

RECORDED
VERSIONS
GUITAR

EXIT

BONDJOV

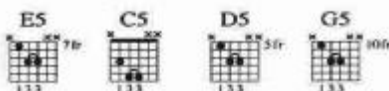
GROSS ROAD

AUTHENTIC REPRODUCTIONS
LIVE AS THEY WERE CAPTURED

PolyGram

Livin' On A Prayer

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



Intro

Moderate Rock ♩ = 122

Em (kybd.)** * Gr. 1 C/E D/E

(approx. 14 sec.)

Fade in *mf*

TAB

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 gr.
** Chords implied by kybd.

Gr. 1 cont. simile

Em Rhy. Fig. 1

Gr. 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

Gr. 2 tacet, 1st time
 Gr. 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

Gr. 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. —

Gr. 2

Work-ing 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 -

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 }

* w/ out talk box.

Fill 1

Gr. 3 (dist.)

T
A
B

w/ talk box full full w/ bar

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,

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.M.

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. - - P.H. (cont. in slash)

Guitar Solo
E5 C5 D5 G5 C5 D5

Gtr. 1

Gtr. 2

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

pick: C# D# C#

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

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

Gr. 1

C5 D5 E5 D5 C5

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

8va

Gr. 2

full

Outro-Chorus

D5 G5 Eb5 F5 Bb5 Eb5 F5

all that you've got. Whoa, _____ we're half way there. _____ Whoa, _____ liv - in' on a prayer. _____

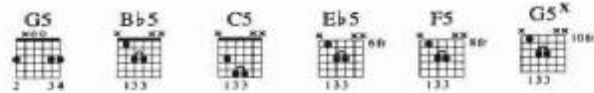
G5 Eb5 F5 Bb5 Eb5 F5

Take my hand _____ and we'll make it, I swear. _____ Whoa, _____ liv - in' on a prayer. _____

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
G5 F5/G G5

Moderate Rock ♩ = 118

bass enters drums enter piano enters

Gr. 1 (dist.)

w/ bar w/ bar w/ bar

p < *mf* *p* < *mf* *p* < *mf*

let ring let ring let ring

f0bk.

TAB

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

pitch C

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

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

TAB

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

Pre-Chorus
 Gr. 1: w/ Rhy. Fill 1, 2nd time
 Gr. 2: w/ Rhy. Fig. 4A, 2nd time
 Gm

C Eb F

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

mf

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

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 -

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

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: w/ Rhy. Fill 2, 2nd time

Eb F G5 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 slup back 16th notes.

Rhy. Fill 2

Gr. 2 Eb5 F5

Gr. 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 ⊕

B♭ 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.

Fig. 3

End Rhy. Fig. 3

p.m.
mf

Gm Rhy. Fig. 4A

Gr. 2 (dist.)

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

mf

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

C
loco
Gm
P.H.

Gr. 1: w/ Rhy. Fill 1

Gr. 1: w/ Rhy. Fig. 4
Bb
C
slight P.M. ---
let ring ---
full full full

* Both notes vib. slightly.

Gr. 1: w/ Rhy. Fill 1

Gr. 1: w/ Rhy. Fig. 4

Gm
Bb
full 1/4 full full 1/4 1/4

C
Gm
full full full full full

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

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

Bb
C
loco
full 1/2 full 1/2

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

Bridge

Gtr. 1 tacet
G5^x

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-

Gtr. 2

pp *mf*

3 5 3 5 3 6 3 6 3 3 6 (6) 6 (6) 3

* 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

6 8 6 (6) 3 6 8

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. 2

mf

15 13 10 13 15 / 11 8 (6) 3

* 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 - raise.

(Ev - 'ry - bod - y needs some - bod - y to love. Ev -

And ev - 'ry night we fall from grace.

'ry - bod - y needs some - bod - y to hate. Ev - 'ry - bod - y's bach-in' cause they

Gr. 1: w/ Rhy. Fill 3

E_b

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_b

Gr. 1: w/ Rhy. Fill 4

E_b

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_b

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

*Gr. 1

* delay off

Play 4 Times and Fade

Gr. 2: w/ Rhy. Fill 2

E_b

F5

Ev - 'ry - bod - y keep the faith. —

Rhy. Fill 3

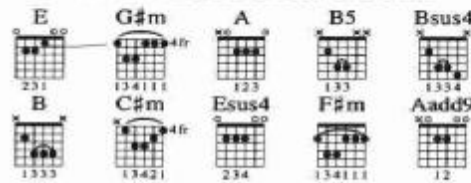
Gr. 1

Rhy. Fill 4

Gr. 1

Someday I'll Be Saturday Night

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



Intro Moderate Rock ♩ = 126
N.C.

