MAKING LOVE
OUT OF NOTHING AT ALL

Words and Music by
JIM STEINMAN

Moderately slow

G

Em

L.H.
simile

C

Dsus

D7

G

Bm/F#

Em

Em/D

know just how to whisper and I know just how to cry;

C

D

C/D

know just where to find the answers; and I know just how to lie.
know just how to fake it, and I know just how to scheme; I

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

know just where to touch you, and I know just what to prove; I

know when to pull you closer, and I know when to let you loose. And I
G

know the night is fading, and I know that time’s gonna fly; and I’m
make the run or stumble. I can make the final block. And I can

Cmaj7
nev-er gonna tell you ev-’ry-thing I’ve got to tell you, but I know I’ve got to give it a try.
make ev-’ry tackle at the sound of the whistle I can make all the stadiums rock.

Em

G
know the roads to richness, and I know the ways to fame;
make to-night for-ever. Or I can make it dis-ap-pear by the dawn. And I can

Em

Cmaj7/D

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

D7

Cmaj7

Cmaj7/D

D7

But I
But I’m
Making love all, making love all, making love all, Ev'ry time I see you all the rays of the sun are streaming through the waves in your hair; and ev'ry star in the sky is taking aim at your eyes like a spotlight.

The beating of my heart is a drum, and it's lost and it's
looking for a rhythm like you.

You can take the

darkness from the pit of the night and turn into a beacon burning endlessly bright.

I've got to follow it, 'cause ev'rything I know, well it's nothing till I give it to you.
C            D7sus           D7
D.S. al Coda
CODA
G

2. I can

Em

Making love
Out of nothing at all, making love out of nothing at

C            D7sus           D7

Repeat ad lib. and Fade

making love, love, love, out of nothing at
Moderately fast

I've been trying for hours just to think of what exactly to say.

whispering softly, tryin' to build a cry up into a scream.

I thought I'd leave you with a letter or a fiery speech, like when an

We let the past slip away and put the future on hold; now the

* Verse 1 is sung one octave lower than written pitch. Verse 2 is sung at written pitch.
Actor makes an exit at the end of a play.
Present is nothing but a hollowed out dream.

Dying for hours, tryin' to fill up all the holes with some sense.
Dreaming forever, hoping some-thing would eventual-ly come.

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

Give you all the reasons and what ev-ry-thing meant.
Body in the air until the bod-ies were numb.

1, 2.** Well, I could

** Sung both times at one octave below written pitch.
tell you good-by__ or maybe see you a-round with just a touch of a sar-cas-tic

thanks.__ We start-ed out with a bang__ and at the
top of the world; now the guns are ex-haust-ed and the bul-lets are blanks__

Slower

and ev'-ry-thing's blank. If I could only find the words, then I would
write it all down; if I could only find a voice, I would speak. Oh, it's 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...
I've been touch of a sarcastic thanks. But now the rooms are all empty, the candles are dark, the guns are exhausted and the bullets are blanks and everything's blank. If I could *Sing at written pitch.*
only find the words then I would write it all down; if I could
there in me eyes and coming straight from my heart; it's run-
ning

only find a voice, I would speak. Oh, it's
silent and angry and deep.

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

look at me and read 'em and weep. Oh, it's
look at me and read 'em and weep.
(Read 'em and weep) for all the hours we'll be
for the memories still a-

spending alone. (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._

(Running silent and deep.) And all the promises we
(Running silent and deep.) And all the things that will have

promised to keep, they won't be kept any more. (Read 'em and weep)
Never been said. Why don't you look at me and read 'em and weep? Come on and

look at me and read 'em. It's there in my eyes and coming straight from my heart. It's running

silent and angry and deep. It's there in my eyes; it's

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

I don't want to let another minute get by

slipping through our fingers but we're ready to fly

The night
We've got the music in our bodies and the radio.

And when the morning arrives it will all be gone.

Disappear into the crack of dawn
We better make our move.
now before the sun is awake It's time to 

put up or shut up and to pick up the pace (It's time to ) Baby baby baby  

(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 really isn't any time to lose
They're gonna catch us if we wait till it gets too light
You're such a pretty boy
Let me show you what to do and you'll do it
But you've gotta move
faster

Faster than the speed of night

(CHORUS)

It's all

we ever wanted And all we'll ever need And now it's

slipping through our fingers faster than the speed of night
slipping through our fingers Faster than the speed of

Faster than the speed of night Faster than the speed of night
(BRIDGE)

Let me show you how to drive me crazy...

Let me show you how to make me feel so good...

Let me show you how to take me to the edge of the stars... and then back again...
You've got to show me how to drive you crazy

You got to show me all the things you want to happen to you

We've got to tell each other everything we always wanted someone 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 \( \frac{1}{\text{j}} = \text{ca. 152} \)

\( \text{Am} \)

\( \text{Am/G} \)

\( \text{I.} \)

\( \text{2.3.} \)
1. Where have all the good men gone, and where are all the gods?
2. Somewhere after midnight, in my wildest fantasy,

Where's the street-wise Hercules to fight, somewhere just beyond my reach, there's some-

the rising odds? one reaching back for me.

Isn't there a white knight and rising with the fiery steed?
Late at night I toss, and I turn, and I
it's gonna take a superman to
dream of what I need. I need a feet.
sweep me off my

Chorus:
I need a hero. I'm holding out for a he-

To Coda

...ro 'til the end of the night. He's got
ta be strong... and he's got...
tabe fast, and he's gotta be fresh from the fight.

I need a hero. I'm holding out for a hero.

ro 'til the morning light. He's gotta be sure, and it's gotta be soon, and he's gotta be larger than life,
greater than

He's gotta be sure, and it's gotta be soon, and he's gotta be greater than life.

To next strain

I need a

He's gotta be sure and it's gotta be soon, and he's gotta be larger than life.

I need a
He's gotta be sure, and it's gotta be soon, and he's gotta be larger than life.
I need a hero.
I'm holding out for a hero 'til the end of the night.
Up where the mountains meet the heavens above,
out where the lightning splits
the sea, I could swear there is someone, somewhere, watching me.

Through the wind, and the chill, and the rain, and the storm, and the flood,

I can feel his approach like a fire in my blood.
TOTAL ECLIPSE OF THE HEART

Words and Music by JIM STEINMAN

Bbm

Turn around
Turn around
Every now and then I get a

Ab

little bit lonely and you're never coming round
little bit restless and I dream of something wild

Bbm

Turn around
Turn around
Every now and then I get a

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little bit tired of listening to the sound of my tears.
little bit helpless and I'm lying like a child in your arms.

Turn around
Every now and then I get a

little bit nervous that the best of all the years have gone by.
little bit angry and I know I've got to get out and cry.

Turn around
Every now and then I get a
B

little bit terrified and then I see the look in your eyes.

little bit terrified but then I see the look in your eyes.

CHORUS

E

Turn around Bright eyes Every now and then I fall a-

part Turn around bright eyes Every now and then I fall a-

2 E A9

part

Turn around Bright eyes Every now and then I fall a-
MIDDLE

part and I need you now, to-night; And I need you more than ever.

And if you only hold me tight we'll be holding on forever.

And we'll only be making it right 'cause we'll never be wrong to

gather we can take it to the end of the line, 

Your
love is like a shadow on me all of 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.

