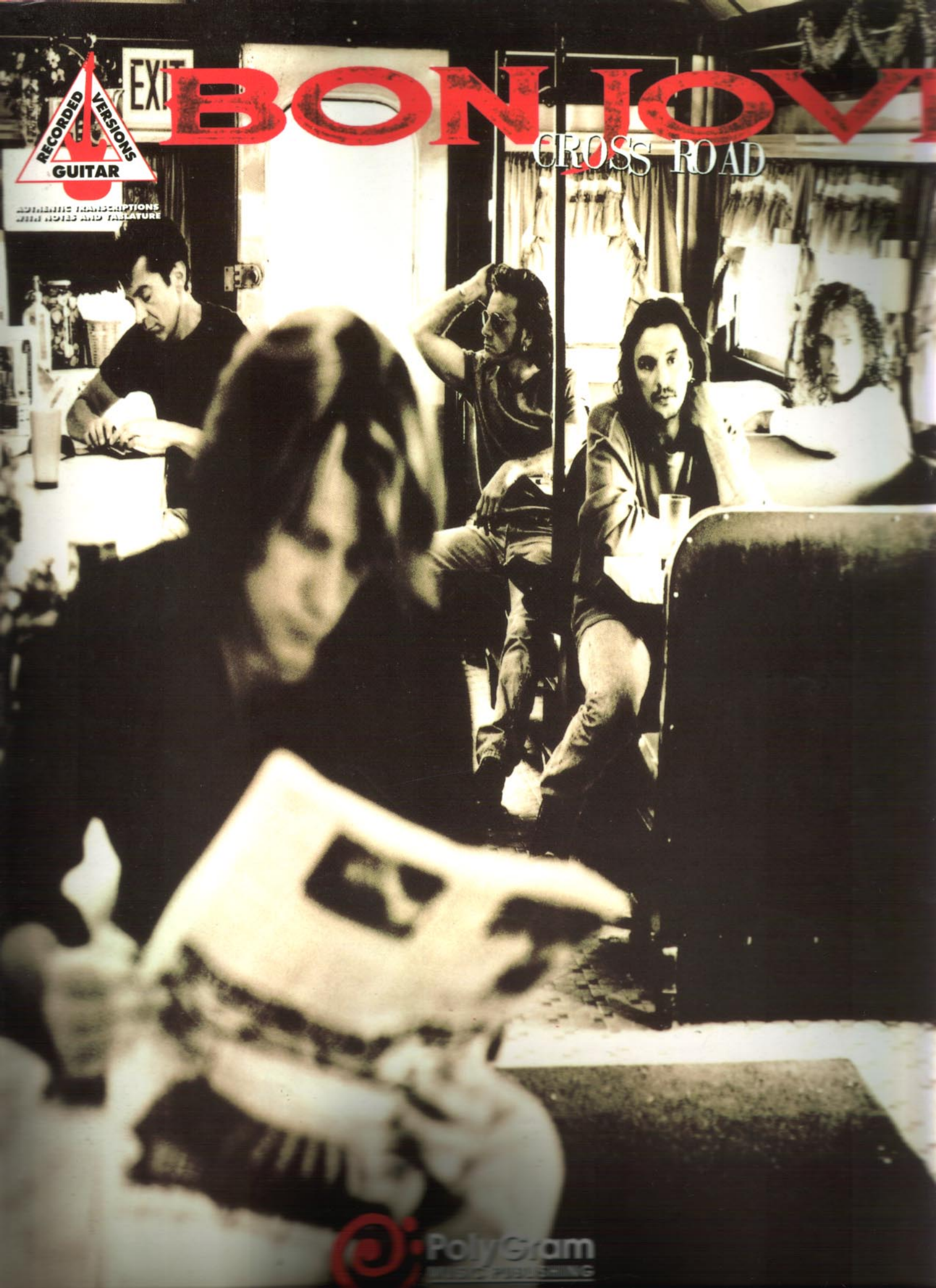


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VERSIONS  
GUITAR

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# BON JOVI

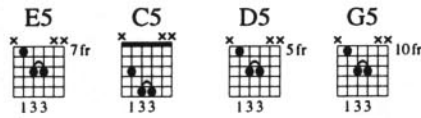
## CROSS ROAD



 PolyGram  
MUSIC PUBLISHING

# Livin' On A Prayer

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



## Intro

Moderate Rock ♩ = 122

Em (kybd.)\*\* \* Gtr. 1

(approx. 14 sec.)

Fade in *mf*

C/E D/E

T  
A  
B

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

\* Bass arranged for gtr.  
\*\* Chords implied by kybd.

Gtr. 1 cont. simile

Em  
Rhy. Fig. 1

Gtr. 2 (dist.)

*f* w/ talk box

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

C/E D/E Em

End Rhy. Fig. 1

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

C/E D/E Em

Spoken: *Once upon a time, not so long ago...*

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

**Verse**

Gtr. 2 tacet, 1st time  
 Gtr. 2: w/ Rhy. Fig. 1, 2 times, 2nd time

(N.C.)Em

1. Tom-my used to work on the docks. ——— Un-ion's been on strike, he's down on his luck, it's  
 2. Tom-my's got his six string in hock. ——— Now he's hold-ing in when he used to make it talk so

Gtr. 3: w/ Fill 1, 2nd time

C5 D5 N.C.(Em)

tough, — so tough. ——— Gi-na works the din - er all day. —  
 tough, — mmm, it's tough. ——— Gi-na dreams of run-ning a - way. —

Gtr. 2

5 3 7 5 0 7 5 0 0 7 5 0 7 5 0 0 7 5 0 7 7 5

Working for her man, she brings home her pay for love, ——— mmm, for love. —  
 When she cries in the night, Tom-my whis-pers; "Ba-by, it's o - kay, — some -

5 3 7 5

**Pre-Chorus**

N.C.(Em)

C5 D5 E5 C5 D5

— day." — She says we've got to } hold on — to what we've got. It does-n't make a dif-f'rence if we  
 — We've got to }

0 7 5 0 0 7 5 0 7 5 0 0 7 5 5 3 7 5 X 7 5 7 9 X 5 3 7 5 X

\* w/ out talk box.

**Fill 1**

Gtr. 3 (dist.)

8va

w/ talk box full full w/ bar

TAB 14 14 (14) (14) 20 (20) 15 17 0

E5 C5 D5 E5 D5 C5 D5

make it or not. We've got each oth - er, and that's a lot for — love. — We'll give it a shot.

7 7 9 X 5 7 X 7 7 9 7 5 5 7 7 7 7 10

**Chorus**

E5 C5 D5 G5 C5 D5 E5 C5

Whoa, — we're half way there. — Whoa, — liv - in' on a prayer. — Take my — hand, — we'll

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

2 5 5 7 7 4 5 5 3 0 7 0 2 5 3

D5 G5 C5 D5 Csus2 D G

make it, I swear. — Whoa, — liv - in' on a prayer. — Liv - in' on — a prayer. —

P.M. - - P.M. - - 8va loco P.H. (cont. in slash)

7 7 4 5 5 3 3 7 5 7 12 10 9 12

**Guitar Solo**

E5 C5 D5 G5 C5 D5

Gr. 1

Gr. 2

w/ out talk box P.H. full rake full full

7 5 7 5 7 7 (7) 5 5 X X 12 14 15 15 12 13 15 15 15 (15) 15 (15)

pitch: C# D# C#

E5 C5 D5 G5 C5 E5 (cont. in notation)

1/2 rake - full full

9 12 13 12 12 11 (11) 12 12 15 12 13 12 12 15 15 (15)

Ooh, we've got to hold on, ready or not. You live for the fight when that's

Gr. 1 P.M. P.M.

Gr. 2 *8va* full

C5 D5 E5 D5 C5

9 9 9 9 9 9 9 9 5 7 5 5 7 7 9 7 5 3

14 16 15 17 15 17 17

**Outro-Chorus**

D5 G5 Eb5 F5 Bb5 Eb5 F5

all that you've got. Whoa, we're half way there. Whoa, livin' on a prayer.

7 7 7 7 5 8 6 3 8 8 3 1

Take my hand and we'll make it, I swear. Whoa, livin' on a prayer.

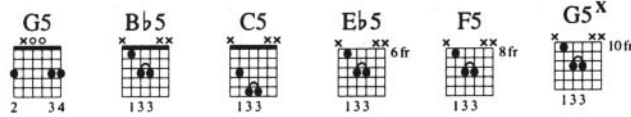
G5 Eb5 F5 Bb5 Eb5 F5

5 8 6 3 8 8 6 6 3 1

*Play 2 Times and Fade*

# Keep The Faith

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



## Intro

Free Time

band tacet

Moderate Rock ♩ = 118

bass enters

drums enter

piano enters

Gtr. 1 (dist.)

G5 F5/G G5

*p < mf* w/ bar let ring *p < mf* w/ bar let ring *p < mf* w/ bar let ring *p < mf* fdbk.

8va

TAB

3 (3) 3 (3) 3 (3) 3

pitch C

Gtr. 1 tacet

## Verse

\*\* G5

Bb

1. Moth - er, moth - er, tell your chil - dren that their

\*\* Chords implied by piano

C Bb G5 Bb

time has just - be - gun. I have suf - fered for - my - an - ger, there are wars.

## Verse

Gtr. 1: w/ Rhy. Fill 1, 2nd time  
Gtr. 2: w/ Rhy. Fig 4A, 2nd time

Gtr. 1: w/ Rhy. Fig. 4, 2nd time

C Eb F Gm Bb

that can't - be won. 2. Fa - ther, fa - ther, please be - lieve - me, I am  
- by, when I hurt - you, do you

Gtr. 1: w/ Rhy. Fill 1, 2nd time  
Gtr. 2: w/ Rhy. Fig. 4A, 1st 3 meas., 2nd time

Gtr. 1: w/ Rhy. Fig. 4, 1st 2 meas., 2nd time

C Bb Gm Gm Bb

lay - ing down - my guns I am bro - ken like an ar - row. For -  
keep it all in - side? Do you tell me all's for - giv - en? Just

## Rhy. Fill 1

Gtr. 1

TAB

**Pre-Chorus**

Gr. 1: w/ Rhy. Fill 1, 2nd time  
Gr. 2: w/ Rhy. Fig. 4A, 2nd time

C Eb F Gm

give me. For - give your way - ward son. —  
hide be - hind - your pride, — yeah. — (Ev - 'ry - bod - y needs some -  
(Ev - 'ry - bod - y needs some -

Gr. 1

Rhy. Fig. 1

Bb C Gm

bod - y to love. — Moth - er, moth - er, — please — be - lieve —  
bod - y to love. — Moth - er, fa - ther, — please — don't leave —  
Ev - 'ry - bod - y needs some - bod - y to hate. — Ev -  
Ev - 'ry - bod - y needs some - bod - y to hate. — Ev -

Gr. 1: w/ Rhy. Fig. 4, 1st 2 meas., 2nd time

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1, 1st 3 meas., 1st time  
Gr. 1: w/ Rhy. Fill 1, 2nd time  
Gr. 2: w/ Rhy. Fill 2, 2nd time

Gr. 1: w/ Rhy. Fig. 4, 1st 2 meas., 2nd time

Bb C

me. — It is hard — to hold on — when there's no —  
'ry - bod - y's bitch - in' 'cause they can't get e - nough. — )  
me. — Well, it's hard — to be strong — when there's no —  
'ry - bod - y's bleed - in' 'cause the times — are tough. — )

**Chorus**

Gr. 2 tacet, 2nd & 3rd times  
Gr. 3 tacet, 3rd time

Eb F Bb

— one to lean — on. 1.,3. (Faith.) Know you're gon - na live through the rain. —  
— one to dream — on. 2. (Faith.) Know you're gon - na live through the rain. —

Gr. 1

Rhy. Fig. 2

\* w/ delay

\* Set to slap back 16th notes.

**Rhy. Fill 2**

Gr. 2 Eb5 F5

Gtr. 1: w/ Rhy. Fig. 2  
G5

F C

Lord, we've got - ta keep the faith. (Faith.)  
Lord, we've got - ta keep the faith. (Faith.)

End Rhy. Fig. 2

To Coda

Bb F C

Don't you let your love turn to hate. Now, we've got - ta keep the faith.  
Don't you know it's nev - er too late. Right now we've got - ta keep the faith.

N.C.(Gm)

Keep the faith. Keep the faith.

Rhy. Fig. 3

End Rhy. Fig. 3

*mp*  
P.M.

Gm Rhy. Fig. 4A

Gtr. 2 (dist.)

Lord, we've got - ta keep the faith.

*mf*



Bb5 C5 G5

3. Tell me ba -

Rhy. Fig. 4

End Rhy. Fig. 4

2. Gtr. 1: w/ Rhy. Fig. 2

G5 Bb F C

(Faith.) Don't you let your love turn to hate. Lord, you've got - ta keep the faith.

