

PIANO • VOCAL • GUITAR

# Meat Loaf

BAT OUT OF HELL



# BAT OUT OF HELL



Words and Music by  
JIM STEINMAN

Moderately bright, with a beat

1.

2.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for the guitar parts. The tempo/style is 'Moderately bright, with a beat'. The dynamics are marked as *mf* (mezzo-forte). The score includes two first endings (1.) and two second endings (2.).

**System 1:** Chords: F, Bb, Eb. Lyrics: The

**System 2:** Chords: F, Bb, F. Lyrics: si - rens are scream - ing, and the fi - res are howl - ing way down in the val - ley to - night.

**System 3:** Chords: Eb, F, Am. Lyrics: There's a man in the sha - dows with a gun in his eye, — and a

**System 4:** Chords: Bb, F. Lyrics: 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



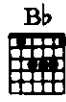
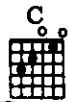
*f* Bat Out Of Hell, I'll be gone when the morn - ing comes.



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

late. \_\_\_\_\_ *Instrumental Solo*

And I nev - er see the sud - den curve \_\_\_\_\_

\_\_\_\_\_ till it's way too late. \_\_\_\_\_ Then I'm

Moderately slow

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

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.*

# YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH

(Hot Summer Night)



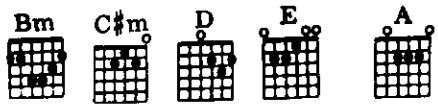
Words and Music by  
JIM STEINMAN

Moderately, with a beat

**Chord Diagrams:**  
 A:   
 E:   
 D:   
 G:

**Lyrics:**  
 It was a hot summer 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

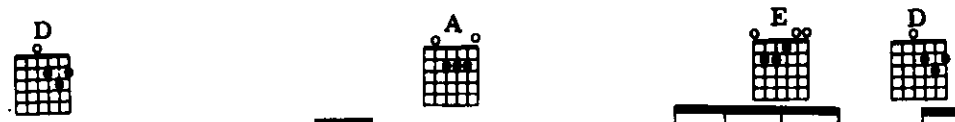




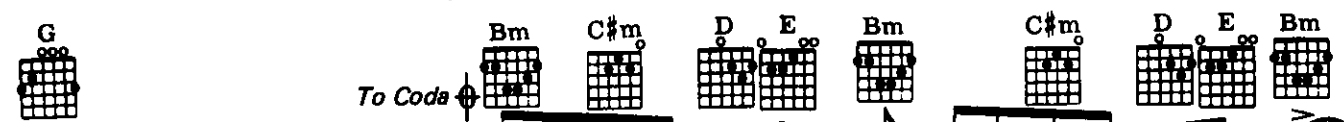
through your trem - bling hands. You were



lick - ing your lips — and your lip - stick shin - ing, I was dy - ing just to ask for a taste,

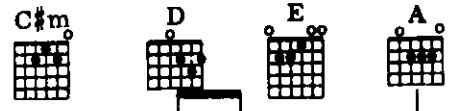


We were ly - ing to - geth - er in a sil - ver lin - ing, By the



To Coda

light of the moon, — you know there's not an - oth - er mo - ment, not — an - oth - er mo - ment, not



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

# HEAVEN CAN WAIT



Words and Music by  
JIM STEINMAN

Moderately (flowingly)

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

*mf*

Heav - en Can Wait,

and a band of an - gels, wrapped up in my heart,

will take me through the lone - ly night,

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff provides accompaniment. Chord diagrams are placed above the treble staff at the beginning of each system. The lyrics are written below the treble staff. The first system is an instrumental introduction. The second system begins with the lyrics 'Heav - en Can Wait,'. The third system continues with 'and a band of an - gels, wrapped up in my heart,'. The fourth system concludes with 'will take me through the lone - ly night,'. The tempo is marked 'Moderately (flowingly)' and the dynamic is 'mf'.

A7 (C# bass) D

through the cold of the day.

G C

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

Em7 C G

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

C Em D

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

C A7 (C# bass) D

with - out pain, with - out fear.

C (B bass)

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)

Eb

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

Eb

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

A7 (C bass) D Bm (D bass)

al tar shine.

C G (B bass) Bm (D bass)

And I know that I've been re-leased, but I don't know to where.

C G (B bass)

No-bod-y's gon-na tell me now, and I


Bm (D bass) F

don't real-ly care, no, no, no. I got a taste of par-

C (E bass) Eb Bb

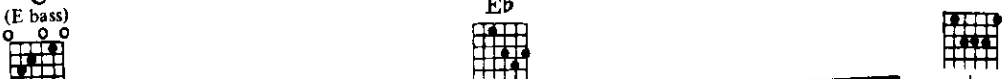
- a-dise, that's all I real-ly need to make me

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,

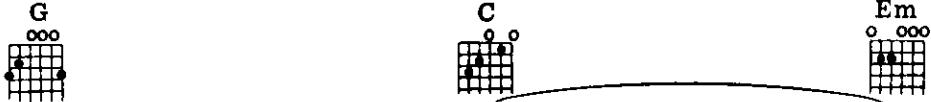
*ritard.* *a tempo*

C Em7 C

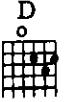
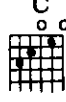
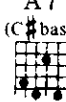


and all I got is time — un - til — the

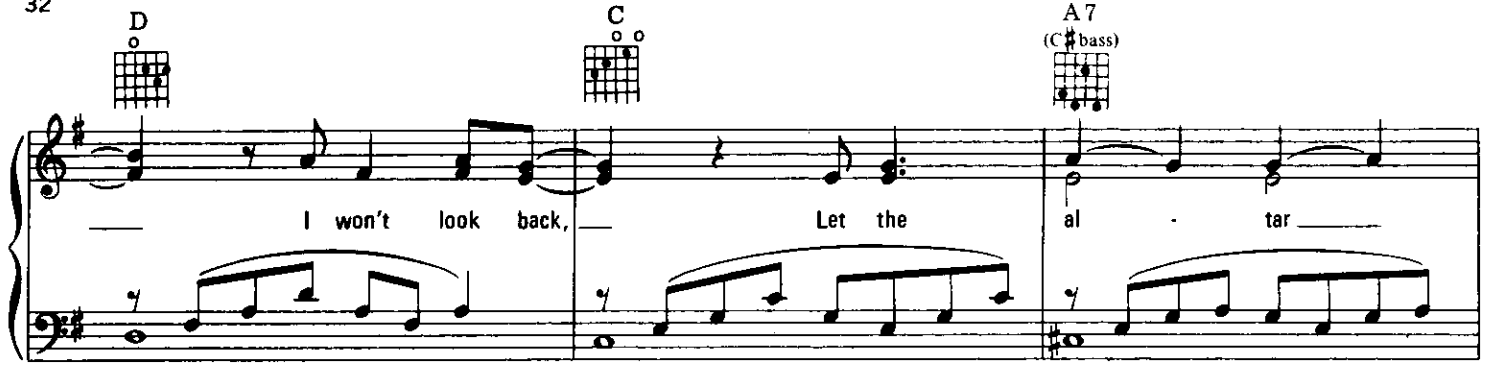
G C Em

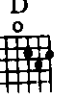
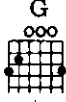


