

Authorized Edition

**guitar**

# GUNS N' ROSES

GUITAR/VOCAL

WITH  
TABLATURE

## APPETITE FOR DESTRUCTION



Introduction by Wolf Marshall  
Performance Notes by Andy Aledort



NOTE FOR NOTE  
TRANSCRIPTIONS

# WELCOME TO THE JUNGLE

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

**B** **A** **G5** **E** **D5** **A5** **B5** **D** **G** **D7** **GIII** **F** **C#5** **A5II**

Tune down 1/2 step:

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

Moderate Rock ♩ = 104  
Free time

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

Intro  
Gtr. I N.C.

In time  
N.C.

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

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

T  
A  
B

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

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

P.M.-----

T  
A  
B

Gtr. II

*mf* H

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

H *sl.*

T  
A  
B

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

P.M.-----

T  
A  
B

*sl.* *sl.* *sl.*

*sl.* *sl.*

T  
A  
B

*sl.*

Faster ♩ = 124

F D5 A5 B5

P.M.-----

P.M.-----

A5

*cresc.* *sl.* *f*  $\frac{1}{2}$  P.M.  $\frac{1}{2}$  P.M.-----1  $\frac{1}{2}$  P.M.-----1

$\frac{1}{2}$  P.M.-----1 P

A.H. Full (15ma) P

A.H. Full (15ma) P  $\frac{1}{2}$  sl. A.H. Full P  $\frac{1}{2}$  sl.

A.H. pitch: A

1st Verse

A5

Wel-come to the jun - gle, we got fun 'n' games. \_\_\_\_\_

Rhy. Fig. 1

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

Rhy. Fig. 1A

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

We got ev - 'ry - thing you want, hon - ey, we know the names. We are the peo - ple that can find what

E D E

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

*sl.*

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

*sl.*

D E D E D E

ev-er you\_ may need... If you got the mon-ey, hon-ey, we got your dis-ease. In the jun-

(end Rhy. Fig. 1)

9 9 7 H 9 9 9 9 7 6 4 9 9 7 H 9 9 9 7 6 4 9 9 7 H 9 9 9 7 9

7 7 5 H 7 7 5 4 2 7 7 5 H 7 7 5 4 2 7 7 5 H 7 7 5 7 0

Harm. 1

(end Rhy. Fig. 1A)

sl. sl. sl.

Harm. 1

sl. sl. sl.

9 7 H 9 7 9 H H 7 H 9 7 9 H H 7 H 9 7 9 H H 7 H 9 7

7 7 7 5 H 7 5 5 4 2 7 H H 5 H 7 5 5 4 2 7 H H 5 H 7 5 5 4 2

C C/B C/A C/G D D/C# D/B D/A E5

gle. Wel-come to the jun - gle. Watch it bring you to your sha na na na na na na na na na na

(Ah. Ah.)

Rhy. Fig. 2 (Both gtrs.)

Let ring----- Let ring----- P.M. sl.

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

sl.

knees, knees... Uh, ah. I wan - na watch you\_ bleed.

(end Rhy. Fig. 2)

sl. sl.

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

sl. sl.

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

A5

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

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

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

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

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

won't get them for free. - In the jun - gle. Wel-come to the jun - gle. Feel - my, (Ah, ah.)

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

w/Fill 1

B5

Guitar solo I (w/ad lib vocals)

Gtr. I

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

Gtr. II

*sl.* *sl.* P

Fill 1

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

Gtr. I *sl.* *sl.* *sl.* *sl.*

8va-----

D5 D#5 E5 D5 sl. P D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 A.H. (15ma) 1 1/2

3rd Verse  
w/Rhy. Figs. 1 & 1A  
A5

Wel - come to the jun - gle, it gets worse here ev - 'ry day. — You

learn to live — like an an - i - mal, — in the jun - gle where we play. — If you got a

hun - ger for what you see, — you'll take it e - ven - tu' - ly. — You can have an - y - thing you want, — but you

w/Rhy. Fig. 2  
C C/B C/A C/G D D/C# D/B D/A

bet - ter not take it from me. — In the jun - gle, wel - come to the jun - gle. Watch it bring you to your  
(Ah, ————— ah.) —————

E5

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

Gtr. II D G D G

Gtr. I

*mf*

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

Let ring

D G D D7

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

*P* *sl.* *sl.*

G<sup>III</sup> F G<sup>III</sup> F G<sup>III</sup> F A G

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

*f*

*sl.* *steady gliss.*

E

Yeah! ————— Now!

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



Guitar solo II

④2fr. C#5 E B5 A5<sup>II</sup> B5 A5<sup>II</sup> B5 A5<sup>II</sup> B5 C5 C#5

sl. A.H. pitch: E $\frac{7}{4}$

④2fr. C#5 E B5 A5<sup>II</sup> B5

③3fr. A5<sup>II</sup> G<sup>1/2</sup> E5

⑥4fr,5fr. G# A B5

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

③3fr. A5<sup>II</sup> G E5 w/Rhy. Fill 1

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

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

1/2 1/2 1/2 (6) 4 6 4 4 (4) 2 4 0 2 (2)

Rhy. Fill 1 (E5) 1/2 1/2 B5

1/2 1/2 sl.

Gtr. I

*sl.* N.C. *15ma-*

*steady gliss.* (w/slide & echo) *sl.* past \* (34)

Gtr. II

Harm: (15ma) \*Fret equivalent if fretboard continued past 22nd fret.

Harm. 3 3 (3)

1 2 (1 2)

Gtr. I

*15ma-* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

fretboard- *sl.* *steady gliss.*

(34) *sl.* (34) (31) *sl.* (30) *sl.* (28) (20) (20)(20) 24 *sl.* 19

Gtr. II

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

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

3 12 12 10 *sl.* H

Gtr. III

Harm: (8va) rake P.M.

Harm. 7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

Gtrs. I & II cont. ad lib slide riffs

Gtr. III

P.M. 7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

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

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

w/Rhy. Fig. 3 (3 times)

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

Rhy. Fig. 3-----  
P.M.-----

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

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

F#5 F5 F#5 G5 (type 2) A5 G#5 A5 Bb5 P E w/Rhy. Fig. 2 (1st 4 bars only) (3 times)  
C C/B C/A C/G

steady gliss.

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

D D/C# D/B D/A E5

gle. Wel-come to the jun-gle. Feel my, oh, my, my,--  
(Ah, \_\_\_\_\_)

C C/B C/A C/G D D/C# D/B D/A E5

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

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

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

E5 w/Rhy. Fig. 2 (1st 2 bars only)  
C C/B C/A C/G

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

D D/C# D/B D/A E5 D5 Bb5 A5 G5 E5 A G E E7#9

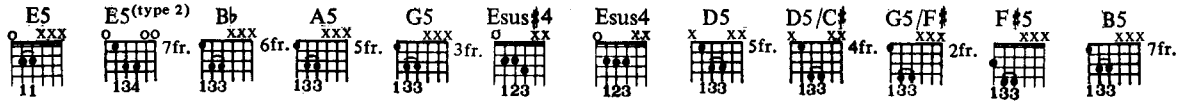
(Both gtrs.)

9 7 8 7 5 6 4 1 3 3 3 3 3 3 3  
9 7 8 7 5 7 5 2 2 2 2 2 2 2 2  
7 5 8 7 5 7 5 2 2 2 2 2 2 2 2  
6 5 8 6 5 8 0 5 3 0 0 0 0 0 0

\*Slowly detune low E string.

