

Authorized Edition
guitar

GUITAR • VOCAL

WITH
TABLATURE

GUNS N' ROSES



USE YOUR ILLUSION I

FULL COLOR
FOLD-OUT
INSIDE



Cherry
Lane
Music



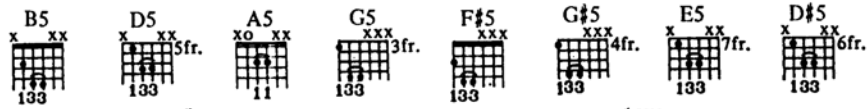
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RIGHT NEXT DOOR TO HELL

Words and Music by
Izzy Stradlin, Timo Caltia
and W. Axl Rose



Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$

Fast Rock $\text{♩} = 200$

Intro

Gtr. I N.C. *f* pick slide *pick slide *sl.*

Gtr. II Harm. *mf* Harm. 12 12 (12) (12) (12) (12)

Gtr. I Riff A

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

Gtr. II

Harm. 12 (12) (12) (12)

w/Riff A (Gtr. I) Harm. 12 (12) (12) (12)

w/Riff A (2 times-Gtr. I & II) Riff A1 Gtr. III P.M.-----4

Gtr. I

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

Gtr. II

Harm. 12 (12) (12) (12)

Gtr. I

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

2. My

The image shows a musical score for guitar and double bass. The top staff is for guitar, starting with a treble clef and a key signature of one sharp (F#). It features a guitar III fret marker, a double bass (Fdbk.) section with a 15ma (15th fret) marking, and a sl. (slide) instruction. The bottom staff is for double bass, starting with a bass clef and a key signature of one sharp. It includes a double bass (Fdbk.) section with a 0 fret marking, a sl. (slide) instruction, and a Full instruction. The score is written in a style typical of jazz or blues, with a focus on harmonic structure and melodic lines.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves: a guitar staff at the top, a vocal staff in the middle, and a piano staff at the bottom.

- Guitar Staff:** The top staff shows a melodic line with various chords and single notes. It includes a capo marked "⑤ open" and a specific chord labeled "E5".
- Vocal Staff:** The middle staff contains the vocal melody, written in treble clef with a key signature of one sharp (F#). It features a wavy line indicating a sustained or vibrato note.
- Piano Staff:** The bottom staff provides the harmonic accompaniment for the piano. It includes fingerings (e.g., 12, 9, 11, 9, 9, 9, 11, 9, 12, 9, 11, 9, 9, 9) and dynamic markings such as "Full" and "14".

The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

Musical score for "The Girl on the Train" by Rachel Watson. The score is for guitar and voice. The guitar part is in G major (one sharp) and 4/4 time. It features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The voice part has lyrics: "bitch!_". The score includes fingerings, dynamics like "Full" and "sl.", and a final measure with a double sharp sign.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a treble clef, and the guitar part is written in a bass clef. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The guitar part includes a variety of chords, some of which are marked with numbers (9, 11, 12) indicating specific fret positions. The score is divided into four measures, each containing a different set of chords and melodic phrases.

[illegible]

B5^{IX}

pick slide

w/Riff A (2 times)
N.C.

Fdbk.

E5^{II}

F5

F#5

F5

F#5

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

*hand slide
(don't pick)*

Outro

G5

A5

E5

(end Rhy. Fig. 3)

Not bad kids, just stu - pid ones... Yeah, thought we'd own the world an get - tin' used was hav - in' fun. I said we're

w/Rhy. Fig. 3 (2½ times)

G5

A5

E5

not sad kids, just lu - cid ones, - eah, flow - in' through life not col - lect - in' an - y - one.

Full Full Full Full Full *sl.*

8 10 10 12 17 19 17 19 17 19 (17) 19

H *sl.*

5 7 7 9 (9)

G5

A5

E5

So much out_ there, still so much to see... Time's too much to han - dle, time's too much for me... It drives me

Full Full Full Full Full *sl.*

8 10 10 12 5 7 (5) 7

Full Full Full *sl.*

10 10 10 9 (9) (9)

G5 A5 E5

up the walls,— it drives me out of my mind.— Can you tell me what this means... huh?

Full Full Full Full Full Full Full Full Full Full

8 10 17 17 17 17 17 17 17 17 20 (20)

Gtrs.
I & II

sl. sl. sl. sl.

9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0

sl.

Additional Lyrics

2. My mama never really said much to me,
She was much too young and scared to be.
Hell, "Freud" might say that's what I need,
But all I really ever get is greed.
An most my friends, they feel the same.
Hell, we don't even have ourselves to blame.
But times are hard and thrills are cheaper.
As your arms get shorter, your pockets get deeper.

2nd Chorus:

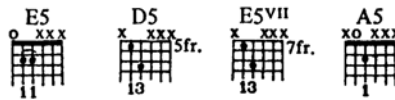
Right next door to hell.
Why don't you write a letter to me?
I said I'm right next door to hell,
An so many eyes are on me.
Right next door to hell,
I never thought this is where I'd be.
But I'm right next door to hell,
Thinkin' time'll stand still for me. *(To Guitar solo)*

DUST N' BONES

Words and Music by
Izzy Stradlin', Duff McKagan
and Slash

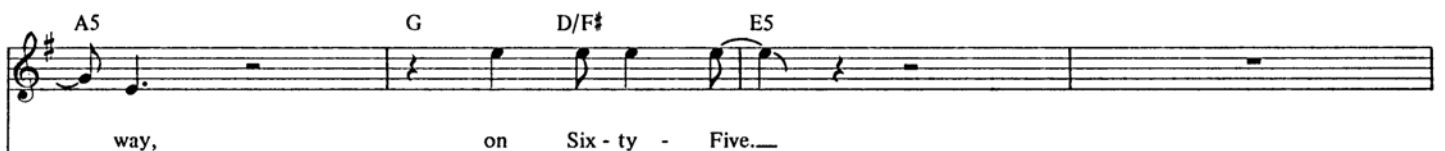
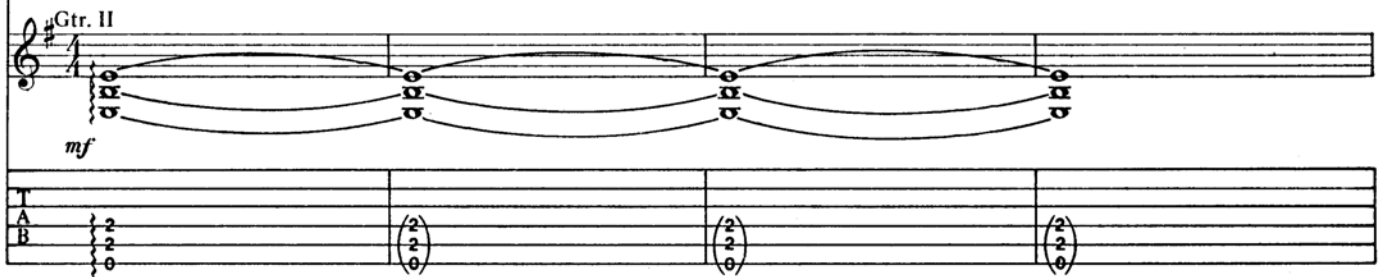
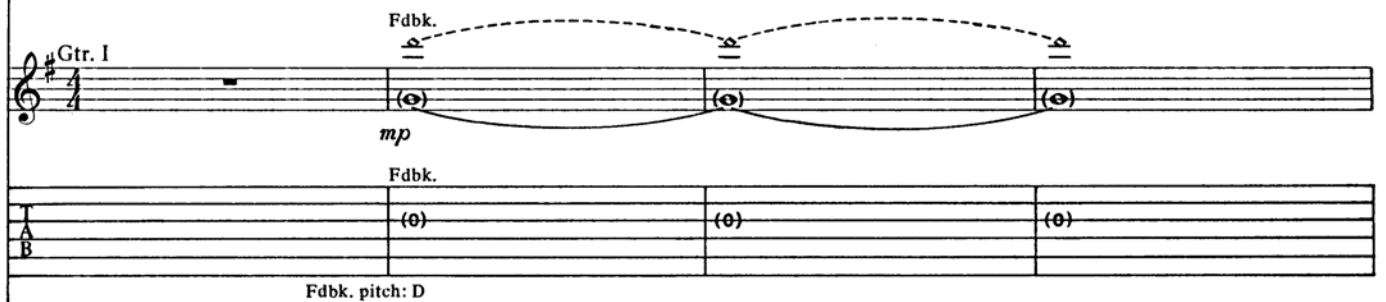
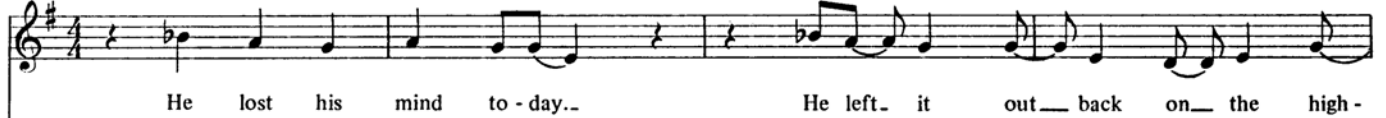
Tune down 1/2 step:

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



Moderate Rock ♩ = 144 (♩ = ♩ = ♩)

Intro E5



1st, 2nd Verses

E5



1. She loved him yes - ter - day...

Yes - ter - day's o -

2. See additional lyrics



Riff A (Gtr. I)



*Play B (5 2fr.) 1st time only.



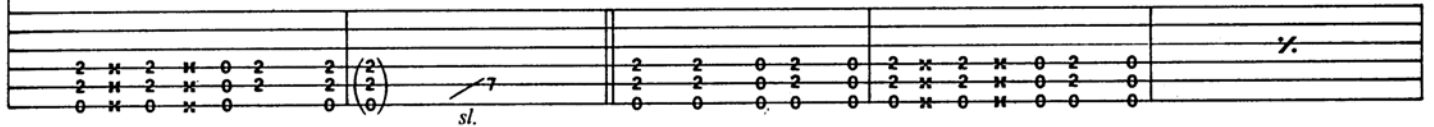
Rhy. Fig. 1 (Gtr. II)

P.M.-----4

P.M.-----4

P.M.-----4

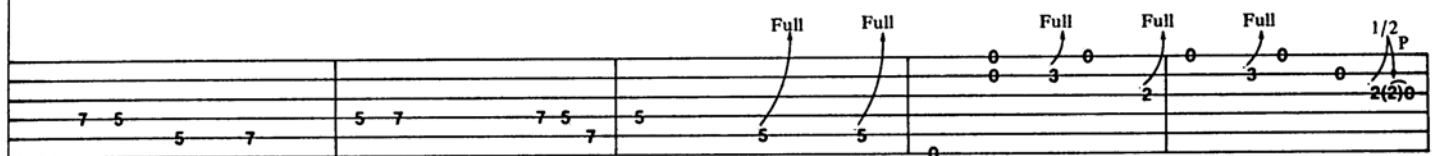
P.M.



ver, I — said o - kay,

that's all right..

(end Riff A)



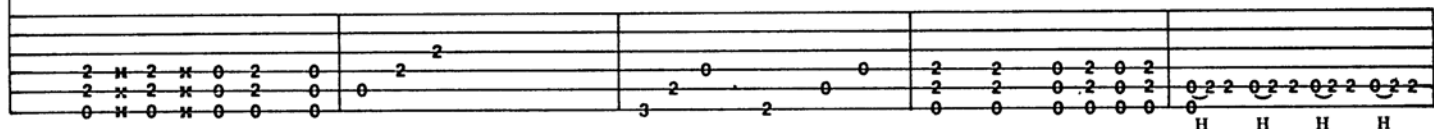
(end Rhy. Fig. 1)

P.M.-----4

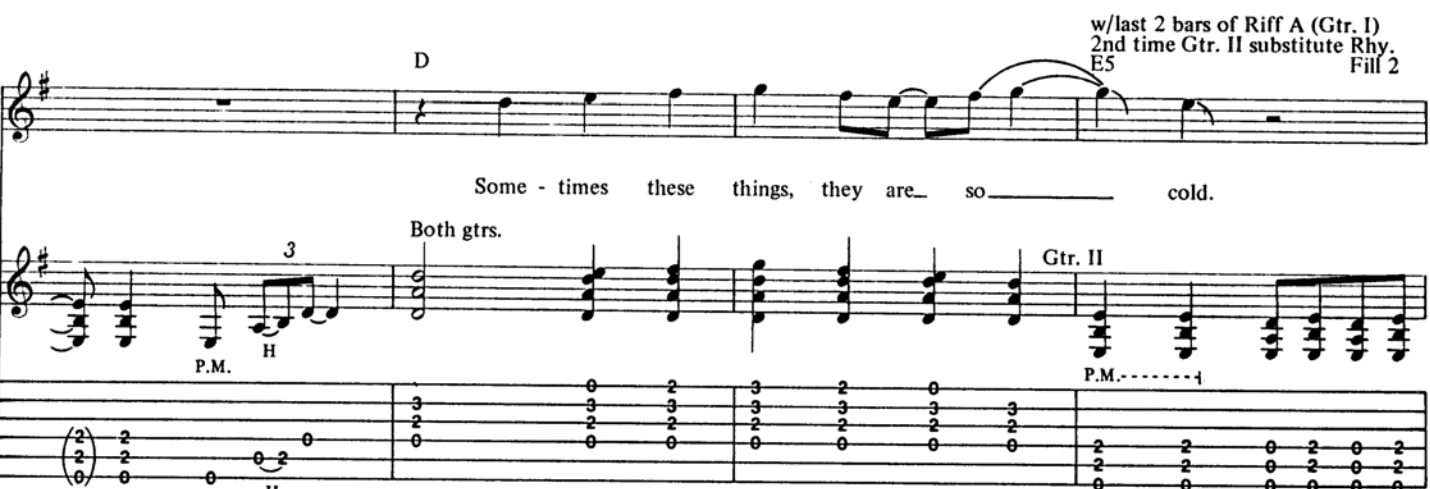
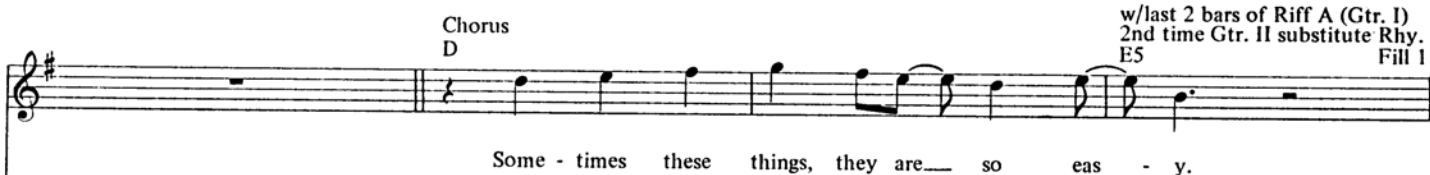
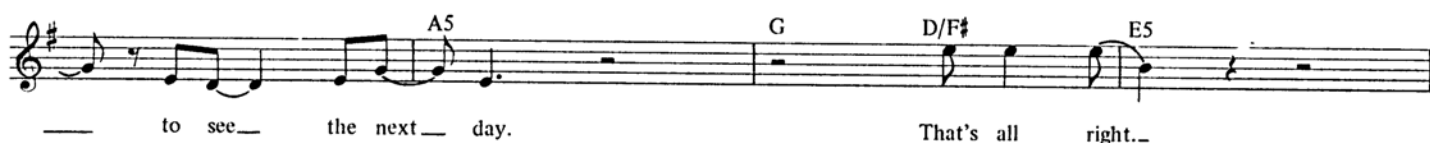
P.M. let ring---4

let ring-4 let ring---4

P.M.-----4



w/Rhy. Fig. 1 & Riff A



Rhy. Fill 1 (Gtr. II)

Rhy. Fill 2 (Gtr. II)

The musical score is written for guitar and harmonica. The key signature is one sharp (F#), and the time signature is 4/4. The melody is played by the guitar, with the lyrics "Some - times these things just seem to" written below it. The harmonica part is indicated by "H" and "Both gtrs." (both guitars) and is played in a rhythmic pattern of eighth notes. The guitar part includes a solo section with a key signature change to two sharps (D major) and a final section with a key signature change to one sharp (F# major).

