

THIS HARD LAND

Words and Music by
BRUCE SPRINGSTEEN

Rock $\text{♩} = 126$

1. **G** **C** **D** **G**

Verse:

2. **D** **G** **Gsus** **G** **C**

1. Hey there, Mis - ter! Can you tell
2-6. See additional lyrics

D **G** **Gsus** **G**

me what hap-pened to the seeds... I've sown?... Can you give me a rea -

C **D** **G**

son, sir, as to why... they've nev - er gran?... They've just

C G/B D

How a - round, from town to town, till they're back out on these fields,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a C chord and continues through G/B and D chords. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

G C G/B

— where they fall — from my hands — back —

The second system continues the musical score. The vocal line has a G chord, followed by a C chord, and then a G/B chord. The piano accompaniment continues with chords and moving lines.

1. 2. 3. 4.
D G Gsus G Gsus G

— in - to the dirt of this hard land —

The third system includes a first ending section. The vocal line has a D chord, followed by G, Gsus, G, Gsus, and G chords. The piano accompaniment continues with chords and moving lines.

G D C

— down south — of the Ri - o Grande. We're rid - in' cross that riv - er in the

The fourth system continues the musical score. The vocal line has a G chord, followed by D and C chords. The piano accompaniment continues with chords and moving lines.

ATLANTIC CITY

Words and Music by
BRUCE SPRINGSTEEN

Medium rock beat ♩ = 108

Verse 1:

Capo 2nd fret: Em

Concert: F#m



1. Well, they blew up the chick-on man in Phil-ly last night... Now, they



blew up his house... son, Down on the board-walk they're get - tin' read - y



for a fight... Gos-na see what them rack-et boys can do... 2. Now, there's



troo - ble bust - in' in from out - ta state, and the D. A. can't get no -

3.4. See additional lyric.



lif. Gon-na be a run - ble out... on the prom - e - made, and the gam-



- bin' com - mis-sion's barg-in' in by the skin of his teeth. Well now,



ev - 'ry - thing dies, bu - by; that's a fact... But may-be ev - 'ry - thing that dies some-

D *E7*
E F#m A C D A

day comes back... Put your make-up on... fix your hair up pret - ty, and

E7 *G* *C* *G* *To Coda* *E7* *G*
F#m A D A F#m A

meet me to - night in At - lan - tic Cit - y.

C *G* *E7* *G* *C* *G* *C* *G*
D A F#m A D A D A

3. Well, I

C *G* *D* *C* *G* *C* *G* *D*
D A E D A D A E

Now, our

luck may have died... and our love may be cold, but with you for - ev - er I'll...

stay. We're goin' out where... the sand's turn - in' to gold.

Put on your stock-in's, ba-by, 'cause the night's gettin' cold. And may-be ev-'ry-thing dies... ba-by;

that's a fact. But may-be ev-'ry-thing that dies... some - day comes back...

E7 A C G E7 G C G

4. Now, I been

◊ Coda

E7 A C G

Repeat ad lib. and fade

Meet me to - night in At - lan - tic Cit - y.

Verse 3:

Well, I got a job and tried to put my money away,
 But I got debts that no honest man can pay.
 So I drew what I had from the Central Trust,
 And I bought us two tickets on that Coast City bus.
 Now, baby, everything dies, honey, that's a fact, etc.

Verse 4:

Now, I been lookin' for a job, but it's hard to find.
 Down here it's just winners and losers and don't
 Get caught on the wrong side of that line.
 Well, I'm tired of comin' out on the losin' end.
 So, honey, last night I met this guy and I'm gonna
 Do a little favor for him.
 Well, I guess everything dies, baby; etc.

BETTER DAYS

Words and Music by
BRUCE SPRINGSTEEN

Rock ♩ = 100



Verse:



1. Well, my soul checked out sit-ting as I sat lis-tening to the hours.
2,3. See additional lyrics

Bm

Em

— and min-utes tick-in' a-way... Yeah, just sit-in' a-round wait-in' for my life...

— to be - gin — while it was all — just slip - pin' a - way. — I'm tired.

G

— of wait - in' for to - mor - row to come, or that train — to come rear - in' 'round the —

D

bend. — I got a new suit of clothes, — a pret - ty red rose — and a

Bm Em

ween - an I can call — my friend — These — are bet - ter days.

