

Ab

B \flat



y. Eh eh eh eh eh eh eh eh eh, stop tel - e - phon - in' me, eh eh eh eh eh eh eh

Fm



eh eh eh eh. Can call all you want but there's no one home, and you're

Ab

B \flat /D





not gon - na reach my tel - e - phone. Out in the club and I'm sip - pin' that bub, and you're

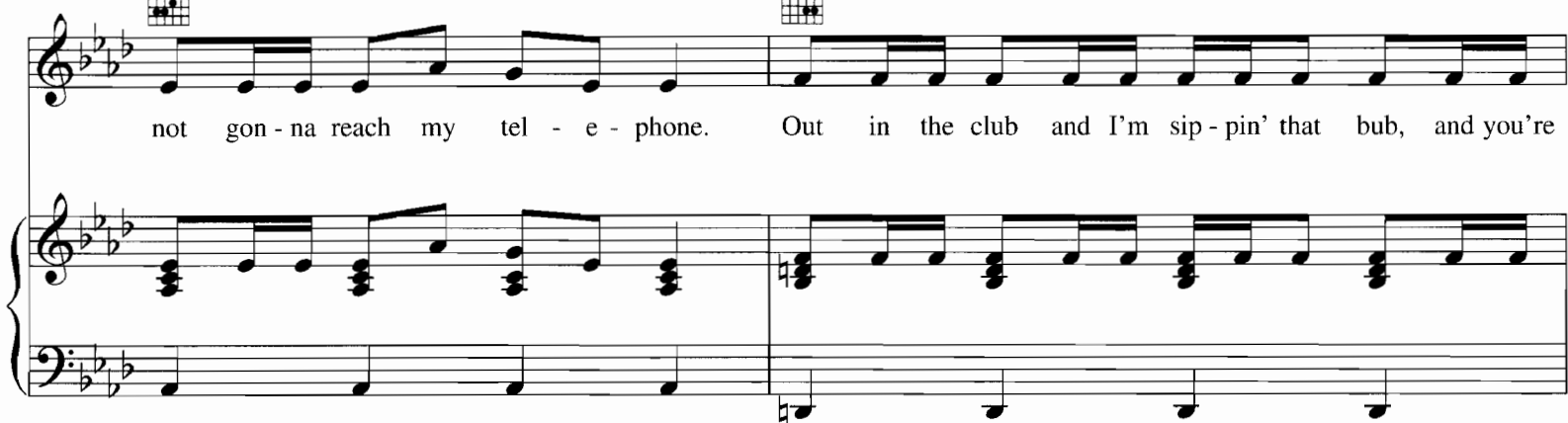
Fm



not gon - na reach my tel - e - phone. Call all you want but there's no one home, and you're

Ab  Bb/D 




not gon - na reach my tel - e - phone. Out in the club and I'm sip - pin' that bub, and you're




Fm 

not gon - na reach my tel - e - phone. Boy, the way you blow - in' up my phone won't



Ab  Bb/D  Fm 

make me leave no fast - er, put my coat on fast - er, leave my girls no fast - er. I



Ab  Bb/D 

should - a left my phone at home 'cause this is a dis - as - ter. Call - ing like a col - lec - tor;



Fm Ab

sor-ry, I can - not an - swer. Not that I don't like you, I'm just at a par - ty, and

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor (three flats) with lyrics. Above it are two guitar chord diagrams: Fm (x23213) and Ab (x02030) with a 4th fret bar. The bottom two staves show piano accompaniment with chords and a bass line.

Bb Fm

I am sick and tir - ed of my phone r - ring - in'. Some - times I feel like I live in Grand

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are two guitar chord diagrams: Bb (x20232) and Fm (x23213). The bottom two staves show piano accompaniment.

Ab Bb Fm

Cen - tral Sta - tion. To - night I'm not tak - in' no calls 'cause I'll be danc - in', 'cause

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: Ab (x02030) with a 4th fret bar, Bb (x20232), and Fm (x23213). The bottom two staves show piano accompaniment.

Ab Bb

I'll be danc - in', 'cause I'll be danc - in'. To - night I'm not tak - in' no calls 'cause

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are two guitar chord diagrams: Ab (x02030) with a 4th fret bar and Bb (x20232). The bottom two staves show piano accompaniment.

Fm

A \flat

I'll be danc - in'. Stop call - in', stop call - in', I don't want to think an - y - more. -

B \flat

Fm

— I left my head and my heart on the dance — floor.