E Aadd9

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

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

TAB

Bsus4 Gr. 2: w/ Rhy. Fill | E

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

(cont. in slash)

Verse E Rhy. Fig. 1 Gr. 2 tacet G#m

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

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End Rhy. Fig. 1

G A

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 G#m

E

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

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	2	2	2	2	2	2	2

G#m A G#m w/ Fill 1

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

Chorus

E A G#m w/ Fill 2, 1st time

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

Rhy. Fig. 2 *Gr. 2

End Rhy. Fig. 2

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

Gtr. 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 ⊕

Gtr. 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

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

A E

3. Now night.

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

mf w/ dist. full full

Fill 3
Gtr. 4 (elec.)

mp clean tone

T
A
B

4 2 0

Rhy. Fill 4
Gtr. 1

Aadd9

T
A
B

Fill 6
Gtr. 3

w/ slide

T
A
B

7 9 7-9 7 9-7 5

Guitar Solo

Rhy. Fig. 3

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

E

1/2 full

1/2 full

full hold bend

End Rhy. Fig. 3

A

(cont. in notation)

1/2 full

1/2

*Vib. lowest note only.

Bridge

Gtr. 5 tacet

E

Gtr. 2 tacet

ES

*Gtr. 2

1st time only: Ooh. _____

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.

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

Gtr. 6 tacet

E5

A5

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

⊕ **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

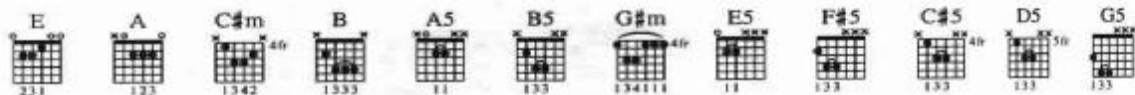
Rhy. Fill 5

Gtr. 2

T
A
B

Always

Words and Music by Jon Bon Jovi



Intro

Rock Ballad ♩ = 71

N.C.

E

A

C#m

B

A

Gr. 3 tacet

Gr. 2 (acous.) *mp*

(drums) Gr. 1 (elec.)

Musical notation for the Intro, including guitar staves and TAB. The notation shows the guitar parts for the first two guitars (Gr. 1 and Gr. 2) and the third guitar (Gr. 3). The TAB includes fret numbers and techniques like P.M. (palm mute) and *f/bk. (finger bend).

Verse

Gtrs. 1 & 2 tacet

*C#m9

B

A

Musical notation for the first line of the Verse, including the vocal line and guitar accompaniment.

I. 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.

Musical notation for the second line of the Verse, including the vocal line and guitar accompaniment.

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

Pre-Chorus

Musical notation for the Pre-Chorus, including the vocal line and guitar accompaniment.

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

Musical notation for the end of the Pre-Chorus, including the vocal line and guitar accompaniment.

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

Musical notation for the Chorus, including the vocal line and guitar accompaniment.

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) 6 open 6 2tr 6 4tr

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

Gr. 1

Gr. 2

A5 B5 A5 B5 C#m A

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

Gr. 1 tacet

(cont. in slash)

Verse C#m B

Rhy. Fig. 1A

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

Gr. 2

Rhy. Fig. 1

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

5 6 5 8 5

A G#m

End Rhy. Fig. 1A

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 4

C#m B

Gr. 1 w/ Rhy. Fig. 1

Gr. 2 w/ Rhy. Fig. 1A, simile

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

A

Gtr. 2 **G#m** **A** **B**

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 *distal*

let ring ----- let ring * full ----- let ring -----

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

*Gtr. 2 right of slash in TAB.

Pre-Chorus

Gtr. 1 *tacet* **C#m** **B** **Gtr. 3 *tacet***

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 4

A **B** **A** **B** (cont. in rotation)

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, ha-by, al-ways. And I'll

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

6 4 6 4 6 4 6 4

E5 B5 Gtr. 3: w/ Fill 1, 2nd time Cp5 B5 To Coda ⊕

be there for ever and a day, always.

End Rhy. Fig. 2

Bridge

Gtr. 2 tacet
D5 G5 A5 D5 G5 A5

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.

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

Gtr. 1 tacet Gtr. 3

Guitar Solo

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

full full full full

11 9 11 9 11 9 (9) 7 9 7 7 2 4 2 4 (4) 2 4 2 4 2 4 (4) 2 4 2 (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) 9 11 12 9 11 9 13 12 14

Fill 1
Gtr. 3

mf full w/o melonon

T 11 11 (11) 9 11 9 9

A

B

A

Gtr. 2

B

A

B

Well, there

full

1/2

full

12 12 12 12 12 12 12 12 12 12 12 14 12 14 14

12 14 12 12 14 12 13 12 14 13 12 14 14 12 13

12 14 10 14 (14)

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

Gtr. 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,

Gtr. 1

(cont. in slash)

Coda E5

Gtr. 1

P.M.