There's 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.
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

Bm A

A Bm/A

No matter what they tell us,
If only tears were laughter,
no matter what they do,
if only night was day,

Bm D/E E

Esus⁴ E A

no matter what they teach us,
if only prayers were answered
what we believe is true.
then we would hear God say,
No matter what they call us, however they attract, do,
no matter where they take us, no matter what they teach you,

we'll find our own way back. And I will keep you safe,
what you believe is true. I can't deny what I believe,

and strong. I can't be what I'm not, and sheltered from the storm.
I know our love's forever,
No matter where it's barren
I know no matter what,
our dream is being born...
No matter who they follow, no matter where they lead,

no matter how they judge us I'll be everyone you need,

No matter if the sun don't shine,

or if the skies are blue. No matter what the
ending, my life began with you.

C  C7/E  F  rall.  C/E

can't deny what I believe, I can't be what I'm not.

Colla voce
Dm  G7

I know this love's for ever, That's all that matters now no matter

a tempo
C2  Repeat to fade

No no matter no.  No no matter what.  No no matter no.  No no matter no.
nights when the wind was so cold, that my body froze in bed, if I just listened to it, hurt you even worse, and so much deeper.

days when the sun was so cruel that all the tears turned to dust, and I just knew my eyes were drying up forever.

I finished crying in the instant that you left, and I can't remember where, or when, or made myself so strong again some...
how, how, and I banished every memory you and I had ever on you since

ricordando e diminuendo

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

hold me like that, I just have to admit that it's all coming back to me, when I

kiss me like that, it was so long ago, but it's all coming back to me, if you

touch you like this, and I hold you like that, it's so hard to believe, but it's all

touch me like this, kiss me like that, it's all coming back to me, now. 1 u 2. There were
moments of gold, and there were flashes of light,
there were things I'd never do again, but then, they'd
always seemed right. There were nights of endless pleasure, it was more than any laws allow,
baby, baby, baby, if I kiss you like this, and if you touch me like this, and when you
whisper like that, hold me like that, I was lost long ago, but it's all coming back to me. If you
want me like this, and if you see me like this, it was then we dead long ago, but it's all to see, all
Coming back to me, it's so hard to resist, but it's all coming back to me. I can barely recall, but it's all coming back to me now. But it's all coming back.

There were those
If you for-

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

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

just what we want to see, all com-ing back to me, the flesh and the fan-
tas-ies, all
coming back to me. I can barely recall, but it's all coming back to me.

now, (it's all coming back to me now) and when you

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

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

touch you like that, (it's all coming back to me now) and if we ...
DANCE IN MY PANTS

Words and Music by
JIM STEINMAN

Moderately fast Rock beat
No chord

B

(Girl) Hey! Listen now. It's com'in' so close. I'll let the rhythm surround me.

I'm gettin' itchy and I'm ready to move.

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I'm mighty glad that you found me.

There's a drummer going at it way down in the core of my soul.

There's no escaping the music and I'm psyching up my feet and they're telling me we're ready to roll.

There are
times when I can fight it, but now's the time I wanna give in.

Soon'er or lat'er we'll get around to the love.

Oh, but now's the time to shake it. Oh baby, let the party begin.

Baby, let the party begin.
When I woke up this morn' and I looked out my window, I could see the sky was cloudy and gray. There was a chill in the air and a pain in my heart and the thunder, it was coming my way.

Oh, it was looking pretty bad and I was so alone and there
wasn't any place to go, but now I'm out of the blue. I know what

I gotta do. And something in me's starting to grow. I can

feel it in me startin' to grow, grow, grow, grow, grow, grow, grow, grow, grow, grow.
you worry, baby. Every thing 'll be fine, 'cause we got nothing but the best and we got

nothing but time. And there'll always be a time when they'll be waiting in line to be danc-

ing, dancing. You don't say nothing all week.

You're getting ready for dancing, dancing, and now your
body really knows how to speak. You're getting ready for dancing.

You don't say nothing all week. You're getting ready for dancing, and now your body really knows how to speak.

You're getting ready. Come on, take a chance. You got a
whole lot-ta style and a load of ro-man-ce. And me, me,

me, I got dance in my pants.

I got dance in my pants.

I got dance in my pa-yayayayayayants. (Boy) I'm a lov-
er, not a dancer.
I'm a lover, not a dancer.

Don't wanna be on my feet when I can be on my back. Don't wanna
be on the floor when I can be in the sack. I'm a lover, not a dancer.
I'm a lover, not a dancer.
I'm just a little bit tired if you know what I mean. Don't wanna be in a crowd when I can be in a dream. I'm a lover, not a dancer.

Baby, baby, let me prove it to you. Baby, let me prove it to you. (Girl) Well, we can
rock it really hard or we can roll it really slow. And we can

lift it really high or we can dip it really low. We can hold

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

work up a sweat and really stomp it and shout. Let me
pull you so close and then we'll break away fast. We'll be the

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

dangerous turn, but we'll come out of it fine. I know the

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

D7

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

D7

(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.

(Boy) Oh, jeez! (Girl) Come on! (Boy) Oh, jeez! (Girl) Come on!
(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,
grow, grow, grow-ow 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-
ry of a good-looking face, well, I just gotta say: Hey now, don't _

_you worry, baby. Ev'rything'll be fine. We got nothing but the best and we got

nothing but time. And there'll always be a time when they'll be waiting in line to be danc-

ing, dancing. You don't say nothing all week.
You're getting ready for dancing, dancing, and now your body really knows how to speak. You're getting ready for dancing, dancing.
You don't say nothing all week. You're getting ready for dancing, dancing, and now your body really knows how to speak.
_You're getting ready. Come on, _ take a chance._
You got a whole lot-ta style and a

load of romance._ And me, me, me, I got dance in my pants._

_(Girl)_ I'll crank it up all the way._ They'll never get me to stop._

I gotta stay in motion till the moment that I finally drop._
When they decide that I'm gone, I know they're gonna try to put me to rest.

But I won't be afraid because I know, I know there's dance after death. (Boy) Ooh,
I don't ever wanna be rescued and
I don't ever wanna be saved. I got a

feeling that I'm gonna be alive forever,
dancing on the edge of a grave,
Dancing on the edge of a grave,
Moderately slow

C

C

Dm

You don't have to sneak in the door.

F

Am

C7

just come on into the room.

I've been lying in our bed in the dark

F

Dm

G

all alone and I've been waiting, I've been waiting for you.
There’s been no reason to move.

It’s been as still as a tomb.
I needed you oh so bad.

Ily tonight, but I guess you had better things to do.
I should have known that it was coming to this,

but I must have been blind.

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

still got his eyes on your mind.
C

You swore you'd be with me at seven o'clock.

F

Now it's a quarter to three.

Am

And what ever you got and who ever it was,

C7

I guess you couldn't get it from me.

F

What -
ever you got and wherever it was, I

guess you couldn't get it from me.

I know that you love me.

There's no need to talk.
I see the look in your eyes and I got the proof.

And there are no lies on your body.

So take off your dress. Ooh, I

I just want to get at the truth.
And there are so many things that I just got to know.
You tell me who, you tell me where, you tell me when.

But don't tell me now, I don't need any answers tonight.

just need some love. So turn out the lights and I'll be
left in the dark again. I just need some love. So

turn out the lights and I'll be left in the dark again. I

just need some love. So turn out the lights and I'll be
left in the dark again.
I just need some love. So turn
out the lights and I'll be left in the dark again,
left in the dark again.

