

Authorized Edition

guitar

GUITAR • VOCAL

GUNS N' ROSES

WITH
TABLATURE



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GUNS N' ROSES USE YOUR ILLUSION I



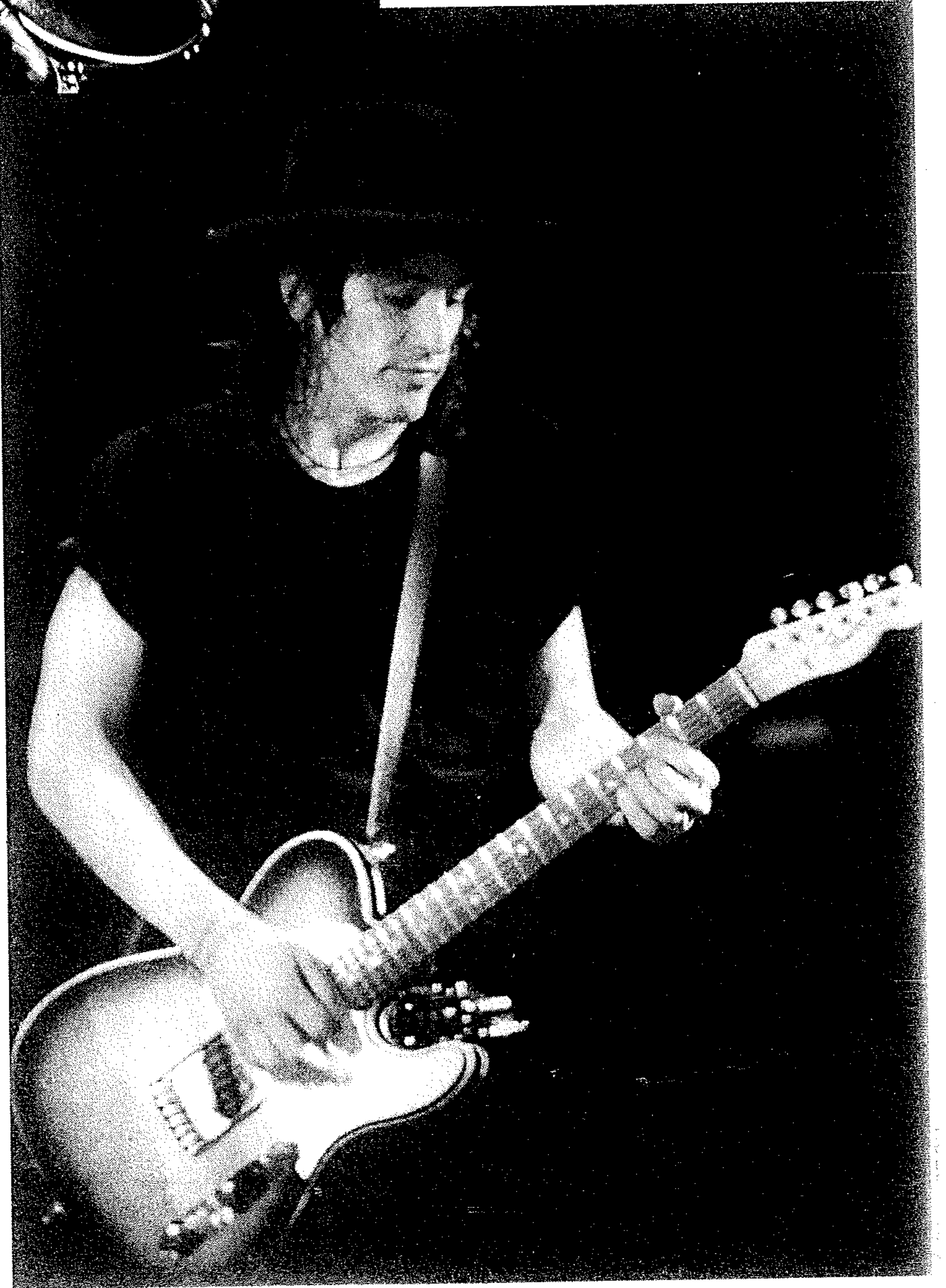
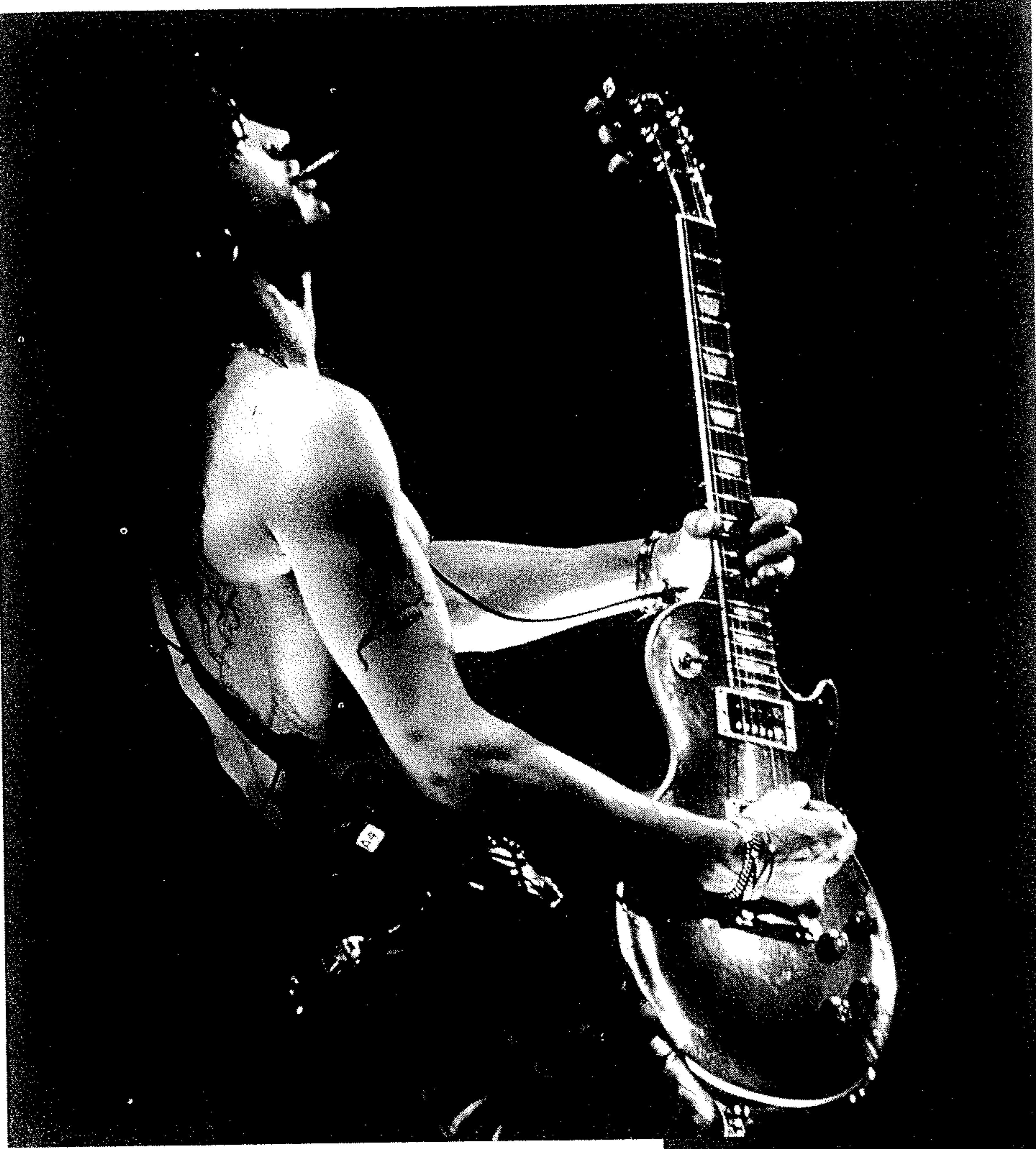


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ROBERT JOHN



ROBERT JOHN



ROBERT JOHN

RIGHT NEXT DOOR TO HELL

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

Chord diagrams for various chords and their fretted versions:

- B5:
- D5:
- A5:
- G5:
- F#5:
- G#5:
- E5:
- D#5:
- C#5:
- C#5x1:
- B5ix:
- A5vii:
- G#5vi:
- F#5iv:
- E5ii:

Tune down 1/2 step:

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

Fast Rock $\text{♩} = 200$

Intro

Gtr. I: *f* pick slide, *pick slide, *sl.*

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

*From nut towards bridge.

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

Gtr. I Riff A

P.M.-----4

1/2 P P P P

2 2 0 2 2 0 2 0

0 3 2 2 0 0 3 0

(end Riff A)

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

Gtr. III Riff A1 P.M.-----4

1/2 P P P P

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

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

12 (12) 0 0 0 3 2 2 0

sl.

Gtr. I Riff A

P.M.-----4

1/2 P P P P

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

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

0 3 2 2 0 0 3 2 2 0

Rhy. Fig. 1 (Gtrs. I&II) 1st, 2nd Verses

D5 B5 A5

1. I'll take a nic - o - tine, caf - feine, sug - ar fix. Je - sus, don't ya git tired of
 2. See additional lyrics

(end Riff A1) Full (Gtr. III out)

1/2 P grad. bend Full

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

(end Rhy. Fig. 1) G5 A5 B5 D5 B5 A5

w/Rhy. Fig. 1 (3 times)

turn - in' tricks? But when your in - no - cence dies you'll find the blues. Seems all our her - oes were

G5 A5 B5 D5 B5 A5

born to lose. Just walk - in' through time, you be - lieve this heat? An - oth - er emp - ty house, an - oth - er

G5 A5 B5 D5 B5 A5 G5 A5

dead end street. Gon - na rest my bones, sit for a spell. This side of heav - en, this close to hell.

D5 A5 E5 F#5

Right next door to hell. Why don't you write a let - ter to me? I said I'm

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

H

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

H

w/Rhy. Fig. 2 (3 times) D5 A5 E5 F#5

right next door to hell, an so man - y eyes are on me, yeah.

D5 A5 E5 F#5

Right next door to hell, _____ got no-where else — to be. —

D5 A5 E5 F#5

Right next door to hell, _____ feels like the walls are clos - ing in on — me. —

1.
w/Riff A (2times) & Riff A1
N.C.

2. My

Gtrs. I&II F#5

Fuck you, _____

Guitar solo

Gtr. III Fdbk. (15ma) sl. Full

Fdbk. 0 sl. Full 12 12 12 12 Full 12 12 Full 14 14

D#5 D5 C#5

steady gliss. Full

Full Full Full Full Full

⑥ open E E5

Full Full

D#5 D5 C#5

bitch!_

Full Full Full Full Full Full Full

Full Full Full Full Full Full

C#5 XI B5 IX A5 VII G#5 VI F#5 IV G#5 VI A5 VII

sl. sl. sl. sl. sl.

B5^{IX}

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

pick slide

Musical notation for the first system. The top staff is a treble clef with a wavy line representing a slide. The guitar staff below it shows fret numbers: 7, (7), 12, (12), (12). The label "Fdbk." is written above the guitar staff.

E5^{II} F5 F#5 F5 F#5
Full Full Full Full Full

*hand slide
(don't pick)*

Musical notation for the second system. The top staff shows notes for E5^{II}, F5, F#5, F5, F#5, each with a "Full" pick attack. The guitar staff below it shows fret numbers: 5/7, 6/8, 7/9, (7/9), 6/8, 7/9. The label "hand slide (don't pick)" is written to the left.

Outro
G5 A5 E5 (end Rhy. Fig. 3)

Rhy. Fig. 3 (Gtr. I)

Musical notation for the third system. The top staff shows notes for G5, A5, E5, and a rhythmic figure. The guitar staff below it shows notes corresponding to the rhythm. The label "Rhy. Fig. 3 (Gtr. I)" is written to the left.