end of time. — I won't look back,

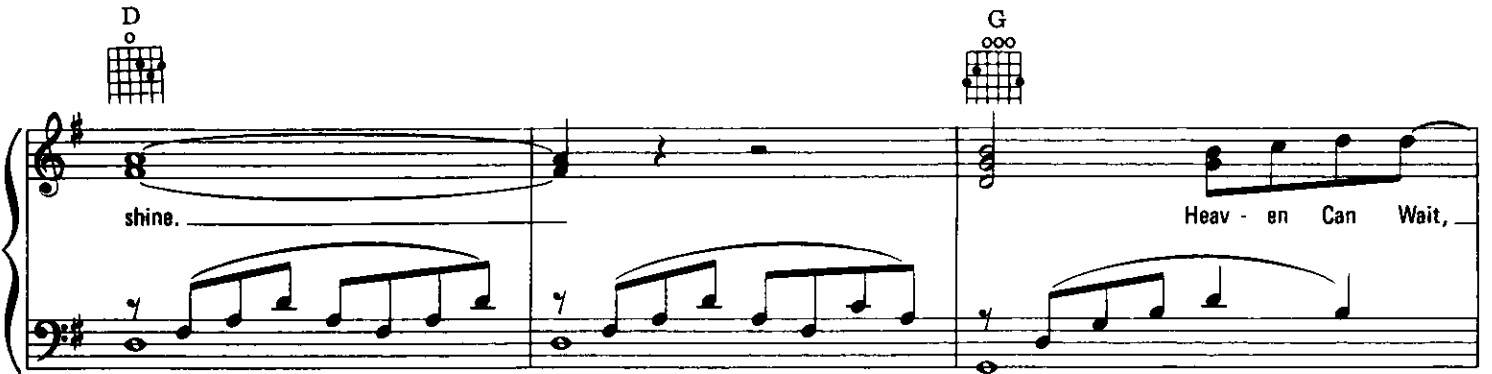
D  C  A7 (C# bass) 


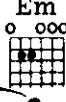
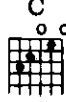
I won't look back, Let the al - tar



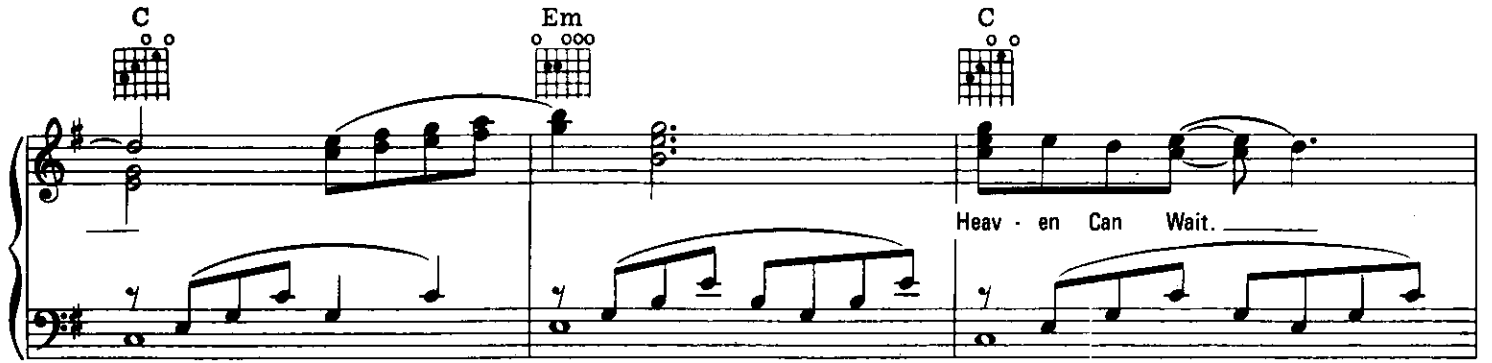
D  G 

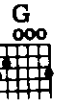
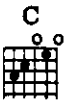
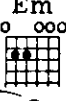
shine. Heav - en Can Wait,



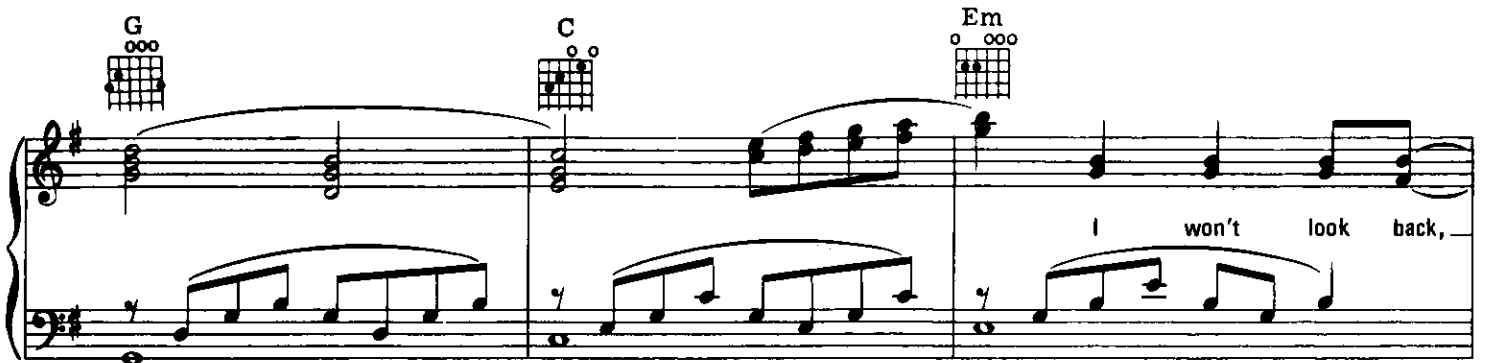
C  Em  C 


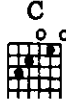
Heav - en Can Wait.



