

PIANO / VOCAL / GUITAR

LADY | GAGA *The Fame*



HAL•LEONARD®

PIANO / VOCAL / GUITAR

LADY | GAGA *The Fame*

ISBN 978-1-4234-8109-6



HAL•LEONARD®
CORPORATION

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JUST DANCE

Words and Music by STEFANI GERMANOTTA,
RedOne and ALIAUNE THIAM

Dance beat

N.C. *f* C#m E

B F#m C#m E B F#m

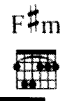
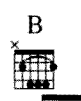
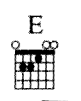
Red - One, Kon - vict, Ga - Ga.

C#m E B F#m C#m E

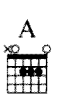
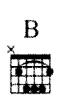
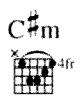
Oh, yeah... I've had a lit - tle bit too
Wish I could shut my play-boy

B F#m C#m E B F#m

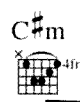
much, much. All of the peo - ple start to rush. (Start to rush by.)
mouth. How'd I turn my shirt in - side out? (In - side out, right.)



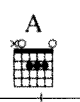
A diz - zy twist - er dance, can't find my drink or man.
 Con - trol your poi - son, babe, ros - es have thorns they say.



Where are my keys? I lost my phone, _ phone. _
 And we're all get - tin' hos - ed to - night. _ What's go -



- in' on on the floor? _ I love this rec - ord, ba - by, but I can't see straight an - y - more. _



_ Keep it cool. What's the name of this club? _ I can't re - mem - ber, but it's

C#m/E B/D# C#m E B F#m

al - right, al - right. Just dance, _ gon - na be o - kay. Da da do do. Just

C#m E B F#m C#m E

dance, _ spin that rec - ord, babe. Da da do do. _ Just dance, _ gon - na be o - kay.

B F#m C#m E B F#m To Coda

D - d - d - dance, _ dance, _ dance, _ (1,3.) just just just
(2.) just just just...

1 2 C#m E

dance, _ When I come through on the dance

B F#m C#m E

floor, check-ing out that cat - a - log, can't be - lieve my eyes, so

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: B (x24321), F#m (234321), C#m (x44231), and E (02210). The bottom two staves show piano accompaniment in G major, with a bass line featuring a steady eighth-note pattern and a treble line with chords and moving lines.

B F#m C#m E

man - y wom - en with - out a flaw. And I ain't gon' give it up,

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: B (x24321), F#m (234321), C#m (x44231), and E (02210). The bottom two staves show piano accompaniment in G major, with a bass line featuring a steady eighth-note pattern and a treble line with chords and moving lines.

B F#m C#m E

stead - y try'n' to pick it up like a call. I'm a hit it up, a beat it up,

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: B (x24321), F#m (234321), C#m (x44231), and E (02210). The bottom two staves show piano accompaniment in G major, with a bass line featuring a steady eighth-note pattern and a treble line with chords and moving lines.

B F#m A

latch on to it un - til to - mor - row. — Shaw - ty, I can see

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: B (x24321), F#m (234321), and A (x02020). The bottom two staves show piano accompaniment in G major, with a bass line featuring a steady eighth-note pattern and a treble line with chords and moving lines.

that you got so much en - er - gy. _____ the way you twirl - ing

C#m

up them hips 'round and _____ 'round. _____ And there is no rea - son at

A

all why you can't leave here with me. _____ In the mean - time stay and let me

C#m

watch you break it down and dance. _ Gon-na be o - kay. Da da do do. Just

C#m/E B/D# C#m E B F#m

C#m

E

B

F#m

D.S. al Coda

dance, — spin that rec - ord, babe. Da da do do. — Just

CODA

C#m

dance. — (Spoken:) Amazing music... Wooh!

B

Let's go! Half psy - chot - ic, sick hyp - not - ic, got my blue - print, it's sym - phon -

C#m

B

C#m

ic. Half psy - chot - ic, sick hyp - not - ic, got my blue - print e - lec - tron - ic. Half psy - chot - ic, sick hyp - not -

B C#m B

ic. got my blue-print, it's sym-phon - ic. Half psy-cho - tic, sick hyp - not - ic, got my blue - print e - lec - tron -

C#m B C#m

ic. Go, _____ use your mus - cle, carve it out, work it, hus - tle. (I got it, just stay

B C#m B

close e - nough to get it.) Don't slow! _ Drive it, clean it ly - sol, bleed it, spend the

C#m B C#m E

last dough (I got it) in your pock - o! (I got it.) Just dance, _ gon - na be o - kay.

B F#m C#m E B F#m

Da da do do. Just dance, _ spin that rec - ord, babe. Da da do do. _ Just

C#m E B F#m C#m E

dance, _ gon-na be o - kay. Da da do do. Just dance, _ spin that rec - ord, babe.

B F#m C#m E B F#m

Da da do do. _ Just dance, _ gon-na be o - kay. D - d - d - dance, _



C#m E B F#m N.C.

_ dance, _ dance, _ just just just just dance, _

LOVEGAME

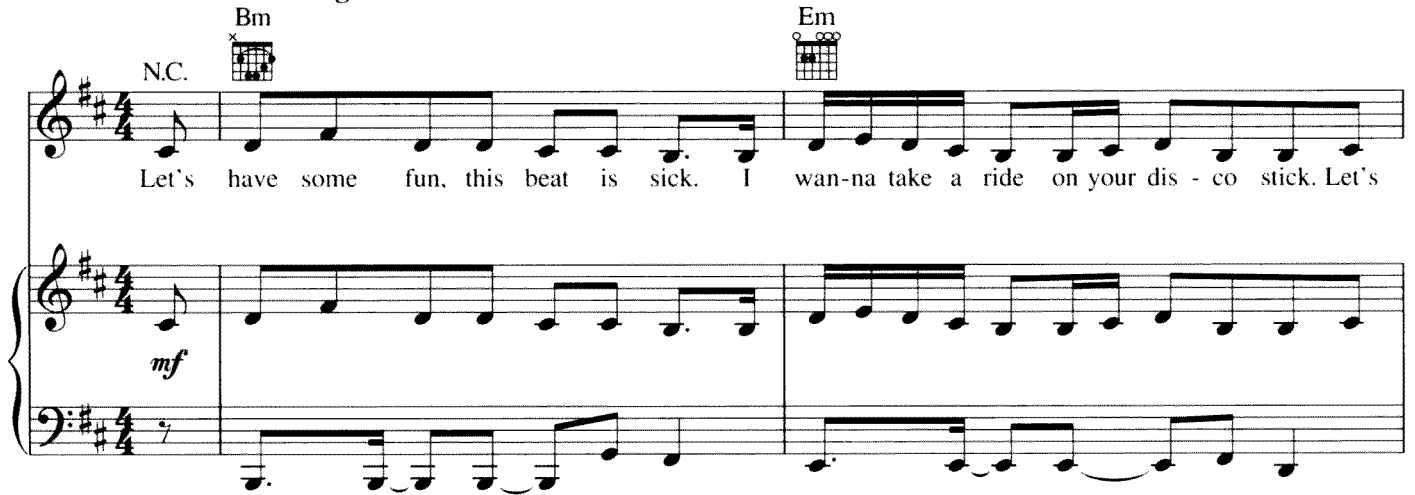
Words and Music by STEFANI GERMANOTTA
and RedOne



Moderate Dance groove

N.C.  

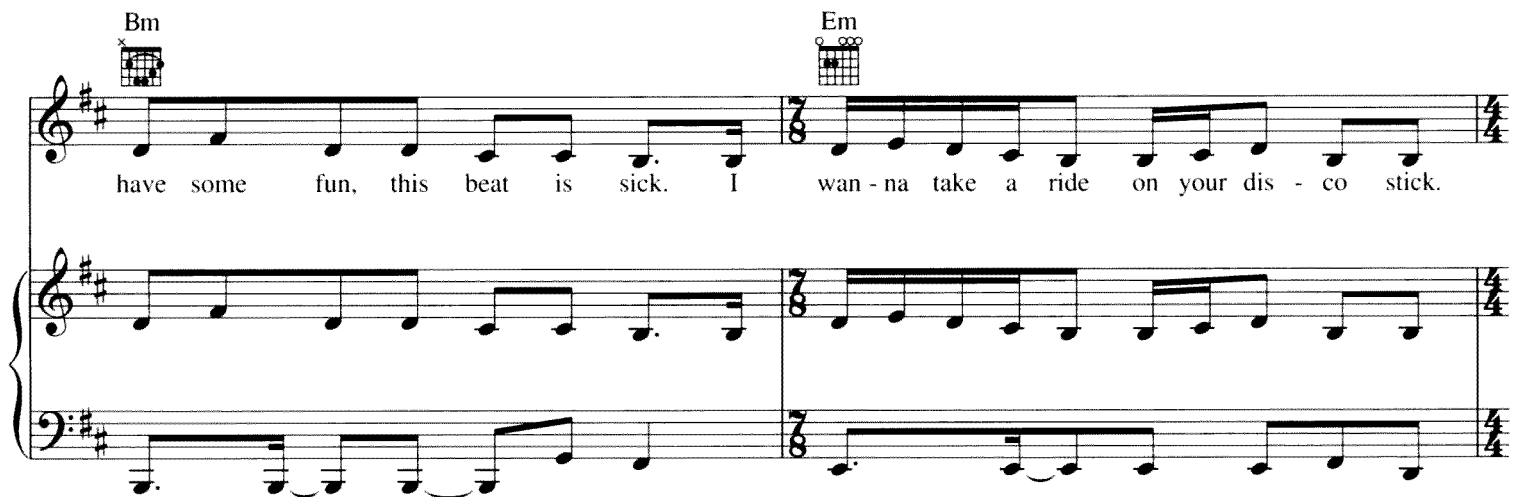
Let's have some fun, this beat is sick. I wan-na take a ride on your dis - co stick. Let's



mf



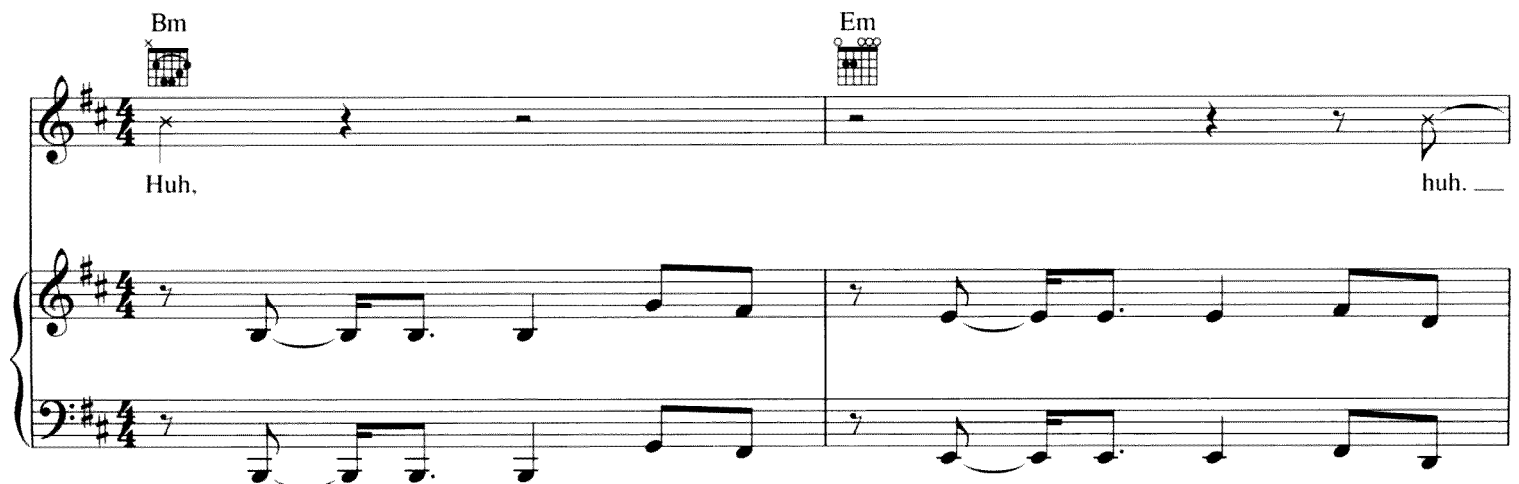
 

have some fun, this beat is sick. I wan - na take a ride on your dis - co stick.



