

PIANO • VOCAL • GUITAR

Meat Loaf

BAT OUT OF HELL II

BACK INTO HELL



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Meat Loaf

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BACK INTO HELL

Words and Music by
JIM STEINMAN

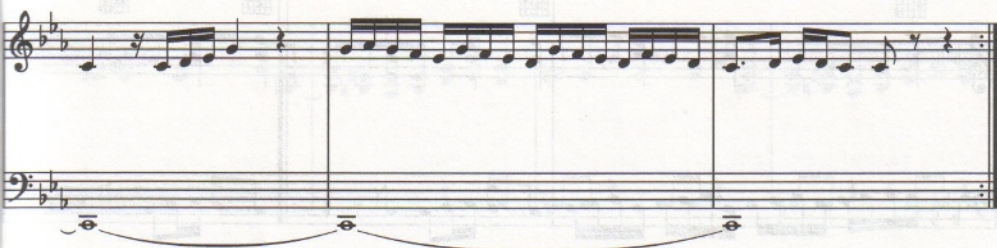
Moderately
no chord

HAL LEONARD

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System 1: Treble clef, bass clef, 5/4 time signature. The key signature has two flats (B-flat and E-flat). The system is divided into three measures. The first measure is a whole rest in the treble and a half note in the bass. The second measure contains a complex chordal melody in the treble and a half note in the bass. The third measure contains a melodic line in the treble and a half note in the bass. A guitar chord diagram for Cm (C minor) at the 3rd fret is shown above the treble staff in the third measure.



System 2: Treble clef, bass clef, 5/4 time signature. The key signature has two flats. The system is divided into three measures. The first measure has a half note in the treble and a half note in the bass. The second measure has a melodic line in the treble and a half note in the bass. The third measure has a melodic line in the treble and a half note in the bass.



System 3: Treble clef, bass clef, 5/4 time signature. The key signature has two flats. The system is divided into four measures. The first three measures contain chords in the treble and a melodic line in the bass. The fourth measure contains a melodic line in the treble and a half note in the bass. Guitar chord diagrams for G5/D (G major 5th at the 5th fret) and Cm (C minor) at the 3rd fret are shown above the treble staff in the fourth measure.



System 4: Treble clef, bass clef, 5/4 time signature. The key signature has two flats. The system is divided into three measures. The first measure has a melodic line in the treble and a melodic line in the bass. The second measure has a melodic line in the treble and a half note in the bass. The third measure has a melodic line in the treble and a melodic line in the bass.

BACK INTO HELL

Cm7



Bb/C



First system of musical notation, measures 1-3. The key signature has two flats (Bb and Eb). Measure 1 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 2 is a repeat sign. Measure 3 contains a chordal accompaniment in the treble clef and a bass line in the bass clef.

Ab/C



1

Cm7



2

Cm7



Fdim/C



Second system of musical notation, measures 4-6. Measure 4 contains a chordal accompaniment in the treble clef and a bass line in the bass clef. Measure 5 is a repeat sign. Measure 6 contains a chordal accompaniment in the treble clef and a bass line in the bass clef.

Cm



Ab/C



Cm



Third system of musical notation, measures 7-10. Measure 7 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 8 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 9 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 10 contains a melodic line in the treble clef and a bass line in the bass clef.

C5/A



Cm



Fourth system of musical notation, measures 11-13. Measure 11 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 12 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 13 contains a melodic line in the treble clef and a bass line in the bass clef.

W'D DO ANYTHING FOR LOVE BUT I WOULD DO THAT



First system of musical notation. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with eighth and quarter notes. A guitar chord diagram for A5 is shown above the treble staff.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the bass line. A guitar chord diagram for A5 is shown above the treble staff.

Third system of musical notation. Treble clef staff features a series of chords: Eb (3fr), Bb/D, Ab/C, and A5. Bass clef staff features a series of notes: be, a, e. A guitar chord diagram for A5 is shown above the treble staff.

Fourth system of musical notation. Treble clef staff starts with the text "no chord" above the first measure. Bass clef staff contains notes: b2, b, b, b2. A guitar chord diagram for A5 is shown above the treble staff.

Bb Gm F7 A5 Bb

Musical notation for the first system, featuring guitar chord diagrams for Bb, Gm (3fr), F7, A5, and Bb. The system consists of two staves with a treble clef and a bass clef, showing a sequence of chords and melodic lines.

A5 Slower C Am

Musical notation for the second system, featuring guitar chord diagrams for A5, C, and Am. The tempo marking "Slower" is present. The system consists of two staves with a treble clef and a bass clef, showing a sequence of chords and melodic lines.

G7 F5 no chord

Musical notation for the third system, featuring guitar chord diagrams for G7 and F5. The system consists of two staves with a treble clef and a bass clef, showing a sequence of chords and melodic lines.

Faster C5 no chord

Musical notation for the fourth system, featuring guitar chord diagrams for C5 (3fr). The tempo marking "Faster" is present. The system consists of two staves with a treble clef and a bass clef, showing a sequence of chords and melodic lines.

I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Words and Music by
JIM STEINMAN

Moderately fast

D



mf

D/A



D/E



D/A



D/E



D/E

D/F#

D/G

D/E

D/F#

1-4

D/A

5

D/A

D/E

D/F#

D/G

D/E

D/F#

D/A

A(no3rd)

Slower, somewhat freely (Tempo II)

D

Asus/E

Asus D A/D G/D

I'd run right in - to hell and back. I would do

D Asus/E Asus

an - y - thing — for love. I'll nev - er lie to you and

D A/D G(add9)/D Bm

that's a fact. But I'll nev - er for - get — the way you

F#m/A G(add9) A

feel right now, — oh — no, no — way. And I would do

D Asus/E D/A A G(add9)

an - y - thing — for love, but I won't do — that.

Asus D Asus/E

No, I won't do — that. An - y - thing — for love, oh, I would do

D Gsus2 Asus/E D Asus

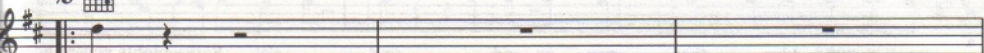
an - y - thing — for love. I would do an - y - thing — for love

G(add9) Asus

but I won't do — that. No, I won't do —

Tempo I

D

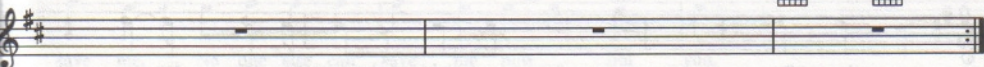


that. (Vocal 1st time only)



Gmaj7

A



Bm



G(add9)



Some days it don't _ come eas - y, some days it don't _
 Some days I pray _ for si - lence, some days I pray _



Em7



_ come hard. _ Some days it don't come _ at all _ and
 _ for soul. _ Some days I just pray _ to the god of



D Bm

these are the days — that nev - er end. — Some nights you're breath
sex and drums — and rock 'n' roll. — Some nights I lose

G(add9)

- ing fire, some nights you're carved — in ice. —
the feel - ing, some nights I lose — con - trol. —

Em7 D

Some nights you're like noth - ing I've ev - er seen — be - fore — or
Some nights I just lose — it all when — I watch — you dance and the

G D

will a - gain. — May - be I'm cra - zy, but it
thun - der rolls. — May - be I'm lone - ly, and that's all I

(Half-time feel)

Bm7



Asus



A



G



cra - zy and it's true.
qual - i - fied to be.

I know you can
There's just one and

D



Bm



Asus



A



save me. No one else can save me now but you.
on - ly, the one and on - ly prom - ise I can keep.

Em



C#dim7



As long as the plan - ets are turn - ing, as long as the stars
As long as the wheels are turn - ing, as long as the fires

(End half-time feel)

G



are burn - ing, as long as your dreams are com - ing
are burn - ing, as long as your prayers are com - ing

Tempo II

A7

D Gsus2

Asus

true, you bet-ter be-lieve — it that I would do an - y - thing — for lov
 true, you bet-ter be-lieve — it that I would do an - y - thing — for lov

molto rall.

D

A

and I'll be there un - til the fi - nal act.
 and you know it's true and that's a fact.

G

D Gsus2

Asus

I would do an - y - thing — for love and I'll take a vow and
 I would do an - y - thing — for love and there'll nev - er be no

D

A

G

Bm

seal a pact.
 turn - ing back.

