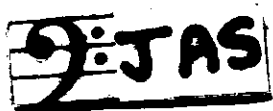


LIVIN' ON A PRAYER



Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Moderate Rock

Em (addF#)

Em

mf

C/E

D/E

Em

C/E

D/E

Em

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

Em

Em (add F#) Em

1. Tom-my used to work on the docks, ——— un-ion's been on strike. He's
 2. Tom-my's got his six-string in hock, ——— now he's hold-ing in what he

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by two lines of lyrics. Above the first line, there are two guitar chord diagrams: Em and Em (add F#). Above the second line, there is another Em chord diagram. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

C D

3

down on his luck, it's tough, ——— so tough...
 used to make it talk. So tough, ——— it's tough...

The second system continues the musical score. The vocal line has a triplet of eighth notes marked with a '3' above it. Above the first line, there are two guitar chord diagrams: C and D. The piano accompaniment continues with similar harmonic support.

Em

Gi - na works the din - er all day —
 Gi - na dreams of run - ning a - way; —

The third system shows the final part of the musical score. The vocal line has a melodic phrase. Above the first line, there is an Em guitar chord diagram. The piano accompaniment continues with the same harmonic structure.

Em (add F#)

Em



Musical staff with treble clef, key signature of one sharp (F#), and a 3-measure triplet of eighth notes.

work-ing for her man. She brings home her pay, for
when she cries in the night, Tom-my whis-pers: ba-by, it's

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



Musical staff with treble clef, key signature of one sharp (F#), and a 3-measure triplet of eighth notes.

love, _____ for love. _____
O. K. some - day. _____

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



Musical staff with treble clef, key signature of one sharp (F#), and a 3-measure triplet of eighth notes.

She says we've got to } hold on _____ to what we've got. It
We've got to }

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



Musical staff with treble clef, key signature of one sharp (F#), and a 3-measure triplet of eighth notes.

does-n't make a dif-frence if we make it or not. We've got each oth-er and

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

that's a lot for love. We'll give it a shot.

Em C D

Chorus: Wo, we're half-way there. Wo, liv-

Em C D G D7sus4

in' on a prayer. Take my hand, we'll make it, I swear.

Em C D

Wo, liv-in' on a prayer.

G C D7sus4 I. Em

2.



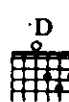
Liv - in' on a prayer.



(Instrumental)



Oh, we've got to



hold on, read - y or not, You live for the fight when it's

all that you've got. Wo, we're half - way there.

Wo, liv - in' on a prayer. Take my hand and we'll

make it, I swear. Wo, liv - in' on a prayer.

Repeat and fade



SOMEDAY I'LL BE SATURDAY NIGHT



Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Moderately
no chord

E



Hey, man, I'm a - live. I'm tak -

Asus2



Bsus



- ing each day a night at a time. I'm feel - ing like a Mon - day, but some -

A



E



- day I'll be Sat - ur - day night.

G#m



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

A(add9)



good shit's gone. Just can't hold a job. Where do I be-long? Been

E



Bsus



E



sleep-ing in my car, my dream's moved on.

My name is Bil-lie Jean. My love is bought and sold.— I'm
I can't say my name or tell you where I am.— I wan-na

G#m



A



on - ly six - teen, I feel a hun-dred years old._
blow my-self a-way, don't know if I can._

My fos - ter dad-dy went and took my
I wish that I could be in some

B



in - no-cence a - way.
oth - er time and place

The street life ain't much bet-ter, but at least I'm get-ting paid.. And }
with some-one else - 's soul and some-one else - 's face._ oh, }

C#m



A



E



Tues-day just _ might go _ my way. _

It can't get worse _ than yes -

G#m



- ter - day. _

Thurs-days, Fri - days ain't _ been kind, _ but



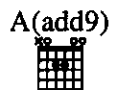
some - how I sur - vive. Hey, man,






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



Yeah, I'm down, but I know I'll get by.



Hey, hey, hey, hey, man, { I've got to live my life like I
I got to live my life. I'm gon - na
I'm gon - na live my life like I

E  C#m  Bsus 



ain't got noth-ing but this roll of the dice. —
 pick up all the piec - es and what's left of my pride. — } I'm feel-ing like a Mon-day, but some-
 ain't got noth-ing but this roll of the dice. —

A  To Coda  1 E 




- day I'll be Sat - ur - day night.

A  2 E 



Now, night. *Guitar solo - ad lib.*

A(add9) 



E

A(add9)

A/B

Musical notation for the first system. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff shows guitar chords: E, A(add9), and A/B. The second staff contains a melodic line with various chords and a 'Solo ends' instruction. The third staff shows a bass line with a melodic pattern.

E

Asus2

Sat - ur - day night.

Musical notation for the second system. It features a treble clef staff with a key signature of three sharps and a common time signature. The first staff shows guitar chords: E and Asus2. The second staff contains a melodic line with a 'Sat - ur - day night.' lyric. The third staff shows a bass line.

E

Asus2

(Spoken:) Here we go.

Musical notation for the third system. It features a treble clef staff with a key signature of three sharps and a common time signature. The first staff shows guitar chords: E and Asus2. The second staff contains a melodic line with a '(Spoken:) Here we go.' lyric. The third staff shows a bass line.

E

A

Some - day I'll be Sat - ur - day night. _ I'll be back on my feet. I'll be

Musical notation for the fourth system. It features a treble clef staff with a key signature of three sharps and a common time signature. The first staff shows guitar chords: E and A. The second staff contains a melodic line with the lyrics 'Some - day I'll be Sat - ur - day night. _ I'll be back on my feet. I'll be'. The third staff shows a bass line.

E



do-ing al-right. It may not be to-mor-row, ba-by, that's o - kay. I ain't

A(add9)



D.S. al Coda

go-in' down. I'm gon-na find a way. Hey, hey,

CODA

E



night.

Bsus



A



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

E



A



Repeat ad lib. and Fade

night.
Lead vocal ad lib.

ALWAYS

Words and Music by
JON BON JOVI

Slow rock ballad

E A

C#m Bsus

A(add9)

C#m(add9)

This Ro - me - o is bleed - ing,
pic - tures that you left be - hind are just

Scanned by Jas
5/11/2004

B



A



mem - o - ries but you can't see his blood. It's noth - ing but some
of a dif - f'rent life. Some that made us laugh, some that

G#m7



feel - ings that this old dog kicked up.
made us cry, one that made you have to say good-bye. What I'd

C#m(add9)



B



It's been rain - ing since you left me, now I'm drown - ing in the flood.
give to run my fin - gers through your hair, to touch your lips, to hold

A



— you near. You see, I've al - ways been a fight - er but with - out
When you say your prayers try to un - der - stand, I've made

G#m7



A



B



C#m(add9)



— you, I give up. — Now I can't sing a
 — mis - takes. I'm just a man. — When he holds you close, when he

B/D#



love song like the way it's meant to be. — Well, I
 pulls you near, when he says the words you've been need-ing to hear, — I'll wish

A/E



B/F#



guess I'm not that good an - y - more, — but, ba - by, that's — just
 I was him 'cause those words are mine — to say to you 'til the

A



B



E



me. — of time. } Yeah, I will love —
 end —

B



F#m7



you, ba by,

C#m



B



al ways. And

E



B






I'll be there for ever and


A




a day,

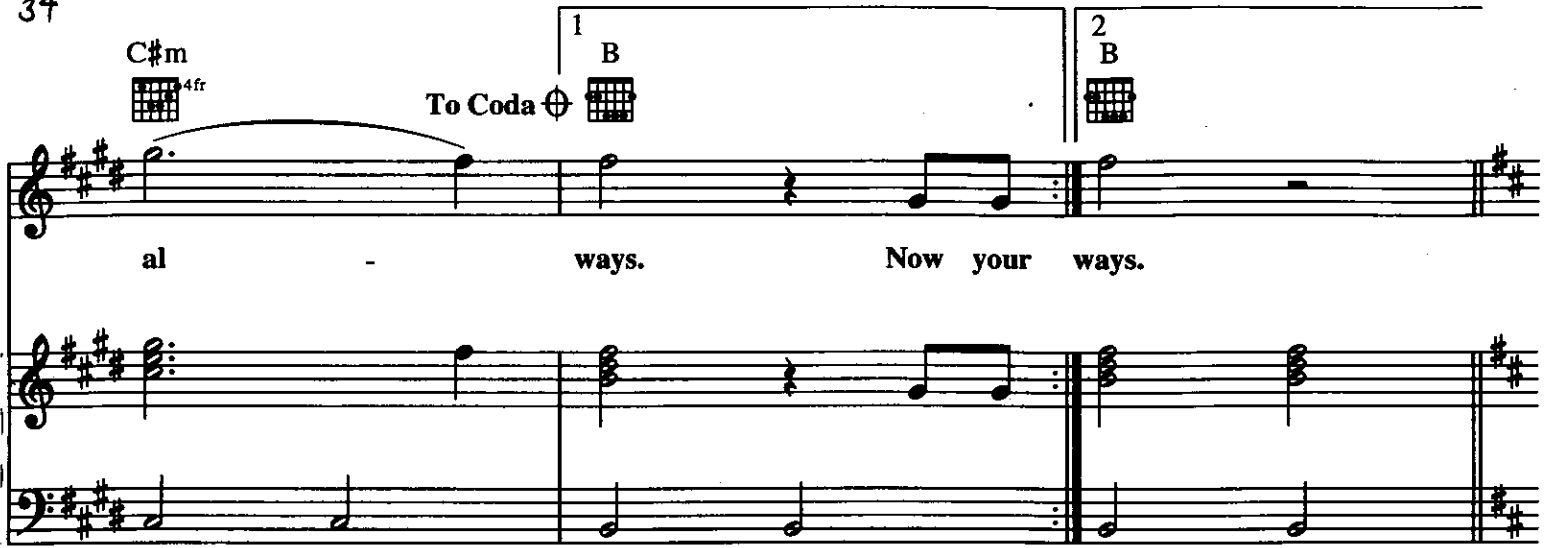
C#m  4fr

To Coda  

1 B 

2 B 

al - ways. Now your ways.



