CONTENTS

GUNS N' ROSES:

- 87 PATIENCE
- 9 SWEET CHILD O' MINE

VAN HALEN:

- 64 LOVE WALKS IN
- 19 WHEN IT'S LOVE

TESLA:

- 29 CHANGES
- 71 WE'RE NO GOOD TOGETHER

LITA FORD:

- 59 BROKEN DREAMS
- 25 CLOSE MY EYES FOREVER

McAULEY-SCHENKER GROUP:

- 80 FOLLOW THE NIGHT
- 53 TIME

VINNIE VINCENT INVASION:

- 34 ECSTASY
- 45 NO SUBSTITUTE

8 Tablature Explanation
ALPHABETICAL CONTENTS

59 ........................................ BROTHER DREAMS
As recorded by LITA FORD

29 ........................................ CHANGES
As recorded by TESLA

25 .......................................... CLOSE MY EYES FOREVER
As recorded by LITA FORD & OZZY OSBOURNE

34 .......................................... ECSTASY
As recorded by VINNIE VINCENT INVASION

80 .......................................... FOLLOW THE NIGHT
As recorded by McAULEY-SCHENKER GROUP

64 .......................................... LOVE WALKS IN
As recorded by VAN HALEN

45 .......................................... NO SUBSTITUTE
As recorded by VINNIE VINCENT INVASION

87 .......................................... PATIENCE
As recorded by GUNS N' ROSES

9 ........................................... SWEET CHILD O' MINE
As recorded by GUNS N' ROSES

53 .......................................... TIME
As recorded by McAULEY-SCHENKER GROUP

71 .......................................... WE'RE NO GOOD TOGETHER
As recorded by TESLA

19 .......................................... WHEN IT'S LOVE
As recorded by VAN HALEN

8 ........................................... Tablature Explanation
GUNS N’ ROSES
McAULEY • SCHENKER • GROUP

TESLA
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

\[
\begin{array}{c|c|c}
15 & 15 & 0 \\
\hline
0 & 0 & 0 \\
\hline
3 & 0 & 0 \\
\end{array}
\]

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, an open E chord played together

Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)

BEND: Strike the note and bend up ½ step (one fret).

LEGATO BEND AND RELEASE: Strike the note. Bend up ¼ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

GHOST BEND: Bend the note up ½ (or whole) step, then strike it.

UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.

PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.

ARTIFICIAL PITCH: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

PULL-OFF: Both fingers are initially placed on the notes to sound. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

PALM MUTE (PM): The note is muted by placing the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.
SWEET CHILD O' MINE
As recorded by GUNS N' ROSES

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

Tune down 1/4 step:
\( D = E_5(D) = G_3 \)
\( G = B_7(B) = B_5 \)
\( B = F_5(B) = E_5 \)

Medium Rock \( \frac{4}{4} = 122 \)

Intro Riff A (Gtr. I)

w/Riff A

Gtr. III-
(acous.) Rhy. Fig. 1 (Gtr. II)

*Let arpeggiated figures ring
whenever possible (throughout).

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

1. She's got a smile that it seems to me reminds me of childhood memories, where ev-
2. See additional lyrics

Try-thing was as fresh as the bright blue sky.
w/Rhy. Fig. 1 (1st 7 bars only)

Now and then when I see her face she takes me away to that special place and if I

stared too long I'll probably break down and cry.

Chorus

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

*On D.S. double Gtr. II
Ah. Where do we go now?

w/Rhy. Fig. 6

Where do we go?

w/Rhy. Fig. 6 (1st 3 bars only)
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)
D5 (Voc.: Hey!)

Riff A

D5/C | D5/F | D5/G | Am | D5 | C5/F | D5/G | Bm7 | C5 (end Riff A)


Riff B

D5 | C5/F | D5/G | Am | D5 | C5/F | D5/G (end Riff B)

1st Verse w/Riff A

D5 | C5/F | D5/G | Am | D5 | C5/F | D5/G | C | C/A

Ev - 'ry-bod - y's look - in' for some-thin',

some-thin' to fill in the holes.

w/Riff C

D5 | C5/F | D5/G | Am | D5 | C5/F | D5/G | C | C/A

We think a lot but don't talk much - about it -

until things get out of control.

Chorus

A | B | E | A

How do I know when it's love? I can't tell you but it lasts for - ev - er.

