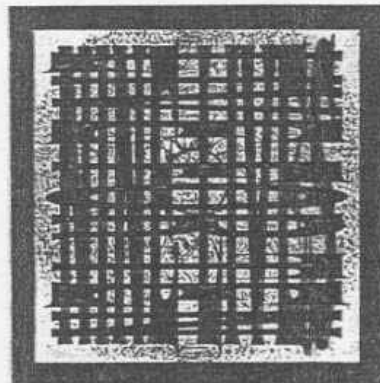


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AEROSMITH NINE LIVES

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Nine Lives

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

G#5 D#5 E5 F5 F#5 G5 G#5 A5

Intro
Free Time

Fast Rock ♩ = 172

N.C.

Free Time N.C. Fast Rock ♩ = 172 A5

(meows)

Whoa, ah.

** *diva*

* Gtrs. 1 & 2 (dist.) *f* *loco*

fbk.

TAB

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

pitch: C G D E

** *fbk.* pitches only

* Two gtrs. arranged for one.

** fdbk, pitches only

† bass plays A

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

GS/A

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 3/4 times, simile

GS/A

[illegible]

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G5/A A5 G5/A A5 C5/A A5

new cool — some — kind of ver-boot-y that fits me like a vel - vet glove, — yeah. — And it's
times I'm so weak from lov-in', I could-n't e - ven car - ry a tune, — yeah. — But now I'm

Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times, simile
G5/A A5 G5/A A5 C5/A A5

cool, — shu, — bop, a doo, ba. She's talk-in' to me Ju - ba to Jive, — yeah. — Yeah, the
back, — oh — yes, I am. I may-be fall a - part at the seams. — I had a

G5/A A5 G5/A A5 C5/A A5

girl's in love, no — doubt a - bout it, the mo - ment of truth has ar - rived.
night - mare. Be - lieve me when I tell you, no - bod - y ev - er dies in their dreams.

Pre-Chorus
E5 B

And in a wink, the funk was all — a - round —
Yeah, I think, I need a stay of ex - e - cu —

Gtrs.
1 & 2 Rhy. Fill 1 End Rhy. Fill 1

F#5 E5 B

me. And I think I'm dead in love — a - gain.
tion. { 2. In a wink, } I'm dead in love — a - gain.
{ 3. Yeah, I know } I'm dead in love — a - gain.

C#m7(addb5)

C#m7(addb5)

Nine Lives - { Feel - in' luck - y. } Nine Lives - Live a - gain..
Puss 'n' boot - y.
Hel - lo, luck - y. }

- Gtr. 3 (clean)

Riff A

• Gtr. 3 (clean)

Riff A

End Riff A Riff B1

mf

9 $\frac{1}{2}$ (9) 8 8 9 9 11 12 9 $\frac{1}{2}$ (9) 8 8 $\frac{1}{2}$ (8) 9 9 11

Gtrs. 1 & 2

[illegible]

* Sitar arr. for gtr.

To Coda ⊕

1.
Gtr. 3 tacet
F#5 E5 F#5 E5 F#5 E5

_____ Nine Lives - It ain't o - ver. Nine Lives -

Live
Live
Try

 for ten. _____

The musical notation for the guitar solo is presented in two systems. The first system is a single staff in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments, including grace notes and slurs. The second system is a single staff in treble clef, showing fret numbers (11, 9, 8, 9, 9, 11, 12, 9, 8, 8, 9) and a 1/2 note value. The notation is for a guitar solo, with the first system being a melodic line and the second system being a fretboard diagram.

End Riff B Rhy. Fig. 2 End Rhy. Fig. 2

The musical notation shows a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The first four measures are followed by a double bar line. The next two measures feature a rhythmic figure of eighth notes. The final measure is a whole note. Below the staff, there are two lines of tablature. The first line contains fret numbers: 0, 0, 0, 6, 4, 6, 0, 0, 0, 0, 6, 4, 6, 0, 0. The second line contains fret numbers: 4, 2, 0, 0, 2, 4, 2, 0, 0, 2, 0.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

G5/A

A5 G5/A A5 C5/A A5

G5/A

Hey, ah. _____

Gtr. 4 (dist.)

f

full 1/2 full full

6 7 7 (7) 7 (7) 7

0 7 5 0 7 5 7 5 7 5 5

7 5 7 7 5 7 7 5

A5 G5/A A5 C5/A A5

2. Gtr. 3 tacet
F#5 E5 F#5 E5 F#5 E5

2.1 got _____

Gtrs. 1 & 2

(cont. in slash)

full full full

7 7 5 7 5 5 5 5 5 5 5 5

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

Guitar Solo

G#5

Gtrs. 1 & 2

P.M.

Yeah!

Gtr. 4

1/2 let ring

4 3 2 4 3 2 4 4

4 0 6 0 7 0 6 0 4

6 6 6 6 6

full

P.M.

D#5 E5 F5

full full full full full full full

5 5 (5) 6 6 7 9 8 10 9 11 10 12

Gr. 2: w/ Rhy. Fill 2
A5

* Vol. swell

Gtr. 5: w/ Fill 1

How can a

Fill 1
Gtr. 5 (dist.)

The musical notation for 'The Electric Blue' is presented in two staves. The top staff is for the guitar, written in treble clef with a 4/4 time signature. It begins with a series of eighth notes marked with 'x' symbols, indicating a tremolo effect. This is followed by a section marked 'f' (forte) with a thick, dark line. The guitar part then transitions to a section marked 'P.S.' (Punchy Sound) with a series of eighth notes. The bottom staff is for the bass, written in bass clef. It features a steady eighth-note pattern marked with 'x' symbols, labeled 'T.B.' (Tremolo Bass). The bass part includes a section marked 'w/ bar' (with bar) and a section marked 'P.S.' (Punchy Sound). A note at the bottom of the page reads: '* Tap str.'s w/ edge of pick.'

Chorus

Gtrs. 1, 2 & 3: w/ Riffs B & B1, simile
C#m7(addb5)

Lives - Hel - lo, luck - y. Nine Lives - Live a - gain. Nine

Gtrs. 1 & 2: w/ Rhy. Fig. 2
F#5 E5 F#5 E5 F#5 E5

Lives - It ain't o - ver. Nine Lives - Live for ten. —

Outro

Gtrs. 1 & 2: w/ Riff B, 1st 6 meas., simile
C#m7(addb5)

Begin Fade

fdbk. fdbk. (cont. in slash)

pitch: G# pitch: G#

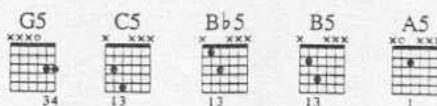
Fade Out

Gtr. 4
Gtr. 1
Gtr. 2

pitch: E#

Falling in Love (Is Hard on the Knees)

Words and Music by Steven Tyler, Joe Perry and Glen Ballard



Intro
Moderate Rock ♩ = 116

Intro

F5 G5 F5 G5 F5 G5 Bkgd. Voc.: w/ Voc. Fig. 1 F5 G5 F5 G5 F5 G5

Voc. Fig. 1 End Voc. Fig. 1

(You're so bad, you're so bad, you're so...) You

Gtrs. 1 & 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

TAB

Chorus
D5

Gm/Bb Csus2 D5

think you're in love, like it's a real sure thing but
ain't gon - na be no more beg - gin' you please. You
Jones - in' on love, yeah I got the D.T.'s please. You

Rhy. Fig. 2

let ring throughout

Gm/Bb Csus2 D5

ev - 'ry time you fall you get your ass in a sling. You
know what I want and it ain't one of these. You're
say that we will but there ain't no guar - an - tees. I'm

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Gm/B $\flat$ Csus2 D5 Gm/B $\flat$

used to be strong, but now it's, "Ooh ba - by, please" - 'cause
 bad to the bone and your girl - friend a - grees, - that fall - ing in love - is so hard -
 ma - jor in love but in all mi - nor keys 'cause

To Coda $\oplus$ Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

Csus2 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 G5

Verse

Rhy. Fig. 3A

Gr. 2

1. We was mak-ing love when you
2. Chip off the old block, man you're

Rhy. Fig. 3

End Rhy. Fig. 2

Gr. 1

on the knees.

Gr. 3: w/ Fill 1

End Rhy. Fig. 3A

told me that you loved me. I thought ol' Cu - pid. he was tak - ing aim.
 so much like your sis - ter. My fan - ta - size, it must be out of luck.

End Rhy. Fig. 3

P.M.

Fill 1

Gr. 3 (dist.)

mf w/ bar Harm. w/ bar

sva

12 12 15 15

T
A
B

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

*G5

C5

Bb5

Eb5

C5

Eb5

I was be-liev-er when you told me that you loved me and then you called me some-one
My old li-bi-do has been blow-ing a tran-sis-tor. I feel like I have been hit

* Chord symbols reflect combined tonality.

1. Bb5 G5 else-'s name. Yeah! _____ Eh! _____ There by a fuck. Yeah! _____ I'm

2. Gtrs. 1 & 2: w/ Rhy. Fig. 1 F5 G5 F5 G5 F5 G5 D.S. al Coda

⊕ Coda

F5 G5

F#5 G#5

G5 A5

G#5 A#5

A5 B5

Bridge

Bb5 C5

Gtr. 2

P.M.

What are you look-ing for?

Gtrs. 1 & 2

Gtr. 1

1/2

Bb5 C5

P.M.

It's got to be hard-core. Must be some kind of nov-veau riche. _____

1/2 1/2 1/2

C5 B5 Bb5

P.M.

Is this your on - ly chance or some hyp - not - ic trance? Let's get you on a tight - er

Guitar Solo

Gr. 2: w/ Rhy. Fig. 2
D5 Gm/Bb

A5

P.M.

leash. Own it, own it, own it.

Gr. 1

w/ slapback delay

Csus2 D5 Gm/Bb Csus2 D5

Yeah.

musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody includes a trill on the first measure, a slur over measures 2-3, and a trill on measure 4. The bass line includes a trill on the first measure, a slur over measures 2-3, and a trill on measure 4. The score is labeled with chords: Gm/Bb, Csus2, and D5. The bass line is marked with 'full' and '10'.

* Pre-bend is result of previously bent higher string

w/ Voc. Fig. 1, 2 times

F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5

Verse
Gtr. 1 tacet
**G5 C5

"You ain't that good" is what you

8va.

Gtr. 2

mf

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

20 20 (20) 20 (20) 20 20 20 20 20 20 (20)

15 15
12 12

** Chord symbols reflect implied tonality.

B♭5 E♭5 C5 E♭5 Gtr. 3: w/ Fill 1 B♭5 G5
 said down to the let - ter but you like the way I hold the mi - cro - phone. (echo repeat)

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 3 meas. only

G5 C5 Bb5 Eb5 C5 Eb5

Some-times I'm good, but when I'm bad I'm e - ven bet - ter. Don't give me no lip, I've got e

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1
F5 G5 F5 G5

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 8 meas. only
F5 G5 D5 Gm/Bb Csus2 D5

nough of my own. — There ain't gon - na be — no more beg - gin' you please. — You

know what I want, — and it ain't — one of these. — You're bad to the bone — and your girl —

friend a - grees — that fall - ing in love — is so hard — on the knees. — I'm

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 6 meas.
D5 Gm/Bb Csus2 D5 Gm/Bb

lones'-in' on love, — yeah I got — the D. T's. — You say that we will, yeah, but there ain't

Gtr. 3

steady gliss.

7 X (7 8) (8 5) 5 5 (5 7) 7 7 7 X (7 8) 8 8 8 8

5 5 5 5 3 5 5 5 5 5 5 5 5 5 5 5

no guar - an - tees. — I'm ma - jor in love — but in all — mi - nor keys. — 'Cause

Gm/B $\flat$ Csus2 G5 **Outro** F5 G5 F#5 G#5 G5 A5 G#5 A#5 A5 B5 Bb5

fall-ing in love _ is so hard _ on the knees.

Gtr. 3

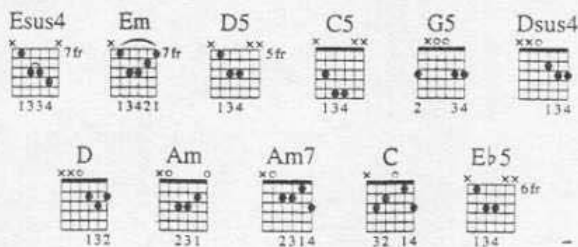
w/ bar w/ delay

14	14-15	15-14-17	17-18-19	19	19
X	X	X	X	X	X
12	12-13	13-12-15	15-16-17	17	17

Gtrs. 1 & 2

Hole in My Soul

Words and Music by Steven Tyler, Joe Perry and Desmond Child



Intro

Slowly ♩ = 80

* F G/F F G/F F G/F F G/F

Mm. _____ Mm. _____ 1. Spoken: I'm down a

Riff A

Gtr. 4 (elec.)

End Riff A

mf w/ slide w/ dist. P.H.

TAB 5 6 / 10 / 13 12 10 12 / 10 8 (8) 5 6 / 10 / 13 / 15

pitch: E

Rhy. Fig. 1A

Gtrs. 2 (elec.) & 3 (acous.)

End Rhy. Fig. 1A

mf let ring throughout ** w/ light dist.

TAB 10 10 12 12 6 6 12 12 10 10 12 12 8 6 12 12

Rhy. Fig. 1

Gtr. 1 (elec.)

End Rhy. Fig. 1

mf w/ light dist. let ring throughout w/ pick & fingers

TAB 10 10 12 12 6 6 12 12 10 10 12 12 6 6 12 12

* Chord symbols reflect basic tonality.

** Gtr. 2 only

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Verse

Gtr. 3 tacet, 2nd time
Gtr. 4 tacet
Gtr. 6: w/ Rhy. Fig. 4, 2nd time
F G/F F G/F

one way street with a one night stand _ with a one _ track mind, _ out in no man's land. _
2. Spoken: I'm as dry as a sev - en year drought. I got dust for tears and I'm all tapped out.

