

MARRY THE NIGHT

1

Words and Music by STEFANI GERMANOTTA
and FERNANDO GARIBAY

Driving Dance Pop

Am G Dm/F

I'm gon - na mar - ry the night, I won't give up on my life.

Dm C

I'm a war - ri - or queen, live pas - sion - ate - ly to - night. _

G Am

I'm gon - na mar - ry the dark, _

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First system of musical notation, measures 1-3. The vocal line starts with a whole rest, followed by eighth notes for 'gon - na make love to the stark. ____'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for G and Dm are shown above the staff.

G Dm

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

Second system of musical notation, measures 4-6. The vocal line continues with 'sol - dier to my own emp - ti - ness, I am a win - ner.' and ends with a whole rest. The piano accompaniment includes triplets in measures 4 and 5. Chord diagrams for F, C, and G are shown above the staff.

F C G

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

Third system of musical notation, measures 7-9. The vocal line features the phrase 'I'm gon - na mar - ry the night. ____' repeated. The piano accompaniment continues with eighth-note patterns. A chord diagram for Am is shown above the staff.

Am

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

Fourth system of musical notation, measures 10-12. The vocal line concludes with 'I'm gon - na mar - ry the night. ____' and a final triplet. The piano accompaniment provides harmonic support with eighth-note figures. A triplet bracket is shown above the staff.

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

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

F G

- 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

D.S. al Coda

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


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.

C Em

Come on and run.

Am C

Turn the car on and run.

Em Am

The musical score is written for guitar and piano. The guitar part includes chords (Em, F, C, Am) and triplets. The piano part provides harmonic support with chords and a steady bass line. The lyrics are: "holes in the seats with my heels 'cause that's where we make love. Come on and run. Turn the car on and run."

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

gon - na burn a hole in the road, _____ I'm gon - na mar -

ry the night, _____ leave

noth - ing on these streets to ex - plode. _____ Ma -

Am G F

- 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 -

F G N.C.

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

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

Am



ry. Mar - ry.



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



F



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



Em



Am



— 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

the night, The night, the night,

Am C Dm F

the night, the night, the night.

BORN THIS WAY

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

Energetic Pop




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 _____ I must
In the re - li - gion of the in - se - cure _____

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. —

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

F

Ba - by, I was born this — way. —

C G

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

F

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

To Coda

C G

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

born — this way. —

Dm

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

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

G5
3fr

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

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

G

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 D.S. al Coda

born to be brave. — I'm beau - ti -

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

1

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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@lejandro

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. _


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

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

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



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

To Coda







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

Guitar Chord Diagrams:

- A:** Open strings: 1, 2, 3, 4, 5. Fretted: 2 (4), 3 (5).
- E/B:** Open strings: 1, 2, 3, 4, 5. Fretted: 2 (4), 3 (5), 4 (6).
- F#5:** Open strings: 1, 2, 3, 4, 5. Fretted: 2 (4), 3 (5), 4 (6), 5 (7).
- D:** Open strings: 1, 2, 3, 4, 5. Fretted: 2 (4), 3 (5), 4 (6), 5 (7).
- E:** Open strings: 1, 2, 3, 4, 5. Fretted: 2 (4), 3 (5), 4 (6), 5 (7).
- F#m:** Open strings: 1, 2, 3, 4, 5. Fretted: 2 (4), 3 (5), 4 (6), 5 (7).

Chord diagrams: D, E, F#m, C5 (3fr), B5, G5 (3fr)

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

Chord diagrams: F#5, C5 (3fr), B5, G5 (3fr)

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

Chord diagrams: F#5, C5 (3fr), B5, G5 (3fr)

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

Chord diagrams: F#5, C5 (3fr), B5, G5 (3fr)

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

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature has three sharps (F#, C#, G#). The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff. Chord diagrams are provided for the guitar part, showing the fretting hand position. The lyrics are: (Gov - ern - ment hook - er.) I could be girl. (Un - less you want to be man.) I could be sex. (Un - less you want to hold hands.) I could be an - y - thing, I could be ev - 'ry - thing. I could be Mom. (Un - less you want to be Dad.)

Chord diagrams shown: F#5, C5, B5, G5.

Lyrics: (Gov - ern - ment hook - er.) I could be girl. (Un - less you want to be man.) I could be sex. (Un - less you want to hold hands.) I could be an - y - thing, I could be ev - 'ry - thing. I could be Mom. (Un - less you want to be Dad.)






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





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





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





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

JUDAS

1

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.

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Ab5



4fr



C5



3fr

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



Ab



4fr

Ab/C



Cm



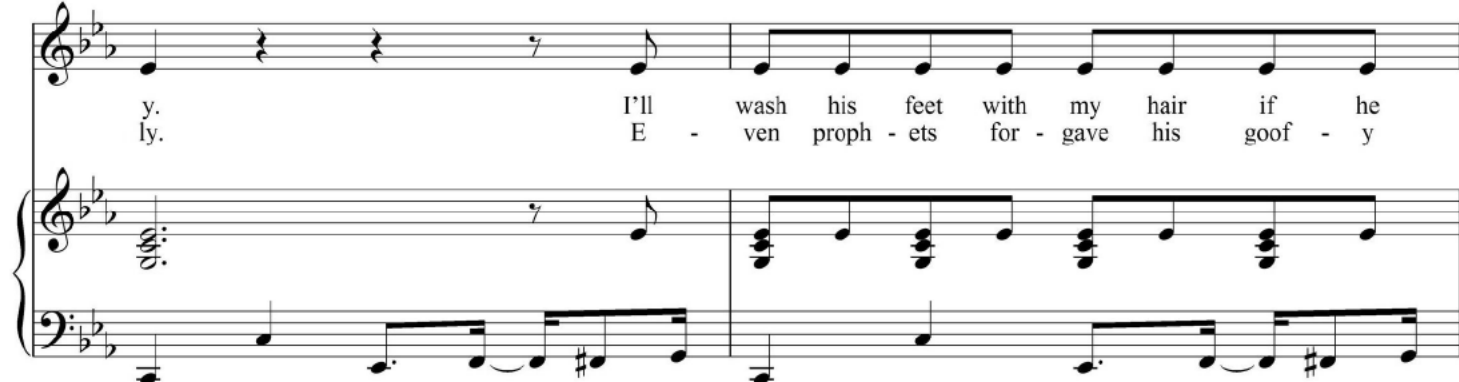
3fr

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 -



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

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

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

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

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

Λb 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 Λb 4fr Fm 3fr
 - by. Whoa, I'm in love with

Cm 3fr Bb Λb 4fr
 Ju - das, Ju - das. Whoa,

Fm Cm 3fr **To Coda** Bb 1
 I'm in love with Ju - das, Ju - das.

2

Bb

NC.

- das. _____

1

2

Ew.

In the most

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

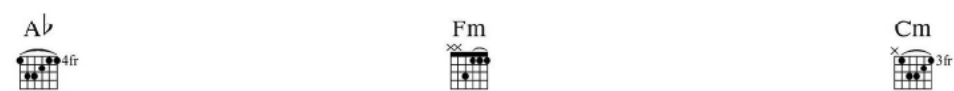
pros - ti - tute, _ wench _ vom - its her mind. But in the

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. _

$A\flat$ Fm
I want to love you but

Cm $B\flat$
some - thing's _ pull - ing me _ a - way from _ you.



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



- mon I cling to, I cling to.

