

Authorized Edition

guitar

GUNS N' ROSES

GUITAR/VOCAL

WITH
TABLATURE

APPETITE FOR DESTRUCTION



Introduction by Wolf Marshall
Performance Notes by Andy Aledort



NOTE FOR NOTE
TRANSCRIPTIONS

WELCOME TO THE JUNGLE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

B **A** **G5** **E** **D5** **A5** **B5** **D** **G** **D7** **G^{III}** **F** **C#5** **A5^{II}**

C5 **E5** **F#5** **F5** **G5 (type 2)** **G#5** **Bb5**

Tune down 1/2 step:
⑥ = E^b ③ = G^b
⑤ = A^b ② = B^b
④ = D^b ① = E^b

Moderate Rock ♩ = 104
Free time

Intro
Gtr. I N.C. In time N.C.

P.M.-----
*w/echo device *mf* *f*

*Delay time = (notes sounded by echo device in parentheses)

Gtr. III **B**
Gtr. I **A** **G5**

P.M.-----

Gtr. II **H** **1/2** **sl.** **H** **sl.**

mf *sl.*

H **E** **B** **A**

P.M.-----

sl. *sl.* *sl.*

A.H.
pitch: A

2nd Verse
w/Rhy. Figs. 1 & 1A

A5

Wel-come to the jun - gle, we take it day— by day—

If you want it, you're gon - na bleed,— but it's the price— you pay— And you're a

ver - y sex - y girl— who's ver - y hard— to please. You can taste the bright— lights, but you

w/Rhy. Fig. 2 (1st 5 bars only)

C C/B C/A C/G D D/C# D/B D/A

won't get them for free.— In the jun - gle. Wel-come to the jun - gle. Feel— my,

(Ah, ————— ah.)

w/Fill 1

B5

my, my, my ser-pen - tine.— Uh, ah.— I wan - na hear you—scream!

Guitar solo I (w/ad lib vocals)

Gtr. I

sl.

sl.

P.M.

Gtr. II

sl.

sl. P

Fill 1

Gtr. II

Gtr. I

E5

sha na na na na na na na na na na knees, knees... Uh. I'm gon - na watch you bleed.

Gtr. II D
Gtr. I D

mf

G D G D

sl. $\frac{1}{2}$ *P* *sl.* *sl.*

Let ring

$\frac{1}{2}$ *P* *sl.* *sl.*

D G D D7

And when you're high — you nev - er ev - er want to come down, —

P *sl.* *sl.*

G^{III} F G^{III} F G^{III} F A G

suck down, — suck down, — suck down. —

steady gliss.

f

sl.

E

Yeah! Now!

sl. *P.M.* *sl.* *P.M.* *sl.* *P.M.* *sl.* *P.M.* *sl.* *P.M.*

Guitar solo II

④2fr. C#5 E B5 A5^{II} B5 A5^{II} B5 A5^{II} B5 C5 C#5

Full 1/2 A.H. (15ma) 1/2 Full 1/2 Full P 1/2

Full 1/2 A.H. 1/2 Full 1/2 Full P 1/2

sl. A.H. pitch: E#

④2fr. C#5 E B5 A5^{II} B5 A5^{II} G 1/2 E5

Full P sl. sl. 1/2 1/2

Full P sl. 1/2 1/2

sl. H

⑥3fr. A5^{II} G E5 w/Rhy. Fill 1

P.M. Full Full Full Full Full Full P sl. 1/2...

Full Full Full Full Full P sl. 1/2...

P sl. sl.

sl.

F#5 E5 F#5 E5 F#5 E5 F#5

1/2 1/2 1/2 1/2 1/2

(6) 4 6 4 4 (4) 2 4 0 2 (2)

Rhy. Fill 1 (E5)

1/2 1/2 B5

1/2 1/2

sl.

(2) 9 7 7 9 9 (9) 9 7 4 4 (4) 4 4 4 4 (4) 4 4 4 4 7

(2) 9 7 7 9 0 7 (9) 9 7 0 3 3 0 2 (2) 2 2 2 2 0 2 (2) 2 2 2 2 2

sl.

Gtr. I

sl. N.C.

steady gliss.
(w/slide & echo) sl.

15ma-
past
* (34)

Gtr. II

Harm.
(15ma)

*Fret equivalent if fretboard continued past 22nd fret:

Gtr. I

15ma-
fretboard-

sl. sl. sl. sl. sl. steady gliss.

(34) sl. (31) (31) sl. (30) sl. (28) (28) (26) 24 10

Gtr. II

sl. sl. 1/2 P H sl. 1/2

3 12 12 10 sl. H

Gtr. III

Harm.
(8va)

rake

Harm. P.M.

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

Gtrs. I & II cont. ad lib slide riffs
Gtr. III

P.M.

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2 5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0 7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

w/Rhy. Fig. 3 (3 times)

You know where you are? You're in the jun-gle, ba-by! You're gon-na

Rhy. Fig. 3-----

P.M.-----

6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1
7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

die! In the jun - gle. Wel-come to the jun -
(Ah,)

gle. Watch it bring you to your sha na na na na na na na na na na na knees, knees... In the jun -
ah.)

gle. Wel-come to the jun - gle. Feel my, oh, my, my, my ser-pen-tine... Jun-gle. Wel-come to the jun - gle. Watch it bring you to your
(Ah, ah.)

sha na na na na na na na na na na na knees, knees... Down in the jun - gle. Wel-come to the jun -
(Ah,)

gle. Watch it bring you to your... It's gon-na bring you down! Huh!

(Both gtrs.)

*Slowly detune low E string.

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan,
Steven Adler and West Arkeen

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Chorus
W/Rhy. Fig. 3A

Rhy. Fig. 3

(end Rhy. Fig. 3)

Ⓢopen

Ⓢopen

Ⓢopen

w/Rhy. Fig. 3 (3 times)

A5 G5 A5 Bb5 (E)

It's so eas - y, eas - y, when ev - 'ry - bod - y's try - in' to please —

Esus#4 Esus4 (E) Esus#4 Esus4 (E) A5 G5 A5 Bb5 (E) Esus#4 Esus4 (E) Esus#4 Esus4 (E)

me, ba - by. It's so eas - y, eas - y, when

A5 G5 A5 Bb5 (E) Esus#4 Esus4 (E) Esus#4 Esus4 (E) 1. Esus#4 Esus4 (E) Esus#4 Esus4 (E) 2. Esus#4 Esus4 (E) Esus#4 Esus4 (E)

ev - 'ry - bod - y's try - in' to please me. me. So —

Bridge
D/F# G B5addb6 A5(7)

eas - y, but noth - in' seems to please me. It all —

Rhy. Fig. 4 (end Rhy. Fig. 4)

Let ring... w/Flanger or chorus sim.

w/Rhy Fig. 4 D/F# G B5addb6 A5(7) To Coda

fits so right, when I fade in - to the night.

N.C. (2nd time:) So

See me hit you, you fall down.

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

5 7 5 7 0 0 0 0 5 7 0 0 0 0 5 7 0 0 0 0 5 7 0 0 0 0 7 7 7 5 7 5

Rhy. Fig. 3A

P P P

P P P

P P P

P P P

Play 4 times

P P P

w/Rhy. Fig. 5A
D5 D5/C# D5 G5 G5/F# E5 E5 (type 2) (end Rhy. Fig. 5) W/Rhy. Fig. 5 (3 times) D5 D5/C# D5 G5 G5/F# E5

Rhy. Fig. 5

I see you stand-in' there.

D5 D5/C# D5 G5 G5/F# E5 D5 D5/C# D5 G5 G5/F# E5

You think you're_ so

cool.
Guitar solo
w/Rhy. Fig. 2 (4 times)
Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

Why don't you_ just

fuck off?_

Bb A5 G5 (E) (E5) Bb5 A5 G5 (E) E5 D.S. (take 2nd ending) al Coda

3. Ya get

Coda w/Rhy. Fig. 4 (2 times)
F#5 G5 B5 A5

come with_ me. Don't ask_ me where_ 'cause I don't_ know._ I'll_ try_ to_ please_ you. I ain't got_ no mon - ey but it goes_ to show._

Rhy. Fig. 5A Play 4 times

Bb5 A5 G

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Words and Music by
W. Axl Rose, Slash,
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and Steven Adler

Tune down $\frac{1}{2}$ step:
 ⑥ = E $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

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ed like a freight_ train, — fly - in' like an aer - o - plane, — feel -

in' like a space brain one more time to - night. — Look out! I. Well, I'm a

(Gtr. I)

(Gtr. II)

west coast strut - tin'. one bad moth - er, got a rat - tle - snake suit - case un - der my arm... Said I'm a

Rhy. Fig. 2A

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

(2) (2) (0) (2) (2) (0) (3) (0) (0)

w/Rhy. Fig. 2.

mean ma- chine, been drink-in' gas- o- line, an' hon- ey, you can make my mo- tor hum. 2. Well, I got

(end Rhy. Fig. 2A)

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

(2) 2 2 2 2 (2) 2 2 2 (2) Full
(2) 2 2 2 2 (2) 2 2 2 7 5 2
(0) 0 0 0 0 (0) 0 0 0 0 0

21

liq - uor I got a Mol - o - tov cock - tail with a match to go. I smoke my cig - a - rette with style. —

store. Well, that's one for you and two for me by to - night.

