

Bob & Cole Seger

ROLL ME AWAY

WRITTEN BY BOB SEGER

This song always started out full throttle but one time between takes piano player Roy Bittan and drummer Russ Kunkel began playing the intro in a far more subtle and subdued manner. Everyone then followed and fell in, including me, singing live. Ordinarily, we never have the tape machine recording between takes but producer Jimmy Iovine and engineer Shelly Yakus had astutely left it on. When we listened back, we loved it and it quickly became the final version.

Took a look down a westbound road, right away
I made my choice
Headed out to my big two-wheeler, I was tired of my
own voice
Took a bead on the northern plains and just rolled
that power on

Twelve hours out of Mackinaw City stopped in a bar
to have a brew
Met a girl and we had a few drinks and I told her
what I'd decided to do
She looked out the window a long long moment then
she looked into my eyes
She didn't have to say a thing, I knew what she was
thinkin'

Roll, roll me away, won't you roll me away tonight
I too am lost, I feel double-crossed and I'm sick of
what's wrong and what's right
We never even said a word, we just walked out
and got on that bike
And we rolled
And we rolled clean out of sight

We rolled across the high plains
Deep into the mountains
Felt so good to me
Finally feelin' free

Somewhere along a high road
The air began to turn cold
She said she missed her home
I headed on alone

Stood alone on a mountain top, starin' out at the
Great Divide
I could go east, I could go west, it was all up to
me to decide
Just then I saw a young hawk flyin' and my soul
began to rise
And pretty soon
My heart was singin'

Roll, roll me away, I'm gonna roll me away tonight
Gotta keep rollin', gotta keep ridin', keep searchin'
till find I what's right
And as the sunset faded I spoke to the faintest
first starlight
And I said next time
Next Time
We'll get it right

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NIGHT MOVES

WRITTEN BY BOB SEGER

It was 2:00 am and our guitar player Drew Abbott and sax player Alto Reed had already left the studio for the drive back to Detroit. With bass player Chris Campbell, drummer Charlie Martin and me, playing acoustic guitar, we recorded it. I think we did five takes. The next day we added a local guitar player and piano player and then some female singers from Montréal who happened to be in town. When people ask "Do you know when you've written a hit?" the usual answer is no. This song was an exception.

I was a little too tall
Could've used a few pounds
Tight pants points hardly reknown
She was a black-haired beauty with big dark eyes
And points all her own sitting way up high
Way up firm and high

Out past the cornfields where the woods got heavy
Out in the back seat of my '60 Chevy
Workin' on mysteries without any clues
Workin' on our night moves
Tryin' to make some front page drive-in news
Workin' on our night moves
In the summertime
In the sweet summertime

We weren't in love, oh no, far from it
We weren't searchin' for some pie in the sky 'summit
We were just young and restless and bored
Livin' by the sword
And we'd steal away every chance we could
To the backroom, to the alley or the trusty woods
I used her, she used me
But neither one cared
We were gettin' our share

Workin' on our night moves
Tryin' to lose the awkward teenage blues
Workin' on our night moves
And it was summertime

And oh the wonder
We felt the lightning
And we waited on the thunder
Waited on the thunder

I awoke last night to the sound of thunder
How far off I sat and wondered
Started humming as song from 1962
Ain't funny how the night moves
When you just don't seem to have as much to lose
Strange how the night moves
With autumn closing

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TURN THE PAGE

WRITTEN BY BOB SEGER

Our first headline shows ever in a large (twelve thousand seat) hall were the two shows at Cobo Arena, September 4th and 5th, 1975. I remember while I was singing this how nice it was to have such good on-stage monitors. I had never heard my voice so well while performing.

On a long and lonesome highway east of Omaha
You can listen to the engine moanin' out his one note song
You can think about the woman or the girl you knew
the night before
But your thoughts will soon be wandering the way
they always do
When you're ridin' sixteen hours and there's nothin'
much to do
And you don't feel much like ridin', you just wish the
trip was through

Here I am
On the road again
There I am
Up on the stage
Here I go
Playin' star again
There I go
Turn the page

Well you walk into a restaurant, strung out from the road
And you feel the eyes upon you as you're shakin' off the cold
You pretend it doesn't bother you but you just want
to explode
Most times you can't hear 'em talk, other times you can
All the same old clichés, "is that a woman or a man?"
And you always seem outnumbered, you don't dare
make a stand

Here I am
On the road again
There I am
Up on the stage
Here I go
Playin' star again
There I go
Turn the page

Out there in the spotlight you're a million miles away
Every ounce of energy you try to give away
As the sweat pours out your body like the music that
you play
Later in the evening as you lie awake in bed
With the echoes from the amplifiers ringin' in your head
You smoke the day's last cigarette, rememberin' what she said

Here I am
On the road again
There I am
Up on the stage
Here I go
Playin' star again
There I go
Turn the page

Here I am
On the road again
There I am
Up on the stage
Here I go
Playin' star again
There I go
There I go

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YOU'LL ACCOMP'NY ME

WRITTEN BY BOB SEGER

This again was one of those rare times when our bass player Chris, our drummer David Teegarden, and I were alone in the studio. Like Night Moves, I played acoustic guitar and much later we added Bill Payne on keyboards and the female background singers.

A gypsy wind is blowing warm tonight
The sky is starlit and the time is right
And still you're tellin' me you have to go
Before you leave there's something you should know
Yeah something you should know babe

I've seen you smiling in the summer sun
I've seen your long hair flying when you run
I've made my mind up that it's meant to be
Someday lady you'll accomp'ny me

Someday lady you'll accomp'ny me
Out where the rivers meet the sounding sea
You're high above me now, you're wild and free ah but
Someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me

Some people say that love's a losin' game
You start with fire but you lose the flame
The ashes smolder but the warmth's soon gone
You end up cold and lonely on your own

I'll take my chances babe I'll risk it all
I'll win you love or I'll take the fall
I've made my mind up girl it's meant to be
Someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me
It's written down somewhere, it's got to be
You're high above me flyin' wild and free
Oh but someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me

Someday lady you'll accomp'ny me
Out where the rivers meet the sounding sea
I feel it in my soul, It's meant to be
Oh someday lady you'll accomp'ny me
Someday lady you'll accomp'ny me

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HOLLYWOOD NIGHTS

WRITTEN BY BOB SEGER

The chorus to this song came into my head one night in 1977 as I was driving through the Hollywood Hills. Our drummer, David Teegarden, played an entire set of drums as we recorded and overdubbed another entire set of drums playing a different pattern. In other words, there's two sets of everything: snare, kick drum, hi-hat, etc. Billy Payne (of Little Feat) sat in with us for the first time and played the last two instruments, piano and organ. When he was done, he asked for a tape to listen to on the way home. He called me the next day and said while he'd been listening, he looked down and found himself going 100 miles an hour on the freeway.

She stood there bright as the sun on that California coast
He was a midwestern boy on his own
She looked at him with those soft eyes, so innocent and blue
He knew right then he was too far from home
He was too far from home

She took his hand and she led him along that golden beach
They watched the waves tumble over the sand
They drove for miles and miles up those twisting turning roads
Higher and higher and higher they climbed

And those Hollywood nights
In those Hollywood hills
She was looking so right
In her diamonds and frills
All those big city nights
In those high rolling hills
Above all the lights
She had all of the skills

He'd headed west 'cause he felt that a change would do him good
See some old friends, good for the soul
She had been born with a face that would let her get her way
He saw that face and he lost all control
He had lost all control

Night after night, day after day, it went on and on
Then came that morning he woke up alone
He spent all night staring down at the lights of LA
Wondering if he could ever go home

And those Hollywood nights
In those Hollywoods hills
It was looking so right
It was giving him chills
In those big city nights
In those high rolling hills
Above all the lights
With a passion that kills

In those Hollywood nights
In those Hollywood hills
She was looking so right
In her diamonds and frills
All those big city lights
In those high rolling hills
Above all the lights
She had all of the skills

STILL THE SAME

WRITTEN BY BOB SEGER

It was just Chris Campbell, David Teegarden, and me in the studio when we cut this. People have asked me for years who it's about. It's an amalgamation of characters I met when I first went to Hollywood. All "Type A" personalities: overachieving, driven.

You always won, everytime you placed a bet
You're still damn good, no one's gotten to you yet
Everytime they were sure they had you caught
You were quicker than they thought
You'd just turn your back and walk.

You always said, the cards would never do you wrong
The trick you said was never play the game too long
A gambler's share, the only risk that you would take
The only loss you could forsake
The only bluff you couldn't fake

And you're still the same
I caught up with you yesterday
Moving game to game
No one standing in you way
Turning on the charm
Long enough to get you by
You're still the same
You still aim high

There you stood, everybody watched you play
I just turned and walked away
I had nothing left to say
'Cause you're still the same
You're still the same
Moving game to game
Some things never change
You're still the same

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OLD TIME ROCK & ROLL

WRITTEN BY GEORGE JACKSON

AND THOMAS EARL JONES III

This track was sent to me by the Muscle Shoals Rhythm Section from Alabama as a demo with a different singer. I rewrote the verses but asked for no writing credit (I wish I had). Next to Patsy Cline's "Crazy", it's the most popular juke box single of all time.

Just take those old records off the shelf
I'll sit and listen to 'em by myself
Today's music ain't got the same soul
I like that old time rock 'n' roll
Don't try to take me to a disco
You'll never even get me out on the floor
In ten minutes I'll be late for the door
I like that old time rock 'n' roll

Still like that old time rock 'n' roll
That kind of music just soothes the soul
I reminisce about the days of old
With that old time rock 'n' roll

Won't go to hear them play a tango
I'd rather hear some blues or funky old soul
There's only one sure way to get me to go
Start playing old time rock 'n' roll
Call me a relic, call me what you will
Say I'm old-fashioned, say I'm over the hill
Today's music ain't got the same soul
I like that old time rock 'n' roll

Still like that old time rock 'n' roll
That kind of music just soothes the soul
I reminisce about the days of old
With that old time rock 'n' roll

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WE'VE GOT TONIGHT

WRITTEN BY BOB SEGER

The original title of the song was "This Old House" and it was about rock and roll music. I loved the chords and rewrote the lyric after I saw Robert Redford in "The Sting" say to a waitress "It's four in the morning and I don't know nobody."

I know it's late, I know you're weary
I know your plans don't include me
Still here we are, both of us lonely
Longing for shelter from all that we see
Why should we worry, no one will care girl
Look at the stars so far away
We've got tonight, who needs tomorrow?
We've got tonight babe
Why don't you stay?

Deep in my soul, I've been so lonely
All of my hopes, fading away
I've longed for love, like everyone else does
I know I'll keep searching, even after today
So there it is girl, I've said it all now

And here we are babe, what do you say?
We've got tonight, who needs tomorrow?
We've got tonight babe
Why don't you stay?

I know it's late, I know you're weary
I know your plans don't include me
Still here we are, both of us lonely
Both of us lonely

We've got tonight, who needs tomorrow?
Let's make it last, let's find a way
Turn out the light, come take my hand now
We've got tonight babe
Why don't you stay?
Why don't you stay?

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AGAINST THE WIND

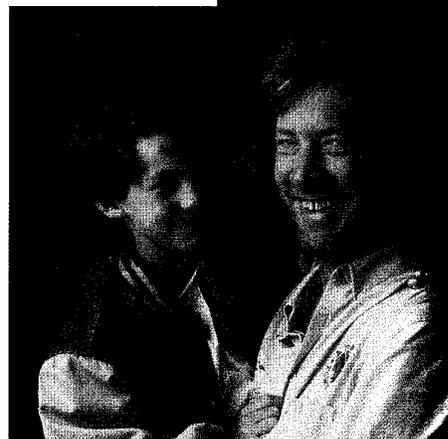
WRITTEN BY BOB SEGER

My old friend, Glen Frey of the Eagles, had an idea that our guitarist Drew Abbott should play along with the piano solo. He and I then went out and did the background vocals together. The line "Wish I didn't know now what I didn't know then" bothered me for the longest time but everyone I knew loved it so I left it in. It has since appeared in several hits by other artists, so I guess it's O.K.

It seems like yesterday
But it was long ago
Janey was lovely, she was the queen of my nights
There in the darkness with the radio playing low
And the secrets that we shared
The mountains that we moved
Caught like a wildfire out of control
Till there was nothing left to burn and nothing left to prove
And I remember what she said to me
How she swore that it never would end
I remember how she held me oh so tight
Wish I didn't know now what I didn't know then

Against the wind
We were runnin' against the wind
We were young and strong, we were runnin'
against the wind

And the years rolled slowly past
And I found myself alone
Surrounded by strangers I thought were my friends
I found myself further and further from my home
And I guess I lost my way
There were oh so many roads
I was living to run and running to live
Never worried about paying or even how much I owed
Moving eight miles a minute for months at a time
Breaking all of the rules that would bend
I began to find myself searching
Searching for shelter again and again



Matthew & Craig Frost



Chris & Alexandra Campbell

Against the wind
A little something against the wind
I found myself seeking shelter against the wind

Well those drifters days are past me now
I've got so much more to think about
Deadlines and commitments
What to leave in, what to leave out

Against the wind
I'm still runnin' against the wind
I'm older now but still runnin' against the wind
Well I'm older now and still runnin'
Against the wind

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MAINSTREET

WRITTEN BY BOB SEGER

Many people have asked me what street I'm talking about in this song. It's actually Ann Street, just off Main Street in Ann Arbor, Michigan, where I grew up and went to school. There was a pool hall (I can't remember the name) where they had girls dancing in the window and R&B bands playing on the weekends.

