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# Bob Seger

& THE SILVER BULLET BAND

ANTHOLOGY



HAL•LEONARD®

# Bob Seger

& THE SILVER BULLET BAND

## ANTHOLOGY

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# AGAINST THE WIND

Words and Music by  
BOB SEGER

Medium Rock beat

G  
f

G

It seems like yes - ter - day, —  
And the years rolled slow - ly past. —  
*Instrumental*

Bm

but it was long a - go. —  
And I found my - self a - lone. —

C/G G

Ja - ney was love - ly. She was the queen of my nights,  
sur - round - ed by stran - gers I thought were my friends.

D

C/G

there in the dark - ness with the ra - di - o play - in' low, — and  
I found my - self — fur - ther and fur - ther from my — home, — and I

the se - crets that we shared, —  
guess I lost my way. —

the moun - tains that we moved, —  
There were oh so man - y roads. — I was

caught like a wild fire out of con - trol — till there was  
liv - in' to run and run - nin' to live. — Nev - er

C/G

D



noth - in' left \_\_\_ to burn \_\_\_ and noth - in' left to prove. \_\_\_  
 wor - ried a - bout pay - in'. or e - ven how much I owed. \_\_\_

*End instrumental*



Em

D



And I re - mem - ber what she \_\_\_ said to  
 Mov - in' eight miles a min - ute for months at a  
 Well, those drift - er's days are \_\_\_ past me



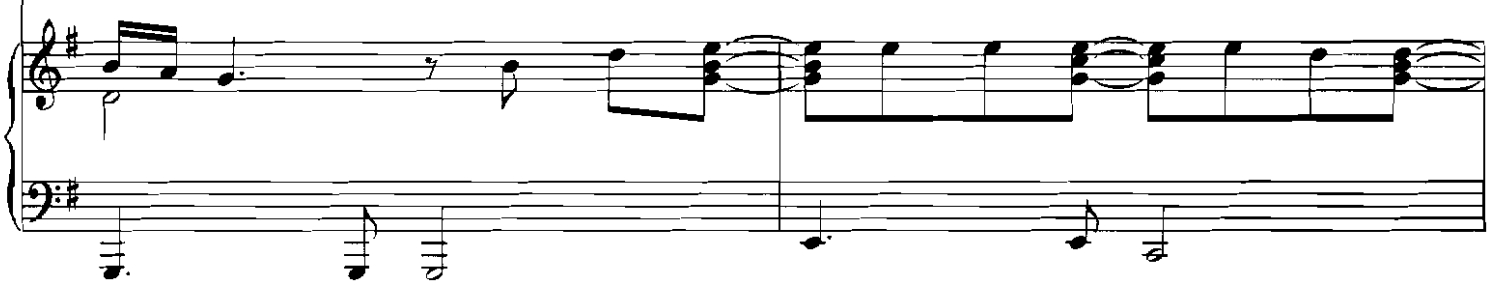
G

Em

C/G



me, \_\_\_ how she swore \_\_\_ that it nev - er would end. \_\_\_  
 time, \_\_\_ break - in' all \_\_\_ of the rules \_\_\_ that would bend, \_\_\_  
 now. \_\_\_ I've got so \_\_\_ much more to \_\_\_ think a - bout: \_\_\_



G Em D C/G

I re - mem - ber how she held \_ me oh so tight, \_  
 I be - gan to find \_ my - self search - in',  
 dead - lines \_ and com - mit - ments.

D G

Wish I did - n't know now what I did - n't know then. A - gainst the wind, \_  
 search-in' for shel - ter a - gain and a - gain. A - gainst the wind, \_  
 what to leave in, what to leave out. A - gainst the wind, \_

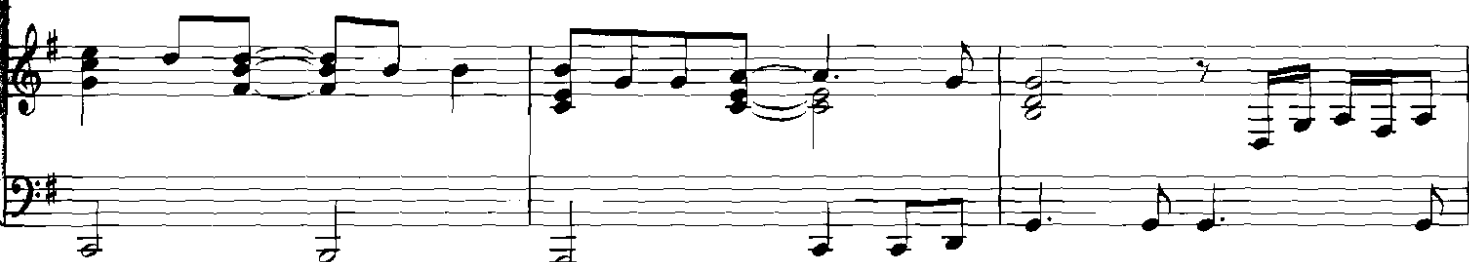
Bm C/G G

we were run - nin' a - gainst \_ the wind. \_ We were  
 lit - tle some - thin' a - gainst \_ the wind. \_ I  
 I'm still run - nin' a - gainst \_ the wind. \_ I'm

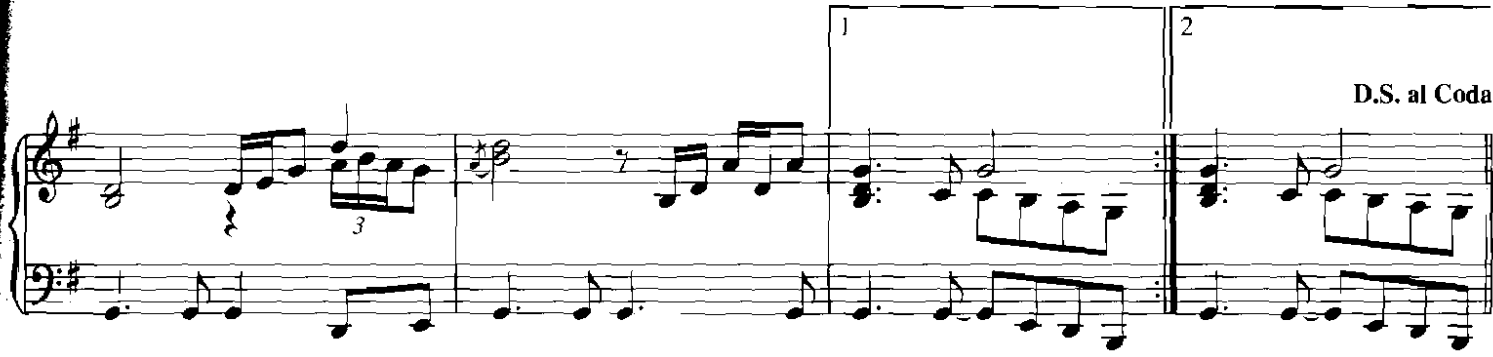
To Coda



young and strong. — We were run - nin' a - gainst — the wind.  
found my - self — seek - in' shel - ter a - gainst — the wind.  
old - er now, — but still run - nin' a - gainst — the wind.



1 2 D.S. al Coda



CODA



Well, I'm old - er now, — and still run - nin' a - gainst the



Repeat and Fade



wind, a - gainst the wind. A - gainst the



# AMERICAN STORM

Words and Music by  
BOB SEGER

**Power Rock**

Chord diagrams: E5 (022110), A (x02020)

Dynamic: *f*

Chord diagrams: Bsus (x22333), B (x22202), E5 (022110)

Chord diagram: E5 (022110)

Lyrics: Head - in' out on some un - chart - ed path, — you  
Ev - 'ry - bod - y casts a cer - tain light, — a

Dynamic: *mf*

Chord diagrams: A5 (x02020), Bsus (x22333), B (x22202), E5 (022110)

Lyrics: soon turn back, — it hap - pens time — and time a - gain,  
spe - cial gift, — it's theirs to use — for wrong or right





Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

you nev - er seem to reach the end.  
when you face the night.

Musical staff with piano accompaniment in treble and bass clefs.



Musical staff with treble clef.

Some-one's out there on the street to - night, — when things go wrong — he'll  
More and more we choose the eas - y way, — we take no risks, — we

Musical staff with piano accompaniment in treble and bass clefs.



Musical staff with treble clef.

guar - an - tee — to make them right if the  
fig - ure out — which games to play and how to

Musical staff with piano accompaniment in treble and bass clefs.



Musical staff with treble clef.

price is right.  
make 'em pay.

Ev - 'ry - time I look you're  
Sud - den - ly the pres - sure's

Musical staff with piano accompaniment in treble and bass clefs.

E5

E7(no3rd)

fall - in', fall - in', beat - en by the wind. —  
fall - in', fall - in', skies have all turned grey. —

A

Bsus

Ev - 'ry - time I turn a - round he's there a - gain.  
Sud - den - ly the storm is head - ing straight your way.

B

E5

It's like a full force gale,  
It's like a full force gale

C#m

tr

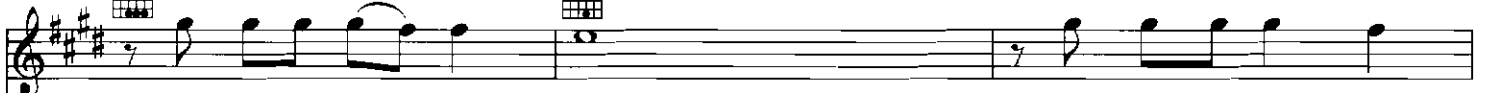
an A - mer - i - can storm. —  
a - top a moun - tain of cold. —  
You're bur - ied far be - neath a  
You tell your stor - y a - gain. —



moun-tain of cold — and you nev - er get — warm. —  
and a - gain — and it nev - er gets — old. —



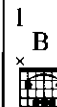
B



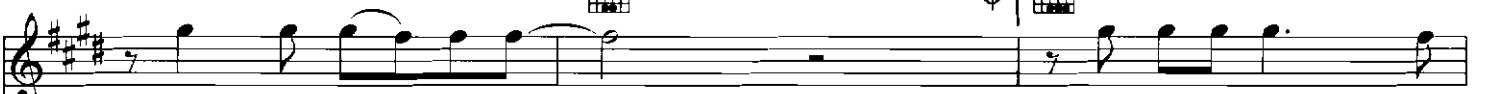
It's like a wall — of mirrors, you charge 'em at full  
(D.S.) You face a wall — of mirrors you charge 'em at full



speed, you cov - er up, you hear the shat - ter - ing glass —  
speed, you cov - er up, you hear the shat - ter - ing glass —



To Coda






but you nev - er bleed, — you nev - er feel the  
but you nev - er bleed. —

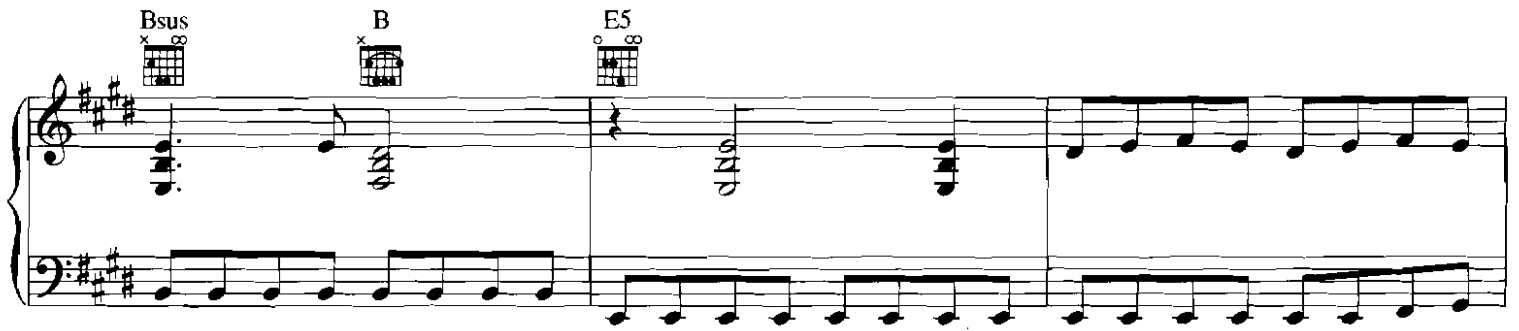






E5  A5 

need.

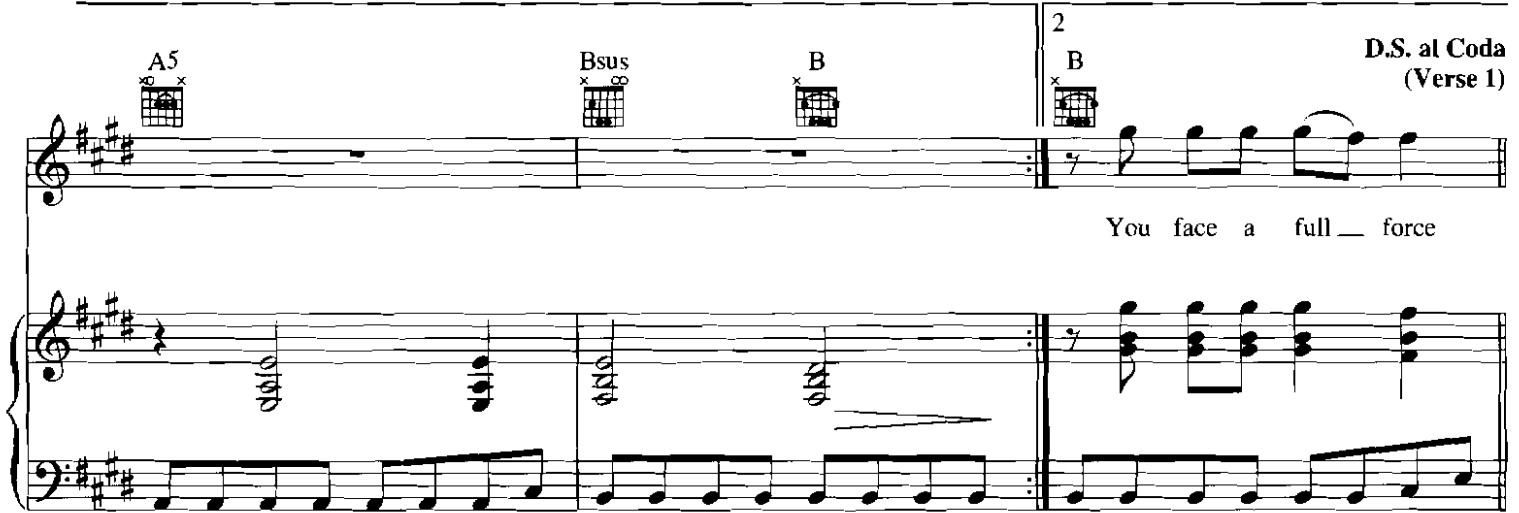





Bsus  B  E5 



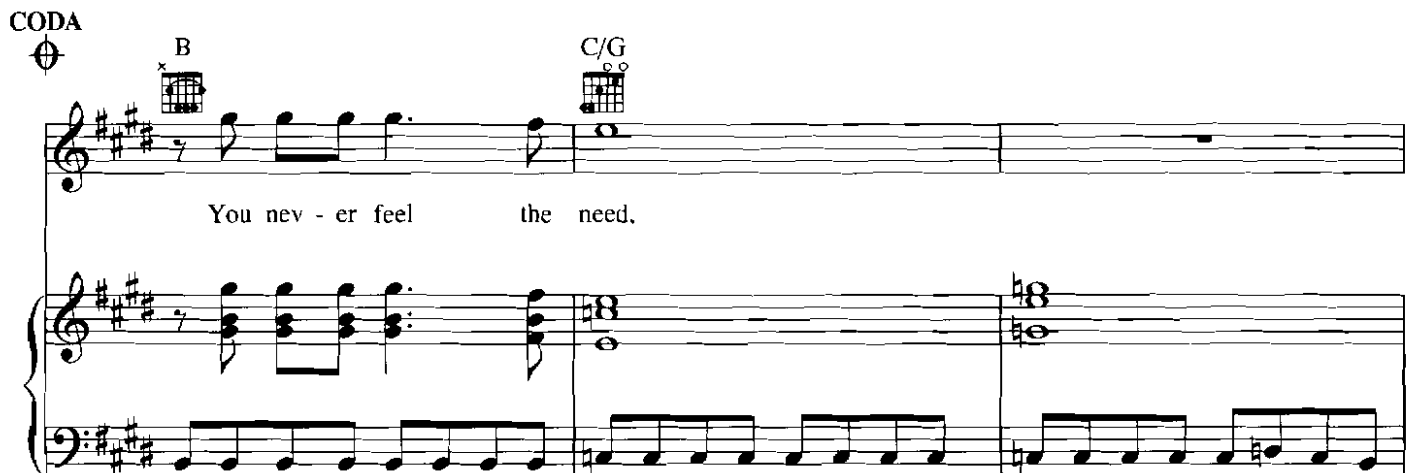
A5  Bsus  B  2 B  D.S. al Coda (Verse 1)

You face a full — force



CODA  B  C/G 

You nev - er feel the need.



Am E5

you nev - er feel — the need.

*Vocal 1st time only*

A5 Bsus B

C/G Am

*rit.*

E

# BEAUTIFUL LOSER

Words and Music by  
BOB SEGER

Moderately

He wants to dream like a young man with the wis - dom of an  
 He's your old - est and your best friend; if you need him, he'll

*Instrumental*

old man. He wants his home and se - cu - ri - ty,  
 be there a - gain. He's al - ways will - ing to be sec - ond best,

he wants to live like a sail - or at sea.  
 a per - fect lodg - er, a per - fect guest.

F#m

D

E

F#m



Beau - ti - ful los - er, where you gon - na  
 Beau - ti - ful los - er, read it on the  
*End instrumental* Beau - ti - ful los - er, nev - er take it



B

A

To Coda



fall when you re - al - ize you just can't have it all.  
 wall then re - al - ize you just can't have it all.  
 all 'cause it's eas - i - er and fast - er when you fall.



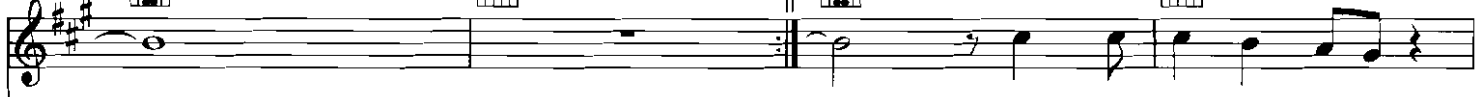
Bm

E

2

Bm

E



hey, you just can't have it



C D A

all. \_\_\_\_\_ You can't have it all. \_\_\_\_\_

C D A

*Vocal ad lib.*

Play 3 times

C D A

*Sung 8va until D.S.*

He'll nev - er make an - y en - e - mies, en - e - mies.

C D A

He won't com - plain if he's caught in a freeze. \_\_\_\_\_





D.S. al Coda

Musical staff with treble clef and key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by quarter notes G4, A4, B4, and C5. The lyrics "He'll al - ways ask, he'll al - ways say please." are written below the staff.

He'll al - ways ask, he'll al - ways say please.

Accompanying piano part for the first system, showing the left and right hands with chords and bass line.

CODA



Musical staff with treble clef. The melody starts with a whole rest, then quarter notes G4, A4, B4, and C5. The lyrics "ah, you just don't need it all," are written below the staff.

ah, you just don't need it all,

Accompanying piano part for the second system, including the CODA section.



Musical staff with treble clef. The melody begins with a whole rest, followed by quarter notes G4, A4, B4, and C5. The lyrics "you just don't need it all." are written below the staff.

you just don't need it all.

Accompanying piano part for the third system.

Repeat ad lib. and Fade

Optional Ending



Final piano accompaniment section, including the repeat and optional ending.

# BETTY LOU'S GETTIN' OUT TONIGHT

Words and Music by  
BOB SEGER

Bright Rock 'n' Roll beat

F

*f*

8vb throughout

Bb

F C

F

Have you



Musical notation for the first system, including a 7/8 time signature and a guitar solo instruction.

heard the news?\_ It's all o - ver town.\_ If you ain't heard it, boys, you  
First heard the ru - mor down on Twelfth\_ and Main.\_ The poor\_ drug - gist, he was  
*Guitar solo ad lib.*

Musical notation for the second system, including a guitar solo instruction.



Musical notation for the third system, including a 7/8 time signature and a guitar solo instruction.

bet - ter sit down. I got the sto - ry here. It's hot off the press.\_  
go - in' in - sane. His stuff is sell - ing out like nev - er be - fore.\_

Musical notation for the fourth system, including a guitar solo instruction.



Musical notation for the fifth system, including a 7/8 time signature and a guitar solo instruction.

Brace your - self, now, and take a deep breath. Grab a hold of some - thing.  
He fi - n'ly had to up and close\_ the store. All the boys were get - tin'

Musical notation for the sixth system, including a guitar solo instruction.



Musical notation for the seventh system, including a guitar solo instruction.

Hold on tight.\_ Bet - ty Lou's\_ get - tin' out\_ to - night.\_  
read - y to fight.\_ Bet - ty Lou's\_ get - tin' out\_ to - night.\_

Musical notation for the eighth system, including a guitar solo instruction.



(1.) Bet - ty Lou's \_ get - tin' out \_ to - night. \_ Bet - ty Lou's \_ get - tin'

(D.S.) Saxophone solo ad lib.



out \_ to - night. \_ She was bad. Her mom - ma got mad.



But now her mom - ma says it's all \_ right. \_ All the boys are get - tin'



read - y and right. \_ Bet - ty Lou's \_ get - tin' out \_ to - night. \_ (D.S.) Solo ends }



Bet - ty Lou.



Bet - ty Lou.

{ It's all true.  
Yes, it's true.

To Coda  C 

It's real - ly true. }  
Bet - ty Lou. }

**D.S. al Coda**  
(no repeat)

*Spoken: What do you think about that, boys?*

*loco*

CODA

C

F

Well, — Bet - ty Lou's — get - tin' out — to - night. —

F

Bet - ty Lou's — get - tin' out — to - night. — She was bad. Her

Bb

mom - ma got mad. But now her mom - ma says it's all — right. —

F



All the boys are get - tin' read - y and right. \_

Bet - ty Lou's \_ get - tin'



out \_ to - night. \_

Her mom - ma said that it would be all right. \_



Bet - ty Lou's \_ get - tin' out \_ to - night. \_

Grab a hold of some - thing.



Hold on tight. \_

Bet - ty Lou's get - tin' out \_ to - night. \_



# EVEN NOW

Words and Music by  
BOB SEGER

## Bright Rock beat

E/G# 4fr

A 5fr

F#/A# 6fr

*mf*

E5/B 7fr

Play 3 times

Bsus4 7fr

B 7fr

E5 6fr

B/E 4fr

A/E 2fr

E5





There's a high - way, a lone - some stretch - of gray. —  
And through the dark - ness, through all the end - less days, —




It runs be - tween - us and  
through all the chang - es, the





takes me far - a - way. — Out in the dis -  
point - less one - act plays, — I can still make —




- tance, al - ways with - in reach, —  
it, I can still stand tall, —


A/E  2fr


B/E  4fr


A/E  2fr

there's a cross - road where all the vic - tims meet. \_  
'cause I've got my girl to get me through - it all: \_





E5  8


A  5fr


E/G#  4fr


I close my eyes \_ and see her face. \_ It's  
through all the doubt \_ and all the fear \_ and




B  7fr

A  5fr

E5  8

A  5fr

all I want \_ to see. \_ And deep in - side \_ it  
all that I can't say. \_ Still some - how \_ she'll



E/G#  4fr

B  7fr

still a - maz - es me. E - ven now, \_  
help me find \_ my way. E - ven now, \_



E5

Asus2

she's all that I want, — she's all that  
she's still in my heart, — she's still in

B7sus2

E5

I need. E - ven now, — she's  
my soul. E - ven now, — she's

Asus2

B7sus2



E5

giv - in' it all, — she's giv - in' it free. E - ven now, —  
still on my mind — wher - ev - er I go. E - ven now, —

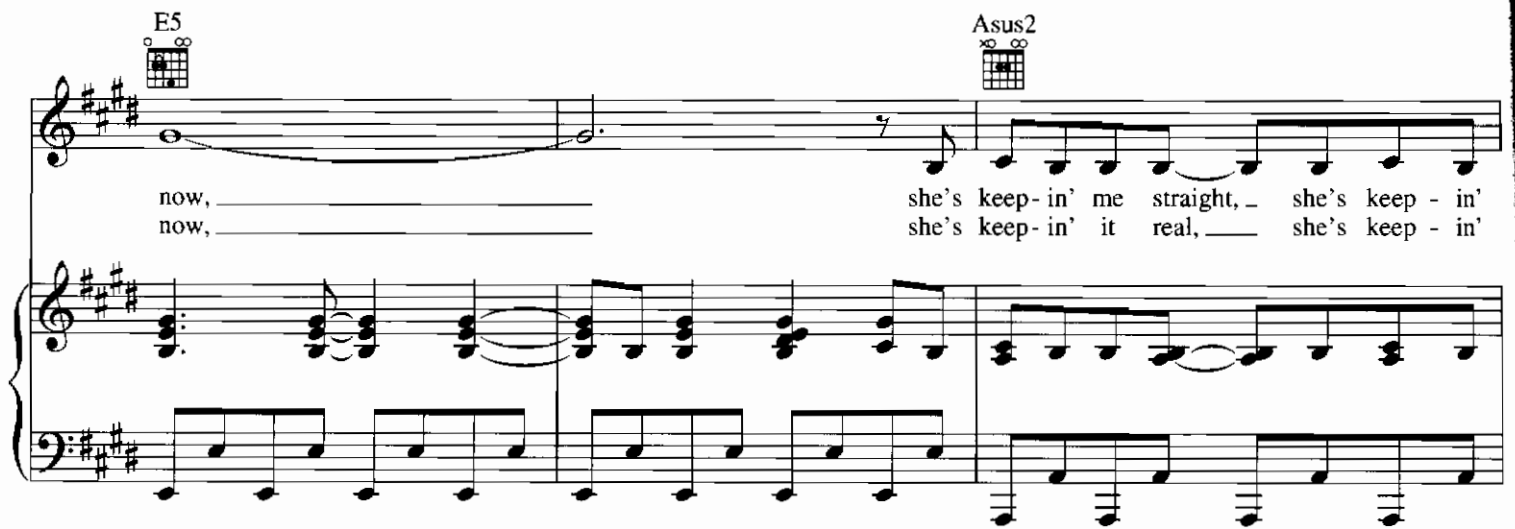
Asus2

B7sus2

when ev - 'ry - thing's right, — when ev - 'ry - thing's wrong. E - ven  
through all of my days — and all of my nights. E - ven

E5  Asus2 

now, \_\_\_\_\_ she's keep-in' me straight, \_ she's keep - in'  
 now, \_\_\_\_\_ she's keep-in' it real, \_\_\_ she's keep - in'



B7sus2  1 A  5fr



me strong. She gets to me \_\_\_\_\_ some - how, \_  
 it right.




B  7fr E5 

e - ven now. \_\_\_\_\_



B/E  4fr A/E  2fr E5 



2



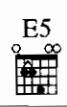
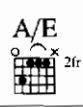
She gets to me \_\_\_\_\_ some - how, \_\_\_\_\_



e - ven now. \_\_\_\_\_



8vb.....



1-3

E - ven now.

(8vb).....

4

E5

A/E 2fr

She's  
When

(8vb).....]

B/E 4fr

A/E 2fr

E5

A/E 2fr

all that I want, — she's all that I need.  
ev - 'ry - thing's right, — when ev - 'ry - thing's wrong.

1

B/E 4fr

A/E 2fr

E5

She's giv - in' it all, — she's giv - in' it free.  
She's

2

B/E 4fr

A

5fr

keep - in' it real, — she's keep - in' it strong.