A \flat

Stop call - in', stop call - in', I don't want to talk an - y - more. -

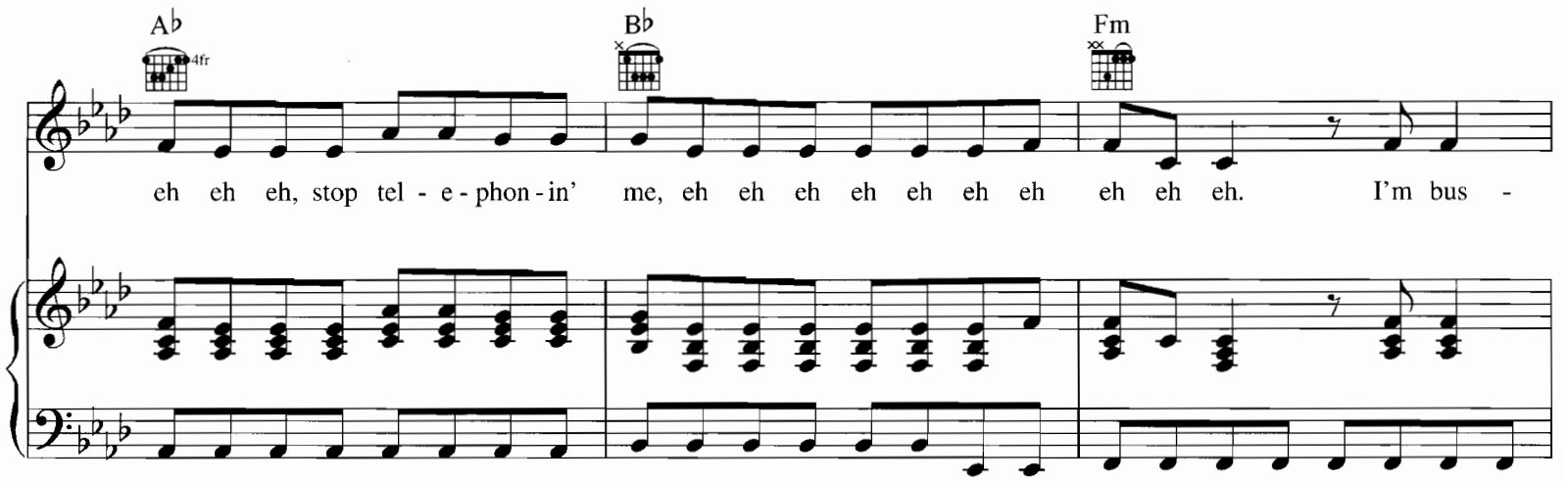
B \flat



Fm

— I left my head and my heart on the dance _ floor. Eh eh eh eh eh eh eh

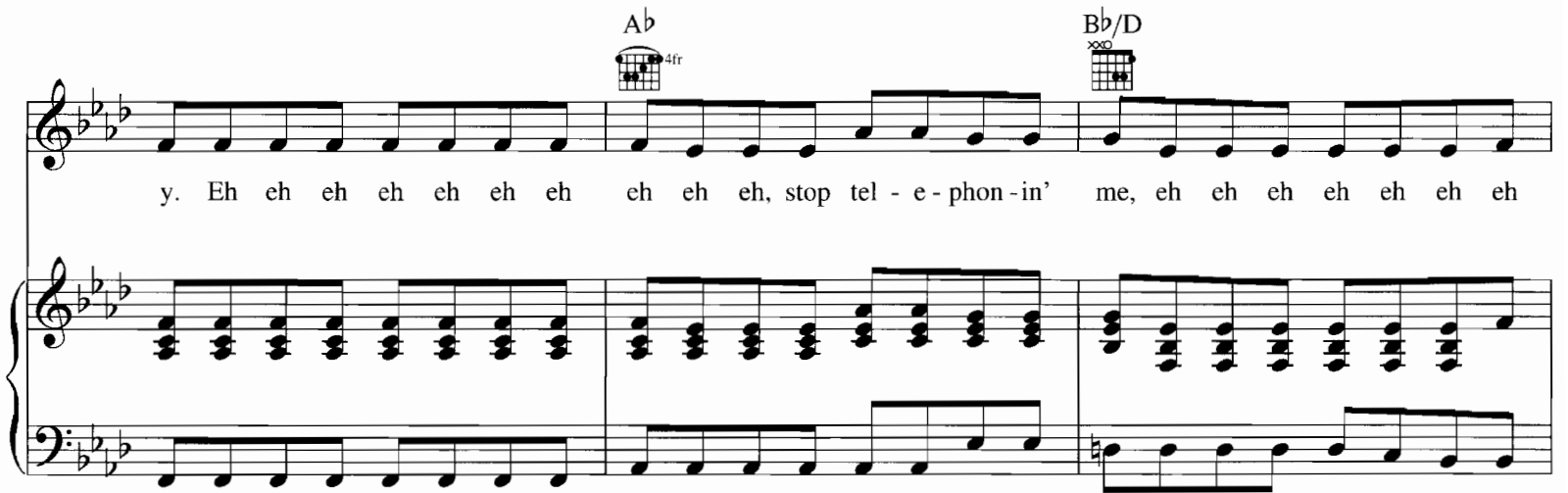





eh eh eh, stop tel - e - phon - in' me, eh eh eh eh eh eh eh eh eh eh. I'm bus -





y. Eh eh eh eh eh eh eh eh eh eh, stop tel - e - phon - in' me, eh eh eh eh eh eh eh eh



