

Authorized Edition

guitar

GUNS N' ROSES

GUITAR/VOCAL

WITH
TABLATURE

APPETITE FOR DESTRUCTION



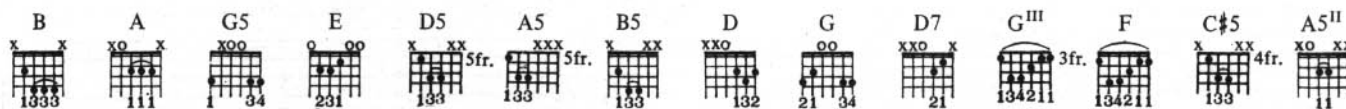
Introduction by Wolf Marshall
Performance Notes by Andy Aledort

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.

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

[illegible]

D E D E D E

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)

Harm. 7

sl. sl. sl.

(end Rhy. Fig. 1A)

Harm. 7

sl. sl. sl.

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

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.)

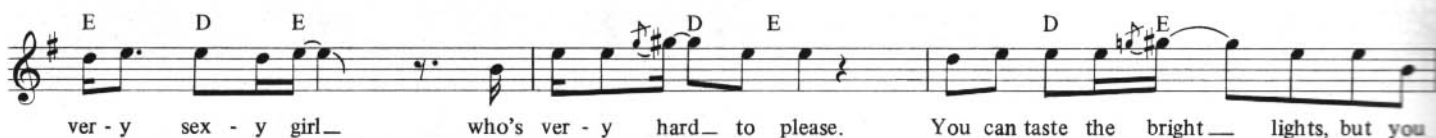
Let ring----- Let ring----- P.M. sl.

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

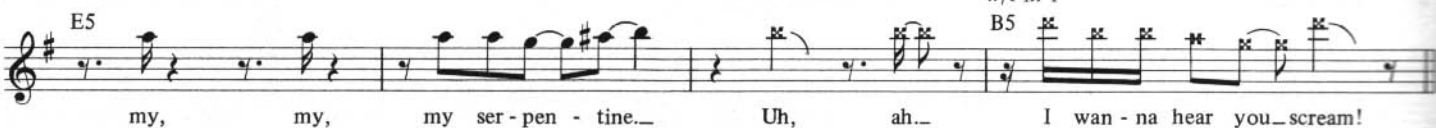
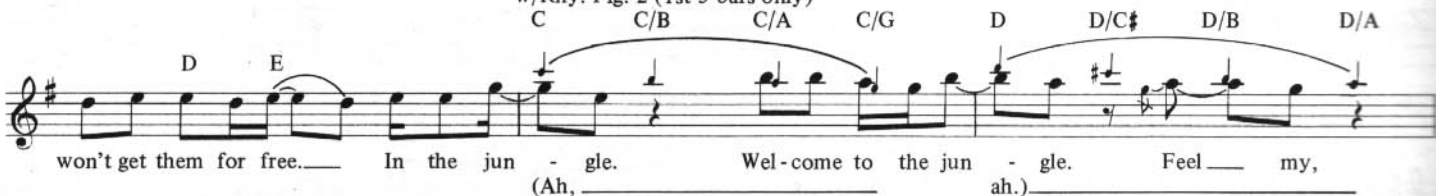
(end Rhy. Fig. 2)

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

A5



w/Rhy. Fig. 2 (1st 5 bars only)



Guitar solo I (w/ad lib vocals)



Fill 1

Gtr. II

Gtr. I



E5

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

Gtr. II D

Gtr. I G

mf

sl.

$\frac{1}{2}$

P

G

P

sl.

sl.

Let ring

$\frac{1}{2}$

P

P *sl.* *sl.*

D

G

D

D7

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

P

sl.

sl.

P

sl.

G^{III}

F

G^{III}

F

G^{III} *sl.*

F

A

steady gliss.

G

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

f

sl.

E

Yeah! — Now!

sl.

P.M. - - 4

P.M.

sl.

P.M.

sl.

P.M. - - 4

P.M.

sl.

P.M.

Guitar solo II

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

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

sl. A.H. pitch: E#

④2fr. C#5 E B5 A5^{II} B5

⑥3fr. A5^{II} G 1/2 E5

⑥4fr.5fr. G# A B5

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

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

sl.

⑥3fr. A5^{II} G E5 w/Rhy. Fill 1

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

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

P sl. sl.

1/2 1/2 1/2

1/2 1/2 1/2

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

Rhy. Fill 1 (E5)

1/2 1/2 B5

1/2 1/2

sl.

Gtr. I

sl. N.C. 15ma

steady gliss.
(w/slide & echo)

sl.

past

* (34)

[illegible]

15ma-
Gtr. I
fretboard-
(34) sl. (31) (31) sl. (30) sl. (28) (28) sl. (26) 24 19
sl. steady gliss.

