

Authorized Edition

guitar

GUNS N' ROSES

GUITAR/VOCAL

WITH
TABLATURE

APPETITE FOR DESTRUCTION



Introduction by Wolf Marshall
Performance Notes by Andy Aledort



NOTE FOR NOTE
TRANSCRIPTIONS

WELCOME TO THE JUNGLE

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

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 104$

Free time

Intro

Gtr. I N.C.

In time

N.C.

*Delay time $\text{♩} = \text{♩} = \text{♩} = \text{♩} =$
(notes sounded by echo device in parentheses)

Gtr. III B

Gtr. I A

Gtr. II

Faster ♩ = 124

E D5 A5 B5

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

A5

cresc. sl. f P.M.-----1 P.M.-----1

A.H. Full (15ma) P A.H. Full P

sl. 1/2

A.H. pitch: A

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

(end Rhy. Fig. 1)

9 9 7 X 9 9 9 9 7 6 4 9 9 7 X 9 9 9 7 6 4 9 9 7 X 9 9 9 7 9 9 7 9

9 9 7 X 9 9 9 7 6 4 9 9 7 X 9 9 9 7 6 4 9 9 7 X 9 9 9 7 9 9 7 9

7 7 5 X 7 7 5 4 2 7 7 5 X 7 7 5 4 2 7 7 5 X 7 7 5 7 0

Harm. 1 (end Rhy. Fig. 1A)

Harm. 1

9 7 X 9 7 9 X X 7 X 9 7 9 X X 7 X 9 7 7 X X 5 X 7 5 5 4 2 7 X X 5 X 7 5 5 4 2

9 7 X 9 7 9 X X 7 X 9 7 9 X X 7 X 9 7 7 X X 5 X 7 5 5 4 2 7 X X 5 X 7 5 5 4 2

7 7 7 5 X 7 5 5 4 2 7 X X 5 X 7 5 5 4 2 7 X X 5 X 7 5 5 4 2

sl. sl. sl.

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

(Ah, Rhy. Fig. 2 (Both gtrs.)) Ah.)

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

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

5 5 3 2 5 3 7 7 5 4 7 5 9 9 9 9 7 7 5 6 6 (6) 5 5 3 0

sl. sl.

knees, knees... Uh, ah. I wan - na watch you_ bleed.

(end Rhy. Fig. 2)

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

sl. sl.

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

A5

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

If you want it, you're gon - na bleed,_ but it's the price_ you pay_ And you're a

E D E D E D E

ver - y sex - y girl_ who's ver - y hard_ to please. You can taste the bright_ lights, but you

w/Rhy. Fig. 2 (1st 5 bars only)
C C/B C/A C/G D D/C# D/B D/A

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

E5 w/Fill 1 B5

my, my, my ser - pen - tine_ Uh, ah_ I wan - na hear you_ scream!

Guitar solo I (w/ad lib vocals)

Gtr. I E

my, my, my ser - pen - tine_ Uh, ah_ I wan - na hear you_ scream!

Gtr. II

my, my, my ser - pen - tine_ Uh, ah_ I wan - na hear you_ scream!

Fill 1

Gtr. II *sl.*

Gtr. I *sl.*

my, my, my ser - pen - tine_ Uh, ah_ I wan - na hear you_ scream!

8va-----

8va-----

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

8va-----

8va-----

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

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

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

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

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

E5

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

Gtr. II \diamond G Gtr. I \diamond D D G G

mf *sl.* $\frac{1}{2}$ *Let ring* *P* *P* *sl.* *sl.*

7 7 5 3 3 4 5 6 7 7 7 7 10 12 12 13 12 7 5 8 12 12 10 10

D G D D7

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

P *sl.* *sl.*

7 7 7 6 7 10 12 12 10 7 7 7 10 8

G^{III} F G^{III} F G^{III} F A G

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

f *sl.* *steady gliss.* *sl.*

12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 12 10 14 14 14 14 14 14 14 12 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12

E

Yeah! ————— Now!

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

6 7 9 9 9 9 6 7 12 12 6 7 9 9 9 6 7 12 12 5 6 9 9 9 5 6 12 12

Guitar solo II

④2fr. C#5 E B5 A5^{II} B5 A5^{II} B5 A5^{II} B5 C5 C#5

④2fr. E B5 A5^{II} B5 A5^{II} B5 C5

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

9 7 9 9 (9) 7 7 9 11 9 9 11 (11) 9 11 (11) 11 (11) 9 12 11

sl. A.H. pitch: E#

④2fr. C#5 E B5 A5^{II} B5 A5^{II} G 1/2 E5

⑥3fr. G# A B5

④4fr.5fr. G# A B5

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

(12) 12 (11) 9 11 9 (9) 6 5 6 5 (5) 3 2 6 2 2 0 1 2 4

sl. H

⑥3fr. A5^{II} G E5 w/Rhy. Fill 1

P.M.-----

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

(0) 0 0 0 0 2 4 15 15 (15) 15 (15) 14 14 14 (14) 12 14 12 14 (14) 12 6

P sl. sl. sl.

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

1/2, 1/2, 1/2

(6) 4 6 4 4 (4) 2 4 0 2 (2)

Rhy. Fill 1 (E5) B5

1/2 1/2

(2) 9 7 7 9 9 (9) 9 7 7 4 (4) 4 4 4 4 (4) 4 4 4 4 7

sl.

w/Rhy. Fig. 3 (3 times)

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

Rhy. Fig. 3-----

P.M.-----

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

die! In the jun - gle. Wel - come to the jun -

steady gliss. F#5 F5 F#5 G5 (type 2) A5 G#5 A5 Bb5 p E

w/Rhy. Fig. 2 (1st 4 bars only) (3 times)
C C/B C/A C/G

(Ah, _____)

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

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

ah.) C C/B C/A C/G D D/C# D/B D/A E5

gle. Wel - come to the jun - gle. Feel - my, oh, my, my, -

(Ah, _____) ah.) C C/B C/A C/G D D/C# D/B D/A E5

my ser - pen - tine... Jun - gle. Wel - come to the jun - gle. Watch it bring you to your

(Ah, _____) ah.) w/Rhy. Fig. 2 (1st 2 bars only)
C C/B C/A C/G

sha na na na na na na na na na na knees, knees... Down in the jun - gle. Wel - come to the jun -

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

(Ah, _____)

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

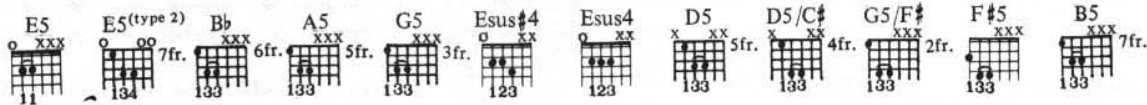
ah.) (Both gtrs)

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

*Slowly detune low E string.

IT'S SO EASY

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



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Moderately fast $\text{♩} = 152$

Intro

Rhy. Fig. 1

(end Rhy. Fig. 1)

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

Ⓞ open

Ⓞ open

E E5(type 2)

1st, 2nd, 3rd Verses

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

w/Rhy. Fig. 2B 3rd time

Rhy.

Fig. 2

Ⓞ open

w/Rhy. Fig. 2 (3 times)

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

2.3. See additional lyrics

her best... She's out to take, no need to try... She's read - y to make...