D5 1.

P.M.

w/Fill 1 N.C. A5

And I can tell you hon - ey, you can make my mon - ey to - night.

sl. sl. sl. sl.

2. w/Rhy. Fig. 1 & 1A A7 D/A C/A

I been load - ed like a freight train,

Gtr. I Gtr. II

sl. sl.

Fill 1 (Gtr. I)

P sl. P

A.H. (8va) 2 1/2

A.H. A.H. 2 1/2

slow release

fly - in' like an aer - o - plane, ——— feel -

G F G

*G5 (type 2)

Gsus4 G Gsus4 G A5 G5

P.M. ———

E5 G5 (type 2) A5

in' like a space brain one more time to - night. ——— I'm on the

*Both gtrs.: substitute for last eighth note of Rhy. Fig. 1 & 1A

Chorus

night - train. Bot-toms up. — I'm on the night - train. Fill my cup. — I'm on the

Rhy. Fig. 3 (both gtrs.)

1/4 1/4

1/4 1/4

2 2 2 2 2 2 2 2

0 3 0 3 0 3 0 3

night - train. Read-y to crash. — and burn. — I nev - er learn. — I'm on the

(end Rhy. Fig. 3)

1/4 1/4 1/4 1/4

1/4 1/4 1/4 1/4

2 2 2 2 2 2 2 2

0 3 0 3 0 3 0 3

3 1 (1) 1 3 2 3 2 0 3 (3) 3 2 3 2 3 0

Gtr. II

Gtr. I

w/Rhy. Fig 3

night - train. I love that stuff. — I'm on the night - train, — and I can nev - er get e - nough. I'm on the

night - train, nev - er to — re - turn. — No!

E5 D5

Gtr. II

Gtr. I

1/4 1/4

1/4 1/4

2 2 2 2 2 2 2 2

0 3 0 3 0 3 0 3

3 3 (3) 3

pick slide

R5 A5^v R[illegible][illegible]

The musical score for "The Wind" by John Williams is presented in two systems. The first system shows the piano introduction and the beginning of the tuba solo. The piano part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The tuba part enters with a half note G4, followed by a quarter note A4, and then a half note B4. The second system shows the continuation of the tuba solo and the piano solo. The tuba part features a series of eighth notes and quarter notes, while the piano part provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamics.

F#5

sl. Full P H P Full P Ful P P sl.

H (10) 10 10 12 10 11 10 13 14 10 12 12 (12) 10 12 10 11 0 (9) 17 (17) 14 17 14 Full P Full P P 16 (16) 14 16 14 16 14 16 14 13

Musical score for "The Rose Tree" featuring a vocal melody and guitar accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part includes a capo position of 5 (F#5) and various fret numbers (7, 6, 7, 9, 10, 11) and techniques (sl., P.M.).

Gtr II D5 C5 A5

P.M. Load - ed like a freight - train, —

w/Slide - slow steady gliss. P.M. sl.

F5 G5

fly - in' like an aer - o - plane, — speed -

P.M. sl.

A5 C5

in' like a space brain, one more time to - night. — 1½

A.H. (8va) slow bend 1½

P.M. A.H.

⑥open 3fr. E G A5 Chorus (cont. below) F5

I'm on the night - train, and I'm look-in' for some. — I'm on the

Rhy. Fig. 4 (Gtr. II)

sl. w/Wah wah on as filter P.M.-----4 P.M.-----4 Full

A5 1½ 1½ P P sl. Full

(4) 4 4 4 4 4 7 (7) 7 7 5 5 9 (9) 9 9 9 11 9 9 12 10 12 (12) P sl. Full

Full Full F5 Full Full Full Full G Full

(7) 7 7 5 8 (8) 7 (7) 7 7 5 8 (8) 8 8 (8) 8 7

A.H. Full (15ma) Full P A5 (8va) Full Full A.H. 1/2 A.H. 1/2

(7) 7 7 5 5 (5) 8 5 7 (7) 5 7 7 (7) 5 7 6 5 3 5 3 5 5 3 5 (5) P sl. Full

A.H. pitch: B A.H. pitch: C# F5 Full Full Full Full 1½ 3 G

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

(7) 7 7 7 5 8 (8) 5 8 (8) 8 8 5 10 (10) 8 10

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

10 10 10 8 13 (13) 13 12 13 12 13 12 10 12 12 10 12 10 10 12 12 12 10

A5 H P P H P Full Full 3

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

12 12 10 12 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

P.M.-----4 1/2 1/2 P.M. Full P P.M.-----4 F5 H P P 3 P.M.-----4

12 12 10 12 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

P sl. P sl. P sl. H P P

sl. H P G H P H P P Full Full A5

sl. H P P.M. H P H P P Full Full

H P P H P P sl. P H H P P Full

H P P H P P sl. P H H P P Full

Full F5 2 3 Full P 1/2 G sl. 3

slow bend Full P H slow bend 2

Full P H Full P 1/2 sl. sl.

Begin fade Full H P P H P A5 Full Full

Full H P P H P P Full Full

Full P P H P Full Full

Full Full

Additional Lyrics

Outro Chorus:

Nightrain, bottom's up.
I'm on the nightrain, fill my cup.
I'm on the nightrain, whoa yeah!

I'm on the nightrain, love that stuff.
I'm on the nightrain, and I can never get enough.
Ridin' the nightrain, I guess I,
I guess, I guess, I guess I never learn.

On the nightrain, float me home.
Oh, I'm on the nightrain.
Ridin' the nightrain, never to return.

Nightrain.

OUT TA GET ME

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

C5 **B $\flat$ 5** **G5** **A5** **B5** **B $\flat$ 5/C** **G5 (type 2)** **F5/G** **D5** **E5**

Tune down ½ step:
⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$

Moderately fast ♩ = 140

Intro Gtr. I
G5 B $\flat$ 5 G5 Rhy. Fig. 1 F5 G5 C5 B $\flat$ 5 G5 B $\flat$ 5 G5 w/Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1) F5 G5 C5 B $\flat$ 5 G5 Gtr. II Full

f

w/Rhy. Fig. 1 (3½ times)
F5 G5 C5 B $\flat$ 5 G5 B $\flat$ 5 G5 F5 G5 C5 B $\flat$ 5 G5 B $\flat$ 5 G5

Full 1/2 Full P Full *1/2 1/2 *1/2 1/2 loco

slow bend Full 1/2 Full P slow bend Full *1/2 1/2 *1/2 1/2

*Bend top note only.

F5 G5 C5 B $\flat$ 5 G5 B $\flat$ 5 G5 F5 G5 C5 B $\flat$ 5 G5 B $\flat$ 5 G5

slow bend 3 pick slides

*Bend both notes.

1st, 2nd Verses

1. Been hid - in' out — and — lay - in' low. — It's noth - ing new — to me. —
2. Some-times it's eas - y to for - get where you're go - in', some-times it's hard - er to leave. —

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

w/Rhy. Fig. 3 (first 3 bars only)

B $\flat$ 5 G5

Well, you can al - ways find a place to go, —
And ev - 'ry time you think you know just what you're do - in',

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

C5 B5 C5 C $\sharp$ 5 D

if you can keep your san - i - ty. — They break down the doors — and they
that's when your trou - bles ex - ceed. — They push me in a cor - ner just to

(Both gtrs.)

P.M.----- sl. P.M. P.M.----- P.M.-----

C5 B $\flat$ 5/C C5 B $\flat$ 5/C

rape my rights — but but (they — won't touch touch me). — Just
get me to fight — but (they — won't touch touch me). — They

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

D C5 B $\flat$ 5/C C5 B $\flat$ 5/C

scream and yell — and fight all night. — (You — can't tell tell me). —
preach and yell — and fight all night. — (You — can't tell tell me). —
Rhy. Fig. 2 (end Rhy. Fig. 2)

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

D C5 Bb 5/C C5 Bb 5/C

I lose my head... I close my eyes. (They won't touch me.)
I lose my head... I close my eyes. (They won't touch me.)

D C5 Bb 5 G5 Bb 5 G5

(Both gtrs.) P.M.