Rhy. Fig. 2A

Gtrs. 2 & 3

simile on repeat

10 10 12 12 6 8 12 10
10 10 10 10 10 10 10 10 10 9

Rhy. Fig. 2

Gtr. 1

simile on repeat

10 10 12 12 6 8 12 10
10 10 12 12 10 10 12 10
8 8 6 6 8 8 8 8

Esus4

Em

The pun - ish - ment some - times _ don't seem to fit the crime. _ Yeah, there's a
Some-times I feel broke and can't get fixed. I

10 10 10 10 6 6 6 6
9 9 9 9 9 9 9 9 9 10

10 10 10 10 6 6 6 6
9 9 9 9 9 9 9 9 9 8

7 7 7 7 7 7 7 7 7 8

Rhy. Fig. 4

Gtr. 6 (elec.)

w/ light dist.

TAB

8 7 8 10 10 10 10 10
8 8 8 6 10 10 10 10
10 10 10 10 12 12 12 12

hole in my soul but one thing I've learned; for ev-'ry love let-ter writ-ten, there's an-oth-er one burned. know there's been all kinds of shoes un-der-neath your bed. Now I sleep with my boots on, but you're still in my head.

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

And some-thing tells me this time I'm down to my last licks. So you tell me how it's gon-na be this time. 'Cause if it's

Em D5

End Rhy. Fig. 2A

End Rhy. Fig. 2

Riff B
Gtr. 4

Gtr. 7 (elec.)
divisi

* w/ slide

P.H.
8va

* both gtrs.

patch: E

Rhy. Fill 1
Gtr. 5

let ring

D5

Gtr. 5

Gtrs. 1 & 2

(w/ pick)
simile on repeats

Chorus

Gtr. 5: w/ Fill 1, 3rd time

DS

Gtr. 2

Gtr. 5 tactel
G5

Dsus4

D

Gtr. 1

(Gtr. 2 cont. in slash)

Am

Am7

Am Am7

C

GS

Tell me how it feels _ to be _ the one who turns the knife _ in - side of me. _ Take a look _ and you will

Fill 1

Gr. 5

^



●

1.10

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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A

B

100

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Dsus4 D Am Am7 C C5 D5 (cont. in notation)

find _____ there's noth-ing there, girl; yeah, I swear, I'm tell-in' you, girl. Yeah, 'cause there's a hole

Bridge Eb5 Cm7 Gm Ab Fsus4 D5 To Coda ⊕

_____ in my soul that's been kill - ing me for - ev - er. It's a place where a gar - den nev - er grows.

Gtrs. 1 & 2

(Gtr. 1 cont. in slash)

Gr. 1 Eb5 Eb5 Cm7 Gm Ab

(cont. in notation)

There's a hole _____ in my soul _____ Yeah, I should have known bet-ter. 'Cause your

Rhy. Fig. 3
Gtrs. 1 & 2

Gtr. 2

1. *Fsus4* *Db* *Eb5* *D5* *Gsus4* *G*

love's like a thorn with-out a rose. Yeah. Yeah. End Rhy. Fig. 3

2. **Guitar Solo**
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Gsus4 *F* *G/F* *F* *G/F*

Yeah. yeah.

Gr. 5

full full full full full full

Esus4 *Em* *F* *G/F*

let ring - - -

Gr. 4

Gr. 5 divisi

* w/ slide

* both gtrs.

F *G/F* *Esus4* *Gtr. 4 tacet* *Em* *D.S. al Coda*

Yeah. Is it

let ring - - -

Gr. 5

⊕ **Coda**

Gtrs. 1 & 2: w/ Rhy. Fill 2 *Eb5* *Eb* *N.C.* *Eb* *N.C.* *Eb5* *Cm7* *Gm* *Ab*

Ooh, ah! There's a hole in my soul. Yeah, I should have known bet-ter. 'Cause your

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1A, 5 times
Gtr. 3: w/ Rhy. Fig. 1A, 4 times

Gr. 2: w/ Rhy. Fill 4

The musical score consists of two staves. The top staff is a vocal line with lyrics: "ah, lay, ah. La, la, la, lay, ah. La, la, la, lay, ah." The bottom staff is a guitar line with chords: F, G/F, F, G/F, F, G/F, F. The guitar line includes a wavy line indicating a tremolo effect and a circled '8' indicating an octave effect.

ah, lay, ah. La, la, la, lay, ah. La, la, la, lay, ah.

F G/F F G/F F G/F F

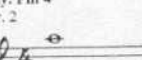
8 10 12 10 12 8 10 12 10

12 12 10 (10)

8

* Note in parentheses is occasionally sounded by vibrato.

Rhy. Fill 4
Gtr. 2



T 10
A
B

68

Taste of India

Words and Music by Steven Tyler, Joe Perry and Glen Ballard



Gtr. 5: Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Free Time

N.C.

band tacet
(E)

* Gtr. 1

bkgd. gtr. effects (approx. 10 sec.)

mp
w/ slide

T
A
B

* Indian sarangi arr. for gtr.

Gtr. 1

w/ slide

** Gtr. 2

mp

** Two sarangi arr. for one gtr.



Chorus

Moderately ♩ = 120

Gtr. 2 tacet
N.C.(E)

God, I love the sweet taste of In - di - a, lin - gers on the

Gtr. 1

Gtr. 3 (dist.)
divisi

mf

*** Two sarangi arr. for one gtr.

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Gtr. 4
(dist.)

E5

tip of my tongue. _ Got - ta love _ the sweet taste of In - di - a. Blame it on _ the

Riff A

Rhy. Fill 1

End Rhy. Fill 1

Riff A1

4 5 7 12 4 5 6 5 6 5 4 5 7 5 4 5 6 5 6 5

1 2 4 4 2 3 2 3 2 1 2 4 2 1 2 2 3 2 3 2

0 0

Chorus

Gtrs. 1 & 3: w/ Riffs A & A1, 2 times
band enters

E5

N.C.

(cont. in notation)

beat of the drum. _ God, I love _ the sweet taste of In - di - a. lin - gers on _ the

End Riff A

Gtr. 4

End Riff A1

4 5 7 12 4 5 6 5 6 5 4 5 7 5 4 5 6 5 6 5

1 2 4 4 2 3 2 3 2 1 2 4 2 1 2 2 3 2 3 2

0 0

* Chord tied on repeat.

** Voc. doubled an octave lower (next 7 1/2 meas.)

Gtr. 3: w/ Rhy. Fill 3, 2nd time; w/ Rhy. Fill 4, 3rd time

E5

N.C.

To Coda ⊕

tip of my tongue. _ Got - ta know _ that what's got - ten in _ to ya. an - y cat _ man

1 2 4 4 1 2 4 2 1 2 2 3 2 3 2

0 0

Rhy. Fill 3

Gtr. 3

T A B

1 2 4 0 5 4

Rhy. Fill 4

Gtr. 3

T A B

1 2 4 5 5 1/2

F5

N.C.(E5) P5

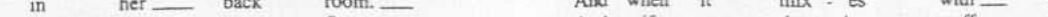
do when it's done. — { 1. Oh yeah, she's got that kind — of love — in — cense — that lives —
2. It's like your first taste love — of vin — da — loo — that sets —

Rhy. Fill 2 End Rhy. Fill 2 Rhy. Fig. 1 Gtrs. 3 & 4 End Rhy. Fig. 1

P.M.

1 2 4 5

Gtrs. 3 & 4: w/ Rhy. Fig. 1, 3 times
N.C.(E5) F5 N.C.(E5)



_____ in her _____ back on room. _____
_____ your heart _____ on fire. _____

And when it mix - es with _____ the funk, _____
And if you let her stuff _____ get in _____

— my friend, — it turns — in to — per - fume. —
- to you, — it will be all that - you de - sire. —

A5 A5/G A5/F A5/G A5 A5/G A5/F

When you are born, — you're a - fraid — of the dark - ness, and then you're a - fraid — of the light. —
When you make love — to the sweet — tan - tric priest - ess, and you drink in the bliss — of de - light. —

Gtrs. 3 & 4

let ring

* fingering

A5/G A5 A5/G A5/F A5/G

But I'm not a - fraid — when I dance — with { my } shad - ow. This
her }

(Gr. 4 cont. in slash)

2 2 2 2 0 2 2 2 2 2 2 2 2 2

(1) 3 3 1 3

Pre-Chorus

E5 type2

D5

A5

G5

E

Gtr. 3: w/ Riff B, 2 1/2 times
Gtr. 4: w/ Rhy. Fig. 2, 3 times

E5

D5

A5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 4

time I'm gon - na get it

right. —

To think of what I'll get to - night.
She's gon - na whet my ap - pe - tite. —

Riff B

End Riff B

Gtr. 3

* w/ slide —————

full

full

w/ slide

* Wear slide on pinky.

G5

E5

D5

A5

G5

E5 type2

D5 A5

Just look-in' for a lit - tle taste. — (A taste of In - di - a.) She'll steal the smile right off your face. —

G5

F#7(add11)

Fmaj7(add#11)

Yeah.

Her yin and yang — is just — the thing. She's un - pre - dict - a - ble. — my friend.
She a friend of mine, she a con - cu - bine, the sweet - est wine. I got - ta make her

Gtr. 3

Gtrs. 3 & 4

full

let ring

(Gtr. 4 cont. in slash)

** Gtr. 2 omits notes in parentheses (next 3 meas.)

1.

F5

2.

E5 F5

Interlude

Gtr. 1 tacet

E

open

F5

Gtr. 4

Gtr. 4

(cont. in notation)

mine.

Gtr. 1

Sha.

Gtr. 1

Gtr. 3

Gtr. 3

divisi

† w/ slide

Gtr. 3

divisi

† w/ slide

12 13 12 10 12 10 8 10 6 7 8 7 6 7 6

9 10 9 7 9 7 5 7 5 4 5 4 3 4 3

† both gtrs.

† both gtrs.

P.M.

w/ delay

Gtr. 4: w/ Rhy. Fig. 3, 7 times
N.C.(E5)

F5

w/ Lead Voc. ad lib., next 6 meas.
N.C.(E5)

F5

N.C.(E5)

F5

N.C.(E5)

F5

N.C.(E5)

F5

P.M. -----

w/ slide -----

12 12-12 12 12 1/2 (12) 12 14-15 12 15 17-19 15

N.C.(E5) loco F5 N.C.(E5) F5

Gtr. 4 & band tacet
N.C.

D.S. al Coda

19 15 17 17 15 12-13 12 12 12-13 12 12 14 14 (14) 12 14 12 14 12 14 12 14 12 14 (14) (14)

full 1/4 delay repeats delay off

Coda

Gtr. 4: w/ Rhy. Fill 2

Pre-Chorus

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

Gtr. 4: w/ Riff B, 3 1/2 times

E5

D5

A5

G5

do when it's done. — Just think of what I'll get to — night. — She's

E5 D5 A5 G5 E5 D5 A5 G5

gon-na whet my ap-pe-tite. — Just look-in' for a lit-tle taste. — (A taste of In-di-a.) She'll

Gtr. 3: w/ Fill 1

E5

D5

A5

G5

Gtr. 4

Interlude

* Gtr. 5: w/ Riff A, 4 times, simile

Gtr. 3: w/ Riff A1, 1st 3 meas.

E

open

P.M. -----

steal the smile right off your face. —

* Strings arr. for gtr.

Gtr. 3: w/ Rhy. Fill 1

P.M. -----

Fill 1

Gtr. 3

full

TAB

(5) 3 5

Gtr. 3: w/ Riff A1, 1st 3 meas.
Rhy. Fig. 4

P.M.

Gtr. 4: w/ Rhy. Fig. 4, 2 times
Fmaj(add#11)/E

E

Fmaj(add#11)/E

End Rhy. Fig. 4

P.M.

Gtr. 3

let ring

E

Fmaj(add#11)/E

E

Fmaj(add#11)/E

Outro-Guitar Solo

Gtr. 4: w/ Rhy. Fig. 4, 5 times
w/ Lead Voc. ad lib., next 6 meas.
N.C.(E5)

E

Harm.

w/ bar

w/ bar

Harm.

w/ bar

w/ bar

+1/2

+1/2

1/2

full

8va

6 3 6 3

full full full full full

13 12 15 12 13 12 15 12 13 12 15 12 15 15 12 15 15 12 15 12 15 15 15 15 19 19

[illegible]

* refers to both gtrs.

w/ Lead Voc. ad lib., next 5 meas.

Harm.

w/ bar +1

w/ bar +2

w/ bar +1/2

12 (12) (12) 12 (12) (12) 12 12 (12) (12) 12-12-12-12 12 / 17

3

1/2

Gtr. 4

E open P.M. E5 type 3 E open P.M. E open P.M. E open P.M. E open P.M. E open P.M.

Gtr. 5

8va

17 16 17 19 10 24

Gtr. 6

8va

loco

(17) 15 17 15 19 17 19 1/2

0 0 7 7 7 0 7

Free Time

Gtr. 4 tacet

Gtr. 6 tacet

N.C.

Gtr. 4

Gtr. 5

loco

mf

13 12 0 2 1 2 2 3 6 4 2 0 (0) (0)

w/ bar +1

Gtr. 1

16 17 19 17 18 16 16 17 19 17 18 16 5 4 5 6 5 5 4 5 6 4

Gtr. 6

fdbk. w/ bar

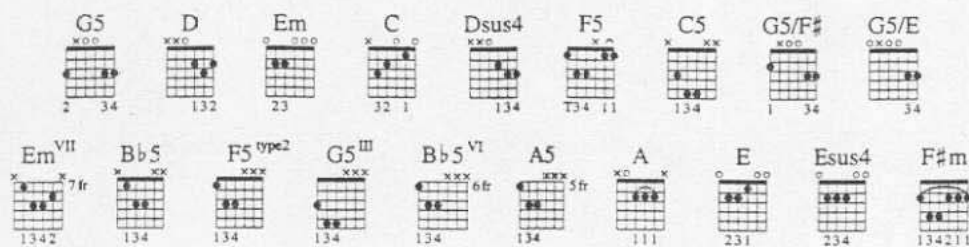
(7) (7)

pitch: G#

E

Full Circle

Words and Music by Steven Tyler and Taylor Rhodes



Intro
Slow Rock Ballad ♩. = 48

Chord progression for Intro: G5, D, Em.

Gr. 1 (dist.) *f*

(drums)

Yeah.

Gr. 3

Riff A1

f

TAB

Gr. 2 (dist.)

Riff A

f

TAB

full

* Mandolin arr. for gr.

