

# Badlands

Bruce Springsteen  
Edited by George Mileson

♩ = 120

The musical score for "Badlands" is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as 120 beats per minute. The score includes parts for Voice, Guitar, Guitar solo, Sax (Tenor), Sax (Alto), Bass, and Piano Keyboard. The Voice part consists of four measures of whole rests. The Guitar part features a rhythmic pattern of eighth notes and chords. The Guitar solo part consists of four measures of whole rests. The Sax (Tenor) and Sax (Alto) parts consist of four measures of whole rests. The Bass part features a melodic line with eighth notes and quarter notes. The Piano Keyboard part features a rhythmic pattern of eighth notes and chords. The chord progression is indicated as E, B, A, Cm, B.

Chord progression: E B A Cm B

2  
5

pick/gliss

E                    B    A                    Cm B                    E                    A                    B

9

Verse 1

Lights out ton-ight trouble in the heart-land  
Got a head on collision trashin' in my guts, man

The vocal line consists of four measures. The first measure contains the lyrics 'Lights out ton-ight' and features a triplet of eighth notes. The second measure contains 'trouble in the heart-land' and features a triplet of eighth notes. The third measure contains 'Got a head on collision' and features a triplet of eighth notes. The fourth measure contains 'trashin' in my guts, man' and features two triplets of eighth notes.

An empty vocal staff with a treble clef and a key signature of three sharps (F#, C#, G#).

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An empty vocal staff with a treble clef and a key signature of three sharps (F#, C#, G#).

The bass line consists of four measures. The first measure has a quarter note G2, a quarter rest, and a quarter note G2. The second measure has a quarter note G2, a quarter rest, and a quarter note G2. The third measure has a quarter note G2, a quarter rest, and a quarter note G2. The fourth measure has a quarter note G2, a quarter rest, and a quarter note G2.

E A B E A B

The right hand of the piano accompaniment consists of four measures. The first measure has a half note chord E2-G#2-A2 with a triplet of eighth notes G#2-A2-B2. The second measure has a half note chord A2-C#3-E3. The third measure has a half note chord B2-D#3-E3 with a triplet of eighth notes D#3-E3-F#3. The fourth measure has a half note chord E3-G#3-A3. The fifth measure has a half note chord A3-C#4-E4. The sixth measure has a half note chord B3-D#4-E4.

The left hand of the piano accompaniment consists of four measures. The first measure has a half note chord E2-G#2-A2. The second measure has a half note chord A2-C#3-E3. The third measure has a half note chord B2-D#3-E3. The fourth measure has a half note chord E3-G#3-A3. The fifth measure has a half note chord A3-C#4-E4. The sixth measure has a half note chord B3-D#4-E4.

I'm caught in a cross fire I don't know this think but there's one thing I know for sure

P.M.-----|

E A B E A B

17 Verse 2

I don't give a damn the same old played out scenes I don't give a damn for just the in-betweens

The vocal line features a treble clef and a key signature of three sharps (F#, C#, G#). It includes two triplet markings over the notes 'damn' and 'scenes'.

The first piano accompaniment staff is in treble clef with a key signature of three sharps. It contains a sequence of chords: E4, A4, B4, E4, A4, B4, E4, A4, B4.

The second piano accompaniment staff is in treble clef with a key signature of three sharps and contains whole rests for all four measures.

The third piano accompaniment staff is in treble clef with a key signature of three sharps and contains whole rests for all four measures.

