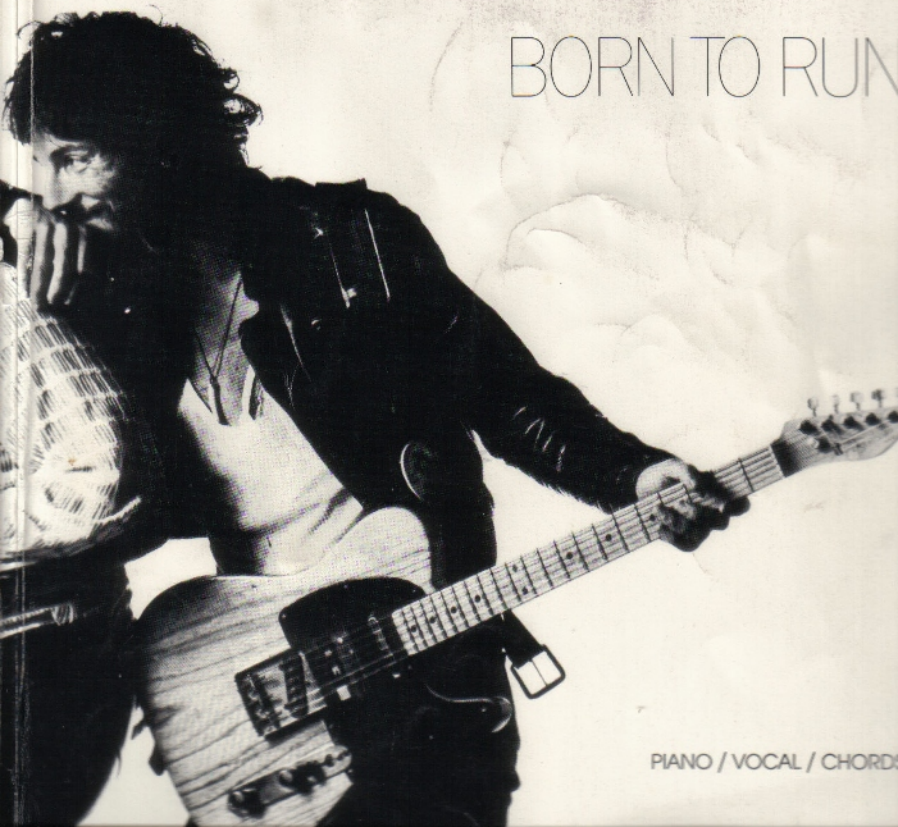
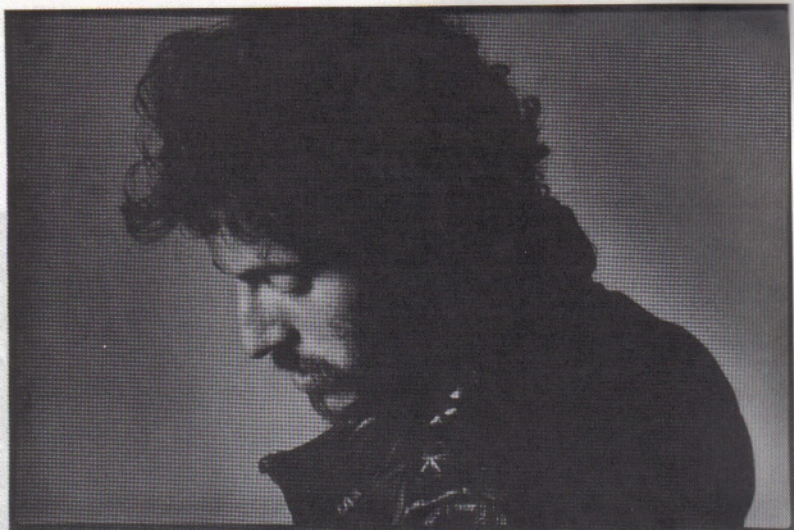


BRUCE SPRINGSTEEN

BORN TO RUN



PIANO / VOCAL / CHORDS



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THUNDER ROAD

The screen door slams
Mary's dress waves
Like a vision she dances across the porch
As the radio plays
Roy Orbison's singing for the lonely
Hey that's me and I want you only
Don't turn me home again
I just can't face myself alone again
Don't run back inside
Darling you know just what I'm here for
So you're scared and you're thinking
That maybe we ain't that young anymore
Show a little faith, there's magic in the night
You ain't a beauty, but hey you're alright
Oh and that's alright with me

You can hide 'neath your covers
And study your pain
Make crosses from your lovers
Throw roses in the rain
Waste your summer praying in vain
For a saviour to rise from these streets
Well now I'm no hero
That's understood
All the redemption I can offer, girl
Is beneath this dirty hood
With a chance to make it good somehow
Hey what else can we do now?
Except roll down the window
And let the wind blow
Back your hair
Well the night's busting open
These two lanes will take us anywhere
We got one last chance to make it real
To trade in these wings on some wheels

Climb in back
Heaven's waiting on down the tracks
Oh-oh come take my hand
Riding out tonight to ease the promised land
Oh-oh Thunder Road, oh Thunder Road
Oh Thunder Road
Lying out there like a killer in the sun
Hey I know it's late we can make it if we run
Oh Thunder Road, sit tight, take hold
Thunder Road

Well, I got this guitar
And I learned how to make it talk
And my car's out back
If you're ready to take that long walk
From your front porch to my front seat
The door's open but the ride it ain't free
And I know you're lonely
For words that I ain't spoken
But tonight we'll be free
All the promises'll be broken
There were ghosts in the eyes
Of all the boys you sent away
They haunt this dusty beach road
In the skeleton frames of burned out Chevrolets

They scream your name at night in the street
Your graduation gown lies in rags at their feet
And in the lonely cool before dawn
You hear their engines roaring on
But when you get to the porch they're gone
On the wind, so Mary climb in
It's a town full of losers,
I'm pulling out of here to win

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THUNDER ROAD

Words and Music by
BRUCE SPRINGSTEEN

Freely, with motion

Chord diagrams: F, Dm, F, Bb

Dynamic: *mf*

Staff 1: Treble clef, 4/4 time, melodic line with a long slur.

Staff 2: Bass clef, 4/4 time, accompaniment with chords.

Chord diagrams: F, Am, Bb, Csus4, C

Tempo: Fairly bright, a tempo (♩ = 140)

Staff 1: Treble clef, 4/4 time, melodic line with a long slur.

Staff 2: Bass clef, 4/4 time, accompaniment with chords.

Chord diagrams: F, C, F, Bb, C7, Bb, F, C7sus4

Lyrics: The screen door slams, Mar y's dress waves,

Dynamic: *mf*

Staff 1: Treble clef, 4/4 time, melodic line with lyrics.

Staff 2: Bass clef, 4/4 time, accompaniment with chords.

Chord diagrams: F, C7, F, C7, F, C

Lyrics: Like a vi - sion she danc - es a - cross the porch as the

Staff 1: Treble clef, 4/4 time, melodic line with lyrics.

Staff 2: Bass clef, 4/4 time, accompaniment with chords.

Chord diagrams: Bb, C7, Bb (D bass)

Lyrics: ra - di - o plays Roy Or - bi - son's sing - ing for the

Staff 1: Treble clef, 4/4 time, melodic line with lyrics.

Staff 2: Bass clef, 4/4 time, accompaniment with chords.

