

GUNS N' ROSES USE YOUR ILLUSION II

CIVIL WAR

14 YEARS

YESTERDAYS

KNOCKIN' ON HEAVEN'S DOOR

GET IN THE RING

SHOTGUN BLUES

BREAKDOWN

PRETTY TIED UP (THE PERILS OF ROCK N' ROLL DECADENCE)

LOCOMOTIVE (COMPLICITY)

SO FINE

ESTRANGED

YOU COULD BE MINE

DON'T CRY (ALT. LYRICS)

MY WORLD

HAL LEONARD
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ROBERT JOHN

GUNS N' ROSES

USE YOUR ILLUSION II

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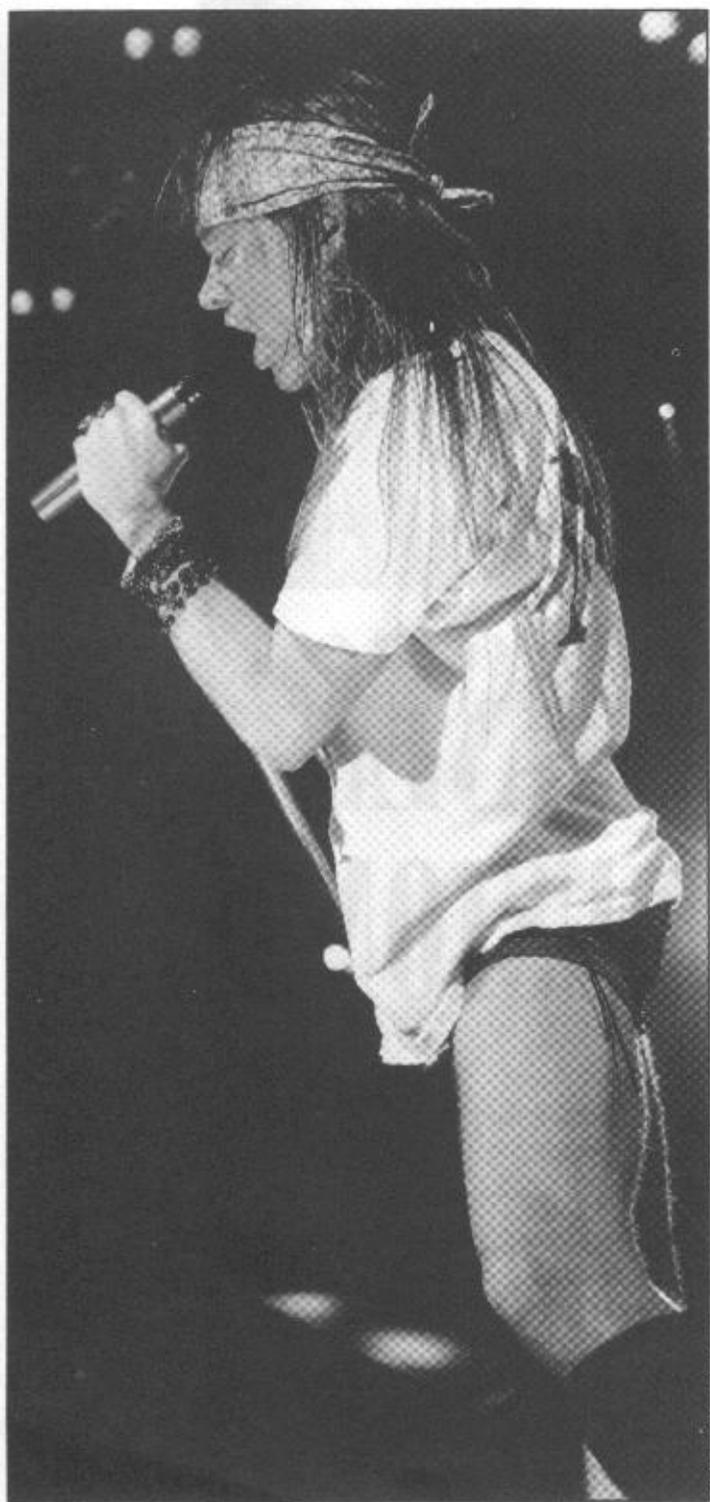
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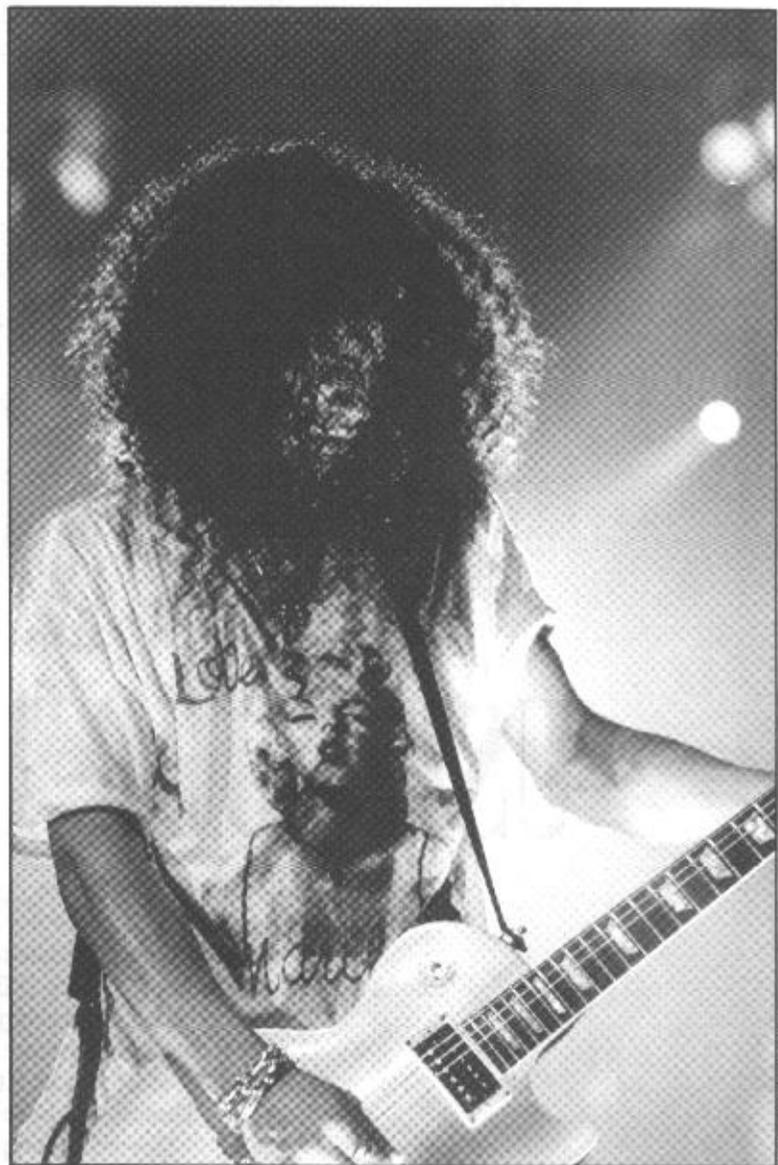
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GUNS N'



