

Hal Leonard Guitar
RECORDED
VERSIONS™
With Notes & Tab

AEROSMITH

Greatest Hits



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VERSIONS™
With Notes & Tab

AEROSMITH

Greatest Hits



COVER PHOTO: GENE KIRKLAND

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DRAW THE LINE

Words and Music by
Steven Tyler and Joe Perry

Medium Rock beat

A E

played with one guitar

T
A
B

Detailed description: This system contains the first two systems of music. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a guitar tablature staff with fret numbers 0, 5, 5, 5, 5, 5, 4, 4, 7. The second system continues the melody and includes a treble clef staff with a key signature of two sharps and a 4/4 time signature. It features a guitar tablature staff with fret numbers 11, 9, 12, 10, 9, 7, 9, 9, 5, 5, 8, 7, 9.

A

Detailed description: This system contains the third system of music. It features a treble clef staff with a key signature of two sharps and a 4/4 time signature. It includes a guitar tablature staff with fret numbers 11, 9, 12, 10, 9, 7, 9, 9, 5, 5, 8, 7, 9.

E5

Check - mate, hon - ey; beat

Detailed description: This system contains the fourth system of music. It features a treble clef staff with a key signature of two sharps and a 4/4 time signature. It includes a guitar tablature staff with fret numbers 0, 2, 3, 4, 3, 2, 0, 5, 5, 8, 7, 9. The lyrics "Check - mate, hon - ey; beat" are written below the staff.

A

you at you own damn game.

Detailed description: This system contains the fifth system of music. It features a treble clef staff with a key signature of two sharps and a 4/4 time signature. It includes a guitar tablature staff with fret numbers 0, 2, 3, 4, 3, 2, 0, 5, 5, 8, 7, 9. The lyrics "you at you own damn game." are written below the staff.

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

Feet's.

E5

A

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

Oh, heads.

D5

E5

G5

_____ I win, tails you lose _____ to the nev - er mind, _____ when to draw the line. _____

A

An

E5

A

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "In - di - an sum - mer, Car - rie was all o - ver the floor. _____ She was a". Below the vocal line is a guitar accompaniment in treble clef, consisting of a series of chords and a melodic line. At the bottom is a bass line in bass clef with fret numbers: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 2 3 4 3 2 0 | 5 5 8 | 7 8.

E

A

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

The second system continues the vocal line with lyrics "wet net win - ner and rare - ly ev - er left the store. _____ She'd sting and". The guitar accompaniment and bass line follow the same pattern as the first system, with fret numbers: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 2 3 4 3 2 0 | 5 5 8 | 7 8.

E5

A

D5

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

The third system has lyrics "dance all night and wrong all the right out of me. _____ Oh, _____ pass - me the vile and cross your". The guitar accompaniment includes a D5 chord in the final measure. Bass line fret numbers: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 2 3 4 3 2 0 | 5 5 8 | 7 7 7 7 7 7 | 5 5 5 5 5 5.

E5

G5

A

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

The fourth system has lyrics "fin - gers; it don't take time. _____ No - where to draw the line. _____". The guitar accompaniment includes a G5 chord. Bass line fret numbers: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 2 3 4 3 2 0.

5 5 8 7 9 | 2 0 2 2 1 0 2 | 5 5 7 5 8 7 5 | 7 8 7 10 12

E5

Hi - ho Sil - ver, we were

6 8 6 10 8 10 10 12 | 10 12 10 15 12 | 9 10 10 12 12 | 0 0 0 0 0 0 0 0

A E5

sing - in' all your cow - boy songs. _____ Oh, you _____ told Car - rie and

0 0 0 0 0 0 0 0 | 0 2 3 4 3 2 0 | 5 5 8 7 | 0 0 0 0 0 0 0 0

A D5

prom - ised her you would - n't be long. _____ Heads - I win tails you lose; _____

0 0 0 0 0 0 0 0 | 0 2 3 4 3 2 0 | 5 5 8 7 | 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5

E5 G5 D5

Lord, it's such a crime. No dice, hon-ey, you the

2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 5

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.

2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7

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

E5 A

where to draw the line.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 2 3 4 3 2 0 5 5 0 7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 4 3 2 0 5 5 0 7 9

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 2 3 4 3 2 0 5 5 0 7 9 0 2 3 4 3 2 0 5 5 0 7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 4 3 2 0 5 5 0 7 9 0 2 3 4 3 2 0 5 5 0 7 9

ANGEL

Words and Music by
Desmond Child and Steven Tyler

Moderately slow rock

E B A B

T 12
A
B 7 6 7 9 6 9 6 9

E B A B

6 9 6 9 11 9 11 9 9 12 9 12 9 14 12 14 12 14

E B A 1/2 B C#m B

16 16 16 12 12 12 12 12 9 12 10 9 11 9 11 11 9 11 9 9

A Asus A

I'm a -

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

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

Yeah, I don't know if I__ can face__
 a - bout_ this feel -

Chord progression: 7 4 5 4 5 4 5 4 4 5 4 5 4

A Asus A E

_____ the night. _____
 _____ ing in - side. _____

I'm in tears _____ and the
 Yes, it's true, _____

Chord progression: 6 5 4 5 4 5 6 6 6 5 6 5 6 3 4 3 4 3 4 3

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

Chord progression: 4 6 6 6 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5

B C#m A B C#m A

I want your love. Let's break the walls be - tween us. _ Don't make it tough. I'll put a - way_ my pride. _
 With - out your love I'm noth - ing but a beg - gar. _ With - out your love. a dog with - out a bone. _

Chord progression: 2 4 4 4 2 2 4 4 5 4 4 4 4 4 4 5 5 5 5 5

B C#m A B

E-nough's e-nough. I've suf-fered and I've seen the light. } Ba - yay - by, you're my an -
 What can I do? I'm sleep-in' in this bed a-lone. }

E B A B C#m B B

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

E B A B C#m B5 A5 Asus A

1. gel. _____ Come and make it all right. _____
 gel, Yeah, come and make it all _____

2. C#m B5 A5 B E B A B C#m B 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 B A B

2 4 2 4 1 4 2 | 5 7 5 7 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 B A B

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

B

You're the rea - son I live.