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C G5 Dsus4 D Dsus4 D (cont. in notation)

yeah.

let ring

full full

[illegible]

Verse

G5 C5 D5 Em N.C.(Bb5)

change the world like a fair - y tale, — I would drink the love from your

Gtr. 2

Gtr. 1
divisi

* Rhy. Fig. 1

* refers to Gtr. 1 only

(C5) F5 G5 C5 D5

Ho - ly Grail. Well, I would start with love, tell ol' Beel - ze - bub — to

End Rhy. Fig. 1

E5 Bb5 C5

Pre-chorus

F5 C5

Gtr. 2

get out — ta town a 'cause you just lost your job. How — did we get so af -

(Gtr. 2 cont. in slash)

Gtr. 1

G5 F5 C5 D5 D5/C D5/B D5/A

(cont. in notation)

fect-ed? — 'Cause I think love — is love — re - flect-ed. —

Gtr 1 & 2

let ring

Chorus

Gtrs. 2 & 3: w/ Riffs A & A1, simile

G5

Rhy. Fig. 2

Dsus4 D

Dsus4 D

Em

D

C

End Rhy. Fig. 2

Gtr. 1

Time, don't let it slip a-way. Raise yo' drink-in' glass; here's to yes-ter-day. In

G5

G5/F# G5/E

Dsus4 D

Dsus4 D

Em

D

(cont. in notation)

time, _____ we're all gon - na trip a - way. Don't piss Heav - en off; we got

*Notes to right of slashes are bass arr. for gtr.

Gtr. 3: w/ Fill 1

C

G5

Csus2 G/B Csus2

F5

F#5

G5

F5

Hell to pay. Come full cir - cle. _____ 2. And if there's a

Gtr. 2

let ring _____ let ring _____ let ring _____

Gtr. 1

let ring _____ let ring _____

Fill 1

Gtr. 3

TAB 8 9 9 9

Verse

Gtr. 1: w/ Rhy. Fig. 1
G5

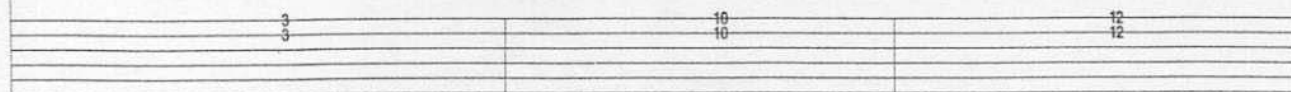
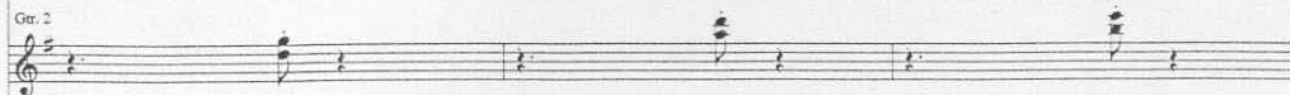
C5 D5

Em

N.C.(Bb5)



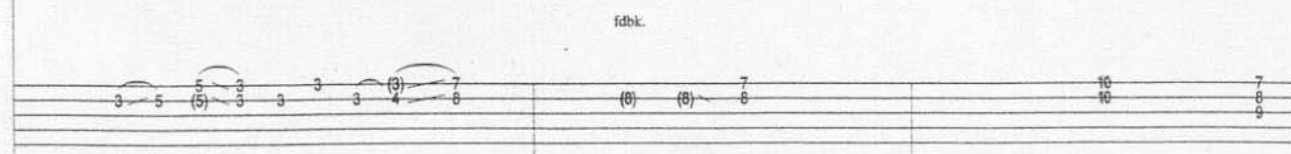
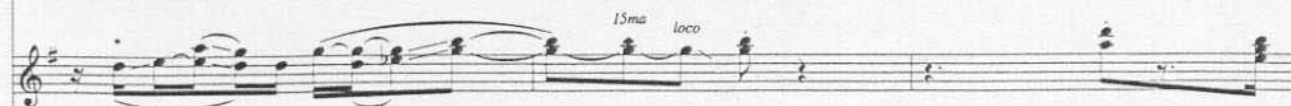
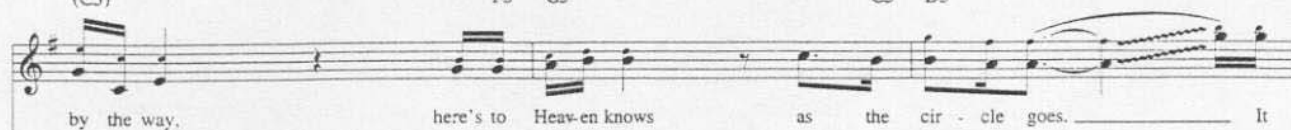
Gtr. 2



(C5)

F5 G5

C5 D5



* Barre ① & ② w/ index finger.

pitch: B

Em^{VII}

C5

Pre-Chorus

F5

C5

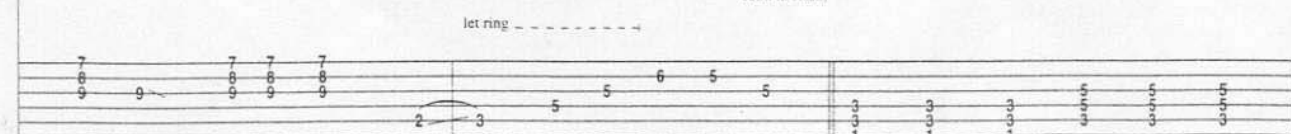
Gtr. 1

Gtr. 2



Gtr. 2

Gtr. 1



[illegible]

Chorus

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

Gr. 3: w/ Riff A1

GS

Em D C G5

drink-in' glass; here's to yes - ter - day. In time, _____ we're all gon - na

full full

2 3 3 2 2 0 3 0 0 0 3 0 3 2 2

Dsus4 D Dsus4 D Em D C Gr. 3: w/ Fill 3
 trip a - way. Don't piss Heav - en off, - we got Hell to pay. Come full
 full full full let ring -

Fill 2
Gtr. 4 (clean)

mf

T
A
B

0

3 2 0 3 2

3 3 1

FIG. 3

Gr. 3

6/8

T
A
B

6 9 9 9

8 8 8 8 8 8 8 8

G5 Bb5

Gtr. 1

cir - cle. _____ Ev - 'ry time you get your - self caught up in - side of

Gtr. 2

F5 type2 C5 G5 III G# A

4fr 5fr

some-one else - 's cra - zy dream. _____ Own it, yeah, that's a mis - take. _____

let ring

* doubled by Gtr. 5 (dist.)

Bb5 VI F5 type2

Ev - 'ry - bod - y's got - ta lot - ta na - da kill - ing them in - stead of kill - ing time. _____

Guitar Solo

D5

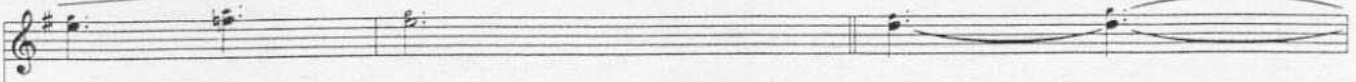
D5/C

A5

F5 type2

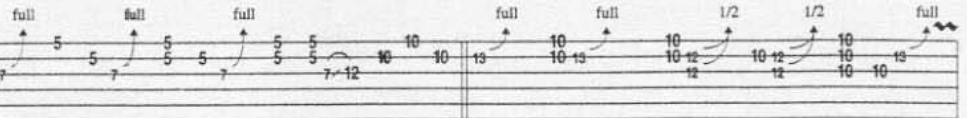
A5

(cont. in notation)



Gtr. 5 (dist.)

Gtr. 5

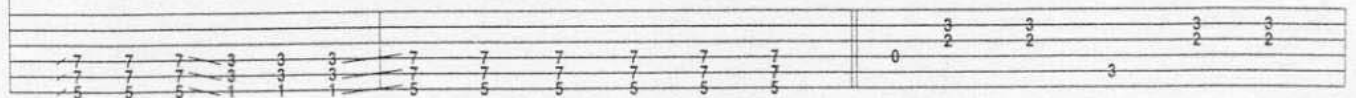


Gtr. 2

Gtrs. 1 & 2



let ring



D5/B

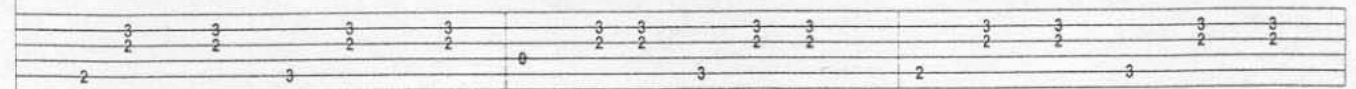
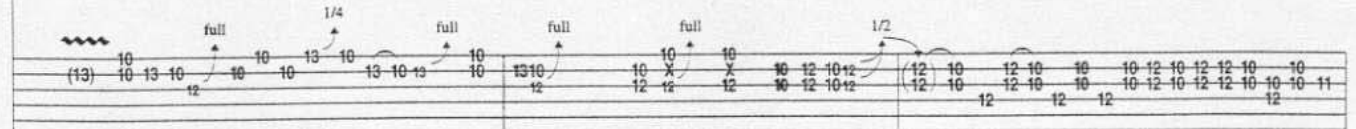
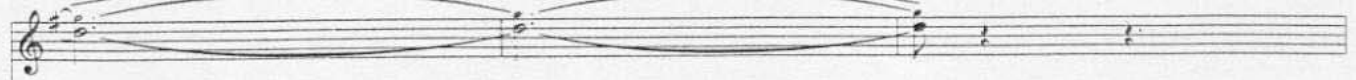
D5/C

D5

D5/C

D5/B

D5/C



The musical score is written for guitar and consists of several staves. The top staff shows a sequence of chords: E5, E5/D, and E5/C#. Below this, there is a melodic line with a variety of note values, including triplets and sixteenth notes. The notation includes many accidentals and dynamic markings such as 'full'. The bottom staff shows a bass line with simple chords and a few notes.

[illegible]

Chorus

A Rhy. Fig. 3
 Gtr. 1
 Voc. Fig. 1
 Gtr. 5
 Gtr. 2
 Gtr. 3
 Riff B
 End Riff B

Gtr. 5 tacet
 E Esus4 E F#m D

Time, don't let it slip a-way. Raise yo' drink in'-glass; here's to yes-ter-day. In

full (16) 14
 full full full full full
 14 17 17 17 17 16 16 17 17 17 17 17 17 14 20
 10 10 10 10 10 12 12 14 14 12 12 12 12 14 12 12 10 10 10 10 14 12 10 11 11 11 11 11

Gtr. 1: w/ Rhy. Fig. 3, 4 3/4 times, simile
 Gtr. 3: w/ Riff B, 4 3/4 times
 A E Esus4 E F#m D
 End Voc. Fig. 1

time — we're all gon - na trip a-way. Don't piss Heav-en off; we got Hell to pay. —

full full full full full
 14 17 17 17 17 16 16 17 17 17 17 17 17 14 16 (16) 17

A E Esus4 E F#m

Time, don't let it slip a-way. Raise yo' drink-in' glass; here's to

let ring — full full full full
 14 14 17 17 17 17 17 17 17 17 16 16 17 16 16 16 14 14 17 14 14 17 14 16 (16) 14

D A E Esus4 E

yes - ter-day. In time — we're all gon - na trip a-way. Don't piss

full full hold bend full full let ring full full full

16 16 (16) 14 16 14 16 17 16 (16) 14 14 17 17 17 17 16 16 17 16 16 17 17

F#m D w/ Voc. Fig. 1 A

Heav-en off. we got Hell to pay. Come full cir - cle, _____

full w/ bar full

17 17 17 17 17 17 14 14 14 17 14 17 17 17 17 17 (14 17) 14

-1

E Esus4 E F#m D

cir - cle, _____ cir - cle, _____ cir - cle, _____

full full full full

(14) 17 17 (17) 17 16 17 16 17 16 5 5 5 5 5 5

A E Esus4 E F#m

cir - cle, _____ cir - cle, _____ cir - cle, _____

full full full full

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

cir - cle. (Hell to pay.)

Gtr. 2

full full let ring let ring let ring

Gtr. 1

let ring let ring let ring fdbk.

pitch: G#

Outro

Free Time

Band tacet
F#m

D A E

Time, don't let it slip a-way. Raise your drink - in' glass; here's to yes - ter-day. In

* Gtr. 6

p w/ fingers

10 10 10

11 11 11

9 12 11

* Accordion arr. for gtr.

A D A E rit. A

time, we're all gon - na trip a-way. Don't piss Heav - en off or we got Hell to pay.

rit.

10 10 10 10 10

9 9 9 9 9

11 12 11 11 11

Fill 4
Gtr. 3

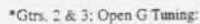
10 11 11

12

T
A
B

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen



① = D ④ = D

$$\textcircled{2} = \text{B} \quad \textcircled{5} = \text{G}$$

③ = G ⑥ = D

Intro

Free Time

Gtr. 1 (dist.), w/ pick scrapes
w/ Lead Voc. ad lib.

(approx. 10 seconds)

Fast Rock • = 176

A5
Gtrs. 2 & 3

N.C.

f w/ slide
dist tone

* 5th and 6th strings tuned down an octave lower than normal. (Heavy gauge strings are recommended.) All notes played by Gtrs. 2 & 3 on these strings sound an octave lower than written.

** Note in parentheses
played by Gtr. 3 only.

Gtr. 2

Riff A

End Riff A

Gtrs. 1, 2 & + 4

w/ slide - - - -

f

+++

(14) (14)

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

† 5th and 6th strings tuned down an octave as before, but in standard tuning.

†† Unless otherwise indicated, Gtrs. 1 & 4 play TAB on 6th str. and Gtr. 2 plays Tab on 5th str.

††† Gtr. 2 to left of slash.

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(C) (A) Verse
(G) (G#) Gtr. 3 tacet N.C.(A)
C5

1. Cy - ber - ot - ic

Gtr. 3

w/ slide

Rhy. Fig. 1

P.M.

Gtrs. 1 & 4

Riff B

End Riff B

Gtrs. 1 & 4; w/ Riff B, 3 times
N.C.(A)

G5 N.C.(A) C5 N.C.(A)

head ex - plode. In - for - ma - tion o - ver -

Gtr. 2

P.M.