I remember standing on the corner at midnight
Trying to get my courage up
There was this long lovely dancer in a little
club downtown
I loved to watch her do her stuff
Through the long lonely nights she filled my sleep
Her body softly swaying to that smoky beat
Down on Mainstreet

In the pool halls, the hustlers and the losers
I used to watch 'em through the glass
Well I'd stand outside at closing time
Just to watch her walk on past
Unlike all the other ladies she looked so
young and sweet
As she made her way alone down that empty street
Down on Mainstreet

And sometimes even now, when I'm feeling lonely
and beat
I drift back in time and I find my feet
Down on Mainstreet
Down on Mainstreet

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THE FIRE INSIDE

WRITTEN BY BOB SEGER

I rewrote this song so many times, I can't remember the original lyric. Oddly, for me, I kept rewriting the first verse. I've never done that before or since.

There's a hard moon risin' on the streets tonight
There's a reckless feeling in your heart as you head
out tonight
Through the concrete canyons to the midtown lights
Where the latest neon promises are burning bright

Past the open windows on the darker streets
Where unseen angry voices flash and children cry
Past the phony posers with their worn out lines
The tired new money dressed to the nines
The low life dealers with their bad designs
And the dilettantes with their open minds

You're out on the town, safe in the crowd
Ready to go for the ride
Searching the eyes, looking for clues
There's no way you can hide
The fire inside

Well you've been to the clubs and the discotheques
Where they deal one another from the bottom of a
deck of promises
Where the cautious loners and emotional wrecks
Do an acting stretch as a way to hide the obvious
And the lights go down and they dance real close
And for one brief instant they pretend they're safe
and warm

Then the beat gets louder and the mood is gone
The darkness scatters as the lights flash on
They hold one another just a little too long
And they move apart and then move on

On to the street, on to the next
Safe in the knowledge that they tried
Faking the smile, hiding the pain
Never satisfied
The fire inside
Fire inside

Now the hour is late and he thinks you're asleep
You listen to him dress and you listen to him leave
like you knew he would
You hear his car pull away in the street
Then you move to the door and you lock it when
he's gone for good

Then you walk to the window and stare at the moon
Riding high and lonesome through a starlit sky
And it comes to you how all slips away
Youth and beauty are gone one day
No matter what you dream or feel or say
It ends in dust and disarray

Like wind on the plains, sand through the glass
Waves rolling in with the tide
Dreams die hard and we watch them erode
But we cannot be denied
The Fire inside

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LIKE A ROCK

WRITTEN BY BOB SEGER

My fondest memory of this recording is of David Cole and I listening to Rick Vito play the slide guitar solo late one night at Rumbo Studios in L.A. It was the single most spectacular overdub I'd ever heard.

Stood there boldly
Sweatin' in the sun
Felt like a million
Felt like number one
The height of summer
I'd never felt that strong
Like a rock

I was eighteen
Didn't have a care
Working for peanuts
Not a dime to spare
But I was lean and
Solid everywhere
Like a rock

My hands were steady
My eyes were clear and bright
My walk had purpose
My steps were quick and light
And I held firmly
To what I felt was right
Like a rock

Like a rock, I was strong as I could be
Like a rock, nothin' ever got to me
Like a rock, I was something to see
Like a rock

And I stood arrow straight
Unencumbered by the weight
Of all these hustlers and the their schemes
I stood proud, I stood tall
High above it all
I still believed in my dreams

Twenty years now
Where'd they go?
Twenty years
I don't know
I sit and I wonder sometimes
Where they've gone

And sometimes late at night
When I'm bathed in the firelight
The moon comes callin' a ghostly white
And I recall
I recall

Like a rock, standin' arrow straight
Like a rock, chargin' from the gate
Like a rock, carryin' the weight
Like a rock

Like a rock, the sun upon my skin
Like a rock, hard against the wind
Like a rock, I see myself again
Like a rock

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C'EST LA VIE

WRITTEN BY CHUCK BERRY

We had a lot of fun doing this old Chuck Berry nugget. Entirely live. No overdubs.

It was a teenage wedding and the old folks
wished 'em well
You could see that Pierre did truly love the mademoiselle
And now the young monsieur and madam have rung
the chapel bell
C'est la vie say the old folks, it goes to show you
never can tell

They finished off an apartment with a two-room
Roebuck sale
The coolerator was jammed with TV dinners and
ginger ale
And when Pierre found work, the little money comin'
worked out well
C'est la vie say the old folks, it goes to show you
never can tell

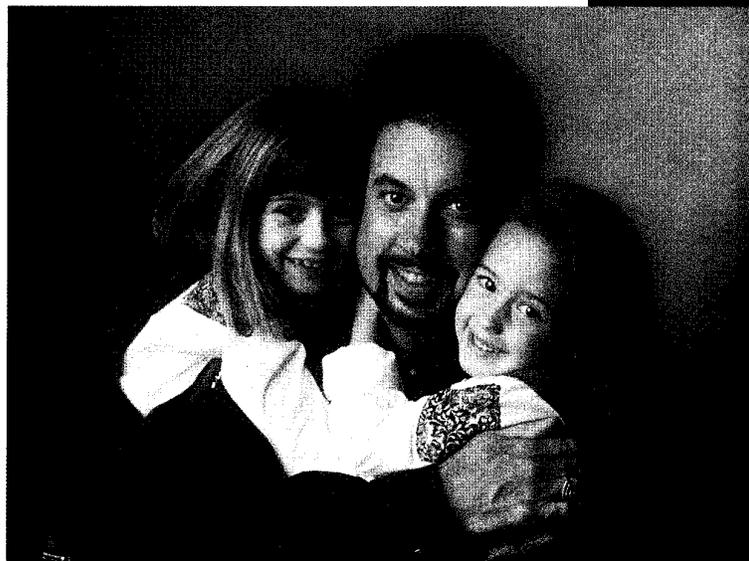
They had a hi-fi phono, boy did they let it blast
Seven hundred little records, all blues, rock rhythm,
and jazz
But when the sun went down, the volume went down
as well
C'est la vie say the old folks, it goes to show you
never can tell

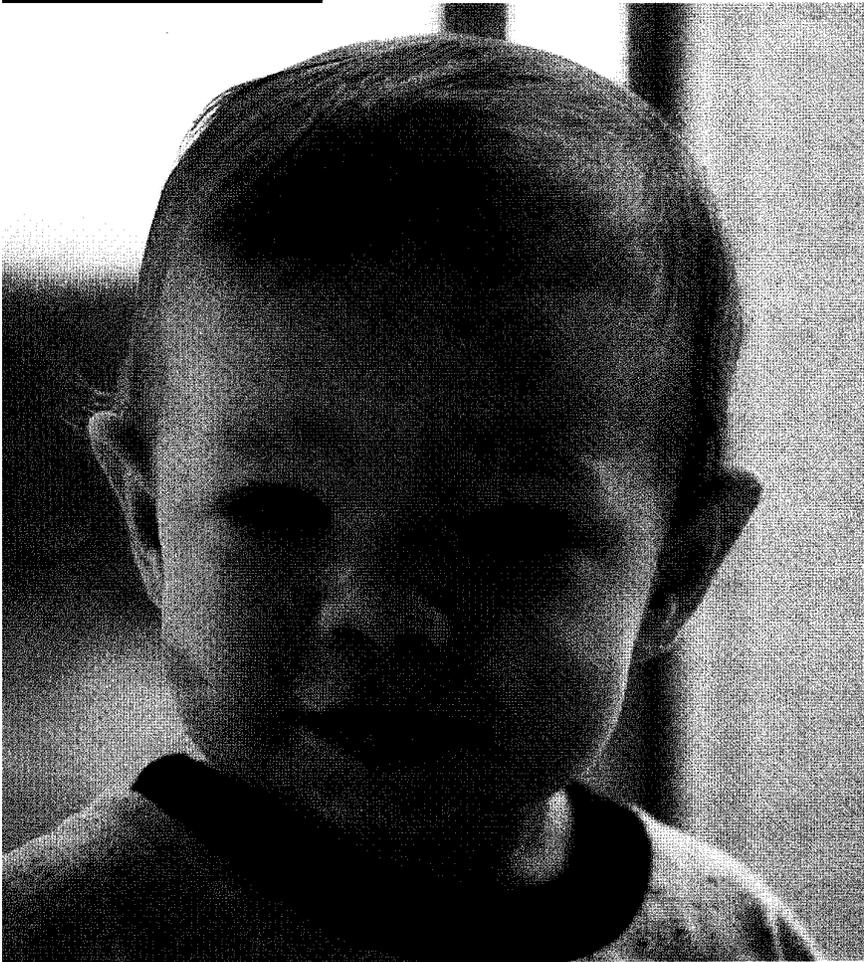
They bought a souped-up jitney, it was a
cherry red '53
And drove it down to New Orleans to celebrate
their anniversary
It was there where Pierre was wedded to the lovely
mademoiselle
C'est la vie say the old folks, it goes to show you
never can tell

They had a teenage wedding and the old folks
wished 'em well
You could see that Pierre did truly love the mademoiselle
And now the young monsieur and madam have rung
the chapel bell
C'est la vie say the old folks, it goes to show you
never can tell

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Chelsea, Alto &
Victoria Reed





IN YOUR TIME

WRITTEN BY BOB SEGER

A new song written for my son Cole

In your time
The innocence will fall away
In your time
The mission bells will toll
All along
The corridors and river beds
There'll be sign
In your time

Towering waves
Will crash across your southern capes
Massive storms
Will reach you eastern shores
Fields of green
Will tumble through your summer days
by design
In your time

Feel the wind
And set yourself the bolder course
Keep your heart
As open as a shrine
You'll sail the perfect line

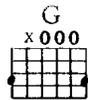
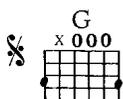
And after all
The dead ends and the lessons learned
After all
The stars have turned to stone
There'll be peace
Across the great unbroken void
All benign
In your time
You'll be fine
In your time

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AGAINST THE WIND

jr-misjari
Words and Music by
BOB SEGER

Medium Rock beat

It seems like yes - ter - day,
And the years rolled slow - ly past. —
Instrumental —

Bm



but it was long a - go.
And I found my - self a - lone,

C
0 0

G
x000

Ja - ney was love - ly. She was the queen of my nights,
sur-round-ed by stran - gers I thought were my friends.

D
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C
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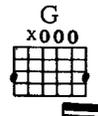
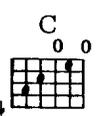
there in the dark - ness with the ra - di - o play-in' low, — and
I found my - self — fur - ther and fur - ther from my — home, — and

G
x000

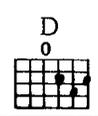
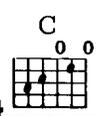
the se - crets that we shared, —
I guess I lost my way. —

Bm

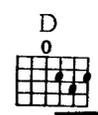
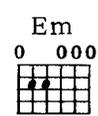
the moun - tains that we moved, —
There were oh so man - y roads. — I was



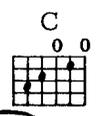
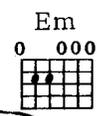
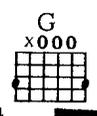
caught like a wild fire out of con - trol _____ till there was
 liv - in' to run and run - nin' to live. _____ Nev - er



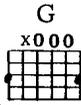
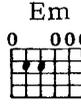
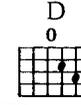
noth - in' left _ to burn _ and noth - in' left to prove. _
 wor - ried a - bout pay - in', or e - ven how much I owed. _



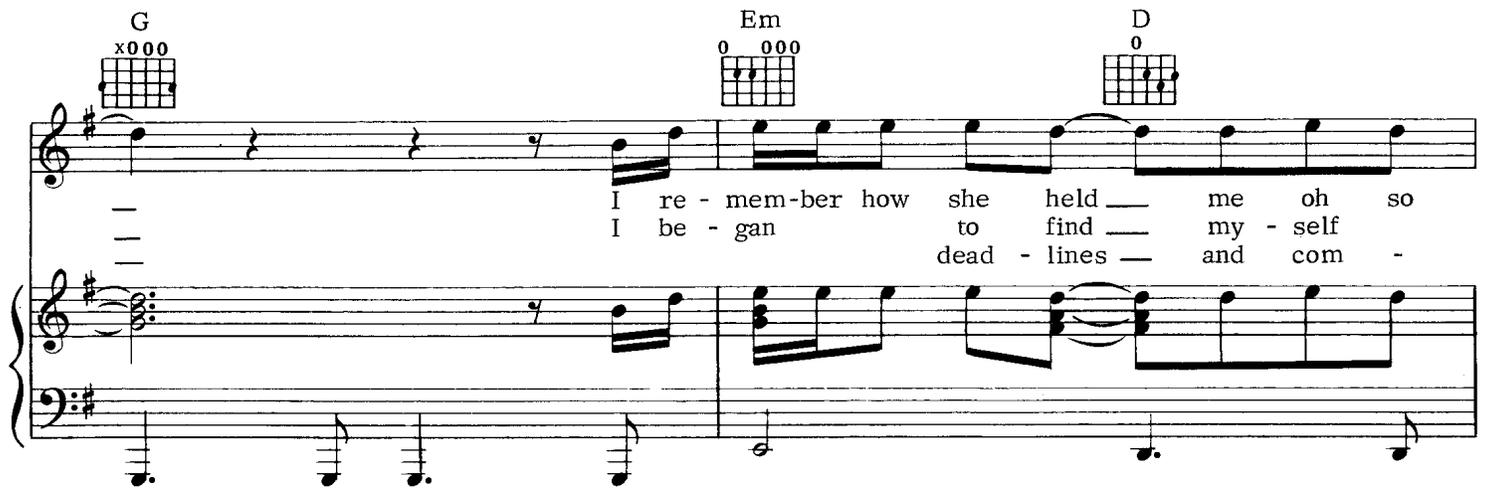
And I re - mem - ber what she _ said to
 Mov - in' eight miles a min - ute for months at a
 Well, those drift - er's days are _ past me