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 -

E5 B5 A5 B5 C#m5 B5 A5 B5

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

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 -

E5 B5 A5 B5 C#m5 B5 A5 B5 E5 B5

Repeat and fade

night.

BACK IN THE SADDLE

Words and Music by
Steven Tyler and Joe Perry

Moderate Hard Rock beat

A P.O. P.O. P.O.

P.O.

T
A
B

3 2 6 5 9 8 6 5

A P.O. P.O. P.O.

P.O.

3 2 6 5 9 8 6 5

A P.O. P.O. P.O.

P.O.

3 2 6 5 9 8 6 5

A D I'm

I'm

3 2 6 5 9 8 8 7 8 7 8 7 8 7

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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

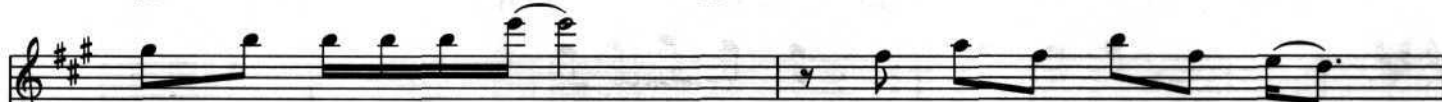


four bits gets you time in the rack I scream for more.



B5

E5



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



Asus4 A

Bsus4

Em

D

11. 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. S al Coda C

C Coda

I'm

(8va falsetto to the end)

1.

Asus4

A

B

Em

D

A

Rid - in' high. _

12.

A

No chord

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

groov - in' up slow-ly. He got Joo Joo eye-ball. He one ho - ly roll - er. He got

A5 G5 Tacet

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

Dm7


First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains a whole rest. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains guitar fretting numbers: 5 5 5 7 5, 5 5 5 7 5, and 6 7 7 7 6 10.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains a whole rest. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains guitar fretting numbers: 6 7 7 6 10 6 7 6, 7 7 5 8 5 8 5 8, and 5 7 5 7 5 7 5.

A5

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains a whole rest. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains guitar fretting numbers: 5 7 5 7 5 7 5, 5 7 5 7 5 7 5, 5 7 5 7 5 7 5, 5 7 5 7 5 7 5, 5 7 5 7 5 7 5, 5 7 5 7 5 7 5, 7 5 7 5 7 5 7, and 7 5 7 5 7 5 7.

Dm7

D.S.  *al Coda*

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains a whole rest. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains guitar fretting numbers: 8 10 8 10 8 10 10 8, 8 10 8 10 8 10 10 8, 8 10 8 10 8 10 10 8, 8 10 8 10 8 10 10 8, 2 2 5 7 6, 2 2 2 4 4, and 5 5 5 7 5.

full
(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

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. —

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, 'cause he so hard to see. — }

To Coda 1. 2. Dm7

now, — o - ver me. —

♩ Coda

Dm7

Musical score for the Coda section. It consists of three staves. The top staff is a treble clef staff with four measures of whole rests. The middle staff is a treble clef staff with a melodic line: four measures of quarter notes (G4, A4, B4, C5) with eighth-note pairs (G4-A4, A4-B4, B4-C5) beamed together, and a final quarter note (C5). The bottom staff is a bass clef staff with fingerings: four measures of quarter notes (G2, G2, A2, B2) with eighth-note pairs (G2-A2, A2-B2, B2-C3) beamed together, and a final quarter note (C3). The notes are numbered 5, 5, 5, 7, 5 in each measure.

Repeat and fade

Musical staff with a repeat sign and a melodic line. The staff contains a repeat sign followed by a melodic line: quarter notes (G4, A4, B4, C5) with eighth-note pairs (G4-A4, A4-B4, B4-C5) beamed together, and a final quarter note (C5). The staff ends with a repeat sign.

Come to- geth - er,

Musical staff with a chordal accompaniment line. The staff contains a sequence of chords: four measures of quarter notes (G2, G2, A2, B2) with eighth-note pairs (G2-A2, A2-B2, B2-C3) beamed together, and a final quarter note (C3). The notes are numbered 7, 7, 9, 9, 7, 7, 9, 9 in each measure.

Bass staff with fingerings for the accompaniment. The staff contains fingerings: four measures of quarter notes (G2, G2, A2, B2) with eighth-note pairs (G2-A2, A2-B2, B2-C3) beamed together, and a final quarter note (C3). The notes are numbered 7, 7, 9, 9, 7, 7, 9, 9 in each measure.