GENE KIRKLAND



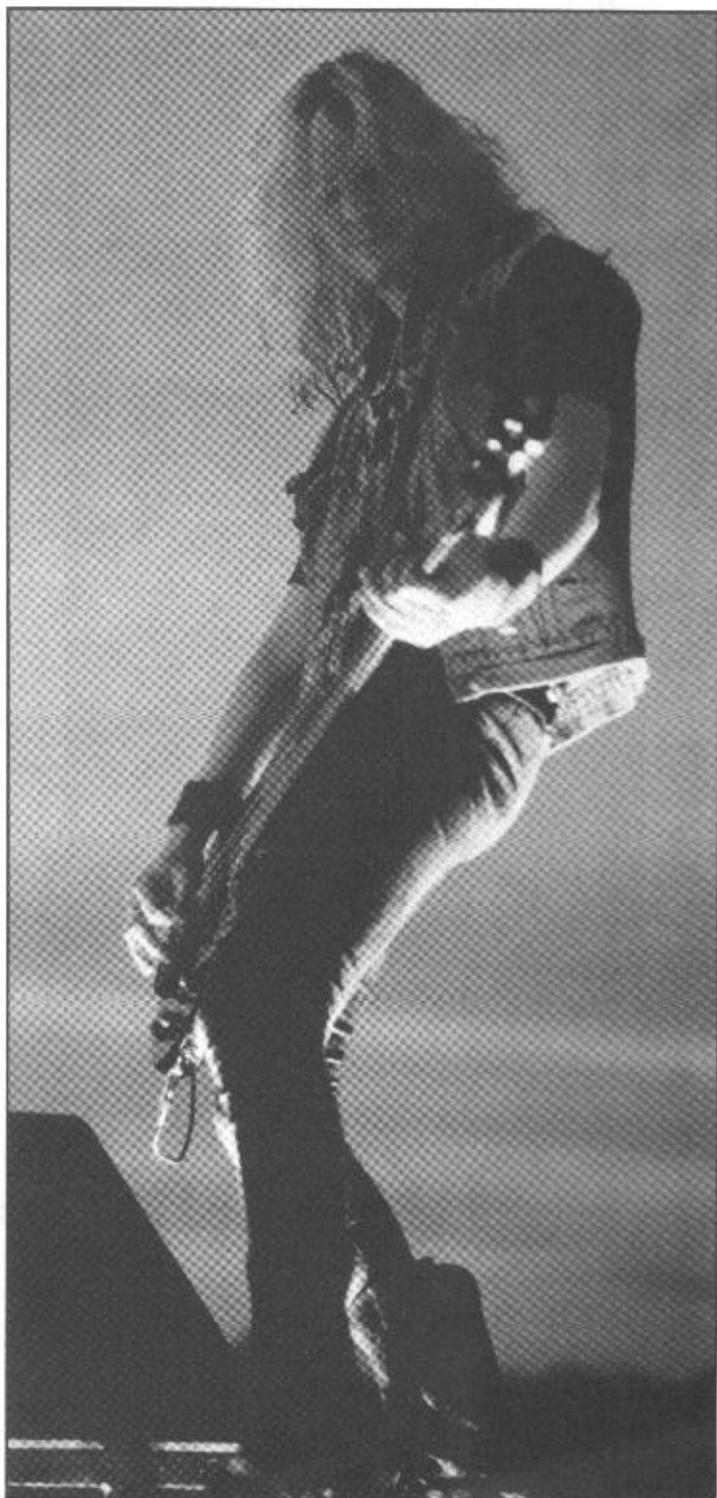
GENE KIRKLAND

USE YOUR

ROSES

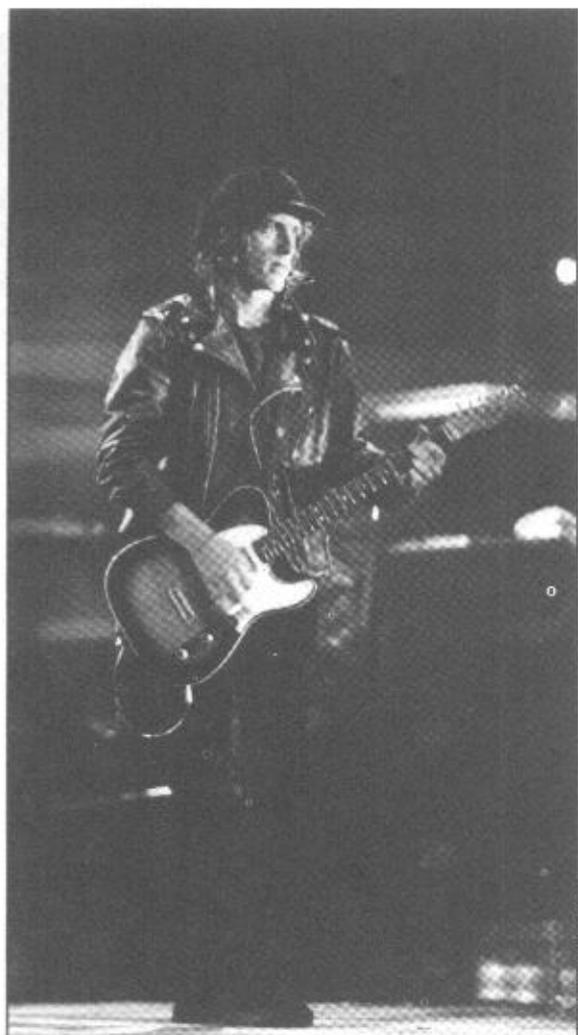


ROBERT JOHN



ROBERT JOHN

ILLUSION II



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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		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.

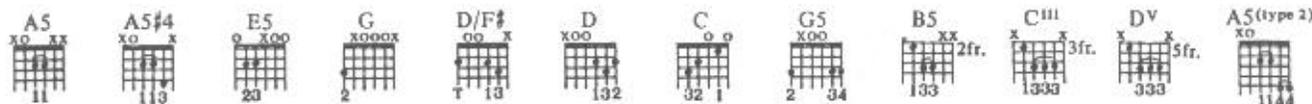
RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

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

G

mf = let ring

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

Em **Gtr. III (whistled melody arr. for gtr.)** **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 fight - 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

*Gtr. III (acous.)

G Em G D/F#

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.) A5#4 A5

way we've al - ways done be - fore... My hands_ are tied _

Gtr. Riff B-II

f let ring sl.

2nd Verse
 Rhy. Fig. 2
 E5 E E5 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

love of God and our hu-man rights, and all these things are swept a-side by

G D E G F# E5

blood-y hands time can't de-ny and are washed a-way by your gen-o-cide. And

w/Rhy. Fill 1
 G E5

And

Rhy. Fill 1

And

Em G Bm(b6)

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

II

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

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

II

Rhy. Fill 4

Gtr. II

let ring

P

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

G B5 E5 C^{III} D^V

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

Look at the shoes_ you're fill - ing.

dtm.

*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

mf

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 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

open 3fr. 7fr.
 E G F# E5

w/Rhy. Fill 1
 G

D.S. al Coda
CS

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

Full Full sl. sl.

Double time ♩ = 144

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

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

④ open D G B5 E5 CIII DV

I don't need your civ-il war!

G B5 E5

slm.

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

G B5 E5

oh, — whoa!

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

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

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

(15) 15 15 14 15 H P P H P 1/2 sl. sl.

G B5 E5

8va Full Full Full H P P 1/2 1/2 P 3

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

17 20 (20) 20 19 20 19 20 16 17 19 17 19 (19) 19 17 19 (19) 17 17 15 16

G B5 E5

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

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

(15) 12 15 12 14 14 12 14 Full Full 1/2 P Full 1/2 H

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

② open Half time ♩ = 72
 ③ G
 ④

C^{III} D^V

no, — ah, no, — ah, no.

rit. 4
 8va Full *loco*

mf *sl.* *p* *sl. sl. sl.*

rit. 4
 Full

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

12 15 12 14 14 12 14 12 7-9-7 4 4 7-9-7-5 7-9 9 7-9-7-5
 5-7-5 2 2 5-7-5-3 0 5-7 7 5-7-5-3
sl. sl. *sl. sl. sl. p* *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. p*

5 7-9-7 4 4 7-9-7-5 7-9 5 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 2 2 5-7-5-3
sl. sl. *sl. sl. sl. p* *sl.* *sl. sl. sl.* *sl. sl. sl. p*

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

sl. *sl.*

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

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

7-9 7-9-7 4 4 7-9-7-5 7-9 7-9-7 4
 0 5-7 5-7-5-3 3 5-7-5 2 2 5-7-5-3 0 5-7 5-7-5-3 5 5-7-5 2
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 = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat



Moderate Rock $\text{♩} = 156$

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

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.----- P.M. 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. 2A (Gtr. II)

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

D A5 C

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

3rd time to Coda

D Chorus Gtrs. I & II A5 G5

they all tried to beat... But it's been four - teen years of silence. 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) 2 D/A

nev - er have a - gain, well.

Guitar solo

Gtrs. I & II

A5 G5 D/A

Gtr. III

Full Full Full Full Full Full Full Full Full Full

semi-harm. H H P

A5 G5 H D/A

Full Full Full Full Full Full Full Full Full Full

semi-harm. 3 3

sl.

A5 C D

Full Full Full Full Full Full Full Full Full Full

3 3

A5 C D

Full Full Full Full Full Full Full Full Full Full

1 1/2 1 1/2 3 3

Full Full Full Full Full Full Full Full Full Full

Full P Full P

Coda

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

Moderately slow Rock $\text{♩} = 90$

D
Rhy. Fig. 1 (Gtr. I)

Intro

mf clean tone

Rhy. Fig. 1A (Gtr. II)

mf w/tremolo effect

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

(end Rhy. Fig. 1A)

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

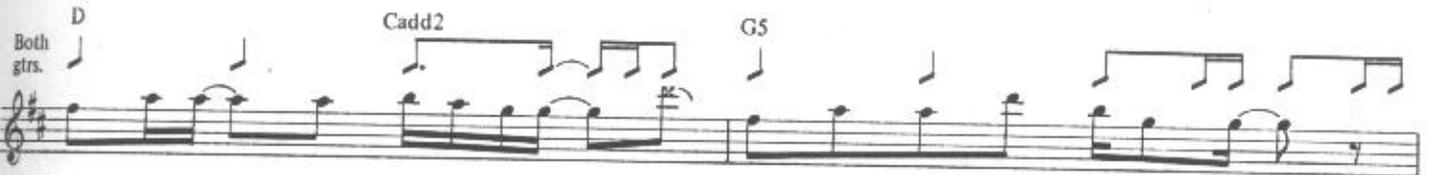
music by
James,
Rose



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...



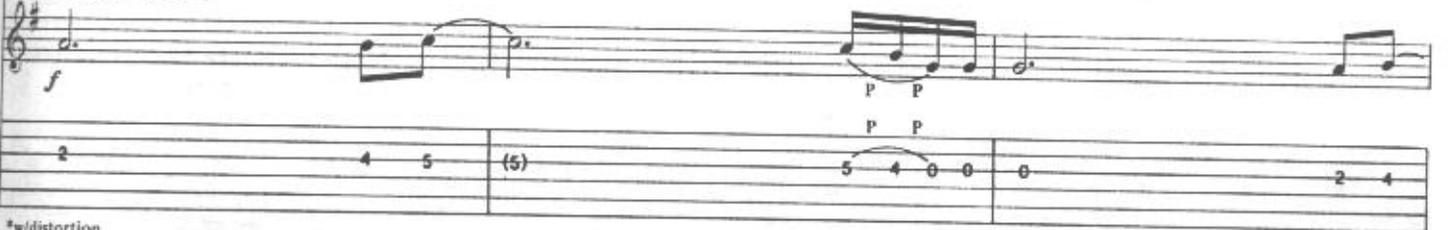
Time just fades the pag - es in my book of mem - o - ries... all just let them be...

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)

© 2fr. B C5 To Coda

A

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

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

Guitar solo

G5 Gtrs. I & II Bm G

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

Full 1/2 P sl.

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

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

Bm G Bm C#m D#

Full 1/2 1/2 sl.

Full 1/2 1/2 Full 1/2

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

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

Full sl.

Full sl.

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

w/Rhy. Fig. 2 & Riff A (both last 2 bars only) Coda G5

w/Rhy. Fig. 2 & Riff A © 2fr. B C5

A

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 two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a G5 chord and the lyrics "Yes - ter - day, yeah". Above the staff, there are chord diagrams for A, B, and C5. A circled 'S' with '2fr.' indicates a two-fret barre. The bottom staff is a guitar line in treble clef, showing fret numbers 2, 4, 5, and (5) for the first four measures.

C Gtr. 1

mp

let ring-----4

grad. dim. till end

let ring-----4

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line with lyrics "let ring-----4" and "grad. dim. till end". The bottom staff shows guitar accompaniment with fret numbers (5), (5), 2, 0, 0, 1, 0, 0, 1, 0, 0, 1, 0.

(Whispered:) Yes - ter - day.

let ring-----4

let ring-----4

pp

Detailed description: This system contains the fifth and sixth staves. The top staff has the lyrics "(Whispered:) Yes - ter - day." and "let ring-----4". The bottom staff shows guitar accompaniment with fret numbers 0, 0, (0), 0.

