

Jon Bon Jovi



Destination Anywhere

**20%** di sconto  
sugli  
spartiti  
Offerta Speciale sul Meglio della  
musica internazionale

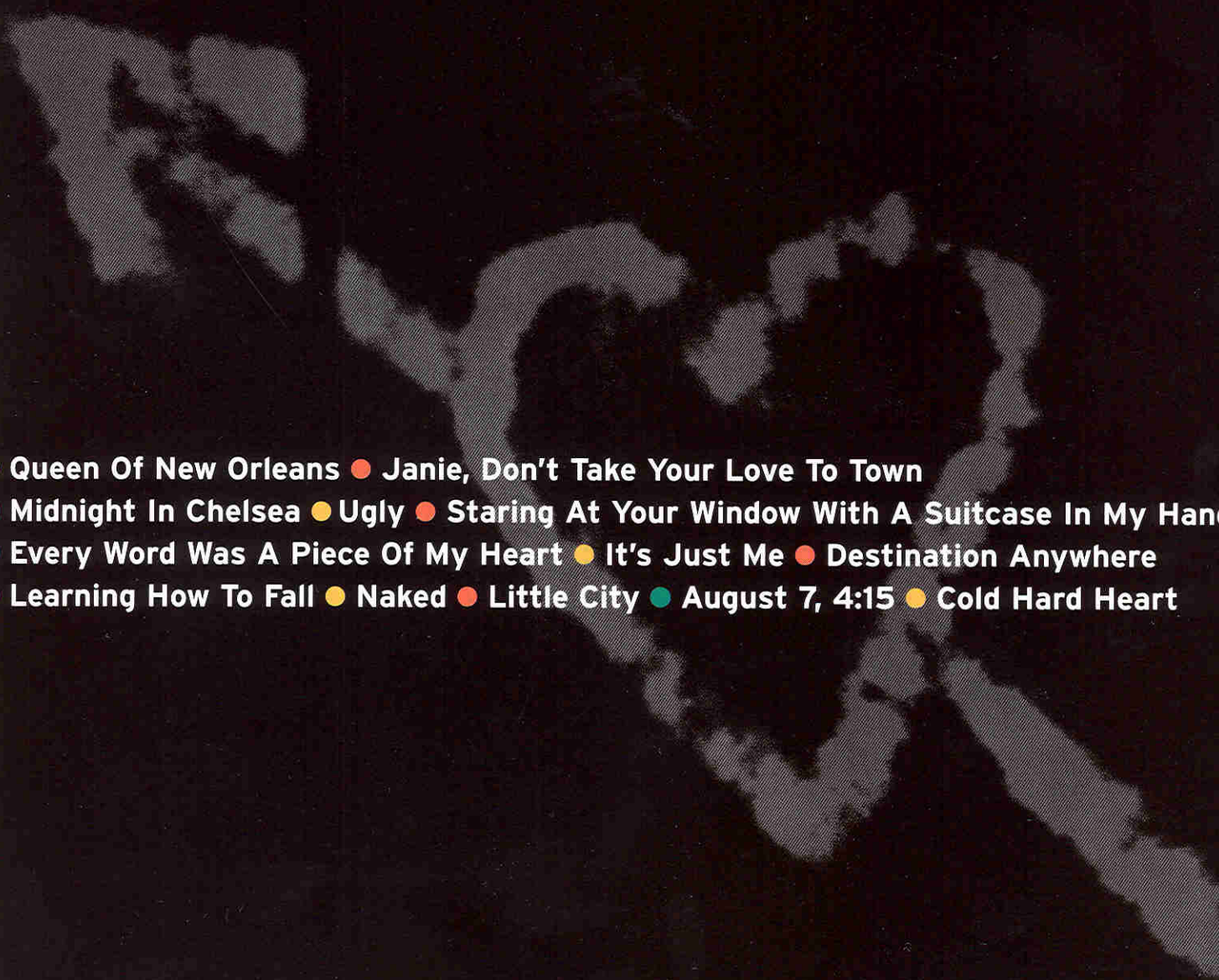


Complete piano, voice & guitar arrangements of the songs from the album | Includes lyrics & guitar chord boxes

£36,000



Voice, guitar & piano arrangements, complete with lyrics & chord boxes

- 
- Queen Of New Orleans ● Janie, Don't Take Your Love To Town
  - Midnight In Chelsea ● Ugly ● Staring At Your Window With A Suitcase In My Hand
  - Every Word Was A Piece Of My Heart ● It's Just Me ● Destination Anywhere
  - Learning How To Fall ● Naked ● Little City ● August 7, 4:15 ● Cold Hard Heart

ISBN 0-7119-7004-1



**Wise Publications**  
Order No. AM950081

Visit the Internet Music Shop at  
<http://www.musicsales.co.uk>

Exclusive Distributors:  
Music Sales Limited  
8/9 Frith Street, London W1V 5TZ, England.  
Music Sales Pty Limited  
120 Rothschild Avenue, Rosebery, NSW 2018,  
Australia.

Order No. AM950081  
ISBN 0-7119-7004-1

This book © Copyright 1997 by Wise Publications.

Visit the Internet Music Shop at  
<http://www.musicsales.co.uk>

Unauthorised reproduction of any  
part of this publication by any means including  
photocopying is an infringement of copyright.

Music arranged by Roger Day.  
Music processed by Paul Ewers Music Design.

Printed in Great Britain by  
Printwise (Haverhill) Ltd, Haverhill, Suffolk

Your Guarantee of Quality:  
As publishers, we strive to produce  
every book to the highest commercial standards.  
The music has been freshly engraved and,  
whilst endeavouring to retain the original running  
order of the recorded album, the book has been  
carefully designed to minimise awkward page  
turns and to make playing from it a real pleasure.  
Particular care has been given to specifying  
acid-free, neutral-sized paper made from pulps  
which have not been elemental chlorine bleached.  
This pulp is from farmed sustainable  
forests and was produced with special regard  
for the environment.  
Throughout, the printing and binding  
have been planned to ensure a sturdy, attractive  
publication which should give years of enjoyment.  
If your copy fails to meet our high standards,  
please inform us and we will gladly replace it.

Music Sales' complete catalogue  
describes thousands of titles and is available  
in full colour sections by subject, direct from  
Music Sales Limited.  
Please state your areas of interest and send  
a cheque/postal order for £1.50 for postage to:  
Music Sales Limited, Newmarket Road,  
Bury St. Edmunds, Suffolk IP33 3YB.



1	Queen Of New Orleans	Page 4
2	Janie, Don't Take Your Love To Town	Page 10
3	Midnight In Chelsea	Page 16
4	Ugly	Page 22
5	Staring At Your Window With A Suitcase In My Hand	Page 26
6	Every Word Was A Piece Of My Heart	Page 33
7	It's Just Me	Page 40
8	Destination Anywhere	Page 49
9	Learning How To Fall	Page 54
10	Naked	Page 59
11	Little City	Page 64
12	August 7, 4:15	Page 70
13	Cold Hard Heart	Page 76



## Queen Of New Orleans

Words & Music by  
Jon Bon Jovi &  
Dave Stewart

♩ = 88





She said



ba-by our love's just like your songs, the best ain't bad but the words are all wrong. It's time to



pack my bags, — it's time to just move on, she sang "John - nie I'm gone. I'm — gone."



and she was gone.




Me and Leigh met sum-mer nine-ty five, — in a bur-gun-dy dress, look-ing fin-er than a French wine. Made a move, man I felt hard when I put my hands in her cook-ie jar, she — was





musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

danc-ing in the streets of New Or - leans. Ooh, — danc-ing cheek to cheek in New Or -

musical staff with treble and bass clefs, accompaniment for piano.



musical staff with treble clef, key signature of two sharps, and a melody line.