D 


G 

If you told me to cry — for you,



Asus 


A 

D 


I could. If you told me to die —



G 

Asus 

A 

Bm 

— for you I would. — Take a



A/B

G

D/F#

look at my face.

There's no price

I _____ won't

A

pay

to say these words _____ to you.

Guitar solo - ad lib.

B

F#m7

C#m



B



First system of musical notation. Treble clef staff has whole rests. Bass clef staff has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

E



B/F#



Second system of musical notation. Treble clef staff has whole rests. Bass clef staff has a melodic line: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter).

A



Third system of musical notation. Treble clef staff has whole rests. Bass clef staff has a melodic line: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter).

B



A



B



A



Fourth system of musical notation. Treble clef staff has whole rests. Bass clef staff has a melodic line: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter).

Well, there ain't no luck — in these

Fifth system of musical notation. Treble clef staff has whole rests. Bass clef staff has a melodic line: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter).

B



load - ed dice, _ but, ba - by, if you'd give me just one more try _ we can

A/C#



B/D#



4fr

E



3 3
 pack up our old dreams and our old lives. _ We'll find a place where the

B



D.S. al Coda.

sun still shines, yeah. _

CODA



B



E



ways. I'll be there _ 'til the

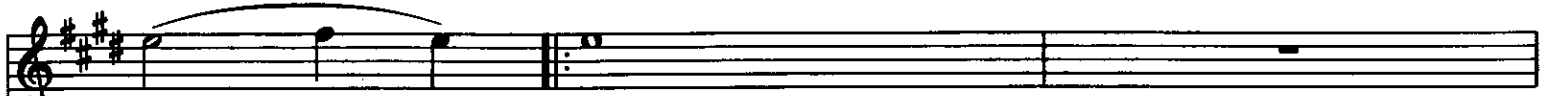
B/F#



stars don't shine, 'til the hea - vens burst and the words don't rhyme. I know

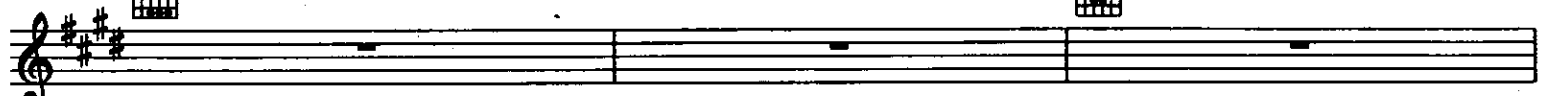


when I die ___ you'll be on my mind ___ and I'll love you,



al ways.

Guitar solo - ad lib. and Fade



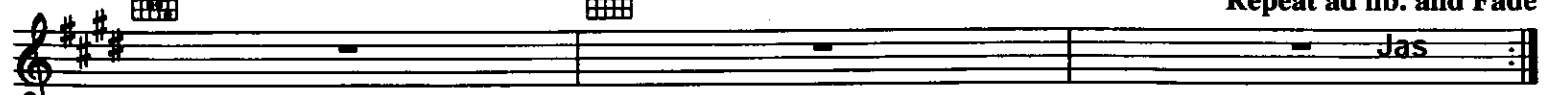
Bsus



A



Repeat ad lib. and Fade



Lead vocal ad lib.



WANTED DEAD OR ALIVE



Words and Music by JON BON JOVI
and RICHIE SAMBORA

Moderately slow

No Chord

mf

It's

Dm D Dsus4 D C(add D) G

1. all the same, on - ly the names. will change, _____
2. times I sleep, some - times it's not for days, _____ and
3. Instrumental _____



ev - 'ry day, — it seems we're wast - ing a - way. — An -
 peo - ple I meet al - ways go their sep - 'rate ways. Some -



oth - er place, — where the fac - es are — so cold. I'd
 times you tell — the day, — by the bot - tle that — you drink. And



drive all night, — just to get back — home. — } I'm a
 times when you're a - lone, — all you do is think. — }

Csus4 G F D Csus4 G

To Coda
To Coda

cow - boy, on a steel_ horse_ I ride. I'm want-ed, want - ed, _____

N. C. D Csus4 G N. C. D

dead or a - live. _____ Want - ed, want - ed, _____ dead or a - live. _____

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

(2.) Some - Al - right.

Coda

N.C.



dead or a - live, _____ and I walk these streets, a load - ed

C(addD)



six string on my back. I play for keeps, - 'cause I might not make. it back. - I been



C(addD)



ev - 'ry - where, _____ still I'm stand - ing tall. _____ I've



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

seen a mil - lion fac - es _____ and I've rocked them all, _____ 'cause I'm a

Coda

N.C. D Csus4 G

dead or a - live. — Well, I'm a cow - boy. I got the

F Dm C(no 3rd) 3fr. G N.C. D

night on my side. — I'm want - ed, want - ed, — dead or a - live, — dead or a -

C(no 3rd) 3fr. G N.C. D C(no 3rd) 3fr. G

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

N. C.  N. C.  N. C. 

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



N. C.  N. C.  N. C.

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





rit.



LAY YOUR HANDS ON ME



Words and Music by JON BON JOVI
and RICHIE SAMBORA

Moderate

Chord diagrams: A, D/A

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

mp

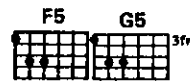
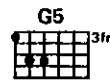
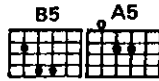
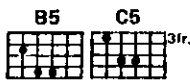
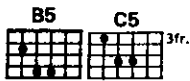
Moderate Rock

Chord diagrams: Am7, D/A, A, D5 5fr., C5 3fr., D5 5fr.

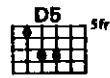
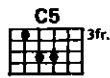
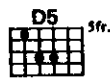
lay — your hands on — me. —

f

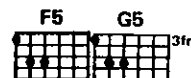
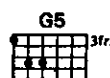
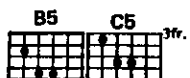
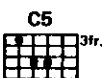
Chord diagrams: C5 3fr., B5, C5 3fr., G5 3fr., F5, G5 3fr., F5, D5 5fr., C5 3fr., D5 5fr.



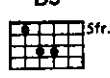
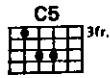
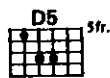
If you're



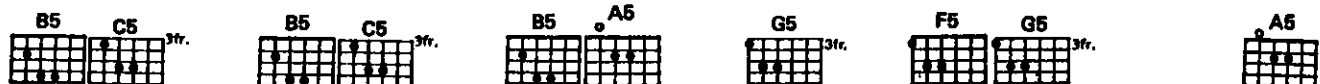
read - y, I'm will - ing and



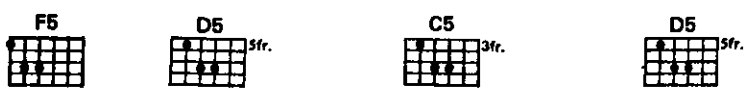
a - ble, Help me



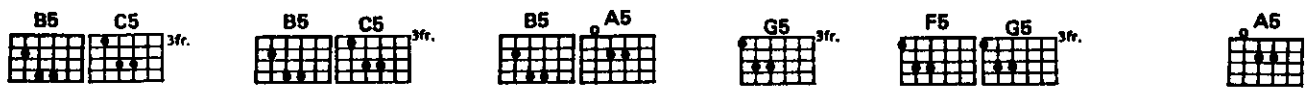
lay my cards out on the ta -



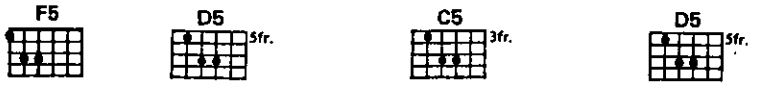
ble. You're



mine and I'm yours for the tak -



ing. Right now the



rules we made are meant for break -

B5 C5 3fr. B5 C5 3fr. B5 A5 G5 3fr. F5 G5 3fr. F5

ing. _____

G5 3fr.

What you get ain't al - ways what you see, — but
 Ev - 'ry - thing you want is what I need, — your

D5 3fr. C5/D 3fr. D5 3fr. C5/D 3fr. D5 3fr.

sat - is - fac - tion is guar - an - tied. They say
 sat - is - fac - tion is guar - an - tied. But the

G5 3fr.

what you give is al - ways what you need. — So,
 ride don't nev - er ev - er come for free, — no.



if — you want me — to lay — my hands on — you: —
 If — you want me — to lay — my hands on — you: —



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



lay — your hands on — me. —



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

To Coda



lay your hands on me. Now I'm a fight-



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

F5 D5 C5 D5 A5 B5

show me how to get up off the ground

C5 B5 C5 B5 A5 G5 F5 G5 A5

I can

D.S. al Coda

F5 D5 C5 D5 B5 C5 B5 C5 B5 A5 G5 F5 G5 F5

show you how to fly and nev-er ev-er come back down.