B  
7fr

A  
5fr

B  
7fr

E5

E - ven now.

3

Slowly, freely

B/E  
4fr

A/E  
2fr

E5

B/E  
4fr

A/E  
2fr

E5

# FEEL LIKE A NUMBER

Words and Music by  
BOB SEGER

Bright Rock beat

E5 F#5/E G#5/E E5 F#5/E G#5/E E5

F#5/E G#5/E E5 A

E5 A/E E5 A/E

E5 A/E E5

take my card and I stand in line. To make a buck, I work o -  
work - ers, I'm just an - oth - er drone. To Ma Bell, I'm just an - oth -





ver - time. — “Dear Sir” let - ters keep com - ing in — the mail. —  
er phone. — I’m just an - oth - er sta - tis - tic on — a sheet. —



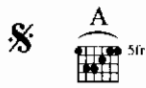
I work my back — till it's wracked —  
To teach - ers, I'm — just an - oth -



— with pain. — The boss can't e - ven re - call — my name. — I  
er child. — To I R S, — I'm an - oth - er file. — I'm



show up late — and I'm docked. — It nev - er fails.  
just an - oth - er con - sen - sus on — the street.



I (1.) feel like just an - oth - er  
Gon - na (2.,3.) cruise out of this cit - y;



spoke in a great - big wheel; - like a ti - ny blade - of grass -  
head - down to - the sea. - Gon - na shout out at - the o -



- in a great - big field. - Whoa. -  
- cean. "Hey, - it's me!" -



To

2, 3



And I feel like a num - ber.

Feel like a



num - ber.

Feel like a stran - ger,







a stran - ger in \_\_\_ this land. \_\_\_

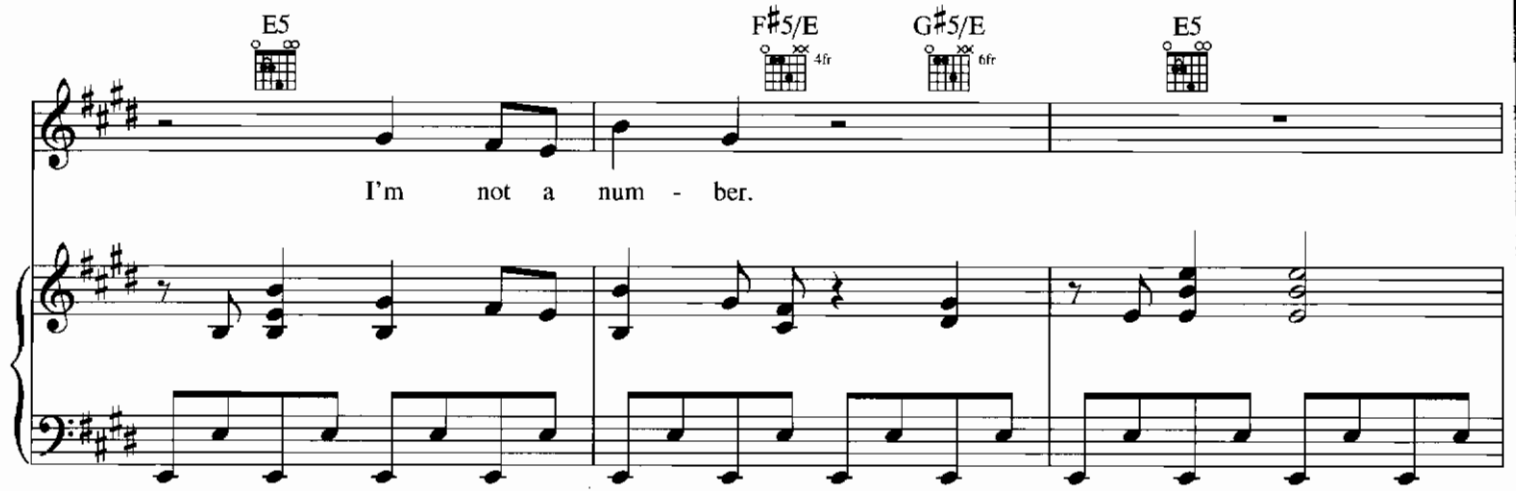
I feel like a




num - ber.

I'm not a num - ber.

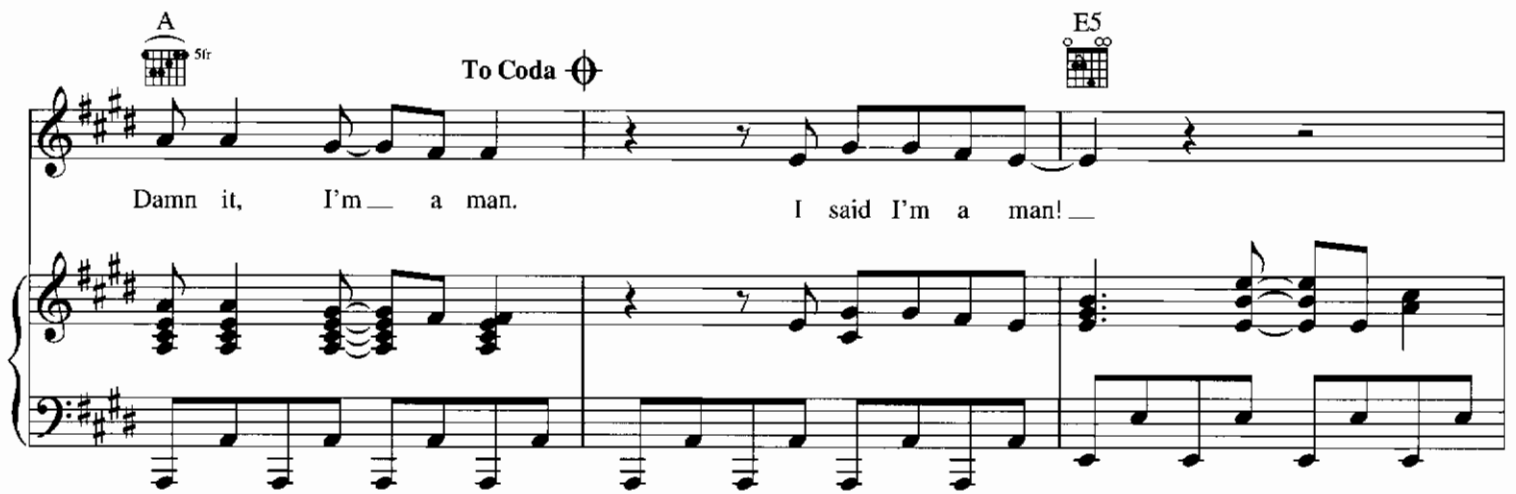
E5  F#5/E  G#5/E  E5 

I'm not a num - ber.



A  5fr To Coda  E5 

Damn it, I'm — a man. I said I'm a man! —



And I feel like a



E5 

*Piano solo ad lib.*  
*Guitar solo ad lib.*





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



First and second endings for the guitar part, marked with '1' and '2'.

D.S. al Coda  
(take 3rd ending)

Gon - na

Musical notation for the second system, including treble and bass staves.

CODA

Musical notation for the first part of the Coda, including vocal line and piano accompaniment.

I feel like a num - ber,

feel like a



num - ber,

feel like a num - ber.

Musical notation for the second part of the Coda, including piano accompaniment.



Hey!

(2,3,...) Lead vocal ad lib.

I feel like it,



I feel it,



feel like it,

Optional Ending



Repeat and Fade



feel like it,

# FIRE LAKE

Words and Music by  
BOB SEGER

Moderately slow, in 2 (♩ =  $\overset{3}{\text{J}}$ )

Musical notation for the first system, including guitar chords A (5fr), E, and F#m.

Musical notation for the second system, including guitar chords E/G# (4fr), A (5fr), and E.

Who's gon - na ride that chrome - three

Musical notation for the third system, including guitar chords F#m, E/G# (4fr), and A (5fr).

wheel - er? Who's gon - na

Musical notation for the fourth system, including guitar chords E, F#m, and E/G# (4fr).

make that first - mis - take? -

Musical notation for the fifth system, including guitar chords E, F#m, and E/G# (4fr).

A 5fr E

Who wants to wear those gyp - sy leath -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for A (5fr) and E are provided above the staff.

F#m E/G# 4fr A 5fr

- ers all the way -

Detailed description: This system contains the next two measures. The vocal line has a whole rest, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with eighth-note patterns and chords. Chord diagrams for F#m, E/G# (4fr), and A (5fr) are shown above the staff.

E F#m E/G# 4fr

to Fire Lake?

Detailed description: This system contains the next two measures. The vocal line has a whole rest, followed by quarter notes G4, A4, and B4. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for E, F#m, and E/G# (4fr) are provided above the staff.

A 5fr E F#m

Who wants to break the news a - bout Un - cle Joe?

Detailed description: This system contains the final two measures. The vocal line has a whole rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams for A (5fr), E, and F#m are shown above the staff.



E/G# 4fr      A 5fr

You re - mem - ber Un - cle Joe. — He was the

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a rest followed by a triplet of eighth notes. The piano accompaniment consists of two staves. The right hand plays chords and single notes, including a triplet of eighth notes. The left hand plays a simple bass line. Chord diagrams for E/G# (4fr) and A (5fr) are shown above the vocal line.

E      F#m      E/G# 4fr

one a - fraid to cut the cake. —

Detailed description: This system contains the next two lines of music. The vocal line continues with a triplet of eighth notes. The piano accompaniment continues with similar patterns. Chord diagrams for E, F#m, and E/G# (4fr) are shown above the vocal line.

A 5fr      E 6fr      F#m

Who wants to tell poor Aunt — Sar - ah

Detailed description: This system contains the next two lines of music. The vocal line has a rest followed by a quarter note. The piano accompaniment continues. Chord diagrams for A (5fr), E (6fr), and F#m are shown above the vocal line.

E/G# 4fr      A 5fr      E 6fr

Joe's run off — to Fire — Lake? —

Detailed description: This system contains the final two lines of music on the page. The vocal line has a rest followed by a quarter note. The piano accompaniment continues. Chord diagrams for E/G# (4fr), A (5fr), and E (6fr) are shown above the vocal line.

F#m



E/G#



A



Joe's run off \_

E



F#m



E



to Fire Lake. \_

D



C#m



F#m



Who wants to brave those bronze beau - ties, ly - in' in the

C#m



C#m7



sun with their long, soft hair fall - in',

Bm7



D



fly - in' as they run?

Oh, they smile so shy and they

Dmaj7



A



flirt so well\_

and they lay you down\_ so fast\_

till you

look straight up\_ and say,

"Oh Lord,

am I

real - ly here at last?"

Who wants to

E F#m E/G# 4fr

play those eights \_ and ac - es?

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'play', followed by a half note 'those', a quarter note 'eights', a half note 'and', and a quarter note 'ac - es?'. The piano accompaniment consists of chords and moving lines in both hands.

A 5fr E F#m

Who wants a raise? Who needs a stake? \_

The second system continues the piece. The vocal line has a quarter rest, followed by a quarter note 'Who', a quarter note 'wants', a quarter note 'a', a quarter note 'raise?', a quarter note 'Who', a quarter note 'needs', a quarter note 'a', and a quarter note 'stake?'. The piano accompaniment continues with chords and moving lines.

E/G# 4fr A 5fr E 6fr

Who wants to take that long shot

The third system shows the vocal line with a quarter rest, followed by a quarter note 'Who', a quarter note 'wants', a quarter note 'to', a quarter note 'take', a quarter note 'that', a quarter note 'long', and a quarter note 'shot'. The piano accompaniment continues with chords and moving lines.

F#m E/G# 4fr A 5fr

gam - ble and head out \_

The fourth system shows the vocal line with a quarter note 'gam - ble', a quarter rest, a quarter note 'and', a quarter note 'head', and a quarter note 'out'. The piano accompaniment continues with chords and moving lines.



to Fire Lake?

Musical accompaniment for the first system, including piano and bass parts.



(Who wants to go to Fire Lake?)  
Lead vocal ad lib.

Musical accompaniment for the second system, including piano and bass parts.



(Who wants to go to Fire Lake?)

Musical accompaniment for the third system, including piano and bass parts.

Repeat and Fade



Optional Ending



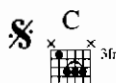
Musical notation for the Repeat and Fade and Optional Ending sections.

Musical accompaniment for the final system, including piano and bass parts.

# THE FIRE DOWN BELOW

Words and Music by  
BOB SEGER

Medium Blues tempo

Here comes old Ros - ie, she's look - in' might - y fine.  
Here come the rich man in his big, long lim - ou - sine.  
*Guitar solo ad lib.*

Here comes hot Nan - cy, she's step-pin' right on time. — Here go the street lights,  
Here comes the poor man, all you got to have is green. — Here come the bank - er and the



bring-ing on the night. — Here come the men, fac - es hid - den from the light.  
law - yer and the cop. — One thing for cer - tain, it ain't nev - er gon - na stop.

F



Eb



All through <sup>3</sup> the shad - ows,                      aw, they come and they go —  
 When it all gets too heav - y                      that's when they come and they go —

C



G



with on - ly one thing in com - mon:

F



C



they got the fire down be - low. —

1

2, 3

F



C5/Eb



C



Solo ends }

Well, it hap - pens out in Ve - gas,                      hap - pens in Mo - line,                      on the

F  8fr

C  3fr

F  8fr

blue-blood streets of Bos-ton, up in Berke-ley and out in Queens. And it went on yes - ter - day, and it's



C  3fr

D  5fr

G  10tr

go-in' on to - night. \_ Some - where, there's some - bod - y ain't treat - in' some-bod - y right. And he's

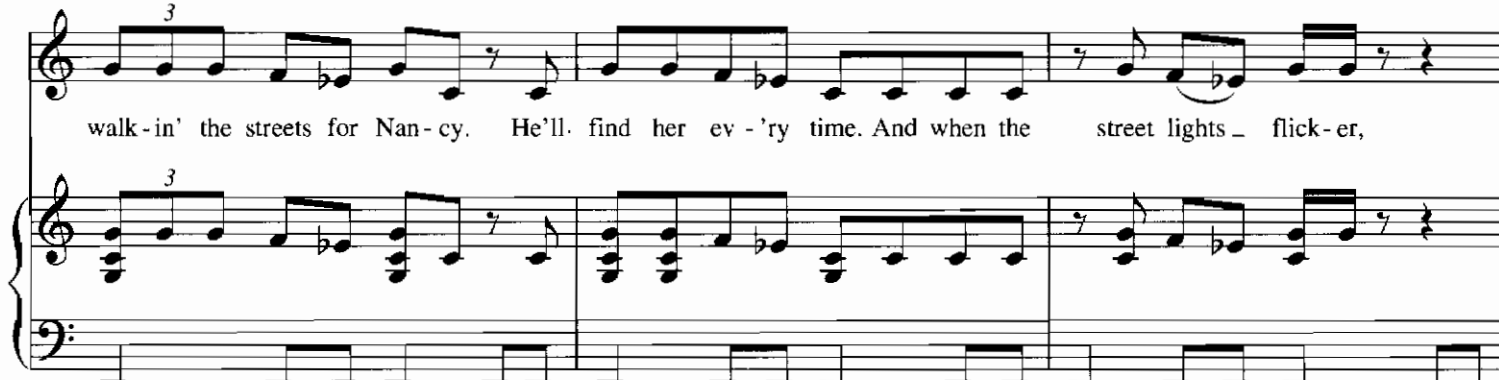


C  3fr

look - in' out for Ros - ie, she's look - in' might - y fine. \_ He's



walk-in' the streets for Nan-cy. He'll. find her ev - 'ry time. And when the street lights \_ flick - er,





bring - ing on the night, — well, they'll be { step - pin' }  
 { slip - pin' } in the dark - ness,


slip-pin' out of sight. All through the { mid - night }  
 { shad - ows } watch 'em come and watch 'em


go, { oh, go, — }  
 { aw, they go, — } with on - ly one thing in com-mon:


they got the fire down be - low.

To Coda  $\oplus$  D.S. al Coda  
 (take 3rd ending)

CODA

G  10fr

F  8fr




They got one — thing in com - mon: they got the fire down be -

C  3fr


G  10fr



low. — On - ly got one — thing in com - mon:

F  8fr

NC. 3



they got the fire \_ down be - low. — One, two, three.

C  3fr

Play 3 times


Guitar solo ad lib.





# THE FIRE INSIDE

Words and Music by  
BOB SEGER


Fast Rock


Ab  4fr


Dbmaj7  4fr




*mf*


Ab  4fr

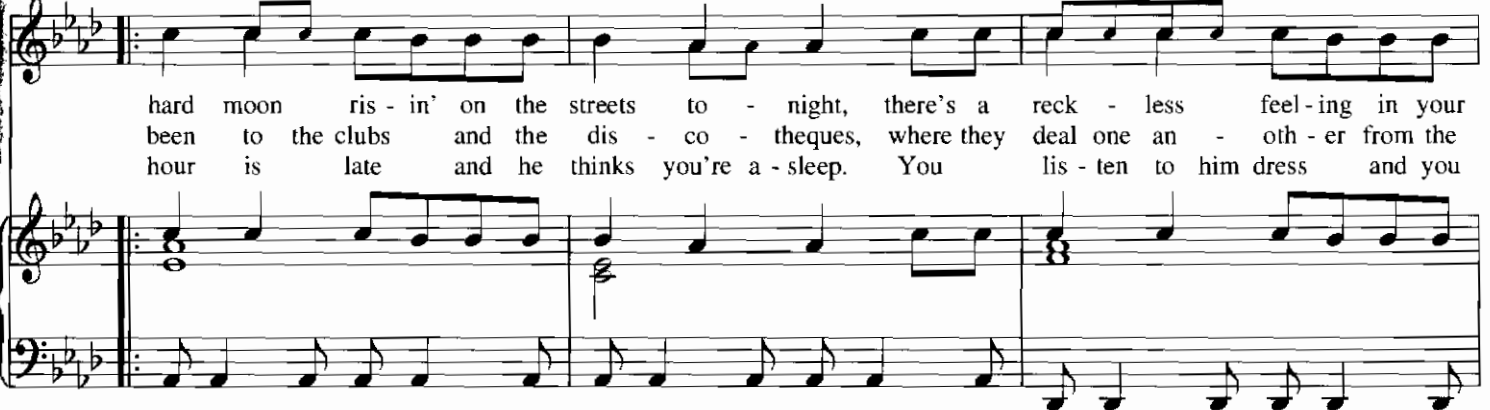
Dbmaj7  4fr



There's a

Ab  4fr

Dbmaj7  4fr



hard moon ris - in' on the streets to - night, there's a reck - less feel - ing in your  
 been to the clubs and the dis - co - theques, where they deal one an - oth - er from the  
 hour is late and he thinks you're a - sleep. You lis - ten to him dress and you

Ab  4fr



heart as you head out to - night. \_\_\_\_  
 bot - tom of a deck of prom - is - es. \_\_\_\_  
 lis - ten to him leave like you knew he would. \_\_\_\_

Dbmaj7



Ab



Through the con - crete can - yons to the  
 Where the cau - tious lon - ers and e -  
 You hear his car pull a -

Dbmaj7



mid - town lights, where the lat - est ne - on prom - is - es — are  
 mo - tion - al wrecks do an act - ing stretch — as a way to hide — the  
 way in the street, then you move to the door and you lock it when — he's

Ab



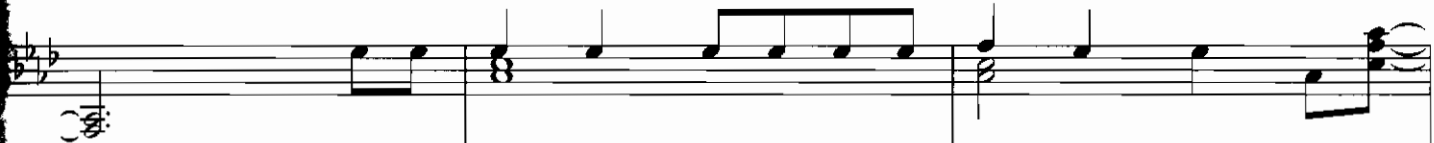
Dbmaj7



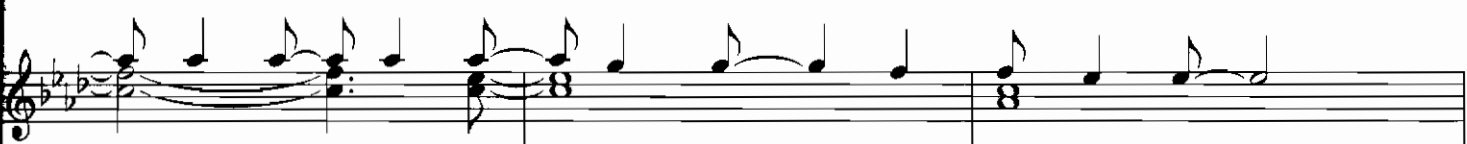
burn - ing bright. —  
 ob - vi - ous. —  
 gone for good. —



Past the o - pen win - dows on the dark - er streets, where un -  
And the lights go down and they dance real close, and for  
Then you walk to the win - dow and stare at the moon rid -





- seen an - gry voic - es flash and chil - dren cry. \_\_\_\_  
one brief in - stant they pre - tend they're safe and warm. \_\_\_\_  
- ing high and lone - some through a star - lit sky. \_\_\_\_



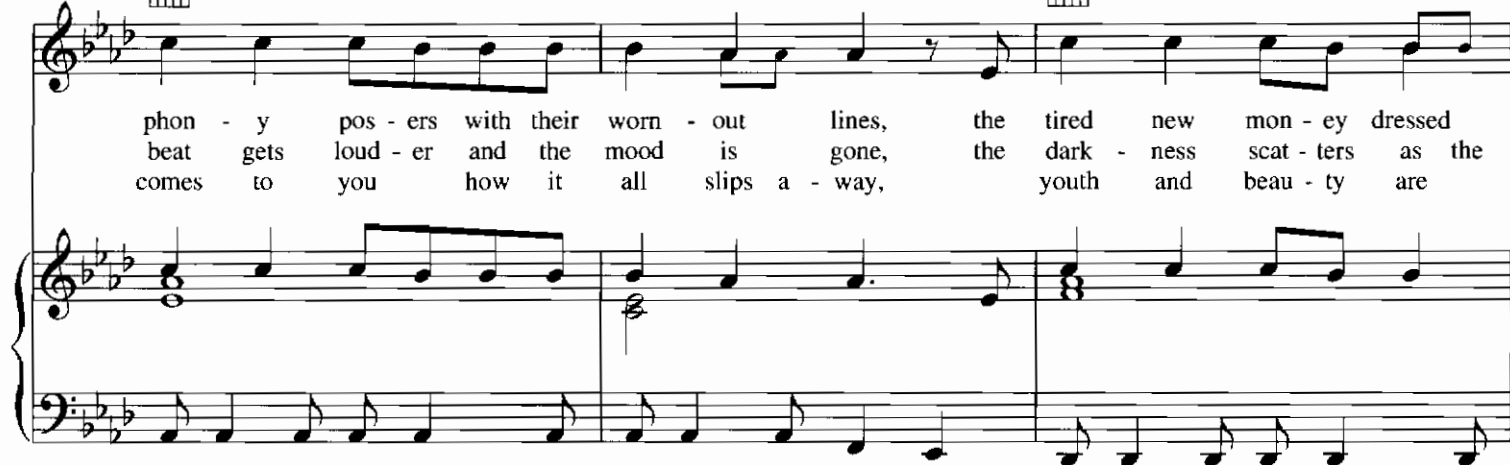
Past the  
Then the  
And it




Ab  4fr

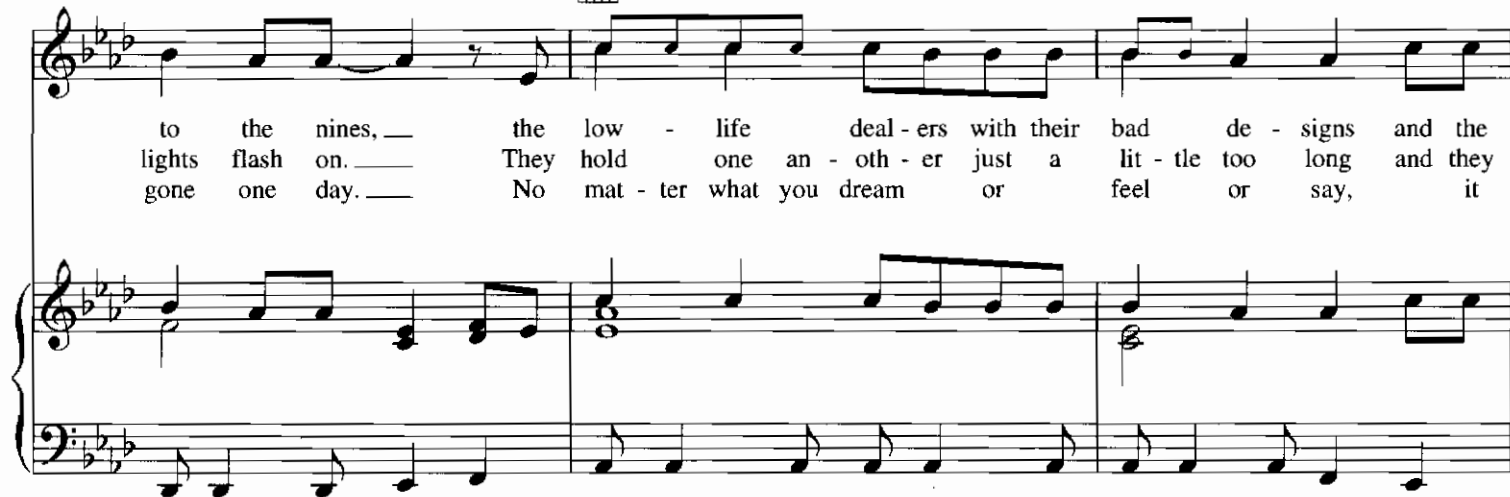
Dbmaj7  4fr


phon - y pos - ers with their worn - out lines, the tired new mon - ey dressed  
 beat gets loud - er and the mood is gone, the dark - ness scat - ters as the  
 comes to you how it all slips a - way, youth and beau - ty are




Ab  4fr


to the nines, — the low - life deal - ers with their bad de - signs and the  
 lights flash on. — They hold one an - oth - er just a lit - tle too long and they  
 gone one day. — No mat - ter what you dream or feel or say, it



Dbmaj7  4fr

Eb 

dil - et - tantes — with their o - pen minds. You're out on the town,  
 move a - part — and then move on. On to the street,  
 ends in dust — and dis - ar - ray. Like wind on the plains,



Fm Eb/F Fm Db

safe in the crowd, on to the next, sand through the glass, read - y to go safe in the knowl-edge that they tried, waves rol-ling in with the tide. Search-ing the eyes, Fak - ing the smile, Dreams die hard and we

look - ing for clues, hid - ing the pain, watch them e - rode but we can - not be de - nied.

Ab/C Eb Ab

look - ing for clues, there's no way you can hide. hid - ing the pain, nev - er sat - is - fied. watch them e - rode but we can - not be de - nied.

The fire in - side. The fire in - side. The fire in - side.

Well, you've Fire in -

Dbmaj7

Well, you've Fire in -

To Coda 1 2

Well, you've Fire in -

Well, you've Fire in -

Well, you've Fire in -

Well, you've Fire in -



side.

Musical notation for the first system, including vocal line and piano accompaniment.



Repeat as desired

(Piano solo-ad lib.)

Musical notation for the second system, including piano solo and accompaniment.

Last time

D.S. al Coda

CODA

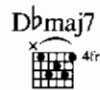


Musical notation for the 'Last time' section, including vocal line and piano accompaniment.

Now, the

Musical notation for the 'CODA' section, including vocal line and piano accompaniment.

