

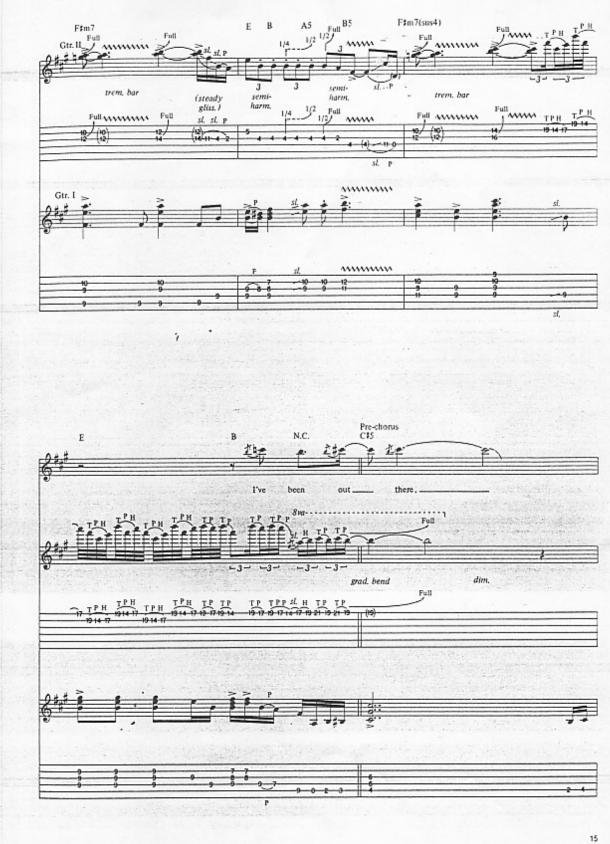








A.H.----1 A.H.---(15ma) (15ma) Full 1/2 Ŧ mmmmmm hold hold bend bend hold bend Full 1/2 A.H. .. Full mmmmm в A C\$ A.H. pitches: F\$ A.H. (15ma) 3 Full A.H. 1/2 PH Full (15ma) mmmmm ジ Full rake 1/2 Full A.H. H Full A.H. 461-(16) 14-(4) (A pedal) A A.H. pitches: D (F‡pedal) B C‡ *Gtr. 1 E F# E F# F# B 7 フ 51-50 216 Full rake Full Full sl, sl, sl. Full 3/4 mann Full 1/2 P si mmst 3-6-14 14 -5 (B pedal) D sl. (F\$pedal)*All bends generated from left hand B_C\$ A_B_F\$ F\$pedal B C\$ w/Slide F# E (type 2) FI 1 7 sl. 12-1-111 V-4111 . IAY 3 - 3 -Full Full 1/2 1% 1% 1 / mmm Full Full sl. 4444 21 AMMAN (19) 1 19 19 47 -17 14 19 19 (19) 17 in. 16 F# E F: A (F‡pedal) B C‡ (B pedal) C\$sus4 C\$ Full Full Full B E F# sl. Full sl. sl. Full Full Full 1 T/P Full Full (steady gliss.) 1/2Full (st P 1 (17) 14 (17) -20 (14)-7~3 14 -14 sl. sl.







(A pedal) A B с D G A Е DE DE G à --4 ÷ -Lem-me on there! huh, ___ huh! Uh,____ а, Pull (ISma) (15ma)Full mmmm sl. ŧ -5 mm mm н н 41 -÷ A.H..... A.H...... Full Full sl. mm mmmm Full AMMAMM sl. mmm H н H H 12 H X 12 H H 12 --8 * -14 -10-14 14-7-7-(9)-29 :2 -0 Е A.H. pitches: B в (A pedal) (E pedal) Е в G A A DE DE G -A - - E A B G a, huh, ___ huh, Uh! Uh,. huh! . huh,_ Uh,____ а, Full A.H. (15ma) Pall Full mm. mmm mmmm 5 P.M..... A.H. mm Full Full mmm 11. Full st mmmm 14 16 18 12 14 16 18 12 14 16 18 18 12 14-14-16 H X 12 14 12 42 12--12 (14) 12 14 12-14 30-34 14-Out chorus E5 с D 2f an' down Home grown well! -Full Full Gir. A: Fyll 1% Full Full 2 Full 15 Full Full Full Full Full ú 15-12 -15 (15) 12 -15 4 15 Rhy. Fig. 2 Gtr. = -0

D6/9(no 3rd) Aadd9/C# 生い 9 £. 4 1 6 home, woo! Come on, ____ babe! . Sed Full Full 4 1.2 loco 3 14 1 . 1/2 Full Full 1 1 January Sl. 22 - 22 - 22 - 22 - (22)-Full mmmmmmmmmm_{sl} 122 sl. (14) (10)-3 (22) 69 -20 -14---+2-12w/Rhy. Fig. 2 (till fade) E5 20 50 1 Gim - me some - a that, gim - me some - a that Home_ grown,___ way down_ Fall munning mmmm mmmm mmm Pull est. si t 验 12 sl, 40 3 3 Full Full managements st. st. managements 1/2 sl. mmmm st mmmmy (15) (15)-12 15 14 (21)-6 (20-4 21 (end Rhy. Fig. 2) H R de. ** 0 19

Aadd9/C# D6/9(no 3rd) (A) 122 è. No!. Yeah! 4.5. home! Full Full management Py# 1/2 ≝ ≝ ∰ Full 2 Full 1/2 Pull Full man P.M. 1/2 Full must st mmmm 151 12 12 12 12 120-7-21-12 Begin fade Aadd9/C# D6/9(no 3rd) E) E5 100 1 Woo! Gim - me some - a that. Yeah!_ huh!. a, huh, -Uh. -Full 1/2 1. mm mmm mmm 悼 ì m 카르 2 * si, Fyll 1/2 1(15) 15-15-14 st. mmust. st. mmum sī 13-12 st. mmmm st. st. slam 15-14-13-15 15-14 13 12 (21)-12 1211-2-7-21 -94 .01 -21-10 10-17 sl. D6/9(no 3rd). E5 e ale 1 C'-mon, babe! 8va--sl.= TP anna musi mmmst Full sla hm R. 21/ mm sl. 3 31 TP TPPS PHTP sl. Full mond st. st. 14 20 17 19 15 19 15 12 inn 9-12 (121-4-3 -9 7 1510 -2 5l. 3l. Fade out E5 Aadd9/C# 122 6 Uh. huh., huh! no, ____ oh, woo! oh._ no. Oh .___ no. Full 8vz----Full Full mmmmmm т 1/2 à à b à 0.00 A. A. * 3 Fyll Full Full H TAT PPHH TPPT 1/2 Fallmust 1/2 · P ;: 9-19 10-17-17 4 -19 20 (20) 20 17 -9-11 14-15 (15)12 9 11 14 15 12 9 14 1 (11)9 11 9 7 (7)





AS N.C. A5 N.C. D5 N.C. 14 1 1 --** No. Kick + in' back.... ain't kick - in' you. A.H. (15ma) . . -₩.... -Ŧ Ŧ -7 7 17 1 --1. P.M. 쿻 ₹ ₹ 7 -1 A.II. -0 -2 2 2 2 -0 A.H. pitch: A . B5 A5 N.C. A5 N.C. ≇ Λ5 A.5 E.5 1 N KRY 4 30 no. An · y · way ... if 1 make 'em. 111_ solve 'em., (end Rhy. Fig. 3) P.M. 203 -₩..... 210 Ŧ ## 7 ŧ 7 Ŧ P.M. -. 7 -0 0 2 2 2 2 в N.C. A B A A -2 M Ť 1 4 Woh. That's right А.Н... (Sra) Т Т 3 # # # 4 -sl -АН..... ТТТТТ sl. sl, т 5(17)-7(19) -2 7(19)7(19) a. -0--0--0-0 0 0 -0--0 •Tapped harmonics C#5 ES A - B в A A £) Whoo! Yeah.. 35 P.M.-----7 7 7 7 P.M.-----sl. sl. sl. (;) 0 0 0 •

2nd Verse w/Rhy. Fig. 3 (1st 7 bars only) A5 N.C. N.C. D5 A5 N.C. 85 A5 4 北 £ ± . 6 fu ture here .__ Ain't_ no . waves's_ a waste ._ Mak - in' B5 A5 N.C. A5 A5 N.C. ì≠ 4 2 Ŧ Oh,. re - li gion. no faith .____ got ____ Got_ no Pre-chorus F\$5 E5 D5 A A5 E5 1 20 ۲ ż * 1 should 1_ tell me why 00.__ 00, 00,____ (Ũ0, Rhy. Fig. 4 9 946 125 010 10 P.M.T. SHIP. \$ ₹ ...4 2 -0 $\begin{pmatrix} 0\\ 2\\ 0 \end{pmatrix}$ 2220 200 *T=Thumb (E5) N.C.(A) 2 Ard 20 120 1 -8 o try?_____ ah._____ (8ww) T T T T T (8ww) T T T T T should I Why ry you? car Ab, _ 00000 + ₹<u>4</u>₩----σ 77 + + + + + -T 1 Ť Ť 9(21) 123 4 3049 0 0 5 0 0 0 --0 (0) 7010 4 F\$5 *Tapped harmonics E5 D5 A E5 1 A 8:==8 \simeq 2 138 by.. slide on_ slide, 1 just 00.-00, 00,____ 00, 1: 9.946 Slong. P.M. :1 $\begin{array}{c}
3 \\
2 \\
0 \\
0
\end{array}$ $\begin{pmatrix}
3 \\
2 \\
0
\end{pmatrix}$ -0-.0 99 -2-4 -2 æ -0 •T=Thumb 7 -0--0 sl -

N.C. ((1) A5 1 1 20 8 cru • ci . fy. me.__ Nev - er bad_ e - nough_ to_ ah.) A.H. (Sm) Ah. In <u>h</u> 1 000 ., A.H. T •T T TT 12 (4) 4(7) 4(8) 4(8)-4(9)-4(11) 0 *Tapped harmonics C5 C\$5 A5 B5 N.C. AS B5 * 1 7 Ha! Put it (end Rhy: Fig. 4) 1.6 .6 trem. ba 11 -3 킃 3 ------60 (4 (11)) 10 (0) Chorus w/Rhy. Fig. 2 A5 N.C. *Depress bar before striking note. N.C. B5 D5 A5 N.C. AS + Judge - ment Day .__ A5 N.C. 1 bear the off un . til B5 A5 A5 N.C. 2 P+ ΤŽ Ł 6 cross 3rd Verse w/Rhy. Fig. 3 A5 N.C. Day. Judge - ment on N.C.-B5 A5 N.C. D5 AS ł. ź ę у. thing_'cause keep from in" an . do thing -1 do_ most an • y . D5 N.C. B5 A5 N.C. A5 AS N.C. 2. . . do noth - in'. 1 just wan - na some - times AS N.C. ₫ _ A5 N.C. e.e. 2 *7 f -7 . Y 1 1 ha, how can' 1 lose,... tell_ me, Noth - in' lost,_ 50 r. E5 AS AS N.C. **B**5 AS AS N.C. L. 1º -* * P 5 noth · in'? Oh, tell_ me when I'm start in' out_ with