'Cause I got some-thin' I been build-in' up in-side for so fuck-ing long.
'Cause I got some-thin' I been build-in' up in-side. I'm al-read-y gone. } They're out ta

Chorus
w/Rhy. Fig. 1 (3½ times)

C5 Bb 5 G5 Bb 5 G5 C5 Bb 5 G5 Bb 5 G5

get me! They won't catch me! I'm fuck-in'

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written for a capo on the 5th fret. The piano part includes chords and a melody line. The score is divided into three systems, each with a guitar staff and a piano staff. The guitar part includes various techniques such as bends, slides, and vibrato. The piano part includes chords and a melody line. The score is written in standard musical notation.

*Bend top note only.

E5 G5 A5 Rhy. Fig. 3 G5 A5 D5 C5 A5 C5 (end Rhy. Fig. 3)

8va 1/2 1/2 Full Full sl. 1/2 1/2 1/2 1/2 Full Full P

1/2 1/2 Full Full sl. P.M. --- 4 1/2 1/2 1/2 1/2 Full Full P

17 17 (17) 17 17 19 19 15 15 15 15 15 15 (15) 13

w/Rhy. Fig. 3 (2½ times)

loco Full G5 A5 D5 8va Full C5 A5 C5 A5 G5 A5 D5 C5 A5 C5 A5 loco

Full P.M. Full Full Full Full P Full Full P P.M.

15 15 13 15 13 14 12 15 15 15 12 15 (15) 15 (15) 12 15 15 (15) 13 13 14 12 14 14 12 12 12 12 10 12

G5 A5 D5 C5 A5 C5 A5 G5 A5

But I did - n't buy that fifth of whis - key that you gave me, so I'd be quick to dis - a - gree. —

D5 C5 G5 (type 2) F5 G5 (type 2) Chorus w/Rhy. Fig. 1 (3½ times) F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

They're out ta get me! They won't catch me!

C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

I'm fuck - in' in - no - cent! — They won't break — me!

C5 B♭5 *w/Rhy. Fig. 1 (3½ times) F5 G5 C5 B♭5 G5 B♭5 G5

They're out ta get me! They won't

12 (12) 12 12 10 12 17 17 15 15 12 12 10 12 17 15 15 12

*1st time only, 1st note of figure is played, not tied.

F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5

catch me! 'Cause I'm — in - no - cent! — So you can

12 12 10 12 17 15 15 12 (12) 12 10 12 17 15 15 12

suck me! Take that one to heart!

F5 G5 C5 B♭5 G5 (type 2)

12 12 10 12 17 15 15 12 (12) (12) (12)

MR. BROWNSTONE

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E D D5 A5 B5 C#5 G5 E5 E (type 2)

Tune down 1/2 step:
⑥ = E♭ ③ = C♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately ♩ = 105

Intro

Gtr. II
(*w/Wah)

Gtr. I (enter 3rd time)

f

Play 3 times

*+ = treble
o = bass

Rhy. Fig. 1

(Wah sim.)

(end Rhy. Fig. 1)

D5 A5 B5 G

(wah off)

w/Rhy. Fig. 1 (2 times)

Rhy. Fig. 2

P.M. P.M.

(end Rhy. Fig. 2)

A5 D5 C#5 B5 G5 1/2 1/2

P.M. P.M.

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1st, 2nd Verses

N.C. (E5) (A5) (E5)

1. I get up a-round sev-en, get out-ta bed a-round nine. And

2. See additional lyrics
(Both gtrs.)
Rhy. Fig. 3

(A5) (E5)

I don't wor-ry a-bout noth-in', no, 'cause wor-ry-in's a waste of my time.

(end Rhy. Fig. 3)

Chorus

G F G C Bb C D C D

We been danc-in' with Mis-ter Brown-stone... He's been knock-in'.

Rhy. Fig. 4 (end Rhy. Fig. 4)

N.C. N.C. (E5)

He won't leave me a-lone! No, no, no. He won't leave me a-lone.

1/2 1/2 1/2

2nd time to Coda I;
3rd time to Coda II

Bridge

B5 A5 B5 A5 G5 A5

I used to do a lit - tle but a lit - tle would-n't do and so the lit - tle got more and more... I

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

1. B5 A5 B5 A5 G5 A5

just keep try - in' to get a lit - tle bet - ter, said a lit - tle bet - ter than be - fore. I

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

2. 1st time D.S. al Coda I 2nd time D.S. al Coda II

A5 G5 A5

lit - tle bet - ter than be - fore. P

Coda I

Guitar solo w/Riff A F#5 B5 F#5

8va-Full 1/2 w/Wah Full 1/2

Riff A H H H E D5 E/B

Play 3 times

E5 *loco* 1/2 P 1/2 P A5 1/2 P E5 F#5 *sua* B5 F#5 E5 A5 E5

Full 1/2 H P Full P P 1/2 Full *slow bend* Full

1/2 P 1/2 P 1/2 P Full 1/2 H P Full P P 1/2 P Full

16 16 (16) 14 16 16 (16) 14 16 16 (16) 14 14 12 17 17 10 14 17 14 17 14 16 17 16 14 16 16 (16) 14 14 14 (14) 16 16

F#5 B5 F#5 E5 A5 E5 F#5 B5 F#5

2 1 1/2 H P P H P Full P Full H P 1/2 P *loco* 1/4 Full 1/2

2 *slow release* 1 1/2 H P P H P Full P Full H P 1/2 P 1/4 Full 1/2

(14) 22 (22) 14 16 17 16 17 16 14 14 14 H P Full P Full H P 1/2 P 14 14 14 14 16 16 16 14 14 16 16

E5 D5 Full E5 w/Rhy. Fig. 4 G F Full G C Bb Full C

Full Full P *sl.* Full P Full P Full *sl.* Full P Full P H

Full Full P *sl.* Full P Full P Full *sl.* Full P Full P H

(16) 14 16 14 17 (17) 14 17 (17) 5 3 3 6 6 3 5 (5) 3 5 3 5 10 8 8 11 8 10 (10) 8 10 8 3

Let ring w/Wah as filter (+) Let ring

D C D D5 C#5 B5 D5 G5 w/Wah G5

Full Full P Full Full Full *sl.* *sua* Full *loco* *sl.*

Full Full P Full Full Full *sl.* Full *sl.*

13 10 13 12 12 (12) 10 12 10 10 (10) 10 13 9 10 15 15 18 12

3rd Verse w/Rhy. Fig. 3 N.C. (E5) (A5) (E5)

w/Rhy. Fig. 1 (2 times) & 2 4

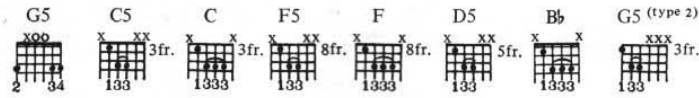
Now I get up a-round when-ev - er. I used to get up on time. But

(A5) (E5) D.S. % %

that old man, he's a real muth - a fuck - er, gon - na kick him on down the line.

PARADISE CITY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb Moderately ♩ = 104

Intro G

Rhy. Fig. 1

Chorus w/Rhy. Fig. 1

Take me down to the par-a-dise cit-y, where the grass is green and the girls are pret-ty. Oh, won't you please take me home.—

Rhy. Fig. 2

Riff A (Kybd. arr. for gtr.)

Riff B

Riff C (Two gtrs.)

End Riff C

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[illegible]

(G5) Bb (G5) Bb

char - i - ty case, — so buy me some-thing to eat. — I'll pay you at an - oth - er

P.M. — — — — — P.M. — — — — —

3 1 2 3 3 1 2 3 1 3 1 3 3 1 2 3

C (G5)

time. Take it to the end of the line. —

1/2 1/2 sl. (3) sl.

5 5 3 3 1 3 1 1 3

Chorus
w/Rhy. Fig. 2 (2 times)
G5 C

Take me down — to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.

F C G5

1. Oh, won't you please take me } home, — — — — — yeah, — yeah. — Take me down — to the par - a - dise cit - y, where the
{ 2.3. Take me

C 2nd time to Coda I;
3rd time to Coda II F C G5 D.S. (no repeat)
at Coda I

grass is green and the girls are pret - ty. Take me home. — — — — —

C

D5 P.M. C5 P.M. P.M. P.M.

So far a - way. So

1. 2. D.S. (no repeat) al Coda II

D5 *stim.* C5 C Bb

far a - way. So way.

sl.

sl.

Coda II w/Rhy. Fig. 2 (2nd half only)

F C G5

Oh, won't you please take me home.

w/Riff A (w/cue notes) (2 times)
w/Riff B (1st time only)
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)

G5

Take me home to the par - a - dise cit - y, where the
Play 2nd time only

Full Full

Full Full

C F C G5

grass is green and the girls are pret - ty. Take me home, yeah, yeah...