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 four-measure rhythmic figure in treble clef with a key signature of one sharp. The first measure is marked "mf" and "grad. dim.". The second measure is marked "Play 9 times". The third measure is marked "pp". The bottom staff shows fret numbers 0, 0, 0, 0 for the four measures.

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♭

G5 3fr. D5 5fr. C5 3fr. G 21 34 D xx0 132 C x00 021 Dv x5fr. 1333 CIII x3fr. 1333

Slow Rock ♩ = 64

Intro G5 D C G5 D

mf Gtr. I Ooh.

mf let ring (throughout)
clean tone w/chorus

C *Gtr. II G5 D5 C5 C 3fr. C 3fr. G

P.M. . . .

(Ooh.)

f w/distortion *sl.*

*w/distortion. *sl.*

G5 D5 C5 (Gtr. 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).

Am w/Fill 1 G5 D C

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

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.

Chorus G5 D5 C5

*Gtr. II

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

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

Fill 1 (Gtr. III)

clean tone

sl. sl.

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

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

Gtr. III
w/distortion

sl. sl. sl. sl. sl.

G5 D5 C5 C5 C5

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

sl. sl.

Fdbk. H

Fdbk. H

G5 D5 C5

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

(Gtr. II out)

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. sl. P Full P

Full p 1/2 sl. P Full P

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

sl.

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.)

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The second line is a guitar accompaniment in treble clef. The third line is a bass line in bass clef. Chord symbols G5, D, and Am are placed above the vocal line. A slur covers the second and third lines. The guitar part includes a '3' marking and a 'H' marking. The bass line includes a '3' marking.

Chorus

Gtr. II G5 Gtrs. G5 |& II

D5 C5

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

Detailed description: This system contains the chorus section. The top line is the vocal melody with lyrics. The second line is a guitar accompaniment in treble clef. The third line is a bass line in bass clef. Chord symbols D5 and C5 are placed above the vocal line. A '3fr.' marking is above the guitar line. The guitar part includes a 'P.M.' marking. The bass line includes a '3' marking.

G5 D5 C5 G5

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

Gtr. III

w/distortion

sl. sl. sl. sl. sl.

Detailed description: This system contains the second system of music. The top line is the vocal melody with lyrics. The second line is a guitar accompaniment in treble clef. The third line is a bass line in bass clef. Chord symbols G5, D5, and C5 are placed above the vocal line. The guitar part includes a '3fr.' marking and a 'P.M.' marking. The bass line includes a '3' marking.

D5 C5

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

sl. sl.

Detailed description: This system contains the third system of music. The top line is the vocal melody with lyrics. The second line is a guitar accompaniment in treble clef. The third line is a bass line in bass clef. Chord symbols D5 and C5 are placed above the vocal line. The guitar part includes a '3fr.' marking and a 'P.M.' marking. The bass line includes a '3' marking.

Chorus
G5 N.C.

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

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

12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	11-11	11-11	11-11	11-11	11-11	11-11	11-11	11-9
12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-10

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 clean tone w/chorus Gtr. II pick w/fingers-----

12	11	11	11	12-11	9	(9)	16-16	14-16	16-14	14	14	14	14	14	16-14	14
12	12	12	12	12	12-10	(10)	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12-12	12

w/Bkgd. Voc. Fig. 1
C5 G5 D C
hmm, no, no, hmm, no, woh, woh. Oh

Gtr. I Gtr. II

15	12	11	11	11	11	11-9	(9)	12	11	11	11	11	11-9	(9)
12-10	12	12	12	12	12	12-10	(10)	12	12	12	12	12	12-10	(10)

G5 D C

Knock, knock, knock - in' on heav-en's door, no, no, hmm, no,

Gtr. II

pick w/fingers

A.H. sl

19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19
17	17	17	17	17	17	16	16	16	16	16	16	16	16	16	16	16	16	16	16

A.H. pick: C#

w/Bkgd. Voc. Fig. 1 N.C.

G C5

no. Door, woh, woh, woh,

sl *pick slide* *f* P.M.-1

16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Chorus w/Bkgd. Voc. Fig. 1 (4 times)

Gtr. II G5 D5 C5

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

Ⓢ3fr. C C5 P.M.-1

G5 D5 C5

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

w/distortion *sl* *sl* *sl* *sl* *sl*

12	11	9	9	7	9	7	7	5	7	5	5	4
10	9	7	7	5	5	3	5	3	3	2	2	2

sl *sl* *sl* *sl* *sl*

G5 D5 C5

©3fr. C C5
P.M.....3

yeah. Knock, knock, knock - in' on_ heav - en's_ door_

G5 D5 C5

Knock, knock, knock - in' on_ heav - en's_ door_ Uh, woh_

Free time
w/Rhy. Fill 2
G5

woh, woh, oh, yeah, yeah. Ow!

Fdbk. pitch: D

Rhy. Fill 2 (Gtr. II)

Fdbk. (8va)

Fdbk.

Fdbk. pitch: A

Musical notation system 1: Treble clef, key signature of two flats. Chords: B \flat 5, F5, E \flat 5. Performance instructions: Full, 1/2, grad. bend. Fingering: 15, 15, 15, 18, 18, (18), 15, 13, 15, (15), 15, 18, 16, 15, 16, 15, 17, 15.

Musical notation system 2: Treble clef, key signature of two flats. Performance instruction: sl. Fingering: 8, 8, 8, (8), 3, 8, 8.

Musical notation system 3: Treble clef, key signature of two flats. Chords: E \flat 5, G, 4fr. A \flat , 5fr. A, B \flat 5. Performance instructions: Full, P, semi-harm. Fingering: 17, 15, 17, 15, 17, 15, 17, (17), 15, 17, 17, 15, 18, 18.

Musical notation system 4: Treble clef, key signature of two flats. Performance instruction: sl. Fingering: 8, 8, 6, 6.

Musical notation system 5: Treble clef, key signature of two flats. Chords: F5, E \flat 5, B \flat 5. Performance instructions: Full, pick slide. Fingering: (18), 18, 18, 15, 18, 17, 18, 17, 17, 18, 17.

Musical notation system 6: Treble clef, key signature of two flats. Performance instruction: sl. Fingering: 8, 8, (8), 8.

(end half time feel) B \flat 5

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) ©Sfr.

1st Verse w/Rhy. Figs. 1 & 1A (both 3 1/2 times) Bb5

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

(Gtr. I out)

dim.

©Sfr. D5 A Bb5 F5 Eb5

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

©Sfr. D5 A Bb5 F5 Eb5

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

F5 Eb5

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 F5 VIII

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.*

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

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

Bb5^I C5

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

P.M. P.M.

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

(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-vice-es.

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

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

Interlude

*w/Rhy. Figs. 1 & 1A (both 3 1/2 times)
B5 F5 Eb5

5str. D5 A Bb5

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

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

5str. D5 A Bb5

That means you, Andy Secher at Hit Parader; Circus magazine; Mick Wall at Kerrang;

steady gliss. *sl.* *Full* *1/2*

Bob Guccione Jr. at Spin, what, you pissed off 'cause your dad gets more pussy than you? Fuck you!
hand slide

loco *1/2* *sl.* *1/2*

Suck my fuckin' dick! You be rippin' off the fuckin' kids while they be payin' their hard earned money to

F5 Eb5 w/Rhy. Fills 1 & 1A D5 A C5 open

read about the bands they want to know about, Printin' lies. Startin' controversy. You wanta antagonize me?

w/Rhy. Figs. 2 & 2A F5 VIII C5

Antagonize me, motherfucker! Get in ring, motherfucker, and I'll kick your bitchy little ass, punk!!

F5 VIII Bb5

w/Rhy. Fig. 3 (3 times)

Gr. II *sl.* *sl.* *sl.*

D5

P.M.

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

dim.

(20)

Detailed description: This system contains the first two staves of music. The top staff is a guitar staff with a treble clef, a key signature of one flat, and a time signature of 4/4. It features a D5 chord and a P.M. (pizzicato) marking. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The lyrics 'I don't like you,' are written below the staff. A 'dim.' (diminuendo) marking is placed below the staff. The bottom staff is a vocal staff with a treble clef, showing a melodic line with a slur over the notes G4, A4, Bb4, C5, D5, E5, F5, G5. The lyrics 'I don't like you,' are written below the staff. A '(Gtr. I out)' marking is at the end of the system. There are two empty bass staves at the bottom of the system, each with a '(20)' marking.

D5

P.M.

I just hate you. I'm gon

G5

na kick your ass, — oh yeah, —

A

oh yeah — ow! —

(Gtr. III cont. in notation)

D5

Detailed description: This system contains the third and fourth staves of music. The top staff is a guitar staff with a treble clef, a key signature of one flat, and a time signature of 4/4. It features a D5 chord and a P.M. (pizzicato) marking. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The lyrics 'I just hate you. I'm gon' are written below the staff. A 'G5' chord is marked above the staff. The bottom staff is a vocal staff with a treble clef, showing a melodic line with a slur over the notes G4, A4, Bb4, C5, D5, E5, F5, G5. The lyrics 'na kick your ass, — oh yeah, —' are written below the staff. An 'A' chord is marked above the staff. The lyrics 'oh yeah — ow! —' are written below the staff. A '(Gtr. III cont. in notation)' marking is at the end of the system. There are two empty bass staves at the bottom of the system.

(w/laughter)

Gtr. II

Gtr. III

sl.

P.M. - 4

sl.

P.M. - 4

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a guitar staff with a treble clef, a key signature of one flat, and a time signature of 4/4. It features a P.M. (pizzicato) marking and a 'sl.' (sustained) marking. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The lyrics '(w/laughter)' are written above the staff. The bottom staff is a bass staff with a bass clef, showing a melodic line with a slur over the notes G2, A2, Bb2, C3, D3, E3, F3, G3. The lyrics '(w/laughter)' are written above the staff. There are two empty bass staves at the bottom of the system.