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

Gtr. III Full Full H H H

Musical notation for the fourth system. The top staff shows notes for Gtr. III with "Full" pick attacks and "H" (hammer-on) marks. The guitar staff below it shows fret numbers: 8/10, 10/12, 7/9, 7/9, 7/9.

Gtr. II

Musical notation for the fifth system. The top staff shows notes for Gtr. II. The guitar staff below it shows fret numbers: 5/3, 7/5, 7, (7).

w/Rhy. Fig. 3 (2½ times)

G5

A5

E5

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

Full Full Full Full Full sl.

Full Full Full Full Full sl. (17) (19)

H sl.

H sl. (9)

G5

A5

E5

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

Full Full Full Full sl.

Full Full Full Full sl. (5) (7)

Full Full Full Full sl.

Full Full Full Full sl. (9) (9)

DUST N' BONES

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

Tune down 1/2 step:

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

E5 D5 5fr. E5^{vii} 7fr. A5

Moderate Rock ♩ = 144 (♩ = ♩³)

Intro E5

He lost his mind to-day... He left it out back on the high-

Gtr. I *mp* Fdbk.

Gtr. II *mf* Fdbk. pitch: D

AS G D/F# E5 way, on Six - ty - Five.

pick slide Full 1/4 Full Full

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

1st, 2nd Verses

E5

Musical staff showing the first line of the first and second verses in treble clef, key of D major. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

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

Yes - ter - day's o -

2. See additional lyrics

Riff A (Gtr. I)

Musical staff for Riff A (Gtr. I) in treble clef, key of D major. It includes guitar tablature with fret numbers (0, 2, 3, 7, 5) and techniques like triplets (3), bends (1/2), and accents (Full). A star symbol (*) is placed above the 7th fret on the 4th string.

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

Rhy. Fig. 1 (Gtr. II)

Musical staff for Rhythm Figure 1 (Gtr. II) in treble clef, key of D major. It includes guitar tablature with fret numbers (2, 0, 2, 7) and techniques like palm muting (P.M.), slurs (sl.), and accents (Full). The staff is divided into four measures.

Musical staff showing the second line of the first and second verses in treble clef, key of D major. The notes are: E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chords A5, G5, D/F#, and E5 are indicated above the staff.

ver, I said o - kay,

that's all right...

(end Riff A)

Musical staff for the second line of the first and second verses in treble clef, key of D major. It includes guitar accompaniment with fret numbers (7, 5, 5, 7, 5, 7, 7, 5, 7, 5, 5, 0, 0, 3, 2, 3, 0, 2(2)0) and techniques like accents (Full), palm muting (P), and bends (1/2).

Musical staff showing the third line of the first and second verses in treble clef, key of D major. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords A5, G5, D/F#, and E5 are indicated above the staff.

P.M.-----

P.M. let ring---

let ring - let ring---

P.M.-----

Musical staff for the third line of the first and second verses in treble clef, key of D major. It includes guitar accompaniment with fret numbers (2, 2, 0, 2, 0, 0, 2, 2, 0, 2, 0, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2) and techniques like palm muting (P.M.), accents (Full), and slurs (sl.). The staff is divided into four measures.

w/Rhy. Fig. 1 & Riff A

Musical staff with lyrics: Time moves on, that's the way. — We live an hope. —

Musical staff with lyrics: — to see — the next — day. That's all right. —

Chorus
D

w/last 2 bars of Riff A (Gtr. I)
2nd time Gtr. II substitute Rhy.
E5
Fill 1

Musical staff with lyrics: Some - times these things, they are — so eas - y.

Guitar accompaniment for the first chorus section, including Gtr. II and Both gtrs. parts with tablature.

w/last 2 bars of Riff A (Gtr. I)
2nd time Gtr. II substitute Rhy.
E5
Fill 2

Musical staff with lyrics: Some - times these things, they are — so — cold.

Guitar accompaniment for the second chorus section, including Both gtrs. and Gtr. II parts with tablature.

Rhy. Fill 1 (Gtr. II) with musical notation and guitar tablature.

Rhy. Fill 2 (Gtr. II) E5 with musical notation and guitar tablature.

D

Some - times these things just seem to

Both gtrs.

C5

rip you right in two.---

B5

Oh no, man don't

let ring

A6 N.C. B5 A6 N.C. To Coda

let 'em get ta you. —
(you.)

Guitar solo
B5 Full

D5 Full A5 B5 D5 E5 A5 *sl.*

Full let ring Full *sl.*

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

4 4 4 4 7 7 2 4 4 4 4 7 9 2
2 0 2 0 2 0 2 0 5 5 0 2 0 2 0 2 0 2 0 5 7 0

w/Rhy. Fig. 2 (2 times)
B5 *Sva-* Full

D5 Full A5 B5 D5 E5 A5 *loco sl.*

Full let ring Full rake *sl.*

17 17 17 15 16 0 11 10 10

B5 Full Full D5 A5 B5 Full Full

grad. bend Full grad. bend Full P Full Full Full Full

10 7 10 10 9 7 9 7 9 9 10 9 9 7 7 10 10 10 7 10 9 7

w/Rhy. Fig. 2 (1st 3 bars only)
D5 E5 A5 B5 D5 Full A5

9 7 9 9 7 9 7 9 9 6 7 6 9 7 6 9 7 9 7 9 9 7 6 7 6

B5 Gtrs. I & II D5 E5^{vii} A5 (Gtr. III out)

Full Full Full P Full Full

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

E5
Gtr. I

Gtr. II

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

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

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

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

Dust n' bones Dust n' bones.

Chords: G, D/F#, E5, A5, G, D/F#, A5, G, D/F#

Gtr. II

Outro
E5
Gtr. II

That's all right... (Dust n' bones.)—

Gtr. I

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

Riff B (Gtr. I)

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

H

Gtr. II

(2) (2) 0

x 12 12 (12) (12)

x 0 0 (0)

w/Riff B (6 times)

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

(end Riff B) ~

H

(12) (12)

12 12 14

H

sl.

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

(0)

12 0 0 (2) (2) (2) (0)

sl.

Ⓢ open E

Gtr. II

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

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

Gtr. I

Just

dust n' bones, yeah.

Additional Lyrics

2. She loved him yesterday.
 He laid her sister, she said O.K.
 An that's all right.
 Buried her things today
 Way back out deep behind the driveway.
 And that's all right.

2nd Chorus:
 Sometimes these women are so easy.
 Sometimes these women are so cold.
 Sometimes these women seem to rip you right in two,
 Only if you let 'em get to you. (To Bridge)

LIVE AND LET DIE

Words and Music by
Paul McCartney and Linda McCartney

Tune down 1/2 step:

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

Slowly $\text{♩} = 62$

1st Verse

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

When you were young and your heart... was an o - pen book, - you used to say live and let
 (Ah, - ah, - Ah, -)

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

T 3 3 3 3 2 2 3 2 0 0 0 0 3 4 2 3 3 0 0 2 2 2
 A 4 4 4 4 2 2 2 0 0 2 0 0 0 2 0 0 4 4
 B 5 5 5 5 4 2 3 0 3 2 0 0 0 2 0 0 2 2

*Piano arr. for gtr.

live... ooh. You know you did, you know you did, you know you did... But if this ev - er - chang - in' world - Ah, -

in which we live in... makes you... give in and cry... (Hm.) say, live and let

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

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

20 *sl.* *p*

Faster ♩ = 69

Chorus

GIV

C5

G(b5)

G5V

GIV

C5

G(b5)

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

*Gtr. III to left of slash in TAB.

Rhy. Fig. 2

G5
(Gtrs. I & III) P.M. ———

2nd time substitute Fill 1

*Riff A

(Gtr. II)

sl. sl. sl. sl.

5	5	5	5	6	7	5	5	6
5	5	X	X	5	5	X	X	5
3	3	X	X	3	3	X	X	3

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

To Coda
2nd time substitute
Rhy. Fill 1

G5 (end Rhy. Fig. 2) G5
Gtrs. I, II & III P.M. ———
(end Riff A) w/Synth. sound effects

sl. sl. sl.

10	15	(15)	10	15	(15)	10	15	(15)	7
12	14	15	10	12	14	15	10	12	14
12	14	15	10	12	14	15	10	12	14

G5 P.M. ——— G5 P.M. ———

15	11	13	9	11	15	11	13	9	11	15	11
13	9	11	7	9	13	9	11	7	9	13	9

Rhy. Fill 1 (Gtrs. I & III)
G5
P.M. ———

Fill 1 (Gtr. II)

12	14	15	(15)	7	9
12	14	15	(15)	7	9

DON'T CRY (ORIGINAL)

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

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

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

Rock Ballad ♩ = 62

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

mf Ooh.....

Gtr. I *mf* let ring throughout clean tone

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

vol. off. Full *w/distortion* *mf* Fdbk.

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

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

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

(Gtr. II out)

Gtr. III *let ring throughout clean tone*

(2) (2) (2)

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

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.)

P P

H H

F G Am

2nd Verse
w/Fill 2
Am Dm

Gtr. I

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

(cont. in slashes)

H H H H

Fill 2

Gtr. II

clean tone w/echo
p

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

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

Gtrs. I & III Gtr. III

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

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

Gtrs. I & III Gtr. III

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

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

Gtrs. I & III Gtr. III

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

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

Gtrs. I & III Gtr. III

⑤open A Am Amsus4 Am7 Am F

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

Don't you cry to - night.
Ooh.

Am Amsus4 Am G5 F

③3fr. ④open G D G5 (Gtr. I out)

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

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

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

Gtr. V A.H. Full P

A.H. Full P

*Two gtrs. (w/dist.) arr. for one.

Guitar solo

D5 F5 G5 A5 G5 F5 G5

let ring - - 4

1/2 P Full Full P Full P Full P 1/4 1/2 H sl. H 2

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

sl. sl. H sl. H sl. H

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

Oh, and please re - mem - ber how I felt in - side, now, hon - ey. You got - ta - make it your own way,

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

but you'll be al - right, now, sug - ar. You'll feel bet - ter to - mor - row come the morn - ing light, now, ba - by.

(Gtr. III out)

Chorus
F5

G5

A5

F5

G5

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

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

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

P.M. - 4

Gtr. V

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

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

Ooh. Ooh, ooh. Ooh.

Detailed description: This system contains the first three measures of the piece. The guitar part features a melodic line with a 'P.M.' (pick attack) marking. The vocal line has lyrics and 'Ooh' interjections. The bass part provides a rhythmic accompaniment with fret numbers 1, 2, 3, and 4 indicated.

Fdbk. Full

Fdbk. Full

Detailed description: This system contains measures 4 and 5. It features feedback (Fdbk.) markings and a 'Full' dynamic marking. The bass part shows fret numbers 14 and (14).

E5 F5 w/Fill 4 G5 F5 G5

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

Ooh. Ooh.

Detailed description: This system contains measures 6 through 11. It includes a 'w/Fill 4' marking and 'P.M.' markings. The vocal line continues with lyrics and 'Ooh' interjections. The bass part includes fret numbers 12, 13, 14, 15, and 16.

Fill 4

Gtr. II

w/distortion

Detailed description: This system is a detailed view of a guitar fill. It shows a melodic line with slurs and 'sl.' (slide) markings. The bass part shows fret numbers 10, 12, 14, 16, 15, 13, 12, 9, 10, and 13.

100 times
w/Fill 5
C5

F5 G5

Don't you cry_ to - night.

rit. H

Full Full

rit. Full Full

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

N.C.

sl. H H H

12 12 13 13 13 12 12 13 13 sl. 13 12 10 8 H 5 7 5 5 7 5 0 7 H H

Fill 5

Gtr. II

Full

Full

12 (12)

*Swell w/vol. control.