Full Full Full Full Full Full P

Full Full Full Full Full P

2.
F C G5

Oh, won't you please take me home,

13 12 12 (12) (12)

1/2 1/2

home.

*sl. 1/2 12 (12) *sl. *sl. *sl.

*Slow slide up middle 4 strings (off neck)

Rhy. Fig. 3

G5 (type 2) C5

1/4 1/4 1/4 1/4

5 3 4 5 3 4 5 3 5 3 5 3 5 3 5 3

F5 C5 G5 (type 2) (end Rhy. Fig. 3)

1/4 1/4 1/2 1/2

sl. sl. P.M. 1/2 P.M.

3 1 2 3 0 3 5 (5) 3 4 5 3 5 3 (3) 5 3 5 5 5 3 5 3

w/Lead vocal ad lib (on Chorus) (till notation returns)

*w/Rhy. Fig. 3 (9½ times)

**G5

w/Octave divider

C5 1/2 1/2 1/2

1/2 1/2 1/2

5 3 5 5 (5) 3 3 5 5 3 5 3 5 3 5 3 5

*Vary strumming rhythm at will.

** Use "type 2" till end.

The image shows a page of guitar sheet music for the song "The Highway Blues" by Robert Johnson. The music is written for guitar in 12/8 time. The page contains five systems of music, each with a treble and bass staff. The music is in the key of F major (one sharp) and features various guitar techniques such as bends, slides, triplets, and wah effects. Chord symbols (F5, C5, G5) are placed above the staff. The piece concludes with a "P.M." (Power Move) section.

First system of musical notation. Treble and bass staves. Chords F5 and C5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *p* and *H*. A wavy line indicates a tremolo effect.

Second system of musical notation. Treble and bass staves. Chords C5 and G5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *1/2* and *Full*. A wavy line indicates a tremolo effect. The text "slow bend" is written above the staff.

Third system of musical notation. Treble and bass staves. Chords F5, C5, and G5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *Full*, *p*, and *H*. A wavy line indicates a tremolo effect.

Fourth system of musical notation. Treble and bass staves. Chords C5 and G5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *Full*, *p*, and *H*. A wavy line indicates a tremolo effect.

Fifth system of musical notation. Treble and bass staves. Chords F5 and C5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *Full*, *p*, and *H*. A wavy line indicates a tremolo effect. The text "sl." is written above the staff.

Sixth system of musical notation. Treble and bass staves. Chords G5 and C5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *Full*, *p*, and *H*. A wavy line indicates a tremolo effect. The text "sl." is written above the staff.

MY MICHELLE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Chord Diagrams:

- F#5: 133
- A5: 11
- E5: 11
- D5: 133
- E5^{VII}: 133
- B5: 133
- C#5: 133
- A5 (type 2): 1144
- E5 (type 2): 1144
- G5/A: 1144
- C#5: 133
- C: 1333
- B: 1333
- G#5: 133
- A5^V: 133

Tempo: Slowly ♩ = 72

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Intro:

Rhy. Fig. 1 (Gtr. I) Amsus2/C B7(no 3rd) F#m (end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 1/2 times)

Let ring w/Flanger *mp*

Verse:

A/C# Amsus2/C B7(no 3rd) F#m A/C# Amsus2/C B7(no 3rd) F#m

rit.

Chorus:

Moderate Rock (♩ = 102)

C# Riff A (Gtr. I) C B A F#5 A E5 F#5 (end Riff A)

f *sl.* *p*

Rhythm Figure 2 (Gtr. II):

Rhy. Fig. 2 (Gtr. II) (end Rhy. Fig. 2)

f

Fill 1:

Full Full Full

H slap Full Full Full

Rhythm Fill 1 (Gtr. I):

Rhy. Fill 1 (Gtr. I)

Let ring

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w/Riff A & Rhy. Fig. 2 (both 1½ times)

C# Riff B (Gtr. III) C B A F#5 A E5 F#5 C# C B A

P.M.-----|

w/Fill 2

Gtr. II F#5 1st, 2nd, 3rd Verses C# C B A F#5 A E5 F#5

1. Your dad-dy works in por-no now tnat mom-my's not a-round. She

2.3. See additional lyrics

Rhy. Fig. 3 (both gtrs.)

slow release

P.M.-----|

w/Rhy. Fig. 3

C# C B N.C. (C#) C# C B A

used to love her her-o-in but now she's un-der-ground So you stay out late at night and you

(end Rhy. Fig. 3)

long slide

P.M.-----|

F#5 A E5 F#5 C# C (Both gtrs.) A5 F#5 E5 F#5 B

do your coke for free Driv-in' your friends cra-zy with your life's in-san-i-ty

Fill 2 (Gtr. I)

slow release

Double time (♩ = 204)

Chorus

D5 E5^{VII} B5 C#5 E5^{VII} A5

Well, well, well, — you just can't tell. —

D5 C#5 w/Fill 4 2nd time B5 A5 G# A5 1.

Well, well, well, my Mi - chelle. — Look out!

Half time (♩ = 102)

w/Riff A & Rhy. Fig. 2 (both 1½ times) A E5 F#5 w/Riff B C B A Gtr. II

C# C B A F#5 C# C B A Gtr. II

2

D5 E5^{VII} B5

Well, well, well, — you

C#5 E5^{VII} F#5 D5 C#5 B5 A5 G# A5

nev - er can tell. — Well, well, well, my Mi - chelle. —

(Gtr. II) G5/A Bridge E5^{VII} D5 A5 A5 (type 2)

Rhy. Fig. 4 (Gtr. II)

Ev - 'ry - one needs love. —

(Gtr. I) Rhy. Fig. 4A (Gtr. I)

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

sl.

Fill 3

Gtr. I F# 1/2 1/2 1/2 1/2 1/2 1/2

Gtr. III Full Full Full Full Full Full sl.

1/2 1/2 1/2 1/2 1/2 1/2 Full Full Full Full Full Full sl.

Fill 4

Full Full Full P

Let ring

Full Full P

7 (7) 5 5 6 8 5 7 (7) 5 7 5 7

Guitar solo

Gtr. I B5

Full

P

G5

1 1/2

A5

3

slow bend

1 1/2

7 7 7 10 (10) 7 10 7 9 9 (9) 7 10

Gtr. II Rhy. Fig. 5

(end Rhy. Fig. 5)

P.M.-----

9 9 9 7 9 7 7 9 5 5 5 5 5 5 5 7 5 5 5 5 5 5 5 7 3 3 3 3 3 3 3 5

w/Rhy. Fig. 5 (3 times)

B5 3/4

3/4

G5

A5

sl.

3/4 7 10 3/4 0 0 2 2 2 2

9 10 9 10 (10) (10)

sl.

B5 A.H. (8va)

Full

slow bend

A.H.

Full

P.M.-----

Full

G5

Full

A5

sl.

7 7 7 5 7 5 4 3 3 3 (3)

A.H. pitch: G#

B5

Full

1/2

P.M.-----

1/2

G5

Full

A.H. (8va)

Full

A5

sl.

5 2 5 4 0 5 5 5 (5)

A.H. pitch: D

D.S. (take 2nd ending) al Coda

THINK ABOUT YOU

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

E5 B5 VII D5 A5 V G5 G5 (type 2) G6 A5 B5 A6 Bb5

B5 IV A5 (type 3) A5 (type 4) F#5 II G#5 C#5 F#5 D#5

Tune down 1/2 step:
① = E♭ ③ = G♯
② = A♭ ④ = B♭
⑤ = D♭ ⑥ = E♭

Fast Rock ♩ = 170

Intro Cowbell

2nd time substitute
Gtr. II E5 B5 VII Fill 3 for lead gtr.

f Gtr. I

f P.M.-----4

⑥ open 2fr. E F# G5 ⑥ open 2fr. E F# G5 1st time add Fill 1; 2nd time substitute Fill 1 for lead gtr.

D5 A5 V B5 VII A5 V G5 (type 2) G6 G5 (type 2) G6 G5 (type 2) Cowbell A5 B5

Fill 1

Fill 3

8va-----1 loco

1st, 2nd, 3rd Verses

⑤2fr. B6 B P.M. ⑤2fr. B5 B B6 B5 P.M. ⑤2fr. B6 B P.M. ⑤2fr. B5 B B6 A5 P.M. ⑤open A6 A P.M. ⑤open A5 A A6 A5 P.M.

