

# It's all coming back to me now

Musik & Text: Steinman, Jim

Rubato ♩ = 92

Chord diagrams: C, G/C, F/C

8<sup>va</sup>

8<sup>vb</sup>

The first system of music consists of three measures. The treble clef staff contains a series of chords and melodic lines. The bass clef staff features a sustained bass line with a low octave indicated by 8<sup>vb</sup>. Chord diagrams for C, G/C, and F/C are shown above the staff.

Chord diagrams: Fsus<sup>2</sup>/C, C

8<sup>va</sup>

The second system of music consists of three measures. The treble clef staff continues the melodic and harmonic development. The bass clef staff maintains the sustained bass line. Chord diagrams for Fsus<sup>2</sup>/C and C are shown above the staff.

Chord diagrams: G/B, F/A, G<sup>11</sup> 5fr., C

The third system of music consists of four measures. The treble clef staff shows more complex chordal textures. The bass clef staff continues with the sustained bass line. Chord diagrams for G/B, F/A, G<sup>11</sup> 5fr., and C are shown above the staff.

Chord diagrams: G/B, F/A, G<sup>11</sup> 5fr., C

1. There were

The fourth system of music consists of four measures. The treble clef staff continues the melodic line. The bass clef staff continues with the sustained bass line. Chord diagrams for G/B, F/A, G<sup>11</sup> 5fr., and C are shown above the staff. The lyrics "1. There were" are written below the bass clef staff in the final measure.

C F Dm Em

nights when the wind was so cold, \_\_\_\_\_ that my bo - dy froze in bed, if I just  
(2) emp - ty threats and hol - low lies, \_\_\_\_\_ and when - ever you tried to hurt me, I just

Am Dm F Gsus<sup>4</sup><sub>3fr.</sub> G

lis - tened to it, right out - side the win - dow. There were  
hurt you ev - en worse, and so much deep - er. There were

C F Dm Em

days when the sun was so cruel, \_\_\_\_\_ that all the tears turned to dust, and I just  
hours that just went on for days, \_\_\_\_\_ when a - lone at last, we'd count up all the

Am<sup>7</sup> Dm F Gsus<sup>4</sup><sub>3fr.</sub> G

knew my eyes were dry - ing up for - ev - er.  
chan - ces, that were lost to us for - ev - er,

Em Am F G<sup>7</sup> C Em Am

I fin - ished cry - ing in the in - stant that you left, and I can't re - mem - ber where, or when, or  
but you were his - tory with the slam - ming of the door, and I made my - self so strong a - gain some -

F Gsus4 G Em Am F G

how, \_\_\_\_\_ and I ban - ished ev - ery mem - ory you and I had ev - er  
 how, \_\_\_\_\_ and I nev - er wast - ed a - ny of my time on you since

*ritardando e diminuendo*

F G11 C

made, then, but when you touch me like this, and you  
 but if I touch you like this, if you

*a tempo*

G/B Am7 Dm7 F G7

hold me like that, I just have to ad - mit that it's all com - ing back to me, when I  
 kiss me like that, it was so long a - go, but it's all com - ing back to me, if you

C G/B Am7 Dm7

touch you like this, and I hold you like that, it's so hard to be - lieve, but it's all  
 touch me like this, if I kiss you like that, it was gone with the wind, but it's all

F G7 C F G

*poco rall.* *a tempo, più mosso*

com - ing back to me, it's all com - ing back, it's all com - ing back to me now. — 1.u.2. There were  
 com - ing back to me, it's all com - ing back, it's all com - ing back to me now. —

Am F Em F Am F

mo-ments of gold, and there were flash-es of light, — there were things I'd ne-ver do a-gain, but then, they'd

Em F Am Em7 Am F

al - ways seemed right. — There were nights of end-less plea-sure, it was *poco a poco rall.* more than a - ny laws al - low,

Dm G13 C

ba - by, ba - by, if I kiss you like this, and if you  
Ba - by, ba - by, ba - by when you touch me like this, and when you

*a tempo*

G/B Am7 Dm7 F G

whis-per like that, I was lost long a - go, but it's all com - ing back to me. If you  
hold me like that, it was gone with the wind, but it's all com - ing back to me. When you

C G/B Am7 Dm7

want me like this, and if you need me like that, it was dead long a - go, but it's all  
see me like this, and when I see you like that, then we see what we want to see, all

F G Am7 Dm7 F G

com - ing back to me. It's so hard to re - sist, but it's all com - ing back to me. I can  
com - ing back to me, the flesh and the fan - tas - ies, all com - ing back to me. I can

Am7 Dm7 F G7 1. Am

*più accelerando* *a tempo*

bare - ly re - call, but it's all com - ing back to me now,  
bare - ly re - call, but it's all com - ing back to me now.

G/B F(add9)/C Em Am

but it's all com - ing back.

G/B F(add9) Dm rit.

2. There were those

2. F C F

*rall.*

C F Dm'

F G11 5fr. rit.