But I'll nev - er for - give — my - self if
 But I'll nev - er do it bet - ter than I

F#m/A G(add9) A

we don't go all the way to night. } I would do
do it with you. So long. } So long. }

D Gsus2 Asus D Gsus2 Asus/E

an - y - thing _ for love. Oh, I would do an - y - thing _ for love.

D Gsus2 Asus To Coda

Oh, I would do an - y - thing _ for love, but I won't do _

G(add9) Asus Tempo I D

that. No, I won't do _ that. I would _ do an -


Bm




- y - thing - for love, an - y - thing you've - been dream - ing of,




G



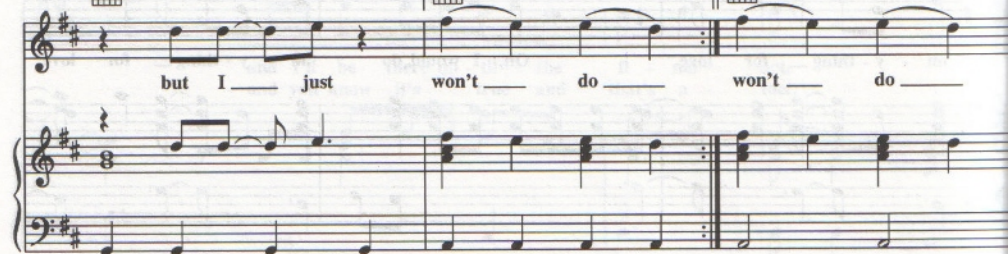
1,2 A



3 A



but I just won't do won't do



D



Em7



D/F#



that.



Gsus2



Em7




D/F# Asus 1

Em7 2

A D.S. al Coda

CODA G(add9)

that, no,

Tempo I

Asus D

no, no, I won't do... I would do an - y - thing - for love,

Bm G

an - y - thing you've been dream - ing of, but I just

1-6 7

won't do that. won't do

But I'll

rit.

Tempo II

Bm F#m/A G(add9)

nev - er stop dream - ing of you ev - 'ry night of my life, no

that.

Asus D Asus/E

way. I would do an - y - thing for love, oh, I would do

D Asus/E D Asus/E

an - y - thing — for love. I would do an - y - thing — for love,

D/A A G(add9) Asus

but I won't do — that, no, I won't do —

(Girl:) Will you

D Gsus2 Asus

that. raise me up? — Will you help — me down? Will you
make me some mag - ic with your own two hands? Can you

D Gsus2 Asus/E

D Gsus2 Asus/E

get me right out — of this god - for - sak - en town? Will you
build an em - 'rald cit - y with these — grains of sand? — Can you

D Gsus2 Asus/E

get me right out — of this god - for - sak - en town? Will you
build an em - 'rald cit - y with these — grains of sand? — Can you

D Gsus2 Asus A

make it all a lit - tle less cold? (Boy:) I can do
 give me some - thing I can take home? (Boy:) I can do

G(add9) Asus A D Gsus2

that. I can do that.
 that. (Girl:) Will you hold me sa - cred? Will you
 (Girl:) Will you ca - ter to ev - 'ry fan - ta

Asus D Gsus2 Asus

hold me tight? Can you col - or - ize my life, I'm so sick
 sy I got? Will you hose me down with ho - ly wat - er

D Gsus2 Asus

of black and white? Can you make it all a lit - tle less ol
 if I get too hot? Will you take me plac - es I've nev - er kno

G(add9)

(Boy:) I can do that. Oh,
 (Boy:) I can do that. Oh,

1 Asus

2 Asus

no, I can do no, I can do
 (Girl:) Will you

D Gsus2 Asus

that.
 (Girl:) Af - ter a while you'll for - get ev - 'ry - thing. It was a

D Gsus2 Asus/E

brief in - ter - lude and a mid - sum - mer night's fling and you'll

D Gsus2 Asus G(add9)

see that it's time — to move on. — (Boy:) I won't do — that.

Asus D Gsus2 Asus

I won't do that.
I know the ter - ri - tor - y. I've been a - round. It - 'll

D Gsus2 Asus/E D Gsus2

all turn to dust and we'll all — fall down. — Soon - er or lat - er you'll be

A D/A Asus Gsus2 Asus

slower

screw - ing a - round. — (Boy:) I won't do — that. No, I won't do —

D Asus/E

An - y - thing — for love, oh, I would do that.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the guitar accompaniment in treble clef. The bottom line is the bass line in bass clef. Chord diagrams for D and Asus/E are shown above the first two measures.

D Asus/E D Gsus2 Asus/E

an - y - thing — for love. I would do an - y - thing — for love,

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics. The middle line is the guitar accompaniment. The bottom line is the bass line. Chord diagrams for D, Asus/E, D, Gsus2, and Asus/E are shown above the first five measures.

G(add9)

but I won't do — that,

Detailed description: This system contains the third line of music. The top line is the vocal melody with lyrics. The middle line is the guitar accompaniment. The bottom line is the bass line. A chord diagram for G(add9) is shown above the first measure.

Asus D

no, I won't do — that.

Detailed description: This system contains the final line of music. The top line is the vocal melody with lyrics. The middle line is the guitar accompaniment. The bottom line is the bass line. Chord diagrams for Asus and D are shown above the first two measures.

EVERYTHING LOUDER THAN EVERYTHING ELSE

Words and Music by
JIM STEINMAN

Moderately Fast

Bm

G

A

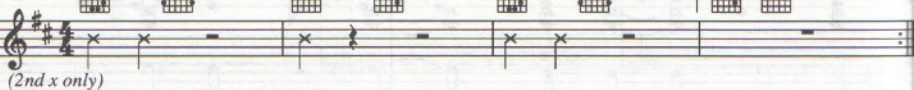
D

Bm

G

1 D

A



2 A

D

Bm

G

A

D

Bm

G

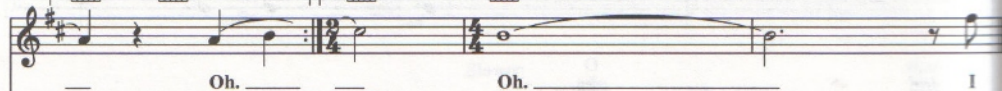


1 D

A

2 A

G



Bm G A D Bm G

know that I will nev - er be po - lit - i - c'ly cor - rect
Who am I? — Why am I — here?

D A Bm G A D

and I don't give a damn a - bout my lack of et - i - quette.
For - get the ques - tions! Some - one gim - me an - oth - er beer!

Bm G A D Bm G

As far as I'm con - cerned the world -
What's the mean - ing of life? What's the

A D Bm G D A

— could be still flat and if the
mean - ing of it all? You

EVERYTHING LOUDER THAN
EVERYTHING ELSE

Bm G A D

thrill is gone, — then it's time to take it back! If the
got - ta learn to dance be - fore you learn to crawl! You

Bm G A 1 G

thrill is gone, — then it's time to take it back!
got - ta learn to dance be - fore you learn to

2 G D

crawl!

G A Bm

So, sign up all you raw — re - cruits.