Coda



Don't you know I on - ly aim to please. — If — you want me — to



lay my hands on — you: —

mp




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

cresc.



lay — your hands on — me. —



Whoa, —
Lay — your hands on — me, }
whoa, —
lay — your hands on — me, }



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



Tacet

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

BED OF ROSES

Words and Music by
JON BON JOVI

Moderately slow

Bb

F

mf

Bb

F

Bb

F

Bb

F

Bb

F

Sit-ting here wast-ed and wound-ed at this old pi - an - o try - ing
 i - ron-clad fist I wake up and French kiss the morn - ing while some
 so far a-way that each step that I take is on my way home. A king's

Scanned by Jas

Bb



F



hard _ to cap - ture the mo - ment this morn - ing I don't _ know. _ 'Cause a
 march - ing band keeps its own beat _ in my head while we're talk - ing _ a - bout
 ran - som in dimes I'd give each night to see through this pay - phone. _ Still I



Am



Bb



F



Fsus



F



bot - tle of Vod - ka is still lodged in my head and some blond gave me night - mares. I think that she's still in my
 all of the things that I long to be - lieve a - bout love and the truth, what you mean to me and the
 run out of time or it's hard to get through till the bird on the wire flies me back to you. I'll



1 Bb



C



_ bed as I dream a - bout mov - ies they won't make of me when I'm



F 2,3 Bb C

dead. With an truth is just close my eyes and whis-per, ba-by, you're all that I "Ba-by, blind love is

F C/E Dm C Bb

need. true." I want to lay you down on a bed of

F Dm C/E Bb/F

ros - es for to - nite I sleep on a bed of

F Bb F

nails. Oh, I want to be just as close as the

Bb

F

Dm

C/E

Bb/F

To Coda ⊕

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

F

D.S. al Coda

ros - es.

Well, I'm

CODA ⊕

F

C/E

ros - es.

Well, the

Bb

C

F

ho-tel bar hang-o-ver whisk-ey's gone dry, the bar-keep-er's wig is crook-ed and she's giv-ing me the eye. I

Bb

C

might have said yeah,

but I laughed so hard I think I

F C/E Dm C Bb F

died. Ooo, yeah.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with the lyrics "died. Ooo, yeah." and includes a fermata over the word "died." The piano accompaniment consists of chords and moving lines in both hands.

Dm C/E Bb/F F Dm C Bb

The second system continues the musical piece. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with complex chordal textures and melodic lines in both hands.

F Dm C/E Bb/F

The third system shows the vocal line with some notes and rests. The piano accompaniment features sustained chords and moving bass lines.

F Bb

Now as you close your eyes, know I'll be think-ing a -

The fourth system concludes the piece. The vocal line has the lyrics "Now as you close your eyes, know I'll be think-ing a -". The piano accompaniment provides a steady harmonic and rhythmic foundation.

F



Bb



bout you while my mis-tress, she calls me to stand in her spot-light

F



Bb



a-gain. To-nite, I won't be a-lone but you know that don't mean I'm not

F



Dm



C/E



Bb/F



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

F



C/E



Dm



C



Bb



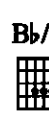
pend. I want to lay you down in a bed of



ros - es _____ for to - nite _____ I sleep on a bed of



nails. _____ Oh, I want to be just as close _ as _____ the

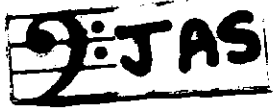


Ho - ly Ghost _ is _____ and lay you down.



I want to lay you down on a bed _ of ros - es. _____

YOU GIVE LOVE A BAD NAME



Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Medium Rock

Tacet

Shot through the heart — and you're to — blame. Dar - lin', you give love — a

Cm 3fr. Ab 4fr. Bb Cm 3fr. Ab 4fr. Bb

bad name.

Eb Cm 3fr. Ab 4fr. Bb Cm 3fr. Ab 4fr. Bb

Cm 3fr.

An

Cm 3fr.

an - gel's smile — is what you sell. You prom - ise me heav - en, then
 paint your smile — on your lips. Blood - red nails on your

put me through hell. Chains of — love — got a hold on me. When
 fin - ger - tips. A school boy's — dream, — you act so shy. Your

pas - sion's a pris - on, you can't break free. } Oh, _____ you're a
 ver - y first kiss was your first kiss good-bye. }

load - ed gun. _____

Oh, _____ there's no - where to run, no one can save me, the

dam - age is done. Shot through the heart _____ and you're to _____ blame.

Ab 4fr. Bb Eb5 Cm 3fr. Ab 4fr.

You give love _____ a bad name, bad name. I play my part _____ and you

Bb Cm 3fr. Ab 4fr. Bb Eb5 Cm 3fr.

play your _____ game. You give love _____ a bad name, bad name. Oh,

1.

Ab 4fr. Bb Cm 3fr.


you give love, _____ a bad name.

2.

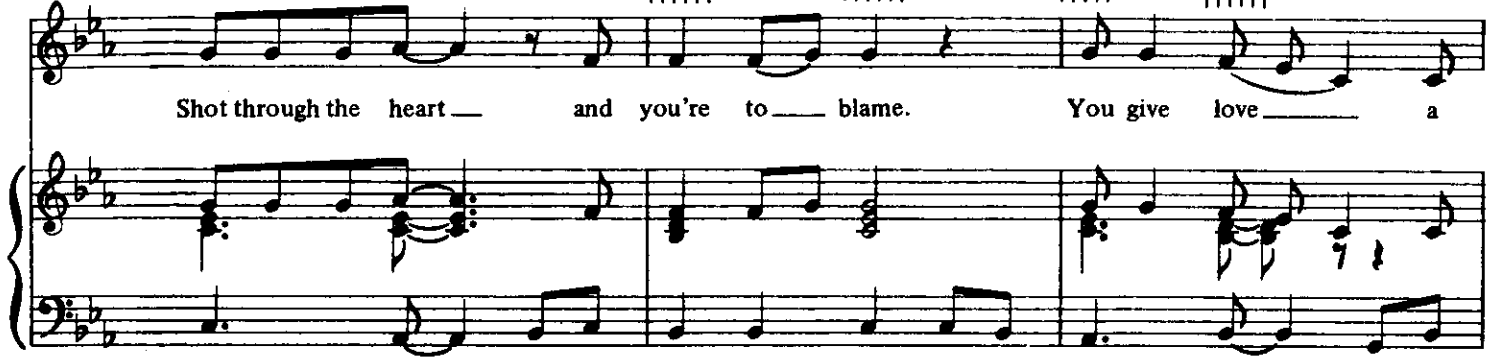
Bb/C Cm 3fr.

You _____

3



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







bad name, bad name. I play my part — and you play your — game.




Repeat and fade




You give love — a bad name, bad name. You give love, —



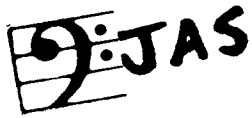


you give love — a bad name.



BLAZE OF GLORY

Featured in the Film YOUNG GUNS II



Words and Music by
JON BON JOVI

Moderate Rock

D5





mf smoothly

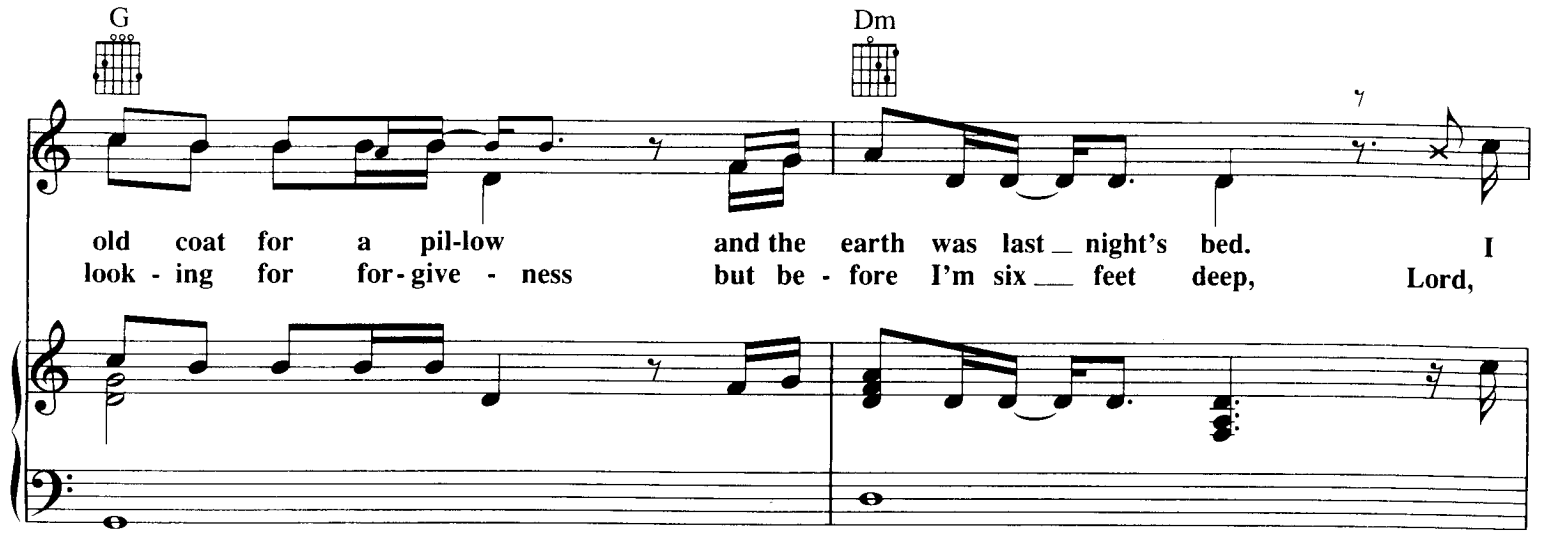
Dm


C

wake up in the morn - ing and I raise my wear-y head, I've got an
night I go to bed, I pray the Lord my soul to keep. No I ain't