N.C. D.S. al Coda

CODA 

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



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

3 3

AMERICANO

1

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

Freely

Chord Diagrams:

- Fm:** Fret 1: Bb (2), C (3), D (4), Eb (5), F (6), G (7). Fret 2: Ab (1), Bb (2), C (3), D (4), Eb (5), F (6).
- Bbm6/C:** Fret 1: Bb (2), C (3), D (4), Eb (5), F (6), G (7). Fret 2: Ab (1), Bb (2), C (3), D (4), Eb (5), F (6).
- C7:** Fret 1: C (3), D (4), Eb (5), F (6), G (7), Ab (8). Fret 2: D (4), Eb (5), F (6), G (7), Ab (8), Bb (9).
- Fm:** Fret 1: Bb (2), C (3), D (4), Eb (5), F (6), G (7). Fret 2: Ab (1), Bb (2), C (3), D (4), Eb (5), F (6).

Lyrics:

I met a girl in east L. A., in
flo - ral shorts as sweet as May. She sang in eighths in two ba - rri - o
chords. We fell in love, but not in court.

Performance Notes:

- mf** (mezzo-forte) at the start of the piano accompaniment.
- rit.** (ritardando) at the end of the piano accompaniment.

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@lejandro

Dance Pop, with a Latin flavor

Sheet music for a Dance Pop song with a Latin flavor, featuring guitar chords and vocal lines.

Chords:

- Fm (F minor)
- C (C major)
- C/F (C major over F)
- Fm (F minor)
- N.C. (No Chord)

Vocal Lines:

La la la la la la

la. — La la la la la la la. — La la la la la la la. — La la la la la la

la. — La la la la la la la. — La la la la la la la.

I don't... I don't... Ah, —

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

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

Fm

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 } won't speak your _____ Je - sus

Chris-to. _____ Ah. _____ I don't

Chord: C



speaking your, _____ I don't speak your _____ lan - guage oh, no. _____



Chord: C7



I don't speak your, _____ I don't speak your _____ Je - sus



Chord: Fm



Chris - to. _____ Ah, _____ A - mer - i -

N.C.



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





First system of the musical score. The vocal line (treble clef) has a key signature of three flats and a common time signature. The lyrics are "A - mer - i - ca, A - mer - i - ca - no. ____". Above the final measure of the vocal line is a guitar chord diagram for Fm (F minor), showing the fretboard with the second, third, and fourth strings pressed at the first, second, and third frets respectively. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.



Second system of the musical score. The vocal line continues with the lyrics "Ah, ____ A - mer - i - ca, A - me - ri -". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and a melodic right hand.



Third system of the musical score. The vocal line has the lyrics "ca - no. ____ Ah, ____ A - mer - i -". Above the first measure of the vocal line is a guitar chord diagram for C (C major), showing the fretboard with the first, second, and third strings pressed at the first, second, and third frets respectively. The piano accompaniment continues with the same rhythmic pattern.



Fourth system of the musical score. The vocal line has the lyrics "ca, A - mer - i - ca - no. ____". Above the second measure of the vocal line is a guitar chord diagram for Fm (F minor). The piano accompaniment continues with the same rhythmic pattern, ending with a final measure containing a whole note and a fermata.

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

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

ing on the edge of the law, — law, — law, law. 1

law. 2

HAIR

1

Words and Music by STEFANI GERMANOTTA
and NADIR KHAYAT

Pop Rock

First system of musical notation for the song "HAIR". It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo/style is marked "Pop Rock". The piano part includes a dynamic marking of *mp* (mezzo-piano). Chord diagrams for F, C, Dm, and Bb are provided above the vocal line.

Vocal line: Oh, _____ oh. _____

Piano line: *mp*

Second system of musical notation, continuing the vocal and piano parts. Chord diagrams for F, C, Dm, and Bb are provided above the vocal line.

Vocal line: Oh, _____ oh. _____

Piano line:

Third system of musical notation, continuing the vocal and piano parts. Chord diagrams for F, C, and Dm are provided above the vocal line.

Vocal line: When - ev - er I'm dressed cool, _____ my par - ents put up a fight. _____

Piano line:

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

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

The musical score is for the song "I scream, Mom and Dad, why can't I be who I want to be, to be?". It is written for guitar and piano. The guitar part is in the key of B-flat major (two flats) and 4/4 time. The piano part is in the same key and time. The guitar part features a melody with a bridge section. The piano part provides a harmonic accompaniment. The lyrics are: "I scream, 'Mom and Dad, why can't I be who I want to be, to be?'".

Guitar Chords:

- Bb (B-flat major)
- F (F major)
- C (C major)
- Dm (D minor)

Lyrics:

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

The musical score is for the song "I Just Want to Be Myself and I Want You to Love Me" by The Beatles. It is written for guitar, voice, and piano. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The guitar part features a B-flat barre at the first fret and a Dm barre at the second fret. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "I just want to be my - self and I want you to love".

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

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

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

— 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, ___

C Dm Bb

I am my hair. ___ Free as ___ my

D5

hair.

Free as ___ my hair.

To Coda 

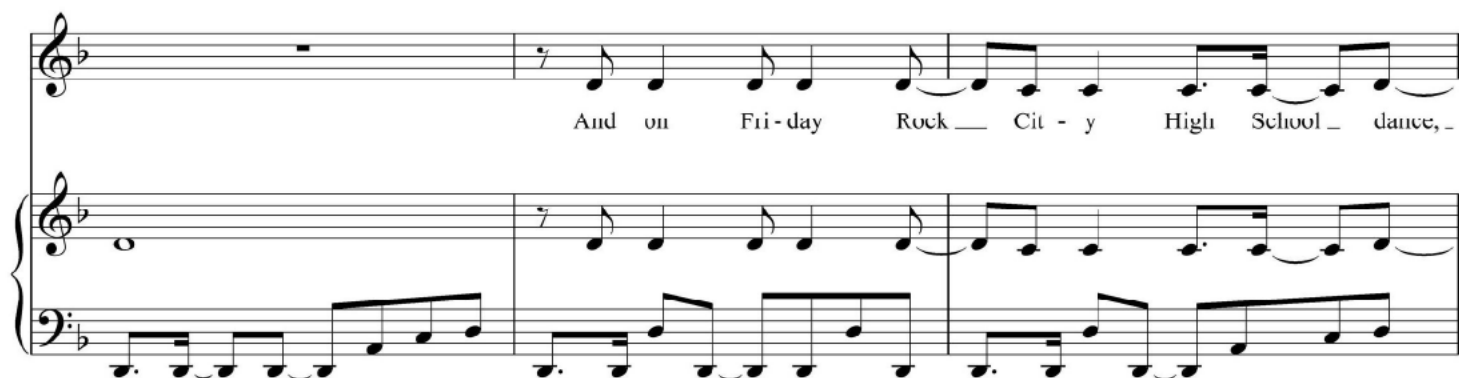
Some - times I want some - rac -



- 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

 C  F



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

 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

 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

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 enough, 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 D \flat

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

F C Dm

— I'm as free as my hair. —

B \flat F C

I am my hair. — I am my hair. —

Dm B \flat

Repeat ad lib. and Fade

Optional Ending
F

SCHEIßE

1

Words and Music by STEFANI GERMANOTTA
and NADIR KHAYAT

Dance Pop

N.C.