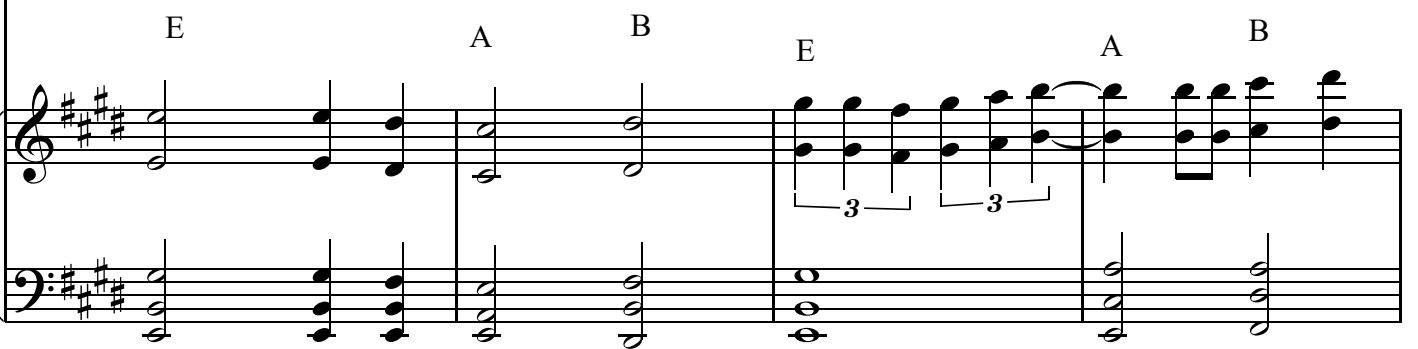
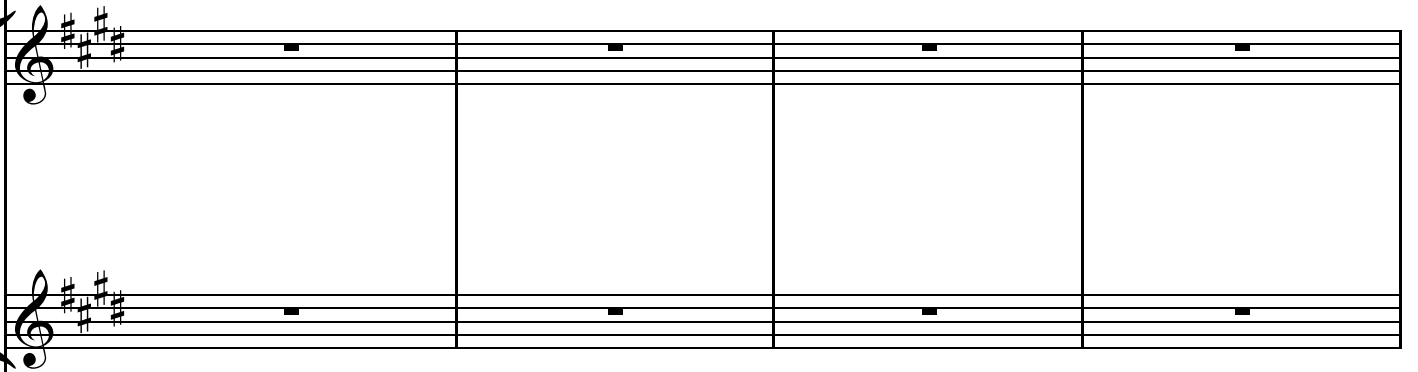
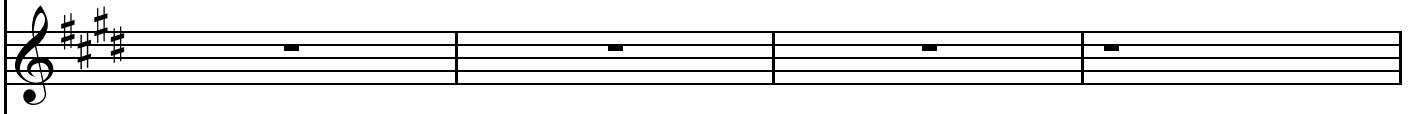
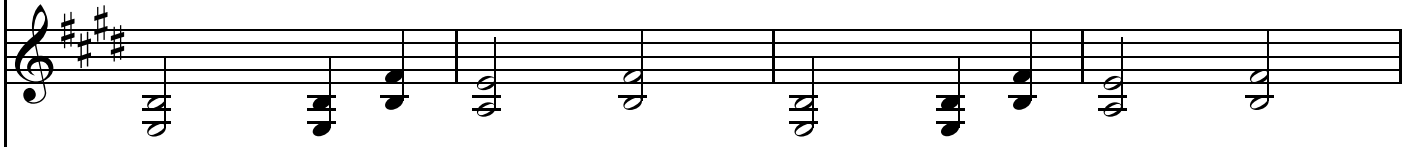
The bass line is in bass clef with a key signature of three sharps. It features a rhythmic pattern of eighth notes and quarter notes: E3, A3, B3, E3, A3, B3, E3, A3, B3.

E A B E A B

The piano accompaniment for the chord progression is shown in grand staff notation (treble and bass clefs) with a key signature of three sharps. The chords E, A, and B are represented by their respective triads in both hands.



