

BON JOVI ★ BOUNCE

ALL THE SONGS FROM THE ALBUM ARRANGED FOR GUITAR TAB, WITH FULL LYRICS.

GUITAR

T
A
B

EDITION



BON JOVI ★ BOUNCE



WWW.BONJOVI.COM

Transcribed by HEMME LUTTJEBOER

Project Managers: JEANNETTE DeLISA and AARON STANG
Music Editor: COLGAN BRYAN Technical Editor: JACK ALLEN
Book Art Layout: MARTHA L. RAMIREZ Album Art: © 2002 THE ISLAND DEF JAM MUSIC GROUP
Photography: KEVIN WESTENBERG Album Art Direction: KEVIN REAGAN
Album Design: KEVIN REAGAN, BRET HEALEY

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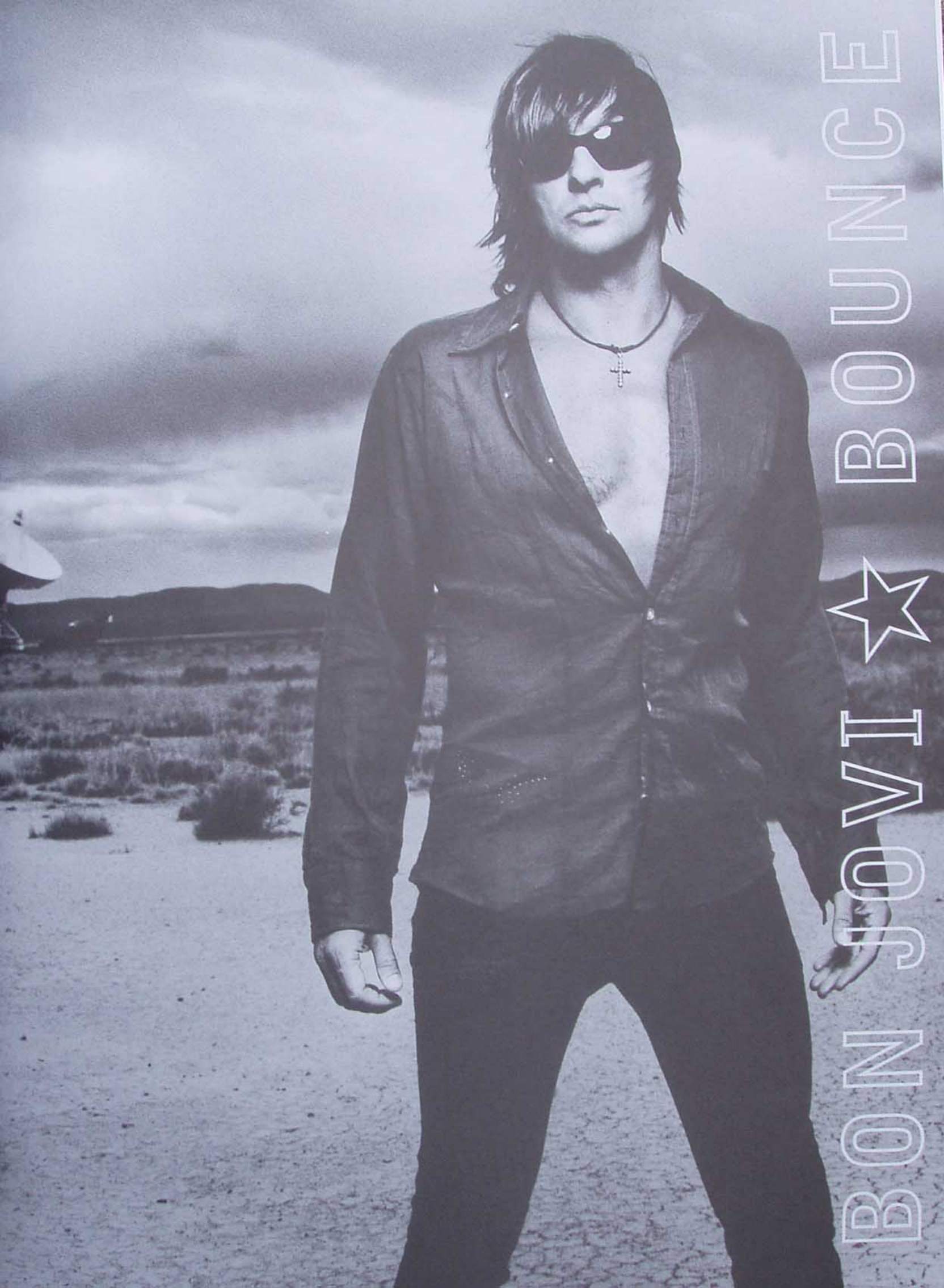
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Order No. AM976448 ISBN: 0-7119-9822-1
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BOUNCE



BON JOVI



BOUNCE



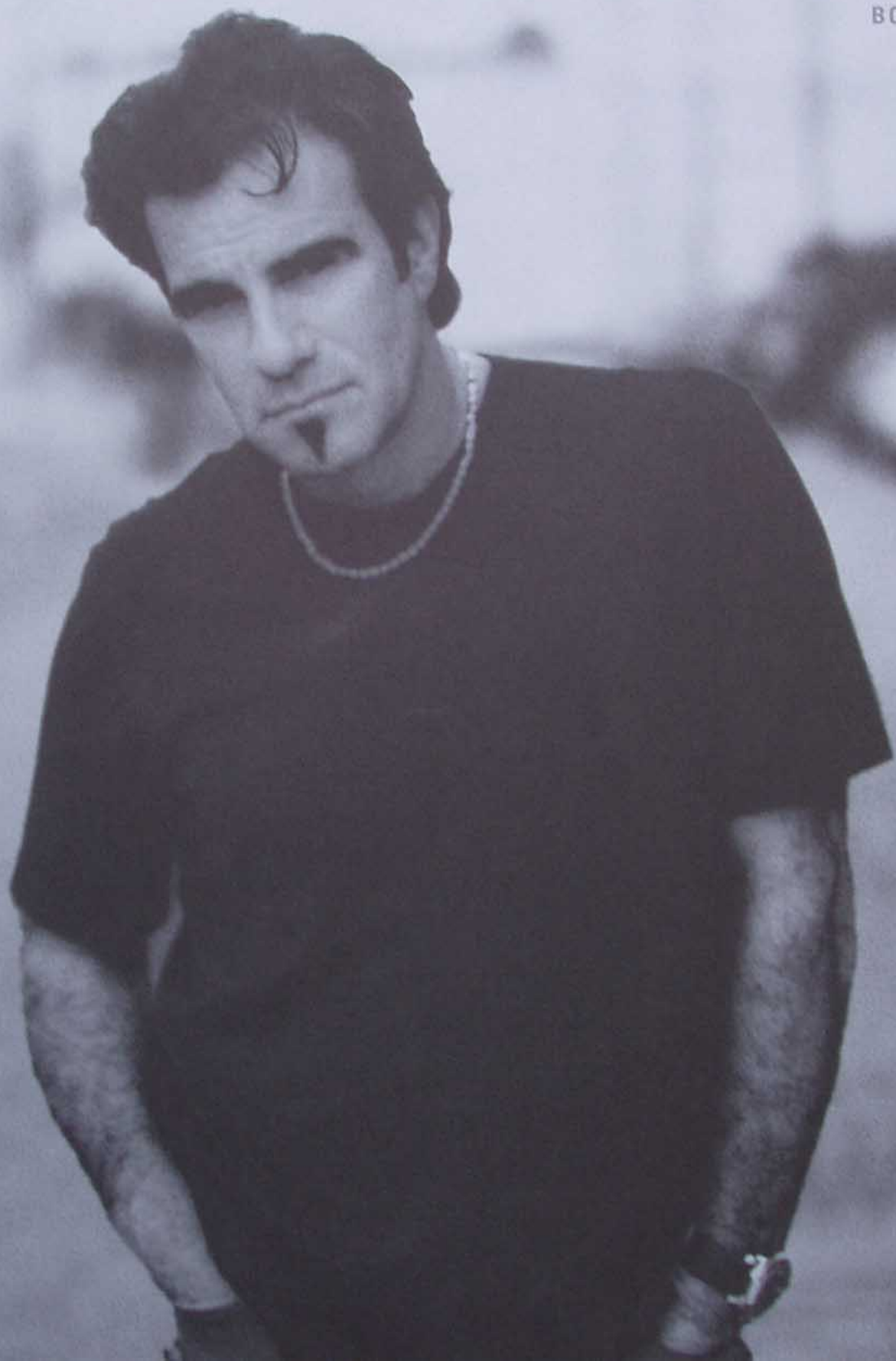
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BRUNCE



BOUNCE



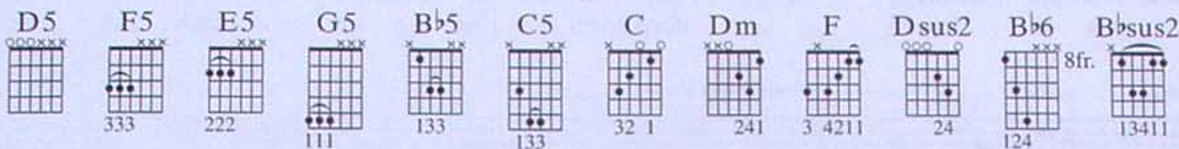


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UNDIVIDED

Words and Music by
JON BON JOVI, RICHIE SAMBORA and BILLY FALCON

All gtrs. w/Drop D tuning: $\textcircled{6} = D$



Moderately fast $\textcircled{♩} = 122$

Intro:

D5 F5 E5 D5 E5 F5 D5 F5 E5

Rhy. Fig. 1 end Rhy. Fig. 1

Elec. Gtr. 1 (w/dist.)

f partial P.M. throughout

**T
A
B**
0 0 2 3 0 0 3 2 0 2 3 0 0 2 3 0 0 2 3 0 0 3 2

Verses 1 & 2:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile

D5 E5 F5 D5 F5 E5 D5 E5 F5

1. That was my broth - er lost in the rub - ble,
found spir - it they could - n't ruin it, I

**T
A
B**
0 2 3 0 0 2 3

D5 F5 E5 D5 E5 F5 D5 F5 E5

that was my sis - ter lost in the crush. That was our moth - ers,
found cour - age in the smoke and dust. I found faith in the

Elec. Gtr. 2 (w/dist.)
w/wah & flanger effects

**T
A
B**
0 3 2 0

D5

E5 F5 D5

F5 E5 D5

E5 F5

those were our chil-dren, that was our fa - thers, that was each of us. A
 songs you si - lenced, deep down it's ring - ing out in each of us.

hold ----- 3 ----- 1 ----- *

Cont. in slashes

T
A
B

3 2 0 0 0

*Dbl'd. by Elec. Gtr. 3.

1. G5 Bb6

*Elec. Gtrs. 2 & 3

mil - lion prayers to God a - bove, a mil - lion tears make an o -

*Composite arrangement.

To Next Strain
 (To Chorus:)
 open

2. G5

- cean of... Yeah, yeah, yeah, yeah.