Fire in side.



Repeat and Fade

Musical notation for the 'Repeat and Fade' section, including vocal line and piano accompaniment.

Fire in -



# GET OUT OF DENVER

Words and Music by  
BOB SEGER

## Driving Rock

N.C.

*ff*



I still re - mem - ber it was au - tumn and the moon was shin - in'. My Six - ty Cad - il - lac was



roll - in' through Ne - bras - ka whin - in', Do - in' a hun - dred twen - ty, man, the fields was bend - in' o - ver.

A

Head - in' out for the moun - tains know - in' we was trav - 'lin' fur - ther.

Musical notation for the first system, including a guitar chord diagram for A major and a 7-measure rest.

E

All the fires were blaz - in' and the spin - nin' wheels were turn - in', turn - in'.

Musical notation for the second system, including a guitar chord diagram for E major and a 7-measure rest.

A

Had my girl be - side me broth - er, broth - er she was burn - in', burn - in'.

Musical notation for the third system, including a guitar chord diagram for A major and a 7-measure rest.

Up walked a Bap - tist preach - in' south - ern funk - y school teach - er.  
The rain kept driv - in' but the Cad - dy kept on burn - in' rub - ber.

Musical notation for the fourth system, including a 7-measure rest.

She had a line on some - thin' heav - y but we could - n't reach her.  
 We kept on driv - in' till we ran in - to some fog cov - er.

**D**

We told her that we need - ed some - thin' that would get us go - in'.  
 We could - n't see a thing but some - how we just kept on go - in'.

**A**

She pulled out all she had and laid it on the count - er show - in'.  
 We kept on driv - in' all night long and then in - to the morn - in'.

**E**

All I had to do was lay my mon - ey down and pick it up. The  
 Fog it fin - 'ly lift - ed when we looked to see where we was at. We're

A

cops came bust - in' in and man we lit out in a pick - up truck. }  
 star - in' at a Col - o - rad - o state po - lice - man troop - er cat. }


Go, get out of Den - ver. { Bet - ter go, go }  
 He said, "Go, go" }

D

get out of Den - ver. Bet - ter go, \_\_\_\_\_ get out of Den - ver. Bet - ter

A E

go, go, get out of Den - ver 'cause you look just like a Com-mie and you

To Coda 

might just be a mem-ber. Bet - ter get out of Den-ver. Bet - ter get out of Den-ver. Well —



— red lights were flash-in' and the sir - ens were a scream-in', scream-in'. We had to pinch each oth - er



just to see if we was dream-in'. Made it to Love-land Pass in un - der less than half and hour. —



Lord, it start-ed drizz-lin' and it turned in - to a thun - der show - er. —

*(Instrumental solo)*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps (F# and C#). The treble staff contains a series of chords, and the bass staff contains a melodic line.

Second system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps (F# and C#). Includes guitar chord diagrams for D and A. The treble staff shows chords corresponding to the diagrams, and the bass staff shows a melodic line.

Third system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps (F# and C#). Includes a guitar chord diagram for E. The treble staff shows chords corresponding to the diagram, and the bass staff shows a melodic line.

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps (F# and C#). Includes a guitar chord diagram for A. The treble staff shows chords corresponding to the diagram, and the bass staff shows a melodic line.

D

A

E

A

D.S. al Coda

CODA

get out of Den-ver. Bet - ter

go, go. get out of Den-ver. Bet - ter go, — go.

get out of Den-ver. Bet - ter go, get out of Den-ver. Bet - ter

D

go, go, get out of Den-ver'cause you look just like a Com-mie and you

A E

might just be a mem - ber. Bet - ter get out of Den - ver. Bet - ter go.

A N.C. A7



# FORTUNATE SON

Words and Music by  
J.C. FOGERTY

Moderate Rock  
N.C.

G5 3fr \* F5 C5 3fr

Some folks are born — made — to wave the flag. Ooh, — they're red white and blue. —  
Some folks are born — sil - ver spoon in hand. Lord, — don't they help them - selves, —

G5 3fr F5

— now. — And when — the band — plays "Hail — To The Chief,"  
And when — the tax — man comes — to the door,

Original key: G<sup>b</sup> major. This edition has been transposed up one half-step to be more playable.


\*Vocal written at pitch sung.


C5  3fr


G5  3fr

ooh, — they point the can - non at you — Lord. — }  
 Lord, — the house looks like — a rum-mage sale, yeah. — } It ain't me. —



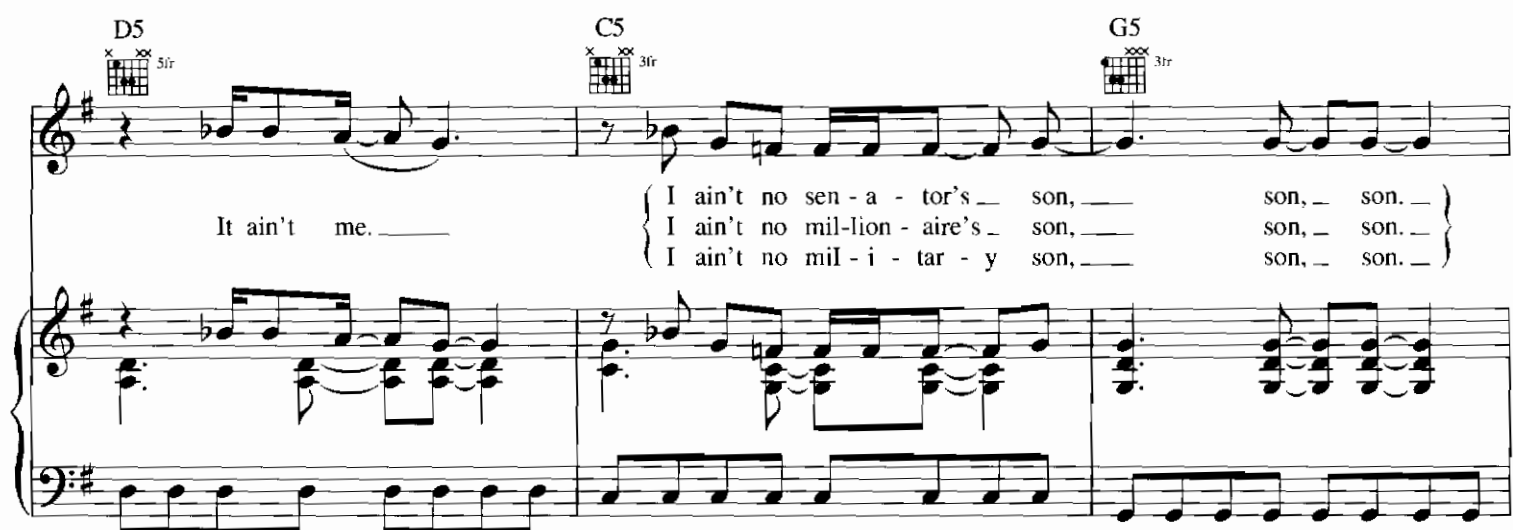
D5  5fr

C5  3fr

G5  3fr

It ain't me. —

{ I ain't no sen - a - tor's — son, — son, — son. — }  
 { I ain't no mil-lion - aire's — son, — son, — son. — }  
 { I ain't no mil - i - tar - y son, — son, — son. — }



D5  5fr

C5  3fr

It ain't me. — It ain't me. —

{ I ain't no for-tu - nate — one, — }  
 { I ain't no for-tu - nate — one, — }  
 { I ain't no for-tu - nate — one. — }



G5  3fr

To Coda  N.C.

no. —  
 no, — no.



G5 3fr

F5 3fr

Yeah, — some folks in-her - it star — span - gled eyes.

C5 3fr

G5 3fr

Ooh — they send you down to war. — — — — — And when you ask — 'em, "How —

F5 3fr

C5 3fr

G5 3fr

— much should we give?" Ooh, — they on - ly an - swer, "More, — more, — more, more."

D.S. al Coda

## CODA

It ain't me. — It ain't me. — I ain't no for-tu - nate — one, —

D5 5fr C5 3fr

— one, — one. — It ain't me. — It ain't me. —

G5 3fr D5 5fr

I ain't no for - tu - nate — son, — son, — son. —

C5 3fr G5 3fr

I ain't no for - tu - nate — son. —

D5 5fr C5 3fr G5 3fr



I ain't no for - tu - nate - son, -



son. — It ain't me. — It ain't me. —



It ain't me. —



It ain't me. —

# HOLLYWOOD NIGHTS

Words and Music by  
BOB SEGER

Moderately bright Rock beat

E5  
2fr

A/E

D/E  
2fr

E  
7fr

E5  
2fr

A/E

She stood there, bright as the sun, on that Cal - i - for - nia coast.  
He'd head - ed west 'cause he felt that a change would do him good.

D/E  
2fr

He was a mid - west - ern boy on his  
See some old friends, good for the

E



E5



own.  
soul.

She looked at  
She had been

A/E



him with those soft eyes, so in - no - cent and blue.  
born with a face that would let her get her way.

D/E




E






He knew right then he was too far from home.  
He saw that face and he lost all con - trol.

A/E  D/E  2fr

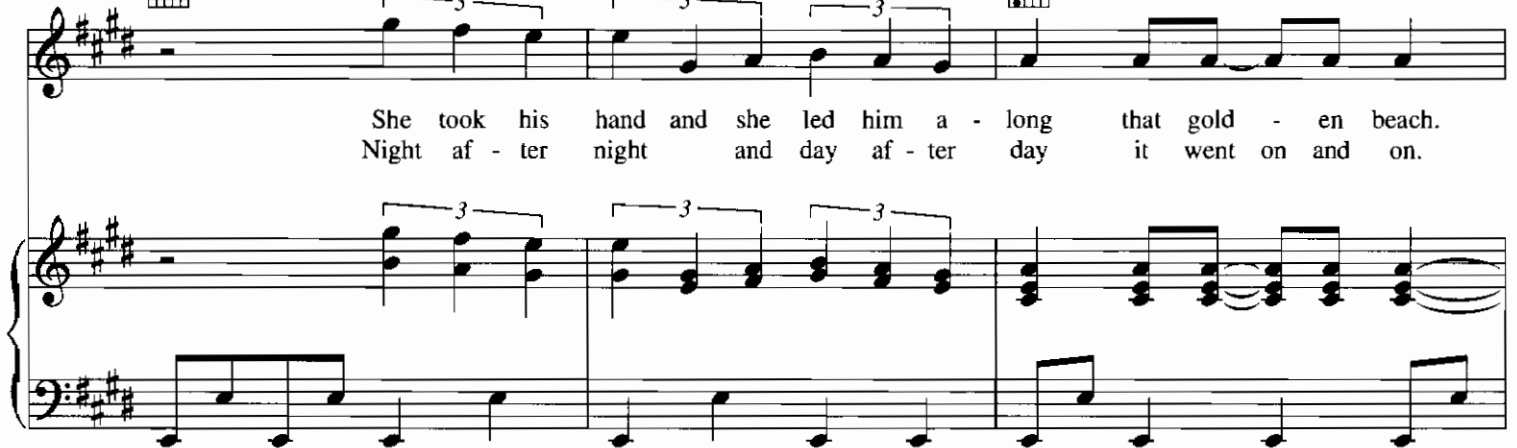




E  7fr



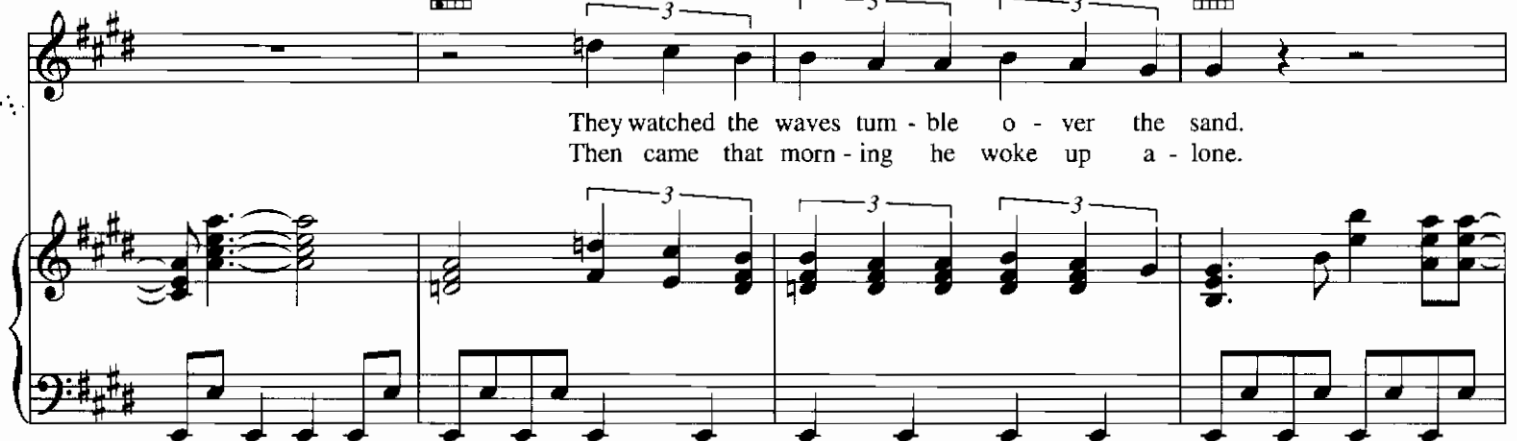
E5  2fr A/E 

She took his hand and she led him a - long that gold - en beach.  
Night af - ter night and day af - ter day it went on and on.



D/E  2fr E  7fr

They watched the waves tum - ble o - ver the sand.  
Then came that morn - ing he woke up a - lone.





E5  


They drove for miles and miles — up those  
 He spent all night star - ing down at the

A/E  


D/E  


twist - ing, turn - ing roads.  
 lights of — L. A.,

High - er and  
 won - der - ing

E  


E5  


high - er and high - er they climbed.  
 if he could ev - er go home.

And those Hol -  
 And those Hol -

A/E  


(D.S.) - ly - wood nights  
 - ly - wood nights

in those Hol - ly - wood hills:  
 in those Hol - ly - wood hills:

D/E



she was look - ing so right in her dia -  
it was look - ing so right. It was giv -

E



E5



- monds and frills. Oh, those big — cit - y nights —  
- ing him chills. Oh, those big — cit - y nights —

A/E



in those high, — roll - ing hills, — a -  
in those high, — roll - ing hills, — a -

D/E





E




To Coda ⊕

1

bove all the lights, she had all — of her skills.  
bove all the lights with a pas - sion that kills.

D  A 




E5  2fr





2


D.S. al Coda  
(Verse 1)


And those Hol -

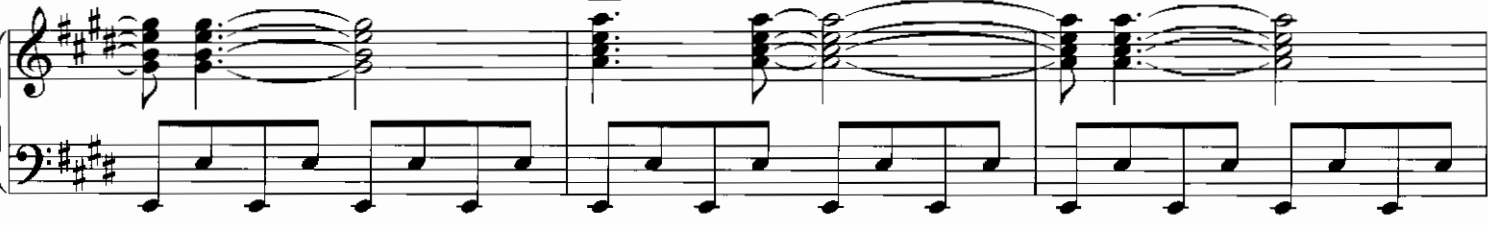



CODA 


E5  2fr




A/E 



D/E  2fr

E  7fr

Repeat and Fade



# THE HORIZONTAL BOP

Words and Music by  
BOB SEGER

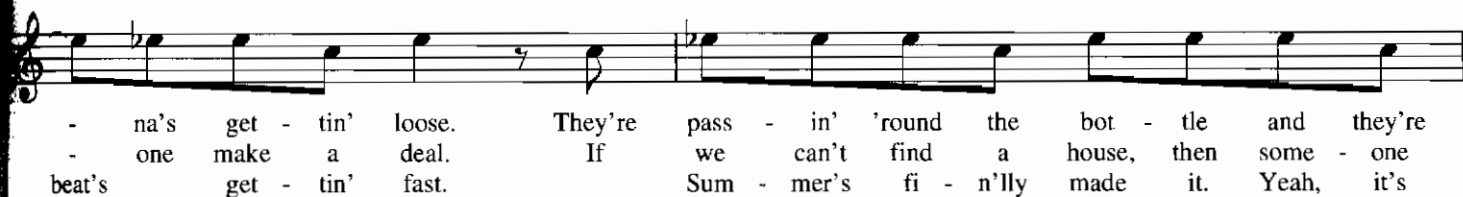
Moderately (♩ =  $\overset{\frown}{\text{3}} \overset{\frown}{\text{3}}$ )

C

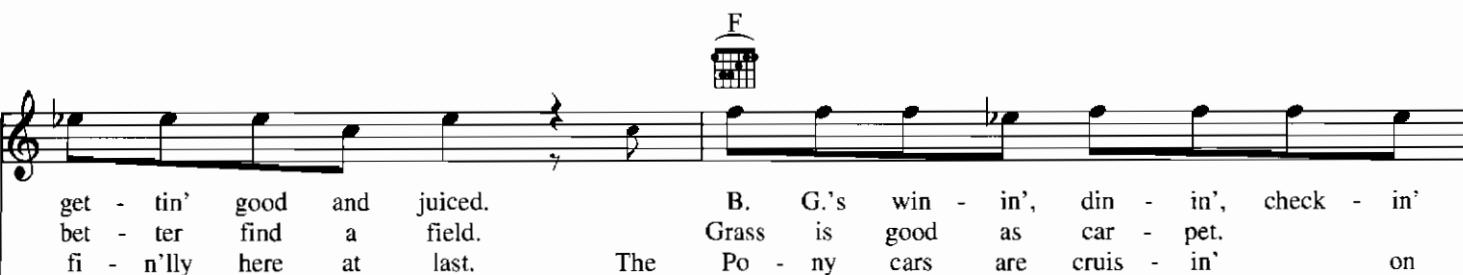
C

1. Wal - ly's get - tin' anx - ious, think - in' 'bout to - night. Bruce is all spiff - y look - in',  
2. Some - one bring the rec - ords. Some - one get the brew. Some - one get a house. Bud - dy,  
3. *Sax solo*  
4. *Guitar solo*  
5. fill - in' up the cor - ners. They're fill - in' up the streets. You can feel the ten - sion. You can

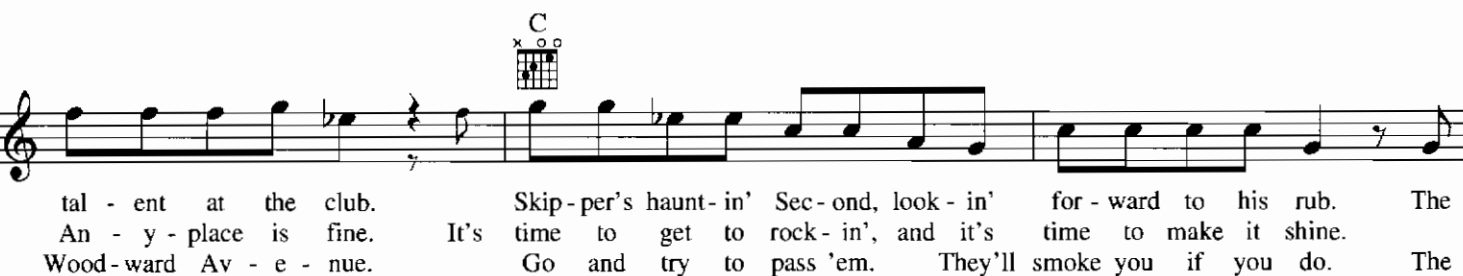
wick - ed look - in' right. Ed - die's get - tin' spruced and Don -  
we'll know what to do. Some - one tell the la - dies. Some -  
al - most feel the heat. The mu - sic's get - tin' loud - er. The



- na's get - tin' loose. They're pass - in' 'round the bot - tle and they're  
 - one make a deal. If we can't find a house, then some - one  
 beat's get - tin' fast. Sum - mer's fi - n'ly made it. Yeah, it's

get - tin' good and juiced. B. G.'s win - in', din - in', check - in'  
 bet - ter find a field. Grass is good as car - pet.  
 fi - n'ly here at last. The Po - ny cars are cruis - in' on





tal - ent at the club. Skip - per's haunt - in' Sec - ond, look - in' for - ward to his rub. The  
 An - y - place is fine. It's time to get to rock - in', and it's time to make it shine.  
 Wood - ward Av - e - nue. Go and try to pass 'em. They'll smoke you if you do. The

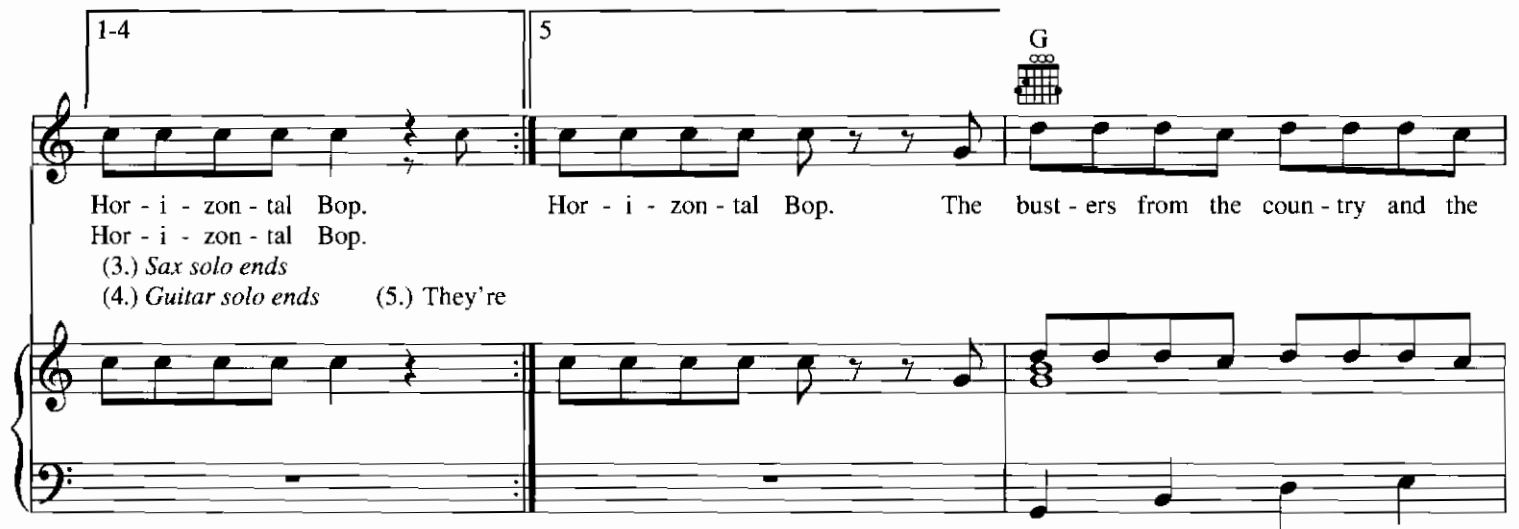




bust - ers from the coun - try and the hit - ters from the shop: Ev - 'ry - bod - y wants to do the  
 Tell 'em we'll be danc - in', danc - in' till we drop. It's time to get down and do the  
 whole town's shak - in' from the bot - tom to the top. Ev - 'ry - bod - y wants to do the



1-4 5 



Hor - i - zon - tal Bop. Hor - i - zon - tal Bop. The bust - ers from the coun - try and the  
 Hor - i - zon - tal Bop.  
 (3.) *Sax solo ends*  
 (4.) *Guitar solo ends* (5.) They're



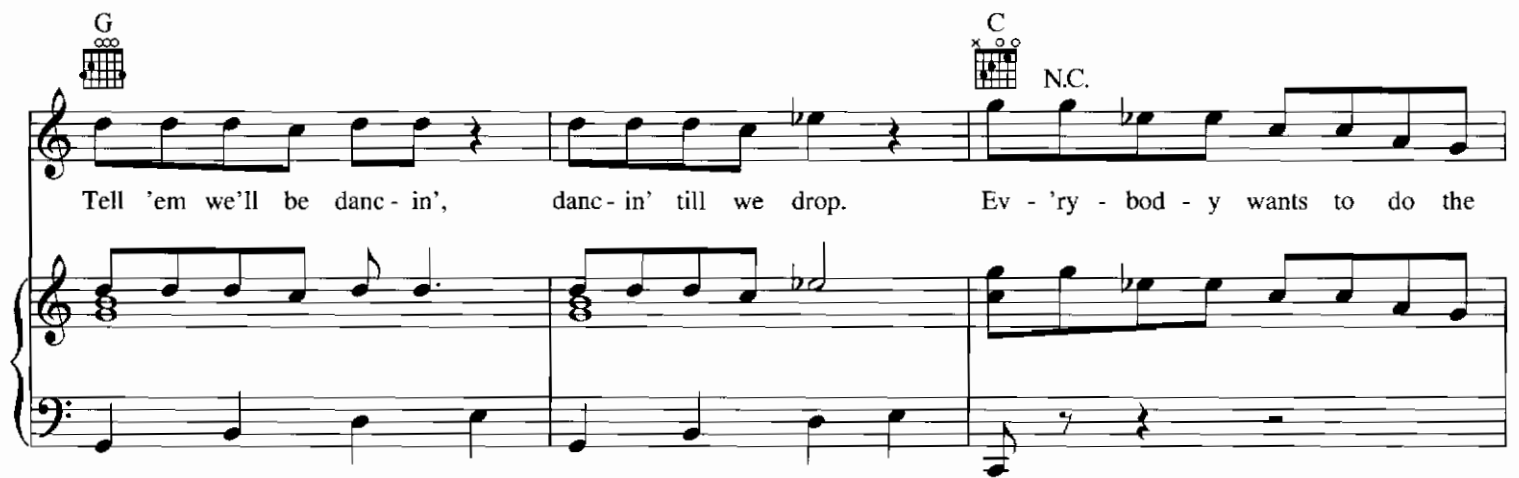
 N.C.


hit - ters from the shop: ev - 'ry - bod - y wants to do the Hor - i - zon - tal Bop.



  N.C.

