

PIANO • VOCAL • GUITAR

AEROSMITH - BIG ONES



BIG ONES

WALK ON WATER

Words and Music by STEVEN TYLER, JOE PERRY,
JACK BLADES and TOMMY SHAW

Hard Rock

E5



The first system of musical notation for 'Walk on Water'. It features a grand staff with a treble clef and a bass clef. The key signature is E major (three sharps). The time signature is 4/4. The music is marked 'mf' (mezzo-forte). The right hand plays a series of chords, with the first chord being E5. The left hand plays a rhythmic pattern of eighth notes.

The second system of musical notation for 'Walk on Water'. It continues the grand staff notation from the first system, maintaining the E major key signature and 4/4 time signature. The right hand continues with chords, and the left hand continues with the eighth-note rhythmic pattern.

The third system of musical notation for 'Walk on Water'. It continues the grand staff notation, showing the progression of chords and the consistent eighth-note bass line.

The fourth system of musical notation for 'Walk on Water'. It continues the grand staff notation, showing the progression of chords and the consistent eighth-note bass line.

no chord

The fifth system of musical notation for 'Walk on Water'. It is marked 'no chord' and shows a melodic line in the right hand and a bass line in the left hand, both consisting of eighth notes. The right hand melody is more complex, involving some accidentals.

D5 E5

D5 E5

D5 E5

High class; _
Boo - tay; _

moo - lah; _
hot pants; _

bolt ons; _
tan line; _

D5 E5

D5 E5

D5 E5

fast car; _
sweet stuff; _

quick fix; _
hoo - kah; _

freak out; _
boo - yah; .

D5 E

D5 E

D5 E


D5 E

nose bleed; _
knocked up; _

skull cap; _
hose down; _

pissed off; _
cool cat; _


pissed on; _
hot flash; _ When it


A5  5fr


E5 


nev - er seen _ a smile _ that looked _ so sad, _ 'cause you
comes to mak - in' love _ I ain't _ no hype, _ 'cause I



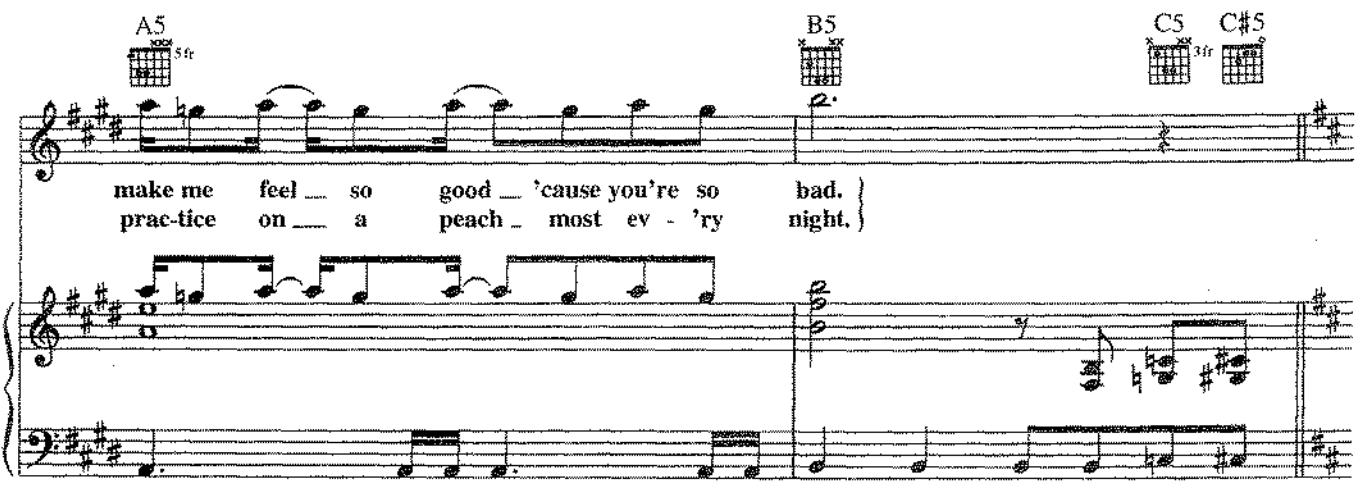
A5  5fr

B5 

C5  3fr

C#5 


make me feel _ so good _ 'cause you're so bad. }
prac-tice on _ a peach _ most ev - 'ry night. }




D5  5fr

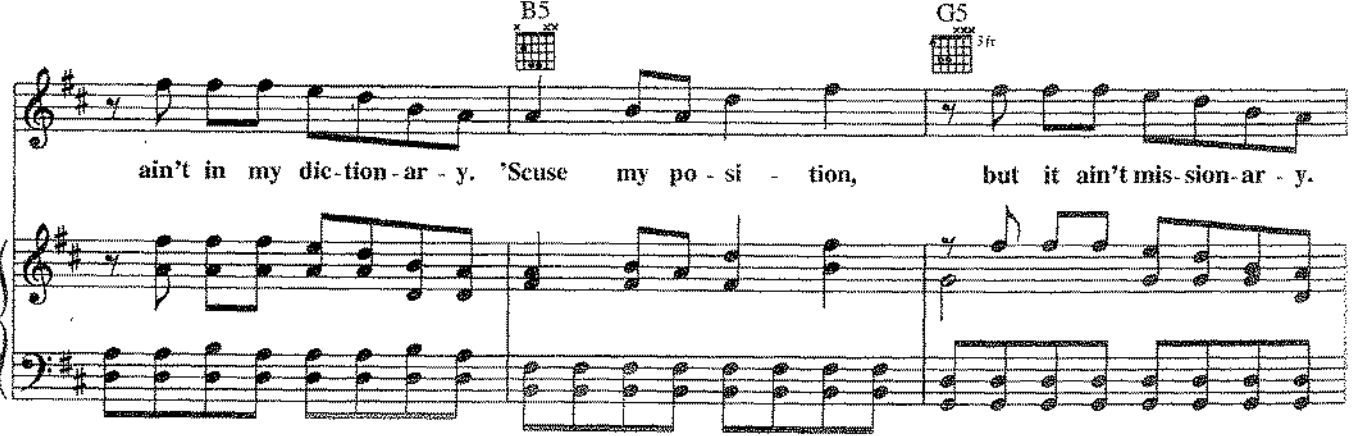
Hey, lit - tle dar - lin', your love is leg - end - ar - y. Love's four _ let - ters



B5 

G5  3fr

ain't in my dic-tion - ar - y. 'Scuse my po - si - tion, but it ain't mis-sion - ar - y.



E5

A5

B5

Ah, but I want to walk on the wa-ter with you.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Ah, but I want to walk on the wa-ter with you." The piano accompaniment consists of a treble and bass clef staff. Above the first staff, three guitar chord diagrams are shown: E5, A5, and B5. The music is in a key with two sharps (D major) and a 4/4 time signature.

The second system continues the musical score. The vocal line has a rest followed by a measure with the instruction "no chord" above it. The piano accompaniment continues with a treble and bass clef staff. The key signature and time signature remain consistent with the first system.

The third system shows the piano accompaniment continuing. It consists of two staves (treble and bass clef) with musical notation. The key signature and time signature are consistent with the previous systems.

The fourth system continues the piano accompaniment. It consists of two staves (treble and bass clef) with musical notation. A measure in the treble staff is marked with a "2" above it, indicating a second ending. The key signature and time signature are consistent with the previous systems.



Guitar solo

Solo ends

no chord

Well, the cook's in the kitch - en and

A/C#

D

B/D# 4fr E A/C# D

hid - in' the spoons. I'm wink - in' at witch - es and

B/D# 4fr E A/C# D

howl - in' at moons. I'm a - fraid of de can - dle but

B/D# 4fr E E/G# A F#/A#

live fo' de flame. You know who I am but you don't know my

B no chord

name.

D5



Hey, (you,) lit - tle dar - lin', your love is leg - end - ar - y.

{ Love's four let - ters ain't in my dic - tion - ar - y. }
 { You got the boo - yah, it's al - most fic - tion - ar - y. }

B5



G5



E5



'Scuse my po - si - tion, but it ain't mis - sion - ar - y. Ah, but I want to

A5



2

E5



walk on the wa - ter with Yeah, but I want to



walk on the wa - ter with you.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the final three notes (B4, A4, G4). The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The first two measures are marked with the A5 chord diagram, and the final measure is marked with the B5 chord diagram.

The second system continues the piano accompaniment from the first system. The right hand plays chords, with a slur over the final two measures. The left hand continues with the eighth-note bass line. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

no chord

The third system is labeled "no chord" and shows the piano accompaniment. The right hand has whole rests for the first two measures, followed by a melodic line of eighth notes. The left hand continues with the eighth-note bass line. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Play 5 times

The fourth system is labeled "Play 5 times" and shows the piano accompaniment. The right hand has whole rests for the first two measures, followed by a melodic line of eighth notes. The left hand continues with the eighth-note bass line. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

RAG DOLL

Words and Music by JOE PERRY, STEVEN TYLER,
HOLLY KNIGHT and JIM VALLANCE

Moderate Rock Shuffle (♩ = ♩³)

E5



mf

B5



E5



F#5



D5



B5

D5 5fr

Rag doll, liv - in' in a mov - ie. Hot tramp,

A5

dad - dy's lit - tle cut - ie. So fine, they'll nev - er see ya leav - in' by the

B5

G

E

B5

back door, man. Hot time,

D5 5fr

get it while it's eas - y. Don't mind, come on up and see me.

