

Authentic

GUITAR TAB

Edition™

Includes Complete Solos

BRUCE SPRINGSTEEN

GUITAR ANTHOLOGY SERIES

GUITAR ANTHOLOGY SERIES

BRUCE SPRINGSTEEN

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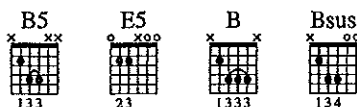
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BORN IN THE U.S.A.

Words and Music by
BRUCE SPRINGSTEEN



Moderately ♩ = 122

Intro: B Bsus B Bsus B

Riff A

Gtr. 1 (Keyboard arr. for gtr.)

f hold throughout

Esus2 E Esus2 E Esus2 end Riff A

Verse 1:
w/Riff A (Gtr. 1)

B Bsus B Bsus B

Born down in a dead man's town, — the first kick I took was when I hit the ground. —

Esus2 E Esus2 E Esus2

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

Chorus:
w/Riff A (Gtr. 1)

B Bsus B Bsus B

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

Esus2 E Esus2 Gtr. 2 — B5

born in the U. S. A. — Born in the U. S. A., — now. —

Verses 2 & 3:

Rhy. Fig. 1

2. Got in a lit-tle home-town jam, _____ so they put a ri-fle in my hand. _____
 3. See additional lyrics

E5

end Rhy. Fig. 1

Sent me off to a for-eign land, _____ to go and kill the yel-low man. _____

Chorus:

B
Rhy. Fig. 2

1. Born in the U. S. A.; I was born in the U. S. A. I _____
 2. Instrumental

⑥
open
E

E5

⑥
open
E

B5

1. end Rhy. Fig. 2

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

2.

Verse 4:

w/Rhy. Fig. 1 (Gtr. 1) 2 times

B5

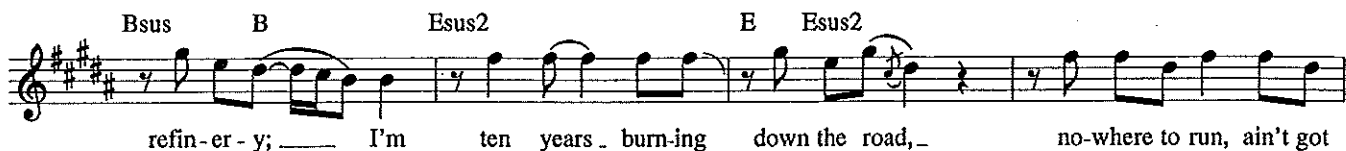
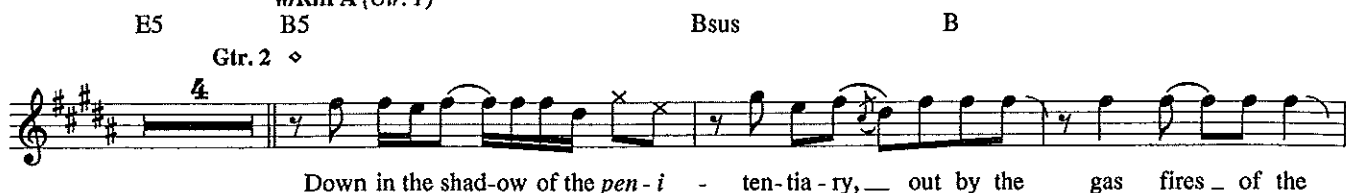
I had a broth-er at Khe Sahn, _____ fight-ing off the _____

E5

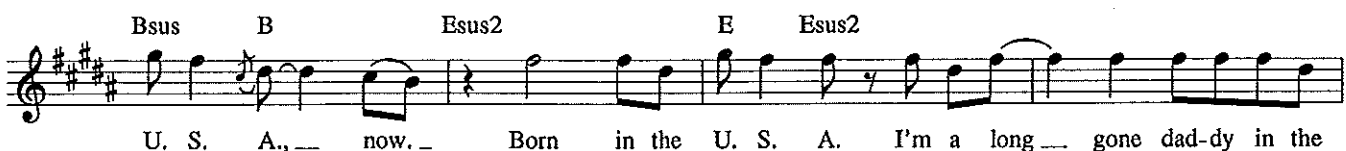
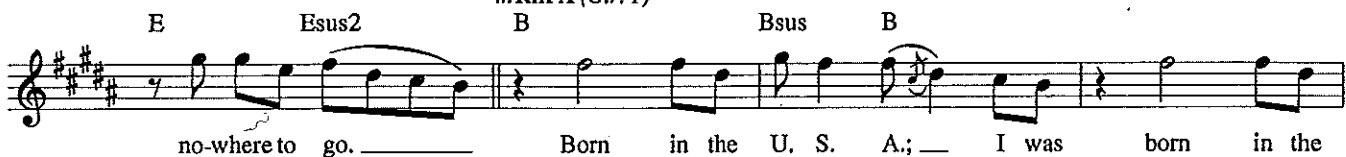
Vi-et Cong; _____ they're still there, he's all gone. _____



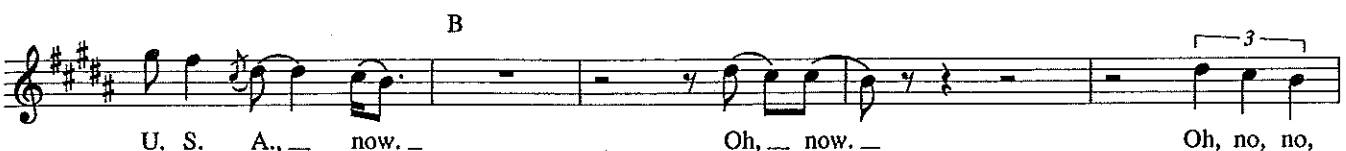
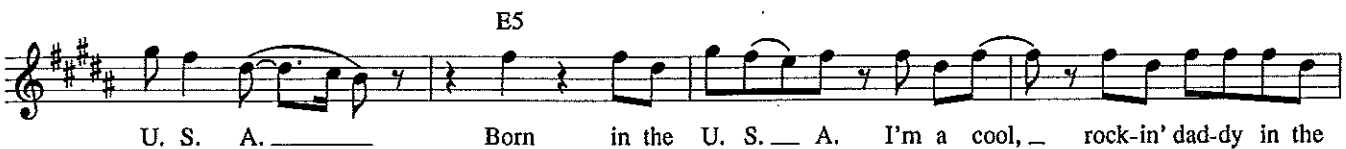
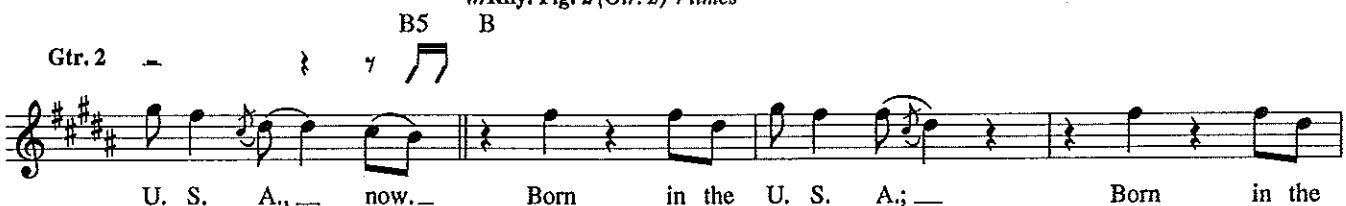
Verse 5:
w/Riff A (Gtr. 1)

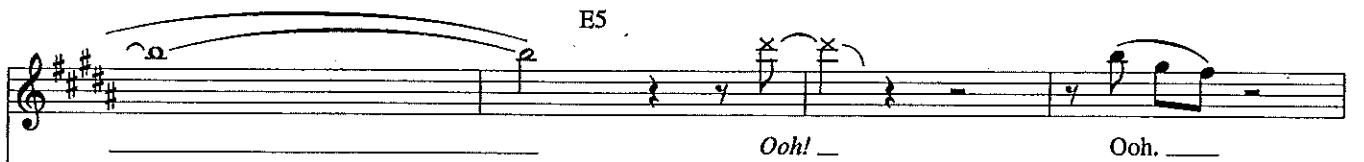
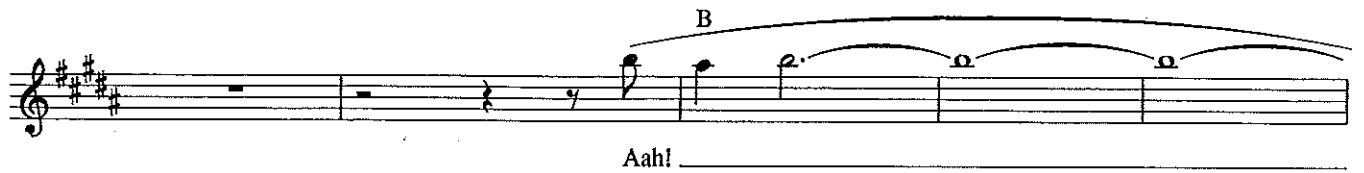
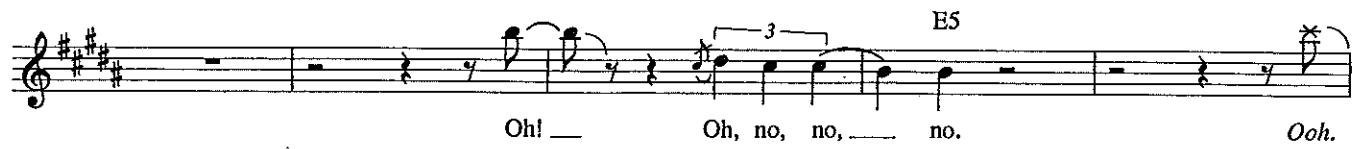


Chorus:
w/Riff A (Gtr. 1)



Chorus:
w/Rhy. Flg. 2 (Gtr. 2) 4 times





Gtr. 3

f

3 3

11 9 9 11 9 11 9 11 7 (7) 9

TAB

Gtr. 2

B5

Bsus

3 3

9 7 9 7 (7)

TAB

E5

w/Rhy. Fig. 2 (Gtr. 2)

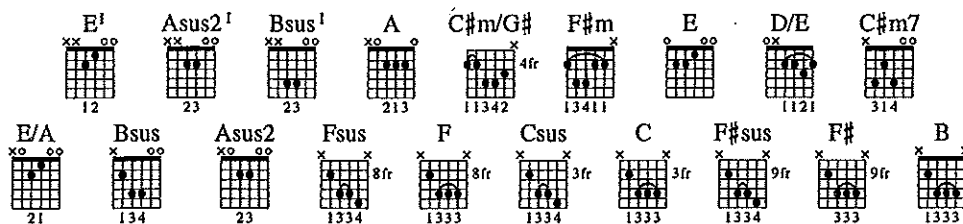
Repeat and fade

8

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 Chorus:)

BORN TO RUN

Words and Music by
BRUCE SPRINGSTEEN



Moderately. ♩ = 142

Intro: E (Asus2) Bsus

(2nd time) 1. In the

Gtr. 1 Riff A end Riff A

f *w/trem.*

TAB

Verse:

E1

Gtr. 3 (Acoustic) *p*

day, we sweat it out on the streets of a

2. See additional lyrics

Gtr. 1

TAB

Gtr. 2 *P.M.*

TAB

Asus2¹ Bsus4¹ E¹

run - a - way A - mer - i - can dream. At night — we ride — through man-

Gtr. 2

P.M.

TAB

0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Asus¹

- sions of glo - ry in su - i - cide — ma - chines. —

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Pre-Chorus:

A

C#m/G#

F#m

Gtr. 2 ◊

◊

◊

Sprung from cag - es out on high - way nine, chrome wheeled, — fuel in - ject - ed and

8va

Gtr. 4 (Keybd. arr. for gtr.)

hold throughout

TAB

14	14	12	14	14	14	12	14	10	14	12	14	10	14	12	14	11	14	12	14	11	14	12	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

C#m/G#

E

D/E

step - pin' out ___ o - ver the line. ___ Oh! ___ Ba -

(8va)

TAB

13	14	12	14	13	14	12	14	9	12	10	10	11	12
								9	9				

A

C#m/G#

F#m

by, this ___ town ___ rips the bones from your back, it's a death trap, it's a su -

8va

TAB

14	14	12	14	14	14	12	14	13	14	12	14	13	14	12	14	11	14	12	14	11	14	12	14

C#m/G#

E

C#m7

- i - cide rap. We got - ta get out while we're young, - 'cause tramps.

(8va)

TAB

13	14	12	14	13	14	12	14	9	12	9	12	9	12	9
								9	9			9	9	

E/A Bsus To Coda

like us, ba - by, we were born to

TAB 9 12 12 12

Chorus:
w/Riff A (Gtr. 1) 2 times

run. Yes girl, we

E Asus2 Bsus

1. Bsus 2. Bsus

were. 2. Wen - dy, Huh! Da! Oh! Ah!