Gtr. 1: w/ Rhy. Fig. 3, 3 1/2 times

N.C.(Gm)

Keep the faith. Keep the faith. (Keep the faith. \_\_\_\_\_) Oh, -

we've got - ta keep the faith. Keep the faith. Keep the faith. (Keep the faith. \_\_\_\_\_) Lord, -

Interlude

F5 N.C.(F5) Gtr. 1 tacet

we've got - ta keep the faith. Ooh, yeah.

Gtr. 1

mp P.M. mf

Gtr. 2

**Guitar Solo**

Gtr. 1: w/ Rhy. Fill 1  
Gtr. 2: w/ Rhy. Fig. 4A, 3 times  
Gm

Ooh, yeah. Yeah, yeah, yeah.

Gtr. 3: (dist.)

mf

Gtr. 1: w/ Rhy. Fig. 4  
Bb

C *8va*-----*loco* Gm

3

1/2

P.H.

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 4

Bb C

slight P.M. -----

let ring -----

full full full

3

\* Both notes vib. slightly.

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 4  
Bb

Gm

full 1/4 full full 1/4 1/4

3

C Gm

full full full full full

3

Gtr. 1: w/ Rhy. Fill 1  
Gtr. 2: w/ Rhy. Fig 4A, 1st 3 meas.

Gtr. 1: w/ Rhy. Fig. 4, 1st 2 meas.

Bb C

*8va*-----*loco*

full 1/2 full 1/2


3

Gtrs. 1&2: w/ Rhy. Fig 1 2  
 Eb F

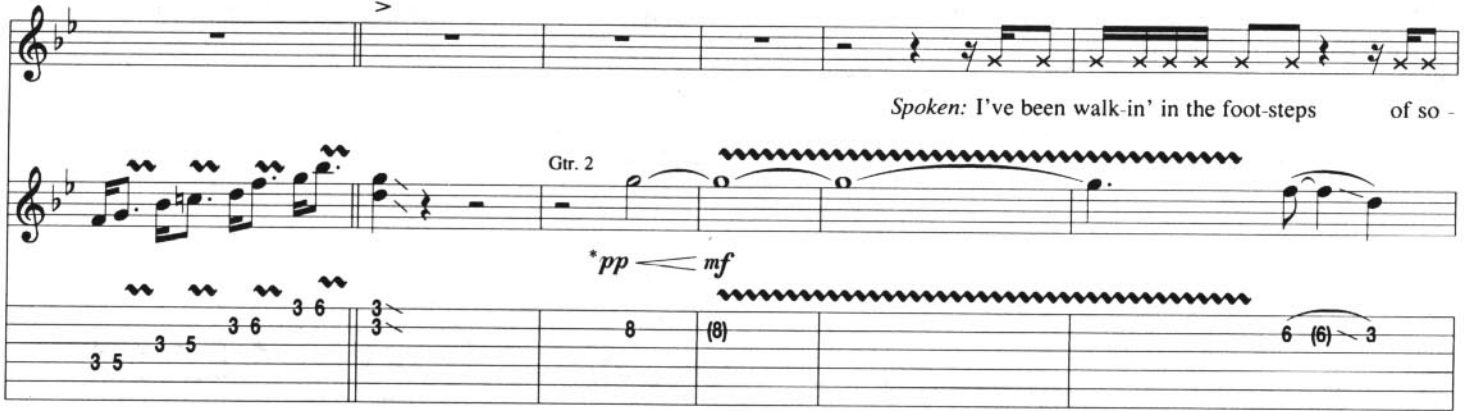
**Bridge**  
 Gtr. 1 tacet  
 G5<sup>x</sup>

Gtr. 3 tacet  
 N.C.

Gtr. 1: w/ Rhy. Fig. 3, 7 1/2 times, simile  
 (Gm)

 (cont. in notation)

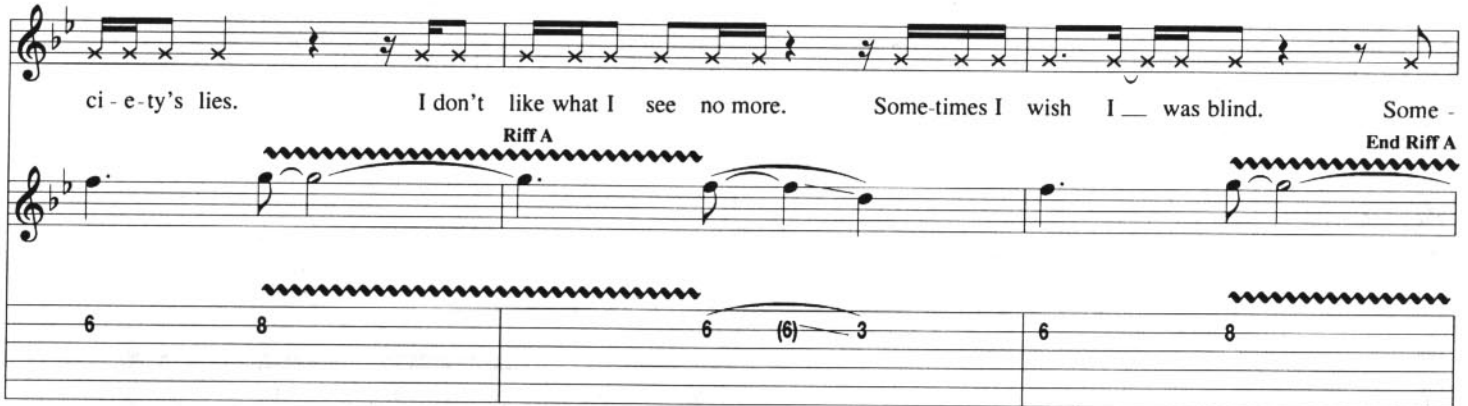
Spoken: I've been walk-in' in the foot-steps of so -



\* Fade in w/ vol. pedal or knob.

ci - e - ty's lies. I don't like what I see no more. Some-times I wish I — was blind. Some -

Riff A End Riff A



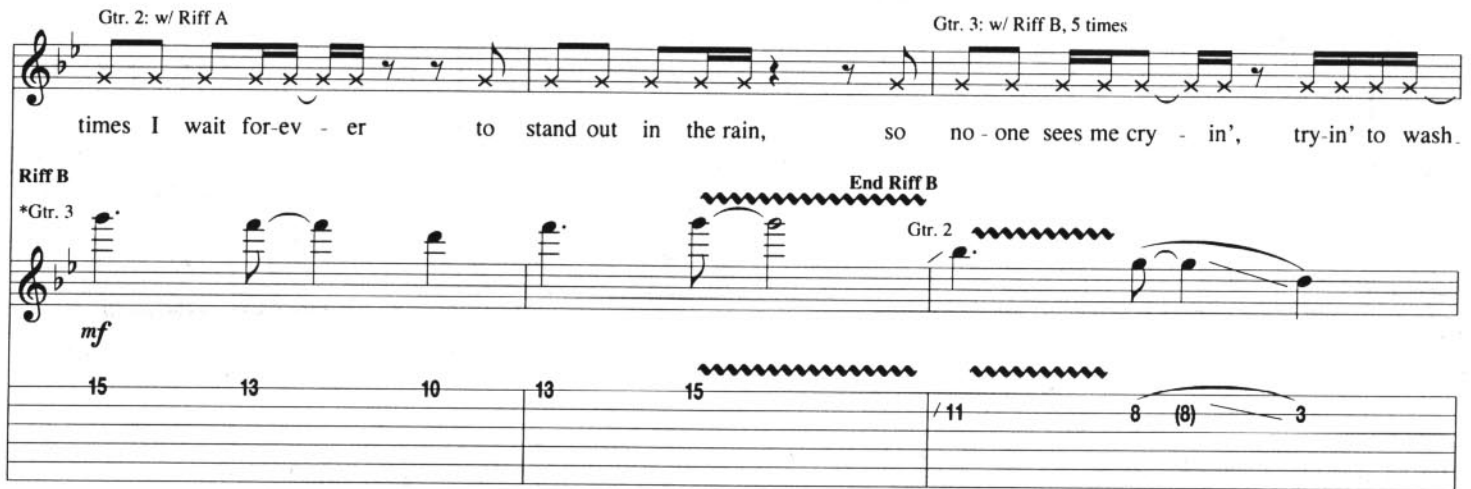
Gtr. 2: w/ Riff A Gtr. 3: w/ Riff B, 5 times

times I wait for-ev - er to stand out in the rain, so no - one sees me cry - in', try-in' to wash.

Riff B End Riff B

\*Gtr. 3

*mf*

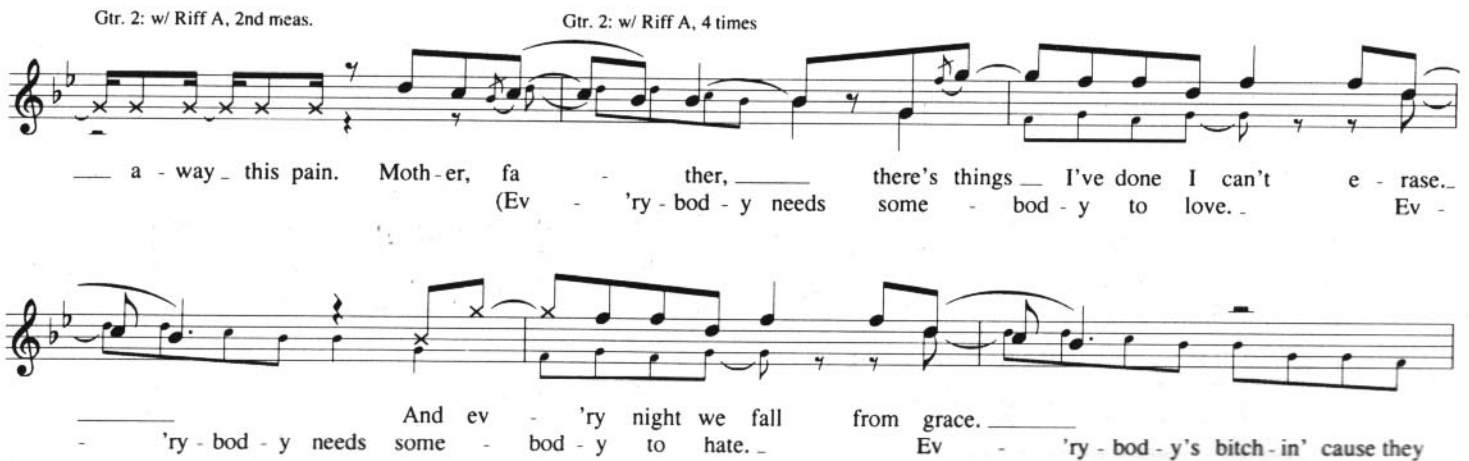


\* w/ reverb

Gtr. 2: w/ Riff A, 2nd meas. Gtr. 2: w/ Riff A, 4 times

— a - way - this pain. Moth-er, fa - ther, — there's things — I've done I can't e - rase. —  
 (Ev - 'ry - bod - y needs some - bod - y to love. — Ev -

— 'ry - bod - y needs And ev - 'ry night we fall from grace. —  
 — 'ry - bod - y needs some - bod - y to hate. — Ev - 'ry - bod - y's bitch-in' cause they



Gr. 1: w/ Rhy. Fill 3

E<sub>b</sub>

F

It's hard with the world in your face. Try to hold on, — try — to hold on. —  
 can't get e - nough. — Ev - 'ry - bod - y please, ev - 'ry - bod - y keep the faith..)

**Coda**

Gr. 1: w/ Rhy. Fig. 2, 1st 3 meas.

G5

B<sub>b</sub>

Gr. 1: w/ Rhy. Fill 4

E<sub>b</sub>

F

(Faith. Keep the faith. — Try — to hold on. — Try — to hold on, yeah.  
 Keep the faith. —)

**Outro**

Lead vocal ad lib.

Gr. 2: w/ Rhy. Fig. 4A, 1st 3 meas.