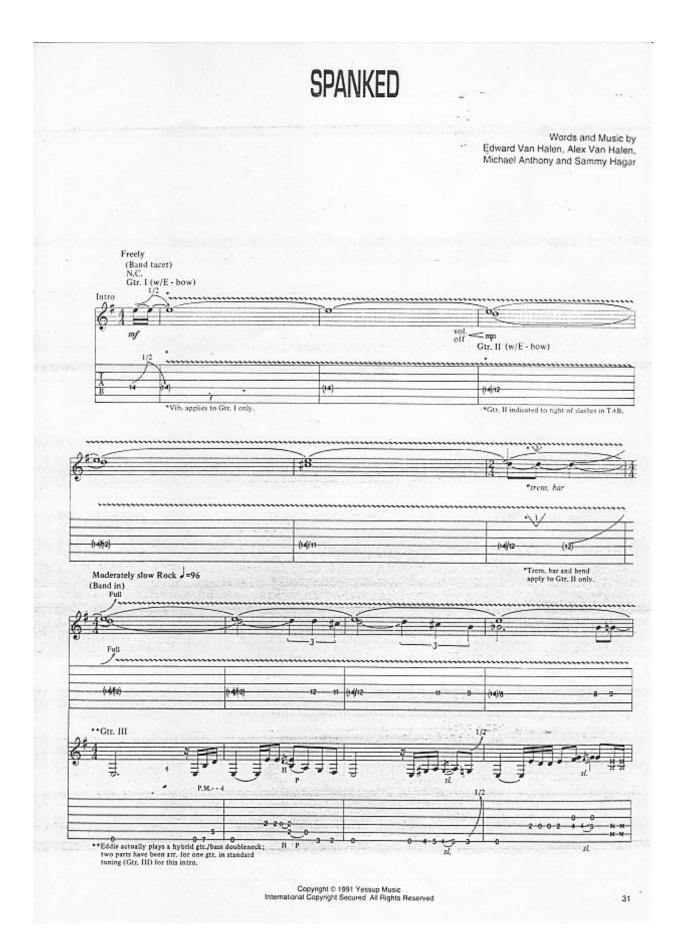
Pre-chorus w/Rhy. Fig. 4 A F\$5 E5 D5 1 ć pro. 38 car should 1. why (Oo, 00, op 00,. Gtr. :1 in in p teres . è 1 \$l m 15-14-(14)-(14) (14) 16 4-N.C.(A) (E5) Y 0 Wan - na try.. ry you?, ah. Ah, F#5 E5 D5 A E5 A D. 1 6 Nev - er bad_ I just slide, slide, on by. 00.___ 00.____ 00, 0a, Sva----..... (Gtr. III out) 10 Full sl. ... ······ 2a è Ĺ Fell sl. sl. şI, 10 17 (17) -17 415 (C #) N.C. A5 •1 20 * A. 8 me. ent - ci fy_ e · nough_ to___ ah.)_ Ah... Chonis w/Rhy, Fig. 2 (1st 6 bars only) A5 N.C. A5 B5 A5 B5 C5 C#5 Ê) B5 A5 N.C. W. til Put it off un Ow! B5 A5 A5 N.C. N.C. 21 A5 N.C. 105t, 20 . 11 same_ old cross on___ I bear_ that Day. Judge - ment (Bear the cross.)

Interlude A5 Rhy. Fig. 5 7 (Gtr. 1) Ĩ 5 7 J A5 N.C. 7 £¢. # Ð TI Judge - ment Day .___ Ow! $\begin{array}{c} \operatorname{Gur}_{T} \\ \stackrel{T}{=} T \downarrow \textcircled{0} \textcircled{0} \\ \stackrel{T}{=} T \downarrow \textcircled{0} \textcircled{0} \\ \stackrel{T}{=} T \overset{T}{=} \underbrace{0} \\ \stackrel{T}{=} \underbrace{0} \\$ (cont. in slashes) Rhy. Fill 1-----90 . -3 Ì ₹ ₹ ₹ ₹. ÷. **2 1 @ 1 sint. sl. P.M..... *TT OO TTOO TTOO TTOO *********************************** 14-14 -14 12 12 14 -12-12 -12 12 12) sl. *T = tap w/R.H. (D) = tap w/L.H. Reach left hand over top of fretboard (palm down) and mute across all strings with L.H. gicky to prevent unwanted notes from sounding. **Fingering (2) **B**5 2 ۴ No 7 \$\$\$ = T\$\$\$\$ = T\$\$\$\$ = T\$\$\$\$\$ = T\$\$\$\$\$ = T\$\$\$\$\$ = T\$\$\$\$ % (Vocal: Ah! T @@ Ah!) TT OO TTOO TTOO TTOO TTOO TTOO TTOO -14 14 16 12 44 10 * -12-12 10 -14--14-Z 12 -12 -12 +2 -14-C5 C#5 D5 E\$ Jal) 1 7 800-É I Pof I TOOTTOOTTOOTTOOT 6 0 T @ @ T T @@ T T @ @ T т т ФОттООттООттОФ <u>_____</u> 17-17 17 17 -21 17 -19--10 -10 21 17 -21 19.21 15 17 42. 47 -17 17 47 19 45 -15 47 47. D5 D\$5 E5 (end Rhy. Fig. 5) 1 A 1 1. A 1-77 1 ٦ Sva T 0 slack TOOI т 1 Đ T т т т A. 4 (Vocal: Ow! Hey!) т TOO т trem. bar slack 24 19 -21 17 -21 19 21 17 Z 21 -24 -21 Guitar solo @2tr. Ft P.M..... (Dopen sim. 2 ٦ J Full Full 1 Full Full (4) 27



w/Rhy. Fig. 1 N.C. ŧ) . k Whoo! Mm. hmm._ (Gtr. II out) ******* ******** 10 Q. 0 0 vib. w/bar dim, ******** P man 2 5+ 2 (2) (2) 121 (1) (2) N.C. A.5 6 4. | k ž) Hey, man, ev iry-thing's all right. D Dsus4 D Yeah! DŚ N.C. A5 B5 A5 · B5 C5 C45 ▲▲) 10 ·... ~ 0 ~ -Wow! Ow! Put it Chorus w/Rhy, Fig. 3 (1st 8 bars only) (2 times) A5 N.C. **B**5 A5 N.C. A5 D5 N.C. 1 10 ٠ Day. off un til Judge - ment 1 bear the A5 N.C. A5 B5 A5 N.C. P Day. Judge cross on. 1.4 ment D5 N.C. A5 N.C. A5 .B5 2e P.e. well, put it off Put off, • til it un A5 N.C. D5 N.C. A5 N.C. te enn -. . 1 4 ment , Judge Day., I bear the cross on_ -D5 N.C. A5 N.C. AS B5 ÷ Day.__ Judge - ment 29

A5 N.C. A5 A5 B5 N.C. 85 łź žá f ŧ ÷ 書) all___ Woh. Oh!_ off.) (2nd time only) Lanne -50 ## ***** === ₹ # 3 3 글 P.M. 4 P.M..... ō *w/Rhy. Fig. 2 (1st 4 bars only) A5 N.C. A5 w/Rhy. Fill 1 A5 N.C. B5 A5 N.C. D5 N.C. -Judge-ment Day right. *2nd time 1st 2 bars only. Outro w/Rhy. Fig. 5 On_ Judge-ment Day (Put it **B**5 A.5 1 TO 1 TO 1 TO 1 TO 1 TO 1 TTOOTTOOTTOOTTOO. TT DOTTOOTTOOTTOO 10 -16-16 -10--14--14--14 14 -14 -14 -12-12 12 46 44. -14 -14 -12 *Tap as before. C#S D5 Svd C5 E. IN OF É D ттффттффттффттфф -21 17 -21-19-21 17 34 - 19-----19 19 -19-17 17 17 -17 17 17 -17 49 45 -15--24 -17 47 17 47 -15 10. (Gtr. S E5 8va-D5 D#5 τĐ TTOOTT . . . (Vocal: Wow!) <u>ז ד הסתו ושתו המתוד המתוד המתוד המתוד המתוד המתוד</u> TTOOTT 21 19-21 -19-21 17 -21-17 21 -17-17 -21-21 21-17 -21 40. -19-10 21 -2 -24 .04 -21 -25 21









Chorus Em7 2nd time w Fill 2 N.C. 09 A 20 4 call her up. on the spank line Unh! Yeah? All you bad, bad boy Rhy, Fig. 1 (Gtr. V) 3:3 3.3 \$ 1 يماعك الدائد الدائد **** 3 H. H. H. H. H. ŕ **** <u>н н н н н с с</u> <u>н н н н н е е</u> н н н н н н 7 7 *** 8 8 *** HHH HHH H-14-14 *** H M H XXX 878 Full Full Rhy. Fig. 1A (Gtr. IV) į. 0:0 . 1115.1 Full Full sl. 2 5 2 5. 3 3 3 3 5 5 5 5 -6-6 0.00 0000 (I. N.C.(E5) C^{ij} Em7 2p . 3 Woh. bad. bad boys. call her up_ on the spank_ unh. line OW._ (end Rhy, Fig. 1) 5:5 ** 22 5 33 ž 4 ć ł 3 ļ dia sl. H 0 0 N N N N N N N N N N N N N N *** H H * # ٥ -0 0 2-4 Full 1% st. 1 (end Rhy, Fig. 1A) 3 ŧ **₹**.₹ T+ 1.0 む Full 1% sl. sl. sl. 2 5 0 0 0 sl. 5h Fill 2 02 6 2 -0

2. Guitar solo (A5) N.C.(B5) (C) (B5) 100 æ. Woh! Gtr. III 200 (w/wah on as filter) Full 17: P Gtr. 🚽 (Gtr. V out) 0-3-0sl. sl. Gtr. IV 10 +++ 77 1 . *** w/Fill 3 (C) a A.H. (A5) 810-----(BS) (E5) ... (B5) (A5) Full_ Full Full sl. Fpn1/2 V Full Full *** 11 ě 10.00 é. -3vib. w/bar A.H. mmm sl VP Full 12 Full Full Full Full H 17 1720 1720 -P 2017 20 - 120 181718-17-(17)-20 20 15 12 15 12 15/ 14(14) 1212 12 14 13 1412 -42 14.14 1 sl. • 1 . 141 77 14A y. ** 3 -0-0 -2 H 14 2 0 0 -0--0 Fill 3 (two gtrs.) 1 0.9 2209 9 ó 9