Honey, I want the heart, I want the soul, I want control right So



E A B E A B

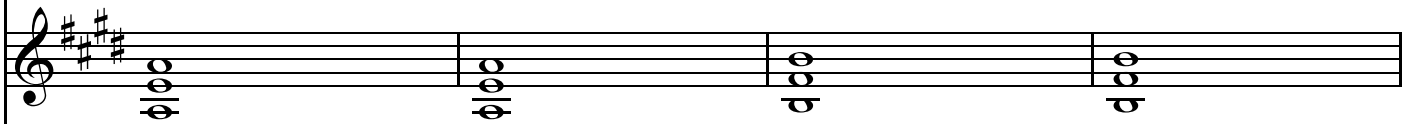
25

Pre-Chorus

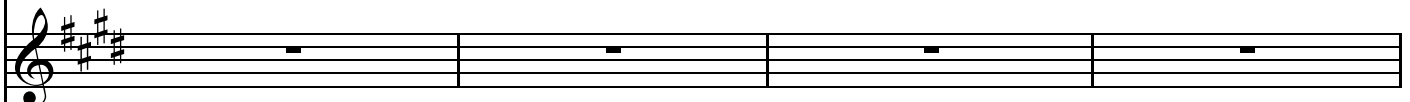


Talk about a dream try to make it real you wake up in the night with a fear so real

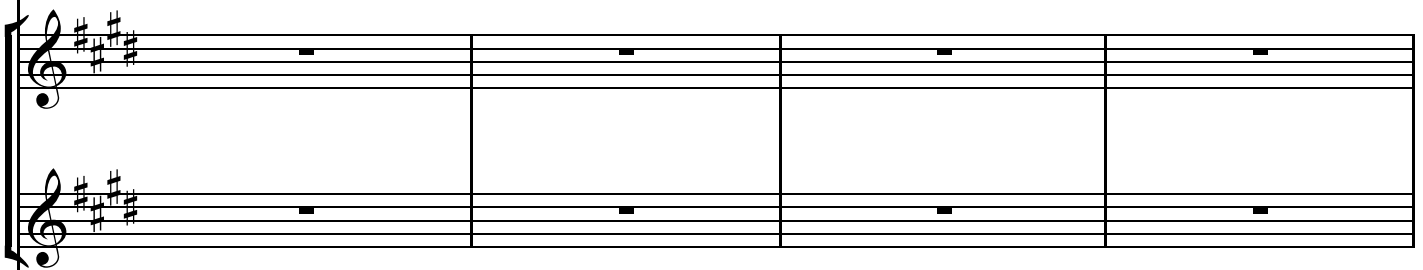
The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) on the final notes of the phrases.



The piano accompaniment for the first system consists of a single treble clef staff. It contains four measures of chords, each marked with a fermata symbol. The chords are: F#m (F#, A, C#), F#m (F#, A, C#), D (D, F#, A), and D (D, F#, A).



An empty treble clef staff with a key signature of three sharps, intended for a second piano part.



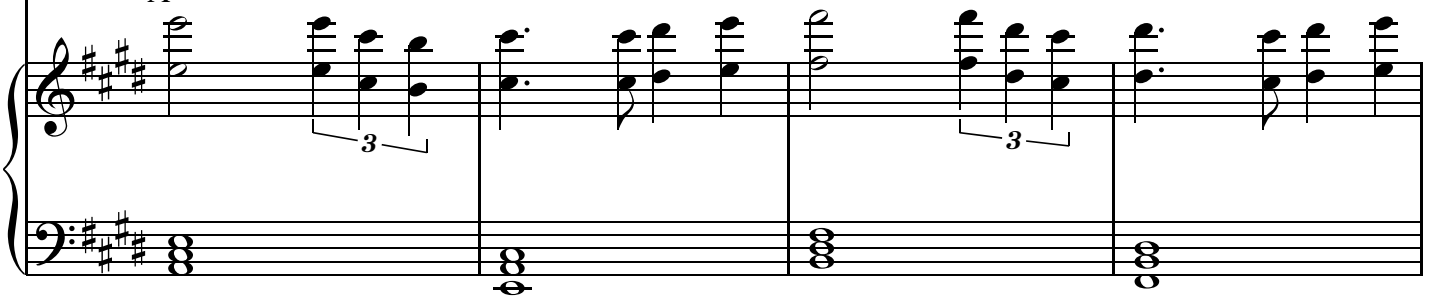
Two empty grand piano staves (treble and bass clefs) with a key signature of three sharps, intended for a grand piano accompaniment.



The bass line is in bass clef with a key signature of three sharps. It consists of a single staff with eighth notes and rests, providing a rhythmic accompaniment for the vocal line.

B

A



The piano accompaniment for the second system consists of a grand piano (treble and bass clefs) with a key signature of three sharps. It features two sections: 'A' and 'B'. Section 'A' contains two measures of chords with a triplet marking (indicated by a '3' over a bracket) on the right hand. Section 'B' contains two measures of chords, also with a triplet marking on the right hand. The bass line consists of chords in the left hand.