Gr. 3: w/ Riff B, 2 times, 3rd & 4th times

G5

B<sub>b</sub>

(Faith. Oh. — Keep the faith. — Keep the faith. —

\*Gr. 1

\* delay off

Play 4 Times and Fade

Gr. 2: w/ Rhy. Fill 2

E<sub>b</sub>

F5

Ev - 'ry - bod - y keep the faith. —

**Rhy. Fill 3**

Gr. 1

**Rhy. Fill 4**

Gr. 1

G A  
 ③ open  
 End Rhy. Fig. 1

good shit's gone. I just can't hold a job. And where do I be - long. - Been

Gr. 2: w/ Rhy. Fill 1

E B5 Bsus4 B5 Bsus4 E

sleep - ing in my car, - my dreams move on. 2. My

**Verse**

Gr. 1: w/ Rhy. Fig. 1

Gr. 2: tacet

E

G#m

name is Bil - ly - Jean my love is bought and sold. - I'm on - ly six - teen I feel a  
 I can't say my name or tell you where I am. - I wan - na blow my - self a - way, don't

A

hun - dred years old. - My fos - ter dad - dy went, took my in - no - cence a - way. The  
 know if I can. - I wish that I could be in some oth - er time and place. With

Gr. 1: w/ Rhy. Fill 2, 2nd time

**Pre - Chorus**

B

Bsus4 B

C#m

Gr. 1

street life ain't much bet - ter but at least I'm get - ting paid. - And } Tues - day just might come.  
 some - one else - 's soul, some - one else - 's face. - Or }

A E Esus4 E

- my way. - It can't get worse - than yes - ter - day. -

**Rhy. Fill 2**  
 Gr. 1

T	4	5	5	4	4	4	4
A	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2

# Someday I'll Be Saturday Night

Words and Music by Jon Bon Jovi,  
Richie Sambora and Desmond Child

Chord diagrams for the song:

- E**: 231
- G#m**: 134111 (4fr)
- A**: 123
- B5**: 133
- Bsus4**: 1334
- B**: 1333
- C#m**: 13421 (4fr)
- Esus4**: 234
- F#m**: 134111
- Aadd9**: 12

**Intro**  
Moderate Rock ♩ = 126  
N.C.

Intro musical notation (4/4 time):

Chords: E, Aadd9

Vocals: Hey, man, I'm a - live, I'm tak - ing each day - a night

Gr. 1 (12-str. acous) *mf*

TAB: 2-4 4 6 4 4 6

Chords: Bsus4, E

Vocals: at a time. I'm feel-ing like a Mon-day, but some-day I'll be Sat-ur-day night.

Gr. 2: w/ Rhy. Fill 1

(cont. in slash)

**Verse**

Chords: E, G#m

Rhy. Fig. 1

Gr. 1

Gr. 2 tacet

Vocals: 1. Hey, my name is Jim, where did I go wrong? My life's a bar-gain base-ment, all the

**Rhy. Fill 1**  
Gr. 2 (elec.)

*mf*  
clean tone

TAB: 2 1 4 2 0 0 4 2

Gr. 2: w/ Fill 1

G#m A F#m

Thurs-days, Fri - days, ain't \_ been kind. \_ But some-how I've \_ sur - vived. \_

*pp* *mf*

**Chorus**

Gr. 4: w/ Fill 4, 2nd time

Gr. 3: w/ Fill 2, 1st time

E A

Hey, man, I'm a - live \_ I'm tak - ing each day \_ a night \_ \_ at a time. \_

End Rhy. Fig. 2

Rhy. Fig. 2

\*Gr. 2

\*Two gtrs. arr. for one.

Gr. 3: w/ Fill 5, 2nd time

Gr. 3: w/ Fill 7, 3rd time

E Bsus4 B Bsus4 B

Yeah, I'm down, \_ but I know I'll \_ get by. \_ Hey, hey, hey, hey.

**Fill 1**  
Gr. 2

**Fill 2**  
Gr. 3 (acous.)

*mp*  
w/ slide

**Fill 4**  
Gr. 4

**Fill 5**  
Gr. 3

w/ slide

**Fill 7**  
Gr. 3

w/ slide

Gr. 4: w/ Fill 3

A B E C#m

man - got - ta live my life 1.,3. { like I ain't got noth - ing but this role of the dice. - } I'm  
 2. { I'm gon - na pick up all the pie - ces and what's left of my pride. - }

To Coda ⊕

Gr. 1: w/ Rhy. Fill 4, 2nd & 3rd times

Bsus4 B Aadd9 E

feel - ing like a Mon - day, but some - day I'll be Sat - ur - day night.

Rhy. Fill 3

Gr. 2: w/ Rhy. Fig. 2 Gr. 3: w/ Fill 6

A E

3. Now night.

End Rhy. Fill 3 Gr. 5 (elec.)

*mf* w/ dist. full full

**Fill 3**  
Gr. 4 (elec.)

*mp* clean tone

T  
A  
B

4 2 0

**Rhy. Fill 4**  
Gr. 1  
Aadd9

T  
A  
B

**Fill 6**  
Gr. 3

w/ slide

T  
A  
B

7 9 7 9 7 9 7 5



Guitar Solo

Gtr. 2: w/ Rhy. Fill 3, simile

A  
Rhy. Fig. 3

E

End Rhy. Fig. 3  
A

(cont. in notation)

\*Vib. lowest note only.

Bridge

Gtr. 5 tacet  
E

Gtr. 2 tacet  
E5

\*Gtr. 2

Gtr. 1

Rhy. Fig. 4

Gtr. 3

Rhy. Fig. 4A

P.M.  
mf

\*Play 1st time only.

A5

*1st time only: Sat - ur - day night.*

End Rhy. Fig. 4

End Rhy. Fig. 4A

P.M.

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

Detailed description: This system contains a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "1st time only: Sat - ur - day night." Below the vocal line is a guitar line with fret numbers (5, 4, 0, 5, 5, 4, 0, 5, 5, 4, 0, 5, 5, 4, 0, 5, 5, 4, 0, 5, 5, 4, 0, 5). To the right of the guitar line are two staves with rhythmic notation: "2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0".

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A, 2 times

E5

A5

Some - day I'll be Sat - ur - day night. I'll be back on my feet. I'll be do - ing al-right. It

Gtr. 6 (acous.)

w/ slide

full

0 2 (2)

Detailed description: This system features a vocal line and a guitar line. The lyrics are "Some - day I'll be Sat - ur - day night. I'll be back on my feet. I'll be do - ing al-right. It". The guitar line includes a slide effect ("w/ slide") and a full chord ("full"). Fret numbers are shown: 9, 9, 9, 9, 4, 6, 0, 2, (2).

Gtr. 6 tacet

E5

A5

D.S. al Coda

may not be to-mor-row, ba-by, that's o - k. I ain't go - ing down, gon-na find a way. Hey, hey, hey,

Gtr. 2

w/ slide

full

full

0 2 (2)

Detailed description: This system features a vocal line and a guitar line. The lyrics are "may not be to-mor-row, ba-by, that's o - k. I ain't go - ing down, gon-na find a way. Hey, hey, hey,". The guitar line includes a slide effect ("w/ slide") and full chords ("full"). Fret numbers are shown: 12, 12, 9, 10, 10, 9, 11, 11, 9, 11, 0, 2, (2).

⊕ **Coda**

Gtr. 2: w/ Rhy. Fill 3, 1st 2 meas.

Gtr. 2: w/ Rhy. Fill 5

E

B

Gtr. 1

night. — Oh. — I'm feel - ing like a Mon - day, but some-

Gtr. 5

full full full

Gtr. 2: w/ Rhy. Fill 3, 5 times

A

E

— day I'll be Sat - ur - day night.

full full full

**Outro**

Gtr. 1: w/ Rhy. Fig. 3, 4 1/2 times, simile

A

E

let ring — let ring —

1/4

**Rhy. Fill 5**

Gtr. 2

T	0	0
A	4	0
B	4	0
	2	0

Oh, oh, oh. Sat - ur - day

let ring ----- full  $1\frac{1}{2}$  full full full

night. Yeah. Al - right..

$\frac{1}{2}$  full full hold bend full

Al - right. Sat - ur - day

full hold bend full

night. Yeah. Fade Out

full hold bend full full

# Always

Words and Music by Jon Bon Jovi

E 231  
 A 123  
 C#m 1342 4fr  
 B 1333  
 A5 11  
 B5 133  
 G#m 134111 4fr  
 E5 11  
 F#5 133  
 C#5 133 4fr  
 D5 133 5fr  
 G5 133

## Intro

Rock Ballad ♩ = 71

N.C.

E

A

C#m

B

A

Gtr. 3 tacet

Gtr. 2 (acous.) mp

(drums) Gtr. 1 (elec.)

mf w/ dist. P.M. --- \*fdbk. --- dim.

TAB

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

Gtr. 3 (elec.)

mf w/ mellotron effect

let ring --- let ring --- let ring ---

TAB

			5	6	5	4	4	4	4	5	6	7							
			6	6	5	4	4	4	4	5	6	7							

\*pitch: E

## Verse

Gtrs. 1 & 2 tacet

\*C#m9 B A

1. This Ro-me-o is bleed-ing, but you can't see his blood. It's noth-ing but some feel-ings that this old

\*Chords implied by piano.

G#m B C#m9 B

— dog kicked up. — It's been rain-ing since you left me, now I'm drown-ing in the flood. —

A G#m A B C#m9

You see I've al-ways been a fight-er, but with-out you I give up. — Now, I can't sing a love song like the

B/D# A/E B/F# A B

way it's meant to be. — Well, I guess I'm not that good an-y-more, — but ba-by that's just me. — Yeah.

## Chorus

E

B

F#m7

C#m

B

E

B

I will love you, ba-by, — al-ways. And I'll be there — for-ev-er and — a day.

A C#m B E F# G#

(cont. in notation) open 2fr 4fr

Gtr. 1

al - ways. I'll be there - till the stars - don't shine, till the heav - ens burst and the words don't rhyme. I know

Gtr. 2

A5 B5 A5 B5 C#m A

Gtr. 1 tacet

when I die - you'll be on my mind, and I love - you, al - ways. - 2. Now, your

(cont. in slash)

Verse C#m B

Rhy. Fig. 1A

Gtr. 2

Gtr. 3 Rhy. Fig. 1

pic - tures that you left be - hind - are just mem - o - ries of a diff - rent life. - Some - thing

let ring - - - - - let ring - - - - -

5 6 5 8 6 5

A End Rhy. Fig. 1A G#m

made us laugh, some - thing made us cry. - One that made - you have to say good - bye. - What I'd

End Rhy. Fig. 1

let ring - - - - - let ring - - - - -

2 2 5 6 6 4

Gtr. 3: w/ Rhy. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 1A, simile

C#m B

give to run my fin - gers through your hair, - touch lips, to hold you near. - When you

**A**

G#m A B

Gtr. 2

say your prayers try to un-der-stand, I've made mis-takes, I'm just a man. — When he

*mf* (clean tone)

Gtr. 1

Gtr. 3 *divisi*

let ring — — — — — let ring \*full — — — — — let ring — — — — —

12-14 10-14 14 11/2 (11) 9-11 2 4 4 4

\*Gtr. 2 right of slash in TAB.

**Pre-Chorus**

Gtr. 1 tacet C#m

Gtr. 3 tacet B

holds you close, when he pulls you near, when he says the words you've been mean-ing to hear. I wish

Gtr. 3

let ring — — — — —

6 6 4

A B A B (cont. in notation)

I was him with those words of mine, — just to say — to you till the end of time. And —

**Chorus**

E5 B5 F#5 C#5 B5

Gtr. 1 // (dist.) *mf*

I will love — you, — ba-by, al-ways. And I'll —

Gtr. 2 **Rhy. Fig. 2**

Gr. 3: w/ Fill 1, 2nd time To Coda ⊕

E5                          B5                          A5                          C#5                          B5

be there \_ for - ev - er and \_ a day, \_ al - ways.

End Rhy. Fig. 2

**Bridge**

Gr. 2 tacet

D5                          G5                          A5                          D5                          G5                          A5

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

If you told me to cry \_ for you, I could. If you told me to die \_ for you, \_ I would.

B5                          A5                          G5                          F#                          A5                          N.C.

⑥  
2fr

Gr. 1 tacet

Take a look at my face, there's no price I won't pay to say these words \_ to you.

Gr. 3

**Guitar Solo**

Gr. 2: w/ Rhy. Fig. 2, 1st 7 meas.

E                          B                          F#m

full                          full                          full                          full

11 9 11 9 11 9 (9) 7 9 7 7 2-4 2 4 2 4 (4) 2 4 2 4 2 4 (4) 2 4 2 2 4 4 (4) 2

C#m                          B                          E                          B

full                          full                          full                          full

4 4 2 4 (4) 2 4 12 12 12 9 9 7 7 12 12 9 9 7 7 0 11 (11) 9 11 12 9 11 14 12 14

**Fill 1**

Gr. 3

*mf* full

w/o mellotron

T  
A  
B

11 11 (11) 9 11 9 9



A

Gr. 2

B

A

B

Well, there

12 14 12 12 12 12 12 12 14 14 12 13 12 14 12 14 (14) 12 14 16 14 (14)

full 1/2 full

Bridge

A

ain't no luck in these load-ed dice. \_ But ba-by, if you give me just one more try, \_ we could

12 14 12 14 12

Gr. 3 tacet

A

B5

E

B D.S. al Coda

pack up our old dreams and our old lives. We'll find a place where the sun still shines. Yeah, \_

Gr. 1

(cont. in slash)

⊕ Coda E5

Gr. 1

P.M.

P.M.

F#

6

2fr

I'll be there \_ till the stars \_ don't shine, till the heav-ens burst and the words don't rhyme. I know

Gr. 3

mf w/ dist. full full

12 (12) 14 (14) 12

Gr. 2

**Outro**  
Rhy. Fig. 3A  
E5

A5 B5 A5 B5

when I die — you'll be on — my mind, — and I love — you, al — ways.