# IT'S SO EASY

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



Tune down 1/2 step:

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

Moderately fast ♩ = 152

Intro

Rhy. Fig. 1

(end Rhy. Fig. 1)

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

⑥ open

E E5

Intro Rhythmic notation: H H H H H H H

mf f

T A B

5 7 5 7 7 5 7 7 5 7 7 5 7 7

H H H H H H H

⑥ open

E E5(type 2)

Melodic notation for the first line of the verse.

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

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2A 1st & 2nd times

w/Rhy. Fig. 2B 3rd time

Rhy.

Fig. 2

⑥ open

E E5(type 2)

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

Melodic notation for the first line of the verse with lyrics.

1. I see your sis - ter in her Sun - day dress... She's out to please, she pouts...

2.3. See additional lyrics

Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

Melodic notation for the second line of the verse with lyrics.

Rhy. Fig. 2A Play 4 times

sl. P

sl. P

Rhy. Fig. 2B Play 4 times

1/2

1/2

H

H

Chorus  
W/Rhy. Fig. 3A (end Rhy. Fig. 3)

Rhy. Fig. 3 A5 G5 A5 Bb5 E Esus#4 Esus4 E Esus#4 Esus4 E w/Rhy. Fig. 3 (3 times) A5 G5 A5 Bb5 (E)

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

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

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

Bridge  
D/F# G B5addb6 A5(7)

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

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

Let ring — w/Flanger or chorus — sim.



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

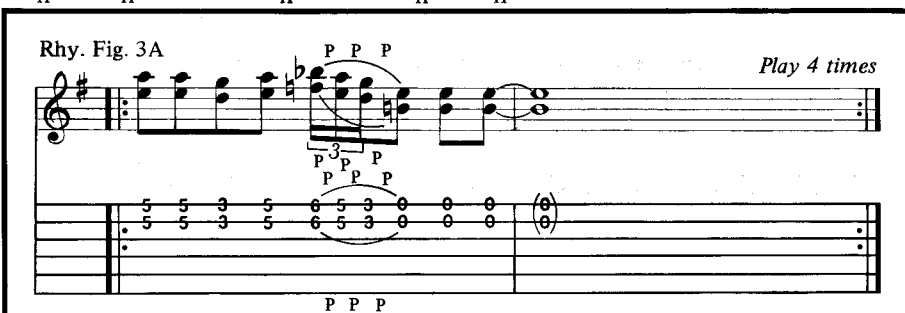
fits so right, when I fade in - to the night.

N.C. (2nd time:) So

See me hit you, you fall down.



Rhy. Fig. 3A Play 4 times



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

Rhy Fig. 5

I see you stand-in' there. You think you're\_ so

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

Why don't you\_ just fuck off?\_

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

8va

Bb A5 G5 (E) (E5) Bb5 A5 G5 (E) E5

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

3. Ya get

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

come with\_ me. Don't ask\_ me where\_ 'cause I don't\_ know\_ I'll\_

F#5 G5 B5 A5

try\_ to\_ please\_ you. I ain't got\_ no mon-ey but it goes\_ to show\_

Rhy. Fig 5A

Play 4 times

Outro solo  
w/Rhy. Fig 2 (8 times)

Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

It's so eas - y. So fuck - in' eas - y.

rake rake slow bend Full Full sl. Full P Full P Full sl.

15 12 10 10 (10) (10) sl. (10) 2 (2) P 3 0 2 (2) 0 2 2 (2) 2 5 (5) sl.

It's so eas - y. So damn eas - y.

slow bend Full A.H. Full Full 1/2 1/2 P.M. Full 1/2 Full 1/2 Full 1/2

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

It's so eas - y!

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

7 8 7 5 7 5 7 9 7 9 7 9 (7) 9 9 9 7 9 8 6 14 12 15 14 12

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

So fuck - in' eas - y! It's so eas - y.

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

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

B♭5 A5 G5 (E) E5 N.C. E5

Oh! So — eas - y.

It's so — eas - y. So fuck - in' eas - y.

It's so — eas - y. Yeah!

The musical score consists of three systems of music. Each system includes a vocal line (treble clef), a guitar melodic line (treble clef), and a guitar fretboard diagram (six strings).  
 - The first system starts with chords B♭5, A5, G5, (E), E5, N.C., and E5. The lyrics are "Oh! So — eas - y." The guitar part features slurs and accents (sl.) with a half-note (1/2) duration.  
 - The second system starts with chords D5, E5, N.C., E5, D5, and E5. The lyrics are "It's so — eas - y. So fuck - in' eas - y." The guitar part includes palm mutes (P.M.) and slurs.  
 - The third system starts with chords N.C., E5, D5, E5, N.C., and E5. The lyrics are "It's so — eas - y. Yeah!" The guitar part includes slurs and accents.  
 Chord diagrams are provided for several chords: B♭5 (14 14 12 14), D5 (9 9 7 9), and E5 (8 7 5 7).

*Additional Lyrics*

2. Cars are crashin' every night.  
 I drink 'n' drive, everything's in sight.  
 I make the fire, but I miss the firefight.  
 I hit the bull's-eye every night. (*To Chorus*)
  
3. Ya get nothin' for nothin', if that's what ya do.  
 Turn around bitch, I got a use for you.  
 Besides, you ain't got nothin' better to do,  
 And I'm bored. (*To Chorus*)



# NIGHTRAIN

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

**A5<sup>v</sup>** **D5** **G5** **A5** **E5** **B5** **F5** **F#5** **G5 (type 2)** **G#5** **D** **C5**

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  $\text{♩} = 148$

Intro

(Cowbell and high hat)

**A5** **A7** **D/A** **C/A**  
**Gr. I** **Rhy. Fig. 1**

**Gr. II**

**Rhy. Fig. 1A**

**G** **F** **G** **Gsus4** **G** **Gsus4** **G** **A5** **G5** **A5** **A7**

Load -

(end Rhy. Fig. 1A)

w/Rhy. Fig. 1 & 1A

D/A C/A G F G

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

Gsus4 G Gsus4 G A5 G5 A5 Gtr. I A5<sup>v</sup>

in' like a space brain one more time to - night. Look out! 1. Well, I'm a

(Gtr. I)  
(Gtr. II)

1st Verse  
Rhy. Fig. 2

(end Rhy. Fig. 2)

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

Rhy. Fig. 2A

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

w/Rhy. Fig. 2

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

(end Rhy. Fig. 2A)

P.M.---| P.M.---| P.M.---| P.M. Full

2nd, 3rd Verses  
w/Rhy. Fig. 2 & 2A  
(A5<sup>v</sup>)

one chance left in a nine live cat. I got a a dog - eat - dog sly smile. 3. Wake up late, hon - ey, put on your clothes and take your cred - it card to the

1.

D5

liq - uor I got a Mol - o - tov cock - tail with a match to go. I smoke my cig - a - rette with style. —  
 store. — Well, that's one for you and two for me — by to - night. —

P.M.

w/Fill 1

N.C.

A5

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

sl. sl. sl. sl. sl.

2.

w/Rhy. Fig. 1 & 1A

A7 D/A C/A

I been load - ed like a freight train, —

Gtr. I

Gtr. II

sl. sl.

Fill 1 (Gtr. I)

P sl. P

A.H. (8va) 2½

A.H. 2½ slow release

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

G F G

\*G5 (type 2) E5 G5 (type 2) A5

Gsus4 G Gsus4 G A5 G5

P.M.

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

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

Chorus

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

Rhy. Fig. 3 (both gtrs.)

