

# Jim Steinman



I know that I'm gonna be like this forever I'm never gonna be what I should  
And you think that I'll be bad for just a little while  
But I know that I'll be **Bad For Good**





BAD FOR GOOD · 11  
DANCE IN MY PANTS · 68  
LEFT IN THE DARK · 91  
LOST BOYS AND GOLDEN GIRLS · 34  
LOVE AND DEATH AND AN AMERICAN GUITAR · 40  
OUT OF THE FRYING PAN (AND INTO THE FIRE) · 51  
ROCK AND ROLL DREAMS COME THROUGH · 3  
STARK RAVING LOVE · 41  
THE STORM · 108  
SURF'S UP · 61

Cover Art: Richard Corben  
Photography:  
Back Cover - Don Hunstein Page 1 - © 1981 Lynn Goldsmith

© 1981 NEVERLAND MUSIC & LOST BOYS MUSIC  
All Rights Reserved

# J I M S T E I N M A N

Jim Steinman wrote and arranged all the songs on Meat Loaf's debut LP, *Bat Out of Hell*, which has sold over eight million copies since its release.

Steinman first met Meat Loaf when he auditioned Meat for a part in his show "More Than You Deserve." Meat got the part and they began working together. After a short tour for both with the National Lampoon Show, Steinman and Meat Loaf got right down to doing *Bat Out of Hell*.

Now, Jim Steinman has just released his first solo album for Cleveland International/Epic Records. Entitled *BAD FOR GOOD* the album was co-produced by Steinman and Todd Rundgren (who also produced *Bat Out of Hell*). In line with its lyrical imagery, the LP utilizes every recording technique possible in an attempt to create a sweeping cinematic impact via the style of writing, performances and production. *BAD FOR GOOD* contains almost 65 minutes of music. There are ten selections on the album, all exploring the outer reaches of soaring rock & roll, with dramatic and virtuosic performances from Steinman and a spellbinding group of musicians. The cast of

characters include Todd Rundgren on guitars and background vocals, Roy Bittan and Max Weinberg of Bruce Springsteen's "E Street Band" on piano and drums, Ellen Foley (who performed "Paradise By the Dashboard Light" with Meat Loaf on *Bat Out of Hell*), Rory Dodd, singing several featured vocals, Karla deVito (who performed "Paradise By the Dashboard Light" and many other Steinman songs on tour with Meat Loaf), the Blues Brothers' horn section and the entire New York Philharmonic Orchestra. The famed orchestra is featured in a stunning instrumental prologue to the album, "The Storm," which was recorded at Lincoln Center in New York with 105 musicians.

(Steinman got along so well with the Philharmonic that they expressed a strong interest in going out on tour with him, but he decided against it after discovering that they had a terrible reputation for trashing hotel rooms and picking up wayward high school kids whenever they went out on the road).

The lyrics of all the songs are rich and vivid, and are often chillingly explicit, in terms of their mythic power, relentless drive, humor, visual imagery and unrestrained romantic and/or sexual passion. As he puts it, "It is a very *unleashed* record!" It is ultimately an album of anthems — these songs are calls to action, cries against passivity, initiations by fire, doorways flung open, altars uncovered. . .

Jim Steinman was born in New York but spent a lot of his early life in Claremont, California, near Los Angeles. An avid, though not very accomplished surfer, he remembers dying his hair blond one summer, "It was some product Clairol put out once, designed for men. My hair turned a bizarre yellow-orange. It looked a little like W.C. Fields' liver."

He moved to New York right before entering high school, and then enrolled in Amherst College in Massachusetts. While still in college, Steinman wrote the book, music and lyrics for a spectacular play, "The Dream Engine." He also starred in the show, which was seen by Joseph Papp, the head of the New York Shakespeare Festival. During intermission Papp bought the rights to "The Dream Engine," and planned to open it in New York at the Delacorte Theater in Central Park, later moving it to Broadway. But city officials advised him that it was "far too raunchy, sexually explicit and violent to be performed in an open public place, owned by the city."

Steinman claims to have blotted out most of his college days. He remembers being kicked

out four times and talking his way back in each time. And he also remembers the following conversation, which actually took place:

*Scene (Amherst College)*

*Dean of Students:* "Jim, I see here on your record that you received a mark of 33 in Physics and a 17 in Calculus. Now how do you explain that?"

*Steinman:* "Well, I guess I've always been better in Science than Math."

Ever the creative individual, Steinman is currently working on developing film projects from many of the songs on *BAD FOR GOOD*. "Love and Death and An American Guitar" provides the opening sequence of "GUITAR," a film being produced for Warner Brothers by Steinman and David Sonenberg, his manager. The film is the life story of one Fender electric guitar, spanning the years 1954-1986. It is narrated by the guitar.

"The Storm," "Lost Boys and Golden Girls," "Bad for Good" and "Surf's Up" are all part of "Neverland," Steinman's dream-project—a massive science-fiction/rock & roll musical suggested by "Peter Pan." He is just beginning to write the screenplay now.

In addition to all this, Steinman wrote all the songs on Meat Loaf's forthcoming new album, which he also co-produced with Meat, Jimmy Iovine and Stephan Galfas.



("Steinman" is a name derived from the German. . . In that language the name "Steinman" is literally translated as "Rock Man.")

# ROCK AND ROLL DREAMS COME THROUGH

Words and Music by  
JIM STEINMAN


Moderately  
No chord

You can't run a - way for - ev - er, but there's


*Instrumental*

noth - ing wrong with get - ting a good head start. You want to


E7 F




shut out the night. You want to shut down the sun. You want to



Bb F/G G



shut a - way the piec - es of a bro - ken heart.




Am G



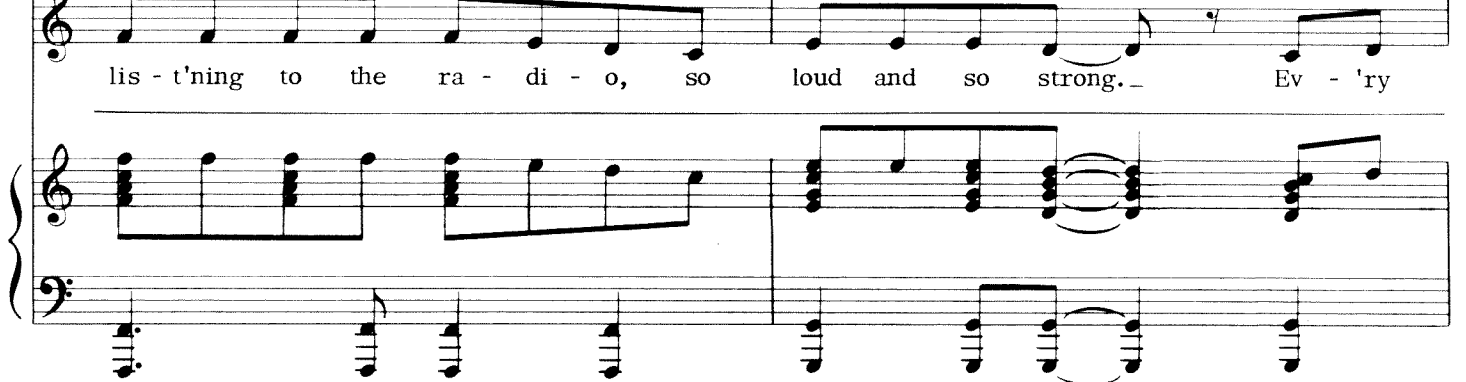
Think of how we'd lay down to - geth - er. We'd be



F C/G G

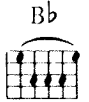


lis - t'ning to the ra - di - o, so loud and so strong. - Ev - 'ry





gold - en nug - get com - ing like a gift of the gods, —



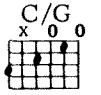
some - one must have blessed us when he gave us those songs. —



I treas - ure your love. —



I nev - er want to lose — it. You've been through the



fires of hell, <sup>3</sup> and I know you've got the ash - es to prove \_



it. I treas-ure your love. \_



I want to show you how to use \_ it. You've been through a lot of



pain in the dirt, <sup>3</sup> and I know you've got the scars\_ to prove \_ it. { Re -  
Re -



F G Am

mem - ber ev - 'ry - thing that I told you, and I'm  
mem - ber ev - 'ry - thing that I told you, and I'm

F G Am

tell - ing you a - gain that it's true. When you're a -  
tell - ing you a - gain that it's true. 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 C/G 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,

Fmaj7/G



G



F/G



G



C



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

there's al - ways some - thing

Am



mag - ic,

there's al - ways some - thing

F



new.

And when you real - ly, real - ly

C/G



Dm



Em



F6



D/F#



G



need it the most, <sup>3</sup> that's when rock and roll dreams come through. —

3



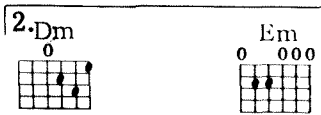
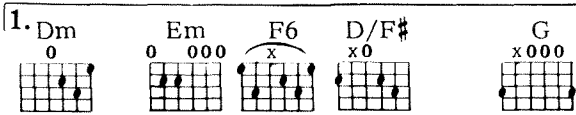
The beat is yours for - ev - er,



the beat is al - ways new.



And when you real - ly, real - ly need it the most, <sup>3</sup> that's when <sub>3</sub>



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

F G C

through \_\_\_\_\_ for you.

G/B Am F G

The beat is yours for - ev - er. That's when rock and roll dreams come

*Repeat and fade*

C G/B

through. The beat is yours for -

Am F G

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

# BAD FOR GOOD

Words and Music by  
JIM STEINMAN

Brightly  
No chord

Musical notation for the first system. The vocal line is a whole rest. The piano accompaniment consists of a treble clef staff with a melody starting on a quarter rest, followed by eighth notes, and a bass clef staff with a bass line starting on a quarter rest, followed by eighth notes. The dynamic marking *mf* is present.

Musical notation for the second system. The vocal line has a guitar chord diagram for A (0 2 2 2 0 0) above the first measure and lyrics "The sea is whip-ping the sky, —". The piano accompaniment continues with the melody and bass line. A guitar chord diagram for Asus4 (0 2 2 2 0 0) is shown above the final measure.

Musical notation for the third system. The vocal line has a guitar chord diagram for D/A (0 0 2 2 2 0) above the first measure and lyrics "the sky is whip-ping the sea. — And you can hide a - way — for - ev -". The piano accompaniment continues with the melody and bass line.

Bm/A

A

E



er from the storm, but you'll nev-er hide a-way\_ from me. \_

The i -

A

F#m/A

E/A



cy cold will cut us like a knife in the dark,\_ and we may

lose ev-'ry-thing\_ in the wind.-

D/A

A



But the north - ern lights are burn - ing and they're

F#m/A

E/A

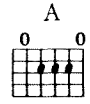
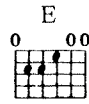
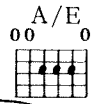
D/A

Bm/A



giv - ing off sparks.

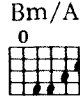
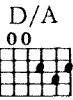
I want to wrap my-self a-round you like a



win-ter— skin. — You know I'm on to your scent. —



We're near the end of the chase. — Take a



look out your win - dow, and I'll be there in the night. — Oh, your love —



— is so close— that I can al - most taste it. The cold will cut us like a

F#m/A



E/A



knife in the dark, — and we may lose ev - 'ry - thing — in the wind. —

D/A



A



But the north - ern lights are burn-ing and they're

F#m



E



D



giv - ing off sparks. I want to

Bm



A/E




E




wrap my-self a-round you like a win - ter — skin. — You've been



Am  G 



liv- ing your life — like a girl in a cage, — and you whis - per when I want you to shout. —




Am 






— And I'll nev - er know why — you want to go on sleep - ing when there's




C  E 

noth - ing left to dream - a - bout. — But you bet - ter re - mem - ber, if it's



A  D  A  F#m  Bm 

some - thing I want, — then it's some - thing I need. — I was - n't built for com - fort, I was



D A D A

built for speed. - If it's some-thing I want, - then it's some-thing I need. - I was -

F#m Bm D A

n't built for com - fort, I was built for speed.

Bm A/C#

And I know that I'm gon - na be like this for - ev - er. I'm

F#m E D A E/B

nev-er gon-na be what I should. And you think that I'll be bad for just a



To Coda  $\oplus$



lit-tle while, — but I know that I'll be bad — for good. —

F#m

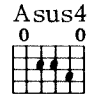
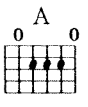


I know that I'll be bad — for good. —



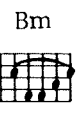
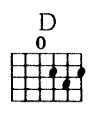
N.C.

I know that I'll be bad for good.



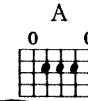
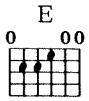
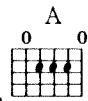
Your eyes are dark-er than sin, —

and I've been watch-ing them glow..

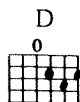
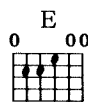


Take a chance on a prom - ise and a roll of the dice. — Put your

foot on the gas, — let it go, — let it go, — let it go. —



foot on the gas, — let it go, — let it go, — let it go. —



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

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

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

Musical notation for the fourth system, including piano accompaniment.

Bm

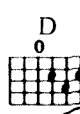
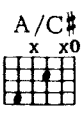


Musical notation for the first system, including guitar and piano accompaniment.