A5 To Coda 1 B5

Rag doll, ba - by won't you do me like you done be - fore.

G E D A E5

I'm feel-in' like a bad boy, —

B5

mm, just like a bad boy. — I'm rip - pin' up a

3

rag doll, — like throw-in' a-way an old toy. —

3

E5



Some babe's talk - in' real loud, _ talk - ing all a - bout the

B5



new crowd. _ Try and sell me on an old dream, _

E5



a new ver - sion of the old scene. _ Speak eas - y on the

3

grape - vine, _ keep shuf - fl - in' in the shoe shine. _

F#



Old tin liz - zy, do it till you're diz - zy. Give it all you got un - til you're

D5



(D.S.)

2

B5



put out of your mis - er - y. ba - by won't you do me like you done be - fore.

G



E



D



A



E5



Yes, I'm mov - in'

B5



yes, I'm mov - in'. Get read - y for the

big time, tap danc - in' on a land mine.

E5

Yes, I'm mov - in', yes, I'm

F#

mov - in'. Old tin liz - zy, do it till you're diz - zy.

D5

5fr (D.S.)

3

Give it all ya got un - til you're put out of your mis - er - y. ba - by, won't you do me, ba - by,

B5 G E D A

won't you do me, ba - by, won't you do me like you done be - fore.

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "won't you do me, ba - by, won't you do me like you done be - fore." Above the vocal line are five guitar chord diagrams: B5, G, E, D, and A. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature.

F#5

Guitar solo ad lib.

This system features a guitar solo and piano accompaniment. The guitar part is in treble clef and is marked "Guitar solo ad lib." Above the staff is a chord diagram for F#5. The piano accompaniment is in bass clef, providing harmonic support for the solo.

G#5 4fr A5

This system continues the guitar solo and piano accompaniment. The guitar part is in treble clef and is marked "Guitar solo ad lib." Above the staff are two chord diagrams: G#5 4fr and A5. The piano accompaniment is in bass clef.

G#5 4fr F#5

This system concludes the guitar solo and piano accompaniment. The guitar part is in treble clef and is marked "Guitar solo ad lib." Above the staff are two chord diagrams: G#5 4fr and F#5. The piano accompaniment is in bass clef.



Solo ends

Yes, I'm

mov in', yes, I'm mov in'.



Get read - y for the big time. Get craz - y on the



moon shine. Yes, I'm mov in'.

F#

I'm real - ly mov - in'. — Sloe gin fiz - zy,

D5 D.S. al Coda

do it till you're diz - zy. Give it all ya got un - til you're put out of your mis - er - y.

CODA



B5

G E

ba - by, won't you do me like you done - be - fore.

D A B5

Rag doll, liv - in' in a mov - ie.
Hot time, get it while it's eas - y.



Hot tramp, dad - dy's lit - tle cut - ie.
 Don't mind, come on up and see me.



You're so fine, they'll nev - er see you leav - in' by the back door,
 Rag doll, ba - by, won't you do me like you



man. done - be - fore.



Repeat and Fade

Jas

Vocal ad lib

WHAT IT TAKES

Words and Music by STEVEN TYLER,
JOE PERRY and DESMOND CHILD

Moderately Slow

G Dsus Em7 D C

f

There goes my old girl - friend, there's an -

oth - er dia - mond ring. And, uh, all those late night prom - is - es I

guess they don't mean a thing. So ba - by, what's the sto - ry? Did you

G

D Em D C

G

D Em D

find an - oth - er man? — Is it eas - y to sleep - in the bed that we made? — When you

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The guitar chord diagrams for D, Em, and D are shown above the staff. The lyrics are: "find an - oth - er man? — Is it eas - y to sleep - in the bed that we made? — When you".

C D

don't look back I guess the feel - ings start to fade a - way. I

The second system continues the music. The guitar chord diagrams for C and D are shown above the staff. The lyrics are: "don't look back I guess the feel - ings start to fade a - way. I".

G Em D

used to feel your fire But now it's cold in - side. And you're

The third system continues the music. The guitar chord diagrams for G, Em, and D are shown above the staff. The lyrics are: "used to feel your fire But now it's cold in - side. And you're".

C Bb

back on the street like you did - n't miss a beat, yeah. Tell me what it takes to let you

The fourth system concludes the music. The guitar chord diagrams for C and Bb are shown above the staff. The lyrics are: "back on the street like you did - n't miss a beat, yeah. Tell me what it takes to let you".

F



Bb



F



go.

Tell me how the pain's sup - posed to go.

Bb



A+



Dm



Dm/C



Tell me how it is that you can sleep

in the night with - out

Bm7b5



think - ing you lost ev - 'ry - thing that was good in your life to the toss of the dice?

Bb



Db



F



Tell me what it takes to let you go.

Yeah.

G D

Girl, be - fore I met_ you_ I was F. I. N. E. Fine.. But your

Em D C

love made me a pris - on - er, _ yeah my heart's been do - ing time. _ You

G D

spent me up_ like_ mon - ey_ then you hung me out to dry. _ It was

Em D C

eas - y to keep_ all your lies in dis - guise. _ 'Cause you had me in deep with the dev - il in your eyes. _

B \flat F

Tell me what it takes to let _ you go.

B \flat F

Tell me how the pain's_ sup - posed to go. _

B \flat A+ Dm Dm/C

Tell me how it is that you _ can sleep in the night with - out

Bdim7

think - ing you lost ev - 'ry - thing that was good in your life to the toss of the dice?

B \flat 7 B \flat F C

— Tell me what it takes — to let you go. — Gui-tar!

Dm C B \flat F

C Dm C B \flat

C G

Tell me that you're hap - py that you're on your own. — Yeah — yeah.

E^b



F



Yeah, tell me that it's bet - ter when you're all a - lone.

Fm



E^b



D^b



Tell me that your bod - y does - n't miss my touch. Tell me that my lov - in' did - n't mean that

A^b



C



much. Tell me you ain't dy - in' when you're cry - in' for me.

B^b



F



Tell me what it takes to let you go.



No no no no. 'Cause I don't wan-na burn in par - a - dise.



8va -

Oo. Let go. Let go. Let go.



I don't wan-na burn in par - a - dise. Let it go, let it go, let it go, let it go, let it



Play 5 times ad lib.

go, let it go, let it go, let it go, let it go, let it go, let it go, let it go, let it

DUDE (LOOKS LIKE A LADY)

Words and Music by STEVEN TYLER,
JOE PERRY and DESMOND CHILD

Heavy Rock beat

Chord diagrams: A, G, A, D7, A, G, A

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

Chord diagrams: D7, A, G, A, D7

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

Chord diagrams: A, G, A, D7, A, G, A

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

D E G A G A D E G

Musical notation for the first system. It features a guitar chord chart at the top with chords D, E, G, A, G, A, D, E, G. Below this is a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#).

A G A D E G A G A

Musical notation for the second system. It features a guitar chord chart at the top with chords A, G, A, D, E, G, A, G, A. Below this is a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#).

D E G A G A D E G

Musical notation for the third system. It features a guitar chord chart at the top with chords D, E, G, A, G, A, D, E, G. Below this is a vocal line in treble clef with lyrics "Cruised in - to a bar on the shore... Her" and a piano accompaniment in grand staff. The key signature has one sharp (F#).

A G A D E G A G A

Musical notation for the fourth system. It features a guitar chord chart at the top with chords A, G, A, D, E, G, A, G, A. Below this is a vocal line in treble clef with lyrics "pic - ture graced the grime on the door... She a long lost love at first bite..." and a piano accompaniment in grand staff. The key signature has one sharp (F#).

D E G A G A D E G

Ba - by, may - be you're wrong - but you know it's all right, - that's right.

A G A D E G A G A

Da da da da da da da da,

D E G A G A D E G

Back - stage we're hav - in' the time - of our lives -
nev - er judge a book by its cov - er, or

A G A D E G A G A

un - til some - bod - y say, - for - give me if I seem out of line -
who you gon - na love by your lov - er. Sayin' love put me wise - to her



love in dis - guise — Then she had whipped out her gun — and tried to

mag - ine my sur - prise. } 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. So



blow me a - way. —

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. So



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. So



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

A(no3rd)

G

A

F

A(no3rd)

G

A



Let me take a peek dear. Do

F

A(no3rd)

G

A

F



me, do me, do me all night. Turn the oth - er cheek, dear.

D

C

D

E

G



Do me, do me, do me, do me.

A

G

A

D

E

G

A

G

A

D

E

G



Instrumental ad lib.

A G A D E G A G A

Musical notation for the first system. It features a guitar chord line at the top with chords A, G, A, D, E, G, A, G, A. Below this is a grand staff with piano accompaniment in treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef.

D E G E D E

Musical notation for the second system. It features a guitar chord line at the top with chords D, E, G, E, D, E. Below this is a grand staff with piano accompaniment. The lyrics "Ooh, what a fun - ky la - dy." are written under the melody line.