1/4 1/4

1/4 1/4

(2/2) 0 3 0 3 0 3

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

(end Rhy. Fig. 3)

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

1/4 1/4

F5 G5 A5

Gtr. II

Gtr. I

(2/2) 0 3 0 3 0 3 (2/2) 0 3 0 3 0 3 3 1 (t) 1 3 2 3 2 0 3 (3) 3 3 2 3 2 0

w/Rhy. Fig 3

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

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

E5 D5 B5

Gtr. II

Gtr. I

1/4 1/4

1/4 1/4

(2/2) 0 3 0 3 0 3 3 (3) 3 12 12

pick slide



D

Full Full

sl. sl. sl.

Full Full

E5 F5 F#5

(cont. below) A.H.1½ (8va)

F5 E5

F5 F#5

Full Full

slow release

Full P Full P

A.H. 1½

A.H. pitch: C#

sl.

0 1 2

(Gtr. II)

P.M.-----

P.M. Let ring P.M.-----

P.M. Let ring P.M.-----

2 2 0

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

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

(2) 2 1 0 (0)

F5 E5

F5 F#5

F5 E5

P.M.---

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

(2) 2 1 0 (0)

Let ring P.M. P.M.-----

Let ring P.M. P.M.-----

Let ring P.M. P.M.-----

P.M.

2 2 0

2 0

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

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

Gtr II D5 C5 A5

P.M.-----

Load - ed like a freight\_ train, \_\_\_\_\_

w/Slide-----  
slow steady gliss.

P.M. sl.

F5 G5

fly - in' like an aer - o - plane, \_\_\_\_\_ speed-

P.M. sl.

A5 C5

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

P.M. A.H. (Sva) slow bend 1½

E G A5 Chorus (cont. below) F5

I'm on the night - train, and I'm look-in' for some\_ I'm on the

Rhy. Fig. 4 (Gtr. II)

night - train, \_\_\_\_\_ so's I can leave this slum... I'm on the night - train, and I'm

G

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

read - y to crash\_ and burn. \_\_\_\_\_

Gtr. I

Full slow bend Full P.M.-----| Full P Full P.M.

Full Full Full P

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

(end Rhy. Fig. 4)

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

Chorus/Outro  
 (\*Vocal ad lib till end)  
 w/Rhy. Fig. 4 (till end)

1½ F5 A.H. (8va) 1½ G

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

A.H.

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

\*See additional lyrics

A.H. pitch: G



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

A5 1½ 1½ Full

Full Full F5 Full Full Full Full Full Full

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

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

A.H. pitch: B A.H. pitch: C#

Full Full Full Full Full 1½ 3 G

A5 H P P H P Full Full

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

1/2 1/2 Full F5 H P P

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

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

P sl. P sl. H P P

*Additional Lyrics*

*Outro Chorus:*

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

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

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

Nightrain.

# OUT TA GET ME

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

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

Moderately fast ♩ = 140

Intro Gtr. I G5 B♭5 G5 Rhy. Fig. 1 F5 G5 C5 B♭5 G5 G5 B♭5 G5 w/Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1) F5 G5 C5 B♭5 G5 Gtr. II B♭5 G5

w/Rhy. Fig. 1 (3 1/2 times)

8va----- F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5

\*Bend top note only.

F5 G5 1/2 \*1/2 C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5

\*Bend both notes.

1st, 2nd Verses

B♭5 G5

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

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

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

Bb5 G5

Bb5 G5

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

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

C5 B5 C5 C#5 D

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

(Both gtrs.)

P.M.-----| *sl.* P.M. P.M.-----| P.M.-----|

C5 Bb5/C C5 Bb5/C

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

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

D C5 Bb5/C C5 Bb5/C

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

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

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

w/Rhy. Fig. 2 (1½ times)

D C5 Bb5/C C5 Bb5/C

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

(Both gtrs.) P.M. C5 Bb5 G5 Bb5 G5

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

Chorus w/Rhy. Fig. 1 (3½ times)

C5 Bb5 G5 Bb5 G5 C5 Bb5 G5 Bb5 G5

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

3 C5 Bb5 G5 Bb5 G5 1. w/Fill 1 (Gtr. II) 2. C5 Bb5 G5 Bb5 G5 C5 A5 Bb5 B5

in-no-cent! They won't break me!

Guitar solo C5 Bb5/C C5 Bb5/C C5 Bb5/C C5 Bb5/C G5 (type 2) F5/GG5 (type 2) F5/G G5 (type 2)

Bb5 B5 C5 Bb5/CC5 Bb5 C C5 Bb5/C C5 Bb5/C G5 (type 2)

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

A.H. pitches: E A B (9) (9)

F5/G G5 F5/G G5 (type 2) Bb5 B5 C5 Bb5/C C5 Bb5/C C5

Bb5/C C5 Bb5/C G5 (type 2) F5/G G5 (type 2) F5/G G5 (type 2) Bb5 B5 C5

8va

Full P Full Full Full Full P P Full P Full

slow bend

Bb5/C C5 Bb5/C C5 D5 P.M.

8va

Full sl. Full... \*1/2 Full 1/2 Full

hold bend hold bend hold bend

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

8va

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

1/2 1/2 P.M.---1 1/2 1/2 1/2 1/2 hold bend Full Full P

w/Rhy. Fig. 3 (2 1/2 times)

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

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

D5 C5 G5 (type 2) F5 G5 (type 2)

G5 A5

1/2

sl. sl.

(cont. in notation)

A G C B G5 Bb5 G5

A G

1/2

Full

F G5 Bb5 G5

A G C Bb G5 Bb5 G5

Rhy. Fig. 4

1/2

1/2

w/Rhy. Fig. 4

A G

1/2

Full

F G5 Bb5 G5 (end Rhy. Fig. 4)

A G C Bb G5 Bb5 G5

A G

Full Full Full Full

1/2

1/2

Full Full Full Full

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

F G5 Bb5 G5 A G C Bb G5 Bb5 G5

A G

Full Full Full Full Full Full Full Full

w/Rhy. Fig. 1

F Full

Full Full Full Full

slow bend Full

A5 G5 A5 D5 C5 A5 C5 A5

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

G5 A5 D5 C5 A5 C5 A5

Some peo - ple got a chip on their shoul - der, and some would say it was me.—

Rhy. Fill 1

1/2

Full

1/2

Full

G5 A5 D5 C5 A5 C5 A5 G5 A5

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

D5 C5 G5<sup>(type 2)</sup> F5 G5<sup>(type 2)</sup> Chorus w/Rhy. Fig. 1 (3½ times) F5 G5 C5 Bb5 G5 Bb5 G5 F5 G5

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

C5 Bb5 G5 Bb5 G5 F5 G5 C5 Bb5 G5 Bb5 G5 F5 G5

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

C5 Bb5 \*w/Rhy. Fig. 1 (3½ times) G5 F5 G5 C5 Bb5 G5 Bb5 G5

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

1/4 Full 1/2 Full

12 (12) 12 10 12 17 15 15 12

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

F5 G5 C5 Bb5 G5 Bb5 G5 F5 G5 C5 Bb5 G5 Bb5 G5

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

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

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

F5 G5 C5 Bb5 G5<sup>(type 2)</sup>

suck me! Take that one to heart!

1/4 Full 1/2 Full

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



# MR. BROWNSTONE

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

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

Moderately ♩ = 105

Intro

Gtr. II (\*w/Wah) Gtr. I (enter 3rd time)

Play 3 times

\*+ = treble  
o = bass

Rhy. Fig. 1

(Wah sim.)

