

Piano/Vocal/Guitar

THE
NEW
BEST
OF

BOB SEGER
& THE SILVER BULLET BAND

AGAINST THE WIND
EVEN NOW
FEEL LIKE A NUMBER
FIRE LAKE
THE HORIZONTAL BOP
NIGHT MOVES
NINE TONIGHT
ROLL ME AWAY
STILL THE SAME
WE'VE GOT TONIGHT
YOU'LL ACCOMP'NY ME



**BOB SEGER
& THE SILVER BULLET BAND**

CONTENTS

AGAINST THE WIND28
EVEN NOW 16
FEEL LIKE A NUMBER40
FIRE LAKE33
THE HORIZONTAL BOP48
NIGHT MOVES7
NINE TONIGHT24
ROLL ME AWAY52
STILL THE SAME44
WE'VE GOT TONIGHT2
YOU'LL ACCOMP'NY ME60

WE'VE GOT TONIGHT

Words and Music by
BOB SEGER

Slowly
B



F#



E



F#



I know it's late. _

mp *legato*

B



F# / A#



E / G#



F#



I know you're wea - ry.
I've been so lone - ly.

I know your plans -
All of my hopes -

B / D#



Emaj7



E6



B



F#



don't in - clude me.
fad - ing a - way.

Still, here we are, -
I've longed for love -

B Emaj7 E6 B

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

Emaj7 E6 B

long-ing for shel - ter
I know I'll keep search - ing

for all that we see.
e-ven af - ter to - day.

F# B/D# Emaj7 E6 B/F#

Why should we wor - ry?
So there it is, — girl.

No one will care, — girl.
I've said it all — now.

F# B/D# x0 Emaj7 E6 B/F#

Look at the stars —
And here we are, — babe.

so far a - way. — }
What do you say? — }

B

Emaj7

E6

B



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

Emaj7

E6

B



long-ing for shel - ter
I know I'll keep search - ing

for all that we see,
e-ven af - ter to - day.

F#

B/D#

Emaj7

E6

B/F#



Why should we wor - ry?
So there it is, — girl.

No one will care, — girl.
I've said it all — now.

F#

B/D#

Emaj7

E6

B/F#



Look at the stars —
And here we are, — babe.

so far a - way. — }
What do you say? — }

F#



B



Emaj7



E6



We've got to - night. —

Who needs to - mor -

B



row?

We've got to - night, —

babe. —

Why don't you

B



1.

stay.

Deep in my soul —

2.



B



I know it's late. I know you're wea - ry.




cresc.

mf


D  B 







I know your plans don't in - clude me.




E  G  B 





Still, here we are, ————— both of us lone - ly,




Emaj7  E6  B  Emaj7  E6  B 

both of us lone - ly. We've got to-night. —



B  Emaj7  E6  B 

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



Emaj7

E6

B

F#



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes.

Let's find a way.

Turn out the light.

Musical staff with treble clef, containing a vocal line with lyrics and a piano accompaniment with chords and a triplet.

B

Emaj7

E6

B



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes.

Come take my hand now.

We've got to - night,

Musical staff with treble clef, containing a vocal line with lyrics and a piano accompaniment with chords and a triplet.

B/D#

Emaj7

E6

B



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes.

babe.

Why don't you stay?

Musical staff with treble clef, containing a vocal line with lyrics and a piano accompaniment with chords and a triplet.

Emaj7

E6

B/F#

F#

F#7

B



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes.

Oh.

Oh,

why don't you

stay!

Musical staff with treble clef, containing a vocal line with lyrics and a piano accompaniment with chords, a triplet, and a 'rit.' marking.