F
G
Am
G
F
C
Am
I should have known that it was coming to this,
but I must have been blind.

still got a trace of his love in your eyes and you
still got his eyes on your mind.
You swore you'd be with me at seven o'clock.

Now it's a quarter to three. And what-

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

guess you couldn't get it from me.
guess you couldn't get it from me.  

But down in my soul, down in my soul I know, I know that you love me.

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

Dm7
G7
C maj7
C
Am
G
F

and I got the proof. And there are
no lies on your body.
So take off your dress.

Ooh, I just want to get at the truth.

And there are so many things that I

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

when.

But don't tell me now, I don't need any answers tonight.

I just need some love.

So turn out the lights and I'll be left in the dark again.

I just need some love.

So
turn out the lights and I'll be left in the dark again.

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

left in the dark again. I just need some love. So

turn out the lights and I'll be left in the dark again. I
just need some love. So turn out the lights and I'll be left in the dark again.

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

left in the dark again, left in the dark again.

Very slow

Freely
STARK RAVING LOVE

Words and Music by
JIM STEINMAN

Moderately bright

Bm

Bm/A

Gmaj7

They're howling up at the moon and moaning

Bm/F♯

F♯

Bm

D

F♯

under the stars, prowling in the alley and stalk-

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ing all the prey in the bars.

It started out as a whisper, but it's building right up into a shriek.

You don't say nothing, but your body really knows how to speak.

And it's the
back-beat of the city on a Saturday night. If you’re too scared to jump,
then you gotta be shoved.
It’s the howling and the mourning and the crying of the lonely and a stark raving love.
Too much is never enough.
Stark raving love. I may be des'perate, but I'm still lookin' tough. And it doesn't even matter what you gim-me, gim-me.

Too much is never enough. Now, my blood

is pumpin' faster, and I'm ready for a stark raving
love. They're burning
up in their eyes and burning out in the street.

are burning rubber and screaming like a banshee in heat.

The girls are looking really pretty, and they're
Looking for the moment of truth,

You're breaking out of your chains,
and you're breaking in a new pair of boots.

And it's the love.

Lost boys and golden girls,
down on the corner and all around the world... Lost boys and _
golden girls, _ down on the corner and all around the world... It doesn't _
matter where they're going or wherever they've been, 'cause they've got one thing in common, it's true...

They'll never let a night like tonight _
— go to waste, and let me tell you something, neither will you, neither will you.
Stark raving love.

Too much is never enough.

I may be desperate, but I'm still looking tough. And it doesn't even matter what you

gimme, gimme.

Too much is never enough.
Now, my blood is pumping faster, and I'm ready for a stark raving love.
Slowly, in 2

The waves are pounding on the

sand tonight... I wanna take your hand... and make you feel so right.
I know I'm ready and I'll never be like this again.

And the sky is trembling and the moon is pale. We're on the edge of forever and we're never gonna fail.

I know you're ready and we're running on the back of the wind.
And my body is burning like a naked wire. I wanna

turn on the juice. I wanna fall in the fire. I'm gonna

drown in the ocean and the bottomless sea. I wanna

give you what I'm hoping you'll be giving to me. And when the
waves are pounding on the sand tonight, I wanna

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

sky is trembling and the moon is pale. We're on the

edge of forever and we're never gonna fail, no.
How hard, how hard do I gotta try?

Surf's up, surf's up,
D up, and so am I.

Em D7 up, and so am I.

C Surf's

D7 G Em Surf's

C D7 G Coda

D.S. at Coda (I want all of your love.)

C Surf's

G C Surf's

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

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

Repeat and fade
THE STORM

By JIM STEINMAN
Original Orchestration by
STEVEN MARGOSHES

Maestoso ($ \frac{3}{4} \, 76$)

gradual accel.

Maestoso ($ \frac{3}{4} \, 88$)

poco rit.

gradual accel.

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Poco più mosso (\( \frac{J}{4} = 184 \))

\[ m.1 \quad \text{p cresc.} \]
\[ m.2 \quad \text{f decresc.} \]

\[ m.3 \quad \text{m.4} \]

\[ m.5 \quad \text{m.6} \]

\[ m.7 \quad \text{m.8} \]

\[ m.9 \quad \text{m.10} \]

\[ m.11 \quad \text{m.12} \]
Pochissimo meno mosso
Presto (\( \mathbf{d} = 192 \))
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!!!"
Moderately fast

Words and Music by JIM STEINMAN

D

mf

D/E

D/F#  

D/A

A(no3rd)

Slower, somewhat freely (Tempo II)

And I would do anything for love.

And

drall.

Asus

D

A/D  

G/D

I'd run right into hell and back.

I would do
That.
I know the territory. I've been around.
It'll all turn to dust and we'll all fall down.
Soon-er or lat-er you'll be screw-ing a-round. (Boy:) I won't do that.

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

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

Some days it don’t come easy,
Some nights you’re breathing fire,
Some days I pray for silence,

some days it don’t come hard.
some nights you’re carved in ice.
some days I pray for soul.
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
these are the days that never end.
seen before or will again.
Sex and Drums and Rock 'n Roll

May be I'm crazy, but it's crazy and it's
May be I'm lonely, and that's all I'm qualified to
(Half-time feel)

true.
I know you can save me. No one else can be.
There's just one and only, the one and only
save me now but you.
As long as the plan
promise I can keep.
As long as the wheels.
(End half-time feel)

-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.

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

moltò rall.

Seite 5/9
an\text{-}y\text{-}thing\text{-}for\ love.\quad Oh,\ I\ would\ do\ an\text{-}y\text{-}thing\ for\ love,\quad 
that's\ a\ fact.\quad I\ would\ do\ an\text{-}y\text{-}thing\ for\ love,

To\ Coda\ 
\quad \quad G(\text{add}9)\quad \quad Asus\ 
but\ I\ won't\ do\ that.\quad No,\ I\ won't\ do\ 
and\ there'll\ nev\text{-}er\ be\ no\ 

Tempo\ I
\quad D\quad \quad Bm\ 
that.\ I\ would\ do\ an\text{-}y\text{-}thing\ for\ love,\ an\text{-}y\text{-}thing\ you've.\quad 

been\ dream\text{-}ing\ of,\ but\ I\ just\ won't\ do\ 

won't do...

But I'll turn-ing back.

never do it better than I do it with you. So long, so long. And I would do any-thing for love. Oh, I would do any-thing for love. I would do any-thing for love,
an-thing for love. I'll nev-er lie to you and

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

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

an-thing for love, but I won't do that.
ALL REVVED UP WITH NO PLACE TO GO

Moderately, with a beat

Moderately, with a beat

Words and Music by
JIM STEINMAN

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true. I was a varsity tackle and a hell of a block. When I me.
well, I was out on the prowl, down by the edge of the track, and like a

played my guitar, I made the canyons rock. But... every Saturday night,
son of a jackal, I'm a leader of the pack. But... I felt the fever grow. Do you know what it's like?

All Revved Up With No Place To Go. Do you know what it's like?
In the dark of the forest, I've been stalking you and tracking you down. Cruising up and down the main drag all night long.

