

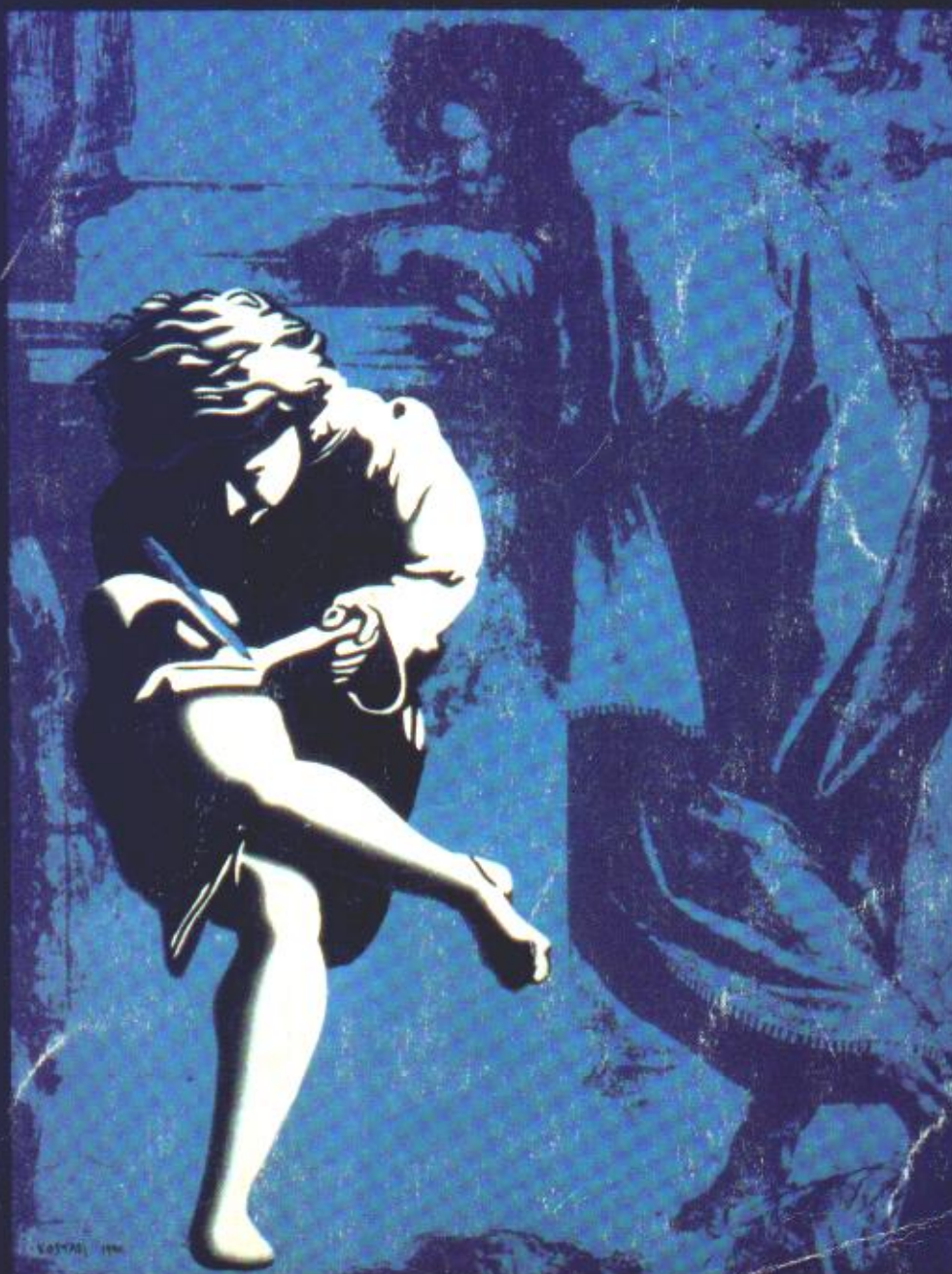
Authorized Edition
guitar



GUNS N' ROSES

GUITAR • VOCA

WITH
TABLATURE



USE YOUR BILLY BOY



FULL COLOR
FOLD-OUT
INS



ROBERT JOHN

GUNS N' ROSES USE YOUR ILLUSION II

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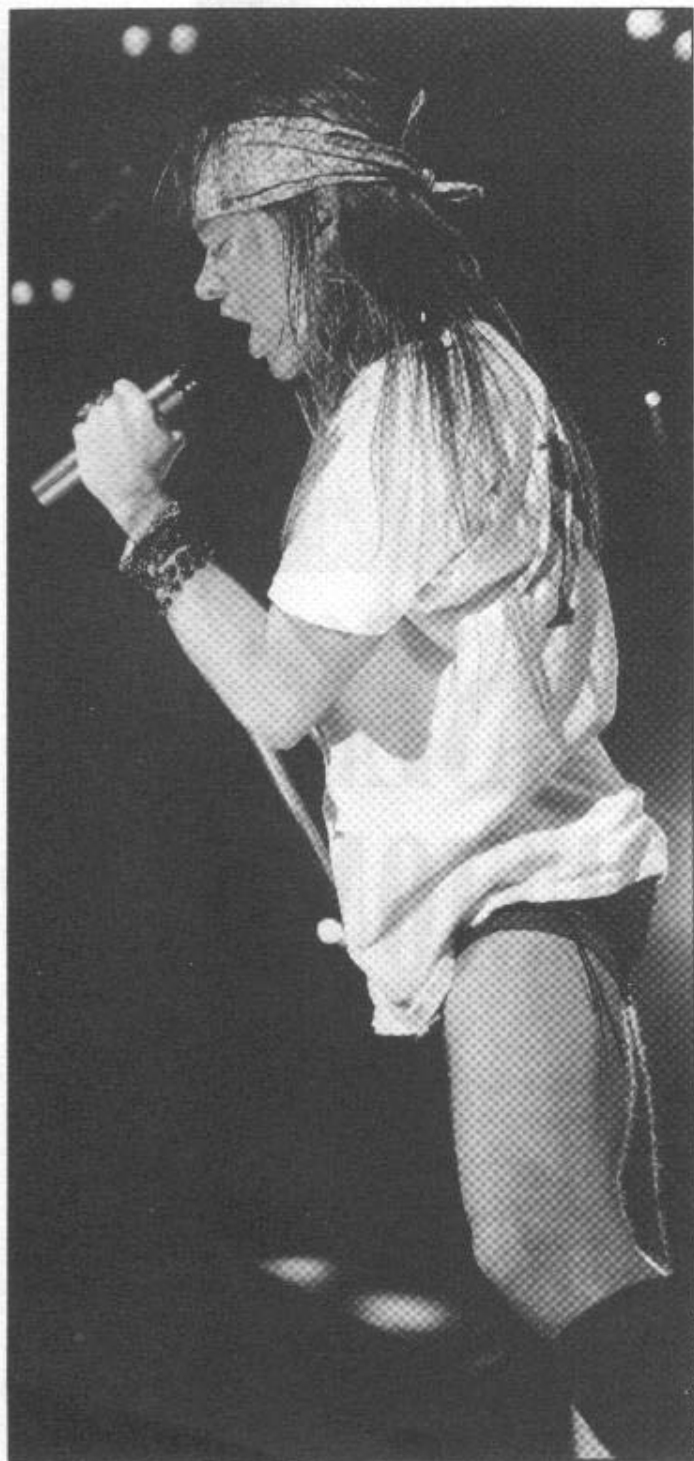
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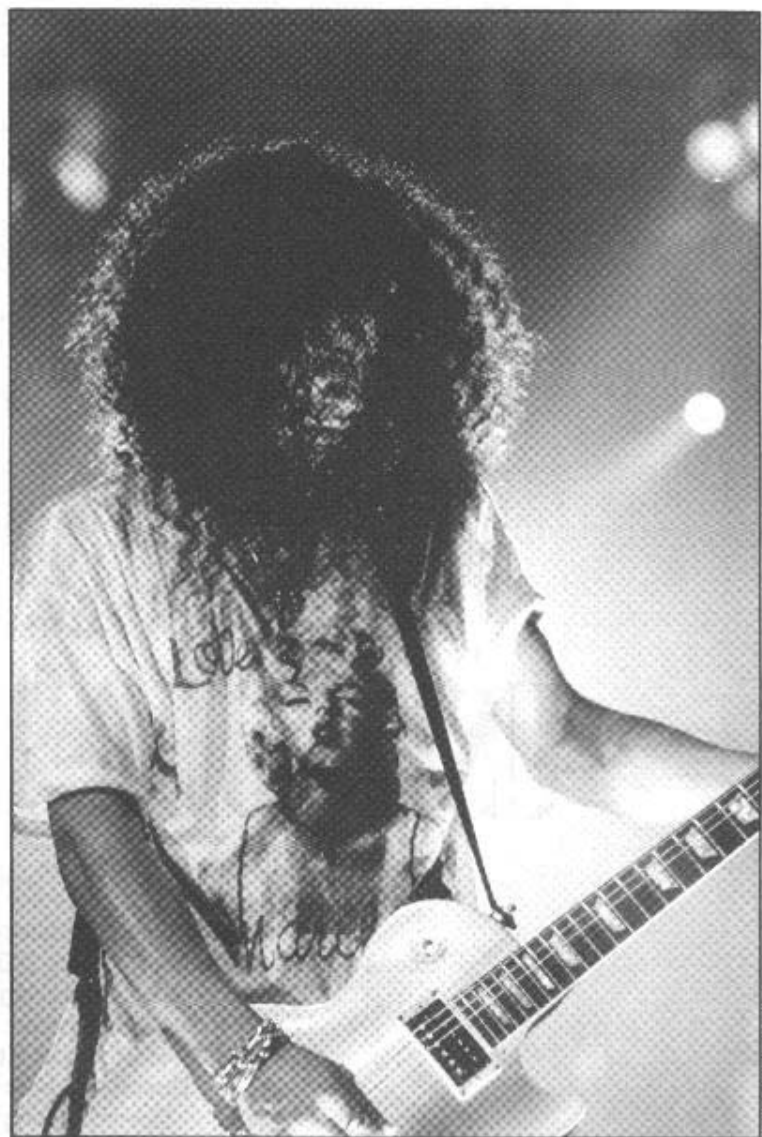
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GUNS N'



GENE KIRKLAND



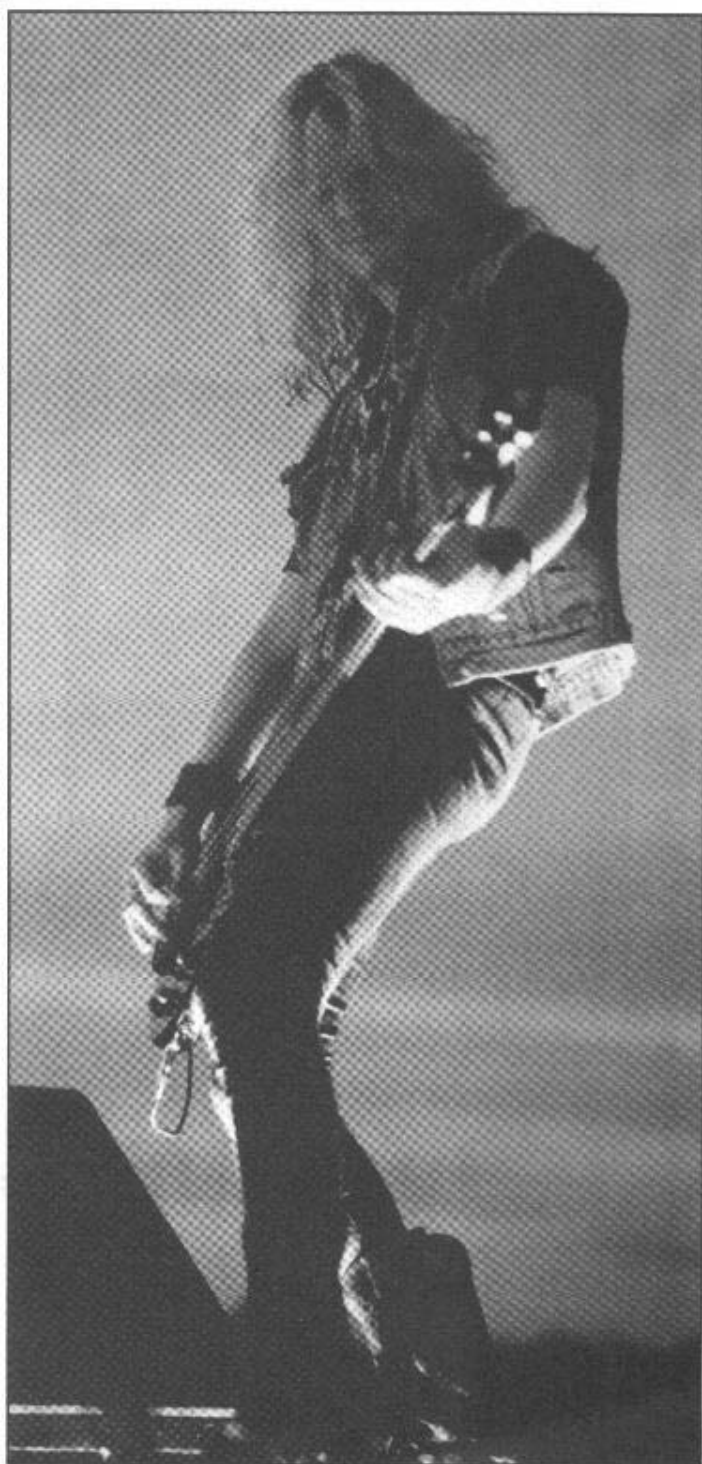
GENE KIRKLAND

USE YOUR

ROSES

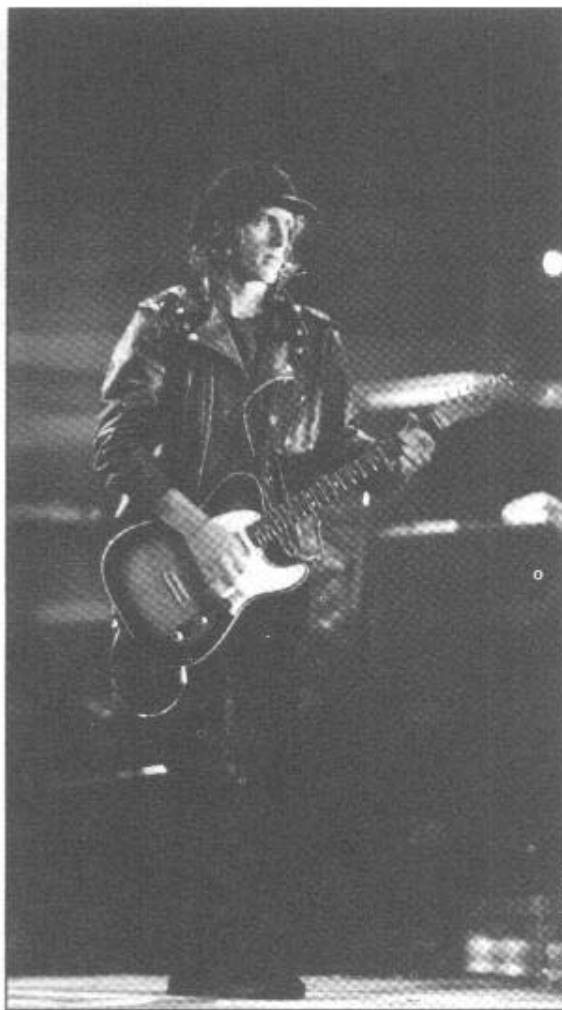


ROBERT JOHN



ROBERT JOHN

ILLUSION II



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FULL COLOR FOLD-OUT FOLLOWS PAGE 16

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E	15	0
2nd string - B	15	0
3rd string - G		1
4th string - D		2
5th string - A	3	2
6th string - Low E		0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1/2 step (one fret)

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.

PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.

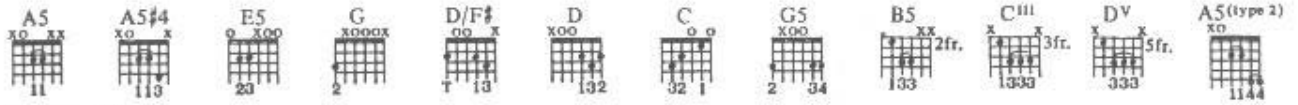
RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

CIVIL WAR

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

(Special Thanks Niven/James)



Tune down 1/2 step:
 ⑥ = Eb ③ = Gb
 ⑤ = Ab ② = Bb
 ④ = Db ① = Eb

Moderately Slow ♩ = 72

Intro *w/Recitation (below) (Approx. 5 sec.)

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

Em G D/F# (end Rhy. Fig. 1)

Em Gtr. (whistled melody arr. for gtr.) III G Em G D/F#

Gtr. II Riff A (elec.)

mf *sl. sl. sl.*

Gtr. I

*Recitation: "What we've got here is... failure to communicate. Some men you just can't reach, so you get what we had here last week, which is the way he wants it. Well, he gets it! N' I don't like it any more than you men."

1st Verse
w/Rhy. Fig. 1 (3 times)
Em

G

Look at your young_ men light - ing. Look at your wom - en cry - ing.

Gtr. II (end Riff A)

Em G D/F#

Look at your young_ men dy - ing the way they've al - ways done be - fore...

w/Riff A

Em G D/F#

*Gtr. III (acous.)

let ring

sl.

*Doubled by another acous. gtr.

sl.

Em G Em

Look at the hate_ we're breed - ing. Look at the fear_ we're feed - ing. Look at the lives_ we're lead - ing, the

G D/F# Gtr. II A5 (elec.)

way we've al - ways done be - fore...

A5#4 A5

Gtr. Riff B

My hands_ are tied_

let ring

sl.

2nd Verse
 Rhy. Fig. 2
 E5
 (1) open E (2) open E5 (3) open G
 D/F# E5

the bil - lions shift_ from side_ to side_ and the wars_ go on_ with brain-washed pride_ for the

Rhy. Fig. 2A

Harm. (15ma)
 Harm.
 24

G D (1) open 3fr. 2fr. E G F# E5

love of God_ and our hu-man rights_ and all_ these things are swept a - side_ by

w/Rhy. Fill 1
 G E5

blood - y hands_ time can't_ de - ny_ and are washed_ a - way_ by your gen - o - cide_ And

Rhy. Fill 1

Harm. 1/2
 trem. bar
 Harm. 1/2

(end Rhy. Fig. 2)

G D

④open D

w/Rhy. Fill 2

his - t'ry hides the lies of our civ - il wars.

(end Rhy. Fig. 2A)

w/Rhy. Fig. 2

Gtr. II E5 Full 1/2 Full G D/F# E5 Full 1/2 Full

(w/wah wah) Full 1/2 Full

G H P D

⑥open 3fr. 2fr. E G F# E5 Full 1/2 Full G

*Trem. pick while sliding up stg.

w/Rhy. Fill 3

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

0< 0< 0< 0< 0< 0< 0< 0<

*Rock wah to treble position in specified rhythm.

Resume Rhy. Fig. 2

E5 G D

Bridge G Bm(b6)

D'you wear a black arm-band when they shot the man who said,

dim.

Gtr. II *mf* Rhy. Fig. 3 let ring

Rhy. Fill 2

Rhy. Fill 3

trem. bar

Em G Bm(b6)

"Peace could last for - ev - er"? And in my first mem - o - ries they shot Ken - ne - dy, and

The first system of music features a vocal line in treble clef with lyrics, a guitar line in treble clef, and a bass line in bass clef. The guitar line includes a hammer-on (H) and a double bar line. The bass line includes a double bar line and a 'II' marking.

w/Rhy. Fill 4 Em C D G Bm(b6)

I went numb when I learned to see. So I nev - er fell for Vi - et - nam, we got the

(end Rhy. Fig. 3)

Gtr. II
let ring

The second system continues the music with a vocal line, a guitar line, and a bass line. The guitar line includes a 'Gtr. II' marking and a 'let ring' instruction. The bass line includes a double bar line.

Em G Bm(b6)

wall of D. C. to re - mind us all that you can't trust free - dom when it's not in your hands, when

The third system continues the music with a vocal line, a guitar line, and a bass line. The guitar line includes a hammer-on (H) and a double bar line. The bass line includes a double bar line and a 'II' marking.

Rhy. Fill 4

Gtr. II

let ring

A boxed section titled 'Rhy. Fill 4' for 'Gtr. II'. It shows a short guitar line in treble clef with a 'let ring' instruction and a 'P' marking. Below it is a bass line with a 'P' marking.

3rd Verse
 *w/Rhy. Fig. 1 (2 times)
 E5

G B5 E5 C^{III} D^V

Look at the shoes_ you're fill - ing.

Full Full Full *sl.* 1/2 Full 1/2 P *sl.* P Full *dim.*

14-14-14-12-14-16 15-15-15-15-12 14(14)-12 14-14-12 14-12-16-12-10-12 12-10 12-10

sl. P *Doubled by elec. gtr.

G Em G D/F#

Look at the blood_ we're spill - ing. Look at the world_ we're kill - ing the way we've al - ways done be - fore...

Em G

Look in the doubt_ we've wal - lowed. Look at the lead - ers we've fol - lowed. Look at the lives_ we've swal - lowed and

Gtr. II *mf*

12 10 10-11-12 12 10 10-11

G D/F# w/Riff B *A5 (type 2) A5#4 A5 4th Verse w/Rhy. Figs. 2 & 2A E5

I don't want to hear_ no more_ My hands_ are tied_ For

*Two gtrs. arr. for one gtr.

G D/F# E5

all I've seen_ has changed_ my mind_ but still the wars go on_ as the years go by_ with no

G D ^{3fr. 7fr.} E G F# E5 w/Rhy. Fill 1 G

love of God_ or hu - man rights_ 'Cause all_ these dreams are swept_ a-side_ by blood - y hands_ of the hyp - no-tized_ who

E5 G D

car - ry the cross of hom - i - cide. And his - t'ry bears the scars of our civ - il wars.

w/Rhy. Fill 2 w/Rhy. Fig. 2

Gtr. II

H H P.M. Full 1/2 Full

(w/wah wah) Full 1/2 Full

G D/F# E5 Full Full Full Full Full Full

P H P P Full P P Full Full Full Full Full

G D E G F# E5 w/Rhy. Fill 3 hold bend

H P P sl. Full Full Full Full

Resume Rhy. Fig. 2 Double time ♩ = 144 w/Recitation (below)

E5 Full Full Full G D sl. A5 B/A Am

*Recitation: "We practice selective annihilation of mayors and government officials. For example, to create a vacuum. Then we fill that vacuum, as popular war advances. Peace is closer."

D.S. al Coda
CS $\frac{5}{8}$

N.C.(D/A) F/A Am

Full Full sl. sl.

Double time $\text{♩} = 144$

Coda E5 CIII DV Rhy. G Fig. 4 B5 E5

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no! I don't need your civ-il war!

⁴open D G B5 E5 CIII DV

I don't need your civ-il war!

G B5 E5

sim. Your pow-er hun - gry sell - in' sol - diers in a hu - man gro - c'ry store, ain't that fresh!

G B5 E5 (end Rhy. Fig. 4) CIII DV

I don't need your civ - il war, no no no no no no no, ah, no, ah, ... war.

Outro solo w/Rhy. Fig. 4 G B5 E5

no! I don't need one more war!

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

f (w/wah wah) Full Full Full Full Full Full Full Full 1/2 Full

oh, — whoa!

G B5 E5

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

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

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

Full H P P 1/2

(15) 15 15 14 15 14 15 14 12 15 15 12 14 12 15 12 14 sl. sl. 15

G B5 E5

sva Full Full H P P 1/2 1/2 P 3

Full Full H P P 1/2 1/2 P 3

17 20 (20) 19 20 19 20 18 17 19 17 19 (19) 19 17 15 (19) 17 17 15

Oo, — I don't need — one more war, — no no no

G B5 E5

sva Full Full 1/2 Full 1/2 H

Full Full 1/2 Full 1/2 H

(15) 12 15 12 14 14 12 14 17 17 15 17 17 (17) 15 17 15 17 (17) 15 17 15 17 15 17 15 17 15 H

no, ah, no, ah, no.

rit. 4
8va
Full

loco

mf (w/wah wah) *sl. sl. sl.* *P* *sl.* *sl. sl. sl.*

Half time ♩ = 72

② open G

CIII Dv

N.C.

Fingerings: (5) 12 15 12 14 14 12 14 12 7-9-7 4 4 7-9-7-5 7-9 9 7-9-7-5

Slurs: *sl. sl.* *sl. sl. sl. P* *sl.* *sl. sl. sl.* *sl.* *sl. sl. sl.*

w/Rain & thunder

(Spoken) Whaz so civ - il 'bout war, an - y - way?

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

3

Fingerings: 5 7-9-7 4 4 7-9-7-5 7-9 5 7-9-7 4 4 7-9-7-5 3 5-7-5 2 2 5-7-5-3 0 5-7 3 5-7-5 3 3 5-7-5 2 2 5-7-5-3

Slurs: *sl. sl.* *sl. sl. sl. P* *sl.* *sl. sl. sl.* *sl. sl.* *sl. sl. sl. P*

(Whistled melody arr. for gtr.) *sl.* *Begin fade* *sl.* *Fade out*

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

Fingerings: 8 10-12 10 8 7 7-9 9 9 7 9 7-9 7-9-7-5 5 7-9-7 4 4 7-9-7-5 7-9 7-9-7-5 5 7-9-7 4 7-9-7-5 3 5-7-5 2 2 5-7-5-3 0 5-7 3 5-7-5 3 3 5-7-5 2

Slurs: *sl.* *sl. sl. sl.* *sl. sl.* *sl. sl. sl. P* *sl.* *sl. sl. sl.* *sl. sl.*

14 YEARS

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

A5 (x0xx11) **C** (x32313) 3fr. **D** (x22321) 5fr. **G5** (x00234) **D/A** (x00132)

Moderate Rock ♩ = 156 (♩ - ♩ - ♩)

Intro (Drums) 2

1st, 2nd, 3rd Verses
3rd time w/Fill 1
N.C.(A5) (G5)

1. I try and feel the sun - shine,
2.3. See additional lyrics

*Gtr. I
mf
P.M.

*2nd time, Gtr. II doubles Gtr. I;
3rd time, Gtr. II plays Rhy. Fig. 3.

(F5) (E5) (A5) (G5)

you bring the rain... You try and hold me down...

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

Fill 1 (end of solo)
Gtr. III
sl.

Rhy. Fig. 3 (Gtr. II)

(F5) (E5) w/Rhy. Fig. 1 (2 times - Gtr. I) Am G

with your com - plaints. You cry and moan and com - plain,

(end Rhy. Fig. 1) *Gtr. II
P.M.-----4 P.M. H H Play 1st time only

*2nd & 3rd times Gtr. II doubles Gtr. I.

F N.C.(E5) Am G

you whine and tear. Up to my neck in sor - row,

F N.C.(E5) Pre-chorus A5 C

the touch you bring. You just don't step in - side to,

Rhy. Fig. 2 (Gtr. I) Rhy. Fig. 2A (Gtr. II)

(end Rhy. Fig. 2) w/Rhy. Figs. 2 & 2A (3 times)
 D A5 C

to four - teen years... So hard to keep - my own - head...

(end Rhy. Fig. 2A)

D A5 C

that's what I say - and you - know... I've been the beg - gar...

3rd time to Coda D A5 C

I've played the thief... I was - the dog...

Chorus D Gtrs. I & II A5 G5

they all tried to beat... But it's been - four - teen years of si - lence. It's been -

D/A A5 G5

four - teen years of pain... It's been four - teen years that are gone, for - ev - er and I'll

D/A w/Rhy. Fig. 1 (2 times - Gtrs. I & II) N.C.(A5) (G5)

nev - er have a - gain, well.

(F5) (E5) (A5) (G5)

(F5) (E5) D/A

nev - er have a - gain, well.

Guitar solo

Gtrs. I & II

Gtr. III

Chords: A5, G5, D/A

Annotations: Full, semi-harm., H, p

The first system of notation features a treble clef staff with a key signature of one sharp (F#). The bass clef staff contains fret numbers. The treble staff has notes on the 5th, 7th, and 9th strings. Chord symbols A5, G5, and D/A are placed above the staff. Performance markings include 'Full' with upward arrows, 'semi-harm.' with a dashed line, and 'H' (harmonic) with a small circle. A 'p' (piano) marking is at the end of the system.

Chords: A5, G5, H, D/A

Annotations: Full, H, semi-harm., 3, sl., p

The second system continues the notation. Chord symbols A5, G5, H, and D/A are present. Performance markings include 'Full', 'H', 'semi-harm.', a triplet '3', 'sl.' (sustained), and 'p'. The bass staff shows fret numbers 5, 7, 7, 5, 7, 5, 7, 5, 7, 8, 8, 7, (7), 5, 7, 5, 8, 10, 10, 8, 10, 13.

Chords: A5, C, D

Annotations: Full, p, 3

The third system features chord symbols A5, C, and D. Performance markings include 'Full', 'p', and a triplet '3'. The bass staff shows fret numbers 15, 15, 13, 15, 15, 13, 15, 15, 13, 15, 15(5), 13, 15, 13, 15, 15(15), 13, 15, 10.

Chords: A5, C, D

Annotations: Full, 1 1/2, wavy lines, 3

The fourth system includes chord symbols A5, C, and D. Performance markings include 'Full', '1 1/2', wavy lines, and a triplet '3'. The bass staff shows fret numbers 15, 0, 17, (17), 17, 17, 17, 15, 17, 15, 13, 15, 12.

Annotations: Full, p, wavy lines, %

The fifth system contains performance markings 'Full', 'p', wavy lines, and a percentage sign '%'. The bass staff shows fret numbers 15, 12, 13, 14, 12, 14, 19, 17, 17, 19, 17, 19, 17, 19, (19), 17, 19, 17, 19, 17.

Coda

Gtrs. A5
1&1/2

Oh, I tried to see it your way.

I tried to see it your way.

Rhy. Fill 1 (Gtr. I)

Additional Lyrics

2. Your stupid girlfriends tell you that I'm to blame.
Well, they're all used-up has-beens, out of the game.
This time I'll have the last word, you hear what I say?
I tried to see it your way, it won't work today.