12 14 9 11 11 9 11 full hold bend 12 11

Rhy. Fig. 3

B5 C#5 B5 A5

P.M.

Al — ways. Oh, ba — by, won't you do it, oh, oh.

rake → full full 1/2

(11) (11) 9 11 X 12 12 11 11 11 11 11 11 11 (11) 9 9 11 11 11 9 11

End Rhy. Fig. 3

End Rhy. Fig. 3

Gr. 2: w/ Rhy. Fig. 3, 3 3/4 times  
Gr. 1: w/ Rhy. Fig. 3A, 3 3/4 times, simile

E B

Ba-by, won't you do it, oh. Oh, ba-by, won't you do it, oh,

9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 11

**C#m** **B** **A**

yeah, yeah.

Lead Voc. ad-lib., till end

**E** **B** **C#m** **B**

full let ring - full

**A** **E** **B**

full full full full rake - - 1 full

**C#m** **B** **A**

full

**E** **B** **C#m** **B**

full hold bend

*Fade Out*

# Wanted Dead Or Alive

Words and Music by Jon Bon Jovi and Richie Sambora

**D5** **C5** **G5** **F5** **D5/A** **F5<sup>VII</sup>**

## Intro

Slowly ♩ = 74

(wind, chimes & kybd.)

Gtr. 1 (12 str. acous.)

Dsus2

*mf* Harm. -----
   
**T**
  
**A** 7 12 12
   
**B**

N.C.

13 12 10 8 5 3 1
   
 0 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0

13 12 10 8 5 3 1
   
 (0) 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0 0

Gtr. 2: w/ Fill 1

N.C.

(Dsus2) (Dsus2) (Dsus2) N.C. (Dsus2)
   
 1/4 1/4 1/4 1/4 1/4 1/4
   
 3 0 3 0 0 3 3 2 0 0 3 0 3 0 0 0 3 3 2 0 0 3 0 3 0 0 3 3 2 0 0

### Fill 1

Gtr. 2 (dist.)

*pp* Harm. *mf* w/ bar
   
**T** 7 (7) (7)
   
**A**
  
**B**
  
 \*Fades in w/ volume knob.

F E D

Verse

\*Gtr. 3

D5 C5 G5

1. It's all the same, - on - ly the names will change. \_\_\_\_\_  
 times I sleep, - some-times it's not - for days. \_\_\_\_\_ The  
 walk these streets, a load - ed six string on my back. \_\_\_\_\_ I

Rhy. Fig. 1

\*\*

\*Play 3rd time only.  
 \*\*Play simile 2nd & 3rd times.

Gtr. 1: w/ Fill 4, 2nd time

Gtr. 2: w/ Fill 2, 1st time

C5 G5 F5 D5/A D5

Ev - 'ry day - it seems we're wast-ing a - way. \_\_\_\_\_ An - oth - er place, - where the  
 peo-ple I meet al - ways go their sep-'rate ways. \_\_\_\_\_ Some-times you tell. the day - by the  
 play for keeps, - 'cause I might not make it back. \_\_\_\_\_ I've been ev - 'ry-where, - still I'm

Fill 2  
Gtr. 2

full

TAB

12 (12) 10 12

\*vol. swell

Fill 4  
Gtr. 1

TAB

Gtr. 2: w/ Fill 6, 3rd time

C5      G5                      C5      G5                      F5      D5/A

fac - es are so cold,                      I'd drive all night                      just to get back home. - }  
 bot - tle that you drink.                      And times when you're a lone, -                      all you do is think. }  
 stand ing tall,                      I've seen a mil - lion fac - es,                      and I've rocked them all.                      I'm a

End Rhy. Fig. 1

**Chorus**

Gtr. 2: w/ Fill 5, 2nd time

C5      G5                      F5      D5/A                      C5      G5

cow - boy,                      on a steel horse I ride.                      I'm want - ed,                      (want - ed, - )

*sing 2nd & 3rd times only* -----

Rhy. Fig. 2

**Fill 5**  
Gtr. 2

full                      full                      1/4      1/4                      w/ bar                      1/4      1/4

T                      13                      (13)      10                      13 10                      12      (12)      10                      12 10      12                      (12)                      3      0      3      0                      (9)                      3      0      3      0

A

B

**Fill 6**  
Gtr. 2

full                      mp

T                      10      10      10      10      10      10      13                      full                      mp                      13      10      10      12      10

A

B

C5 D5 F5<sup>VIII</sup> D5

To Coda ⊕ C

G5

N.C.

D



(cont. in notation)

dead or a - live. — ('Cause I'm a) Want - ed, (want - ed. —) dead or a - live. —

End Rhy. Fig. 2

1/4 1/4

\*Upper harmony tacet 1st time. \*\*Sing 3rd time only.

Gtr. 2: w/ Fill 3, 1st time

1. 2.

2. Some - Al - right. —

Gtr. 1 Gtr. 3 (dist.)

*mf*

Gtr. 2

17

Fill 3  
Gtr. 2

full full full

T  
A  
B

19 19 (13) 12 (12) 10 12 (12) 10 12

C5 G5 C5 G5 F5 D5

full. P.H. 3 full P.H. full P.H.

5 6 5 5 (5) 3 12 14 13 15 15 15 (15) 13 15 12 12 10 12 10 10 12 10 12 12

pitch: C# D C# pitch: A

C5 G5 C5 G5

Sva loco Sva loco Sva loco Sva loco

P.H. 1/4 full full full full P.H. P.M.

3 5 3 5 3 5 3 5 5 (5) 3 5 3 5 3 5 (5) 3 10 12 12 13 12 12 13 12 (12) 10 8

pitch: Eb pitch: D D E D C pitch: D E D C pitch: D E D F

**Chorus**  
 Gtr. 1: w/ Rhy. Fig. 2. 1st 3 meas., simile  
 Gtr. 2 tacet

F5 D5 C5 G5 F5 D5

Oh, I'm a cow-boy, on a steel horse I ride. I'm

P.M.

10 8 10 8 10 8 12



C5      G      N.C.      D5      *D.S. al Coda*

want - ed, want - ed, \_\_\_\_\_ dead or a - live. \_\_\_\_\_ 3. And 1

Gtrs. 1 & 3

The first system shows a vocal line with lyrics 'want - ed, want - ed, \_\_\_\_\_ dead or a - live. \_\_\_\_\_ 3. And 1'. Above the vocal line are chord markings: C5, G, N.C., and D5. A 'D.S. al Coda' instruction is at the end. The guitar line (Gtrs. 1 & 3) features a melodic line with two quarter notes marked '1/4'. The guitar tablature below shows fret numbers: 5, 3, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

**Coda**

Gtr. 1: w/ Rhy. Fig. 2, simile  
Gtr. 2: w/ Fill 7

C5      G5      F5      D5      C5      G5

cow - boy, I got the night on my side. \_\_\_\_\_ And I'm want - ed, want - ed, \_\_\_\_\_

Gtr. 3

The Coda section features a vocal line with lyrics 'cow - boy, I got the night on my side. \_\_\_\_\_ And I'm want - ed, want - ed, \_\_\_\_\_'. Chord markings C5, G5, F5, D5, C5, and G5 are placed above the vocal line. The guitar line (Gtr. 3) has a melodic line with some rests. The guitar tablature below shows fret numbers: 5, 3, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

N.C.      D5      C5      G5      N.C.      D5

dead or a - live, — dead or a - live, — dead or a - live, — dead or a - live. — I still

Gtr. 1: w/ Rhy. Fig. 2, last 2 meas., simile

The second system has a vocal line with lyrics 'dead or a - live, — dead or a - live, — dead or a - live, — dead or a - live. — I still'. Chord markings N.C., D5, C5, G5, N.C., and D5 are above the vocal line. The guitar line (Gtr. 1) has a melodic line with some rests and triplets. The guitar tablature below shows fret numbers: 3, 0, 3, 0, 0, 0, 0, 0, 0, 0, 3, 0, 3, 0.

**Fill 7**  
Gtr. 2

The 'Fill 7' section shows a melodic line for Gtr. 2 with a 'delta' symbol (δva) and a 'full' symbol. The guitar tablature below shows fret numbers: 15.

Gr. 1: w/ Rhy. Fig. 2, last 2 meas., simile  
C5 G5 N.C. D5 N.C. G5

drive, I still drive, dead or a - live, dead or a - live,

1/4 1/4 1/4 1/4

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

N.C. D5 N.C. G5 N.C. D5

dead or a - live, dead or a - live, dead or a - live.

Gr. 1 & 3

1/4 1/4 1/4 1/4

3 0 3 0 3 0 3 0 3 2 0

**Outro**  
Gr. 3 tacet  
N.C.

Gr. 1

13 12 10 8 5 3 1

0 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0

*rit.*

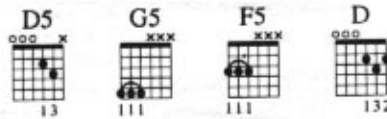
13 12 10 8 5 3

(0) 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0

D/A

# Lay Your Hands On Me

Words and Music by Jon Bon Jovi and Richie Sambora



Gtr. 1; Drop-D Tuning:

- ① -E    ④ -D
- ② -B    ⑤ -A
- ③ -G    ⑥ -D

## Preamble

Moderate Rock ♩ = 92

*Fade In*

N.C.

(drums) \*continue simile

w/ synth. effects

Hey!

Gtr. 1 (dist.)

8va

f w/ bar A.H.

TAB

-1 1/2

\*throughout preamble

Hey!

loco

w/ bar

\* w/ delay

\* Loose string slaps pick-up.

-1 1/2

Hey!

Harm.

w/ bar

w/ delay

w/ delay

5 5 5 5 5 (5) (5) (5)

\* vol. swell

Gr. 1: w/ Rhy. Fig. 1, simile  
N.C. (C5) G5

N.C. G5 D5 C5 D5 N.C. N.C. (C5) G5

1. If you're read - y, I'm will - ing and a - ble. Help me

End Rhy. Fig. 1

2 3 3 2 3 3 2 0 5 3 5 5 0 3 7 5 3 5 0 2

D5 C5 D5 N.C. G5 D5 C5 D5

lay my cards out on the ta - ble. You're mine and I'm yours for the tak -

N.C. G5 D5 C5 D5 N.C. G5

ing. Right now the rules they made are meant for break - ing.

Gr. 1

2 3 3 2 3 3 2 0 5 3 5 5 0 3 7 5 3 5 X X 2 3 3 2 3 3 2 0 5 3 5 5 0

Pre-Chorus

N.C.(G7) G5 D5 C5 D5 N.C.

1. What you get ain't al-ways what you see... But sat-is-fac-tion is guar-an-teed. They say  
2. Ev-ry thing you want is what I need... Your sat-is-fac-tion is guar-an-teed. But the

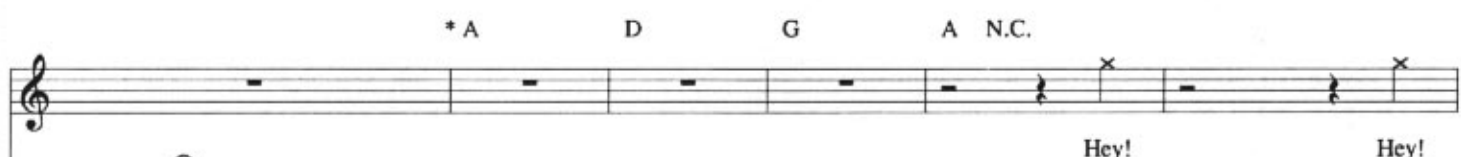
5 3 5 5 3 5 0 7 5 7 7 3 0 2 0 0 2 0 3

Gtr. I tacet



Hey! Hey! Hey!

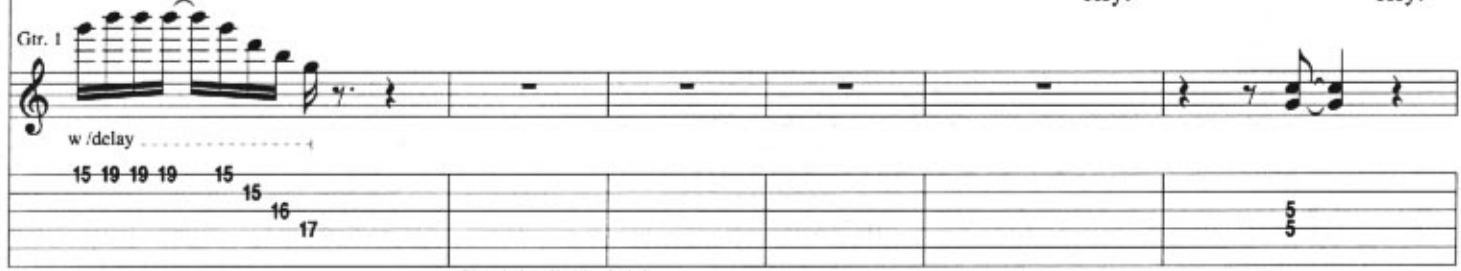
\* A D G A N.C.