G

D

ba - by. Yeah... there's bet-ter days shin - ing through...
These are bet-ter days... it's true.

G **D**

These... are bet-ter days... ba - by, bet-ter days...
(2nd time only) There's

1. Em **G** **D** **A** **D.S.**

with a girl... like you. 2. Well.

2. G **D/F#** **A** **D** **To Next Strain**
A/D

bet-ter days shin - ing through.

3, 4, 5, etc.

Em D/F# G A7sus D A9 *Repeat ad lib. and fast!* G

— with a girl — like you. — These are bet-ter days...
 are shin- ing through }

Bm

Em G D D.S. 8

Verse 2:

Well, I took a piss at fortune's sweet kiss,
 It's like eating caviar and dirt.
 It's a sad, funny ending to find yourself pretending
 A rich man in a poor man's shirt.
 Now, my ass was draggin' when from a pissin' gypsy wagon,
 Your heart, like a diamond shore.
 Tonight I'm lyin' in your arms, carvin' lucky charms
 Out of these hard luck boxes.

Verse 3:

Now, a life of leisure and a pirate's treasure
 Don't make much for tragedy,
 But it's a sad man, my friend, who's livin' in his own skin
 And can't stand the company.
 Every fool's got a reason for feelin' sorry for himself
 And turnin' his heart to stone.
 Tonight, this fool's halfway to heaven and just a mile outta hell,
 And I feel like I'm comin' home.
 (To Chorus)

Chorus 2:

These are better days, baby.
 These are better days, it's true.
 These are better days.
 There's better days shinin' through.

BLOOD BROTHERS

Tune Guit: D - A - D - G - A - D

Moderately ♩ = 112

Words and Music by
BRUCE SPRINGSTEEN

Chords: D, Dsus

mp

Chords: D, Dsus

1. We played king of the moun-

Verse:
Chords: D, Dsus

2. See additional lyrics

tain out on the

Chords: D, Dsus

end. The world come chaug-in' up— the

Bm A

hit, and we were won-en and

D Dsus D Dsus

men. Now there's so much that

D Dsus D Dsus

time. time and mem-o - ry fade

D Dsus D Dsus

a - way. We got our own roads to

Bm A
 side and chances we got - ta

D Dsus D Dsus
 take. We stood side - by -

G
 side, each one fight - is' for the

D Dsus D Dsus
 oth - er. And we said on - til we

Bm A
 died we'd al - ways be blood...

D Dsus D 1, 3, 4, etc. Dsus
 broth - ers,

D Dsus D Dsus *Repeat ad lib. and fade*
 2. Now the hard - ness of this

D Dsus D Dsus D Dsus
 (*Harmonica solo ad lib.*)

D Dsus D Dsus Em

A D Dsus D

1.
D Dsus G

On through the hous - es of the dead,

D Dsus

past — those fall - en in — their tracks.

D

G

Al - ways mov - in' a - head

Asus

A

and nev-er look-in' back.

3. Now I don't know how I'

D.S. 8

Verse 2:

Now the hardness of this world slowly grinds your dreams away
 Makin' a fool's joke out of the promises we make.
 And what once seemed black and white
 Turns to so many shades of gray.
 We lose ourselves in work to do and bills to pay.
 And it's ride, ride, ride, and there ain't much cover
 With no one ruinin' by your side, my blood brother

Verse 3:

Now I don't know how I feel, I don't know how I feel tonight.
 If I've fallen 'neath the wheel, if I've lost or I've gained sight.
 I don't even know why, I don't know why I made this call
 Or if any of this matters anymore after all.
 But the stars are burning bright like some mystery uncovered.
 I'll keep movin' through the dark with you in my heart,
 My blood brother.

Verses 4, 5, etc.:

(Instrumental solo ad lib.)

BORN IN THE U.S.A.

Words and Music by
BRUCE SPRINGSTEEN

Moderate rock ♩ = 120

B

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part consists of a steady eighth-note bass line. The right hand plays chords and single notes, with a guitar chord diagram for the B major chord shown above the staff.

B Verse:

The second system shows the piano accompaniment for the first line of the verse. The treble clef part contains the vocal melody, and the bass clef part continues the bass line. A guitar chord diagram for the B major chord is shown above the staff.