(end Rhy. Fig. 1)

D5 A5 B5 G

(wah off)

w/Rhy. Fig. 1 (2 times)

Rhy. Fig. 2

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

(end Rhy. Fig. 2)

A5 D5 C#5 B5 G5

1/2 1/2

1st, 2nd Verses

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

1. I get up a-round sev-en, get out-ta bed a-round nine. And  
 2. See additional lyrics  
 (Both gtrs.)  
 Rhy. Fig. 3

H H H

(A5) (E5)

I don't wor-ry a-bout noth-in', no,'cause wor-ry-in's a waste of my time.  
 (end Rhy. Fig. 3)

H H H

Chorus

G F G C B $\flat$  C D C D

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

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

N.C. N.C. (E5) 2nd time to Coda I; 3rd time to Coda II

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

H H H H

Bridge

B5 A5 B5 A5 G5 A5

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

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

1. B5 A5 B5 A5 G5 A5

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

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

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

2nd time D.S. al Coda II

A5 G5 A5

lit - tle bet - ter than be - fore.

P

Coda I

Guitar solo w/Riff A

F#5 B5 F#5

8va-Full 1/2

w/Wah Full 1/2

Riff A

H H H

E D5 E/B

Play 3 times

E5 loco 1/2 P 1/2 P A5 1/2 P E5 F#5 8va B5 F#5 E5 A5 E5

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

F#5 8va B5 F#5 E5 A5 E5 F#5 loco B5 F#5

(14) 22 (22) 14 16 17 16 17 16 14 14 14 H P Full P Full H P 1/2 P 1/4 Full 1/2 16 16 14 14 16 14 16 14 16 10

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

14 (16) 16 14 17 (17) 14 17 (17) 5 3 3 6 6 3 5 (5) 3 5 3 5 10 8 8 11 8 10 (10) 8 10 8 9 H

D C D D5 C#5 B5 D5 G5 w/Wah 8va loco sl.

10 13 12 12 (12) 10 12 10 10 (10) 12 12 13 12 10 sl. 15 16 sl. 12

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

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

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

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

Coda II

w/Rhy. Fig. 1 (2 times) & 2 <sup>E5</sup>

Stuck it in the mid-dle and I shot it in the mid-dle and it,

(Two gtrs.)  
P.M. (both parts)

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

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

7 5 6 4 7 7 5 6 7 5 6 7/2 | 3 2 0 2 0 2 3 2 0 2 0 2 0

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

I should've known bet-ter, said I wish I nev-er met her, said I,

I leave it all be-hind. Yow-sa!

(Gtr. IV)  
3 H 3 H

0 2 0 3

(2) (2) (2) (2)

0 0 0 0

Additional Lyrics

2. The show usually starts around seven.  
We go on stage around nine.  
Get on the bus around eleven,  
Sippin' a drink and feelin' fine. (To Chorus)

# PARADISE CITY

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

G5 C5 C F5 F D5 Bb G5 (type 2)

2 3 4    1 3 3    1 3 3 3    1 3 3    1 3 3 3    1 3 3    1 3 3 3    1 3 3

Tune down 1/2 step:

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

Intro

G Rhy. Fig. 1

Let ring—  
*mp* ..... 4 *sim.*

Chorus

w/Rhy. Fig. 1

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

Rhy. Fig. 2 G5 C5 C F5 F C5 C G5 (end Rhy. Fig. 2)

Riff A (Kybd. arr. for gtr.) P.M.-J > P.M.-J > P.M.-J > P.M.-J > P.M.-J > (end Riff A)

(2nd time)

w/Rhy. Fig. 2

Riff B G5 F C (end Riff B) G5

Riff C (Two gtrs.) G5 Bb5

G5 C5 Bb5 G5 Bb5 G5 (end Riff C)

1st, 2nd, 3rd, 4th Verses  
w/Riff D (3rd, 4th times add Riff F)

(G5) B<sup>b</sup> (G5) C B<sup>b</sup>

1. Just a ur - chin liv - in' un - der the street. — I'm a — hard case that's tough to beat. — I'm your  
2.3.4. See additional lyrics

Riff D

Riff F

(G5) Bb (G5) Bb

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

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

C (G5)

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

1/2 sl. (3) sl.

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

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

F C G5

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

C C G5 D.S. (no repeat) al Coda I

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

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



Coda I  $\text{F}$   $\text{C5}$   $\text{C}$  (cont. in notation)  $\text{N.C. (F5)}$   $\text{G5}$   $\text{Bb5}$

Oh, won't you please take me home. Yeah.

Guitar solo w/Riff C  $\text{G5}$

$\text{G5}$  Full  $\text{C5Bb5}$  Full  $\text{G5}$  Full  $\text{Bb5}$  Full  $\text{G5}$  Full  $\text{F5 C5 Bb5}$  Full  $\text{A5}$  Full  $\text{C5}$  Full

w/Octave divider Full

w/Wah on as filter (Oct. div. off) Full Full Full Full

$\text{A5}$  Full  $\text{D5 C5}$   $\text{G5}$   $\text{Bb5}$   $\text{G5}$   $\text{F5}$

w/Riff C (1st bar only) w/Rhy. Fill 1

(Wah off) slow bend rake slow bend rake slow bend rake

Riff E (Two gtrs.)

$\text{A5}$   $\text{C5}$   $\text{A5}$   $\text{D5 C5}$

P.M. P.M.

Rhy. Fill 1 (Two gtrs.)

$\text{G5}$   $\text{F5}$

P.M.

C

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

So far a - way. So

far a - way. So way.

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

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

Oh, won't you please take me home. Take me home to the par - a - dis - e cit - y, where the  
 Play 2nd time only.

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

2.  
F C G5

Oh, won't you please take me home.

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

home.

\*sl. \*sl. \*sl.

1/2 1/2 1/2

12 (12) (12)

\* Slow slide up middle 4 strings (off neck)  
Double time ♩ = 208

\*As before

Rhy. Fig. 3

G5 (type 2) C5

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

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

F5 C5 G5 (type 2)

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

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

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

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

\*w/Rhy. Fig. 3 (9½ times)

\*\*G5

w/Octave divider

C5 1/2 1/2 1/2

1/2 1/2 1/2

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

\*Vary strumming rhythm at will.

\*\* Use "type 2" till end.

F5 C5 G5  $\frac{1}{4}$

sl.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  C5  $\frac{1}{2}$  P H P sl. H P H P sl. P H

F5 Full *Sva* C5 G5  $\frac{1}{2}$

loco C5

F5 sl. H P P C5 Full Full Full G5 H P 3

3 3  $\frac{1}{2}$   $\frac{1}{2}$  C5 P.M. P.M.





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

C5

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

15 13 15 13 15 13 15 13 15 13

Slower F5 C5 Free time G5

Oh, won't you please take me home.

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

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

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

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

H

G5

1/2

sl. slow bend 1/2

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

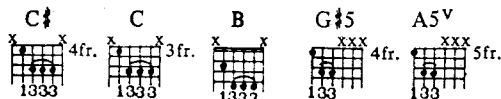
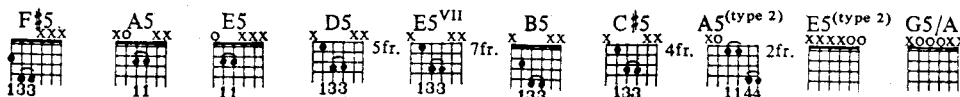
sl. sl.