Interlude N.C. փ¢ 15 ŧ 6 bad All you bad, boys_ Harmann (8va) minimum 112 slack 聂 vib. w/bar ₹, d l Ξ munum Harm. slack .1/2 (5) (7) (0) Depress bar before striking note. -0 *Depress bar before striking note. % % 1 1 ₩. % % -92 w/Fill 5 2 注注 Fre. 沽 6 :7 4.6 one nine-hun-dred-SPANKED! B - b - bad boy! (w/echo repeats) All you Dial All you bad bad boys ... slack Harm. -. Harm. slack ÉÉ mmmm (15ma) 14 14. 41 ł trem, bar vib. w/bar rake rake Hatm. slack • 1/2 slack mmmm , 1. Harm------3 + (5) 2.2 5 *Depress bar before striking note. (5) *Depress bar before striking note. 8 % % % % 4 % -14-14 X X X X X X X X X Fill 5 5 1 e pick slide #







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Ē A F‡m D E5 C\$m 6 reach, oh. just_ out of I've got her in my sight, ____ but sl h P.M. Ĵ t sI, sl. ł, - 72 -11--11 -11--9--0 17 19 -5 -0 sl. ŝĺ, sl. Chorus w/Rhy. Fig. 1 A5 S A5 GS S DS Q. Gtr. II 1 ŧ ž 4 \$ 10 1 Run,___ run, ____ a - round. (Round, Here_ we go a . round .__ a - round.) 1/2 A 10.00 1/2 22 (end Rhy. Fig. 1A) DS DS S Ą5 A5 S GS 150 \$ 3 ŧ yeah. a • round. - round. (Round, Gtf. I run - a -(Round, Here ____ we go 2 round. a - round, _ a - round.) a - round,... a + round.) . --0 -.3 To Coda AS CS ♥ A5 DS AS GS CS G5 ł 1 1 Y. run - a -(Round, oh. - in' me the She's giv round, . yea a - round, a - round.) a · round,__ 1/2 ****** 1 :7 7 17 ₽ 1/2 (0) a (3) -3 -0-0 2 20 -0 0 3 4 44



116 (870) P ANNA (A) (D) (G) A.H..... (8va) 1/2 N.C.(D) Full Full н ±b, MW A.H.^{m.} P A.H.--EH .1% mm 1/2 Full Anna Full Full p 4 (6)-(5)-0 .(D) (G) (D) (A) A.H. pitches: G (C)^E (D) 1/2 810 1/2 1/4 sl. sl, sl. TPH sl. loco TPH HSLIPH sl. sl. PH 3 semi-harm, 1/2 1/21/4 sl, sl. TPH 21. 10-17 TPH TPH TPH MITPH (21) 21 (21) 47 15 10 13 17 10 10 20 13 17 22 13 17 20 13 17 22 85-11-17 21 47 8va ... (D) (A).... 1% (B) Full (A) Full Full -ALLOND 2 hold bend Full Р Full Full sl. 2017 20 17 19 20 (20) 87 -8 . -7 -6) II 7 6 5 (D) (B) 27 èr 7 hey. yeah. Yeah, Full 3/4 Sev. 12 1/4 1/2 :1/2 Н \mathbf{p} mmsl 1. 1. 14 st 1/4 1/2 Full sl. 3/4 1/2H V HPV sl. \$1 mms H 22 20/ -20--20 20 20 20 17 20 17 (17) 20 17 17/20 17 (21) 20 ú -21 20 20 17 24 470 99 *Depress bar before striking note. (E) N.C.(E5) (A) + 2: Oh yeah. 1% ~ loco **РНРНР**И Р PH H Gtr. 1 sl. 4 н H vib, w/bar F P H1% let ring ... н н Full ген bar Р Н Р Н Р Н Р PHPH 10 17 0 17 0 17 0 17 0 17 0 14 0 14 0 14 0 14 14-0-14-0-(17) 17 (17) 4 PHPH PHPHPHH sL-



Chorus w/Rhy. Figs. 1 & IA (both 4 times) A5 C5 D5 GS A5 C5 A5 C5 G5 GŚ ** 1= = 그 45 und,_____ yeah. F a • round,_ a • round, a • round.) round. Run,_ Here, we go a run._ run · 2 round, (Round, a - round,_ a - round.) (Round, C5 D5 GS Λ5 G5 AS CS A5 CS GS D5 2 ###] 13 14 10 . round. She's giv in' me the run - a . round. Here_ we go a - round,. a -round.) (Round, (Round, a - round ._ a - round, a - round.) C5 G5 G5 D5 CS D5 G5 A5 C5 A5 Α5 f ==] 122 1=1=1= 4=== 20 \$ \$ 24 Ŧ., 4 Run,_ round. run._ run - a round. Here_ we go a a - round, _____ a - round, a - round.) (Round, a - round,; à - round.) (Round, C5 D5 G5 A5 CS AS C5 G5 É f fof +=+ 行 \$ 4 She tound. giv in' me the run - a - round. (Round, a - round,_ a - round.) Outro (Round, a - round,_ a - round, G5 w/Rhy. Figs. 1 & 1A (both toll end) A5 C5 D5 G5 D5 A5 C5 A5 C5 G5 Se. 臣 t Oh. Oh, run + a - round. a - round.) Full Full Full Full 業法 Gtr. III sl. pick slide Full Full Ful (0) 10, 13/ -6 80 12 -15 Begin Jade A5 D5 G5 A5 C5 D5 G5 AS CS C5 G5 12 R. Υ. 4 4 1 14 Oh.a - round, yeah. Och. A - round, yeah Yeah. Full Full Ы Full -17 42 (13) 15/ (15) 17 (10) 10 10 10/ 13/ 43. 20 20









Esus4/Et E5/F# G#m7 D5/A ſ Te. Ł and miles_____ Miles, from. no -no miles,_ Pm _____ from_ (end Rhy, Fig. 4) alle a ć 777 P.M..... $\binom{0}{1}$ 000 3 3 3 2 2 2 0 0 0 2 F#m11 te. 2.1 10.10 4. P-47. where, where, Rooms____with -out Fall - ing____in -0-(end Rhy. Fig. 4A) Rhy, Fig. 4A = Ħ ž 4. P.M. IFE. H 1 HHH P.M.....4 2 ÷ (2) 2 - 20 P 2-2--2 ннн НН 2 2 2-2 Esus4/F# E5/F# E/F# Esus4/F# E/F# P 1-1 2. N.A pen_ for me. Oh, no._____ pleas-ure - ing_ Tak me my___ own_ dome .. I'm_ miles_ The second T . -P.M..... $\binom{0}{\frac{1}{2}}$ 024 0 0 0 2 2 2 2 2 -0 2 2 2 2 0 9 4 G‡m7 D5/A Fimll 1.10 125 miles and miles_ _____ and miles_ from____ where. no + from____ no - where. (end Rhy. Fig. 5) i f 182 7 7 L'EI <u>FI</u> • P.M.----P.M..... 0 10024 0 0 0 0 0 0 2.2 -2 -2 11











w/Rhy, Fig. 4A F\$m11 D5/A G#m7 Miles and miles_ and miles_ from_____ no - where. Esus4/F# E5/F# G#m7 E/F\$ Esus4/F\$ E/F\$ w/Rhy. Fig. 5 (1st 5 bars only) and miles_ E5 F#5 and miles_ Miles D5/A F#5 Esus4 F\$5 Esus4 F#5 4000 4. Oh!. and miles_ a Gtr. 1 . - sl. 1 7 5 P.M.----4 3 3 3 2 2 2 0 0 0 (2) sl Chorus w/Rhy. Fig. 6 F#5 E5/F# w/Fill 3 N.C. F\$5 ES/F# E/F# B5/F‡ A5/F# 書) E) ÷. Ŋ. W ¥. Fé 7 1 h V U Lost, *(Lost, *Echo repeats. w/Rhy, Fig. 6 F\$5 E5/F\$ pleas - ure dome. lost.) in____ this Lost, F#5 F5/F\$ E/F\$ B5/F# A5/F# 3.1 Ð 4. F -¥. 16 N. N x -A + 7 -** Ť Ŭ -78 my____ pleas - ure dome. Gtr. I Yeah. Lost *(Lost, lost.) in + side sl. 10 (2) sl. Fill 3 (Gtr. I) A.H.---(8va) (C)A.H. 0+2 - 2 60

F#5 E5/F# F#5 A5/F# F#5 E5/F\$ F\$5 E5/F\$ F\$5 E5/F\$ B5/F\$ E5/F\$ B5/F\$ 18 0 14 11 0 16 116 0 19 (19 0 16 16 0 16 16 16 16 14(14) 0 16(16) 0 14(14) 0 18 0 14 14 0 9 0 0 14 14 0 9 00 0 P P P P P Р P A5/F\$ B5/F\$ A5add2/F\$ F\$5 E5/F# F#5 A5/F\$ F\$5 sl 7 (7) 0 (9) -9-19 (12) (10) 0 (14) 16 (16) 14 1100 0 16 31. P Р P P P P P E5/F\$ F\$5 E5/F# F#5 E5/F# B5/F# E5/F# B5/F# A5/E F#5/B F 15/A E5/B (E5/C\$) @. P e. P.P 10 16 16 11 16(16) 0 14(14) 0 9(9) 0 14 (2)0-16(16) 0 14(14) 4(14) 0-10 w/Rhy. Fig. 6 F#S ES/F# P P P 1. w/Riff A N.C. B5/F\$ A5/F# F#5 ES/F# E/F# 主 * -31 t Ũ Lost. *(Lost, lost.) *Echo repeats. # 12. B/F\$ A/F# A/F\$ B/F# A/F# B/F# C/F# A/F# 8# Gtr. I (°) 2 4 2 st 1. 2. B/F\$ A/F\$B/F\$ C/F\$A/F\$ B/F# A/F\$ B/F‡ Α5 V 419 M e s?