Huh, huh. —



Bm Em

I wan - na

Bm Em

kiss you
mis - sion

but if I do then I might
and it in - volves some heav - y

Bm Em

miss you, babe.
touch - in', yeah.

It's com - pli -
You've in - di -

Bm Em

cat - ed and stu - pid, got my ass squeezed by sex - y Cu - pid. Guess he
cat - ed your in - t'rest. I'm ed - u - cat - ed in sex, yes. And now I

Bm Em

wants to play, wants to play, a love game, a love game.)
 want it bad, want it bad, a love game, a love game.)

Bm Em

Hold me and love me. Just wan - na touch you for a min -

Bm Em

ute. May - be three sec - onds is e - nough for my heart to quit
 Let's

N.C.

it.
 have some fun, this beat is sick. I wan - na take a ride on your dis - co stick. Don't

think too much, just bust that stick. I wan-na take a ride on your dis - co stick.

Let's play a love game, play a love game. Do you want love or you want fame? Are you in the

game? Dans le love — game. Let's play a

love game, play a love game. Do you want love or you want fame? Are you in the game?

Bm Em

To Coda

Dans le love game.

Bm Em

1 Bm

Em

2 Bm Em

I'm on a

Bm F#m Em

I can see you star - in' there from a - cross the block with a

C#m F# Bm F#m

smile on your mouth and your hand on your huh. The sto - ry of us it al - ways

Em C#m F# Bm

starts the same with a boy and a girl and a huh and a game, and a game.

Em Bm Em

D.S. al Coda

and a game, and a game, a love game.

CODA

Bm Em

Let's play a love game, play a love game. Do you want love or you want fame? Are you in the Let's

Bm Em

game?
have some fun, this beat is sick. Dans le love — game.
I wan-na take a ride on your dis - co stick. Let's play a

Bm Em

love game, play a love game. Do you want love or you want fame? Are you in the game? Don't

Bm Em

think too much just bust that stick. Dans le love — game.
I wan-na take a ride on your dis - co stick.

Bm Em

Dans le love — game, huh.

PAPARAZZI

Words and Music by STEFANI GERMANOTTA
and ROB FUSARI

Moderate Techno groove

Cm  3fr  4fr

mp

We are the crowd. — We're c - com - in' out. — Got my
I'll be your girl — back - stage at your show. — Vel - vet

flash on it's true. — Need that pic - ture of you. — It's so mag - i - cal. —
ropes and gui - tars — be - cause you're my rock star. — In be - tween the sets, —

We'd be so fan - tas - ti - cal. —
eye - lin - er and cig - a - rettes. —

Cm  3fr  4fr



Leath - er and jeans, — your watch glam - or - ous. — Not sure what it means — but this
Shad - ow is burnt, — yel - low dance and re - turn. — My lash - es are dry — but for

pho - to of us, — it don't have a price. — Read - y for those
tear - drops I cry. — It don't have a price. — Lov - in' for you is

flash - ing lights. —) 'Cause you know that, ba - by, I. I'm your big - gest fan. I'll fol -
cher - ry pie. —)

- low you un - til you love — me, pa - pa, — pa - pa - raz - zi.

Ab Eb Fm

Ba - by, there's no oth - er su - per - star. You know that I'll be your pa - pa,

Db Eb

pa - pa - raz - zi. Prom - ise I'll be kind but I won't stop un -

Fm Db Ab

til that boy is mine. Ba - by, you'll be fa - mous, chase


Ab Fm Db

you down un - til you love me, pa - pa, pa - pa - raz - zi.


To Coda

1

Cm




3fr




2

Cm



3fr


Real good, we dance in the stu - di - o.




Snap, snap to that shit on the ra - di - o. Don't stop



Fm



for an - y - one. We'll blast it but we'll still have fun.



Ab Eb Fm

I'm your big - gest fan, I'll fol - low you un - til you love me, pa - pa, —

Db Ab Eb

pa - pa - raz - zi. Ba - by, there's no oth - er su - per - star. You know that I'll —

Fm Db

D.S. al Coda

— be your pa - pa, — pa - pa - raz - zi.

CODA

Optional Ending

Cm

Repeat and Fade

POKER FACE

Words and Music by STEFANI GERMANOTTA
and RedOne

Dance Pop

N.C.

Introduction for piano in 4/4 time, marked *f*. The right hand is silent (N.C.), and the left hand plays a rhythmic pattern of eighth notes: G2-A2-B2-C3, D3-E3-F3-G3, A3-B3-C4, D4-E4-F4-G4.

First system of piano accompaniment. Chords: Am, F/A, G, Am, F/A, G. The melody in the right hand consists of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6.

Second system of piano accompaniment. Chords: Am, F/A, G, Am, F/A, G. The melody in the right hand consists of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6.

Vocal and piano accompaniment for the first line of lyrics. Chords: Am, F/A, G. The melody in the right hand consists of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6.

I wan - na hold 'em like they do in Tex - as plays:
I wan - na roll with him, a hard pair we will be.

Am F/A G

fold 'em, let 'em hit me, raise it. Ba - by, stay with me.
A lit - tle gam - bl - in' is fun when you're with me.

Am F/A G

Luck and in - tu - i - tion play the cards with spades to start. And
Rus - sian Rou - lette is not the same with - out a gun. And.

Am F/A G

af - ter he's been hooked, I'll play the one that's on his heart.)
ba - by, when it's love, if it's not rough it is - n't fun.)

Am F/A G Am

Oh, whoa, - oh, oh, oh, oh, oh. I'll get him hot, show

F/A G Am F/A G

him what I got. — Oh, whoa, — oh, oh, oh, — oh,

Am F/A G Am

oh. I'll get him hot, show him what I got. — Can't read my, — can't read my, —

F C G/B G

— no, he can't read — my pok - er face. — (She's got to love no - bod - y.)

Am F C

Can't read my, — can't read my, — no, he can't read — my pok - er face. —

G/B G Am F/A G

(She's got to love no - bod - y.) P - p - p - pok - er face, p - p - pok - er face. _

Am F/A G F/A G

P - p - p - pok - er face, p - p - pok - er face. _ p - pok - er face. _

Am F/A G Am

F/A G Am

I won't tell you that I love you, kiss or

F/A G Am

hug you 'cause I'm bluff - in' with my muf - fin. I'm not ly - in', I'm just

Detailed description: This system contains the first two measures of the song. The guitar part is in the key of F major, with chords F/A, G, and Am. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

F/A G Am

stun - nin' with my love glue - gun - nin'. Just like a chick in the ca -

Detailed description: This system contains the next two measures. The guitar part continues with chords F/A, G, and Am. The piano accompaniment maintains the same rhythmic pattern as the first system.

F/A G Am

si - no, take your bank be - fore I pay you out. I prom - ise this, prom -

Detailed description: This system contains the next two measures. The guitar part continues with chords F/A, G, and Am. The piano accompaniment maintains the same rhythmic pattern.

F/A G Am

ise this. Check this hand, 'cause I'm mar - vel - ous. Can't read my, — can't read my, —

Detailed description: This system contains the final two measures. The guitar part continues with chords F/A, G, and Am. The piano accompaniment maintains the same rhythmic pattern.

F/A G C G/B Em7

no, he can't read my pok - er face. (She's got to love no - bod - y.)

Am F C

Can't read my, can't read my, no, he can't read my pok - er face.

G/B G Am F/A G

(She's got to love no - bod - y.) P - p - p - pok - er face, p - p - pok - er face.

Play 3 times

Am F/A G Am

P - p - p - pok - er face, p - p - pok - er face.

Play 3 times

EH, EH

(Nothing Else I Can Say)

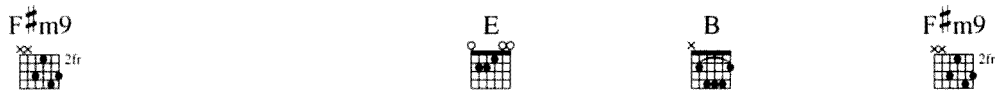
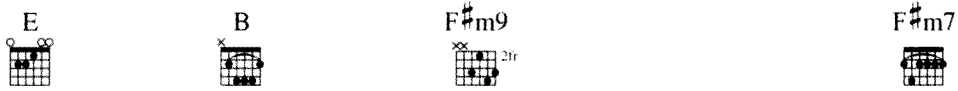
Words and Music by STEFANI GERMANOTTA
and MARTIN KIERSZENBAUM

Moderately, with a beat



Cher-ry, cher-ry boom, boom, Ga - ga...

mp

Boy, we've had a real good time and
Not that I don't care a - bout you,

E B F#m7

I wish you the best on your way, eh. I did - n't mean to hurt you. I
 just that things got so com-pli - que, eh. I met some-bod - y cute and fun - ny.

E B

nev - er thought we'd fall out of place, eh. eh. I
 got each oth - er and that's fun - ny, eh.

Asus2 Bsus C#m7 Bsus

have some - thing that I love long, long but my friends keep a - tell - in' me that some - thin's wrong. Then I

F#m11 B E B

met some-one and eh, there's noth-in' else I can say, eh. eh.

F#m11 E B F#m11

There's noth-in' else I can say, eh. — eh. — I wish you nev - er looked at me that

E B F#m11 E B

way, eh. — eh. — There's noth-in' else I can say, eh. — eh. —

1 F#m7 2 F#m7

Eh, eh, eh, eh, eh,

E B

eh, eh, eh, eh, hey, I

Asus2



Bsus



C#m7



Bsus



yeah.

have some - thing that I love long, long but my friends keep a - tell - in' me that some - thin's wrong. Then I

F#m11



B



E



B



met some - one

and eh.

there's noth - in' else I can say, eh, — eh. —

F#m7



E



B



F#m11



Eh, eh, — eh, — there's noth - in' else I can

E



B



F#m11



E



B



say, eh, — eh, — Wish you nev - er looked at me that way, eh, — eh. —

F#m11

E

B

There's noth - in' else I can say, eh, eh.

F#m11

E

B

Wish you nev - er looked at me that way, eh, eh.

F#m11

E

B

F#m11

There's noth - in' else I can say, eh, eh. Cher - ry, cher - ry, boom, boom, eh,

E

B

F#m11

eh, hey, oh yeah. All I can say is eh, eh.

BEAUTIFUL, DIRTY, RICH

Words and Music by STEFANI GERMANOTTA
and ROB FUSARI

Moderate groove

B5



Dirt - y, dirt - y, rich, dirt - y,

dirt - y, rich, beau - ti - ful. —

Beau - ti - ful, — dirt - y, dirt - y, rich, rich, dirt. We got a red - light, porn - o - graph - ic
cute life, sound - fo - mat - ic.

dance fight, sys - te - mat - ic. Hon - ey, — but we got no mon - ey. — Our hair is
Pants tight - er than plas - tic. Hon - ey, — but we got no mon - ey. — We do the

per - fect but we're all get-ting shit wrecked, it's au - to - mat - ic. Hon-ey, ___ but we got no
 dance right... We have got it made like ___ ice cream topped with hon-ey, ___ but we got no

mon - ey. ___ }
 mon - ey. ___ } Dad - dy, I'm so sor - ry. I'm so, so, so, sor - ry, yeah.

