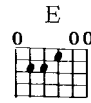


DANCE IN MY PANTS

Words and Music by
JIM STEINMAN

Moderately fast Rock beat
No chord

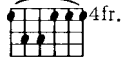


L.H. *f* R.H.

B



G#m



C#m



F#m



B



E



(Girl) Hey! Lis-ten now. It's com-in' so close. — I'll let the rhy-thm sur-round —

F#m/E



G#m/E



— me. I'm get-tin' itch-y and I'm read-y to move..

F#m/E



E



I'm might-y glad that you found me. There's a

F#m/E



drum-mer go-ing at it way down in the core of my soul.

G#m



B



There's no es - cap-ing the mu - sic and I'm psych-ing up my feet and they're tell -

A






B




E




ing me we're read-y to roll. There are


A  B  E 



times when I can fight it, but now's the time I wan-na give in.



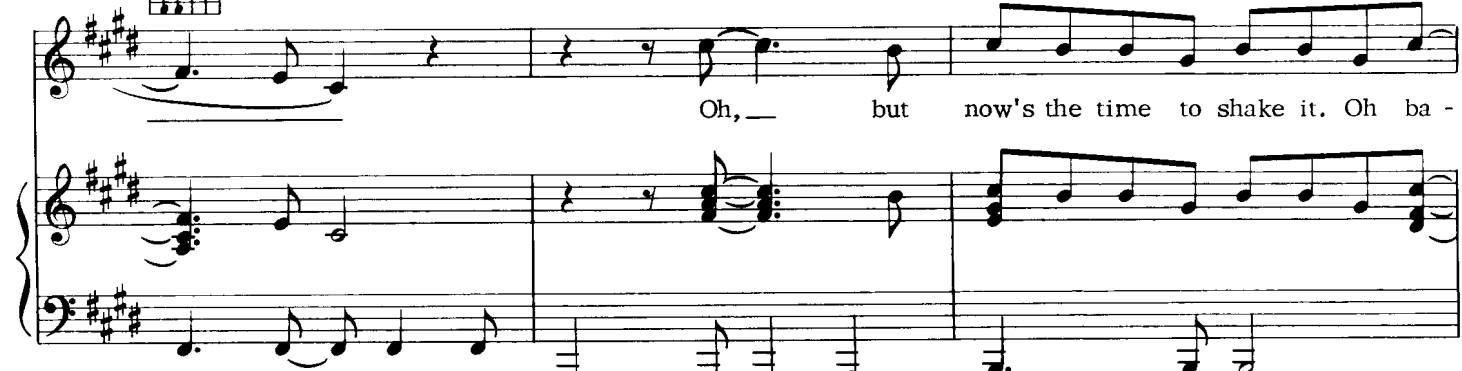
C#m 



Soon-er or lat - er we'll get a-round to the love.




F#m  E/B 

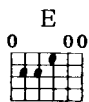
Oh, but now's the time to shake it. Oh ba -



B  A  B 

by, let the par-ty be-gin. Ba - by, let the par-ty be-gin.





When I woke up this morn - in' and I



looked out my win - dow, I could see the sky was cloud-y and gray. — There was a



chill in the air — and a pain in my heart, — and the thun-der, it was com-ing my way. —



Oh, it was look-ing pret-ty bad and I was — so a - lone — and there

E A E



was-n't an-y place- to go, but now I'm out of the blue.- I know what




B A E




I got - ta do.- And some-thing in me's start-ing to grow.- I can



A B7



feel it in me start-in' to grow, grow, grow,-



grow, - grow, grow - ow - ow - ow - ow - ow - ow - ow.

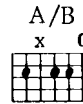




— you wor-ry, ba-by. Ev-'ry - thing -'ll be fine, - 'cause we got noth-ing but the best and we got



noth-ing but time.- And there'll al-ways be a time when they'll be wait-ing in line- to be danc -



ing, danc - ing. You don't say noth-ing all week.-



— You're get-ting read-y for danc - ing, danc - ing, and now your



bod - y real - ly knows how to speak. — You're get - ting read - y for danc - ing, — danc -



ing. — You don't say noth - ing all week. — You're get - ting read - y for danc -



