

Words and Music by Jon Bon Jovi

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Introduction

Introduction

(Reverse tape effects)

18 sec.

Gtrs. 1 & 2

D5/A

(Reverse tape effects) 18 sec.

D5/A

f (distortion)

T
A
B

C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 N.C. F#5 G5 G7sus G5

T
A
B

6 7 7 7 5 7 7 7 6 7 7 5 7 11 12 12 10 12 12 12
4 5 5 5 5 5 5 4 5 5 5 5 9 10 10 10 10 10 10

F#5 G5 G7sus G5 C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 N.C.

T
A
B

11 12 12 10 12
11 12 12 10 12
9 10 10 10 10 4 4

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

6 7 7 5 7
4 5 5 5 5 (5)

F#5 G5 G7sus G5 F#5 G5 G7sus G5 C#5 D5 Dsus4 D5

Yeah. _____

Rhy. Fig. 1

The musical score is written for guitar in the key of D major (two sharps). The melody line is in the treble clef and features a series of eighth and quarter notes, with a slur over the first four measures. The chordal accompaniment line is in the treble clef and features a series of chords, with a slur over the first four measures. The fretboard diagram shows the fret positions for the melody and accompaniment lines, with a slur over the first four measures.

D5/G **N.C.**

read my life like a for - tune __ sold. __ I've seen the dream, __ there ain't _ no

Gtrs. 1 & 2

land of Oz. __ But I've got my brain, __ yeah, _ I've got a heart. __ And

Interlude

Bsus2 **Gsus2**

cour-age built, _ and _ I won't let _ go. __ What we need right now __ is ...

Gtr. 4

mf let ring (clean tone) ... let ring ...

w/Rhy. Fill 1 **w/Rhy. Fig. 1**

A **C#5 D5 Dsus4 D5** **C#5 D5 Dsus4 D5** **F#5 G5 G7sus G5**

soul. __ Yeah, __

let ring ...

Rhy. Fill 1 **Gtrs. 1 & 2**

T
A
B

Verse

F#5 G5 G7sus G5 N.C. C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 N.C.

yeah, _____ yeah. I (1.) can't do this, _____ you can't _____ do that. They
(2.) gave it all, _____ then you gave more. _____

F#5 G5 G7sus G5 F#5 G5 G7sus G5 w/Rhy. Fig. 2 C#5 D5 Dsus4 D5

feed us _____ lines _____ but I _____ won't act. _____ And all good _____ things _____ will come _____
You know what _____ you came _____ here for. _____ You'll pay the cost, _____ like it's your

C#5 D5 Dsus4 D5 N.C. F#5 G5 G7sus G5 F#5 G5 G7sus G5

_____ to pass. _____ But the truth is _____ all _____ you have _____ to have. _____ And would you
cross to bear. _____ Are we the ones _____ who put it there? And would you

Pre-chorus

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

lie for _____ it? Cry for _____ it? Die for _____ it?
scheme for _____ it? Scream for _____ it? Bleed for _____ it?

Gtrs. 1 & 2

1/2 1/2 1/2

Chorus

N.C. D5
Rhy. Fig. 3
Gtrs. 1 & 2

Would you? I _____ (1.,3.) be - lieve, _____ I _____
Would you? I _____ (2.) be - lieve, _____ I _____

(Gtrs. 1 & 2 cont. in slashes) Rhy. Fig. 3A 8va
Gtr. 3 w/slide

14 15 14 12 10 12

D5 A G5 (end Rhy. Fig. 3) B5 A/B B5

be - lieve. With eve - ry breath that I breathe,
be - lieve. Be - lieve we're still worth the fight, you'll

(8va) (end Rhy. Fig. 3A)

14 15 14 12 10 12 14 10

G5 ⑥3fr. G G5 A5 ⑥3fr. G A5 G5 To Coda

you and me can turn a whis - per to a scream. I
see. There's hope for this world to - night. I

D5 G5 D5 w/Fill 1 (2nd time only) (end Rhy. Fig. 4) (Gtrs. 1 & 2 cont. in staff)

be - lieve, I be - lieve. You
be - lieve, I be - lieve. Yeah.

8va Rhy. Fig. 4A steady gliss. w/flange effect

14 15 14 12 10 12 (12) 14 15 (15)

Fill 1 Gtr. 3

T
A
B 2/5

Guitar Solo

N.C.
8va
P.H.

loco

Gtrs. 1 & 2

P.H.
full

10 (10) (10) (10) 8 10 6 7 6

P.H.

full

P.H. full

full

8 9 (9) 9 7 9 (9) 7 9 5 7 7 6 9 (9) 7

P.H.

3

full

P.H.

full

full

full

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

Pitch: B

Fdbk.

w/bar

5

Fdbk.

full

(10) (10) (10) (10) (10) (10) 8 10 8 7 8 9 (9) 7

w/Rhy. Fill 1 (Gtr. 3)

Don't

3

full

9 7 9 10 9 12 (12) 10 12 10 9 10 9 10 9 10 9

Bridge

B5

N.C. G5/F# G5

G5/F# G5

look up to ___ your mov - ie screens, ___ your rec - ords ___ or ___ your mag -

G5/F# G5

G5/F# G5

B5

A/B B5

A#5 B5

A/B B5

a - zines. Close ___ your eyes ___ and you will see, that

A5

N.C.

A5

G5

G5/F#

G5

D.S. al Coda

you are all ___ you re - ally need. ___ I ___

Chorus

Coda

w/Rhy. Figs. 3 & 3A (simile)

D5

G5

D5

A

G5

___ be - lieve, ___ I ___ be - lieve, ___ I ___

w/Rhy. Figs. 4 & 4A (simile)

w/Rhy. Fill 1

D5

G5

D5

___ be - lieve, ___ I be - lieve. ___

Outro

Repeat 8 times (ad lib vocal)

w/Rhy. Fig. 1 (simile)

w/Riff A (simile)

fade out

C#5 D5 Dsus4 D5

C#5 D5 Dsus4 D5

N.C. F#5 G5 G7sus G5

F#5 G5 G7sus G5 N.C.

(ad lib vocal)

Keep the Faith

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

Introduction

Free time

Moderate Rock ♩ = 116

N.C.

G5 F5/G G5 (Bass) (Bass, drums, & piano)

Moth - er, moth-

vibe w/bar

Gr. 1 *p* < *mf* > *p* < *mf* > *p* *mf*

distortion

T A B

** Fade in rapidly and fade out gradually w/volume pedal or knob.

(G5) (B♭) (C) (G5)

- er, tell your chil - dren, that their time has just _ be - gun. _ I have suf -

(B♭) (C) (E♭) (F)

- fered for _ my _ an - ger, there are wars _ that can't _ be won. _ Fa-ther, fa -

w/Rhy. Fill 1 (2nd time)

w/Rhy. Fig. 4 (2nd time)

(Gm) (B♭) (C) (Gm)

- ther, please be - lieve _ me, I am lay - ing down _ my gun. _ I am

- by, when I hurt _ you, do you keep it all _ in - side? _ Do you tell _

Rhy. Fill 1

Gr. 1

T A B

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w/Rhy. Fill 1 (2nd time) (Gm) w/Rhy. Fig. 4 (2nd time) (Bb) (C)

bro - ken _____ like an ar - row. _____ For - give me. _____ For -
 _____ me all's for - giv - en? _____ Just hide be-hind _____ your pride, _____

Eb F w/Rhy. Fill 1 (2nd time) Gm w/Rhy. Fig. 4 (2nd time) (1st 2 bars) Bb

give your way - ward son. _____ Moth - er, moth -
 (Eve - ry - bod - y needs some - bod - y to love. _____ Eve -
 yeah. _____ Moth - er, Fa -
 (Eve - ry - bod - y needs some - bod - y to love. _____ Eve -

Rhy. Fig. 1

C Gm w/Rhy. Fig. 1 (1st 3 bars) (1st time) w/Rhy. Fill 1 (2nd time)

- er _____ Please _____ be-lieve. _____ me. _____
 - ry - bod - y needs some - bod - y to hate. _____ Eve - ry - bod - y's bitch - in' 'cause they
 - ther. _____ Please _____ be-lieve. _____ me. _____
 - ry - bod - y needs some - bod - y to hate. _____ Eve - ry - bod - y's bitch - in' 'cause the

(end Rhy. Fig. 1)


B \flat C E \flat F

It is hard ____ to hold on ____ when there's no ____ one to lean ____ on.
can't get e - nough. _)

Well it's hard ____ to be strong ____ when there's no ____ one to dream ____ on.
times are tough. _)

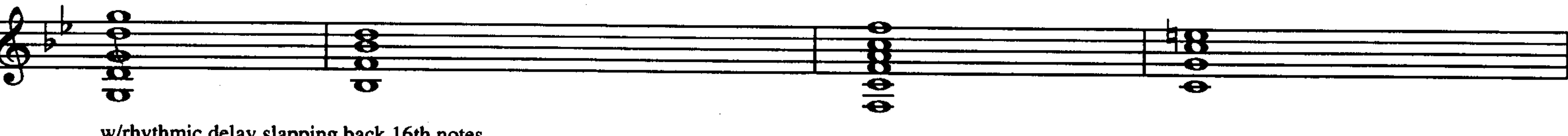
The musical score is written for a vocal melody, guitar, and bass. The key signature is B-flat major (two flats). The time signature is 5/5. The vocal melody is written on a single staff with a treble clef. The lyrics are: "It is hard ____ to hold on ____ when there's no ____ one to lean ____ on. can't get e - nough. _)" and "Well it's hard ____ to be strong ____ when there's no ____ one to dream ____ on. times are tough. _)". The guitar line is written on a single staff with a treble clef and a key signature of B-flat major. It features a series of chords: B-flat major, C major, E-flat major, and F major. The bass line is written on a single staff with a bass clef and a key signature of B-flat major. It features a series of chords: B-flat major, C major, E-flat major, and F major. The time signature is 5/5.

Chorus

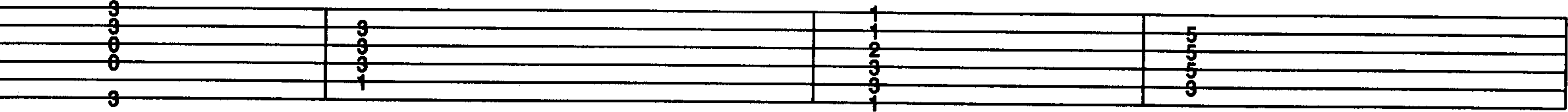


1., 3. (Faith.) Know you're gon- na live through the rain. _____ Lord ___ we've got- ta keep the faith. _
 2. (Faith.) Know you're gon- na live through the rain. _____ Lord, ___ we've got- ta keep the faith. _

Rhy. Fig. 2 (end Rhy. Fig. 2)



w/rhythmic delay slapping back 16th notes



w/Rhy. Fig. 2

G5

Bb

F

C

To Coda

— (Faith.) Don't you let your love turn to hate. _____ Now ___ we've got - ta keep the faith. _

— (Faith.) Don't you know it's nev-er too late. _____ Right now we've got - ta keep the faith. _

1. N.C.

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

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M.

mp *mf* (distortion)

B \flat C Gm

Tell me ba -

Rhy. Fig. 4 (end Rhy. Fig. 4)

2. w/Rhy. Fig. 2 G5

B \flat F C

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

w/Rhy. Fig. 3 (3 1/2 times) N.C.