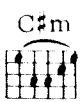
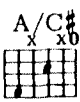
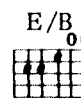
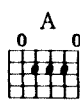
D. S. *al Coda* Coda



Musical notation for the second system, including lyrics: "You've been and you think that I'll be bad for just a".



Musical notation for the third system, including lyrics: "lit - tle while, and you".



Musical notation for the fourth system, including lyrics: "think that I'll be bad for just a lit - tle while,".

Bm

C#m

D

E



but I know that I'll be bad — for good. —



I



know that I'll be bad — for good. —

E/D

D

E

F#m



I know that I'll be bad — for good. —

Bm F#m/C# Esus4 E A

I know that I'll be bad for good.

E F#m (♩=♩) A E F#m

(Bad for good, — bad for good, —

A E F#m

bad for good, —

A E F#m A E

bad for good.) — For the

F#m

E  
0 0 0 0

good of some thrills\_ on a long, \_ frig-id night, \_ for the good of the fire\_ in your

B

soul, \_ for the good of the kiss, \_ let me hold \_ you so tight, \_ for the

C#  
4fr.A  
0 0 0 0

good of get-ting out of con-trol, \_ for the good of the ac - tion and a

E  
0 0 0 0

race in the dark, \_ for the good of those chills\_ up your spine, \_ for the



B



C#



good of the rock\_ and the roll \_ in your heart,\_ for the good of what's yours. and what's mine, \_

F#m



for the good of be-liev - ing in a life af - ter birth, \_ for the

D



B



good of your bod - y so bright, for the good of the search\_ for some

C#



heav-en on earth, \_ for the good of one hell of a night, \_ for the

F#m

E  
0 0 0 0

good of one hell of a night.

B

C# 4fr.

A

E  
0 0 0 0

B

C# 4fr.

3

F#m



For the good of the ac - tion and a race in the dark, - for the

D



B



good of the fire - in your soul, for the good of the rock - and the roll -

C#



4fr.

- in your heart, - for the good of get-ting out of con-trol, - for the

F#m



D



good of be-liev - ing in a life af - ter birth, - for the good of your bod - y so

B



bright, for the good of the search\_ for some heav-en on earth,\_ for the

C#sus4



C#



god of one hell of a night, — for the good of one hell of a night.

F#m



D



God speed, God speed,



B




C#





God speed, speed us a - way. —

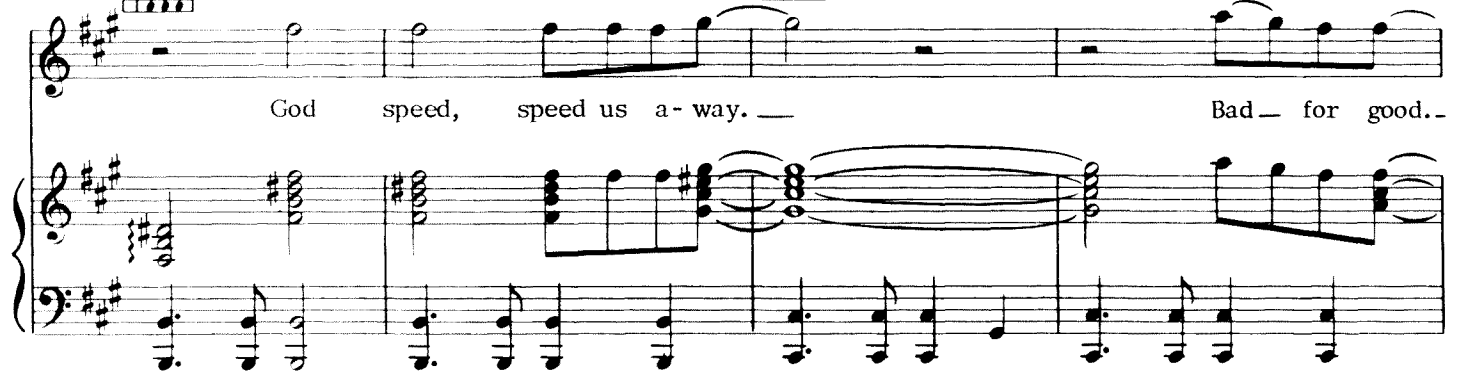
F#m  D 

God speed, God speed,



B  C#  4fr.

God speed, speed us a-way. — Bad — for good. —



F#m  D 

God speed. I'll be bad — for good. — God



B 

speed. I'll be bad — for good. — God speed, speed us a-way, —



C# 4fr.

speed us a - way, speed us a - way, speed us a way,

F#m

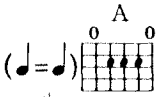
speed us a - way.

D/F# D/A Bm A E/G# D/F# A/E

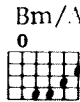
D/F# D/A Bm A E/G# D/F# A/E

E A/E E

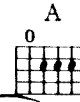
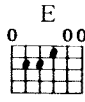
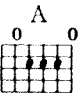
E A/E E



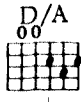
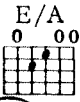
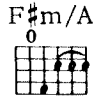
The sea is whip-ping the sky, — the sky is whip-ping the sea. —



— And you can hide a - way — for - ev - er from the storm, but you'll



nev - er hide a - way — from me. — The i - cy cold will cut us like a



knife in the dark, — and we may lose ev - 'ry - thing — in the wind. —



But the north - ern lights are burn-ing and they're giv-ing off sparks.



I want to wrap my-self a-round you like a win-ter — skin. —



I know that you can be bad, —



at least a lit-tle while. But if you



D/A    A    D/A    A    G    D/F#

give me a chance, - give me one lit-tle chance - and give me all the love that you should, -

Esus4    E    A    E/B

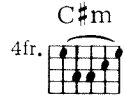
then in - stead of be - ing bad for just a

A/C#    D    A    E/B

lit-tle while, - then in - stead of be-ing bad for just a

A/C#    D    A    E/B

lit - tle while, - then in - stead of be - ing bad for just a



lit - tle while, — I'm



gon - na make you bad\_ for good. —



I'm gon - na make you bad\_ for good, —



I'm gon - na make you bad\_ for good. —

F#m Bm F#m/C#

I know that you'll be

A/E E F

bad for good, you'll be

Dm C/D A N.C.

bad for good!

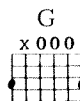
# LOST BOYS AND GOLDEN GIRLS

Words and Music by  
JIM STEINMAN

Moderately slow




Lost boys\_ and\_ gold - en girls, down on the cor-ner and all a-



round the world.\_ Lost boys\_ and\_ gold - en girls, \_

Bm

A

G

D

Esus4

E

E7



down on the cor-ner and all a - round, all a-round the world. — It does-n't

A

Dmaj7

Bm

A



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

G

E

A

C#m/G#



true. — They'll nev-er let a night like to - night —

F#m

A/E

D

D6

E6



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

D

A

D



you. ————— We got - ta be fast, — we were

A/E

C#m

D



born out of time, ————— born out of time — and a - lone. —————

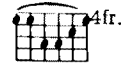
D#m7-5

A

C#m/G#

F#m

A/E



— And we'll nev-er be as young as we are — right now, —————

D

D6

E6

D/E

E

D/E



run-ning a - way — and run-ning for home, — run-ning for home. —————

A 0 0 0 0 0 0 F#m Bm G x 0 0 0

A/E 0 0 0 0 0 0 F#m Bm G x 0 0 0

C 0 0 0 0 0 0 Am 0 0 0 0 0 0 Dm 0 0 0 0 0 0 Bb

Eb G x 0 0 0 G7 x 0 0 0 C 0 0 0

It does-n't mat-ter where they're go-ing or wher-

Fmaj7 x 0 0 0 0 0 0 Dm 0 0 0 0 0 0 C 0 0 0 Bb

ev-er they've been, 'cause they've got one thing in com-mon, it's true.

G C Em/B

x000 0 0 000

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

Am C/G F F6

0 0 0 x 0 0 x x

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

G6 F Gsus4 G

x0000 x00 x000

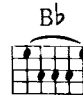
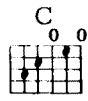
— nei - ther will you, nei - ther will —

C Fmaj7

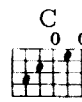
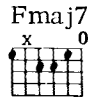
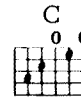
0 0 0 x 0 0

you. Lost boys and — gold - en girls, —

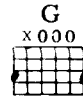
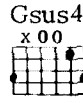
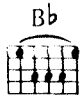




down on the cor - ner and all a - round the world. —

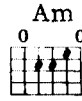
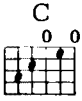


Lost boys — and — gold - en girls, — down on the cor - ner and all a -



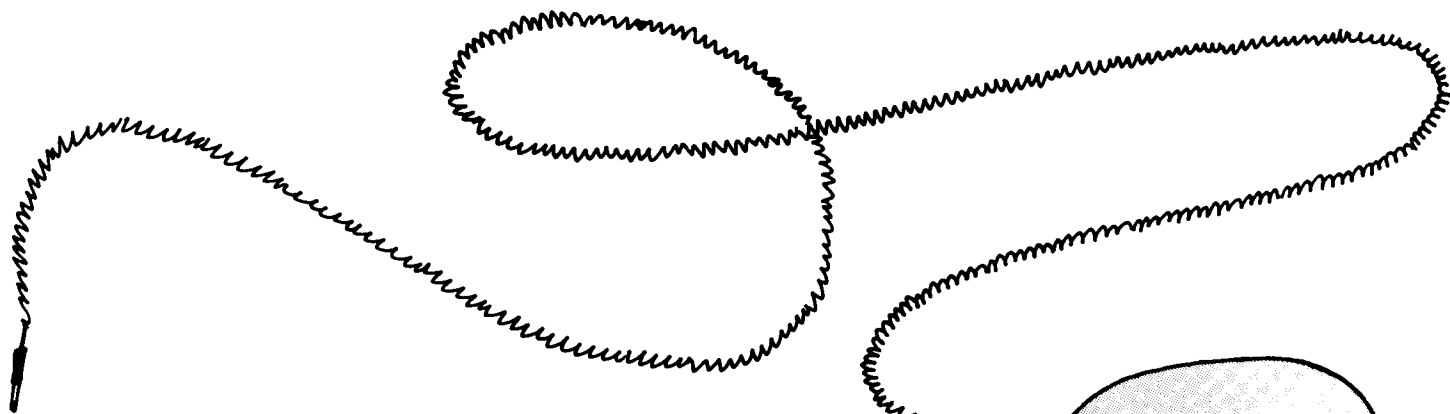
round, all a - round the world. —

*Repeat (vocal ad lib) and fade*



# LOVE AND DEATH AND AN AMERICAN GUITAR

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.

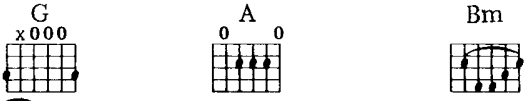
So, I took my guitar and I smashed it against the wall!  
I smashed it against the floor!  
I smashed it against the body of a varsity cheerleader!  
Smashed it against the hood of a car!  
Smashed it against a 1981 Harley-Davidson!  
The Harley howled in pain!  
The guitar howled in heat!

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, "Goddam it, Daddy! You know I love you.  
But you got a helluva lot to learn about rock-and-roll!!!"




G x000      A 0 0      Bm




ing all the prey in the bars. —      It start-ed



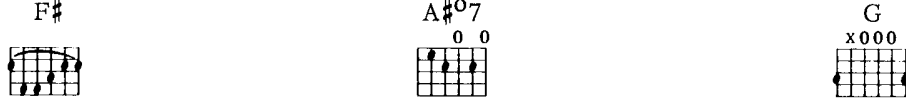
D 0




out as a whis - per, but it's build - ing right up in - to a shriek. —




F#      A#07 0 0      G x000




—      You don't say noth-ing, but your



A 0 0      Bm



bod- y real- ly knows how to speak. —      And it's the



Em 0 000      D 0      G x000

back-beat of the cit-y on a Sat-ur-day night. If you're too scared to jump,

Em 0 000      F#m      A 0 0

then you got-ta be shoved. — It's the howl -

Bm      A 0 0      G x000      F#      Bm      A/C# x x0 0      D 0

ing and the moan-ing and the cry-ing of the lone-ly and a stark rav - ing love. —

G x000      F#m      A 0 0

Too much is nev-er e - nough. —



Stark rav - ing love. — I may be des-p'rate, but I'm



still look - ing tough.. And it does - n't e - ven mat - ter what you gim - me, gim - me.



Too much is nev - er e - nough. — Now, my blood —



is pump - ing fast - er, and I'm read - y for a stark rav - ing —

Tacet To Coda  $\text{\textcircled{C}}$

Bm Bm/F# F#

love. They're burn-ing

Bm D

up in their eyes — and burn-ing out in the street. — Tires —

F# G A

— are burn-ing rub-ber and scream - ing like a ban - shee in heat. —

Bm

The girls are look-ing real-ly pret-ty, and they're



look - ing for the mo - ment of truth. —



You're break - ing out of your chains, —

and you're break - ing in a new pair of boots. —

Bm



*D. S. al Coda* ⊕

And it's the

Coda

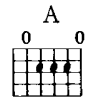
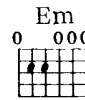
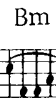
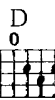
Bm



3

love. —

3



Lost boys — and — gold - en girls, —



D Bm Em A D Bm

down on the cor-ner and all a-round the world... Lost boys\_ and \_

Em A D Bm Em A

gold - en girls, \_ down on the cor-ner and all a-round the world..It does-n't

F#m Bm Em D

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

C A D F#m/C#

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

Bm7

D/A

G

A



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

G

F#

Bm

D



you, nei-ther will you.