- leans. Ooh, — it was al - most like a dream. —

musical staff with treble and bass clefs, accompaniment for piano.

1.



musical staff with treble clef, key signature of two sharps, and a melody line.

musical staff with treble and bass clefs, accompaniment for piano.



musical staff with treble clef, key signature of two sharps, and a melody line.

That night I

musical staff with treble and bass clefs, accompaniment for piano.



A Ca-jun queen with an-oth-er side,— she was a school-boy's dream. I was out of my mind.  
 more than a girl, she was a ca-ba-ret star.



She was look-ing fine,—  
 I was a deer in the lights— of a speed-ing car.—



she said "You want to drive me home?" but what I did - n't know.—  
 No-thing is what it seems, she was a Ve-nus de Mi - lo in her sis - ter's jeans.—



Ooh,— (Sha la la la) I was danc-ing with the Queen of New Or - leans, Ooh,— (Sha la la la)



2. B<sup>b</sup>



C



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), which is mostly empty; a middle staff with a treble clef containing a sequence of chords; and a bottom staff with a bass clef containing a melodic line with eighth and quarter notes.

B<sup>b</sup>



C



Second system of musical notation, identical in structure to the first system, featuring a treble staff, a chordal middle staff, and a melodic bass staff.

B<sup>b</sup>



E<sup>b</sup>  
fr3

B



Third system of musical notation. The top staff is empty. The middle staff contains chords, including a change to E<sup>b</sup> and B. The bottom staff continues the melodic line.

B5



A5



E5



Fourth system of musical notation. The top staff is empty. The middle staff contains a melodic line with slurs and accents, starting with the text *ad lib. break*. The bottom staff is mostly empty.

B<sup>5</sup>



A<sup>5</sup>



E<sup>5</sup>



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

E



B



C<sup>7</sup>m



A



E



B



Musical notation for the second system, including lyrics: "I was danc-ing with the Queen of New Or - leans. Ooh, (Sha la la la)"

- 1. Ooh \_\_\_\_\_
- 2. Street. \_\_\_\_\_
- 3. - leans. \_\_\_\_\_

I was danc-ing with the Queen of New Or - leans. Ooh, \_\_\_\_\_

(Sha la la la)

(Sha la la la)

F<sup>7</sup>



A



E



B



C<sup>7</sup>m



A



Musical notation for the third system, including lyrics: "Danc-ing in the streets of New Or - leans. Ooh. { Danc-ing cheek to cheek in New Or - No-thing's what it seems in New Or -"

Danc-ing in the streets of New Or - leans. Ooh. \_\_\_\_\_

{ Danc-ing cheek to cheek in New Or -  
No-thing's what it seems in New Or -

E



B



F<sup>7</sup>



A



Repeat ad lib. to fade

Musical notation for the fourth system, including lyrics: "-leans. Ooh. Danc - ing with the Queen down Bour - bon Danc - ing with the Queen of New Or -"

-leans. Ooh. \_\_\_\_\_  
-leans. Ooh. \_\_\_\_\_

Danc - ing with the Queen down Bour - bon  
Danc - ing with the Queen of New Or -



♩ = 96



1. Sit - ting



here just watch-ing you— sleep,— wish I could slip in - side and be in some tech - ni - col - or dream.  
(Verses 2 and 3 see block lyric)



But the air's— too thick for one of us— to breathe,— I'm not fool e - nough— to think

C F C F G

you could-n't live life with- out me. I did-n't come this far to throw the towel.

C F G C

in, I did-n't fight this hard to walk a- way.— If

Am E F G7

I ain't smart e- nough to say I'm sor- ry, it's just be- cause the words got in the way.—

1. 2.3 C C F G

Ja- nie don't you take your love to town-



C F G C

Ja - nie don't you take your love to town, if I've got to

Am E F Fm F G

beg, I'll beg, just don't walk a - way, Ja - nie don't you take your love to town.

C *3<sup>o</sup> continue* Fm

Ja - nie don't you take your love.

C G Am<sup>7</sup> F C F C G



Musical notation for the first system, including guitar and piano accompaniment.



Sit-ting here while you're fast a - sleep, — in the bath-room by — the sink. — tryin' to write the right words



down. I turn out the lights, — close my eyes, there ain't no prayers or kiss good - night, what I'll for-



get to say — to - mor - row I'll — say now. Ja - nie, don't you take your love



N.C.

to town.— Ja - nie don't you

take your love to town, — Ja - nie don't you

take your love to town. — If I've got to beg, I'll beg,

just don't walk a - way. — Ja - nie don't you take your love to town. — Ja - nie don't you

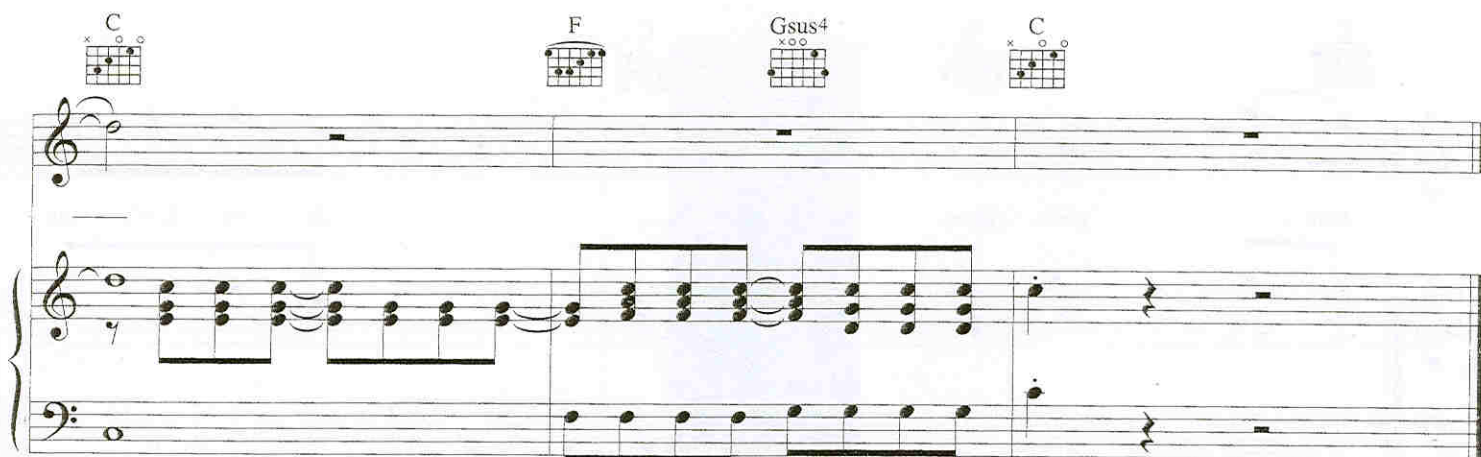
1.2  
C

3.



C F G

Ja - nie don't you take your love.



C F Gsus4 C

*Verse 2:*

I remember how it used to be  
 I was you and you were me  
 We were more than just the same  
 Now these shoes don't fit, my skin's too tight  
 When you want a kiss, I take a bite,  
 Let your heart call up the cops, read me my rights.

Last night I drank enough to drown  
 Raise a toast to your good looks and to my health  
 Look, we both know how much I've let you down  
 Janie, don't you take your love to town

*Verse 3:*

You deserve a shooter, a saint  
 Someone to give it to you straight  
 To find the soul through flesh and bone  
 My life's a treasure, full of sunny weather  
 But it's left me feeling cold  
 Now all you want to do is take me home.

I hated you the night you said you loved me  
 I hated you 'cause I couldn't love myself  
 I'm begging you now baby please just hold me  
 I got one foot in and one foot off the ground.