Spend your life waiting for a moment that just don't come don't waste your time waiting

A B A B



33 Chorus

Bad-lands, you gotta live it every day Let the broken hearts stand as the price you've gotta pay, Keep

E B A Cm B E B A Cm B

pushin' till it's understood and these badlands start treating us good

The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth notes, followed by a quarter note, and then two triplet eighth notes. The lyrics are written below the staff.

pick/gliss

The guitar line is in treble clef with a key signature of three sharps. It consists of chords and single notes, ending with a glissando indicated by a wavy line and the annotation 'pick/gliss'.

An empty treble clef staff with a key signature of three sharps.

Two empty staves (treble and bass clef) with a key signature of three sharps, grouped by a brace on the left.

gliss.

The bass line is in bass clef with a key signature of three sharps. It features a series of eighth notes and quarter notes, ending with a glissando indicated by a wavy line and the annotation 'gliss.'.

E B A Cm B E A B

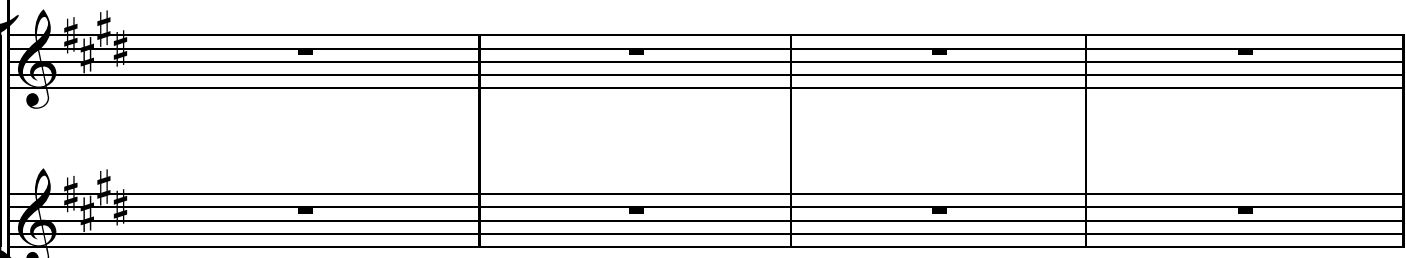
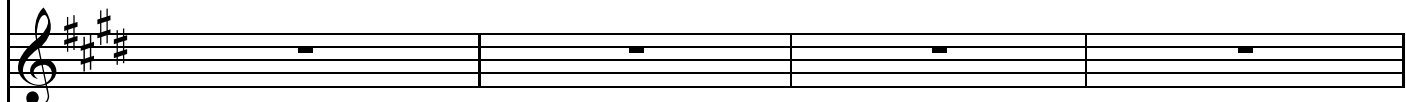
gliss.

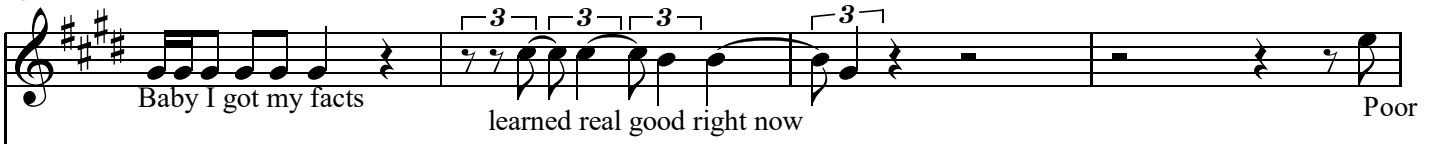
The piano accompaniment is in grand staff with a key signature of three sharps. The right hand has a melodic line with a glissando indicated by a wavy line and the annotation 'gliss.'. The left hand has a bass line with chords.

