

THE EDGE OF GLORY

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

Pop Rock

N.C.



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,





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

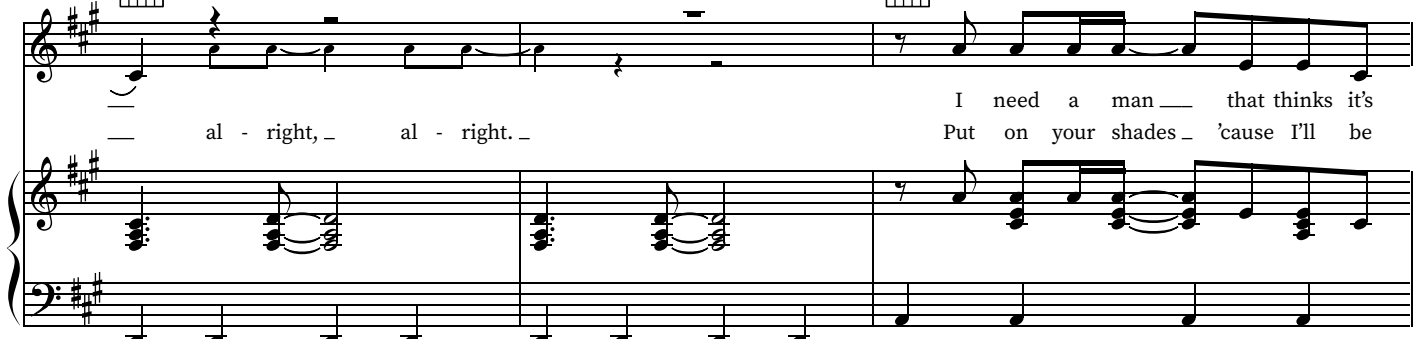




But I've got a rea - son that you — should take me home to - night. —
I'm on the edge — of some - thing fi - nal we call life to - night, —

Copyright © 2011 Sony/ATV Music Publishing LLC, House Of Gaga Publishing Inc., Universal Music Corp., Warner-Tamereane Publishing Corp. and Garibay Music Publishing
All Rights on behalf of Sony/ATV Music Publishing LLC and House Of Gaga Publishing Inc. Administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203
All Rights on behalf of Garibay Music Publishing Administered by Warner-Tamereane Publishing Corp.
International Copyright Secured All Rights Reserved


D  A 


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



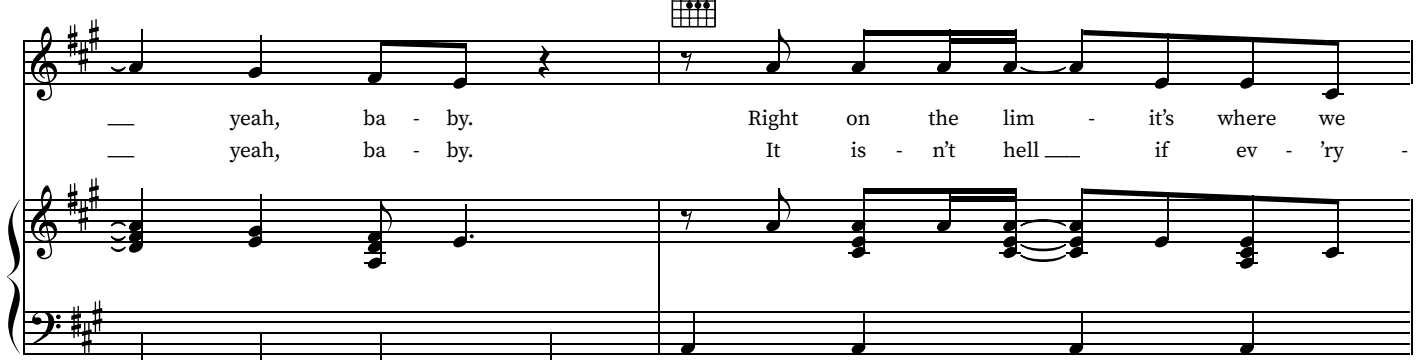
E  D 



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



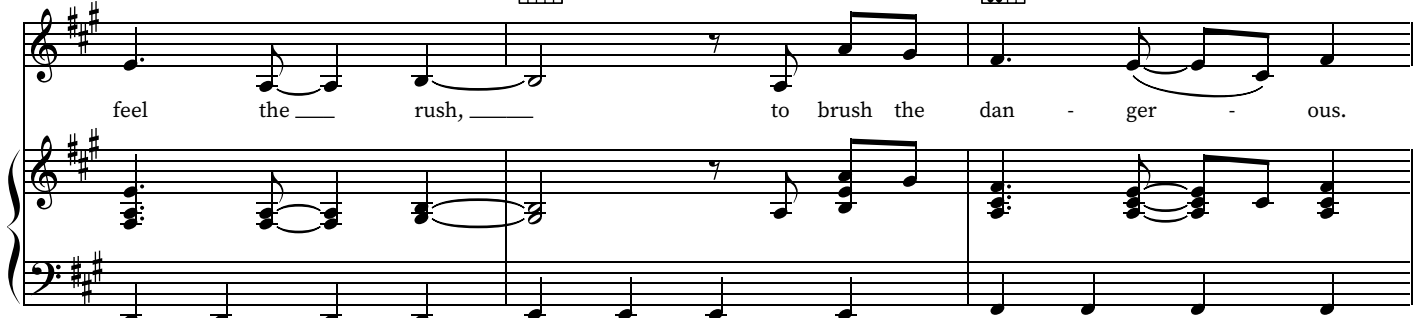
E  D 




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




E  F#m 





feel the ___ rush, ___ to brush the dan - ger - ous.



