

**GNR**  
**LIES**

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*by Wolf Marshall*
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# RECKLESS LIFE

Words and Music by  
Duff "Rose" McKagan, Slash,  
Izzy Stradlin, and Chris Weber

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  $\text{♩} = 196$

Intro (Cowbell)

(Snare drum)

N.C.(A5)

Rhy. Fig. 1

B5 A5 B5 C5 D5(type 2) C5 B5

Liv-in' like this nev-er ev-er tore— my life a-part.— I know how to main-  
 A5 B5 C5 [1. D5(type 2)] [2. D5(type 2)] Rhy. Fig. 2 Chorus D5

tain, and you know—I know my part. heart! I lead a reck-  
 C5 G5 C5(end Rhy. Fig. 2) D5 w/Rhy. Fig. 2 (2 times) Reck-

less life, and I don't need your ad-  
 less life, lead a reck-

vice. I lead a reck- less life,  
 life. I lead a ray-ay-eck less life,  
 G5 C5 D5 To Coda C5 G5 C5 G5 C5 G5

and you know—it's my on-ly vice.

Guitar solo I

Rhy. Fig. 2 8va B5 A5 B5 A5 D5 A5 ③3fr. G A5

8va B5 A5 B5 A5 G5 A5 ③3fr. G A5 (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (1st 7 bars only)

8va B5 A5 B5 A5 D5 ③3fr. G A5 Full

⑤5fr. 6fr. 7fr. 8fr.  
A A# B C

Guitar solo II

B5 C#5 C#sus4 C#5 B5 C#5 C#sus4 C#5 E5 B5

Rhy. Fig. 3

C#5 C#sus4 C#5 B5 A5 B5 (end Rhy. Fig. 3)

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

B5 C#5 C#sus4 C#5 B5 C#5 C#sus4 C#5 E5 B5

C#5 C#sus4 C#5 B5 C5 B5 Bb5 A5 D.S. al Coda

Coda w/Fill 1 steady gliss. C5 *sl.* Reck less\_

w/Rhy. Fig. 2 (3 times) D5 *sl.*

C5 G5 C5 D5 C5

life, I lead a reck less life!

G5 C5 D5 C5

I lead a ray - ay - eck - less life, and you know\_

D5 C5 G5 C5 G5 C5 G5 C5 G5 C5

it's my on - ly ...

G5 C5 G5 C5 G5 C5 G5 C5 G5 C5

Free time D5 w/Fill 2 *sl.*

Hey, hey!

Fill 1

3 3 3 3 3 3 3

\*steady gliss.

\*Slide down stg. in steady gliss. while picking specified rhythm.

Free time

Fill 2

Full P Full H P Full

6

Full P Full P H Full

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

P

Additional Lyrics

2. On a holiday, a permanent vacation.  
 I'm living on a cigarette with wine.  
 I'm never alone 'cause I've got myself.  
 Yes, I imitate myself all of the time.  
 Livin' like this never ever tore my life apart.  
 I know how to maintain 'cause it's comin' from my heart. (To Chorus)

# NICE BOYS

Words and Music by  
Peter Wells, Gary Anderson, Michael Cocks,  
Gordon Leech and Dallas Royall

Tune down 1/2 step:

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

**B5** (x xx) 133  
**A5** (x0 xx) 11  
**E5** (o xxx) 11  
**E6** (o xxx) 3  
**A#5** (x xx) 133  
**D** (xxo) 132  
**E5vii7fr.** (o xx) 133

Intro **Very fast** ♩ = 208  
(Drums) 6

Gtr. I N.C. 3 3 3 w/Fill 1

*f*  
P.M.-----  
\*steady gliss.

Rhy.

Fig. 1

Gtr. II

Slide gtr.

\*Slide down stg. in steady gliss. while picking specified rhythm.

B5 A E5 E6 E5 E6 E5

Ⓟ open E6 E E5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (1st 2 bars only) B5 A5

E5 Ⓟ open A w/Rhy. Fig. 1 (1st 2 bars only) B5

*sva*----- P.M.-----

Fill 1  
Slide gtr.

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⑥4fr. open

A5 E5 E6 E5 E6 E5 G# E A5 A#5 P.M.