DREAM ON

Words and Music by
Steven Tyler

Moderately slow

No Chord

The first system of musical notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in quarter notes. Below the staff are three lines labeled T, A, and B, representing the guitar strings. The fret numbers for the first two measures are: T (5, 7), A (6), B (6); T (4, 4), A (6), B (6); T (5, 4), A (6), B (6); T (4, 4), A (6), B (6); T (5, 6), A (6), B (6); T (4, 3), A (2), B (3); T (4, 2), A (3), B (2).

The second system of musical notation continues the melody. The fret numbers for the first two measures are: T (5, 7), A (6), B (6); T (5, 7), A (6), B (6); T (7, 9), A (6), B (6); T (7, 9), A (6), B (6); T (9, 10), A (10), B (10); T (9, 10), A (10), B (10); T (9, 10), A (10), B (10); T (11, 11), A (11), B (11).

The third system of musical notation continues the melody. The fret numbers for the first two measures are: T (5, 7), A (6), B (6); T (5, 7), A (6), B (6); T (4, 5), A (6), B (6); T (4, 5), A (6), B (6); T (5, 4), A (6), B (6); T (4, 3), A (2), B (3); T (4, 2), A (3), B (2).

The fourth system of musical notation continues the melody. The fret numbers for the first two measures are: T (5, 7), A (6), B (6); T (5, 7), A (6), B (6); T (7, 9), A (6), B (6); T (7, 9), A (6), B (6); T (9, 10), A (10), B (10); T (9, 10), A (10), B (10); T (7, 5), A (7), B (6); T (7, 9), A (6), B (6); T (11, 11), A (11), B (11).

The fifth system of musical notation continues the melody. The fret numbers for the first two measures are: T (9, 10), A (0), B (0); T (9, 10), A (0), B (0); T (7, 9), A (7), B (6); T (5, 7), A (6), B (6); T (5, 7), A (6), B (6); T (3, 2), A (3), B (2); T (3, 2), A (3), B (2); T (3, 2), A (3), B (2); T (3, 2), A (3), B (2).

The sixth system of musical notation continues the melody. The fret numbers for the first two measures are: T (3, 2), A (4), B (3); T (2, 3), A (1), B (2); T (4, 2), A (4), B (5); T (4, 2), A (4), B (5); T (5, 4), A (5), B (7); T (5, 4), A (5), B (7); T (5, 7), A (5), B (7); T (5, 7), A (5), B (7); T (4, 5), A (4), B (4); T (2, 4), A (4), B (4); T (5, 7), A (5), B (7); T (5, 7), A (5), B (7); T (9, 7), A (6), B (6).

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F#m F#m7 F#m6 Bm6

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

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

F#m F#m7 F#m6 Bm6

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

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

F#m F#m7 F#m6 Bm6

The past _____ is gone; _____

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

F#m F#m7 F#m6 Bm6

it went by like _____ dusk to dawn. _____

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

F#m

Is - n't that the way _____ ev - 'ry bod - y's got _____ their dues _____ in life _____ to pay? _____

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

C#

Dmaj7

D#7

C#7

F#m

E

D

E

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

F#m

E

D

E

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

F#m

F#m7

F#m6

Bm6

F#m

F#m9

F#m

F#m F#m7 F#m6 Bm6

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

5 6 5 6 4 4 5 6 | 5 5 4 6 3 2 3 2

F#m F#m7 F#m6 Bm6

lived and learned from fools and from sag - es.

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

F#m F#m7 F#m6 Bm6

You know it's true,

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

F#m F#m7 F#m6 Bm6

all these things come back to you.

5 6 7 6 5 6 5 6 | 4 6 4 6 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.

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



9 7 6 9 7 6 14 14 9 7 9 7 7 9 7 7

 *Coda* B5 C#5 D5 E5



Dream on, _ dream on, _ dream on, _ dream your - self a dream come


F#m5



true. _____

14 14 14 14 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

4 2 4 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

F#m5



true. _____

4 2 4 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

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# Bm C# Bm C# Bm C# Bm C# Bm C#

Ah. ___

3 2 3 2 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#m7b5

D#

Bm C# Bm C# Bm C# Bm C#

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

Bm C# Bm C# Bm C# Bm C# Bm C# Bm C# Bm C# Bm C# Bm C# Bm C# 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

A G A D7 A G A

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

D7 A G A

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

D7 A G A D7

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

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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

Da da da da da da da da,

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

D E G A5 G5 A5 D E G

er. 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

5 5 5 5 5 5 5 7 7 7 5 5 7 7 7 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 - prise.

7 7 7 5 5 7 7 7 5 7 7 7 5 5 5 5 5 7 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 la - dy. Da da da da, Dude looks like a la - dy.

A5 G5 A5 D E G A5 G5 A5

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

2 0 2 0 | 1 2 0 2 0 2 0 2 0 2 0 2

Guitar 2

5 3 5 3 | 5 5 3 3 3 3 5

A G A D E G

Guitar 1

2 0 2 0 2

A G A D E G

Guitar 2

5 3 5 3 | 3 5 3 5 3 3 3 3 5

A G A D E G

Guitar 1

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

A D Eb G

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

8va A G A D E G

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

8va A G A D E G

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

Ooh, what a fun - ky la - dy. She

P.M.

like it, like it, like it, like it, Ooh, he was a la - dy.

P.M.

Yeah! Da da da da, Dude.

