

Hal Leonard Guitar
RECORDED VERSIONS™
With Notes & Tab

AEROSMITH

Greatest Hits



Hal Leonard Guitar
RECORDED VERSIONS™
With Notes & Tab

AEROSMITH

greatest hits



COVER PHOTO: GENE KIRKLAND

HL Hal Leonard
Publishing
Corporation

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DRAW THE LINE

Words and Music by
Steven Tyler and Joe Perry

Medium Rock beat

The sheet music consists of six staves of guitar tablature. The first staff starts in A major (two sharps) and transitions to E minor (one sharp). The second staff continues in E minor. The third staff returns to A major. The fourth staff starts in A major and transitions to E5 (E major 7th chord). The fifth staff continues in E5. The sixth staff returns to A major.

Key changes are indicated by letters above the staff:

- A (A major)
- E (E minor)
- A (A major)
- E5 (E major 7th chord)
- A (A major)

Fret numbers are shown below each staff, corresponding to the notes on the strings. The first staff has two sharps (F# and C#). The second staff has one sharp (F#). The third staff has no sharps or flats. The fourth staff has one sharp (F#). The fifth staff has one sharp (F#). The sixth staff has two sharps (F# and C#).

Lyrics are included in the music:

- "played with one guitar"
- "Check - mate, hon - ey: beat ___"
- "you at you own damn game."

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No dice, hon - ey; I'm liv- in' on the as - tral plane. _____ Feet's.

No dice, hon - ey; I'm liv- in' on the as - tral plane. _____

Feet's.

The image shows a musical score for guitar. The top staff is in treble clef, G major (two sharps), and common time. It features a continuous eighth-note pattern followed by a melodic line consisting of eighth and sixteenth notes. The bottom staff is a six-string guitar tablature, showing fingerings and a harmonic ending with a 9th chord.

E5

A

A musical score for 'Oh, Heads' in G major, 2/4 time. The vocal line consists of eighth-note patterns and rests, with a melodic line above it. The lyrics 'on the ground, and your head's go - in' down the drain.' are written below the staff, followed by 'Oh, heads.' at the end.

on the ground, and your head's go - in' down the drain. _____

Oh, heads.

D5

E5

G5

A musical score for a single melodic line, likely for voice or piano. The music is in common time with a key signature of one sharp. The melody consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. A long horizontal brace connects the end of the melody to the lyrics below. The lyrics are: "I win, tails you lose to the never mind, when to draw the line." The music ends with a final eighth note.

I win, tails you lose _____ to the never mind, _____ when to draw the line. _____

A handwritten musical score for guitar. The top part shows a treble clef staff with a key signature of two sharps and a time signature of common time. The music consists of a series of chords and single notes. The bottom part shows a six-string guitar tablature with note heads indicating pitch and vertical stems indicating rhythm. The tablature is divided into measures by vertical bar lines.

A

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time. The melody consists of quarter notes and rests. The lyrics "An" are written below the staff.

An

The image shows two measures of sheet music for guitar. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is a six-string guitar neck diagram. Measure 1 starts with a grace note followed by eighth-note pairs (B, A) and (D, C). Fret numbers 5, 7, and 9 are indicated above the strings. Measure 2 starts with a grace note followed by eighth-note pairs (E, D) and (G, F#). Fret numbers 5, 7, and 9 are indicated above the strings.

E5

A

In - di - an sum - mer, Car - rie was all o - ver the floor. She was a

wet net win - ner and rare - ly ev - er left the store. She'd sting and

dance all night and wrong all the right out of me. Oh, pass - me the vile and cross your

fin - gers; it don't take time. No - where to draw the line.

fin - gers; it don't take time. No - where to draw the line.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth-note patterns. The bottom part is a tablature for a six-string guitar, showing the fingerings and positions for each note. The tablature is divided into measures by vertical bar lines, corresponding to the staff above.

5 5 8
7 2 0 2 1 0 2
5 5 8 5 5
7 8 0 8 12

E5

Sheet music for guitar and vocal part 2. The vocal part includes lyrics: "Hi - ho Sil - ver, we were". The guitar tab shows fingerings: 6, 8, 6, 10, 10, 10, 12, 10, 12, 10, 15, 12, 9, 10, 10, 12, 10, 2, 2, 2, 2, 2, 2, 2.

Hi - ho Sil - ver, we were

A

E5

A musical score for a solo voice and piano. The top staff shows a melody in G major with lyrics: "sing - in' all your cow-boy songs. Oh, you told Car - rie and". The bottom staff shows a harmonic progression with Roman numerals I, II, V, and VI, and a bass line with fingerings 2, 2, 2, 2, 2, 2, 2, 0, 2, 3, 4, 3, 2, 0, 5, 7, 9, 2, 2, 2, 2, 2, 2, 2, 0.

sing - in' all your cow - boy songs. _____

Oh, you ____ told Car - rie and

A

D5

A musical score for a two-part instrument, likely a mandolin or banjo, in G major (two sharps). The top staff features a melody with eighth-note patterns and grace notes. The bottom staff shows chords and a bass line with fingerings (e.g., 2, 2, 2, 2; 0, 2, 3, 4; 5, 5, 5) and a bass clef. The lyrics "prom-ised her you would-n't be long." and "Heads _ I win tails you lose;" are written below the staves.

promised her you would n't be long.

Heads _ I win tails you lose;

E5

G5

D5

Lord, it's such a crime.

No dice, hon-ey, you the

E5

G5

E5

D5

salt, you're the queen of the brine.

Check-mate, hon-ey; you the on-ly one who's got to choose.

E5

A

where to draw the line.

0 2 3 4 3 2 0

5

5

8

5

5

8

ANGEL

Words and Music by
Desmond Child and Steven Tyler

Moderately slow rock

The sheet music consists of six staves. The top staff is a treble clef staff with a key signature of two sharps and a time signature of common time. It features a single measure of E followed by a measure of B, then a measure of A, and finally a measure of B. The second staff is a bass staff with a key signature of one sharp and a time signature of common time. It has a measure of T at the beginning, followed by a measure of A, then a measure of B. The third staff is another bass staff with a key signature of one sharp and a time signature of common time. It has measures of 12, 7, 6, 7, 9, 6, 9, and 6. The fourth staff is a treble clef staff with a key signature of two sharps and a time signature of common time. It has measures of E, B, A, and B. The fifth staff is a bass staff with a key signature of one sharp and a time signature of common time. It has measures of 6, 9, 6, 9, 11, 9, 11, 9, 9, 12, 9, 12, 9, 14, 12, 14, 12, and 14. The sixth staff is a treble clef staff with a key signature of two sharps and a time signature of common time. It has measures of E, B, A (with a 1/2 note), B, C#m, and B. The seventh staff is a bass staff with a key signature of one sharp and a time signature of common time. It has measures of 16, 16, 16, 12, 12, 12, 12, 12, 12, 9, 12, 10, 9, 11, 9, 11, 11, 9, 11, 9, and 9. The eighth staff is a treble clef staff with a key signature of one sharp and a time signature of common time. It has measures of A, Asus, and A. The ninth staff is a bass staff with a key signature of one sharp and a time signature of common time. It has measures of 11, 9, 11, 9, 11, 9, 10, 9, 11, 9, 11, 9, 11, 9, and 9. The lyrics "I'm a -" are written above the ninth staff.

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E

lone.
Don't know what I'm gon - na do

Yeah, I don't know if I __ can face __
a - bout __ this feel -

A Asus A E

the night.
ing in - side.

I'm in tears
Yes, it's true,

A

cry- in' that I do is for you.
lone - li - ness took me for a ride.

B C♯m A

B C♯m A

I want your love. Let's break the walls be - tween us.
With - out your love I'm noth - ing but a beg- gar.

Don't make it tough. I'll put a - way my pride.
With - out your love. a dog with- out a bone.

2 2 4 4
4 4 5 5
4 4 6 6
2 2 4 4 | 5 | 2 2 4 4 | 5

B

C#m

A

B

E-nough's e-nough. I've suf- fered and I've seen the light.
What can I do? I'm sleep-in' in this bed a-lone.

Ba-yay-by, you're my an-

E

B

A

B

C#m

B

B

You're my an-
You're my an-

E

B

A

B

1.