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

B5 A5 E5

1st, 2nd, 3rd Verses

B5 A5 E5

1. She hit town like a rose in bloom, \_\_\_\_\_ smell - in' sweet, said,

2.3. See additional lyrics

A5 B5 A5 E5

sweet per - fume. \_\_\_\_\_ The col - or fad - ed and the pet - als died. \_\_\_\_\_

A5 D

Down in the cit - y, no \_\_\_\_\_ one cried. \_\_\_\_\_ In the streets, the gar -

E5<sup>VII</sup> ③9fr. E ⑤7fr. ③9fr. E E sl.

bage lies, \_\_\_\_\_ pro - tect - ed by a mil - lion flies. \_\_\_\_\_ The

B5 A5

roach - es so big you know that they got bones. \_\_\_\_\_

E5 E6 ⑧open E E5 E6 ⑧open E E5 E6 E5 A5

They moved in and made a ten - e - ment home. \_\_\_\_\_ I said,

③ 4fr. 2fr. 4fr. 2fr. ⑤ open  
 B A B A A  
 1/2 (end Rhy. Fig. 2)

Chorus  
Rhy. Fig. 2

nice boys don't play rock\_ and roll!\_

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

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

w/Rhy. Figs. 2 and 2A  
B5 A5

Nice boys don't play rock\_ and roll!\_ I'm not a

1. E5 w/Fill 2 2. E5 w/Fill 3

nice boy! nice boy! And I nev - er was!\_

Rhy. Fig. 3 Slide guitar solo

w/Slide

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

B5 A5

Fill 2

Fill 3

Slide gtr.



E5

*8va*-----*loco*

B5

A5

*8va*-----E5

*steady gliss*

\* off neck

*loco*

B5

A5

E5

*8va*-----

*D.S. al Coda*

\* off neck

Coda

w/Rhy. Fig. 2

B5

Nice boys don't play rock and roll!

A5

B5

Nice boys

A5

don't play rock and roll!

2nd time w/Riff A (2 times)

B5

(Gtrs. out)

Nice boys don't play rock\_ and roll!\_ No no no no

no no no no, ba - by! Nice boys don't play rock\_ and roll!\_

w/Rhy. Figs. 2 and 2A  
B5

Nice boys

A5

don't play rock\_ and roll!\_

A5

don't play rock and roll!\_

B5

Nice boys

E5

Nice boys!\_

Riff A

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

*Additional Lyrics*

2. Sweet sixteen she was fresh and clean;  
Wanted so bad to be part of the scene.  
She met the man and she did the smack,  
Paid the price layin' flat on her back.  
Wanted so bad just to please the boys,  
They ended up just being a toy.  
Played so hard burned her life away.  
Lies were told no promises made. *(To Chorus)*
3. Young and fresh when she hit town;  
Hot for kicks just to get around.  
But now she lays in a filthy room;  
She kills the pain with a flick and a spoon.  
And in the streets the garbage lies  
Protected by a million flies  
You know the roaches so big, you know that they got bones.  
Moved in and made a tenement home. *(To Chorus)*

# MOVE TO THE CITY

Words and Music by  
Izzy Stradlin, D.J.  
and Chris Weber

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

Moderately fast shuffle (♩♩♩♩) ♩ = 148

Intro N.C.

Gtr. I

*f*

Gtr. II

*f*

trem. bar




This page of musical notation is for guitar and is organized into six systems. Each system contains a treble clef staff with musical notation and a guitar staff with fret numbers and performance instructions.

- System 1:** Treble staff features eighth and quarter notes with slurs and accents. Dynamics include *P* and *Full*. The guitar staff shows fret numbers (12, 14) and techniques like triplets (3) and slurs.
- System 2:** Treble staff continues with eighth notes and slurs. Dynamics include *P* and *Full*. The guitar staff includes fret numbers (12, 14, 15) and a *trem. bar* marking.
- System 3:** Treble staff features eighth notes with slurs and accents. Dynamics include *P*. The guitar staff shows fret numbers (12, 14, 15) and techniques like triplets and slurs.
- System 4:** Treble staff continues with eighth notes and slurs. Dynamics include *P*. The guitar staff includes fret numbers (12, 14, 15) and techniques like triplets and slurs.
- System 5:** Treble staff features eighth notes with slurs and accents. Dynamics include *P*. The guitar staff shows fret numbers (12, 14, 15) and techniques like triplets and slurs.
- System 6:** Treble staff features eighth notes with slurs and accents. Dynamics include *P*. The guitar staff shows fret numbers (12, 14, 15) and techniques like triplets and slurs.

(Both gtrs.) Esus4 E D5 C#5 B5 D5 D#5 E5

\*w/Fill 1

E D5 C#5 B5 D5 D#5 E5

\*All Fills are Sax lines arr. for gtr.

1st Verse

You pack your bags and you move to the cit - y. There's some - thin' miss - in' here at home. \_

w/Fill 2

Gtr. I

sl. P.M. .... 4

Gtr. II

Rhy. Fig. 1 1/2 1/2 1/2 1/2 1/2 1/2

trem. bar 1/2 Full

Fill 1

P P

Fill 2

You fix your hair and you're look-in' real pret-ty. It's time to get it out on your own...

