



BORN IN THE U.S.A./5

COVER ME/10

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I'M GOIN' DOWN/52

GLORY DAYS/58

DANCING IN THE DARK/64

MY HOMETOWN/70

PINK CADILLAC/76

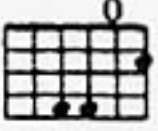


BORN IN THE U.S.A.

Moderate Rock (♩ = 120)

Words and Music by
Bruce Springsteen

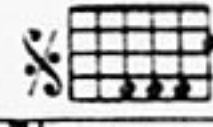
Bno3rd



Bno3rd/E



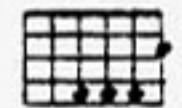
B



1. Born down in a

dead man's town, — the first kick I took was when I

B/E



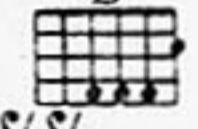
hit the ground. End up like a dog that's been

1.2.3.6. To next strain

beat too much, till you spend half your life just to cover it up now.

Chorus:

B

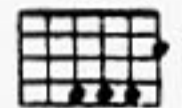


4.5.

Born in the U. S. A.; I was

(3rd time instrumental)

B/E



born in the U. S. A. I was born in the

1.2.3.

D.S.

U. S. A. Born in the U. S. A. now.

4.

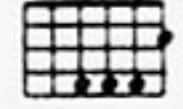
U. S. A. I'm a long gone dad - dy in the

D.S.S.

5.

U. S. A., now. U. S. A. I'm a cool rock - in' dad - dy in the

B



U. S. A., now.

B/E

Repeat ad lib. and fade

Verse 2:

Got in a little hometown jam,
So they put a rifle in my hand.
Sent me off to a foreign land
To go and kill the yellow man.

(To Chorus)

Verse 3:

Come back home to the refinery ;
Hiring man says, " Son, if it was up to me."
Went down to see my V. A. man; he said,
" Son, don't you understand, now?"

(To instrumental chorus)

Verse 4:

I had a brother at Khesan,
Fighting off the Viet Cong;
They're still there, he's all gone.

Verse 5:

He had a woman that he loved in Saigon,
I got a picture of him in her arms, now.

Verse 6:

Down in the shadow of the penitentiary,
Out by the gas fires of the refinery;
I'm ten years burning down the road,
Nowhere to run, ain't nowhere to go.

(To Chorus)

COVER ME

Words and Music by
Bruce Springsteen

Moderate Rock (♩ = 120)

Bm D A Bm D A

Bm D A Bm D A Bm D A

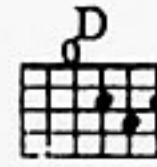
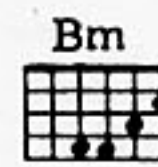
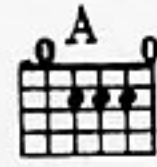
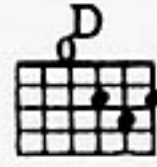
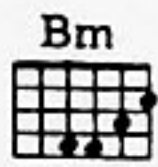
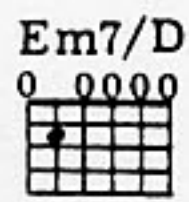
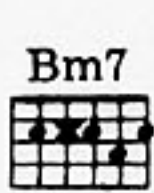
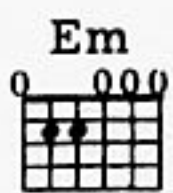
1. The times are tough now
(4th time instrumental solo ad lib.)

Bm D A Bm A

just get - ting tough - er. This old world is rough, it's

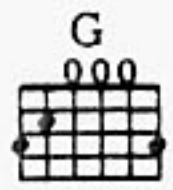
Bm D A Em Bm7 Em7/D

just get - ting rough - er; cov - er me.



Come on ba - by cov - er me.

Well, I'm

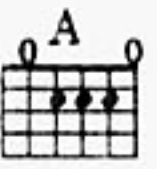
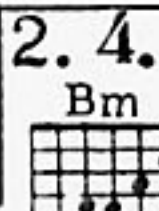
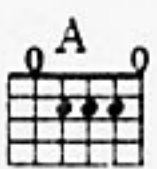
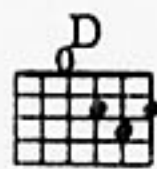
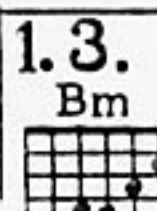
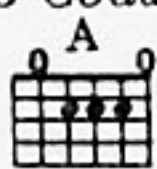
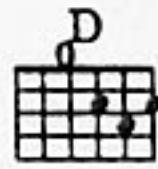
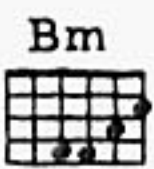


3

look - ing for a lov - er who will

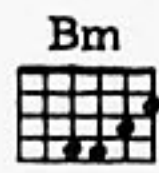
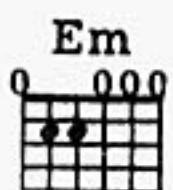
come on in and cov - er

To Coda



me.

... end solo)



Out - side's the rain,

the driv - ing snow.

I can hear the

Bm A/C# A Bm Em

wild wind blow - ing. Turn out the light; bolt the door. —

1st time D.S.
2nd time D.S. al Coda

Bm/F# F#

I ain't go - ing out there no more. — This

Coda Bm D A G

Oh, — I'm look - ing for a lov - er who will

A Bm D A Bm D A

come on in and cov - er me Yeah, I'm

The musical score is divided into three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a piano accompaniment with the instruction "Repeat ad lib. and fade".

Chord Diagrams:

- G:** 032333
- A:** 022202
- Bm:** 212321
- D:** 023202

Lyrics:

look - ing for a lov - er who will
 come on in and cov - er me.

Repeat ad lib. and fade

Verse 2:

Now promise me baby
 That you won't let them find us.
 Hold me in your arms:
 Let's let our love blind us.
 Cover me; shut the door and cover me.
 Well, I'm looking for a lover who will
 Come on in and cover me.

Verses 3 & 5:

This whole world is out there
 Just trying to score.
 I've seen enough;
 I don't want to see anymore.
 Cover me; come on in and cover me.
 Well, I'm looking for a lover who will
 Come on in and cover me.

Verse 4:

(Instrumental solo ad lib.)

DARLINGTON COUNTY

Words and Music by
Bruce Springsteen

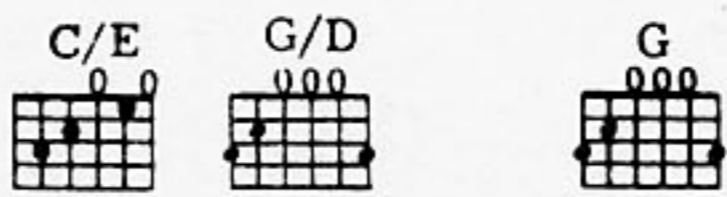
Moderate Rock (♩ = 116)

mf

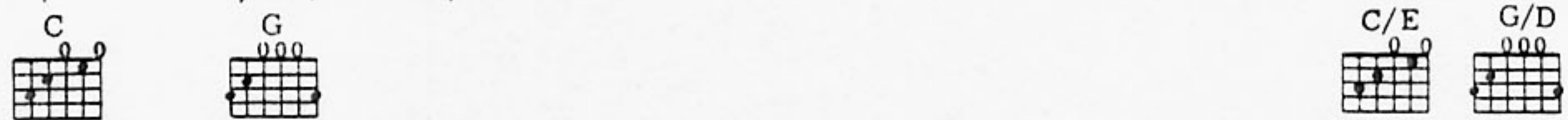
C F/A C/G

C G

C/E G/D G C G



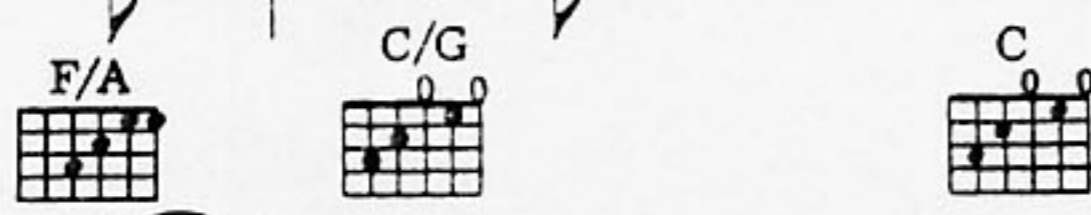
1. Driv - ing in - to Darl - ing - ton Coun - ty; me and Wayne on the



Fourth of Ju - ly, — Driv - ing in - to Darl - ing - ton Coun - ty;



look-in' for some work on the coun-ty line. — We drove down from



To Coda

New York Ci - ty, where the girls are pret - ty but they just wan-na

F C G C/E G/D

know your name. — Driv - ing in - to Darl - ing - ton Ci - ty; got a

G C G

un - ion con - nec - tion with an un - cle of Wayne's. — We drove

D

eight hun - dred miles with - out see - ing a cop, we got rock -

C

'n' - roll — mus - ic blast - ing off the t - top. —

Chorus:

Guitar chord diagrams: G (000), C/E (020), G/D (000)

Sing - ing, sha - la la sha la la la la — la;

Guitar chord diagrams: G (000), C (032), G (000)

sha - la la la la la la. — Sha - la la sha -

Guitar chord diagrams: C/E (020), G/D (000), G (000), 1. c (032), G (000), D.S. (D.S. with repeat sign)

la la la la — la; sha - la la la la la la. —

Guitar chord diagrams: 2. c (032), G (000), C (032), F/A (022), C/G (020)

la la la. —

instrumental solo

D.S. al Coda

Chord diagrams for C, G, and D are shown above the staff. The music consists of a treble and bass clef staff with various notes and rests.

end solo

Coda

Chord diagrams for C, G, and D are shown above the staff.

have your way. — then we'll leave this Dar-ling-ton Ci - ty

Chord diagrams for C, G, and D are shown above the staff. The music consists of a treble and bass clef staff with various notes and rests.