2nd Pre-chorus:

You just don't step inside to 14 years.
So hard to keep my own head... that's what I say.
You know... I've been the dealer... hangin' on your street.
I was the dog... they all tried to beat. (To Chorus)

3. Bullshit and contemplation, gossip's their trade.
If they knew half the real truth, what would they say?
Well, I'm past the point of concern, it's time to play.
These last 4 years of madness sure put me straight.

3rd Pre-chorus:

Don't get back 14 years in just one day.
So hard to keep my own head. Just go away.
You know... just like a hooker, she said, "Nothin's for free."
Oh, I tried to see it your way.
I tried to see it your way.

YESTERDAYS

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

D **Cadd2** **G5** **A** **C5** **Bm** **G** **C#m** **Dv** **E**

Tune down 1/2 step:

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

Moderately slow Rock $\text{♩} = 90$

D
Rhy. Fig. 1 (Gtr. I)

Intro

Rhy. Fig. 1A (Gtr. II)

D **H** **C** **G5** (end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

1st, 2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A
3rd time w/Fill 1

music by
James,
Rose

1. Yes - ter - day _____ there was so man - y things. I was nev - er told...
2,3. See additional lyrics

Now that I'm start - in' to learn, I feel I'm grow - in' old... 'Cause

yes - ter - day's got noth - in' for me... Old pic - tures that I'll al - ways see...

Time just fades the pag - es in my book of mem - o - ries... all just let them be...

Rhy. Chorus
Fig. 2 A
(*Gtr. I) f

Ooh, _____ yes - ter - day's _____ got noth - in' for me. _____

Riff A (*Gtr. II)

*w/distortion

Fill 1 (end of solo)

Yes - ter - day's, _____ ooh, _____ got noth - in' for me...

② 2fr. B CS

A

To Coda

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

Got noth - in' for me, yeah, ooh, yeah

Guitar solo

Gtrs. I & II Bm G

Gtr. III Full 1/2 P sl. semi-harm. 1/2 P 3

0 4 4 (4) 4 4 9 9 9 (9) (9) 7 9 7 9 9

Bm G Bm C#m D#

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

14 12 14 11 14 12 14 14 12 (9) 14 12 14 14

E

Full sl. Full sl. Full sl. Full sl.

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

(14) 14 14 14 15 (15) 15 12 13 14 12-13 12 15 12 15 12 14 12 13 12 13 15-17 15 17

w/Rhy. Fig. 2 & Riff A (both last 2 bars only)

w/Rhy. Fig. 2 & Riff A

② 2fr. B CS

A

Coda: G5

Yes - ter - day's _____ got noth - in' for me...

Coda

G5

Yes - ter - day, _____ yeah -

A

Ⓢ2fr. B C5

w/Rhy. Fig. 3

Detailed description: This system contains the first vocal line and guitar accompaniment. The vocal line starts with a G5 chord and the lyrics "Yes - ter - day, _____ yeah -". The guitar accompaniment features a melodic line with a slur over the first two measures and a sequence of notes (2, 4, 5, (5)) in the lower register. A section labeled "A" is marked with a downward arrow. Above the guitar staff, a diagram shows a two-fret interval between frets B and C5, with a circled "2fr." and the text "w/Rhy. Fig. 3".

C

Gtr. I

mp

let ring-----4

grad. dim. till end

let ring-----4

Detailed description: This system shows the guitar accompaniment for the second system. It begins with a C chord and is marked "Gtr. I" and "mp". The notation includes "let ring-----4" and "grad. dim. till end" above the staff. The guitar staff shows chords (5) and (5) in the first two measures, followed by a sequence of notes (2, 0, 1, 0, 1) and another "let ring-----4" in the final two measures.

(Whispered:) Yes - ter - day. _____

let ring-----4

let ring-----4

pp

Detailed description: This system contains the third vocal line and guitar accompaniment. The vocal line is marked "(Whispered:)" and includes the lyrics "Yes - ter - day. _____". The guitar accompaniment features "let ring-----4" markings above the staff and notes (8, 8, (8), 8) on the staff. The final measure is marked "pp".

Rhy. Fig. 3 (kybd. arr. for gtr.)

C

Play 9 times

mf

grad. dim.

pp

Detailed description: This is a boxed section titled "Rhy. Fig. 3 (kybd. arr. for gtr.)". It shows a rhythmic figure in C major, marked "C" and "Play 9 times". The notation includes "mf", "grad. dim.", and "pp" markings. The guitar staff shows chords (8, 8, 8, 8) and notes (9, 9, 10, 10) in the lower register.

Additional Lyrics

2. Prayers in my pocket
 And no hand in destiny.
 I'll keep on movin' along
 With no time to plant my feet.
 'Cause yesterday's got nothin' for me.
 Old pictures that I'll always see.
 Some things could be better
 If we'd all just let them be. (To Chorus)

3. Yesterday there were so many things
 I was never shown.
 Suddenly this time I found
 I'm on the streets and I'm all alone.
 Yesterday's got nothin' for me.
 Old pictures that I'll always see.
 I ain't got time to reminisce
 Old novelties. (To Chorus)

KNOCKIN' ON HEAVEN'S DOOR

Words and Music by
Bob Dylan

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

Slow Rock $\text{♩} = 64$

Intro G5 D C G5 D

mf Gr. I Ooh...

mf let ring (throughout)
clean tone w/chorus

C *Gr. II G5 D5 C5

f *w/distortion* *sl.* *w/distortion.* *sl.*

③3fr. C C5 G
P.M. . . .

(Ooh.)

G5 D5 C5 (Gr. II out) 1st Verse G5 D

Ah... I. Ma-ma, take.. this badge.. from me...

mf clean tone

*Vocal melody doubled one octave higher (till Chorus).

ic by
ylan

Am w/Fill 1 G5 D C

I can't use it an-y-more...

H H H

G5 D Am G5 D

It's get-ting dark, too dark to see... Feels like I'm knock-in' on heav-en's door...

H H

Chorus G5 D5 C5

*Gtr. II

Knock, knock, knock-in' on heav-en's door, hey, hey, hey, hey...

H

*During Chorus Gtr. I doubles Gtr. II w/slight rhythmic variations. Both gtrs. w/distortion.

Fill I (Gtr. III)

clean tone

12	10	8	12	15	13	12-13	12	10	8
9	7	5	9	12	10	9-10	9	7	5

G5 D5 C5 C5 C5 C5

③3fr. C C5 ③3fr. C C5

P.M.-1 P.M.-1

yeah. Knock, knock, knock-in' on heav-en's door.

Gtr. III w/distortion

sl. sl. sl. sl. sl.

G5 D5 C5 C5 C5 C5

③3fr. C C5 ③3fr. C C5

P.M.-1 P.M.-1

Ooh, knock, knock, knock-in' on heav-en's door. Ooh,

Fdbk. H

sl. sl.

Fdbk. H (17)

G5 D5 C5 (Gtr. II out)

yeah. Knock, knock, knock-in' on heav-en's door, hey, hey,

Fdbk.

Fdbk.

Rhy. Fig. 1 G D C (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times) G D

*Gtrs. I & IV mf

yeah... Ooh... woh... yeah, yeah, Ya (knock,) oh,

Full P 1/2 sl. Full P Full P

Full P 1/2 sl. Full P Full P

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

*Gtr. I w/clean tone; Gtr. IV is acous.

sl.

C G D C

yeah, yeah. Ow. (Whispered:) Choo, choo, choo.

8va Full Full 1/2 Full Full

13 12 14 12 13 15 12 15 17 17 (17) 17 15 20

2nd Verse
w/Fill ?
*w/sound effects
G

G D C Gtr. V Gtr. I

2. Ma-ma, put my guns in the ground. (Ooh)

8va Full Full 1/2 Full Full

(20) 20 19 20 19 20 20 (18) 20 20 17 (17) 10 19 17 17 3 3 2 2 0 0 0 2 2 0

*Sounds of ammunition shells ejected from guns.

Am w/Fill 1 G5 D C

I can't shoot them any more. Ooh

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

H H H H

Fill 2 (Gtr. III)
(end of solo)

20

G5 D Am G5 D

That cold black cloud_ is com-in' down... Feels_ like I'm_ knock-in' on_ heav-en's door...

Ooh.)

Chorus

Gtr. II G5 Gtr. G5 D5 C5

Knock, knock, knock-in' on_ heav-en's door, hey, hey, hey, hey...

G5 D5 C5 G5

yeah. Knock, knock, knock - in' on_ heav-en's door.

Gtr. III w/distortion

sl. sl. sl. sl. sl.

D5 C5

Knock, knock, knock - in' on_ heav-en's door. Ooh, yeah...

sl. sl.

3fr. C C5 P.M. J

Guitar solo II

G5 D5 C5 *G5 D5

Knock, knock, knock-in' on heav-en's door, hey, hey, yeah... Ooh...

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

*Gtr. I continues to double Gtr. II for 8 more bars.

C5 G5 D5 C5

p Full *1/2* Full Full Full *sl.* Full *1/2* *p*

let ring Full *let ring* Full *both notes vib.* Full *sl.* Full *1/2* *p*

14 12 15 (15) 15 15 15 13 15 14 15 14 12 14 15 15 15 15 14 14 12 15 15 17 17 (17) 15 17 15 20 19

G5 D^v C^{III}

sl. Full Full Full Full *1/2* Full *p* *1/2* *p* *1/2*

20 (20) 20 19 20 20 20 19 20 22 22 (22) 22 20 22 22 *p* *1/2* *p* (22) 20 22 20 19

G5 D^v w/Rhy. Fill 1 C

sl. Full Full Full Full *1/2* *p* *p* Full *1/2*

(19) (19) 15 19 (19) 19 (19) 17 19 17 17 15 17 15 17 15 16

Rhy. Fill 1 (Gtr. II)

let ring Full *sl.*

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

Chorus
G5 N.C.

N.C.(G5)
Bkgd. Voc. Fig. 1-----

alive. Knock, knock, knock-in' on heav-en's door, hey, hey, hey, hey, yeah. (Knock, knock, knock-in' on heav-en's door.)

(Gtr. I out)

(C) G5 D C

Knock, knock, knock-in' on heav-en's door. Ooh, yeah.

Gtr. II

pick w/fingers-----

w/Bkgd. Voc. Fig. 1

G5 D C G5 D5

Knock, knock, knock-in' on heav-en's door. Ooh, knock, knock, knock-in' on heav-en's door.

Gtr. I Gtr. II

clean tone w/chorus sl pick w/fingers-----

w/Bkgd. Voc. Fig. 1

C5 G5 D C

hmm, no, no, hmm, no, woh, woh. Oh

Gtr. I

sl sl

GET IN THE RING

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

E^b5 **B^b5** **F5** **D5** **C5** **F5^{VI}** **B^b5^I** **D^b5** **D** **C5^{VI}** **G5** **E** **A**

Tune down 1/2 step:

- 6 = E^b 3 = G^b
- 3 = A^b 2 = B^b
- 4 = D^b 1 = E^b

Moderately fast Rock ♩ = 180

Triplet feel (♩-♩-♩)
Half time feel

Intro

Gtr. I N.C. Full 1/2 1/2

mf Full 1/2 1/2

*Crowd chanting "Guns N' Roses"
for approx. 10 sec.

Gtr. III E^b5 Full

B^b5 Full

Gtr. II P.M.

F5 E^b5 1/2 3 sl. 3 3

straight 8ths----- 4 1/2

1/2 17 (17) 15 13 13 15 17 15 17 15 17 17

3 3 3 3 8 6

B \flat 5 F5 Eb5

Full 1/2 Full Full

grad. bend Full

15 15 15 18 18 (18) 15 13 15 (15) 15 18 16 15 16 15 17

sl.

8 8 8 (8) 3 8 8 6 6 1 6 6

E \flat 5 G 4fr. A \flat 5fr. A B \flat 5

Full Full Full Full P Full semi-harm.

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

sl.

6 sl.

F5 Eb5

Full Full Full Full

pick slide

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

(end half time feel) B \flat 5

(8) 6

Straight eighth feel (♩ = ♩) F5 Eb5 D5 Eb5 A Bb5 ©Sfr.

Rhy. Fig. 1 (Gtr. II) (end Rhy. Fig. 1)

w/Rhy. Fig. 1 Rhy. Fig. 1A (Gtr. III) (end Rhy. Fig. 1A) F5 Eb5 D5 Eb5 A Bb5 ©Sfr.

1st Verse w/Rhy. Figs. 1 & 1A (both 3 1/2 times) Bb5 F5 Eb5 (Gtr. I out) dim.

Why do you look — at me — when you hate — me?

D5 A Bb5 ©Sfr. F5 Eb5 D5 A Bb5 ©Sfr. F5 Eb5

Why should I look — at you — when you make — me hate — you too?

I sense a smell — of ret - ri - bu - tion in the air.

D5 ^{5fr.} A Bb5 F5 Eb5

I don't e - ven un - der - stand why the fuck

Gtr. II

C5 Rhy. Fig. 2 (Gtr. II)

— you e - ven care.

And I don't need —
(I don't need —

Rhy. Fill 1 (Gtr. III)

Rhy. Fig. 2A (Gtr. III)

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

F5 VIII C5

— your jeal - ous - your y.) your jeal - ous - y.) yeah.

let ring-----4

F5 VIII

Why drag me down in your mis - er - y. —
(Why drag me down in your mis - er - y. —

(end Rhy. Fig. 2)

Bb5

oh yeah.

(end Rhy. Fig. 2A)

Rhy. Fig. 3

sl. P.M.-4

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

8 (8) 9 8 9 9 8 8 7 7 6 6

5fr. Eb

sl.

Bb5

sl. P.M.-4

A.H. (Sya) Full Full Full

A.H. Full Full Full

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

2nd Verse w/Rhy. Figs. 1 & 1A (both 3 1/2 times)

Bb5

F5

Eb5

5fr. D5 A Bb5

And when you stare_ you don't think I feel_ it,

Gtr. I

Fdbk. (15ma)

Fdbk.

Full

Full

Full

17 (17) 15 17 15 17 15 17

F5

Eb5

5fr. D5 A Bb5

but I'm gon-na deal_ it back to you in spades...

Full

Full

Full

Full

Full

Full

sl.

steady gliss.

sl.

15 17 (17) (17) (17)

9 (9) 6 6 9 6 6 8

F5 Eb5 ©5fr. D5 A Bb5

When I'm hav - in' fun, — ya know I can't con - ceal — it,

F5 Eb5 w/Rhy. Fills 1 & 1A

'cause I know you'd nev - er cut it in — my game, — oh no...

sl. (Gtr. I out)

steady gliss.

D5 ©open A C5 w/Rhy. Figs. 2 & 2A F5viii

And when you're talk - in' a - bout — a vas - ec - to - my, —

yeah, — I'll be writ - in' down. (I'll be writ - in' down.)

Rhy. Fill 1A (Gtr. II)

F5^{VIII} Bb5

your o - bit - u - ar - y, his - to - ry,
 your o - bit - u - ar - y, his - to - ry.)

w/Rhy. Fig. 3 (3 times)

Gtr. II *sl.* *sl.* *sl.*

ow!