P.M.----->

(end Rhy. Fig. 1)

Chord diagrams for guitar:  
 (9) (9) 7 (7) 9 7  
 (5) (5) 7 (5) 7 5 (5)

w/Fill 3

You're al-ways fight-in' with your ma-ma and your pa-pa. Your fam-ly life is one big pain!\_  
 You're al-ways rid-in' with the teach-ers and the po-lice. This life is much too in-sane!\_  
 I'm al-ways buy-in' with the lo-cal and the junk-ies. This cit-y life is one big pain!\_

Chord diagrams for guitar:  
 (7) (7) 7 8 7 5 7 7 (7) (7) 7 8  
 (5) (5) 7 (5) 7 5 (5) 7 5 7 (7) 10 7 10 7 10 7 9 7 7 9 8 9 7

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

Fill 3

2 3 4 5 4 (4)

E7

When are you, - you gon - na move to the cit - y?  
 When are you, - you gon - na move to the cit - y?  
 But you, you had to move to the cit - y.

In - to the cit - y where it all be - gan. - You got - ta

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

1/4 1/4

1/4 1/4

Chorus

E5

move! - - - - - You got - ta move! - - - - -

w/Fill 2

(Both gtrs.)

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

1/2 3 1/4

1/2 P 1/4

1/2 P 1/4

1st time to Coda I:  
2nd time to Coda II

Ma ma ma ma ma ma ma ma ma time you got - ta

1.3. move.  
2. move.

P.M.

The first system contains a vocal line with lyrics "Ma ma ma ma ma ma ma ma ma time you got - ta". The guitar accompaniment features a bass line with triplets and a treble line with chords and melodic lines. The guitar tablature below shows fret numbers and chord diagrams for the bass line.

w/Fill 4

Full

E

Esus4

E

D5

The second system continues the guitar accompaniment with various chords and fills. It includes a "w/Fill 4" section and a "Full" section. The guitar tablature shows fret numbers and chord diagrams for the bass line.

C#5

B5

D5

D#5

E5

w/Fill 1

The third system features a series of chords: C#5, B5, D5, D#5, and E5. It includes a "w/Fill 1" section. The guitar tablature shows fret numbers and chord diagrams for the bass line.

D5

E5

D5

C#5

B5

D5

D#5

E5

The fourth system continues the guitar accompaniment with chords: D5, E5, D5, C#5, B5, D5, D#5, and E5. The guitar tablature shows fret numbers and chord diagrams for the bass line.

Fill 4

A boxed section titled "Fill 4" showing a short melodic phrase in the treble clef and its corresponding guitar tablature in the bass clef.



2nd Verse  
w/Rhy. Fig. 1 (Gtr. II)

You stole your ma - ma's car and your dad - dy's plas - tic cred - it card.

w/Fill 2

— You're six - teen and you can't get a job, you're not

P.M.----- rake

*D.S. al Coda I*  
E5 D5  $\frac{3}{4}$

go - in' ver - y far.

let ring P.M.

\*Bend B string along with G string.

Coda I

w/Fill 4

D5 D#5 E5 D5

Right to the cit - y where the real\_ men\_ get it. Aw, child.

(Both gtrs.)

Gtr. I

Gtr. II

trem. bar

D#5 E5 D5 D#5 E5 D5

Ain't it a pit - y? Some - times it gets\_ too shit - ty. Come on\_ and hit\_ me.

trem. bar



D.S. al Coda II  
E5 D5

You do what you got - ta do for the mon - ey; at times you end up on - your knees! -

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

H H

sl. sl.

1/2 P P.M.-----4 (Wah off)

sl.

1/2 P

Coda II

w/Fill 4

Oh, right to the cit - y with the real nit - ty grit - ty.

D5 P D#5 E5 D5 D#5 E5

Aw, child. Ain't it a pit - y? Some - times it gets too shit - ty!

D D#5 E5

sl.

Come on and hit me!

# MAMA KIN

Words and Music by Steven Tyler

A5 A6 D5 D#5 E5 E6 E7 E5<sup>VII</sup> B5<sup>VII</sup> A5<sup>VII</sup> G5<sup>V</sup> D5<sup>V</sup>   
 C5 A#5 A5<sup>V</sup> G5 F#5 Esus4 C D Em E   
 Tune down 1/2 step:  
 ⑥ = E<sup>b</sup> ③ = G<sup>b</sup>  
 ⑤ = A<sup>b</sup> ② = B<sup>b</sup>  
 ④ = D<sup>b</sup> ① = E<sup>b</sup>

Intro Fast Rock ♩ = 156

Gtr. I

E5 Rhy. Fig. 1 B5 A5 E5

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

(end Rhy. Fig. 1)

Gtr. II

E B A A6 A A5 D5 D#5 E5

E6 E E5 E6 E5 E6 E E5 E6 E5 E6 E E5 E6 E5 E6 E E5 G# A

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

Rhy. Fig. 2

1st Verse

E5 B5 A5 E5

It ain't eas - y liv - in' like a gyp - sy, tell ya, hon - ey, how it feels.