F#

G

A

Bm

D

F#



G

A

Bm

Em7

Bm

Em7



Dm

Bb

Dm

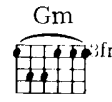
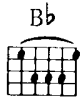
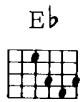
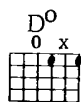
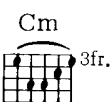
G



Cm  3fr. D<sup>o</sup>  x Eb  Ab  4fr.

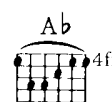

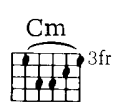
Stark rav - ing love. — Too much is nev - er e - nough. —



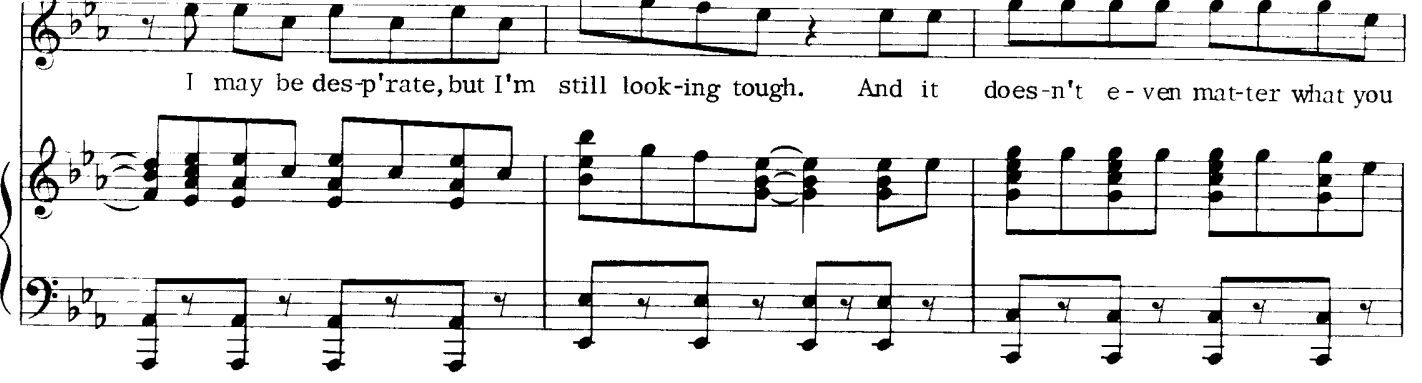
Gm  3fr. Bb  Eb  D<sup>o</sup>  x Cm  3fr.


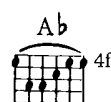
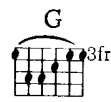


Stark rav - ing love. —



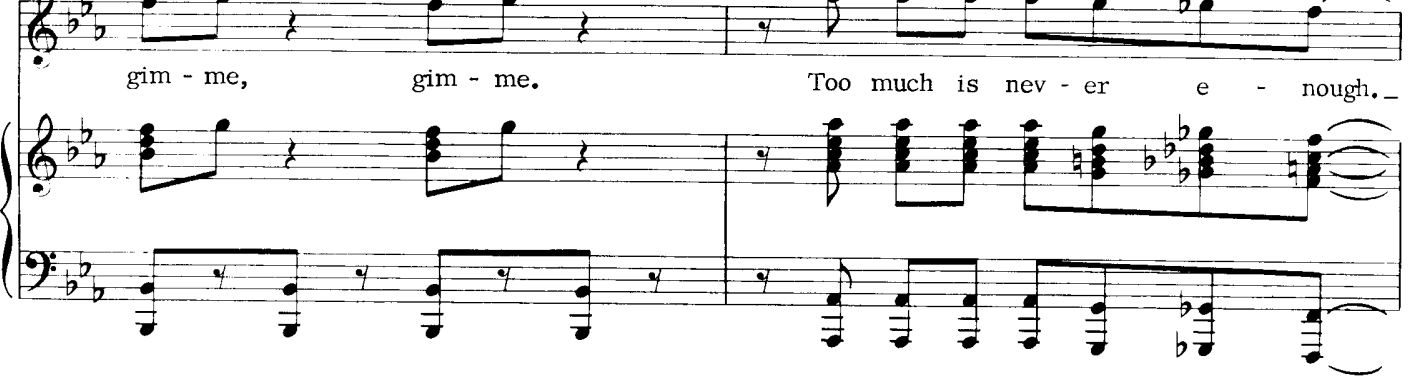
Ab  4fr. Eb  Cm  3fr.

I may be des - p'rate, but I'm still look - ing tough. And it does - n't e - ven mat - ter what you



Bb  Ab  4fr. G  3fr. Gb  F 

gim - me, gim - me. Too much is nev - er e - nough. —



E $\flat$

B $\flat$ /D

A $\flat$ /C



Now, my blood is pump-ing fast-er, and I'm read-y for a

B $\flat$

Cm

Cm/B $\flat$

Tacet

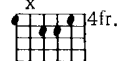
3fr.

4fr.

stark rav-ing love.

A $\flat$ maj7

Cm/G



Repeat and fade

G

Cm

Cm/B $\flat$

3fr.

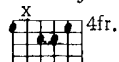
3fr.

4fr.

A $\flat$ maj7

Cm/G

G



4fr.

3fr.

3fr.

# OUT OF THE FRYING PAN (AND INTO THE FIRE)

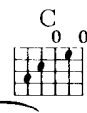
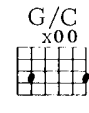
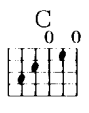
Words and Music by  
JIM STEINMAN

Moderately fast  
No chord

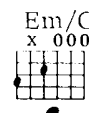
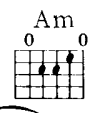
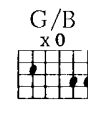
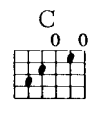
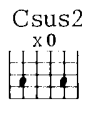
The first system consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano introduction. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system includes guitar chord diagrams for C, F, Em, Am, and G. The notation shows a treble clef staff with whole rests, and a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

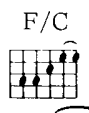
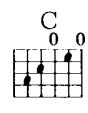
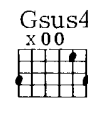
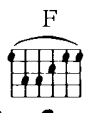
The third system includes guitar chord diagrams for C, Csus2, and C. The notation shows a treble clef staff with whole rests, and a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The word "It's" is written at the end of the system.



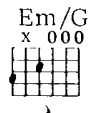
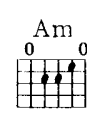
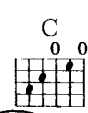
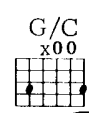
on - ly two o'clock and the tem - p'ra - ture's be - gin - ning to soar. —  
 pulse of the pave - ment rac - ing like a run - a - way horse. —



And all a - round the cit - y you see — the walk - ing wound - ed and the  
 The sub - ways are siz - zling and the skin of the streets is



liv - ing — dead. — It's nev - er been this hot and I've nev -  
 gleam - ing with sweat. — I've seen you sit - ting on the steps out - side —



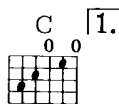
er been so bored — and breath - ing is just no fun an - y - more. — Then I  
 — and you were look - ing so rest - less and reck - less and lost. — I think it's



saw you like a sum-mer dream\_ and you're the an-swer to ev - 'ry prayer that I ev - er said.\_  
time for you to come in - side. — I'll be wait - ing here with some-thing that you'll nev-er for-get. —



Ooh, ooh, 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. — I'll be wait - ing here with



'ry prayer that I ev - er said. —  
some-thing that you'll nev - er for - get. —

1. 2.



You can feel the



Well, come on, — come on — and there'll be no turn-ing back. — You were



on - ly kill - ing time and it can kill you right back. Come on, — come on, — it's time to









burn up the fuse. — You got noth-ing to do — and e - ven less — to lose. — You got




noth-ing to do — and e - ven less — to lose. —





R.H.




F/G  G  F/G  G  F/G  G 






So




C  G/A  Am  F 





wan - der down — the an - cient hall - way tak - ing the stairs — on - ly



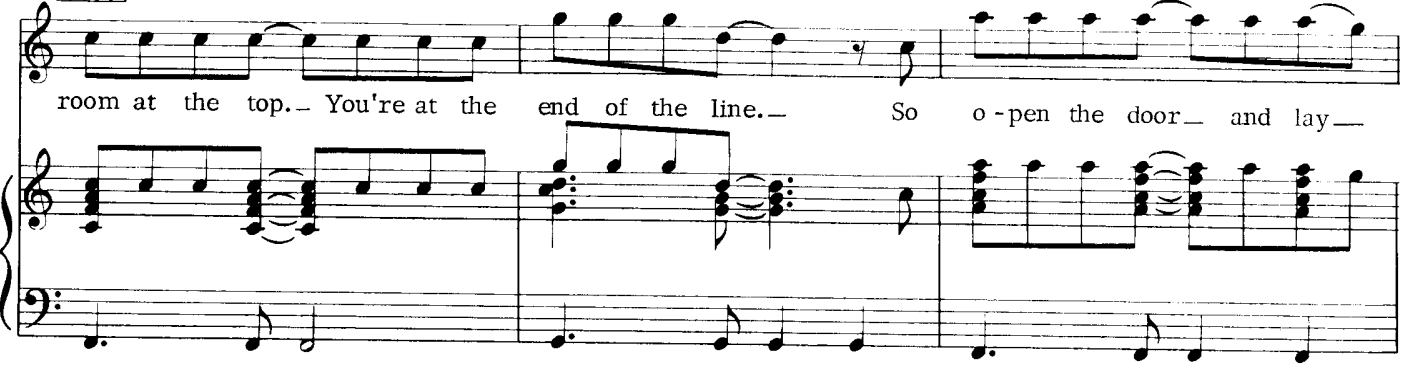
Gsus4  G  C  Em7  Am/E 

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



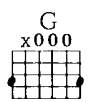
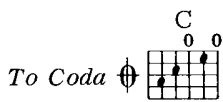
F  Gsus4  G  F 

room at the top. — You're at the end of the line. — So o - pen the door — and lay —



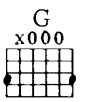
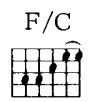
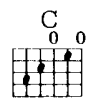
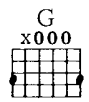
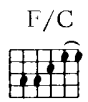
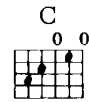


down on the bed. — The sun is just a ball of de - sire. —



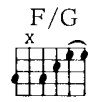
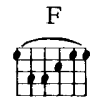
and in - to the fire.

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



and in - to the fire,

out of the fry - ing pan, — out of the fry - ing pan —



— and in - to the fi - re, — and in - to the

C 0 0 Am 0 F

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

1.2. G11 x0 3. G11 x0 C 0 0

and in - to the and in - to the fi - re.

C 0 0 F Em 0 0 0 0 Am 0 G x000

F G x000

It's

C 0 0      F/C      G/C x00      C 0 0

on - ly two o'-clock and the tem - p'ra-ture's be - gin-ning to soar. —

Csus2 x0      C 0 0      G/B x0      Am 0 0      Em/G x 000

And all a-round the cit - y you see — the walk - ing wound - ed and the

F      Gsus4 x00      C 0 0      F/C

liv - ing — dead. —      It's nev - er been this hot and I've nev -

G/C x00      C 0 0      G/B x0      Am 0 0      Em/G x 000

er been so bored\_ and breath - ing is just no fun an - y - more. —      Then I

F Gsus4 F C

saw you like a sum-mer dream — and you're the an-swer to ev - 'ry prayer that I ev-er said. —

*D. S.  $\text{♩}$  al Coda  $\text{♩}$*

Am Coda C F/C G

So, come on, — out of the fry - ing . pan, —

C F/C G C F/C G

out of the fry - ing pan, — out of the fry - ing pan —

F F/G

— and in - to the fi - re. — And I wan - na take you

C 0 0 F/C G x000 and in - to the fire, C 0 0 F/C G x000

out of the fry - ing pan, — and in - to the fire, out of the fry - ing pan, —

C 0 0 F/C G x000 F

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

Em7 0 0 0 Dm7 0 Gsus4 x00 C x000

Repeat and fade

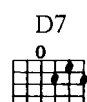
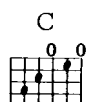
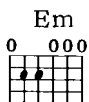
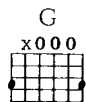
C 0 0 Am 0 0 F G11 x0

Fi - re, — fi - re, — fi - re, — and in - to the

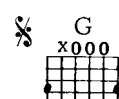
# SURF'S UP

Words and Music by  
JIM STEINMAN

Slowly, in 2



Musical score for the first system, featuring guitar chords and piano accompaniment. The piano part is marked *mf*.



Musical score for the second system, including lyrics and piano accompaniment. The piano part is marked *mf*.