C5

H

H

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a guitar staff with a treble clef, a key signature of one flat, and a time signature of 4/4. It features a C5 chord and a 'H' (harmonic) marking. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The lyrics 'C5' are written above the staff. The bottom staff is a bass staff with a bass clef, showing a melodic line with a slur over the notes G2, A2, Bb2, C3, D3, E3, F3, G3. The lyrics 'H' are written above the staff. There are two empty bass staves at the bottom of the system.

w/Rhy. Figs. 2 & 2A

You may not like our in - teg - ri - ty, yeah...

Gtr. III substitute Rhy. Fill 2

C5

Resume Rhy. Fig. 2A

We built a world out of an - ar - chy,

Gtrs. II & III Guitar solo II

Bb5

F5

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

Eb5

oh yeah!

Gtr. I

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

Bb5

F5

Rhy. Fill 2 (Gtr. III)

(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: (15) 15 15 12, 15 13 15, (15) 13 15 13, 15 15 17 15 13, 15 13 15 17, 15 17 15 17, 17. Dynamic markings include 'Full', 'p', and 'sl.'.

E \flat 5

B \flat 5

F5

Musical notation for the second system. The treble clef staff contains a melodic line with notes and slurs. The bass clef staff contains fret numbers: (18) 17 (17) 17 15 17, 15, 18 18 18, 16 15 16 18, 16 18 16 15 16, 15 13 15 13 15 13, 15 20 18 18 15 16. Dynamic markings include 'Full', 'p', and 'sl.'.

E \flat 5

B \flat 5 loco

Musical notation for the third system. The treble clef staff contains a melodic line with notes and slurs. The bass clef staff contains fret numbers: 18 15 16 16, 15 16 18 15, 16 17 15 16 15, 17 15 17, 17 15 17 15, 17 15. Dynamic markings include 'p' and '1/2'.

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 a melodic line with notes and slurs. The bass clef staff contains fret numbers: (15) 13 13 15 13, 15, 15 13 15 13, (12) 15, (15) 13 13 12 13 12 15 12 13, 15, 12 13 12, 15 10, (10), 0 12. Dynamic markings include 'H', 'P', and '1/2'.

SHOTGUN BLUES

Words and Music by
W. Axl Rose

E5 12fr. A/E 12fr. C#5 9fr. F#/C# 9fr. D5 10fr. G 10fr. G/D 10fr. C5 8fr. F/C 8fr. A5 5fr. D/A 5fr. B5 7fr. E/B 7fr. G#5 4fr.

A#5 6fr. D5V 5fr. C#5IV 4fr. E5VII 7fr. D#5 11fr. D#5VI 6fr. F#5XIV 14fr. F#5 134. E5II 11

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 (cont. in slashes)

Gtr. I *Fdbk. (15ma) *Fdbk. (15ma) Gtr. II pick slide

*Fdbk. *Fdbk.

*Microphonic fdbk.

**Percussive sound created by touching stg. w/side of pick.

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.

(end Rhy. Fig. 1) Rhy. Fig. 2 (1st, 2nd Verses)

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

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

Pre-chorus (Gtrs. B5 I&II)

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.

D#5 E5 D#5 E5 D#5 E5 D#5 E5

*Gtr. I substitute D5^V, C#5^{IV}, E5^{VII} and D#5^{VI} (next 4 bars).

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

Bridge F#5^{XIV} C#5 B5 C#5 D5 C#5 D5 E5

Gtr. II

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

Gtr. I

D#5 E5 F#5^{XIV} C#5 B5 C#5 D5

And I'm wired_ on_ in - dig - na - tion. I said

Chords: E5^{II} F#5, E5^{II}, A5

Lyrics: yeah. Fuck.

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

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

5 5 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

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

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

7 5 7 4 5 4 7 5 12 12 12 12 12

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

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

H P, H, 1/2, P, P

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

Chords: E5^{II} F#5, E5^{II}, B5

P, 3, sl., sl., sl., sl.

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

Lyrics: Ooh... Ah...

sl., sl., sl., sl., sl., 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 D5

Ah... (Come on.)

(Gtr. III out)

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' know you're gon - na lose.

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

Ooh... 1 (1

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 _____ find. (Spoken:) You think anyone with an I.Q. I _____ over
 know. fifteen is gonna believe know, your shit, fuckhead?

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

know.) Oh.

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

Free time E5 N.C.

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

sl. sl.

Gtr. II

Gtr. III

pick slide trem. bar

*Continue ad lib (next 3 bars).

*Pick slide causes open str. to sound.

The musical score consists of three systems. The first system features a treble clef staff with a melodic line, a guitar staff with fretboard diagrams, and a bass staff. Annotations include "pick slides" and "Tap w/edge of pick, causing string to fret out on neck pickup." The second system continues the melodic and bass lines with a "pick slide" annotation. The third system shows a continuation of the bass line.

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

Slowly $\text{♩} = 82$

Intro

Gtr. III (acous.) *mp*

(Whistle)

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

H *sl* 1/2 Full Full

*Gtr. I is banjo arr. for gtr.

A G A D/F# G

Gtr. I

H P *sl* Full 1/2

Gtr. II

H P *sl* Full 1/2

A D
 H sl Full 1/2 (Gtr. I out)
 H sl Full 1/2
 H P Full 1/2 (Gtr. II out)
 H P Full 1/2

Rhy. Fig. 1 G/B
 We all_ come in from the cold_ We

Csus2 G/B
 come down from the wi - re. An ev - 'ry - bod - y warms_ them - selves_ to a dif - 'rent_

A D Dsus4 D Dsus2 D G/B Csus2
 fi - re. When some-times we get_ burned_ you'd think some-time we'd learn_ The

Gtr. IV Full Fdbk. (8va) 1/2 P Full
 vol. w/dist. off Full mf Fdbk. 1/2 P Full
 15 (15) 17 (17) 15 17

Fdbk. pitch: A

G/B A

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

1/2 P sl.

15 (15) 12 (12) 10 (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

1/2 Full f

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

Gtr. V w/dist. sl.

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

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

sl.

2 0 2 3 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* *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)

Gtr. IV *sl* *sl* *f*

17 *sl*

A

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

® 2fr. 3fr. *Ff* G G

D

en track_ we'll get a - tak - en for_ a ride_ by a

Rhy. Fig. 3A

G A D/F# G

par - lor trick_ or some words_ of wit,_ a hid - den hand up_ a sleeve_

Rhy. Fig. 3

To think_ that the one you love_ could hurt_ you now_ is a

A

lit - tle hard_ to_ be - lieve_ But

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)

Ow!

(end Rhy. Fig. 3)

D D6 D D6

2.

Half time feel
G

Ooh, yeah, yeah, ow!_ Break -

Chorus

D

G

Musical staff with notes and rests.

down!
Rhy. Fig. 4

Let me hear it now.

Break - down!

Musical staff with notes and rests, including guitar tablature below.

D

Musical staff with notes and rests.

Let me hear it now.

Yeah.

(end Rhy. Fig. 4)

Musical staff with notes and rests, including guitar tablature below.

w/Rhy. Fig. 4

G

Musical staff with notes and rests.

Break - down!

Musical staff with notes and rests.

Let me hear it now.

A

(end half time feel)

Musical staff with notes and rests.

Ow!

Get down with yo' bad self!

Al - right!

(Gtr. IV)

Musical staff with notes and rests, including guitar tablature below.

Guitar solo
w/Rhy. Fig. 5 (2 times)

Rhy. Fig. 5A
D

Gtr. VI

Full Full Full Full 1/2 Full Csus2 1/2

Full Full Full Full 1/2 Full 1/2

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

G/B 3/4

P P Full 1/2 Full

13 12 13 12 10 12 13 13 12 13 12 13 10 13 13 10 13 10 13 10 Full

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

1 1/2 8va Full P Full Full P Full P Full H

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

8va Csus2 G/B

loco 1 1/2 grad. bend 1 1/2 Full Full hold bend - - Full Full P P sl

(0) 17 (17) 17 15 15 17 (17) 17 15 14 18 17 18 17 15 15 15 17 12

A

Full P P Full P Full P Full P Full 3

Full P P Full P Full P Full 3

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

Rhy. Fig. 5

D5 Gtr. IV Csus2 G/B A

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

Tempo 1

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

(Gtr. VI out) *sl.*

H 1/2 1/2

12 10 12 10 10 10 12 (12)

sl.

(Gtr. IV)

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

H H 1/2 1/2

2 0 5 7 (7) 7 8 9 5 (5) 7 5

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, I'd rath - er be left a - lone_ But if I

Full

vol. off Full mf

14

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

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

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. —

Half time feel
D 3 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.
P

D

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

10 13 10 13 10 10 13 10 13 10 Full Full P

Csus2 Full Full D 1/2 Full 1/2

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

grad. bend Full 1/2 Full 1/2

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

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

sl sl sl sl sl (cont. in notation)

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

(Gtr. IV) (cont. in slashes)

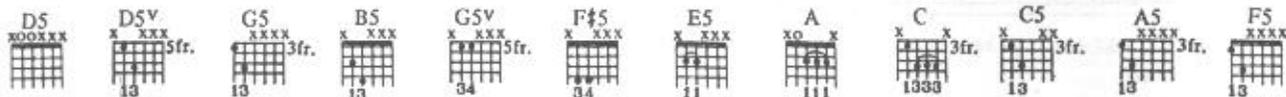
(cont. in slashes)

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

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 ^{D5} *mf* *sl.* *3*

Intro**Gtr. II *sl.* *3*

(Spoken:) The perils of

*w/wah

**Coral elec. sitar arr. for gtr.

rock n' roll decadence.

Rhy. Fig. 1-.....

Gtr. III

Rhy. Fig. 1A-.....

w/Rhy. Figs. 1 & 1A

D5

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

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

Fill 1

* Chorus melody doubled an octave higher.