Hey! Hey!

Gtr. I

w /delay



15 19 19 19 15 15 16 17


\* Chords implied by kybd.

A D G A N.C. A



Spoken: They say that But you've gotta So Come on. Hey! Hey! Hey! Check this out! Hey!  
 it's a will to free your mind. free your body.

w/ effects



w/ bar


\* Harm. -1 -1

\* 7th fret only.

Intro

Gtr. I tacet

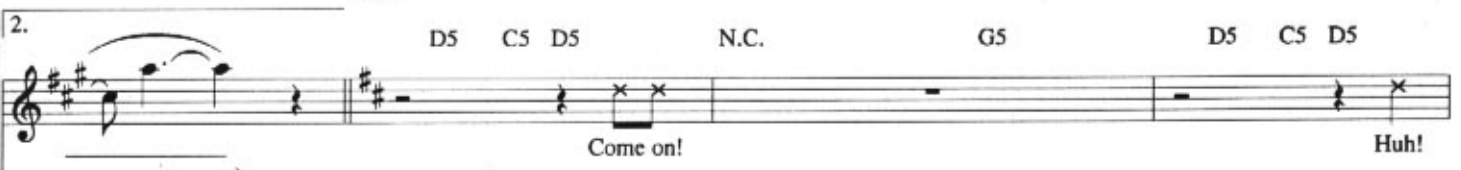
A D/A Am7 D/A A 1.



1.,2. Lay your hands on me, lay your hands on me, lay your hands on me.  
 \* (Ooo. Ooo. Lay your hands on me.)  
 \* 2nd time only

Verse

2. D5 C5 D5 N.C. G5 D5 C5 D5



Come on! Huh!

Gtr. I

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1



0 5 7 0 2 3 3 2 2 3 3 2 0 5 3 5 5 0 3 7 5 7 12

N.C.(G5) (G7) G5 F5 G5

what you give is al-ways what you need. \_ No. \_\_\_\_\_ If \_ you want me \_ to lay \_ my hands on \_ you. \_  
 ride don't nev-er, ev-er come for free, \_ no. \_\_\_\_\_ If \_ you want me \_ to lay \_ my hands on \_ you. \_

(cont. in slash)

**Chorus**  
 D5 G5 F5 G5 D5

Gtr. 1 // (cont. in notation)

Lay \_ your hands on \_ me, lay \_ your hands on \_ me, lay \_ your hands on \_ me. \_

N.C. D D G5

6 open  
 Gtr. 1 //

All you got to do is, } Lay \_ your hands on \_ me, lay \_ your hands on \_ me,

Gtr. 1

(cont. in slash)

1/4

To Coda ⊕

F5 G5 D5 (cont. in notation)

lay \_ your hands on \_ me. \_ Now lis-ten up. 2. Well I'm \_ a fight -

Gtr. 1

w/ bar

**Verse**

Gr. 1: w/ Rhy. Fill 1

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile

D5 C5 D5 N.C. G5 D5 C5 D5 N.C. G5

- er, I'm a po-et, I'm a preach-er. I've been to school, and ba-by, I've been the teach-er. If you

*D.S. al Coda*

D5 C5 D5 N.C. G5 D5 C5 D5 N.C. G5

show me how to get up off the ground right now, I can show you how to fly and nev-er ev-er come back down...

Gr. 1

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

**Coda**

**Guitar Solo**

D5 CD5

D5 Cadd9 D5/A

Gr. 1

13-1 3 5 3 5 5 3 5 5 (5)

\*Gr. 2 (dist.)

fdbk. rake 1/2

10 13 8 10 10 13 8 10 10 10

\* Standard Tuning

D5 Cadd9 D5

D5 Cadd9 D5

(10) 1 1 2 1 1 2 1 2 1 2 3 1 2 0 2 0 3

w/ bar -1 1/2 1/2 1/2

12 (12) 10 12 (12) 10

(3)

F5

F#5

G7

5 1 2 3 3 3 4 4 4 4 5 5 5 3 5 3

12 (12) 10 (12) 10 12 (12) 10 12 full 10 18 10 18 10 18 16 18 full full

(D7)

1/4

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

18 (18) 17 15 18 17 17 full w/ bar w/ bar Harm. w/ bar

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

(G7)

A5

A6

A7

A6

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

0 X X 0 0 0 0 0 0 0 0 0 0 0

10 8 10 8 10 8 10 8 10 8 10 8 10 10 8 10 10 10 10 13

5 7 7 7 7 5 7 7 7 7 5 7 7 7 7 10



**Pre-Chorus**  
N.C. (G7)

A5

Gtr. 2 tacet

Oh, whoa, whoa, ba - by, don't you know I on - ly aim to please. —

(cont. in slash)

10 10 10 10 12 12 12 12 13 13 15 15 17 17 19 | 20  
7 7 7 7 9 9 9 9 10 10 12 12 14 14 16 | 17

**Interlude**

A  
5  
open

F5 G5

Gtr. 1 // //

If \_\_\_ you want me \_\_\_ to lay my hands on \_\_\_ you. — Whoa, —

Gtr. 1 tacet w/ Bkgd. Voc. Fig. 1, 2 times

\*D/A G/A

oh. — What - cha got - ta do \_\_\_ is \_\_\_ lay 'em on me. Well, come on, come on, come

\* Chords implied by kybd.

F/A G/A D/A G/A

on. And Ev - 'ry - bod - y's gon - na help me now. — I can feel the peo - ple sing. I can feel my

Gtr. 1

(0 2)0

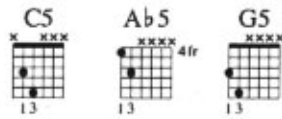
**Bkgd. Voc. Fig. 1**

Lay \_ your hands on \_ me, lay \_ your hands on \_ me, lay \_ your hands on \_ me. —



# You Give Love A Bad Name

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



## Intro

Moderate Rock ♩ = 123

band tacet  
N.C.

Shot through the heart, \_ and you're to \_ blame, dar-lin', you give \_ love \_ \_ \_ a

band enters

C5 Ab5 C5 Bb5 C5 Ab5 Bb5

bad \_ name.

Gtr. 1 (dist.)

*f*

TAB

\* Gtr. 2 (dist.)

*f* full

TAB

\* Doubled by harmonizer 1 octave higher.

Eb5 C5 Ab5 C5 Bb5 C5 Ab5 Bb5

full

TAB

Gtr. 2 tacet  
N.C. (Cm)

Gtr. 1: w/ Fill 1, 2nd time  
Eb5

Gtr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

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

1. An  
2. You

w/ bar w/ bar

-1/2 -1/2 -1/2

-1/2 -1/2 -1/2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times  
N.C. (Cm)

an - gel's smile - is what you sell. You prom - ised me heav - en, then put me through hell. -

paint your smile - on your lips, blood - red nails on your fin - ger tips. - A

Chains of \_\_\_ love \_\_\_ got a hold on me. When pas - sion's a pris - on you can't break - free.

school boy's - dream, - you act so shy. Your ver - y first kiss was your first kiss good-bye.

Pre-Chorus

F5

Eb5

Whoa, \_\_\_ you're a load - ed gun. - Yeah. -

Gtr. 1

w/ bar

-1/2 -1/2 -1/2 -1/2

w/ bar

-1/2 -1/2 -1/2 -1/2

Fill 1

Gtr. 1

w/ bar

-1/2 -1/2

-1/2 -1/2

T  
A  
B

**Bb5** **N.C.(Bb)**

Oh, \_\_\_\_\_ there's no - where to run. No one can save me, the dam - age is done.

*8va loco*

P.H. w/ bar P.H. w/ bar

3 3 3 (3) 3 2 (2) 5 5 4 (4)

pitch: D

**Chorus**

**C5 Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5**

Shot through the heart, \_ and you're to \_ blame. You give love \_ a bad name, bad name. I

Rhy. Fig. 2 End Rhy. Fig. 2

5 6 10 8 8 10 6 8 8 5

**Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5**

play my part, \_ and you play your \_ game. You give love \_ a bad name, bad name. And

5 6 10 8 8 10 6 8 8 5

1. 2.

**Ab5 Bb5**

you give love \_\_\_\_\_ a bad name. \_\_\_\_\_

\* Gtr. 2

Harm.

5

\* w/ harmonizer

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, 3 times

Chords: C5, Ab5, C5, Bb5, C5, Ab5, C5, Bb5, C5

Gtr. 2

w/ bar

w/ bar

(5)	(5)	6 6	5 7	7 8	8 10	10 12	12 15	15 17	17
		8 8	3 5	5 6	6 8	8 10	10 13	13 15	15

Chords: Ab5, C5, Bb5, C5, C5, Ab5

Gtr. 1

-1/2

-1/2

-1/2

w/ bar

-1/2

-1/2

-1/2

full

full

P.M.

full

0

### Chorus

Gtrs. 1 & 2 tacet  
N.C.

G5

Oh. Shot through the heart, — and

w/ bar .1

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 0

3

you're to — blame. You give love — a bad name. I play my part, — and you

play your — game. You give love — a bad — name, bad — name.

C5 Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

Shot through the heart, and you're to blame. You give love a bad name, bad name. I

Gtr. 1

5 6 10 8 8 10 6 8 8 5

Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

play my part, and you play your game. You give love a bad name, bad name.

5 6 10 8 8 10 6 8 8 5

**Outro** *Play 3 Times and Fade*

Ab5 Bb5 Eb5 C5 Ab5 Bb5 Eb5 C5

You give love. Whoa. Whoa. Whoa. Bad name.  
(Whoa. Whoa. Whoa.)

Gtr. 1

P.M. - - -

\*Gtr. 2

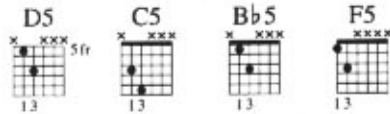
full full full full

10 10 8 10 (10) 8 10 8 10 10 8 10 (10) 8 10

\*w/ harmonizer

# Bed of Roses

Words and Music by Jon Bon Jovi



## Intro

Slow Rock ♩ = 54

Gtr. I (dist.)

*mf*

\*Bb F Bb

w/ bar w/ bar w/ bar w/ bar w/ bar

rake - 1/2 rake - 1/2 full

TAB

x 12 (12) 10 10 13 10 x 10 12 12 (12) 10 13

\*Chords implied by piano.

F Bb F Bb

w/ bar w/ bar w/ bar

rake - 1/2 full rake - 1/2 full

(13) (13)10-13 x 10 12 12 (12) 10 13 10 10 x 10 12 12 (12)

## Verse

Gtr. I tacet

F Bb F

1. Sit-ting here wast-ed and wound-ed at this old pi - a - no.

w/ bar full

10 13 (13)10-13

Bb F

Try-ing hard to cap-ture the mo - ment this morn-ing I don't know. 'Cause a



Am Bb F Fsus4 F Bb Bbsus4 Bb

bot-tle of vod-ka's still lodged in my head, and some blonde gave me night-mares, think that she's still in my bed.

Rhy. Fig. 1  
Gtr. 2 (clean)

*mf*

let ring - - - - - | let ring - - - - - | let ring - - - - - | let ring - - - - - | let ring - - - - -

C F

As I dream a-bout mov-ies they won't make of me when I'm dead.

2. With an

End Rhy. Fig. 1

let ring - - - - - | let ring - - - - -

Verse

Gtr. 2 tacet  
Bb

Gtr. 1: w/ Fill 1, 2nd time  
F

i-ron clad fist I wake up and French kiss the morn-ing.  
so far a-way, each step that I take's on my way home...

Gtr. 1

Fill 1  
Gtr. 1

rake - - -

T  
A  
B

B $\flat$

While some march - ing band keeps its own — beat in my — head while we're  
 A king's ran - som in dimes, I'd give each night to see through this

Gr. 1: w/ Fill 2, 2nd time Gr. 2: w/ Rhy. Fig. 1

F Am

talk - ing, \_\_\_\_\_ a - bout — all of the things that I —  
 pay - phone. \_\_\_\_\_ Still I run out of time, always

rake — full full

X 15 (15) 13 15 13 (13) 15

Gr. 1 tacet Fsus4 F B $\flat$  B $\flat$  sus4 B $\flat$

long — to be - lieve, — a bout love, — the truth, what you mean — to me. And the truth is,  
 hard — to get through, till the bird on the wire flies me back — to you. I'll just close my eyes —

Fill 2

Gr. 1

T  
A  
B

13 10 13 12 10 10 8 10 8 10 7

Gtr. 1: w/ Fill 3, 2nd time Gtr. 2 tacet

B♭5 C5 F5 N.C.

and whis - per, ba - by, you're all that I need. } I want to  
 "Ba - by, blind love is true." }

Gtr. 1  
*f*

**Chorus**

Gtr. 3: w/ Fill 4, 4th time

Gtr. 3 tacet, 4th time

D5 C5 B♭5 F5 N.C. D5

lay you down in a bed of ros - es. For to - night, I

P.M. - 1/2 1/2

\*C/E \*\*B♭/F F5 N.C.