## Midnight In Chelsea

Words & Music by  
Jon Bon Jovi &  
Dave Stewart

♩ = 104



1. The

F



kids round here look just like sticks, they trade old licks with a beat - up six.  
(Verse 2 see block lyric)

B<sup>b</sup>G<sup>m</sup>

I just smile and catch the groove. Goth - ic girls all dress in black,

C



se - ri - ous as heart at - tacks, it takes a lit - tle bit of get - tin' used to. The



F B $\flat$




old man with the whis - key stains, — lost the night for - got his name, his poor wife will sleep a -





Dm B $\flat$





lone a - gain. And it ain't hard to un - der - stand — why she's



C B $\flat$

hold - ing on to her own hand. — It's mid - night in Chel -





F  B<sup>b</sup> 

sea, mid - night in Chel - sea,  
 Sha la la la sha la la, sha la la la sha -



1. Gm 

no - one's ask - ing me for fa - vours, no - one's  
 la la, sha la la la sha -



C 

look - ing for a sa - viour, they're too bu - sy sav - ing me.  
 la la, sha la la la sha la la. )



2. Dm  F/C 

no - one's pinned their dreams on me, no - one's ask - ing me to bleed, I'm the  
 la la. )



Gm C B<sup>b</sup>

man I want to be, — when Chel - sea girls — sing sha la la — la. sha —

Am<sup>7</sup> Gm<sup>7</sup> F C

— la la — la, sha — la la — la, sha — la la, — oh.

Dm

It's morn - ing when I go to sleep, in the dis - tant dawn a church bell rings,

B<sup>b</sup> Gm

an - oth - er day is com - ing on. A ba - by's born an old man dies, some -




C



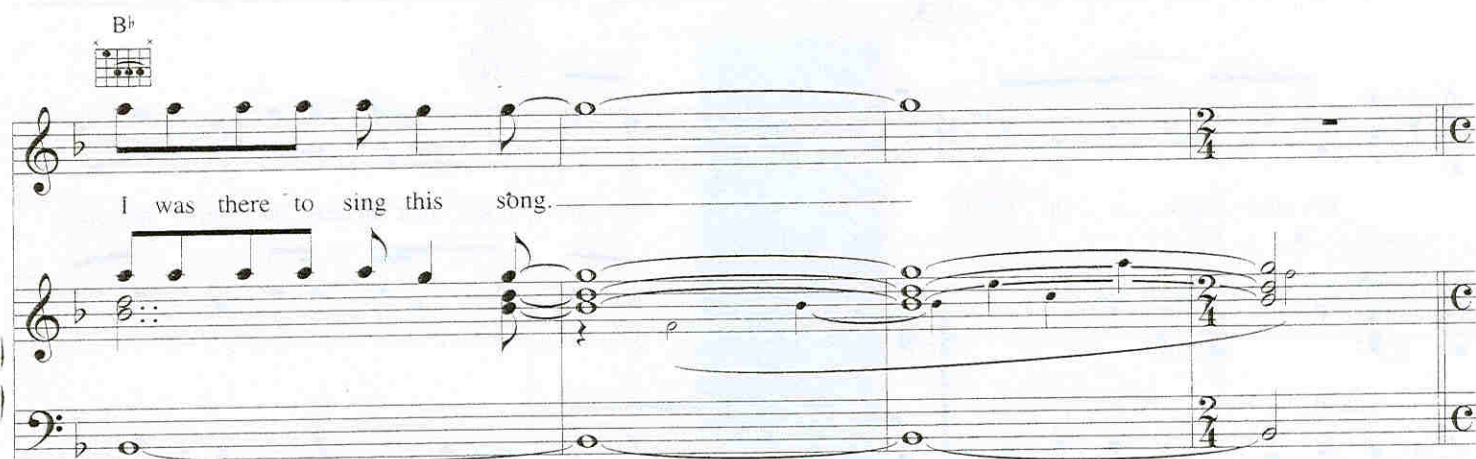
- where young lov - ers kiss good-bye. I leave my soul and just move on. and wish that



B $\flat$



I was there to sing this song.



F (2 $^{\circ}$ )



B $\flat$



- sea, mid - night in Chel - sea.  
Sha la la la sha la la sha la la la la



1. 2, 4.

Gm



It's mid - night in Chel - No-one's ask - ing me for fa - vours, no-one's  
la la, la la sha la la la la



look - ing for a sa - viour, they're too bu - sy sav - ing me.  
la la la la sha

3.

It's mid - night in Chel - la la. No - one's pinned their dreams on me, no - one's  
la la la la

ask - ing me to bleed. I'm the man I wan - na be, the man I wan - na be. The

*4° ad lib. to fade*

*Verse 2:*

I seen a lone Sloane Ranger drive  
Seems her chauffeur took a dive  
And sold her secrets to the Sun.  
And later in a magazine  
I finally figured what it means  
To be a saint, not a queen.

Two lustful lovers catch a spark  
And charged their shadows in the dark.  
Someone's getting off tonight  
Of a big red bus that's packed so tight  
It disappears in a trail of light  
Somewhere someone's dreaming baby  
It's all right, it's midnight in Chelsea.



♩ = 92





S



1. If you're ug - ly, I'm ug - ly too,  
(Verses 2 & 3 see block lyric)

in your eyes the sky's a dif-ferent



blue.

If you could see your-self like oth - ers

do, —

you'd

3° To Coda ⊕ 1.



wish you were as beau-ti - ful as you.

(me.)

2.



Ug - ly,

ug - ly,

all of us —

just feel like that some



days, —

ain't no rain-bow in the sky, when you feel U. G. L. Y. and that's



Dmaj7

E

F<sup>♯</sup>m

E



ug - - - ly, yeah yeah yeah, —

D

F<sup>♯</sup>m

E

A

D



yeah yeah yeah. —

F<sup>♯</sup>m

E

D

F<sup>♯</sup>m

E

A



Dmaj7

E

F<sup>♯</sup>m

Dmaj7

E

F<sup>♯</sup>m



Ug - ly, ug - ly, all of us — just feel like that some days, — ain't no

Dmaj7      E      F#m      Dmaj7      E

*D.%. al Coda*

{rain-bow in the sky, } when you feel U. G. L. Y. and that's ug - - - ly. So  
 {cure that you can buy, }

⊕ *Coda*

A      F#m      E

you.

A      Dmaj7      F#m      E      Dmaj7

rall.

I wish I was - as beau - ti - ful as you.

*Verse 2:*

And I wish I was a camera sometimes  
 So I could take your picture with my mind  
 Put it in a frame for you to see  
 How beautiful you really are to me.

*Verse 3:*

So if you're ugly, I'm ugly too  
 If you're a nut then I must be a screw.  
 If you could see yourself the way I do  
 You'd wish you were as beautiful as you.



# Staring At Your Window With A Suitcase In My Hand

Words & Music by  
Jon Bon Jovi

$\text{♩} = 84$   
D  
xx0

Gmaj7  
0000

D  
xx0

You think you know... me just be - cause... you know... my name...



you think you see me, 'cause you've seen ev - 'ry line on my



face. You want to want me, just be - cause I say that I want



you, but does it mat - ter, if a - ny - thing I'm say - ing is the truth.



