

CADILLAC RANCH

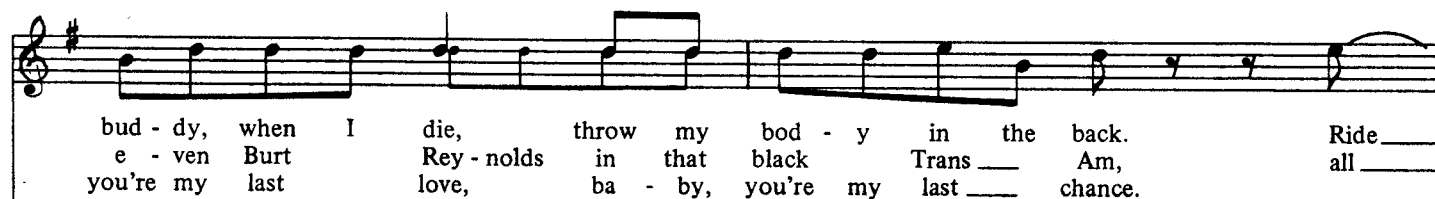
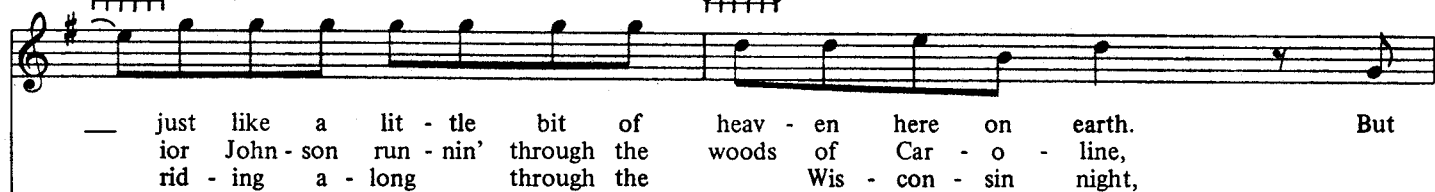
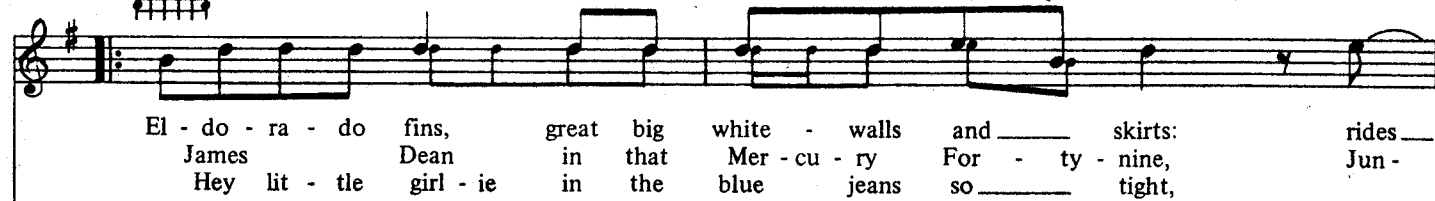
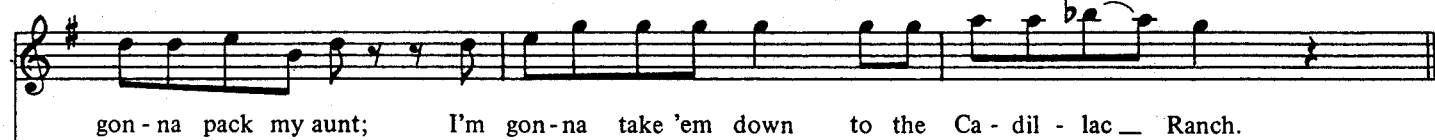
Words and Music by
BRUCE SPRINGSTEEN

Moderately bright

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a G major chord (x000) and a C major chord (000). The piano accompaniment is written in a grand staff (treble and bass clefs) with a forte (f) dynamic marking. The melody in the treble clef consists of quarter notes and eighth notes.

The second system includes guitar chord diagrams for D (0232), G (x000), and G- (x000). The vocal line in the treble clef contains the lyrics: "Well, there — she sits, bud - dy, just a - gleam - in' in the sun, right". The piano accompaniment continues in the grand staff.

The third system includes guitar chord diagrams for C (000) and G (x000). The vocal line in the treble clef contains the lyrics: "there to greet a work - in' man when his day is done. I'm gon - na pack my pa and I'm". The piano accompaniment continues in the grand staff.



C  D  G  G 

me to the junk - yard in my Ca - dil - lac.
 gon - na meet down at the Ca - dil - lac Ranch. } Ca - dil - lac, —
 Don't let 'em take me to the Ca - dil - lac Ranch. }

C  G  1. 2.

Ca - dil - lac, — long and dark, — shin - y and black, o - pen up — your

C  D  G 

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

3. C  D  G 

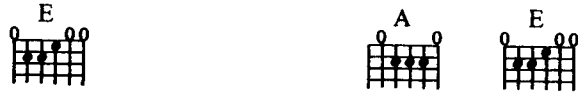
pulled up to — my house to-day, came and took — my lit - tle girl a - way.



CRUSH ON YOU

Words and Music by
BRUCE SPRINGSTEEN

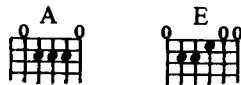
Medium Rock beat



mf



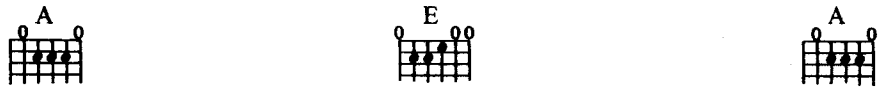
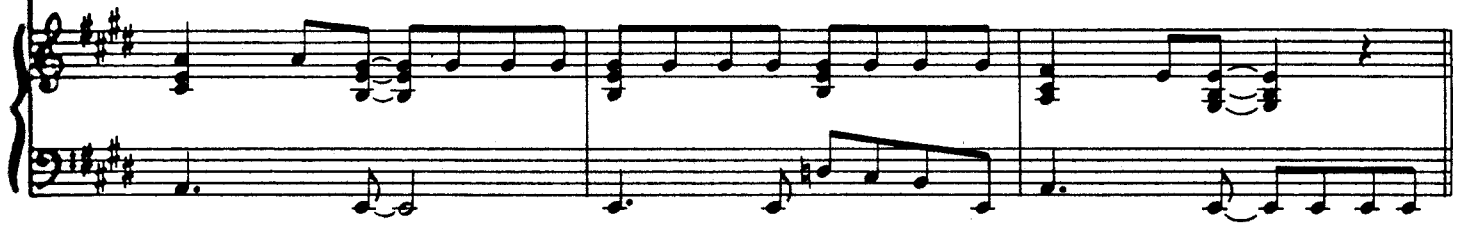
My feet were fly - in' down the street just the oth - er night_ when a
spot a lit - tle stran-ger stand - in' 'cross the room_ My brain takes



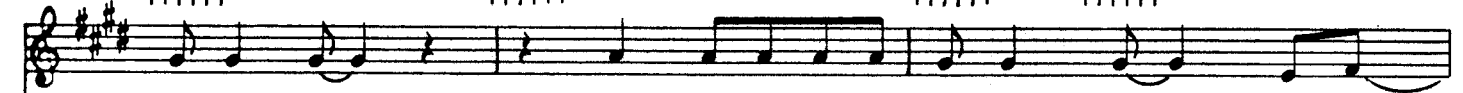
Hong Kong spe-cial pulled up at the light_ What was in - side, man, was just 'c'est
a va - cation just to give my heart more room_ For one kiss, dar - lin', I swear ev - 'ry-



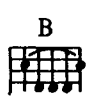
mag - ni-fique." Want to hold the bump-er and let her drag me down the street. }
 thing I would give, 'cause she's a walk - in' talk - in' rea-son to live. }



Ooh, ooh, I got a crush on you. Ooh, ooh, I got a



crush on you. Ooh, ooh, I got a crush on you to - night.

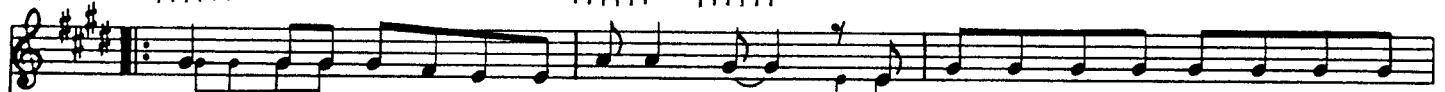


1.	2.
----	----



Some-times I Well now, she





might be the talk of high so - ci - e - ty. — She prob - 'ly got a lous - y per - son -
 Ve-nus de Mi - lo look like she's got no style. — She makes Shee-na of the Jun - gle look



al - i - ty. — She might be an heir - ess to Rock - e - fel - ler. — She
 meek and mild. — I need a quick shot, Doc. Knock me off my feet, — 'cause I'll be

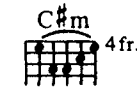


might be a wait - ress or a bank tell - er. — She makes the down the street. —
 mind-in' my own bus' - ness walk - in'



Ooh, ooh, I got a crush on you. — Ooh, ooh, I got a





crush on you. — Ooh, ooh, I got a crush on you — to - night. —



1.

2.

Repeat and fade



Ooh, ooh, I got a



crush on you. — Ooh, ooh, I got a crush on you. —

DRIVE ALL NIGHT

Words and Music by
BRUCE SPRINGSTEEN

Slow Ballad




When I lost you, hon - ey, some - times I think I
 night there's fall - en an - gels, and they're wait - ing for us the
 chines and there's fire, ba - by, wait - ing on the



lost my guts, too...
 down in the street...
 edge of town...



And I wish God would send me a word, send me
 And to - night there's call - ing stran - gers. Hear them
 They're out there for hire, but



some - thing I'm a - fraid to lose.
 cry - ing in de - feat.
 ba - by, they can't hurt us now,



Ly - ing in the heat of the night,
 Let them go, let them go, let them
 'cause you've got, you've got,



go like pris - 'ners, all our lives,
 to their danc - es of the dead.
 you've got my love, girl. Let 'em go right a -
 You've got my

Bb *To Coda* **C** **F**

head, girl. I get shiv - ers down my spine, — girl, and all I
 love, girl. You just dry your eyes and come on, come on, come on,

Bb **C** **F**

wan - na do is hold — you tight. — }
 come on, let's go to bed. — }

Bb **C** **F**

I — swear I'd drive all

Bb **C** **F**

night a - gain, — just to buy you some shoes and to taste your ten - der



charms.

And

I

just wan - na

sleep

to -

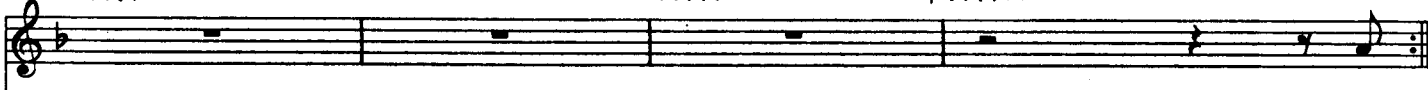
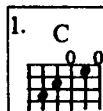
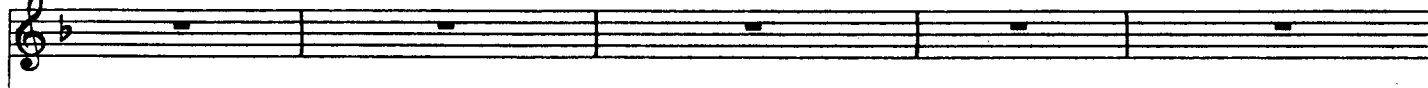


night

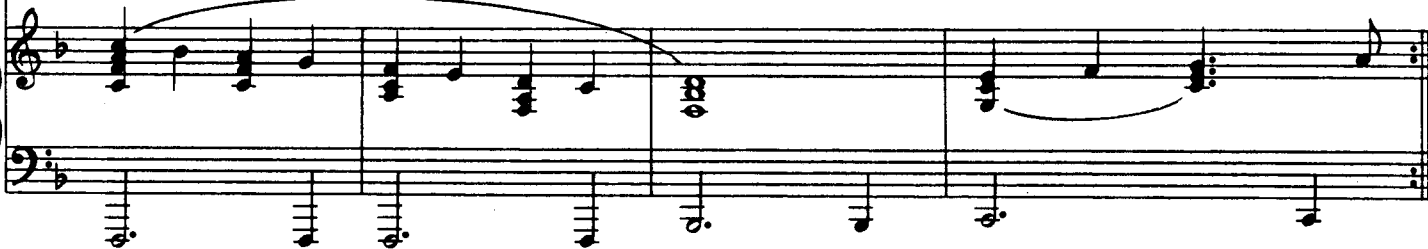
a - gain

in your

arms.



To -



2 C

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

Coda C

F

There's ma -

through the wind, through the rain,

the snow, the wind, the rain. You've got,

you've got my, my

love, oh, girl, you've got my love, heart

and soul.

Heart and soul.