P.M.

F#

6

Gtr. 3

mf w/ dist. full

full

12 (12) 14 (14) 12

Gtr. 2

E5

D

D

4

4

4

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 12 4 11

Rhy. Fig. 3

B5 C#5 B5 A5

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

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 (11) 9 9 11 11 9 11

End Rhy. Fig. 3

Git. 2: w/ Rhy. Fig. 3, 3 3/4 times
Git. 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 9 11 9 11 11

C#m B A

yeah, yeah.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features two phrases of "yeah," with a long horizontal line underneath. The bottom staff is a guitar fretboard in standard tuning, showing fret numbers (9, 11, 12) and techniques like "half" bends (1/2) and a "hold bend".

Lead Voc. ad-libs, till end

E B C#m B

let ring - full

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line with "ad-libs" and "till end" instructions. The bottom staff is a guitar fretboard with fret numbers (9, 11, 12, 14) and techniques like "full" bends and "half" bends (1/2). A wavy line indicates a vibrato effect.

A E B

take -

Detailed description: This system contains the fifth and sixth staves. The top staff is a vocal line with a "take -" instruction. The bottom staff is a guitar fretboard with fret numbers (11, 9, 11, 12) and techniques like "full" bends and "half" bends (1/2). An "X" is marked on the fretboard.

C#m B A

Detailed description: This system contains the seventh and eighth staves. The top staff is a vocal line with triplets. The bottom staff is a guitar fretboard with fret numbers (11, 9, 11, 12) and techniques like "full" bends and "half" bends (1/2). A wavy line indicates a vibrato effect.

Fade Out

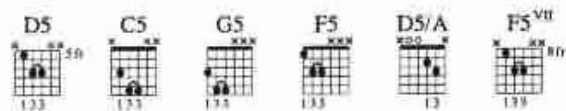
E B C#m B

full hold bend

Detailed description: This system contains the ninth and tenth staves. The top staff is a vocal line. The bottom staff is a guitar fretboard with fret numbers (9, 11, 12, 17, 18, 19) and techniques like "full" bends and "half" bends (1/2). A wavy line indicates a vibrato effect.

Wanted Dead Or Alive

Words and Music by Jon Bon Jovi and Richie Sambora



Intro

Slowly $\text{♩} = 74$

(wind, chimes & kybd.)

Gtr. 1 (12 str. acous.)

Treble clef staff: D_5 (chords), D_{sus2} (chord), mf Harm.

 TAB: 7 12 12

 Vertical fret markers: 13, 13, 13, 13, 13, 13

N.C.

Treble clef staff: N.C.

 TAB: 13 12 10 8 5 3 1

Treble clef staff: N.C.

 TAB: 13 12 10 8 5 3 1

Treble clef staff: D_{sus2} , N.C. , D_{sus2} , N.C. , D_{sus2}

 TAB: 3 0 3 0 3 3 2 0 0 3 0 3 0 0 0 3 0 3 0 0 0 3 3 2 0 0

Treble clef staff: Fill 1 , Gtr. 2 (dist.) , pp Harm., mf w/ har.

 TAB: 7 1 1

 *Pades in w/ volume knob.

F E D

Verse

D5

*Gr. 3

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 similar 2nd & 3rd times.

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

Gr. 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
Gr. 2

*vol. swell

Fill 4
Gr. 1

Str. 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. } I'm a
 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. } End Rhy. Fig. 1

Chorus

Str. 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,)

Rhy. Fig. 2

sing 2nd & 3rd times only

Fill 5
Str. 2

full (13) 10 13 10 12 (12) 10 12 12 (12) 3 0 3 0 (0) 3 0 3 0

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

Fill 6
Str. 2

full mp

10 10 10 10 10 10 10 10 10 10 10 12 10

C5 D5 F5^{VIII} D5

To Coda ⊕ C

G5

N.C.