(Yeah, _____ ow _____ yeah.)_

E5

Gtr. I

sl.

grad. bend

12 12 (12) (12) (12)

14

0

Gtr. II

P.M.-----

0 (0)

2 2 2 0 2 0

2 2 2 0 2 0

0 0 0 0 0 0

1/2

P

1/2

Full

3

P

1/2

P

1/2

Full

P

D.S. al Coda

3 3 3 3

H H H H

P.M.

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

0 H H H H 0

Coda Bridge

Gtrs. E

I & II

dim.

(Gtr. II out)

Ya get out_ on your own. _____ And you take all_ that you own. _____ And you

* @open (Yeah.) _____

Gtr. I

E

for - get a - bout your home. _____ And then you're just fuck - in' gone! _____

*Mute w/edge of pick, creating a semi - harmonic.

E5
Gtr. I

Gtr. II

P.M.-----1

1/2 3

1/2 P

3rd Verse
w/Rhy. Fig. 1 & Riff A
E5

There's no logic here to-day... Do as you got to, go your own way.

I said that's right... Time's short, your life's your own...

And in the end we are just dust n' bones.

w/bars 5 - 6 of Rhy. Fig. 1 & Riff A (both 2 times)

Dust n' bones Dust n' bones.

Outro
E5

That's all right... (Dust n' bones.)

Gtr. I

That's all right... (Dust n' bones.)

That's all right._ (Dust n' bones.)_ That's all right._ (Dust n' bones.)

Riff B (Gtr. I)

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

H

Gtr. II

12 12 (12) (12)

(2) (2) 0 0 (0)

w/Riff B (6 times)

That's all right._ (Dust n' bones.)_ That's all right._ (Dust n' bones.)_ That's all right._

(end Riff B)

H

(12) 12 12 14

12 12 (12) (12) 0 0 (0)

12 sl. 0 0 (0)

Ⓢ open E

Gtr. II

(Dust n' bones.)_ That's all right._ (Dust n' bones.)_ That's all right._

LIVE AND LET DIE

Words and Music by
Paul McCartney and Linda McCartney

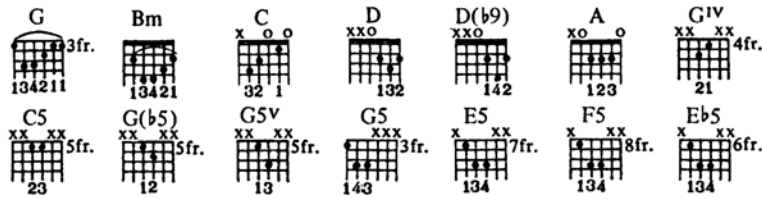
Tune down 1/2 step:

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

Slowly ♩ = 62

1st Verse

Rhy.
Fig. 1
*Gtr. I *mf*



When you were young and your heart_ was an o - pen book_ you used to say live and let
(Ah_ ah_ Ah_)

Gtr. II
mf
let ring (till double bar)
clean tone

*Piano arr. for gtr.

live_ ooh. You know you did, you know you did, you know you did_ But if this ev - er - chang - in' world_ Ah_

in which we live in_ makes you_ give in and_ cry_ say, live and let
(Hm.)

Gtr. II
Gtr. III
sl. *f* *w/distortion* *p*

Faster ♩ = 69

Chorus

G^{IV}

C⁵

G(b⁵)

G^{5V}

G^{IV}

C⁵

G(b⁵)

die, ——— } live and let die. ——— (cont. in slashes)

*Gtr. III to left of slash in TAB.

Rhy. Fig. 2

G⁵

(Gtrs. I & III) P.M. ———

2nd time substitute

Fill 1

2nd time substitute

Fill 1

*Riff A

(Gtr. II)

*All subsequent appearances of Riff A include a 2nd gtr. playing only the notes fingered on 3rd string in original riff.

To Coda
2nd time substitute
Rhy. Fill 1

G⁵ (end Rhy. Fig. 2)

G⁵

Gtrs. I, II & III

(end Riff A)

P.M. ———

w/Synth. sound effects ———

Rhy. Fill 1 (Gtrs. I & III)

G⁵

Fill 1 (Gtr. II)

Half time. Reggae feel

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo/style is indicated as 'Half time. Reggae feel'. The score consists of a series of chords and melodic lines. The chords are indicated by numbers 13, 9, 10, (10) 12, (12), 9, 10, (10) 10 12, (12) 14, and (14). The melodic lines are indicated by numbers 11, 7, 8, (8) 10, (10), 7, 8, (8) 8 10, (10) 12, and (12). The score includes various musical notations such as slurs, ties, and accidentals. The key signature changes to two sharps (D major) at the end of the piece.

Half time, Reggae feel

Bridge

*Gtr. II to right of slash in TAB.

[illegible]

Musical score for guitar and voice. The guitar part features a melody with notes D, E5, and F5, and a bass line with chords and fingerings. The voice part has lyrics "do it well. You got to give the oth - er fel - la hell." and includes slurs and accents. The guitar part also includes a section with fingerings 10, 11, 12, 14, 14, (14) and a final section with fingerings 9, 9, 7, 10, 10, 8, and a triplet of 10, 10, 8.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The accompaniment is indicated by 'P.M.' (Piano and Melody) and a 4-measure rest, followed by a series of chords and a final measure marked with a forte 'f' dynamic. The second system continues the melody and accompaniment, with the melody staff showing a series of eighth and quarter notes, and the accompaniment staff showing a series of chords and a final measure marked with a forte 'f' dynamic. The score is written in a standard musical notation style, with a clear distinction between the melody and accompaniment parts.

2nd Verse
w/Rhy. Fig. 2 & Riff A w/Rhy. Fig. 1
G5 G Bm

24

DON'T CRY (ORIGINAL)

Words and Music by
Izzy Stradlin' and W. Axl Rose



Tune down 1/2 step:

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

Rock Ballad ♩ = 62

Intro Am Dm G Csus2 G/B N.C. Am Dm

mf Ooh. _____

Gtr. I *mf* let ring throughout clean tone

Gtr. II Full w/distortion *mf* Fdbk. (8va) Fdbk.

vol. off. Full (2)

*Swell w/vol. control. Fdbk. pitch: E

G N.C. A5 1st Verse Am Dm G Cadd2 G/B N.C.

Talk to me soft-ly. There's some-thing in your eyes.

(Gtr. II out) Gtr. III let ring throughout clean tone

(2) (2) (2)

*Lead vocal doubled one octave higher (till Guitar solo).

w/Fill 1
Am Dm G C G/B N.C. Am7 Dm

Don't hang your head in sor - row, and please don't cry. I know how you feel in - side. I've,

G C G/B N.C. Am Dm G C N.C.

I've been there be-fore... Some-thing is chang-in' in - side_ you, and don't you know...

Fill 1

Gtr. II *p*

p clean tone w/echo

Don't you cry to - night... There's a heav - en a - bove you, ba - by.

F G Am 2nd Verse w/Fill 2 Am Dm

Gtr. I

And don't you cry to - night... Give me a whis-per,

(cont. in slashes)

Fill 2

Gtr. II

clean tone w/echo
p

G5 (cont. in notation) C G/B N.C. ⁵open A Am Dm

and give me a sigh. Ah. Give me a kiss be - fore you

Gtrs. I & III Gtr. III

G5 (cont. in notation) C G/B N.C. ⁵open A Am ⁴open D Dm Dmsus2 Dm

tell me good-bye. Don't you take it so hard now,

Gtrs. I & III Gtr. III

G5 (cont. in notation) C G/B N.C. ⁵open A Am ⁴open D Dm Dmsus2 Dm

and please don't take it so bad. I'll still be think - ing of you

Gtrs. I & III Gtr. III

G5 (cont. in notation) C G/B Am G Chorus F G5

and the times we had, ba - by. And don't you cry to - night. (Ooh..)

Gtrs. I & III Gtr. III

⑤open A Am Amsus4 Am7 Am F

④open ③open ④open ③open ⑤open D G D G A

Don't you_ cry to - night, _
Ooh. _____

H H H

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

Am Amsus4 Am G5 F

⑥3fr. ④open G D G5 (Gtr. I out)

Don't you cry to - night. _
Ooh. _____ (Gtr. III out)

sl. sl. sl. sl. P

sl. sl. sl. sl. P

2 1 3 5 5 8 8 5 5 3 3 1 0 2 1 0 0 3 3 2

*Gtr. IV C5 G/B A5 G5 F5 G5 A5

There's a heav - en a - bove_ you, ba - by. And don't you cry to - night. _
Ooh.) _____

Gtr. V A.H. Full P

A.H. Full P

7 7 (7) 5 7 8 7 (7) 5 7 8 8 7 5 7 5 3 7 9 9 10 10 12 10 12 12 14 12 14 13

*Two gtrs. (w/dist.) arr. for one.
Guitar solo D5 F5 G5 A5 G5 F5 G5

1/2 P Full Full P Full 1/4 1/2 1/4 1/2

let ring - - 4

sl. sl. H sl. H sl. H

7 (7) 7 (7) 5 7 8 7 (7) 5 7 8 8 7 5 7 5 3 7 9 9 10 10 12 10 12 12 14 12 14 13

sl. sl. H sl. H sl. H

GS

H

S

5

An don't you cry_____ to - night... There's a heav - en a - bove_ you, ba - by.
Ooh._____ Ooh._____

P.M.- 4

H

22

Full

F5 G5 F5 G5 F5 G5 F5
 P.M. - J P.M. - J

And don't you cry. Don't you ev - er cry. Don't you cry to - night.
 Ooh. Ooh, ooh. Ooh.

Fdbk. Full
 Fdbk. Full

14 14 (14)

E5 F5 w/Fill 4 G5 F5 G5
 P.M. - J

Ba - by, may - be some - day. And don't you cry. Don't you ev - er cry.
 Ooh. Ooh. Ooh.

H H H Full
 H Full

12-13 14 15 15

Fill 4
 Gtr. II
 w/distortion

sl. sl. sl. sl. sl. sl.

10 10-12 12-14 12-14 14-16 16-14 15-12 13
 8 8-10 10-12 10-12 12-14 14-12 12-9 10
 sl. sl. sl. sl. sl.

Free time
w/Fill 5
C5

F5 G5

Don't you cry- to - night.

rit.

H

N.C.

sl.

H

12-12 13 13 13 12-12 13 13 sl. 13 12 10 8 H 12 10 9 6 7 5 5 7 6 7 H H

Fill 5

Gtr. II

Full

Full

12 (12)

*Swell w/vol. control.

PERFECT CRIME

Words and Music by
Izzy Stradlin', Slash
and W. Axl Rose

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

Fast Rock $\text{♩} = 232$

N.C.(Am)

Intro

Oh...
(steady gliss.)
Rhy. Fig. 1
(Gtr. I)

Rhy. Fig. 1A (Gtr. II)

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

E5 7fr. G5 10fr. D5 5fr. A5^{x11} 12fr. A5 11 C5 3fr. G#5 4fr. Bb5 134 B5 134

C#5 4fr. D#5 6fr. Bb5^{III} 11 G5^I G5^{III} 3fr.

Intro

Oh...
(steady gliss.)
Rhy. Fig. 1
(Gtr. I)

f

1/4

H

H

2

Rhy. Fig. 1A (Gtr. II)

f

P

H

2

C5 Bb5 G5

(end Rhy. Fig. 1)

f

1/4

H

H

(0)

(end Rhy. Fig. 1A)

f

P

H

(0)

1st Verse
w/Rhy. Figs. 1 & 1A
N.C.(Am)

1. Kick - in' back___ in the shad - ows. Got no need___ for the light.---

Who's sor - ry now,___ old tim - er? Look at how___ you've

(G#5)(A5)(A#5) N.C.(Bm)

spent your_ life.--- Scroung-in' for change_ to put some mon-ey in your pock-et. My, how scratch_ does

Gtr. I

8 7 5 7 5 7 7 5 7 6 7 8 10 9 7 9 9 7 9 (9) 9 9 9 7 9 10 9 7 9 7 9

0 0 4 5 6 7 9 7 9 7 9 7 9

H

Gtr. II

P 8 7 5 5 7 5 7 (7) 6 7 8 10 9 7 7 9 7 9 (9) 9 9 9 7 9 10 9 7 7 9 7 9

P P P

H

burn. Laugh - in' at the suck - ers as you pissed it a - way.---

B5 C5 C#5 D5 D#5 E5

2. But

10 9 7 9 7 9 (9) 9 9 9 7 9 9 10 11 (11) 12 13 14 (9) 9 9 9 7 9 9 7 8 9 11 (11) 12 13 14

H H H

P 10 9 7 7 9 7 9 (9) 9 9 9 7 9 9 9 9 10 10 (10) 11 11 12 12 13 13 15 15

H H sl. sl. sl. sl. sl. sl.

2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A
2nd time w/Fill 2
N.C.(Am)

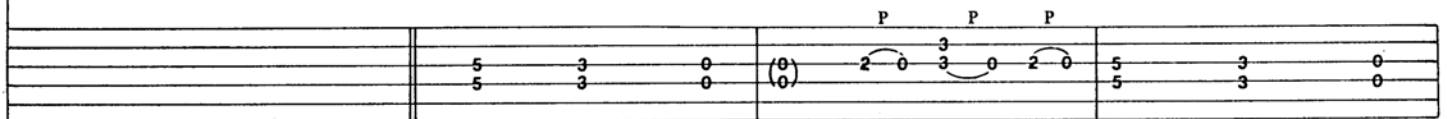


I got the time,— and I got the mus-cle. I got the need— to lay it all on the line. I ain't a - fraid— of your
3. See additional lyrics

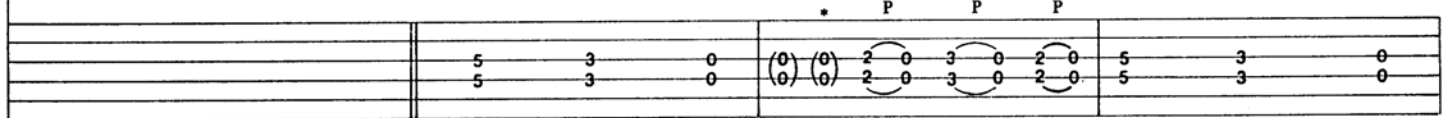


smoke screen hus - tle. It's a per - fect— crime.— God - damn it, it's a per - fect— crime..

Rhy. Fig. 2 (Gtr. I)



Rhy. Fig. 2A (Gtr. II)

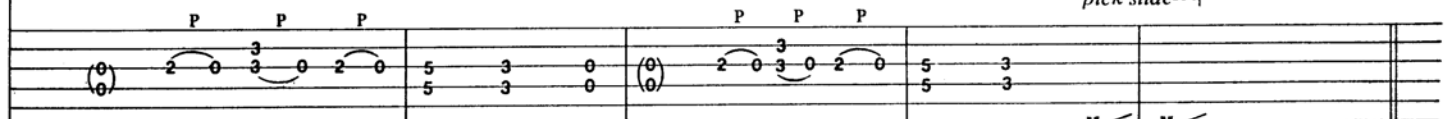


*Played only when Rhy. Fig. is recalled & on D.S.