NIGHT MOVES

Words and Music by
BOB SEGER

Moderately

mf

G

F C

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

F G G

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

C F




G F

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

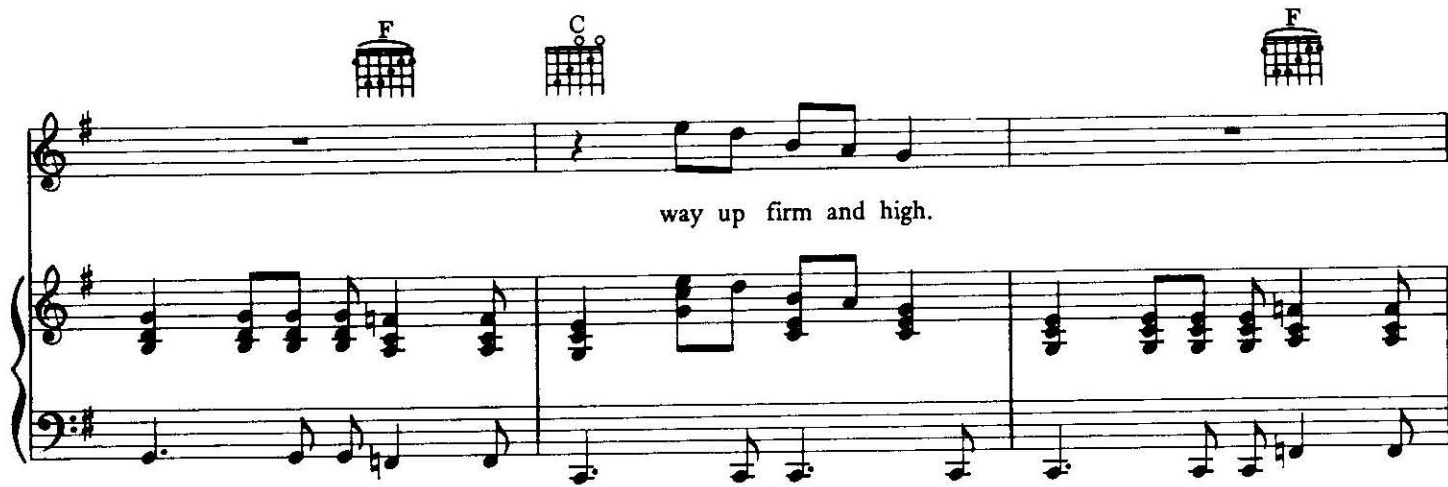
C  G 

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



F  C  F 

way up firm and high.



G  F 

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



C  F  G 

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



out an - y clues, — work-in' on our

F C D

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

Em D C D Em D

Prac - tic - in' our night moves

C D Em D C

in the sum - mer - time, —

G F C



in the sweet — sum - mer - time, sum - mer - time.



We were - n't in love. Oh,



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



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



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

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



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

We were get - tin' our share, —



prac - tic - in' our



Em D C D Em D

night moves, — try'n' to lose the awk-ward, teen-age blues, —

C D Em D C

— work - in' on our night moves.

G F C F

G F C

It was just like south-ern Mich - i - gan sum - mer-time.



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



Musical notation for the second system, including a vocal line with lyrics "And oh, — I" and piano accompaniment.



Musical notation for the third system, including a vocal line with lyrics "won - der. Hey, we felt the light - ning." and piano accompaniment.



Musical notation for the fourth system, including a vocal line with lyrics "And we wait-ed on the thun - der," and piano accompaniment.



wait-ed on the thun - der.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a half note 'wait-ed', a quarter note 'on', a quarter note 'the', a quarter note 'thun-', and a half note 'der.' with a long horizontal line extending to the right. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.

I

The second system continues the vocal line with a whole rest followed by a half note 'I'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.

Freely



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

The third system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a whole rest, followed by a half note 'woke', a quarter note 'last', a quarter note 'night', a quarter note 'to the', a quarter note 'sound', a quarter note 'of', a quarter note 'thun -', a half note 'der.', a quarter rest, a quarter note 'How', a quarter note 'far', a quarter note 'off,', and a half note 'I'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.