D

(cont. in notation)

sing 2nd time only

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

Guitar Solo

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

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

C5 G5 C5 G5 F5 D5

pitch: C# D C#

pitch: A

C5 G5 C5 G5

pitch: E#

pitch: D D E D C

pitch: D E D C

pitch: D E D F

Chorus
 Gtr. 1: w/ Rhty. Fig. 2: 1st 3 meas., simile
 Gtr. 2: accet

F5 D5 C5 G5 F5 D5

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

P.M. - - - - - 4

10 8 10 8 12 10 8 10

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

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

Gr. 1 & 3

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'want-ed, want-ed, dead or a-live,' and ends with a triplet '3. And 1'. The guitar line features a triplet of eighth notes in the first measure, followed by eighth notes in the second and third measures. The bass line shows a triplet of eighth notes in the first measure and a series of eighth notes in the second and third measures.

Coda

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

Gr. 3

Detailed description: This system contains the Coda section. The vocal line continues with 'cow-boy, I got the night on my side. And I'm want-ed, want-ed,'. The guitar line has a triplet of eighth notes in the first measure, followed by eighth notes in the second and third measures. The bass line shows a triplet of eighth notes in the first measure and a series of eighth notes in the second and third measures.

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

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

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

Detailed description: This system contains the second system of the piece. The vocal line continues with 'dead or a live, dead or a-live, dead or a-live, dead or a-live. I still'. The guitar line features a triplet of eighth notes in the first measure, followed by eighth notes in the second and third measures. The bass line shows a triplet of eighth notes in the first measure and a series of eighth notes in the second and third measures.

Fill 7
Gr. 2

8va

full

T
A
B

Detailed description: This block shows a guitar fill. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a triplet of eighth notes, with the first note marked '8va' (octave up) and the second note marked 'full'. Below the staff is a three-line tablature with letters T, A, and B on the lines.

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.

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

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

Gr. 1 & 3

Outro
Gr. 3 tacet
N.C.

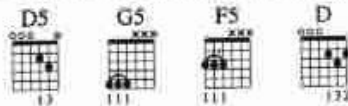
Gr. 1

rit.

D/A

Lay Your Hands On Me

Words and Music by Jon Bon Jovi and Richie Sambora



Gr. 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) *play 7 times* **continue simile*

w/ synth. effects

Hey!

Gr. 1 (dist.)

f w/ bar A.H.

TAB

-1 1/2
*throughout preamble

Hey!

Inco

w/ bar

* w/ delay

w/ bar

* Loose string slaps pick-up.

-1 1/2

Hey!

w/ delay

Harm.

w/ bar

5 5 5 5 5

(5) \ (5) \ (5) \

* vol. swell

Gtr. I tacet

Hey! Hey! Hey!

* A D G A N.C.

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 mind.

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

1/4

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

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

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.

Gtr. 1

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-teeed. They say
 2. Ev-ry thing you want is what I need... Your sat-is-fac-tion is guar-an-teeed. But the

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

Gr. 1 (cont. in notation)

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

N.C. D (open) D G5

Gr. 1

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

(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-

Gr. 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

D5 C D5 **Guitar Solo** D5 Cadd9 D5/A

Gr. 1

*Gr. 2 (dist.)

Standard Tuning

D5 Cadd9 D5 D5 Cadd9 D5

w/ har. 1 1/2 1/2 1/2

(10) 1 1 2 1 2 1 2 1 2 3 1 2 0 2 0 3 (9)

F5

F#5

G7

The first system of the musical score consists of four staves. The top staff is a treble clef guitar part with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody of eighth and sixteenth notes. The second staff is a guitar fretboard diagram with fret numbers 5, 1, 2, 3, 3, 3, 4, 4, 4, 4, 5, 5, 5, 3, 5, 3. The third staff is a bass clef guitar part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes. The fourth staff is a bass clef bass part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes with dynamic markings '1/2' and 'full'.

(D7)

The second system of the musical score consists of four staves. The top staff is a treble clef guitar part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes. The second staff is a guitar fretboard diagram with fret numbers 5, 5, 5, 5, 3, 6, 5, 0, 5, 0, 5, 3, 3, 3, 0, 5, 3, 5, 3. The third staff is a bass clef guitar part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes with dynamic markings '1/4' and 'full'. The fourth staff is a bass clef bass part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes with dynamic markings 'full' and 'Harm.'.

(G7)

A5

A6

A7

A6

The third system of the musical score consists of four staves. The top staff is a treble clef guitar part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes. The second staff is a guitar fretboard diagram with fret numbers 5, 3, 0, 5, 3, 5, 3, 3, 2, X, X, 2, 4, 4, 5, 5, 4. The third staff is a bass clef guitar part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes with dynamic markings '1/2' and 'full'. The fourth staff is a bass clef bass part with a key signature of one sharp and a 2/4 time signature, featuring a melody of eighth and sixteenth notes with dynamic markings 'full' and 'Harm.'.