1. *C/G* *G* *D.S. al Coda* 2. *C/G* *G*

Chord diagrams for C/G and G are shown above the staff.

for a ride — down that Dix - ie High - way. la la la. —

Chord diagrams for C, F/A, C/G, and C are shown above the staff. The music consists of a treble and bass clef staff with various notes and rests.

Sha-la la sha - la la la — la; sha - la la la

Chord diagrams for C, F/A, C/G, and C are shown above the staff. The music consists of a treble and bass clef staff with various notes and rests.

C/G G

la la la. —

Sha - la la sha la la la la la — la;

C/G G

sha - la la la la la la. —

Repeat ad lib. and fade

Verse 2:

Hey little girl, standing on the corner,
 Today's your lucky day for sure, all right.
 Me and my buddy, we're from New York City,
 We got two hundred dollars, we want to rock all night.
 Girl you're lookin' at two big spenders,
 Why, the world don't know what me and Wayne might do.
 Our pa's each own one of the World Trade Centers,
 For a kiss and a smile I'll give mine all to you.
 C'mon baby, take a seat on the fender, it's a long night.
 Tell me, what else were you gonna do?
 Just me and you, we could . . .

*(To Chorus)**Verse 3:*

Little girl, sittin' in the window,
 Ain't seen my buddy in seven days.
 County man tells me the same thing,
 He don't work, and he don't get paid.
 Little girl, you're so young and pretty,
 Walk with me and you can have your way.
 Then we'll leave this Darlington City
 For a ride down that Dixie Highway.

Verse 4:

Driving out of Darlington County,
 I seen the glory of the comin' of the Lord.
 Driving out of Darlington County,
 Seen Wayne handcuffed to the bumper
 Of a state trooper's Ford.
 Sha-la la la la la la la;
 Sha-la la la la la la.
 Sha-la la la la la la la;
 La-la la la la la la.

WORKING ON THE HIGHWAY

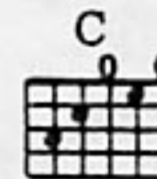
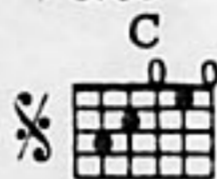
Words and Music by
Bruce Springsteen

Fast Rock (♩ = 176)



Musical notation for the first system, including piano accompaniment and a treble clef line with a forte (f) dynamic marking.

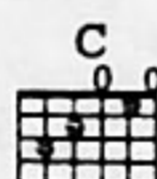
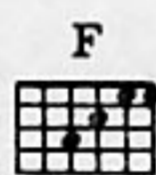
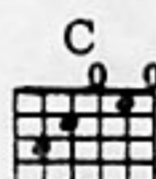
Verse



1. Fri - day night's pay night guys fresh out of work.

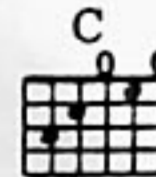
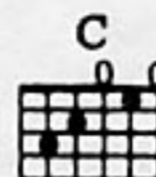
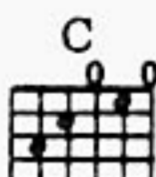
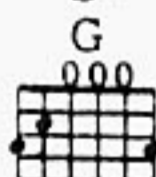
(1st time play bracketed material only)

Musical notation for the second system, including piano accompaniment and a treble clef line with a repeat sign.



Talk - ing 'bout the week - end,

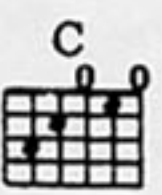
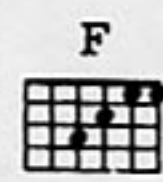
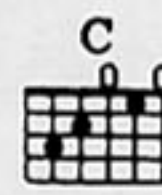
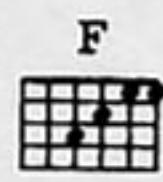
Musical notation for the third system, including piano accompaniment and a treble clef line with a bracketed section.



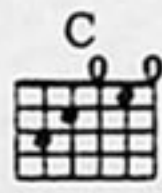
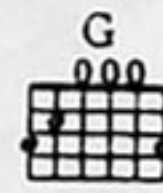
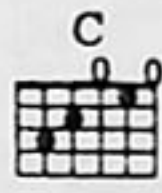
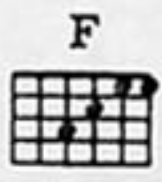
scrub - bing off the dirt.

Some head - ing

Musical notation for the fourth system, including piano accompaniment and a treble clef line with a bracketed section.

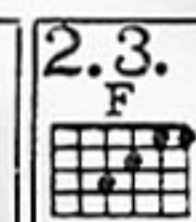
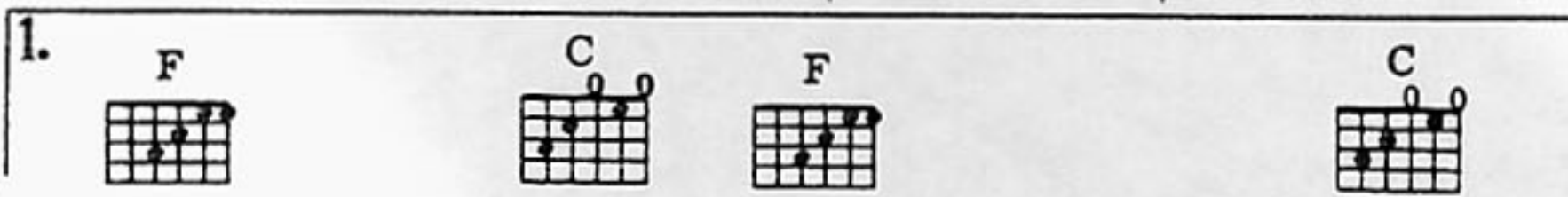


home to their fam-'lies, some are look - ing to get hurt,

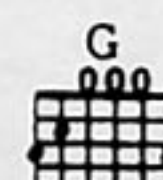
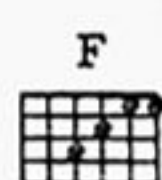
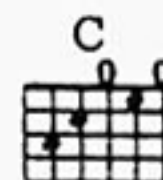
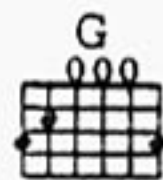


To Coda

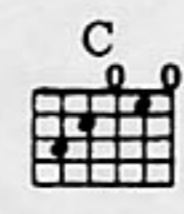
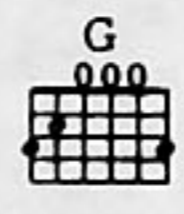
some go-ing down to Stov - ell wear-ing trou - ble on their shirts.



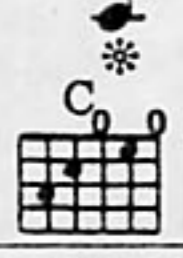
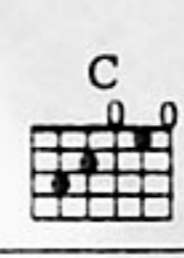
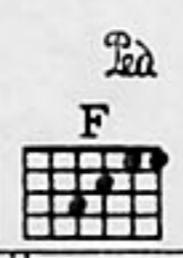
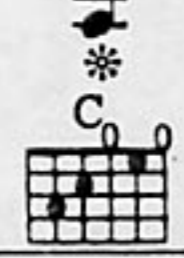
2. I work - Work-ing on the high - way, lay -



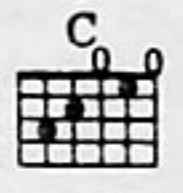
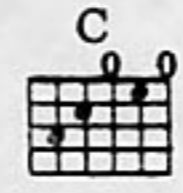
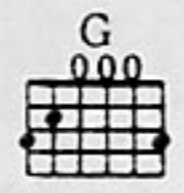
ing down the black - top. Work-ing on the high - way, all — day long I don't stop.



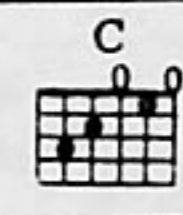
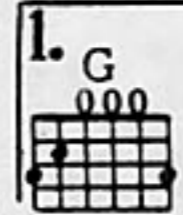
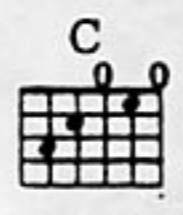
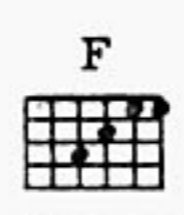
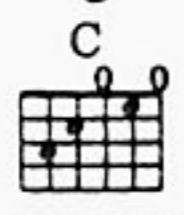
Work - ing on the high - way, blast - ing through the bed - rock. Work - ing on the high - way, work -



ing on the high - way.