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

The fourth system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a whole rest, followed by a half note 'sat', a quarter note 'and', a quarter note 'won-dered.', a quarter note 'Start-ed', a quarter note 'hum-ming', a quarter note 'a', a quarter note 'song', a quarter note 'from', a quarter note 'nine-teen', a quarter note 'six -', a quarter note 'ty -', and a half note 'two.' with a long horizontal line extending to the right. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.

Cmaj7





Ain't it fun - ny how the night moves?_


Em

C


C



Em




C




We just don't seem to have _____ as much to lose. _____ Strange how the


Em




C



Cmaj7



G



night moves, with au - tumn clos - ing in. _____

Tempo I
Repeat (lead vocal ad lib) and fade

G



F



C



F



Night moves. Night moves.

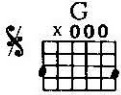
AGAINST THE WIND

Words and Music
BOB SEGER

Medium Rock beat



Musical notation for the first system, including piano accompaniment and a vocal line with a G chord diagram.

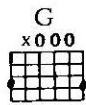
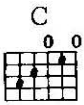


It seems like yes - ter - day, —
And the years rolled slow - ly past. —
Instrumental

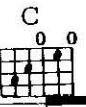
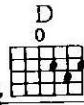
Bm



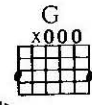
but it was long a - go. —
And I found my - self a - lone, —



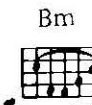
Ja - ney was love - ly. She was the queen of my nights,
sur-round-ed by stran - gers I thought were my friends.



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



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



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

C 0 0
x000

G
x000

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

C 0 0
x000

D
0

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

Em
0 000

D
0

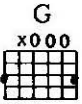
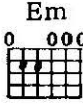
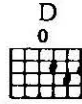
And I re - mem - ber what she _____ said to
Mov - in' eight miles a min-ute for months at a
Well, those drift - er's days are _____ past me

G
x000

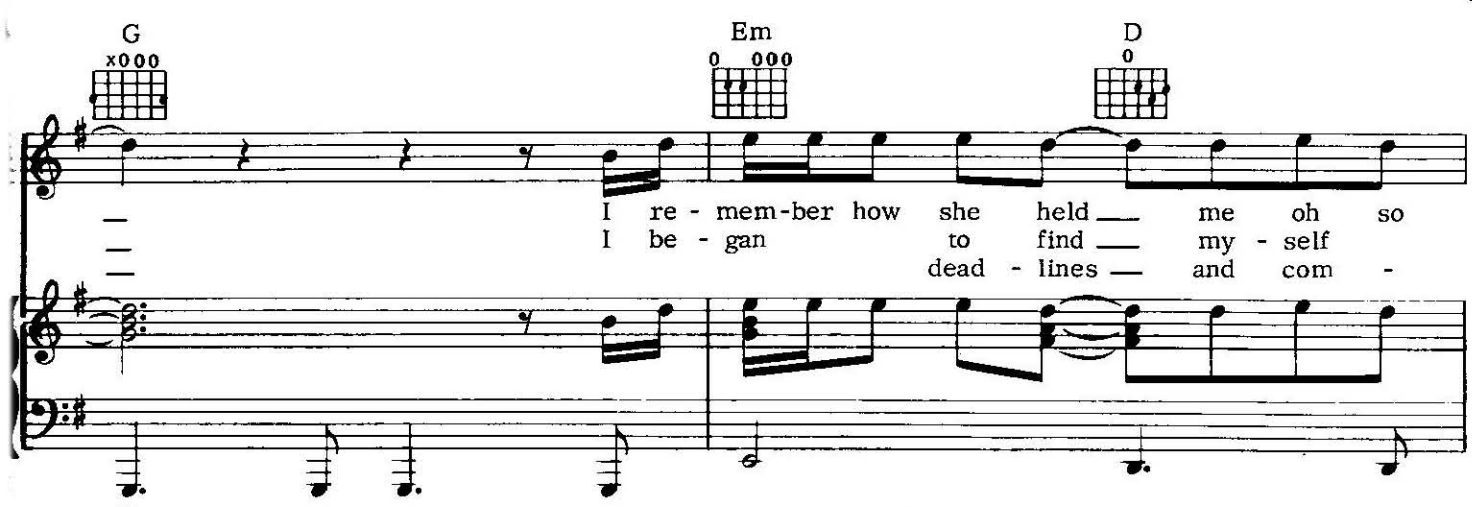
Em
0 000

C
0 0

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 

I re - mem - ber how she held — me oh so
 I be - gan to find — my - self
 dead - lines — and com -