We could be standing at the top of the world, instead of
sinking further down in the mud. You and me, 'round 
about midnight, You and me, 'round about midnight,

Someone's got to draw first, draw first, Someone's got to draw first

blood. Someone's got to draw first blood. Ooh,

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

Well, I was

All Revved Up With No Place To Go.

nothing but a lonely All American boy, looking out for something to do.
And you were nothing but a lonely All American girl, but you were something like a dream come true. I was a varsity tackle, and a hell of a block, and when I played my guitar, I made the canyon rock, But every Saturday night I felt the fever 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

C5

A5/C
BAD FOR GOOD

Words and Music by
JIM STEINMAN

Brightly
No chord

The sea is whip-ping the sky,

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

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er from the storm, but you'll never hide away 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 northern lights are burning and they're
giving off sparks. I want to wrap myself around you like a
winter skin.
You know I'm on to your scent.

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

look out your window, and I'll be there in the night.
Oh, your love

is so close that I can almost taste it.
The cold will cut us like a
knife in the dark, and we may lose every thing in the wind.

But the northern lights are burning and they're giving off sparks.

I want to wrap myself around you like a winter skin.

You've been
living your life... like a girl in a cage, and you whisper when I want you to shout...

And I'll never know why... you want to go on sleeping when there's nothing left to dream about. But you better remember, if it's something I want, then it's something I need. I wasn't built for comfort, I was
built for speed...

If it's something I want,
then it's something I need.
I wasn't built for comfort,
I was built for speed.

And I know that I'm gonna be like this forever.
I'm never gonna be what I should.
And you think that I'll be bad for just a
little while, but I know that I'll be bad for good.

I know that I'll be bad for good.
Your eyes are darker than sin, and I've been watching them glow.

Take a chance on a promise and a roll of the dice. Put your

foot on the gas, let it go, let it go, let it go.
You've been
and you think that I'll be bad for just a
little while,
and you think that I'll be bad for just a
Bm          C#m          D          E
but I know that I'll be bad for good.

A          E/A          A          E/A          E/D          D

I

E          A          E/A          A          E/A
know that I'll be bad for good.

E/D          D          E          F#m
I know that I'll be bad for good.
I know that I'll be bad for good.
(Bad for good,)
bad for good,
bad for good.)
For the
good of some thrills, on a long, frigid night, for the good of the fire, in your soul,
for the good of the kiss, let me hold you so tight, for the good of getting out of control,
for the good of the action and a race in the dark, for the good of those chills, up your spine,
good of the rock and the roll in your heart, for the good of what's yours and what's mine,

for the good of believing in a life after birth, for the

good of your body so bright, for the good of the search for some

heaven on earth, for the good of one hell of a night, for the
good of one hell of a night.
For the good of the action and a race in the dark, for the

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

in your heart, for the good of getting out of control, for the

good of believing in a life after birth, for the good of your body so
F#m

God speed, God speed,

B

God speed, speed us a-way.

C#4th.

Bad for good.

F#m

God speed. I'll be bad for good.

D

God speed.

B

speed. I'll be bad for good.

God speed, speed us a-way.
The sea is whipping the sky,
the sky is whipping the sea.

And you can hide away forever from the storm, but you'll never hide away from me.
The icy cold will cut us like a knife in the dark, and we may lose everything in the wind.
But the northern lights are burning and they're giving off sparks.

I want to wrap myself around you like a winter skin.

I know that you can be bad,
at least a little while.

But if you
give me a chance, give me one little chance and give me all the love that you should,

then instead of being bad for just a little while, then instead of being bad for just a
I know that you'll be bad for good, you'll be bad for good!
BAT OUT OF HELL

Words and Music by JIM STEINMAN

Moderately bright, with a beat

sirens are screaming, and the fires are howling way down in the valley tonight.

There's a man in the shadows with a gun in his eye, and a blade shining oh so bright.

There's evil in the air and there's thun-
der in the sky, and a killer's on the bloodshot streets.

And down in the tunnel where the deadly are rising, Oh!

swear I saw a young boy down in the gutter, he was starting to foam in the heat.

Baby, you're the only thing in this whole world that's pure and good and...
right. And wherever you are, and wherever you go, there's always gonna be some light. But I gotta get out, I gotta break it out now, before the final crack of dawn.

So we gotta make the most of our one night together, when it's over you know, we'll both be so alone.
Bat Out Of Hell, I'll be gone when the morning comes
When the night is over, like a
Bat Out Of Hell, I'll be gone, gone, gone.
Like a
Bat Out Of Hell, I'll be gone
when the morning comes.

But when the
Dey is done... and the sun goes down... and the moonlight's shining through...

Very slowly

Then like a sinner before the gates of heaven, I'll come crawling on back to you.

Moderately bright (Tempo I.)

I'm gonna hit the highway like a battering ram on a silver black phantom bike.

When the metal is hot... and the engine is hungry, and we're all about to see the light.
Nothing ever grows in this rotting old hole, and
everything is stunted and lost.

Nothing really rocks and nothing really rolls, and nothing's ever worth the cost.

And I know that I'm damned if I
never get out, and maybe I'm damned if I do. But with eve-
Another beat I got left in my heart, you know I'd
rather be damned with you. If I gotta be damned, you know I
wanna be damned, dancing through the night with you. If I
 gotta be damned, you know I wanna be damned, gotta be damned, you know I
wanna be damned, gotta be damned, you know I wanna be damned,
dancing through the night, dancing through the night, dancing through the night with you.

Instrumental Solo

Then like a sinner before the gates of heaven, I'll come crawling on back to you. Then like a sinner before the gates of heaven, I'll come crawling on back to you.
Moderately bright (Tempo I.)

\[ M \text{ Major} \]

\[ \text{F} \]

\[ \text{Ab} \]

\[ \text{E}_b \]

\[ \text{C} \]

\[ \text{G} \]

\[ \text{D} \]

\[ \text{G} \]

\[ \text{D} \]

\[ \text{D} \]

\[ \text{F} \]

See myself tearing up the road, faster than
Another boy has ever gone.

And my skin is raw, but my soul is ripe, and no one's gonna stop me now, I'm gonna make my ears capel!

But I can't stop thinking of you.

And I never see the sudden curve till it's way too
late.

Instrumental Solo

And I never see the sudden curve.

till it's way too late.

Then I'm

Moderately slow

dying at the bottom of the pit in the blazing sun.

Torn and twisted at the foot of a burning bike.

And I
think somebody somewhere must be tolling a bell, and the

last thing I see is my heart still beating. Breaking

out of my body, and flying away, like a Bat Out Of Hell.

Then I'm dying at the bottom of a pit in the blazing sun.

Torn and twisted at the foot of a burning
bik.
And I think some bod-y some-where must be toll-ing a

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

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

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

Moderately bright \( \dot{J} = \dot{J} \)

No chord

like a Bat Out Of Hell!

Like a Bat Out Of Hell!
Like a Bat Out Of Hell!
know that I will never be politically correct
Who am I? Why am I here?

and I don't give a damn about my lack of etiquette.
Forget the questions! Someone give me another beer!

As far as I'm concerned the world
What's the meaning of life? What's the

could be still flat

and if the You
thrill is gone, then it's time to take it back!
If you learn to crawl!

So, sign up all you raw recruits.
Throw away those designer suits.
You got your weapons cocked,

and your targets in your sights.
There's a party raging somewhere in the world.
You gotta serve your country, you gotta serve your girl.
You're all enlisted in the
armies of the night.

I ain't in it for the power, and I ain't in it for my health.

I ain't in it for the glory of anything at all and I sure ain't in it for the wealth.

But I'm in it till it's over and I
just can't stop. If you wanna get it done, you got to fight for yourself.

and I like my music like I like my life.