G  Dm 

old coat for a pil-low and the earth was last night's bed. I
 look - ing for for-give - ness but be - fore I'm six feet deep, Lord,





F  C 

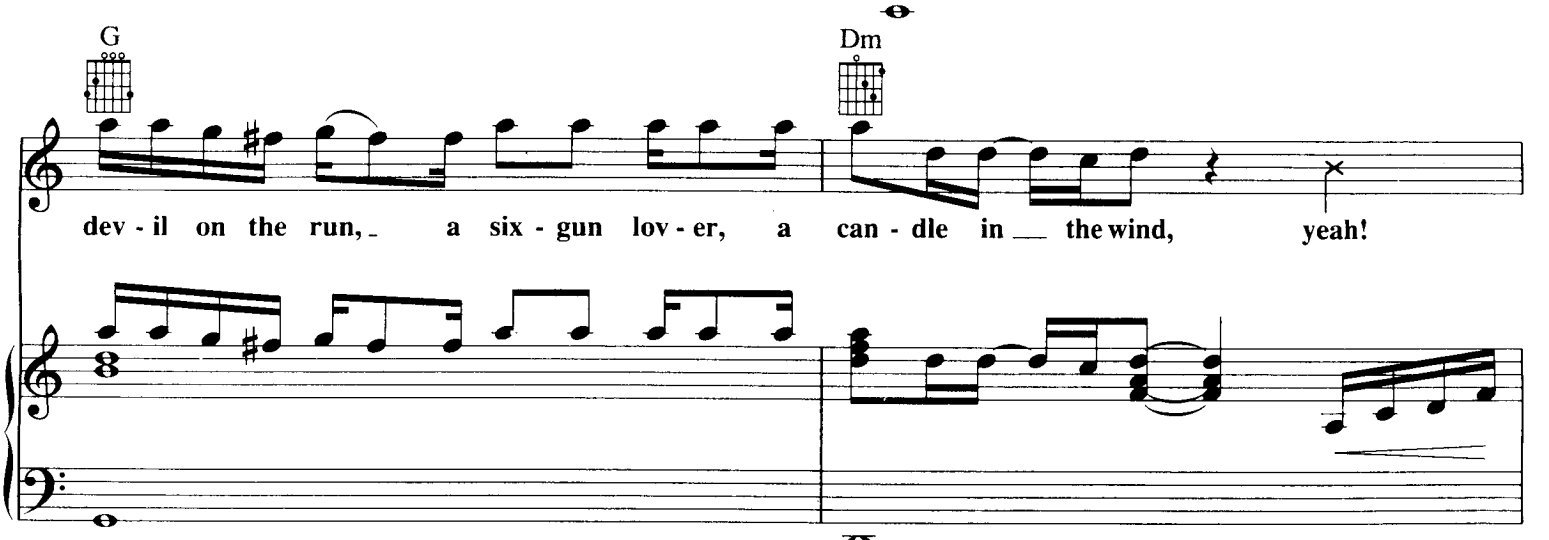
don't know where I'm go-ing, on-ly God knows where I've been. I'm a
 I got to ask a fa - vor and I hope you'll un - der - stand. 'Cause I've

To Coda ⊕



G  Dm 

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



D5 

mf



Dm

When you're brought in - to this world - they
ask a - bout - my con-science and I

C

G

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, well I

Dm



F

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

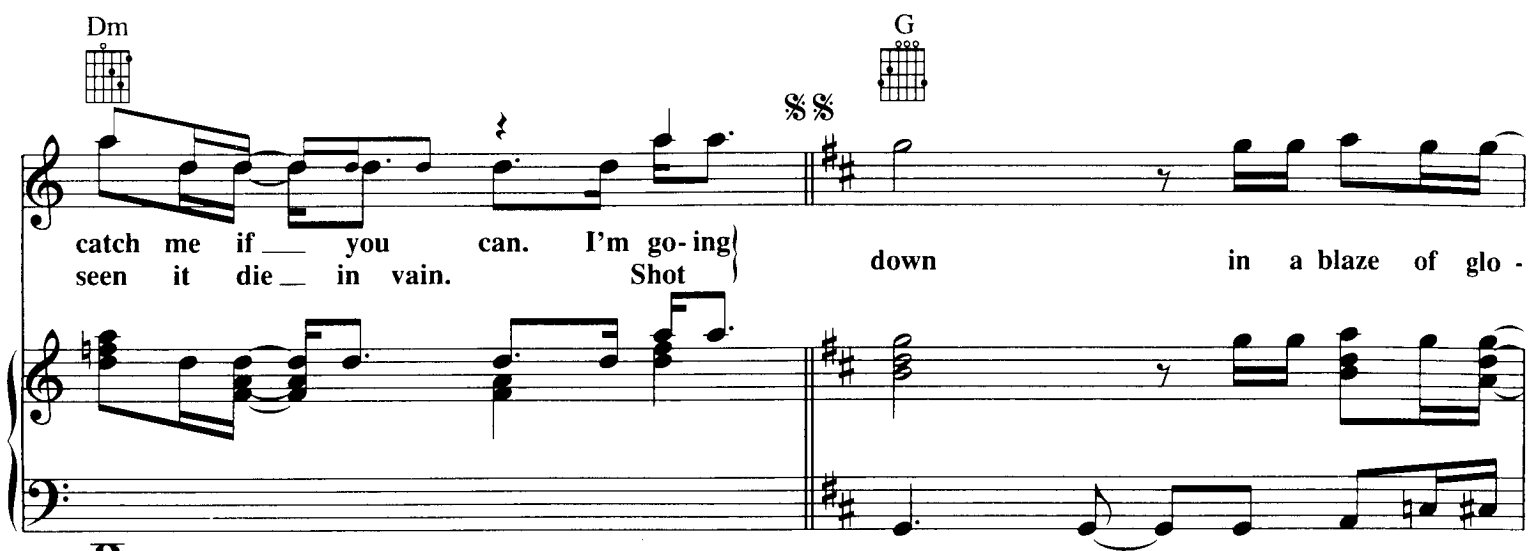
C

G

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

Dm  

catch me if you can. I'm go-ing
seen it die in vain. Shot down in a blaze of glo -



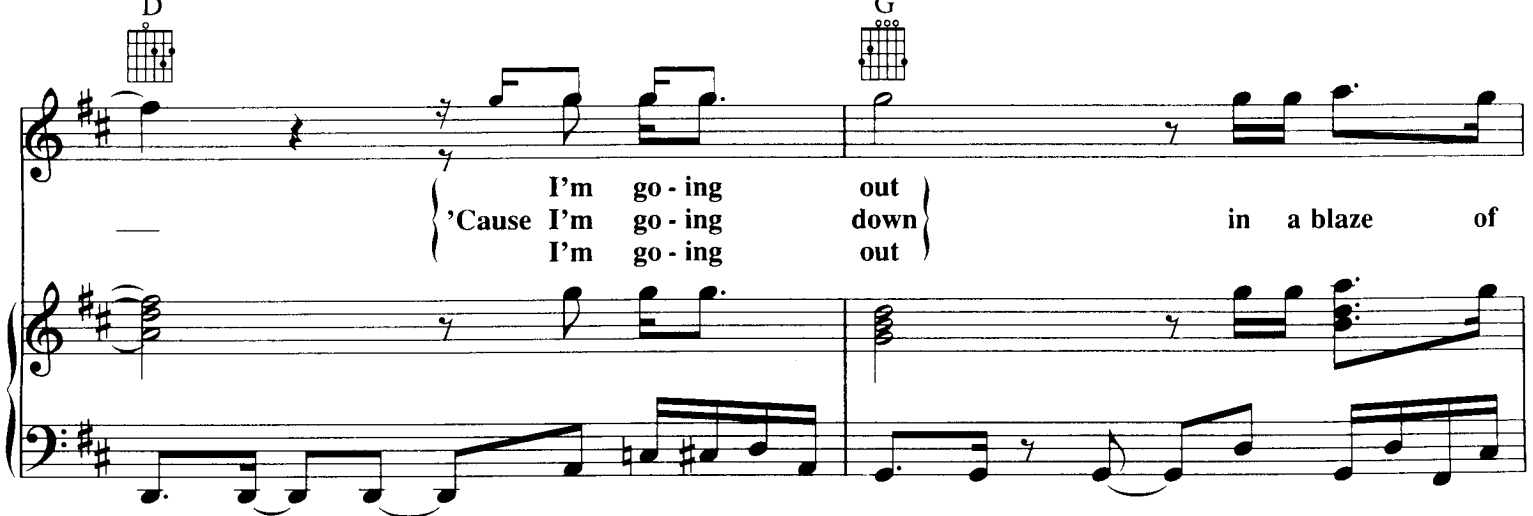
D  


- ry. Take me now but know the truth.