41 Verse 3

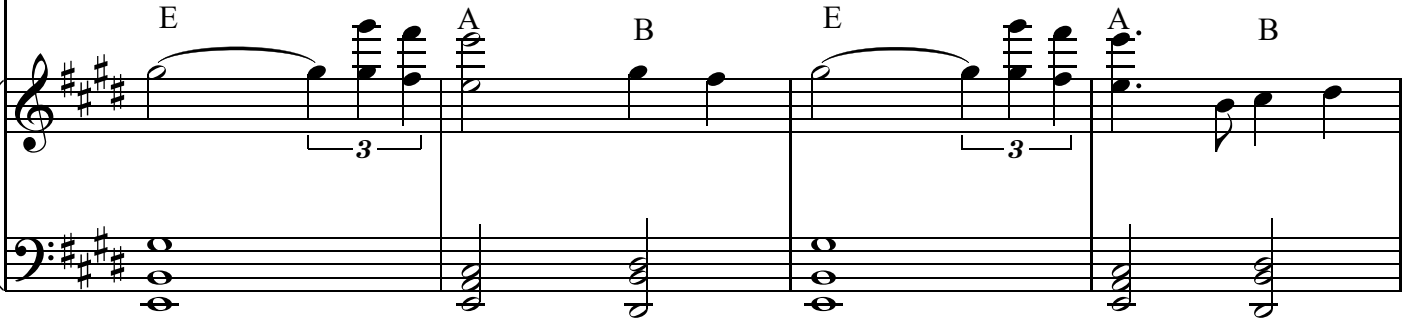
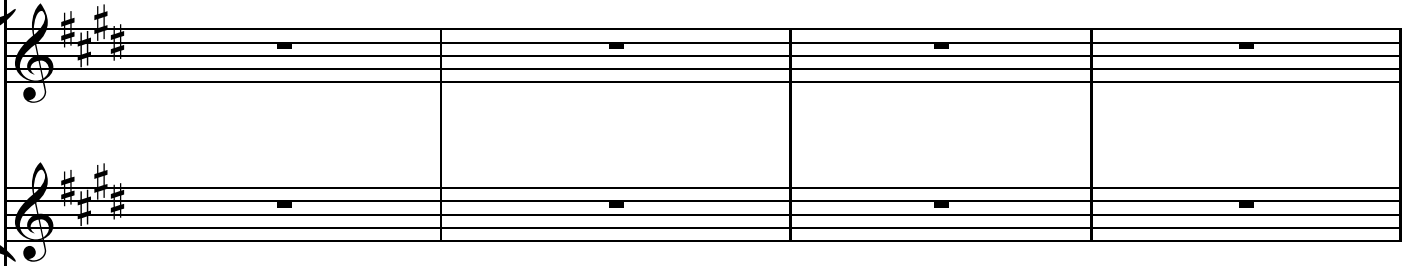
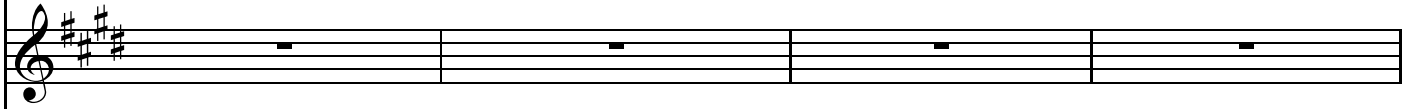
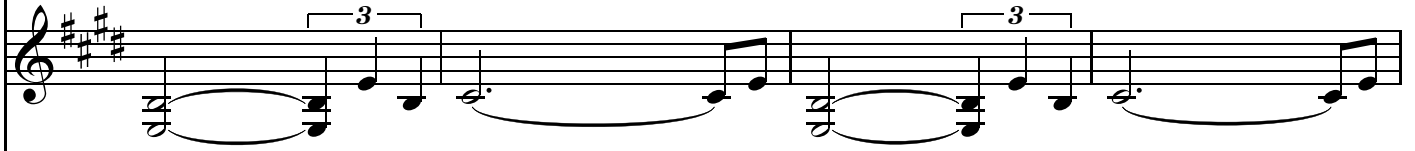


Workin' in the fields and you get your back burned Workin' `neath the wheels you get your facts learned





Baby I got my facts learned real good right now Poor



E A B E A B

49 Verse 4

man wanna be rich rich man wanna be king a king ain't satisfied 'til he rules everything I wanna