Chorus:
 D5
 Rhy. Fig. 2

Bb5 F5 C5

One for love. one for

Rhy. Fig. 2A
 Elec. Gtr. 4 (w/dist.)

mf

T
A
B

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

truth; one for me, one

D5 Bb5 F5

TAB

T	7	7	5	5	7	7	7	7	7	7	7	7	7	7
B	5	5	3	3	5	5	5	5	5	5	5	5	5	5

for you. 2. I you. Where we once were di - vid -

C5

1. end Rhy. Fig. 2 2.3.

w/Rhy. Figs. 2 (Elec. Gtrs. 2 & 3) & 2A (Elec. Gtr. 4) simile D5 Bb5

end Rhy. Fig. 2A

TAB

T	7	7	5	5	7	7	5	(5)	:	(5)
B	5	5	3	3	5	5	3	(3)	:	(3)

- ed, now we stand u - nit - ed. We stand as one,

F5 C5 Bb5

Guitar Solo:
w/Rhy. Fig. 2 (Elec. Gtr. 3) simile D5 Bb5

To Coda

un di - vid - ed.

Elec. Gtr. 5 (w/dist.)

mf

TAB

T								7	7	5	7	5	7	0	7	5
B								0	0					0		

F5 C5 D5

T
A
B

B \flat 5 F5 C5

T
A
B

Verse 3:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

D5

F5 E5 D5

E5 F5 D5

F5 E5

How man - y hands? — how man - y hearts? how man - y dreams

T
A
B

D5

E5 F5 G5

Elec. Gtrs. 2 & 3

been torn a - part? E - nough, — e - nough, — the time.

T
A
B

Acous. Gtr. 1 *mp* **C** *mf* **Dm** **Bbsus2** open

one for truth. One for me, one

T
A
B

F **C** **Dm** **Bbsus2**

Cont. rhy. simile

for you. When we once were di - vid -

T
A
B

F **C**

ed. now we stand u - nit - ed. We stand

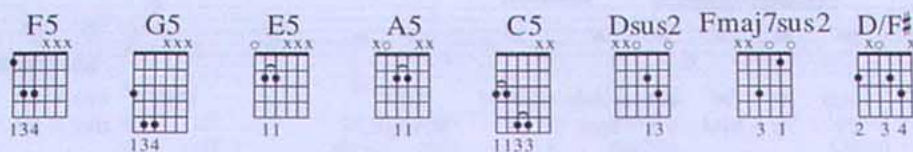
Dm **Bbsus2** **F** **Dsus2**

Acous. Gtr. 1

as One un di - vid - ed.

EVERYDAY

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and ANDREAS CARLSSON



Moderately ♩ = 108

Intro:

N.C.

Keybd. (arr. for gtr.)

Musical notation for the keyboard introduction, showing a treble clef staff with a 4/4 time signature and a guitar tablature staff below it.

*Am

Am/G

Elec. Gtr. 1 (w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

Musical notation for Electric Guitar 1, showing a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The notation includes accents and a dynamic marking of *mf*.

Elec. Gtr. 2 (w/dist.)

Rhy. Fig. 1A

end Rhy. Fig. 1A

Musical notation for Electric Guitar 2, showing a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The notation includes accents and a dynamic marking of *mf*.

F#m7(b5)

Fmaj7

Am/E

Musical notation for the final guitar part, showing a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The notation includes accents and a dynamic marking of *mf*.

Verse:
 w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2) 4 times, simile
 w/Keybd. ad lib. on repeat
 Am

1. I used to be the kind of guy who'd nev - er let you look in -
 2. Change, ev - 'ry - bod - y's feel - in' strange, nev - er gon - na be the

side. I'd smile when I was cry - ing.
 same. Makes you won - der how the world keeps turn - ing.

Elec. Gtr. 3 (on repeat)

T
A
B 7 5 7

I had noth - ing but a lot to lose... Thought I had a lot to
 Life, learn - ing how to live my life, learn - ing how to pick my

Elec. Gtr. 3 (w/dist.)
 mf w/flanger & delay effects
 hold throughout

T
A
B 7 5 7 7 5 7 8

prove, in my life there's no de - ny - ing.
 fights, take my shots while I'm still burn - ing.

T
A
B 7 5 7

Pre-chorus:

Elec. Gtr. 4 (dbld.) (w/dist.)

F5

G5

F5

Good - bye to all my yes - ter - days. Good - bye, so long,
 Good - bye to all those rain - y nights. Good - bye, so long,

Chorus:

E5

A5

Rhy. Fig. 2

C5

I'm on my way. I } had e - nough of cry - ing, bleed - ing, sweat - ing, dy - ing.
 I'm mov - ing on. I've }

Lead Fig. 1
 Elec. Gtr. 5 (w/dist.)

trem. pick throughout

TAB

	10	8	7	7	8

G5

F5

E5

A5

Hear me when I say, gon-na live my life ev - 'ry - day. I'm gon - na touch the sky,

end Lead Fig. 1

TAB

8	10	10

C5 G5

1. F5 G5 end Rhy. Fig. 2

spread these wings and fly. I ain't here to play, gon-na live my life ev - 'ry - day.

TAB 8 7 7 8 10

2. F5 G5

Bridge: Dsus2

live my life ev - 'ry - day. Hit the gas, take the wheel, I just

Elec. Gtr. 3

hold throughout

TAB 10 10 0 2 3 0

Fmaj7sus2

made my - self a deal. There ain't noth - ing gon - na get in my way. Ev - 'ry day.

TAB 3 0 1 0

Guitar Solo:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2) 4 times, simile

Am Am/G F#m7(b5)

Elec. Gtr. 5

octave effect dlbs. 8vb

T
A
B

Fmaj7 Am/E A5

Elec. Gtr. 4

octave effect dlbs. 8va

T
A
B

G5 D/F#

T
A
B

F5 E5

T
A
B

Outro Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 4) simile

w/Lead Fig. 1 (Elec. Gtr. 5) 2 times, simile

F5

E5

A5

Good - bye, — so long, — I'm mov - in' on. — I had e-nough of cry - ing, oh,

trem. pick

TAB

17 20 17 20 17 20

3 0 3 5

C5

G5

F5

E5

I, bleed - ing, sweat - ing, dy - ing, oh, I, Hear me when I say, gon - na live my life ev - 'ry - day. — I'm gon - na live my life ev - 'ry - day. —

A5

C5

I'm gon - na touch the sky — and spread these wings and fly. — I'm gon - na touch the sky, oh, spread these wings and fly. —

1.

2.

F5

Elec. Gtr. 4

G5

F5

G5

I ain't here to play, gon - na live my life ev - 'ry - day. — live my life ev - 'ry day. — I'm gon - na

Elec. Gtr. 5

trem. pick

TAB

10

THE DISTANCE

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

All gtrs. w/Drop D tuning: ⑥ = D

D5 13	G5 1114 5fr.	Bsus2 113 9fr.	Gsus2 113 5fr.	Dsus2 13	G5 type2 3 11
Bm(11) 1342	Asus2 23	A5 333 7fr.	F#5 222	F5 333	C5 333 10fr.

Moderate rock ♩ = 88

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

D5

G5

Bsus2

Lead Fig. 1

Elec. Gtr. 2 (w/dist.) *dbl. 8vb & 15vb*

end Lead Fig. 1

Elec. Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1

1. Gsus2 | 2. Gsus2

Verse 1:
Dsus2

Acous. Gtr. 1

There's a train out in the dis-

TAB

7 5 5 | 0 5 5 0 | 7 5 5 | 0 0 0 0 0 0

G5 type2 | Dsus2 | G5 type2

- tance, des - ti - na - tion still un-known... Far a - way.

TAB

7 5 5 | 0 5 5 0 | 7 5 5 | 0 0 0 0 0 0

Bm(11) | G5 type2

Elec. Gtr. 1

mp

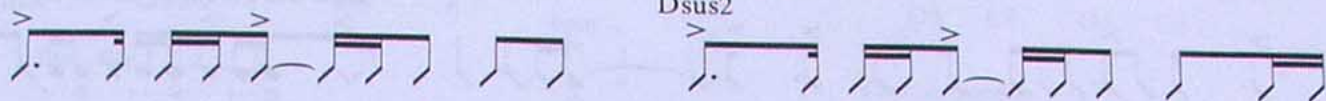
where no one's wait - ing, so far from home, - so far... from home..

TAB

7 5 5 | 7 7 7 7 7 | 5 5 5 5 5 | 7 7 7 7 7 | 5 5 5 5 5 | 5 5 5 5 5

Verses 2 & 3:

Dsus2



2. There's a rose _____ out - side your win -
 that runs be - tween.

Elec. Gtr. 3 (clean-tone)

mf
 hold throughout

TAB: 15 14 0 15 14 0 15 14 15 14

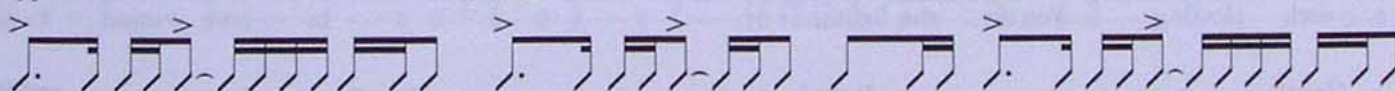
mf

TAB: 7 7 7 7 7 5 5 5 5 5 0 0 0

G5 type2

Dsus2

G5 type2



- dow, the first snow is fall - ing down. Like that
 us, pull - ing 'cross this great di - vide. It's on - ly

TAB: 12 12 12 12 12 12 15 14 0 15 14 0 15 14 14 12 12 12 12 12 12

Bm(11)

Asus2

G5

Elec. Gtr. 1 (dbld. by Acous. Gtr. 1))

lone there - some whis-tle for the be - liev - ers. I keep on go-ing - Don't stop be - liev-ing. Keep on go - stop be - liev.

T 7 7 7 7 7 5 5 5 5 5 5 5
A
B

Chorus:

A5

D5

Gsus2

- ing. }
- ing. } Close your eyes and see my blue skies break - ing through these

open Rhy. Fig. 2 open

D5

Gsus2

D5

dark clouds. You are the light. In my mind I see your

open open

Gsus2

open Bsus2

Gsus2

end Rhy. Fig. 2 open

red dress and your arms are reach - ing through the night. I'll

1.

w/Rhy. Fig. 1 (Elec. Gtr. 1) simile
w/Lead Fig. 1 (Elec. Gtr. 2) simile

D5

G5

nev - er give up the fight. I'll go the dis - tance.

G5 F#5 D5 G5 F#5 D5 G5 open F5

Bsus2 Gsus2 D5 | 2. open F5 D5 E5 G5 C5

Elec. Gtr. 1

Cont. in notation

3. There's a thread I'll go the dis - tance.

Rhy. Fig. 3
Elec. Gtr. 1

P.M. open string throughout

T							2	4	7					
A							0	2	5	10	10	10	10	
B							0	2	5	10	10	10	10	
B							0	0	2	0	5	10	10	10

B5 D5 E5 G5 C5 B5 D5

I'll go the dis - tance. There's a nev -

end Rhy. Fig. 3

T																
A	10	9	2		2	4	7		10	10	10	10	10	10	9	2
B	10	9	0		0	2	5		10	10	10	10	10	10	9	0
B	10	0	0	9	0	0	0	0	0	0	2	0	5	10	10	10

Bridge:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 3 1/2 times, simile

E5 G5 C5 B5 D5 E5 G5 C5

er end - ing sto - ry that be - gins with you and I.