C#m

B5

A5

Asus

A

right.

Come and save me to-night.

night

5 4 5 4 2 4 2 5 2 5 | 2 4 2 1 1 4

C#m

2 4 2 4 1 4 2 5 7 - 5 9

E B A B

9 9-5 6 4 4 6 5 5 4 6 4 4 4 6 5 7 9 7 9 7 9

C#m

5 6 6 6 5 6 11 11 11 12 10 10 10 9 9 9 9 9 9

B You're the rea - son I live.

Full

10

B A E C#m

You're the rea-son I live. — You're the rea-son I die. — You're the rea-son I give — when I break down and cry. —

A

B

— Don't need no rea-son why. —

Ba - by, ba - by, ba - yay - by. You're my an -

E5

B5 A5

B5 C#m5

B5 A5

B5

gel. —

Come and save me to - night.

You're my an -

E5

B5 A5

B5 C#m5

B5 A5

B5

gel. Yeah, come and make it al - right. —

You're my an -

E5

B5

A5

B5

C#m5

B5 A5

B5

gel. Come and save me to - night. You're my an -

9

9

7

B5

A5

B5

C#m5

B5

A5

B5

gel. Come and take me al - right. Come and save me to -

9

9

7

E5 B5

A5

B5 C#m5

B5 A5

B5

night. Come and save me to - night. Come and save me to - night. Come and save me to - night. Come and save me to -

9

9

7

E5

B5

A5

B5

C#m5

B5

A5

Repeat and fade

E5

B5

night.

9

9

7

9

7

5

9

6

4

9

7

5

9

7

5

9

7

5

9

7

5

9

7

5

BACK IN THE SADDLE

Words and Music by
Steven Tyler and Joe Perry

Moderate Hard Rock beat

The musical score consists of five staves. The top staff is a treble clef staff with a key signature of two sharps and a time signature of 4/4. It features a melody line with eighth-note patterns and three sections labeled 'A', 'P.O.', and 'P.O.'. Below this are four sets of horizontal lines representing guitar strings, with fingerings such as '3 2', '6 5', '9 8', and '6 5' indicated. The second staff follows the same pattern. The third staff continues the 'A' section and includes a 'P.O.' section. The fourth staff also follows the 'A' section pattern. The fifth staff begins with an 'A' section, followed by a 'D' section indicated by a 'D' above the staff, and concludes with the text 'I'm'.

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back, I'm back in the saddle a - gain. I'm

12

12

back, I'm back in the saddle a - gain.

12

12

A5 D5 A5 D5 A5 D5 A5 D5

rid - in - to town a - lone by the light of the moon, I'm

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

A5 D5 A5 D5 A5 D5 A5 D5

look - in' for old Su - kie Jones, she cra - zy horse sa - loon.

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

A5 D5 A5 D5 A5 D5

Bar Keep gim-me a drink, that's when she caught my eye. She

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

A5 D5 A5 D5

Bar Keep gim-me a drink, that's when she caught my eye. She

6 6 6 6 6 6 4 6 6 6 6 6 4 4 4 4 4 4 6 6 6 6 6 6 4 6 6 6 6 6 4 4 4 4 4 4 6 6 6 6 6 4 4 4 4 4

Musical score for 'I'm Back' featuring a vocal melody and a guitar/bass line. The vocal part consists of eighth-note patterns and rests. The guitar/bass line features chords and rhythmic patterns. The lyrics are: turned to gim-me a wink____ that'd make a grown man cry._____ I'm

Continuation of the musical score. The vocal part continues with eighth-note patterns. The guitar/bass line shows a repeating pattern of chords. The lyrics are: turned to gim-me a wink____ that'd make a grown man cry._____ I'm

Continuation of the musical score. The vocal part starts with 'E' and continues with eighth-note patterns. The guitar/bass line shows a repeating pattern of chords. The lyrics are: back in the sad - dle a - gain,_____ I'm back. I'm

Continuation of the musical score. The vocal part continues with eighth-note patterns. The guitar/bass line shows a repeating pattern of chords. The lyrics are: back in the sad - dle a - gain,_____ I'm back. I'm

Continuation of the musical score. The vocal part continues with eighth-note patterns. The guitar/bass line shows a repeating pattern of chords. The lyrics are: back in the sad - dle a - gain,_____ I'm back.

Continuation of the musical score. The vocal part continues with eighth-note patterns. The guitar/bass line shows a repeating pattern of chords. The lyrics are: back in the sad - dle a - gain,_____ I'm back.

Continuation of the musical score. The vocal part starts with 'A' and continues with eighth-note patterns. The guitar/bass line shows a repeating pattern of chords. The lyrics are: A D5 A5 D5 A5 D5

Continuation of the musical score. The vocal part continues with eighth-note patterns. The guitar/bass line shows a repeating pattern of chords. The lyrics are: Come eas - y, go eas - y, al - right ____ till the ris - in' sun._____ I'm

A D A5 D5 A D A5 D5

call - in' all the shots to - night, I'm like a load - ed gun.

B5

E5

Peal - in' off my boots and chaps, I'm sad - dle soar,

B5

E5

four bits gets you time in the rack I scream for more.

B5

E5

Fools gold out of their mines, the girls are soak - in' wet.

No tongue's dri - er than mine—

I'll come when I get

E
back. I'm back in the sad - dle a - gain, — I'm

back. I'm back in the sad - dle a - gain. —

Asus4

A

Bsus4

Em

D

A

I'm rid - in' I'm load - in' up my pis - tol, —
I'm rid - in', I'm shin - in' up my sad - dle, —



7 6 6 6 6

9 4

4 5 4 5 4

5

5 5 5 5 5 5 5

6 6 6 6 6 6 6

7 7 7 7 7 7 7

5 5 5 5 5 5 5

Asus4 A Bsus4 Em D 1. A

I'm rid - in' I real - ly got a fist - ful.
I'm rid - in', the snake is gon - na rat - tle.

12. D.S. Coda

I'm

(8va falsetto to the end) 1.

Asus4 A B Em D A

Rid - in' high.

12. A No chord

vocal

COME TOGETHER

Words and Music by
John Lennon and Paul McCartney

Moderately slow, with a beat

Dm7

Dm7

Here come old flat-top; he come

Treble staff: Measures 1-2. Bass staff: Measures 1-2. Chord staff: Measures 1-2.

Treble staff: Measures 3-4. Bass staff: Measures 3-4. Chord staff: Measures 3-4.

A5

G5 Tacet

hair down to his knee... Got to be a jok-er; he just do what he please. —

Treble staff: Measures 5-6. Bass staff: Measures 5-6. Chord staff: Measures 5-6.

Dm7

Treble staff: Measures 7-8. Bass staff: Measures 7-8. Chord staff: Measures 7-8.

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Dm7

Handwritten musical score for guitar:

Measures 1-4:

- Measure 1: Two eighth notes.
- Measure 2: Two eighth-note pairs.
- Measure 3: Two eighth-note pairs.
- Measure 4: Two eighth-note pairs.

Fretting:

- Measure 1: 5, 5
- Measure 2: 5, 7, 5
- Measure 3: 5, 5
- Measure 4: 5, 7, 5, 7, 10

A5

Handwritten musical score for guitar:

Measures 5-8:

- Measure 5: Two eighth-note pairs.
- Measure 6: Two eighth-note pairs.
- Measure 7: Two eighth-note pairs.
- Measure 8: Two eighth-note pairs.

Fretting:

- Measure 5: 7, 7, 6, 10, 6, 7, 7, 6
- Measure 6: 7, 7, 5, 8, 0, 5, 0, 5
- Measure 7: 5, 7, 5, 7, 5, 7, 5, 7
- Measure 8: 5, 7, 5, 7, 5, 7, 5, 7

Dm7

D.S. al Coda

Handwritten musical score for guitar:

Measures 9-12:

- Measure 9: Two eighth-note pairs.
- Measure 10: Two eighth-note pairs.
- Measure 11: Two eighth-note pairs.
- Measure 12: Two eighth-note pairs.