Rhy. Fig. 2

let ring

D | A | B | E | A

How does it feel when it's love? It's just some - thing you feel - to - geth - er, when - it's love.

(end Rhy. Fig. 2)
You look at every face in the crowd.

Some shine and some keep you guessing. Waiting for someone to come into focus.

Teach you your final love lesson. Ugh!

How do I know when it's love? I can't tell you but it lasts forever.

Oh, how does it feel when it's love? It's just something you feel together.

Rhy. Fig. 3 (Ah ah ah)

*Synth, chords upstems. Synth, bass downstems.
Yeah, you can feel it.  (Ah— ah.) Oh, when it's love.

(Ah— ah.) (When) Nothing's missing.

Ow! How do I know when it's love? I can't tell.

— you but it lasts forever. Ooh. How does it feel when it's love?

It's just something you feel together. Hey.
How do I know when it's love? I can't tell you but it lasts forever.

When it's love.

Ooh, when it's love.

It'll last forever.

(Na na na na na na.

Na na na)

You and I,

we're gonna feel this thing together.

When it's love.

Ooh, when it's love, baby.

You can feed it, yeah!

We'll make it last forever.

Ooh, when it's love.
CLOSE MY EYES FOREVER
As recorded by LITA FORD & OZZY OSBOURNE

Words and Music by
Lita Ford and Ozzy Osbourne

Slowly  \( \text{\textit{mf}} \)  \( \text{\textit{12-string acoustic}} \)

Intro

\begin{align*}
\text{Am add9} & \\
\text{C} & \\
\text{G} & \\
\text{A} & \\
\text{G} & \\
\text{C} & \\
\text{Am add9} & \\
\text{G/A} & \\
\end{align*}

Fsus\#4

1st, 2nd Verses

Am add9

Rhy. Fig. 1

1. Baby, I get so scared inside and I don't really understand. Is it love that's on my mind, or is it fantasy?

2. See additional lyrics

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25
Heaven is in the palm of my hand and it's waiting here for you.

I supposed to do with a childhood tragedy?

If I closed my eyes forever, will it all remain unchanged?

If I closed my eyes forever, will it all remain the same?
Will you ev - er take... me? No, I just can't take the pain.

*Synth arr. for gtr.

Would you ev - er trust... me? No, I'll nev-er feel... the same.

Oh!

---

Guitar solo

---

Gtr. IV
Additional Lyrics

2. Sometimes it's hard to hold on,
So hard to hold on to my dreams.
It isn't always what it seems
When you're face to face with me.
You're like a dagger and stick me in the heart
And taste the blood from my blade.
And when we sleep, would you shelter me
In your warm and darkened grave?
CHANGES
As recorded by TESLA

Words and Music by
Jeff Keith, Tommy Skeoch,
Frank Hannon, Brian Wheat
and Troy Luccketta

Free time
Moderate Rock \( \frac{3}{4} = 120 \)
(Half-time feel)

Rhy. Fig. 1

Free time

1st, 2nd Verses (half-time feel)

1. Changes,
2. See additional lyrics

I was so young, I was much too young to see.

Now I'm

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Time's rearranged, changing you and me.

Bridge (half time feel)

Nothing ever stayed the same. It's always gonna change.

I'm on my way.

Yeah! yeah.

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

2. Faces, strange faces, cloud my mind.
Empty traces make it hard for me to find.
Somewhere in the distance is there someone who awaits
For that moment? I am taken over by the hands of fate.
Can't you see? The world is changin' me. (To Chorus)
ECSTASY
As recorded by Vinnie Vincent Invasion

Words and Music by Vinnie Vincent

Moderate Rock  \( \frac{\text{d}}{\text{d}} = 108 \)

1st Verse

D  A/D  D  A/D  D  Bm7sus4

You belong to me, beautiful dreamer.

(Overdub)

You are the only one my heart is beating for.

A7sus4  A7  D  A/D  D  A/D  D

And somewhere out there, I know you're

Harm...  Harm...  let ring...

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hearts run free. Surrender to me. (Overdub: clean tone)

let ring

D/F♯ Em9 A7sus4 G♯5

Everlasting this was meant to be, faithfully.

(Clean tone) let ring

Chorus w/Rhy. Fill 1

B5 w/Rhy. Fill 1

Rhy. Fig. 2

E5 F♯5

Ecstasy you and me, heaven to heaven.