Keep the faith. Keep the faith. Oh, we've got - ta keep the faith. (The faith.)

Keep the faith. Keep the faith. Lord we've got - ta keep the faith. The faith.

mp P.M. (clean tone) mf (distortion)

Gr. 2

N.C. F F/E \flat F F5 E5/F

Ooh yeah. Ooh yeah. Yeah, yeah, yeah.

Guitar Solo

Guitar Solo

8va
P.H.-----
loco

1/2

P.H.-----

[illegible][illegible]

The image shows a musical score for the song "The Wind" by George Gershwin. The score is written for piano and guitar. The piano part is in G major, 4/4 time, and features a melodic line with a "loco" section and a "full" section. The guitar part is in G major, 4/4 time, and includes a "full" section and a "loco" section. The score is written in standard musical notation, with the piano part on a single staff and the guitar part on a six-string staff. The piano part includes a melodic line with a "loco" section and a "full" section. The guitar part includes a "full" section and a "loco" section. The score is written in standard musical notation, with the piano part on a single staff and the guitar part on a six-string staff.

Bridge

Spoken: I've been

**pp* \curvearrowright *mf*

w/delay (8)

*fade in with volume pedal

w/Rhy. Fig. 3 (7 1/2 times) (play simile)

walk - in' in the foot - steps of so - ci - e - tie's lies. I don't like what I see no more. Some - times I

wish I _ was blind. Some - times I wait for - ev - er to stand out in the rain, So

Riff A

(end Riff A)

w/delay

6 6 15 13 10 13 15

w/Riff A (5 times)

no - one sees me cry - in', try - in' to wash _ a - way _ this pain. Moth - er, Fa - ther, _ there's things _
(Eve - ry - bod - y needs Some -

_ I've done I can't e - rase. _ Eve - ry night we fall from grace. _
bod - y to love. _ Eve - ry - bod - y needs some - bod - y to hate. _ Eve -

Hard, with the world in your face. Try to hold on, —
 — ry - bod - y's bitch-in' cause they can't get e - nough. — Eve - ry - bod - y please, eve-

D.S. al Coda Coda
 w/Rhy. Fill 2 E_b F w/Rhy. Fig. 2 (1st 3 bars) $G5$ Bb

try — to hold on. — Try —
 ry - bod - y keep the faith. — (Faith. Keep the faith. — Keep the faith. —

Repeat 4x (ad lib. vocals)
 w/Riff A (twice) (3rd & 4th times only)

C w/Rhy. Fill 3 E_b F $G5$

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

Gr. 1

Bb $C5$ E_b $F5$ Fade out

Keep the faith. — Eve - ry - bod - y keep the faith. —

Rhy. Fill 2
 Gr. 1

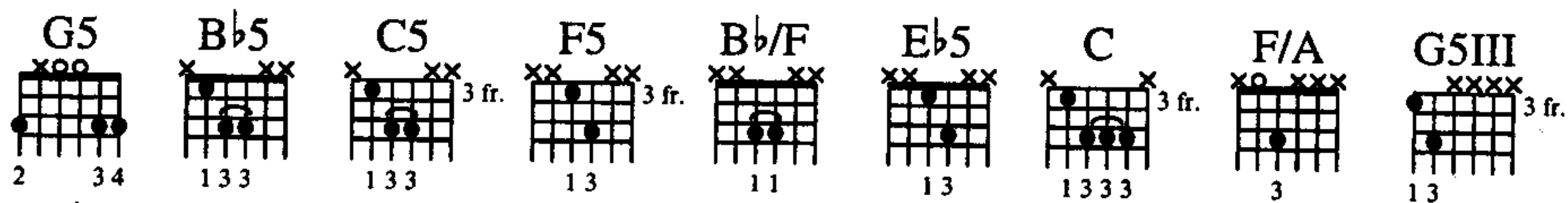
T
A
B

Rhy. Fill 3
 Gr. 1

T
A
B

I'll Sleep When I'm Dead

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



Moderate Rock ♩ = 120

Introduction

N.C.

(Drums)

2

C5 Csus4 Bb5/C

C5 C

Gtr. 1

mp *mf* (distortion)
P.M. -----
let ring -----

C5Bb5/CC5 Bb5/C C N.C.

F

C

N.C. C5

N.C. Bb5

C5 N.C. Bb5

C5 N.C.

1. Hey, hey, hey. _

P.M. let c ring ----

P.M.

P.M. P.M.

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Bb5 C5 F C N.C. Bb5/C N.C. Bb5 N.C.Bb5 C5 N.C. Bb5 C5 N.C.Bb5

Yeah, yeah, yeah. — Sev -
2. Al - right. Lis - ten up. So you're

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

Verse

w/Rhy. Fig. 1 (1 3/4 times) (2nd time only)

C5 N.C. Bb5 C5 N.C.

- en days of Sat - ur - day is all that I need. — Got — no use for Sun - day 'cause I
look - ing for some ac - tion, I got eve - ry - thing you need. Bet - ter keep your mo - tor run - ning ba - by,

Gtr. 1 & 2 Gtr. 1

Rhy. Fig. 1

Gtr. 1

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

T
A
B

C F C F B \flat 5 C5 N.C. B \flat 5

don't rest in peace. I don't need Mon-days or the rest of the week. I spend a
I was built for speed. This ain't no slum-ber par-ty, got no time for catch-ing z's. If they'll

P.M.

w/Rhy. Fill 1 (2nd time only)

C5 C N.C. C5 G5

lot of time in bed but ba-by I don't like to sleep, no.
say that that ain't health-y, well then liv-ing's a dis-ease. (cont. in slashes)

P.M. *mp* *mf*

(end Rhy. Fig. 2)

Pre - Chorus

G5 (5) 2fr. (4) open 2fr. w/Rhy. Fig. 2 (twice) N.C. G5

Rhy. Fig. 2

I won't lie to you. I'm nev-er gon-na cry to you.
Nev-er gon-na die ba-by. Come on let me drive you cra-zy.

N.C. G5 G5 B \flat 5

I'll 'prob-ly drive you wild eight days a week. Un-til I'm
We'll make eve-ry night an-oth-er New Year's Eve. Un-til I'm

Rhy. Fill 1 Gtr. 1

1/4

T
A
B



Chorus

Rhy. Fig. 3

C5

F5

C5

F5

Bb5/F

F5

Eb5

Bb5

1,2,3. six feet __ un - der, ba - by I don't need a bed. Gon - na live when I'm a - live, I'll sleep __

(end Rhy. Fig. 3)

C

Bb5/F

C

C5

w/Rhy. Fig. 3

F5

C5

when I'm dead. Till they roll me o - ver, and lay my bones to rest, gon - na

1, 3.

To Coda ⊕

2.

w/Rhy. Fill 2

F5

Bb5/F

F5

Eb5

Bb5

C

Bb5/F

C

C5

Bb5

C

C

Bb5

live while I'm a - live I'll sleep __ when I'm dead, yeah. __ when I'm dead. Sleep __

3. I

C

Bb5/F

F5

Bb5/F

F5

Eb5

Bb5

__ when I'm dead. Gon - na live while I'm a - live, I'll sleep __ when I'm dead.

full

Rhy. Fill 2

Gr. 1

Tablature for guitar (Gr. 1) showing fret numbers and string positions.

(Bb5)

g. 4

w/wah wah

w/Rhy. Fig. 4 (twice) (play simile)

F/A

C5

Bb5/F

Bb5

8va .

8va ----- F/A

C5

B65/F C

B65

loco

P.M.

Bb5

F/A

G5III

P.M.

slight dive w/bar

full**full** $\frac{1}{2}$

slight

P.M.

Bb5 C5 Breakdown F C Bb5
 Sev - en days of Sat - ur - day is all that I need. Got
 Gr. 1
 1/2 1/4 1/4
 9 9 9 1 9 1 9

w/Fill 1

C5 B \flat 5 N.C. B \flat 5/C C5

___ no use for Sun- day 'cause I don't rest in peace. ___ I ___ was born to live, you know I

C F (B5) F B \flat C5 N.C. C5 *D.S. al Coda*

was - n't born to die. But if they par - ty down in heav - en I'll be sure to be on time. Un - til I'm

mp *mf*

[illegible]

Coda

Chorus



w/Rhy. Fig. 3 (1 3/4 times) (play simile)

C5

F5

C5

F5

B \flat 5/F F5E \flat 5 B \flat 5

feel like I'm ex-plod-ing go-ing out of my head. ___ Gon-na live while I'm a-live, I'll sleep _

C

B \flat 5/F C

C5

C5

F5

C5



___ when I'm dead. Till I'm six feet un-der, they lay my bones to rest. Gon-na

w/Rhy. Fill 2

F5

B \flat 5/F F5E \flat 5 B \flat 5

C

B \flat 5/F CB \flat 5

C

B \flat /C

C

B \flat 5

live while I'm a-live, I'll sleep ___ when I'm ___ dead. Sleep ___ when I'm dead. Sleep _

C

B \flat /C

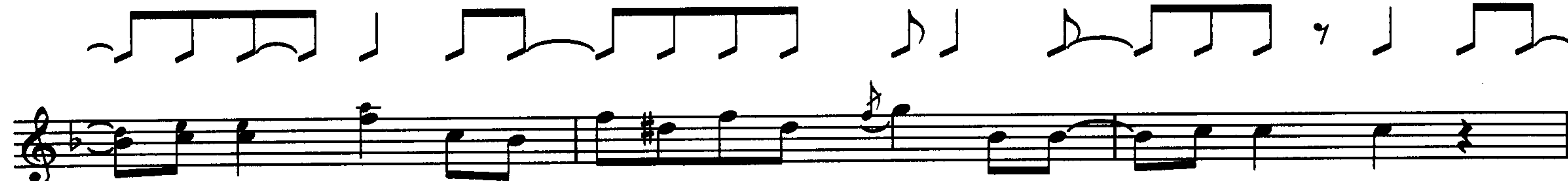
F5

B \flat 5/F

F5

E \flat B \flat 5

C5

B \flat 5

___ when I'm dead. Gon-na live while I'm a-live, I'll sleep ___ when I'm dead.

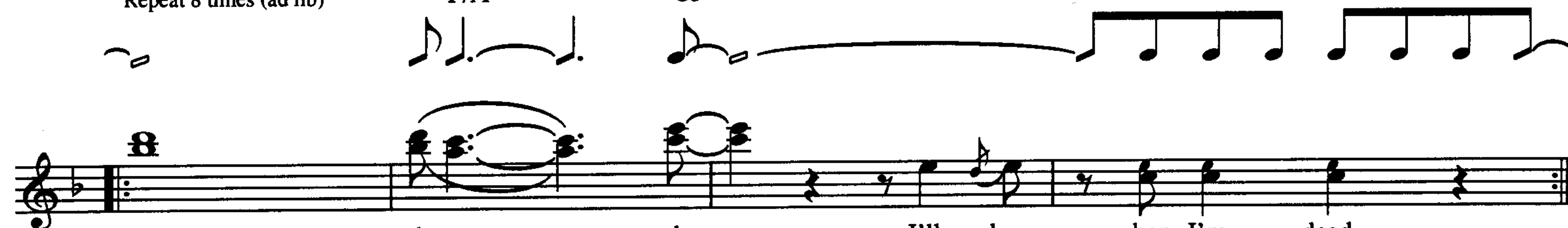
Fade out

Outro

Repeat 8 times (ad lib)