PERFECT CRIME

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

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

C#5 4fr. D#5 6fr. Bb5¹¹¹ 11 G5^I G5¹¹¹ 3fr.

Tune down 1/2 step:

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

Fast Rock $\text{♩} = 232$

N.C.(Am)

Intro

Oh.
(steady gliss.)

Rhy. Fig. 1
(Gtr. I)

f 1/4 H H 2

T 8 8 7 7 5 7 5 7 (7) 7 7 7 5 7 7 7

A 8 7 7 5 7 5 7 (7) 7 7 7 5 7 7 7

B (7) 0 0 (0) 0 0 0 0 0 0 0 0 0 0

Rhy. Fig. 1A (Gtr. II)

f P H 2

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

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

B P 0 0 (0) 0 0 0 0 0 0 0 0 0

H C5 Bb5 G5

(end Rhy. Fig. 1)

f 1/4 H H

T 8 8 7 7 5 7 5 7 (7) 7 7 7 5 7 7 7 5 3 0 (0)

A 8 7 7 5 7 5 7 (7) 7 7 7 5 7 7 7 5 3 0 (0)

B (7) 0 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0 0

(end Rhy. Fig. 1A)

f P H

T 8 7 5 5 7 5 7 (7) 7 7 7 5 7 7 0 5 3 0 (0)

A 8 7 5 5 7 5 7 (7) 7 7 7 5 7 7 0 5 3 0 (0)

B P 0 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0 0

H

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

I got the time, — and I got the mus-cle. I got the need_ to lay it all on the line. I ain't a - fraid_ of your

3. See additional lyrics

Chorus

C5

Bb5

G5

A5 G5 Bb G5 A5 G5 C5

Bb5

G5

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

Rhy. Fig. 2 (Gtr. I)

Rhy. Fig. 2A (Gtr. II)

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

To Cody

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

Moth-er- fuck- er, it's a per - fect_ crime. — I said, it's per - fect_ And keep the

(end Rhy. Fig. 2)

pick slide-- 4

(end Rhy. Fig. 2A)

Fill 2 (Gtr. III - end of solo)

Full

Full

Bridge
E5

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

Gtr. I

P.M.

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

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

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

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

Chorus
w/Rhy. Figs. 2 & 2A

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

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

Bb5 C5 Bb5 G5 F5 G5

count - ing.

H
P.M. (till double bar)

Gtr. I

Bb5 F5 G5 F5 Full G5 C5 Bb5 G5

F5 G5 N.C.(G5)

Double-time feel
N.C.(G5)

(F5)

(G5)

3

(Spoken:) Os - tra - cized, - but that's al - right. - I was think - ing a - bout

sl.

N.C.

G5 G#5 A5 Bb5 B5 C5

some - thing my - self.

One, two, three, four, five, six, sev-en, eight.

*Rhythm is rushed.

Guitar solo
Gtrs. I & II

A5
⑤5fr. G A5
⑥5fr. G A5
⑥5fr. G A5 C5

Sva-
Full 1/2 Full 1/2

A5
③3fr. G A5
③3fr. G A5 C5

Sva-
D5 G#5 A5 Bb5 B5 ⑤open A B5

Sva-
Full loco 1/2

B5 ⑤open A B5 ⑤open A B5 ⑤open A B5 C5 C#5 D5 D#5 E5 D.S. al Coda

C5^v Bb5^{III} G5^I

Gtr. II. Coda

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

let me. Ooh.

Gtr. I

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

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

2

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

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

Gtr. II. pick slide-----

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

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

Fill 3 (Gtr. III) Play 3 times

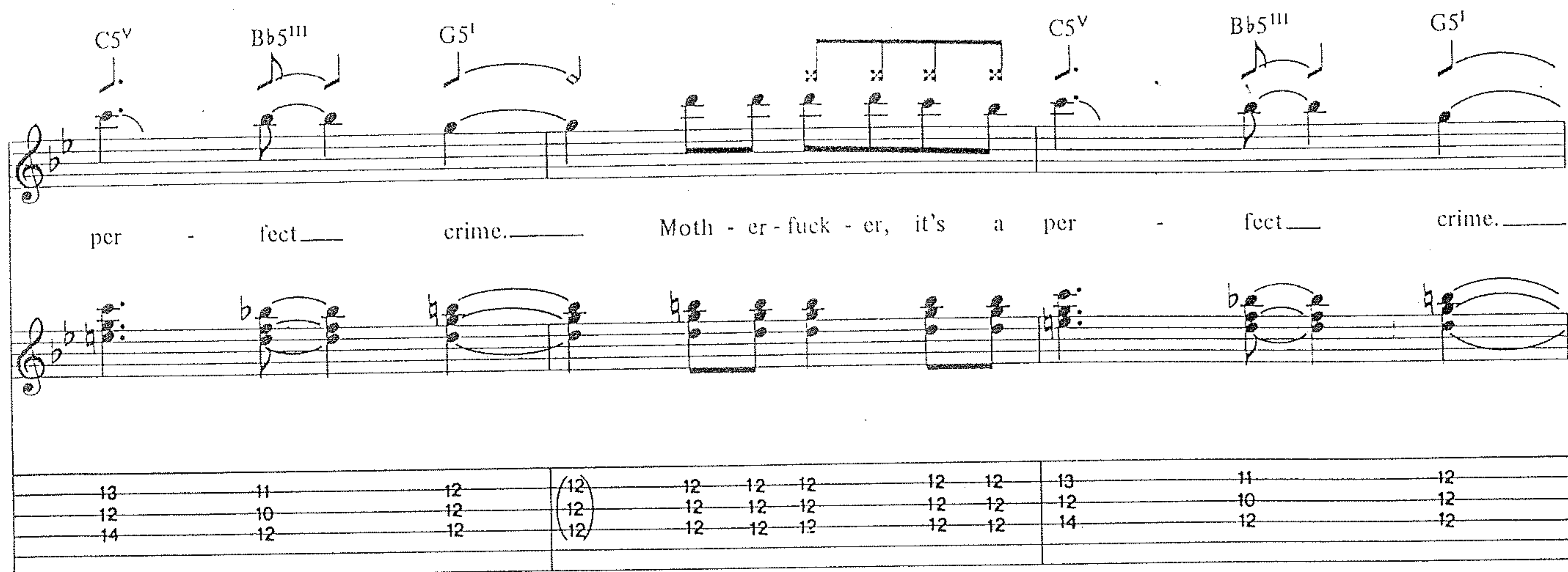
Full

Full

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

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

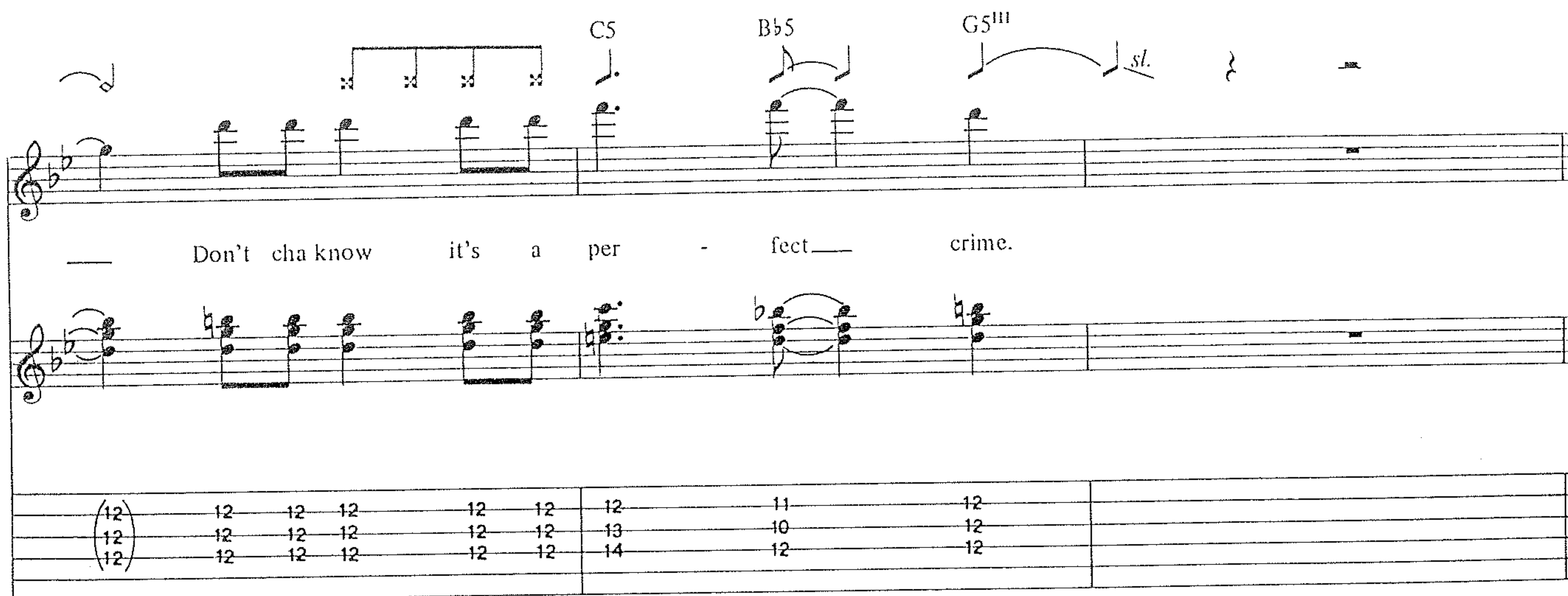
C5^v Bb5^{III} G5^I C5^v Bb5^{III} G5^I



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

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

C5 Bb5 G5^{III} *sl.*



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

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

Additional Lyrics

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

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

A E A7sus4

Whistle _____ Two, three, one, and.

Full Full

9 2 0 2 0 2 0 (0)

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

Two gtrs. E A E A

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

*Vocal melody doubled one octave higher.

12 14 9 2 0 2 0 0 2 0

13

E A E A E

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

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

13

A E A E

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

A E A A7sus4

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

E

song. *One, two, three, one.*

2.. A7sus4 E

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

Chorus

E G# A^v B

sim.

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

E G# A^v B

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

E G# A^v E

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

G# A^v B

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

A G#m F#m E

Deep down in - side.

steady gliss.

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

A E A E A

14 10 17 9 10 8 9 9 9 10 10

Begin fade

E A E A E

12 9 10 8 9 9 9 10 10 12 (12) 12

A E A E A

14 12 9 10 8 9 9 9 10 10

Fade out

E A E A E

12 12 14 12 13 14 8 9 9

BAD OBSESSION

Words and Music by
Izzy Stradlin' and West Arkeen

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

Moderate Rock ♩ = 126
(Harmonica & cowbell)

Intro 3 Gtr. I

Chords: G5, N.C., A5, G5, B♭5, G5, A5, G5

mf, sl., P, P, P, P

Chords: B♭5, A5, G5, B♭5, A5, G5, B♭5, G5, B♭5, A5, G5, B♭5, G5

(Gtr. I out)

let ring, dim., P

*Gtr. II (w/slide)

vol. off < mf, f

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

Chords: B♭5, A5, G5, A5, B♭5, G, N.C.

steady gliss.

(G) G5 N.C. $\frac{1}{2}$ Full G5 Rhy. Fig. 1 (Gtr. I) Bb5 G5 A5 G5

Gr. I

Rhy. Fig. 1A (Gtr. II)

let ring-----4

sl.