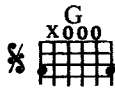
FADE AWAY

Words and Music by
BRUCE SPRINGSTEEN

Moderately



Well now, you say you've found an-oth-er man who does things to you that I can't—
say that you've made up your mind; it's been such a long, long time since
I don't wan - na be — just an - oth - er use - less mem - o - ry



it's been good with us, — and that no mat - ter what I do, it's
hold - ing you tight, — and that some-where back a - long the line, you
or just some oth - er ghost out on the street to





all o - ver now be - tween me and you, _____ girl. _____
 lost _____ your love and I lost _____ your trust. _____
 whom you stop and po - lite - ly speak, when you pass _____ on by, _____



But I can't be - lieve what you say. _____ No, I can't be -
 Now rooms that once were so bright _____ are filled with the
 van - ish - ing in - to the night, _____ left to van - ish



lieve what you say, _____ 'cause, ba - by, }
 com - ing _____ night. _____ Oh, dar - lin', } I don't wan - na fade _____ a - way, _____
 in - to the night. _____ No, ba - by, }



oh, _____ I don't wan - na fade a - way. _____ Tell me, what



To Coda \oplus

can I do, what can I say? 'Cause, dar - lin', I don't wan - na fade - a - way.



1.

2.



Well now, you You say it's not eas - y for you



and that you've been so lone - ly, while oth - er



girls - go out, do - ing what they want to do.

G D

x000 0

You say that you miss — the nights — when we'd go out

A D G D

0000 0 x000 0

danc - ing; the days when you and

G D A

x000 0 0000

I — walked — as two. Well girl, I

G A

x000 0000

miss them, — too. — Oh, — I swear that I do, —

Bm



oh, _____ girl. _____

Em7



Asus4



A



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

Now ba - by,

Repeat and fade

D



D



Coda \oplus

I don't wan-na fade a-way. I don't wan - na

HUNGRY HEART

Words and Music by
BRUCE SPRINGSTEEN

Medium Rock beat



Got a wife and kids in Bal - ti-more, Jack... I went out for a ride... and I
I met her in a Kings - town bar... We fell in love... I knew



nev - er went back... Like a riv - er that don't know where it's flow - in',
it had to end... We took what we had and we ripped it a - part...

Dm7

F/G

C

I took a wrong turn and I just kept go - in }
 Now here I am down in Kings - town a - gain. — } Ev - 'ry - bod - y's got a

Am7

Dm7

F/G

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

C

Am7

Dm7

Lay down your mon - ey and you play your part. — Ev - 'ry - bod - y's got a

1. F/G

C

Am7

huh - uh - un - gry heart. —

Dm7



F/G



2. F/G



huh - uh - un - gry heart. —

E \flat



Cm7 3fr.



Fm7



A \flat /B \flat 4fr.



E \flat



Cm7 3fr.



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-frence what no - bod - y says: _ ain't no - bod - y like to

F/G C Am7

Repeat and fade

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

Dm7 F/G C

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

Am7 Dm7 F/G

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

I WANNA MARRY YOU

Words and Music by
BRUCE SPRINGSTEEN

Medium Rock beat



I see you walk - in', ba - by,
Now hon - ey, I don't wan - na



down the street, - push - in' that ba - by car - riage at your feet. -
clip your wings. - But a time comes when two peo - ple should think of these things. -



I see that lone - ly rib - bon in your hair. - Tell me, am I the man - for whom you
hav - in' a home and a fam - i - ly, - fac - in' up to their - re - spon - si -

D  G6 

put it there? — You nev - er smile, girl. You nev - er speak. — You just
bil - i - ties. — They say in the end true love pre - vails, — but in the



A  D  G 

walk on by, — dar - lin', week af - ter week. — Rais - in' two kids a - lone — in this
end true love — can't be some fair - y - tale. — To say I'll make your dreams come



A  A7  D 





mixed - up world must be a lone - ly life — for a work - ing girl. — }
true would be wrong. — But may - be, dar - lin', I could help them a - long. }




D  G6  A 



Lit - tle girl, I wan - na mar - ry you. — Oh, yeah! — Lit - tle girl, I wan - na



D  G  A  D 

mar - ry you. Yes, I do. Lit - tle girl, I wan - na mar - ry you.



1.  A 

2. My dad - dy said right be - fore he died - that



F#m7  Bm7  G  A 

true, true love was just a lie. He went to his grave a bro - ken heart. An



G  A  D 

un - ful - filled life, girl, makes a man hard. Oh dar - lin', there's some - thin' hap - py and there's





some-thin' sad_ 'bout want - in' some - bod - y oh so bad.____ I wear my love, dar-lin',



with - out shame_ I'd be proud if you would wear my name..

Repeat and fade




I'M A ROCKER

Words and Music by
BRUCE SPRINGSTEEN

Brightly



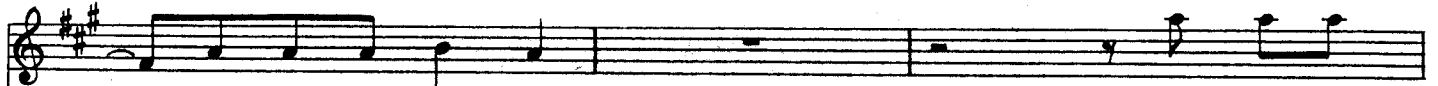
f

A A D/A

I got a dou - ble - o - sev - en watch; it's ___ a one and on - ly.
hang - ing from a cliff or you're tied to the tracks, girl;
fell for some jerk who was tall, ___ dark and hand - some.

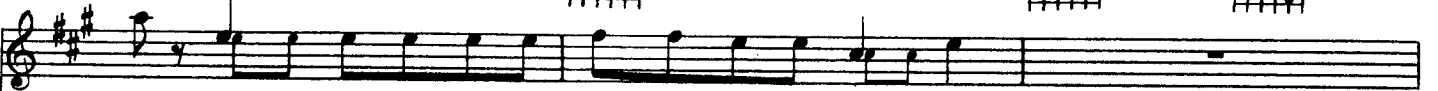
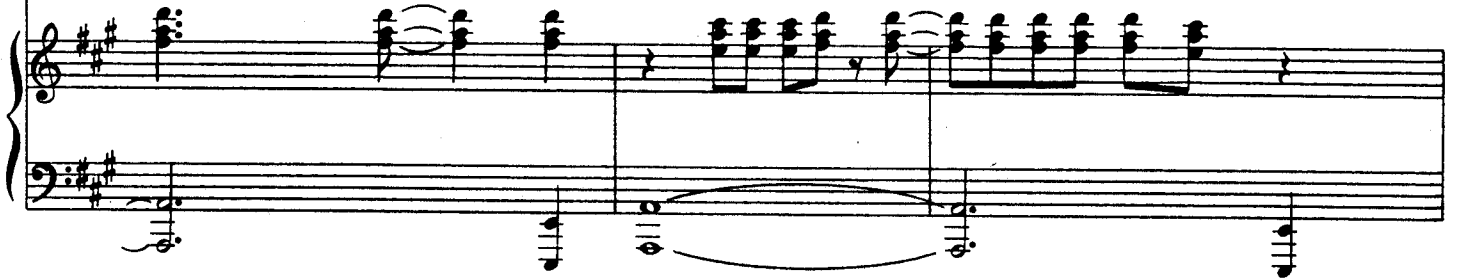
A D/A A

It's got a I - Spy beep - er that tells ___
Co - lum - bo split and you
Now, he kid - napped your heart and he's

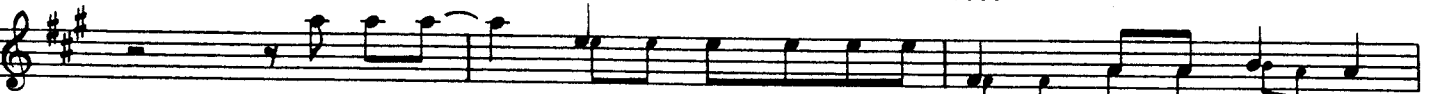


— me when you're lone - ly.
can't find Ko - jak;
hold - in' it for ran - som.

I got a true
Well, like a



Bat - mo - bile so I can reach you in a fast shake,
love is bro - ken and your tears are fall - ing fast - er
mis - sion im - pos - si - ble, I'm gon - na go and get it back.



when your world's — in cri - sis of an im - pend - in' heart - break.
from the pain — in your heart, you have a nat - u - ral dis - as - ter.
You know I — would - a tak - en bet - ter care of it, ba - by, than





that. _____
 Now, don't you call James Bond or Se - cret
 Now, I don't care what kind of
 Some-times I get so hot, girl, well,



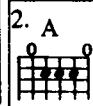
To Coda

A - gent Man, 'cause they can't do it like I can. _____
 shape you're in. If they put up a road-block, I'd par - a - chute in. _____
 I can't talk. But when I'm with you, I cool off. _____



Ev - er - y day!

I'm a rock - er, ba - by, I'm a rock - er. I'm a rock - er, ba -



I'm in love,

by, I'm a rock - er. If you're I'm a rock - er, ba - by, I'm a rock - er.



ev - er - y day,

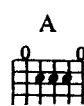
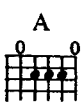
I'm a rock - er, ba - by, I'm a rock - er. I'm a rock - er, ba -

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



with you!

by, I'm a rock - er. I'm a rock - er, ba - by, I'm a rock - er. So you



Coda

And I walk,



I'm a rock - er, ba - by, I'm a rock - er.



and I talk,



I'm a rock - er, ba - by, I'm a rock - er.

I'm a rock - er, ba -

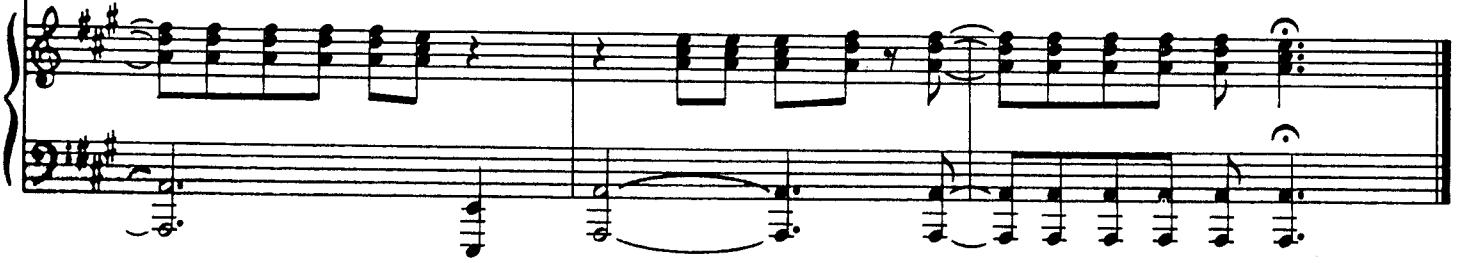


ev - er - y day!



by, I'm a rock - er.

I'm a rock - er, ba - by, I'm a rock - er.



INDEPENDENCE DAY

Words and Music by
BRUCE SPRINGSTEEN

Moderately slow

B \flat F B \flat
 F B \flat F C
 B \flat B \flat F

Well, Pa - pa, go to bed now; it's get - ting late. Nothing we can
 dark - ness of this house has got the best of us. There's a



say is gon-na change an - y - thing now. — I'll be leav - ing in — the morn-ing from St.
 dark-ness in this town that's got us too. — But they can't touch me now and you can't



Mar - y's gate. — We would - n't change this thing e - ven if we could some -
 touch me now. — They ain't gon - na do to me what I watched them do to



how. 'Cause the you. So say good - bye. — It's In - de -



pend-ence Day. — It's In - de - pend-ence Day — all down the line. — Just



say good - bye. — It's In - de - pend - ence Day. — It's In - de - pend - ence Day — this time. —



Now I don't know what it al - ways was with us. We chose the



words, and yeah, we drew the lines. — There was just no way this house could hold the



two of us. I guess that we — were just too much of the same kind. — Well,



say good - bye. — It's In - de - pend - ence Day. — It's In - de - pend - ence Day. — All boys must



run a - way. So say good - bye. — It's In - de - pend - ence Day. — All men must



make their way — come In - de - pend - ence Day. — Now the



rooms are all emp - ty down at Frank - ie's joint, and the high -
Pa - pa, go to bed now; it's get - ting late. Noth - ing we —

B \flat F

way, she's de - sert - ed clear down to Break - er's Point. There's a lot of peo - ple
 — can say can change an - y - thing now. — Be - cause there's just dif - f'rent peo -

B \flat F

leav - ing town, now, leav - ing their friends, — their homes. At night they
 ple com - ing down here now and they see things in dif - f'rent ways. And soon

C 1. B \flat 2. B \flat

walk that dark and dust - y high - way all a - lone. — Well, swept a - way. — So
 ev - 'ry - thing we've known will just be

B \flat F C

say good - bye. — It's In - de - pend - ence Day. — Pa - pa, now I know the things you want - ed that you

Bb F

could not say... But won't you just say good - bye? It's In - de - pend - ence Day... I swear I

C Bb Bb

Repeat and fade

nev - er meant to take those things a - way.