E A B E A B

go out tonight I wanna find out wha I got I be - lieve

E A B E A B

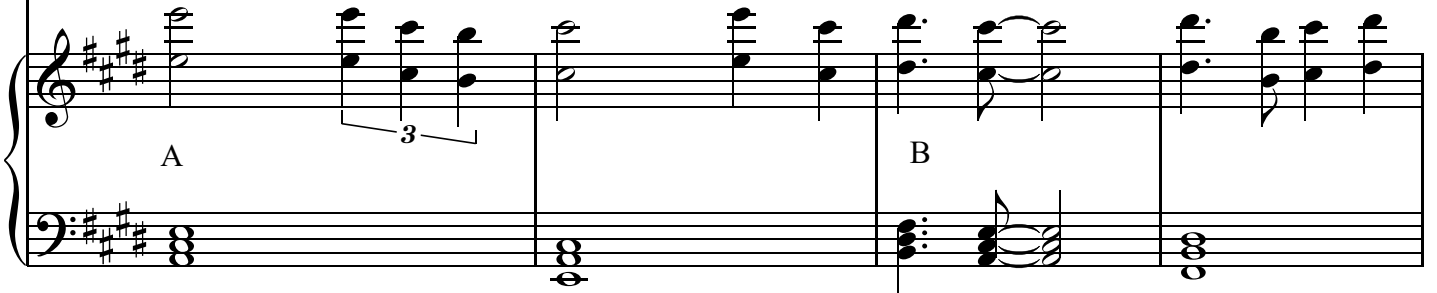
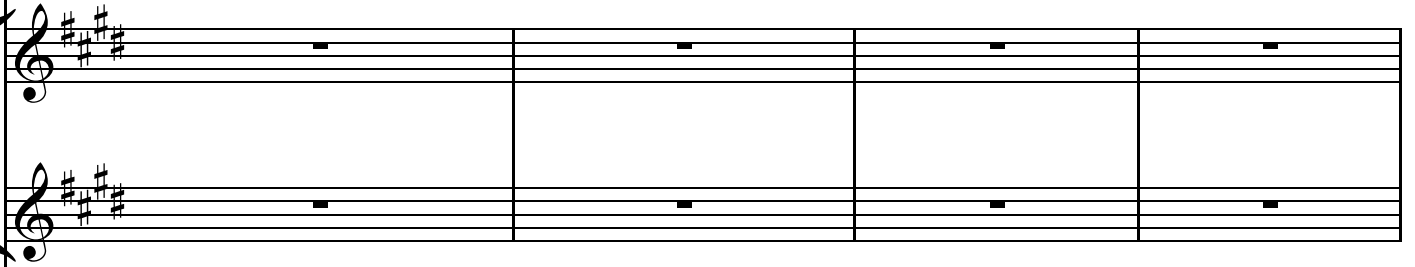
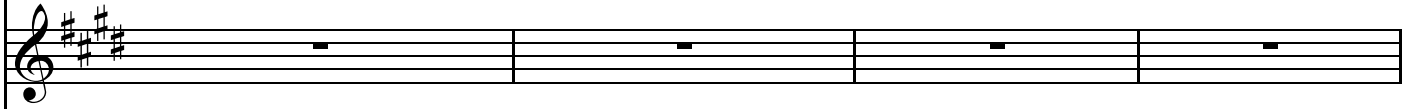
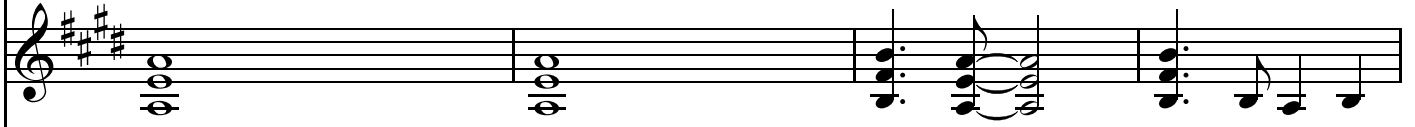
57

-lieve in the love that you gave me I believe in the faith that could save me I be - lieve

A B



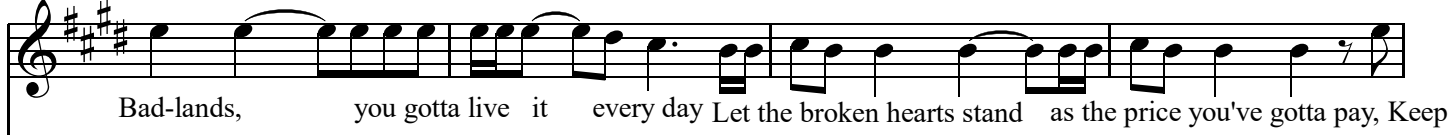
-lieve in the hope and I pray that some day it may raise me above these