Bb5 A5 G5 Bb5 G5 A5 G5

Bb5 G5 A5 G5 Bb5 G5 A5 G5 Bb5 G5 A5 G5 Bb5

1st, 2nd Verses

G5

Gtr. I

Musical notation for guitar and vocal line. The guitar part features a rhythmic pattern of eighth notes with accents and slurs, marked with 'P.M.'. The vocal line is in treble clef with a key signature of one sharp (F#).

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

Musical notation for guitar, showing a continuation of the previous pattern with slashes indicating omitted notes.

(cont. in slashes)

Guitar fretboard diagram showing a 3-finger barre on the 3rd fret.

(end Rhy. Fig. 1A)

Musical notation for guitar and vocal line. The guitar part includes triplets and is marked with 'P.M.' and 'P.M.--4'. The vocal line continues with lyrics.

Guitar fretboard diagram showing complex fingering for triplets and other notes.

Musical notation for guitar, showing a 3-finger barre on the 3rd fret (G), an open string (E), a 1-finger barre on the 1st fret (F), and a 2-finger barre on the 2nd fret (F#). It includes a 'Rhy. Fig. 2' pattern.

Musical notation for guitar and vocal line. The guitar part includes triplets and is marked with 'P.M.' and 'P.M.--4'. The vocal line continues with lyrics.

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

Musical notation for guitar, showing complex fingering and triplets.

Guitar fretboard diagram showing complex fingering for triplets and other notes.

(end Rhy. Fig. 2)

1fr. F G5

w/Rhy. Fig. 2

Musical notation for guitar and vocal line. The guitar part includes triplets and is marked with 'P.M.' and 'P.M.--4'. The vocal line continues with lyrics.

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

Musical notation for guitar and vocal line. The guitar part includes triplets and is marked with 'P.M.' and 'P.M.--4'. The vocal line continues with lyrics.

Guitar fretboard diagram showing complex fingering for triplets and other notes.

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

But I can't_ stop think-in' 'bout see - in' ya one_ more time, oh no_

Rhy. Fig. 3A

let ring

A5 ⑥open E F5 C G5

But I al - read - y left you and you're bet - ter off left be - hind_

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

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

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

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

w/Rhy. Fig. 4 (2 times)

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

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

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

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

let ring-4 let ring-4

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

G5(type 2) C

let ring---4 let ring--4

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

let ring--4 let ring--4

G5(type 2) Gtr. D II

It's a...

*TAB numbers are imaginary fret numbers past the fingerboard.

Harmonica solo
w/Rhy. Figs. 1 & 1A
G5 Bb5 G5 A5 G5 Bb5 G5 A5 G5

1. 2.

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

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

Bb5 G5 A5 G5 Bb5 G5 A5 G5

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

Bb5 G5 A5 G5 w/Rhy. Figs. 3 & 3A (6)open E

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

F5 C G5

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

A (6)open E F5 C5 G5 Bb5 G5(type 2) A5 G5(type 2) Bb5 G5(type 2)

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

w/Rhy. Figs. 3 & 3A (1st 7 bars only)

A (6)open E F5 C G5

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

A (6)open E F5 C5 G5 Bb5 G5(type 2) A5 G5(type 2) Bb5 G5(type 2)

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

Gtr. I

uh huh... Mm yeah,

D

Gtr. II

uh huh... no.

Free time

C5 Bb5 G5

(Spoken:) Maybe you'll do better next time, punk!!

G

Additional Lyrics

2. I used to be wasted, always tried to take it,
 Take it down into my vein.
 I call the doctor, he's just another,
 He said I'm sick in the brain.
 He said, "You ain't special, so who you foolin'?"
 Don't try ta give me a line."
 But I can't stop thinking 'bout doin' it one more time. (Oh no.)
 But I already left you and you're better off left behind. (Oh yeah.) (To Chorus)

BACK OFF BITCH

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

Tune down 1/2 step:

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

Moderate Rock ♩ = 138

Intro

Gtrs. I & II E5

Gtr. III

Full

let ring

Full

A/C#

D5

Oh.

sl.

H

E5

D5

Sva

P

sl.

P

D5 A/C# D5

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

P.M.-----4

P.M.----4

Rhy. Fig. 4 (Gtr. II)

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

(end Rhy. Fig. 4)

yeah. —

Rhy. Fig. 4A (Gtr. I)

(end Rhy. Fig. 4A)

Chorus
w/Rhy. Fig. 4 (2 times)
E5 D5 A/C# D5 E5 D5 A/C# D5 E5 D5 A/C# D5 A/C# D5 A/C# D5

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

Rhy. Fig. 4B (Gtr. I)

(end Rhy. Fig. 4B)

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

E5 D5 A/C# D5 E5

D5 A/C# D5 E5

D5 A/C#

w/Rhy. Fill 1 (Gtr. I)

D5 A/C# D5 A/C# D5

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

Rhy. Fig. 4C (Gtr. III)

(end Rhy. Fig. 4C)

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

G5

A5

G5 (open)

E

E5(type 2) D5/E E5(type 2)

D5/E E5(type 2)

Back off, back off_ bitch.

Rhy. Fig. 5 (Gtr. I)

(end Rhy. Fig. 5)

w/Rhy. Fig. 5

Rhy. Fig. 5A (Gtr. II)

A5

(open)

E

E5(type 2)

(end Rhy. Fig. 5A)

Back off, back off_ bitch.

Rhy. Fill 1 (Gtr. I)

D5 A/C# D5

Gtrs. E5¹¹
I & II

G5 A5 D5

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

Gtr. III

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

To Coda

E5¹¹ G5 A5 D5

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

Full P 1/2 Full

Full P 1/2 Full

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

Rhy. 2nd Verse
Fig. 6 w/Rhy. Fig. 3
E5
(Gtr. II)

D5 A/C# D5

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

(Gtr. III out)

mf

(7) (7)

(end Rhy. Fig. 6)

E5 D5 A/C# D5

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

w/Rhy. Figs. 4 & 4A

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

dead, ow!

3

A5 *Sva-* B5 *loco* D5

H P H P P H P P H P P H P P

14 15 14 16 14 16 17 14 17 16 14 16 14 16 14 13 13 16 16 14 12 14 14 12

B5 w/Rhy. Fill 3 D5 D#5 w/Rhy. Fig. 1 E5 E5¹¹

(Gtr. II) Full 1/2

sl. 3 Full 1/2

12 14 12 14 16 14 16 14 14 14 16 17 16 16 12 12 12

Fdbk. *mf* *mf* *sl.*

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

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

D5 A/C# D5

E5 D5 A/C# D5

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

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

Rhy. Fill 3 (Gtr. I)

D5 D#5

Chorus

w/Rhy. Figs. 4 & 4B (both 4 times)
E5 D5 A/C# D5 E5

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

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

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

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

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

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

of a witch... Back off, back off bitch... It's such a pit - y that you're

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

such a bitch... Back off, back off bitch... It's time to burn,

Gtr. I substitute Rhy. Fill 1 w/Rhy. Fig. 5 (3 1/2 times) Rhy. Fig. 5B (Gtr. II) (end Rhy. Fig. 5B)
D5 A/C# D5 A/C# D5 G5 E E5 D5/E E5 D5/E E5 D5/E E5 (type 2)

burn the witch... Back off, back off bitch.

w/Rhy. Fig. 5B (2 1/2 times)

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

Back off, back off bitch.

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

Back off, back off bitch.

Gtr. III

G5 A5

Gtrs. E5^(type 3)
I & II *sl.* *sl.* *sl.* *sl.*

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

1/2 P Full Full Full Full

12 14 14 12 15 14 15 17 18 20

12 14 14 (14) 12 15 17 18 20

Free time

bitch. *Sva-* _____

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

Full w/Fdbk. w/Fdbk.

19 22 (19) (22)

I think it's something each person's s'posed to take in their own special way. Fuck - ing bitch!

(Fucking bitch!)

Sva- _____ *loco*

(19) (22) (19) (22) 9 9 7

DOUBLE TALKIN' JIVE

Words and Music by
Izzy Stradlin'

Tune down 1/2 step:

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

Moderately fast Rock ♩ = 192

Intro (Drums) 4

Gtr. I N.C. Harm. *mf* Harm. *f* *sl.*

*Swell w/vol. knob.

*Let ring 2 more bars w/ad lib vol. knob swells then fade out. *sl.* 20

*Don't pick. *sl.*

E5 Rhy. Fig. 1

w/Rhy. Fig. 1 (3 times)

E5 Rhy. Fig. 2

let ring

Play 3 times

1st, 2nd Verses w/Rhy. Fig. 2 (4 times)

E5

1. Found a head and an arm in da gar - bage can. Don't know why I'm here.

2. Back in town an' a all new friends. They say - in' how ya been.

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

Liv - in' on the run for oh so long, I got - ta go col - lect.

Fucked up and out of place. That's how I felt back then.

Rhy. Fill 1 (Gtr. I)

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

E5

7 7 9 9 12 10 12 10

w/Rhy. Figs. 5 & 5A

F5

9 10 10 9 10 12 10 12 10

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

E5

9 10 12 12 15 13 15 13 12

w/Rhy. Figs. 5 & 5A

F5

12 13 13 15 13 13 12 13 13

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

E5

13 12 12 13 12 15 13 12 12 12 16 12 11 11 12 10 9

Rhy. Fig. 4 (Gtr. I)

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

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

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

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

(Gtr. III)

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

Gtr. IV (nylon stg. acous.)

*(fade in)

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

Rhy. Fig. 6
(Gtr. V)

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

3 *sl.* G F E P P

8 7 8 10 8 7 8 7 8 7 7 7 13 12 10

Begin fade
F

Sva P

12 12 15 13 13 12 13 13 13

Sva G F E *loco*

13 15 12 13 12 13 12 12 13 12 13 13

F 3

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

G F 3 3

12 10 12 13 12 10 12 10 (10) (13) 10 13 12 10 9 10 12 10 9 10 9 8

E *Fade out*

9 10 9 9 10 7 9 10 9 10 8 10 9 7 10 9

NOVEMBER RAIN

Words and Music by
W. Axl Rose

Tune down 1/2 step:

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

Slowly $\text{♩} = 78$

N.C.

Intro

*Gtr. I

mf clean tone

let ring- +

*Piano arr. for gtr.

Fmaj7 Dm9 C Fmaj7

let ring- - - - + let ring- - - - + ring- + ring- - - +

N.C.(Am/E) Dm9 C

let ring- + let ring- - - - + let ring- - - - - - - - - - +

Fmaj7 Dm9 C

Rhy. Fig. 1

*Gtr. II

*clean elec.

Fmaj7 Dm9 C

(end Rhy. Fig. 1)

w/Rhy. Fig. 1
Fmaj7

Chords: Dm9, C, Csus4, C

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

Gtr. II

let ring-----4

Fmaj7

Chords: Dm9, C, Csus4, C

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

let ring-----4

Dm

Chords: G, C

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

let ring-----4

Gtr. III (acous.)

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

Dm G C

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

let ring-----+ let ring-----+ let ring-----+ let ring-----+

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics. Above the vocal line are guitar chord diagrams for Dm, G, and C. Below the vocal line is a guitar tablature with three measures. The first measure has a 'let ring' instruction. The second measure has a 'let ring' instruction. The third measure has a 'let ring' instruction. The tablature includes fret numbers 1, 2, 3, 0, 1, 2, 3, 0, 3, 5, 0, 0, 0, 0.

Fmaj7 Dm

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

let ring-----+

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics. Above the vocal line are guitar chord diagrams for Fmaj7 and Dm. Below the vocal line is a guitar tablature with three measures. The first measure has a 'let ring' instruction. The second measure has a 'let ring' instruction. The third measure has a 'let ring' instruction. The tablature includes fret numbers 0, 1, 0, 3, 3, 0, 3, 1, 0, 1, 1, 3, 1, 0, 3, 3, 1.