You need some - bo - dy, some - bo - dy to hold on to,



Em



A



but this ain't the mov - ies — and we ain't he - - roes. —

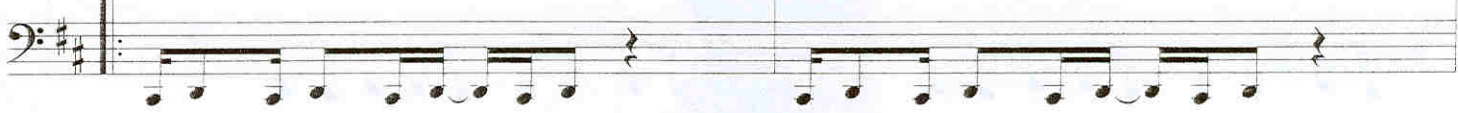


§

D



Star - ing at — your win - dow with a suit - case in my hand. — the

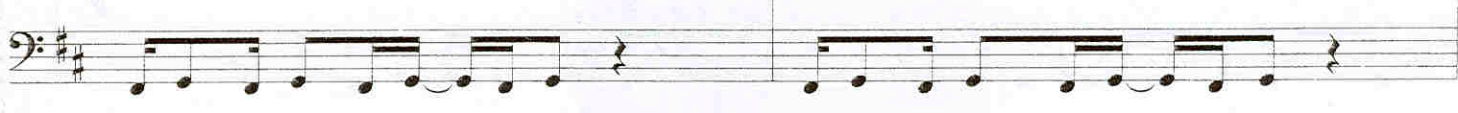


Gmaj7



street lights buzz as the cars roll by and the moon don't give a damn. —

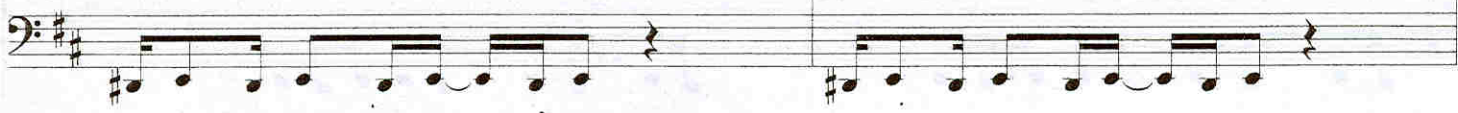
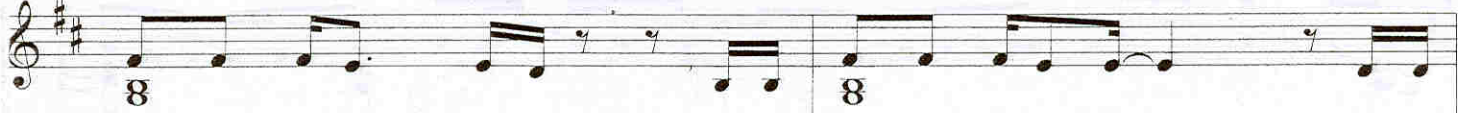
{ 1. 2. My  
3. I'm



Em



boots just keep on walk-in' but my heart don't un-der - stand, — } why I'm  
get - tin' tired of talk - in' ev - en I don't un-der - stand, — }



To Coda ⊕ 1.



star - ing at — your win - dow with a suit - case in my hand.



I said I want - you, but when we woke up, one of us — was cry -



- ing you rolled ov - er, — and all you said was "Man I think I'm dy -



- ing." Our song is ov er, — this band of gold — has been feel - ing like — a noose



G

you place your bets,— 'cause no one thinks— they'll lose.

2.

G Bm

The light of love— can blind you till you

G

cov - er up— your eyes— and you try to find— the rea - son

Em

not to say— good - bye.— It's the curse of ev - 'ry sail - or

A



stand - ing on — dry land, —

star - ing at — your win - dow with a

8

8

G



D



suit - case in my hand.

8

8

Bm



G



The night is fad - ing —

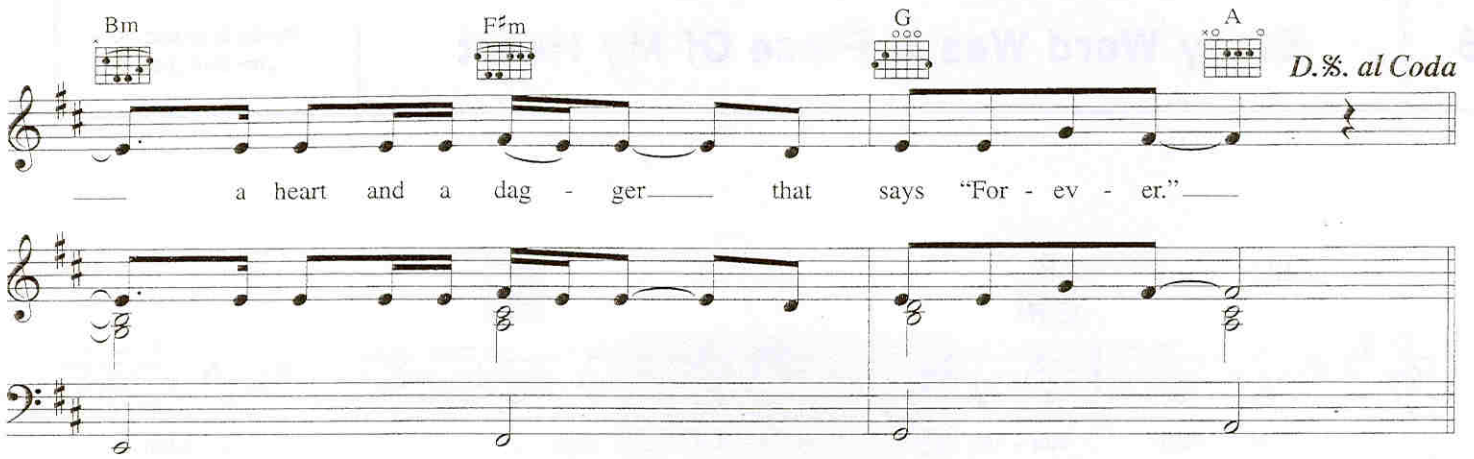
like my old — tat - too, —

8

8



Bm F#m G A D.%. al Coda



a heart and a dag - ger that says "For - ev - er."


⊕ Coda

G D

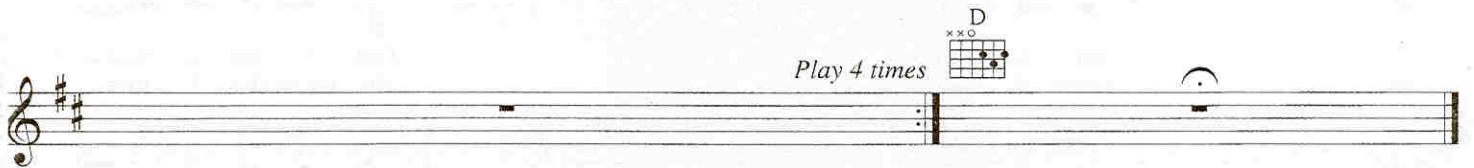


suit - case in my hand.

G



Play 4 times D




## Every Word Was A Piece Of My Heart

Words & Music by  
Jon Bon Jovi

♩ = 104



I've been star - ing at the page — for what  
in my veins, — the on - ly one who



seems — like — days, — I guess I put this one — off —  
knows my — mid - dle name, — and the smiles — they came — ea -



— sy for a while. Did I see a tear —  
'cause of you. You know that I love —





— fall from your eyes,— or did you laugh so hard that you cried,—  
 — you but I hate— you. 'cause I know I could nev - er es - cape—



— you. when I served my se - crets on a sil - ver tray— to you.—  
 — so let the choir sing,— for to - night— I'm an ea - sy mark.—



— Hey— now,—  
 — Hey— now,—



— I guess the night's just bring-ing me down.— } There's no  
 — am I act - ing just a lit - tle too proud.— }

love, there's no hate, I left them there for you— to take,—

D G D

— but know that ev - 'ry word — was a piece of my heart.—

G D A

1. You've been the blood— Have I said—

2. %.

D

too much,— may - be I have - n't said— e - nough,—

D G D





but know that ev - 'ry word — was a piece of my —



To Coda ⊕



heart. Hush me dar -



ling, — may - be I've lost my touch. — may - be I



lost my — guts; there, is that truth — e - nough? -

Em<sup>7</sup>



Hey — now, — hey —

G



D



now.