1. I say ba - by, you been look - in' real good, — you know that I re - mem - ber when we met. —

2.3. See additional lyrics

w/Fill 2 2nd time ⑤open A6 A P.M. w/Fill 4 3rd time ⑤open A5 A Bb5 B5 P.M. sl. ⑤2fr. B6 B P.M. ⑤2fr. B5 B B6 B5 P.M. ⑤2fr. B6 B P.M. ⑤2fr. B5 B B6 A5 P.M.

It's fun - ny how it nev - er felt so good. — It's a

⑤open A6 A P.M. A5 A6 A5 B5IV1/2 A5(type 3) B5IV1/2 A5(type 3) G5

feel - in' that I know, I know I'll nev - er for - get. — Ooh, — it was the

sl. P.M.

⑤2fr. 3fr. sl. G5(type 2) F# G A5(type 4) B5 1/2 A5(type 2) B5IV1/2 A5(type 3) G5

best time I can re - mem - ber. Ooh, —

P.M. P.M.

Fill 2

Full 1/2

Full 1/2

9 7 9 8 7 (7)

Fill 4

1/2

1/2

7 9 9 9 7 (9) (9)

②2fr. 3fr. 1/2
F# G A5
P.M. P.M.

and the love we shared, lov - in' that - 'll last for - ev -

P.M. P.M.

1. Cowbell E5 B5^{VII} 2. Chorus Rhy. Fig. 1 B5^{VII}
P.M. P.M. P.M. P.M.

er. er. I think a - bout you. Hon - ey, —

Rhy. Fig. 1A (Elec. & acous. gtrs.)
Let ring

7 7 (4) 3 4 3 4 2

*1st note of figure is tied after 1st time.

⑦7fr. 5fr. B A G5^(type 2) (end Rhy. Fig. 1) A5^V B5^{VII}
all the time my heart says yes. I think a - bout

(2) 3 2 3 2 0 (0) 3 2 3 4 (4) 3 2 3 4

w/Rhy. Fig. 1 & 1A (2½ times) D5 G5^(type 2)
you. Deep in - side I love you best.

A5^v B5^{vii} D5 G5 (type 2)
 I think a - bout you. — You know you're — the one —

A5 B5^{vii} D5
 — I want. — I think a - bout you. —

G5 (type 2) To Coda
 Dar - ling, you're — the on - ly one. — I think a - bout.

F#5^{II} F#5^{II} G#5 B5 C#5
 P.M. — — — — —
cresc.
 (steady gliss.)
 you. —

sl. sl. sl. sl. sl.
 2 2 2 0 2 2 2 0 2 0 2 0 2 2 4 4 4 7 7 7 9 9 9 9 14
 2 2 2 0 2 2 2 0 2 0 2 0 2 2 4 4 4 7 7 7 9 9 9 9 14

F#5 E5 D5 C#5 sl. P.M. Full
 P P P P P sl. sl. Full
 hold bend
 P P P P sl. Full
 14 0 12 0 10 0 9 0 12 11 9 9 (9) (9) 1 0 12 12 12 0 0 0

Guitar solo

The image shows a musical score for a guitar solo and a corresponding bass line. The guitar solo is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of several measures of music, with notes and chords indicated by letter names (E5, F#5, B5, C#5) and slurs. The bass line is written on a single staff with a bass clef and a key signature of one sharp (F#). It consists of several measures of music, with notes and chords indicated by letter names (E5, F#5, B5, C#5) and slurs. The bass line includes a section labeled "wide fast vib." (wide fast vibration) and a section labeled "1/2" (half note).

E5 F#5 E5 F#5 E5 F#5 E5 F#5 B5 C#5 B5 C#5

Full Full Full Full Full Full Full Full

wide fast vib.

1/2

[illegible]

B5 C#5 B5 C#5 B5 C#5 D5 D#5 E5 E5 E5 D5

sl. *sl.* *sl.* P.M. P.M.

I think a - bout you. You know.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The second system continues the melody with a quarter note G4, followed by eighth notes F#4, E4, and D4, then a quarter note C4, and a half note B3. The piece concludes with a final chord consisting of G4, B4, and D5, marked with a fermata. Below the staff, the fingerings are indicated by numbers 1 through 5, corresponding to the notes: 1 for G4, 2 for A4, 3 for B4, 4 for C5, 5 for B4, 2 for A4, 3 for G4, 4 for F#4, 5 for E4, 2 for D4, 3 for C4, 4 for B3, and 5 for A3. The final chord is marked with a fermata and the number 5, indicating the finger for the G4 note.

⑤5fr. D D5 ⑤5fr. D D5 C#5 ⑤4fr. C# C#5 C# C#5 ⑤4fr. C# C#5 C#5 D5 D#5 E5 (end Rhy. Fig. 2)
 P.M. P.M. P.M. P.M. P.M. P.M.
 that I do. I think a - bout

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. It begins with a whole note G4, followed by a half note G4 and a half note A4. The next measure contains a triplet of eighth notes (G4, A4, B4) marked 'H P sl.', followed by a quarter rest. The final measure is a half note G4 marked 'sl.'. The bottom staff is a guitar accompaniment line. It starts with a whole note G4 marked '(7)'. The second measure contains a triplet of eighth notes (3 5 3) marked 'H P sl.', followed by a quarter rest. The third measure is a half note G4 marked '2'. The fourth measure is a half note G4 marked '2'. The fifth measure is a half note G4 marked '2'. The sixth measure is a half note G4 marked '3'. The seventh measure is a half note G4 marked '2'. The eighth measure is a half note G4 marked '3'. The ninth measure is a half note G4 marked '4'. The tenth measure is a half note G4 marked '5'. The eleventh measure is a half note G4 marked '6'.

w/Key. Fig. 2 (2 7/2 times)

you. All a lone, on ly you.

D5 C#5

H P sl. 3

(5) 5 7 5 3 3 3 5 3 2 2 3

Musical score for the song "I think about you." The score is written for a single melodic line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a rest, followed by the lyrics "I think a - bout you." The melody is marked with "D5", "D#5", and "E5" above the notes. The guitar accompaniment consists of a series of chords, with the final chord marked "D5". The score includes a guitar tablature at the bottom, showing the fret positions for the guitar. The tablature is written in a standard 6-string format, with numbers 0-5 indicating frets. The tablature includes a "5" in parentheses, indicating a natural harmonic. The score is marked with "H P" (Harmonics) and "P" (Palm Mute) above the notes. The score is marked with "sl." (Sul Ponticello) above the notes. The score is marked with "D5" above the notes.

[illegible]

Freely

G5 A5 B5 C#5

you, on - ly you

(Elec. and acous. gtrs.)

Let ring- sl. Let ring- Let ring- sim.

D5 C#5 w/Fill 5 B5

on - ly.

Fill 5

sl.

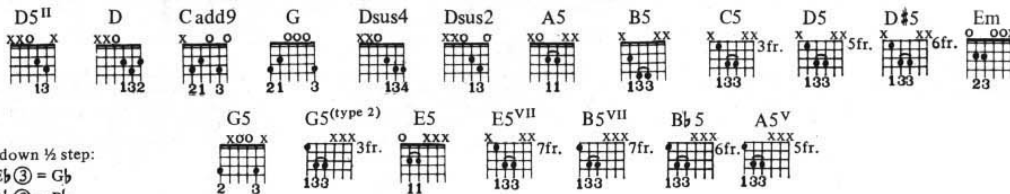
sl.

Additional Lyrics

2. There wasn't much in this heart of mine.
There was a little left and babe, you found it.
It's funny how I never felt so high,
It's a feelin' that I know, I know I'll never forget.
Ooh, it was the best time I can remember, (etc.)
3. Somethin' changed in this heart of mine,
You know that I'm so glad that you showed me.
Honey, now you're my best friend.
I want to stay together till the very end.
Ooh, it was the best time I can remember, (etc.)

SWEET CHILD O' MINE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

③ = E $\flat$ ③ = G $\flat$

⑤ = A $\flat$ ② = B $\flat$

④ = D $\flat$ ① = E $\flat$

Medium Rock $\text{♩} = 122$

Intro Riff A (Gtr. I)

*Let arpeggiated figures ring whenever possible (throughout).

w/ Riff A (1st 6 bars only) & Rhy. Fig. 1
Gtr. III (acous.)