D  

{ 'Cause I'm go - ing out }
I'm go - ing down } in a blaze of
I'm go - ing out }



D   To Coda II ⊕ ⊕

glo - ry. Lord, I nev-er drew first but I drew first blood, { and I'm
I'm the
and I'm



G D5

no-one's son. Call me young _ gun.
de-vil's son. Call me young _

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for G and D5 are shown above the first and second measures respectively.

2 D5

You gun.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. A chord diagram for D5 is shown above the third measure.

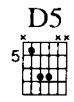
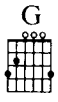
Detailed description: This system contains the fifth and sixth lines of music, which are piano accompaniment parts in treble and bass clefs respectively. The music consists of eighth-note patterns.

G D F

Play 3 times

Guitar solo ad lib.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a guitar solo in treble clef with the instruction 'Guitar solo ad lib.' and 'Play 3 times'. The second line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for G, D, and F are shown above the first, second, and third measures of the guitar solo line.



no chord

Solo ends

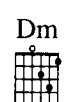
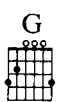
D.S. al Coda

Each

CODA



lived life to the full-est let this boy _ die like a man.



Star-ing down a bul - let, let me make _ my fin - al stand.

rit.

D.S.S. al Coda II

CODA II

Shot

a tempo **f**

no - one's son, call me young

D

C

gun. ————— *3* I'm a young gun. —

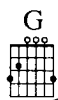
G

D

Young

C

gun, ————— yeah, ————— yeah, yeah, — young



gun. _____

Additional Lyrics (Album version)

2. When you're brought into this world
 They say you're born in sin.
 Well, at least they gave me something
 I didn't have to steal or have to win.
 Well, they tell me that I'm wanted
 Yeah, I'm a wanted man.
 I'm a colt in your stable,
 I'm what Cain was to Abel.
 Mister, catch me if you can.

Slowly

Em



mf 2nd time: (Spoken:) Once upon a time, not so long ago...

§

Tom-my used to work on the docks. _ The
 Tom-my threw his six-string in hock. _ Now,
 Guitar solo - ad lib.

C



un - ion went on strike.
 he's hold - ing in what

He's down on his luck.
 he used to make talk.

It's tough,
 So tough,

D



Em



so tough. _____
 so tough. _____

Gi - na works the din - er all day, — work - ing for her man. She
 Gi - na dreams of run - ning a - way. — When she cries ev - 'ry night Tom - my

brings home her pay for love, for love. —
 whis - pers, "Ba - by, it's o - kay, some - day."

She says we've got to hold on — to
 We've got to hold on — to
 Solo ends We've got to hold on — read -

what we've got. It does - n't make a dif - f'rence if we make it or not. } We've
 what we've got. It does - n't make a dif - f'rence if we make it or not. }
 y or not. You

Cmaj7

D

Em

Cmaj7

got each oth - er and that's a lot for love. We'll

D

Em

C

D

give it a shot. Wo, _____ we're half - way there. _

G

C

D

Em

C

Wo, _____ liv - ing on a prayer. _ Take my hand, _ we'll

D


G

C


D

make it, I swear. _ Wo, _____ liv - ing on a prayer. _

1
Em




2
Cmaj7



D.S. al Coda

We're liv - in' on a prayer.



CODA
Cmaj7



Dsus



live for the fight when it's all that you've got,



no chord

wo, — wo, wo. —





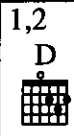
And I say, wo, _____ we're



half - way there. _____ Wo, _____ liv - ing on a prayer. _____



Take my hand, _____ we'll make it, I swear. _____



Wo, _____ liv - ing on a prayer. _____

3  

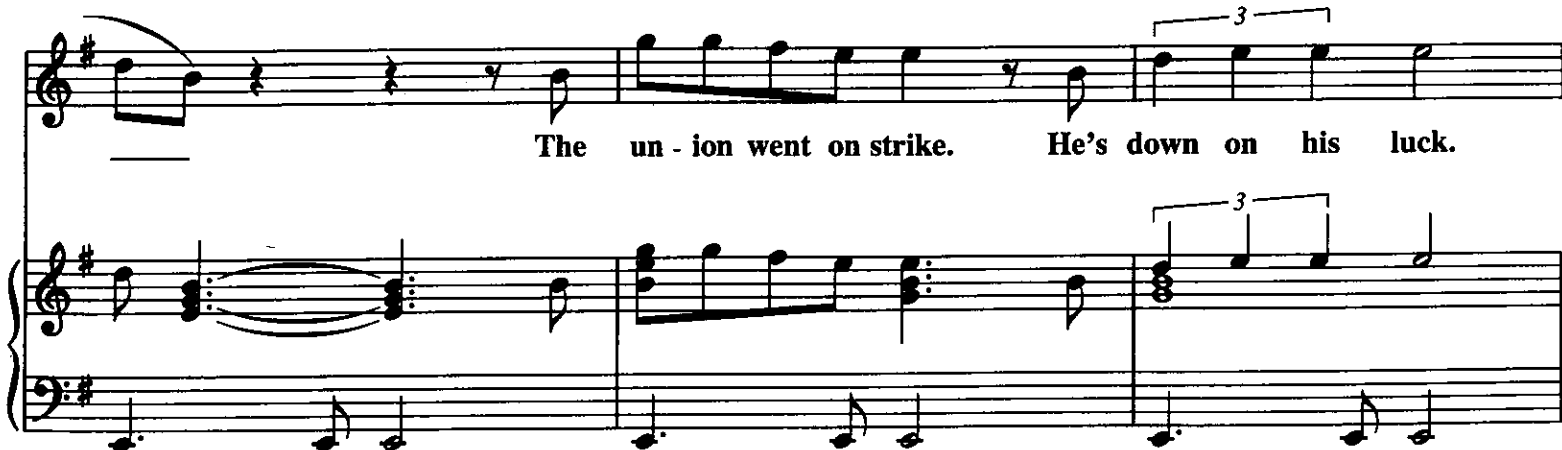
ing on a prayer.






Tom-my used to work on the docks.



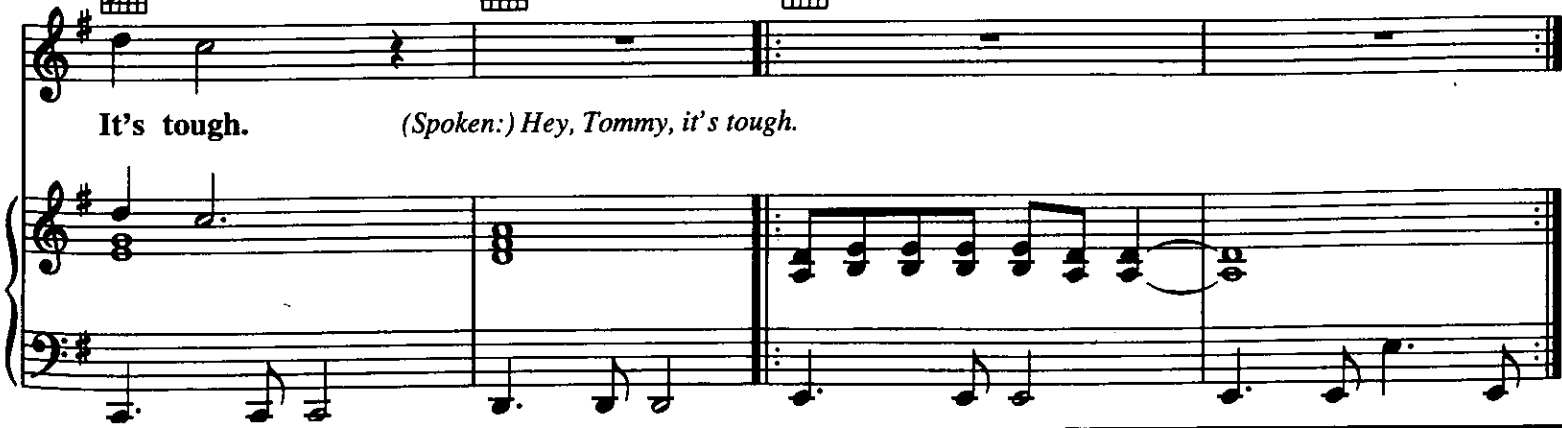
The un - ion went on strike. He's down on his luck.



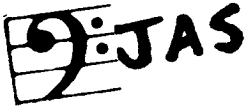
  

Repeat and Fade

It's tough. (Spoken:) Hey, Tommy, it's tough.



BAD MEDICINE



Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Moderate Rock

Chord diagrams: E, E7, E6, E7, E, E7, E6, E7, E5, A5, G5, F#5, E5, A5

mf

Your love is like bad medicine, bad medicine is

G5 3fr. F#5 E5 G5 3fr. E5 A5 G5 3fr. F#5 Eb

what I need, whoa. Shake it up just like bad medicine.

A5 G5 3fr. F#5 E5 E5

There ain't no doctor that can cure my disease.