Gtr. 1 w/trem. *Gtr. 2

TAB 0 0 0 0 4 3 2 4 2 4 2 4

*Saxophone Solo:

Gtr. 1

TAB 8/9 12 12 12 12 12/14 12 12 12 12 8/9 12 12 12 12 12/11 9 9 12 12

*Sax arr. for gtr.

Asus2 Bsus E

TAB 0/9 12 12 12 12 12/14 12 12/14 12 14 12 12 12 (12) 12 9/12 /14 12 14 12

Asus2 Bsus (Cont. in notation)

TAB 12 11 9 11 9 11 9 6 4 6 9 6 9 7 5 7 9 7 9 12 9 12 14 12 14 14/16

C#m9 B E Bm7

Be -

TAB 14/17 (17) (17) 17 (17) (17)

Gtr. 1

TAB 0 13 12 13 0 13 12 13 0 0 1 2 2 2 0 0 0 1 2 2 2 0 0 0 1 2 2 2 0

Bridge:

Dsus D Dsus D Gsus G

yond the Pal - ace, hem - i-power-ed drones _ scream _ down the bou - le - vard..

Gtr. 1

TAB 8 7 7 7 5 6 8 7 7 7 5 6 0 0 1 2 2 2 0 0 0 1 2 2 2 0

Gsus G Asus A Asus A

Girls comb their hair in rear-view mirrors and the boys.

hold throughout

TAB

Csus C Csus C Dsus D 3

try to look so hard. The amusement park rises,

TAB

Dsus D Gsus G Gsus G

bold and stark, as kids are huddled on the beach in the mist. I wan-na

TAB

Asus A Asus A Csus C Csus C

die with you, Wendy, on the street to-night in an ever-lasting kiss. Huh!

TAB

Fsus

F

Fsus

F

Gtr. 1

w/tremolo

*Keyboard arranged for guitar.

Fsus

F

Csus

C

Csus

C

Fsus

F

F#sus

Ff

F#sus

F

F#sus

Ff

N.C.

TAB

1 0 6 5 4 (4) 3 3 3 3 2 (2) (2)

Verse:

Gtr. 2 E

One, two, three, four! High-way's jammed with bro - ken he - roes on a

Gtr. 4

TAB

(2) 9 9 9 7 9 10 9

Asus2 Bsus E

last chance pow - er drive. — Ev - 'ry - bod - y's out on the run —

TAB

11 9 11 9 9 9 7

Asus2 Bsus D.S. al Coda

— to - night, but there's no place left to hide. — To -

TAB

(9 9 9 7) 10 9 11 9 11



Coda
Gtr. 2

Chorus:

E
◇

C#m7
◇

E/A
◇

Bsus
◇

run. Spoken: Oh, honey, tramps like us, ba-by, we were born to

Gtr. 4

TAB

12 9 12 9 9 12 9 12 9 12 9

E C#m7 E/A Bsus

run. Come on, — Wen-dy, tramps like us, ba-by, we were born to

TAB

12 9 12 9 9 12 9 12 9 12 9

Outro:

**w/Riff A (Gtr. 1) 3 times*

E Asus2 Bsus

run. Whoah,

**w/tremelo*

E Asus2 Bsus

mmm. Oh, oh, oh, oh, oh, oh, oh, oh, oh, oh.

E Asus2 Bsus

Mmm. Whoa, _

E Asus2 A B E

whoah. Oh, oh, oh, oh, oh. _

rit.

Gtr. 1

rit.

TAB

0 0 1 2 2 0

(0 0 1 2 2 0)

2 1 4 2 4 0

Verse 2:

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.

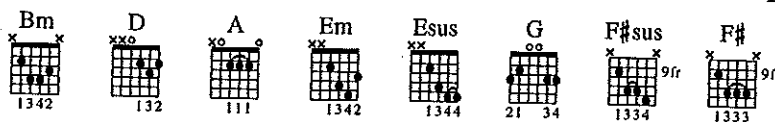
Pre-Chorus 2:

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.

Pre-Chorus 3:

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.

COVER ME

Words and Music by
BRUCE SPRINGSTEEN

Moderately ♩ = 110

Intro:

Gtrs. 1 & 2

Gtr. 3

TAB

Chord diagrams: Bm, D, A, Bm, D, A, Bm, D

Tablature for Gtr. 3: 10 9 1 7 10 1/2 10 12 10 12 1 12 1

Tablature for Gtr. 1 & 2: (12) 12 (12) 10 12 (12) 10 12 12 (12) 10 12 10 9 9 (9) 7

Verse:

Bm D A Bm D A Bm D A

Rhy. Fig. 1

1. The times are tough, now, just get-ting tough-er. This old world is rough, it's

2. See additional lyrics

(1st time only)

TAB

7

Bm D A Em Esus Em Esus Em

just get-ting rough-er; cov-er me. Come on, ba-by, cov-er

Bm D A Bm D G

me. Well, I'm look-ing for a lov-er who will Ahh.

A Bm D A 1. Bm D A end Rhy. Fig. 1

come on in and cov-er me. 2. Now,

2. Bridge:

Hey! Out-side's the rain, the driv-ing snow.

Bm Bm A Bm

I can hear the wild wind blow-ing.

Em

Turn out the light; bolt the door.

Verses 3 & 4:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

whole world is out there just try - ing to score. ___

To Coda ⊕

I've seen e - nough; I don't want to see an - y - more; ___ cov - er

Em Esus Em Esus Em Bm D A Bm D

me. Come on _ in and cov-er me. I'm

Gtr. 3

8va

grad. bend 1/2

10 12 12 (10) 12 (12) 12 10 12 (12) 12 10 12 12

G A Bm D A Bm D A

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

Ah. Ah. Ah.

8va

12 12 12 10 12 10 (17)

Guitar Solo:

w/Rhy. Fig. 1 (*Gtrs. 1 & 2*)

[illegible]

Bm D A Em Esus Em

8va

Esus Em

A.H. A.H. A.H.

TAB

12 12 12 10 10 12 (12) 12 10 9 9 9 7 9 9 (9) 9 (9) 9

D.S. al Coda

Bm D A Bm D A

TAB

2 3 2 0 2 3 2 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 3 2 3 2

D.S. § al Coda

 \oplus

Coda

Gtrs.

Guitar

me. Wrap your arms a-round me, cov-er me.

Gtr. 3
8va
grad. bend
12 10 12 10 12 10 10 12 12 10

Bm D A G A

Well, I'm look-ing for a lov-er who will come-on in and cov-er
Ah. Ah.

1/4

TAB

12 12 10 12 10 9 10

Bm D A Bm D A G A

Cont. rhy. simile

me. Oh, I'm look-ing for a lov-er who will come-on in and cov-er
Ah. Ah.

8va 1/4

A.H. 1/4

TAB

10-12 12-10 11 11 9-7 9 (9) 7 9 9 7

Bm D A Bm D A G A

me. Yeah, I'm look-ing for a lov-er who will come-on in and cov-er
Ah. Ah.

8va

TAB

10 12 12 15 15 (15)

Bm D A Bm D A Bm D A Bm D A

me. Doo. Doo. Doo doo.

8va 1/4

TAB

12 12 10 12-12 10-12-12 12 12 10 12-12 12-12 12 12 10 10 7 9 9 7

Bm D A Bm D A Bm D A

Doo doo. Ah ah. Come on, ba -

(8va) (8va) (8va)

A.H. A.H. A.H. A.H. A.H.

1 9 9 (9) 7 9 9 (9) 7 9 9 9 9 9 9 9 9 9 9

Bm D A Bm D A Bm D A

- by. Come on, ba - by. Ma-ma, ma-ma. Come on, ba -

3 1/4 8va 3 1/4 1 1 1

11 12 10 12 10 12 12 12 12 12 10 12

9 9 9 9 9 9 (9) 11 12 10 12 10 12 12 12 12 12 10 12

Bm D A Bm D A Bm D A

by. (8va) 3 1/4 3 1/4 1 1 1

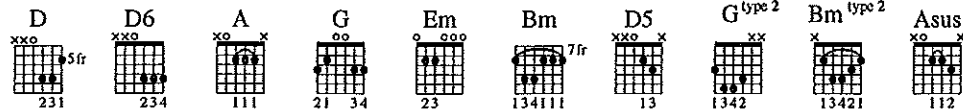
(0) 12 12 12 12 12 10 12 12 10 17 17 17

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.
(To Bridge:)

DANCING IN THE DARK

Words and Music by
BRUCE SPRINGSTEEN



Tune Down 1 1/2 Steps:

- ⑥ = C# ③ = E
⑤ = F# ② = G#
④ = B ① = C#

Moderately fast ♩=148

Intro: D
Gtr. 1 Rhy. Fig. 1

D6

Play 4 times
end Rhy. Fig. 1

Intro musical notation. The guitar line (Gtr. 1) is in D major, 4/4 time, with a tempo of 148. The bass line (B) is in D major, 4/4 time. The guitar line includes a 'P.M.' (Palm Mute) section. The bass line is a simple eighth-note pattern.

Verse:

D
w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times

D6

D

D6

First line of the verse musical notation. The guitar line (Gtr. 1) is in D major, 4/4 time, with a tempo of 148. The bass line (B) is in D major, 4/4 time. The guitar line includes a 'P.M.' (Palm Mute) section.

1. I get up in the eve - ning, _____ and I ain't got noth - in' to say.
2.3. See additional lyrics

Second line of the verse musical notation. The guitar line (Gtr. 1) is in D major, 4/4 time, with a tempo of 148. The bass line (B) is in D major, 4/4 time. The guitar line includes a 'P.M.' (Palm Mute) section.

I come home in the morn - ing, _____ I go to bed feel -

Third line of the verse musical notation. The guitar line (Gtr. 1) is in D major, 4/4 time, with a tempo of 148. The bass line (B) is in D major, 4/4 time. The guitar line includes a 'P.M.' (Palm Mute) section.

ing the same way. _____ I ain't noth-in' but tir - ed.

Fourth line of the verse musical notation. The guitar line (Gtr. 1) is in D major, 4/4 time, with a tempo of 148. The bass line (B) is in D major, 4/4 time. The guitar line includes a 'P.M.' (Palm Mute) section.

Fifth line of the verse musical notation. The guitar line (Gtr. 1) is in D major, 4/4 time, with a tempo of 148. The bass line (B) is in D major, 4/4 time. The guitar line includes a 'P.M.' (Palm Mute) section.

Man, I'm just tired _____ and bored _____ with my - self. Hey there, ba -

Sixth line of the verse musical notation. The guitar line (Gtr. 1) is in D major, 4/4 time, with a tempo of 148. The bass line (B) is in D major, 4/4 time. The guitar line includes a 'P.M.' (Palm Mute) section.

B5 D5 D6 D5 D6 B5

by, _____ I could use _____ just a lit - tle help.

P.M. ----- P.M. -----

TAB

2 2 2 2 2 2 2 2 2 0 0 0 0 2 0 0 0 0 2 2 2 2 2 0 2 0

Chorus:

A Rhy. Fig. 2 D A D

Gtr. 1

You can't start a fire, _____ you can't start a fire ..

A G Em

_____ with - out _____ a spark. _____ This gun's for hire, ..

G Em

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

To Coda ⊕
end Rhy. Fig. 2

1. D5 D6 D5 D6
w/Rhy. Fig. 1 (Gtr. 1) 2 times 3

2. w/Rhy. Fig. 1 (Gtr. 1) 3 times 5

Gtr. 1

D6 D5 D6 D5

P.M. ----- 4

TAB

2 0 0 4 0 2 0 4 0 2 0 4 0 3

Bridge:

Bm D5 D6 D5 D6 D5 G^{type2} A

You sit a-round get-ting old - er; there's a joke — here some-where.

