

BAD FOR GOOD

Words and Music by
JIM STEINMAN

Brightly
No chord

A

Asus4

The sea is whip-ping the sky, —

D/A

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

Bm/A

A

E



er from the storm, but you'll nev-er hide a-way_ from me. _

The i -

A

F#m/A

E/A



cy cold will cut us like a knife in the dark, and we may

lose ev-'ry-thing_ in the wind.-

D/A

A



But the north - ern lights are burn - ing and they're

F#m/A

E/A

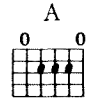
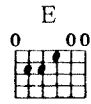
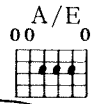
D/A

Bm/A



giv - ing off sparks.

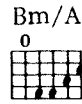
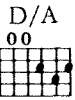
I want to wrap my-self a-round you like a



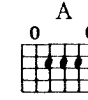
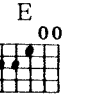
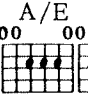
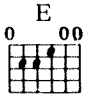
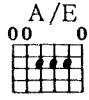
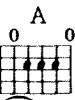
win-ter— skin. — You know I'm on to your scent. —



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



look out your win - dow, and I'll be there in the night. — Oh, your love —



— is so close— that I can al - most taste it. The cold will cut us like a

F#m/A



E/A



knife in the dark, — and we may lose ev - 'ry - thing — in the wind. —

D/A



A



But the north - ern lights are burn-ing and they're

F#m



E



D



giv - ing off sparks. I want to

Bm





A/E




E



wrap my-self a-round you like a win - ter — skin. — You've been

Am  G 



liv- ing your life — like a girl in a cage, — and you whis - per when I want you to shout. —




Am 






— And I'll nev - er know why — you want to go on sleep - ing when there's




C  E 

noth - ing left to dream - a - bout. — But you bet - ter re - mem - ber, if it's



A  D  A  F#m  Bm 

some - thing I want, — then it's some - thing I need. — I was - n't built for com - fort, I was



D A D A

built for speed. - If it's some-thing I want, - then it's some-thing I need. - I was -

F#m Bm D A

n't built for com - fort, I was built for speed.

Bm A/C#

And I know that I'm gon - na be like this for - ev - er. I'm

F#m E D A E/B

nev-er gon-na be what I should. And you think that I'll be bad for just a



To Coda \oplus



lit-tle while, —

but I know that I'll be bad — for good. —

F#m

D

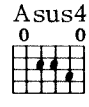
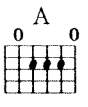
E

I know that I'll be bad — for good. —



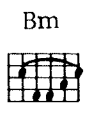
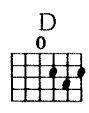
N.C.

I know that I'll be bad for good.



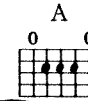
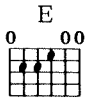
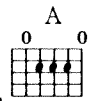
Your eyes are dark-er than sin, —

and I've been watch-ing them glow..

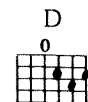
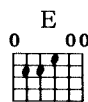


Take a chance on a prom - ise and a roll of the dice. — Put your

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



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



Bm



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

D. S. ♩ al Coda

Coda



Musical notation for the second system, including lyrics: "You've been and you think that I'll be bad for just a"



Musical notation for the third system, including lyrics: "lit - tle while, and you"



Musical notation for the fourth system, including lyrics: "think that I'll be bad for just a lit - tle while,"

Bm

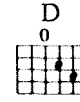
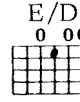
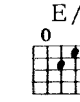
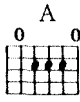
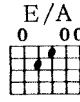
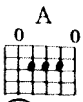
C#m

D

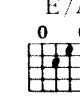
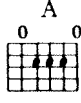
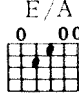
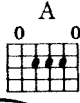
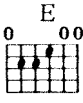
E



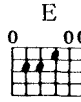
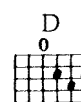
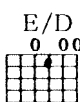
but I know that I'll be bad — for good. —



I



know that I'll be bad — for good. —



I know that I'll be bad — for good. —

Bm F#m/C# Esus4 E A

I know that I'll be bad for good.

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

E F#m (♩=♩) A E F#m

(Bad for good, — bad for good, —

Detailed description: This system contains measures 6-10. The guitar part features chords E, F#m, A, E, and F#m. The vocal line continues with "(Bad for good, — bad for good, —". The piano accompaniment continues with the eighth-note bass line and chords.