Bm A

We just like to par - ty, like to pa, pa, par - ty, yeah. Bang, bang, _

G Em Bm

we're beau - ti - ful ___ and dirt - y rich. Bang,
 Dirt - y, dirt - y, rich, dirt - y, dirt - y, rich, beau - ti - ful. ___

G F# Bm G F#

Bm G F# Bm To Coda

bang, — we're beau - ti - ful and dirt - y rich.
 Beau - ti - ful, — dirt - y, dirt - y

1 2

G F# G F# Bm

rich, rich, bang, We live a A bang, bang, bang. A
 bang, bang, rich, rich, bang, bang.

A Em

bang, bang, bang. Beau - ti - ful, dirt - y rich. — A

Bm A Em

bang, bang, bang. A bang, bang, bang. Beau - ti - ful,

N.C.

D.S. al Coda

CODA

G

F#

Bm

First system of musical notation. The vocal line starts with the lyrics "dirt - y, rich. — Bang,". The piano accompaniment consists of a simple bass line in the left hand and chords in the right hand.

Second system of musical notation. The vocal line continues with "rich, rich, bang, Bang, bang. —". The piano accompaniment features a more active bass line and chords in the right hand.

G

F#

Bm

G

F#

Third system of musical notation. The vocal line has the lyrics "Dirt - y, dirt - y, rich, dirt - y, dirt - y, rich, beau - ti - ful. — Bang,". The piano accompaniment continues with a steady bass line and chords.

Fourth system of musical notation. The vocal line continues with "bang. — Beau - ti - ful, — dirt - y, dirt - y,". The piano accompaniment features a consistent bass line and chords.

Bm

G

F#

Bm

Fifth system of musical notation. The vocal line has the lyrics "rich, rich, bang, bang,". The piano accompaniment continues with a steady bass line and chords.

Sixth system of musical notation. The vocal line continues with "rich, rich, bang, bang,". The piano accompaniment features a consistent bass line and chords.

G

F#

Bm

Optional Ending

Bm

Repeat and Fade

Seventh system of musical notation. The vocal line has the lyrics "rich, rich, bang, bang,". The piano accompaniment continues with a steady bass line and chords.

Eighth system of musical notation. The vocal line continues with "rich, rich, bang, bang,". The piano accompaniment features a consistent bass line and chords, ending with a repeat sign and a fade-out instruction.

THE FAME

Words and Music by STEFANI GERMANOTTA
and MARTIN KIERSZENBAUM

Moderate Dance groove

N.C. *mp*

G5 A5 Bb5

G5 A5 Bb5

F5 C/E Bb5

G5 A5 Bb5 G5 A5 Bb5

G5 A5 Bb5

F5 C/E Bb5 G5 A5 Bb5

G5 A5 Bb5

I can't help my - self, I'm ad - dict - ed to a
I can see I my - self in the mov - ies with my

life of ma - te - ri - al. It's some kind of
pic - ture in cit - y lights. Pho - to - graph my

G5 A5 Bb5 F5 C/E Bb5 G5 A5 Bb5

joke, I'm ob - ses - sive - ly op - posed to the ty - pi - cal. All we care
mind and what - ev - er else you'd like to shoot, you de - cide. All we care

G5 A5 Bb5 G5 A5 Bb5 F5 C/E Bb5

— a - bout — is run - way mod - els, Cad - il - lacs and li - quor bot - tles.
— a - bout — is porn - o - graph - ic girls — on film and bod - y plas - tic.

G5 A5 Bb5 G5 A5 Bb5 G5 A5 Bb5

Give me — some - thin' I wan - na be, re - tro glam - or, Hol -
Give me — some - thin' I wan - na see, tel - e - vi - sion and —

F5 C/E Bb5 G5 A5 Bb5

— ly - wood. Yes, we live for the fame, fame. Do - in' it for — the
— hot blondes in odd po - si - tions. Fame, fame, do - in' it for — the

G5 A5 Bb5 G5 A5 Bb5 F5 C/E Bb5

fame, fame, 'cause we wan - na live the life of the rich and fa - mous.

G5 A5 Bb5 G5 A5 Bb5 G5 A5 Bb5

Fame, fame, do-in' it for the fame, fame, 'cause we got a taste for cham - pagne and

F5 C/E Bb5 G5 A5 Bb5 G5 A5 Bb5

end - less for - tune. Fame, fame, ba - by, the fame, fame. We live for the

G5 A5 Bb5 F5 C/E Bb5 G5 A5 Bb5

fame, fame, ba - by, the fame fame. Is - n't it a shame, shame, ba - by, the shame, -

1

G5 A5 Bb5 G5 A5 Bb5 F5 C/E Bb5

— shame? In it for the fame, fame, ba - by, the fame, — fame.

2

G5 A5 Bb5 F5 C/E Bb5 Bb

fame, fame, ba - by, the fame, — fame. Don't ask me — how — or why —

C Dm Bb

but I'm gon - na make it hap - pen this time. — My

C Dm

teen - age — dream — to - night, — yeah, I'm gon - na make it hap - pen this time, —

fame.

Fame, do - in' it for ___ the

fame, 'cause we wan - na live the ___ life ___ of the rich and ___ fa - mous.

Fame, fame, do - in' it for ___ the fame, fame, 'cause we wan - na

G5 A5 Bb5 F5 C/E Bb5 G5 A5 Bb5

live the life of the rich and famous. Fame, fame, do-in' it for the

G5 A5 Bb5 G5 A5 Bb5

fame, fame, 'cause we got a taste for champagne and end-less fortune.

2

F5 C/E Bb5 G5 A5 Bb5 G5 A5 Bb5

end-less for tune, fame.

Repeat and Fade

G5 A5 Bb5 F5 C/E Bb5

Optional Ending

G5

MONEY HONEY

Words and Music by STEFANI GERMANOTTA,
RedOne and BILAL HAJJI

Moderate Techno groove

* N.C.

That's M - O - N - E - Y, -

mf

so sex - y, I. Damn, I love the Jag, the jet and the man -
Damn, I love the boat by the beach on the west

sion, oh yeah. And I en - joy the gifts
coast, oh yeah. And I en - joy some fine

* Recorded a half step higher.

— and the trips — to the is - lands, oh — yeah. — } It's
 — cham - pagne — while my girls toast, oh — yeah. — }



good to live — ex - pen - sive, you know it. But my knees get weak, — in - ten -

Gm

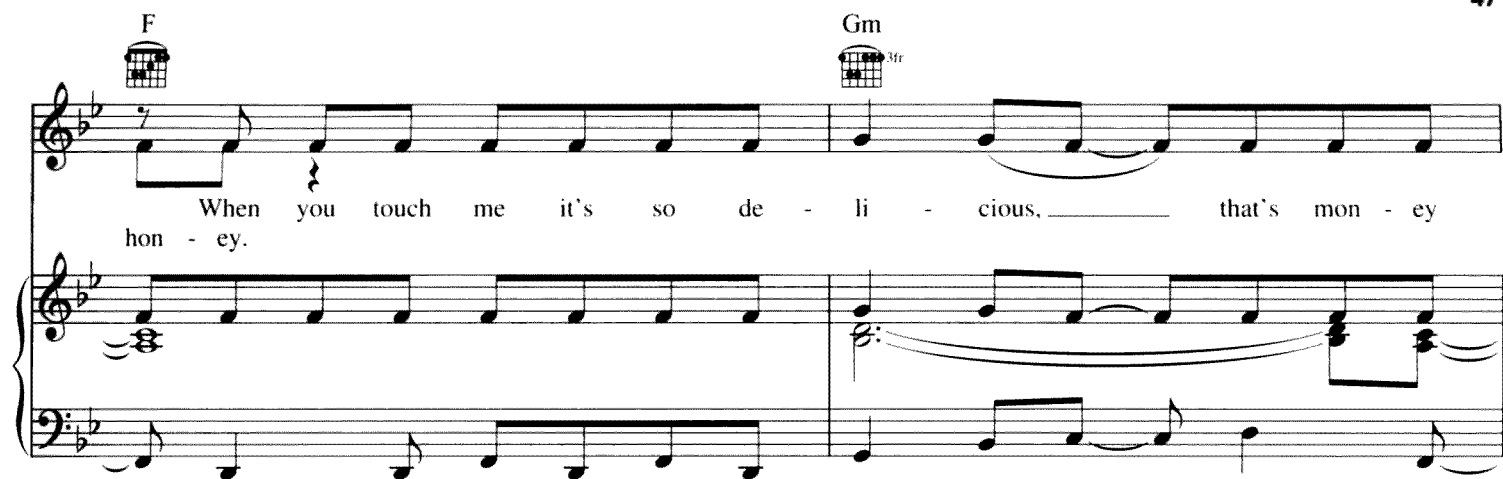
- sive when you give me k - kiss - es. That's mon - ey

F Gm

hon - ey.
 When I'm, I'm your lov - er and your mis - tress, that's mon - ey

F  Gm 

When you touch me it's so de - li - cious, _____ that's mon - ey
hon - ey.



F  Gm  F 



hon - ey.
Ba - by, when you tear me to piec - es, that's mon - ey hon - ey.



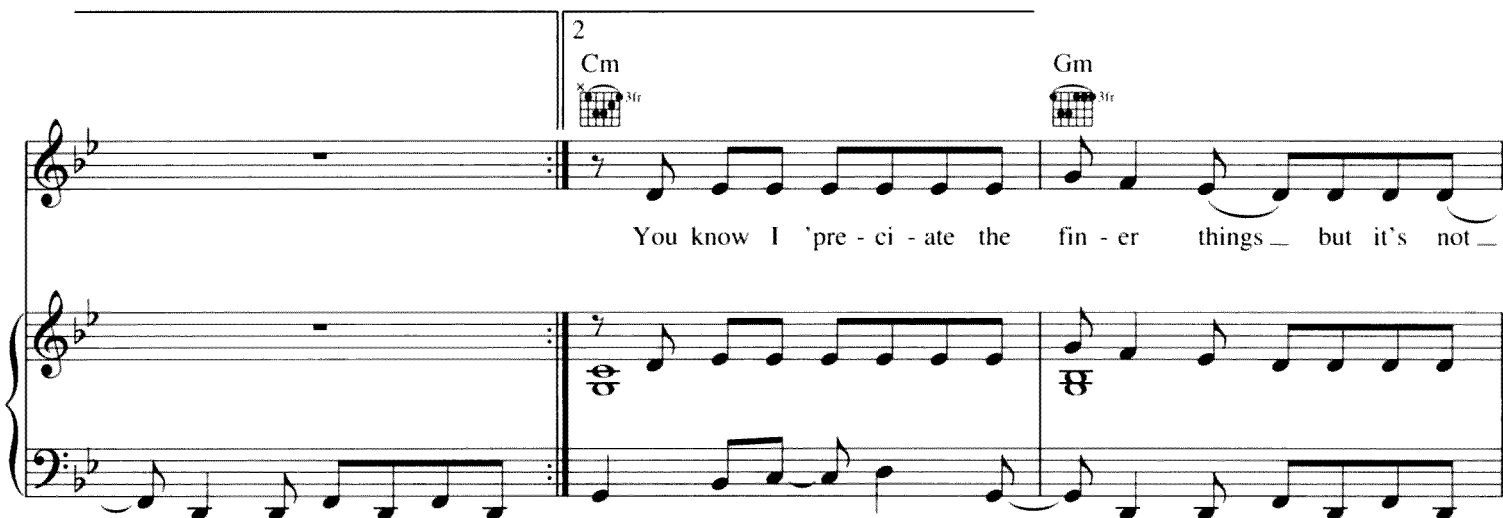
1
N.C.

That's M - O - N - E - Y, _____ so sex - y. I.



2
Cm  Gm 

You know I 'pre - ci - ate the fin - er things _____ but it's not _____



D7 Gm

what makes me hap - pi - est, ba - by. I can do with - out it,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'what' and a half note 'makes me happy', followed by a quarter note 'est, baby' and a half note 'I can do without it'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chord diagrams for D7 and Gm are shown above the staff.

