



























JAKE TO THE BONE

Words and Music by
STEVE LUKATHER, DAVID PAICH,
MIKE PORCARO and JEFF PORCARO

Em7 D Em7^{XV} B C#m7 E5/D# D5/C# C(#11)/E G#7(#5)










 Am9 D#7(#5)_{#9} D#7(#9)_{#11} Em7(4) F#(2) Gmaj7(#11) E7sus C#m7^{XVI} Dmaj7(6)










 E(2)/G# A/B F#m7(4) A B^{VIII} F#5 A5 B5









Moderately ♩ = 132

Rhy. Fill 1 -----

Em7 †Rhy. Fig. 1 D Em7^{XV}

*Gtr. 2 Gtr. 1 *mf* **Riff A** *f*

P.M. -----

Fill 1 -----

Gtr. 3 (w/echo effect)

TAB

12 (12)

*Keybd. arr. for gtr.

† Gtr. 2 play this section 2nd time only.

[illegible]

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w/Riff A (Gtr. 1) 1st 7 bars only
w/Rhy. Fig. 1 (Gtr. 2) 2nd time

w/Rhy. Fig. 2 (Gtr. 2)
2 times, 2nd time

Substitute w/Fill 3 (Gtr. 1) 2nd time
C#m7

Fill 4

Fill 2
Gtr. 1

The musical notation for 'Fill 2' is written on a single staff in G major (one sharp). It begins with a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note C#5, a quarter note B4, and a quarter note A4. The final measure contains a quarter note G4 with a wavy line above it, indicating a sustain or vibrato effect.

(P.M.)-----4

T
A
B

The fingerings for the guitar solo are indicated below the staff. The 'T' (thumb) has no numbers. The 'A' (index) has (9) under the first measure, 11 under the second measure, 9 under the third measure, 9 under the fourth measure, 12 under the fifth measure, and 9 under the sixth measure. The 'B' (middle) has 11 under the second measure.

[illegible]

E5/D# Rhy. Fig. 3 D5/C# C(#11)/E G#7(#5)

Riff B

trem. bar

1. Am9 end Rhy. Fig. 3 D#7(^{#9}_{#5}) D#7(^{#9}_{#11}) Em7

end Riff B

2. Am9 D#7(^{#9}_{#5}) D#7(^{#9}_{#11})

N.C. (E5)

Gtr. 3

* Gtrs. 1 & 3

P.M.

TAB

7 (6) x x 0 7 5 0 4 0 0 2 0 7 5 0 4 0 0 2 0 3

* Gtr. 2 tacet.

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 D5(#11) D5 D5(#11) D5 E7

T
A
B

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

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

w/Riff A (Gtr. 1) simile & Rhy. Fig. 1 (Gtr. 2) 1st time only

Em7(4) F#(2) Gmaj7(#11) E7sus C#m7^{XVI}

* Gtr. 2

* Gtr. 3

trem. bar

trem. bar

trem. bar

TAB

(12)

11

11

(11)

9

(9)

* 2nd time only (Gtr. 3 tacet 1st time).

w/Rhy. Fig. 2 (Gtr. 2) 1½ times **Substitute w/Fill 3 (Gtr. 1) simile** **w/Fill 5 (Gtr. 1)** **w/Rhy. Fig. 3 (Gtr. 2) & Riff B (Gtr. 1)**

B C#m7 B C#m7 Em7(4) Am9

Gtr. 2

*Gtr. 3

**

3

12

**Play note in parentheses 1st time only.

Half-time ♩ = 66

Guitar Solo:

Dmaj7(6)

Rhy. Fig. 4

D#7(9) D#7(11)

Gtr. 1

decresc.

p

pp †cresc. w/echo effect

14 (14)

2

4

†Volume swell.

Fill 5

Gtr. 1

hold

(P.M.)

TAB

(9)

11

9

12

9

E(2)/G# Em7(4) A/B

TAB

4 5 5 7 7 8 12 10 8 9 (9) 9

F#m7(4) ⑥ 2 fr F# open E end Rhy. Fig. 4

hold -----|

TAB

9 10 9 9 11 6 4 6 7 11 9 11 9 10 12 9 12

w/Rhy. Fig. 4 (Gtr. 2) 3 times Dmaj7(6)

TAB

9 13 (13) 13 13 (13) 11 10 9 9 10 13

E(2)/G# Em7(4) A/B

TAB

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

* Pull up on trem. bar.

F#m7(4) **N.C.**

† Hammer onto grace note 3rd finger.

Dmaj7(6)

E(2)/G#

Em7(4) **A/B** **F#m7(4)**

N.C. **Dmaj7(6)**

trem. bar

E(2)/G#

TAB

Em7(4) A/B

TAB

F#m7(4)

TAB

N.C.

TAB

w/Rhy. Fig. 4 (Gtr. 2) 1st 3 bars only
Dmaj7(6)
(8va)

TAB

E(2)/G#

(8va)

T
A
B

Em7(4)

(8va)

A/B

T
A
B

Original tempo ♩ = 132

F#m7(4)

Gtr. 2

trem. bar

T
A
B

B^{VIII}

Rhy. Fig. 5

decresc.

pp

T
A
B

A

end Rhy. Fig. 5 w/Rhy. Fig. 5 (Gtr. 2)

4

B

mf P.M. until change

T
A
B

* (B) A

TAB 2 4 2 (0) 1 0 4 4 | 2 4 2 (0) 1 0 4 4 | 2 4 2 1 0 4 0

*Gtr. 2 chords (2nd time).

B (A) (B)

TAB 0 4 2 1 x 4 0 | 0 4 2 0 1 (0) 4 0 | 2 4 2 (2) 1 1 2 4 4

w/Rhy. Fill 3 (Gtr. 2) 3 times, 2nd time only
Gtrs. 1 & 3

A

TAB 2 4 2 2 1 1 2 4 4 | 2 4 2 1 x 4 4 | 2 4 2 1 x 4 4

B

TAB 0 4 2 0 1 x 4 4 | 0 4 2 0 1 0 4 0 | 2 4 2 2 1 x 4 0

Rhy. Fill 3
Gtr. 2

TAB 8 9 | 5 6 7 5 6 7

1. A 2. A **Double-time** F#5

* Gtr. 3 Gtr. 1

-----4 P.M. P.M. P.M.-----4 P.M.

TAB 2 4 2 2 1 2 4 4 2 4 2 2 1 2 4 2 4 2 1 2 4 4

*Gtr. 2 tacet.

A5

P.M.-----4

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

B5 F#5 Gtrs. 1 & 3

TAB 2 4 2 2 1 2 4 2 4 2 2 1 4

A5 B5

Original feel

N.C. (E5)

Gtrs. 1 & 3



Play 3 times

First system of musical notation for guitar 1 and 3. The treble clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The bass clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The notation is repeated three times.

Second system of musical notation for guitar 1 and 3. The treble clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The bass clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The notation is repeated three times.

Third system of musical notation for guitar 1 and 3. The treble clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The bass clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The notation is repeated three times.

Fourth system of musical notation for guitar 1 and 3. The treble clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The bass clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The notation is repeated three times.

Fifth system of musical notation for guitar 1 and 3. The treble clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The bass clef staff shows a sequence of eighth notes and a final quarter note with an 'x' mark. The notation is repeated three times.

[illegible]

* D5

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D

* Gtr. 2 tacet.

D5 Amaj7/D D5 D5(#11) D5 D5(#11) D5 E7

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

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