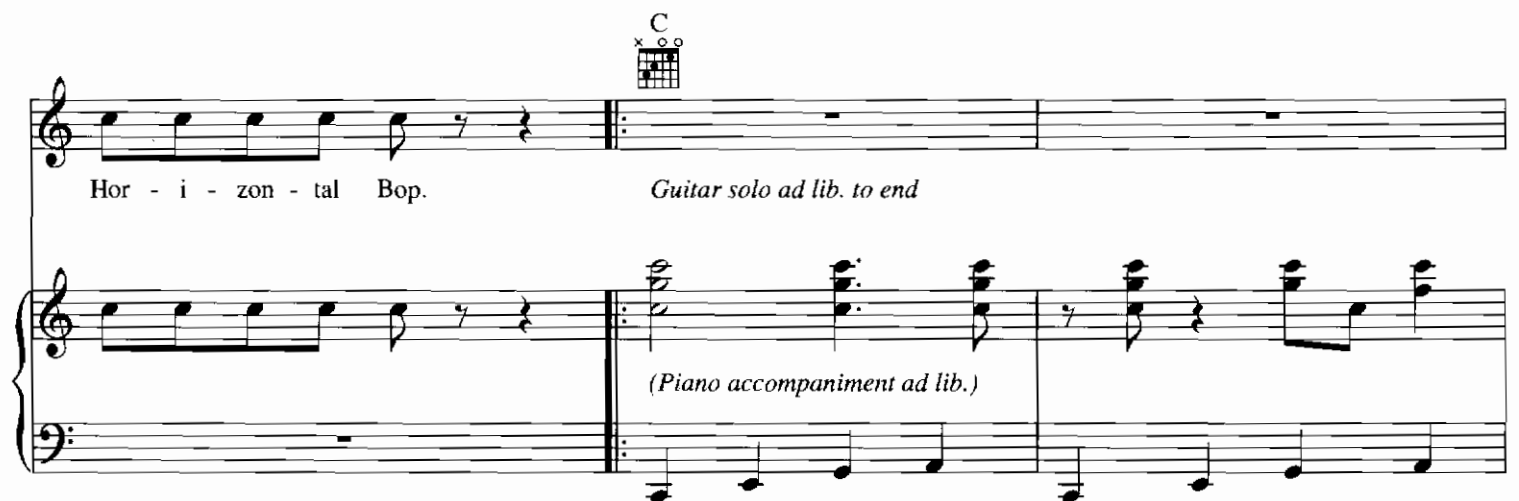
Tell 'em we'll be danc - in', danc - in' till we drop. Ev - 'ry - bod - y wants to do the





Hor - i - zon - tal Bop. *Guitar solo ad lib. to end*

*(Piano accompaniment ad lib.)*



Play 4 times ad lib.



Play 4 times ad lib.

(Solo continues)



(Solo continues)



Play 4 times ad lib.



(Solo continues)

(Solo continues)

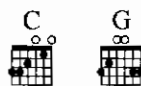
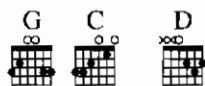
1-3

4

# IN YOUR TIME

Words and Music by  
BOB SEGER

## Moderate March



In your

*mf*



time, the in - no - cence will fall a - way. In your  
waves will crash a - cross your south - ern capes. Mas - sive  
*Instrumental solo*  
all the dead ends and the les - sons learned. Af - ter



time the mis - sion bells will toll. Oh, all a - long  
storms will reach your east - ern shores. Fields of green  
all the stars have turned to stone. There'll be peace



C G C

the cor - ri - dors and riv - er - beds. There'll be  
 will tum - ble through your sum - mer days, by de -  
 a - cross the great un - bro - ken void. All be -

last time To Coda

D C G C

1, 3

sign in your time. Tow'r - ing  
 sign in your Af - ter  
 nign in your *End solo*

2

G D/F# Em G/D

time. Feel the wind and set your - self the bold -

C G D/F# Em G/D

- er course. Keep your heart as o - pen as a shrine

This system contains the first four measures of the piece. The guitar part features chords C, G, D/F#, Em, and G/D. The vocal line begins with the lyrics '- er course. Keep your heart as o - pen as a shrine'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D.S. al Coda

C G/B D G C

you'll sail the per - fect line.

This system contains the next four measures. The guitar part features chords C, G/B, D, G, and C. The vocal line continues with the lyrics 'you'll sail the per - fect line.'. The piano accompaniment continues with the same rhythmic pattern as the first system.

## CODA

G C D

time. You'll be fine in your

This system contains the first four measures of the Coda. The guitar part features chords G, C, and D. The vocal line begins with the lyrics 'time. You'll be fine in your'. The piano accompaniment continues with the same rhythmic pattern.

C G

time.

This system contains the final four measures of the piece. The guitar part features chords C and G. The vocal line begins with the lyrics 'time.'. The piano accompaniment concludes with a final chord in the right hand and a descending eighth-note line in the left hand.

# KATMANDU

Words and Music by  
BOB SEGER

Moderately  
N.C.

E5  
2fr

I think I'm go - ing to Kat -

*mf*

A

(2., 3.) - man - du, — that's real - ly, real - ly where I'm  
- man - du, — up to the moun - tains where I'm

E5  
2fr

B

go - ing to. — If I ev - er get out — of here, — }  
go - ing to. — Hey, if I ev - er get out — of here, — }

B7

E5

that's what I'm gon - na do. \_\_\_\_\_ K K K K K K Kat -

A

E5

- man - du, \_\_\_\_\_

{ I think that's real - ly where I'm go - ing to. \_\_\_\_\_  
 real - ly, real - ly where I'm go - ing to. \_\_\_\_\_  
 take me, ba - by, 'cause I'm go - ing with you. \_\_\_\_\_ }

B

B7

(1.-3.) If I ev - er get out \_\_\_\_\_ of here, \_\_\_\_\_ I'm goin' to Kat - man - du. \_\_\_\_\_

E5

To Coda  $\oplus$  N.C.

A

{ I got no kick a - gainst the West Coast, \_\_\_\_\_  
 I got no quar - rel with the mid - west \_\_\_\_\_ }



War - ner Broth - ers are such good hosts. \_  
the folks out there have giv - en me their best. \_

I raise my whis - key glass and  
I've lived there all my life, I've

B



give them a toast, \_  
been \_ their guest. \_

I'm sure they know it's true. \_  
I sure have loved it too. \_



I got no rap a - gainst the South - ern states. \_  
I'm tired of look - ing at the T V news. \_

Ev - 'ry time I've been there  
I'm tired of driv - ing hard and

E5





B



it's been great. \_  
pay - ing dues. \_

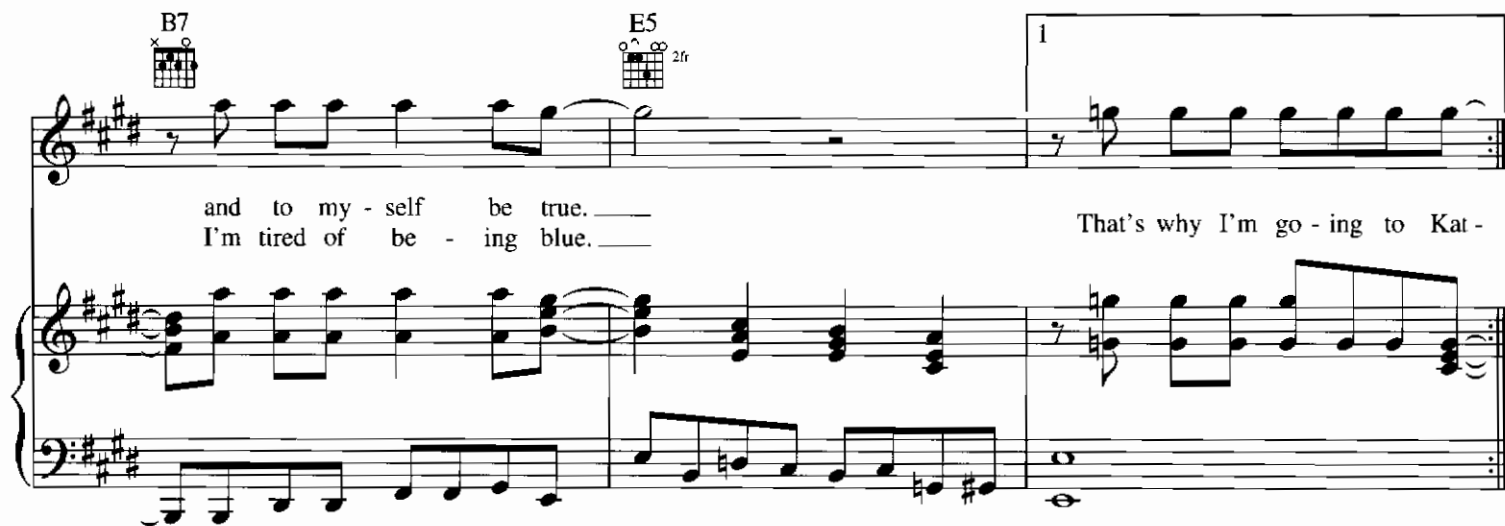
But now I'm leav - in' and I can't \_ be late, \_  
I fig - ure, ba - by, I got noth - ing to lose. \_


B7  E5  2fr

1

and to my - self be true. ———  
I'm tired of be - ing blue. ———



That's why I'm go - ing to Kat -

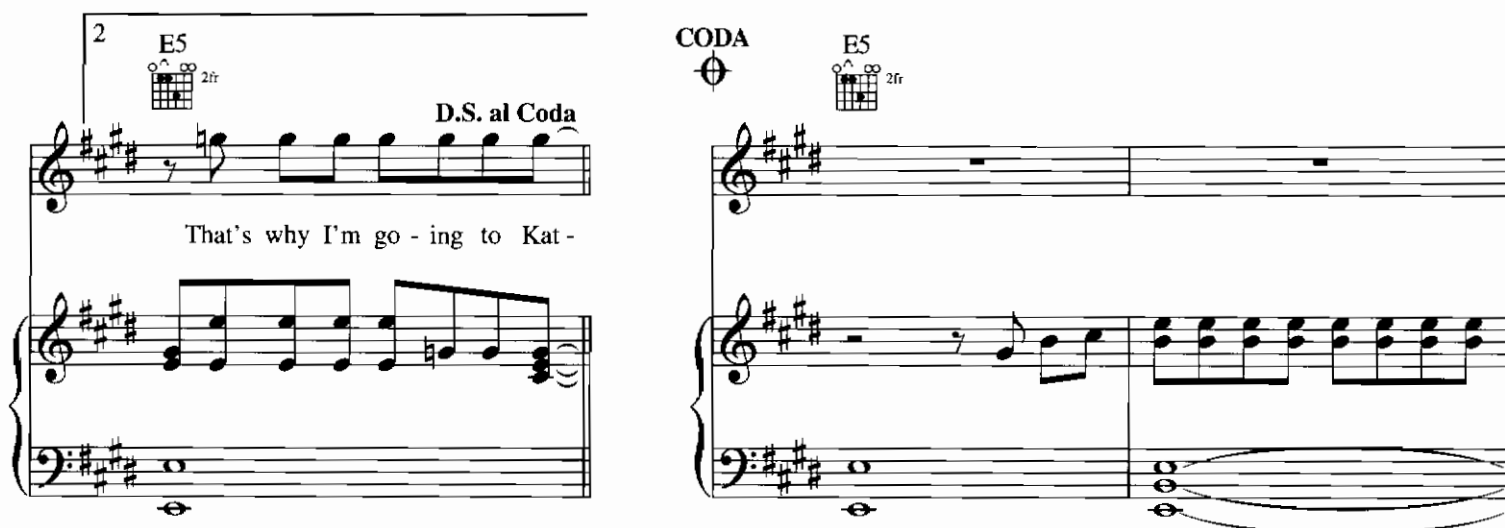
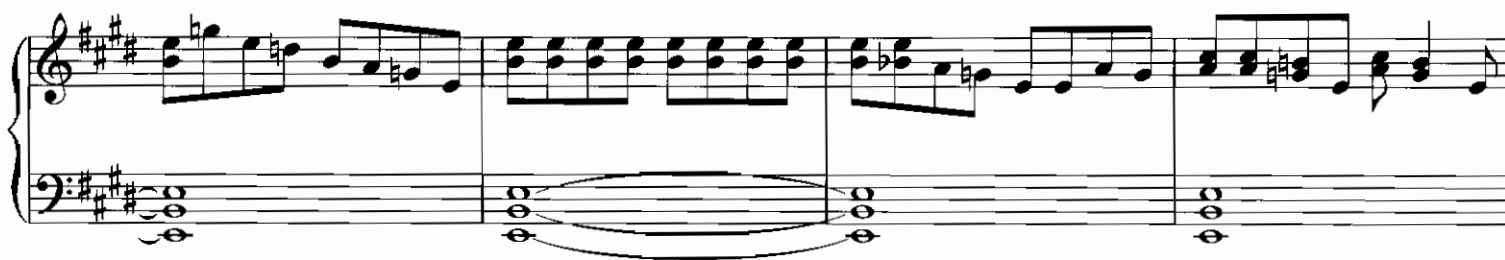


2 E5  2fr

D.S. al Coda

That's why I'm go - ing to Kat -

CODA  E5  2fr

F#m7  Gdim7  E/G# 






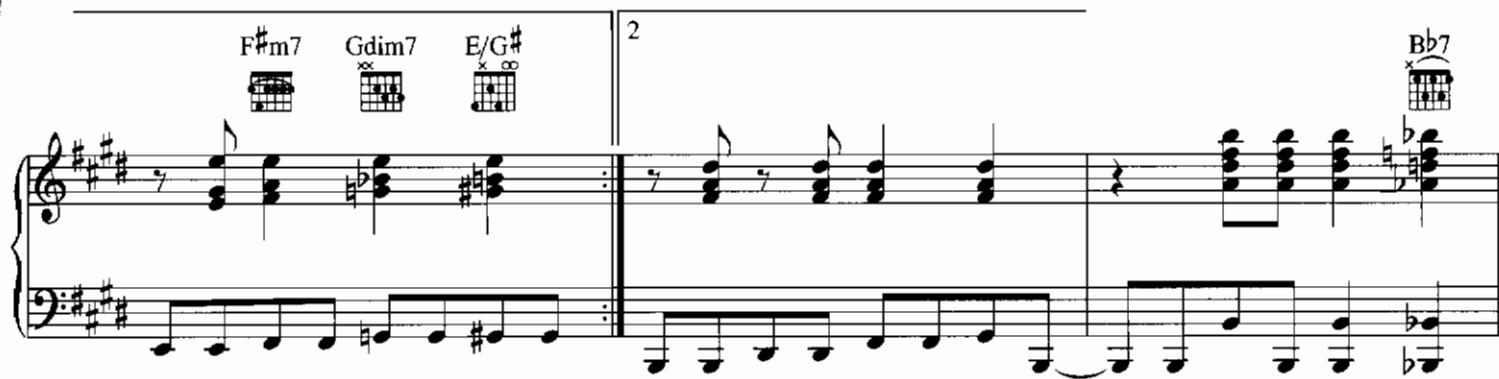
A7  E 


Instrumental solo


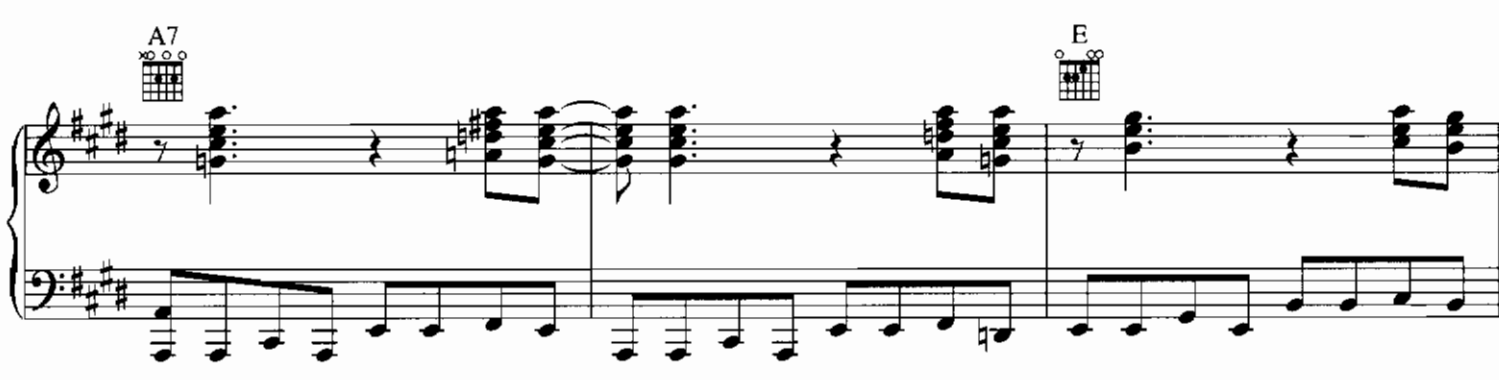


B7  


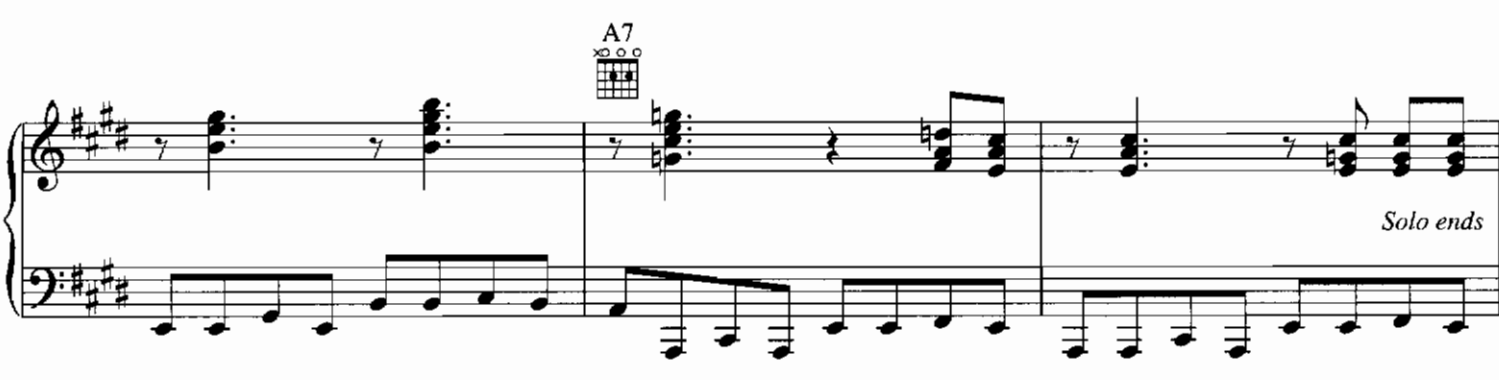
1 E 

F#m7  Gdim7  E/G#  2 

Bb7 

A7  

E 

A7  

Solo ends

E5  2fr 

A 

I ain't got noth - in' 'gainst the East Coast. \_

E5



You want some peo - ple, well, they got the most. — And New York Cit - y's like a

B



B7



E5



friend - ly ghost; — you seem to pass right through. —

A



I know I'm gon - na miss the U. S. A. — I guess I'll miss it ev - 'ry

E5



B



sin - gle day, — but no one loves me here an - y - way.



B7



E5



I know my plane is due, \_\_\_\_\_ the one that's go - ing to Kat -

A



E5



- man - du, \_\_\_\_\_ up to the moun - tains where I'm go - ing to. \_\_\_\_\_

B



B7



If I ev - er get out \_\_\_\_\_ of here, \_\_\_\_\_ that's what I'm gon - na do. \_\_\_\_\_

E5



A



K K K K K K Kat - man - du, \_\_\_\_\_



real - ly, real - ly, real - ly go - ing to. \_\_\_\_\_ If I ev - er get out.



\_\_\_\_\_ of here, \_\_\_\_\_ if I ev - er get out \_\_\_\_\_ of here, \_\_\_\_\_





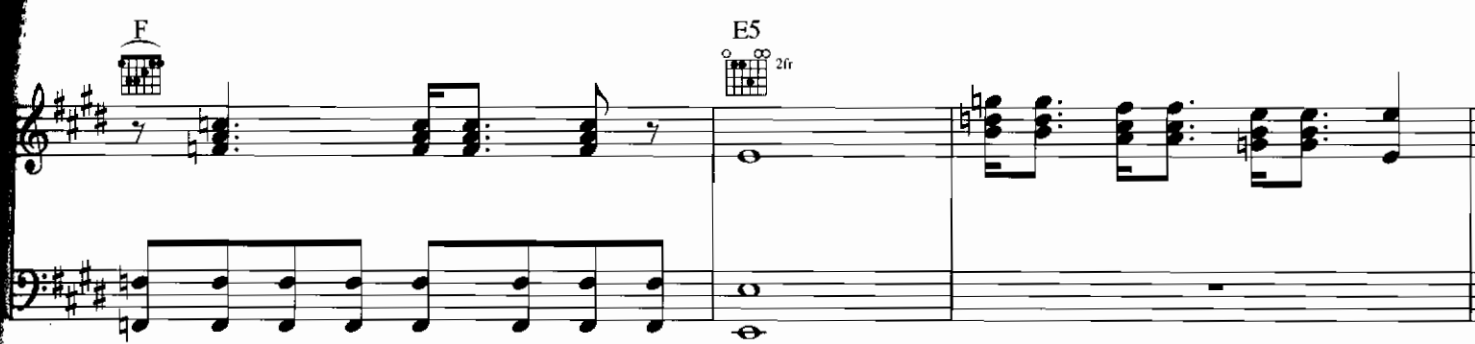
if I ev - er get out \_\_\_\_\_ of here, \_\_\_\_\_ I'm going to Kat - man - du.




G7  F#m7 

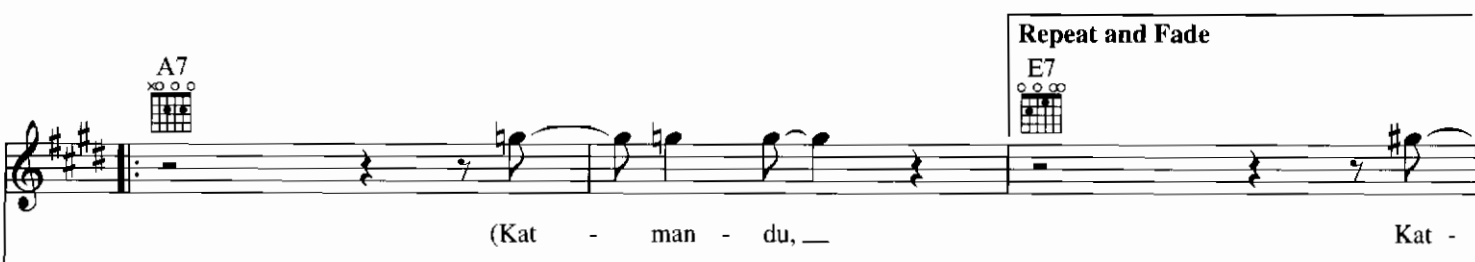



F  E5  2fr



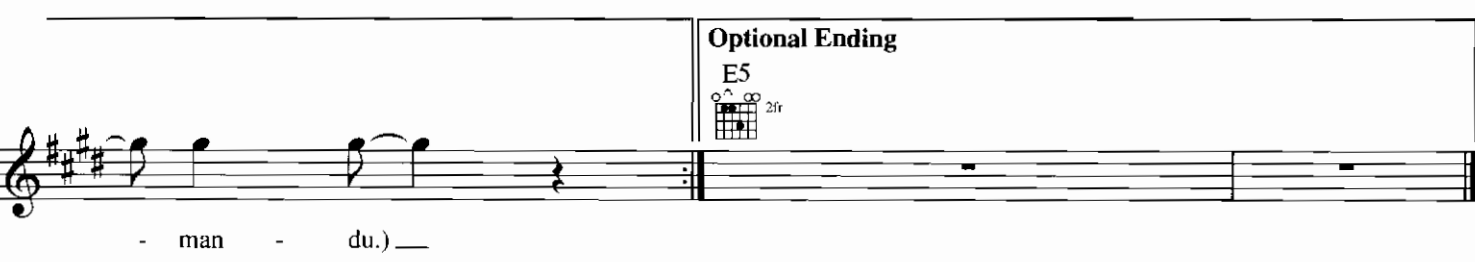
A7  **Repeat and Fade** E7 

(Kat - man - du, — Kat -




**Optional Ending** E5  2fr

- man - du.) —




# IT'S YOU

Words and Music by  
BOB SEGER

Easy Rock



mf




1. Just a - bout the time I think I've had it,  
2.,3. (See additional lyrics)



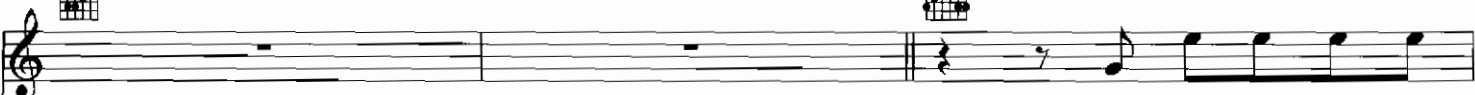
ev - ery - thing I've planned has fall - en through,



just a - bout the time — the whole — thing's crum - blin' in,



and I can't hold — it back no mat - ter what — I do. <sup>3</sup>



And just a - bout the



time — I feel — like scream - in'





and find - in' me a wall\_ to punch\_ right through, —

Gsus(sus2)



I look up and I — just can't\_ help

To Coda



smil - in', it's you.

1

2



I don't real - ly claim to un - der - stand \_\_\_\_\_ it,



I just know the way — you make — me feel. —



No one has to



tell me I'm a luck - y man,



no one has to tell me that — it's real.

D.S. al Coda

CODA





It's you.



I look



C/G  F 



up  
you (it's you) \_\_\_\_\_ and, hon-ey, it's you —

C/G  F  Repeat and Fade



\_\_\_\_\_ (it's you). \_\_\_\_\_ Oh, — it's

*Additional Lyrics*

2. You're the only reason I'm still here, girl,  
You're the only one who keeps me sane.  
Somethin' 'bout the way you've learned to calm me down,  
And see me through the anger and the pain.

And just about the time I'm standin' on the edge  
And searchin' for a light to see me through,  
I look up and I can see it shinin',  
It's you.

3. *Instrumental (16 bars)*  
And just about the time I think I've lost it  
I'm lookin' for a hole to crawl into,  
I look up and I just can't believe it,  
It's you.

*(Repeat and Fade)*  
Oh, it's you (*it's you*)  
Gettin' me through (*it's you*)  
Keepin' it new (*it's you*)

# LIKE A ROCK

Words and Music by  
BOB SEGER

**Ballad**

Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab Db/Ab

*mp*

Ab Db/Ab Ab Db/Ab Db

Stood there bold - ly, sweat-in' in the sun. \_ Felt like a mil-lion,

Gb(add2) Db

felt like num-ber one. \_ The height of sum-mer, I'd nev-er felt that strong, \_ like a

Ab Db/Ab Ab § Ab

rock. I was eight- een, D.S. (See additional lyrics)



did - n't have a care. \_

Work - in' for pea - nuts,



not a dime to spare, \_

but I was lean \_ and




sol - id ev - 'ry - where, \_

like a rock.