G



D



G



D



A



D



You know these love let -



Asus4



D/F#



- ters mix with whis - key, just don't light a match - when you kiss -

G



D



Asus4



me, though I'll blow a - way, - you know I'll be back

D



Em7



soon. Hey - now. -

G



Em7



hey - now, - hey - now. -

*D.%. al Coda*



am I talk - ing just a lit - tle too loud. — There's no

⊕ *Coda*



Hey — now, — am I



talk - ing just a lit - tle too proud, — hey — now, —



*rall.*

the night's just bring - ing me down. —



♩ = 126

F<sup>♯</sup>m

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle staff is a grand staff (treble and bass clefs) with a whole chord (F#m) held in each of the four measures. The bottom staff is a bass clef staff with a rhythmic pattern of quarter notes: F# (1st fret), A (2nd fret), C# (3rd fret), and E (4th fret), repeated in each measure.

The second system of musical notation consists of two staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The bottom staff is a bass clef staff with a rhythmic pattern of quarter notes: F# (1st fret), A (2nd fret), C# (3rd fret), and E (4th fret), repeated in each measure.

You know your

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole chord (F#m) held in each of the four measures. The middle staff is a grand staff (treble and bass clefs) with a whole chord (F#m) held in each of the four measures. The bottom staff is a bass clef staff with a rhythmic pattern of quarter notes: F# (1st fret), A (2nd fret), C# (3rd fret), and E (4th fret), repeated in each measure.

The fourth system of musical notation consists of two staves. The top staff is a single treble clef staff with a rhythmic pattern of quarter notes: F# (1st fret), A (2nd fret), C# (3rd fret), and E (4th fret), repeated in each measure. The bottom staff is a bass clef staff with a rhythmic pattern of quarter notes: F# (1st fret), A (2nd fret), C# (3rd fret), and E (4th fret), repeated in each measure.

favour-ite old pair— of shoes,—

the ones with the hole— in the toe— you won't

The fifth system of musical notation consists of three staves. The top staff is a single treble clef staff with a rhythmic pattern of quarter notes: F# (1st fret), A (2nd fret), C# (3rd fret), and E (4th fret), repeated in each measure. The middle staff is a grand staff (treble and bass clefs) with a whole chord (F#m) held in each of the four measures. The bottom staff is a bass clef staff with a rhythmic pattern of quarter notes: F# (1st fret), A (2nd fret), C# (3rd fret), and E (4th fret), repeated in each measure.

B/F#

lose.— Your favour - ite re - cord that's all — scratched and used, but still you love to

Bm/F#

F#m

play when you're feel - ing blue.— That fa - ded rose — that's all — dried out.— those Bu - kow - sky poems —

B/F#

— we could - n't live — with - out.— Your high school pic - ture when you had wild

Bm/F#

hair, that stor - my day — on the beach — that got — us here.— And oh.—





you bet - ter be - lieve

Bm



there's just one thing you need, oh can't

E



A



you see it's just me ba - by, it's just

F#m



Bm



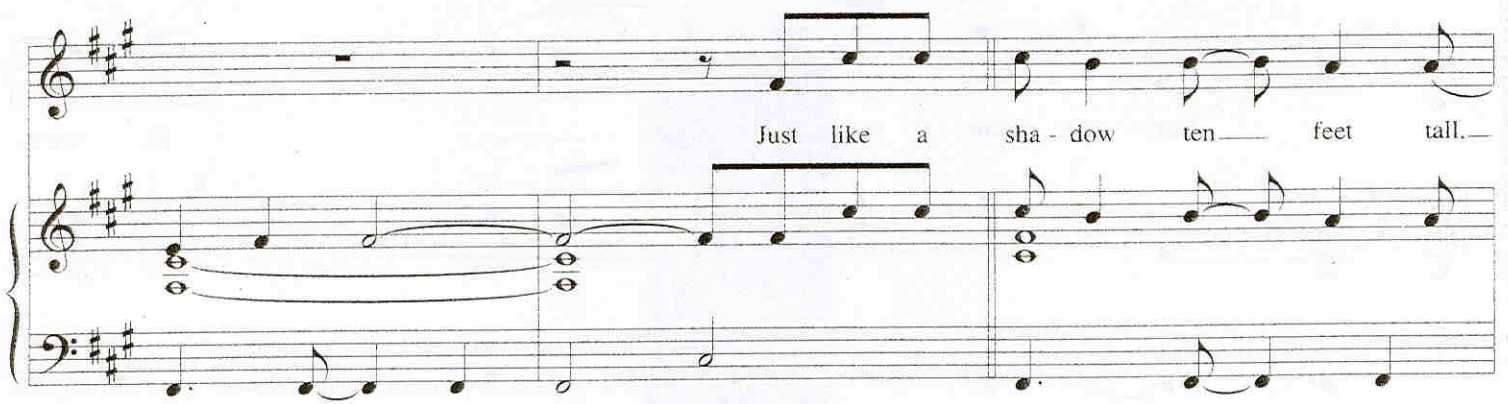
me ba - by, if there's just one thing that you should keep

E  F#m 

in your book— of dreams.— it's just me— ba - by.



Just like a sha - dow ten— feet tall.—



stand - ing right be - hind you should— you fall,— I'll be the one to



B/F#  Bm/F# 

hold you up— to walk, when this wick - ed world makes us want— to crawl.





F<sup>7</sup>m



And if your waves should ev - er break - at sea, I'll be there wait - ing,

B/F<sup>7</sup>



I'm that sand - y beach, I'm that same old dog scratch - ing those same fleas,

Bm/F<sup>7</sup>



I'll be by your side you can count on me. It's just

§

A



F<sup>7</sup>m



me ba - by, it's just me ba - by, if there's { just one }  
one more

Bm

E

thing that you— should keep— in your book— of dreams— it's just

A

F#m

me ba - by, it's— just me ba - by. What's it gon - na

Bm

E

To Coda

take to make— you see.— what's it gon-na take till you— be - lieve— in me

F#m

A



1.

E

The first system of music features a guitar chord diagram for the E chord (open strings, 2nd fret on 2nd, 3rd, and 4th strings). The notation consists of three staves: a treble clef staff with whole rests, a middle treble clef staff with block chords, and a bass clef staff with a rhythmic pattern of eighth notes.

2.

D

Oh ————— how my smile — fades —

The second system includes a guitar chord diagram for the D chord (x x 0 2 3 2). The lyrics "Oh ————— how my smile — fades —" are written across the top staff. The notation includes a treble clef staff with a melodic line and a triplet of eighth notes, a middle treble clef staff with block chords, and a bass clef staff with a rhythmic pattern.

F#m

Bm

and my heart ————— just breaks

The third system features guitar chord diagrams for F#m (x 2 3 4 3 2) and Bm (x 2 4 4 3 2). The lyrics "and my heart ————— just breaks" are written across the top staff. The notation includes a treble clef staff with a melodic line, a middle treble clef staff with block chords, and a bass clef staff with a rhythmic pattern.

E

*D.%. al Coda*

ev - 'ry time... you go... a - way. Well it's just

The fourth system includes a guitar chord diagram for the E chord (open strings, 2nd fret on 2nd, 3rd, and 4th strings). The lyrics "ev - 'ry time... you go... a - way. Well it's just" are written across the top staff. The notation includes a treble clef staff with a melodic line, a middle treble clef staff with block chords, and a bass clef staff with a rhythmic pattern.

⊕ Coda

N.C.

And if some-day some new

F#m



me - mo - ry comes - a - long look - ing shin - y new, feel - ing real - ly strong,

Bm



you can tell him that I'll tell him he can just move on. — I'm a fight - er, I've been

E



F#5



fight - ing for you all night long. — It's just me — ba - by.



it's just me, it's just me. (baby)

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics "it's just me, it's just me. (baby)" are written below the notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

it's just me, (baby.)