Rhy. Bridge Fig. 4 (Gtr. II) Eb5

You got your bitch-es with the sil - i - cone_ in - jec - tions, crys - tal meth_ and yeast_

Gtr. III *sl.* P.M.-----4 P.M.---4 P.M. P.M.---4 P.M.

sl.

Bb5¹ C5

in - fec - tions, bleached_ blond hair, col - la - gen lip pro - jec - tions.

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

(end Rhy. Fig. 4)

w/Rhy. Fig. 4

Eb5

Who are you to crit-i-cize my in - ten - tions? Got your sub - tle, man - i - pu - la - tive de - vic - es.

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

Bb5 C5

Just like you, I got my vic - es. I got a thought that would be nice, I'd like to

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

Gtr. II D**b**5 C5 D**b**5 C5 D5

crush your head tight in my vice. Pain!!!

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

D

P.M.-----4

@8fr. C Bb5

Interlude

*w/Rhy. Figs. 1 & 1A (both 3 1/2 times)

B5

F5

Eb5

5fr. D5 A Bb5

Musical staff with notes and a wavy line indicating a slide.

(Spoken:) And that goes for all you punks in the press that want to start shlt by printin' lies instead of the things we said.

Guitar fretboard diagram with fret numbers 10, 18, 15, 10, 18, 10, 18, 10, 18.

*Beat 1 of Rhy. Fig. 1A is struck, not tied.

Musical staff with notes, wavy lines, and lyrics: "That means you, Andy Secher at Hit Parader; Circus magazine; Mick Wall at Kerrang;"

Musical staff with notes, wavy lines, and lyrics: "Bob Guccione Jr. at Spin, what, you pissed off 'cause your dad gets more pussy than you? Fuck you! hand slide"

Musical staff with notes and lyrics: "Suck my fuckin' dick! You be rippin' off the fuckin' kids while they be payin' their hard earned money to"

Musical staff with notes and lyrics: "read about the bands they want to know about. Printin' lies. Startin' controversy. You wanta antagonize me?"

Musical staff with notes and lyrics: "Antagonize me, motherfucker! Get in ring, motherfucker, and I'll kick your bitchy little ass, punk!!"

Musical staff with notes and a wavy line, labeled "Gr. II sl." and "w/Rhy. Fig. 3 (3 times)"

CS VIII

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

8 9 8 9 8 10 (10) 11 10 11 10 10 8 (10) 9 8 9 8 8

Guitar solo I

*Gtrs. II & III

DS (cont. in slashes)

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

(10) 11 10 11 10 10 8 (10) 11 10 11 10 0 0 7 5

*Gtr. III plays P.M. for next 8 bars.

Gtr. I

P.M.-4

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

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

(10) 10 12 10 12 12 (12) 13 12 10 10 12 12 (12) (12) 10 12 12 10 10 (0) 17

Full 1/2 Full 1/2 Full hold bend

(17) 17 17 17 17 17 17 15 17 18 19 18 17 15 17 19 18 20 20 20 19 20 19 20 19 (0) 20 (20)

D5 ⑤3fr. C

P.M.

I don't like you, (Gr. I out)

Sya

dim.

(20) (20)

D5 ⑤3fr. C D5

P.M. *P.M.*

I just hate you. I'm gon

na kick your ass, — oh yeah, —

oh yeah — ow! —

(Gr. III cont. in notation)

(w/laughter)

Ctr. II *sl.* % % *sl.* %

Ctr. III *sl.* % % *sl.* %

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

sl. *sl.*

C5

P.M. - 4

sl.

P.M. - 4

sl.

P.M. - 4

sl.

w/Rhy. Figs. 2 & 2A

F5^{VIII}

You may not like our integrity, yeah...

Gtr. III substitute Rhy. Fill 2 Resume Rhy. Fig. 2A

C5 F5^{VIII}

We built a world out of anarchy,

Gtrs. II & III Guitar solo II

Bb5 F5 Eb5

oh yeah!

w/Rhy. Figs. 1 & 1A (last 3 bars only)

Gtr. I Full 1/2 1/2

13 (13) 13 12 15 15 (15) 15 1/2 1/2

w/Rhy. Figs. 1 & 1A (both 7 times)

Bb5 F5

(15) 13 13-15 13-15 15 1/2 1/2 15 13 15 13 12 15 15 Full

Rhy. Fill 2 (Gtr. III)

C5

11 10 10 5 5 3

(w/crowd cheering)

E \flat 5

B \flat 5

F5

(Spoken:) And in this corner,

weighing in at 850 pounds,

Guns N' Roses.

Musical notation for the first system. The treble clef staff contains a melodic line with notes and slurs. The bass clef staff contains fret numbers for the guitar. Annotations include 'Full' (indicating a full sound or breath), 'sl.' (slur), and 'P' (piano).

E \flat 5

B \flat 5

F5

Musical notation for the second system. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers. Annotations include 'Full', 'Full Full', and 'sl.'.

E \flat 5

B \flat 5 loco

Musical notation for the third system. The treble clef staff features notes with slurs. The bass clef staff shows fret numbers. Annotations include 'Sva.' (Sustained), 'P' (piano), and '1/2' (half note).

F5

E \flat 5

B \flat 5

Get in the ring.—

Get in the ring.—

Get in the ring.—

Get in the ring.—

Musical notation for the fourth system. The treble clef staff contains notes with slurs. The bass clef staff shows fret numbers. Annotations include 'H' (Harmonics), 'P' (piano), and '1/2' (half note).

SHOTGUN BLUES

Words and Music by
W. Axl Rose

E5 A/E C#5 F#/C# D5 G G/D C5 F/C A5 D/A B5 E/B G#5

Tune down 1/2 step:
 6 = Eb 3 = Gb
 5 = Ab 2 = Bb
 4 = Db 1 = Eb

Fast Rock ♩ = 182

Intro N.C. (Drums)

Oh, ow. I got the

Gtr. I *Fdbk. (15ma) *Fdbk. (15ma) Gtr. II (cont. in slashes)

mf pick slide

*Microphonic fdbk.

Chorus

Rhy. Fig. 1 (Gtrs. I & II)

shot - gun blues, shot - gun blues... I said I don't know what I did, but I

know I got - ta move. I got the shot - gun blues, shot - gun blues... I

can't wait here for - ev - er. I got too much here to lose. 1. An now you're 2. See additional lyrics

blow - in' smoke. I think you're one big joke.

Me, I got - ta lot ta learn... An I'm still wait - in' for the

heads to turn... You say I walk a line...

C5 F/C C5 A5 D/A A5

Fuck, they move it ev - e - ry time... You walk a mile in my shoes..

B5 E/B B5 (Gtrs. B5 1&11) Pre-chorus

and then you tell me 'bout sing - in' the blues.. Ah, well, you get what you pay... for.

A5 G#5 A5 G#5 A5 B5 A#5 B5 A#5 B5 A5

An free - dom's real high - priced. An while you're rip - pin' off chil - dren, -

G#5 A5 G#5 A5 *D5 C#5 D5 C#5 D5 E5

some - bod - y's fuck - in' your wife... Ooh, it's nev - er made a dif - frence.

*Gtr. I substitute D5V, C#5IV, E5VII and D#5VI (next 4 bars).

It's on - ly how you sur - vive... I got the mak - in' a stance... An I'm

Bridge F#5XIV Gtr. II C#5 B5 C#5 D5 C#5 D5 E5

tired of the frus - tra - tion of liv - in' in - side of your lies...

Gtr. I

D#5 E5 F#5XIV C#5 B5 C#5 D5

And I'm wired... on... in - dig - na - tion. I said

C#5 D5 E5

some - bod - y's got to die.

The first system of music features a vocal line in treble clef with the lyrics "some - bod - y's got to die." The guitar accompaniment is in treble clef, consisting of a series of chords and melodic lines. Below the guitar staff are fretboard diagrams for the first three strings, showing fingerings for various chords and notes.

w/Fill 1

Guitar solo

Gtrs. I & II

E5^{II} F#5

Gtr. III

The second system continues the guitar accompaniment with a section labeled "w/Fill 1". It then transitions into a "Guitar solo" section for "Gtrs. I & II" and "Gtr. III". The solo is marked with "E5^{II} F#5" and includes a slide ("sl.") at the end.

E5^{II} F#5 A5 D5^V F#5

Oh,

Full

Full

H P P H

H P P H

The third system features a vocal line with the word "Oh," and a guitar accompaniment. The guitar part includes chords labeled "E5^{II} F#5", "A5", "D5^V", and "F#5". The vocal line has dynamic markings "Full" and "Full" above it. The guitar accompaniment includes rhythmic markings "H P" and "P H" below it.

Fill 1

Gtr. III

steady gliss. sl.

10 sl.

The diagram for "Fill 1" shows a guitar staff in treble clef with a key signature of two sharps. It depicts a "steady gliss." (glissando) on a note, followed by a slide ("sl.") on the 10th fret.

Chords: $E5^{II}$ $F\#5$ $E5^{II}$ $A5$

Lyrics: yeah. Fuck:

Full Full 1/2 3 Full Full sl. H P sl.

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

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

Chords: $G\#5$ $A5$ $G\#5$ $F\#5$ $E5^{II}$ $F\#5$ $E5^{II}$ $F\#5$ $A5$

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

H P H P Full 1/2 Full sl.

4 7 5 7 4 5 4 7 5 12 12 12 (12) 12 12

Chords: $D5^V$ $F\#5$ $E5^{II}$ $F\#5$

3 3 sl. H P H 1/2 P P

H P H 1/2 P P

7 7 7 7 9 7 7 9 7 9 9 11 9 11 9 11 10 11 9 11 9 11 11

Chords: $E5^{II}$ $F\#5$ $E5^{II}$ $B5$

3 p sl. sl. sl.

(11) 9 11 11 9 10 10 10 10 10 9 7 7 7 5 7 5 5 5 5 4 4 4 5 5 5

Lyrics: Ooh. Ah.

sl. sl. sl. sl. sl.

2 4 4 4 4 4 4 2 sl. 7 sl. 9 sl. 10 sl. 11 sl.

4 4 4 4 4 4 2 4 8 8 9 9 10 10 11 11

w/Rhy. Fig. 1
E5 A/E E5 C#5 F#5/C# C#5 D5 G

Ah... (Come on.)

(Gtr. III out)

sl. Full 2 sl. steady gliss.

12 (12) (12) (12) 12 (12) (12)

sl.

E5 A/E E5 C#5 F#5/C# C#5 D5 G/D D5

I got the

Chorus
w/Rhy. Fig. 1 (2 times)
E5 A/E E5 C#5 F#5/C# C#5 D5 G

shot - gun blues, shot - gun blues... I said I don't know what I did, but I

D5 E5 A/E E5 C#5 F#5/C# C#5 D5

know I got - ta move. I got the shot - gun blues, shot - gun blues... I

G/D D5 E5 A/E E5 C#5

can't wait here for - ev - er. I got too much here to lose. I got the shot - gun blues, shot -

F#5/C# C#5 D5 G D5

gun blues... Well, lis - ten, moth - er - fuck - er, you're a - bout to pay your dues. I got the

E5 A/E E5 C#5 F#5/C# C#5 D5 G/D

shot - gun blues, shot - gun blues... If you're go - in' up a - gainst me, then you

D5 (Gtrs. I & II) Rhy. Fig. 3 (end Rhy. Fig. 3)

know you're gon - na lose. Ooh, I

w/Rhy. Fig. 3 (6 times)
G/D D5 G/D D5

know... there's ways that

G/D D5 G/D D5

we can (Spoken:) You think anyone with an I.Q. over

G/D D5 G/D D5

know. fifteen is gonna believe your shit, fuckhead?

(Gtrs. I&II) D5 C#5 B5 A5 D5 C#5 B5 A5 D5 C#5 B5 A5 D5 C#5 B5 A5 (cont. in notation)

know.) Oh.

Gtr. III 1/2 Full 1/2 Full p

1/2 Full 1/2 Full p

Free time E5

N.C.

(Spoken:) Nothin' but a fuckin' pussy.

Gtr. I sl. sl.

Gtr. II

Gtr. III pick slide trem. bar

*Continue ad lib (next 3 bars). *Pick slide causes open str. to sound.

*T

H

pick slides

*Tap w/edge of pick, causing string to fret out on neck pickup.

*Pick slide causes stg. to fret out on neck pickup.
**Pick slide causes open stg. to sound.

pick slide

Additional Lyrics

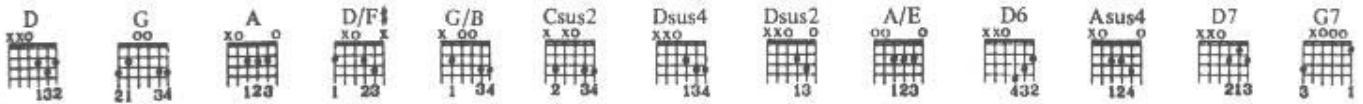
2. An now you ask me why.
 I said it's do or die.
 I'll stick it right in your face.
 And then I'll put you in your motherfuckin' place.
 An you, you can suck my ass.
 An I think it's so low-class.
 Me, I'm just so concerned.
 I'm still waitin' for your ass to burn.

2nd Pre-chorus:

Oh, you want a confrontation.
 I'll give you every fuckin' chance
 With your verbal masturbation.
 Me, I just like to dance.
 How's that for provocation?
 I'm just makin' a stance and I'm... *(To Bridge)*

BREAKDOWN

Words and Music by
W. Axl Rose



Tune down 1/2 step:

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

Slowly ♩ = 82

Intro

Gtr. III (acous.) *mp*

(Whistle)

* Gtrs. I & II *mf* clean tone *sl*

7 7 8-11 10 10-12 11-9 7 9 7 10 9 7 9 9 7 9 9 7 9 9 7

1/2 Full Full

*Gtr. I is banjo arr. for gtr.

A G A D/F# G

Gtr. I

H P *sl*

7 9 7 9 7 9 7 9 10 12 10 10 12 12

Gtr. II

H P *sl* Full 1/2

7 9 7 9 7 9 7 10 11-9 7 9 7 10 9 9 7 9 9 7 9

(Gtr. I out)

(Gtr. II out)

We all... come in from the cold... We

come down from the wire. An ev-ry-bod-y warms them-selves to a dif-frent...

fi-re. When some-times we get burned, you'd think some-time we'd learn... The

Gtr. IV

vol. w/dist. off Full mf

Fdbk. (8va)

Fdbk.

1/2 P Full

Fdbk. pitch: A

G/B A

one you love_ is the one that should take you high - er. You ain't

Detailed description: This system contains the first line of music. The top staff is a vocal line with lyrics. The middle staff is a guitar melody with notes and slurs. The bottom staff is a fretboard diagram with fingerings: 15, (15) sl., 12, (12) 1/2, P, 10, (10), and (10) sl.

(end Rhy. Fig. 1) w/Rhy. Fig. 1

G D/F# A/E D G/B Csus2 G/B

got no one. You bet - ter go back_ out and find_ her.

1/2 Full Rhy. Fig. 2

Detailed description: This system contains the second line of music. The top staff is a vocal line with lyrics. The middle staff is a guitar melody with notes and slurs. The bottom staff is a fretboard diagram with fingerings: 7, 7, Full, 7, and 3, 0, 3, 0, 3, 0, 2.