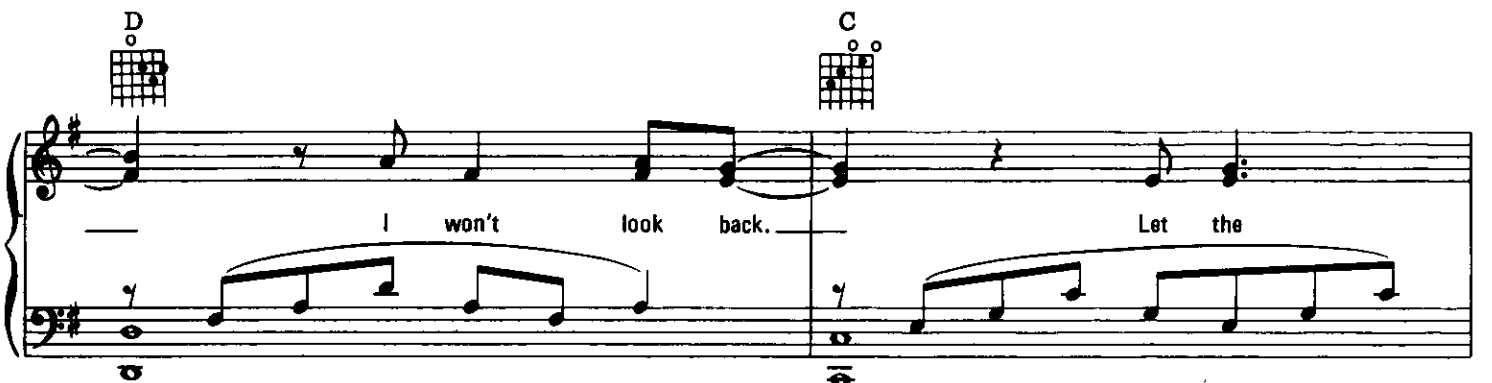
G  C  Em 

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*

# ALL REVVED UP WITH NO PLACE TO GO



Words and Music by  
JIM STEINMAN

Moderately, with a beat



**A**  
G  
F#m

*mf*

1. **E11** **E7** 2. **E11** **A**

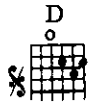
I was noth - ing but a lone - ly boy,  
(In the) mid - dle of a steam - y night

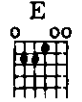
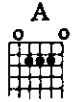
**G** **A**

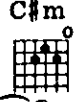
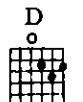
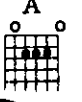
— look - ing for some - thing new. — And you were  
— I'm tass - ing in my sleep. — And in the

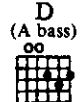
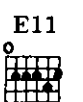
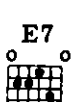
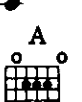
**G** **E**

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

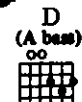
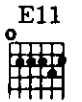
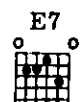
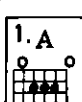

  
 true. I was a var - si - ty tack - le and a hell of a block... When I  
 me. Well, I was out on the prow, down by the edge of the track, - and like a



  
 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.

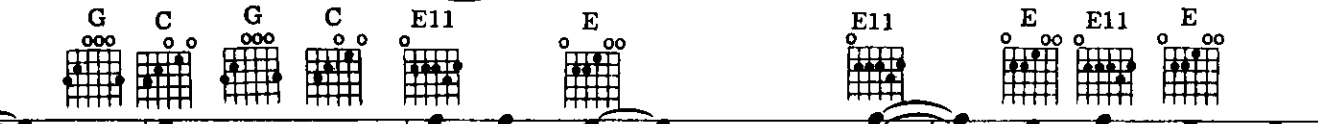
G C G C D A

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

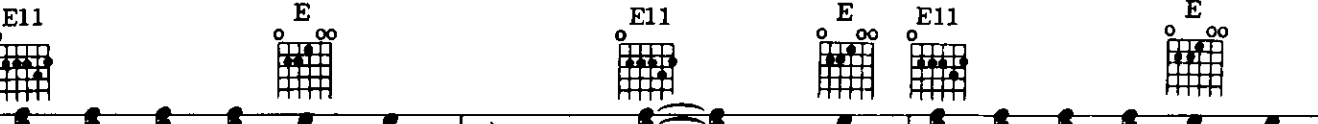




sink - ing fur - ther down in the mud. You and me, 'round



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



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



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



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 Revved Up With No Place To Go.

*cresc.*

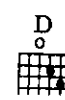
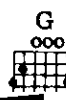
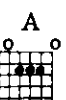
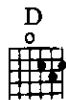
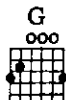
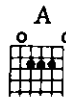
Brightly A G D A G D

*f*

Well, I was

A G D A

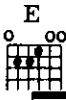
noth - ing but a lone - ly All A - mer - i - can boy, — look - ing out for some - thing to do.



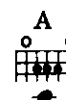
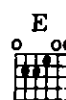
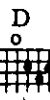
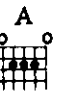
And you were noth - ing but a lone - ly All A - mer - i - can girl, but you were



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.