Rhy. Fig. 2A Play 4 times

Rhy. Fig. 2B Play 4 times

Chorus
W/Rhy. Fig. 3A
A5 G5 A5 Bb5 (E) Esus#4 Esus4 (E) Esus#4 Esus4 (E) Esus#4 Esus4 (E) Esus#4 Esus4 (E)
Rhy. Fig. 3 (end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times)
A5 G5 A5 Bb5 (E)
It's so eas - y, eas - y, when ev - 'ry - bod - y's try - in' to please -
me, ba - by. It's so eas - y, eas - y, when
ev - 'ry - bod - y's try - in' to please - me. So -

Bridge
D/F# G B5addb6 A5(7)
eas - y, but noth - in' seems to please me. It all -

Rhy. Fig. 4 (end Rhy. Fig. 4)
Let ring - - - - - sim.
w/Flanger or chorus
2 0 0 2 0 0 2 0 0 2 0 0 3 2 0 3 2 0 3 2 4 2 4 2 0 2 0 2 0 0

w/Rhy Fig. 4
D/F# G B5addb6 A5(7)
fits so right, when I fade in - to the night. (2nd time:) So

N.C.
See me hit you, you fall down.
P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4
5 7 5 7 5 7 5 7 5 7 5 7 7 7 5 7 5
H H H H H H H H H H H H

Rhy. Fig. 3A Play 4 times
P P P P
P P P P
P P P P
P P P
5 5 3 5 6 5 3 0 0 0 (0)
5 5 3 5 6 5 3 0 0 0
P P P

w/Rhy. Fig. 5A D5 D5/C# D5 G5 G5/F# E5 E5 (type 2) (end Rhy. Fig. 5) W/Rhy. Fig. 5 (3 times) D5 D5/C# D5 G5 G5/F# E5

Rhy Fig. 5

I see you stand-in' there. You think you're_ so

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

Why don't you_ just fuck off?_

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

8va-----

1 1/2 2 1 1/2 sl. Full loco A5 G5 (E) E5 P Full

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

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

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

3. Ya get

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

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

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

come with_ me. Don't ask_ me where_ 'cause I don't_ know_ I'll_

F#5 G5 B5 A5

try_ to_ please_ you. I ain't got_ no mon-ey but it goes_ to show_

Rhy. Fig 5A Play 4 times

sl. sl.

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

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

5 5 0 0

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

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

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

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

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

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

It's so eas - y!

E5 Bb5 A5 G5 (E) E5

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

B \flat 5 A5 G5 (E) E5 N.C. E5

Oh! So — eas - y.

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

1/2 P 14 (14) 12 14 14 12 14 14 12 10 7 7 5 (5) 3 (17) 3 *sl.* *sl.* *sl.* *sl.* 1/2

D5 E5 N.C. E5 D5 E5

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

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

0 0 7 0 0 0 7 5 0 7 0 0 7 5 7 6 5 3 0 (0) 0 0 7 0 9 9 7 9 7 7 5 0 7 0

(0) 7 7 7 5 0 7 0 *sl.* 1/2 (0) 7 7 7 5 0 7 0

N.C. E5 D5 E5 N.C. E5

It's so — eas - y. Yeah! —

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

sl. 1/2 0 0 7 9 0 0 7 5 7 6 5 3 0 (0) 2 2 (2)

Additional Lyrics

2. Cars are crashin' every night.
 I drink 'n' drive, everything's in sight.
 I make the fire, but I miss the firefight.
 I hit the bull's-eye every night. (To Chorus)

3. Ya get nothin' for nothin', if that's what ya do.
 Turn around bitch, I got a use for you.
 Besides, you ain't got nothin' better to do,
 And I'm bored. (To Chorus)

NIGHTRAIN

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

A5^v 5fr.
 D5 5fr.
 G5 2fr.
 A5 1fr.
 E5 1fr.
 B5 1fr.
 F5 1fr.
 F#5 1fr.
 G5 (type 2) 3fr.
 G#5 4fr.
 D 5fr.
 C5 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 $\text{♩} = 148$

Intro (Cowbell and high hat) Gtr. I

A5 A7 D/A C/A

Rhy. Fig. 1

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

Gtr. II

Rhy. Fig. 1A

f *P.M.*

G F G Gsus4 G Gsus4 G A5 G5 A5 A7

Load -

(end Rhy. Fig. 1)

sl. *sl.* *sl.*

(end Rhy. Fig. 1A)

sl.

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w/Rhy. Fig. 1 & 1A

D/A C/A G F G

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

Gsus4 G Gsus4 G A5 G5 A5 Gtr. I A5^v

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

(Gtr. I)

(Gtr. II)

1st Verse

Rhy. Fig. 2

(end Rhy. Fig. 2)

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

Rhy. Fig. 2A

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

w/Rhy. Fig. 2

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

(end Rhy. Fig. 2A)

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

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

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

1.

I got a Mol - o - tov_ cock - tail with a match to go_ I smoke my cig - a - rette_ with style_

liq - uor store_ Well, that's one for you and two for me_ by to - night_

P.M.

w/Fill 1 N.C. A5

And I can tell you hon - ey, you can make my mon - ey to - night_

sl. sl. sl. sl.

2.

w/Rhy. Fig. 1 & 1A A7 D/A C/A

I been load - ed like a freight_ train_

Gtr. I Gtr. II

sl. sl.

Fill 1 (Gtr. I)

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

A.H. 2 1/2 slow release

P sl. P P sl. P P sl. P

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

G F G

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

Gsus4 G Gsus4 G A5 G5

P.M. —————

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

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

Chorus

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

Rhy. Fig. 3 (both gtrs.)

1/4 1/4

1/4 1/4

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

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

(end Rhy. Fig. 3)

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

1/4 1/4

Gtr. II

Gtr. I

F5 G5 A5

(2/2) 0 3 0 3 0 3 0 3 (2/2) 0 3 0 3 0 3 0 3 (1) i 3 2 3 2 0 3 (3) 3 3 2 3 2 3 0

w/Rhy. Fig 3

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

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

Gtr. II

Gtr. I

E5 D5 B5

1/4 1/4

1/4 1/4

pick slide

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

12 12

Musical notation for the first system, featuring a treble clef staff with notes and slurs, and a guitar staff with fret numbers and slurs. The key signature has three sharps (F#, C#, G#).

Musical notation for the second system, including a treble clef staff with notes and slurs, a guitar staff with fret numbers, and a bass staff with fret numbers. Chords E5, F5, and F#5 are indicated above the treble staff. Performance instructions include "Full", "P", "A.H. 1 1/2", "slow release", and "sl.". A note in the treble staff is marked "(cont. below) A.H. 1 1/2 (8va)". The bass staff includes "P.M.-----" and "sl.".

Musical notation for the third system, featuring a treble clef staff with notes and slurs, and a guitar staff with fret numbers. Performance instructions include "P.M.-----", "P.M. Let ring P.M.-----", and "P.M. Let ring P.M.-----". The guitar staff includes fret numbers and slurs.

Musical notation for the fourth system, featuring a treble clef staff with notes and slurs, and a guitar staff with fret numbers. Chords F5, E5, and F#5 are indicated above the treble staff. Performance instructions include "P.M.-----". The guitar staff includes fret numbers and slurs.