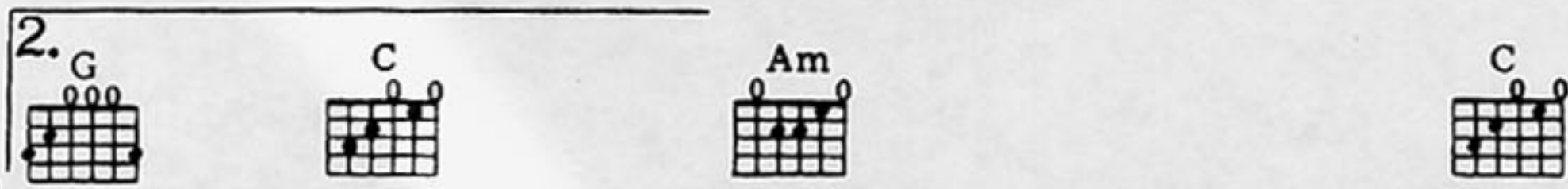


Woo!

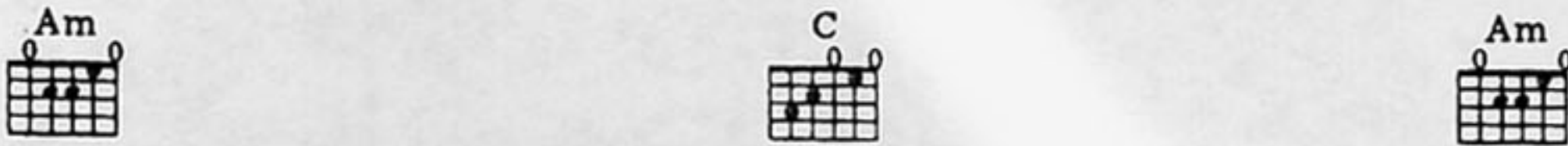


D.S.

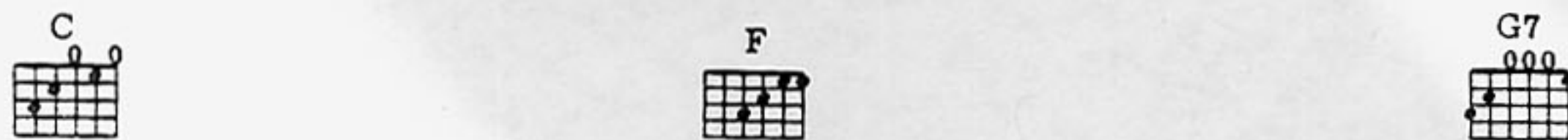
3. | met -



Saved — up my mon-ey and I put it all a-way;

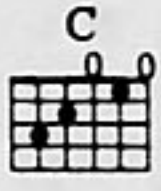
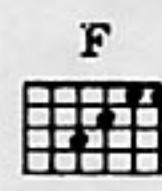
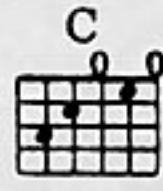
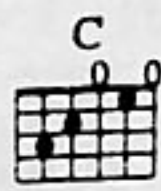


went to see her dad-dy, but we didn't have much to say. "Son, can't you see that she'

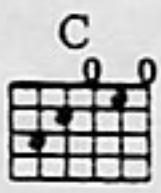


just a lit-tle girl? She don't know no-thin' 'bout this cruel, cruel world!"

4. We lit

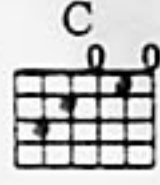
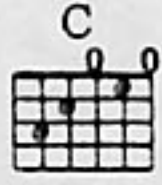
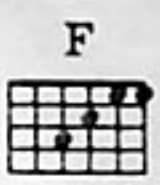
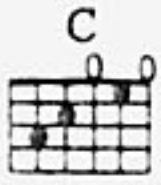
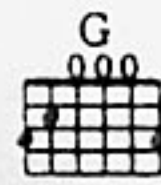


out down to Flor - i - da; we got a - long all right.



One day her broth - ers came and got her and they

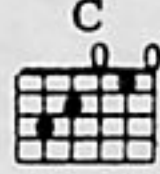
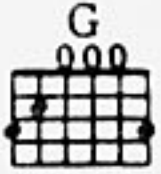
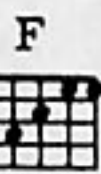
D.S.al Coda



took me in a black and white.

The pros - e -

Coda



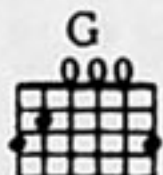
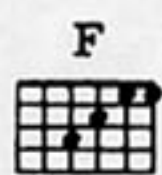
Work - ing on the high - way, lay - ing down the black - top.

Ped

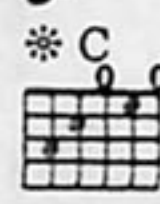
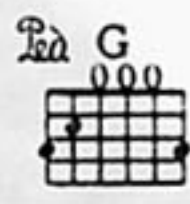
*

Ped

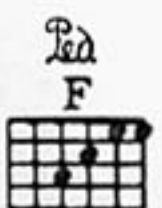
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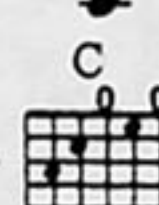
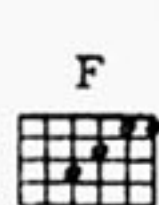
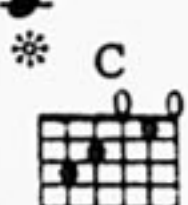
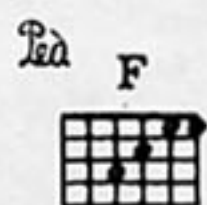
Work - ing on the high - way, all ——— day long I don't stop.



Work - ing on the high - way, blast : ing through the bed - rock.



Work - ing on the high - way, work - ing on the high - way.



The musical score consists of three systems. The top system shows guitar chords: F, C, G, C, G, C. The middle system shows the piano accompaniment in treble clef, and the bottom system shows the piano accompaniment in bass clef. The score is divided into two measures by a double bar line. The first measure contains the first three chords (F, C, G, C) and the second measure contains the last three chords (G, C, G, C). The piano accompaniment features a steady bass line and chords in the treble clef.

Verse 2:

I work for the county out on 95.
 All day I hold a red flag and watch the traffic pass me by.
 In my head I keep a picture of a pretty little miss.
 Someday, Mister, I'm gonna lead a better life than this.

Verse 3:

I met her at a dance down at the union hall.
 She was standing with her brothers, back up against the wall.
 Sometimes we'd go walking down the union tracks.
 One day I looked straight at her and she looked straight back.

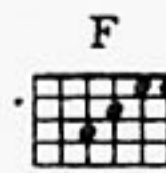
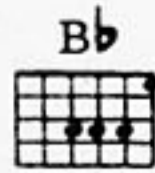
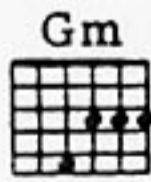
Verse 4:

We lit out down to Florida; we got along all right.
 One day her brothers came and got her and they took me in a black and white.
 The prosecutor kept the promise that he made on that day,
 And the judge got mad and he put me straight away.
 I wake up every morning to the work bell clang.
 Me and the warden go swinging on the Charlotte County road gang.

DOWNBOUND TRAIN

Words and Music by
Bruce Springsteen

Moderate Rock (♩ = 116)



1. I had a job, ——— I had a girl. —
I got - ta go. —

2. ———

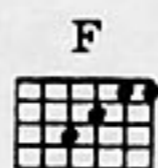
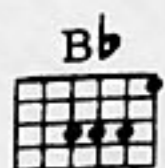
Bb

F

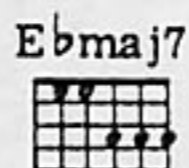
I'd — some - thing go — in', mis - ter, in this world. —
We had it once, — but we ain't got it an - y -

Gm

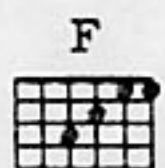
— more." I got laid off ——— down at the lum - ber yard. —
She packed her bags, ——— left me be - hind. —



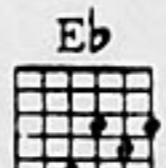
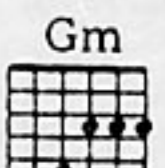
Our love went bad; ———— times got hard. ————
 She bought a tick ———— et on the Cen - tral ———— line. ————



Now I work ———— down at the car -
 Nights as I sleep • I hear that whis - tle whin -



- wash, where all it ev - er ———— does is rain. ————
 - ing. I feel her kiss ———— in the mist - y rain. ————



Don't you feel ———— like you're a rid - er }
 And I feel ———— like I'm a rid - er } on a down-

Gm

1. F

2. F

bound train? — She just said, "Joe — —

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "bound train?". The piano accompaniment consists of a treble and bass clef. The treble clef has a Gm chord diagram above it. The bass clef has a melodic line. A first ending bracket spans the final two measures of the system, with a first ending (1.) marked above it containing an F chord diagram, and a second ending (2.) marked above it also containing an F chord diagram.

E♭

F

Gm

f

The second system of the musical score is for the piano accompaniment. It features a treble and bass clef. The treble clef has an E♭ chord diagram above it, followed by an F chord diagram. The bass clef has a melodic line. A dynamic marking of *f* (forte) is placed at the beginning of the system.