Ooh, what a fun - ky la - dy.

E D E E D E

Musical notation for the third system. It features a guitar chord line at the top with chords E, D, E, E, D, E. Below this is a grand staff with piano accompaniment. The lyrics "She like it, like it, like it, like it. Ooh." are written under the melody line.

She like it, like it, like it, like it. Ooh.

E D E G

Musical notation for the fourth system. It features a guitar chord line at the top with chords E, D, E, G. Below this is a grand staff with piano accompaniment. The lyrics "he was a la - dy. Yeah!" are written under the melody line.

he was a la - dy. Yeah!

A G A D E G

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

This system contains the first line of music. It features a guitar part with chords A, G, A, D, E, and G. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "Da da da da, Dude... looks like a la - dy." with a double bar line at the end of the first phrase.

A G A D E A G A

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

This system contains the second line of music. The guitar chords are A, G, A, D, E, A, G, and A. The vocal melody continues with the lyrics "Da da da da, Dude... looks like a la - dy. Da da da da, Dude..." and ends with a double bar line.

D E G A G A D E Repeat and Fade

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

This system contains the final line of music. The guitar chords are D, E, G, A, G, A, D, and E. The lyrics are "... looks like a la - dy. Da da da da, Dude... looks like a la - dy." The system concludes with the instruction "Repeat and Fade" and a double bar line.

JANIE'S GOT A GUN

Words and Music by STEVEN TYLER
and TOM HAMILTON

Moderate Rock

F(no3rd)



G(no3rd)



A♭(no3rd)



B♭(no3rd)



E♭(no3rd)



Dum, Dum, Dum, Hon-ey, what have you done? Dum, Dum, Dum it's the

1 F(no3rd)



2

F



G



sound of my gun. sound, it's the sound. Nyah, nyah,

B♭



F



G



C



1

Csus



nyah. Nyah, nyah, nyah.

2 C Csus F Gm7 Csus

Ja - nie's got a gun.

F Gm7 Csus

Ja - nie's got a gun. Her Her Her

F Gm7 Csus F Gm7 Csus

whole world's come un - done — from look - in' straight at the sun. —
 dog day's just be - gun. — Now ev - 'ry - bod - y is on the run. —
 dog day's just be - gun. — Now ev - 'ry - bod - y is on the run. —

F Bb C

What did her dad - dy do? —
 Tell me now it's un - true. —
 What did her dad - dy do? — It's

F Bb C

What did he put you through? They said when
 What did her dad - dy do? He jacked a
 Ja - nie's last I. O. U. She had to

Dm(add9) Bb(add#11)

Ja - nie was ar - rest - ed they found him un - der - neath a train.
 lit - tle bit - ty ba - by. The man has got to be in - sane.
 take him down eas - y and put a bul - let in his brain.

F F(no3rd)Eb(no3rd)/F Ab(no3rd)/F Eb(no3rd)/F F(no3rd) Dm(add9)

But man, he had it com - in'. Now that
 They say the spell that he was un - der, the
 She said 'cause no - bod - y be - lieves me. The

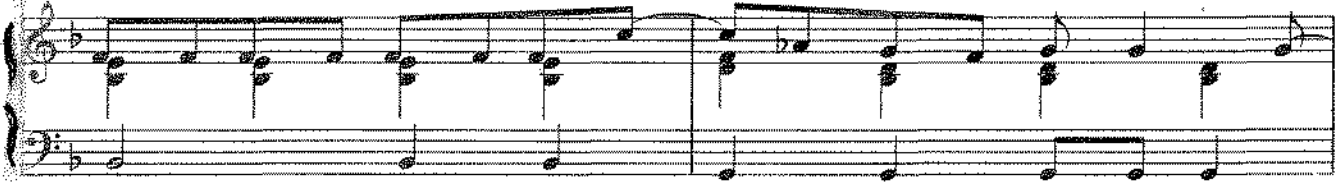
Bb(add#11)

Gm7

To Coda

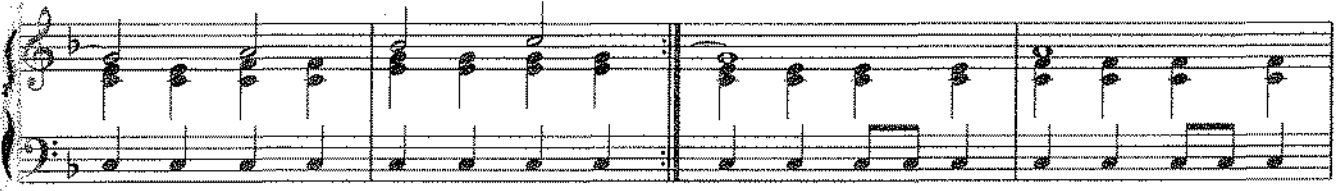


Ja - nie's got a gun she ain't nev - er gon - na be the same. —
light - ning and the thun - der knew that some - one had to stop the rain. —
man was such a sreeze. He ain't nev - er gon - na be the same. —



1 C F/C C7

2 C F/C

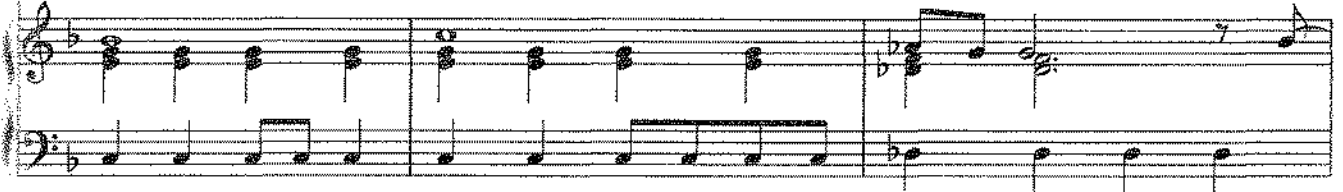


C7

Db



Run a - way, run

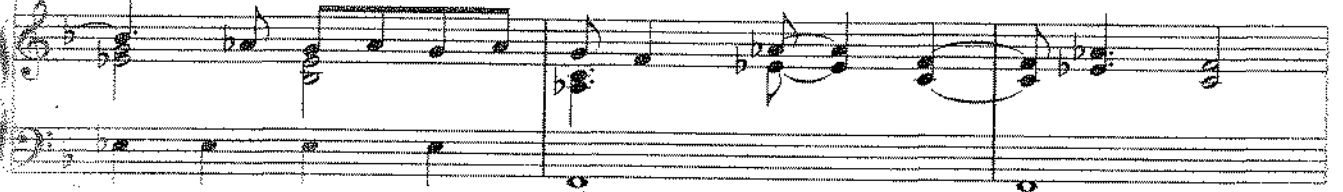


Eb

Fm7



a - way from the pain, — yeah, — yeah, — yeah, — yeah.



D^b

E^b

Fm

E^bno3rd

Run a - way, run a - way from the pain, yeah, yeah, yeah.

Fm7

D^b

E^b

yeah, yeah, yeah, yeah. Run a - way, run a - way,

B^bm

Csus

run, run a - way.

F

Gm7

Csus

D.S. al Coda

Ja - nie's got a gun.

CODA

C

F/C



C7



Musical notation for the first system, including a treble clef staff with a whole note chord and a piano accompaniment with eighth notes.

D \flat



E \flat



Fm7



Run a - way, run a - way from the pain, yeah, yeah,

D \flat



E \flat



yeah, yeah, yeah. Run a - way, run a - way from the

Fm



E \flat (no3rd)/F



Fm7



D \flat



pain, yeah, yeah, yeah, yeah, yeah, yeah, yeah. Run a - way,

run, a - way, run, run a - way.

Ja - nie's got a gun.

Ja - nie's got a gun. Ja - nie's got a gun.

Ev - 'ry - bod - y is on the run.

Repeat ad lib. and Fade

CRYIN'

Words and Music by STEVEN TYLER,
JOE PERRY and TAYLOR RHODES

Moderately

The musical score is written for guitar and piano. It begins with a 'Moderately' tempo marking. The first system shows a Gm chord and a first ending bracket. The second system shows a Bb chord and a second ending bracket. The third system contains the vocal melody with lyrics: 'There was a time, when I was so / It's down on me. Yeah, I got to'. Above the vocal line are chords for A, E, and F#m. The fourth system continues the vocal melody with lyrics: 'bro - ken - heart - ed. Love was - n't much of a / tell you one thing. It's been on my mind. Girl, I'. Above this system are chords for C#m, D, and A. The piano accompaniment consists of a bass line and a treble line with chords.

Gm

1

2

Bb

A

E

F#m

There was a time, when I was so
It's down on me. Yeah, I got to

bro - ken - heart - ed. Love was - n't much of a
tell you one thing. It's been on my mind. Girl, I

C#m

D

A

E A E

friend of mine. _____
got - ta say: _____

The ta - bles have turned _____
We're part - ners in crime. _____

F#m C#m D

'cause me and them ways have part - ed. _____
You got that cer - tain some - thing. _____

That kind of _____
What you give to _____

A E

love _____ was the kill - in' kind. _____
me, _____ takes my breath a - way. _____

Now the _____

G D G D

All I want _____ is some - one I can't re - sist. _____
word out on the street _____ is the dev - il's in your kiss. _____

C G E

I know all I need to know by the way that I got kissed.
 If our love goes up in flames, it's a fire I can't re - sist.