Cm Gm D7

babe. Your ten - der lov - in's more than I can han - dle. Nev - er burn out this can - dle, ba -

Detailed description: This system contains the next three measures. The vocal line continues with 'babe. Your tender love's more than I can handle. Never burn out this candle, baby'. The piano accompaniment maintains the eighth-note bass line and eighth-note melody. Chord diagrams for Cm, Gm, and D7 are shown above the staff.

Gm Gm

- by, ba - by. K - k - k - k - kiss - es, that's mon - ey

Detailed description: This system contains the next three measures. The vocal line has a melisma on 'baby' followed by 'K-k-k-k-kiss-ess, that's money'. The piano accompaniment features a more active eighth-note melody in the right hand. Chord diagrams for Gm are shown above the staff.

F Gm

hon - ey. When I'm, I'm your lov - er and your mis - tress, that's mon - ey

Detailed description: This system contains the final two measures. The vocal line concludes with 'honey. When I'm, I'm your lover and your mistress, that's money'. The piano accompaniment features a melisma on the final chord. Chord diagrams for F and Gm are shown above the staff.

F Gm

When you touch me it's so de - li - cious, _____ that's mon - ey
hon - ey.

F Gm

hon - ey.
Ba - by, when you tear me to piec - es, _____ that's mon - ey

1, 2 3 F F N.C.

hon - ey. When you give me k - hon - ey. _____ That's M - O

N - E - Y, _____ so sex - y, I.

STARSTRUCK

Words and Music by STEFANI GERMANOTTA,
TRAMAR DILLARD, MARTIN KIERSZENBAUM
and NICK DRESTI

Moderate groove

N.C.

Groove, slam, work it back. _ Fil - ter that, _ ba - by, bump that track.
Groove, slam, work it back. _ Space Cow - boy just _ play that track.

Groove, slam, work it back. _ Fil - ter that, _ ba - by, bump that track.
Ga - ga in the room. _

So star-struck, cher-ry, cher-ry, cher-ry, boom boom. Roll-ing out to the club on the week - ends;

* Recorded a half step lower.

styl- in' out to the beat that you're freak - in'. Fan- ta- size I'm the track that you're tweak - in';

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "styl- in' out to the beat that you're freak - in'. Fan- ta- size I'm the track that you're tweak - in';".

blow my heart up. Put your hands on my waist, pull the fad - er.



The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "blow my heart up. Put your hands on my waist, pull the fad - er."

Run it back with o - rig - i - nal fla - vor. Cue me up; I'm the 12 on your ta - ble.

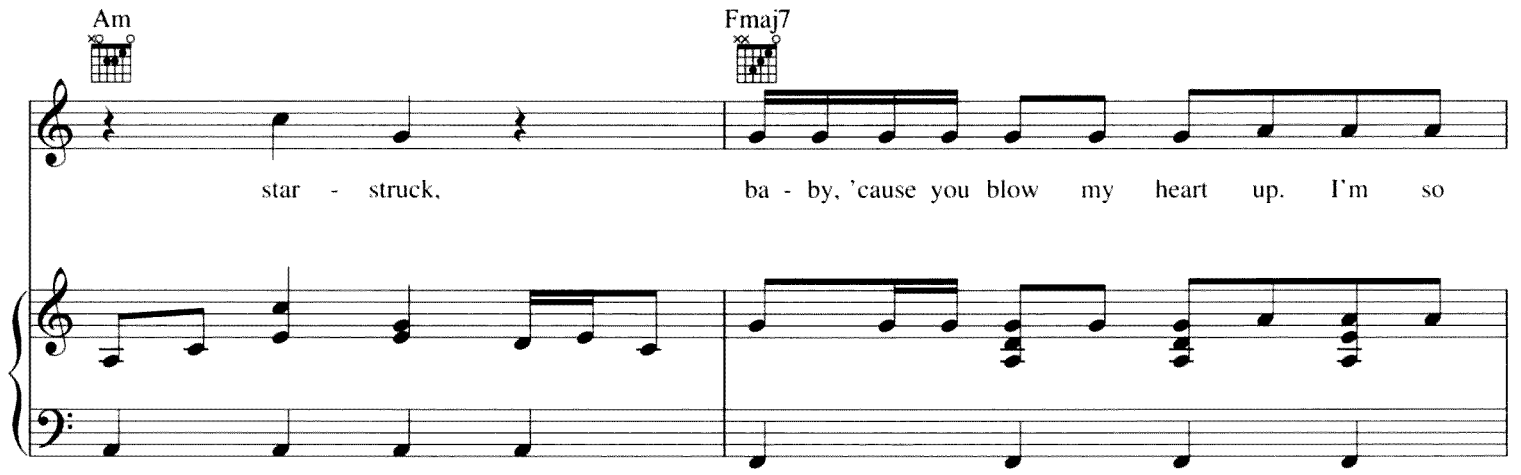
The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "Run it back with o - rig - i - nal fla - vor. Cue me up; I'm the 12 on your ta - ble."



I'm so star - struck! Star - struck, ba-by, 'cause you blow my heart up. I'm so

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "I'm so star - struck! Star - struck, ba-by, 'cause you blow my heart up. I'm so". Above the piano part, there are two guitar chord diagrams: Am (x02020) and Fmaj7 (x0233x).

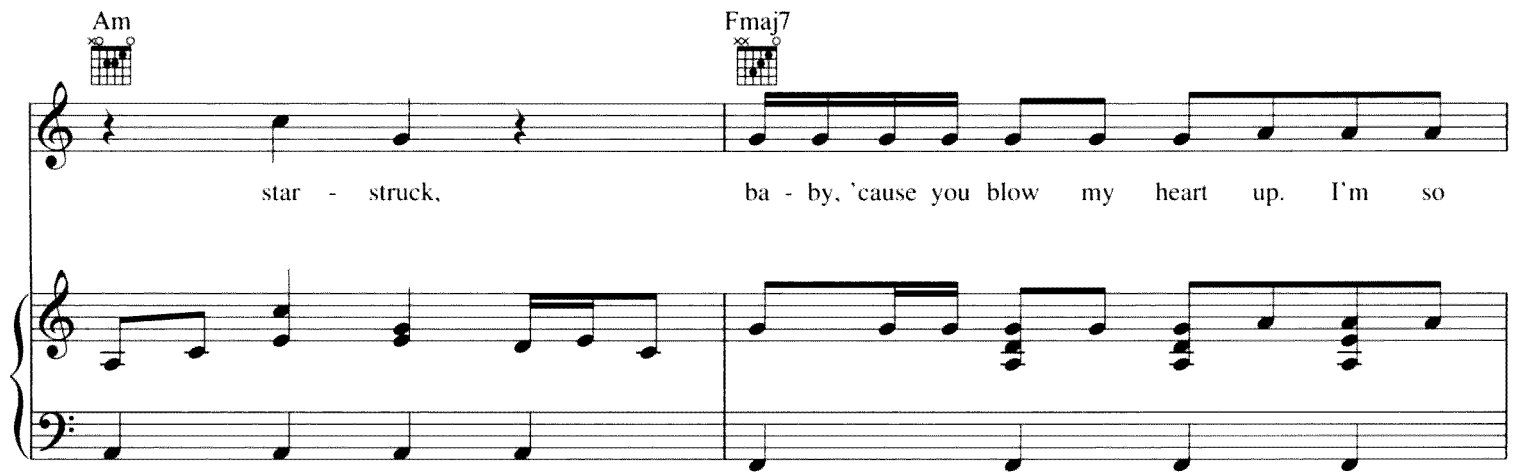
Am  Fmaj7 



star - struck, ba - by, 'cause you blow my heart up. I'm so



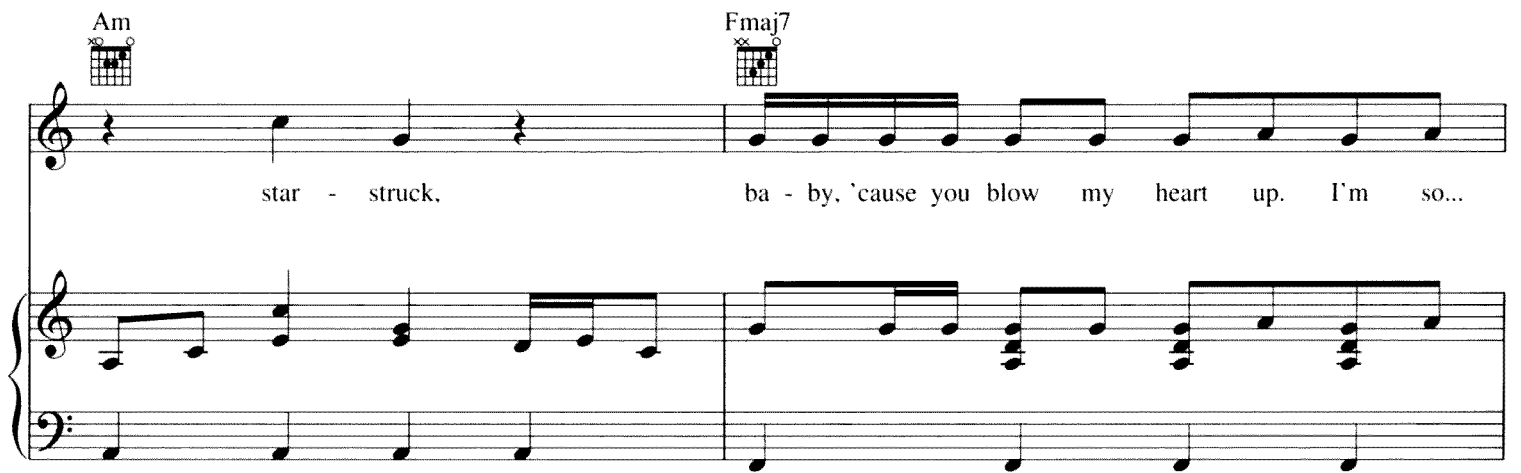
Am  Fmaj7 


star - struck, ba - by, 'cause you blow my heart up. I'm so



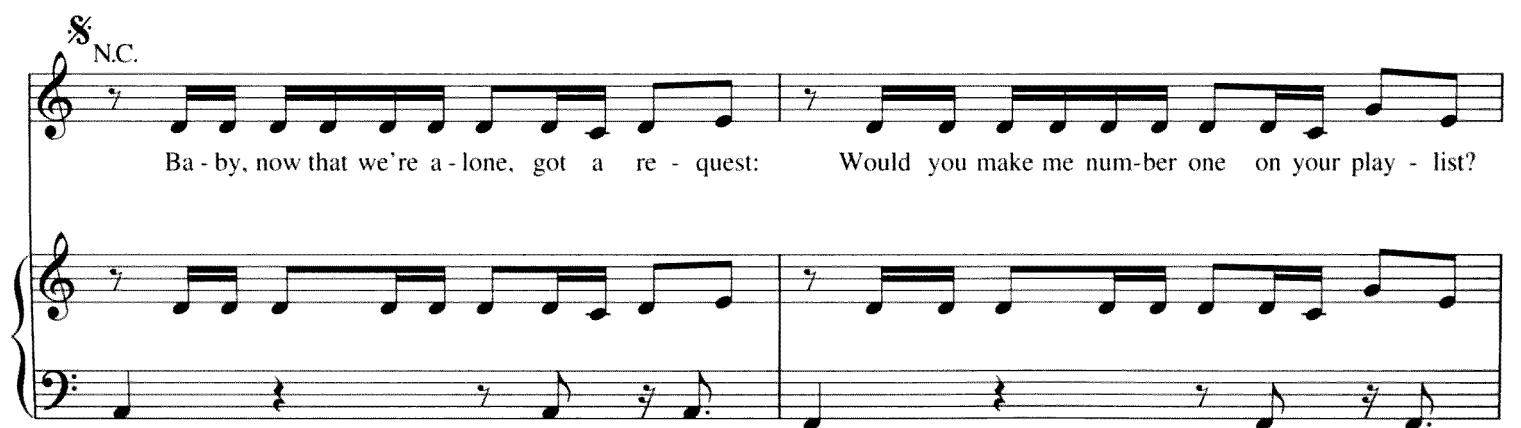
Am  Fmaj7 

star - struck, ba - by, 'cause you blow my heart up. I'm so...