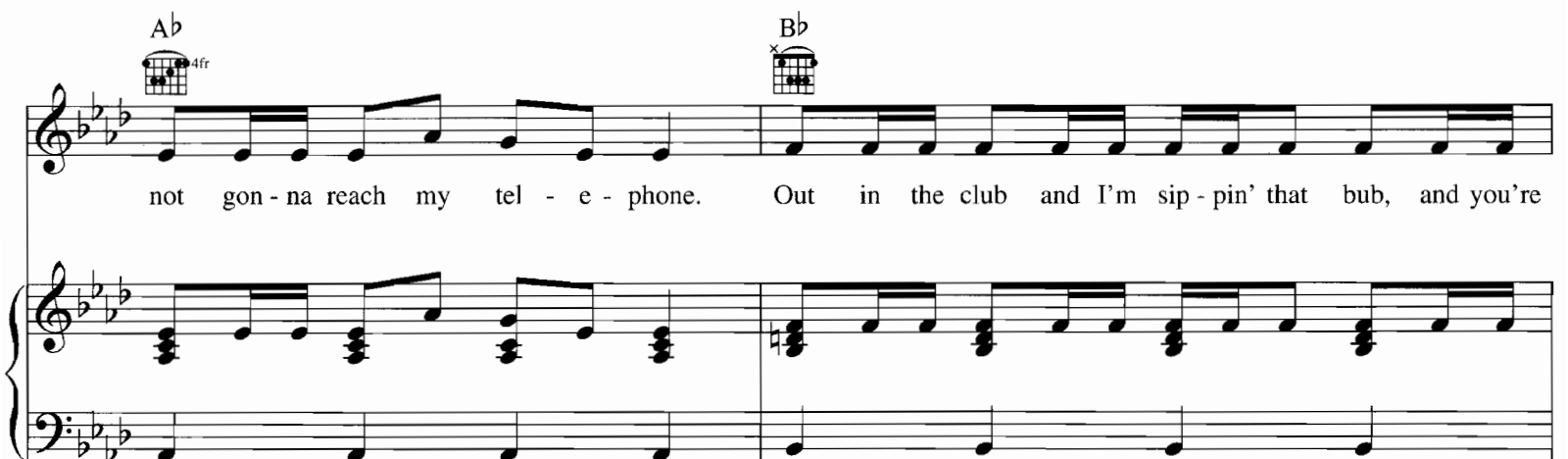


eh eh eh eh. Can call all you want but there's no one home, and you're



not gon - na reach my tel - e - phone. Out in the club and I'm sip - pin' that bub, and you're



Fm



not gon - na reach my tel - e - phone. Call all you want but there's no one home, and you're

Ab



Bb/D



not gon - na reach my tel - e - phone. Out in the club and I'm sip - pin' that bub, and you're

Fm



Db



not gon - na reach my tel - e - phone. My tel - e - phone,

Ab



Bb



m - m - my tel - e - phone. 'Cause I'm out in the club and I'm sip - pin' that bub, and you're

Fm

not gon - na reach my tel - e - phone. My tel - e - phone,

Detailed description: This system contains the first two lines of music. The top line is a guitar part with a treble clef and a key signature of three flats (B-flat major/D-flat minor). It starts with a guitar chord diagram for Fm (F major minor) and contains a melodic line with eighth notes and rests. The lyrics 'not gon - na reach my tel - e - phone. My tel - e - phone,' are written below the notes. The bottom two staves are a piano accompaniment with grand staff notation (treble and bass clefs), featuring chords and a bass line.

Ab

m - m - my tel - e - phone. 'Cause I'm out in the club and I'm sip - pin' that bub, and you're

Detailed description: This system contains the second two lines of music. The top line is a guitar part with a treble clef and a key signature of three flats. It starts with a guitar chord diagram for Ab (A-flat major) and contains a melodic line with eighth notes and rests. The lyrics 'm - m - my tel - e - phone. 'Cause I'm out in the club and I'm sip - pin' that bub, and you're' are written below. A second guitar chord diagram for Bb/D (B-flat major over D) is shown above the second measure. The bottom two staves are a piano accompaniment with grand staff notation.

Fm

not gon - na reach my tel - e - phone.

Detailed description: This system contains the third two lines of music. The top line is a guitar part with a treble clef and a key signature of three flats. It starts with a guitar chord diagram for Fm and contains a melodic line with eighth notes and rests. The lyrics 'not gon - na reach my tel - e - phone.' are written below. The bottom two staves are a piano accompaniment with grand staff notation.

Ab

Detailed description: This system contains the final two lines of music. The top line is a guitar part with a treble clef and a key signature of three flats. It starts with a guitar chord diagram for Ab and contains a melodic line with eighth notes and rests. The bottom two staves are a piano accompaniment with grand staff notation. The system concludes with a final guitar chord diagram for Fm.