F Bb F

Bb F C Bb

JACKSON CAGE

Words and Music by
BRUCE SPRINGSTEEN

Medium Rock beat

C#m 4fr. A E

mf

F#m A C#m 4fr. A

Driv - ing home she grabs some - thing to eat,
Ev - 'ry day ends in wast - ed mo - tion,
Ba - by, there's nights when I dream of a bet - ter world,

E F#m A C#m 4fr.

turns a cor - ner and_ drives down her street. In - to a row of hous - es
just crossed swords on the kill - ing floor. To set - tle back is to
but I wake up so down - heart - ed, girl. I see you feel - ing so

F#m



E



F#m



A



she just melts a-way like the sce - n'ry in an - oth - er man's_ play,
 set - tle with - out know - ing the hard edge that you're set - tling for. —
 tired and con - fused. I won - der what it's worth to me or you. —

B



C#m



4 fr.

in - to a house where the blinds_ are closed to keep from see - ing things she don't
 Be - cause there's al - ways just one — more day, and it's al - ways gon - na
 Just wait - ing to see — some sun, nev - er know - ing if that




A



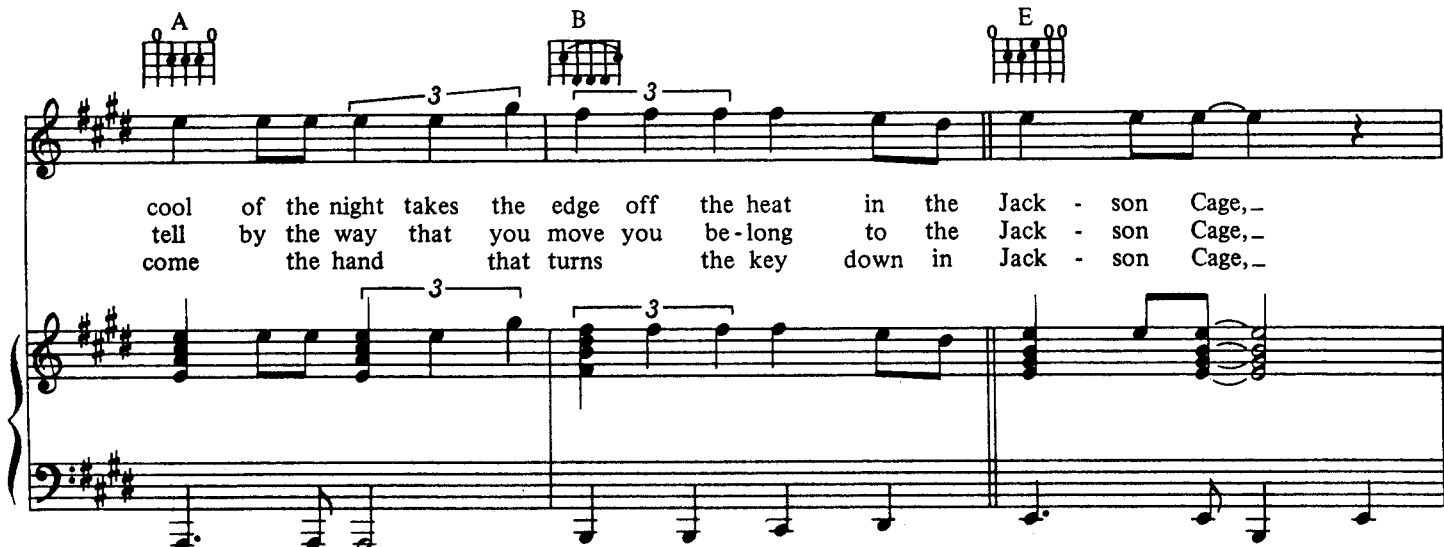
B



want to know. — She pulls the blinds and looks out on the street. The
 be that way. — Lit - tle girl, you've been down here so long. I can
 day will ev - er come. Left a - lone stand - ing out on the street till you be -

A  B  E 






cool of the night takes the edge off the heat in the Jack - son Cage, -
 tell by the way that you move you be-long to the Jack - son Cage, -
 come the hand that turns the key down in Jack - son Cage, -



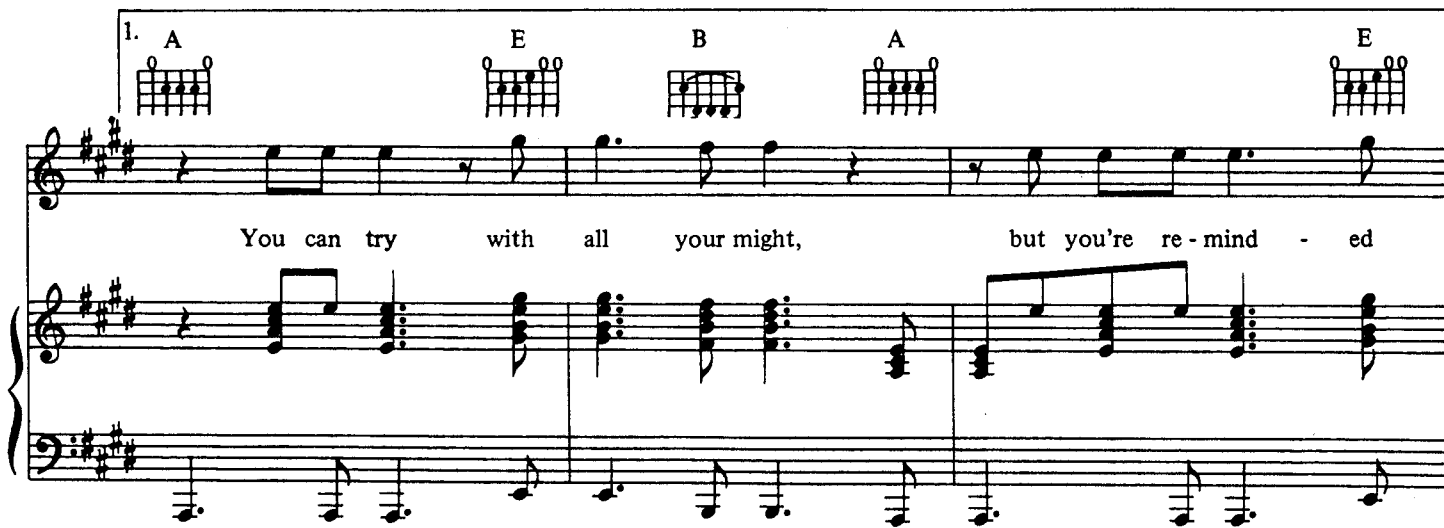
C#m  4fr. G#m  4fr. To Coda 

down_ in the Jack - son Cage. -
 down_ in Jack - son Cage. -
 down_ in Jack - son Cage. -



1. A  E  B  A  E 

You can try with all your might, but you're re - mind - ed



B A C#m 4fr. A B

ev - 'ry night — that you been judged and hand - ed life — down —

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The chords are B, A, C#m (4fr.), A, and B. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

E B

— in the Jack - son Cage.

Detailed description: This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The chords are E and B. The piano accompaniment continues with chords and a bass line.

2. A E B A E

And it don't mat - ter just what you say. Are you tough e - nough to play the

Detailed description: This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The chords are A, E, B, A, and E. There are triplets marked with a '3' over the notes. The piano accompaniment includes triplets in the right hand and a bass line in the left hand.

B A C#m 4fr. A B

game they play, or will you just do your time and fade a - way down —

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The chords are B, A, C#m (4fr.), A, and B. There are triplets marked with a '3' over the notes. The piano accompaniment includes triplets in the right hand and a bass line in the left hand.

D. S. $\frac{3}{4}$ at Coda ♩ 

in - to the Jack - son Cage?

Coda ♩ 

Well, dar - lin', can you un - der - stand the way that they will



turn a man in - to a stran - ger to waste a -



way — down — in the Jack - son Cage?

OPEN ALL NIGHT

Words and Music by
BRUCE SPRINGSTEEN

Bright Rock beat

G
x000

1. Well, I had—

mf

G
x000

— the car - bu - ret - or, ba - by, cleaned and checked— With her line—

— blown out she's hum - min' like a tur - bo - jet.— Propped her up—



— in the back yard on con-crete blocks for a new clutch plate and a



new set of shocks. Took her down to the car wash, check the



plugs and points. Well, I'm go - in' out to - night. I'm gon - na

1. 3. 5.

2. 4.

rock that joint. 2. Ear - lu - nar land - scape.

C

D

6. *D.S. % (instrumental) and fade*

3. Now, the boss_ liv- er me from no-where.

2. Early north Jersey industrial skyline,
I'm a all-set cobra jet creepin' through the nighttime.
Gotta find a gas station; gotta find a pay phone.
This turnpike sure is spooky at night when you're all alone.
Gotta hit the gas, baby. I'm runnin' late.
This New Jersey in the mornin' like a lunar landscape.
3. Now, the boss don't dig me, so he put me on the night shift.
It's an all-night run to get back to where my baby lives.
In the wee, wee hours your mind gets hazy.
Radio relay towers, won't you lead me to my baby?
Underneath the overpass, trooper hits his party light switch.
Good night, good luck. One, two power shift.
4. I met Wanda when she was employed
Behind the counter at Route Sixty Bob's Big Boy Fried Chicken.
On the front seat, she's sittin' in my lap.
We're wipin' our fingers on a Texaco road map.
I remember Wanda up on scrap metal hill
With them big brown eyes that make your heart stand still.
5. Well, at five a.m., oil pressure's sinkin' fast.
I make a pit stop, wipe the windshield, check the gas.
Gotta call my baby on the telephone,
Let her know that her daddy's comin' on home.
Sit tight, little mama, I'm comin' 'round.
I got three more hours, but I'm coverin' ground.
6. Your eyes get itchy in the wee, wee hours.
Sun's just a red ball risin' over them refinery towers.
Radio's jammed up with gospel stations.
Lost souls callin' long distance salvation.
Hey, mister deejay, won'tcha hear my last prayer?
Hey, ho, rock 'n' roll, deliver me from nowhere.

OUT IN THE STREET

Words and Music by
BRUCE SPRINGSTEEN

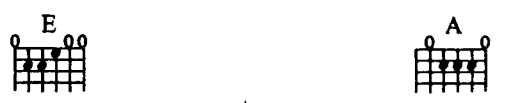
Medium Rock beat

A **A/D** **F#m7**

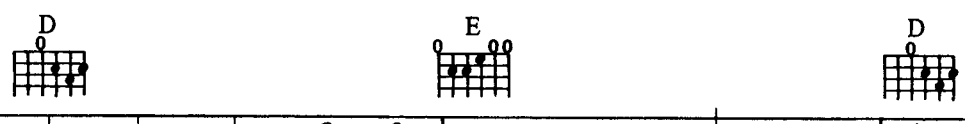
Bm7 **Gsus2** **D** **E**

Put on your best dress, ba - by.

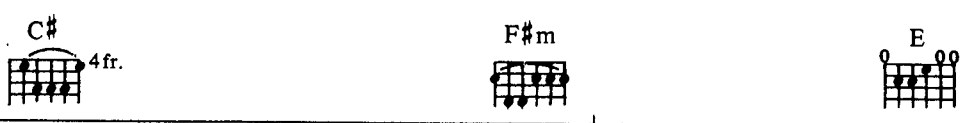
And dar - lin', fix your hair up right, 'cause there's a



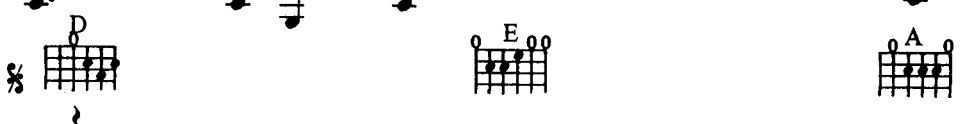
par - ty, hon - ey, way down be - neath the ne - on



lights. All day you've been work - in' that hard line. Now, to - night



you're gon - na have_ a good time._



you! I work five out days in a week, girl, load - in'
 When I'm out in the street, girl, well, I

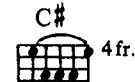
Instrumental



crates down on the dock. I take my hard - earned mon - ey girl,
nev - er feel a - lone. When I'm out in the street,



and meet my girl down on the block. Mon - day when the
in the crowd I feel at home. The black and



fore - man calls "time," I've al - read - y got Fri - day on - my
whites, they cruise by, and they watch us from the cor - ner of - their



mind. When - that whis - tle blows, girl, - I'm down the street. I'm home. I'm
eye. But - there ain't no doubt, girl, - that down here we ain't gon - na
When - that whis - tle blows, girl, - I'm down the street. I'm home. I'm

F#

A

D



out of my work clothes.)
take what they're hand-in' out.
out of my work clothes.)

When I'm out in the street, — oh oh — oh oh



oh, I — walk the way I wan - na walk.

When I'm out in the street, —



To Coda ♪

— oh oh — oh oh oh, I — talk the way I wan - na talk.

1.

D

A/C#

Bm



When I'm out in the street, — when I'm out in the street. —



Musical notation for the first system, including treble and bass clefs, and piano accompaniment.



Musical notation for the second system, including lyrics: "Ba-by, out in the street — I — don't feel sad —"



Musical notation for the third system, including lyrics: "— or blue. — Ba-by, out in the street —"



D. S. al Coda

Coda



Musical notation for the final system, including lyrics: "— I'll be wait-in' for When I'm out in the street, — oh oh — oh oh"



Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody consists of eighth and quarter notes.

oh, pret - ty girls, — they're all pass - in' by. When I'm out in the street, —

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody includes triplets.

— oh oh — oh oh oh, on the cor - ner we give them the eye. —

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody includes a half note and quarter notes.

Ba - by, out in the street — I — just feel — all right. —

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody consists of quarter notes.

Meet me out in the street, — lit - tle girl, to -

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.

F#m



Bm



D



night. —

Meet me out in the street, —



— meet me out in the street.



Repeat and fade



Meet me out in the street.



Meet me out in the street.