 N.C.

Ba - by, now that we're a-lone, got a re - quest: Would you make me num-ber one on your play - list?



Kick it, Dre head-phones with the left side on. Wan-na scratch me back and forth, back and forth, uh -

huh. Put your hands on my waist, pull the fad - er. Run it back with o - rig - i - nal fla - vor.

With the break-down first, up un - til the chorus to the verse, re - ke - re - ke - re - verse. — (I'm so, I'm so...)

Star - struck, ba - by, 'cause you blow my heart up. I'm so

Am Fmaj7

star - struck, ba - by, 'cause you blow my heart up. I'm so

Am Fmaj7

star - struck, ba - by, 'cause you blow my heart up. I'm so

To Coda

Am Fmaj7

star - struck, ba - by, 'cause you blow my heart up, blow my

NC.

heart up.
Vocal 2: Rap (See additional lyrics)

1-3 | 4

Am

star - struck,

Fmaj7

Am

ba - by, 'cause you blow my heart up. I'm so star - struck,

Fmaj7

Am

ba - by, 'cause you blow my heart up. I'm so star - struck,

Fmaj7

Am

ba - by, 'cause you blow my heart up. I'm so star - struck,

Fmaj7

N.C.

ba - by, 'cause you blow my heart up, heart up. Groove, slam, work it back. _

Fil - ter that, _ ba - by, bump that track. Groove, slam, work it back. _

1
2

Fil - ter that, _ ba - by, bump that track. Fil - ter that, _ ba - by, bump that track.



D.S. al Coda


CODA

Fmaj7


Am


ba - by, 'cause you blow my heart up, blow my heart up.

Fmaj7  Am 



(I'm so...)

<p>Repeat and Fade</p> <p>Fmaj7 </p>	<p>Optional Ending</p> <p>N.C.</p>
--	---



(I'm so...) ba - by, 'cause you blow my heart up.

Additional Lyrics

Rap: Hey, lil momma, like really, really, is that him?
 I done seen you before. What you got on them big rims?
 Enter that cash flow, I'm like, baby, you don't trip.
 So shawy, say hand over your signature right here.

Like on just the dotted line, and I'm supposed to sign.
 How's she at it? A fanatic, and I think it's goin' down.
 She so starstruck, the gal all stuck.
 I should have had an overdose, too many Starbucks.

Ain't never seen a balla, paper that stack taller.
 Notice who let the top back on the Chevy Impala.
 Hummers and all that fully loaded with two spoilers.
 What did you call that when you showed up with two dollars?

But that's another chapter, son of a bachelor.
 All one me, just spotted baby actor.
 Complete swagga, there go the dagger.
 Got what she wants, shawty happily ever after.

BOYS BOYS BOYS

Words and Music by STEFANI GERMANOTTA
and RedOne

Dance tempo

N.C.

mf

Hey there, sug - ar ba - by, saw you twice at the pop — show.
Ba - by is a bad boy with some ret - ro — sneak - ers.

You taste just like glit - ter mixed with rock and the roll. ————
Let's go see the Kill - ers and make out in the bleach - ers.

I like you a lot, lot; think you're real - ly hot, hot. Know you think you're spe - cial when we
Let's go to the par - ty; heard our

dance real cra - zy. Glam - o - phon - ic, e - lec - tron - ic dis - co ba - by.
 bud - dy's the D. J. Don't for - get my lip - stick; I left it in your ash - tray.

I like you a lot, lot. All we want is hot, hot. Boys, boys,

boys; we like boys in cars. Boys, boys, boys buy us drinks in bars.

A E D

Boys, boys, boys, with hair spray and den - im; boys, boys,

A E

D

1
Dmaj9

N.C.

boys. (We love them! We love them!) Oh, _____ whoa _ oh, _

_____ wuh - oh, _____ wuh - oh. Oh, _____ no _____ oh, _____ wuh - oh, _____ wuh - oh.

2
Dmaj9

D.S.

3
Dmaj9

N.C.

We love them!) Boys, boys, We love them!) I'm not loose, I like to par - ty.

Let's get lost in your Fer - ra - ri. Not psy - chot - ic or dra - ma - tic, I like boys and that is that. It's,

love it when you call me 'legs.' In the morn - ing, buy me eggs.

Watch your heart when we're to - geth - er. Boys like you love me for - ev - er.

Oh, _____ whoa _ oh, _____ wuh - oh, _ wuh - oh. Oh, _____ no _ oh, _

_____ wuh - oh, _ wuh - oh. Oh, _____ whoa _ oh, _____ wuh - oh, _ wuh - oh.

A

Oh, no oh. Boys, boys, boys; we like boys in cars.

E D

Boys, boys, boys buy us drinks in bars. Boys, boys,

A E D

boys, with hair-spray and denim; boys, boys, boys. (We love them!

Repeat and Fade Dmaj9 	Optional Ending Dmaj9
-------------------------------------	-------------------------------------

We love them!) Boys, boys, We love them!)

PAPER GANGSTA

Words and Music by STEFANI GERMANOTTA
and RedOne

Moderately

Bm G G(add2) A

F#m F#m7 Bm

G G(add2)

A F#m F#m7

Mid - night _ rush with a pen in my hand; _ ink -
Got _ some - thing real - ly shin - y to start; _ want

in' _ Lin - coln, sand - script with a fan. _ Re -
me to sign there on your Range Rov - er heart? _ I've

mem - ber - ing _ me be - fore it be - gan; _ some - times I felt so Def in the Jam. _ But the
heard it be - fore; yeah, the din - ners were nice, _ till your dia - mond words melt - ed in - to some ice. _ You _

* Recorded a half step lower.

Bm

ones who loved me told me to stop. — like.
should - 've been rap - pin' to the beat of my song. — Mis - ter

G

G(add2)

A

"Home - girl can't catch shit if it drops." — A su - per - wom - an chick, you know that I am. — Some
Cal - i - for - ni - a pa - per gang - sta (ah.) — I'm look - ing for — love, not an emp - ty page — full of

F#m

F#m7

Bm

shit don't fly by me in a man. — 'Cause I do not ac -
stuff that means noth - ing but "you've been played." —

G

G(add2)

A

cept an - y less than some - one just as real as

F#m F#m7 Bm

fab - u - lous. — Don't want no pa - per gang - sta. — Won't sign a - way my

G A

life to — some - one who's got the fla - va — but don't have no fol -

F#m Bm

low through. — Don't want no pa - per gang - sta; — won't sign no mon - key

G A

pa - pers. — I don't do fun - ny bus' - ness; — not in - t'rest - ed in

F#m Bm

fak - ers. — Don't want no pa - per gang - sta, — oh, oh. —

G A F#m

— Don't want no pa - per gang - sta, — oh, oh. — Don't want no pa - per

Bm G G(add2)

gang - sta. — Don't want no pa - per

A F#m F#m7 2 F#m

gang - sta. — Don't want no pa - per

N.C.

gang - sta. — Don't want no pa - per

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The key signature has two sharps (F# and C#).

gang - sta. — (Toh day da yeah, no

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. A repeat sign is present at the end of the system.

day, oh yeah.) —

1, 2



Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. A box labeled '1, 2' is positioned above the right side of the system.

3

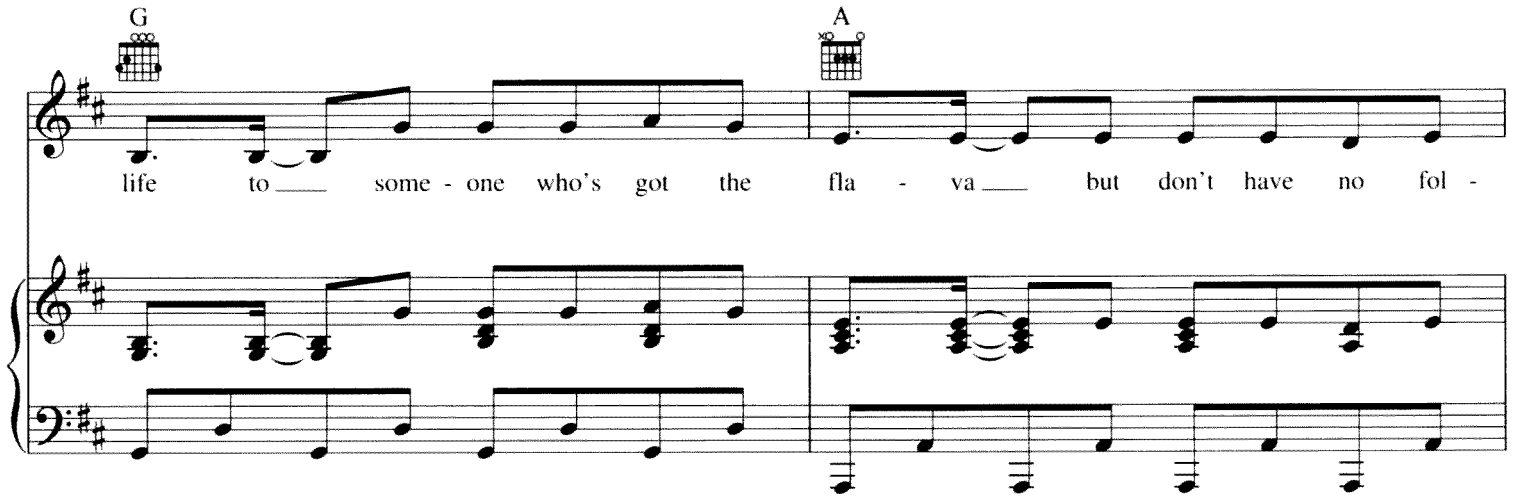
Bm



— Don't want no pa - per gang - sta. — Won't sign a - way my

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. A box labeled '3' is positioned above the left side of the system. A guitar chord diagram for Bm is shown above the piano part. The system ends with a double bar line.

