

ANO/VOCAL/GUITAR

Flashdance™



PARAMOUNT PICTURES PRESENTS A POLYGRAM PICTURES PRODUCTION • AN ADRIAN LYNE FILM • FLASHDANCE • JENNIFER BEALS • MICHAEL NOURI
MUSIC SUPERVISED BY PHIL RAMONE • EXECUTIVE PRODUCERS—PETER GUBER AND JON PETERS • SCREENPLAY BY TOM HEDLEY AND JOE ESZTERHAS • STORY BY TOM HEDLEY
PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER • DIRECTED BY ADRIAN LYNE • ORIGINAL SOUNDTRACK ON CASABLANCA RECORDS AND TAPES
A PARAMOUNT PICTURE

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FLASHDANCE . . . WHAT A FEELING

Lyric by KEITH FORSEY and IRENE CARLSON
Music by GIORGIO MORODINI

Steadily

mf

Bb

F

Cm

First,

when there's noth - ing

but a slow

glow - ing

Gm

Eb

Bb

dream,

that your fear

seems to hide

deep in -

Ab

Eb/F

F

Bb

F

side

your mind,

All a - lone

I have cried

si - lent

Cm **Gm** **Eb** **Bb**

tears full of pride in a world made of steel, made of

Faster, with a driving beat

Ab **Eb** **Ab** **Eb/F** **F** **Eb/F** **F**

stone. Well,

f

Bb **F** **Cm**

hear hear the mus - ic, close my eyes, feel the
the the mus - ic, close my eyes, I am

Gm **Eb** **Bb**

rhy thm. Wrap a round, take a hold hold
rhy thm. In a flash it takes hold of my
of my

Ab Eb/F F Gm F Eb F

heart. heart. What a feel - ing. Be - in's be -

Gm F Eb F Bb Cm7 F7 Bb/D Eb

liev - in', I can have ___ it all ___ now I'm danc - ing for ___ my life.

Eb/F F7 Eb/F F7 Gm F Eb F

Take your pas - sion ___ and make it hap

Gm F Eb F Bb Cm7 F7 Bb/D Eb To Coda-

pen. ___ Pic - tures come ___ a - live ___ you can dance ___ right through ___ your life.
Now I'm danc - ing through ___ my life.

Eb/F

F7

F

Bb

F

Bb



Musical staff with treble clef, key signature of two flats, and a triplet of eighth notes.

Piano accompaniment for the first system, including treble and bass staves with chords and a triplet.

Cm

Gm

Eb

Bb



Musical staff with treble clef, key signature of two flats, and a triplet of eighth notes.

Piano accompaniment for the second system, including treble and bass staves with chords and a triplet.

Ab

Eb/F

F7

D.S. al Coda

CODA

Eb/F

F7



Musical staff with treble clef, key signature of two flats, and lyrics: "now _____"

Musical staff with treble clef, key signature of two flats, and lyrics: "(life) _____"

Piano accompaniment for the third system, including treble and bass staves with chords and a triplet.

Piano accompaniment for the third system, including treble and bass staves with chords and a triplet.

Eb/F

F

Ab

Gb

Ab

Gb

Ab

F7



Musical staff with treble clef, key signature of two flats, and lyrics: "What a feel - ing. _____"

Piano accompaniment for the fourth system, including treble and bass staves with chords and a triplet.

E^b F E^b F A^b

G^b A^b G^b A^b F7

E^b F G^m F E^b F G^m F

What a feel - ing. (I am mus-ic now.) Be - in's be - liev - in', (I am

E^b F B^b C^m7 B^b/D E^b

rhy - thm now.) Pic - tures come a - live, you can dance right through your life

E^b/F F G^m F E^b F

What a feel - ing. (I can real - ly have it all.) What a feel -

Repeat and Fade

HE'S A DREAM

Music and Lyric by SHANDI SINNAMON and RONALD MAGNESS

Moderately



(Finger snaps)

He does - n't mean a

mp



thing to me, _____ just an - oth - er pret - ty face to see. _____ He's



all o - ver town, _____ knock - in' 'em down, well, hon - ey, I'd nev - er let him