79

G5

FS

Rby. Fill 1

DS

End Rhy. Fill 1

Gtr. 1

load.

Ап

I.

ius

take

an

1

one

Gtr. 2

End Rhy. Fig. 1

w/ slide _____

12 0 2

Gtrs. 1 & 4: w/ Riff A

N.C.(A)

(C)

(A)

(G

Ап

Gtr. 2

w/ slide _

Gr. 1: w/ Rhy. Fill 1, simile

FS

DS

I'm

гон - на

bre:

Some-thing's got - ta

Gr. 2

w/ slide

* Lead Voc. doubled an octave lower, next 6 meas.

FIG. 1

Gtr. 3

w/ slide

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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AD

Chorus
A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5

give. ——— (Tell me when — to turn — the screw. — Does the noise in my — head both — er Some-thing's got — ta you? —)

Gr. 2

mf
w/ slide

w/ slide

14 14 14 14

Gtrs. 1 & 4
Rhy. Fig. 2

End Rhy. Fig. 2

2 0 3 5 7 5 3 5 3 5 3 3 1 2 0 2 0 2 0 2 0

C5 D5 C5 D5 C5 N.C.(A) F5 E5 G5

give. ——— Com-ic books — are com — in' true. — Does the noise in my — head both — er you?..)

w/ slide

w/ slide

14 (14) 9-12 12 12

Rhy. Fig. 2A

End Rhy. Fig. 2A

2 0 3 5 7 5 3 5 3 5 3 3 1 2 0 2 0 2 0 2 0

Interlude
Gtrs. 1 & 4: w/ Riff A, 2 times
N.C.(A)

(C) (A) (G)

Gr. 2

w/ slide

14 14 14 14 14 14 14 14 14 14 14 (14) 12 14 14 14 17 17

Gtr. 3: w/ Fill 2

(A) (C) (A) (G)

w/ slide

17 17 17 17 17 17 17 16 16 15 14 14 14 12 14 14 12 12 12 12 12 (12) 0 0

* Slide positioned halfway between 16th & 17th frets.

Verse

Gtrs. 1 & 4: w/ Riff B, 4 times

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

N.C.(A)

C5 N.C.(A)

G5 N.C.(A)

C5 N.C.(A)

2. Di - ger - ot - ic mass ap - peal. Feels like flesh but tastes un -

real. And I'm gon - na break. Some-thing's got - ta

Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 2, 3 times

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

A5

C5

D5

C5 D5 C5 N.C.(A)

F5

E5

A5

give (Tell me when to turn the screw. Does the noise in my head both - er Some-thing's got - ta you? _

Gtr. 2

simile on repeat

w/ slide

give. Don't you like it? Tell me true. Does the noise in my head both - er Some-thing's got - ta you. _

give. Don't you like it? Tell me true. Does the noise in my head both - er Some-thing's got - ta you. _

w/ slide

give. Don't you like it? Tell me true. Does the noise in my head both - er Some-thing's got - ta you. _

Fill 2
Gtr. 3

w/ slide

T 13 (13)

A

B

Fill 3
Gtr. 3

T 15 (15) 12

A

B

C5

D5

C5 D5 C5 N.C.(A)

F5

E5

A5

To Coda ⊕

give —
Hold your breath — 'til you — turn blue. — Does the noise in my — head both — er Some-thing's got - ta you? —

w/ slide —

19 14 14

C5

D5

C5 D5 C5

E5

F5

E5

G5

give —
Com-ic books are com - in' true. — Does the noise in my — head Yeah, yeah, yeah, yeah, yeah, yeah!

Gr. 2

w/ slide —

14 10 9 12 (12) 12

Gr. 1 & 4

8 7 7 7 7 7 7 10 10 7 5

Harmonica Solo

Gr. 2 tacet

Gr. 1 & 4: w/ Riff A, 4 times, simile

N.C.

Gr. 3

8 (A) (C) (A)

mf

12 14 14 12 14 12 14 12 14 X X 17 12 14 14 12 14 12 14

(G) (A)

(C) (A)

(G)

If

w/ slide —

(14) 12 14 X X 12 12 14 14 12 14 12 14 12 14 X X 17 (17) 14 (14) 12

Bridge

Gr. 1 F^5 $Gtr. 3$ tacet $D/F\sharp$

love that seemed to fall from grace was sit - ting on your in -

Gr. 3

w/ slide

10

Gr. 4

10 10 10 10 12 12 (12)

8 8 8 8 9 9 9

Gr. 1 G^5 (cont. in notation)

ter face, your meg - a - hertz she can't for - give. Your

Gr. 4

12 12 12 12 12 12 (12) 12 12 12 (12)

9 9 9 9 10 10 10 10 10 10

D.S. al Coda

E5

love, it died be - fore you ev - er lived. _____ Some-thing's got - ta

Gtr. 4

w/ slide

20 20 21

Gtr. 1

* vib. while sliding

** Lead Voc. doubled an octave lower till end.

⊕ Coda

Gtrs. 1 & 4: w/ Rhy. Fig. 2A
A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 G5

give. _____ Yeah. — yeah, yeah. — yeah, yeah. — yeah, yeah. — yeah. — yeah. both -
Com - ic books — are com - in' true. — Does the noise in my — head

Gtr. 2

14 14 14 12 12

Outro-Guitar Solo

Gtrs. 1 & 4: w/ Riff A. 1 1/2 times
N.C.(A)

(C) (A)

- er you? -)

***Slide positioned halfway between 16th & 17th frets.

17 17 17 17 17 17 17 16.5 16 15 14 14 12 14 14 12 14 14

82

* Slide positioned halfway between 13th & 14th frets.

Gtr. 2 (A)

Gr. 2 (A)

let ring

Gtrs. 1 & 4

Gtrs. 1 & 4

The musical notation for Gtrs. 1 & 4 spans four measures. The first measure contains a whole note chord with a flat on the second string. The second measure contains a half note chord with a flat on the second string. The third measure contains a half note chord with a flat on the second string. The fourth measure contains a whole note chord with a flat on the second string. The notation is written on a single staff with a treble clef.

A

Gtr.

A

Ger. 4

slight vib. w/ random fdbk.

let ring_

let ring _

A musical score for the piece 'let ring'. It features a single melodic line on a five-line staff. The notation includes various note values, rests, and dynamic markings. The piece begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The piece continues with various note values and rests, ending with a double bar line. The score is written in a clear, legible hand.

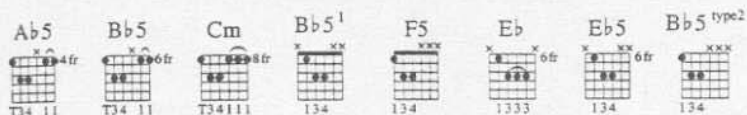
- Ger. 1

(Gtr. 4 cont. in slash)

P.S.

Ain't That a Bitch

Words and Music by Steven Tyler, Joe Perry and Desmond Child

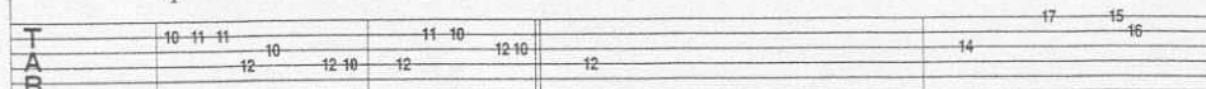


Intro
Freely ♩ = 68
Gm9

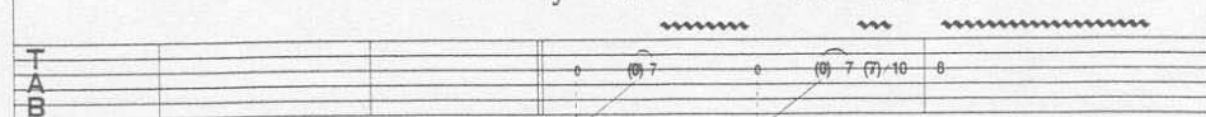
Verse
Slower ♩ = 60
Gm7



* Gtr. 1



Gtr. 2 (clean)



* muted trumpet arr. for gtr.

Gm7

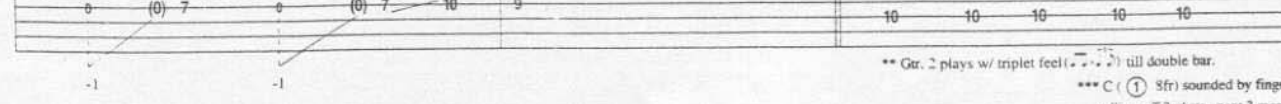
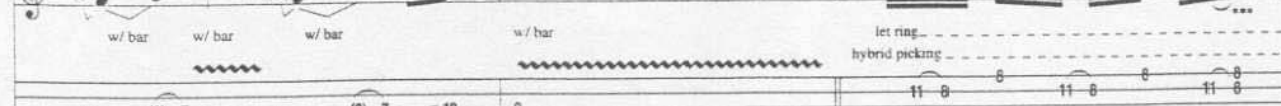
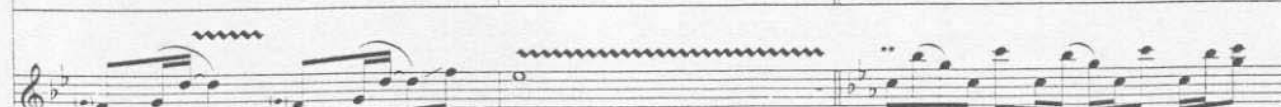
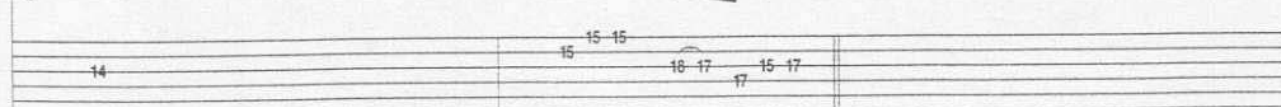
C

Pre-Chorus
Faster ♩ = 68

Ab5

Bb5

Gtr. 3
(dist.)
mf



** Gtr. 2 plays w/ triplet feel (♩♩♩) till double bar.

*** C (1) 3fr sounded by finger pulling off 2nd str., next 3 meas.

Gtr. 1 tacet
Cm

Bb5

Ab5

Bb5

Gtr. 3

(cont. in notation)

down on your luck and you don't give a huh, 'til the best part of you starts to twitch. Ain't that a bitch?

Gtr. 2

let ring

hybrid picking

w/ bar

pitch: F

Chorus

Bb5/C C5

F5

Bb5

Eb

Dm

Freak out! I'm a-lone now. I feel just like I'm los-in' my mind. 'Cause love is like the

Gtr. 2 (light dist.)

Rhy. Fig. 1

f

let ring

simile on repeats

let ring

Gtr. 3

Rhy. Fig. 1A

f

let ring

simile on repeats

let ring

let ring

C5

Ab

Eb

Bb5

right dress on the wrong girl; you nev-er know what you're gon-na find.

let ring

let ring

1.. 3. You

2. The

End Rhy. Fig. 1

let ring

let ring

End Rhy. Fig. 1A

think you're high — and fine — as wine, then you wind up { 1. like a dog } in a ditch — 'Cause love is like a
gal was fine — as cal - a - mine, but not e - nough to { 3. with your face } scratch a sev - en year itch. — 'Cause love is like the

Gr. 5: w/ Fill 1, 2nd time

Cm Ab5 F5 To Coda 1 Eb Eb°

wrong turn on a cold night... } yeah. _____ Ain't that a bitch? _____
last licks out-ta Hen-drix... }

Gr. 4 (dist.)
f w/ slide

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

8 8 8 4 1 1 1 1 8 (8) 7
10 8 10 6 6 4 3 3 7 6
8 6 4 1 1

Rhy. Fig. 1
Gtrs. 2 & 3

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

8 4 1 1 8 8 8 8 8 8 7
10 10 6 3 3 3 3 3 3 3 8
8 6 4 1 1 6 6 6 6 6 6

[illegible]

Oh, ain't that a bitch? _____ Yeah, _____ yeah. Da, da, da, da, da.

8va
b2
tr

fbk.
w/ slide

loco

w/ slide

pitch: D $\flat$

End Rhy. Fig. 2

let ring *let ring* *w/ bar*

* Gtr. 2 plays higher note only
** Gtr. 3 plays lower note only
*** Gtr. 2 only

Verse

C5 F7 C5

2. In a daze, in the throes of e-mo-tion, you see God in the Dev-il's eyes.

Gtr. 2 (clean)

Gtr. 3 *divisi* *mf* *let ring* *let ring* *let ring* *let ring* *let ring*

Pre-Chorus

F7 A $\flat$ 5 B $\flat$ 5

Gtr. 3

Then you fall so far from grace, you

Gtr. 2

(Gtr. 3 cont. in slash) *let ring* *hybrid picking*

* as before

D.S. al Coda I

Cm B♭5 A♭5 B♭⁵ F5

fdbk.

would'n't know a kiss if it was on — your — face. — You can tell it to the ju-ry, but you ain't got no case.

let ring ————— hybrid picking —————

pitch: F * as before

⊕ Coda 1

Gtr. 2: w/ Rhy. Fig. 2. 1st 3 meas.

Gtr. 3: w/ Rhy, Fig. 2

Eb

Gtr. 3: w/ Rhy, Fig. 4

E^b °

A^b6/E^b

yeah?

Ain't that a bitch?

Hee, hee, hee.

Gtr. 4

8va

loco

w/ slide

fdbk.

8 (8) 7 (7) (7)

6 (6)

5 6

pitch: D^b

Guitar Solo

Gtr. 4 tacet

F5 G5

Bb5/C C5

[illegible]

F5 G5

1.5mg

loco

P.H.

1 1/2

→

...

full

P.H.

—

pitch: F#

pitch: F G F

Gtr. 2

w/ slide_

fdbc

* Release bend during slide.

F5 G5

Bb 5/C C5

Then you

V-

full

1/2

full

1/4

w/ slide

fcbk.