D A Bm

Throw a - way those { de - sign - er suits. } You got your wea - pons cocked, -
two - bit suits. }

G A D/A A7

— and your tar - gets in your — sight. — There's a

G A Bm

par - ty rag - ing some - where in the world. You got - ta

D A Bm

serve your coun - try, you got - ta serv - ice your girl. You're all { en - list - ed } in the
in - duct - ed }

D A Bm

serve your coun - try, you got - ta serv - ice your girl. You're all { en - list - ed } in the
in - duct - ed }

D A Bm

serve your coun - try, you got - ta serv - ice your girl. You're all { en - list - ed } in the
in - duct - ed }

D A Bm

serve your coun - try, you got - ta serv - ice your girl. You're all { en - list - ed } in the
in - duct - ed }

D A Bm

serve your coun - try, you got - ta serv - ice your girl. You're all { en - list - ed } in the
in - duct - ed }

G A

ar - mies of the night. _ And

Bm G A Bm G

I ain't in ___ it for the pow-er, and I ain't in ___ it for my

A Bm F#m Bm

health. I ain't in ___ it for the glo-ry of an - y - thing at all and I

C A Bm G

sure ain't in ___ it for the wealth. But I'm in it till it's o - ver and I

A D Bm F#m

just can't stop. If you wan-na get it done, you got to { do it } your-self, -
 { fight for }

A G D/F#



and I like my mu-sic like I

Em G/D A/C# A

like my life. To Coda ⊕

D Gsus2 D

Eve-ry-thing loud - er than eve - ry-thing else! Eve-ry-thing loud - er than eve -

Gsus2  D  Gsus2 

ry-thing else! Eve-ry-thing loud - er than eve-ry-thing





A  Bm  (*tacet 1st time*)

else! Wast - ed




(*R.H. tacet 1st time*)



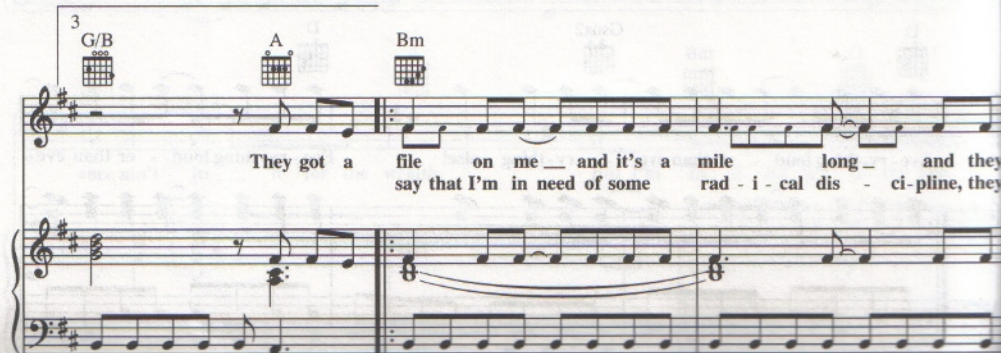
Em/B  A#dim/B  1.2 G/B  A 

youth! Wast - ed youth! Ah!



3 G/B  A  Bm 

They got a file on me — and it's a mile long — and they say that I'm in need of some rad - i - cal dis - ci - pline, they



Em/B



A#dim/B



say that they got all of the proof, — } that I'm just an-oth-er piece of ar -
 say I got - ta face - the truth, — }

G/B



1

A/B



rest-ed de-vel - op-ment and just an-oth-er wast - ed youth. — They

2

A



G



D



They say I'm wild and I'm reck-less.

G



D



I should be act - ing my age. — I'm an im -

Bm F#m

pres-sion - a - ble _ child _ in a tu - mul - tu - ous _ world and they

C/G A D

say I'm at a dif - fi - cult stage. _ but it seems _ to me _ to the con

G D A

- trar - y, _ of all the crap they're go-ing to put on the page, _

B5 G5 3fr A5 D5 5fr

that a wast - ed youth is bet - ter by _ far than a

G5 3fr A5 B5 A5 B5 G5 3fr

wise and pro-duc-tive old — age! A wast - ed youth is

A5 D5 5fr G5 3fr A5 B5 D5 5fr

bet - ter by — far than a wise and pro-duc-tive old — age! A

2 G A

age! Loud - er, loud - er,

p cresc.

loud - er, loud - er, loud - er, loud - er, loud - er, loud - er,

loud - er! If you want my views of his-t'ry, then there's

Bm G

some-thing you should know; the three men I ad-mire most are

A D Bm G

Cur-ly, Lar-ry and Moe! If you don't wor-ry a-bout the fu-ture, soon-er or

A D Bm G

lat-er, it's the past. And if they say the thrill is gone, then it's

A D Bm G

A D Bm G A

time to take it back. If the thrill is gone, - then it's time to take it

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: A, D, Bm, G, and A. The second line is the vocal melody in treble clef, with lyrics: "time to take it back. If the thrill is gone, - then it's time to take it". The third line is the bass line in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

D

D.S. al Coda

back!

Detailed description: This system contains the third line of music. The top line shows a guitar chord: D. The second line is the vocal melody in treble clef, with the lyric: "back!". The third line is the bass line in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

CODA

Eve - ry - thing loud - er than eve -

Detailed description: This system contains the CODA section. The top line shows a guitar chord: D. The second line is the vocal melody in treble clef, with the lyric: "Eve - ry - thing loud - er than eve -". The third line is the piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

Gsus2 D Gsus2

- ry - thing else! Eve - ry - thing loud - er than eve - ry - thing else!

Detailed description: This system contains the fourth line of music. The top line shows guitar chords: Gsus2, D, and Gsus2. The second line is the vocal melody in treble clef, with lyrics: "- ry - thing else! Eve - ry - thing loud - er than eve - ry - thing else!". The third line is the bass line in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

D Gsus2 A

Repeat and Fade

Eve - ry - thing loud - er than eve - ry - thing else!

Detailed description: This system contains the fifth line of music. The top line shows guitar chords: D, Gsus2, and A. The second line is the vocal melody in treble clef, with lyrics: "Eve - ry - thing loud - er than eve - ry - thing else!". The third line is the piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

GOOD GIRLS GO TO HEAVEN (BAD GIRLS GO EVERYWHERE)

Words and Music
JIM STEINMAN

Moderately fast
no chord

1

2

§

Am



When the wind is howl - ing through your win - dow pane - it's not the
 Hey Jen - ny, Jen - ny, why are you cry - ing? There's a
 sweat is siz - zling on your skin in the dark - and you'r
 Hey John - ny, John - ny, why are you shak - ing when a

on - ly pain of the night. — You're burn - ing up in your bed, — you got a
 beau - ty of a moon in the sky, — but I guess when you've been lead - ing such a
 des - per - ate now for some - where to turn. — Eve - ry mus - cle in re - bel - lion, eve - ry
 boy should do what - ev - er he can? — You've been noth - ing but an an - gel eve - ry

fe - ver of love — and there's not — an an - ti - bod - y in sight. —
 shel - tered life — you nev - er lift your head and look so — high. —
 nerve is on edge — and eve - ry limb has been e - rot - i - c'ly burned. —
 day of your life — and now you won - der what it's like to be damned. —

2,4
 F G C
 You don't have a lot — but it's all — that you've got — and you can

F G C
 turn it in - to more than it seems. — Just give it a shot, fan - ta - size —

GOOD GIRLS GO TO HEAVEN

F G

— eve - ry move - ment and i - mag - ine eve - ry inch of your dream.

Am G/B Am/C

No one said it had to be real but it's got - ta be some - thing (you can
you've been

F Bb F

reach out and feel — now.) It ain't right. It ain't fair. Cas - tles fall
want - ing to feel — now.)

Bb F C

— in the sand — and we fade — in the air — and the good (girls
boys) go to heav

Am G C

en but the bad {girls} go eve - ry - where. _
 {boys}

Am G

Good {girls} go to heav - en but the bad {girls} go eve - ry - where.
 {boys}

F C F

Some - bod - y told me so. _ Some - bod - y told me, now I

C/G F/A C

know. Eve - ry night _ in my prayer, I'll be pray - ing that the good {girls} go to heav -
 {boys}

Am To Coda \oplus G no chord

en but the bad girls go eve - ry - where. _

D.S. al Coda
(with repeat)

When the

CODA

\oplus G C

bad boys go eve - ry - where. _

Eb Cm

3fr 3fr

Ev - er - y time I try _ and dream _ you, I can't be - lieve how hard

(Half-time feel)

B \flat

it's been to con - jure up your face and trace your bod -

F/C F E \flat 3fr

- y in the air. All the sec - onds go on -

Cm 3fr

for - ev - er, but the thirds and the fourth - ones are

A \flat 4fr

e - ven bet - ter. Eve - ry time I do it just a

div. (End half-time feel)



Bbsus

lit - tle bit long - er. Eve - ry time I dream it's just a

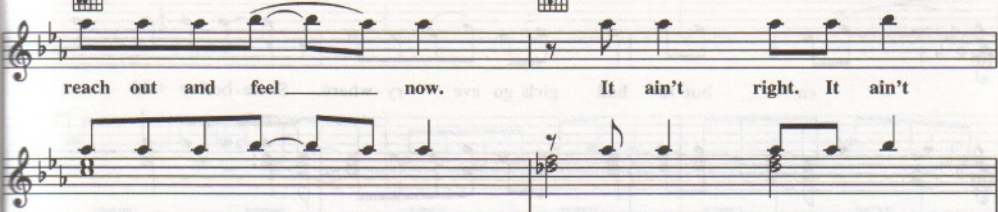
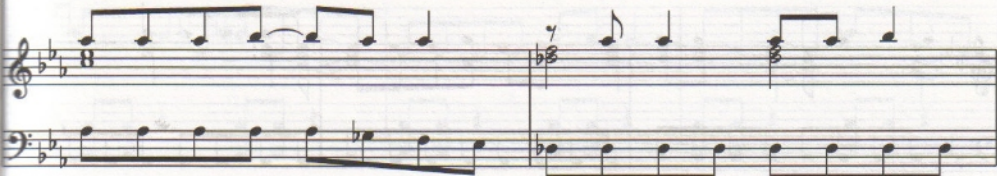
lit - tle bit strong - er than real life.