A

F#m

C#m7

B



next to me. —

Well, he — did - n't e - ven catch my eye, —

Well, he's the kind - a guy who thinks he's smart,.
Well, he — did - n't e - ven catch my eye, —

he's the type that al - ways
though he's luck - y he just



looks the part. —
walked on by. —

He's so on the make, — it's so hard to take, — well, hon - ey,
'Cause he has - n't met — a girl like me yet. Are you kid - din'?



might nev - er let him touch my heart. —
I'd tell him that I'd rath - er die. — }

B7



F#m



E



F#m



E/F#



There he is now, _ ask me if I care. _ Look, _

F#m



E/F#



F#m



he's com - ing clos - er. Ooh, _ I swear he's got to be _ the tough - est

E/F#



F#m



1 Guitar Tacet

To Coda

guy I've ev - er seen. _ I can't be - lieve he's look - in' at me. _ He's a dream. _

mp

2 Guitar tacet

(F.S.)

He's a, a,

mp

a, a, he's a dream. (F.S.)

1,2,3 4 C#m7 8va

B7 D.S. al Coda CODA F#m

There he is now - ask me

E/F# F#m E F#m E/F#

if I care. Look - he's com - ing clos - er. Hot damn, I swear

F#m



E/F#



he's got to be _____ the tough - est guy I've ev - er seen. _____ |

F#m



F#m



can't be - lieve he's look - in' at me. _____

E/F#



F#m



E/F#



F#m



E/F#



F#m



E/F#



Repeat and Fade

He's a dream, _____

he's a dream. _____

LOVE THEME FROM FLASHDANCE

Moderately slow

Music by GIORGIO MORODER

Am E7-9 Am

mf

The first system of the musical score is in 4/4 time. It begins with a treble clef and a bass clef. The treble staff contains a melodic line with eighth-note patterns, while the bass staff provides a simple harmonic accompaniment. Above the treble staff, three chord diagrams are shown: Am, E7-9, and Am. A dynamic marking of *mf* is placed below the first measure.

E7-9 Am E7/G#

The second system continues the piece. The treble staff features a melodic line with eighth-note patterns, and the bass staff provides a simple harmonic accompaniment. Above the treble staff, three chord diagrams are shown: E7-9, Am, and E7/G#. The piece continues with a melodic line in the treble staff and a simple harmonic accompaniment in the bass staff.

G D/F# F

The third system continues the piece. The treble staff features a melodic line with eighth-note patterns, and the bass staff provides a simple harmonic accompaniment. Above the treble staff, three chord diagrams are shown: G, D/F#, and F. The piece continues with a melodic line in the treble staff and a simple harmonic accompaniment in the bass staff.

C D E

The fourth system concludes the piece. The treble staff features a melodic line with eighth-note patterns, and the bass staff provides a simple harmonic accompaniment. Above the treble staff, three chord diagrams are shown: C, D, and E. The piece concludes with a melodic line in the treble staff and a simple harmonic accompaniment in the bass staff.

Am E7/G# G D/F#

Am E7/G# G D/F#

F C D

F C D

E A Dm

E A Dm

A Dm E7-9

A Dm E7-9

Am E7-9 Am

E7/G# G D/F#

F C D

E Am E7/G#

G



D/F#



F



C



D



E



A



Dm



A



Dm



E7-9



Am



F#m



Repeat and fade

MANHUNT

Music and Lyric by DOUG COTLER
and RICHARD GILBERT

Moderately, with a driving rhythm (♩ = ♩³)

Guitar Tacet

Dm



Bb



I'm go - in' on a man - hunt! _ Turn it a - round. _

C



Dm



Wom - en have been hunt - ed, now we're hunt - in' { a - round, _
a - round, _ yeah! } Man - hunt! _ We

Bb



C



To Coda

Gm



Am



all got the need. _ The one who's been wait - in' has tak - en the lead. _

Bbmaj7

C

Dm

C/E

Dm/F

C/G

Guitar
Tacet



Musical staff with treble clef, showing a melodic line with a long note and a slur.

Musical staff with treble and bass clefs, showing a piano accompaniment with chords and a bass line.

Dm

F

C



Musical staff with treble clef, showing a melodic line with a rest and a slur.

I see him ev - 'ry day in the of - fice,

Musical staff with treble and bass clefs, showing a piano accompaniment with chords and a bass line.