* D (② 15fr) sounded by finger pulling off 3rd str.

pitch: G

Pre-Chorus

Gtr. 5 tacet

Ab5

B6S

Cm

Bb5

Gr. 3

feel _____ so _____ out _____ of _____ place _____ lick-in' up the ar-senic from the same _ old _ lace. _ You

Gtr. 2

None

let rise

hybrid picking

D.S. al Coda 2

A $\flat$ 5 B $\flat$ 5

know the stuff is poi-son but you got-ta have a taste. You got-ta.

let ring—
hybrid picking

full

⊕ Coda 2

C5 B $\flat$ 5 A $\flat$ 5 N.C.(G)

warm gun on a cold night...

Gtrs. 2 & 3

F5 E $\flat$ E $\flat$

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1st 3 meas.

yeah. Ain't that a bitch? Ain't that a bitch?

Gtr. 4

w/ slide

8va

fdbk.

pitch: D $\flat$ G

A $\flat$ 6/E $\flat$ E $\flat$

Gtr. 2: w/ Rhy. Fill 1

Gtr. 3

Yeah. yeah.

loco

w/ slide

pitch: B $\flat$

Rhy. Fill 1

Gtr. 2

w/ bar

T
A
B

Outro

Gtr. 2 w/ Rhy. Fig. 1, simile
Gtr. 3: w/ Rhy. Fig. 1A, 1 3/4 times, simile
w/ Lead Voc. ad lib. to end

C5
Voc. Fig. 1

F5

Bb5

Eb Dm

C5

Ab

Eb

Bb5

End Voc. Fig. 1

(Yeah, yeah. Yeah, _ yeah. Yeah, yeah. Yeah, _ yeah.)

Bkgd. Voc.: w/ Voc. Fig. 1, 3 1/2 times

C5

F5

Bb5

Eb

Dm

C5

Ab

Gtr. 3

Eb5 Bb5 type 2
P.M.

Gtr. 2

mf

full (11) full (11) full (11) 1/2 7 7 (7) 10 7 10 10 (10) 13 (13) 11 13 1/2 11 13 15 (15) 15

Gtr. 3: w/ Rhy. Fig. 1A, 2 1/2 times, simile

C5

F5

Bb5

Eb

Dm

δva

full (16) full (16) full (16) full (16) hold bend full (16) full (16) full (16) full (16) 16 17 16 10 10 (10) 16 10 17 16 10 10 (10) 16 17

Gtr. 6: w/ Riff A

C5

Ab

Eb

Bb5

loco

full (11) full (11) full (11) full (11) full (11) full (11) full (11) full (11) 1/2 11 11 (11) 10 10 10 8 10 10 (10) 8 10 12

Riff A

* Gtr. 6

TAB

3 1 2 3 4 3 4 5 6 3 4 5 6

* bass arr. for gtr.

The musical score for guitar shows a melody line in G major/C minor. The chords indicated above the staff are C5, F5, Bb5, Eb, and Dm. The fretboard diagram below the staff shows the fret numbers for the melody line, with fingerings and dynamics like 'full' and 'let ring' indicated.

Gr. 6: w/ Riff A
C5

A musical score for guitar, labeled "Gr. 6: w/ Riff A C5". The score consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melodic line with various notes, including a whole note A-flat, a half note E-flat, and a quarter note B-flat5. There are also wavy lines indicating bends or vibrato. The bottom staff is a bass clef staff with fret numbers written below the notes. The fret numbers are: 6, 8, 10, 8, 10, 8, 10, 6, 6, 8, 11, 10, 8, 10, 10, 10, 10, 6, 10, 8, 10, 8, 10, 10. There are also wavy lines and a star symbol in the bottom staff.

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a single line, starting with a C5 chord. The notes are: C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The melody is marked with a 'full' dynamic. The chord progression is indicated by the following chords: C5, F5, Bb5, Eb, and Dm.

C5 Ab5

(Yeah, yeah, Yeah. ____ yeah, yeah, yeah. ____)

Gtr. 2

δva

full

full

full

1/2

full

full

w/ random fdbk.

8 11 11-13 15 15-18 18 (18) 15 16 16 17 (18) 16 18 18 16 18 (18) 16 17 18 16 16 (16) 15

Gtr. 3

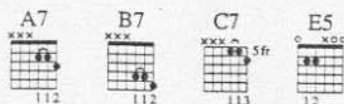
10 10 10
10 10 10
6 6 6
4 4 4

* doubled an octave lower till end

pitch: G3

The Farm

Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Steve Dudas



Intro
Free Time

Gtr. 2 (dist.)

Moderately Slow Rock ♩ = 88

(cont. in notation)

(Excerpts from *The Wizard of Oz*)

(approx. 14 sec.)

Ah!

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (dist.)

let ring

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

Em

C7

Em

C7

Em

C7

Gtr. 2

Rhy. Fig. 1A

End Rhy. Fig. 1A

let ring

let ring

let ring

Verse

Gtr. 3 (dist.)

A7

B7

C7

mf

Rhy. Fig. 2A

1. There's a cock - roach in my cof - fee.

Gtr. 2

Gtr. 1

Rhy. Fig. 2

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There's a needle in my arm. And I

feel like New York City. Get me to the farm.

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times
Gtr. 3 tacet
Em . C7

Em C7 Em C7

farm. _____ Some - bod - y get me to the farm. _____

A A6 A B B6 B C C6 C A A6 A B B6 B

Gr. 2

The musical score is for a guitar, grade 2. It features a melody on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a sequence of eighth notes and a final measure with a whole note. Below the staff is a fretboard diagram showing the fret numbers for each note. The diagram includes a sequence of fret numbers: 12, 12, 12, 0, 11, 11, 10, 10, 8, (8), (8), 12, 12, 12, 0, 11, 11, 10, 10. The notes are marked with 'f' for full and 'f' for full, indicating a full fretting technique.

Gr. 3

Handwritten musical score for guitar, grade 3. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various notes, rests, and ornaments. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes, rests, and ornaments. The score is divided into four measures by vertical bar lines. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note D3, a quarter note E3, and a quarter note F3. The second measure has a treble staff with a quarter note C5, a quarter note D5, and a quarter note E5. The bass staff has a quarter note G3, a quarter note A3, and a quarter note B3. The third measure has a treble staff with a quarter note F#5, a quarter note G5, and a quarter note A5. The bass staff has a quarter note C4, a quarter note D4, and a quarter note E4. The fourth measure has a treble staff with a quarter note B5, a quarter note C6, and a quarter note D6. The bass staff has a quarter note F4, a quarter note G4, and a quarter note A4. There are various ornaments and slurs throughout the piece.

Gr. 1

Rhy. Fill 1

End Rhy. Fill 1

10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10

C C7 C6 C A A6 A B B6 B

e - go - cen - tric man. (Oo, man.) I get

8 12 12 12 0 0 0 0 0

12 12 12 0 11 11 10 10

5 7 5 5 3 3 4 5

9 9 11 10 10 8 10 12 10 12 6 6 6 6 8 8 8 8

10 10 8 6 8 8 10 10 12 5 5 5 5 7 7 7 7

6 6 8 8 11 10 6 8 8 8 8 8 8 8 8

C C7 C6 C A A6 A B B6 B E5

caught up in my freak - ness. but I ain't no Pet-er Pan. Get me to the farm.

0 (0) 12 12 12 0 0 0 0 0

12 12 12 0 11 11 10 8

5 7 5 5 4 5

9 9 13 12 10 8 10 12 12 6 6 6 6 8 8 8 8

10 10 8 6 8 8 10 10 12 5 5 5 5 7 7 7 7

6 6 8 8 11 10 6 8 8 8 8 8 8 8 8

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times

Gtr. 3 tacet

Em C7 Em C7 Em C7



Get me to the farm. _____

Get me to the farm. _____

Get me...

* Voc. doubled an octave lower, next 2 1/4 meas.

A5 G5 A5 G5

Bridge

A5 G5



Buck-le up straight jack, san-i-ty is such a drag.

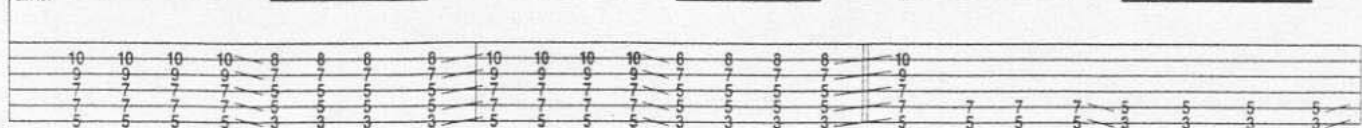
Gtr. 2



Gtr. 3



Gtr. 1
divisi



Gtr. 3 tacet
A9(no 3rd)

G5

A9(no 3rd)

G5



Jel-ly-bean, thor-a-zine, tran-scen-den-tal jet lag.

San-i-ty I ain't got-ta, feel-ing like a pin-a-ta.

Gtr. 2



Gtr. 1



Free Time

Gtrs. tacet

N.C.

C C6 C C6 A A6 A B



fix - er. (Whoa.) Whoa, I am the liv-ing dead. Spoken: Follow the yellow brick road.
Follow the yellow brick road?

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 1A, 5 times, simile

Gtr. 4 tacet

Em

Dsus2

C7

Em -

C7

Take me to the farm. Take me to the

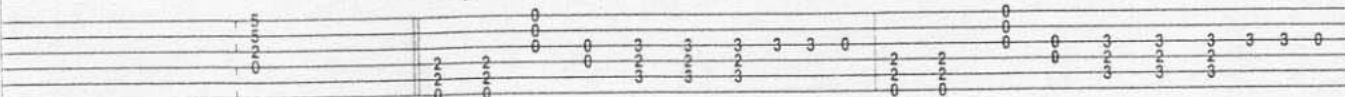
* Gtr. 4

Gtr. 1

mf

f

let ring



* Strings arr. for gtr.

** Vol. swell

+ Voc. doubled an octave higher, next 13 1/4 meas.

Em

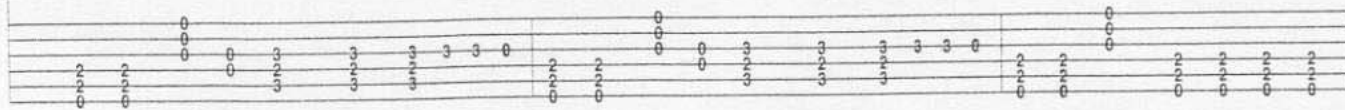
C7

Em

C7

Em

farm. Some-bod-y take me to the farm. Some-bod-y take me to the farm.



Gtr. 1: w/ Rhy. Fig. 1, till fade

C7

Em

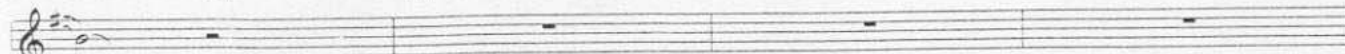
C7

Em

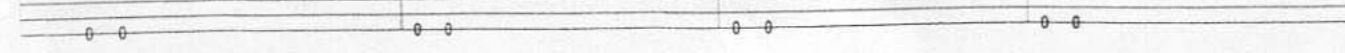
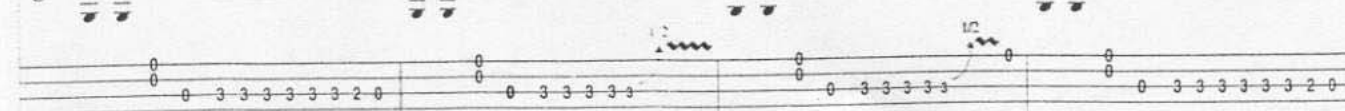
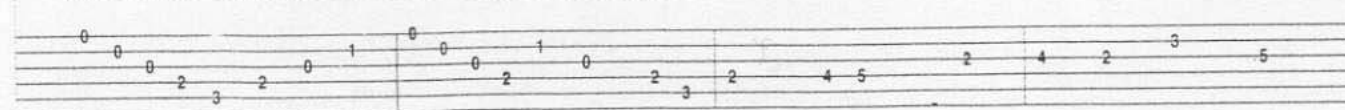
C7

Em

C7



P.M.



Em C7 Gtr. 2: w/ Rhy. Fig. 1A, simile, till fade Em C7

Take me to the farm. Take me to the

1/2

4 (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)

0 0 0 3 3 3 3 3 3 2 0

Gtr. 3 tacet Em C7 Em C7 Em C7

farm. Some-bod - y take me to the farm. Some-bod - y take me to the farm.

Em C7 Em C7 Em C7 Em C7

Take me to the farm, take me to the farm, take me to the farm.

Em C7 Em C7 Em C7 Em C7

Take me to the farm, take me to the farm, take me to the farm.

Em C7 Em C7 Em C7 Em C7

Take me to the farm, take me to the farm, take me to the farm. Take me to the

* Lead Voc. doubled an octave higher, next 2 1/4 meas.

Em C7 Em C7 Em C7 Em C7

farm. Take me to the farm. Some-bod - y take me to the farm!

Begin Fade Em C7 Em C7 Em C7 Em C7 Em C7

Fade Out Em C7 (Excerpts from The Wizard of Oz.) (approx. 14 sec.)

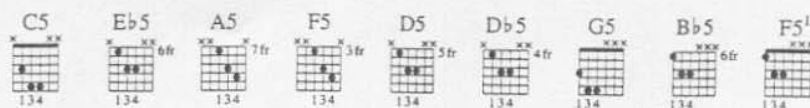
Uh huh.

Gtr. 3 P.M. 1/2

0 0 2 2 0 1 0 0 2 0 2 3 2 4 5 2 4 2 3 5 4 (4) (4) (4) 4 2 5 4 2

Crash

Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Dominic Miller



Intro Free Time N.C.

Gtr. 1 (dist.)

Harm.

C5 Eb5 A5 F5 N.C.

(approx. 8 sec.)

TAB

* vol. swell ** don't pick

Verse Fast Rock ♩ = 212

C5 Eb5 A5 F5

Rhy. Fig. 1

Gtrs. 1 & 2

1. Sit - ting on a cas - tle on the floor with Es - mer - al - da wait - ing for the Geez -

† Gtr. 2 (dist.)

Er, Cap - tain Crunch to come a - round. _ Feel - ing su - i - cid - al 'coz of cer - tain sit - u - a -

tions. Hang - ing from the stairs _ too long. _ I think I'm com - ing down. _ It's time to... _

Chorus N.C.

Bkgd. Voc.: w/ Voc. Fig. 1

G5 Bb5 N.C. C5 N.C. Bb5 N.C.