Chorus
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

7 7 7 5

12 (12) (12) 2 3 3 0 5

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

Rhy. Fig. 5 D5 C5 G5[♯] E[♯] Rhy. Fig. F5 G5
Gtr. III

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

Rhy. Fig. 6A-----

Gtr. I

7 7 7 5

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

(end Rhy. Fig. 6) D5^v w/Fill 1

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

Gtr. I

12 12 12 10 10 10 0 0

2. w/Rhy. Figs. 6 & 6A E[♯] Rhy. Fig. F5 G5

Oh, but I can't tell__

Gtr. I

7 7 5 (5) (5) 12 12

1/2 C5
D5 1/2
Full C5 Full
1/2 P
1/2 H 1/2
Full Full
12 12 12 10 (10)
5 7 5 7 5 3 5 3
5 (5) 3 5 3 (9)
sl. P H P P H P

w/Rhy. Fig. 9 (3 times)
D5

C5
D5 1/2
Full
H P H H P H
H H
H P
H H
H P P P
1/2 Full H P P P
H P H H
10
1/2 Full H P P P
10 13 10 10 12 13 12 10 12
10 10 11 10 11 12 12 10 12 12 10 12 12 10 12 10 10 12 13 13 12
10 10 13 10
P H
H P H H P H
H H

C5
D5 1/4
Full
C5 D5
1/2 Full 1/4
grad. bend
1/2 Full 1/4
10 10 5 (8)
15 15 15 (15) 15 13 15 15 15
13 10 10 10 11 13 12
2

w/Rhy. Fig. 10 (Gtr. V - till end)
D5

C5
D5
C5
1/2
sl. sl.
sl. sl.
C5
P P P
1/2
sl. sl.
13 12 10 12 10 10 12
12 14 14 17
12 14 12
10 12 12 15
10 12 10
8
sl. sl. sl. sl. sl.

Rhy. Fig. 10

7 7 9 7 7 7 9 7
5 5 5 5 5 5 5 5

D5 C5 D5 C5

Begin fade C5 D5 C5

D5 1/2 Full C5 D5 1/2 Full C5

D5 C5 D5 Full C5 Fade out

let ring-----4

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

Moderate Rock ♩ = 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.-----4

Gtr. II

A5 F#5 G5 F#5 E5

P.M.-----4

Rhy. Fig. 1 (Gtr. I)

Musical notation for Rhythm Figure 1 (Guitar I). The top staff shows a melodic line with accents and slurs. The bottom staff shows guitar fretting with barre lines and fingerings. Chords G5, F#5, and E5 are indicated above the staff.

Rhy. Fig. 1A (Gtr. II)

Musical notation for Rhythm Figure 1A (Guitar II). The top staff shows a melodic line with accents and slurs. The bottom staff shows guitar fretting with barre lines and fingerings.

(end Rhy. Fig. 1)

Continuation of Rhythm Figure 1 (Guitar I). The top staff shows a melodic line with accents and slurs. The bottom staff shows guitar fretting with barre lines and fingerings. Chord G5 is indicated above the staff.

(end Rhy. Fig. 1A)

Continuation of Rhythm Figure 1A (Guitar II). The top staff shows a melodic line with accents and slurs. The bottom staff shows guitar fretting with barre lines and fingerings.

(end Rhy. Fig. 2)

Musical notation for Rhythm Figure 2. The top staff shows a melodic line with accents and slurs. The bottom staff shows guitar fretting with barre lines and fingerings. Chords A5 and A5¹¹ are indicated above the staff.

w/Rhy. Fig. 2 (Gtr. I)

N.C.(A5)

Gtr. Full

Musical notation for Rhythm Figure 2 with Rhythm Figure 1 (Guitar I). The top staff shows a melodic line with accents and slurs. The bottom staff shows guitar fretting with barre lines and fingerings. Chord Full is indicated above the staff.

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



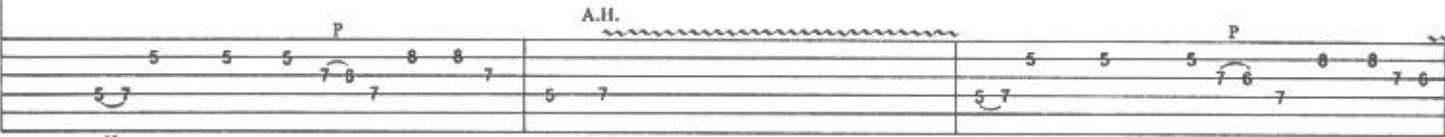
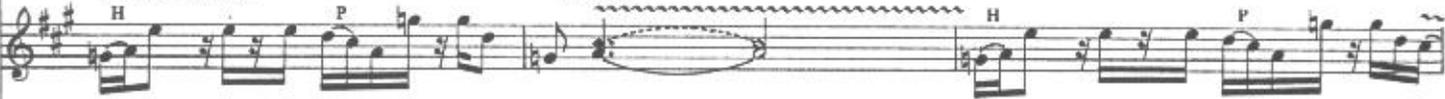
... that you're my friend and our love would nev - er end, how long be - fore I had your trust a - gain... I



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

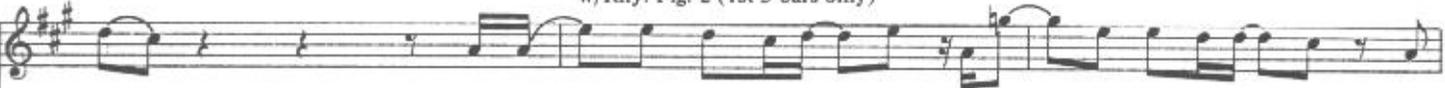
Riff A (Gtr. III)

A.H.
 (15ma)

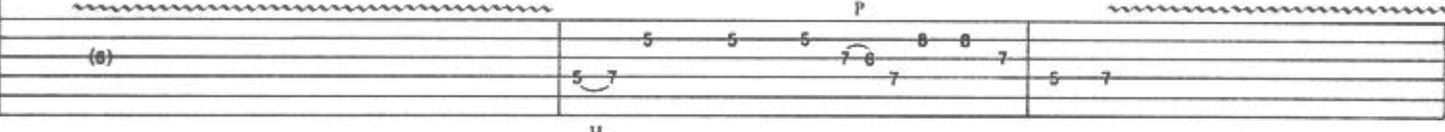


A.H. pitch: C#

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)



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

F#5

A5

put it on the wall... I let it fill_____ my head with dreams and I had...

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)

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

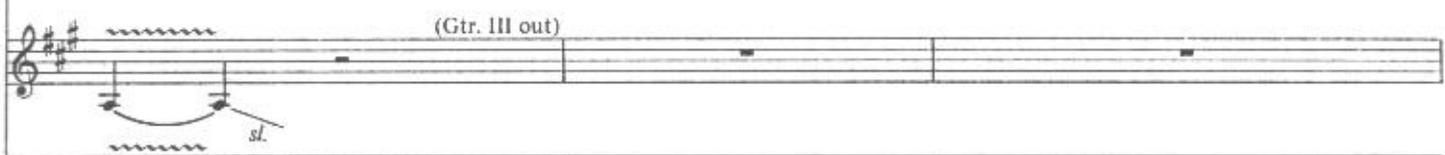
F#5

P.M.-4

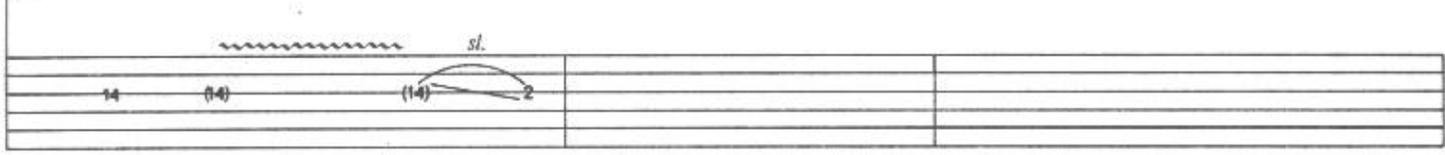
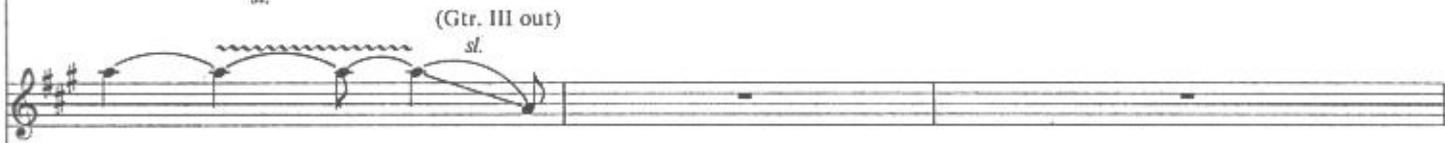
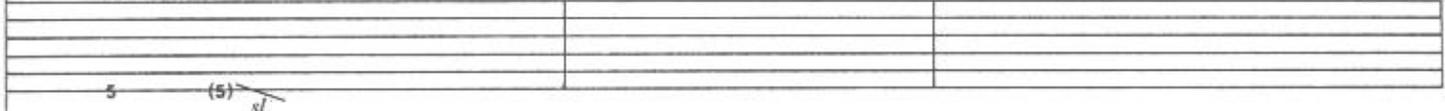
2nd, 4th Verses
w/Rhy. Fig. 2 (3 times)
N.C.(A5)



know I nev-er thought_ that it could take so_ long_— You know I nev-er knew_ how to be strong_—



(Gtr. III out)



(Gtr. III out)

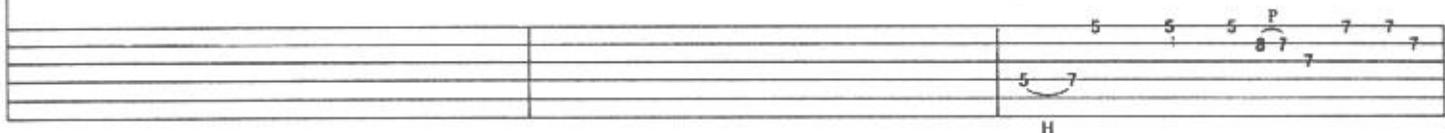
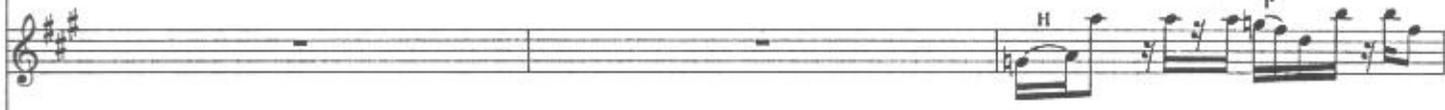


Yeah, I let you shape me but I feel_ as though you raped_ me, 'cause you climbed_

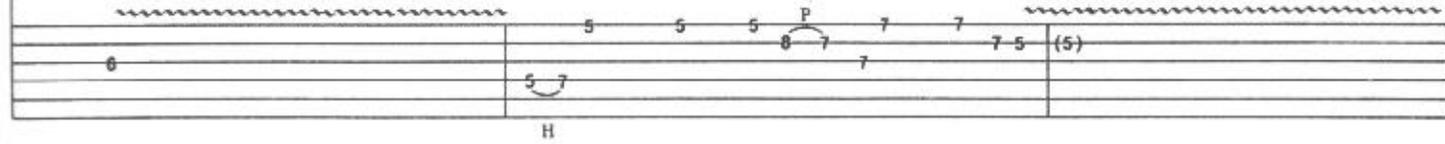


in - side my world and in my songs_—

w/Riff A
So now I've closed the door_ to keep the
Play 2nd time only (Gtr. IV)



cold out - side_— Seems some - how I've found the will_ to live_— But



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

w/Fill 1 (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 a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "how can I for-get_ you, or try_ not to re-ject_ you, when we both know it takes_ time to for-give_". The guitar accompaniment is in standard tuning and includes a bass line with fret numbers (5, 5, 5, 6, 7, 7, 7) and a treble line with a wavy line indicating a tremolo effect. There are two guitar parts labeled 'H' (likely Harmonics) at the bottom of the system.