Dm

F

C

Dm

F

C



Musical staff with treble clef, showing a melodic line with a rest and a slur.

he's sex - y ___ and he's smooth. ___

He's quick to look me _ o - ver

Musical staff with treble and bass clefs, showing a piano accompaniment with chords and a bass line.

Dm

Gm

Am



Musical staff with treble clef, showing a melodic line with a rest and a slur.

but slow to make his ___ move. ___

I've been sit - tin' at home by the tel -

Musical staff with treble and bass clefs, showing a piano accompaniment with chords and a bass line.

Dm



Gm



Am



Dm



- e - phone, — hop - in' that I'm in his plans. . This wait -

Gm



Am



Dm



Gm



- in' game, — it's get - tin' old, — it's time to take mat - ters in - to my hands. —

Asus



Guitar Tacet

D.S. al Coda

I'm go - in' on a

CODA

Gm



Am



Bbmaj7



C



Dm



C/E



Dm/F



C/G



tak - en the lead. —

Guitar
Tacet

Dm



Musical staff with lyrics: ru - by lips in the mir -

Piano accompaniment for the first system.

F

C

Dm

F

C



Musical staff with lyrics: - ror, black heels on the floor,

Piano accompaniment for the second system.

Dm



F

C

Dm



Musical staff with lyrics: per - fume to draw him near - er, a dress he can't ig - nore.

Piano accompaniment for the third system.

Gm

Am

Dm



Musical staff with lyrics: I know he'll be at the par - ty to - night

Piano accompaniment for the fourth system.

Gm **Am** **Dm** **Gm** **Am**

and he'll be look - ing so fine. — He'll be sur - prised when I walk —

Dm **Gm** **Asus**

— up and say: — "Man, — I want to make you glad — you're a - live!" —

Guitar Tacet **Dm**

— I'm go - in' on a man - hunt! —

Bb **C** **Dm**

Turn it a - round. — Wo - men have been hunt - ed, now they're — hunt - in' a - round. Yeah!

Bb **C**

Man - hunt! _ We all got the need. _ The one who's been wait - in' has

Gm **Am** **Bbmaj7** **C**

the lead.

tak - en I'm go - in' on a man - hunt. _

Bbmaj7 **C** **Bbmaj7** **C** **Dm** **C/E**

I'm out for the kill! _____

Dm/F **C/G** **Guitar Tacet**

LADY, LADY, LADY

Music by **GIORGIO MORODER**
Lyric by **KEITH FORSEY**

Moderately

mf

Em

Fright - ened ³ by a dream,
Time like ³ si - lent stares,

Cmaj7



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes.

you're not the on - ly one; —
with no ap - ol - a - gy; —

Musical staff with treble clef, continuing the melody from the first staff. It includes a triplet of eighth notes and a sustained chord.



Cmaj7



Musical staff with treble clef, continuing the melody. It features a triplet of eighth notes and a sustained chord.

run - ning — like the wind
move to — wards the stars

thoughts can come un - done. —
and be my on - ly one. —

Musical staff with treble clef, continuing the melody. It includes a triplet of eighth notes and a sustained chord.



D/C



Musical staff with treble clef, continuing the melody. It features a triplet of eighth notes and a sustained chord.

Danc - ing — be - hind — masks,
Reach in — to the — light

just — sub - tle
and — feel love's

Musical staff with treble clef, continuing the melody. It includes a triplet of eighth notes and a sustained chord.



Musical staff with treble clef, continuing the melody. It features a triplet of eighth notes and a sustained chord.

pan - to - mime;
grav - i - ty

but im - ag - es re - veal
that pulls you — to my side

Musical staff with treble clef, continuing the melody. It includes a triplet of eighth notes and a sustained chord.

D/C **G/B** **Dm/F** **Am** **D**

what - ev - er lone - ly hearts can hide.
 where you should al - ways be.

D **D/C** **G/B**

La - dy, la - dy, la - dy, la - dy, don't

Dm/A **E7** **Am** **Cm**

walk this lone - ly av - e - nue. _ La - dy, la - dy, la - dy.