F/A

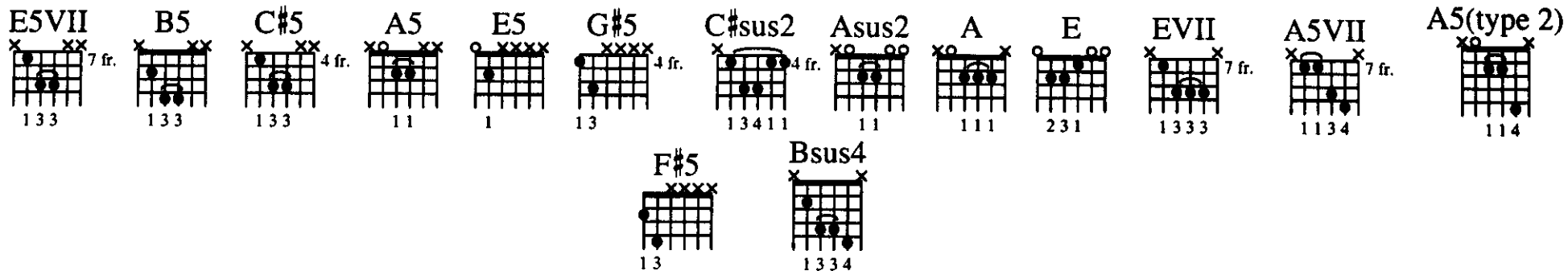
C5

 (5)5fr. 7fr. (4)5fr. (3)5fr. (4)5fr. (5)7fr.
 D E G C G E B \flat 5


Ooh, ooh, ___ ooh. ___ I'll sleep when I'm dead.

In These Arms

Words and Music by Jon Bon Jovi, Richie Sambora and David Bryan



Moderate Rock ♩ = 120

Introduction

E **Asus2**

Gtr. 1

mf (clean tone)
w/vibrato effect

E **Asus2**

E **Asus2**

Rhy. Fig. 1

(vibrate effect off)

Let ring -----

E **Asus2**

1. You want com-
2. Ba - by I
(end Rhy Fig. 1)

Verse

w/Rhy. Fig. 1

E

Asus2

mit - ment, ___ and take a look in - to ___ these eyes. ___ They burn with
want you ___ like the ros - es want ___ the rain. ___ You know I

fire, yeah, ___ un - til ___ the end ___ of time. ___ And I would do
need you ___ like a po - et needs ___ the pain. ___ And I would give

Pre-chorus

C#sus2

- 3 -

w/Rhy. Fill 1

A

w/Rhy. Fill 2

Bsus2

an - y - thing. I'd beg, ___ I'd steal, I'd ___ die, to have you in these arms ___ to - night. ___
an - y - thing. My blood, ___ my love, my ___ life, If you were in these arms ___ to - night. ___

(Gtr. 1 out 2nd time)

Rhy. Fill 1

Gtr. 2

f (dist.) P.M. Let ring -----

Rhy. Fill 2

Gtr. 3

1/4 4 2

Chorus
w/Fill 1 (3rd time only)

Rhy. Fig. 2A
Gtr. 3
f (dist.)

E5VII

B5

C#5

A5

(end Rhy. Fig. 2A)

I'd hold you, I'd need you, I'd get down on my knees for you.

Rhy. Fig. 2
Gtr. 2

Let ring-----

E5VII

C#5

B5

A5

And make eve-ry thing al- right, If you were in these arms.

Let ring-----

w/Rhy. Figs. 2 & 2A
w/Fill 2 (3rd time only)

I'd love you, I'd please you, I'd tell you that I'd nev-er leave you.

Fill 1

T
A
B

Fill 2

Gtr. 4

full
10 (10) 9
full
11 (11) 9

To Coda ☼

Gtr. 3 E5 G#5 B5 ⑤ open A A5 ⑤ open A A5 (Gtr. 3 cont. in staff)

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

And love you till the end of time, if you were in these arms

Gtr. 1 mf Let ring- Let ring- Let ring- Let ring- Let ring-

0 2 2 1 4 2 1 1 2 4 4 0 4 4 0 0 0 0 0 0 0 0 0 0 0 0

1. Verse w/Rhy. Fig. 1 (3 times) E Asus2

to - night. Oh, yeah. We stare at

Gtr. 3 full full

10 (10) 9 9 10 10

E 3 Asus2 3

the sun, and we made a prom - ise. A prom-ise this

9

E 3 Asus2 ⑥ 7 fr. B P.M. 3

world would nev - er blind us. And these were our

8va harm. harm. w/bar vib. w/bar

+ 1/2 + 1/2 -1

9 (9) (9) (9) (9)

Pre-chorus

C#sus2 C#5 P.M. C#sus2 A5 Asus2 A5

— words. — Our words were our — songs. Our songs are our

C#sus2

C#5

P.M.

P.M.

P.M.

A

w/Rhy. Fill 2
B5

prayers. These prayers keep me strong, and I still be - lieve. — If you were in these arms —

2.

Gtrs. 1 & 3

E

Gtrs. 2 & 3

EVII

E5VII

A5VII

EVII

Bridge

B5

P.M.

— to - night. — Your clothes are still scat - tered all

⑥ 2 fr.

F#

4 fr.

G#

A5(type 2)

A5

P.M.

P.M.

o - ver our room. This whole place still smells like your cheap per - fume.

B5

⑥ 2 fr.

F#

4 fr.

G#

A5

P.M.

P.M.

Asus2

Eve- ry-thing here re - minds me of you. There's noth - ing I — would - n't do. —

Gtr. 4

f
(distortion)

9

11

9

Guitar Solo

E B5 C#5 A5

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

full full full 1/4 1/2 1/2

9 11 11 (11) 9 11 9 12 9 11 9 12 9 11 11 (11) 9 9 11 14 12 12

E B5 F#5 G# A5

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

⑥ 4 fr.

And these were our _

8va loco

full full 1 2 full

14 14 (14) 12 14 14 (14) (14) 12 9 12 9 12 12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9

Interlude

B5 Bsus4

B5

D.S. al Coda

⑥ 4 fr. 2 fr.

G# F#

words, they keep me strong, _ ba - by. _

full full full full

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

Outro

Repeat 3x (ad lib. vocal)
w/Fill 3(3rd time)

w/Fill 4(2nd time)

(end Rhy. Fig. 3)

Coda

Rhy. Fig. 3
Gtrs. 2 & 3

E5VII B5 C#5 A B C# E F# E

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

2 fr. 4 fr. ④ 2fr. 4 fr. 1/2 2 fr.

to - night. If you were in these arms.

E5VII

B5

C#5

A5

Ba - by. Like the

Repeat 3x (ad lib. vocal & Gtr. fills)
w/Rhy. Fig. 3

E5

B5/E

C#5

N.C.

fade out

ros - es need the rain. Like the sea - sons need to change. Like the....

Fill 3

Gtr. 4

8va P.H.

P.H.

full

11 (11) 9 11 12 12 12 12 12 12 (12) 10

Fill 4

15ma harm.

loco

Gtr. 4 harm.

w/bar

+1

5 (5) (5) 6

Bed Of Roses

Words and Music by Jon Bon Jovi

Slow Rock ♩ = 56
Introduction

Gtr. 1 N.C.

The guitar score for the introduction of "Bed Of Roses" is written for Gtr. 1 in N.C. (Natural Chord) tuning. The tempo is Slow Rock at 56 beats per minute. The score is divided into four systems, each with a guitar staff and a bass staff.

System 1: The guitar staff begins with a "Rake" technique on a whole note, followed by a series of eighth notes with a "vib. w/bar" (vibrato with bar) effect. The bass staff shows fret numbers 12, 10, 13, and 10, with a "Rake" technique on the final note.

System 2: The guitar staff continues with eighth notes and a "Rake" technique. The bass staff shows fret numbers 12, 10, 13, and 10, with a "Rake" technique on the final note.

System 3: The guitar staff continues with eighth notes and a "Rake" technique. The bass staff shows fret numbers 12, 10, 13, and 10, with a "Rake" technique on the final note.

System 4: The guitar staff continues with eighth notes and a "Rake" technique. The bass staff shows fret numbers 12, 10, 13, and 10, with a "Rake" technique on the final note.

Verse

Sit-ting ___ here ___ wast-ed and wound-ed at this old ___ pi - a - no. Try - ing
hard to cap-ture the mo - ment this morn-ing I ___ don't ___ know. ___ 'Cause a

Pre - Chorus

Am B♭ F
bot - tle of vod - ka's still lodged ___ in my head, ___ and some blonde ___ gave ___ me night - mares,
let ring ----- let ring ----- let ring -----
mf (clean tone)

Fsus4 F B♭ B♭sus4 B♭
think that she's still in my ___ bed. As I ___ dream a - bout ___ mov - ies they
(end Rhy. Fig. 1)
let ring ----- let ring -----
let ring -----

C F
won't make of me when I'm ___ dead. With an
let ring -----

Verse
N.C.

w/Fill 1 (2nd time only)

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

Gtr. 1

13 15 13 15 13 10-12 8-10

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

12-14 10-12 1

Pre - Chorus
w/Rhy. Fig. 1
Am

w/Fill 2 (2nd time only)

talk - ing. _ A - bout _ all of the things that I _
pay - phone. Still I run out of time it's

Rake

full

Rake

full

15 (15) 13 15 13 15

Fill 1

Rake

Gtr. 1

Rake

10 13 10 13 12 10 10 12 (12) 10 8

Fill 2

Gtr. 1

13 10 13 12 10 10 8 10 8 10 7

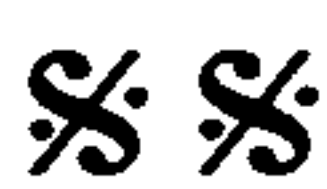
B \flat F F \sharp sus4 F B \flat B \flat sus4 B \flat

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

B \flat 5 C5 F5 N.C.

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

f



Chorus

w/Fill 3 (4th time only)

D5 C5 B \flat 5 F5 N.C.

lay _ you down on a bed of ros - es, _ for to- night. _

P.M. - 1 1/2 1/2

D5 C/E B \flat /F F5 N.C.

_ I _ sleep on a bed of nails. _ Oh, I want to

P.M. - 1

* Bass plays E * Bass plays F

Fill 3

Gr. 1

T 15

A

B

To Coda ⊕
To Coda II ⊕ ⊕

B♭ F5 B♭ F5

be just as close as the Ho - ly Ghost is, and

let ring let ring let ring let ring

1. N.C.

lay you down on a bed of ros - es.

2. N.C.

Well I'm lay you down on a bed of

P.M.