Bm^{type2} D5

— and it's — on me. I'll shake this world off my should - er,

G A D.S. $\frac{8}{8}$ al Coda
Asus A

come on — ba - by, the laugh's — on me. —

⊕ w/Rhy. Fig. 2 (Gtr. 1)

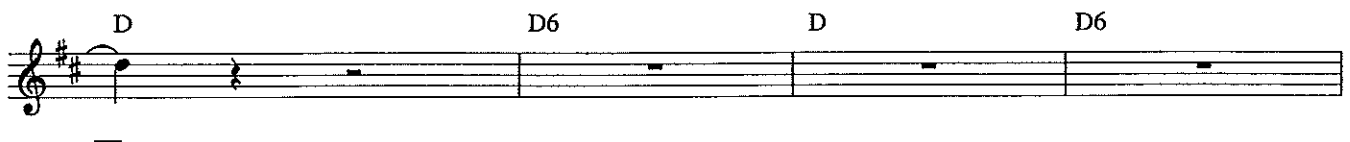
Coda A D A D A G

You can't start a fire, — wor-'ying a - bout — your lit-tle world fall-ing a - part. —

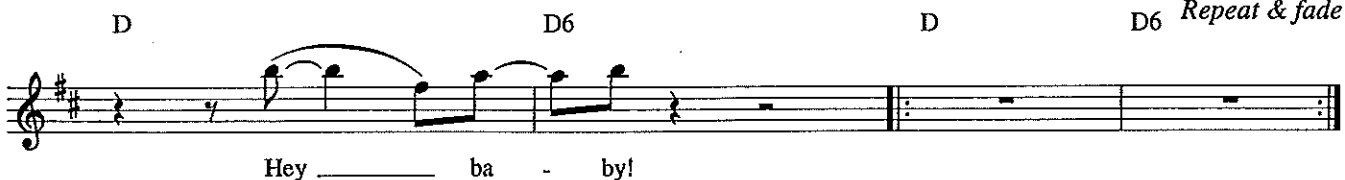
Em G Em

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

w/Rhy. Fig. 1 (Gtr. 1) until fade



Outro: (Saxophone Solo)



Verse 2:

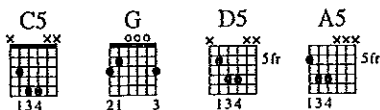
Messages keep getting clearer;
 Radio's on and I'm moving 'round the place.
 I check my look in the mirror;
 I wanna change my clothes, my hair, my face.
 Man, I ain't getting nowhere, just living in a dump like this.
 There's something happening somewhere;
 Baby, I just know there is.
 (To Chorus:)

Verse 3:

Stay on the streets of this town
 And they'll be carving you up all right.
 They say you gotta 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.
 You can't start a fire sitting 'round
 Crying over a broken heart.
 (To Chorus:)

FIRE

Words and Music by
BRUCE SPRINGSTEEN



Moderately ♩ = 114

Intro:

N.C.

Bass gtr.

mf

⑤

2fr

B

Rhy. Fig. 1

end Rhy. Fig. 1

Gtr. 1

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

I'm driv-ing in my

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1) 6 times, simile

car,

I turn on _____ the ra - di - o.

I'm pull-ing you close. — You just say no. —

3 3 0 0 3 5 5 0 0 5 5 5 0 0 5 3 3 0 0 3

You say you don't like — it. But girl, I know you're a liar.

3 3 0 0 3 5 5 0 0 5 5 5 0 0 5 0 2 2 2 2

Chorus 1:

⑤
2fr
B

w/Rhy. Fig. 1 (Gtr. 1)

*G Am/GAm/E G

Gtr. 1 P.M. —————

'Cause when we kiss, hmm. — Fire. —

2 2 2 2 2 2 3 3 2 3 3 2 3 4 5 5 4 5 5 5 3 3 0 0 3

*Chord symbols derived from overall tonality.

w/Rhy. Fig. 1 (Gtr. 1) 1st bar only

Am/E G

Am/G Am/E G

Am/E G

Well, late at night —

3 3 0 0 3 0 3 3 0 0 3 3 3 0 0 3 0

Verse 2:

w/Rhy. Fig. 1 (Gtr. 1) 2 times, simile
Bass cont. simile

Am/E G Am/E G Am/E G Am/E G

I'm tak-in' you home, when I say I wan-na

Am Em Am Em Am G Am/E G Am/E G

stay, you say you wan-na be a-lone. You say you don't

Am Em Am Em Am Em Bm7 Em Bm7 Em

love me. Girl, you can't hide your de-sire. And when we kiss,

Chorus 2:

C D G Am/E G Am/E G

oh. Fire.

Am/G G ^⑥3fr G Bridge: C5

Fire. You had a hold on me right from

^⑥3fr G G D5 ^⑥2fr F# ^⑥3fr G G

the start. It's a grip so tight I can-not tear it a-part. My

C5 ^⑥3fr G ^⑥4fr G# A5

nerves all jump-in', act-in' like a fool. (Well,) your kiss-es they burn but your

D5 N.C.

heart stays cool. — Ro - me - o — and Ju - li -

Verse 3:

w/Rhy. Fig. 1 (Gtr. 1) 6 times, simile

G Am/E G Am/E G Am/E G

et. — Sam - son and — De - li - lah.

Am/E G Am Em Am Em Am

Now, ba - by, we can bet — their love they did - n't de - ny. —

G Am/E G Am/E G Am Em Am Em Am

Your words say split, { but your words, they
but your words, they

Chorus 3:

Em Bm7 Em Bm7 Em C D

lie. — } 'Cause when we kiss, hmmm. —

w/Rhy. Fig. 1 (Gtr. 1) 3 times, simile

G Am/E G Am/E G Am/E G Am/E G

Fire. — Fire. — Burn - ing in my

Am/E G Am/E G

soul. — It's out of con - trol. —

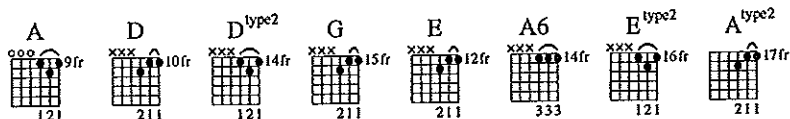
Fire. —

5 2fr B P.M. P.M.

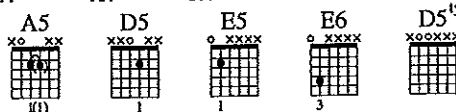
GLORY DAYS

Words and Music by
BRUCE SPRINGSTEEN

Gtr. 2 chords



Gtr. 1 chords



Moderately fast ♩ = 120

Intro:

Chords: A5, D/A, A5, D5, G/D, D5

Oh, yeah! —

Gtr. 1 (w/bright semi-clean tone)

f

TAB

Chords: A5, D/A, A5, D5, G/D, D5, G/D, D5

Come on! Wow!

TAB

Gtr. 2 (Keybd.)

Rhy. Fig. 1A

Chords: A, D, A, D type2, G, D type2, A, D, A

end Rhy. Fig. 1A

Huh.

Rhy. Fig. 1

end Rhy. Fig. 1

TAB

Verse:
Gtr. 1 play slash chords on D.S.
*A5

D^{type2} G D^{type2} D5

P.M.

1. I had a friend, was a big base - ball play - er
2.3. See additional lyrics

mf

TAB

2 3 4 2 4 4 2 0 | 2 2 4 2 4 4 2 2 | 2 3 4 2 4 4 2 2

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

*Basic harmony.

A5 Cont. rhy. simile D5

back in high school. Yeah.

TAB

2 2 4 2 4 4 2 2 | 2 3 4 2 4 4 2 2

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A5 D5

He could throw that speed - ball by you,

TAB

2 2 4 2 4 4 2 2 | 2 3 4 2 4 4 2 2

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A5 D5

make you look like a fool, boy.

TAB

2 2 4 2 2 4 4 2 2 | 2 3 4 2 4 4 2 4

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

32

E5 E6 E5 E6 E5 E6 E5 E6 E5

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

TAB

2 0 2 0 4 0 2 0 4 0 4 0 2 0 (0) 2 0 2 0 4 0 2 0 4 0 4 0 2 0 (0)

D5
 he was walk-ing out. We went back in-side, sat down, had
 B5

[illegible]

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 2 1/2 times, simile

w/Rhy. Fig. 1A (Gtr. 2) 2 1/2 times

w/Rhy. Fig. 1A (Gtr. 2) 2 1/2 times

A D A D^{type2} G D^{type2}

Well, they'll — pass you by. — Glo - ry days, —

To Coda ⊕

— in the wink of a young girl's eye. — Glo - ry days, — glo - ry days.

⊕ A
Coda

Gtr. 2 γ E γ A6 E

glo - ry days, _____ yeah! _

Gtr. 1

mp

TAB

2 2 4 2 2 2 4 2
0 0 0 0 0 0 0 0

Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 2 times
w/Rhy. Fig. 1A (Gtr. 2) 2 times

A D A D^{type2} G D^{type2}

Yeah, Uh, they'll _____ pass you by, _____ glo - ry days, _

pass you by, _____ glo - ry days, _

A D A D^{type2} G D^{type2}

in the wink of a young girl's eye. _____ Glo - ry days, _

Gtr. 2 γ A γ D A γ E γ A6 E

glo - ry days, _____ yeah! _

(Bkgd. vcl.) days, _____

Gtr. 1

mp

TAB

2 2 4 2 3 2 2 2 2 2 4 2
0 0 0 0 0 0 0 0 0 0 0 0

Outro:

w/Rhy. Fig. 1 (Gtr. 1) 11 times, simile to fade

w/Rhy. Fig. 1A (Gtr. 2) 11 times, simile to fade

One time. Well, al-right. Oo, yeah! Well, al-right!

(Bkgd. vcl.) Well, al-right! Come on now. Well, al-right. Oo, yeah! Oh, yeah! It's al-right.

Oh, yeah. It's al-right. Come on now. Oh, yeah. Woo!

Ah! Woo, hoo! Oo, hoo. Glo-ry days.

Ah! (Spoken:) Al-right boys, keep 'em rock-in' now! Keep on

go-in'. We got to go home now.

Bring it home! Yeah, yeah! Bring it home. *Fade*

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 thinking about it, but I probably will.

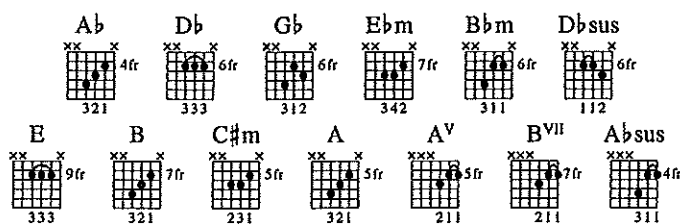
Yeah, just sitting back trying to recapture a little of the glory of,

But time slips away and leaves you with nothing, mister, but boring stories of...

(To Chorus:)

HUNGRY HEART

Words and Music by
BRUCE SPRINGSTEEN



Moderately ♩ = 110

Intro: A♭/D♭† D♭ A♭/B♭ D♭/B♭ D♭^{type2}/E♭ G♭/E♭

*Gtr. 1 (w/fingers) Rhy. Fig. 1 *mp* P.M. throughout

Gtr. 2 *mf*

TAB: 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 x 6 6 6 6 6 6 6 6

*Piano arr. for gtr. †Note on right denotes bass gtr. part throughout

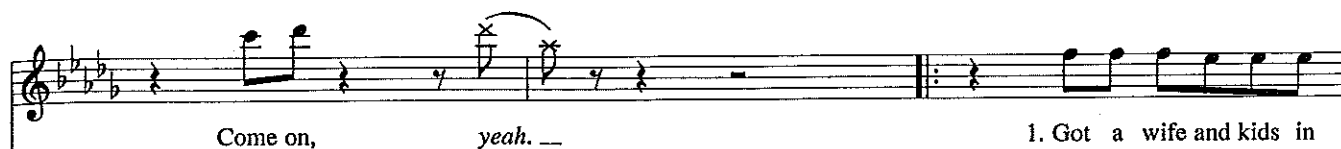
D♭^{type2}/A♭ E♭m/A♭ end Rhy. Fig. 1 **A♭ D♭ A♭ D♭

Yeah. —

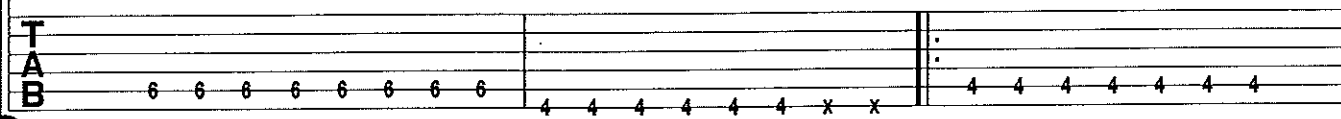
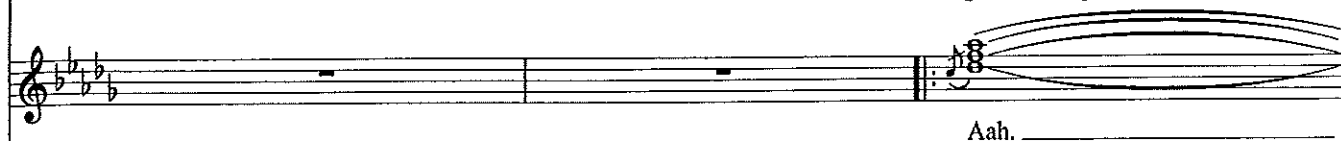
TAB: 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6

**Bass gtr, cont. simile until organ solo.

§ Verse :
 Substitute w/Rhy. Fig. 2 (Gtr. 2)
 4 times, simile, Verses 2 & 3



Bkgrd. Voc. Fig. 1 (Verses 2 & 3 only)

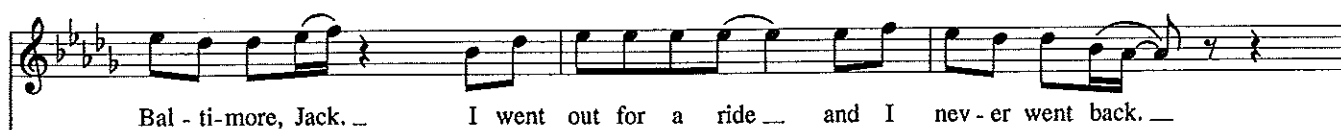


*Gtr. 1 ad lib. on Verses 2 & 3
 a la Verse 1.