*Additional Lyrics*

2. Ragz to richez, or so they say.  
Ya gotta keep pushin' for the fortune and fame.  
It's all a gamble when it's just a game.  
Ya treat it like a capital crime.  
Everybody's doin' their time. (To Chorus)
3. Strapped in the chair of the city's gas chamber,  
Why I'm here I can't quite remember.  
The surgeon general says it's hazardous to breathe.  
I'd have another cigarette but I can't see.  
Tell me who ya gonna believe? (To Chorus)
4. Captain America's been torn a part.  
Now he's a court jester with a broken heart.  
He said, "Turn me around and take me back to the start."  
I must be losin' my mind. "Are you blind?"  
I've seen it all a million times. (To Chorus)

# MY MICHELLE

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



Slowly  $\text{♩} = 72$   
Tune down 1/2 step:  
⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Intro *mp* *w/Flanger* *Let ring*

Rhy. Fig. 1 (Gtr. I) *Amsus2/C B7(no 3rd) F#m* (end Rhy. Fig. 1) *w/Rhy. Fig. 1 (2½ times)*  
Gtr. II *A/C# Amsus2/C B7(no 3rd) F#m*

*w/Fill 1* *A/C# Amsus2/C B7(no 3rd) F#m* *A/C# Amsus2/C B7(no 3rd) F#m* *w/Rhy. Fill 1*

Moderate Rock ( $\text{♩} = 102$ )

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

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

Fill 1 *H slap* *Full* *Full* *Full*

Rhy. Fill 1 (Gtr. I) *Let ring*



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

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

Fretboard diagrams: 8 7 6 7 6 4 | 6 6 6 4 6 5 6 | 8 7 6 7 6 4

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

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

1. Your dad - dy works in por - no now that mom-my's not a - round. She  
2.3. See additional lyrics

Rhy. Fig. 3 (both gtrs.)

slow release 1/2

Fretboard diagrams: 6 6 | 6 6 5 5 X 4 X 2 | 6 6 5 5 X 4 X 2 | 4 4 4 2 4 2 X 2 4 X X

P.M.-----|

w/Rhy. Fig. 3 C# C B N.C. (C#) C# C B A

used to love her her - o - in but now she's un - der - ground So you stay out late at night and you  
(end Rhy. Fig. 3)

sl. long slide

Fretboard diagrams: 6 6 | 6 6 5 5 X 4 4 | 6 6 5 5 X 4 4 | 4 4 4 5 4 (4) (9)

sl. (9)

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

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

Fill 2 (Gtr. I)

1 1/2 slow release

Fretboard diagrams: 2 (2)

Double time (♩ = 204)

Chorus

D5 ES<sup>VII</sup> B5 C#5 ES<sup>VII</sup> A5

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

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

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

Half time (♩ = 102)

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

w/Riff B

w/Fill 3

C# C B A F#5 A ES F#5 C# C B A Gr. II F#5

2. D5 ES<sup>VII</sup> B5

Well, well, well, — you

C#5 ES<sup>VII</sup> F#5 D5 C#5 B5 A5 4fr. G# A5

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

(Gtr. II) G5/A Rhy. Fig. 4 (Gtr. II) D5 A5 A5 (type 2)

Ev - 'ry - one needs love. —

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

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

Fill 3 ©3fr. 1/2 1/2 1/2 1/2 1/2 1/2

Gtr. I F# Full Full Full Full Full Full sl.

Gtr. III Full Full Full Full Full Full sl.

Fill 4 Full Full Full P

Let ring Full Full Full P

7 (7) 5 5 0 5 8 5 7 (7) 5 7 5 7

© 3fr. 1/4

B5 G E5 E5 (type 2) E5<sup>VII</sup> D5 A5 A5 (type 2) (end Rhy. Fig. 4)

You know that it's true. — Some - day you'll find — some - one — that - 'll

1/4 (end Rhy. Fig. 4A)

sl.

w/Rhy. Fig. 4 & 4A

B5 E5<sup>VII</sup> D5 A5

fall in love with you. — But, oh the time it takes —

(Both gtrs.)

B5 (G) E5 E5<sup>VII</sup> D5 A5

— when you're all a - lone. — Some - day you'll find —

(Both gtrs.)

some - one — that you can call your own. — But till then — ya bet - ter...

Half time (♩ = 102)

Gtr. II C# sl. w/Rhy. Fig. 2 (start at 3rd beat) C B A F#5 A E5 F#5 C# sl. 1/2 Full 1/2 Full Full P

Gtr. I (8va) A.H. Full slow bend Full 1/2 Full 1/2 Full P

A.H. pitch: G# sl. P sl.

**Guitar solo**

Gr. I B5 Full 1 1/2 P G5 A5

Full slow bend 1 1/2

Gr. II Rhy. Fig. 5 (end Rhy. Fig. 5)

P.M.-----|

w/Rhy. Fig. 5 (3 times)

B5 3/4 G5 A5

3/4 3/4 2 2 2 2 sl.

B5 A.H. (8va) Full Full G5 Full A5

slow bend P.M.-----| Full Full Full sl.

A.H. Full Full Full Full

A.H. pitch: G#

B5 Full Full 1/2 G5 Full A.H. (8va) A5

Full P.M.-----| Full Full A.H.-----|

1/2 Full Full Full Full

A.H. pitch: D

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

© 4fr.

Coda B5 A5 G# A5 (Gtr. II)

well, my Mi - chelle. Yeah!

(Gtr. I)

G#5 A5<sup>v</sup> G#5 A5<sup>v</sup> G#5 A5<sup>v</sup> C Play 4 times

My, my, my Mi - chelle.

(Vocal ad lib after 1st time)

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

N.C. A5

Full Mi - chelle!

3 3 3 3 3 3 Full 3

P P P P P P P P P P P P P P P P

P P P P P P P P P P P P P P P P

P P P P P P P P P P P P P P P P

Additional Lyrics

2. Sowin' all your wild oats in another's luxuries.  
 Yesterday was Tuesday, maybe Thursday you can sleep.  
 But school starts much too early, and this hotel wasn't free.  
 So party till your connection calls; honey, I'll return the key. (To Chorus)
  
3. Now you're clean and so discreet. I won't say a word.  
 But most of all, this song is true, case you haven't heard.  
 So come on and stop your cryin', 'cause we both know money burns.  
 Honey, don't stop tryin' and you'll get what you deserve. (To Chorus)

# THINK ABOUT YOU

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

E5   B5<sup>VII</sup>   D5   A5<sup>V</sup>   G5   G5 (type 2)   G6   A5   B5   B6   A6   Bb5

B5<sup>IV</sup>   A5 (type 3)   A5 (type 4)   F#5<sup>II</sup>   G#5   C#5   F#5   D#5

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  $\text{♩} = 170$

Intro

Cowbell

2nd time substitute  
Gtr. II E5 B5<sup>VII</sup> Fill 3 for lead gtr.

⑥ open 2fr. E F# G5   ⑥ open 2fr. E F# G5   1st time add Fill 1; 2nd time substitute Fill 1 for lead gtr. E5 B5<sup>VII</sup>

D5 A5<sup>V</sup> B5<sup>VII</sup>A5<sup>V</sup> G5 (type 2) G6 G G5 (type 2) G6 G5 (type 2) Cowbell A5 B5

Fill 1

Fill 3

1st, 2nd, 3rd Verses

⑤2fr.      ⑤2fr.      ⑤2fr.      ⑤2fr.      ⑤open      ⑤open

B6 B      B5 B B6 B5      B6 B      B5 B B6 A5      A6 A      A5 A A6 A5

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

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

2.3. See additional lyrics

w/Fill 2 2nd time  
w/Fill 4 3rd time

⑤open      ⑤open      ⑤2fr.      ⑤2fr.      ⑤2fr.      ⑤2fr.

A6 A      A5 A Bb5 B5      B6 B      B5 B B6 B5      B6 B      B5 B B6 A5

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

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

⑤open

A6 A      A5      A6 A5 B5<sup>IV</sup>1/2      A5(type 3) B5<sup>IV</sup>1/2      A5(type 3) G5

P.M.

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

*sl.*      P.M.

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

③2fr. 3fr.      *sl.*

G5(type 2) F# G A5(type 4)      B5 1/2 A5(type 2) B5<sup>IV</sup>1/2      A5(type 3) G5

P.M.      P.M.