Everything louder than everything else!
They got a file on me and it's a mile long— and they say that I'm in need of some radical discipline, they
say that they got all of the proof,
say I gotta face the truth,
that I'm just another piece of ar-
rested development and just another wasted youth.

They say I'm wild and I'm reckless.

I should be acting my age.
I'm an im-
pres-sion-a-ble child in a tu-mul-tu-ous world and they

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

trar-y of all the crap they're going to put on the page,

that a wast-ed youth is bet-ter by far than a
wise and productive old age!

A wasted youth is

better by far than a wise and productive old age!

Age!

Louder, louder,

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

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

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

lat-er, it's the past. And if they say the thrill is gone, then it's
time to take it back. If the thrill is gone, then it's time to take it back!

CODA
Every thing louder than every thing else!

Repeat and Fade
Every thing louder than every thing else!
FOR CRYING OUT LOUD

Words and Music by JIM STEINMAN

Moderately

Gm

Eb

F7sus4

F7

Moderately

Bb

(Bb bass)

Gm

I was lost
till
you were found,

I was damned and
you were saved,

and I never knew
how far down
I was falling
before I reached

and I never knew
how enslaved
I was kneeling
in the chains

the bot of my
tom. mas- ter.
Oh, I know you belong in side my aching heart, and can't you see my faded Levi's bursting apart.

Slightly faster

And don't you hear me crying, "Oh, babe, don't go!"

And don't you hear me screaming,
"How was I to know?" poco a poco cresc.

I'm in the middle of nowhere, near the end of the line.

But there's a border to somewhere waiting.

And there's a tankful of time.

Oh, give me just another moment to see the light of the day.
and take me to another land where I don't have to stay.

And I'm gonna need somebody to make me feel like you do.

And I will receive somebody with open arms, open eyes,

Open up the sky and let the planet that I love shine through!
Oh, For Crying Out Loud, you know I love you.

For Crying Out Loud, you know I love you...

Moderately slow

taking in the rain when I'm feeling so dry,
For giving me the answers when I'm coming to my room when you know I'm alone,

And my, oh my, for that I thank you.
And you gotta know, for that I serve you.

For taking in the sun when I'm feeling so cold,
For pulling me away when I'm starting to fall,
giving me a child when my body is old,
reviving me up when I'm starting to stall,
And don't you
And all in

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

2.

For taking and for giving and for playing the game.
For

praying for my future in the days that remain.

Oh.

Lord, for that I hold you.
Ah, but most of all,
For Crying Out Loud, for that I love you.

Ah, but most of all, For Crying Out Loud, for that I love you.

Ah, but most of all, For Crying Out Loud,

for that I love you.

When you're crying out loud,

You know I love you.
GOOD GIRLS GO TO HEAVEN
(BAD GIRLS GO EVERYWHERE)

Words and Music
JIM STEINMAN

Moderately fast
no chord

When the wind is howling through your window pane—it's not the
Hey Jenny, Jenny, why are you crying? There's a
sweat is sizzling on your skin in the dark—and you're
Hey Johnny, Johnny, why are you shakin' when a

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only pain of the night._ You're burning up in your bed, you got a
beauty of a moon in the sky, _ but I guess when you've been leading such a
des-perate now for somewhere to turn._ Every muscle in rebellion, every
boy should do whatever he can._ You've been nothing but an angel every

fever of love and there's not an anti-body in sight._
sheltered life you never lift your head and look so high._
nerve is on edge and every limb has been eroticly burned._

day of your life and now you wonder what it's like to be damned._

You don't have a lot._ but it's all that you've got and you can

turn it into more than it seems._ Just give it a shot,

fantasize_
- every movement and imagine every inch of your dream.

No one said it had to be real but it's gotta be something you can you've been

reach out and feel now. It ain't right. It ain't fair. Castles fall

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.

Am  G

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

F  C  F

Some - bod - y told me so.

F/A  C

Some - bod - y told me, now I know. Eve - ry night in my prayer, I'll be pray - ing that the good \{girls\} go to heav -
when the bad girls go everywhere.

CODA

bad boys go everywhere.

ev-er- y time I try and dream you, I can't believe how hard

(Half-time feel)
It's been to conjure up your face and trace your body in the air.
All the seconds go on forever, but the thirds and the fourth ones are even better.
Every time I do it just a

(End half-time feel)
little bit longer. Every time I dream it's just a little bit stronger than real life.

No one said it had to be real but it's gotta be something you can
reach out and feel now.
It ain't right. It ain't fair.
Castles fall in the sand and we fade
in the air and the good girls go to heaven but the
bad girls go everywhere.
Good girls go to heav-
but the bad girls go everywhere. Somebody told me so.

Somebody told me, now I know. Every night in my prayer, I'll be praying that the good girls go to heaven

but the bad girls go everywhere.
Good girls go to heaven,
bad girls go everywhere.

Good girls go to heaven,
bad girls go everywhere.
HEAVEN CAN WAIT

Moderately (flowingly)

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through the cold of the day,

And I know, I know Heaven Can Wait,

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

And the melody's gonna make me fly,

without pain, without fear.
Give me all of your dreams and

let me go along on your way.

Give me all of your prayers to sing, and I'll turn the night into the skylight of day.

I've got a taste of paradise, I'm never gonna let it slip away.
I got a taste of paradise, it's all I really need to make me stay just like a child again.
Heaven Can Wait, and all I got is time until the end of time.
I won't look back, I won't look back, Let the
And I know that I've been released, but I don't know to where.

Nobody's gonna tell me now, and I don't really care, no, no, no.

I got a taste of paradise, that's all I really need to make me...
F
stay.

C
(Eb)
Fesar, if I
had it any sooner, you know, you know I

D
never would have run away from my home.

G
(a tempo)
Heaven Can Wait,

C
Em7
and all I got is time until the

C
G
and of time.

C
Em
I won't look back.
I won't look back, Let the
Heaven Can Wait,
Let the altar shine.

ritard. e dim.
IT JUST WON'T QUIT

Freely
Dm      Dm7     Gm     Eb  Ebmaj7
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 rea-ly sleep an-y-more,
And there used to be such an eas-y way of liv-ing.
And I always get those dangerous dreams.
And there used to be every hope in the world.

And I never get a minute of peace.
And I used to get every thing that I went after.

And I gotta wonder what it means.
but there never used to be this girl.

And I gotta wonder what it means.
but there never used to be this girl.
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.

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

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 ye

May - be there's a witch doc - tor with an of - fice in town,
get me a pre - scription for that one per - fect touch?
Is this a blessing or is it a curse? Does it get any better? Can it get any worse?

Will it go on forever or is it over tonight?

Does it come with the darkness? Does it bring out the light?

1, 3. Is it richer than diamonds or a stairway to heaven or a
just a little cheaper than spit?
I don't
subway going down to the pits.
Is it

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
just won't quit.

Guitar solo - ad lib.
Coda

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

just won't quit.

There was a time when nothing ever really mattered. There was a time when there was nothing I didn't know.
There was a time when I knew just what I was living for.

There was a time and the time was so long ago.

And I never really sleep anymore.
LIFE IS A LEMON AND I WANT MY MONEY BACK

Slow, pulsing rock
no chord

I want my money back.

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It's all or nothing and nothing's all I ever get.
And all the morons and all the stooges with their coins,

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.