Musical notation for the fifth system, featuring a treble clef staff with notes and slurs, and a guitar staff with fret numbers. Performance instructions include "Let ring P.M.", "P.M.", "Let ring P.M.", "P.M.", "Let ring P.M.", "P.M.", and "P.M.". The guitar staff includes fret numbers and slurs.

Gtr II

D5

C5 A5

P.M.

Load - ed like a freight - train, —

w/Slide slow steady gliss.

P.M.

sl.

F5

G5

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

P.M.

sl.

sl.

A5

C5

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

P.M.

A.H. (8va)

slow bend

1 1/2

1 1/2

Ⓞ open 3fr.

E G A5 Chorus

(cont. below)

F5

I'm on the night - train, and I'm look-in' for some. — I'm on the

Rhy. Fig. 4 (Gtr. II)

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

G

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

read - y to crash_ and burn.

Gtr. I

Full slow bend Full P.M. Full P.M. Full Full P.M.

A5

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

(end Rhy. Fig. 4)

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

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

1½ F5 A.H. (8va) 1½ G

P.M. A.H. P.M.

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

A.H. pitch: G

*See additional lyrics

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

A5 1½ 1½ P P Full

(4) 4 4 4 4 4 7 (7) 7 7 5 5 9 (9) 9 9 12 9 11 9 12 9 12 10 12 (12) sl.

Full Full F5 Full Full Full Full Full

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

A.H. Full (15ma) Full P A5 (Sva) Full Full Full A.H. 1/2

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

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

(7) 7 7 5 5 (5) 5 8 5 7 (7) 5 7 7 (7) 5 7 6 5 3 5 3 5 5 3 5 (5) sl.

Full Full Full Full Full Full Full Full Full Full Full

F5 Full Full Full Full 1½ 3 G

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

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

A5 H P P H P Full Full

-3- -3-

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

1/2 1/2 Full F5 H P P H P P P.M.-----4

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

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

The guitar score is divided into several systems. The first system uses a treble clef and features triplets and slurs. The second system continues with similar notation, including a 'P.M.' marking. The third system introduces a bass clef and includes a 'slow bend' instruction. The fourth system continues with a bass clef and includes a 'Begin fade' instruction. The final system concludes with a 'Fade out' instruction. The score is heavily annotated with technical details such as 'Full', 'sl.', 'P.M.', and various fingering numbers.

Additional Lyrics

Outro Chorus:

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

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

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

Nightrain.

OUT TA GET ME

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

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

Moderately fast ♩ = 140

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

Play 3 times (end Rhy. Fig. 1)

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

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

*Bend top note only.

*Bend both notes.

1st, 2nd Verses

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

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

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

Bb5 G5

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

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

C5 B5 C5 C#5 D

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

(Both gtrs.)

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

C5 Bb5/C C5 Bb5/C

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

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

D C5 Bb5/C C5 Bb5/C

scream and yell — and fight all night. — (You — can't tell me). —
 preach and yell — and fight all night. — (You — can't tell me). —
 Rhy. Fig. 2 (end Rhy. Fig. 2)

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

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

8va Full

Full 1/2 P Full P Full

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

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

8va

Full P Full Full Full P Full P Full P Full

slow bend

17 18 Full P 17 (17) 15 15 17 (17) 15 18 17 15 17 17 (17) 15 17 15 18 0 15 Full P Full

Bb5/C C5 Bb5/C C5 D5

8va

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

hold bend hold bend hold bend

(15) 15 15 15 18 18 (18) 18 (18) 17 (17) 18 18 18 17 15 17 1/2 Full

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

8va

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

hold bend 3

17 17 17 17 (17) 17 17 19 17 17 19 19 15 15 15 15 15 15 (15) 13

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

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

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

15 15 13 15 13 14 12 15 15 15 12 15 (15) 15 (15) 12 15 (15) 13 13 13 14 12 14 14 12 12 12 14 14 12 12 10 12

1/2 G5 A5 D5 C5 G5^(type 2) F5 G5^(type 2) (cont. in notation) A G C B G5 B \flat 5 G5

A G F G5 B \flat 5 G5 A G C B \flat G5 B \flat 5 G5

w/Rhy. Fig. 4 A G F G5 B \flat 5 G5 A G C B \flat G5 B \flat 5 G5 A G

w/Rhy. Fig. 4 (1st 3 bars only) w/Rhy. Fig. 1 F G5 B \flat 5 G5 A G C B \flat G5 B \flat 5 G5 A G F

A5 G5 A5 D5 C5 A5 C5 A5 w/Rhy. Fig. 4 (2 1/2 times) G5 A5 D5 C5 A5 C5 A5

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

Rhy. Fill 1

G5 A5 D5 C5 A5 C5 A5 G5 A5

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

D5 C5 G5^(type 2) F5 G5^(type 2) Chorus w/Rhy. Fig. 1 (3 1/2 times) F5 G5 C5 Bb5 G5 Bb5 G5 F5 G5

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

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

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

C5 Bb5 *w/Rhy. Fig. 1 (3 1/2 times) G5 F5 G5 C5 Bb5 G5 Bb5 G5

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

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

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

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

F5 G5 C5 Bb5 G5^(type 2)

suck me! Take that one to heart!

1st, 2nd Verses
N.C. (E5)

(A5) (E5)

1. I get up— a-round sev-en, get out-ta bed— a-round nine. And

2. See additional lyrics

(Both gtrs.)
Rhy. Fig. 3

H H H

H H H

(A5) (E5)

I don't wor-ry a-bout noth-in', no,'cause wor-ry-in's a waste— of my time.

(end Rhy. Fig. 3)

H H H

H H H

Chorus

G F G C B \flat C D C D

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

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

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

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

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

H H H H H

H H H H

Bridge

B5 A5 B5 A5 G5 A5

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

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

B5 A5 B5 1. A5 G5 A5

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

9 7 9 7 5 6 7 7 5 7 7 3 4 7 9 9 7 5 7 5 5 5 5

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

A5 G5 A5

lit - tle bet - ter than be - fore. P

7 5 7 0 3 0 7 5 7 5 5

Coda I

Guitar solo w/Riff A F#5 B5 F#5

8va-Full 1/2 w/Wah Full 1/2

7 5 4 2 3 3 0 14 17 17 16 14 16 16

Riff A

Play 3 times

H H H E D5 E/B

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

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

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

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

2 14 16 17 16 17 16 14 14 14 H P Full P Full H P 1/2 P 14 14 14 14 14 14 14 14 14 14 14 16

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

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

D C D D5 C#5 B5 D5 G5 w/Wah G5

13 10 13 10 12 12 (12) 10 12 10 10 (10) 12 12 10 9 7 15 15 18 12

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

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

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

Coda II

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

E5

4

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

(Two gtrs.)

P.M. (both parts)

G5 A5 A5

A.H. (Both gtrs.)