Rhy. Fig. 2A



F#5 G5 G#5 A5 E5

drag on! — You act like a per - pet - u - al drag. —

P.M. sl. P.M.

F#5

— You bet - ter check it out, 'cause some-daysoon you'll have to climb back on the

B5

wag on! —

(end Rhy. Fig. 3)

2nd, 3rd Verses  
w/Rhy. Figs. 2 and 2A

E5 B5 A5 E5

It ain't eas - y liv - in' like you wan - na; it's — so hard to find peace of mind, — yes it is. —

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

B5 A5 E5

— The way I see it, you got — to say — "shee - it" but don't for - get to drop me a line. —

F#5 G5 G#5 w/Rhy. Fig. 3 A5 E5

Bald as an egg at eight- een — and

w/Rhy. Fill 1 A5 E5 F#5 G5 G#5

work - in' for your dad - dy's a — drag. — You

A5 E5 F#5

still stuff your mouth with his beans... You bet - ter check it out, or some - day

B5

soon you'll have to climb back on the wag - on. —

w/Rhy. Fill 2 G5 G#5 A5 A#5 B5 Chorus E5VII Rhy. Fig. 4 sl. B5VII (end Rhy. Fig. 4)

Keep — in touch with ma - ma kin; —

w/Rhy. Fig. 4 (3 times) E5 B5 E5

tell — her where you gone and been. Liv - in' out your

B5 E5 B5

fan - ta - sy, sleep - in' late and smok - in' tea. —

Rhy. Fig. 5 E5VII A5VII G5V D5V B5VII (end Rhy. Fig. 5) w/Rhy. Fig. 5 (2 times) E5VII A5VII

Keep — in touch with ma - ma kin; tell — her where you

G5V D5V B5VII E5VII A5VII G5V D5V B5VII

gone and been. Liv - in' out your fan - ta - sy, —

Rhy. Fill 2  
G5 G#5 A5 A#5 B5

P.M.-----





# PATIENCE

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

Tune down 1/2 step:

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

C G A D G6 E Em Cadd9  
 D5 Dsus2 Dsus4 G (type 2) F6 G<sup>XII</sup>(Harm.) D<sup>XII</sup>

Moderate Rock Ballad (half-time feel) ♩ = 120

Intro Rhy. Fig. 1 C

Gtr. II

Gtr. I Riff A

*mp*  
\*let ring

(Whistle)

#

T A B

\*Let all arpeggiated figures ring throughout.

D (end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A

(Gtr. III) (end Riff A)

*sl.* *sl.*

P H P

*sl.* *sl.*

G A D

Full Full *sl.*

Full Full *sl.*

C Gtr. I

G6 G C G<sup>(type 2)</sup>

sl. P

Em G<sup>(type 2)</sup> C G6 G G6 D

sl. P

1st, 2nd Verses

C G

1. Shed a tear 'cause I'm miss - in' you, I'm still al - right - to smile.

2. See additional lyrics

Gtr. I Rhy. Fig. 2

P

P

Gtr. II Rhy. Fig. 2A

A D

Girl, I think a - bout you ev' - ry day now.

(end Rhy. Fig. 2)

P sl.

H

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)

C G

Was a time when I was - n't sure but you set my mind at ease.

A D

There is no doubt you're in my heart now.

w/Rhy. Fill 1

Rhy. Fig. 3 Cadd9

G6 G G6 C G6 Em G6

Rhy. Fig. 3A Gtr. II

Said, wom - an, take it slow, it -'ll work it - self out fine.

Rhy. Fill 1

Gtr. I D

Gtr. II

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6

All we need\_ is just a lit - tle pa - tience.

DO SOL (end Rhy. Fig. 3A) RE

w/Rhy. Figs. 3 & 3A

Cadd9 G6 G G6 C G6 Em G6

Said, sug - ar, make it slow\_ and we come to - geth - er fine. —

DO SOL DO Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G

All we need\_ is just a lit - tle pa - tience.

DO SOL RE

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

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D5 D D5 D

RE --- (Draw breath) (Whispered:) Pa - tience.

sl. sl.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D

1. D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B 2fr. open

Mm, yeah. —

3 sl. sl. sl. sl.

2. **Guitar solo w/Rhy. Fig. 3**  
 D5 D D5 G<sup>(type 2)</sup> D5 C Cadd9

w/Rhy. Fig. 4  
 Em G6 C D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D w/Rhy. Fig. 3  
 Cadd9 G6 G 1/2 G6 C G6

Em G6 C G Full w/Rhy. Fig. 4 (3 times)  
 D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D<sup>1/2</sup> D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D Dsus2 D

Slow 4 ♩ = 64

D Rhy. Fig. 5     D/F#     w/Fill 1 G     (end Rhy. Fig. 5)     Gtr. II w/Rhy. Fig. 5 (9 times) D     D/F#     G

D     D/F#     G     D     D/F#

... lit - tle pa - tience, mm yeah, mm mm

G     D     D/F#     G

yeah. Need a lit - tle pa - tience, yeah, just a lit - tle

Fill 1

D D/F# G D D/F#

pa - tience, yeah. \_\_\_\_\_ Some more pa - tience, I been walk - in' the streets\_ at night yeah.