SO HAPPY I COULD DIE

Words and Music by STEFANI GERMANOTTA,
NADIR KHAYAT and NIK DRESTI

Moderate pop feel

Fmaj7 G Em7

Eh, — eh, — yeah, — yeah, — eh, — eh, —

mf

1 Asus A 2 Am Fmaj7

ah, — ah. — ah, — ah. —

I love that lav - en - der — blonde, —
I am as vain as I — al -

G Em7

low. the way she moves, — the way she walks, — I
I do my hair, — I gloss my eyes, — I

Asus

A

Fmaj7



touch my - self, can't get e - nough. _
touch my - self all through the night. _

And in the si - lence of the night, _
And when some - thing falls out of place, _

G

Em7



through all the tears, — and all the lies, — I
I take my time, — I put it back, — I

Am

Fmaj7



touch my - self and it's — al - right.
touch my - self 'til I'm back on track.

Just

give

G

Em7



in,

don't give up ba - by, —

Am Fmaj7

o - pen up your heart and your mind to me. — Just know

G Em7



when that glass is emp - ty, — that the

Am Fmaj7


world is gon - na bend, — yeah. Hap - py in the club with a bot - tle of red — wine,

Dm7 Am

stars in our eyes 'cause we're hav - ing a good — time. Eh, — eh, — so

G  Fmaj7 


hap - py I ___ could die. ___ Be your best friend, yeah. I'll love you for - ev - er.





Dm7  Am 


up in the clouds, we'll be high - er than ev - er. Eh, ___ eh, ___ so





To Coda 


F#m7b9  Fmaj7 




hap - py I ___ could die ___ and it's al - right. ___ Eh, ___ eh, ___




G  Em7 




yeah, ___ yeah, ___ eh, ___ eh, ___




Asus  A  Fmaj7 




ah, _____ ah. _____ Eh, _____ eh, _____






G  Em7  Am  D.S. al Coda

yeah, _ yeah, _ eh, _ eh, _ ah, _ ah. _




CODA  F  G 



Em  Am 

So hap - py I _____ could die _____ and it's al - right. _



F G

Two systems of piano accompaniment. The first system has two measures. The first measure is marked with a chord symbol 'F' and the second with 'G'. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Em Am

So hap - py I — could die — and it's al - right. —

Vocal line and piano accompaniment for the second system. The vocal line starts with a rest in the first measure, then sings "So hap - py I — could die — and it's al - right. —". The piano accompaniment continues with the same eighth-note pattern as the first system.

Fmaj7 G Em7 Asus A



Eh, — eh, — yeah, — yeah, — eh, — eh, — ah, — ah. —

Vocal line and piano accompaniment for the third system. The vocal line consists of vocalizations: "Eh, — eh, — yeah, — yeah, — eh, — eh, — ah, — ah. —". The piano accompaniment features chords Fmaj7, G, Em7, Asus, and A.