(let end Riff A)

Rhy. Fig. 2A

let ring

(Clean tone) let ring

* w/Distortion

Rhy. Fill 1

w/Clean tone
In you is ev-'ry-thing that I've been search-ing for.

Summer dreams so let ring... 

w/Distortion 

warm, no tru-er love was born. A part of me will... 

F#m7(add4) A D(add2) A/D G/D A/D

Cmaj7(add4) Asus4 A/G w/Rhy. Fig. 1 F#m7

G6(±5) F#m7 G6(±5) F#m7

(Three gtrs.) (All gtrs. vib.)

(Two gtrs.)

sl. trem. bar
live in you al - ways, ev - er - more. Ecs - ta - 

Coda

w/Riff A

Em9 A7sus4 F♯5 B5

D.S. al Coda

C5

w/Rhy. Fill 2

D5 E5

woh, oh...

Rhy. Fill 2 (Acous. gtr.)
w/Rhy. Fill 5
B5

Guitar solo
E5

w/Fill 4
C#5
sim.
(Three gtrs.)

w/Fill 5
E5

w/Riff B
D5

*Top voice doubled
in unison until beat 4.
Soon our day will come. Our hearts will beat as one. Some day we'll walk in the sun, oh, and we'll live on and on forever young.

(Two gtrs.)
We celebrate this heaven.

through the end of time.

Chorus
Rhy. Fig. 3
G#m7
C$5
(fig. 3A)
F$5
G#m7
C$5

(transposed)

sy... you and me... heaven to heaven...

let ring...

sy... We'll always be... now and forever...

Rhy. Fill 6

let ring...
F♯5  G♯m7  C♯5

sy, we'll al-ways be fall-in' for-ev-er. Oh, ec-sta-sy,

F♯5  G♯m7  C♯5

we'll al-ways be, woh, woh, woh, woh,

F♯5  G♯m7  C♯5

yeah, yeah, ooh,

F♯5  G♯m7  C♯5  F♯5

yeah, oh, ooh, yeah.
NO SUBSTITUTE
As recorded by Vinnie Vincent Invasion

Words and Music by Vinnie Vincent

Moderate Rock \( \frac{3}{4} \) = 116
1st Verse
(Band tacet)

1. I want you but you never reply. I can't get through on your line. While your intuition keeps holding you down, you're hanging me up every time. 2. I want you to want me and whisper my name in every breath that you take. I wanna touch you and fill up your dreams and vow your heart will never break. I want your
Pre-chorus
Gmaj7
G6
Gmaj7
Csus2

pass. sion.
Though it's not your fa.

I

w/Rhy. Fig. 1 (1st 2 bars only)
know you can make it your.
Don't you know there's no

Chorus
w/Bkgd. Vocal Fill 1 (3 times)
A7sus4 A7add4
Em7 Gmaj7(no3rd)
A7sus4 A7add4

Rhy. Fig. 2
I live for your touch.

Bkgd. Vocal Fill 1
Sub sti-tute.
Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)

want you so much. No substitute for your love.

[1. w/Rhy. Fig. 1 (1st 2 bars only)]
A D A D G A

3. Open your love.
Fill 1

* Gradually depress bar, then gradually release.
I want your passion. Though it's not your fashion, I know you can make it your style. Don't you know there's no...
Em9    A7sus4    Gmaj7/B    A7sus4    Em9    A7sus4
(One gtr.)    for your

Gmaj7/B    A7sus4    Em9    A7sus4
love,    for your

Gmaj7/B    A7sus4    Em9    A7sus4    Gmaj7/B    A7sus4
Fade out
love.    for your love.

Additional Lyrics

3. Open your window and see the real world
   To know what you've been missing.
   Come out of the shadows. Insecurity lies
   In a heart afraid to listen.

Pre-chorus: Don't gamble your life away
   On things that will fade away.
   Love is waiting for you. (To Chorus)
TIME
As recorded by McAULEY-SCHENKER GROUP

Words and Music by
Michael Schenker, Robin McAuley
and Rocky Newton

Slow Rock  = 70

Em G5 C D Dm add9 Gm6 A Fmaj7 Am

F C(type 2) B7 Em9 C D7 G Am7 E

Intro Em E F# G5 C D Em E F# G5 C D

Gtr. II: Rhy. Fig. 1

Gtr. I

Dm add9 Gm6 Dm add9 Gm6

Side gtrs. I, II & III

w/Fill 1

w/ Wah wah in fixed position

1st Verse

Dm add9 Gm6 Dm add9 Gm6 A Fmaj7 Am

I was just an - oth - er fool, break - ing ev - 'ry - bod - y's rules.
Same mis - take 3 as the
last time.