A E

I was cry - in' when I met you. Now, I'm

F#m D A

try - in' to for - get you. (Love is | Your love is |)

E D A

sweet mis - er - y. I was cry - in' just to

E



C#m



D



get you. Now I'm dy - in' 'cause I let you

A



E



D



do what you { do, down on me.
(D.S.) do to me.

no chord

Gm



Now there's not e - ven breath - in' room

Guitar solo

be - tween pleas - ure and pain. Yeah, you cry when we're

B7

mak - in' love; must be one and the same.

2 Bb Eb Bb Eb

Solo ends 'Cause what you got in - side, ain't where your love should

Bb Ab Eb

stay. Yeah, our love, sweet love, ain't love 'til you

E

D.S. and Fade on Chorus

give your heart a - way. I was

AMAZING

Words and Music by STEVEN TYLER
and RICHIE SUPA

Moderately (not too fast)

Am G/A Am

mf

Em7 Am G/A

I kept the right ones out and let the wrong ones in, had an
lost my grip and I hit the floor, yeah, I
learn to crawl be-fore you learn to walk, but I

C7 F

an - gel of mer - cy to see me through all my sins. There were
thought I could leave but could-n't get out of the door. I was
just could-n't lis - ten to all that right - eous talk. I was

Fm6/Ab C/G

times in my life when I was go - ing in - sane I was
so sick and tired of liv - ing a lie.
out on the street just try'n to sur - vive,

F#m7b5



F



2,3

try'n to walk through
wish - ing that I
scratch - ing to stay

the pain. ____
would die. ____
a - live. ____

When I

It's a

C



Em7



F



C/E



maz - ing, ____

with the blink of an eye ____

you fin - 'ly see ____ the light.

G



C/G



G7



C



Em7



Oh, ____ it's a - maz - ing, ____

when the

F



C/E



G



C/G



mo - ment ar - rives ____ that you know you'll be ____ al - right.

G7 F C/E

{Yeah, Oh,} it's a - maz ing, and I'm

D7 G7sus C

To Coda

say - ing a prayer_ for the des - per - ate hearts_ to - night. _

G/B Am

That one last shot's a per - ma - nent_ va - ca -

D7 F

tion, _ And_ how high can you fly_ with bro - ken wings?_

C G/B Am

Life's a jour - ney, not a des - ti - na -

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics and guitar chord diagrams for C, G/B, and Am. The bottom system shows the piano accompaniment for the same two systems.

D7 F G C/G G7

tion, _____ and I just can't tell just what to-mor-row brings. _____

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and guitar chord diagrams for D7, F, G, C/G, and G7. The bottom system shows the piano accompaniment for the same two systems.

D.S. al Coda

You have to

Detailed description: This system contains the fifth system of music. The top system features a vocal line with the instruction 'D.S. al Coda' and the lyrics 'You have to'. The bottom system shows the piano accompaniment for this system.

CODA C Dm

The

Detailed description: This system contains the sixth system of music. The top system features a vocal line with the instruction 'CODA' and the lyrics 'The'. The bottom system shows the piano accompaniment for this system.


C/E F

des-per-ate hearts, _ des-per-ate hearts. _ *Vocal ad lib.*

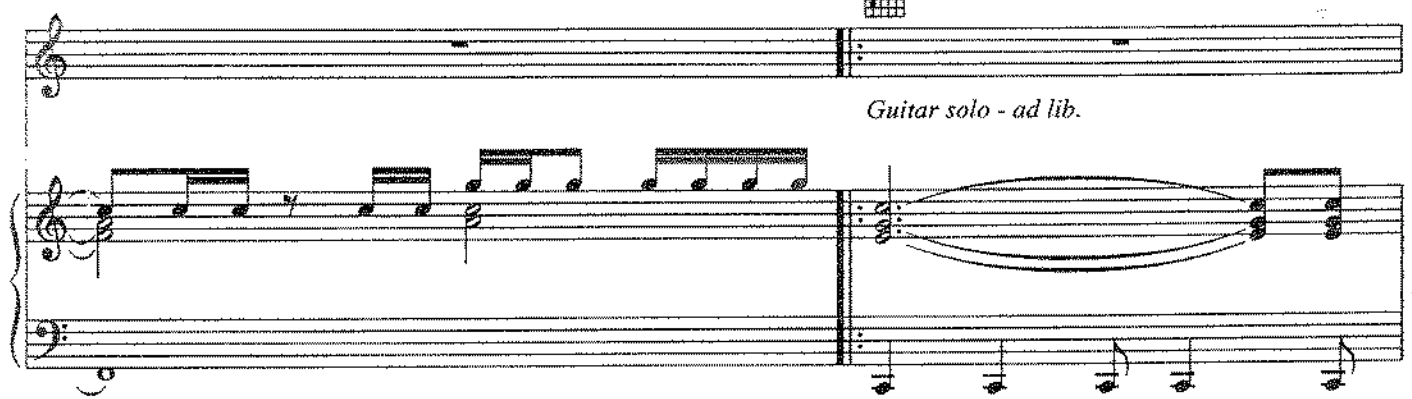
Detailed description: This system contains the seventh and eighth systems of music. The top system features a vocal line with lyrics and guitar chord diagrams for C/E and F. The bottom system shows the piano accompaniment for the same two systems.

274


C




Guitar solo - ad lib.



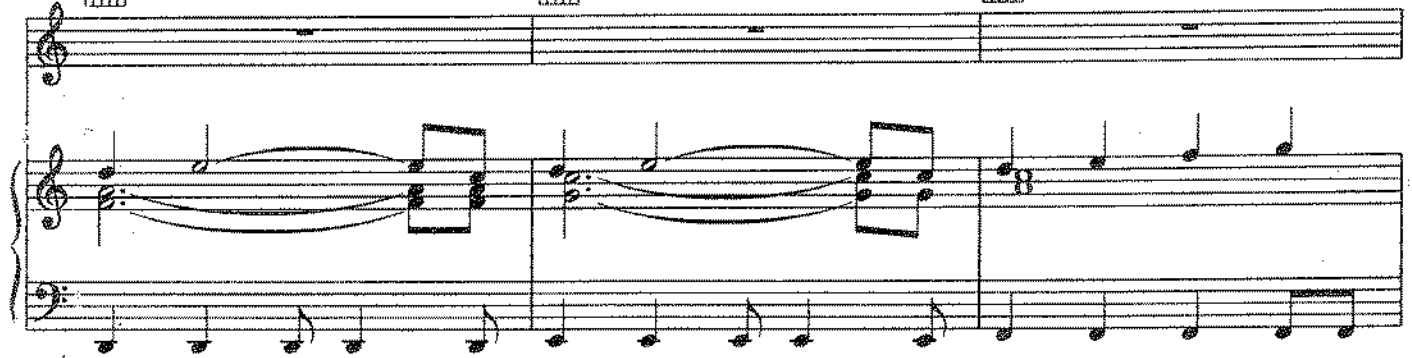

Dm




C/E




F




C/G



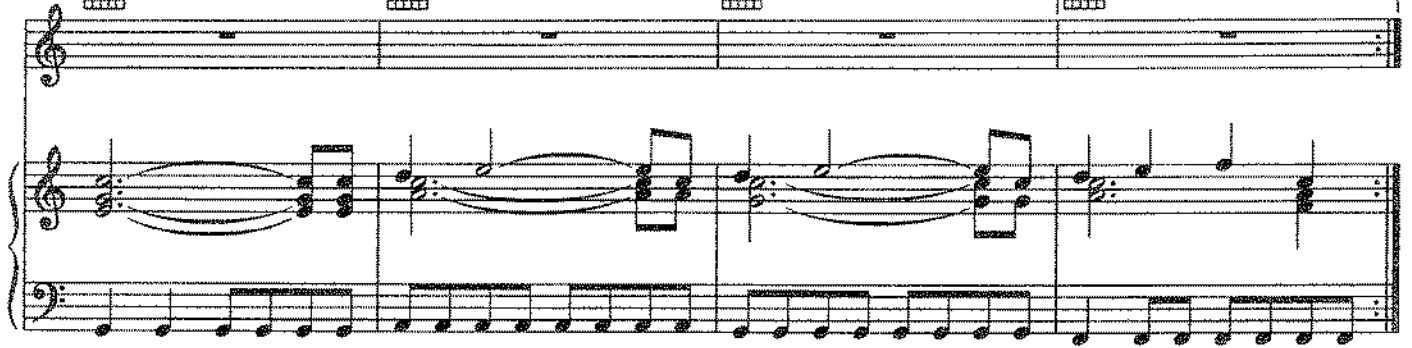

Am




C/G




1-3
F





4 F



C



C7



BLIND MAN

Words and Music by STEVEN TYLER,
JOE PERRY and TAYLOR RHODES

Slowly

E5 F#5 A5 5fr E5 F#5 D5 5fr

E5 F#5 A5 5fr E5 F#5 D5 5fr E5 F#5

A D

I took a course in Hal - le - lu - jah.