If you for-

C G/B Am7 Dm7

*a tempo, molto rit.*

give me all this, if I for-give you all that, we for-give and for-get, and it's all

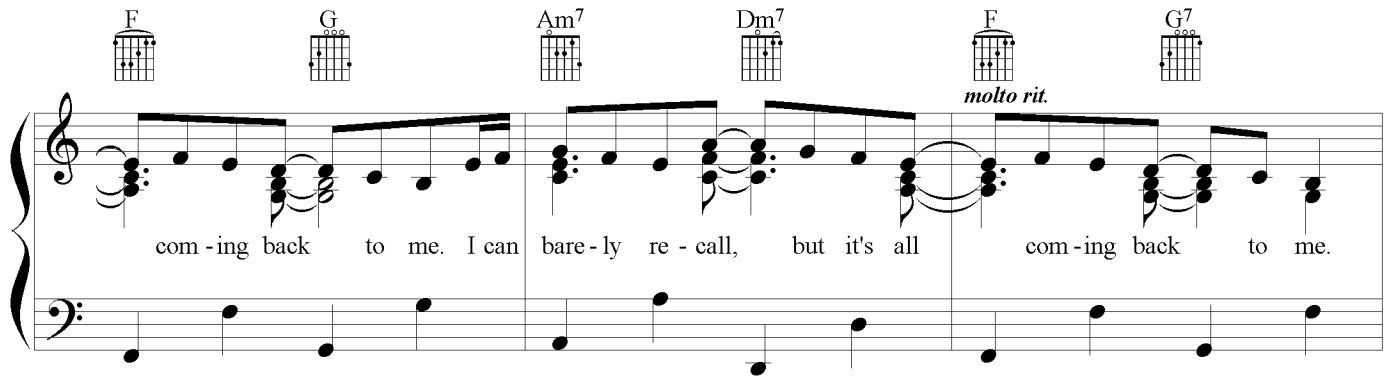
F G7 C G/B

com-ing back to me, when you see me like this, and when I see you like that, we see

Am7 Dm7 F G7 Am7 Dm7

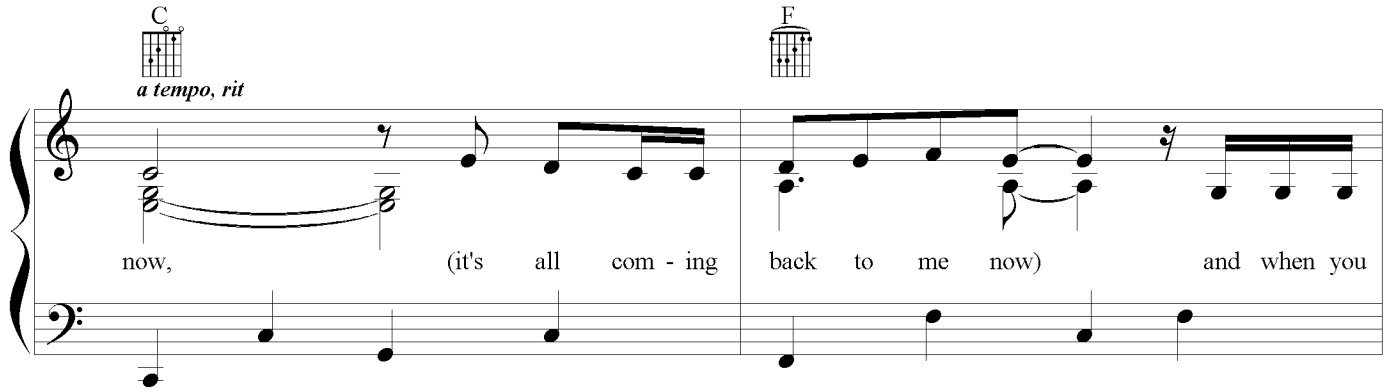
just what we want to see, all com-ing back to me, the flesh and the fan-tas-ies, all