A E F#m

bad for good, —

Detailed description: This system contains measures 11-15. The guitar part features chords A, E, and F#m. The vocal line continues with "bad for good, —". The piano accompaniment continues with the eighth-note bass line and chords.

A E F#m A E

bad for good.) — For the

Detailed description: This system contains the final five measures of the piece. The guitar part features chords A, E, F#m, A, and E. The vocal line concludes with "bad for good.) — For the". The piano accompaniment continues with the eighth-note bass line and chords.

F#m

E
0 0 0 0

good of some thrills_ on a long, _ frig-id night, _ for the good of the fire_ in your

B

soul, _ for the good of the kiss, _ let me hold _ you so tight, _ for the

C#
4fr.A
0 0 0 0

good of get-ting out of con-trol, _ for the good of the ac - tion and a

E
0 0 0 0

race in the dark, _ for the good of those chills_ up your spine, _ for the

B



C#



good of the rock_ and the roll _ in your heart,_ for the good of what's yours. and what's mine, _

F#m



for the good of be-liev - ing in a life af - ter birth, _ for the

D



B



good of your bod - y so bright, for the good of the search_ for some

C#



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

F#m

E
0 00

good of one hell of a night.

B

C# 4fr.

A

E
0 00

3

B

C# 4fr.

F#m



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

D



B



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

C#



4fr.

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

F#m



D



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

B



bright, for the good of the search_ for some heav-en on earth,_ for the

C#sus4



C#



god of one hell of a night, — for the good of one hell of a night.

F#m



D



God speed, God speed,

B



C#



God speed, speed us a - way. —

F#m D

God speed, God speed,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G#4, a quarter note A4, a quarter note B4, a quarter note C#5, and a whole note D5. The lyrics "God speed," are written below the notes. The second line of music is a piano accompaniment in grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays a bass line. Above the system, two guitar chord diagrams are shown: F#m (x24321) and D (x02321).

B C# 4fr.

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note E5, a quarter note F#5, a quarter note G#5, and a whole note A5. The lyrics "God speed, speed us a-way. —" are written below. The second line of music continues the piano accompaniment. Above the system, two guitar chord diagrams are shown: B (x24232) and C# 4fr. (x24232).

F#m D

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with a half note B5, a quarter note C#6, a quarter note D6, and a whole note E6. The lyrics "God speed. I'll be bad — for good. — God" are written below. The second line of music continues the piano accompaniment. Above the system, two guitar chord diagrams are shown: F#m (x24321) and D (x02321).

B

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with a half note F#6, a quarter note G#6, a quarter note A6, and a whole note B6. The lyrics "speed. I'll be bad — for good. — God speed, speed us a-way, —" are written below. The second line of music continues the piano accompaniment. Above the system, one guitar chord diagram is shown: B (x24232).

C# 4fr.

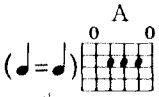
speed us a - way, speed us a - way, speed us a way,

F#m

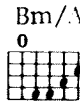
speed us a - way.

D/F# D/A Bm A E/G# D/F# A/E

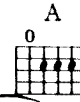
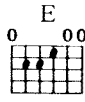
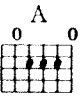
E A/E E



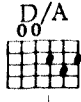
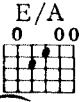
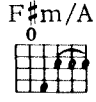
The sea is whip-ping the sky, — the sky is whip-ping the sea. —



— And you can hide a - way — for - ev - er from the storm, but you'll



nev - er hide a - way — from me. — The i - cy cold will cut us like a



knife in the dark, — and we may lose ev - 'ry - thing — in the wind. —



But the north - ern lights are burn-ing and they're giv-ing off sparks.



I want to wrap my-self a-round you like a win-ter skin.



I know that you can be bad,



at least a lit-tle while. But if you

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

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

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

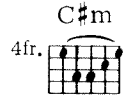
then in - stead of be - ing bad for just a

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

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

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

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



lit - tle while, — I'm



gon - na make you bad_ for good. —



I'm gon - na make you bad_ for good, —



I'm gon - na make you bad_ for good. —

F#m Bm F#m/C#

I know that you'll be

A/E E F

bad for good, you'll be

Dm C/D A N.C.

bad for good!