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AS(7) D/A D5(7) D5(7) G'DG D State · · · · Full_ ÷ Full Full PHP sl Ful (20) (20)17 20 17 h (+++ 15-10 (13) 17 19 19977 19 20 17-20 +7 2 20 let ringlet ring ... Р P Р 14 12 14-12-12 <u>___</u> 12 13 -9 ++ 7-12 +2 sl. E9sus4 A.H.--f(Sra) f<u>ull</u> F9sus4 A5(7) Srg... Full D/A A5(7) D/AFull Full Full 1/2 1/2 T. T ≜ 1 ž I. 2 loco т 1 TEH TP ** 3 -J A.H.-Full Fall Fall Fall 1/3 Full - ---420)-1/2 τ Т т TT TFH TP 0 5 0 10 0 51175 (5) 7112) 71140712171140 7(12) (2) 15 The second % let ring------ 4 let ring-9-7 7. A5(7) 1/4 Bb D/A C A5(7) E9sus4 A5 1/2 Full Harm. slack 1 N. semi-harm.1/4 bend H P vib. w/bar trem, bar Full Full pFull slack N.P. P Harm. н (8) 8 (8) 5 12-(12) -64 7-5-(5) H P sl. (end Rhy. Fig. 1) Harm. (8va) . e. let ring ... Harm.... P 57

1st, 2nd, 3rd Verses 1 著言) + . . As and 1 pay_ for the rest of your_ life. 1. Yeah, been in debt 2.3. See additional lyrics from con-cep - tion_ 1/2 1 33 6 100 Pet both notes 1/2 vib. ring-É. (3) (2) A5 F E7#9 D5 . . A. as I re - mem - ber bills have looked me in the eye. long. 1/2 Full ž 6 o both notes sl. sl. 012 1-10 3 (3) w/Rhy. Figs. 1 & 2 A5(7) D/A A5(7) D/A A5(7) D/A 4 #A * # # # a pay - ment Work me out You can have it now but you got ta pay for as(7) D/A D5(7) Oh. it lat - er. G/D G/D D5(7) A5(7) D/A * ź a you're work for the man.. in' Now. . plan. 3rd time to Coda E9sus4 F9sus4 D/A A5(7) D/A A5(7) e. \$ N/A ж. They Theygot ya go - in' in. Yeah. Substitute Rhy. Fill 1 (Gtr. 111-1st & 2nd time only) Bb C 1 E9sus4 A5 A5(7) A5(7) D/A Ê Bb 15 * 1 40 - 67 4 2. There 'n' out .__ Woo. In Same a - mount.... got ya com - in' out. Rhy. Fill 1 (Gtr. 111) *1 Э trem. bar vib. w/bar w w. 2 2 # 5 (3) -2 H H -2 ** 3 3 0 -3 *Pull bar up



(F\$m) (B) Uh, uh, uh, yeah. uh, Full grad. bend Full 4)2 4 2 5 17 (17) X 16 -2-N 元 Y Y 15 . 5 8 Ŋ. 10 -2 -3 1 (1) 2--3--3-4-G D7 C‡7 <u>書</u>) データ・ ţţ 12 Wop. Come on. yeah. 1/2 Full 1/2 ß sib. w/bar 15 4. 4 5 3 4 5 3 4 (4) 4 8 (4)

Nur-A7 Fall C\$7 N.C.(Efm) (N.C.)Fant Harms (Stu) Pyll 13 Full Full Full 1/2 sl. 20 .. 5 -1/2 Fall Full Full 1/2 Full Full 1/2 Full sl, Hatm.-********* 16 (16)14 1 17 17 17 (17) 14 17 17 17 -14 14 (14) 10 (16) -[16]-<u>.</u> 1 . Ţ.,;; ¢ : . S. e. : 4 300 * (*) 3 3 3 3 3 3 -2 3-4 2 -141 . . imm 2.44 3% .4 4% Harm (Sva) ... loco Full P H P Full Full + Jum . . 1 trem. bar trem. bar vib. w/bar . 1% V2...1 4% imm 3% 4 Full 4% Full P Full P Full Full Full Harm. 4 (5) (5) -5-A.H. A.H. A.H. τ. tring. 100 * let ring-----A.H. T A.H. T 4(16)-3(15) -3(15)-(4) 4 3 4 4 3 4 (4) -0 -2 3-4-(B5) Full (F\$m) Full 1/2 mmm 4 ser. De. . 1 grad. bend -3 . 7 1/2 Full Full mm sl. PP 17-10 1417(17) 1617 (17) 2 54-2 5 2 1-16 2-11-14-11-14-11 (14) 4 44 A.H. 5 P let ring.... 6 300 ... P let ring...... de. (4) 4 2 2(4) 4 2 (2) (4) -2--9 -9-(4) 4 2 24 sl. P 67

and the state of the second G7 C\$7 D7 810-----7 Full * st + 5 PP PP 100 te ofte o á. interest of 20 11 1.1 - 16 Full HP PP PP 5 sl. an 17161415 171614-15 171614 2 2 522 2 2 542 4 A.H. A.H. -× 5. þ. P let ring-A.H. т 305) 385 (4) -13 4.2 141 -141 N.C. B57 C7 D.S. al Coda A5 F7 E7 Full 1/2 á 20 10.0 1 200 Fall Full 1/2 14 15 17 10 14-17 14 20-20 17 20 19 17 +4-16 17 17-10-14 ÷ 07 13 12 7 12-14-9 9 -0 (3) 14-12 9-7 (8) Coda ⊕ E9süs4 F9sus4 F9sus4 E9sus4 85 C 11.1 * * * . æ. 111 . . æ. * * Δ Ξ Ģ 1 1. for the Got ya com - in' in When they got ya com - in' out. got ya com-in' in. Gtr. II Û i ŝ 1 1 let ring-----4 3 -8 Gtr. III Δ 0 4 1 6 20. 6 9 10 5 3 2 -10 -8-8

w/Rhy. Figs. 1 & 2 A5(7) A.5 С Bb 1 £Ê 1+ Le. yeah. Uh, uh, uh. Go - in' out. a + mount. same (In 'n' out.). w. 1 . 14 6 treni, bar ¥. ····· 2 (3) *Pull bar up. D/A G/D A5(7) A5(7) D5(7) D/A A5(7) D/A ŝ £ 壮 12 ≈‡ uh, yeah. Uh, uh., Uh, uh, uh._ yeah. (In 'n' out.) (In 'n' out.)_ D/A E9sus4 F9sus4 A5(7) G/D A5(7) D/A D5(7) Ê =¥ :± ŧ 10 Ż ... They Well, they got ya go-in' in. Uh, uh, uh,. yeah. (In 'n' out.)_ Substitute Rhy. Fills 2 & 3 A5(7) E9sus4 4 1. D/A A5(7) с В۶ ≥ * K - 67 1 1 uh, uh. Uh, In 'n' out.... got ya com - in' out. Same a - mount ._ Harm. (8va) f trem. bar . Harm. 4 69



w/Rhy, Figs. 1 & 2 A5(7) D/A Substitute Rhy, Fills 2 & 3 A5(7) F9sus4 A5(7) D/A A5171 D/A 2 = ÷ 1: . 건물 * 1. . Uh. uh. uh. yeah. Uh. ult. uh, yeah. the 'n' cut.). (In 'n' out Sea-Full Full 2 -111 111 1 Full Fall Full Full Full Full Full Full Full Full sl. Full 1/215-17-20 ú 45 15 4 47 17 15 15 20 120) 10-151513 3 3 1 1 3 D/A ₽ D5(7) A5(7) G/D G/D D5(7) -A. + *= + . \$ p ŧ 21 3 Uh. uh, uh. yeah. Uh, uh. uh. (In 'n' out.)_ 8va----1% 2% 1% Full sl 1 st 115 Ĵ Full Full TP 1 P 1201 22-20 - 22 20 (12) 63 20120117 (17) -12 11-15 12-17-19 A5(7) il. H D/A A5(7) D/A 2 垰 ŧ 15 1 yeah. Oh. (In 'n' out.) . . 810----***** Ful 102 1/2 1/2 1/2 3 Ful 0 . 0 0 0 HPH H P HPH 1/2 1/2 3 Full 1/2/ 1/2 1/2 (19) 17 19 17 19 (19)17 19 17 19 (19) 1917-19-17 47 49 PHPH PHPH HPHPH E9sus4 F9sus4 H2 A5(7) D/A ** . Ģ Got ya com · in' in for the same a - mount. Go - in' out. In 'n' out. 810 Full Full 1/2 1/2 1/2 Full 1/2Full ... * .3 grad, bend Full SI. Full 1/2 1/2 Full Full 1/2 1/2 Full 1/2 1-PH (20) 17 sl. -202020 -20 17 20 20 -20 47 40 5-17 17 9 -1911917-19 17 19-17-15 17 -15 sl 71

Substitute Rhy. Fills 2 & 3 Begin fade A5(7) w/Rhy. Figs. 1 & 2 A5(7) D/A E9sus4 * 121: *11 6 In 'n' out. uh. uh, Uh, (In 'n' out.)_ 800 Ful Full Full H Œ . Full Full Full H P H_P 720 an. 20 -20 20 20 1 D/A A5(7) A5(7) D/A D/A A5(7) 1 ¥ 12 壮 1 -2ª t) uh. Uh, uh. uh. Uh, uh, (Yeah.) (in 'n' out.)_ (Woo!) *Full Full 810 1% Full let ring-•Ful •Full 1/2 Full 133 1/2 (17) 20-1 17 17 19 (19) -19 *Bend 1st stg. into 2nd stg. for D/Apre-bent 2nd stg. note. Fade out sl A5(7) G/D D5(7) G/D D5(7) -÷ 14 ź \$:= 1 æ 4 ¥ th Uh. uh, uh (In 'n' out.) (In 'n' out.)_ 814 1/2 1/2 1/2 1/2 1/2 -1/2 1/21/2 laco 10000 . 1/2 1/2 1/2 1/2 1/2 1/2 1/2Fall . 47-(201 17 20 / 17 20-(17) 19 17 17 -19 Additional Lyrics 2. There ain't no way 'round the system. Money makes the world go around. All the way they got you down. Say you had enough, wanna throw yourself out a window, oh. Might cost you less to stick around. One more payment will lay you down, underground. Well, they got ya comin' in. They got ya goin' out. Same amount. Woo! In 'n' out. (To Guttar solo) 3. Hey, it all depends how you see it. It's a burden or an opportunity. One thing for certain, you get nothin' free, uh. I've never met a man doesn't owe somebody somethin', no. No way to get free and clear. Oh, in deeper, year after year, oh yeah. When they got ya comin' in. When they got ya goin' out. *(etc.)*

MAN ON A MISSION



73

Words and Music by





A5 2. = 11-Ow, dis - trac with no tion Less talk, more ac - tion, Rhy. Fill 2 · · · · · · Fut sl. semi-harm. Full (2) (9) (2)-(5) -0 w/Bkgd. Voc. Fig. 1 (1st 3 bars only) N.C. P dis - trac - tions, out-ta my way.__ so get out, I got - no yeah... Come on. Full P H H Full Full (2) (2) -| ₽ D5 ≫ 3 (3) 0 0000 0-0-50 Н A5 G5 D5 Bridge N.C. E5 -D5 G5 D5 E5 in On - ly thing that's on_ my mind. Now,. 1/4 17 (⁹/₂) 12 ž 5 -5 0 0 (0) 5 3 5 673 E5 G5 D5 N.C. E5 D5 N.C. kind .-Once you taste the real. she, she got_ my at - ten . tion. 1/4 1/4 F, , F + 100 3 17 -:-(?) $\left(\frac{7}{2}\right)$ e-0 0 0 (0) 6 7 76



