

Jim Steinman Collection



01) Bat Out of Hell



02) Bat Out of Hell 2



03) Bat Out of Hell 3



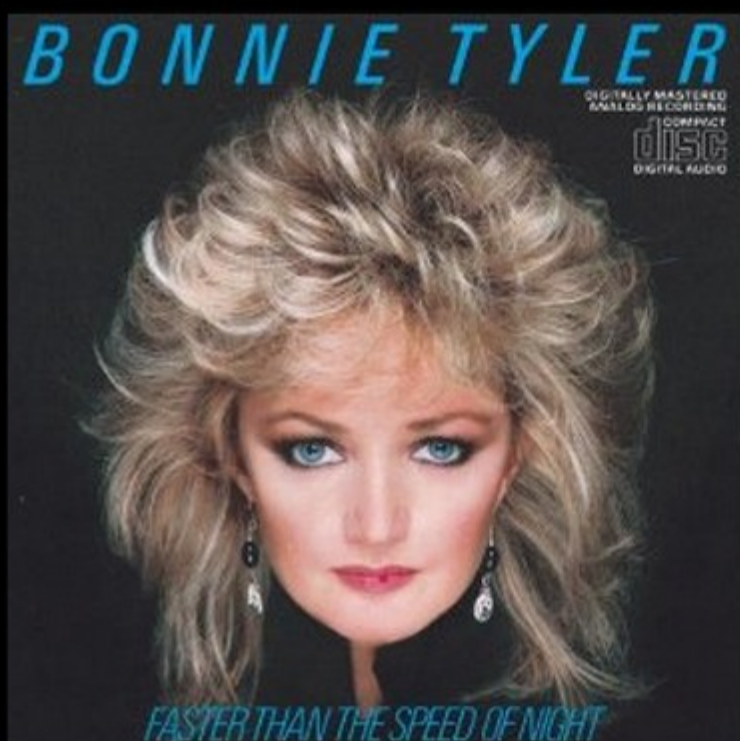
04) Bad for Good



05) Dead Ringer



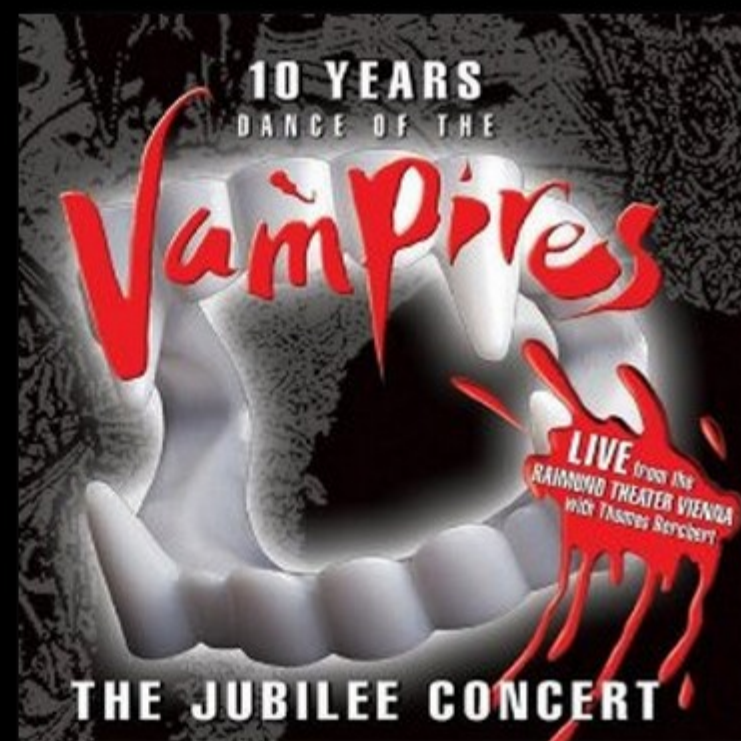
06) Streets Of Fire



07) Bonnie Tyler



08) Air Supply



09) Dance of the Vampires

MAKING LOVE OUT OF NOTHING AT ALL

Words and Music by
JIM STEINMAN

Moderately slow

G Em

mp L.H. *simile*

C Dsus D7

G Bm/F# Em Em/D

know just how to whis - per and I know just how to cry; — I

mf

C D C/D

know just where to find — the an - swers; and I know just how to lie. — I

G Bm/F# Em Em/D

know just how to fake_ it, and I know just how to scheme;_ I

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for G, Bm/F#, Em, and Em/D.

C D

know just when to face_ the truth, _ and then I know just when to dream._ And I

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for C and D.

G Bm/F# Em

know just where to touch_ you, and I know just what to prove;_ I

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for G, Bm/F#, and Em.

C D

know when to pull you clos - er, and I know_ when to let you loose._ And I

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the vocal line for C and D.

G Em Em7

know_ the night _ is fad - ing, and I know_ that time's_ gon-na fly; _ and I'm
make_ the run _ or stum - ble. I can make_ the fi - nal _ block. _ And I can

Cmaj7 Cmaj7/D D7

nev-er gon-na tell you ev-'ry-thing I've got to tell you, but I know I've got to give it a try. _ And I
make ev-'ry tac - kle at the sound of the whis - tle I can make all the sta - di-ums rock. _ I can

G Em

know_ the roads _ to rich - es, and I know_ the ways _ to fame; _ I
make_ to-night _ for-ev - er. Or I can make it dis-ap-pear by the dawn. _ And I can

Cmaj7 Cmaj7/D D7

know all the rules _ and then I know how to break _ 'em and I al-ways know the name of the game. _ But I
make you ev-'ry pro-mise that has ev-er been made. and I can make all your de - mons be gone. _ But I'm

C F C F G Am

don't know how to leave you, and I'll nev - er let you fall; and I
nev-er gon-na make it with-out you. Do you real-ly wan-na see me crawl? and I'

Em C D

don't know how you do it, } mak-ing love out of noth-ing at
nev-er gon-na make it like you do, }

G Em

(Bkgrd:) Mak-ing love
all; out of noth-ing at all, mak-ing love out of noth-ing at

C Dsus D G

To Coda

mak-ing love.
all, out of noth-ing at all. Mak-ing love out of noth-ing at

Em C D7

mak-ing love all, out of noth-ing at all, mak-ing love out of noth-ing at

G C D/F#

all. Ev-'ry time I see you all the rays of the sun are

mp

G C Am7

stream-ing through the waves in your hair; and ev-'ry star in the sky is tak-ing aim at your eyes like a spot-

Em C D/F#

light. The beat-ing of my heart is a drum, and it's lost and it's

G/B C

look-ing for a rhy-thm like you. You can take the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a G/B chord and a C chord. The lyrics are "look-ing for a rhy-thm like you. You can take the". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

Am7 D/F# G

dark-ness from the pit of the night — and turn in - to a bea-con burn-ing end-less-ly bright. —

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with an Am7 chord, a D/F# chord, and a G chord. The lyrics are "dark-ness from the pit of the night — and turn in - to a bea-con burn-ing end-less-ly bright. —". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part continues with the same accompaniment style as the first system.

C Am7 C/D

I've got to fol-low it, 'cause ev-'ry-thing I know, well it's noth-ing till I give it to you. —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a C chord, an Am7 chord, and a C/D chord. The lyrics are "I've got to fol-low it, 'cause ev-'ry-thing I know, well it's noth-ing till I give it to you. —". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part continues with the same accompaniment style.

G Em

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a G chord and an Em chord. The lyrics are not present in this system. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part continues with the same accompaniment style.

C D7sus D7

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass line consists of chords. Above the staff, guitar chord diagrams are provided for C, D7sus, and D7.

D.S. al Coda

2. I can

Musical notation for the second system, including the instruction "D.S. al Coda" and the lyric "2. I can".

CODA G

love out of noth-ing at

Musical notation for the third system, including the instruction "CODA" and a guitar chord diagram for G. The lyrics "love out of noth-ing at" are written below the staff.

Em

Mak-ing love all. Out of noth-ing at all, mak-ing love out of noth-ing at

Musical notation for the fourth system, including a guitar chord diagram for Em. The lyrics "Mak-ing love all. Out of noth-ing at all, mak-ing love out of noth-ing at" are written below the staff.

C D7sus D7

mak-ing love, love, love. out of noth-ing at

Repeat ad lib. and Fade

Musical notation for the fifth system, including guitar chord diagrams for C, D7sus, and D7. The lyrics "mak-ing love, love, love. out of noth-ing at" are written below the staff. The instruction "Repeat ad lib. and Fade" is also present.

Read 'em and Weep

Music and Lyric by
JIM STEINMAN

Moderately fast

Bb6 Bb

Gm Gm7

Ebmaj7 Bb/Eb

F6

Bb6 Bb

Gm Gm7

Ebmaj7 Bb/Eb

F6

* I've been

Bb6

Bb

Gm

Gm7

Ebmaj7

try - ing for hours ——— just to think of what ex - act - ly to say. ———
whis - per - ing soft - ly, tryin' to build a cry up in - to a scream. _

F6

Bb6

Bb

Gm


Gm7

I thought I'd leave you with a let - ter or a fi - er - y speech, like when an
We let the past — slip a - way and put the fu - ture on hold; ——— now the

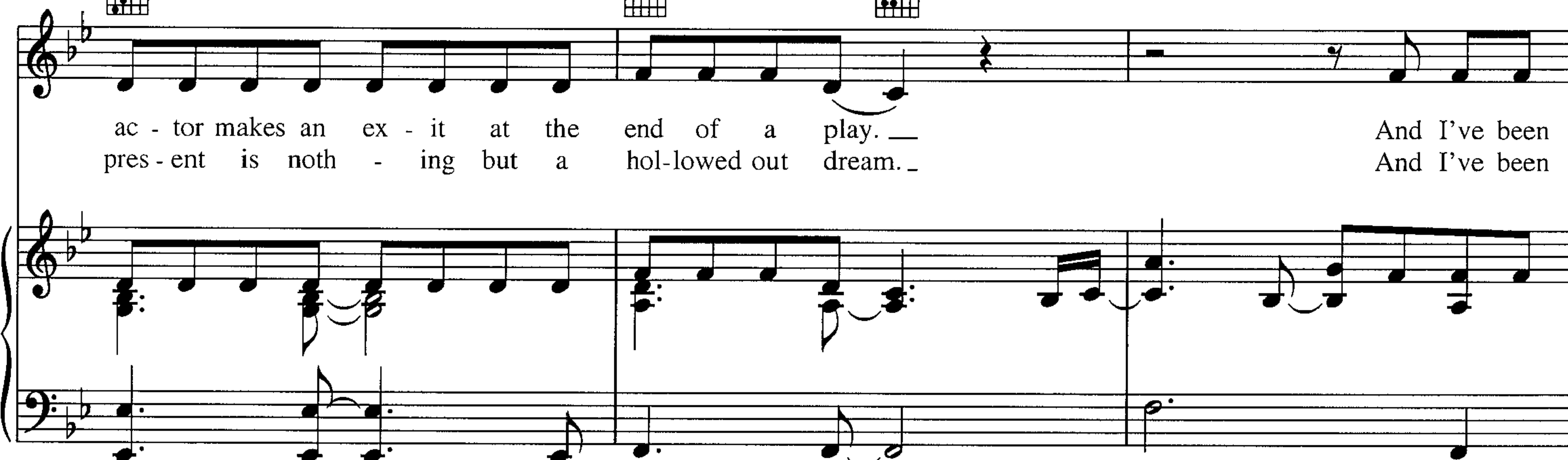
8vb-----

* Verse 1 is sung one octave lower than written pitch. Verse 2 is sung at written pitch.

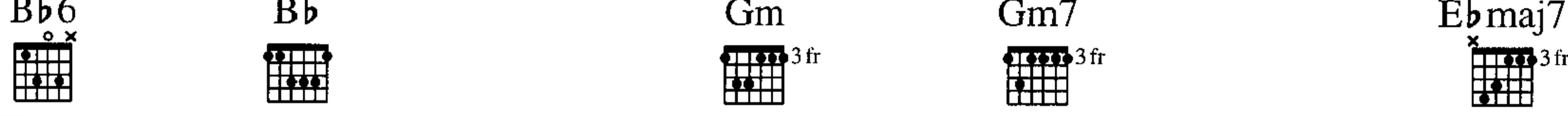
E \flat maj7 **F6** **F**



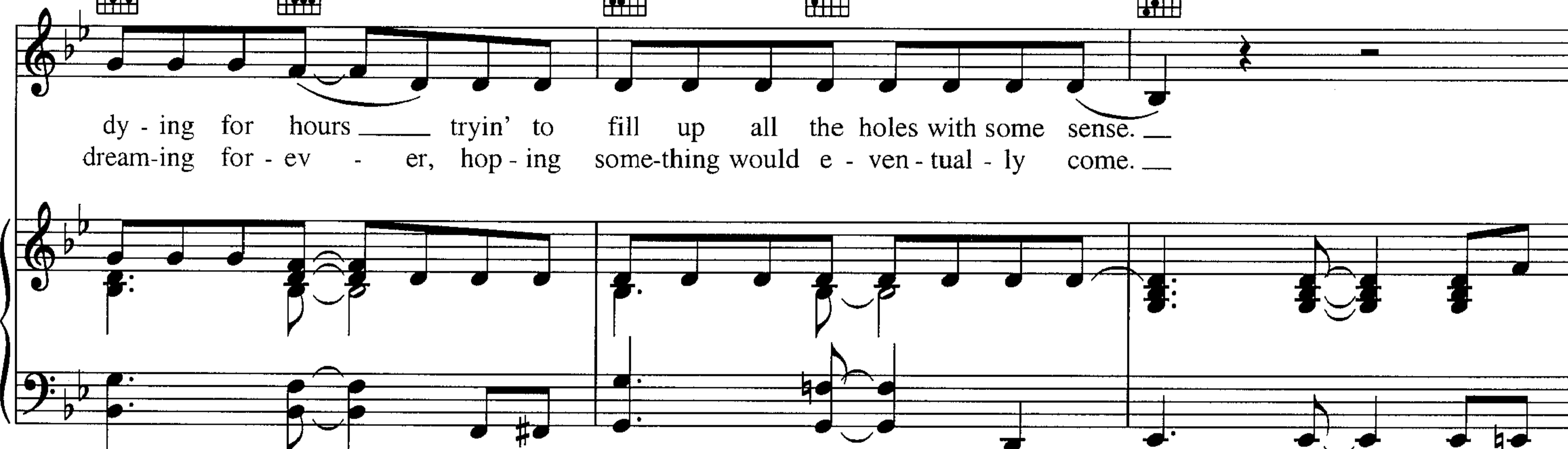
ac - tor makes an ex - it at the end of a play. — And I've been
 pres - ent is noth - ing but a hol - lowed out dream. — And I've been



B \flat 6 **B \flat** **Gm** **Gm7** **E \flat maj7**



dy - ing for hours — tryin' to fill up all the holes with some sense. —
 dream - ing for - ev - er, hop - ing some - thing would e - ven - tual - ly come. —




F6 **F** **B \flat 6** **B \flat** **Gm** **Gm7**



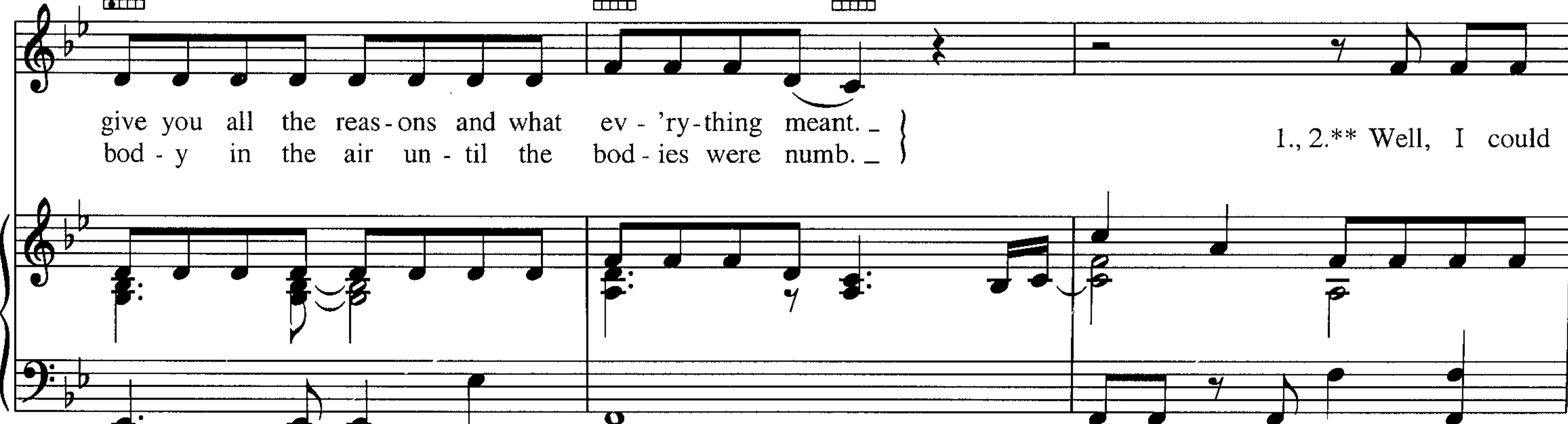
I'd like to know why you gave up and you threw it a - way; I'd like to
 I saw your eyes in the dark, I felt your kiss on my lips, I traced your



E \flat maj7 **F6** **F**



give you all the reas - ons and what ev - 'ry - thing meant. — }
 bod - y in the air un - til the bod - ies were numb. — } 1., 2.** Well, I could

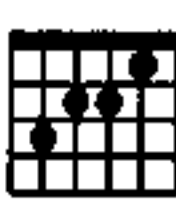


** Sung both times at one octave below written pitch.

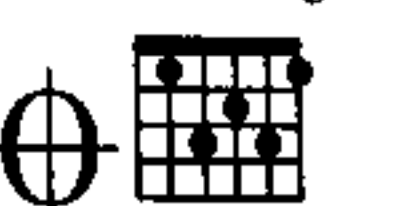
Dm



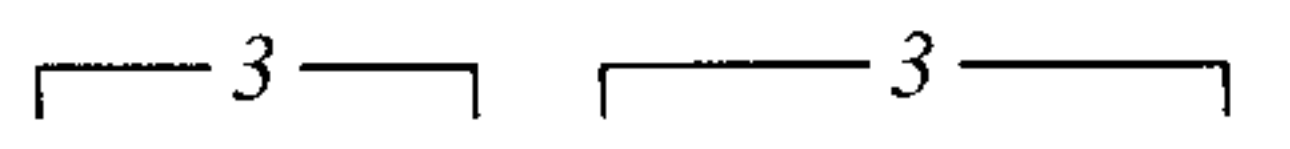
C6



Bb maj7

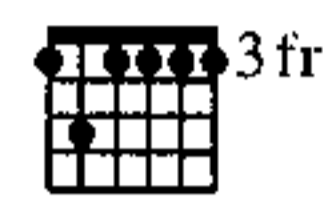


To Coda



tell you good - bye — or may - be see you a - round with just a touch of a sar - cas - tic

Gm7



Eb



thanks. — We start - ed out with a bang — and at the

Cm



Db



F

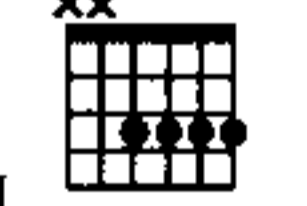


top of the world; — now the guns are ex - haust - ed and the bul - lets are blanks —

Slower

Tempo I

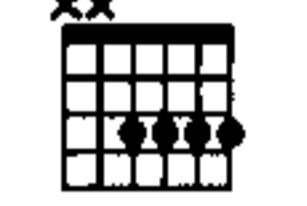
Gm/F



F



Gm/F



F



F



Bb



F/Bb



and ev - 'ry-thing's blank. — If I could on - ly find the words, then I would

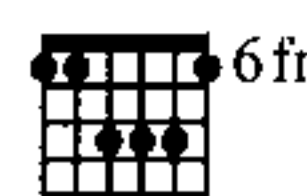
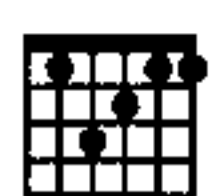
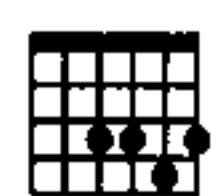
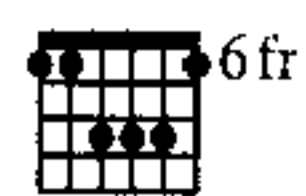
Eb/Bb

Eb/F

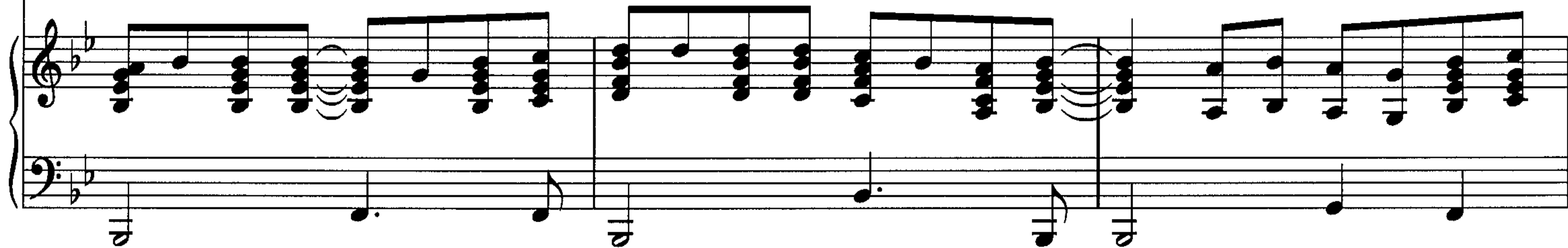
Bb

F/Bb

Eb/Bb



write it all down; if I could on - ly find a voice, I would speak. — Oh, it's



Bb

Dm7

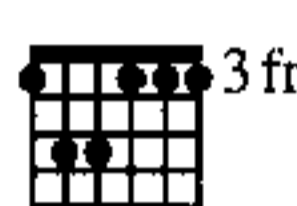
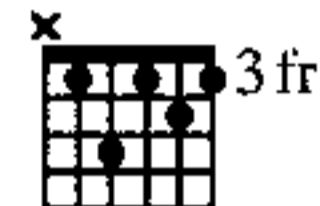
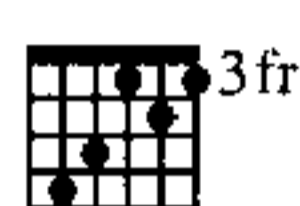
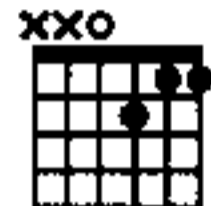
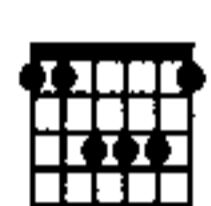
Eb

Cm7

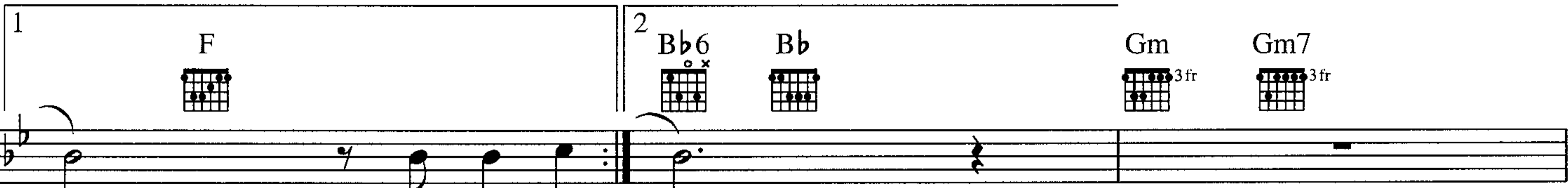
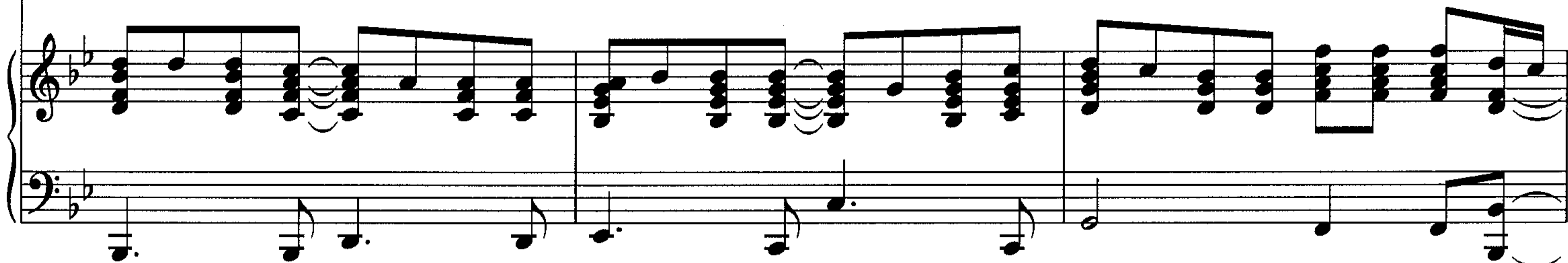
Gm

F

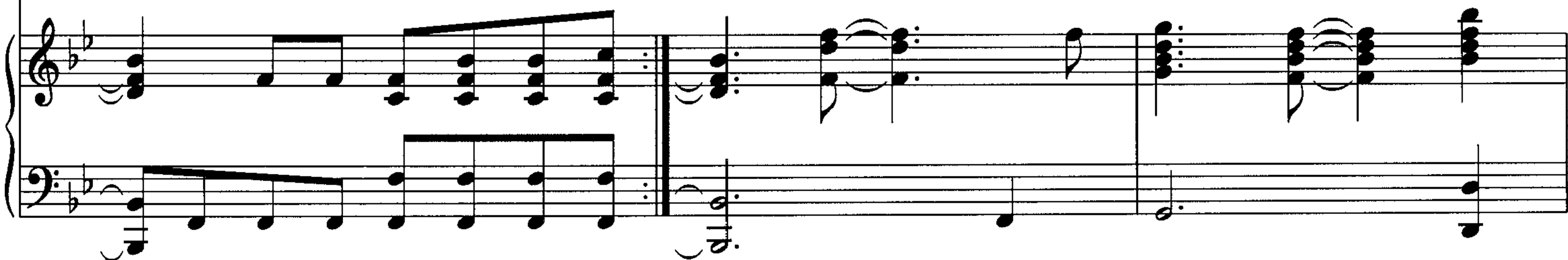
Bb



there in my eyes; — oh, can't you see me to-night? Come on and look at me and read 'em and weep. —



If I could



Ebmaj7

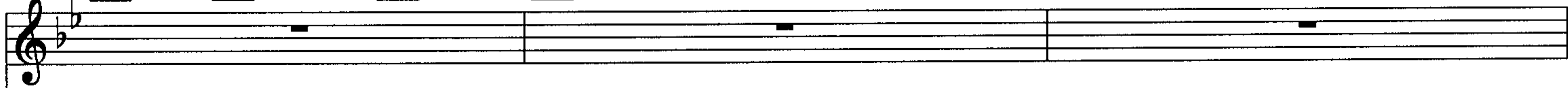
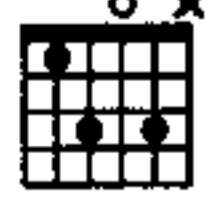
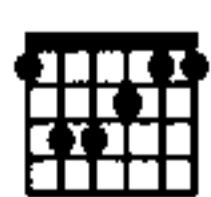
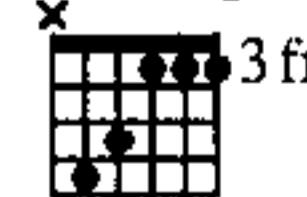
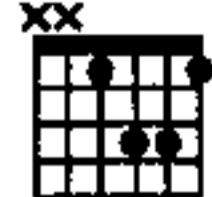
Bb/Eb

Ebmaj7

F

Bb6

Bb



Gm
3fr

Gm7
3fr

E♭maj7
3fr

F6

D.S. al Coda

* I've been

CODA B♭maj7

3fr

Gm7

3fr

touch of a sar - cas - tic thanks. — But now the

E♭
3fr

Cm7
3fr

D♭

rooms are all emp - ty, the can - dles are dark, — the guns are ex - haust - ed and the

F

Gm/F
xx

F

Gm/F
xx

F

Slower

F

3fr

bul - lets are blanks — and ev - 'ry-thing's blank. — If I could

* Sing at written pitch.

Bb F/Bb Eb/Bb Eb/F

on - ly find the words then I would write it all down; if I could
 there in me eyes — and com - ing straight from my heart; it's run - ning

Bb F/Bb Eb/Bb

on - ly find a voice, I would speak. Oh, it's
 si - lent and an - gry and deep. Oh, it's

Bb Dm7 Eb Cm7

there in my eyes; — oh, can't you see me to - night? Come on and
 there in my eyes — and it's all — I can say. Come on and

Tempo I
 Gm F Bb

look at me and read 'em and weep. — Oh, it's
 look at me and read 'em and weep. —

E \flat

F

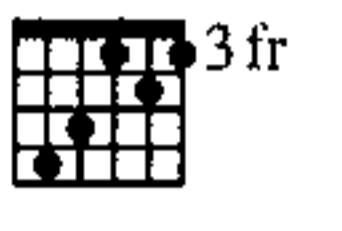
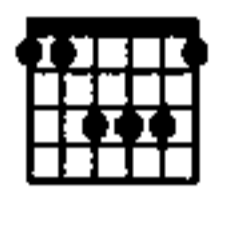


(Read 'em and weep) for all the hours we'll be
for the mem - 'ries still a -

B \flat

E \flat

F



spend - ing a - lone. (Read 'em and weep) for the dreams we'll let go. _____
live in the wind. (Read 'em and weep) for the lives we will lead. _____

B \flat

E \flat

F/E \flat



(Run - ning si - lent and deep.) And all the prom - is - es we
(Run - ning si - lent and deep.) And all the things that will have

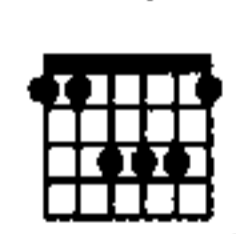
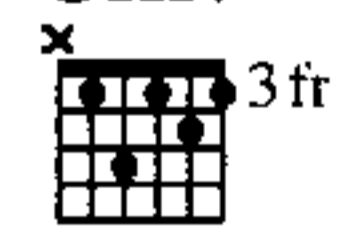
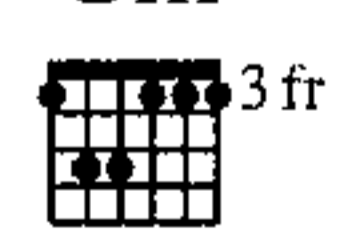
Dm7

Gm

Cm7

Cm/F

B \flat



prom-ised to keep, _____ they won't be kept an - y - more. _____ (Read 'em and weep)

2 **Dm7** **Gm** **Gm** **F** **Bb** **Slower**

nev - er been said. — Why don't you look at me and read 'em and weep? — Come on and

A little faster

Gm **F/A** **Bb** **F/Bb** **Eb/Bb**

look at me and read 'em. It's there in my eyes — and com-ing straight from my heart. It's run-ning

Bb **F/Bb** **Eb/Bb** **Bb** **Dm7**

si - lent and an - gry and deep. — It's there in my eyes; — it's

Much slower

Eb **Cm7** **Gm** **F** **Bb**

all I can say. Come on and look at me and read 'em and weep.

FASTER THAN THE SPEED OF NIGHT

Words and Music by
JIM STEINMAN

Chord diagrams: D, G, A

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with eighth-note patterns. The lower staff is in bass clef and contains a bass line with quarter notes. Above the first staff, three guitar chord diagrams are shown: D (x02321), G (x32033), and A (x02221).

Chord diagrams: D, G, A

I don't want to let a - noth - er min - ute get by They're

The second system continues the musical notation from the first system. The vocal line in the upper staff begins with the lyrics "I don't want to let a - noth - er min - ute get by". The piano accompaniment continues with the same rhythmic patterns. Chord diagrams for D, G, and A are shown above the staff.

Chord diagrams: D, G, A

slip - ping through our fin - gers but we're read - y to fly The night

The third system continues the musical notation. The vocal line in the upper staff begins with the lyrics "slip - ping through our fin - gers but we're read - y to fly". The piano accompaniment continues with the same rhythmic patterns. Chord diagrams for D, G, and A are shown above the staff.



— will be our co-ver and we'll hud-dle be - low ——— We've got the



mu-sic in our bod-ies and the rad - i - o ——— And when the

(MIDDLE 1)



morn-ing ar - rives — it will all — be gone



Dis - a - ppear in - to the crack of dawn We bet - ter make our move

F#m



Bm



now be - fore the sun is a - wake _____ It's time to

G



A



put up or shut_ up and to pick up the pace_ (It's time to

G



A



put up or shut up and to pick up the pace _____) Ba - by ba - by ba - by.
(2. And)

VERSE 2: And I don't want to let another minute go by
 Love is gonna get us while the moon is in the sky
 We may be running out of night but never running out of steam
 We're acting on a hunch and we'll be acting out a dream

There rea - lly is - n't an - y time to lose They're gon - na

catch us if we wait til it gets too light You're such a

pret - ty boy let me show you what to do and you'll do

it But you've got - ta move

Em



G



A



fast - er Fast - er than the speed of night

(CHORUS)

D



A



G



A



D



A



Bm



G



Fast - er than the speed of night Fast - er than the speed of night It's all—

D



A/C#



— we ev - er want - ed And all— we'll ev - er need And now it's

1

G/B



A sus 4



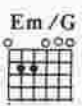
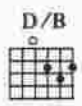
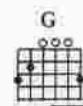
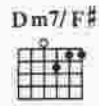
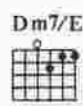
A



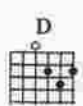
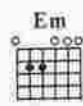
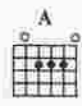
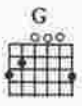
slip - ping through our fin - gers fast - er than the speed of night



slip - ping through our fin - gers Fast - er than the speed of



Fast - er than the speed of night Fast - er than the speed of night

F#m



(BRIDGE)

Let me show you how to drive me cra - zy_

G



Let me show you how to make me feel_ so_

Bm



good_ Let me show you how to take me to the

A



edge of the stars_ and then back_ a - gain_

HAVE YOU EVER SEEN THE RAIN?

F#m



You've got to show me how to drive you cra - zy —

G



You got to show me all the things you want to hap - pen to you —

Bm



We've got to tell each oth - er eve - ry - thing we

Em



A



al - ways want - ed some - one to do

VERSE 3: I don't want to push you now and I don't want to rush
 We're getting closer every second now but close is not enough
 The night will be our cover and we'll huddle below
 We got the music in our fingers and the radio.

MIDDLE 2: There really isn't anytime to lose
 We're going to lose it if we wait until it gets too light
 You're such a pretty boy
 Let me show you what to do and you'll do it
 But you gotta move faster
 Faster than the speed of night.

CHORUS: (*Repeat*)

INTRO: (*Repeat*) + Faster than the Speed of Night

HOLDING OUT FOR A HERO

Words by DEAN PITCHFORD
Music by JIM STEINMAN

Fast dance tempo (♩ = ca. 152)

Am



Am/G





life. —

f


Fmaj7





Am/E



1. E



2.3. E




First system of musical notation. It features a guitar part with two chord diagrams at the top: a C major chord (x32010) and an E minor chord (022100). The guitar part consists of a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second measure. The piano accompaniment has a treble clef with a triplet of eighth notes in the first measure and a quarter note in the second measure, and a bass clef with a quarter note in the first measure and a quarter note in the second measure.