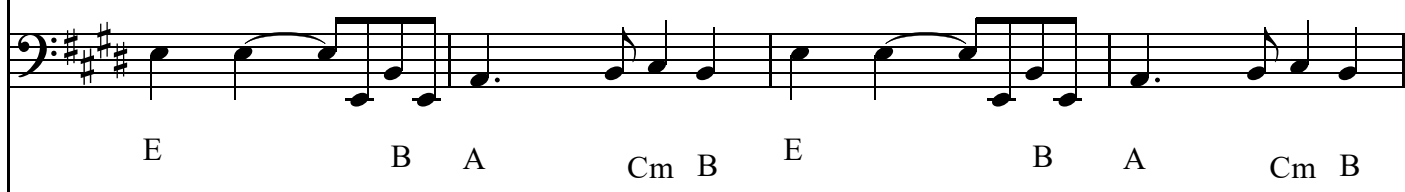
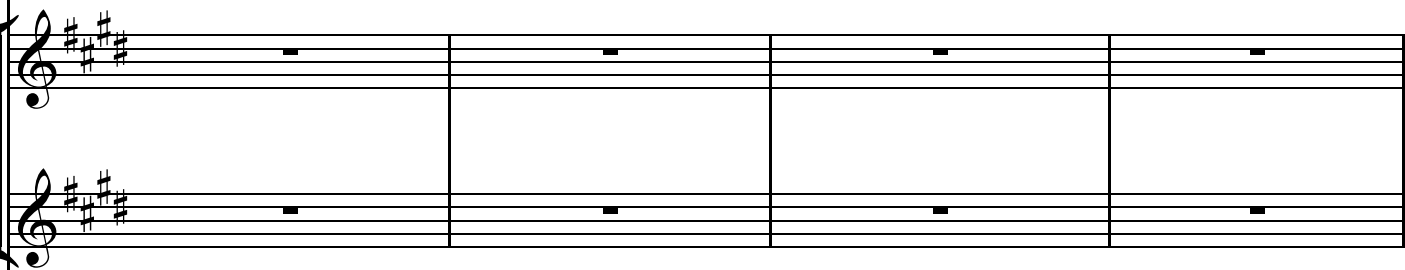
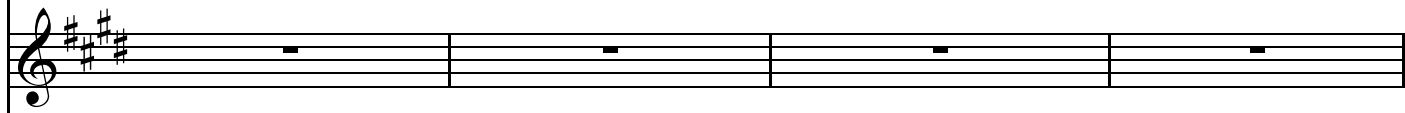
A B



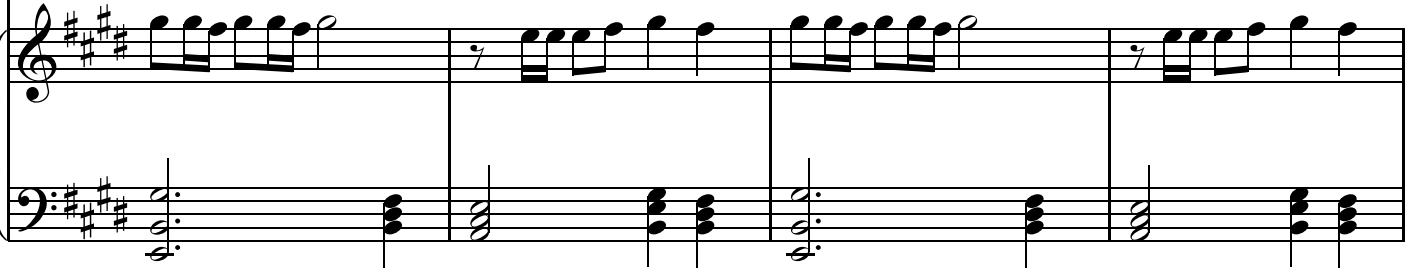
65 Chorus



Bad-lands, you gotta live it every day Let the broken hearts stand as the price you've gotta pay, Keep



E B A Cm B E B A Cm B



pushin' till it's understood and these badlands start treating us good

The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth notes, followed by a quarter note, and then two triplet eighth notes. The lyrics are written below the staff.

pick/gliss

The guitar line is in treble clef with a key signature of three sharps. It consists of a series of chords and single notes, ending with a glissando effect indicated by a wavy line and the annotation 'pick/gliss'.

An empty treble clef staff with a key signature of three sharps.

An empty grand staff (treble and bass clefs) with a key signature of three sharps.

gliss.

E B A Cm B E B A Cm B

The bass line is in bass clef with a key signature of three sharps. It features a series of eighth notes and quarter notes, ending with a glissando effect indicated by a wavy line and the annotation 'gliss.'. Chord symbols are written below the staff.

gliss.

