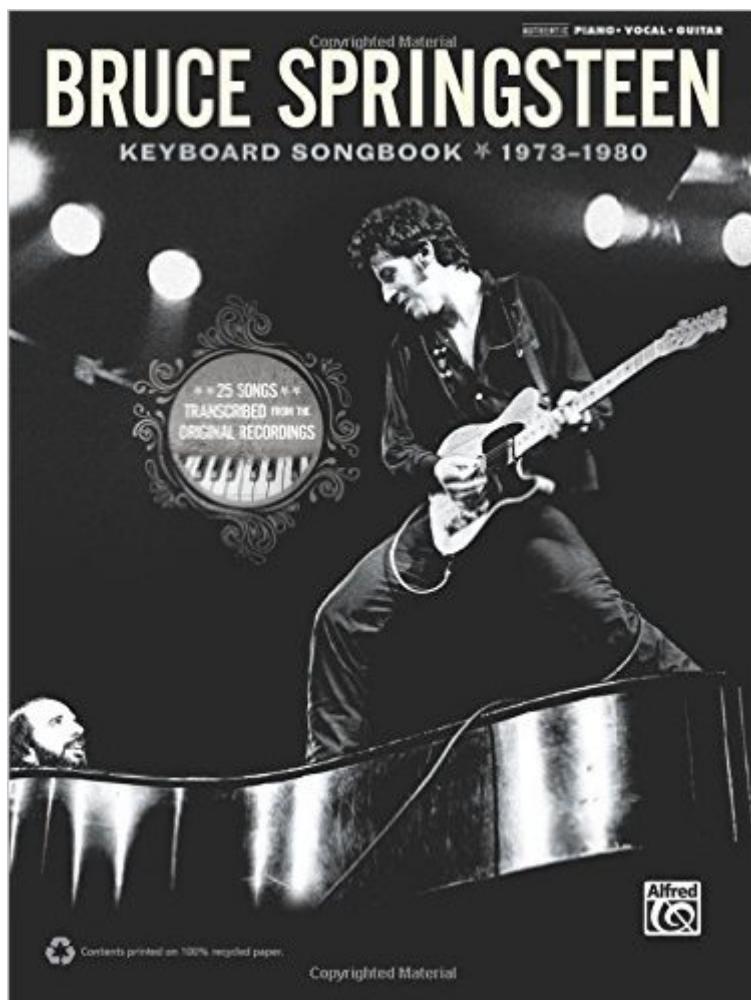


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Bruce Springsteen -- Keyboard Songbook 1973-1980: Piano/Vocal/Guitar



Synopsis

For pianists who love Bruce Springsteen, this sheet music collection is a dream come true. Rich with piano, Hammond organ, glockenspiel, and more, Springsteen's early albums contain some of the most memorable keyboard tracks in rock 'n' roll history. Now, for the first time, keyboard parts for 25 songs from his legendary 1973--1980 era have been notated with unprecedented accuracy and gathered in this collectible volume. Note-for-note keyboard transcriptions are woven into arrangements that make each song playable on piano from start to finish. Complete vocal melodies and lyrics are included, along with chord grids for guitar. The 25 selections in this volume were chosen for their playability on piano and their popularity among songs Springsteen recorded during his exciting '70s era---a time of boundless creativity and energy that stands out amid the many highlights of his unparalleled career. Titles: Ain't Good Enough for You * Backstreets * Badlands * Because the Night * Born to Run * Darkness on the Edge of Town * Growin' Up * Hungry Heart * It's Hard to Be a Saint in the City * Jungleland * Kitty's Back * Meeting Across the River * New York City Serenade * Out in the Street * Point Blank * The Promise * The Promised Land * Prove It All Night * Racing in the Street * The River * She's the One * Spirit in the Night * Streets of Fire * Tenth Avenue Freeze-Out * Thunder Road.

Book Information

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Customer Reviews

Despite the fact that he's primarily a guitar player, the piano has always been essential to the sound of Bruce Springsteen's E Street Band. On the first studio albums, Davey Sancious added

jazz-flavored keyboards, while Roy Bittan, who joined the band for the Born to Run album, was so fundamental to Bruce's work that when the Boss fired the E Streeters in the late '80s, Bittan was the only band member he kept. This means that keyboard transcriptions of Bruce's work should allow piano players to test themselves a bit and play along to some classic hits. And for the most part, that's what this book does. So why three stars? 1) Song selection: Yes, Born to Run is a masterpiece. And yes, Bruce wrote most of the songs on the piano, lending themselves to transcriptions. But in this book, the entire album (excepting Night) is included, which limits what can be included from other albums. Obviously, Thunder Road with its tinkling piano makes sense, as does Backstreets and Jungleland. Meeting Across the River is a piano showcase, but is it really one of the Boss's biggest hits (it's also a perfect example of point #2, where the album folio does a sufficient job)? There are other question marks in song selection: "Growin' Up" and "It's Hard to Be a Saint in the City" (off his debut album) are okay, but not essential, especially when it means leaving off "Incident on 57th Street" (from his sophomore effort) or even "Lost in the Flood." "Darkness on the Edge of Town" and "Prove It All Night" are fine, but where is "Candy's Room," which features the piano more prominently. The most glaring omissions are probably off the River album: Stolen Car and Drive All Night are piano driven, yet absent from this collection in favor of "Out in the Street.

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