No one said it had to be

real but it's got - ta be some - thing you can

Ab  4fr  Db




reach out and feel _____ now. It ain't right. It ain't

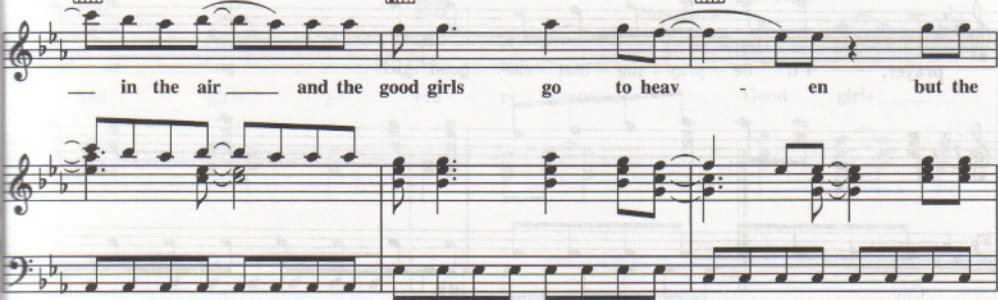

Ab  4fr  Db



fair. Cas - tles fall _____ in the sand _____ and we fade _____



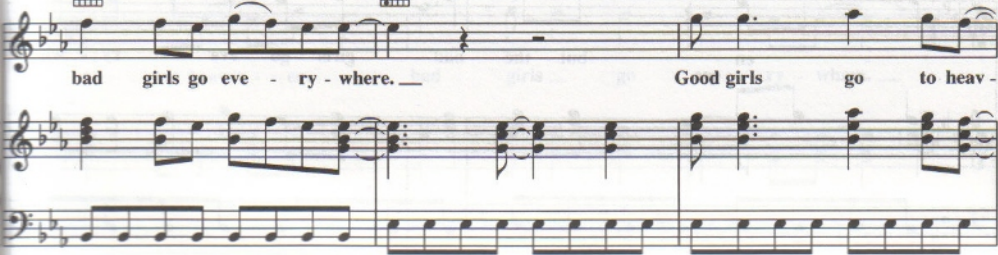

Ab  4fr Eb  3fr Cm  3fr

_____ in the air _____ and the good girls go to heav - en but the

Bb  Eb  3fr

bad girls go eve - ry - where. _____ Good girls go to heav -




Cm



Bb



Ab



en but the bad girls go eve - ry - where. Some - bod - y told me so -

Eb



Ab



Eb/Bb



Some - bod - y told me, now I know. Eve - 'ry night - in my

Ab/C



Eb



prayer, I'll be pray - ing that the good girls go to heav -

Cm



Bb



en but the bad girls go eve - ry - where

no chord

no chord

Good girls go to heav - en,

bad girls go eve - ry - where. Good girls

go to heav - en, bad girls go eve - ry - where.

Chord diagrams: Eb (3fr), Cm (3fr), Bb, Eb (3fr)

Play 4 times

no chord

Detailed description: This is a guitar score for a song. It features a three-part structure. The first part consists of two systems of music. The first system has a treble clef staff with a whole note rest, a bass clef staff with a rhythmic accompaniment of eighth notes, and a guitar staff with a melodic line. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef. The second part also consists of two systems. The first system has a treble clef staff with a melodic line, a bass clef staff with a rhythmic accompaniment, and a guitar staff with a melodic line. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef. The third part consists of two systems. The first system has a treble clef staff with a melodic line, a bass clef staff with a rhythmic accompaniment, and a guitar staff with a melodic line. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef. The score includes chord diagrams for Eb (3fr), Cm (3fr), Bb, and Eb (3fr). The instruction 'Play 4 times' is written above the second system of the third part. The instruction 'no chord' is written above the first staff of the second system of the third part.

IT JUST WON'T QUIT

Words and Music
JIM STEINMAN

Freely

Dm  Dm7  Gm  Eb  Ebmaj7 



mf
With pedal






Dm7  Gm  Bb  Cm7  Dm7  Gm  Eb  Ebmaj7 

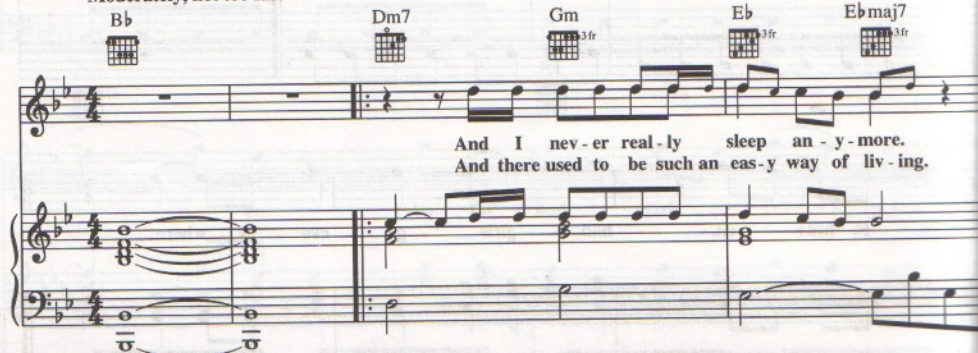


Dm  Gm  Cm  Bb  Dm  Gm  Cm 



Moderately, not too fast

Bb  Dm7  Gm  Eb  Ebmaj7 



And I nev-er real-ly sleep an-y-more.
And there used to be such an eas-y way of liv-ing.

Dm7 Gm Bb Cm

And I al - ways get those dan - ger - ous dreams. —
 And there used to be ev - 'ry hope in the world. —

Dm7 Gm Eb Ebmaj7

And I nev - er get a min - ute of peace. —
 And I used to get ev - 'ry - thing that I went af - ter,

Dm Gm Cm Bb

And I got - ta won - der what it means. —
 but there nev - er used to be this girl, —

Dm Gm Cm Bb

And I got - ta won - der what it means. —
 but there nev - er used to be this girl. —

Cm7



Bb/D



May - be it's noth - ing and I'm un - der the wea - ther. _____
 May - be I'm cra - zy and I'm los - ing my sens - es. _____

Eb



Eb/F



May - be it's just one of those bugs _____ go - ing 'round. _____
 May - be I'm pos - sessed by a spir - it or such. _____

Cm7



Bb/D



May - be I'm un - der a spell and it's mag - ic. _____
 May - be I'm des - p'rate and I've got no de - fens - es. _____ Can y

Eb



F



May - be there's a witch doc - tor with an of - fice in town. _____ }
 get me a pre - scrip - tion for that one per - fect touch? _____ }

B \flat Gm7 E \flat sus2

Is this a bless - ing or is it a curse? Does it get an - y bet - ter? Can it

Fsus B \flat

get an - y worse? Will it go on for - ev - er or is it

Gm7 E \flat sus2

o - ver to - night? Does it come with the dark - ness? Does it

Fsus Cm B \flat /D

bring out the light.
 { 1.,3. Is it rich - er than dia - monds or a
 2. It's a stair - way to heav - en or a



just a lit - tle cheap - er than spit? I don't
sub - way go - ing down to the pits. Is it

F

To Coda

Dm

Gm

know what it is. } I don't know what it is, _____ but it
some kind of love? }



just won't quit. I don't know what it is, _____ but it just won't quit. I don't



know what it is, _____ but it just won't quit. I don't know what it is, _____ but it

Cm ^{3fr} Bb 1 Dm Gm ^{3fr}

just won't quit.