1. Born down in a dead man's town... the first kick I took was when I hit the ground.
2,3,4,5,6. See additional lyrics

B/E

The third system shows the piano accompaniment for the second line of the verse. The treble clef part contains the vocal melody, and the bass clef part continues the bass line. A guitar chord diagram for the B/E chord is shown above the staff.

End up like a dog that's been beat too much... till you spend half your life just to cov-er it up— now.

1 2 3 6. To Next Strum!

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

(3rd time instrumental)

B/E

1.2.3

D.S. 

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

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

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

B

Musical notation for the first system, featuring a guitar chord diagram for B and piano accompaniment in G major.

B/E

Musical notation for the second system, featuring a guitar chord diagram for B/E and piano accompaniment in G major.

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 Khesau,
 Fighting off the Viet Cong;
 They're still there, he's all gone.
 (To Chorus:)

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:)

BRILLIANT DISGUISE

Moderately bright rock ♩ = 126

Words and Music by
BRUCE SPRINGSTEEN

A
A2
Asus4
A
A2
Asus4
A

1. I held you

8 Verse: A2 Asus4 A A2 Asus4 A

in my arms... as the band... plays... What are those

2,3,4. See additional lyrics

A2 Asus4 A To Code ⊕ Esus E E2 E

words whis-pered ha-by, just as you turn a-way? I

A A2 Asus4 A A2 Asus4 A

saw you last night... out on the edge of town... I wan-na

A2 Aas A Esus E E2 E

read your mind... to know just what I've got in this now thing I've found... 1.2. So tell me

cruc.

Chorus:
 Fm A D A Fm A D A

{what?} I see... when I look in your eyes? Is that you...
 {who?}

3. See additional lyrics

Fm A E Fm D AC# E

ba - by, or just a bril - liant dis - guise?

A A2 1.3. Aas A 1st time D.S. 2. A A2 3rd time D.S. at Code 2. Aas A

2. I heard some-bod-y Now
 4. To - night our

mf

Bridge: E E E2 E A A2 A A

look at me, ba - by, strug - gling to do ev - ery - thing right... And then it

D D2 D A A2 A

all falls a - part, when out go the lights... I'm just a

E E E2 E D

lone - ly pil - grim. I walk this world in weath... I wan - na know if it's

A A2 A E E E2 E D.S. 8

you I don't trust 'cause I damn sure don't trust my - self... 3. Now you play the

Repeat ad lib. and fade

The musical score for the Coda section consists of two systems. The first system shows a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal line, guitar chords are indicated: Eadd, E, A, A2, Asus, A, A2, Asus, and A. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line. The second system continues the piano accompaniment with similar rhythmic patterns and chords.

he's sure of.

Verse 2:

I heard somebody call your name
 From underneath our willow,
 I saw something tacked in shame
 Underneath your pillow,
 Well, I've tried so hard baby,
 But I just can't see
 What a woman like you
 Is doing with me.

*(To Chorus:)**Verse 3:*

Now you play the loving woman,
 I'll play the faithful man,
 But just don't look too close
 Into the palm of my hand,
 We stood at the altar;
 The gypsy swore our future was right,
 But come the wee wee hours,
 Well maybe baby, the gypsy lied.

*(To Chorus:)**Chorus 3:*

So when you look at me
 You better look hard and look twice;
 Is that me baby,
 Or just a brilliant disguise?

Verse 4:

Tonight our bed is cold;
 I'm lost in the darkness of our love,
 God have mercy on the man
 Who doubts what he's sure of.

DANCING IN THE DARK

Words and Music by
BRUCE SPRINGSTEEN

Fast rock ♩ = 144

Capo 2nd fret: A

Concert: B

8 Verse:

1. I get up in the eve - ning. And I ain't got noth - in' to say.

2,3. See additional lyrics

I come home in the moon - ing. I go to bed feel - ing the same way.

I ain't noth-ing' but tired. Man, I'm just tired and bored with my -

A  Fm7  A  Fm7 
 B  Gfm7  B  Gfm7 

self. Hey there ba - by, I could use... just a lit - tle help.



Chorus:
 E  A/E  E  A/E  E 
 F#  B/F#  F#  B/F#  F# 

1.2. You can't start a fire... you can't start a fire... with-out... a spark...
 3. You can't start a fire... sit-ting 'round... cry-ing... o-ver a bus - kes hour...



D  Bm  D  To Code  Bm 
 E  Cfm  E  Cfm  Cfm 

This gun's for hire... e-ven if we're just danc - ing in... the dark...
 This gun's for hire...