G/B **Em** **Am** **Dsus** **D**

la - dy, let me touch that part of you, you want me _ to _

D/C

G/B

La - dy, la - dy, la - dy, la - dy, I

(Instrumental)

Dm/A

E7

Am

Cm

know it's in your heart to stay. La - dy, la - dy, la - dy,

G/B

Em

Am

la - dy, when will I ev - er hear you say

B

1

2

D.S. and fade

I love you.

IMAGINATION

Music by MICHAEL BODDICKER,
JERRY HEY, PHIL RAMONE, and MICHAEL SEMBELLO
Lyric by MICHAEL SEMBELLO

Moderately

The piano introduction consists of two staves in 4/4 time with a key signature of one flat (Bb). The melody in the right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. This pattern repeats. The bass line in the left hand consists of a steady eighth-note accompaniment: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3.

Gm Gm9 Gm

Three guitar chord diagrams for Gm, Gm9, and Gm. Each diagram shows a three-finger barre across the first three frets.

Gm9 Gm

Two guitar chord diagrams for Gm9 and Gm, both using a three-finger barre across the first three frets.

Eb/G Gm

Two guitar chord diagrams for Eb/G and Gm, both using a three-finger barre across the first three frets.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "He says that he can read my mind, the pow - er to turn / The mag - ic of the se - cret door, I can take you".

Gm9 Gm

Two guitar chord diagrams for Gm9 and Gm, both using a three-finger barre across the first three frets.

Gm9 Gm

Two guitar chord diagrams for Gm9 and Gm, both using a three-finger barre across the first three frets.

Gm9 Gm

Two guitar chord diagrams for Gm9 and Gm, both using a three-finger barre across the first three frets.

The second system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "iron in - to gold, down and show you more. / She says she's seen the oth - er side / It's eas - y once you know the way.".

E \flat /G

Gm

Gm9

Gm



and knows the place where fire burns all night.
it's far - ther than the clos - est thing you are.

A \flat /B \flat

B \flat

A \flat /B \flat

There is an an - swer to the ques - tion so long a - go,
You've got to walk right through that fire, it will not burn

B \flat

A \flat /B \flat

B \flat

you.

it's the heart - beat of life ev - 'ry - day.
And the ones who may laugh all their life

A \flat /B \flat

B \flat

Once you have it, it nev - er goes a - way.
won't make it, they'll just burn a - way.

Gm

Gm9

Gm

Gm9

Gm



It's in the pock - et, when you real - ly, real - ly love it, when your fan - tas - y be - comes re -

Eb/G

Gm

Gm9

Gm



al - i - ty, liv - ing in - side the i - mag - i - na - tion.

Gm9

Gm

Gm9

Gm



It's in the pock - et, when you real - ly, real - ly love it, when your fan - tas - y be - comes re -

Eb/G

Gm

Gm9

Gm



al - i - ty, liv - ing in - side the i - mag - i - na - tion.

Ab/Bb

Bb

You've got — to walk right through that fire, —

Ab/Bb

Bb

Ab/Bb

it will — not burn — you. And the ones — who may laugh

Bb

Ab/Bb

Bb

all their lives won't make — it, they'll just burn a - way. —

C

Bb/C

C

Bb/C

C7 Repeat and Fade

i - mag - i - na - tion.

ROMEO

2-8833 32, Romeo p.1

By PETE BELLOT
and SYLVESTER LEV

Moderate Rock

mf

The piano introduction is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody in the bass clef consists of eighth-note patterns: two eighth notes, a quarter note, and a dotted quarter note. The treble clef contains whole rests for the first four measures.

E



My ba - by wears his heart — on his sleeve. . He wears a
Last night he calls on the tel - e - phone. I know at

The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The piano accompaniment features a steady eighth-note bass line and chords in the treble clef.

C#m



look on his face — that says, "Please, please, please."
two in the morn - ing I just want to sleep on, — Love it, but he's

The vocal line continues in treble clef with a key signature of three sharps and a 4/4 time signature. The piano accompaniment continues in treble and bass clefs with the same key signature and time signature. The piano accompaniment features a steady eighth-note bass line and chords in the treble clef.