N.C.(D5)

G5

yeah_

(Gtr. IV out)

The second system shows guitar accompaniment for the vocal line "yeah_". It features a wavy line above the staff, likely representing a tremolo or a specific guitar effect. The guitar part is in standard tuning and includes a bass line with fret numbers (7) and a treble line with a wavy line. There are two guitar parts labeled '(7)' at the bottom of the system.

Gtrs. I & II

The third system shows guitar accompaniment for two guitars, labeled "Gtrs. I & II". It features a wavy line above the staff, likely representing a tremolo or a specific guitar effect. The guitar part is in standard tuning and includes a bass line with fret numbers (3, 0, 3, 0, 3, 0, 0, 0, 3, 0, 3) and a treble line with a wavy line. There are two guitar parts labeled 'P' at the bottom of the system.

Fill 1 (Gtr. III)

The fourth system, enclosed in a box, shows a guitar fill for the third guitar, labeled "Fill 1 (Gtr. III)". It features a wavy line above the staff, likely representing a tremolo or a specific guitar effect. The guitar part is in standard tuning and includes a bass line with fret numbers (5, 5, 5, 7, 6, 7, 8, 8, 7) and a treble line with a wavy line. There are two guitar parts labeled 'H' at the bottom of the system.

Pre-chorus
 Rhy. Fig. 3 (Gtr. II) A5 G#5 G5(type 2) F#5(type 2) F5 E5VII 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 E5VII 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 E5VII 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. ^{Ⓟ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. ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. A5 ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. A5 ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. ^{Ⓟopen}3fr. E G A G 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.

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. Lyrics: I know it looks like I'm in - sane. Take a clos - er look I'm

Gtrs. I & II

Rhy. Fig. 4

Musical staff for guitar accompaniment, featuring rhythmic figures and chordal accompaniment.

Chord diagrams for guitar, showing fingerings for D5, A5, and N.C. chords.

1.

D5 A5 C5

Interlude II w/Rhy. Fig. 1 (Gtr. I & II) N.C.(A5)

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. Lyrics: not to blame, no.

Rhy. Fill 2

Gtr. III

Musical staff for guitar accompaniment, including a slide effect (sl.) and a dynamic marking (sva).

Chord diagrams and fretboard diagrams for guitar, showing fingerings and slide positions.

Sva

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. Lyrics: not to blame, no.

Chord diagrams and fretboard diagrams for guitar, showing fingerings and slide positions.

2.

w/Rhy. Fill 2 D5 A5 C5

(cont. in Fill 2)

not to blame, no.

Sva

Full

Full

Gtr. III

Musical staff for guitar accompaniment, including dynamic markings (Full) and a fade-in effect.

Full

Full

fade in

Chord diagrams and fretboard diagrams for guitar, showing fingerings and slide positions.

Guitar solo
w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)
N.C.(A5)

Gtr. I

w/Rhy. Fill 3

Gtr. I & II

Rhy. Fill 3 (Gtr. II)

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

Full Full 1/2

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

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

H

(Gtr. II cont. in slashes)

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

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

Gtr. II

Full Full 1/2

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

P.M. Full Full 1/2

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

sl. sl.

Gtr. I

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

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 0 0 0 (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. _____

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

*Piano arr. for gtr.

Am

Gtr. VI

w/wah 1/2 trem. bar slight vib. w/bar

G F

trem. bar 1/2 vib. w/bar

Am

Rhy. Fig. 5

w/Rhy. Fig. 5 (till end)
Am

Am
Voc. Fig. 1

Love's _____ so _____ strange.

w/Voc. Fig. 1 (till end)
Am

Am F

First system of musical notation. The treble clef staff shows a sequence of chords and notes with slurs and 'sl.' markings. The bass clef staff shows fret numbers (12, 15) and slurs.

Am

Second system of musical notation. The treble clef staff includes a '1/2' note and various slurs. The bass clef staff shows fret numbers (7, 5, 3, 5, 7) and slurs.

F Am

Third system of musical notation. The treble clef staff shows chords and slurs. The bass clef staff shows fret numbers (7, 7, 9, 10) and slurs.

F

Fourth system of musical notation. The treble clef staff includes 'Full' and 'P' markings. The bass clef staff shows fret numbers (6, 6, 6, 6, 7, 5, 5, 5, 7, 5, 7, 5, 7) and slurs.

Am F

Fifth system of musical notation. The treble clef staff includes 'Full' and 'P' markings. The bass clef staff shows fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 6, 5, 0, 5, 0, 5, 5, 7, 0, 7, 9, 0) and slurs.

Begin fade

F

8va-----

Am

8va-----

F

8va-----

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

Slow Rock $\text{♩} = 70$



Intro

G Gmaj7 Bmadd4 C

Ooh, _____ yeah. _____

Rhy. Fig. 1

Gtr. *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 Bmadd4 C G Gmaj7

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

Ah.. How could it be she might ———
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 —

Gtr. 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
Gtr. 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 - f'rence you make to me, — to me, — I'd

(Gtr. II out)

Double time $\text{♩} = 140$
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 (end Rhy. Fig. 3)
Gtr. III

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

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

Gtr. III

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

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

Gtr. IV

w/slide

Tempo 1

Guitar solo

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

(Gtr. III out)

Bmadd4 C G Gmaj7 Bmadd4 C D

12 12 12-12-12-15 12 10 12 (12) 12-12-12-15 12 12 11-12 12-17 15

©15fr. D.S. al Coda

G Gmaj7 Bmadd4 C G Gmaj7 Gtr. III

sl.

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

15 15 15-14 14-14-12-12-10-10-10-14 (14) 10-9-10 (10) 12-12-12-15 12 12-10-12 12-17 (17)

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

Coda
Gtr. G5
III

(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

Bb5 C5 G5

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

The first system of music features a vocal line in treble clef with lyrics. The guitar part is in the key of B-flat major and includes a 'Full' tremolo section and a series of half-note chords. The bass part provides a steady accompaniment with fret numbers 11, 13, 13, 13, (13), 13, 12, (12), 13, 13, 13, 13, and 13.

Bb5 C5

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

The second system continues the vocal line and guitar accompaniment. The guitar part includes 'Fdbk.' (feedback) sections and 'Full' tremolos. The bass part includes fret numbers (12), (12), 13, 12, 13, (13), 12, 11, 13, 13, 13, (13), 13, 13, and 14.

G5 Eb5 F5 VIII (cont. in notation)

see. One, two.

The third system concludes with a vocal line and guitar accompaniment. The guitar part features a 'grad. release' section and a 'sl.' (slide) section. The bass part includes fret numbers (14), (14), 11, (11), and (11).

G5 Riff A
Gtr. II

C5 Eb5 F5 G5

Gtr. I

Eb5 F5 G5 Eb5 F5

G5 Full Full

Eb5 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. (8va)

Fdbk.

Fdbk. pitch: D (Gtr. I out)

F Eb N.C.

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

sl. loco p sl.

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 F5^{7b9} w/Fill 1 (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



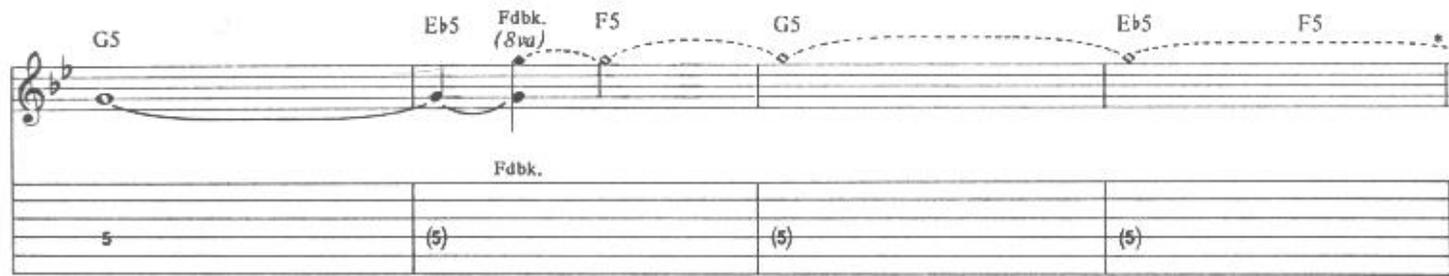
Yi...