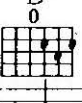
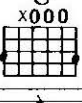



C 

tight. —
 search-in',
 mit - ments,

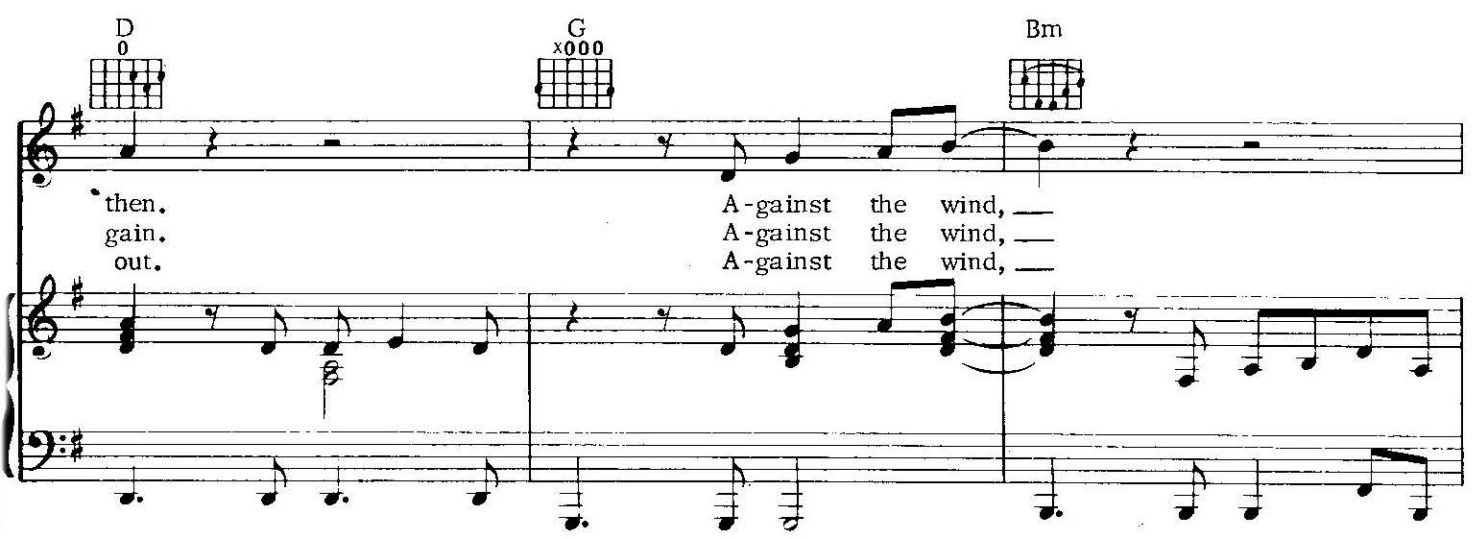
Wish I did - n't know now what I did - n't know
 search-in' for shel - ter a - gain and a -
 what to leave in, what to leave

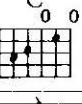
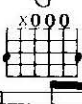