B5 D5 E5 G5 C5 B5 D5

Like the rose out - side your win - dow, don't let it die.

Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1) simile
D5

E5 G5 C5 N.C.

don't let it die. Close your eyes and see my

Bkgd. Vel.: Don't let it die.

Elec. Gtr. 1

harm. -----

T
A
B

5 5 5 5 5 5 5 5
5 5 5 5 5 0 0

Gsus2 D5 Gsus2

blue skies break - ing through these dark clouds. You are the light.

D5 Gsus2 Bsus2

In my mind I see your red dress and your arms are reach - ing through the night.

1. Gsus2 2. Gsus2

Elec. Gtr. 1

G5F#5D5G5 F#5 G5 open F5

I'll nev-er give up the fight, I'll go the dis -

Outro:
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile

D5 E5G5 C5 B5 D5 E5 G5 C5 B5 D5

Repeat till fade

- tance. I'll go the dis - tance. I'll go the dis -

JOEY

Words and Music by
JON BON JOVI and RICHIE SAMBORA

*All gtrs. Capo 1

Esus2 1341	C#sus2 1341 4fr.	E/B 4 312	Dsus2 13	Etype2 312 4fr.	E 231	B 11333	C#m 13421 4fr.	Asus2 23
A 333	F#m7 2 333	G#m7 2 333	F#m(11) 2 34	G#m7(#5) 2 34 4fr.	Bsus 134	C#m7 134 4fr.	B(11)/D# 311 4fr.	D 132

Moderately $\text{♩} = 90$

Intro:

Esus2

Piano (arr. for gtr.)

Chords: C#sus2, E/B, Dsus2, Asus2

mf hold throughout

TAB: 5 2 2 2 5 5 4 4 4 5 5 3 2 0 2 3 0 3 0 2 2 2

*Music sounds 1/2 step higher than written.

Verses 1 & 2:

E

Etype2

1. Jo - ey Keys was from my neigh - bor - hood.
2. Jo - ey's par - ents owned a res - tau - rant.

Af - ter

Rhy. Fig. 1

Acous. Gtr. 1 (on repeat)

mf hold throughout

TAB: 0 0 0 0 2 1 2 2 1 2 2 1 2 2 1 2 2 1 2 0

Piano

TAB: 4 6 7 4 4 4 4 6 0 7 0 0 0 0 9 10 9 11 9 9 9 9 7 7

F#m7

G#m7

1.
Asus2

nev - er real - ly robbed no one; it sure a - mused the cops.
 could - n't read or write too well,

TAB 4 2 4 0 0 4 4 6 0 4

TAB 2 2 2 2 4 4 4 0 0 2 2

2.
Asus2

E
Acous. Gtr. 1

we'd talk all night long. Come on, come on, come on, what you gon-na

end Rhy. Fig. 1 Elec. Gtr. 1 (w/dist.)

TAB 0 2 2 0 2 2 2 0 0 2

TAB 0 0 0 0

Asus2

F#m(11)

Asus2

do_ with_ your life?_ Come on, come on, come on, chas-ing sparks in the night... His

TAB: 2 0, 4 2, 2 0

E

Asus2

F#m(11)

G#m7(#5)

old man said to-mor-row__is a ride that goes_ no - where__ but I'll pull some strings, get black-bird wings and

TAB: 2 2 0, 2 2 0, 4 4 2, 6 6 4

§ Chorus:

Asus

Bsus

C#m7

break us out of here. Hey, Jo-ey, come on and tell me 'bout your dreams. Tell me all the

TAB: 2 0, 4 4 2, 6 6 4, 6 6 4, 6 6 4, 2

Cont. rhy. simile

Asus2

F#m(11)

B(11)/D#

sights you're gon - na see... Tell me who you're gon - na be... Hey, Jo-ey, we're gon-na

TAB 2 0 0 4 2 4 4 2 2

C#m7

F#m(11)

G#m7(#5)

kiss the girls good - night... Some-times you got to stand and fight... it - 'll be all right,

TAB 6 4 4 4 6 4 2 6 4

To Coda

Asus2

Esus2

C#sus2

we're gon-na find a bet-ter life. See.

Piano

hold throughout

TAB 2 0 5 4 2 2 5 5 4 4 4 6 6 4 6 6 7

Verse 3:
w/Rhy. Fig.1 (Acous. Gtr. 1) simile
E

B

Joe_ was three_ years young - er to the day. — Act - ing like a lit - tle broth - er but be - came.

Elec. Gtr. 2 (clean-tone.)

mf hold throughout

T
A
B

C#m

Asus2

E A E

— my ball_ and chain... I met this girl_ named Rhon - da, she fell for me. She said,

T
A
B

F#m7

G#m7

Asus2

Chorus:

Bsus

Acous. Gtr. 1

"I might learn_ to like_ him_ but love_ ain't built_ for three."_ Hey, Jo - ey, come on and

T
A
B

Elec. Gtr. 1

T
A
B

4 4 4 4 4 4 4 4 4 4
4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2

2

C#m7
Cont. rhy. simile

Asus2

F#m(11)



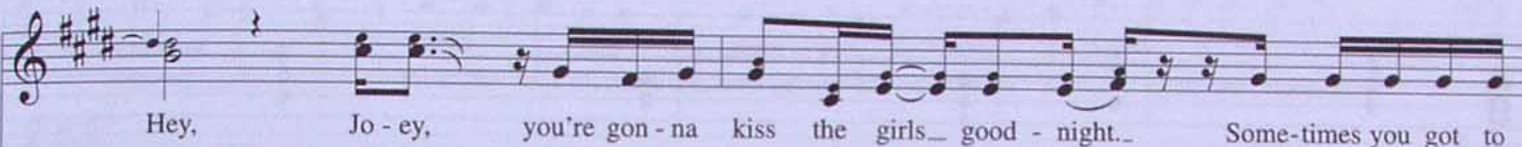
Elec. Gtr. 1

Bkgd. Vcl.: Who you gon-na be?_

Chord diagrams and TAB for the first system. Chords: C#m7, Asus2, F#m(11). TAB: 6 4, 2 2 0, 4 4 2.

B(11)/D#

C#m7



Chord diagrams and TAB for the second system. Chords: B(11)/D#, C#m7. TAB: 4 4 2, 6 6 4.

F#m(11)

G#m7(#5)

Asus2

Guitar Solo:

Bsus

Acous. Gtr. 1



Elec. Gtr. 3 (w/dist.)

mf

Chord diagrams and TAB for the third system. Chords: F#m(11), G#m7(#5), Asus2, Bsus. TAB: 4 4 2, 6 6 4, 9 11 9 9 11.

Elec. Gtr. 1

Chord diagrams and TAB for the fourth system. Chords: F#m(11), G#m7(#5), Asus2, Bsus. TAB: 4 4 2, 6 6 4, 2 2 0, 4 4 2.

C#m7 *Cont. rhy. simile* *Asus2* *F#m(11)* *B(11)/D#* *C#m7*
Elec. Gtr. 4 (w/dist.) *Elec. Gtr. 3* *Elec. Gtr. 4*

T **A** **B**

Asus2 *Bridge:* *D* *Dsus2* *Asus2*
Acous. Gtr. 1 *Elec. Gtr. 1* *Cont. rhy. simile*

News gets a-round this fad-ing neigh-bor - hood. The old.

T **A** **B**

E D Dsus2

— man lost the res - tau-rant, he drinks more than he should... It's time for Jo-ey Keys_ to do some

TAB: 2 0 | 0 2 4 | 0 2 4 | 3 2 0

Asus2 F#m(11) G#m7(#5) Asus2 D.S. al Coda

good. Pick the lock off our lives, let's get out of here, like we al-ways said_ we would...

TAB: 2 0 | 4 4 2 | 6 5 4 | 2 2 0

E Asus2 E Asus2

Acous. Gtr. 1 *Cont. rhy. simile*

Coda

life. Find a bet-ter_ life, find a bet-ter

Elec. Gtr. 1

TAB: 0 0 1 2 2 0 | 2 2 0 | 0 0 1 2 2 0 | 2 2 0

E Asus2 F#m(11) Bsus

life. Uh, huh, uh, huh.

TAB: 0 0 1 2 2 0 | 2 2 0 | 4 4 2

Outro:

E Vocals tacet on repeat

Asus2

Cont. rhy. simile

Come on, come on, come on, — what you gon-na do — with — your life? — Come on,

come on, come on, come on, — chas-ing sparks in — the nights. — Tell the old man it's — to-mor-row; we're off.

*Played by Bass gtr. only.

— to find — some - where. — Well, I pulled those strings, — got black - bird wings that

got us out — of here. —

2. F#m(11) G#m7(#5) Bsus Repeat and fade

MISUNDERSTOOD

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

G5 G5/F# Em7 Dsus C(2) G/B Asus Am7
 C E5 D/F# D Am Cmaj9 G A5

Moderately ♩ = 110

Verse:

Rhy. Fig. 1

w/Lead Fig. 1 (Elec. Gtr. 1) on repeat

G 3fr G5/F# Em7

*Acous. Gtr. 1

1. Should I? Could I? have said the wrong things
 2. Could I? Should I? a - pol - o - gize for

*Composite arrangement.

Dsus C(2) G/B

right a thou - sand times? If I could just re - wind, I see it in my
 sleep - ing on the couch that night? Stay - ing out too late with all of my friends,

Asus end Rhy. Fig. 1 G5

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

end Rhy. Fig. 1

Lead Fig. 1
 Elec. Gtr. 1 (w/dist.)

mf hold throughout

TAB

Elec. Gtr. 2 (w/dist.) on repeat

TAB

G5/F#

Em7

Dsus

I died, I tried

I should have shut my mouth, things head-ed south.
to stretch the truth but did - n't lie.

TAB 3 0 3

TAB 4 2 0 (2)

1.

C(2)

G/B

Asus

As the words slipped off my tongue, they sound-ed dumb. If this old heart could talk.

TAB 3 0 3 3 0 3

Elec. Gtr. 2 (w/dist.)
mf

TAB 3 2 0

Am7
Acous. Gtr. 1

To Next Strain
(To Chorus:)

it'd say you're the one. I'm wast - ing time, when I think a - bout it.

end Lead Fig. 1

TAB

	10	10	10	10	10	10	10
	7	7	7	7	7	7	7

TAB

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

2.

Am7
Acous. Gtr. 1

To Next Strain
(To Chorus:)

It's not so bad, you think a - bout it.

TAB

	10	10	10	10	10	10	10
	7	7	7	7	7	7	7

TAB

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

C(2)

G/B

Asus

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

Am7

C

Acous. Gtr. 1

It's you and I, just think a-bout it...