A D Dsus4 D Dsus2 D G/B Csus2 G/B

Gtr. V w/dist. sl.

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

Detailed description: This system contains the third line of music. The top staff is a guitar melody with notes and slurs. The bottom staff is a fretboard diagram with fingerings: 5, (5) 2, 0, 2, 3, 3, 0, 2, 3, 0, 2, 3.

A G D/F# A/E (Gtr. D III)

(Gtr. V out)

(Gtr. IV out)

G D G

Gtr. II

mf *let ring* *sl.* *sl.* *sl.*

Double time ♩ = 164

D

1. Just like chil - dren hid - in' in a clos - et can't tell what's

(Gtr. II out) 2. See additional lyrics

(Gtr. IV)

f *sl.* *sl.*

17 *sl.*

A

go - in' on out - side, some - times we're so far off the beat -

©2fr. 3fr. F# G G

en track, we'll get a - tak - en for a ride by a

D

H

H

par - lor trick or some words of wit, a hid - den hand up a sleeve.

Rhy. Fig. 3A

Rhy. Fig. 3

G

A

D/F#

G

To think that the one you love could hurt you now is a

lit - tle hard to be - lieve. But

A

ev - 'ry - bod - y, dar - lin', some - times bites the hand_ that feeds_

D

1.

Half time feel
G

(end half time feel)
(end Rhy. Fig. 3A)

D D6 D D6

Ow!

(end Rhy. Fig. 3)

2.

Half time feel
G

Ooh, _____ yeah, _____ yeah, _____ ow!_ Break -

Chorus

D

G

Musical staff with notes and rests for the first part of the chorus.

down!
Rhy. Fig. 4

Let me hear it now.

Break - down!

Rhythm guitar part for the first system, including guitar tablature.

Musical staff with notes and rests for the second part of the chorus.

Let me hear it now.

Yeah.

(end Rhy. Fig. 4)

Rhythm guitar part for the second system, including guitar tablature.

w/Rhy. Fig. 4

G

Musical staff with notes and rests for the third part of the chorus.

Break - down!

Musical staff with notes and rests for the fourth part of the chorus.

Let me hear it now.

(end half time feel)

Musical staff with notes and rests for the fifth part of the chorus.

Ow!

Get down with yo' bad self!

Al - right!

(Gr. IV)

Rhythm guitar part for the third system, including guitar tablature.

Tempo 1

(Gtr. III) G D/F# A/E w/Rhy. Fig. 2 (Gtr. V) Csus2 G/B

sl.

(Gtr. IV)

A D Csus2 G/B w/Rhy. Fill 1

H H

G D/F# A/E D *Csus2

I've come to know the cold. I think of it as home. When there ain't e-

*Chord names in next 3 bars refer to piano and bass.

Rhy. Fill 1

A5 G5 D/F# N.C. D (Gtr. V out)

G/B A

nough of me_ to go a - round, l'd rath - er be left a - lone. But if I

Full

vol. off Full mf

w/Rhy. Fig. 2 (1st 4 bars only) (Gtr. V)

(Gtr. III) D Csus2

call you out_ of hab - it, I'm out of love and I got - ta have_ it. Would you

Full p Full

Full p Full

15 17 (17) 15 17 17

G/B A

give it to me_ if I fit your needs, like when we both knew_ we had it? But

Full Full

Full grad. bend Full

15 17 17 17

Double time ♩ = 164

w/Rhy. Figs. 3 & 3A

G A D/F# G

now the dam - age's done, and we're back out on_ the run, Fun - ny how

ev - 'ry - thing — was ros - es when we held — on — to — the guns. — ^A

Just be - cause — you're win - nin' — don't mean you're the luck - y ones. —

^D ³ ^{Half time feel} ^G

(Ooh, w/Rhy. Fig. 4 Chorus ^D) (Gtr.III)

Break - down! Let me hear it now.

^G Break - down! Yeah.

^{Asus4} (Gtr. IV) ^A

^D ^{D7} ^{G7} Break - down! Break - down.

^p ^{P.M.}

D

3 3 3 3
closer to our soul hero in his soul mobile.

10 10 13 10 13 10 10 13 10 13 10

10 10 12 10 12 (12) 10

Full Full P

Csus2 Full D 1/2 Full 1/2 Full

Yeah, baby! They about to strike. They gonna get him. Smash! Rape!

grad. bend Full Full 1/2 Full 1/2 Full

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

Csus2 1/2 Full P 1/2 D sl sl sl sl sl

The last beautiful free soul on this planet.

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

12 10 12 10 10 12 12 13 13 13 12 13 13 12 13 13 12 13 13 12 13 13

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

(Gr. III) sl sl sl sl sl (cont. in notation)

12 13 13 12 13 13 13 12 13 13 12 13 13 12 13 13

13 14 14 13 14 14 14 13 14 14 13 14 14 13 14 14

(Gr. IV) (cont. in slashes)

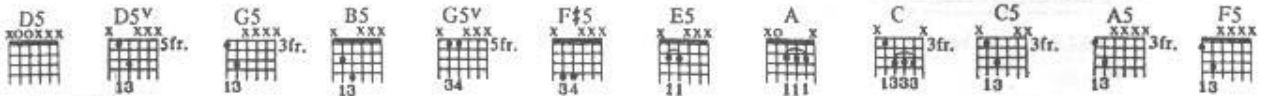
3 3 3 3

0 0 0 0

PRETTY TIED UP

(THE PERILS OF ROCK N' ROLL DECADENCE)

Words and Music by
Izzy Stradlin'



Tune down 1/2 step:

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

Moderate Rock ♩ = 132

*Gtr. I

Intro**Gtr. II *sl.* 3

mf *sl.* *H*

(Spoken:) The perils of

6 3 2 3 5 3 2 2 3 2 3 2 (2)

*w/wah

**Coral elec. sitar arr. for gtr.

D5

Rhy. Fig. 1

sl. *sl.*

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

2 3 2 1 2 1 2

Gtr. III

Rhy. Fig. 1A

H *H* *H* *H* *H* *H*

1 2 1 2 1 2 1 2 1 2 1 2

w/Rhy. Figs. 1 & 1A

D5

Rhy. Fig. 2 (Gtr. I)

H *P* *H* *H*

2 3 2 1 2 1 2

H *H*

1 2 1 2 1 2 1 2

D5^v
Gtr. III
Gtr. I
Rhy. Fig. 3 w/Fill 1 (Gtr. III)

w/Rhy. Figs. 1, 1A & 2
D5

1st, 2nd, 3rd Verses
w/Rhy. Figs. 1, 1A & 2 (all 4 times)
D5

Play 4 times

1. I know this chick, she lives down on Mel - rose.
2.3. See additional lyrics

She ain't sat - is - fied - with - out some - pain. (Oo.)

G5
Gtr. I

B5
D
④ open

Fri - day night, is go - in' up - in - side her... a - gain. Well,

Gtr. III

sl. sl. sl. sl. sl.

G5^v F#5 E5 D5

pick slide A C

crack the whip, 'cause that bitch is just in - sane. (Spoken:) I'm serious. Oh, she's pret - ty tied

sl. sl. sl.

Fill 1

Harm..... (8va)

H sl.

Harm..... H sl.

* Chorus melody doubled an octave higher.

Chorus (end Rhy. Fig. 4)

Rhy. Fig. 4 D5^v C5 G5 A5 C5 w/Rhy. Figs. 4 & 4A D5^v C5 G5 A5 C5

Gtr. III

up hang-in' up-side down... She's pret-ty tied up an you can ride her. She's pret-ty tied

Rhy. Fig. 4A

Gtr. I

To Coda 1. (end Rhy. Fig. 5)

Rhy. Fig. 5 D5 C5 G5[♯] (open Rhy. Fig. F5) G5

Gtr. III

up hang-in' up-side down... Ooh. I can't tell

Rhy. Fig. 6A

Gtr. I

(end Rhy. Fig. 6) D5^v w/Fill I

you she's the right one. Oh no, oh no, oh no.

12. (open E) w/Rhy. Figs. 6 & 6A F5

Oh, but I can't tell

Guitar solo I

Gtrs. I & III

D5

C5

— you she's the right one — Oh no, — oh no, — oh no. —

Gtr. IV

Full

P

Full

P

P

Full

P

Full

w/wah

Full

10 P 13 10 13

Full

10 P P 13

Full

10 P 13 10

Full

10 P 13 10

B5

C5

D5

C5

Full

P

Full

P

H

1/2

P

1/2

Full

1/2

Full

10 P 13 10 P H 1/2 P

Full

10 P 13 10 P H 1/2 P

Full

10 12 12 12 12 10 10

Rhy. Fig. 7
(Gtrs. I & III)

D5^v

C5 (end Rhy. Fig. 7)

8va

1/2

Full

H

P

sl.

Full

Full

grad. bend

1/2

Full

H

P

sl.

Full

Full

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

w/Rhy. Fig. 7 (2 times)

D5

C5

D5

C5

8va

Full

1/2

Full

P

Full

Full

1/2

Full

1/2

Full

P

Full

1/2

Full

H

P

P

Full

Full

(15) (15) 13 15 15 13 15 13 15 (15) 13 15 13 15 15 15 19 (19) 19 15 17 19 17 19 17 15 18 10

Gtrs. I&III F5 G5 w/Fill 2 (Gtr. V) D5^v

loco

P P H P H P P

13-12-10 12 10-12-10 10 H 10 P P

12 12 (12) 10 12 10

12 1/2 (12)

w/Rhy. Fig. 3

Full

D.S. al Coda

sl.

grad. bend Full

(12) (12) (12) 12 (12) 10 15 *sl.*

G5 (Gtr. III) Coda

@open E F5 G5 A5 C5 w/Rhy. Fig. 4 (2 times Gtr. III) D5 C5 G5

Rhy. Fig. 8 Gtr. I

I can't tell you she's the right one.

(cont. in slashes) Gtr. IV

sl. *sl.* *sl.*

1/2 *sl.* *sl.*

sl. (12) 12 12 3 3 3 5 3 5 3 5 3 5 3 5 3 5 7 5 5 3 *sl.* *sl.* P

H

Fill 2 Harm.

Harm.

H *sl.*

H *sl.*

7 7 7 (7) 7 (7) 7 (7) 7 7 (7) 7 7 (7) 7

(end Rhy. Fig. 8)

A5 C5 w/Rhy. Fig. 8 D5 C5 G5 w/Vocal ad lib. (till end) A5 C5

She's the right one.

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

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

w/Rhy. Fig. 5 (Gtr. III)

D5 Gtr. I C5 G5 w/Rhy. Fig. 6 F5 G5

w/Rhy. Fig. 7 (till end - Gtr. I)

Rhy. Fig. 9 Gtr. III D5^v (C5) (end Rhy. Fig. 9)

w/Rhy. Fig. 9 (2 times)

D5 C5 D5

D5 C5 D5 C5

sl. sl. sl. sl. sl.

14 12 10 12 10 14 10 7 7 9 10 7

12 10 10 8 10 8 12 8 5 5 7 8 5

sl. sl. sl. sl.

D5 C5 D5 C5

Begin fade

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

9 10 9 7 5 7 10 12 12 10 13 12 10 13 12 10

7 8 7 5 3 5 8 10 10 8 12 11 10 8 11 10 8

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

D5 C5 D5 C5

1/2 Full Full 1/2 Full

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

12 12 12 10

D5 C5 D5 C5

Full Full Full Full Full Full Full Full Full

let ring ----- 4

Full Full Full Full Full Full Full Full Full Full

12 10 12 13 13 13 13 10 10 13 10 13 13 10 10 10 10 13

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

Fade out

Additional Lyrics

2. Once there was this rock n' roll band rollin' on the streets.
Time went by and it became a joke.
We just needed more and more fulfilling—uh-huh.
Time went by and it all went up in smoke.
But check it out. *(To Chorus)*
3. Once you made that money, it costs more now.
It might cost a lot more than you'd think.
I just found a million dollars that someone forgot.
It's days like this that push me o'er the brinks.
*Cool and stressing. *(To Chorus)*

*Pronounced "Kool Ranch Dres'ing"

LOCOMOTIVE (COMPLICITY)

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

Moderate Rock $\text{♩} = 132$

Intro (Drums) 3

Gtr. I N.C. A5 *sl.* Gtrs. I & II *sl.*

vol. off *f* *pick slide*

Gtr. I

F#5 A5 F#5

P.M.-----1

Gtr. II

A5 F#5 G5 F#5 E5

P.M.-----1

Rhy. Fig. 1 (Gtr. I)

Rhy. Fig. 1A (Gtr. II)

1st, 3rd Verses
 w/Rhy. Fig. 2 (3 times) (both gtrs.)
 2nd time w/Fill 2
 N.C.(A5)



1. Gon - na find a way to cure this lone - li - ness. — Yeah, I'll find a way to cure the pain. — If I said —

3. See additional lyrics



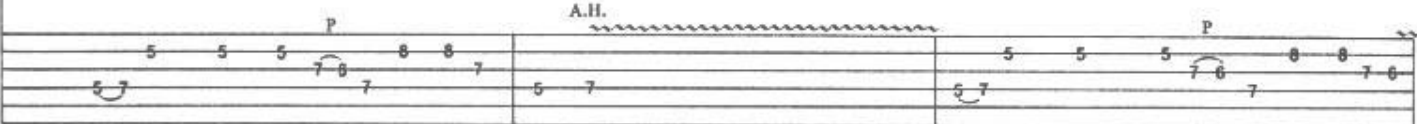
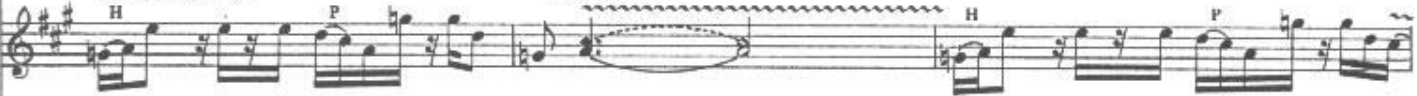
— that you're my friend and our love would nev - er end, — how long be - fore I had your trust a - gain. — I



o - pened up the doors when it was cold out - side, — hop - in' that you'd find your own way

Riff A (Gtr. III)

A.H.
 (15ma)

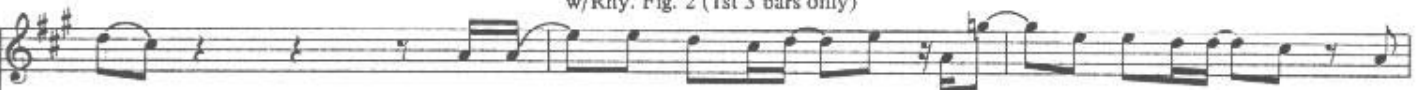


H

A.H. pitch: C♯

H

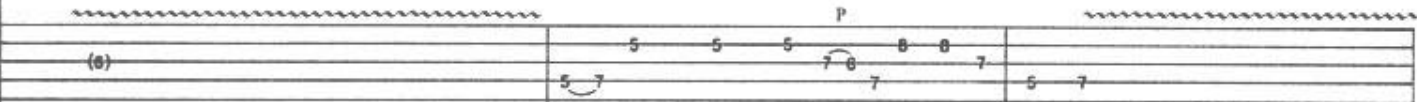
w/Rhy. Fig. 2 (1st 3 bars only)



in. — But how can I pro - tect you or try not to ne - glect you, when



(end Riff A)



H

Fill 2 (end of Interlude II solo)

Gtr. III

8va



17

sl.

w/Rhy. Fill 1

F#5
Gtrs. I & II

A5

you won't take the love_ I have to give?_____ I _____ bought me an il- lu- sion an I

Play next 6 bars 2nd time only

H

P

sl.