A

I went to night school for de

D

blues. I took some

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "blues." followed by a long line and "I took some". Above the first measure is a guitar chord diagram for D major. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps. The piano part includes a bass line and a treble line with chords and melodic lines.

D

stuff they said would cool ya,

Detailed description: This system contains the next two measures. The lyrics are "stuff they said would cool ya,". A guitar chord diagram for D major is shown above the second measure. The piano accompaniment continues with a consistent bass line and treble accompaniment.

A

but noth - ing seemed _ to light _ my fuse. _____

D

Detailed description: This system contains the next two measures. The lyrics are "but noth - ing seemed _ to light _ my fuse. _____". Above the first measure is a guitar chord diagram for A major, and above the second measure is a guitar chord diagram for D major. The piano accompaniment continues with a consistent bass line and treble accompaniment.

F#m

But it's all _____ in the

Detailed description: This system contains the final two measures. The lyrics are "But it's all _____ in the". Above the second measure is a guitar chord diagram for F#m. The piano accompaniment continues with a consistent bass line and treble accompaniment. There are triplet markings (indicated by a '3' over a bracket) over the final notes of both the vocal and piano lines.

B



D



past _____ like the check that's in the mail.

E



F#m



She was a tall _____ whis - key

B



D



glass. _____ I was an old hound dog who just _____ loved to chase his

E



D



tail _____ un - til I met a blind



man _____ who taught me how to see, _____



a blind man _____ who could change night _____ in - to



day. _____ And if - a I can _____ I'm gon - na



make you come with me, _____ be - cause - a

To Coda ⊕



here come the sun and we'll be chas - ing all the clouds — a - way...





I've had some lov - ers like a joy ride.

F#m7

B

Some things are never what they

E

F#

A

seem. My heav-en's

D

F#m

turned in-to a land-slide.

B

A

I thank God I woke up from that dream.

G

D.S. al Coda

I met a

CODA

E

chas - ing all the clouds - the way that bees chase

F#m

E

D

hon - ey and drink all the flow - ers dry. We'll be

E

F#m

sav - ing us a lit - tle mon - ey and if

G A

that don't do it, I know the rea - son why. Don't make

D F#m

no sense — light - in' can - dles.

B A

There's too much moon - light in our eyes.

G E

I met a blind

B F# C#

man who taught me how to see,

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: B (x24232), F# (x24232), and C# (x24232). The piano accompaniment includes a treble clef with a 7th fret marker and a bass clef.

E B F#

blind man who could change night in - to

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: E (x022010), B (x24232), and F# (x24232). The piano accompaniment includes a treble clef with a 3rd fret marker and a bass clef.

E B

day. And if - a I can I'm gon - na

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: E (x022010) and B (x24232). The piano accompaniment includes a treble clef and a bass clef.

F# C#

make you come with me,

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: F# (x24232) and C# (x24232). The piano accompaniment includes a treble clef and a bass clef.

E

be - cause here comes the sun,

F#5 G#5

ain't no sur-prise. Ain't no doubt a - bout it, gon - na o - pen up your eyes.

B5 F#5 G#5 E5 F#5 G#5

Guitar solo - ad lib.

C#5 F#5 G#5 E5 F#5 G#5

Repeat and Fade

DEUCES ARE WILD

Words and Music by STEVEN TYLER
and JIM VALLANCE

Slow Hard Rock



With pedal

Oh, _____ yeah, _____ no; _____

Csus2



Em



Am/D



oh, _____ yeah, _____ la, _____ la, _____



ahh, _____ I love to look in - to your big brown eyes, _____
Ahh, _____ like De - ja vu, I feel like I've been here, _____

Csus2



Em7



D



they talk to me — and seem to hyp - no - tize. —
or some-where else, — but you — been al - ways near. —

G5



They say the things — no - bod - y dares — to say, —
It's you that's in — my dreams. I'm beg - gin' for —

Csus2



Em



and I'm not — a - bout — to let — you fly — a - way, —
But I — woke up — when some - one slammed — the door. —

D



C



G5



— my lov - er with no — jet lag. We're stay-in' up all night in my sleep-ing bag. — You got a
— so hard I fell out — of bed, scream - in', "Ma-ma's lit-tle ba-by loves short-nin' bread." — And the

D F5

heart beat-in' rhy-thm from the sub - ter - rain. _ I real-ly love _ you, lit - tle girl, I don't
mor-al of the sto-ry, I can tes - ti - fy, _ I get stoned ___ on you, girl, that's the

G5 3fr F5 C5 3fr

need _____ to ex - plain. _____ } I love you 'cause your deu-ces are wild, _ girl, like a
best _____ rea-son why. _____ }

Bb5 F5 G5 3fr F5 C5 3fr

dou-ble shot of love is so fine. _____ I been lov-in' you since you was a child, _ girl, 'cause

1 Bb5 F5 G5 3fr

you and me is two of a kind.



you and me is two of a kind. _____ I love you 'cause your deu-ces are wild, _ girl, like a






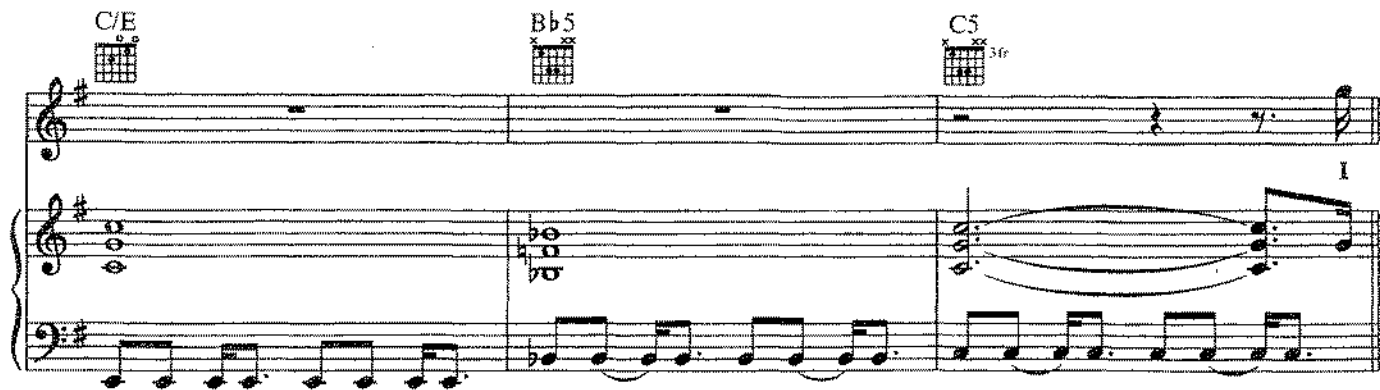
dou-ble shot of love is so fine. _____ I been lov-in' you since you was a child, _ girl, 'cause







you and me is two of a kind. _____








C/E  Bb5  C5 



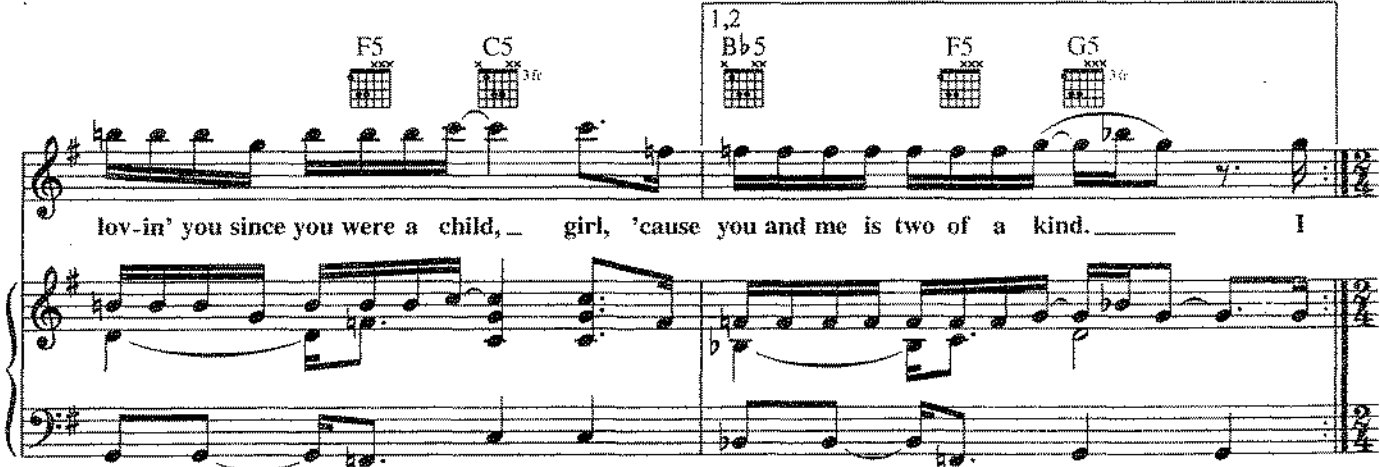
G5  3fr F5  C5  3fr Bb5  F5  G5  3fr




love you 'cause your deu-ces are wild, — girl, { like a dou-ble shot of love is so fine. — } I been
 you know I fi-n'ly made up my mind. — }