(Crash _ _ _ _ _)

Gtrs. 1 & 2

Rhy. Fig. 2

P.M.

Yeah, it's - Then

*** Throughout Choruses, vocals are various voices arr. as lead and bkgd. parts. Sing simile on D.S.

Voc. Fig. 1

(Los - in' my mind. _ los - in' my mind. _ los - in' my mind. _)

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time — to... (Crash. —) (Crash — in'.) It's time —

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 N.C. Bkgd. Voc.: w/ Voc. Fig. 1 G5 Bb5 N.C. C5 N.C. Bb5 N.C. G5 To Coda ⊕

— to... (Crash. —) { Los - in' my mind. It's time to... }
Yeah ————— (Crash. —)

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times

Bb5 F5 C5 Eb5 A5

(Crash — in'.) 2. Do - in' tons of co - lon blow, stuff - ing it in

F5 C5 Eb5 A5

ev - 'ry hole. Mi - les high. — so am I. — watch - ing Jim - i

F5 Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times C5 Eb5 A5 F5

kiss the sky. Sal - le din - ner be - comes a blur — with ev - 'ry - bod - y jam - min'. Re -

Gtr. 2 full Gtr. 1 fdbk. (5)

pitch: G

C5 Eb5 A5 Gtr. 2: w/ Rhy. Fill 1 F5

pub - li - cans — be - gin — to sin, — the bat - wings start a slam - ming. It's — time

8va P.S. —

(5)

Rhy. Fill 1
Gtr. 2

*Trem.

T
A
B

15

* Trem. pick while sliding.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times Bkgd. Voc.: w/ Voc. Fig. 1
N.C. G5 Bb5 N.C. C5 N.C. Bb5 N.C. G5

to... (Crash. _____) It's time to... (Crash. _____)

Bb5 F5 N.C. Bkgd. Voc.: w/ Voc. Fig. 1 G5 Bb5 N.C. C5
Crash in' It's time to... Think - in'
(Crash in.) (Crash. _____)

N.C. Bb5 N.C. G5 Bb5 F5
may - be it's a lit - tle late but it's time to crash. yeah.
(Crash. _____) (Crash in')

Bridge

D5 Rhy. Fig. 3 D5 C5 G5 Bb5 G5 F5¹ End Rhy. Fig. 3
Gtr. 1 You drive me cra zy.
Gtr. 2
full full full full full full full full
10 12 (12) 15 14 13 (13) 8 11 6 6 (6) 6

Gtr. 1: w/ Rhy. Fig. 3, 1 1/2 times
D5 D5 C5 G5 Bb5 G5 F5¹ D5

You drive me cra zy. You
full full full full full full full full
10 12 (12) 10 15 14 13 (13) 8 11 8 6 (6) 6 10 10 10

D $\flat$ C5 G5 B $\flat$ 5 G5 E $\flat$ 5 D5 D $\flat$ 5 C5

G 3fr

Gr. 1

drive me crazy.

Gr. 2

full

15 14 13 13 8 11 8 11 10 9 8 (8) 0 0 5 0

*vol. swell

Guitar Solo

Gr. 1: w/ Rhy. Fig. 2, last 7 meas., simile
B $\flat$ 5

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

Gr. 2

6:4 6:4

full

5 0 5 0 5 0 5 0 5 0 5 0 5 0 0 0 5 0 5 1/2 full full 1 1/2

G5

8va

loco

B $\flat$ 5

F5

full

(11) 3 17 15 15 18 17 15 15 18 15 15 18 16 (16) 17 17 X 17 0 15 18 15 17 17 (17) 15 17 15 17 16

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

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

full

(18) 18 18 (18) 18 (18) 18 (18) 18 (18) 18 18 18 18 18 18 18 18 18 15

G5

B $\flat$ 5

F5

8va

loco

8va

P.H.

full

(15) 15 (15) 17 15 (15) 15 17 15 17 15 15 15 17 18 15 17 18 15 18 15 15 15 0 20

93

Verse

Gr. 1: w/ Rhy. Fig. 1, 4 times
C5

E♭5 A5 F5 C5

3. Cap - tain Bil - ly Beem - ish put a lamb up on a rack. Thanks for com-in', Bil -

loco *w/ bar* *+1/2* *w/ bar* *fdbk.* *w/ bar*

(20) 0 0 3 0 (0) (0) (0) (0)

pitch: D

E♭5 A5 F5 C5 E♭5

ly, and we hope you're com-in' back. The cas - tle will be wait - ing for the next

w/ bar *fdbk.* *w/ bar* *w/ bar* *fdbk.*

0 (0) (0) 12 (12) (12) (12)

-1 1/2 pitch: D# -1 pitch: F

A5 F5 C5 E♭5

bang - ers and mash. Blanche and Mar - sha Rez - nick put their

fdbk. *w/ bar* *full* *full* *w/ bar* *P.H.* *1/2*

(12) (12) (12) 0 17 17 17 17

-1 1/2

A5 F5 D.S. al Coda

mar - mite with their hash. ha. ha. ha. ha.

loco *w/ bar* *full*

14 14 20 (20)

Coda

B♭5 F5

Crash in'. It's time
(Crash in'.)

G5

Bkgd. Voc.: w/ Voc. Fig. 1

**B $\flat$ 5/G

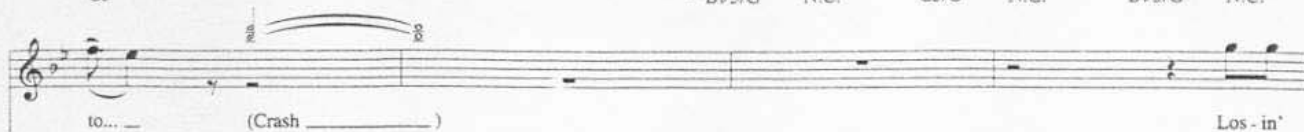
N.C.

C5/G

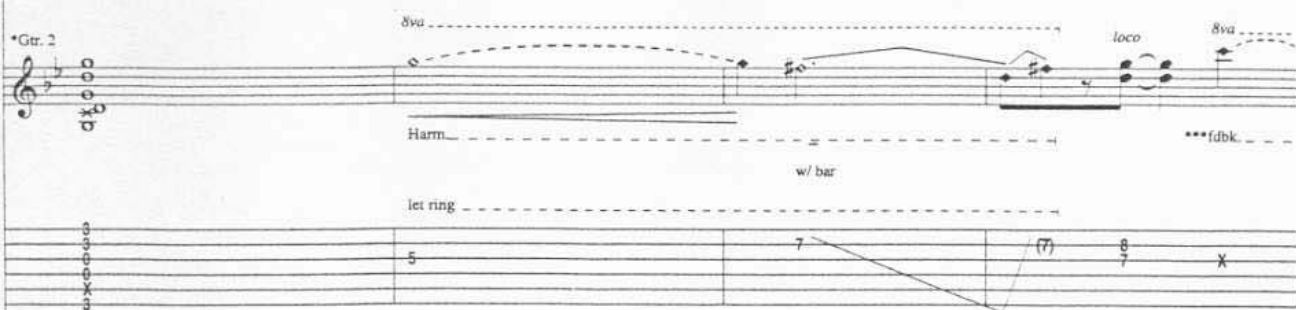
N.C.

B $\flat$ 5/G

N.C.



*Gtr. 2



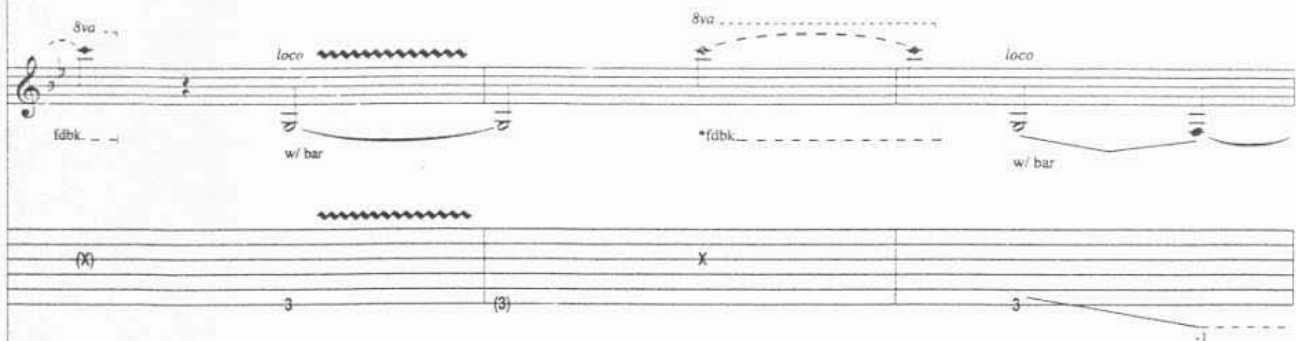
Gtr. 1



* Two gtrs. arr. for one till Ouro.

** Notes to right of slashes played by bass.

*** Microphonic fdbk., not caused by string vibration.



N.C.

my mind, los - in' my mind, — los - in' my mind, los - in' my mind, — los - in'

my mind, los - in' my mind, —

fdbk. — w/ bar w/ bar

pitch: D A $-1 \frac{1}{2}$ B $-1 \frac{1}{2}$ C# D

full -1 -1

Bb5 N.C. C5 N.C. Bb5 N.C.

Rhy. Fig. 4 End Rhy. Fig. 4

fdbk. — w/ bar w/ bar w/ bar

pitch: D C# D

Gtr. 1
 fdbk w/ bar
 fdbk w/ bar
 (8) (8) (8) 5 8 (8) (8) 10 10 0

Ctr. 2 G5 N.C.

Musical score for Contrabass 2, measures 1-10. The staff shows a melodic line with various articulations and a bass line with fingerings and dynamics.

Gr. 1

1 1/2

fdbk.

pitch: E

15 3 (3)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a series of chords, primarily triads and dyads, indicated by vertical lines and note heads. A tempo or mood marking of '1/2' is placed above the first measure of the second system.

(6)

0 0 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 1/2 5 5 5 5 5 5

[illegible]

95

Outro

N.C.

N.C.(G5)

Gtr. 1. w/ random feedback & bar, till fade
G5

N.C.

Gtrs.
1 & 2

(drums)

(drums, bass, harmonica)

Gtr. 2

8 8

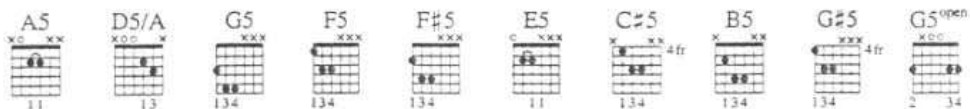
Begin Fade

8va loco

Fade Out

Kiss Your Past Goodbye

Words and Music by Steven Tyler and Mark Hudson



Intro

Moderately Slow Rock ♩ = 88

Verse

A

1. Find - ers keep-ers, los - ers weep, down, lat - er than a deuce a ticks; your

Rhy. Fig. 1A

mp
simile on repeats

Gtr. 2 (slight dist.)
P

TAB

Gtr. 1 (slight dist.)
mf
let ring throughout

Rhy. Fig. 1
mf
simile on repeats

TAB

C#m **F#m** **F+**

— on For - ty - sec - ond Street, Oh bare - foot chil - dren cry-in', "My, oh my." I
bro - ken heart, it needs a fix. You're feed - in' off a high that would not last. And

TAB

* Omit note in parentheses when Rhy. Fig. 1 is repeated or recalled.

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A C#m

watched you on the av - e - nue while oth - er men were hav - ing you. I
 peo - ple. they don't seem to care. and sor - ry just don't cut it, yeah. It

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fret numbers. The key signature changes from A major to C#m.

To Coda ⊕

F#m F#m

think that you should let your caged bird fly and kiss your past good -
 seems to me you're get - tin' no - where

End Rhy. Fig. 1A
 (cont. in slash)

End Rhy. Fig. 1
 (cont. in slash)

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fret numbers. The key signature is F#m. The system ends with a Coda symbol and a slash indicating continuation.

Chorus

A5

Rhy. Fig. 2

D5/A

G5

Gtrs.
1 & 2

f

bye. _____ Kiss your past - good - bye. _____ yeah...

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

mf

let ring

2 2 5 5 7 7 5 5 2 3 5

F5

A5

D5/A

_____ Kiss your past - good - bye. _____ Yeah. _____ Kiss your past - good-bye. _____

3 2 2 4 2 2 5 5 7 7 5 5

G5

F#5

_____ yeah. _____

End Rhy. Fig. 2A

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

98

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

A

End Rhy. Fig. 2

2. I've been so lost I must con - fess; _ I've

Gtr. 3

3 0 2 0 0 0 2 0 3 0 2 0 0 2 1/2 (2) 1/2 (2) 1/2 (2)

Gtr. 3 tacet
C#m

had my share of lone - li - ness. _ But yeah, it's hard to keep _ a good man down.

F#m

F+

A

The loves you lost _ were all _ in vain; the

Gtr. 3

let ring _ _ _ _ _

2 2 2 2 1/2 (2) 1/2 (2) 1/2 (2) 1/2 (2)

3

Gtr. 3 tacet
C#m

past lives on _ in - side your brain. I don't _ think you need those memo - ries hang - in' 'round.

F#m

Gtr. 1: w/ Rhy. Fill 1
F+

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

A5

DS/A

G5

yeah. Good - bye. Kiss your past _ good - bye.

Gtr. 4 (dist.)

f

2 4 7 5 7 (7) 5 5 5 7 (7) 5 7 (7)

* Vol. swell

Rhy. Fill 1

Gtr. 1

T
A
B

3 2 3 2

F5 A5 D5/A

You've got-ta let it fly. Yeah. Kiss your past good-bye.

3 5 6 7 (7) (7) 1/2 2 7 (7) 0 2 7 (7)

G5 Gtr. 4 tacet. F#5

yeah. Yeah.

Gtr. 3

0 2 7 (7) 3 0 2 0 0 2 0 3 2 0 0 2 0 3 0 2 0 0 2 0 3 0 2 0 0 2 0

Guitar Solo N.C.(E5)

yeah. yeah.

