

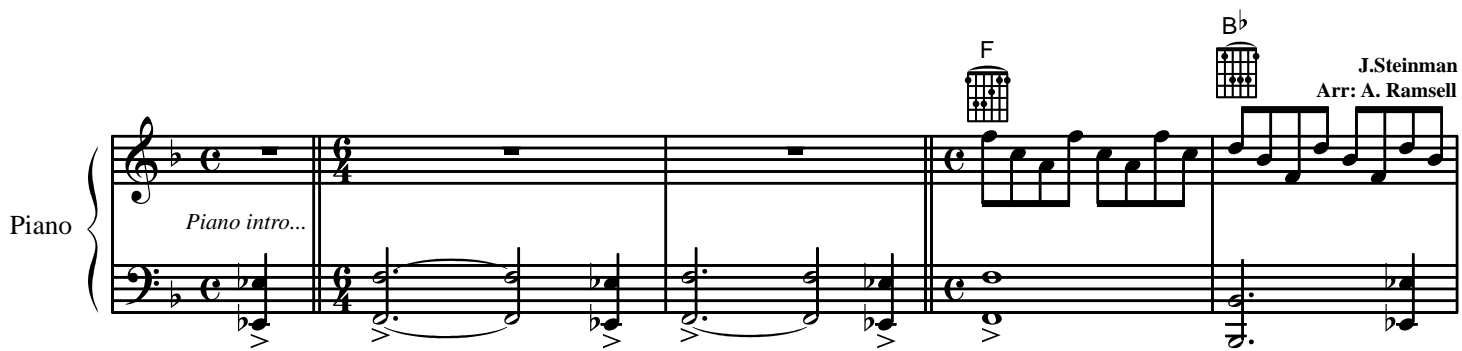
Bat Out Of Hell

Meatloaf

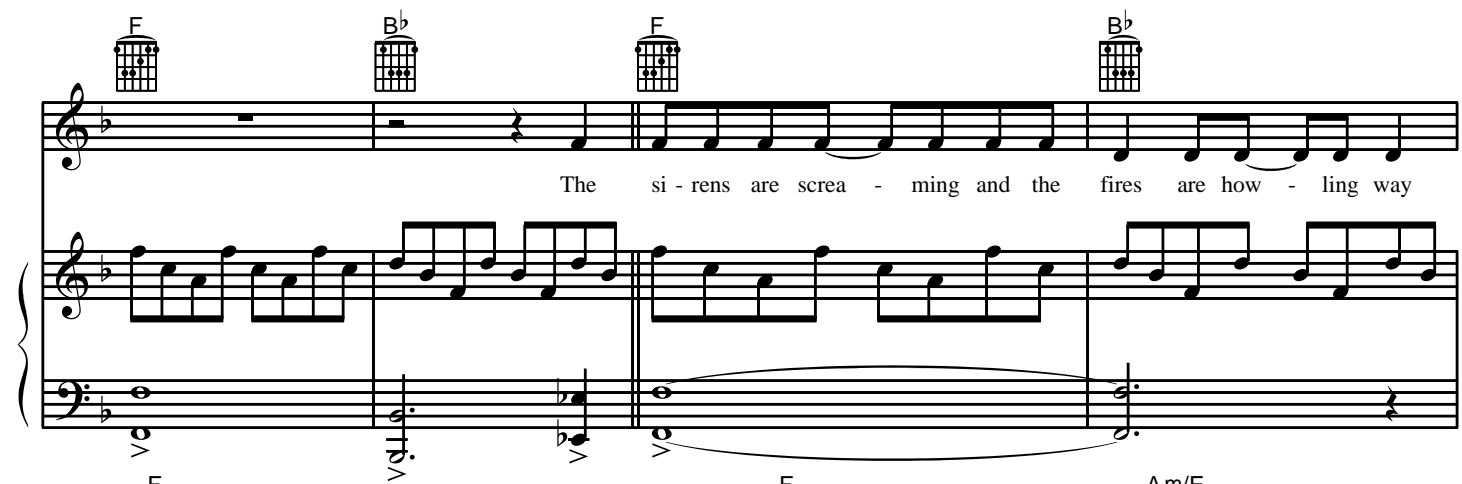
J.Steinman
Arr: A. Ramsell

Piano

Piano intro...




The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a 6/4 time signature and a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of chords: G2, Bb2, D3, F3, G3, A3, Bb3, C4, Bb3, A3, G3.