*sl.* *sl.*

10 11 12 10 11 12 (12) 10 8 10 12 10 (10) 8 10 7

G D D/F#

just try - in' to get\_ it right. Need some pa - tience, Hard to see with so man - y a - round, you

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

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

G D H D/F#

know I don't like be - ing stuck in the crowd and the streets don't change but ba - by the name\_

Could use\_ some pa tience, yeah.

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

G D D/F#

I ain't got time for the game\_ 'cause I need\_ you, yeah, yeah, but I need\_

Got - ta have some pa - tience, yeah.

*sl.*

3 5 5 3 5 5 2 5 5 3 5 5 3 5 5 3 3 3 3 2 3 2



G F6

you, oo, All it takes is pa - tience, woh just a lit - tle I need -

G D

you, oo, is all this time. pa - tience oo, is all you need. *rit.*

G<sup>xII</sup>(Harm.) D<sup>xIV</sup>

Freely

(7) P (2) Ah.

*Additional Lyrics*

2. I sit here on the stairs 'cause I'd rather be alone.  
 If I can't have you right now I'll wait, dear.  
 Sometimes I get so tense but I can't speed up the time.  
 But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.  
 You and I'll just use a little patience.  
 Said, sugar, take the time 'cause the lights are shining bright.  
 You and I've got what it takes to make it.  
 We won't fake it, ah, I'll never break it 'cause I can't take it. *(To Gtr. solo)*

# USED TO LOVE HER

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♭

Chord diagrams for D, G(type 2), A, G, A5, A6, Asus4, Asus2, D5, Dsus4, Dsus2.

Moderate Rock ♩ = 134

Intro D G(type 2) A G(type 2) G G(type 2) A (end Rhy. Fig. 1)

Rhy. Fig. 1 Acous.gtr. mf

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

Gtr. II (elec.) D G(type 2) A G(type 2) G G(type 2) A w/Rhy. Fill 1

mf

1st, 2nd, 3rd, 4th Verses

D Rhy. Fig. 2 A G(type 2) G A

1. I used to love her, but I had to kill her.  
2. 3. 4. See additional lyrics

H

\*Sing 8va 3rd and 4th times.

Rhy. Fill 1

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D A G A G(type 2)

I used to love — her, mmm — yeah, but I had to kill — her.

H H H

G A G(type 2) G A G(type 2)

I had to put — her six feet un - der

H

4th time to Coda II 3rd time to Coda I D5 Dsus2

G A5 A6 A Asus4 Asus2 Asus4 A D D5 Dsus4 D D5 D (end Rhy. Fig. 2)

and I can still — hear her — com - plain. —

let ring -----

H H

Acous. gtr. solo I  
w/Rhy. Fig. 2

D Full A G(type 2) G Full A sl.

hold bend Full Full Full sl.

D H A Full G 8va A G(type 2)

H H Full Full Full

G 8va A G(type 2) G A G(type 2)

1/2 P Full Full P 1/2 P Full Full let ring

G 8va A5 A6 A Asus4 Asus2 Asus4 A D D.S. al Coda I

Full Full P loco D5 Dsus4 D D5 D D5 Dsus2

let ring let ring

Coda I Acous. gtr. solo II  
w/Rhy. Fig. 2

D A sl. G(type 2) G sl.

let ring- sl. let ring- sl.

The main guitar score consists of several systems of music notation. Each system includes a treble clef staff with notes and a bass clef staff with fret numbers. Chords are indicated above the treble staff, and technical instructions like 'let ring', 'Full', 'let bends ring', and 'hold bend' are placed above the notes. The score includes various chord voicings such as A, D, G, Asus2, A5, A6, Dsus4, and D5. The notation is complex, featuring many bends and full notes.

*D.S. al Coda II*

Coda II

*Additional Lyrics*

2. I used to love her, but I had to kill her.  
 I used to love her, but I had to kill her.  
 I knew I'd miss her so I had to keep her.  
 She's buried right in my back yard.

3. I used to love her, but I had to kill her.  
 I used to love her, but I had to kill her.  
 She bitched so much she drove me nuts  
 And now I'm happier this way.