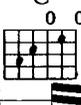


me, _ how she swore _ that it nev - er would end. _
 time, _ break - in' all _ of the rules _ that would bend, _
 now. _ I've got so _ much more to _ think a - bout: _

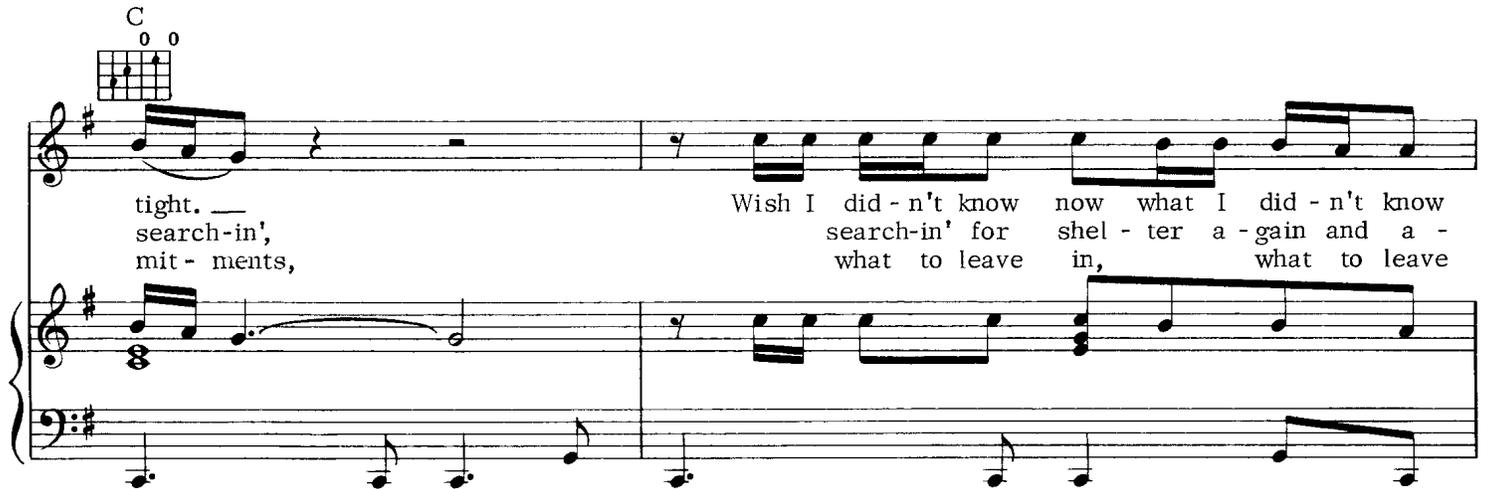
G  Em  D 

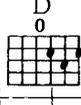
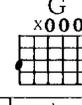
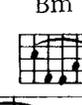
I re - mem - ber how she held — me oh so
I be - gan to find — my - self
dead - lines — and com -



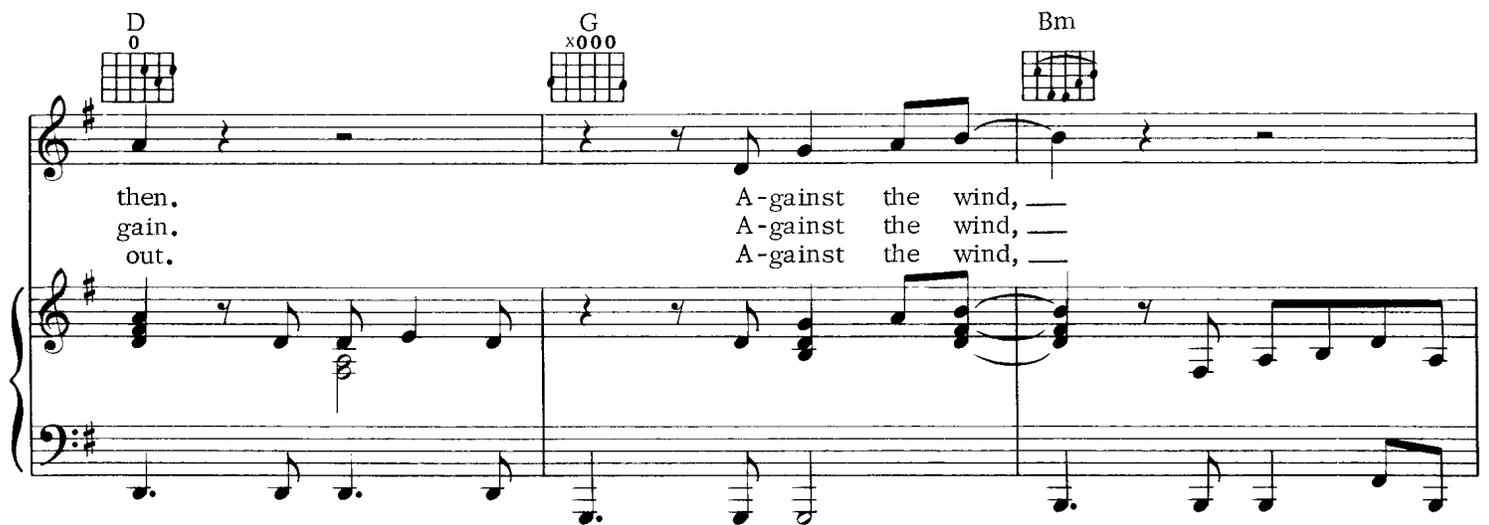
C 

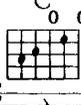
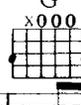
tight. — Wish I did - n't know now what I did - n't know
search-in', search-in' for shel - ter a - gain and a -
mit - ments, what to leave in, what to leave



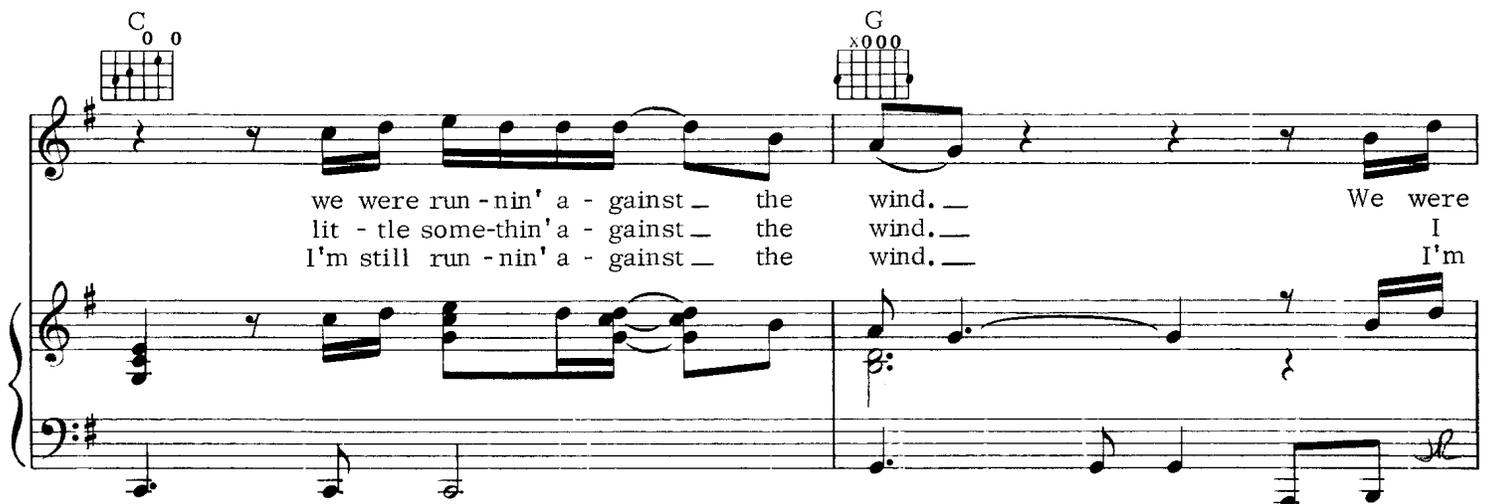
D  G  Bm 

then. A - gainst the wind, —
gain. A - gainst the wind, —
out. A - gainst the wind, —



C  G 

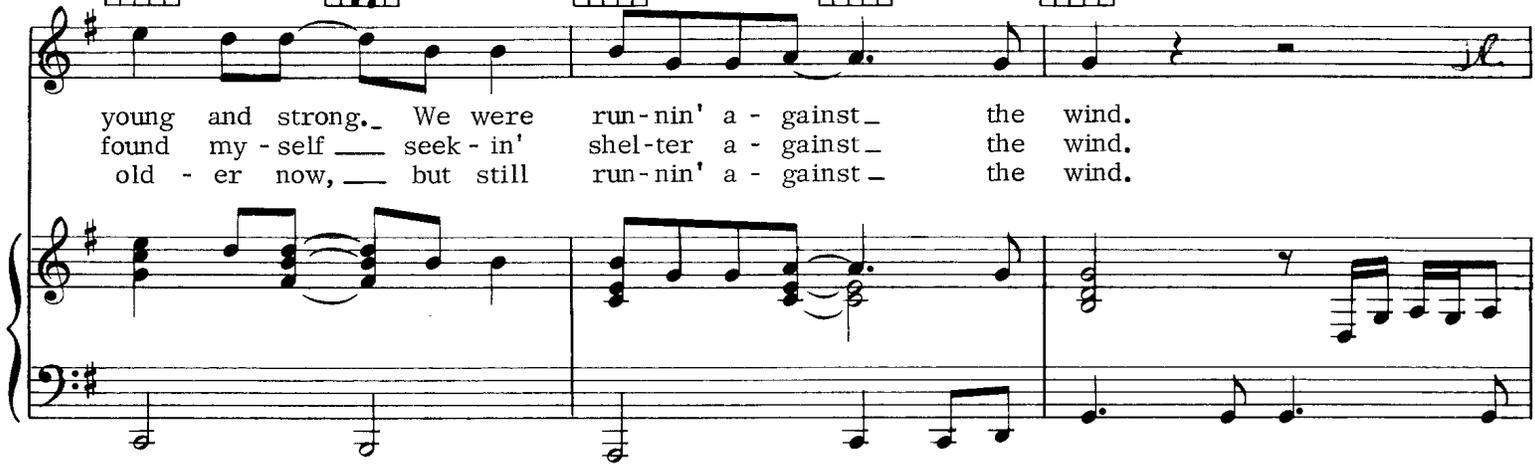
we were run - nin' a - gainst — the wind. — We were
lit - tle some - thin' a - gainst — the wind. — I
I'm still run - nin' a - gainst — the wind. — I'm



To Coda

C  Bm  Am  C  G 

young and strong. We were run-nin' a - gainst the wind.
 found my - self — seek - in' shel-ter a - gainst the wind.
 old - er now, — but still run-nin' a - gainst the wind.



1. | 2.

D. S. al Coda



Coda

C  Bm  D 

Well, I'm old - er now, and still run-nin' a - gainst the



Repeat and fade

C  G 

wind, a - gainst the wind. A - gainst the



C'EST LA VIE

Moderate rock ♩ = 120 (♩ = ♩³)

sk-misjer!
Words and Music by
CHUCK BERRY

Verses 1., 4., & 6.:

G



1.5. It was a teen - age wed - ding and the old folks wished them well.____
 off an a - part - ment with a two - room Roe - buck's sale.____
 hi - fi pho - no boy, did they let it blast.____
 souped up Jit - ney that was a cher - ry red fif - ty - three.____

mf

—
 —
 —
 —

You could see that Pi - erre did tru -
 The cool - er - a - tor was jammed with T. V.
 Sev - en hun - dred lit - tle re - cords all
 They drove it down to New Or - leans, cel - e -

D



- ly love the ma - de - moi - selle.____
 din - ners and Gin - ger - ale.____
 Blues, Rock, Rhy - thm and Jazz.____
 brate their an - ni - ver - sa - ry.____

And now the
 And when Pi -
 But when the
 It was



young__ Mon-sieur_ and Ma-dame__ have rung the cha-pel__ bell.__
 erre__ found work,_ the lit-tle_ mon-ey com-ing worked out__ well.__
 sun__ went down,_ the vol-ume went down as__ well.__
 there where Pi-erre__ was wed-ded_ to the love-ly ma-de-moi-selle.__



"C'est la vie,"__ say the old__ folks, it goes to show you nev-er can



1.-4.

G



5.6.

G



tell.

2. They furn-ished tell.
 3. They had a
 4. They bought a



The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a steady accompaniment of quarter notes. The key signature has one sharp (F#).

The second system continues the piano accompaniment. The treble staff has a long note with a slur, followed by a measure with a fermata. The bass staff continues with quarter notes.

D

A guitar chord diagram for a D major chord, showing the fretting pattern on the strings.

The third system includes a guitar chord diagram for a D major chord above the treble staff. The musical notation continues with a melodic line in the treble and accompaniment in the bass.

The fourth system continues the piano accompaniment with similar melodic and harmonic structures as the previous systems.

1. G 3

D.S. %

2. G 3

This section contains two guitar chord diagrams for a G major chord, one for the first ending and one for the second ending. The first ending is marked with a '1.' and the second with a '2.'. The notation between them includes a double bar line and a repeat sign.

The fifth system shows a vocal line in the treble staff with a fermata at the end. The bass staff continues with accompaniment.

5. They had a

The sixth system includes a guitar chord diagram for a D major chord above the treble staff. The musical notation continues with a melodic line in the treble and accompaniment in the bass.