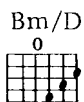
The waves are pound - ing on the  
*Instrumental*

Bm



Musical score for the third system, including lyrics and piano accompaniment. The piano part is marked *mf*.

sand to - night. - I wan - na take your hand - and make you feel so right. -



I know I'm read-y and I'll nev-er be like this a - gain.



And the sky is trem - bling and the moon is pale. — We're on the

Bm



edge of for - ev - er and we're nev - er gon - na fail.



I know you're read-y and we're run-ning on the back of the wind. }



D: 0 2 3 2 1 0
   
 D7: 0 2 3 2 1 0
   
 G: x 0 0 0
   
 Em: 0 2 2 0 0 0

And my bod - y is burn - ing like a na - ked wire. — I wan - na

C: 0 0 0 0
   
 Dsus4: 0 2 3 2 1 0
   
 D: 0 2 3 2 1 0

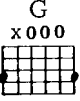
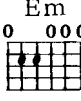
turn on the juice. — I wan - na fall in the fire. — I'm gon - na

G: x 0 0 0
   
 Em: 0 2 2 0 0 0

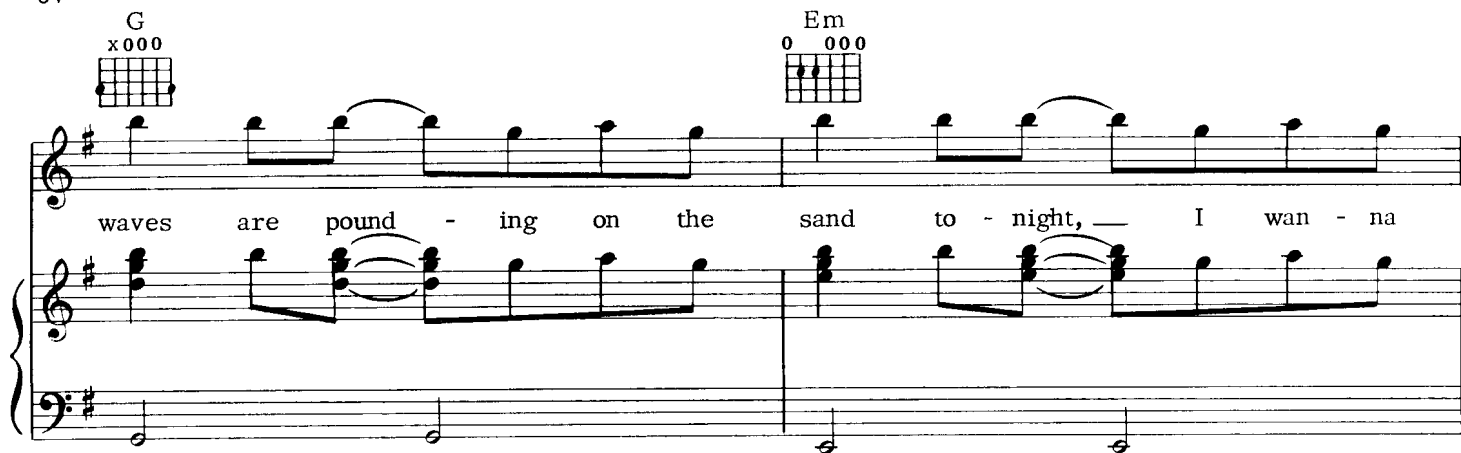
drown in the o - cean and the bot - tom - less sea. — I wan - na



C: 0 0 0 0
   
 Dsus4: 0 2 3 2 1 0
   
 D7: 0 2 3 2 1 0

give you what I'm hop - ing you'll be giv - ing to me. — And when the

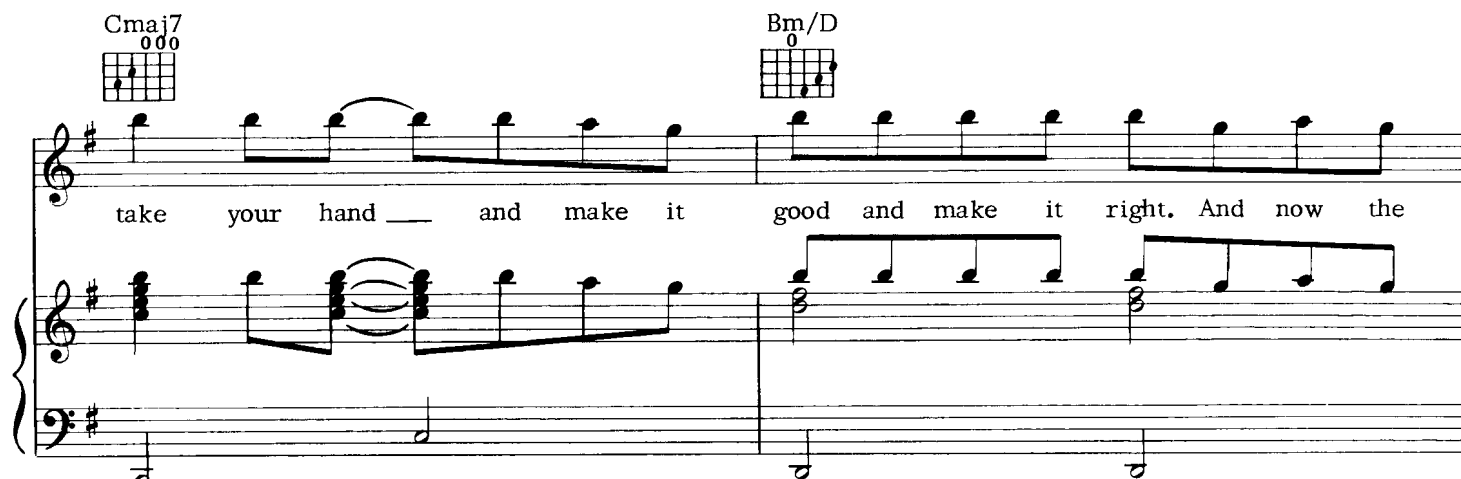
G  Em 



waves are pound - ing on the sand to - night, — I wan - na



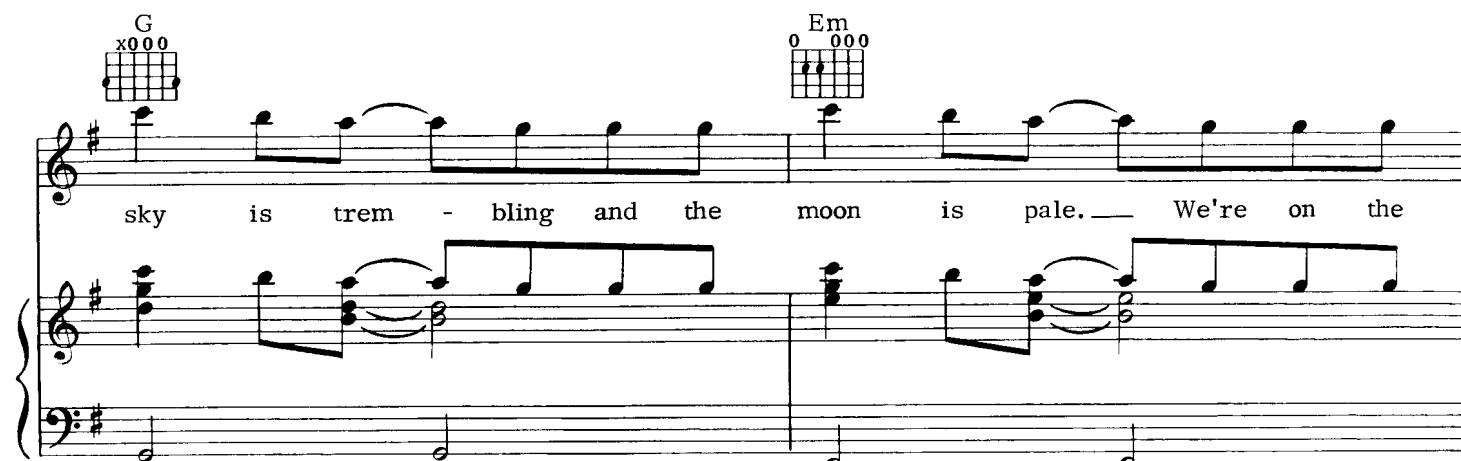
Cmaj7  Bm/D 




take your hand — and make it good and make it right. And now the



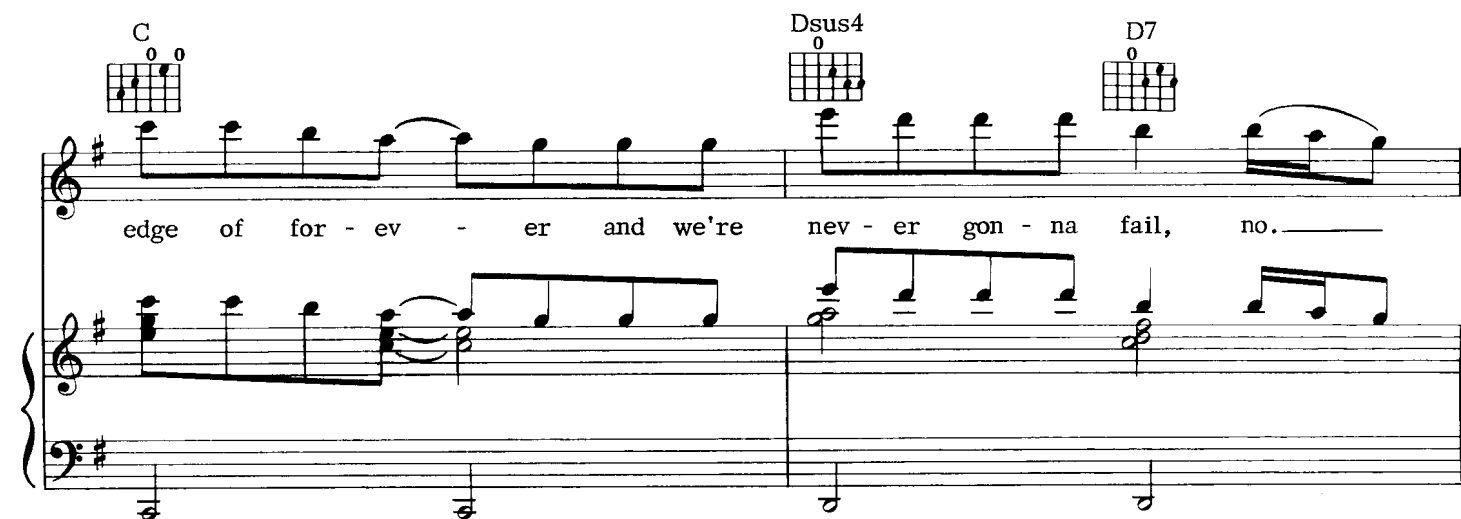
G  Em 

sky is trem - bling and the moon is pale. — We're on the



C  Dsus4  D7 

edge of for - ev - er and we're nev - er gon - na fail, no. —



C  
0 0 0 0

G  
x 0 0 0

C  
0 0 0 0

How hard, how hard,

G/D  
0 0 0 0

C  
0 0 0 0

G/B  
x 0

how hard do I got-ta try?