8

C (D bass) (E bass) F (E bass) F Bb

lonely, Hey, that's me, and I want you on - ly. Don't turn me

Fsus4 Bb (D bass) F C (E bass) Dm1 C Bb C

home a - gain, I just can't face my - self a - lone a - gain,

C7 F C7 F Bb C7

Don't run back in - side, dar - ling, you know just what I'm here -

F C7 F C7 F C7 F

for. So you're scared and you're think - ing that

C Bb

may - be we ain't that young an - y - more. Show a lit - tle

C7 (D bass) Bb (D bass) C7 (D bass) Bb (D bass) C7 (E bass) F (G bass) C7 (G bass) F (A bass)

faith, there's mag - ic in the night. You ain't a beau - ty, but hey, you're al -

Bb F Bb F (A bass) C7 (G bass) F

right. Oh, and that's al - right with

C7 Gm7 C7 (With a moving beat) F

me. You can hide 'neath your cov - ers and

Dm F Bb

stud - y your pain, Make cross - es from your lov - ers, throw ros - es in the rain,

F Am Bb

Waste your sum - mer, pray - ing in vain for a sav - iour to rise from these

Gm7
(C bass)

C7

F

Dm

streets.

Well now, I'm no he-ro, that's un-der-stood.

All the re-

F

Bb

C7

F

demp-tion I can of-fer, girl, is be-neath this dirt-y hood, With a chance to make it

Dm

Bb

C7

good some-how. Hey, what else can we do now? Ex-cept

F

Bb

F

roll down the win-dow and let the wind-blow back your hair.

Am

Well, the night's bust-ing o-pen, these two lanes will take us

Bb

an y where. We got one last chance... to make it

C7 (D bass) Bb (D bass) C7 (F bass) F C (G bass) F (A bass) Bb

real. To trade in these wings on some wheels.

Am Gm F C (F bass) Bb (D bass) C7

Climb in back, heav en's wait - ing down on the tracks.

F Dm

Oh, come take my hand,

F Bb F

Rid - ing out to - night to ease the prom - ised land. Oh,

Am

Bb

C7

— Thun - der Road, oh, Thun - der Road, oh, Thun - der Road.

F

Dm

F

Ly - ing out there like a kill - er in the sun, Hey, I know it's late, we can

Bb

F

Am

make it if we run. Oh, Thun - der Road, sit

Bb

C7

C11

F

tight, take hold, Thun - der Road.

Gm7

F (A bass)

Bb

C7

Well, I got this gui - tar, and I learned how to make it talk.

F (1 bass) Bb F Bb F Dm

And my car's out back, if you're

Bb C

read - y to take that long walk From your

Bb C Am

front porch to my front seat, The door's o - pen but the ride ain't

Dm Bb (A bass) Gm7 Bb (F bass)

free; And I know you're lone - ly for words that I ain't spo - ken, but to -

C7 F

night we'll be free, All the prom - is - es - 'll be bro - ken. There were ghosts in the eyes of all

14

Bb

F

the boys you sent a way. They haunt this

dust y beach road in the skel e ton frames of burned out Chev ro lets

They scream your name at night in the street, Your grad u a tion

gown lies in rags at their feet. And in the lone ly cool be fore

dawn, You hear their en gines roar ing on, But when you

Am

Bb

Csus4 (F bass)

Bb

C

Bb (C bass)

C

F

F7sus4

F

Bb

Am

Bb

3

Gm F Em7-5 Dm C Bb Am Gm Bb

get to the porch, they're gone on the wind.

Gm

So, Mar - y climb in. It's

Bb C7° F

town full of los - ers, I'm pull - ing out of here to win.

Repeat and fade

F C° F Bb

(Drum) x x x x x x x x x x x x x x x x

gliss

Instrumental Solo

F C° Bb C°

TENTH AVENUE FREEZE-OUT

Tear drops on the city,
Bad Scooter searching for his groove
Seem like the whole world walking pretty
And you can't find the room to move
Well everybody better move over, that's all
'Cause I'm running on the bad side
And I got my back to the wall
Tenth Avenue freeze-out, Tenth Avenue freeze-out

Well I was stranded in the jungle
Trying to take in all the heat they was giving
The night is dark but the sidewalk's bright
And lined with the light of the living
From a tenement window a transistor blasts
Turn around the corner things got real quiet real fast
I walked into a Tenth Avenue freeze-out
Tenth Avenue freeze-out
And I'm all alone, I'm all alone
And kid you better get the picture
And I'm on my own, I'm on my own
And I can't go home

When the change was made uptown
And the Big Man joined the band
From the coastline to the city
All the little pretties raise their hands
I'm gonna sit back right easy and laugh
When Scooter and the Big Man bust this city in half
With the Tenth Avenue freeze-out,
Tenth Avenue freeze-out
Tenth Avenue freeze-out...

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TENTH AVENUE FREEZE-OUT

17

Words and Music by
BRUCE SPRINGSTEEN

mf

Dm sus2 Dm C sus2 C Bb sus2 Bb N.C. Am (C bass)

F Dm F Dm F Dm F Dm

F Dm F Dm F Dm

F Dm F Dm F Dm

mf

Tear-drops on the cit-y, Bad Scoot-er search-ing for his groove.

F Dm Bb Gm Bb Gm

Seem like the whole world walk - ing pret - ty and you can't find the room to

F Dm F Dm C7

move. Well, ev - 'ry - bod - y bet - ter move o - ver, that's all,

Bb Gm Bb

'Cause I'm run - ning on the bad side and I got my back to the wall.

F Dm F Dm F Dm F Dm

Tenth Av - e - nue Freeze - Out! Tenth Av - e - nue Freeze - Out! Well, I was

(Horn-----)

F Dm F Dm F Dm

strand - ed in the jun - gle try - ing to take in all the heat they was giv - ing.

F Dm Bb Gm

The night is dark, but the side-walk's bright, and

Bb Gm F Dm F Dm

lined with the light of the liv-ing. From a

C7

ten-e-ment win-dow a tran-sis-tor blasts. Turn a-round the

Bb Gm Bb F Dm

cor-ner, things got real qui-et real fast. I walked in-to a Tenth Av-e-nue

F Dm F Dm F Dm

Freeze-Out (Horn) Tenth Av-e-nue Freeze-Out And I'm

Detailed description: This is a page of sheet music for the song 'Tenth Avenue Freeze-Out'. It features a piano accompaniment with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chord diagrams for guitar are provided above the staff for various chords: F, Dm, Bb, Gm, C7, and F. The lyrics are written below the piano part. The music is in a 4/4 time signature and the key signature has two flats (Bb and Eb). The piece concludes with a 'Freeze-Out' section and a final line 'And I'm'.

20 Dm sus2 Dm C sus2 C Bbsus2 Bb (Spoken:) And

all a lone, I'm all a lone.

kid, you bet-ter get the pic-ture! (Sung:) Dm sus2 Dm C sus2 C

And I'm on my own, I'm on my

E♭6 sus2 B♭ N. C. F Dm

own, And I can't go home.

F Dm F Dm F Dm

3 When the

F Dm F Dm F Dm

change was made up-town, and the Big Man joined the band.

F Dm Bb Gm Bb Gm

From the coast - line to the cit - y, all the lit - tle pret - ties raise their hands...

F Dm F Dm C7

I'm gon - na sit back right eas - y and

Bb

laugh when the Scoot - er and the Big Man bust this cit - y in half with the

Repeat and fade out

F Dm F Dm

Tenth Av - e - nue Freeze - Out!

F Dm F Dm

Tenth Av - e - nue Freeze - Out!