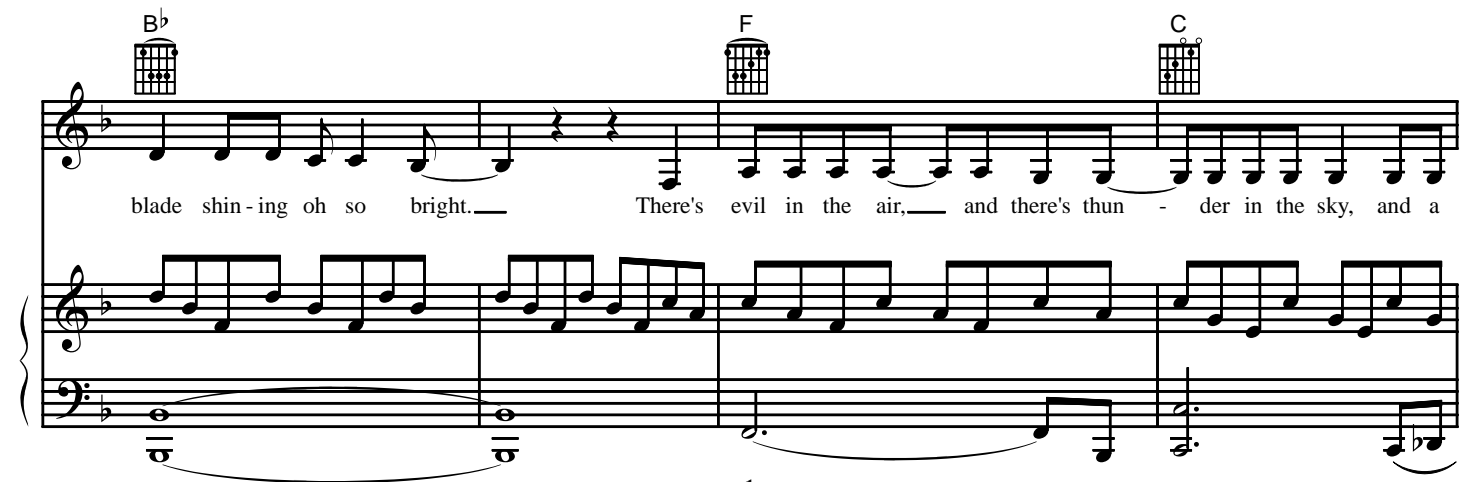
The si - rens are screa - ming and the fires are how - ling way

Chord diagrams: F, Bb, F, Bb



down in the vall - ey to - night. — There's a man in the sha - dows with a gun in his eye — and a

Chord diagrams: F, F, Am/E



blade shin - ing oh so bright. — There's evil in the air, — and there's thun - der in the sky, and a

Chord diagrams: Bb, F, C

Dm



Dm/C



Bb



F



kil - ler on the blood - shot streets.

Oh, down in the tun - nel where the

C



Bb



Dm



dead - ly are ris - ing, I swear I saw a young boy down in the gut - ter, he was start - ing to foam in the

C



Csus4



C



Csus4



heat.

Oh,

Bb



C



F



Bb



ba - by you're the on - ly thing in this whole world that's pure and good and right. And where -

C B \flat F

ever you are, — and where - ever you go, — there's al - ways gon - na be some light. — And I

B \flat C Dm B \flat

got - ta get out, — I got - ta break it out now. — be - fore the fi - nal crack of dawn. —

F C

So we got - ta make the most of our one — night to - ge - ther when

B \flat C C sus4 C

it's over you know, — we'll both be so a - lone.

F B \flat F

Like a bat out of hell, I'll be gone when the morn-ing comes.

F Am/E B \flat Am Gm 3fr.

Oh, when the night is o - ver, like a bat out of hell, I'll be gone, gone, gone.

F C B \flat

Like a bat out of hell, I'll be gone when the morn - ing comes.

8va

B \flat C Dm C/E F C B \flat F/A Gm/B \flat F Gm 3fr. Am B \flat

Oh, when the day is done and the sun goes down and the moon-light shin - ing through.

rit. *slowly*

C
F
Am/E
Dm
F/C
B^bMaj7
A11 10fr.

Then like a sin-ner be-fore the gates of heav-en I'll come craw-ling on back to

Gm7
B^b
C
B^b
C
F

you. I'm gon-na hit the high-way like a

rit. *à tempo Rock*

B^b
F
F

batt-er-ing ram, on a sil-ver black phan-tom bike. Oh, when the me-tal is hot, and the

Am/E
B^b
F

eng-ine is hun - gry and we're all a-bout to see the light. Noth-ing ev-er grows in this

C Dm Bb

rot - ting old hole and every - thing is stunt - ed and lost. — And

F C Bb C Bb/C F

no - thing real - ly rocks, and no - thing real - ly rolls, and no - thing's ev - er worth the cost. —

Bb C F Bb C

And I know that I'm damn - ed if I ne - ver get out. — And may - be I'm damn - ed — if I