# TWO OUT OF THREE AIN'T BAD



Words and Music by  
JIM STEINMAN

Moderately slow, with a beat

Chord diagrams: A, C#m/G#, D/F#, Dmaj7/E, E

*mf*

Chord diagrams: A, A/G#, D, A

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

Chord diagrams: 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

Chord diagrams: 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 cry - ing

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

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



# 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 —

**G**

— 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

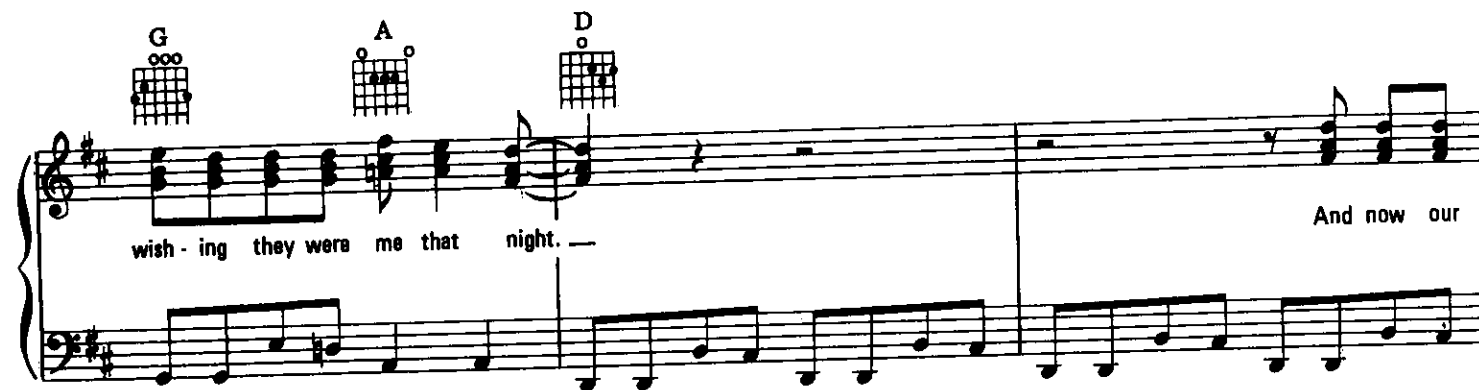
G  F# 

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



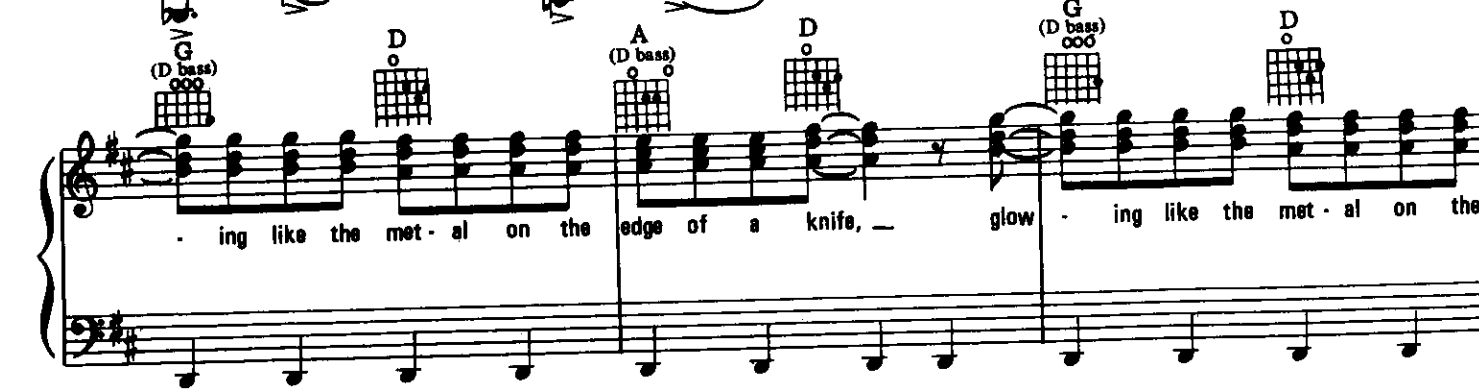
Bb  F  C  D 

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

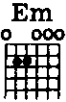
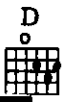
D Bm G Em D

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

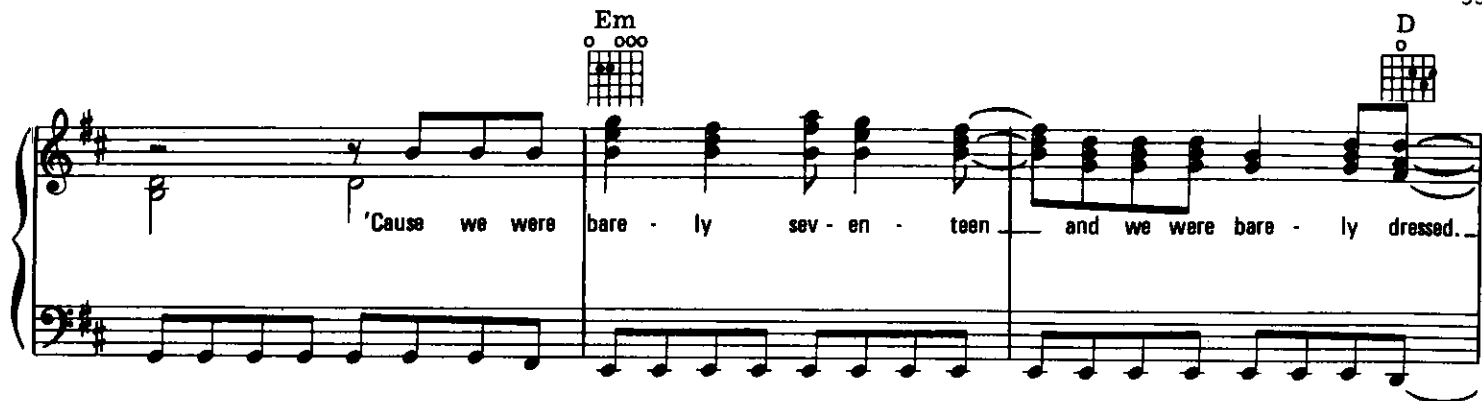
Moderately bright ( $\text{♩} = \text{♩}$  as before), with a  $\text{♩}$  feel

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.



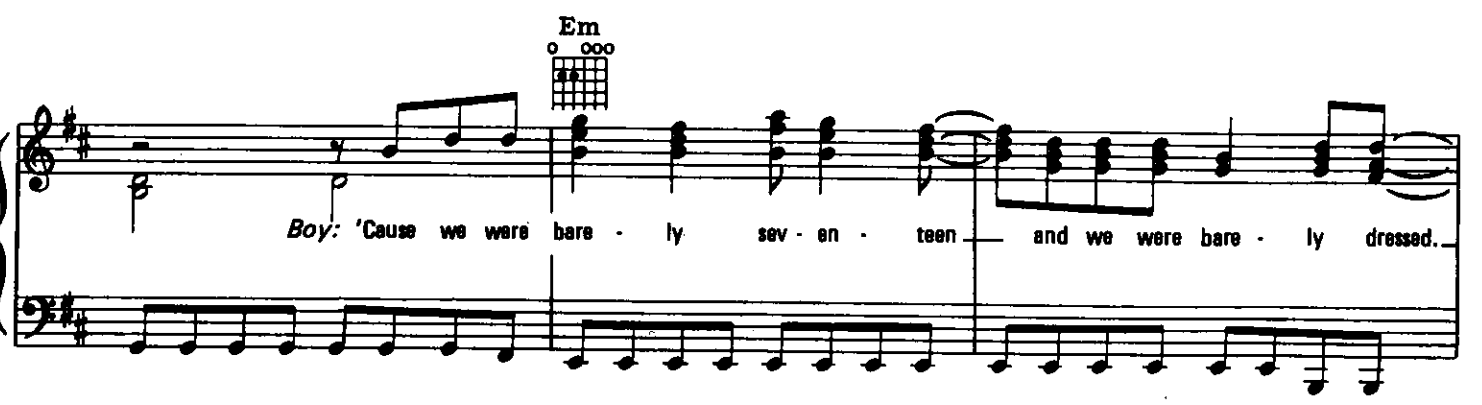
G  A  D  A  G 

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) 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

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

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

A G D A

Moderately bright (a tempo) with a ♩ feel

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

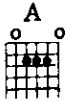
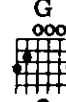


love me? Will you love me for - ev - er? Do you need — me? Will you

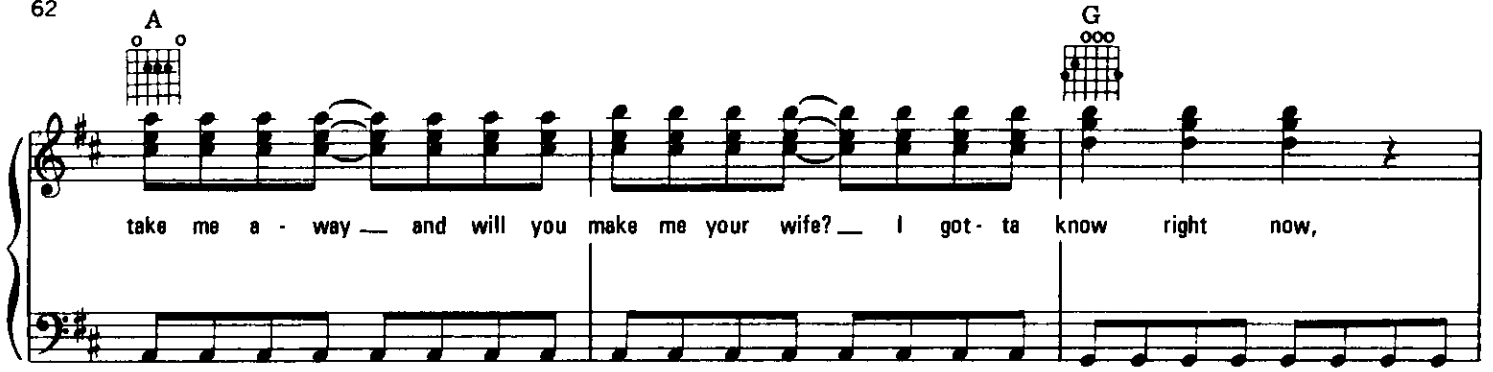
*mf*

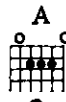
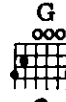


nev - er leave — me? Will you make me so hap - py for the rest of my life? — Will you