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

5 7 4 5 6 7

F#5

A5

put it on the wall_ I let it fill_ my head with dreams, and I had_

(6) 6 5 4 3 (3) 3 4 5 6

(7) 7 6 5 4 (4) 4 5 6 7

F#5

G5 F#5 E5

w/Rhy. Figs. 1 & 1A

_____ to have, them all._____ But oh,_____ the taste is nev-er so sweet as what you be- lieve it is,_____ well I guess_____

(Gtr. III out)

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

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

Rhy. Fill 1
(Gtrs. I & II)
N.C.(A5)

F#5

P.M.-4

3 0 3 3 0 3 0 2

2nd, 4th Verses
w/Rhy. Fig. 2 (3 times)
N.C.(A5)

know I nev-er thought_ that it could take so_ long._ You know I nev-er knew_how to be strong_

(Gtr. III out)
sl.

(Gtr. III out)
sl.

14 (14) (14) 2

Yeah, I let you shape me but I feel_ as though you raped_ me, 'cause you climbed_

in-side my world.and in my songs_

w/Riff A

So now I've closed the door_ to keep_ the
Play 2nd time only (Gtr. IV)

H P

5 5 5 P 8 7 7 7 H

cold out-side_ Seems some-how I've found.the will_ to live._ But

H P

5 5 5 P 8 7 7 7 5 (5) H

w/Rhy. Fig. 2 (1st 3 bars only)

w/Fill I (both times)

how can I for-get_ you, or try— not to re-ject_ you, when we both know it takes_ time to for-give_

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics: "how can I for-get_ you, or try— not to re-ject_ you, when we both know it takes_ time to for-give_". The middle staff is a guitar line in treble clef with a key signature of two sharps. It features a rhythmic figure with notes G4, A4, B4, C5, and a palm mute section. The bottom staff is a bass line in bass clef with a key signature of two sharps, showing notes G2, A2, B2, C3, and a palm mute section. Dynamic markings include 'H' (Harmonics) and 'P' (Piano).

N.C.(D5)

G5

yeah_

(Gtr. IV out)

The second system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing the lyric "yeah_". The middle staff is a guitar line in treble clef with a key signature of two sharps, featuring a sustained chord with a wavy line above it. The bottom staff is a bass line in bass clef with a key signature of two sharps, showing notes G2, A2, B2, C3, and a palm mute section. Dynamic markings include 'H' (Harmonics) and 'P' (Piano).

Gtrs. I & II

The third system contains two staves. The top staff is a guitar line in treble clef with a key signature of two sharps, featuring a rhythmic figure with notes G4, A4, B4, C5, and a palm mute section. The bottom staff is a bass line in bass clef with a key signature of two sharps, showing notes G2, A2, B2, C3, and a palm mute section. Dynamic markings include 'H' (Harmonics) and 'P' (Piano).

Fill I (Gtr. III)

The fourth system contains two staves. The top staff is a guitar line in treble clef with a key signature of two sharps, featuring a rhythmic figure with notes G4, A4, B4, C5, and a palm mute section. The bottom staff is a bass line in bass clef with a key signature of two sharps, showing notes G2, A2, B2, C3, and a palm mute section. Dynamic markings include 'H' (Harmonics) and 'P' (Piano).

Pre-chorus
 Rhy. Fig. 3 (Gtr. II) A5 G#5 G5(type 2) F#5(type 2) F5 E5^{VII} Eb5 D5 C5 [Ⓢ]open A C5 (end Rhy. Fig. 3)

1. Sweet - ness is a vir - tue, and you lost your vir - tue long a - go. You
 2,3. See additional lyrics

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

*Lead vocal is tripled (sung one octave higher and one octave lower) throughout Pre-chorus and Chorus.

w/Rhy. Figs. 3 & 3A (2 times) A5 G#5 G5(type 2) F#5(type 2) F5 E5^{VII} Eb5 D5 C5 [Ⓢ]open A C5

know I'd like to hurt you, but my con - science al - ways tells me no. You could

A5 G#5 G5(type 2) F#5(type 2) F5 E5^{VII} Eb5 D5 C5 [Ⓢ]open A C5

sell your bod - y on the street to an - y - one whom you might meet who'd

Gtr. II A5 G#5 G5(type 2) F#5(type 2) F5 E5(type 2) C5 Chorus A5 [Ⓢ]open 3fr. [Ⓢ]open 3fr. E G A G

love to try and get in - side. and bust your in - no - cence o - pen wide, 'cause my ba-by's got a lo - co - mo - tive. My

Gtr. I

A5 [Ⓢ]open 3fr. E G A [Ⓢ]open 3fr. G A5 [Ⓢ]open 3fr. E G A [Ⓢ]open 3fr. G A5 [Ⓢ]open 3fr. E G A

ba-by's gone off the track... My ba-by's got a lo - co - mo - tive, got ta peel the bitch off my back.

3rd time to Coda

D5 A5 D5 A5 N.C. D5 A5 D5 A5 N.C. D5 A5 D5 A5 N.C.

I know, it looks like I'm in - sane. Take a clos - er look. I'm

Gtrs. I & II Rhy. Fig. 4

1.

D5 A5 C5

not to blame, no.

Rhy. Fill 2 Gtr. III

sl.

Sva

2.

w/Rhy. Fill 2 D5 A5 C5

(cont. in Fill 2) not to blame, no.

Sva Full Full Full Gtr. III

fade in

N.C.(A5) N.C.(B5)

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

Full Full 1/2

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

H

(Gtr. II cont. in slashes)

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

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

Gtr. II

© 7fr. 5fr. 7fr. 5fr. 7fr. B A B A B G5 F#5 E5 G5

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

Full Full 1/2

9 9 10 7 10 7 (7) 7 9 8 7 9 9 7 9 8 7 10 7 7 10 11

sl. sl.

Gtr. I

P.M. P.M. P.M. H P semi harm.

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

H P

A5 (Gtr. II cont. in notation) F5 E5 Eb5 D5 C5 D.S. al Coda

sl. P P P.M.-4 sl. sl. don't pick sl.

sl. P

14 14 13 12 12 11 10 9 8 7 7 5 5 (5) 14

10 9 8 7 7 5 5 (5)

sl.

Gtrs. I & II

sl.

10 9 8 7 7 5 5 (5)

8 7 6 5 5 3 0 0 3 (3)

sl.

Coda

w/Rhy. Fig. 4 (both gtrs.)

D5 A5 D5 A5 N.C.

w/Rhy. Fig. 4 (3 times) (Gtr. II)

D5 A5 D5 A5 N.C.

D5 A5 D5 A5 N.C.

not to blame.

Yeah.

Gtr. I

D5 A5 D5 A5 N.C.

w/1st bar of Rhy. Fill 2 (Gtr. II)
D5 A5 Gtr. II. C5

If love is blind... I guess I'll buy my - self a cane.

*Gtrs. I & II sustain for 3 bars.

Outro
Am

G5 F5

*Gtr. V

clean tone

*Piano arr. for gtr.

Am

Gtr. VI

1/2

G

F

1/2

G

w/wah trem. bar slight vib. w/bar

trem. bar 1/2 vib. w/bar

Am

Gtr. VI

1/2

G

F

1/2

G

w/wah trem. bar slight vib. w/bar

trem. bar 1/2 vib. w/bar

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

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

Am

trem. bar slight vib. w/bar

Rhy. Fig. 5

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (till end)

Am

Full

vib. w/bar

Full

Full

1/2

trem. bar 1/2

Am

Voc. Fig. 1

sl.

vib. w/bar

1/2

sl.

10

Love's _____ so _____ strange. _____

(end Voc. Fig. 1)

w/Voc. Fig. 1 (till end)

Am

sl.

10

Am F

sl. sl.

12 15

Am

1/2

P P P P sl. H

7 5 7 5 5 3 5 7 5 7

F Am

P P P sl.

7 10

F

Full Full P sl. Full Full

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

Am Full F

Full Full Full Full Full P Full P

7 5 7 5 6 5 8 5 7 8 7 9 8

Begin fade
F
Sva-----

Am
Sva-----

F
Sva-----

Fade out

Additional Lyrics

3. Gonna have some with my frustration.
 Gonna watch the big screen in my head.
 I'd rather take a detour 'cause this road ain't gettin' clearer.
 Your train of thought has cut me off again.
 Better tame that boy 'cause he's a wild one,
 Better tame that boy for he's a man.
 Sweetheart, don't make me laugh, you's gettin' too big for your pants,
 And I's think maybe you should cut out while you can.
 You can use your illusion, let it take you where it may.
 We live and learn, and then sometimes it's best to walk away.
 Me, I'm just here hangin' on,
 It's my only place to stay, at least for now anyway.
 I've worked too hard for my illusions just to throw them all away. *(To Interlude III)*

4. I'm taking time for quiet consolation,
 In passing by this love that's passed away.
 I know it's never easy, so why should you believe me
 When I've always got so many things to say?
 Calling off the dogs, a simple choice is made,
 'Cause playful hearts can sometimes be enraged.
 You know I tried to wake you, I mean how long could it take you
 To open up your eyes and turn the page.

2nd Pre-chorus:

Kindness is a treasure and it's one towards me you've seldom shown.
 So I'll say it for good measure, to all the one's like you I've known.
 Ya know I'd like to shave your head and all my friends could paint it red.
 'Cause love to me's a two way street an all I really want is peace. *(To Chorus)*

3rd Pre-chorus:

Affection is a blessing, can you find it in your sordid heart?
 I tried to keep this thing ta-gether, but the tremor tore my pad apart.
 Yeah, I know it's hard to face when all we've worked for's gone to waste.
 But you're such a stupid woman and I'm such a stupid man, but love like time's got it's own plans. *(To Chorus)*

SO FINE

(Dedicated To Johnny Thunders)

Words and Music by
Duff McKagan

G5
X00
2 3 4

Slow Rock ♩ = 70

Intro G Gmaj7 Bmadd4 C

Ooh, _____ yeah. _____

Rhy. Fig. 1

Gtr. I
mf
clean tone
let ring throughout

G Gmaj7 Bmadd4 C D G Gmaj7

(Draw breath) Ooh, _____ yeah. _____ Ah.

(end Rhy. Fig. 1)

Rhy. Fig. 1A (Gtr. II)

mp
clean tone
let ring throughout

Bmadd4 C G Gmaj7 Bmadd4 C D

Uh. (Draw breath) Ah,

(end Rhy. Fig. 1A)

sl.

1st, 2nd Verses
w/Rhy. Fig. 1A (2 times)

G Gmaj7 Bmadd4 C G Gmaj7

1. How could she look so fine? — Ah.. How could it be she might.

2. How could she be so cool? — How could she be so fine? —

Rhy. Fig. 1B
Gtr. 1

(end Rhy. Fig. 1B)

Bmadd4 C D G Gmaj7 Bmadd4 C

— be mine? —

How could she be so cool? —
I owe a fa - vor to a friend..

G Gmaj7 Bmadd4 C D

I've been tak-en for a fool
My friends, — they al-ways come through for me, yeah. Hey. — }

*Play cue notes 2nd time.

w/Rhy. Fig. 2 (2 times)
Em Am C

It's (a) sto-ry of a man_(who) works(as) hard as (he) can — just to be a man who stands on his own —

Gr. II

*Play cue notes 2nd time.

Em Am C

But the book al-ways burns. as the sto-ry takes its turn an leaves a bro-ken man. —

Rhy. Fig. 2
Gr. I

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

C Em Am

sto - ry takes its turn an leaves a bro - ken man. — If you could on - ly live my life, —

C E Am C

you could see the dif - frence you make to me, — to me, — I'd

(Gtr. II out)

Double time ♩ = 140
2nd time w/Fill 1

D5 D6 D5 D6 E5 G5 G6 G5 G6 D5 D6 D5

look right up at night, — and all I'd see was dark - ness. Now I

Rhy. Fig. 3
Gtr. III

f w/dist. P.M. --- 4 H P.M. --- 4 sl. P.M. --- 4

(end Rhy. Fig. 3)

Fill 1

Gtr. IV

dim.

w/Rhy. Fig. 3(2½ times)

D6 D5 D6 E5 G5 G6 G5 G6 D5 D6 D5

see the stars al - right...

I wan - na reach right up and grab... one for you... When the

D6 D5 D6 E5 G5 G6 G5 G6 D5 D6 D5

lights went down in your house,...

yeah, that made me hap - py. The

To Coda

D5 D6 D5 D6 E5 G5

sweat I make... for you,...

yeah, I think you know where that comes... from. Gui - tar, come on.

Gtr. IV

Tempo I

Guitar solo

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

(Gtr. III out) Bmadd4 C G Gmaj7 Bmadd4 C D

©15tr. D.S. al Coda

G Gmaj7 Bmadd4 C G Gmaj7 Gtr. III

Yeah! Well, I'd
(cont. in Fill 1)

Tempo I
3rd Verse
w/Rhy. Figs. 1A (1 1/4 times) & 1B
G Gmaj7

Coda Gtr. III G5 (Gtr. III out)

I think you know where that comes from.

3. How could she look so good?_

Bmadd4 C G Gmaj7 w/Rhy. Fill 1 Bmadd4 C D

(Whispered:) So good. How could she be so fine?_

w/Rhy. Fig. 1B G Gmaj7 Bmadd4 C G Gmaj7

(Draw breath) How could she be so cool?_ Oh. How could it be she might_

Bmadd4 C N.C. Free time G

_ be mine?_ Ah. Yeah.

Gtr. I

rit. --- 4

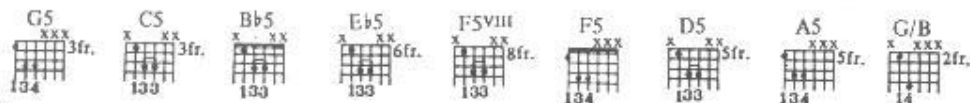
Gtr. II

rit. --- 4

Rhy. Fill 1
Gtr. I

ESTRANGED

Words and Music by
W. Axl Rose



Tune down 1/2 step:

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

Moderately slow $\text{♩} = 89$

*Gm7 C

When you're talk - in' to your - self and no - bod - y's home,

vol. off *mp* *sl.*

T A B

10 (10) (10) (10) - 3 (3)

sl.

*Some chord names implied by piano.

Gm7 C

you can fool your-self. You came in this world a - lone. (Whispered:) A - lone.

vol. off *mp* *sl.* *f* 1½

Gtr. II (cont. in slashes) 12

10 (10) (10) (10) - 3 (3)

sl.