Ev - 'ry - thing was cas - i - er. I didn't have to wor - ry, no.

Fill 1 (Gtr. I)

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53
Hmm, now it's all gone.

Suddenly I find myself.

Can't it be that I must find my way? What more can I say, and so it goes.

Ooh, nothing will be clear anymore.

Still I can't find the words. (Time, when you need just one more day.)

It's only time. (Time, and there's so much left to say.)

But I just can't find the time. (Ooh, ooh.)

So many reasons to despair. I needed help but no one was there.

(Two gtr.)
I should have known, I should have known. What was I supposed to do?

(Two gtrs.)

The only one to understand me now was you, but I never knew, so it goes.

Ooh, nothing will be clear anymore.

(Two gtrs.)

Chorus

(Time and there's so much left to say.) Still I can't find the words. (Time, when you need just one more day.)

It's only time. (Time, and there's so much left to say.) But I just can't find the
Chorus / Outro
w/Rhy. Fig. 1 (1st 4 bars only) (till end)

(Time, and there's so much left to say.)

Gtr. I

Gtr. III

w/Wah wah in fixed (treble) position

*Tab no. on left is for Gtr. 1

words.

(Time, when you need just one more day.)
time.
(Time, and there's so much left to say.)

Still I can't

--- find the words, when you need just one more day.)

Need just one more

--- and there's so much left to say.

(Time, when you need just one more day.)

Fade out
1st, 2nd Verses
w/Rhy. Fig. 1 & Riff A

1. I see the picture; you're so broken hearted. But can I steal a little love from you tonight? I tell you whispers, a little story, that there's a place in my heart for you tonight.

2. See additional lyrics

But why must we be lonely on this night full of rain?

Hold me in your dreams, and leave me breathless once again.
But I will never understand:

Why must the rain

fall down on the boulevard of broken dreams?

(end Rhy. Fig. 2)

Must the tears fall, misty sky?

It's a boulevard of broken dreams.

Yeah.

Fill 2

Riff B

sl. sl. 16-14 14 (16) 16-14
Additional Lyric

2. I close my eyes, and it feels like yesterday,
When we fought for tomorrow and lived for the day,
So sweet and innocent, like a child with his toy,
Who wishes for nothing, left alone with his dreams.
But why must we be sad
On this night full of rain.
Take me back to the king
And leave me breathless once again.
But I will never understand: (To Chorus)
1st Verse
Gtr. I - Dm
Rhy.
Fig. 1

Contact is all it takes to change your life, to lose your place in time.

Gtr. II - Rhy. Fig. 1A

Contact! Asleep or awake, coming around you may wake up to find

ques-tions deep with-in your eyes. Now more than ev-er you re-al- lize.

(Ooh, ooh, ooh.)

(End Rhy. Fig. 1 & 1A)

Gtr. I

Chorus

And then you sense a change, nothing feels the same. All your dreams are strange. Love comes walkin' in.

Rhy. Fig. 2 (Gtr. I only)
Some kind of alien waits for the opening, then simply pulls a string.
(Ah.)

2nd Verse
w/Rhy. Fig. 1 & 1A
Dm Bb C Dm Bb C

Another world, some other time. You lay your sanity on the line.

Familiar faces, familiar sights.

Reach back, remember with all your might. Ooh, there she stands in a

Silken gown, with silver lights shining down.

P.M.

Lead gtr.

then simply pulls a string, love comes walking.

Guitar solo F
3rd Verse
w/Rhy. Figs. 1 & 1A
Dm C Dm Bb C Dm Bb C Bb VI Am

sleep and dream, that's all I crave
I travel far across the Milky Way.

To my master I become a slave,
till we meet again some other day, where...

D.S. al Coda II

silence speaks as loud as war...
Earth returns to what it was before...