The piano accompaniment is in grand staff with a key signature of three sharps. It features a series of eighth notes and quarter notes, ending with a glissando effect indicated by a wavy line and the annotation 'gliss.'.

73

Guitar solo

The musical score is written in E major (three sharps: F#, C#, G#) and 4/4 time. It consists of several systems of staves. The top system features a guitar solo in the treble clef, with a melodic line that includes eighth-note runs and a long note with a slur. The second system shows two empty staves, likely for a second guitar or a different instrument. The third system contains a bass line in the bass clef, followed by a chord progression: E, B, A, Cm, B, E, B. The final system is a piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef, providing harmonic support for the guitar solo.

A Cm B E B A Cm B



This musical score is for guitar and piano. It consists of several staves. The top three staves are for guitar, with the first staff being empty. The middle two staves are for piano, with the upper staff containing a melodic line and the lower staff containing a bass line. Below the piano staves, a series of guitar chords is written: A, Cm, B, E, B, A, Cm, B, E, B. The bottom two staves are for piano accompaniment, with the upper staff containing chords and the lower staff containing bass notes.

86

The musical score for page 86 consists of several systems of staves. The top system includes three treble clef staves, with the middle one containing a melodic line and a final double bar line. The second system contains two treble clef staves with rhythmic patterns. The third system features a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The fourth system is a chord progression with the following sequence: A, Cm, B, E, B, A, Cm, B, E. The fifth system is a grand staff with a melodic line in the treble and a bass line in the bass, including a 'gliss.' marking. The key signature is three sharps (F#, C#, G#).

A E B E A E B E A E B



Verse 5

For the ones who had a notion, a notion deep inside  
That it ain't no sin to be

E            A    E B        E            A        E B        E

glad you're alive I wanna find one face that aint looking through me  
I wanna find one place, I wanna

F.M.

A E B E A E B E

104

Chorus

spit in the face of these Bad-lands, you gotta live it every day Let the broken hearts stand as the

P.M.-----|

A B E B A E B E B

price you've gotta pay, Keep pushin' till it's understood and these badlands start treating us good

The vocal melody is written in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth notes, a quarter note, and a half note. The final two measures contain triplets of eighth notes.

The first piano accompaniment line is in treble clef, featuring chords and eighth notes. It provides harmonic support for the vocal line.

An empty piano staff in treble clef, likely intended for a second piano part or a specific instrument.

Two empty piano staves, one in treble clef and one in bass clef, likely intended for a grand piano accompaniment.

The bass line is written in bass clef, featuring a sequence of eighth and quarter notes. It provides a rhythmic and harmonic foundation.

A E B E B A E B E

The second piano accompaniment line is in grand staff (treble and bass clefs). It features chords and eighth notes, with triplets in the final two measures of the treble staff.

112

Outro

A single staff of music in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of a vocal melody. The notes are: G#4 (quarter), A4 (quarter), B4 (quarter), A4-G#4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4-G#4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4-G#4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter).

Bad la-ands Ohhhhh Bad la-ands

A single staff of music in treble clef with a key signature of three sharps. It contains four measures of piano accompaniment. The notes are: G#4 (quarter), A4 (quarter), B4 (quarter), A4-G#4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4-G#4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4-G#4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter).

An empty staff of music in treble clef with a key signature of three sharps.

An empty grand staff (treble and bass clefs) with a key signature of three sharps.

A single staff of music in bass clef with a key signature of three sharps. It contains four measures of a bass line. The notes are: G#3 (quarter), A3 (quarter), B3 (quarter), A3-G#3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B3 (quarter), A3-G#3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B3 (quarter), A3-G#3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter).

A B E B A E B E B

A grand staff (treble and bass clefs) with a key signature of three sharps. It contains four measures of piano accompaniment. The treble clef part has a melodic line with chords. The bass clef part has a bass line with chords. The notes are: G#3 (quarter), A3 (quarter), B3 (quarter), A3-G#3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B3 (quarter), A3-G#3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B3 (quarter), A3-G#3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter).

Outro

Outro

Ohhhhh Bad la-ands Ohhhhh Bad la-ands

A E B E B A E B E B

120

Ohhhhh

A E B E CODA B A E B E B

A            E   B   E                    B   A                    E   B



127

This musical score is for guitar and piano. It consists of several staves. The top three staves are for guitar, with the second staff containing a melodic line and a 'p' dynamic marking. The middle two staves are for piano, both containing whole rests. The bottom two staves are for piano accompaniment. The guitar part includes five chords labeled E, B, A, B, and E. The piano accompaniment features a bass line with a melodic phrase in the right hand.