NIGHT

You get up every morning at the
sound of the bell
You get to work late and the
boss man's giving you hell
Till you're out on a midnight run
Losing your heart to a beautiful one
And it feels right
As you lock up the house
Turn out the lights
And step out into the night

And the world is busting at its seams
And you're just a prisoner of your dreams
Holding on for your life
'Cause you work all day
To blow 'em away in the night

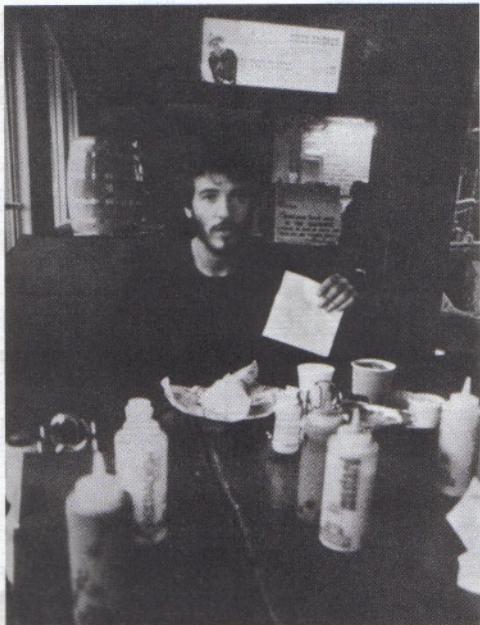
The rat traps filled with soul crusaders
The circuits lined and jammed
with chromed invaders
And she's so pretty that you're lost in the stars

As you jockey your way through the cars
And sit at the light, as it changes to green
With your faith in your machine
Off you scream into the night

And you're in love with all the wonder it brings
And every muscle in your body sings
As the highway ignites
You work nine to five
And somehow you survive
Till the night
Hell all day they're busting you up on the outside
But tonight you're gonna break on
through to the inside
And it'll be right, it'll be right
And it'll be tonight

And you know she will be waiting there
And you'll find her somehow you swear
Somewhere tonight
You run sad and free
Until all you can see is the night

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NIGHT

Words and Music by
BRUCE SPRINGSTEEN

With a driving beat (♩ = 144)

C11



ff

F



f Instrumental Solo

You

Bb Bbsus4 Bb Fsus4

get up ev - 'ry morn - ing at the sound of the bell.

F Bb Bbsus4 Bb

You get to work late and the boss man's giv - ing you

Fsus4 F Eb F

hall. Till you're out on a mid - night

Gm Eb F Gm

run, Los - ing your heart to a beau - ti - ful one. And it feels

Eb Gm

right, as you lock up the house,

Cm C F#us4 F

turn out the lights, and step out in - to the Night.

Ab 4 fr. Bb Cm

And the world is bust - ing at its seams, And you're

Ab 4 fr. Bb Cm Gm

just a pris - 'ner of your dreams, hold - ing on for your life.

Cm C

'Cause you work all day to blow 'em a - way in the

F#us4 F F#us4 F

Night. The

Bb  Bbsus4  Bb  Fsus4 

rat traps filled with soul cru - sad - ers.

F  Bb  Bbsus4  Bb 

The cir - cuits lined and jammed with chromed in -

Fsus4  F  Eb  F  3

vad - ers. And she's so pret - ty that you're lost in the

Gm  Eb  F  3 Gm  3

stars, As you jock - ey your way through the cars, And sit at the




Eb  Gm  3

light, _____ as it chang - es to green, With your

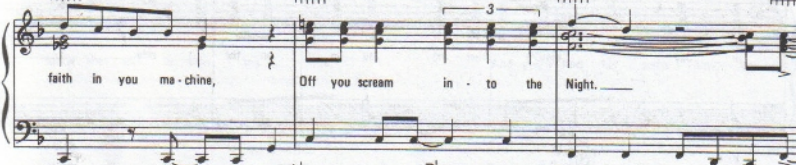









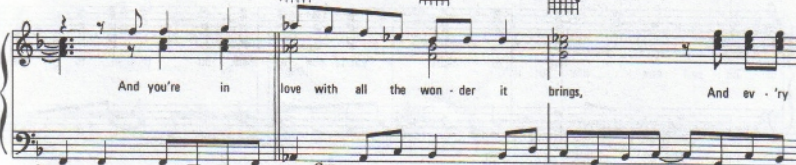
Cm  C  Fsus4  F 

faith in you ma - chine, Off you scream in - to the Night.



Ab  4 fr. Bb  Cm 



And you're in love with all the won - der it brings, And ev - 'ry



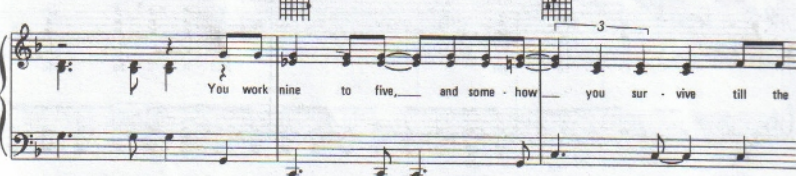
Ab  4 fr. Bb  Cm  Gm 

mus - cle in your bod - y sings, as the high - way ig - nites.



Cm  C 

You work nine to five, and some - how you sur - vive till the



Fsus4  F  Fsus4  F 

Night. Hell





all day they're bust - ing you up on the out - side.

F

C

But to - night you're gon - na break on through to the



in - side, And it - 'll be right,

Csus4

C

Csus4

It - 'll be right, And it - 'll be to -

Fsus4

F

Fsus4

F

night. And you

Ab 4 fr.

Bb

Cm

Ab 4 fr.

Bb

know she will be wait - ing there, And you'll find her some - how, you

Cm

Dbadd9

Db

Fm (Chas)

swear, some-where to - night, You run sad - and free un - til

C

F (omit 3rd)

all you can see is the Night!

Instrumental Solo

Eb

Bb

F

BACKSTREETS

One soft infested summer
Me and Terry became friends
Trying in vain to breathe
The fire we was born in
Catching rides to the outskirts
Tying faith between our teeth
Sleeping in that old abandoned beach house
Getting wasted in the heat
And hiding on the backstreets
Hiding on the backstreets
With a love so hard and filled with defeat
Running for our lives at night on them backstreets

Slow dancing in the dark
On the beach at Stockton's Wing
Where desperate lovers park
We sat with the last of the Duke Street Kings

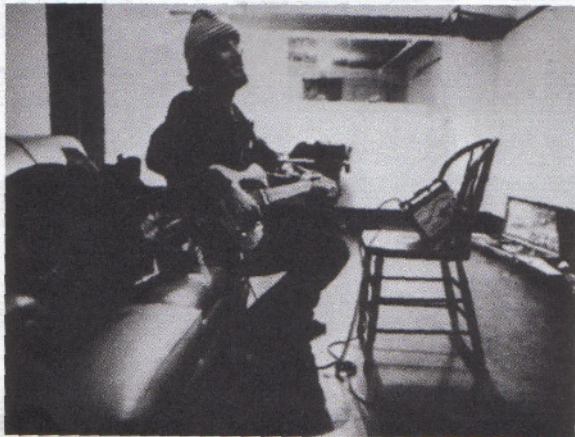
Huddled in our cars
Waiting for the bells that ring
In the deep heart of the night
We could let loose of everything
To go running on the backstreets
Running on the backstreets
Terry you swore we'd live forever
Taking it on them backstreets together

Endless juke joints and Valentino drag
Where famous dancers scraped the tears
Up off the street dressed down in rags
Running into the darkness
Some hurt bad some really dying
At night sometimes it seemed
You could hear the whole damn city crying

Blame it on the lies that killed us
Blame it on the truth that ran us down
You can blame it all on me Terry
It don't matter to me now
When the breakdown hit at midnight
There was nothing left to say
But I hated him
And I hated you when you went away

Well, laying here in the dark
You're like an angel on my chest
Just another tramp of hearts
Crying tears of faithlessness
Remember all the movies, Terry
We'd go see
Trying to learn to walk like the heroes
We thought we had to be
Well after all this time
To find we're just like all the rest
Stranded in the park
And forced to confess
To hiding on the backstreets
Hiding on the backstreets
Where we swore forever friends
On the backstreets until the end
Hiding on the backstreets
Hiding on the backstreets
Hiding on the backstreets
Hiding on the backstreets
Hiding on the backstreets
It's alright, we'll go
Hiding on the backstreets tonight