Gtr. 3

full 15 0 0 10 (10) 12 14 12 14 (14) 12 14 14 12 14 12 12 12 15 full

Gtr. 2

* w/ octaver

0 9 5 6 7 5 0 7 5 6 7 5 7

* doubles an octave lower

Musical notation for Riff A. The guitar staff shows a treble clef and a key signature of one sharp (F#). The riff consists of a series of eighth and sixteenth notes, with a final measure marked 'End Riff A'. The bass staff shows fret numbers: 0, 0, 7, 5, 6, 7, 0, 0, 7, 5, 6, 7, 5, 7.

Gtr. 2: w/ Riff A, 4 times
 Gtr. 1 tacet
 Ooh...
 kiss your past _ good-bye.
 Gtr. 3
 Gtr. 1 *divisi*
 (10)
 0 7 5 6 7 (7) 0 7 5 6 7 (7) 14
 * Vocals fade in
 15 15 15 15 15 15 15 15 15
 full

Musical score for the song "Kiss Your Past Good-bye". The score is written for a vocal line and a guitar line. The vocal line includes the lyrics "Ooh. kiss your past good-bye." and features a melodic line with a "Ger. 3" (Guitar 3) marking. The guitar line includes a "Ger. 1" (Guitar 1) marking and a "full" (full) marking. The score is divided into two systems, each with a 12-measure vocal line and a 12-measure guitar line. The guitar line includes a "full" (full) marking and a "Ger. 1" (Guitar 1) marking. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

The musical score is written for guitar and includes the following elements:

- Staff 1:** Labeled "Gtr. 1 facet", it features a melodic line with a long, sweeping phrase that ends with a fermata.
- Staff 2:** Labeled "Gtr. 3", it contains a rhythmic accompaniment with triplets and slurs.
- Staff 3:** Labeled "Gtr. 1", it continues the melodic line from the first staff, featuring a descending scale-like passage.
- Staff 4:** Labeled "Gtr. 3", it provides a bass line with triplets and slurs.
- Fretboard Diagram:** Located at the bottom, it shows the fret positions for the strings. The first three strings (treble clef) are numbered 14, (14), 12, 14, 14, 12, 14, (14), 12, 14. The fourth string (middle C) is numbered 5, 3, 0, 4, 0, 4, 2, 0, 2, 0. The fifth and sixth strings (bass clef) are numbered 2, 1, 0, 3, 0, 3, 0.
- Tempo/Style Markings:** "And" is written at the end of the first staff, and "Allegretto" is written at the end of the fourth staff.

Gr. 3 tacet
F#7 (no 3rd)

G6

Gm6

D.S. al Coda

if that bird don't fly a - way there's just one thing I got to say. 3. It's
(Ah. _____)

Gr. 1

Gr. 2

octaver off

* Gr. 1 tabbed to left of slash.

$\oplus$ *Coda*

fast, _____ so kiss your past or kiss your ass _____

Gtr. 2

3 2 2 1

Gtr. 3

10 3 12

Chorus

The musical score is presented in three systems. The first system shows the vocal lines for Paul McCartney (Soprano) and George Harrison (Tenor). Paul's line includes the lyrics "good - bye." and "Kiss your past — good -". George's line includes the lyrics "Kiss your past — good -". The second system shows the guitar accompaniment for George Harrison (Gtr. 3) and Paul McCartney (Gtrs. 1 & 2). The guitar parts are marked with "mf" and "let ring". The third system shows the guitar accompaniment for George Harrison (Gtr. 3) and Paul McCartney (Gtrs. 1 & 2). The guitar parts are marked with "mf" and "let ring".

A5 D5/A

bye, _____ or kiss your ass good-bye, -
 (Cross your heart and hope to die. You're nev-er gon-na make it if you're wav-in' good-bye.

1/2 full

N.C.(G) F#5

Cross your heart and don't you cry. You're yeah,
 gon-na make it, gon-na do it. One more try.)

Gtr. 3 Riff B

Gtr. 1 & 2

yeah, yeah!

End Riff B

100

Outro-Guitar Solo

Gtr. 3: w/ Riff B, 7 times

E5

D5/A

Gtrs.
1 & 2

Gtr. 4

w/ heavy reverb

full

C#5

8va

loco

full

full

full

full

B5

full

full

A5

G#5

full

1/2

full

1/2

full

full

G5 open

musical notation for guitar 4, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a wavy line above them, indicating a tremolo or vibrato effect. The notes are marked with "full" and "δva" (delta va).

19 (19) 16 19 19 19 19 19 19 19 (19) 17 17 18 19 19 17 19 17 21 17 19 14 17

Free Time F#5

musical notation for guitar 4, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a wavy line above them, indicating a tremolo or vibrato effect. The notes are marked with "loco" and "full".

17 14 17 14 16 14 14 17 14 16 14 16 (16) 14 16 14 15 (16) 4 2 4 2 4 6 6

musical notation for guitar 3, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a wavy line above them, indicating a tremolo or vibrato effect. The notes are marked with "let ring".

2 0 0 0

musical notation for guitar 3, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a wavy line above them, indicating a tremolo or vibrato effect. The notes are marked with "fdbk" (feedback).

(6)

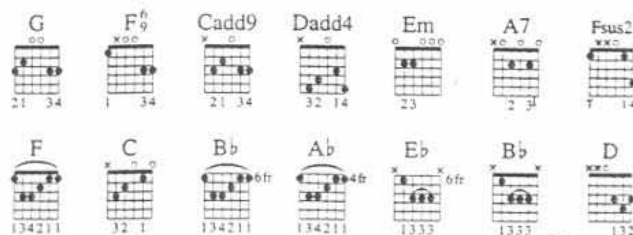
musical notation for guitar 3, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a wavy line above them, indicating a tremolo or vibrato effect. The notes are marked with "fdbk" (feedback).

musical notation for guitar 3, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a wavy line above them, indicating a tremolo or vibrato effect. The notes are marked with "fdbk" (feedback).

pitch: E# C# E# C# E# C# E# C#

Pink

Words and Music by Steven Tyler, Richie Supa and Glen Ballard



Gtr. 5: Open G Tuning:

- ① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Intro

Moderately Slow Rock $\text{♩} = 88$

Gtr. 4 (acous.) *mf* **Rhy. Fig. 1B** **G** **F[#]9** **Cadd9** **Dadd4**

Gtr. 3 (elec.) (drums) **Riff A** *mf* w/ slight dist.

TAB

Gtr. 2 (elec.) **Rhy. Fig. 1A** *mf* w/ slight dist. let ring

TAB

Gtr. 1 (acous.) **Rhy. Fig. 1** *mf* let ring

TAB

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G F⁶ Cadd9 Dadd4

full full full full full full full

3 1 1 3 5 4 0 0

G F⁶ Cadd9 Dadd4 End Rhy. Fig. 1B

full full full full full full full

3 1 1 3 5 4 0 0

End Rhy. Fig. 1A
(cont. in slash)

End Rhy. Fig. 1
(cont. in slash)

3 3 1 1 0 2 3 2 0 2 5 4 0 0 2 2

Ern
Rhy. Fig. 2

Gtrs. 1, 2 & 4

A7

Fsus2

Voc. Fig. 1

(Ah...)

Gtr. 3 Rhy. Fig. 2A

let ring

Verse

Gtrs. 2 & 4 tacet
G

F₉⁶

Gtr. 3 tacet
Cadd9

Dadd₉⁴

End Rhy. Fig. 2

(Gtr. 1 cont. in notation)

End Voc. Fig. 1

I. Pink, it's my new ob - ses - sion.

Yeah.

End Rhy. Fig. 2A

* Rhy. Fig. 3

Gtr. 1

let ring

P.M. - - -

* Two acous. gtrs. arr. for one.

G

F₉⁶

Cadd9

Dadd₉⁴

G

F₉⁶

Pink, it's not e - ven a ques - tion.

Pink on the lips of your lov-

Gtr. 1

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

Cadd9 D⁶₉ (add4) G F⁶₉ Cadd9 Dadd⁴₉

er. (Ooh.) 'cause pink is the love you dis - cov - er. End Rhy. Fig. 3

P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 3, simile

G F⁶₉ Cadd9 Dadd⁴₉

Gtr. 3 Pink as the bing on your cher - ry, End Rhy. Fig. 3A

P.M. P.M.

Gtr. 3: w/ Rhy. Fig. 3A, 3 times, simile

G F⁶₉ Cadd9 Dadd⁴₉ G F⁶₉ Cadd9 Dadd⁴₉

Pink, 'cause you are so ver - y. Pink, it's the col - or of pas - sion. 'cause to -

Chorus

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 1, 1A & 1B, simile

Gtr. 3: w/ Riff A, simile

G F⁶₉ Cadd9 Dadd⁴₉ G F⁶₉ Cadd9 Dadd⁴₉

day it just goes with the fash - ion. Pink, it was love at first sight. { 1..3. Yeah, / 2. And }

G F⁶₉ Cadd9 Dadd⁴₉ G F⁶₉ Cadd9 Dadd⁴₉

pink when I turn out the light. { 1. And pink gets me high as a kite. / 2. Yeah, pink gets me high as a kite. / 3. Yeah, pink, it's like red but not quite. } And I

Gtrs. 1, 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, simile
Bkgd. Voc.: w/ Voc. Fig. 1

To Coda 1 ⊕

To Coda 2 ⊕

A7 F#sus2

think ev - 'ry-thing is go - ing to be all right no mat - ter what we do to night.

Rhy. Fill 1

Gtr. 2

T
A
B

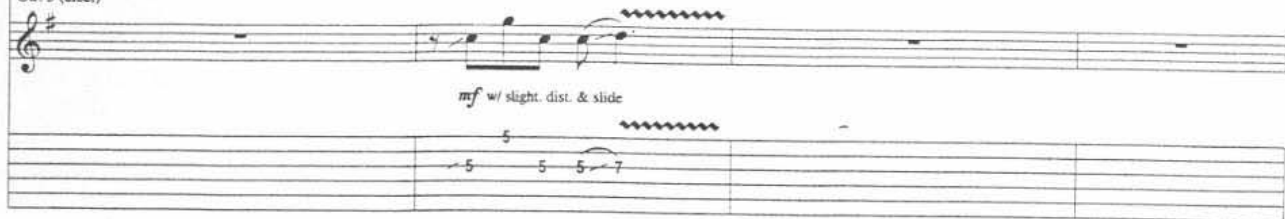
Verse

Gtr. 1: w/ Rhy. Fig. 3, simile

G F⁶₉ Cadd9 Dadd⁴₉ G F⁶₉ Cadd9 Dadd⁴₉

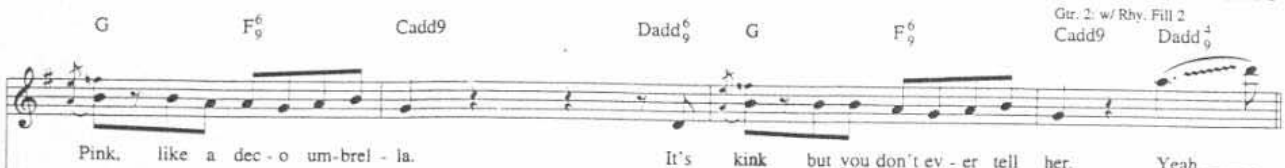


Gtr. 5 (elec.)



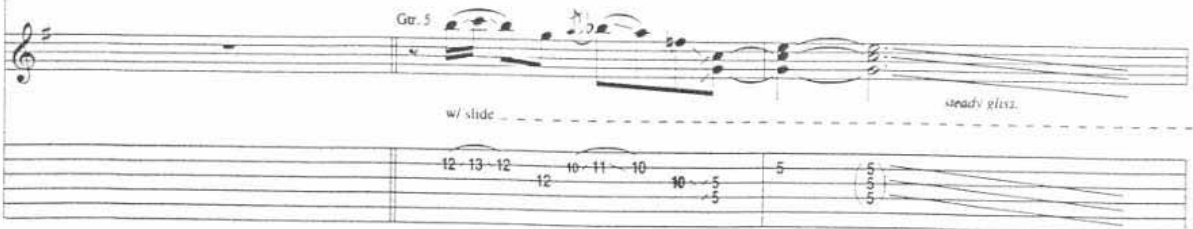
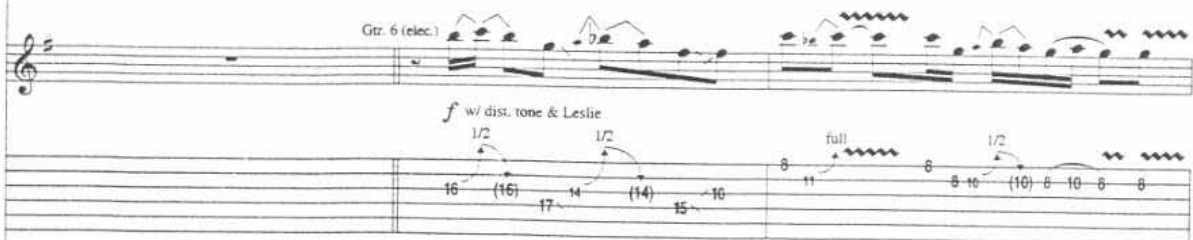
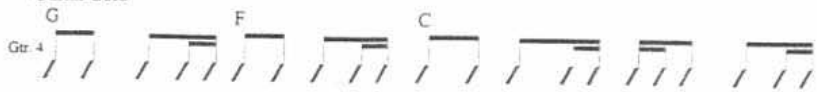
D.S. al Coda 1

Gtr. 2: w/ Rhy. Fill 2
Cadd9 Dadd⁴₉



⊕ Coda 1

Guitar Solo



B $\flat$ A $\flat$ E $\flat$

Yeah. _____ yeah. _____

1/2 1/2 full

7 (7) 8 5 (5) 6 6 8 10 6 10 6 10 6 8 10 6 8 10

w/ slide slight vib

3 4 3 3 2 1 1

C B $\flat$ ¹ F

Yeah. _____ yeah. _____

1/2 1/2 full full

9 (9) 10 7 (7) 8 6 10 10 10 12 10 12 (12) 10 12 12 10

w/ slide

5 6 5 5 4 3 3 3 10 10 10 10

D

Yeah!

8va

f

1 1/2

(17)

w/ slide

7 9 11 11 12 12 14 14 17 17 14 17 17 17 17 17

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

Verse

G F⁶₉ Cadd9 Dadd4

3: I want to be your lov - er.

Gtr. 1

P.M. let ring P.M.