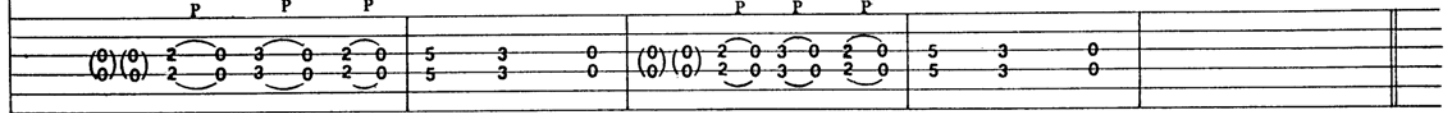
To Codg



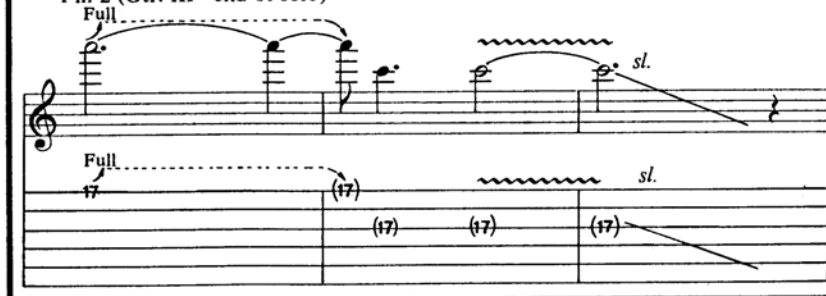
— Moth-er - fuck - er, it's a per - fect— crime.— I said, it's per - fect.— And keep the
(end Rhy. Fig. 2)



(end Rhy. Fig. 2A)



Fill 2 (Gtr. III - end of solo)



Bridge
E5

Gtr. II

G5 E5 D5 E5

de-mons down, and drag the skel - e - tons out. I got a blind man fol - low - ing me in chains. I said, he's

Gtr. I

H

P.M.

G5 A5^{xII} G5 E5 D5 E

fun to watch when the world has stopped and I think he's got some - thing to say. "You wan - na

Rhy. Fig. 3 (end Rhy. Fig. 3)

H

w/Rhy. Fig. 3 (1½ times - Gtrs. I & II)
N.C.

(G5) (E5) (D5)

fuck with me, don't fuck with me, 'cause I'm what you'll be, so don't

(E5) (G5) (E5)

fuck with me. If you had bet - ter sense you'd just step a - side from the b -

Chorus
w/Rhy. Figs. 2 & 2A

C5 Bb5 G5 A5 G5 Bb G5 A5 G5 C5 Bb5 G5 A5 G5 Bb G5 A5 G5

bad side of me. Don't fuck wit' - da bad side o' me.

A5 G5 Bb G5 A5 G5 C5 Bb5 G5 A5 G5 Bb G5 A5 G5

Stay a - way from the bad side o' me. Don't fuck wit' - da

w/Rhy. Fill 1 & Fill 1 **Half-time feel**
 C5 Bb5 F5 G5
 *w/Vocal sound effects

bad side.2'

Gtr. I (Gtr. I out)

sl.

sl.

*Sound effects cont. for next 27 bars.

N.C.(G5)

(Spoken:) T mi-nus one - o - nine_ and

Gtr. II *mf* *sl.* 1/4 Full

sl. 1/4 Full

Rhy. Fill 1 (Gtr. II)

Fill 1 (Gtr. III)

1/2 Fdbk. (Sva) Full Fdbk. (Sva)*

1/2 Fdbk. Full Fdbk.

Fdbk. pitch: A

*Gtr. III continues w/ad lib fdbk. for next 14 bars.

Bb5 C5 Bb5 G5 F5 G5

count - ing.

H
P.M. (till double bar)

Gtr. I

Bb5 F5 G5 F5 Full G5 C5 Bb5 G5

H Full

H

F5 G5 N.C.(G5)

H H H sl.

H H sl.

H

H

2 3 1 3

Guitar solo

Gtrs. I & II

A5

⑤5fr. G A5

⑥5fr. G A5

⑧5fr. G A5 C5

8va-

Full

1/2

Full

1/2

H P

3

3

3

3

20

(20)

(20)

17 20 17

17 20 17 16 22 16 24 16 17 20 17

20

A5

⑥3fr. G A5

⑧3fr. G A5 C5

8va-

1/2

1/2

1/2

1/2

H P

3

3

1/2

1/2

1/2

1/2

17 20 17

17 20 17

20

17 19

20

17 H P

20

17 20 17

20

17 20 17

20

17 P

20

17

19

D5

G#5

A5

Bb5

B5

⑤open A B5

8va-

H P P

P

P

3

3

3

sl.

1/2

P

P

20 17 20 17 19

20 19 17

19 17

20 17

20 19 20 19 17

19 17

16

17

⑤open A B5

⑤open A B5

⑤open A B5

D5

8va-Full

loco

1/2

P

P

P

sl.

Full

(17)

17

(17) 15

16

17 15

16 14

16 16 14

14

15 14

17 (17)

17

P

sl.

B5

⑤open A B5

⑤open A B5

⑤open A B5

C5

C#5

D5

D#5

E5 D.S. al Coda

3

3

P

P

P

P

14

(14)

17 14

17 17 17

16 14 16 16 14

16

15 15

16 14

17 17 15

16 16 15 16 17

16

16 16 16

sl.

C5^v Bb5^{III} G5^I

Coda Gtr. II.

let me. Ooh.

w/Rhy. Fig. 2A (3 times)
C Bb G C G C G

Gtr. I

5	3	12	(12)	12	13	12	13	12	12	13	11	12	(12)	12	13	12	13	12	12
5	3	12	(12)	12	12	12	12	12	12	12	10	12	(12)	12	12	12	12	12	12
5	3	12	(12)	12	14	12	14	12	12	14	12	12	(12)	12	14	12	14	12	12

C Bb G C G C G C Bb G C G C G

2

13	11	12	(12)	12	13	12	13	12	12	13	11	12	(12)	12	13	12	13	12	12
12	10	12	(12)	12	12	12	12	12	12	12	10	12	(12)	12	12	12	12	12	12
14	12	12	(12)	12	14	12	14	12	12	14	12	12	(12)	12	14	12	14	12	12

C5^v Bb5^{III} G5^I

Gtr. II.

w/Fill 3 C5^v Bb5^{III} G5^I

pick slide-----

Ow. Per - fect crime. God - damn it, it's a

13	11	12	(12)	12	13	12	13	12	12	13	11	12	(12)	12	12	12	12	12	12
12	10	12	(12)	12	12	12	12	12	12	12	10	12	(12)	12	12	12	12	12	12
14	12	12	(12)	12	14	12	14	12	12	14	12	12	(12)	12	12	12	12	12	12

Fill 3 (Gtr. III)

Play 3 times

Full

Full

17	15	17	15	15	17	(17)	17	17	15	18	(18)	18
----	----	----	----	----	----	------	----	----	----	----	------	----

*Ab sounded by pulling strg. off side of neck.

per - fect___ crime.____ Moth - er - fuck - er, it's a per - fect___ crime.____

Don't cha know it's a per - fect___ crime.

Additional Lyrics

3. Call on everybody who's got last rites.
Said, "It's better if you locked 'em away."
Runnin' through the visions
At the speed of light.

3rd Chorus:
Won't ya let me be?
Motherfucker, just let me be.
Goddamn it, better let me be.
Don't ya know ya better let me be, etc.

YOU AIN'T THE FIRST

Words and Music by
Izzy Stradlin'

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

E A A7sus4 G $\sharp$ A $\vee$ B G $\sharp$ m F $\sharp$ m
 231 123 x000xx 134211 4fr. 134211 5fr. 134211 7fr. 134111 4fr. 134111

Moderately $\text{♩} = 116$

Intro Triplet feel (♩ - ♩ - ♩)

N.C.

(Spoken:) One, two, three, one, two, three.

*Slide gtr.

Acous. gtr.

mf

*Slash plays a Dobro in standard gtr. tuning.

A E A E

Full

Full

A E A7sus4

Whistle _____ Two, three, one, and,

Full

Full

9 2 0 2 0 2 0 (0)

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

Two gtrs. E A E A

1. I tried so hard just to get things through to you. But
 2. Time can pass slow ly, get things al - ways change.

*Vocal melody doubled one octave higher.

12 14 9 2 0 2 0 0 2 0

13

E A E A E

your head's so far from the real - ness of truth... Was it just a come on
 Your day's been num - bered and I've read your last page... You was just a tem - po -

12 14 9 2 0 2 0 2 0 9 7 9 7 9 7

13

A E A E

in the dark, was - n't meant to last — long.
 rar - y lov - er, hon - ey, you ain't the first. I think you've worn your wel - come,
 Lots of oth - ers came be -

9 7 0 2 0 2 0 9 9 7 9 7 9 7

A E A 1. A7sus4

hon - ey, I'll just sing you a - long. As I sing you this
 fore you, wom - an, said, but you been the worst. Sa' you this

9 7 0 2 0 2 0 2 4

E

song. One, two, three, one.

0 11 12 12 11 12 11 10

2. A7sus4 E

you've been the worst... Two three and. So

14 12 13 0 14 12 11 13 2

Chorus

E G# A^v B

sim.

good - bye _____ to you, girl. So long, fare - well. I

E G# A^v B

can't hear ya cry - in'. Your jiv - in's been — hell. So

E G# A^v E

look for me walk - in' down your street at night. I'll be

G# A^v B

in with — an - oth - er deep down in - side.

A G#m F#m E

Deep down in - side.

steady gliss.

A E A E A

Begin fade

E A E A E

A E A E A

Fade out

E A E A E

BAD OBSESSION

Words and Music by
Izzy Stradlin' and West Arkeen

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

G5
 A
 F5
 C
 A5
 B $\flat$ 5
 G5(type 2)
 D
 C5
 G

Moderate Rock $\text{♩} = 126$
(Harmonica & cowbell)

Intro

Gtr. I

G5 N.C. A5 G5 B $\flat$ 5 G5 A5 G5

mf *sl.* *P* *P* *P* *P*

sl. *P* *P*

B $\flat$ 5 A5 G5

P *let ring* *dim.*

B $\flat$ 5 A5 G5 B $\flat$ 5 G5 B $\flat$ 5 A5 G5 B $\flat$ 5 G5

(Gtr. I out)

*Gtr. II. (w/slide)

vol. off *mf* *f*

*Use open - G tuning (tune down 1/2 step):
(low to high) D $\flat$ G $\flat$ D $\flat$ G $\flat$ B $\flat$ D $\flat$

B $\flat$ 5 A5 G5 A5 B $\flat$ 5 G N.C.

steady gliss.

(G) G5 N.C. 1/2 Full G5 Bb5 G5 A5 G5

Gtr. I Rhy. Fig. 1 (Gtr. I)

let ring-----4

Rhy. Fig. 1A (Gtr. II)

Bb5 A5 G5 Bb5 G5 A5 G5

Bb5 G5 A5 G5 Bb5 G5 A5 G5 Bb5

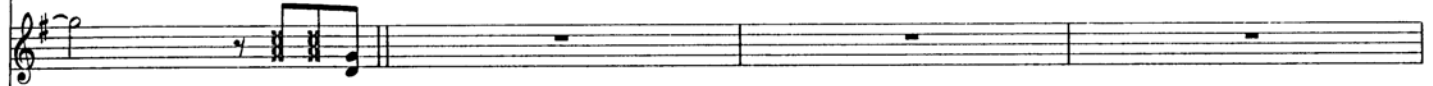
Detailed description of the score: The score is written for guitar in G major (one sharp). It consists of four systems. The first system has a treble staff with a 'Gtr. I' part and a bass staff with a 'Gtr. II' part. The 'Gtr. I' part starts with a (G) chord, followed by G5, N.C. (natural chord), and then a 1/2 note full chord. The 'Gtr. II' part starts with a 'let ring' instruction and a 4-measure rest, followed by a 'Rhy. Fig. 1A' pattern. The second system continues the 'Gtr. I' part with Bb5, A5, and G5 chords. The third and fourth systems continue the 'Gtr. II' part with Bb5, G5, A5, and G5 chords. The score includes various guitar-specific notations such as fret numbers (e.g., 12, 10, 12), accidentals (e.g., Bb5, A5), and dynamic markings (e.g., P, sl). The key signature is one sharp (F#).

1st, 2nd Verses

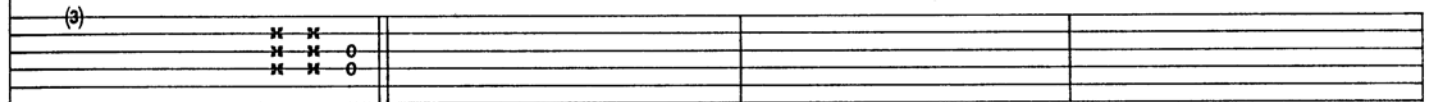
Gtr. I G5 P.M. P.M. P.M. P.M. P.M.



1. I can't stop think-in', think - in' 'bout sink-in', sink - in' down in - to my bed._
(end Rhy. Fig. 1) 2. See additional lyrics



(cont. in slashes)



(end Rhy. Fig. 1A)



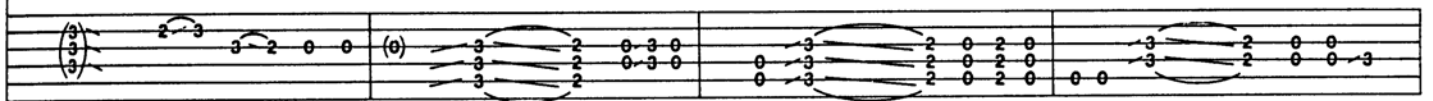
3fr. open 1fr. 2fr. Rhy. G5
G E F F# Fig. 2



I call my moth-er, she's just a cunt_ now. She said I'm sick in the head._



P.M.--4



(end Rhy. Fig. 2)

1fr. G5
F

w/Rhy. Fig. 2



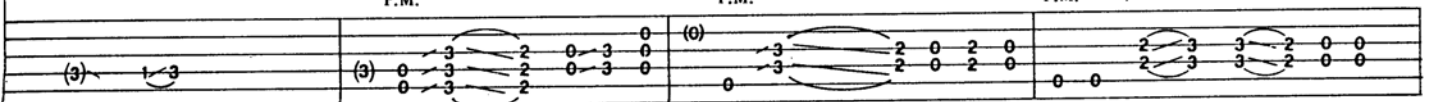
She said, "You ain't spe - cial, so who you fool - in"? Don't try ta give me a line._



P.M.

P.M.

P.M.--4



⑥1fr. F G5 Rhy. A Fig. 3 ⑥open E F5 C G5 ④3fr. F G5 P.M.

But I can't_ stop think-in' 'bout see - in' ya one_ more time, oh no._

Rhy. Fig. 3A

let ring

A5 ⑥open E F5 C G5

But I al - read - y left you and you're bet - ter off left be - hind._

Bb5 G5(type 2) A5 G5(type 2)Bb5 G5 (end Rhy. Fig. 3)

It's a (end Rhy. Fig. 3A)

Rhy. Chorus Fig. 4 C G5(type 2)C G5(type 2)C G5(type 2) G5 (end Rhy. Fig. 4)

bad ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind. It's a

w/Rhy. Fig. 4 (2 times)

C G5(type 2) C G5(type 2) C G5(type 2) G5

bad ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind. _____

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "bad ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind. _____". Above the staff are chord markings: C, G5(type 2) C, G5(type 2) C, G5(type 2), and G5. The middle staff is a guitar line in treble clef, showing a series of chords and melodic fragments. The bottom staff is a guitar line in bass clef, showing fingerings for the left hand, including (5) 5 5 5, (5) 5 5 5, (5) 5 5 5, and (3) 2 2 2 3 2 0.