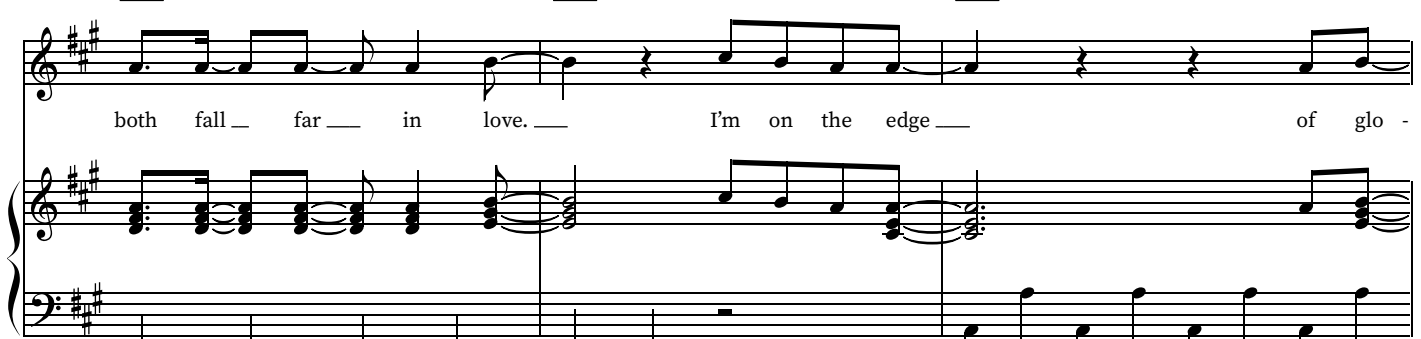
B  D  Bm 




I'm gon - na run right to, ___ to the edge ___ with you, ___ where we can




D  E  N.C.  A 




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



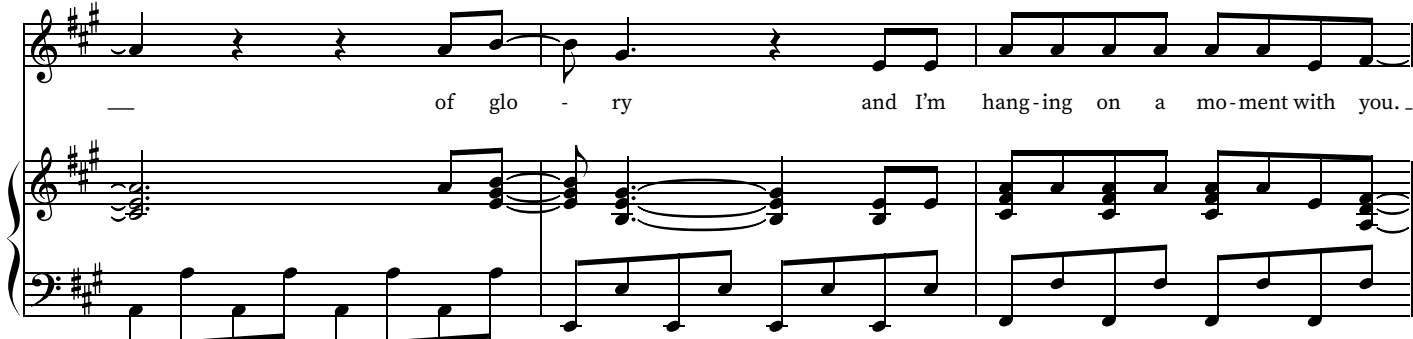
E  F#m  D 




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




A  E  F#m 




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




D  A  E 

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






F#m  D  A 


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



To Coda 

E  F#m  D 

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



1

A Bm/A A E/A

I'm on the edge — with you. —

This system contains the first measure of the piece. The guitar part features a treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3. The piano accompaniment has a bass clef with a key signature of two sharps. The right hand plays chords in a steady rhythm, while the left hand plays a simple bass line of quarter notes: A2, B2, C#3, D3, E3, F#3, G3, A3.

F#m D E

2

I'm on the edge — with you. —

This system contains the second measure. The guitar part continues with a treble clef and two sharps. The melody has a whole rest in the first half and then continues with quarter notes: A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3. The piano accompaniment continues with the same bass line and chord accompaniment.

A F#m D A Bm7

This system contains the third measure. The guitar part has a treble clef and two sharps. The melody has a whole rest. The piano accompaniment continues with the same bass line and chord accompaniment.

E7sus E7 A7sus

I'm on the edge — with you. —

This system contains the fourth measure. The guitar part has a treble clef and two sharps. The melody has a whole rest in the first half and then continues with quarter notes: A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3. The piano accompaniment continues with the same bass line and chord accompaniment.

D A F#m D A Bm7

I'm on the edge — with you. _____

(Vocal 1st time only)

Tenor sax solo

E

A D

1 2 D/A A Bm/A

Sax solo ends

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



D.S. al Coda

N.C.

I'm on the edge _



hang - ing on a mo - ment with you. _

I'm on the edge _ with you. _



1, 2, 3.



4.



I'm on the edge _ with you. _