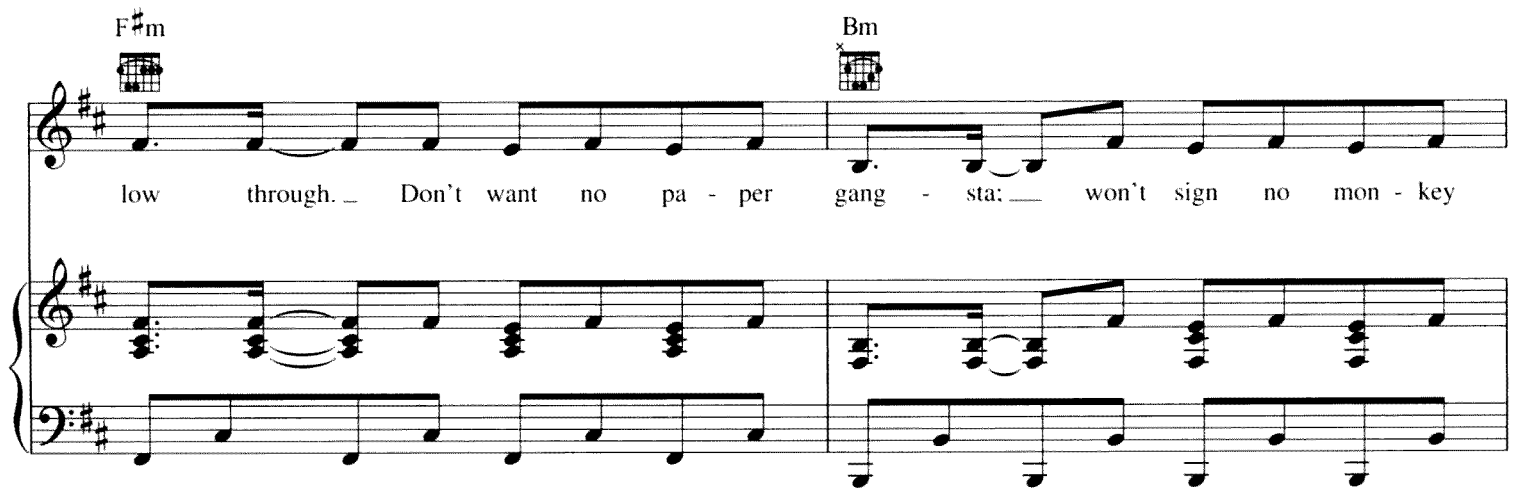
G  A 



life to — some - one who's got the fla - va — but don't have no fol -



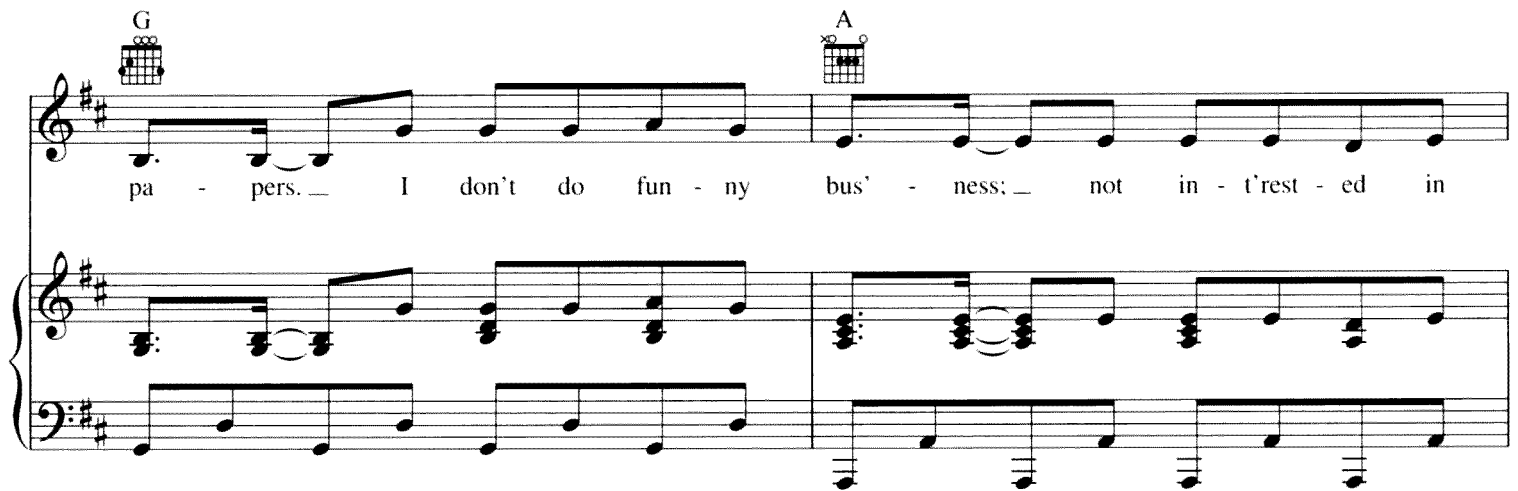
F#m  Bm 



low through. — Don't want no pa - per gang - sta: — won't sign no mon - key



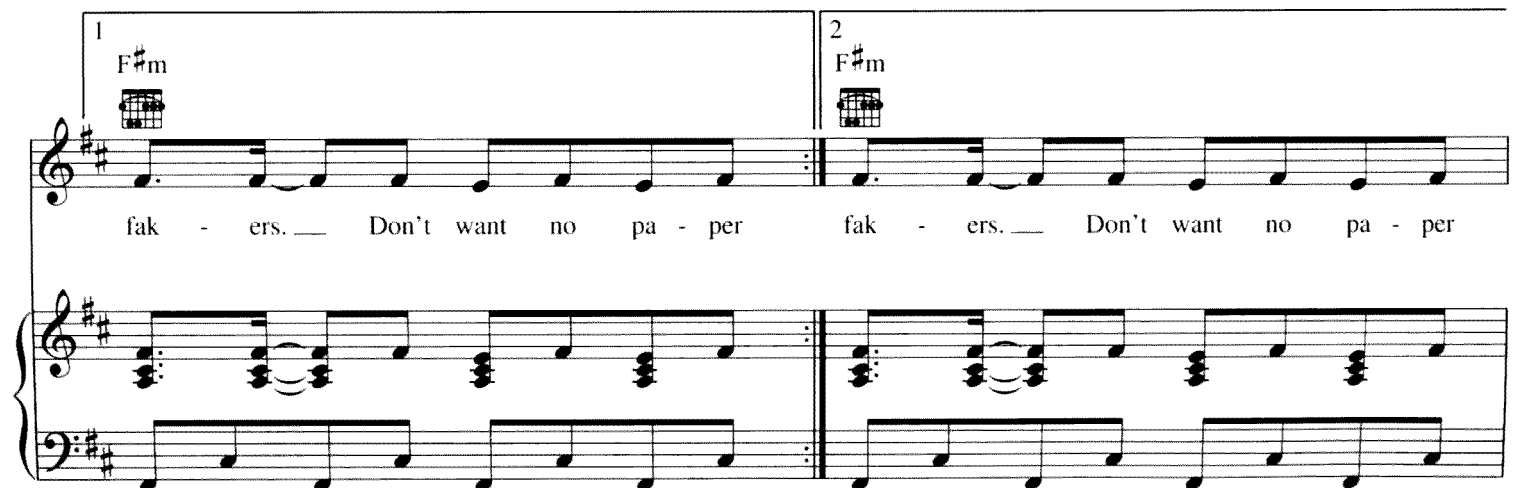
G  A 

pa - pers. — I don't do fun - ny bus' - ness: — not in - t'rest - ed in



1 F#m  2 F#m 

fak - ers. — Don't want no pa - per fak - ers. — Don't want no pa - per



Bm G

gang - sta, oh, oh. Don't want no pa - per

A F#m Bm

gang - sta, oh, oh. Don't want no pa - per gang - sta.

G A 1 F#m

Don't want no pa - per gang - sta. Don't want no pa - per

2 F#m

(Toh day da yeah, no day, oh yeah.)

BROWN EYES

Words and Music by STEFANI GERMANOTTA
and ROB FUSARI

Slowly

Bb **Dm/A** **Ab** **Eb** **Bb** **Dm/A**

mp

With pedal

Ab **Eb** **Bb**

Dm/A **Ab**

Eb **Bb**

In your brown eyes, I
brown eyes, I was

walked a - way. — In your brown eyes, I
feel - ing low, — 'cause they're brown eyes, and you

could - n't stay. — In your brown eyes, you'll
nev - er know. — Got some brown eyes, but I

Dm/A

A^b

watch her go: — then turn the rec - ord on, — and
 saw her face. — I knew that it was wrong, — so ba - by,

E^b

E^bm/G^b

won - der what went wrong. — What went wrong? — If
 turn the rec - ord on; — play that song, — where

B^b

Gsus2

E^b

F7

ev - 'ry - thing — was ev - 'ry - thing, — but ev - 'ry - thing — is o - ver.

B^b

Gsus2

E^b

F7/A

Ev - 'ry - thing — could be ev - 'ry - thing — if on - ly we — were old - er. I

B \flat Gsus2 E \flat

guess it's just a sil - ly song a - bout you, and how I lost

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'guess it's just a sil - ly song a - bout you, and how I lost'. Above the vocal staff, three guitar chord diagrams are provided: B \flat , Gsus2, and E \flat . The piano accompaniment consists of chords and moving lines in both the right and left hands.

E \flat m6/G \flat B \flat Dm/A

— you and your brown eyes. —

The second system continues the musical score. The vocal line has the lyrics '— you and your brown eyes. —'. Above the vocal staff, three guitar chord diagrams are provided: E \flat m6/G \flat , B \flat , and Dm/A. The piano accompaniment continues with chords and moving lines in both the right and left hands.

A \flat E \flat B \flat Dm/A

1 A \flat E \flat

N.C. N.C. 3fr

In your

The third system of the musical score. The vocal line has the lyrics 'In your'. Above the vocal staff, four guitar chord diagrams are provided: A \flat , E \flat , B \flat , and Dm/A. A first ending bracket labeled '1' encompasses the final two measures of the system, with chord diagrams for A \flat and E \flat above it. The piano accompaniment continues with chords and moving lines in both the right and left hands.

2 A \flat E \flat B \flat Gsus2

N.C. N.C. 3fr

Ev - 'ry - thing — was ev - 'ry - thing, — but

The fourth system of the musical score. The vocal line has the lyrics 'Ev - 'ry - thing — was ev - 'ry - thing, — but'. Above the vocal staff, four guitar chord diagrams are provided: A \flat , E \flat , B \flat , and Gsus2. A second ending bracket labeled '2' encompasses the final two measures of the system, with chord diagrams for A \flat and E \flat above it. The piano accompaniment continues with chords and moving lines in both the right and left hands.

E_b **B_b** **Gsus2**

ba - by, it's — the last — show. Ev - 'ry - thing — could be ev - 'ry - thing. — but it's

E_b **F7** **B_b** **Gsus2**

time to say — good - bye. — so — get your last fix and your last hit: grab your

E_b **F7** **D7**

old girl with her new — tricks. Hon - ey, yeah. — it's no sur - prise — that I got lost —

E_b **B_b** **Gm**

N.C.

— in your brown eyes. — in your brown eyes. —

E \flat Ebm6/G \flat B \flat Gm

Brown, _____ brown _____

E \flat Ebm6/G \flat B \flat Gm

eyes, _____ your brown eyes. _____ Brown, _____ brown _____

E \flat Ebm6/G \flat B \flat Gm

eyes, _____ got some brown eyes. _____ Brown, _____ brown _____

E \flat Ebm6/G \flat B \flat

eyes, _____ your brown eyes. _____

I LIKE IT ROUGH

Words and Music by STEFANI GERMANOTTA
and MARTIN KIERSZENBAUM

Moderately

N.C.

mf

C5
Ebmaj7/Bb

F
Cm/Eb

N.C.

Your love is
Won't go with -


noth - ing I can't fight.
out my fix to - night; it's a lit - tle too rough.

Can't sleep with the man who dims — my shine. —
Prom girl wipes her tears with sil - ver lines, — and she


can't get e - nough. — I'm in the bed - room with tis - sues and when — I know you're
I'm in the bed - room




out - side bang - ing and I won't let you in. 'Cause it's a hard — life with

love in the world. — And I'm a hard — girl; lov - ing me is like
lov - ing me is like


C5 




chew - ing on pearls. — You've got me won - d'ring why —
 straight - en - ing curls. —




Bb  F  Cm/Eb 



— I, I like it rough, — I, I like it rough, — I, I like it rough.