Fretting:

- Measure 9: 8, 10, 8, 10, 8, 10, 8, 10
- Measure 10: 5, 5
- Measure 11: 5, 7, 5
- Measure 12: 0, 2, 0, 4, 0, 5, 0, 5

Text:

- Measure 10: full
- Measure 11: (Rhythm guitar)

§ Dm7

He wear no shoe - shine; he got toe jam foot-ball. He got mon - key fin- ger; he shoot
 He Bag Pro-duc - tion; he got wal - rus gum-boat. He got O - no side board; he one
 He roll - er coast - er; he got ear - ly warn-ing. He got Mud - dy Wa - ter; he one

Bass Line Fingerings:

5 5 9 5 7 5 9 5	5 5 9 5 7 5 9 5	5 5 9 5 7 5 9 5
-----------------	-----------------	-----------------

A5

Co - ca Co - la. He say, I know you. — You know me. —
 spi - nal crack - er. He got feet down — be - low his knee. —
 mo - jo fil - ter. He say one and one — and one is three. —

Bass Line Fingerings:

5 5 9 5 7 5 9 5	5 5 9 5 7 5 9 5	5 5 9 5 7 5 9 5
-----------------	-----------------	-----------------

G5 Tacet Bm5 A5

One thing I can tell you is you got to be free. —
 Hold you in his arm-chair; you can feel his dis-ease. — } Come to - geth - er — right
 Got to be good-look-ing, 'causehe so hard to see. — }

Bass Line Fingerings:

5 5 9 5 7 5 9 5	5 5 9 5 7 5 9 5	5 5 9 5 7 5 9 5
-----------------	-----------------	-----------------

To Coda ♪ 1.2.

G5 A5 Dm7

now, — o - ver me. —

Bass Line Fingerings:

5 5 5 5 7	5 5 5 5 7	5 5 5 5 7
-----------	-----------	-----------

 *Coda*

Dm7



Handwritten musical score for piano:

- Top staff: Treble clef, common time, D major (one sharp).
- Bottom staff: Bass clef, common time.
- Measures 1-4: Rests.
- Measures 5-8: Eighth-note patterns.
- Bottom staff notes: 5, 7, 5, 7; 5, 7, 5, 7.

Repeat and fade

Come to - geth - er,



Handwritten musical score for piano:

- Top staff: Treble clef, common time, D major (one sharp).
- Bottom staff: Bass clef, common time.
- Measures 1-4: Eighth-note patterns.
- Measure 5: Repeat sign.
- Measure 6: Eighth-note patterns.
- Measure 7: Fermata over the note.
- Bottom staff notes: 5, 5, 5, 5; 5, 9, 5, 9; 5, 5, 5, 5; 5, 5, 5, 5.

DREAM ON

Words and Music by
Steven Tyler

Moderately slow

No Chord

The sheet music consists of six staves of musical notation. The top staff is a treble clef staff with a key signature of two sharps. The second staff is a bass clef staff with a key signature of two sharps. The third staff is a treble clef staff with a key signature of two sharps. The fourth staff is a bass clef staff with a key signature of two sharps. The fifth staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff with a key signature of two sharps. Each staff contains a series of eighth and sixteenth note patterns. Below each staff is a corresponding tablature staff, which shows the fingerings for the notes. The tablature uses numbers from 1 to 12 to indicate the frets on a standard six-string guitar neck.

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F#m

F#m7

F#m6

Bm6

Ev - 'ry time _____ that I look in the mir - rer,

5 5 4 4 5 6 | 5 5 4 6 6 4 2 4 2

F#m

F#m7

F#m6

Bm6

all these lines on my face get - tin' clear - er.

5 5 4 4 5 6 | 5 5 4 6 6 4 2 4 2

F#m

F#m7

F#m6

Bm6

The past ___ is gone;___

5 5 4 4 5 6 | 5 5 4 6 6 4 2 4 2

F#m

F#m7

F#m6

Bm6

it went by like _____ dusk to dawn._____

5 5 4 4 5 6 | 5 5 4 6 6 4 2 4 2

F#m

Is - n't that the way____ ev - 'ry bod - y's got__ their dues__ in life__ to pay?__

5 5 4 4 5 6 | 5 5 4 6 6 4 2 4 2

C#

Dmaj7

D#7

C#7

3 2 3 2 3 2 3 2 3 2 3 2 3 2

F#m

E

D

E

I know no - bod - y knows where it comes and where it goes.

11 9 11 9 7 9 7 5 7 5 9 7 9

F#m

E

D

E

I know it's ev - 'ry bod - y's sin; you got to lose to know how to win,

11 9 11 9 7 9 7 5 7 5 9 7 9

F#m

F#m7

F#m6

Bm6

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

F#m

F#m9

F#m

5 7 6 5 7 6 9 6 9 10 11 10 11 9 10 11 11

F#m F#m7 F#m6 Bm6

Half my life's in books' writ - ten pag - es,

F#m F#m7 F#m6 Bm6

lived and learned from fools and from sag - es.

F#m F#m7 F#m6 Bm6

You know it's true,

F#m F#m7 F#m6 Bm6

all these things come back to you.

F#m5 E5 D5 E5

Sing with me, sing for the years, sing for the laugh - ter 'n' sing for the tears.

F#m5

E5

Sing with me if it's just for to - day, _____

2 2 2 2 2 2 2 2
4 4 4 4 4 4 4 4
6 6 6 6 6 6 6 6

D#m7b5

Dmaj7

may - be to - mor - row the good Lord will take you a - way.

2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2

To Coda

Bm C# Bm C#

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

5 7 5 7 7 6 7 7 7 6 7 7 7 6 | 9 7 9 7 6 9 7 6 9 - 14

9 7 9 7 7 9 7 7 7 9 7 7 9 10 | 5 5 5 7 5 7 6 6 7 7 6 6 7 6

D.S. § al Coda

A musical score for guitar. The top staff shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff shows a harmonic bass line with sustained notes and rhythmic patterns. The key signature is A major (two sharps). Measure numbers 9, 14, and 15 are indicated above the staves. The tempo is marked as 'Presto'.

The image shows the musical score for the Coda section of "Hotel California". The key signature is F major (one sharp). The vocal line consists of four measures of lyrics: "Dream on, dream on, dream on, dream your - self a dream come". The piano accompaniment has two staves. The top staff contains a single measure of a half note followed by a repeat sign. The bottom staff has a single measure of a half note.

F# m5

true.

14 14 14 14 14 12
14 12 14 12 14 11
14 11 14 12 11 14 12

B5 C5 D5 E5

Dream on, __ dream on, __ dream on __ and dream un - til your dream comes

F# m5

true.

4 2 2 4 2 4 4 2 2 2 5 2 2 5 5 5 7 5 5 5 5 7 7 7 7 7 7 9 9 9

B5

C#5

D5

E5

Dream on, — dream on, — dream on, — dream on. —

B5

C#5

D5

E5

Dream on, — dream on, — dream on, — ah.

Bm C# Bm C#

Ah. —

3 2 3 2 3 2 | 3 2 3 2 3 2

F#m5

E5

D5

E5

Sing with me, sing for the years, — sing for the laugh - ter 'n' sing — for the tears. —

F#m5

E5

Sing with me if it's just for to - day, —

1.

D5

E5

may - be to - mor - row the good Lord will take you a - way.

2.

D[#]m7^{b5}D[#]Bm C[#] Bm C[#] Bm C[#] Bm C[#]

may - be to - mor - row the good Lord _ will take you a - way.

3 2 3 2 3 2 3 2

7 7 7 7 7

6 4 4 4

Bm C[#] Bm C[#]

3 2 3 2 3 2 | 3 2 3 2 3 2 | 3 2 3 2 3 2 | 3 2 3 2 3 2 |

:

DUDE

(Looks Like A Lady)

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

Heavy Rock Beat

A

T
A
B

A G A D7 A G A

Da da da da Dude looks like a lady. Da da da da, Dude

D7 A G A

looks like a lady. Da da da da, Dude

D7 A G A

looks like a lady. Da da da da, Dude

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A5 G5 A5 D E G A5 G5 A5 D E G

Instrumental

A5 G5 A5 D E G A5 G5 A5 D E G

A5 G5 A5 D E G A5 G5 A5 D E G

Cruised in - to a bar on the shore. — Her pic - ture graced the grime on the door. — She a

A5 G5 A5 D E G A5 G5 A5 D E G

long lost love at first bite. — Ba - by, may - be you're wrong — but you know it's all right, — that's right.