HOLLYWOOD NIGHTS

JR-misjeri

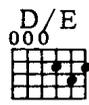
Words and Music by
BOB SEGER

Moderately bright Rock beat

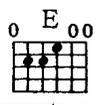




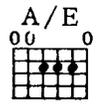
She stood there, bright as the sun, on that Cal - i - for - nia coast.
He'd head - ed west 'cause he felt that a change would do — him good.



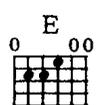
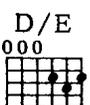
He was a mid-west-ern boy on his
See some old friends, good for the



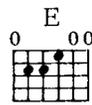
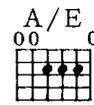
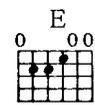
own. soul. She looked at
She had been



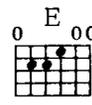
him with those soft eyes, so in - no - cent_ and blue.
born with a face that would let her get_ her way.



He knew right then he was too far from home.
He saw that face and he lost all con - trol.

She took his hand and she led him a - long that gold - en beach.
Night af - ter night and day af - ter day it went on and on.



They watched the waves tum - ble o - ver the sand.
Then came that morn - ing he woke up a - lone.

They drove for miles and miles_ up those
He spent all night star-ing down at the

twist - ing, turn - ing roads. High - er and
lights of — L. A., won - der - ing

high - er and high - er they climbed. And those Hol-
if he could ev - er go home. And those Hol-

ly-wood nights in those Hol - ly-wood hills:
ly-wood nights in those Hol - ly-wood hills:

D/E



she was look - ing so right in her dia -
 it was look - ing so right. It was giv -

E



monds and frills. Oh, those big — cit - y nights -
 ing him chills. Oh, those big — cit - y nights -

A/E₀

in those high, — roll - ing hills, — a -
 in those high, — roll - ing hills, — a -

D/E



E₀



To Coda ⊕

bove all the lights, she had all — of her skills.
 bove all the lights with a pas - sion that kills.



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

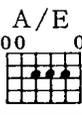


D. S. $\frac{3}{4}$ al Coda \oplus

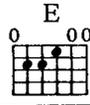
Musical notation for the second system, including treble and bass staves with piano accompaniment.

Coda \oplus

Repeat and fade



Musical notation for the third system, including treble and bass staves with piano accompaniment. The instruction *Repeat and fade* is written in the bass staff.

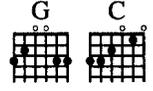
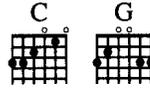
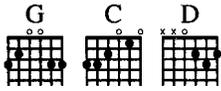


Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

IN YOUR TIME

jr-misjari
Words and Music by
BOB SEGER

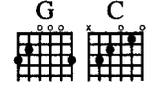
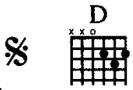
Moderate march ♩ = 114



1. In your

mf

Verses 1-4:



time, waves the in - no - cence_ will fall_ a - way. In your
will crash a - cross_ your south - ern capes. Mas - sive

3. Instrumental solos... all the dead ends and_ the les - sons learned, af - ter



time storms all the mis - sion will reach your stars have bells_ will east - ern turned_ to toll._ shores._ stone._ Oh, all a - long_ Fields of green_ There'll be peace_

C G G C

the cor - ri - dors_ and riv - er - beds. There'll be
 will tum - ble through_ your sum - mer days, by de -
 a - cross the great_ un - bro - ken void. All be -

Last time to Coda Φ 1.3. D C G C

sign in your_ time. 2. Tow'r - ing
 sign in your_ in your_ 4. Af - ter
 nign in your_ ... end solos)

2. G D/F# Em G/D

time. Feel the wind and set your - self_ the bold -



- er course. Keep your heart as o - pen as a shrine

D.S. al Coda



you'll sail the per-fect line.

Coda



time. You'll be fine in your



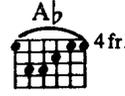
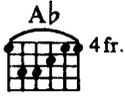
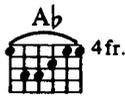
time.

LIKE A ROCK

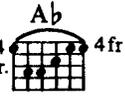
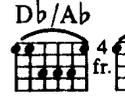
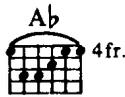
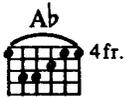
jr-misjeri
 Words and Music by
BOB SEGER

Ballad

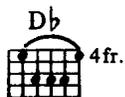
♩ = 84



mp



1. Stood there bold - ly, sweat - in' in the sun...



Felt like a mil - lion, felt like num - ber one...

Gb (add2)



Db



4fr.

Musical staff with melody and lyrics: The height of sum-mer, I'd nev - er felt that strong, — like a

The height of sum-mer, I'd nev - er felt that strong, — like a

Piano accompaniment for the first system, including treble and bass staves.

Ab



4fr.

Db/Ab



4 fr.

Ab



4fr.

Ab



4fr.

Musical staff with melody and lyrics: rock. I was eigh - teen,

rock. I was eigh - teen,

Piano accompaniment for the second system, including treble and bass staves.

Db



4fr.

Musical staff with melody and lyrics: did - n't have a care. — Work - in' for pea - nuts,

did - n't have a care. — Work - in' for pea - nuts,

Piano accompaniment for the third system, including treble and bass staves.

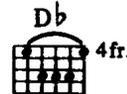
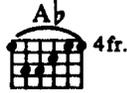
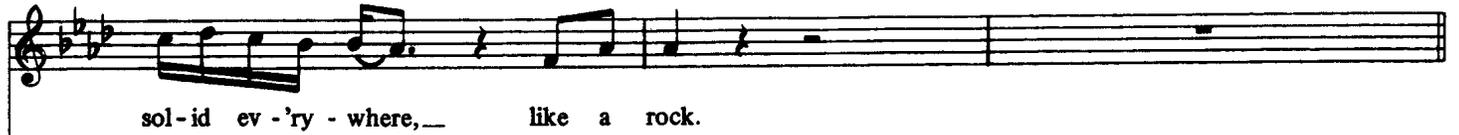
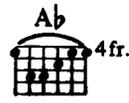
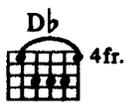
Gb (add2)



Musical staff with melody and lyrics: not a dime to spare, — but I was lean — and

not a dime to spare, — but I was lean — and

Piano accompaniment for the fourth system, including treble and bass staves.



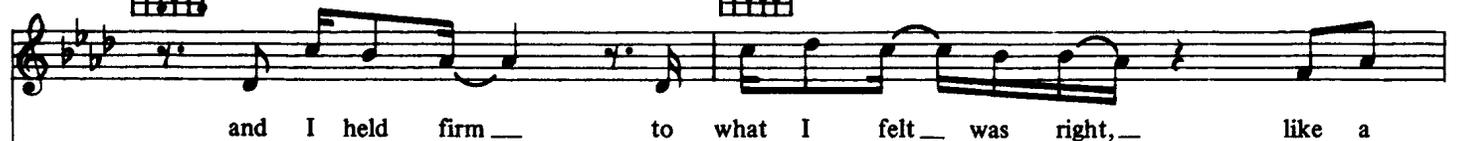
Gb(add2)

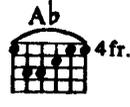
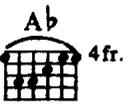
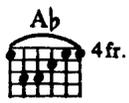


Db 4fr.



To Coda





rock.

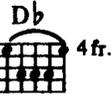
Like a rock,

I was



strong as I could be; like a rock,

noth-in'

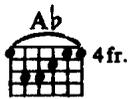
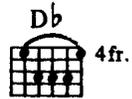


ev - er got to me; like a rock,

I was



Gb(add2)



some - thin' to see, like a rock.

And I



Fm



stood ar - row straight un - en - cum - bered by the weight of all these



4fr.



hus - tlers and their schemes; I stood proud,



4fr.



I stood tall, high above it all. I



Bbm7



Eb (let ring)



still believed in my dreams.



Solo

Ab 4fr. **Db** 4fr. **Gb/Db**

ff

Db 4fr. **Gb(add2)** **Db** 4fr. **Ab** 4fr. **Bbm/Ab**

1. **Ab** 4fr. 2. **Ab (Let ring)** 4fr. **Ab** 4fr. **Ab/Db** 4fr.

mp

D. S. al Coda

Ab 4fr. **Ab/Db** 4fr. **Ab** 4fr. **Ab/Db** 4fr. **Ab** 4fr. **Ab/Db** 4fr.

Coda **Ab** 4fr. *Repeat and fade* **Ab** 4fr.

call, I re - call like a rock, rock, the

f

stand - in' ar - row straight_ like a rock,
sun_ up - on_ my skin_ like a rock,

Db 4fr.

charg - in' from the gate like a rock,
hard_ a - gainst the wind like a rock,

Gb(add2)

car - ry - in' the weight like a rock. Oh, like a
see my-self a - gain like a rock.

Db 4fr. Ab 4fr. 2nd time to guitar solo

4. Twenty years now;
Where'd they go?
Twenty years;
I don't know.
I sit and I wonder sometimes
Where they've gone.

5. And sometimes late at night,
When I'm bathed in the firelight,
The moon comes callin' a ghostly
white,
And I recall.

MAINSTREET

JR-misjers
Words and Music by
BOB SEGER

Moderately



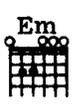
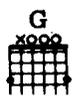
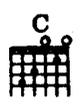
The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole rest, followed by a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.



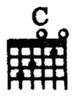
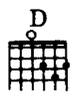
The second system continues the vocal line and piano accompaniment. The vocal line has a repeat sign after the first two measures. The lyrics are: "I re-mem-ber stand-ing on the cor-ner at mid-night, pool hall, the hus-tlers and the los-ers,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.



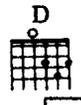
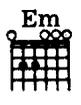
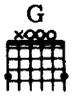
The third system continues the vocal line and piano accompaniment. The vocal line has a repeat sign after the first two measures. The lyrics are: "try'n' to get my cour-age up. we used to watch 'em through the glass." The piano accompaniment continues with harmonic support.



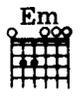
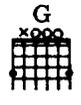
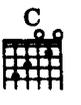
There was this
Well, I'd



long, love - ly danc - er in a lit - tle club down - town. —
stand out - side at clos - ing time, —



I loved to watch her do her stuff. —
just to watch her walk on past. —



Through the
Un - like



long, lone - ly nights,
all the oth - er la - dies,

she she filled my sleep,
she looked so young and sweet



her bod - y soft - ly sway - in'
as she made her way a - lone - to that



smok - y beat,
emp - ty street,

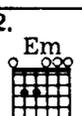
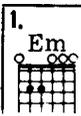
down on Main Street,
down on Main Street,



down on
down on



Main Street. Main Street.



In the And some-times e - ven



now, when I'm feel - in' lone - ly and beat,



I drift back in time, — and I find — my feet

G/A



down on Main Street,



down on Main Street.




NIGHT MOVES

JR-misyeri

Words and Music by
BOB SEGER

Moderately

Chord diagrams: G (x000), F, C (x00)

mf

Chord diagrams: F, G (x000), G (x000)

I was a lit - tle too tall, could-a used a

Chord diagrams: F, C (x00), F

few pounds. Tight pants, points, hard-ly re - known. —

Chord diagrams: G (x000), F

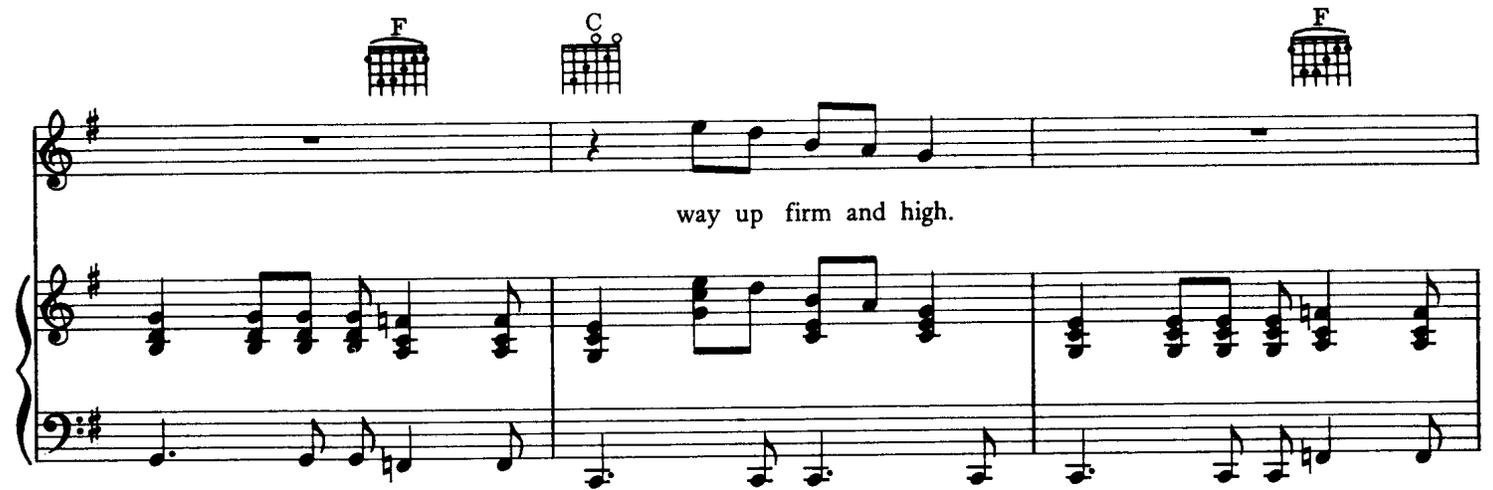
She was a black - haired beau - ty with big, dark eyes, —

C     

and points all her own, — sit - tin' way up high, —



way up firm and high.