F Bb C Dm

do. But with every oth - er beat I got left in my heart. — You know I'd

B \flat C F F

rath - er be damned_ with you. Well, if I got - ta be damn - ed, you know

C B \flat C F

I wanna be damned_ danc - ing through the night with you. Well, if I

F C F

got - ta be damn - ed you know I wanna be damned_ Got - ta be damn - ed, you know,

B \flat F C

I wanna be damned_ Got - ta be damn - ed, you know, I wanna be damned_ danc -

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

D.S. al Coda

Oh, Then, like_ a

sin-ner, be - fore the gates of_ hea - ven I'll come craw-ling on back to you. Then, like_ a



Musical staff with lyrics: sin-ner, be - fore_ the gates of heav-en I'll come craw-ling on back to you.

Piano accompaniment for the first system, including treble and bass clefs.

Instrumental section with guitar chord diagram for F and piano accompaniment.

Musical staff with guitar chord diagrams for Ab 4fr. and Eb 8va, and piano accompaniment.

Musical staff with guitar chord diagram for C and piano accompaniment.

Musical staff with guitar chord diagrams for F and Ab 4fr., and piano accompaniment.

8va

E^b

C

D sus4

D

D sus4

D

F sus4

F

F sus4

F

Oh, I can

B^b

B^b

see my - self, — tear - ing up the road, fas - ter than any — oth - er boy — has

F F

ev - er gone. And my *8va-*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major (one flat) with lyrics 'ev - er gone.' and 'And my' followed by an 8va- marking. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

B^b B^bsus4 B^b B^b

8va- skin is raw, — but my soul is ripe. — No one is gon - na stop me now, —

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'skin is raw, — but my soul is ripe. — No one is gon - na stop me now, —' and an 8va- marking. The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line.

F F9 F E^b B^b

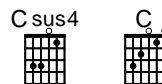
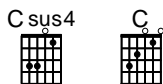
— I got - ta make my escape. And I can't stop think - in' of you. —

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has lyrics '— I got - ta make my escape.' and 'And I can't stop think - in' of you. —'. The piano accompaniment continues with a right-hand part of chords and a left-hand part of eighth notes.

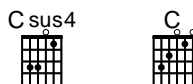
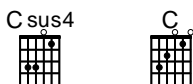
F A^b4fr. E^b F

— And I ne - ver see the sud - den curve — un - til it's way to late. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has lyrics '— And I ne - ver see the sud - den curve — un - til it's way to late. —'. The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line.



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



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

Well, I



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

ne - ver see the sud - den curve un - til it's way to late.



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

Then I'm dy - ing at the bot - tom of a pit in the blaz - ing

rit.

Slowly

Gm 3fr. E \flat Gm 3fr.

sun. Torn and twis-ted at the foot of a burn-ing bike. And I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note 'sun.' followed by a melodic phrase for 'Torn and twis-ted at the foot of a burn-ing bike.' The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for Gm (3fr) and E \flat are shown above the staff.

A \flat 4fr. B \flat Cm 3fr. E \flat F

think some-body, some-where must be tol-ling a bell. And the last thing I see is my

The second system continues the vocal line with 'think some-body, some-where must be tol-ling a bell.' and 'And the last thing I see is my'. The piano accompaniment features a more active treble line with chords and moving lines. Chord diagrams for A \flat (4fr), B \flat , Cm (3fr), E \flat , and F are shown above the staff.

Gm 3fr. E \flat E \flat Gm 3fr.

heart, still beat-ing. Break-ing out of my bo-dy and fly-

The third system continues the vocal line with 'heart, still beat-ing.' and 'Break-ing out of my bo-dy and fly-'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for Gm (3fr), E \flat , E \flat , and Gm (3fr) are shown above the staff.

Cm 3fr. F sus4 F

ing a-way. Like a bat out of hell. And I'm

The fourth system concludes the vocal line with 'ing a-way.' and 'Like a bat out of hell. And I'm'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for Cm (3fr), F sus4, and F are shown above the staff.

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

torn and twist - ed at the foot of a burn - ing bike. And I

think some - body, some - where must be tol - ling a bell. And the last thing I see is my heart, still

beat - ing, still beat - ing. And break - ing out of my body and fly - ing a - way.

Like a bat out of hell. Oh, like a bat out of hell.

tempo Rock

Oh, like a bat out of hell. Oh, like a bat out of hell.

8va *15ma*

Oh, like a bat out of hell.

Oh, like a bat out of hell.

The image displays a musical score for guitar and piano. At the top, a series of guitar chord diagrams are shown, alternating between F and C sus4. Below these, the guitar part is written on a single staff with a treble clef and a key signature of one flat. The piano part consists of two staves, treble and bass, with a grand staff brace on the left. The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

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