Second system of musical notation. It includes a vocal line with the word "Ooh" written below it. The guitar part has an E minor chord diagram (022100) above the second measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation. It includes a vocal line with the word "Ooh" written below it. The guitar part has an F major chord diagram (133211) above the second measure. The piano accompaniment continues with the same rhythmic pattern.

Fourth system of musical notation. It features a guitar part with two chord diagrams at the top: a C major chord (x32010) and a G major chord (320033). The piano accompaniment continues with the same rhythmic pattern. The system concludes with the instruction "Repeat ad lib. and fade" written in italics.

1. Where have all the good — men gone, — and where are all — the gods? —
 2. Some - where af - ter mid - night, in — my wild - est fan - tas - y, —

mf

Where's the street - wise Her - cu - les — to fight —
 some - where just — be - yond — my reach, — there's some -

F

— the ris - ing odds? — Is - n't there a white —
 one reach - ing back for me. — Rac - ing on the thun -

E **Am/E** **E** **E7/G#** **Am**

— knight up - on — a fi - ery steed? —
 - der and — ris - ing with the heat, —

Em

Dm



Late at night I toss, and I turn, and I
 it's gon - na take a su - per - man to

E



dream of what I need. I need a feet.
 sweep me off my

1. To next strain 2.

Chorus:



I need a he - ro. I'm hold - ing out for a he -

Em



To Coda

F



ro 'til the end of the night. He's got - ta be strong, and he's got -

C



ta be fast, — and he's got — ta be fresh — from the fight. —



G Am



I need a he - ro. I'm hold - ing out for a he -



Em F



ro 'til the morn - ing — light. — He's got — ta be sure, — and it's got -

1.



C



ta be soon, — and he's got — ta be larg - er than life, —



G *D.C.* 2. F

larg - er than He's got - ta be sure, and it's got -

Dm7 C G

- ta be soon, and he's got - ta be larg - er than life. _____

To next strain 3. F

I need a He's got - ta be sure and it's got -

C G *D.S. 5/8*

- ta be soon, and he's got - ta be larg - er than life. _____ I need a

4.



He's got - ta. be sure, and it's got -

Dm7



D.S. al Coda

- ta be soon, and he's got - ta be larg - er than life. I need a

Am



he - ro. I'm hold - ing out for a he -

Em



ro 'til the end of the night.

Am  F/A 



Dm/A  Bm7-5/A 



Am 

1.  2. 



Am  Dm/A  Am  F 

Up where the moun-tains meet the heav-ens a-bove, _ out where the light-ning splits _



Dm7



E7



the sea, I could swear there is some one, some where, watch -

Am



ing me. Through the wind, and the chill, -

F



and the rain, and the storm, and the flood, -

Dm7



E7



Am



I can feel his ap-proach like a fire in my blood.

Ebdim



Musical notation for the first system, including treble and bass staves. The bass line features a *cresc.* marking.

Am/E



E



D.S. ff

I need a

Musical notation for the second system, including treble and bass staves. The bass line features a *ff* marking.

F



Coda

Ooh

mf

Musical notation for the third system, including treble and bass staves. The bass line features a *mf* marking.

C



Ooh

Musical notation for the fourth system, including treble and bass staves. The bass line features a *p* marking.

TOTAL ECLIPSE OF THE HEART

Words and Music by JIM STEINMAN

Bbm

Turn a - round _____
 Turn a - round _____
 (Instrumental/Verse 3)

Eve - ry now and then I get a
 Eve - ry now and then I get a

Ab

lit - tle bit lone - ly and you're ne - ver com - ing round _____
 lit - tle bit rest - less and I dream of some - thing wild _____

Bbm

Turn a - round _____
 Turn a - round _____

Eve - ry now and then I get a
 Eve - ry now and then I get a

Ab



lit - tle bit tired of lis - ten - ing to the sound of my tears.
lit - tle bit help - less and I'm ly - ing like a child in your arms,

Db



Turn a - round ——— Eve - ry now and then I get a
Turn a - round ——— Eve - ry now and then I get a

B



lit - tle bit ner - vous that the best of all the years have gone by.
lit - tle bit an - gry and I know I've got to get out and cry.

Db



Turn a - round ——— Eve - ry now and then I get a
Turn a - round ——— Eve - ry now and then I get a

B



lit - tle bit ter - ri - fied and then I see the look in your eyes.
lit - tle bit ter - ri - fied but then I see the look in your eyes.

CHORUS



Turn a - round _____ Bright _____ eyes Eve - ry now and then I fall a -

1



part _____
Turn a - round _____ bright _____ eyes Eve - ry now and then I fall a -

2



part _____
Turn a - round _____ Bright _____ eyes _____ Eve - ry now and then I fall a -

MIDDLE **Ab** **Fm** **Db** **Eb7**

part and I need you now to - night; And I need you more than ev -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in 4/4 time, starting with a quarter rest followed by eighth notes. The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a simple bass line. Chord diagrams for Ab, Fm, Db, and Eb7 are provided above the vocal line.

Ab **Fm** **Db** **Eb7**

- er And if you on - ly hold me tight we'll be hold - ing on for -

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics. The piano accompaniment remains consistent with the first system. Chord diagrams for Ab, Fm, Db, and Eb7 are provided above the vocal line.

Ab **Fm** **Db** **Eb7**

ev - er, And we'll on - ly be ma - king it right 'cause we'll ne - ver be wrong to

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics. The piano accompaniment remains consistent with the first system. Chord diagrams for Ab, Fm, Db, and Eb7 are provided above the vocal line.

Db/F **Eb/G**

geth - er we can take it to the end of the line, Your

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with the lyrics. The piano accompaniment continues with the same accompaniment pattern. Chord diagrams for Db/F and Eb/G are provided above the vocal line.

Fm **Bb**

love is like a sha - dow on me all of the time. _____

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a 2/4 time signature, starting with a half note 'love' and ending with a dotted half note 'time'. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line. Chord diagrams for Fm and Bb are provided above the vocal line.

Ab **Eb/G**

I don't know what to do and I'm al - ways in the dark. — We're

Detailed description: This system contains the next two lines of music. The vocal line begins with a quarter rest, followed by the lyrics 'I don't know what to do and I'm always in the dark. — We're'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Ab and Eb/G are provided above the vocal line.

Fm **Bb**

liv - ing in a pow - der keg and giv - ing off sparks — I real - ly need you to - night.

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics 'living in a powder keg and giving off sparks — I really need you to - night.' The piano accompaniment features a more active right-hand part with eighth-note chords. Chord diagrams for Fm and Bb are provided above the vocal line.

Ab/C **Eb/Bb** **Ab/C** **Db** **Eb7**

For e - ver's gon - na start to - night — For - e - ver's gon - na start — to —

Detailed description: This system contains the final two lines of music. The vocal line has lyrics 'For e - ver's gon - na start to - night — For - e - ver's gon - na start — to —'. The piano accompaniment concludes with sustained chords. Chord diagrams for Ab/C, Eb/Bb, Ab/C, Db, and Eb7 are provided above the vocal line.

Ab/Eb Fm C

night
Once u - pon a time I was fal - ling in love But now I'm on - ly fal - ling a - part.

Db Ab/C Bbm7 Eb

There's no - thing I can do A tot - al e - clipse of the heart.

Ab Fm Db Eb7 Eb/G

Ab Fm C Db Ab/C

Once up - on a time there was light in my life, but now there's on - ly love in the dark.

Bbm Eb7 Ab Fm To Coda

No-thing I can say a tot-al e-clipse of the heart

Db Eb7 Eb/G Ab D.S. al Coda

No-thing I can say a tot-al e-clipse of the heart

CODA CHORUS E/B Repeat and Fade

Turn a-round Bright eyes

Verse 3:

Turn around
 Every now and then I know you'll never be the boy you
 always wanted to be
 Turn around.
 But every now and then I know you'll always be the only boy
 who wanted me the way that I am
 Turn around.
 Every now and then I know there's no-one in the universe as
 magical and wonderous as you
 Turn around.
 Every now and then I know there's nothing any better there's
 nothing that I just wouldn't do

Chorus:

Turn around bright eyes
 Every now and then I fall apart
 Turn around bright eyes
 Every now and then I fall apart

Middle:

And I need you now tonight, and I need you more than ever
 And if you'll only hold me tight we'll be holding on forever
 And we'll only be making it right cause we'll never be
 wrong together
 We can take it to the end of the line.
 Your love is like a shadow on me all the time
 I don't know what to do and I'm always in the dark
 We're living in a powder keg and giving off sparks
 I really need you tonight, forever's gonna start tonight,
 forever's gonna start tonight
 Once upon a time I was falling in love, but now I'm only
 falling apart
 Nothing I can do, a total eclipse of the heart
 Once upon a time there was light in my life, but now
 there's only love in the dark
 Nothing I can say, a total eclipse of the heart
 A total eclipse of the heart
 Turn around bright eyes
 Turn around bright eyes
 Turn around.

no matter what

music by andrew lloyd webber. lyrics by jim steinman. © copyright 1998 the really useful group limited, 22 tower street, london wc2 (50%) & lost boys music/polygram music publishing limited, 47 british grove, london w4 (50%). all rights reserved. international copyright secured.

Unhurried

A A7 D

The piano introduction consists of four measures. The first measure has a treble clef with a whole chord of A major (F#4, A4, C#5) and a bass clef with a whole note of A2. The second measure has a treble clef with a whole chord of A7 major (F#4, A4, C#5, E5) and a bass clef with a whole note of A2. The third and fourth measures have a treble clef with a whole chord of D major (F#4, A4, B4, D5) and a bass clef with a whole note of D2. The melody in the bass clef is a simple eighth-note line: A2, B2, C3, D3, E3, F#3, G3, A3.

Bm A

The piano accompaniment for the first two measures of the vocal line. The first measure has a treble clef with a whole chord of Bm (B3, D4, F#4) and a bass clef with a whole note of B1. The second measure has a treble clef with a whole chord of A major (F#4, A4, C#5) and a bass clef with a whole note of A2. The melody in the bass clef continues: B2, C3, D3, E3, F#3, G3, A3.

A Bm/A

No mat-ter what they tell us, no mat-ter what they do,
If on - ly tears were laugh - ter, if on - ly night was day,

The vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The first measure has a treble clef with a whole chord of A major (F#4, A4, C#5) and a bass clef with a whole note of A2. The second measure has a treble clef with a whole chord of Bm/A (B3, D4, F#4, A4) and a bass clef with a whole note of B1. The melody in the bass clef continues: B2, C3, D3, E3, F#3, G3, A3.

Bm D/E E Esus+ E A

no mat-ter what they teach us, what we be - lieve is true,
if on - ly prayers were an - swered then we would hear God say,

The vocal line and piano accompaniment for the last two lines of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The first measure has a treble clef with a whole chord of Bm (B3, D4, F#4) and a bass clef with a whole note of B1. The second measure has a treble clef with a whole chord of D/E (D3, E3, F#3, G3) and a bass clef with a whole note of D2. The third measure has a treble clef with a whole chord of E major (G#3, E4, G#4) and a bass clef with a whole note of E2. The fourth measure has a treble clef with a whole chord of A major (F#4, A4, C#5) and a bass clef with a whole note of A2. The melody in the bass clef continues: B2, C3, D3, E3, F#3, G3, A3.

A

No mat - ter what they call us, how - ev - er they at -
No mat - ter what they tell you, no mat - ter what they

Bm/A

Bm

D/E

E

- tack, do, no mat - ter where they take us,
do, no mat - ter what they teach you,

Esus⁴

E

A

we'll find our own way back.— I can't de - ny— what I—
what you be - lieve is true.— And I will keep— you safe—

A⁷

D

be - lieve, and strong— I can't be— what I'm not.—
and shel - tered— from the storm.—

Bm D/E E Esus⁴ E⁷

I know our love's for - ev - er, I know no mat - ter what -
 No mat - ter where it's bar - ren our dream is be - ing born.

The first system of the score features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line consists of two phrases. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

1. 2.

A A C

f Instrumental

The second system continues the piano accompaniment and includes an instrumental section. It features a first ending (1.) and a second ending (2.) marked with repeat signs. The instrumental section is marked with a forte (*f*) dynamic and the word "Instrumental". The key signature changes to two sharps (F#, C#) and the time signature remains 8/8.

Dm

The third system continues the piano accompaniment with a Dm chord. The key signature remains two sharps (F#, C#) and the time signature is 8/8. The piano part consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

Dm/G G⁷ G C F/C

The fourth system continues the piano accompaniment with chords Dm/G, G⁷, G, C, and F/C. The key signature remains two sharps (F#, C#) and the time signature is 8/8. The piano part consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

C F/C C Dm

No mat-ter who they fol-low, no mat-ter where they lead,

F/G G⁷ G^{sus}⁴ G⁷

no mat-ter how they judge us I'll be eve-ry one you need..

C C⁷/E

No mat-ter if the sun don't shine..

F C/E Dm

or if the skies are blue. No mat-ter what the

F/G

G⁷G^{sus}⁴G⁷

C

end - ing,

my life be - gan

with you.

I

C

C⁷/E

F

rall. C/E

can't de - ny — what I — be - lieve, —

I can't be — what I'm not. —

Colla voce

Dm

G⁷

I know this love's for ev - er,

That's all that mat - ters now no mat - ter

*a tempo*C²*Repeat to fade*

what.

No no mat - ter no.

No no mat - - ter what.

No no

mat - ter no.

No no mat -

It's all coming back to me now

Musik & Text: Steinman, Jim

Rubato ♩ = 92

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The first system includes a bass line with an 8va (octave) marking. The second system includes an 8va marking and a C chord diagram. The third system includes G/B, F/A, G11 5fr., and C chord diagrams. The fourth system includes G/B, F/A, G11 5fr., and C chord diagrams. The lyrics '1. There were' are written at the end of the fourth system.

C F Dm Em

nights when the wind was so cold, _____ that my bo - dy froze in bed, if I just
 (2) emp - ty threats and hol - low lies, _____ and when - ever you tried to hurt me, I just

Am Dm F Gsus⁴_{3fr.} G

lis - tened to it, right out - side the win - dow. There were
 hurt you ev - en worse, and so much deep - er. There were

C F Dm Em

days when the sun was so cruel, _____ that all the tears turned to dust, and I just
 hours that just went on for days, _____ when a - lone at last, we'd count up all the

Am⁷ Dm F Gsus⁴_{3fr.} G

knew my eyes were dry - ing up for - ev - er.
 chan - ces, that were lost to us for - ev - er,

Em Am F G7 C Em Am

I fin - ished cry - ing in the in - stant that you left, and I can't re - mem - ber where, or when, or
 but you were his - tory with the slam - ming of the door, and I made my - self so strong a - gain some -

F Gsus4 G Em Am F G

how, _____ and I ban - ished ev - ery mem - ory you and I had ev - er
 how, _____ and I nev - er wast - ed a - ny of my time on you since

ritardando e diminuendo

F G11 C

a tempo

made, then, but when you touch me like this, and you
 but if I touch you like this, if you

G/B Am7 Dm7 F G7

hold me like that, I just have to ad - mit that it's all com - ing back to me, when I
 kiss me like that, it was so long a - go, but it's all com - ing back to me, if you

C G/B Am7 Dm7

touch you like this, and I hold you like that, it's so hard to be - lieve, but it's all
 touch me like this, if I kiss you like that, it was gone with the wind, but it's all

F G7 C F G

poco rall. *a tempo, più mosso*

com - ing back to me, it's all com - ing back, it's all com - ing back to me now. — 1.u.2. There were
 com - ing back to me, it's all com - ing back, it's all com - ing back to me now. —

Am F Em F Am F

mo-ments of gold, and there were flash-es of light, — there were things I'd ne-ver do a-gain, but then, they'd

Em F Am Em7 Am F

al - ways seemed right. — There were nights of end-less plea-sure, it was *poco a poco rall.* more than a - ny laws al - low,

Dm G13 C

ba - by, ba - by, if I kiss you like this, and if you
Ba - by, ba - by, ba - by when you touch me like this, and when you

a tempo

G/B Am7 Dm7 F G

whis-per like that, I was lost long a - go, but it's all com - ing back to me. If you
hold me like that, it was gone with the wind, but it's all com - ing back to me. When you

C G/B Am7 Dm7

want me like this, and if you need me like that, it was dead long a - go, but it's all
see me like this, and when I see you like that, then we see what we want to see, all

F G Am7 Dm7 F G

com - ing back to me. It's so hard to re - sist, but it's all com - ing back to me. I can
com - ing back to me, the flesh and the fan - tas - ies, all com - ing back to me. I can

Am7 Dm7 F G7 1. Am

più accelerando *a tempo*

bare - ly re - call, but it's all com - ing back to me now,
bare - ly re - call, but it's all com - ing back to me now.

G/B F(add9)/C Em Am

but it's all com - ing back.

G/B F(add9) Dm rit.

2. There were those

2. F C F

rall.

C F Dm'

F G11 5fr. rit.

If you for-

C G/B Am7 Dm7

a tempo, molto rit.

give me all this, if I for-give you all that, we for-give and for-get, and it's all

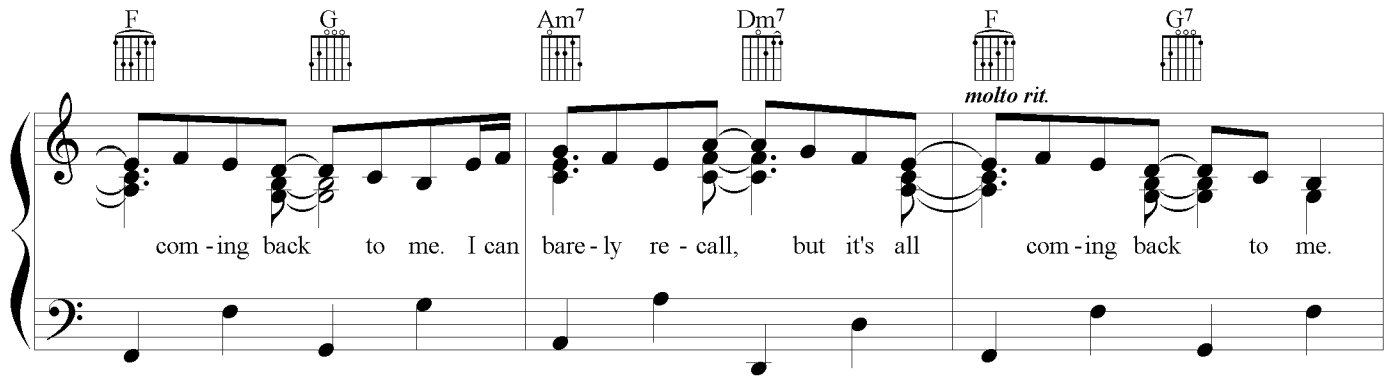
F G7 C G/B

com-ing back to me, when you see me like this, and when I see you like that, we see

Am7 Dm7 F G7 Am7 Dm7

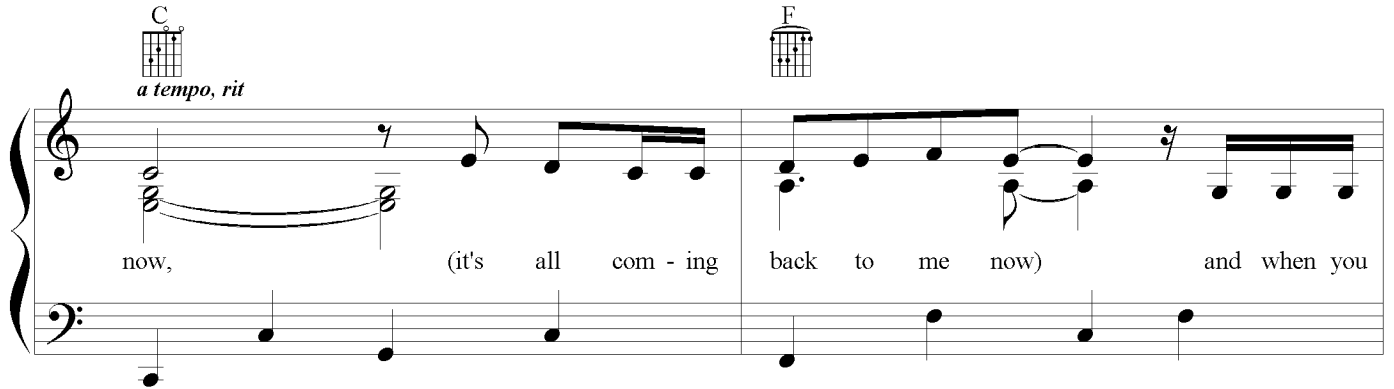
just what we want to see, all com-ing back to me, the flesh and the fan-tas-ies, all

F G Am⁷ Dm⁷ F G⁷
molto rit.



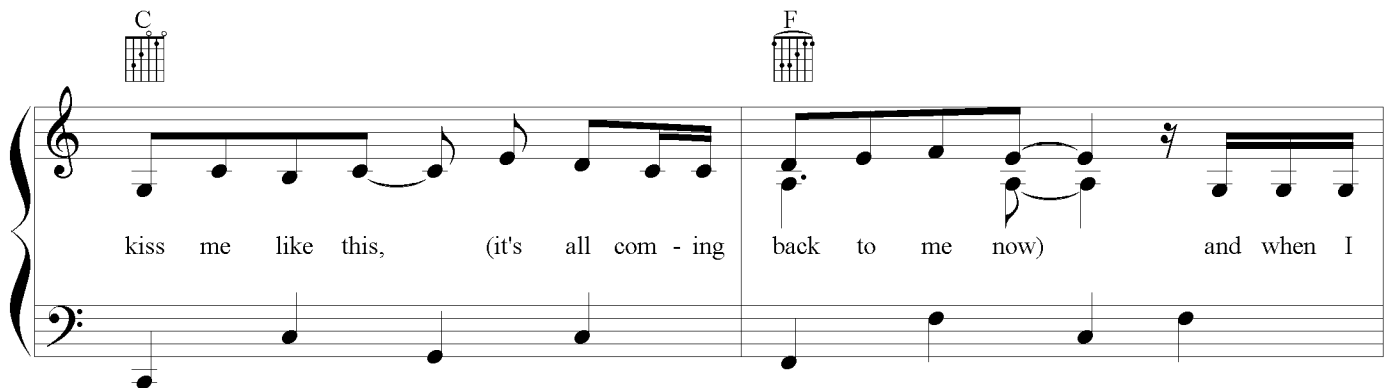
com - ing back to me. I can bare - ly re - call, but it's all com - ing back to me.

C F
a tempo, rit



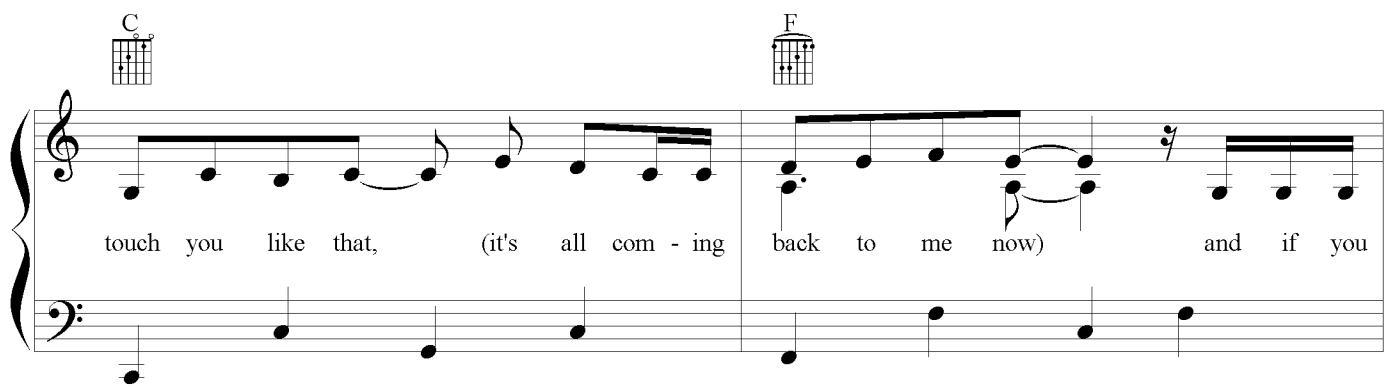
now, (it's all com - ing back to me now) and when you

C F



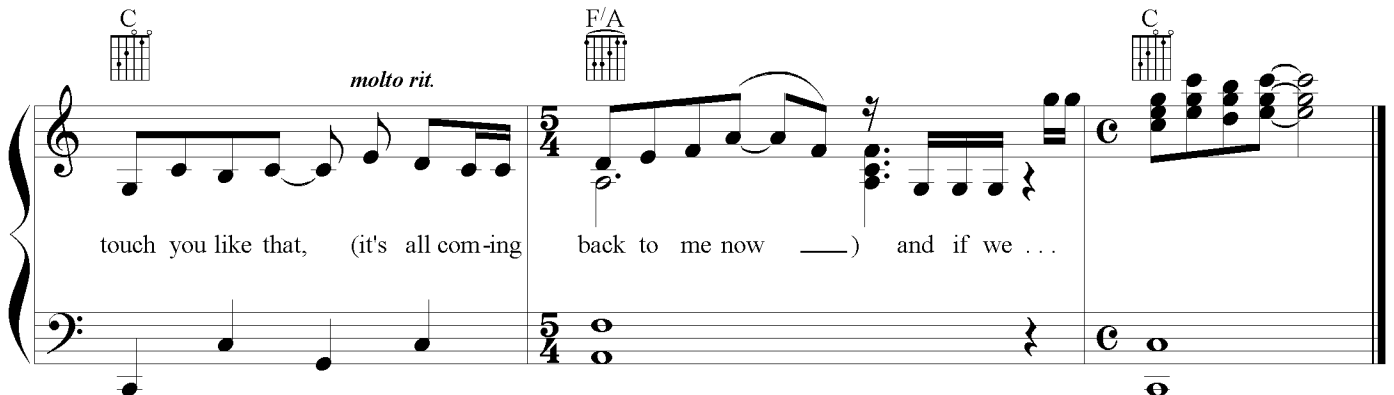
kiss me like this, (it's all com - ing back to me now) and when I

C F



touch you like that, (it's all com - ing back to me now) and if you

C F/A C
molto rit.

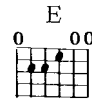


touch you like that, (it's all com - ing back to me now —) and if we ...

DANCE IN MY PANTS

Words and Music by
JIM STEINMAN

Moderately fast Rock beat
No chord

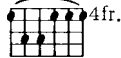


L.H. *f* R.H.

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 

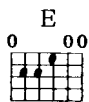
Oh, but now's the time to shake it. Oh ba -



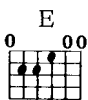
B  A  B 

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

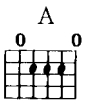




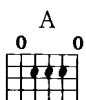
When I woke up this morn - in' and I



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

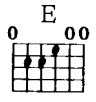
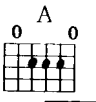
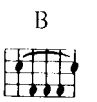


feel it in me start-in' to grow, — grow, — grow, —




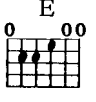

grow, — grow, grow - ow - ow - ow - ow - ow - ow - ow.




E  A  B 

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



E  B 

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



E  A  B 

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



E  B 

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



A 0 0 0 0 0 0 E 0 0 0 0 0 0 A 0 0 0 0 0 0

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

E 0 0 0 0 0 0 A 0 0 0 0 0 0 E 0 0 0 0 0 0 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 0 0 0 0 0 0 A/B x 0 0 0 0 0 0

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

E 0 0 0 0 0 0 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, —



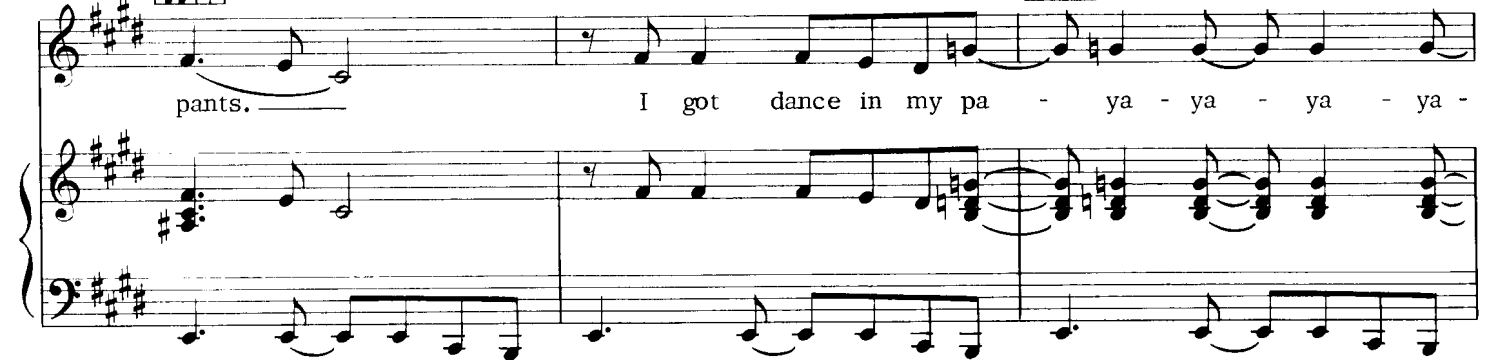
B  E 

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

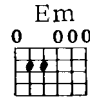
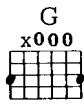
A 0 0

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

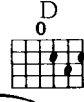
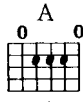
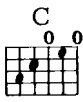
D 0

D+ 0

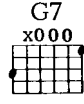
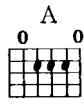
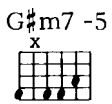
er, not a danc - er. I'm a lov - er, not a danc - er.



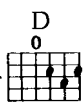
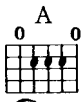
I'm just a lit-tle bit tired — if you know what I mean..Don't wan-na



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

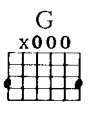


Ba - by, — ba - by, let me prove it to you. — Ba -

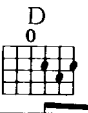


To Coda

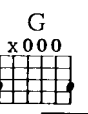
by, let me prove it to you. — (Girl) Well, — we can



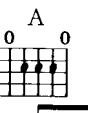
rock it real - ly hard or we can roll it real - ly slow. And we can



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. al Coda \diamond

Coda

D7
0

D7
0

(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 chords in the left hand, with a consistent bass line of quarter notes.

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-note patterns, and the left hand plays chords and a steady bass line of quarter notes.

The third system continues the piano accompaniment. It maintains the same rhythmic and harmonic structure as the previous systems, with eighth-note patterns in the right hand and chords/bass line in the left hand.

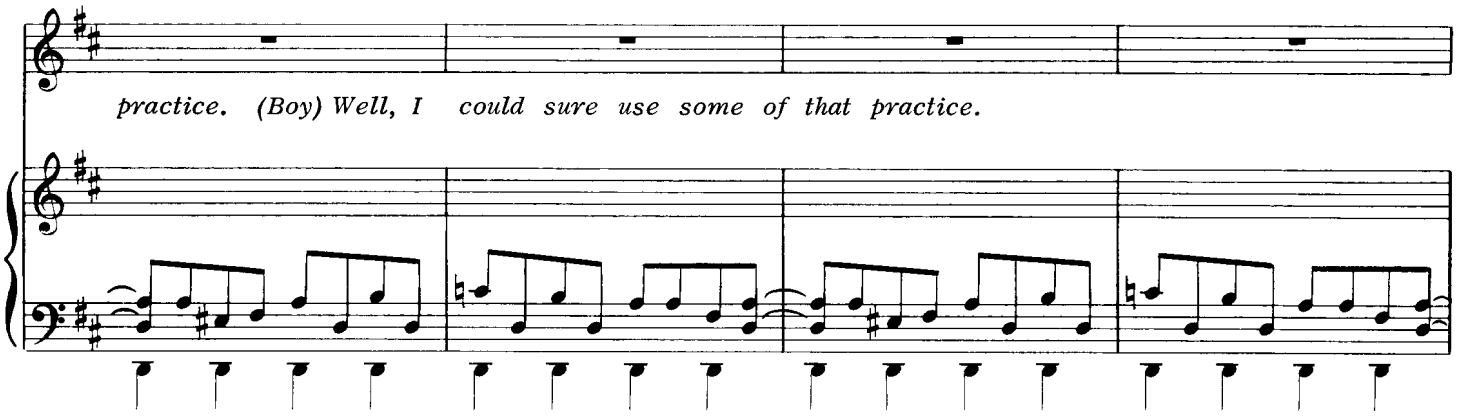
(Boy) Oh, jeez! (Girl) Come on! (Boy) Oh, jeez! (Girl) Come on!

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 chords/bass line 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

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

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 -

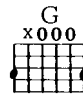
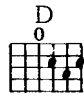
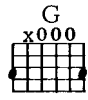
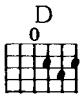




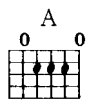
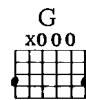
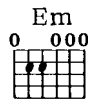
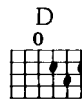

ing.— You don't say noth-ing all week.— You're get-ting read-y for danc -



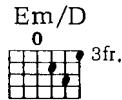
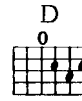

ing,— danc - ing,— and now your bod-y real-ly knows how to speak..



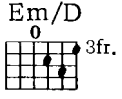
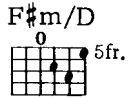
— You're get-ting read-y. Come on, — take a chance. — You got a whole lot-ta style and a



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



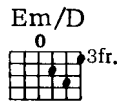
— (Girl) I'll crank it up all the way. — They'll nev-er get me to stop. —



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



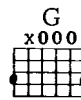
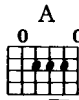
When they de - cide that I'm gone, - I know they're



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

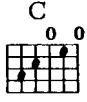
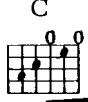
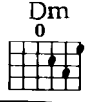
D7



LEFT IN THE DARK

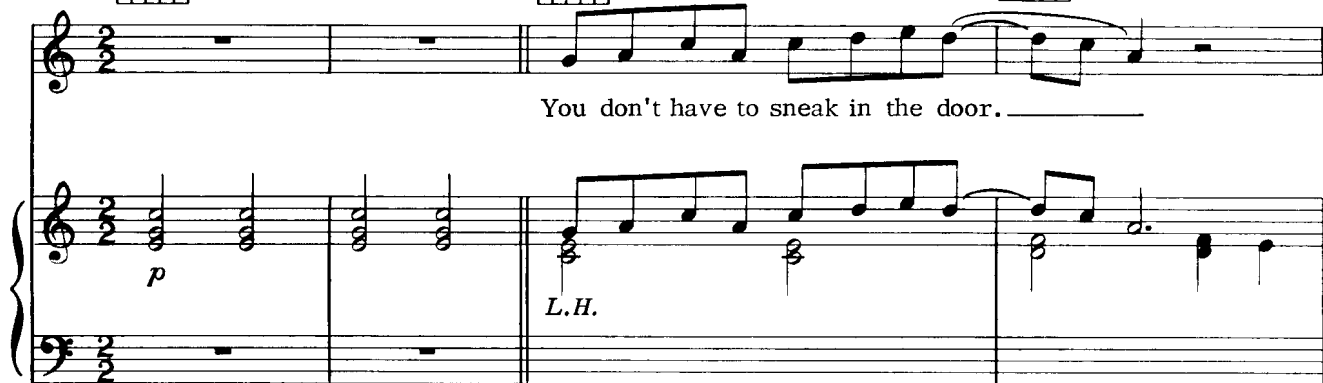
Words and Music by
JIM STEINMAN



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*


C₀ Dm



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


f

F Am₀




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



G



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

A tempo

F



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 middle 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 middle 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 middle 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* (subito 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 middle 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.