G5(type 2) C G5(type 2) C G5(type 2)

(Spoken:) { 1. Too bad, you're fucked up.
2. So bad... boy.

let ring- 4 let ring- 4

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "(Spoken:) { 1. Too bad, you're fucked up. 2. So bad... boy." Above the staff are chord markings: G5(type 2) C, G5(type 2) C, and G5(type 2). The middle staff is a guitar line in treble clef, showing a series of chords and melodic fragments. The bottom staff is a guitar line in bass clef, showing fingerings for the left hand, including 5 4 5 5 3 0, 4 5 5 4 5 5 3 0, 4 5 5 4 5 5 3 0, and 4 5 5 4 5 5 3 0.

w/Rhy. Fig. 4 (1st 3 bars only)

G5(type 2) C

let ring- - - 4 let ring- - 4

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "let ring- - - 4 let ring- - 4". Above the staff are chord markings: G5(type 2) and C. The bottom staff is a guitar line in bass clef, showing fingerings for the left hand, including 3 2 3 3, 4 5 5 4 5 5 3 0, 4 5 5 4 5 5 3 0, and 4 5 5 4 5 5 3 0.

G5(type 2) D P.M. 1 G5(type 2)

let ring- - 4 let ring- - 4

The fourth system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "let ring- - 4 let ring- - 4". Above the staff are chord markings: G5(type 2) D, P.M. 1, and G5(type 2). The bottom staff is a guitar line in bass clef, showing fingerings for the left hand, including 5 4 5 5 6 7, (7) 7 6 7 7 6 7 7, and 12 12 12 11 12 12.

2. D P.M. --- J =

Guitar solo
G5(type 2)
w/Rhy. Fig. 1

Bb5 G5 A5 G5 Bb5 A5 G5

let ring-4

Bb5 G5 A5 G5 Bb5 G5 A5 G5

let ring-4 let ring-4 let ring-4 let ring-4 let ring-4

Bb5 G5 A5 G5 Bb5 G5 A5 G5

3

rake-1 rake-1 let ring-4 let ring-

w/Rhy. Fig. 4
C G5(type 2) C G5(type 2) C G5(type 2)

G5 w/Rhy. Fig. 4 (1st 3 bars only) C G5(type 2) C G5(type 2) C

G5(type 2) Gtr. II D

It's a...

3

8va

loco

8va

17 15 17 17 18 18 19 (19) 19 19 19 22 22 (25) (26) 2 (28)

*TAB numbers are imaginary fret numbers past the fingerboard.

Harmonica solo
w/Rhy. Figs. 1 & 1A
G5 Bb G5 A5 G5

1. 2.

Chorus
w/Rhy. Figs. 1 & 1A
G5 Bb5 G5 A5 G5

It's a... Heads_ up. It's a

bad - ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind...

Now it's a bad ob - ses - sion, it's al - ways mes - sin',

it's al - ways mes - sin' my mind. But I can't stop think - in' 'bout

do - in' it one more time. Oh, no. See, I al -

read - y left you and you're bet - ter off left be - hind. Oh no,

oh no. It's a bad ob - ses - sion and you're al - ways mes - sin' my mind.

See I al - read - y left you and you're bet - ter off left be - hind. Uh huh,

[illegible]

BACK OFF BITCH

Words and Music by
Paul Hoge, W. Axl Rose,
Chris Weber and Slash



Tune down 1/2 step:

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

Moderate Rock ♩ = 138

[illegible]

E5 D5 A/C# D5 E5 D5 A/C# D5

*8va refers to Gtr. III only.

E5 D5 A/C# D5 E5 D5 A/C# D5

(cont. in slashes)

(end Rhy. Fig. 1)

E5 Gtr. II. D5 A/C# D5

Oh ba - by, pret - ty ba - by.

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

w/Rhy. Fig. 2 E5 D5 A/C# w/Fill 1 D5

Oh - hon - ey, you let me down hon - ey.

1st Verse mf E5 D5 A/C# D5

I ain't play - in' child-hood games no more.. I said it's time for me.. to e - ven the score..

Rhy. Fig. 3 (Gtr. I) mf P.M.---4 P.M.---4 P.M.---4 P.M.---4 sl.

E5 D5 A/C# D5 E5

So stake your claim, your claim to fame, - but ba - by call - an - oth - er name..

(end Rhy. Fig. 3) P.M.---4 P.M.---4 P.M.---4 sl.

Fill 1 (Gtr. III)

1/2 Full

vol. swell grad. bend

1/2 Full

19 19 (19)

When you feel the fi - re, wo - o - o - oh, and taste the flame,

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

sl.

sl.

Rhy. Fig. 4 E5 D5 A/C# D5 E5 D5 A/C# D5 E5 D5 A/C# D5 A/C# D5 (end Rhy. Fig. 4)

(Gtr. II)

f

yeah. —

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

f

sl.

sl.

sl.

sl.

P

P

P

sl.

Chorus w/Rhy. Fig. 4 (2 times)

E5 D5 A/C# D5 E5 D5 A/C# D5 E5 D5 A/C# D5 A/C# D5 A/C# D5

Back off, back off bitch. Down in the gut - tar, dy - in' in the ditch. You bet - ter

Rhy. Fig. 4B (Gtr. I) (end Rhy. Fig. 4B)

sl.

sl.

P

P

P

sl.

w/Rhy. Fig. 4B (1st 3 bars only) w/Rhy. Fill 1 (Gtr. I)

E5 D5 A/C# D5 E5 D5 A/C# D5 E5 D5 A/C# D5 A/C# D5

back off, back off bitch. Face of an an - gel with the love of a witch.

Rhy. Fig. 4C (Gtr. III) (end Rhy. Fig. 4C)

2nd time Gtr. II substitute Rhy. Fig. 5A

G5 A5 G5 ⁸open E E5(type 2) D5/E E5(type 2) D5/E E5(type 2)

Back off, back off bitch.

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

w/Rhy. Fig. 5 (end Rhy. Fig. 5A)

Rhy. G5 Fig. 5A (Gtr. II) A5 ⁸open E E5(type 2) sl.

Back off, back off bitch.

Rhy. Fill 1 (Gtr. I)

D5 A/C# D5

Gtrs. E5^{II} I & II G5 A5 D5

Woh, wo - o - o - oh, wo - o - o - oh, woh,

Gtr. III

1/2

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

E5^{II} G5 A5 D5

To Coda

woh. Wo - o - o - o - oh, woh.

Full P 1/2 Full

Full P 1/2 Full

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

Rhy. 2nd Verse
Fig. 6 w/Rhy. Fig. 3

E5 D5 A/C# D5

(Gtr. II) *mf*

Mak - in' love cheap heart - break - er, bro - ken backed, nas - ty ball - break - er, stay

(Gtr. III out)

mf

(7) (7)

E5 D5 A/C# D5 (end Rhy. Fig. 6)

out of my bed, out - ta my head... If it's lov - in' you... I'm bet - ter off

w/Rhy. Figs. 4 & 4A

E5 D5 A/C# D5 E5 D5 A/C# D5 E5 D5 A/C# D5 A/C# D5 D.S. al Coda

dead, ow!

3

A5 *8va-* B5 D5

loco

H P H P P H P P H P

3 5 3 3

B5 w/Rhy. Fill 3 D5 D#5 w/Rhy. Fig. 1 E5 E5^{II}

(Gtr. II) Full 1/2

sl. 3

Full 1/2

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

Fdbk. *mf* *sl.*

mf

Fdbk. (12) (12) (12) (12) (12) *sl.*

3rd Verse
w/Rhy. Fig. 2 (2 times)
w/Rhy. Fig. 6
E5

D5 A/C# D5

E - mo - tions ripped, gone on a binge, life lipped, I said you're off the hinge.

E5 D5 A/C# D5

Tell - in' lies of such fame and glo - ry. I don't e - ven wan - na hear your sto - ry.

Rhy. Fill 3 (Gtr. I)
D5 D#5

G5 A5 Gtrs. E5 (type 3)
I & II sl. sl. sl. sl.

Back off, back off_ bitch, bitch, bitch, bitch,

1/2 P Full Full Full Full

12 14 14 (14) 12 12 15 14 17 15 18 17 20

Free time

bitch. Sva- Full w/Fdbk.

(Spoken:) Hey wha'd'ya think he's tryin' to say there, anyway?

Full w/Fdbk.

19 22 (19) 22

I think it's something each person's s'posed to take in their own special way.
(Fucking bitch!)

Sva- loco

Fuck - ing bitch!

(19) 22 (19) 22 9 9 7

DOUBLE TALKIN' JIVE

Words and Music by
Izzy Stradlin'

Tune down 1/2 step:

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



Moderately fast Rock ♩ = 192

Intro (Drums) 4

Gtr. I N.C. Harm. mf Harm. *Swell w/vol. knob.

Gtr. I sl. *Let ring 2 more bars w/ad lib vol. knob swells then fade out. *Don't pick. sl. w/Rhy. Fig. 1 (2 times)

E5 Rhy. Fig. 1

P

P

P

w/Rhy. Fig. 1 (3 times)

E5 Rhy. Fig. 2

Play 3 times

let ring

P

P

P

w/Rhy. Figs. 1 & 2

E5

1st, 2nd Verses

w/Rhy. Fig. 2 (4 times)

E5

1. Found a head and an arm in da gar - bage can. Don't know why I'm here.
2. Back in town an' a all new friends. They say - in' how ya been.

Substitute Rhy. Fill 1 (1st time only) Resume Rhy. Fig. 2

Liv - in' on the run up for oh so long, I got - ta go col - lect.
Fucked up and out of place. That's how I felt back then.

Rhy. Fill 1 (Gtr. I)

P

Chorus
C5 B5 E5 w/Rhy. Figs. 1 & 2

Gtr. I Dou-ble talk - in' jive. Get the mon - ey, moth - er - fuck - er, 'cause I got no more pa - tience.

Rhy. Fig. 3 (Gtr. II) sl.

C5 B5 2nd time substitute Rhy. Fill 2 (Gtr. I) w/Rhy. Fig. 3 w/Rhy. Figs. 1 & 2 (4 times) E5

Dou-ble talk - in' lies. (I got) (Spoken) no more pa - tience, man.

4 2 w/Rhy. Figs. 1 & 2 (4 times) E5

pa - tience, man.

Rhy. Fig. 5 Guitar solo Gtr. II F5 Gtr. III

You dig what I'm say - in? (end Rhy. Fig. 5) G5 F5

Let ring

H P P

Rhy. Fig. 5A (Gtr. I) sl. (end Rhy. Fig. 5A) sl.

H H H H sl. sl.

H H H H sl.

Rhy. Fill 2 (Gtr. I)

E5

The first system of the musical score for 'The Rose Tree' consists of a vocal line and a guitar line. The vocal line is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and is followed by a slur over two measures: C5 (quarter note) and B4 (half note). This is followed by a slur over two measures: A4 (quarter note) and G4 (half note). The system ends with a triplet of G4, A4, and B4, marked with 'H P P' above and '3' below. The guitar line is in standard tuning (E2-A2-D3-G3-B3-E4). It begins with a low E2 (7th fret), followed by a slur over two measures: F#2 (7th fret) and G2 (9th fret). This is followed by a slur over two measures: A2 (9th fret) and B2 (12th fret). The system ends with a triplet of C3, B2, and A2, marked with 'H P P' above and '3' below. The guitar line also includes a 'sl.' (slide) marking under the first measure of the second pair of measures.

F5

w/Rhy. Figs. 5 & 5A
F5



sl. sl. sl. G5 F5 H P P
3

sl. P sl. H P P

9 10 (10) 9 10-12 (12) 10 9 10 (10) 12 10 12 10

ES

w/Rhy. Fig. 1 (Gtr. II - 2 times)
& Rhy. Fig. 4 (Gtr. I)

E5

sl.

N.C.

H P P

9

10-12

(12)

12-15

13-15 13-12

E5

w/Rhy. Figs. 5 & 5A
F5

⑥1fr.
F
8va

⑤3fr.
C

④3fr.
F

G5

F5

P

Full

(12)13

(13)

13

15

13

13

12

13

(13)

13

E5

w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 4
E5
Sva-----

H P
3 3
loco H P sl.
sl. H P sl.
3
H P
(13) 12 (12) 13 12 15 13 12 (12) (12) H P sl. sl. H P sl.
12 16 12 11 (11) (11) 12 10 9

Rhy. Fig. 4 (Gtr. 1)

w/Rhy. Figs. 5 & 5A
F5

⑥1fr. F ⑤3fr. C ④3fr. F G5 F5

sl. sl. sl. sl. sl.

H sl. sl. sl. sl.

(9) 12 10 (10) 9 10 (10) 10 13 (13) 13 17 18 18

E5 w/Rhy. Figs. 1 & 2 (both 2 times)
8va

Full 1/2 Full

Full 1/2 Full

(18) 18 17 (17) (19)(19) (19) 19 (19) 19 20

w/Rhy. Figs. 5 & 5A
F5

⑥1fr. F ⑤3fr. C ④3fr. F G5 F5

P P P 1/2

(20) 20 18 17 18 20 19 20 18 17 18 17

w/Rhy. Figs. 1 & 2 (both 2 times)
E5

8va

P 3 3 loco

17 19 18 17 18 19 18 19 18 18 14 14 16 14 17 15

w/Rhy. Figs. 5 & 5A
F5

Full ⑥1fr. F ⑤3fr. C ④3fr. F G5 F5

grad. release 3

Full

17 15 (15) 15 15 17 15 17 15 0 0 17 15 14 14

P

w/Rhy. Figs. 1 & 2 (both 2 times)
E5

3 P H

14 14 14 (14) 9 9 9 6 6 6 6 2 2 0 2 2 3

P H

Begin fade
w/Rhy. Figs. 5 & 5A
F5

w/Rhy. Figs. 1 & 2 (both 2 times)
E5

w/Rhy. Figs. 6 & 6A (both last 2 bars only)

(Gtr. III)

w/Rhy. Figs. 6 & 6A (both till end) and Rhy. Figs. 5 & 5A

Gtr. IV (nylon stg. acous.)

*Gtrs. IV, V & VI fade in gradually over gtrs. I, II & III.

Rhy. F
Fig. 6

(Gtr. V) Rhy. Fig. 6A (Gtr. VI - nylon stg. acous.)

E

Musical notation system 1 (Treble and Bass clefs).
 Treble clef: Notes with slurs and accents. Chords G, F, E are indicated above the staff. A triplet of eighth notes is marked with a slur and '3'.
 Bass clef: Fingering numbers (8, 7, 8, 10, 8, 7, 8, 7, 7, 7, 13, 12, 10).

Begin fade
F

Musical notation system 2 (Treble and Bass clefs).
 Treble clef: Notes with slurs and accents. Chords G, F, E are indicated above the staff. A triplet of eighth notes is marked with a slur and '3'.
 Bass clef: Fingering numbers (12, 12, 15, 13, 13, 12, 13, 13, 13).

Musical notation system 3 (Treble and Bass clefs).
 Treble clef: Notes with slurs and accents. Chords G, F, E are indicated above the staff. A triplet of eighth notes is marked with a slur and '3'.
 Bass clef: Fingering numbers (13, 15, 12, 13, 12, 13, 12, 12, 13, 12, 13, 13).

Musical notation system 4 (Treble and Bass clefs).
 Treble clef: Notes with slurs and accents. Chords G, F, E are indicated above the staff. A triplet of eighth notes is marked with a slur and '3'.
 Bass clef: Fingering numbers (13, 13, 12, 10, 12, 13, 10, 12, 10, 12, 13).