E♭

F

Gm

F

Last

dim.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has a whole note rest followed by the word "Last". The piano accompaniment consists of a treble and bass clef. The treble clef has an E♭ chord diagram above it, followed by an F chord diagram, a Gm chord diagram, and another F chord diagram. The bass clef has a melodic line. A dynamic marking of *dim.* (diminuendo) is placed at the end of the system.

Gm

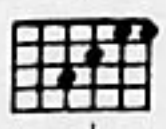
B♭

night et, I heard your voice. — You were cry - ing, cry -
et, I ran through the woods. — I ran till I thought —

mp

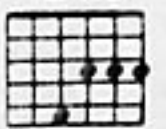
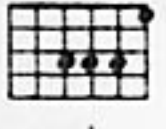
The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has a whole note rest followed by the lyrics "night et, I heard your voice. — You were cry - ing, cry -
et, I ran through the woods. — I ran till I thought —". The piano accompaniment consists of a treble and bass clef. The treble clef has a Gm chord diagram above it, followed by a B♭ chord diagram. The bass clef has a melodic line. A dynamic marking of *mp* (mezzo-piano) is placed at the beginning of the system.

F



ing, you were so a - lone. — You said your love —
 my chest — would ex - plode. — There in the clear -

Gm **Bb**

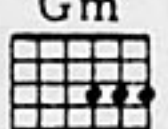
- ing had nev - er died. — You were wait -
 be - yond the high - way, in the moon -

F



1. ing for me at — home. — Put on my jack -
 light our wed - ding house

Gm



2. shone. I rushed through the yard. — I burst through the front —

B \flat F

— door. My head pound - ing hard, — up the stairs I climbed. —

Gm B \flat

— The room was dark, — our bed was emp - ty. Then I heard —

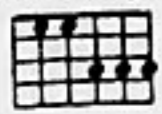
F E \flat

— that long — whis - tle whine, — and I dropped — to my knees, —

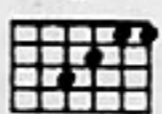
B \flat

— hung my head and — cried. Now I swing a sledge —

Ebmaj7

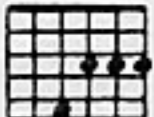


F



ham - mer on a rail - road — gang, knock - ing down them cross ties; work - ing in the

Gm



Eb

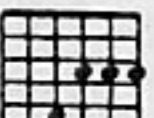


F



rain. Now don't it feel — like you're a rid - er on a down -

Gm



F

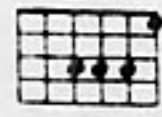


Gm



bound train? —

Bb



F



Repeat ad lib. and fade

I'M ON FIRE

Words and Music by
Bruce Springsteen

Moderately Fast, with an easy flow (♩ = 176)

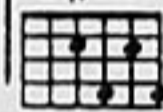
E(add9)



The first system of musical notation for 'I'm On Fire'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a double bar line. The right hand plays a series of chords, each held for a full measure, indicated by a fermata. The left hand plays a steady eighth-note bass line. The dynamic marking 'mp' is present.

1.

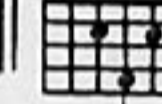
C#m7



The second system of musical notation. It continues the grand staff from the first system. The right hand plays chords, some with fermatas. The left hand continues the eighth-note bass line. There are some markings in parentheses in the right hand.

2.

C#m7



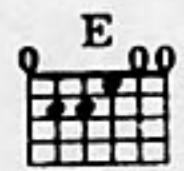
The third system of musical notation. It continues the grand staff. The right hand plays chords, some with fermatas. The left hand continues the eighth-note bass line. A double bar line is present.

The fourth system of musical notation. It shows the vocal line in the treble clef. The lyrics '1. Hey, —' are written below the staff.

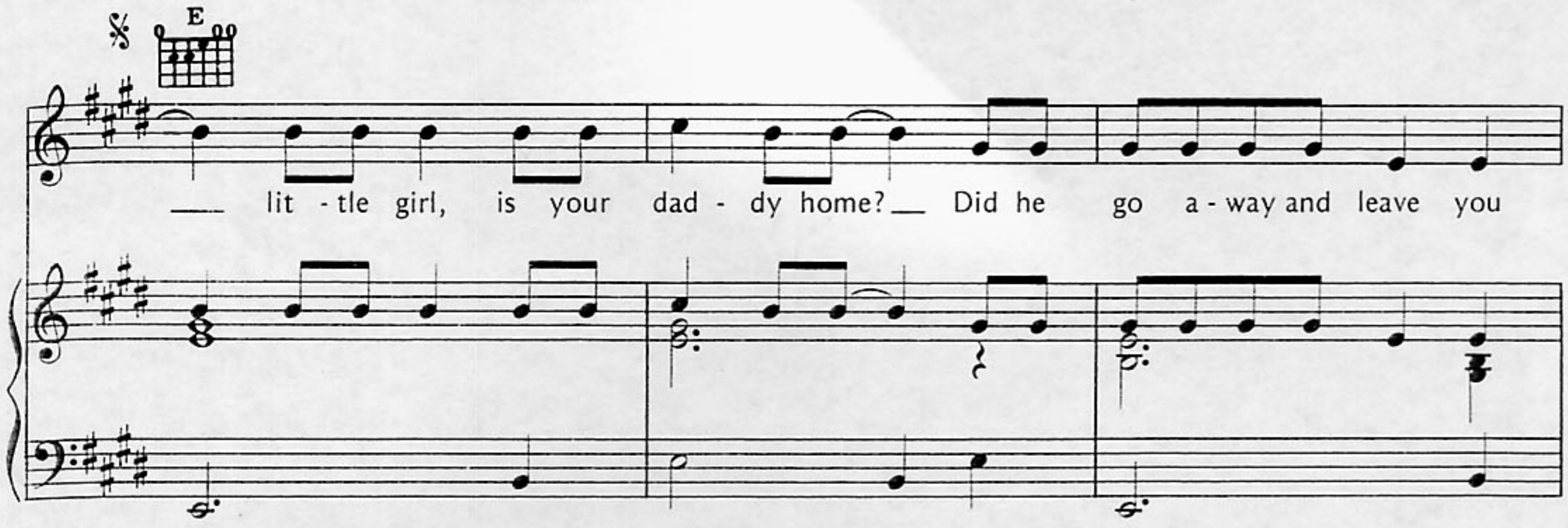
1. Hey, —

The fifth system of musical notation. It continues the grand staff. The right hand plays chords, some with fermatas. The left hand continues the eighth-note bass line.

E



lit - tle girl, is your dad - dy home? — Did he go a - way and leave you



A



all a - lone? I got a bad de -



C#m7



A



B



sire. Oh, I'm on



E

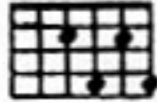


1. <i>D.S.</i>	2. <i>To next strain</i>	3. <i>To Coda</i>
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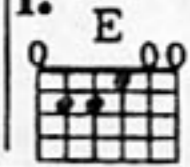
fire! 2. Tell —



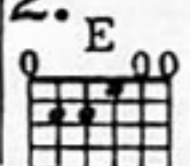
C#m7



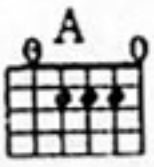
1.



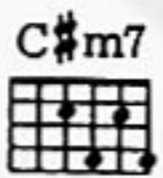
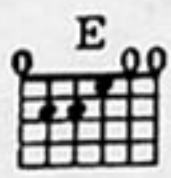
2.



Some - times it's like,



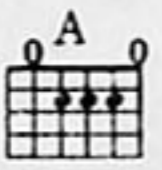
some - one took a knife, ba - by, edg - y and dull, — and cut a



six - inch val - ley through the mid - dle of my soul.

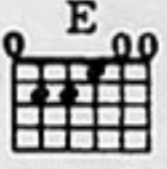
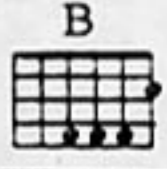
D.S. al Coda

Coda

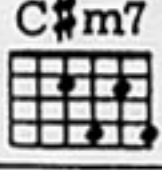


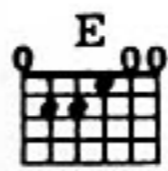
3. At night

Oh,



I'm on fire!





Repeat and fade

Verse 2:

Tell me now, baby, is he good to you?
 Can he do to you the things that I do?
 I can take you higher.
 Oh, I'm on fire!

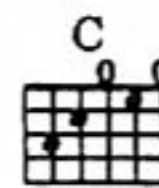
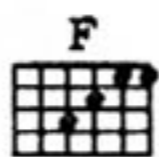
Verse 3:

At night I wake up with the sheets soaking wet
 And a freight train running through the middle of my head.
 Only you can cool my desire.
 Oh, I'm on fire!

NO SURRENDER

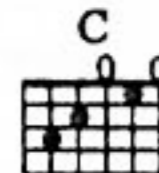
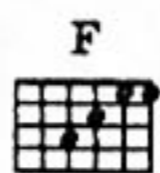
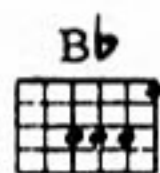
Words and Music by
Bruce Springsteen

Moderately Fast Rock (♩ = 152)

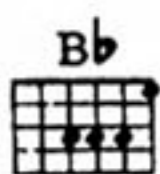


Oh!