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

Fill 2

Full      1/2

Full      1/2

9 7 9      8 7 (7)

Fill 4

1/2

1/2

7 9 9 9 7      (9)      (9)

②2fr. 3fr. 1/2  
 F# G A5  
 P.M. P.M.

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

P.M. P.M.

1. Cowbell E5 B5<sup>VIII</sup> 2. Chorus Rhy. Fig. 1 B5<sup>VII</sup>  
 P.M. P.M. P.M. P.M.

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

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

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

⑥7fr. 5fr. (end Rhy. Fig. 1)  
 B A G5<sup>(type 2)</sup> A5<sup>V</sup> B5<sup>VII</sup>

all the time my heart says yes. I think a - bout

w/Rhy. Fig. 1 & 1A (2 1/2 times) D5 G5<sup>(type 2)</sup>

you. Deep in - side I love you best.



A5<sup>V</sup> B5<sup>VII</sup> D5 G5 (type 2)

I think a - bout you. — You know you're — the one —

A5 B5<sup>VII</sup> D5

— I want. — I think a - bout you. —

To Coda

G5 (type 2)

Dar - ling, you're — the on - ly one. — I think a - bout.

F#5<sup>II</sup> F#5<sup>II</sup> G#5 B5 C#5

P.M. *cresc.*

(steady gliss.)

you. —

*sl.* *sl.* *sl.*

F#5 E5 D5 C#5 *sl.*

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

*sl.* *hold bend* Full

Guitar solo

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

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

Full wide fast vib. 1/2

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

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* 1/2 1/2 P P

H \*1/2 Let ring 1/2 P P

H \*Bend 2nd stg. along with 3rd stg. Rhy. Fig. 2

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

*sl.* *sl.* *sl.* P.M. P.M. P.M. P.M. 5fr. 5fr. 7fr.

I think a - bout you. You know

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

H

D D5 D D5 C#5 C# C#5 C# C#5 (end Rhy. Fig. 2)

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

that I do. I think a - bout

H P *sl.* *sl.*

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

(7)



Coda

B5 A5

I think a - bout you. I think a - bout

Full Full Full *sl.*

B5 A5 B5 A5 B5 A5 B5 A5

you. I think a - bout you, on - ly

Full A.H. (8va) Full *sl.* Full Full P Full Full

hold bend

G5 A5 D5 B5 A5 B5 A5

you. I think a - bout you. I think a - bout

Full Full *sl.* 1/2

Full Full *sl.* 1/2

B5 A5 B5 rit. A5

you. I think a - bout you, on - ly

Freely

G5 A5 B5 C#5

you, on - ly you

(Elec. and acous. gtrs.)

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

D5 C#5 w/Fill 5 B5

on - ly.

Fill 5

*Additional Lyrics*

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

# SWEET CHILD O' MINE

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

**D5<sup>II</sup>** **D** **Cadd9** **G** **Dsus4** **Dsus2** **A5** **B5** **C5** **D5** **D#5** **Em**

**G5** **G5 (type 2)** **E5** **E5<sup>VII</sup>** **B5<sup>VII</sup>** **Bb5** **A5<sup>V</sup>**

Tune down 1/2 step:

- Ⓞ = E $\flat$  Ⓝ = G $\flat$
- Ⓟ = A $\flat$  Ⓠ = B $\flat$
- Ⓡ = D $\flat$  Ⓢ = E $\flat$

Medium Rock  $\text{♩} = 122$

Intro Riff A (Gtr. I)

*mf*

*p* **D5<sup>II</sup>** Gtr. II

w/Riff A

**D** Gtr. III (acous.) Rhy. Fig. 1 (Gtr. II)

**Cadd9**

\*Let ring whenever possible (throughout).

**G** **D** (end Rhy. Fig. 1)

P.M.-----|

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

Musical notation for guitar part 1, measures 1-6. Chord C is indicated above the staff.

Musical notation for guitar part 2, measures 7-12. Chords G, D, Dsus4, and D are indicated above the staff.

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

Musical notation for the first and second verses, measures 13-18. Chords D and C are indicated above the staff.

1. She's got a smile\_ that it seems to me\_ re-minds\_ me of child - hood mem - o - ries, - where ev -  
2. See additional lyrics

Musical notation for the continuation of the verses, measures 19-24. Chords G and D are indicated above the staff.

'ry - thing\_ was as fresh\_ as the bright\_ blue sky. \_\_\_\_\_

Musical notation for 'Fill 1', measures 25-30.

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

Cadd9

Now and then\_ when I see her face\_ she takes me a - way\_ to that spe - cial place,\_ and if I

G D (Gtr. II) Dsus4 D Dsus2 D

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

H H

Chorus w/Fill 2 3rd time

Rhy. Fig. 2 A5 B5 C5 D Dsus4 D Dsus2 D (end Rhy. Fig. 2)

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

\*Gtr. I

\*On D.S. double Gtr. II

Fill 2



A5 B5 C5 D To Coda

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

The first system features a vocal line in treble clef with lyrics "Whoa, oh, oh, oh, sweet child o' mine." and a guitar accompaniment in treble clef. The guitar part includes fret numbers (14, 15, 13, 12, 10, 12, 12, 14, 15, 9, 10) and a slide mark (*sl.*) over a long note. A "To Coda" instruction is present at the end of the system.

w/Rhy. Fig. 1

D C G Full Full Full Full

The second system shows guitar accompaniment with fret numbers (8, 7, 10, 8, 7, 10, 8, 9, 10, 8, 9, 10, 8, 10, 10, 10, 9) and dynamic markings such as *sl.* and "Full". A first ending bracket labeled "1." spans the final four measures.

2. G D hold bend

The third system continues the guitar accompaniment with fret numbers ((9), (9), 8, 10, 8, 7, 7, (7), 10, 7, (7), 10) and dynamic markings like *sl.*, *1/2*, and "hold bend".

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

Full sl. C sl. sl. 1/2 G Full P

The fourth system shows guitar accompaniment with fret numbers (8, 7, 10, 8, 7, 10, 10, 8, 12, 12, 12, 10, 10, (10), 8, 7, (7), 8, 7, 10, (10), 8) and dynamic markings such as *sl.*, "Full", and "P".

D Dsus4 D Dsus2 D D.S. al Coda

Full Full 8va- Full hold bend Full

The fifth system features guitar accompaniment with fret numbers (10, 10, 10, 17, (17), 17, (17), (17)) and dynamic markings like "Full", "8va-", and "hold bend". Above the staff, a sequence of chords is indicated: D, Dsus4, D, Dsus2, D, and "D.S. al Coda".

Coda

The Coda section consists of a single staff with a treble clef and a key signature of one sharp (F#), containing a few notes and rests.

w/Rhy. Fig. 2 (1½ times)

A5 B5 C5 D

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

A5 B5 C5 D5 D#5

Ooh, sweet love o' mine.

Guitar solo

Em C B7 Am loco Full Full H H P H P Full Full H

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

w/Rhy. Fig. 3 (2 times)

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

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

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

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

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

Em H P C 1/2 B7 sl. Full A5  
P.M.

Ⓞ3fr. 2fr. Rhy. Fig. 4 Ⓞopen 2fr.

G F# Em E F# G5  
2nd lead gtr. Full Full Full Full p Full Full Full p

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

(end Rhy. Fig. 4)

A5 B5 C5 D5 G5 (type 2) 1/4 w/Rhy. Fig. 4 (3 times)  
Em H Full Full Full Full Full Full Full Full

Fill 3 (2nd lead gtr.)