A  A6  A  I. 
 B  B6  B  B6 



A6
 B6
 A
 B
 A6
 B6
 A
 B
 A6
 B6

Musical score for the first system, featuring guitar chords and piano accompaniment. The guitar part consists of a sequence of chords: A6, A, A6, A, A6. The piano accompaniment is in a 4/4 time signature with a key signature of two sharps (F# and C#). The melody in the right hand starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6. The bass line in the left hand consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6.

Bridge:
 Flt
 Gtr
 A
 B
 D
 E
 E
 F#
 F#

You sit a-round get-ting old - er; there's a joke... how some-where... and it's... on me.

Musical score for the bridge section. The guitar part consists of a sequence of chords: A, D, E, E, E, F#. The piano accompaniment continues with the same eighth-note bass line and a more active right-hand melody. The vocal line is in a 4/4 time signature with a key signature of two sharps. The lyrics are: "You sit a-round get-ting old - er; there's a joke... how some-where... and it's... on me."

Flt
 Gtr
 A
 B
 D
 E
 E
 F#

I'll shake this world off my shoul - ders. Come on ba-by, the lugh's, on me...

D.S. al Coda

Musical score for the second system. The guitar part consists of a sequence of chords: A, D, E, E, E, F#. The piano accompaniment continues with the same eighth-note bass line and a more active right-hand melody. The vocal line is in a 4/4 time signature with a key signature of two sharps. The lyrics are: "I'll shake this world off my shoul - ders. Come on ba-by, the lugh's, on me..."

Coda
 Brv
 Clm
 E
 F#
 A/E
 B7#9

ing in the dark. You can't start a fire...

Musical score for the coda section. The guitar part consists of a sequence of chords: E, E, F#, A/E, B7#9. The piano accompaniment continues with the same eighth-note bass line and a more active right-hand melody. The vocal line is in a 4/4 time signature with a key signature of two sharps. The lyrics are: "ing in the dark. You can't start a fire..."

E
F#

A/E
B/F#

E
F#

D
E

wor-rying a - bout, your in - the world fall - ing a - part. This guy's for her...

Bm
C#m

D
E

Bm
C#m

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

A
B

A6
B6

A
B

A6
B6

Repeat ad lib. and fade

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

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:)

GLORY DAYS

Words and Music by
BRUCE SPRINGSTEEN

Moderate rock $\text{♩} = 126$



8 Verse:



1. I had a friend... was a big base - ball play-er back in... high school...

2,3. See additional lyrics



He could throw... that speed - 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

D E

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

D E

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

Chorus: A D A

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

D To Code A E

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

A D A D G D A E

2. Well, there's — glo - ry days —

A D A D G D

To Next Strain

A B E A E

D.S.S. al Coda

glo - ry days

E A E D G D B

D.S. C

glo - ry days

Well, all right! Oo, yeah! Well, all right!

(fade gradually)

Ooh, yeah! Well, all right!

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 ...
 (To Chorus:)

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 ...
 (To Chorus:)

HUMAN TOUCH

Words and Music by
BRUCE SPRINGSTEEN

Rock ♩ = 116

G F C G F C

Verse:

G F C G F C

1. You and me, we... were the pre-tend - ers... We let it all slip a - way...

G F C F C G

In the end, what you don't see - see - det... well, the world, just strips a - way...

G F C G

2. Girl, ain't no kind-ness in the face... of strang-ers. Ain't gon-na find no
3.4. See additional lyrics

F C G F C

mir-a-cles here... Well, you can wait on your bless-ings, my dar-in', but

F C G C/E F2

I got a deal for you tight here... 1. I ain't look-in' for
2.3.4. See additional lyrics

Chorus:

C F2 C F2 To Coda

pray-ers or pi-ty... I ain't com-in' 'round search-in' for... a crutch... I just want

C F2 1.2. C G C/E
 some-one to talk to and a lit-tle of that hu-man touch...

F2 C G To Near Strain 1.3. C G D.S.S. 8 of Coda C/E
 Just a lit-tle of that hu-man touch... hu-man touch...