Musical notation system 5 (Treble and Bass clefs).
 Treble clef: Notes with slurs and accents. Chords G, F, E are indicated above the staff. A triplet of eighth notes is marked with a slur and '3'.
 Bass clef: Fingering numbers (12, 10, 12, 13, 12, 10, 12, 10, (10), (13), 10, 13, 12, 10, 9, 10, 12, 10, 9, 10, 9, 9).

Musical notation system 6 (Treble and Bass clefs).
 Treble clef: Notes with slurs and accents. Chords G, F, E are indicated above the staff. A triplet of eighth notes is marked with a slur and '3'.
 Bass clef: Fingering numbers (9, 10, 9, 9, 10, 7, 9, 10, 9, 10, 8, 10, 9, 7, 10, 9).

NOVEMBER RAIN

Words and Music by
W. Axl Rose

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

Slowly $\text{♩} = 78$
N.C.

Intro

*Gtr. I

mf clean tone

H

Fmaj7

Am/E

Dm9

C

let ring- 4

*Piano arr. for gtr.

Fmaj7

Dm9

C

Fmaj7

let ring- 4

let ring- 4

let ring- 4

let ring- 4

N.C.(Am/E)

Dm9

C

let ring- 4

let ring- 4

let ring- 4

Fmaj7

Rhy. Fig. 1

Dm9

C

*Gtr. II

Fmaj7

Dm9

C

*clean elec.

(end Rhy. Fig. 1)

w/Rhy. Fig. 1
Fmaj7

Dm9

C

Csus4

C

When I look in - to_ your eyes,_ I can see a love_ re - strained._
(Ah. _____)

Gtr. II

let ring-----4

Fmaj7

Dm9

C

Csus4

C

But, dar - lin', when_ I hold_ you, don't you know I feel the same?_ Yeah._
Ah.) _____

let ring-----4

Dm

G

C

Noth - in' lasts_ for - ev - er, and we both know hearts can change._

let ring-----4

Gtr. III (acous.)

let ring-----4 let ring-----4 let ring-----4

Dm **G** **C**

And it's hard to hold_ a can - dle in the cold No - vem - ber rain.---

let ring-----4 let ring-----4 let ring-----4 let ring-----4

Fmaj7 **Dm**

We've been through this_ such a long, long time just try - in' to kill_ the pain.---

let ring-----4

C Csus4 C Fmaj7

Oh— yeah.— But lov - ers al - ways come_ and lov - ers al - ways go an

(Ah. —————)

let ring-----4 let ring-----4 let ring-----4

Dm C Csus4 C

no one's real - ly sure who's let - tin' it go_ to - day, Ah. walk - ing a - way. If

let ring-----4 let ring-----4 let ring-----4 let ring4

Fmaj7 Dm

we could take the time to lay it on the line, I could rest my head just know - in' that you were mine, —

0 1

1 3 2 0

C Csus4 C Dm

Ah.) all mine. So, if you want to love —

let ring-----4 let ring-----4 let ring-----4

0 5 3 0 0 3 1 0

1 0 0 3 3 3 1

3 5 3 1 1 0 1 0 3 3 3 1

3 1 0 1 3

G C Dm

me, then, dar - lin', don't re - frain. Or I'll just end up walk-

let ring- - - 4

let ring- 4 let ring- - - 4 let ring- - - 4 let ring- - - - - 4

G C

in' in the cold No - vem - ber rain. Do you need - (cont. in slashes)

let ring- - - - - 4

let ring- - - 4 let ring- - - - - 4 let ring- - - - - 4 let ring- - - - - 4

Gtr. F II { } w/Rhy. Fig. 2 (3 times)

some time on your own? Do you need some time all a-lone? Ooh, ev-'ry-bod-y

Rhy. Fig. 2 (Gtr. III)

F G F G (cont. in notation)

needs some time on their own. Ooh, don't you know you need some time all a-lone?

*Gtr. IV E5 F5 C5 E5 F5

Gtr. II

I know it's hard to keep an open heart. whene-ven friends seem out to harm

let ring-----4

*Elec. w/dist. w/Fill 1 D5 E5 F5 C5

you. But if you could heal a bro-ken heart,

let ring-----4 let ring-----4 let ring-----4

Fill 1

Gtr. V

E5 F5 G5 (cont. in notation)

would - n't time_ be out_ to charm_ you? Woh. _____

(cont. in slashes)

let ring-----4

Guitar solo I

Gtr. F Full Full Full Full Full Full 1/2 1/2

Gtr. IV

let ring-----4 let ring-----4 let ring-----4

(cont. in notation)

let ring-----4 let ring-----4

[illegible]

Gtr. II F G F

need some time on my own... Some - times_ I need some time all a - lone...

(Gtr. V)

Full

Full

H P H

13 (13) (13) 5 7 5 7 6 5 5 7 5 7

G F G

Ooh, ev-'ry - bod - y needs some time on their own. Ooh, don't you know you

Full

Full

P

H

H P

7 5 6 5 6 5 5 7 5 7 7 5 7 5 7

F G

need some time all a - lone? (Gtr. II out)

6 5 5 7 7 9 10 12 14 16 17 19

Guitar solo II

Fmaj7 8va- Dm C Csus4 C

(Gtr. V)

Full

Full

Full

1/2 1/2

18 20 20 20 (20) 20 18 17 19 (19) 17 1/2 1/2

Gtr. III

let ring4 let ring-----4 let ring-----4 let ring-----4

2 3 3 1 0 3 1 0 1 0 3 3 3 1

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

C Fmaj7 Dm

I know that you_ can love_ me when there's no one left to blame_

let ring-----4

(1)

let ring-----4

C Csus4 C Dm

Ah.) So, nev - er mind_ the dark -

let ring-----4

let ring-----4 let ring-----4 let ring-----4

G C

ness. We still can find a way.—

let ring-----4 let ring-----4 let ring-----4

Dm Gtr. IV G C5 G/B

Noth - in' lasts_ for - ev - er, e - ven cold No - vem - ber rain.—

let ring-----4

(Gtr. III out)

A5 G5 F5 G5 C5 G/B A5 G F5 G5

(Gtr. II)

C5 (Gtr. II out) N.C. Gtr. IV *Gtr. VI C5

f

*Elec. w/dist.

G5 F5 Eb5 Ab5 Bb5

Gtr. V Full H P

20 19 20 (20) 20 19 20 15 16 15 16 15 18 18

(Gtr. IV)

C5 Bb5/C5

δva

P 1/2 1/2

16 15 16 15 18 16 18 15 16 18 16 15 16 15 17 15 16 18 15 16 18 15 17

8va- Don't ya think that you need some - bod - y? Don't ya think that you need some - one?

Full

Full

20 19 20 (20) 20 19 20 15 16 15

The musical score is written for guitar, piano, and voice. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Ev - 'ry - bod - y needs... some - bod - y You're not the on - ly one..."

Guitar Part: The guitar part features a melodic line in the upper register, starting with a half note A-flat5, followed by a half note B-flat5, and then a series of eighth and sixteenth notes. The lower register provides a harmonic accompaniment with chords and single notes.

Piano Part: The piano part consists of a series of chords and single notes, primarily in the lower register, providing a harmonic foundation for the guitar and voice.

Vocal Part: The vocal part is written in a single staff, featuring a melodic line that follows the lyrics. The notes are primarily half and quarter notes, with some eighth notes in the final phrase.

Annotations: The score includes several annotations: "8va" indicating an octave shift for the vocal line; "H P" (Harmonics/Pedals) for the guitar; "Full Full" for the piano; and "loco" for the vocal line.

You're not the on - ly one. — Don't ya think that you need some - bod - y?

8va -----

(17) 15 17 17 15 17 16 15 15 15 13 15 13 15

20 19 20

F5 Eb5 Ab5 Bb5

8va Full

Full (20) 20 19 20 15 16 15 18 15 18 15

H P

Don't ya think that you need some - one? Ev - 'ry - bod - y needs some - bod - y.

8va Full

Full (20) 20 19 20 15 16 15 18 15 18 15

H P

THE GARDEN

Words and Music by
West Arkeen, Del James
and W. Axl Rose

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$



Gtr. I (acous.)

D7 Rhy. Fig. 1

D6

mp *let ring-----* *let ring-----*

T
A
B

3 5 3 0 4 0 0 0 3 5 3 0 3 0 0 0 3 5 3 0

H P 6 P 0 H P 6 P 0 H P 6

*Use dropped D tuning (tuned down 1/2 step): (low to high) D $\flat$, A $\flat$, D $\flat$, G $\flat$, B $\flat$, E $\flat$.

Gtr. II (slide gtr.)

Fade in *pp* *steady gliss.*

T
A
B

5

D(b6)

D7

(end Rhy. Fig. 1)

let ring----- *let ring-----*

T
A
B

3 0 3 3 3 0 4 0 2 2 2 2 3 5 3 0 3 5 3 0

P 0 H P 6 P 0 H P 6

T
A
B

7 6 7 7 6

w/Rhy. Fig. 1

D6

Substitute Rhy. Fill 1
D(b6)

Resume Rhy. Fig. 1
D7

You know

steady gliss.

w/Rhy. Fig. 1 (2 times) D6 D(b6)

— you're all a - lone. — Your friends they aren't at home. — Ev - 'ry - bod-y's gone —

Bkgd. voc. (to the

Fade in

gar - den.
gar - den.)

As you look in - to the trees_ you can look but you don't_ see._

mp *p*

(7) (7) 7 7

D(b6) D7 w/Rhy. Fig. 1 (1st 3 bars)
 Flow - ers seem to tease_ you at the gar - den. Ev - 'ry - bod-y's there, — but
 Gtr. III (clean tone w/chorus)
p *p* *p* let ring throughout
 10 7 4 0 5 7

[illegible]

**w/Rhy. Fill 2 (Gtr. I)
& Fill 1 (Gtr. II)**

D7

D6 D(b6) D7

you don't seem to care._____ What's it with you, man,_____ and this gar - den. Ooh,_____ yeah._____

P P P

w/Riff A Dadd4 Cadd#4 Bm(b6) Dadd4

Ah. Ah. Ah. Ah.

Gtr. II

f

Cadd#4 Bm(b6) Dadd4

Ah. Ah. (Spoken:) Turned in -

steady gliss. semi-harm.

Fill 1
Gtr. II

pp *f*

3

Riff A Gtrs. I & III

mf let ring (throughout)

The musical score is for the piece "Garden of Earthly Delights" by J. S. Bach, arranged for voice and guitar. It is in G major (one sharp) and 3/4 time. The score is divided into two systems. The first system contains the vocal melody and a guitar accompaniment line. The vocal line starts with the lyrics "gar - den. Ooh, ——— yeah..." and includes vocalizations "Ah..." and "Sva..." with dotted lines for improvisation. The guitar part is marked with chords D7, Dadd4, Cadd#4, and Bm(b6). The second system continues the vocal melody with the lyrics "Ah..." and "Sva..." and the guitar accompaniment. The guitar part is marked with "Gtr. II" and includes a dynamic marking "p". The guitar part is written on a six-line staff with fret numbers (0, 4, 5, 7, 14, 15, 19, 20) and includes a dynamic marking "p".

w/Fill 6
 Dadd4

w/Rhy. Figs. 2 & 2A (till end)
 C5 D5 F5 E5 F5 D5 E5 C5

(Spoken:) I was - n't real - ly scared, _ lost my vir - gin - i - ty there. _ To a

8va-

loco

steady gliss.

steady gliss.

17 (17) 8 10 10 10 10 10 10 10 8 10 10 10 10 10 10 10 (10) 12 12

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

gyp-sy with blond hair. But now no one seems to care. Like a mouse in-side a maze,
8va- loco

17 26 26 22 22 22 12 7 12 7

[illegible]

Fill 6
Gtr. IV

The musical notation for Fill 6, Gtr. IV, is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line is mostly empty, with a single 'x' mark on the second line of the staff.

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

wan - d'ring 'round 4 daze. — With a smile up - on — my face, I nev - er wan - na leave — this place. — On - ly

mf *mf*

9 12 (12) 3 4 10 12 (12)

D5 F5 E5 F5 D5 E5 C5 w/Riff B (till end) & Fill 7
 D5 F5 E5 F5
 poor boys_ take a chance on this gar - den's song and dance._ Feel her flow - ers as they wrap a - round, but

Fdbk. (8va) Fdbk. (8va)

Fdbk. Fdbk.

Fdbk. pitch: E D

[illegible][illegible]

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5
 on - ly smart boys do with - out. Turned in - to my_ worst pho - bi - a, it's a cra - zy man's_ u - to - pi - a. If you're
 8va - - - - -
 mp
 17 20 19 19 20 19
 7 5 7 5

[illegible]

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

bye... It's glad to know ya. Bye, bye.

8va----- Riff D

13 15 12 12 17 20 19 19

D5 F5 E5 F5 D5 E5 C5 w/Riff D (till end) D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

Ooh. (Spoken:) Bye, bye.

steady gliss. (end Riff D) 8va----- Gtr. VII 8va----- w/slide

13 13 12 (12) 20 17 (17) 15 13 13 13 (13)

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

Aw, so long.

8va----- loco

12 12 12 12 12 12 10 8 10 10 (10) 5 6 3 5 3 3 3 6

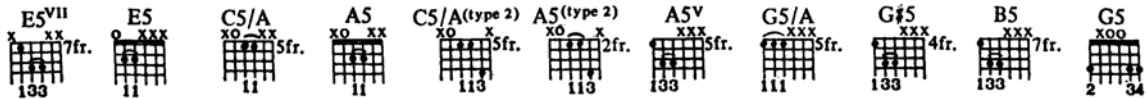
D5 E5 C5 D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

Fade out

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

GARDEN OF EDEN

Words and Music by
Slash and W. Axl Rose



Tune down 1/2 step:

- ⑥ = E $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

Fast Rock $\text{♩} = 220$

Intro

N.C. E5 G5 E5 N.C. G5 G#5 E5

(Spoken:) It's a crit - i - cal so - lu - tion, and the East

Gtr. I

hand slide *f* trem. pick *sl.* (steady gliss.) P.M.-----1 *sl.*

17 0 0 0 3 0 0 (2) 0 5 6 2 3 4 0 *sl.*

G5 G#5 E5

Gtr. II ♩ E5VII

Coast got the blues. It's a mass of con - fu - sion, like the lies

P.M.-----1 *sl.* *sl.* P.M. *sl.*

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

(cont. in notation) 1st Verse

E5

G5 E5 A5 G5 G#5 E5

they sell to you. You got a glass jawed tooth - ache of a men - tal dis - ease, an they be

Rhy. Fig. 1 (both gtrs.) (end Rhy. Fig. 1)

P.M.-----1 *sl.* P.M.-----1 *sl.*

(2) 0 0 3 0 0 0 3 0 (2) 0 0 3 0 0 (2) 0 5 3 4 0 *sl.*

w/Rhy. Fig. 1 (2½ times)

run - nin' round back, see 'em line up on their knees. 'Cause the kiss ass syc - o - phants throw - in'

pen - ance at your feet. When they got no - where to go, watch 'em come in off the streets. While they're

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of whole rests, followed by a melodic line starting on G4, moving up to A4, B4, and C5, then descending through B4, A4, G4, F#4, E4, D4, C4, and B3. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains two measures of whole rests, followed by a bass line starting on G2, moving up to A2, B2, and C3, then descending through B2, A2, G2, F#2, E2, D2, C2, and B1. A 1/2 time signature is indicated above the final measure of the top staff.