A.H. (type A.H. pitch: C#)

Freely

G5 E

I drove me out - ta my mind... I should've known bet - ter, said I wish I nev - er met her, said I,

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

(Gtr. IV)

Additional Lyrics

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

PARADISE CITY

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

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

Tune down 1/2 step:

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

Intro G

Rhy. Fig. 1 C F add9 C G (end Rhy. Fig. 1)

Let ring *mp* *sim.*

Chorus w/Rhy. Fig. 1

G C F C G

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

Rhy. Fig. 2

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

Riff A (Kybd. arr. for gtr.) P.M. *8va*

(2nd time)

w/Rhy. Fig. 2

G5 Riff B C (end Riff B) G5

2. F

Full Full hold bend Full Full C G5 Riff C (Two gtrs.) Bb5

G5

C5 Bb5 G5 Bb5 G5 F5 C5 Bb5 (end Riff C)

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

(G5) B \flat (G5) C B \flat

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

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

3 1 2 3 3 1 2 3 1 3 1 3 | 3 1 2 3 3 1 2 3 1 3 1

Riff D

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

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

5 3 4 5 5 3 5 | 5 5 5 5 | 5 3 4 5 5 3 5 | 5 5 5 | 5 3 | 5 3 4 5 5 3 5 | 5 5 5 5 | 5 3

Riff F

Full Full Full

Let ring -----| Full Full sl.

4 2 3 4 2 3 4 2 4 2 4 | 4 2 3 4 2 3 4 2 4 2 | 4 2 3 4 2 3 4 2 4 2 4 | 3 | 4 2 3 4 2 3 4 2 4 2 4 | 3 | 4 2 3 4 2 3 4 2 4 2 4 | 3

(G5) Bb (G5) Bb

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

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

C (G5)

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

1/2 sl. (3) sl.

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

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

F C G5

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

C 2nd time to Coda I; 3rd time to Coda II F C G5 D.S. (no repeat) al Coda I

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

Coda I F C5 C (cont. in notation) N.C. (F5) $\text{B}\flat 5$

Oh, won't you please take me home.

Chord symbols: F , C5 , C , N.C. (F5) , $\text{B}\flat 5$

Performance instructions: *sl.*, *w/Octave divider*, *Full*

G5 Full $\text{CSB}\flat 5$ Full G5 Full $\text{B}\flat 5$ G5 Full F5 C5 $\text{B}\flat 5$ A5 Full Full Full C5 Full

w/Riff E

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

Chord symbols: G5 , $\text{CSB}\flat 5$, G5 , $\text{B}\flat 5$, G5 , F5 , C5 , $\text{B}\flat 5$, A5 , C5

Performance instructions: *Full*, *slow bend*, *sl.*, *wah*, *w/Riff E*, *w/Wah on as filter (Oct. div. off)*

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

A5 Full D5 C5 G5 $\text{B}\flat 5$ G5 F5

(Wah off) *slow bend* $\frac{1}{2}$ rake *slow bend* $\frac{1}{2}$ rake *slow bend* $\frac{1}{2}$ rake

Chord symbols: A5 , D5 , C5 , G5 , $\text{B}\flat 5$, G5 , F5

Performance instructions: *Full*, *(Wah off)*, *slow bend*, $\frac{1}{2}$, *rake*, *slow bend*, $\frac{1}{2}$, *rake*, *slow bend*, $\frac{1}{2}$, *rake*

Riff E (Two gtrs.)

(A5) C5 (A5) D5 C5

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

Chord symbols: (A5), C5 , (A5), D5 , C5

Performance instructions: P.M.

Rhy. Fill 1 (Two gtrs.)

G5 F5

P.M. ----- |

Chord symbols: G5 , F5

Performance instructions: P.M.

C

D5 C5

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

So far a - way. So

1. 2. D.S. (no repeat) at Coda II

far a - way. So way.

sl.

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

F C G5

Oh, won't you please take me home.

Take me home to the par - a - dise cit - y, where the

Play 2nd time only

Full Full

w/Riff A (w/cue notes) (2 times)
w/Riff B (1st time only)
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)

1. C F C G5

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

Full Full Full Full Full Full P

2. F C G5

Oh, won't you please take me home,

home.

*sl.

*sl.

*sl.

*As before

* Slow slide up middle 4 strings (off neck)

Double time ♩ = 208

G5 (type 2)

Rhy. Fig. 3

C5

F5 C5 G5 (type 2)

(end Rhy. Fig. 3)

sl. sl.

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

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

*w/Rhy. Fig. 3 (9 1/2 times)

**G5

C5 1/2 1/2 1/2

w/Octave divider

*Vary strumming rhythm at will.

** Use "type 2" till end.

F5 C5 G5 $\frac{1}{4}$ *sl.*

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

F5 C5 G5 *sl.* Full *sl.* Full Full Full Full P Full Full $\frac{1}{2}$ *sl.*

loco C5

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

(Wah on) $\frac{1}{2}$ (Wah off) $\frac{1}{2}$ C5 P.M. *sl.* P.M.

System 1: Treble staff contains notes with a wavy line above. Bass staff contains notes with fingerings 3, 5, 3, 5, 5, 3, 5. Chords F5, C5, and G5 are indicated. Dynamics include *p* and *H*.

System 2: Treble staff contains notes with wavy lines and a *slow bend* instruction. Bass staff contains notes with fingerings 3, 5, 3, 5, 3, 5, 5, 3, 5. Chords C5 and G5 are indicated. Dynamics include *1/2* and *Full*.

System 3: Treble staff contains notes with wavy lines and a *slow bend* instruction. Bass staff contains notes with fingerings 3, 6, 6, 3, 6, 3, 6, 8, 8, 6, 8, 6, 10, 10, 9, 8, 10, 8, 9, 10, 10, 8, 9, 10. Chords F5, C5, and G5 are indicated. Dynamics include *Full* and *p*.

System 4: Treble staff contains notes with wavy lines. Bass staff contains notes with fingerings 8, 10, 9, 8, 10, 10, 9, 8, 10, 9, 8, 10, 9, 8, 10, 9, 8, 10, 11, 10, 8, 10, 10. Chord C5 is indicated. Dynamics include *Full*, *H*, and *H P P*.

System 5: Treble staff contains notes with wavy lines and a *sl.* instruction. Bass staff contains notes with fingerings 8, 12, 10, 11, 10, 10, 11, 13, 10, 11, 13, 10, 12, 13, 10, 12, 13, 15, 12, 13, 17, 13, 15, 15, 17, 18, 18, 15, 17, 15, 18, 15, 18, 15. Chords F5 and C5 are indicated. Dynamics include *sl.*, *H*, *P*, and *3*.

System 6: Treble staff contains notes with wavy lines and a *sl.* instruction. Bass staff contains notes with fingerings 18, 15, 18, 15, 15, 18, 15, 18, 15, 17, 17, 15, 17, 17, 14, 12, 14, 15, 12, 13, 15, 12, 13, 15, 13, 12, 13, 12. Chord G5 is indicated. Dynamics include *sl.*, *loco*, *1/4*, *Full*, and *P*.

Loco P P P C5 P P P P P P P P P P sl. P P P 1/2 Full

15 13 12 15 13 12 15 13 12 15 14 13 12 14 13 12 13 12 14 12 12 10 12 10 10 12 10 9 12 10 9 10 9 12 10 12 10 9 12 10 1/2 Full 13 10 13 10

F5 C5 G5 P.M. + P.M. + P.M. 3 3 3 3 9 9 H

10 10 10 0 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 H

Sva Full loco Heavy P.M. Lighter P.M. C5 3 3 3 3 H H H H H H H H H H H H Full Full Full Full sl.