E

C#m

Ev-'ry - thing he flaunts, love it, ev-'ry - thing he vaunts. I just can't hes-i - tate when he
got a way with words and he's got a way with charm, and at three in the morning he's back

(no repeat)

A

B

wants what he wants. _ Oh chuck - a, oh chuck - a, oh chuck - a, oh chuck - a.
in - to my arms. _ And I say, Oh chuck - a, oh chuck - a, oh chuck - a, oh chuck - a.

G#m

A

1 B

And I say oh chuck - a, oh chuck - a, oh chuck - a, oh chuck - a.
oh chuck - a, oh chuck - a, oh chuck - a, oh chuck - a.

2

B

E

oh chuck - a, oh chuck - a. }
oh chuck - a, oh chuck - a. }

He's the

(with repeat last time)



boy, he's the boy, he's the boy, he's the boy. He's my Ro-me-o-o-o,



o-o-o. He's the boy, he's the boy, he's the boy, he's the boy. He's my

1



2



Last time to Coda



R-o-m-e-o, Ro-me-o. He's the Ro-me-o.

My my my Ro-me-o, my my my Ro-me-o,

my my my Ro-me - o, my my my Ro-me - o. He looks so good, the girls _stop and stare, but I'll

soon wan - na look _ with his dou - ble dark hair. _ I'm not gon - na let him go, I'm not

tak - ing an - y chance. It's a one in a mil - lion _ madmad ro - mance. _

D.S. al Coda

CODA

My my

Ro - me - o, my my Ro - me - o. He's my

Repeat and Fade



SEDUCE ME TONIGHT

Music by GIORGIO MORODE
Lyric by KEITH FORSE

Heavy Rock 'n' Roll beat

Piano introduction in E major, 4/4 time. The piece starts with a heavy rock 'n' roll beat. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line. The first measure is marked with a forte 'f' dynamic.

Two measures of piano accompaniment. The first measure is marked with a first ending bracket and a repeat sign. The second measure is marked with a second ending bracket and a repeat sign. The right hand plays a melodic line with eighth notes and chords, while the left hand continues the bass line.

Vocal line and piano accompaniment for the first two lines of the verse. The vocal line is in E major, 4/4 time. The first line of the verse is: "Liv - ing on the edge, slid - ing down - hill to where the good girls don't, but the bad...". The second line of the verse is: "Liv - ing on the edge, slid - ing down - hill to where the good girls don't, but the bad...". The piano accompaniment is in E major, 4/4 time. Above the first line of the vocal line, there are two guitar chord diagrams: E (x02211) and A (x02020). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

F# B E D A

— girls will, — bad girls will. — Don't

E A

want to know your name, — you can tell me lies, show — me all the se - crets hid - den

F# B E A E

in your thighs, in your thighs. — Yeah!

B E B

Se - duce me to - night, — se - se - se - duce me to - night. —



Play act, set the stage, dim the lights — and ba -



se - duce me to - night .



I want to be your slave; s



— me a scene, take — me all the plac-es that I've — nev - er been, — nev - er been

E D A E

Play the lead - ing role, love

A

me till I cry. Let the cur - tain fall and love

F#m B E A E

me till I die, till I die. Yeah!

B E B

Se - duce me to - night, se - duce me to - night.

E B E A

Play act, set the stage, dim the lights and ba - by

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the first staff, guitar chord diagrams are provided for E, B, E, and A. The piano part consists of a treble and bass staff with various chords and melodic lines.

B E B

se - duce me to - night. Doo doo doo doo doo doo.

This system contains measures 5 through 8. The vocal line continues with the lyrics 'se - duce me to - night.' followed by 'Doo doo doo doo doo doo.'. Above the first staff, guitar chord diagrams are provided for B, E, and B. The piano accompaniment continues with similar harmonic support.

E B E

Doo doo doo doo doo doo.

This system contains measures 9 through 12. The vocal line consists of 'Doo doo doo doo doo doo.'. Above the first staff, guitar chord diagrams are provided for E, B, and E. The piano accompaniment continues with similar harmonic support.

B E A B

Doo doo doo doo doo doo. Doo doo doo doo doo doo.

This system contains the final four measures of the piece. The vocal line consists of 'Doo doo doo doo doo doo.' followed by 'Doo doo doo doo doo doo.'. Above the first staff, guitar chord diagrams are provided for B, E, A, and B. The piano accompaniment concludes the piece.