F#m (Solo ad lib.)

The second system continues the vocal line with the lyrics "it's just me, (baby.)". It includes a guitar chord diagram for F#m (Solo ad lib.) and a double bar line with repeat dots. The piano accompaniment continues with the same bass line and right-hand chords.

A E

The third system shows the piano accompaniment continuing. It includes guitar chord diagrams for A and E. The right-hand part features a sequence of chords, while the left-hand part maintains the eighth-note bass line.

Repeat ad lib. F#m

The fourth system begins with the instruction "Repeat ad lib." and a guitar chord diagram for F#m. The piano accompaniment continues with the same bass line and right-hand chords, ending with a double bar line.

♩ = 104





- (1.) Hey babe it's  
(2.) Ba-by we both been



me parked out - side — your house, —  
run-ning up-hill for too long, we both—





I know that he's a - sleep— so lis - ten to me— now.—  
 set - tled for some - thing, got noth - ing and we both know it's wrong.—



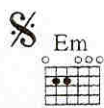
Dar - lin' I'm tired of liv - in' just in your dreams, I'm—  
 Go on ad - mit it, we lived it, I'm leav - ing get your boots and come



get - tin' out,— you know we both— sold our souls, we're  
 on, I've got my coat and my keys, I need



just grow - ing old in this sleep - y dead - end town.—  
 you next to me, then I'm gone.— (Come on.) }



Des - ti - na - tion an - y - where, name the place and



I'll be there, pack a bag and we're out of here, let's



1.

2. %.

run.

(2° instr; on % repeat to fade)



Des - ti - na - tion an - y - where, left or right,



D  Em  Cadd9 

I don't care. ————— May - be we'll just dis - ap - pear like the



D 

1. | 2.

sun. When these



G 

wheels — spin, — ba - by they can all eat our — dust, —



Em 

as far as I'm con-cerned, this whole town's lost its —





nuts. We won't be here— when they put us down.



it's our big chance and I'm call - ing you— now, they'll nev - er



let us go un-less we try,— I'm tired of liv-ing just to die.— we'r



*D.%. to fac*

get-ting out of here. des - ti - na - tion an - y - where.






**Chord Diagrams:**

- D:** x x 0 2 3 2
- Gmaj7:** 0 2 0 3 0 0


**Lyrics:**



1. I was walk - ing on — a wire, look - ing down there was no  
*(Verses 2 & 3 see block lyric)*

net, now I'm stand - ing at — your door,

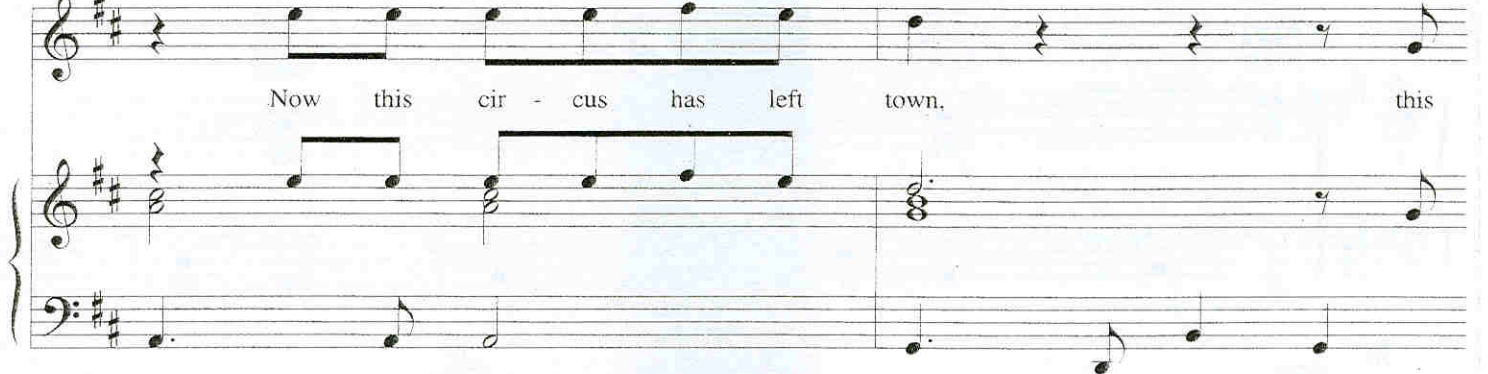
1.   2. 



me and my last ci - ga - rette. (Ah.) (black.)



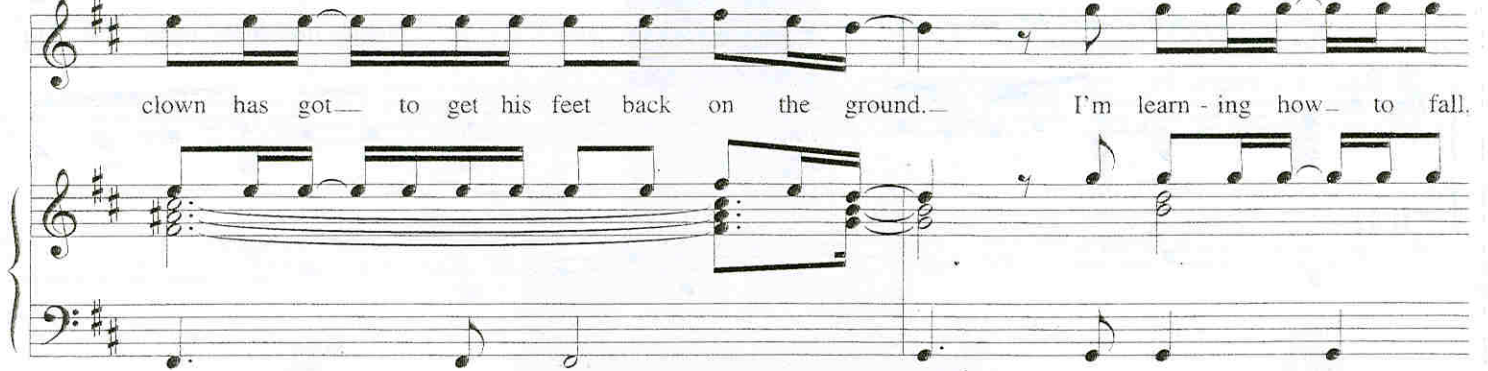
 


Now this cir - cus has left town, this



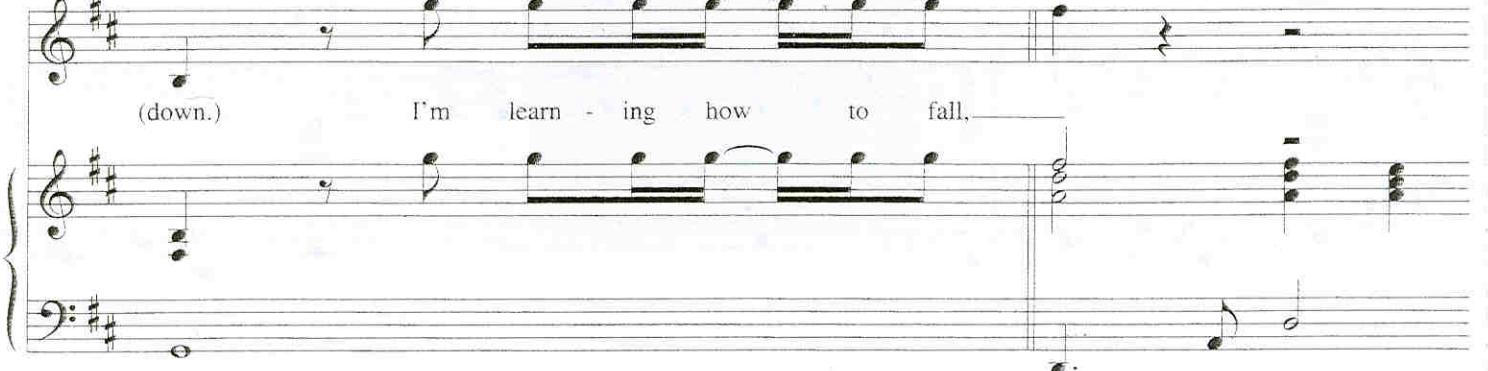
  *To next section*

clown has got— to get his feet back on the ground.— I'm learn - ing how— to fall.