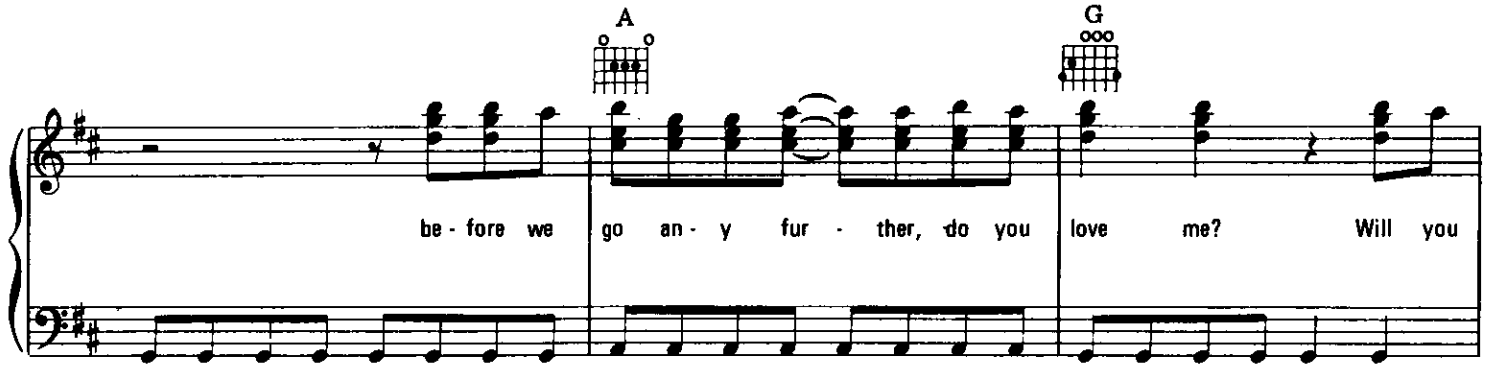
A  G 

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


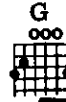
love me for - ev - er? *mp* Boy: Let me



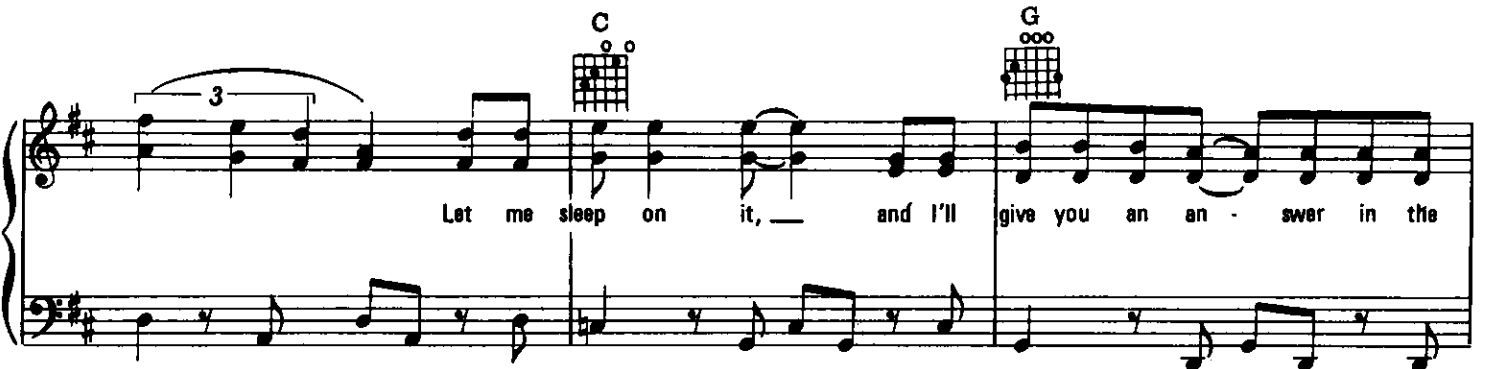
G  D 

*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.



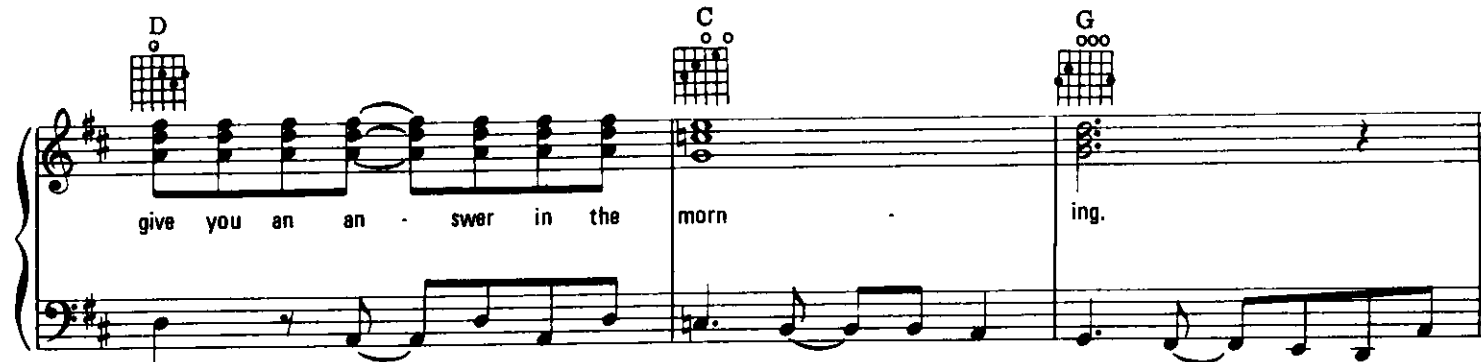
A  C 


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.