B♭ F5

sleep on a bed of nails. Oh, I want to be just as close as the

P.M. - 1 let ring let ring

\* Bass plays E. \*\* Bass plays F.

**Fill 3**

Gtr. 1

P.M. - 1

T  
A  
B

**Fill 4**

Gtr. 3

15

T  
A  
B

1.

To Coda 1 ⊕

To Coda 2 ⊕

Bb F5 N.C.(D) (E) (F)

Ho - ly Ghost is, and lay you down on a bed of

let ring - - - - - let ring - - - - -

2.

N.C.(D) (E) (F)

ros - es. 3. Well, I'm lay you down on a bed of

P.M. - - - - -

Bridge

Bb5 C5 F5

ros - es. Well, this ho - tel bar's hang-o-ver whis-key's gone dry. The bar - keep-er's wig's crook ed, and she's

N.C.

(Bb5)

C5

giving me the eye. Well, I might have said yeah, but I laughed so hard I think I

let ring - - - - - P.M. - - - - -

**Guitar Solo**  
D5  
Rhy. Fig. 2

C5 Bb5 F5

Gtr. 1

N.C.

died. Ooh, yeah.

Gtr. 3 (dist.) *mf* Gtr. 3 *8va loco*

Gtr. 1 *divisi* (Gtr. 1 cont. in slash)  $\frac{1}{2}$

Gtr. 1: w/ Rhy. Fig. 2, 2 times

End Rhy. Fig. 2

D5

C5

Bb5

F5

full full full full

19 (13) 10 13 13 0 13 19 (13) 13 10 13 10 12 10 13 10

$\frac{1}{4}$

D5

C5

Bb5

F5

8va

full

13 (13) 13 13 X 15 15 15 (15) 13 15 15 (15) 15 13 15 13 15

$1 \frac{1}{2}$

Gtr. 1 tacet  
F

Gtr. 3 tacet

D5

C5

Bb5

loco

rake

$\frac{1}{2}$   $\frac{1}{2}$

12 14 X 10 12 12 (12) (12)

*mp*

4. Now, as

**Verse**

Bb

F

Bb

you close your eyes, - know I'll be think-ing a - bout you. While my mis-tress, she calls me to

F B $\flat$

stand in her spot-light — a-gain. To-night I won't be a-lone, — but you know that don't. mean I'm not

F D5 \*C/E \*\*B $\flat$ /F N.C. *D.S. al Coda 1*

lone-ly. I've got noth-ing to prove, for it's you that I'd die \_ to de-fend. I want to

\* Bass plays E. \*\* Bass plays F.

⊕ *Coda 1*

N.C.(D) (E) (F) *D.S. al Coda 2*

lay you — down. I want to

Gtr. 3 *8va*

Gtr. 1 *divisi*

full full full

\*Gtr. 3 only

⊕ *Coda 2*

N.C.(D) (E) (F) *Gtr. 1 tacet*

lay you — down on a bed — of ros - es. —

*rit.*

*rit.*

# Blaze Of Glory

Words and Music by Jon Bon Jovi



Gtrs. 1, 2 & 3; Open D Tuning:

- ① - D    ④ - D
- ② - A    ⑤ - A
- ③ - F#   ⑥ - D

## Intro

Moderately Slow ♩ = 79

N.C.

Gtr. 2 (acous.)  
(w/ wind & cymbals)

*mp*  
w/ slide

D  
⑥  
open  
Gtr. 3 (dist.)  
*mf*  
Riff A

TAB

12-10 11 11-12 10-12 12 12 10-12 12 12 9-10 10-12 12

Gtr. 1 (elec.)

*mf* w/ dist.    *dim.*    w/ bar

TAB

full 15 (15) 1/4 3 0 (0)

D  
⑥  
open

End Riff A

*mf*

TAB

8-10 10-10 10 10 10-10 11-10 12 10-12 12 12 9-10 10-12 12 7-6 10-10 10 10-10 11-10 12

TAB

1/4 3 0

D  
 ⑥  
 open

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a guitar staff with fret numbers 12 and 15.

Verse  
 Gtrs. 1 & 3 tacet  
 \*Dm

1. Wake up in the morn - ing and I raise my wea - ry head. — I've got an old coat for a pil - low, and the

Gtr. 2

*pp* w/ o slide

Musical notation for the second system, including a treble clef staff with lyrics and a guitar staff with fret numbers 1, 3, 2.

earth was last - night's bed. I don't know where I'm go - ing. On - ly God - knows where I've been. — I'm a

Dm F C

let ring — let ring —

Musical notation for the third system, including a treble clef staff with lyrics and a guitar staff with fret numbers 1, 3, 2, 3, 2, 0, 1.

Gtr. 2: w/ Riff A, 2 times

A C D F D  
 ⑤ ⑤ ④ ④ ④  
 open 3fr open 3fr open

A C D F  
 ⑤ ⑤ ④ ④  
 open 3fr open 3fr

G

Gtr. 1

dev - il on the run, — a six - gun lov - er, a can - dle in — the wind. Yeah!

let ring — let ring —

Musical notation for the fourth system, including a treble clef staff with lyrics and a guitar staff with fret numbers 2, 0, 0, 2, 3, 1.



**Verse**  
Gtrs. 1 & 2 tacet  
Dm

D  
④  
open

Gtr. 4 (acous.)  
*mp*

2. When you're brought in - to this world, they  
ask a - bout my con - sience, and I

Gtr. 2: w/ Fill 1, 2nd time

Em G Dm

say you're born in sin. Well, at least they gave me some - thing, I did - n't have to  
of - fer you my soul. You ask if I'll grow to be a wise man, ask if I'll

Gtr. 2: w/ Fill 2, 2nd time

Dm F

steal, or have to win. Well, they tell me that I'm want - ed, yeah,  
grow old. You ask me if I've known love, and what it's like to

C G

I'm a want - ed man. I'm a colt in your sta - ble, I'm what Cain was to A - ble, mis - ter,  
sing songs in the rain. Well, I've seen love come, I've seen it shot down, I've

**Fill 1**  
Gtr. 2

w/ slide

**T**  
**A**  
**B**

**Fill 2**  
Gtr. 2

w/ slide

**T**  
**A** 15  
**B** 15

15 13 3 5 5 3 0 3 4 0

**Chorus**

Gtr. 5: w/ Rhy. Fill 1, 2nd time

Dm

G

D

Rhy. Fig. 1

catch me if — you can. — I'm go-ing } down \_\_\_\_\_ in a blaze of glo - ry. Take me  
 seen it die — in vain. Shot }

Gtr. 5 (elec.)

Rhy. Fig. 1A

*f*  
w/ dist.

Gtr. 2: w/ Fill 3, 2nd time

G

D

Dsus4 D

G

now, \_\_\_\_\_ but know the truth. — } I'm go-ing out \_\_\_\_\_ } in a blaze  
 'Cause, I'm go-ing down \_\_\_\_\_ }

**Rhy. Fill 1**

Gtr. 5

**Fill 3**

Gtr. 2

w/ slide

Gr. 2: w/ Fill 4, 2nd time

End Rhy. Fig. 1

D C G

of glo-ry. — And lord, I nev-er drew first, but I drew first blood, {and I'm no one's} son. Call me Young —  
 {I'm the Dev-il's} son.

End Rhy. Fig. 1A

1. Gr. 2: w/ Riff A  
Gr. 4 tacet  
D  
⑥  
open

Gr. 3

Gun. —

2. Gr. 2: w/ Riff A, 2 times  
Gr. 4 tacet  
D  
⑥  
open

Gr. 3

3. You Gun.

Yeah!

Fill 4  
Gr. 2

w/ slide

TAB

**Guitar Solo**

Gtr. 5: w/ Rhy. Fig. 2, 3 times  
Gtrs. 2 & 3 tacet

Gtr. 4 **G** **D** **G** cont. simile

\*Gtr. 6 *8va* *loco*

*f w/ slide*

\*clean elec.

**D** **G** *full* *full* *full* *full* *full* *full* *full*

Gtr. 5: w/ Rhy. Fig. 3

**D** **F** **Gtr. 4** *bar flutter*

Rhy. Fig. 2  
**G5**

**D5**

Gtr. 5

**TAB**

Rhy. Fig. 3

Gtr. 5 **F5** **G5** **N.C.**

**TAB**

Gr. 2: w/ Riff A, 2 times  
Gr. 4 tacet  
N.C.

Gr. 6 tacet

G

**Verse**

Gtrs. 2 & 5 tacet  
\*Dm

C G

4. Each night I go to bed, I pray the Lord my soul to keep. \_ No, I ain't look-ing for for-give-ness, but be-

\*Chords implied by kybd.

Dm F C

fore I'm six feet deep. Lord, \_ I got to ask a fa - vor, and I hope you'll un-der-stand. \_ 'Cause, I've

G Dm G Dm

lived life to the ful-lest, let this boy \_ die like a man. Star-ing down a bul-let, let me make\_ my fi - nal\_ stand.

**Chorus**

Gr. 4 & 5: w/ Rhy. Figs. 1 & 1A

N.C. G D G D

Shot down \_ in a blaze of glo - ry. Take me now, \_ but know the truth. \_ I'm go - ing

Gr. 2  
w/ slide

G D C G

out \_ in a blaze of glo-ry. \_ Lord, I nev-er drew first, but I drew first blood, and I'm no one's son. \_ Call me Young

Gtr. 2 tacet

D

C

G

D

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 4

Gtr. 6

Gtr. 5

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtrs. 4 & 5: w/ Rhy. Figs. 4 & 4A

D

C

G

Outro

Gtrs. 4, 5 & 6 tacet

D

6

open

Gtr. 3

Gtr. 6

Gtr. 2

w/ slide

D

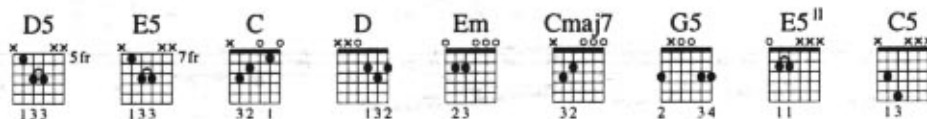
6

open

Free Time

# Prayer '94

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



## Intro

Slow Rock ♩ = 58

N.C. D5 E5 D5 E5 D5 E D5 E5 D5 E5 D5

Gr. 1: w/ Rhy. Fig. 1

Gr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

(drums) *mf*

Once up-on a time, not so long a - go.

## Verse

Gr. 1: w/ Rhy. Fig. 1, 3 1/2 times, simile

E5 D5 E5 D5 E5 D5 E5 D5

Gr. 2: w/ Fill 1, 2nd time

1. Tom my used to work on the docks. The un-ion went on strike, he's down on his luck, it's tough, (It's tough.) so tough..

2. Tom-my threw his six string in hock. Now he's hold-ing in what he used to make talk so tough.. so tough..

Gi-na works the din-er all day. Work-ing for a man, she brings home her pay

(Yes she does. )

And Gi-na dreams of run-ning a-way. But she cries ev-'ry night, Tommy whis-pers: "Ba-by, it's O-

## Pre-Chorus

E5 D5 E5 D5 E5 C D Em

Gr. 1

for love, for love. She says we've got-ta } hold-on to what we've got. It

K., (For his love.) some-day." We've got-ta }

Fill 1

Gr. 2

15ma loco

P.H. rake full full full full

TAB

pitch: E

C D Em C D Em Cmaj7 D

does-n't make a dif-frence if we make it or not. We've got each oth - er, and that's a lot for love. We'll give it a shot.

**Chorus**

Em C D G5 C D E5<sup>II</sup> C5 D

Rhy. Fig. 2

Woa, we're half-way there. (Whoa, liv - in' on a prayer. ) Take my hand, we'll make it I swear, yeah.

**Rhy. Fig. 2A**  
Gtr. 2 (dist.)

*mf*

TAB

0 3 5 7 5 3 2 0 3 5

**To Coda**

G5 C D E5<sup>II</sup> E5 D5 E5 D5 E open

**End Rhy. Fig. 2**

(Whoa, liv-in' on a prayer. )

**End Rhy. Fig. 2A**

TAB

5 5 7 5 2 0



2. Cmaj7

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 4 times  
Gtr. 2: w/ Rhy. Fill 1

Gtr. 2 tacet

D5 E5 D5

E5 D5

We're liv-in' on a prayer.

mf P.H. 1/2 full full w/ bar full

0 4 5 3 0 7 5 7 7 (7) 5 5 7 7 (7) 5 7 5 7 7

pitch: E E# F#

15ma loco P.H. 1/2 full full full full full

(7) (7) 5 7 X 7 (7) X 14 14 14 14 (14) 12 15 X X 15 12 15 15 15 14 14 14

full 1/2 full full 1 1/2 full

(14) 12 14 (14) 4 16 15 17 17 15 15 17 (17) 17 15 17 15 14 15 14 15 17

Bridge

Gtr. 3 tacet

Gtr. 2 tacet

E5 D5

C D

Em

Cmaj7

D

We've got-ta hold on - ready or not. You live for the fight, well, it's all that you've got.