Bridge
B♭5 C5

ros - es. Well this ho - tel bar hang - o - ver whis - key's gone dry. The bar

F5 N.C. Bb5

keep - er's wig's crook - ed and she's giv - ing me the eye. ____ Well I might have _ said yeah,

let ring -----

The first system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat. It includes lyrics: "keep - er's wig's crook - ed and she's giv - ing me the eye. ____ Well I might have _ said yeah,". The guitar line is in bass clef and shows fret numbers: 10, 8, 10, 8, 1, 1, 3, 5, 1, 3, 3, 1.

N.C. C5 N.C.

but I ____ laughed so hard I think I ____ died. Ooh yeah.

The second system of music continues the vocal and guitar parts. The vocal line has lyrics: "but I ____ laughed so hard I think I ____ died. Ooh yeah." The guitar line shows fret numbers: 1, 1, 1, 1, 5, 3, 1, 1, 3, 1, 0, 0, 5, 3.

Guitar Solo

P.H. 8va loco

The third system is a guitar solo. It includes a treble clef staff with a wavy line indicating a "P.H." (pick harmonic) and a dashed line for "8va" (octave up). The bass clef staff shows fret numbers: 5, 3, 5, 5, 3, 5, 3, 5. There are also wavy lines and a "loco" marking.

full full full full

The fourth system continues the guitar solo. It features a treble clef staff with a wavy line and a dashed line for "8va". The bass clef staff shows fret numbers: 5, 13, (13), 10, 13, 13, 13, 0, 13. There are also wavy lines and a "full" marking.

8va

full full full

The fifth system is the final part of the guitar solo. It includes a treble clef staff with a wavy line and a dashed line for "8va". The bass clef staff shows fret numbers: (13), 13, 12, 13, 10, 12, 10, 10, 13, 10, 13, (13), 13, 13, 13, 15, 15, 15, (15), 13. There are also wavy lines and a "full" marking.

8va loco Rake

Verse

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

While my mis - tress, she calls _ me to stand in her spot - light _

_ a - gain. To - night, I won't be a - lone, _ you

know that don't _ mean I'm not lone - ly I've got

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

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

N.C.

lay you _____ down.

8va

full

full

3

12 14 13 15 13 15 15 (15) 13

5 7 8

D.S.S. al Coda II

I want to

full

15 15 (15)

Coda II

N.C.

lay you _____ down

5 7 8

ritard

on a bed _____ of ros - es. _____

10

Words and Music by Jon Bon Jovi and Richie Sambora

Words and Music by Jon Bon Jovi and Richie Sambora

Introduction

Pitches: E \flat C

both notes vib.

 $\frac{1}{2}$

G5 Am

F G F G w/Fill 1 F D5 Csus2 G5 (Gtr. 2 out)

say you were my ba - by? Would you al - ways be my friend? Was your
wake up in the mid - dle of the night just to see if you need me. Tell me there's no

w/Rhy. Fill 1 G5 A5 G5 A5 G5 A5 N.C.

moth - er, Could I teach you what's right? _ Could I
oth - er, to who you tell - ing your se - crets. P.H. Would you

Rhy. Fig. 1 Gtr. 1 P.M. P.M. P.M. P.H.

Pitch: C#

F5 G5 F5 G5 N.C. F5 w/Fill 2 D5 Csus2 G5

tell you sto - ries, may - be tuck you in, _ and kiss you sweet good - night? _ Oh. _
tell me 'bout the boys you've been bring - ing home to meet me? Oh. _
(end Rhy. Fig. 1)

(Gtr. 1 cont. in slashes)

Fill 1 Gtr. 4

f (distortion)

full full full full full

T A B

Fill 2 Gtr. 4

P.H. P.H. P.H. P.H. P.H. P.H. P.H.

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

P.H. P.H. P.H. P.H. P.H. P.H. P.H.

T A B

Rhy. Fill 1 Gtr. 1

P.M. 1/4 1/2 1/2 P.M.

T A B

Pre-chorus

Rhy. Fig. 2
Gtr. 1

A5 G5III F5 G5III

P.M.

Tell me what I've got to do _____ to make my life mean more to you. _

Rhy. Fig. 2A

let ring let ring let ring let ring

Gtr. 3 *mf* (clean tone)

A5 G5III (end Rhy. Fig. 2)

1. F5 D5 Csus2 G5

I could get so close it's true. If I was _____ your moth - er, _____

(end Rhy. Fig. 2A)

let ring let ring

2. F5 D5 Csus2 G5 A5 G5

w/Rhy. Fig. 2 & 2A

true. _____ If I was your. _____ Tell me who I've got to be _

F5 G5 A5 G5

_____ to make you a part _____ of me. _____ No one else you'd ev - er

Chorus

F5 w/Rhy. Fill 2 G5 A5 Rhy. Fig. 3 G5III

need, if I was your _____ moth - er. Moth - er.

F5 C5 G5III A5 G5III F5 D5 Csus2 G/B (end Rhy. Fig. 3)

If I was your moth - er. Moth - er. _____

Guitar solo
G5 A5 G5 A5
w/Rhy. Fig. 1 (twice) (play simile)

G5 A5 G5 A5

P.H. ----- 15ma. -----

P.M. ----- P.H. ----- 1/2 ----- P.H. -----

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

F5 G5 F5 G5 Pitch: C# F5 Pitch: G Csus2 G5

loco 5 P.M. P.H. ----- 8va ----- loco full

5 5 7 5 7 5 7 5 5 7 5 7 5 3 5 5 5 5 5 3 5

Pitch: Db

Rhy. Fill 2 Gtr. 1

P.M. P.M.

Gtr. 2

let ring -----

G5 A5 G5 A5 G5 A5 G5 A5

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

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

5 7 7 7 4 5 7 5 4 7 7 9 10 9 9 9 10 8 7 10

F5 G5 F5 G5 F5 D5 Csus2 G5

8va

full

Gr. 4

(10) x 10 18 17 15 17 18 15 17 19 17 15 17 18 20 22 20 17 19 20 17 18 15 17 18 15 17 15 16 17 14 16 17 17

Bridge

(F) (G) (Am) (Bb)

love is blood you're nev - er on trial. It don't get deep - er than a moth - er and child. Oh

19

(F/C) C5

ba - by, I got - ta get that close to you.

loco Gtr. 1

P.M.

mp f

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pre-chorus

D5V

C5

Bb5

C5

P.M.

P.M.

1. Tell me what I've got to do _____ to make my life mean more to you. _
2. Tell me who I got to be _____ to make you a part _____ of me. _

let ring _____ let ring _____ let ring _____ let ring _____

1.

D5V

C5

Bb5

(4) open D

G5III

(4) open D

F5III

(4) open D

C5

P.M.

P.M.

P.M.

I could get so close it's true, _____ if I _____ was yours.

let ring _____ let ring _____

2.

D5V

E5

F5VIII

G5X

P.M.

P.M.

P.M.

P.M.

There's no one else you'd ev - er need, _____ if I was _____ your _____

let ring _____ let ring _____ let ring _____ let ring _____

Chorus

Repeat 4 time (ad lib. vocal)

w/Rhy. Fig. 3 (play simile)

A5

G5

F5

C5

G5

A5

G5

F5

D5

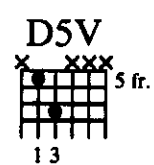
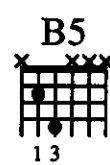
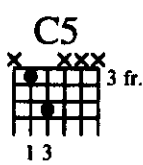
Csus2 G/B

Fade out

moth - er. Moth - er. If I was your moth - er. Moth - er. Yeah.

Dry County

Words and Music by Jon Bon Jovi



Free time Introduction

Keyboard plays Dm9 w/string patch

N.C.

(27 seconds)

* Gtr. 1 *tr*

Slowly $\text{♩} = 80$

w/Piano

tr
mp (clean tone w/chorus)

5

1/2

7 5

(5 7) 5

* Use single coil pickup to achieve stratocaster-like tone.

Dm C Am Bb Dm C Am

1/2 full full

(5) (5) (7) 5 7 5 5 6 7 7 7 7 5 (5) (7) 6 (6) 5 6

Verse

Bb Dm C Am Bb

'Cross the bor - der they turn wa - ter in - to wine. __

1/2 1/4

(6) (6) 5 3 5 3 2 3

Dm C G Dm Dm C

Some say it's the dev-il's blood __ they're squeez-ing from _the vine. __ Some say it's a sav - ior in these

Am B \flat Dm C G

hard and des-perate times. You see it helps __ me to for-get that we're just born _____

Dm C Am B \flat

to die. (1.) _____
(2.) - live. Not this time

Dm C Am B \flat D5

I came here like so man-y did __ to
In the bless-ed name of Je-sus, I

(2nd time play simile)

let ring -----

1/2 full 1/2 full 1 1/2 1/4

(5) (5) 7 6 (6) (6) 5 6 (6) 8 3 3 3 5 7 7

* w/pick and fingers

Am N.C. D5 G D5 N.C.

find a bet-ter life. ____ To find my piece of eas-y street, and fi-nally be __ a-live. ____ I know
heard a Preach-er say, ____ we are all God's chil-dren. That he'd be back, back some day.

let ring -----

1/4

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

D5 Am N.C. D5

noth-ing good _ comes eas-y, all good things take some time. I made my bed I'll lie in it, to
Hoped that he knew some things as he drank that cup of wine. ____ I did-n't have too good a feel-ing as I

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

5 7 7 5 3 3 5 (5) 5 7 7

w/Rhy. Fill 1 (2nd time)
G

Bridge
F#sus2

B#sus2

die in it's the crime. You can't help but prosper where the streets are paved with gold. They say the
head out to the night. I cursed the sky to open. I begged the clouds for rain.

Rhy. Fig. A

mf let ring

C

C(add9)

Dm

Dm(add9)

oil wells ran deep - er here than an - y - bod - y's known. Now I
Prayed all night for wa - ter for this burn - ing in my veins. It was

(end Rhy. Fig. A)

let ring

w/Rhy. Fig. A
F#sus2

B#sus2

packed up on my wife and kid, and left them both back home. To see there's
like my soul's on fire, and I had to watch the flames. When my

C

C(add9)

w/Rhy. Fill 2

Bb5

⑤ 1fr. open ⑥ 3fr. 1fr.
Bb A G F

Pre-chorus

④ open
D5 D

④ open
D5 D

Gtr. 2

mp

f (distortion)

P.M.

P.M.

noth- ing in this pay- dirt, the ghosts are all I know. Now the oil's gone, and the
dreams went up in ash - es, and my fu - ture flew a - way.

Rhy. Fill 1 Gtr. 1

mp dive w/bar

T
A
B

Rhy. Fill 2 Gtr. 1

mf let ring

T
A
B

D5 ^{(5) 3fr.} C P.M. _____
 D5 ^{(5) 3fr.} C P.M. _____
 D5 ^{(5) 2fr.} B P.M. _____
 D5 ^{(5) 2fr.} B P.M. _____
 D5 ^{(5) 3fr.} C P.M. _____
 D5/C ^{(6) 3fr.} G

mon-ey's gone. ___ All the jobs are gone, ___ still we're hang-in' on. ___ Down in

Chorus

Rhy. Fig. 1 F5

P.M. _____
 P.M. _____
 P.M. _____
 P.M. _____

Dry Coun - ty they're swim-ming in ___ the sand. ___ Pray - ing for ___

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (1st 2 bars)

B^b5 P.M. _____
 G ^{(6) 3fr.} D ^{(5) 5fr.} G ^{(4) 5fr.} D ^{(5) 5fr.} B^b5 ^{(6) 3fr.} G F5 N.C.