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

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

Rhy. Fill 1



w/Rhy. Fig. 5 (2 times)

E5 G5 A5 C5 D5 G5<sup>(type 2)</sup>

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

Harm. P.M. Harm.

E5 G5 A5

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

P P P P sl.

C5 D5 G5<sup>(type 2)</sup> P.M. throughout

H P H P H

1/4 sl.

A5 C5 D5 G5<sup>(type 2)</sup> Rhy. Fig. 6 E5

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

Full Full 8va Full Full

15 12 12 18 17 17 22 (22) 22 22



E5<sup>VII</sup> D5 B5<sup>VII</sup> Bb5 A5<sup>V</sup> G5 (type 2)

w/Rhy. Fig. 6 (1st 2 bars only)  
E5

A5 B5

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

A5 C5 D5

G5

sweet — child — o'

E5

mine. —

*Additional Lyrics*

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

# YOU'RE CRAZY

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

G G# A D<sup>II</sup> E5

D5 D C5 E5<sup>VII</sup> G5 E5<sup>II</sup> F#5 A5 B5 A5<sup>(type 2)</sup>

Tune down 1/2 step:

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

Very fast Rock  $\text{♩} = 242$

Intro (Hi-hat) Gtr. II *f* Gtr. I *f*

w/Riff A (enter 3rd time)

Rhy. Fig. 1 G A G A G A D<sup>II</sup>

Rhy. Fig. 1A

G A G A G A G A

③ 3fr. 1/2 ⑥ open Play 4 times

1st, 2nd, 3rd Verses

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

(4th time) 1. I been look-in' for a train, —

(end Rhy. Fig. 1A) 2.3. See additional lyrics

(A5) (G5) E (A5) D

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

Riff A H Full Full Full H Full Full Full Full Full Full Full Full Full Full Full



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

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

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

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

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

yeah. You don't need my

D5 D D5 E5<sup>7fr.</sup> P.M. P.M. P.M.

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

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

piece of the ac - tion. Yeah.

2. Half time (♩ = 121) N.C. Chorus (C5) (A5) E5 Eb5 D5

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

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

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

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

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

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

To Coda

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

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

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

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

Double time (♩ = 242)

Gtr. II D<sup>II</sup> Gtr. I

E5<sup>II</sup> G5 F#5

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

E5<sup>II</sup> E5<sup>VII</sup> E5<sup>II</sup> E5<sup>VII</sup> E5<sup>II</sup> A5 C5 B5

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

9 9 (9) 9 (9) 9 (9) 7 5 4 5

1. 2. A5 A5 (type 2) A5 A5 (type 2) A5 E5<sup>II</sup> G5 F#5

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

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

3. Half time (♩ = 121) G 2fr. F# 1fr. F (Both E5<sup>II</sup> gtrs.)

mf P.M. mf

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

Double time (♩ = 242)

Guitar solo

Rhy. Fig. 3

A5 B5 A5 B5 A5 B5 A5 E5<sup>11</sup>

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

slow bend

A5 F#5

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

P.M. P.M.

H E5 H

(B5) Full A5 F#5 Full (B5) 8va Full

3 hold bend Full

8va E5 (B5) A5 F#5

Full Full sl.

Full Full (17) sl.

(B5) loco Full Full Full E5 Full (B5) A5 F#5 A.H. Full (8va)

P.M. Full A.H.

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

Coda w/Rhy. Fig. 2 (4½ times)

(A5) E5 Eb5 D5 w/Riff B (4 times) (C5) (A5) E5 Eb5 D5

cra - zy! \_\_\_\_\_ Ooh, \_ you're cra - zy! \_\_\_\_\_ Ah!

(C5) (A5) E5 Eb5 D5 (C5)

Ah! Ah! You know\_ you're cray - ay - ay - ay - ay - zy! \_\_\_\_\_ Well\_ you're

(A5) E5 Eb5 D5 (C5) (A5) E5 Eb5 D5

cra - zy! \_\_\_\_\_ You know\_ you're cra - zy!

D5 A5 G5 C5 A5

Oh! \_\_\_\_\_ You know\_ you are! \_\_\_\_\_ Bring it down. You're fuck - in' cra - zy!

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

Full Full sl. Full Full sl. 1/2

5 5 P 3 5 3 5

Riff B (Two gtrs.)

1/2

1/2

\*Both gtrs. bend

Additional Lyrics

2. Said where you goin'?  
What you gonna do?  
I been lookin' everywhere  
I been lookin' for you.  
You don't want my love, (etc.)
3. Say boy, where ya comin' from?  
Where'd ya get that point of view?  
When I was younger  
Said I knew someone like you.  
And they said you don't want my love, (etc.)

# ANYTHING GOES

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

**G5** **D5** **A5** **B5** **C5** **C#5** **B5<sup>VII</sup>**  
  
**Bb5** **A5<sup>v</sup>** **G#5** **G5 (type 2)** **D** **A5<sup>VII</sup>**

Tune down 1/2 step:

⑥ = Eb ③ = Gb

⑤ = Ab ② = Bb

④ = Db ① = Eb

Moderately fast ♩ = 148

Intro N.C. (A5)

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

N.C. (A5) *sl.* *long slide*  
*sl.* *long slide*  
*sl.* *hold bend* *Full* *Full* *sl.* P.M.-----  
*sl.* *Full* *Full* *sl.*



1st, 2nd Verses

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

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

w/Rhy. Fig. 2

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

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

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

My way, your way,

an - y - thing goes — to...

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

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

w/Fill 1  
N.C. (A)

G5 D5

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

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a slur over the first two measures and lyrics: "My way, your way, an - y - thing goes to - night,---". Above the staff are two chord symbols: G5 and D5. The middle staff is a guitar line with a treble clef, showing a fill with a slur and a 1/2 note. The bottom staff is a bass line with a treble clef, showing fret numbers: 0 0 3 4 | 2 2 4 4 | 0 4 | 2 2 | 3 4.

w/Rhy. Fill 1  
B5

B5 C5 C#5 D5 *sl.*

w/Talk box

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with a slur and a 2-measure rest. Above the staff are four chord symbols: B5, C5, C#5, and D5, with a *sl.* marking. The middle staff is a guitar line with a treble clef, showing a fill with a slur and a 1/2 note. The bottom staff is a bass line with a treble clef, showing fret numbers: 2 4 2 4 | 2 4 4 4 | 2 4 4 4 | 4 5 6 7 | 3 4 5. A *sl.* marking is present at the end of the bass line.

Fill 1

Detailed description: This block shows a musical fill. The top staff is a guitar line in treble clef with a key signature of two sharps, featuring a melodic line with a slur. The bottom staff is a bass line in treble clef with fret numbers: 0 0 3 4 | 2 2 4 5 | (5) 5 4 4 2 2 | 3 4.

Rhy. Fill 1

P.M.-----

*sl.* *sl.*

Detailed description: This block shows a rhythmic fill. The top staff is a guitar line in treble clef with a key signature of two sharps, featuring a rhythmic pattern with a slur and a P.M. marking. The bottom staff is a bass line in treble clef with fret numbers: 0 2 2 0 2 | 0 4 4 5 4 5 4 | 2 2 3 2 3 2 | 0 9 7 9 7 9 | 9 9 7 9. *sl.* markings are present under the second and third measures of the bass line.







Chorus

G5 D A5 <sup>Ⓢ</sup>open 3fr. A C<sup>1/4</sup>A C<sup>1/4</sup>A open

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

G5 D A5

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

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

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

G5 D <sup>Ⓢ</sup>3fr. C 1/2 A5 steady gliss.