The musical score for Gtr. III (acous.) consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a style that combines standard notation with rhythmic notation. The first measure contains a chord of F#4, A4, and C5. The second measure contains a chord of F#4, A4, and C5. The third measure contains a chord of F#4, A4, and C5. The fourth measure contains a chord of F#4, A4, and C5. The fifth measure contains a chord of F#4, A4, and C5. The sixth measure contains a chord of F#4, A4, and C5. The seventh measure contains a chord of F#4, A4, and C5. The eighth measure contains a chord of F#4, A4, and C5. The ninth measure contains a chord of F#4, A4, and C5. The tenth measure contains a chord of F#4, A4, and C5. The eleventh measure contains a chord of F#4, A4, and C5. The twelfth measure contains a chord of F#4, A4, and C5. The thirteenth measure contains a chord of F#4, A4, and C5. The fourteenth measure contains a chord of F#4, A4, and C5. The fifteenth measure contains a chord of F#4, A4, and C5. The sixteenth measure contains a chord of F#4, A4, and C5. The seventeenth measure contains a chord of F#4, A4, and C5. The eighteenth measure contains a chord of F#4, A4, and C5. The nineteenth measure contains a chord of F#4, A4, and C5. The twentieth measure contains a chord of F#4, A4, and C5. The twenty-first measure contains a chord of F#4, A4, and C5. The twenty-second measure contains a chord of F#4, A4, and C5. The twenty-third measure contains a chord of F#4, A4, and C5. The twenty-fourth measure contains a chord of F#4, A4, and C5. The twenty-fifth measure contains a chord of F#4, A4, and C5. The twenty-sixth measure contains a chord of F#4, A4, and C5. The twenty-seventh measure contains a chord of F#4, A4, and C5. The twenty-eighth measure contains a chord of F#4, A4, and C5. The twenty-ninth measure contains a chord of F#4, A4, and C5. The thirtieth measure contains a chord of F#4, A4, and C5. The thirty-first measure contains a chord of F#4, A4, and C5. The thirty-second measure contains a chord of F#4, A4, and C5. The thirty-third measure contains a chord of F#4, A4, and C5. The thirty-fourth measure contains a chord of F#4, A4, and C5. The thirty-fifth measure contains a chord of F#4, A4, and C5. The thirty-sixth measure contains a chord of F#4, A4, and C5. The thirty-seventh measure contains a chord of F#4, A4, and C5. The thirty-eighth measure contains a chord of F#4, A4, and C5. The thirty-ninth measure contains a chord of F#4, A4, and C5. The fortieth measure contains a chord of F#4, A4, and C5. The forty-first measure contains a chord of F#4, A4, and C5. The forty-second measure contains a chord of F#4, A4, and C5. The forty-third measure contains a chord of F#4, A4, and C5. The forty-fourth measure contains a chord of F#4, A4, and C5. The forty-fifth measure contains a chord of F#4, A4, and C5. The forty-sixth measure contains a chord of F#4, A4, and C5. The forty-seventh measure contains a chord of F#4, A4, and C5. The forty-eighth measure contains a chord of F#4, A4, and C5. The forty-ninth measure contains a chord of F#4, A4, and C5. The fiftieth measure contains a chord of F#4, A4, and C5. The fifty-first measure contains a chord of F#4, A4, and C5. The fifty-second measure contains a chord of F#4, A4, and C5. The fifty-third measure contains a chord of F#4, A4, and C5. The fifty-fourth measure contains a chord of F#4, A4, and C5. The fifty-fifth measure contains a chord of F#4, A4, and C5. The fifty-sixth measure contains a chord of F#4, A4, and C5. The fifty-seventh measure contains a chord of F#4, A4, and C5. The fifty-eighth measure contains a chord of F#4, A4, and C5. The fifty-ninth measure contains a chord of F#4, A4, and C5. The sixtieth measure contains a chord of F#4, A4, and C5. The sixty-first measure contains a chord of F#4, A4, and C5. The sixty-second measure contains a chord of F#4, A4, and C5. The sixty-third measure contains a chord of F#4, A4, and C5. The sixty-fourth measure contains a chord of F#4, A4, and C5. The sixty-fifth measure contains a chord of F#4, A4, and C5. The sixty-sixth measure contains a chord of F#4, A4, and C5. The sixty-seventh measure contains a chord of F#4, A4, and C5. The sixty-eighth measure contains a chord of F#4, A4, and C5. The sixty-ninth measure contains a chord of F#4, A4, and C5. The seventieth measure contains a chord of F#4, A4, and C5. The seventy-first measure contains a chord of F#4, A4, and C5. The seventy-second measure contains a chord of F#4, A4, and C5. The seventy-third measure contains a chord of F#4, A4, and C5. The seventy-fourth measure contains a chord of F#4, A4, and C5. The seventy-fifth measure contains a chord of F#4, A4, and C5. The seventy-sixth measure contains a chord of F#4, A4, and C5. The seventy-seventh measure contains a chord of F#4, A4, and C5. The seventy-eighth measure contains a chord of F#4, A4, and C5. The seventy-ninth measure contains a chord of F#4, A4, and C5. The eightieth measure contains a chord of F#4, A4, and C5. The eighty-first measure contains a chord of F#4, A4, and C5. The eighty-second measure contains a chord of F#4, A4, and C5. The eighty-third measure contains a chord of F#4, A4, and C5. The eighty-fourth measure contains a chord of F#4, A4, and C5. The eighty-fifth measure contains a chord of F#4, A4, and C5. The eighty-sixth measure contains a chord of F#4, A4, and C5. The eighty-seventh measure contains a chord of F#4, A4, and C5. The eighty-eighth measure contains a chord of F#4, A4, and C5. The eighty-ninth measure contains a chord of F#4, A4, and C5. The ninetieth measure contains a chord of F#4, A4, and C5. The ninety-first measure contains a chord of F#4, A4, and C5. The ninety-second measure contains a chord of F#4, A4, and C5. The ninety-third measure contains a chord of F#4, A4, and C5. The ninety-fourth measure contains a chord of F#4, A4, and C5. The ninety-fifth measure contains a chord of F#4, A4, and C5. The ninety-sixth measure contains a chord of F#4, A4, and C5. The ninety-seventh measure contains a chord of F#4, A4, and C5. The ninety-eighth measure contains a chord of F#4, A4, and C5. The ninety-ninth measure contains a chord of F#4, A4, and C5. The hundredth measure contains a chord of F#4, A4, and C5.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the key of D major (one sharp) and 4/4 time. The bass part is shown as a six-string fretboard diagram. The score is divided into two systems, each with a "w/Fill 1" section. The first system ends with a Dsus4 chord, and the second system ends with a D chord.

1st, 2nd Verses
w/Rhy. Fig. 1

D

C

1. She's got a smile_ that it seems to me_ re-minds_ me of child-hood mem-o-ries,_ where ev-

2. See additional lyrics

P

sl.

P

sl.

10 10 11 12

(10)
(10)
(11)
(12)

8
8
9
10

10 8 8 (8)

The musical score consists of three systems. The first system features a vocal melody in G major on a treble clef staff, with lyrics underneath: "'ry - thing_ was as fresh_ as the bright_ blue sky._ _". Above the melody are two curved arrows labeled 'G' and 'D'. The second system continues the vocal melody and includes a piano accompaniment in G major on a bass clef staff. The third system shows the continuation of both parts, with a piano (P) dynamic marking above the vocal staff.

Fill 1

w/Rhy. Fig. 1 (1st 7 bars only)

Now and then_ when I see her face_ she takes me a - way_ to that spe - cial place,_ and if I

G Dsus4 D Dsus2 D
(Gtr. II)

stared too long, I'll prob-'ly break down and cry. _____

H H

H H

2 4 3 2 4 3 0 0 3 0 3 0 3 0 0 3 2 3 2 3 (3) 3 2 0 0

Chorus

Rhy. Fig. 2

A5 B5 C5 D Dsus4 D Dsus2 D

(end Rhy. Fig. 2)

Whoa, whoa... sweet child o' mine.

*Gtr. I

14 14 14 15 14 14 13 13 12 10 12 12 15 14 12 14 14 15 14 12 14 14

*On D.S. double Gtr. II

A5 B5 C5 D

To Coda

Whoa, oh, oh, oh, sweet child o' mine.

w/Rhy. Fig. 1

D C

1.

Full Full Full Full

sl. G

2.

G

sl. sl. 1/2 1/2 D

sl. 1/2 1/2 hold bend

w/Rhy. Fig. 1 (1st 7 bars only)

Full sl. C

Full sl. sl. 1/2 G

Full P

Full Full 8va- D

Full Dsus4 D Dsus2 D D.S. al Coda

Full Full hold bend Full

Coda

3 3

w/Rhy. Fig. 2 (1½ times)

A5 B5 C5 D

Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!

A5 B5 C5 D5 D#5

Ooh, sweet love o' mine.

Guitar solo

Em *8va* Full C B7 Am *loco* Full Full H

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

Em C H P *sl.* Full B7 1/2 Am *8va* Full *loco* 1/2

Em 1/2 C 1/2 B7 1/2 Am 1/2

w/Rhy. Fig 3 (1st 3 bars only)

Em H P C 1/2 w/Fill 3 B7 sl. Full w/Rhy. Fill 1 A5 P.M.