(drums) *f* *glis.*



Oh!



1.

2.

To next strain

3.

Repeat ad lib, and fade

Well, we

Verse:

F **C**

bust - ed out — of class; — had to get a - way from the fools. —

Bb

— We learned more from a three min - ute rec - ord date — than we

F **C** **F**

ev - er learned — in school. To - night I hear the neigh - bor - hood drum -

C

mer sound; — I can feel — my heart — be - gin — to pound. — You say you're

B \flat F

tired and you just want to close your eyes — and fol - low your — dreams

1. 2. *c* To next strain 3. *c*

down. Well, we head. Oh, once we

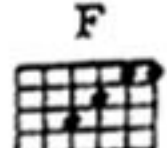
Chorus: F C B \flat

made a prom - ise and we swore we'd al - ways re - mem -

F B \flat C

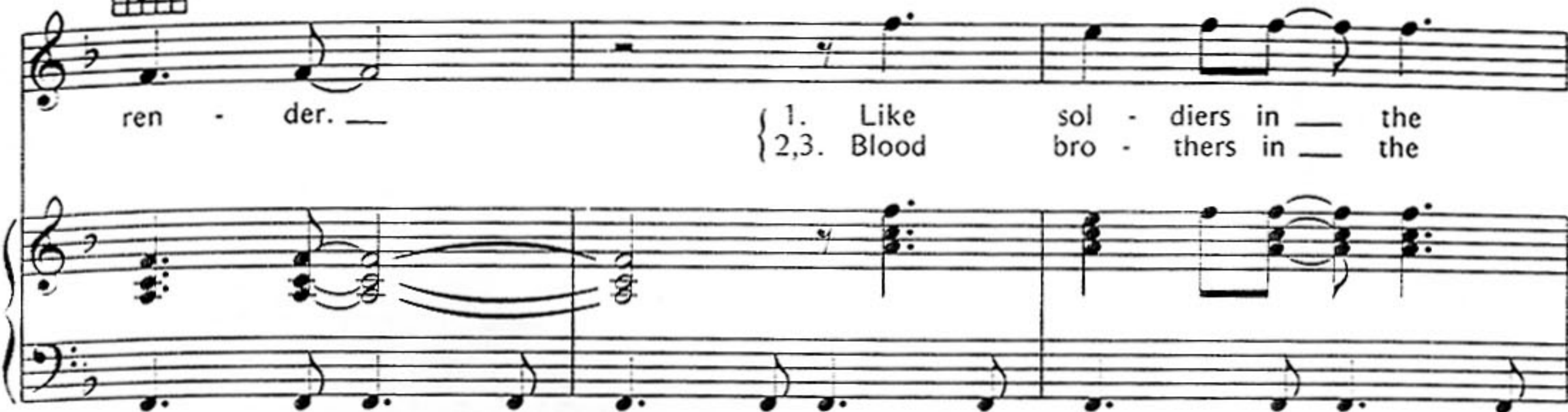
ber. No re - treat, ba - by, no sur -

F



ren - der. —

1. Like sol - diers in — the
2,3. Blood bro - thers in — the



C



Bb



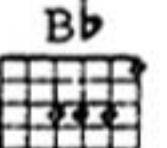
F



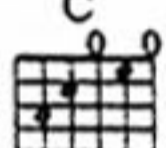
win - ter's night, — } with a vow — to de - fend, — no re -
storm - y night, — }



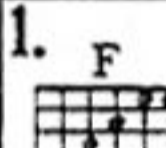
Bb




C



1. F



treat, ba - by, no sur - ren - der. —



D.S.



2. F



To next strain

2.. Well, now — ren - der. —



3.
Bb

ren - der. — No re - treat, ba - by,

C

F

D.S.S.
§§

no sur - ren - der. —

Bb

Lay, lay, — lay, lay, — lay, lay, — lay,

C

F

Bb

lay, lay, lay, — lay, lay. Lay, lay, — lay, lay, —

— lay, lay, — lay, lay, lay, lay, — lay, lay.

F

1. c

lay.

2. c

D.S.

3. Now,

Verse 2:
 Well, now young faces grow sad and old and hearts of fire grow cold.
 We swore blood brothers against the wind. I'm ready to grow young again,
 And hear your sister's voice calling us home across the open yards.
 Well, maybe we'll cut some place of our own with these drums and these guitars.

Verse 3:
 Now, on the street tonight the lights grow dim; the walls of my room are closing in.
 There's a war outside still raging; you say it ain't ours anymore to win.
 I want to sleep beneath peaceful skies in my lover's bed,
 With a wide open country in my eyes and these romantic dreams in my head.

BOBBY JEAN

Words and Music by
Bruce Springsteen

Driving (♩ = 132)

A

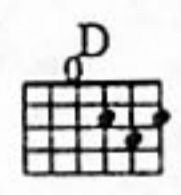



f

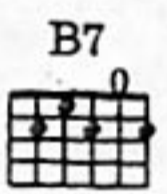
E/G#



D

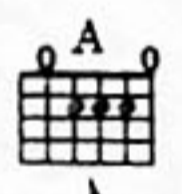



B7



1.

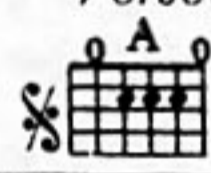
A





2.

Verse:

A



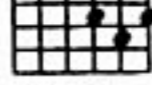
1. Well, I came by — your house — the o-ther day, — your



E/G#

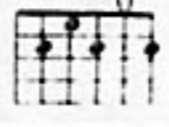


D



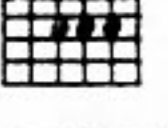
moth-er said — you went a - way. — She said there was noth-ing that I —

B7

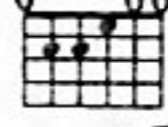


— could have done, — there was noth-ing no-bod -y could say. — Now

A

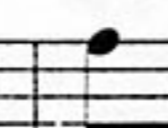


E/G#



me and you — we've known each oth-er ev - er since — we

D



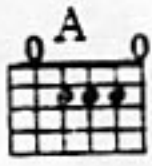
were six - teen, — I wish I would've known, I wish

B7



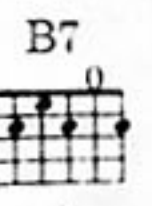
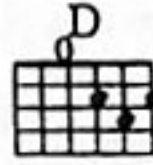
I could - 'a called you just to say good - bye,

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



Bob - by Jean.

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



Musical notation for the third system, including piano accompaniment.

1.

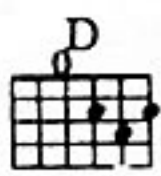
D.S.

2.

2. Now, you

Now

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



we went walk - in' in the rain, — talk -

in' 'bout the pain that from the world we hid. — Now there

ain't no - bod-y no - where, — no - how, — gon-na

ev - er — un-der-stand me the way you did. —

D.S. al Coda

Coda

3. Well,

But just to say I

miss you, ba - by, good luck, good -

bye, Bob - by Jean. —

(sax solo)

Repeat ad lib. and fade

Verse 2:

Now, you hung with me when all the others turned away, turned up their nose,
 We liked the same music, we liked the same bands,
 We liked the same clothes.
 Yea, we told each other that we were the wildest things we'd ever seen,
 I wish you would've told me, I wish I could've talked to you,
 Just to say goodbye, Bobby Jean.

Verse 3:

Well, maybe you'll be out there on that road somewhere,
 Some bus or train, trav'lin' along,
 In some motel room there'll be a radio playin'
 And you'll hear me sing this song.
 Well, if you do, you'll know I'm thinkin' of you,
 And all the miles in between,
 And I'm just callin' one last time not to change your mind,
 But just to say I miss you, baby,
 Good luck, goodbye, Bobby Jean.

I'M GOIN' DOWN

Moderately Bright ♩ = 132

Words and Music by
Bruce Springsteen

Chord diagrams: A, E

Chord diagrams: F#m, 1. D

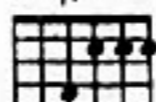
Chord diagrams: 2. D, A, E, F#m

1. We ___ get in my car out - side your house, oh, ___

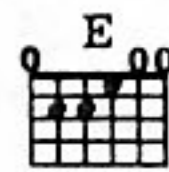
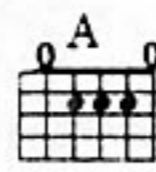
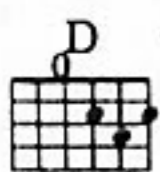
Chord diagrams: D, A, E

___ I can feel the heat a - com-in' 'round, ___ I go to put my arm ___

F#m

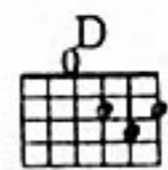


— a - round — you and you give me a look a - like I'm



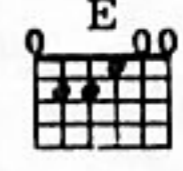
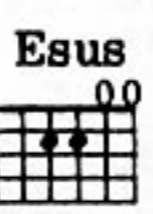
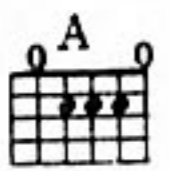
way out of bounds. — Well, — you let out one of your —

To Coda



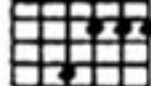
— bored sighs. Well, late - ly when I look in - to your eyes — I'm go - in'

Chorus:

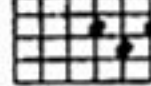


down, down, — down, — down. I'm go - in'

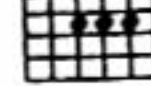
F#m



D



A

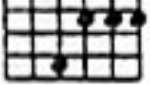


E

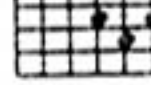


down, down, — down, — down. I'm go - in' down, down, — down, —

F#m



D



1.