Elec. Gtr. 3

5 7 7 4 0
3 5 5 2 3

Elec. Gtr. 1

10 10 10 10 10 10 10
7 7 7 7 7 7 7

Outro Chorus:

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2) simile

E5

C(2)

I I'm should have hang - ing drove out - side all your

G5

D/F#

E5

night, door, would have run I've been here be - fore. I was mis - un - der - stood. I Mis - un - der - stood. I

ALL ABOUT LOVIN' YOU

C(2) G5 1. D

stum-bled like my words, did the best I could.
stum-bled like my words, did the best I

2. D C(2)

Elec. Gtr. 2

could. Damn, mis - un - der -

Elec. Gtr. 1

T		7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
A		8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
B		7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B		10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

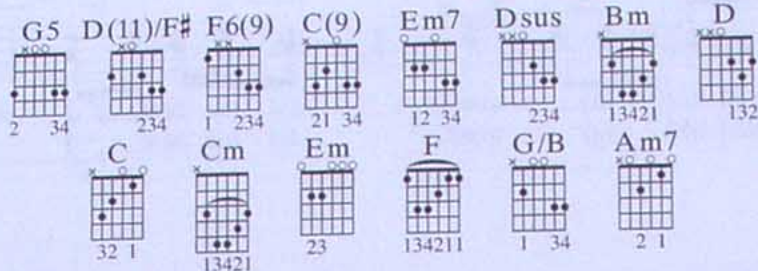
A5 C(2)

stood, in - ten - tions good.

T	10	10	10	10	10	10	10	0
A	7	7	7	7	7	7	7	0
B	7	7	7	7	7	7	7	3

ALL ABOUT LOVIN' YOU

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



Slowly ♩ = 70

Intro:

G5

Elec. Gtr. 1 (w/dist.)

D(11)/F#

F6(9)

Treble clef staff: Intro melody with notes G4, A4, B4, C5, B4, A4, G4. Includes a 'rake' technique indicated by 'x' marks on the strings.

TAB: 12, 12, 14, 12-13, 13-12, 10-10-12

Acous. Gtr. 1

Treble clef staff: Acoustic guitar melody with triplets and slurs.

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

C(9)

Verse:

G5

D(11)/F#

Treble clef staff: Verse melody with lyrics: "1. Look-ing at the pag-es of my life, fad-ed"

TAB: 12, 7-9, 7

Rhy. Fig. 1

Treble clef staff: Rhythmic figure with slurs and triplets.

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

F6(9)

C(9)

mem-o-ries of me and you. Mis-takes, you know I've made a few... 1. I

TAB: 1 1 3 2 3 2 2 3 2 | 3 0 3 0 0 3 0

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile
 w/Lead Fig. 1 (Elec. Gtr. 3) 4 times on repeat
 G5

D(11)/F#

F6(9)

took some shots_ and fell_ from time_ to time,_
 (2.) lived, I've loved, I've lost, I've paid some dues
 Elec. Gtr. 2 (clean-tone)
 mf hold throughout

ba-by, you were thereto pull me through_ We've
 ba - by, we've been to hell and back a - gain._

TAB: 0 0 3 | 0 0 3 | 3 0 1

C(9)

Em7

C(9)

been a - round_ that block_ a time or two._ I'm gon-na lay it on the line.
 Through it all_ you're al - ways my best friend._ For all the words I did - n't say_

Lead Fig. 1
 Elec. Gtr. 3 (clean-tone) end Lead Fig. 1
 w/flanger effect

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

Acous. Gtr. 1

TAB: 0 3 3 0 0 3 0 | 0 3

Dsus Bm Em7 C(9)

Ask me how we've come_ this far, the an-swer's writ-ten in my
and all the things I did-n't do, to-night I'm gon-na find__

TAB

TAB

Chorus:

D G5 Bm

Acous. Gtr. 1 Cont. rhy. simile

eyes. } Ev-'ry-time I look at you, ba-by, I see some - thing new_ that
a way. }

Elec. Gtr. 4 (w/dist.)

mf

Cont. in slashes

TAB

TAB

C Cm G5

takes me high - er than_ be - fore_ and makes me want_ you more_ I don't wan - na sleep to - night, _ dream - in' s just a

TAB

1	5	7	8	11	3
0					0
3	3	5	6	9	3

To Coda Θ

Bm Em F

1. D C(9)

Acous. Gtr. 1

waste of time_ When I look at what_ my life's_ been com - in' to, I'm all a - bout lov - in' you_

TAB

9	2	3	2	3	3
9	2	3	2	0	0
7	0	1	0	3	3

Bridge:

2. D C(9) Am G/B

Acous. Gtr. 1

2. I've to, I'm all a - bout lov - in' you_ You can take_ this world_ a - way_

TAB

2	3	7	9
0	0	5	7
3	3		

C G/B Am G/B C

you're ev-'ry-thing I am. Just read the lines up-on my face, I'm

TAB 10 10 9 7 9 10
8 8 7 5 7 8

Interlude:
G5

Acous. Gtr. 1

Elec. Gtr. 1

all a-bout lov-in' you.

TAB 12 15 15 15 15 15 15 15 15
10 0 0 0 0 0 0 0 0

D(11)/F# F(9)

I'm all a-bout, I'm all a-bout, I'm

TAB 17 17 15 15 17 17 15 15 10 13 13 13 13 12 10 10
0 0 0 0 0 0 0 0 7 10 10 10 10 9 7 7

C

D.S. al Coda

D C(9)
Acous. Gtr. 1 & Elec. Gtr. 4

all a-bout lov-in' you.____ Ev-'ry-time I

TAB 8 5

Coda

do, I'm all a-bout lov-in' you.____

TAB

Outro:

Am7

G/B

C(9)

G5

I'm all a-bout lov-in' you.____

Piano (arr. for gtr.)

mf hold throughout

rake

TAB 8 12 10 8 10 3 0 3 7 12 9 2 3







Acous. Gtr. 1

TAB 1 0 2 0 0 3 0 0 0 1 0 2 2 2 3

HOOK ME UP

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

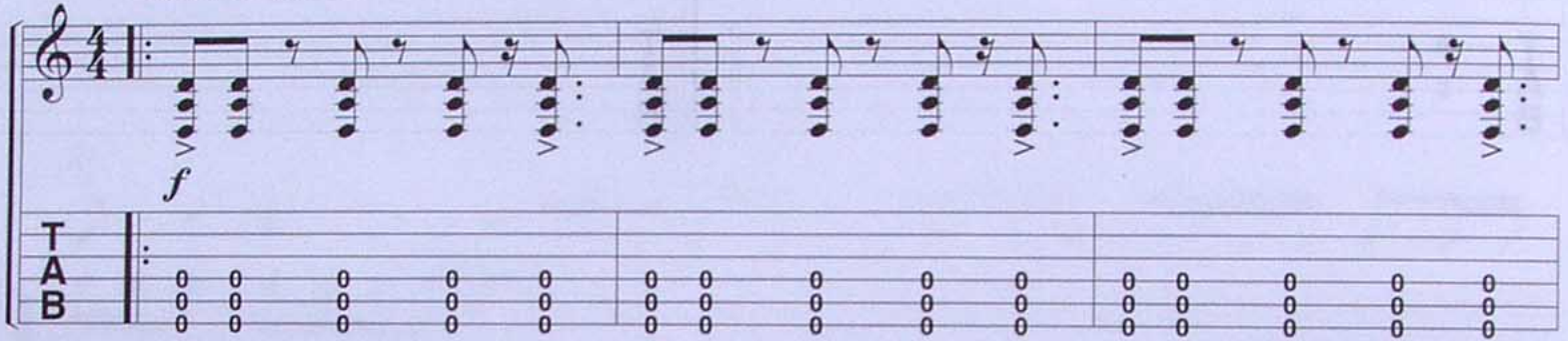
All gtrs. w/Drop D tuning: @ = D

D5  13
 Eb5  11
 F5  333
 C5  133
 G5  333
 Ab5  6fr. 333

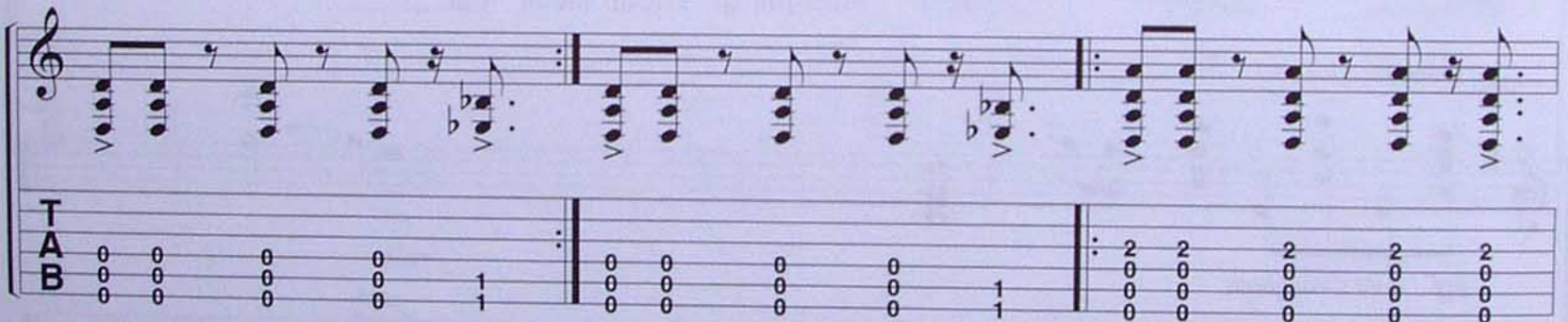
Intro:

D5

Elec. Gtr. 1 (w/dist.)



1. Eb5 2. Eb5 D5 Rhy. Fig. 1 Dbld. by Elec. Gtr. 2 (w/dist.)



F5 C5 1. G5 2. G5 end Rhy. Fig. 1



D5

1. Hel - lo, -

Lead Fig. 1

Bass (arr. for gtr.)

end Lead Fig. 1

mf

T
A
B

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

Verse:

w/Lead Fig. 1 (Bass) 2 times, simile

N.C.

is there an - y - bod - y out there? I'm a - lone,
Tell me what you're feel - ing, your fears.

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 3/4 times, simile

D5 F5 C5 G5

hang - ing by a thread. Ev -
and all your wild - est dreams. Ev -

D5 F5 C5

- 'ry - where a - round the world ev - 'ry - bod - y's wait - ing for some -
- 'ry - one a - round the world is feel - ing just the same way that we -

G5 D5 F5

- day. Call - ing out a - round the world. Will
- are. Reach - ing out a - round the world.

