

# RAG DOLL

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

Moderate Rock Shuffle (♩ = ♪<sup>3</sup>)

E5

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is in a moderate rock shuffle style. The first measure has a treble clef and a dynamic marking of *mf*. The bass line starts with a whole note E. The treble line features a series of chords and eighth notes, including a triplet of eighth notes in the second measure.

B5

The second system of musical notation. The bass line continues with a whole note B. The treble line features a series of chords and eighth notes, including a triplet of eighth notes in the second measure.

E5

The third system of musical notation. The bass line continues with a whole note E. The treble line features a series of chords and eighth notes, including a triplet of eighth notes in the second measure.

F#5

The fourth system of musical notation. The bass line continues with a whole note F#. The treble line features a series of chords and eighth notes, including a triplet of eighth notes in the second measure. The system concludes with a D5 chord diagram and a 5fr marking.

D5



5fr

B5

D5

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

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

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,

back door, man. Hot time,

D5

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

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

rag doll, -

like throw-in' a-way an old toy. -

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

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



(D.S.)

2



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



Yes, I'm mov - in'



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

(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.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line is written in a simple, melodic style. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Above the vocal staff, five guitar chord diagrams are shown, corresponding to the chords B5, G, E, D, and A.

F#5

*Guitar solo ad lib.*

The second system begins with a guitar solo section. The vocal staff is empty, and the piano accompaniment continues. Above the first staff, a guitar chord diagram for F#5 is shown. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature remains two sharps.

G#5 A5

The third system continues the piano accompaniment. Above the first staff, two guitar chord diagrams are shown: G#5 (marked 4fr) and A5 (marked 4fr). The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature remains two sharps.

G#5 F#5

The fourth system continues the piano accompaniment. Above the first staff, two guitar chord diagrams are shown: G#5 (marked 4fr) and F#5. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature remains two sharps.



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.

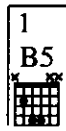
CODA

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

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