4. Repeat 1st Verse

# YOU'RE CRAZY

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

Chord diagrams for various chords:

- D: 5fr. 1333
- E5<sup>VII</sup>: 7fr. 133
- G5<sup>X</sup>: 10fr. 133
- E<sup>b</sup>5: 6fr. 133
- D5: 5fr. 133
- G<sup>III</sup>: 3fr. 1342
- G<sup>#IV</sup>: 4fr. 1342
- A<sup>V</sup>: 5fr. 1342
- C: 8fr. 1342
- E<sup>VII</sup>: 7fr. 1333
- E<sup>b</sup>: 6fr. 1333
- D7: 5fr. 1314
- E5: 11
- G5<sup>III</sup>: 3fr. 133
- F<sup>#5</sup>: 133
- A: 111
- C5: 3fr. 133
- B5: 133
- G (type 2): XX00X
- G: 21 34
- G6: XX000
- D7<sup>#9</sup>: 4fr. 2134
- D/F<sup>#</sup>: 1 243
- F: 134211
- E: 231
- E7: 2314
- A5: 11
- C<sup>III</sup>: 3fr. 1333

Tune down 1/2 step:

- ⑥ = E<sup>b</sup> ③ = G<sup>b</sup>
- ⑤ = A<sup>b</sup> ② = B<sup>b</sup>
- ④ = D<sup>b</sup> ① = E<sup>b</sup>

Moderate shuffle with a half-time feel ♩ = 92 (♩ =  $\frac{3}{4}$ )

Intro

Gtr. I (elec.) *mf* *sl.*

A/G Rhy. Fig. 1 1/4 D5 A/G 1/4 E

A/G D A/G 1/4 E (end Rhy. Fig. 1) w/Rhy. Fig. 1 A/G Rhy. Fig. 2 - Gtr. II (acous.) D5

A/G E A/G D A/G E

1. I've been (end Rhy. Fig. 2)

The musical score is written in 4/4 time with a moderate shuffle feel. It features a guitar part (Gtr. I, electric) and a bass part. The guitar part includes various chord diagrams and rhythmic figures (Rhy. Fig. 1 and Rhy. Fig. 2). The bass part provides a steady accompaniment with specific fretting and picking patterns. The score is divided into sections: Intro, a main instrumental section, and a vocal line starting with '1. I've been'. Chord changes are indicated above the staff, and dynamic markings like *mf* and *sl.* are present.

1st, 2nd, 3rd Verses  
w/Rhy. Figs. 1 & 2 (1st 2 bars only)

A/G D A/G E w/Rhy. Fill 1 A/G D

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

2.3. See additional lyrics

A/G E Rhy.D Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 1 & Rhy. Fill 1 A/G w/Rhy. Fig. 3 D

1. w/Rhy. Fill 2

Ⓞopen E E7#9 Ⓞopen E E Eb D G6 C G

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

A/G D A/G E A/G D A/G E

2. E5VII G5x E5VII Eb5 D5 GIII G#IV A^V

sl. sl.

sl.

Rhy. Fill 1

Rhy. Fill 2

43

Rhy. Chorus  
Fig. 4 C

Chords: A<sup>v</sup>, E, E<sup>b</sup>, D, A, C, A, E, E<sup>b</sup>, D

Lyrics: cra - zy, hey, hey!\_ You know you're cra - zy, oh my!\_

Annotations: *sl.*, *1/4*, *P H*

Chords: A<sup>v</sup>, C, A<sup>v</sup>, E, E<sup>b</sup>, D, A<sup>v</sup>

Lyrics: You're fuck - in' cra - zy, oh, child.\_ You know you're cra -

Annotations: *sl.*, *1/4*, *P H*, *(end Rhy. Fig. 4)*

Chords: C, A<sup>v</sup>, E, E<sup>b</sup>, D, D7, E5, G5, F#5

Lyrics: zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,\_

Annotations: *sl.*, *1/4*, *P To Coda*

Chords: C5, B5, A

Lyrics: yeah!\_ Woh\_ yeah,\_ oh yeah, oh yeah, oh yeah,

Annotations: *sl.*, *1/4*



G5<sup>III</sup> F#5  
(end Rhy. Fig. 5)

w/Rhy. Figs. 5 & 5A  
E5 C5 B5

Oh na na no na no na no na no

(end Rhy. Fig. 5A)

*sl.*

The first system of music features a vocal line with a rhythmic pattern of eighth notes. The guitar line consists of a series of chords and single notes, with a slide effect indicated by 'sl.'. The bass line provides a steady accompaniment with a mix of eighth and quarter notes.

A w/Rhy. Figs. 5 & 5A (both 1st 2 bars only) G5<sup>III</sup> F#5 E5 C5 B5

no!— Oh no, oh no, oh no, oh no, oh no, ow!

The second system continues the vocal line with the lyrics 'no!— Oh no, oh no, oh no, oh no, oh no, ow!'. The guitar line includes a chord diagram for G5<sup>III</sup> F#5 E5 and a slide effect.

A G (type 2)G D/F# F E (open) E7

Woh, \_\_\_\_\_ oh!