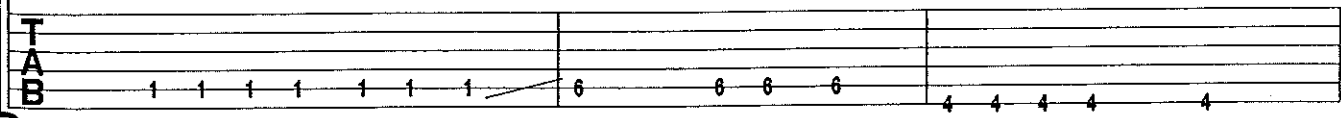
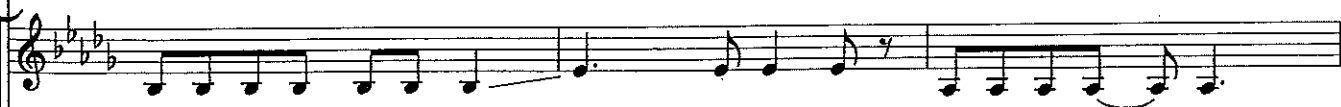
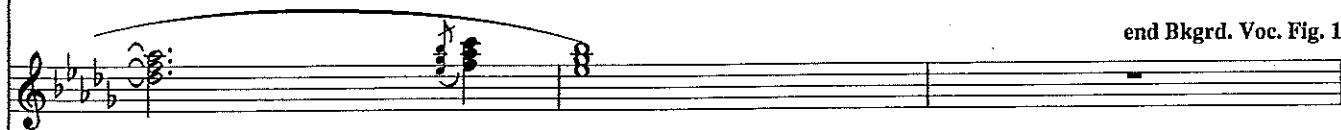
Bbm

Gb

④ ② ④
 6fr 9fr 6fr
 Ab



end Bkgrd. Voc. Fig. 1

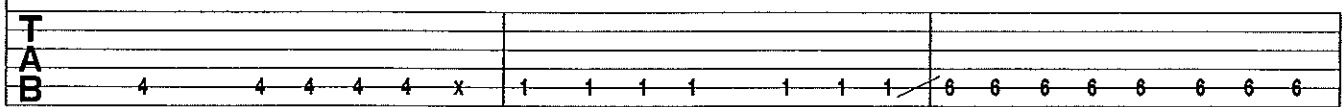
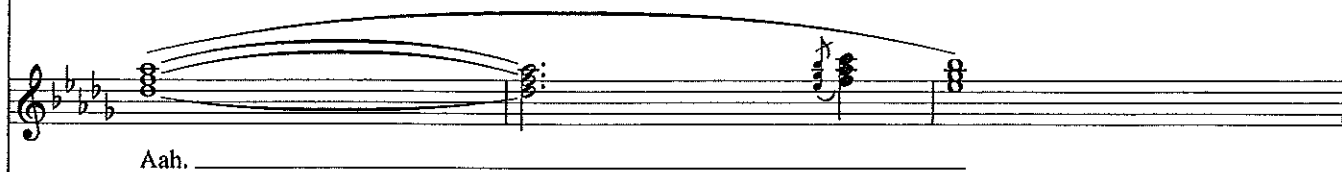


Db

④
8fr
Bb

Bbm

Db

Db^{sus}

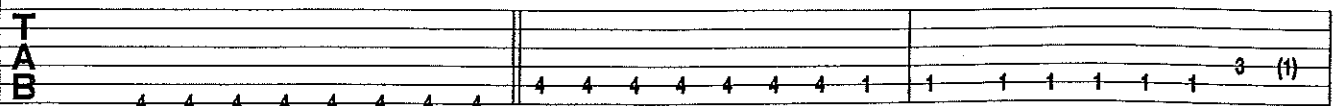
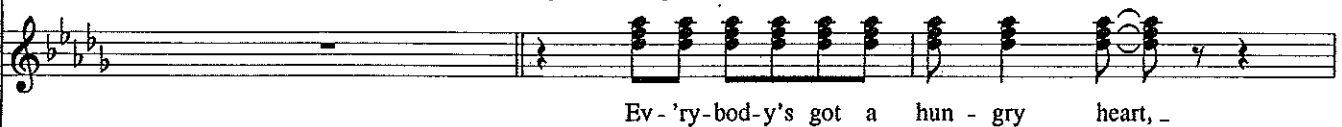
Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 2 times, simile

Gb

④
6fr
AbAb/D^b D^bAb/B^b D^b/B^b

Bkgrd. Voc. Fig. 2



Db/Eb Gb/Eb Db/Ab Ebm/Ab Ab/Db Db

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

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

Rhy. Fig. 2

T
A
B

1 1 1 1 1 1 1 4 4 4 4 4 4 4 x 4 4 4 4 4 4 4 1

Ab/Bb Db/Bb Db/Eb Eb/Eb To Coda 1. Db/Ab Ebm/Ab

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

play your part. — Ev - 'ry-bod-y's got a

end Rhy. Fig. 2

T
A
B

1 1 1 1 1 1 1 6 6 6 6 6 6 6 x 4 4 4 4 4 4 4 x

w/Rhy. Figs. 1 (Gtr. 1) & 2 (Gtr. 2) both simile

Ab/Db Db Ab/Bb Ab/Db Db/Eb Gb/Eb Db/Ab Ebm/Ab

Ooh, whoa. —

2.

Db/Ab Ebm/Ab

Organ Solo:

Gtr. 1

E

B

C#m

huh, ho, hun-gry heart. Na, na,

hun-gry heart.

Gtr. 2

TAB


7 x x 7 7 6 x 4 4 4 4 4 4 4

A/F# A/B B^{vii} E B

no no no nah, oh, yeah.

TAB

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 7 7 7 7 7 6 7

C#m A/F# ⁴_{4fr} F# Absus D.S.  al Coda

Na, na, no no na naw.

TAB

4 4 4 4 4 4 4 4 4 x



Coda

Outro:

w/Rhy. Figs. 1 (Gtr. 1) & 2 (Gtr. 2) both simile, until fade

w/Bkgrd. Voc. Fig. 2

$D\flat/A\flat$ $E\flat m/A\flat$

$A\flat/D\flat$ $D\flat$

$A\flat/B\flat$ $D\flat/B\flat$

$D\flat/E\flat$ $G\flat/E\flat$

huh, ha, hun - gry _ heart. ____

Oh, _ yeah. _ We've got a

hun - gry heart. ____

1.

$D\flat/A\flat$ $E\flat m/A\flat$

2.

* $D\flat/A\flat$ $E\flat m/A\flat$

w/Bkgrd. Voc. Fig. 1 (simile, until fade)

$A\flat/D\flat$ $D\flat$

huh, ho, hun - gry heart. ____

Ooh, _ la la la, yeah. ____

*Lead vocal ad lib. on repeat.

*Repeat & fade

$A\flat/B\flat$ $D\flat/B\flat$

$D\flat/E\flat$ $G\flat/E\flat$

$D\flat/A\flat$ $E\flat m/A\flat$

Yeah, _ yeah, _ la la da day la.

Ooh, la la

*Lead vocal ad lib. on repeats.

Verse 2:

I met her in a Kingstown bar.

We fell in love.

I knew it had to end.

We took what we had and we ripped it apart.

Now here I am, down in Kingstown again.

(To Chorus:)

Verse 3:

Everybody needs a place to rest,

Everybody wants to have a home.

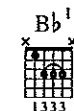
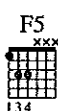
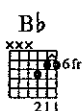
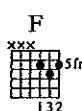
Don't make no difference what nobody says,

Ain't nobody like to be alone, yeah.

(To Chorus:)

CADILLAC RANCH

Words and Music by
BRUCE SPRINGSTEEN



Moderately ♩ = 128

Intro:

Gtr. 1 *f* Rhy. Fig. 1 F Bb

Gtr. 2 *f* Rhy. Fig. 1A

TAB: 3 6 7 5 5 6 7 5 5 5 6 7 5 7 7 5 5 7 6 6 7 6 6

F Bb

TAB: 7 5 5 7 5 5 5 6 7 5 5 5 6 7 5 5 6 7 5 7 7 5 5

F end Rhy. Fig. 1 w/Rhy. Fig. 1 (Gtr. 1) simile w/Rhy. Fig. 1A (Gtr. 2) simile

end Rhy. Fig. 1A Gtr. 3

TAB: 6 7 6 6 6 5 7 5 5 5 8 8 8 8 6 8 8 8 8 5 8 (8) 6 6

Bb F

TAB: (6) 6 6 8 (8) 6 6 8 (8) 6 8 8 (8) 5 8 5

B \flat C F

1. Well, there _

TAB

Verse 1:

Gtrs. F5 B \flat 5

1 & 2 Cont. rhy. simile

— she sits, bud-dy, (just) a - gleam-ing in the sun. There to greet a work-ing man

F5

when his day is done. — I'm gon-na pack my 'pa, I'm gon-na pack my aunt; (I'm) gon -

B \flat 5 C5 F5

Verses 2 & 3:

na take 'em down to the Ca - dil - lac — Ranch. 2. El - do - ra - do fins, white -

3. See additional lyrics

Cont. rhy. simile B \flat 5 F5

- walls and skirts; rides just like (Shouted:) a lit-tle bit of — heav - en here on earth. Well,

B \flat 5

bud-dy, when I die, — throw my bod - y in the back (and) drive — me to the junk - yard

Chorus:
F¹
Rhy. Fig. 2

Gtrs. 1 & 2

C5 F5

in my Ca - dil - lac. Ca - dil - lac, — Ca - dil - lac, —

Bb¹ F¹

long and dark, — shin - y and black. — O - pen up — your

Bb¹

en - gines, let 'em roar. Tear - ing up the high - way like a
Tear - ing up the high - way like a

1. **Interlude:**
w/Rhy. Fig. 1 (Gtr. 1) simile
w/Rhy. Fig. 1A (Gtr. 2) simile

C F¹ end Rhy. Fig. 2 F Bb F

big old di - no - saur.
big old di - no - saur.

Bb C F

2. C F¹

big old di - no - saur.
big old di - no - saur. —

Verse 4:
F5

Gtr. 2 P.M. Cont. rhy. simile

Hey, lit-tle girl - ie in the blue jeans so — tight, driv - in' a - lone through the

F5

Wis - con - sin night. — You're — my last love, you're — my last — chance.

Bb5

C5

F5

P.M. -----

Chorus:

w/Rhy. Fig. 2 (Gtrs. 1 & 2) simile

F

Don't let 'em take me to the Ca - dil - lac Ranch. Ca - dil - lac, Ca - dil - lac, ___

Ca - dil - lac, long and dark, shin - y and black. Ca - dil - lac, long and dark, shin - y and black.

Pulled up to my house to - day. Come and took my my

*Chorus:

N.C.

lit - tle girl a - way. Ca - dil - lac, Ca - dil - lac, lit - tle girl a - way. *Bkgrd. vocals 2nd time only.

long and dark, shin - y and black. O - pen up your

en-gines, let 'em roar. Tear - ing up the high-way like a big old di - no - saur.

2.

Chorus:

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 3rd time

N.C.(F)

big old Ca - dil - lac, big old di - no - saur. Ca - dil - lac, long and *Ca - dil - lac, Ca - dil - lac, *Lead vocal 1st & 2nd times only.

B \flat F

dark, long and dark, shin-y and black. O - pen up your en - en -

(B \flat) 1.

- gines, let 'em roar. Tear - ing up the high-way like a big old. Ca - dil - lac -

- gines, let 'em roar. Tear - ing up the high-way like a big old di - no-saur.

2. 3. C F¹ Sax. f

big old di - no - saur. big old di - no - saur. big old di - no - saur.

Sax Solo:

w/Rhy. Fig. 1 (Gtr. 1) simile

w/Rhy. Fig. 1A (Gtr. 2) simile

F B \flat

F w/Rhy. Fill 1 (Gtr. 3) 3rd time only

B \flat 1.2. C F 3. C F

Rhy. Fill 1
Gtr. 3

TAB

I'M ON FIRE

47

Words and Music by
BRUCE SPRINGSTEEN

Moderately ♩ = 132
Intro:

E5

mf hold throughout

TAB

C#m

1.