Gtr. I



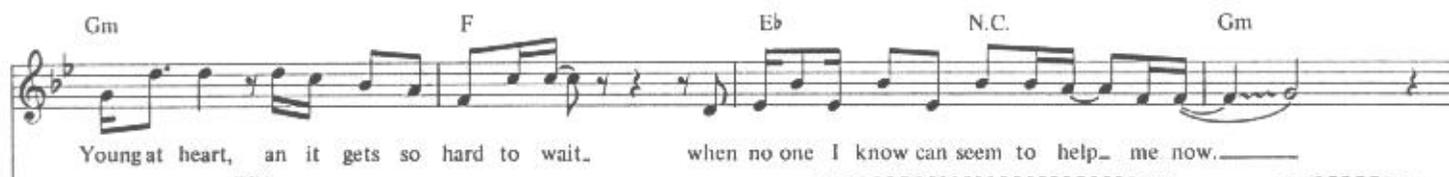
G5 Eb5 Fdbk. (Sva) F5 G5 Eb5 F5

Fdbk.



*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.



Fill 1

Gtr. II



F Eb N.C. Gm

Old at heart, but I must-n't hes-i-tate... if I'm to find my own way out. Still

8va

sl.

15 16-17 18 19-20 (20) 16 17 18 17 15

Gm7 C

talk-in' to my-self and no-bod-y's home. (*Whispered:*) A-lone...

8va

Gr. I vol. off mp *sl.*

(15) (15) (10) (10)-3 (3)

1 1/2 (cont. in slashes)

*8va applies to Gr. II only.

Gr. I G5 C5

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

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

Bb5 C5 G5

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

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

Full 1/2 A.H. Full

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

B \flat 5 C5

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

p Full Full

(14) 13 12 12 11 13 13 13 (13) 13 15

G5 C5

dim. (Gtr. I out)

see. *p* (Gtr. II out)

dim.

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

N.C.(C5)
(Bass gtr. & piano)

(E \flat 5) (C5) (E \flat 5)

w/Fill 2
C5
Gtr. III

E \flat 5 C5 E \flat 5

mf *p* *p* *p*

H H H

Fill 2

Gtr. IV

mp clean tone

H P H P H P

6 8 6 8 10 6 9 5 3 5

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 gr. (next 2 bars).

G F C

G F C

G F

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

Rhy. Fig. 1

C G F

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

C G F C

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

(end Rhy. Fig. 1)

G F C

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

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 E D5 C5

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

Bb5 A G5 C5 dim. (Gtr. I out) Bb C

Ow! Ah. Ah!

C Gtr. II Full Bb Full Full C

w/delay
vol. off Full mf

*next 6 bars.

Gtr. III mf w/delay sl

10 11 12 13 3 3 3 5 5 5 5

Bb Full C Full Bb Full F

Full Full Full Full Full Full (delay off)

sl sl (Gtr. III out)

sl sl

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 12 10 10 10 8 10 12 10 12 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)

Gtr. III

10 13 15 0 1 13 0 2 3 0 3 0 0 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 A G E F5 dim. C

Gtr. III

mf

1 1 0 0 0 0 1 2 3 3 1

*Piano arr. for gtr.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. The guitar tablature below shows fret numbers: 12, 16, 14, 16, 14, 16, 14, 16, 14. Dynamic markings include *sl*, *P*, *Full*, and *P*. A *V* marking is present above the staff.

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. The guitar tablature below shows fret numbers: 12, 16, 14, 14, 16, 14, 14, 14, 14, 14, 12, 12. Dynamic markings include *sl*, *P*, *Full*, and *P*. A *V* marking is present above the staff.

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. The guitar tablature below shows fret numbers: 3, 4, 2, 2, 2, 3, 4, 2, 4, 2, 2, 2, 0. Dynamic markings include *P*, *1/4*, *1/2*, *P.M.*, and *rake*. A *V* marking is present above the staff.

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. The guitar tablature below shows fret numbers: 12, 14, 12, 14, 12, 16, 14, 16, 14, 16, 14, 14, 16, 14, 14. Dynamic markings include *Full*, *sl*, *Full*, *P*, *sl*, and *1/4*. A *V* marking is present above the staff.

Fifth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. The guitar tablature below shows fret numbers: 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14. Dynamic markings include *1/4*, *1/2*, *P*, *1/4*, *P*, *1/4*, *P*, *1/4*, *P*, *1/4*, *P*, *1/4*, *P*, *1/4*, *P*. A *V* marking is present above the staff.

Sixth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. The guitar tablature below shows fret numbers: 3, 2, 3, 4, 2, 2, 3, 4, 2, 2, 3, 4, 2. Dynamic markings include *P*, *1/2*, *P*, *1/2*, *P*, *1/2*, *P.M.*, and *1/2*. A *V* marking is present above the staff.

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

Fdbk.
(8va)

Full

Full

Fdbk.

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

Fdbk. pitch: F#

Gtr. IV

Full

Full

*Rhy. Fig. 1

P.M.

Two gtrs. arr. for one gtr.

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

(12) (12) (12)

1/2

Full

trem. bar

Full

1/2

Full

3

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

sl.

P.M.

sl.

1st, 2nd Verses
2nd time w/Fill 2

A5 B5 A5 B5 A5 F#5

E5 Gtr

Musical staff with lyrics: 1. I'm a cold heart-break-er, fit ta burn, and I'll rip your heart in two, 2. See additional lyrics

(Gtr. III out) Musical staff with guitar notation and slurs.

Full P musical staff with guitar notation. Gtr. IV tacet 2nd time. Includes fret numbers (4) and (2).

(end Rhy. Fig. 1) Gtr. II musical staff with guitar notation and P.M. markings.

F5 E5 musical staff with lyrics: and I'll leave you ly-in' on the bed. Includes P.M. and open string markings.

Musical staff with guitar notation and P.M. markings.

Fill 2 musical staff with guitar notation, slurs, and fret numbers (14, 16, 10).

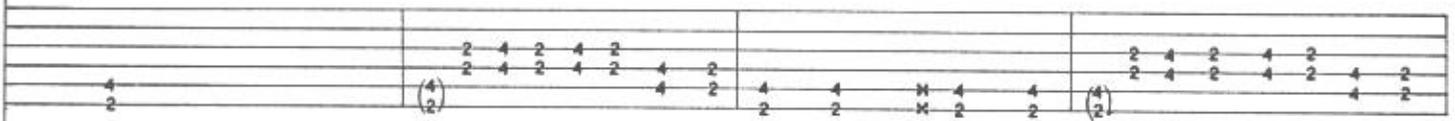
F#5

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

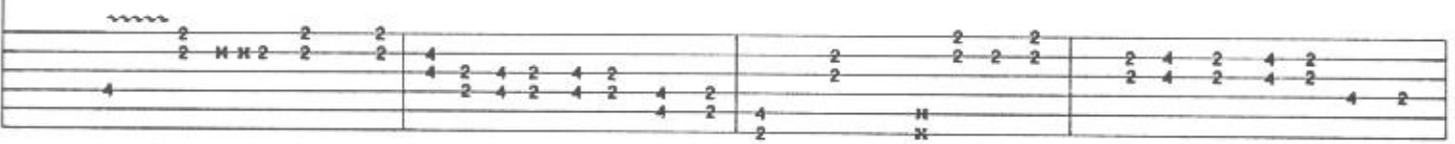
A B A B A F#5 E5



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



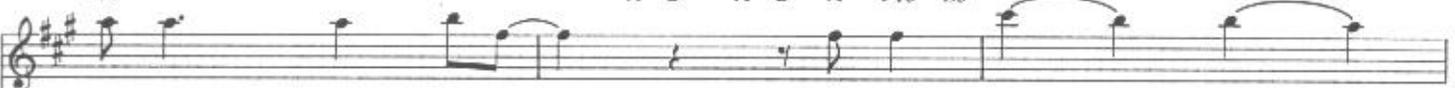
P.M. P.M. ... 4



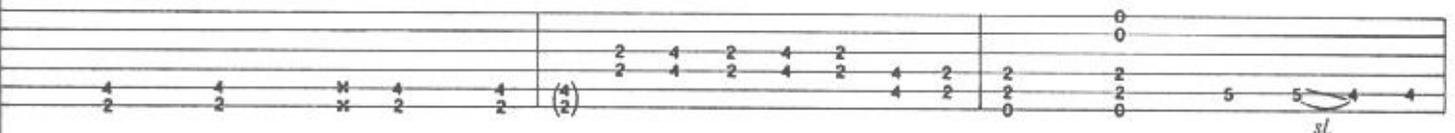
F#5

A B A B A F#5 E5

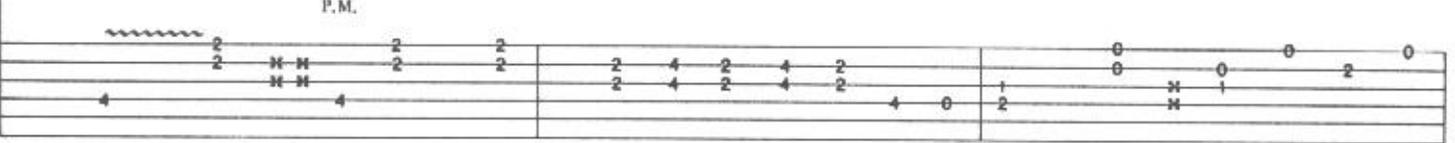
E



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 vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "seen that mov - ie too. Ow! 'Cause". Above the vocal line are chord symbols: A, B, A, B, A, N.C., F#5, A5, B5, A5, B5, A5, N.C. The guitar part consists of a treble staff with a melodic line and a bass staff with a rhythmic line. The bass staff includes fretboard diagrams with fingerings (e.g., 2, 4, 2, 4, 2, 4, 2, 4, 0, 4, 4, 2, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 0). There are also some markings like "P.M." and "1/4", "1/2" indicating phrasing or rhythm.

Gr. I Chorus
Rhy. Fig. 2A
Gr. II

B5 F#5

you could be mine, but you're

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

A5 B5 F#5 A

way out of line. With your

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

Detailed description: This system contains the second vocal line and guitar accompaniment. The vocal line is in treble clef with the lyrics "you could be mine, but you're". Above the vocal line are chord symbols: B5, F#5. The guitar part consists of a treble staff with a melodic line and a bass staff with a rhythmic line. The bass staff includes fretboard diagrams with fingerings (e.g., 2, 2, 0, 2, 4, 4, 2, 4, 4, 2, 4, 4, 2, 4, 4, 4, 4, 4, 4, 0). There are also some markings like "P.M.", "let ring-----4", and "A" with a circled 5 above it.