3.   

(down.) I'm learn - ing how to fall,





G D A/D

learn - ing how to take a hit,

G Bm A

had to walk be - fore I crawled, it was win - ner take it

E D G To Coda ⊕

all. now I'm learn - ing how to fall. Yeah I got the hang of

D D.% al Coda

it.

⊕ Coda



it. —

The first system of music features a vocal line starting with a whole note rest, followed by a half note rest, and then a quarter note rest. The piano accompaniment consists of a treble clef with a D major triad (F#4, A4, C#5) and a bass clef with a descending eighth-note line: D3, C#3, B2, A2, G2, F#2, E2, D2.



I was fly - ing through the clouds,

The second system of music features a vocal line with a quarter note rest, followed by a half note rest, and then a quarter note rest. The piano accompaniment consists of a treble clef with a D major triad (F#4, A4, C#5) and a bass clef with a descending eighth-note line: D3, C#3, B2, A2, G2, F#2, E2, D2.



puck - er up — it's time to kiss — the ground. I'm learn - ing how - to fall,

The third system of music features a vocal line with a quarter note rest, followed by a half note rest, and then a quarter note rest. The piano accompaniment consists of a treble clef with a D major triad (F#4, A4, C#5) and a bass clef with a descending eighth-note line: D3, C#3, B2, A2, G2, F#2, E2, D2.



learn - ing how to take — a —

The fourth system of music features a vocal line with a quarter note rest, followed by a half note rest, and then a quarter note rest. The piano accompaniment consists of a treble clef with a D major triad (F#4, A4, C#5) and a bass clef with a descending eighth-note line: D3, C#3, B2, A2, G2, F#2, E2, D2.



D A/D G Bm A

hit, had to walk be-fore— I— crawled, it was win-ner take— it

E D G

all, now I'm learn-ing how— to fall. Yeah I got the hang— of

D (2° ad lib.) Gmaj7 D

it. Learn-ing how— to fall. (Learn-ing how— to fall. )

*Verse 2:*  
 Yeah we've been through this before  
 Too late to cover up my tracks  
 Damn the fool who begs for more  
 I'll take my past and paint it black.

*Verse 3:*  
 I was standing in the light  
 There were faces all around,  
 I put my gloves up for a fight  
 One sucker punch and I was down.

♩ = 104



My

friend had a girl - friend, she liked her drink, — sucked the head off her la - ger,

threw me a wink, — and she said to — me — “Bud - dy what’s your sign?”

F Em F

The musical score is written for guitar and piano. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (Bb) and the time signature is common time (C). The tempo is marked as 104 beats per minute. The score includes three systems of music. The first system shows the beginning of the piece with a Gm6 chord diagram. The second system contains the first line of lyrics. The third system contains the second line of lyrics and includes chord diagrams for F, Em, and F. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.



Gm<sup>6</sup>

Gm<sup>6</sup>



I was off, I was run - nin', knocked me  
tail you been chas - in' put the

clean off my feet, — her tongue kept on sell - ing what an - y  
k back in kink, — threw a coin in her juke box, I

F



blind start - ed man could see. And I — just — kept — on —  
to think. But she — just — smiled — and —

Em

F

Gm<sup>6</sup>



stumb - ling through the stop signs.  
off - ered me a peace sign. How



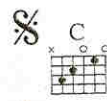
She said, "What you hid - ing un - der - neath that shirt?" - The  
 far you gon - na run in those de - sign - er shoes? -



Right be - hind the but - tons there's a heart that hurts.  
 soul with holes ain't gon - na be the one you lose.



*Spoken:* Adam's evening left the curse; take it off, make it work.  
*Spoken:* I don't know which one is worse; Adam, me or you.



Na - ked, na - ked, just - get back.



Fm C Em

to ba - sics. Na - ked, face - it,

F Fm Am

To Coda

you - can't fake - it when - you're na - ked,

C/G F Fm

1.

face - it, all - I'm say - ing.

Gm6 Fm

2. The - ing.



Musical notation for the first system, including a treble clef staff with whole rests and a grand staff with piano accompaniment.



Musical notation for the second system with lyrics: "Take it, embrace it, ba-by here we are,—" and piano accompaniment.



*D.%. al Coda*

Musical notation for the third system with lyrics: "— can't you al-most" and "Spoken: taste it..." and piano accompaniment.

⊕ *Coda*



*Repeat ad lib. to fade*

Musical notation for the Coda section with lyrics: "Na - ked, na - ked." and piano accompaniment.



♩ = 128




1. I got my call light on, gim - me  
(Verses 2 & 3 see block lyric)

one more fare to - night, — just get me

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "one more fare to - night, — just get me". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a more melodic treble line with some chords.

To Coda ↵

ov - er the bridge, — I can see — those shin - y bay lights. —

The second system continues the musical score. It begins with the instruction "To Coda" followed by a coda symbol (a left-pointing curly bracket). The vocal line lyrics are "ov - er the bridge, — I can see — those shin - y bay lights. —". The piano accompaniment continues with similar rhythmic patterns.

You know I'm nev - er a - lone — but I'm feel - ing lone - ly to - night,

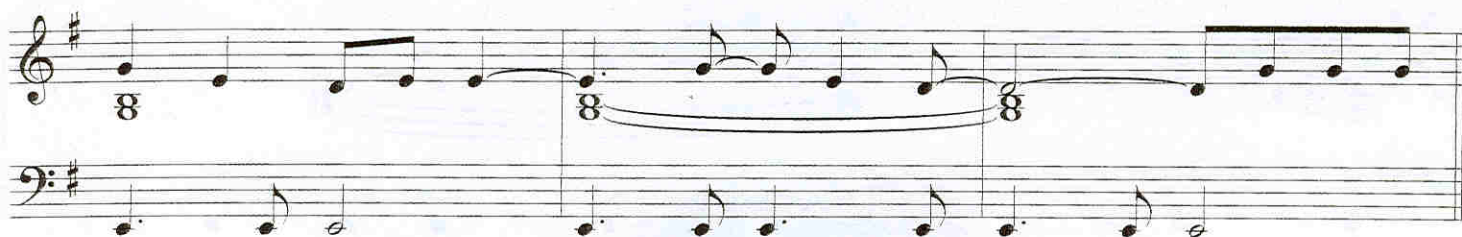
The third system of the musical score features the vocal line lyrics "You know I'm nev - er a - lone — but I'm feel - ing lone - ly to - night,". The piano accompaniment provides harmonic support with a consistent bass line and treble accompaniment.