TAB

2. Verses:
E5

1. Hey, — lit - tle girl, is your dad - dy home? — Did he

2. See additional lyrics

TAB

A

go a - way and leave — you all a - lone? Mm hmm.

TAB

C#m

Chorus:
A

I got a bad de - sire. _ Oh, _

TAB

B5 E5

1. 2. Interlude:
2. Tell _

I'm on fire!

TAB

C#m

TAB

E5

TAB

Bridge:

1. 2. A

Some - times _ it's like some-one took a knife, ba - by,

TAB

0 2 2 4 2 0 0 2 2 4 2 2 0 2 2 2 2 2

E5 C#m

edg - y and dull, _ and cut a six - inch val - ley through the mid - dle of my soul. _

TAB

0 2 2 6 0 0 0 2 2 4 2 2 2 4 6 6 6 6 6

At night _

At night _

TAB

4 6 6 6 6 6 4 6 6 6 6 6 4 6 6 6 0

E5

I wake up with the sheets soak - ing wet and a freight train run - ning through the

TAB

0 2 2 4 2 2 4 0 2 2 4 2 2 4 0 2 2 2 4

A

mid-dle of my head. On - ly you can cool my de -

TAB

Chorus: A

C#m

sire. Oh,

TAB

B5 B5

I'm on fire!

TAB

A B5 B5

Oh, I'm on fire!

TAB

Outro:

C#m

0 2 2 4 2 0 0

4 6 6 6 6 4 6 6 6 6 6

Hee hee whoo.

0 6 6 6 6 6 4 6 6 6 (0) 0 2 2 4 2 2 4

* Repeat and fade

0 2 2 4 2 2 4 0 2 2 4 2 2 4 0 2 4 4 x x

* Lead vocal ad lib.
on repeats.

Verse 2:

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

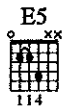
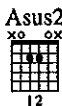
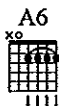
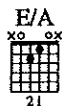
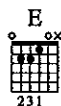
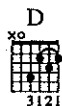
MY HOMETOWN

Words and Music by
BRUCE SPRINGSTEEN

Gtr. 1 chords



Gtr. 2 chords



Moderately ♩ = 117

Intro:

*Gtr. 1 Rhy. Fig. 1

Chords: A, D, E, E/A, A6, F#m, Asus2, E5

mf hold ——— hold ———

TAB: 0 2 2 0 2 2 3 2 0 2 2 0

*Synth. arr. for gtr.

Chords: A, A/C#, D

hold — hold —

TAB: 2 0 0 2 0 0 2 2 4 4 5

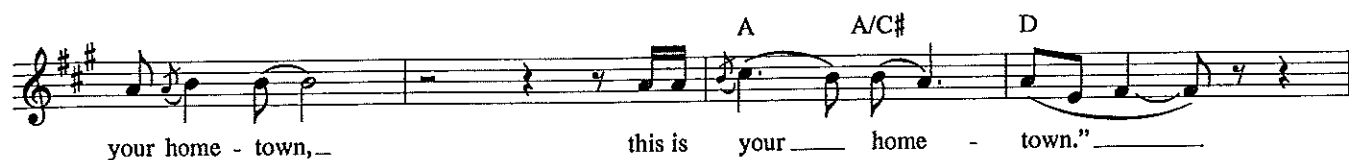
I was
end Rhy. Fig. 1

Verse 1:

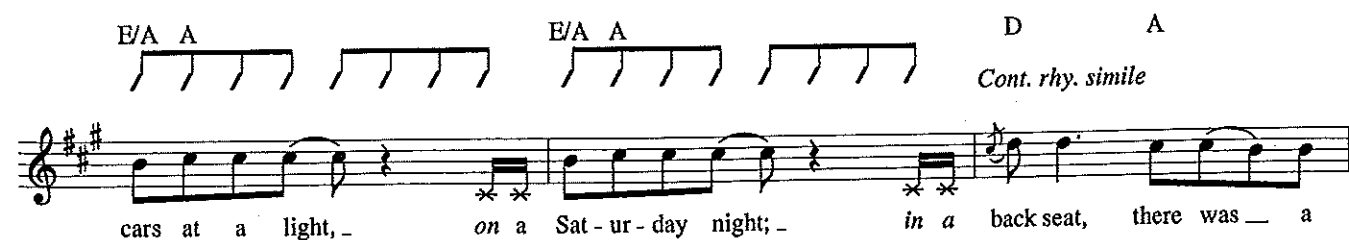
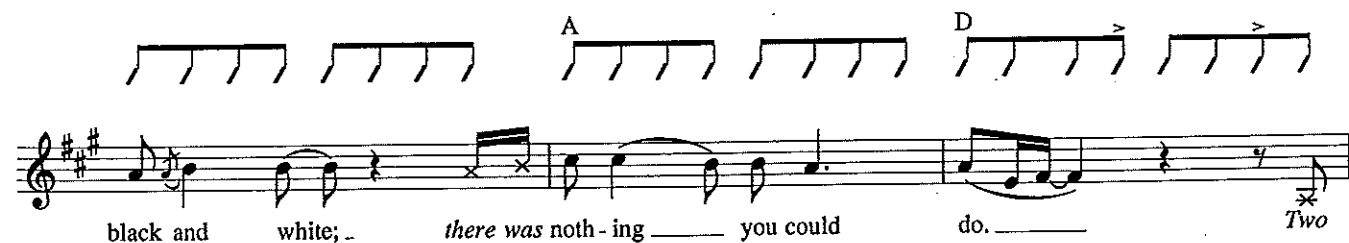
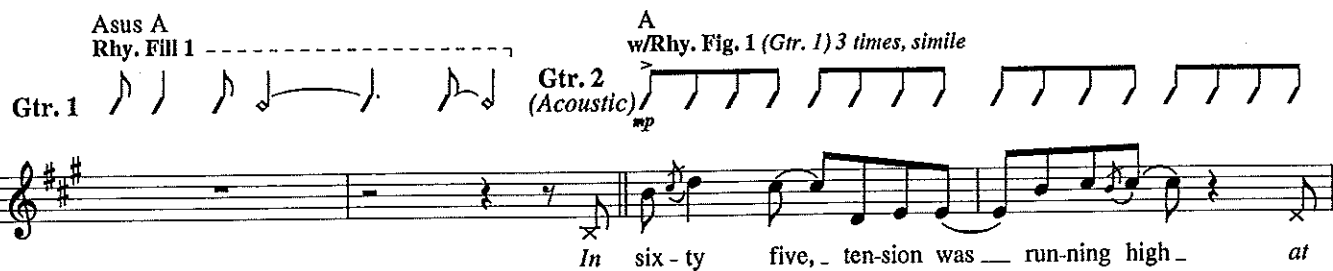
w/Rhy. Fig. 1 (Gtr. 1) 3 times, simile

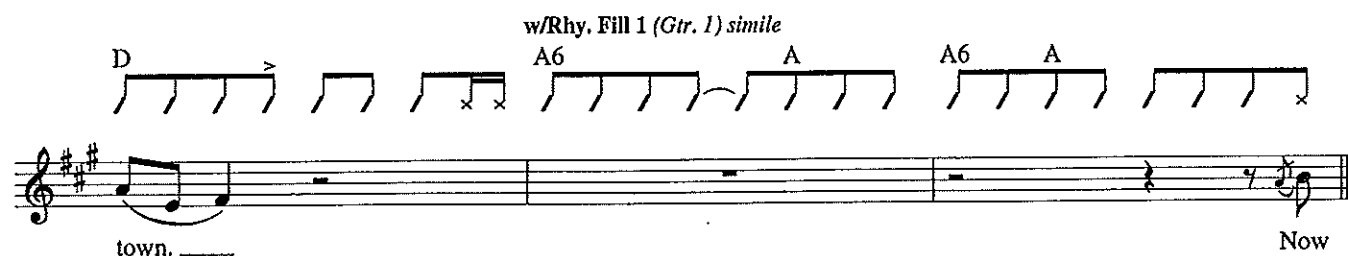
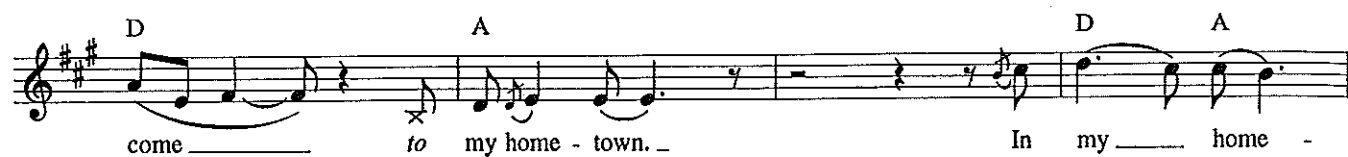
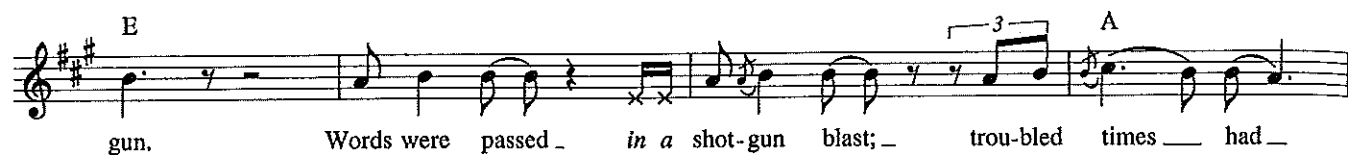
Chords: A, D, A, E, A, A/C#, D, A, E

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. —
Sit on his lap — in that big old Bu-ick and steer — as we drove through town. He'd

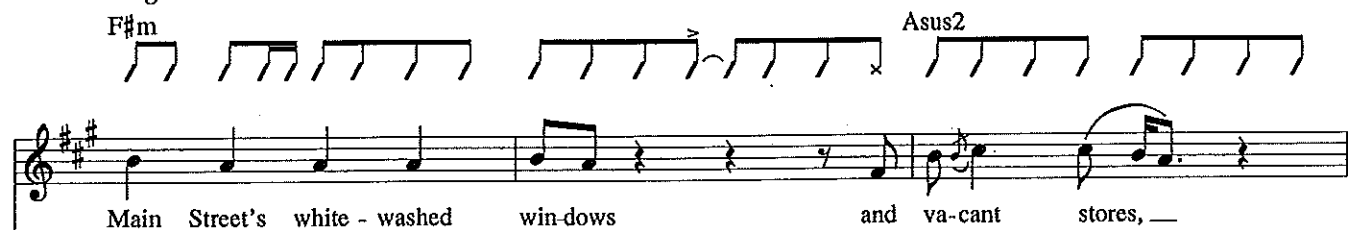


Verse 2:

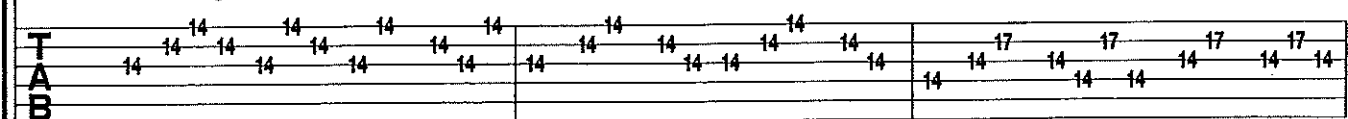




Bridge:



8va throughout section
Gtr. 3 (Acoustic)



[illegible][illegible]

D Asus2

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

TAB

14 15 14 15 15 14 15 15 14 15 14 14 15 14 14 14 17 17 14 17 14 14

Chorus:
w/Rhy. Fig. 1 (Gtr. 1) simile
E/A A E/A A

E5

back to your home - town." — To

TAB

(14) 14 17 16 17 17 13 14 14

D A E

your — home - town, — in your home - town, — to

w/Rhy. Fill 1 (Gtr. 1) simile

A D A

your — home - town, — Last

Verse 3:
w/Rhy. Fig. 1 (Gtr. 1) simile
E/A A E/A A D A E

Cont. rhy. simile

night me and Kate, — we laid in bed, — talk - ing 'bout get - ting — out,

A D

pack-ing — up our bags, — may-be head - ing — south. — I'm

w/Rhy. Fig. 1 (Gtr. 1) 1st 7 bars only, simile

E/A A E/A A D A E

thir - ty - five, - we got a boy - of our own - now. Last night I

w/Rhy. Fill 2 (Gtr. 1)

A D

sat him up be - hind the wheel, - said, "Son, take a good look a - round, -

Outro:
w/Rhy. Fig. 1 (Gtr. 1) simile, until fade

A D *open A open

this is your home - town."

*All open strings.