ing, — danc - ing, — and now your bod - y real - ly knows how to speak. —





— You're get - ting read - y. Come on, — take a chance. — You got a


A  E  F#m  G#m  A 



whole lot - ta style and a load of ro - mance. — And me, me, —



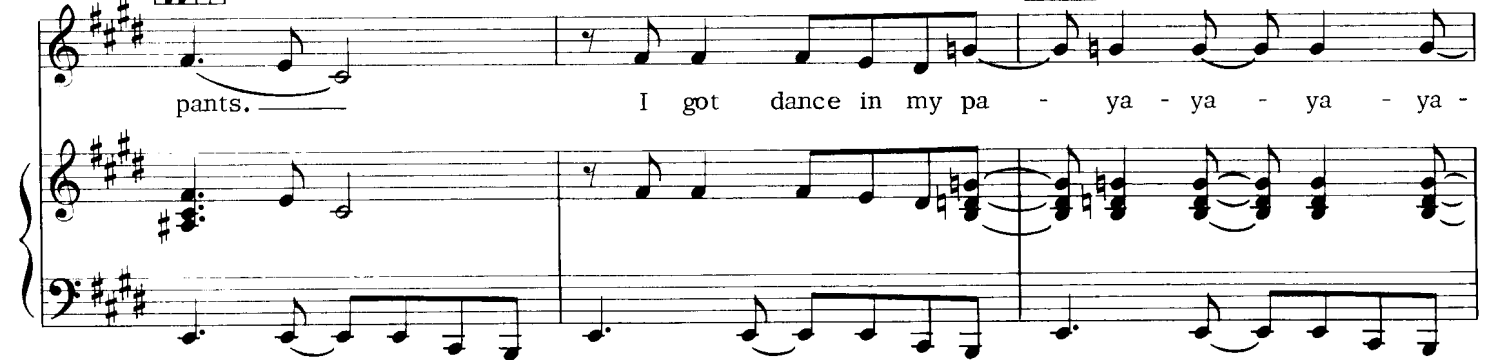
B  E 

me, I got dance in my pants. — I got dance in my



F#/E  G/E 

pants. — I got dance in my pa - ya - ya - ya - ya -



A 

ya - ya - ya - ya - ya - ya - ya - ya - ya - yants. — (Boy) I'm a lov -



D 0

D+ 0

er, not a danc - er. I'm a lov - er, not a danc - er.

G x000

Em 0 000

Don't wan-na be on my feet_ when I can be on my back._ Don't wan-na

C 0 0

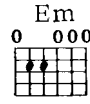
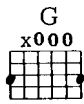
A 0 0

be on the floor_ when I can be in the sack._ I'm a lov -

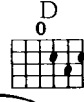
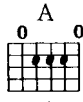
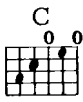
D 0

D+ 0

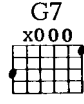
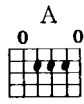
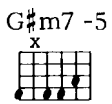
er, not a danc - er. I'm a lov - er, not a danc - er.



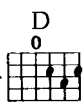
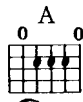
I'm just a lit-tle bit tired — if you know what I mean..Don't wan-na



be in a crowd when I can be in a dream.. I'm a lov - er, not a danc - er.

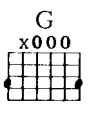


Ba - by, — ba - by, let me prove it to you. — Ba -

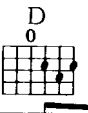


To Coda

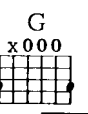
by, let me prove it to you. — (Girl) Well, — we can



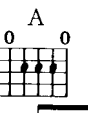
rock it real - ly hard or we can roll it real - ly slow. And we can



lift it real - ly high or we can dip it real - ly low. We can hold —



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



work up a sweat — and real - ly stomp it and shout. — Let me



pull you so close — and then we'll break a - way fast. — We'll be the



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



dan - ger - ous turn, — but we'll come out of it fine. — I know the



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

D. S. al Coda ♠

Coda

D7
0

D7
0

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

(Girl) *Oh baby, you know, there may be some moves that you haven't even seen yet.*

(Boy) *No way, Jose!* (Girl) *Well, I got a new step for you. Made it*

up all by myself. I bet you never tried this before.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains four measures of whole rests. The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with chords in the left hand.

The second system of the musical score continues the piano accompaniment from the first system. It consists of a grand staff with a key signature of two sharps. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with chords.

The third system of the musical score continues the piano accompaniment. It consists of a grand staff with a key signature of two sharps. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with chords.