Eb ^{3fr} Ebmaj7 ^{3fr} Dm Gm ^{3fr} Bb Cm ^{3fr} Dm Gm ^{3fr}

Eb ^{3fr} Ebmaj7 ^{3fr} Dm Gm ^{3fr} Cm ^{3fr} Bb

2 Cm7 ^{3fr} Bb/D Eb ^{3fr}

Guitar solo - ad lib.

Fsus



Cm7



Bb/D



Eb(add9)



Musical notation for the first system, including vocal line and piano accompaniment.

F5



D.S. al Coda

CODA



Dm



Gm



1-7

Cm



Bb



Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

know what it is, — but it just won't quit. I don't

8

Cm



Bb



Freely

Dm7



Gm



Musical notation for the fourth system, including vocal line and piano accompaniment.

just won't quit. There was a time when noth - ing

Eb



Eb maj7



Dm7



Gm



Bb



Cm



Musical notation for the fifth system, including vocal line and piano accompaniment.

ev - er real - ly mat - tered. There was a time when there was noth - ing I did - n't know. —

Dm7



Gm



Eb



Ebmaj7



There was a time when I knew just what I was liv - ing for.

Dm7



Gm



Cm



Bb



There was a time and the time was so long — a - go. —

Dm7



Gm



Cm



Bb



There was a time and the time was so long — a - go. —

Dm7



Gm



Eb



Ebmaj7



And I nev - er real - ly sleep — an - y - more.

LIFE IS A LEMON AND I WANT MY MONEY BACK

Words and Music by
JIM STEINMAN

Slow, pulsing rock

no chord

I want my mon - ey back. I

want my mon - ey back.

F#m

D/F#

F#m

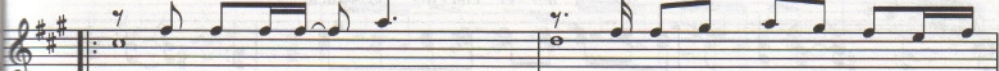
F#m



D/F#



It's all or noth - ing and noth - ing's all I ev - er get.
And all the mor - ons and all the stoog - es with their coins,



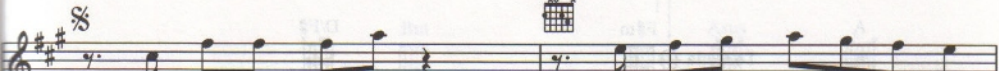
F#m



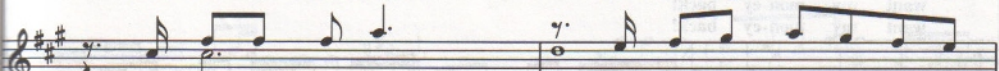
Ev' - 'ry-time _ I turn it on _ I burn it up _ and burn it out.
they're the ones _ who make the rules. _ It's not a game, _ it's just a rout.



D/F#



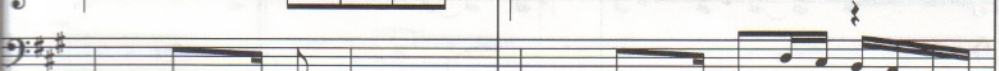
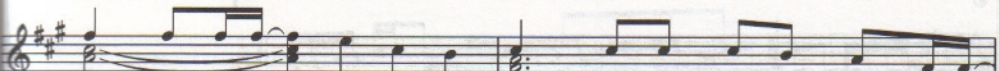
It's al - ways some - thing. There's al - ways some - thing go - ing
There's des - per - a - tion. There's des - per - a - tion in the
It's all or noth - ing and noth - ing's all I ev - er



F#m



wrong. That's the on - ly guar - an - tee. That's what this is all a - bout.
air. It leaves a stain on all your clothes and no de - ter - gent get it out.
get. Ev - 'ry-time _ I turn it on I burn it up and burn it out.



F#5



G#5



A5



D5



F#5



G#5



A5



D5



It's a nev-er end-ing at-tack.
And we're al-ways slip-ping thru the cracks.
It's a nev-er end-ing at-tack.

F#5



G#5



A5



D5



Ev-'ry-thing's a lie and that's a fact. Life is a lem-on and I
then the mov-ie's o-ver, fade to black. Life is a lem-on and I
Ev-'ry-thing's a lie and that's a fact. Life is a lem-on and I

To Coda

1
F#m

D/F#



want my mon-ey back!
want my mon-ey back!
want my mon-ey back!

F#m



2

F#m



I

D/F# F#m

want my mon-ey back.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with the lyrics 'want my mon-ey back.' The middle staff is the guitar line, featuring a D/F# chord diagram and an F#m chord diagram. The bottom staff is the bass line. The key signature has two sharps (F# and C#).

D/F# F#m

I want my mon-ey back.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics 'I want my mon-ey back.' The middle staff continues the guitar line with D/F# and F#m chord diagrams. The bottom staff continues the bass line. The key signature remains two sharps.

Bm Asus A

What a-bout love? It's De-fect-ive! It's al-ways break-ing in half. What a-bout

Detailed description: This system contains the third and fourth staves of music. The top staff has a key signature change to one sharp (F#) and includes the lyrics 'What a-bout love? It's De-fect-ive! It's al-ways break-ing in half. What a-bout'. The middle staff includes guitar chord diagrams for Bm, Asus, and A. The bottom staff continues the bass line.

F#m G

sex?! It's De-fect-ive! It's nev-er built to real-ly last. What a-bout your

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with the lyrics 'sex?! It's De-fect-ive! It's nev-er built to real-ly last. What a-bout your'. The middle staff includes guitar chord diagrams for F#m and G. The bottom staff continues the bass line. The key signature remains one sharp.

Bm



Asus



A



fam - 'ly?

It's De - fect - ive!

All the bat - ter - ies are shot.

What a - bout your

F#m



G



friends?

They're De - fect - ive!

All the parts are out of stock.

What a - bout

Cm



Bbsus



Bb



hope?

It's De - fect - ive!

It's cor - rod - ed and de - cayed...

What a - bout

Gm



Ab





faith?


It's De - fect - ive!

It's tat - tered and it's frayed.

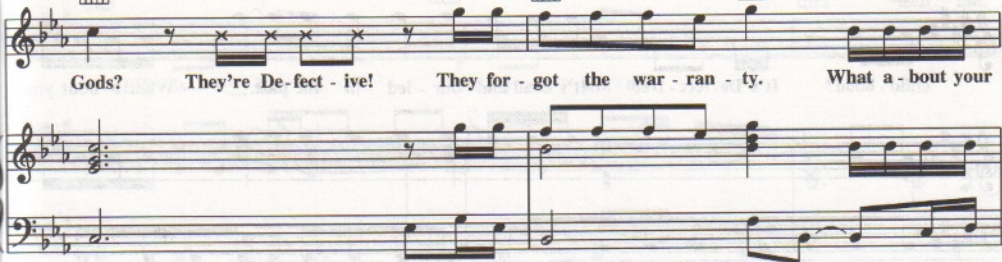
What a - bout your


Cm  3fr


Bbsus 

Bb 

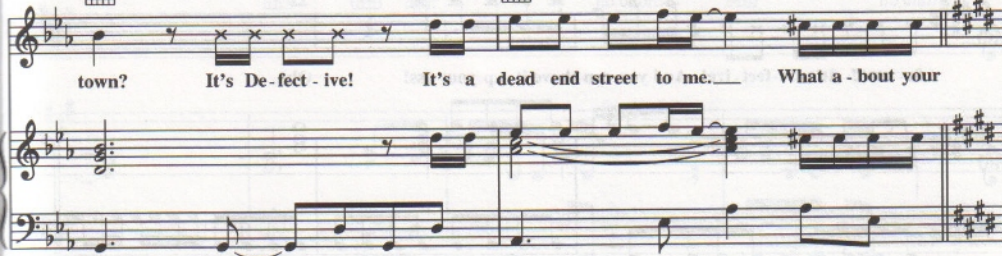
Gods? They're De-fect - ive! They for - got the war - ran - ty. What a - bout your




Gm  3fr

Ab  4fr

town? It's De-fect - ive! It's a dead end street to me. What a - bout your





C#m  4fr

B/C# 

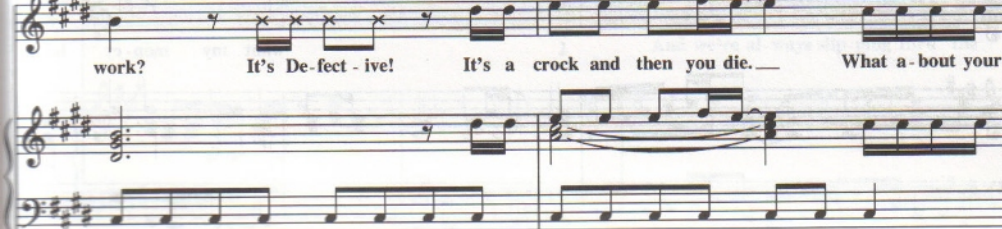
school? It's De-fect - ive! It's a pack of use - less lies. What a - bout your



G#m/C#  4fr

A/C# 

work? It's De-fect - ive! It's a crock and then you die. What a - bout your



C#m



A



child - hood? It's De - fect - ive! It's dead and bur - ied in the past. — What a - bout you

F#m



B



fu - ture? It's De - fect - ive! And you can shove it up your ass! Oh.