C5

G5

Elec. Gtrs. 1 & 2

Chorus:

Rhy. Fig. 2

D5

Lead Fig. 2

Elec. Gtr. 3 (w/dist.)

mf

10	10	10	10	10	10	10
7	7	7	7	7	7	7

F5

C5

G5

end Rhy. Fig. 2

8	8	8	8	8	10	10	8	8	8	8	8	8	8	8	8	8	8	8	8
5	5	5	5	5	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

D5

F5

C5

10	10	10	10	10	10	10	8	8	8	8	10	10	8	8	8	8	8	8	8
7	7	7	7	7	7	7	5	5	5	5	7	7	5	5	5	5	5	5	5

1. G5 | 2. G5 w/Lead Fig. 2 (Elec. Gtr. 3) 1st 7 meas., simile

Elec. Gtrs. 1 & 2 D5 F5

2. Are you there? _____ Save _____ me,

end Lead Fig. 2

T	9 9 9 9 9 10 9 10	9 9 9 9 9 10 9 10	
A	7 7 7 7 7 8 7 8	7 7 7 7 7 8 7 8	
B			

C5 G5 D5 F5

save _____ me. Save _____ me,

C5 G5 Ab5 G5

save _____ me.

Elec. Gtr. 3

T			9	
A			6	
B				

w/Lead Fig. 1 (Bass) 1st 2 meas., simile

D5 Eb5 D5

Hel-lo, _____ is there an - y - bod - y out _____ there? _____

Guitar Solo:

F5 C5

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
13	13	13	13	(13)	13	13	13	13	13	13	(13)	13	13	0	13

D5 F5

Cont. rhy. simile

TAB

10	10	10	10	10	10	10	13	18	18	18	18	17	17	17	17	19	19	19	19	17	17	17
13	13	13	13	13	(13)	13	13								0							

C5 D5

Call - ing out - a - round

hold

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
8	8	8	8	8	(8)	8	8	8	6	6	6	6	6	5	5	5							

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

w/Lead Fig. 2 (Elec. Gtr. 3) simile

D5

F5 C5 G5

the world, - may-be some-day might be to - night. - Hook me up. - I'm I'm

RIGHT SIDE OF WRONG

F5 C5 G5 D5

reach-ing out to you. Come on. _____
 hang-ing on the line. Come on. _____
 Hook me up, _____
 Hook me up, _____

F5 C5 1. G5 2. G5

I know you can do it. Come on, _____
 make me come a-live. Come on, _____
 take me on. _____
 Hook me up, _____
 take me on. _____

Outro:

D5 Elec. Gtrs. 1 & 2 G5 C5 G5

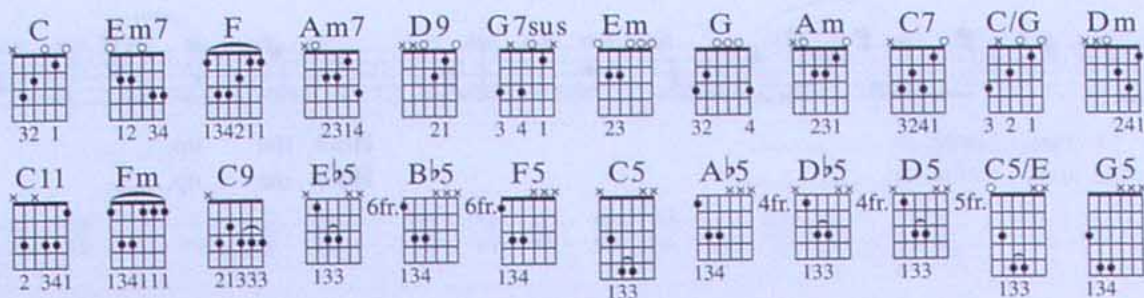
Save _____ me,
 Save _____ me.

D5 F5 C5 tacet N.C.

Save _____ me,
 save... _____

RIGHT SIDE OF WRONG

Words and Music by
JON BON JOVI



Slowly ♩ = 72

Intro:

C Em7 F C Am7 D9 G7sus
Piano (arr. for gtr.)

mf hold throughout Cont. in slashes

TAB

0	0	3	3	1	0	0	0	0	3	0	3	0	3	1	3	1	1	0
1	1	3	1	3	2	2	1	1	1	3	3	5	2	3	3	3	3	3
0	0	0	2	2	2	2	2	2	2	3	5	0	0	0	0	0	0	0
3	0	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Verse I:

C Em7 F G C Am
Piano

A friend of a friend... needs a fa - vor, no ques-tions asked, there's

not much more to say. Me and the wife, we need the mon - ey, we've got

four kids all hun-gry, one on the way. Slip these sweat socks in your shirt and pray-

*Composite arrangement.

C C11 C F G Am G

— they think you're pack-in'. Be sure to keep your head down don't look 'em in the eye.

F G Am C/G F

And don't get fan-cy, Rick-y, we ain't Jim-my Cag-ney. Look at me, let's do the job and

Chorus:

G C C11 C

Dm G

Cont. rhy. simile

let's get home to-night. I got a half tank of gas and if we

Elec. Gtr. 2 (on D.S.)

T
A
B

7 5 3

C C11 C F B C C11 C

run all the lights we'll slip across the border on the wrong side of right. And

T
A
B

5 3 5 3 3 1 5 3 5 3

F G Am C/G F

just like Butch and Sun-dance we'll ride un-til the dawn, sip-ping whis-key, sing-ing cow - boy songs.

TAB: 3 1, 5 3, 7 5, 5 3, 3 1, 3 1

Fm/Ab* To Coda C Em7 F G

Acous. Gtr. 1

on the right side of wrong We picked a

Cont. in slashes

TAB: 0 1 0 3, 3 0 3 1, 3 1 0 0, 0 0 3, 0 0 3

*Played by bass gtr. only.

Verse 2:

C Em7 F G C Am

Piano & Acous. Gtr. 1

Cont. rhy. simile

TAB: 0 1 0 3, 3 0 3 1, 3 1 0 0, 0 0 3

hell-uv-a night, from the shore I see the sky - line. In a cou-ple of hours from now, Rick, we're gon-na

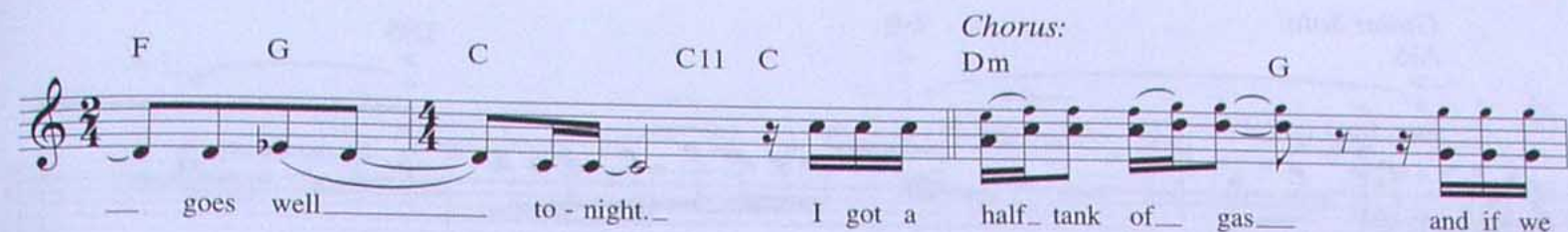
F G C C9 C7

get out of this life. We'll stop for smokes, I brought a six - pack, we'll stop at

F Am C/G

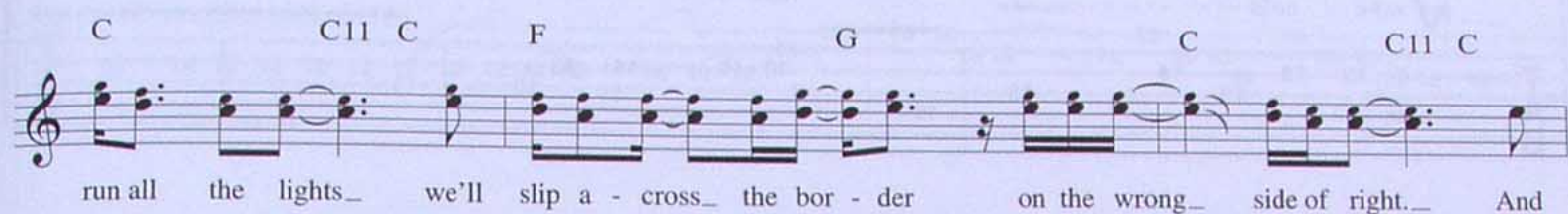
Look-ers on the way back. Hell, we'll laugh this off, keep your fin-gers crossed that all

F G C C11 C Chorus: Dm G



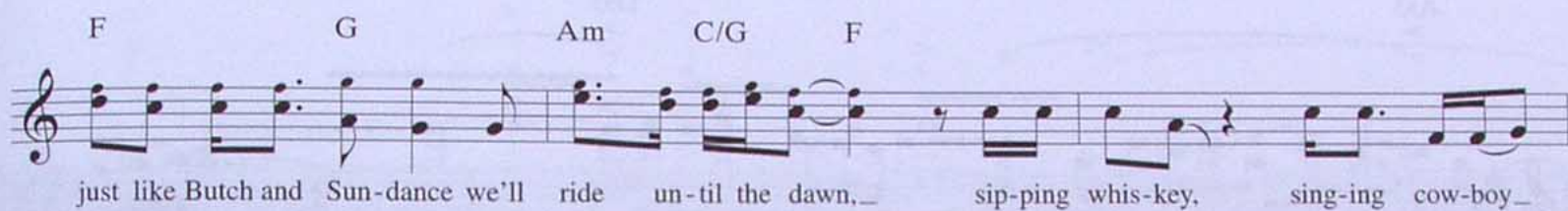
— goes well to - night. I got a half tank of gas and if we

C C11 C F G C C11 C



run all the lights we'll slip a - cross the bor - der on the wrong side of right. And

F G Am C/G F

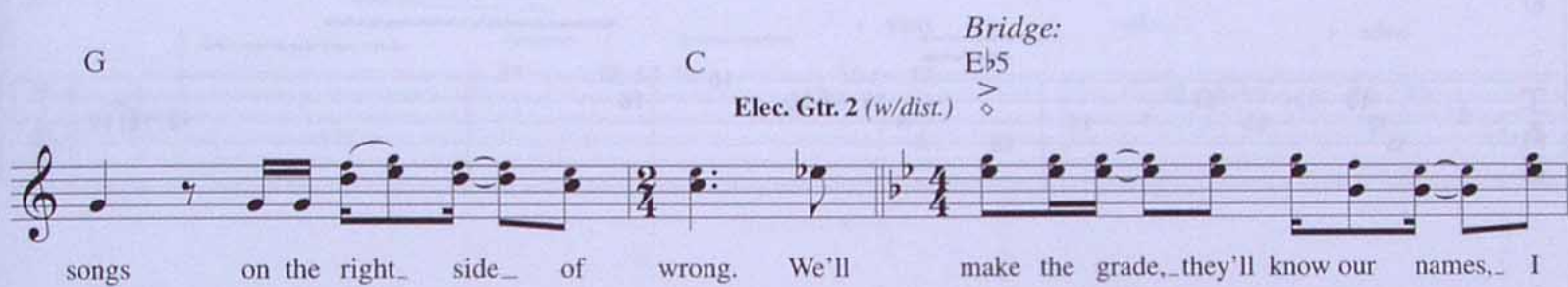


just like Butch and Sun-dance we'll ride un-til the dawn, sip-ping whis-key, sing-ing cow-boy

G C

Bridge:
Eb5

Elec. Gtr. 2 (w/dist.)