D.S.

— down. I'm go - in' down, down, — down, — down.

2.

D.C. al Coda

3.

Repeat ad lib. and fade

— down. — down. I'm go - in'

Coda

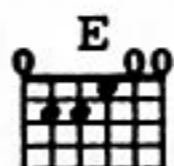
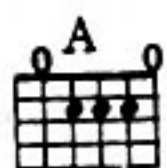
F#m



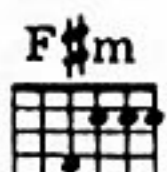
D



Fri - day night I'd drive you all a - round. —



You used to love to drive _____ me wild, _____ yeah!



But late - ly, girl, you get your kicks from just a - driv - in' me

D.S.S.

8va

Verse 2:

We get really dressed up go out, baby, for the night.
 We come home early, burnin', burnin', burnin', burnin' in some fire fight.
 I'm sick and tired of your settin' me up,
 Settin' me up, just to knock-a knock-a knock-a-me . . .

(To Chorus)

Verse 3:

I pull close now baby, but when we kiss, I can feel a doubt.
 I remember when we started,
 My kisses used to turn you inside out.
 I used to drive you to work in the morning;
 Friday night I'd drive you all around.
 You used to love to drive me wild, yeah!
 But lately, girl, you get your kicks from just a-drivin' me . . .

(To Chorus)

GLORY DAYS

Words and Music by
Bruce Springsteen

Moderate rock ♩ = 126

The piano introduction consists of two systems of music. Each system has a treble clef staff with chords and a bass clef staff with a bass line. The first system includes guitar chord diagrams for A, D, A, D, G, and D. The second system includes guitar chord diagrams for A, D, A, D, G, and D. The dynamics are marked as *mf*.

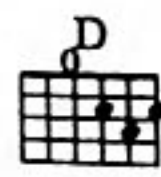
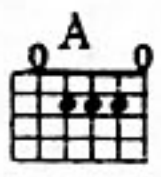
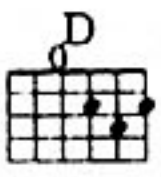
Verse:

1. I had a friend, — was a big base - ball play - er

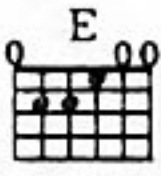
The verse begins with a guitar chord diagram for A. The melody is written in the treble clef, and the piano accompaniment is in the bass clef.

back in — high school. — He could throw — that speed -

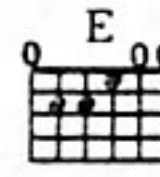
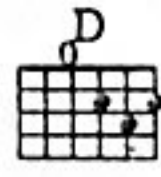
The second system of the verse continues the melody and piano accompaniment. It includes guitar chord diagrams for A, D, and A.



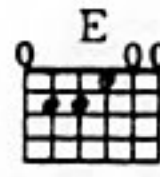
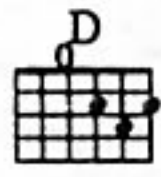
- ball by — you, make you look — like a fool, — boy. —



Saw him the oth-er night at this . road-side bar. — I was walk - ing



in; he was walk-in' out. — We went back in -side, sat down, had



a few drinks; — but all he kept talk - in' a - bout — was glo - ry days. —

Chorus: A

Well, they'll — pass you by. — Glo-ry days, — in the wink of a

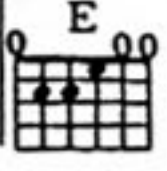
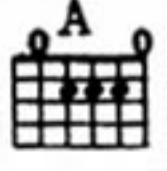
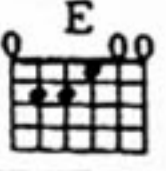
To Coda

young girl's eye. — Glo-ry days, — glo-ry days.


D.S.

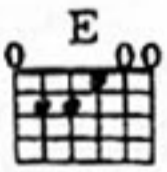
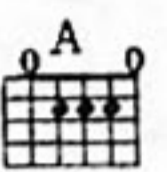
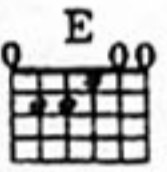
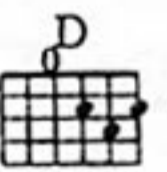
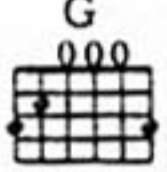
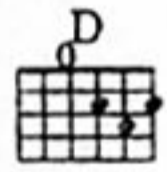
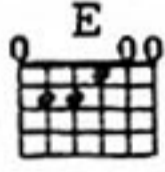
2. Well, there's — glo-ry days.

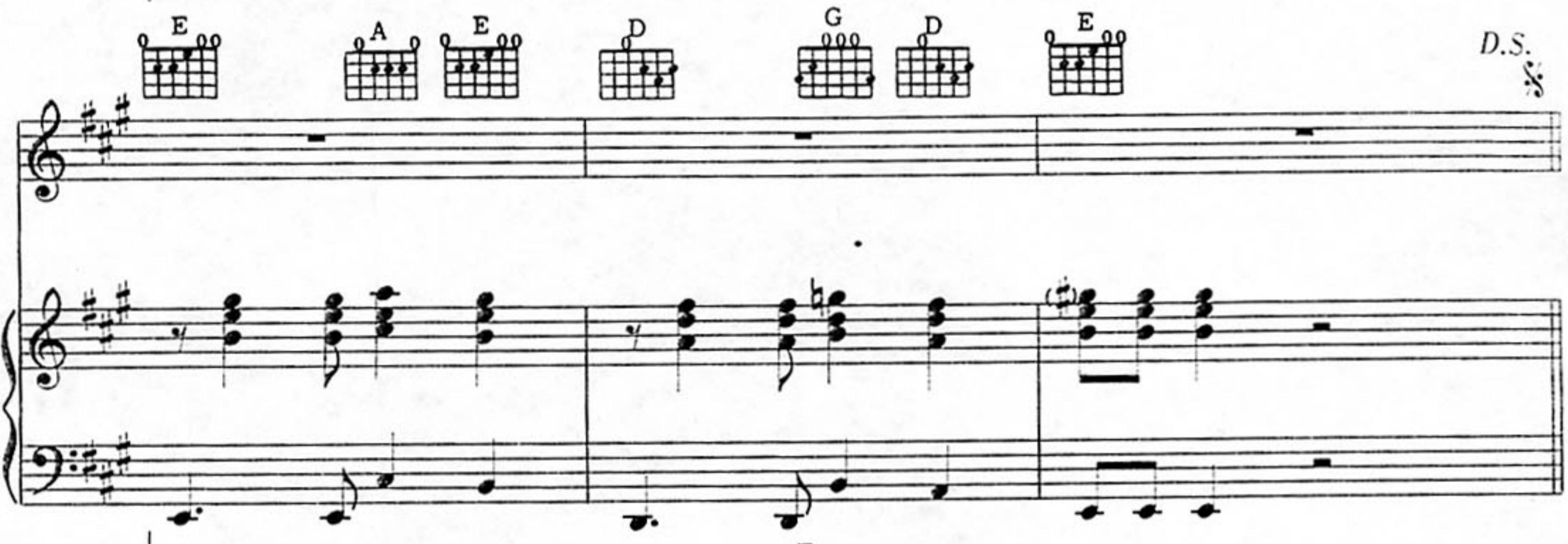
To next strain

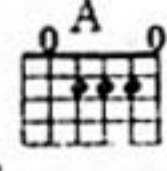
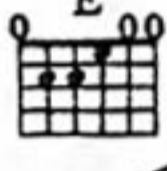
3.   *D.S.S. al Coda*   

glo - ry days.