D  G  Bm 

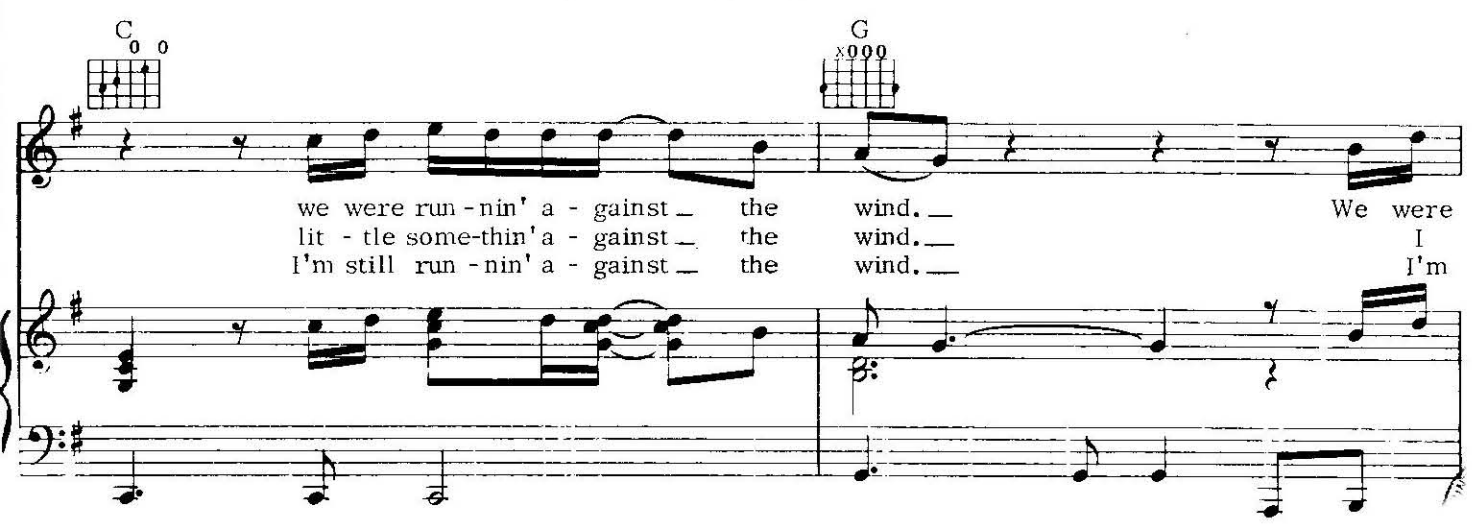
then.
 gain.
 out.

A - gainst the wind, —
 A - gainst the wind, —
 A - gainst the wind, —



C  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



C Bm Am C G

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 C Bm D

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

Repeat and fade

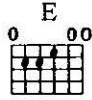
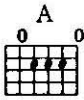
C C

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

FIRE LAKE

Words and Music by
BOB SEGER

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



F#m



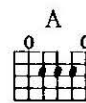
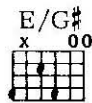
The first system of music features a guitar part with three measures. The first measure is a whole note chord (A), the second is a whole note chord (E), and the third is a whole note chord (F#m). Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The treble clef part starts with a mezzo-forte (mf) dynamic and plays a rhythmic pattern of eighth notes. The bass clef part plays a simple bass line.



The second system of music features a guitar part with three measures. The first measure is a whole note chord (E/G#), the second is a whole note chord (A), and the third is a whole note chord (E). Below the guitar part is a piano accompaniment. The lyrics "Who's gon-na ride that chrome_three" are written under the treble clef staff.

Who's gon-na ride that chrome_three

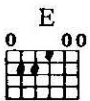
F#m



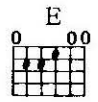
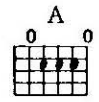
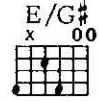
The third system of music features a guitar part with three measures. The first measure is a whole note chord (F#m), the second is a whole note chord (E/G#), and the third is a whole note chord (A). Below the guitar part is a piano accompaniment. The lyrics "wheel - er? Who's gon - na" are written under the treble clef staff.

wheel - er?

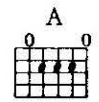
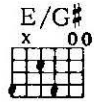
Who's gon - na



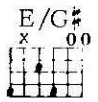
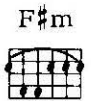
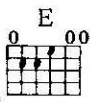
make that first mis - take?