Bad medicine. I

E5

— ain't got a fever, got a permanent disease and it'll
— don't need no needle to be giving me a thrill and I don't

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

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

E5

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

I got all the sym - p - toms, count 'em 1, 2, — 3. First you need, —
 ain't no par - a - med - ic gon - na save this heart at - tack. When you need, —

E

Esus4 Esus2 E Esus4

that's what you get for fall - ing in love. Then you bleed, you get a lit - tle but it's

Esus2 E F# F#sus4 F#sus2 F# D

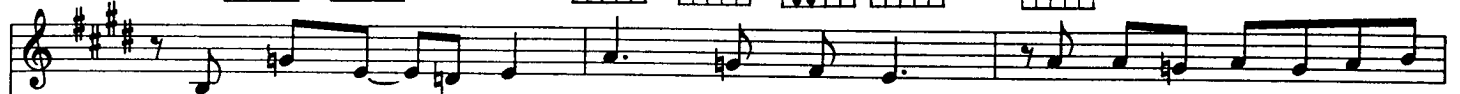
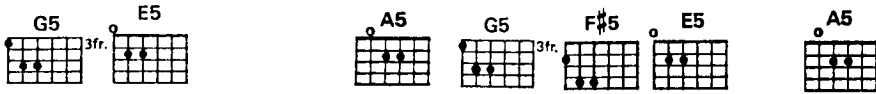
nev - er e - nough. On your knees, that's what you get for fall - ing in love. — Now —

B E5

— this boy's ad - dict - ed 'cause your kiss is the drug, — whoa. — Your love — is like

A5 G5 3fr. F#5 E5 A5 G5 3fr. F#5 E5

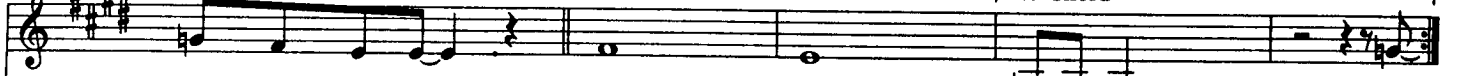
bad med - i - cine, bad med - i - cine is what I — need, — whoa. —



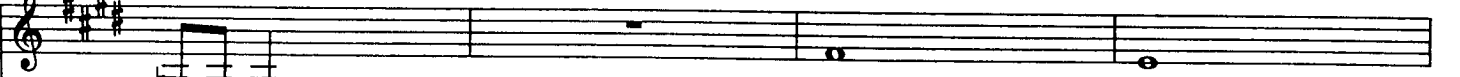
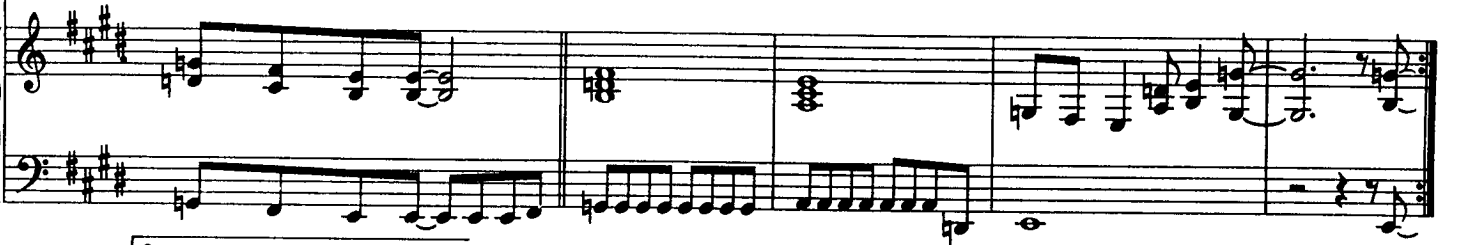
Shake it up— just like bad med - i - cine. { There ain't no doc - tor that can
So let's play doc - tor, ba - by,



1. No Chord



cure my dis - ease... } Bad, bad med - i - cine. I
cure my dis - ease... }



med - i - cine. Bad, bad



med - i - cine. I need a res - pi - ra - tor 'cause I'm run - ning out of breath. You're an





all night gen - er - a - tor wrapped in stock - ings and a dress. When you find your med - i - cine you



N.C.


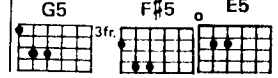
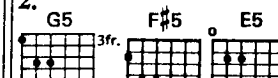
take what you can get. 'Cause if there's some - thing bet - ter ba - by, well, they have - n't found it yet, whoa. —



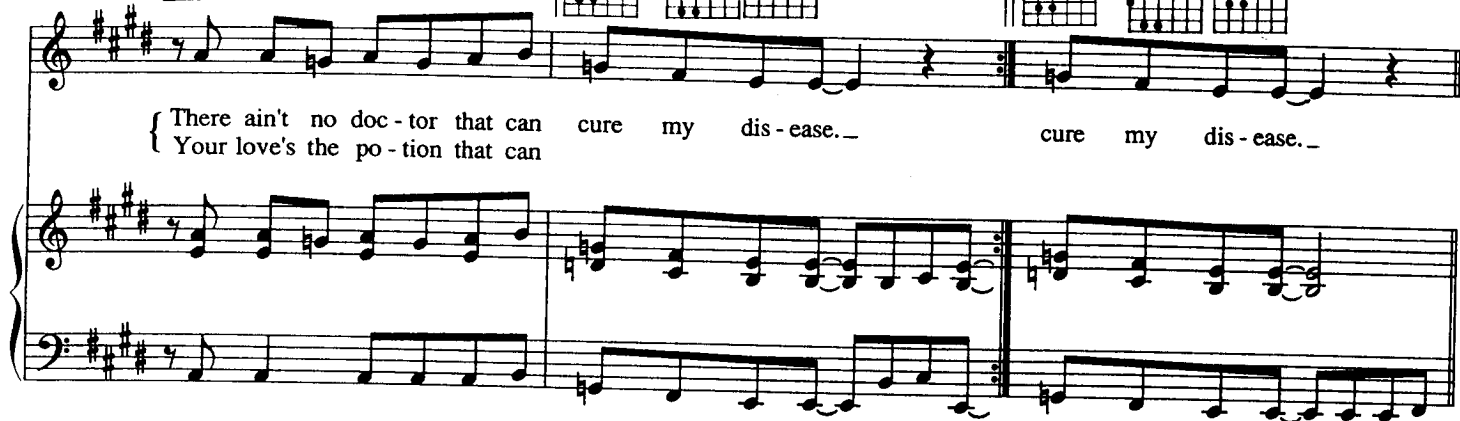
Your love — is like bad med - i - cine, bad med - i - cine is






what I — need, — whoa. — Shake it up — just like bad med - i - cine.









{ There ain't no doc-tor that can cure my dis-ease... cure my dis-ease...
 Your love's the po-tion that can











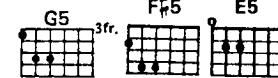
Bad, bad med-i-cine.








Bad, bad med-i-cine.



Bad, bad med-i-cine.



I'LL BE THERE FOR YOU



Words and Music by JON BON JOVI
and RICHIE SAMBORA

Moderately slow, in 2

D **Em**

I guess this time you're real-ly leav - ing,
good times,

mp

G

I heard your suit - case say good -
now they have their own hid - ing

D

bye.
place.

And as ___ my
Well, I ___ can



bro - ken heart ___ lies bleed - ing, you say ___ true love -
 prom - ise you ___ to - mor - row, but I ___ can't buy -



___ is su - i - cide.
 back yes - ter - day.



Tacet

You say you cried a thou - sand riv - ers,
 And Ba-by, you know my hands are dirt - y,



___ but now you're swim - ming for ___
 but I want - ed to be your Val - en -



tine. _____ the shore. _____ You left me
I'll be the



drown - ing in my tears _____
wa - ter when you get thirst - y,

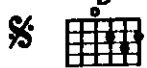


and you won't save me an - y - more.
when you get drunk, I'll be the wine.



Tacet

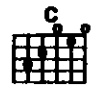
I'm pray - in' to God _____ you'll give me one more chance, girl. }



I'll be there for you, these five words I



swear to you. — When you breathe I wan - na be the air — for you.



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



I'd steal the sun from the sky for you. Words can't say what a

love can do. I'll be there for you.

A C G 1. D

I know you know — we've had some

mp

you. I was-n't there — when you were

2. D A

hap - py, and I was - n't there -

G A



when you were down, _____ child. _____



Did - n't mean to miss _ your birth - day, ba - by.

I wish I'd seen you blow _ those can - dles out. _____



Tacet

D.S.  and fade

IN AND OUT OF LOVE

Words and Music by
JON BON JOVI



Up tempo rock

no chord

1 2

In _____ and out of love. In _____ In _____

p *cresc. poco a poco*

Am F/A G/A Am F

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

G Am

Young and wi - red; set to ex - plode in the heat.
- ld; when me and my boys hit the street.

G/A



D/A



Am



You won't
Right on

G/A



ti - re
time,

'cause ba - by was born_ with the beat._
she's here to make my _ night com- plete._

D/A



Am



G



Take you high - er than you've ev - er known,
Then I'm long gone, I got an - oth - er show;

D



Dsus



D



then drive you down to your knees. -
one more town, one mile to go. -

Gsus2

D5

5fr

I pick you up when you've had e - nough. ____
One end - less night of ____ fan - ta - sy ____

You been burned, ba - by; les -
is all she ____ left of her

C5

3fr

Am

F

G

sons learned. ____ } In ____ and out of love;
with me. ____ }

hear what I'm say - in'. In _

Am

F

G

Am

____ and out of love. It's the way that we're play - in'. In ____ and out of love;

1 F

G

E5

no chord

too much is nev - er e - nough. _

She'sgon - na get you.