F G Am<sup>7</sup> Dm<sup>7</sup> F G<sup>7</sup>  
*molto rit.*



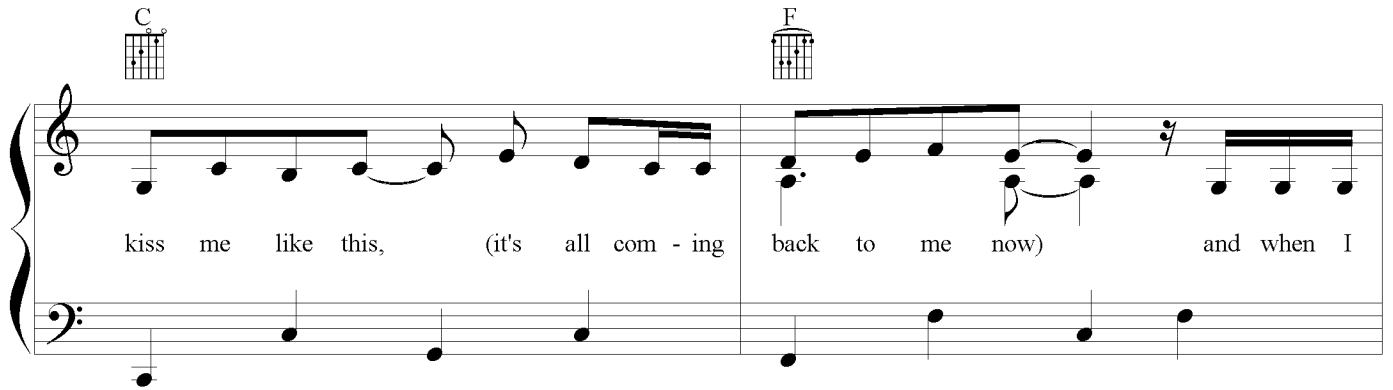
com - ing back to me. I can bare - ly re - call, but it's all com - ing back to me.

C F  
*a tempo, rit*



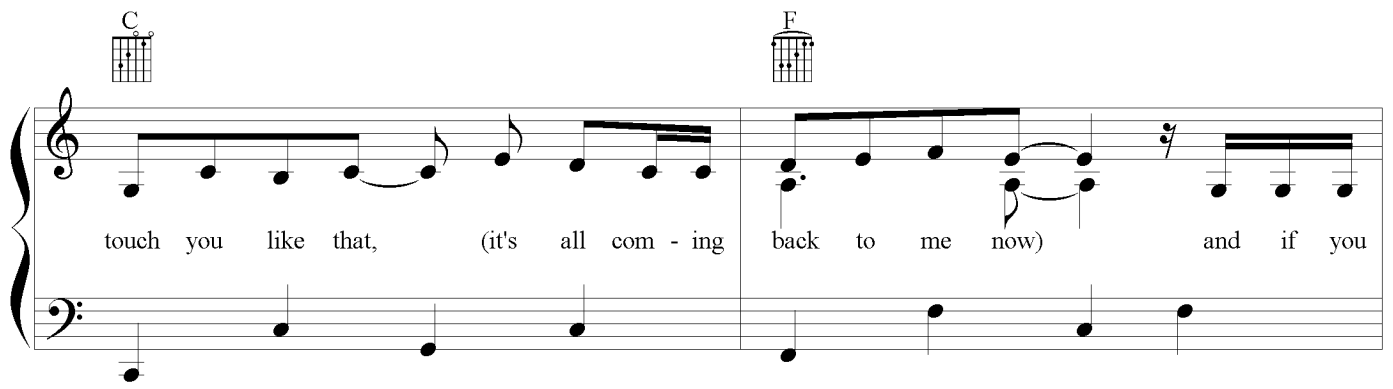
now, (it's all com - ing back to me now) and when you

C F



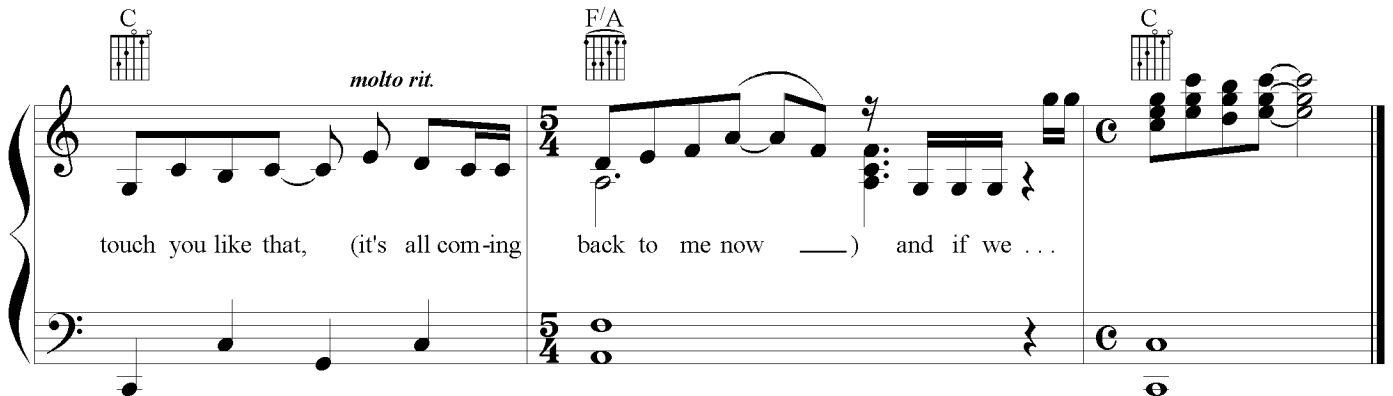
kiss me like this, (it's all com - ing back to me now) and when I

C F



touch you like that, (it's all com - ing back to me now) and if you

C F/A C  
*molto rit.*



touch you like that, (it's all com - ing back to me now —) and if we ...