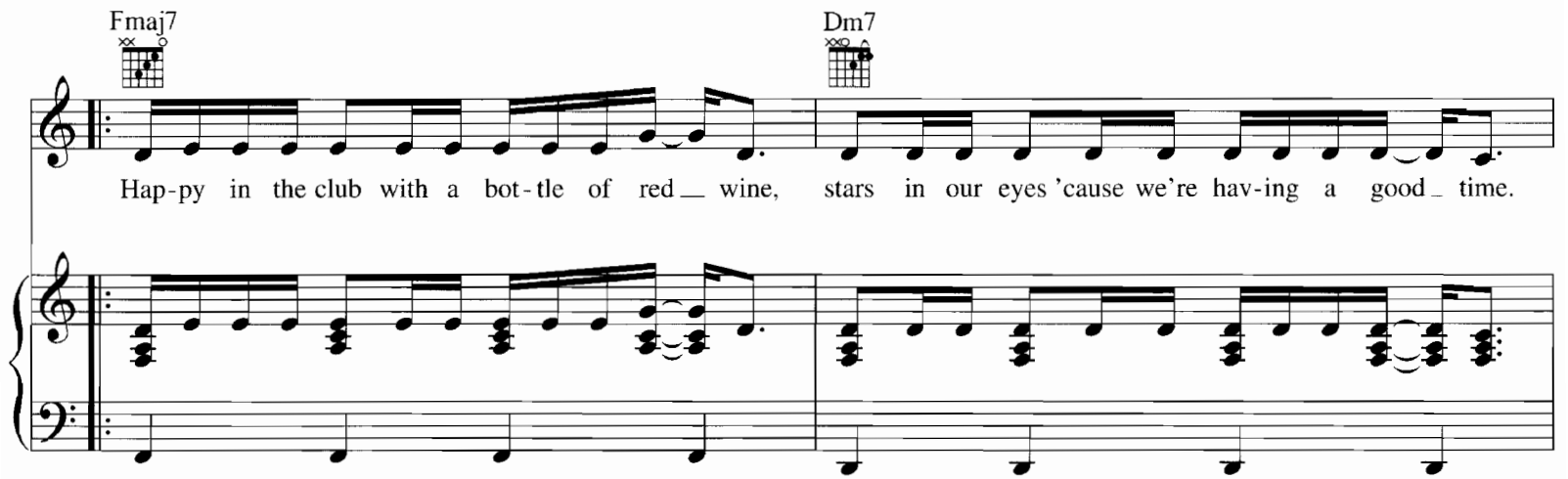
Fmaj7 G Em7 Am



Eh, — eh, — yeah, — yeah, — eh, — eh, — ah, — ah. —

Vocal line and piano accompaniment for the fourth system. The vocal line consists of vocalizations: "Eh, — eh, — yeah, — yeah, — eh, — eh, — ah, — ah. —". The piano accompaniment features chords Fmaj7, G, Em7, and Am.

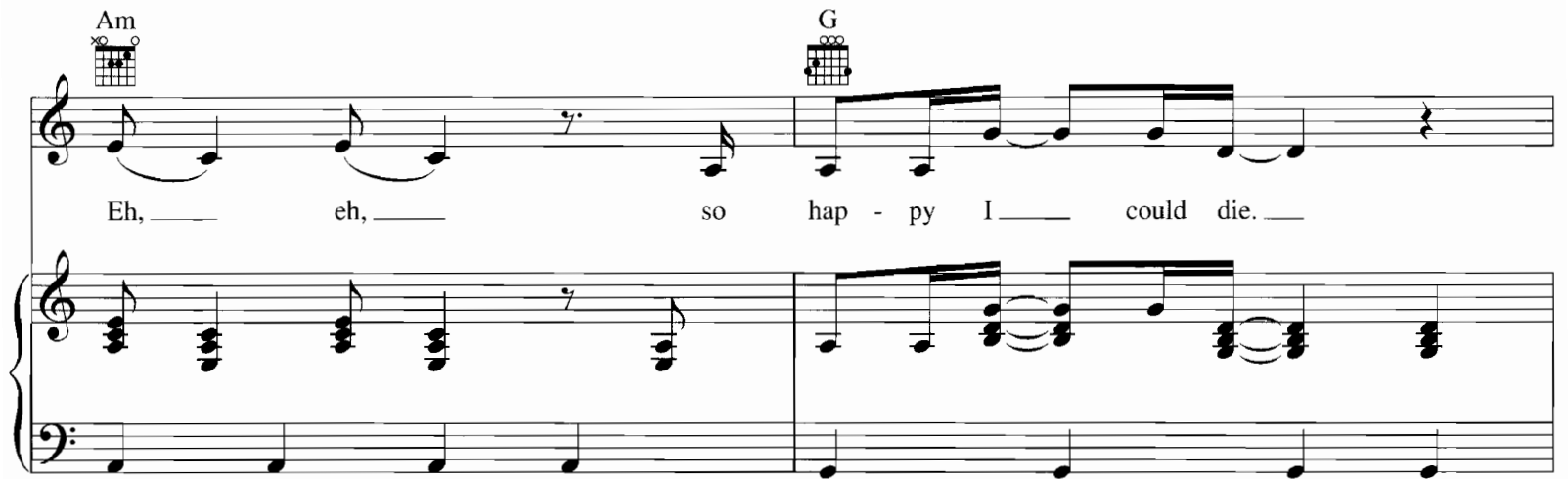
Fmaj7  Dm7 



Hap-py in the club with a bot-tle of red _ wine, stars in our eyes 'cause we're hav-ing a good _ time.