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BACKSTREETS

31

Words and Music by
BRUCE SPRINGSTEEN

Moderately, with a strong beat (♩ = 98)

G
0 0 0 0

Em
0 0 0 0

D
0 0 0 0

G
0 0 0 0

mf Instrumental Solo

Em
0 0 0 0

D
0 0 0 0

G
0 0 0 0

Em
0 0 0 0

D
0 0 0 0

C
0 0 0 0

D
0 0 0 0

G
0 0 0 0

C
0 0 0 0

BACKSTREETS

Treble staff: *f*

 Bass staff: *f*

 Chords: D, C, Cmaj7, C6, C, D11, D7, D11, D7

Treble staff: *f*

 Bass staff: *f*

 Chords: G, Em

Play 3 times

Treble staff: *ff*

 Bass staff: *ff*

 Chords: G, Em

Treble staff: (Voice)

 Bass staff:

 Chords: G, Em

(Voice)

One

Treble staff: *mf*

 Bass staff: *mf*

 Chords: G, Em

soft in - fest - ed sum - mer me and Ter - ry be - came friends, — Try - ing in

G  Em 




vain to breathe the fire we was born in. Catch - ing



G  Em 

rides to the out - skirts, ty - ing faith be - tween our teeth, Sleep - ing in that



D  C  D 



old a - ban - doned beach house, get - ting wast - ed in the heat, And



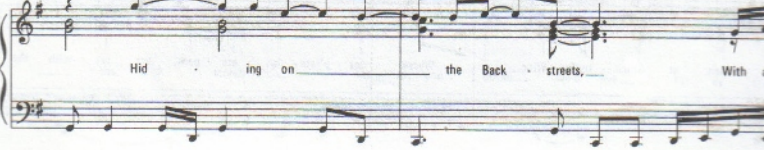
G  C 

f Hid - ing on the Back - streets,



G  C 

Hid - ing on the Back - streets, With a



G C6 Am7 G Em

love so hard and filled with de feat. Run - ing for our

C G

lives at night on them Back Streets. *f Instrumental Solo*

Em G

Em G

Slow danc - ing in the dark on the *mf*

Em G

beach at Stock - ton's Wing. Where des - p'rate lov - ers park, we sat with the

Em D

last of the Duke Street Kings,

Hud - died in our cars,

C Am

wait - ing for the bells that ring,

In the deep heart of the night, we could let

C D11 D7sus4 G

loose of ev - ry - thing

To go run - ning on

C G

the Back - streets,

Run - ning on

C G C Am

the Back - streets.

Ter - ry, you swore we'd live for - ev - er,

G  Em  C 

tak - ing it on them Back - streets to -

G  Em 

mf *er.*

Instrumental Solo

G  Em 

A  F#m 

f End - less juke joints and Val - en - tin - o drag Where

A  F#m 

danc - ers scraped the tears up off the streets dressed down in rags, run -

A  F#m 

- ning in - to the dark - ness, some hurt bad, some real - ly dy - ing, At

E  D 

night some - times it seemed you could hear the whole damn cit - y cry - ing. Blame it on the

E 

lies that killed us, blame it on the truth that ran us down. You can

A  D 

blame it all on me, Ter - ry, it don't mat - ter to me now. When the

E 

break - down hit at mid - night, there was noth - ing left to say. But I

A  E 

hat - ed him, and I hat - ed you when you went a -



F#m  B  D  G  D7  G 

way.

Instrumental Solo

poco a poco cresc.



D7  G  D7  G  Em 



G  Em  G 



Em  G  C  D7 

(Voice)

Well,



G  Em 

lay - ing here in the dark, you're like an an - gel on my chest, Just an -

mf



G  Em 

oth - er tramp of hearts cry - ing tears of faith - less - ness. Re -



D  C 

mem - ber all the mov - ies, Ter - ry, we'd go see, Try - ing to



Am  C  D11 

learn how to walk like the he - roes we thought we had to be. Well,



Em  Bm 

af - ter all this time to find we're just like all the rest, Strand -

f



C

ed in the park, and forced to confess to

G

Hiding on the Back streets,

G




Hiding on the Back streets, Where we

G C G Em

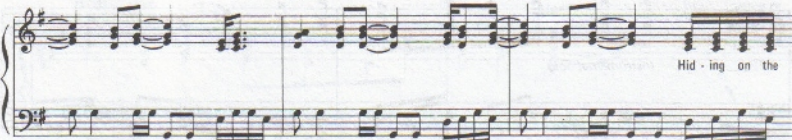
swore forever friends, On the

C G

Back streets until the end. *dim.* *mf* *marcato*

Hid - ing on the






Back - streets! — Hid - ing on the Back - streets! — Hid - ing on the








Back - streets! — Hid - ing on the Back - streets! — Hid - ing on the







Back - streets! — Hid - ing on the Back - streets! — It's al -



right, — We'll go hid - ing on the Back - streets to - night. — *cresc.*



G

C

Instrumental Solo

f

The first system of music shows a treble clef staff with a G chord (x00032) and a C chord (x02232). The bass clef staff begins with a forte (*f*) dynamic and a melodic line. The text "Instrumental Solo" is written above the treble staff.

G

C

The second system continues the musical notation with G and C chords in the treble staff and a melodic line in the bass staff.

G

C

The third system continues the musical notation with G and C chords in the treble staff and a melodic line in the bass staff.

G

C

The fourth system continues the musical notation with G and C chords in the treble staff and a melodic line in the bass staff.

D

C Bm Am G Am Bm

The fifth system features a treble clef staff with a D chord (xx0232) and a sequence of chords: C (x02232), Bm (x21232), Am (x02022), G (x00032), Am (x02022), and Bm (x21232). The bass clef staff continues with a melodic line. The guitar chord diagrams are shown above the treble staff.

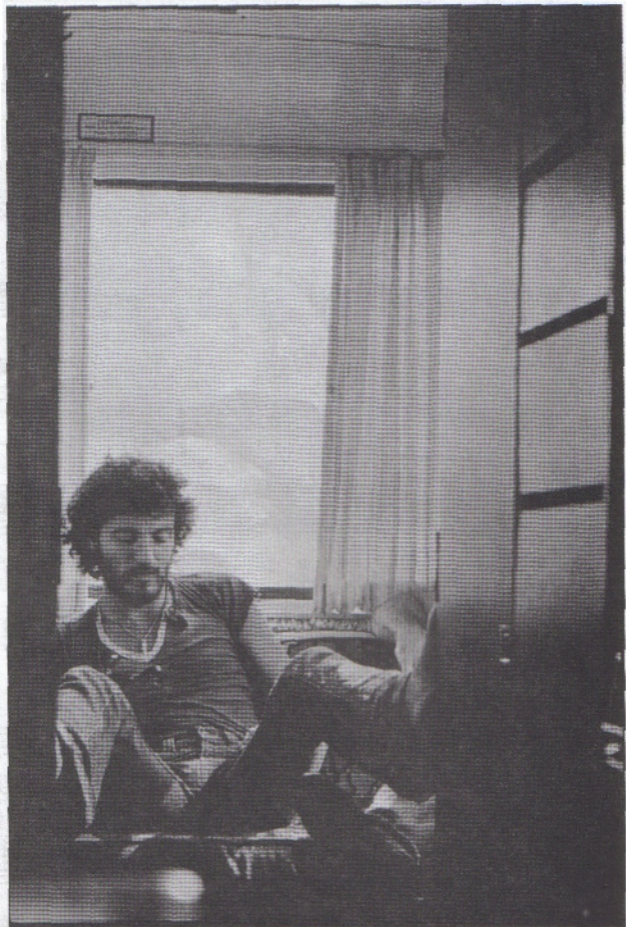
System 1: Guitar: C (000033), D (xx0232). Piano: *gva.*