Meet me out in the

POINT BLANK

Words and Music by
BRUCE SPRINGSTEEN

Moderately

Bm



G



mf

A



F#m



F#7



Do you still

Bm



G



say your prayers, — lit - tle dar - lin'? Do you go to bed — at night

F#7

Bm

knew that it was you. You were stand-in' in_ the door-way, out of the rain. You did -n't

G

A

an - swer when_ I called out your name. You just turned and_ then you

F#m

F#7

looked a-way, like just an - oth - er stran - ger, wait - in' to get blown a-way

Bm

G

point blank, right be - tween_ the eyes. Oh, -

0 A 0

F#m

point blank. Right be - tween the

F#7

Bm

pret - ty eyes, — you fell. Point blank, you been

G

A

shot straight through the heart. Yeah, — point blank.

F#m

F#7

You've been twist - ed up — till you've be - come just an - oth - er part of it.

Bm

G
x000

Point blank,

you're walk - in' in - the sights.

A
0 2 2 0

F#m

Point blank, _____

e - ven one false move, just

F#7

Bm

G
x000

one false move a - way.

Caught you in - their sights.

A
0 2 2 0

Point blank, _____

did you for -

F#m

F#7

Bm

get how to love?

Girl, — did you for - get how to

fight?

G
X000

They must have shot you in — the head.

'Cause

dim.

A

F#m

F#7

point blank, —

bang bang, ba - by, you're —

mp

G
X000




Bm

dead.

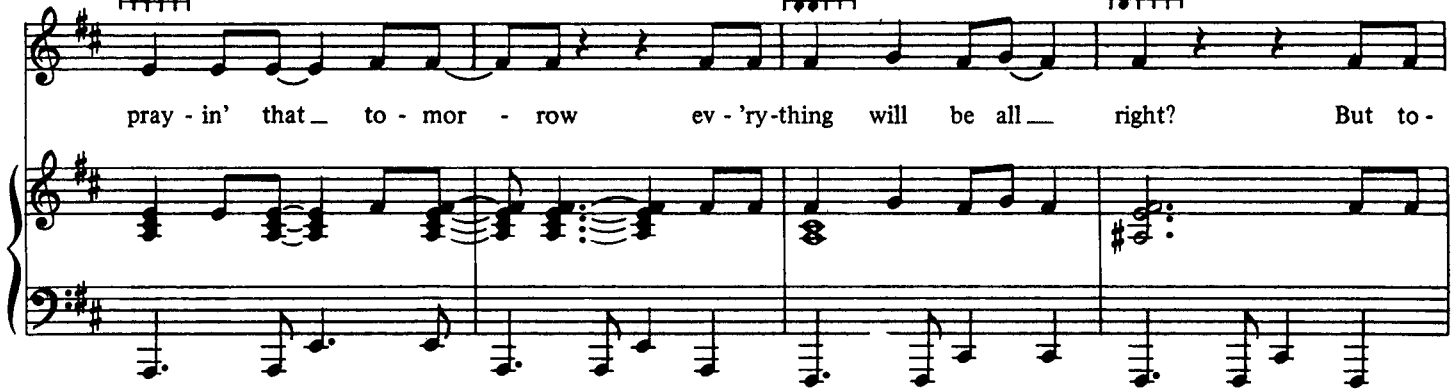
8va —



rit.

rit.


A  F#m  F#7 

pray - in' that_ to - mor - row ev - 'ry-thing will be all_ right? But to -



Bm  G 




mor - rows fall_ in num - ber, in num - ber, one_ by one.



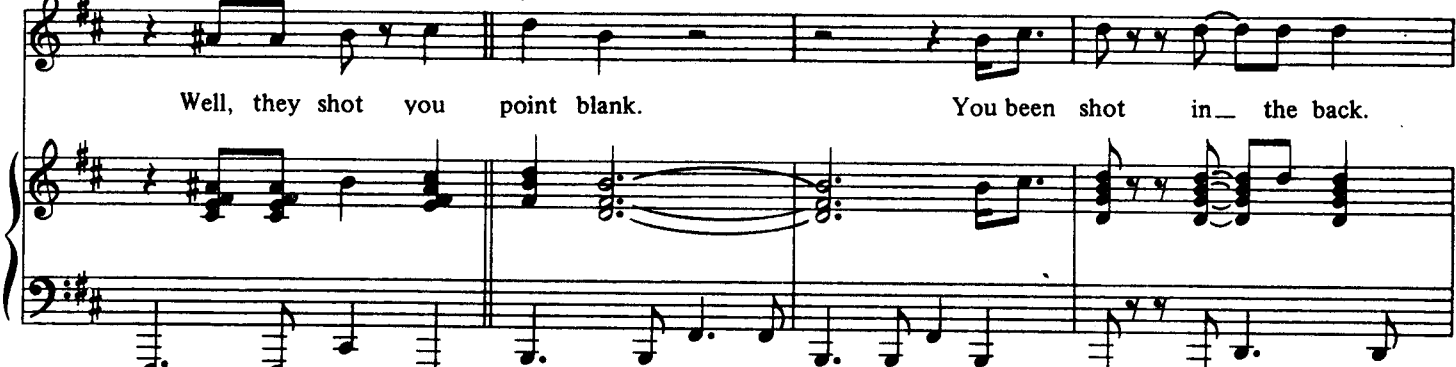
A  F#m 

You wake up and_ you're dy - ing. You don't e - ven know what from.



F#7  Bm  G 

Well, they shot you point blank. You been shot in_ the back.



Ba - by, point blank. You been

fooled this time, — lit - tle girl. — That's a fact.

Right be - tween — the eyes, ba - by.

Point blank, right be - tween — the

F#7



Bm



G





pret - ty lies — that they tell.

Lit - tle girl, you fell. —

You grew up where young — girls, they

grow up fast. You took what you were hand - ed and left be - hind what was asked.

A  F#m 

But what they asked, ba-by, was - n't right. You did - n't have to

F#7  Bm 

live that life. — And I was gon - na be your Ro - me - o, you were gon - na

G 

be my Ju - li - et. These days, you don't wait on Ro - me - os, you wait on —

A 

— that wel - fare check and on all the pret - ty lit - tle things that



F#m F#7

you can't ev - er have, and on all the prom - is - es that al - ways end up

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). It features two triplet markings over groups of three eighth notes. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady eighth-note bass line and a treble line with chords and some melodic movement.

Bm G

point blank. Shot be - tween the eyes, oh,

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a triplet over the final three notes. The piano accompaniment features a change in chord from Bm to G, indicated by a guitar chord diagram above the staff. The bass line continues with eighth notes, while the treble line has more complex chordal textures.

A F#m

point blank, like lit - tle white - lies you

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a triplet over the final three notes. The piano accompaniment changes to an A chord, then back to F#m. The bass line remains consistent with eighth notes, and the treble line features sustained chords and some melodic lines.

F#7 Bm

tell to ease the pain. You're

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with a triplet over the final three notes. The piano accompaniment changes to F#7 and then Bm, with guitar chord diagrams provided above the staff. The bass line continues with eighth notes, and the treble line has sustained chords.



walk - ing in the sights, girl. Point blank,



and it's one false move and ba - by, the lights go

Bm



G



out.



Bm

G



Once I dreamed we were to - geth - er a - gain, ba - by, you and me,

A

F#m



back home in those old clubs, the way we used to

F#7

Bm



be. We were stand - in' at the bar, and it was hard to hear. The band was

G

3





play - in' loud, and you were shout - in' some - thing in my ear. You pulled my

A  

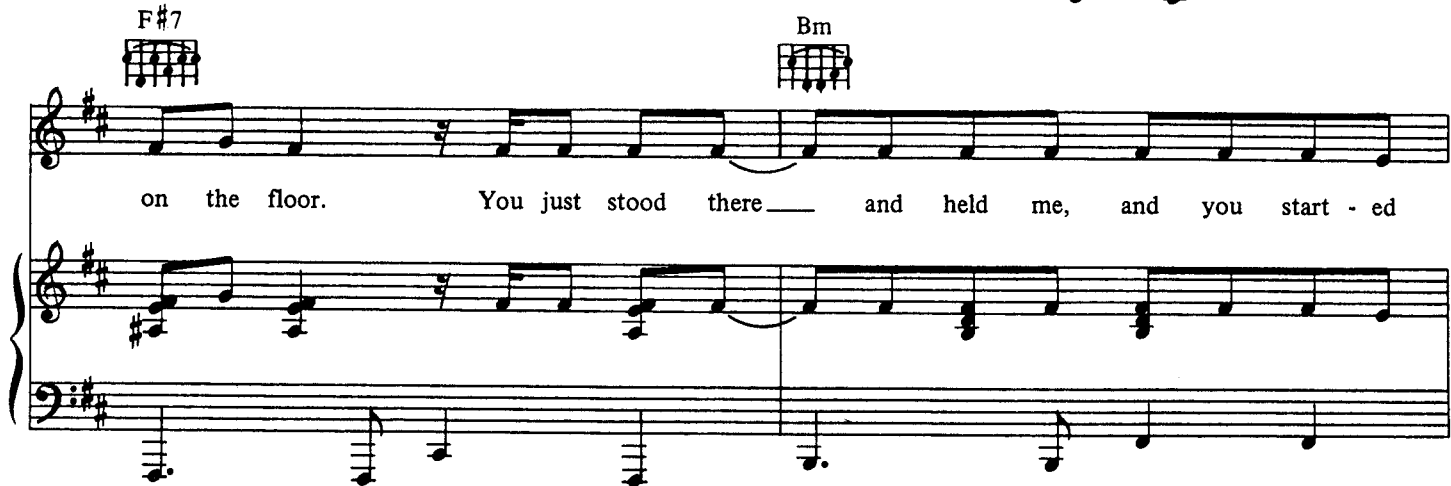
3

jack - et off, and as — the drum - mer count - ed four, you grabbed my hand and pulled me out



F#7  Bm 

on the floor. You just stood there — and held me, and you start - ed





G 

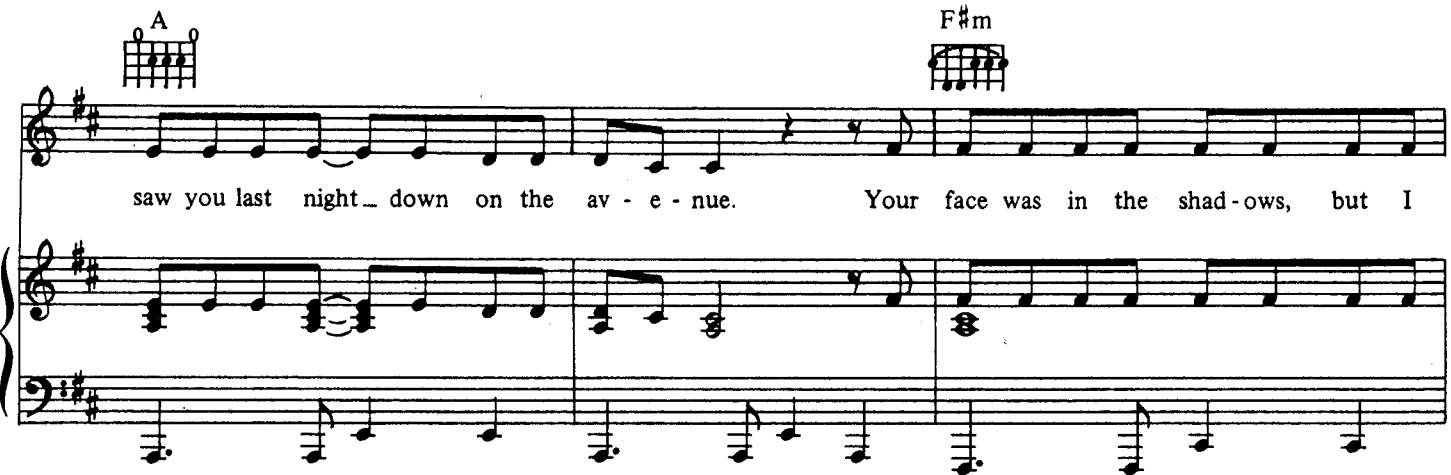
3 3 3

danc - in' slow. And as I pulled you tight - er, I swore I'd nev - er let you go. Well, I



A  F#m 

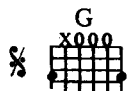
saw you last night — down on the av - e - nue. Your face was in the shad - ows, but I



RAMROD

Words and Music by
BRUCE SPRINGSTEEN

Moderately bright

Hey lit - tle dol - ly with the blue jeans on, —
hot - step - ping hem - i with a four - on - the - floor. —
Hey lit - tle dol - ly, won't you say you will. —

I wan - na ram - rod with you, hon - ey, till — half past dawn. —
Well, she's a road - run - ner en - gine in a Thir - ty - two Ford. —
Meet me to - night — up on top of the hill. —



Let your hair down, ma - ma, and pick
 Late at night when I'm
 Well, just a few miles 'cross the

up this beat. — Come on and
 dead on the line, I swear — I think of
 coun - ty line, — well, there's a



meet me to - night down on Blue - bird Street. —
 your pret - ty face when I let her un - wind.
 cute lit - tle chap - el nes - tled down in the pine.



I've been work - ing all week; I'm up to my neck in hock. —
 Well, look o - ver yon - der, see them cit - y — lights. —
 Say you'll be mine, lit - tle girl, I'll put my foot to the floor. —

To Coda



Come Sat - ur - day night, I let my
Yeah, come on, lit - tle dol - ly, go ram -

1. ram-rod rock... Well, she's a
rod-din' to - night... rod-din' to - night... Well, I said

2.