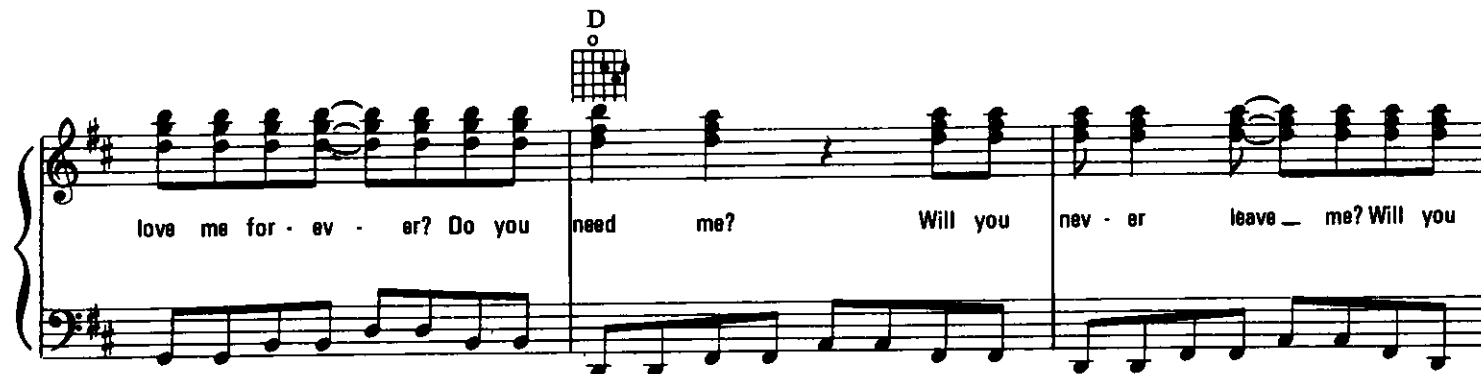
D  G 

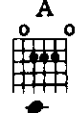
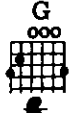
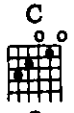
*poco a poco cresc.* *f* Girl: I got - ta know right now! Do you love me? Will you



D 

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

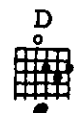
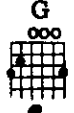
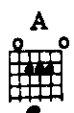




make me so hap - py for the rest of my life? Will you take me a - way and will you

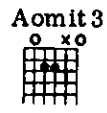


make me your wife? I got - ta know right now! Be - fore we



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. \_\_\_

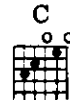
Let me

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

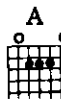
know right now! Do you love me? Will you love me for ev - er? Do you



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



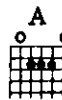
need me? Will you nev - er leave me? Will you make me so hap - py for the



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<sub>b</sub>

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

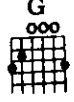
F G C

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

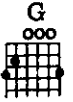
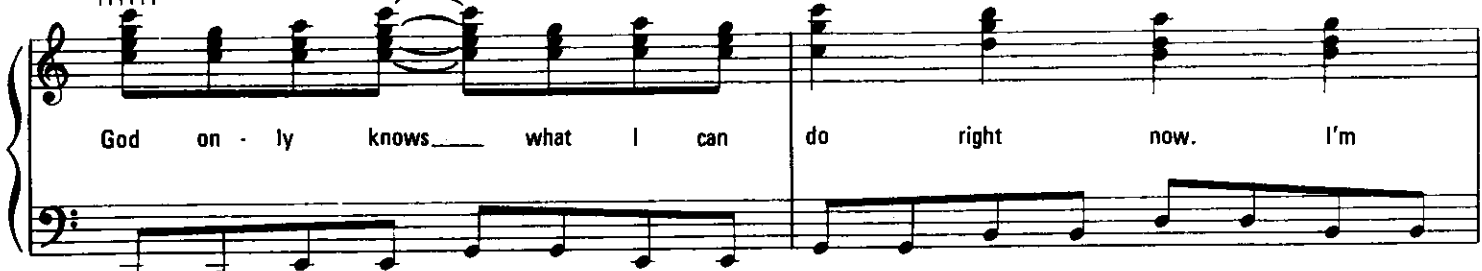


C




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

G





C

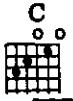
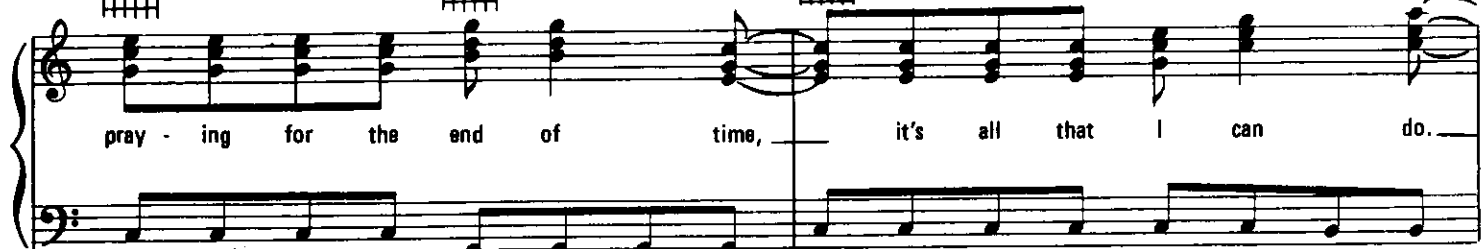


pray - ing for the end of pray - time, — it's all that I can do. —

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

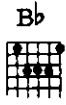
glow - ing like the met - al on the edge of a knife. It nev - er