D  
0 0 0 0

To Coda

C  
0 0 0 0

Surf's




G  
x 0 0 0

C  
0 0 0 0

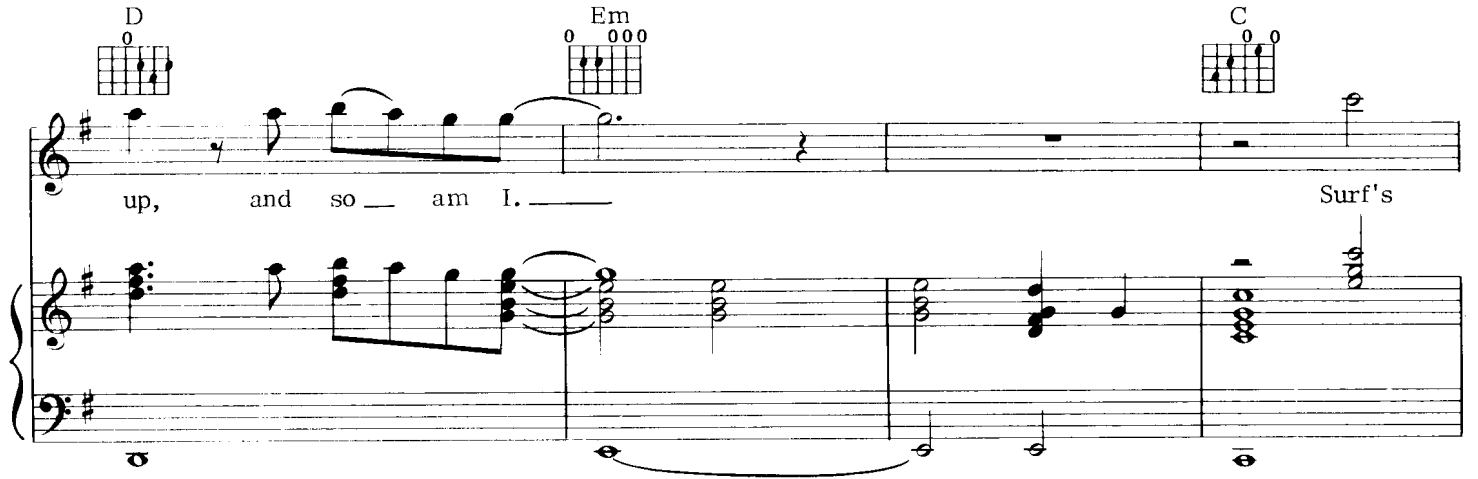
G/B  
x 0




C  
0 0 0 0

up, surf's up, surf's

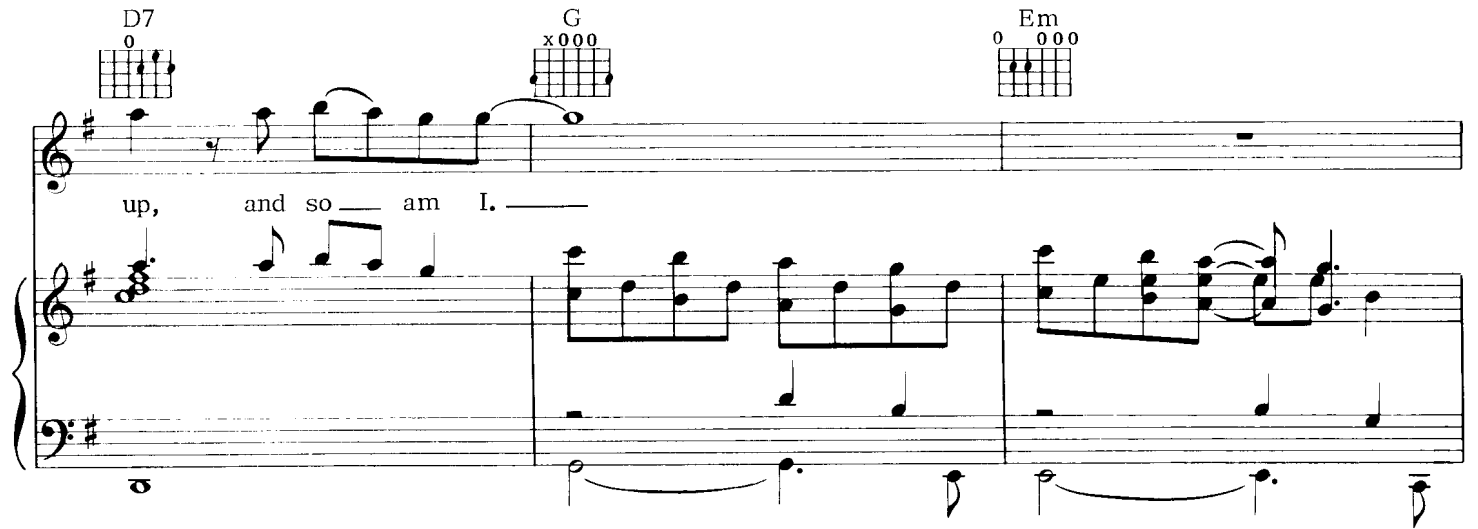
D  Em  C 




up, and so — am I. — Surf's




D7  G  Em 

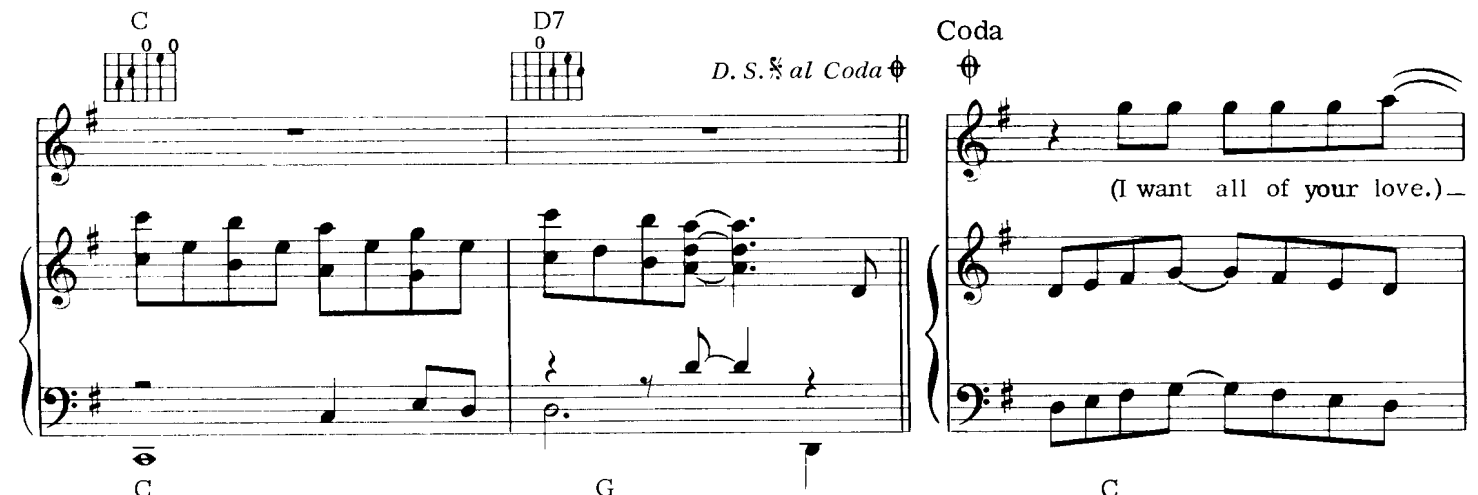
up, and so — am I. —



C  D7  Coda 

*D. S.  $\text{rit}$  al Coda* 

(I want all of your love.)—



C  G  C 

Surf's up — (I need it so — bad), surf's —



G/B x0  
C 0 0  
D 0  
Em 0 0 0

up (I need it so bad), surf's up, and so am I.

C 0 0  
D7 0

(I'm gon - na give you some love.) Surf's up, and so am

G x000  
Em 0 0 0 0  
C 0 0 0  
D7 0

I.

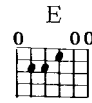
*Repeat and fade*

G x000  
Em 0 0 0 0  
C 0 0 0  
D7 0

# DANCE IN MY PANTS

Words and Music by  
JIM STEINMAN

Moderately fast Rock beat  
No chord

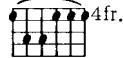


L.H. *f* R.H.

B



G#m



C#m



F#m



B



E



(Girl) Hey!

Lis-ten now. It's com-in' so close. — I'll let the rhy-thm sur-round —

F#m/E



G#m/E



me.

I'm get-tin' itch-y and I'm read-y to move..

F#m/E



E



I'm might-y glad that you found me. There's a

F#m/E



drum-mer go-ing at it way down in the core of my soul.

G#m



B



There's no es - cap-ing the mu - sic and I'm psych-ing up my feet and they're tell -

A






B




E




ing me we're read-y to roll. There are


A  B  E 



times when I can fight it, but now's the time I wan-na give in.




C#m 




Soon-er or lat - er we'll get a-round to the love.




F#m  E/B 

Oh, but now's the time to shake it. Oh ba -

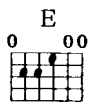


B  A  B 

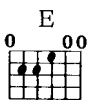
by, let the par-ty be-gin. Ba - by, let the par-ty be-gin.



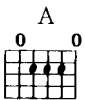




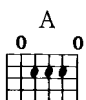
When I woke up this morn - in' and I



looked out my win - dow, I could see the sky was cloud-y and gray. — There was a



chill in the air — and a pain in my heart, — and the thun-der, it was com-ing my way. —



Oh, it was look-ing pret-ty bad and I was — so a - lone — and there

E A E

was-n't an-y place- to go, but now I'm out of the blue.- I know what

B A E

I got - ta do.- And some-thing in me's start-ing to grow.- I can

A B7

feel it in me start-in' to grow, grow, grow,-

grow, - grow, grow - ow - ow - ow - ow - ow - ow - ow.



A E A

— you wor-ry, ba-by. Ev-'ry - thing -'ll be fine, - 'cause we got noth-ing but the best and we got

E A E B

noth-ing but time.- And there'll al-ways be a time when they'll be wait-ing in line- to be danc -

A A/B

ing, danc - ing. You don't say noth-ing all week.-

E B

— You're get-ting read-y for danc - ing, danc - ing, and now your



bod-y real-ly knows how to speak. — You're get-ting read-y for danc - ing, — danc -



ing. — You don't say noth-ing all week. — You're get-ting read-y for danc -



ing, — danc - ing, — and now your bod-y real-ly knows how to speak. —





— You're get-ting read-y. Come on, — take a chance. — You got a


A  E  F#m  G#m  A 



whole lot - ta style and a load of ro - mance. — And me, me, —



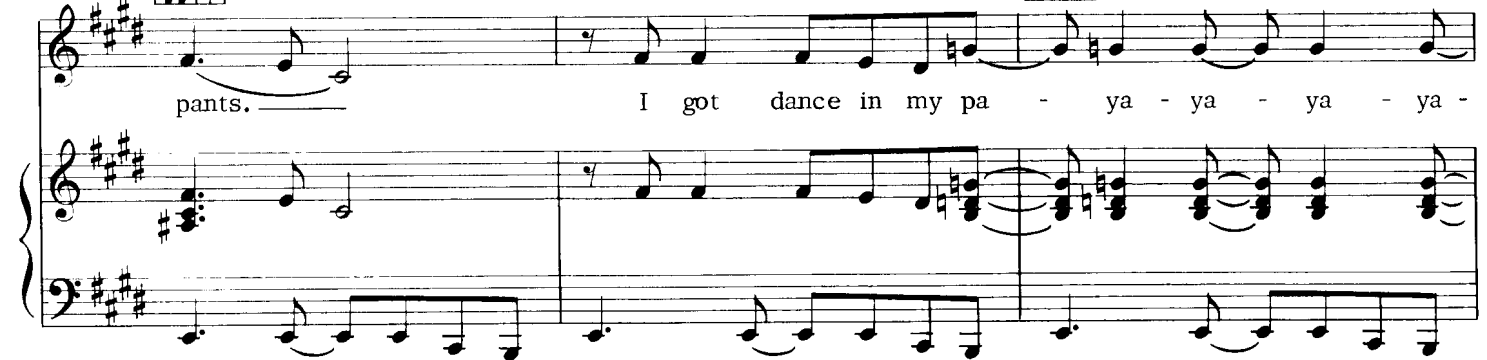
B  E 

me, I got dance in my pants. — I got dance in my



F#/E  G/E 

pants. — I got dance in my pa - ya - ya - ya - ya -



A 

ya - ya - ya - ya - ya - ya - ya - ya - ya - yants. — (Boy) I'm a lov -



D 0

D+ 0

er, not a danc - er. I'm a lov - er, not a danc - er.

G x000

Em 0 000

Don't wan-na be on my feet\_ when I can be on my back.\_ Don't wan-na

C 0 0

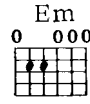
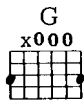
A 0 0

be on the floor\_ when I can be in the sack.\_ I'm a lov -

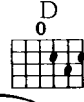
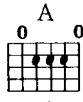
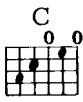
D 0

D+ 0

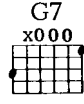
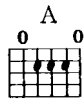
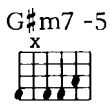
er, not a danc - er. I'm a lov - er, not a danc - er.



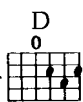
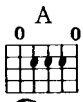
I'm just a lit-tle bit tired — if you know what I mean..Don't wan-na



be in a crowd when I can be in a dream.. I'm a lov - er, not a danc - er.



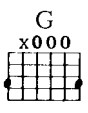
Ba - by, — ba - by, let me prove it to you. — Ba -



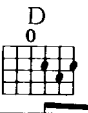
To Coda

by, let me prove it to you. — (Girl) Well, — we can

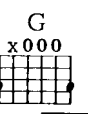




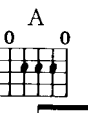
rock it real - ly hard or we can roll it real - ly slow. And we can



lift it real - ly high or we can dip it real - ly low. We can hold —



— it in tight — or we can let it all out. — Or we can



work up a sweat — and real - ly stomp it and shout. — Let me



pull you so close — and then we'll break a - way fast. — We'll be the



best on the floor. — We got the cool and the flash. — We'll make a



dan - ger - ous turn, — but we'll come out of it fine. — I know the



best of the moves. — We'll get 'em right ev - 'ry time. — (Boy) I'm a lov -

*D. S.  $\frac{3}{4}$  al Coda*  $\diamond$

Coda

D7

D7

(Boy) *I don't care what you say. Ain't nothing gonna get me out on that floor.*

(Girl) *Oh baby, you know, there may be some moves that you haven't even seen yet.*

(Boy) *No way, Jose!* (Girl) *Well, I got a new step for you. Made it*

up all by myself. I bet you never tried this before.

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains four measures of whole rests. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

The second system continues the piano accompaniment from the first system. It consists of a grand staff with a key signature of two sharps. The right hand plays eighth notes, and the left hand plays quarter notes.

The third system continues the piano accompaniment from the second system. It consists of a grand staff with a key signature of two sharps. The right hand plays eighth notes, and the left hand plays quarter notes.