C D C

come on, come on, come on, lit - tle ba - by. Come on, come on, let's shake —

D C D

— it to - night. Come on, come on, come on, lit - tle sug - ar. Dance —

C D G

— with your dad - dy and we'll go ram - rod - din' to - night.

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

Coda

Give me the

C D G

word now, sug - ar, we'll go ram - rod - din' for - ev - er more.

SHERRY DARLING

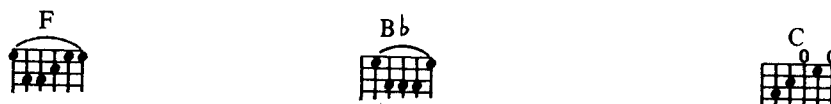
Words and Music by
BRUCE SPRINGSTEEN

Medium Rock beat

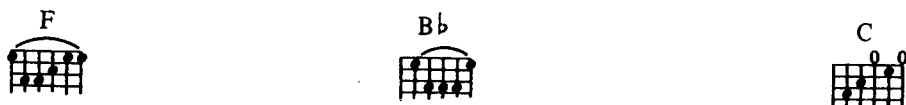


Your ma-ma's

mf



yap - pin' in the back seat. Tell her to push o - ver and move them big
girls melt - in' on the beach, and they're so fine but so out of



feet. Ev - 'ry Mon - day morn - ing I got - ta drive her down to the un - em - ploy - ment a - gen -
reach, 'cause I'm stuck in traf - fic down here on Fif - ty - third



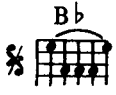
cy. Street. Well, this morn-ing I ain't fight - in'. Tell her I give -
Now Sher - ry, my love for you is -



up. Tell her she wins if she'll just shut - up. But it's the
real, but I did-n't count on this pack - age - deal. And, ba - by,



last time - that she's gon - na be rid - in' with - me. -
this car - just ain't big e - nough for - her and - me. -



And you can tell her there's a hot sun beat - ing on the black top. She keeps
So you can tell her there's a hot sun beat - ing on the black top. She keeps
sun - light, let there be rain, _____ let the

talk - in', she'll be walk - in' that last — block. She can take a sub - way back —
 talk - in', she'll be walk - in' that last — block. She can take a sub - way back —
 bro - ken-heart - ed love a - gain. Sher-ry, we can run with our arms o - pen

F Dm

— to the ghet - to to - night. — Well, I got some
 — to the ghet - to to - night. — Well, I got some
 wide be - fore the tide. — To all the

C

beer, and the high - way's free. And I got you, and, ba - by, you got
 beer, and the high - way's free. And I got you, and, ba - by, you got
 girls down at Sa - cred Heart and all you op - er - a - tors back in the

F Bb C

me. Hey, hey, hey, what do you say, Sher - ry Dar - lin'.
 me. Hey, hey, hey, what do you say, Sher - ry Dar - lin'.
 Park, say hey, hey, hey, what do you say, Sher - ry

F Bb C To Coda F Bb

1. F C 2. F *D. S. $\frac{3}{4}$ al Coda* Coda F

Now, there's Well, let_ there be Dar - lin'. Oh, oh,

Dm Bb C

oh. Say hey, hey, what do you say, Sher - ry

F Dm Bb

Dar - lin'. Oh, come on. Say hey, hey, hey, what do you

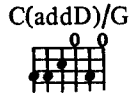
C F Bb F

say, Sher - ry Dar - lin'.

STOLEN CAR

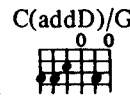
Words and Music by
BRUCE SPRINGSTEEN

Moderately, gently



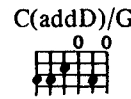
I met a lit - tle girl and I set - tled down _

mf

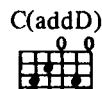


in a lit - tle house _____ out _____ on _____ the

3 3 3 3



edge of town. _ We got _ mar - ried and swore we'd



nev - er part. — Then, lit - tle by lit - tle, — we

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a quarter note 'nev', followed by a quarter rest, then 'er' on a quarter note. After a quarter rest, 'part.' is written over a quarter note. This is followed by a quarter rest, then 'Then, lit - tle' over a quarter note, 'by' over a quarter note, 'lit - tle,' over a quarter note, and finally 'we' over a quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Triplet markings are present over the notes 'by' and 'lit - tle,'.

drift - ed from each oth - er's hearts. — First I

The second system continues the vocal line with 'drift - ed' over a quarter note, 'from each oth - er's hearts.' over a quarter note, a quarter rest, and 'First I' over a quarter note. The piano accompaniment continues with chords and a bass line. Triplet markings are present over the notes 'hearts.' and 'First'.

thought it was just rest - less - ness — that would

The third system features the vocal line with 'thought' over a quarter note, 'it was just' over a quarter note, 'rest - less - ness' over a quarter note, a quarter rest, and 'that would' over a quarter note. The piano accompaniment continues with chords and a bass line. Triplet markings are present over the notes 'rest - less - ness' and 'that'.

fade — as time went by — and our love grew deep. —

The fourth system concludes the vocal line with 'fade' over a quarter note, 'as time went by' over a quarter note, a quarter rest, 'and our love grew' over a quarter note, and 'deep.' over a quarter note. The piano accompaniment continues with chords and a bass line. Triplet markings are present over the notes 'and our love' and 'grew'.

C(addD)



In the end it was some - thing

C(addD)



more, I guess, that tore us a - part and

G



made us weep. I'm driv - ing a

C(addD)



G



stol - en car down on El - dridge Av - e - nue.

C(addD)



G



Each night_ I wait to get caught,

but I nev - er do_

Musical notation for the first system, including piano accompaniment. The piano part features a treble and bass clef with chords and a melodic line. A triplet of eighth notes is marked with a '3' above it.

G



C(addD)



She asked if I re - mem - bered

the

Musical notation for the second system, including piano accompaniment. The piano part continues with chords and a melodic line.

let - ters I _ wrote

when our love _ was _

Musical notation for the third system, including piano accompaniment. The piano part continues with chords and a melodic line. A triplet of eighth notes is marked with a '3' above it.

C(addD)



G



young _ and _ bold.

She said

Musical notation for the fourth system, including piano accompaniment. The piano part continues with chords and a melodic line.

C(addD)

G

last — night — she read those — let - ters

C(addD)

and they made her feel one — hun - dred years old.

C(addD)

I'm driv - ing a stol - en car —

G

on a pitch - black night. — And I'm

C(addD)



G



tell - ing my - self —

I'm gon - na be all right. —

C(addD)



But I ride by night

and I

G



C(addD)



trav - el in fear —

that in this dark - ness,

G

*D. S. $\frac{3}{8}$ (instrumental) and fade*

I — will dis - ap - pear. —

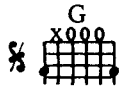
THE PRICE YOU PAY

Words and Music by
BRUCE SPRINGSTEEN

Moderately



First system of musical notation. It features a guitar part with chords G, C, G, C, G, D and a piano accompaniment in 4/4 time. The piano part includes a mezzo-forte (mf) dynamic marking.



You make up your mind, — you choose the
on the strand, — with that pret - ty lit - tle ba - by

Second system of musical notation, primarily piano accompaniment for the vocal line above.



chance you take. — You ride to where the high - way ends —
in your hands, — do you re - mem - ber the

Third system of musical notation, primarily piano accompaniment for the vocal line above.

D



sto - ry and the des - ert breaks. Out on - to an
 of the prom - ised land; how he crossed the

G



C



o - pen road_ you ride_ un - til the day.
 des - ert sands_ and he could not en - ter the cho - sen land?

G



D



You learn to sleep at night_ with the
 On the banks of the riv - er he stayed to face the

C



G



price you pay. Now, with their hands held high, -
 price you pay. So let the game start. -

C



they reached out for the o - pen skies. — And in
 You bet - ter run, you lit - tle wild — heart. — You can



G




D



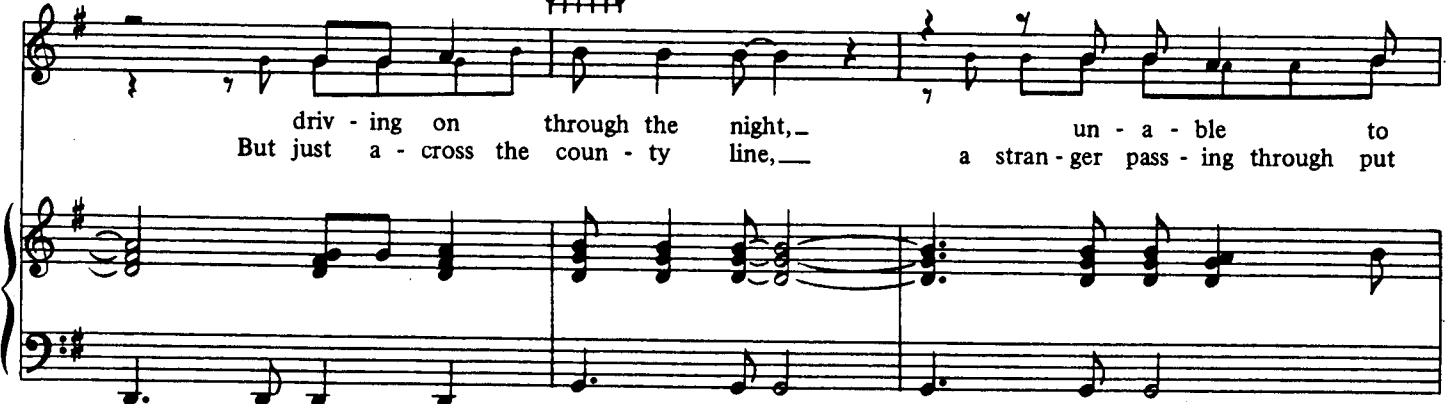
one last breath, — they built the roads — they'd ride to their death,
 run through all — the nights and all — the days.




G




driv - ing on through the night, — un - a - ble to
 But just a - cross the coun - ty line, — a stran - ger pass - ing through put



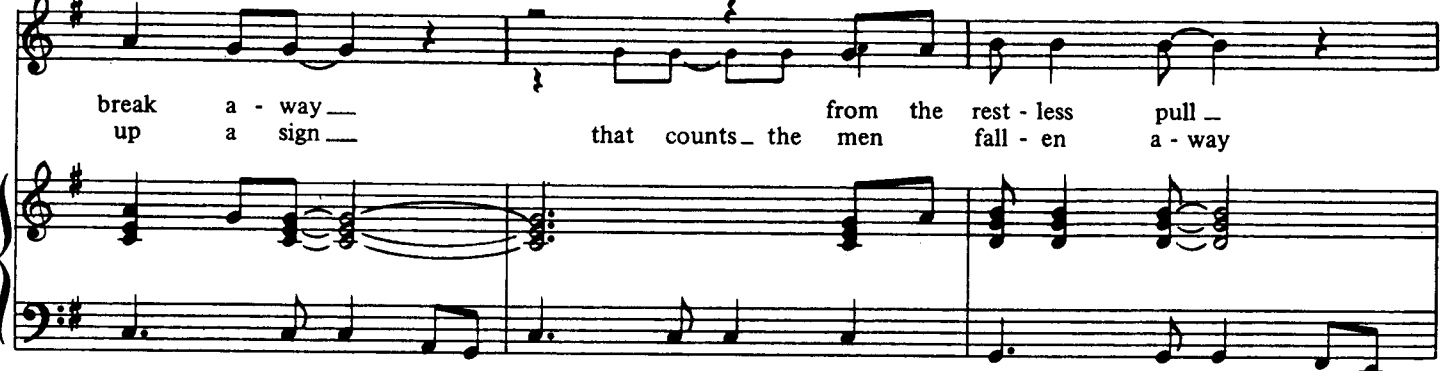
C





G

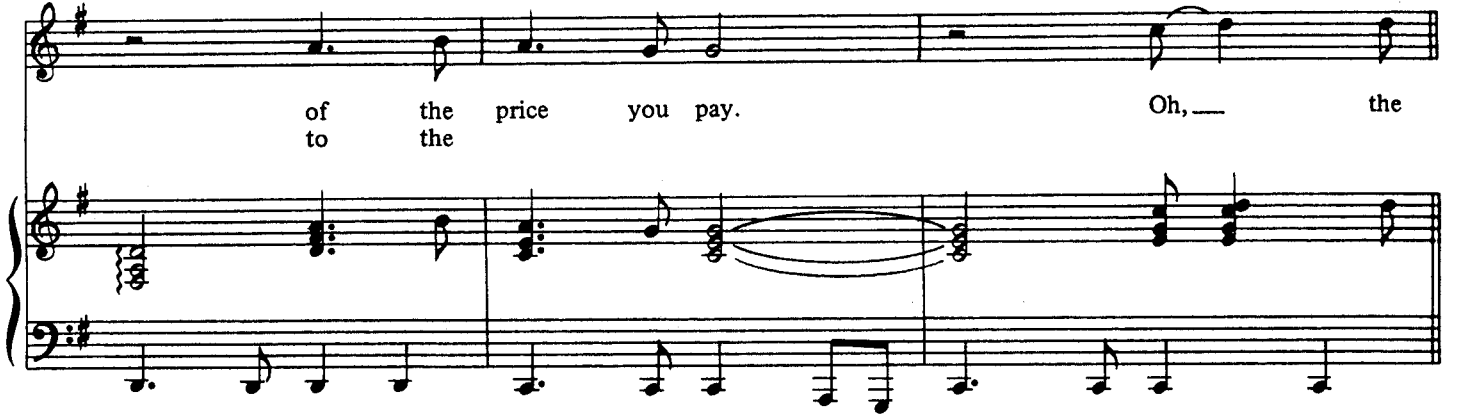




break a - way — from the rest - less pull —
 up a sign — that counts the men fall - en a - way