E A Asus2

D E/A A E/A A D A E

A

D E/A A E/A A D A Fade

Rhy. Fill 2
Gtr. 1

T
A
B

7/7 (7/7)

PINK CADILLAC

Words and Music by
BRUCE SPRINGSTEEN

Moderately ♩ = 132

Intro:

E5

mf P.M. throughout

TAB

0 0 4 0 2 0 5 4 | 0 0 4 0 2 0 5 4

§ Verse:

1. Well, now you _____ might think I'm fool-
2.3. See additional lyrics

TAB

0 0 4 0 2 0 5 4 | 0 0 4 0 2 0 5 4 | 2 0 0 4 2 2 0 0 4 0

- in' for the fool - ish things _ I do. _ You may won-

TAB

2 0 0 4 2 2 0 0 4 0 | 2 0 0 4 2 2 0 0 4 0 | 2 0 0 4 2 2 0 0 4 0

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

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "- der how come I love — you, when you get on — my nerves — like you". Below the vocal line is a guitar accompaniment line in treble clef, and below that is a guitar tablature line with fret numbers 2, 0, 4, 2, 0, 0, 4, 0, 2, 0, 4, 0, 2, 0, 4, 0, 2, 0, 4, 0.

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

A5

The second system of music continues the vocal line with the lyrics "do. — Well, ba - by, you — know you bug — me, there ain't —". A chord marking "A5" is placed above the vocal line. The guitar accompaniment and tablature lines follow the same pattern as the first system.

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

E5

The third system of music continues the vocal line with the lyrics "— no se - cret 'bout that. Well, come on — o - ver here and hug —". A chord marking "E5" is placed above the vocal line. The guitar accompaniment and tablature lines follow the same pattern as the first system.

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

The fourth system of music continues the vocal line with the lyrics "— me, ba - by, I'll spill the facts. — Well, hon -". The guitar accompaniment and tablature lines follow the same pattern as the first system.

B5

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

TAB

4	4	6	4	4	4	6	2	4	4	6	4	4	4	6	2	4	4	6	4	4	4	6	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Chorus:

E5

I love you for your pink Ca - dil - lac, crushed -

TAB

4	4	6	4	4	4	6	2	2	0	4	0	2	0	4	0
2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0

vel - vet seats, rid - ing in the back, ooz - ing down the street, wav -

TAB

2	0	4	0	2	0	4	0	2	0	4	0	2	0	4	0	2	0	4	0	2	0	4	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A5

E5

- ing to the girls, feel - ing out of sight, spend - ing all my mon - ey on a

TAB

2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2	2	0	4	2	2	2	4	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Sat - ur - day ____ night. Hon - ey, I just won - der what { you it

TAB

2 0 0 4 2 2 2 4 0 0 | 4 4 6 4 4 4 6 4

0 0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2

To Coda ⊕

1. E5

do - there in in the back } of your pink ____ Ca - dil - lac, pink -

feels like in the back }

TAB

4 4 6 2 4 4 4 4 | 0 4 2 0 0 0 4 2

2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0

Ca - dil - lac. ____ 2. Well now, way -

TAB

2 0 0 4 2 2 0 4 2 | (2) 0 4 0 4 0 5 4 2 0 0 4 2 0 0 4 2

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2. Saxophones

Ca - dil - lac, pink ____ Ca - dil - lac. ____

TAB

2 2 4 0 2 2 4 2 | 2 0 4 0 2 0 4 0

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

TAB

0 0 4 0 2 0 4 0 2 0 4 0 0

D.S. al Coda

3. Now, some -

TAB

2 0 4 0 2 0 4 0 2 0 4 0 0

⊕
Coda

Outro:

Repeat and fade

E5

Ca - dil - lac, pink Ca - dil - lac, pink Ca - dil - lac, pink

TAB

2 0 4 0 2 2 4 2 2 0 4 2 2 0 4 0 2 0 4 0

Verse 2:

Well now, way back in the Bible,
Temptation's 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:)

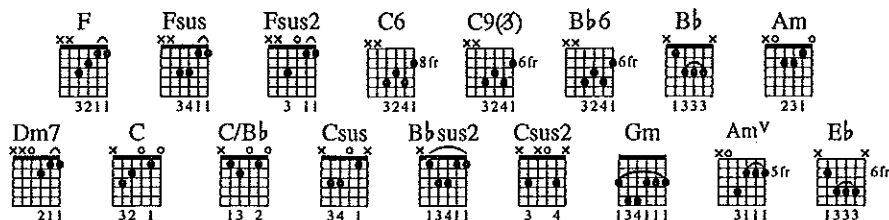
Verse 3:

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,
Yeah, 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:)

ROSALITA
(Come Out Tonight)

Words and Music by
BRUCE SPRINGSTEEN



Moderately fast ♩ = 186

Intro:

Intro:

Gtr. 1 F Fsus F Fsus2 F Fsus F

(Acoustic) *mf*

Gtr. 2

f hold

TAB

§ *Verses:*

F Bb6 F C6 C9(3)

1. Spread out _____ now, Ro - sie, doc - tor come cut
2.3. See additional lyrics

Rhy. Fig. 1

TAB

6 8 6 5 5 X X X 9 10 8 7

F Bb6 F C6 C9(3) F Bb6
Cont. rhy. simile

loose her ma - ma's _ reins. _____ You know, play-in' "blind -

TAB

F C6 C9(3) F Bb6 F C6 C9(3)

man's bluff' _ is a lit - tle ba - by's game. _____

end Rhy. Fig. 1

TAB

w/Rhy. Fig. 1 (Gtr. 1) simile

F Bb6 F C6 C9(3) F Bb6

You pick up Lit - tle Dy - na - mite, I'm gon - na pick up Lit - tle Gun, _

To Coda I ⊕

F C6 C9(3) F Bb6 F C6 C9(3) F Bb6

_____ and to - geth-er we're gon-na go out _____ to-night, and make the high - way run. _

Pre - Chorus:

F C6 C9(3) Bb

Both gtrs.



1. You don't have to call me Lieu - ten - ant, Ro - sie, and I
2,3. See additional lyrics

Am
Dm7

C



don't want to be ___ your son. ___ The on - ly lov - er I'm ev -

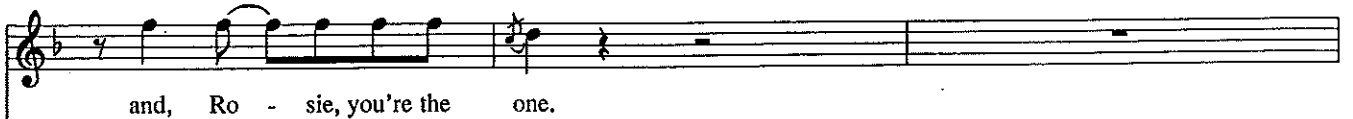
To Coda II

C/Bb

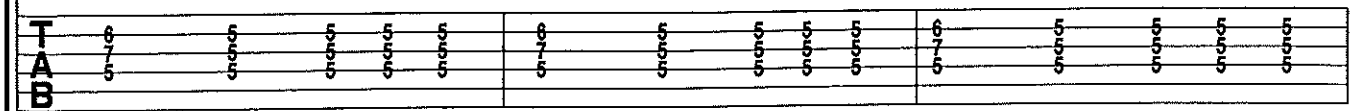
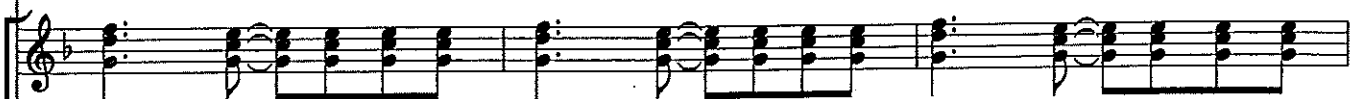


er gon - na need's _ your soft, ___ sweet, lit - tle girl's tongue, ___

Csus C Csus C Csus C



and, Ro - sie, you're the one.



Chorus:

1. Csus C 2. Csus C F Bb6

Ro - sa - li - ta, jump - a lit - tle

Rhy. Fig. 2

hold

TAB

F C6 C9(3) F Bb6 F C6 C9(3)

light - er. Se - ño - ri - ta, come - sit by my fire. I just

Cont. rhy. simile

hold

TAB

F Bb F C6 C9(3)

want to be your lov - er, ain't no liar. Ro - sa -

hold

TAB

F Bb F C6 C9(3)

li - ta, you're my stone de - sire. end Rhy. Fig. 2

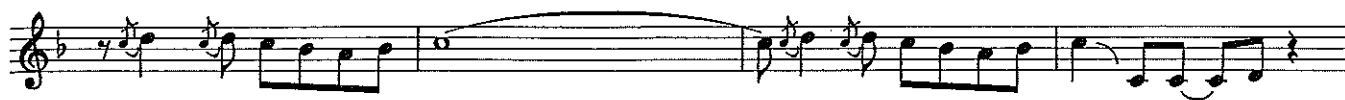
hold

TAB

w/Rhy. Fig. 2 (Gtr. 2)

Gtr. 1 $\overset{F}{\text{>}}$ $\overset{B\flat}{\text{>}}$ $\overset{C}{\text{>}}$ $\overset{F}{\text{>}}$ $\overset{B\flat}{\text{>}}$ $\overset{C}{\text{>}}$ Cont. rhy. simile

Sax. 8va

D.S. $\frac{3}{8}$ al Coda I

$\overset{F}{\text{>}}$ $\overset{B\flat}{\text{>}}$ $\overset{C}{\text{>}}$ $\overset{F}{\text{>}}$ $\overset{B\flat}{\text{>}}$ $\overset{C}{\text{>}}$

(8va)

\oplus
Coda I

Both gtrs. $\overset{B\flat}{\text{>}}$ $\overset{B\flat \text{ sus } 2}{\text{>}}$ $\overset{B\flat}{\text{>}}$

So Ro - sie, come out to-night. Oh, ba - by, come

$\overset{C}{\text{>}}$ $\overset{C \text{ sus}}{\text{>}}$ $\overset{C}{\text{>}}$ $\overset{C \text{ sus } 2}{\text{>}}$ $\overset{C}{\text{>}}$ $\overset{B\flat}{\text{>}}$

out to - night. Win - dows are for cheat -

$\overset{A \text{ m}}{\text{>}}$

- ers, and chim - ney's for the poor.

$\overset{D \text{ m } 7}{\text{>}}$ $\overset{B\flat}{\text{>}}$

Oh, clos - ets are for hang - ers,

$\overset{C/B\flat}{\text{>}}$ $\overset{C \text{ sus}}{\text{>}}$ $\overset{C}{\text{>}}$

win - ners use the door. So use it, Ro - sie,

Csus C Csus C Csus C

that's - what it's there _ for. _ And Ro - sa -

Chorus:

w/Rhy. Fig. 2 (Gtr. 2) simile

F Bb C F Bb

Gtr. 1 Cont. rhy. simile

li - ta, jump a lit - tle light - er. Se - ño - ri - ta, come - sit by my _

C F Bb C

fire. _ I just want to be your lov - er, ain't no _ liar. Ro - sa -

F Bb C

li - ta, you're my _ stone de - sire, al - right! de - sire. _

Interlude :

C Csus C Csus C Csus

8va

*Gtr. 3

f hold

TAB

Gtr. 2

hold

TAB

*Gtr. 1 tacet.

E Esus E Esus E Esus

(8va).....

TAB

E Esus E Esus E

(8va).....

TAB

E Esus E Esus E

(8va).....

TAB

N.C.

Play 4 times

C9(8)

Piano

F

Gm/F

F7sus

Gm/F

F

Gm/F

F7sus

Gm/F

Now,

Piano

Bridge:

Half-time

*Gtr. 1 $\overset{C}{\downarrow}$ $\overset{Gm}{\downarrow}$

I know your ma-ma, she don't like me 'cause I play in a rock and roll band. And I

*Gtrs. 2 & 3 tacet.

$\overset{Dm}{\downarrow}$ $\overset{w/Fill\ 1\ (Gtr.\ 2)}{Am\ \downarrow}$

know your dad-dy, he don't dig me, but he nev-er did un-der-stand. Your pa-pa

$\overset{Gm}{\downarrow}$

low-ered the boom and locked you in your room. I'm com-in' to lend a hand. I'm com-in' to

$\overset{Dm}{\downarrow}$ $\overset{Am}{\downarrow}$

lib-er-ate you, con-fis-cate you, I want to be your man. Some-day we'll

$\overset{Bb}{\downarrow}$ $\overset{Dm}{\downarrow}$ $\overset{C}{\downarrow}$ $\overset{F}{\downarrow}$ $\overset{Am^y}{\downarrow}$

look back on this and it will all seem fun-ny. But

Fill 1
Gtr. 2

T
A
B

x x	7 8	10 9	x x	7 8	10 9
x x	6 7	10 8	x x	6 7	10 8

Original feel

Dm Bb C

now you're sad, — your ma-ma's mad, — and your pa - pa says he knows that I

hold — hold —

TAB

don't - a, oh, your pa - pa says he knows, oh, so your dad -
don't have an - y mon - ey. pa - pa says he knows that I don't have an - y mon - ey.