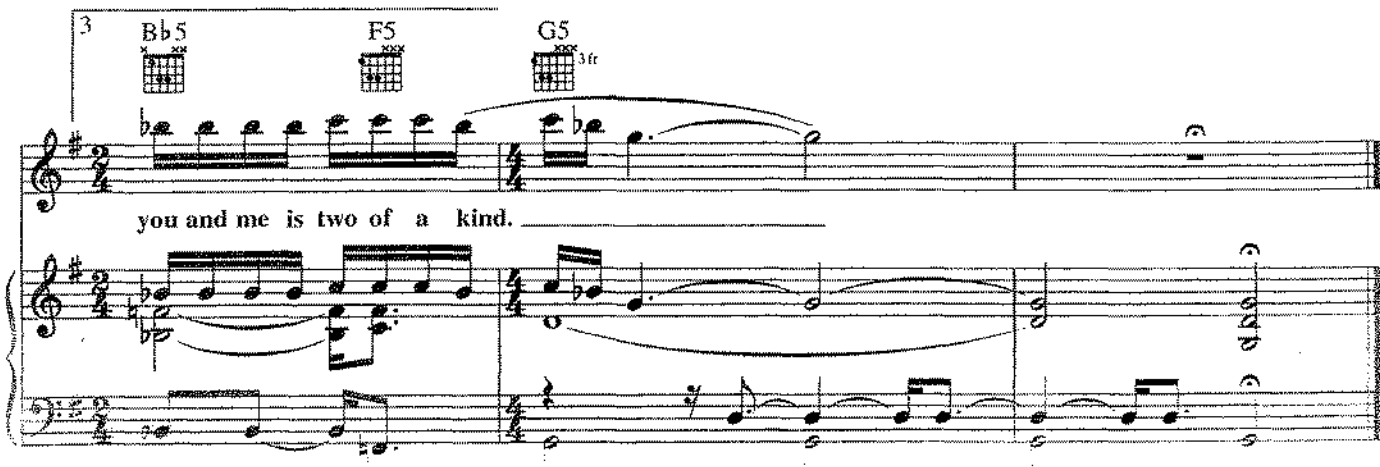
F5  C5  3fr Bb5  1,2 F5  G5  3fr

lov-in' you since you were a child, — girl, 'cause you and me is two of a kind. — I



3 Bb5  F5  G5  3fr

you and me is two of a kind. —



THE OTHER SIDE

Words and Music by STEVEN TYLER,
JIM VALLANCE and DOZIER HOLLAND

Driving Rock



Mm mm mm_ mm mm mm_ mm mm mm_ mm mm mmmm mm._




Come on. Lov - in' you has got to be like the



dev - il and the deep blue sea. For -

Scanned by jas

Em

get a - bout your fool - ish pride. { Oh, Oh, hon - ey, }

C A D

take me to the oth - er side. { My ma - ma told me I'm look - in' for an - }

G

there'd be days like of this love. and Oh,

oth - er kind of

C D

man she was - n't fool - in'. 'Cause I just can't be -
 Lord - y, how I need it. The kind that likes to

lieve leap the way you a kiss shove. Oh,

with - out a

G

C

D

hon - ey, best be - lieve it. Uh huh. (1.) You o - pened up your
(2.) To save a lot of
(D.S.) Now I ain't one for

C

D

mouth with bait - ed breath. You
time and fool - ish pride. I'll
say - in' long - good - byes. I

G

C

D

said you'd nev - er leave me. You love me, you hate me, I
say what's on my mind, girl. You loved me, you hate me, you
hope all is for - giv - en. You loved me, you hate me, I

C

D

G 1 C7

To Coda

tried to take the loss. You're cry - in' me a riv - er but I got to get a - cross.
 cut me down to size. You blind - ed me with love and yeah it
 used to be your lov - er. You know you had it com - in' girl so

2 C7 Em

o - pened up my eyes. Lov - in' you has got to be like the

C A

dev - il and the deep blue sea. My



Em

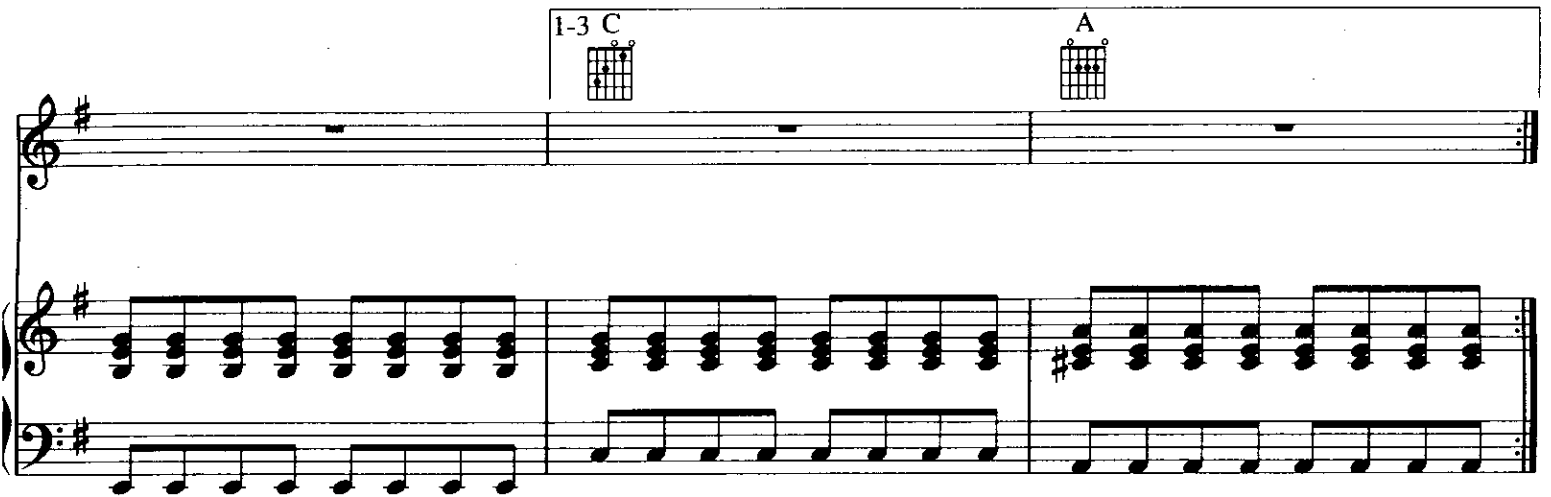
con - science got to be my guide. Oh hon - ey,

C/E  A  Em 

take me take me take me take me — take me take me. — *(Guitar solo ad lib.)*





1-3 C  A 



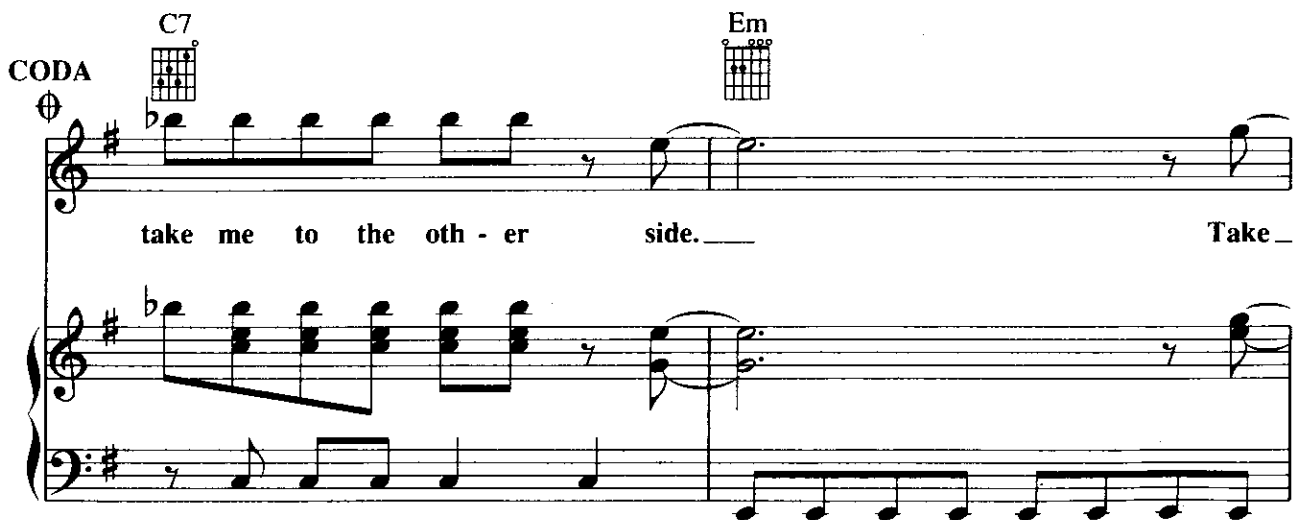
4 C  D  D.S. al Coda

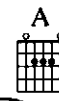
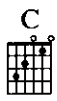
Take — me to the oth - er side. — I'm look - in' for an -



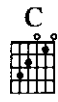
CODA  C7  Em 

take me to the oth - er side. — Take —

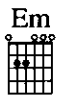
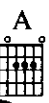




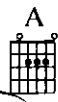
— me to the oth - er side. — Take — me to the oth - er side.