16 17 15 15 15 15 15 3 1 2 3 1 2 3 1 2 3 1 2 3 4 5 3 4 5 3 4 5 3 4 5 3 4 5

F5 C5 1/2 1/2 P H G5 Full Full 1/4 1/4 slow bend slow bend

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

Sva Full Full C5 loco P

5 14 15 12 15 12 14 14 12 14 14 12 12 12 14 12 14 12 12 12 14 12

F5 Full Full C5 1/2 1/2 1/2 1/2 1/2 1/2 1/2 P 1/2 G5 1/2 1/2 1/2 1/2 1/2 P 1/2

14 12 15 14 12 14 14 14 12 14 14 14 13 14 15 14 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13

Slower F5 C5 Free time G5

Oh, won't you please take me home.

Additional Lyrics

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

MY MICHELLE

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

F#5 (133) **A5** (11) **E5** (11) **D5** (133) **E5^{VII}** (133) **B5** (133) **C#5** (133) **A5^(type 2)** (1144) **E5^(type 2)** (XXXXXX) **G5/A** (XXXXXX)

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

C# (1333) **C** (1333) **B** (1333) **G#5** (133) **A5^V** (133)

Intro **A/C#** **Rhy. Fig. 1 (Gtr. I)** **Amsus2/C** **B7(no 3rd)** **F#m** (end Rhy. Fig. 1) **w/Rhy. Fig. 1 (2 1/2 times)** **A/C#** **Amsus2/C** **B7(no 3rd)** **F#m**

Let ring w/Flanger *mp*

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

rit.

Moderate Rock ($\text{♩} = 102$)

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

f *sl.* *p*

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

f *sl.* *p*

Fill 1

H *slap* *Full* *Full* *Full*

Rhy. Fill 1 (Gtr. I)

Let ring

w/Riff A & Rhy. Fig. 2 (both 1½ times)

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

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

w/Fill 2

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

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

Rhy. Fig. 3 (both gtrs.)

slow release 1/2 P.M.-----1

w/Rhy. Fig. 3

C# C B N.C. (C#) C# C B A

used to love her her-o-in- but now she's un-der-ground... So you stay out late at night, and you

(end Rhy. Fig. 3)

sl. long slide

sl. (10)

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

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

Fill 2 (Gtr. I) 1½ 1½ slow release

Double time (♩ = 204)

Chorus

D5 E5^{VII} B5 C#5 E5^{VII} A5

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

D5 C#5 B5 A5 G# A5 |1.

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

Half time (♩ = 102)

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

C# C B A F#5 A E5 F#5 C# C B A Gtr. II

D5 E5^{VII} B5

Well, well, well, you

C#5 E5^{VII} F#5 D5 C#5 B5 A5 G# A5

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

(Gtr. II) G5/A E5^{VII} D5 A5 A5 (type 2)

Ev-ry-one needs love.

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

Fill 3 ©3fr. 1/2 1/2 1/2 1/2 1/2 1/2

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

Gtr. III Full Full Full Full Full Full sl.

Fill 4 Full Full Full P

Let ring Full Full P

B5 ③3fr. 1/4 G E5 E5 (type 2) E5^{VII} D5 A5 A5 (type 2) (end Rhy. Fig. 4)

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

(end Rhy. Fig. 4A)

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

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

sl.

B5 E5^{VII} D5 A5 w/Rhy. Fig. 4 & 4A

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

(Both gtrs.)

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

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

B5 (G) E5 E5^{VII} D5 A5

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

(Both gtrs.)

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

Half time (♩ = 102) w/Rhy. Fig. 2 (start at 3rd beat)

Gtr. II *sl.* C[#] C B A F[#]5 A E5 F[#]5 C[#] sl. 1/2 Full 1/2 Full 1/2 Full 1/2 Full C D F[#]5

Gtr. I (8va) *sl.* *slow bend* Full Full Full Full P *sl.*

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

6 5 4 (5) (4) 16 16 16 16 16 16 16 14 14 16 16 (16) (16) 7

A.H. pitch: G[#] *sl.* P *sl.*

Guitar solo

Gtr. I B5

Full

P G5

slow bend

1½

A5

Gtr. II Rhy. Fig. 5

(end Rhy. Fig. 5)

P.M.-----|

w/Rhy. Fig. 5 (3 times)

B5 3/4

3/4

G5 2 2 2 2

A5

sl.

B5 A.H. (8va)

slow bend

Full

P.M.-----|

Full

G5

Full

A5

sl.

A.H. pitch: G#

B5

Full

1/2

P.M.-----|

1/2

G5

Full

A.H. (8va)

Full

A5

sl.

A.H. pitch: D

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

Coda

B5 A5 G# A5 (Gtr. II)

well, my Mi - chelle. Yeah!

(Gtr. I)

G#5 A5^v G#5 A5^v G#5 A5^v C

sl. sl. sl. Play 4 times

My, (Vocal ad lib after 1st time) my, my Mi - chelle.

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

N.C.

Full Mi - chelle!

3 3 3 3 3 3 3 3

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

Full P

P P P P P P

Additional Lyrics

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

THINK ABOUT YOU

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

Tune down 1/2 step:

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

Fast Rock $\text{♩} = 170$

Intro

Cowbell

2nd time substitute
Gr. II E5 B5VII Fill 3 for lead gr. D5 A5V

1st, 2nd, 3rd Verses

⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr. ⑤open ⑤open

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

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

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

2.3. See additional lyrics

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

⑤open ⑤open ⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr.

A6 A A5 A B♭5 B5 B6 B B5 B B6 B5 B6 B B5 B B6 A5

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

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

⑤open

A6 A A5 A6 A5 B5^{IV}1/2 A5 (type 3) B5^{IV}1/2 A5 (type 3) G5

P.M.

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

⑤2fr. 3fr. *sl.*

G5 (type 2) F# G A5 (type 4) B5 1/2 A5 (type 2) B5^{IV}1/2 A5 (type 3) G5

P.M. — — — — —

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

Fill 2

Full 1/2

Fill 4

1/2

②2fr. 3fr. 1/2
F# G A5
P.M. P.M.

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

P.M. P.M.

1. Cowbell E5 B5^{VII} 2. Chorus Rhy. Fig. 1 B5^{VII}
P.M. P.M. P.M. P.M.

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

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

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

⑥7fr. 5fr. (end Rhy. Fig. 1)
B A G5 (type 2) A5^V B5^{VII}

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

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

you. Deep in - side I love you best.

A5^V B5^{VII} D5 G5 (type 2)

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

A5 B5^{VII} D5

— I want. — I think a - bout you. —

To Coda

G5 (type 2)

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

(4) 0 3 2 0 2 0

F#5^{II} F#5^{II} G#5 B5 C#5

P.M. — *cresc.*

(steady gliss.)

you. —

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

2 2 2 0 2 2 2 0 2 0 2 0 2 2 4 4 4 7 7 7 9 9 9 9 14

F#5 E5 D5 C#5

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

hold bend

14 0 12 0 10 0 9 0 12 11 9 9 (9) (9) 1 9 12 12 12 0 0 0

Guitar solo

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

sl. Full Full Full Full Full 1/2

wide fast vib. 1/2

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

sl. sl. H P P P

*1/2 Let ring 1/2 P P

H

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

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

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

I think a - bout you. You know

H

(5)5fr. D D5 (5)5fr. D D5 C#5 (5)4fr. C#5 C#5 C#5 C#5 (5)4fr. C#5 C#5 C#5 D5 D#5 E5

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

that I do. I think a - bout

H P sl. sl.