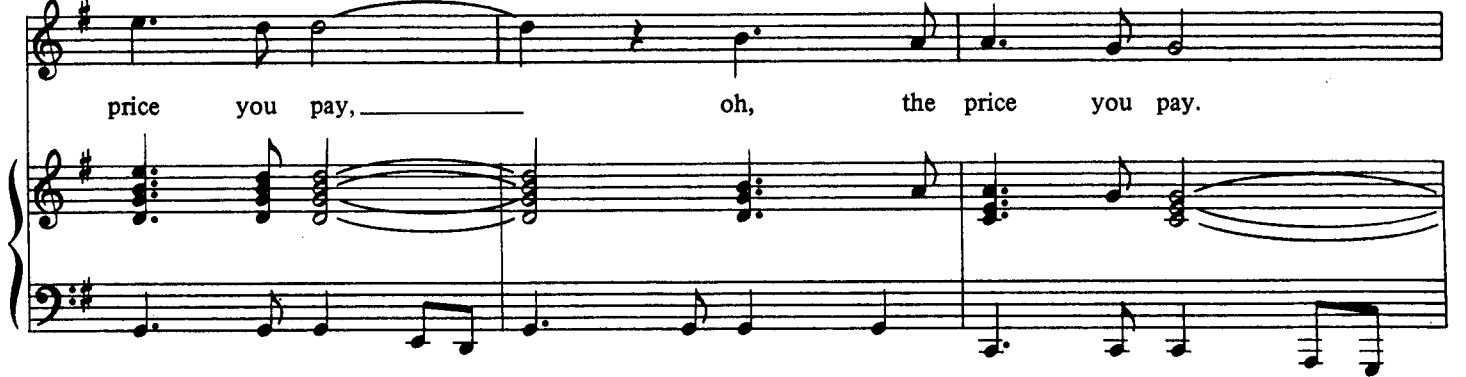
D  To Coda 

of to the price you pay. Oh, — the




G  C 

price you pay, — oh, the price you pay.



G  D 

Now, you can't walk a - way — from the




C  G 

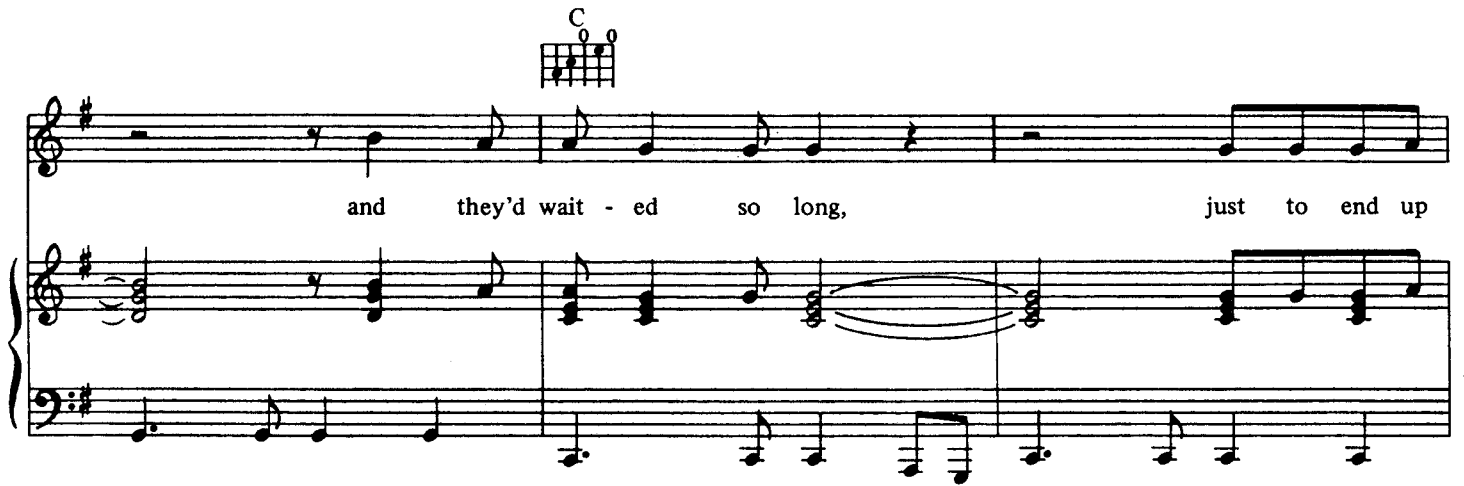
price you pay. Now, they'd come so far —



C



and they'd wait - ed so long, just to end up



G



caught in a dream _


D



where ev - 'ry - thing goes wrong, _

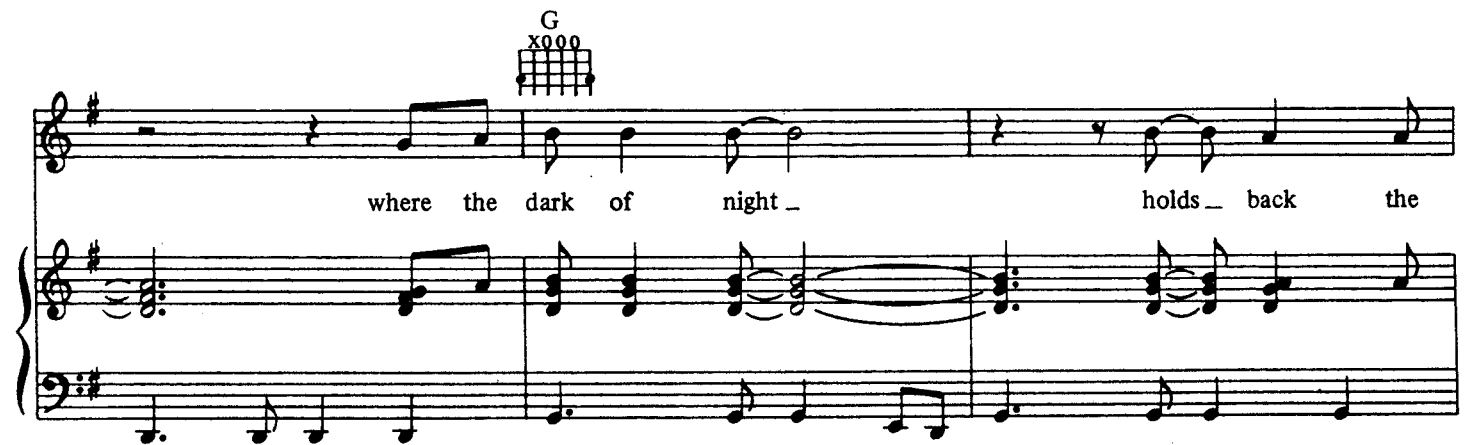


G



where the dark of night _

holds _ back the



C



light of the day,

G





and you've got - ta stand and fight _




D  C 



for the price you pay. Oh, — the




G  C 

price you pay, — oh, the price you pay.



G  D 

Now, you can't walk a - way — from the





C 

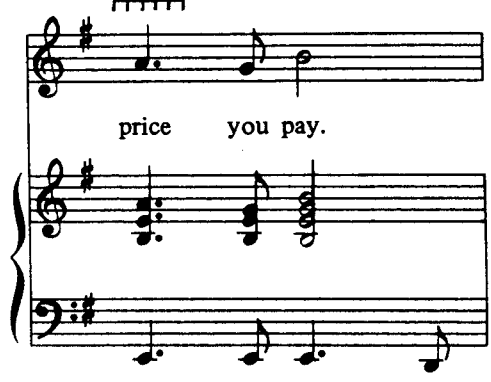
price you pay. Lit - tle girl — down —



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

Coda  Em 

price you pay.



C G D

And, girl, be-fore the end of the day, - I'm gon - na tear it down and

Repeat and fade

C G

throw it a - way. _____

C G C G Bm

G C G C G D

THE RIVER

Words and Music by
BRUCE SPRINGSTEEN

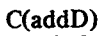
Moderately bright







1



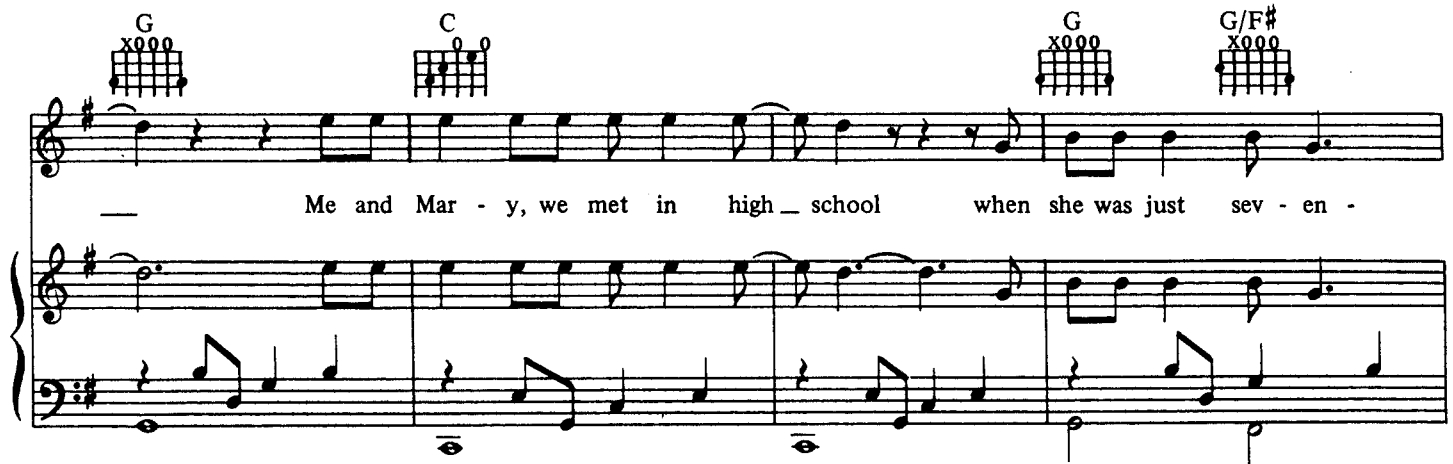
come from down_ in the val - ley where, mis - ter, when you're






young, they bring you up to do like your dad - dy done.

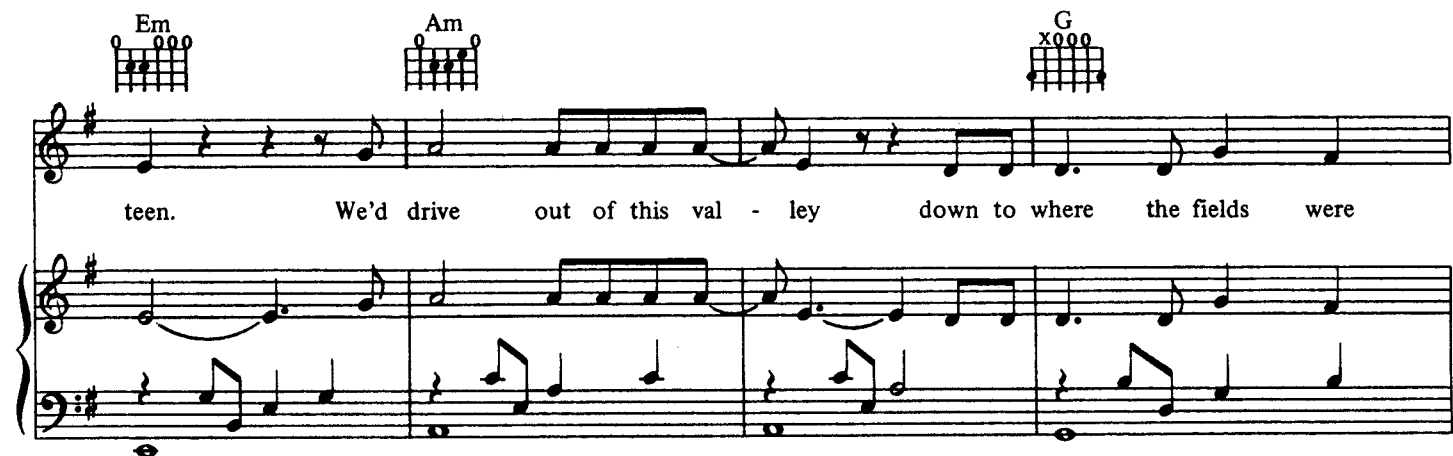
G  C  G  G/F# 




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



Em  Am  G 

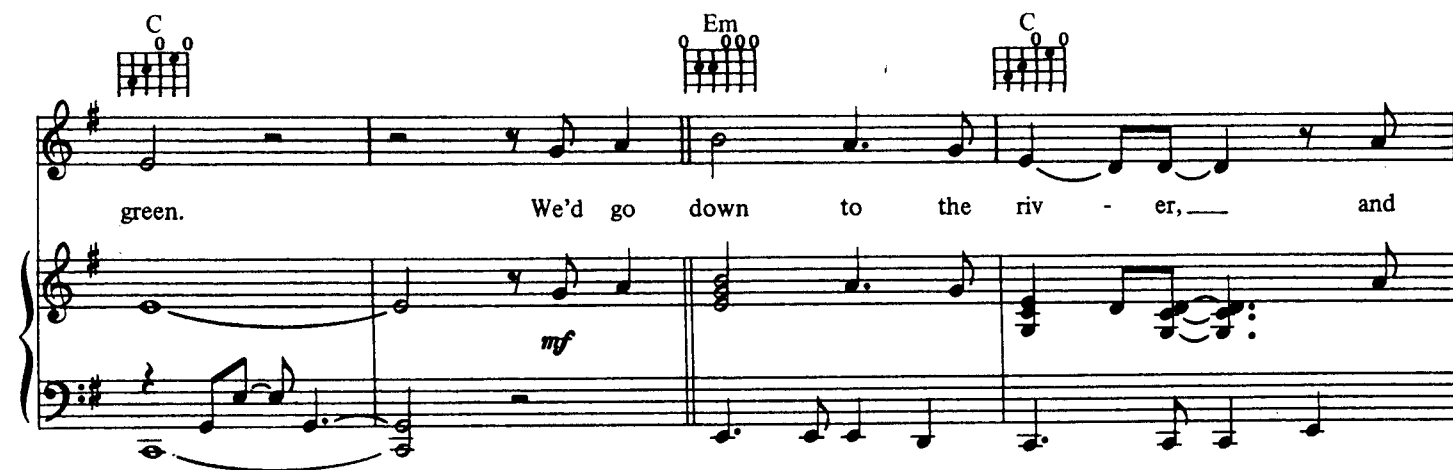
teen. We'd drive out of this val - ley down to where the fields were