8va Gtr. 2 loco

full 1/2

17 17 (17) (17) 15 17 15 17

0 3

Rhy. Fill 1  
Gtr. 2

T  
A  
B

2  
0

Gr. 1 tacet  
N.C.

whoa. And I say - whoa, we're half-way there, yeah.

*D.S. al Coda*

N.C. (C) (D5) (G5) (Cadd9) (D5)

Take my hand, we'll make it I swear, yeah. (Oh, liv-in' on a prayer.)

Gr. 1

let ring - let ring - let ring - let ring - let ring -

### Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile  
Em C D

G5 C D E5 C5 D

Yeah. Oh, yeah, yeah. Ooh yeah. Ooh, yeah. (Oh, liv-in' on a prayer.)

Gr. 3: full, 15, 15, 3-15, 15-17, 17, full, full, full, 17, 17, 1/4, 17, loco, let ring -

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile  
Gr. 2 tacet  
D5 E5 D5

Gr. 3 tacet  
E5 D5

(Oh, liv-in' on a prayer, yeah.)

### Outro

*Fade Out*

E5 D5 E5 D5 E5 D5 E5 D5

Tom-my used to work on the docks... The un-ion went on strike, he's down on his luck, it's tough. Hey, Tom-my, it's tough.

# Bad Medicine

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

## Intro

Moderate Rock ♩ = 118

Gtr. I (dist.)

\*E E7 E6 E7 E E7 E6

f w/ bar fdbk.

TAB

7 5 (7) 5 0 3 2 0

\* Chords played by synth.

## Chorus

E7 E A5 N.C. E

Your love — is like bad med - i - cine.

Rhy. Fig. 1

w/ bar 1/2 let ring 1/2 let ring

A N.C. E N.C. G5 F#5 E5 A5 N.C. E

Bad med - i - cine is what I — need. — Whoa, — shake it up — just like bad med - i - cine.

1/2 let ring 1/2 let ring

12 11 9 7 X 0 2 (2) 0

A N.C. E E5 E7 B E7 E5 G E5

There ain't no doc - tor that can cure my dis - ease. —

End Rhy. Fig. 1 Rhy. Fig. 2

P.M. 1/2 let ring

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

\*w/ wah-wah on treble pos.; pluck w/ fingers.

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E7 B N.C. G5 E5 E7 B E7 E5 G E5 N.C.

Bad med - i - cine I I

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times

E5 E7 B E7 E5 G E5 E7 B N.C. G5

ain't got a fe - ver, got a per - ma - nent dis - ease. And it' - ll  
 don't need no nec - e - ssary to be giv - in' me a thrill. And I don't

E5 E7 B E7 E5 G E5 E7 B N.C. G5

take more than a doc - tor to pre - scribe a rem - e - dy. I  
 need no an - es - the - sia, or a nurse to bring a pill. I got a

A5 G5 A5 G5 A5 G5

got lots of mon - ey, but it is - n't what I need. I Gon - na  
 dir - ty down ad - dic - tion that does - n't leave a track. I got a

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2

E5 E7 B E7 E5 G E5 E7 B N.C. G5

take more than a shot to get this poi - son out of me. And  
 jones for your af - fec - tion, like a mon - key on my back. There

Pre-Chorus

B5 B7 F# B7 B5 B7 B5 N.C. (E5)

I got all the symp - toms, count 'em one, two, — three. First you need, —  
 ain't no par - a - med - ic gon - na save this heart at - tack. When you need, —  
 (That's what you get for

Gtr. 1

P.M.

N.C. (E5) E5 F#5

then you bleed. And when you're on your knees...  
 fall-ing in love.) (You get a lit-tle but it's nev-er e-nough.) (That's what you get for

(0) 2 (2) 0

N.C. D5 N.C. B5 N.C.

fall - ing in love. — ) Now, — this boy's ad - dic - ted 'cause your kiss is the drug. — Whoa, —

(4) 2 4 0 0 4 3 2 2 0 2 4 2

**Chorus**

Gr. 1: w/ Rhy. Fig. 1

E A5 N.C. E A N.C. E N.C.

your love — is like bad med - i - cine. Bad med - i - cine is what I — need. — Whoa, —

G5 F#5 E5 A5 N.C. E A N.C. E

shake it up — just like bad med - i - cine. There ain't no doc - tor that can } cure my dis - ease. —  
 So let's play doc - tor, ba - by, }

G5 A5 E5 D5 E5 G

Bad, bad med - i - cine. 2. 1 —

Rhy. Fig. 3

Gr. 1

End Rhy. Fig. 3

P.M. — P.M. — P.M. P.M. — P.M. — P.M. w/ bar

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

2.

Gtr. 1: w/ Rhy. Fig. 3  
G5 A5

E5 D5 E5 D5 N.C.

A5

E

med-i-cine. Is what I want. Bad, bad med-i-cine. Ow, it's what I need.

P.M. P.M. P.M. P.H. w/ bar

+vol. swell

Guitar Solo

A5

E5

Gtr. 2 (dist.)<sup>8va</sup>

*f* *loco* *semi-harm.* *full*

Gtr. 1

A5

*15ma* *loco* *8va loco 8va loco*

P.H. rake P.H. P.H. P.H. P.H.

w/ bar

pitch: B pitch: D pitch: A pitch: A

B5

N.C.

8va

3 3 3 3 3 3 3

-1 1/2 -1

full

8va

15ma

-1 1/2

Harm.

Harm. w/ bar

-1 1/2

4 4 4 4 4 4

2 2 2 2 2 2

Bridge

Gtr. 1 tacet  
N.C.(E5)

I need a res - pi - ra - tor 'cause I'm run - ning out of breath or you're an

loco

Gtr. 2

-1 1/2

\* Gtr. 3  
divisi  
mf w/ bar

19

(19)

-1 1/2

0 0 5 0 3 0 0 5

0 5 0 3 0 0 5 3

\* Synth. arr. for gtr.

Gtr. 2: w/ Fill 1

Gtrs. 2 & 3 tacet  
B

all night gen - er - a - tor wrapped in stock - ings and a dress.

When you find your med - i - cine you'll

Gtr. 3

f P.M. P.M. P.M.

4 4 4

4 4 4

4 4 4

2 2 2 2 2 4 2 2

0 0 5 0 3 0 0 5

0 5 0 3 0 0 5 3

Fill 1

Gtr. 2

8va

w/ bar

\* Dive & vib. simultaneously.

T  
A  
B

19 (19) (19)

E5 N.C. E

take what you can get. 'Cause if there's some-thing bet - ter ba - by, well, they hav - 'n't found it yet. Whoa, —

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

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

**Chorus**  
 Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.  
 \* Gtr. 1: w/ Rhy. Fill 1, 2nd time

A5 N.C. E A N.C. E N.C.

your love — is like bad med - i - cine. Bad med - i - cine is what I — need. — Whoa, —

\* Gtr. 1 plays Fill 1, then continues in Rhy. Fig. 1.

G5 F#5 E5 A5 N.C. E A N.C.

shake it up — just like bad med - i - cine. There ain't no doc - tor that can  
 2nd time: Your love's a po - tion that can

1. E5 N.C. E || 2. E Gtr. 1: w/ Rhy. Fig. 3 G5 A5 E5 D5 E5 G

cure my dis - ease. — cure my dis - ease. — Bad, bad med - i - cine — is

Gtr. 1 Rhy. Fill 2 End Rhy. Fill 2 Gtr. 1 Gtr. 1

let ring - - - 1/2 (cont. in Rhy. Fill 1) 1/2 let ring - - - 1

5 5 5 3 5 8  
4 4 4 2 4 5

Gtr. 1: w/ Rhy. Fig. 3 G5 A5 E D# E F F# G G#

what I want. — Bad, bad med - i - cine. Oo, ba - by, oo, babe.

Gtr. 1

w/ bar

9 9 9 9 9 9 9 9 9 8 9 10 11 11 12 13  
 7 7 7 7 7 7 7 7 7 7 6 7 8 9 9 10 11

**Rhy. Fill 1**  
 Gtr. 1

T  
A  
B

12 11 9  
10 9 7



**Interlude**  
F#5 E5

Gtr. 1: w/ Rhy. Fig. 3

G5 A5 N.C. G5

I got-ta go, I got-ta, I got-ta go, I got-ta, med-i-cine. — I got, *Spoken:* I got-ta do it a-gain.

Bad, bad

3 2 0 12 11 9 10 9 7

\* out of time

\*E E7 E6 E7

Wait a min-ute, wait a min-ute, hold on. I'm not done. One more time. With feel-ing.

Gtr. 1

(9) (7) (7)

\*Chords played by synth. \*\*vol. swell

E E7 E6 E7 G5 F# E

Come on. All-right. Help me out now.

Harm. w/ bar full P.H. w/ bar

let ring

0 12 12 7 2 2 0 0 3 2 0

pitch: F#

**Chorus**

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

A5 N.C. E A N.C. E N.C.

Your love — is like bad med-i-cine. Bad med-i-cine is what I — need. — Whoa, —

**Repeat and Fade Out**

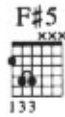
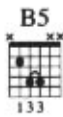
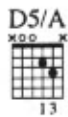
Gtr. 1: w/ Rhy. Fill 2

G5 F#5 E5 A5 N.C. E A N.C. E5 N.C. E

shake it up — just like bad med-i-cine. You got the po-tion that can cure my dis-ease. —

# I'll Be There For You

Words and Music by Jon Bon Jovi and Richie Sambora



## Intro

Rock Ballad ♩ = 74

N.C.(D)

\*Gtr. 1 (clean)

*mf*

\*Doubled w/ sitar.

## Verse

Gtr. 1 tacet  
\*Em7

\*\*Em7/G

1. I guess this time you're real-ly leav - ing. I heard your suit - case say good-

Gtr. 2 (dist.)

*mp* w/ bar

\*Chords derived from gtr., bass & kybd. \*\*Bass plays symbols right of slash.

D byc. D5 Well, as my bro - ken heart lies bleed - ing, Em

w/ bar

Em9/G D you say true love it's su - i - cide. You say you've cried a thou-sand

Em G D

riv - ers, \_\_\_\_\_ but now you're swim - ming for \_\_\_\_\_ the shore. \_\_\_\_\_

3  
rake - - -  
Harm. - - - - -

12 12 12 12 12 7 7 9 7 7 8 7 7 7 7 7 7 9 9 10 12 10 12

0 0 2 3

Em G

You left me drown - ing in \_ my tears, \_\_\_\_\_ and you won't

Harm. - - - - - 3 w/ bar

10 5 5 7 5 5 7 7 7 7 12 12 12 (12)

A7 N.C.

save \_ me an - y - more. \_\_\_\_\_ I'm pray - in' to God - you'll give me one more chance girl.

(cont. in slash)

(12) X 9 7 5 7 9 9

**Chorus**

D5/A B5 F#5 G5

Gr. 2

I'll be there for you. These five words I swear to you. \_ When you breath I wan - na be the

A5 C5 G5 D5/A

air \_ for you. I'll \_ be there for you. I'd live and I'd die for you.

B5 F#5 G5 A5 C5 G5

I'd steal the sun from the sky for you. Words can't say what love can do. I'll be there for

Verse  
Gtr. 1 tacet  
Em

D5/A (cont. in notation)

you. 2. I know you know we've had some good times.

\*Gtr. 1 Gtr. 2 Harm.

5-7 7 7-9 9 9-12 12 11 12 12 12 0

\*Doubled w/ sitar.

G D

Now they have their own hid-ing place. Well, I can pro-mise you to-

let ring

3 5 3 9 11 11 12 12 14 14 12 10 12 11

Em G A5

row, but I can't buy back yes-ter-day.

loco 8va

Harm. rake

let ring

5 5 5 5 5 7 7 12 12 3 3 4 2 2 2 2 2 4 2 0 2 3

G5

Gtr. 2

Ya, ba - by you know my hands are dir (Well, wo - man you know my hands are dir -

ty.

(cont. in slash)

let ring

2

12

A5

D5

C#

(cont. in notation)

but I want - ed to be your Val - en - tine.