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

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 *f*

(0 2)0

Bkgd. Voc. Fig. 1

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

Out-Chorus

D5

Gr. 1

F/A

G/A

D/A

heart say-in'; "If you want to live, come on — babe, come on — now." 1. Whoa. 2. Whoa. All you got - ta do.

let ring ————— (cont. in slash)

G5

F5

G5

D5

(cont. in notation)

Whoa. Lay — your hands on — me. — If you want me to — ya. Now, lay 'em back.

Whoa. Lay — your hands on — me. —

Gr. 1

* (cont. in slash) 1/4

* 1st time only

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

D5

G5

F5

D5

N.C.

Now work it down, — on fur - ther on — now. Lay, lay, lay.

D5

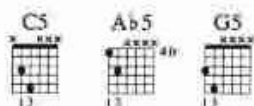
G5

F5

lay, — ya. — 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

hand 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.

Git. 1 (dist.)

f

TAB

* Git. 2 (dist.)

f full

TAB

* Doubled by harmonizer 1 octave higher.

Eb5 C5 Ab5 C5 Bb5 C5 Ab5 Bb5

f full

TAB

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Gtr. 2 tacet
N.C. (Cm)

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

This section contains three staves of music. The top staff is for guitar 2, which is silent (tacet). The middle staff is for guitar 1, featuring a rhythmic figure (Rhy. Fig. 1) and an ending rhythmic figure (End Rhy. Fig. 1). The bottom staff is a bass line. The guitar 1 part includes a 'P.M.' (pick mute) section and a section with 'w/ bar' (with bar) and 'w/ bar' (with bar) markings. The bass line includes triplets and a final triplet with a slash through it.

1. An
2. You

Verse

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

The verse consists of two lines of music with lyrics. The first line includes lyrics: "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". The second line includes lyrics: "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." The guitar part features triplets and a 'P.M.' marking.

Pre-Chorus

F5

Eb5

The pre-chorus consists of two lines of music with lyrics: "Whoa, _ you're a load - ed gun. _ Yeah. _". The guitar part includes a 'w/ bar' marking and a section with 'w/ bar' and 'w/ bar' markings. The bass line includes a triplet and a final triplet with a slash through it.

This section shows a detailed view of the guitar fill. It includes a musical staff for guitar 1 and a corresponding TAB (Tuning, Action, Bar) staff. The fill consists of a sequence of notes with 'w/ bar' markings and a final triplet with a slash through it. The TAB staff shows the fret numbers for each note.

B♭5 **N.C.(B♭)**

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

flu loco
P.H. w/ bar P.H. w/ bar

pitch: D

Chorus

C5 **A♭5** **C5** **B♭5** **C5** **A♭5** **B♭5** **E♭5** **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

A♭5 **C5** **B♭5** **C5** **A♭5** **B♭5** **E♭5** **C5**

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

1. 2.

A♭5 **B♭5**

you give love a bad name.

* Ctr. 2
Harm.
5

* w/ harmonizer

Guitar Solo

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

C5 Ab5 C5 Bb5 C5 Ab5 C5 Bb5 C5

w/ bar w/ bar

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

Chorus

Gtr. 1 & 2 tacet
N.C.

G5

Oh. Shot through the heart, and

w/ bar .1

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 A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

Shot through the heart... and you're to — blame. You give love — a bad name, bad name. 1

Gtr. 1

A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

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

Outro *Play 3 Times and Fade*

A♭5 B♭5 E♭5 C5 A♭5 B♭5 E♭5 C5

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

Gtr. 1

P.M. —

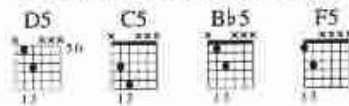
*Gtr. 2

full

*w/ harmonics

Bed of Roses

Words and Music by Jon Bon Jovi



Intro

Slow Rock ♩ = 54

Gr. 1 (dist.)

mf rake w/ bar w/ bar w/ bar rake w/ bar w/ bar

*B \flat F B \flat

TAB: x 12 (12) 10 10 13 10 x 10 12 12 (12) 10 12

*Chords implied by piano

F B \flat F B \flat

w/ bar w/ bar w/ bar

rake 1/2 full rake 1/2 full

TAB: (13) (13)10-13 x 10 12 12 (12) 10 13 10 x 10 12 12 (12)

Verse

Gr. 1 (ac)

F B \flat F

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

w/ bar full (13)10-13

B \flat F

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

Am B \flat F Fsus4 F B \flat B \flat Fsus4 B \flat

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

B \flat

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

Bb

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

Gr. 1: tacer Fsus4 F Bb Bbsus4 Bb

Bb

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

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

B \flat 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 \flat 5 F5 N.C. D5

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

P.M. $\frac{1}{2}$ $\frac{1}{2}$

*C/E

**B \flat /F

F5 N.C.