F#m



D/F#



F#m



I want my mon - ey back. Life is a lem - on.

D/F#



I want my mon - ey back

F#m

C#5 4fr D5 5fr B5 5fr

Life is a lem-on. Life is a lem-on.

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two phrases: "Life is a lem-on." and "Life is a lem-on." The piano accompaniment provides a rhythmic and harmonic foundation. Chord diagrams for F#m, C#5 (4fr), D5 (5fr), and B5 (5fr) are provided above the staff.

C#5 4fr D5 5fr E5 5fr

no chord E5 no chord

The second system continues the piano accompaniment. It includes chord diagrams for C#5 (4fr), D5 (5fr), and E5 (5fr). The text "no chord" appears above the staff in two locations. The piano accompaniment features a mix of eighth and sixteenth notes.

D.S. al Coda

The third system is marked "D.S. al Coda" and shows the piano accompaniment continuing with a more complex rhythmic pattern of eighth and sixteenth notes.

CODA

E6 E5 no chord F#5 G#5 4fr A5 D5 5fr

And we're al-ways slip-ping thru the

The Coda section begins with a double bar line and a Coda symbol. It includes chord diagrams for E6, E5, F#5, G#5 (4fr), A5, and D5 (5fr). The text "no chord" is placed between E5 and F#5. The piano accompaniment concludes with a final melodic phrase. The lyrics "And we're al-ways slip-ping thru the" are written below the staff.

F#5

G#5

A5

D5

F#5

G#5

A5

D5

cracks, then the mov-ie's o - ver, fade to black.

The first system of music features a vocal line in treble clef with lyrics "cracks, then the mov-ie's o - ver, fade to black." The guitar part is shown above the vocal line with four chord diagrams: F#5, G#5 4fr, A5, and D5 5fr. The piano accompaniment is shown in grand staff below the vocal line.

Life is a lem - on and I want my mon - ey

The second system of music continues the piano accompaniment from the first system. It features a treble clef staff with a melodic line and a grand staff below with bass and right-hand piano parts.

F#m

D/F#

F#m

back.
Vocal 1st time only. Instrumental ad lib.

The third system of music is an instrumental section. It begins with a treble clef staff showing a whole rest and a double bar line, indicating the start of the instrumental. The piano accompaniment is shown in grand staff below. The lyrics "back." and "Vocal 1st time only. Instrumental ad lib." are written below the treble clef staff.

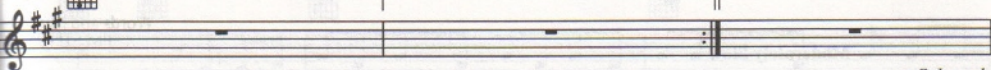
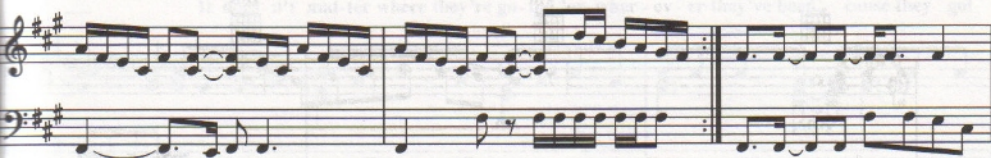
D/F#

The fourth system of music continues the instrumental piano accompaniment from the third system. It features a treble clef staff with a whole rest and a grand staff below with bass and right-hand piano parts.

F#m

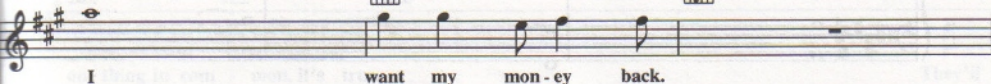
1-5

6

*Solo ends*

D/F#

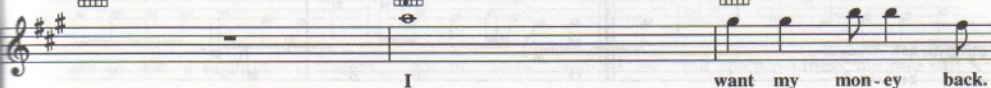
F#m



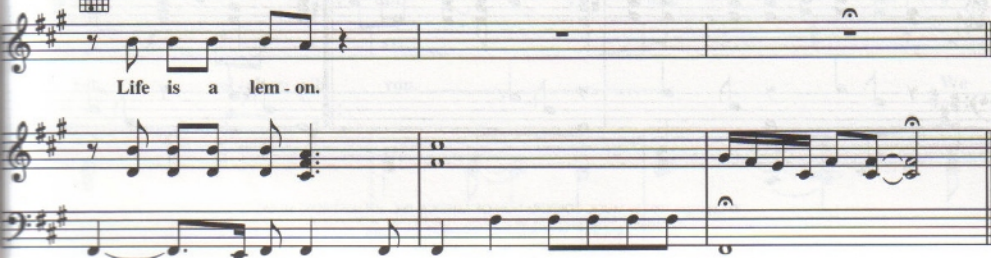
D/F#

F#m

D/F#



F#m



LOST BOYS AND GOLDEN GIRLS

Words and Music by
JIM STEINMAN

Moderately Slow

Chords: A, F#m, Bm

Ah. Ah.

mf

Chords: G, A, Dmaj7

Ooh. Lost boys and gold - en girls,

Chords: Bm, G, D

down on the cor - ner and all a - round the world. round, all a - round the world.

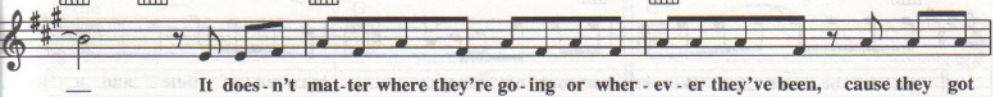
1 2

Esus

E

A

Dmaj7

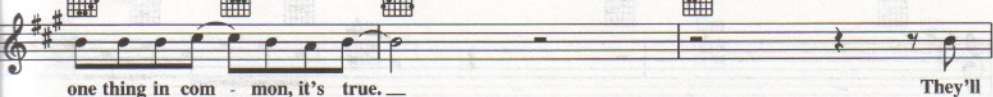


Bm

A

G

E



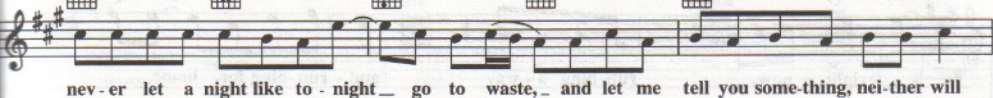
A

C#m/G#

F#m

A/E

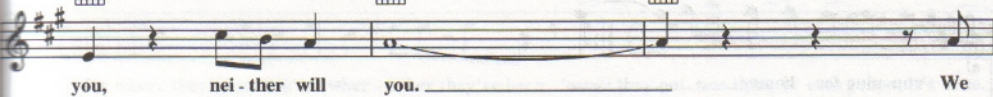
D



E6

D

A



D



A/E



C#m



got - ta be fast. We were born out of time, born out of time and a lone.

D



F#m/D#



A



C#m/G#



And we'll nev - er be as young as we are

F#m7



A/E



D



E6



right now, run - ning a - way and run - ning for home, and

D/E



A



F#m



run - ning for home.