___ some ho - ly wa - ter to wash the sins from off our hands _ in Dry Coun - ty. The

C5 B5 B^b5

P.M. _____
 P.M. _____

w/Fill 1 (1st time only)
w/Fill 2 (2nd time only)
w/Fill 3 (3rd time only)

To Coda ⊕

prom - ise has ___ run dry. Where ___ no - bod - y cries. ___ No-one's get-ting out of here ___ a -

Fill 1

Gtr. 1

mp

T
A
B

7 5

Fill 2

Gtr. 2 Gtr. 3

let ring _____

T
A
B

1 3 3 3 3 3 3/10 10

Fill 3

Gtr. 2

T
A
B

3 1

Guitar Solo
w/Rhy. Fig. 1 (1 3/4 times)

F5

C5

The musical score for "The End" by The Doors is presented in three systems. The first system shows the vocal melody in the treble clef, with notes F5, N.C. (natural), C5, and B5. The second system features the guitar part (Gtr. 3) in the treble clef, marked with a forte *f* distortion. The third system contains the bass line in the bass clef, with fret numbers 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 13, 12, (12), 13, and 13. The score includes various musical notations such as slurs, ties, and dynamic markings.

B65

B65

The musical score for 'The Wind' by Gustav Mahler, showing the vocal line and piano accompaniment. The vocal line is in G major, with notes F5, N.C., C5, B5, and Bb5. The piano accompaniment features a wavy line representing the wind, with dynamics 'full' and '1 1/2'.

Bb

C

full

mf

Allegretto

mf

12 10 12 10 13 15 15

1/2

full

(12) (15)

Double time ♩=160

Interlude

repeat 8 times
w/Fill 4 (4th, 6th. & 8th times)
w/Fill 5 (5th & 7th times)
w/Rhy. Fig. 2 (7th time and play 1st 2 bars 8th time)

1.,2.,3.,4.,5.,6.,7.

(8va) Dm C/D

play 1st time only

13 15 13 15

loco

Gtr. 1 let ring

0 14 15 13 15 14 12 15 14 13 15 12 12 15 0 12 13 12 13 12 10 13

8. N.C.

(Gtr. 1 out)

10 13 10 13 12 13 5 6 7 3 5 5 1 3 3 2 0 3 2 0

Fill 4

rake

mf (clean tone)

Gtr. 4

rake full

T A B

Fill 5

rake

mf (clean tone)

Gtr. 4

rake full

T A B

Rhy. Fig. 2

8va

Gtr. 4 let ring

T A B

19 19 22 22 22 19 22 19 22 19 22 20 22 17 20 17 20 17 20 17 20

C5

A5 Bb5

8va

D5v

(8va)

C5 A5

(8va)

loco

G5 Bb5

Slowly ♩=80

Riff A

Gtr. 1

mp

w/Rhy. Fill 4
w/Riff A (twice) (play simile)

(8va) G5 Bb5

Outro

Dm C Am Bb

(2nd time ad lib.)

mf

full

full

full

1/2

15 15 (15) 13

10 13 (13) 12

Dm

C

Am

Bb

rake

full

1/2

1/2

(12) (12) 10 13

12 10 12 12 (12) 10 12 rake 10 12

Dm

C

Am

Bb

rake

1/2

1/2

full

1/2

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

15 (15) 13 15 rake 10 12

Dm

C

Am

Bb

fade out

1/2

1/2

full

full

1 1/2

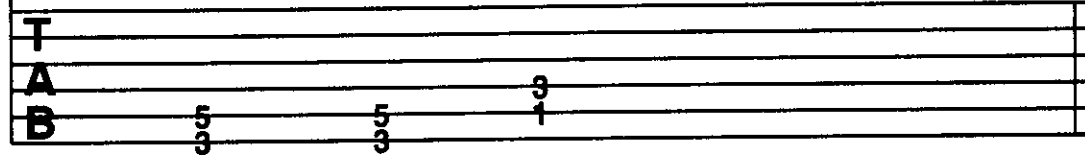
full

(12) 12 (12) 10 13

13 12 15 (15) (15) 15 (15) 13 15 13

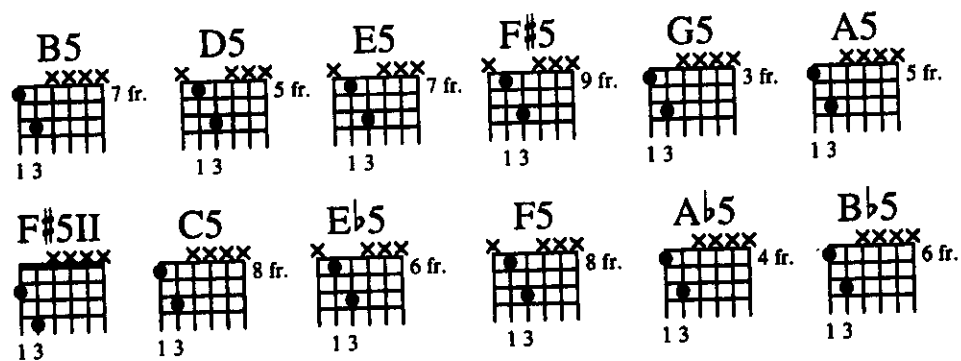
Rhy. Fill 4

Gtr. 2



Woman In Love

Words and Music by Jon Bon Jovi



Moderately Fast Rock ♩ = 125
Introduction

Gtr. 1 B5 N.C. B5 A5/B

mf (distortion) P.M. P.M.

Gtr. 2 (Riff A)

mf (distortion)

TAB notation for Gtr. 1 and Gtr. 2.

Riff B

Gtr. 3 (clean) *mf*

* ③ 2fr. A 4fr. B ⑤ 2fr. B ② 2fr. C# 5fr. E 4fr. D# ③ 2fr. A

Wom - an in

Gtr. 1

let ring ----

1/2 1/2 1/2 P.M. 1/2

* Use single-coil pick up to achieve stratocaster like tone with chorus & delay

(end Riff A)

TAB notation for the vocal accompaniment.

4fr. B (5) 2fr. B (2) 2fr. C# 5fr. E 4fr. D# Verse (5) open 2fr. A B (end Riff B) (Gtr. 3 out) P.M.

love. Well call it so - cial com - men - tar - y, or
Just a dirt - y dog, I'm

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

1/2 1/2

(5) 9 7 6 7 (6 7) 7 5 7 5 (7 5) 9 9 7 7 7 9

open A 2fr. B P.M.

just what my eyes see. Seems that there's more pret - ty wom - en than there are
scratch - ing with the fleas. I've been wak - ing up your neigh - bors and bark -

3

1/2 P.M. P.M. -----

9 9 9 6 7 5 7 5 9 9 9 7 7 9

open A (6) 3fr. G (5) 5fr. D 4fr. C# 2fr. B open A

fish in the sea. (We get e - nough. Ooh, wom - an in
ing up your tree. I went down to the shop - ping mall to get her off my mind. it's like

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

1/2 1/2 1/2

6 7 (6 7) 7 6 7 5 7 5 7 5 6 7 (6 7) 7 5 7 5 7 5 5

A5 N.C. A5 w/Rhy. Fill 2 N.C. D#B D5/B A5/B B5 A5/B B5

I love em'. Oh, _____ the wom - an in _____ love.

Turn on tel - e - vis - ion I looked up on the screen. I saw hun - dred pret - ty girls sing this

P.M. P.M.

1/2

N.C. A5/B E5 D5/E E5 D5/E E5 D5/E

I want some } silk stock - ings, smooth talk - ing lip - stick and curls. _____ I want a
song on M - T - V. I need some }

P.M. P.M.

1/2

B5 A5/B B5 A5/B B5 A5/B B5 E5

wom - an (Wom - an _____) more than a girl. Got me some lip lock - ing, cool walk - ing,

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

Rhy. Fill 2 Gtr. 3

T
A
B

2 4 4 2 2 2 2 5 4

D5/E N.C. F#5 F# F#5 N.C. A5

dia - monds and pearls. _ I'll wrap em' all up, and give em' the world. _ Oh there ain't _

(Gtr. 1 cont. in slashes)

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

Chorus

Rhy. Fig. 2 Gtr. 1 B5 D5 E5 F#5

_ no wom - an like a wom - an in love. Ain't _ noth - ing she can't _

(end Rhy. Fig. 2)

⑤ 9fr. 7fr. 5fr. 7fr. 5fr. ⑥ 7fr. F# E D E D B B5

w/Rhy. Fig. 2

rise a - bove. She can part _ the wa - ter when the seas get - ting rough. _ Ain't _

F#5 N.C. B5

1. w/Riff A N.C.

_ no wom - an like a wom - an. Wom - an in love. _

2. Ain't _

Gtr. 4

mf (distortion)

full

full

1/2

Fill 1

Gtr. 4

T

A

B

12

w/Rhy. Fill 2

First system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: (9), 0, 10, 7, 10, 7, 9, 9, (9), 7, 9, 9, (9), 7, 9, 7, 9, (7). Annotations include "full" with a wavy line, "P.H." (Palm Heel) with a dashed line, "8va P.H." (8va Palm Heel) with a dashed line, and "8va P.H. loco" with a wavy line.

2.
w/Rhy. Fig. 2 (1 3/4 times)

B5

D5

E5

Second system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: 7, 9, 8, 7, 5, (12), 10, 9. Annotations include "P.H." (Palm Heel) with a dashed line, "Gr. 4" (Grass 4) with a wavy line, and "1/4" with a wavy line.

* continued from Fill 1

F#5

N.C.

B5

Third system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: (9), 11, 11, 9, 7, 9, 7, 9, 12. Annotations include "P.H." (Palm Heel) with a dashed line, "Gr. 4" (Grass 4) with a wavy line, and "1/4" with a wavy line.

D5

E5

F#5

Fourth system of musical notation for guitar solo. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with various ornaments including wavy lines and slurs. The bass staff contains a rhythmic line with fret numbers: (12), 10, 9, 11. Annotations include "P.H." (Palm Heel) with a dashed line, "Gr. 4" (Grass 4) with a wavy line, and "1/4" with a wavy line.

w/Rhy. Fill 3

Guitar solo

G5 G5 D5

Gtr. 1

wom - an in love. Oh yeah. Oh yeah.

P.H.

P.H. 1/4

full

full

B5 A5

Oh yeah.

let ring let ring let ring

full

full

F#5II

P.H.

both notes vib.