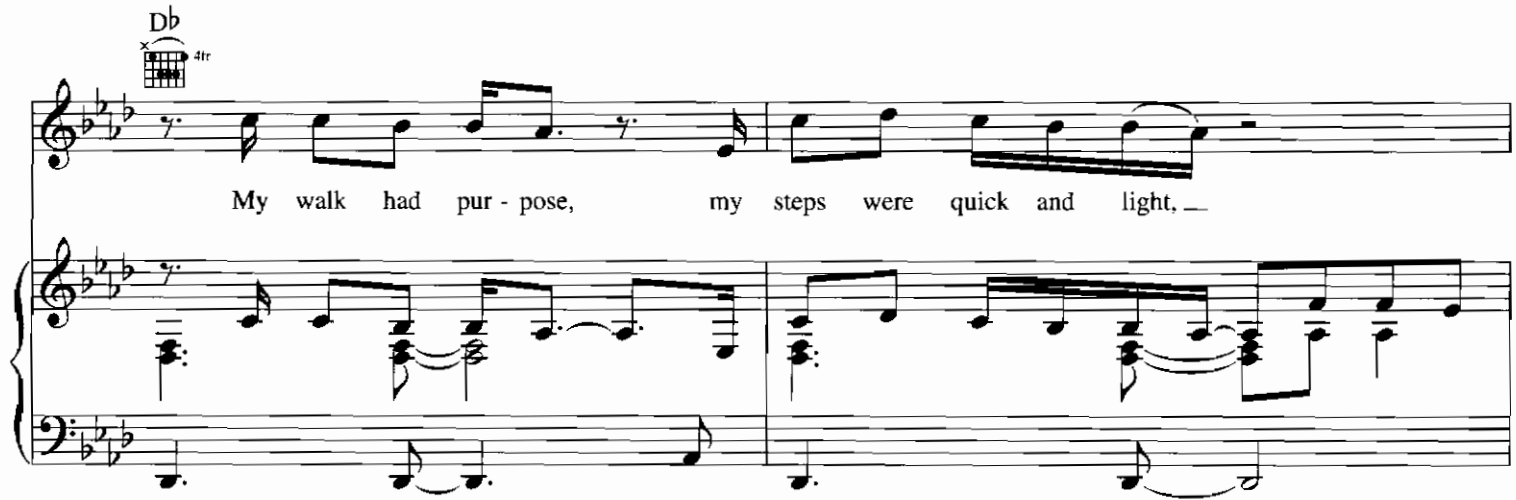




My hands were stead - y,

My eyes were clear and bright. \_


Db 


My walk had pur - pose, my steps were quick and light, —



Gb(add2)  Db  To Coda  Ab  Db/Ab 

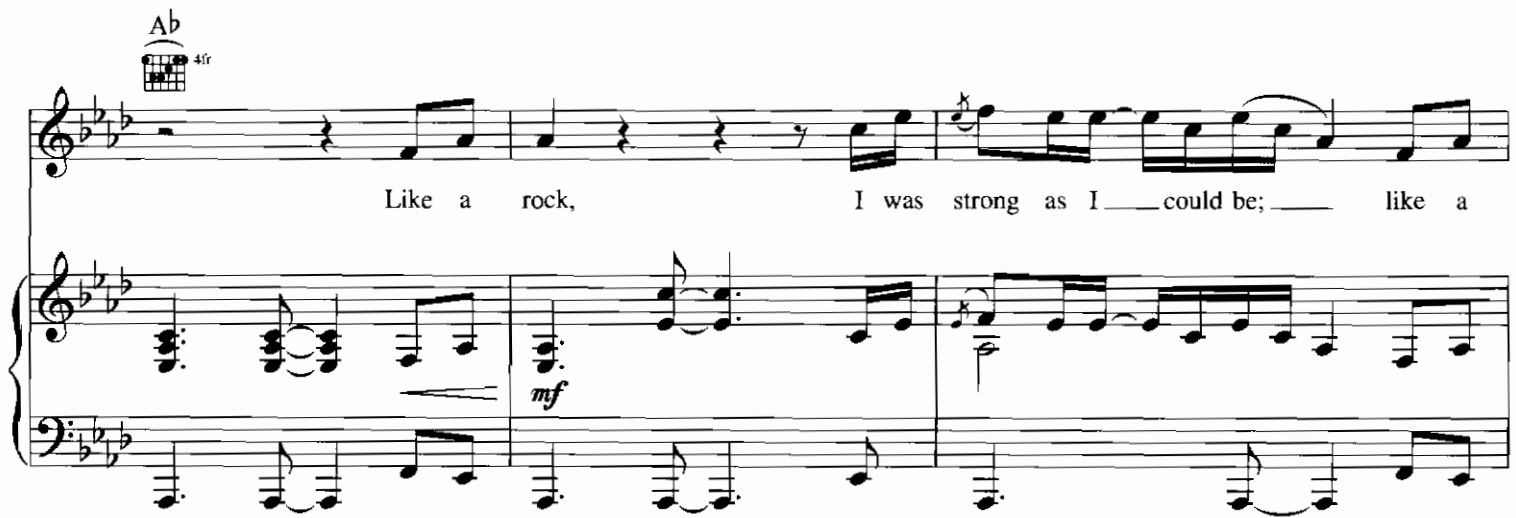
and I held firm — to what I felt — was right, — like a rock.



Ab 

Like a rock, I was strong as I — could be; — like a

*mf*



Db  Gb(add2) 

rock, noth-in' ev - er got — to me; — like a rock, I was





some-thin' to see, —

like a rock.

And I



stood — ar - row

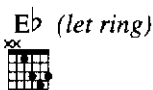
straight —

un - en - cum - bered by the weight — of all — these



hus-tlers and — their schemes; —

I — stood proud, — I stood tall, —



high — a - bove it all. —

I still — be - lieved — in my dreams. —

Ab 4fr Db Gb/Db

*ff*

Db Gb(add2) Db Ab Bbm/Ab

1 2 Ab (let ring) Ab Ab/Db

*mp*

Ab Ab/Db Ab Ab/Db Ab Ab/Db D.S. al Coda

CODA

Ab

call. I re - call like a rock, rock, the

*f*

stand - in' ar - row straight \_ like a rock,  
sun \_ up - on \_ my skin \_ like a rock,

charg - in' from the gate like a rock,  
hard \_ a - gainst the wind like a rock, I

car - ry - in' the weight like a rock. Oh, like a  
see my-self a - gain like a rock.

**Repeat and Fade  
(2nd time Guitar solo)**

*Additional Lyrics*

4. Twenty years now;  
Where'd they go?  
Twenty years;  
I don't know.  
I sit and I wonder sometimes  
Where they've gone.
5. And sometimes late at night,  
When I'm bathed in the firelight,  
The moon comes callin' a ghostly white,  
And I recall.

# LOCK AND LOAD

Words and Music by BOB SEGER,  
CRAIG FROST and TIM MITCHELL

Moderate Rock

**Bb5**  
x x x x x

**Eb5**  
x x x x 6fr

**Bb5**  
x x x x x

*ff*

**Eb5**  
x x x x 6fr

N.C.

**Bb5**  
x x x x x

**Eb5**  
x x x x 6fr

**Bb5**  
x x x x x

**Eb5**  
x x x x 6fr

Well I wish I had a

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system shows a guitar part with chords Bb5, Eb5 (6fr), and Bb5, and a piano part starting with a forte (ff) dynamic. The second system features a guitar part with an Eb5 (6fr) chord and a 'N.C.' (no chord) instruction, with the piano part continuing. The third system has a guitar part with a Bb5 chord and the piano part continuing. The fourth system includes guitar chords Eb5 (6fr), Bb5, and Eb5 (6fr), and a vocal line that begins with the lyrics 'Well I wish I had a'. The piano accompaniment throughout is a steady eighth-note bass line with chords.





nick - el times — I've seen for ev - 'ry time I fell and  
chanc - es dis - ap - pear. —



blamed some - bod y else. I'd  
hes - i - tate and watch them slip a - way. Like the



give a ton of mon - ey to the ones I've hurt and I'd  
time I fail to spend with the ones I love. And it's



still be sit - tin' pret - ty well. I've spent years los - in' touch with what's right  
gone as sure as yes - ter - day. All these us - ers and fak - ers, big

Musical notation for the final system, including piano accompaniment and vocal lines.



and what's real, caught up in these mis-sions of my own. — And you're  
time tak - ers, man - i - pu - lat - ing ev - 'ry - one they see. I get



tell - in' me \_ you think I've done so damn well — while we're sit-tin' here \_ a thou - sand miles from  
caught up in \_ their schemes and their use-less dreams. \_ And the on - ly one \_ I have to blame is

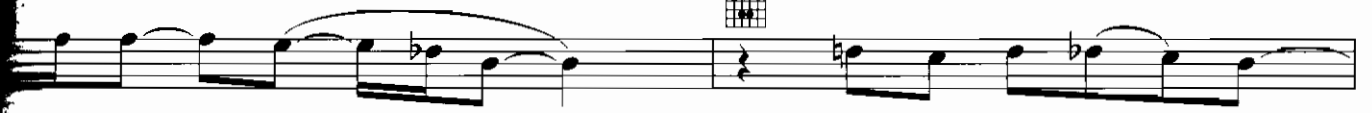


home. But there's a hole in your wis - dom. A  
me. I get turned 'round and twist - ed, The  
o - cri - ty's eas - y.



hole in your sky. — Two holes in your head where the light's sup - posed \_  
pulled left and right. — I can see where I'm go - in' but I can't \_  
good things take time. — The great need com - mit - ment right \_

Bb5



to get by.  
see the light.  
down the line.

Time to lock and load.  
Time to lock and load.  
Time to lock and load.



Eb5 6fr

Bb5

Eb5 6fr



Time to get control.  
Come in from the cold.  
Come in from the cold.



Bb5

Eb5 6fr

To Coda N.C.


Time to search the soul and start a gain.  
Take a diff-'rent road and start a gain.  
Pay these debts I owe and start a gain.




So many

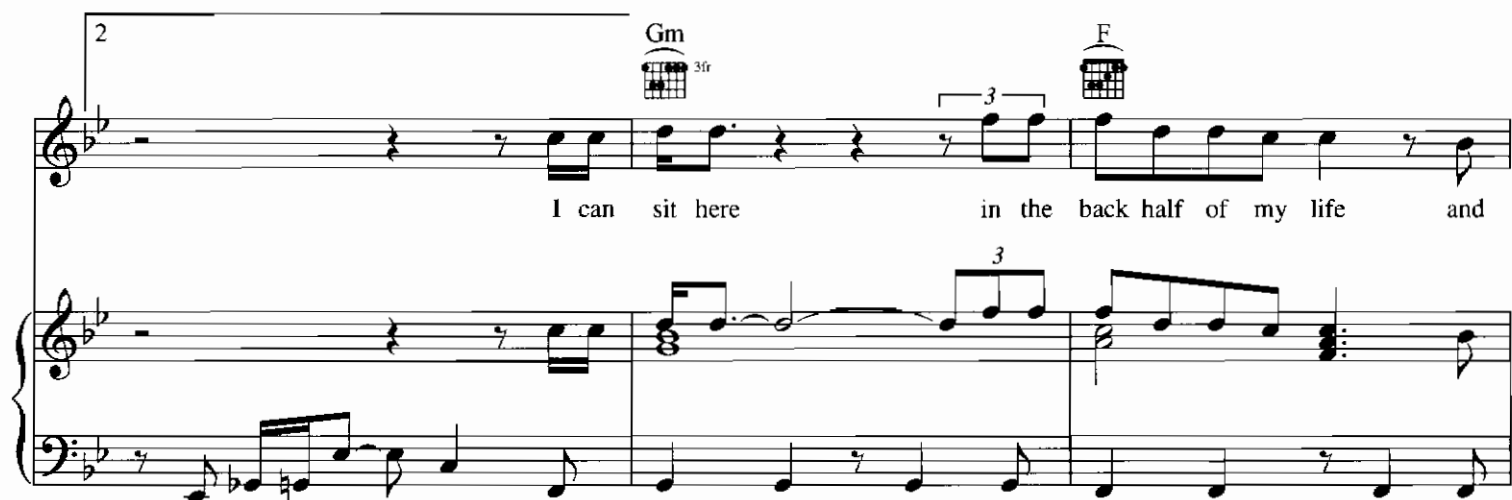



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
Gm  3fr


F 

I can sit here in the back half of my life and

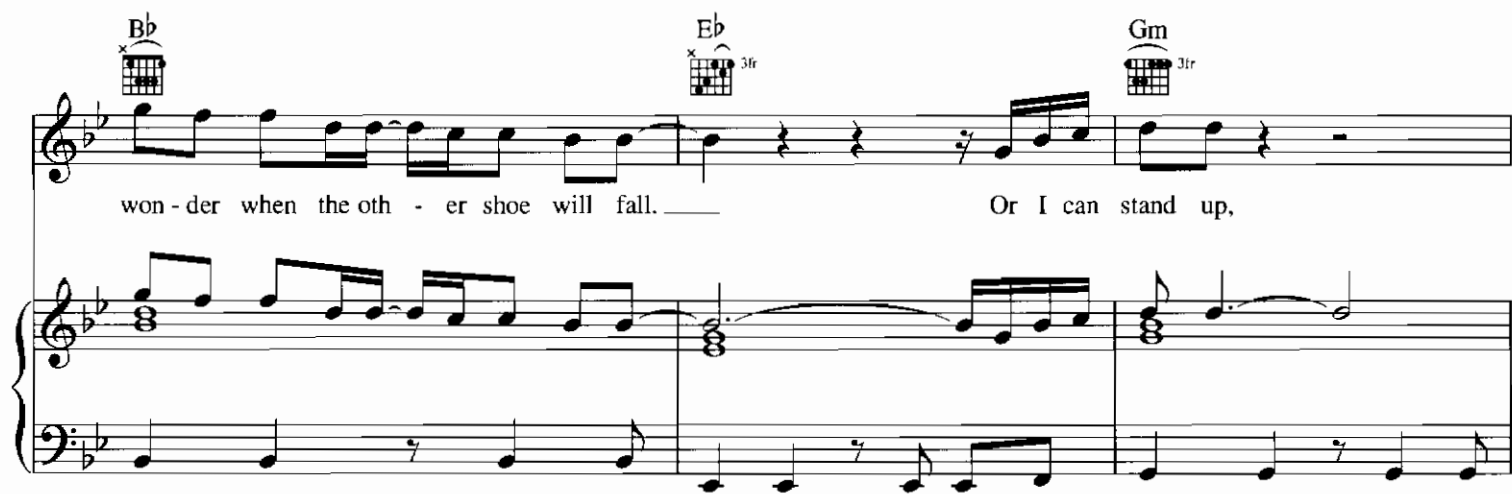



Bb  x


Eb  3fr

Gm  3fr


won - der when the oth - er shoe will fall. Or I can stand up,





Eb  x 3fr

Bb  x

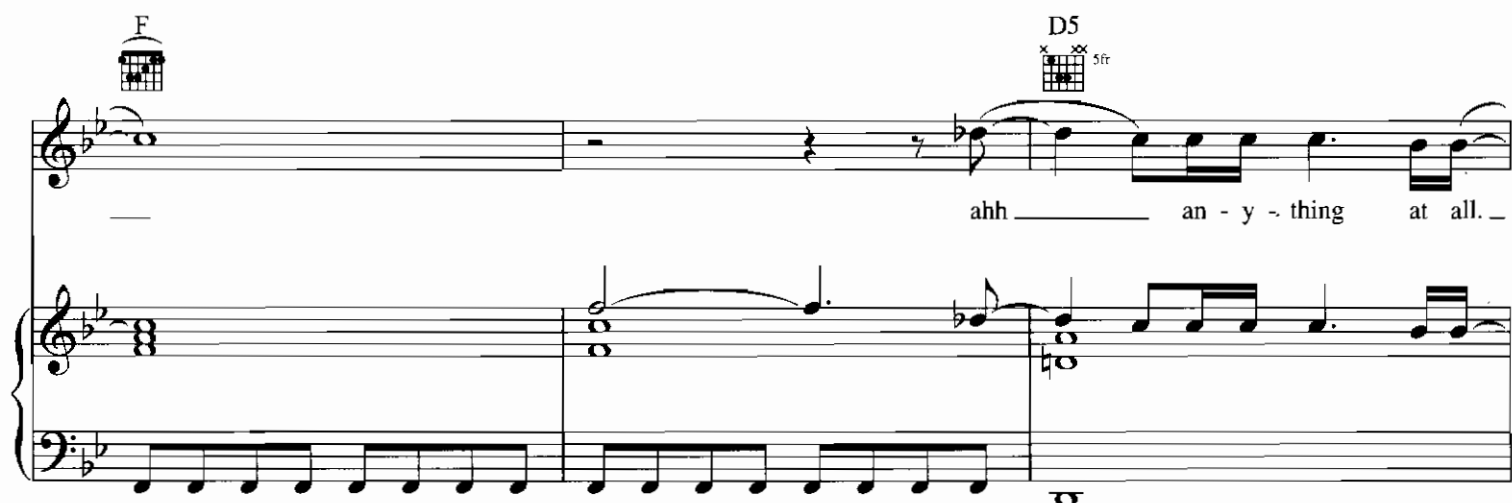
point my - self home and see if I've learned an - y - thing at all,



F 

D5  5fr

ahh an - y - thing at all.



E $\flat$ 5



B $\flat$ 5



Ooh, ooh. —

B $\flat$ 5



E $\flat$ 5



Play 3 times

B $\flat$ 5



*Instrumental solo*

E $\flat$ 5



D.S. al Coda

Med - i -

CODA

B $\flat$ 5



E $\flat$ 5



B $\flat$ 5



E $\flat$ 5



Ahh, I've been down this road.

Bb5 Eb5 Bb5

I've seen things get old. Time to get con - trol -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major. The vocal line begins with a 7/8 time signature. Chord diagrams for Bb5, Eb5 (6fr), and Bb5 are provided above the vocal staff. The lyrics are "I've seen things get old. Time to get con - trol -".

Eb5 Bb5

and start it all a - gain.

The second system continues the vocal line and piano accompaniment. The vocal line has a 7/8 time signature. Chord diagrams for Eb5 (6fr) and Bb5 are provided above the vocal staff. The lyrics are "and start it all a - gain.".

Eb5 Bb5 Eb5

Time to lock and load.

The third system continues the vocal line and piano accompaniment. The vocal line has a 7/8 time signature. Chord diagrams for Eb5 (6fr), Bb5, and Eb5 (6fr) are provided above the vocal staff. The lyrics are "Time to lock and load.".

Bb5 Eb5 Bb5

Time to get con - trol. Time to search the soul

The fourth system continues the vocal line and piano accompaniment. The vocal line has a 7/8 time signature. Chord diagrams for Bb5, Eb5 (6fr), and Bb5 are provided above the vocal staff. The lyrics are "Time to get con - trol. Time to search the soul".



and start a - gain. I've



been down this road. I've seen things get old.



Stand up get bold and start a - gain.



Optional Ending



Repeat and Fade

# MAINSTREET

Words and Music by  
BOB SEGER

Moderately

*mf*

1 Em

2 Em

D

I re - mem - ber stand - ing on the cor - ner at mid - pool hall the hus - tlers and the

- night, los - ers, try'n' to get my used to watch 'em

C

G

Em

D

C

G

Em

cour - age up through the glass. There was this Well, I'd





long, love - ly danc - er in a lit - tle club down - town. \_  
stand out - side at clos - ing time, \_



I loved to watch her do her stuff. \_  
just to watch her walk on past. \_



Through the long, lone - ly nights, she  
Un - like all the oth - er la - dies, she looked so



filled my sleep, her bod - y soft - ly  
young and sweet as she made her way a -



G Em G/A D

sway - in' to that smok - y beat, down on Main Street,  
 lone — down that emp - ty street, down on Main Street,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a quarter note 's', a quarter note 'w', a quarter note 'a', and a quarter note 'y'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C G Em D

down on Main Street.  
 down on Main Street.

The second system continues the vocal line with a whole note rest, followed by a quarter note 'd', a quarter note 'o', a quarter note 'n', and a quarter note 'n'. The piano accompaniment continues with similar rhythmic patterns and chord changes.

C G 1 Em 2 Em

In the

The third system features a vocal line with a whole note rest, followed by a quarter note 'i', a quarter note 'n', and a quarter note 't'. The piano accompaniment includes a double bar line and a repeat sign, indicating a section that can be played twice.

D C G Em

The fourth system consists of piano accompaniment for the final part of the piece. It features a vocal line with a whole note rest, followed by a quarter note 'e', a quarter note 'n', and a quarter note 't'. The piano accompaniment continues with eighth-note bass lines and treble line chords.

D C G

Em D C

G Em D

C G Em

Bm A/B Bm A/B

And some-times e - ven now, when I'm feel - in' lone-ly and beat,

F#m G Em

I drift back in time, — and I find — my feet

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter rest. The piano accompaniment includes a series of chords and arpeggios, with some notes tied across measures.

G/A D Am D

down on Main Street,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter rest. The piano accompaniment continues with chords and arpeggios, including a double bar line in the middle of the system.

Am D Am D

down on Main Street.  
(Vocal ad lib. on repeat)

Play 5 times

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter rest. The piano accompaniment continues with chords and arpeggios, including a double bar line in the middle of the system. The instruction "Play 5 times" is placed above the piano accompaniment.

Am C G D

The fourth system shows the piano accompaniment continuing. It features chords and arpeggios, including a double bar line in the middle of the system. The key signature remains two sharps.

# NINE TONIGHT

Words and Music by  
BOB SEGER

Moderately bright Rock beat

Chord diagrams: E5 (x02232), B (x24422)

mf

Chord diagrams: A (x020232), B (x24422)

Chord diagrams: E5 (x02232), B (x24422)

(1.,4.) She says she wants to see — me,  
(2.) I'm mov - in' in - to ac - tion,  
(3.) *Guitar solo*

she's tired of stay - in' in.  
I'm shin - in' up my wheels.

Chord diagrams: E5 (x02232), B (x24422)

Chord diagram: A (x020232)

She says she wants some rock - in'. She's\_ got the right\_  
I'm try - in' hard to think\_ of the right things to say, —

Chord diagram: A (x020232)

E5

man. — I'm gon - na take her rid -  
now. — The sun is slow - ly sink -

B

- in' out past the edge of town,  
- in' here comes a great big moon.

A

E5

out where the wind's still rac - in' free on the heart - land. }  
I'm start - in' up my en - gine. It won't be long, now. }

B

D

(1.,2.,4.) I'll be there nine to - night,  
(3.) *Saxophone solo*

A E5 B

nine to - night, nine to - night. Can't wait for

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'nine to - night,' in measure 1, 'nine to - night.' in measure 2, and 'Can't wait for' in measure 3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Guitar chord diagrams are provided for A (x02232), E5 (022000), and B (x22312).

D A D A 1-3

nine to - night, nine to - night, nine to - night. (3.) Solo ends

Detailed description: This system contains measures 4 through 6. The vocal line repeats 'nine to - night,' in measures 4 and 5, followed by 'nine to - night.' in measure 6, which ends with a repeat sign and the instruction '(3.) Solo ends'. The piano accompaniment continues with similar accompaniment. Guitar chord diagrams are provided for D (x02232) and A (x02232).

4 E5

I'll be there nine to - night, ooh,

Detailed description: This system contains measures 7 through 9. The vocal line begins with a rest in measure 7, followed by 'I'll be there' in measure 8, 'nine to - night,' in measure 9, and 'ooh,' in measure 10. The piano accompaniment features a more active right-hand melody. A guitar chord diagram for E5 (022000) is provided.

A B


nine to - night. She might be my ba - by,

Detailed description: This system contains measures 11 through 13. The vocal line has a rest in measure 11, followed by 'nine to - night.' in measure 12, and 'She might be my ba - by,' in measure 13. The piano accompaniment continues with a steady accompaniment. Guitar chord diagrams are provided for A (x02232) and B (x22312).

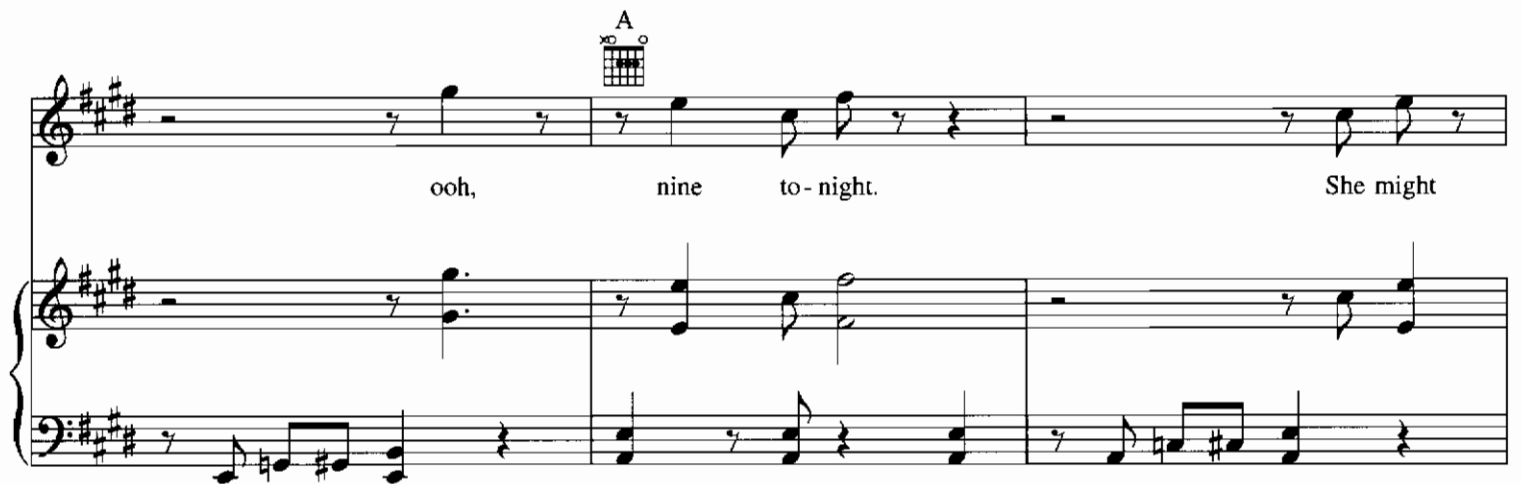
A  E5 



she might be mine \_ to - night. Nine to - night,




A 

ooh, nine to - night. She might



B  A  E5 

be my ba - by, she might be mine to - night.



E5 

(1.-4.,8.) Nine to - night,  
(5.-7.) *Guitar solo*





B  



nine to - night, nine to - night,



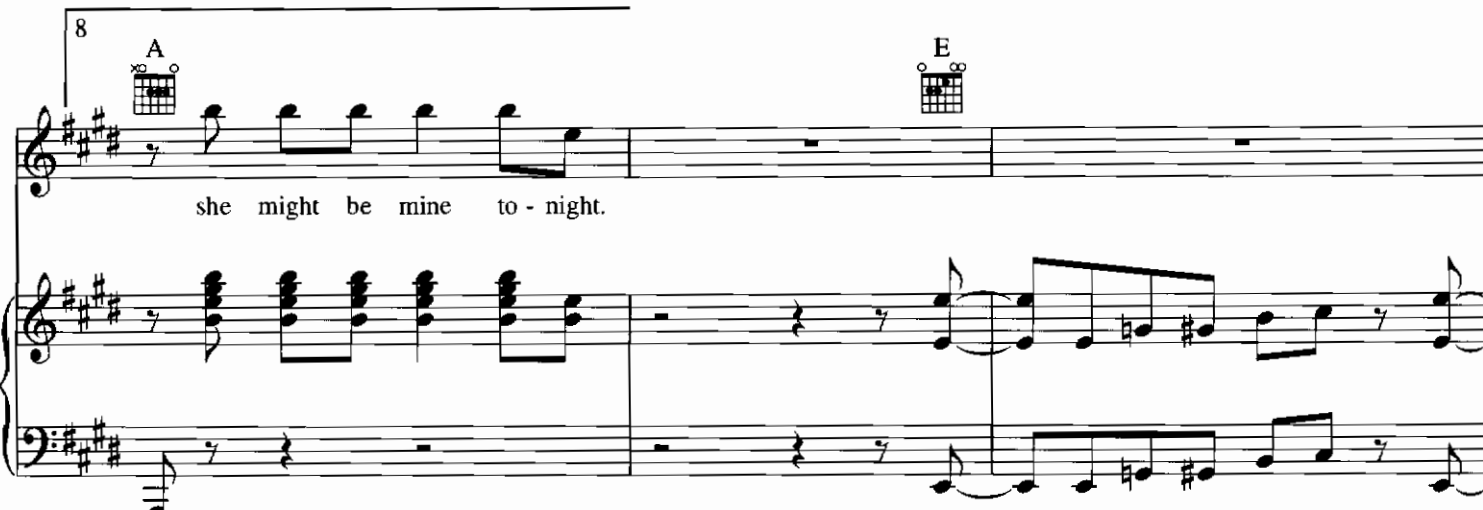
1-7 

she might be mine to - night.



8  

she might be mine to - night.