G5 F2 C5 G5 1.2. F2 C5 D.S.S. 8

1.2.3. F2 C5 Bridge 1.4. F2 C Am
 Oh girl, that

F C G Dm7

feel - ing of safe - ty you prize, _____ well, it comes with a hard, hard _____

Am F C G

_____ price. You can't shut off the risk _____ and the pain, _____ with - out

F Am Am7

los - in' the love _____ that re - mains, _____ We're all rid - ers on this

F2 C F2 1. C

train... (It lives only)

Instrumental solo...

... end solo)

D.S. al Fine

♩ Solo

feel you in my arms and share a lit - tle of that
 Feel a lit - tle of that
 Share a lit - tle of that
 Give you a lit - tle of that

bu - man touch... Share a lit - tle of that bu - man touch...
 bu - man touch... Feel a lit - tle of that bu - man touch...
 bu - man touch... Feel a lit - tle of that bu - man touch...
 bu - man touch... Give me a lit - tle of that

14.  



hu - man touch.

Repeat ad lib. and fade

Verse 3:

Ain't no mercy on the streets of this town.
 Ain't no bread from heavenly skies,
 Ain't nobody drawin' wine from this blood,
 It's just you and me, tonight.

Chorus 2:

Tell me, in a world without pity,
 Do you think what I'm askin's too much?
 I just want somethin' to hold on to
 And a little of that human touch.
 Just a little of that human touch.

Verse 4:

So you been beken, and you been hurt.
 Well, show me somebody who ain't.
 Yeah, I know I ain't nobody's bargain,
 But hell, a little touch-up and a little paint ...

Chorus 3:

You might need somethin' to hold on to
 When all the answers, they don't amount to much.
 Somebody that you can just talk to
 And a little of that human touch.

Chorus 4:

Baby, in a world without pity,
 Do you think what I'm askin's too much?
 I just want to feel you in my arms
 And share a little of that human touch ...

HUNGRY HEART

Words and Music by
BRUCE SPRINGSTEEN

Moderate rock beat ♩ = 108

C Am7 Dm7 F/G

Verse:

C Am7

1. Got a wife and kids in Bad - it - more, Jack - I went
2. I met her in a Kings - town but -

Dm7 F/G C

out for a ride - and I nev - er went back - Like a riv - er that don't
We fell in love - I knew it had to end - We took what we had and we

Am7 Dm7 F/G

know where it's flow - in'. I took a wrong turn and I just kept go - in'.
ripped it a - part - Now here I am down in Kings - town a - gain - }

C Am7 Dm7

Ev - 'ry - bod - y's got a hun - gry heart... Ev - 'ry - bod - y's got a

F#G C Am7

hun - gry heart. Lay down your mon - ey and you play your part.

Dm7 1. F#G C

Ev - 'ry - bod - y's got a hun - gry heart.

Am7 Dm7 F#G

F/G E5 Cm7
 hub - sh - an - gily heart.

Fm7 A7/Bb E5

Cm7 Fm7 F/G

C Am7 Dm7 F/G
 Ev-'ry-bod-y needs a place to rest. — Ev-'ry-bod-y wants to have a home. —

C Am7 Dm7

Don't make no dif-ference what no - bod - y says... ain't no - bod - y like to

FG C Am7

be a - leve. Well... Ev - 'ry - bod - y's got a hun - gry heart...

Dm7 FG C

Ev - 'ry - bod - y's got a hun - gry heart... Lay down your man - ey and you

Am7 Dm7 FG

play your part... Ev - 'ry - bod - y's got a hun - gry heart...

Repeat and fade

MURDER INCORPORATED

Words and Music by
BRUCE SPRINGSTEEN

Moderate rock $\text{♩} = 112$

Em D G A Em D G A

mf

Em D G A Em D G A

Verse:

Em D G A Em D

1. Bob - by's got a gun that he keeps be - neath his pil - low,
check o - ver your shoul - der ev - 'ry - where that you go,

G A Em D G A

Out _____ on the streets... your char - es are ze - ro,
Walk - in' down the street... there's eyes in ev - 'ry shad - ow.

Em D G A Em

Well, take a look a - round you,
You bet - ter take a look a - round you,

D G A

(Come on, now...) It ain't too com - p - li - cat - ed. You're mess - in' with
(Come on, now...) That e - quip - ment you got's so out - dat - ed. You can't com - pete with

Chorus:

Em D G A Em D G A

Mur - der _____ In - cor - po - rat - ed _____ 2. Now you

Musical notation for the first system, including guitar chords G, A, Em, and D. The system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has a grand staff with treble and bass clefs.