P.H.

full

full

Rhy. Fill 3

Gtr. 1

T

A

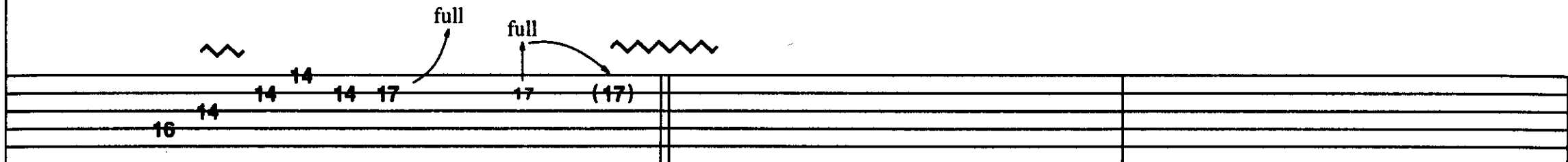
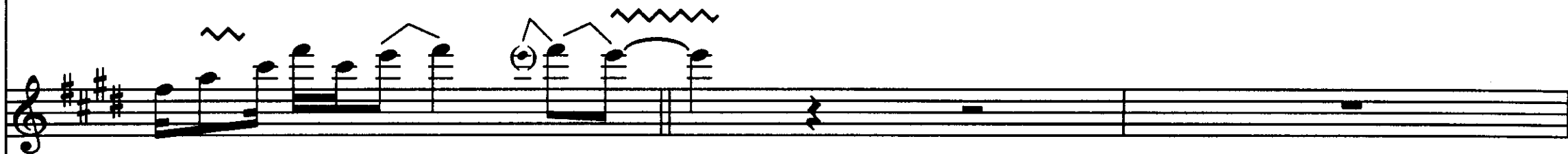
B

(9) 9 7 5 7 5 7 5

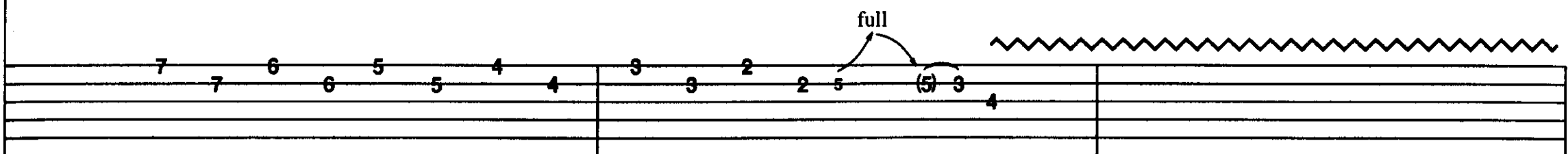
Bridge

E5

B5



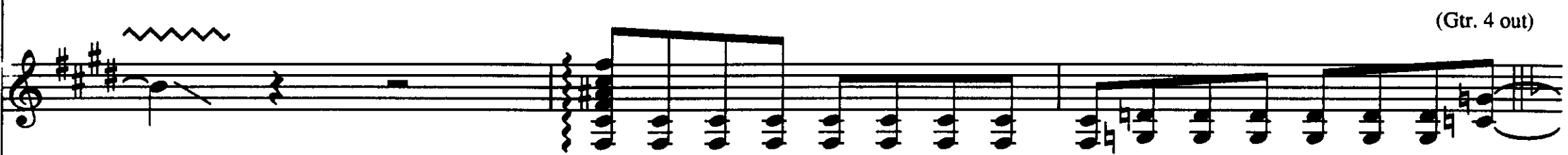
E5



F#5II

G5

C5



Chorus

w/Riff C (2nd time)

Rhy.
Fig. 3
Gtr. 1

C5 Eb5 F5

no wom - an like a wom - an in love. Ain't
no se - cret to a wom - an in love. You think you

(end Rhy. Fig. 3)

(5) 10fr. 8fr. 6fr. 8fr. 6fr. (6) 8fr. Eb5
G F Eb F Eb C C5 w/Rhy. Fig. 3

noth - ing she can't rise a - bove. She can part the wa - ters when the
can live with out em' but you're ask - ing too much. See, I've slept with ro - monce, and

w/Fill 2 (1st time)
w/Rhy. Fill 4 (2nd time)

F5 N.C. C5

seas get - ting rough. Ain't no wom - an like a wom - an in love. There ain't
danced with lust. And there ain't no wom - an like a wom - an in love. Oh yeah.

Ab5 (5) 10fr. 8fr. 6fr. 8fr. 6fr. (6) 8fr. 6fr. Bb5 C5
G F Eb F Eb C Bb P.M. I need a wom - an.

Riff C Gtr. 4

T (13) 11 10 12 12 10 8 10 8 13
A
B 10

* continued from Fill 2

Fill 2 Gtr. 4

T 13
A
B

Rhy. Fill 4 Gtr. 1

T
A
B (10) 10 8 6 8 6 8 4

Fear

Words and Music by Jon Bon Jovi

Moderately Fast Rock ♩ = 132

Introduction

(Bass, drums, sirens and random voices)

N.C.

7

Verse

1. I see you look - ing o - ver your shoul -

2. Run - ning with the rats in this

w/Rhy. Fill 1 (2nd time only)

w/Rhy. Fill 2 (2nd time only)

- der. Tell ____ me, who do you think's ____ out there? You're
cit - y, makes you feel ____ like you're a part - ner ____ in crime? Girl ____

w/Rhy. Fill 1 (2nd time only)

reach - ing for your four leaf clo - ver. Ba - by there ain't no luck down
____ once you were young and pret - ty. Now won't you stop and watch that lit - tle girl

w/Rhy. Fill 3 (2nd time only)

A5

E5

N.C.

*A5/F#

N.C.

A5/F#

E5/F#

here. I swear that there's no heart in this cit - y. It's here
die. Hey ba - by won't you stop and here ____ me.

Gtr. 1

P.M.
f (distortion)

P.M.

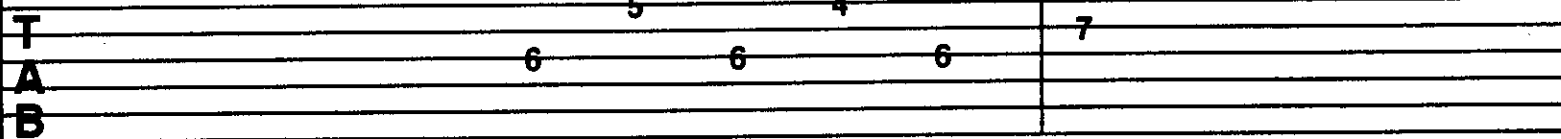
P.M.

* Bass plays F#

Rhy. Fill 1

Gtr. 2

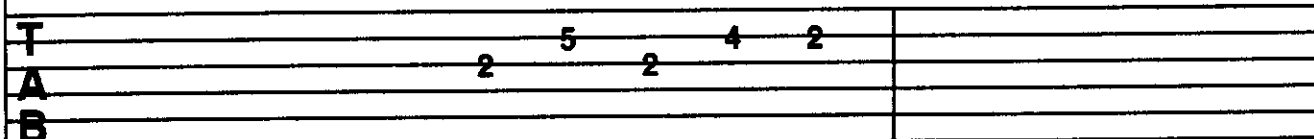
let ring ----- let ring ----- let ring -----
mf (clean tone)



Rhy. Fill 2

Gtr. 2

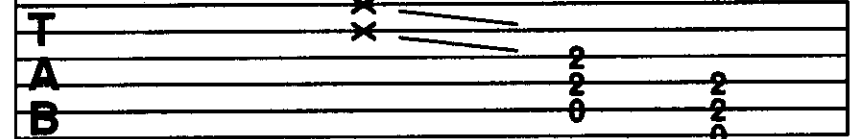
let ring ----- let ring -----
mf (clean tone)



Rhy. Fill 3

Gtr. 1

pick slide



N.C. A5/F# N.C. A B N.C. A5/F# E/F# N.C.

the slo - gan reads "do your time." Eve - ry - bod - y's do - ing their sen -
 Just be - ing here were breath - ing heart at - tacks, yeah. We can run chase the

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

A5/F# E5/F# N.C. A5/F# E/F# N.C.

tence. It's just there ain't no - bod - y here who knows just what's the crime.
 set - ting sun, ba - by. We can run and we won't ev - er look back, no.

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

Pre - Chorus
 A5 D5 A5

I watched my fath - er live a lie here. I'd rath - er die than
 Take my hand I know we'll make it. I'll let noth - ing slow

P.M.

D5 E5 A5 D5

fade a - way. I read the rules, and yeah I know them.
 us down. I know you want to curse this place, there's

Chorus
w/Rhy. Fill 4 (3rd time only)
N.C.

E N.C. E5 3

You ain't ev - er gon - na make me play the game of fear. _____
on - ly one thing stop - ing us now it's fear. _____ Fear, _____

P.M. -----

P.M.

fear, _____ of a new _____ thing. _____ (end Rhy. Fig. 1)

P.H.

P.M. -----

P.H.

P.M. -----

1/2

1/4

1. F#m7

2,3.
w/Rhy. Fig. 1
N.C.

Fear, _____ fear, _____

* Change pick-up positions with toggle switch using indicated rhythmic figure.

To Coda ⊕

fear, _____ of the brass ring. _____

Rhy. Fill 4

Gtr. 1

8va
P.H.
loco

P.H.

P.M. -----

1/2

slight vib.

T
A
B

2 4 5 4 2 5 2

4 2 4 (4) 2

souding: A

Bridge
B5

A5

N.C.

You ain't one _____ for tak - ing chanc - es.

P.M.

P.M.

B

A5

You work and you live and you breathe 9 to _____

N.C.

D5

Still, that's what

P.M.

P.M.

A5

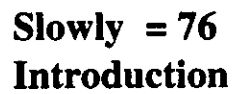
N.C.

you call liv - ing, ha.

P.M.

P.M.

Words and Music by Jon Bon Jovi



The image shows two staves of musical notation. The top staff is for guitar, labeled "Gtr. 3" and "*f* (distortion)". It contains a single melodic line with various notes, rests, and a double bar line. The bottom staff is a fretboard diagram for a guitar, showing fret numbers (4, 6, 9, 11) and fingerings (x, 4, 6, 9, 11, 11, (11), 9, 11, x, x). It includes a double bar line and a final measure with two 'x' marks.

C#5 7 B E B A5 (end Rhy. Fig. 1A) (Gtr. 2 out)

(end Rhy. Fig. 1) 1. The

let ring -----

9 11 9 11 11 10 9 9 7

full 12 full 12 (12) 11 (11) 9 9 9 11 9 11

(Gtr. 3 out)

Verse

N.C. F#5 E5/F# F#5 E5/F# F#5 E5/F# N.C. F#5 E/F# F#m7 E/F# F#m7 E/F#

last time — that I saw her — was the night she said good - bye. —
so hard to re - mem - ber — where, when, how, why —

Gtr. 1

mp (w/single coil pick-up)

11 9 11 9 11 11 9 9 11 9 10 9 10 10 9 9 11 9 11 11 9

N.C. E6 E5 N.C. w/Fill 1 (2nd time only) Bsus4 B

— love went a - way? She said that love's — a stran - ger,
I tried to drown my - self in pit - y,

7 9 11 9 11 9 9 11 9 11 9 11 9 7 7 7

* E note on the 9th fret of the 3rd string is doubled by an open E on the 1st string.