A D Dsus D/A A G D

The first system of music features a treble clef with a key signature of two sharps (F# and C#). The guitar part is written in a single line with chord diagrams for A, D, Dsus, D/A, A, G, and D. The piano accompaniment is written in a grand staff with a bass clef, showing a steady eighth-note bass line in the left hand and chords in the right hand.

A D Dsus Dsus D/A A G D

The second system continues the musical piece. The guitar part includes chord diagrams for A, D, Dsus, Dsus, D/A, A, G, and D. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

A B E Esus E/B B A E

The third system introduces new chords. The guitar part features diagrams for A, B, E, Esus, E/B, B, A, and E. The piano accompaniment continues with the established eighth-note bass line and chordal accompaniment.



B E Esus B A E

The fourth system concludes the piece with guitar chords B, E, Esus, B, A, and E. The piano accompaniment follows the same pattern, ending with a final chord in the right hand.

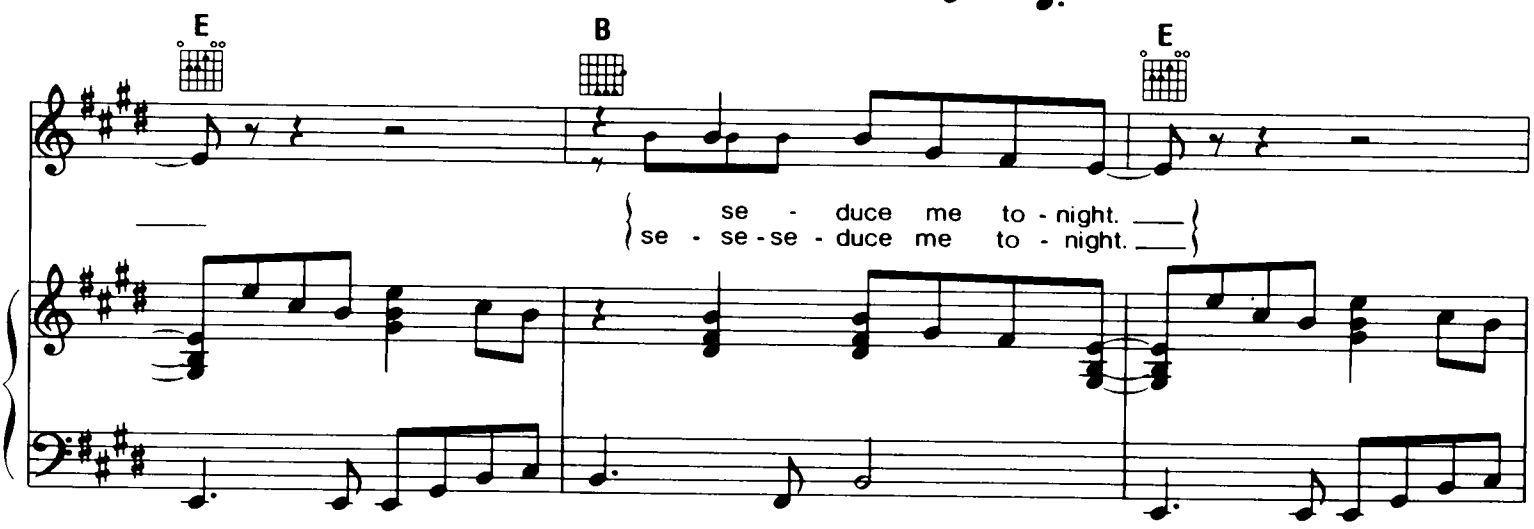
B  **B** 





Se - duce me to - night,



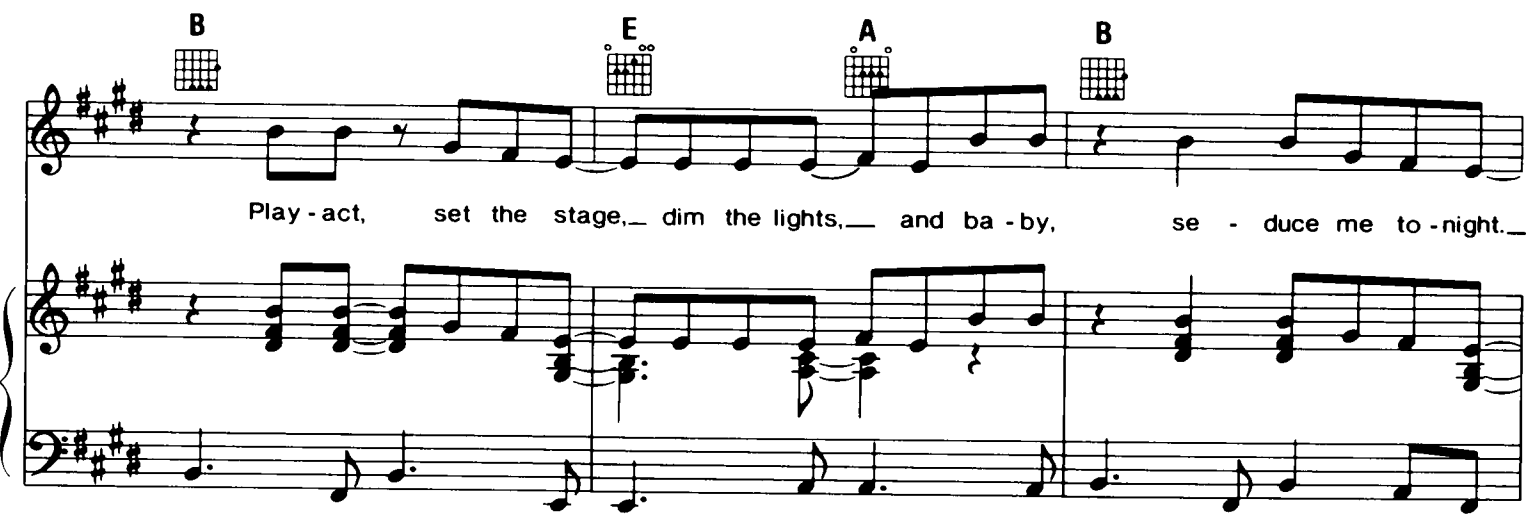
E  **B**  **E** 

{ se - duce me to - night. — }
 { se - se - se - duce me to - night. — }



B  **E**  **A**  **B** 

Play - act, set the stage, — dim the lights, — and ba - by, se - duce me to - night.



1 **E**  **2** **E**  **B**  **E**  **Repeat and Fade**

Doo doo doo doo doo doo.



I'LL BE HERE WHERE THE HEART IS

Music and Lyrics by KIM CARNES,
DUANE HITCHINGS and CRAIG KRAMPF

Slowly

mp