- dy says he knows I don't — have... Oh, tell him -
pa - pa says he knows that I don't have an - y mon - ey.

Gm Eb

Gtr. 1

this is his — last chance — to get his daugh-ter in a fine ro -

hold — hold —

TAB

B \flat Csus C

mance. _ Be - cause the rec - ord com - pa - ny, Ro - sie,

hold _ hold _

TAB

Csus C Csus C Csus C D.S. $\text{\textcircled{S}}$ al Coda II

just gave me a big ad - vance. 4. And my

hold _

TAB



Coda II

Am

Dm7

Csus

C

Gtr. 1 \diamond

hear them in the back room _ strum-min'. So hold tight, ba - by, 'cause don't _

hold _ hold _ hold _

Gtr. 2

TAB

F B \flat C Csus F B \flat

want to be your lov-er, ain't no liar. Ro - sa - li - ta, you're my stone de -

TAB

1. C Csus 2. C Csus

sire. Ah, — yeah.

TAB

F5 B \flat 5 F5 C5

Gtr. 1 out

Hey hey hey hey hey hey hey hey

TAB

F5 B \flat 5 F5 C5

hey hey hey hey hey hey hey!

TAB

Outro:

Outro:

The musical score for the 'Outro' section is presented in three staves. The top staff is a guitar fretboard diagram showing fingerings for the F and F#sus2 chords. The middle staff is a standard musical notation in G major, featuring a melodic line with a 'hold' instruction. The bottom staff is a TAB (Tape Automated Bass) line showing the fret numbers for the bass line, including a 2/3 time signature and various fret numbers (2, 3, 0, 1, 2, 3).

1-3.

4.

Freely

4. F

Freely

8va

hold

TAB

0 0 4 5 17 17

1 2 3 4 5 17

Verse 2:

Dynamite's in the belfry, baby,
 Playin' with the bats.
 Little Gun's downtown in front of Woolworth's,
 Tryin' out his attitude on all the cats.
 Papa's on the corner waitin' for the bus,
 Mama, she's home in the window
 Waitin' up for us.

Pre-Chorus 2:

She'll be there in that chair when they
Wrestle her upstairs, 'cause you know we ain't gonna come.
I ain't here on business, baby,
I'm only here for fun.
And Rosie, you're the one.

(To Chorus:)

Verse 3:

Jack the Rabbit and Weak-knee Willie,
Don't you know they're gonna be there.
Ah, Sloppy Sue and Big - Bones Billy,
They'll be comin' up for air.
We're gonna play some pool,
Skip some school, act real cool,
Stay out all night, it's gonna feel alright.
(To Coda I)

(To Coda I)

Verse 4:

And my tires were slashed and I almost crashed,
But the Lord had mercy.
And my machine, she's a dud, stuck in the mud,
Somewhere in the swamps of Jersey.
Well, hold on tight, stay up all night,
'Cause Rosey, I'm comin' on strong.
By the time we meet the morning light,
I will hold you in my arms.

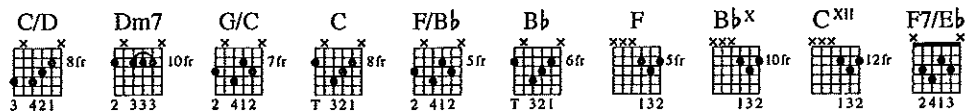
Pre - Chorus 3:

I know a pretty little place in Southern California, down San Diego way.
There's a little cafe where they play guitars all night and day, you can ...
(To Coda II)

(To Coda II)

TENTH AVENUE FREEZE-OUT

Words and Music by
BRUCE SPRINGSTEEN



Moderately ♩ = 120

Intro:

Chords: C/D Dm7 G/C C F/Bb Bb

*Gtr. 2 *mf*

Gtr. 1 *mf*

TAB: 10-12 10 10 8-10 8 8 13-15 13 13 17 18

8va ----

*Horns arr. for gtr. throughout.

F

Riff A

end Riff A

TAB: 1 3 1 (1) 3 3 2 1

2. Verse:

Cont. rhy. simile

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

2.3. See additional lyrics

Bb^x *F*

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

C^{xII}

Well, ev - 'ry - bod - y bet-ter move o - ver, that's all, _____ 'cause I'm

Bb^x *Chorus:* *F*

run-ning on the bad side and I got my back to the wall. _____ Tenth Av - e - nue

To Coda \oplus

freeze - out. _____ Tenth Av - e - nue freeze - out. _____ 2. Well, I was

Bridge: *C/D* *Dm7* *G/C* *C*

**Gtr. 2*

freeze - out. _____ And I'm all _____ a - lone, _____ I'm all a -

F/Bb *Bb* *F/Bb* *Bb* *F/Bb* *C/D* *Dm7*

lone. _____ And I'm on _____ my -

w/Fill 1 (Gtr. 1)
G/C F7/Eb Bb Bb/C

own, I'm on my own and I can't go

w/Riff A (Gtr. 2)
F

home. 3. When the

D.S. al Coda

⊕
Coda

freeze - out. Tenth Av - e - nue freeze - out.

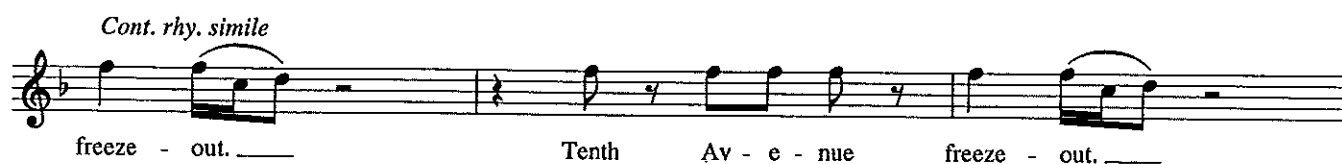
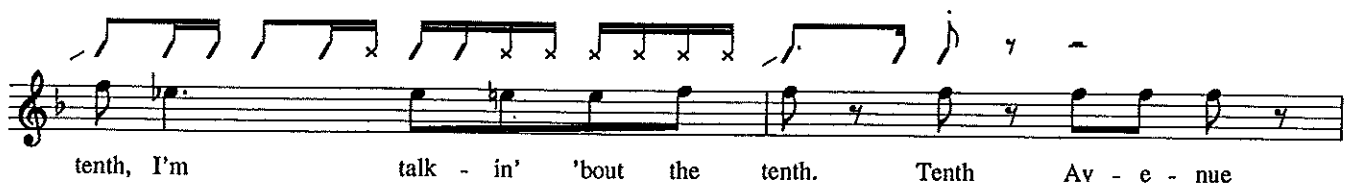
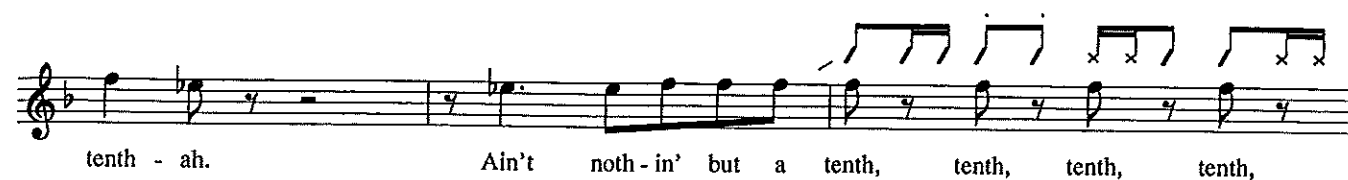
Cont. rhy. simile

Tenth Av - e - nue freeze-out. Talk - in' 'bout the tenth - ah.

Yeah, noth - in' but a tenth - ah. I'm talk - in' 'bout the

Fill 1
Gtr. 1

TAB



Verse 2:

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.
(To Chorus:)

Verse 3:

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.
(To Chorus:)

THE RIVER

Words and Music by
BRUCE SPRINGSTEEN



Slowly $\text{♩} = 56$

Intro:

Em G D
Gtr. 1 (12 - string acoustic)

mf
hold throughout

The Intro consists of a guitar line in treble clef and a bass line in bass clef. The guitar line starts with a half note E4, followed by quarter notes G4, A4, B4, C5, D5, E5, and a half note D5. The bass line starts with a half note E2, followed by quarter notes G2, A2, B2, C3, D3, E3, and a half note D2. The tempo is marked as 'Slowly' with a quarter note equal to 56 beats per minute.

C G/B Am G C

The first line of the Intro continues with a guitar line in treble clef and a bass line in bass clef. The guitar line starts with a half note C4, followed by quarter notes G4, A4, B4, C5, D5, E5, and a half note D5. The bass line starts with a half note C2, followed by quarter notes G2, A2, B2, C3, D3, E3, and a half note D2.

Verse 1:

Em G

I come from down in the val - ley where,

The first line of Verse 1 consists of a guitar line in treble clef and a bass line in bass clef. The guitar line starts with a half note E4, followed by quarter notes G4, A4, B4, C5, D5, E5, and a half note D5. The bass line starts with a half note E2, followed by quarter notes G2, A2, B2, C3, D3, E3, and a half note D2.

D C(9) Em

mis - ter, when you're young, they bring you up to

The second line of Verse 1 consists of a guitar line in treble clef and a bass line in bass clef. The guitar line starts with a half note D4, followed by quarter notes C4, B3, A3, G3, F3, E3, and a half note D2. The bass line starts with a half note D2, followed by quarter notes C2, B1, A1, G1, F1, E1, and a half note D1.

G C G

do like your dad - dy done. — Me and

TAB

C G G/F#

Mar - y, we met in high — school when she was just sev - en -

TAB

Em Am

teen. We'd drive out of this val - ley, — down to

TAB

Chorus: Em

G C

where fields were — green. We'd go down — to the

p f

TAB

C D G G/F#

riv - er, and in - to the riv - er we'd dive. Oh,

TAB

Em C D

down to the riv - er we'd ride.

TAB

**Verse 2, 3 & 4:*

C(9) Em G

2. Then I got Mar - y preg - nant and, man, -
3.4. See additional lyrics

TAB

**Gtr. 1 ad lib. on Verse 3 a la Verse 2.*

D C(9) Em

that was all she wrote. And for my nine-teenth birth-

TAB

G C Gsus G G(9) G

day, I got a un-ion card and a wed-din' coat. — We

TAB

C G D/F#

went down to the court - house, and the judge — put it all to —

TAB

Em Am

rest. No wed-din' day smiles, no walk down the aisle, — no

TAB

G C(9) To next strain 2. C

flow - ers, no wed - din' — dress. 1. That night, we went care. 4. But I re -

(Cont. in slashes)

TAB

Chorus:

Em C D G G/F#

down to the riv - er, and in - to the riv - er we'd dive. Oh, _____

2. See additional lyrics

Em C D To Coda ⊕ C(9)

down to the riv - er we did ride. Mmm, ya ya yi.

Harmonica Solo:

Em G D C

Em G C G Gsus G G(9) G

C G G/F# Em

Am Asus Am G Csus2 C D.S. al Coda

4. I

⊕
Coda

C Em C D

yi. Down to the riv - er, my ba - by and _

G G/F# Em C D C

I. Oh, down to the river we ride, ah ya yi.

Outro:

Em C D G G/F#

Gtr. 1 Ooo, ooo, ooo, ooo, Ooo, ooo,

TAB

Em7 C D C Repeat & fade

ooo, ooo, ooo, ooo, ooo,

TAB

Verse 3:

I got a job working construction for the Johnstown Company,
 But lately there ain't been much work on account of the economy.
 Now all them things that seemed so important,
 Well, mister, they vanished right into the air.
 Now I just act like I don't remember.
 Mary acts like she don't care.