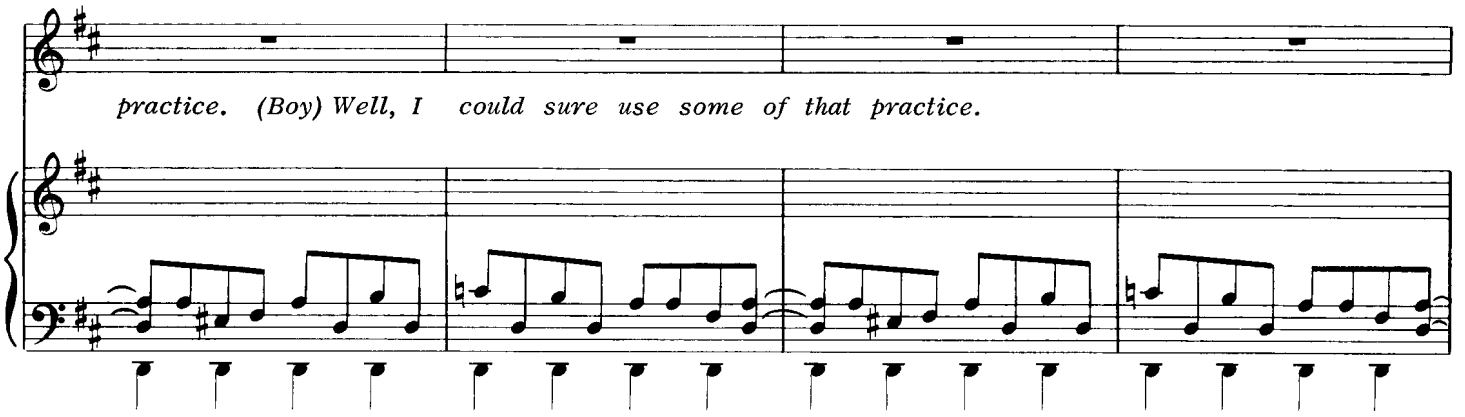
(Boy) Oh, jeez! (Girl) Come on! (Boy) Oh, jeez! (Girl) Come on!

The fourth system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps. It contains four measures of lyrics: "(Boy) Oh, jeez!", "(Girl) Come on!", "(Boy) Oh, jeez!", and "(Girl) Come on!". The piano accompaniment is on a grand staff with a key signature of two sharps, continuing the rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

(Boy) Oh, jeez! (Girl) Now that you know how it's done, it's only a matter of



practice. (Boy) Well, I could sure use some of that practice.



(Girl) Now that you know how it's done, it's only a matter of practice.



(Boy) Grow, grow, grow, grow,



A7  
0 0 0

grow, grow, grow - ow - ow - ow - ow - ow - ow - ow.



I got dance in my pants. — Ev - 'ry time I feel the pow-



er in a ra-di-o wave, — I turn it up all the way. — Oh, —



— I got dance in my pants. — Ev - 'ry time I see the glo -

D 0  
A 0 0

ry of a good-look-ing face, — well, I just got - ta say: — Hey — now, don't —

G x000  
D 0  
G x000

— you wor-ry, ba-by. Ev-'ry - thing-'ll be fine.— We got noth-ing but the best and we got

D 0  
G x000  
D 0  
A 0 0

noth-ing but time.— And there'll al-ways be a time when they'll be wait-ing in line— to be danc -

G x000  
G/A 0 3fr.

ing, danc - ing. You don't say noth-ing all week. —




— You're get-ting read-y for danc - ing, danc - ing, and now your






bod-y real-ly knows how to speak.— You're get-tin' read-y for danc - ing,— danc -



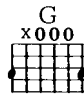
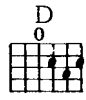
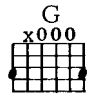
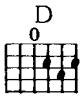



ing.— You don't say noth-ing all week.— You're get-ting read-y for danc -

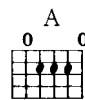
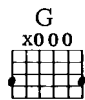
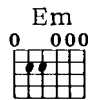



ing,— danc - ing,— and now your bod-y real-ly knows how to speak..

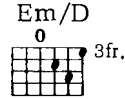
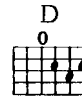




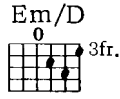
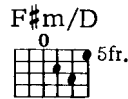
— You're get-ting read-y. Come on, — take a chance. — You got a whole lot-ta style and a



load of ro - mance. — And me, me, — me, I got dance in my pants. —



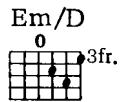
— (Girl) I'll crank it up all the way. — They'll nev-er get me to stop. —



I got - ta stay in mo-tion till the mo-ment that I fi - nal - ly drop. —



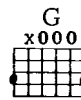
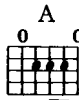
When they de - cide that I'm gone, - I know they're



gon - na try to put me to rest. — But I

Slower  
F#m

Tempo I



won't be a - fraid — be-cause I know, I know there's dance af-ter death. — (Boy) Ooh, —



— I know there's dance af-ter death. —

G/D



A/D



D



I don't ev - er wan - na be res - cued and

G/D



A/D



D



I don't ev - er wan - na be saved. I got a

G/D



A/D



F#m



Bm



feel - ing that I'm gon - na be a - live for - ev - er,

Em



G



A



danc - ing on the edge of a grave, danc -

1.

D7



2.

ing on the edge of a grave. — ing on the edge of a, danc -

D7



ing on the edge of a, danc - ing on the edge of a grave. —

Repeat and fade

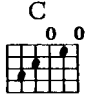
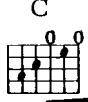
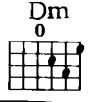
D7



# LEFT IN THE DARK

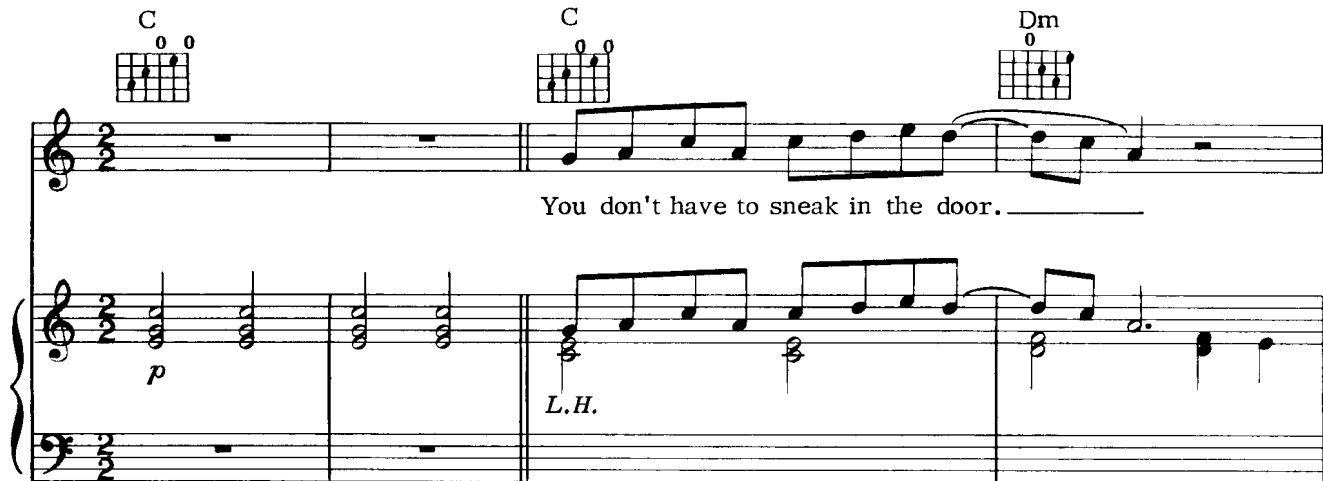
Words and Music by  
JIM STEINMAN



Moderately slow

C  C  Dm 

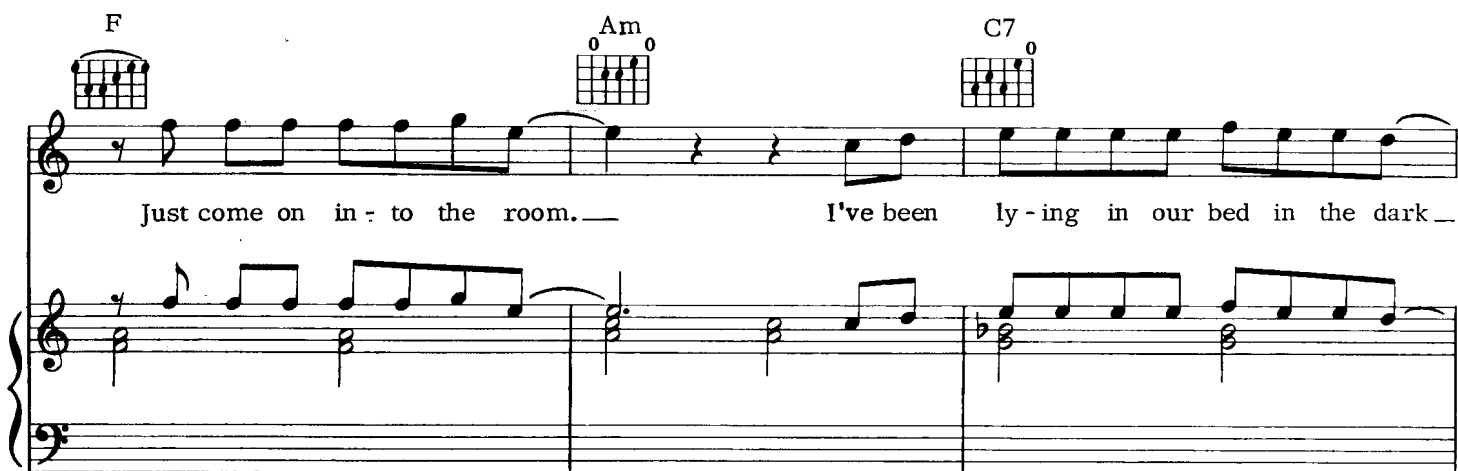
You don't have to sneak in the door. \_\_\_\_\_




*p* *L.H.*



F  Am  C7 

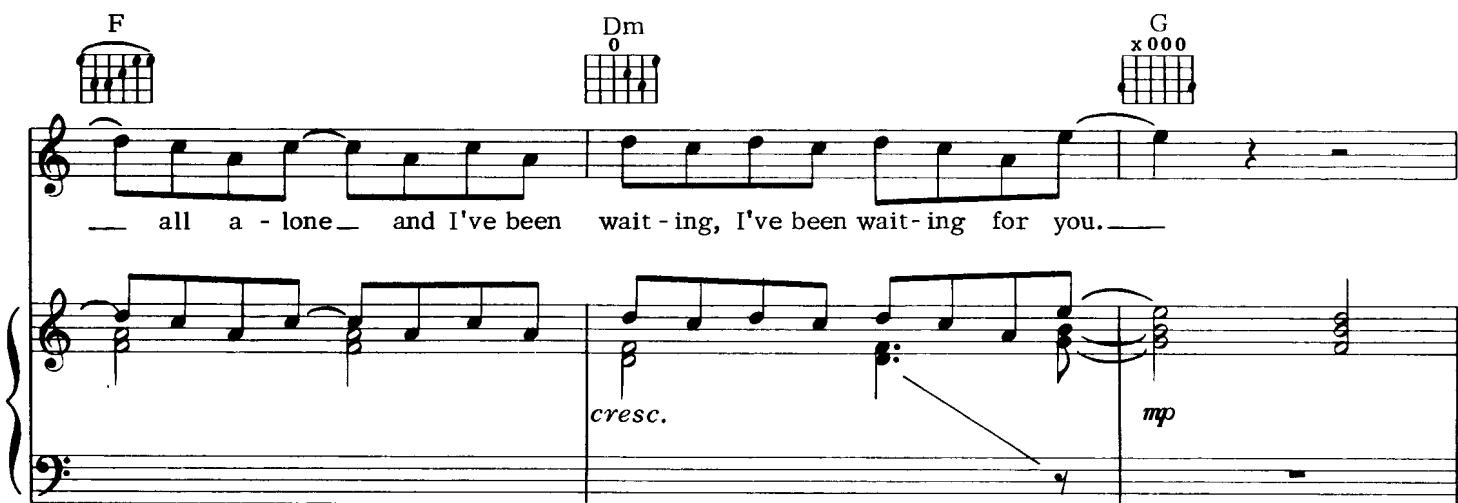
Just come on in - to the room. \_\_\_\_\_ I've been ly - ing in our bed in the dark \_\_\_\_\_



F  Dm  G 

\_\_\_\_\_ all a - lone \_\_\_\_\_ and I've been wait - ing, I've been wait - ing for you. \_\_\_\_\_

*cresc.* *mp*





There's been no rea-son to move. \_\_\_\_\_

*mf* *mp*



It's been as still as a tomb. \_\_\_\_\_ I need-ed you oh \_\_\_\_\_ so bad -




ly to - night, \_\_\_\_\_ but I guess you had bet-ter things \_\_\_\_\_ to do. \_\_\_\_\_