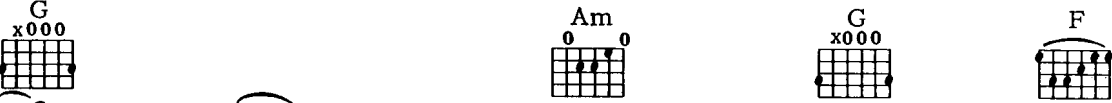
F C



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

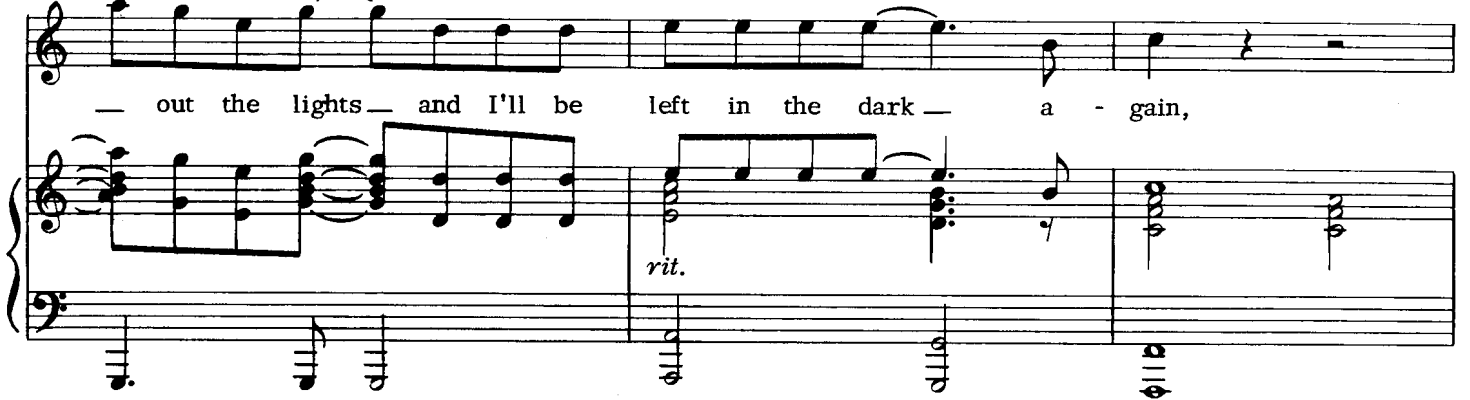


G Am G F




— 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 (F2, 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 (D2, F2, A2, C3). Measure 3 features a treble clef with a chord of C (C4, E4, G4) and a bass clef with a chord of C (C2, E2, G2).

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 (F2, A2, C3, E3). Measure 6 features a treble clef with a chord of Dm7 (D4, F4, A4, C5) and a bass clef with a chord of Dm7 (D2, F2, A2, C3).

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 (C2, E2, G2). 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 (F2, A2, C3, E3).

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 (D2, F2, A2, C3). Measure 11 features a treble clef with a chord of F (F4, A4, C5) and a bass clef with a chord of F (F2, A2, C3). Measure 12 features a treble clef with a chord of F (F4, A4, C5) and a bass clef with a chord of F (F2, A2, C3).



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 (Bb2, 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 (G2, B2, D3). Measure 15 features a treble clef with a chord of G (G4, B4, D5) and a bass clef with a chord of G (G2, B2, D3).


C  Dm 



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



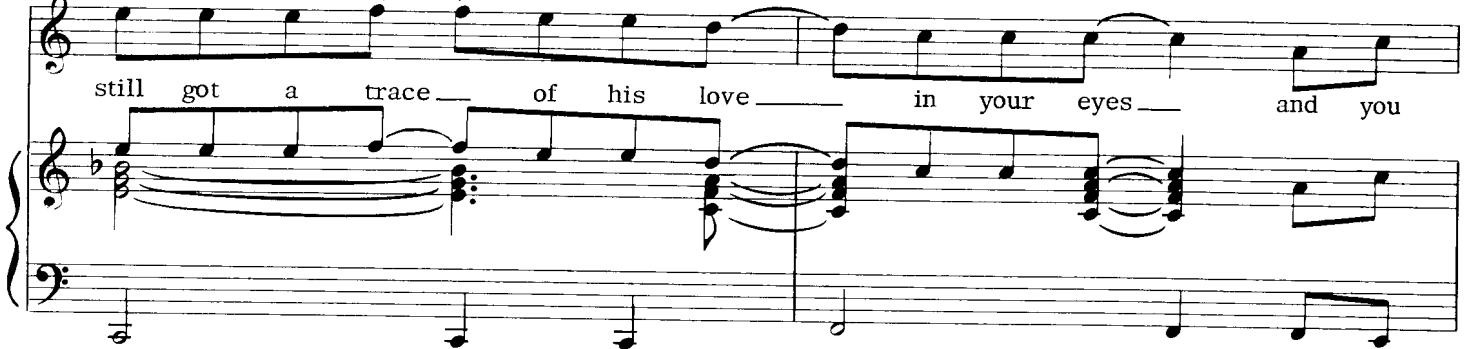
F  Am 



but I must have been blind. — I bet you



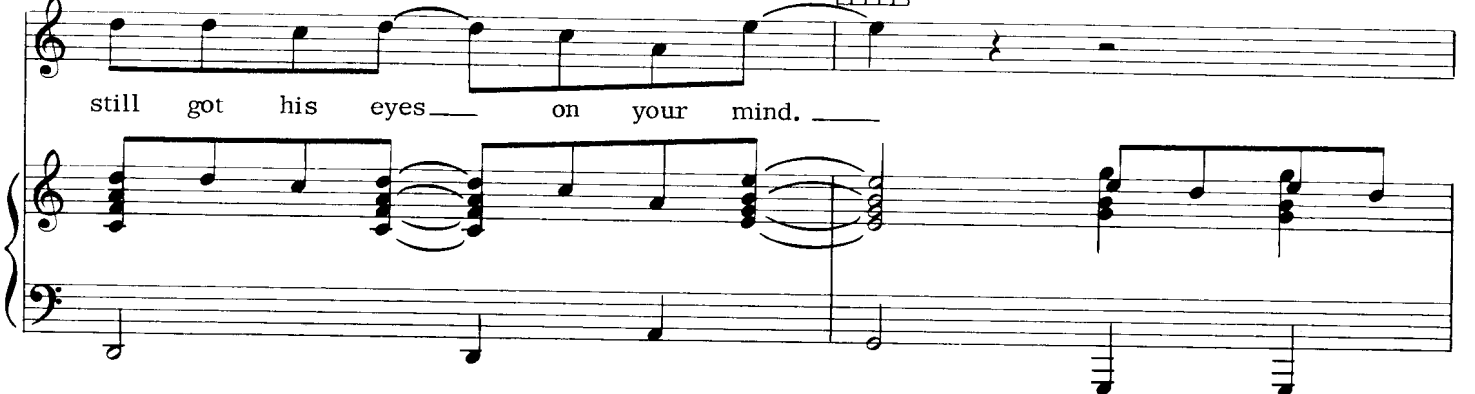
C7  F 

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 

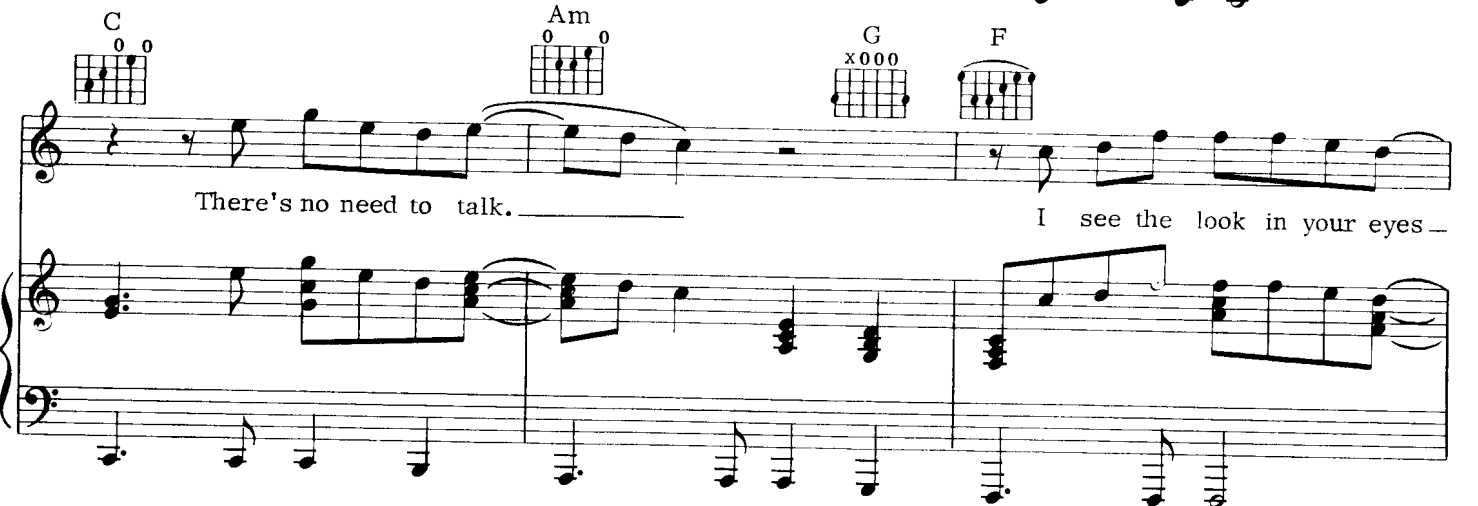
down in my soul I know. — I know that you love — me.

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 whole rest, followed by a quarter note 'when.' and a half note 'But'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking '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 a half note 'need an - y' and a half note 'an - swers to - night.' followed by a whole rest and a quarter note 'I'. The piano accompaniment features a more active treble line with chords and moving lines.



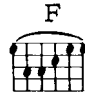
just need some love. So turn out the lights and I'll be

The third system shows the vocal line with a half note 'just need some love.' and a half note 'So'. The piano accompaniment continues with a consistent bass line and treble accompaniment.



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

The fourth system concludes the piece. The vocal line has a half note 'left in the dark' and a half note 'a - gain.' followed by a whole rest and a quarter note 'I'. The piano accompaniment provides harmonic support throughout.



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

pp



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



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



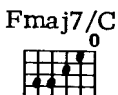
Freely



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

rit. *mf*

Very slow






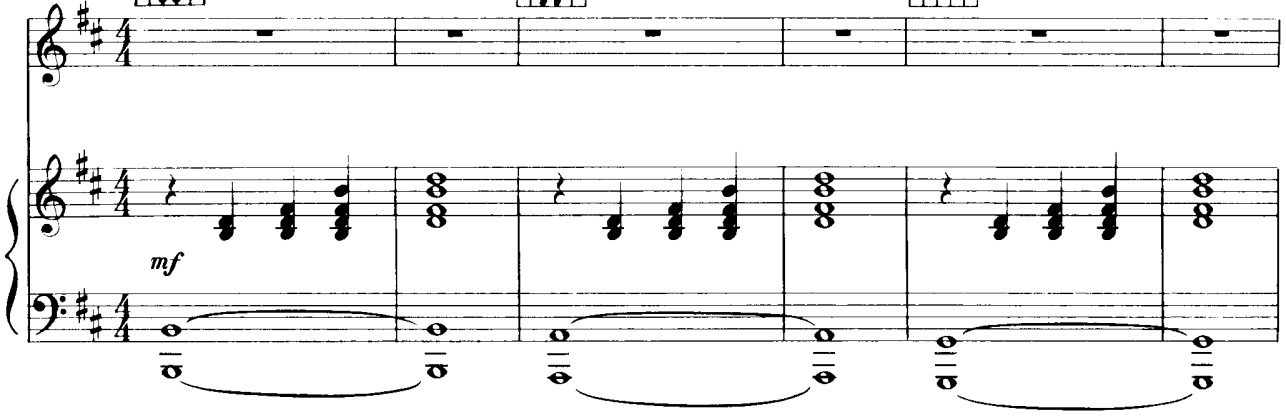
p

STARK RAVING LOVE




Words and Music by
JIM STEINMAN

Moderately bright

Bm  Bm/A  Gmaj7 



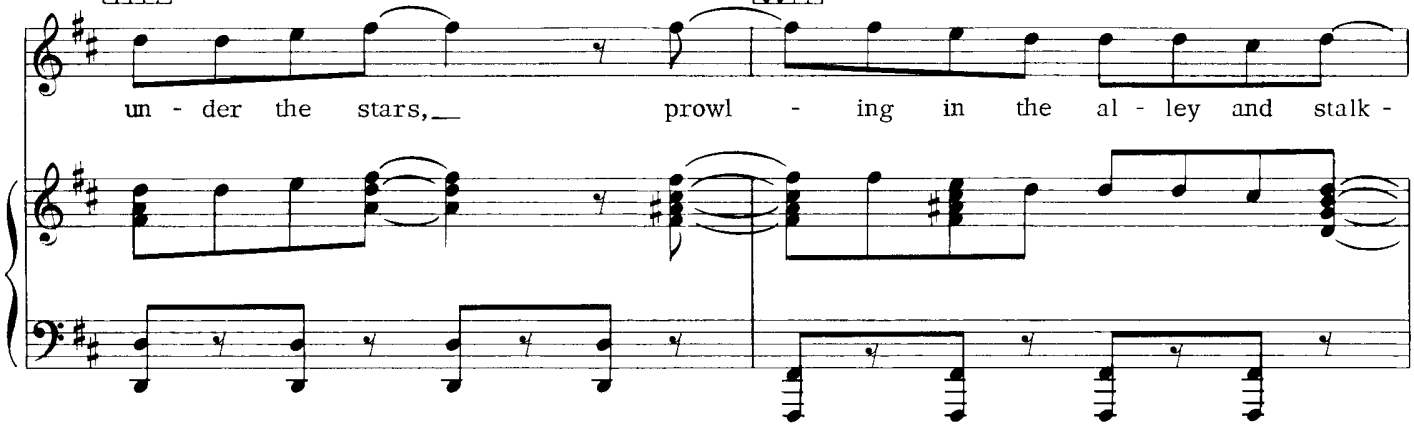
mf

Bm/F#  F#  Bm 



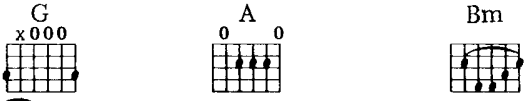
They're howl-ing up at the moon_ and moan-ing

D  F# 




un - der the stars, _ prowl - ing in the al - ley and stalk -


G x000 A 0 0 Bm




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



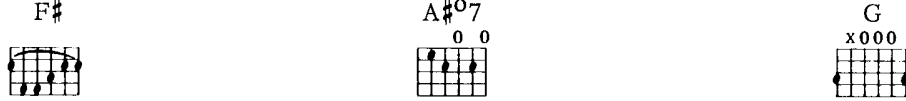
D 0




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



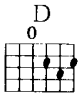
love. They're burn-ing



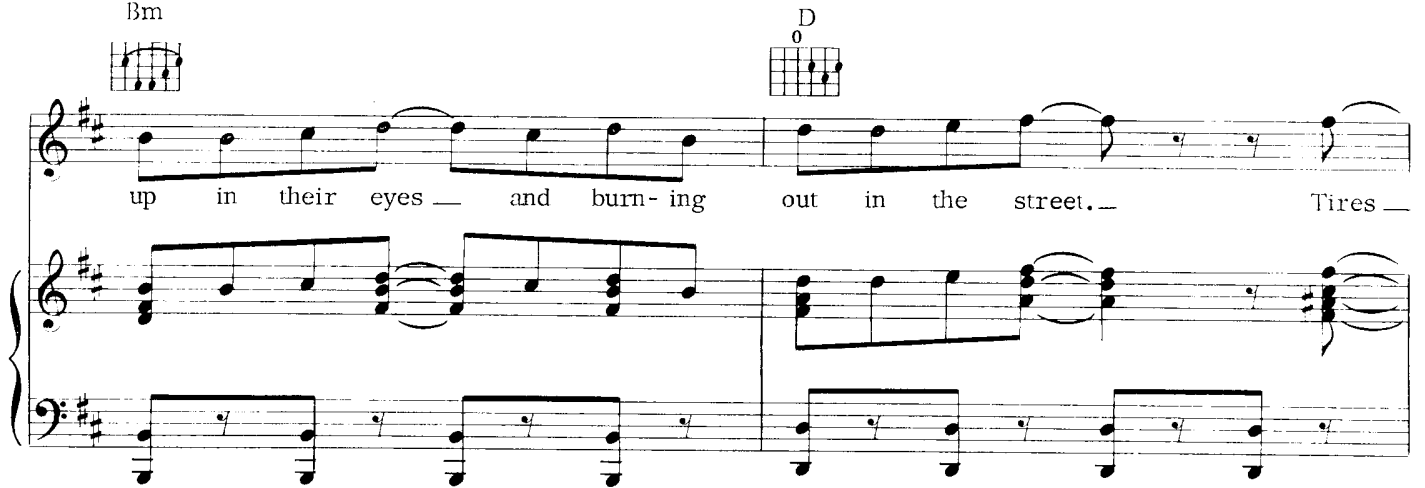
Bm




D



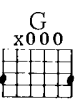
up in their eyes — and burn-ing out in the street. — Tires —



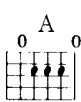
F#




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



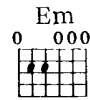
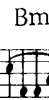
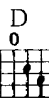
D. S. al Coda ⊕

Coda

Bm



And it's the love. —



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.   Eb  Ab 4fr.

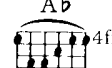


Stark rav - ing love. — Too much is nev - er e - nough. —



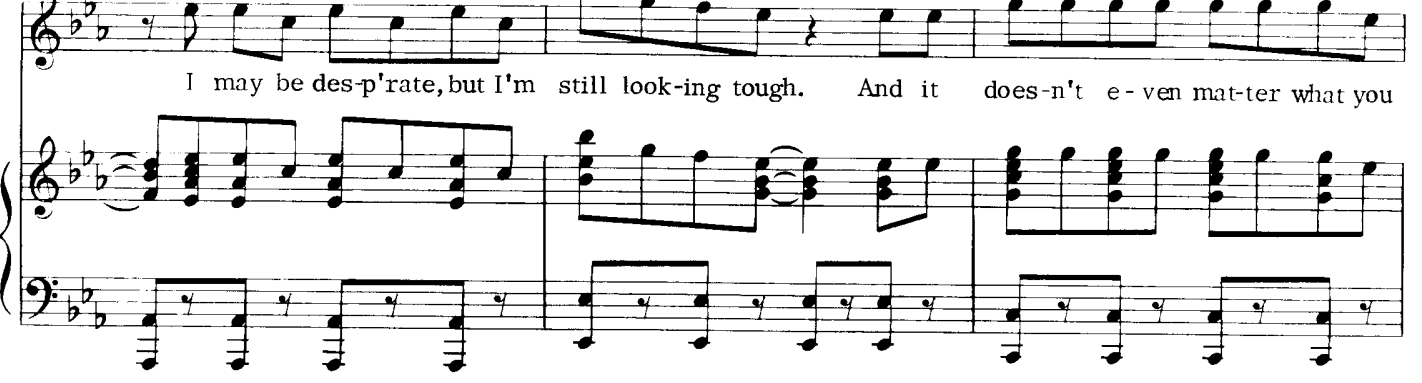
Gm  3fr.  Bb  Eb  D⁰ 0 x  Cm 3fr.


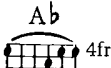
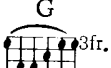


Stark rav - ing love. —



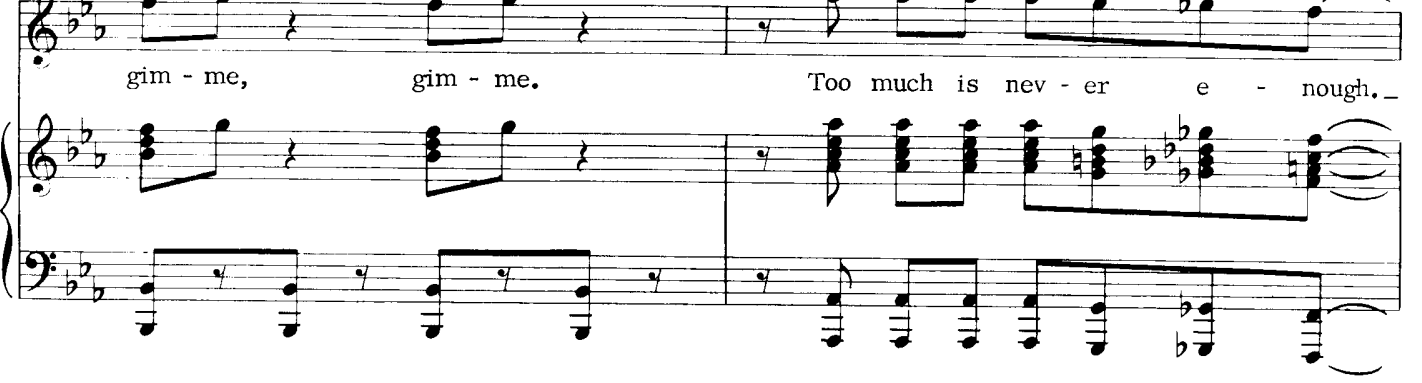
Ab  4fr.  Eb  Cm 3fr.

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  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

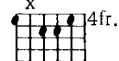
3fr.

4fr.

stark rav-ing love.

A \flat ma \flat 7

Cm/G



Repeat and fade

G

Cm

Cm/B \flat

3fr.

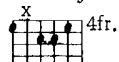
3fr.

4fr.

A \flat ma \flat 7

Cm/G

G



4fr.

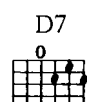
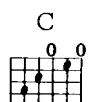
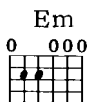
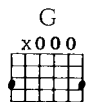
3fr.

3fr.

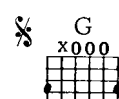
SURF'S UP

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*. The guitar part consists of four measures, each corresponding to a chord diagram: G, Em, C, and D7.

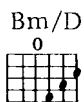


Musical score for the second system, including lyrics and piano accompaniment. The guitar part consists of two measures, each corresponding to a chord diagram: G and G. The piano part continues with accompaniment. The lyrics are: "The waves are pound - ing on the Instrumental".

Bm



Musical score for the third system, including lyrics and piano accompaniment. The guitar part consists of two measures, each corresponding to a chord diagram: Bm. The piano part continues with accompaniment. The lyrics are: "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



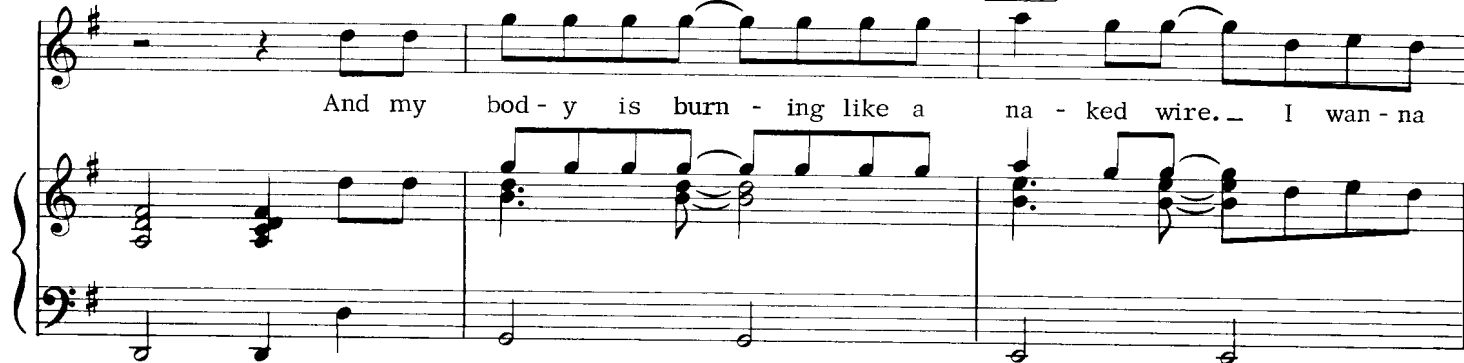
edge of for - ev - er and we're nev - er gon - na fail.





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

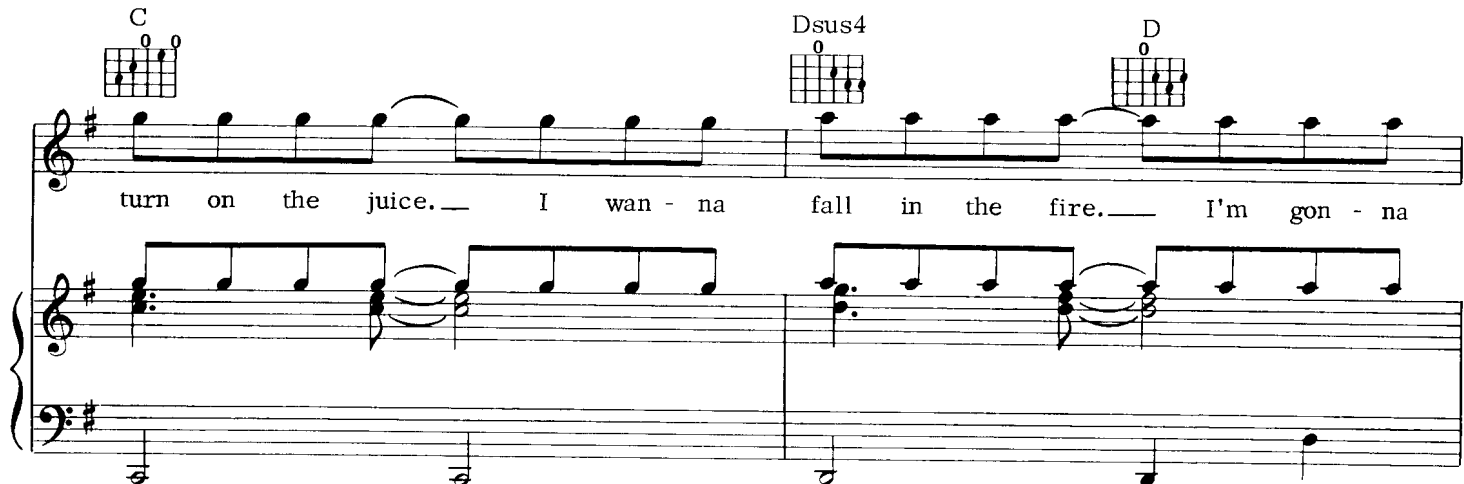
D  D7  G  Em 



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



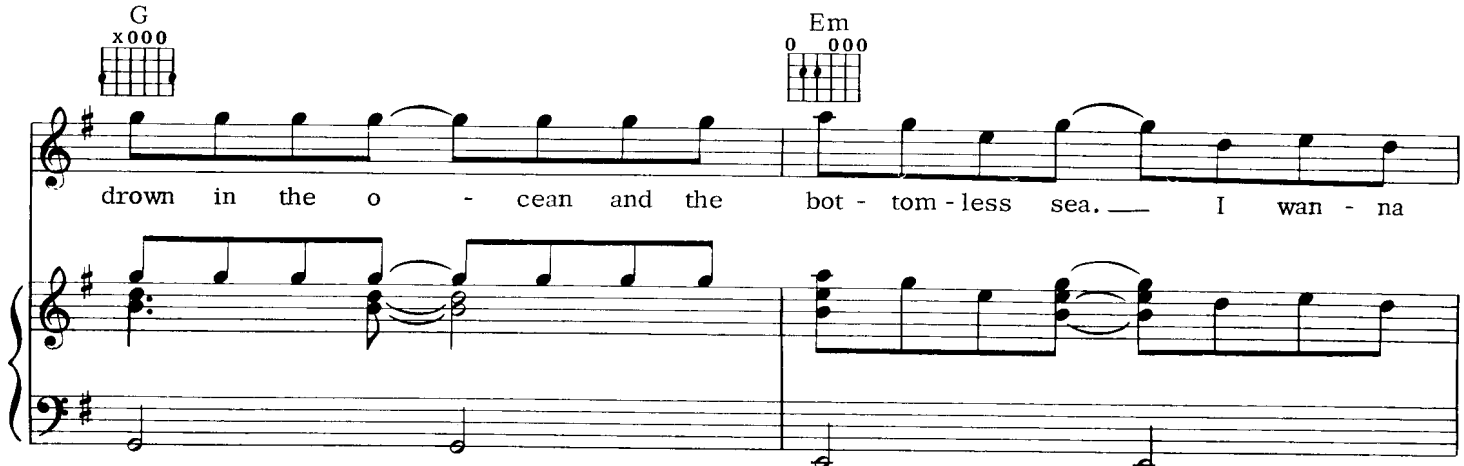
C  Dsus4  D 


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



G  Em 

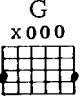
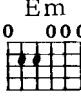
drown in the o - cean and the bot - tom - less sea. — I wan - na