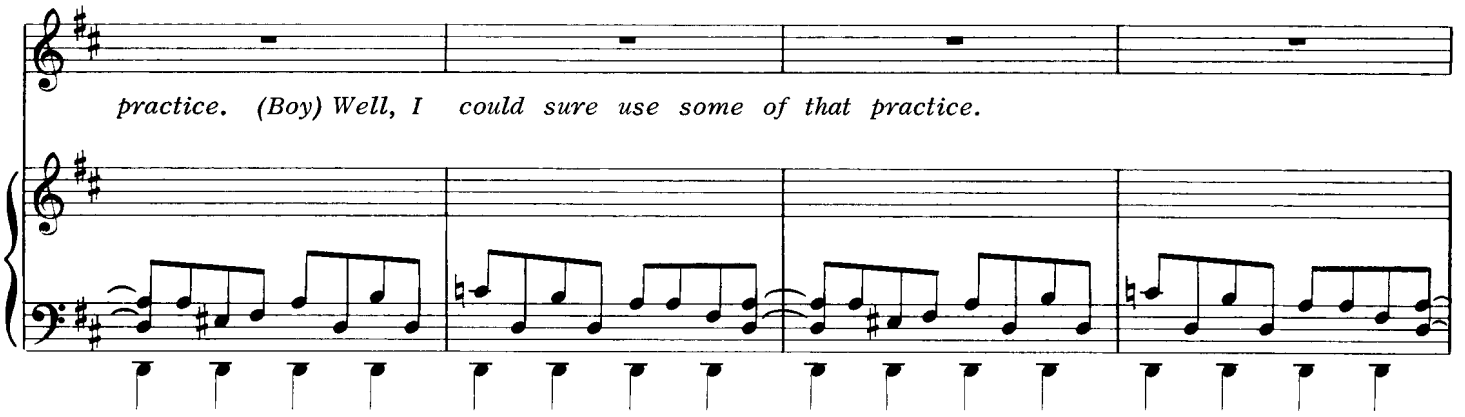
(Boy) Oh, jeez! (Girl) Come on! (Boy) Oh, jeez! (Girl) Come on!

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps. It contains four measures of lyrics: "(Boy) Oh, jeez!", "(Girl) Come on!", "(Boy) Oh, jeez!", and "(Girl) Come on!". The piano accompaniment is written on a grand staff with a key signature of two sharps, continuing the rhythmic pattern from the previous systems.

(Boy) Oh, jeez! (Girl) Now that you know how it's done, it's only a matter of



practice. (Boy) Well, I could sure use some of that practice.



(Girl) Now that you know how it's done, it's only a matter of practice.



A7
0 0 0

(Boy) Grow, grow, grow, grow,



grow, grow, grow - ow - ow - ow - ow - ow - ow - ow.



I got dance in my pants. — Ev - 'ry time I feel the pow-



er in a ra-di-o wave, — I turn it up all the way. — Oh, —



— I got dance in my pants. — Ev - 'ry time I see the glo -

D 0
A 0 0

ry of a good-look-ing face, — well, I just got - ta say: — Hey — now, don't —

G x000
D 0
G x000

— you wor-ry, ba-by. Ev-'ry - thing-'ll be fine.— We got noth-ing but the best and we got

D 0
G x000
D 0
A 0 0

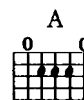
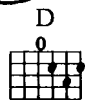
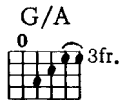
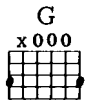
noth-ing but time.— And there'll al-ways be a time when they'll be wait-ing in line— to be danc -

G x000
G/A 0 3fr.

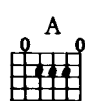
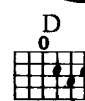
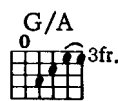
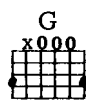
ing, danc - ing. You don't say noth-ing all week. —



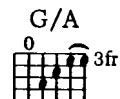
— You're get-ting read-y for danc - ing, danc - ing, and now your



bod-y real-ly knows how to speak.— You're get-tin' read-y for danc - ing,— danc -



ing.— You don't say noth-ing all week.— You're get-ting read-y for danc -



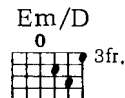
ing,— danc - ing,— and now your bod-y real-ly knows how to speak..



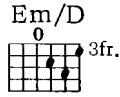
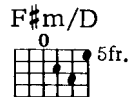
— You're get-ting read-y. Come on, — take a chance. — You got a whole lot-ta style and a



load of ro - mance. — And me, me, — me, I got dance in my pants. —



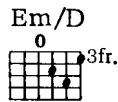
— (Girl) I'll crank it up all the way. — They'll nev-er get me to stop. —



I got - ta stay in mo-tion till the mo-ment that I fi - nal - ly drop. —



When they de - cide that I'm gone, - I know they're



gon - na try to put me to rest. — But I

Slower
F#m

Tempo I



won't be a - fraid — be-cause I know, I know there's dance af-ter death. — (Boy) Ooh, —



— I know there's dance af-ter death. —

G/D



A/D



D



I don't ev - er wan - na be res - cued and

G/D



A/D



D



I don't ev - er wan - na be saved. I got a

G/D



A/D



F#m



Bm



feel - ing that I'm gon - na be a - live for - ev - er,

Em



G



A



danc - ing on the edge of a grave, danc -

1.

D7



2.

ing on the edge of a grave. — ing on the edge of a, danc -

D7



ing on the edge of a, danc - ing on the edge of a grave. —

Repeat and fade

D7