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

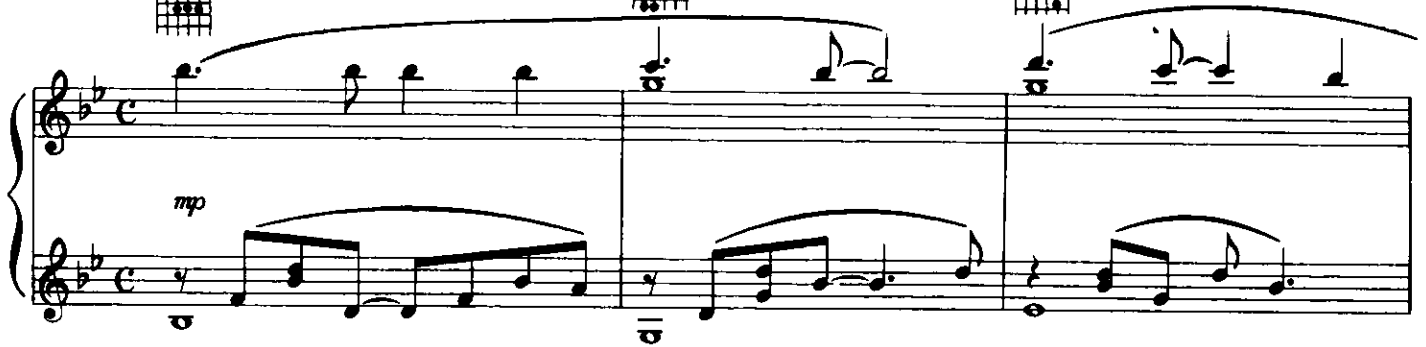
# FOR CRYING OUT LOUD

Words and Music by  
**JIM STEINMAN**

Moderately



Gm

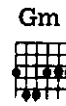
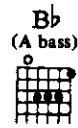
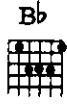
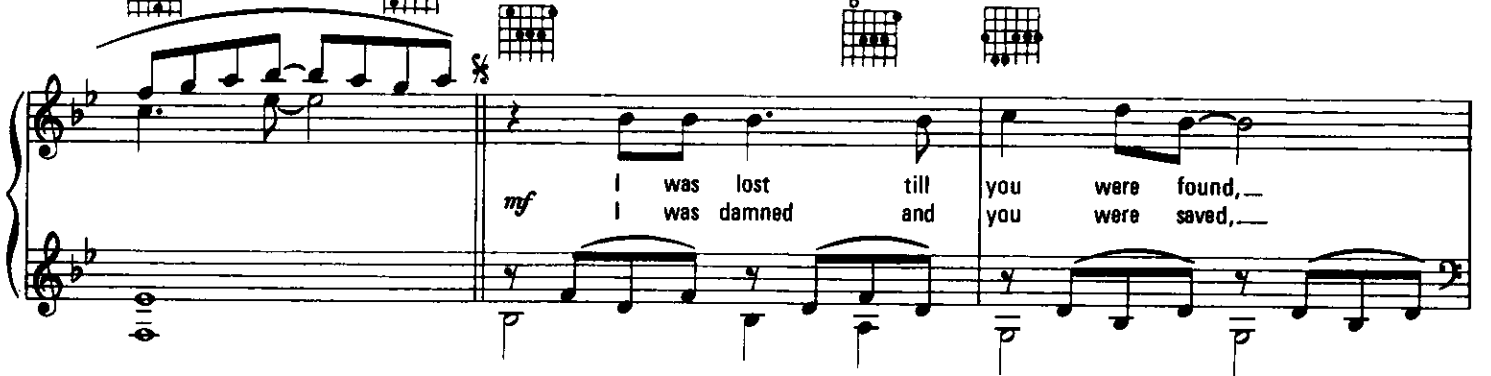
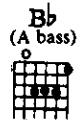
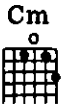
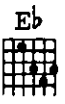
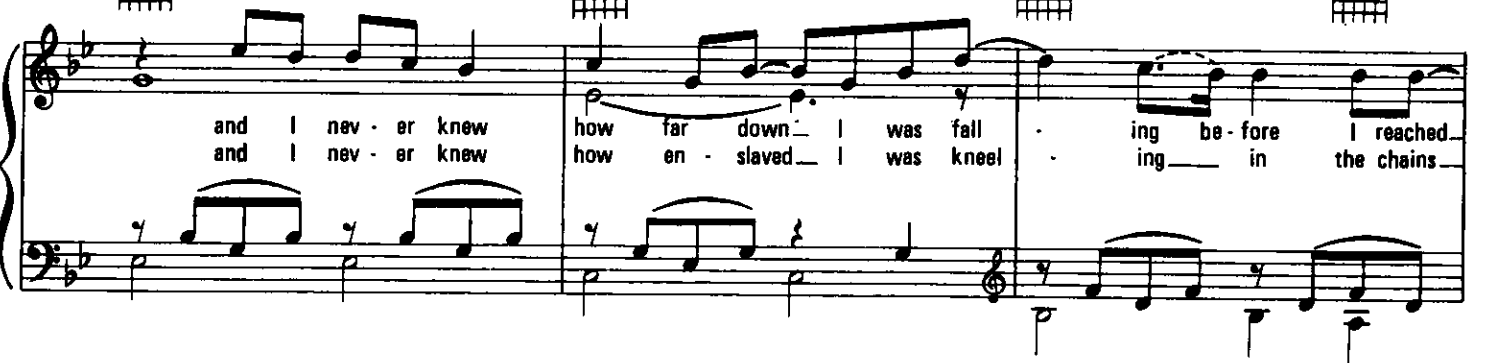
F7sus4



F7



Moderately



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

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

F

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

Bb

Eb (Bb bass)

F (Bb bass)

*f* 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, —

**E $\flat$**   
(B $\flat$  bass)

**F**  
(B $\flat$  bass)

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

**B $\flat$**

**F**  
(A bass)

**Gm**

**F**

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

**E $\flat$**

**B $\flat$**

**F**  
(A bass)

**Gm**

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

**F**

**E $\flat$**

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

**Cm7**

**Fsus4**

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) To Coda

you know I love — you.

Gm F Eb Eb (D bass)

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

*dim.* *Instrumental Solo*

Cm F7sus4 F D.S. al Coda

*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

*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*

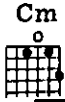
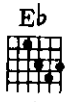
Eb

F

Bb

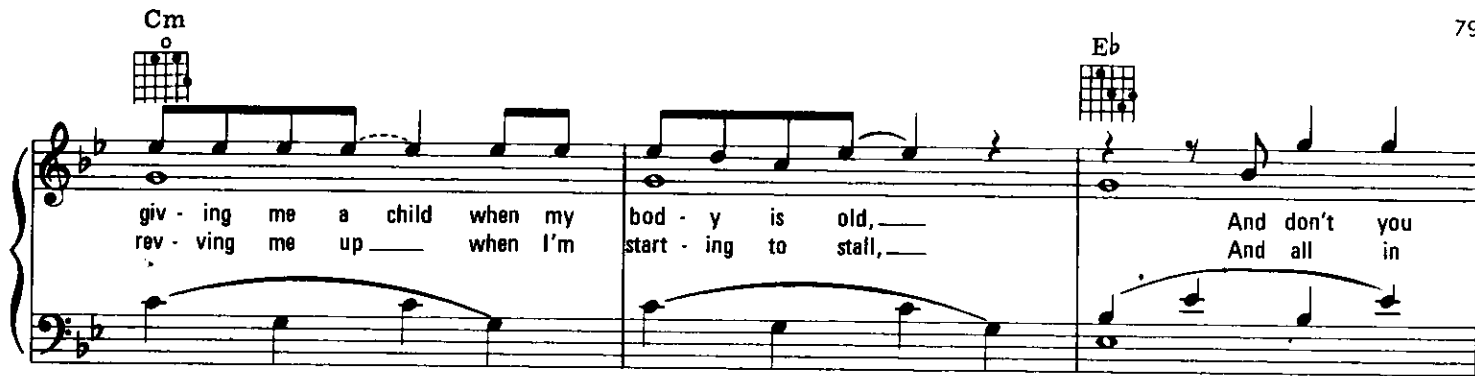
ask - ing you why, And my, oh my, for that I thank you.  
driv - ing me home, And you gotta know, for that I serve you.