It's always something.
There's desperation.
It's all or nothing.

wrong. That's the only guarantee. That's what this is all about.
Air. It leaves a stain on all your clothes and no detergent get it out.
get.

Ev'ry-time I turn it on I burn it up and burn it out.
It's a never ending attack.
And we're always slipping thru the cracks.
It's a never ending attack.

Ev'rything's a lie and that's a fact.
Life is a lemon and I
then the mov-ie's over, fade to black.
Life is a lemon and I
Ev'rything's a lie and that's a fact.
Life is a lemon and I

want my money back!
want my money back!
want my money back!

want my money back.

I want my money back.

What about love? It's deceitful! It's always breaking in half. What about

sex?! It's deceitful! It's never built to really last. What about your
It's Defective! All the batteries are shot. What about your family?

They're Defective! All the parts are out of stock. What about your friends?

It's Defective! It's corroded and decayed. What about your hope?

It's Defective! It's tattered and it's frayed. What about your faith?
Gods? They're Defective! They forgot the warranty. What about your
town? It's Defective! It's a dead end street to me. What about your
school? It's Defective! It's a pack of useless lies. What about your
work? It's Defective! It's a crock and then you die. What about your
childhood? It's Defective! It's dead and buried in the past. What about you?

Future? It's Defective! And you can shove it up your ass! Oh.

I want my money back. Life is a lemon.
Life is a lemon. Life is a lemon.

C#5 D5 E5
no chord E5 no chord

D.S. al Coda

CODA E6 E5 no chord F#5 G#5 A5 D5
And we're always slipping thru the
cracks, then the movie's over, fade to black.

Life is a lemon and I want my money back.

Vocal 1st time only. Instrumental ad lib.
I want my money back.

Life is a lemon.
LOST BOYS AND GOLDEN GIRLS

Words and Music by
JIM STEINMAN

Moderately slow

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

round the world, Lost boys and golden girls,
down on the corner and all around, all around the world. It doesn’t

matter where they’re going or wherever they’ve been, because they got one thing in common, it’s

true.

They’ll never let a night like tonight go to waste, and let me tell you something, neither will you, neither will
you. We gotta be fast, we were born out of time, born out of time and alone.

And we'll never be as young as we are right now, running away and running for home, running for home.
It doesn't matter where they're going or where they've been, 'cause they've got one thing in common, it's true.
They'll never let a night like tonight
go to waste, and let me tell you something, neither will you,
neither will you, neither will you.
Lost boys and golden girls,
down on the corner and all around the world.

Lost boys and golden girls,

down on the corner and all around, all around 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

The skies were pure and the always summer and the
See additional lyrics

fields were green, and the sun was brighter than its future called, we were ready for adventures and we
ev - er been. When I grew up with my best friend.

wanted them all, and there was so much left to dream

Kenny, we were close as any brothers that you ever knew. It was real. (again)

But I can still recall the sting (Play!) I know I still believe he'd never

Those were the rights of spring, and we did

of all the tears when he was gone. They said he

let me leave. I had to run away alone. So many

everything; There was salvation every night. We got our
crashed and burned. I know I'll never learn why any boy should die so
threats and fears, so many wasted years before my life became my
dreams reborn and our upshotter torn but every thing we tried was

C

young. We were racing; we were soldiers of fortune. We got in
own. And though the nightmares should be over, some of the
right. She used my body just like a bandage. She used my

Dm

trouble but we sure got around. There are times I think I see him peeling
terrors are still intact. I'll hear that ugly coarse and
body just like a wound. I'll probably never know where she
out of the dark, I think he's right behind me, now, and he's gaining ground!
Violent voice and then his grabs are from behind and then he pulls me back!
Disappeared but I can

But it was long ago and it was

Far away. Oh God, it seems so very far, and if

Life is just a highway, then the soul is just a car.
And objects in the rear view

mirror may appear closer than they are, and

objects in the rear view mirror may appear closer than they are.

And are.
They are.

And when the Instrumental Solo
There was a

See her rising up out of the back seat now, just like an

Angel rising up from a tomb!

But it was

Long ago and it was far away. Oh God, it
Bb  C  Am7
seems so very far, and if life is just a high

Dm  Bb  C
way, then the soul is just a car.

C7sus  C  C7
And

F  Gsus2
objects in the rear view mirror may appear clos
OUT OF THE FRYING PAN
AND INTO THE FIRE

- er than they are,

and ob- jects in the rear view

mir- ror may ap- pear clos

er than they are.

And

Freely

are.

She used her bod-y just like a ban-

dage.

She used my bod-y just like a wound.

I'll
Gm7
C
neve - r know where she dis - ap - peared but I can

Dm
Am/C
see her rising 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

\[ \text{Music notation with chord symbols: C, F, Em, Am, G} \]

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only two o'clock and the temperature's beginning to soar,
pulse of the pavement racing like a runaway horse.

And all around the city you see the walking wounded and the
The subways are sizzling and the skin of the streets is

living dead,
egleaming with sweat.
It's never been this hot and I've never
I've seen you sitting on the steps outside

or been so bored and breathing is just no fun any more.

and you were looking so restless and reckless and lost.

Then I think it's
saw you like a summer dream, and you're the answer to every prayer that I ever said.

I'll be waiting here with something that you'll never forget.

Ooh, ooh, I saw you like a summer dream, and you're the answer to every prayer that I ever said.

I think it's time for you to come inside. I'll be waiting here with something that you'll never forget.

You can feel the
Well, come on, come on and there'll be no turning back. You were
only killing time and it can kill you right back. Come on, come on, it's time to
burn up the fuse. You got nothing to do and even less to lose. You got
nothing to do and even less to lose.
So wander down... the ancient hallway taking the stairs only one at a time... Follow the sound of my heartbeat now, I'm in the room at the top... You're at the end of the line... So open the door and lay...
down on the bed. The sun is just a ball of desire.

And I wanna take you out of the frying pan,

out of the frying pan,

and into the fire,
only two o'clock and the temperature's beginning to soar.

And all around the city you see the walking wounded and the

living dead.

It's never been this hot and I've never been so bored and breathing is just no fun anymore.

Then I
saw you like a summer dream... and you're the answer to every prayer that I ever said...

D. S. at Coda

So, come on...

out of the frying pan,

out of the frying pan,

out of the frying pan,

and into the fire...

And I wanna take you
out of the frying pan, and into the fire, out of the frying pan.

out of the frying pan— and into the fire.

Repeat and fade

Fire, fire, fire, and into the
Moderately bright, with a feel

Boy: I remember every little thing

as if it happened only yesterday,

Parking by the lake and there was not another car in sight.

And I never had a girl looking any better than
you did, And all the kids at school, they were

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

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

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

ing like the met-al on the edge of a knife, glow-ing like the met-al on the
edge of a knife... C'mon... Hold on tight! Well, c'mon!... Hold on tight!

'Though it's

cold and lonely in the deep dark night,... I can

see Paradise... By The Dashboard Light.

Moderately bright (as before), with a feel

Girl: Ain't no doubt about it, we were doubly blessed,
'Cause we were barely seventeen and we were barely dressed...

Boy & Girl: Ain't no doubt about it.

Baby, gotta go and shout it.

Ain't no doubt about it, we were doubly blessed...

Boy: 'Cause we were barely seventeen and we were barely dressed...
Be - by, don't - che hear my heart, you got it drown - ing out the ra - di - o.