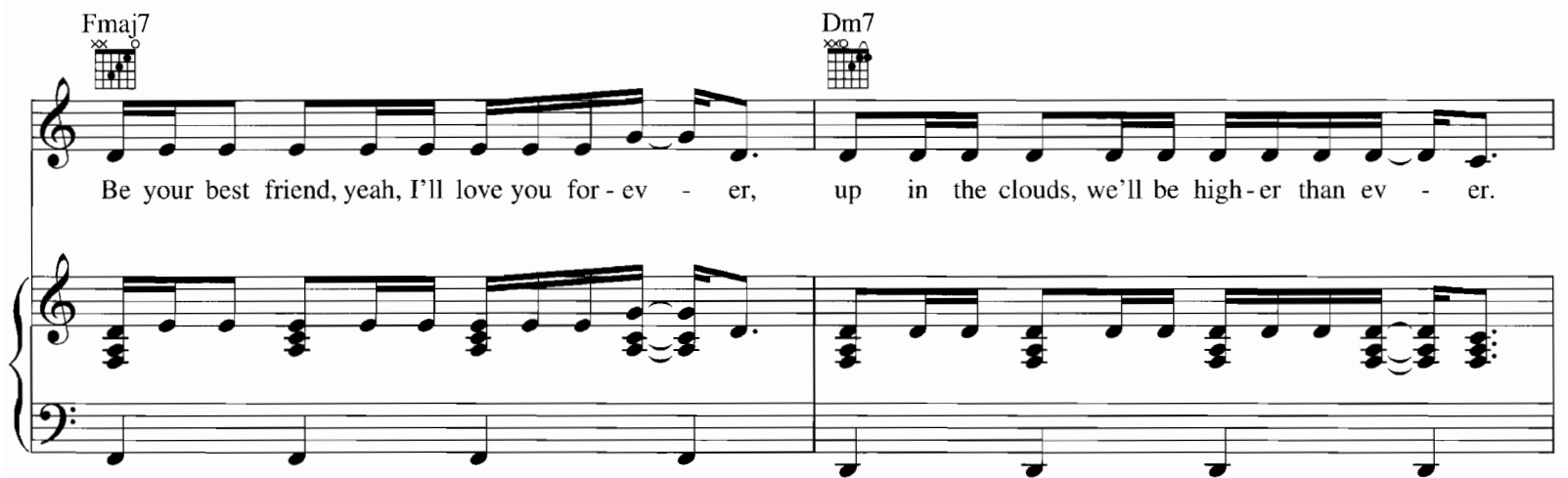
Am  G 



Eh, _ eh, _ so hap - py I _ could die. _



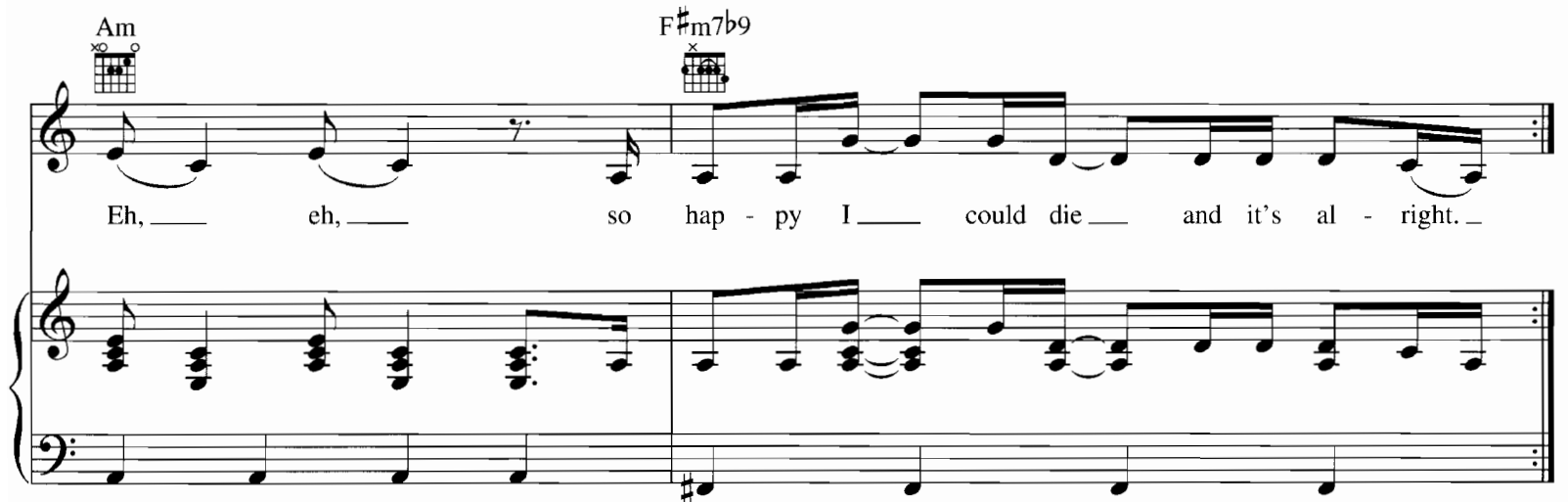
Fmaj7  Dm7 

Be your best friend, yeah, I'll love you for - ev - er, up in the clouds, we'll be high-er than ev - er.