System 2: Guitar: G (020332), C (000033), D (xx0232). Piano: *gva.*

System 3: Guitar: D (xx0232). Piano: *gva.*, *loco*

System 4: Guitar: G (020332), D (xx0232). Piano: *mf*

System 5: Guitar: C (000033), Bm (212321), Am7 (020332), D7 (F# bass) (xx0232), G (020332). Piano: *mf*



BORN TO RUN

BORN TO RUN

In the day we sweat it out on the streets
of a runaway American dream
At night we ride through mansions of
glory in suicide machines
Sprung from cages on Highway 9
Chrome wheeled, fuel injected
And steppin' out over the line
Oh, Baby this town rips the bones from your back
It's a death trap, it's a suicide rap
We gotta get out while we're young
'Cause tramps like us, baby we were born to run

Wendy, let me in, I wanna be your friend
I wanna guard your dreams and visions
Just wrap your legs round these velvet rims
And strap your hands 'cross my engines
Together we could break this trap
We'll run till we drop and, baby, we'll never go back
Oh, Will you walk with me out on the wire?
'Cause baby I'm just a scared and lonely rider
But I gotta know how it feels
I want to know if love is wild, babe,
I want to know if love is real

Beyond the Palace hemi-powered drones
scream down the boulevard
Girls comb their hair in rear-view mirrors
And the boys try to look so hard
The amusement park rises bold and stark
As kids are huddled on the beach in a mist
I wanna die with you, Wendy, on the streets tonight
In an everlasting kiss

The highways jammed with broken heroes
On a last chance power drive
Everybody's out on the run tonight
But there's no place left to hide
Together, Wendy, we can live with the sadness
I'll love you with all the madness in my soul
Oh, Someday girl, I don't know when,
we're gonna get to that place
Where we really wanna go
And we'll walk in the sun
But till then tramps like us
Baby we were born to run

Ah, honey, tramps like us
Baby, we were born to run!
Come on, Wendy,
Tramps like us, baby, we were born to run!

BORN TO RUN

Words and Music by
BRUCE SPRINGSTEEN

With a driving beat (♩ = 144)

First system of musical notation for the piano accompaniment. It consists of a treble and bass clef staff. Above the treble staff, two guitar chord diagrams are shown: E (open E major) and A (open A major). The treble staff begins with a *mf* dynamic marking. The bass staff features a steady eighth-note accompaniment.

Second system of musical notation. It includes two guitar chord diagrams: B7sus4 and B. The lyrics "In the day we sweat it out" are written below the treble staff. The dynamic marking *mf* is present. The bass staff continues with the eighth-note accompaniment.

Third system of musical notation. It includes two guitar chord diagrams: A and B. The lyrics "on the streets of a run-a-way A-mer-i-can dream. At" are written below the treble staff. The bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. It includes two guitar chord diagrams: E and A. The lyrics "night we ride through man-sions of glo-ry in su-i-cide ma-" are written below the treble staff. The bass staff continues with the eighth-note accompaniment.

B

chines.

A

E (G# bass)

prung from cages on Highway 9, Chrome

F#m

E (G# bass)

E

wheeled, fuel injected, and step-pin' out over the line.

E9

A

E (G# bass)

Oh, ba-by, this town_rips the bones from your back, It's a

F#m

E (G# bass)

E

death trap, it's a suicide rap. We got ta get out while_ we're young.

C#m

A

B

'Cause tramps_ like us, ba-by, we were Born_ To

BORN TO RUN

E A B7sus4 B

Run. *f* Instrumental Solo

E A B7sus4 B

Wen - dy, *mf*

E A

let me in, I wan - na be your friend, I wan - na guard your dreams and

B E

vi - sions. Just wrap your legs 'round these vel - vet rims, and

A B A

strap your hands 'cross my en - gines. To - geth - er we could

E (G# bass) F#m E (G# bass)

break this trap, We'll run till we drop, and, ba - by, we'll nev - er go

E E9 A

back. Oh, will you walk with me out on the

E (C# bass) F#m E (C# bass)

wire? 'Cause, ba - by, I'm just a scared and lone - ly rid - er, But I

E C#m A

got - ta know how it feels, I want to know if love is wild, babe, I

B E

want to know if love is real.

Instrumental Solo

f

(Spoken:) Oh, come and show me.

f Instrumental Solo (with drive)

Be.
mf

yond the Pal - ace hem - i - pow - ered drones_ scream down the bou - le - vard_

Gsus4

G

Asus4

A

Asus4

A

Girls comb their hair_ in rear - view *(Spoken:)* mir - rors and the

Csus4

C

Csus4

C

Dsus4

D

boys try to look so hard. *(Sung:)* The a - muse - ment park_ ris - es

Dsus4

D

Gsus4

G

Gsus4

G

bold and stark_ as kids are hud - dled on the beach in a mist. I wan - na

Asus4

A

Asus4

A

Csus4

C

die with you, Wen - dy, on the streets to - night_ in an ev - er - last - ing

Csus4

C

Fsus4

F

Fsus4

F

Fsus4

F

Musical notation for the first system. The top staff shows guitar chords: Csus4, C, Fsus4, F, Fsus4, F, Fsus4, F. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The word "kiss." is written below the first measure. The dynamic marking *f* and the instruction "Instrumental Solo" are present.

Musical notation for the second system. The top staff shows guitar chords: C, Fsus4, F, Fsus4, F. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Musical notation for the third system. The top staff shows guitar chords: F#sus4, F#, F#sus4, F#. The instruction "N. C." (No Chords) is written above the right hand. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Musical notation for the fourth system. The top staff shows guitar chords: E, A. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The word "The" is written at the end of the system.

Musical notation for the fifth system. The top staff shows guitar chords: E, A. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The lyrics "high - ways jammed with bro - ken he - roes on a last chance pow - er drive." are written below the staff. The dynamic marking *f* is present.

B7sus4 B E

Ev - 'ry - bod - y's out on the run to - night, but there's

A B7sus4 B A

no place left to hide. To - geth - er, Wen - dy, we can

(G# bass) F#m E (G# bass)

live with the sad - ness, I'll love you with all the mad - ness in my

E E9 A

soul. Oh, some day, girl, I

E (G# bass) F#m E (G# bass)

don't know when, we're gon - na get to that place where we real - ly wan - na

E C#m A

go, and we'll walk in the sun. But till then, tramps like us,

B E C#m

ba - by, we were Born To Run! Ah, hon - ey,

A B E

tramps like us, ba - by, we were Born To Run!

C#m A B B11 B7

Come on, Wen - dy. Tramps like us, ba - by, we were Born To Run!

E A B7sus4 B

(Optional) Woh.

Instrumental Solo

E

 Hm.

A


B7sus4


B


oh, oh, oh, oh, Woh, oh, oh, oh, oh.



E


A

 Hm.

B7sus4


B




E

 Woh.

A

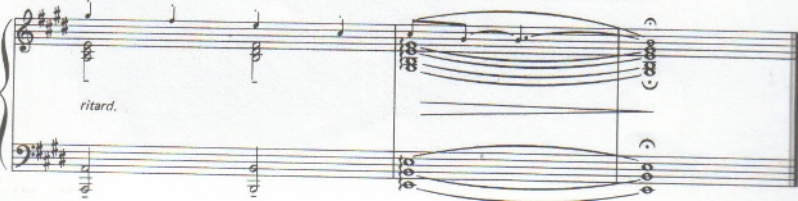
 Woh.



B


E


Woh, oh, oh, oh, oh.