C  Em  C 

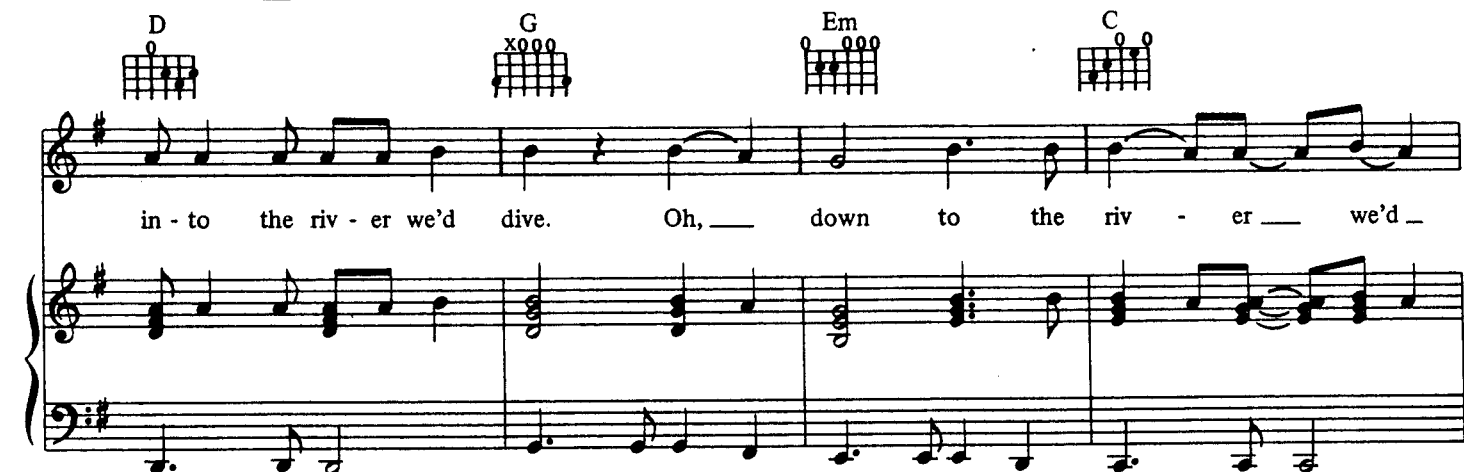
green. We'd go down to the riv - er, and

mf



D  G  Em  C 

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



D

C(addD)

Em

ride.

Then I got Mar - y preg -

nant

and, man, — that was all she wrote.

And

for my nine-teenth birth - day I got a un - ion card and a wed - din' coat. —

— We went down to the court - house, and the judge —



— put it all to rest. No wed - din' day smiles, no



walk down the aisle, — no flow - ers, no wed - din' dress. That night, we went



down to the riv - er, — and in - to the riv - er we'd



dive. Oh, — down to the riv - er — we did

D C(addD) Em

ride. _____ I got a job work - ing con - struc -

G D C(addD)

tion for the Johns - town Com - pa - ny, _____ but

Em G C

late - ly there ain't been much work on ac - count of the e - con - o - my. _____

G C

_____ Now all them things that seemed so im - por - tant, well, mis - ter,



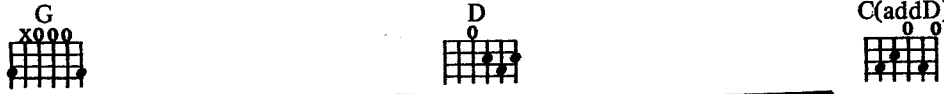
they van-ished right in - to the_ air. Now I just act like I don't re - mem -



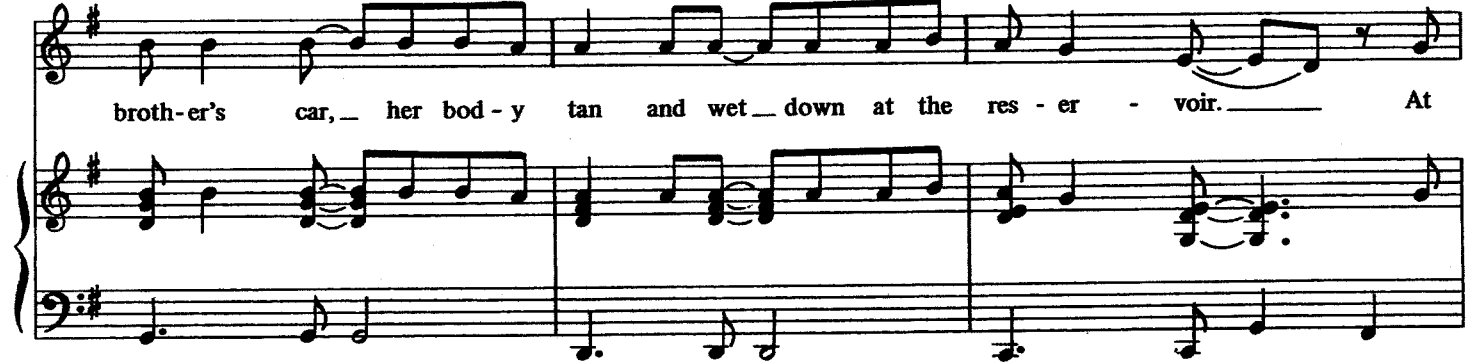


ber._ Mar-y acts like she don't care. But I re - mem - ber us rid - in' in my





broth - er's car, _ her bod - y tan and wet _ down at the res - er - voir. At





night on them banks I'd lie a - wake _ and pull her close just to feel each breath _



G  C 



— she'd take. — Now those mem'-ries come back to haunt — me. They



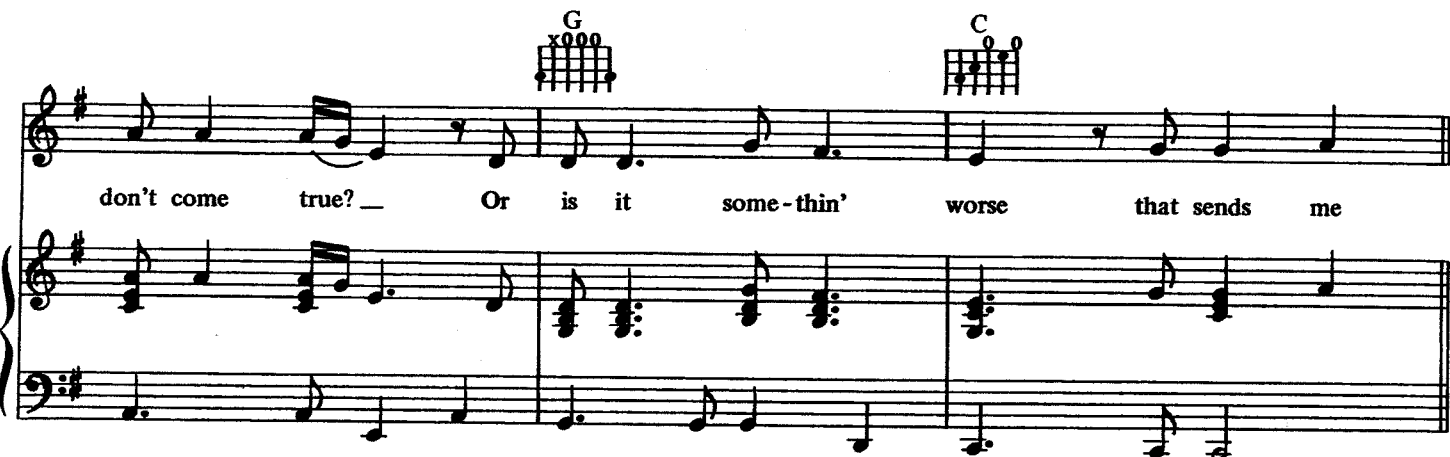
G  G/F#  Em  Am 

haunt me like a — curse. Is a dream a lie — if it



G  C 

don't come true? — Or is it some-thin' worse that sends me



Em  C  D  G 

down to the riv - er — though I know the riv - er is dry, that sends me



Em C D

down to the riv - er to - night?

C(addD) Em C

Down to the riv - er my

D G Em

ba - by and I, oh, down to the

C D C(addD)

riv - er we ride.

D. S. $\frac{3}{8}$ (instrumental) and fade

THE TIES THAT BIND

Words and Music by
BRUCE SPRINGSTEEN

Medium Rock beat




You been hurt and you're all cried out, you say.
Cheap ro-mance, you say it's all just, just a crutch.
You sit and won-der just who's gon-na stop the rain,



You walk down the street push-in' peo-ple out-ta your way. You packed your bags and
You don't want noth-in' that an-y-bod-y can touch. You're so a-fraid of
who'll ease the sad-ness, who's gon-na qui-et the pain. It's a long, dark

all a - lone you wan - na ride. You don't want noth - in', don't need no one by — your side.
 be - ing some - bod - y's fool. Not walk - in' tough, ba - by, not walk - in' cool.
 high - way and a thin white line con - nect - ing, ba - by, your heart to mine. —

You're walk - in' tough, ba - by, but you're walk - in' blind —
 You walk cool, but dar - lin', can you walk the line —
 We're run - nin' now, but dar - lin', we will stand in time —

to the ties — that bind, — } the ties that
 and face the ties — that bind, — }
 to face the ties — that bind, — }

bind. —



Now, you can't break _____ the ties _____ that



To Coda

1.



2.



bind. _____



Whoa, oh, I, I'd rath-er feel the hurt in-side,



yes, I would, dar-lin', than know, _____ than know the emp-ti-ness your

Am F C G

heart must hide. Yes, I would, dar - lin'. Yes, I would, dar - lin'.

D. S. al Coda Coda

F G

Yes, I would, oh ba - by.

C

You can't for - sake

G F G

the ties that bind. Whoa, whoa,

C F C

oh.

8va.]

TWO HEARTS

Words and Music by
BRUCE SPRINGSTEEN

Bright Rock beat

C Csus4 C Csus4 C Csus4

C Csus4 C Csus4 C Csus4

I 'went_ out walk - ing the oth - er day.____
 Once I spent my time __ play - ing tough_ guy scenes.____
 that's if __ you think__ your heart _ is stone.____

C Csus4 C Csus4 C/F F

But I was Seen a lit - tle girl
 and that you're liv - ing in a
 rough e - nough to

cry - ing a - long the way. _____ She'd been
 world of child - ish dreams. _____
 whip this world a - lone, _____

C Csus4 C Csus4 C Csus4

hurt so bad, said she'd nev - er love a - gain. _____
 Some - day these child - ish dreams must end. _____
 a - lone, bud - dy, there ain't no peace of mind. _____

C Csus4 C/F F C/F F

to be - come Some - day your cry - ing, girl, will end. _____
 That's why a man and grow up to dream a - gain. _____
 I'll keep search - ing till I find _____

C Csus4 C F

And you'll find once a - gain _____ two
 I be - lieve in the end, _____ two
 my spe - cial one. _____ Two

C G F C G F

hearts are bet-ter than one.)
 hearts are bet-ter than one.)
 hearts are bet-ter than one.)

Two hearts, girl, get the job done... Two

C G C To Coda Csus4 1. C Csus4 2. C

hearts are bet-ter than one.