C Csus4 C Fmaj7

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

(Ah.——

let ring-----+ let ring-----+ let ring-----+

let ring----+ let ring---+ let ring----+ let ring--+

Dm C Csus4 C

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

let ring-----+ let ring-----+ let ring-----+ let ring+

let ring-----+ let ring-----+ let ring-----+

G C Dm

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

let ring- - - - 4

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

G C

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

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

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

Gtr. F II }
 w/Rhy. Fig. 2 (3 times)
 G F G
 — some time on your own? — Do you need — some time all a - lone? — Ooh, — ev - 'ry - bod - y

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

F G F G (cont. in notation)
 needs some time on their own. — Ooh, — don't you know you need some time all a - lone? —

*Gtr. IV E5 F5 C5 E5 F5

I know it's hard — to keep — an o - pen heart. — where - ven friends — seem out — to harm —

Gtr. II
 let ring-----4

*Elec. w/dist. w/Fill 1 D5 E5 F5 C5
 — you. — But if you — could heal — a bro - ken heart, —

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

Fill 1
 Gtr. V
 1/2 1/2 sl. 1/2
 1/2 1/2 sl. 1/2
 3 5 5 3 4 (4) 5 4 (4) 2 0

(cont. in notation)

E5 F5 G5

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

Woh. _____

(cont. in slashes)

let ring-----

Guitar solo I

Gtr. F II Gtr. Full V

Full Full Full Full Full

Full Full Full Full Full

let ring-----

Gtr. IV

mf let ring-----

let ring-----

let ring-----

(cont. in notation)

F Dm

Full Full Full Full Full

Full Full Full Full Full

let ring-----

let ring-----

let ring-----

C Full

H P

Full

Sva

P P

Full

Dm

H P

Full

H P

Full

P P

Full

H P

10

8 10 8 10

8 11

(11)

13 12 13 12 13

13

15

12 13 12 13 12

Gtr. II

let ring-----1

let ring-----1

3 2 0 1

0 1 0 2 3

1 3 0 1 0 3 2

0

Gtr. IV

let ring-----1

H

H

H

let ring-----1

3 2 0 0 2 0 2

0 0 0 0 2

0 2 3 0 1 0 3 2

0

H H H H

G Sva

Full

C 1/2

Full

1/2

sl.

sl.

sl.

sl.

H P

15 15 12 13 13 12 12 12 20 (20) 19 19

19 17 17 17 15 15 15 13 13 13 12 12 12 13 12 15

let ring-----1

let ring-----1

3 3 3 3 0

3 2 0 1

0 1 0 2 3

3

let ring-----1

let ring-----1

0 3 3 0 0 0

2 0 1

2 0 1 3 2 0

3

Dm *Sya* *loco* G

let ring

let ring *let ring*

C

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

let ring

(cont. in slashes)

let ring

(Gtr. IV out)

Gtr. II F G F

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

(Gtr. V) Full H P H

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

G F G

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

Full P H H P

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

F G (Gtr. II out)

need some time all a - lone? —

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

Guitar solo II
Fmaj7
Sya-

Dm C Csus4 C

(Gtr. V) Full 1/2 1/2

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

Gtr. III

let ring — let ring — — — — let ring — — — — let ring — — — —

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

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

w/Fill 2
Fmaj7
Sva-----

Dm C Csus4 C (cont. in Fill 3)

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

let ring----- let ring----- let ring-----

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

w/Fill 3
Fmaj7

Dm C Csus4

And when your fears sub-side and shadows still remain, oh yeah,

(Ah. -----)

Gtr. II

let ring-----

let ring----- let ring-----

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

Fill 2
Gtr. IV

12 13 12 15 13 15 12 13 12 14 12 14 10 12 9 10 12

Fill 3
Gtr. V
Sva-----

(19) 17

C Fmaj7 Dm

I know that you can love me when there's no one left to blame.

let ring-----

(1)

C Csus4 C Dm

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

let ring-----

let ring----- let ring----- let ring-----

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

5 5 3 (5) 5 3

*Elec. w/dist.

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

G5 F5 Eb5 Ab5 Bb5

Sva----- Full----- H P

Gtr. V

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

(Gtr. IV)

5 5 3 x x 5 3 8 8 6 3 3 4

C5 Bb5/C C5

Sva----- P 1/2 1/2

Gtr. V

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

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

G5 F5 Eb5 Ab5 Bb5

Sva-----

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

5 5 3 5 3 3 1 8 8 6 6 3 3 1 4

C5

You're not the on - ly one. — You're not the on - ly one. —

Sva-----

15 16 15 16 15 18 16 16 18 18 16 18 17 15 16 18 18 16 15 18 16 18 15 18 16 15 18 16 18 17 15 17 17 15 17 15 13 15 13 15 13 12

5 5 3 5 3 3 1 5 5 3 5 5 3 5 5 3

Chords: G5, F5, Eb5

Lyrics: Don't ya think that you need some - bod - y? Don't ya think that you need some - one?

Performance markings: *Sva*, *Full*

Fingering: 20, 19, 20, (20), 20, 19, 20, 15, 16, 15

Bass line: 5, 5, 3, 5, 5, 3, 3, 8, 8, 6

Chords: Ab5, Bb5, C5

Lyrics: Ev-'ry - bod - y needs... some - bod - y You're not the on - ly one...

Performance markings: *Sva*, *Full Full*, *loco*, *H P*

Fingering: 16, 15-16-15, 18, 15, 18, 18, (18), 15, 16, 15, 16, 17

Bass line: 6, 6, 4, 3, 3, 1, 5, 5, 3, x x 5, x x 5, x x 3, x

G5

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

Sua

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

20 19 20

5 5 5 x x 5 5 5 5 5 5 5 5

3 3 3 x x 3 3 3 3 3 3 3 3

F5 Eb5 Ab5 Bb5

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

Sua-Full

H P

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

H P

3 3 3 8 8 6 6 6 3 3 3 3

1 1 1 6 6 4 4 4 1 1 1 1

C5

You're not the on - ly one. — You're not the on - ly one. —

8va

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

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

15 16 18 15 16 18 15 16 18 16 15 18 18 15 16 15 15 18 Full 16 17 18 16 18 16 15 (15) (15) 15 (15)

(cont. in slashes)

5 (5) 5 3

Gtrs. IV & VI

G5 F5 Eb5 Ab5 Bb5

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

8va

Full Full Full

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

Free time w/rain effects

C5

8va

Fdbk. 1/2 1/2

15 (15) (15) (15)

w/Rhy. Fig. 1

D6

Substitute Rhy. Fill 1
D(b6)

Resume Rhy. Fig. 1
D7

You know_

steady gliss.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'You know_'. The guitar line features a steady glissando. The bass line has fret numbers 10, 8, 7, 7, 7, 5, and 5.

w/Rhy. Fig. 1 (2 times)

D6

D(b6)

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

Bkgd. voc. (to the

Fade in

Detailed description: This system contains measures 4-6. The vocal line continues with '— you're all a - lone... Your friends_ they aren't at home. — Ev - 'ry - bod-y's gone —'. The guitar line has a 'Fade in' instruction. The bass line has fret numbers 7 and 7.

D7

D6

gar - den. As_ you look in - to the trees_ you can look but you don't_ see. —

gar - den.)

mp *p*

Detailed description: This system contains measures 7-9. The vocal line continues with 'gar - den. As_ you look in - to the trees_ you can look but you don't_ see. —'. The guitar line has dynamics *mp* and *p*. The bass line has fret numbers 7, 7, and 7.

D(b6)

D7

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

Flow - ers seem to tease_ you at the gar - den. Ev - 'ry - bod-y's there. — but

Gtr. III (clean tone w/chorus)

p *p* *p*

let ring throughout

Detailed description: This system contains measures 10-12. The vocal line continues with 'Flow - ers seem to tease_ you at the gar - den. Ev - 'ry - bod-y's there. — but'. The guitar line has dynamics *p* and *let ring throughout*. The bass line has fret numbers 10, 7, 7, 5, and 7.

Rhy. Fill 1

Gtr. I

Detailed description: A detailed guitar rhythm fill for Gtr. I. It shows a sequence of notes and rests on a six-string guitar. The notation includes a pickup, a quarter note, a half note, and a triplet quarter note. Fret numbers 3, 0, 2, 0, 3, 3, 3, 3, 0, 3, 5, 3, 0 are indicated. Dynamics *P* and *H P* are marked.

w/Rhy. Fill 2 (Gtr. I)
& Fill 1 (Gtr. II)
D7

D6 D(b6)

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

P P P

4 0 4 5 0 | 3 0 3 3 5 0 | 4 0 5 7 0 7 5 7

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

Ah. Ah. Ah. Ah.

Gtr. II

f

7 7 8 7 | 5 7 8 7 | 4 8 8 7 (7) (7) 3 10 10

Cadd#4 Bm(b6) Dadd4

Ah. Ah. (Spoken:) Turned in -

steady gliss. semi-harm.

10 (10) 15 14 12 (12) 14 (14) 12 10 10 (10) | 8 10 8 7 (7) 5 7 | 7 5 5 7

Rhy. Fill 2
Gtr. I

p

2 2 | 1 1 | 1 1

4 0 0 0 0

p 0

Fill 1
Gtr. II

pp — f

3

Riff A Gtrs. I & III

mf let ring (throughout)

1. 2.

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

Rhy.
Fig. 2
(Gtr. II)

C5 D5 F5 E5 F5 D5 E5 C5 (end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (3 times)
C5 D5 F5 E5 F5

to my worst pho-bi - a, a cra - zy man's_ u - to - pi - a. If you're lost no one can show ya, but it

Gtr. IV

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

f P.M.-1 P.M.--4 P.M.

5-7 7 (7) 10 9-10 7-9 9 9 (9) 5 5
5-7 7 7 7 (7) 10 9-10 10-10 7-9 9 9 9 (9) 5 5
3-5 5 5 5 (5) 8 * 7-8 8-8 5-7 7 7-7 (7) 3 (3) 3

sl. sl. sl. sl. sl.

D5 E5 C5 D5 F5 E5 F5 D5 E5 3 C5

sure was glad to know ya. On - ly poor boys_ take a chance_ on the gar - den's song and dance_ Feel her

D5 F5 E5 F5 D5 E5 C5

flow - ers as they wrap a - round_ but on - ly smart boys do with - out.

w/Riff A D5 (Gtr. IV out) Cadd#4

Gtr. IV

Ah. _____
Ah. _____

Gtr. II

Bm(b6) Dadd4 Cadd#4

Ah. _____
Ah. _____

Ah. _____
Ah. _____

4 8 8 7 (7) (7) 10 10 10 12 12 14 14 15 14 14 12 12 12 (12) 14 (14) 10

w/Rhy. Fill 2
& Fill 5
D7

Dadd4 Cadd#4 Bm(b6)

gar - den. Ooh, — yeah... Ah. Ah. Ah. Ah.

Sva-----

Gtr. II

p

4 0 5 7 0 7 7 7 7 15 14 15 14 20 (20) 14 15 14 19 (19) 14 15 14

p

w/Fill 6
Dadd4

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

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

Sva-----

loco

steady gliss. steady gliss.

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

D5

F5

E5

F5

D5

E5

C5

D5

F5

E5

F5

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

Sva-----

loco

17 17 26 26 (26) 22 22 22 22 12 12 7 7

Fill 5

Gtr. III

steady gliss.