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano). The right hand features a melodic line with eighth-note patterns and some triplet-like figures, while the left hand provides a steady accompaniment of eighth notes.

Cm
3

Eb
3

It's the song that just keeps play - ing on the ra - di - o, and you know

This system contains the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature remains two flats. Above the vocal line, two guitar chord diagrams are provided: Cm (C minor) and Eb (E-flat major), both marked with a '3' indicating a triplet. The lyrics are: "It's the song that just keeps play - ing on the ra - di - o, and you know".

Cm
3

Abmaj7

I have - n't seen you for a - while.

This system contains the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Above the vocal line, two guitar chord diagrams are provided: Cm (C minor) and Abmaj7 (A-flat major 7th), both marked with a '3' indicating a triplet. The lyrics are: "I have - n't seen you for a - while."

Fm7



G7sus



G7/B



Cm



Cm/Bb



lie a-wake__ at night__ and won - der how you are and I

Abmaj7



Gm/Bb



Bb



Cm



Abmaj7



wish I could__ see you _ once _ a - gain. ___

Cm



Abmaj7



Cm



Is it fame__ or is it luck__ that brings__ us back__ or is it just a com-mon point_of view?__
that just__ keeps shin - ing day__ af-ter day__ when oth-er loves have come and gone. ___

Abmaj7



Fm7



G7sus



G7/B



Cm



Time has put__ a spell__ on you, _ you nev - er seem to change. ___
I'll be here__ with o - pen arms__ to take__ you in ___ and I

Abmaj7



Gm/Bb



Bb



Cm



Eb



Bb



wish that I ___ could see ___ you ___ a - gain. ___ } I'll be here ___ where the
 wish that I ___ could see ___ you ___ a - gain. ___ }