Ev - 'ry - where you look now, Mur - der

Musical notation for the second system, including guitar chords G, A, Em, D, G, and A. The system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has a grand staff with treble and bass clefs.

In - cor - po - rat - ed.

Musical notation for the third system, including guitar chords Em, D, G, A, Em, and D. The system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has a grand staff with treble and bass clefs.

(Instrumental solo ad lib. ...)

Musical notation for the fourth system, including guitar chords G, A, Em, D, G, and A. The system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has a grand staff with treble and bass clefs.

Em D

1. G A 2. G A

... end solo) So you

Bm D Bm

keep a lit - tle se - cret down deep in - side your dres - ser drawer for deal - ing with the heat you're feel - in'

D Bm D

out on the kil - in' floor. No mat - ter where you step you feel you're nev - er out of dan - ger so the

C Bbm

com - fort that you keep's a gold plac - ed stub - nose thir - ty two. I heard that you, you got a

Em D G A Em D

job down - town, man that leaves your head cold. (Oh... yeah...)

G A Em D G A Em D

—) Ev - 'ry-where you look life ain't got no soul. (Oh... yeah...)

G A Em D

—) That a - part-ment you live in feels like it's just a place to hide. When you're

G A Em

walk-in' down the street you won't meet no one eye to eye. Now the cops re - port - ed you as just an -

D G Bus

oth - er hom - i - cide. But I can tell that you were jus - tus - tri - ed from liv - ing with

B Em D G A

Mur - der In - cor - po - rat - ed. Mur - der _____ In - cor - po - rat -

Em D G A Em D

- ed _____ liv - 'ry - where you look now, Mur - der _____

G A Em D G A *Repeat ad lib. and fade*

In - cor - po - rat - ed _____

MY HOMETOWN

Words and Music by
BRUCE SPRINGSTEEN

Gently $\text{♩} = 60$

E/A A E/A A D A E

F#m/E E F#m/E E A D

I, I was

Verse:
E/A A E/A A D A E

eight years old and run-ning with a dime in my hand, in-to the

2.3 See additional lyrics

F#m/E E



F#m/E E



A



D



has 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

you - ste my hair and say, "Son, take a good look a - round. This is

♩ Chorus



E/A A



D



A



E



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

your horse town... this is your home... town...

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "your horse town... this is your home... town...". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

1. 3. 2nd time D.S. $\frac{8}{8}$ of Coda $\frac{1}{2}$. Bridge: F#m

2. In
3. Last

Now Main Street's white-washed

Detailed description: This system contains measures 5 through 8. Measure 5 is a whole rest. Measure 6 has a vocal line with the lyrics "Now Main Street's white-washed". Above the vocal line are guitar chord diagrams for E/A and A. A bridge section begins in measure 7 with a guitar chord diagram for F#m. The piano accompaniment continues with chords and moving lines.

win-dows and va-cant stores... seems like there ain't no-bod-

Detailed description: This system contains measures 9 through 12. The vocal line has the lyrics "win-dows and va-cant stores... seems like there ain't no-bod-". Above the vocal line are guitar chord diagrams for E/A and A. The piano accompaniment continues with chords and moving lines.

y wants to cose drows... here no more... They're clos-ing down... the

Detailed description: This system contains measures 13 through 16. The vocal line has the lyrics "y wants to cose drows... here no more... They're clos-ing down... the". Above the vocal line are guitar chord diagrams for E/A, A, and D. The piano accompaniment continues with chords and moving lines.

your home town... this is your home... town.

E/A A

1, 3. 3rd time D.S. al Coda

Bridge:

F#m

2. In
3. Last

Now Main Street's white-washed

E/A A

F#m

windows and va-cant stores... seems like there ain't, no-bod-

E/A A

D

-y wants to come down... here no more... They're clos-ing down... the

E/A A

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

D A E D.S. 8

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

♠ Coda

D

round... This is

A E/A A D A E

your home town.

Detailed description: This system contains the first four measures of the song. The guitar part is shown in a treble clef with a key signature of one sharp (F#). Chord diagrams for A, E/A, A, D, A, and E are provided above the staff. The vocal line is in a treble clef, starting with the lyrics 'your home town.' The piano accompaniment is in a grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a bass line.