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

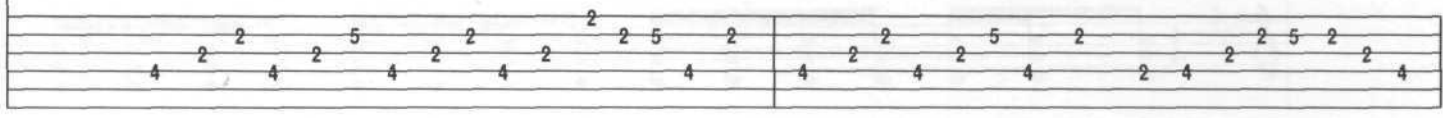
looks like a la - dy. Da da da da, Dude looks like a la - dy.

Repeat and fade

Dmaj7



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



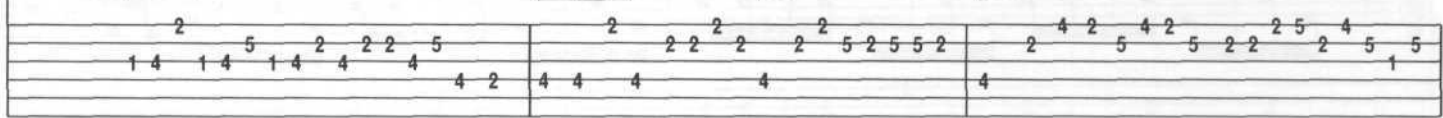
C#sus

F#

E



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

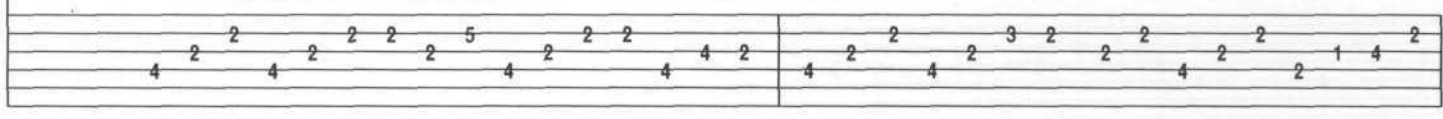


Dmaj7

E



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

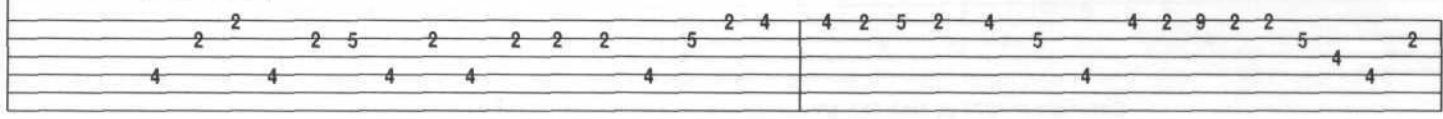


F#

E



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

C#

C A

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

(Solo)

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

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

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

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

Screams of no re - ply; _____ they

The first system consists of a vocal line on a treble clef staff and a guitar accompaniment on a 7-string staff. The vocal line has a melodic phrase with a long note. The guitar accompaniment features a complex chord structure with many notes, and a fretboard diagram below it showing fingerings for the 7th and 6th strings.

died. _____ Screams of no re - ply, _____

F#m7 D

The second system continues the vocal and guitar parts. It includes a guitar solo section with a 7-string fretboard diagram showing a sequence of notes on the 7th and 6th strings. Chord symbols F#m7 and D are placed above the staff.

and died. _____

C#sus4

The third system shows the vocal line and guitar accompaniment. A guitar solo section is present with a 7-string fretboard diagram. The chord symbol C#sus4 is indicated above the staff.

died. _____ Lord - y, lord - y, they died.

F# F#

The fourth system concludes the piece with the vocal line and guitar accompaniment. It features a guitar solo section with a 7-string fretboard diagram. Chord symbols F# and F# are placed above the staff.

LAST CHILD

Words and Music by
Steven Tyler and Brad Whitford

Moderately slow
Dm

I'm dream - ing - to -

T 7 7 6 5 6 7 7 7 6 5 6 7 3 3 5 3 3
A 7 7 6 5 6 7 7 7 5
B

night, — I'm leav - ing back home. —

E7 E7b9 E7 E#7 F#7

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

Strong Rock beat

Right! (scream)

E

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

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

E

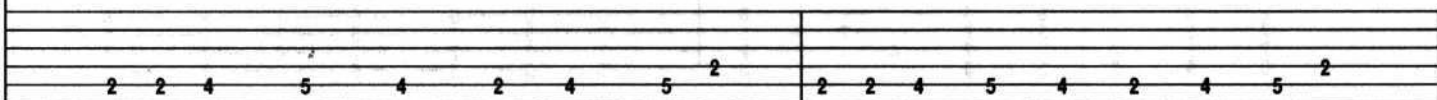
2 2 4 5 4 2 4 5 2 2 2 4 5 4 2 4 5 2 2 2 4 5 4 2 4 5 2

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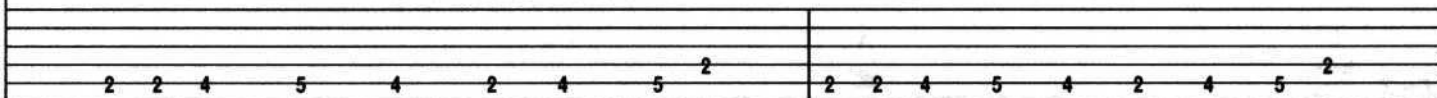
down cross the bridge — to my sweet Sas - sa - fras - see.
Ma, she's a - cook-in', put the eats on the ta - ble.