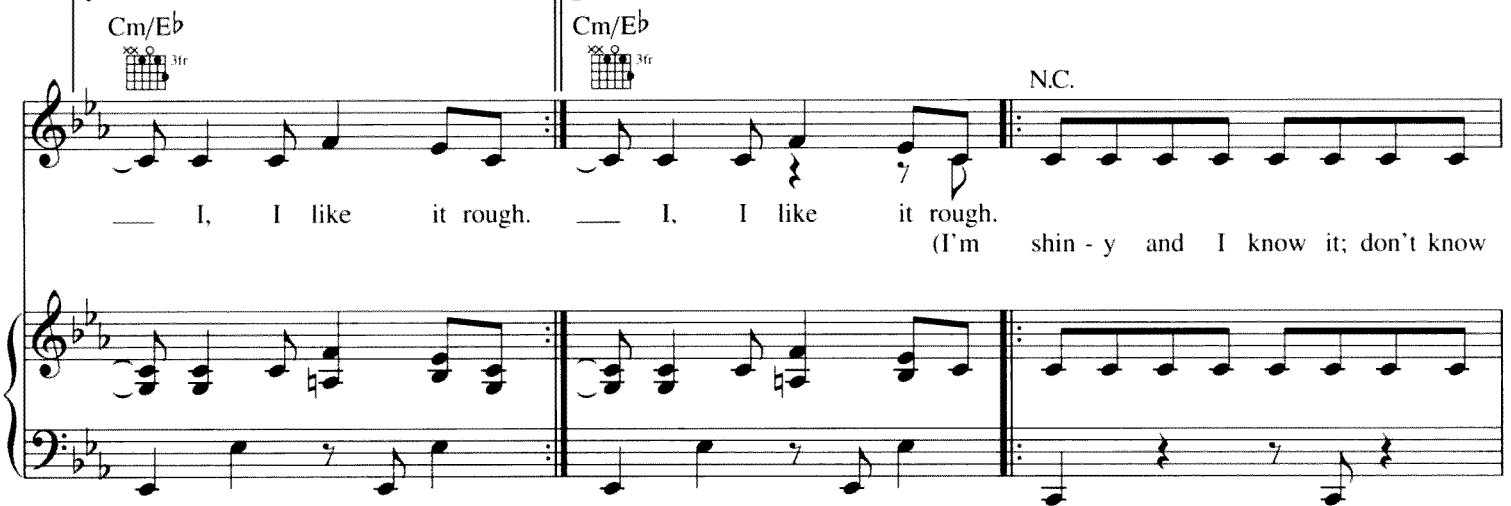
C5  Bb  F 

You've got me won - d'ring why — I, I like it rough, — I, I like it rough, —



1 Cm/Eb  2 Cm/Eb  N.C.

— I, I like it rough. — I, I like it rough. (I'm shin - y and I know it; don't know



why you wan - na blow it. Need a man who likes it rough, likes it

1 (Ba - by likes it _____ rough.) rough, likes it rough.) (I'm rough, likes it rough.) (I'm

2 (Ba - by likes it _____ rough.)

shin - y and I know it; don't know why you like to blow it. Need a

Is it 'cause you don't mean _____ it or be-cause I don't feel _____


1 (Ba - by likes it _____ rough.)

_____ it un - less _____ it's rough? rough, likes it rough.)

man who likes it rough, likes it

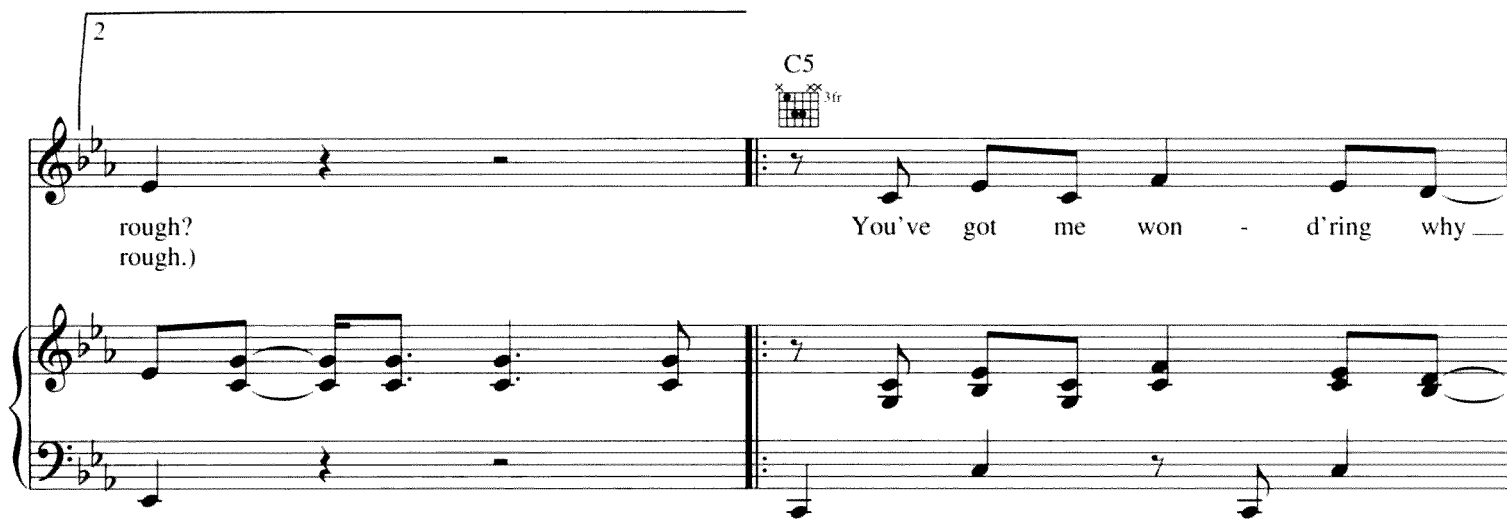
2

C5




rough?
rough.)


You've got me won - d'ring why —




Ebmaj7/Bb



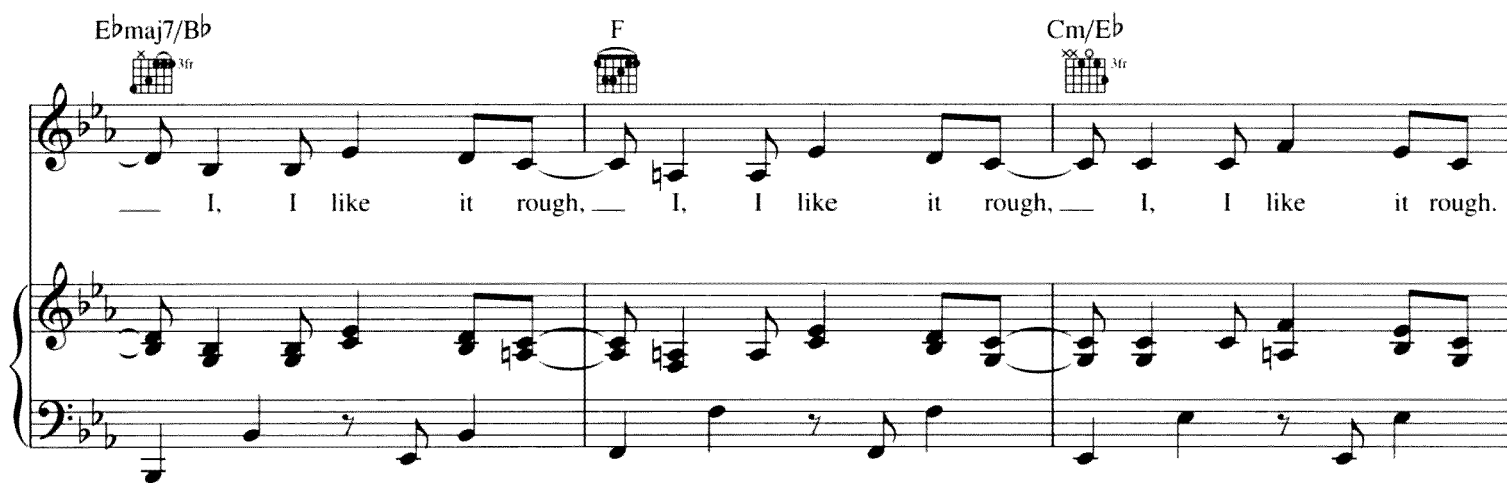
F




Cm/Eb




— I, I like it rough, — I, I like it rough, — I, I like it rough.




C5



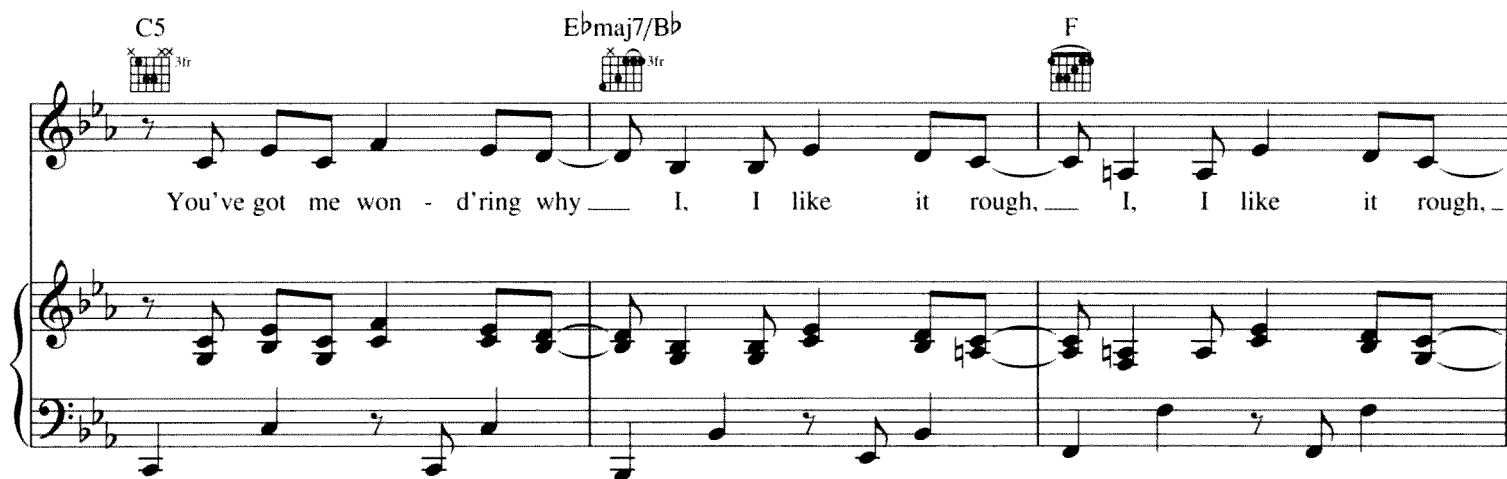
Ebmaj7/Bb





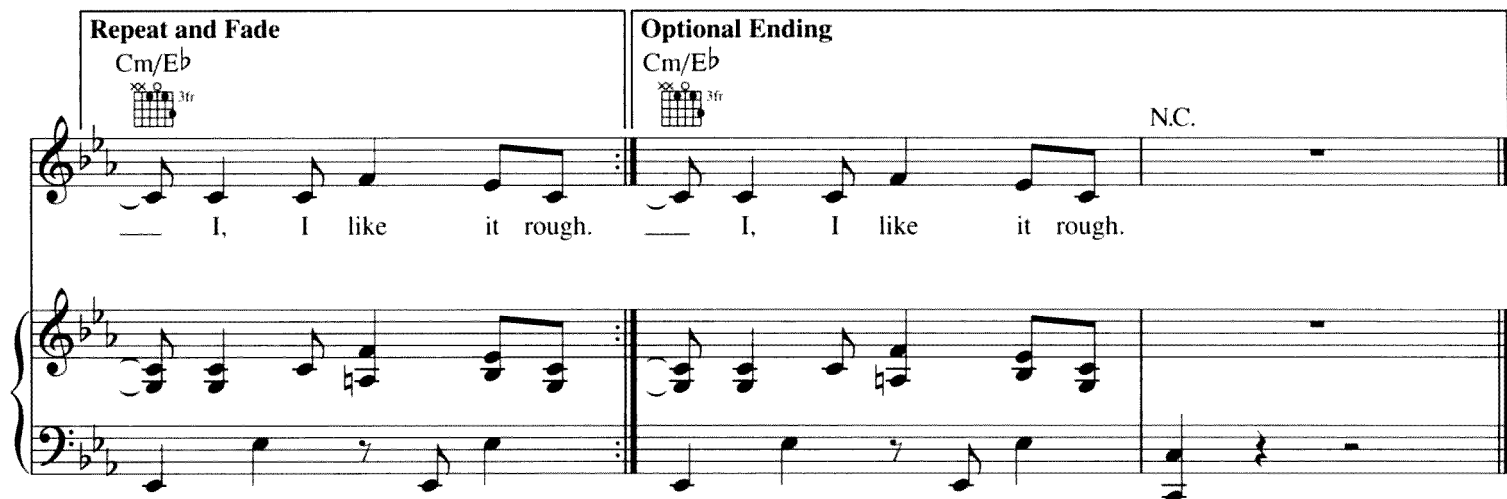
F



You've got me won - d'ring why — I, I like it rough, — I, I like it rough, —



Repeat and Fade	Optional Ending
Cm/Eb	Cm/Eb
	
— I, I like it rough.	— I, I like it rough.
	N.C.