Who wants to wear those gyp-sy leath -



ers all the way -



to Fire - Lake?

0 A 0

E

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

F#m

E/G#

Joe? You re - mem - ber

A

E

Un - cle Joe. — He was the one a - fraid to cut the cake.

F#m

E/G#

A

Who wants to

E F#m E/G#

tell poor Aunt Sar - ah

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics "tell poor Aunt Sar - ah". Above the vocal staff, three guitar chord diagrams are provided: E (open strings), F#m (2nd fret, 1st string), and E/G# (open strings with a barre on the 2nd fret). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

A E

Joe's run off to Fire Lake?

The second system continues the musical score. The vocal line has the lyrics "Joe's run off to Fire Lake?". Above the vocal staff, two guitar chord diagrams are shown: A (open strings) and E (open strings). The piano accompaniment continues with the same melodic and harmonic structure.

F#m E/G# A




Joe's run off

The third system shows the vocal line with the lyrics "Joe's run off". Above the vocal staff, three guitar chord diagrams are provided: F#m (2nd fret, 1st string), E/G# (open strings with a barre on the 2nd fret), and A (open strings). The piano accompaniment continues.


E F#m E



to Fire Lake.

The fourth system concludes the musical score. The vocal line has the lyrics "to Fire Lake.". Above the vocal staff, three guitar chord diagrams are shown: E (open strings), F#m (2nd fret, 1st string), and E (open strings). The piano accompaniment continues.


D  C#m  4fr. F#m 

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



C#m  4fr. C#m7  4fr.



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



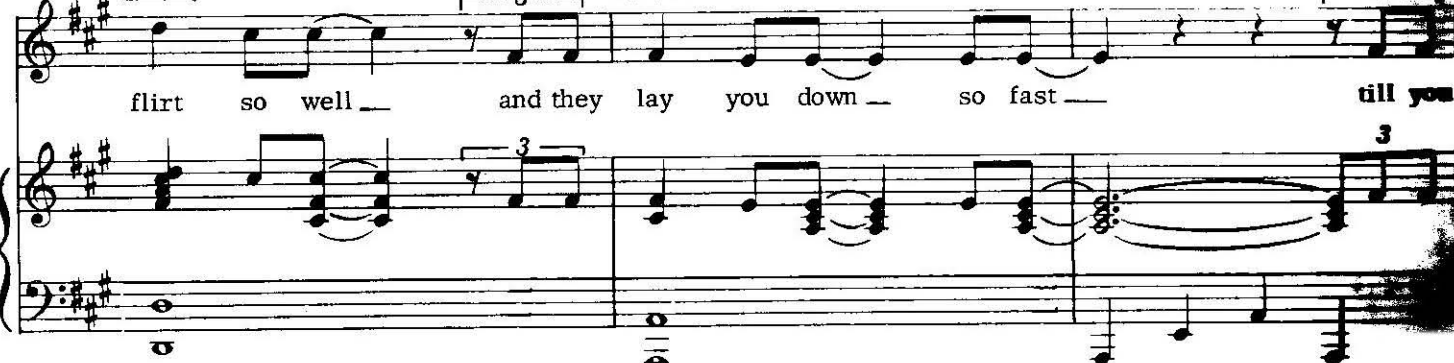
Bm  D 

fly - in' as they run? Oh, they smile so shy and they



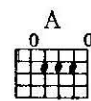
Dmaj7  A 

flirt so well and they lay you down so fast till you

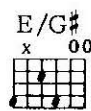
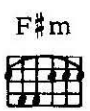
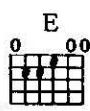




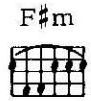
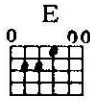
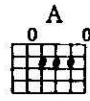
look straight up — and say, "Oh Lord, am I



real-ly here at last?" Who wants to



play those eights — and ac - es?