7 9

Fill 6

Gtr. IV

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

on - ly smart boys do with - out. Turned in - to my_ worst pho - bi - a, it's a cra - zy man's_ u - to - pi - a. If you're

Sva

mf *mp*

7 5 7 5 17 20 19 19 20 19

w/Riff C (till end) D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5 D5 E5 w/Fill 8 C5

lost no one can show ya, but it sure was glad to know_ ya. Bye, byc. So long. Bye,

Sva

20 (20) 22 22 (22) 19 19 (19) 16 16 13 12

Riff C

Gtr. VII

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

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

12 13 13 13 13 13 12 13 13 13 10 12 12 12 12 (12) 8 8 8 8

9 10 10 10 10 * 14 * 13 14 14 14 11 13 13 13 13 (13) * 8 * 8

7 8 8 8 8 * 12 * 11 12 12 12 9 11 11 11 11 (11) 10 10 10 10

Fill 8

Gtr. VIII (w/slide)

mp *mf*

Sva

7 (7) 8 8 7 * 20 19 25 19 28 19 29 (29) 20 20

*Strum behind nut.

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

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

Sva-----

Riff D

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

Ooh. (Spoken:) Bye, bye.

steady gliss.
Sva-----

(end Riff D)

Gr. VII *Sva*-----

w/slide

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

Aw, so long.

Sva-----

loco

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

Fade out

GARDEN OF EDEN

Words and Music by
Slash and W. Axl Rose

Tune down 1/2 step:

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

Fast Rock $\text{♩} = 220$

Intro

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

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

Gtr. I

hand slide *f* trem. pick (steady gliss.) *sl.* P.M.----4 *sl.*

G5 G#5 E5 E5VII

Gtr. II *sl.*

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

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

(cont. in notation) 1st Verse

E5 G5 E5 A5 G5 G#5 E5

they sell to you. You got a glass jawed tooth - ache of a men - tal dis - ease, an they be (end Rhy. Fig. 1)

Rhy. Fig. 1 (both gtrs.)

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

w/Rhy. Fig. 1 (2½ times)

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

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

N.C.(G5)

steady gliss.

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

Rhy. Fig. 2

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

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

w/Fill 1 N.C.

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

Fret numbers: (3) 3 3 1 2 3 3 (3) 3 4 3 1 2 5 (5) 3 5 3 1 3

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

G5

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

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

Fret numbers: (3) 1 3 1 0 3 (3) 1 5 3 1 3 (3) 1 3 1 2 3 (5) 3 5 3 5 (5) 3 5 3 3 p 3

Gtr. II

Fret numbers: (5) 5 3 5 3 4 (5) 5 3 5 3 4 (3) 3

Fill 1

Gtr. III

Full Full

Fret numbers: 16 (18) 18 17 18 17 (17) 17 15 12 (12) 10 12 10 8 10 (10) 8 10 8 9 10 (10)

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

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

G♭5 F5 E5 G5 E5

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

(end Rhy. Fig. 4)

P.M. P.M.

A5 G5 G♯5 E5 G5 E5 A5 G5 G♯5 E5

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

G5 E5 A5 G5 G♯5 E5 G5 E5

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

Pre-chorus

A5 G5 G#5 Gtr. II

5 open A C5/A A5 5 open A C5/A

way it can be. Some - times when I look out, but I it's hard

in. I ain't su - per - sti - tious know

(both gtrs.)

Gtr. I

1/2 1/4

sl. p p

to see the day. It's a feel - in', you can have

A5 5 open A C5/A(type 2) A5 5 open A C5/A(type 2) A5(type 2) 5 open A C5/A(type 2)

sl. sl. sl.

when some-thing's wrong. I've been drag - gin' my heels with a

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

p p p

to see the day. It's a feel - in', you can have

1/4 1/4

p p

when some-thing's wrong. I've been drag - gin' my heels with a

A5(type 2) 5 open A (cont. in notation) N.C.

sl.

bitch it. It's not Let the mine to take a - way.

called Hope. Let the un - der - cur - rent drag - me a - long.

both gtrs.

p

bitch it. It's not Let the mine to take a - way.

Chorus

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

N.C.(G5)

Musical staff with treble clef and key signature of one flat, containing the first seven bars of the chorus melody.

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

Rhy. Fig. 2A (Gtr. II)

Musical staff for guitar II with rhythmic notation and a 'H' (hammer-on) marking.

Guitar fretboard diagram for guitar II, showing fingerings and positions for the first seven bars.

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

To Coda
w/Rhy. Fill 1

N.C.

Musical staff with treble clef and key signature of one flat, continuing the chorus melody.

no one's gon - na be - lieve — this, but we're lost — in the Gar - den of E - den. This fire —
(end Rhy. Fig. 2A)

Musical staff for guitar II with rhythmic notation and a 'H' (hammer-on) marking.

Guitar fretboard diagram for guitar II, showing fingerings and positions for the second seven bars.

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

Musical staff with treble clef and key signature of one flat, continuing the chorus melody.

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

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

Musical staff with treble clef and key signature of one flat, continuing the chorus melody.

Suck — on that. —

Musical staff for guitar II with rhythmic notation and a 'H' (hammer-on) marking.

Guitar fretboard diagram for guitar II, showing fingerings and positions for the final seven bars.

Rhy. Fill 1 (Gtr. I)

Musical staff for guitar I showing the melody for Rhythmic Fill 1.

(3)

2 3 2 3 2 0 5

D.S. al Coda



Musical notation for the first system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and 'x' marks for muted strings.

Gtr. II Coda

A5^v Guitar solo G5/AA5^vG5/A G5/AA5^vG5/AA5^v

Musical notation for the second system, featuring a treble clef staff with notes and rests, and a guitar staff with fret numbers and 'x' marks.

den.

Ow.

Oh.

Musical notation for the third system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and 'x' marks. Includes the instruction 'Gtr. III sl.'.

P.M.--4

Gtr. I

Musical notation for the fourth system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and 'x' marks. Includes the instruction 'P.M.--4'.

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

G5/A A5^vG5/AG#5

%

%

Musical notation for the fifth system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and 'x' marks. Includes the instruction '1/4'.

Musical notation for the sixth system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and 'x' marks. Includes the instruction 'P.M.--4'.

A5^v B5 (6) open 2fr. E F# G5

H H *sl.* *Sva* Full

3 (5) (16) (14) 14

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

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

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

(3) 3fr. 2fr. 3fr. 4fr. A5^v G5/A A5 (6) open 3fr. E G

G F# G G# *sl.* *P* *H P* Full

Most (cont. in Fill 2)

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

21 21 21 21 21 19 17 18 18 19 18 17 14 16 15

sl. *P* *H P* Full

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

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

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

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

N.C.

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

Chorus
 *w/Rhy. Figs. 2 & 2A
 G5

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

Fill 2 (end of solo)
 Sva-

grad. bend

Fdbk.

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

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

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

Full Full

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

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

Full P Full

Gtrs. I & II

A.H. (Sva)

A.H.

DON'T DAMN ME

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

Tune down 1/2 step:
 ⑥ = E_b ③ = G_b
 ⑤ = A_b ② = B_b
 ④ = D_b ① = E_b

Fast Rock ♩ = 180

Intro Gtr. I Rhy. Fig. 1 E5 A5 F#5 A5 F#5 A5

Gtr. II F#5 w/Rhy. Fig. 1 E5 A5v F#5#11

Yi - i - i - i -

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (1 1/4 times) (Both gtrs.)

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

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

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

E5 A5 F#5 A5 F#5 A5

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

C#5 B5 E5

Gtr. II F#5

ⓐ 2fr. 4fr. F# G# A5 P.M.-----4

ⓑ 4fr. C# E5¹¹ F#5¹¹

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

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

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

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

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

F#5 A5¹¹

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

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

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

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

(end Rhy. Fig. 2)

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

(2) 0 6 4 2 2 3 4 sl. 2 6 2 4 2 4 0 (2) 0 6 4 2 2 2 2 11 9 sl.

Rhy. Fill 3 (Gtr. II) E5

w/Rhy. Fig. 1 (1 1/4 times) E5 A5^V F#5¹¹ A5^V ⁶open E F#5¹¹ A5 C#5 B5¹¹ E5¹¹ F#5

yeah. Ooh, oh yeah. Some-

w/Rhy. Fig. 2 E5 A5^{X11} F#5 A5^{X11}

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

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

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

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

D5^{VII} A5^V A#5 B5 E5^{IX} B5¹¹ E5¹¹ A5^V

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

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

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

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

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

Rhy. Fill 2 (Gtr. I)

D5 A5(type 2) E5(type 2) [Ⓞ]open E E5(type 2)
P.M. . . . J

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

Full Full

D5 A5(type 2) E5(type 2)

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

Full Full Full Full

D5 A5(type 2) E5(type 2) [Ⓞ]open E E5(type 2)
P.M. . . . J

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

1/2 Full P Full P sl. P H

let ring - - - - -

Full P Full P sl. P H

(cont. in Rhy. Fig. 1)

D5 A5(type 2) E5¹¹ F#5

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

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

1/2 1/2 Full

P

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

Gtr. II

D.S. al Coda II

Coda II (w/last bar of Rhy. Fig. 2)

Guitar solo

Don't

turn the oth-er check?

Gtr. III

P

*Two gtrs. arr. for one.

P

P

P

(Gtrs. I & II cont. in notation)

Whoa!...

1/2 p

sl.

dim.

1/2 p

4 (4) 2 (2) (2)

sl. 14

Fdbk. (15ma)

sl.

P.M.

0 11 (11) (11)

Fdbk. pitch: A#

Don't...

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

F#5

Don't...

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

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

P.M.

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

w/Rhy. Fig. 1 (3 times) E5 A5 F#5 A5 F#5 A5

— damn_ me when I speak_ a piece of mind, 'cause si - lence is - n't gold - en when I'm

Riff A

1/4

semi-harm.

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

(9) 7 9 9 8 9 7 (7) 9 8 7 5 7 5 2 2 0 2 2 2 4 0

C#5 B5 E5 F#5 w/Riff A (2 times) E5 A5 F#5

hold - ing it in - side. I've been_ where I have been an I've seen_ what I have seen. Put the

(end Riff A)

P.M. P.M.

(2) 0 4 5 6 7 7 7 7 9

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

pen_ to the pa - per 'cause it's all a part of me. Don't_ damn_ me.

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

I said don't_ damn_ me. I said don't_

w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only) E5 A5 F#5 A5 F#5 A5 w/Rhy. Fill 2 C#5 B5 E5

hail_ me. Ah, don't_ damn_ me!

Full

Full P

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

p

Slower ♩ = 160

Gtr. I F#5

E5

G#5

F#5

C#5

D#5

E5

E

B

A

E

Gtr. I musical notation, measures 1-5. Includes treble clef, key signature of two sharps, and guitar staff with fret numbers. Chords F#5, E5, G#5, F#5, C#5, D#5, E5, and E are indicated above the staff.

Gtr. II

Gtr. II musical notation, measures 1-5. Includes treble clef, key signature of two sharps, and guitar staff with fret numbers. Slurs and dynamics like 'sl.' and 'p' are present.

Free time

Free time musical notation, measures 6-10. Includes treble clef, key signature of two sharps, and guitar staff with fret numbers. Includes 'rake' and 'let ring' markings.

(Spoken:) Smoke 'em if ya got 'em!

Spoken section musical notation, measures 11-15. Shows guitar staff with slash marks indicating muted notes.

Musical notation for measures 16-20. Includes treble clef, key signature of two sharps, and guitar staff with fret numbers. Includes 'let ring', 'long slide', and 'A.H.' markings.

*C sounded by vibrato; pull offs caused by pulling E stg. off neck.

All right! That sucked!