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

2



Young and wi - when we're to-geth-er. In ___ and out of love; too _

Musical notation for the second system with lyrics.



___ much for - ev - er. In ___ and out of love; hear what I'm say-in'. In _

Musical notation for the third system with lyrics.



___ and out of love. It's the way that we're play - in'. In ___ and out of love;

Musical notation for the fourth system with lyrics.



no chord

too much is nev - er e - nough..

She's gon- na get you.



Instrumental solo





Musical notation system 1: Treble clef, guitar chord diagrams (G, D, B5, Am), and bass clef.

Musical notation system 2: Treble clef, guitar chord diagram (1-3), and bass clef.

Musical notation system 3: Treble clef, guitar chord diagrams (C, D), and bass clef.

Musical notation system 4: Treble clef, guitar chord diagrams (E, Am, G/A), and bass clef. Includes the text "Solo ends" and "Out of love, ___".

Musical notation system 5: Treble clef and bass clef.

1

D/A Am G/A D/A Am7

out of love. — Out of love,

2

D/A Am7 Am F/A G/A Am

In — and out of love. In —

F/A G/A Am

— and out of love. In — and out of love;

F G Am F G Repeat and Fade

In — and out of love. In —

RUNAWAY

Words and Music by JON BON JOVI
and GEORGE KARAKOGLU

Moderately fast

A5
0
Tacet

G5
3fr.
Tacet

A5
0
Tacet

G5
3fr.
Tacet

On the street where you live, girls talk a-bout their so - cial lives.
A dif - f'rent line ev - 'ry night, guar - an - teed to blow your mind.

(Instrumental)

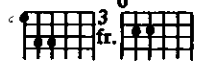
Scanned by Jas
5/11/2004

G5

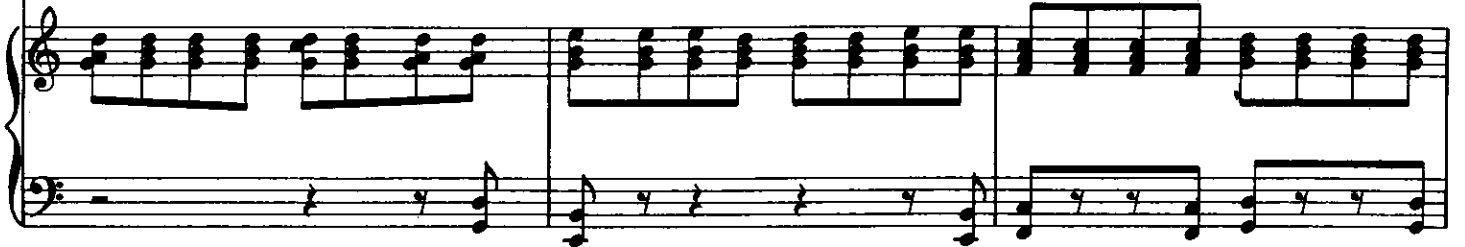
E5

F5

G5



They're made of lip - stick, plas - tic and paint;_ a touch of sa - ble
I see you out_ on the streets. call__ me for a



A5

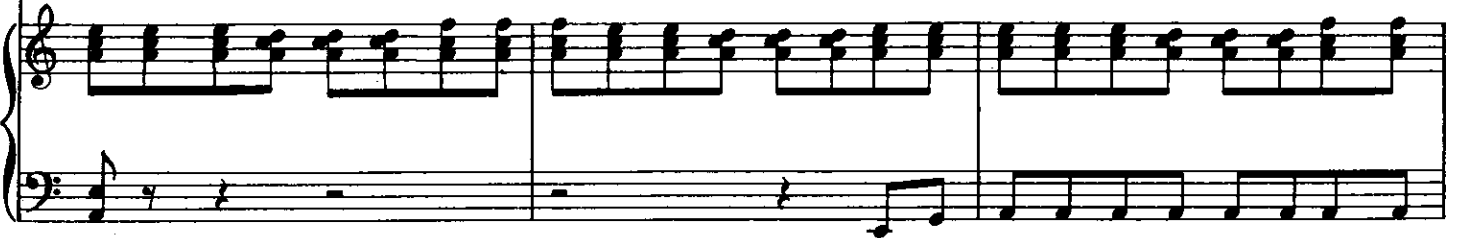
A5



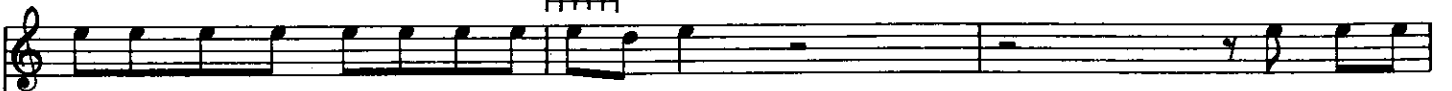
tacet



in their eyes. (All your life,) All your life all you've
wild ___ time. So you sit home a -



G5



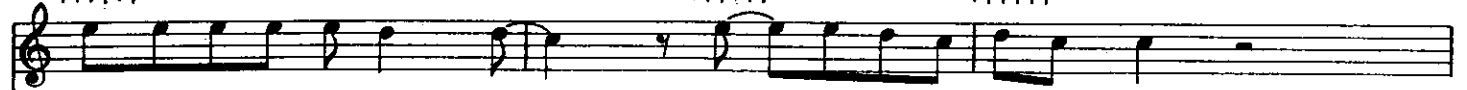
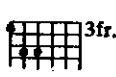
asked is when's your Dad - dy gon - na talk to you, but you were
lone, 'cause there's noth - ing left that you can do. There's on - ly



E5

G5

A5



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



Em

G

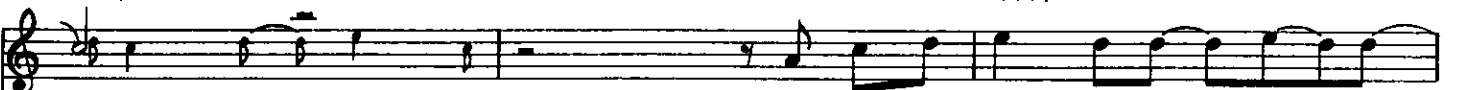


No one's heard a sin - gle word you said.
You know she likes the lights at night on the
No one's heard a sin - gle word you said.






Am

Dm

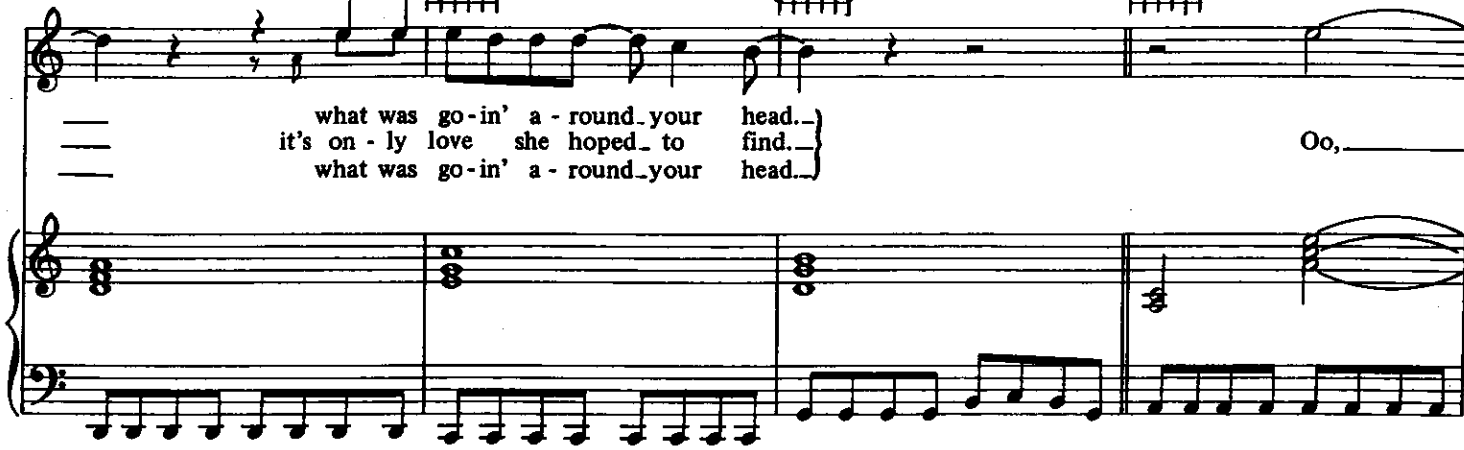



ne-on Broad - way signs, They should have seen it in your eyes,
And she don't real - ly mind,
They should have seen it in your eyes,



C  G  Am 




what was go-in' a - round your head...
 it's on - ly love she hoped to find...
 what was go-in' a - round your head... Oo, _____