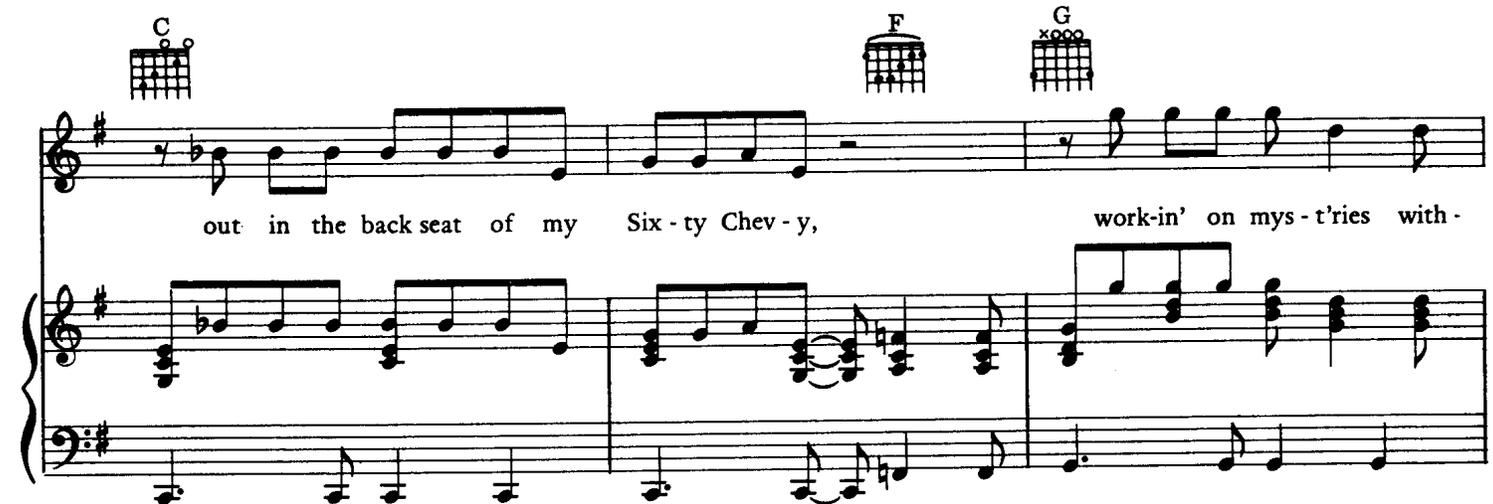
G  

Out past the corn - fields, where the woods got heav - y,



C   

out in the back seat of my Six - ty Chev - y, work-in' on mys - t'ries with -



F C D

out an - y clues, — work-in' on our

Em D C D Em D

night moves, — try'n' to make some front page, drive-in news. —

C D Em D C

— Prac-tic - in' our night moves

G F C

in the sum-mer - time, —

F G F

in the sweet — sum - mer - time, sum - mer - time.

C F G

We were -n't in love. Oh,

F C F

no, far from it. We weren't search-in' for some pie - in - the - sky sum-mit.

G F C

We were just young and rest - less and bored, — liv - ing by the sword. —

F G F

And we'd steal a - way ev - 'ry chance we could,

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics and a piano accompaniment in G major. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for F major (x23211), G major (x00032), and F major (x23211) are shown above the staff.

C F

to the back room, the al - ley, or the trust - y woods. —

Detailed description: This system contains measures 4-6. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C major (x32010) and F major (x23211) are shown above the staff.

G F

I used her, she used me, but nei - ther one cared. —

Detailed description: This system contains measures 7-9. The piano accompaniment features a triplet of eighth notes in the right hand. Chord diagrams for G major (x00032) and F major (x23211) are shown above the staff.

C D

We were get - tin' our share, — prac - tic - in' our

Detailed description: This system contains the final two measures of the piece. The piano accompaniment concludes with a triplet of eighth notes in the right hand. Chord diagrams for C major (x32010) and D major (x02321) are shown above the staff.

Em D C D Em D

night moves, — try'n' to lose the awk-ward, teen-age blues, —

Detailed description: This system contains the first two lines of music. The top line is a single treble clef staff with guitar chords (Em, D, C, D, Em, D) written above it. The lyrics are written below the staff. The middle line is a grand staff (treble and bass clefs) with piano accompaniment. The bottom line is a single bass clef staff with piano accompaniment.

C D Em D C

— work - in' on our night moves.

Detailed description: This system contains the third and fourth lines of music. The top line is a single treble clef staff with guitar chords (C, D, Em, D, C) written above it. The lyrics are written below the staff. The middle line is a grand staff with piano accompaniment. The bottom line is a single bass clef staff with piano accompaniment.

G F C F

Detailed description: This system contains the fifth and sixth lines of music. The top line is a single treble clef staff with guitar chords (G, F, C, F) written above it. The middle line is a grand staff with piano accompaniment. The bottom line is a single bass clef staff with piano accompaniment.

G F C

It was just like south-ern Mich - i - gan sum - mer-time.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a single treble clef staff with guitar chords (G, F, C) written above it. The lyrics are written below the staff. The middle line is a grand staff with piano accompaniment, featuring triplet markings (3) over the notes. The bottom line is a single bass clef staff with piano accompaniment.



Piano accompaniment for the first system, featuring chords and a melodic line in the right hand.



And oh, — I

Vocal line and piano accompaniment for the second system.



won - der. Hey, we felt the light - ning.

Vocal line and piano accompaniment for the third system.

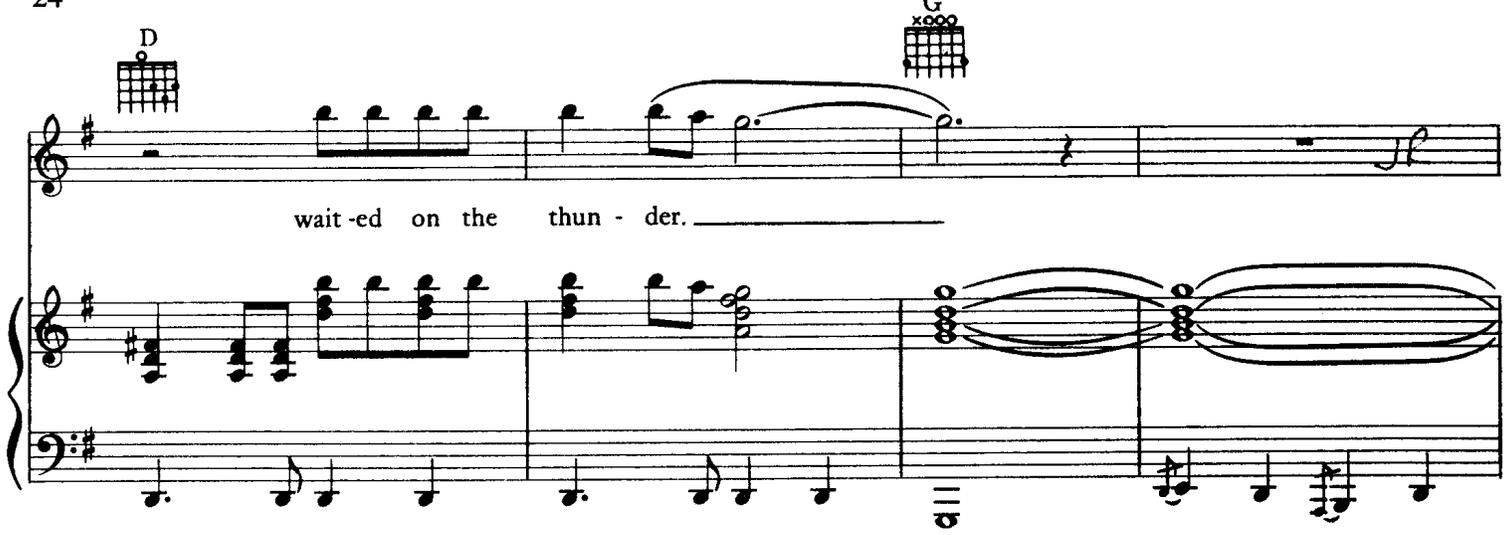


And we wait-ed on the thun - der,

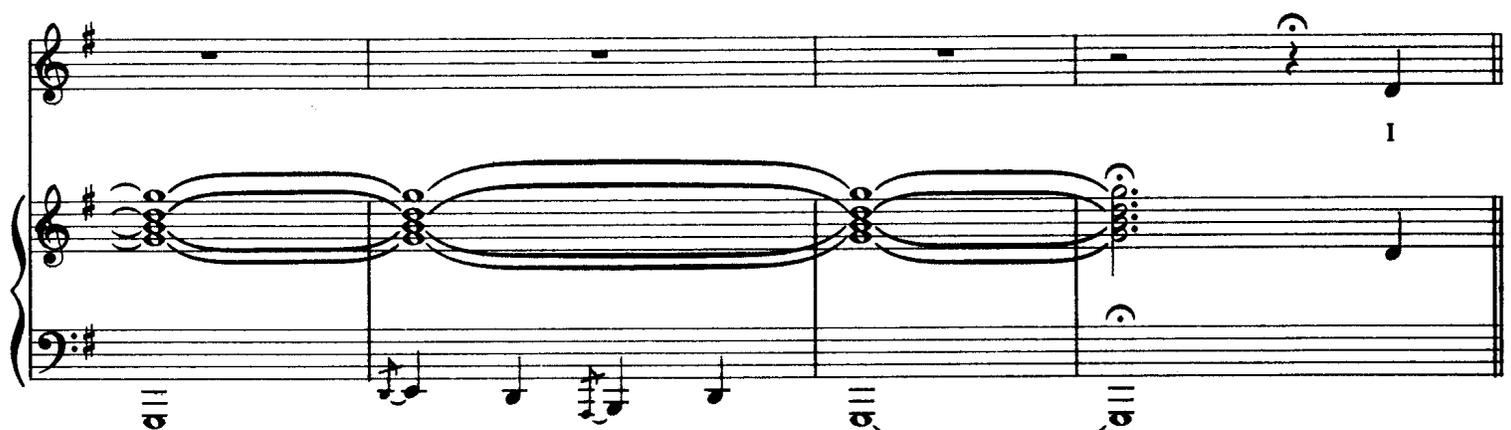
Vocal line and piano accompaniment for the fourth system.

D  

wait-ed on the thun - der.

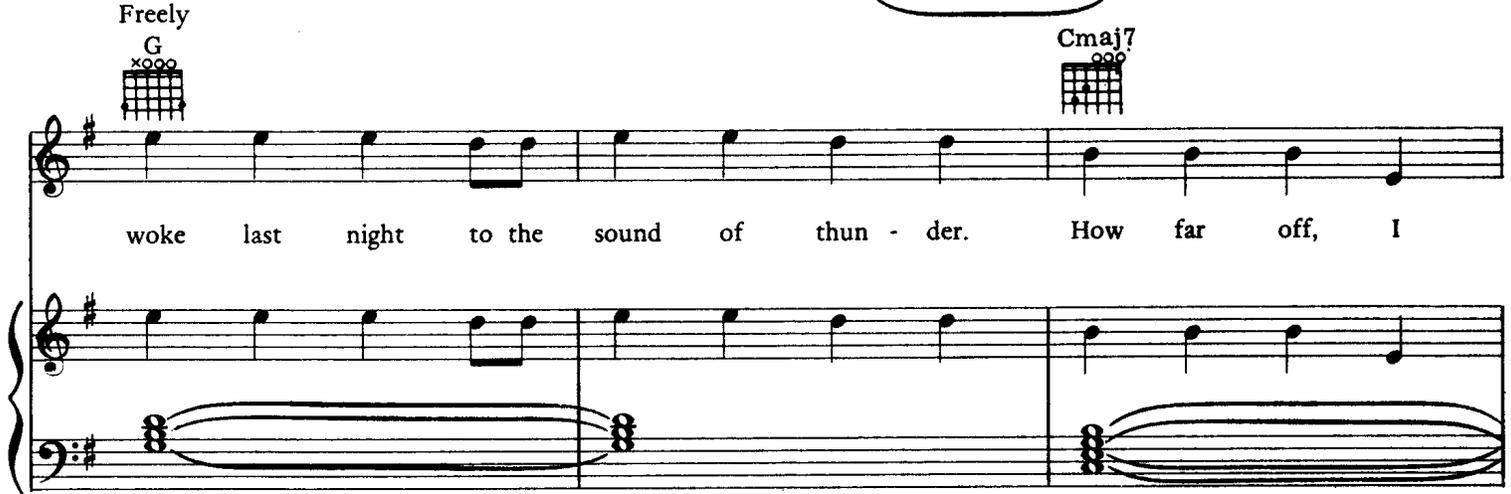


I



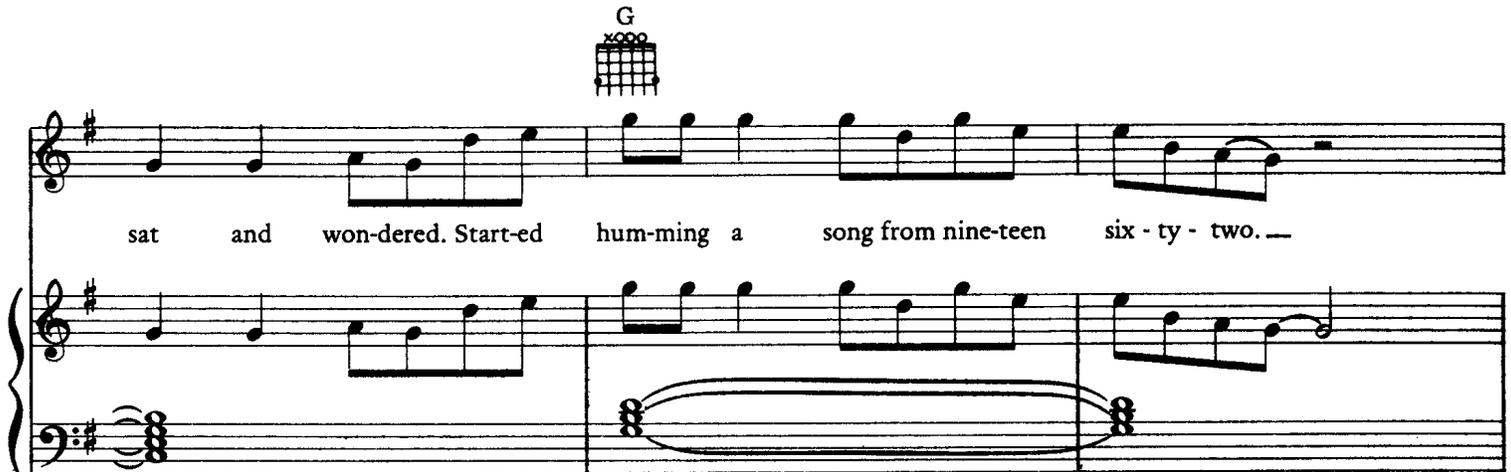
Freely  

woke last night to the sound of thun - der. How far off, I





sat and won-dered. Start-ed hum-ming a song from nine-teen six - ty - two. —



Cmaj7

Em

Ain't it fun - ny how the night moves?_

C

Em

C

We just don't seem to have _____ as much to lose. _____ Strange how the

Em

C

Cmaj7

G

night moves, _____ with au - tumn clos - ing in. _____

Tempo I
Repeat (lead vocal ad lib) and fade

G

F

C

F

Night moves. _____ Night moves.