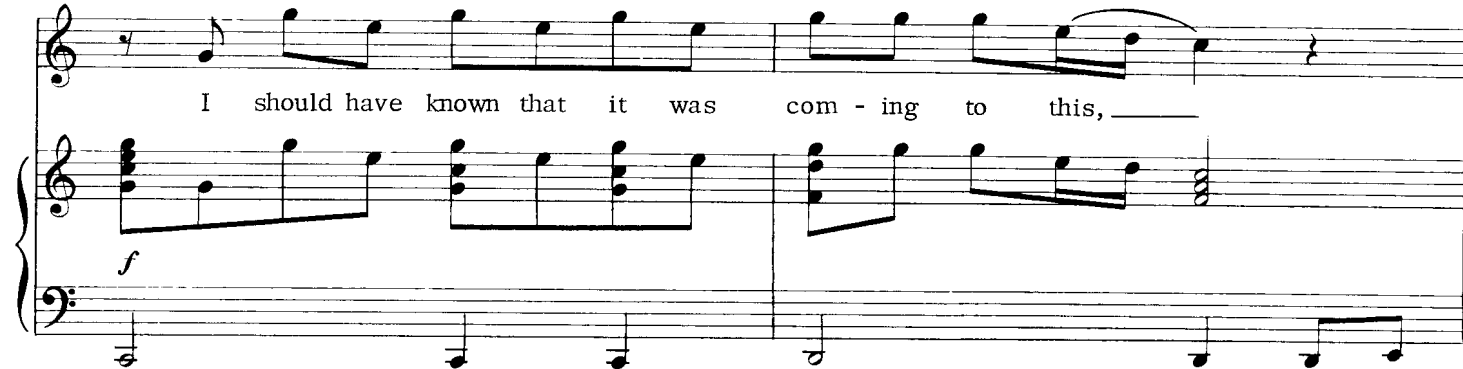
*cresc.* *mf*

\_\_\_\_\_

C<sub>0</sub> Dm




I should have known that it was com - ing to this, \_\_\_\_\_




F Am<sub>0</sub>



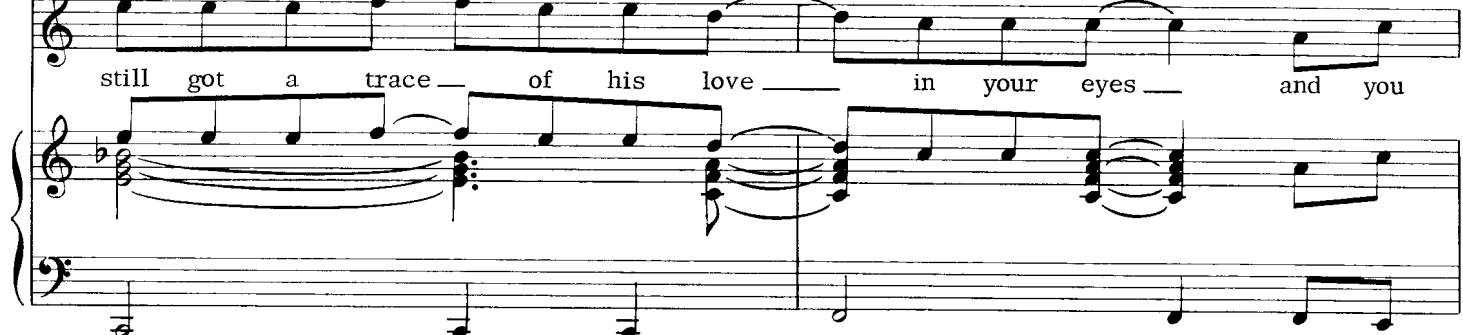
but I must have been blind. \_\_\_\_\_ I bet you




C7 F




still got a trace — of his love — in your eyes — and you





Dm7 G





still got his eyes — on your mind. \_\_\_\_\_



C  Dm 



You swore you'd be with me at sev - en o' - clock. —




F  Am 




Now it's a quar - ter to three. — And what -




C7  F 

ev - er you got and who - ev - er it was, — I



Dm  Dm/G  C 

guess you could - n't get it from me. — What -







ev - er you got and who - ev - er it was, — I



guess you could-n't get it from me. —



I know that you love —

*mp - mf*



— me. There's no need to talk. —

F Dm G

I see the look in your eyes — and I got the proof. —

C Fmaj7

And there are no lies on your bod - y.

C Am G F

So take off your dress. — Ooh, — I —

G C 1. G F/G G7

— just want to get at the truth. —

*cresc.*

2.

F



And there are so man - y things — that I

*f*

C



Slower

Am



G



just got to know. — You tell me who, you tell me where, you tell me

A tempo

F



C



when. But don't tell me now, — I don't

*p*

G/B



F/A



need an - y an - swers to - night. — I

C 0 0 0

G x000

just need some love. — So turn out the lights — and I'll be

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the first staff are two guitar chord diagrams: a C major chord (0 0 0) and a G major chord (x000). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F

C 0 0 0

left in the dark — a - gain. — I just need some love. — So

Detailed description: This system contains the third and fourth lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the first staff are two guitar chord diagrams: an F major chord and a C major chord (0 0 0). The piano accompaniment continues with a consistent rhythmic pattern.

G x000

F

C 0 0 0

turn out the lights — and I'll be left in the dark — a - gain. — I

*sub. f*


Detailed description: This system contains the fifth and sixth lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the first staff are three guitar chord diagrams: a G major chord (x000), an F major chord, and a C major chord (0 0 0). The piano accompaniment includes a dynamic marking of *sub. f* (subitissimo forte) in the lower right.

G x000


just need some love. — So turn — out the lights — and I'll be

Detailed description: This system contains the seventh and eighth lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the first staff is a guitar chord diagram for a G major chord (x000). The piano accompaniment concludes the piece with a final chord.

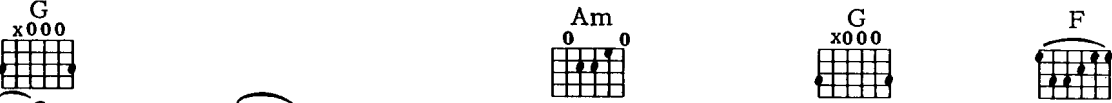
F C



left in the dark — a - gain. — I just need some love. — So turn —

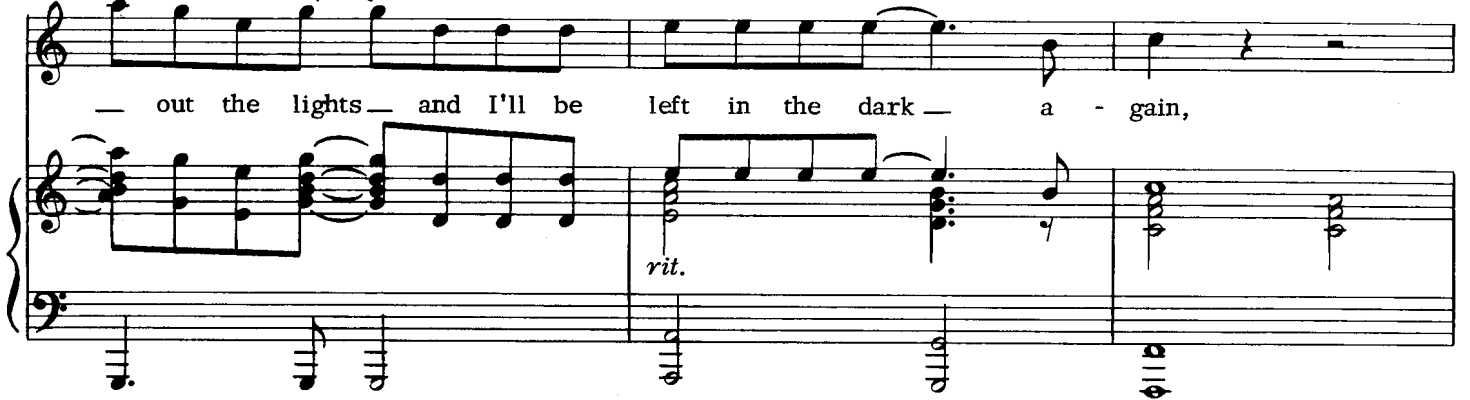


G Am G F




— out the lights — and I'll be left in the dark — a - gain,

*rit.*




C Am



left in the dark — a - gain.

*mf a tempo*



F Dm7 C Am




F Dm7 C

The first system of music consists of three measures. Measure 1 features a treble clef with a chord of F (F4, A4, C5) and a bass clef with a chord of F (F3, A2, C3). Measure 2 features a treble clef with a chord of Dm7 (D4, F4, A4, C5) and a bass clef with a chord of Dm7 (D3, F3, A3, C4). Measure 3 features a treble clef with a chord of C (C4, E4, G4) and a bass clef with a chord of C (C3, E3, G3). Chord diagrams are provided above each measure.

Am Fmaj7 Dm7

The second system of music consists of three measures. Measure 4 features a treble clef with a chord of Am (A3, C4, E4) and a bass clef with a chord of Am (A2, C3, E3). Measure 5 features a treble clef with a chord of Fmaj7 (F4, A4, C5, E5) and a bass clef with a chord of Fmaj7 (F3, A3, C4, E4). Measure 6 features a treble clef with a chord of Dm7 (D4, F4, A4, C5) and a bass clef with a chord of Dm7 (D3, F3, A3, C4). Chord diagrams are provided above each measure.

C Am Fmaj7



The third system of music consists of three measures. Measure 7 features a treble clef with a chord of C (C4, E4, G4) and a bass clef with a chord of C (C3, E3, G3). Measure 8 features a treble clef with a chord of Am (A3, C4, E4) and a bass clef with a chord of Am (A2, C3, E3). Measure 9 features a treble clef with a chord of Fmaj7 (F4, A4, C5, E5) and a bass clef with a chord of Fmaj7 (F3, A3, C4, E4). Chord diagrams are provided above each measure.

Dm7 F


The fourth system of music consists of three measures. Measure 10 features a treble clef with a chord of Dm7 (D4, F4, A4, C5) and a bass clef with a chord of Dm7 (D3, F3, A3, C4). Measure 11 features a treble clef with a chord of F (F4, A4, C5) and a bass clef with a chord of F (F3, A3, C4). Measure 12 features a treble clef with a chord of F (F4, A4, C5) and a bass clef with a chord of F (F3, A3, C4). Chord diagrams are provided above each measure.



Bb G

The fifth system of music consists of three measures. Measure 13 features a treble clef with a chord of Bb (Bb4, D5, F5) and a bass clef with a chord of Bb (Bb3, D3, F3). Measure 14 features a treble clef with a chord of G (G4, B4, D5) and a bass clef with a chord of G (G3, B3, D4). Measure 15 features a treble clef with a chord of G (G4, B4, D5) and a bass clef with a chord of G (G3, B3, D4). Chord diagrams are provided above each measure.


C  Dm 



I should have known that it was com - ing to this, —



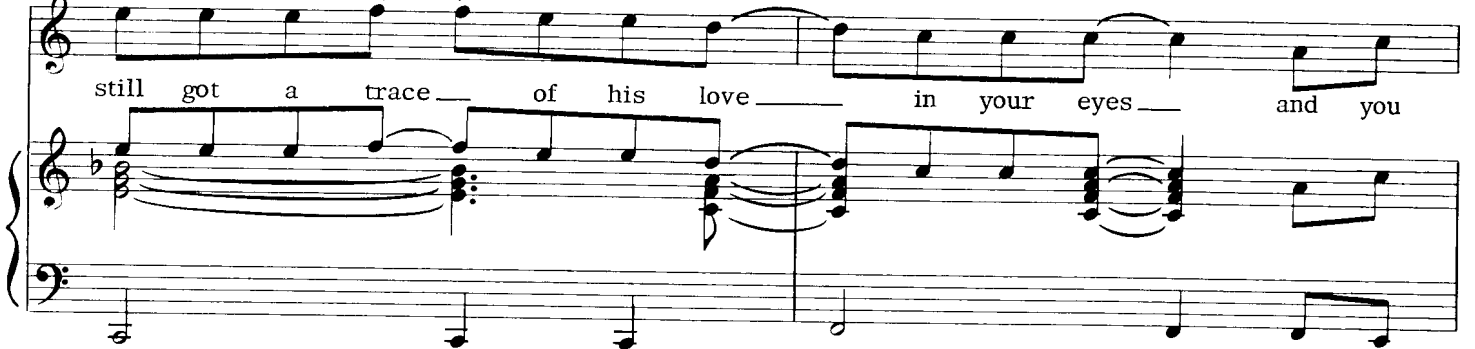
F  Am 



but I must have been blind. — I bet you



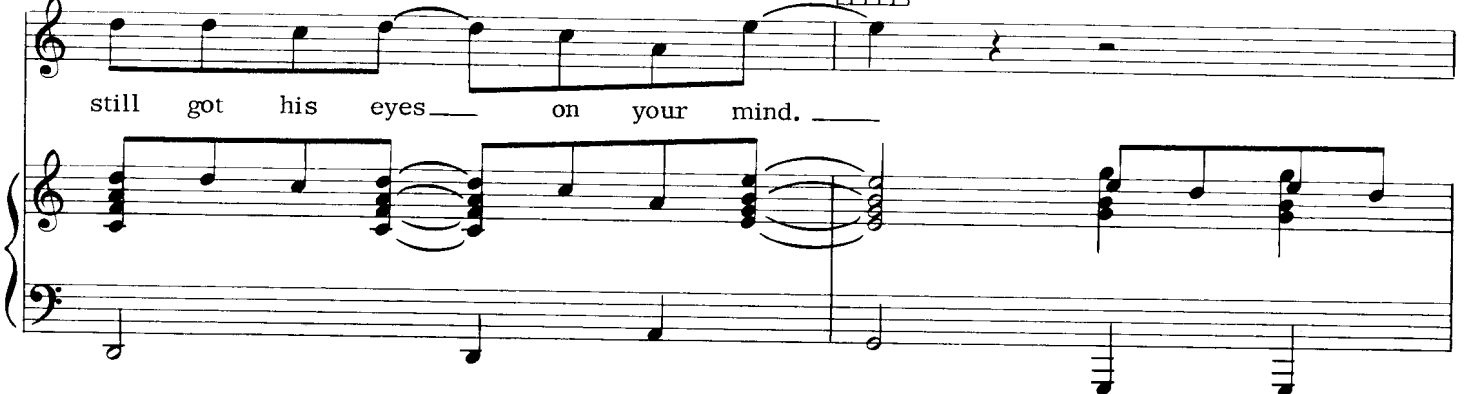
C7  F 

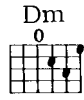
still got a trace — of his love — in your eyes — and you