A5 B5

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

let ring-----

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The first measure is marked with a chord symbol 'A5' and contains the lyrics 'bitch slap rap - pin' and your co - caine'. The second measure is marked with 'B5' and contains 'tongue, you get'. Below the vocal line is a guitar line with a treble clef, showing a sequence of notes and rests. Below the guitar line is a bass line with a bass clef, showing a sequence of notes and rests. The lyrics 'let ring-----' are written below the guitar line, with a dotted line extending across the measures.

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

nuth in' done. I said, you

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

Detailed description: This system contains the next two measures. The vocal line continues with 'nuth in' done. I said, you'. The guitar line includes a 'P.M.' (palm mute) marking and a 'sl.' (slide) marking. The bass line continues with notes and rests. The lyrics 'let ring-----' are repeated below the guitar line.

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

could be mine. Ow! (Wow!)

Gtrs. I & II

Detailed description: This system contains the final two measures. The vocal line ends with 'could be mine. Ow! (Wow!)'. The guitar line features a 'Gtrs. I & II' marking and a 'sl.' marking. The bass line continues with notes and rests.

Fill 1

Detailed description: This block shows a 'Fill 1' section. It consists of a vocal line with a treble clef and a key signature of two sharps, and a guitar line with a treble clef. The vocal line has a 'sl.' marking. The guitar line has a 'sl.' marking and shows a sequence of notes and rests. The notes in the guitar line are: 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

A5 B5 A5 B5 A5 F#5 E5
Fdbk. (15ma) Fdbk. (15ma) 1 1/4

Fdbk. Fdbk. 1 1/4

Fdbk. pitches: F A E

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

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

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

3 3 3

(17) 14 14 17 14 17 (17) 17 14 P 10 16 (16) (16) (16) 14 17 14 16

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

2. B5 C#5 N.C.

could be mine!

Gtr. III P.M. -1 (w/wah) sl. Full P

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

Gtr. II

sl. 1/4 1/4

4 6 6 16 18 14

4 4 6 6 6 4

sl.

Gtr. I Fdbk. (8va) 1/4 1/4

Fdbk. 1/4

4 6 6 (6) 4 2 2

4 4 6 6 6 4

Fdbk. pitch: B

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!

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

Bridge
Rhy. Fig. 3
G5
(Gtrs. I&II)

F#5 G5 A D A

(end Rhy. Fig. 3)
G5 w/Rhy. Fig. 3
P.M. . . .

why don't ya give it a rest. Why

F#5 G5 A B5 A G

must you find

an - oth - er rea - son to cry?

let ring... 4

Chords: D5, A5

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

Chords: D5, A5, B5

Annotations: w/Rhy. Fig. 4, Full, 1/2, 2 1/2, 1 1/2, 1/2, P, sl, A.H. (15ma), Full

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

Chords: D5, A5, B5

Annotations: Full, 1 1/2, 1/2, P, 3, H, P, P, H, P, sl, Full, 3, D5, A5, 8va

Full, 1 1/2, 1/2, P, 3, H, P, P, H, P, sl, Full, 3, D5, A5, 8va

Chords: D5, A5, B5

Annotations: 8va, Full, Full, Full, Full, *1/2, 3, P, Full, Full, Full, Full, *1/2

8va, Full, Full, Full, Full, *1/2, 3, P, Full, Full, Full, Full, *1/2

*Both E & A bent w/same finger.

Chords: B, C#

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

Annotations: B, C#, P, P, sl, P, P, sl, (17), 16, 10, 14, 10, 15, 14, 12, 14, 12, (16), (16)

B, C#, P, P, sl, P, P, sl, (17), 16, 10, 14, 10, 15, 14, 12, 14, 12, (16), (16)

Gtr. I

D^v

④7fr.
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.

C#

D^v

C#

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

B

C#

Gtr. II

D^v

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

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.

C#

Chorus
w/Rhy. Figs. 2 & 2A
A5

B5

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

Gtr. I 1/2

mine, but you're way out of

F#5 A5 B5

F#5 A5 B5

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

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

F#5 A5 B5

Gtr. III

sl. sl. Full 3 P

Full P.M.

you should be, you

A5 B5 A5 P

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

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

Sva Full Full Full Full Full *loco*

F#5 A5 B5 A5 B5 A5 F#5 E5 F#5 *sl.*

(You could be mine.) You could be mine.

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

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

yeah!

Additional Lyrics

- Now, holidays come, and then they go,
It's nothin' new today,
Collect another memory.
When I come home late at night,
Don't ask me where I've been.
Just count your stars I'm home again. (To Chorus)

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 *mf* Fdbk. (8va) Fdbk.

vol. off. Full w/distortion *mf* (2)

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

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

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

(Gtr. II out) Gtr. III *mf* 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

This system contains the first three measures of the piece. The vocal line starts with 'No one can live in sor-row, ask all your friends. Times that you took in stride, they're'. The guitar line features a rhythmic pattern of eighth notes. The bass line provides a steady accompaniment with various chord voicings indicated by the chord symbols above.

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.

This system contains the next three measures. The vocal line continues with 'back in de-mand. I was the one who's wash-ing blood off your hands.'. The guitar line maintains its rhythmic pattern. The bass line continues with the same accompaniment style as the first system.

Fill 1

Gtr. II *p*

p clean tone w/echo

This section is a guitar fill for the second guitar part. It consists of four measures. The first measure has a treble clef and a key signature of one flat. The notes are G4, A4, Bb4, and C5. The second measure has a bass clef and notes G2, A2, Bb2, and C3. The third measure has a treble clef and notes G4, A4, Bb4, and C5. The fourth measure has a bass clef and notes G2, A2, Bb2, and C3. The fill is marked with a piano (*p*) dynamic and includes a clean tone with an echo effect.

Chorus
F

G5 Am

Don't you_ cry_ to - night_ I still_ love_ you, ba - by.
(Ooh...)

*T = thumb

*T = thumb

F G Am

Don't you_ cry_ to - night_ Ooh...

*T = thumb

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...)

This system contains the first vocal line and its accompaniment. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The guitar accompaniment is on a single staff with fret numbers. Chords F, G, C, G/B, Am, and G are indicated above the vocal line.

F G Am Gtr. I Am Dm

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

This system contains the second vocal line and its accompaniment. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff. The guitar accompaniment is on a single staff. Chords F, G, Am, Gtr. I, Am, and Dm are indicated above the vocal line.

Fill 2

Gtr. II

clean tone w/echo
p

This section is a guitar solo labeled 'Fill 2'. It is written on a single staff with a treble clef. The notes are: G4, A4, B4, C5, B4, A4, G4. The fret numbers 5, 7, 8, 5, 7 are written below the staff. The instruction 'clean tone w/echo p' is written below the staff.

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.

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

With all the voic-es I've heard, some-thing has died. And when you're in need of some-one my_

H H

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

— heart won't de - ny you. So man - y 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

P.M. J

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

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

P.M. - 4

A5

F5

G5

C5

G/B

A5

G5

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

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

P.M. - 4

F5 G5 F5 G5 F5 G5 F5

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

Fdbk. Full

Fdbk. Full

E5 F5 w/Fill 4 G5 F5 G5

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

H Full

H Full

Fill 4

Gtr. II

w/distortion

10	10-12	12-14	12-14-14-16	16-14	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-cho-tic 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



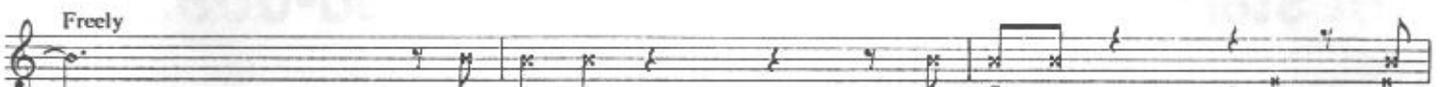
talk to me? (So talk to me.) You wan-na talk to me? (So talk to me.) You wan-na



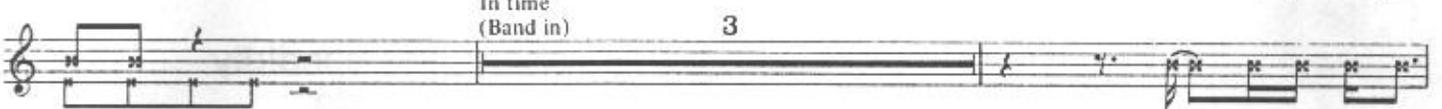
talk to me? (So talk to me.) You wan-na talk to me? (You can't talk to me.) You wan-na



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

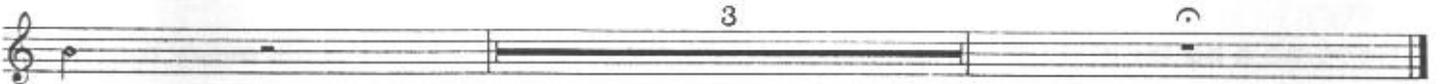


Let's do it. Let's do it. (Oh, Let's my



do it, dis-tort-ed smile.)

Guess what I'm do-ing



now.

Free time
w/Fill 5
C5

F5 G5

Don't you cry... to - night.

rit. H

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics "Don't you cry... to - night." and notes for F5 and G5. The middle staff is a guitar accompaniment in treble clef with a "rit." marking and a "H" (harmonic) marking. The bottom staff is a fretboard diagram for the guitar, showing fingerings for the first three strings across several frets, with a "H" marking and a circled "3" at the end.

N.C.

Full Full

Full Full

sl. H H

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a "N.C." (no capo) marking. The middle staff is a guitar accompaniment in treble clef with "Full" markings and a "sl." (slide) marking, and "H" (harmonic) markings. The bottom staff is a fretboard diagram for the guitar, showing fingerings for the first three strings across several frets, with "H" markings and a circled "3" at the end.

Fill 5

Gtr. II

Full

Full

*Swell w/vol. control.

The inset box shows a guitar solo fill for the second guitar (Gtr. II). It features two staves: a treble clef staff with notes and a bass clef staff with a circled "12" and "12". The fill is marked with "Full" and includes a "Swell w/vol. control" instruction.