Lov - in' you has got to be — like the dev - il and the deep blue sea. —



{ You know my con-science got to be my guide. — } Hon - ey, take —
 For - get a - bout my fool - ish pride. — }



— me to the oth - er side. —

Repeat ad lib. and Fade

Jas

CRAZY

Words and Music by STEVEN TYLER,
JOE PERRY and DESMOND CHILD

(Spoken:) *Come here, baby. You know you drive me up a wall with the way you make good on all the nasty tricks you pull. Seems like we're makin' up more than we're makin' love. And it always seems you got something on your mind other than me.*

Slowly, with a steady beat

Chord Diagrams:

- A:
- F#m7:
- D:
- Dm:
- E:

Lyrics:

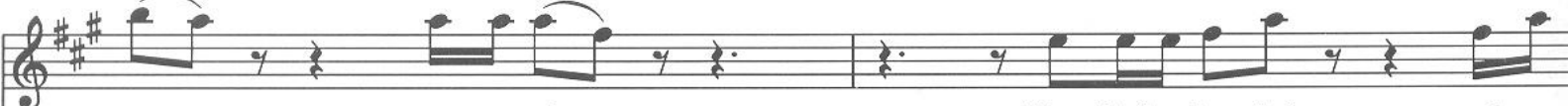
Girl, you got to change your crazy ways, you hear me? Say you're leav-in' on a sev-en-thir-ty train and that you're You're pack-in' up your stuff and talk-in' like it's tough and tryin' to head-in' out to Hol-ly-wood. — tell me that it's time to go, — Girl, you been giv-in' me that line so man-y times it kind-a but I know you ain't wear-in' noth-in' un-der-neath that o-ver- gets like feel-in' bad looks good. — coat, and it's all a show. — That kind-a lov-in' turns a That kind-a lov-in' makes me wan-na

G

D

E

F#m



man _ to a slave. _ That kind-a lov - in' sends a
pull _ down the shade. _ That kind-a lov - in', now I'm



G

D

E

A

F#m



man _ right to his grave. } I go cra - zy, cra - zy.
nev - er gon-na be the same. }



D

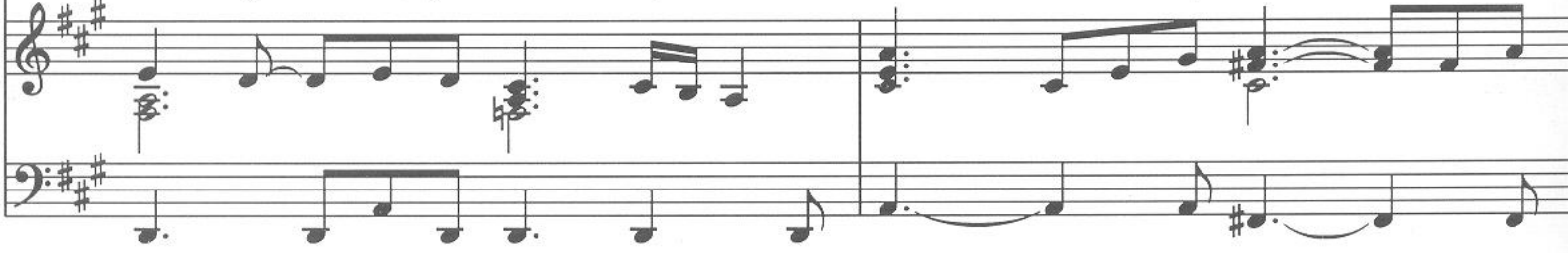
Dm

A

F#m



{ 1.,2. Ba - by, I go cra - zy. _ You turn it on, then you're
3. Cra - zy for you ba - by. _ I'm los - in' my mind, girl, 'cause



D

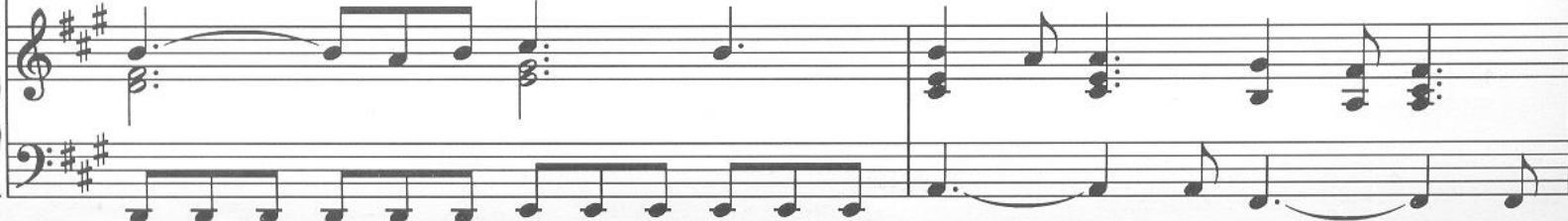
E

A

F#m



gone. Yeah, you drive me } cra - zy, cra - zy,
I'm go - in' cra - zy, }



D Dm Bm E

To Coda ⊕

cra - zy for you, ba - by. _____ What can I do? _____ Hon - ey,

C# F#m E D Dm A F#m

I feel like the col - or _____ blue. _____ I'm los - in' my mind, girl, 'cause

D E A F#m D Dm

I'm go - in' cra _____ zy.

(Vocal 1st time only)
(Guitar Solo-ad lib.)

A F#m 1 D E7b9 2 D E

Solo ends

F#m E D F#m E

I need ___ your love. Hon-ey, ___ yeah, I need _____ your

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F#m, E, and D are shown above the staff.

D

D.S. al Coda

love.

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter rest followed by a dotted quarter note. The piano accompaniment continues with eighth-note patterns. A chord diagram for D is shown above the staff.

CODA

A F#m

You turn it on, then you're

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest followed by a dotted quarter note. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for A and F#m are shown above the staff.

D E A F#m

gone. Yeah, you drive me... Ooh.

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter rest followed by a dotted quarter note. The piano accompaniment continues with eighth-note patterns. Chord diagrams for D, E, A, and F#m are shown above the staff.

D Dm A F#m D E

Repeat ad lib. and Fade

Ooh.

Detailed description: This system contains measures 9 and 10. The vocal line has a quarter rest followed by a dotted quarter note. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for D, Dm, A, F#m, D, and E are shown above the staff.

EAT THE RICH

Words and Music by STEVEN TYLER,
JOE PERRY and JIM VALLANCE

Moderately fast



The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a melody of quarter notes in the right hand.

The second system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Well, I woke up — this / called up my head". Above the vocal line, there are two first endings marked "1" and "2". A guitar chord diagram for E5 is shown above the vocal staff. The piano accompaniment continues with the same rhythmic pattern as the first system.



The third system features a vocal line with lyrics and piano accompaniment. The lyrics are: "morn - ing on the wrong side of the bed — and / shrink - er and I told him what I'd done. — He said you'd". The piano accompaniment continues with the same rhythmic pattern.

The fourth system features a vocal line with lyrics and piano accompaniment. The lyrics are: "how I got to think - in' a - bout - a / best go on a di - et. Yeah, I". The piano accompaniment continues with the same rhythmic pattern.

all those things you said _____ a - bout or - di - nar - y peo -
 hope you have some fun. _____ And - a don't go burst - a bub -

- ple and how they make you sick. _____ And if
 - ble on the rich folks who get rude, _____ 'cause you

call - in' names _____ kicks back on you, _____ then I hope this does the trick.
 won't get in _____ no trou - ble when you eats that kind a food.

E5  F#5 

'Cause I'm sick of your _____ com - plain - ing a - bout
 Now they're smok - in' up _____ their junk bonds and then
 lieve in all _____ the good things that



— how man - y bills. — And I'm sick of all — your
 — they go get stiff. — And they're danc - in' at — the
 mon - ey just can't buy, — then you won't get — no



bitch - in' 'bout your poo - dles and your pills. And I
 yacht club with Muff and Un - cle Biff. But there's
 bel - ly - ache from eat - in' hum - ble pie. I be -



just can't see no hu - mor a - bout — your way of life. —
 one good thing that hap - pens when you toss your pearls to swine. —
 lieve in rags to rich - es. Your in - her - i - tance won't last. —

B5

And I think I can do more for you with
 Their at ti tudes may taste like shit, but
 So take your Grey Pou pon, my friend, and

And I think I can do more for you with
 Their at ti tudes may taste like shit, but
 So take your Grey Pou pon, my friend, and

E5 D5 5fr B5

this here fork and knife.
 go real good with wine.
 shove it up your ass!

Eat the rich;

Eat the rich;

A5 D5 5fr B5 A5 G5 3fr E5

there's on - ly one thing that they're good for.

there's on - ly one thing that they're good for.

D5 5fr B5 A5 D5 5fr B5 A5

Eat the rich; take - a one bite now, come

Eat the rich; take - a one bite now, come



back for more. — Eat the rich; — I



got - ta get — this off my chest. — Eat the rich; —



take - a one bite now spit out the rest.

To Coda

1

First system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains whole rests. The middle staff contains a series of chords. The bass staff contains a simple melodic line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a vocal line with the lyrics "So, I". The middle staff contains chords. The bass staff contains a melodic line. A second ending bracket labeled "2" is present.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a melodic line with various accidentals. The bass staff contains a melodic line with various accidentals.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a melodic line with various accidentals. The bass staff contains a melodic line with various accidentals.