SHE'S THE ONE

With her killer graces
And her secret places
That no boy can fill
With her hands on her hips
Oh and that smile on her lips
Because she knows that it kills me
With her soft French cream
Standing in that doorway like a dream
I wish she'd just leave me alone
Because French cream won't soften them boots
And french kisses will not break
that heart of stone
With her long hair falling
And her eyes that shine like a midnight sun
Oh-o she's the one, she's the one

With the thunder in your heart
At night when you're kneeling in the dark
It says you're never gonna leave her
But there's this angel in her eyes
That tells such desperate lies
And all you want to do is believe her
And tonight you'll try
Just one more time
To leave it all behind
And to break on through
Oh she can take you
But if she wants to break you
She's gonna find out that ain't so easy to do
And no matter where you sleep
Tonight or how far you run
Oh-o she's the one, she's the one

Oh-o and just one kiss
She'd fill them long summer nights
With her tenderness
That secret pact you made
Back when her love could save you
From the bitterness
Yes she's the one, yes she's the one
Yes she's the one, yes she's the one
Yes she's the one, Oh-o she's the one

SHE'S THE ONE

Words and Music by
BRUCE SPRINGSTEEN

Jungle beat (♩ = 92)

E (omit 3rd)



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part contains a melody of eighth notes, and the bass clef part contains a bass line of eighth notes. The tempo is marked as 'Jungle beat (♩ = 92)'. The dynamic marking is *mp*.

The second system of musical notation continues the grand staff. The treble clef part has a melody with slurs. The bass clef part continues the bass line. The dynamic marking is *mf*. The lyrics 'With her' are written at the end of the system.

E (omit 3rd)



The third system of musical notation continues the grand staff. The treble clef part has a melody with slurs. The bass clef part continues the bass line. The dynamic marking is *mf*. The lyrics 'kill er - grac - es and her se - cret - plac - es that no' are written below the treble clef part.

The fourth system of musical notation continues the grand staff. The treble clef part has a melody with slurs. The bass clef part continues the bass line. The dynamic marking is *mf*. The lyrics 'boy can fill - With her' are written below the treble clef part.

hands on her hips, oh, and that smile on her lips, be - cause she

knows that it kills me. With her

A (omit 3rd)



soft French cream, stand - ing in the door - way like a dream, I wish she'd

just leave me a - lone. Be - cause French

E (omit 3rd)



cream won't soft - en them boots, And French kiss - es will not

SHE'S THE ONE

break that heart of stone. With her

B (omit 3rd)



long hair fall ing, and her eyes that shine like a mid - night

A (omit 3rd)



D



A



sun. Oh o. She's The

E (omit 3rd)



One. She's The

One. *ff*

With a heavy beat
E(omit 3rd)

f Instrumental solo

With the

E(omit 3rd)

thun - der in — your heart, — at night when you're kneel - ing in — the dark, — It says you're

mf

nev - er gon - na leave her. —

But there's this

an - gel in — her eyes — that tells such des - p'rate — lies, — And all you

want to do is be-lieve her.

And to -

A (omit 3rd)

night you'll try just one more

time to leave it all be -

hind, and to break on through.

Oh, she can

E (omit 3rd)

take you, but if she wants to break you, she's gon - na find out that ain't so

as y to do.

And no

B(omit 3rd)



mat - ter where you sleep to - night, or how far you

run, Oh o, She's The

E(omit 3rd)



One. She's The

One. Oh o, And

C#m



just one kiss, she'd fill them long sum - mer nights, with her

G#m 4 fr.

ten - der - ness. The se - cret

F#m

pact you made back when her love could save you from the

B

bit - ter - ness.

f

E

Yes, She's The One!

Yes, She's The One!

Yes, She's The One!

E7

Detailed description: This system shows the first two measures of a musical piece. The right-hand staff (treble clef) contains a melody of eighth notes, and the left-hand staff (bass clef) contains a bass line of eighth notes. The key signature has two sharps (F# and C#). The lyrics 'Yes, She's The One!' are written below the right-hand staff. A guitar chord diagram for E7 is shown above the right-hand staff in the second measure.

Yes, She's The One!

Detailed description: This system shows the next two measures. The musical notation continues with eighth notes in both hands. The lyrics 'Yes, She's The One!' are repeated. A guitar chord diagram for E7 is shown above the right-hand staff in the second measure.

A

Detailed description: This system shows two measures of piano accompaniment. The right-hand staff features a chordal texture with some notes beamed together. The left-hand staff continues with a steady eighth-note bass line. A guitar chord diagram for A is shown above the right-hand staff in the first measure.

Yes, She's The One!

Detailed description: This system shows the next two measures. The musical notation returns to the melody and bass line from the first system. The lyrics 'Yes, She's The One!' are repeated. A guitar chord diagram for A is shown above the right-hand staff in the first measure.

B

Detailed description: This system shows two measures of piano accompaniment. The right-hand staff features a chordal texture. The left-hand staff continues with a steady eighth-note bass line. A guitar chord diagram for B is shown above the right-hand staff in the first measure.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes. Below the bass staff are five guitar chord diagrams labeled A, B, E, A, and E.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation. The treble clef staff contains the lyrics: "Oo, *mf* She's The One! *ff* Instrumental solo". The bass clef staff continues the bass line. Two guitar chord diagrams labeled A and E are shown below the bass staff.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff features a bass line with eighth notes. Dynamics *mf* and *ff* are indicated. Two guitar chord diagrams labeled A and E are shown below the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff features a bass line with eighth notes, including triplet markings (3) above and below the notes. Dynamics *mf* and *ff* are indicated. Two guitar chord diagrams labeled A and E are shown below the bass staff.

N. C.

gva

Musical notation for the first system, featuring a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. A dotted line above the treble staff indicates a "gva" (glissando) effect.

E

Repeat and fade

Musical notation for the second system, starting with a guitar chord diagram for an E major chord. The treble staff contains a sequence of chords, and the bass staff contains a rhythmic pattern of eighth notes. The dynamic marking "ff" is present.

Musical notation for the third system, continuing the chordal sequence in the treble staff and the eighth-note pattern in the bass staff.

Musical notation for the fourth system, continuing the chordal sequence in the treble staff and the eighth-note pattern in the bass staff.

Musical notation for the fifth system, concluding the chordal sequence in the treble staff and the eighth-note pattern in the bass staff.

MEETING ACROSS THE RIVER

Hey Eddie, can you lend me a few bucks,
Tonight, can you get us a ride?
Gotta make it through the tunnel
Got a meeting with a man on the other side

Hey Eddie, this guy, he's the real thing
So if you want to come along
You gotta promise you won't say anything
'Cause this guy don't dance
And the word's been passed this is our last chance

We gotta stay cool tonight, Eddie
'Cause man, we got ourselves out on that line
And if we blow this one
They ain't gonna be looking for just me this time

And all we gotta do is hold up our end
Here stuff this in your pocket
It'll look like you're carrying a friend
And remember, just don't smile
Change your shirt, 'cause tonight we got style

Well Cherry says she's gonna walk
'Cause she found I took the radio and hocked it
But Eddie, man, she don't understand
That two grand's practically sitting here in my pocket

And tonight's gonna be everything that I said
And when I walk through that door
I'm just gonna throw that money on the bed
She'll see this time I wasn't just talking
Then I'm gonna go out walking

Hey Eddie, can you catch us a ride?

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MEETING ACROSS THE RIVER

69

Words and Music by
BRUCE SPRINGSTEEN

Very freely

No chord

mp

Moderately, a tempo (♩ = 96)

Ebadd9

Voice



Accompaniment

Meeting Across The River - 9 - 1

E♭add9



E♭maj9



Hey, Ed - die, can you lend me a few bucks, To - night, can you

mp

D♭add9



D♭maj9



get us a ride? ... Got - ta

E♭add9



make it through the tun - nel, Got a meet - ing with a man on the

cresc.