Can't —
Hate's —

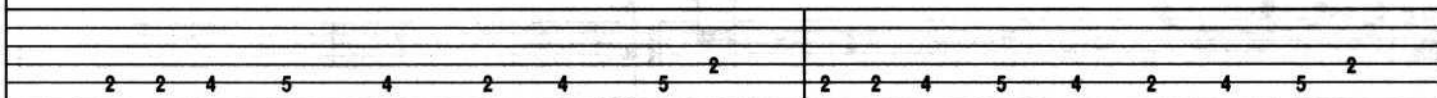


— stand_ up_ on my feet in the cit - y
— in the cit - y and my love's in the mead- ow,

got —
hand's —



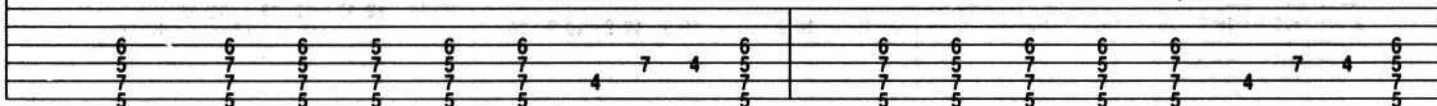
— to get back_ to the real nit - ty - grit - ty.
— on the plough and my feet's in the ghet - to.



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_



tail poon - tang sweet - heart sweat who could make silk purse from a J. Paul Get and his ear
 their throats for pa - per notes and their ba - bies cry while cit - ies lie at their feet

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

E

with her face in her beer.
 when you'røck-in' the streets.

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

D A

Home Home sweet sweet

2 3 2 4 2 4

1. E 2. E

home. Get out - home.

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 2 2 4 5 4 2 4 5 2

E

9 10 9 10 9 10 9 10 9 10 9 10 12 9 10 9 10 9 10 9 10 9 10 12 12 12 12 12 10 12 10 12 10 12 9

LIGHTNING STRIKES

8va full full full full

12 9 9 9 9 12 9 12 9 9 12 9 12 15 15 17 15 15 17 17 17 15 15 17 17 15 17

D A E

14 12 14 12 14 12 14 12 14 12 14 12 14 15 14 14 14 15 14 14 14 15 14 14 14 14 14 15 15 14 12 13 14 14 12 13 12 14 15

D A

14 12 14 15 12 15 12 12 13 13 17 14 12 14 12

E (8va falsetto to the end)

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

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

E Repeat and fade

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

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

E5 No chord E5 F#5 G5 F#5 E5

boys and the Dukes are read - y to rum - ble. The
 Zip gun John his fin - ger is itch - in'. Oh the
 dog eat dog, when meet your riv - al. In the

No Chord E5 F#5 G5 F#5 E5

word on the street some heads__ are gon-na tum - ble. Blade
 lids gon - na blow up___ in hell's__ kit - chen. It's an
 Com - bat zones it's your__ means of sur - vi - val. 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

E5 1. A5

Light - ning strikes. }

Coda

B5

C#

First system of musical notation for the Coda section. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a bass line with guitar fret numbers. The melody consists of a series of eighth notes, with a long note in the final measure.

B

C#

Second system of musical notation for the Coda section. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a bass line with guitar fret numbers. The melody consists of a series of eighth notes, with a long note in the final measure.

A

E

D

E

D

Third system of musical notation for the Coda section. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a bass line with guitar fret numbers. The melody consists of a series of eighth notes, with a long note in the final measure.

Ooh

When

Fourth system of musical notation for the Coda section. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a bass line with guitar fret numbers. The melody consists of a series of eighth notes, with a long note in the final measure.

light - ning strik - ing.

When

Fifth system of musical notation for the Coda section. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a bass line with guitar fret numbers. The melody consists of a series of eighth notes, with a long note in the final measure.

E5

G5

A5

Repeat and fade

light - ning strikes.

When

ad lib repeats

LET THE MUSIC DO THE TALKING

Words and Music by
Joe Perry

Moderately, with a beat

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

take a chance. They say one time a - round, is all you get. But I'm
aer - o de - light. Threw 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. } I got one for the mon-ey, two — for the show, three —
brand new ba-by, She's my brand new drug.

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

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

C5

Bb5 A5 G5

G5

C5

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

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'do' followed by a dotted quarter note 'the', then a quarter note 'talk' and a quarter note 'in'' with a fermata. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. The guitar part is shown with chord diagrams and fret numbers (0, 2, 3, 4, 5, 7).

Bb5 A5 G5

G5

C5

G5

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

This system contains the next two measures. The vocal line continues with a quarter note 'let', a dotted quarter note 'the', a quarter note 'mu - sic', a quarter note 'do', a quarter note 'the', a quarter note 'talk', and a quarter note 'in'' with a fermata. The piano accompaniment continues with similar rhythmic patterns. The guitar part includes chord diagrams and fret numbers (0, 2, 3, 4, 5, 7).

This system contains the next two measures of the piano accompaniment. The treble clef staff shows a melodic line with eighth and quarter notes. The bass clef staff shows a bass line with fret numbers (3, 0, 6, 6, 3, 0, 0, 0, 10, 10, 10, 10, 10, 10, 10).