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

And I got - ta let ya know, no,

you're nev - er gon - na re - gret - it.
up your eyes, I got a big surprise, it'll feel all right, well, I

wanna make your motor run. And now our

bodies are oh, so close and tight. It never

felt so good, it never felt so right. And we're glow-

- ing like the metal on the edge of a knife, glow-
ing like the metal on the
edge of a knife... C' mon! Hold on tight! Well, c' mon! Hold on tight...

Moderately slow ( \( \frac{4}{4} \))

cold and lonely in the deep dark night.

see Paradise By The Dashboard Light... 'Though it's

cold and lonely in the deep dark... (in the deep dark...}
Moderately bright ($d = 6$), with a $\frac{3}{4}$ feel.

You got to do what you can, and let Mother Nature do the rest.

There ain't no doubt about it, we were doubly blessed.

'Cause we were barely seventeen and we were barely... We're

Somewhat slower, with a beat

gonna go all the way tonight, we're gonna go all the way and tonight's the night. We're
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 bobbled 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!
go any further, do you love me? Will you love me forever, do you need me? Will you never leave me? Will you make me so happy for the rest of my life? Will you take me away and will you make me your wife? Do you love me? Will you love me forever? Do you need me? Will you never leave me? Will you make me so happy for the rest of my life? Will you
take me away—and will you make me your wife? I gotta know right now,

before we go any further, do you love me? Will you

love me forever?

Boy: Let me

sleep on it.

Baby, baby, let me sleep on it.

Let me sleep on it, and I'll give you an answer in the
Let me sleep on it.
Baby, baby, let me sleep on it.
Let me sleep on it.
I'll give you an answer in the morning.

Girl: I gotta know right now! Do you love me?
Will you love me forever? Do you need me?
Will you never leave me? Will you
make me so happy for the rest of my life? Will you take me away and will you

make me your wife? I gotta know right now! Before we
go any further, do you love me? Will you love me forever?

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

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.

Baby, baby, let me sleep on... it.

Let me

sleep on it. I'll give you an answer in the morning. Girl: I gotta

Boy obbligato:

Let me sleep on... it.  Baby, baby, let me

know right now! Do you love me? Will you love me for ever? Do you
sleep on it. Let me sleep on it. I'll need me? Will you never leave me? Will you make me so happy for the
give you an answer in the morning, the morning, I'll tell you in the morning.
rest of my life? Will you take me away, will you make me your wife? I got to know right now. Before we go any further, do you
love me? Will you love me for ever? poco a poco cresc.

Boy: Let me
love you till the end of time, I swore that I would

love you till the end of time!

So now I'm praying for the end of time to

hurry up and arrive. 'Cause

if I gotta spend another minute with you, I don't
G
think that I can really survive.
I'll never

F
break my promise or forget my vow.
But

C
God only knows what I can do right now. I'm

C
praying for the end of time, it's all that I can do.

Am
(Do, do.)
Praying for the end of time,
so I can and my time with

Girl obbligato:

It never you.

Well, it was long ago, and it was

felt so good, it never felt so right, and we were

far away, and it was so much better than it

glowing like the met al on the edge of a knife, it never

is today! Well, it was long ago, and it was
ROCK AND ROLL DREAMS
COME THROUGH

Words and Music by
JIM STEINMAN

Moderately
No chord

Am

You can't run away forever, but there's

Instrumental

F

nothing wrong with getting a good head start. You want to
shut out the night. You want to shut down the sun. You want to

shut away the pieces of a broken heart.

Think of how we'd lay down together. We'd be

listening to the radio, so loud and so strong. Ev'ry
golden nugget coming like a gift of the gods,

someone must have blessed us when he gave us those songs.

I treasure your love.

I never want to lose it.

You've been through the
C/G  
Dm7  
C/G  

fires of hell, and I know you've got the ashes to prove it.

G  
C  

I treasure your love.

Am  
E  

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

C/G  
Dm7  
C/G  

pain in the dirt, and I know you've got the scars to prove it.
member every thing that I told you, and I'm
member every thing that I told you, and I'm

telling you again that it's true. When you're a-

You're

lone and afraid and you're completely amazed to find there's
never alone, 'cause you can put on the phones, and let the

nothing anybody can do, keep on believing,
drummer tell your heart what to do, keep on believing,
and you'll discover, baby,
and you'll discover, baby,
there's always something

magic,
there's always something

new.
And when you really, really

need it the most, that's when rock and roll dreams come through.
The beat is yours forever,
the beat is always new.
And when you really, really need it the most,
that's when rock and roll dreams come through
for you.
through.

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

Repeat and fade

The beat is yours for-

ev- ever. That's when rock and roll dreams come
Carpe Noctem
v. 5/9/01

Andante

Come with me, and bless the night! Let the darkness be your salvation.

Curse the day! Escape the light! Break the chains of imagination!

Come with me, and seize the night. Now's the time for some inspiration.
Carpe Noctem v. 5/9/01 p.2

rit.

Leave the day, and lose the light no taboos, only new sensations!

B  Hard 4 - twice as fast

C

Drs.

PL.
In the shadows of the castle
a hero's waiting for the call,
and all the devils are waking up,

and all the angels start to fall.
In the shadows of the castle.

they're dying for a thrill.
they're going out over the edge,
then moving in for the kill.

You've got to curse the day. It's

Women

You've got to curse the day. It's

nothing but a merciless light.

So

nothing but a merciless light.

So
open up your arms and then you get down on your knees. You suck in all the darkness, then you're ready now to seize, seize the night. Seize the night!

Dies irae kyrie Libera me Dumine Dies irae kyrie
Carpe Noctem  v. 5/9/01  p.7

93

Re-quiem  Do-mi-ne  Di-es  irae  ky-ri-e  Li-ber-ae  Do-mi-ne

99

M 1

Bless the night,

Di-es  irae  ky-ri-e  Re-quiem  Do-mi-ne  Di-es  irae  ky-ri-e

105

M 2

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

Li-ber-ae  Do-mi-ne  Di-es  irae  ky-ri-e  Re-quiem  da...
takes to make it last. Bless the night, before it

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

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

Do - ni - ne Di - es ir - ae ky - ri - e San - tus san - tus

takes to make it last. Bless the night.

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

Bless the night. be free
Carpe Noctem  v. 5/9/01  p.11

Let your dreams out of their cages

ev-ery passion and desire
let your visions be outrageous
set your
fantasies on fire.

Everything will be permitted they'll be

nothing left to fear

I've got the magic in your body your inhibitions disappear.

You've got to curse the day it's nothing but a merciless light.

Frauen Gesangens.

You've got to curse the day it's nothing but a merciless light.

Männer Gesangens.
So open up your arms and then get down on your knees. You

suck in all the darkness and you're ready now to seize,

seize the night.

suck in all the darkness and you're ready now to seize,

seize the night.
Seize the night!

Dies irae kyrie
Libera me
Domine
Dies irae

kyrie Requiem da
Domine
Dies irae kyrie
Libera me
Domine

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

Libera me. Domine. Dies irae kyrie Requiem

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

Domine. Exultate kyrie Pie agnus

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

Domine. Dies irae kyrie Sanctus Sanctus.
takes to make it last. Bless the night.

exultate Dies irae Kyrie Libera me

Carpe noctem Carpe

has a chance to pass. Seize the night!

Domine Dominum Kyrie Requiem

nec tem Carpe noctem Carpe
Carpe Noctem  v. 5/9/01  p.17

rall.  + M 3

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

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

nec - tem  Car - pe  nec - tem  Car - pe

-Gesangsza.  molto rall.