Bm

1 G

2 G

C

Am

Dm

Bb

Eb

Gsus

G

It does-n't

C

Fmaj7

Dm

C

mat-ter where they're go-ing or wher - ev - er they've been 'cause they got one thing in com - mon, it's true...

Bb G C Em/B

They'll nev-er let a night like to - night

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff (treble and bass clefs), and four guitar chord diagrams: Bb, G, C, and Em/B. The piano accompaniment includes a bass line with a 7/8 time signature and a treble line with chords and arpeggios.

Am C/G F G6

— go to waste, — and let me tell you some-thing, nei-ther will you, nei-ther will

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff, and four guitar chord diagrams: Am, C/G, F, and G6. The piano accompaniment continues with a bass line and a treble line with chords and arpeggios.

F Gsus G C

you, nei-ther will you. Lost boys and —

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff, and four guitar chord diagrams: F, Gsus, G, and C. The piano accompaniment continues with a bass line and a treble line with chords and arpeggios.

Fmaj7 Dm C Bb

gold - en girls, — down on the cor-ner and all a - round the world. —

Detailed description: This system contains the fourth line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff, and four guitar chord diagrams: Fmaj7, Dm, C, and Bb. The piano accompaniment continues with a bass line and a treble line with chords and arpeggios.

C Fmaj7 Dm C

Lost boys and golden girls, down on the corner and all a -

Bb F Gsus G Gsus G

- round and all a - round the world.

C Am Dm

Ah. Ah.

Repeat ad lib. Last time

Bb Bb C

Ooh. Ooh.

rit.

OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN THEY ARE

Words and Music by
JIM STEINMAN

Slowly

F

Gsus2

Am

mf

Bb

Dm7

Am/E

F/Bb

C

F

The skies were pure — and the
al - ways sum - mer and the
See additional lyrics

Gsus2

Am

fields were green, — and the sun was bright - er than its
fu - ture called, — we were read - y for ad - ven - tures and we

Bb



Dm7



ev - er been. When I grew up with my best friend.
 want - ed them all, and there was so much left to dream

Am/E



Bbmaj7



Ken - ny, we were close as an - y broth - ers that you ev - er
 and so much time to make it

1



2



Dm



knew. It was real. But I can still re - call the sting
 (again) I know I still be - lieve he'd nev - er
 (Play!) Those were the rights of spring - and we did

Am7/E



Bb



C



of all the tears when he was gone. They said he
 let me leave. I had to run a - way a - lone. So man - y
 eve - ry - thing: There was sal - va - tion eve - ry night. We got our

Dm



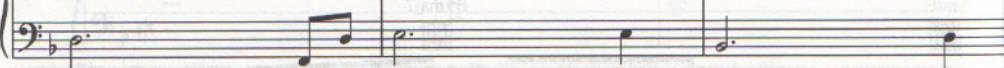
Am7/E



Bb



crashed and burned. I know I'll nev - er learn why an - y boy should die so
threats and fears, so man - y wast - ed years be - fore my life be - came my
dreams re - born and our up - hol - ster - y torn but eve - ry - thing we tried was



C



Gm7



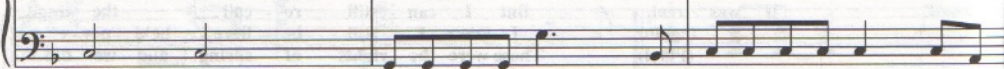
C



young.
own.
right.

We were rac - ing; we were sol - diers of for - tune.
And though the night - mares should be o - ver,
She used my bod - y just like a ban - dage.

We got in
some of the
She used my



Dm



Bb

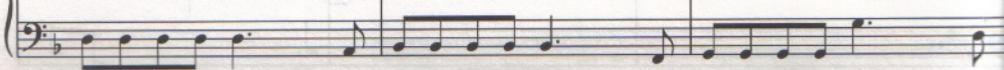
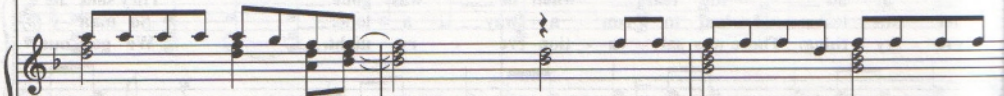


Gm7



trou - ble but we sure got a - round. _
ter - rors are still in - tact.
bod - y just like a wound. _

There are times I think I see him peel - ing
I'll hear that ug - ly coarse and
I'll probably nev - er know where she





To Coda ⊕
(3rd time)

Musical staff with treble clef, key signature of two flats, and a melody line.

out of the dark. I think he's right be - hind me, now, — and he's gain - ing ground! —
vi - o - lent voice and then his grabs are from be - hind — and then he pulls — me back! —
dis - ap - peared but I can

Musical staff with bass clef and accompaniment.



Musical staff with treble clef and a melody line.

But it was long a - go — and it was

Musical staff with bass clef and accompaniment.



Musical staff with treble clef and a melody line.

far a - way. — Oh God, it seems so ver - y far, — and if

Musical staff with bass clef and accompaniment.



Musical staff with treble clef and a melody line.

life is just — a high - way, then the soul is just — a car. —

Musical staff with bass clef and accompaniment.

C C7 F

And ob - jects in the rear view

Gsus2 F/A Bb F

mir - ror may ap - pear clos - er than _ they are, and

Gsus2 F/A

ob - jects in the rear view mir - ror may ap - pear clos - er than _ they

1 F 2 F Gm

are. And are.

F/A



Bb



Csus



F



They are.

Dm



Bb



C7sus



1

D.S.
(with repeats)

2

And when the *Instrumental Solo*

Dm



Bb



Gm7



C Dm Dm/C

Bb maj7 1 Dm/C 2 Bb/C

F Gsus2 Am

Bb Dm7 Am/E

B♭maj7

C

D.S. al Coda
(with repeats)

Solo ends There was a

CODA

Dm

Dm/C

see her ris - ing up out of the back seat now, just like an

B♭maj7

B♭

an - gel ris - ing up from a tomb! — But it was

Am7

Dm

long a - go — and it was far a - way. — Oh God, it

B \flat C Am7

seems so ver - y far, — and if life is just — a high

Dm B \flat C

- way, then the soul is just — a car. —

C7sus C C7

And

F Gsus2

ob - jects in the rear view mir - ror may ap - pear clos -

F/A Bb F

er than — they are, and ob-jects in the rear view

Gsus2 F/A Bb 1 - 8 F

mir - ror may ap - pear clos - er than — they are. And

9 Bb/F Gm7

are. She used her bod - y just like a ban -

C Dm Bb

- dage. She used my bod - y just like — a wound. — I'll

Gm7
3fr

C

nev - er know where she dis - ap - peared but I can

Dm

Am/C

see her ris - ing up out of the back seat now.

*Additional Lyrics***2. And when the sun descended and the night arose**

I heard my father cursing everyone he knows
 He was dangerous and drunk and defeated
 And corroded by failure and envy and hate

There were endless winters and the dreams would freeze
 No where to hide and no leaves on the trees
 And my father's eyes were blank as he hit me again and again and again

To Bridge: (I know I...)

**3. There was a beauty living on the edge of town
 And she always put the top up and the hammer down
 And she taught me everything I'll ever know
 About the mystery and the muscle of love**

The stars would glimmer and the moon would glow
 I'm in the back seat with my Julie like Romeo
 And the signs along the highway all said
 Caution! Kids At Play!

To Bridge: (Those were the rights...)

OUT OF THE FRYING PAN (AND INTO THE FIRE)

Words and Music by
JIM STEINMAN

Driving Rock

no chord

Play 6 times

Introduction for piano, marked *f*. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand plays a rhythmic eighth-note pattern, and the left hand plays a similar pattern with some rests.



Musical staff showing guitar chord diagrams for A, Asus2, and A, with a whole rest for the first three measures.

Musical staff with vocal line and piano accompaniment. The vocal line starts with a whole rest, then has a note marked *8va* (octave up) in the second measure. The piano accompaniment continues from the introduction.

It's



Musical staff showing guitar chord diagrams for A and D/A, with a whole rest for the first measure.

1.,3. on - ly two o' - clock and the tem - p'ra - ture's be - gin - ning to soar
2. pulse of the pave - ment rac - ing like a run - a - way horse.