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

<sup>Ⓢ</sup>14fr. F sl. G5 D5 <sup>Ⓢ</sup>3fr. G 1/2

Slightly faster  $\text{♩} = 156$  Triplet feel  $(\text{♩} = \text{♩} = \text{♩})$  right! My way, your way, an - y - thing goes to - night!

w/Riff A (8 times) A5

To - night!

Riff A

A5 VII

To - night!\_ To - night!\_ An - y - thing goes to - night!\_

w/Riff B (4 times)

Woh, oh, oh, wo, wo,

sim. 3 3

wo, oh, oh, Oh,

Freely G5

oh, oh, Said an - y - thing

D A5

goes to - night!

Full P Full 1/2 3 Full Full

Full P Full 1/2 Full Full

13 10 13 10 12 10 12 10 10 12 10 12 10 12 10 12 11 10 10(10) 8 P 8 (8) (8) sl.

Riff B

Additional Lyrics

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

# ROCKET QUEEN

Words and Music by  
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**F#5<sup>IX</sup>** **E5/F#** **F#m7** **E/F#** **F#5** **B5<sup>IX</sup>** **A5<sup>VII</sup>** **E5<sup>VII</sup>** **B5** **B5/D** **B5/D#** **C#5**  
  
**B5<sup>IV</sup>** **G#5<sup>VI</sup>** **A5** **G#5** **E5** **F5** **F#** **C#** **B/C#** **A5<sup>V</sup>** **B5<sup>VII</sup>** **E**  
  
**B/D#** **C#m** **B** **A** **G#m** **E<sup>I</sup>**

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  $\text{♩} = 112$

Intro

(Drums)

Intro (Drums) musical notation with guitar accompaniment. Chords: F#5<sup>IX</sup>, E5/F#.

Musical notation for the first system. Chords: F#5<sup>IX</sup>, E5/F#.

Musical notation for the second system. Chords: F#m7, E/F#, F#5, E/F#.

Musical notation for the third system. Chords: E5/F#, F#5<sup>IX</sup>.

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

Riff A musical notation for both guitars. Includes drum notation (H, P.M., %).

1st, 2nd Verses

F#5 IX

B5 IX A5 VII

1. If I say I don't need an - y - one, I can say these things to you. 'Cause  
 2. I've seen ev - 'ry - thing i - mag - 'na - ble pass be - fore these eyes. I've had

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

E5 VII

F#5 IX

I can turn on an - y - one just like I turned on you. I've got a  
 ev - 'ry - thing that's tan - gi - ble; hon - ey, you'd be sur - prised. I'm a

1/2 1/2 P P H hold 1/2 1/4 1/4

B5

H

\*Bend B stg. along with G stg.

H B/D B/D#

tongue like a ra - zor, a sweet switch - blade knife. And  
 sex - u - al in - nu - en - do in this burned - out par - a - dise. If you

1/2 1/4 1/2 1/4 hold 1/2 1/4 hold 1/2 1/4 sl. sl.

C#5

B5 IV G#5 VI B5 IV G#5 VI

E5 VII

B5 A5

I can do you fa - vors, but then you'll do what - ev - er I like. Here I am -  
 turn me on to an - y - thing, you bet - ter turn me on to - night.

Full hold Full bend

Chorus  
 Rhy. Fig. 1  
 F#5

G#5 E5

and you're a rock-et queen. — I might

Rhy. Fig. 1A

sl.

A5 B5 E5 (end Rhy. Fig. 1) F#5 B5 A5

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

(end Rhy. Fig. 1A)

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

w/Rhy. Figs. 1 & 1A  
 F#5

G#5 E5 A5 B5 E5

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

F#5 E5 F5 3rd time to Coda

scene. —

sl. sl. sl.

w/Riff A (4 times)  
 N.C. (F#5)

3

Slide gtr.

steady gliss.

Guitar solo  
 w/Riff A (11 times)  
 N.C. (F#5)





D.S. al Coda

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

Here I am,—

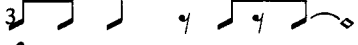
First system of the score. The top staff is a vocal line with lyrics "Here I am,—". The middle staff is a guitar accompaniment with fret numbers and 'H' (hammer-on) markings. The bottom staff is a guitar tablature line with fret numbers and 'H' markings.

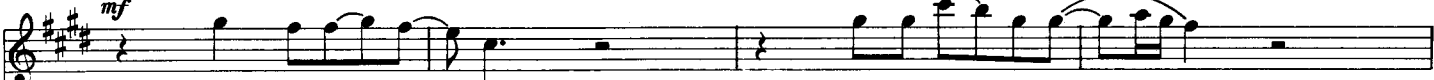
Coda section. The top staff is a vocal line with a fermata and a *mf* dynamic marking. The middle staff is a guitar accompaniment with a P.M. (pedal point) marking. The bottom staff is a guitar tablature line with fret numbers.

Second system of the score. The top staff is a guitar accompaniment with various chords (E5 VII, B5, C#5, B/C#, C#, E5 VII, A5 V, A#, B5 VII) and a Rhythmic Figure 2. The bottom staff is a guitar tablature line with fret numbers and 'sl.' (slide) markings.

Third system of the score. The top staff is a guitar accompaniment with various chords (E5, B5, C#5, C#, B/C#, C#) and a Rhythmic Figure 2. The bottom staff is a guitar tablature line with fret numbers and 'sl.' markings.

Fourth system of the score. The top staff is a guitar accompaniment with various chords (E5, Full A5, B5) and a Rhythmic Figure 2. The bottom staff is a guitar tablature line with fret numbers and 'sl.' markings.

⑤7fr.④9fr.③9fr.      ⑤7fr.④9fr.③9fr.  
 E B E      B5 C#5      E B E      A5<sup>v</sup> B5<sup>vii</sup>  
 Rhy. Fig. 3 



I see you stand - in',      stand - in' on your own.

Rhy. Fig. 3A

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

*mf*



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



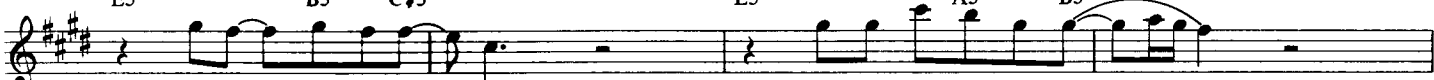
It's such a lone - ly place for you, -      for you to be.

(end Rhy. Fig. 3A)



w/Rhy. Figs. 3 & 3A

E5      B5 C#5      E5      A5 B5



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

E5      B5 C#5      E5      F#5 B5



I'll be here stand - in'      un - til      the bit - ter end.

Rhy. Fig. 4

E5      B5 C#5      C#      B/C# C#      E5      A5<sup>v</sup> A# B5<sup>vii</sup>      (end Rhy. Fig. 4)

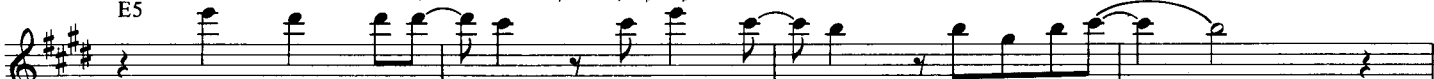
*sl.* *f*



No one needs the sor - row.      No one needs the pain.

w/Rhy. Fig. 4 (3 times)

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



I hate to see you walk - in'      out there,      out in the rain.



8va- *loco* P Full E5 8va- Full A5 B5

8va- Full *loco* E5 Full H P P B5 C#5

H P H P P P H P Full E5 H H sl. H P P H Full A5 B5

E B/D# C#m Don't ev - er leave me.

E B/D# B5 E B/D# C#m B A

Say you'll al - ways be there. All I ev - er want - ed was for you -

Free time G#m 3 rit. 3 E5 E! ES VII sl.

to know that I care.