Gtr. II

10 11 12 13

Gtr. III

Harm. (8va)

rake

P.M.

7 7

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

Gtrs. I & II cont. ad lib slide riffs

Gtr. III

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece ends with a double bar line and a repeat sign.

P.M.:

The second system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody continues from the first system, ending with a double bar line and a repeat sign.

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

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 - (Ah, _____)

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

gle. Wel - come to the jun - gle. Feel my, oh, my, my, - (Ah, _____)

my ser - pen - tine... Jun - gle. Wel - come to the jun - gle. Watch it bring you to your (Ah, _____)

sha na na na na na na na na na na knees, knees... Down in the jun - gle. Wel - come to the jun - (Ah, _____)

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

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

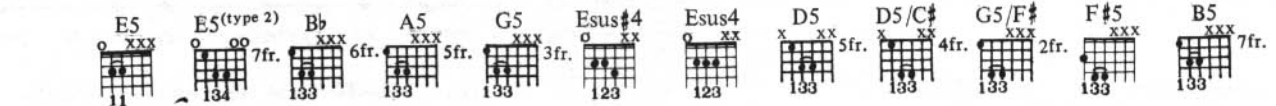
7 5 8 7 5 5 7 5 2 2 2 2 2 0

6 5 3 0 5 3 0

14

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

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

⑥ open

E E5

(end Rhy. Fig. 1)

Intro

Rhy. Fig. 1

mf

f

H H H H H H H

H H H H H H H

12 12 12 12 12 12 12 12

⑥ open

E E5(type 2)

E E5(type 2)

12 12 12 12 12 12 12 12

1st, 2nd, 3rd Verses

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

w/Rhy. Fig. 2B 3rd time

Rhy.

Fig. 2

⑥ open

E E5(type 2)

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)

B $\flat$ 5 A5 G5 (E) E5

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

2.3. See additional lyrics

B $\flat$ 5 A5 G5 (E) E5 B $\flat$ 5 A5 G5 (E) E5

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

Rhy. Fig. 2A

Play 4 times

sl. *sl.* P

sl. P

Rhy. Fig. 2B

Play 4 times

1/2 1/2

H

H

Chorus
W/Rhy. Fig. 3A

Rhy. Fig. 3 A5 G5 A5 Bb5 (E) Esus#4 Esus4 E Esus#4 Esus4 E w/Rhy. Fig. 3 (3 times) A5 G5 A5 Bb5 (E)

(end Rhy. Fig. 3)

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 — w/Flanger or chorus sim.

w/Rhy Fig. 4 D/F# G B5addb6 A5(7) To Coda

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

Rhy. Fig. 3A Play 4 times

P P P

P P P

P P P

P P P

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

Rhy. Fig. 5

I see you stand-in' there.

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

You think you're_ so

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

Why don't you_ just

fuck off?_

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

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

3. Ya get

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_

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

Rhy. Fig. 5A

Play 4 times

I see you stand-in' there.

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.

Full sl. Full P Full 3 3 Full sl.

rake rake slow bend Full

15 12 10 10 (10) (10) 2 (2) 0 3 0 2 (2) 0 2 2 (2) 2 5 (5) 5

sl.

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

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

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

slow bend Full A.H. Full

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

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

It's so eas - y!

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

7 8 7 5 7 5 7 9 7 9 7 (7) 9 9 9 7 9 9 8 14 12 15 14 12

sl. P P sl.

E5 Bb5 A5 G5 (E) E5

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

Full Full P H P P Full Full H P

Full Full P Full P.M. 3 H P

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

B♭5 A5 G5 (E) E5 N.C. E5

Oh! So — eas - y.

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

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

sl. sl. sl. 9 (17) sl. sl. 8 7 5 7 6 5 3 0

D5 E5 N.C. E5 D5 E5

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

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

9 9 7 0 9 9 7 5 0 7 0 8 7 5 7 6 5 3 0 (0) 9 9 7 0 9 9 7 5 0 7 0

(0) 7 7 7 5 0 7 0 8 7 5 7 6 5 3 0 (0) 7 7 7 5 0 7 0

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

It's so — eas - y. Yeah! —

1/2 1/2 1/2

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

8 7 5 7 6 5 3 0 (0) 9 9 7 0 9 9 7 5 0 7 0 8 7 5 7 6 5 3 0 (0) 2 2 (2) 2 2 (2)

sl.

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*)

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

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

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w/Rhy. Fig. 1 & 1A

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

in' like a space brain one more time to - night. — Look out! 1. Well, I'm a

(Gtr. I)

(Gtr. II)

(2) 1/2 (2) 2 2

(0) (0) 0 0

1st Verse
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. - - - 1/2 P.M. - - - 1/2 P.M. - - - 1/2 P.M. P.M. - - - 1/2

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

(0) 0 0 0 0 (0) 0 0 0 (0) 0 0 0 (0) 0 0 0

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

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

(0) 0 0 0 0 (0) 0 0 0 (0) 0 0 0 (0) 0 0 0

2nd, 3rd Verses
w/Rhy. Fig. 2 & 2A
(A5V)

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

liq - uor store... Well, that's one for you I got a Mol - o - tov cock - tail with a match to go... I smoke my cig - a - rette with style... and two for me by to - night...