Who wants a raise? Who needs a stake? —

E/G#
x 0 0 0

A
0 0 0

E
0 0 0

Who wants to take that long shot

F#m

E/G#
x 0 0 0

A
0 0 0

gam - ble and head out

E
0 0 0

F#m

E/G#
x 0 0 0

to Fire Lake? And head out.

Repeat and fade

A
0 0 0

E
0 0 0

F#m

E/G#
x 0 0 0

Who wants to go to Fire Lake? And head out.

STILL THE SAME

Words and Music by
BOB SEGER

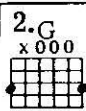
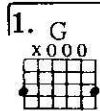
Moderately, with a beat



4/4

mf

The first system of music features a vocal line in 4/4 time with a key signature of one flat. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The tempo is marked 'Moderately, with a beat' and the dynamic is 'mf'.

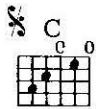


You

1. G

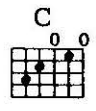
2. G

The second system continues the vocal line and piano accompaniment. It includes two first endings for the G major chord, both with the diagram 'x 0 0 0 0 0'. The word 'You' is written at the end of the vocal line.

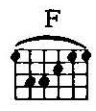
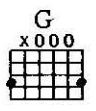


al - ways won, — ev - 'ry time you placed a bet. —
al - ways said — the cards would nev - er do you wrong. —
Instrumental —

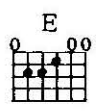
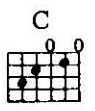
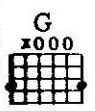
The third system shows the piano accompaniment for the final part of the song, including the instrumental section. It features a right-hand part with chords and a left-hand part with a bass line.



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. —



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



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
0 0 0

Dm
0

G
x 0 0 0

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.

C
0 0 0

You And you're still the same. — I

E
0 0 0 0 0



A
0 0 0

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


Dm
0


G
x 0 0 0

no one stand - in' in your way. —

C  E 



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



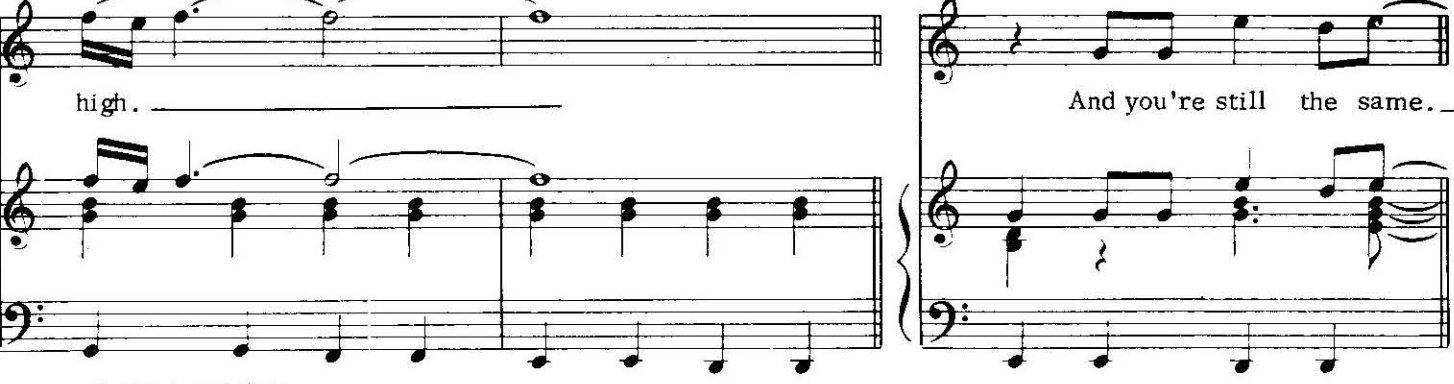
A  Dm 

You're still the same. — You still aim



G  *D. S. $\frac{3}{4}$ al Coda* Coda 

high. — And you're still the same. —



Repeat and fade C  Em  G 

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

Repeat and fade