Gtr. 2

let ring

7 7 7

5 4 4

Bm

G

I'll be the wat - er when you get thirs - ty ba - by. When you get

let ring

let ring

4 4 4 4

2 3

3 3 0 0 0 0 3 3

0 2 3

A5

D.S. al Coda 1

A

5

12fr

Coda 1

D5/A

Gtr. 2

drunk, I'll be the wine. Whoa.

let ring

(cont. in slash)

0 0 0 0

Gtr. 2

Gtr. 3 (dist.)

mf full

Guitar Solo

B5 G5

full 3

(9) 7 9 9 7 9 7 X X 9 (9) 7 9 7 9 7 7 7 X 7 9 7 7 7

A5 D5/A

full full full full

7 9 7 9 7 9 7 9 7 7 10 10 10 (10) 7 9 7 9 7 9 11 9 7 7 9 11 7 9 7 5 5 7 9

B5 G5

9 12 12 11 11 9 9 11 9 7 7 9 11 9 12 12 11 11 9 4 4 9

7 10 10 9 9 7 7 9 7 5 5 7 9 7 10 10 9 9 7 2

A5

rake -

full full full full full full full

7 10 (10) 7 (9) 7 9 9 7 9 (9) 7 9 7 5 9 (9) 7 9 7 5 9 7 10 9 7 9 (9) 7

Verse

G5 Gtr. 3 tacet A5

3. I was-n't there \_ when you were hap - py. And I was-n't there  
(I was-n't there \_ to make you hap-py. \_)

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

D5

Bm

(cont. in notation)

when you were down, child. Did-n't mean to miss your

let ring let ring

Detailed description: This system contains the first three lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "when you were down, child. Did-n't mean to miss your". The second line is a guitar line in treble clef, labeled "Gtr. 2", with lyrics "let ring" and "let ring" under the notes. The third line is a guitar tablature with fret numbers: 7 5 5 7 4 4 4 4 2 4 3 4.

G

birth-day, ba-by. I wish I'd seen you blow those can-dles out.

let ring semi-harm. w/ bar (cont. in slash)

Detailed description: This system contains the next three lines of music. The top line is a vocal melody with lyrics "birth-day, ba-by. I wish I'd seen you blow those can-dles out.". The second line is a guitar line with lyrics "let ring" and "semi-harm. w/ bar (cont. in slash)". The third line is a guitar tablature with fret numbers: 3 0 0 0 0 0 0 0 0 0 0 0.

A5

D.S. al Coda 2  
G  
Ⓢ  
15fr

Ah, ooh.

Detailed description: This system contains the final two lines of music. The top line is a guitar line in treble clef, labeled "Gtr. 2", with slanted notes. The bottom line is a vocal line with lyrics "Ah, ooh.".

⊕ Coda 2  
Chorus

E5 C#5 A5

I'll be there for you. These five words I swear to you. When you breath I wan-na be the

B5 D5 A5 E5

air for you. I'll be there for you. I'd live and I'd die for you.

Detailed description: This section contains the Coda 2 Chorus. The top line is a guitar line with chords E5, C#5, and A5. The bottom line is a vocal line with lyrics "I'll be there for you. These five words I swear to you. When you breath I wan-na be the". The second system of this section has guitar chords B5, D5, A5, and E5 above the notes, and lyrics "air for you. I'll be there for you. I'd live and I'd die for you.".







Gtr. 1: w/ Rhy. Fig. 2  
N.C. A5

N.C. N.C. D5/A.N.C. G/A D/A N.C. A5

ti - re 'cause ba - by was born - with a beat. Take you high -  
she's here to make my - life com - plete. Then I'm long.

**Pre-Chorus**

N.C. D5/G N.C. D5 Dsus4 D N.C.

er than you've ev - er known, gone, - I got a - noth - er show. One then drive you down - to drink - in' beers. One  
more time, - one mile - to go. One

Gtr. 1

w/ bar P.M. ...

D5/G N.C. D5/G N.C. D5/G N.C. D5/G N.C. D5/G N.C. D5 N.C. D5 N.C. A5

I pick you up when you've had e - nough. end - less night - of fan - ta - sy. You've been burned, - ba - by, les - son's learned. It's all she left - of her with me. In -

P.M. ... P.M. P.M. P.M. P.M. P.M.

**Chorus**

N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C. A5

and out of love. 1., 2. Hear what I'm say - ing. In and out of love. It's the way that we're play - ing. In -  
3. In and out of love.

**Rhy. Fig. 3**

Gr. 1: w/ Rhy. Fill 1, 2nd & 3rd times

N.C. Am7 N.C. A5 N.C. E5 N.C. A5

1. Too much is nev-er e-nough. She's gon-na get ya.

2. When we're to-gether. In

3. In

8va... loco

let ring ... let ring

Harm. ...

End Rhy. Fig. 3

w/ bar (12)

Gr. 1: w/ Rhy. Fig. 1

N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C.

2. Run-ning wild, 2. and out of love. Love's too

3. and out of love.

Gr. 1: w/ Rhy. Fig. 3

A5 N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C. A5

much for- ev-er. In and out of love. Hear what I'm say-ing. In and out of love. It's the way that we're play-ing. In

In and out of love. In and out of love. You want me to meet your what? In

N.C. Am7 N.C. A5 N.C. Gr. 1: w/ Rhy. Fill 1, 2nd time

E5 N.C. A5

and out of love. Too much is nev-er e-nough. She's gon-na get ya.

and out of love. Your dad-dy is who? In

To Coda

**Interlude**

Ad-lib laughs, whistles & vocs.  
band tacet

N.C. Am7 N.C. A5 N.C. Am7 N.C. D5 band enters G5 D N.C. A5 N.C. Am7 N.C. A5 N.C. Am7 N.C. D5 N.C.

Gr. 1

P.M. P.M. P.M. P.M. P.M. P.M.

\* Vib. top 2 notes only.

**Rhy. Fill 1**

Gr. 1

1. G5 D N.C. A5 N.C. A5 | 2. G5 D B5 A5

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

Gtr. 1 A5

Gtr. 2 (dist.) (cont. in slash) f

w/ bar

**Guitar Solo**

G E A5 G E A5 G A5 G E A5 G E A5 C A5

Rhy. Fig. 4 3 fr open 3 fr open 3 fr 3 fr open 3 fr open 3 fr End Rhy. Fig. 4

P.M. P.M. P.H. P.M. P.M. P.H.

w/ bar w/ bar

Gtr. 1: w/ Rhy. Fig. 4, 2 1/2 times

N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5

P.H. w/ bar

N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5

8va w/ bar full 1/2

N.C. A5 N.C. A5 A5 G E A5 C5 D5

Gtr. 1 3 fr open P.M.

8va hold bend 1/2 steady gliss. 1/2 1/2 1/2

**Bridge**

Gtr. 2 tacet  
N.C. D5

G N.C. D

A5

N.C. D

G N.C.

E5

(cont. in notation)

Out of love. \_\_\_\_\_ Out of love. \_\_\_\_\_

*loco*

Gtr. 1

w/ bar P.M. P.M. ... P.M. ...

D5 C5

N.C. D

G N.C. D/A

A5

N.C. D5

N.C. G N.C. D5

C5

A5

Out of love. \_\_\_\_\_ Out of love. \_\_\_\_\_ In -

w/ bar Harm. P.M. ... P.M. ... w/ bar

**Breakdown**

Gtr. 1: w/ Rhy. Fig. 3, 1st 4 meas.

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7 N.C. A5

N.C.

A5

\_\_\_\_\_ and out of love. In \_\_\_\_\_ and out of love. In -

Gtr. 1: w/ Rhy. Fig. 3, 1st 4 meas.

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7 N.C. A5

N.C.

*D.S. al Coda*  
*(take 2nd ending)*

A5

\_\_\_\_\_ and out of love. We're in \_\_\_\_\_ and out \_\_\_\_\_ of love. \_\_\_\_\_ In -

(In \_\_\_\_\_ and out of love.)

**Coda**

Gtr. 1: w/ Rhy. Fig. 3, 3rd & 4th meas.

N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

*Fade Out*

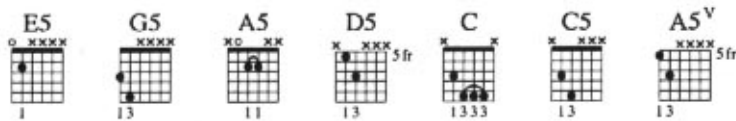
A5

\_\_\_\_\_ and out of love. In \_\_\_\_\_ and out of love. In \_\_\_\_\_ and out of love. In -

Spoken: Hey, just how old are you anyway?

# Runaway

Words and Music by Jon Bon Jovi and George Karakoglou



## Intro

Fast Rock ♩ = 152

N.C. A5

E5 G5

1. N.C. 2. N.C. E5

(kybds.) 3 Gtrs. 1 & 2 (dist.)

*f*

Harm. w/ bar steady gliss.

## Verse

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time

A5

E5 G5

N.C.

1. On the street where you live, girls talk a - bout their so - cial lives. They're made of  
 2. Dif - ferent line ev - 'ry night, guar - an - teed to blow your mind.

Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time

E5

F5

G5

A5

lip - stick, plas - tic and paint, a touch of sa - ble in their eyes. All your  
 I see you out on the streets, call - me for a wild time.

*pp* w/ flange *f*

\* Fade in w/ vol. pedal or knob.

### Rhy. Fill 1

Gtrs. 1 & 2

### Rhy. Fill 2

Gtrs. 1 & 2

N.C. G5 N.C.

life, all your life all you've asked, when's your dad-dy gon-na talk to you. But you were  
So you sit home a-lone, 'cause there's noth-ing left that you can do. There's on-ly

E5 G5 Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time N.C. C5

liv-in' in an-oth-er world, - try-'in to get a mes-sage through.  
pic-tures hung - in the shad-ows, left - there to look at you.

P.M. - - (Gtr. 2 cont. in slash)

### Pre-Chorus

Gtr. 3: w/ Fill 1, 3rd time E5 G5 Gtr. 1: w/ Rhy. Fill 3, 2nd & 3rd times A5

1.,3. No one heard a sin-gle word you said. They should have  
2. You know she likes the lights at night on the ne-on Broad-way signs.

Harm. - - - - - let ring - - - - - let ring - - - - - w/ bar

**Fill 1**  
Gtr. 3

T  
A  
B 19

**Rhy. Fill 3**  
Gtr. 1

T  
A  
B

Gtr. 1: w/ Rhy. Fill 4, 2nd time

D5

C

G5

seen it in your eyes, what was go-ing a-round your head.  
 She don't real-ly mind. It's on-ly love she hoped to find.  
 (Ooh. \_\_\_\_\_)

Harm. ————  
 let ring ————

w/ bar ————

steady gliss. (cont. in slash)

7 7 (7) (7) (7) (7)

**Chorus**

A5

G5

C5

C  
 ⑤  
 3fr

B  
 ⑤  
 2fr

Rhy. Fig. 1

Gtrs. 1 & 2

Ooh, she's a lit-tle run-a-way. Dad-dy's girl learned fast.

**To Coda** ⊕

Gtrs. 1 & 2: w/ Riff A, 3rd time

G  
 ⑥  
 3fr

A  
 ⑤  
 open

A5<sup>v</sup>

G5

A5<sup>v</sup>

G5 A5<sup>v</sup>

A  
 ⑥  
 5fr

G5

E5

End Rhy. Fig. 1

all those things he could n't say. Ooh, she's a lit-tle

**Rhy. Fill 4**

Gtr. 1

T  
 A  
 B

7 7 7 (7) (7) (7) (7)

**Riff A**

Gtrs. 1 & 2

T  
 A  
 B

0 2 3 0 3 2 3



2.

Interlude

E5  
 (cont. in notation)

run - a - way. — she's a lit - tle run a - way. —

Guitar Solo

A5

A5  
Rhy. Fig. 2

P.M.

Gtr. 3 (dist.)

*f*  
w/ delay  
full full full full full full full  
\* Vib. 3rd string only.

C5

D5

A5

P.M.

full full 1/2 1/4 1/4 1/4 1/4  
(7) 5 8 7 (7) 5 7 5 7 5 5 3 5 3 3 5 5 7 10

C5

G5

End Rhy. Fig. 2

P.M.

1/4 1/4 1/2 1/2 let ring  
8 8 10 8 11 10 10 12 12 (12) 10 12 10 12 10 12

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 C5

let ring --- full

20 20 20 20 19 19 19 19 17 19 5-7 5 7 7 5 5 7-9 8 9 8-10 8

D5 A5 8va

10 15 13 13-15 12 15 15-17 15 15-17 15 17 20 17 20 17 19 20 19 17 20

C5 8va G5

17 19 17 20 17 19 20 19 17 20 20 17 17 20 17 19 17 19 (19) 17 19 17 17 19 17 19 17 19

*D.S. al Coda*

**Coda**

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Lead Voc. ad-lib, 2nd & 3rd times

A5

Gtr. 3: w/ Fill 2, 2nd & 3rd times

G5

1., 3. Ooh, \_\_\_\_\_ she's a lit - tle run - a - way.  
 2. Ooh, \_\_\_\_\_ she's a lit - tle run - a - way.

**Fade Out**

Gtrs. 1 & 2: w/ Riff A

A5

G5

A5 N.C.

*play 3 times*

C5 N.C. A5 G5 A5 N.C.

Dad - dy's girl — learned fast, — now — she works the night a - way.  
 Dad - dy's girl — learned fast, — all — those things he could - n't say.

**Fill 2**  
Gtr. 3

T  
A  
B

8 7 8 8 7 8 8