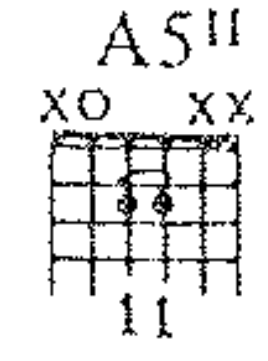
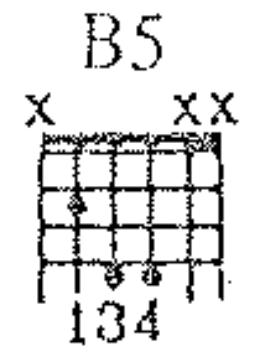
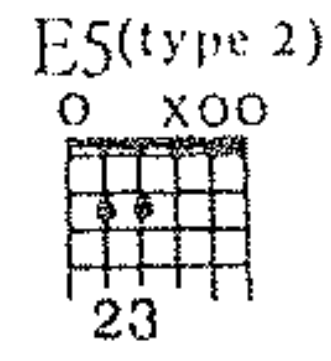
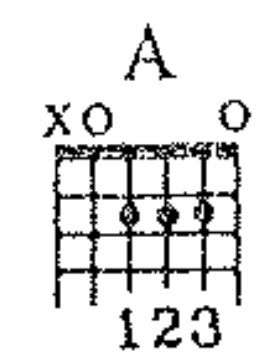
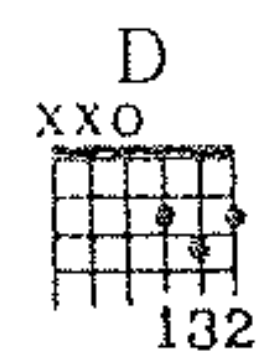
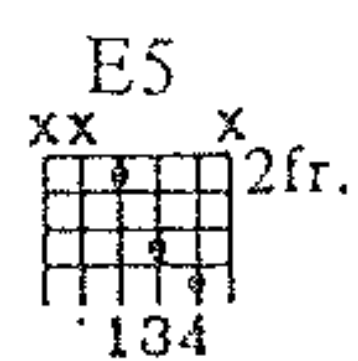
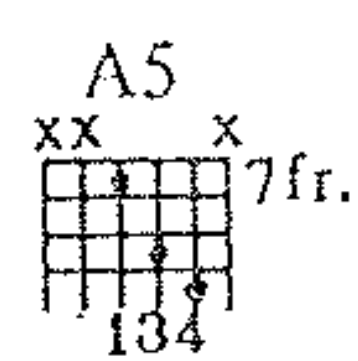
Musical notation for measures 21-25. Includes treble clef, key signature of two sharps, and guitar staff with fret numbers. Includes '1/2' markings and dynamics like 'sl.'.

BAD APPLES

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

Tune down 1/2 step:

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



Medium Rock $\text{♩} = 120$

Intro N.C.

Gtr. I *mf* *long slide*

Gtr. II

1st Verse
*Gtr. II A5
Rhy. Fig. 1A

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

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

**Gtr. I

Rhy. Fig. 1

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

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

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

w/Rhy. Fig. 1A

Rhy. Fig. 2A E5

head-ache like a moth - er, twice the price... of my thrills... An it's a cold day, — it's a

Rhy. Fig. 1B

Rhy. Fig. 2-

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

(end Rhy. Fig. 2A)

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

con - ti - nen - tal drift. — I said this traf - fic is hell. — Can you give me a lift? — An I'll

0 3 0 5 2 4

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

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

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

w/Rhy. Figs. 1A & 1B

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

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

law fees up to date... Hell, they must - a seen... me com - in'. Ain't this life so fuck - in' great... When the

Chorus

D

Chorus guitar notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The first staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "shit hit the fan... it was all I could stand, yeah. Well, I'm a frequent flyer. My body's"

shit hit the fan... it was all I could stand, yeah. Well, I'm a frequent flyer. My body's

Chorus guitar notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The second staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "breath-ing while it can, but what I don't understand is that my world ain't gettin' no brighter. If I could"

breath-ing while it can, but what I don't understand is that my world ain't gettin' no brighter. If I could

Rhy. Fig. 3

(end Rhy. Fig. 3)

Rhythm figure notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The first staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "touch the sky, well, I would float on by while everybody's talkin'. Hell, I'm just another guy. If it were"

touch the sky, well, I would float on by while everybody's talkin'. Hell, I'm just another guy. If it were

w/Rhy. Fig. 3

E5(type 2)

D

Chorus guitar notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The first staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "up to me. I'd say just leave me be. Why let one bad apple spoil the whole damn bunch. Uhh."

up to me. I'd say just leave me be. Why let one bad apple spoil the whole damn bunch. Uhh."

2nd time to Coda I

B5

3rd time to Coda II

w/Fill 1

Chorus guitar notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The first staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "up to me. I'd say just leave me be. Why let one bad apple spoil the whole damn bunch. Uhh."

Chorus guitar notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The second staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "up to me. I'd say just leave me be. Why let one bad apple spoil the whole damn bunch. Uhh."

Chorus guitar notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The third staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "up to me. I'd say just leave me be. Why let one bad apple spoil the whole damn bunch. Uhh."

Fill 1

Fill 1 guitar notation with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The first staff shows a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, A, E5(type 2), and D. The lyrics are: "up to me. I'd say just leave me be. Why let one bad apple spoil the whole damn bunch. Uhh."

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

A5

Gold

Gtr. III

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

A5

w/Rhy. Figs. 1A & 1B

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

sl.

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

E5

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

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

D.S. al Coda 1

Coda I

B5

E5

one bad ap - ple spoil the whole damn bunch.

Gtrs. I & II

P.M.

Rhy. Fig. 4

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

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

sl.

G5 Guitar solo

Full

Gtr. III

18 (18) 18 18 15 12

(end Rhy. Fig. 4)

Rhy. Fig. 5

sl. sl. sl. sl.

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

sl.

E5 Sva- - -

18 18 15 17 18 17 18 17 15 18 17 18 17 15 18 17 18 17 15 18 17 18 17 15 15 15 17

(end Rhy. Fig. 5)

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

w/Rhy. Fig. 4

Sva- Full

Full

1/2 loco

Full

Full

(17) 17 16 17 16 17 15 15 15 15 (15) 12 15 12 15 15 15 12 15

DEAD HORSE

Words and Music by
W. Axl Rose

E5: 0 XXX, 11
 E5(type 2): XXXXOO, 11
 A: XX, 5fr., 3211
 B: XX, 7fr., 3211
 G#m: XX, 4fr., 3111
 E: XX OO, 13fr., 21
 Esus4: XX OO, 14fr., 23
 F#5: XXXX, 134
 G#5: XXX, 4fr., 134
 A5: XXX, 5fr., 134
 E6: O XXX, 31
 B5: XXX, 7fr., 134
 C#m: X, 4fr., 13421
 F#: 134211
 A5(type 2): XXXX, 5fr., 13

Tune down 1/2 step:

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

Medium Rock ♩ = 128

1st Verse

A5

(Band tacet)

B5

G#5

F#5 G#5 A5

Sick of this life, —

not that you'd care. —

Rhy. Fig. 1 (Acous. gtr.)

mf

sl.

sl.

G#5A5 G#5 A5

B5

E5

I'm not the on - ly one. —

with whom these feel - ings I share. —

sl.

sl.

sl.

sl.

F#5 G5 G#5 A5

B5

C#5 G#5

A5 B5 A5

No-bod-y un - der-stands. —

quite why we're here. —

(end Rhy. Fig. 1)

sl.

sl.

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

We're search - in' for an - swers that nev - er ap - pear. —

F#5 G5 G#5 A5 C#5 B5 G#5

But may - be if I looked_ real hard_ I'd,

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

I'd see you're try - in' too — to un - der - stand —

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

— this life — that we're all go - ing through. —

Rhy. Fill 1
Gtr. I (clean elec.)

E5 E5(type 2)

Gr. I
Acous gtr.

A B G#m A (5)open A

7 7 7 8 9 (9) 9 11 6 (6) 6 4 6 7 (7) 7 6 7 6 7 6
 5 5 * 5 6 7 (7) 7 * 9 4 (4) 4 * 2 4 5 (5) 5 4 5 4 5 4

Gr. II (clean elec.)

5 5 7 7 4 4 5 5 4 2 0
 6 5 5 8 (8) 7 7 4 (4) 4 6 (6) 5 6 4 2 1

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

7 7 7 8 9 (9) 9 11 2 (2) (2) (11) (19)
 5 5 * 5 6 7 (7) 7 * 9 0 (0) (0) (0) sl. sl.
 *w/distortion

long slide

sl. sl.

sl. 5 5 7 7 0 0 (0)
 6 5 5 8 (8) 7 7 13 14 (14)

Chorus

A5
(Band in)

E5

A5

E5

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

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

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

Rhy. Fig. 2A

f
w/distortion

w/Rhy. Figs. 2 & 2A

A5

E5

A5

E5

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

F#5

G#5

A5

smil - in'.

I guess some things nev - er change...

Gtr. I

To Coda

E5

E6

E5

E6

E5

E6

E5

E6

E5

E6

E5

E6

E5

E6

E5

E6

woh, _____ nev - er change.

slight vib. w/bar

slight vib. w/bar

2nd Verse

Rhy. Fig. 3

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

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

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

(end Rhy. Fig. 3)

Open w/Rhy. Fill 2
E E5

A5 B5 E E5

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

7 7 9 7 7 9 x 9 11 9 9 9 11 0 2 2 4 2 2 2 4 2 2 4 2 2 4 0
5 5 5 5 5 7 x 7 7 7 7 7 7 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Fig. 3

A5 B5 G#5 A5

I was on - ly a small - child - when the thought - first came to me - that I'm a

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

Rhy. Fill 2 (Gtr. I)

E5 E F#5 G5 G#5

0 0 0 0 0 0 (0)
0 2 0 0 2 2 1 (0)
4 4 5 5 6 6
2 2 3 3 4 4

B♭5 A5 E5

yeah!

Lead gtr.

Full P sl. 1/2

14 (14) 12 14 9 10 (10) 11 9 12 9 0

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

9 9 11 9 8 7 9 7 7 9 2 (2) 2 4 2 2 2 4 2
7 7 7 7 6 5 5 5 5 5 0 0 0 0 0 0 0 0

w/Rhy. Fig. 4 (2 times)

A5 E5 Full A5 E5 Full

sl. sl. 1/2 Full sl. Full

sl. sl. 1/2 Full sl. Full

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

B5 Full Full C#5 F#5

Full Full 1/2 Full Full

Full Full 1/2 Full Full

10 10 12 9 9 9 9 12 11

(Gtrs. I & II)

9 9 11 9 9 9 11 9 9 9 11 11 13 11 11 11 13 4
7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 2

Chorus
w/Rhy. Figs. 2 & 2A (both 4 times)
A5 E5 A5 E5

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

(Lead gtr.)

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

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

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

Full A5 dim.

Full Full

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

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

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

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

(Band out)

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

(19) (19)

(7) (7)

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

A5 B5 E5 F#5 G5 G#5

w/tape noise
A5 (type 2)

COMA

Words and Music by
Slash and W. Axi Rose

A5 **G5** **F5** **A \flat 5** **E \flat 5** **D5** **C5** **B \flat 5** **C5 \vee** **D5 \vee** **G5 (type 2)** **B \flat 5 III** **D5 II** **A5 (type 2)**
 11 134 134 134 133 133 133 133 11 33 2 3 11 12 1144
 3fr. 4fr. 6fr. 5fr. 5fr. 3fr. 11fr. 12fr. 4fr. 8fr. 4fr.

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

B5 **F \sharp 5** **D** **E5 (type 2)** **A5 XII** **C \sharp 5** **F5 \vee** **D \flat 5**
 133 134 132 XXXXOO 133 133 133 133

Moderate Rock $\text{♩} = 128$

(Heartbeat)

Intro $\frac{3}{4}$ N.C. (Bass gtr.) 3 Gtr. 1 *pp* A5

mf Gtr. II *mf*

T 5 (5) 4 (4)
 A 2 (2) 2 (2)
 B 0 (0) 0 (0)

*Rock wah pedal.