Cm

Cm/G

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@lejandro

Cm

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

1, 2

Cm/G

Cm/F#

aus - can - be ___ flau - gen frä - 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 say 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 3fr

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-be, yeah. _ Oh oh oh oh. _ With-out the schei-be, yeah. _

Gm Cm Ab

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

To Coda

Eb Gm Cm


_____ 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#



D.S. al Coda

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

CODA

Cm



Bm



Cm



Bm



— With - out the schei - ße, yeah. — 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 —

Cm Ab Eb

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

G Cm Ab

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

Eb Gm Cm

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





Oh oh oh oh. _____ 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





aus-can-be__ flau-gen be-gun_ be üs-ke but_ bair._ Ich schlei-ban aus-ta be__ clair_ es kum-pent




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

BLOODY MARY

1

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

Moderate Pop feel

Am Dm Am/C Dm Dm6 E

mf

Am Dm Am/C

Dm Dm6 E Am E

Love is just a
We are not just

F G

his - to - ry — that they may prove and when you're gone I'll
art for Mi - chel - an - ge - lo to carve. He can't re -

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@lejandro

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 - rir 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 1 Em 2 Em

still be blood - y Mai - y. Mai - y.



Oh.



N.C.

Ah!



Dum dum da di da, —



dum dum da di da — di-di da di da. —

Dum dum da di da. —

Dm **F** **Esus**

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

E **F** **G** **Am**

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

G **Em** **F** **G**

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

Am **G** **Em**

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

Chord diagrams: F, G, Am, G.

Oh. Oh. Oh.

Chord diagrams: Em, F, G, Am.

Oh. Oh. Oh.

Chord diagrams: G, Em, Am.

Oh. Oh.

Chord diagrams: Dm, Am/C, Dm, Dm6, E, Am.

Dm Am/C Dm Dm6 E Am

BAD KIDS

1

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 musical notation for 'BAD KIDS' is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a vocal line (treble clef) containing a whole rest. Below it, a piano accompaniment (grand staff) starts with a forte (f) dynamic. The piano part features a rhythmic melody in the right hand and a bass line in the left hand, both using eighth and quarter notes.

"Enough is enough of this horseshit."

The second system of musical notation continues the piece. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) continues with the same rhythmic pattern, featuring eighth and quarter notes in both hands.

"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 of musical notation continues the piece. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) continues with the same rhythmic pattern, featuring eighth and quarter notes in both hands.

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@lejandro

C#5
x x x x 4fr

I'm a bitch, —
I'm a twit, —

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

E5

I should quit.
proud of it.

B5

C#5
x x x x 4fr

I'm a jerk, —
Pump your fist —

if wish I had the mon - ey but I can't —
if you would rath - er mess — up than put up —

E5

— find work.
— with this.

B5

C#5

I'm a brat,
 I'm a nerd, _

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

E5

should be smacked.
 I'm ab - surd.

B5

My

C#5



par - ents tried
 I'm so bad,

but 'til they got di - vorced _ 'cause I _ ru -
 I don't give a damn, _ I love _ it _

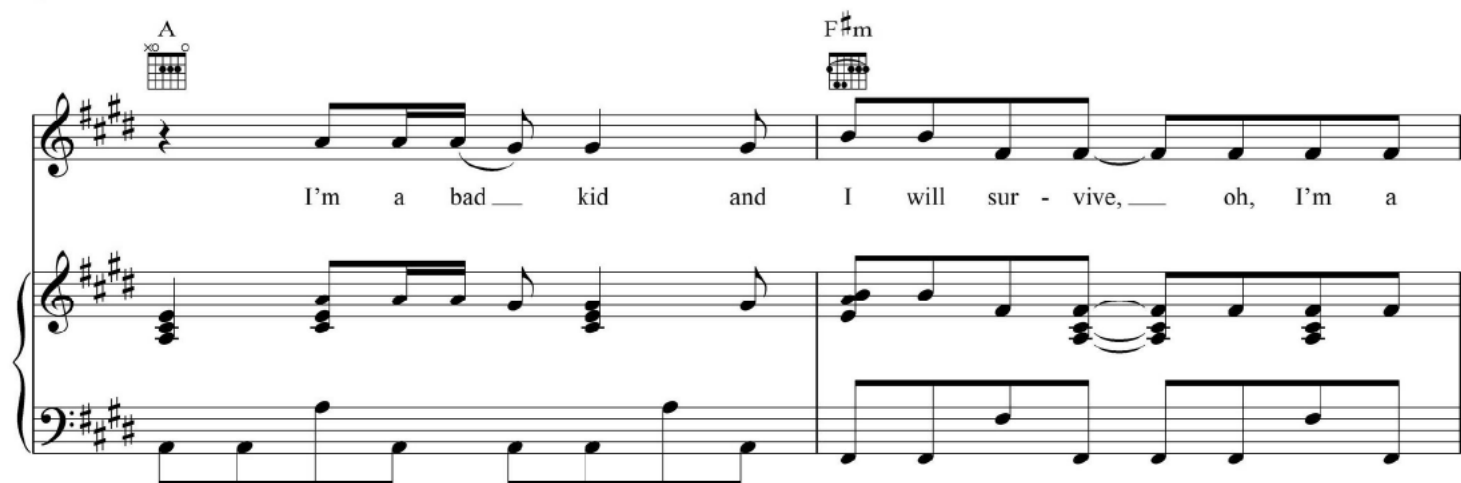
E5

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

B5

A  F#m 



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



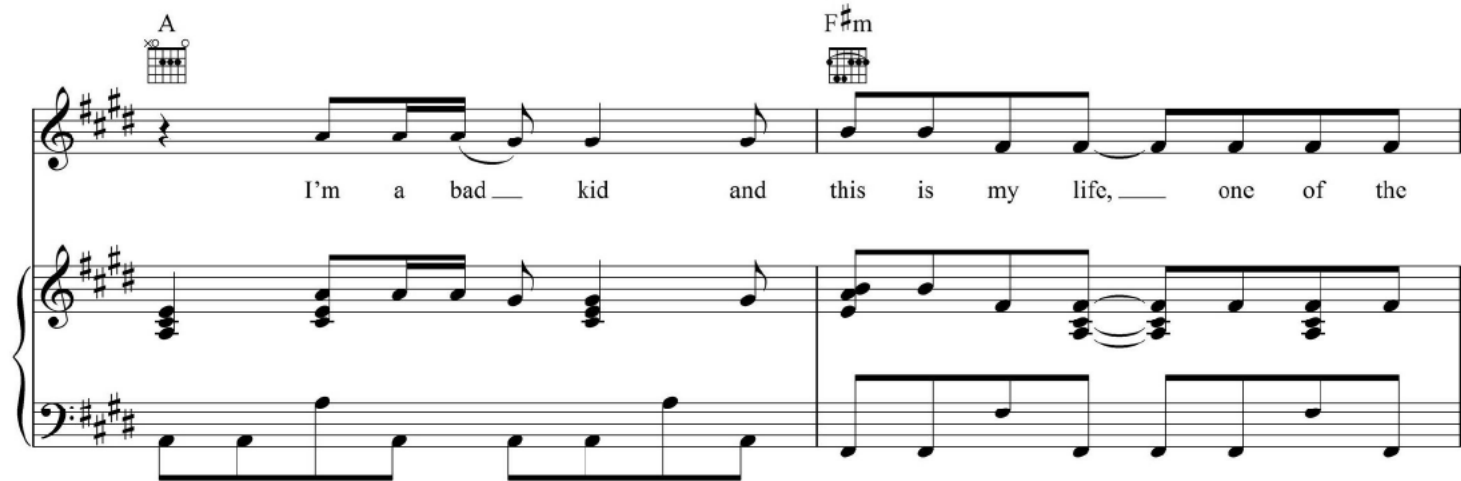
C#m  B 

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

C#m B A G#m

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

F#m C#m B

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

A G#m F#m C#m

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

D

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

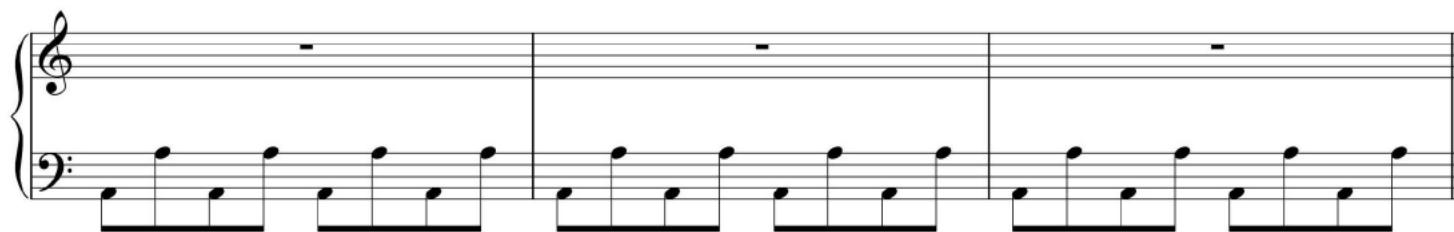
Electro Pop

Chords: C, G, Am, F, C, G/B, Am, F, N.C.