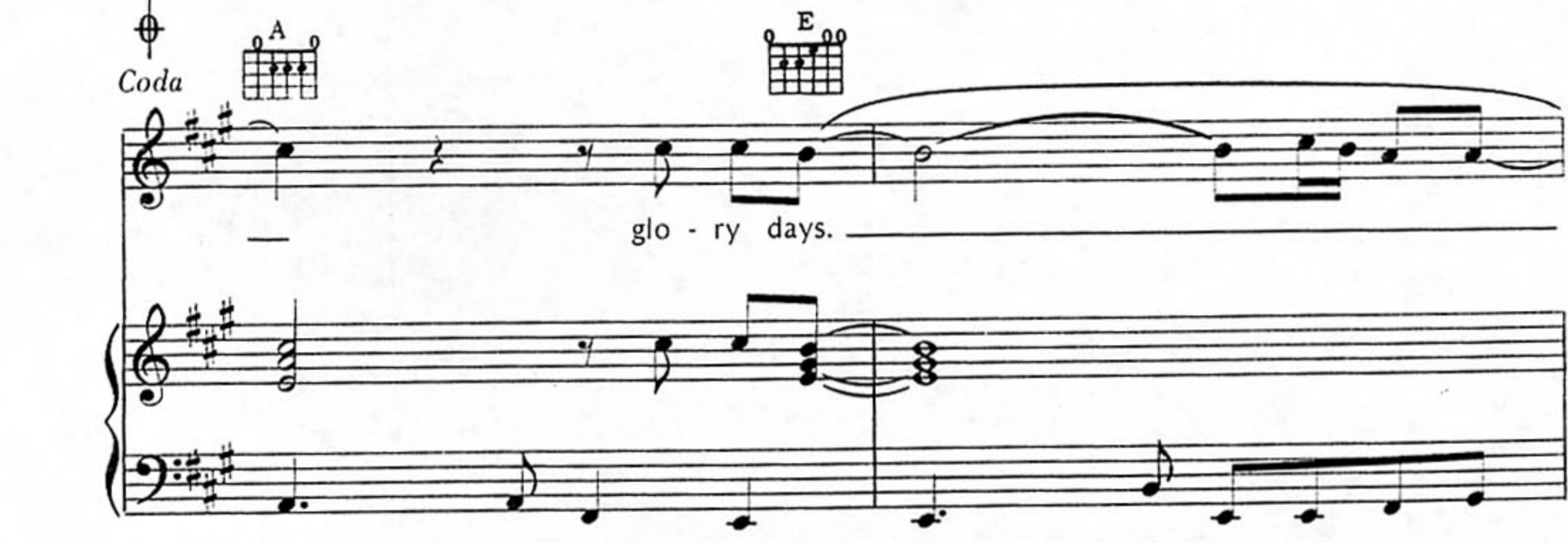


       *D.S.*



Coda  

glo - ry days.



Well, all right!



The musical score is divided into two systems. The first system includes a vocal line with lyrics "Oo, yeah!" and "Well, all right!" and a piano accompaniment. The second system includes a vocal line with lyrics "Ooh, yeah!" and "Well, all right!" and a piano accompaniment. The piano accompaniment in the second system ends with a *p* (piano) dynamic marking and a fermata over the final chord.

Chord Diagrams:

- A:** X02220
- D:** X2472
- G:** 032133

System 1:

- Vocal: Oo, yeah! — Well, all right!
- Piano: (fade gradually)

System 2:

- Vocal: Ooh, yeah! — Well, all right!
- Piano: *p*

Verse 2:

Well, there's a girl that lives up the block; back in school she could turn all the boys' heads.
 Sometimes on a Friday, I'll stop by and have a few drinks after she put her kids to bed.
 Her and her husband Bobby, well, they split up; I guess it's two years gone by now.
 We just sit around talkin' 'bout the old times; she says when she feels like crying she starts laughin' thinkin' 'bout. . .

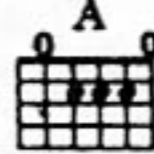
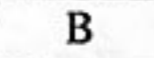
Verse 3:

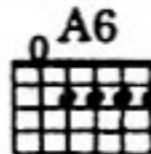
Think I'm going down to the well tonight, and I'm gonna' drink till I get my fill.
 And I hope when I get old I don't sit around thinkin' about it, but I probably will.
 Yeah, just sittin' back tryin' to recapture a little of the glory of,
 But time slips away and leaves you with nothin', mister, but boring stories of . . .

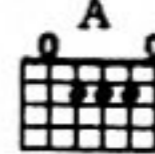
DANCING IN THE DARK

Words and Music by
Bruce Springsteen

Fast rock ♩ = 144

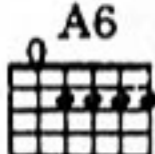
Guitar Capo 2nd fret: 
Keyboard: 

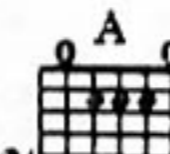

B6



B



mf


B6


B

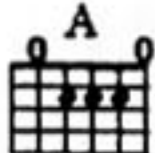

B6

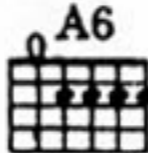



1. I get up in the eve - ning, _____
2.3. (See additional lyrics)



mf


B

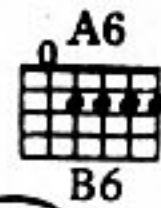
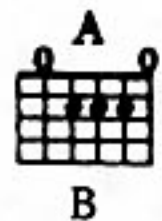
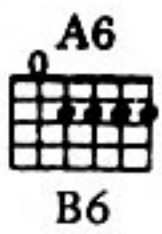

B6


B

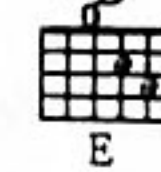
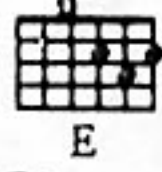


and I ain't _____ got noth - in' to say. I come home in the morn -

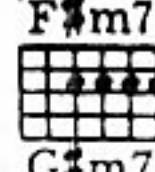
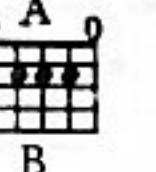




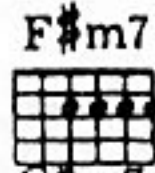
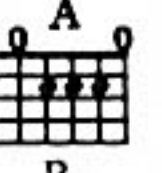
- ing; I go to bed feel - ing the same way.



I ain't noth-in' but tired. Man, I'm just tired



and bored with my - self. Hey there ba - by,



I could use just a lit - tle help.

Chorus:

E A/E B/F# F#

1.2. You can't start a fire, _____ you can't start a fire _____
 3. You can't start a fire, _____ sit - ting 'round _____ crying -

A/E B/F# E F# D E Bm C#m

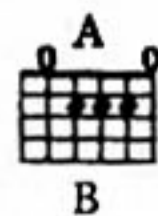
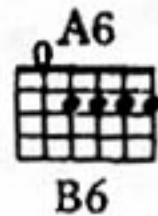
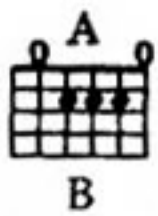
_____ with - out _____ a spark. _____ This gun's for hire _____
 _____ o - ver a bro - ken heart. _____ This gun's for hire _____

D E

To Coda Bm C#m

e - ven if we're just danc - ing in _____ the dark. _____

dim.



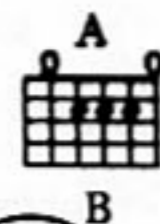
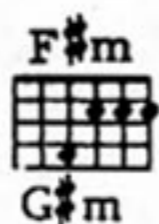
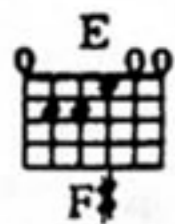
Musical notation for the first system, including treble and bass clefs, notes, and a *mf* dynamic marking.

Musical notation for the second system, featuring first and second endings, a *D.S.* (Da Capo) marking, and guitar chord diagrams for A6, B6, and A/B.

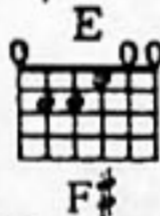
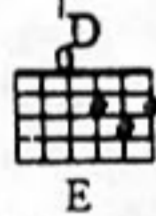
Musical notation for the third system, including guitar chord diagrams for A6/B6, A/B, and A6/B6, and a *cresc.* (crescendo) marking.

Musical notation for the fourth system, including guitar chord diagrams for F#m, G#m, A/B, D, and E, and the lyrics: "You sit a - round get - ting old - er; there's a joke — here some-where,"

Musical notation for the fifth system, including a *f* (forte) dynamic marking.

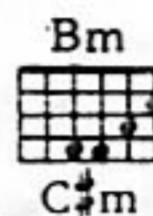


— and it's — on me. I'll shake this world off my shoul - ders.



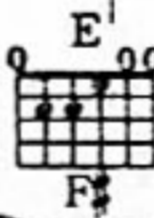
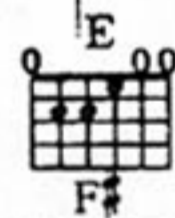
D.S. al Coda

Coda

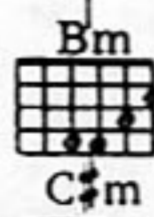
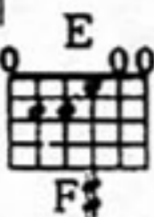
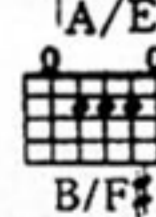


Come on ba-by, the laugh's — on me. —

— ing in — the dark.



You can't start a fire — worrying a - bout — your



lit - tle world fall - ing a - part. — This gun's for hire —

The musical score is divided into two systems. The first system includes a vocal line with lyrics "e-ven if we're just danc - ing in ___ the dark. ___", a piano accompaniment with dynamics "dim." and "mf", and a guitar part with chords E, Bm/C#m, and A/B. The second system includes a vocal line with lyrics "E - ven if we're just danc - ing in ___ the dark. ___", a piano accompaniment, and a guitar part with chords A6/B6, A/B, and A6/B6. The instruction "Repeat ad lib. and fade" is placed at the end of the guitar part in the second system.

Verse 2:

Message keeps getting clearer;
 Radio's on and I'm moving 'round the place.
 I check my look in the mirror;
 I wanna change my clothes, my hair, my face.
 Man, I ain't getting nowhere just living in a dump like this.
 There's something happening somewhere;
 Baby I just know there is.