D.S. and fade on chorus

This system contains the final two measures of the piece. The piano accompaniment features a melodic line with eighth and quarter notes. The bass clef staff shows a bass line with fret numbers (3, 0, 0, 0, 3, 0, 6, 6, 15, 13, 15, 13, 15, 13, 15, 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

B5

D5

E5

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

B5

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

§

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
 you best watch out what you do, and

E5

starts to sal - i - varé. — 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

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 -

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

A5 B5 1.

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

ES

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

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

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

B5 E5 F#5 A#5 B#5

(16/15) 5 4 7 4 5 4 | 4 5 4 7 4 5 9 9 10 9 12 9 10

B5 E0t F#5 A#5 B#5

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

No Chord

Ly - in' on my back to - night I

Fretboard diagram: 10 10 12 12 12 10 12

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

Fretboard diagram: 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

Fretboard diagram: 12 12 10 12 12 10 10 10 10 12

Coda

F#m

smith.

Fretboard diagram: (4) 10 9 12 9 10 2 4 2 5 2 4 4 2 2 4 2 4

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

2 4 2 5 12 14 12 14 14 12 14 4 4

(4) 5 4 7 4 5 9 10 9 12 9 10 2 5 4 4

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

2 5 2 5 7 9 9 7

First system of musical notation. The treble clef staff contains a key signature of two sharps (F# and C#) and a series of chords. The bass clef staff shows a 7-fret barre across all strings.

Guitar Solo (ad lib)

Second system of musical notation, labeled "Guitar Solo (ad lib)". The treble clef staff shows a sequence of chords, with the first chord labeled "B" and the last chord labeled "E". The bass clef staff shows a 7-fret barre.

Repeat and Fade

Third system of musical notation, labeled "Repeat and Fade". The treble clef staff shows a sequence of chords, with the first chord labeled "B". The bass clef staff shows a 7-fret barre.

REMEMBER

(Walking In The Sand)

Words and Music by
George Morton

Slowly, in 4

No chord C#m

B A

G#m F#m

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

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

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

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

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

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? _____

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C#m5 A5 B5

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

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'Oh, no.' followed by a quarter rest, then another 'Oh, no.' with a quarter rest, and finally a triplet of eighth notes: 'Oh, no, no, no, no, no.' The piano accompaniment features a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The guitar part shows chord diagrams for C#m5, A5, and B5.

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

Detailed description: This system contains measures 4 through 8. The vocal line has a triplet of eighth notes 'mem - ber.)', followed by a quarter rest, then a quarter note 'Walk - ing in the sand.' with a quarter rest, and another triplet of eighth notes '(Re - mem - ber.)'. The piano accompaniment continues with a melodic line and a triplet of eighth notes in measure 8. The guitar part shows chord diagrams for C#m5, G#5, C#m5, B5, C#m5, and G#5.

C#m5 B5 C#m5 G#5 C#m5 B5

hand. (Re - mem - ber.) The night was so ex - cit - ing. (Re -

Detailed description: This system contains measures 9 through 13. The vocal line has a triplet of eighth notes 'hand.', followed by a quarter rest, then a quarter note '(Re - mem - ber.)', a quarter rest, a quarter note 'The night was so ex - cit - ing.', and finally a triplet of eighth notes '(Re -'. The piano accompaniment features a melodic line and a triplet of eighth notes in measure 13. The guitar part shows chord diagrams for C#m5, B5, C#m5, G#5, C#m5, and B5.

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 -

Detailed description: This system contains measures 14 through 18. The vocal line has a triplet of eighth notes 'mem - ber.)', followed by a quarter rest, a quarter note 'Her smile was so in - vit - ing.', a quarter rest, a quarter note '(Re - mem - ber.)', a quarter rest, a quarter note 'Then she touched my cheek', and finally a triplet of eighth notes '(Re -'. The piano accompaniment features a melodic line and a triplet of eighth notes in measure 18. The guitar part shows chord diagrams for C#m5, G#5, C#m5, B5, C#m5, G#5, C#m5, and B5.

C#m5 G#5 C#m5 B5 C#m5 G#5 C#m5

mem - ber.) with her fin - ger - tips. (Re - mem - ber.) Soft - ly, soft - ly we

G# C#m B

met with a kiss. What - ev - er hap - pened to

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

that girl that I once knew, the girl that said she'd be true? _____

C#m B A G#m F#m

Oh, what - ev - er hap - pened to that night I gave it to you? What will you do with it

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

now? _____

Solo

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

A G#m F#m

G# A B

Repeat and fade

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

SWEET EMOTION

Words and Music by
Steven Tyler and Tom Hamilton

Moderately slow with a beat

A

Sweet

T
A
B

D A

mo tion, sweet

D A

e - mo - tion. You

A

talk a - bout things and no - bod - y cares, — you're
sweet talk - in' ma - ma with a face like a gent — said my