H P sl. sl.

w/Rhy. Fig. 2 (2½ times)

you. All a - lone, on - ly you.

I think a - bout you. Ah, it's true.

I think a - bout you.

Ba - by, yes I do.

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

Coda

B5 A5

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

Full Full Full *sl.*

B5 A5 B5 A5 B5 A5

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

Full Full A.H. (Sva) Full *sl.* Full Full P Full Full

hold bend

G5 A5 D5 B5 A5 B5 A5

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

Full Full *sl.* 1/2

B5 A5 B5 rit. A5

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

Freely

G5 A5 B5 C#5

you, on - ly you

(Elec. and acous. gtrs.)

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

D5 C#5 w/Fill 5 B5

on - ly.

Fill 5

Additional Lyrics

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

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

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

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

Cadd9

Now and then_ when I see her face_ she takes me a-way_ to that spe-cial place,_ and if I

G D (Gtr. II) Dsus4 D Dsus2 D

stared_ too_ long, I'll prob-'ly break down and cry. —

Chorus

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

w/Fill 2 3rd time

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

*Gtr. I

*On D.S. double Gtr. II

Fill 2

1/2 1/4

sl. sl.

7 (7) 7 7 5 4 0 3

A5 B5 C5 D To Coda

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

The first system features a vocal line in treble clef with lyrics "Whoa, oh, oh, oh, sweet child o' mine..." and a guitar accompaniment in treble clef. The guitar part includes fret numbers: 14, 14, 14, 14, 15, 14, 14, 14, 13, 13, 12, 10, 12, 12, 14, 15, 10, 10. A double bar line with a repeat sign is placed after the 14th fret.

w/Rhy. Fig. 1 D C

1. Full Full Full Full

The second system continues the guitar accompaniment with fret numbers: 8, 7, 10, 8, 7, 10, 8, 9, 10, 8, 9, 10, 8, 10, 8, 9. It includes a first ending bracket labeled "1." with "Full" markings above the notes.

2. G D

sl. 1/2 1/2 hold bend

The third system features a second ending bracket labeled "2." with "G" and "D" chords. It includes "sl." (slide) and "1/2" (half) markings, and a "hold bend" instruction. Fret numbers include 9, 9, 8, 10, 8, 7, 7, 7, 10, 7, 7.

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

The fourth system is labeled "w/Rhy. Fig. 1 (1st 7 bars only)". It includes "Full", "sl.", and "1/2" markings. Fret numbers include 8, 7, 10, 8, 7, 10, 10, 8, 12, 12, 12, 10, 10, 10, 8, 7, 7, 8, 7, 10, 10, 8.

D Dsus4 D Dsus2 D D.S. al Coda

Full Full Full Full Full Full

3 3

Coda

The fifth system includes a Coda section with a treble clef and a common time signature. It features "Full" markings and "3" (triplets) above the notes. Fret numbers include 10, 10, 10, 17, 17, 17, 17.

w/Rhy. Fig. 2 (1½ times)

A5 B5 C5 D

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

A5 B5 C5 D5 D#5

Ooh, sweet love o' mine.

Guitar solo

Em C B7 Am loco

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

w/Rhy. Fig. 3 (2 times)

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

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

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

Em H P C 1/2 B7 sl. Full

A5
P.M.

Ⓞ3fr. 2fr. Rhy. Fig. 4 Ⓞopen 2fr.

G F# Em E F# G5

2nd lead gtr. Full Full Full Full p Full Full Full p

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

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

(end Rhy. Fig. 4)

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

Em H Full

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

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

Fill 3 (2nd lead gtr.)

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

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

8-9 7 9 7-10 7-8-7 11-7-8-11-12 14-11-12 14-15-12-14-15-14-12 15 14-11-12-14-12 15-17 15

Rhy. Fill 1

w/Rhy. Fig. 5 (2 times)

E5 G5 A5 C5 D5 G5 (type 2)

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

Harm. + +

Harm. + +

P.M. Harm.

H 7 9 7

E5 G5 A5

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

P P P P sl.

P

2 0 7 5 7 5 3

P P P sl.

C5 D5 G5 (type 2) P.M. throughout G5

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

HPHPH HPHPH

1/4 sl.

1/4 sl.

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

A5 C5 D5 G5 (type 2) Rhy. Fig. 6 E5

Where do we go? —

Full Full 8va Full Full

Full Full Full

15 12 14 12 18 17 18 17 17 22 (22) 22 22

G5 A5 B5 C5 D5 G5^(type 2)
 (end Rhy. Fig. 6)

Ah. _____ Where do we go now?

8va-7

Full Full Full Full 1/2 Full P

3 3

22 22 22 (22) 17 17 17 17 1/2 (17) 15 17 17

w/Rhy. Fig. 6 G5 A5 B5

E5

Where do we go? _____ Where do we go now?

8va-7 loco Full

sl. Full

slow bend

sl. Full

3 5 5 5 5 5 5 5 5 3

17 15 12 P 12 P H P 12 P 12 P 12 P 12 P 12 P 12 P 12 P 12 P Full

15-12 15-12 14 12 15-12 15-12 14 14 14 14 14 14 14 14 14 14 14 14

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

C5 D5 G5 (type 2) E5 G5

Where do we go? _____

Full Full Full Full Full Full Full P

Full Full P

3 3

slow bend

Full Full Full Full Full Full P

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

E5^{VII} D5 B5^{VII} B \flat 5 A5^V G5 (type 2)
w/Rhy. Fig. 6 (1st 2 bars only)
E5

A5 B5

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

A5 C5 D5

sweet child o'

E5

mine.

(overdub)

bend neck 1/2

Additional Lyrics

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

YOU'RE CRAZY

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

G G# A D^{II} E5

D5 D C5 E5^{VII} G5 E5^{II} F#5 A5 B5 A5^(type 2)

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

Very fast Rock ♩ = 242

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

w/Riff A (enter 3rd time)

Rhy. Fig. 1 Rhy. Fig. 1A

Play 4 times
 ③ 3fr. 1/2 ⑥ open

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

(end Rhy. Fig. 1) (A5) D

(4th time:) 1. I been look-in' for a train, —
 (end Rhy. Fig. 1A) 2.3. See additional lyrics

(A5) (G5) E (A5) D

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

Riff A H Full Full Full H Full Full Full H Full Full Full H Full Full Full H Full *sl.*

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

H

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

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

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

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

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

yeah. You don't need my

D5 D D5 1. ⑤7fr. ES^vIE

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

⑤5fr. D5 D C5 G5 w/Rhy. Figs. 1 & 1A (both 2 times) & Riff A (A5)

piece of the ac - tion. Yeah.

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

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

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

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

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

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

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

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

To Coda

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

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

Double time (♩ = 242)

Gtr. II D^{II} Gtr. I

E5^{II} G5 F#5

E5^{II} E5^{VII} E5^{II} E5^{VII} E5^{II} A5 C5 B5

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

1. 2. A5 A5 (type 2) A5 A5 (type 2) A5 E5^{II} G5 F#5

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

3. Half time A5 (♩ = 121) G F# F

mf P.M.-----

(Both E5^{II} gtrs.) P.M.-----

Double time (♩ = 242)

Guitar solo

Rhy. Fig. 3

A5 B5 A5 B5 A5 B5 A5 E5¹¹

Full Full Full Full Full Full

1/2 Full

slow bend

Full p

A5 F#5

(end Rhy. Fig. 3) (B5)

w/Rhy. Fig. 3 (3 times)

P.M. P.M.