Lyrics:
 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. _

Dynamic: *mf*

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fu - ry of a saint in her eyes. —

The first system of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system of the musical score. The vocal line continues with quarter notes D5, C5, B4, A4, and a half note G4. The piano accompaniment maintains the same rhythmic pattern as the first system.

with blonde hair and a

The third system of the musical score. It includes guitar chord diagrams for F (F major) and G (G major) at the beginning of the system. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and a half note G4. The piano accompaniment continues with the established eighth-note bass line and chords.

gun smok-ing un - der her toes. —

The fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with the established eighth-note bass line and chords.

Oh, _____ oh. _____ Ride, ride, po - ny, ride,

ride. Oh, _____ oh. _____

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

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

Chords: Dm7, G, Am, C, G/B, Am, F

The musical score is written for guitar and voice. It consists of four systems of music. Each system includes a vocal melody line with lyrics, a guitar accompaniment line, and a piano accompaniment line. The guitar part includes chord diagrams for Dm7, G, Am, C, G/B, Am, and F. The piano part provides a steady accompaniment with chords and moving lines in both hands. The lyrics are: "Oh, _____ oh. _____ Ride, ride, po - ny, ride, ride. Oh, _____ oh. _____ Ride, ride, po - ny, to - night. We can be strong, — we can 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

F C G/B

road to love. I'm on the road,

Am F C

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

G/B Am F

I'm on the road to love.

To Coda

Am G/A F/A Dm7/A

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

G

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

Am

She don't care if your

F

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

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 1 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

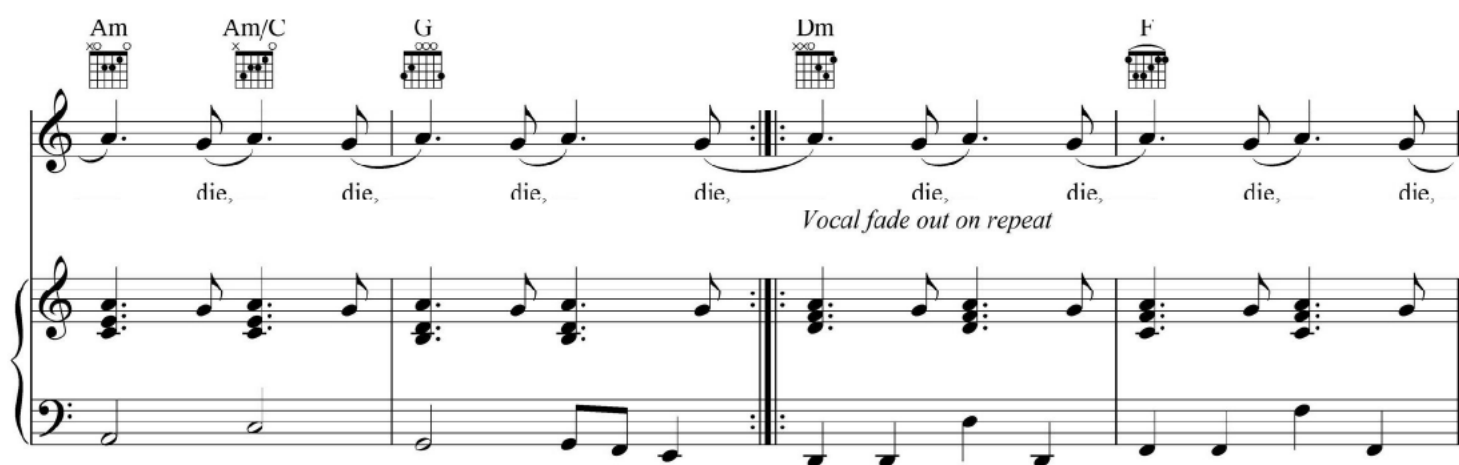
G

Dm

F

die, die, die, die, die, die, die, die,

Vocal fade out on repeat



1

2

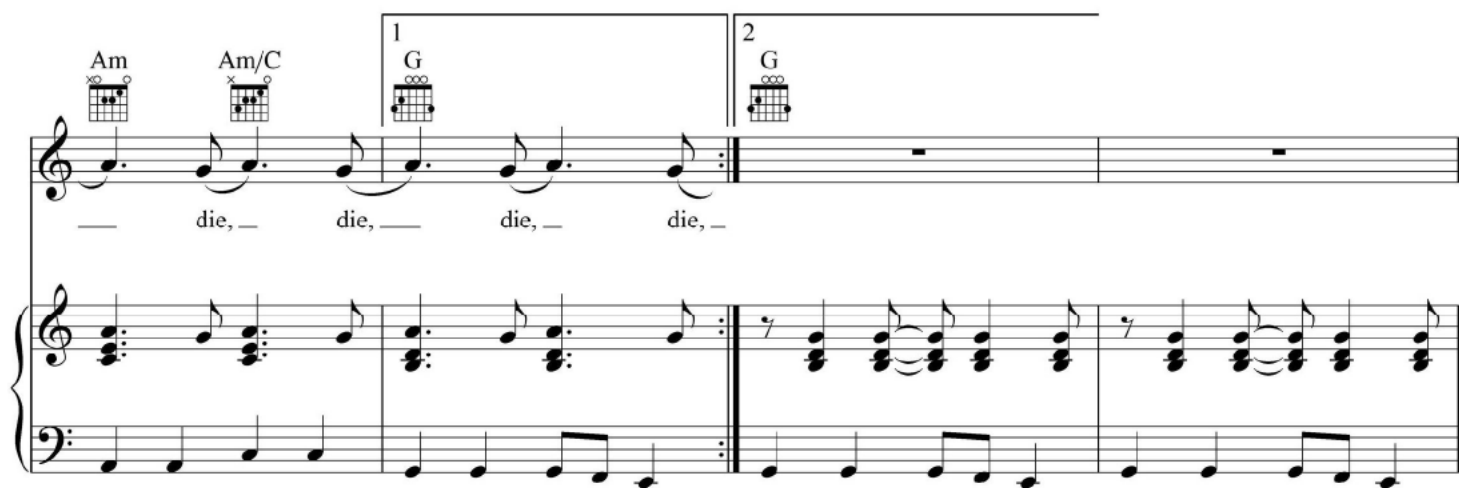
Am

Am/C

G

G

— die, — die, — die, — die, —



HEAVY METAL LOVER

1

Words and Music by STEFANI GERMANOTTA
and FERNANDO GARIBAY

Dance Pop

N.C.

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

mp *cresc.*

Fm

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

N.C.