B♭add9



B♭



B♭add9



B♭



oth - er side. Hey

mf

Ab7sus4



Ab7sus4



Ab7sus4



Ab7sus4



Ed - die, this guy, he's the real thing, So if you

Gbmaj9



want to come a - long, you got - ta prom - ise you won't say an - y -

Fm7



Bb7



thing, 'Cause this guy don't dance,

Ebbadd9



And the word's been passed, this is our last chance.

Dbadd9



Dbmaj9



We got - ta

Ebadd9



stay cool to - night, Ed - die, 'cause man, we got our - selves out - on that

Dbadd9



line. And

Ebadd9



if we blow this one, they ain't gon - na be look - ing for just

cresc.

Bbadd9 Bb Bbadd9 Bb

me this time. And

mf

Ab7sus4 Ab7sus4 (Dbass) Ab7sus4 Ab7sus4 (Dbass)

all we got - ta do is hold up our end, Here

Gbmaj9

stuff this in your pock-et, It - 'll look like you're car - ry - ing a

Fm7

friend. And re - mem - ber, just don't

mp

Bb7



Eb add9



smile, change your shirt, 'cause to-night we got style.

Gb maj7



Ab6



Eb add9



dim.

Eb add9



Well, Cher-ry says she's gon-na walk 'cause she found.

mp

D^badd9

I took the ra - di - o and hooked it.

D^bma⁹ **E^badd9**

But Ed - die, man, she don't un - der - stand that

poco a poco cresc.

B^badd9 **B^b**

two grand's prac - ti - c'ly sit - ting here in my pock - et.

B^badd9 **B^b** **A^b7sus4** **A^b7sus4 (D^bbas)**

And to - night's gon - na be ev - 'ry - thing that I

The image shows a page of sheet music for the song "Meeting Across The River". It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is divided into four systems. Each system includes a vocal line with lyrics, a piano right-hand part, and a piano left-hand part. Chord diagrams are provided for several chords: D^badd9, D^bma⁹, E^badd9, B^badd9, B^b, and A^b7sus4 (D^bbas). Performance markings include "poco a poco cresc." and "mf".

Ab7sus4

Ab7sus4
(Dbass)

Gb maj9



said, And when I walk through that door, I'm just gon-na

Fm7



throw that mon-ey on the bed. She'll

Bb7



see this time I was-n't just talk-ing,

Ebadd9



Then I'm gon-na go out walk-ing.

G♭maj7



The first system of the musical score consists of three staves. The top staff is a vocal line with a whole note G♭4. The middle staff is the right-hand piano part, featuring a melodic line with a slur over two measures. The bottom staff is the left-hand piano part, providing harmonic support with chords and single notes.

A♭6



The second system of the musical score consists of three staves. The top staff is a vocal line with a whole note A♭4. The middle staff is the right-hand piano part, featuring a melodic line with a slur over two measures. The bottom staff is the left-hand piano part, providing harmonic support with chords and single notes.

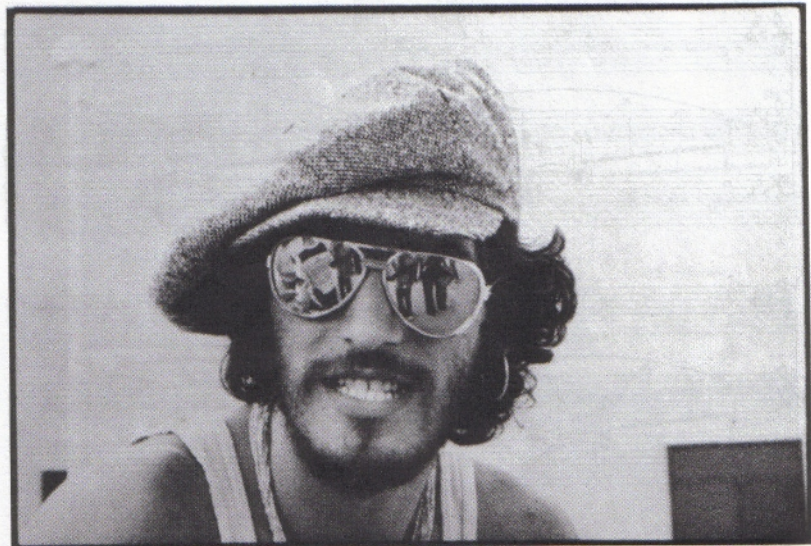
E♭add9



The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hey Ed - die, can you catch us a ride?". The middle staff is the right-hand piano part, featuring a melodic line with a slur over two measures. The bottom staff is the left-hand piano part, providing harmonic support with chords and single notes.

Hey Ed - die, can you catch us a ride?

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a whole note G♭4. The middle staff is the right-hand piano part, featuring a melodic line with a slur over two measures. The bottom staff is the left-hand piano part, providing harmonic support with chords and single notes. The system concludes with a *poco rit.* marking and a *pp* dynamic marking.



JUNGLELAND

JUNGLELAND

The Rangers had a homecoming
In Harlem late last night
And the Magic Rat drove his sleek machine
Over the Jersey state line
Barefoot girl sitting on the hood of a Dodge
Drinking warm beer in the soft summer rain
The Rat pulls into town rolls up his pants
Together they take a stab at romance
And disappear down Flamingo Lane

Well the Maximum Lawmen run down Flamingo
Chasing the Rat and the barefoot girl
And the kids round here look just like shadows
Always quiet, holding hands
From the churches to the jails
Tonight all is silence in the world
As we take our stand
Down in Jungleland

The midnight gang's assembled
And picked a rendezvous for the night
They'll meet 'neath that giant Exxon sign
That brings this fair city light
Man there's an opera out on the Turnpike
There's a ballet being fought out in the alley
Until the local cops
Cherry Tops

Rip this holy night
The street's alive
As secret debts are paid
Contacts made, they vanish unseen
Kids flash guitars just like switch-blades
Hustling for the record machine
The hungry and the hunted
Explode into rock'n'roll bands
That face off against each other out in the street
Down in Jungleland

In the parking lot the visionaries
Dress in the latest rage
Inside the backstreet girls are dancing
To the records that the DJ plays
Lonely-hearted lovers
Struggle in dark corners
Desperate as the night moves on
Just one look
And a whisper, and they're gone

Beneath the city two hearts beat
Soul engines running through a night so tender
In a bedroom, locked
In whispers of soft refusal
And then surrender
In the tunnels uptown
The Rat's own dream guns him down
As shots echo down them hallways in the night
No one watches when the ambulance pulls away
Or as the girl shuts out the bedroom light

Outside the street's on fire
In a real death waltz
Between what's flesh and what's fantasy
And the poets down here
Don't write nothing at all
They just stand back and let it all be
And in the quick of the night
They reach for their moment
And try to make an honest stand
But they wind up wounded
Not even dead
Tonight in Jungleland

JUNGLELAND

Words and Music by
BRUCE SPRINGSTEEN

Moderately ($\text{♩} = 88$)

Chord diagrams: C, Em7, F, Am, Dm

mf *flowingly*

Chord diagrams: F (G bass), G, Am, Em7, Dm, Am

Chord diagrams: Dm, Dm (G bass), G, F

poco a poco rit. e dim.

Moderately bright ($\text{♩} = 132$)

Chord diagrams: C, Em7, F, G

Jungleland - 15 - 1

Voice

C Em7 F G C Em7

Accompaniment

F G C Em7 F G

The Rang - ers had a home - com - ing in

C Em7 F G C Em7

Har - lem late - last night, *(half-spoken)* And the Mag - ic Rat drove his sleek ma -

F G C Em7 F G

chine *(sung)* o - ver the Jer - sey state line.