814 ---РН₩ Р Н[↓] P p H loce . trem, bar rib. w/bar PHUP PHU Р н P PHYP 1/4 sl. Full sl. 17 15 19 (19) 17 15 19 17 15 17 42 17-15-19 14 7-12 -12 141-12 12 42 116 sl *Flick trem, bar to produce flutter. 1/2 6 ₽.M.erel HT P.N. 4 (7) -A5 0 A.H.---Fulf (Sva) Full -ТРРРИ ТРРРН ТРРРН ТРРРНРРНРРНРР Н РРНРРНРРНРРНР •T нн ie. • BullA.H... - 33 ידדדד И ТРРРН ТРРРН ТРРРН ТРРР НРРНРРНРР Н РРНРРНРРНРР 37873078730787307873078730530530530530530530530530530530 300008000380 -(M) П *Tapped harmonics mif É 1.1 • Э. Э. Р.м.----₩. P.M. 1/2 (7) 0 H 7 -0ff: N.C. 10 -41.5 1 9 1 -6 Unh. Ah,. (Gtr. II out) 1413 É 2 0 6 (2) (0) 10 trem, bar 5 (8) (8) (6) Full pick slide PH F H Full, Д (2) 2 (2) -2-0 (3) 0 0 0 50 5 0 2 502 3 (3) 0 0 0 5 0 0 0 6 0 7 0 P P P P P 0 3 0 5 0 3 0 -36 70 P H P 11

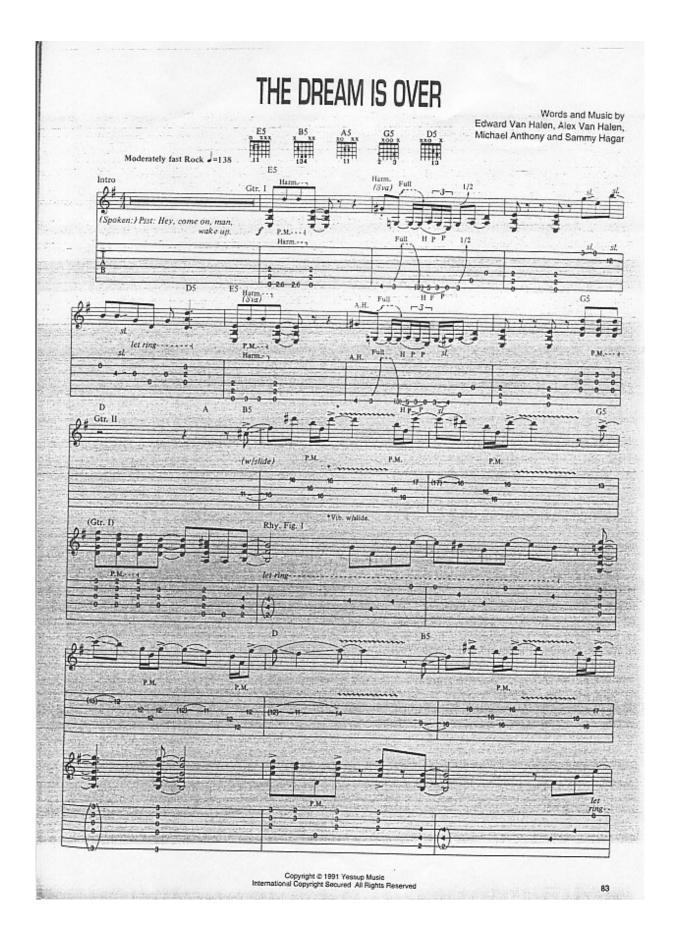


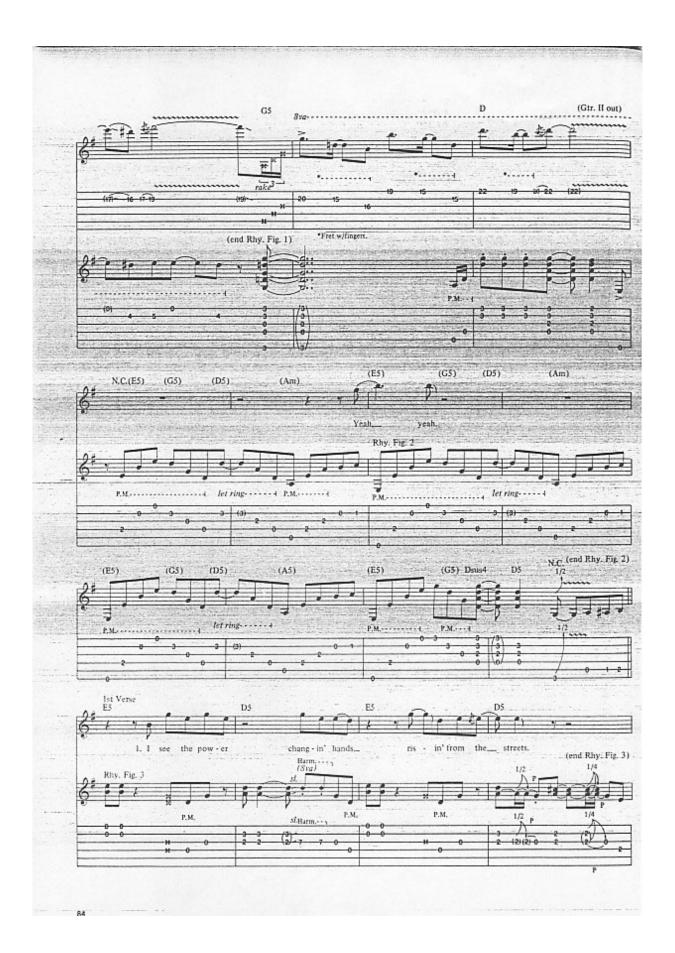






2nd Pre-chorus: Right down to the bottom or the top, I'm gonna get it all in one big pop. Yeah, she got, she got me hot! (To Chorus) - - -