D5 1.

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. 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)

P sl. P P sl. P

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

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

G F G

*G5 (type 2)

Gsus4 G Gsus4 G A5 G5

P.M.

E5 G5 (type 2) A5

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

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

2 2 2 2 2 2 2 2

3

3

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 1/4 1/4

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

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

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

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

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

Gtr. II

G5

A5

Gtr. I

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!

E5 D5

Gtr. II

B5

Gtr. I

1/4 1/4

1/4 1/4

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

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

3 3 3 3 3 3 3 3

12 12

pick slide

[illegible]

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains several measures of music with slurs and dynamic markings. The bottom staff shows fingerings: (10) 9, (11) 9, 9-7, 5, (5) 5, 4-2, 4, (4) 4, 5, 5-2, 5.

Second system of musical notation. Treble clef, key signature of two sharps. Chord labels: E5, F5, F#5, (cont. below) A.H.1½ (8va), F5, E5, F5, F#5. Dynamic markings: Full, P, Full, P, Full, P, Full, P.M.-----. A dashed line indicates a "slow release" from A.H.1½. The bottom staff shows fingerings: 4, (4) 2, 4, 2, 4, 4, 2, 4, (4) 4, (4) 2, (2).

Third system of musical notation. Treble clef, key signature of two sharps. Chord label: (Gtr. II). Dynamic markings: P.M.-----, P.M. Let ring P.M.-----, P.M. Let ring P.M.-----. The bottom staff shows fingerings: 2, 3, 4, (4) 4, 4, 4, 4, 3, 2, (2) 2, 2, 2, 2, 3, 4, 0, 0, 0, 0, 1, 2.

Fourth system of musical notation. Treble clef, key signature of two sharps. Chord labels: F5, E5, F5, F#5, F5, E5. Dynamic markings: P.M.-----, P.M.-----, P.M.-----, P.M.-----, P.M.-----, P.M.-----. The bottom staff shows fingerings: (2) 2, 1, 0, (0) 2, 1, 2, (2) 2, 0, 2, 1, 0, (0) 2, 2, 2, 2, 3, 4, (4) 4, 4, 4, 4, 3, 2, (2) 2, 0, 0, 0, 0, 1, 2.

Fifth system of musical notation. Treble clef, key signature of two sharps. Dynamic markings: Let ring P.M., P.M.-----, Let ring P.M., P.M.-----, Let ring P.M., P.M.-----, P.M.-----. The bottom staff shows fingerings: (4) 4, 4, 4, 4, 4, 3, 2, (2) 2, 2, 2, 2, 3, 4, (4) 4, 4, 4, 4, 3, 2, (2) 2, 0, 0, 0, 0, 1, 2.

sl. ~~~~~ sl. ~~~~~ sl. ~~~~~ 1½ ~~~~~ 1½ ~~~~~ P ~~~~~ P ~~~~~ Full

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

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

P sl.

Full Full Full F5 Full Full Full Full Full Full

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

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

(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) 7

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

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 A5 H P P H P Full Full

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

1/2 1/2 Full F5 H P P 3

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

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

P sl. P sl. H P P

The guitar score is written on a grand staff with a treble clef and a bass clef. It consists of five systems of music. The first system has two staves, the second and third have one staff each, and the fourth and fifth have two staves each. The music features various guitar techniques including triplets, slurs, bends, and vibrato. Fingering numbers (1-5) are provided for many notes. Dynamic markings like 'Full' and 'P.M.' are present. The piece ends with a 'Fade out' instruction.

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.

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

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

Bb5 G5

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

C5 B5 C5 C#5 D

if you can keep your san - i - ty. —
that's when your trou - bles ex - ceed. —

They break down the doors — and they
They push me in a cor - ner just to

(Both gtrs.)

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

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 me). — They

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

P P

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

F5/G G5 (type 2) 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 P 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

slow bend

17 17 (17) 15 15 17 (17) 15 18 17 15 17 17 (17) 15 17 15 18 0 15 17 15

Bb5/C C5 Bb5/C C5 D5 P.M. P

8va- Full sl. Full *1/2 Full 1/2 Full

hold bend hold bend hold bend

(15) 15 15 15 15 sl. Full *1/2 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

1/2 Full Full sl. P.M. 1/2 1/2 1/2 1/2 hold bend 3

17 17 (17) 17 17 17 17 19 17 17 19 10 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 C5 A5 C5 A5