(Ooh, open Coda II A)

simply pulls a string and love comes walking in...
(1st, 2nd Verses)

F

Ooh, with a feelin', yeah, yeah, some-thin' here ain't right.

C

(1.) When I think about it now, oh, ba-

F

by, oh, when I think about all the good times we had, knew there was

C

let ring

F

some-thin' wrong. There was no chance for me and you.

C

let ring
Oh no. Now I try to tell you, baby, there ain't nothin' we can do, 'cause I'm no good for you. ooh no.

2. Now it's been so slight vib.

2. No, baby, you're no good for me. Ooh, what I'm try'n' to say.

Full
yeah, is we're no good together.

Bridge

Ab

You know we can't go on, we can't go on together.

No, ah, whoa, baby.

Gtr. III (Bass arr. for gtr.)

Ab

Oh now, we can't go on, we can't go on this way,

F

baby, oh yeah. Listen to me.

w/slide

pick slide

long slide
Oh, listen to me.

I've got something to say.
I said now we're no good together, let ring

we're no good together.

Now the

word's go-in' round you're all over town and it's a bringin' me down.
We're no good together.

We're no good together.
Additional Lyrics

2. Now it's been so long, so long
Since the last time I seen your face.
And I'll tell ya, there ain't nobody, baby,
In this whole wide world who could ever take your place, no way, oh no.
Now I try to tell you, baby, etc.
The explanations I found are all based on solid ground.
Look for the space instead, wonder how you can carry on.

Can nobody get inside?
Patience is a lonely word.
We never can have enough.

There must be a door somewhere.
All I need is the key and I'm there.
The problems you can't ignore, especially from the storm.

*Sing harmony (top notes)
2nd time only.

(end Rhy. Fig.2)
Better to leave it alone... Some-things you do dis turb me.

Better to weath-er the storm... My thoughts so deep...

I can-not see... Follow the night...

Riff A (Elec. 12-string)

Fill 3
Follow your dreams... Follow the signs...

and all the things you've seen... Ooh...

Follow the night...

(1.) find your fantasy... (2.) yeah, you'll find your fantasy...

Follow the road... that leads you straight to
Why don't you follow your dreams?

w/Rhy. Fig. 1 (2 times)

C Eb F C Eb F C Eb F
3rd Verse

w/Rhy. Fig. 2

C - Eb - F

Ooh... Never, never a moment lost... While the work is done...

C

time flies quickly past... Even for the most eager ones, the pain that we must endure,

Db

It's not an easy task... To find what you're looking for, you simply have...

C5

D.S. al Coda

Coda and Riff A (1st 4 bars only) (till end)

w/Fill 3 (till end)

You follow the road that leads you all the way to me...

C5

Oh... Follow the night, yeah, you follow your dreams...

Ab5 - Bb5 - Eb5

You follow the signs and all the things you see...

Ab5

Oh... Follow the night, yeah, you'll find your fantasy...

Ab5 - Bb5 - Eb5

Repeat and fade

C5

You follow the road that leads you all the way to me...

Ab5 - Bb5 - Eb5

Oh...
PATIENCE
As recorded by GUNS N' ROSES

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

Moderate Rock Ballad (half-time feel) \( \frac{3}{4} \) = 120

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1st, 2nd Verses

C

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

2. See additional lyrics

Gtr. I  Rhy. Fig. 2

Gtr. II  Rhy. Fig. 2A
Girl, I think about you every day now.

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

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

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

Said, woman, take it slow, it'll work itself out fine.
All we need is just a little patience.

Said, sugar, make it slow and we come together fine.

All we need is just a little patience.

(Draw breath)

(Whispered:) Patience.

Mm, yeah.
D Rhy. Fig. 5  D/F♯  D  D/F♯  G

Gtr.I

G G G G G G G

D D/F♯ G D D/F♯

... little patience, mm yeah, mm

G D D/F♯ G

yeah._ Need a little patience, yeah, just a little

--------- sl. sl. sl.

Fill 1

-------- sl. sl. sl.
D    D/F♯   G
pa·tience,  yeah...

I been walk-in' the streets at night
some more pa·tience...

just try-in' to get it right.
Need some pa·tience,

just try-in' to get it right.
Need some pa·tience,

know I don't like being stuck in the crowd.
Could use some pa·tience,

I ain't got time for the game 'cause I need you.
Gotta have some pa·tience.
Additional Lyrics

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

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