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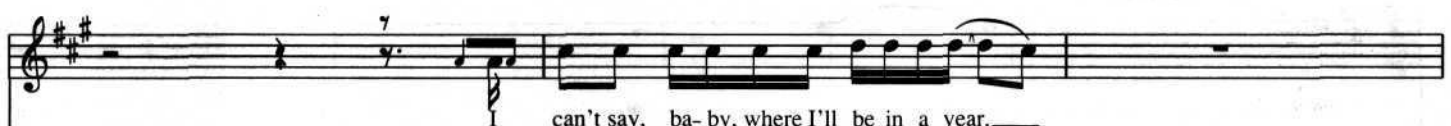
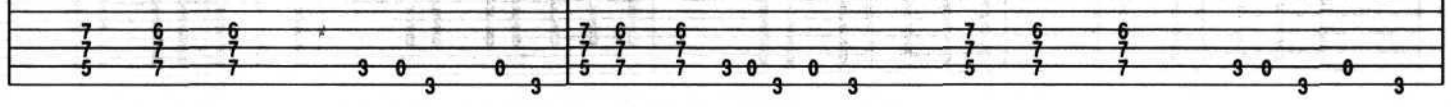
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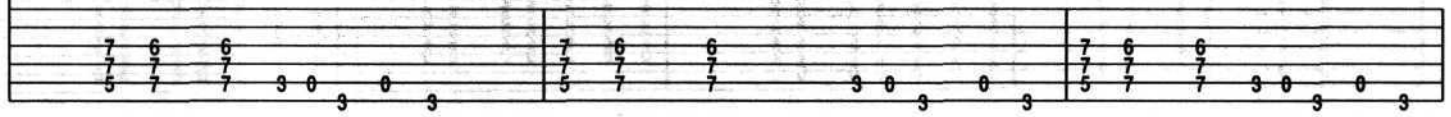


wear-in' out things that no - bod - y wears, -
get - up - and - go must have got up and went. -

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



I can't say, ba-by, where I'll be in a year. -
'cause my back - stage boo-gie set yo' pants on fire. -



No chord

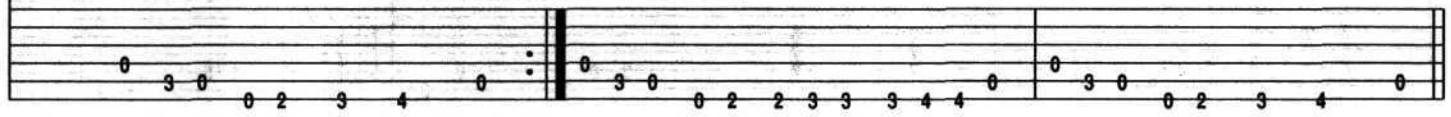
1.



1.

2.

Some



A D A

Sweet e - mo - tion,

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Sweet e - mo - tion,". Above the vocal line, the chords A, D, and A are indicated. The guitar accompaniment is shown in a standard six-string format with fret numbers (0-9) and chord diagrams. The bass line is also shown in a six-string format with fret numbers.

D A

sweet e - mo - tion. I

The second system continues the musical piece. The vocal line has the lyrics "sweet e - mo - tion. I". The guitar accompaniment and bass line continue with the same rhythmic and harmonic patterns as the first system.

A

pulled in-to town in a po-lice car;_ your dad-dy said I took you just a lit - tle too far.
Stand in front just a-shak-in' your ass; I'll take you back - stage, you can drink from my glass.

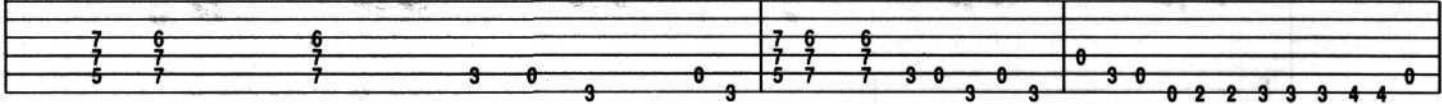
The third system introduces new lyrics. The vocal line has two lines of lyrics: "pulled in-to town in a po-lice car;_ your dad-dy said I took you just a lit - tle too far." and "Stand in front just a-shak-in' your ass; I'll take you back - stage, you can drink from my glass." The guitar accompaniment and bass line continue.

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

The fourth system continues the lyrics. The vocal line has two lines: "You're tell-in' her things but your girl - friend lied; you" and "I'm talk-in' 'bout some - thin' you can sure un - der - stand, 'cause a". The guitar accompaniment and bass line continue.

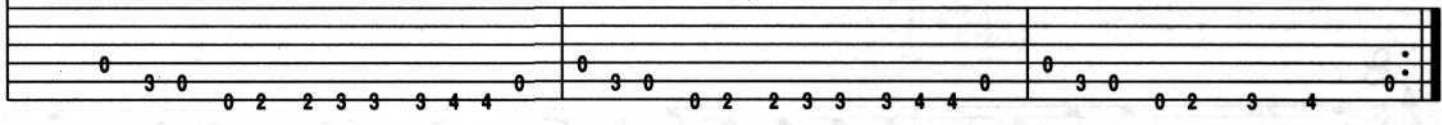
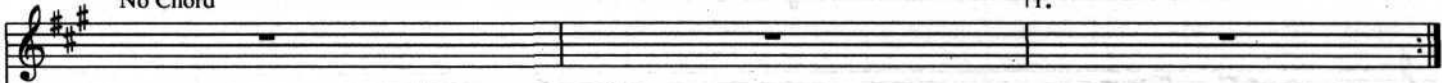


can't catch me 'cause the rab-bit done died.
month on the road and I'll be eat - in' from your hand.



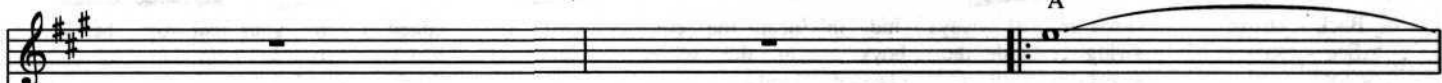
No Chord

1.