3 3 2 1 1 0 0 2 3 2 2 5 4 0 4 0

Gtr. 1: w/ Rhy. Fig. 3, last 6 meas., simile

G F⁶₉ Cadd9 Dadd⁴₉ G F⁶₉

I. I wan-na wrap you in rub - ber as pink as the sheets that we lay

Cadd9 Dadd⁶₉ G F⁶₉

on. 'cause pink it's my fav - o - rite cray - on. yeah.

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 2

Cadd9 Dadd⁴₉

⊕ Coda 2

G

Gtr. 1-4

we do to night. ah.

Rhy. Fill 2

Gtr. 3

TAB

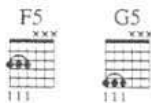
7 7 7 7

7 7 7 7

5 5 5 5

Attitude Adjustment

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen



Gtrs. 1 & 2: Drop D Tuning: Gtr. 3: Open G Tuning:

① = E ④ = D ① = D ④ = D
② = B ⑤ = A ② = B ⑤ = G
③ = G ⑥ = D ③ = G ⑥ = D

Intro

Moderately Slow Rock ♩ = 96

Gtr. 2 (dist.) tape rewind

C5 B5 N.C. B5 N.C. C5 N.C. D5 Rhy. Fig. 1A

C5 B5 N.C. B5 N.C. C5 N.C. D5

Spoken: Three. four. *f*

TAB

5 4 0 4 0 5 0 7 7 X 7 7 5 4 0 4 0 5 0 7 7 X 7 7

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

Gtr. 1 (dist.)

Rhy. Fig. 1

f

TAB

5 4 0 4 0 5 0 3 3 3 3 3 3 5 4 0 4 0 5 0 3 3 3 3 3

3 2 0 2 0 3 0 0 0 0 0 0 0 3 2 0 2 0 3 0 0 0 0 0 0

C5 B5 N.C. B5 N.C. C5 N.C. D5 C5 B5 N.C. B5 N.C. C5 N.C. D5

1. This

End Rhy. Fig. 1A

TAB

5 4 0 4 0 5 3 5 7 7 X 7 7 5 4 0 4 0 5 0 0 7 7 X 7 7 X 7

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

End Rhy. Fig. 1

TAB

5 4 0 4 0 5 3 3 3 3 3 5 4 0 4 0 5 0 0 3 3 3 3

3 2 0 2 0 3 0 0 0 0 0 3 2 0 2 0 3 0 0 0 0 0 0 0

Verse

* G5

Csus2

girl that I knew, she loved me and blew me a way.
rath - er na - ive, so I did - n't be - lieve when you said

Rhy. Fig. 2

let ring w/ slight P.M.

let ring w/ slight P.M.

let ring

let ring

* Chord symbols reflect overall tonality, next 2 meas.

C5 B5 N.C. B5 N.C. C5 N.C. D5

C5 B5 N.C. B5 N.C. C5 N.C. D5

We
our

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

G5

Csus2

made love, no doubt, but she nev - er went out of her way.
love is in jail. Hon - ey, you hit the nail on the head.

let ring

let ring

C5 B5 N.C. B5 N.C. C5 N.C. D5 C5 B5 N.C. B5 N.C. C5 N.C. D5

Yeah.
Well.

Pre-Chorus
Bb5 N.C. A5 N.C.

I keep won - der - in', I keep won - der - in' why.

Gtrs. 1 & 2

G5 N.C. G5 N.C.

Do the wings of your but ter fly?

Bb5 N.C. A5 N.C.

Light - en - in', thun - der and I keep won - der - in' why.
Light - en - in', thun - der and ain't no won - der - in' why.

(Gtr. 2 cont. in slash)

106

Chorus

F5 G5 F5 G5 F5 G5

Gtr. 2

Hey, I think you need an at - ti - tude ad - just - ment, knock - down, drag - out. —

Gtr. 1

* Doubled an octave lower, next 11 meas.

F5 G5 D 5fr A 12fr F5 G5 F5 G5

Rhy. Fig. 3A End Rhy. Fig. 3A

{ I got to make my - self a lat - i - tude ad - just - ment, }
 { Mm, don't you ev - er, ba - by, won - der where the lust went, }

Rhy. Fig. 3

End Rhy. Fig. 3

1.

F5 G5 F5 G5

with or with - out. —

Gtr. 3 (dist.) w/ slide f

Gtr. 1 divisi

* Vol. swell

** Gtr. 3 tabbed to right of slash

C5 B5 N.C. B5

N.C.	C5	N.C.D5
------	----	--------

C5 B5 N.C. B5 N.C. C5 N.C. D5

[illegible]

C5 B5 N.C.B5 N.C. C5 N.C. D5

C5 B5 N.C. B5 N.C. C5 N.C. D5

2. Well, I was

2. Well, I was

w/ slide

let ring

19 17 19 19 19 19 19 19 19 19 17 19 17 19 17 19 17 19 17 19 19 19

2.

Guitar Solo

Gtr. 1: x/ Rhy. Fig. 1, 2 times, simile

FS

GS

(cont. in notation)

C5 B5 N.C.B5 N.C. C5 N.C. D5

C5 B5 N.C.B5 N.C.C5 D5

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825

C5 B5 N.C. B5 N.C.C⁵ N.C.D5

C5 B5 N.C. B5 N.C. C5 N.C. D5

* Played behind the Net.

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C5 B5 N.C.B5 N.C.C5 N.C.D5

C5 B5 N.C.B5 N.C.C5 N.C.D5

full 1/2 full let ring 1/2 full

C5 B5 N.C. B5 N.C. C5 N.C. D5

C5 B5 N.C. B5 N.C. C5 N.C. D5

3. Now I

Verse

G5

Csus2

know what it is _____ 'cause I know who you are. _____

Gtr. 2

let ring w/ slight P.M. let ring w/ slight P.M.

Gtr. 1

let ring let ring

Pre-Chorus

B♭5 N.C.

B♭5 D5

No more cry - in' eyes, - my friend, ex - cus - em fuck-in' - moi. No more won - der - in', I

full full full full

6 6 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12

6 6 9 10 8 8 8 10 9 8 8

3 3 3 3 3 3 3 3 7 7 7 7 0 0 0 0 8 8 10 9 8 8

1 1 1 1 1 1 1 1 5 5 5 5 0 0 0 0 8 8 10 9 8 8

A5 N.C.

A5 N.C.

got news for you.

Gtrs. 1 & 2 Gtr. 2 Gtr. 1 *divisi*

7 7 8 9 7 7 9 8 7 7 7 7 9 8 7 7 0

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A. 5 1/2 times, simile

F5

G5

F5

G5

F5

G5

Hey, I think you need an at - ti - tude ad - just - ment, knock - down, drag out. —

* Doubled an octave lower, till end.

F5 G5 F5 G5 F5 G5

I gots to make my - self a lat - i - tude ad - just - ment,

F5 G5 F5 G5 F5 G5

I'm head - in' south. A yeah, I think you need an

F5 G5 F5 G5 F5 G5

at - ti - tude ad - just - ment from in - side out.

Gtrs. 1 & 2

Words and Music by Steven Tyler, Joe Perry and Richie Supa

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① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Moderately Slow Rock $\bullet = 92$

w/ Lead Voc. ad lib, 3rd-5th times

Csus2

Rift A1

Gr. 2 (clean)

End Rift A1

play 5 times

Csus2

Riff A

Gtr. 1 (dist.)

End Rift A

fade in
let ring throughout

Gr. 1: w/ Riff A. 1 1/2 times

let ring

Gtr. 2: w/ Riff A 1. 4 times

Am11

Yeah.

Yeah

w/ bar

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Gsus4 F5 Gsus4 G

yeah. Yeah. yeah. 1. There's a

w/ bar w/ bar

Gtr. 3 Gtr. 2 *divisi* let ring

fdbk.

* T = Thumb on 6

pitch: A * Gtr. 3 tabbed to left of slash.

Verse

Gtr. 3: w/ Fill 1 Csus2 Am11

can die burn ing in the world to-night for an

Rhy. Fig. 1

Gtr. 2 *mf*

Gtr. 1 *mf* Riff B

Fill 1

Gtr. 3

mf

full

TAB

10 (13)

* vol. swell

Gr. 3: w/ Fill 1
Gsus4

oth er child who van-ished out of sight. And a

End Rhy. Fig. 1

End Riff B

slight P.M. let ring

Gr. 1: w/ Riff B
Gr. 2: w/ Rhy. Fig. 1
Gr. 3: w/ Fill 1
Csus2

heart is bro - ken. an - oth - er prayer in vain.

Am11

Gr. 3: w/ Fill 1
Gsus4

There's a mil - lion tears that fill a

F5

C/E

Gr. 2

Pre-Chorus

Gr. 2 tacet

F

Rhy. Fig. 3

C

Gr. 1

sea of pain. Some-times I stare out my win - dow.

Gr. 3 Rhy. Fig. 2A

End Rhy. Fig. 2A

Rhy. Fig. 3A

Gr. 3

let ring

Gr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

(cont. to wash)

F C F

My thoughts all drift in - to space. _____ Some - times I won - der

C/E open G5 G6 G7 End Rhy. Fig. 3

if there's a bet - ter place. _____ Tell me.

Chorus

Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A, 4 times
Csus2

Am11

Where do fall - en an - gels go? _____ I just don't know. (I just don't

Where do fall - en an - gels go? They keep fall - ing.

know, _____

pitch: D

Gtr. 3

fdbk.

Verse

Gtr. 1: w/ Riff B
Gtr. 3: w/ Fill 1, 3 times
Csus2

Am G6/B

End Rhy. Fig. 5

They keep fall - ing.) 2. Now the times is fright - 'ning. Can't ig -

End Rhy. Fig. 4 Fill 2

Gtr. 4 (dist.)

End Fill 2

mf w/ delay

Gtr. 4: w/ Fill 2, 2 times
Am11

Gsus4

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
F5 C

nore the facts. There's so man - y peo - ple just slip-pin' through the cracks.

Pre-Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A, simile
F C

So man - y ash - es are scat - tered, so man - y riv - ers run dry.

Gtr. 5 (dist.)

mf

C F C/E

Some-times your Heav - en is Hell — and you don't know why.

Chorus

Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A, 4 times
Gtr. 3: w/ Rhy. Fig. 4, 2 times, 2nd time
Gtr. 5 tacts
Csus2

G5 G6 G7

So lis - ten. Where do fall - en an - gels — go? —

Gtr. 3

Am11 Gsus4

I just — don't — know. (I — just — don't — know. Where do fall - en an - gels — go? They keep

Gtr. 1: w/ Rhy. Fig. 5
Fmaj7

To Coda ⊕

G6

A5

G6/B

Bridge

E♭5
Rhy. Fig. 6

Gtrs.
1 & 3

fall - ing, Fall - ing, fall - ing, fall - ing, yeah, yeah — Can you hear —

Gtr. 3

Gtr. 6 (dist.)
diver

(Gtr. 3 cont. in slash)

Gtr. 6

mf w/ slide

* Staccato indications refer to Gtr. 3 only.

B♭5

sim.

F5

me? — Can you hear — me? — Some-where out there there's a shin -

End Rhy. Fig. 6

G5 III type2

ing light. — and I got to be with you to - night.

f

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 6

E♭5

B♭5

Yeah! —

* let ring —

* Allow 1st and 2nd str. to ring over each other when sliding.

F5

P.H.

G5 III type2

Gtr. 1

** w/ fdbk.

3. And with

Gtr. 6

Gtr. 3

7:6

11:8

* < < < sim.

* vol. swells

** pitch: F#

Verse

Gtr. 1: w/ Riff B
Gtrs. 3 & 6 tacet
Csus2

Gtr. 3: w/ Fill 1, 2 times
Am11

all we're no where: _____ we still pay the price: _____ Yeah, the

Gtr. 2

mp

let ring

112

Gsus4

f_type2

D.S. al Coda

Fsus2

⊕ *Coda*

Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A1, 4 times
Csus2

Bkgd. Voc.: w/ Voc. Fig. 1

Am11

Gtr. 1: w/ Rhy. Fig. 5
F5

GS

Am

G6/B

Outro

Gtr. 1: w/ Riff A, 14 times
Gtr. 2: w/ Riff A1, 13 times
Csus2

w/ Lead & Bkgd. Voc.
ad lib., next 17 meas.

10

Voc. Fig. 1

Where do fall en an geis.

Gtr. 2

Gtr. 2 tacet

Gtr. 3

mf clean tone w/ tremolo effect

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

5 0 6 0 5 0 6 0 | 5 0 6 5 | 8 11 | 10 10 10

let ring simile

cresc. poco a poco

let ring - - - - -

10 13 13 16 8 11 10 8

10-12 12 12-15 15 15-10 10 10 (10)

The musical score for 'The Wind' is presented on two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody begins with a whole rest, followed by a half note B-flat, a quarter note A, and a quarter note G. A slur covers a descending eighth-note scale: F, E, D, C, B, A, G, F. This is followed by a quarter rest, a half note F, and a quarter note E. The second system continues the melody with a half note D, a quarter note C, and a quarter note B. A slur covers a descending eighth-note scale: A, G, F, E, D, C, B, A. This is followed by a quarter rest, a half note G, and a quarter note F. The score includes dynamic markings of *f* (forte) and *sfz* (sforzando), and a performance instruction 'w/ slide' (with slide). The bass line consists of a single line of five measures, with fingerings indicated by numbers 4, 5, (5), 3, 6, 6, 5, and 8.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and sixteenth notes, all under a long slur. The second system continues the melody, also featuring a long slur over the notes. Below the melody, there are two staves of fingerings. The first fingering staff shows the sequence of finger numbers (1-2-3-4-5) for each note, with a wavy line above the first measure indicating a trill or tremolo. The second fingering staff shows the sequence of finger numbers (1-2-3-4-5) for each note, with a wavy line above the first measure indicating a trill or tremolo.

Gtr. 3 tacet

Gtr. 2

C

mp clean tone w/ delay

0 (8) 6 8

0 0 (0) 12 13 (13) 15 12 12 (12) 12 (12) 13 13
1 1 (1) 13 13 (13) 13 13 13 (13) 13 (13) 13 13
0 0 0

* Delay repeats are in parentheses.

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

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

let ring - - - - -

(strings & kybds.)