Bb/Ab



Ab



Ab/Bb



Eb



Eb/Bb



Bb



Ab



Abm



heart is, when the dreams ___ that we've been af - ter all ___ come true. You ___ will

Eb



Bb



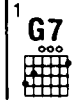
Bb/Ab



Ab



To Coda



find me here _ where the heart ___ is, ___ I'll wait ___ for you, ___ I'll wait for you. _

Cm



Eb



¹ G7



G7/B



It's the lite _ _ I'll wait for you. _

Cm Ab Ab/Bb Bb Ab/Eb Eb

And in be-tween, ___ and when I need ___ to see ___ you a - gain,

Ab Ab/Bb Bb Eb

all I have ___ to do ___ is close ___ my ___ eyes. ___

Ab Ab/Bb Bb Ab/Eb Eb

Oh, the pic - ture's com - in' in, ___ my friend, ___ I'll

Dm7 G7 Dm7 G7

D.S. al Coda

hold ___ you ___ a - gain, ___ but un - til ___ then, ___

CODA

G7

G7/B

Cm

I'll wait for you. I will

Eb

Bb

Bb/Ab

Ab

Ab/Bb

still be here where the heart is, when the dreams

Eb

Eb/Bb

Bb

Ab

Abm

Eb

Bb

that we've been after all come true. You will find me here where the

Bb/Ab

Ab

G7

G7/B

Cm

Repeat and fade

heart is, I'll wait for you, I'll wait for you. I will

MANIAC

Music and Lyric by MICHAEL SEMBELLO
and DENNIS MATKOSKY

Moderately fast

mf

4/4

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

1 2 C/E

Just a small town girl on a
ice blue line of in -

The first system includes a vocal line with two first endings. The piano accompaniment features a bass line with eighth notes and chords in the right hand. A guitar chord diagram for C/E is provided above the vocal line.

Em6/9 Em9 Em(+7)

Sat - ur - day night, look - ing for the fight of her life; _____ in the
san - i - ty is a place most nev - er see; _____ it's a

The second system continues the vocal and piano accompaniment. It includes three guitar chord diagrams: Em6/9, Em9, and Em(+7). The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

Bm



D/C



G/C



real
hard

time - world
won - place

no one
of

sees her at all,
mys - ter - y,

they all say she's cra -
touch it, but can't hold -

zy
it.

Em/B



B



C/E



Em6/9



Lock - ing rhy - thms to the beat of her heart, chang - ing
You work all your life for that mo - ment in time, it could

Em9



Em(+7)



Bm



move - ment
come or

in - to light,
pass - you by.

she has danced in - to the
It's a push, shove world but there's

D/C



G/C



Em/B



B



dan - ger zone when the danc - er be - comes the dance,
al - ways a chance if the hun - ger stays the night.



B7+5



It can cut you like a knife if the gift
 There's a cold ki - net - ic heat strug - gling, stretch -

— be - comes the fire on the wire be - tween will
 - ing for the peak, nev - er stop - ping with her head.

— and what will be } She's a ma - ni - ac, ma -
 a - gainst the wind.

ni - ac on the floor and she's danc -

Cmaj7



D



Em7



- ing like she's nev - er danced. be - fore.

Am/E



Bm



Cmaj7



Esus



D



She's a ma - ni - ac, ma - ni - ac on the

Em7



D/E



Cmaj7



floor

and she's danc - ing like she's nev -

D



Am7



To Coda

- er danced. be - fore.

1 2 **Cmaj7** **B7sus**

On the

B7 **Em** D.S. al Coda (lyric 1) CODA

She's a ma -

Cmaj7 **Esus** **D** **Em7** **D/E**

- ni - ac, ma - ni - ac _ on the _ floor _ and she's danc -

Cmaj7 **D** **Em7** **A/E** **Bm/E** Repeat and Fade

- ing like she's nev - er danced be - fore. She's a ma -

Flashdance™



FLASHDANCE...WHAT A FEELING

HE'S A DREAM

I'LL BE HERE WHERE THE HEART IS

IMAGINATION

LADY, LADY, LADY

LOVE THEME FROM FLASHDANCE

MANHUNT

MANIAC

ROMEO

SEDUCE ME TONIGHT