H E5 H

(B5) Full P P Full A5 F#5 Full

3

hold bend Full

8va E5 (B5) A5 F#5

Full Full sl.

Full Full (17) sl.

(B5) loco Full Full Full E5 P Full (B5)

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

P.M.

Full A.H.

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

Coda w/Rhy. Fig. 2 (4½ times)

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

cra - zy!_____ Ooh, you're cra - zy!_____ Ah!

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

Ah! Ah! You know_ you're cray - ay - ay - ay - ay - zy!_____ Well_ you're

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

cra - zy!_____ You know_ you're cra - zy!

D5 A5 G5 C5 A5

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

Full Full sl. Full Full sl. 1/2

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

10 13 (10) sl. 10 13 (13) sl. 5 5 p 3 5 3 5

Riff B (Two gtrs.)

1/2

1/2

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

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

*Both gtrs. bend

Additional Lyrics

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

ANYTHING GOES

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

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

Moderately fast ♩ = 148

Intro N.C. (A5)

Chord diagrams:
 G5: x00 2 3 4
 D5: x xx 1 3 3 5fr.
 A5: x0 xx 11
 B5: x xx 1 3 3
 C5: x xx 1 3 3 3fr.
 C♯5: x xx 1 3 3 4fr.
 B5^{VII}: x xx 1 3 3 7fr.
 B♭5: xxx 1 3 3 6fr.
 A5^V: xxx 1 3 3 5fr.
 G♯5: xxx 1 3 3 4fr.
 G5 (type 2): xxx 1 3 3 3fr.
 D: xx0 1 3 2
 A5^{VII}: xx xx 1 3 3 7fr.

Intro N.C. (A5)

f *sl.* *long slide*

9 8 (8) 14 14 12

sl. *f* P.M.----- 1/4 1/4 1/2 P.M.- 1 P.M.----- *sl.* *long slide*

5 7 7 7 7 5 (5) 5 5 5 5 7 7 5 7 7 7 (7) *sl.* *sl.* *sl.*

N.C. (A5)

sl. *long slide*

9 8 (8) 14 14 12

sl. *Full* *hold bend* *Full* P.M.----- H H H *sl.* P.M.-----

5 7 7 7 7 5 7 8 7 5 7 7 5 7 5 7 5 7 (7) (7) 3 3 2 *sl.* H H H *sl.*

G#5 A5 G5

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

Rhy. Fig. 1

H H H H H H H H H H H H H H H H

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

A5 F#5 A5 F5

P.M.----4 P.M. P.M.----4 P.M. pick slide

(end Rhy. Fig. 1)

H H H H H H H H H H H H H H H H

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

w/Rhy. Fig. 1
N.C. (A5)

P.M.----4 P.M. P.M. P.M. N.C.(A5) P.M.-----4 P.M. P.M. P.M.

w/Talk box

N.C.(A5)

P.M.----4 P.M. P.M. P.M. N.C.(A5) P.M.-----4 P.M. P.M. P.M. (Both gtrs.)

A.H. 1/4 (8va) A.H. 1/4

A.H. pitch: G

1st, 2nd Verses

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

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

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

w/Rhy. Fig. 2

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

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

Chorus

F5 F#5 G5 D5

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

A5 A C 1/4 A C 1/4 A G5

My way, your way,

1. D5 N.C.

an - y - thing goes to...

2. D5 A5

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

G5 D5

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

w/Fill 1
N.C. (A)

G5

D5

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "My way, your way, an - y - thing goes to - night,". Below the vocal line is a guitar melody in treble clef, and below that is a guitar fretboard in standard tuning. The fretboard shows fingerings for the first two measures: 0 0 3 4 and 2 2 4 4. The second measure has a slur over the notes 2 2 4 4 with a "1/2" marking above it. The third measure has a slur over the notes 0 4 2 2 with a "1/2" marking above it. The fourth measure has a slur over the notes 3 4. Chord symbols G5 and D5 are placed above the second and third measures of the guitar melody respectively.

w/Rhy. Fill 1
B5

B5 C5 C#5 D5 *sl.*

w/Talk box *sl.*

The second system of music continues the vocal line and guitar melody. The guitar fretboard shows fingerings for the first three measures: 2 4 4 2, 2 4 4 4, and 2 4 4 4. The fourth measure has a slur over the notes 4 5 6 7 with a "1/2" marking above it. The text "w/Talk box" and "*sl.*" are written below the fourth measure of the guitar melody. Chord symbols B5, C5, C#5, and D5 are placed above the fourth measure of the guitar melody. The text "*sl.*" is also written below the fourth measure of the guitar melody.

Fill 1

The "Fill 1" section consists of a guitar melody in treble clef and a guitar fretboard in standard tuning. The fretboard shows fingerings: 0 0 3 4 | 2 2 4 5 | (5) 5 4 4 2 2 3 4. The notes in the melody correspond to these fingerings.

Rhy. Fill 1

P.M.-----|

sl. *sl.*

sl. *sl.*

The "Rhy. Fill 1" section consists of a guitar melody in treble clef and a guitar fretboard in standard tuning. The fretboard shows fingerings: 0 2 2 0 2 | 0 4 4 4 5 4 5 4 | 0 9 7 9 7 9 | 9 9 7 9. The notes in the melody correspond to these fingerings. The text "P.M.-----|" is written below the first measure of the guitar melody. The text "*sl.* *sl.*" is written below the second and third measures of the guitar melody. The text "*sl.* *sl.*" is written below the fourth measure of the guitar melody.

Guitar solo
w/Rhy. Fig. 3

The main guitar solo is divided into two systems. The first system consists of three staves: a treble clef staff with a melodic line, a guitar diagram staff, and a bass clef staff. The second system consists of three staves: a treble clef staff with a melodic line, a guitar diagram staff, and a bass clef staff. The notation includes various techniques such as slurs, accents, and dynamic markings like *sl.*, *Full*, *P*, and *P.M.*. Chord symbols *E5*, *D5/E*, and *B5* are placed above the melodic lines. A section labeled *Gtr. I (w/Talk box)* is indicated by a dashed line. The second system ends with a section for *Gtr. II*.

The rhythmic figure is presented in two systems. The first system is labeled *Rhy. Fig. 3* and includes a treble clef staff with a rhythmic pattern, a guitar diagram staff, and a bass clef staff. The second system is also labeled *Rhy. Fig. 3* and includes a treble clef staff with a rhythmic pattern, a guitar diagram staff, and a bass clef staff. The notation includes dynamic markings like *1.2.* and *3.*, and chord symbols *E5*, *B5*, and *A5/B*. A instruction *Play 3 times* is written above the second system.