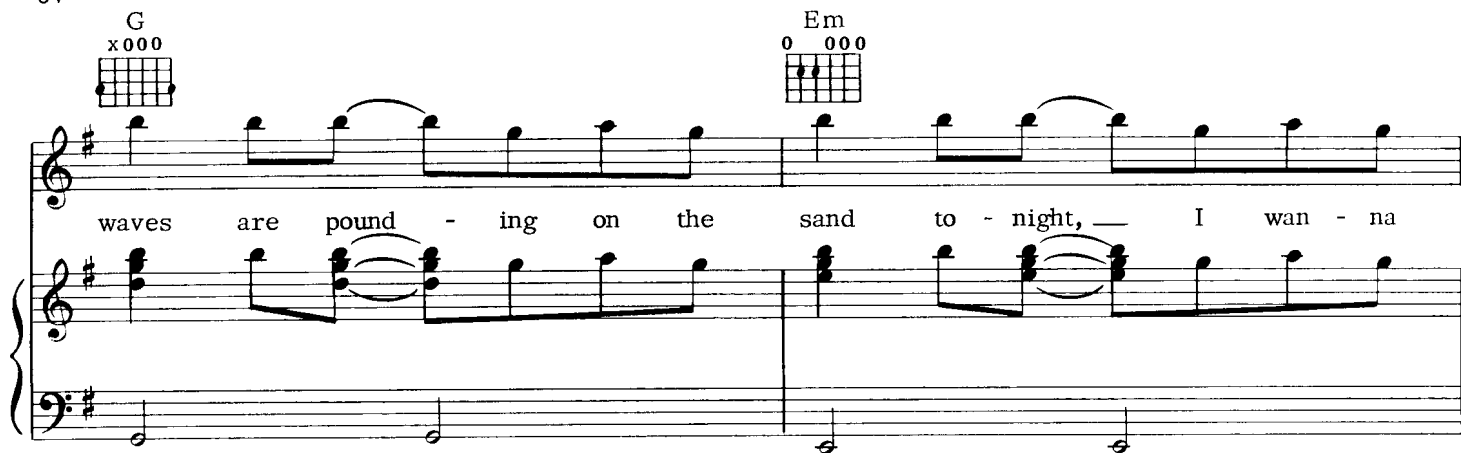
C  Dsus4  D7 



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



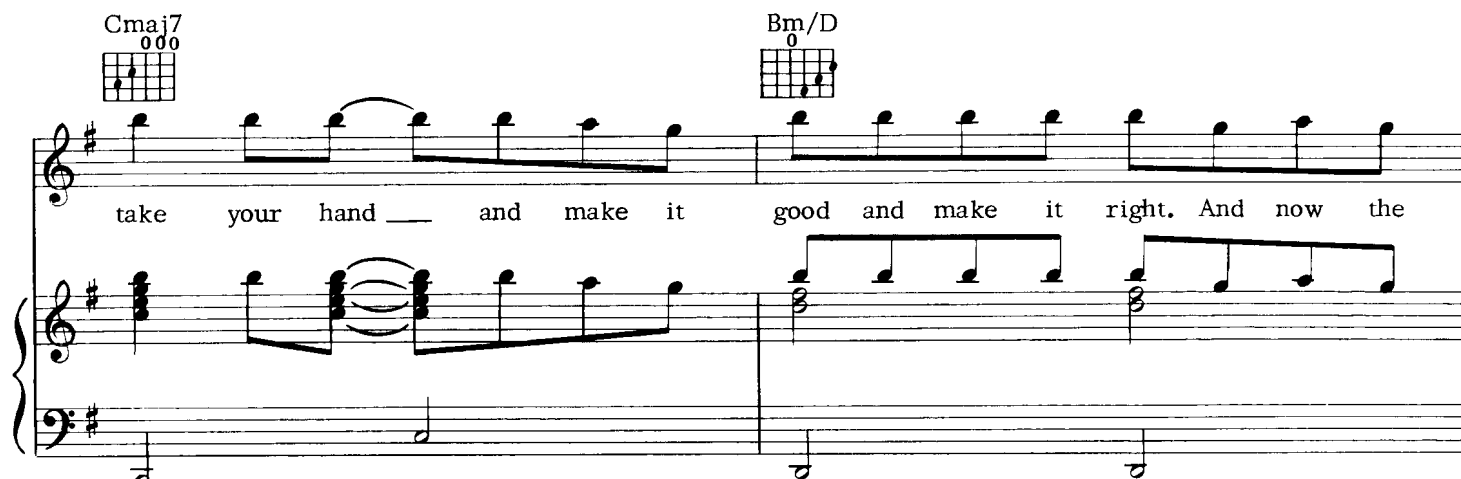
G  Em 



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



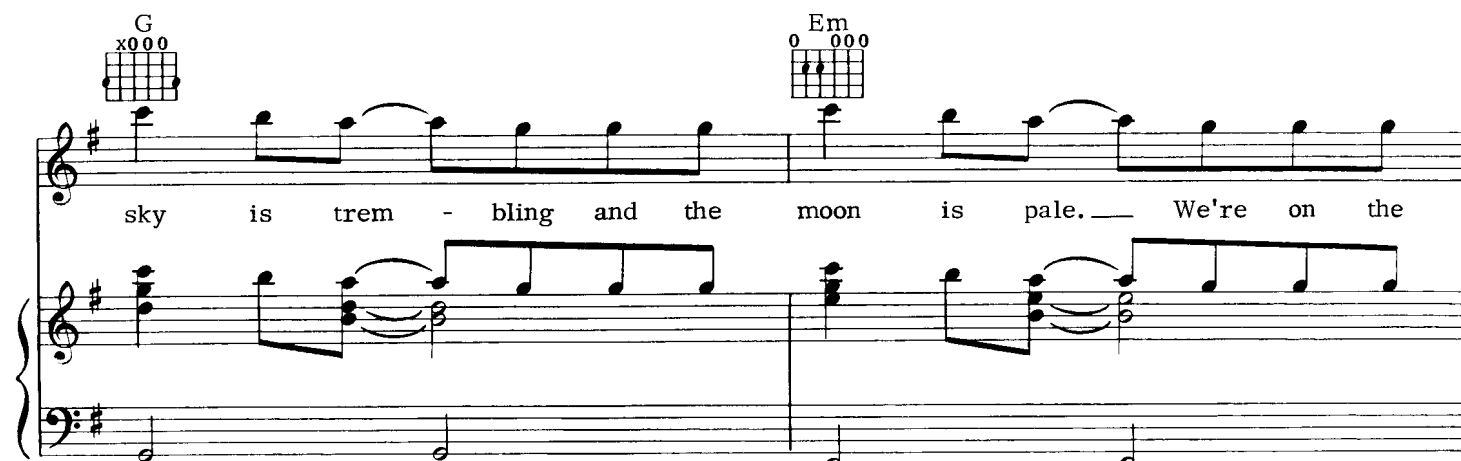
Cmaj7  Bm/D 




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



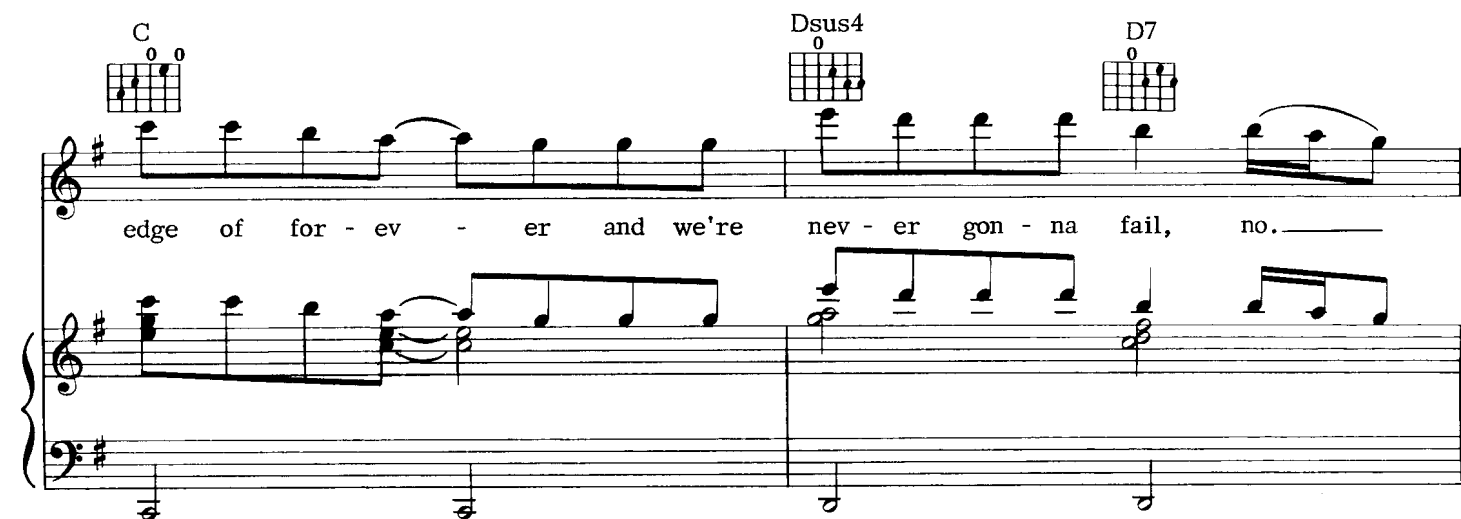
G  Em 

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

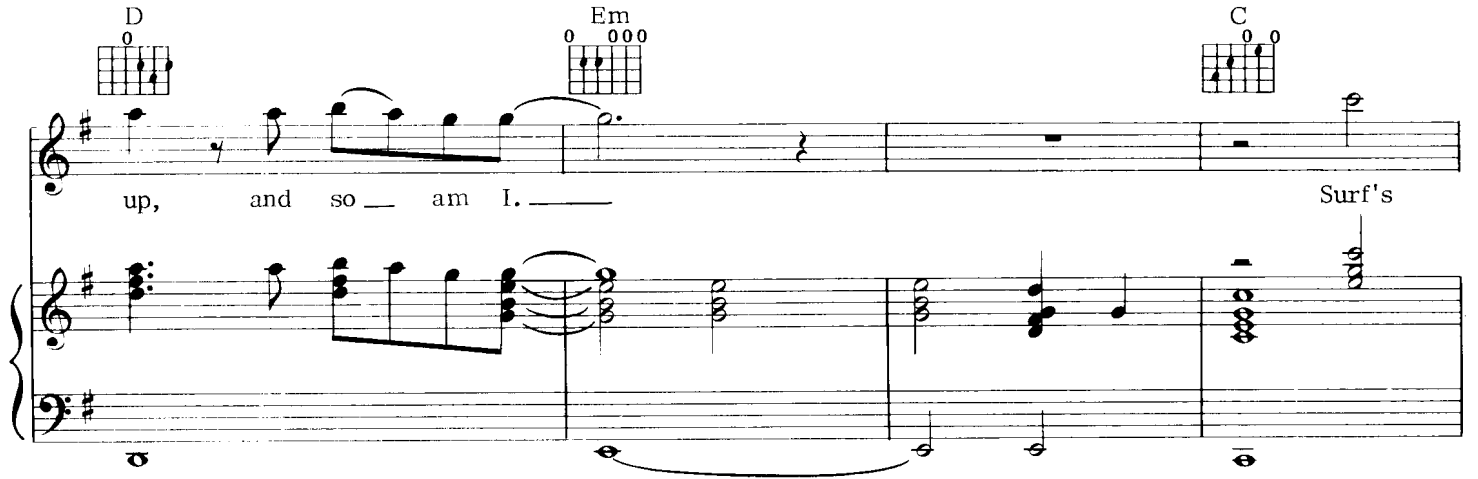
G/B
x 0




C
0 0 0 0

up, surf's up, surf's

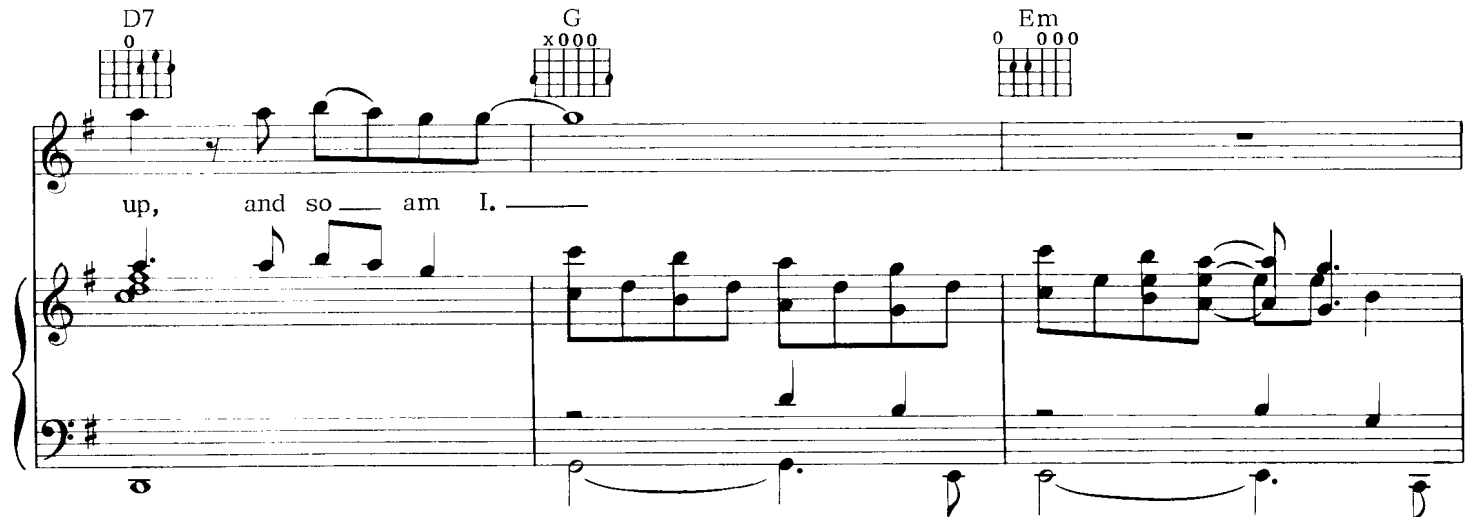
D  Em  C 




up, and so — am I. — Surf's



D7  G  Em 

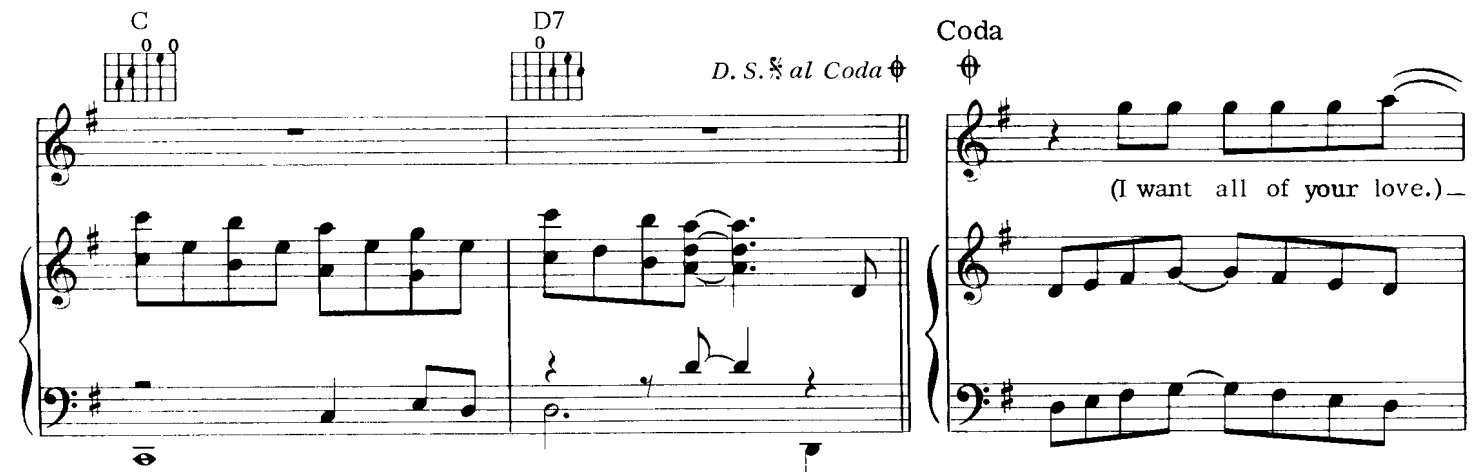
up, and so — am I. —



C  D7  Coda 

D. S. rit al Coda rit

(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

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 a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to 76 beats per minute. The dynamic is marked 'ff' (fortissimo). The music features a complex, rhythmic melody in the treble clef and a more rhythmic accompaniment in the bass clef.

gradual accel.

The second system of musical notation. It continues the grand staff from the first system. The dynamic marking 'gradual accel.' (gradual acceleration) is present. The treble clef part shows a more active melody with some chromaticism, while the bass clef part provides a steady accompaniment.

Maestoso (♩ = 88)

poco rit.

The third system of musical notation. The tempo is marked 'Maestoso' with a quarter note equal to 88 beats per minute. The dynamic marking 'poco rit.' (poco ritardando) is present. The music continues with the same complex textures as the previous systems.

gradual accel.

The fourth system of musical notation. It features the 'gradual accel.' marking. The treble clef part has a more prominent, driving melody, and the bass clef part continues with its 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 triplet of eighth notes. The bass clef staff contains a steady eighth-note accompaniment.

sim.

The second system continues with the same accompaniment. The treble clef staff features a series of triplets of eighth notes, marked with the dynamic *sim.* (sforzando).

Poco più mosso (♩ = 184)

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

The third system marks a tempo change to *Poco più mosso* with a quarter note equal to 184 beats per minute. The treble clef staff has a series of eighth-note triplets, with a *sim.* marking. The bass clef staff has a single note with a dynamic marking of *p cresc.* that transitions to *f decresc.* in the second measure.

p cresc. *f decresc.*

The fourth system continues the tempo and dynamic markings from the previous system. The treble clef staff has eighth-note triplets, and the bass clef staff has a single note with a dynamic marking of *p cresc.* that transitions to *f decresc.* in the second measure.

tr *mf*

The fifth system features trills (*tr*) in the treble clef staff over eighth-note triplets. The bass clef staff has a single note with a dynamic marking of *mf* (mezzo-forte).

Poco meno mosso (♩ = 132)

The first system of the score consists of two staves. The upper staff (treble clef) begins with a series of chords, each marked with a '3' (triple). The dynamics are marked 'cresc.' (crescendo) and 'ff' (fortissimo). The lower staff (bass clef) features a steady eighth-note accompaniment, with groups of three notes marked with a '3'.

The second system continues the piece. The upper staff has a melodic line with groups of six notes marked with a '6' and groups of three notes marked with a '3'. The lower staff continues with eighth-note accompaniment, featuring groups of three notes marked with a '3'.

Poco più mosso (♩ = 168)

The third system begins with a new tempo. The upper staff (bass clef) has a melodic line with groups of three notes marked with a '3' and groups of six notes marked with a '6'. The dynamics are marked 'decresc.' (decrescendo) and 'mf' (mezzo-forte). The lower staff (bass clef) has a steady eighth-note accompaniment.

The fourth system continues the piece. The upper staff (treble clef) has a melodic line with groups of three notes marked with a '3'. The lower staff (bass clef) has a steady eighth-note accompaniment.

The fifth system continues the piece. The upper staff (treble clef) has a melodic line with groups of three notes marked with a '3'. The lower staff (bass clef) has a steady eighth-note accompaniment.

Musical notation system 1, featuring a treble and bass clef. The treble clef contains block chords with accidentals (sharps and naturals) and a flat. The bass clef contains a steady eighth-note accompaniment.

Musical notation system 2. The treble clef has a melodic line with slurs and accidentals. The bass clef continues the eighth-note accompaniment with some phrasing slurs.

Musical notation system 3. The treble clef features chords with grace notes and accidentals. The bass clef continues the eighth-note accompaniment.

Musical notation system 4. The treble clef has chords with dynamic markings *p* and *mf* and a crescendo hairpin. The bass clef continues the eighth-note accompaniment.

Musical notation system 5. The treble clef has chords with accents and slurs. The bass clef features triplet markings (the number 3) over the eighth-note accompaniment.

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. The bass staff features a steady, rhythmic line of eighth notes, providing a harmonic foundation for the chords above.

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 third measure of the treble staff.

The third system features more complex chordal textures in the treble staff, with some chords spanning across the bar lines. The bass staff continues with its consistent eighth-note accompaniment.

The fourth system shows a shift in the treble staff, with more melodic fragments and some grace notes. 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 five-note run in the first measure, marked with a '5' below it. The bass staff continues with its steady eighth-note accompaniment. 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 quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a series of chords in the treble staff and a triplet of eighth notes in the bass staff.

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 with a fermata. The bass staff continues with eighth-note accompaniment.

Slightly slower (♩ = 128)

The fourth system is marked *fff* (fortississimo). The treble staff features a series of chords with a fermata at the end. The bass staff has a simple eighth-note accompaniment.

The fifth system is marked *ff* (fortissimo). The treble staff includes a triplet of eighth notes. The bass staff continues with eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a quarter note and a half note. The bass clef staff contains a series of eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff contains a series of chords and rests. The bass clef staff contains a series of eighth notes. The key signature has one sharp (F#).

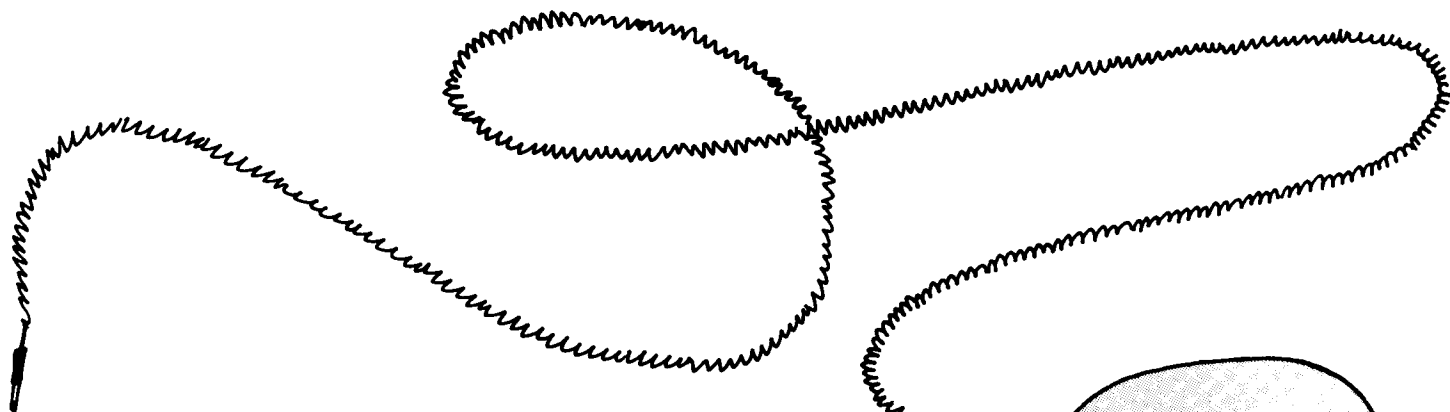
Third system of musical notation. The treble clef staff contains a series of chords and rests. The bass clef staff contains a series of eighth notes. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff contains a series of chords and rests. The bass clef staff contains a series of eighth notes. The key signature has one sharp (F#).
fff gradual rit. *molto rit.*

Fifth system of musical notation. The treble clef staff contains a series of chords and rests. The bass clef staff contains a series of eighth notes. The key signature has one sharp (F#).
Presto (♩ = 192)
L. H.
f *ff*

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!!!"

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

Words and Music by JIM STEINMAN

Moderately fast

D

mf

D/E D/F# D/A

A(no3rd) D Asus/E

Slower, somewhat freely (Tempo II)

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

rall.

Asus D A/D G/D

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

D Gsus2 Asus D Gsus2

that.
I know the ter - ri - tor - y. I've been a-round. It-'ll all turn to dust and we'll all

Asus/E D Gsus2 A D/A Asus

fall down... Soon-er or lat - er you'll be screw-ing a-round. (Boy:) I won't do

Slower Gsus2 Asus D Gsus2/D Asus/E

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

D/A A7 D

but I won't do that.

Asus



Tempo I



No, I won't do that.

Gmaj7



A



Bm



Some days it don't come eas - y,
Some nights you're breath - ing fire,
Some days I pray for si - lence,

G(add9)



some days it don't come hard.
some nights you're carved in ice.
some days I pray for soul.

Em7



Some days it don't come at all and
 Some nights are like nothing I've ever
 Some days I just pray to the God of

D

1

2, 3

these are the days that nev - er end.
 seen be - fore or will a - gain.
 Sex and Drums. and Rock 'n Roll.

G

D

Bm7

May - be I'm cra - zy, but it's cra - zy and it's
 May - be I'm lone - ly, and that's all I'm qual - i - fied to

(Half-time feel)

Asus

A

G

D

true.
 be. I know you can save me. No one else can
 There's just one and on - ly, the one and on - ly



save me now — but you. As long as the plan -
 prom - ise I — can keep. As long as the wheels.

(End half-time feel)

C#dim7



ets are turn - ing, as long as the stars — are burn - ing,
 are turn - ing, as long as the fires — are burn - ing,



as long as your dreams — are com - ing true, you bet - ter be - lieve —
 as long as your prayers — are com - ing true, you bet - ter be - lieve —

Tempo II

D

Gsus2

Asus



— it that I would do an - y - thing — for love. Oh, I would do
 — it that I would do an - y - thing — for love and you know it's true and

molto rall.



an - y - thing - for love. Oh, I would do an - y - thing - for love,
that's a fact. I would do an - y - thing - for love,

To Coda ⊕

G(add9)

Asus

but I won't do that. No, I won't do —
and there'll nev - er be no

Tempo I

D

Bm

that. I would do an - y - thing - for love, an - y - thing you've.

G

A

— been dream - ing of, but I — just won't — do —

2



D.S. al Coda

won't do...

CODA



turn-ing back. But I'll



nev-er do it bet-ter than I do it with you. — So long, so



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



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

G(add9) Asus

but I won't do — that, no, no, no, I won't do —
(Girl:) Will you

D Gsus2 Asus D Gsus2 Asus/E

that.
 raise me up, — will you help — me down? Will you get me right out — of the God-
 ca-ter to ev - 'ry fan-ta - sy I got? Will you hose me down with ho - ly wat - er

D Gsus2 Asus A

- for-sak - en town? Will you make it all a lit - tle less _ cold? *(Boy:)* I can do —
 if I get too hot? Will you take me plac - es I've nev - er gone? *(Boy:)* I can do —

G(add9) 1 Asus 2 Asus

that, oh — no — I can do
 that, oh — *(Girl:)* Will you — no — I can 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

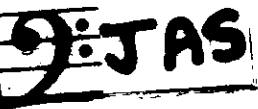


G(add9)



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

ALL REVVED UP WITH NO PLACE TO GO



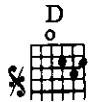
Words and Music by
JIM STEINMAN

Moderately, with a beat

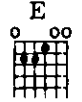
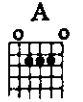
The musical score is written for piano and voice in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Moderately, with a beat'. The score is divided into four systems, each with guitar chord diagrams above the treble clef staff. The first system starts with a piano dynamic marking 'mf'. The second system includes the first two lines of lyrics. The third system includes the third and fourth lines of lyrics. The fourth system includes the fifth and sixth lines of lyrics. The lyrics are: 'I was noth - ing but a lone - ly boy, (In the) mid - dle of a steam - y night. — look - ing for some - thing new. — I'm tass - ing in my sleep. And you were And in the noth - ing but a lone - ly girl, — but you were some - thing, some - thing like a dream. — come mid - dle of a red - eyed dream — I see you com - ing, com - ing on to give it to'.

Chord Diagrams:

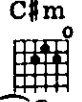
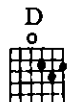
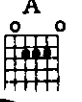
- A:
- G:
- F#m:
- E11:
- E7:
- G:
- A:
- G:
- E:



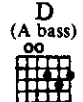
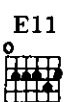
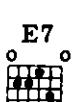
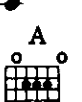
 true. I was a var - si - ty tack - le and a hell of a block... When I
 me. Well, I was out on the prow, down by the edge of the track, - and like a

 played my guit - ar, - I made the can - yons rock. But... ev - ery Sat - ur - day night,
 of a jack - al, I'm a lead - er of the pack. But...

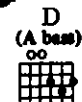
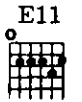
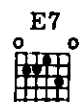
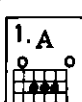




 I felt the fe - ver grow. - Do you know what it's like?

 All Revved Up - With No Place To Go. Do you know what it's like?

To Coda

 All Revved Up - With No Place To Go.

G F#m E11

In the

2. A Bm Cm A7 D

Oh, ba - by, I'm a hunt - er in the

A D A

dark of the for - est, I've been stalk - ing you and track - ing you down. — Cruis -

D A E C G C

ing up and down the main drag — all night long.

G C G C D A

We could be stand - ing at the top of the world, — in - stead of

D A C G C

sink - ing fur - ther down in the mud. You and me, 'round

G C G C E11 E E11 E E11 E

a - bout mid - night, You and me, 'round a - bout mid - night,

E11 E E11 E E11 E

Some - one's got to draw first, draw first, Some - one's got to draw first

G D

blood. Some - one's got to draw first blood. Ooh,

A D A

I got to draw first blood. Ooh, I got to draw first

D C G C G C G C

blood.

A G E

D.S. (2nd lyric) al Coda

Well, I was

Coda A D (A base) E

All *cresc.* Revved Up With No Place To Go.

All *cresc.* Revved Up With No Place To Go.

Brightly A G D A G D

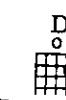
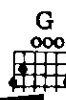
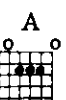
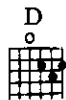
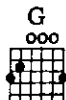
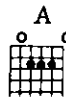
f

Well, I was

A G D A

noth - ing but a lone - ly All A - mer - i - can boy, — look - ing out for some-thing to do.

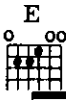
noth - ing but a lone - ly All A - mer - i - can boy, — look - ing out for some-thing to do.



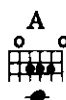
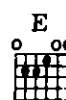
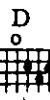
And you were noth - ing but a lone - ly All A - mer - i - can girl, but you were



some - thing like a dream _ come true. I was a var - si - ty tack - le, and a



hell of a block, and when I played my guit - ar, I made the can - yon rock, But ev - ery



Sat - ur - day night I felt the fe - ver grow. All Revved Up With No



Place To Go. All Revved Up With No Place To Go.

BACK INTO HELL

Words and Music by
JIM STEINMAN

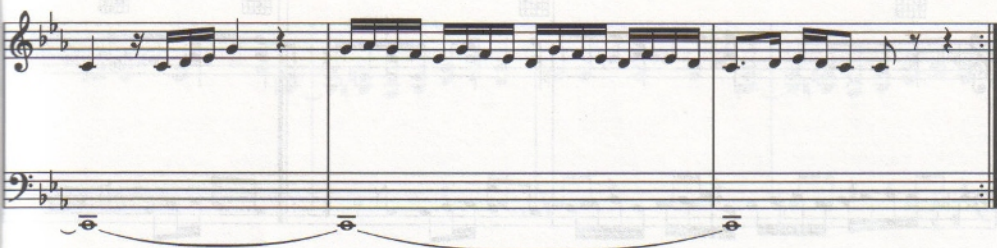
Moderately
no chord

HAL LEONARD

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System 1: Treble clef, bass clef, 5/4 time signature, key signature of two flats. The system contains two measures. The first measure is a whole rest in the treble and a half note in the bass. The second measure contains a complex melodic line in the treble and a half note in the bass. A chord diagram for Cm (C minor) is shown above the treble staff, with a '3fr' (3 fret) label.



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



System 3: Treble clef, bass clef, 5/4 time signature, key signature of two flats. The system contains two measures. The first measure is a whole note chord in the treble and a half note in the bass. The second measure contains a whole note chord in the treble and a half note in the bass. Chord diagrams for G5/D and Cm (3fr) are shown above the treble staff.



System 4: Treble clef, bass clef, 5/4 time signature, key signature of two flats. The system contains two measures. The first measure is a half note in the treble and a half note in the bass. The second measure contains a complex melodic line in the treble and a half note 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). The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure is a repeat sign. The third measure features a Cm7 chord in the treble and a bass line.

Ab/C



1

Cm7



2

Cm7



Fdim/C



Second system of musical notation, measures 4-6. Measure 4 has an Ab/C chord in the treble and a bass line. Measure 5 is a repeat sign. Measure 6 has Cm7 and Fdim/C chords in the treble and a bass line.

Cm



Ab/C



Cm



Third system of musical notation, measures 7-10. Measures 7 and 8 feature Cm chords in the treble and bass lines. Measures 9 and 10 feature Ab/C chords in the treble and bass lines.

C5/A



Cm



Fourth system of musical notation, measures 11-13. Measure 11 has a C5/A chord in the treble and a bass line. Measure 12 is a repeat sign. Measure 13 has a Cm chord in the treble and a bass line.

Bb Gm F7 A5 Bb

3fr

A5 Slower C Am

G7 F5 no chord

Faster C5 no chord

3fr

BAD FOR GOOD

Words and Music by
JIM STEINMAN

Brightly
No chord

A

0 2 2 2 0 0

The sea is whip-ping the sky, —

Asus4

0 2 2 2 0 0

D/A

0 0 2 2 2 0

the sky is whip-ping the sea. — And you can hide a - way — for - ev -

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

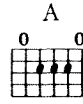
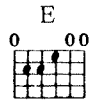
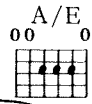
D/A

Bm/A



giv - ing off sparks.

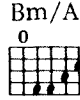
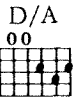
I want to wrap my-self a-round you like a



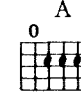
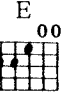
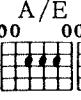
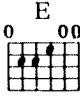
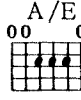
win - ter — skin. — You know I'm on to your scent. —



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. —



I know that I'll be bad — for good. —



N. C.

I know that I'll be bad for good.

A 0 0 Asus4 0 0

Your eyes are dark-er than sin, — and I've been watch-ing them glow..

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by a quarter note G#4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of chords and moving lines in both hands.

D 0 Bm

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

The second system continues the piece. The vocal line has a quarter rest, followed by a quarter note G#4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with chords and moving lines.

A 0 0 E 0 0 0 A 0 0

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

The third system features the vocal line with a quarter rest, followed by a quarter note G#4, an eighth note A4, and a quarter note B4. The piano accompaniment includes a sustained chord at the end of the system.

F#m 0 E 0 0 0 D 0

The fourth system shows the piano accompaniment continuing with chords and moving lines. The vocal line is silent in this system.

Bm



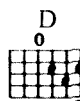
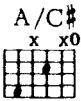
Musical notation for the first system, including treble and bass staves with piano accompaniment.

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.

Detailed description: This system contains the first five measures of the piece. The guitar part features chords Bm, F#m/C#, Esus4, E, and A. The vocal line begins with the lyrics 'I know that I'll be bad for good.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E F#m (♩=♩) A E F#m

(Bad for good, — bad for good, —

Detailed description: This system contains measures 6-10. The guitar part features chords E, F#m, A, E, and F#m. The vocal line continues with '(Bad for good, — bad for good, —'. The piano accompaniment continues with the same rhythmic pattern, with some chords held over from the previous system.

A E F#m

bad for good, —

Detailed description: This system contains measures 11-15. The guitar part features chords A, E, and F#m. The vocal line continues with 'bad for good, —'. The piano accompaniment continues with the same rhythmic pattern, with some chords held over from the previous system.

A E F#m A E

bad for good.) — For the

Detailed description: This system contains measures 16-20. The guitar part features chords A, E, F#m, A, and E. The vocal line concludes with 'bad for good.) — For the'. The piano accompaniment continues with the same rhythmic pattern, with some chords held over from the previous system.

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#



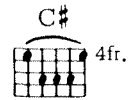
heav-en on earth, _ for the good of one hell of a night, _ for the

F#m



good of one hell of a night.

B

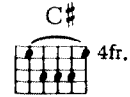


A



3

B



F#m

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

D

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

B

C#

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

4fr.

F#m

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

D

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. —

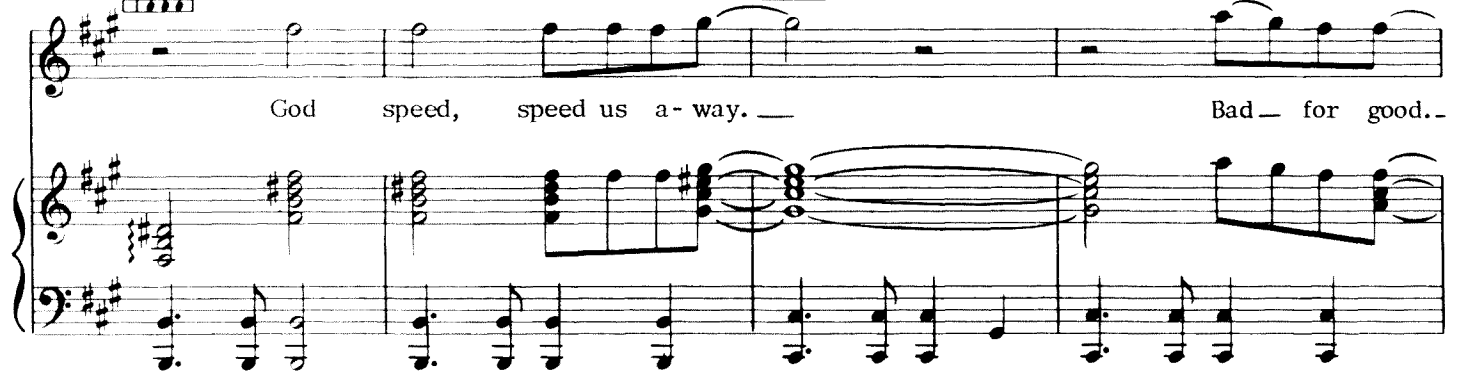
F#m  D 

God speed, God speed,



B  C#  4fr.

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



F#m  D 

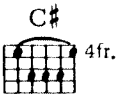
God speed. I'll be bad — for good. — God



B 

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





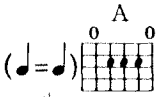
speed us a - way, speed us a - way, speed us a way,

F#m

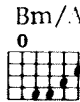


speed us a - way.

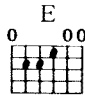
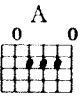


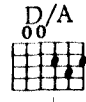
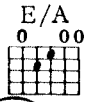
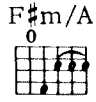
The sea is whip-ping the sky, — the sky is whip-ping the sea. —



— 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 00 A 0 0 D/A 00 A 0 0 G x000 D/F# x0

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

Esus4 0 00 E 0 00 A 0 0 E/B 00

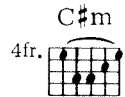
then in - stead of be - ing bad for just a

A/C# x x0 D 0 A 0 0 E/B 00

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

A/C# x x0 D 0 A 0 0 E/B 00

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!

BAT OUT OF HELL



Words and Music by
JIM STEINMAN

Moderately bright, with a beat

1.

2.

Chord diagrams: F, Bb, Eb

mf

The

Chord diagrams: F, Bb, F

mf

si - rens are scream - ing, and the fi - res are howl - ing way down in the val - ley to - night.

Chord diagrams: Eb, F, Am

There's a man in the sha - dows with a gun in his eye, — and a

Chord diagrams: Bb, F

blade shin - ing oh so bright. There's e - vil in the air and there's thun -

C Dm C Bb

der in the sky, and a kill - er's on the blood - shot streets.

F C

And down in the tun - nel where the dead - ly are ris - ing, Oh I

Dm Bb (D bass)

swear i saw a young boy down in the gut - ter, he was start - ing to foam in the heat.

C Bb (C bass) C

Oh,

Bb C F

Ba - by, you're the on - ly thing in this whole world that's pure and good and

B \flat C

right. And wher - ev - er you are, — and wher - ev - er you go, — there's

B \flat C F B \flat

al - ways gon - na be some light. But I got - ta get out, — I got - ta

C Dm B \flat

break it out now, be - fore the fin - al crack of dawn.

F C

So we got - ta make the most of our one night to - geth - er, when it's

B \flat C

o - ver you know, — we'll both be so a - lone.



poco a poco cresc.

Like a



Bat Out Of Hell, I'll be gone when the morn - ing comes.

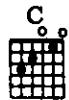
f



When the night is o - ver, like a Bat Out Of Hell, I'll be



gone, gone, gone. Like a Bat Out Of Hell, I'll be gone



when the morn - ing comes. But when the

F C Bb Gm Am To Coda Bb

day is done— and the sun goes down, and the moon-light's shin - ing through...

Very slowly

C F Am (E bass) Dm F (C bass) Bb Bb (A bass) Gm7

Then like— a *ritard.* sin - ner be - fore the gates of heav - en, I'll come *mf* crawl - ing on back to you. *ritard.*

Moderately bright (Tempo I.)

Bb C Bb C F

I'm *f* gon - na hit the high - way like a



Bb F

bat - ter - ing ram— on a sil - ver black phan - tom bike. When the



Am Bb

met - al is hot— and the en - gine is hun - gry, and we're all a - bout to see the light.





8

Noth - ing ev - er grows in this rot - ting old hole, and

ev - ery - thing is stunt - ed and lost. And





noth - ing real - ly rocks_ and noth - ing real - ly rolls, and noth - ing's ev - er worth the cost.