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

Do - mi - ne - ri.  Di - es ir - ae ky - ri - e  San - tus san - tus

nec - tem  Car - pe  nec - tem  Car - pe
Carpe Noctem  v. 5/9/01  p.19

M

pppp  fading in, serenely

N  dictated, slow

Come with me, and bless the night! Let the darkness be your salvation. Curse the day! Escape the light!

Come with me, and bless the night! Let the darkness be your salvation. Curse the day! Escape the light!
Break the chains of imagination! Come with me, and seize the night. Now's the time for some inspiration.

Leave the day, and lose the light no taboos, only new sensations!

poco ral.

Adagio
TWO OUT OF THREE AIN'T BAD

Words and Music by JIM STEINMAN

Moderately slow, with a beat

A\n\nC#m/G#\n\nD/F#\n\nDmaj7/E\nE

Ba - by, we can talk all night, but that ain't get - ting us no - where.

A/G#\n\nD\n\nA\n
I've told you eve - ry thing I pos - si - bly can, there's noth - ing left in - side of here. And

A/G#\n\nF#m\n\nD/E\nE

may - be you can cry all night, but that'll nev - er change the way that I feel.

A\n
A/G#\n
D\n
A

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The snow is really pulling up outside, I wish you wouldn't make me leave here.

I poured it on and I poured it out, I tried to show you just how much I care.

I'm tired of words and I'm too hoarse to shout, but you've been cold to me so long, I'm crying

icycles instead of tears. And all I can do is keep on telling you, I
want you, I need you, but there ain't no way I'm ever gonna love you, now,

Bm

don't be sad, (don't be sad) 'cause Two Out Of Three Ain't Bad. Now don't be

D Fdim

sad, 'cause Two Out Of Three Ain't Bad.

Ba-by, we can talk all night, poco a poco ritard.

but that ain't get-ting us no-where.

You'll

never find your gold on a sandy beach.

You'll nev-er drill for oil on a cit-y street. I know you're
looking for a ruby in a mountain of rocks. But there ain't no Coupe de Ville hiding at the bottom of a crack-er jack box. I can't lie, I can't tell you that I'm something I'm not, no matter how I try. I'll never be able to give you something. something that I just haven't got. There's only one girl that I will ever love, and that was so many years ago. And though I know I'll never get her out of my heart... she nev-er
I loved me back, ooh, I know. I remember how she left me on a stormy night, she
kissed me and got out of our bed. And though I pleaded and I begged her not to walk out that door,
She packed her bags and turned right away. And she kept on telling me, she kept on telling me, she
kept on telling me, "I want you, I need you, but there ain't no way I'm ever gonna love you. Now, don't be sad, (don't be sad) 'cause Two Out Of Three Ain't Bad."
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH
(Hot Summer Night)

Words and Music by JIM STEINMAN

Moderately, with a beat

It was a hot summer night... and the

beach was burning, there was fog crawling over the sand. When I

listen to your heart, I hear the world turning, I see the shooting stars falling
through your trembling hands.
licking your lips and your lipstick shining, I was dying just to ask for a taste.

We were lying together in a silver lining. By the light of the moon, you know there's not another moment, not another moment to waste.

Well, you
Hold me so close that my knees grow weak, but my soul is flying high above the ground. I'm trying to speak, but no matter what I do, I just can't seem to make any sound.

And then You took the words right out of my mouth. Oh, it must have been while you were kissing me. You took the words right out of my mouth.
And I swear it's true, I was just about to say I love you. (Love you.) And then You (Love you.) Now my body is shaking like a wave on the water, and I guess that I'm beginning to grin.

Oh, we're finally alone, and we can do what we want to. Oh, the night is young, ain't no one gonna know where, no one gonna know where, no-
one's gonna know where you've been. 

You were

not another moment to waste.

And then You

Took The Words Right Out Of My Mouth. Oh, it must have been while you were kissing me. 

You Took The Words Right Out Of My Mouth.

And I swear it's true, I was just about to say I love
you. (Love you) And then You
(Love you.) And then You

Took The Words Right Out Of My Mouth.

You

Repeat and fade out

Took The Words Right Out Of My Mouth.

Hand clapping

must have been while you were kissing me... You

Oh, it
You're living in your bed and on a Saturday night, you're sweating so many dreams that you don't know where to put 'em, so you

S.6. (See additional lyrics)

but your better turn a few of 'em loose.

Your brain has got the message and it's sending it out to everybody's got a feeling that it's starting to rust; you better
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-

(See additional lyrics)

drive
basse-

that
I
could
make
It
all
a-lone
when
you
on-
gel
wings
of
chrome
in
your
dad-
dy's
ca-
wait-ing
there


5. It

ly
make
it
bet-
er,
and
it
bet-
ter
be
-
to-night...

Nowhere Fast - 13 - 4
2.4 Cm

for you to-night; I'll be there for you to-night.

Bridge:

1. And if you don't have any where to go, you
go down on the pedal and you're ready to roll. And

even if you don't have any where to go, you
go down on the pedal and you're ready to roll; and you're speed, it's all you'll ever need, all you'll ever need to

know, darling, darling.

Chorus:

1. You and me, we're going nowhere slowly.

2. Everybody's going nowhere slowly.
and we got
ta get a
way from the
past;

they’re on ly
figh ting for the
chance to be
last;

there’s no thing wrong with go ing no where ba by,

but we should be go ing no where fast.

no where fast;

it’s so much bet ter go ing no where
Oh God speed, speed us a-way.
We're going nowhere fast!
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 (Q = 70)

I got a dream 'bout an angel on the beach and the perfect waves are startin' to come...

His hair is flyin' out in ribbons of gold, in his touch he's got the power to stun,

Tonight Is What It Means To Be Young: 10 - 1

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_be-low_ him's start-in' to shake._ But I don't see an-y an-gels in the ci-ty,_ I don't

hear an-y ho-ly choirs sing. And if I can't get an-geI can still get a boy; and the

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 (d = d)

Tonight Is What It Means To Be Young - 10 - 2
3. I got a dream bout a boy in a castle, and he's
dancin' like a cat on the stairs.
(Instrumental solo second time)
He's got the fire of a prince-
in his eyes and the thunder of a drum in his ears.
(end solo)
I got a dream when the darkness is over. We'll be

lying in the rings of the sun. But it's

only a dream and tonight is for real. You'll never

know what it means but you'll know how it feels. It's gon-na be
Am

Over, over!

Before you know it's begun

Before you know it's begun!

Oh, it's all we really got.

Tonight!

Stop your cryin', hold on!

Tonight!

Before you know it, it's gone!

Tonight!
Tonight
is what it means to be
young,
Tonight
is what it means to be
Let the
revels begin, let the fire be started; we're danc-

*(Both vocal lines are lead parts, and share equal importance)*
young.

1.

in' for the restless and the broken hearted. Let the

2.

3.

Before you know it, it's gone.

brokennhearted.

4.

Before you know it, it's gone.

Say a prayer in the darkness for the magic to come.

Tonight Is What It Means To Be Young - 10-7
No matter what it seems, Tonight

is what it means to be young, Tonight is what it means to be young.
Verse 2:
I got a dream 'bout an angel in the forest
Enchanted by the edge of a lake.
His body's glowing 'in the jewels of light
And the earth below him's startin' to shake.

Verse 3:
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...