Musical staff with vocal line and piano accompaniment. The vocal line continues with the lyrics from the previous block. The piano accompaniment provides a steady rhythmic accompaniment.



Musical staff showing guitar chord diagrams for A and Amaj7, with a whole rest for the first measure.

and all a - round the cit - y you see
The sub - ways are steam - ing and the skin

Musical staff with vocal line and piano accompaniment. The vocal line continues with the lyrics from the previous block. The piano accompaniment continues with the same rhythmic pattern.

A6

A

D

the walk - ing wound - ed and the liv - ing dead.
of the street is gleam - ing with sweat.

Esus

A

D/A

I've seen you It's nev - er been this hot and I've nev -
sit - ting on the steps out - side

A

E/A

er been so bored and breath - ing is just no fun an - y -
and you were look - ing so rest - less and reck - less and

F#m

A/F#

D

Esus

more. lost. And then I saw you like a sum - mer dream -
I think it's time for you to come in - side

D A

— and you're the an - swer to ev - 'ry prayer that I ev - er said. —
 — and I'll be wait - ing here with some - thing that you'll nev - er for - get. —

F#m Esus

To Coda I ⊕

— I saw you like a sum - mer dream — and you're the an - swer to ev -
 — I think it's time for you to come in - side — and I'll be wait - ing here with

1 D A

- 'ry prayer that I ev - er said. —

2 D A

You can feel the some - thing that you'll nev - er for - get. —

F#m

Come on, _____ come on _____ and there'll be

Esus

D

no turn - ing back. You were on - ly kill - ing time and it can

A

E

F#m

kill you right back. Come on, _____ come on! _____ It's time to

Esus

D

burn up the fuse. You got noth - ing to do _____ and e - ven

A E D

less to lose. You got noth - ing to do and e - ven

A E D/E

less to lose.

E A

So, wan - der down the

(Half-time feel)

F#m7 D

an - cient hall - way, tak - ing the stairs on - ly

Esus



E



A



C#m



one at a time. — Fol - low the sound — of my heart - beat now. I'm in the

D



Esus



E



D



room at the top, you're at the end of the line. — O - pen the door — and lay

E/D



A/C#



D



down on the bed. — The sun is just a ball of de - si - re. —

A



Asus



E



And I wan - na take you out of the fry - ing pan,

(End half-time)

A Asus E

out of the fry - ing pan, — (and in - to the fi - re,) (and in - to the fi -

A Asus E D

To Coda II

out of the fry - ing pan — and in - to the fi - re. —

1,3 E Esus A

Ooh, I want to take you And in - to the fi - re,

F#m D Esus

1,2

fi - re, fi - re! And in - to the

3 Esus A

And in - to the fi - re!

A D A/C# F#m E

Guitar solo ad lib.

D Esus

E D.S. al Coda I

Solo ends It's

CODA I D A

'ry prayer that I ev - er said.

D.S.S. al Coda II
(with repeat)

Come on,

CODA II

fi - re! And in - to the,

and in - to the, and in - to the, and in - to the

fi - re, fi - re, fi - re!

Repeat ad lib.

And in - to the Fi - re!

last time

ROCK AND ROLL DREAMS COME THROUGH

Words and Music by
JIM STEINMAN

Moderately

Am

Fmaj9

G

Am

Fmaj9

G

Am

You can't run a - way — for - ev -
Think of how we'd lay down to - geth -
Once up - on a time was a back -

F

- er, but there's noth - ing wrong with get - ting a good —
- er. We'd be lis - t'ning to the ra - di - o so
- beat. Once up - on a time all the chords.

G



E



head start. You want to shut out the night. You want to
 loud and so strong. Ev - 'ry gold - en nug - get com - ing like a
 came to life and the an - gels had gui - tars e - ven be -

F



Bbsus2



shut down the sun. You want to shut a - way the pic - es of a
 gift of the gods. Some - one must have blessed us when he
 fore they had wings. If you hold on - to a chor - us you can

Gsus



2,3



bro - ken heart. }
 gave us those songs. }
 get through the night. }

C



I treas - ure your love. ___
 I treas - ure your love. ___

ROCK AND ROLL DREAMS COME THROUGH

Am7



F



I nev - er want to lose it. You've been through the
I want to show you how to use it. You've been through a lot of

C



Dm7



fi - res of hell and I know you've got the ash - es to prove
pain in the dirt and I know you've got the scars to prove

1,3

G



2,4

G



F



G



it. it. Re - mem - ber ev - 'ry - thing that I told

Am



F



G



Am



you, and I'm tell - ing you a - gain that it's true. { When you're a -
You're

Dm7



G



Am



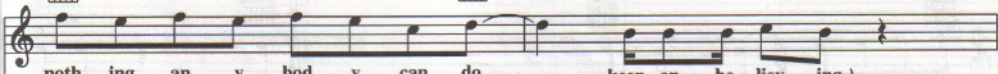
lone and a - fraid ___ and you're com - plete - ly a - mazed ___ to find there's
nev - er a - lone ___ 'cause you can put on the phones ___ and let the



Dm7



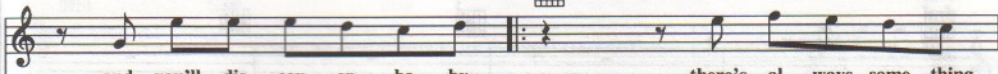
G



noth - ing an - y - bod - y can do, ___ keep on be - liev - ing }
drum - mer tell your heart what to do. ___ Keep on be - liev - ing }



C

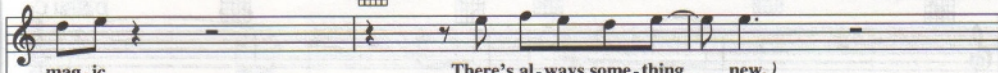


and you'll dis - cov - er, ba - by,

there's al - ways some - thing
The beat is yours for -



Am



mag - ic.
ev - er.

There's al - ways some - thing ___ new. }
The beat is al - ways ___ true. }



F



C



To Coda ⊕

And when you real - ly, real - ly need it the most, — that's when

Dm7



1,3

G



2

G



rock and roll — dreams — come through. through for you.

Am



Fmaj7



G



Am



Fmaj7



G



D.S. al Coda

CODA

Dm7

C/E

F

rock and roll — dreams — come through

G

C

Am

for you.

F

G

C

(through.) The beat is yours for -

Am

F

G

Repeat and Fade

ev - er. That's when rock and roll — dreams come

WASTED YOUTH

Words by JIM STEINMAN

I remember everything!

I remember every little thing as if it happened only yesterday.

I was barely seventeen and I once killed a boy with a Fender guitar.

I don't remember if it was a Telecaster or a Stratocaster,

but I do remember that it had a heart of chrome and a voice like a horny angel!

I don't remember if it was a Telecaster or a Stratocaster,

but I do remember that it wasn't at all easy.

It required the perfect combination of the right power chords and the precise angle from which to strike.

The guitar bled for about a week afterward and the blood was - ooh-

dark and rich like wild berries.

The blood of the guitar was Chuck-Berry red.

The guitar bled for about a week afterward but it rung out beautifully and I was able to play notes that I had never even heard before.

So, I took my guitar and I smashed it against the wall,

I smashed it against the floor.

I smashed it against the body of a varsity cheerleader.

I smashed it against the hood of a car.

I smashed it against a 1981 Harley-Davidson.

The Harley howled in pain.

The guitar howled in heat.

And I ran up the stairs to my parents' bedroom.

Mommy and Daddy were sleeping in the moonlight.

Slowly I opened the door, creeping in the shadows right up to the foot of their bed!

I raised the guitar high above my head and just as I was about to

bring the guitar crashing down upon the center of the bed

my father woke up screaming: "Stop! Wait a minute! Stop it

boy! What do you think you're doing? That's no way to treat an

expensive musical instrument!"

And I said, "God dammit, Daddy! You know I love you, but you've got

a hell of a lot to learn about rock and roll!"

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ICS

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I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

LIFE IS A LEMON AND I WANT MY MONEY BACK

ROCK AND ROLL DREAMS COME THROUGH

IT JUST WON'T QUIT

OUT OF THE FRYING PAN (AND INTO THE FIRE)

OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN THEY ARE

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EVERYTHING LOUDER THAN EVERYTHING ELSE

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BACK INTO HELL

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