A5 G5 A5 D E G A5 G5 A5 D E G

A5 G5 A5 D E G A5 G5 A5 D E G
 Da da da da - da da da da, da da, da da,

 7 7 7 5 5 7 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 | 7 7 7 5 5 7 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5
 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5

 A5 G5 A5 D E G A5 G5 A5
 Back - stage we're hav - in' the time of our lives un - til some - bod - y say,
 nev - er judge a book by its cov - er, or who you gon - na love by your lov -

 7 7 7 5 5 7 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 | 7 7 7 5 5 7 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5
 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5

 D E G A5 G5 A5 D E G
 Sayin' for - give me if I seem out of line. Then she whipped
 love put me wise to her love in dis - guise. She had the

 7 7 7 5 5 7 5 5 5 5 5 5 | 7 7 7 5 5 7 5 5 5 5 5 5 | 7 7 7 5 5 7 5 5 5 5 5 5
 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5

 A5 G5 A5 D E G A5 G5 A5 D E G
 out her gun and tried to blow me a - way. } Da da da da, Dude looks like a la - dy.
 bod - y of a Ven - us, Lord, i - mag - ine my sur - pris e. }

 7 7 7 5 5 7 5 5 5 5 5 5 | 5 5 5 7 7 5 5 5 5 5 5 5 | 7 7 7 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5
 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 3 3 5 | 5 5 5 5 5 5 5 5 5 5 5 5

A5 G5 A5 D E G A5 G5 A5 D E G

Da da da da, Dude looks like a lady.

A5 G5 A5 D E G A5 G5 A5

Da da da da, Dude looks like a lady. So Let

F5 A5 G5 A5 F5 A5 G5 A5

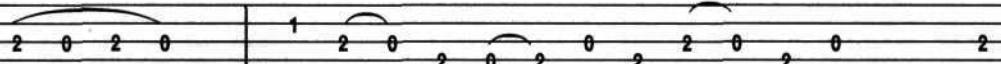
me take a peek dear. Do me, do me, do me all night. Turn

F5 D C D E

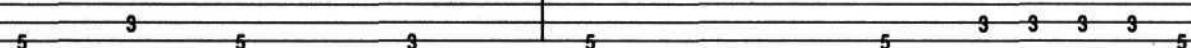
the oth- er cheek, dear. Do me, do me, do me, do me,



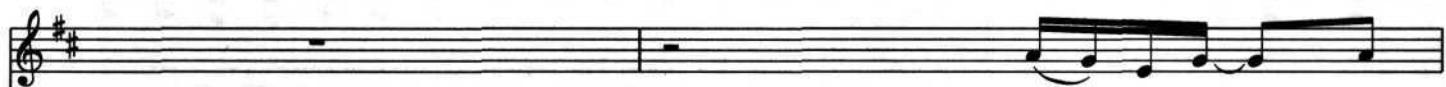
Guitar 1



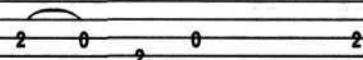
Guitar 2



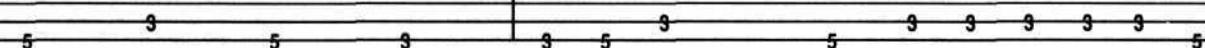
A G A D E G



Guitar 1



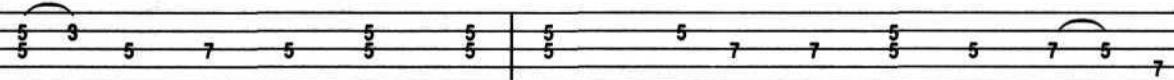
Guitar 2



A G A D E G



Guitar 1



A D E_b G

5 5 5 5 5 5 | 7 7 5 7 8 5 7 5

A G A D E G

5 8 8 5 8 8 8 5 | 5 8 8 7 5 5 5 5 7

A G A D E G

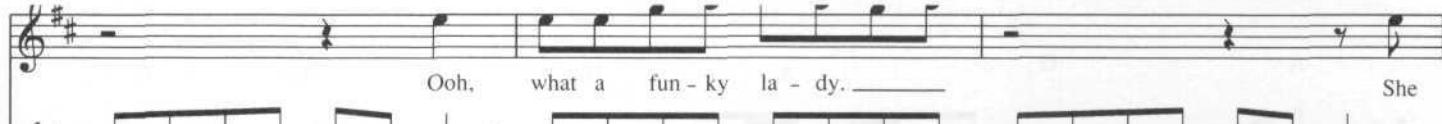
7 5 7 5 7 5 5 8 8 | 7 8 8 8 8 8 17

8va A G A D E G

17 17 15 17 15 17 17 15 | 17 17 17 17 17 17 15 14 17

8va A G A D E G

17 15 14 17 17 15 17 15 17 15 | 17 17 17 17 17 17 17 17 17 17



Ooh, what a fun - ky la - dy.

She

P.M.

P.M.

like it, like it, like it, like it,

Ooh, he was a la - dy.

P.M.

P.M.

E D E

G

A G A

Yeah!

Da da da da, Dude

D E G A G A G A

looks like a la - dy. Da da da da, Dude looks like a la - dy. Da da da da, Dude

D E G A G A G A

Repeat and fade

looks like a la - dy. Da da da da, Dude looks like a la - dy.

D E G A G A G A

KINGS & QUEENS

Words and Music by Tom Hamilton, Joey Kramer,
Steven Tyler, Brad Whitford and Jack Douglas

Slowly, with a beat
C#5

The musical score consists of two staves. The top staff is for a treble clef instrument (likely a ukulele or mandolin) and the bottom staff is for a guitar. Both staves are in common time with a key signature of two sharps (F# major). The vocal part starts with a long rest followed by a series of eighth-note chords. The guitar part provides harmonic support with sustained notes.

F# E

Long a - go, in days I'm told ____ were ruled by Lords of greed, —

The music continues with a new section. The vocal line includes "Long a - go, in days I'm told ____ were ruled by Lords of greed, —". The guitar part features a rhythmic pattern of eighth and sixteenth notes.

Dmaj7

E

maid - ens fared with gold. They dared _ to bare ____ their wombs that bleed. —

The vocal line continues with "maid - ens fared with gold. They dared _ to bare ____ their wombs that bleed. —". The guitar part maintains its eighth and sixteenth note pattern.

F#

E

Kings and queens and guil - lo - tines, ____ tak - ing lives de - nied. —

The vocal line concludes with "Kings and queens and guil - lo - tines, ____ tak - ing lives de - nied. —". The guitar part ends with a final rhythmic pattern.

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Dmaj7

Starch and parch - ment laid the laws __ when bish - ops took the ride, __ on - ly to de -

ceive. Oh, __ I know I __ lived this life a - fore. __

C#sus

F#

E

Some - how know now __ truths I must be sure. __

Some - how know now __ truths I must be sure. __

Dmaj7

E

Some - how know now __ truths I must be sure. __

Toss - in', turn - in', night - mares burn - in', dreams of swords in hand. __

F#

E

Toss - in', turn - in', night - mares burn - in', dreams of swords in hand. __

Toss - in', turn - in', night - mares burn - in', dreams of swords in hand. __

Dmaj7

Sail - in' ships the Vi - king spits the blood of fa - ther's land, __ on - ly to de -

C#sus

ceive..