B \flat

F5

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

P.M. let ring let ring

* Bass plays E, ** Bass plays F

Fill 3
 Gtr. 1
 P.M.

T
 A
 B

Fill 4
 Gtr. 3
 let ring

T
 A
 B

To Coda 1 ⊕
To Coda 2 ⊕

1.

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

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

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 *loco*

Gtr. 1 *divisi* (Gtr. 1 cont. in slash) P.H. *loco*

1 1 3 1 0 0 1 0 5 3 5 5 5 3 5 3 3 6

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

End Rhy. Fig. 2

D5

C5

Bb5

F5

full full full full

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

6

D5 C5 Bb5 F5

full full 1 1/2

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

Gtr. 1 tacet
F

Gtr. 3 tacet

D5 Gtr. 1

C5

Bb5

loco

4. Now, as

rake → *mp*

12 14 x 10 12 12 (12) (12)

Verse

Bb

F

Bb

you close your eyes, - know I'll be think ing - 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
Gtr. 1 divisi

full full full

*Gtr. 3 only

⊕ *Coda 2*

N.C.(D) (E) (F) Gtr. 1 tacei

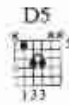
lay you — down on a bed — of ros - es. —

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 $\text{♩} = 79$

N.C.

Git: 2 (acous.)
(w/ wind & cymbals)

Git: 3 (elec.)
open (dist.) *mf*
RIFT A

Git: 1 (elec.)
mf w/ dist. atm. w/ bar

End RIFT A

Git: 3 (elec.)
open (dist.)

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 fretting diagrams and a "fall" instruction.

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

Musical notation for the second system, including a treble clef staff with lyrics and a guitar staff with chords C and G.

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

Musical notation for the third system, including a treble clef staff with lyrics and a guitar staff with chords Dm, F, and C.

Gtr. 2: w/ Riff A, 2 times

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

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

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

Musical notation for the fourth system, including a treble clef staff with lyrics and a guitar staff with chords G and Dm.

Verse
Gtrs. 1 & 2 tacet
Dm

D
④
open

Gtr. 4
(accus.)
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 grow old. Well, they tell me that — I'm want - ed, — yeah,
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
B

15 13 3 5 5 3 0 3 4 0

Chorus
G Rhy. Fig 1

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

Dm

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.)
f w/ dist. Rhy. Fig. 1A

Gtr. 2: w/ Fill 3, 2nd time
G D Dsus4 D G

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

Rhy. Fill 1
Gtr. 5

Fill 3
Gtr. 2
w/ slide

Gtr. 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. {I'm the Dev-il's} son. Call me Young —

End Rhy. Fig. 1A

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

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

Gun. 3, You Gun.

Yeah!

FIG 4
Gtr. 2

w/ slide

T 10
A 10
B 10

Guitar Solo

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

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

Gtr. 6 

f w/ slide
15 15

12-10 12-10 12 14-12 10 12-12-10-12 10-11 10-11 12 14 (14) (14) 12 10-12 10 12-10

*clean elec.

D 

full full full full full

10 12 12 (12) 13 12 10 (11)

Gtr. 5; w/ Rhy. Fig. 3

D 

full full full full full

12-13 13-10 10 10 12-12 12 5-7 7 10 7 15 14 15 14-12 10 10 13 13

*bar flutter

Rhy. Fig. 2 **G5** **D5**

Gtr. 3 

T
A
B

Rhy. Fig. 3

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

T
A
B

10 0 3 0 3 0

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

Gtr. 6: tacet

G

Verse
Gtrs. 2 & 5: tacet
*Dm

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 G

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
Gtr. 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

Gtr. 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
Gun. I'm a young gun. Yeah. Young

Gtr. 6
w/ slide

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
open

Gtr. 3
Gun. Yeah, yeah, yeah. Young Gun. Ah.

Gtr. 6
Gtr. 2
w/ slide

D
open

Free Time

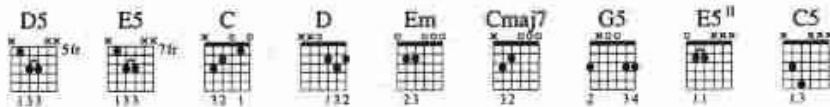
dim.

rit.

let ring

Prayer '94

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



Intro

Slow Rock $\text{♩} = 58$

N.C. D5E5 D5 E5 D5 E D5E5 D5 E5 D5

Gr. 1: w/ Rhy. Fig. 1

Rhy. Fig. 1
Gr. 1 (accus.)
mf
(drums) 2
mf
End Rhy. Fig. 1
3 3

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.K."
for love... for love... She says we've got-ta } hold on to what we've got. It
(For his love...)
K... (It's O.K.) some-day... We've got-ta }

Pre-Chorus

E5 D5

Gr. 1: E5 D5 E5

C D Em

Fill 1
Gr. 2

pinch: 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 E5¹¹ C5 D

Rhy. Fig. 2

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

Rhy. Fig. 2A
Gr. 2 (dist.)