Am  F#m7b9 

Eh, _ eh, _ so hap - py I _ could die _ and it's al - right. _







TEETH

Words and Music by STEFANI GERMANOTTA,
PETE WYOMING BENDER and TAJA RILEY


Moderate Funk dance groove

Bm A#dim/B Bm A#dim/B





*    

Show me your teeth. _

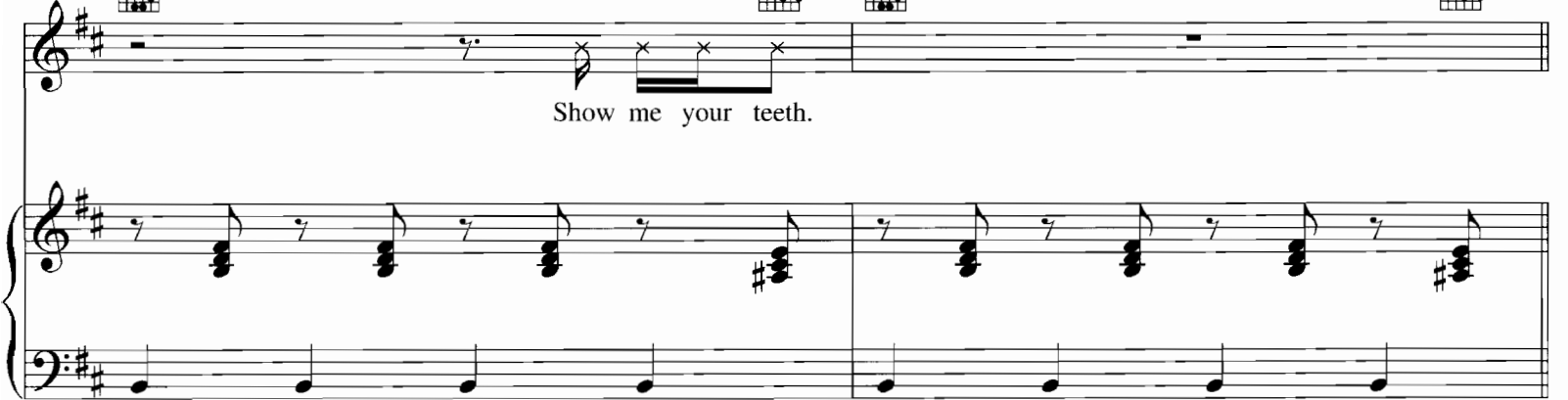
mf









Bm A#dim/B Bm A#dim/B

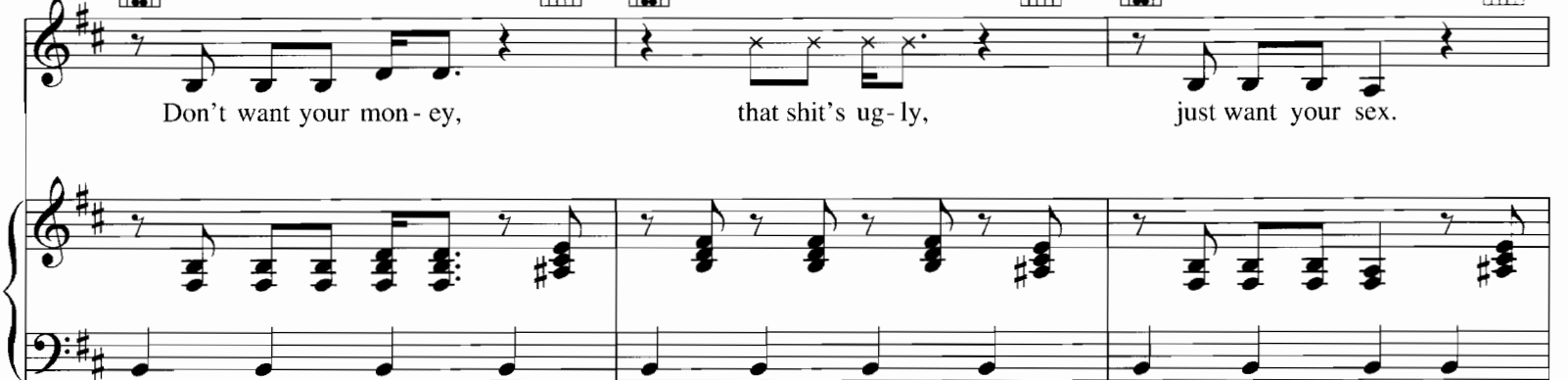
Show me your teeth.



Bm A#dim/B Bm A#dim/B Bm A#dim/B

Don't want your mon- ey, that shit's ug- ly, just want your sex.



* Recorded a half-step lower.

Bm A[#]dim/B Bm A[#]dim/B

Take a bite of my bad girl meat, take a bite of me.

Bm A[#]dim/B Bm A[#]dim/B

Show me your teeth, - let me see you're mean.

Bm A[#]dim Bm A[#]dim

Got no di - rec - tion, I need di - rec - tion.

Bm A[#]dim Bm A[#]dim

Just got my vamp. - Uh, uh.

Bm A#dim Bm A#dim

Take a bite of my bad girl meat, take a bite of me, boy.

This system contains the first two lines of music. The top line is a guitar part with four chord diagrams: Bm, A#dim, Bm, and A#dim. The lyrics are written below the guitar staff. The middle and bottom staves show a piano accompaniment with treble and bass clefs.

Bm A#dim Bm A#dim/B

Show me your teeth, the truth is sex - y.

This system contains the third and fourth lines of music. The top line is a guitar part with four chord diagrams: Bm, A#dim, Bm, and A#dim/B. The lyrics are written below the guitar staff. The middle and bottom staves show a piano accompaniment.

Em

Tell me some-thing that-'ll save me, I need a man that makes me al - right. _

This system contains the fifth and sixth lines of music. The top line is a guitar part with one chord diagram: Em. The lyrics are written below the guitar staff. The middle and bottom staves show a piano accompaniment.