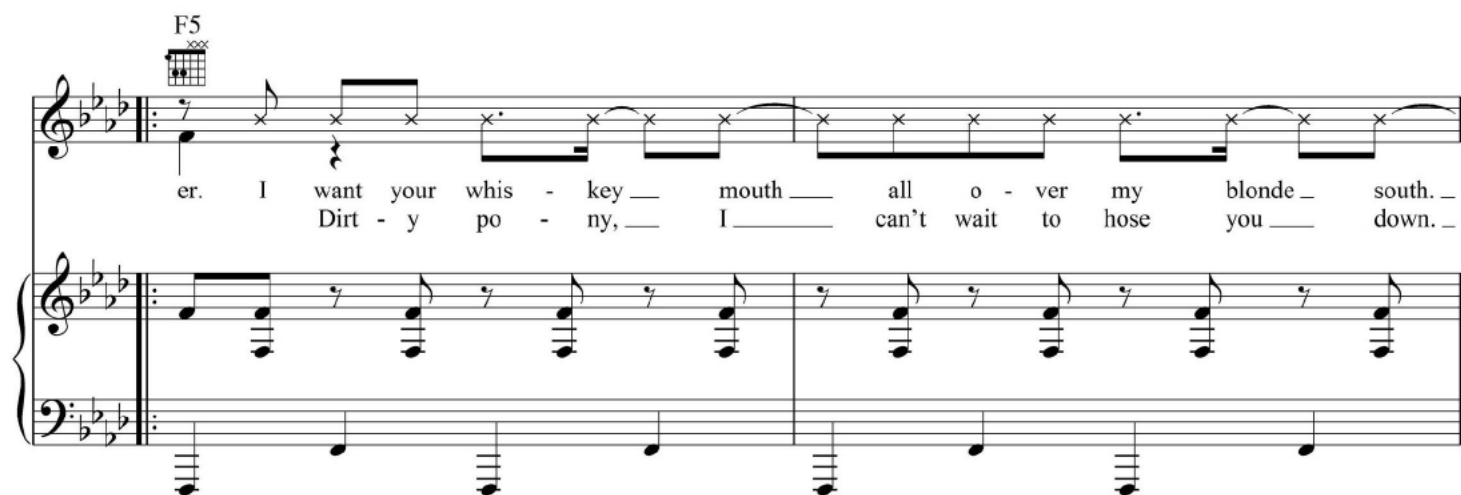
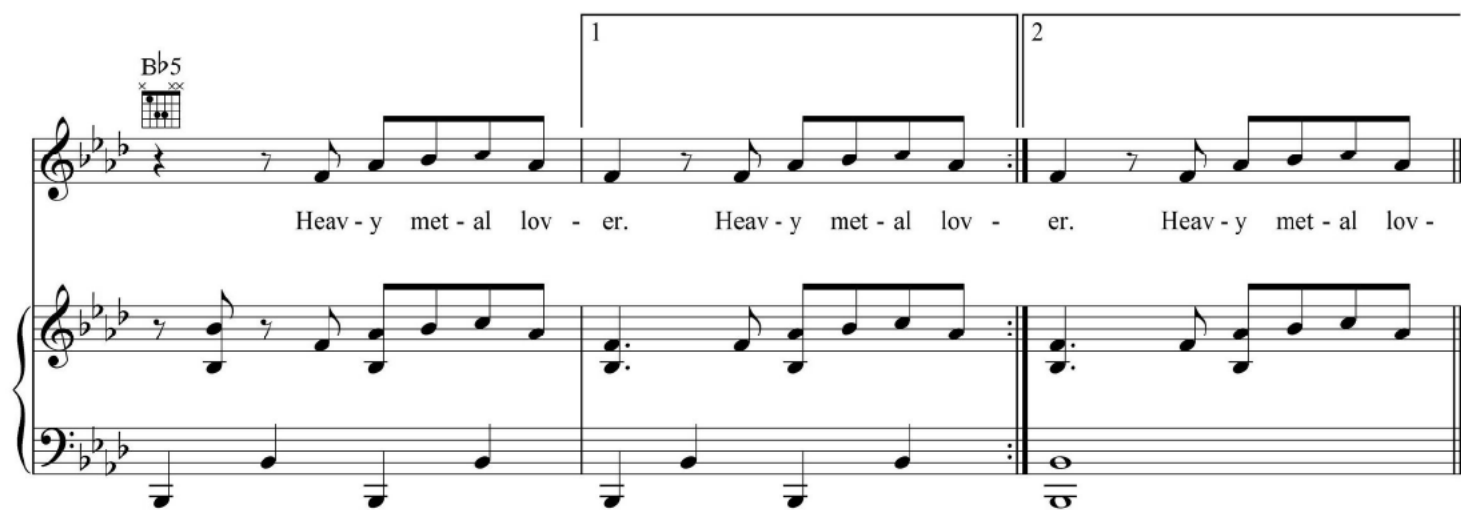
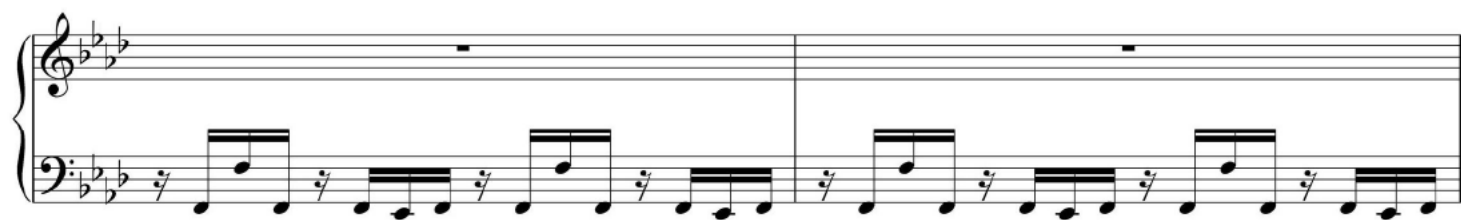
er. Heav - y met - al lov - er. Heav - y met - al lov - er.

f

The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (F major), and the time signature is 4/4. The score is divided into three systems. The first system begins with a vocal line and piano accompaniment. The piano part features a guitar-like melody in the right hand and a bass line in the left hand. The second system includes a guitar chord diagram for Fm. The third system ends with a piano accompaniment section marked 'f'.

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@lejandro



Rb5




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. _



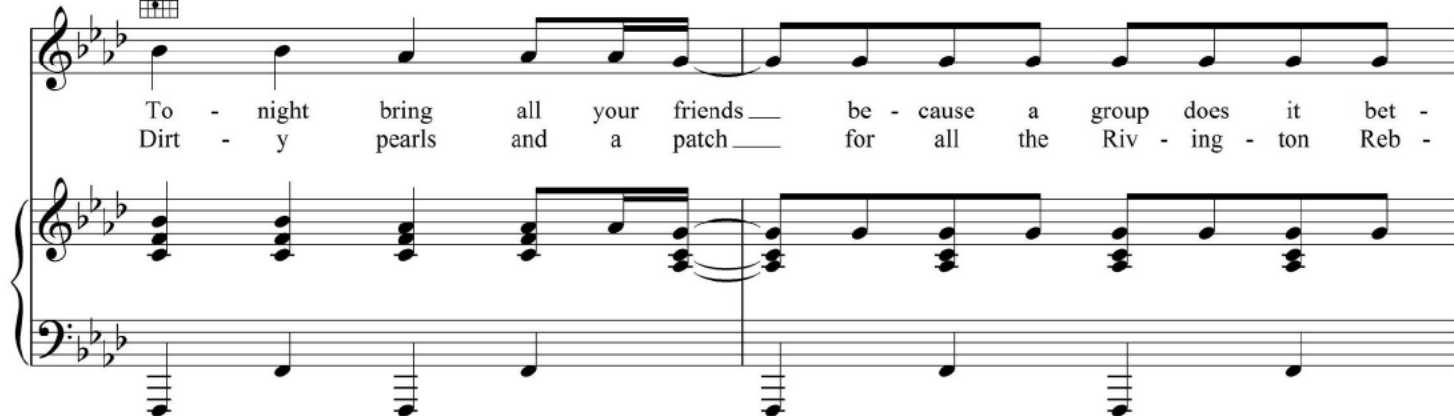
Bb5




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 -



Db5

ter.
cls.

