

SUMMERBOY

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Moderately
N.C.

The piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth notes with a 'mf' dynamic marking. The left hand provides a simple harmonic accompaniment with chords.

F#m



No - where, -
Some - times, -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "No - where, - / Some - times, -".

B

E

A6

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

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line. The lyrics are: "yeah, - we're go - ing no - where - fast. / you - might start a fight;".

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 concludes the section with the same rhythmic pattern. The lyrics are: "May - be - this time, I'll be yours, you'll be mine. - / but I'm hap - py pre - tend - ing we're al - right. -".

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. _ you'll
green eyes. _ tens,
My mar - ti - ni glis -

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.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for E, B/D#, and C#m. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Amaj7 B

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

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Amaj7 and B. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system.

E B/D# C#m

got to go, oh oh oh, oh, oh.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for E, B/D#, and C#m. The bottom two staves are piano accompaniment. The key signature and time signature remain the same.

A Am Am/D N.C.

To Coda

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

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for A, Am, and Am/D, followed by a 'To Coda' symbol and 'N.C.'. The bottom two staves are piano accompaniment. The key signature and time signature remain the same.

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 - me; hur - ry up be - fore I change my mind.

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). Above the first measure is a guitar chord diagram for C#m, and above the second measure is a guitar chord diagram for B. The lyrics are written below the vocal line.

F#m7

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

Detailed description: This system contains the next two measures. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. Above the first measure is a guitar chord diagram for F#m7. The lyrics are written below the vocal line.

C#m **B**

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


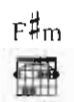


Detailed description: This system contains the next two measures. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. Above the first measure is a guitar chord diagram for C#m, and above the second measure is a guitar chord diagram for B. The lyrics are written below the vocal line.

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

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

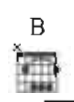


Detailed description: This system contains the final two measures of the piece. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. Above the second measure is the instruction 'N.C.' (No Chords). Above the end of the system is the instruction 'D.S. al Coda'. The lyrics are written below the vocal line.

CODA

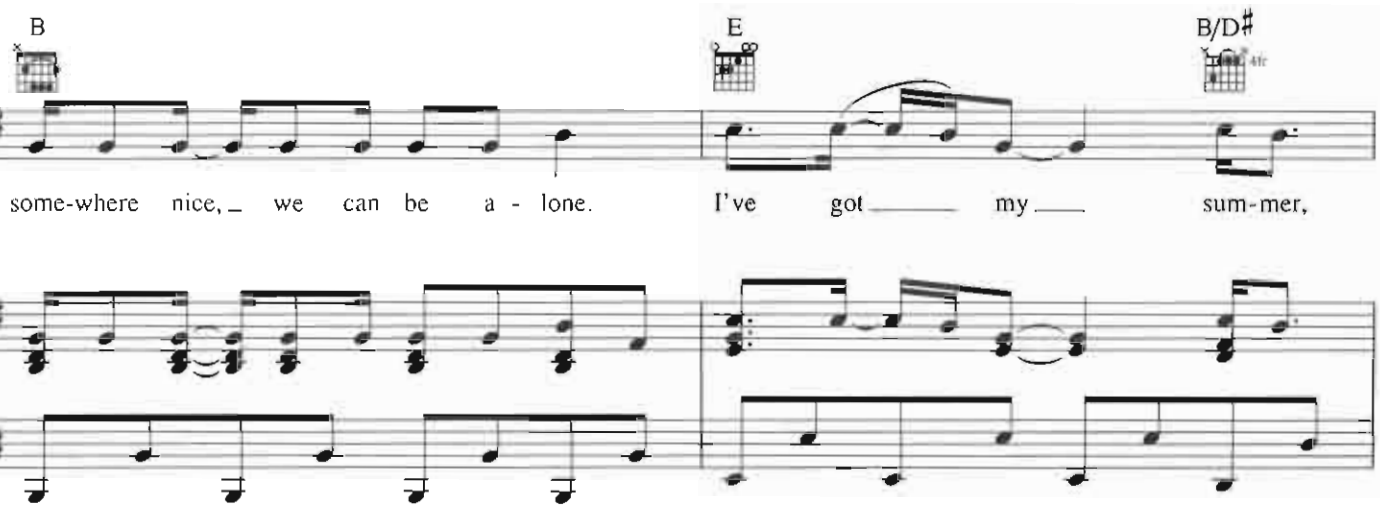
A  F#m  E/G#  Amaj7 

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



B  E  B/D# 

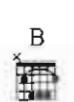


some-where nice, we can be a - lone. I've got my sum-mer,



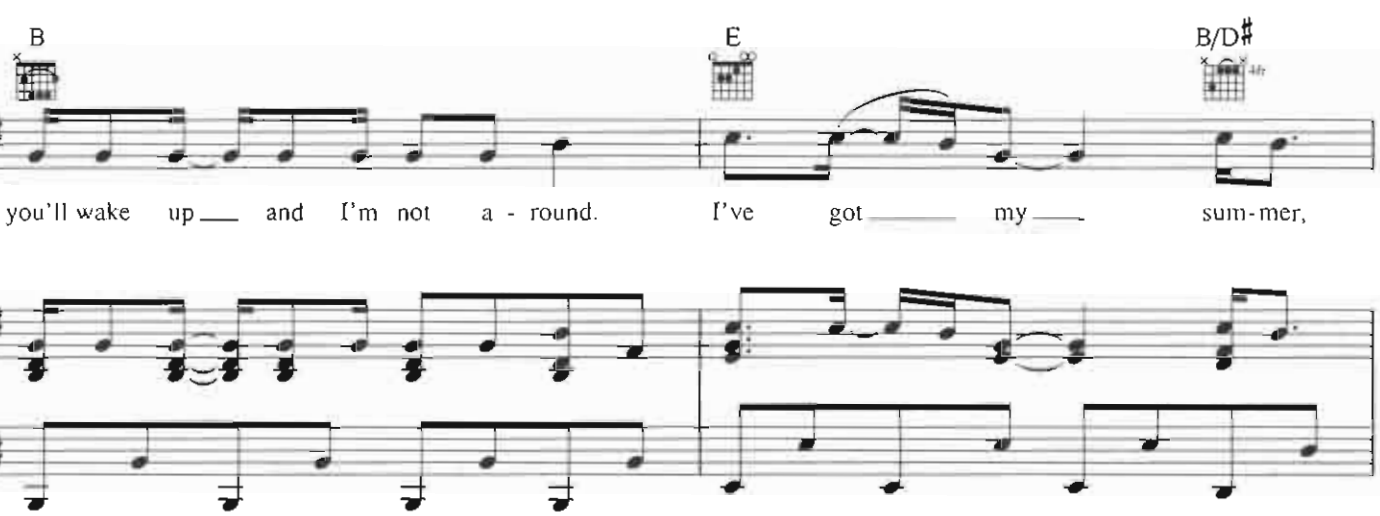
C#m  Amaj7 

sum-mer - boy. Don't be sad when the sun goes down.



B  E  B/D# 

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

Am

Am/D

N.C.

sum - mer af - ter all. —

I've got — my — sum-mer,

Repeat and Fade

Optional Ending

sum-mer - boy. — sum-mer - boy. —