Fill 1 Gtr. 3

1/2

T
A
B

9 11 9 11 11 (11) 9 11 9 11

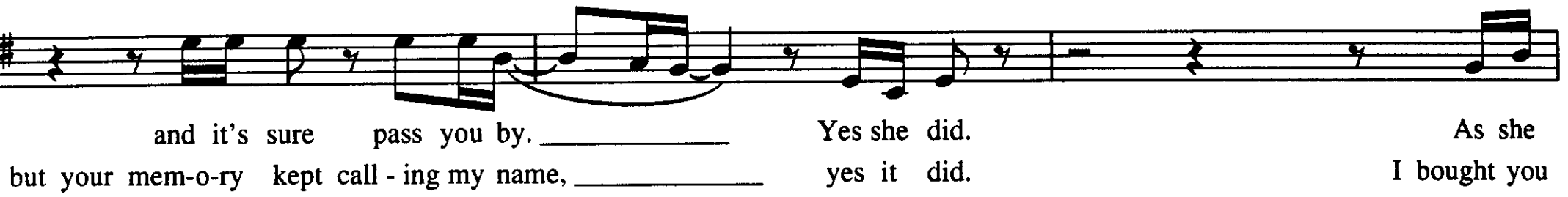
Bsus4

B

E5

Esus4

N.C.



N.C.

F#5

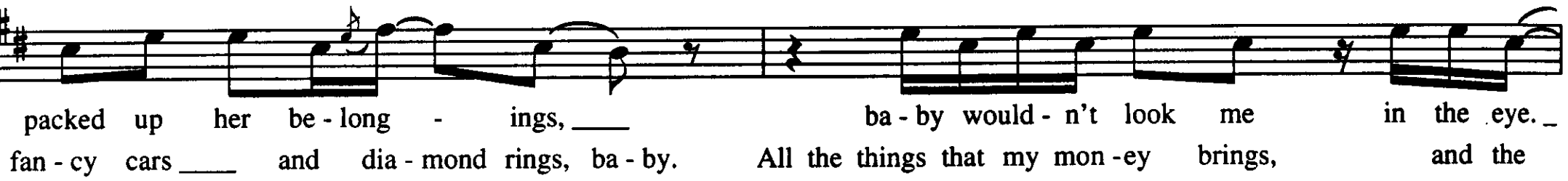
E5/F#

F#5

E5/F#

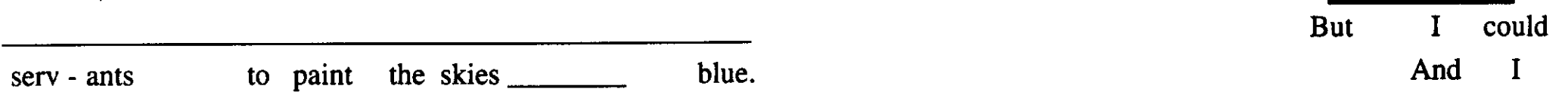
F#5

N.C.



Esus4E

N.C.



rake

rake

serv - ants to paint the skies blue. But I could And I

rake

Fill 2

Gtr. 3

T
A
B

Bsus4 B A5

see a tear roll off her face, as we both tried
work so hard sev - en days a week. Built a for - tress for your heart to keep. If I

7 9 7 9 7 9 7 9 10 9 10 9 10 9

B5 w/Rhy. Fill 1 (2nd time) B5 5 4fr. C# 6fr. D#

so hard not to cry. She said.
could I'd wrap these words up for you, yeah.

Gtr. 2 P.M. *mp* *f*

mf P.M.

9 9 9 9 9 9 9 9 9 9 9 9 4 6

Chorus
w/Rhy. Figs. 1 & 1A
E5 B5

I nev - er want - ed the stars. Nev - er shot for the moon.

C#5 B/D# E B/D# A5 B5 E5 B5

I like them right where they are. All I want - ed was you. So ba - by just turn a - way,

C#5 B/D# E B A5 w/Rhy. Fill 2 (2nd time only) **To Coda**

'cause I can't face the truth. All I'm try - ing to say, all I want - ed was

Rhy. Fill 1

T
A
B 4 2 4 2 4 2 4 2 11 9

Rhy. Fill 2

T
A
B 2 2 2 2 4 2

1. E Esus4 E

w/Rhy. Fill 3

Bridge E5

Gtr. 2 Rhy. Fig. 2A P.M.

you. I tried you. I want ____

Rhy. Fig. 2

Gtr. 1 let ring

C#5 A5

(5) 2fr. 4fr. B C# B5 G# F#5 (end Rhy. Fig. 2A)

you. I want ____ you. Ba - by I ____ want

(end Rhy. Fig. 2)

let ring let ring

C#5 C#m C#5 C#m A5 A5^(type2) A5 A

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

you. But nev - er thought you were _ a - lone. ____ I filled the

Rhy. Fill 3 Gtr. 4

mf (12 string acoustic)

T A B

F#5 F#m

B5

② 2fr. 4fr. 2fr. ⑥ 2fr. 4fr. 2fr.
B C# B F# G# F#

P.M. - - - -

P.M. - - - - -

par - ty up with com - pa - ny, but nev - er made our house a home. _____

Gtr. 3

x x 9 11

Guitar solo

E5

F#5

rake

full

rake

A5V

E5

P.M. - - -

1/2

E5

⑥ 2fr. F#

full

full

open E

F#5

rake

full

full

rake

1/2

Breakdown

A5V (Gtr. 2 tacet) Gtr. 4 (acoustic) E

Well, all I've got ___ is my ___ gui - tar, ___

(Gtr. 3 out) Gtr. 1

let ring - (w/chorus)

9 9 7 9 9 9 7 9 9

C#m7 Asus2

these chords and the truth. ___ All I've got ___ is my gui - tar, ___ but

let ring let ring

9 9 7 9 9 9 0 9 9 7 9 9 9 9

B5 (5)4fr. C# 2fr. B (6)4fr. G# 2fr. F# D. S. al Coda

Gtr. 2 P.M.

all I want, ___ ba - by all I want. ___

let ring

9 9 7

Outro w/Rhy. Fig. 2 & 2A Repeat 4 time (ad lib back-up vocal) E5 C#5 A5 (C#) B5 (G#) F#5

Coda

you. I want ___ you. I want ___ you. Ba - by I ___ want

Fade out

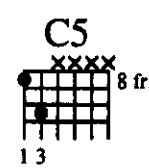
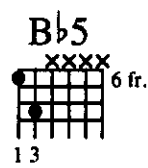
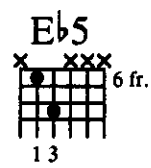
Blame It On The Love Of Rock & Roll

Words and Music by Jon Bon Jovi and Richie Sambora

Moderate Rock ♩ = 120

Introduction

E Mixolydian
(Drums)



N.C.

E5

N.C. E5 N.C.

A

E

N.C.

Woh. _____ Ooh yeah. _____

3

Gtr. 1

Rhy. Fig. 1

mf (slight dist.) 1/2 1/2

P.M. P.M. - - -

T
A
B

0 9 9 (9) 0 0 0 0 0 9 10 9 9 11 9 0 9 2

E5

N.C.E5

G5

F#5

E5

G5

F#5

E5

N.C.

E5

N.C.

E5

N.C.

P.M. P.M.

1/2 1/2

P.M. P.M. - - -

0 0 0 11 12 11 9 11 12 11 9 0 9 9 0 0 0 0 0

A

E

N.C.

E5 N.C.

E5 N.C.

Come on. First time _____

(end Rhy. Fig. 1)

P.H. P.H.

1/2

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

9 10 9 9 11 9 0 0 0 9 11 9 7 9 9 7

Verse

w/Rhy. Fig. 1

E5 N.C. E5 N.C. A E N.C. E5 N.C. E5 G5

I heard the mu - sic, I thought it was my own. I could feel it in my heart - beat, I could

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

feel it in my bones. My mom - ma thinks I'm cra - zy, dad says I'm in - sane. I got this

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

boog - ie woog - ie fe - ver burn - ing in my veins. They took me to the doc - tor, but

P.M.

D/A A N.C. A5 N.C. A5 N.C. D/A A N.C.

it's too late for me. They dragged me to a preach - er they saw on their T - V. who said that

P.M. P.M.

1/2

w/Rhy. Fig. 1 (1st 2 bars)

E5 N.C. E5 N.C. A E N.C.

(Spoken: "for a small do - na - tion your lost soul would be saved." I said that

w/Rhy. Fill 1

E5 N.C. E5 N.C.

I don't think so preach - er, I'll come back an - oth - er day.

Rhy. Fill 1 Gtr. 1

P.M. P.M. w/pick & fingers

T A B

0 0 2 5 4 3

Pre - Chorus

A5 A6 A5 A6 A5 A6 A5 A6 N.C. B5 B6 B5 B6

All that I want _____ is to be a roll - ing stone. They don't un - der - stand what
 said it won't last, _____ but they mis - un - der - stood. If peo - ple think it's bad, then I'll _

P.M.

F Mixolydion

B5 B6 B5 B6 B5 C5 Eb5 D5 C5 N.C.

we all ___ know. _____ It
 ___ be bad for good. _____ Lord, ___ you know it

both notes vib.

1/2

Chorus

F5 F6 F5 F6 F5 F6 F5 F6 F5 Bb5 Bb6 Bb5

feels ___ so good it ought to be il - le - gal. I got my vac - ci - na - tion from a

N.C. Eb5 Bb5 Bb6 Bb5

pho - no-graph nee - dle. I'll nev - er grow up, I'll nev - er grow old. _____

To Coda ⊕ N.C.

1/2 1/4

Interlude

w/Rhy. Fig. 1 (1st 4 bars) (play simile)

E5 N.C. E5 N.C.

N.C.

F5

Blame it on the love ____ of rock & roll. ____

Gtr. 2

mf (slight dist.)

full

A

E

N.C.

E5

N.C. E5

N.C.

As the sto - ry goes.

Lis - ten up.

Hey my

full

1/2

1/2

1/2

1/4

(15)

0

12

14

14

12

14

14

12

12

14

14

12

14

14

14

12

13

14

19

Verse

w/Rhy. Fig. 1 (play simile)

E5

N.C.

E5

N.C.

A

E

N.C.

teach - ers did - n't like ____ me, they tried to put me down. 'Cause I

E5

N.C.

E5

G5

F#

E5

G5

F#5

E5

N.C.

wore my hair too long, played my mu - sic way too loud. ____

E5

N.C.

E5

N.C.

A

E

N.C.

Eve - ry lit - tle boy ____ wants to learn to play gui - tar, so he can

E5

N.C.

E5

N.C.

D. S. al Coda

pick up all the chicks and be a rock & roll star. They

Coda

F5

F5

F6

F5

F6

F5

Blame it on the love ____ of rock & roll. ____ Blame ____ it on ____ love.

Gtr. 1

B \flat /F

N.C.

B \flat 5B \flat 6B \flat 5B \flat 6B \flat 5

N.C.

E \flat 5

Blame ____ it on the love.