OLD TIME ROCK & ROLL

sk-misyeri
 Words and Music by
 GEORGE JACKSON and
 THOMAS EARL JONES

Moderate Rock 'n' Roll beat
 No chord

Just take those old rec - ords

G
 x000

off the shelf. — I'll sit and lis - ten to 'em
 tan - go. I'd rath - er hear some blues or

C
 0 0 0

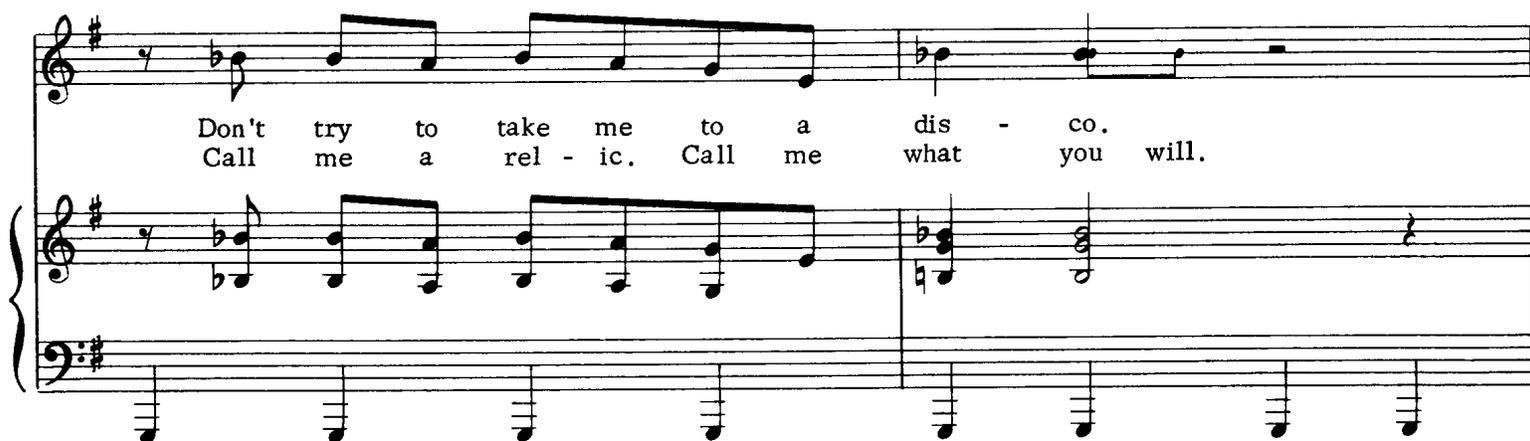
by my - self. — To - day's mu - sic ain't
 fun - ky old soul. There's on - ly one sure way to

D  

got the same soul. I like that old - time_ rock 'n' roll._
 get me to go: start play-ing old - time_ rock 'n' roll._

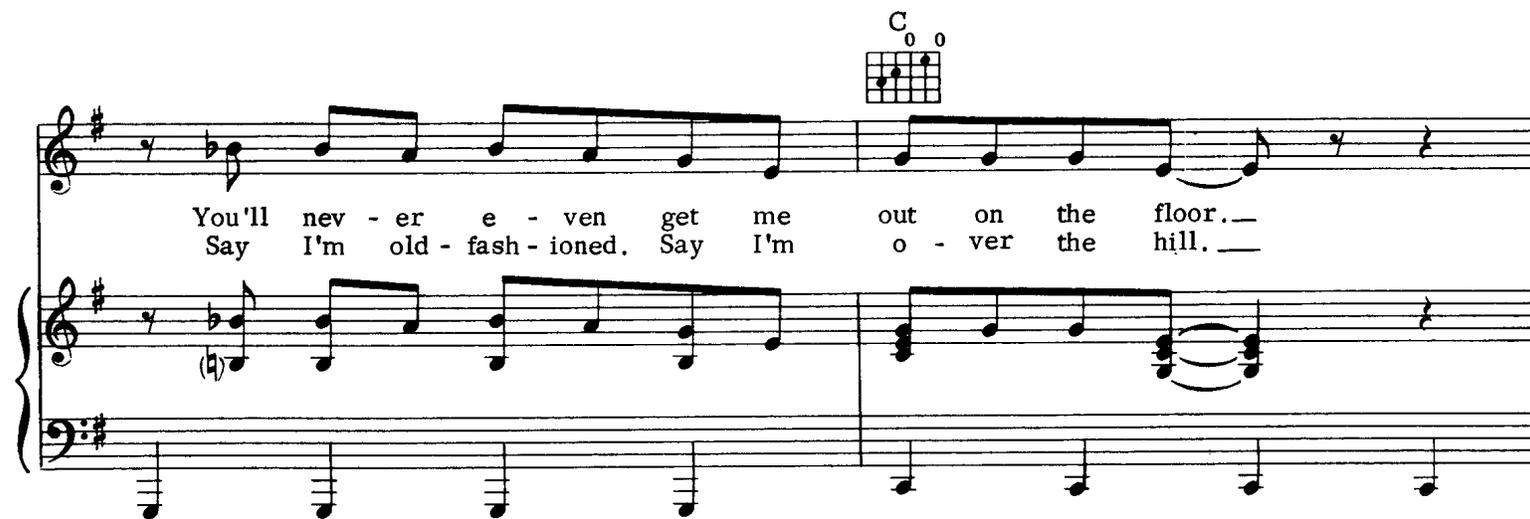


Don't try to take me to a dis - co. you will.
 Call me a rel - ic. Call me what you will.



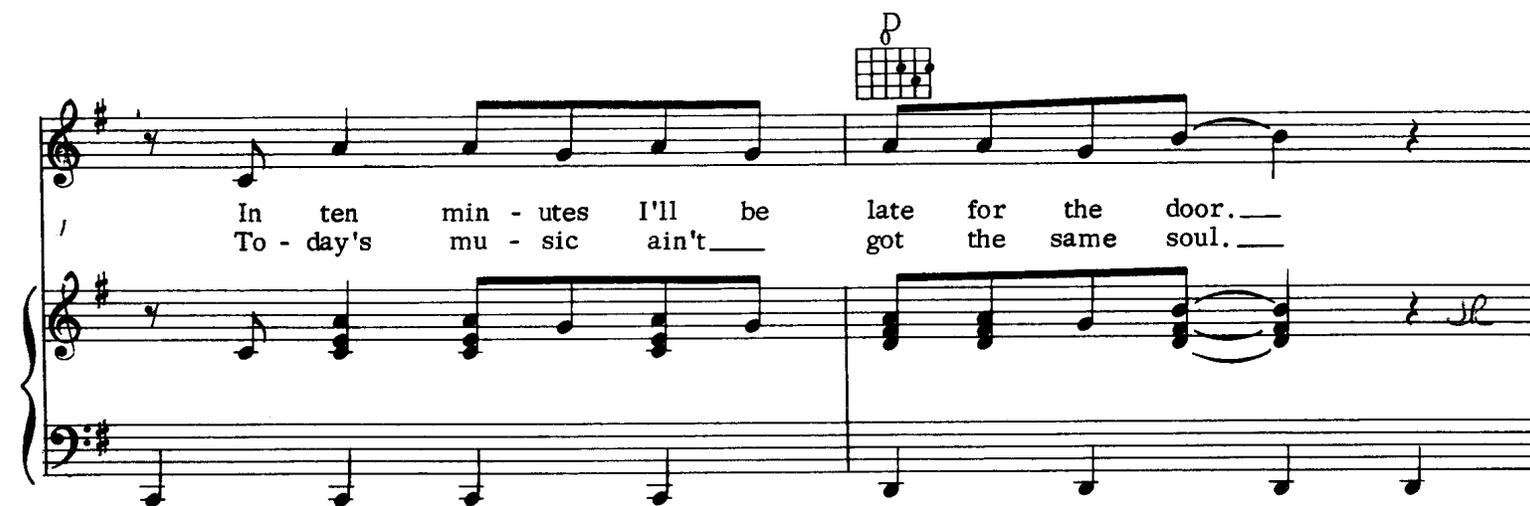
C 

You'll nev - er e - ven get me out on the floor._
 Say I'm old - fash - ioned. Say I'm o - ver the hill._



D 

In ten min - utes I'll be late for the door._
 To - day's mu - sic ain't got the same soul._





I like that old - time - rock 'n' roll. - } Still like that old - time -
 I like that old - time - rock 'n' roll. - }



rock 'n' roll. - That kind of mu- sic just soothes my soul. -



I rem - i - nisce a - bout the days of old - with that old - time



D. S. ♯ and fade

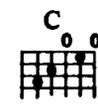
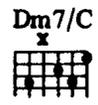
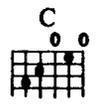
rock 'n' roll. - Won't go to hear 'em play a Still like that old - time -

ROLL ME AWAY

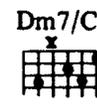
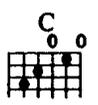
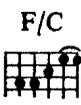
JP-misyeri

Words and Music by
BOB SEGER

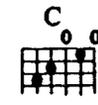
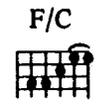
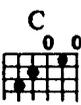
Moderately bright



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



Musical notation for the second system, including treble and bass staves with piano accompaniment.



Musical notation for the third system, including treble and bass staves with piano accompaniment.

Took a look down a

Dm7/C



C



F/C



west-bound road... Right a - way... I made my choice..

C



Dm7/C



C



Head-ed out to my big 'two - wheel - er. I was tired of my... own voice..

F/C



G



C



Took a bead on the north-ern plains... and just rolled..

F



C/E



G



— that pow - er on.

C 0 0

Dm7/C

C 0 0

Twelve hours out of Mack-i-naw Cit-y, stopped in a bar to have a brew.
 Stood a-lone on a moun-tain top star-in' out at the Great Di-vide.

mf

F/C

C 0 0

Dm7/C

Met a girl and we had a few drinks and I told
 I could go east, I could go west. It was all

C 0 0

F/C

her what I'd de-cid-ed to do.
 up to me to de-cide.

G x000

F/G

C 0 0

She looked out the win-dow a long, long mo-ment, then she looked in -
 Just then I saw a young hawk fly - in' and my soul be -

to my eyes. —
gan to rise. —

She did - n't have to
And pret - ty

say a thing.
soon

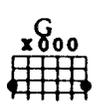
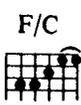
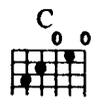
I knew what she was think - in'.
my heart was sing - in'.

cresc.

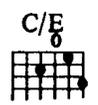
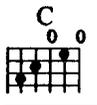
Roll, — roll me a - way. Won't you roll me a - way — to - night.
Roll, — roll me a - way. I'm gon - na roll me a - way — to - night.

f

I too am lost. I feel dou - ble - crossed. — And I'm
Got - ta keep roll - in', got - ta keep rid - in', keep

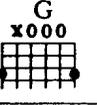


sick of what's wrong_ and what's right_ We nev - er e - ven
 search - in', till I find what's right_ And as the sun - set

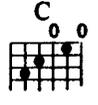
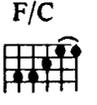
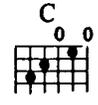


To Coda

said a word. We just walked out_ and got on that bike.
 fad - ed, I spoke to the faint - est first star - light.



And we rolled_



and we rolled_ clean out of sight.

F/C



C



F/C



C



First system of musical notation. The vocal line consists of whole notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The piano accompaniment features chords in the right hand and a bass line in the left hand.

F/C



Dm



G



Second system of musical notation. The vocal line continues with: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment includes a double bar line and repeat signs.