And I know that I'm damned_ if I

mf

nev - er get out, and may - be I'm damned_ if I do. But with eve -

Bb C Dm

ry oth - er beat I got left in my heart, — you know I'd

Bb C F

rath - er be damned, — with you. If I got - ta be damned, — you know I

C Bb C F

wan - na be damned, — danc - ing through the night with you. — If I

C F

got - ta be damned, — you know I wan - na be damned, — got - ta be damned, — you know I

Bb F C

wan - na be damned, — got - ta be damned, — you know I wan - na be damned, —

B \flat C B \flat C B \flat C

danc - ing through the night, danc - ing through the night, danc - ing through the night with

f

F E \flat B \flat (D bass) A \flat (C bass)

you.

Instrumental Solo

F E \flat B \flat (D bass) A \flat (C bass) C

D.S. al Coda %

Oh,

Coda C F A \flat (E bass) D \flat (C bass) B \flat maj7 B \flat (A bass)

Slowly (a tempo)

Then like a *ritard.* sin - ner be - fore the gates of heav - en, I'll come crawl - ing on back to *poco a poco ritard.*

G \flat 7 F A \flat (E bass) D \flat (C bass) B \flat (A bass) G \flat 7

Very slowly

you. Then like a *mf* sin - ner be - fore the gates of heav - en, I'll come crawl - ing on back to you. *ritard.*

Moderately bright (Tempo I.)

F **Ab** 4fr

f Instrumental Solo

Eb **C**

G (D bass) **D** **G** (D bass) **D**

Bb (F bass) **F** **Bb** (F bass) **F**

I can

Bb **Eb** (Bb bass) **Bb**

f see my - self - tear - ing up the road, fas - ter than

E \flat (B \flat bass) B \flat E \flat (B \flat bass) B \flat F

an - y oth - er boy has ev er gone.

F7 B \flat

And my skin is raw... but my

E \flat (B \flat bass) B \flat

soul is ripe, and no one's gon - na stop me now, I'm gon - na make my es -

F E \flat B \flat

capel But I can't stop think - ing of you,

F A \flat 4fr E \flat

And I nev - er see the sud - den curve till it's way too

Chord diagrams: Fsus4, F, C, Bb, F (A bass), Gm7

late. _____

Instrumental Solo

Chord diagrams: F, C, Bb, F (A bass), Gm, Ab

And I nev - er see the sud - den curve _____

Chord diagrams: Eb, F

_____ till it's way too late. _____

Then I'm

Moderately slow

Chord diagrams: Eb, F, Gm

dy - ing at the bot - tom of the pit in the blaz - ing sun.

mf

Chord diagrams: Eb, F, Gm

Torn and twist - ed at the foot of a burn - ing bike. _____

And I

Ab 4fr Bb Cm

think some - bod - y same - where must be toll - ing a bell. And the

Eb F Gm Eb

last thing I see is my heart still beat - ing. Break - ing

Gm Cm C

out of my bod - y, and fly - ing a - way, — like a Bat Out Of Hell!

Fsus4 F Ab 4fr Bb

poco a poco cresc. Then I'm dy - ing at the bot - tom of a pit in the blaz - ing — *f*

Cm Ab 4fr Bb

sun. Torn and twist - ed at the foot of a burn - ing —

Cm Eb F

bike. And I think some - bod - y some - where must be toll - ing a

mf

Gm Ab 4fr Bb Cm

bell. And the last thing I see is my heart, still

Db add9

beat - ing... still beat - ing. Break - ing

Fm (C bass) C Moderately bright (♩ = ♩)

out of my bod - y and fly - ing a - way

f

No chord F C Bb

like a Bat Out Of Hell! Like a Bat Out Of Hell!

F C Bb F

Like a Bat Out Of Hell!

Fm (C bass) C F

cresc. *ff*

Like a Bat Out Of Hell!

C Bb

Like a Bat Out Of Hell!

F C Bb

C11 C F C11 F

Like a Bat Out Of Hell!

poco a poco ritard.

EVERYTHING LOUDER THAN EVERYTHING ELSE

Words and Music by
JIM STEINMAN

Moderately Fast

Bm

G

A

D

Bm

G

1 D

A

(2nd x only)

Wast - ed youth! Wast - ed

The first system of music features a guitar part with chords Bm, G, A, D, Bm, G, and a first ending with D and A. The vocal line has lyrics "Wast - ed youth! Wast - ed". The piano accompaniment starts with a forte (f) dynamic and consists of chords in the right hand and a melodic line in the left hand.

2 A

D

Bm

G

A

D

Bm

G

youth! Oh. Oh, oh.

The second system continues the guitar part with chords 2 A, D, Bm, G, A, D, Bm, G. The vocal line has lyrics "youth! Oh. Oh, oh.". The piano accompaniment continues with chords and a melodic line.

1 D

A

2 A

G

Oh. Oh. I

The third system features guitar chords 1 D, A, 2 A, G. The vocal line has lyrics "Oh. Oh. I". The piano accompaniment continues with chords and a melodic line.

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
 I'VE EVER THING 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 }

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*)



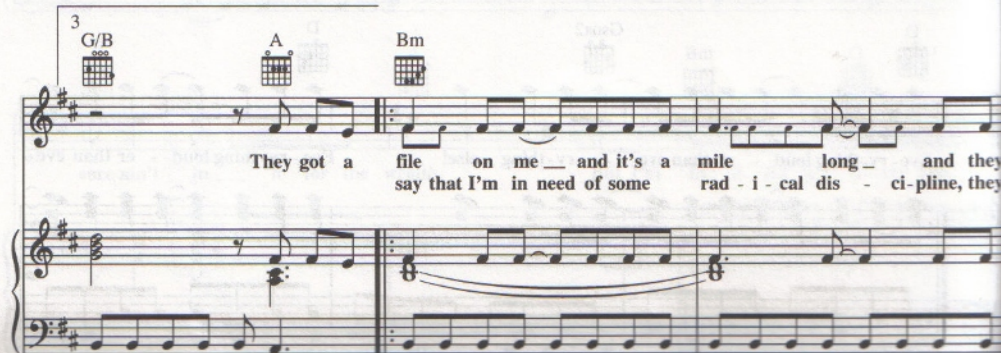
Em/B  A#dim/B  1.2 G/B  A 

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

D

D.S. al Coda

back!

CODA

D

Eve - ry - thing loud - er than eve -

Gsus2 D Gsus2

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

D Gsus2 A

Repeat and Fade

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

FOR CRYING OUT LOUD

Words and Music by
JIM STEINMAN

Moderately

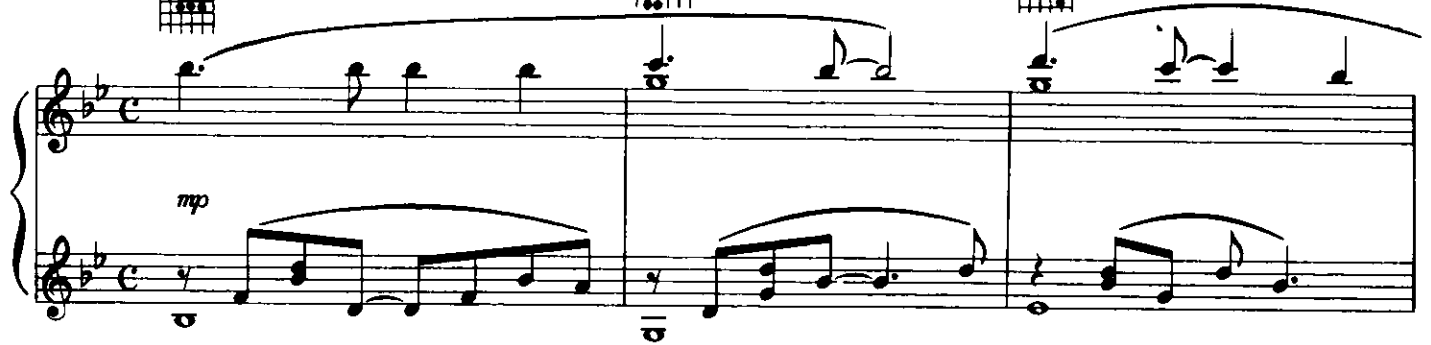
Bb



Gm



Eb

F7sus4



F7



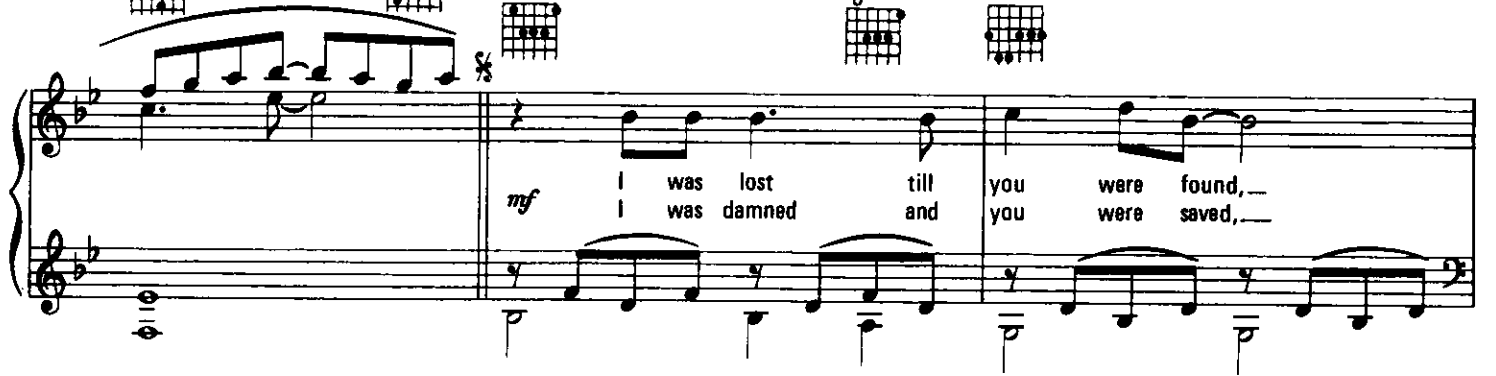
Moderately



Bb



Gm

Eb



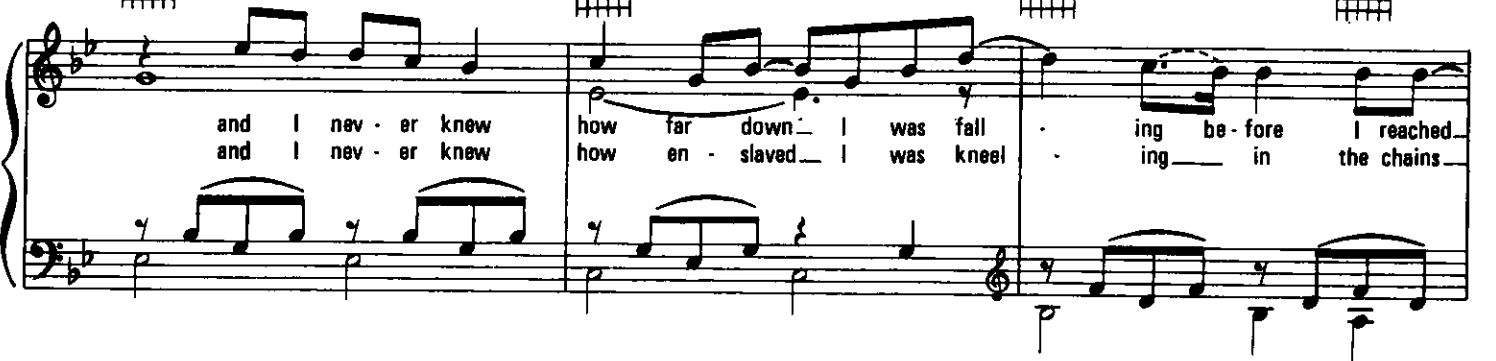
Cm



Bb



Bb

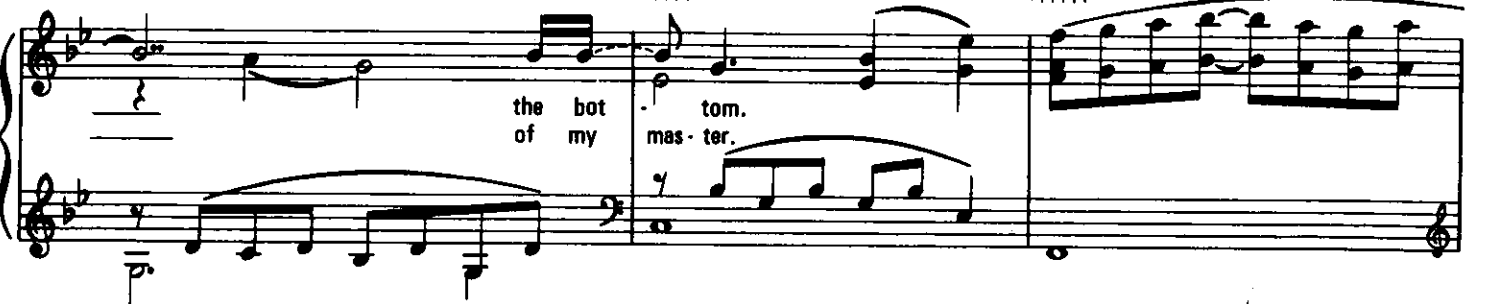
Gm



Cm7



F

Bb (A bass) Gm Eb

I was cold and you were fire, — and I nev - er knew
I could laugh but you could cry, — and I nev - er knew

Cm Bb Gm

how the pyre could be burn ing on the edge of the
just how high I was fly ing with you right a -

Cm7 F11 F7 Eb (G bass) F (A bass)

ice field. } And now the chil - ly Cal - i - for - nia wind -
bove me. }

Bb Eb (G bass) F (A bass) Bb

is blow - ing down our bod - ies a - gain, And we're

Eb (D bass) Cm Gm (Bb bass) Cm (A bass) Eb (G bass) Bb

sink - ing deep - er and deep - er in the chil - ly Cal - i - for - nia sand.

F Eb Eb (D bass) Cm Gm (Bb bass) Cm (A bass) Eb (G bass)

Oh, I know you be - long in -

Bb Bb F (A bass) Gm

side my ach - ing heart, and can't you see my

Cm F

fad - ed Le - vis burst - ing a - part.

Slightly faster

Bb m Gb (Bb bass) Bb m F (C bass) Db

And don't you hear me cry - ing, "Oh, babe, don't

Eb

gol" And don't you hear me scream - ing, —

F

"How was I to know?" *poco a poco cresc.*

Bb (Bb bass)

Eb (Bb bass)

F (Bb bass)

I'm in the mid - dle of no - where, — near the end of the line, —

Bb

Eb (Bb bass)

But there's a bor - der to some - where wait - ing, —

F (Bb bass)

Bb

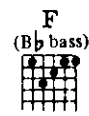
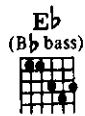
and there's a tank - ful of time. Oh, give me just an -

Eb (Bb bass)

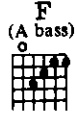
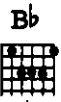
F (Bb bass)

Bb

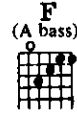
oth - er mo - ment to see the light of the day, —



and take me to an - oth er land — where I don't — have to



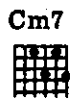
stay. And I'm gon - na need — some - bod - y to make —



me feel — like you do. And I will re - ceive —



some - bod - y with o - pen arms, — o - pen eyes, —



O - pen up the sky and let the plan - et that I love shine through! —

F Gm F

For Cry - ing Out Loud, you know I

Bb Eb (Bb bass) Bb Eb (Bb bass) Bb F (A bass) Gm

love — you. For Cry - ing Out Loud,

F Bb Eb (Bb bass) Bb Eb (Bb bass) Bb F (A bass)

you know I love — you.

To Coda

Gm F Eb Eb (D bass)

For Cry - ing Out Loud, you know I love — you!

dim. Instrumental Solo

Cm F7sus4 F

mp poco a poco ritard. D.S. al Coda

Coda

Gm

F

F11

Bb

Oh, For Cry - ing Out Loud, you know I love you.

Very slowly

Gm

F

Eb

Fsus4

F

For Cry - ing Out Loud, you know I love you ... For

rall. *ritard. e dim.*

Moderately slow

Bb

Cm

tak - ing in the rain when I'm feel - ing so dry, For giv - ing me the an - sers when I'm
com - ing to my room when you know I'm a lone, For find - ing me a high-way, for

mf

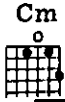
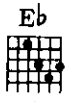
Eb

F

Bb

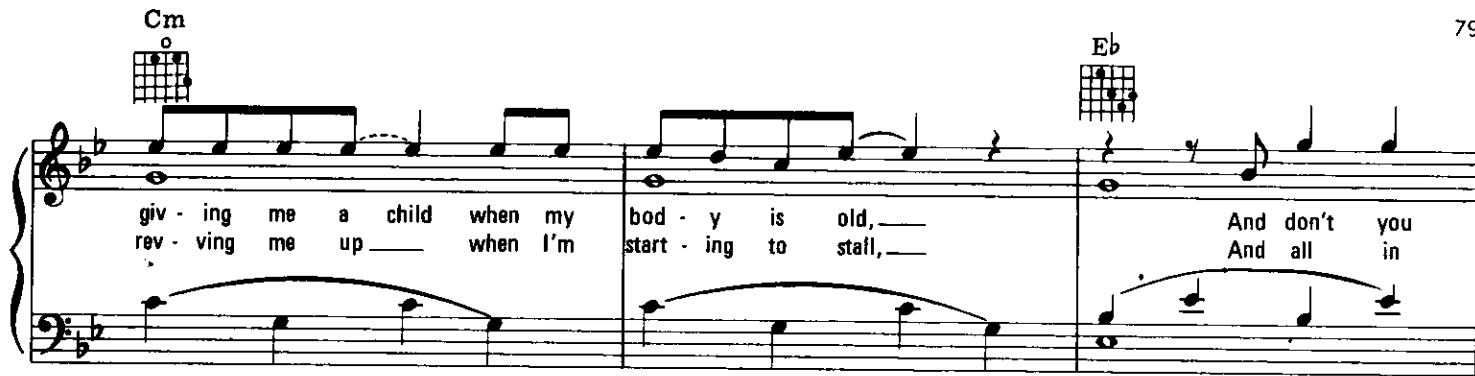
ask - ing you why, And my, oh my, for that I thank you.
driv - ing me home, And you gotta know, for that I serve you.

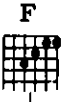


For tak - ing in the sun when I'm feel - ing so cold, For
For pull - ing me a - way when I'm start - ing to fall, For

Cm  Eb 

giv - ing me a child when my bod - y is old, —
 rev - ving me up — when I'm start - ing to stall, —

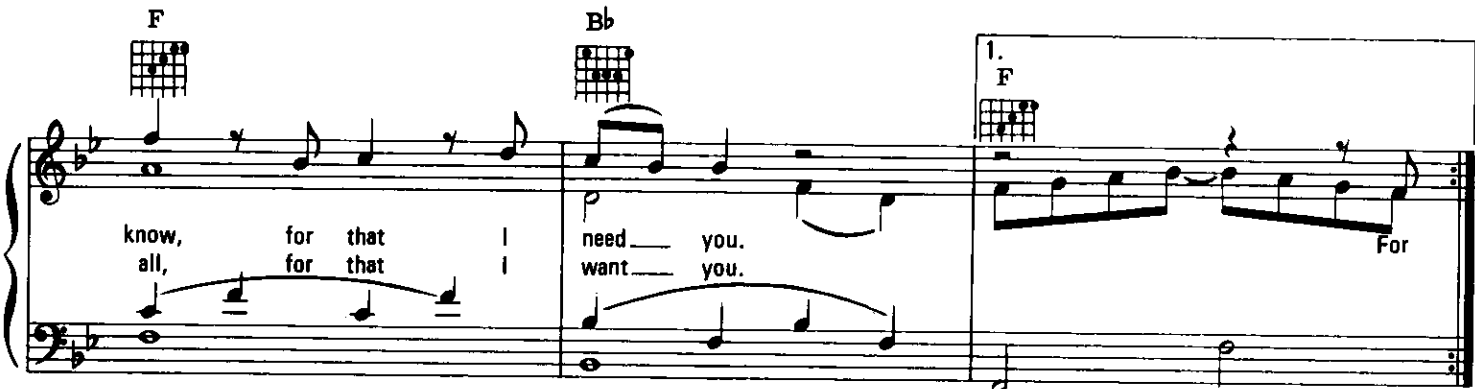
And don't you
 And all in

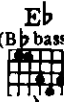



F  Bb  1. F 

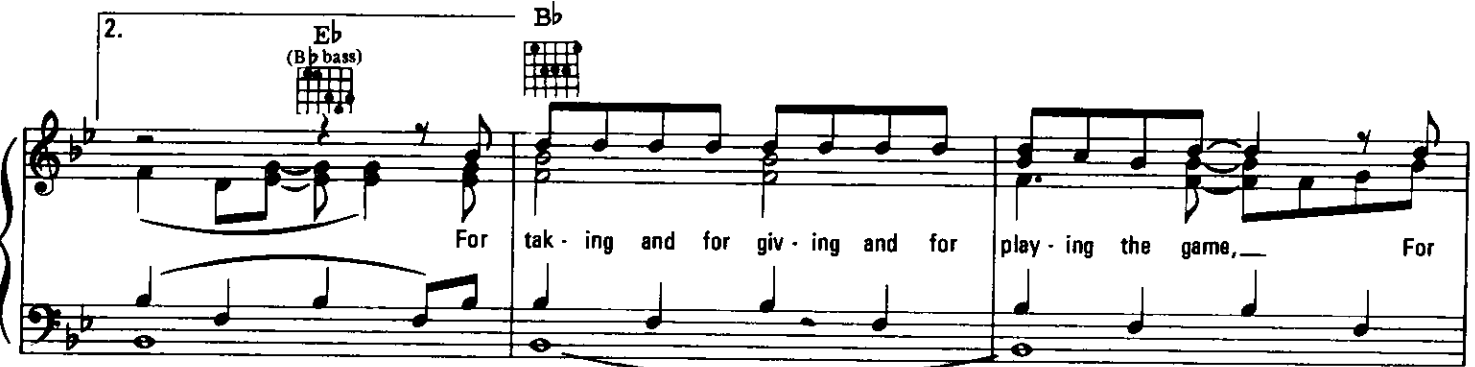
know, for that I need you.
 all, for that I want you.

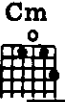
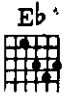
For



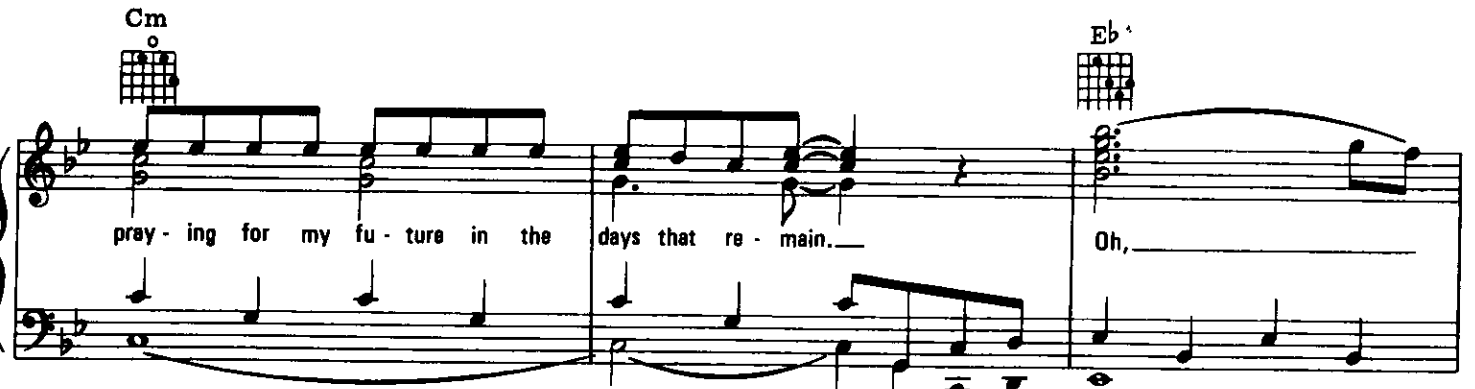
2. Eb (Bb bass)  Bb 

For tak - ing and for giv - ing and for play - ing the game, — For



Cm  Eb 

pray - ing for my fu - ture in the days that re - main. — Oh, —



F  Bb  Dm (A bass) 

Lord, — for that I hold you. Ah, but most — of all, —



Gm F Bb

For Cry - ing Out Loud, for that I love — you.

Dm Gm F

Ah, but most — of all, For Cry - ing Out Loud, — for that I

Bb Dm Gm

love — you. Ah, but most — of all, — For Cry - ing Out Loud, —

F Bb Dm Freely Gm

— for that I love — you. *mf* *rall.* *ff* When you're cry - ing out —

F Eb Bb

loud, — you know I love *mp* *ritard.* you. *dim.*

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

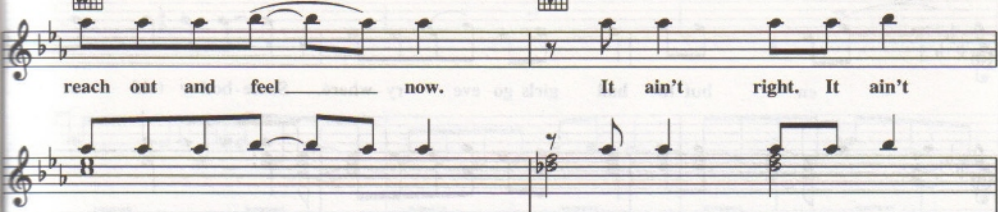
lit - tle bit strong - er than real life.

No one said it had to be

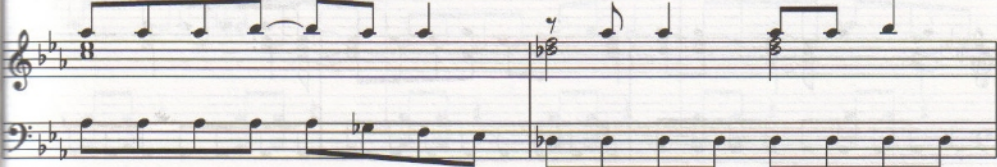
real but it's got - ta be some - thing you can

Ab  4fr  Db

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



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






Ab  4fr  Db

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

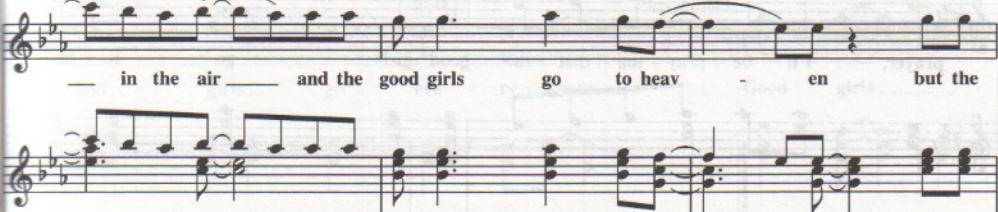


_____ in the air _____ and the good girls go to heav - en but the





Ab  4fr Eb  3fr Cm  3fr

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

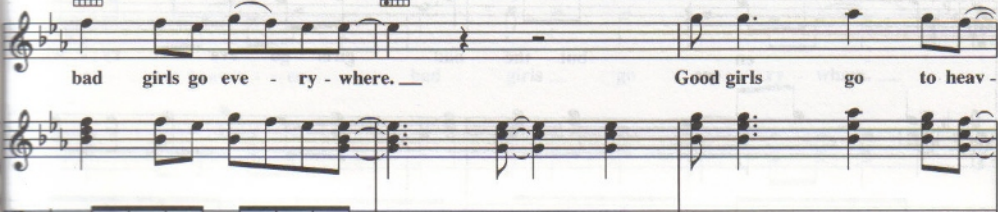


_____ in the air _____ and the good girls go to heav - en but the



Bb  Eb  3fr

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



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 system. The first system has a treble clef staff with a 'no chord' instruction, a bass clef staff with a steady eighth-note accompaniment, and a guitar staff with a melodic line. The second system includes lyrics 'Good girls go to heav - en,' and features a treble clef staff with chords, a bass clef staff with accompaniment, and a guitar staff with a melodic line. The third system includes lyrics 'bad girls go eve - ry - where. — Good girls go to heav - en, bad girls go eve - ry - where. —' and features a treble clef staff with chords, a bass clef staff with accompaniment, and a guitar staff with a melodic line. Chord diagrams for Eb (3fr), Cm (3fr), Bb, and Eb (3fr) are provided. A 'Play 4 times' instruction is placed above the guitar staff in the third system.

HEAVEN CAN WAIT



Words and Music by
JIM STEINMAN

Moderately (flowingly)

Chord diagrams: G, C, G, C, D7, G (E bass), Em7, C, G, C, Em, D

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is 'Moderately (flowingly)'. The key signature has one sharp (F#) and the time signature is common time (C). The piano part features a consistent eighth-note accompaniment in the bass clef. The vocal line includes lyrics: 'Heav - en Can Wait, and a band of an - gels, wrapped up in my heart, will take me through the lone - ly night,'. Chord diagrams are provided above the vocal line for each measure. The piano part includes a dynamic marking of *mf* (mezzo-forte).

through the cold of the day.

And I know, I know Heav - en Can Wait,

and all the gods come down here just to sing for me.

And the mel - o - dy's gon - na make me fly,

with - out pain, with - out fear.

C

G (B bass)

Give me all of your dreams and

Bm (D bass)

C

let me go a long on your way. — Give me all of your

G (B bass)

Bm (D bass)

pray - ers to sing, — and I'll turn the night — in — to the sky - light of day.

F

C (E bass)

E♭

— I've got a taste of par - a - dise, — I'm nev - er gon - na

E♭

F

let it — slip a - way.

C (E bass) Eb

I got a taste of par - a - dise, — it's all I real - ly

Bb D

need to make me stay just like a child — a -

G C Em7

gain. Heav - en Can Wait, and all I got is


C G C

time — un - til — the end of time. —

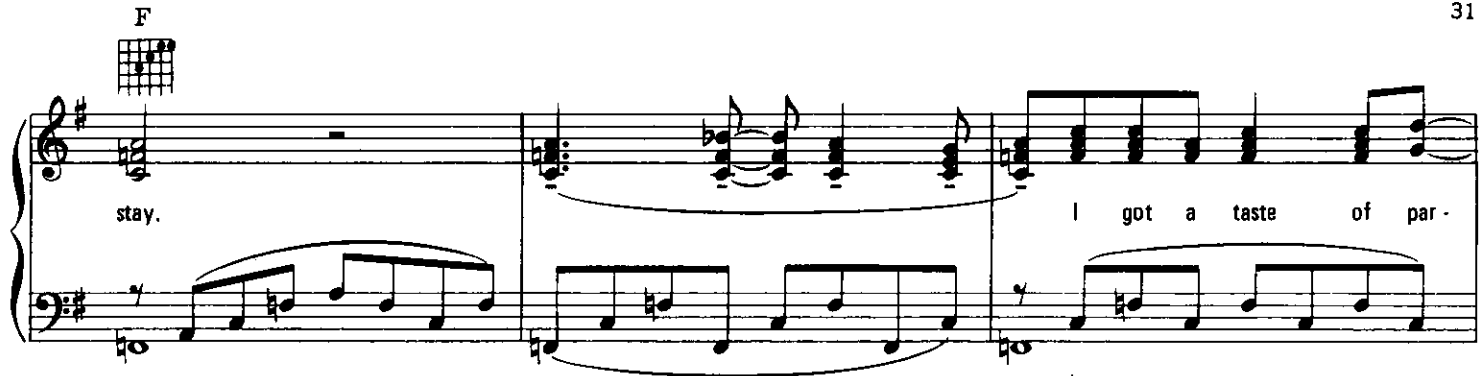
Em D C

I won't look back, I won't look back, Let the

F

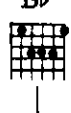


stay. I got a taste of par-




C (E bass) Eb Bb







a - dise, — if I had it an - y soon - er, you know, — you know I

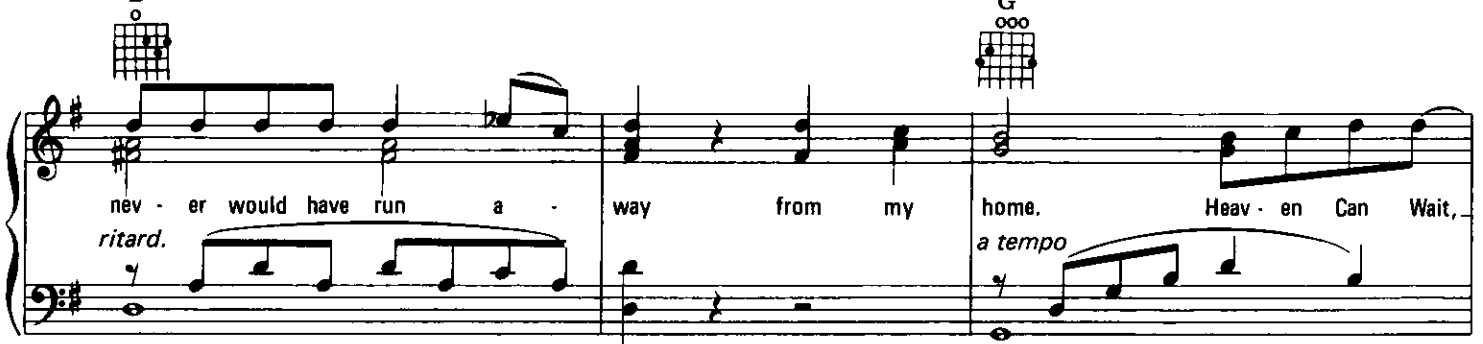


D G

nev - er would have run a - way from my home. Heav - en Can Wait,

ritard. *a tempo*



C Em7 C

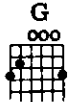
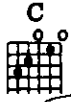
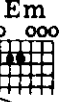




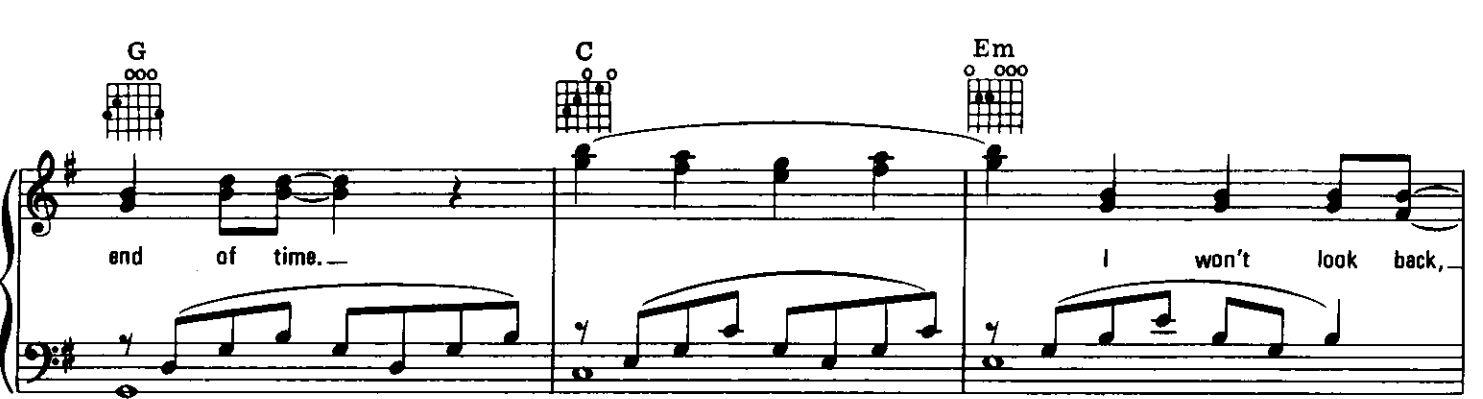
and all I got is time — un - til — the

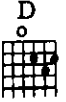
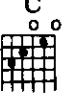
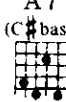