③ 3fr. 2fr. Rhy. Fig. 4 ⑧ open 2fr. E F# G5

2nd lead gtr. Full Full Full Full p Full Full p Full p

w/Wah Full Full Full Full p Full Full Full p

(9) 15 15 15 15 (15) 12 14 15 15 15 (15) 12 14

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times)

A5 B5 C5 D5 G5 (type 2) 1/4 Em H

Full Full Full 1/2 Full Full Full p Full Full Full p Full

17 17 17 17 15 17 17 (17) 15 16 17 15 12 15 12

Fill 3 (2nd lead gtr.)

1/2 Full P P sl. sl. P P H P Full

1/2 Full p P sl. sl. P P H P Full

8-9 7 9 7 10 7 8 7 11 7 8 11 12 14 11 12 14 15 12 14 15 14 12 14 11 12 15 17 15

Rhy. Fill 1

0 2 2 2 2 2 0 2 2 2 3 2

[illegible][illegible]

Rhy. Fig. 5

E5 G5 A5 C5 D5 G5 (type 2)

Where do we go?— Where do we go—now? Where do we go?—

sl. sl. steady gliss. *w/Wah P.M. - 4 Harm. - 7

12 (2)

* + = treble
o = bass

w/Rhy. Fig. 5 (2 times)

E5 G5 A5 C5 D5 G5^(type 2)

Where do we go? — Where do we go — now? Where do we go? —

Harm. P.M. Harm.

H 7 9 7

E5 G5 A5

Where do we go? — (whispered) Sweet Child! Where do we go — now?

P P P P sl.

P 2 0

P P P sl.

E5 G5

C5 D5 G5^(type 2) P.M. throughout

H P H P H

H P H P H

7 9 7 9 7 9

12 (12) (12) 1/4 sl.

A5 C5 D5 G5^(type 2) Rhy. Fig. 6 E5

Where do we go — now, now? — Where do we go? —

Full Full 8va Full

Full Full Full

15 12 14 12 10 17 18 17 17 22 (22) 22 22

© open 2fr. E F#

G5 A5 B5 C5 D5 G5 (type 2)
(end Rhy. Fig. 6)

Ah. _____ Where do we go now?

8va- 3 7 Full Full Full Full 1/2 Full P

22 22 22 (22) 17 17 17 17 17 1/2 Full P (17) 15 17 17

w/Rhy. Fig. 6 G5 A5 B5

E5 Where do we go? _____ Where do we go now?

8va- 7 loco Full P P H P P P P P P P P P P Full

slow bend sl. Full

17 15 12 P 12 P H P 12 P 12 P 12 P 12 P 12 P 12 P 12 P 12 P Full

15 12 14 12 15 12 15 12 14 15 12 14 15 12 14 15 12 14 15 12 14 15 12 14

w/Rhy. Fig. 6 (1st 3 bars only)

C5 D5 G5 (type 2) E5 G5

Where do we go? _____

Full Full Full Full Full Full P

slow bend Full

(14) 12 15 Full Full Full P Full 15 14 12 14 14 (14) 15 14 12 14 14 (14) 12 14 14 12 14 12

E5^{VII} D5 B5^{VII} B $\flat$ 5 A5^V G5 (type 2)
w/Rhy. Fig. 6 (1st 2 bars only)

A5 B5 E5

Where do we go — now? No, no, no, no, no, no, no. Sweet child, —

1/2 1/2 P Full 1/2 1/2 1/2 1/2

15 12 15 12 15 12 15 14 14 12 14 14 14 14

G5 A5 C5 D5

— sweet — child — o'

3 sl. sl. sl. sl. sl. sl.

14 14 14 14 14 9 9 5 10

E5

mine. —

1/2 1/2 P bend neck 1/2 (overdub)

sl. sl. sl. P

7 2 5 3 (3) 0 7 (0)

Additional Lyrics

2. She's got eyes of the bluest skies, as if they thought of rain.
I hate to look into those eyes and see an ounce of pain.
Her hair reminds me of a warm safe place where as a child I'd hide,
And pray for the thunder and the rain to quietly pass me by. (To Chorus)

YOU'RE CRAZY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Tune down ½ step:

⑥ = E♭ ③ = G♯
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Very fast Rock ♩ = 242

Intro (Hi-hat)

Gtr. II
Gtr. I

Rhy. Fig. 1A

1st, 2nd, 3rd Verses w/Rhy. Figs. 1 & 1A (both 2 times)

(end Rhy. Fig. 1) (A5)

(4th time:) 1. I been look-in' for a train,—
(end Rhy. Fig. 1A) 2. See additional lyrics

look-in' for a heart,— look-in' for a lov - er in a world —

Riff A

H Full Full Full H Full Full Full H Full Full Full H Full Full Full H Full sl.

H Full Full Full H Full Full Full H Full Full Full H Full sl.

(A5) (G5) E (Both gtrs.) D5 D D5 D

that's much too dark. You don't want my

D5 D D5 C5 w/Rhy. Figs. 1 & 1A (A5) D

love, you want sat - is - fac - tion. Ooh

(A5) (G5) E (Both gtrs.) D5 D D5 D

yeah. You don't need my

D5 D D5 1. 5fr. 7fr. E5 D5

love, you got - ta find your - self an - oth - er

5fr. D5 D C5 G5 w/Rhy. Figs. 1 & 1A (both 2 times) & Riff A (A5) 7

piece of the ac - tion. Yeah.

2. Half time (♩ = 121) N.C. Chorus (C5) (A5) E5 E♭5 D5

find your - self an - oth - er piece of the ac - tion, 'cause you're cra - zy!

1/2 1/2 1/2 1/2

N.C. (C5) (A5) E5 E♭5 D5 N.C. (C5)

You're fuck - in' cra - zy! Ya know you're

Rhy. Fig. 2 1/2 (end Rhy. Fig. 2) P.M.

(7) 3 4 5 5 5 3 (3) 5 9 8 7 (7) 2 2 3 3 4 4 5 5 3 3 5 5 3

To Coda

(A5) E5 Eb5 D5 N.C. (C5) (A5) E5 Eb5

cra - zy! I said you're cra - zy!

1/2 1/2 1/2 1/2

(3) 5 9 8 7 (7) 3 3 5 5 3 3 (3) 5 9 8 7 6

Double time (♩ = 242)

Gtr. II D^{II} Gtr. I

E5^{II} G5 F#5

sl. sl.

7 7 7 (7) 0 0 3 3 2 2

E5^{II} E5^{VII} E5^{II} E5^{VII} E5^{II} A5 C5 B5

sl. sl. sl. sl. sl.

P.M. P.M. P.M.

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

1.2. A5 A5 (type 2) A5 A5 (type 2) A5 E5^{II} G5 F#5

sl. sl. sl. sl. sl.

P.M. P.M. P.M.

5 5 5 5 5 5 2 5 4 2

3. Half time (♩ = 121) ③ 3fr. 2fr. 1fr. (Both E5^{II} gtrs.)

A5 G F# F

mf P.M. mf

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

Double time (♩ = 242)

Guitar solo

Rhy.
Fig. 3

First system of guitar notation. Treble and bass staves. Chords A5, B5, A5, B5, A5, B5, A5, E5¹¹ are indicated above the treble staff. Fingering numbers (7, 9, 10) are shown on the bass staff. Dynamics include *f*, *Full*, *slow bend*, and *1/2 Full*. A pickup is marked with a wavy line.

w/Rhy. Fig. 3 (3 times)
(end Rhy. Fig. 3) (B5)

Second system of guitar notation. Treble and bass staves. Chords A5 and F#5 are indicated above the treble staff. Fingering numbers (7, 9, 10) are shown on the bass staff. Dynamics include *f*, *Full*, *slow bend*, and *1/2 Full*. A pickup is marked with a wavy line.

(B5)

(B5)

Third system of guitar notation. Treble and bass staves. Chords (B5), A5, and F#5 are indicated above the treble staff. Fingering numbers (7, 9, 10) are shown on the bass staff. Dynamics include *f*, *Full*, *slow bend*, and *1/2 Full*. A pickup is marked with a wavy line.

E5

(B5)

A5 F#5

Fourth system of guitar notation. Treble and bass staves. Chords E5, (B5), A5, and F#5 are indicated above the treble staff. Fingering numbers (7, 9, 10) are shown on the bass staff. Dynamics include *f*, *Full*, *slow bend*, and *1/2 Full*. A pickup is marked with a wavy line.