We rolled a - cross the high plains -
 Some - where a - long a high road -

Dm



G



Am



Third system of musical notation. The vocal line continues with: B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The piano accompaniment continues with chords and a bass line.

deep in - to the moun - tains -
 the air be - gan to turn cold -
 She Felt so good to
 said she missed her

Em



F



1. G



Fourth system of musical notation. The vocal line continues with: B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1. The piano accompaniment concludes the piece.

me, home. I fi - n'ly feel - in' free.
 I head - ed on a -

2. G
 x000

lone, oh. _____

C₀ F/C C₀

mf

F/C C₀ F/C

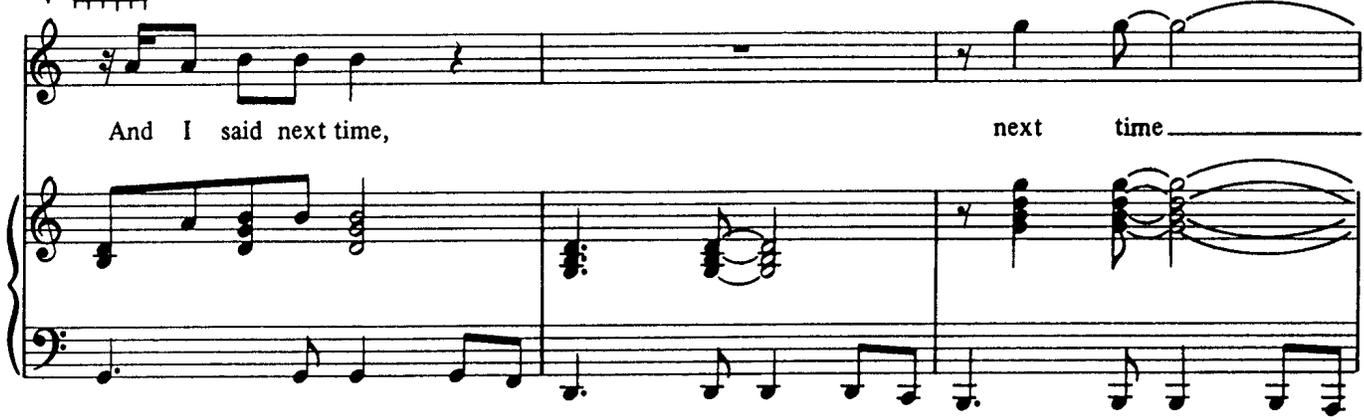
C₀ F/C

D.S. al Coda ☼

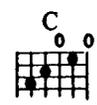
Coda G
 x000



And I said next time, next time



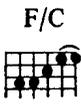
C
 000



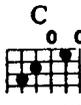
we'll get it right.



F/C



C
 000

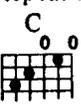


F/C




Repeat and fade

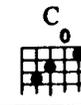
C
 000



F/C



C
 000



F/C




STILL THE SAME

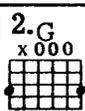
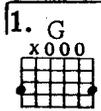
JK-misjeri
Words and Music by
BOB SEGER

Moderately, with a beat



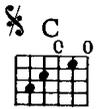
4/4

mf



4/4

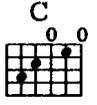
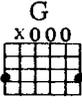
You



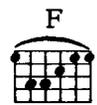
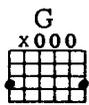
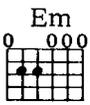
4/4

al - ways won, — ev - 'ry time you placed a bet. —
al - ways said — the cards would nev - er do you wrong. —

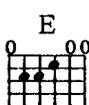
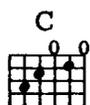
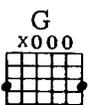
Instrumental



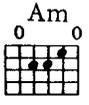
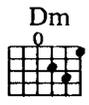
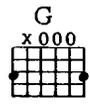
You're still damn good;— no one's got-ten to you yet. —
 The trick, you said, — was nev-er play the game too long. —



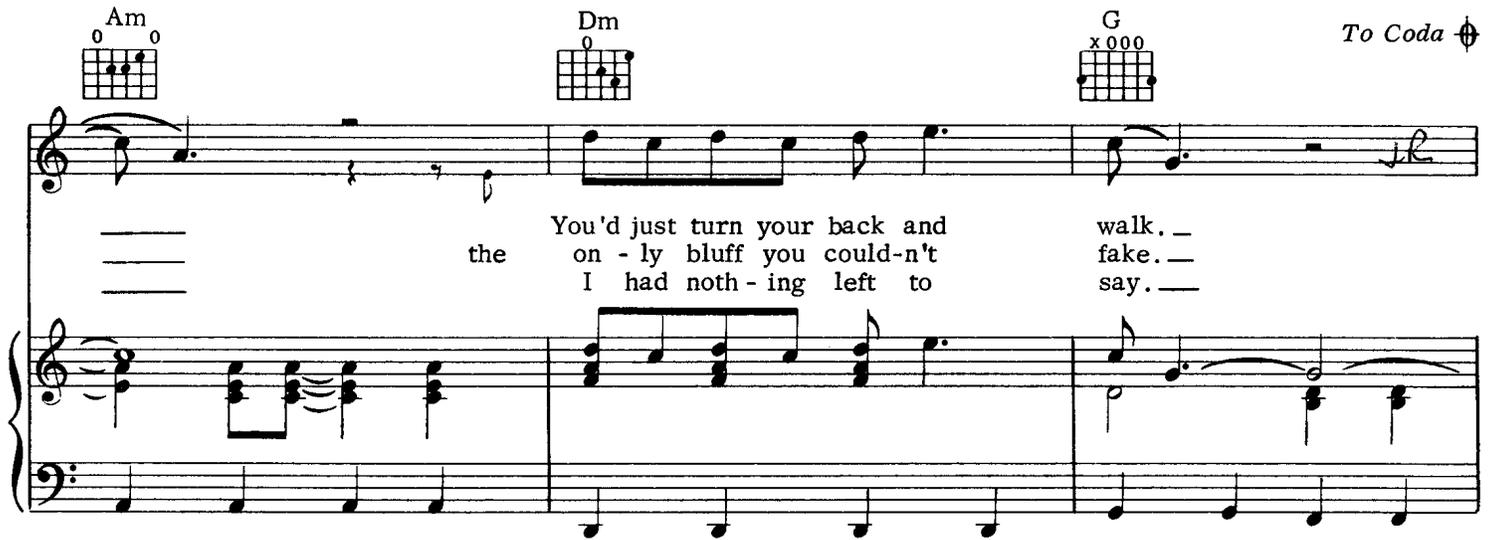
— — — — —
 A Ev - 'ry time — the
 gam - bler's share; —
 There you stood; —

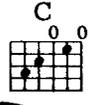
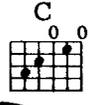


they were sure they had you caught, — you were quick - er than they thought. —
 on - ly risk that you would take, — the on - ly loss you could for - sake, —
 ev - 'ry - bod - y watched you play. — I just turned and walked a - way. —

Am  Dm  G 

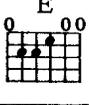
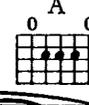
the You'd just turn your back and walk. —
on - ly bluff you could-n't fake. —
I had noth - ing left to say. —



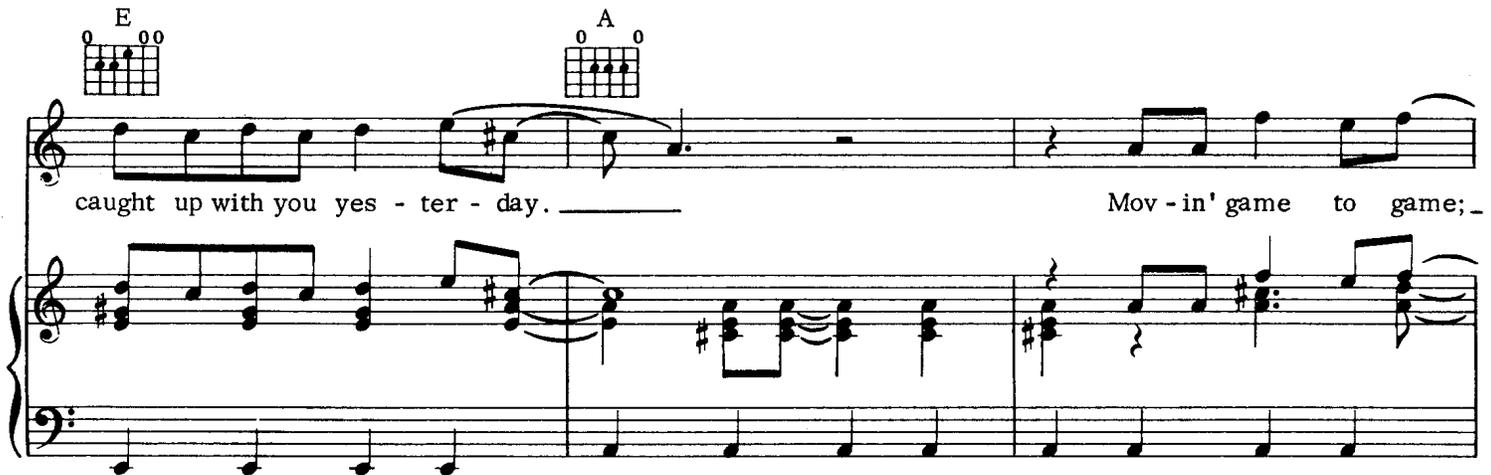
1.  2. 

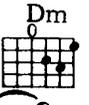
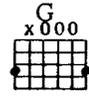
You And you're still the same. — I



E  A 

caught up with you yes - ter - day. — Mov - in' game to game; —



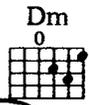
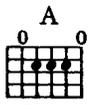
Dm  G 

no one stand - in' in your way. —

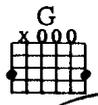




Turn-in' on the charm — long e-nough to get you by. —



You're still the same. — You still aim

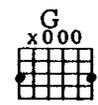
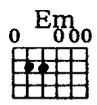


D. S. al Coda

Coda

high. — And you're still the same. —

Repeat and fade



And you're still the same. —
 Mov-in' game to game. —
 Some things nev-er change. —
 And you're still the same. —

Repeat and fade

THE FIRE INSIDE

il-misjeri
Words and Music by
BOB SEGER

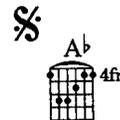
Fast Rock



Musical notation for the first system, including guitar and piano parts. The guitar part is in the key of Ab major and 4/4 time, with a tempo marking of 'Fast Rock'. The piano part features a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (mf) dynamic.



Musical notation for the second system, including guitar and piano parts. The guitar part continues with the Ab major chord. The piano part continues with the melody and bass line.



Musical notation for the third system, including guitar, piano, and vocal parts. The guitar part continues with the Db major 7 and Ab major chords. The piano part continues with the melody and bass line. The vocal part enters with the lyrics: "There's a hard moon ris - in' on the / been clubs and the / hour is late and he".

D^bmaj7

streets to - night, there's a reck - less feel - ing in your heart as you head
dis - co - theques, where they deal one an - oth - er from the bot - tom of a deck of
thinks you're a - sleep. You lis - ten to him dress and you lis - ten to him leave like you

D^bmaj7
4fr.

out to - night...
prom - is - es...
knew he would...



Through the con - crete can - yons to the mid - town lights, where the
Where the cau - tious lon - ers and e - mo - tion - al wrecks do an
You hear his car pull a - way in the street, then you

D^bmaj7
4fr.Ab
4fr.

lat - est ne - on prom - is - es... are burn - ing bright...
act - ing stretch... as a way - to hide... the ob - vi - ous...
move to the door and you lock it when... he's gone for good...

D^bmaj7
4fr.



Past the
And the
Then you



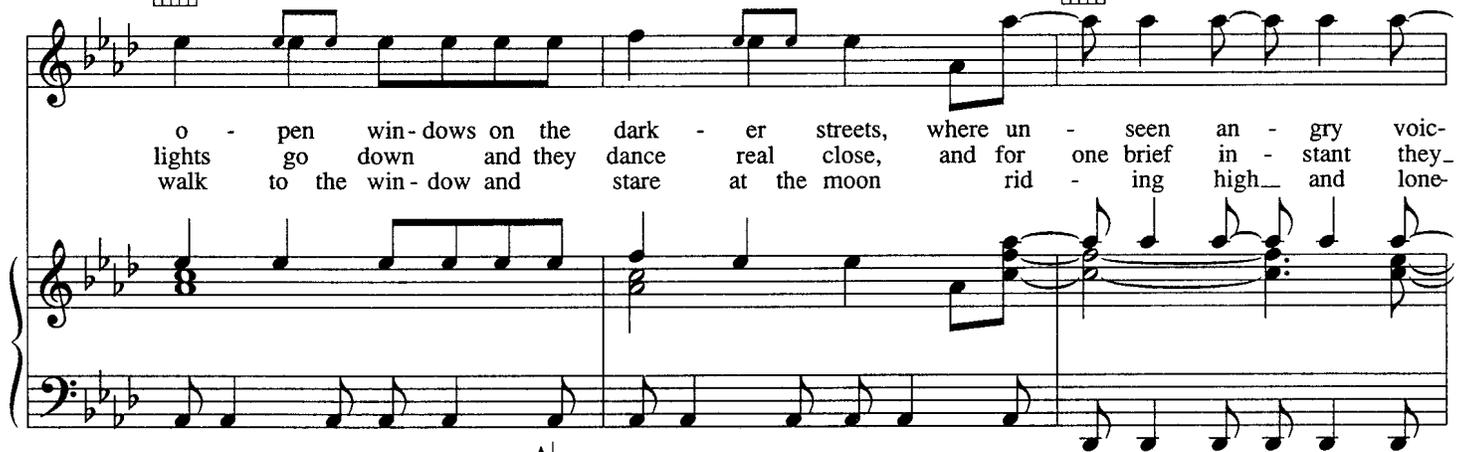
A^b
4fr.