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

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a melody with various chords (G5, A5, D5, C5, G5, F5, G5, A, G, C, B, G5, Bb5, G5) and a 1/2 note rhythm. The bass part provides a harmonic foundation with a 1/2 note rhythm and includes a section labeled "Rhy. Fig. 4". The score is written in standard musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a section labeled "D5" and "C5" with a "G5" chord, and a section labeled "A" and "G" with a "C" chord. The bass part includes a section labeled "A" and "G" with a "C" chord, and a section labeled "Bb" and "G5" with a "Bb5" chord. The score is written in standard musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a section labeled "D5" and "C5" with a "G5" chord, and a section labeled "A" and "G" with a "C" chord. The bass part includes a section labeled "A" and "G" with a "C" chord, and a section labeled "Bb" and "G5" with a "Bb5" chord.

w/Rhy. Fig. 4

Figure 4 is a musical notation for a guitar exercise. It consists of a melody line and a fretboard diagram. The melody line is in G major, starting on A4, with notes A, G, F, G5, Bb5, G5, A, G, C, Bb, G5, Bb5, G5, A, G. The fretboard diagram shows the corresponding fret numbers for each note on the first string: 2, 0, 12, 10, 0, 3, 0, 12, 15, 13, 15, 13, 16, 12, 15, 17. The diagram includes various musical markings such as "1/2", "Full", "sl.", and "w/Rhy. Fig. 4".

[illegible]

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

Rhy. Fill 1 $\frac{1}{2}$ Full



12 10
12 10

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 (3½ times) F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

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

C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

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

C5 B♭5 *w/Rhy. Fig. 1 (3½ times) G5 F5 G5 C5 B♭5 G5 B♭5 G5

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

12 (12) 12 12 10 10 12 12 17 17 15 15 12 12

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

F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5

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

12 12 10 10 12 12 17 17 15 15 12 (12) 12 10 10 12 12 17 17 15 15 12 12

suck me! Take that one to heart!

F5 G5 C5 B♭5 G5 (type 2)

12 12 10 10 12 12 17 17 15 15 12 (12) 12 (12) 12

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

Intro

Gr. I (enter 3rd time)

%

Play 3 times

E D
+ (Wah sim.)

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)

E5
Rhy. Fig. 2

(end Rhy. Fig. 2)

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

5 7 H 5 7 7 5 7 5 7 H 5 7 5 7 5 4 7

(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)

5 7 H 5 7 7 5 7 5 7 H 5 7 5 7 5 6 5

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 5 3 5 7 5 7 7 5 7 5 3

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.

5 4 5 6 7 9 7 9 H 7 7 7 7 7 7 7 5 7 7 7 7 5 7 7 7 7 5 7 7 7 7 5 7 7 7 7 5 7

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

P.M.---|

P.M.---|

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

1.

B5 A5 B5 A5 G5 A5

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

P.M.---|

P.M.---|

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

Coda I

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

8va Full 1/2

w/Wah Full 1/2

14 17 17 16 14 16

7 5 4 2 0 3 3 0

Riff A

H H H H

Play 3 times

E D5 E/B

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

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

Full 1/2 H P Full P P 1/2 Full slow bend Full

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

16-16 (16)(16) 14 16-16 (16)(16) 14 16-16 (16)(16) 14-14 17 17 16 14 14 17 17 14 16-17 16 14 14 (14) 16-16

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

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

slow release 1 1/2 3 3 3 3 3 3 1/4 Full 1/2

(14) 22 (22) 14 16 17 16 17 16 14 14 14 H P Full P Full H P 1/2 P 1/4 Full 1/2

16 17 14 17 14 16 17 14 16 14 17 14 16 (16) 14 16 14 14 16 16 14 16

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

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

Full Full P sl. Let ring w/Wah as filter (+) Let ring

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

D5 C#5 B5 D5 G5 w/Wah G5

Full Full P sl. Full Full P sl. Full Full P sl. loco sl.

Full Full P sl. Full Full P sl. Full Full P sl. Full Full P sl.

10 13 12 12 (12) 10 12 10 10 (10) 10 13 12 12 15 18 12

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

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

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

(A5) (E5)

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

D.S. %%

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)

7 5 4 2 0 3 3 0

7 5 6 2 0 7 5 6 7 5 6 2 0 7 5 6

0 3 4 0 3 4 0 3 4 0 3 4

G5 A5 A5

it drove me out - ta my mind...

I should've known bet - ter, said I wish I nev - er met her, said I,

A.H. (Both gtrs.)

P P P P P P

A.H.

P P P P P P

7 5 6 2 0 7 5 6 7 5 6 7 5 6 7 5 6

0 3 4 0 3 4 0 3 4 0 3 4 0 3 4

G5 E^(type A.H. pitch: C#) 2) Freely

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

(Gtr. IV)

1/2 1/2

P P P P P P

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

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

(2/2) (2/2) (2/2) (2/2)

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)

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

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

Riff D

Riff F

(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. ———

3 1 2 3 3 1 2 3 1 3 1 3 3 1 2 3

C (G5)

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

1/2 1/2

sl. sl.