*sl.* P.M. ~3~

The third system features a vocal line with the lyrics 'Woh, \_\_\_\_\_ oh!'. The guitar line includes a slide effect and a 'P.M.' (pedal point) section. The bass line has a triplet of eighth notes.

Guitar solo Rhy. Fig. 6 A5 B5 A5 B5 A5 B5 E5<sup>VII</sup> D5 E5<sup>VII</sup> A5 B5 A5 B5 A5 B5 A5 F#5 (end Rhy. Fig. 6)

6 Full 1/2 1/4

Full release 1/2 step 1/2 P 1/4

The fourth system is a guitar solo. It features a series of chords and single notes with various dynamics and articulations, including 'Full', 'release 1/2 step', and 'P'. The bass line provides a steady accompaniment with a mix of eighth and quarter notes.

w/Rhy. Fig. 6 (3 times)

A5 B5 A5 B5 A5 B5 1/2 E5<sup>VII</sup> D5 E5<sup>VII</sup> A5 B5 A5 B5 A5 B5 A5 B5 A5 F#5

A5 B5 A5 B5 A5 B5 E5<sup>VII</sup> D5 E5<sup>VII</sup> A5 B5 A5 B5 A5 B5 A5 B5 A5 F#5

A5 B5 A5 B5 A5 B5 E5<sup>VII</sup> D5 E5<sup>VII</sup> A5 B5 A5 B5 A5 B5 A5 B5 A5 F#5

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

w/Rhy. Figs. 4 & 4A

C A<sup>V</sup> E E<sup>b</sup> D A

ay - ay, you know, you're cra - zy, hey, hey! — You're fuck - in'

w/Rhy. Figs. 4 & 4A (both 1st 2 bars only)

C A E E<sup>b</sup> D A<sup>V</sup> C A<sup>V</sup> E E<sup>b</sup> D

cra - zy, oh, child... You know, you're cra - zy - ay - ay

ay - ay. You're fuck - in' cra - zy, yeah.

You know, you are! — Bring it down! You're fuck - in' cra - zy!

*Additional Lyrics*

2. Say, where ya goin'? What you gonna do?  
I been lookin' everywhere and I, I been lookin' for you, because  
You don't want my love, no no, you wanna sati-satisfaction,  
oh yeah, oh yeah, oh yeah.  
You don't need my love, you've got to find yourself another,  
another piece, another piece of the action. (To Chorus)
3. Say, boy, where ya comin' from? Where'd you get that point of view?  
When I was younger I knew a motherfucker like you, and she said,  
"You don't need my love, you wanna sati-satisfaction," bitch.  
You don't need my love, you've got to find yourself another,  
another piece, another piece of the action. (To Chorus)

# ONE IN A MILLION

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

E ES<sup>VII</sup> D5<sup>V</sup> A/C# C5 G (type 2) G D

Tune down 1/2 step:

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

A D/A A5 A6 C Csus4 Csus2 F

Moderately fast ♩ = 136

Intro

Rhy. E Fig. 1 *mp* (Acous. gtr.) ES<sup>VII</sup> D5<sup>V</sup> A/C# (end Rhy. Fig. 1)

(Whistle)

w/Rhy. Fig. 1

E ES<sup>VII</sup> D5<sup>V</sup> A/C#

w/Rhy. Fill 1

C5 G (type 2) G D Rhy. (Acous. gtr.) Fig. 2 A D/A A5 A6 A5 C Csus4 C Csus2 G

Rhy. Fig. 3  
(Elec. gtr.)

*f* P.M. P.M.

Rhy. Fig. 2  
(Acous. gtr.)

F5 E5 F5 E5 F5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 A D/A A5 A6 A5 C

Rhy. Fill 1

P.M.

Csus4 C Csus2 G F5 E5 F5 E5 F5 G (end Rhy. Fig. 3)

1st, 2nd, 3rd, 4th, 5th Verses  
w/Rhy. Fig. 3 (2 times)  
w/Rhy. Fig. 2 (4 times)  
w/Fill 1 (5th verse only)

1. Guess I need - ed some time to get a - way...  
2. - 5. See additional lyrics  
\*Sing 5th verse and chorus an octave higher.

A D/A A5 A6 A5 C Csus4 C G F5 E5 F5 E5 F5 G5

A D/A A5 A6 A5 C Csus4 C Csus2 G F5 E5 F5 E5 F5 G5

I need - ed some peace\_ of mind,\_ some peace of mind that - ll stay\_.

A D/A A5 A6 A5 C Csus4 C Csus2 G F5 E5 F5 E5 F5 G5

So I thumbed\_ it down to Sixth and L. A.\_

A D/A A5 A6 A5 C Csus4 C Csus2 G F E5 F5 E5 F5 G5

May - be a Grey - hound could\_ be my way\_.