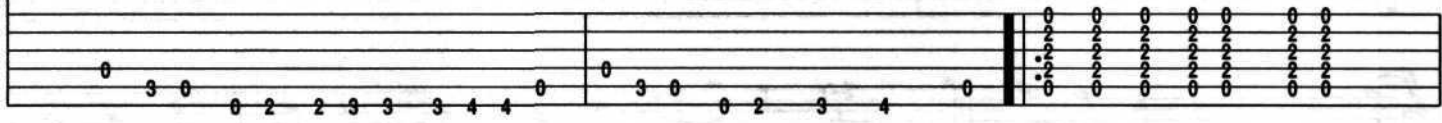


2.

A



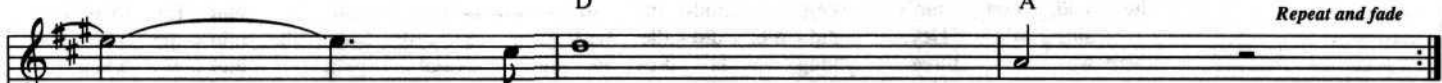
Sweet



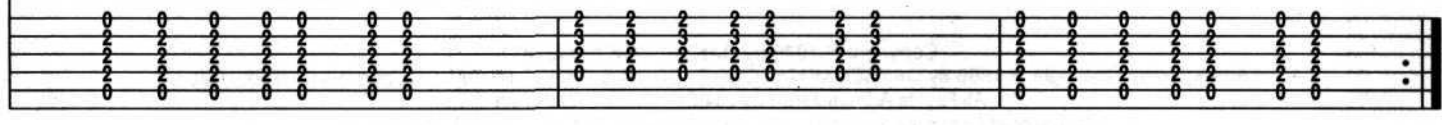
D

A

Repeat and fade



e - mo - tion.



WALK THIS WAY

Words and Music by
Steven Tyler and Joe Perry

Moderately, in 2

No Chords

T
A
B 0 1 2 2 0 1 2 2 0 1 2 2 0 1 2 2 4 2

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

§ C

5 2 5 5 3 5 2 5 5 5 5 2

Back - stroke lov - er al - ways hid - in' 'neath the cov - ers till I talked to your dad - dy, he say -
See - saw swing - er with the boys in the school and your feet fly - in' up in air,
School girl sweet - ies with a class - y, kind - a sass - y lit - tle skirts climb - in' way up their knee -
See - saw swing - er with the boys in the school and your feet fly - in' up in the air -

5 5 3 5 2 5 5 5 5 2 5 5 3 5 2 5

he said, "You ain't seen noth - in' till you're down on a muf - fin, then you're
sing - in', "Hey, did - dle, did - dle, with your kit - ty in the mid - dle of the
there was three young la - dies in the school gym lock - er when I
sing - in', "Hey, did - dle, did - dle, with your kit - ty in the mid - dle of the

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sure to be a - chang-in' your ways." — I met a cheer - lead - er. was a
 swing like you did - n't care. — So I took a big — chance at the
 no - ticed they was look - in' at me. — I was a high school los - er, nev - er
 swing like you did - n't care. — So I took a big — chance at the

5 5 5 2 5 5 3 5 2 5 5 5 2

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

5 5 3 5 2 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 knowed 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 2

1. A N.C.

— like this.
 — like this.

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

like this!

11 0 10 0 11 10 0 10 0 10 0 0 11 10 0 10 11

N.C.

0 1 2 2 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 2 2 3 4 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

'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 - nough 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 —

1.

D5

E7

Em7

E7

— old song and dance, — my friend. — Got -

2. D5 F5 G5 A5 D5

old sto - ry, same old song and dance.

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "old sto - ry, same old song and dance." The guitar accompaniment is in the same key and time, with a bass line in the lower register. A guitar fretboard diagram is provided below the accompaniment, showing fingerings for the first five frets: 7-7-5, 1-9-9, 5-5-5, 7-7-5, and 5-7-5.

E7 Em7 E7

The second system continues the guitar accompaniment. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The fretboard diagram below shows fingerings for the first three measures: 0-0-4, 2-0-0, 2; 0-2-3, 0; 0-0-4, 2-0-0, 2.

Em7 E7 Em7 E7

The third system continues the guitar accompaniment. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The fretboard diagram below shows fingerings for the first four measures: 0-2-3, 0-0; 0-0-4, 2-0-0, 2; 0-2-3, 0-0; 0-0-4, 2-0-0, 2.

Em7 B

Fate comes a - knock-in'; doors.

The fourth system features a vocal line in treble clef with the lyrics "Fate comes a - knock-in'; doors." The guitar accompaniment is in the same key and time. A guitar fretboard diagram is provided below the accompaniment, showing fingerings for the first four measures: 0-0-4, 2-0-0, 2; 0-2-3, 0; 4-4; 2-0-2, 0-2, 4-4.

start lock-in'. Your old - time con - nec - tion, - change — of di - rec - tion. — Ain't.

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

B5

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

2 2 0 2 | 2 0 2 4 | 2 0 2 4 | 2 4 2

C#5 D5 D#5 E5 E7 Em7 E7

the same — to you, — my friend. —

(4 6 7 8) (4 4 5 6) 0 | 4 2 0 0 | 2 0 2 3 0

D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

When you're low -

Em7 E7

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

Coda

D5

F5

G5

A5

C5 D5

old sto - ry, same old song and dance.

E7

Em7

E7

Em7

E7

Em7

E7

1. Em7

E7

2. Em7

E5