3 1 3 1 1 3

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. ———

Rhy. Fill 1 (Two gtrs.)

G5 F5

P.M.

5 3 4 [5] [3]
3 1 2 3 1

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

Full Full Full Full Full P

Full Full Full Full Full P

2. F C G5

Oh, won't you please take me home,

home.

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

1/2 1/2

* Slow slide up middle 4 strings (off neck)

Double time ♩ = 208

G5 (type 2)

Rhy. Fig. 3

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

F5 C5 G5 (type 2)

1/4 1/4 1/4 1/2

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

3 1 2 3 0 3 (5) 3 4 5 3 5 3 (9) 5 3 5 3 5 3 5 3

(end Rhy. Fig. 3)

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

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

*Vary strumming rhythm at will.

** Use "type 2" till end.

F5 C5 G5 1/4

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 C5 1 1/2 P H P sl. H P H P sl. P H

F5 C5 G5 1 1/2

loco C5

F5 C5 G5

1/2 1/2 1/2 C5 P.M.

First system of musical notation. Treble and bass staves. Chords F5 and C5 are indicated. Fingerings 3, 5, 3, 5 are shown in the bass staff. Dynamics include *p* and *H*. The word *Full* is written above the treble staff.

Second system of musical notation. Treble and bass staves. Includes *slow bend* markings and 1/2 fret bends. Chord C5 is indicated. Dynamics include *Full* and *p*. The word *Full* is written above the treble staff.

Third system of musical notation. Treble and bass staves. Includes *Full* and *p* dynamics. Chords F5, C5, and G5 are indicated. Fingerings 3, 6, 6, 3, 6, 8, 8, 6, 8, 6, 10, 10 are shown in the bass staff.

Fourth system of musical notation. Treble and bass staves. Includes *Full* and *p* dynamics. Chord C5 is indicated. Fingerings 8, 10, 9, 8, 10, 10, 9, 8, 10, 9, 8, 10, 9, 8, 10 are shown in the bass staff.

Fifth system of musical notation. Treble and bass staves. Includes *sl.*, *H*, *P*, and *Full* dynamics. Chords F5 and C5 are indicated. Fingerings 8, 12, 10, 11, 10, 10, 11, 13, 10, 11, 13, 10, 12, 13, 15, 12, 13, 17, 13, 15, 15, 17, 18, 15, 17, 15, 18, 15 are shown in the bass staff.

Sixth system of musical notation. Treble and bass staves. Includes *Full*, *p*, *sl.*, *loco*, and *8va* markings. Chord G5 is indicated. Fingerings 18, 15, 18, 15, 15, 18, 15, 15, 17, 17, 15, 17, 14, 12, 14, 15, 12, 13, 15, 12, 13, 15, 13, 12, 15 are shown in the bass staff.

Siva

Full *loco sl.*

Heavy P.M. Lighter P.M.

3 1 2 3 1 2 3 1 2 3 1 2

Sva

Full

C5 loco

P

Full

P

Full

14 15 12 15 12 14 14 12 14 12 12 12 14 12 12 12 14 12

[illegible]

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

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C C B

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

Rhy. Fig. 3 (both gtrs.)

Figure 3 is a musical notation example showing a sequence of notes with accidentals and a key signature change. The notation is written on a single staff with a treble clef. The sequence of notes and their accidentals is: C# (C sharp), C (C natural), B (B natural), N.C. (C#) (No Change, C sharp), C# (C sharp), C# (C sharp), C# (C sharp), C# (C sharp), C (C natural), B (B natural), and A (A natural). The key signature changes from one sharp (F#) to no sharps or flats (C major) after the first measure.

(end Rhy. Fig. 3)

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

Driv - in' your___ friends cra - zy with your life's in - san - i - ty...

52

Double time (♩ = 204)

Chorus

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

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

Chords: D5, E5^{VII}, B5, C#5, E5^{VII}, A5

Fill 4 2nd time

Chords: D5, C#5, B5, A5, G# A5 [1.]

Half time (♩ = 102)

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

w/Riff B

w/Fill 3

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

Well, well, well, — you

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

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

Bridge

Chords: E5^{VII}, D5, A5, A5 (type 2)

Rhy. Fig. 4 (Gtr. II)

Ev - 'ry - one needs love. —

(Gtr. I)

Rhy. Fig. 4A (Gtr. I)

6 4 2 5 4 2 0

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

0 0 0 0 0 0 0 0 0 0

sl.

Fill 3

Chords: Gtr. I F# Gtr. III

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

Full Full Full Full Full Full

sl.