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 -

Bb5

er.
ble. }

Fm Db Ab Eb Fm Db

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

Ab Eb Fm Db Ab Eb

cr. Ooh, ooh, ooh, ooh.

To Coda

Fm Db

Heav - y met - al lov - er.

2

Ab Eb Fm Db Ab Eb

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

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.

Chords: Fm, D \flat , A \flat 4fr, E \flat 3fr, Fm, D \flat , A \flat 4fr, E \flat 3fr, Fm, D \flat , A \flat 4fr, E \flat 3fr, Fm, Fm/E, Fm/E \flat , Fm/D.

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

D.S. al Coda

CODA

er. I could be your Ooh, 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.

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

N.C.

Chord diagrams: Ab (4fr), Eb (3fr), Fm, Db, Ab (4fr), Eb (3fr), Fm, Db, Ab (4fr), Eb (3fr), Fm, Db, Ab (4fr), Eb (3fr).

ELECTRIC CHAPEL

1

Words and Music by STEFANI GERMANOTTA
and PAUL BLAIR

Pop Rock

The musical score is written for piano and voice in 4/4 time. It begins with a piano introduction in the left hand, featuring a steady eighth-note bass line. The right hand plays chords, with the first system showing an Am chord. The second system introduces a Dm chord. The third system features a Dm chord and a melodic line in the right hand. The fourth system includes Am, F, and Dm chords. The vocal melody enters in the fifth system with the 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 piano accompaniment continues throughout, providing a harmonic foundation for the vocal line.

Am

mf

Dm

Am

Dm

Am

F

Dm

My bod - y is sanc - tu - ar - y, my blood is pure.
Con - fess to me where you have been, next to the bar.

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@lejandro

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

You want me bad, — I think you're cool, but I'm not sure. —
 Pray for your sins — right un - der the glass dis - co ball. —

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

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 } 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. Am F Dm

in e - lec - tric — chap - el.

First system of musical notation (measures 1-3). The treble clef staff contains chords and melodic lines, with guitar chord diagrams for F, G, and Am above. The bass clef staff contains a continuous eighth-note accompaniment.

Second system of musical notation (measures 4-6). The treble clef staff contains chords and melodic lines, with guitar chord diagrams for F, Dm, F, and G above. The bass clef staff contains a continuous eighth-note accompaniment.

Third system of musical notation (measures 7-9). The treble clef staff contains vocal lines with lyrics "Oh." and guitar chord diagrams for F, Dm, F, and G above. The bass clef staff contains a continuous eighth-note accompaniment.

Fourth system of musical notation (measures 10-12). The treble clef staff contains vocal lines with lyrics "Oh oh", "oh oh.", "Oh.", and "Oh oh" and guitar chord diagrams for Am, F, and Dm above. The bass clef staff contains a continuous eighth-note accompaniment.

F G Am F Dm

oh oh.

Lead vocal ad lib.