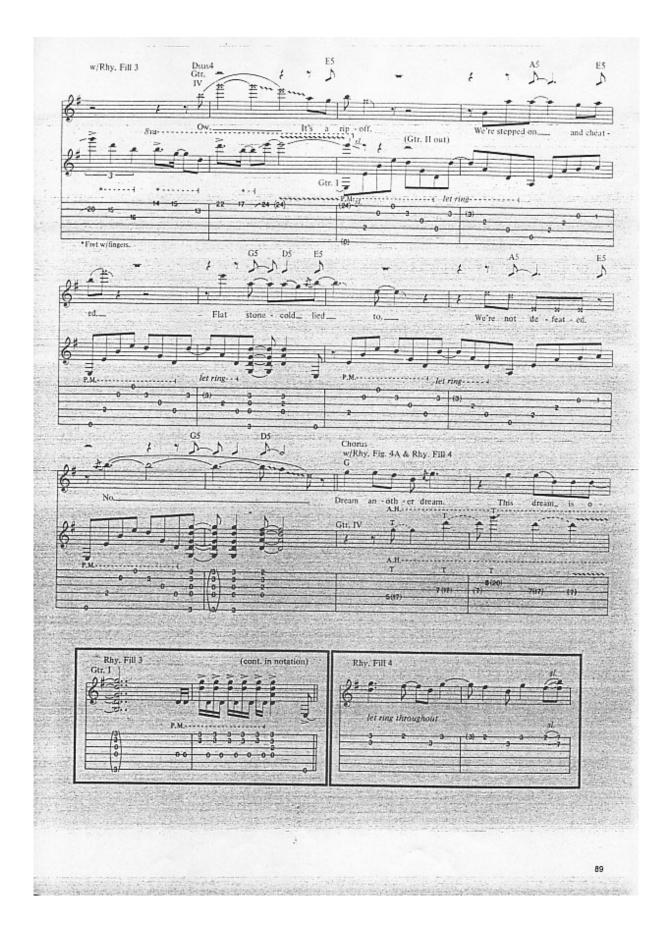




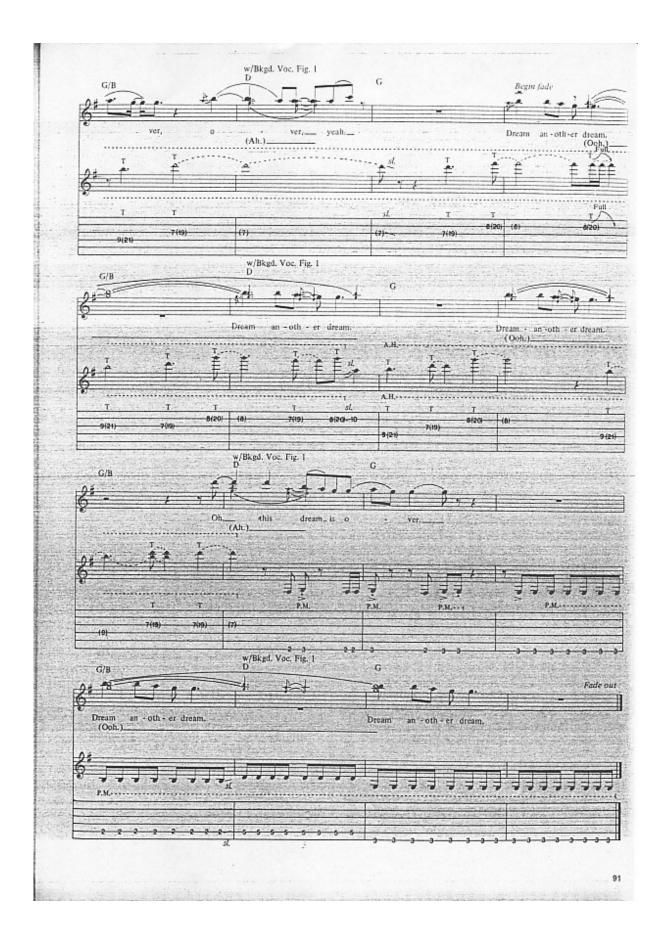


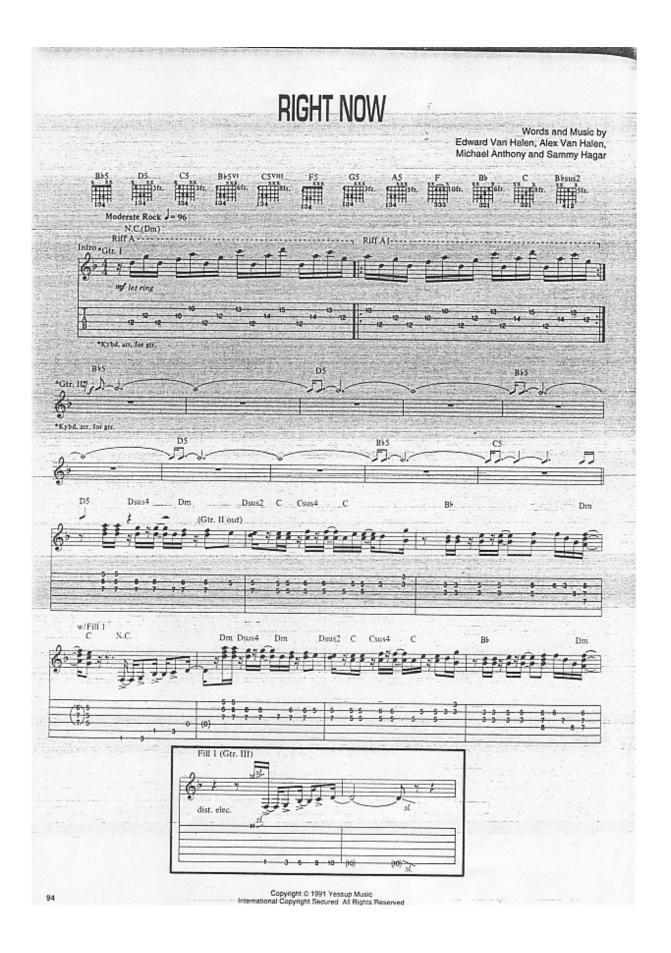
D Chorus w/Rhy. Fig. 4A G •G/B 8 . dream an - oth - er dream. This dream, is 0 • ver. (Ooh.). (end Rhy, Fig. 4) Rhy. Fig. 4 \$. let ring throughout 131--2 Bass plays B. w/Rhy, Figs. 4 & 4A G D G/B+ : 85 Dream . (Ah..... er. an • oth ver.... dream. is o . Dream an - oth - er dream. This w/Rhy, Figs. 4 & 4A (1st 3 bars only) G w/Fills 1 & 1A D Cadd9 * 1 8% yeah. dream, is o - ver, 0 1 ver. This Dream Dream.) an -oth -er. dream. na dream.). (Dream_ na _____ Guitar solo -ES Gtr. 1 1 × 1 4. ŝŧ 注意 2 ÷. H------W M dream. er So dream an - oth HHPP HH Gtr. II 17 HHPP 3 E. PHP P. P P P P HPP HH 14 12 15 12 19 15 14 12 15 14 12 15 14 15 14 12 12-13-15 12-11 14-12-11-12-14-12-11 15 Rhy, Fig. 4A Gtr. III (acous.) let ring throughout Harris in Fill 1A Gtr. III (acous.) Fill 1 Gtr. 1 1 31 1/2 w/bar P Harm. (3) 2 122 ŧ -(7) 4 (0) 12 1a 0-1-0 Pull bar up 87

1.1 * A.H. (8 12 8va-----Full, 4 E 3 -3-P P Harm. HPHHPHPH HP trem. bar Full (Vocal.) Uh. trem. bat w/delay 6 w/bar 3 134 PHPP Harm. 24 124 1412-11 11 12 14 10 12 14 10 12 10 12 12 14 (10) (10) H P H H P H P H H P 3d. P "Depress bas before striking note. k k w/Rhy, Fill I Full PH PH I PH PH PH PH H P Ś'n 1 loco trem bar trem. bar PHPHPHPHPHPHPHPHPHPHPHP Full P н 15 19 (19)15 19 (2,4)11 16 15 17 19 12-15 (15)12 12 15 12 Substitute Rhy, Fill 2 B5 G5 2 ź 24 × 611 (Vocal:) Hey! P.M. trem bar wfslide F.M. in 43 (13)-12 12 12 (12)-11 17 117 15 101 12-15 43. 40 42 Returne Rhy. Fig. 1. G5 B5 D 丰 Nº1 × 6 P.M. P.M. - steady gliss, steady gliss. ······· Sil -12 - 14 20 10 15 16 Ehy. Fill 1 Rhy. Fill 2 Gtr. 1 Gtr. I 7 0 (0) (0) (0) 13/



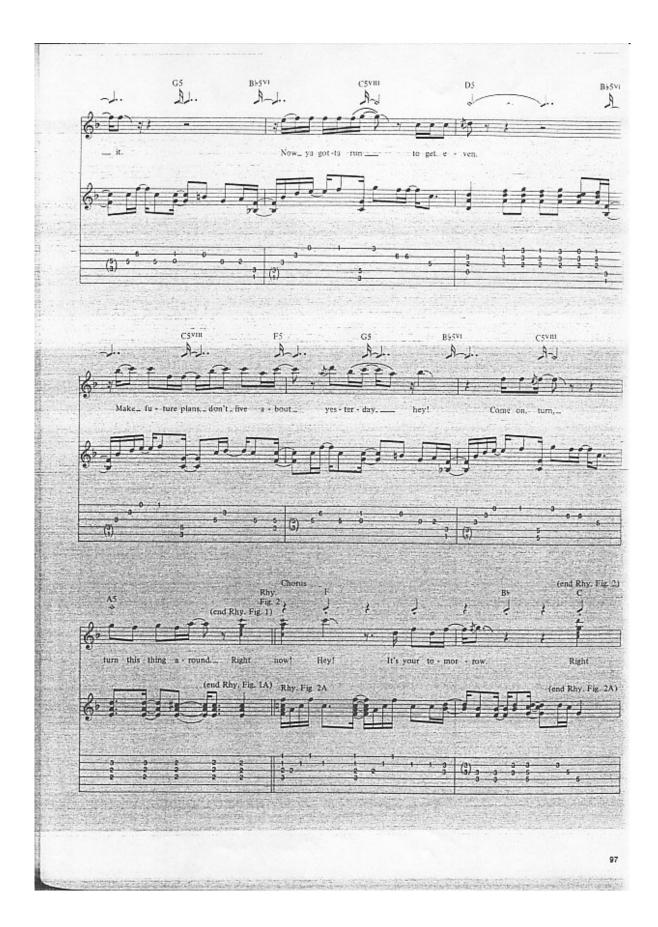
w/Rhy. Fig. 4 (last 2 bars) G/B D w/Rhy. Figs. 4 & 4A (till end) G ÷ 8 84 Ver. (Ooh.)_ This Dream an- oth - er dream. dream.is o -Fut. T. T T 7,11 Ŧ T Ē ŧ Ē Putt Ŧ ٠T T т r Т 1 0(20) (8) 7(19) Ť 0(20) (0) 7(19) 70.9) 7(19) 9(21) 5(17) w/Bkgd, Voc. Fig. 1 D G/B G than Vice 洋 0 Ver_ -____Vef. Dream an - oth - er. dream. . This dream, is o s (Ah.). And the second second second - Full FAII τ..... É Ť 111 Ŧ £ Full т 1 \overline{r} (8) 7(19) 8(20) (8) 7(19) 0(20) 7(19) 7(19) 7(19) 91217 5 (17) 0 G G/B 18 3 VCL. Oh.____ an - oth - er dream. Dream This dream_is_o 14 (Ooh.)_______ All. (Ooh.)_ T τ Ť Ē T Ê ÷ ¥ sl. A.1L A.H T T т τ Т Ť т Τ 8(20) (8) 7(19) 8 (20) (8) 7(19) 7(19) 7 (19) 7/19/-9 7(19) sl. Bkgd. Voc. Fig. 1 8 2 6 Dream an - oth + er dream. 90



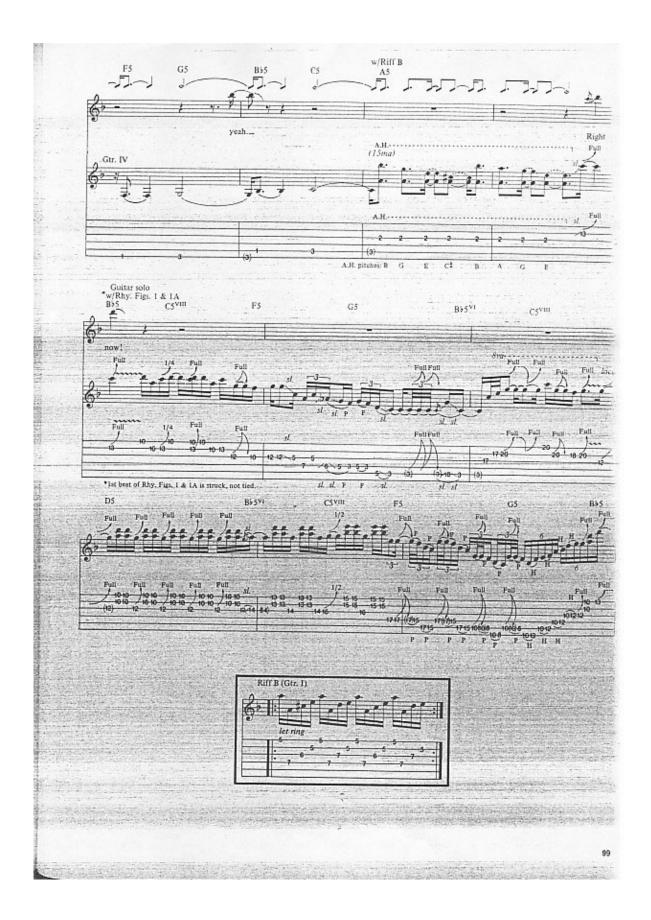


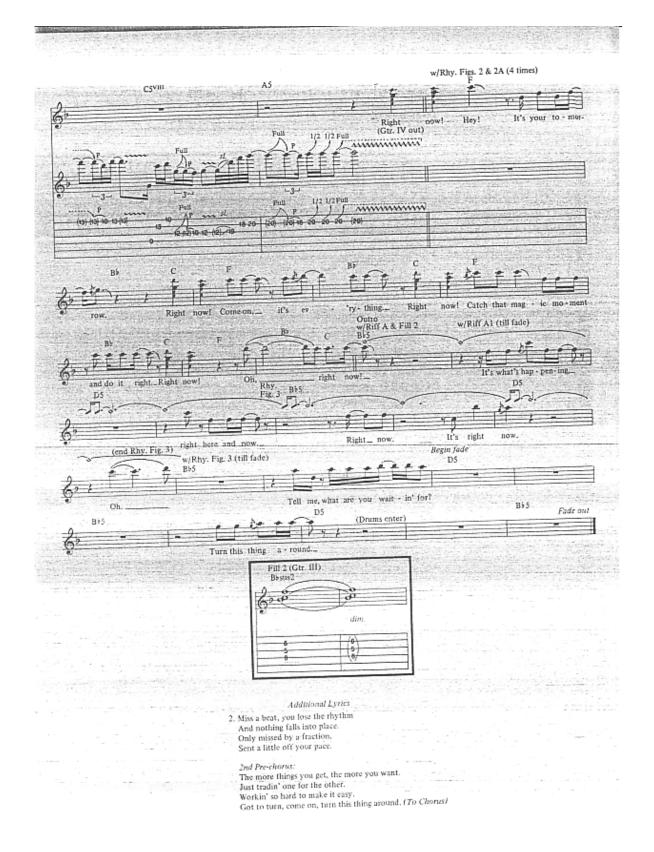
C A.H. (13ma) Dm Dsus4 Dm Dsus2 C Csus4 Csus2 С Gtr. III **F**13 1./ hand slide P.M.-4 (dan't pick) slight P.M ... A.H. pick slide hand slide -8 10 A.H. pitch: G\$ -14 11,111 116 \$ \$ \$ \$ \$ 0 \$ 18 10 -8 5 5 7 $\binom{6}{7}_{5}^{5}$ ž -5 5 - 4 Dm. Dsus2 Dm Dsus4 A.H. (8va) C В¥ Dm -Fi II Ę. hand slide A.H. (5) 5 (5) 3 -10-(0)-EI A.H. pitch: A (10) **11:** : 63 \$ ÷. 55 668 8 6 6 777 7 7 7 $\begin{array}{c}
0 \\
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\end{array}$ 3--6-16 By Am Gm F D5 (Gtr. III cont. in slashes) Csus4 C Csus2 B> Dm C. AV.L 5 (5) 3 ₹ (7) ₹ sl. 6 6-0 (0) st. H-8 10 55 4 3 3 6 5 5 3 1 ž 95