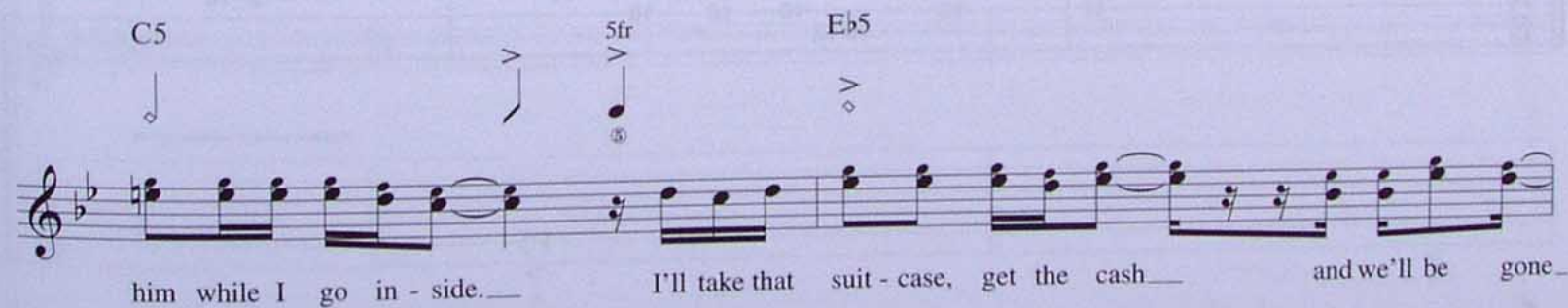
songs on the right side of wrong. We'll make the grade, they'll know our names. I

Bb5 open F5



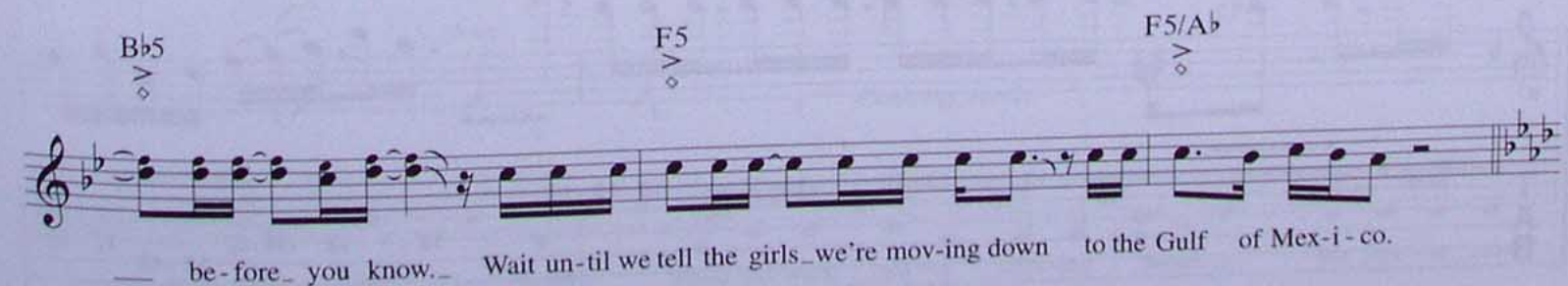
need a friend to drive. Here, wear my neck-lace of Saint Chris-to-pher and talk to

C5 5fr Eb5



him while I go in - side. I'll take that suit - case, get the cash and we'll be gone

Bb5 F5 F5/Ab



— be - fore you know. Wait un-til we tell the girls we're mov-ing down to the Gulf of Mex-i - co.

Guitar Solo:

Ab5

Elec. Gtr. 1 (w/dist.)

Db5

mf rake → hold ----- rake → 1

TAB: 13 13 13 14 13 13 13 14 (14) 13 13 (13)

Ab5

Db5

rake → rake →

TAB: 13 13 13 14 13 13 13 14 16 16 12(12)10

F5

Bb5

hold -----

TAB: 12 10 10 12 (12)10 12 10 12 10 10 10 12 10 10 11 13 13 (13) 5-10 13 13 13

F5

TAB: 13 15 13 15 0 16 13 16 13 13 16 13 13 16 13 13 15 12 13 12 (12)12 12 10 12 10

Bb5

12 12 12 12 12 12 12 12 12 (12) 10 12 10 10/12 13 13 13 15 13 15 11 10 13 10 12 13 10 12 12 12 (12) 12

D5 C5/E* F5 G5

10 12 12 (12) 13 12 13 12 13 12 13 12 13 12 13 12 12 13/15 13 12 12 12 10

rake →

C Em7 F G

Piano

A friend of a friend... need-ed a fav - or.

C Am F G

Cont. rhy. simile

Life was just... what hap-pened while we were bus - y mak-ing plans... We nev - er saw

C C7 F Fm

noth-ing, there was a run-in'. A nine mil-li-me-ter steel was com-ing for the

Am C/G F C C7 *D.S. al Coda*

wind-shield of that Olds-mo-bile as the cops said, "Show your hands". I got a

Outro:

Coda C Em7 F

wrong. Oo.

Piano

TAB

0	0	1	0	3	3	0	3	3	1	1	0	0	3
1	0	0	0	0	3	0	3	5	1	2	0	0	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	1	0	0	0	0

C Am7 D9 G11 C

wrong. Oo.

rit.

TAB

0	0	1	0	3	3	0	3	3	0	1	3	1	1	0	0	0	0
1	0	0	0	0	3	0	3	5	1	2	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	1	3	3	3	3	0	0	0	0

LOVE ME BACK TO LIFE

All gtrs. w/Drop D tuning: ⑥ = D

Words and Music by
JON BON JOVI and RICHIE SAMBORA

D 132
 D/C# 3 12
 Bm 13421
 A 213
 Gsus2 4 12
 G5 33
 C5 13
 D5 13 5fr.
 F5 11

Moderately slow ♩ = 82

Intro:

Acous. Gtr. 1 D Rhy. Fig. 1
 *Elec. Gtr. 2 (w/dist.) D/C# Lead Fig. 1
mf w/talk-box

TAB

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

Elec. Gtr. 1 (w/dist.)

f

TAB

5	4	0	5	4	0	5	4	2	0	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

*Composite arrangement.

Bm A 1. Gsus2 end Rhy. Fig. 1
 2. Gsus2 end Lead Fig. 1

TAB

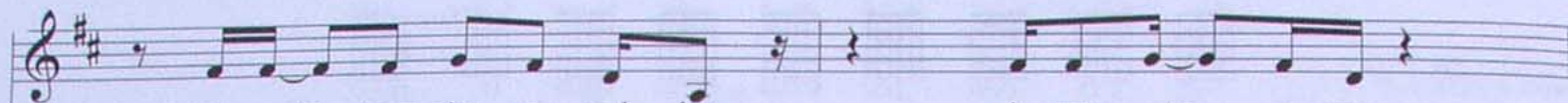
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2	2	2	2	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5	5	5	5	5	5	0

P.M.

Verse:
Rhy. Fig. 2

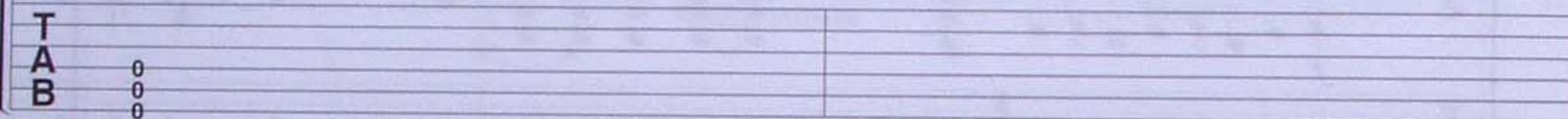
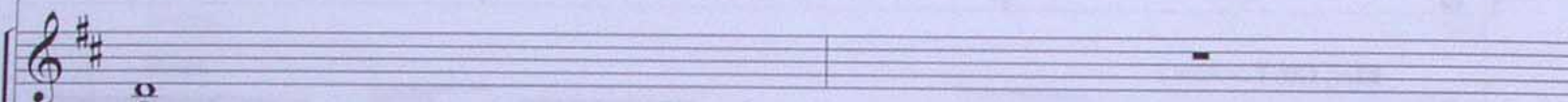
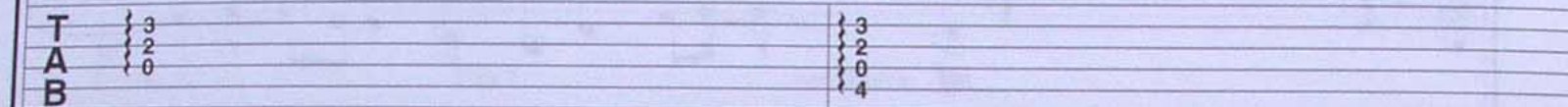
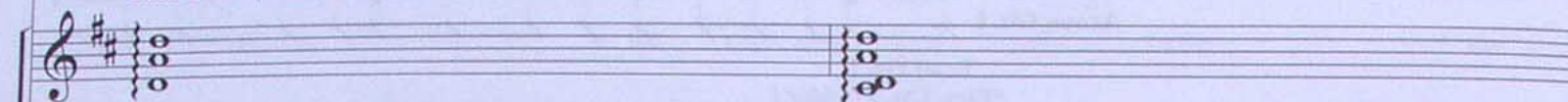
D

D/C#



1. This world_ don't give you noth - ing it can't take_ a - way.
2. These days_ I'd trade sight for feel - ing. There are days my feel - ing's gone.

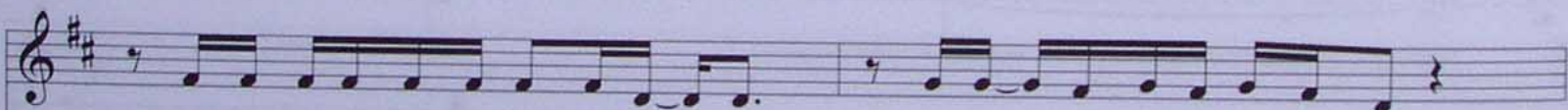
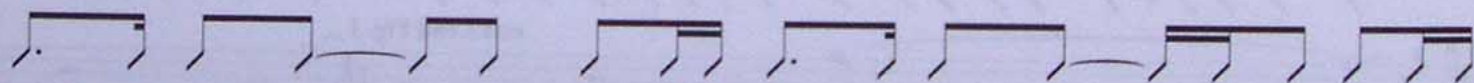
Elec. Gtr. 4 (clean-tone) on D.S.