G5 C D To Coda ⊕ E5¹¹ E5 D5 E5 D5 E

End Rhy. Fig. 2

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

End Rhy. Fig. 2A

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.

15ma loco

Bridge

Gtr. 3 tacet

Gtr. 2 tacet

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

Rhy. Fill 1

Gtr. 2

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

Gr. 1

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

Coda

Otrs. 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 full full full 1/4 let ring - |

Gr. 1: w/ Rhy. Fig. 1.3 times, simile
Gr. 2 tacet

Gr. 3 tacet

G5 C D

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

full

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

Chords: *E, E7, E6, E7, E, E7, E6

Git. 1 (dist.)

f w/ bar

fbk

TAB

3 2 0

The intro features a distorted electric guitar line with a wah pedal effect. The melody consists of a series of eighth notes in a descending sequence. The bass line is simple, with a few chords and a final triplet of notes (3 2 0).

* Chords played by synth.

Chorus

Chords: E7, E, A5, N.C., E

Rhy. Fig. 1

w/ bar

1/2 let ring

1/2 let ring

(0) (0) 2 (2) 0 2 (2) 0

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

The first chorus begins with a guitar line that includes a wah pedal effect and a 'let ring' instruction. The melody is simple and matches the vocal line. The bass line features a rhythmic figure with a 'let ring' instruction.

Chords: A, N.C., E, N.C., G5 F#5 E5, A5, N.C., E

1/2 let ring

1/2 let ring

1/2 let ring

12 11 9 X X 2 0 2 (2) 0

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

The second chorus continues the melody and bass line. The guitar part includes a 'let ring' instruction and a specific fret sequence (12 11 9 X X). The bass line has a 'let ring' instruction.

Chords: A, N.C., E, E5, E7, B, E7, E5, G, E5

P.M.

Rhy. Fig. 2

End Rhy. Fig. 1

1/2 let ring

4 4 4 4 4 0 4 2 0 2

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

The third chorus concludes the main part of the song. The guitar part includes a 'let ring' instruction and a specific fret sequence (4 4 4 4 4 0 4 2 0 2). The bass line has a 'let ring' instruction.

*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 1.1

End Rhy. Fig. 2

(4) 4 4 4 4 2 0 0 4 4 4 4 4 0 4 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 - dle 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. Gon - na
 dir - ty down ad - dic - tion but 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

B5 B7 F# B7 B5

B7 B5

N.C.

(E5)

Pre-Chorus

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...
falling in love.) (You get a little but it's never enough.) (That's what you get for

(0) 2 (2) 0

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

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

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

Chorus

Gtr. 1: w/ Rhy. Fig. 1

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

your love is like bad medicine. Bad medicine is what I need. Whoa,

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

shake it up just like bad medicine. There ain't no doctor that can
So let's play doctor, baby, cure my disease.

G5 A5 E5 D5 E5 G

Bad, bad medicine. 2.1

Rhy. Fig. 3 Gtr. 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

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. → →

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 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. let ring. (cont. in Rhy. Fill 1) let ring.

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

Rhy. Fill 1
 Gtr. 1

T
A
B

12 11 9 7

Gr. 1: w/ Rhy. Fig. 3

G5 A5 N.C. G5

Interlude
F#5 E5

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

Gr. 1

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.

*Chords played by synth. **vol. swell

E E7 E6 E7 G5 F# E

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

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

12 12 12 7 2

pitch: F#

Chorus

Gr. 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, —

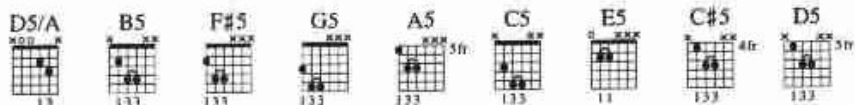
Repeat and Fade Out

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 $\text{♩} = 74$

N.C.(D)

*Gtr. 1 (clean)

mf

T
A
B

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

*Doubled w/ sitar.

Verse

Gtr. 1 tacet
*Em7

**Em7/G

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

Gtr. 2 (dist.)

mp w/ bar

(11) (11) 12 12 12 12

*Chords derived from gtr., bass & kybd.