Fill 4

Let ring

Full Full Full p

3

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

Guitar solo

Gtr. I B5

Full

P G5

slow bend

1½

A5

3

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

Gtr. II Rhy. Fig. 5

(end Rhy. Fig. 5)

P.M.-----

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

w/Rhy. Fig. 5 (3 times)

B5 3/4

3/4

G5 2 2 2 2

A5

sl.

3/4 3/4 7 10 9 0 0 10 2 2 2 2 (10) (10)

sl.

B5 A.H. (8va)

slow bend

Full

Full

G5

Full

A5

sl.

A.H.

Full

P.M.-----

Full

Full

7 7 7 5 7 5 4 3 3 3 (9)

A.H. pitch: G#

B5

Full

1/2

G5

Full

A.H. (8va)

Full

A.H.

Full

1/2

P.M.-----

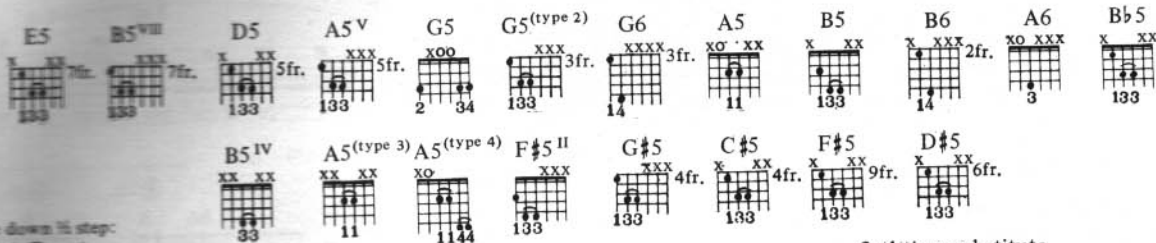
5 2 5 4 0 5 5 5 (5)

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

A.H. pitch: D

THINK ABOUT YOU

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



Tune down 1/2 step:

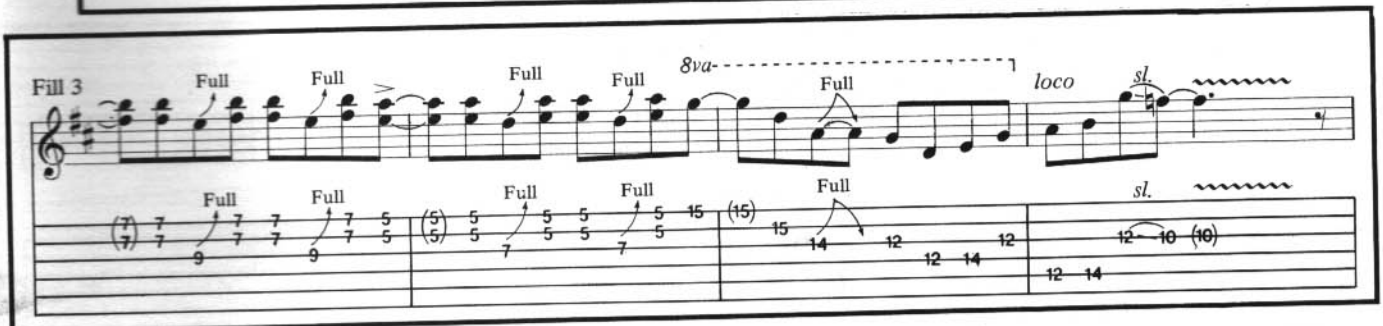
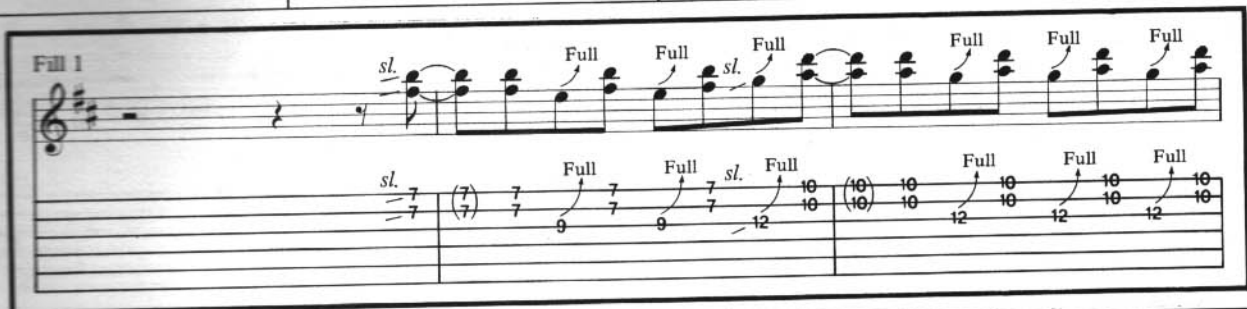
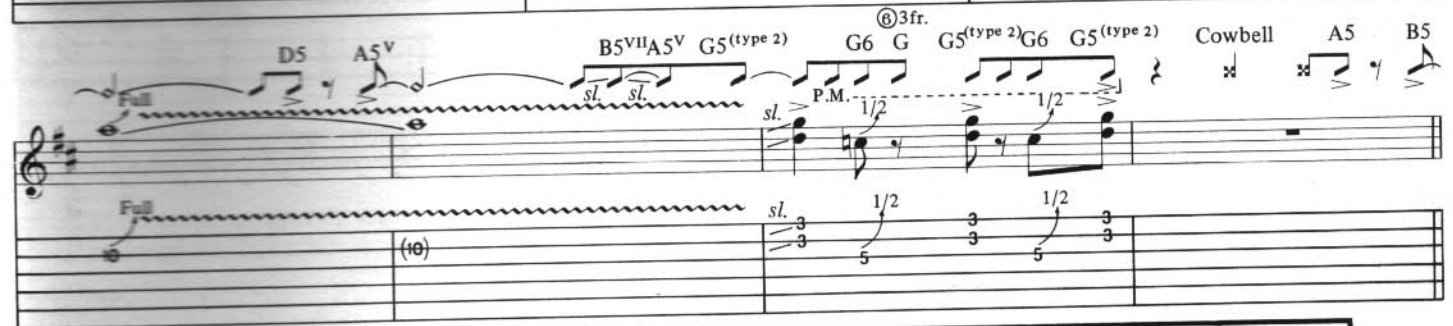
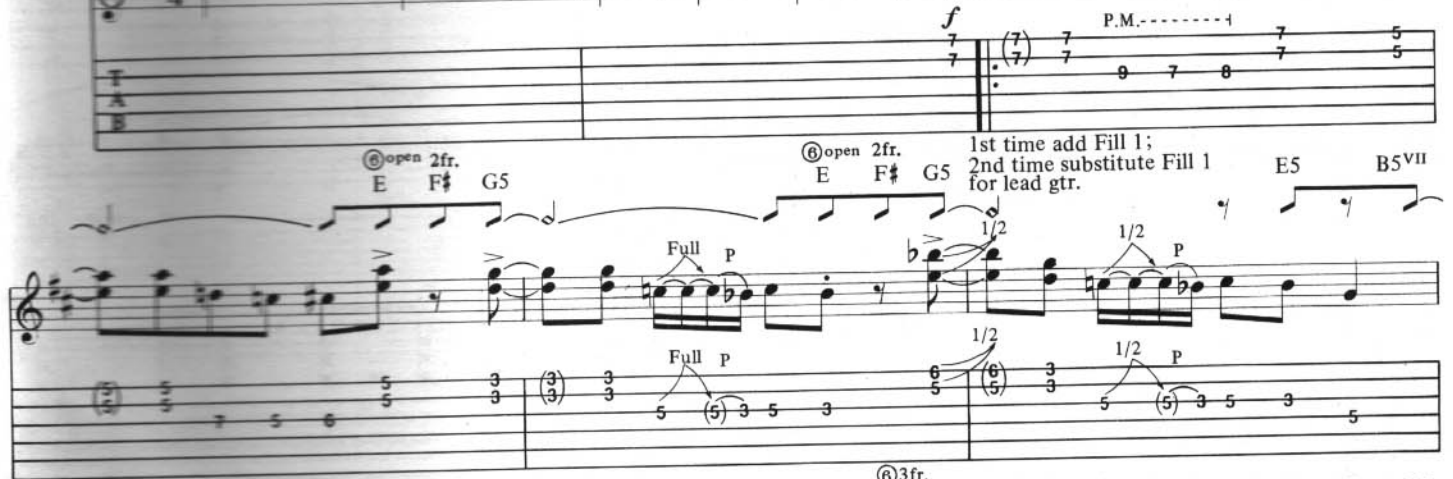
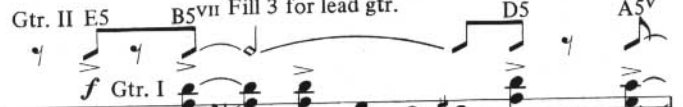
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = F♭

Fast Rock ♩ = 170

Intro

Cowbell

2nd time substitute
Gtr. II E5 B5^{VII} Fill 3 for lead gtr.



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

⑥ 2fr. 3fr. 1/2
F# G A5
P.M. — — — — — P.M. — — — — —

P.M. P.M.

er. I think a - bout you. Hon - ey, —

1. Cowbell E5 B5vii 2. Chorus Rhy. Fig. 1 B5vii
P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

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

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

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

⑥ 7fr. 5fr. B A G5(type 2) (end Rhy. Fig. 1) A5v B5vii
P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

you. — Deep in - side — I love — you best. —

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

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. —

G5 (type 2) To Coda

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

(4) 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 0 2

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

F#5 E5 D5 C#5

P P P P P

sl. sl. P.M. Full

hold bend

Full

14 0 12 0 10 0 9 0 12 11 9 9 (9) (9) 1 0 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 sl. Full sl. Full Full

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

1/2 1/2

*1/2 Let ring

P P

H

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

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

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

I think a - bout you. You know—

H

H

(5) 5 7 7

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

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

that I do. I think a - bout

H P sl. sl.

