

# HOLDING OUT FOR A HERO

Words by DEAN PITCHFORD  
Music by JIM STEINMAN

Freely

Am(add2)

Marley

G6

Where have all the good — men gone, — and where are all — the gods? —

*mf*

F

Where's the street - wise Her - cu - les — to fight —

Più mosso

E7sus

E7

Am

Olivia

— the ris - ing odds? — (I'd like to know.) Is - n't there a white —



— knight up - on — a fi - ery steed? —

*espress.* 3

F6/9



Dm7



Late at night I toss — and I turn — (I toss and I turn, ooh.)

Handwritten notes: *ooh* (under the first measure), *ooh* (under the second measure), *ooh* (under the third measure).

Bm7b5.



E7



M&O

and I dream of what I need. — I need a

Handwritten notes: *ooh* (under the first measure), *ooh* (under the second measure), *ooh* (under the third measure).

Disco Appassionato



he - ro!

*mp*

Am/G

M  
B (Doo doo doo doo,) (doo doo doo

sub. f

sim.

Fmaj7

doo,) (doo doo doo doo.)

sim.

Am/E E Am

(Ahh! Ahh!) Some - where af - ter mid -

sub. p

G6

- night, in my wild - est fan - tas - y,

sim.

F

Esus

E

E/G#

some - where just \_ be - yond \_ my reach, \_ there's some - one reach - ing back \_ for me. \_ \_

Am

# Carrigan

Em

Rac - ing on the thun - der and ris - ing with \_ the heat, \_ \_

Fmaj7

Dm7

Esus

E

A=C

it's gon - na take a su - per - man \_ to \_ sweep me off \_ my feet. \_ \_ I need a

# Carrigan



he - ro! I'm hold-ing out for a he - ro till the end of the nigt

Olivia



Anna



Marley

He's got - ta be strong, - and he's got - ta be fast, - and he's got



4



- ta be fresh - from the fight. I need a he - ro!



I'm hold-ing out for a he - ro till the morn-ing - light. He's got -

F Dm7 C G

- ta be sure, - and it's got - ta be soon, - and he's got - ta be larg - er than life..

Larg - er than life! (Doo doo doo doo,) (doo doo doo)

doo,) (doo doo doo doo,) (Ahh!

Ahh!) Up where the moun-tains meet the heav-ens a - bove, -

*Marley Anna*

E Am Am/D Am/E Fmaj7

# Camigan

N.C. Olivia

Dm7 74

E7

out where the light-ning splits\_ the sea, \_\_\_\_\_ I could swear there is some - one, some - where, watch

Am

All

- ing me. \_\_\_\_\_ Through the wind\_ and the chill\_ and the rain, -

F7

Dm7

and the storm\_ and the flood, \_\_\_\_\_ I can feel\_ his ap - proach.

E7

Am

Adim7/Eb

\_\_\_\_\_ like a fire\_ in my blood. \_\_\_\_\_ Like a fire\_ in my blood, -

*mp*

— like a fire — in my blood, — like a fire — in my blood, — like a fire — in my...

*mf* *f* *ff*

8va -----

Am/E

E

Am

Ahh! Ahh! I need a he - ro!

*martellato* *fff* *sfz*

Em7

I'm hold - ing out for a he - ro till the end of the night. He's got -

F

Dm7

C

G

- ta be strong, — and he's got - ta be fast, — and he's got - ta be fresh — from the fight.



Am



I need a he - ro! I'm hold-ing out for a he



Em



ro till the morn-ing — light. — He's got - ta be sure, — and it's got -

F





Dm




ta be soon, — and he's got - ta be larg - er than life. —

C

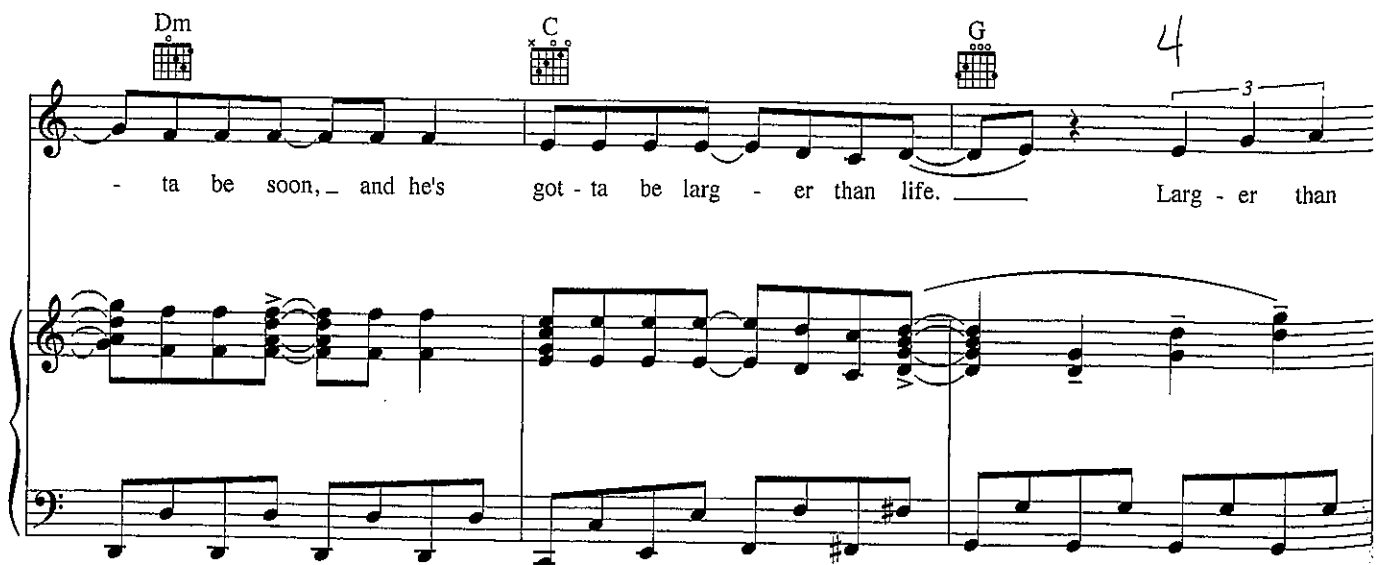


G



4

Larg - er than





Musical staff with notes and rests.

life!  
(Doo doo doo doo)

(Doo doo doo)

Piano accompaniment for the first system, including treble and bass clefs with notes and dynamics like *fp*.



Musical staff with notes and rests.

doo,) (doo doo doo doo.)

Piano accompaniment for the second system, including treble and bass clefs with notes and dynamics like *fp*.



Musical staff with notes and rests.

(Ahh! Ahh!) I need a he - ro!

Piano accompaniment for the third system, including treble and bass clefs with notes and dynamics like *v*.