**Bass plays symbols right of slash.

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

D D5 Em

w/ bar

7-9 9-7 7 7-9 7 7-9 7 0 14 12 12 12

you say true love it's su-i-ide. You say you've cried a thou-sand

Em9/G D

(14) 10 (10) 5-7 5 5-7

Em G D

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

3
rake
Harm.

Em G

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

Harm. w/ bar

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)

Chorus

D5/A B5 F#5 G5

Qtr. 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.

To Coda 1

To Coda 2

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.

*Doubled w/ sitar

G D

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

let ring

Em G A5

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

loco vivo Harm. rake let ring

G5

Gr. 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.

ty,

Gr. 2

let ring

7 7 7

5 4

Bm

G

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

let ring

let ring

2 3 3 3 3 3

0 0 0 0 0 0

0 2 3

A5

D.S. al Coda 1

Coda 1

A

5

12th

Gr. 2

Gr. 2

drunk, I'll be the wine. Whoa.

you.

Gr. 3 (dist.)

mf full

let ring

(cont. in slash)

0 0 0 0

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

A5 D5/A

full full full full

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

A5

full full full full full full full

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

Gtr. 2

let ring

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)

A5

D.S. al Coda 2

G

⊖

15tr

Gtr. 2

Ah, ooh.

⊖ Coda 2

Chorus

E5

C#5

A5

Gtr. 2

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.

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

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

Gr. 1

w/ bar P.M.

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. _____ You've been burned, ba - by, les - son's learned. _____ In
end - less night - of fan - ta - sy. - _____ It's all she left - of her with me. _____

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. In

Rhy. Fig. 3

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

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

1. and out of love. 2. Too much is nev er e - nough. She's gon - na get ya.

and out of love. 3. When we're to - geth - er. In

In

let ring let ring

Harm

End Rhy. Fig. 3

5 6 12 12 (12)

Gtr. 1: w/ Rhy. Fig. 1

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

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

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

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.

Gtr. 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

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

To Coda

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

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

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.

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

* Vib. top 2 notes only

Rhy. Fill 1

Gtr. 1

TAB (5) 7 9 4 5 0

(3) 5 2 3 0

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

Oh, oh, oh, Oh, oh, oh,

Gr. 1 A5

Gr. 2 (dnt.)

w/ bar (cont. in slash)

Guitar Solo

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

3 fr open 3 fr open 3 fr 3 fr open 3 fr open 3 fr

Rhy. Fig. 4 End Rhy. Fig. 4

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

w/ bar w/ bar

Gr. 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

8-10 8-10 10-8-7-5 8-7-5-3 2-10 20 17 17 20 17 17 20 22 20 21

full 1/2 1/2 1/2

w/ bar

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

Gr. 1 3 fr open P.M.

hold bend steady glide

1/2 1/2 1/2 1/2

21 21 21 12 (12) 8 8 14 (14) 10 10 16 (16) 12

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. A5

and out of love. We're in and out of love. of love. In

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

⊕ 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. A5

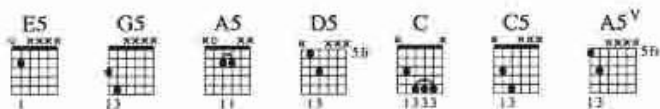
and out of love. In and out of love. In and out of love. In

Fade Out

Broken Wts. just how old are you anyway?

Runaway

Words and Music by Jon Bon Jovi and George Karakoglou



Intro

Fast Rock ♯ = 152

1. | 2.

N.C. A5 E5 G5 N.C. N.C. E5

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

Harm. w/ har steady glass.

TAB

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-frent line ev-ry night, guar-an-tee'd to blow your mind.

TAB

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

TAB

* Fade in w/ vol. pedal or knob.

Rhy. Fill 1
Gm. 1 & 2

TAB

Rhy. Fill 2
Gm. 1 & 2

TAB

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

ly 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 w/ bar

Fill 1
Gtr. 3

TAB
19

Rhy. Fill 3
Gtr. 1

TAB

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

D5

C

G5

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

pick slide

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

Harm. ----- w/ bar ----- steady gliss. (cont. in next)

let ring -----

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

Chorus

A5

G5

C5

C

B

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

A

A5^v

G5

A5^v

G5A5^v

A

G5

E5

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

End Rhy. Fig. 1

Rhy. Fill 4

Gtr. 1

Harm. ----- w/ bar -----

let ring -----

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 rotation)

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

C5 G5 End Rhy. Fig. 2

P.M.

1/4 1/4 1/2 1/2 let ring

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

A5 C5

D5 A5

C5 G5 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

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