G C Em

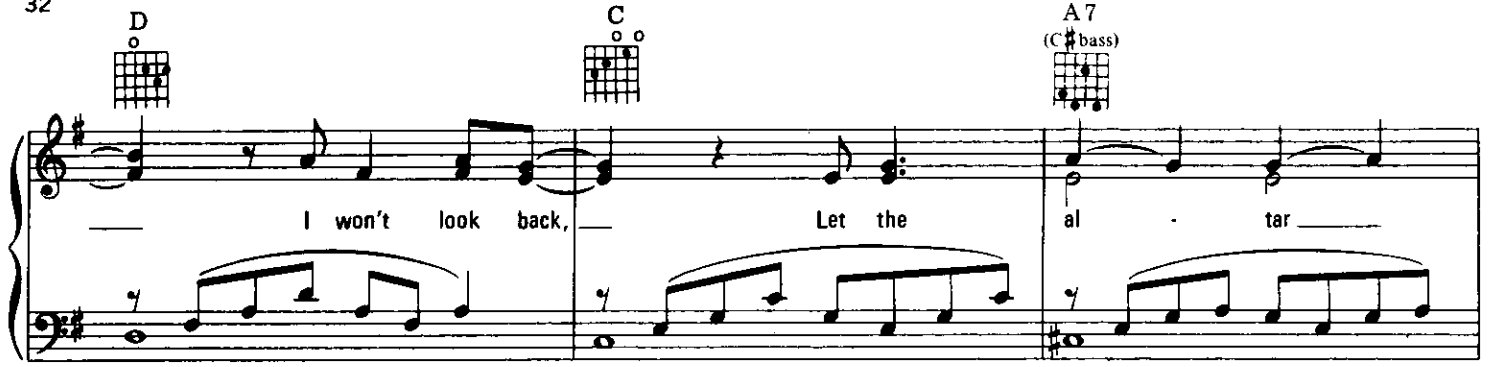




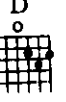
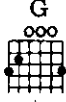
end of time. — I won't look back,



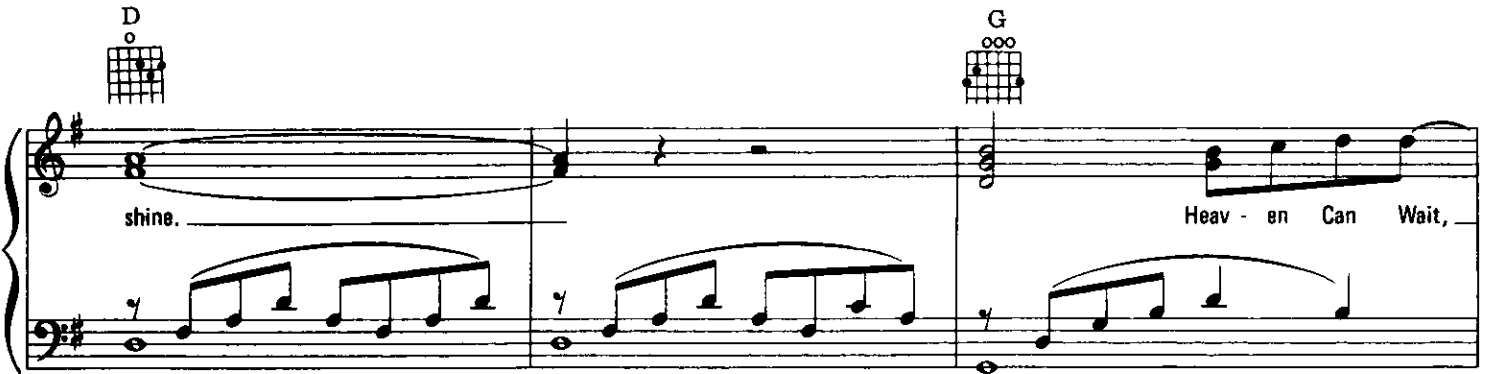
D  C  A7 (C# bass) 


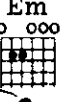
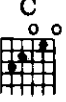
I won't look back, Let the al - tar



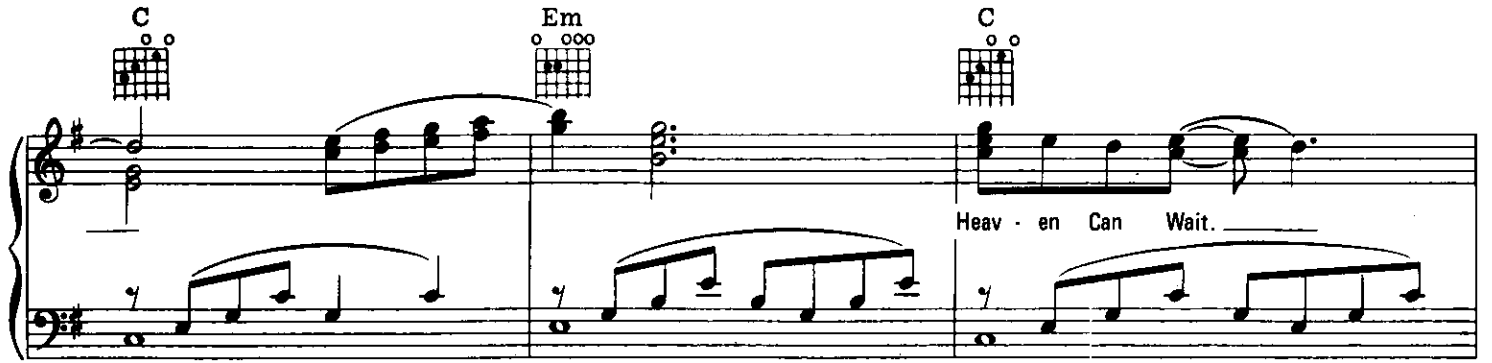
D  G 

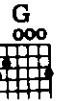
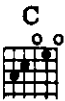
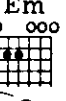
shine. Heav - en Can Wait,



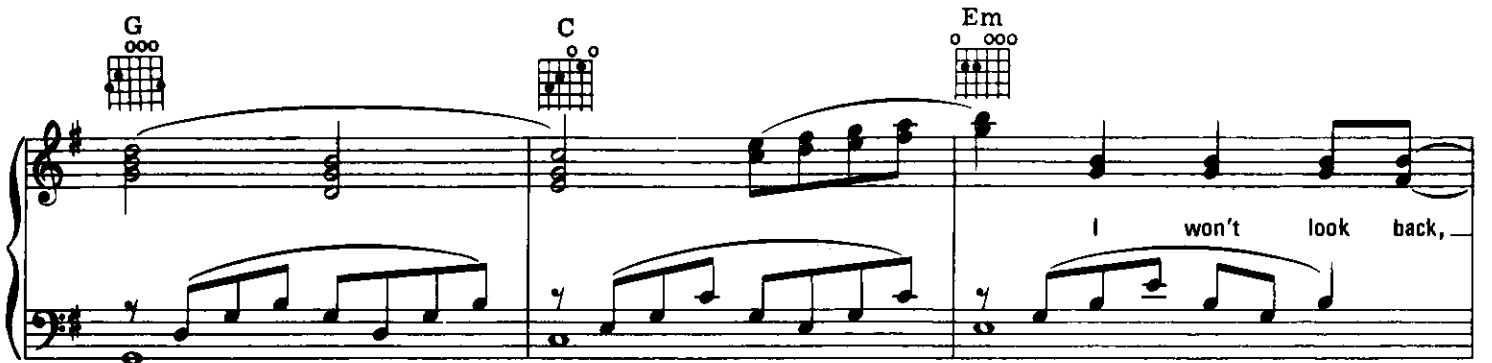
C  Em  C 


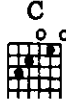
Heav - en Can Wait.



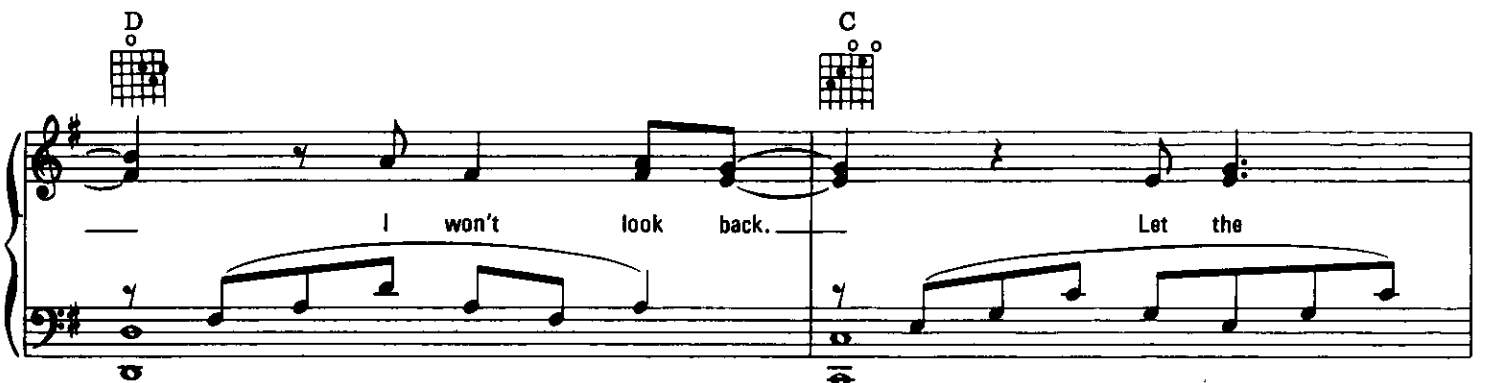
G  C  Em 

I won't look back,



D  C 

I won't look back. Let the



A7 (C# bass) G (D bass) Em

al tar shine.

poco a poco ritard.

Am D11 D7 Slower (a tempo)

Let the al tar shine.

C G C D7

G C D7 G

ritard. e dim.

p

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 

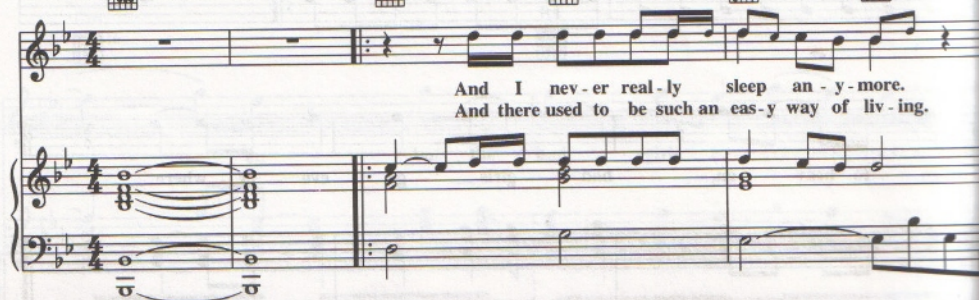


Dm  Gm  Cm  Bb  Dm  Gm  Cm 



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. —

IT JUST WON'T QUIT

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.

The first system of music features a guitar part with chord diagrams for Cm (3rd fret), Bb, Dm, and Gm (3rd fret). The vocal line begins with the lyrics "just won't quit." and continues with a melodic line. The bass line provides a steady accompaniment.

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

The second system continues the guitar accompaniment with chord diagrams for Eb (3rd fret), Ebmaj7 (3rd fret), Dm, Gm (3rd fret), Bb, Cm (3rd fret), Dm, and Gm (3rd fret). The vocal line continues with a melodic line, and the bass line provides a steady accompaniment.

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

The third system continues the guitar accompaniment with chord diagrams for Eb (3rd fret), Ebmaj7 (3rd fret), Dm, Gm (3rd fret), Cm (3rd fret), and Bb. The vocal line continues with a melodic line, and the bass line provides a steady accompaniment.

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

Guitar solo - ad lib.

The fourth system begins with a guitar solo section. The guitar part features chord diagrams for Cm7 (3rd fret), Bb/D, and Eb (3rd fret). The bass line provides a steady accompaniment. The section is marked "Guitar solo - ad lib."

Fsus



Cm7



Bb/D



Eb(add9)



F5



D.S. al Coda

CODA



Dm



Gm



1-7

Cm



Bb



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

8

Cm



Bb



Freely

Dm7



Gm



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

Eb



Eb maj7



Dm7



Gm



Bb



Cm



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

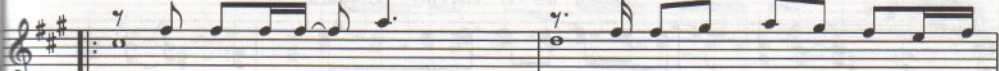
F#m



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,



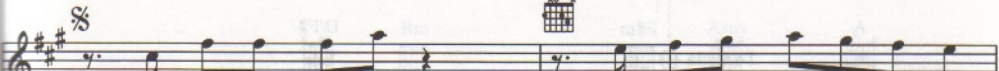
F#m



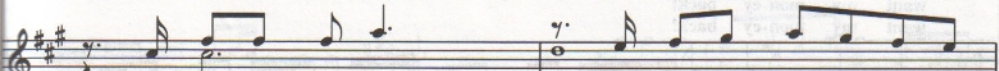
Ev' - 'ry-time _ I turn it on _ I burn it up _ and burn it out.
they're the ones _ who make the rules. _ It's not a game, _ it's just a rout.



D/F#



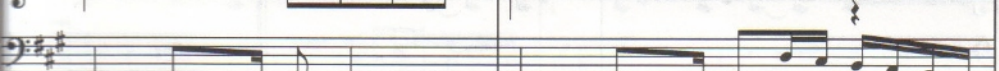
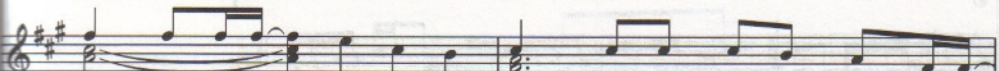
It's al - ways some - thing. There's al - ways some - thing go - ing
There's des - per - a - tion. There's des - per - a - tion in the
It's all or noth - ing and noth - ing's all I ev - er



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.

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar line with chord diagrams for D/F# and F#m. The bottom staff is the bass line.

D/F# F#m

I want my mon-ey back.

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar line with chord diagrams for D/F# and F#m. The bottom staff is the bass line.

Bm Asus A

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

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar line with chord diagrams for Bm, Asus, and A. The bottom staff is 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

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The middle staff is the guitar line with chord diagrams for F#m and G. The bottom staff is the bass line.

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.

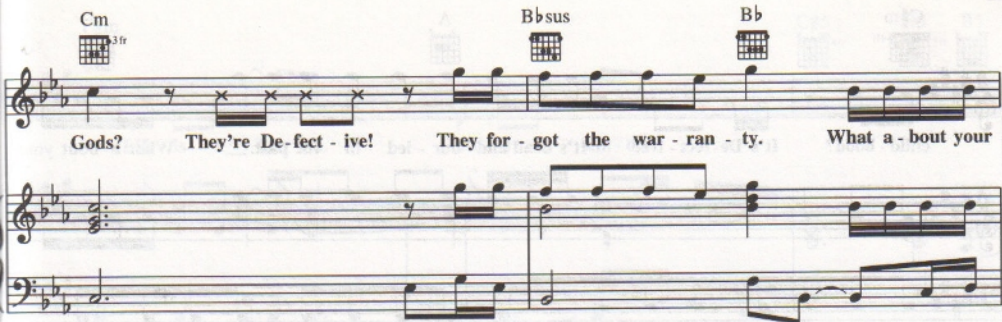
What a - bout your


Cm  3fr


Bbsus 

Bb 

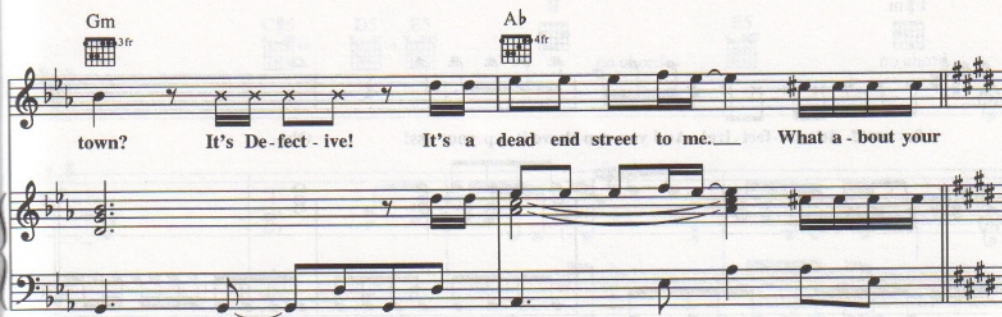
Gods? They're De-fect - ive! They for - got the war - ran - ty. What a - bout your




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# 

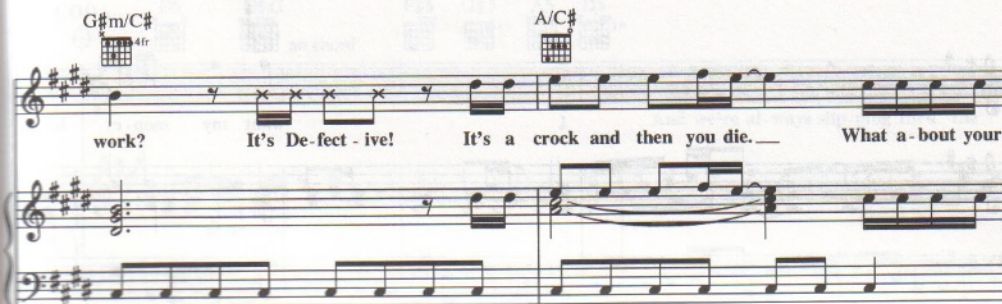
school? It's De-fect - ive! It's a pack of use - less lies. What a - bout your



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 for the vocal melody.

C#5 4fr D5 5fr E5 5fr E5 5fr

no chord no chord

The second system continues the piano accompaniment. It includes chord diagrams for C#5 (4fr), D5 (5fr), E5 (5fr), and E5 (5fr). The text "no chord" appears above the staff, indicating sections where no specific chord is indicated.

D.S. al Coda

The third system is marked "D.S. al Coda" and features a piano accompaniment with a complex rhythmic pattern, including sixteenth and thirty-second 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 treble clef and a common time signature. It includes chord diagrams for E6, E5, F#5, G#5 (4fr), A5, and D5 (5fr). The text "And we're al-ways slip-ping thru the" is written below the vocal line. The piano accompaniment continues with a rhythmic pattern.

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. Above the staff are guitar chord diagrams for F#5, G#5 (4fr), A5, and D5 (5fr). Below the staff is a piano accompaniment in F# major, consisting of a right-hand melody and a left-hand bass line.

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

The second system continues the piano accompaniment from the first system, with the right hand playing a rhythmic pattern and the left hand providing harmonic support.

F#m

D/F#

F#m

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

The third system shows the beginning of a 'back' section. It includes guitar chords for F#m, D/F#, and F#m. The piano accompaniment features a more active right-hand melody with eighth notes and a steady left-hand bass line.

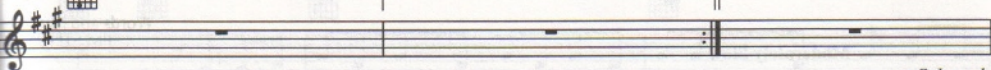
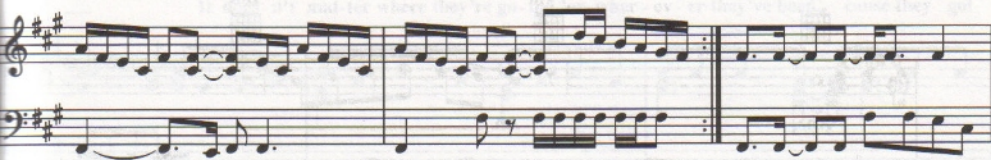
D/F#

The fourth system continues the piano accompaniment, maintaining the rhythmic and harmonic patterns established in the previous system.

F#m

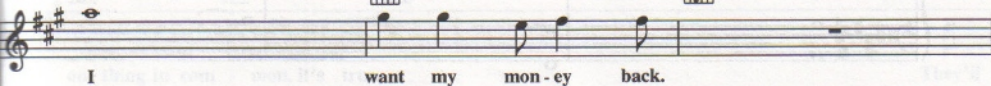
1-5

6

*Solo ends*

D/F#

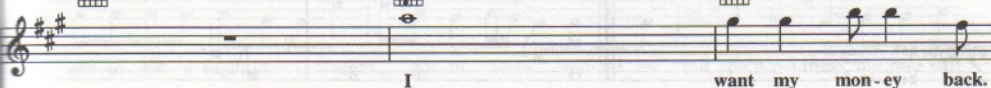
F#m



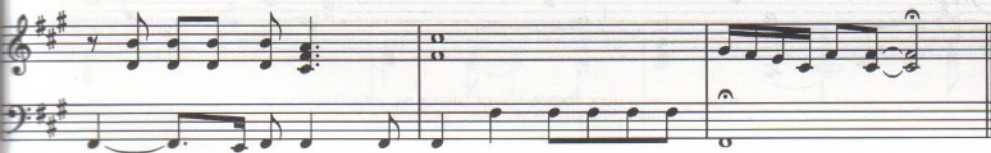
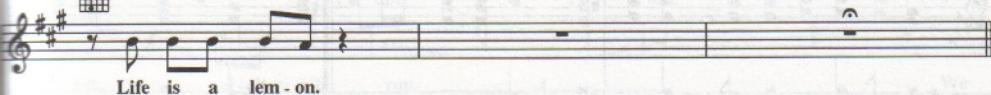
D/F#

F#m

D/F#



F#m



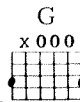
LOST BOYS AND GOLDEN GIRLS

Words and Music by
JIM STEINMAN

Moderately slow




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

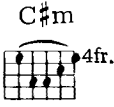
D

A

D



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



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 x000 C 0 0 0 Em/B 000

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

Am 0 C/G x 0 0 0 F F6 x

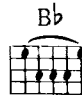
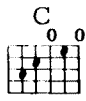
— go to waste, — and let me tell you some - thing, nei - ther will you, —

G6 x0000 F Gsus4 x00 G x000

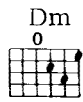
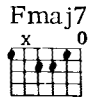
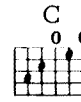
— nei - ther will you, nei - ther will —

C 0 0 0 Fmaj7 x 0 0 0

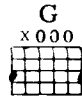
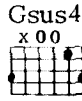
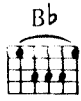
you. Lost boys and — gold - en girls, —



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



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



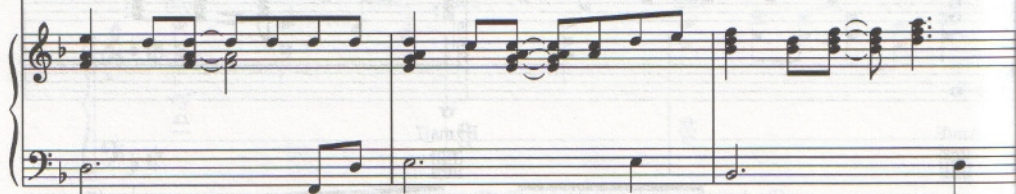
Am7/E



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



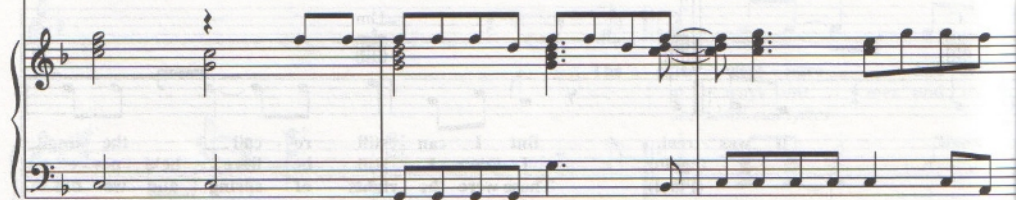
C



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, a whole rest, 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

First system of music, measures 1-3. The treble clef has a whole rest in measure 1 and a repeat sign in measure 2. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Bb maj7 1 Dm/C 2 Bb/C

Second system of music, measures 4-6. Measure 4 has a Bb maj7 chord. Measures 5-6 are marked with '1' and '2' and contain Dm/C and Bb/C chords respectively. The piano accompaniment includes triplets in measures 5 and 6.

F Gsus2 Am

Third system of music, measures 7-9. The treble clef has whole rests in measures 7 and 8. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Bb Dm7 Am/E

Fourth system of music, measures 10-12. The piano accompaniment features chords in the right hand and a bass line in the left hand.

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 stare 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

Moderately fast
No chord

Musical notation for the first system, featuring a treble clef staff with a whole rest and a grand staff with a piano accompaniment starting with a forte (*f*) dynamic.

Musical notation for the second system, including guitar chord diagrams for C, F, Em, Am, and G, and a piano accompaniment.

Musical notation for the third system, including guitar chord diagrams for C, Csus2, and C, and a piano accompaniment. The word "It's" is written at the end of the system.

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. —
 pulse of the pave - ment rac - ing like a run - a - way horse. —

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
 The sub - ways are siz - zling and the skin of the streets is

F
 Gsus4 x00
 C 0 0
 F/C

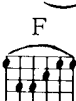
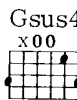
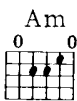
liv - ing — dead. — It's nev - er been this hot and I've nev -
 gleam - ing with sweat. — I've seen you sit - ting on the steps out - side —

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

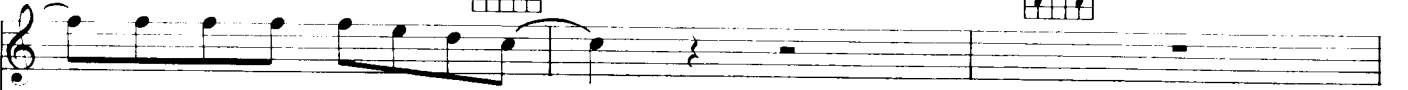
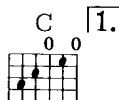
er been so bored — and breath - ing is just no fun an - y - more. — Then I
 — and you were look - ing so rest - less and reck - less and lost. — I think it's



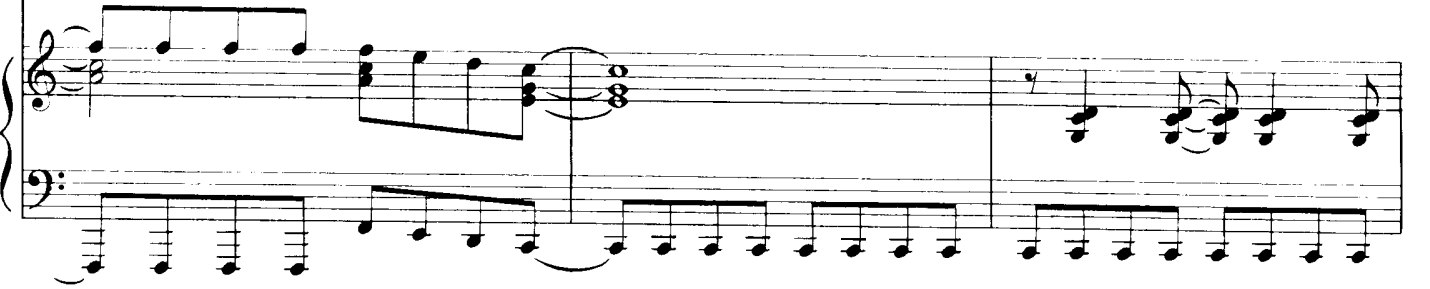
saw you like a sum-mer dream_ and you're the an-swer to ev - 'ry prayer that I ev - er said._
time for you to come in - side. — I'll be wait - ing here with some-thing that you'll nev-er for-get. —



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



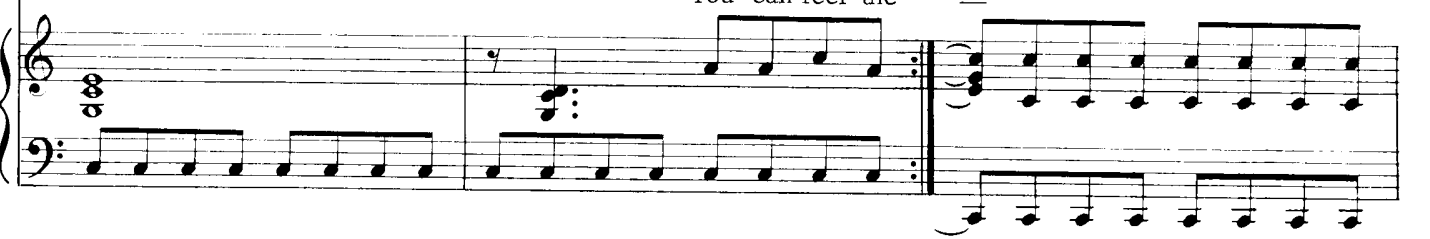
'ry prayer that I ev - er said. —
some-thing that you'll nev - er for - get. —



|| 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  3fr. Am  F 





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



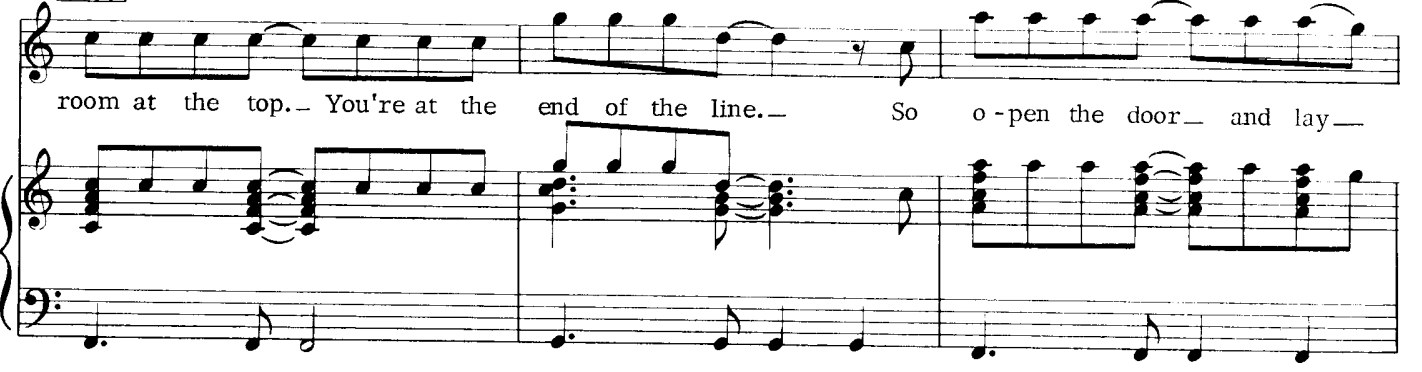
Gsus4  G  C  Em7  Am/E 

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



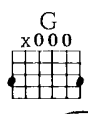
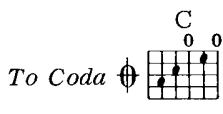
F  Gsus4  G  F 

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

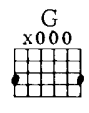
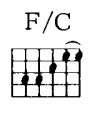
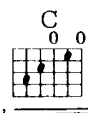
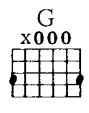
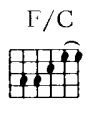
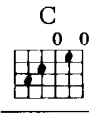




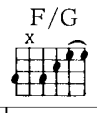
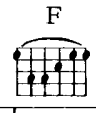
down on the bed. — The sun is just a ball of de - sire. —



And 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 0 Am 0 0 0 F

fi - re, — fi - re, — fi - re, —

This system contains the first three measures of the piece. The guitar part features chords C (000), Am (000), and F. The vocal line has a melody with a long note on 're' in each measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

1.2. G11 x0 0 0 0 3. G11 x0 0 0 0 C 0 0 0

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

This system contains measures 4-6. It includes first and second endings (1.2.) and a third ending (3.). The guitar chords are G11 (x0000), G11 (x0000), and C (000). The vocal melody continues with 'and in - to the' and 'fi - re.'. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and moving lines.