N.C.(G5)

steady gliss.-

[illegible]

bang - in' out front, in - side they're slam - min' to the crunch. Go on an throw me to the li - ons and the

Rhy. Fig. 2

[illegible][illegible][illegible]

whole damn scream - in' bunch.. 'Cause the pissed - off___ rip - offs 'r ev - 'ry - where you turn.

w/Fill 1 N.C.

Tell me how a gen - er - a - tion's ev - er s'posed to learn. This fire _____ is burn - in' and it's

(end Rhy. Fig. 2) Rhy. Fig. 3

H H sl.

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

H H sl.

G5

out of con - trol... It's not a prob - lem you can stop. It's rock n' roll...

(end Rhy. Fig. 3) Rhy. Fig. 4 (Gtr. I)

P.M. P.M.

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

Gtr. II

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

Fill 1

Gtr. III Full Full Full Full sl.

18 (18) 18 17 17 (17) 17 15 12 (12) 10 12 10 8 10 (10) 9 10 8 9 10 (10) sl.

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

2nd, 3rd Verses
w/Rhy. Fig. 1 (3½ times - both gtrs.)

G♭5 F5 E5

2. I read it on a wall, it went
3. Look - ing through this

(end Rhy. Fig. 4)

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

A5 G5 G♯5 E5 G5 E5 A5 G5 G♯5 E5

straight to my head. It said, "Dance to the ten - sion of a world_ on edge." We got
point of view, there's no way I'm gon - na fit in._

G5 E5 A5 G5 G♯5 E5 G5 E5

ra - cial vi - 'lence, and who'll cast the first stone. And sex is used_ an - y -
Don't ya tell me what my eyes see._ Don't ya tell me who_ to be - lieve_

*w/Rhy. Fig. 2 (1st 7 bars only - Gtr. I)
N.C.(G5)

Lost in the Gar-den of E - den. Said we're lost— in the Gar-den of E - den. And there's

H

H

*1st beat of Rhy. Fig. 2 is struck, not tied.

w/Rhy. Fill 1

N.C.

no one's gon-na be-lieve__ this, but we're lost__ in the Gar-den of E - den. This fire__

(end Rhy. Fig. 2A)

w/Rhy. Fig. 3 (both gtrs.)

G

_____ is burn-in' and it's out of con- trol._ It's not a prob - lem you_ can stop._ It's rock n' roll._

w/Rhy. Fig. 4 (Gtr. I)

Suck_____ on that._

Gtr. II

[illegible]

(3) 2 3 2 3 2 0 5

D.S. al Coda $\frac{3}{4}$

Musical notation for the first system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Gtr. II
Coda

A5^v

Guitar solo

G5/A A5^vG5/A

G5/AA5^vG5/A A5^v

Musical notation for the second system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

den.

Ow.

Oh.

Gtr. III

sl.

Musical notation for the third system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

P.M. - - 4

H

H

H

P

P

P

P

H

P

P

Musical notation for the fourth system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

sl.

Gtr. I

Musical notation for the fifth system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

(9)

G5/A A5^vG5/AG#5 A5^v

G5/A A5^vG5/AG#5

%

%

Musical notation for the sixth system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

1/4

Musical notation for the seventh system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

1/4

Musical notation for the eighth system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical notation for the ninth system, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

A5^v B5 E F# G5
 ⑥open 2fr.

H H 3 sl. 8va- Full 3

H H 7 8 9 7 9 5 (5) 16 16 (16) 14 17 (14) 17 14 15 16 14 16 16 14 16

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

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

③3fr. 2fr. 3fr. 4fr. A5^v G5/A A5 ⑥open 3fr.
 G F# G G#

8va- Most (cont. in Fill 2) Full

sl. P H P Full

15 14 12 22 19 22 19 22 19 22 19 18 19 17 15 15 18 19 18 17 14 16 15

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

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

4th Verse
 *w/Rhy. Figs. 2 & 2A
 w/Fill 2
 G5



or - gan - ized re - li - gions make a mock - er - y of hu - man - i - ty. Our

*1st beat of Rhy. Fig. 2A is tied, not struck.



gov - ern - ments are dan - ger - ous and out of con - trol. The



Gar - den of E - den is just an - oth - er grave - yard. Said if they

N.C.



had some - one to buy it, said I'm sure they'd sell my soul. This fire

w/Rhy. Fig. 3 (Gtrs. I & II)



is burn - in' and it's out of con - trol. It's not a

Chorus

*w/Rhy. Figs. 2 & 2A

G5



prob - lem you can stop. It's rock n' roll. Lost in the Gar - den of E -



Gtr. III

sl. sl.

sl.

H

H

sl. sl.

sl.

15

5

(5)

5

5

3

4

5

5

5

*1st beat of Rhy. Fig. 2A is tied, not struck.

Fill 2 (end of solo)

8va

Gtr. III

sl.

1/2

Fdbk.

sl.

grad. bend

sl.

1/2

Fdbk.

sl.

(18)

(18)

20

(20)

(20)

(20)

den. Said we're lost — in the Gar - den of E den. Said there's no —
 (Spoken:) An we ain't talking about no poison apple or some

sl. *H*

(5) 5 6 5 3 4 12 (12) x x 11 12 12 12 (12) 10 11 10 8 9 10

— one's gon - na be - lieve — this. But we're lost — in the Gar - den of E -
 missin' rib, ya hear?

H *H*

(10) x x 8 9 10 10 (10) 10 11 10 8 9 17 (17) 17 17 15 16 17 17

den. This fire — is burn - in' and it's out of con - trol. — It's not a

Full *Full* *Full*

N.C. w/Rhy. Fig. 3 (Gtrs. I & II)

(17) 17 18 17 15 16 18 (10) 18 17 18 17 (17) 17 15 12

prob - lem you can stop. It's rock n' roll. —

Full *P* *Gtrs. I & II* *A.H. (Sva)* *A.H.*

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

P

DON'T DAMN ME

Words and Music by
Slash, Dave Lank
and W. Axl Rose

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$

Fast Rock $\text{♩} = 180$

Chord diagrams and fret numbers:

- F#5: 13, 9fr.
- E5: 13, 7fr.
- A5^v: 13, 5fr.
- F#5^{II}: 13, 9fr.
- A5: 1, 5fr.
- E5^{II}: 1, 5fr.
- A5^{II}: 13, 12fr.
- C#5: 13, 4fr.
- B5^{II}: 13, 7fr.
- D5^{VII}: 33, 7fr.
- A#5: 13, 6fr.
- B5: 13, 7fr.
- E5^{IX}: 33, 9fr.
- D5: 133, 5fr.
- A5(type 2): 11, 5fr.
- E5(type 2): 133, 7fr.
- Esus4: 1334, 7fr.
- E: 1333, 7fr.

Intro Gtr. I Rhy. Fig. 1

F#5 A5 F#5 A5 F#5 A5

*f*P.M. P.M.-4 P.M.-4 P.M.-4

Gtr. II

F#5 w/Rhy. Fig. 1 E5 A5^v F#5^{II}

Yi - i - i - i -

(end Rhy. Fig. 1)

A5 E5^{II} F#5 w/Rhy. Fig. 1 (1 1/4 times) (Both gtrs.) E5

Ooh. 1. Don't damn me when I speak
(2.) hail me and don't i -

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

a piece of mind, 'cause si - lence is - n't gold - en when I'm hold - ing it in - side. 'Cause I've been -
dol - ize the ink or I've failed in my at - ten - tions. Can you find the miss - ing link? Your on -

E5 A5 F#5 A5 F#5 A5

where I have been an I've seen what I have seen. I put the pen to the pa - per 'cause it's
ly val - i - da - tion is in liv - ing your own life. Vi - car - i - ous ex - is - tence is a

C#5 B5 E5 Gtr. II F#5 ⑥2fr. 4fr. F# G# A5 P.M.-----4 ⑤4fr. C# E5¹¹ F#5¹¹

all a part of me. Be it a song or a ca - sual con - ver - sa - tion, to hold_
 fuck - ing waste of time. So I send this song to the of - fend - ed. I

Gtrs. I & II Rhy. Fill 1----- (Gtr. II cont. in slashes) Rhy. Fig. 2 (Gtr. I)

sl. P.M.-----4 P.M. P.M. P.M.-----4 P.M. sl. P.M.-----4 sl. semi-harm.

(2) 0 6 4 2 2 2 2 4 (4) 2 6 2 4 2 4 0 (2) 0 6 4 2 2 2 3 4 sl. sl.

F#5 A5¹¹

said my tongue speaks of qui - et res - er - va - tions. Your words_ once_ heard, they can
 what I meant and I've nev - er pre - tend - ed as so man - y oth - ers do in - tend -

P.M. P.M. P.M.-----4 sl. P.M.-----4 sl. semi-harm. P.M. P.M. P.M.-----4

2 6 2 4 2 4 0 (2) 0 6 4 2 2 2 3 4 sl. sl. 2 6 2 4 2 4 0

E5 F#5 2nd time Gtr. II substitute Rhy. Fill 3 To Coda II

place you in a fac - tion. My words_ may dis - turb, but at least there's a re - ac - tion.
 ing just to please. If I damned your point of view, could you

(end Rhy. Fig. 2)

P.M. sl. P.M.-----4 sl. semi-harm. P.M. P.M. P.M.-----4 P.M. sl.

(2) 0 6 4 2 2 2 3 4 sl. sl. 2 6 2 4 2 4 0 (2) 0 6 4 2 2 2 2 9 sl.

Rhy. Fill 3 (Gtr. II) E5

w/Rhy. Fig. 1 (1½ times) E5 A5^V F#5^{II} A5^V E F#5^{II} A5 C#5 B5^{II} E5^{II} F#5

P.M. *sl.*

w/Rhy. Fill 1 Ooh, oh

E5 A5^V F#5^{II} A5^V E F#5^{II} A5^V E F#5^{II} A5^V E5^{II} F#5

P.M. *sl.*

yeah. Ooh, oh yeah. Some-

w/Rhy. Fig. 2 E5 A5^{XII} F#5 A5^{XII}

times I wan - na kill. Some - times I wan - na die. Some-times I wan - na de - stroy. Some - times

E5 F#5 E5 A5^{XII} F#5

I wan - na cry. Some - times I could get e - ven. Some - times I could give up. Some - times

A5^{VII} w/Rhy. Fill 2 E5 A5^V D5^{VII} A5^V

I could give. Some-times I nev - er give a fuck. (1.) It's on - ly for a while. I
(2.) now I got - ta smile. I

D5^{VII} A5^V A#5 B5 E5^{IX} B5^{II} E5^{II} A5^V

hope you un - der - stand. I nev - er want - ed this to hap - pen, did - n't wan - na be a man. So I
hope you com - pre - hend. For this man can say it hap - pened 'cause this child has been con - demned. So I

D5^{VII} A5^V D5^{VII} A5^V A#5 B5 E5^{IX}

hid in - side my world. I took what I could find. I cried when I was lone - ly. I fell
stepped in - to your world. I kicked you in the mind. An I'm the on - ly wit - ness to the

E5 C#5 F#5 w/Rhy. Fig. 1 (2 times) E5 A5 F#5

down when I was blind. But don't damn me when I speak a piece of mind, 'cause si -
na - ture of my crime. But look at what we've done to the in - no - cent and young. Whoa,

Rhy. Fill 2 (Gtr. I)

P.M. *sl.*

(2) *sl.*

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

lence is - n't gold - en when I'm hold - ing it in - side. 'Cause I've been - where I have been an I've seen -
lis - ten to who's talk - ing, 'cause we're not the on - ly ones. The trash - col - lect - ed by the eyes and

To Coda I

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

— what I have seen. I put the pen to the pa - per 'cause it's all a part of me.
dumped in - to the brain. Said, it tears in - to our con - scious thoughts, you

Gtr. I substitute Rhy. Fill 1

w/Rhy. Fig. 2 (1st 7 bars only) 2fr. F# G# A5 4fr. C# E5¹¹ F#5 A5^{x11}

How can I ev - er sat - is - fy — you? An how can I ev -

F#5 A5^{x11} E5 F#5

— er make you see that, deep in - side we're all — some - bod - y? An

w/Rhy. Fill 2 sl. E5 Coda I Substitute Rhy. Fill 2 C#5 B5 E5

it don't mat - ter who you wan - na be. But tell me who's to blame.
rit.

Slower $\text{♩} = 120$
Half time feel

Bridge

Gtr. I D5 A5(type 2) E5(type 2) ⑥open E Esus4 E P.M. — — —

Gtr. II I know you don't — wan - na hear — me cry - ing.

D5 A5(type 2) E5(type 2) P

An I know you don't — wan - na hear me de - ny —

sl. H sl. H H H

D5 A5(type 2) E5(type 2) ⑥open E E5(type 2)
P.M. - J

that your sat - is - fac - tion lies in your il - lu - sions.

Full Full Full

D5 A5(type 2) E5(type 2)

But your de - lu - sions are yours an not mine.

Full Full Full Full

D5 A5(type 2) E5(type 2) ⑥open E E5(type 2)
P.M. - J

We take it for grant - ed we know the whole sto - ry. We judge a

1/2 Full P Full P sl. P H

let ring-----4

1/2 Full P Full P sl. P H

(cont. in Rhy. Fig. 1)

D5 A5(type 2) E5¹¹ F#5

book by its cov - er an read what we want be - tween se - lect - ed lines.

1/2 1/2 P Full (cont. in slashes)

1/2 Full

P

17 14 14 15 14 15 14 16 16 17 14 16 14 16 14 13 0

The image shows a musical score for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns. The score is written for voice and guitar. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part is written in standard notation with a key signature of three sharps. The score includes various musical notations such as notes, rests, and fingerings. At the bottom of the page, there is a detailed guitar tablature with fret numbers and fingerings for the left hand. The tablature is written in a system of six lines representing the guitar strings, with numbers indicating the frets and letters (H, P) indicating specific techniques or fingerings. The score is divided into measures, with measure numbers (17, 14, 17, 16, 14, 17, 16, 14, 17, 16, 14, 17, 16, 17, 16, 17, 16, 14, 16, 14, 13, 14, 17, 15, 17, 17, 15) written below the tablature. The score is a page from a music book, with the page number 17 visible in the bottom left corner.

Gtr. III

Fdbk. (8va)

F#

Fdbk.

(14) (14) (14) (14) (10)

Fdbk. pitch: E#

*Flick toggle switch off and on.

Gtr. II

sl.

12

9

sl.

Gtr. I

Fdbk. (8va)

Fdbk.

pick slides-----

9

(11) (11) (11) (11)

Fdbk. pitch: C#

N.C. (Gtr. III out)

3

sl.

steady gliss. sl.

rake ---

don't pick

sl.

dim.

H P sl. 3

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

P.M.

Whoa!_

$\frac{1}{2}$ P

$\frac{1}{2}$ P

dim.

sl.

14

Fdbk. (15ma)

sl.

P.M.

Fdbk.

sl.

Fdbk. pitch: A#

F#5

Don't_

(Gtr. II cont. in Rhy. Fig. 1)

14 14 (14) 14 14 14 14 8 11 9

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

11 11 11 11 11 11 11

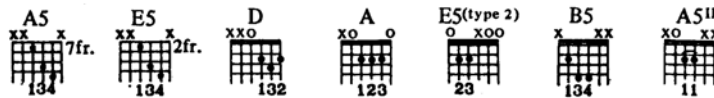
9 x 9 9 x 9 9 9 9 9 9 9 9 7 9 9 10 9 9 9 9 7 9

BAD APPLES

Words and Music by
Slash, Duff McKagan,
Izzy Stradlin' and W. Axl Rose

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$



Medium Rock $\text{♩} = 120$

N.C.