@str. C 6fr. Bi 1st, 2nd Verses -1 1 (Gtr. III) -Del M. 1 why put it off an-oth - er day?_ 1. Don't wan - na wait_ 2. See additional lyrics till to - mor - row, 100 3 5 6 6 (?) (2) 6fr. Br 8fr. C 1 Jely. No. 1 8 build up_ girl, prob - lens One by one, 1111 3 5 6 8 (5) 5 0 -3 (2) C Bb5vi C Bb5vi Fig.1 Str. 3fr. 5fr. A G A Pre-chorus C5VIII A_J. 36 7 P F5 A 2241 4 A. k One_step a - head,_ one_ step be - hind _ Oh! in our way .___ and stand Rhy. Fig. 1A J ... 3 2 (5) 3 **?** (?) (3)



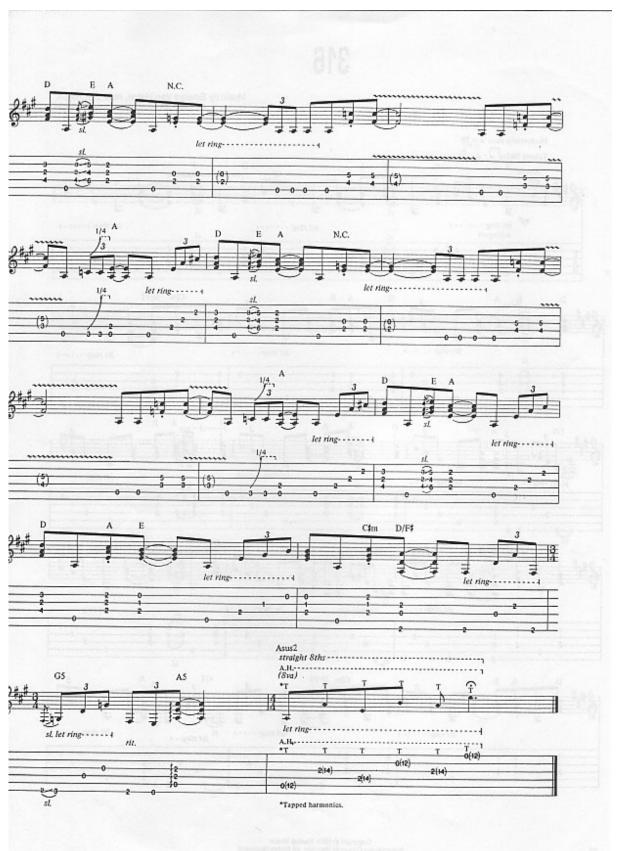
w/Rhy. Fig. 2 (2 times) F F B₽ C F SF 1 t t now! Come on, it's ev -'ry - thing ____ Right now! Catch your mag - ic mo - ment, 15 11. 0₁₁ R. 1311 A 3 (3) 3 -2 5 1. ©10m Bisits2 C Gtr. III B5 14 do it here and now. right ev - 'ry - thing. It means "" Dap . 3 5 (;) 3. 3 2 (3) 1 -2-0 3 Interlude w/Riff_A 2 w/Riff A1 (9 times) Gtr.D5 200 It means ev - 'ry - thing. It's en. - light - en - ing, ... 3 0 긠 -0 3 3 DS 7 875 7 1 12 1 right new._ - B55 C5 ٦. 2 2 --Uh, what are you wait . in' for? · Oh, 98

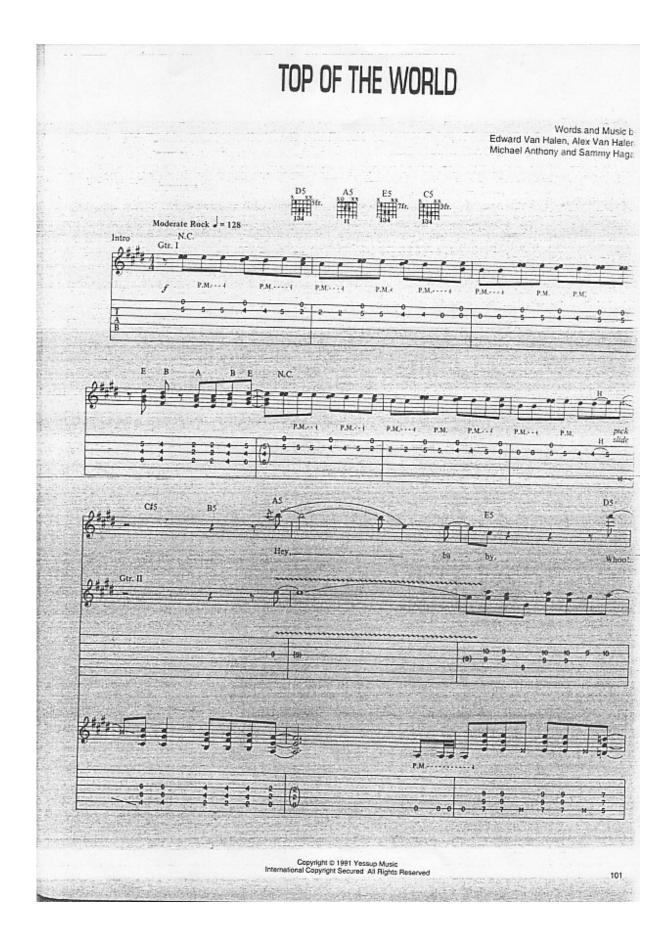




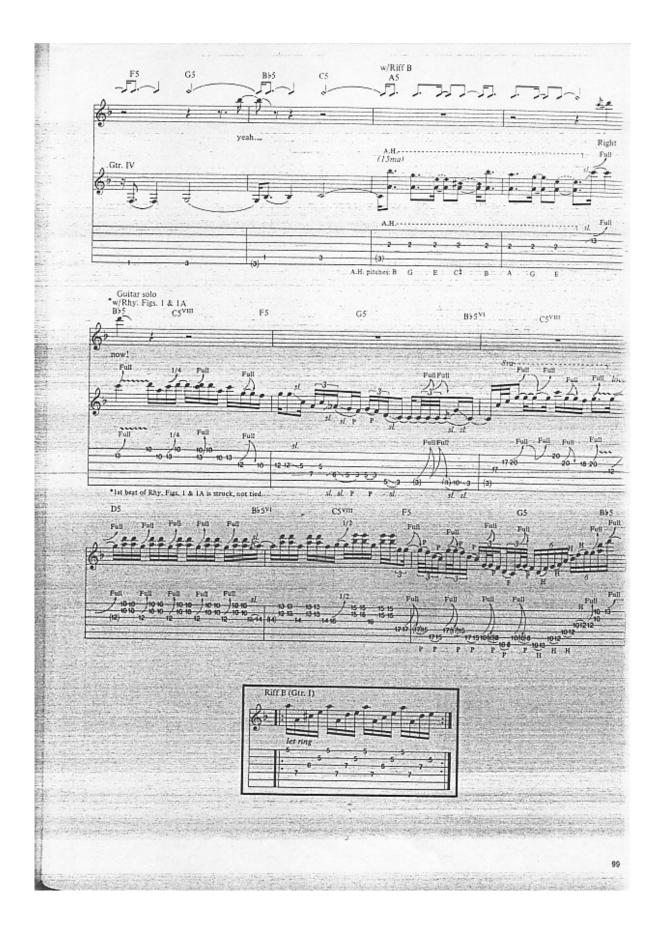
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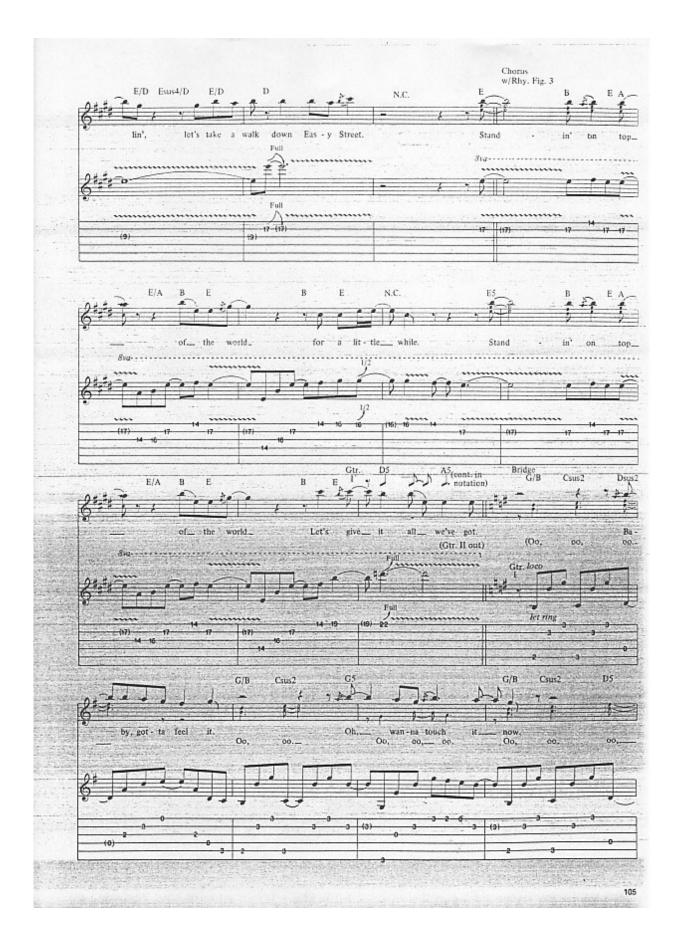
王子把中国家地震 (19)等的治疗是不可能的治疗的 网络马克斯马克 w/Rhy. Fig. 2 (2 times) F B> Ç F. ŧÉ t= ź it's ev -'ry - thing _____ Right now! Catch your mag -____ ic mo - ment, now!. Come on, ____ 1 18 5. ũ. 2 1 1. . 1 $\frac{2}{3}$ $\begin{pmatrix} 2\\2\\2 \end{pmatrix}$ $\frac{2}{3}$ 3 22 2 22 4 - 3 ©lorr.] 1. Bbsus2 C Gtr. III B2 , T V C C. do it right here and now. It means ev - 'ry - thing. 5 g.A. 扫 3. (3) 2 3 (3) Hard Constant and the -2----0--Interlude Gtr.D5 w/Riff AJ (9 times) Ì 1-It means ev - 'ry - thing. It's en - light - en - ing, 0 -0--0 3 3 -3 Bb5 D5 57right new._ - Bb5 C5 30 7 1 4× 9 --Uh, what are you wait - in' for? Oh, 98



