

MAKING LOVE OUT OF NOTHING AT ALL

Words and Music by
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Moderately slow

G Em

mp L.H. *simile*

C Dsus D7

G Bm/F# Em Em/D

know just how to whis - per and I know just how to cry; — I

mf

C D C/D

know just where to find — the an - swers; and I know just how to lie. — I

G Bm/F# Em Em/D

know just how to fake_ it, and I know just how to scheme;_ I

The first system of music features a vocal line in treble clef and a piano accompaniment in G major. The vocal line has lyrics: "know just how to fake_ it, and I know just how to scheme;_ I". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. Chord diagrams for G, Bm/F#, Em, and Em/D are provided above the staff.

C D

know just when to face_ the truth, _ and then I know just when to dream._ And I

The second system continues the piece with lyrics: "know just when to face_ the truth, _ and then I know just when to dream._ And I". The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for C and D are provided above the staff.

G Bm/F# Em

know just where to touch_ you, and I know just what to prove;_ I

The third system has lyrics: "know just where to touch_ you, and I know just what to prove;_ I". The piano accompaniment continues with the established pattern. Chord diagrams for G, Bm/F#, and Em are provided above the staff.

C D

know when to pull you clos - er, and I know_ when to let you loose._ And I

The fourth system concludes with lyrics: "know when to pull you clos - er, and I know_ when to let you loose._ And I". The piano accompaniment continues with the established pattern. Chord diagrams for C and D are provided above the staff.

G Em Em7

know_ the night _ is fad - ing, and I know_ that time's_ gon-na fly; _ and I'm
make_ the run _ or stum - ble. I can make_ the fi - nal _ block. _ And I can

Cmaj7 Cmaj7/D D7

nev-er gon-na tell you ev-'ry-thing I've got to tell you, but I know I've got to give it a try. _ And I
make ev-'ry tac - kle at the sound of the whis - tle I can make all the sta - di-ums rock. _ I can

G Em

know_ the roads _ to rich - es, and I know_ the ways _ to fame; _ I
make_ to-night _ for-ev - er. Or I can make it dis-ap-pear by the dawn. _ And I can

Cmaj7 Cmaj7/D D7

know all the rules _ and then I know how to break _ 'em and I al-ways know the name of the game. _ But I
make you ev-'ry pro-mise that has ev-er been made. and I can make all your de - mons be gone. _ But I'm

C F C F G Am

don't know how to leave you, and I'll nev - er let you fall; and I
nev-er gon-na make it with-out you. Do you real-ly wan-na see me crawl? and I'

Em C D

don't know how you do it, } mak-ing love out of noth-ing at
nev-er gon-na make it like you do, }

G Em

(Bkgrd:) Mak-ing love
all; out of noth-ing at all, mak-ing love out of noth-ing at

C Dsus D G

To Coda

mak-ing love.
all, out of noth-ing at all. Mak-ing love out of noth-ing at

Em C D7

mak-ing love all, out of noth-ing at all, mak-ing love out of noth-ing at

G C D/F#

all. Ev-'ry time I see you all the rays of the sun are

mp

G C Am7

stream-ing through the waves in your hair; and ev-'ry star in the sky is tak-ing aim at your eyes like a spot-

Em C D/F#

light. The beat-ing of my heart is a drum, and it's lost and it's

G/B C

look-ing for a rhy-thm like you. You can take the

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a G/B chord and moving to a C chord. The lyrics are "look-ing for a rhy-thm like you. You can take the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The time signature is 2/4.

Am7 D/F# G

dark-ness from the pit of the night — and turn in - to a bea-con burn-ing end-less-ly bright. —

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef, with lyrics "dark-ness from the pit of the night — and turn in - to a bea-con burn-ing end-less-ly bright. —". The piano accompaniment continues with chords and a bass line. The time signature changes from 2/4 to 4/4.

C Am7 C/D

I've got to fol-low it, 'cause ev-'ry-thing I know, well it's noth-ing till I give it to you. —

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef, with lyrics "I've got to fol-low it, 'cause ev-'ry-thing I know, well it's noth-ing till I give it to you. —". The piano accompaniment continues with chords and a bass line. The time signature is 4/4.

G Em

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef, which is mostly silent with some rests. The piano accompaniment continues with chords and a bass line. The time signature is 4/4.

C D7sus D7

D.S. al Coda

2. I can

CODA G

love _____ out of noth-ing at _____

Em

Mak-ing love all. Out of noth-ing at _____ all, _____ mak-ing love _____ out of noth-ing at _____

C D7sus D7

mak-ing love, _____ love, _____ love. _____ out of noth-ing at _____

Repeat ad lib. and Fade