F#

Tell me some-thing that-'ll change me, I'm gon-na love you with _ my hands tied. Show me your teeth. _

This system contains the seventh and eighth lines of music. The top line is a guitar part with one chord diagram: F#. The lyrics are written below the guitar staff. The middle and bottom staves show a piano accompaniment.

Bm A#dim Bm A#dim

— just tell me when. Show me your teeth, — o - pen your mouth, boy. Show me your teeth, —

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics: "— just tell me when. Show me your teeth, — o - pen your mouth, boy. Show me your teeth, —". The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and a more melodic treble line. Four guitar chord diagrams are shown above the vocal staff: Bm, A#dim, Bm, and A#dim.

To Coda ⊕

Bm A#dim Bm A#dim

— show me what you got. Show me your teeth, — teeth, teeth, teeth.

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has lyrics: "— show me what you got. Show me your teeth, — teeth, teeth, teeth.". The piano accompaniment continues with the same rhythmic pattern. A "To Coda" symbol is placed above the vocal staff. Four guitar chord diagrams are shown above the vocal staff: Bm, A#dim, Bm, and A#dim.

Bm A#dim Bm A#dim

Got no sal - va - tion, got ³ no sal - va - tion.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has lyrics: "Got no sal - va - tion, got ³ no sal - va - tion.". The piano accompaniment features a triplet of eighth notes in the treble staff. Four guitar chord diagrams are shown above the vocal staff: Bm, A#dim, Bm, and A#dim.

Bm A#dim Bm A#dim

Got no re - li - gion, my re - li - gion is you. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has lyrics: "Got no re - li - gion, my re - li - gion is you. —". The piano accompaniment continues with the same rhythmic pattern. Four guitar chord diagrams are shown above the vocal staff: Bm, A#dim, Bm, and A#dim.

Bm

A#dim

Bm

A#dim

Take a bite of my bad girl meat, take a bite of me, boy. —

Bm

A#dim Bm

A#dim Bm

A#dim

Show me your teeth, — I'm a tough bitch. Got my ad - dic - tions

Bm

A#dim Bm

A#dim Bm

A#dim

and I love to fix — them, no one's per - fect.

Bm

A#dim

Bm

A#dim

Take a bite of my bad girl meat, oh. —

Bm A#dim Bm A#dim/B

Show me your teeth, — I just need a lit - tle guid - ance.

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bm, A#dim, and Bm are shown above the vocal staff, and an A#dim/B diagram is shown above the final measure.

CODA Bm A#dim Bm A#dim

— teeth, teeth, teeth. Show me your teeth. — Oh. —

This system contains the next two measures. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm, A#dim, Bm, and A#dim are shown above the vocal staff.

Bm A#dim Bm A#dim

— My re - li - gion is you. My re - li - gion is you. —

This system contains the next two measures. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment continues. Chord diagrams for Bm, A#dim, Bm, and A#dim are shown above the vocal staff.

Bm A#dim Bm A#dim

— Help, — need a man, now show me your fangs. — Help, —

This system contains the final two measures. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment continues. Chord diagrams for Bm, A#dim, Bm, and A#dim are shown above the vocal staff.

Bm A#dim Bm A#dim

— need a man, now show me your fangs. — Help, — need a man, now show me your fangs. — Help, —

1 Bm A#dim 2 Bm A#dim/B

— need a man, now show me your fangs. — Help, — — need a man, now show me your fangs. —

Em

Tell me some-thing that-'ll save me, I need a man that makes me al - right. —

F# A#dim

Tell me some-thing that-'ll change me, I'm gon-na love you with_ my hands tied. Show me your teeth. —

Bm A#dim Bm A#dim

— just tell me when. — Show me your teeth, — o - pen your mouth, boy. Show me your teeth, —

Bm A#dim Bm A#dim

— show me what you got. Show me your teeth, — teeth, teeth, teeth. Show me your teeth, —

Bm A#dim Bm A#dim

— it's not how big, it's how mean. Oh. —

Bm A#dim Bm A#dim

— It's not how big, it's how mean. Show me your teeth, —

Bm A#dim Bm A#dim

— show me your teeth. — Show me your teeth, — show me your teeth. — Show me your teeth. —

Bm A#dim Bm A#dim

— show me your teeth. — Show me your teeth, — teeth, — teeth, teeth. Show me your teeth. —

Bm A#dim Bm A#dim

— show me your teeth. — Show me your teeth, — show me your teeth. — Show me your teeth. —

Bm A#dim Bm

— show me your teeth. — Show me your teeth, — teeth, teeth, teeth.

**BAD ROMANCE
ALEJANDRO
MONSTER
SPEECHLESS
DANCE IN THE DARK
TELEPHONE
SO HAPPY I COULD DIE
TEETH**

SONY/ATV MUSIC PUBLISHING LLC



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