F#m/E E F#m/E E A D Repeat ad lib. and fade

Detailed description: This system contains the next four measures. The guitar part continues with chords F#m/E, E, F#m/E, E, A, and D. The instruction 'Repeat ad lib. and fade' is written above the final chord. The piano accompaniment continues with the same rhythmic pattern as the first system.

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."

SECRET GARDEN

Words and Music by
BRUCE SPRINGSTEEN

Moderately

C



(with pedal)

Fmaj7

Am7



Fmaj7

Dm7



Verse:

C



Fmaj7



1. She'll let you in her house... if you come knock-in' late at night...
2.3. See additional lyrics

Am7



She'll let you in her mouth... if the

Fmaj7



Dm7



C



words you say are right... If you pay the price...

Fmaj7



To Coda

she'll let you deep in - side... There's a

Am7



C/G



G7sus



C



se - cret gar - den she hides...

2.

Am7

Fmaj7

2. You've gone a mil - lion miles...

creac. *mf*

C G Am7

How far'd you get? To that place where... you

Fmaj7 C G

can't re - mem - ber and you can't for - get?

D.S. al Fine of Coda *div.*

◆ Coda

Am7

She's got a

Fmaj7



so - cret gar - den where ev - 'ry - thing you want.

C

Fmaj7



where ev - 'ry - thing you need will al - ways stay.

Am7



CG



G7sus



a mil - lion miles a

C

Fmaj7



way. *(1st time only)*

1. 2.

Am7



Fmaj7



3.

Am7



C/G



G7sus



C



Gm7


Verse 2:

She'll let you in her car to go drivin' 'round,
 She'll let you into the parts of herself
 That'll bring you down.
 She'll let you in her heart if you got a hammer and a vise,
 But into her secret garden, don't think twice.
 (To Bridge:)

Verse 3:

She'll lead you down a path,
 There'll be tenderness in the air.
 She'll let you come just far enough
 So you know she's really there.
 She'll look at you and smile and her eyes will say
 She's got a secret garden
 Where everything you want,
 Where everything you need
 Will always stay a million miles away.

STREETS OF PHILADELPHIA

Words and Music by
BRUCE SPRINGSTEEN

Moderately, with a beat $\text{♩} = 96$

F Am 1. 2.

1. I was

Verse:

F

bruised and bat-tered; I could-n't... tell... what I felt. I was...

2, 3. See additional lyrics

Am F

us - rec-og - niz - a - ble... to my - self. Saw my re-flec-tion in a win-dow and did-n't

Am



know my own face... Oh, brother are you gon-na leave me wast-in' a - way on the streets of Phil - a -

Chorus:

B12



F/A



Csus



del - phi - a...
(Alleg.) La... la la la la la... la... la la la la la... la... la la la la

(L.H. cue notes 2nd & 3rd time)

C



B12



F/A



la... la la la la... la... la la la la la... la... la la la la

Csus



To Coda

C



1/2

C



la... la la la la la... la... la la 2 I walked the la... la la la la...

cresc.

Bridge:

B \flat **Dm7**

Ain't no an - gel - gon - na greet me;

B \flat **F**

it's just you and I, my friend

Am **B \flat**

And my clothes don't fit me no more; I walked

Cm **C**

a thousand miles just to slip this skin

D.S. $\text{\textcircled{8}}$ of Coda

C Bb2

la — la la la la — 1. 2. La — la la la la
3. 4. (etc.) *Instrumental repeat & fade*

F/A Cmaj C

la — la la la la la — la — la la la la la — la — la la la la —

Repeat ad lib. and fade

Verse 2:

I walked the avenue till my legs felt like stone,
I heard the voices of friends vanished and gone,
At night I could hear the blood in my veins
Just as black and whispering as the rain
On the streets of Philadelphia.

(To Chorus:)

Verse 3:

The night has fallen, I'm lyin' awake,
I can feel myself fading away,
So, receive me, brother, with your faithless kiss,
Or will we leave each other alone like this
On the streets of Philadelphia?

(To Chorus:)

THUNDER ROAD

Words and Music by
BRUCE SPRINGSTEEN

Freely, with motion

Musical notation for the first system of "Thunder Road". It features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of four measures of whole notes: Bb, Dm, F, and Bb. Below the treble staff is a grand staff (treble and bass clefs) with piano accompaniment. The bass line consists of four measures of chords: F, Dm, F, and Bb. The piano part is marked *mf*. Chord diagrams are provided for each chord.