F#5 C#5 D5 F5 F#5 G A D5 C#5 F5 F#5 C#5 D5 F5 F#5 G5

G5 G#5 A5 B5 C#5

Liv - ing times of knights and mares, — rais - ing swords for maid - ens fair, —

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

6 6 6 6 4 4 4 4 | 4 4 4 4 4 4 4 4

G# A F#m

sneer at death, — fear on - ly loss — of pride. —

4 4 4 4 4 4 4 4 | 5 5 5 5 5 5 5 5

5 6 5 6 5 6 5 6 | 6 4 6 4 6 4 6 4

Liv - ing oth - er cen - tu - ries, — de - ja vu or what you please, —

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

6 4 6 4 6 4 6 4 | 4 4 4 4 4 4 4 4

G# A F#m

fol - lows true - to all who do — or die. —

4 4 4 4 4 4 4 | 5 5 5 5 5 5 5

5 6 5 6 5 6 5 6 | 6 7 6 7 6 7 6 7

Screams of no re - ply; _____

they

5 5 5 4 5 5 5 4
6 6 7 5 6 6 7 5
9 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7

F# m7

D

died. _____

Screams of no re - ply, _____

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

C# sus4

and died. _____

7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5
7 7 7 7 7 7 7 7
6 6 6 6 6 6 6 6
6 6 6 6 6 6 6 6
6 6 6 6 6 6 6 6
6 6 6 6 6 6 6 6
7 7 7 7 7 7 7 7
6 6 6 6 6 6 6 6
6 6 6 6 6 6 6 6
6 6 6 6 6 6 6 6

F#

F#

died. _____

Lord - y, lord - y, they died.

4
4
2

Dmaj7

C#sus4

F#

Dmaj7

B

C#sus4

F#5

E

Live and do or

14

GWAI TAI

D

die; _____ they

F#m7

died. _____ Live and no re -

D

ply; _____ they

Repeat and fade

4 2 4 2 5 | 4 2 4 2 5 | 4 2 4 2 5 | 4 2 4 2 5 |

LAST CHILD

Words and Music by
Steven Tyler and Brad Whitford

Moderately slow

Dm

I'm dream - ing - to -
night, — I'm leav - ing back home.

E7 E7b9 E7 E#7 F#7

Strong Rock beat

E

Right! (scream)

Take — me back — to - a South Tal-la-has-see,
— in the field... put the mule in the sta-ble,

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down cross the bridge — to my sweet Sas - sa - fras - see.
Ma, she's a - cook-in', put the eats on the ta - ble.

Can't
Hate's

2 2 4 5 4 2 4 5 2

stand up — on my feet in the cit - y
in the cit - y and my love's in the mead- ow,

got
hand's

2 2 4 5 4 2 4 5 2

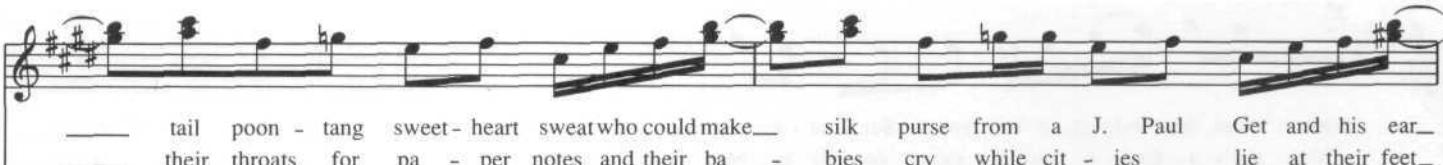
to get back — to the real nit - ty - grit - ty.
on the plough and my feet's in the ghet - to.

2 2 4 5 4 2 4 5 2

A7

Yes sir, no sir, don't come close to my home — sweet home, can't catch no dose from a hot -
Stand up, sit down, don't do noth - in', it ain't — no good when boss man's stuff - in' it down -

6 6 6 5 6 6 6 | 6 6 6 6 6 6
5 7 5 7 5 7 5 | 5 7 5 7 5 7 5



E

with her face in her beer.
when you're rockin' the streets.

D

A

1. E

2. E

home. Get out _ home.

E

2nd SET 2 GUITAR

8va

full full full full 1

D

A

E

D

A

E

(8va falsetto to the end)

Ma - ma, take me home sweet home. I was the

last child, just a punk in the streets. I was the

Repeat and fade

2 2 4 5 4 2 4 5 2 2 2 4 5 4 2 4 5 2

2 2 4 5 4 2 4 5 2 2 2 4 5 4 2 4 5 2

LIGHTNING STRIKES

Words and Music by
Richard Supa

Moderate four

Guitar Tacet

8

E5

A5

Organ

T
A
B

0 2 0

9

12

E5

A5

full

full

9

12

7

5

E5

A5

Organ

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

E5

A

The

§ E5 No chord

E5

F#5

G5 F#5 E5

boys and the Dukes are ready to rumble.
Zip gun John his finger is itch - in'.
dog eat dog, when meet your riv - al.

The
Oh the
In the

No Chord

E5

F#5

G5 F#5 E5

word on the street some heads are gon-na tum - ble.
lids gon - na blow up in hell's kit - chen.
Com - bat zones it's your means of sur - vi - val.

Blade
It's an
Gon - na

A5

G5

A5.

gon - na Flash when the street gangs clash in the cloak and dag - ger night.
eye for an eye, and a tooth for a tooth they're so ruth - less when they fight.
get last licks on a su - i - cide blitz on a cloak and dag - ger night.

{ When

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

E5

A5

Light - ning strikes.

2 4 5 4 | 2 5 2 | 5 6 7 7 5 | 7 5 7 7 7 7

 Coda

5

C+

A handwritten musical score for guitar in 2/4 time, key signature of two sharps. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a measure starting with a whole note followed by a sixteenth-note pattern. The bottom staff shows a bass clef and a sixteenth-note pattern. Measure numbers 10 and 11 are indicated above the staves. The score continues from the previous page, with measure 10 ending on a fermata over the bass staff.

B

C#

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The middle staff shows a treble clef and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 11 starts with a rest followed by a sixteenth-note pattern of eighth-note pairs. Measure 12 begins with a sixteenth-note pattern of eighth-note pairs, followed by a melodic line with grace notes and a fermata over the eighth note.

A

E

D

E

D

When

A musical score page featuring two staves. The top staff is for voice, starting with a rest followed by a melodic line with a fermata over the last note. The lyrics 'Ooh' and 'When' are written below the staff. The bottom staff is for guitar, showing a harmonic progression with the numbers 7, 6, and 7 under the corresponding measures.

E

light - ning strik - ing.

When

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of three sharps. It contains a melodic line consisting of eighth and sixteenth notes. The bottom staff is a six-string guitar neck diagram. Below the strings, a series of numbers (2, 4, 5, 4; 2, 5, 2; 2, 4, 5, 4; 2, 5, 2) represent the fingers used to play the corresponding notes on the guitar neck. The number '0' is positioned below the fifth string of the guitar neck diagram.

E5

G5

A5

Repeat and fade

light - ning strikes. __

When

ad lib repeats

A handwritten musical score for piano. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble. Measures 12 and 13 continue with eighth-note patterns in both treble and bass staves. Measure 14 begins with a half note in the bass. Measure 15 consists of a single eighth note in the treble. Measure 16 starts with a half note in the bass. Measure 17 begins with a half note in the treble. Measure 18 consists of a single eighth note in the bass. Measure 19 begins with a half note in the treble. Measure 20 consists of a single eighth note in the bass.

LET THE MUSIC DO THE TALKING

**Words and Music by
Joe Perry**

Moderately, with a beat

The image shows a musical score for guitar. The top staff is a melodic line in G major (G5) with a key signature of one sharp. The bottom staff is a harmonic progression in A major (A7, A5), indicated by the letters T, A, and B above the strings. The melody consists of eighth-note patterns, and the chords are played with a strumming motion.

The image shows a musical score for a six-string guitar. The top staff is a melodic line in G major (indicated by a sharp sign and 'G5' at the beginning). It features eighth-note patterns with slurs and grace notes. The bottom staff is a harmonic bass line, also in G major, indicated by 'G5' at the end. This staff uses standard notation with note heads and stems, and includes fret numbers (7, 7, 5, 8, 5, 9, 7, 7) above the strings to show specific fingerings.

The sheet music consists of three staves. The top staff is for voice, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: "Rock - a - bye ba - by if you want to dance. Grab your - self a bod - y, and Cheese - cake may - be if I take an - oth - er bite. I'm a real fat ci - ty I'm a". The middle staff is for piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for guitar, showing a treble clef, a key signature of one sharp, and a common time signature. The guitar staff includes numerical fingerings above the strings: 7, 7, 5, 5, 8, 5, 9, 7.