Guitar solo

F G Am

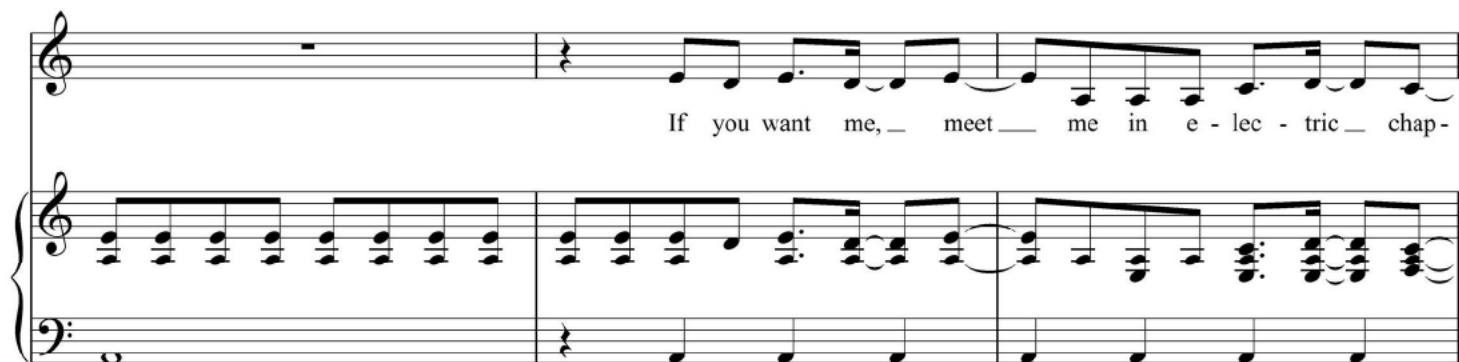
Meet me,

Dm F

meet me. ____ Meet me, meet me. ____

Am A5 5fr

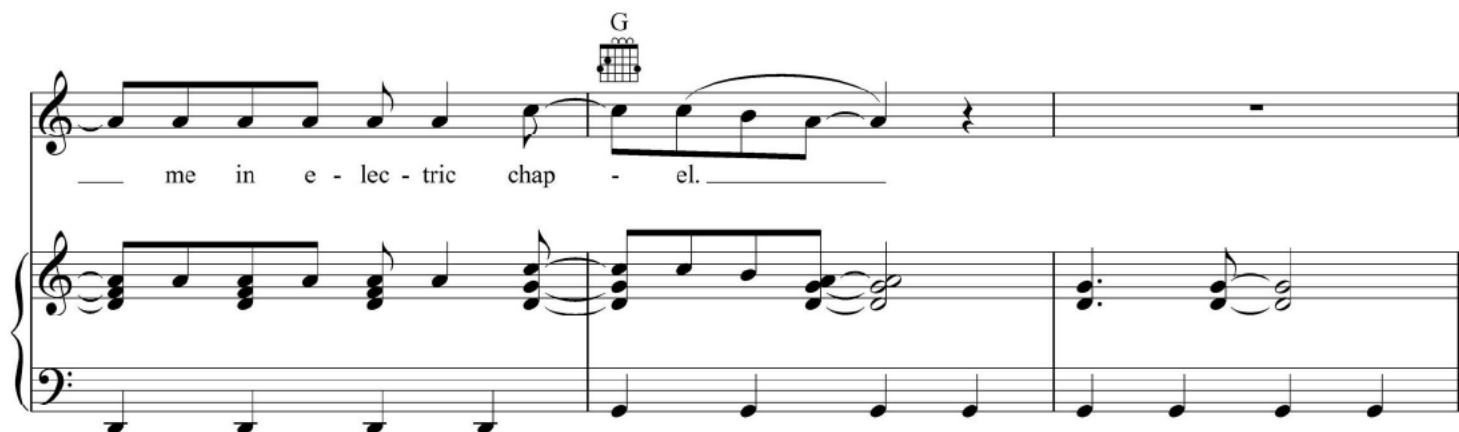
Meet me, meet me. ____



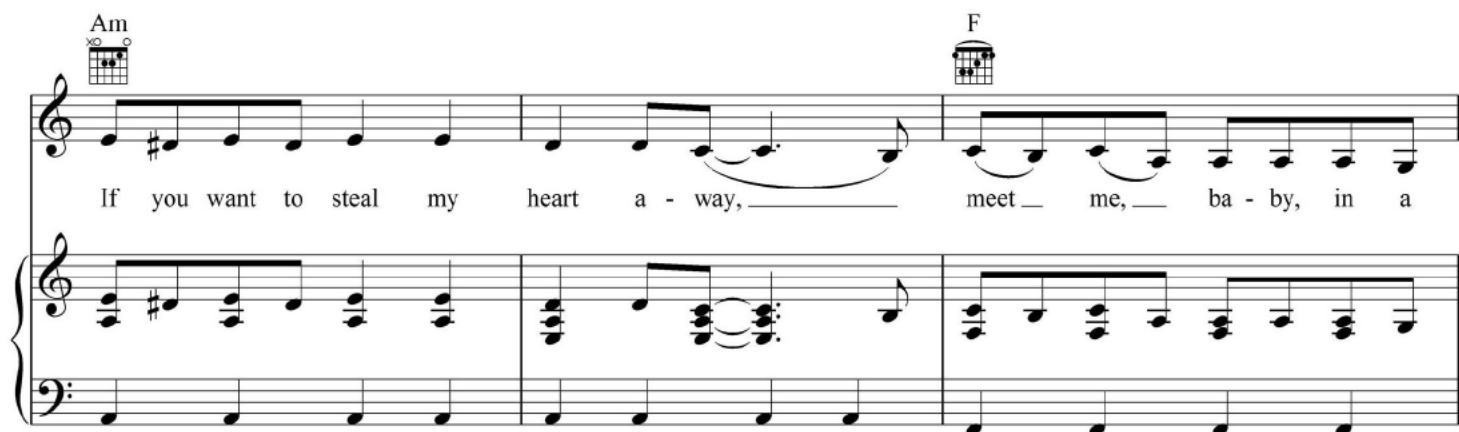
If you want me, — meet — me in e - lec - tric — chap -



- el. Oh, — if you want me, meet -



— me in e - lec - tric chap - el. —



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 -

The first system of the musical score. The vocal line (treble clef) contains the lyrics "safe place. Come on, meet me in e - lec - tric chap -". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

A5



- el. Oh. Meet me,

The second system of the musical score. The vocal line continues with "- el. Oh. Meet me,". The piano accompaniment continues with the same rhythmic pattern.

F



meet me. Meet me, meet me.

The third system of the musical score. The vocal line contains the lyrics "meet me. Meet me, meet me.". The piano accompaniment continues with the same rhythmic pattern.

Dm



G



Meet me, meet me.

The fourth system of the musical score. The vocal line contains the lyrics "Meet me, meet me.". The piano accompaniment continues with the same rhythmic pattern.

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

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








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

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

To Coda

- 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

2

F#m D E

I'm on the edge — with you. —

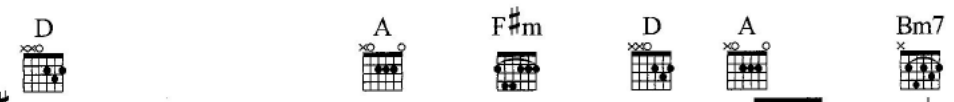
8

A F#m D A Bm7

E7sus E7 Asus

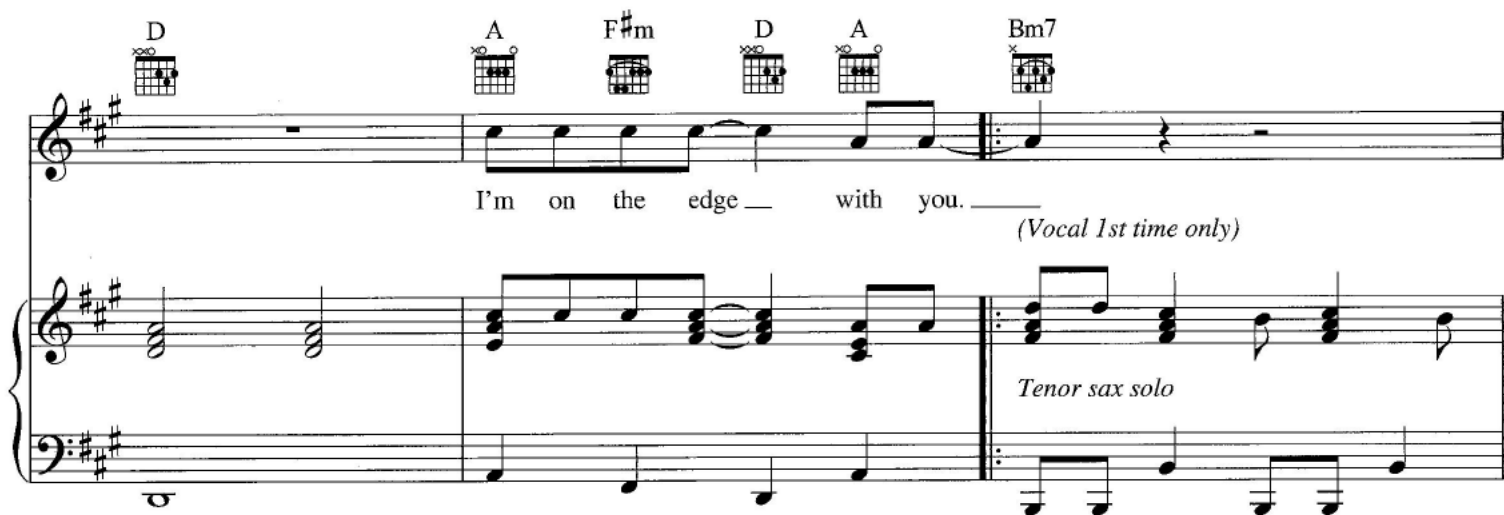
I'm on the edge — with you. —


8

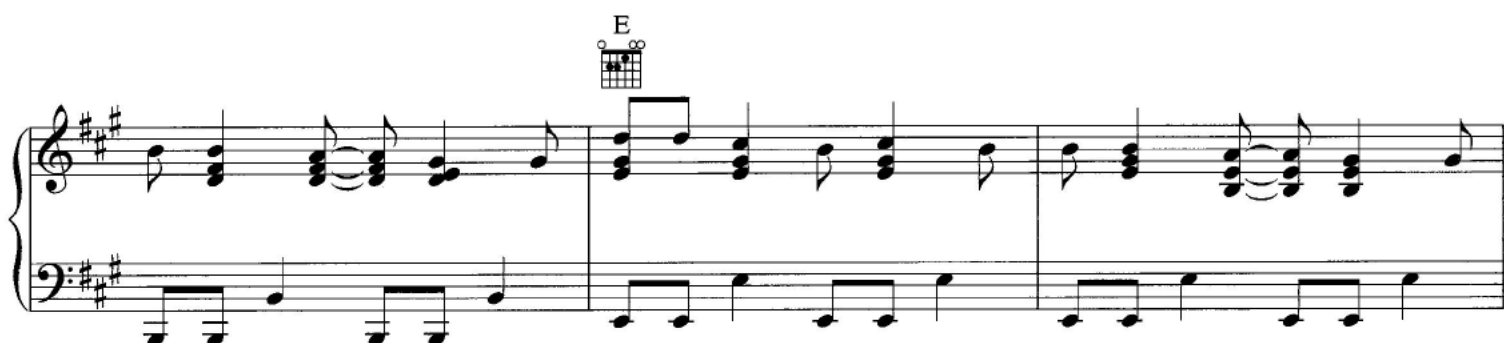


I'm on the edge — with you. — (Vocal 1st time only)