# ROLL ME AWAY

Words and Music by  
BOB SEGER

Moderately

**Chord Chart:**

- C:  $x\ 0\ 0\ 0\ 0\ 0$
- Dm7/C:  $x\ x\ 0\ 0\ 0\ 0$
- F/C:  $x\ 0\ 0\ 0\ 0\ 0$

**Lyrics:**

Took a look down a west-bound road. — Right a - way — I made my choice. —

Head-ed out to my big two - wheel - er, I was tired of my — own voice. —

F/C G C

Took a bead on the north-ern plains — and just rolled —

F C/E G

— that pow-er on.

**Moderately fast**

C Dm7/C C

Twelve hours out of Mack-i-naw Cit-y, — stopped in a bar — to have a brew. —  
 Stood a-lone on a moun-tain-top — star-in' out — at the Great Di-vide.

F/C C Dm7/C

Met a girl and we had a few drinks — and I told —  
 I could go east, I could go west. — It was all —

C F/C

her what I'd de - cid - ed to do.  
up to me to de - cide.

G F/G C

She looked out the win - dow a long, long mo - ment, then she looked in -  
Just then I saw a young hawk fly in' and my soul be -

F C/E G

to my eyes. — She did - n't have to  
gan to rise. — And pret - ty

say a thing. I knew what she was think - in'.  
soon my heart was sing - in'.

*cresc.*



Roll, \_\_\_\_\_ roll me a - way. Won't you roll me a - way \_\_\_\_\_ to - night.  
Roll, \_\_\_\_\_ roll me a - way, I'm gon - na roll me a - way \_\_\_\_\_ to - night.



I too am lost. I feel dou - ble crossed. \_ And I'm  
Got - ta keep roll - in', got - ta keep rid - in', keep



sick of what's wrong \_ and what's right. \_ We nev - er e - ven  
search-in', till I \_\_\_\_\_ find what's right. \_ And as the sun - set



To Coda

said a word. We just walked out \_\_\_\_\_ and got on that bike.  
fad - ed, I spoke to the faint - est first star - light.

G

And we rolled, \_ and we rolled \_ clean out of

This system contains a guitar chord diagram for G (320033) and a vocal line with lyrics. The piano accompaniment is in the lower staves.

C F/C C F/C

sight.

This system features guitar chord diagrams for C (x32010), F/C (x32010), C (x32010), and F/C (x32010). The vocal line includes the word "sight." The piano accompaniment continues in the lower staves.

C F/C C F/C

This system continues the piano accompaniment with guitar chord diagrams for C (x32010), F/C (x32010), C (x32010), and F/C (x32010).

Dm G Dm

We rolled \_ a - cross the high plains \_ deep \_ in - to the  
Some - where \_ a - long a high road \_ the air \_ be - gan to

This system includes guitar chord diagrams for Dm (xx0232), G (320033), and Dm (xx0232). The vocal line contains the lyrics: "We rolled \_ a - cross the high plains \_ deep \_ in - to the / Some - where \_ a - long a high road \_ the air \_ be - gan to".

G Am Em

moun - tains. — Felt — so good to me,  
 turn cold. — She said — she missed her home.

F G G

fi - n'ly feel - in' free.  
 I head - ed on a - lone, oh. —

C F/C C F/C

Slightly slower

2 F/C C F/C C

F/C C F/C C F/C

D.S. al Coda

CODA

G

And I said next time, next time

C

we'll get it right.

F/C

C

F/C

C

F/C

C

F/C

Repeat and Fade

Optional Ending




C






# NIGHT MOVES

Words and Music by  
BOB SEGER


Moderately




G  F  C 



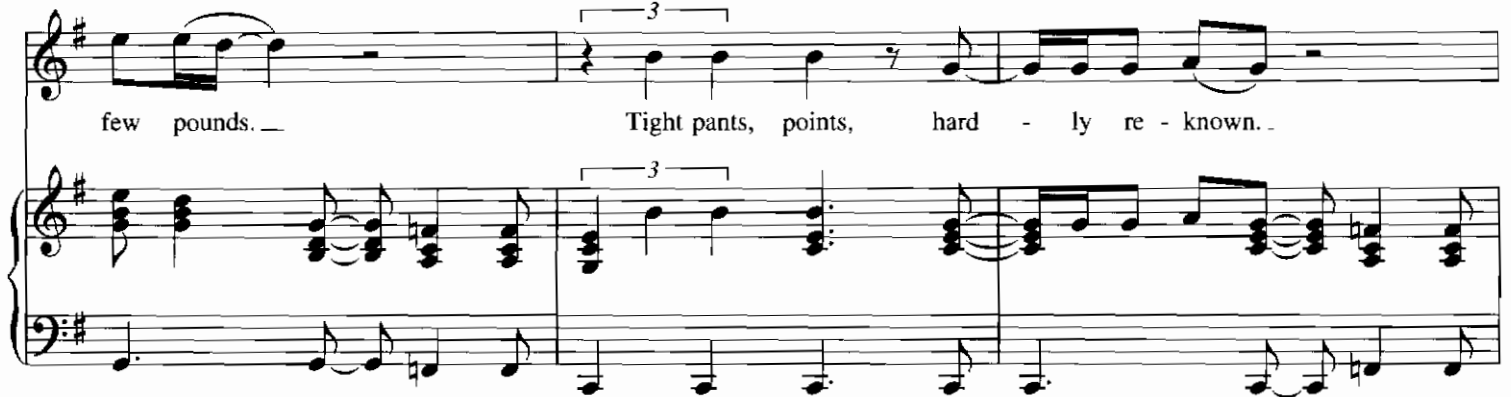
F  G 

I was a lit - tle too tall, could - a used a



F  C  F 

few pounds. — Tight pants, points, hard - ly re - known. —



G  F 

She was a black - haired — beau - ty with big, dark eyes, —



C F G

and points all her own, — sit-tin' way up high, —

The first system of music features a vocal line in treble clef with a 7/8 time signature. The lyrics are "and points all her own, — sit-tin' way up high, —". Above the vocal line are guitar chord diagrams for C, F, and G. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in 7/8 time.

F C F

way up firm and high. —

The second system continues the vocal line with the lyrics "way up firm and high. —". Above the vocal line are guitar chord diagrams for F, C, and F. The piano accompaniment continues in the same style as the first system.

G F

Out past the corn - fields, where the woods — got heav - y,

The third system features the vocal line with the lyrics "Out past the corn - fields, where the woods — got heav - y,". Above the vocal line are guitar chord diagrams for G and F. The piano accompaniment continues.

C F G

out in the back seat of my Six - ty Chev - y, work-in' — on mys-t'ries with - out —

The fourth system concludes the vocal line with the lyrics "out in the back seat of my Six - ty Chev - y, work-in' — on mys-t'ries with - out —". Above the vocal line are guitar chord diagrams for C, F, and G. The piano accompaniment continues.



Musical staff with treble clef and key signature of one sharp (F#). The melody includes notes for the lyrics "an - y clues, \_\_\_\_\_".

an - y clues, \_\_\_\_\_ work - in' on our

Piano accompaniment for the first system, including treble and bass staves with chords and bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody includes notes for the lyrics "night moves, \_\_\_\_\_".

night moves, \_\_\_\_\_ try'n' to make some front page, drive-in news. \_\_\_\_\_

Piano accompaniment for the second system, including treble and bass staves with chords and bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody includes notes for the lyrics "Work - in' on our night moves".

Work - in' on our night moves

Piano accompaniment for the third system, including treble and bass staves with chords and bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody includes notes for the lyrics "in the sum-mer - time. \_\_\_\_\_".

in the sum-mer - time. \_\_\_\_\_ Mm, \_\_\_\_\_

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line.

F G F

in the sweet — sum - mer - time. —

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "in the sweet — sum - mer - time. —". Above the vocal line are guitar chord diagrams for F major, G major, and F major. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature.

C F G

We were-n't in love. Oh,

The second system continues the musical score. The vocal line has the lyrics "We were-n't in love. Oh,". Above the vocal line are guitar chord diagrams for C major, F major, and G major. The piano accompaniment continues with the same instrumental parts as the first system.

F C F

no, far from it. We were-n't search - in for some pie - in - the - sky sum - mit.

The third system of the musical score has the vocal line with lyrics "no, far from it. We were-n't search - in for some pie - in - the - sky sum - mit." Above the vocal line are guitar chord diagrams for F major, C major, and F major. The piano accompaniment continues with the same instrumental parts.

G F C

We were just - young and — rest - less and bored, — liv - ing by the sword. —

The fourth and final system of the musical score on this page has the vocal line with lyrics "We were just - young and — rest - less and bored, — liv - ing by the sword. —". Above the vocal line are guitar chord diagrams for G major, F major, and C major. The piano accompaniment concludes with the same instrumental parts.



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a rest, followed by a series of eighth and quarter notes.

And we'd steal a - way ev-'ry chance we could,

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

to the back room, to the al - ley, or the trust - y woods.

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

I used her, she used me, — but nei - ther one cared.

Piano accompaniment for the third system, continuing the harmonic support for the vocal line.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

We were get - tin' our share, — work - in' on our night moves, —

Piano accompaniment for the fourth system, concluding the piece with sustained chords in the right hand and a rhythmic bass line in the left hand.

C D Em D C D

try'n' to lose the awk - ward, teen - age blues, work - in' on our

Em D C G

night moves. It was sum - mer - time.

F C F

Mm,

G F C

sweet sum - mer - time, sum - mer - time.

D Em D G

The first system of music features a guitar accompaniment with chords D, Em, D, and G. The melody consists of eighth notes in the treble clef and a bass line in the bass clef.

G7 3fr Cmaj7 G

And oh, \_\_\_\_\_ the won - der. \_\_\_\_\_

The second system includes guitar chords G7 3fr, Cmaj7, and G. The vocal line begins with the lyrics "And oh, \_\_\_\_\_ the won - der. \_\_\_\_\_". The piano accompaniment continues with a steady eighth-note bass line and chords in the treble.

Cmaj7

We felt the light - ning. Yeah,

The third system features a Cmaj7 guitar chord. The vocal line has the lyrics "We felt the light - ning. Yeah,". The piano accompaniment includes a triplet of eighth notes in the treble.

F D

and we wait-ed on the thun - der, wait-ed on the thun - der. \_\_\_\_\_

The fourth system includes guitar chords F and D. The vocal line continues with the lyrics "and we wait-ed on the thun - der, wait-ed on the thun - der. \_\_\_\_\_". The piano accompaniment features a steady eighth-note bass line and chords in the treble.

Guitar chord diagram for G major:

Freely

Guitar chord diagrams:

I a-woke last night to the sound of thun-der. How far off, I

Guitar chord diagrams:

sat and won-dered. Start-ed hum-ming a song - from nine-teen six - ty - two. -

Guitar chord diagrams:

Ain't it fun-ny how the night moves? - When you just don't seem to have as much to lose. -



C Em C Cmaj7 G

Strange how the night moves, — with au-tumn clos-ing in. —

This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for C, Em, C Cmaj7, and G. The bottom two staves are piano accompaniment.

Tempo I

G F C F G

This system contains the piano accompaniment for the second system. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord diagrams for G, F, C, F, and G are placed above the staff.

G F C F

1-7

Night moves. Night moves.

Lead vocal ad lib.

This system contains the piano accompaniment and two vocal lines for the third system. The piano part continues with the same accompaniment. The vocal lines are marked with 'Night moves.' and 'Lead vocal ad lib.'. Chord diagrams for G, F, C, and F are shown above the piano staff. A box labeled '1-7' is positioned above the second vocal line.

8 Em Bm

Vocal ad lib. continues

This system contains the piano accompaniment for the fourth system. It begins with a measure marked '8'. The piano part continues with the same accompaniment. Chord diagrams for Em and Bm are shown above the staff. The text 'Vocal ad lib. continues' is written below the piano staff.

Am7 C G

This system contains the piano accompaniment for the fifth system. Chord diagrams for Am7, C, and G are shown above the staff.

# OLD TIME ROCK & ROLL

Words and Music by GEORGE JACKSON  
and THOMAS E. JONES III

Moderate Rock 'n' Roll beat

N.C.

Just take those old rec-ords

*mf*

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole rest, followed by a quarter rest, and then a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a similar eighth-note melody in the right hand. The key signature has one sharp (F#) and the time signature is 4/4.

G <sup>3fr</sup> C <sup>3fr</sup>

off the shelf. — I'll sit and lis - ten to 'em by my - self. —  
tan - go. — I'd rath - er hear some blues or fun - ky old soul.

Detailed description: This system continues the melody. The vocal line has a G major chord (G3, B3, D4) and a C major chord (C4, E4, G4) marked with guitar chord diagrams and '3fr' (third fret). The piano accompaniment continues with the same rhythmic pattern, with the right hand playing chords and the left hand playing a bass line.

D <sup>5fr</sup>

To - day's mu - sic ain't got the same soul. I like that old - time —  
There's on - ly one sure way to get me to go; start play - ing old - time —

Detailed description: This system concludes the piece. The vocal line features a D major chord (D3, F#3, A3) marked with a guitar chord diagram and '5fr' (fifth fret). The piano accompaniment maintains the consistent eighth-note rhythm throughout.



rock 'n' roll. — Don't try to take me to a dis - co.  
 rock 'n' roll. — Call me a re - lic. Call me what you will.




You'll nev - er e - ven get me out on the floor. — In ten min - utes I'll be  
 Say I'm old - fash - ioned. Say I'm o - ver the hill. — To - day's mu - sic ain't —




late for the door. — I like that old - time — rock 'n' roll. — }  
 got the same soul. — I like that old - time — rock 'n' roll. — }





Still like that old - time — rock 'n' roll. — That kind of mu - sic just

C  3fr


D  5fr

soothes my soul. — I rem - i - nisce a - bout the days of old —



G  3fr


with that old - time rock 'n' roll. —



G  3fr

C  3fr

1. *Guitar solo ad lib.*  
2. *Saxophone solo ad lib.*



D  5fr

G  3fr



1 **D**  5fr

2 **D**  5fr

**G**  3fr

Won't go to hear 'em play a Still like that old - time \_ rock 'n' roll. \_



**C**  3fr

That kind of mu - sic just soothes my soul. \_ I rem - i - nisce a - bout the




**D**  5fr


**G**  3fr

Repeat and Fade

days of old \_ with that old - time rock 'n' roll. \_



**D**  5fr

**G**  3fr

Optional Ending

Still like that old - time \_ rock 'n' roll. \_



# RAMBLIN' GAMBLIN' MAN

Words and Music by  
BOB SEGER

Moderately fast Rock



D.S.: *Guitar solo ad lib.*

*mf*



I'm gon - na tell my tale. Come on, come on, -  
(D.S.) (*Solo continues*)



give a lis - ten, 'cause I was born  
*Solo ends* (D.S.) I hope you've got

E D

lone - ly down by the riv - er - side, learned to spin  
 look - in' but you know I ain't shy, ain't a - fraid to  
 mon - ey, I'm sure gon - na need some. I ain't gon' run; I

A E



for - tune wheels, throw dice. And I was just  
 look you, girl, in the eye, so if you need some  
 love you now, and I've got to run. I've got to keep

D

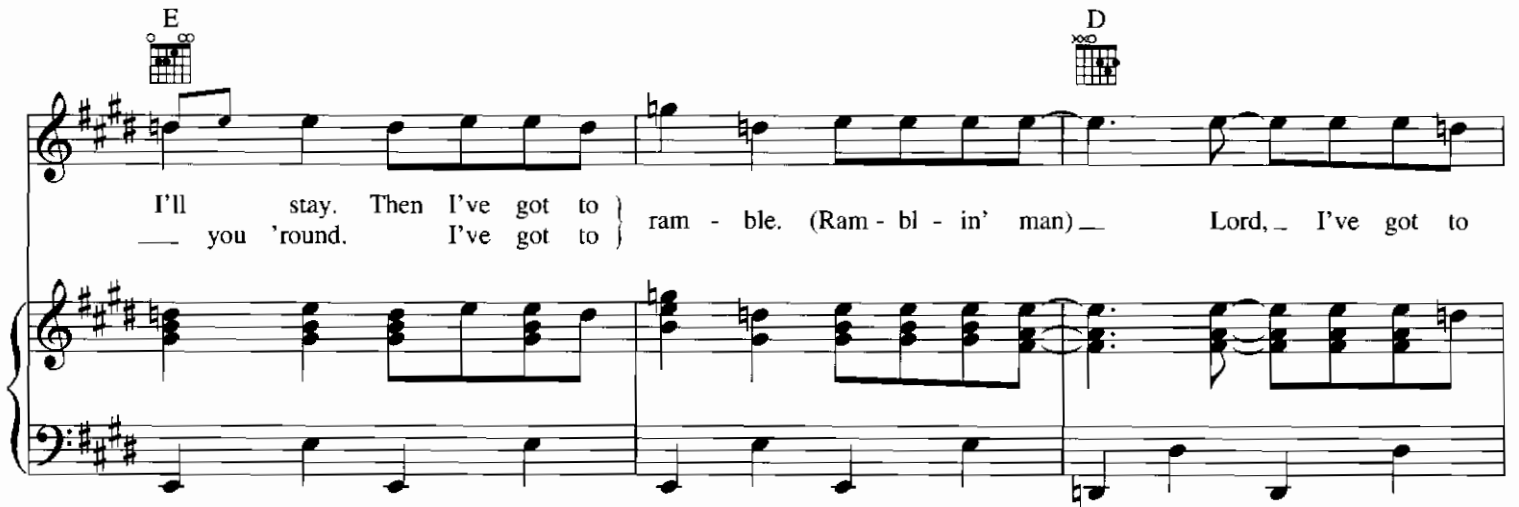
thir - teen when I had to leave home, knew I could - n't  
 lov - in' and you need it right a - way, take a lit - tle  
 mov - in', nev - er gon - na slow down. You can have your



I A E 2, 3 A

stick a - round, had to roam. I ain't good time out and may - be  
 funk - y world; see -

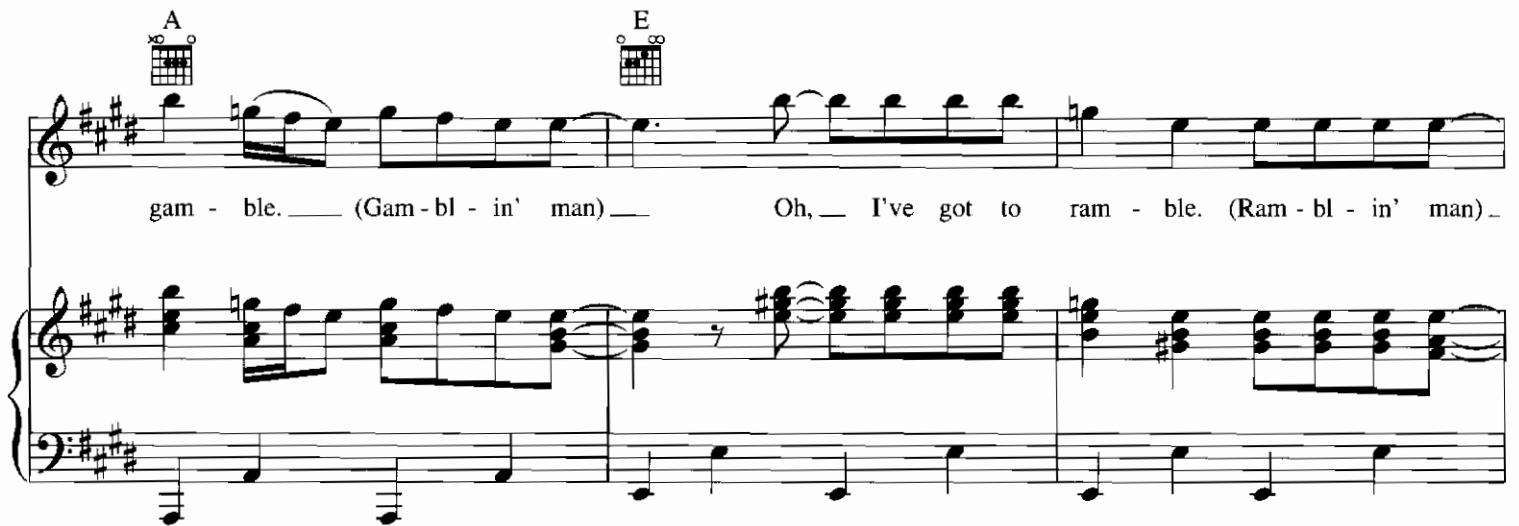
E  D 





I'll stay. Then I've got to } ram - ble. (Ram - bl - in' man) — Lord, I've got to  
 — you 'round. I've got to }



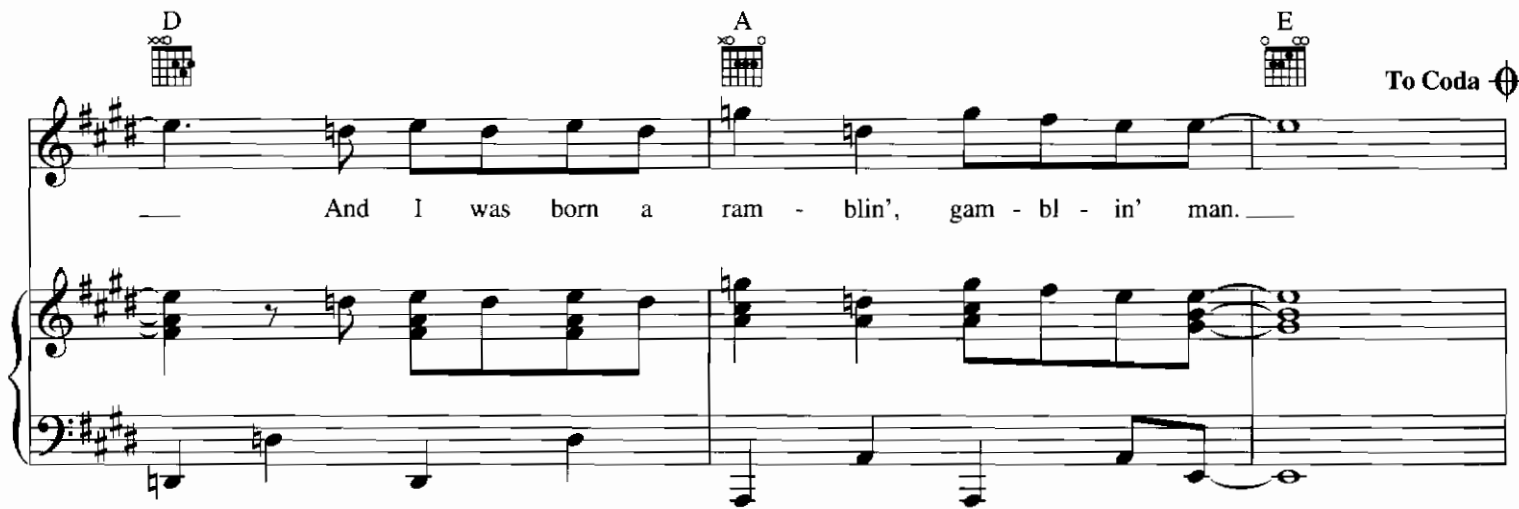
A  E 

gam - ble. — (Gam - bl - in' man) — Oh, I've got to ram - ble. (Ram - bl - in' man) —



D  A  E  To Coda 

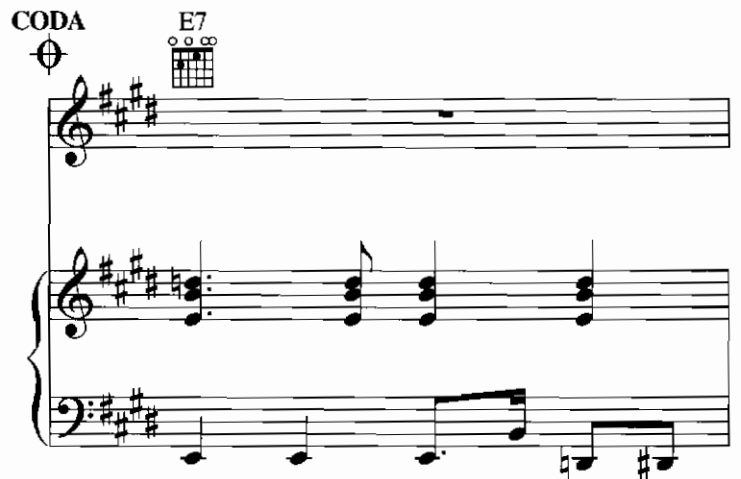
— And I was born a ram - blin', gam - bl - in' man. —



D.S. al Coda  
 (take 3rd ending)



CODA  E7 







Staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Three measures with whole rests.

Guitar solo ad lib.

Staff 2: Piano accompaniment for the first system, including treble and bass clefs with chords and a bass line.



Play 4 times

Staff 3: Treble clef, key signature of three sharps. Four measures with whole rests.

Ram - bl - in' man, —

Staff 4: Piano accompaniment for the second system, including treble and bass clefs with chords and a bass line.



Play 3 times

Staff 5: Treble clef, key signature of three sharps. Three measures with whole rests.

gam - bl - in' man. —

All right.

Staff 6: Piano accompaniment for the third system, including treble and bass clefs with chords and a bass line.



Staff 7: Treble clef, key signature of three sharps. Three measures with whole rests.

Hey,

yeah.

Staff 8: Piano accompaniment for the fourth system, including treble and bass clefs with chords and a bass line.

# THE REAL LOVE

Words and Music by  
BOB SEGER

Moderate beat

F Bb(add2)

*mf*

F Bb(add2)

F

I think I've found the real love, \_\_\_\_\_ gen - u - ine and

Bb(add2) F

true. I think it's real - ly come my way \_\_\_\_\_ to - day, -



Bb(add2)



— babe, flick - er - ing in - side. I've been a -  
 — babe, and it means so much. And ev - ery  
 — babe, to prove that I'm your man. I'm gon - na

F



Dm



round and 'round this track, and the  
 time you look at me, it's just the  
 do my ver - y best, \_\_\_\_\_

F



Bb



Gm



on - ly thing I lack is the real love.  
 way it all should be in the real love.  
 I'm not gon - na rest un - til we've got the real love.

Gm9



Gm



To Coda

1



C



Ev - ery time I

2



Oh, dar -



lin', dar - lin', dar - lin',



stay with me, stay. —



I long to see you in — the morn -

F C

ing sun — ev - ery day,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics 'ing sun — ev - ery day,'. It features a guitar chord diagram for F major (x23211) above the first measure and a C major chord diagram (x02321) above the third measure. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

ev - er - y day. —

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'ev - er - y day. —'. The piano accompaniment continues with the same rhythmic pattern as the first system, with the right hand playing chords and the left hand playing a bass line.

F Bb(add2)

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with a guitar chord diagram for F major (x23211) above the first measure and a Bb(add2) chord diagram (x02321) above the third measure. The piano accompaniment continues with the same rhythmic pattern, featuring a right hand with chords and a left hand with a bass line.

F

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with a guitar chord diagram for F major (x23211) above the first measure. The piano accompaniment continues with the same rhythmic pattern, featuring a right hand with chords and a left hand with a bass line.

Bb(add2)



D.S. al Coda

So un - til that

CODA



Csus



3fr

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the CODA section, including piano accompaniment.

C



F



Real \_\_\_\_\_ love.

Musical notation for the second system, including vocal line and piano accompaniment.

Bb(add2)



F



Un - til we've got the real love. \_\_\_\_\_

Musical notation for the third system, including vocal line and piano accompaniment.