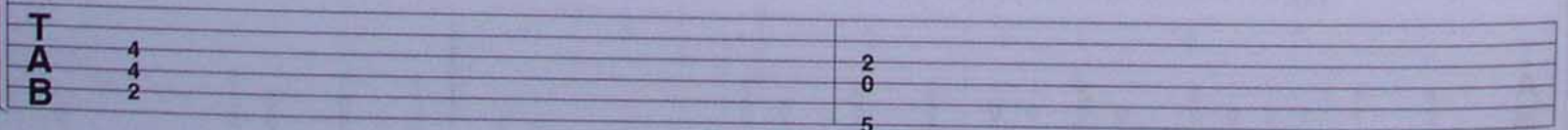
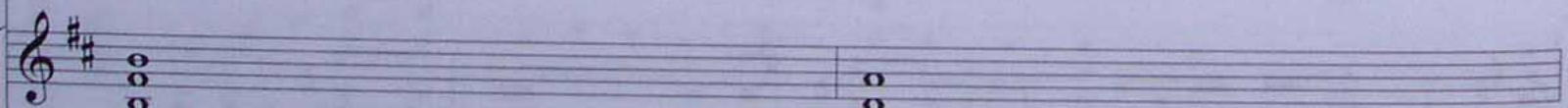
Bm

G7sus2

end Rhy. Fig. 2



Ev - 'ry - bod - y hold - ing on to some - thing no - bod - y wants to fade a - way.
Can't fig - ure out whose life I'm liv - ing_ I don't know right from wrong.



D

D/C#

No for-give-ness on the streets of this town,
When I lost faith, you found it

I left my pa-tience at a traf - fic light,
and gave it back to me.

TAB 3 2 0 | 3 2 0 4

Bm

Gsus2

There's no de-ny - ing I al-most lost it,
There's a new light on your ha - lo,

threw in the towel, too tired to fight,
it took blind eyes to see.

Elec. Gtr. 3 (w/dist.)
mf
harm.

TAB 2.25 | 5 5 5 5 5 5 5

Elec. Gtr. 1

TAB 4 2 | 0 0 5 5 x 5 (5)

G5

C5

To-night I need you
that I need you

more than yes - ter -
more than yes - ter -

Elec. Gtr. 1
P.M. throughout

TAB 0 0 0 2 2 5 5 5 5 5 5 5 5 5 | 0 0 0 0 2 3 0 3 0 3 3

Chorus:
w/Rhy. Fig. 1 (Acous. Gtr. 1) 1 3/4 times,
simile

G5 N.C. D

day... day... To-night I need you... Yeah, I need you... } Take me... touch me, hold me

Rhy. Fig. 1A

PM. throughout hold

TAB: 0 0 0 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 4 0 5 4 0 5 4 0 0 0

D/C# Bm A Gsus2

like you mean it. Make me come a-live.

end Rhy. Fig. 1A

(hold)

TAB: 3 0 2 2 4 4 2 2 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5

w/Rhy. Fig. 1A (Elec. Gtr. 1) 1st 3 bars, simile

D D/C# Bm A To Coda

Hurt me, heal me, come and make me feel it. Res-cue me to-night.

1. Gsus2 Acous. Gtr. 1 Love me back to life.

D.S. 2. G7sus2 Acous. Gtr. 1 Love me back to life.

Elec. Gtr. 1 Elec. Gtr. 1

TAB: 5 5 x 5 5 5 x x 5 5 5 5 5

Guitar Solo:

*Elec. Gtrs. 1 & 2

C5

D5

C5

D5

Musical notation for Elec. Gtrs. 1 & 2. The top staff shows a treble clef with notes and slurs. The bottom staff is a TAB with fret numbers: 0 0 0 3 0 5 3 0 0 3 0 5 3 5 7 0 0 0 3 0 5 3 0 3 0 0 0 3 0 5 3 0 0 0 5 3 5 7 5.

*Composite arrangement.

Elec. Gtr. 3

C5

G5

F5

C5

D5

Musical notation for Elec. Gtr. 3. The top staff shows a treble clef with notes and slurs, including a *mf* dynamic marking. The bottom staff is a TAB with fret numbers: 0 0 0 0 14 13 0 0 14 13 13 14 13 13 14 13 13 14 13 13 13 13 15.

Musical notation for Elec. Gtr. 3. The top staff shows a treble clef with notes and slurs, including a triplet of notes. The bottom staff is a TAB with fret numbers: 0 0 0 3 0 5 3 0 0 3 0 5 5 3 0 0 0 3 0 5 3 0 0 0 3 0 5 7 5.

C5

N.C.

Musical notation for Elec. Gtr. 3. The top staff shows a treble clef with notes and slurs. The bottom staff is a TAB with fret numbers: 14 13 13 13 13 13 13 13 15 13 14 14 14 14 14 14 14 15 14 15 14 12 12 14 10.

Musical notation for Elec. Gtr. 3. The top staff shows a treble clef with notes and slurs, including a triplet of notes. The bottom staff is a TAB with fret numbers: 0 0 0 3 0 5 3 0 0 3 0 5 3 5 10 3 5 5 4 0 5 4 0 5 4 0 5 4 0 5 5 4.

Chorus:
w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

D D/C# Bm A Gsus2

Take me, touch me, hold me like you mean it. Make me come a-live.

TAB

TAB

D D/C# D.S.S. al Coda

Hurt me, heal me, come on, make me feel it! Res-cue me. Come on

Elec. Gtr. 1

TAB

*Strings.

Coda Gsus2

Elec. Gtr. 1 & Acous. Gtr. 1

Love me back to-night. Come on, love me back to life.

Bm A 1. Gsus2 2. G5

Elec. Gtr. 1

TAB

Love me back to life. Oo.

YOU HAD ME FROM HELLO

Words and Music by
 JON BON JOVI, RICHIE SAMBORA and ANDREAS CARLSSON

G **A** **Bm7** **Atype2** **D** **G5** **Gtype2** **Btype2** **Em7** **D/F#** **Gsus2**
 2 4 2 4 3 4 1 111 132 2 4 32 4 13124 23 4 T 132 2 13
D/A **A7** **D(9)/F#** **Bm(11)** **Gpsus2** **Asus2** **Gtype3** **C** **F** **Dm** **Gsus**
 312 3 4 2 34 1342 2 13 21 32 1 134211 241 3 14

Moderately ♩ = 102

Intro:

Acous. Gtr. 1

G A Bm7 G Atype2

mf

TAB

Acous. Gtr. 2

mf hold throughout

TAB

Verse:

G A Bm7

1. At the mir - ror you fix your hair and

TAB

TAB

G Atype2 D G A Bm7

put your make - up on. You're in - se - cure a - bout what

TAB: 4 0 2 3 | 3 2 3 2 3 2 | 4 0 6 0 7 | 3 0 5 0 7

G5 Atype2

clothes to wear I can't see noth - ing wrong.

TAB: 5 7 0 | 0 0 3 0 0 0 0 | 0 2 2 3 2 3 2 2 2 0

Gtype2 Atype2 Bm7type2 Gtype2 Atype2 D

Acous. Gtr. 1 (on repeat)

To me you look so beau - ti - ful when you can't make up your mind.
 2. When we walk in - to a crowd-ed room it's like we're all a - lone.

TAB: 4 0 6 7 | 5 7 0 | 4 2 2 3 | 3 0 5 0 7 | 7 7 0 | 3 0 2 2 0

Gtype2 Atype2 Bm7type2

Cont. rhy. simile

It's half past eight, it's get - ting late, it's
 Ev - 'ry - bod - y tries to kid - nap your at - ten - tion, you just

TAB

3	2	3	2	3	2	0	4	0	6	0	7	0	5	7	0
3	0	5	0	7	7	7	0	7	7	0	0	0	0	0	0

Gtype2

Atype2

Em7

o - kay to take your time. Stand - ing here, my
 smile and steal the show. You come to me and take

TAB

4	0	0	0	0	0	0	2	2	2	2	3	0	0	0	0
3	0	0	0	0	0	0	0	2	3	2	0	2	2	0	0

Elec. Gtr. 1 (clean-tone) on repeat

mf hold throughout

TAB

0	2	0	3	0	0	0
---	---	---	---	---	---	---

D/F#

Gsus2

Atype2 D/A

A7

hands in my pock-ets like I have a thou - sand times.
my hand, we start danc - in' slow.

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

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

Em7 Acous. Gtr. 3 (12-string)

D/F#

Gtype2

Think-ing back, it took one breath, one word to change my life.
You put your lips up to my ear and whis-per way down low.

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

TAB 3 0 0 3 2 0 3 2 0

Atype2

Chorus:

D(9)/F#

Bm(11)

G6sus2

*Acous. Gtrs. 1 & 2

The first time I saw you it felt like coming home.

Elec. Gtr. 1 (on repeat)

Cont. in slashes hold throughout

TAB 0 2 2 2 | 0 3 2 | 0 3

Acous. Gtr. 2 (on D.S.)

hold throughout

TAB 0 3 | 0 3 4 4 3 4 | 0 0 3 0

*Composite arrangement.

Atype2 Asus2

D(9)/F#

G6sus2

Cont. rhy. simile

If I never told you I just want you to know,

TAB 0 2 2 2 | 0 3 2 | 0 3

TAB 0 2 2 3 2 2 | 0 2 3 2 | 0 0 3 0 | 0 0 3 0

To Coda \oplus

1.

Interlude:

G A Bm7

Atype2

Asus2

Atype2



Musical staff with lyrics: you had me from hel-lo.

Acous. Gtr. 1

Musical staff for Acoustic Guitar 1.

TAB for Acoustic Guitar 1: 0 2 2 2 | 5 5 5 | 6 7 6 6 7

Acous. Gtr. 2

Musical staff for Acoustic Guitar 2.

TAB for Acoustic Guitar 2: 0 2 2 2 2 2 | 0 | 4 0 6 0 7 | 0 5 7 0 | 5 7 0

G

Atype2

2.

D

Gtype3

Bridge:

*Acous. Gtr. 1 & Elec. Gtr. 1

Diagram showing guitar picking patterns with accents.

Musical staff with lyrics: And when you're

Musical staff with lyrics: And when you're

TAB for Acoustic Guitar 1: 5 | 6 7 4 6 7

Musical staff with lyrics: And when you're

TAB for Acoustic Guitar 2: 4 0 4 4 | 2 2 0 | 3 0 3 3 0 | 3 2 3 2 2 2 0

D(9)/F#

G6sus2

Atype2

D.S. *Al Coda*
Asus2

Musical notation for the first system, including a vocal line with the word "The", a guitar line with a "harm." (harmonic) instruction, and a guitar tablature line with fret numbers 7, 12, and 14.

Outro:
Coda G A Bm7

Musical notation for the second system, including a vocal line with the word "Ah," and two guitar lines labeled "Acous. Gtr. 1" and "Acous. Gtr. 2".

Musical notation for the third system, including a guitar line labeled "Acous. Gtr. 2" and its corresponding guitar tablature.

Musical notation for the fourth system, including a vocal line with the words "From hel - lo." and a guitar line labeled "Acous. Gtr. 3".

Musical notation for the fifth system, including a guitar line labeled "Acous. Gtr. 3" and its corresponding guitar tablature.