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

Fdbk. (Sva) Gtr. III

⑤ open A (cont. in notation) P.M.

** 1/2 trem. bar

(0) (0) 3 (3)

*Sustain feedback next 4 bars.

**Depress bar before striking note.

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

Riff A (Gtrs. I & II) *f*

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

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

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

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

6 4 0 5 0 6 4 (6) 7 8 9 10 11 12 13 (4) 5 6 7 8 9 10 11

A5 Gtr. I

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

Gtr. III P.M. w/flanger

7 7 7 7 7 7 7

Gtr. II

14 14 12 12 13 13 14 14 14 14 12 12

Rhy. Fill 1 Gtr. I (cont. in slashes)

(6) 5 4 3 2 5 4 3 (4) 3 2 1 0 3 2 1

G5

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

P.M.-----

5 5 5 5 5 5 5 5

12 12 12 12 10 10 11 11 12 12 12 12 10 10

F5

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

P.M.-----

3 3 3 3 3 3 3 3

10 10 10 10 8 8 9 9 10 10 10 10 8 8

Ab5 Eb5 G5 D5

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

13	13	13	13	8	(8)	8	8	8	8	12	(12)	12	12	12	12	7
13	13	13	13	8	(8)	8	8	8	8	12	(12)	12	12	12	12	7
11	11	11	11	6	(6)	6	6	*	6	6	10	(10)	10	10	10	5

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

Gtr. III

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

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

C5

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

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

Chord symbols: Eb5, Bb5, D5

Lyrics: y's call - in'. Won't ya come... back to... this

P.M.-----

3 3 3 3 3 3 3 3

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

Chord symbol: A5

Lyrics: world a - gain? Sus - pend - ed deep in a sea

(Gtr. III)

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

0 0 0 0 0 0 0 0

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

G5

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

0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3

3 3
4 4
5 5
5 5
3 3

(cont. in notation) B5 F#5

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

(Gtr. III out)

P.M.-----

Gtrs. I & II

3 3 | 4 4 4 4 4 4 4 4

3 3 | 4 4 x 2 2 4 4

3 3 | 2 2 2 2 2 2 2 2

w/medical dialogue & sound effects

B5 N.C. Bb5 N.C. B5

N.C. Bb5 N.C.

w/Riff B (3 times)

B5 N.C. Bb5 N.C. B5

N.C. Bb5 N.C. B5

N.C. Bb5 N.C. B5

Musical staff with treble clef and key signature of one sharp (F#).

(Spoken:) Help me. Help me. Help

Riff B-----

Musical staff showing Riff B notation.

Guitar fretboard diagram for Riff B.

N.C. Bb5 N.C. B5 N.C. Bb5 N.C. B5

N.C. Bb5 N.C.

w/Riff A

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

N.C. C5 N.C.

Musical staff with treble clef and key signature of one sharp (F#).

me. Help me. Bastard.

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

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

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

Musical staff with treble clef and key signature of one sharp (F#).

open A D5II

Gtr. I

open A A5(type 2)

Gtr. I

Musical staff with treble clef and key signature of one sharp (F#).

Please un - der - stand - me.

Gtrs. I & II

Gtr. II

P

Musical staff with treble clef and key signature of one sharp (F#).

P

Guitar fretboard diagram for the section following 'Please understand me'.

B5

F#5

Musical staff with treble clef and key signature of one sharp (F#).

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

Musical staff with treble clef and key signature of one sharp (F#).

sl.

Guitar fretboard diagram for the section following 'I'm climb in' through the wreck age'.

④4fr. F# ⑤4fr. C# ④4fr. F# G5(type 2)

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

Fret numbers: (11) 11 11 11 11 11 11 4 4 4 5

D E5(type 2)

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

Fret numbers: 3 7 7 9 7 7 7 9 9 9 7

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

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

Fret numbers: 10 9 9 9 9 7 (9) (9) (7) (7)

dim. (Gtr. II out) Gtr. IV dim. (Gtr. I out) mf clean tone

Fret numbers: (7) (7) (7) 2 2 0 (2) (2) 0

N.C.

let ring

0 0 3 3 (3) 1/2 4 (4) II 0 2

Full

Full

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

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

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

head no more... I can't un-der-stand... what all the fight-in's for,

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

but it's so nice here down off the shore. I

sl. sl. Full

sl. sl. Full

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

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

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

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

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

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

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

Ah. _____

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

A5 (end half time feel) pick slides (cont. in notation)

Gtr. I

(Gtr. IV out) Gtr. I

Diagram showing a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The staff contains a series of notes with a long slur over them. Below the staff are two bass staves. The first bass staff has a circled '2' in the first measure. The second bass staff has a '0' in the first measure, followed by '(0)' in the next three measures.

Gtrs. I & II A5 Asus#4

f

Diagram showing two guitar staves with a treble clef and a key signature of two sharps. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first staff contains a series of notes with a long slur over them. The second staff contains a series of notes with a long slur over them. Below the staves are two bass staves. The first bass staff has a '5' in the first measure, followed by a circled '5' in the second measure. The second bass staff has a circled '4' in the first measure, followed by a circled '2' in the second measure, and a circled '0' in the third measure.

A Am (cont. in slashes)

Gtr. I *sl.*

Gtr. II *sl.*

Diagram showing two guitar staves with a treble clef and a key signature of two sharps. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first staff contains a series of notes with a long slur over them. The second staff contains a series of notes with a long slur over them. Below the staves are two bass staves. The first bass staff has a '2' in the first measure, followed by a circled '2' in the second measure, and a circled '0' in the third measure. The second bass staff has a '1/1 (2)' in the first measure, followed by a circled '1' in the second measure, and a circled '0' in the third measure. The number '12' is written at the end of the second bass staff.

w/medical dialogue & sound effects

Ⓞ open

A A5

Gtr. I P.M. Gtr. II

trem. bar

*1½

*Depress bar before striking note.

Diagram showing two guitar staves with a treble clef and a key signature of two sharps. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first staff contains a series of notes with a long slur over them. The second staff contains a series of notes with a long slur over them. Below the staves are two bass staves. The first bass staff has a '3' in the first measure, followed by a circled '3' in the second measure, and a circled '3' in the third measure.

w/Riff A (1st 6 bars only)

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

(Spoken:) Zap him again.

Diagram showing a guitar staff with a treble clef and a key signature of two sharps. The staff contains a series of notes with a long slur over them. Below the staff are two bass staves. The first bass staff has a '3' in the first measure, followed by a circled '3' in the second measure, and a circled '3' in the third measure.

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

Zap the son of a bitch again.

(Gtrs. I & II)

Diagram showing two guitar staves with a treble clef and a key signature of two sharps. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first staff contains a series of notes with a long slur over them. The second staff contains a series of notes with a long slur over them. Below the staves are two bass staves. The first bass staff has a '6' in the first measure, followed by a '4' in the second measure, and a '5' in the third measure. The second bass staff has a '0' in the first measure, followed by a '3' in the second measure, and a '0' in the third measure. The number '4' is written at the end of the second bass staff.

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

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

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

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

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

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

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

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

B5 C5 C#5 D5

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

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

A5 3 E5 G5

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

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

D5 C#5 C5 B5 C5 B5 C5 B5

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

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

C5 B5 C5 B5 C5 E5 G5 D5

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

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

A5 C5 G5

much for con - so - la - tion when you feel — so weak and old. — But if home — is where the heart — is, then there's

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

F#5 F5 G5 A5

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

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

(5) 5 5 5 4 3 (3) 0 3 0 3 0 3 0 3 5 5
 (5) 5 5 5 4 3 (3) 0 3 0 3 0 3 0 3 5 5

Gtr. I

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

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

H H H H H H H H

(5) * * * * * 3 (3) 5 3 5 (5) 3 5 3 5 H sl.

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

C#5 D5 F5 C5 B5 Bb5

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

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

(7) 7 5 7 5 3 (3) 5 3 3 5 5 5 3 (3) 3 5 3 2 1

⑤ open A Bb5 A Bb5 A Bb5 A Bb5 A Bb5 C5 D5 F5 VIII

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

Full P sl. Full P

(1) 0 1 0 3/5 3 5 3 1 3 1 3/5 3 5 (5) 3 5 3 5 (5) 3 5 1 3 sl.

C5 G5

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

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

Bb5 F5

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

Full P Full P

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

F5 VII Eb5 P D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 sl. D5 Eb5 F5 G5

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

P sl. sl. sl. sl.

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

P sl. sl. sl. sl. sl. sl.

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

Bb5 F5

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

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

C5 Eb5 Bb5

A.H. (15ma) Full P Full Full

semi-harm. - - + A.H. Full P Full Full

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

A.H. pitch: D H

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

Ⓢopen A Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 Bb5 C5

Full P Full P P Full Full

Full P P P Full Full

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

P

eas - y" to be so - cial. "It's so eas - y" to be cool. — Yeah, it's eas - y to be hun - gry when you ain't —

P.M.-4 *grad. bend* 1/2 3 P.M. 3 P.M. 3 P.M.-4

5 5-3 5-5 4 5 3 3 4 6 4 5 5 6 8 6 7 7 6 8 6 8 6 7 8 6 8 7 8 6 8

— got shit to lose. — And I wish — that I could help — you with what you hope to find, — but I'm —

Full *Sva-* Full 1/2 Full

Full Full 1/2 Full

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

(cont. in notation)

C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5

— still out here wait - ing, watch - ing re - runs of my life. — When you reach the point of break - ing, know it's

Sva- 1/2 1/2

(11) (11) (11) 15 (15) (15)

Db5 C5 Db5 C5 Db5 C5

N.C.

Db5 Eb5 F5

Musical staff with notes and accidentals.

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

Sva

Musical staff with wavy lines and notes.

Musical staff with wavy lines and fret numbers (15), 20, (20), 19, 19.

Gtr. I

Guitar staff with chords and notes.

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

Guitar fretboard diagram with numbers 6, 5, 6, 5, 6, 5, 8, (6), 6, 6, 6, 6, 6, 6, 8, 10, 10, 8, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 6, 8.

Free time

Musical staff with notes and wavy lines.

vive.

w/fdbk. effects

Sva

Musical staff with wavy lines and notes.

grad. release

Musical staff with wavy lines and fret numbers (19), (19), (19).

Musical staff with notes and wavy lines.

Musical staff with fret numbers (10), (10), 8, (10), (10), 8.

RIGHT NEXT DOOR TO HELL

DUST N' BONES

LIVE AND LET DIE

DON'T CRY (ORIGINAL)

PERFECT CRIME

YOU AIN'T THE FIRST

BAD OBSESSION

BACK OFF BITCH

DOUBLE TALKIN' JIVE

NOVEMBER RAIN

THE GARDEN

GARDEN OF EDEN

DON'T DAMN ME

BAD APPLES

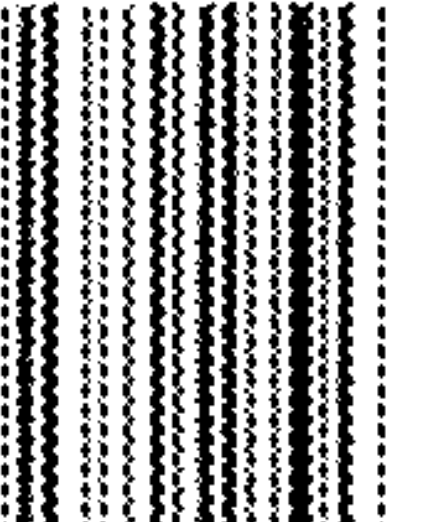
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ISBN 0-89524-683-X



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\$22.95

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Printed in the U.S.A.