D^bmaj7
4fr.



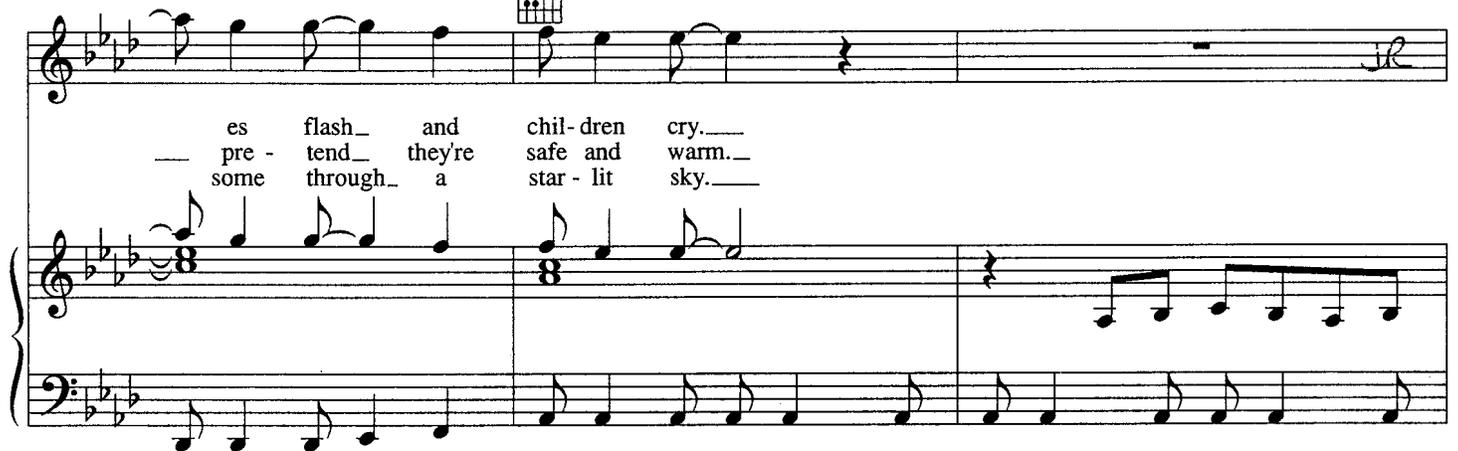
o - pen win - dows on the dark - er streets, where un - seen an - gry voic -
lights go down and they dance real close, and for one brief in - stant they -
walk to the win - dows and stare at the moon rid - ing high and lone -



A^b
4fr.



es flash_ and chil - dren cry.____
pre - tend_ they're safe and warm.____
some through_ a star - lit sky.____



D^bmaj7
4fr.



A^b
4fr.



Past the phon - y pos - ers with their
Then the beat - y gets loud - er and the
And it comes to you how it





worn out lines, the tired new mon - ey dressed to the nines, the
mood is gone, the dark - ness and scat - ters as the lights flash on. They
all slips a - way, youth and beau - ty are gone one day. No



low - life deal - ers with their bad de - signs and the di - et - tantes with their
hold one an - oth - er just a lit - tle too long and they move a - part and
mat - ter what you dream or feel or say, it ends in dust and



o - pen minds. You're out on the town, safe in the crowd,
then move on. On to the street, on to the next,
dis - ar - ray. Like wind on the plains, sand through the grass,



read - y to go for the ride. Search - ing the eyes,
safe in the know - ledge that they tried. Fak - ing the smile,
waves rol - ling in with the tide. Dreams die hard and we



look - ing for clues, there's no way you can hide.
 hid - ing the pain, but we nev - er sat - is - fied.
 watch them e - rode but we can - not be de - nied.




The Fire In - side.
 The Fire In - side.
 The Fire In - side.



To Coda

1.

2.

Well, you've Fire In -

A^b
4fr.

D^bmaj7
4fr.

side.

A^b
4fr.

D^bmaj7
4fr.

Repeat as desired

(Piano solo-ad lib.)

Last time D.S. al Coda

Coda

Repeat and fade

A^b
4fr.

Now, the

Fire_ In - side.

D^bmaj7
4fr.

Fire_ In -

TURN THE PAGE

Ir-misyeri

Words and Music by
BOB SEGER

Moderately

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, starting with a *mf* dynamic. The left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.



The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "1. On a long and lone - some high - way east of O - ma - ha you can". The piano accompaniment continues with the same eighth-note accompaniment as the introduction. The key signature is one sharp (F#) and the time signature is 4/4.



The second system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "lis - ten to the en - gine moan - in' out its one note song, you can". The piano accompaniment continues with the same eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

think a - bout the wom-an or the girl you knew the night be -

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

fore. But your thoughts will soon be wan-der - in' the

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

way they al - ways do when you're rid - in' six - teen hours and there's

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

noth-in' much to do and you don't feel much like rid-in', you just wish the trip was through.

Piano accompaniment for the fourth system, including treble and bass staves.

Chorus



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains the first line of the chorus melody.

Say, here I am

on the

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains the second line of the chorus melody.

road a - gain.

There I am

up on the

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains the third line of the chorus melody.

stage.

Here I go

play - in'

Piano accompaniment for the third system, including treble and bass staves.



To Coda



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains the fourth line of the chorus melody.

star a - gain.

There I go,

turn the page.

Piano accompaniment for the fourth system, including treble and bass staves. The system concludes with a double bar line and a repeat sign.

1. 2. Em

3. Em *D.S. at Coda*

2. Well, you Here I

go, there I go.

rit.

Coda

Verse 2:

Well, you walk into a restaurant strung out from the road
 And you feel the eyes upon you as you're shakin' off the cold;
 You pretend it doesn't bother you but you just want to explode.
 Most times you can't hear 'em talk, other times you can,
 All the same old cliches, "Is that a woman or a man?"
 And you always seem out numbered, you don't dare make a stand.

Chorus:

Verse 3:

Out there in the spot light you're a million miles away.
 Every ounce of energy you try to give away
 As the sweat pours out your body like the music that you play.
 Later in the evening as you lie awake in bed
 With the echos of the amplifiers ringing in your head,
 You smoke the day's last cigarette remembering what she said.

WE'VE GOT TONIGHT

je-misjer!
Words and Music by
BOB SEGER

Slowly

B



F#



0 E 00



F#



I know it's late. —

mp *legato*

B



F#/A#



E/G#



F#



I know you're wea - ry. I know your plans —
I've been so lone - ly. All of my hopes —

B/D#



Emaj7



E6



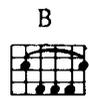
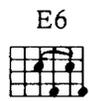
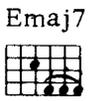
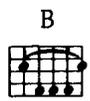
B



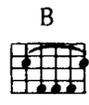
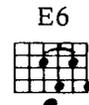
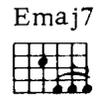
F#



don't in - clude me. Still, here we are, —
fad - ing a - way. I've longed for love —

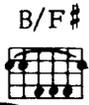
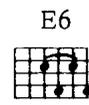
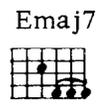
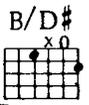
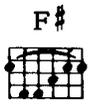


both of us lone - ly,
like ev - 'ry - one else ——— does.



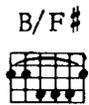
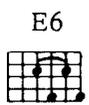
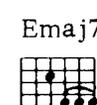
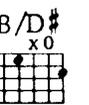
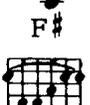
long-ing for shel - ter
I know I'll keep search - ing

for all that we see.
e-ven af - ter to - day.



Why should we wor - ry?
So there it is, ——— girl.

No one will care, ——— girl.
I've said it all ——— now.



Look at the stars ———
And here we are, ——— babe.

so far a - way. ——— }
What do you say? ——— }

F#

B

Emaj7

E6



We've got to - night. —

Who needs to - mor -

B

B/D#

Emaj7

E6



row?

We've got to - night, —

babe. —

Why don't you

B

1.

stay.

Deep in my soul —

2.

D

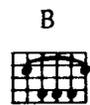
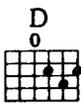
B



I know it's late. I know you're wea - ry.

cresc.

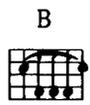
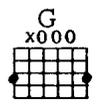
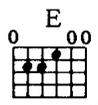
mf



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5.

I know your plans don't in - clude me.

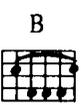
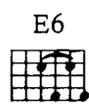
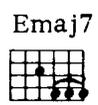
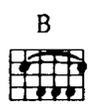
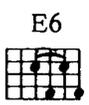
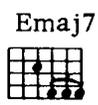
Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a bass line.



Musical staff with treble clef. The melody continues with a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5.

Still, here we are, ————— both of us lone - ly,

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.



Musical staff with treble clef. The melody continues with a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5.

both of us lone - ly.

We've got to - night. —

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs.



Musical staff with treble clef. The melody continues with a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5.

Who needs to - mor - row?

Let's make it last. —

Piano accompaniment for the fourth system, concluding the piece with sustained chords in the right hand and a simple bass line in the left hand.

Emaj7

E6

B

F#



Let's find a way.

Turn out the light. —

B

Emaj7

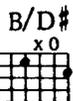
E6

B



Come take my hand now.

We've got to - night, —



Emaj7

E6

B

babe. —

Why don't you stay?

Emaj7

E6

B/F#

F#

F#7

B

Oh. —

Oh,

why don't you stay! —

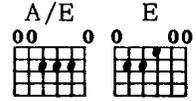
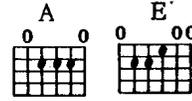
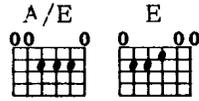
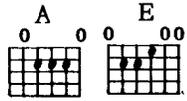
rit.

YOU'LL ACCOMP'NY ME

JR-misferi

Words and Music by
BOB SEGER

Moderately



mf



A gyp - sy wind is blow - ing warm - to - night. -
Some peo - ple say that love's a los - ing game. -



The sky is star - lit and the time is right. -
You start with fi - re, but you lose the flame. -

A

E

A/E

E



And still you're tell - ing me you have — to go.
The ash - es smoul - der, but the warmth's_ soon gone.

1st time only

A

E

A/E

E

A

E



Be - fore you leave there's some - thing you should know. — Yeah,
You end up cold and lone - ly on your own. —

A/E

E

A

E

A/F

E



some - thing you should know, — babe.

A

E

A/E

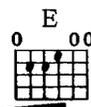
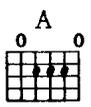
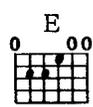
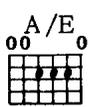
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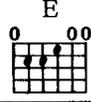
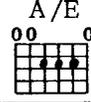
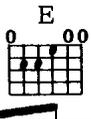
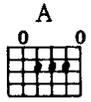
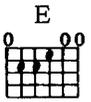
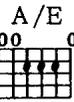
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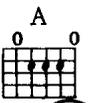
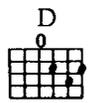
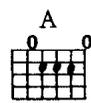
I've seen you smil - ing in the sum - mer sun. I've seen your long hair fly - ing
I'll take my chanc - es, babe. I'll risk it all. I'll win your love or I'll



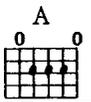
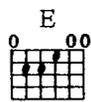
when you run. — I've made my mind up that it's
take the fall. — I've made my mind up, girl. It's



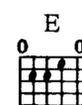
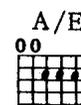
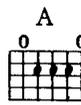
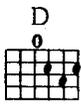
meant to be. Some-day, la - dy, you'll ac - com - p'ny me. —
meant to be. Some-day, la - dy, you'll ac - com - p'ny me. —



Some-day, la - dy, you'll ac - com - p'ny me — out where the riv - ers meet the
Some-day, la - dy, you'll ac - com - p'ny me. — It's writ - ten down some - where. It's
Some-day, la - dy, you'll ac - com - p'ny me — out where the riv - ers meet the



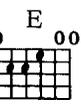
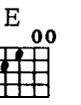
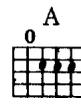
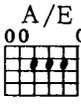
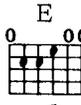
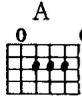
sound - ing sea. — You're high a - bove me now. You're
got — to be. — You're high a - bove me, fly - ing
sound - ing sea. — I feel it in my soul. It's



Musical notation for the first system, including treble and bass clefs and a grand staff.

wild and free. — Ah, but some-day, la - dy, you'll ac - com - p'ny me. —
wild and free. — Oh, but some-day, la - dy, you'll ac - com - p'ny me. —
meant to be. — Oh, some-day, la - dy, you'll ac - com - p'ny me. —

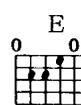
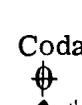
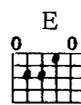
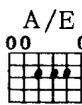
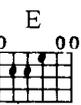
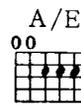
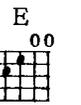
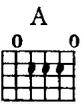
To Coda ♪ 1.



Musical notation for the second system, including treble and bass clefs and a grand staff.

Some-day, la - dy, you'll ac - com - p'ny me. —
Some-day, la - dy, you'll ac -
Some-day, la - dy, you'll ac -

2. D. S. $\frac{3}{4}$ al Coda ♪

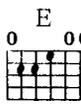
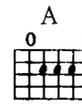
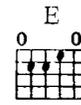
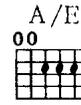
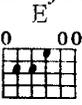
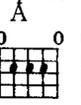


Musical notation for the third system, including treble and bass clefs and a grand staff.

com - p'ny me. —

com - p'ny me. —

Repeat and fade



Musical notation for the fourth system, including treble and bass clefs and a grand staff.

Musical notation for the fifth system, including treble and bass clefs and a grand staff.

Musical notation for the sixth system, including treble and bass clefs and a grand staff.