Chorus Rhy. Fig. 4 C G G(type 2) D A

You're one in a mil - lion.

1.3. Yeah, that's what you are...  
2. You're a shoot - ing star...

Fill 1 (end of solo)

A5 A6 A5 A6 C G

You're one in a mil - lion, babe.

D A A5 A6 A5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (first 6 bars only) C G

{ You're a shoot - ing star. }  
 You know that you are. } May - be some - day we'll see

G(type 2) D A A5 A6 A5 A6

you, be - fore you make us cry.

C G D E E

You know we tried to reach you, but you were much too high,

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

③ open E E E D5<sup>v</sup> A/C# E G 1/4 E E G 1/4 E E G 1/4 E D5<sup>v</sup>

much too high, \_\_\_\_\_

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

④2fr. ⑥3fr. open A/C# E G 1/4 E ④2fr. ⑥3fr. open E G 1/4 E ④2fr. ⑥3fr. open E G 1/4 E D5<sup>v</sup> A/C# E G 1/4 E

1.2. much too high, \_\_\_\_\_ much too high, \_\_\_\_\_  
 3. much too high, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_

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

*sl.* *trem. bar* *sl.* *trem. bar*

④2fr. ⑥3fr. open ④2fr. ⑥3fr. open D A/C# D

uh \_\_\_\_\_ yes, \_\_\_\_\_ ow!

*sl.*

*sl.*

Acous. gtr. solo

Coda I

A/C# D A C G

Rhy. Fig. 5

huh, no, no, oh.

sl.

H P P

H P P

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

sl. F G (end Rhy. Fig. 5) w/Rhy. Fig. 5 (3 times) C Full Full H P P G

sl.

H P P

Full Full

H P P

sl.

sl.

Full Full

H P P

(7) 5 7 7 5 7 7 (7) 7 5 7 9 8 7 8 7 5 5 8 10 8 10 10 10 (10) 8 10 8 10 11 10 8 10 8

1/4 F H P G A C

sl.

H P

sl.

H P sl.

H P

sl.

sl.

12 11 11 10 10 8 10 10 (10) 10 7 8 7 10 9 8 10 6 8 6 5 6 7 5 6 5 5 7 7 8 8

G F G A

sl. P P H P sl. H P H H P (-) P P

sl. P P H P sl. H P

7 8 7 5 8 7 5 7 7 7 7 5 7 5 4 5 4 5 4 4 5 3 3 3 0 2 3 0 2 0 (0) 2 3 3 2 2 3 2 3

H H P P P P

D.S. (no repeat) al Coda II

C G F G sl. A

sl.

1/2

sl.

sl.

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

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

sl.

④2fr.⑥3fr. open ④2fr.⑥3fr. open

Coda II

E G E E G E D A/C# D E Rhy. Fig.6 D

yeah, \_\_\_\_\_ ow! Much too high, \_\_\_\_\_

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

④2fr.⑥3fr. open ⑥ open  
E G E  
(end Rhy. Fig. 6) w/Rhy. Fig. 6 (9 times) D A/C#

A/C# E D A/C# E D A/C#

much too high, \_\_\_\_\_ much too high, \_\_\_\_\_

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

sl. sl. sl. sl.

E D A/C# E D A/C#

ye - ah, ye - ee, ye - ah, ye - ee, igh! \_\_\_\_\_ Ow! Much too high! \_\_\_\_\_

sl. sl. sl. sl.

sl. sl. sl. sl.

Oh! (Whispered:) Much too high! \_\_\_\_\_ Ah! Much too high! \_\_\_\_\_

sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl.



E D A/C# *Begin fade* E D A/C#

Ah! — Much too high! — (*Draw breath:*) Ss. — Much too high! —

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

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

E D A/C# E D A/C# *Fade out*

Ow! — Much too high! —

*sl.* *sl.*

(12) 10 (10) 9 (9) 7 5 (5) (5)

*Additional Lyrics*

2. Police and niggers, that's right, get out of my way.  
 Don't need to buy none of your gold chains today.  
 I don't need no bracelets clamped in front of my back.  
 Just need my ticket; till then, won't you cut me some slack? (*To Chorus*)
3. Immigrants and faggots, they make no sense to me.  
 They come to our country, and think they'll do as they please.  
 Like start a mini Iran, or spread some fucking disease.  
 They talk so many goddamn ways, its all Greek to me.
4. Well some say I'm lazy, and others say that's just me.  
 Some say I'm crazy, I guess I'll always be.  
 But its been such a long time since I knew right from wrong.  
 It's all the means to an end, I, I keep it movin' along. (*To Chorus*)
5. Radicals and racists, don't point your finger at me.  
 I'm a small town white boy, just tryin' to make ends meet.  
 Don't need your religion, don't watch that much T V.  
 Just makin' my livin', baby, well that's enough for me. (*To Chorus*)