C5 G5
 take a chance. They say one time a - round, is all you get. But I'm
 aer - o de - light. Throw out my pipe and my al - co - line. Got a

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— still danc-ing so you lost yo bet. — I got a hard-core ma-ma with a hot hooch-y coo. Make my squeek-y clean bod-y and a dirt-y mind. — I'm a real fine danc-er I'll be cut - in' rug. Got my

wheels start spin - nin' like a form-u - la 2.
brand new ba- by, She's my brand new drug.

C5 G5

— I got one for the mon-ey, two for the show, three —

C5 G5 Bb5 A5 G5

for my hon - ey and four to let you know that I Let the

G5 C5 Bb5 A5 G5 G5

mu - sic do the talk - in', let the mu - sic

C5

B♭5 A5 G5

G5

C5

do the talk - in', let the mu - sic do the talk - in',

Bass guitar tablature:

5 5 5 5	5 6 7 5	5 6 6 3	3 3 3 3
3 3 3 3	6 5 3	3 3 3 3	3 3 3 3

B♭5 A5 G5

G5

C5

G5

let the mu - sic

do the talk - in',

Bass guitar tablature:

3 6 7 5	5 6 6 3	3 3 3 3	3 3 3 3
3 6 5 3	3 3 3 3	3 3 3 3	3 3 3 3

Bass guitar tablature:

3 0 6 6	3 0 8 8	10	10 10 10 10 10 10
3 0 6 6	3 0 8 8	8	8 8 8 8 8 8

D.S. § and fade on chorus

Bass guitar tablature:

3 0 8 8	3 0 6 6	15 13 15 13 15 13 15	13 15 13 15
3 0 8 8	3 0 6 6	15 13 15 13 15 13 15	13 15 13 15

THE HOP

Words and Music by
Steven Tyler, Joe Perry, Brad Whitford,
Tom Hamilton and Joey Kramer



T
A
B

5 4 7 4 5

B5



5 4 7 4 5 5 4 7 4 5 9 9 9 7 9 9

5 4 7 4 5 5 4 7 4 5 9 9 9 7 9 9

5 4 7 4 5 5 4 7 4 5 9 9 9 7 9 9

B5



5 4 7 4 5 5 4 7 4 5 9 9 9 7 9 9

5 4 7 4 5 5 4 7 4 5 9 9 9 7 9 9

5 4 7 4 5 5 4 7 4 5 9 9 9 7 9 9

B5

Think - in' bout — the night life in the lad-ies pow - der
Hang - in' at — the shop - in' mall with a wise mouth full of .

5 4 7 4 5 5 4 7 4 5 5 4 7 4 5

B5

room. — My broth - er's like a howl - in' wolf by the
sass. — Leave yo smile out - side the door 'cause the

(4) 5 4 7 4 5 9 10 9 12 9 10 9 10 9 10 9

§

B5

light of the sil - ver - y moon. — Joe - y's like a Pav - lov's dog when he
kids been kick - in' ass. — My own boot heels be smok - in', ya real - ly
and

(9) 10 9 12 9 10 9 10 9 10 9 5 4 7 4 5 4 5 4 5 4

E5

starts to sal - i - vate. — A Har - ley man gets off his hog
got to un - der - stand. — Were burn - in' down the town to - night when our
who you did it with. — 'Cause you all be kick - in' ass to - night with the

(4) 5 4 7 4 5 5 4 7 4 7 9 10 9 12 9 10 9 10 9

To Coda ♀

B5

to shake his rat - tle - snake. And me I got a
new shit hits the fan. And me I got a
boys in Ae - ro -

(9) 10 9 12 9 10 9 10 9 10 4 5 4 7 4 5 4

brand new babe, you know that some - thin' must be right, —
 brand new babe, I know that some - thin' just ain't right, — } Say yeah, —

A5 B5 I.

— yeah, — can't stop a rock-in' to-night.—

2. F#5 A5 B5

— yeah, — yeah, — can't stop a rock-in' to-night.

C#5

E5

12 10 12 12 12 10 12 | 12 12 10 12 12 10 12

12 12 12 12 12 12 | 12 12 12 12 12 12

17 15 16 17 15 16 15 | 16 17 15 16 17 15 16 | 17 15 16 17 15 16 15 | 15 16 17 15 16 15 16

B5 E5 F#5 A#5 B#5

(16) (15)

5 4 7 4 5 | 4 5 4 7 4 5 | 9 9 10 9 12 9 10 | 2 5 4

B5 E0t F#5 A#5 B#5

(1)

5 4 7 4 5 | 5 4 7 4 5 | 9 9 10 9 12 9 10 | 2 5 4

No Chord

Ly - in' on my back to - night I

4 4

watched her moon e - clipse. I may be eat - in'

12 12 12 12 12 12 12 12 12

D.S.  al Coda 

B5

out to - night but I just ain't leav - in' tips. So

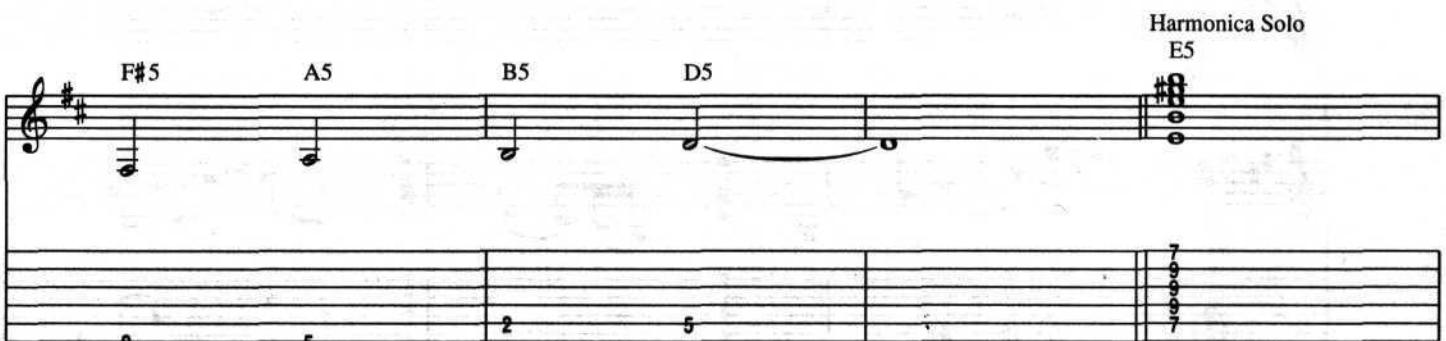
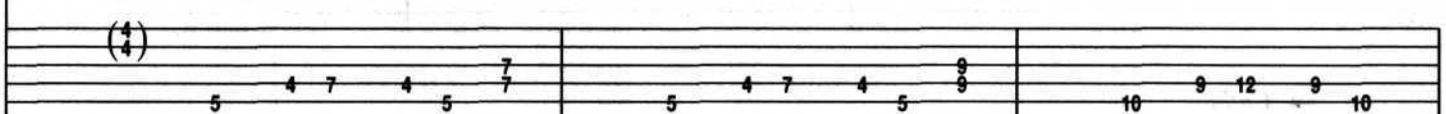
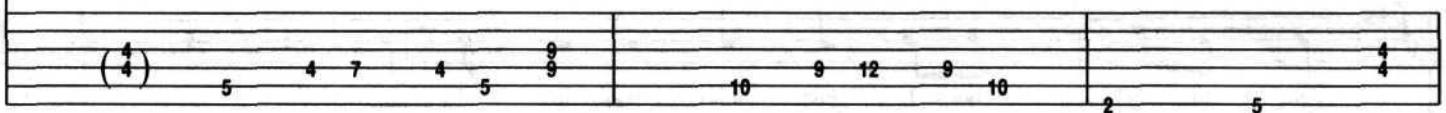
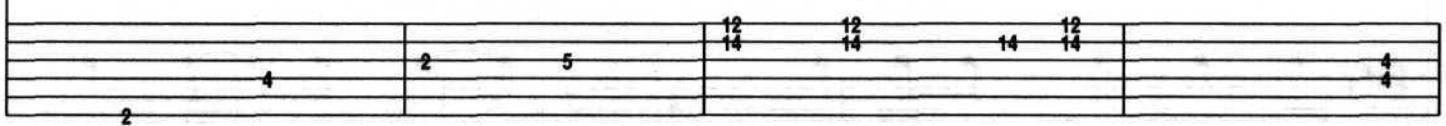
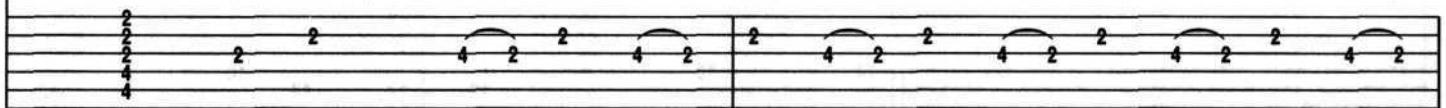
12 12 10 12 12 10 10 10 10 12

 Coda

F#m

smith.