Some -

F C

times it might seem like it was planned for you to roam emp - ty -

G F







heart - ed through this land. — Though the world turns you hard and cold, —

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

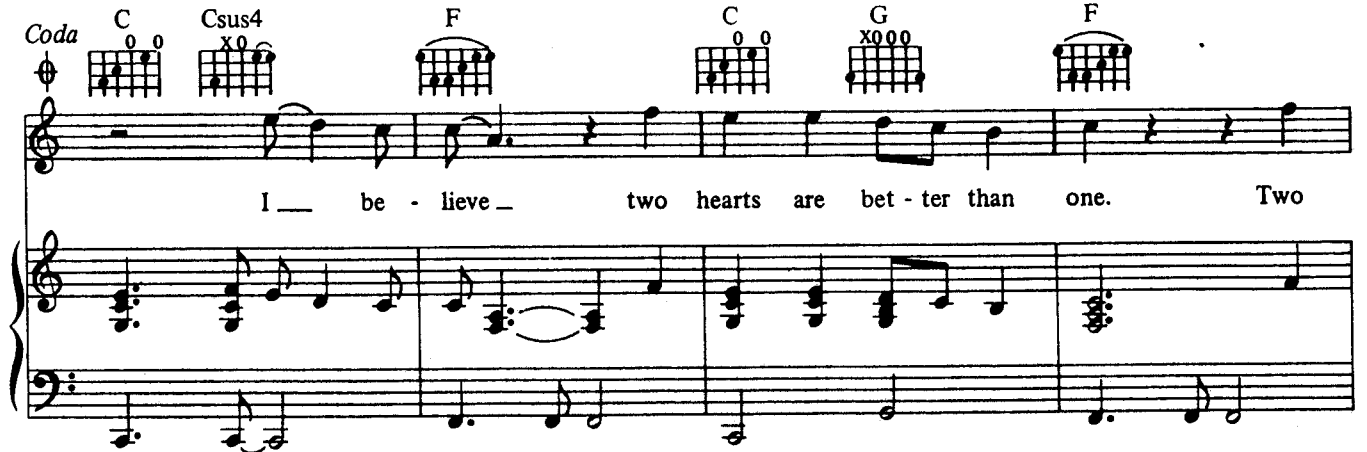








there's one thing, mis - ter, that I know:—



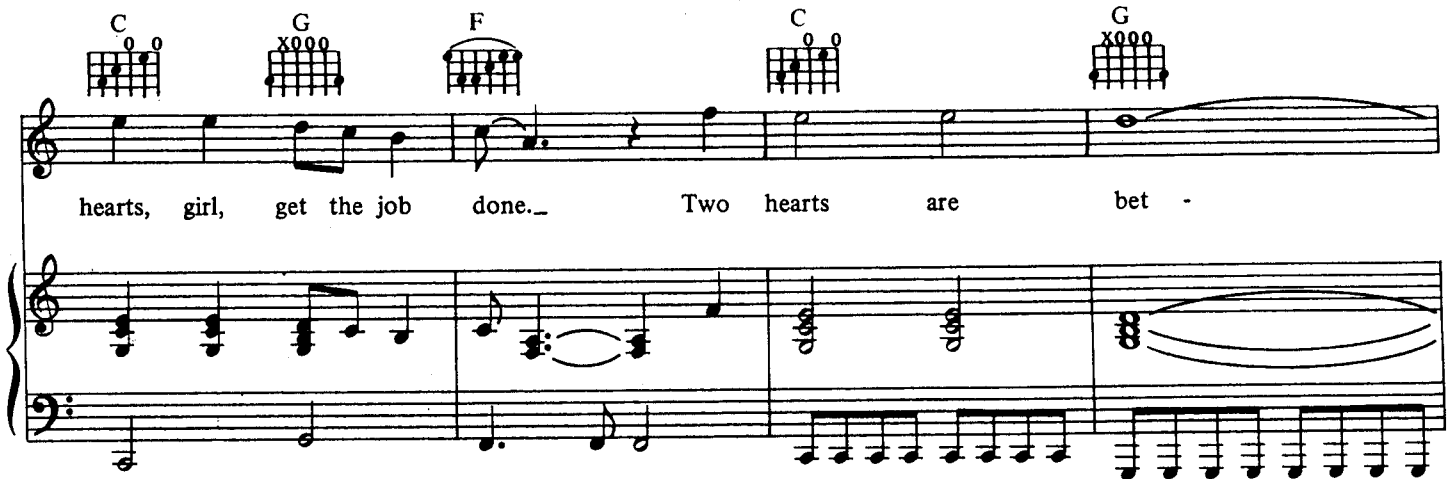
Coda







I — be - lieve — two hearts are bet - ter than one. Two



hearts, girl, get the job done. — Two hearts are bet -











ter than one. —



WRECK ON THE HIGHWAY

Words and Music by
BRUCE SPRINGSTEEN

Moderately

A




Last night
am - bu - lance fi - n'ly

mf

D/A



A



was — out driv - ing, com - ing
came and took him to Riv - er - side. I

E



Esus4



home at — the end — of a work - ing day. —
watched as — they drove — him a - way. —

E

A

I was rid - ing a - long_ through the driz - zling rain on a de -
And I thought of a girl - friend or a young wife and a State

D

sert - ed stretch_ of a coun - ty two - lane when I
Troop - er knock - ing in the mid - dle of the night to say, "Your

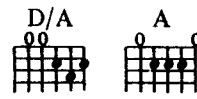
A

E

came up - on_ a wreck on the high -
ba - by died_ in a wreck on the high -

A

way.
way. Now, there was blood and glass_
Some - times I sit



up all o - ver. And there was
in the dark - ness. And I

no watch - bod - y there - but as me. -
my ba - by as she sleeps.

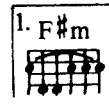
As the rain - tum - bled down - hard - and cold, - I seen a
Then I climb - in bed - and I hold her tight. I just

young man ly - ing by the side of the road. - He cried,
lay there a - wake in the mid - dle of the night,

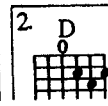


"Mis - ter, think - ing 'bout _ the wreck on the high - way. won't you help me, please?"

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



The second system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a bass line. A first ending bracket is present, leading to a final chord.



An

The third system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a bass line. A second ending bracket is present, leading to a final chord.



The fourth system concludes the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a bass line. The system ends with a double bar line.

YOU CAN LOOK

(But You Better Not Touch)

Words and Music by
BRUCE SPRINGSTEEN

Medium Rock beat



Musical notation for the first system, including guitar and piano parts.





Well, yes - ter - day I went shop - ping, bud - dy,
come home from work and I
called up Dirt - y An - nie on the

Musical notation for the second system, including guitar and piano parts.

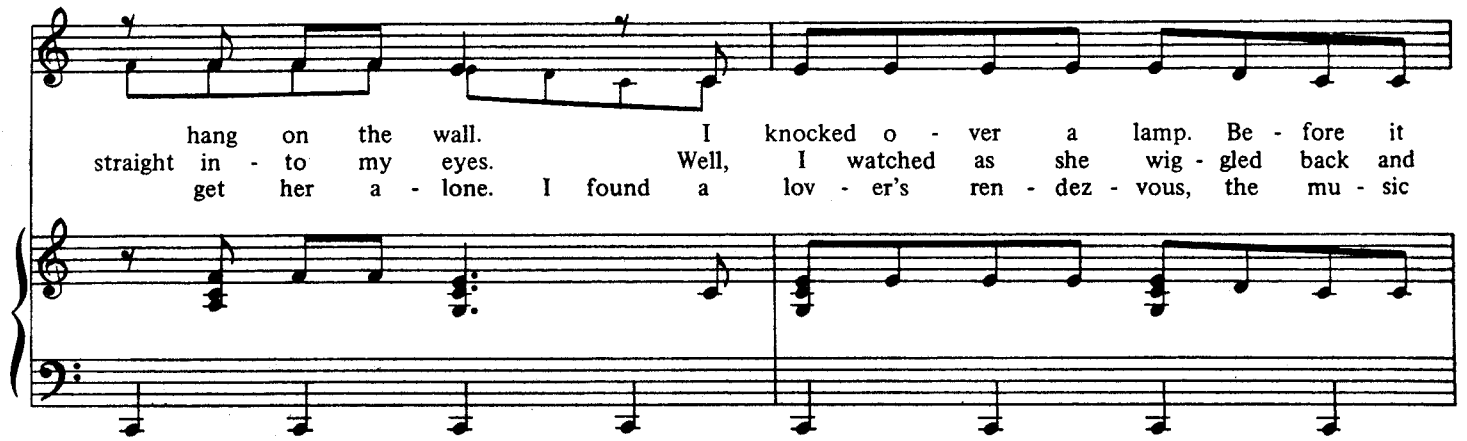




down to the mall, look - in' for some - thin' pret - ty I could
switched on Chan - nel Five. There was a pret - ty lit - tle girl - y look - in'
tel - e - phone. I took her out to the drive - in just to

Musical notation for the third system, including guitar and piano parts.

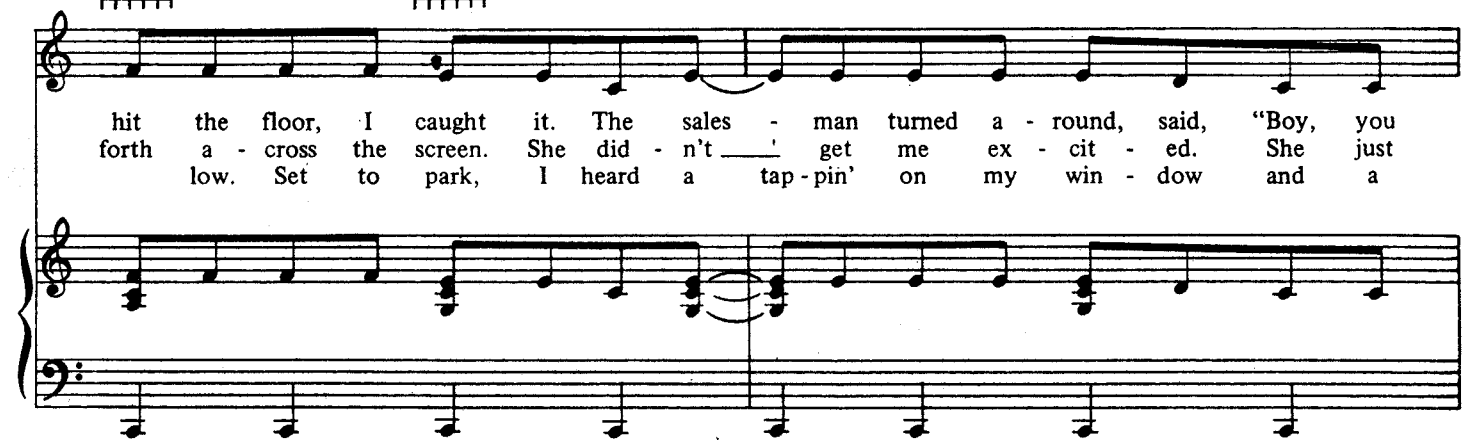
F/C  C 




hang on the wall. I knocked o - ver a lamp. Be - fore it
 straight in - to my eyes. Well, I watched as she wig - gled back and
 get her a - lone. I found a lov - er's ren - dez - vous, the mu - sic



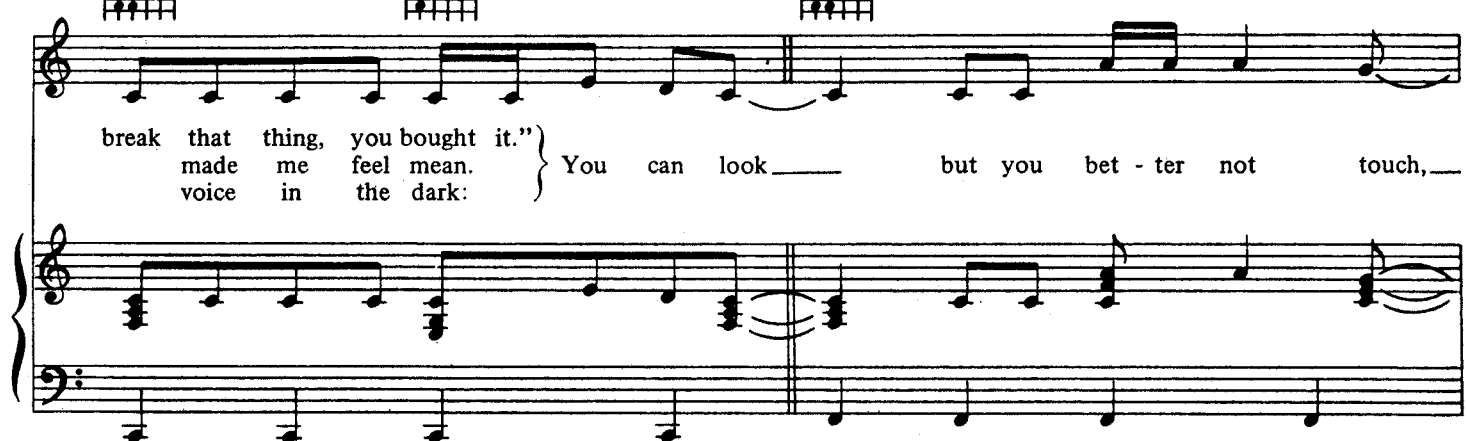
F/C  C 

hit the floor, I caught it. The sales - man turned a - round, said, "Boy, you
 forth a - cross the screen. She did - n't get me ex - cit - ed. She just
 low. Set to park, I heard a tap - pin' on my win - dow and a



F/C  C  F 

break that thing, you bought it." } You can look _____ but you bet - ter not touch, _____
 made me feel mean.
 voice in the dark:



C F C

— boy. You can look — but you bet - ter not touch. — Mess a - round —

F Am

— and you'll end up in dutch, — boy. You can look —

C F C F

— but you bet - ter not, oh no, you bet - ter not,

C F 1.2. G 3. C

oh no, you bet - ter not touch. { Well, I touch.
Well, I touch.