D.S. (take 2nd ending) al Coda

(B5)
loco

(B5)

A5 F#5
A.H. Full
(8va)

Fifth system of guitar notation. Treble and bass staves. Chords (B5), E5, and (B5) are indicated above the treble staff. Fingering numbers (7, 9, 10) are shown on the bass staff. Dynamics include *f*, *Full*, *slow bend*, and *1/2 Full*. A pickup is marked with a wavy line.

ANYTHING GOES

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan,
Steven Adler and Chris Weber

G5 D5 A5 B5 C5 C#5 B5^{VII}
 Bb5 A5^v G#5 G5 (type 2) D A5^{VII}

Tune down 1/2 step:
 ⑥ = E^b ③ = G^b
 ⑤ = A^b ② = B^b
 ④ = D^b ① = E^b

Moderately fast ♩ = 148

Intro N.C. (A5)

f *sl.* *long slide*

f P.M.----- *sl.* *long slide*

N.C. (A5) *sl.* *long slide*

Full *hold bend* *Full* *sl.* P.M.-----

H H H *sl.* P.M.-----

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1st, 2nd Verses

E5 B5 C#5 E5 D5 C#5 E5 B5 C#5 E5 D5 A5

1. I been think-in' 'bout, think-in' 'bout sex! Al-ways hun-gry for some - thin' that I have-n't had yet...
2. See additional lyrics

Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 2

E5 B5 C#5 E5 D5 C#5 E5 B5 C#5 E5

Well may - be, ba - by, you got some-thin' to lose. Well, I got some-thin', I got

Chorus

F5 F#5 G5 D5

some-thin' for you. My way, your way, an - y - thing goes to - night!

A5 A C 1/4 A C 1/4 A G5

My way, your way,

1. D5 N.C.

an - y - thing goes to...

2. D5 A5

an - y - thing goes to - ni - i - i - i - i - i - ye - yeah, yeah.

G5 D5

My way, your way, an - y - thing goes to - night!

w/Fill 1
N.C. (A)

G5

D5

My way, your way, an - y - thing goes to - night, —

1/2

1/2

1/2

1/2

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

w/Rhy. Fill 1
B5

B5 C5 C#5 D5 *sl.*

1/2 1/2 1/2 1/2

w/Talk box

Fill 1

0 0 3 4 2 2 4 5 (5) 5 4 4 2 2 3 4

[illegible]

E5

Rhy. Fig. 3

84

8va- B5 A5/B

Full Full H P Full P loco Full P P B5 1/2

Full Full P.M. Full P 1/2

17 17 17 17 16 17 14 17 14 14 17 (17) 15 16 17 15 16 15 14 13 16 14 12 14 12 14 12 14 12 12

P P

Gtr. I (w/Talk box)

Full Full A5/B B5 Full P Full P A5/B 3

Full Full 3 3 3 3

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

B5^{VII} Bb5 A5^V G#5 G5(type 2) D5

3 3 3

sl.

w/Fill 2 N.C. (A)

slight A.H. 3/4 (A.H.) 3/4

P.M. (chicken-like) (A.H.) 3/4 P.M. (A.H.) 3/4

7 5 7 5 7 5 5 6 7 (7) (7)

G5 D

w/Fill 3 A5

Full Full Full Full Full Full

(A.H.) 3/4 P.M. (A.H.) 3/4

12 12 12 12 12 12 12 12

Fill 2

1/4 1/4 1/4 sl.

(hiccup-like) w/Talk box

1/4 1/4 1/4 sl.

17 17 17 17

Fill 3

8va- Full Full Full Full Full Full

w/Talk box Full Full Full Full Full Full

15 15 15 15 15 15

Chorus

G5 D A5

⑤ open 3fr. open 3fr. open
A C^{1/4} A C^{1/4} A

My way, your way, an - y - thing goes to - night. —

G5 D A5

My way, your way, an - y - thing goes to - night. — Whoa - yeah! —

G5 D w/Fill 1 N.C. (A)

My way, your way, an - y - thing goes to - ni - i - i - i - i - i - yeah. —

1/2 1/2

1/2 1/2

0 0 3 4 2 2 4 4 (4) 0 4 2 2 3 4

G5 D ⑤ 3fr. 1/2 A5 steady gliss.

My way, your way, an - y - thing goes to - ... A1

⑥ 14fr. F sl. G5 D5 ⑥ 3fr. 1/2 G

right! My way, your way, an - y - thing goes to - night! —

Slightly faster ♩ = 156 Triplet feel (♩ = ♩) w/Riff A (8 times)

A5 A5

To - night! —

Riff A

0 0 7 6 0 6 5 0 5 4 0 3 2

Riff B

Additional Lyrics

2. Panties 'round your knees with your ass in debris,
 Doin' dat grind with a push and squeeze.
 Tied up, tied down, up against the wall.
 Be my rubbermade baby an' we can do it all. (To Chorus)

ROCKET QUEEN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Chord diagrams for the song:

F#5IX, E5/F#, F#m7, E/F#, F#5, B5IX, A5VII, E5VII, B5, B5/D, B5/D#, C#5, B5IV, G#5VI, A5, G#5, E5, F5, F#, C#, B/C#, A5V, B5VII, E, B/D#, C#m, B, A, G#m, E1

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 112

Intro

(Drums)

Intro (Drums) musical notation with guitar accompaniment.

First system of musical notation with guitar accompaniment.

Second system of musical notation with guitar accompaniment.

Third system of musical notation with guitar accompaniment.

Riff A (both gtrs.) - N.C. (F#5) musical notation.

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Chorus

Rhy. Fig. 1 $F\sharp 5$

and you're a rock-et queen. — I might

Rhy. Fig. 1A

$G\sharp 5$ $E5$

be a lit-tle young, but hon-ey, I ain't na-ive. — Here I am, —

(end Rhy. Fig. 1A)

$A5$ $B5$ $E5$ (end Rhy. Fig. 1) $F\sharp 5$ $B5$ $A5$

P.M. P.M.

w/Rhy. Figs. 1 & 1A $F\sharp 5$

$G\sharp 5$ $E5$ $A5$ $B5$ $E5$

and you're a rock-et queen, oh yeah... I might be too much, but hon-ey, you're a bit ob-

$F\sharp 5$ $E5$ $F5$ 3rd time to Coda

scene. —

Guitar solo

w/Riff A (4 times) N.C. ($F\sharp 5$)

Slide gtr.

steady gliss.

w/Riff A (11 times) N.C. ($F\sharp 5$)

D.S. al Coda

B5 A5 $\frac{3}{4}$

Here I am,—

Coda

Rhy. Fig. 2

(end Rhy. Fig. 2)

⑤7fr.④9fr.③9fr. E B E B5 C#5

Rhy. Fig. 3 *mf*

I see you_ stand - in', stand - in' on_ your own._____

Rhy. Fig. 3A

Let ring----- Let ring--- *sim.*

mf

⑤7fr.④9fr.③9fr. E B E B5 C#5

⑤7fr.④9fr.③9fr. E B E F#5 B5 (end Rhy. Fig. 3)

It's such a lone - ly place for_ you, for you to be._____

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

E5 B5 C#5 E5 A5 B5

If you_ need a shoul - der, or if you need a friend._____

E5 B5 C#5 E5 F#5 B5

I'll_ be here_ stand - in' un - til_ the bit - ter_ end._____

(end Rhy. Fig. 4)

Rhy. Fig. 4 E5 B5 C#5 C# B/C# C# E5 A5 A# B5 VII

f *sl.* No one_ needs the sor - row. No one_ needs the pain._____

w/Rhy. Fig. 4 (3 times)

E5 B5 C#5 C# B/C# C# E5 A5 B5

I hate to see_ you walk - in' out_ there, out in the rain._____

E5 B5 C#5 C# B/C# C# E5 A5 B5

So__ don't chas - tise_____ me or think I, I mean you harm.___

E5 B5 C#5 C# B/C# C# E5 A5 B5

Of those that take___ you, leave you strung-out much too far.____ Ba - by, — @6fr.

Rhy. Fig. 5 Outro
E5 sl. B5 C#5 E5 sl. Av A# B5 VII

yeah. Woh oh oh oh oh oh oh oh. _____

Full Full P Full H Full P Full Full

(end Rhy. Fig. 5) sl. sl. H

w/Rhy. Fig. 5 (3 times)

No no no_no no no _no no no _no _no no _no oh oh woh oh oh oh

H Full Full Full Full Full Full

P.M. H Full Full Full Full Full Full

(H) 9 8 9 9 11 9 11 11 9 12 (12) 12 11 9 12

E5 A5 B5 E5 B5 C#5

woh oh oh oh. Ba - by, yeah! 8va-
^{1/2} Full Full P Full Full Full

^{1/2} ^{1/2} ^{1/2}

(12) 12 11 9 7 8 9 14 14 (14) 12 14 14 12 14

Don't ever leave me.