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment line. Above the vocal line, guitar chord diagrams are provided for the chords: C, Em7, F, G, C, Em7 in the first system; F, G, C, Em7, F, G in the second system; C, Em7, F, G, C, Em7 in the third system; and F, G, C, Em7, F, G in the fourth system. The lyrics are: 'The Rang - ers had a home - com - ing in Har - lem late - last night, (half-spoken) And the Mag - ic Rat drove his sleek ma - chine (sung) o - ver the Jer - sey state line.' The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand. The tempo and mood are indicated by 'mf' (mezzo-forte).

The image shows a page of sheet music for the song 'Jungleland'. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The chords are: C, Em7, F, G, Dm (F bass), Am (E bass), Dm (F bass), and G. The lyrics are: 'Bare-foot girl sit-ting on the hood of a Dodge, drink-ing warm beer in the soft sum-mer rain. The Rat pulls in-to town, rolls up his pants, To-gether they take a stab at ro-romance, and dis-ap-pear down Fla-min-go Lane.'

Bare-foot girl sit-ting on the hood of a Dodge, drink-ing warm beer
 in the soft sum-mer rain. The Rat
 pulls in-to town, rolls up his pants, To-gether they take a
 stab at ro-romance, and dis-ap-pear down Fla-min-go Lane.

C  Em7  F  G  C  Em7 

Well, the Max - i - mum Law - men run down - Fla - min - go, - chas - ing the

F  G  C  Em7  F  G 

Rat and the bare-foot girl. And the kids round here look just like shad - ows,

C  Em7  F  G  C  Em7 

al - ways qui - et, hold - ing hands. From the

F  G  C  Em7  F  G 

C
 Em7
 F (C bass)
 G
 C
 Em7

church - es to the jails, to - night all is si - lence in the world,

F (C bass)
 Dm
 Am (E bass)
 Dm (F bass)
 Am (E bass)

As we take our stand

Dm
 Dm9
 G11
 C

down in Jun - gle land.

poco a poco cresc.

f marcato

F (C bass)
 C
 F (C bass)

The

mid - night gang's as - sem - bled and picked a ren - dez - vous for the

mf

(Bass)

night, They'll meet 'neath that gi - ant Ex - xon sign that

brings this fair - cit - y light. Man, there's an oo - ra out on the Turn - pike,

There's a bal - let be - ing fought out in the al - ley, Un - til the

lo - cal cops, Cher - ry Top, rip this ho - ly

night. The street's a - live — as se - cret debts are paid, — con - tacts

made, they van - ish un - seen. *(half-spoken)* Kids flash gui - tars — just like

switch-blades, *(sung)* hust - ling for the rec - ord ma - chine. The

hun - gry and — the hunt - ed ex - plode in - to rock — 'n' roll

bands, That face off a - gainst each oth - er out in the street,

Dm₉ Dm9 G11 C

Down in June gle

marcato
 land.

(C bass) C F (C bass)

fast gliss.

C G F G C G F

Instrumental Solo
f

(Bass)

G C G F G C

G F G C

F



G



C



F



G



C



F



G



C



F



(Voice)
In the

Bb



F



mf
park - ing lot - the vi - sion - ar - ies dress in the lat - est rage.

C



Gm



Bb



In - side the back - street girls - are danc - ing to the rec - ords that the

F



C



Bb



D. J. plays. Lone - ly heart - ed lov - ers

F C

strug - gle in dark cor - ners, des - p'rate as the night moves on.

Gm Bb C

Just one look and a whis - per, and they're gone.

Slowly (♩ = 72)
Ebadd9 Eb9/6 Abmaj9 4 fr. Ebmaj9

mf Instrumental Solo

Ab (Gbass) Bb (Abass) Eb6 Ebmaj9

Abmaj9 4 fr. Ebmaj9 Abmaj9 4 fr. loco gva

Ab (Gb bass) Bb (Ab bass) Eb (Bb bass) Bb

loco 3

With a strong beat (same tempo)

Bb 11 Eb 9 Eb Eb maj9

Eb 6 Ebmaj9 Cm Bb (C bass)

Cm Eb (C bass) Ab 4 fr. Bb (Ab bass)

Ab 4 fr. Bb (Ab bass) Eb (Bb bass) Bb

Very freely (molto rubato)

mp p

mp

Voice

Be - neath the cit - y two

Accompaniment

p mp

E \flat 6B \flat 

Cm

B \flat
(C bass)

hearts beat.

Soul en - gines run - ning through a night so ten - der.

Cm

B \flat
(C bass)A \flat maj7B \flat
(A \flat bass)A \flat maj7B \flat
(A \flat bass)

In a bed - room, locked in whis - pers of soft re -

E \flat
(B \flat bass)B \flat A \flat
(B \flat bass)B \flat 7

fus - al, and then sur - ren - der.

In the

Slowly, a tempo ($\text{♩} = 60$)E \flat E \flat maj9E \flat E \flat maj9

tun-nels up - town,

the Rat's own dream guns him down, as shots

mp

.....

ech - o down them hall - ways in the night. No one

loco

watches when the am - bu - lance pulls a - way, or as the









Sva *loco*

girl shuts out the bed - room light. Out - side the






cresc.

Freely, with motion


street's on fire in a real death waltz, be - tween what's flesh and what's fan - ta - sy.

F  G7sus4  G  Dm  C (E bass)  F  G7sus4  G 





And the po - ets down here don't write noth - ing at all, They just

Dm  C (E bass)  F  G7sus4  G 

stand back and let it all be. And in the

Rubato  (spoken)

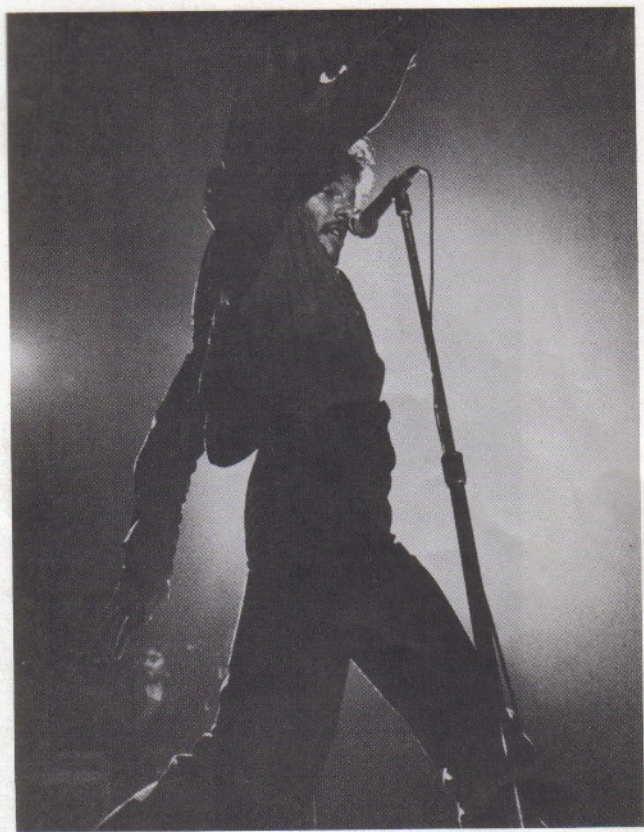
quick of the night, — they reach for their mo - ment and try to make an hon - est stand,

Dm  Bb  Dm7  Dm9 

mp But they wind up wound - ed not e - ven dead, To - night in

G11  Cadd9  C 

Jun gle land!



THUNDER ROAD
TENTH AVENUE FREEZE-OUT
NIGHT
BACKSTREETS
BORN TO RUN
SHE'S THE ONE
MEETING ACROSS THE RIVER
JUNGLELAND



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