Well dad - dy

just don't un - der - stand what the lit - tle girls know. ____

Blame it on the love

Guitar solo

E \flat 5Rhy.
Fig. 2B \flat 5

F5

of rock & roll. ____

Gtr. 2

1/2

1/2

w/Fill 1

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (twice) (play simile)

Bb5

F5

Diagram showing musical notation for the first system. The top staff contains notes labeled F6, F5, F6, F5, F6, F5, and Eb5. The bottom staff shows a sequence of notes with fingerings (2, 3, 3, 3, 4, 3, 4, 3, 4, 3, 3, 2) and a 1/2 note indication.

w/Fill 1

F6

F5

F6

F5

F6

F5

Eb5

Bb5

Diagram showing musical notation for the second system. The top staff contains notes labeled F6, F5, F6, F5, F6, F5, Eb5, and Bb5. The bottom staff shows a sequence of notes with fingerings (2, 3, 3, 3, 4, 3, 4, 3, 4, 3, 3, 2) and a 1/2 note indication.

w/Fill 2

8va loco
P.H.

F5

F6

F5

F6

F5

F6

F5

Diagram showing musical notation for the third system. The top staff contains notes labeled F5, F6, F5, F6, F5, F6, and F5. The bottom staff shows a sequence of notes with fingerings (5, 5, 5, 5, (5), 3, 5, 7, 5, 6, 7/10, 12, 14, 13, 13, 16, 13, 15, (15), 13, 15, 15, 12, 14) and a 1/2 note indication.

Fill 1

Gtr. 3

f (distortion)

P.M.

Diagram showing musical notation for Fill 1. The top staff contains notes labeled Gtr. 3. The bottom staff shows a sequence of notes with fingerings (12, (12), 10, 12, (12), 12, 12, 10, 12) and a 1/2 note indication.

Fill 2

Gtr. 3

Diagram showing musical notation for Fill 2. The top staff contains notes labeled Gtr. 3. The bottom staff shows a sequence of notes with fingerings (12, (12), 10, 12, (12), 10, 12, (12), 10, 12, 12, 10) and a 1/2 note indication.

Bridge

*Gtr. 1

E♭5 B♭5 F5

All _____ I want - ed, _____ all _____ I ev - er
(All _____ that I want - ed, _____)

full

16 6 6 6

* Doubled by Acoustic Gtr.

C5 E♭5 B♭5

need - ed, _____ my _____ gui - tar _____ gave _____ to me. _____
all _____ that I need - ed. _____)

full

(6) 6 6 4 9 9

C5

Breakdown
N.C.

Eve - ry song I've sung, _____ blame _____

5 5

_____ it on _____ love. Eve - ry war I've won, _____ blame _____ it on _____ love. Eve - ry

thing I've done, ___ blame ___ it on the love. Blame it on the love of

C5

F# mixolydian C#5

Chorus

F#5 F#6 F#5 F#6 F#5 F#6 F#5 F#6 B5

rock & roll. ___ 1. Feels ___ so good it ought to be il - le - gal. I
2. ___ it on ___ love. B - B - B - Blame _

B6 B5 N.C. B5 E5 A/E E E5

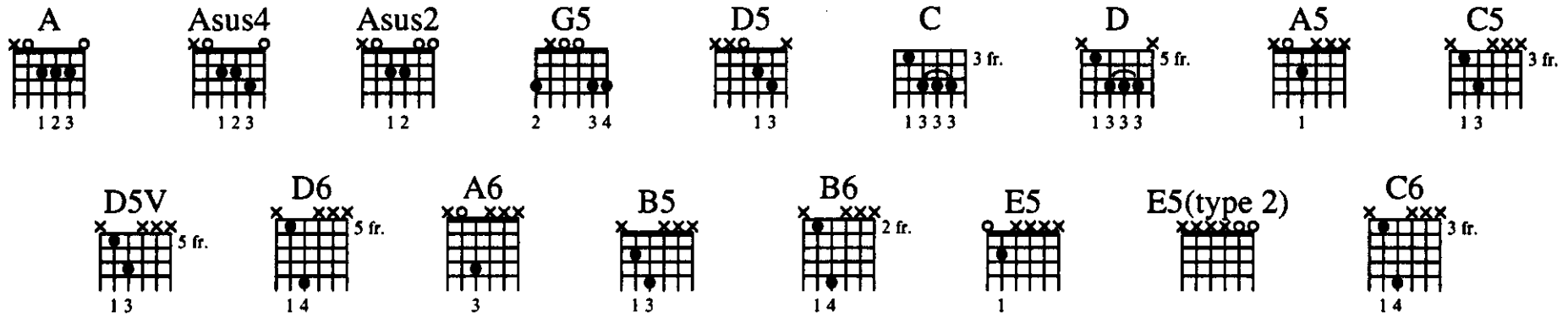
got my vac - ci - na - tion from a pho - no - graph nee - dle. I'll nev - er grow up, and I'll
Dad - dy just don't get, what his

B5 E/B B E/B B N.C. Fade out F#5

nev - er grow old. ___ Blame it on the love ___ of rock & roll. ___ Blame _
lit - tle girl loves. Blame it on the love of rock & roll. _

Little Bit of Soul

Words and Music by Jon Bon Jovi and Richie Sambora



Moderate Rock ♩ = 116

Introduction

A Mixolydian

(Drums)

Gtr. 1 N.C.

mf (play w/slight edge)

Let ring --

1/2

1/2

T
A
B

Gtr. 2 A
(acoustic)

G5 N.C. G5 A5 N.C. A5 D/A N.C.

w/pick and fingers

1/2

(end Rhy. Fig. 1)
Asus2 A

Rhy. Fig. 1

Asus4 A Asus4

P.M. _ _

P.H. -----

full 1/2

1/4 1/2

w/Rhy. Fig. 1 (1 3/4 times)

Asus4

A

Asus4

A

1. You've been robbed, _

Rake

Rake

full

1/2

Verse

w/Fill 1 (2nd time only) Asus4

A

Asus4

Asus4

G5

2. _ you've been used. _ You've been cru - ci-fied _ and a - bused. _ You've been sac-
_ in the flood. _ When you feel _ like you've been kicked through the mud. _ You know they

*2nd time Gtr. 1 plays along w/Gtr. 2 (simile)

Let ring- _

mp

Let ring- _

D5

A w/Fill 2 (2nd time) Asus4

D5

- ri-fied and now you're con-fused, _ ain't that the truth, _ yeah, _ yeah. You got a hole _
still have - n't found a drug _ to pick us up. _ You're feel-ing down _

w/pick and fingers

mf

1/4

1/2

Fill 1

Gtr. 3

Fill 2

8va

Gtr. 3

full

full

1/2

1/4

Pre-chorus

A

D5

A

G5

_____ in your head. _____ And this cold _____ emp-ty spot _____ in your big _____ brass bed. _____ When you're
 _____ mis-un- der - stood. _____ I know That these times _____ they ain't look- ing so good. _____ When you're

_____ D5 _____ A _____ w/Fill 3 (2nd time) w/Fill 4 (3rd time) _____ C

1. mad at the world _____ and you're feel - ing like you're los - ing con - trol. _____ All you need _____
 mad at the world _____ and you're feel - ing like you're los - ing con - trol. _____ All you need _____

Fill 3

Gtr. 3

Fill 4

Gtr. 3

Chorus

Chorus

_____ to get by _____ is a lit-tle bit of soul, __ yeah. _____ Woa, __
_____ to sur- vive _____ is a lit-tle bit of soul, __ yeah. _____

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a single line with lyrics. The score includes a guitar solo section with a key signature change to one sharp and a 4/4 time signature. The solo is marked with a 'D' for the key signature and a '1.' for the first ending. The lyrics 'lit - tle bit of soul. Yeah.' are written below the vocal line. The guitar part includes a section with a key signature change to one sharp and a 4/4 time signature, marked with a 'D' for the key signature and a '1.' for the first ending. The solo is marked with a 'D' for the key signature and a '1.' for the first ending. The lyrics 'lit - tle bit of soul. Yeah.' are written below the vocal line. The guitar part includes a section with a key signature change to one sharp and a 4/4 time signature, marked with a 'D' for the key signature and a '1.' for the first ending. The solo is marked with a 'D' for the key signature and a '1.' for the first ending. The lyrics 'lit - tle bit of soul. Yeah.' are written below the vocal line.

[illegible]

Fill 5

8va

full

1/2

1/2

20

17

17

19

19

19

(19)

2, 3. w/Fill 6 (3rd time) A5 C5 D5V w/Fill 7 (3rd time) A5

Gtrs. 1 & 2

Yeah. _____ Woa, _____ lit-tle bit of soul. _

Let ring.....

full full

To Coda ⊕ Bridge

⑤ 3 fr. open C A A5 ⑤ open A 3fr. open 4fr. open 4fr. open 4fr. open D5V D6 D5V D6 D5V ⑤ 3 fr. open C A

Gtr. 1 only

2. _ Here we go. Eve - ry-one's com-plain-ing, noth - ing but frus- tra-tion. The king _

3. _ Come on. Come on, Woa, _

1/2 1/2 1/4

Fill 6 Gtr. 3

8va P.H. loco

full full full full

T A B

Fill 7 Gtr. 3

full full 1/2

T A B

A5 A6 A5 (6)3fr. G A5 B5 B6 B5 B6 B5 B6 B5 (6)3fr. F# (G) F# E open

has pissed in your pot of gold. It ain't ent-er-tain-ing spend-ing so much time in the hole.

Guitar solo
E5 E5(type2) E5 E5(type2) E5 D5V D6 D5V D6 D5V D6 D5V D6

Rhy. Fig. 2

Lord, send a lit-tle bit of. Woa.

Gtr. 3

1/2 full full 1/2

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (1st 3 bars) D5 D6 D5 D6 D5

A5 A6 A5 A6 A5 A6 A5 A6 A5

(whistles)

1/2 1/2 1/2 full full full

D6 D5 D6 A5 A6 A5 A6 A5 A5 A6 A5 **D.S. al Coda** G5

Ooh, yeah, yeah. Mad

full full full 1/2 1/2

w/Rhy. Fig. 1 (1 3/4 times)

Asus4 A Asus4 Asus2 A

(12) 9 12 (12) 10 7 7 7 5 5 0 5 7

Outro

N.C. A D/A (Gtr. 2 out) N.C. D/A N.C. A N.C. A D/A N.C. A

Vocal Fig. 1 (end Vocal Fig. 1) w/vocal Fig. 1 (repeat till end)

Ooh, ooh, ooh. ____

Rhy. Fig. 3 (end Rhy. Fig. 3)

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

1/2 1/2

N.C. A D/A N.C. D/A N.C. A N.C. A D/A

Hear my pain. _____ Built like fire. _____

Gtr. 1

full full

Repeat 3x (ad lib. vocal & guitar licks)

N.C. A N.C. A D/A N.C. D/A N.C. A

Through my pain _____ I know. _____ I need a lit-tle bit of soul.

full full full

N.C. A D/A N.C. A N.C. A D/A

Oh, _____ take them home, _____ yeah. Take them home,

1/2 full full

fade out

A

yeah. I need a. Just a lit-tle bit, just a lit-tle bit of, just a lit-tle bit of.

full full full