8va----- B5 A5/B

Full Full H P Full P loco Full P P B5 1/2

Full Full P.M. Full 1/2

17 17 17 17 16 17 14 17 14 14 17 (17) 15 16 17 15 16 15 14 13 16 14 12 14 12 14 12 14 12 12

P P

Gtr. I (w/Talk box)

Full Full A5/B B5 Full A5/B 3

Full Full Full P Full P P 3

12 10 (10) 10 (10) 7 7 10 (10) 7 10 7 9 (9) 7 9 7 9 7 9 8 7 9 8

B5^{VII} Bb5 A5^V G#5 G5(type 2) D5

3 3 3 3

sl. w/Fill 2 N.C. (A) slight A.H. 3/4 (A.H.) 3/4

P.M. (chicken-like) (A.H.) 3/4 P.M. (A.H.) 3/4

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

G5 D

(A.H.) 3/4 P.M. w/Fill 3 A5 Full Full Full Full Full Full

(A.H.) 3/4 Full Full Full Full Full Full

7 5 12 12 12 12 12 12 12 12

Fill 2

(hiccup-like) w/Talk box 1/4 1/4 1/4 sl.

17 17 17 17

Fill 3

8va----- Full Full Full Full Full Full

w/Talk box Full Full Full Full Full Full

15 15 15 15 15 15

Chorus

G5 D A5

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

G5 D A5

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

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

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

G5 D C 1/2 A5 steady gliss.

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

Slightly faster ♩ = 156 Triplet feel (right!) w/Riff A (8 times)

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

To - night!

Riff A

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

w/Riff B (4 times)

Woh, oh, oh, wo, wo,

wo, oh, oh, Oh,

Freely G5

oh, oh. Said an - y - thing

goes to - night!

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

Full P Full 1/2 Full Full Full sl.

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

Riff B

Fretboard diagram for Riff B in G major. The top staff shows the melodic line with dynamics: P, P, P, P. The bottom staff shows the bass line with fingerings: 3 0, 3 0, 3 0, 5 0, and dynamics: P, P, P, P.

Additional Lyrics

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

ROCKET QUEEN

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

F#5^{IX} **E5/F#** **F#m7** **E/F#** **F#5** **B5^{IX}** **A5^{VII}** **E5^{VII}** **B5** **B5/D** **B5/D#** **C#5**

B5^{IV} **G#5^{VI}** **A5** **G#5** **E5** **F5** **F#** **C#** **B/C#** **A5^V** **B5^{VII}** **E**

B/D# **C#m** **B** **A** **G#m** **E^I**

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

Moderate Rock $\text{♩} = 112$

Intro (Drums)

Intro (Drums)

mf

sl.

sl.

sl.

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

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

1st, 2nd Verses

F#5IX

B5IX AS VII

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

Full Full Full Full P Full P sl.

P.M. --- 1 H

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

0 0 2 2 0 1 2 0 H

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

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

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

F#5IX sl.

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

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

4 4 6 6 6 4 4 4 4 6 6 6 6 4 4

B5 H *Bend B stg. along with G stg. B/D B/D# H

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

Full hold Full bend

C#5 P.M. B5IV G#5VI B5IV G#5VI ES VII B5 AS

6 6 4 4 6 6 5 5 5 5 5 5 5 5 5 5 4 4 2 2

Chorus

Rhy. F#5 Fig. 1

G#5 E5

Musical staff with lyrics: and you're a rock - et queen. I might

Rhy. Fig. 1A

Musical staff with lyrics: be a lit - tle young, but hon - ey, I ain't na - ive. Here I am,

Guitar fretboard diagram for the first system

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

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

Musical staff with lyrics: scene. and you're a rock - et queen, oh yeah... I might be too much, but hon - ey, you're a bit ob -

Guitar fretboard diagram for the second system

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

Musical staff with lyrics: scene. and you're a rock - et queen, oh yeah... I might be too much, but hon - ey, you're a bit ob -

Musical staff with lyrics: scene. and you're a rock - et queen, oh yeah... I might be too much, but hon - ey, you're a bit ob -

Musical staff with lyrics: scene. and you're a rock - et queen, oh yeah... I might be too much, but hon - ey, you're a bit ob -

Guitar fretboard diagram for the third system

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

Slide gtr.

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

Musical staff with lyrics: scene. and you're a rock - et queen, oh yeah... I might be too much, but hon - ey, you're a bit ob -

Guitar fretboard diagram for the fourth system

D.S. al Coda

B5 A5

Here I am,—

Main musical score for guitar. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a complex rhythmic accompaniment with numerous fret numbers (e.g., 4, 5, 6, 7, 8, 9) and slurs. The piece concludes with a double bar line and a repeat sign.

Coda section. The treble clef staff begins with a dynamic marking of *mf* and a *P.M.* (pedal) marking. The bass clef staff features a simple rhythmic pattern with fret numbers 2 and 4. The section ends with a double bar line and a repeat sign.

Rhythmic figure section. The treble clef staff is labeled "Rhy. Fig. 2" and features a melodic line with slurs and accents. The bass clef staff contains a complex rhythmic accompaniment with fret numbers and slurs. The section concludes with a double bar line and a repeat sign.

Musical section. The treble clef staff includes dynamics such as *Full* and *1/2*. The bass clef staff contains a complex rhythmic accompaniment with fret numbers and slurs. The section concludes with a double bar line and a repeat sign.

Musical section. The treble clef staff includes dynamics such as *Full*. The bass clef staff contains a complex rhythmic accompaniment with fret numbers and slurs. The section concludes with first and second endings, marked with [1.] and [2.] and ending with a double bar line and a repeat sign.

⑤7fr.④9fr.③9fr. ⑤7fr.④9fr.③9fr.
 E B E B5 C#5 E B E A5^v B5^{vii}

Rhy. Fig. 3 *mf*

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

Rhy. Fig. 3A

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

mf

⑤7fr.④9fr.③9fr. ⑤7fr.④9fr.③9fr.
 E B E B5 C#5 E B E F#5 B5

(end Rhy. Fig. 3)

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

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

E5 B5 C#5 E5 A5 B5

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

E5 B5 C#5 E5 F#5 B5

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

Rhy. Fig. 4 *f* *sl.* B5 C#5 C# B/C#C# E5 *sl.* ⑥6fr. A5^v A# B5^{vii} (end Rhy. Fig. 4)

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

w/Rhy. Fig. 4 (3 times)

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

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

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

So — don't chas — tise — me or think I, I mean you harm. —

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

Of those that take — you, leave you strung — out much too far. — Ba — by, —

Outro
Rhy. Fig. 5
E5 B5 C#5 E5 A^v A# B5^{vii}

yeah — Woh oh oh oh oh oh oh oh. —

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (3 times)

E5 B5 C#5

No no no... no no no no no no no no no no no oh oh woh oh oh oh —

E5 A5 B5 E5 B5 C#5

woh oh oh oh. — Ba — by, yeah!

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

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

14 14 (14) 12 14 14 12 14

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

(14) 11 14 Full P (14) 12 13 12 (12) sl. sl. (12) 9 11 12 11 12 11 9 11 12 9 11 9 0 12 0 12

14 14 (14) 12 13 12 (12) sl. sl. (12) 9 11 12 11 12 11 9 11 12 9 11 9 0 12 0 12

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

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

H P H P P P H P P P P P H H H H H sl. 6 3 Full

10 12 10 9 10 9 10 9 8 9 7 6 7 5 7 5 4 5 6 8 9 7 9 10 12 9 12 11 9 12 12 11 12 11 12

E B/D# C#m

Don't ev - er leave me.

1/2

11 11 11 12 11 11 (11)

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

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

1/2

G#m 3 rit. E5 E! E5 VII sl.

to know that I care.

3 rit. E5 E! E5 VII sl.