BOUNCE

Words and Music by

JON BON JOVI, RICHIE SAMBORA and BILLY FALCON

Elec. Gtr. 5 Capo I or tune up 1/2 step

Chord diagrams and fingerings:

- Cm: 31
- Eb: 321 (3fr.)
- Bb: 3211 (3fr.)
- Ab: 3211
- Cm type 2: 113421
- Bb5: 133
- Ab (octave): 1 4 (4fr.)
- Bb (octave): 1 4 (6fr.)
- C5: 133
- Eb5: 133 (6fr.)
- Bb5: 134 (6fr.)
- Ab5: 134 (4fr.)
- C5 type 2: 1133
- C5 type 3: 11

Moderately fast ♩ = 124

Cm

Elec. Gtr. 1 (w/dist.)

Eb

Bb

mf w/wah effect

TAB: 6 6 6 5 5 5 6 6 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Rhy. Fig. 1

*Elec. Gtr. 2 (w/dist.) dbld.

mf

TAB: 1 1 1 0 0 0 1 1 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

*Composite arrangement.

1.

2.

Verse:

Ab

Ab

N.C.

1. I been knocked down so
no game, I

TAB: 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

end Rhy. Fig. 1

TAB: 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 | 4 4 4 4 4 4 4 4

Elec. Gtr. 3 (w/dist.) Cm type2

man - y times. Count - ed out six, sev - en, eight, nine. I'll
 play it hard. Kicked a round, cut, stitched, and scarred.

Elec. Gtr. 4 (clean-tone)

TAB

Writ - ten off like some bad deal. If you're breath - ing you know
 take the hit but not the fall. I know no fear, still

TAB

1. Bb Ab Bb

how it feels. Call it Kar - ma, call it luck, me, I just don't

Elec. Gtr. 1

TAB

Elec. Gtr. 2

TAB

To Next Strain || 2.
(To Chorus:)

give a f - f - f - f. stand - ing tall. You can

harm. -----

B \flat 5

T
A
B

5 5 5 5 5 5 5 5

8
8
8
10
8

3
3
1

T
A
B

8 8 8 8

6 6 6 6

A \flat (octave)

B \flat (octave)

call it kar - ma, call it luck. Me, I just don't give a

w/wah effect

T
A
B

4 4 4 4 6 6 6 6

3 3 3 3

4 4 4 4

6 6 6 6

3 3 3 3

5 5 5 5

Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 2) dbld. by Elec. Gtr. 1, 2 times simile

Cm

E \flat

f - f - f - f - f - f - f - f. Bounce, bounce, noth - ing's gon - na keep me down.

T
A
B

5 5 5 5 5 5 5 5

B \flat A \flat Cm Eb

Bounce, bounce, stand up, shout it out. Bounce, bounce, I play hard, I play to win.

B \flat A \flat

Elec. Gtr. 1

Count me out, count me in, I'll be bouncing back a gain. 2. This ain't

Guitar Solo:

C5 Eb5 B \flat 5 1. Ab5

Elec. Gtr. 2

Bounce!

*Elec. Gtr. 5 (w/dist.)

mf w/octave effect trem. picking throughout

TAB: 4 6 7 6 4 4 6 7 6 6 4 6 7 6 0 0 7 0 11 0 12 12

*Sounds 1/2 step higher than written.

2. Ab5

Bridge: C5 type 2

Bring it on, I like it rough..

Elec. Gtr. 4

TAB: 0 7 0 11 0 12 12 0 7 0 11 0 12 12 8 8 x x x x x x x 8 8 x x 8 8 x x 10 10 x x x x x x x 10 10 x x

In your face... I call your bluff... It ain't kar - ma, it ain't luck...

TAB

Me, I just don't give... a f - f - f - f - f - f - f - f - f - f - f - f - f - f - f - f...

TAB

Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

Cm B \flat A \flat

1.2. Bounce, bounce, noth-ing's gon-na keep me down... Bounce, bounce, stand up, shout it out...
3. Bounce, bounce. Bounce, bounce.

Cm E \flat B \flat A \flat

Bounce, bounce, I play hard, I play to win... Count me out, count me in, I'll be bounc-in' back a - gain...
Bounce, bounce. Bounce, bounce.

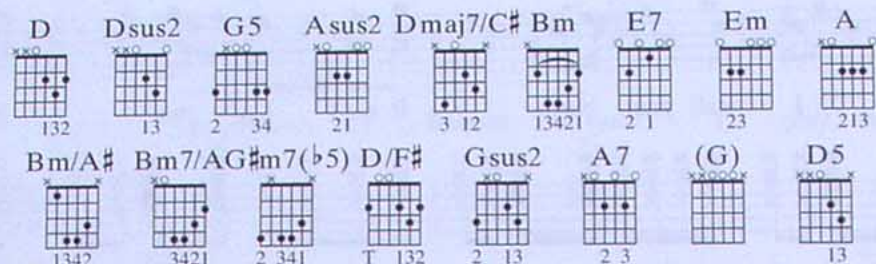
2. A \flat 3. C5type2

Elec. Gtr. 2

I'll be bounc-ing back a - gain. Bounce.

OPEN ALL NIGHT

Words and Music by
JON BON JOVI and RICHIE SAMBORA



Slowly ♩ = 62

Intro:

G6

Elec. Gtr. 1 (clean-tone)

mp
hold throughout

T
A
B

Verse:

D

Dsus2

G5

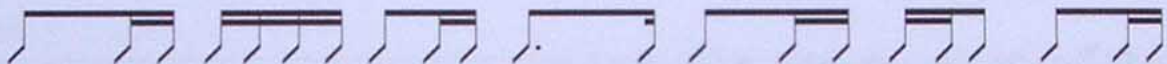
Asus2

D

Dmaj7/C#

Rhy. Fig. 1

Acous. Gtr. 1
(on repeat)



1. I saw you com-ing from a mile a - way, — try-ing to hide be-hind that pret-ty face. —
2. I got your taste in the back of my mouth, I want to reach in and pull it out. —

mf hold throughout

T
A
B

Elec. Gtr. 3 (on repeat only; end of solo)

T
A
B

Bm E7 Em A Asus2
end Rhy. Fig. 1

Bet my last dol-lar, ba-by, you've been bruised... Poor lit - tle heart, all black 'n' blue...
And I'd be ly-ing if I did - n't say when you're this close, I'm a - fraid

TAB: 3 4 3 3 3 1 3 | 0 0 0 2 2 0 0 2

B: 2 4 4 4 2 | 0 2 0 2 2 2

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile (on repeat)

D Dsus2 G5 Asus2 D Dmaj7/C#

Last thing you need's an-oth-er pick - up line, you must have heard them all a thou-sand times...
of the way I'll feel if I touch your hair, the way I'll miss you when you're not there,

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

B: 0 2 0 0 0 0 0 2 0 4 0 0

Bm E7 Em A Asus2

God on - ly knows what you've been through, be-lieve me I been bro - ken too...
and that I'll see you when I close my eyes. it's too late, I've crossed that line.

TAB: 3 4 0 0 0 0 2 2 0 0 2

B: 2 4 0 0 0 0 0 2 0 2 2

Bm Rhy. Fig. 2A Acous. Gtr. 1

Bm/A#* Bm/A** G#m7(b5)/E †

It aches, it breaks, it takes your breath a - way. I've

Rhy. Fig. 2 Piano (arr. for gtr.)

mf hold throughout

TAB

*Bass gtr. plays C#.

**Bass gtr. plays D.

†Bass gtr. plays E.

G5 A Asus2 end Rhy. Fig. 2 Acous. Gtr. 1

Chorus: D/F# G5

mf

been a-round that block a time or two. Ba - by. I don't want to

I'll still be a-round come clos - ing time.

**Elec. Gtr. 1 (dbld.) by Elec. Gtr. 2 (clean-tone)

TAB

**Composite arrangement.

A D/F# G5

fall in love with you. I try, try, try but I can't

TAB

A

Bm
Acous. Gtr. 1 tacet

Bm/A#

get a - round_ the truth. Please don't say my name,_ give this heart a break,_ I don't want to

hold

TAB

Bm/A

G#m7(b5)

G5

Asus2

make the same_mis-take._ But it's too_ late, I'll leave on_ the light._ These arms are o-pen all_

(hold)

TAB

1. Gsus2

Interlude:
D

G5

Em

A

A7

2. Guitar Solo:
D

G5

Acous. Gtr. 1

night. night.

Elec. Gtr. 3 (w/dist.)

Elec. Gtr. 3

Piano

hold throughout

TAB

Em Asus2 D G5 Em Asus2

This system contains two systems of guitar tablature. The top system has a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with accents and slurs. Below it is a guitar tablature staff with fret numbers 7, 8, 7, 7, 9, 7, 5, 7, 7, 5, 9, 7, 7, 8, 7, 7, 9. The bottom system has a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, showing chord voicings. Below it is a guitar tablature staff with fret numbers 0, 3, 2, 2, 2, 0, 5, 3, 2, 3, 0, 3, 3, 2, 3, 0, 3, 2, 2, 2, 0, 2, 2, 0.

w/Rhy. Figs. 2 (Piano) & 2A (Acous. Gtr. 1) simile

Bm Bm/A# Bm/A G#m7(b5) G5

It's two a. m., it's last call, ba - by. The bar - keep's gone, I'll walk you home, now. Save me, -

This system includes a vocal line with lyrics: "It's two a. m., it's last call, ba - by. The bar - keep's gone, I'll walk you home, now. Save me, -". Above the vocal line are guitar chords: Bm, Bm/A#, Bm/A, G#m7(b5), and G5. Below the vocal line is a guitar tablature staff with the number 7. There are also empty treble and bass clef staves for guitar accompaniment.

Outro Chorus:

A A7 D/F# G5 A

Acous. Gtr. 1

ba - by. I don't want to fall in love with you. I

This system is for the "Outro Chorus" and includes the lyrics: "ba - by. I don't want to fall in love with you. I". Above the lyrics are guitar chords: A, A7, D/F#, G5, and A. A bracket labeled "Acous. Gtr. 1" spans the first two chords. Below the lyrics is a guitar tablature staff with fret numbers 2, 2, 2, 0, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 2, 2, 2, 0.

D/F# G5 A G

try— try,— try,— but I can't get a - round_ the truth. Please don't make me

TAB

Acous. Gtr. 1 tacet

Bm Bm/A# Bm/A G#m7(b5)

beg,— give this heart a break,— I don't want to make the same_ mis - take. But it's too

hold

TAB

Elec. Gtrs. 1 & 2 tacet

G5 Asus2 Gsus2 D5

Acous. Gtr. 1

late, I'll leave on_ the light. These arms are o - pen_ all_ night.---

Piano

TAB



UNDIVIDED ★ EVERYDAY ★ THE DISTANCE ★ JOEY ★
MISUNDERSTOOD ★ ALL ABOUT LOVIN' YOU ★ HOOK ME UP
★ RIGHT SIDE OF WRONG ★ LOVE ME BACK TO LIFE ★
YOU HAD ME FROM HELLO ★ BOUNCE ★ OPEN ALL NIGHT

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