Brightly $\text{♩} = 144$

Musical notation for the second system of "Thunder Road". It features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of five measures: F, Am, Bb, Csus, and C. The piano accompaniment continues in the grand staff. The word "The" is written below the final measure of the melody. Chord diagrams are provided for each chord.

Musical notation for the third system of "Thunder Road". It features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of ten measures: F, C, F, Bb, C7, Bb, F, C7sus, F, and C7. The piano accompaniment continues in the grand staff. The lyrics "screen door starts... Mar - y's dress waves... like a" are written below the melody. Chord diagrams are provided for each chord.

F C7 F C Bb

vi-sion she danc - es a - cross the porch, as the re - di - o plays. — Roy

C7 Bb/D C Bb/D C/E F C/E F Bb

Or - bi-son's sing - ing for the lone - ly. Hey, that's me, and I want you on - ly. Don't turn me

Fm7 Bb/D F C/E Dm C Bb C C7

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

F C7 F Bb C7 F C7

run back in - side, dar - ling, you know just what I'm here for.

F C7 F C7 F C

So you're scared and you're think-ing that may-be we ain't... that

Bb C7 Bb/D

young an - y - more... Show a lit - tle faith, there's mag - ic in the

C7 Bb/D C7/E F C7/G F/A Bb F Bb F/A C7/G

sight. You ain't a beau-ty, but hey... you're al - right... Oh, and

F C7 Gm7 C7

that's al - right... with me. You can

F (With a moving beat) Dm F

hide 'neath your cov-ers and stud-y your pain, — make cross-es from your lov-es, throw

Bb F Am

es - es in — the rain, waste — your sum-mer, pray-ing in vain — for a

Bb Gm7/C C7 F

sav - ior to rise — from these streets. Well now, I'm no he - ro, that's un - der -

Dm F Bb C7

stood. All the re - demp-tion I can of - fer, girl, is be - neath this dirt - y hood,

with a chance to make it good some-how... Hey, what else can we do now, ex-cept

F Dm Bb C7

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

F Bb F

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

Am

an-y-where. We got one last chance, to make it real. To

Bb C7

F B♭ F

trade in these wings on some wheels. Climb in back heav - en's wait-ing down on...

C7 F Dm

— the tracks... Oh, come take my hand,

F B♭ F Am

rid-ing out to-night to ease the prom-ised land, Oh, Than-der Road,

B♭ C7 F Dm

oh, Than-der Road, oh, Than-der Road, ly-ing out there like a kill-er in the sun.

F B \flat F Am

Hey, I know it's late, we can make it if we run. Oh, Thunder Road, sit

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords are indicated above the staff: F, B \flat , F, and Am. There are triplets in the piano accompaniment.

B \flat C7 F Gm7 F/A B \flat

tight, take hold, Thunder Road. Well, I got

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords are indicated above the staff: B \flat , C7, F, Gm7, F/A, and B \flat . There are triplets in the piano accompaniment.

C7 F B \flat /F F B \flat /F F

this gi-tar, and I learned how to make it talk. And my

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords are indicated above the staff: C7, F, B \flat /F, F, B \flat /F, and F.

Dm B \flat tri7 C

car's out back, if you're ready to take, that long walk from your


Detailed description: This system contains the final two lines of music on the page. The top line is the vocal melody with lyrics. The middle line is the piano right-hand accompaniment, and the bottom line is the piano left-hand accompaniment. Chords are indicated above the staff: Dm, B \flat tri7, and C.



 G C Am Dm


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






 Bb Bb/A Gm7 Bb/F C7


I know you're lone - ly for words that I ain't spo - ken, but to - night we'll be free... All the





 F Bb

prom - is - es - 'll be bro - ken. These were ghosts in the eyes of all the boys you





 F

sent a - way. They leave this dirt - y beach road in the



Am Bb

skele-ton frames, of burned out Chev - ro - les. They scream your name at night in the street...

C F Bb Am

your grad-u - a-tion gown lies in rags at their feet. And in the lone - ly cool, be-fore

Bb

down, you hear their en-gines roar - ing on. But when you

Gm F Em7(b5) Dm C Bb Am Gm Bb

get to the porch, they're gone on the wind. So, Mar - y climb

in — It's a town full of losers, — I'm

pulling out of here to win.

(Drums)

Instrumental Solo

Repeat and fade