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

This system contains measures 7-11. The guitar part shows chords C (000), F, Em (0000), Am (000), and G (x000). The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

F G x000

It's

This system contains measures 12-15. The guitar part shows chords F and G (x000). The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

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. $\frac{3}{4}$ al Coda ϕ

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 C 0 0 F/C G x000

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

out of the fry - ing pan, -

C 0 0 F/C G x000 F

and in - to the fire, 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

PARADISE BY THE DASHBOARD LIGHT



Words and Music by
JIM STEINMAN

Moderately bright, with a feel

D

mf Boy: I re - mem - ber ev - ery lit - tle thing —

D

— as if it hap - pened on - ly yes - ter - day, —

C **G** **D**

Park - ing by the lake and there was not an - oth - er car in sight. —

And I nev - er had a girl look - ing an - y bet - ter than

G  F# 


you did, And all the kids at school, — they were



G  A  D 

wish - ing they were me that night. — And now our



Bb  F  C  D 







bod - ies are oh, — so close and tight. — It nev - er



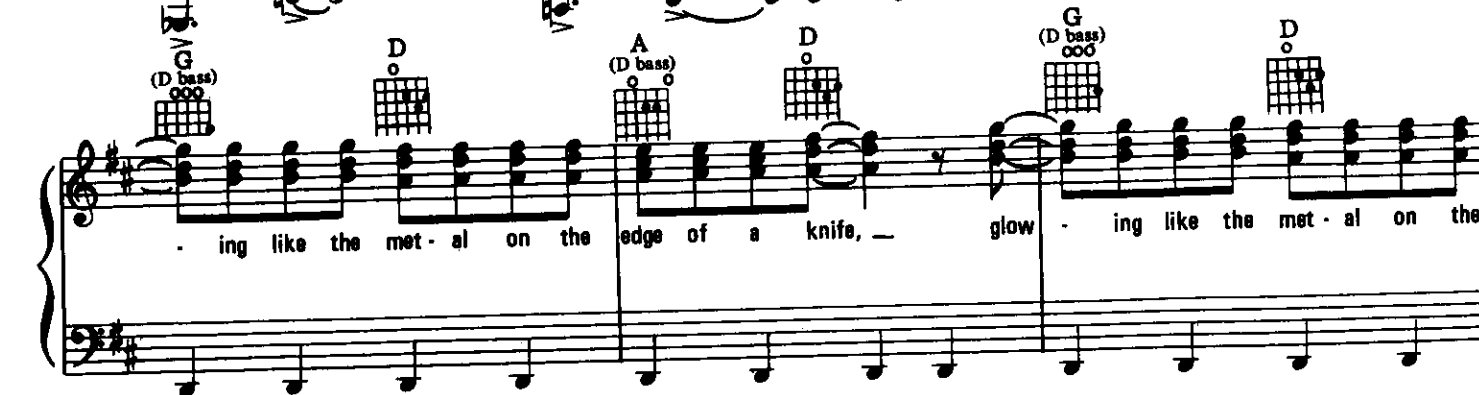
Bb  F  C  D 

felt so good, — it nev - er felt so right. — And we're glow -

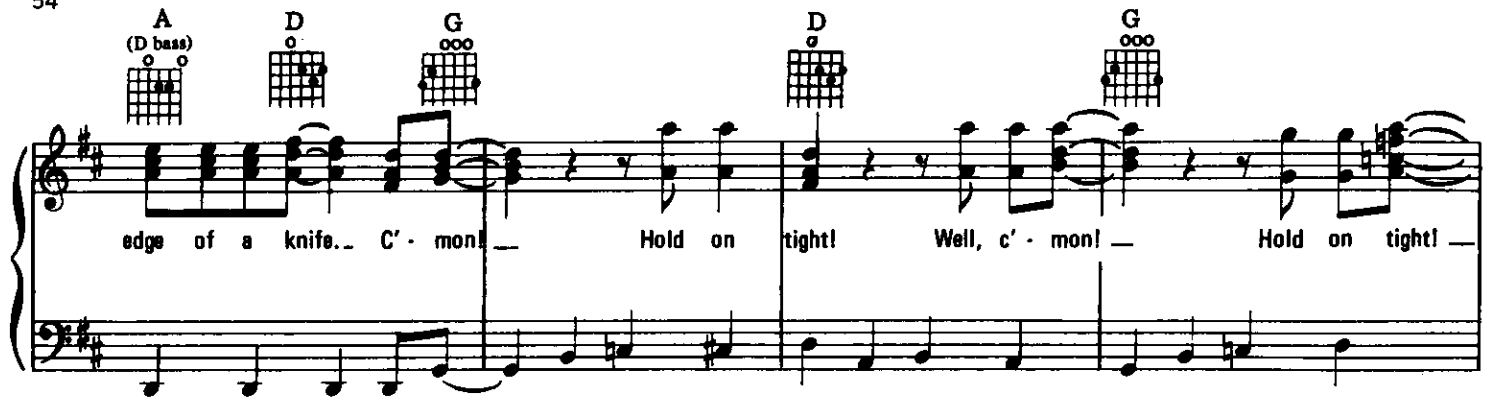


G  D  A (D bass)  D  G (D bass)  D 

ing like the met - al on the edge of a knife, — glow - ing like the met - al on the

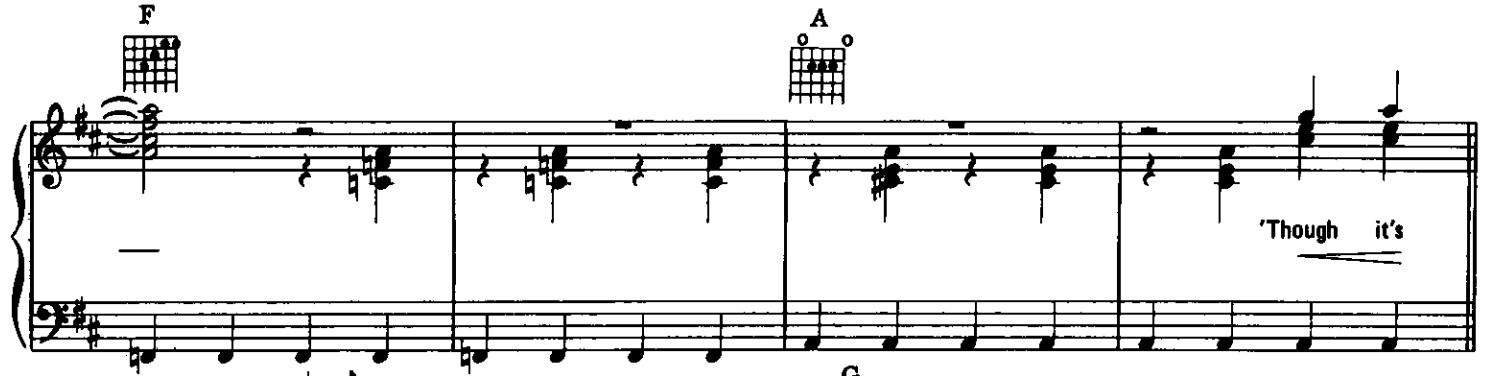


A (D bass) D G D G



edge of a knife... C' - mon! — Hold on tight! Well, c' - mon! — Hold on tight! —

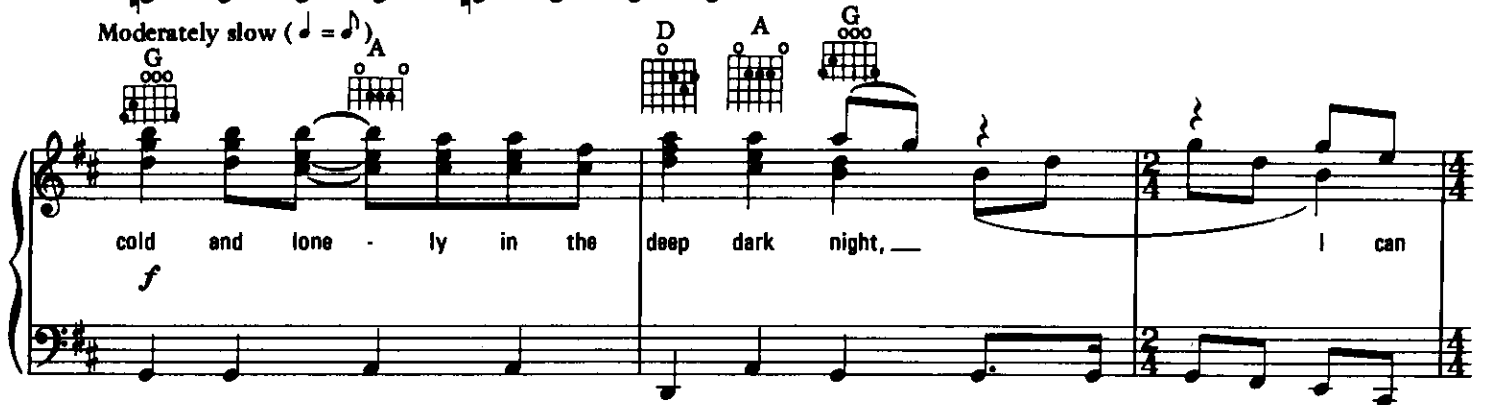
F A



— 'Though it's

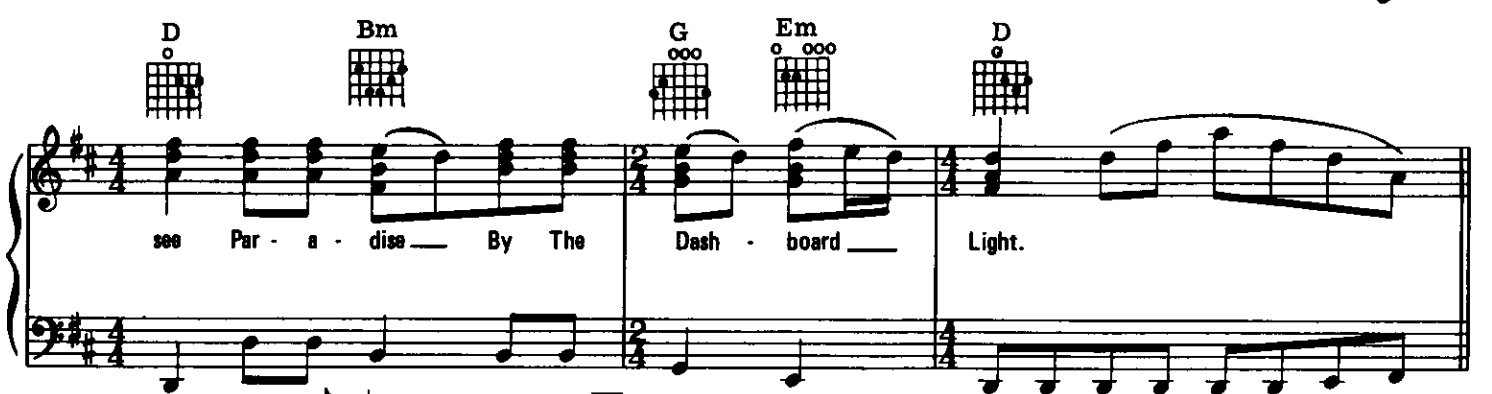
Moderately slow ($\text{♩} = \text{♩}$)

G A D A G



cold and lone - ly in the deep dark night, — I can

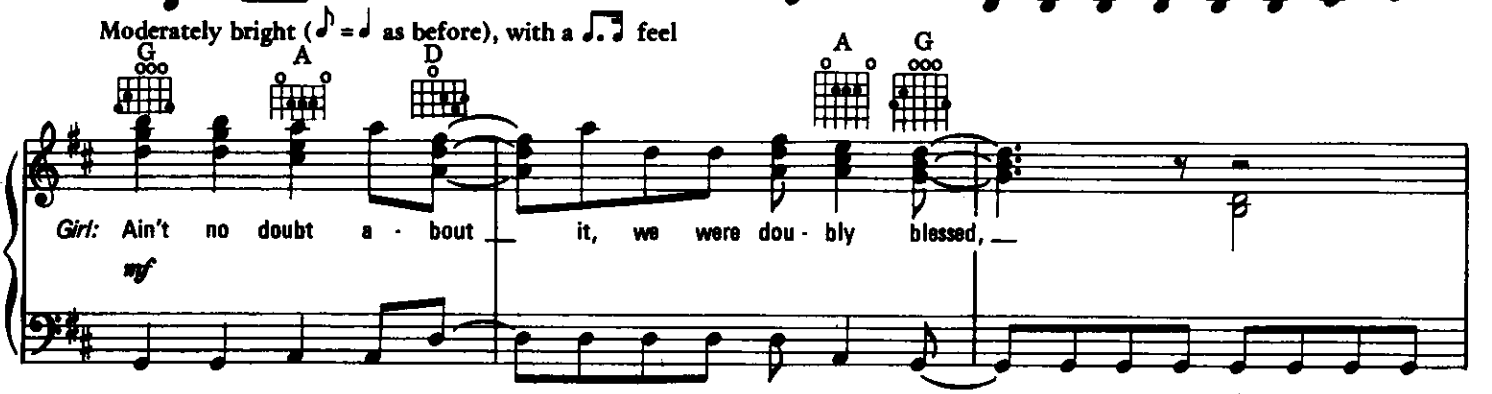
D Bm G Em D



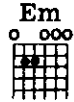
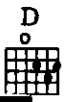
see Par - a - dise — By The Dash - board — Light.

Moderately bright ($\text{♩} = \text{♩}$ as before), with a ♩ feel

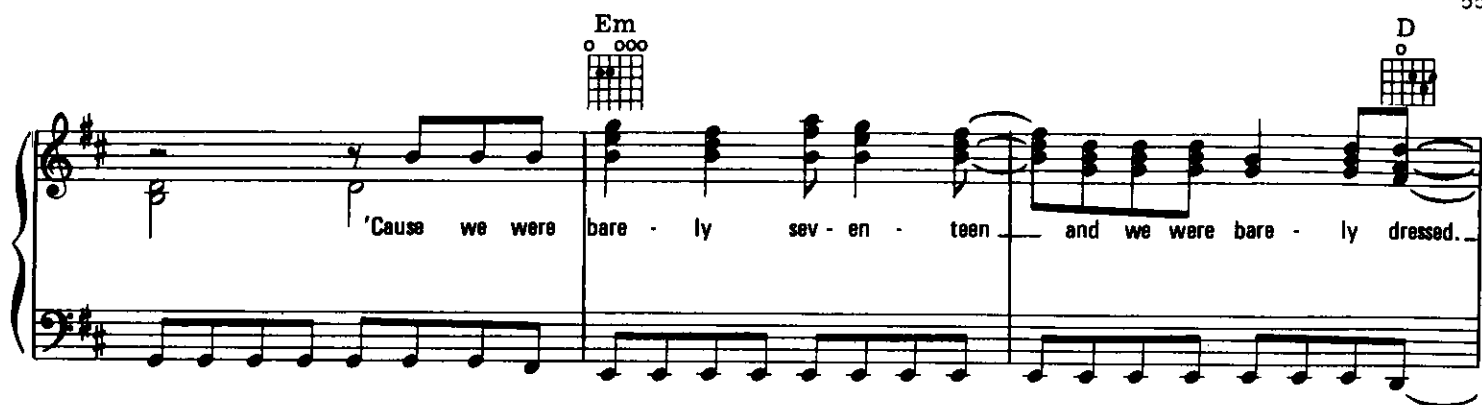
G A D A G



Girl: Ain't no doubt a - bout it, we were dou - bly blessed, —

Em  D 

'Cause we were bare - ly sev - en - teen and we were bare - ly dressed.



G  A 

Boy & Girl: Ain't no doubt a - bout

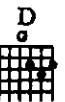
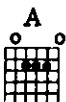
f



D  G  A  D 

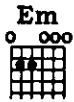
it. Ba - by, got - ta go and shout it.



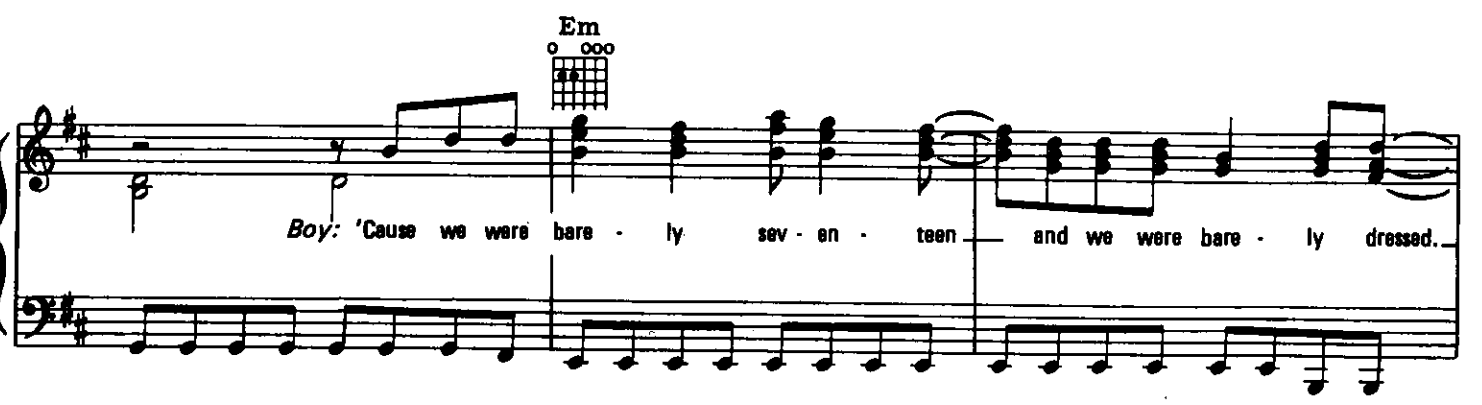
G  A  D  A  G 

Ain't no doubt a - bout it, we were dou - bly blessed.



Em 

Boy: 'Cause we were bare - ly sev - en - teen and we were bare - ly dressed.



D

D

G

Ba - by, don't - che hear my heart, — you got it drown - ing out the ra - di - o. —

mf

C

G

I've been wait - ing so long — for you to come a - long and have some fun. —

D

And I got - ta let ya know, no, —

G

— you're nev - er gon - na re - gret — it. So o - pen

F# G E

up your eyes, — I got a big sur - prise, — it - 'll feel al - right, — well, I

A D

wan - na make your mo - tor run. — And now our

Bb F C D

bod - ies are oh, — so close and tight. — It nev - er

Bb F C D

felt so good, — it nev - er felt so right. — And we're glow -

(D bass) D (D bass) A (D bass) D G (D bass) D

ing like the met - al on the edge of a knife, — glow - ing like the met - al on the

A
(D bass)

D

G

D

G

edge of a knife... C' - mon! — Hold on tight! Well, c' - mon! — Hold on tight. —

F

A

'Though it's

Moderately slow (♩ = ♩)

G

A

D

A

G

cold and lone - ly in the deep dark night. I can

D

F#m

G

see Par - a - dise By — The Dash - board Light. — 'Though it's

Em

D

Bm

A

F#m

F#

cold and lone - ly in the deep dark — night, — (in the deep dark —

G D A D

night) Par - a - dise By — The Dash - board Light
decresc.

Moderately bright (♩ = ♩), with a ♩ feel

G A D G A

f You got to do what you can, — and let Moth - er Na - ture do the rest. —

D G A D A G

— There ain't no doubt a - bout — it, we were dou - bly blessed, —

Em

'Cause we were bare - ly sev - en - teen — and we were bare - ly... We're

Somewhat slower, with a beat

A Bm A G A G A

mf gon - na go all — the way to - night, we're gon - na go all the way and to - night's the night. We're
gon - na go all — the way to - night, we're gon - na go all the way and to - night's the night.

Repeat as necessary

Em
o ooo

(Funky background for Dialogue)
mp

BASEBALL PLAY-BY-PLAY ON THE CAR RADIO

O.K., here we go, we got a real pressure cooker going here, two down, nobody on, no score, bottom of the ninth, there's the wind-up, and there it is, a line shot up the middle, look at him go. This boy can really fly!

He's rounding first and really turning it on now, he's not letting up at all, he's gonna try for second; the ball is bobbed out in center, and here comes the throw, and what a throw! He's gonna slide in head first, here he comes, he's out! No, wait safe,—safe at second base, this kid really makes things happen out there.

Batter steps up to the plate, here's the pitch—he's going, and what a jump he's got, he's trying for third, here's the throw, it's in the dirt,—safe at third! Holy cow, stolen base!

He's taking a pretty big lead out there, almost daring him to try and pick him off. The pitcher glances over, winds up, and it's bunted, bunted down the third base line, the suicide squeeze is on! Here he comes, squeeze play, it's gonna be close, here's the throw, here's the play at the plate, holy cow, I think he's gonna make it!

Freely Moderately bright (a tempo) with a feel

A G D A

Girl: Stop right there! I got - ta know right now! Be - fore we

f mp



go an - y fur - ther, do you love — me? Will you love me for ev - er, do you



need me? Will you nev - er leave — me? Will you make me so hap - py for the



rest of my life? — Will you take me a - way — and will you make me your wife? — Do you

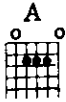
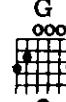


love me? Will you love me for - ev - er? Do you need — me? Will you

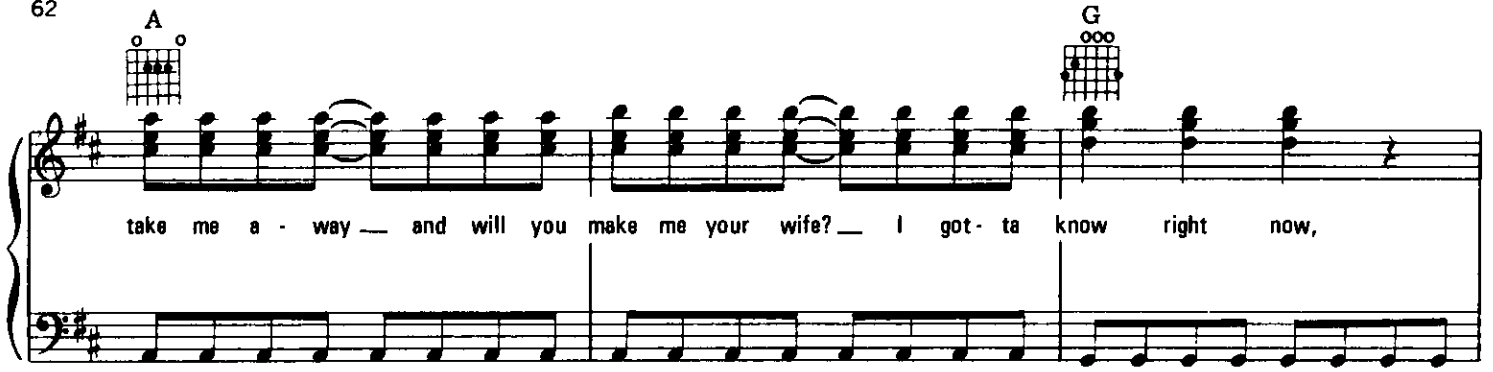
mf

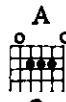
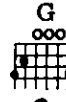


nev - er leave — me? Will you make me so hap - py for the rest of my life? — Will you

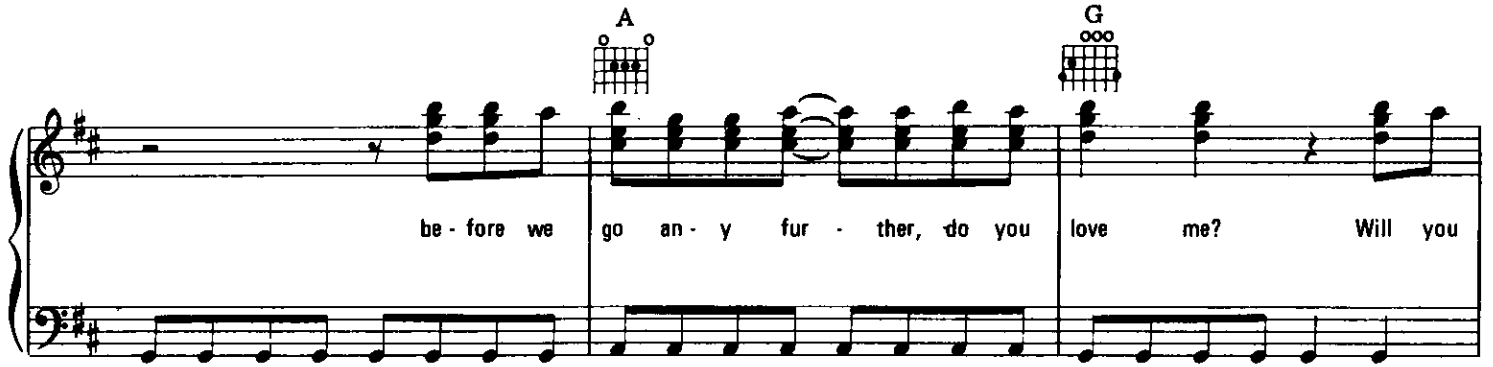
A  G 

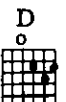
take me a - way — and will you make me your wife? — I got - ta know right now,



A  G 

be - fore we go an - y fur - ther, do you love me? Will you



D  No chord


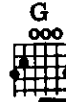
love me for - ev - er? *mp* *Boy: Let me*



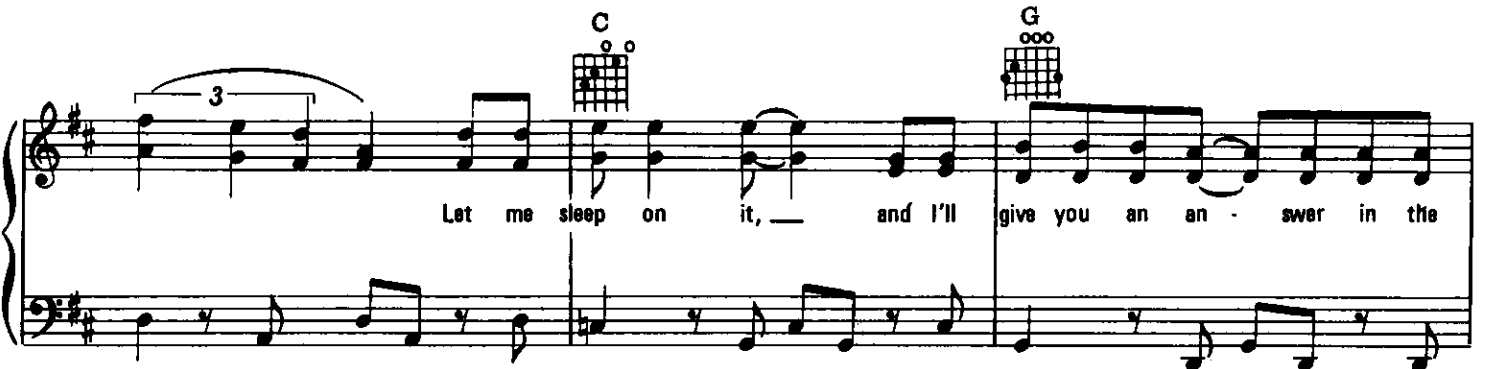
G  D 

mf sleep on — it. — Ba - by, ba - by, let me sleep on it. —



C  G 

Let me sleep on it, — and I'll give you an an - swer in the






D   G 


morn - ing. Let me sleep on it.

A  C 


Ba - by, ba - by, let me sleep on it. Let me sleep on it. I'll

D  C  G 

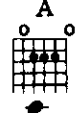
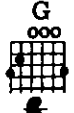
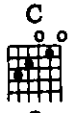
give you an an - swer in the morn ing.

D  G 

poco a poco cresc. *f* Girl: I got - ta know right now! Do you love me? Will you

D 

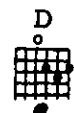
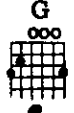
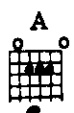
love me for - ev - er? Do you need me? Will you nev - er leave - me? Will you



make me so hap - py for the rest of my life? Will you take me a - way and will you

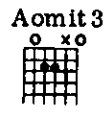


make me your wife? I got - ta know right now! Be - fore we



go an - y fur - ther, do you love me? Will you love me for - ev - er?

No chord



mp (Spoken): What's it gonna be, boy? Come on! I can wait all night!

No chord

What's it gonna be, boy... yes or no? What's it gonna be, boy? Yes...

or ...

no?

Boy (sung): Let me sleep on ___ it. ___

mf

Ba - by, ba - by, let me sleep on ___ it. ___

Let me

sleep on it. ___ I'll give you an an - swer in the morn - ing. *Girl:* I got - ta

Boy obbligato:

Let me sleep on ___ it. ___ Ba - by, ba - by, let me

know right now! Do you love me? Will you love me for ev - er? Do you

D



C



sleep on it. Let me sleep on it. I'll

need me? Will you nev - er leave me? Will you make me so hap - py for the

give you an an - swer in the morn - ing, the morn - ing, I'll tell you in the morn - ing.

rest of my life? Will you take me a - way, will you make me your wife? I got - ta

know right now. Be - fore we go an - y fur - ther, do you

love me? Will you love me for ev - er?

poco a poco cresc.

Boy: Let me

E_b

sleep on it! _____ *Girl:* Will you love me for - ev - er? *Boy:* Let me

E

sleep on it. _____ *Girl:* Will you love me for - ev - er? *Boy:* I could - n't

F

take it an - y long - er, Lord, I was crazed, and when the

C

feel - ing came up - on me like a

F

ti dal wave, _____ I start - ed

C

swear - ing to my God and on my

G

moth - er's grave _____ that I would

F G C

love you till the end of time, I swore that I would

F G C G

love you till the end of time!

G C G C

So now I'm pray - ing for the end of time to

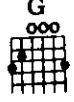
F G C

hur - ry up and ar - rive. 'Cause


Em (B bass) Am

if I got - ta spend an - oth - er min - ute with you, I don't

G



think that I can real - ly sur - vive. I'll nev - er




F



break my prom - ise or for - get my vow, — But


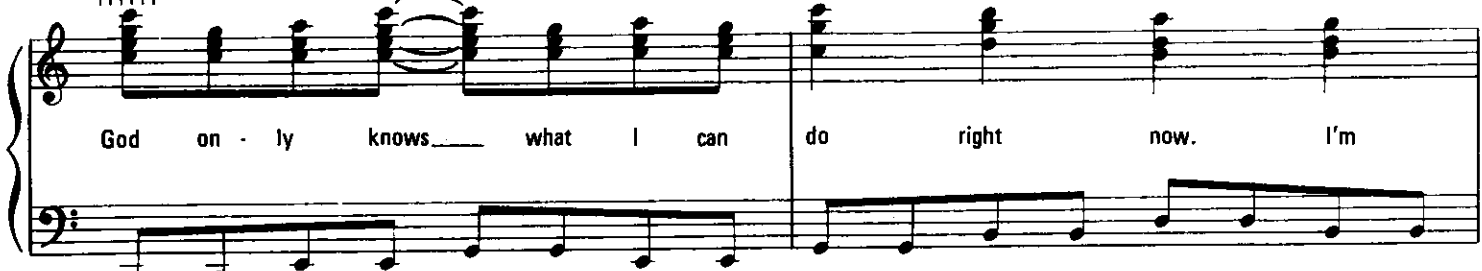


C




God on - ly knows — what I can do right now. I'm

G





C


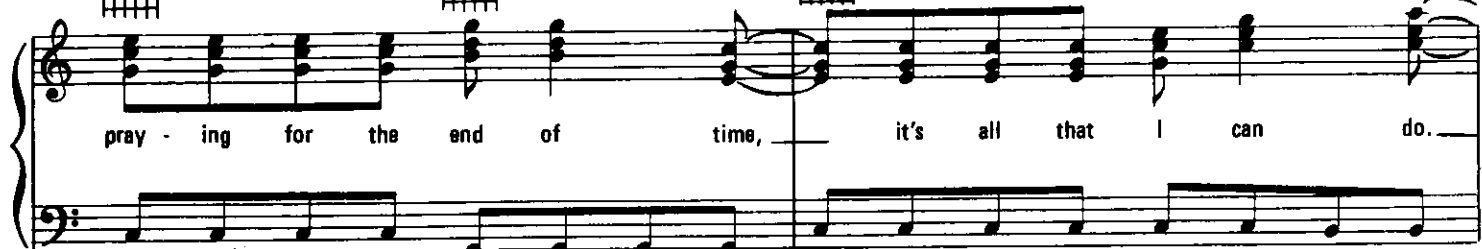


pray - ing for the end of pray - time, — it's all that I can do. —

G



C

Am



— (Do, — do.) —

C



G



Pray - ing for the end of time, —



C F G

so I can end my time with

C F (C bass) C

Girl obbligato:

It nev - er

you. Well, it was long a - go, and it was

mf

G (C bass) C F (C bass) C

Repeat and fade

felt so good, it nev - er felt so right, and we were

far a - way, and it was so much bet - ter than it

G (C bass) C F (C bass) C

glow - ing like the met - al on the edge of a knife. It nev - er

is to - day! Well, it was long a - go, and it was

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



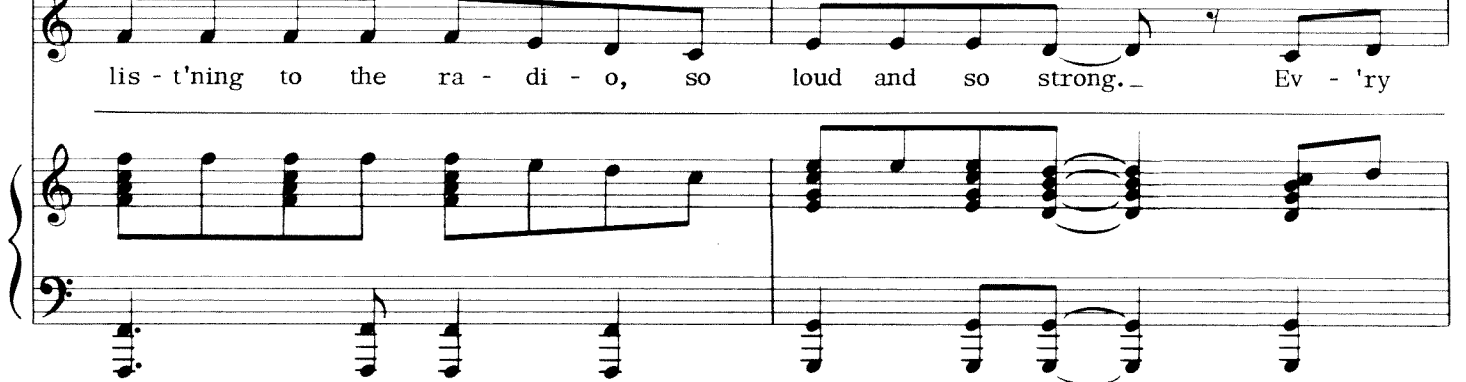
Think of how we'd lay down to - geth - er. We'd be



F C/G G

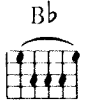


lis - t'ning to the ra - di - o, so loud and so strong. - Ev - 'ry





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

C/G
x 0 0 0

Dm7
0

C/G
x 0 0 0

fires of hell, ³ and I know you've got the ash - es to prove _

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat (Bb). The lyrics are "fires of hell, and I know you've got the ash - es to prove". There are two triplet markings above the notes for "hell," and "ash - es". The second line is the piano accompaniment, starting with a grand staff (treble and bass clefs). The chords are C/G, Dm7, and C/G. The guitar chord diagrams are provided above the staff.

G
x000

C
0 0 0

it. I treas-ure your love. _

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics "it. I treas-ure your love.". There is a 7/8 time signature above the first measure. The second line is the piano accompaniment. The chords are G and C. The guitar chord diagrams are provided above the staff.

Am
0

F

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics "I want to show you how to use _ it. You've been through a lot of". There is a 7/8 time signature above the first measure. The second line is the piano accompaniment. The chords are Am and F. The guitar chord diagrams are provided above the staff.

C/G
x 0 0 0

Dm7
0

C/G
x 0 0 0

G
x000

pain in the dirt, ³ and I know you've got the scars_ to prove _ it. { Re -
Re -

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics "pain in the dirt, and I know you've got the scars_ to prove _ it. { Re -
Re -". There are two triplet markings above the notes for "dirt," and "scars_". The second line is the piano accompaniment. The chords are C/G, Dm7, C/G, and G. The guitar chord diagrams are provided above the staff.

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, ³ that's when rock and roll dreams come through.



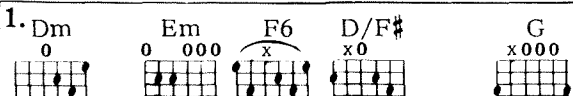
The beat is yours for - ev - er,



the beat is al - ways new.



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



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

Carpe Noctem

v. 5/9/01

Andante

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and a melodic line. The lower staff is in bass clef and contains a bass line with long notes and some melodic movement.

A

Harmon

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with lyrics. The lower staff is in bass clef and contains a bass line.

Come with me, and bless the night! Let the dark - ness be your sal - va - tion

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and a melodic line. The lower staff is in bass clef and contains a bass line with long notes and some melodic movement.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with lyrics. The lower staff is in bass clef and contains a bass line.

Curse the day! Es - cape the light! Break the chains of i - ma - gi - na - tion!

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and a melodic line. The lower staff is in bass clef and contains a bass line with long notes and some melodic movement.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with lyrics. The lower staff is in bass clef and contains a bass line.

Come with me, and seize the night. Now's the time for some in - spi - ra - tion.

The seventh system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and a melodic line. The lower staff is in bass clef and contains a bass line with long notes and some melodic movement.

Carpe Noctem v. 5/9/01 p.2

rit.

1

Leave the day, and lose the light no tab-oos, on-ly new sen-sa - tions!

Detailed description: This block contains the first system of music, measures 1 through 12. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Leave the day, and lose the light no tab-oos, on-ly new sen-sa - tions!". The tempo marking *rit.* is positioned above the staff.

B *Hard 4 - twice as fast*

13

Drs.

Detailed description: This block contains the second system of music, measures 13 through 18. It features a piano accompaniment on a bass clef staff. The tempo is marked *Hard 4 - twice as fast*. The dynamics are marked *Drs.* (Drammatico). The music consists of a steady eighth-note accompaniment.

19

Detailed description: This block contains the third system of music, measures 19 through 24. It features a piano accompaniment on a bass clef staff. The tempo remains *Hard 4 - twice as fast*. The music continues with a steady eighth-note accompaniment.

C

25

Pf.

Detailed description: This block contains the fourth system of music, measures 25 through 29. It features a piano accompaniment on a bass clef staff. The dynamics are marked *Pf.* (Pianissimo). The music continues with a steady eighth-note accompaniment.

30

Detailed description: This block contains the fifth system of music, measures 30 through 34. It features a piano accompaniment on a bass clef staff. The music continues with a steady eighth-note accompaniment.