Intro

Gtr. I

mf long slide

Gtr. II

1st Verse

*Gtr. II A5

Rhy. Fig. 1A

(end Rhy. Fig. 1A)

w/Rhy. Figs. 1 & 1A (both 2 times)

Dia-monds and fast_ cars, mon-ey to burn, I got my head in the clouds, I got these

**Gtr. I

Rhy. Fig. 1

*Rhy. Gtr. II and Kybd. arr. for gtr. (Played w/ad lib rhythm variations throughout.)

**Rhy. Gtr. I and Bass arr. for gtr.

thoughts to churn. Got my feet in the sand, I got a house on the hill, I got a

w/Rhy. Fig. 1A

Rhy. Fig. 2A ^{E5}

head-ache like a moth - er, twice the price_ of my thrills_ An it's a cold day, it's a

Rhy. Fig. 1B

Rhy. Fig. 2

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 3 times)

con - ti - nen - tal drift_ I said this traf - fic is hell_ Can you give me a lift?_ An I'll

try to paint_ a sto - ry, got your pic - tures to tell. Yeah, you got to make_ a liv - ing with what you

2nd Verse
w/Rhy. Figs. 1 & 1A
A5

bring your-self to sell. I got_ some gen - u - ine im - i - ta - tion bad ap - ples.

w/Rhy. Figs. 1A & 1B

w/Rhy. Figs. 2 & 2A (both 2 times)
E5

Free sam - ple for your peace o' mind, on - ly nine nine - ty - five.
I got my cam - 'ra back_ from cus - toms, got my

law fees up to date_ Hell, they must - a seen_ me com - in'. Ain't this life so fuck - in' great_ When the

Chorus
D

A

E5(type 2)

D

shit hit the fan_ it was all I could stand, yeah. Well, I'm a fre - quent fly - er. My bod - y's

* sl.

* sl.

*Gtr. III plays small note 3rd time only (end of solo).

A

E5(type 2)

D

breath - ing while it can, but what I don't un - der - stand_ is that my world ain't get - tin' no bright - er. If I could

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3

A

E5(type 2)

D

touch the sky, well, I would float on by_ while ev - 'ry - bod - y's talk - in'. Hell, I'm just an - oth - er guy... If it were

A

2nd time to Coda I B5

3rd time to Coda II w/Fill 1

up to me_ I'd say just leave me be._ Why let one bad ap - ple spoil the whole damn bunch. Uhh.

Fill 1

w/Rhy. Figs. 1 & 1A (both 2 times)

A5

Gold —

Gtr. III

17 19 16 14 17 19 (19) 17 16 14 17 19 17 16 14 17 19 (19) 17 16 14 17

3rd Verse

w/Rhy. Figs. 1 & 1A

A5

w/Rhy. Figs. 1A & 1B

— and cav - i - ar, — now whyn'tyou pour — my ap - a - thy. — I'd have all my bas - es cov - ered if I could

sl.

19 (19)

sl.

w/Rhy. Figs. 2 & 2A (both 4 times)

E5

teach my hands — to see. But now we're down in the deep — end, wherethey'dlove to watch — you drown.. I said your

laun - dry could — use wash - ing, we'll hang it up all o - ver town.. I said Hol - ly - wood'slike a dry - er an we're down..

D.S. al Coda I

— on Sun - set Strip. An you'll be suck - in' down — the Clo - rox 'til your life's all nice and crisp. When the

Coda I

B5

E5

one bad ap - ple spoil the whole damn bunch.

Gtrs. I & II

P.M. —

2 5 4 3 2 5 4 3 2 1 0 3 0 3 2 1 0 2 0 2 4 5 0

sl.

w/Rhy. Fig. 5

Full Full G5 Full Full Full Full

E5 w/Rhy. Fig. 4

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

Full 1/2 1/2 P loco G5

w/Rhy. Fig. 5 (1st 3 bars only)

sl. sl. sl. sl. sl. sl. sl.

A5 1/2 1/2 1/2 1/2 1/2

(cont. in slashes)

©7fr.
B

D.S. al Coda II

When the

Full

sl.

1/4

1/4

1/4

14 14 14 14

13 12 13 15

13 12 13 15

13 12 13 15

11 13 13 15

(B5)

Coda II

w/Fill 1

A5

(cont. in notation)

whole damn bunch. Why let that one bad ap - ple spoil the whole damn bunch.

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

0

N.C.

Em7

Boy!!

Gtr. II

1/2

1/2

1/2

1/2

4 2 4 2 4 2

0

0

Gtr. I

1/2

1/2

1

trem. bar

vib. w/bar

13 13 13

12 12 12

12 12 12

12 12 12

DEAD HORSE

Words and Music by
W. Axl Rose

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

E5 E5(type 2) A B G#m E Esus4 F#5
 11 11 3211 3211 3111 21 23 134
 G#5 A5 E6 B5 C#m F# A5(type 2)
 134 134 31 134 13421 134211 13

Medium Rock $\text{♩} = 128$

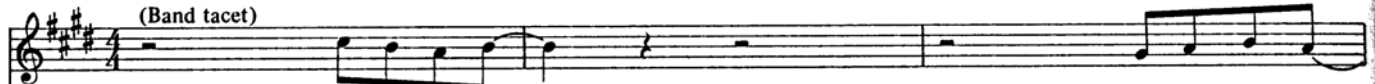
1st Verse

A5
(Band tacet)

B5

G#5

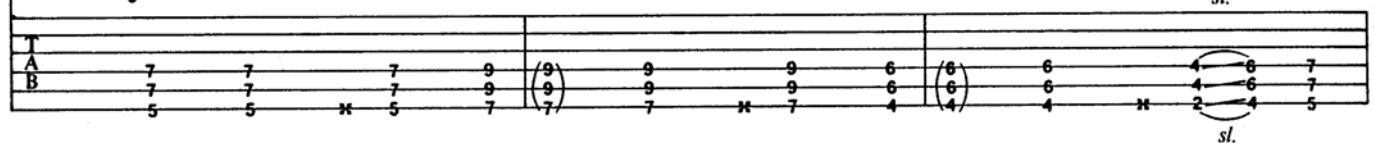
F#5 G#5 A5



Sick of this life, —

not that you'd care. —

Rhy. Fig. 1 (Acous. grt.)



G#5A5 G#5 A5

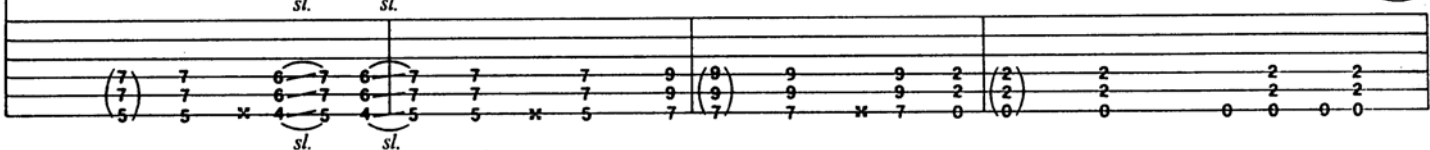
B5

E5



I'm not the on - ly one —

with whom these feel - ings I share. —

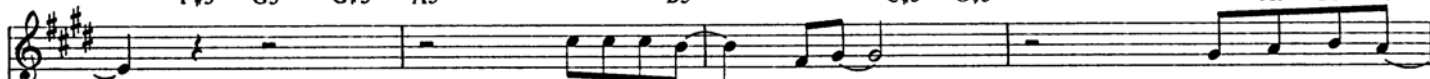


F#5 G5 G#5 A5

B5

C#5 G#5

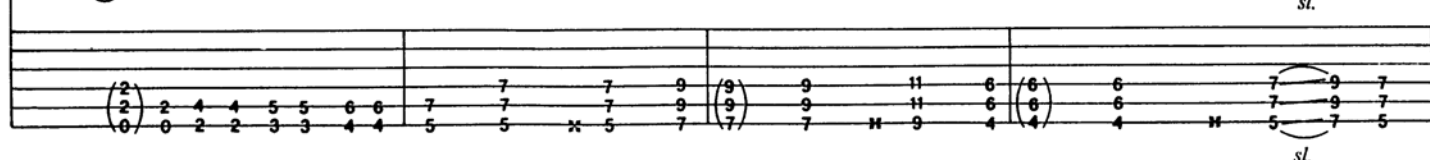
A5 B5 A5



No-bod-y un - der-stands. —

quite why we're here. —

(end Rhy. Fig. 1)



A B G#m A ⑤open A

Gtr. I
Acous gtr.

Gtr. II (clean elec.)

A B ②open B E Esus4 (cont. in notation)

(Spoken:) Then when she said she was gonna like wreck my car, I didn't know what to do. Woh!_____

*Gtr. I
f sl. sl.
long slide

sl. sl.
*w/distortion

Chorus
A5
(Band in)

E5 A5 E5

Some-times I feel_ like I'm beat - in' a dead_ horse_An I don't know why you'd be bring - in' me down_

(Acous. gtr. out)
Rhy. Fig. 2

(end Rhy. Fig. 2)

Rhy. Fig. 2A

f w/distortion

w/Rhy. Figs. 2 & 2A

A5 E5 A5 E5

I'd like to think that our_ love's worth a tad_ more_ It may sound fun - ny, but_ you'd think by now_ I'd be

F#5 G#5 A5

Gtr. II

smil - in'. I guess some things nev - er change_

Gtr. I

To Coda

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

woh,_____ nev - er change_____

slight vib. w/bar

slight vib. w/bar

Rhy.
Fig. 3

2nd Verse

Rhy. Fig. 3

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

I met an old cow - boy, I saw the look in his eyes...

7 9 7 7 7 9 9 (9) 9 11 9 9 9 11 6 6 6 6 6 6 7 7 7 9 7 7 7 9 7
5 5 5 5 5 5 7 7 7 7 7 7 7 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5

I met an old cow - boy,

I saw the look in his eyes.—

(end Rhy. Fig. 3)

A5 B5 ⑥open w/Rhy. Fill 2
E E5

Some - thing tells me he's been here be - fore, 'cause ex - pe - ri - ence makes you wise...

Some - thing tells me he's been here be - fore, 'cause

ex - pe - ri - ence makes you wise. —

w/Rhy. Fig. 3
A5

B5

G#5

A5

I was on-ly a small_ child_ when the thought_ first came to me_ that I'm a

7 7 9 7 7 9 9 (9) 9 11 9 9 9 6 (6) 6 6 6 6 6 7 7 7 9 7 7 7 9 7
5 5 5 5 5 5 7 (7) 7 7 7 7 7 4 (4) 4 4 4 4 4 5 5 5 5 5 5 5 5 5

I was on-ly a small_ child___ when the thought_ first came to me___

that I'm a

Rhy. Fill 2 (Gtr. I)

E5 E F#5 G5 G#5

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

B5

w/Rhy. Fill 3
E5D.S. al Coda
A5 $\frac{8}{5}$

son of a gun_ and the gun of a son_ that brought back the dev - il in me_ Woh, but

Coda

E5

E6

E5

E6

E5

Bridge
Both
gtrs. $C\sharp m$ F $\sharp$

I ain't quite what you'd call an old_ soul, still

slight vib. w/bar

 $C\sharp m$ F $\sharp$ $C\sharp m$ F $\sharp$

(cont. in notation)

wet be - hind the ears. I been a - round this track a cou - ple of times, but now the

A5

B5

dust is start - in' to clear, oh

(Both gtrs.)

Rhy. Fill 3 (Gtr. I)

E

Esus4

E5

B $\flat$ 5 A5 E5

— yeah!

Lead gtr.

Full P sl. 1/2

Full P sl. 1/2

(Gtrs. I & II) Rhy. Fig. 4

w/Rhy. Fig. 4 (2 times)

A5 E5 Full A5 E5 Full

sl. sl. 1/2 Full sl. Full

Full Full 1/2 Full

B5 Full Full 1/2 Full C $\sharp$ 5 F $\sharp$ 5

Full Full 1/2 Full

(Gtrs. I & II)

9 9 11 9 8 7 9 7 7 9 2 (2) 2 4 2 2 2 4 2

7 7 7 7 6 5 5 5 5 5 0 (0) 0 0 0 0 0 0

sl. sl. 1/2 Full sl. Full

9-10 9-10 11 9 11 (11) 0 10 9-10 10 11 9 12 9 0

Full Full 1/2 Full

10 10 12 9 9 9 9 12 11

9 9 11 9 9 9 11 9 9 9 11 11 13 11 11 13 4

7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 2

Chorus
w/Rhy. Figs. 2 & 2A (both 4 times)
A5

Some-times I feel_ like I'm beat-in' a dead_ horse..An I don't know why you'd be bring-in' me down.---

(Lead gtr.) *sl.* *Full* *w/slight fdbk.*

14 (14) (13) 11 (11) 9 (9)

I'd like to think that our love's worth a tad_ more.. It may sound fun - ny, but you'd think by now_ I'd be

smil - in'. Ooh yeah, I'd be smil - in'.

No way_ I'd be smil - in'. Ooh, smil - in'.

Full *grad. release* *sl.* *Full*

9 (9) (9) (13) (13) 12 14 (14)

E5 Gtr. I B5 *sl.* *sl.* *Full* *Full*

19 (19) 17 16 17 (17) 16 18 18 19 18 16 18 16 18

sl. sl. *sl.*

Gtr. II

9 9 11 9 9 9 11 9
7 7 7 7 7 7 7 7

Full A5 dim.

Full (10) 19 16 18 16 19 (19)

Full dim.

9 9 11 9 9 9 7 (7)

Tag
w/Rhy. Fig. 1 (Acous. gtr.)
A5 B5 G#5

(Band out) F#5 G#5 A5 G#5 A5 G#5

Sick of this life, not that you'd care.

(19) (19)

(7) (7)

A5 B5 E5 F#5 G5 G#5 w/tape noise A5 (type 2)

I'm not the only one with whom these feelings I share.

COMA

Words and Music by
Slash and W. Axl Rose

A5 **G5** **F5** **A $\flat$ 5** **E $\flat$ 5** **D5** **C5** **B $\flat$ 5** **C5 $\vee$** **D5 $\vee$** **G5 (type 2)** **B $\flat$ 5^{III}** **D5^{II}** **A5 (type 2)**
 11 134 134 134 133 133 133 133 11 33 2 3 11 12 1144
 3fr. 4fr. 6fr. 5fr. 3fr. 5fr. 7fr. 4fr. 4fr. 4fr.

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

B5 **F $\sharp$ 5** **D** **E5 (type 2)** **A5^{II}** **C $\sharp$ 5** **F5^{VIII}** **D $\flat$ 5**
 133 134 132 133 12fr. 133 133 133 4fr.

Moderate Rock $\text{♩} = 128$
(Heartbeat)

Intro

N.C. (Bass gtr.) 3

Gtr. I *pp* **A5**

mf Gtr. II

mf

*Rock wah pedal.

mf

mf

Fdbk. (8va)

Gtr. III

⑤ open

A

P.M.

1½

trem. bar

1½

3

*Sustain feedback next 4 bars.

**Depress bar before striking note.

C $\sharp$ 5 N.C. C5 N.C. C $\sharp$ 5 N.C. C5 N.C. C $\sharp$ 5 N.C. C5 N.C.

Riff A (Gtrs. I & II)

f

C5 N.C. C#5 N.C. C5 N.C. C5 B5 N.C.

C#5 N.C. C5 N.C. C#5 (end Riff A) Gtr. II w/Rhy. Fill 1 N.C.

A5 Gtr. I

Hey, you caught me in a co - ma._____ And I don't think I wan - na_____

Gtr. III

P.M.-----1

w/flanger

Gtr. II

Rhy. Fill 1

Gtr. I (cont. in slashes)

G5

ev - er come_ back to_ this world a - gain.