Bb(add2)



Repeat and Fade



Un - til we've got the

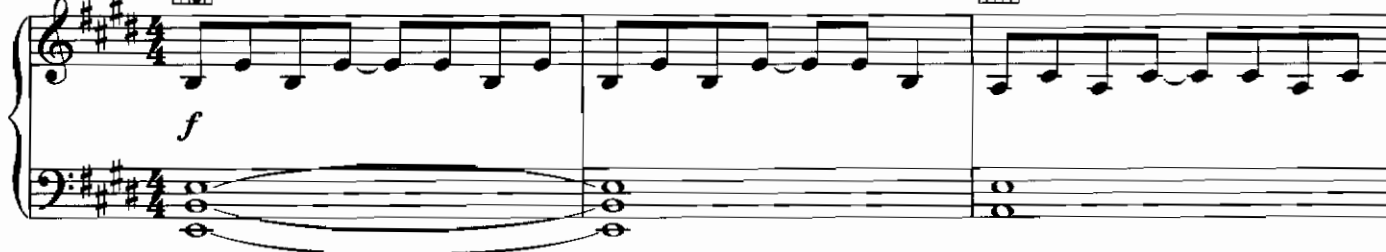
Musical notation for the fourth system, including vocal line and piano accompaniment.

# ROCK AND ROLL NEVER FORGETS



Words and Music by  
BOB SEGER

Brightly

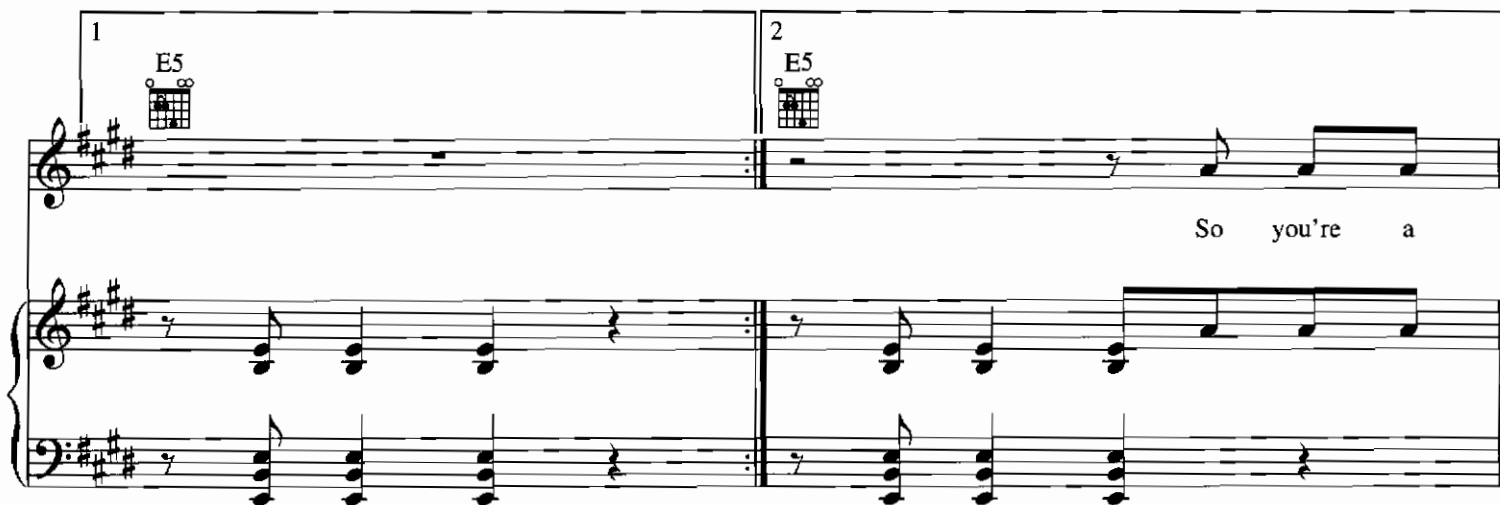
E5  A 



*f*

1  E5 


So you're a




F#m 

lit - tle bit old - er and a lot less bold - er than you  
get your - self a part - ner, — go down to the con - cert or the



E5  F#m 

used to be. So you used to shake 'em down, but now -  
lo - cal bar. Check the lo - cal news - pa - per. Chanc -





E5



— you stop and think a - bout your dig - ni - ty. —  
 - es are you won't have to go — too far. —

So now  
 Yeah, the

8



sweet six - teen's turned thir - ty - one. You  
 raft - ers will be ring - ing 'cause the beat's so strong. The  
 sweet six - teen's turned thir - ty - one. You



get to feel - in' wea - ry when the work - day's done. — Well, all —  
 crowd — will be swing - ing; and just sing - ing a - long. — All —  
 feel a lit - tle ti - red, feel - in' un - der the gun. — Well, all —



— you got to do is get up and in - to your kicks, —  
 — you got to do is get in, in - to the mix, —  
 — of Chuck's chil - dren are out there, play - in' his licks. —



if you're in a fix. \_\_\_\_\_ Come —  
 if you need a fix. \_\_\_\_\_ You can come —  
 Get in - to your kicks, \_\_\_\_\_ then — come —



— back, ba - by. Rock — and roll nev - er for - gets. —  
 — back, ba - by. Rock — and roll nev - er for - gets. —  
 — back, ba - by. Rock — and roll nev - er for - gets. —

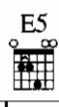


To Coda ⊕

1

2

— You bet - ter Ooh, — the



band's still play - in' it loud and lean. Lis - ten to the gui - tar play - er

E5

A

E5

mak - in' it scream.

All — you got to do is just

make that scene — to - night, —

B

hey, — to - night. —

F#

F#m

E5

Guitar solo ad lib.

D.S. al Coda

Solo ends

Well now,

CODA

F#m

B



Said you can come back, ba - by. Rock — and roll nev - er for - gets. —

E5

F#m

B



Oh, come — back, ba - by. Rock —

E5

— and roll nev - er for - gets. —

Ooh. —

E5

A

1

E5



Lead vocal ad lib.

2

E5

E5

Nev - er for - gets, — oh no, — oh

oh yeah, — ooh. —

1

A

E5

2

E5

no. — Nev - er for - gets, —

E5

A

Repeat and Fade

Lead vocal ad lib.

E5

A

E5

Optional Ending

# SHAKEDOWN

from the Paramount Motion Picture BEVERLY HILLS COP II

Words and Music by KEITH FORSEY,  
HAROLD FALTERMEYER and BOB SEGER

Bright Rock

E7

*mf*

2

E7 A/E

No mat - ter what you think you've pulled you'll find it's  
how the race is won it al - ways  
town where ev - 'ry - one is reach - in'

E7 A/E E7 A/E

not e - nough. \_ No mat - ter who you think you know, \_  
ends the same. \_ An - oth - er room with - out a view \_  
for the top. \_ This is a place where sec - ond best \_

E7



— you won't get through. It's a  
 — a - waits down - town. You can  
 — will nev - er do. It's O.

A



D/A



A7sus



giv - en L. A. law; some-one's fast - er on the draw.  
 shake me for a while; live it up in style.  
 K. to want to shine, but once you step a - cross that line,

G/A



D/A



E7



A/E



No mat - ter where you hide — I'm com - in' af - ter you. —  
 No mat - ter what you do — I'm going — to take you down. —  
 no mat - ter where you hide — I'm com - in' af - ter you. —

To Coda

E7



A/E



1

E7



No mat - ter

2

E7

Shake - down, break down, take - down; ev -

- 'ry - bod - y wants in - to the crowd - ed light. Break - down, take

G A E7

down; you're bust - ed. Let down your



D E7 D

guard, hon - ey, just a - bout the time you think that it's al - right.

This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords, and a bass line in bass clef. Chord diagrams for D and E7 are provided above the staff.

E7 D E7

Break - down, take - down; you're bust - ed.

This system contains the next three measures. It continues the vocal melody and piano accompaniment. Chord diagrams for E7 and D are provided above the staff.

A/E E7 A/E E7

This system contains the next four measures, which are instrumental. The piano accompaniment features a sequence of chords: A/E, E7, A/E, and E7. Chord diagrams for A/E and E7 are provided above the staff.

A/E E7

This system contains the final two measures of the piece. The piano accompaniment continues with the A/E and E7 chord sequence. Chord diagrams for A/E and E7 are provided above the staff.



D.S. al Coda

This is a

CODA



Shake - down, break down, take - down; ev -

- 'ry - bod - y wants in - to the crowd - ed light. Break - down, take -



down; you're bust - ed.

E7 D E7

{ Shake - down, break down; } hon - ey, just a - bout the time you think that  
 Let down your guard, }

D E7 D

it's al - right. Break - down, take - down; you're bust -

E7 C5 D5

- ed. —

C5 D5

# SHAME ON THE MOON


Words and Music by  
RODNEY CROWELL

Moderately


A  F#m 


*mp*



A 


Un - til you've been — be - side a  
Once in - side — a wom-an's  
Ev - 'ry - where — it's all a -



F#m 

man,  
heart,  
round,

you don't know — what he  
a man must — keep his  
com - fort — in a





wants. You don't know if he  
 head. Heav - en o - pens  
 crowd. Stran - gers fac - es



cries at night. You don't know if he  
 up the door where an - gels fear to  
 all a - round, laugh - in' right out



don't. When noth - in' comes  
 tread. Some men go  
 loud. Hey, watch where you're



eas - y. old night - mares are  
 cra - zy. Some men go  
 go - in'. Step light on old

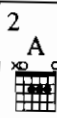
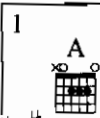


real. slow. toes, Un - til you've been — be - side a  
Some men go — just where they 'cause un - til you've been — be - side a



To Coda ⊕

man, \_\_\_\_\_ you don't know — how he  
want. \_\_\_\_\_ Some men — nev - er  
man, \_\_\_\_\_ you don't know — who he



1 feels. \_\_\_\_\_ 2 go. \_\_\_\_\_



Oh, \_\_\_\_\_ blame it on mid - night. \_\_\_\_\_



Ooh,

shame on the



moon.



F#m



F#m

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with quarter and eighth notes. Above the treble staff, two guitar chord diagrams are shown: a D major chord (x02321) and an A major chord (x02020).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Above the treble staff, three guitar chord diagrams are shown: a D major chord (x02321), an A major chord (x02020), and an F# minor chord (x23411).

Third system of musical notation. The treble clef staff features a long note in the first measure. The bass clef staff continues the bass line. Above the treble staff, four guitar chord diagrams are shown: an A major chord (x02020), an F# minor chord (x23411), an E major chord (x21220), and another A major chord (x02020).

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. The system concludes with the instruction "D.S. al Coda" in the right margin.

CODA

CODA section of musical notation. The treble clef staff contains a vocal line with the lyrics "knows. Oh,". The bass clef staff contains a piano accompaniment. Above the treble staff, two guitar chord diagrams are shown: an A major chord (x02020) and a C major chord (x32311).





blame it on mid - night.



Ooh, shame on the moon.



Repeat and Fade

Optional Ending



Blame it on mid - night.  
Shame on the moon.

# STILL THE SAME

Words and Music by  
BOB SEGER

Moderately, with a beat

Cmaj7 C Cmaj7 C C(9) Em

1 G 2 G

You

Cmaj7 C Cmaj7 C C(9) Em

al - ways won, — ev - 'ry time you placed a bet. —  
 al - ways said — the cards would nev - er do you wrong. —

*Instrumental*

G Cmaj7 C Cmaj7 C C(9)

You're still damn good; — no one's got - ten to you yet. —  
 The trick, you said, — was nev - er play the game too long. —

Em G F






Ev - 'ry time —  
 A gam - bler's share; — the  
*End instrumental* There you stood; —

G C E

they were sure they had you caught, — you were quick - er than they thought. —  
 on - ly risk that you would take, — the on - ly loss you could for - sake, —  
 ev - 'ry - bod - y watched you play. — I just turned and walked a - way. —

Am Dm G G7 To Coda

the You'd just turn your back and walk. —  
 on - ly bluff you could - n't fake. —  
 I had noth - ing left to say. —

1   2   

You And you're still the same. — I



caught up with you yes - ter - day. — Mov - in' game to game; —



no one stand - in' in your way. —




Turn - in' on the charm — long e - nough to get you by. —



A  

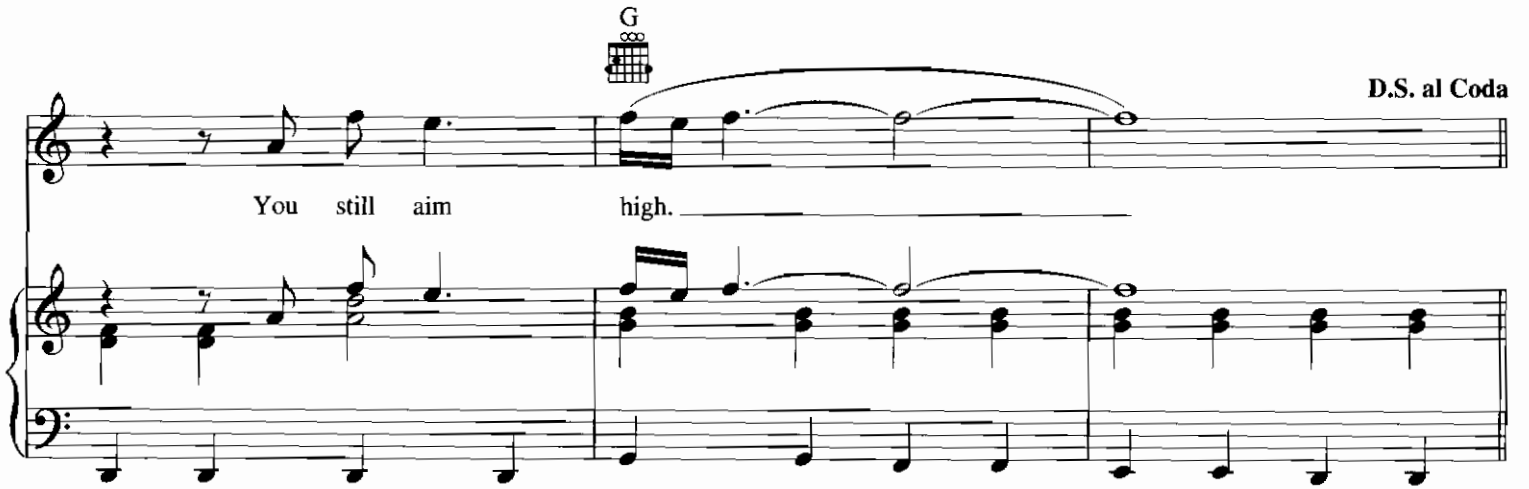
You're still the same. —






G 

You still aim high. —

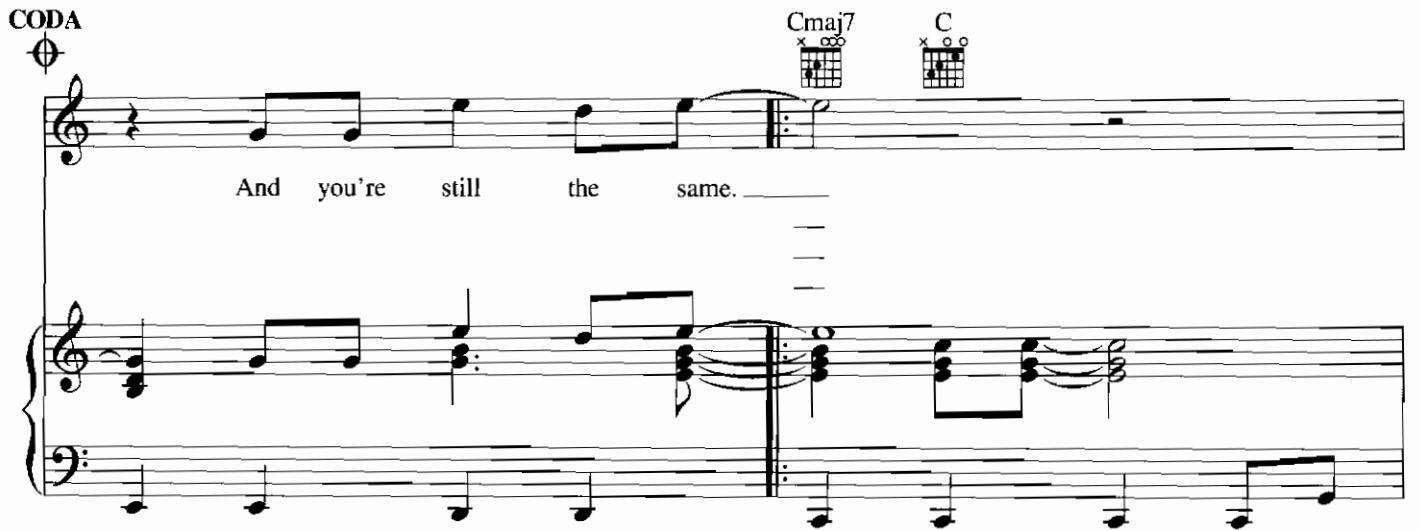
D.S. al Coda





CODA 

Cmaj7  C 

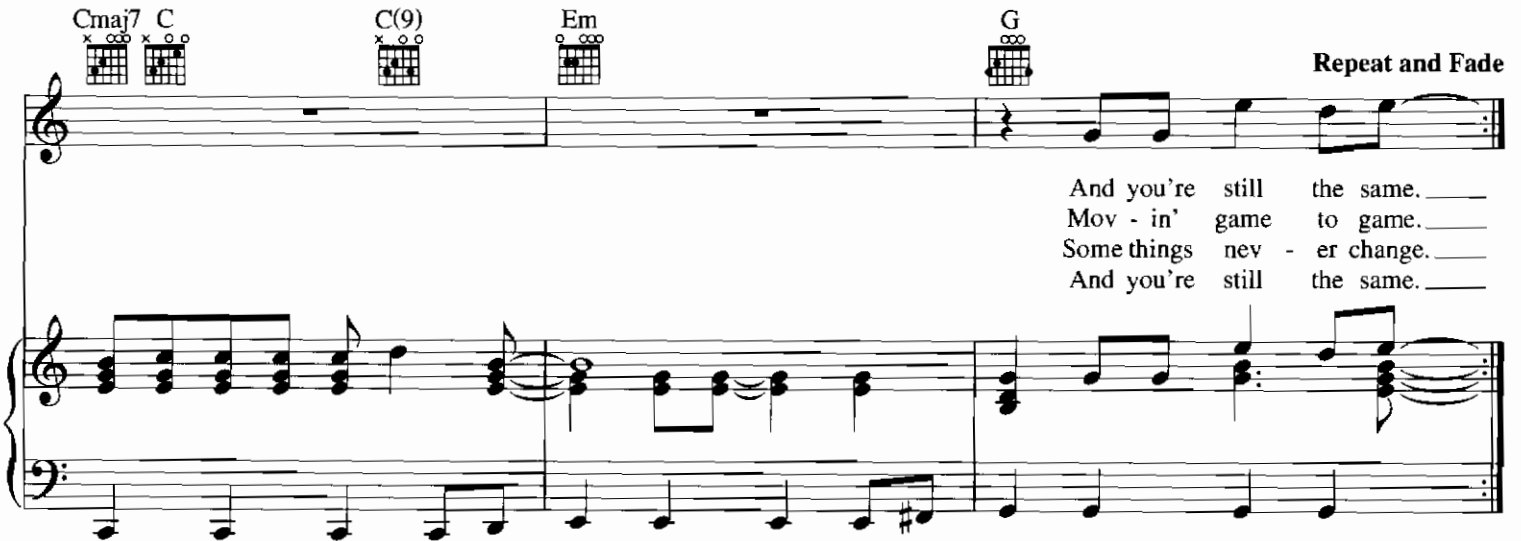
And you're still the same. —



Cmaj7  C  C(9)  Em  G 

Repeat and Fade

And you're still the same. —  
 Mov - in' game to game. —  
 Some things nev - er change. —  
 And you're still the same. —



# TRAVELIN' MAN

Words and Music by  
BOB SEGER

Moderate Country Rock



Up with the sun, — gone with the wind. — She al - ways said — I was la -




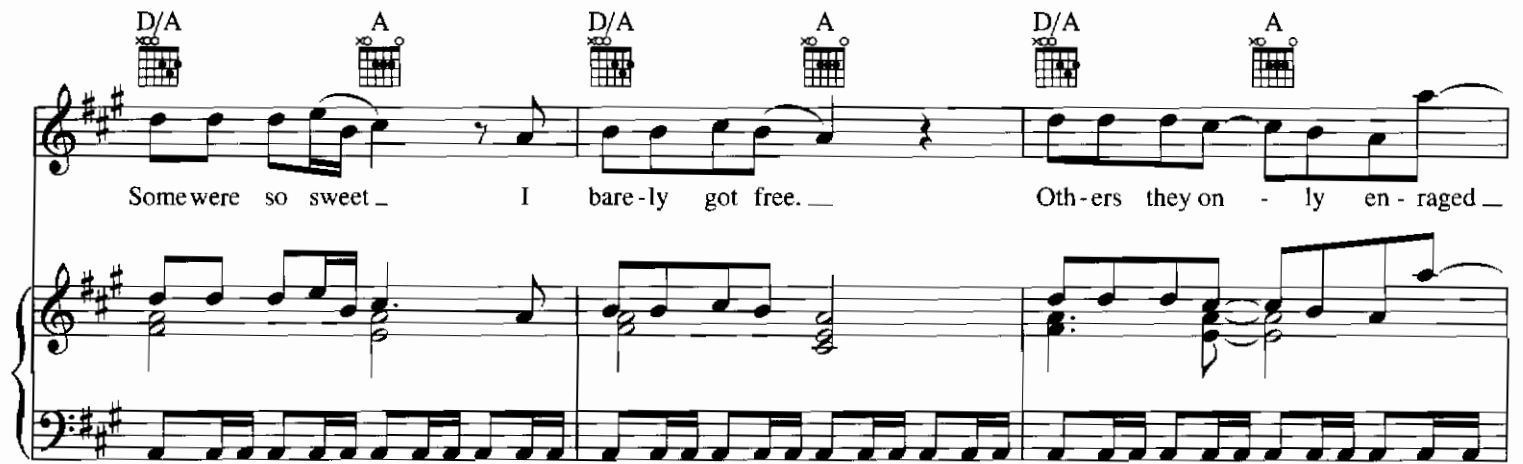
- zy. Leav-in' my home. —



Leav-in' my friends. — Run-ning when things - get too cra - zy. —

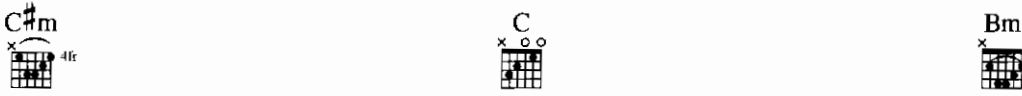


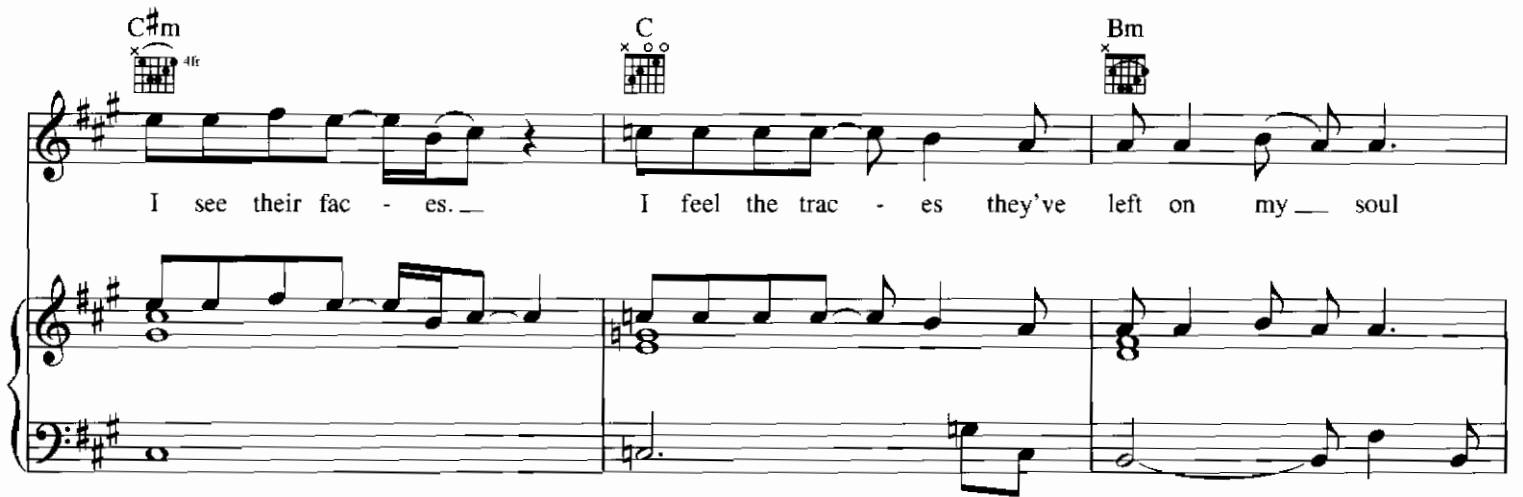

  
 Somewere so sweet\_ I bare-ly got free.\_ Oth-ers they on - ly en - raged\_




  
 me. Some-times at night\_




  
 I see their fac - es.\_ I feel the trac - es they've left on my\_ soul




  
 Those are the mem-'ries that make me a wealth - y soul.\_






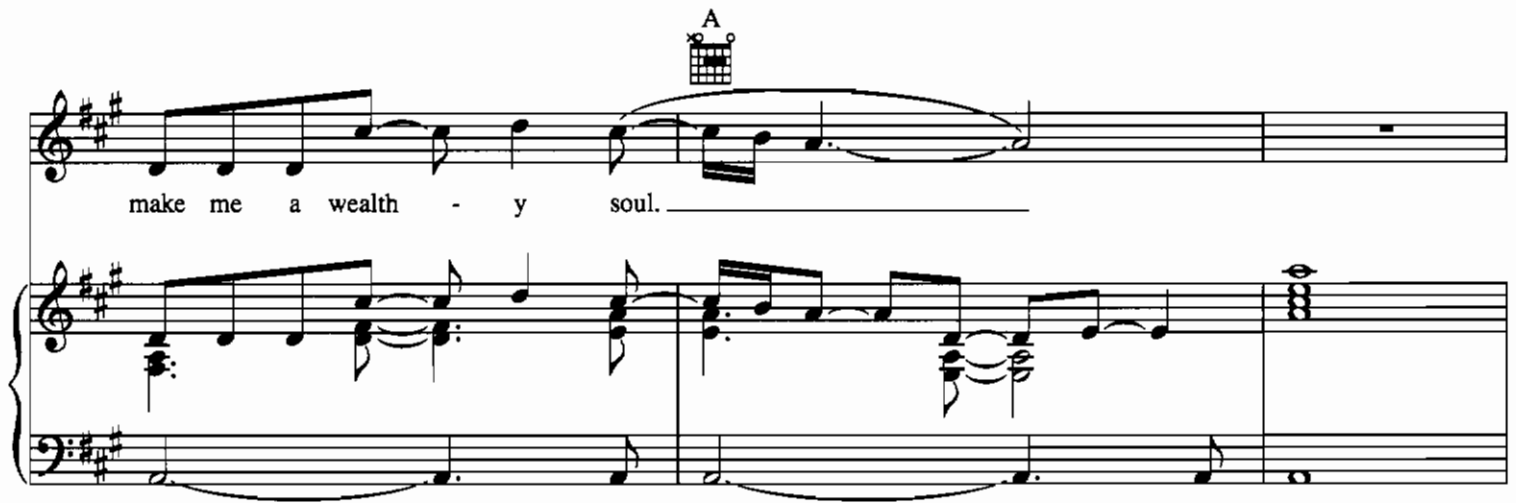
A  D/A 

Those are the mem-'ries that



A 




make me a wealth - y soul.