Carpe Noctem v. 5/9/01 p.3

First system of musical notation, measures 0-4. It consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some triplets.

Second system of musical notation, measures 5-9. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a complex rhythmic pattern, including some rests and dynamic markings.

Third system of musical notation, measures 10-14. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a complex rhythmic pattern, including some rests and dynamic markings.

Fourth system of musical notation, measures 15-19. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a complex rhythmic pattern, including some rests and dynamic markings.

D

Fifth system of musical notation, measures 20-24. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a complex rhythmic pattern, including some rests and dynamic markings.

In the shadows of the ca-ster

Sixth system of musical notation, measures 25-29. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a complex rhythmic pattern, including some rests and dynamic markings. The word *ff* is written below the first staff, and *mp* is written below the second staff.


Carpe Noctem v. 5/9/01 p.4



a he-ro's wait-ing for the call, and all the de-vils are wak-ing up,




65 *M1 + M2*



and all the an-gels start to fall. In the sha-dows of the ca-stle



69



they're dy - ing for a thrill they're go-ing out ov-er the edge,



Carpe Noctem v. 5/9/01 p.5

then mov-ing in for the kill. You've got to curse the day. It's
Women You've got to curse the day. It's

Men

Women

p

p

no - thing but a mer - ci - less light. So
no - thing but a mer - ci - less light. So

p

p

Carpe Noctem v. 5/9/01 p.6

op - en up your arms and then you get down on your knees. You suck in all the dark-ness, then you're

3 M1 + M2

rea - dy now to seize, seize the night. Seize the

87 **E**

night!
M 2

Di - es ir - ac ky - ri - e Li - be - ra me - Do - mi - ne - Di - es ir - ac ky - ri - e

Carpe Noctem v. 5/9/01 p.7

93

Re - qui - em e Do - mi - ne Di - es ir - ae ky - ri - e Li - be - ra me Do - mi - ne

Musical score for measures 93-98, featuring vocal line and piano accompaniment.

99

M 1
Bless the night,
Di - es ir - ae ky - ri - e Re - qui - em e Do - mi - ne Di - es ir - ae ky - ri - e

Musical score for measures 99-104, featuring vocal line and piano accompaniment.

105

M 2
be - fore it has a chance to pass. Seize the night! You do what it
Li - be - ra me Do - mi - ne Di - es ir - ae ky - ri - e Re - qui - em da

Musical score for measures 105-110, featuring vocal line and piano accompaniment.

Carpe Noctem v. 5/9/01 p.8

10 *M 3*

takes to make it last. Bless the night, before it

Do - mi - ne Ex - ul - ta - te ky - ri - e Pi - e ag - ne

114 *M 5*

has a chance to pass. Seize the night! You do what it

Do - mi - ne Di - es ir - ae ky - ri - e Sanc - tus sanc - tus

118 *M 3*

takes to make it last. Bless the night.

ex - ul - ta - te Di - es ir - ae ky - ri - e Li - be - ra me

Carpe Noctem v. 5/9/01 p.9

22

M1+M3

Seize the night.

Do - mi - ne — Di - es ir - ae ky - ri - e Re - qui - em Do - mi - ne

F

127

M2

Bless the night. be

G

132

free

137

Carpe Noctem v. 5/9/01 p.10

142

Musical score for measures 142-144. The system consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The music is in 4/4 time and G major. Measure 142 has a whole rest in the grand staff and a whole note chord in the treble staff. Measure 143 features a continuous eighth-note accompaniment in the bass staff, with a *sim.* (sostenuto) marking. Measure 144 continues the accompaniment and includes a fermata over a whole note chord in the treble staff.

145

Musical score for measures 145-147. The system consists of three staves. Measure 145 has a whole rest in the grand staff and a whole note chord in the treble staff. Measure 146 features a continuous eighth-note accompaniment in the bass staff and a melodic line in the treble staff. Measure 147 continues the accompaniment and includes a fermata over a whole note chord in the treble staff.

148

Musical score for measures 148-151. The system consists of three staves. Measure 148 features a continuous eighth-note accompaniment in the bass staff and a melodic line in the treble staff. Measure 149 continues the accompaniment and includes a fermata over a whole note chord in the treble staff. Measure 150 has a whole rest in the grand staff and a whole note chord in the treble staff. Measure 151 continues the accompaniment and includes a fermata over a whole note chord in the treble staff.

152

Musical score for measures 152-156. The system consists of two staves: a grand staff (treble and bass clefs). Measure 152 has a whole rest in the grand staff and a whole note chord in the treble staff. Measure 153 features a continuous eighth-note accompaniment in the bass staff and a melodic line in the treble staff. Measure 154 continues the accompaniment and includes a fermata over a whole note chord in the treble staff. Measure 155 has a whole rest in the grand staff and a whole note chord in the treble staff. Measure 156 continues the accompaniment and includes a fermata over a whole note chord in the treble staff.

157

Musical score for measures 157-161. The system consists of two staves: a grand staff (treble and bass clefs). Measure 157 has a whole rest in the grand staff and a whole note chord in the treble staff. Measure 158 features a continuous eighth-note accompaniment in the bass staff and a melodic line in the treble staff. Measure 159 continues the accompaniment and includes a fermata over a whole note chord in the treble staff. Measure 160 has a whole rest in the grand staff and a whole note chord in the treble staff. Measure 161 continues the accompaniment and includes a fermata over a whole note chord in the treble staff.

Carpe Noctem v. 5/9/01 p.11

Musical score for the first system, featuring piano accompaniment with chords and arpeggios.

167

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

Good
Magna

Let your dreams out of their cages

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

172

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

Magna + Herbert

ev - ery pas-sionand de-sire

let your vis-ions be out-rageous

set your

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

Carpe Noctem v. 5/9/01 p.12

fan-ta-sies on fire. $+M5$ Ev-ery - thing will be per-mit-ted they'll be

This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "fan-ta-sies on fire." followed by a measure rest, then "+M5" above the notes "Ev-ery - thing will be per-mit-ted", and finally "they'll be". The piano accompaniment is in bass clef and consists of a steady eighth-note bass line.

no-thing left to fear $+M1+M2$ I've got the ma-gic in your bo-dy $+M3+M5$ your in - hi -

This system contains measures 31-33. The vocal line continues with "no-thing left to fear" followed by a measure rest, then "+M1+M2" above the notes "I've got the ma-gic in your bo-dy", and finally "+M3+M5" above the notes "your in - hi -". The piano accompaniment continues with the same eighth-note bass line.

185 *Männer Gesangsens.* bi-tions dis-ap-pear. you've got to curse the day it's no-thing but a mer-ci-less light.
Frauen Gesangsens. you've got to curse the day it's no-thing but a mer-ci-less light.

This system contains measures 185-188. It features two vocal parts: "Männer Gesangsens." and "Frauen Gesangsens.". The lyrics for both parts are "bi-tions dis-ap-pear." followed by a measure rest, then "you've got to curse the day it's no-thing but a mer-ci-less light.". The piano accompaniment continues with the eighth-note bass line.

Carpe Noctem v. 5/9/01 p.13

9

So op - en up your arms and then get down on your knees. You

So op - en up your arms and then get down on your knees. You

93

suck in all the dark-ness and you're rea-dy now to seize, seize the night.

suck in all the dark-ness and you're rea-dy now to seize, seize the night.

Carpe Noctem v. 5/9/01 p.14

97

Magda + Herbert

J

Seize the night!

Di - es ir - ac ky - ri - e Li - be - ra me Do - mi - ne ri Di - es ir - ac

This block contains the musical score for measures 97 through 202. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The lyrics are: "Seize the night! Di - es ir - ac ky - ri - e Li - be - ra me Do - mi - ne ri Di - es ir - ac". A large letter 'J' is positioned above the first measure. The piano part consists of chords and arpeggiated figures, while the bass line provides a steady accompaniment.

203

ky - ri - e Re - qui - em da Do - mi - ne ri Di - es ir - ac ky - ri - e Li - be - ra me Do - mi - ne

This block contains the musical score for measures 203 through 209. The lyrics are: "ky - ri - e Re - qui - em da Do - mi - ne ri Di - es ir - ac ky - ri - e Li - be - ra me Do - mi - ne". The piano accompaniment continues with similar textures to the previous section.

210

F 5

Bless the night,

Di - es ir - ac ky - ri - e Re - qui - em da Do - mi - ne nem Di - es ir - ac ky - ri - e

This block contains the musical score for measures 210 through 216. It begins with a dynamic marking of *F 5*. The lyrics are: "Bless the night, Di - es ir - ac ky - ri - e Re - qui - em da Do - mi - ne nem Di - es ir - ac ky - ri - e". The piano accompaniment features a more active bass line in the later measures.

Carpe Noctem v. 5/9/01 p.15

Andante

before it has a chance to pass. Seize the night! You do what it

Li - be - ra me - Do - mi - ne - ri. Di - es ir - ae ky - ri - e Re - qui - em

221 *M3*

takes to make it last. Bless the night. before it

Do - mi - ne - ri. Ex - ul - ta - te ky - ri - e Pi - e ag - ne -

225 *Moderato*

has a chance to pass. Seize the night! You do what it

Do - mi - ne - Di - es ir - ae ky - ri - e Sanc - tus sanc - tus

Carpe Noctem v. 5/9/01 p.16

M 1

takes to make it last. Bless the night. before it

ex - ul - ta - te Di - es ir - ae ky - ri - e Li - be - ra me

M 6

Car - pe noc - tem Car - pe

233

Magda + Herbert + F 5

has a chance to pass. Seize the night! You do what it

Do - mi - ne - ri. Di - es ir - ae ky - ri - e Re - qui - em da

noc - tem Car - pe noc - tem Car - pe

Carpe Noctem v. 5/9/01 p.17

rall.

+M3

takes to make it last. Bless the night, before it

Do - mi - ne - ri. Ex - ul - ta - te ky - ri - e Pi - e ag - ne

noc - tem Car - pe noc - tem Car - pe

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of three measures with lyrics: "takes to make it last. Bless the night, before it". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. The tempo is marked "rall." and the meter is "+M3".

41

Gesangens. molto rall.

has a chance to pass. Seize the night! You do what it

Do - mi - ne - ri. Di - es ir - ae ky - ri - e Sanc - tus sanc - tus

noc - tem Car - pe noc - tem Car - pe

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of three measures with lyrics: "has a chance to pass. Seize the night! You do what it". The piano accompaniment continues with chords and a bass line. The tempo is marked "Gesangens. molto rall.". The measure number "41" is indicated at the beginning of the system.

Carpe Noctem v. 5/9/01 p.18

K *a tempo*

takes to make it last.

ex - ul - ta - te

noc - tem

L

250

255

259

M

263

pppp fading in, serenely

268

mp

275

rall.

N dictated, slow

282

melody

Come with me, and bless the night! Let the dark-nessbeyour sal-va-tion Curse the day! Es-cape the light!

Come with me, and bless the night! Let the dark-nessbeyour sal-va-tion Curse the day! Es-cape the light!

Carpe Noctem v. 5/9/01 p.20

Break the chains of i-ma-gi-na-tion! Come with me, and seize the night. Now's the time for some in-spi-ra-tion.

Break the chains of i-ma-gi-na-tion! Come with me, and seize the night. Now's the time for some in-spi-ra-tion.

39 Leave the day, and lose the light no tab-oos, on-ly new sen-sa-tions!

Leave the day, and lose the light no tab-oos, on-ly new sen-sa-tions!

poco rall. *Adagio*

93

pp

TWO OUT OF THREE AIN'T BAD



Words and Music by
JIM STEINMAN

Moderately slow, with a beat

A C#m/G# D/F# Dmaj7/E E

mf

A A/G# D A

Ba - by, we can talk all night — but that ain't get - ting us no - where.

A/G# F#m D/E E

I've told you eve - ry thing I pos - si - bly can, — there's noth - ing left in - side — of here. And

A A/G# D A

may - be you can cry all night, — but that - 'll nev - er change the way — that I feel.

A/G#



F#m



D/E



E



The snow is real - ly pil - ing up out - side, I wish you would - n't make me leave here.

D



E



A



Bm



A/C#



D



E



A



Bm



A/C#



I poured it on and I poured it out, I tried to show you just how much I care.

D



E



A



F#m



G



I'm tired of words and I'm too hoarse to shout, but you've been cold to me so long, I'm crying

D



E



D/E



E



D/E



E



i - ci - cles in - stead of tears. And all I can do is keep on tell - ing you, I

A C#m/G# F#m D E C#m F#m

want you, I need you, but there ain't no way I'm ev - er gon-na love you, Now,

Bm D Fdim F#m Bm

don't be sad, (don't be sad) 'cause Two Out Of Three Ain't Bad. Now don't be

To next strain Fine

D Fdim A A

sad, 'cause Two Out Of Three Ain't Bad. Ba - by, we can talk all

A/C# D E A A

night, *poco a poco ritard.* but that ain't get - ting us no - where. You'll

D E A Bm A/C# D E A Bm A/C#

nev - er find your gold on a sand - y beach. You'll nev - er drill for oil on a cit - y street. I know you're



look-ing for a ru-by in a moun-tain of rocks, But there ain't no Coupe de Ville hid - ing at the bot-tom of a

crack-er jack box.

I can't lie,

I can't tell you that I'm

some-thing I'm not, no mat-ter how I try. I'll nev-er be a - ble to give you some-thing,

some-thing that I just have-n't got.

There's on-ly one girl that I will ev-er love, and that was

so man-y years a - go.

And though I know I'll nev-er get her out of my heart, she nev-er



D/E E A A/C#

loved me back, ooh, I know. I re - mem - ber how she left me on a storm - y night, She

D E A A/G# F#m

kissed me and got out of our bed. And though I plead - ed and I begged her not to walk out that door, She

D/E E D/E E D/E E

packed her bags and turned right a-way. And she kept on tell - ing me, she kept on tell - ing me, she

D/E E A C#m/G# F#m D E

kept on tell - ing me, "I want you, I need you, but there ain't no way I'm ev -

C#m F#m Bm D Fdim A D.S. al Fine

- er gon-na love you, Now, don't be sad, (don't be sad) 'cause Two Out Of Three Ain't. Bad." I

YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH

(Hot Summer Night)



Words and Music by
JIM STEINMAN

Moderately, with a beat

mf

1. *mf*

2.

It was a hot sum - mer night_ and the

beach_ was burn - ing, there was fog crawl - ing o - ver the sand. When I

lis - ten to your heart, I hear the whole world turn - ing, I see the shoot - ing stars fall - ing

Bm C#m D E A

through your trem - bling hands. You were

A E D A E

lick - ing your lips — and your lip - stick shin - ing, I was dy - ing just to ask for a taste,

D A E D

We were ly - ing to - geth - er in a sil - ver lin - ing, By the

G Bm C#m D E Bm C#m D E Bm

To Coda

light of the moon, — you know there's not an - oth - er mo - ment, not — an - oth - er mo - ment, not —

C#m D E A

an - oth - er mo - ment to waste. Well, you

Bm F#m G A Bm

hold me so close that my knees grow weak, but my soul is fly - ing high a -

D A Bm F#m G A

bove the ground. I'm try - ing to speak, but no mat - ter what I do, I

F#m E No chord

just can't seem to make an - y sound. And then You

D A

Took The Words Right Out Of My Mouth. Oh, it

G A D

must have been while you were kiss - ing me. You Took The Words Right Out Of My Mouth.

A Bm C#m D E F#m G A C#m

And I swear it's true, I was just a - bout to say I love

D F#m E F#m E

you. (Love you.) And then You (Love you.) Now my

A E D A E

bod - y is shak - ing like a wave on the wa - ter, and I guess that I'm be - gin - ning to grin.

D A E D

Oh, we're fi - nally a - lone, and we can do what we want to. Oh, the

G Bm C#m D E Bm C#m D E Bm

night is young, ain't no one gon - na know where, no one gon - na know where, no -

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

C#m D E A

one's gon - na know where you've been. You were

Coda Bm C#m D E A

not an - oth - er mo - ment to waste. And then You

D A G

Took The Words Right Out Of My Mouth. Oh, it must have been while you were kiss

A D

- ing me. You Took The Words Right Out Of My Mouth.

A Bm C#m D E F#m G A C#m

And I swear it's true, I was just a - bout to say I love

1. **D** **F#m** **E** **F#m** **E**

you. (Love you) And then You (Love you.) And then You

A **D** **D** **D**

1.4. 2.3. Took The Words Right Out Of My Mouth. You You

A **D** **D** **D**

Took The Words Right Out Of My Mouth. You You

f

D **A**

Repeat and fade out

Took The Words Right Out Of My Mouth. Oh, it

Hand clapping

G **A**

must have been while you were kiss - ing me. You

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

NO VOCAL/CHORDS

STREETS OF FIRE

A Rock & Roll Fable.



NOWHERE FAST

Words and Music by
JIM STEINMAN

Driving rock ♩ = 160

8va 7
L.H. *ff* *gliss.*

8va bassa

8va bassa

8va bassa

N.C.

8va bassa

2.3.

C#m7

Ah

1. You're

C#m

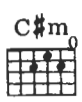
(1.) ly - ing in your bed and on a Sat - ur - day night, you're sweat - ing
 (2.) got so man - y dreams that you don't know where to put 'em, so you
 5.6. (See additional lyrics)

F#m

buck - ets and it's not e - ven hot; _____ but your
 bet - ter turn a few of 'em loose. _____ Your

G#7sus

brain has got the mes - sage and it's send - ing it out _____ to eve - ry
 bod - y's got a feel - ing that it's start - ing to rust; _____ you bet - ter



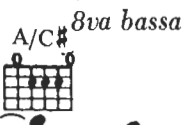
1.3.

2.4.

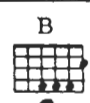
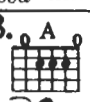
nerve and eve - ry mus - cle you've got. _____
rev it up and put it to use. _____ 2. You've _____



3. And I don't _____ know how _____ I ev - er thought _____
4. And we'll fly _____ a - way _____ on those an -
7,8: (See additional lyrics)



that I _____ could make _____ it all _____ a - lone _____ when you on -
gel wings _____ of chrome _____ in your dad - dy's car _____ wait - ing there _____



ly make _____ it bet - ter, and it bet - ter be _____ to-night. _____

8va bassa

2.4. F#m7



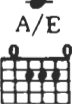
— for you — to - night; — I'll be there — for you — to - night.

8va bassa.....

Bridge:



1. And if you don't have an - y - where to go, — you



go down on the ped - al and you're read - y to roll. — And



e - ven if you don't have an - y - where to go, — you

A/E



E



B/E



E



go down on the ped - al and you're read - y to roll; — and — you're



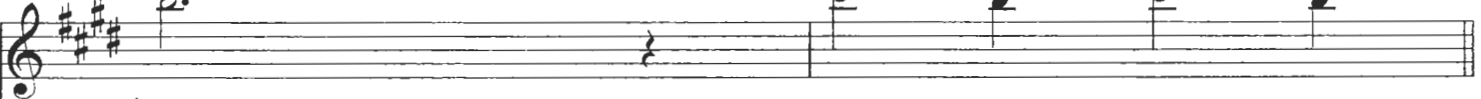
G



speed, it's all you'll ev-er need, all you'll ev-er need — to



B

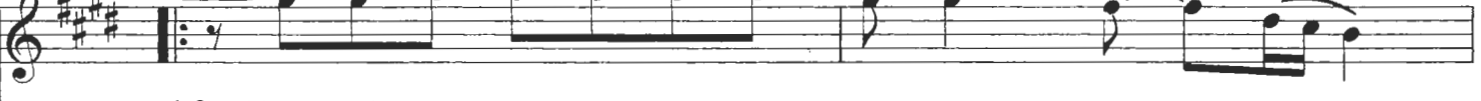


know, dar - ling, dar - ling.

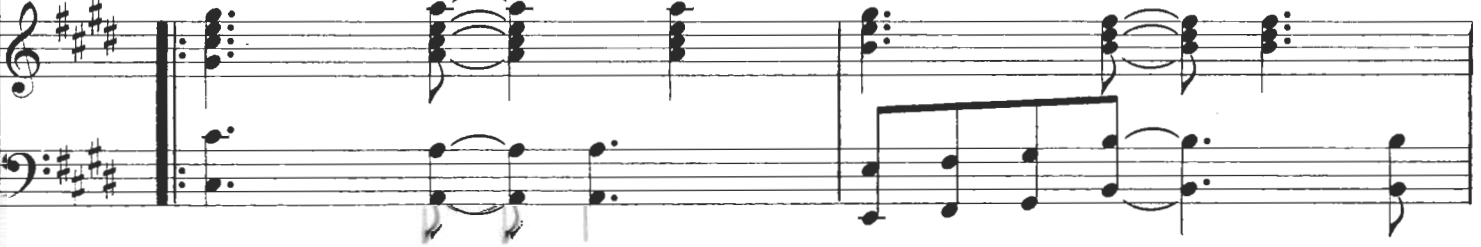


8va bassa -

Chorus:



1,3. You and me, — we're go - ing no - where slow - ly, —
 2,4. Eve - ry - bod - y's go - ing no - where slow - ly, —



8va bassa -

C#m A E B

and we got - ta get a - way from the past; _____
 they're on - ly fight - ing for the chance to be last; _____

8va bassa

C#m A B E

there's no - thing wrong with go - ing no - where ba - by, —

8va bassa

C#m A 1.3.B E

but we should — be go - ing no - where fast. —

8va bassa

2. B E C#m A B

no - where fast; — it's so much bet - ter go - ing no - where

8va bassa

D.S.  

fast. no-where fast.

8va bassa

N.C

8va bassa



God

(background) Oh



speed, Oh God speed,

The image shows a musical score for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The lyrics are: "Oh God speed, speed us a-way." The score includes guitar chord diagrams for F#, G#, C#m, A, and F#. The piano accompaniment features a steady bass line and chords that support the vocal melody. The vocal line is written in a simple, melodic style with some slurs and ties.

1.2. 3. C#m

We're go - ing no - where fast! Oh

A

Oh

F#7 G#

Oh

G#7

Oh Oh Oh

N.C.

Verse 5:
 Stalking in the shadows by the light of the moon,
 It's like a prison and the night is a cell;
 Going anywhere has got to be heaven tonight,
 'Cause staying here has got to be hell.

Verse 6:
 You're dying in the city like a fire on the water;
 Let's go running on the back of the wind.
 There's gotta be some action on the face of the earth,
 And I gotta see your face once again.

Verse 7:
 And I don't know where I ever got the bright idea that I was cool,
 So alone and independent,
 But I'm depending on you now.

Verse 8:
 And you'll always be the only thing that I just can't be without;
 And I'm out for you tonight,
 I'm coming out for you tonight.

TONIGHT IS WHAT IT MEANS TO BE YOUNG



Words and Music by
JIM STEINMAN

Slowly (♩ = 70)

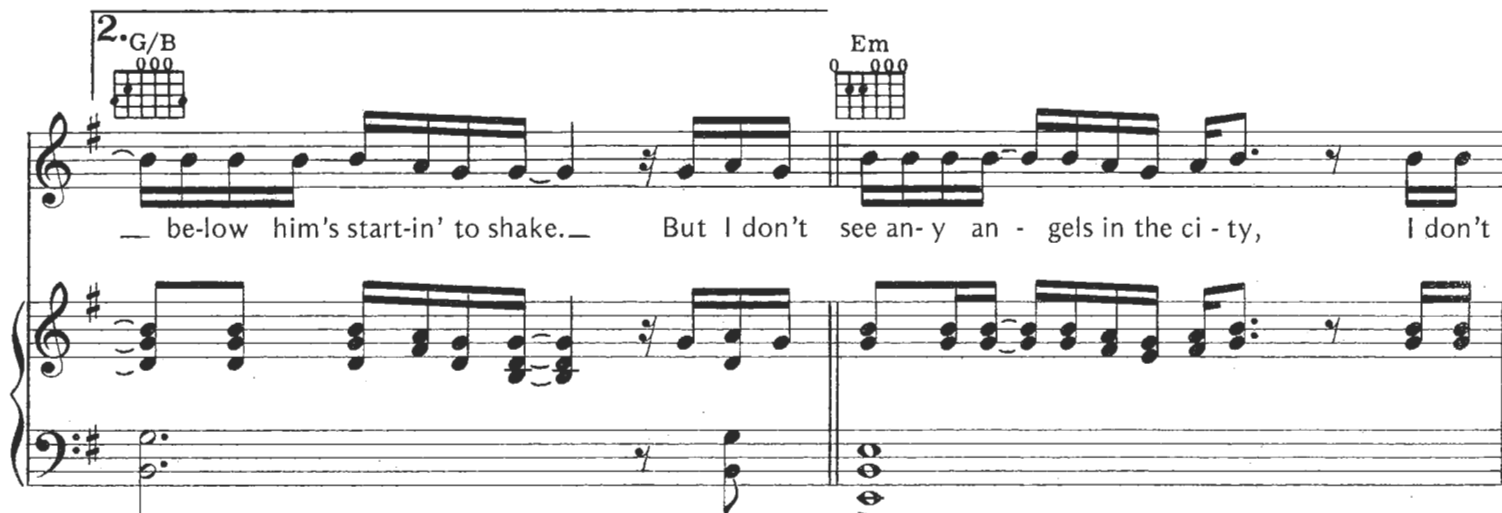
The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Slowly' with a quarter note equal to 70 beats per minute. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord diagrams for guitar are provided above the piano part for various chords: Em, D, Am, G, Em9(11)/G, D/E, and G/B. The vocal line consists of two verses of lyrics. The first verse begins with 'I got a dream 'bout an an - gel on the beach and the per - fect waves are start-in' to come. _'. The second verse begins with 'His hair is fly-in' out in rib-bons of gold, _ in his touch _ he's got the pow-er to stun. _'. The piano accompaniment includes dynamic markings such as 'mf' and 'v' (accents).

1. I got a dream 'bout an an - gel on the beach and the per - fect waves are start-in' to come. _

His hair is fly-in' out in rib-bons of gold, _ in his touch _ he's got the pow-er to stun. _

2. G/B  Em 

— be-low him's start-in' to shake. — But I don't see an- y an - gels in the ci - ty, I don't



F  C  F  G 


hear an - y ho - ly choirs sing. And if I can't get an an-gel I can still get a boy, — and the



Am  G  G/F  F  G  C 

boy-'ll be the next best thing, — the next best thing to an an - gel. — A boy-'ll be the next best thing. —



Driving, Rock (♩ = ♩) 



Bsus



B



Em



3. I got a dream 'bout a boy — in a cas - tle, and he's

D



Am




dan - cin' like a cat on the stairs. — He's got the fire of a prince —
(Instrumental solo second time)

G/B




— in his eyes — and the thun - der of a drum in his ears. — *(end solo)*


Em Bm




I got a dream when the dark - ness is ov - er. We'll be




F/A G/B



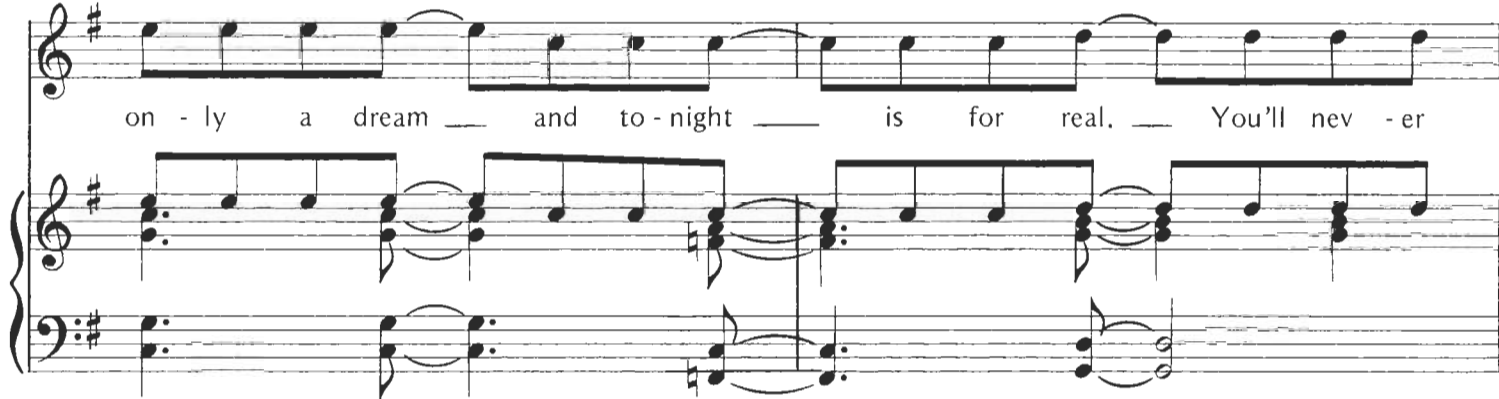
ly - ing in the rings of the sun. But it's




C F G



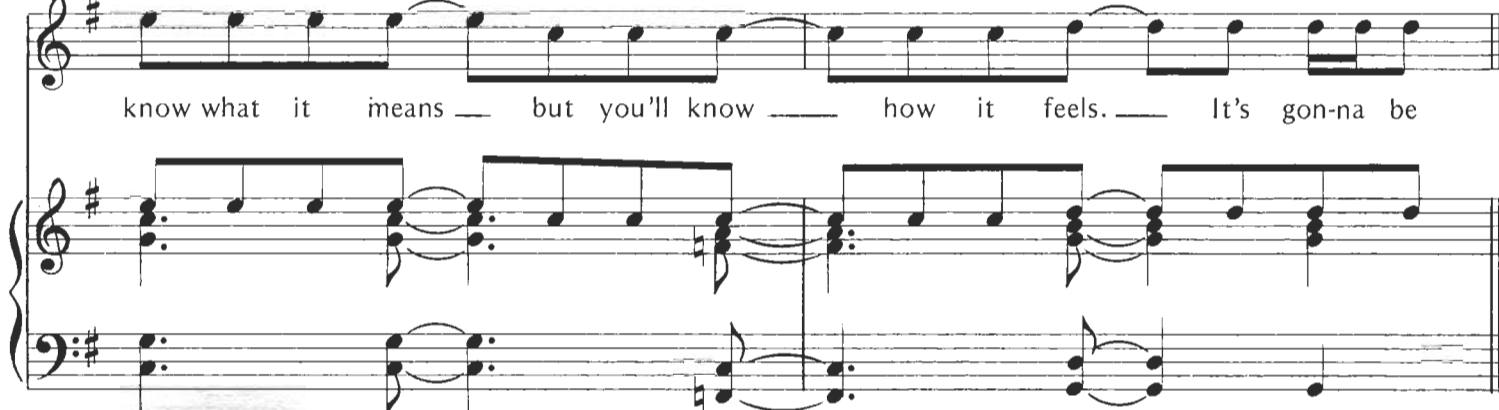
on - ly a dream — and to - night — is for real. — You'll nev - er



C F G



know what it means — but you'll know — how it feels. — It's gon-na be





ov - er, ov - er! Be - fore you know it's be - gun

Be - fore you know it's be - gun! Oh, it's all we real - ly



got. To - night! Stop your cry - in', hold on! To - night!




Be - fore you know it, it's gone! To - night!

Dm



To - night — is what it means to be —



C/E



young, To - night — is what it means to be —
Let the

C




F



young. To - night is what it means to be —
rev - els be - gin, — let the fire — be start - ed; we're danc -

Dm7



Badd9




**(Both vocal lines are lead parts, and share equal importance.)*

1.2.
F/C

young.
- in' for the {rest - less} and the bro - ken heart - ed. Let the
{des - p'rate}

3.
F/C

4.
F/C

Be - fore you know it, it's gone. Be - fore you know it, it's gone! —
bro - ken heart - ed. Let the bro - ken heart - ed.

Gm

Am

Bb

Say a pray'r in the dark - ness for the ma - gic to come. —

Gm7



C



No mat - ter what it seems, To - night _

Chorus:

To Coda



_ is what it means to be _ young. _ To - night is what _ it To -


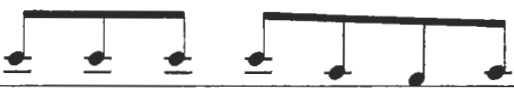



Dm7




Bb



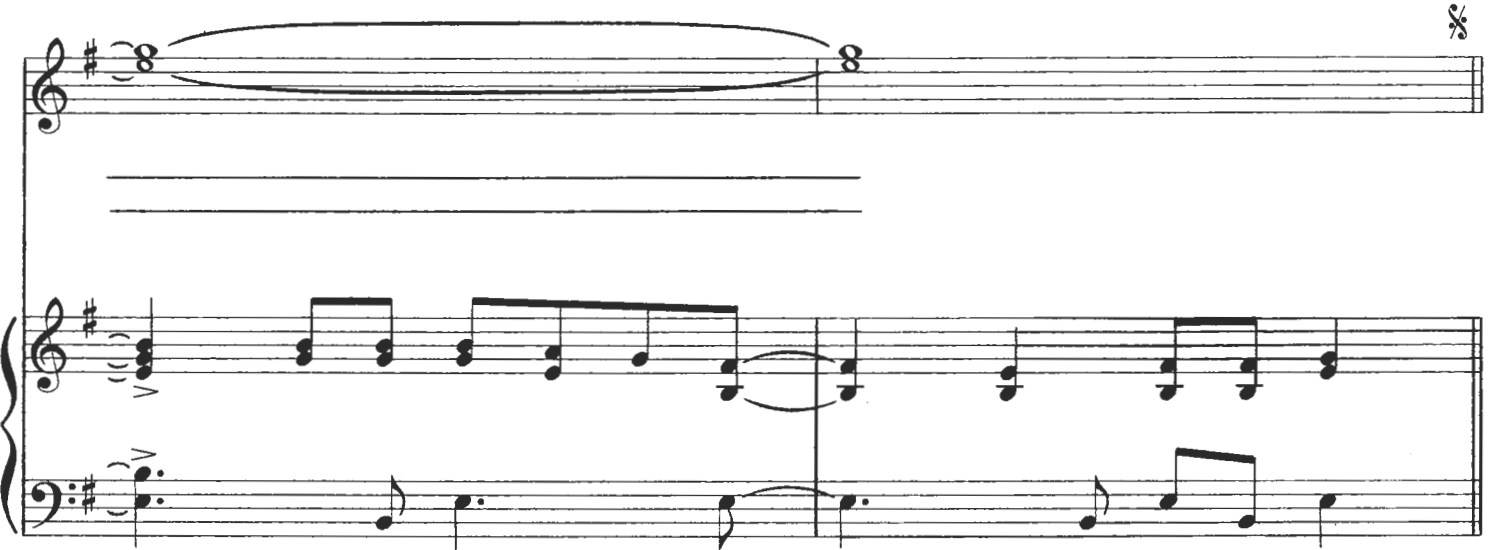
night is what it means to be _ young.
means to _ be _ young. _





1.     

Be - fore you know it, it's gone! To - Be - fore you know it, it's gone! — gone! —




D.S. al Coda



young. — No
- night is what — it means to — be —





Repeat ad lib. and fade

mat - ter what it seems. To - night _____ is what it means to be _____
 young. _____ To

Verse 2:

I got a dream 'bout an angel in the forest
 Enchanted by the edge of a lake.
 His body's glowin' in the jewels of light
 And the earth below him's startin' to shake .

Verse 4:

I got a dream 'bout a boy on a star
 Lookin' down upon the rim of the world.
 He's there all alone and dreamin' of someone like me.
 I'm not an angel, but at least I'm a girl.

Last Chorus:

The things they're sayin' and the things they do;
 Nothing's gonna stop us if our aim is true. . .