SUMMERBOY

Words and Music by STEFANI GERMANOTTA,
BRIAN KIERULF and JOSHUA SCHWARTZ

Moderately
N.C.

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a treble clef and a key signature of three sharps (F#, C#, G#). The left hand plays a simple bass line with a bass clef and the same key signature.

F#m

No - where, -
Some - times, -

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "No - where, -" and "Some - times, -". The piano accompaniment continues the rhythmic pattern from the introduction.

B

E

A6

yeah, - we're go - ing no - where - fast.
you - might start a fight: _____

The piano accompaniment for the second system continues with the same rhythmic pattern, supporting the vocal line.

F#m

B

E

May - be - this time, I'll be yours, you'll be mine. -
but I'm hap - py pre - tend - ing we're al - right. -

The piano accompaniment for the third system continues with the same rhythmic pattern, supporting the vocal line.

A6 F#m B

C - c - c - cra - zy; get your ass in
Sun - glass - es cov - er up my

E A6 F#m

my bed. — Ba - by, — you'll
green eyes. — My mar - ti - ni glis - tens,

B E A6 N.C.

be yeah, just my sum - mer boy - friend. — (Sum - mer - boy.) —
while check - ing out oth - er guys. — (Sum - mer - boy.) —

Amaj7 B

Let's get lost; — you can take me home, some - where nice, — we can be a - lone. Bi -

E B/D# C#m

ki - ni — top's — com - ing o - o - off. —

Amaj7 B

Don't be sad — when the sun goes down, you'll wake up — and I'm not a - round. I've

E B/D# C#m

got to — go, — oh oh oh, oh, — oh. —

A Am Am/D N.C.

To Coda

We'll still have the sum - mer af - ter all. —

1 2

F#m7

Hey there, sum-mer - boy, — let's go for a drive. —

C#m B

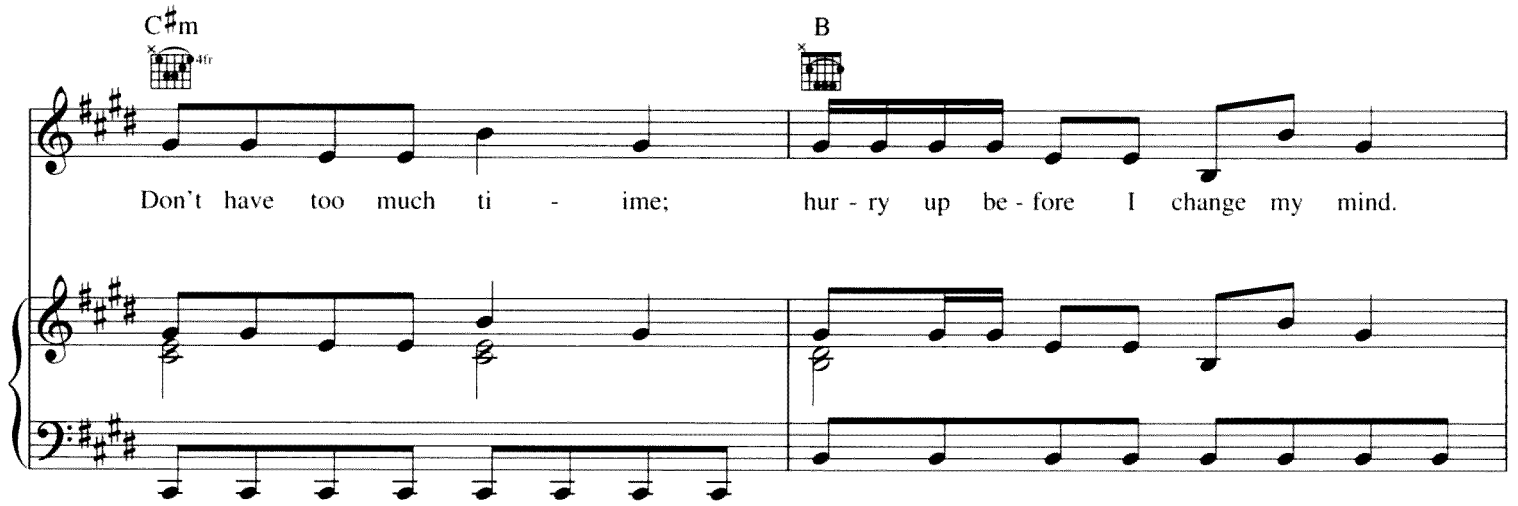
Take me for a ride; — nev - er gon - na close our eye - eye - eyes.

F#m7

Hey there, sum-mer - boy, — I'm a bus - y girl. —

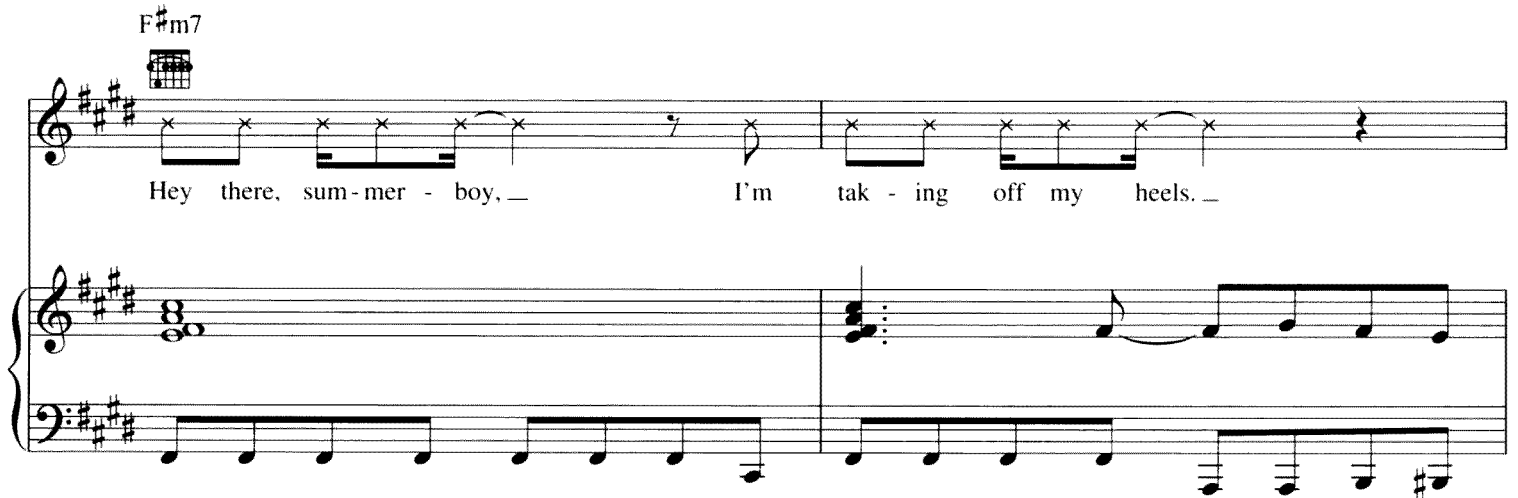
C#m

B



Don't have too much ti - ime; hur - ry up be - fore I change my mind.

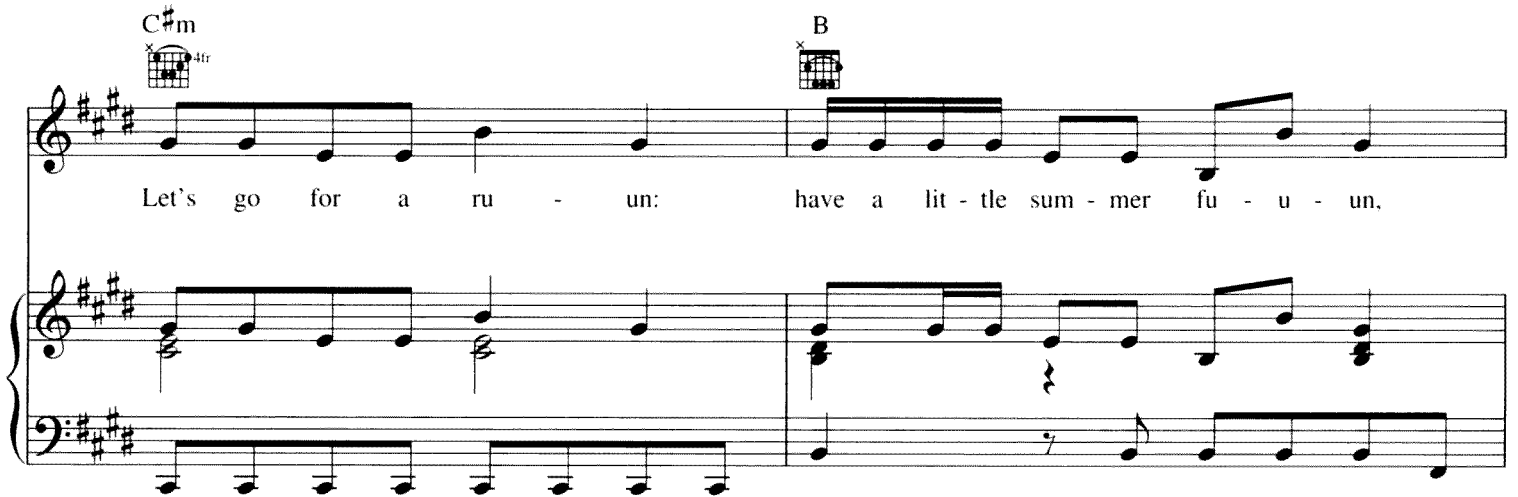
F#m7



Hey there, sum - mer - boy, - I'm tak - ing off my heels. -

C#m

B



Let's go for a ru - un: have a lit - tle sum - mer fu - u - un.



have a lit - tle sum - mer fu - u - un. (Sum - mer - boy.) -

N.C. D.S. al Coda

CODA



sum - mer ___ af - ter... Let's get lost; ___ you can take me home,

B

E



some-where nice, ___ we can be a - lone. I've got ___ my ___ sum-mer,

C#m



Amaj7



sum-mer - boy. ___

Don't be sad ___ when the sun goes down,

B



E



you'll wake up ___ and I'm not a - round.

I've got ___ my ___ sum-mer,

C#m



A



sum-mer - boy. —

And we'll still have the

sum - mer af - ter all. —

I've got — my — sum-mer,

Repeat and Fade

Optional Ending

sum-mer - boy. —

sum-mer - boy. —

JUST DANCE

LOVEGAME

PAPARAZZI

POKER FACE

EH, EH (NOTHING ELSE I CAN SAY)

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THE FAME

MONEY HONEY

STARSTRUCK

BOYS BOYS BOYS

PAPER GANGSTA

BROWN EYES

I LIKE IT ROUGH

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ISBN 978-1-4234-8109-6