Verse 4:

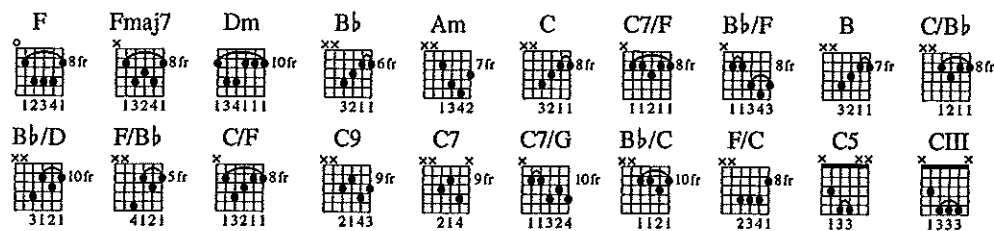
But I remember us riding in my brother's car,
 Her body tan and wet down at the reservoir.
 At night, on them banks, I'd lie awake and pull her close
 Just to feel each breath she'd take.
 Now those memories come back to haunt me,
 They haunt me like a curse.
 Is a dream a lie if it don't come true,
 Or is it something worse that sends me?
 (To Chorus:)

Chorus:

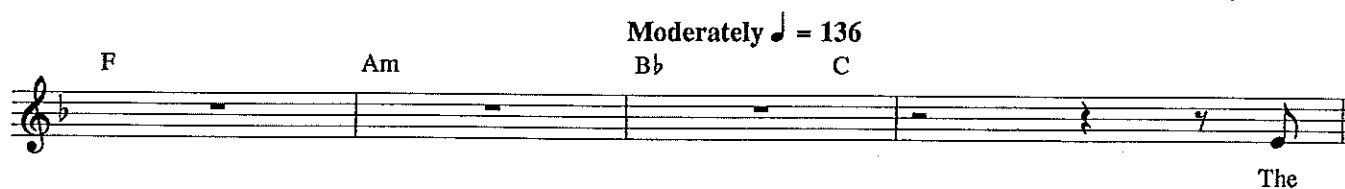
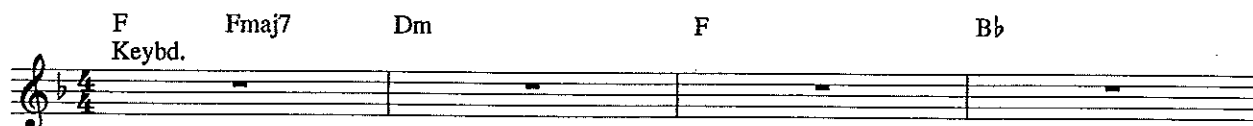
Down to the river, though I know the river is dry,
 That sends me down to the river tonight.
 (To Coda)

THUNDER ROAD

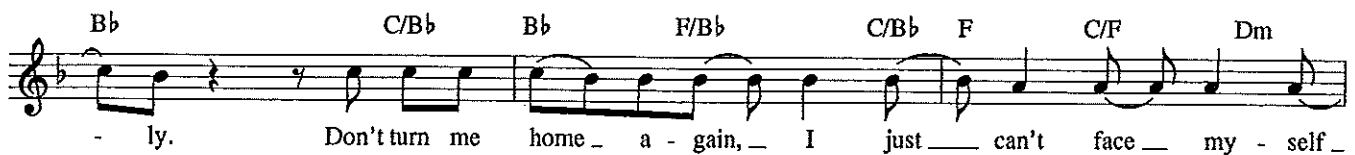
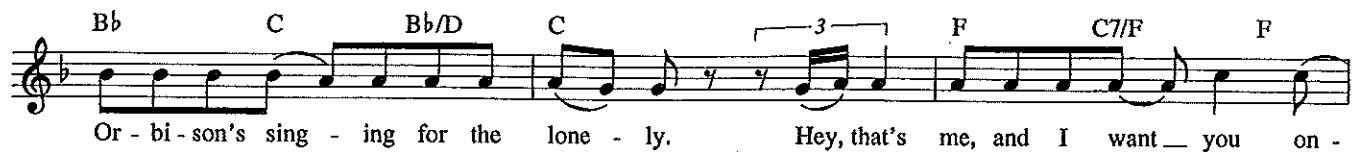
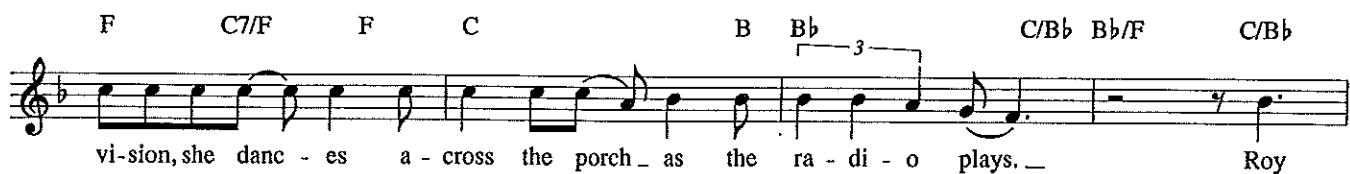
Words and Music by
BRUCE SPRINGSTEEN

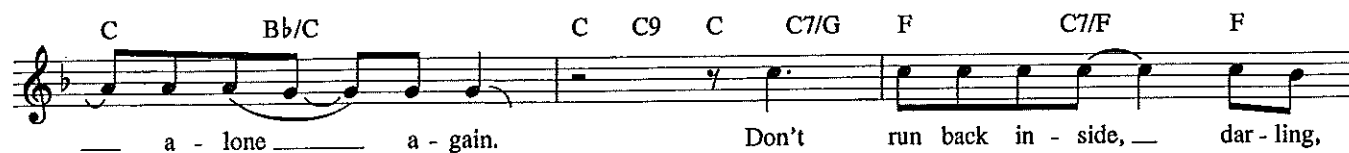


Freely
Intro:



Verse 1:





Verse 2:



*Gtr. 1

hold mf hold hold

TAB

5 (5) 3 5 1 1 1 2 3 0 0 1 1

F Bb F Am

cross-es from your lov-ers, throw - ros - es in the rain, waste - your sum-mer, pray-ing in vain - for a sav -

hold — 4 hold — — — —

TAB

The first system of music features a vocal line and a guitar accompaniment. The vocal line is in F major and contains the lyrics: "cross-es from your lov-ers, throw - ros - es in the rain, waste - your sum-mer, pray-ing in vain - for a sav -". The guitar accompaniment includes a "hold" instruction for the first four measures and a "hold" instruction for the last four measures. The tablature shows fingerings for the guitar, with a 3-measure triplet in the second measure of the second system.

Bb Bb/C F

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

TAB

The second system of music continues the vocal line and guitar accompaniment. The vocal line is in Bb major and contains the lyrics: "- ior to rise — from these — streets. — Well now, I'm — no he - ro, that's un -". The guitar accompaniment includes a "hold" instruction for the first four measures and a "hold" instruction for the last four measures. The tablature shows fingerings for the guitar, with a 3-measure triplet in the second measure of the second system.

Dm F Bb

der - stood. — All the re - demp-tion I can of - fer, girl, is be - neath this dir - ty hood,

TAB

The third system of music continues the vocal line and guitar accompaniment. The vocal line is in Dm major and contains the lyrics: "der - stood. — All the re - demp-tion I can of - fer, girl, is be - neath this dir - ty hood,". The guitar accompaniment includes a "hold" instruction for the first four measures and a "hold" instruction for the last four measures. The tablature shows fingerings for the guitar, with a 3-measure triplet in the second measure of the second system.

F Am Bb

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

hold — — — — hold — — — —

TAB

The fourth system of music continues the vocal line and guitar accompaniment. The vocal line is in F major and contains the lyrics: "with a chance - to make it good some - how. Hey, what else can we do —". The guitar accompaniment includes a "hold" instruction for the first four measures and a "hold" instruction for the last four measures. The tablature shows fingerings for the guitar, with a 3-measure triplet in the second measure of the second system.

Pre-Chorus:

C7 **F** **Bb** **F** **Bb/F**

now ex - cept 1. roll _ down the win-dow and _ let the wind _ blow back your hair? _
2. See additional lyrics

Gtr. 1
hold throughout

TAB

5 5 5 | 1 0 2 | 1 1 1 | 2 2 0 2

F **Am** **Bb** **C/Bb**

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

TAB

1 2 1 | 1 1 2 | 1 3 5 5

Bb **C/Bb** **Bb** **C**

where. _ We got a one last chance _ to make it real, _ to trade _

Gtr. 3
mf hold

TAB

3 3 3 3 3 5 | 3 3 5 | 5 5

1 3 3 0 2 | 3 0 2

F Bb To Coda ⊕ F/A Gm

— in these wings — on some — wheels. — *And in the Climb in — back, heav-

TAB

TAB

*Pick-up to Coda.

F C/E Dm C C/Bb Am7 C7

- en's — wait-ing down on — the tracks. —

TAB

TAB

Chorus:

The musical score is presented in three systems. The first system shows a vocal melody on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics "Oh, oh _ come take _ my hand," are written below the first four notes. The second system continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics "we're rid-ing out to-night to _ _ _ _ _ case the prom-ised land." are written below these notes. The third system shows the continuation of the melody with a quarter note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The lyrics "we're rid-ing out to-night to _ _ _ _ _ case the prom-ised land." are written below these notes. The guitar accompaniment is shown on a six-string staff below the vocal melody. It begins with a low E5 note, followed by a series of chords and single notes. The lyrics "Oh, oh _ come take _ my hand," are written below the first four notes of the guitar part. The second system continues the guitar part with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics "we're rid-ing out to-night to _ _ _ _ _ case the prom-ised land." are written below these notes. The third system shows the continuation of the guitar part with a quarter note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The lyrics "we're rid-ing out to-night to _ _ _ _ _ case the prom-ised land." are written below these notes. The guitar part is marked with "hold throughout" and includes a tablature section at the bottom of the page.

Oh, oh _ come take _ my hand, we're rid-ing out to-night to _ _ _ _ _ case the prom-ised land.

hold throughout

TAB

Continue simile

F Am Bb C

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

w/Rhy. Fill 1 (Gtr. 1)
Gtr. 2 continue simile

w/Rhy. Fill 2 (Gtr. 1)
Gtr. 2 continue simile

F Dm F 3 Bb

Ly-ing out there, like a kil-ler in the sun, hey, I know it's a-late, we can _ make it if we run...

Rhy. Fill 1
Gtr. 1

5 5 5 5 5 5 5 5 5

Rhy. Fill 2
Gtr. 1

2 0 X X 3 5 3 3 3

Bridge:

— Road. — Well, I got — this gui - tar, and I

F **Bb**

Gtr. 1

hold —

TAB

8 8 8 10 12 10 12 13 12 13 12 1 3 3 3 3 3 3 5

C **Bb/C** **F** **Bb/F** **F**

learned _ how to make it talk. — And my

Gtr. 2

P.M. —

Gtr. 1

TAB

5 5 5 5 3 2 0 0 0 0 0 0 8 7 5 6 6 5 x

Dm **Bbmaj7**

car's out back, if you're read - y to take that long —

Gtr. 2

Gtrs. 1 & 2

Gtr. 1

TAB

2 2 3 1 3 2 3 0 2 3 1 3 2 3 1 3 2 3 1 3 2 3 0 1 2

C B \flat C

walk from your front porch to my front seat. The door's

TAB

Am Dm B \flat Am

o - pen, but the ride ain't free; and I know you're lone - ly for words that

TAB

Gm F C sus C5 D.S. $\frac{8}{8}$ al Coda CIII

I ain't spo - ken, but to - night we'll be free, all the prom - is-es-'ll be bro - ken. There were

Gtr. 2 Gtr. 1

TAB

\oplus Coda A5 B \flat 5

lone - ly cool be - fore dawn, you hear their en - gines roar - ing on.

Gtrs. 2 & 3

TAB

But when you get to the porch, they're...

TAB

1 1 3 3 3 3 3 5 3 3 2 2 5 5

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The bass part is written in TAB notation. The lyrics are: "gone on the wind. So, Mar - y climb hold". The guitar part has chords C, Bb, Am, and Bb indicated above the staff. The bass part has fret numbers 3, 3, 1, 1, 5, 5, 3, 0, 1, 3, 3, 5, 3, 5, 3, 5, 6, 5, 6, 5, (5), and x x.

in. It's a town full of los-ers. I'm

TAB

[illegible]

Outro:

Gtr. 1 F Riff A C F

w/ tremolo effect

Gtr. 2 Rhy. Fig. 2

hold *hold*

B \flat F C B \flat

hold

1. 3. end Riff A C 2. B \flat F/A

end Rhy. Fig. 2

hold throughout

Gm Bb/F C C/Bb Am C/G

TAB

3 1 3 1 0 3

0 3 0 3 3 3 3 2 0 2 1 2 0 2 0 1 0 1

4.
w/Riff A (Gtr. 1) & Rhy. Fig. 2 (Gtr. 2)
F C F

F C F

0 2 0 2 1 2 0 2 0 1 0 1

Bb F C Bb Fade

Bb F C Bb

0 2 0 2 1 2 0 2 0 1 0 1

Pre-Chorus 2:
 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.
 (To Coda)

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Born in the U.S.A.
Born To Run
Cadillac Ranch
Cover Me
Dancing In The Dark
Fire
Glory Days
Hungry Heart
I'm On Fire
My Hometown
Pink Cadillac
Rosalita (Come Out Tonight)
Tenth Avenue Freeze-Out
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