Dm7  G 

still got his eyes — on your mind. —





You swore you'd be with me at sev - en o' - clock. —

F

Am

Now it's a quar - ter to three. —

And what -

C7

F

ev - er you got and who - ev - er it was, — I

Dm7

G

guess you could - n't get it from me. — I



Dm7  G  G11 

guess you could-n't get it from me. — But down in my soul,







C  Fmaj7 

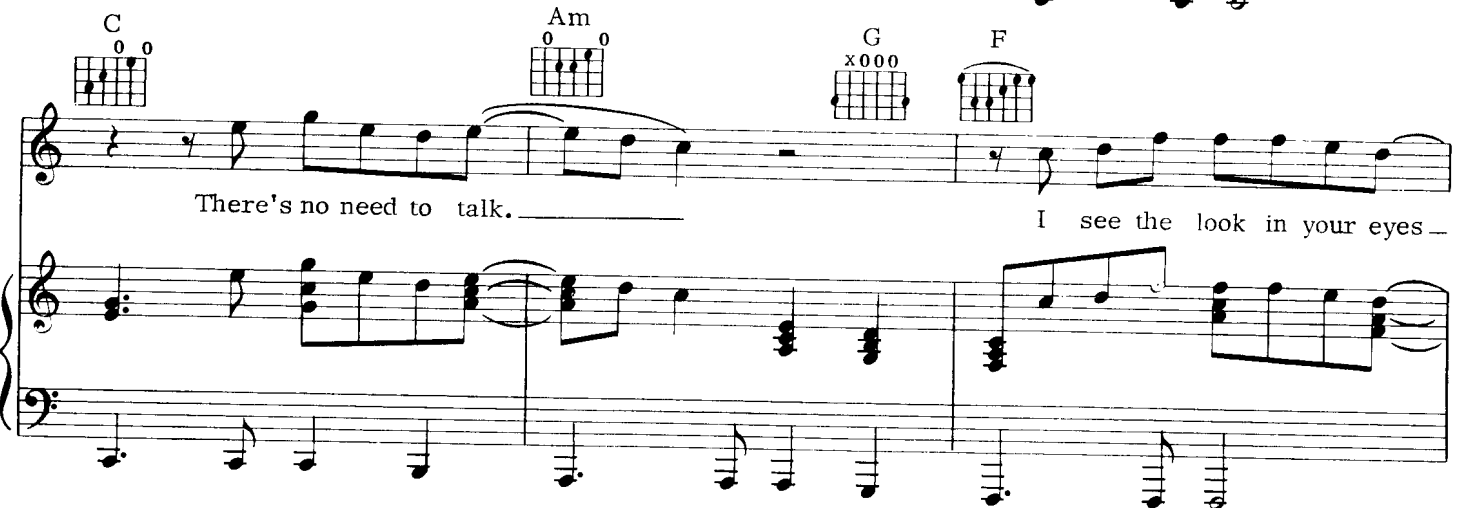
down in my soul I know. — I know that you love — me.

*rit.* *a tempo*



C  Am  G  F 

There's no need to talk. — I see the look in your eyes —



Dm  G 

— and I got the proof. — And there are







no lies on your bod - y. So take off your dress. -






Ooh, I just want to get at the truth. -




And there are so man - y things — that I





just got to know. — You tell me who, you tell me where, you tell me

*Slower*

A tempo



when. But don't tell me now, I don't

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "when." and "But don't tell me now, I don't". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in the piano part.



need an - y an - swers to - night. I

The second system continues the vocal and piano parts. The vocal line has the lyrics "need an - y an - swers to - night." and "I". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is also present.



just need some love. So turn out the lights and I'll be

The third system shows the vocal line with lyrics "just need some love. So turn out the lights and I'll be". The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present.



left in the dark a - gain. I just need some love. So

The fourth system concludes the vocal line with lyrics "left in the dark a - gain. I just need some love. So". The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present.

G x000

F

turn out the lights\_ and I'll be left in the dark \_ a - gain.\_

C 0 0 0

G x000

I just need some love.\_ So turn out the lights\_ and I'll be

*pp*

F

C 0 0 0

left in the dark\_ a - gain. \_ I just need some love.\_ So

G x000

F

C 0 0 0

turn out the lights\_ and I'll be left in the dark\_ a - gain. \_ I

*sub. f*



just need some love. — So turn — out the lights — and I'll be left in the dark — a - gain. —



I just need some love. — So turn — out the lights — and I'll be

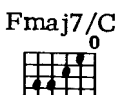


Freely

left in the dark — a - gain, left in the dark — a - gain.

*rit.* *mf*

Very slow



*p*

# THE STORM

By JIM STEINMAN  
Original Orchestration by  
STEVEN MARGOSHES

Maestoso (♩ = 76)

*ff*

The first system of musical notation for 'The Storm'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to 76 beats per minute. The first measure is marked with a fortissimo (*ff*) dynamic. The music features a complex, rhythmic melody in the treble staff and a more rhythmic accompaniment in the bass staff.

*gradual accel.*

The second system of musical notation. It continues the two-staff format. The tempo remains 'Maestoso'. The first measure of this system is marked with the instruction 'gradual accel.' (gradual acceleration). The treble staff continues with its complex, rhythmic melody, while the bass staff provides a steady accompaniment.

Maestoso (♩ = 88)

*poco rit.*

The third system of musical notation. The tempo is now marked 'Maestoso' with a quarter note equal to 88 beats per minute. The first measure of this system is marked with the instruction 'poco rit.' (poco ritardando). The treble staff continues with its complex, rhythmic melody, while the bass staff provides a steady accompaniment.

*gradual accel.*

The fourth system of musical notation. It continues the two-staff format. The tempo remains 'Maestoso'. The first measure of this system is marked with the instruction 'gradual accel.' (gradual acceleration). The treble staff continues with its complex, rhythmic melody, while the bass staff provides a steady accompaniment.

rit.

Tempo I (♩ = 88)

*s*

*gradual accel.  
cresc.*

Slightly faster (♩ = 102)

*ff* rit.

Allegro (♩ = 168)

*sim.* *8va*

*(8va)*



The first system of music consists of two staves. The treble clef staff begins with a series of chords, some of which are beamed together. This is followed by a measure with a triplet of eighth notes. The bass clef staff contains a steady eighth-note accompaniment.

*sim.*

The second system continues with two staves. The treble clef staff features a series of triplet eighth notes. The bass clef staff continues with eighth-note accompaniment. A *sim.* (simile) marking is placed above the first measure of the treble staff.

Poco più mosso (♩ = 184)

*p cresc.* *sim.* *f decresc.*

The third system begins with a tempo change to *Poco più mosso* and a tempo marking of  $\text{♩} = 184$ . The treble clef staff contains a series of eighth-note triplets. The bass clef staff has a single note per measure. Dynamic markings include *p cresc.* in the first measure, *sim.* above the second measure, and *f decresc.* in the final measure.

*p cresc.* *f decresc.*

The fourth system continues with two staves. The treble clef staff has eighth-note triplets. The bass clef staff has a single note per measure. Dynamic markings include *p cresc.* in the first measure and *f decresc.* in the final measure.

*tr* *mf*

The fifth system consists of two staves. The treble clef staff features trills (*tr*) and eighth-note triplets. The bass clef staff has a single note per measure. A *mf* (mezzo-forte) dynamic marking is present in the first measure.

Poco meno mosso (♩ = 132)

The first system of the musical score consists of two staves. The upper staff features a series of chords, with a *cresc.* marking above the first few and a *ff* marking above the last. A triplet of eighth notes is indicated with a '3' above it. The lower staff contains a continuous eighth-note accompaniment, with several triplet markings (3) above the notes.

The second system continues the piece. The upper staff has a triplet of eighth notes marked with a '3' above it, followed by a sixteenth-note triplet marked with a '3' above it, and then a sixteenth-note sextuplet marked with a '6' above it. The lower staff continues with eighth-note accompaniment, featuring several triplet markings (3) above the notes.

Poco più mosso (♩ = 168)

The third system begins with a *decresc.* marking above the notes. The upper staff features a triplet of eighth notes marked with a '3' above it, followed by a sixteenth-note sextuplet marked with a '6' above it. The lower staff has a sixteenth-note accompaniment with a triplet marking (3) above it. The dynamic marking *mf* is placed below the notes.

The fourth system shows the upper staff with a triplet of eighth notes marked with a '3' above it, followed by another triplet of eighth notes marked with a '3' above it. The lower staff continues with a steady eighth-note accompaniment.

The fifth system features the upper staff with a triplet of eighth notes marked with a '3' above it, followed by another triplet of eighth notes marked with a '3' above it. The lower staff continues with the eighth-note accompaniment.

The first system of music consists of two staves. The right-hand staff (treble clef) contains four measures of chords, primarily triads and dyads, with some accidentals (sharps and flats). The left-hand staff (bass clef) contains a steady eighth-note bass line, with notes grouped in pairs.

The second system of music consists of two staves. The right-hand staff (treble clef) contains a melodic line with eighth notes and some accidentals, moving across four measures. The left-hand staff (bass clef) contains a steady eighth-note bass line, with notes grouped in pairs.

The third system of music consists of two staves. The right-hand staff (treble clef) contains four measures of chords, primarily triads and dyads, with some accidentals. The left-hand staff (bass clef) contains a steady eighth-note bass line, with notes grouped in pairs.

The fourth system of music consists of two staves. The right-hand staff (treble clef) contains four measures of chords, primarily triads and dyads, with some accidentals. Dynamic markings *p* and *mf* are present, with a wedge indicating a crescendo. The left-hand staff (bass clef) contains a steady eighth-note bass line, with notes grouped in pairs.

The fifth system of music consists of two staves. The right-hand staff (treble clef) contains four measures of chords, primarily triads and dyads, with some accidentals and accents (*>*). The left-hand staff (bass clef) contains a steady eighth-note bass line, with notes grouped in pairs and triplets (*3*) indicated in the final two measures.

Pochissimo meno mosso

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some accidentals (sharps and naturals). The bass staff features a steady, rhythmic pattern of eighth notes, providing a consistent harmonic foundation.

The second system continues the piece. The treble staff introduces a sixteenth-note run in the second measure, marked with a '6' below it. The bass staff maintains its steady eighth-note pattern. A dynamic marking of *f* (forte) appears in the second measure of the treble staff.

The third system features more complex chordal textures in the treble staff, with some chords containing multiple notes. The bass staff continues with its steady eighth-note pattern.

The fourth system shows a more melodic line in the treble staff, with some notes beamed together. The bass staff remains steady. Dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte) are present in the first and third measures, respectively.

The fifth system concludes the page. The treble staff features a melodic line with a slur over the first two measures, marked with a '5' below it. The bass staff continues with its steady eighth-note pattern. A dynamic marking of *ff* is present in the second measure.

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a half note G2, a quarter note A2, and a quarter note B2. The system concludes with a complex rhythmic pattern in the bass staff, including a triplet of eighth notes and a final quarter note.

The second system continues the piece. The treble staff features a series of chords and a trill (tr) on a note. The bass staff contains a steady eighth-note accompaniment. A triplet of eighth notes is marked in the bass staff.

The third system is marked *poco rit.* (poco ritardando). The treble staff has a half note G4. The bass staff continues with eighth-note accompaniment, ending with a quarter note G2.

Slightly slower (♩ = 128)

The fourth system is marked *fff* (fortississimo). The treble staff features a dense texture of chords, while the bass staff has a simple eighth-note accompaniment.

The fifth system is marked *ff* (fortissimo). It features a triplet of eighth notes in the treble staff and a steady eighth-note accompaniment in the bass staff.

First system of musical notation. The treble clef staff features a triplet of eighth notes followed by a quarter note, then a series of eighth notes. The bass clef staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff has a series of chords and some sixteenth-note patterns. The bass clef staff continues with eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a complex, dense texture with many sixteenth notes and chords. The bass clef staff has eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has chords and some sixteenth-note patterns. The bass clef staff has eighth-note accompaniment. Performance markings include *fff gradual rit.* and *molto rit.*

Fifth system of musical notation. The treble clef staff has eighth-note patterns and chords. The bass clef staff has chords and a triplet. Performance markings include *Presto (♩ = 192)*, *L. H.*, *f*, and *ff*. The system ends with a double bar line and a fermata.