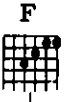


For tak - ing in the sun when I'm feel - ing so cold, For  
For pull - ing me a - way when I'm start - ing to fall, For

Cm  Eb 

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

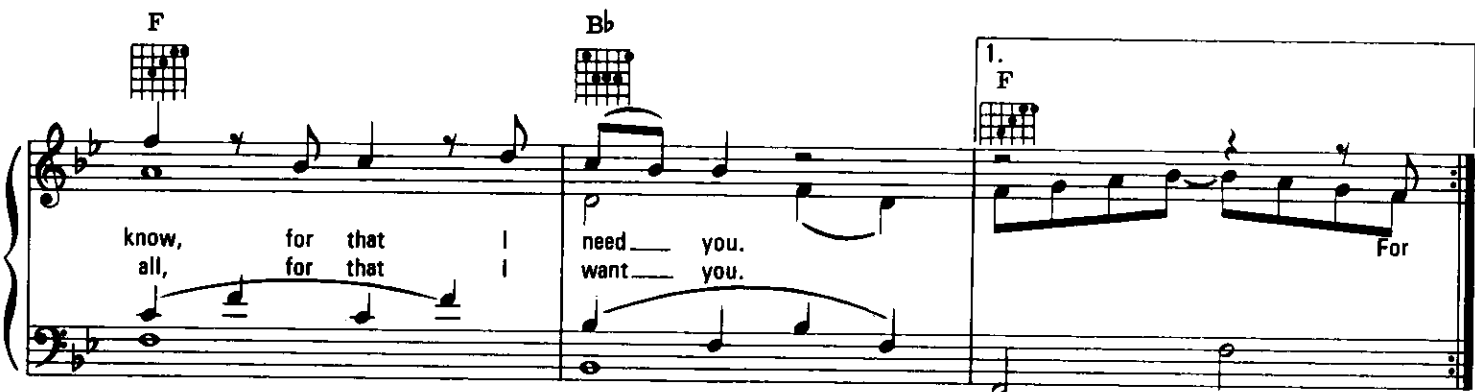
And don't you  
 And all in

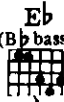



F  Bb  1. F 

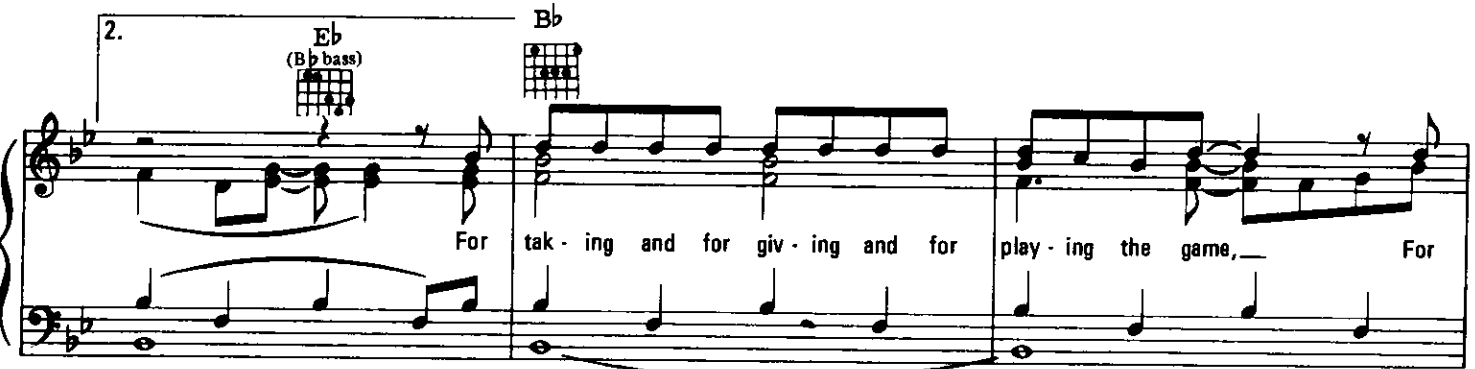
know, for that I need you.  
 all, for that I want you.

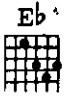
For



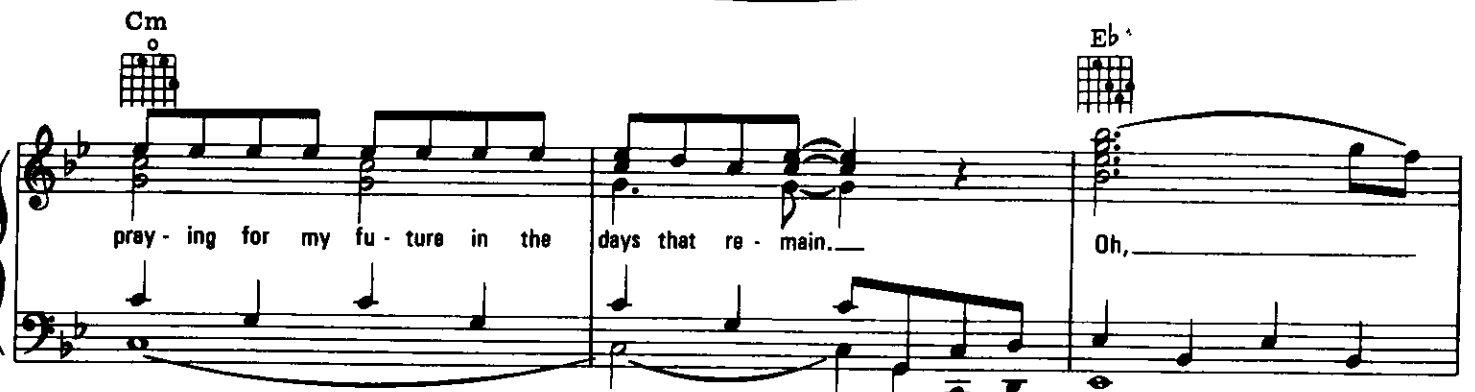
2. Eb (Bb bass)  Bb 

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 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 — you. *mp* *ritard.*

# FOR CRYING OUT LOUD

Words and Music by  
JIM STEINMAN

I was lost till you were found  
But I never knew how far down  
I was falling  
Before I reached the bottom

I was cold and you were fire  
And I never knew how the pyre  
Could be burning  
On the edge of the ice field

And now the chilly California wind  
Is blowing down our bodies again  
And we're sinking deeper and deeper in the  
chilly California sand  
Oh I know you belong inside my aching heart  
And can't you see my faded Levis bursting apart  
And don't you hear me crying:

"Oh Babe, don't go"  
And don't you hear me screaming:  
"How was I to know?"

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

For crying out loud  
You know I love you  
For crying out loud  
You know I love you  
For crying out loud  
You know I love you

I was damned and you were saved  
And I never knew how enslaved  
I was kneeling  
In the chains of my master

I could laugh but you could cry  
And I never knew just how high  
I was flying  
Ah, with you right above me

And now the chilly California wind  
Is blowing down our bodies again  
And we're sinking deeper and deeper in the  
chilly California sand  
Oh I know you belong inside my aching heart  
And can't you see my faded Levis bursting apart  
And don't you hear me crying:  
"Oh Babe, don't go"  
And don't you hear me screaming:  
"How was I to know?"

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

For crying out loud  
You know I love you  
For crying out loud  
You know I love you  
For crying out loud  
You know I love you

For taking in the rain when I'm feeling so dry  
For giving me the answers when I'm asking you why  
My oh my  
For that I thank you

For taking in the sun when I'm feeling so cold  
For giving me a child when my body is old  
Don't you know  
For that I need you

For coming to my room when you know I'm alone  
For finding me a highway and for driving me home  
You got to know  
For that I serve you

For pulling me away when I'm starting to fall  
For revving me up when I'm starting to stall  
And all in all  
For that I want you

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