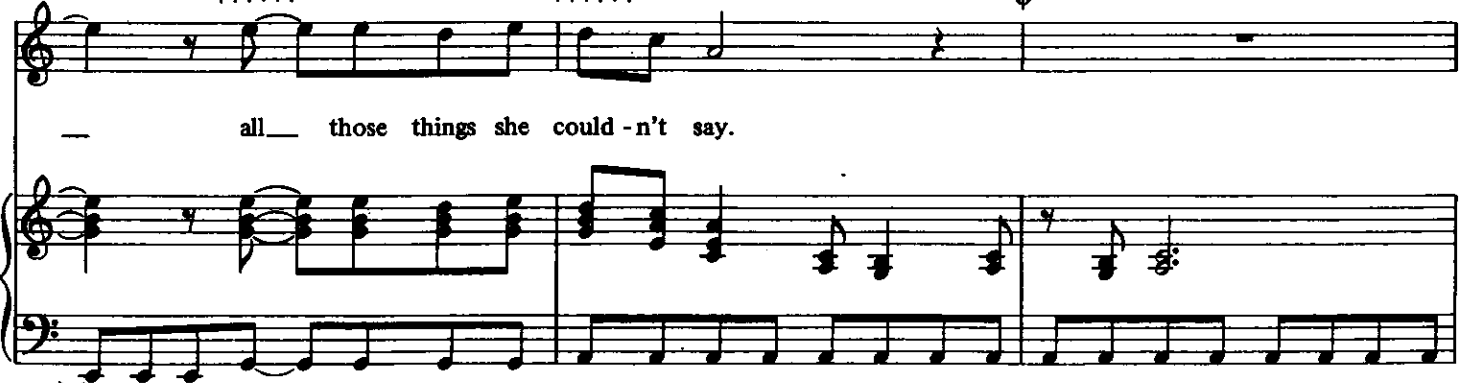
G  C  Em 



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



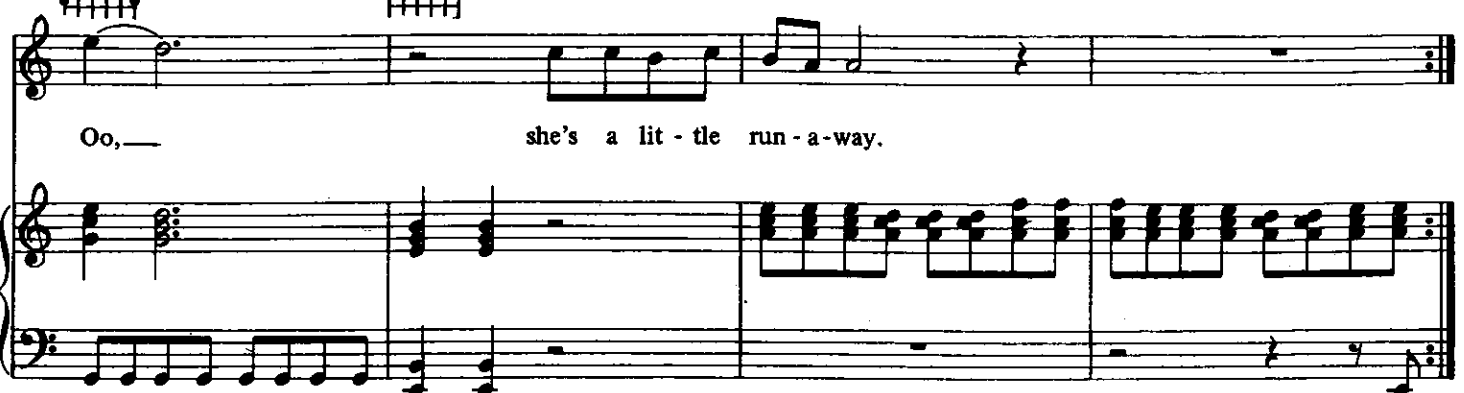
G  Am  To Coda 

all - those things she could - n't say.



G  1. Em 

Oo, - she's a lit - tle run - a - way.



2. Em
0 000

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

A5
0

D.S. al Coda

Coda Am
0 0

Repeat and fade (vocal ad lib)

Am
0 0

G
x000

Oo, she's a lit - tle run - a - way.

C
0 0

Em
0 000

G
x000

Am
0 0

Dad - dy's girl - learned fast - all - those things she could - n't say. Jas

KEEP THE FAITH

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Freely

G5

G7sus

G5

Moderate Heavy Rock

Musical notation for the first system, including guitar chords G5, G7sus, and G5, and a piano accompaniment with a mezzo-forte (mf) dynamic.

C5

G5

Musical notation for the second system, including guitar chords C5 and G5, and a piano accompaniment.

G

C

Bb

G

Musical notation for the third system, including guitar chords G, C, Bb, and G, and a piano accompaniment.

Bb

Musical notation for the fourth system, including the vocal line with lyrics "Moth - er, moth - er tell your chil - dren that their" and a piano accompaniment.

C Bb G

time has just — be - gun. — I have suf - fered for my —

Bb C Eb F

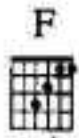
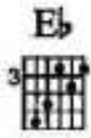
— an - ger. There are wars — that can't — be won. — Fath - er, fath -

G Bb C Bb G

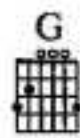
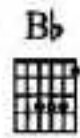
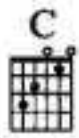
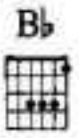
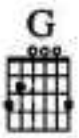
- er please be - lieve — me. I am lay - ing down — my guns. —
- by, when I hurt — you, do you keep it all — in - side? —

Bb

I am bro - ken — like an ar - row. — For -
Do you tell — me all's for - giv - en, — and just



give me. For - give your way - ward son.
 hide be - hind your pride, yeah? (Bkgd. vocals Ev - Both times:)



Moth - er, moth - er,
 Moth - er, fath - er,
 - 'ry - bod - y needs some - bod - y to love. Ev - 'ry - bod - y needs some -

please be - lieve me.
 please for - give me.

bod - y to hate. { Ev - 'ry - bod - y's bitch - ing 'cause they
 Ev - 'ry - bod - y's bleed - ing 'cause the

Bb C

(Lead vocal:)

don't get e - nough. And it's hard to hold on when there's no
 times are tough. Well, it's hard to be strong when there's no

Eb F G Bb

— one to lean on. } **Faith:** you know you're gon-na live through the rain. —
 — one to dream on. }

F C G

— Lord, you got to keep the faith. — **Faith:**

Bb F

1., D.S. don't you let your love turn to hate. — **Now,**
 2. don't you know it's nev - er too late. — **Right**

C 1 G5
 To Coda

we got to keep the faith, keep the faith,
 now, we got to keep the faith...

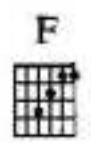
G

keep the faith. Lord, we got to keep the faith.

Bb C Bb G

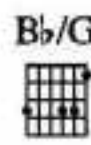
2 G Bb

Tell me, ba - Faith: don't you let your love turn to hate.

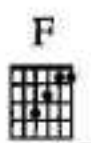
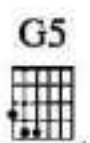


— Lord, — you got to keep the faith, — keep the faith, —

keep the faith. — Oh, — we got to keep the faith, —



keep the faith, — keep the faith. — Lord, —



— we got to keep the faith, — oo, — yeah, — oo, —

yeah. Yeah, yeah, yeah. *Guitar solo*

Bb/G *1-3 C/G* *Bb/G* *G*

4 C *Eb* *F* *G* *no chord*

Solo ends

(Spoken:) I've been walking in the footsteps of society's lies. I don't

G5



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

like what I see no more. Sometimes I wish that I was blind. Sometimes I wait forever, to

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

Bb



C



G5



Moth - er, Fath -

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

stand out in the rain so no one sees me cryin', tryin' to wash away the pain. (Bkgd. vocal:) Ev -

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

G



Bb

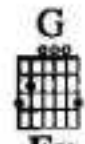


er, there's things I've done I can't e - rase. -

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

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

Piano accompaniment for the third system, including treble and bass staves. Includes a dynamic marking 'mp'.



Ev - 'ry night we fall from grace.

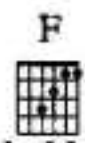
- 'ry - bod - y needs some - bod - y to hate. Ev -



It's hard with the world in your

- 'ry - bod - y's bitch - ing cause they can't get e - nough. Ev -

cresc.



face. Try'n' to hold on, try'n' to hold on. D.S. al Coda

- 'ry - bod - y needs it, ev - 'ry - bod - y needs it.

CODA

G **Bb** **Try**

Faith. Keep the faith, Keep the faith.

This system contains the first part of the CODA section. It features a vocal line with lyrics 'Faith. Keep the faith, Keep the faith.' and a piano accompaniment. Chord diagrams for G and Bb are provided above the staff. The key signature has one sharp (F#).

F **Eb** **F** **G**

to hold on.

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

This system continues the CODA section. The vocal line includes the lyrics 'to hold on.' and 'Try — to hold on, — yeah. Faith. Keep the faith,'. The piano accompaniment provides harmonic support. Chord diagrams for F, Eb, F, and G are shown above the staff.

Bb **C/G** **Eb** **F** **Repeat and Fade**

keep the faith. Ev'-ry-bod - y, keep the faith.

This system concludes the CODA section. The vocal line has the lyrics 'keep the faith.' and 'Ev'-ry-bod - y, keep the faith.' followed by a double bar line. The piano accompaniment ends with a repeat sign. Chord diagrams for Bb, C/G, Eb, and F are provided. The instruction 'Repeat and Fade' is written above the staff.