Tenor sax solo







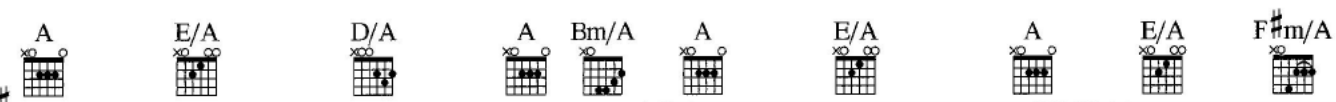


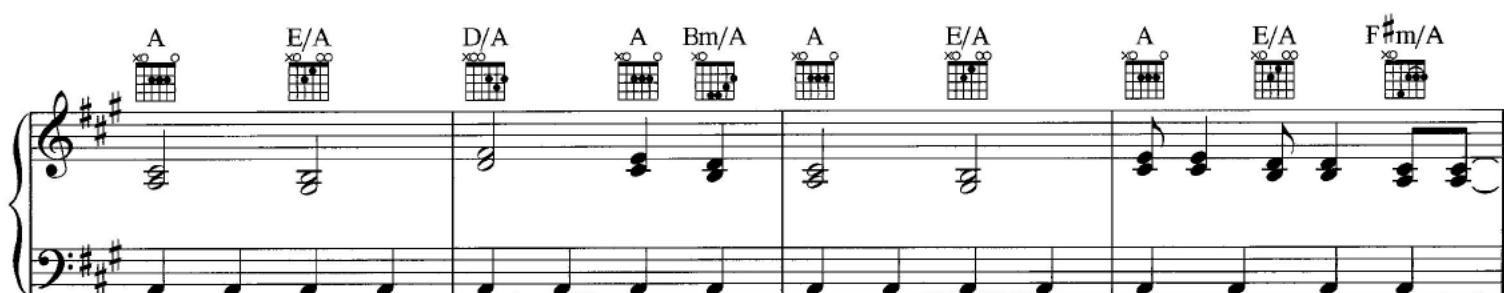




Sax solo ends









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

1

Words and Music by
STEFANI GERMANOTTA

Power Ballad (♩ = ♩³)

N.C.

A

Asus

A

G

It's

mp

A

Bm/A

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

D/A

A

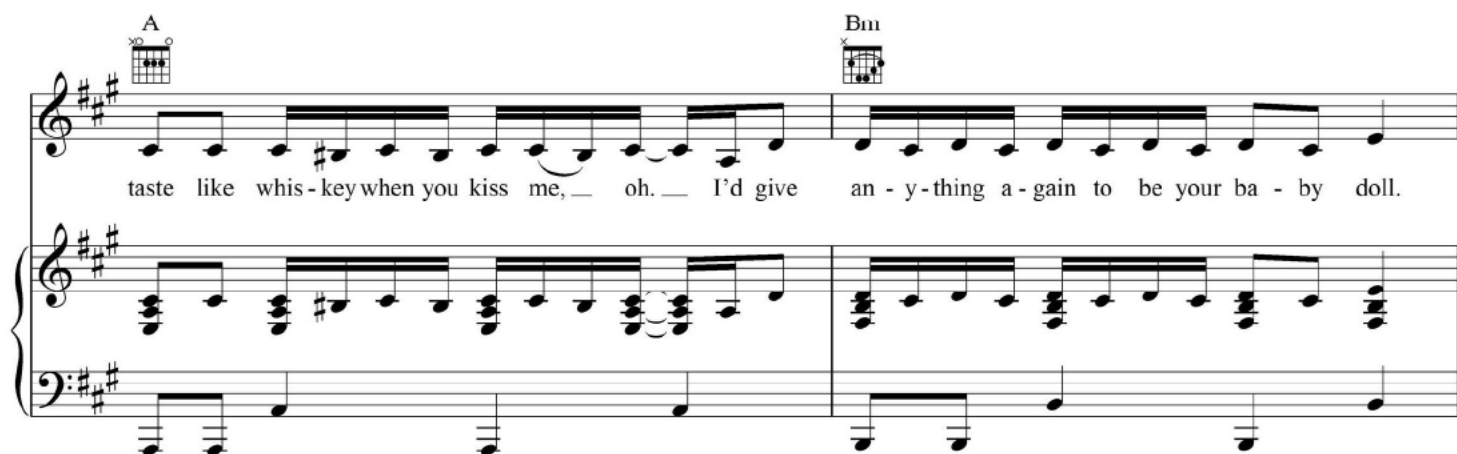
Asus

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

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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

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

Chords: D, A, G

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

Chords: D, A, G

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

Chords: D, A, G

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

Chords: E, D, N.C., A, D

To Coda

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 you _ and

1  3 I. _ _ _ _ You _ and I. _ I. _  3 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 D

N.C.

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

lip-stick all o - ver your face? — Some - thin', some - thin' a - bout — just

know - in' when it's right. — So put your drinks up for Ne - bras - ka, — for Ne -

bras - ka, Ne - bras - ka, I love ya. You — and I. — You, you — and I. —


— { Ba - by, — I'd rath - er die — with - out you — and
 { Ne - bras - ka, I'd rath - er die — with - out you — and

The musical score is written for a vocal line and a piano accompaniment. The key signature is A major (three sharps: F#, C#, G#). The guitar chords are indicated above the vocal line: A, G, D, E, and A. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal line. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The fourth system has two lines of lyrics, with the second line of lyrics being a conditional phrase in brackets.

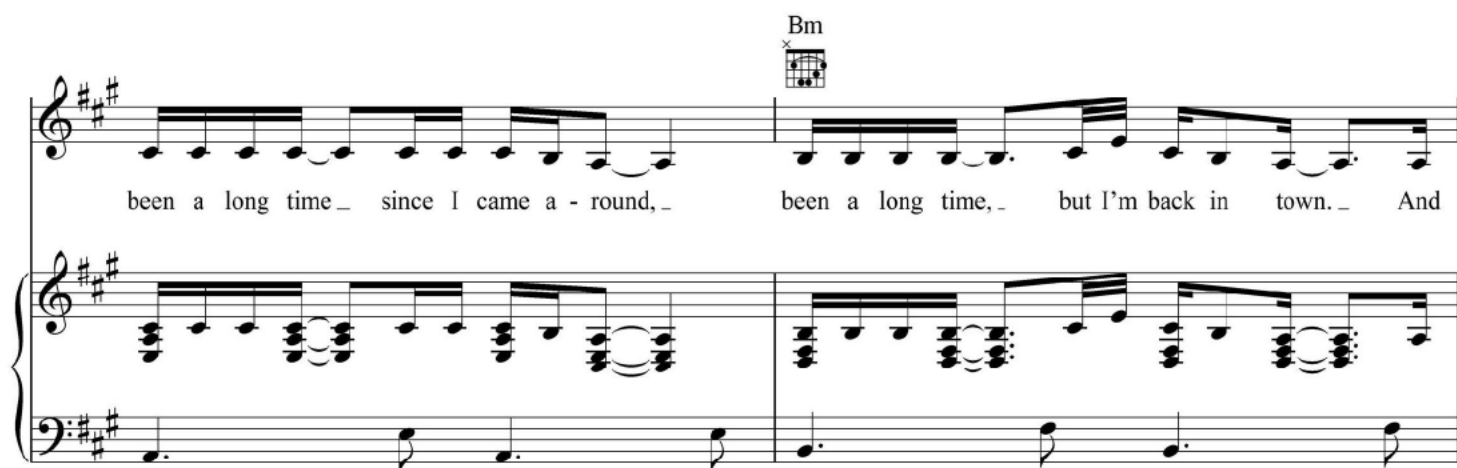
1  2 



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. _