*whisper:* (Damn!) I got my last cig - ar - ette but I

The fourth system concludes the page with the vocal line lyrics "*whisper:* (Damn!) I got my last cig - ar - ette but I". The piano accompaniment continues to the end of the system.



ain't got no light. God let these



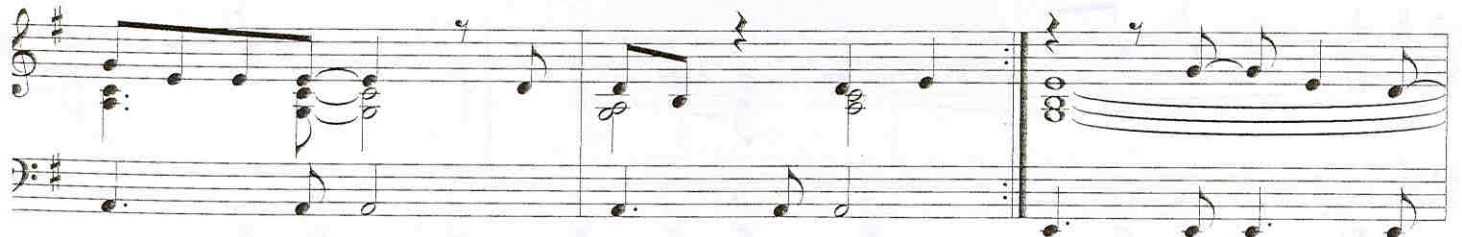
wheels roll to where the girls are pret - ty, where the nights ex - plode and life -



is still liv - ing down this op - en road the arms of pi - ty wait to



greet me to - night in lit - tle ci - ty.



First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom two staves are a grand staff with piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

D  C 

Sha — la la — la la — la, sha la la —

Second system of musical notation. The top staff contains the vocal line with lyrics. The bottom two staves are a grand staff with piano accompaniment. Chord diagrams for D and C are shown above the vocal staff.

G 

— la la — la, sha la la — la la — la,

Third system of musical notation. The top staff contains the vocal line with lyrics. The bottom two staves are a grand staff with piano accompaniment. A chord diagram for G is shown above the vocal staff.

D  C 

oh. Sha la la —

Fourth system of musical notation. The top staff contains the vocal line with lyrics. The bottom two staves are a grand staff with piano accompaniment. Chord diagrams for D and C are shown above the vocal staff.





la la la, sha la la la la la,



sha la la la la la oh.



God let these wheels roll to where the girls are pret - ty, where the



nights ex - plode and life is still liv - ing down this op - en road. the

Am<sup>9</sup>  
fr5



*D.%. al Coda*



arms of pi - ty wait to greet me to - night — in lit - tle ci - ty.

⊕ *Coda*

Em




*Repeat to fade*



*Verse 2:*

In my rear view mirror  
I see someone else's hairline  
I hear that fire in your eyes  
Is on the rock and doing hard time.  
And the grapes of wrath, they're on the vine  
There's wine in this dirt  
Here love ain't love  
It's just another four letter word.






*Verse 3:*

Now that cold gray fog's  
Just a rolling down the highway  
He's come to carry me home  
It's put a little smile on my face.

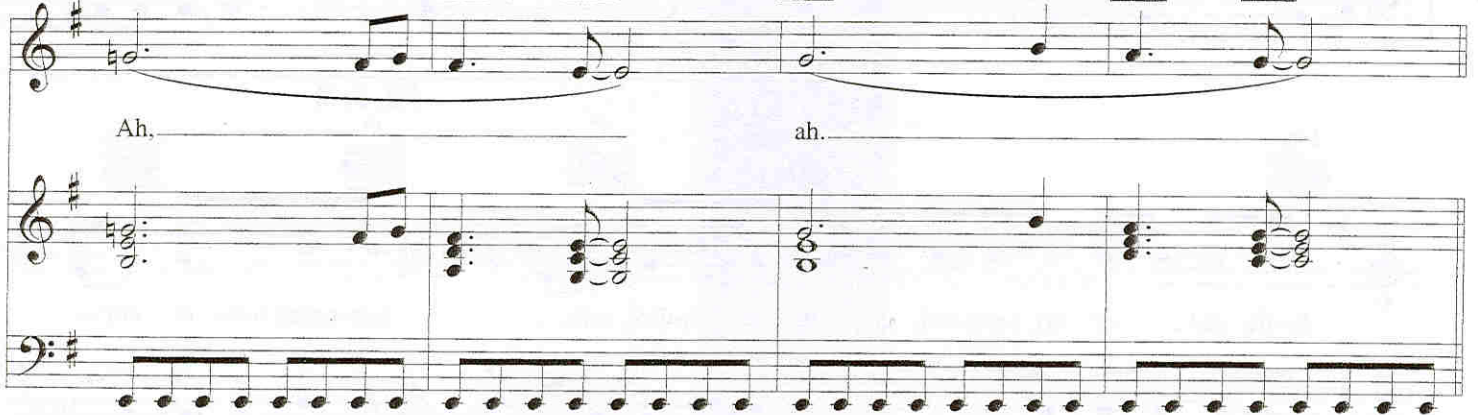








♩=132 




Ah, \_\_\_\_\_ ah, \_\_\_\_\_



Ah, \_\_\_\_\_ ah, \_\_\_\_\_

1. It was an -  
(Verses 2, 3 & 4 see block lyric)



Em D C Em

oth-er day,— a per-fect Tex-as af-ter-noon, a mo-ther and two child-ren play the

D C Em D C

way they al-ways do, as they raced home from the mail-box, a mo-ther and her son— a-gainst a

1. 2, 3, %

Em D C D C

lit-tle girl— of six years old, the in-de-pen-dent one.— hap-pened here to-day.—

A Asus4 A Asus4

Oh no,— oh no,— oh no, no, no, no.



G C G

Tell me it was just a dream, Au - gust sev - en, four -

C Em C

fif - teen. God closed His eyes and the world got mean,

To Coda ⊕ D A

Au - gust sev - en, four fif - teen.

3° continue



Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.



*D.%. al Coda*

I know to -

Musical notation for the second system, including a treble clef staff with rests and a grand staff with piano accompaniment.

⊕ Coda



fif - teen. Tell me it was just a dream, -

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



Au - gust sev - en, four fif - teen. God closed His eyes and the

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



C G D

world got mean, — Au - gust sev - en four — fif - teen.

Em F#m A

Four — fif - teen, —

C Em F#m

four — fif - teen, — four — fif - teen, —

A C

four — fif - teen, —

four — fif - teen. —

*Verse 2:*

The deputies went door to door  
 Through all the neighbourhood  
 They said, I got some news to tell you folks  
 I'm afraid it ain't so good.  
 Somehow something happened  
 Someone got away  
 Someone got the answers  
 For what happened here today.

*Verse 3:*

Now the people from the papers  
 And the local TV news  
 Tried to find the reason,  
 Cop dogs sniffed around for clues.  
 Someone shouted "Hit and run"  
 The coroner cried "Foul"  
 Her blue dress was what she wore  
 The day they laid her body down.

*Verse 4:*

I know tonight that there's an angel  
 Up on Heaven's highest hill  
 And no one there can hurt you baby  
 No one ever will.  
 Somewhere someone's conscience  
 Is like a burning bed  
 The flames are all around you  
 How you gonna sleep again?



♩ = 62



You said you loved— to watch— me sleep,



you put your head— down on— my— chest, to hear me breathe.

F Am7 F

1. Go on— take my— last breath— from me,— I don't want— to live— no mor  
*(Verses 2 & 3 see block lyric)*

Am7 F C G

and cut my eyes— so I can't see,—

F Am G6 F

I can't see— you look - ing back— as you walk out— the door.— Cold hard heart, cold cruel

C G F 1. Am

heart what's it gon - na take to break your cold hard— heart.



2, ♩.



heart. Cold, cold heart (your) cold cruel heart. What's it gon-na

To Coda ⊕



take to break your cold, hard heart.




What are you hid - ing un - der - neath that shirt. If



you're the one — to run — babe, then you don't feel — the hurt —



⊕ Coda



heart. what's it gon - na take?







Verse 2:

I was a lover lost at sea  
 You found me washed up on the beach  
 You took me home, you gave me breakfast  
 I said I'd offer you protection but you didn't charge a fee.

Verse 3:

Her hair so brown and eyes so green  
 You used to say I made good company  
 She'd bring me wine and sip her tea  
 Then you'd give yourself what you could give to me.