(To Chorus:)

Verse 3:

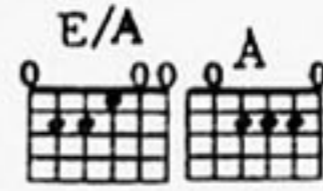
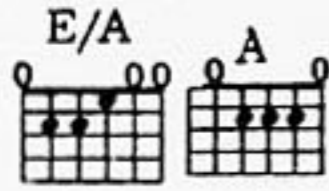
Stay on the streets of this town
 And they'll be carving you up all right.
 They say you got to stay hungry;
 Hey baby I'm just about starving tonight.
 I'm dying for some action;
 I'm sick of sitting 'round here trying to write this book.
 I need a love reaction;
 Come on now baby gimme just one look.

(To Chorus:)

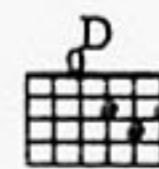
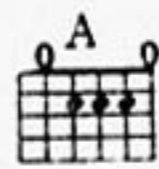
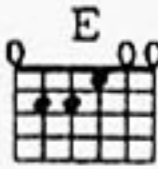
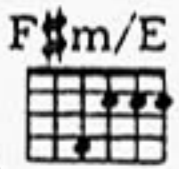
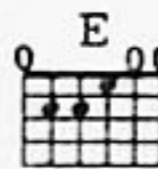
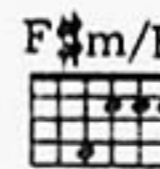
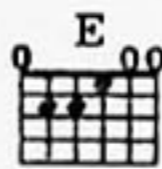
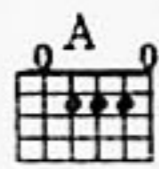
MY HOMETOWN

Words and Music by
Bruce Springsteen

Gently (♩ = 60)

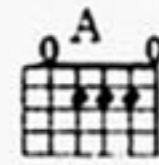
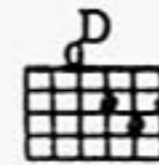
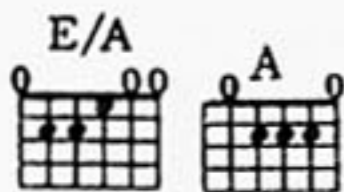


mp

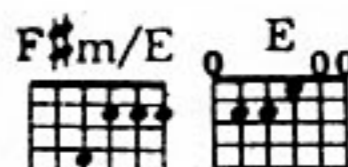
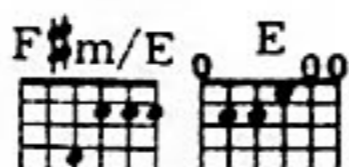
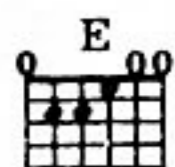


1. I was

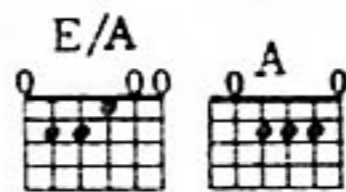
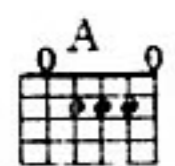
Verse:



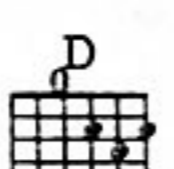
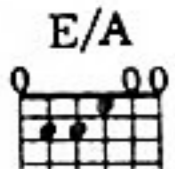
eight years old — and run - ning with — a dime in my —



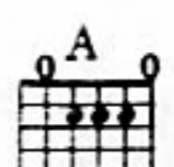
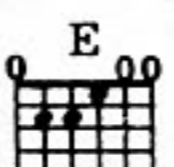
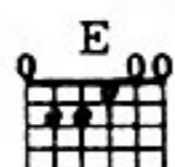
hand. in-to the bus stop to pick up a pa - per for



my old — man. — I'd sit on his lap — in that



big old Bu-ick and steer — as we drove through town. He'd



To Coda

tou - sle my hair — and say, "Son, take — a good look a -

Chorus:



round. _ This is your home town, _ this is




your home _ town, this is your home town, _

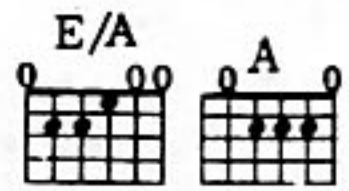
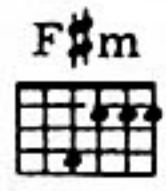



this is your home _ town." _

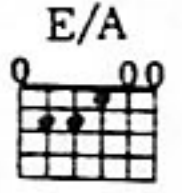
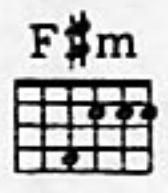



1.3. 2. In Now
3. Last

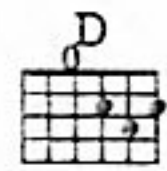
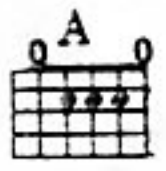




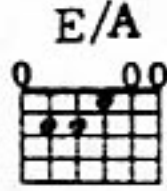
Main Street's white-washed win-dows and va-cant stores,



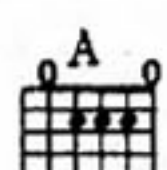
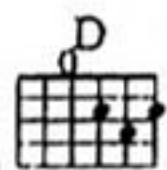
seems like there ain't no-bod-y wants to come down



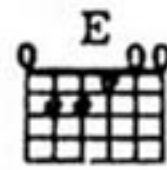
— here no more. — They're clos-ing down — the



tex-tile mill — a-cross the rail-road tracks. — Fore-man

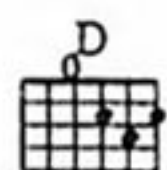


says, "These jobs — are go-ing boys, — and they ain't com-ing —"

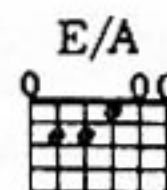
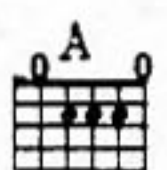


D.S. al Coda

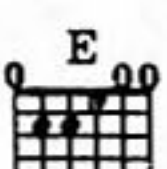
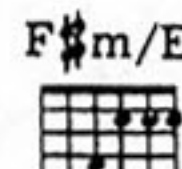
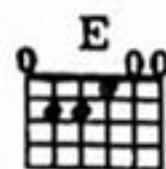
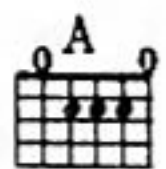
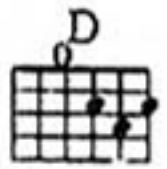
Coda



back, to round. —



This is your home town."



Repeat ad lib. and fade
Verse 2:

In sixty-five, tension was running high at my high school,
 There was lots of fights between the black and white, there was nothing you could do.
 Two cars at a light, on a Saturday night; in a back seat there was a gun.
 Words were passed in a shotgun blast, troubled times had come . . .

*(To Chorus 2)**Chorus 2:*

To my home town, my home town, to my home town, my home town . . .

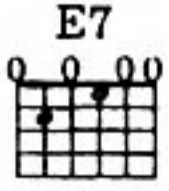
Verse 3:

Last night me and Kate, we laid in bed, talking 'bout getting out,
 Packing up our bags, maybe heading south.
 I'm thirty-five, we got a boy of our own now.
 Last night I sat him up, behind the wheel, and said, "Son, take a good look around,
 This is your home town."

PINK CADILLAC

Driving blues (♩ = 130)

Words and Music by
Bruce Springsteen



mf

1. Well, now you —

Verse: %

— may think I'm fool - in' for the fool -

ish things — I do. — You may won -

- der how come I love — you, when you get on — my nerves — like you

A7

do. Well, ba - by, you know you bug — me, there ain't —

E7

— no se - cret 'bout that. Well, come on — o - ver here and hug —

B7

— me, ba - by I'll spill the facts. — Well, hon -

- ey it ain't — your mon - ey 'cause ba - by, I got plen-ty of that. —

Chorus: E7



I love you for your pink Cad - il - lac, crushed — vel - vet seats, rid -

ing in the back, ooz - ing down the street, wav -

ing to the girls, feel - ing out of sight, spend -

ing all my mon - ey on a Sat - ur - day night. Hon -

B7


E7

ey I just won - der what { you do there } in the back of your pink
 { it feels like }

To Coda

Cad - il - lac, pink Cad - il - lac.

1. 2.
 2. Well now, way -

D.S. al Coda 


3. Now, some _

Coda *Repeat ad lib. and fade*



Pink Cad - il - lac, pink _ Cad - il - lac, pink _

Verse 2:

Well now, way back in the Bible, temptations always come along.
 There's always somebody temptin' you, somebody into doin' something they know is wrong.
 Well, they tempt you, man, with silver,
 And they tempt you, sir, with gold.
 And they tempt you with the pleasures that the flesh does surely hold.
 They say Eve tempted Adam with an apple,
 But man I ain't goin' for that,
 I know it was her . . .

*(To Chorus)**Verse 3:*

Now, some folks say it's too big, and uses too much gas,
 Some folks say it's too old, and that it goes too fast.
 But my love is bigger than a Honda, it's bigger than a Subaru.
 Hey, man, there's only one thing, and one car that'll do.
 Anyway, we don't have to drive it, honey we can park it out in back,
 And have a party in your . . .

(To Chorus)