Gtr. I G5 C5

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

12 11 15 (15) 12 11 13 10 13 13 (13) 13 13 13 13 (13)

G5 C5

sl. Full Full Full Full Full Full Full *p p*

sl. 12 11 15 (15) 12 11 13 10 13 13 (13) 13 13 13 13 (13) 11 13 11 12

Bb5 C5 G5

So, no - bod - y ev - er told you, ba - by, how it was gon - na be.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics "So, no - bod - y ev - er told you, ba - by, how it was gon - na be." with various note values and rests. Above the staff are chord markings: Bb5, C5, and G5. The middle staff is the guitar part, featuring a treble clef and a key signature of two flats. It includes dynamic markings such as "Full" and "1/2", and articulation like "Fdbk." (feedback). The bottom staff is the bass line, with a bass clef and a key signature of two flats, showing fret numbers like 11, 13, 12, and 10.

Bb5 C5

What-'ll hap - pen to_ you, ba - by, guess we'll have to wait_ and

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics "What-'ll hap - pen to_ you, ba - by, guess we'll have to wait_ and" with various note values and rests. Above the staff are chord markings: Bb5 and C5. The middle staff is the guitar part, featuring a treble clef and a key signature of two flats. It includes dynamic markings such as "Full" and "1/2", and articulation like "Fdbk." (feedback). The bottom staff is the bass line, with a bass clef and a key signature of two flats, showing fret numbers like 12, 13, 10, 11, 13, 13, 10, 13, and 14.

G5 Eb5 F5 VIII (cont. in notation)

see. One, two.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics "see. One, two." with various note values and rests. Above the staff are chord markings: G5, Eb5, and F5 VIII (cont. in notation). The middle staff is the guitar part, featuring a treble clef and a key signature of two flats. It includes dynamic markings such as "grad. release" and "sl." (sustained). The bottom staff is the bass line, with a bass clef and a key signature of two flats, showing fret numbers like 14, 14, 11, and 11.

G5 Riff A Gtr. II

C5

E♭5

F5

G5

Gtr. I

E♭5

F5

G5

E♭5

F5

mf

G5 Full

Full

E♭5

F5

(end Riff A)

Gm F Eb N.C. Gm

Old at heart, but I'm on - ly twen - ty-eight. And I'm much too young to let love break my heart.

Fdbk. (Sva) (7)

Fdbk.

(12) (12) (12) (12)

Fdbk. pitch: D (Gtr. I out)

5

F Eb N.C.

Young at heart, but it's get - ting much too late to find our - selves so far a -

sva *1/2* *sl. loco* *p sl.*

(12) 15 17 (17) 13 11 10 11 10

Gtr. I G5 F5 G5

part. I don't know how you're s'posed to find me late - ly.

Full Fdbk. (Gtr. II out)

grad. bend Full Fdbk.

10 (10) (10)

F5 G5 F5

And what more could you ask from me? How could you say that I nev - er need -

G5 Eb5 D5 w/Fill 1 F5^{VI} (cont. in notation)



ed you... when you took ev - 'ry - thing... said you took ev - 'ry - thing... from me?...

w/Riff A G5 C5 Eb5 F5 G5 C5 Eb5 F5



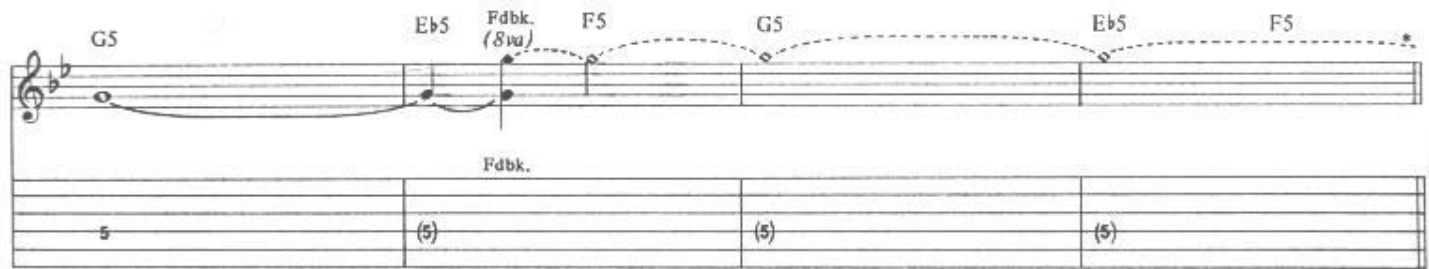
Yi...

Gtr. I



3 5 6 5 3 1 1 1 1 3 5 5 6 5 3 1 1 1 1 3

G5 Eb5 Fdbk. (8va) F5 G5 Eb5 F5



Fdbk. 5 (5) (5) (5)

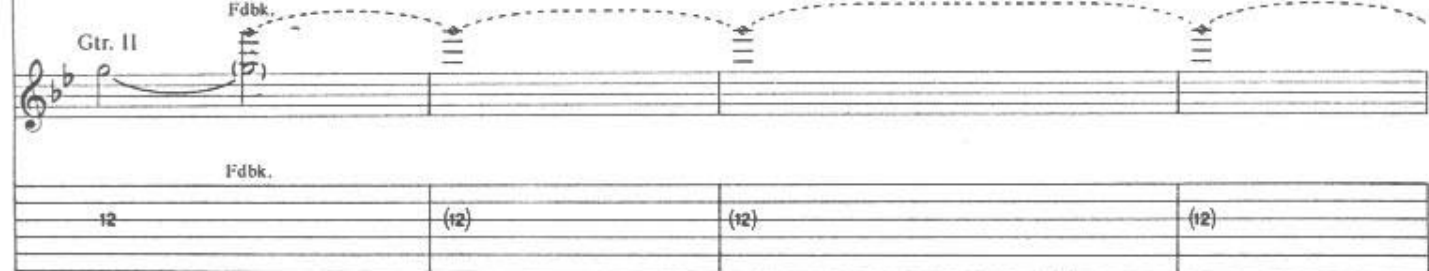
*Let fdbk. sustain through next 2 bars.

Gm F Eb N.C. Gm




Young at heart, an it gets so hard to wait... when no one I know can seem to help... me now...

Gtr. II Fdbk.



12 (12) (12) (12)

Fill 1



Gtr. II sl 20

B♭5 C5

So, what - 'll hap - pen to_ us, ba - by, guess we'll have to wait_ and

Detailed description: This system contains the first three measures of the piece. The top staff is the vocal line with lyrics. The middle staff is for Guitar I, showing a melodic line with dynamics 'p' and 'Full'. The bottom staff is for Guitar II, showing fretting positions (14, 13, 12, 11, 13, 13, 13, 13, 13, 15) and dynamics 'p' and 'Full'.

G5 C5

see. *dim.* (Gtr. I out)

(Gtr. II out)

Detailed description: This system contains measures 4-6. The vocal line continues with the word 'see'. Dynamics include 'p' and 'dim.'. Guitar I and II parts are shown with fretting positions (15, 15, 13, 12, 13, 13) and dynamics 'p' and 'dim.'. The system concludes with '(Gtr. I out)' and '(Gtr. II out)'.

N.C.(C5) (Bass gtr. & piano) (E♭5) (C5) (E♭5)

Detailed description: This system shows the bass guitar part for measures 4-6. It consists of a single line with fretting positions and chord markings: N.C.(C5), (E♭5), (C5), and (E♭5).

w/Fill 2 C5 Gtr. III E♭5 C5 E♭5

mf

Detailed description: This system contains measures 7-9. It features the guitar III part with fretting positions and dynamics 'mf'. Chord markings include C5, E♭5, and C5. The system ends with a double bar line.

Fill 2

Gtr. IV *mp* clean tone

Detailed description: This system contains measures 10-12, enclosed in a box. It features the guitar IV part with fretting positions and dynamics 'mp'. The instruction 'clean tone' is present. The system ends with a double bar line.

C5 Eb5 Bb

F C G Bb

C Bb C Bb F

*G/F Bb/F F C

*Bass in chord names refers to bass glr. (next 2 bars).

G F C

G F C

When I find all of the rea - sons, may - be I'll find an - oth - er way, find an - oth -

Rhy. Fig. 1

The first system of music features a vocal line with lyrics "When I find all of the rea - sons, may - be I'll find an - oth - er way, find an - oth -". The guitar accompaniment consists of a treble clef staff with a rhythmic pattern of eighth notes and a bass clef staff with fretboard diagrams. The fretboard diagrams show fingerings: 3 2 0 for the first measure, 3 2 0 0 for the second, and 3 3 2 1 for the third. Chord symbols G and F are placed above the vocal line.

er day... With all the chang - ing sea - sons... of my

The second system continues the vocal line with lyrics "er day... With all the chang - ing sea - sons... of my". The guitar accompaniment follows the same rhythmic pattern. Fretboard diagrams show fingerings: 3 2 0 for the first measure, 3 2 0 0 for the second, and 3 3 2 1 for the third. Chord symbols C, G, and F are placed above the vocal line.

life, may - be I'll get it - right next time... An now that you've been...

(end Rhy. Fig. 1)

The third system continues the vocal line with lyrics "life, may - be I'll get it - right next time... An now that you've been...". The guitar accompaniment follows the same rhythmic pattern. Fretboard diagrams show fingerings: 3 2 0 1 for the first measure, 3 0 0 0 for the second, and 3 2 0 1 for the third. Chord symbols C, G, F, and C are placed above the vocal line. The text "(end Rhy. Fig. 1)" is written below the guitar staff.

bro - ken down, got your head out of the clouds, you're back down on the ground... And you don't

The fourth system continues the vocal line with lyrics "bro - ken down, got your head out of the clouds, you're back down on the ground... And you don't". The guitar accompaniment follows the same rhythmic pattern. Fretboard diagrams show fingerings: 3 2 0 0 for the first measure, 3 3 2 1 for the second, and 3 2 0 1 for the third. Chord symbols G, F, and C are placed above the vocal line.

G F C G F

talk so loud, an you don't walk so proud an - y - more, and what for?

The first system contains a vocal line with lyrics, a guitar staff with notes and slurs, and a guitar tablature with fret numbers (0, 1, 2, 3) and bar lines.

Guitar solo I
C

Gtr. II

Am A.H. Full (15ma)

G Full

H P H P sl P

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

H A.H. pitch: E II

The second system features a guitar solo I staff with notes, slurs, and dynamic markings like 'Full' and 'A.H. Full (15ma)'. Below it is a guitar tablature with fret numbers and bar lines.

(Gtr. III)

The third system contains a guitar solo III staff with notes and slurs, and a guitar tablature with fret numbers and bar lines.

F Full

Full

sl

Full Full Full C

Full Full Full

Full Full Full

sl

H P

The fourth system includes a vocal line with lyrics, a guitar staff with notes and slurs, and a guitar tablature with fret numbers and bar lines.

G Full
 H P
 F Full
 P
 P
 P
 Full
 Full
 H P
 Full
 P
 P
 P
 Full
 H
 17 17 17 19 17 (19) 19 20 17 17 19 20 18 18 17 18 17 19 17 19 17 19 19

C
 Full
 Full
 Full
 Full
 Well, I jumped in - to the riv - (Gtr. II out)
 19 19 17 18 20 18 17

w/Rhy. Fig. 1

G F C
 er too man - y times to make it home. I'm out here on my own, an drift - ing all -
 G F C
 a - lone. If it does - n't show, give it time to read be - tween the lines.
 G F A5 G5 F5 G5
 Gtr. I
 'Cause I see the storm is get - ting clos - er,

A5 G5 F5 G5 A5 G5

and the waves, they get so high. Seems ev-'ry-thing we've ev-er known's

F5 G5 A5 G5 F5 [Ⓢ]open E D5 C5

here. Why must it drift a-way and die?

Bb5 [Ⓢ]open A G5 C5 (Gtr. I out) Bb C

Ow! Ah. Ah!

C Full Bb Full Full C

Gtr. II

w/delay vol. off Full *mf* *sim. Full Full Full

*next 6 bars.

Gtr. III

mf w/delay *sl*

Bb Full Full C Full Bb Full F

Full Full Full Full (delay off)

sl *sl* (Gtr. III out)

Guitar solo II

Gtr. I

F5 C5 G5

1/2 P 1/2 f 1/2 f

Full Full Full

15 (15) 13 14 15 13 13 15 13 14

18 18 18 10 18 16 17 18 18 16 17

F5 C5 G5 C5

loco 1/2

Full Full Full Full

1/2 1/2

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

15 15 13 15 13

G5 F5

Sva

H P Full Full Full Full

loco Full Full

15 17 17 15 17 15 16 18 18 15 18 15 15 18 18 16 16 17 15 17 17 15 15 13 15 13 15 13

w/Rhy. Fill I

C5

dim. (Gtr. I out)

I'll nev - er find an - y - one to re -

dim. (Gtr. II out) Gtr. IV

w/chorus mf

(16) (15) 15 14 12 13

Rhy. Fill I

Gtr. III

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

G F C G

place you_ Guess I'll have_ to make_ it thru_ this time_ oh, this time

12 12 12 10 10 10 8 10 12 10 13 15

F C N.C. Gtr. I C5 G/B A5 G5

with-out you. I knew the storm_ was get - ting clos -

(Gtr. IV out) (Gtr. III out)

10 10 13 15 0 0 1 0 1 0 2 3 3

*Gtr. IV indicated to right of slash in tab.

F5 G5 A5 G5 F5 G5

er. And all my friends_ said I was high_

A5 G5 F5 G5 A5 G5 F5

But ev - 'ry - thing_ we've ev - er known's_ here_ I nev - er want - ed it to die_

D5 C5 5fr. A 3fr. G open E F5 C

mf

Gtr. III

*Piano arr. for gtr.

YOU COULD BE MINE

(Special Thanks To Bernie Taupin and Elton John)

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

F#5 **F5** **E5** **A5** **B5** **C#5** **G5** **A** **D** **G** **D5**

B **C#** **D#** **A5(type 2)** **B5(type 2)** **F#5(type 2)** **E5(type 2)**

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

Uptempo Rock ♩ = 152

Intro Gtr. I N.C. Harm. Gtr. II

mf P.M. Harm. *sl.* don't pick

12-12-12-12-12-12-12-12-9-9-9-9-9-7-7-7-7-7-7-7-5-5-4-4-3-3-3

p *mp*

(14) (14) (14) 14 (17) 14 (17) 14 (17) 14 (17) 14 (17) 14 (17) 14 (17) 14 (17) 14 (17)

*A sounded by pulling strg. off side of neck w/vibrato - like motion.

Gtr. I

vol. off *mf*

2 2 (2)

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

Fdbk. 14 (17) 14 (17) 14 (17) 14 (17) (14) 14 (14) 14 (14) 14

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

Fdbk. pitch: E Fdbk. (8va) Fdbk. (8va) Fdbk. (8va)

Fdbk. (2) (2) 2 (2) (2) (2) 2

Fdbk. pitch: G#

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with notes and rests, including slurs and dynamic markings such as *sl*, *P*, and *Full*. Below the staff is a guitar fretboard diagram with six strings and a 12-fret scale. Fingerings are indicated by numbers 1-4 in parentheses. A wavy line above the staff indicates a vibrato effect.

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests, including slurs and dynamic markings such as *sl*, *P*, and *Full*. Below the staff is a guitar fretboard diagram with six strings and a 12-fret scale. Fingerings are indicated by numbers 1-4 in parentheses. A wavy line above the staff indicates a vibrato effect.