A5



E5



A5



B5




D.S. al Coda

Be -

CODA



Eat the rich;



there's on - ly one thing that they're good for.



Eat the rich; take - a one bite now, come

G5 3fr E5 D5 5fr B5

back for more. Eat the rich;

A5 D5 5fr B5 A5 G5 3fr E5

don't stop me now, I'm go - in' craz - y.

E5 D5 5fr B5 A5

Eat the rich; that's

D5 5fr B5 A5 G5 3fr E5 D5 5fr E5

my i - dea of a good time, ba - by! Jas

ANGEL

Words and Music by STEVEN TYLER
and DESMOND CHILD

Moderately slow rock

Play 3 times

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment and a vocal line. The guitar part includes chords: Eb, Bb, Ab, Cm, Bb, and Ab. The piano part includes chords: Absus and Ab. The vocal line includes the following lyrics:

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

Yeah, I don't know if I can face
a - bout this feel - ing in - side.

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

Cm



Gm



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

Ab



Bb



Cm



I want your love. Let's
With - out your love I'm

Ab



Bb



Cm



break the walls be - tween us. Don't make it tough.
noth - ing but a beg - gar. With - out your love,

Ab



Bb



Cm



put a - way my pride. E - nough's e - nough. I've
dog with - out a bone. What can I do? I'm



suf - fered and I've seen the light. _____
 sleep - in' in this bed a - lone. _____



Ba - yay - by, you're my an - gel. _____



Come and save me to - night. _____

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



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

1 Cm Ab Absus Ab

right.

2 Cm Bb Ab Bb Eb Bb

right. Come and save me to - night.

Ab Bb Cm Bb Ab

Bb Ab

You're the rea - son I live. You're the rea - son I die.

E_b

Cm

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

A_b

B_b

Don't need no rea - son why.

B_b

E_b

B_b

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

A_b

B_b

Cm

B_b

A_b

B_b

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

E \flat B \flat A \flat B \flat C \flat B \flat

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

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

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

C \flat B \flat A \flat B \flat E \flat B \flat

night. You're my an -

A \flat B \flat C \flat B \flat A \flat B \flat

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

E_b B_b A_b B_b

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

C_m B_b A_b B_b E_b B_b

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

Repeat and Fade

A_b B_b C_m B_b A_b B_b E_b B_b

LIVIN' ON THE EDGE

Words and Music by STEVEN TYLER,
JOE PERRY and MARK HUDSON

Strong Rock Beat

D

f

There's

some-thing wrong with the world to - day. I don't know what it is. —
some-thing wrong with the world to - day. The light bulb's get - ting dim. . . There's

Bm

A

Some - thing's wrong with our eyes. We're
melt down in the sky. If

D



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: see - ing things _ in a dif - f'rent way and God knows it ain't His. _ It

you can judge _ a wise man _ by the col - or of his skin then,

Musical staff with piano accompaniment in treble and bass clefs.

Bm



Musical staff with treble clef. Lyrics: sure ain't no sur - prise. mis - ter, you're a bet - ter man _ than I. (Both times:) We're liv - in' on the

no chord

edge, (2nd time only:) (You can't help your - self from fall - in'.) liv - in' on the

Musical staff with piano accompaniment in treble and bass clefs.

D



Musical staff with treble clef. Lyrics: edge, (2nd time only:) (You can't help your - self from fall - in'.) liv - in' on the

edge, (You can't help your - self at all.) liv - in' on the

Musical staff with piano accompaniment in treble and bass clefs.

Musical staff with treble clef. Lyrics: edge, (You can't help your - self at all.) liv - in' on the

edge, (You can't help your - self at all.) liv - in' on the

Musical staff with piano accompaniment in treble and bass clefs.

Bb/D



Gsus/D



edge, (You can't stop your - self from fall liv - in' on the

D



1

2

edge. in'.) There's

F#5



Tell me what you think a-bout your sit - u - a - tion, com-pli - ca - tion. Ag - gra - va - tion is

B5



get - ting to you. Yeah. If



Chick-en Lit-tle tells you that the sky is fall - ing, - ev-en if it ^{{was-n't,} _{was,} would you still come crawl-ing

G5



A5



back ___ a - gain? ___ I bet you would ___ my friend, ___ a -

Bb5



To Coda ⊕

gain and a - gain and a - gain and a - gain and a -

D



Dm7



gain.

Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The system consists of three staves: a single treble clef staff with a melodic line, and a grand staff (treble and bass clefs) with piano accompaniment.

Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The system consists of three staves: a single treble clef staff with a melodic line, and a grand staff (treble and bass clefs) with piano accompaniment.

Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The system consists of three staves: a single treble clef staff with a melodic line, and a grand staff (treble and bass clefs) with piano accompaniment.

D.S. al Coda

Musical notation for the D.S. al Coda section, including piano accompaniment. It consists of three staves: a single treble clef staff with a melodic line, and a grand staff (treble and bass clefs) with piano accompaniment.

CODA

gain and a - gain. There's

Musical notation for the CODA section, including lyrics and piano accompaniment. It consists of three staves: a single treble clef staff with a melodic line and lyrics, and a grand staff (treble and bass clefs) with piano accompaniment.



some-thing right with the world to-day and ev-'ry-bod-y knows it's wrong, for we could

Bm



no chord

tell 'em no or we could let it go, but I would rath-er be hang-in' on.

D



Liv-in' on the edge. (You can't help your-self from

fall in') Liv-in' on the edge. (You can't help your-self at

Bb

all.) Liv-in' on the edge. (You can't stop your - self from

G D

fall - in'. Ev - 'ry - bod - y.
Liv-in' on the edge.

Bb

Liv-in' on the edge.

A5 G F5

Liv-in' on the edge. Liv-in' on the

E5



E5



edge. Yeah, yeah, - yeah, — yeah, yeah, yeah, yeah.

D5



Bb



Liv-in' on the edge. (You can't help your - self from

G



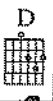
D



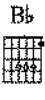
fall - in'.) Liv-in' on the edge. (You can't help your - self at



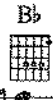
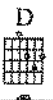
all.) Liv-in' on the edge. (You can't stop your-self from fall Liv-in' on the



in'.) edge. Liv-in' on the



edge. (You can't help your - self, You can't help your - self.) Liv-in' on the



edge. (You can't help your-self at all.) Liv-in' on the edge. (You can't help your-self.)

D/A



G



(You can't help your - self.)

Liv - in' on the edge.

(You can't help your - self.)



F5



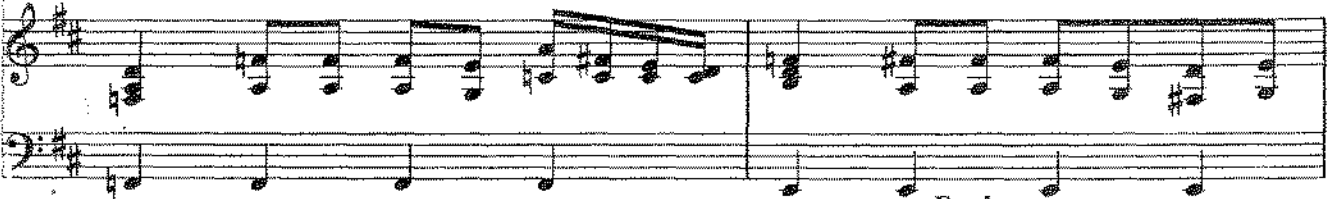
E5



(You can't help your - self.)

Liv - in' on the edge.

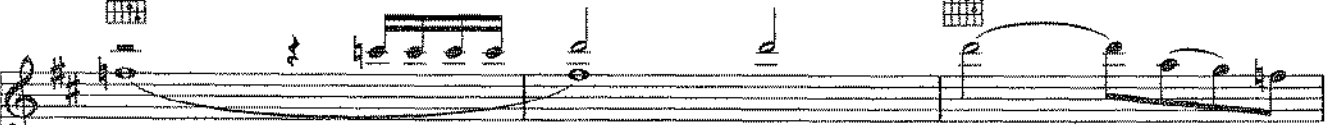
(You can't help your - self from



E \flat 5



Freely

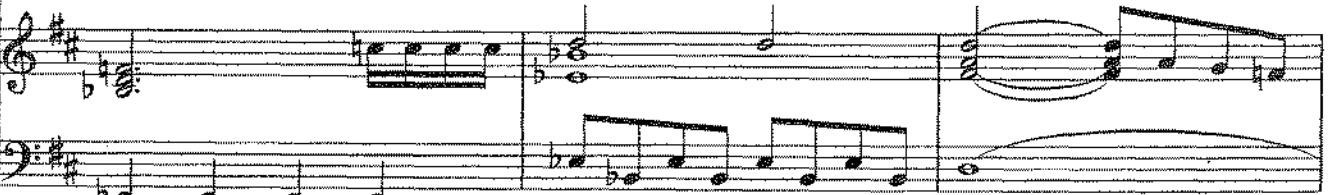


fall.....)

Liv-in' on the edge,

yeah,

yeah, _____ yeah, _ yeah,



yeah, yeah, yeah, _ yeah, yeah, yeah, yeah, yeah, _ yeah, yeah.