(4) 10 9 12 9 10 2 2 2 2 2 2 2 4 2 4



Guitar Solo (ad lib)

B

E

REMEMBER

(Walking In The Sand)

Words and Music by
George Morton

Slowly, in 4

No chord C♯m

B A

G♯m F♯m

The sheet music consists of ten staves of musical notation. The first staff is for the vocal part, starting with a C♯m chord. The second staff is for the guitar, showing a bass line with T, A, and B strings. The third staff continues the vocal line with G♯, N.C., C♯m, B, A, and G♯m chords. The fourth staff continues the guitar line with a bass line. The fifth staff continues the vocal line with F♯m, G♯, N.C., C♯m, and B chords. The sixth staff continues the guitar line with a bass line. The seventh staff continues the vocal line with A, G♯m, F♯m, G♯, and N.C. chords. The eighth staff continues the guitar line with a bass line. The ninth staff concludes the vocal line with G♯, N.C., and a final G♯m chord. The tenth staff concludes the guitar line with a bass line.

Seems like the oth - er day, my ba - by went a-way. She went a-way 'cross the

T
A
B
7 6 || 4 6 6 6 6 4 2 5 7 7 7 7 5 4 2 4 4 4 4 2 4 4 4 4 4

G# N.C. C#m B A G#m

sea. It's been two years or so since I saw my ba - by go.

4 6 6 5 6 6 7 6 4 6 6 5 6 6 6 4 2 5 7 7 6 7 7 5 6 4

F#m G# N.C. C#m B

And then this let-ter came for me. It said that we was through.

2 4 4 2 4 4 4 2 4 4 4 6 6 5 6 6 7 6 4 6 6 5 6 6 4 2

A G#m F#m G# N.C.

She found some-bod - y new. Oh, let me think, let me think. What shall I do?

5 7 6 7 7 5 4 2 4 4 4 2 4 4 4 6 6 5 6 6 7 6

C#m5

A5

B5

Oh, no.

Oh, no.

Oh, no, no, no, no, no, no.

(Re -

C#m5

G#5 C#m5

B5 C#m5

G#5

mem - ber.)

Walk - ing in the sand._____

(Re - mem - ber.)

Walk - ing hand in

C#m5

B5 C#m5

G#5

C#m5

B5

hand._____

(Re - mem - ber.)

The night was so ex - cit - - ing.

(Re-

C#m5

G#5 C#m5

B5 C#m5

G#5 C#m5

B5

mem - ber.)

Her smile was so in - vit - ing.

(Re - mem - ber.)

Then she touched my cheek

(Re-

C \sharp m5 G \sharp 5 C \sharp m5 B5 C \sharp m5 G \sharp 5 C \sharp m5

G \sharp $\frac{2}{3}$ C \sharp m B

A G \sharp m F \sharp m G \sharp N.C.

C \sharp m B A G \sharp m F \sharp m

G#

N.C.

C#m

B

A

G#m

now? _____

Solo

4 6 6 5 6 6 7 6

6 6 5 7

6 6 5 7

F#m

G#

N.C.

C#m

B

6 6 5 7 5 9 12 11 9 14 14 12 14 12

A

G#m

F#m

7 6 9 7 9 7 9 11 14 11 14 11 14 11 14 13 12 13 14 12 13

G#

Oh, no. Oh, no. Oh, no, no, no, no. (Re -

Repeat and fade
A 2 2 2 B

11 12 16 14

4 4 5 5 6 6 7 7 5

5 5 6 6 7 7 5 5 2 4 4 2 2 1

SWEET EMOTION

**Words and Music by
Steven Tyler and Tom Hamilton**

Moderately slow with a beat

D A

mo tion, sweet

tablature for the bottom staff:

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

D A

e - mo - tion.

You

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

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

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

A musical score for a vocal solo with piano accompaniment. The vocal part is in treble clef, G major (two sharps), and common time. The piano part is in treble clef, G major, and common time. The vocal line begins with eighth-note chords and eighth-note patterns, followed by a melodic line with sustained notes and grace notes. The lyrics are: "talk a- bout things and no - bod - y cares, — sweet talk-in' ma- ma with a face like a gent —". The piano part features eighth-note chords and eighth-note patterns. The score includes a key signature of two sharps and a common time signature. The vocal line starts with eighth-note chords and eighth-note patterns, followed by a melodic line with sustained notes and grace notes. The lyrics are: "talk a- bout things and no - bod - y cares, — sweet talk-in' ma- ma with a face like a gent —". The piano part features eighth-note chords and eighth-note patterns.

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You're call-in' my name but I got-ta make clear,
Well, I got good news, she's a real good li - ar,

A guitar tablature section showing two measures of chords. The first measure consists of a 7th chord (B7), a 6th chord (A6), and another 7th chord (B7). The second measure consists of a 7th chord (A7), a 6th chord (G6), and another 7th chord (A7). Fret numbers 3, 0, and 3 are indicated below the strings.

A musical score and guitar tablature section. The musical score shows a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The lyrics "I can't say, ba-by, where I'll be in a year. 'cause my back-stage boo-gie set yo' pants on fire." are written below the treble staff. The guitar tablature shows a 7th chord (B7), a 6th chord (A6), and another 7th chord (B7).

A guitar tablature section showing three measures of chords. The first measure consists of a 7th chord (B7), a 6th chord (A6), and another 7th chord (B7). The second measure consists of a 7th chord (A7), a 6th chord (G6), and another 7th chord (A7). The third measure consists of a 7th chord (A7), a 6th chord (G6), and another 7th chord (A7). Fret numbers 3, 0, 3, 0, 3 are indicated below the strings.

A guitar tablature section starting with a "No chord" instruction. It then shows a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The section ends with a "1." instruction.

A guitar tablature section showing three measures of eighth-note patterns. The first measure consists of a 7th chord (B7), a 6th chord (A6), and another 7th chord (B7). The second measure consists of a 7th chord (A7), a 6th chord (G6), and another 7th chord (A7). The third measure consists of a 7th chord (A7), a 6th chord (G6), and another 7th chord (A7). Fret numbers 0, 3, 0, 0, 2, 2, 3, 3, 3, 4, 4 are indicated below the strings.

A guitar tablature section starting with a "1." instruction. It then shows a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The section ends with a "2." instruction.

Some

A guitar tablature section showing three measures of eighth-note patterns. The first measure consists of a 7th chord (B7), a 6th chord (A6), and another 7th chord (B7). The second measure consists of a 7th chord (A7), a 6th chord (G6), and another 7th chord (A7). The third measure consists of a 7th chord (A7), a 6th chord (G6), and another 7th chord (A7). Fret numbers 0, 3, 0, 0, 2, 2, 3, 3, 3, 4, 4 are indicated below the strings.

A D A

Sweet e - mo - tion,

D A

sweet e - mo - tion. I

A

pulled in-to town in a po-lice car;—
Stand in front just a-shak-in' your ass;

your dad-dy said I took you just a lit - tle too far.
I'll take you back - stage, you can drink from my glass.

You're tell-in' her things but your girl- friend lied;
I'm talk-in' 'bout some - thin' you can sure un - der - stand,
you 'cause a

can't catch me 'cause the rab-bit done died.
month on the road and I'll be eat - in' from your hand.

A musical score for guitar in 7/8 time, key of A major (two sharps). The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows the corresponding fingerings for each note: 7, 6, 6, 7, 3, 0, 0, 5, 7, 7, 7, 3, 0, 0, 3, 3, 3, 2, 2, 3, 3, 3, 1, 1, 0.