P.M.-----4

5 5 5 5 5 5 5 5

12 12
12 12
12 12
10 10

11 11
12 12
12 12
10 10

F5

Kind-a like_ it in a co - ma 'cause no one's ev - er gon - na,

P.M.-----4

3 3 3 3 3 3 3 3

10 10
10 10
10 10
8 8

9 9
10 10
10 10
8 8

x x
x x
x x

Ab5 Eb5 G5 D5

oh, make me come back to this world a - gain.

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "oh, make me come back to this world a - gain." The guitar line is in treble clef and contains fret numbers for the first four measures: 13, 13, 13, 13, 8, 8, 8, 8, 8, 8, 12, 12, 12, 12, 12, 12, 7, 7, 7, 7, 5.

Now I feel as if I'm float - ing a - way. I can't feel.

Gtr. III

P.M.-----
w/flanger

The second system of the musical score. The vocal line continues with the lyrics "Now I feel as if I'm float - ing a - way. I can't feel." The guitar line is in treble clef and contains fret numbers for the first four measures: 5, 5.

The third system of the musical score. The guitar line is in treble clef and contains fret numbers for the first four measures: 7, 7, 7, 7, 6, 6, 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

C5

all the pres - sure and I like it this way, but my bod - y's call - in', my bod -

P.M.-----

The fourth system of the musical score. The vocal line continues with the lyrics "all the pres - sure and I like it this way, but my bod - y's call - in', my bod -". The guitar line is in treble clef and contains fret numbers for the first four measures: 3, 3.

The fifth system of the musical score. The guitar line is in treble clef and contains fret numbers for the first four measures: 5, 5, 5, 5, 4, 4, 5, 5, 5, 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Eb5 Bb5 D5
 y's call - in'. Won't ya come_ back to_ this

P.M.-----

3 3 3 3 3 3 3 3

8 8 8 8 3 (3) 3 3 3 7
 8 8 8 8 3 (3) 3 3 3 7
 6 6 x x 6 6 1 (1) 1 x 1 1 5

A5
 world a - gain?_ Sus - pend - ed deep in a sea_

(Gtr. III)

P.M.-----
w/flanger

7 7 7 7 2 (2) 2 2 2 2 1 1
 7 7 7 7 2 (2) 2 2 2 2 2 2
 5 5 5 5 0 (0) 0 x x 0 0 0 x 0 0

G5

_____ of black, I've got the light at the end. I've got the bones on the mast. Well, I've

(cont. in notation) B5 F#5

_____ gone sail in, I've gone sail in. I could leave so eas-

(Gtr. III out)

P.M.-----

Gtrs. I & II

B5 C5 C#5 D5 A5

i - ly while friends are call - in' back to me. I said they're,

E5 G5 D5

they're leav - ing it all up to me when all I need - ed was clar -

C#5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 N.C.

i - ty an some - one to tell me what the fuck is go - ing on.

w/Riff A (1st 6 bars only)
 C#5 N.C. C5 N.C. C#5 N.C. C5 N.C. C#5 N.C. C5 N.C. C5 N.C.

C#5 N.C. C5 N.C. C5 B5 N.C. C#5 N.C. C5 N.C. God - damn - it! C5 B5 Bb5

Rhy. Fill 2- Gtrs, I & II Gtr. II

Gtr. I (cont. in slashes)

w/heartbeat
 A5
 Gtr. I
 Gtr. II
 C5v w/EKG
 D5 VII
 2 2
 0 0
 7 7 (7)
 0 (0)

Musical score for "Fdbk." (Feedback) by John Cage. The score is written on a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with various ornaments and slurs, including a "pick slide" and a "sl." (slide) mark. The bass staff contains a series of chords, each with a number in parentheses above it: (7/7), (8/7), (8/7), (11/10), (11/10), (11/10), (11/10). Above the bass staff, there are several annotations: "G5 (type 2)" with a note, "Fdbk. (8va)" with a note, "Bb5 III" with a note, and "F5" with a note. A wavy line labeled "steady gliss." spans across the bass staff. The score is labeled "Fdbk." at the top right and "(cont. in notation)" at the bottom right.

Slip - pin' far - ther' an far - ther a - way. — It's a mir - a - cle — how long —

Gtrs. I & II

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

B5 A#5 B5 A#5 B5 A#5 B5 A#5 B5 A#5 B5 A#5 B5 N.C.

— we can stay_ in a world_ our minds cre - at - ed, in a world that's full of shit.

w/medical dialogue & sound effects

B5 N.C. Bb5 N.C. B5

N.C.

Bb5

N.C.

w/Riff B (3 times)

B5 N.C. Bb5 N.C. B5

N.C.

Bb5

N.C.

B5

N.C.

Bb5

N.C.

B5

N.C. B5

(Spoken:) Help

me.

Help

me.

Help

Riff B

4

3

4

(4)

4

3

2

3

0

0

2

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

N.C.

Bb5

N.C.

B5

N.C.

Bb5

N.C.

B5

N.C.

Bb5

N.C.

B5

N.C.

Bb5

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

N.C.

me.

Help

me.

Bastard.

C#5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

C5

N.C.

⑤open
A DSII

Gtr. I

⑤open
A A5(type 2)

Gtr. II

Please

un - der - stand - me

Gtrs. I & II

Gtr. II

P

P

B5

F#5

I'm climb - in' through the wreck - age of all my twist - ed dreams, but this cheap

sl.

sl.

④4fr. F# ⑤4fr. C# ④4fr. F# G5(type 2)

in - ves - ti - ga - tion just can't sti - fle all my screams, an I'm wait -

The guitar line is written on a six-string staff with a capo at the 4th fret. It features a series of chords: F# (4fr), C# (5fr), F# (4fr), and G5 (type 2). The fret numbers are indicated as (11), 11, 11, 11, 11, 11, 11, 4, 4, 4, 5.

D E5(type 2)

in' at the cross - roads, wait - ing for you, _____

The guitar line continues with chords D and E5 (type 2). The fret numbers are indicated as 3, 3, 7, 7, 7, 7, 7, 9, 9, 9, 9, 9, 7, 9, 9, 9, 7.

pick sl. E5(type 2) Half time feel A5(type 2)

wait - ing for you. _____ (Whispered:) Where are you?

The guitar line features a half-time feel with a pick slide (pick sl.) and a chord E5 (type 2). The fret numbers are indicated as 10, 9, 9, 9, 9, 7, 9, 9, 9, 7, 7, 7.

dim. (Gtr. II out) Gtr. IV (Gtr. I out)

dim. mf clean tone

The guitar line features a dim. (diminuendo) and a mf (mezzo-forte) clean tone. The fret numbers are indicated as 7, 7, 7, 2, 2, 0, 2, 2, 0.

N.C.

let ring

1/2

H

H

Full

Full

H

No one's gon-na both-er me an-y-more...

No one's gon-na mess with my

head no more...

I can't un-der-stand_ what all the fight-in's for,

but it's so_ nice_ here down off the shore. I

sl. sl.

Full

sl. sl.

Full

wish you could see_ this 'cause there's noth - ing to see._ It's peace - ful here_ and it's fine_

_ with me._ Not like the world_ where I used_ to live._

Sva bassa-----
I nev - er real - ly wan - ted to live._

Ah. _____

A5 (end half time feel)

Gtr. I

(Gtr. IV out) Gtr. I

pick slides (cont. in notation)

Detailed description: This system shows a guitar part for Gtr. I in A5. The staff has a treble clef and a key signature of two sharps (F# and C#). The melody consists of a series of eighth notes with a 'pick slides' instruction. A bracket indicates '(Gtr. IV out) Gtr. I'. Below the staff are two fretboard diagrams for the low E and A strings, showing fingerings (2, 2, 2) and (0) respectively.

Gtrs. I & II. A5

f

Asus#4

Detailed description: This system shows a guitar part for Gtrs. I & II in A5. The staff has a treble clef and a key signature of two sharps. The melody starts with a forte 'f' dynamic. A bracket indicates 'Asus#4'. Below the staff are two fretboard diagrams for the low E and A strings, showing fingerings (5, 2, 2, 0) and (4, 2, 2, 0) respectively.

A

Am

Gtr. I

Gtr. II

(cont. in slashes)

sl.

Detailed description: This system shows a guitar part for A and Am. The staff has a treble clef and a key signature of two sharps. The melody starts with a forte 'f' dynamic. A bracket indicates 'Am'. Below the staff are two fretboard diagrams for the low E and A strings, showing fingerings (2, 2, 2, 0) and (1 1/2, 2, 2, 0) respectively. The system ends with a 'sl.' (slide) instruction and a fretboard diagram showing a slide from the 12th fret to the 13th.

w/medical dialogue & sound effects

open A

Gtr. I

P.M.-----

Gtr. II

1 1/2

trem. bar

1 1/2

3

(9)

(9)

Detailed description: This system shows a guitar part for w/medical dialogue & sound effects. The staff has a treble clef and a key signature of two sharps. The melody starts with an 'open A' and a 'P.M.' (palm mute) instruction. A bracket indicates 'A5'. Below the staff are two fretboard diagrams for the low E and A strings, showing fingerings (3) and (9) respectively. The system ends with a 'trem. bar' (tremolo bar) instruction and a fretboard diagram showing a tremolo bar dip.

*Depress bar before striking note.

w/Riff A (1st 6 bars only)

C#5 N.C. C5 N.C. C#5 N.C. C5 N.C. C#5 N.C. C5 N.C. C5 N.C.

Detailed description: This system shows a guitar part for w/Riff A (1st 6 bars only). The staff has a treble clef and a key signature of two sharps. The melody consists of a series of eighth notes with a 'pick slides' instruction. Below the staff are two fretboard diagrams for the low E and A strings, showing fingerings (2, 2, 2, 0) and (1 1/2, 2, 2, 0) respectively.

(Spoken:) Zap him again.

C#5 N.C. C5 N.C. C5 B5 N.C. C#5 N.C. C5 N.C.

Detailed description: This system shows a guitar part for C#5 N.C. C5 N.C. C5 B5 N.C. C#5 N.C. C5 N.C. The staff has a treble clef and a key signature of two sharps. The melody consists of a series of eighth notes with a 'pick slides' instruction. Below the staff are two fretboard diagrams for the low E and A strings, showing fingerings (2, 2, 2, 0) and (1 1/2, 2, 2, 0) respectively.

Zap the son of a bitch again.

(Gtrs. I & II)

Detailed description: This system shows a guitar part for (Gtrs. I & II). The staff has a treble clef and a key signature of two sharps. The melody consists of a series of eighth notes with a 'pick slides' instruction. Below the staff are two fretboard diagrams for the low E and A strings, showing fingerings (6, 4) and (5, 0, 4) respectively.

Guitar solo
G5

Gtr. II

Gtr. III

Gtr. I

A5^{XII}

(Gtr. II out)

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

G5

[illegible]

w/Riff B
w/bitching
B5 N.C. Bb5 N.C. B5 N.C. Bb5 N.C. *Play 4 times* w/Riff A
C#5 N.C. C5 N.C. C#5 N.C. C5 N.C. C#5 N.C. C5 N.C.

C5 N.C. C#5 N.C. C5 N.C. C5 B5 N.C. C#5 N.C. C5 N.C. w/Rhy. Fill 2 C5 B5 Bb5

A5 Am
Ya live your life like it's a co - ma, so won't you tell me why we'd wan - na.

Gtr. I
w/flanger P.M.-----4 P.M.-----4

G Gm F5
With all the rea - sons you give, it's, it's kind - a hard to be - lieve.

Gtrs. I & II
P.M.-----4 P.M.-----4 P.M.---4 P.M.---4 (flanger off)

C5 C#5 N.C.
But who am I to tell you that I've seen an - y rea - son why you should stay?

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

B5 C5 C#5 D5

May - be we'd be bet - ter off_ with out you an - y - way_ You got a one - way_ tick - et on your last_

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

A5 3 E5 G5

_ chance_ ride_ Got - ta one - way_ tick - et to your su - i - cide_ Got - ta one -

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

D5 C#5 C5 B5 C5 B5 C5 B5

way_ tick - et an there's no way out_ a - live_

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

C5 B5 C5 B5 C5 E5 G5 D5

_ An all this cross com - mu - ni - ca - tion that has left_ you in the cold_ is - n't

5 4 5 4 5 (2) 2 2 2 2 5 (5) 5 5 5 7 (5) 4 5 4 5 4 5 4 (5) 5 5 5 4 3 (3) 2 3 2 3 2 3 2

much for con - so - la - tion when you feel__ so weak and old... But if home__ is where the heart__ is, then there's

sto - ries to be told... No, you don't need no doc - tor. No one else__ can heal your soul. Got your mind__

_____ in sub - mis - sion, got your life on the line... But no - bod - y pulled the trig - ger, they just

stepped a - side... They be down__ by the wa - ter while you watch 'em wav - ing good - bye...

**Play only lowest note of chord (muted) when muted stg. is indicated (till end).*

Gtr. I
Gtr. II (A.H. (8va))
(cont. in A.H. slashes)

A5 C5 G5 F#5 F5 G5 A5 C5 G5 D5 H grad. bend 1/2 1/2 1/2 P.M.-4 Full Full P.M. Full Full

⑤ open A Bb5 A Bb5 A Bb5 A Bb5 A Bb5 A Bb5 C5 D5 F5^{VIII}

They be call - in' in the morn - ing. They be hang-

Full P sl. Full P

(1) 0 1 0 0 5 3 5 3 1 3 1 0 5 3 5 (5) 3 5 (5) 3 5 1 3 5 3

in' on the phone. — They be wait - in' for an an - swer but you know_

C5 G5

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

Bb5 F5

— no - bod - y's home. — And when the bells stopped ring - ing, it was

Full P Full P sl.

5 5 5 (5) 3 5 3 (3) 5 3 6 7 5 7 7

F5^{VII} Eb5 P D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5^{sl} D5 Eb5 F5 G5

no - bod - y's fault but your own. — There were al -

P sl. sl. sl. sl. sl.

(7) 5 7 5 3 5 3 2 1 (1) 1 1 0 3 5 3 6 7 5 7 8 7 8 10 12 10 12 3

P sl. sl. sl. sl. sl.

ways am - ple warn - ings, there were al - ways sub - tle signs... And you would...

Bb5 F5

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

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

— have seen it com - in', but we gave you too much time. And when you said that no one's lis - 'ning, why'd your best...

C5 Eb5 Bb5

A.H. (15ma) Full

semi-harm. - - 4

A.H. Full

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

A.H. pitch: D H

— friend drop a dime?. Some - times we get so tired of wait - ing for a way to spend our time... And "it's so

⑤ open A Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 Bb5 C5

Full P Full P P P Full Full

Full P P P P Full Full

3 3 3 5 3 3 6 5 5 6 5 (5) 3 5 3 3 5 3 5 3 5 3 6 5 3 5 3

P

Db5 C5 Db5 C5 Db5 C5 N.C. Db5 Eb5 F5

gon - na take some time t'heal_ the bro - ken mem - 'ries that an - oth - er man would need just to sur -

8va-----

1/2 1/2

(15) 20 (20) (20) 19 19

Gtr. I

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

6 5 6 5 6 5 6 (6) 6 6 6 6 8 10 6 8 10 8

4 3 4 3 4 3 4 4 4 4 4 4 4 4 4 4 4 6 8

Free time

vive. _____

8va-----

w/fdbk. effects

grad. release

(19) (19) (19)

(10) (10) (10)

8 8 8

**RIGHT NEXT DOOR TO HELL
DUST N' BONES
LIVE AND LET DIE
DON'T CRY (ORIGINAL)
PERFECT CRIME
YOU AIN'T THE FIRST
BAD OBSESSION
BACK OFF BITCH
DOUBLE TALKIN' JIVE
NOVEMBER RAIN
THE GARDEN
GARDEN OF EDEN
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