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests, including slurs and dynamic markings such as *P*, *1/4*, and *1/2*. Below the staff is a guitar fretboard diagram with six strings and a 12-fret scale. Fingerings are indicated by numbers 1-4 in parentheses. A wavy line above the staff indicates a vibrato effect.

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests, including slurs and dynamic markings such as *Full*, *sl*, and *P*. Below the staff is a guitar fretboard diagram with six strings and a 12-fret scale. Fingerings are indicated by numbers 1-4 in parentheses. A wavy line above the staff indicates a vibrato effect.

Fifth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests, including slurs and dynamic markings such as *P*, *1/4*, and *1/2*. Below the staff is a guitar fretboard diagram with six strings and a 12-fret scale. Fingerings are indicated by numbers 1-4 in parentheses. A wavy line above the staff indicates a vibrato effect.

Sixth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes and rests, including slurs and dynamic markings such as *P*, *1/2*, and *1/4*. Below the staff is a guitar fretboard diagram with six strings and a 12-fret scale. Fingerings are indicated by numbers 1-4 in parentheses. A wavy line above the staff indicates a vibrato effect.

F#5

E5 F#5 E5 F#5

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

A5 B5 A5 B5 A5 F#5 E5

Full

Fdbk. (8va)

Fdbk.

(12) (12) (12) (12) (12)

Fdbk. pitch: F#

Gr. IV

Full

Full

*Rhy. Fig. 1

P.M.

*Two gtrs. arr. for one gtr.

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

1/2

Full

trem. bar

Full

3

5

5

5

5

2

5 2

Full

P

Full

P

Full

P

Full

sl.

P.M.

sl.

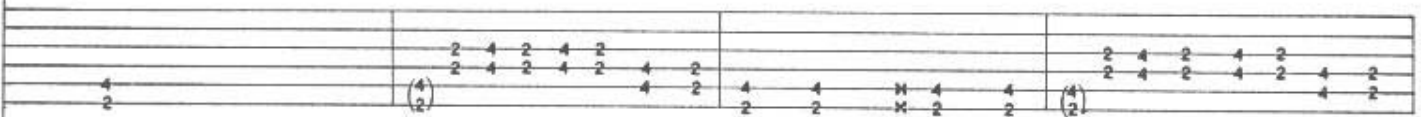
F#5

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

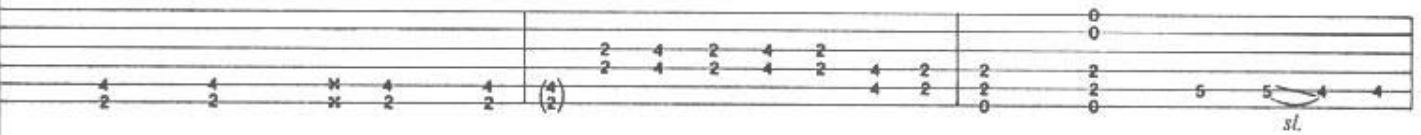
A B A B A F#5 E5



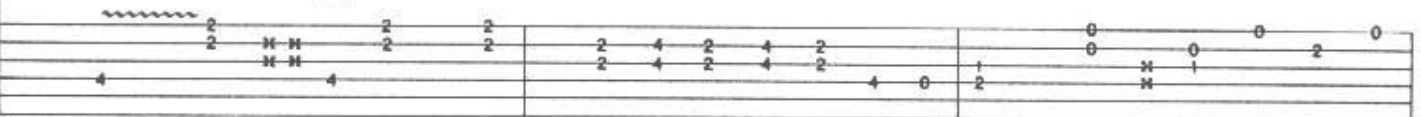
Well, I'll be out the door... be - fore ya wake... It's



nuth - in' new ta you, 'cause I think we've



P.M.



A B A B A N.C. F#5 A5 B5 A5 B5 A5 N.C.

seen that mov - ie - too. Ow! 'Cause

(cont. in slashes)

Detailed description: This system contains the first three measures of the piece. The vocal line starts with the lyrics 'seen that mov - ie - too.' and 'Ow!' followed by a slash, and then ''Cause'. The guitar accompaniment features a melodic line with a trill on the fifth fret of the first string in the second measure. The bass line consists of a simple rhythmic pattern of eighth notes.

Gr. I Chorus
Rhy. A5
Fig. 2A

you could be mine, but you're

Rhy. Fig. 2
Gr. II

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

Detailed description: This system contains measures 4-6. The vocal line continues with 'you could be mine, but you're'. The guitar accompaniment has a melodic line with a trill on the fifth fret of the first string in measure 5. The bass line continues with the 'let ring' pattern. Chords A5, B5, and F#5 are indicated above the vocal line.

A5 B5 F#5 open

way out of line. With your

let ring-----4 let ring-----4 P.M.

Detailed description: This system contains measures 7-9. The vocal line continues with 'way out of line. With your'. The guitar accompaniment has a melodic line with a trill on the fifth fret of the first string in measure 8. The bass line continues with the 'let ring' pattern. Chords A5, B5, and F#5 are indicated above the vocal line. The system ends with 'P.M.'.

A5 B5

bitch slap rap - pin' and your co - caine tongue, — you get

let ring-..... let ring-.....

2 2 2 2 4 4 (0) x x

w/Fill 1 F#5 (end Rhy. Fig. 2A) A5

nuth - in' — done. I said, you —

(end Rhy. Fig. 2) let ring-.....

7 6 4 4 2 2 0 1 2 4 0 2 2

1. B5 F#5 A5 B5 A5 B5 A5 F#5 E5

could — be — mine. — Ow! (Wow!) —

Gtrs. I & II

4 4 4 2 (4) 4 4 2 4 2 4 2 4 2 4 2

Fill 1

sl. sl.

14 11-13 11

12 9-11 9

w/Rhy. Fig. 1

Gtr. II F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5 F#5

Fdbk. (15ma)

Fdbk. (15ma)

Fdbk. pitches: F

A5 B5 A5 B5 A5 F#5 E5

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

A5 B5 A5 B5 A5 F#5 E5

Full

P

1/2

1/2

1/2

P

Full

3

Full

P

1/2

1/2

1/2

P

Full

3

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

Now

2.

B5

C#5

N.C.

Interlude w/Riffs A, A1, & A2 N.C.

could be mine!

Gtr. III

P.M. - 1 (w/wah)

sl.

Full

P

Full

P

4 4 6 (6) 14 16 (16) 14 14

Gtr. II

sl.

1/4

1/4

16 16 14

sl.

Gtr. I

Fdbk. (Siva)

1/4

1/4

Fdbk.

1/4

Fdbk. pitch: B

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

You could be mine...

You could be mine... (Whispered:) Sh - sh - sh - sh - sh, You could be mine...

You could be mine... Sh - sh - sh - sh. You could be mine... mine, mine, mine!

Bridge
Rhy. Fig. 3

(end Rhy. Fig. 3)

(Gtrs. I & II)

Ooh, you've gone sketch-in' too man-y times...

Woo...

why don't ya give it a rest...

Why...

must you find

an - oth - er rea - son to cry?

let ring... 4

D5 A5

1/4 1/2 H P sl H P 3

9 9 7 9 9 7 7 9 7 (6) 7 6 7 6 7 6 9 9 6 (6) 9 9 7 9 9 7 9 8

D5 A5 B5 w/Rhy. Fig. 4

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

8 7 (7) (7) 5 7 7 5 7 7 10 7 10 7 (7) sl. A.H. pitch: D4 Full 10 (10) 10 7 10 7 10

D5 A5 B5

3 3 3 Full 3 3 3

10 9 10 9 7 9 7 9 7 10 8 12 10 12 10 12 10 14 17 14 17 14 17 16

D5 A5 B5 loco

3 3 3 Full Full Full *1/2

17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 17 17 14 17 17 17

*Both E & A bent w/same finger.

B C#

While you're break-in' down my back n' I been rack-in' out my brain, it don't (Gtr. III out)

sl. P P sl. P P

(17) 16 16 14 10 15 14 12 14 12 14 16 (16) (16)

Gtr. I

D^v

⑦fr.
A
sl.

(Both gtrs.)
B

mat-ter how we make it 'cause it al - ways ends the same. You can push it for more mile - age but your

Gtr. II

Harm.

*1/2

Harm.

*1/2

*Bend neck.

flaps r' wear-in' thin and I___ could sleep on it 'til morn-in', but this night-mare nev - er ends, - don't for -

C#

D^v

C#

get to call my law - yers with ri - dic - u - lous, de - mands an you can take the pit - y so far, but it's

B

C#

Gtr. II

D^v

Gtr. I

Harm. (8va)

Harm.

C#

(Both gtrs.)

B

C#

more than I___ can stand, 'cause this couch-trip's get - tin' old - er, tell me how long has it been, 'cause

*1/2

*1/2

*Bend neck.

D^v **C#** **Chorus w/Rhy, Figs. 2 & 2A** **A5** **B5**

five years is for-ev-cr an you have - n't grown up yet... (Ooh.) You could be

Gtr. I 1/2

F#5 **A5** **B5**

mine, but you're way out of

F#5 **open A** **A5** **B5**

line. With your bitch slap rap - pin' and your co - caine tongue... you get

F#5

nuth - in' done. I said, you could be,

Gtr. III *sl.* *sl.* *Full* *3* *P* **P.M.**

A5 **B5** **A5** **P**

you should be, you

(type 2) (type 2) (type 2) (type 2) (type 2) (type 2) (type 2) (type 2) **Outro**
 B5 A5 B5 A5 B5 A5 F#5 E5 w/Rhy. Fig.1 (1st 4 bars only, 4 times) F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5

could be mine. Oh, you could be mine.

M - m - m - mine! (You could be mine.) You could be mine. (You could be mine.)

Ow, you could be mine. (You could be mine.) You could be mine.

(You could be mine.) Ow, you could be mine. (You could be mine.) (You could be mine.)

DON'T CRY

(ALT. LYRICS)

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

Am Dm G5 Dmsus2 F Amsus4 Am7 C5 G/B A5 F5 D5 E5

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

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.

If we could see... to-mor-row, what of your plans? ..

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

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

No one can live in sor-row, ask all your friends. Times that you took in stride, they're

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

back in de-mand. I was the one who's wash-ing blood off your hands.

Fill 1
Gtr. II *p*

p clean tone w/echo

F G C G/B Am G

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

The first system of the score features a vocal line with lyrics and two guitar parts. The guitar parts include a lead line with a melodic line and a bass line with a rhythmic accompaniment. Chords are indicated above the staff: F, G, C, G/B, Am, and G. The vocal line has a melodic line with lyrics and a lower line with 'Ooh.' and 'Ooh.)'. The guitar parts have a treble clef and a bass clef. The bass line has a 3/4 time signature.

F G Am Gtr. I Am Dm

And don't you cry to - night... I know the things you want-ed, -
(cont. in slashes)

The second system of the score features a vocal line with lyrics and two guitar parts. The guitar parts include a lead line with a melodic line and a bass line with a rhythmic accompaniment. Chords are indicated above the staff: F, G, Am, Gtr. I, Am, and Dm. The vocal line has a melodic line with lyrics and a lower line with '(cont. in slashes)'. The guitar parts have a treble clef and a bass clef. The bass line has a 3/4 time signature.

Fill 2

Gtr. II
clean tone w/echo
p

The Fill 2 section is a guitar solo. It features a lead line with a melodic line and a bass line with a rhythmic accompaniment. The lead line has a treble clef and the bass line has a bass clef. The solo is marked 'clean tone w/echo' and 'p'.

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

they're not what you have. With all the peo - ple talk - in',—

Gtrs. I & III Gtr. III

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

it's driv - in' you mad, If I was stand - ing by you,—

Gtrs. I & III Gtr. III

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

how would you feel know - ing your love's de - cid - ed,—

Gtrs. I & III Gtr. III

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

and all love is real. An don't you cry to - night.—

*(...had, ba - by.) (Ooh.)

Gtrs. I & III Gtr. III

*Fade in.

⑤open A Am Amsus4 Am F

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

Don't you cry to - night, Ooh.

Am Amsus4 Am G5 F

③fr. ④open G D G5 (Gtr. I out)

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

*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 3 (7) 5

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

let ring-- 1

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

With all the voices I've heard, something has died. And when you're in need of someone my

H

H

Cadd2 G/B N.C. Am Dm Gtr. C5 IV f G/B A5 G5

— heart won't de-ny you. So many seem so lone-ly with no one left to cry to, ba-by.

(Gtr. III out)

Chorus
F5

G5

A5

F5

G5

P.M. P.M. J P.M. J

An don't you cry _____ to - night...
(Ooh. _____)

An don't you cry _____ to - night...
Ooh. _____

P.M. - 4

Gr. V

A5

P.M. J P.M. J P.M. J

F5

G5

C5

G/B

A5

G5

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

F5 G5 F5 G5 F5 G5 F5

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

Fdbk. Full

Fdbk. Full

E5 F5 w/Fill 4 G5 F5 G5

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

H Full

Fill 4

Gtr. II

w/distortion

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

MY WORLD

Words and Music by
W. Axl Rose

Moderate Rap ♩ = 108

N.C.

(w/Keyboards, drums effects)



(Spoken:) You wan - 'da step in - to my_ world, it's a so - ci - o - psy - chot - ic state of bliss_



You've been de - layed in the real_ world. How man - y times_ have you hit and missed? Your



CAT - scan shows dis - fig - u - ra - tion. I wan - na laugh my - self to death_ With a



mis - fired syn - apse, with a bent con - fig - u - ra - tion, I'll hold the line while you gasp for breath_ You wan - na



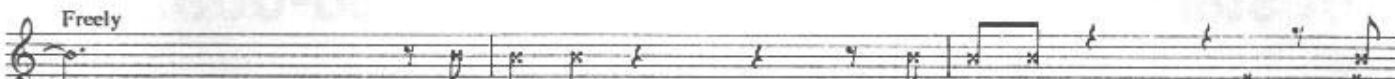
talk to me?_ (So talk to me.)_ You wan - na talk to me?_ (So talk to me.)_ You wan - na



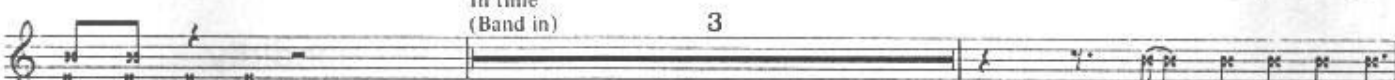
talk to me?_ (So talk to me.)_ You wan - na talk to me?_ (You can't talk to me.)_ You wan - na



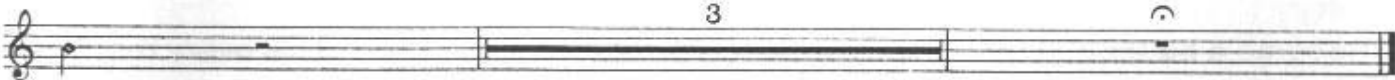
talk to me?_ (You don't un - der - stand your sex.)_ You wan - na talk to me?_ (You ain't been mind - fucked yet.)



Let's do it. Let's do it. (Oh, Let's my



do it, dis - tort - ed smile.) Guess_ what I'm do - ing



now.

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MY WORLD

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