No Chord

1.

A musical score for guitar. The top staff shows a melodic line in treble clef with a key signature of two sharps. The bottom staff shows the corresponding fingerings for each note, using the numbers 0, 3, 0, 2, 3, 3, 3, 4, 1, 0, 3, 0, 2, 3, 3, 3, 4, 1, 0, 3, 0, 2, 3, 4, 1, 0. The score consists of three measures separated by vertical bar lines.

2.

Sweet

A musical score for guitar. The top part shows a treble clef, a key signature of two sharps, and a time signature of common time. The melody consists of eighth and sixteenth notes. The bottom part shows a standard six-string guitar neck with fret markers. The tablature indicates the following fingerings: 0, 3, 0, 0, 2, 2, 3, 3, 4, 1, 0, 0, 3, 0, 0, 2, 3, 3, 4, 0. A vertical bar line separates measures, and a double bar line with repeat dots is followed by a measure of sixteenth-note chords.

1

A

Repeat and fade

$$E = mc^2$$

tion

$e = mg$ $=$ tion

A musical score for guitar. The top part shows a treble clef, a key signature of two sharps, and a time signature of common time. The melody consists of eighth-note chords and sixteenth-note patterns. The bottom part is a tablature for a six-string guitar, showing fingerings and string numbers. The tablature is divided into measures by vertical bar lines.

WALK THIS WAY

Words and Music by
Steven Tyler and Joe Perry

Moderately, in 2

No Chords

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sure to be a - chang-in' your ways." —
 swing like you did - n't care.
 no - ticed they was look - in' at me.
 swing like you did - n't care.

I met a cheer - lead - er. was a
 So I took a big chance at the
 I was a high school los - er, nev - er
 So I took a big chance at the

5 5 5 2 | 5 5 3 5 2 5 | 5 5 5 2

real young bleed - er, oh, the times I could rem - i - nisce; —
 high school dance with a miss-y who was read - y to play.
 made it with a la - dy till the boys told me some - thin' I missed.
 high school dance with a miss-y who was read - y to play.

'cause the
Was it
Then my
Was it

5 5 3 5 2 5 | 5 5 5 2 | 5 5 3 5 2 5

best things of lov - in' with her sis - ter and her cou - sin on - ly start- ed with a lit - tle kiss —
 me she was fool - in', 'cause she knew what she was do - in' when I knew love was here to stay —
 next - door neigh - bor with a daugh - ter had a fa - vor, so I gave her just a lit - tle kiss —
 me she was fool - in', 'cause she knew what she was do - in' when she told me how to walk this way.

5 5 5 2 | 5 5 3 5 2 5 | 5 5 5 2

1. A N.C.

— like this.
— like this.

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

Sheet music for guitar with tablature and lyrics. The first two measures show a rhythmic pattern with notes and rests. The tablature below shows fingerings: 0 1 2, 0 1 2, 2, 0; 0 1 2, 2, 0 1 2, 2, 0.

A

||2.

C7

— when she told me to } walk this — way,
— She told me to }

The next section starts with a rhythmic pattern. The tablature below shows fingerings: 0 1 2, 2, 0 1 2, 2, 2, 3 4, 5, 5, 5; 0 0 0, 1 1 1, 4 4 4, 2 2 2, 3 3 3.

F7

1.2.3.

| 4.

walk this — way, — and just gim - me a kiss

The next section consists of a rhythmic pattern. The tablature below shows fingerings: (0) 1 1 1, 1 1 1, 1 1 1, 1 1 1, 1 1 1, 1 1 1; (1) 4 4 4, 2 2 2, 3 3 3, 1 1 1, 1 1 1, 1 1 1; (2) 2 2 2, 3 3 3, 1 1 1, 1 1 1, 1 1 1, 1 1 1; (3) 3 3 3, 1 1 1, 1 1 1, 1 1 1, 1 1 1, 1 1 1.

C

The final section starts with a rhythmic pattern. The tablature below shows fingerings: 12, 8 10 8, 11 8 8, 8 11 8, 10 8 8, 10 10 10 8 8.

like this!

11 10 8 11 10 8 10 8 11 10 8 10 11

N.C.

0 1 2 2 0 1 2 2 0 1 2 2 0

D.S. al Coda (with repeats)

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

Coda

N.C.

Repeat and fade

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

SAME OLD SONG & DANCE

Words and Music by
Steven Tyler and Joe Perry

Moderate Rock beat ($\text{♪} = \text{♪♪}$)

E7

Em7

E7

The musical score consists of two staves. The top staff is for the voice, showing lyrics and musical notation. The bottom staff is for an electric guitar, with tablature below it. The music is in 4/4 time, with a key signature of four sharps. Chords indicated include E7, Em7, and E7 again. The vocal part features eighth-note patterns and rests. The guitar part includes standard notation with stems and rests, and tablature with fingerings (e.g., 0, 2, 3, 0, 0, 0). The lyrics are: "Get your-self cool-er, cha with the co-caine they down and dirt-y from lay your-self low. Co-in-ci-den-tal mur-der with noth-in' to show. When the judge found with your gun. No smooth-face law-yer to get-cha un-done. Say love walk-in' the street, with ya old hur-dy-gur-dy, no-one to meet. Say love". The guitar tablature shows the strings (E, B, G, D, A, E) with corresponding fingerings.

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E7

Em7

E7

's con - sti - pa - tion goes to his head, — and his wife's. — ag - gra - va - tion, you're
 — ain't the same on the south side o' town. — You could look, — but you ain't gon - na
 — ain't the same on the south side o' town. — You could look, — but you ain't gon - na

Em7

G5

A5

C5

D5

E7

soon e - - enough dead. — find it a - round. — } It's the same old sto - ry, same old song and dance.,
 find it a - round. —

To Coda ♪

Em7

G5

A5

C5

my friend. —

It's the same old sto - ry, same —

I.

D5

E7

Em7

E7

old song and dance, —

my friend. —

Got -

7

0

2

0

2

0

2

2.

D5 F5 G5 A5 D5

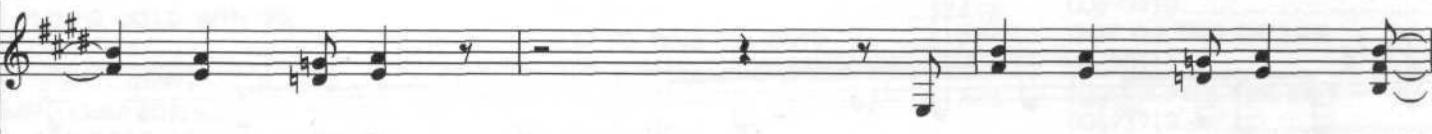
The score consists of six staves of music for guitar. The first staff shows a melody line with lyrics: "old sto - ry, same old song and dance." Chords indicated above the staff are D5, F5, G5, and A5. The second staff shows a harmonic progression with chords D5, Em7, and D5. The third staff shows a rhythmic pattern with chords E7, Em7, and E7. The fourth staff shows a rhythmic pattern with chords E7, Em7, and E7. The fifth staff shows a rhythmic pattern with chords Em7, E7, and E7. The sixth staff shows a rhythmic pattern with chords Em7, B, and Em7. The lyrics "Fate comes a - knock-in'; doors" are written below the fifth staff. The guitar tablature is provided for each staff, showing fingerings and string numbers (0, 2, 3, 4).

start lock-in'. Your old - time con-nection, - change of di- rection. Ain't



B5

gon-na change it; can't re-ar-range it. Can't stand the pain when it's all



C#5 D5

D#5 E5

E7

Em7

E7

the same to you, my friend.



D.S. § al Coda ♪

Em7

E7

When you're low -



Coda

D5

F5

G5

A5

C5 D5

old sto - ry, same old song and dance.

Guitar tablature (bottom staff) with fingerings:

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

E7

Em7

E7

Guitar tablature (bottom staff) with fingerings:

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

Em7

E7

Em7

E7

Guitar tablature (bottom staff) with fingerings:

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

1.
Em7

2.
E7 Em7

E5

Guitar tablature (bottom staff) with fingerings:

(0)	0	4	2	0	0	2	0	2	3	0	0	4	2	0	3	0	0	0	0	0	0
-----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---