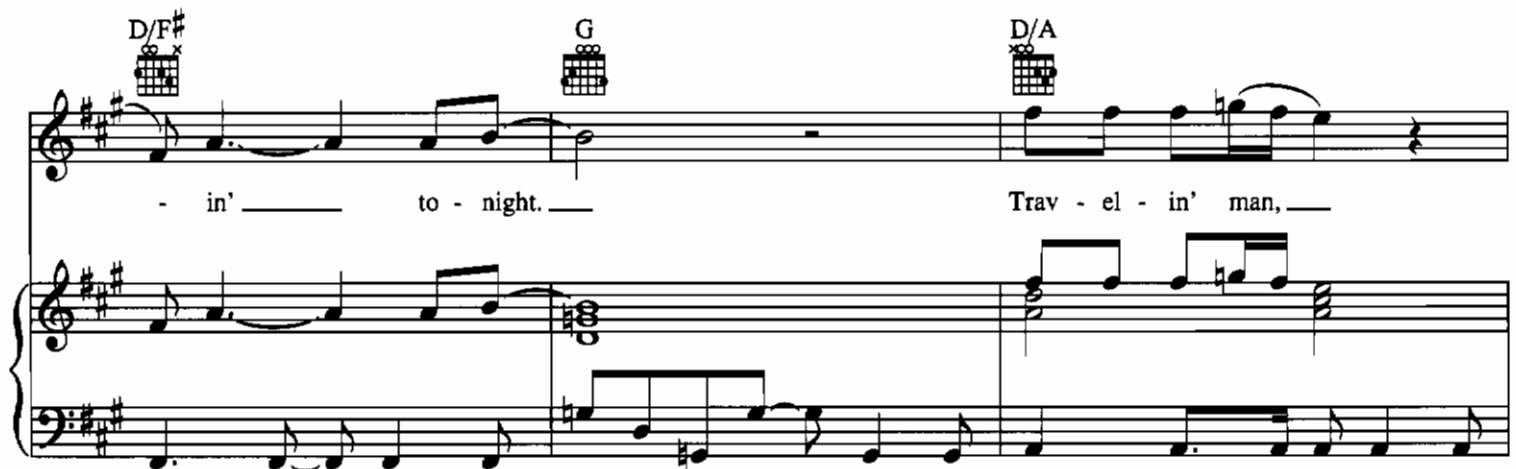
D/A  A  D/A  A  D/A  A 

Trav - el - in' man, - love when I can. - Turn loose my hand - 'cause I'm go -



D/F#  G  D/A 

- in' - to - night. - Trav - el - in' man, -





catch if you can. — But soon-er than lat - er I'm go - in, —






trav-el- in' man.



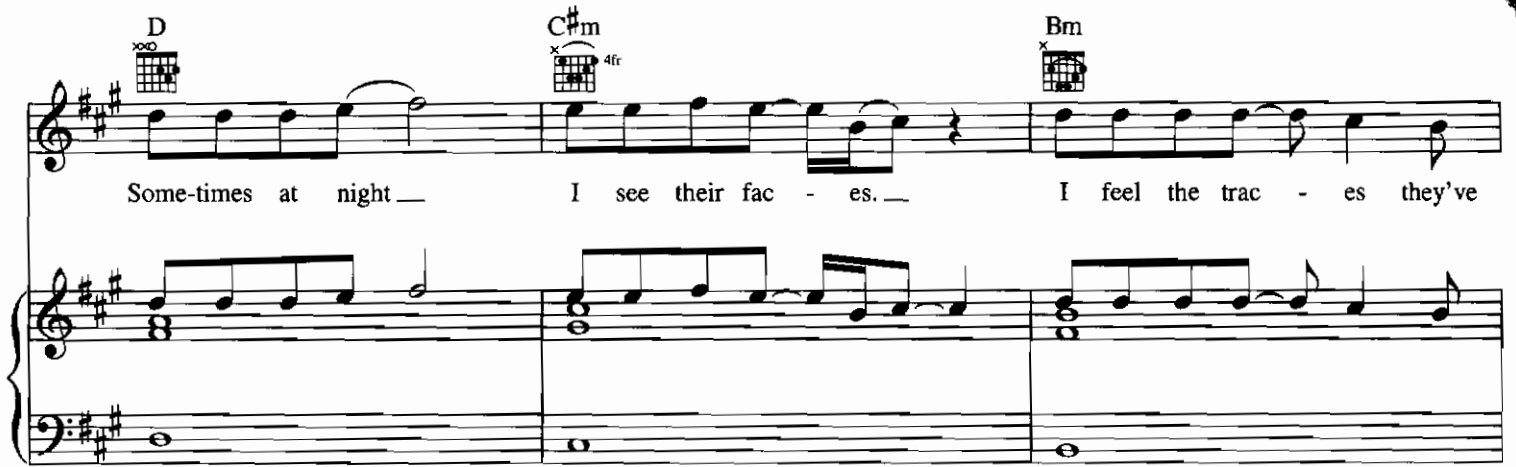
A trav - el - in' man, yes I





am.

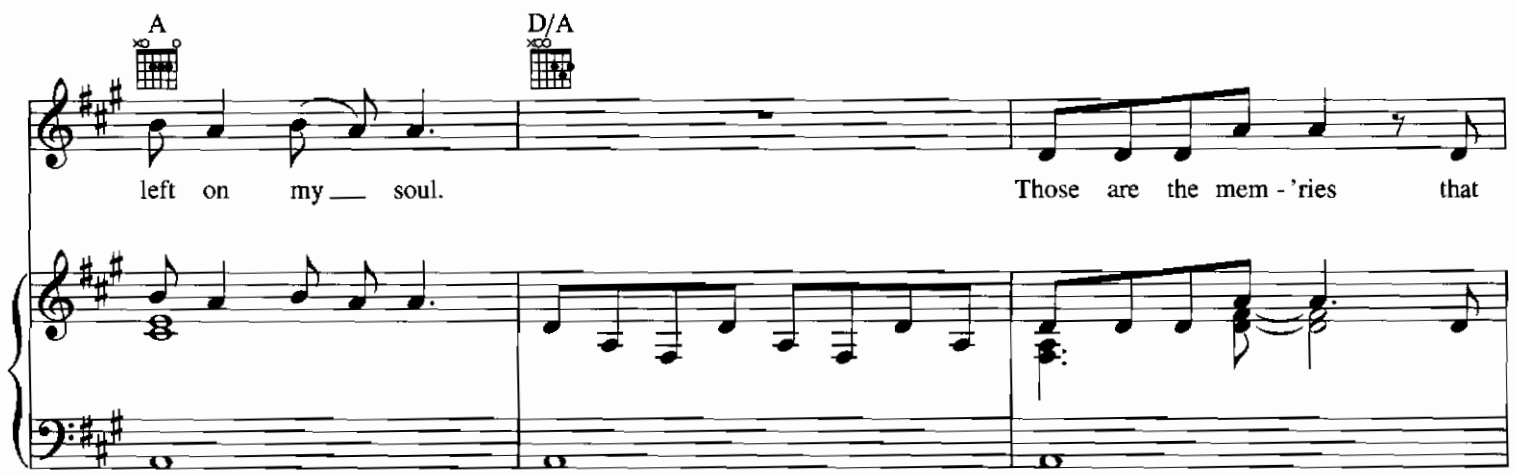
D  C#m  Bm 


Some-times at night — I see their fac - es. — I feel the trac - es they've



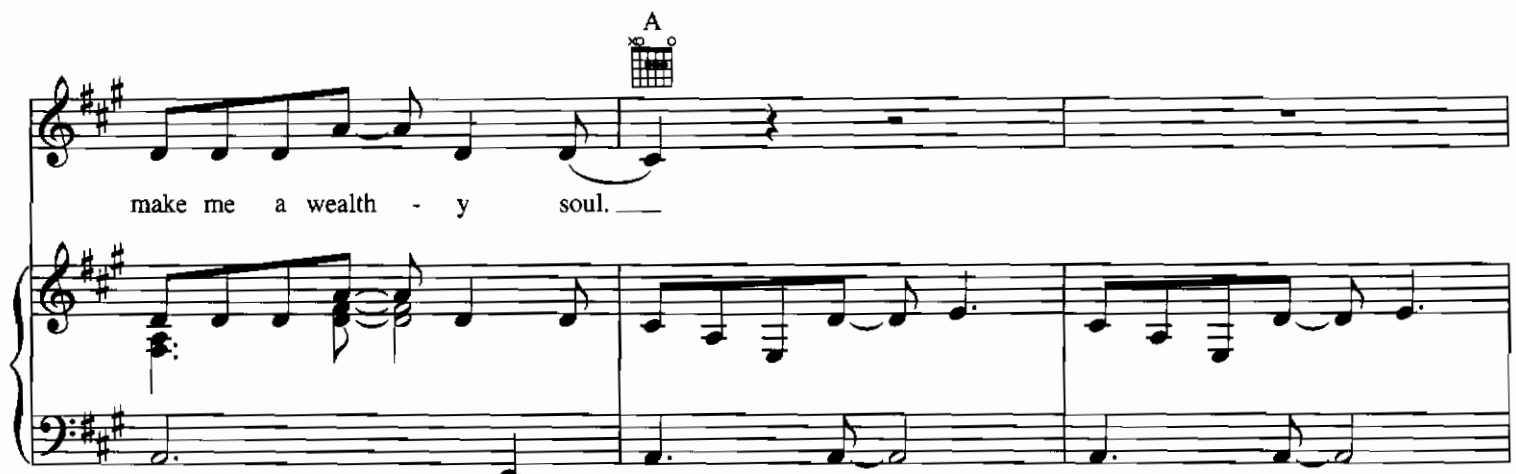
A  D/A 



left on my — soul. Those are the mem - 'ries that



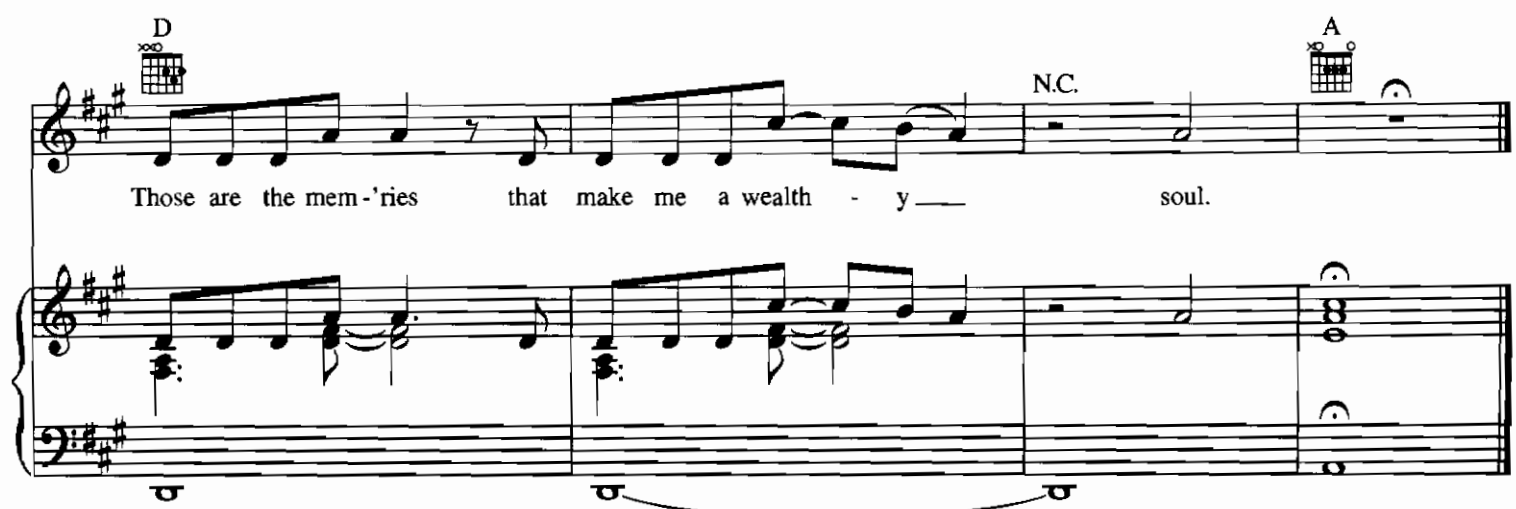
A 

make me a wealth - y soul. —



D  N.C. 

Those are the mem - 'ries that make me a wealth - y — soul.



# TURN THE PAGE

Words and Music by  
BOB SEGER

Moderately



*mf*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

1. On a long and lone - some high - way — east of O - ma - ha — you can  
2., 3. (See additional lyrics)



lis - ten to the en - gine moan - in' out its one — note song, you can

think a - bout — the wom - an or the girl you knew — the night — be -

Em

fore. \_\_\_\_\_ But your thoughts will soon be wan - der - in' \_\_\_\_\_ the

D

way they al - ways do \_\_\_\_\_ when you're rid - in' six - teen hours \_\_\_\_\_ and there's

A

noth - in' much \_\_\_\_\_ to do \_\_\_\_\_ and you don't feel much like rid - in', you just

Em

**Chorus**

wish the trip \_\_\_\_\_ was through. \_\_\_\_\_ Say, here I

D

Em

am on the road a - gain. — There I

D

Em

am up on the stage. Here I

D

A

To Coda ⊕

go play - in' star a - gain. — There I

C

D




1, 2  
Em

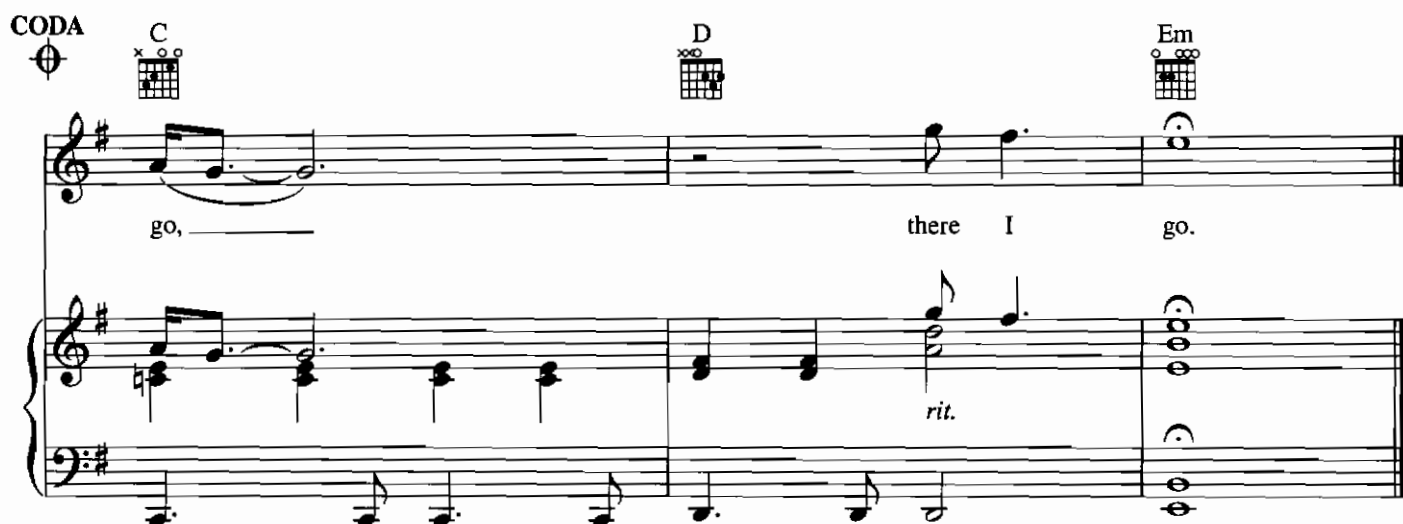
go, — turn the page. —

3  D.S. al Coda



2. Well, you ————— Here I

CODA   



go, ————— there I go.

rit.

*Additional Lyrics*

2. Well, you walk into a restaurant strung out from the road  
 And you feel the eyes upon you as you're shakin' off the cold;  
 You pretend it doesn't bother you but you just want to explode.  
 Most times you can't hear 'em talk, other times you can,  
 All the same old cliches, "Is that a woman or a man?"  
 And you always seem out numbered, you don't dare make a stand.  
*Chorus*

3. Out there in the spotlight you're a million miles away.  
 Every ounce of energy you try to give away  
 As the sweat pours out your body like the music that you play.  
 Later in the evening as you lie awake in bed  
 With the echoes from the amplifiers ringing in your head,  
 You smoke the day's last cigarette remembering what she said.  
*Chorus*

# WE'VE GOT TONIGHT

Words and Music by  
BOB SEGER

Moderately slow

1

B F# E F#

*mp*

2

F# B F#

I know it's late. \_\_\_\_\_ I know you're wea -  
I've been so lone -





E/G# F# B/D#

- ry. I know your plans \_\_\_\_\_  
- ly. All of my hopes \_\_\_\_\_


Emaj7 E6 B F#

don't in - clude me. Still, here we are, \_  
fad - ing a - way. I've longed for love \_



B  Emaj7  E6  B 



both of us lone - ly,  
like ev - 'ry - one else \_\_\_\_\_ does.



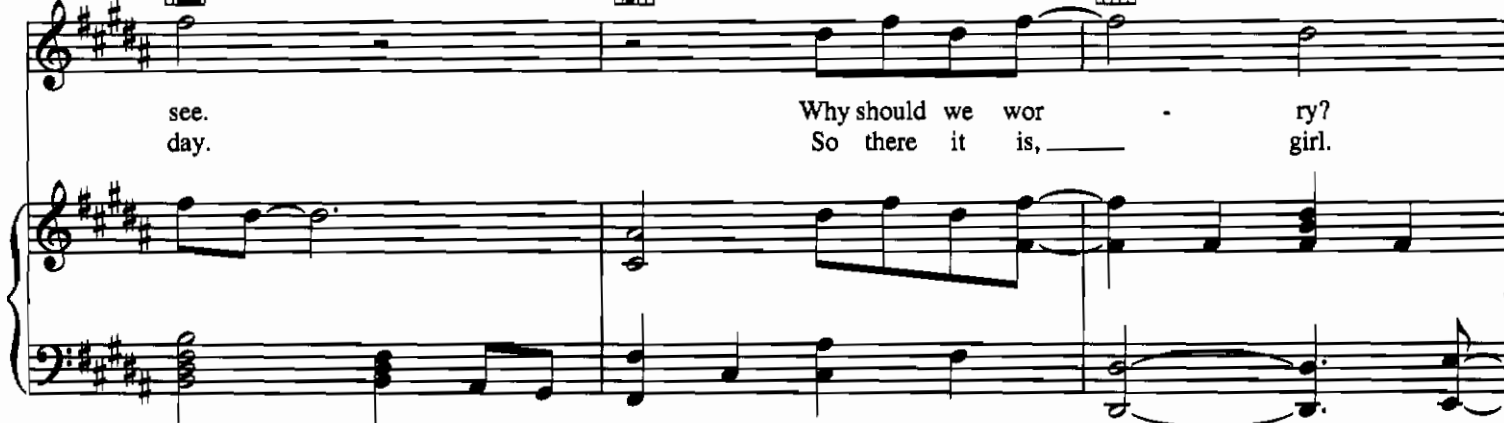
Emaj7  E6 





long - ing for shel - ter from all that we  
I know I'll keep search - ing e - ven af - ter to -




B  F#  B/D#  4th

see. Why should we wor - ry?  
day. So there it is, \_\_\_\_\_ girl.



Emaj7  E6  B/F#  F# 

No one will care, \_\_\_\_\_ girl. Look at the stars -  
I've said it all \_\_\_\_\_ now. And here we are, -





2  
B

Deep in my soul — stay.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. A double bar line with repeat dots is placed after the G4. Above the staff, a guitar chord diagram for B major (x24232) is shown. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a bass line with a whole note G2, a whole note F#2, and a whole note E2. The treble clef part consists of chords: a B major triad (B4, D#5, F#5) and a B major dyad (B4, D#5).

D

I know it's late. I know you're

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. A double bar line with repeat dots is placed after the G4. Above the staff, a guitar chord diagram for D major (x02321) is shown. The bottom staff is a piano accompaniment in grand staff. The bass line has a whole note G2, a whole note F#2, and a whole note E2. The treble clef part features chords: a D major triad (D4, F#4, A4) and a D major dyad (D4, F#4).

B

D

wea - ry.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It starts with a whole rest, followed by a quarter note G4, and a half note G4. Above the staff, guitar chord diagrams for B major (x24232) and D major (x02321) are shown. The bottom staff is a piano accompaniment in grand staff. The bass line has a whole note G2, a whole note F#2, and a whole note E2. The treble clef part features chords: a B major triad (B4, D#5, F#5) and a D major triad (D4, F#4, A4).

B

I know your plans don't in - clude me. Still, here we

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef. It starts with a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. A double bar line with repeat dots is placed after the G4. Above the staff, a guitar chord diagram for B major (x24232) is shown. The bottom staff is a piano accompaniment in grand staff. The bass line has a whole note G2, a whole note F#2, and a whole note E2. The treble clef part features chords: a B major triad (B4, D#5, F#5) and a D major triad (D4, F#4, A4).



are, \_\_\_\_\_ both of us lone - ly,



both of us lone - ly.



We've got to - night. \_\_\_\_\_



Who needs to - mor - row? Let's make it last. \_

Emaj7

E6

B

Let's find a way.

8vb.

F#

B

Emaj7

E6

Turn out the light. — Come take my

(8vb)

B

B/D#

hand now. We've got to - night, — babe. —

Emaj7

E6

B

To Coda

Why don't you stay?

B

We've got to - night. —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with a fermata over the final note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines. A guitar chord diagram for a B major chord is shown above the vocal line.

Emaj7      E6      B

Who needs to - mor - row?      Let's make it last. —

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with two phrases. The piano accompaniment features block chords in the bass line. Guitar chord diagrams for Emaj7, E6, and B are provided above the vocal line.

Emaj7      E6      B

Let's find a way. —

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a single phrase. The piano accompaniment continues with harmonic support. Guitar chord diagrams for Emaj7, E6, and B are provided above the vocal line.

F#      B      Emaj7      E6

Turn out the light. —      Come take my

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has two phrases, with the second phrase featuring a triplet. The piano accompaniment includes a triplet in the bass line. Guitar chord diagrams for F#, B, Emaj7, and E6 are provided above the vocal line.

B B/D#

hand now. We've got to - night, — babe.

Emaj7 E6 B D.S. al Coda

Why don't you stay? Oh, — we've got to - night. —

CODA B Emaj7

stay? — Oh. —

E6 B/F# F# F#7 B

Oh, why don't you stay?

*rit.*

# YOU'LL ACCOMP'NY ME

Words and Music by  
BOB SEGER

Moderately

**System 1: Piano Accompaniment**

Chord diagrams: A, E5 (2fr), A/E (2fr), E5 (2fr), A, E5 (2fr), A/E (2fr), E5 (2fr)

*mf*

**System 2: Vocal Melody**

A gyp - sy wind is blow - ing warm — to - night, —  
Some peo - ple say that love's a los - ing game. —

**System 3: Vocal Melody**

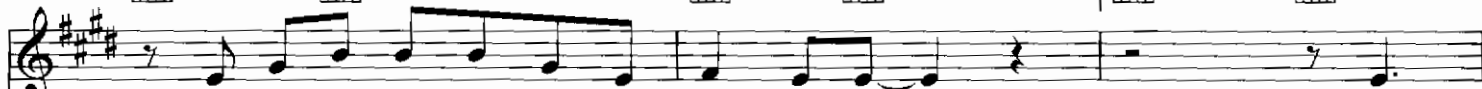
The sky is star - lit and the time is right. —  
You start with fi - re, but you lose the flame. —

**System 4: Vocal Melody**

And still you're tell - ing me you have — to go.  
The ash - es smoul - der, but the warmth's — soon gone.



1st time only



Be - fore you leave there's some - thing you should know. \_  
You end up cold and lone - ly on your own. \_

Yeah,



some-thing you should know, \_ babe.



I've seen you smil - ing in the sum - mer sun.  
I'll take my chanc - es, babe. I'll risk it all.

I've seen your long hair fly - ing  
I'll win your love or I'll



when you run. \_  
take the fall. \_

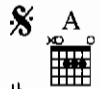
I've made my mind up that it's  
I've made my mind up, girl. It's





meant to be.  
meant to be.

Some-day, la - dy, you'll ac - com - p'ny me. —  
Some-day, la - dy, you'll ac - com - p'ny me. —



Some-day, la - dy, you'll ac - com - p'ny me —  
Some-day, la - dy, you'll ac - com - p'ny me. —  
Some-day, la - dy, you'll ac - com - p'ny me —

out where the riv - ers meet the  
It's writ - ten down some-where. It's  
out where the riv - ers meet the



sound - ing sea. —  
got to be. —  
sound - ing sea. —

You're high a - bove me now. You're  
You're high a - bove me, fly - ing  
I feel it in my soul. It's

D A E5 A/E E5

wild and free. — Ah, but some-day, la - dy, you'll ac - com - p'ny me. —  
 wild and free. — Oh, but some-day, la - dy, you'll ac - com - p'ny me. —  
 meant to be. — Oh, some-day, la - dy, you'll ac - com - p'ny me. —

To Coda

1 A E5 A/E E5 A E5 A/E E5

Some-day, la - dy, you'll ac - com - p'ny me. —  
 Some-day, la - dy, you'll ac -  
 Some-day, la - dy, you'll ac -

2 D.S. al Coda

A E5 A/E E5 A/E E5 CODA A/E E5

com-p'ny me. —

com-p'ny me. —

Repeat and Fade

A E5 A/E E5 A E5 A/E E5

# UNDERSTANDING

Words and Music by  
BOB SEGER

Medium tempo





It seems like on - ly  
Un - til the day you



yes - ter - day I did - n't have a clue. —  
came a - long, I used to just get lost. —

E D A

I stood a - lone not know - in' where to turn. \_\_\_\_\_  
 I on - ly heard the things - I want - ed to hear. \_\_\_\_\_

D/A

Now sud - den - ly I look a - round  
 It al - ways seemed like no one cared,

A D A D A E

and ev - 'ry - thing looks new. \_\_\_\_\_ I don't know why, - but I  
 but then you took the time. \_\_\_\_\_ And now I look - and

D A

think I'm start - in' to learn. \_\_\_\_\_  
 ev - 'ry - thing seems clear. \_\_\_\_\_

C#m 4fr      D      A/E

They call it un - der - stand - ing,      a will - ing - ness to grow. —  
 You've got me un - der - stand - ing;      you've real - ly helped me see. —

E      C#m 4fr      D

I'm fi - n'ly un - der - stand - ing.  
 I'm fi - n'ly un - der - stand - ing.

A/E      E      1      D

There's so much I can know.  
 It's meant so much to me.

A      2      C#m 4fr

You've got me un - der -

D

A/E

E

stand - ing.

You've giv - en me some pride. —

C#m

D

A/E

I'm fi - n'ly un - der - stand - ing.

You're real - ly on my

E

D

side,

real - ly on my side. —

A/C#

Bm Esus E A

The first system of music features a piano accompaniment with a treble and bass clef. Above the staff, guitar chord diagrams are provided for Bm, Esus, E, and A. The piano part consists of a steady bass line in the left hand and a melodic line in the right hand.

A D/A

Got me un - der - stand - ing. (Ooh, *Lead vocal ad lib.*)

The second system continues the piano accompaniment. It includes guitar chord diagrams for A and D/A. The vocal line begins with the lyrics "Got me un - der - stand - ing." followed by a long note and the instruction "(Ooh, *Lead vocal ad lib.*)".

A D A D A E

ooh, ooh, ooh,

The third system continues the piano accompaniment. It includes guitar chord diagrams for A, D, A, D, A, and E. The vocal line consists of three "ooh," phrases, each followed by a long note.

D A

you got me un - der - stand - ing.)

**Repeat and Fade**

The fourth system concludes the piece. It includes guitar chord diagrams for D and A. The vocal line ends with the lyrics "you got me un - der - stand - ing.)". The piano accompaniment ends with a final chord and a double bar line. The instruction "Repeat and Fade" is written at the end of the system.



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