1st Verse N.C.(B5) ES A ----know_ you be - lieve_ in Full Full (Gtr, II out) 0 $\mathcal{V}^{\mathsf{Pull}}$ Pra in free (17) (17) (10) Rhy. Fig. 1 w/fingers 6 6 6 6 6 $\begin{pmatrix} 7\\ 7\\ 2 \end{pmatrix}$ 5 5 (5) 2 2 o II (o) N.C. E5 E A + E ¢. 7 6 huh.__ Uh ··· That's all I ev er need. No. no, noth -10 sL. 7 1 1 đ 5 6-1--5-1 /1 2 2 -2-20 110 0 Е 1 ŧβ. . . 470 - 90 ing's gon - na stop it. Noth - in' will es - cape. Oh. me. no Ştiti 🚺 1 10 -2 11 12 2 5 4 0 10 5 -5-5 5 10/ 0 110 -(0)-102

Pre-chorus C#5 B/A E/A в A B5 A A5 N.C. Hey, ba . by. Yeah, it's the on - ly way out (end Rhy. Fig. 1) - Rhy. Fig. 2 0 0 7 4 ŧ w/pick P.M..... P.M. . P.M. 4 2 0 0 0 0 0 0 0 ñ Esus4 E D E/D E/D Esus4/D D Oh. lit - tle dar____ lin'; now come on,... what's it all a - bout? 5142-5 7 pick slide P.M.-----P.M. P.M. 12/ 0 0 0 0-0 0 (0) * Chorus в E A E/A Е E B в E N.C. Ŧ . 0.0 . Stand in' on -top____ for a lit - the of the world. Rhy. Fig. 3 (end Rhy. Fig. 2) --ᅻ Ę 10 P.M. 7 P.M .--- 4 P.M. ø 3-2 <u>a</u> 1 -0----0 0 (0) ā E5 B E A E/A B E В E N.C. i. 7 Stand while in'. on . top_ of____ the world.__ Gon - na give 12.53 (end Rhy, Fig. 3 51 P.M.---P.M. 1 33 7 P.M. P.M..... P.M. sL P.M. P.M. 1 (0) 103 Sec.

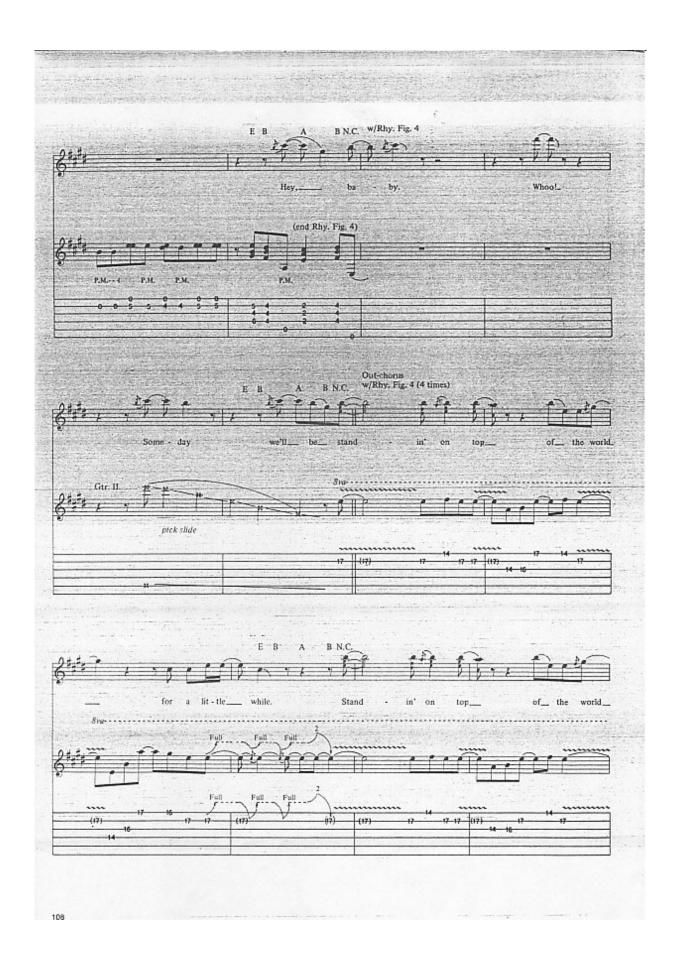
2nd Verse E5 w/Rhy, Fig. 1 A ZE Asus2 B A5 Bsus4 100 Oh _____ no, ___ I wan - na touch. I've got_ we've got.___ it all Ŧ 5 5 2 2 0 11 and a N.C. E Pri just wan - na sink my teeth in that fine A.H..... (874) Pult to have a lit - the taste Full Gtr. Full 21= Turn T T AH. Full - 5(2) (5(12)) 5(10) (5 (10)) (5 (10)) 500 5(12) Pre-chorus AS W/Rhy, Fig. 2 *Tapped harmonics, à A B5 Cts E ₽¢ ¶ Î 130 Ø1 1 x n. ---5 Hey ._ ba -____ piece of real es - tate.__ Yeah ¥: To pick slide 5 (5) 4 6 Esus4 E D 8 N.C. B/A E/A 1 1 16 ELE lit - the dar -Oh. Mm. Wheo!_ Make it nice_ and sweet_ by. Full Full * 2 . . 1 6 P.M.+++4 Full Full man (17) (17) (5) 0 -6 -9-

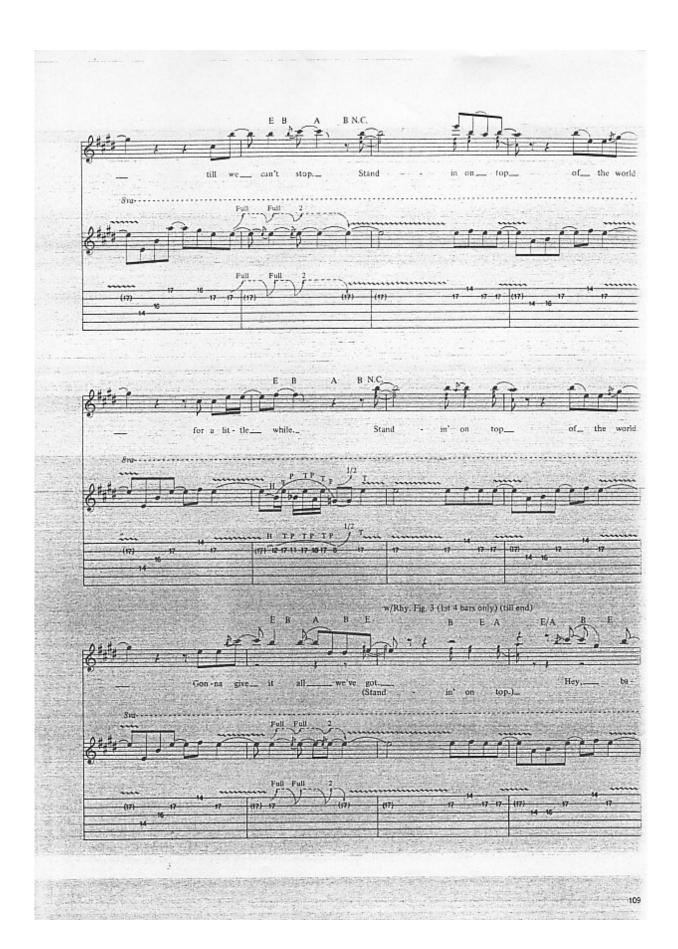


ES G5 B5 Em F#m A5 10 h 144 1:5 15-14: side Oo, See the whole_ wide. world turn. up down 0a, . 00,_____ 00.____-00.)____ *8ma-----Full Gtr. II I ¢ M ÷. Gtr. 5 (Gtr. I cont. in slashes) *ava applies to Gir, Il only. Guitar solo CS. Gtr. A (Gu. II) w/wah 1/4 munum sl st 57 -(9) 191 -0 -xsl. D5 E5 C5 5 A -d. A.H. (810) ٦ 0 e . . st. st. 51 sl. A.H. sl. mummmm 10 7 5 7 (7) (9)-(7) 9 -9-7--9 7 7 -9-A.H.pitch: A. @open E sl,sl, (cont. in notation) D5 5 2 1) 1 -1 7 ٦ Sua-----1.0.00 ---in sl. s. 4 e p -0.20 . (wah off) munimum in sl. an st st 12-14-15-14-12 12 14 15 (15) 115

and the second second

D5 Harm, Gtr. II G -*** 1 H.P. C G 134 25 sl. 1 6.4 0# -3trem. bar. Harm. 11_F 13/2 WWW 21/2 1111 sl. (4) (5) HP Gtr. 1 . 100 × 6 st Ĥ. 7 8 7 đ ÷ $\binom{7}{2}$ de. 5-7 H P G B5 D \hat{c} G 11 sI. sî, 1 . -3st HP il. 10-12-10 -10 (5) 11 (11)~ 11---st : H.P Ы. zî, HP 1-0-7 (i)24 N.C. (Gtr: II out) Bausi H H H H в H H a a 1.1 wib. w/har Full HH HH HH min 12 14 15 (15) (15) 12 14 16 -15 12 14 10 н н Rhy, Fig. 4 8 1 P.M. P.M. P.M P.M.--++ P.M. 2 2 (0) CHARLES STATE 107





Begin fade E E/A B E A E N.C. E B he by. dar -Hey,____ 26 in' on Stand top.)_ Sug-----2 -Full 14 17-(07) (17) 17 (17) 17 -(17) 17 17 17 14 B E N.C. В E A E きい in" on top.... Whoo! Stand 140 lin*. Full **Full** Fúl Call mun 12 (17) (17)-(17) (17) 17 14 Fade out E N.C. Б B E/A B ... E Stand-Stand - in' on top.____ Sia- -TF Tp 1/2 TP HTP TF anne Т in 17-17-(17) 12 17 11 17 10 17 (17) (17) 17 17 17 -14-- 16 -14-110