3 5 3 2 2 3 2 2 3 4 5

(7)

w/Rhy. Fig. 2 ($2\frac{1}{2}$ times)

[illegible]

[illegible]

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.

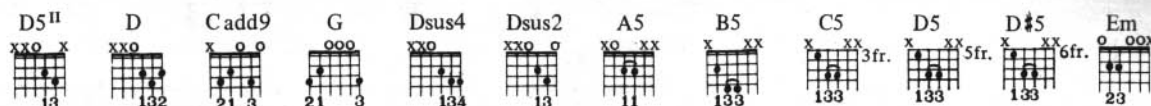
Fill 5

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.)

SWEET CHILD O' MINE

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

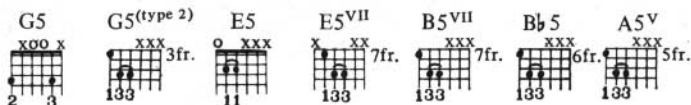


Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Medium Rock ♩ = 122

Intro Riff A (Gtr. I)

Intro Riff A (Gtr. I). The notation shows a guitar line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure is marked *mf*. The guitar line consists of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4. The bass line consists of whole notes: D4, A2, D3, A2. The riff is repeated twice, indicated by a repeat sign.

Continuation of Riff A. The guitar line continues with eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4. The bass line continues with whole notes: D4, A2, D3, A2. The riff is repeated twice, indicated by a repeat sign. The notation includes a *p* (piano) dynamic marking and a *Gtr. II* label.

Rhythm Figure 1 (Rhy. Fig. 1). The notation shows a guitar line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure is marked *p* (piano). The guitar line consists of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4. The bass line consists of whole notes: D4, A2, D3, A2. The riff is repeated twice, indicated by a repeat sign. The notation includes a *p* (piano) dynamic marking and a *Gtr. III (acous.)* label.

Continuation of Rhythm Figure 1. The guitar line continues with eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4. The bass line continues with whole notes: D4, A2, D3, A2. The riff is repeated twice, indicated by a repeat sign. The notation includes a *p* (piano) dynamic marking and a *Gtr. III (acous.)* label.

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

w/Key: Fig. 1 (1st 7 bars only)

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

Cadd9

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

0 2 2 0 2 2 3 3

Musical score for the song "I'll prob-'ly break down and cry." The score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. The first system shows the guitar playing a G chord, followed by a melodic line. The second system shows the guitar playing a Dsus4 chord, followed by a melodic line. The third system shows the guitar playing a Dsus2 chord, followed by a melodic line. The voice part is written in the key of D major and 4/4 time. The lyrics are "stared_ too_ long, I'll prob-'ly break down and cry." The score includes various musical notations such as chords, melodic lines, and lyrics.

Chorus

Rhy. Fig. 2

A5 B5 C5 D Dsus4 D Dsus2 D

w/Fill 2 3rd time

(end Rhy. Fig. 2)

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

*Gtr. I

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

*On D.S. double Gtr. II

Fill 2

7
7
7
5

7 (7) 7 7 5 4 0 3

A5 B5 C5 D To Coda

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

sl.

14 14 15 14 13 13 12 10 12 12 14 15 (15) (14) 9 10

w/Rhy. Fig. 1

D C

1.

sl. G Full Full Full Full

Full Full Full Full

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

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

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

Full Full *8va* D Full Dsus4 D Dsus2 D *D.S. al Coda*

Full Full *hold bend* Full (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 8va Full C B7 Am loco Full Full H

17 15 14 15 14 17 15 14 15 14 17 10 12 14 15 12 14 12 11 12

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 loco 1/2

14 14 11 12 14 13 12 (12) 13 12 10 13 13 12 12 (12) 12 (12) 15 (15) 7

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

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

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

Em

H P C

1/2

w/Fill 3

B7

sl.

Full

w/Rhy. Fill 1

A5

P.M.

9

7 8 7

9 8

8 11 9

9

Rhy. Fig. 4

⑥ 3fr. 2fr. G F# Em ⑧ open 2fr. E F# G5

2nd lead gtr. Full Full Full p 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 Full Full B5 C5 D5 G5 (type 2) $\frac{1}{4}$ w/Rhy. Fig. 4 (3 times) Em Full

Full Full Full $\frac{1}{2}$ Full Full Full P H Full

Full Full Full $\frac{1}{2}$ Full Full P H Full

17 17 17 $\frac{1}{2}$ 17 15 17 17 (17) 15 15 17 15 12 15 12

[illegible]

Rhy. Fill 1

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

[illegible][illegible][illegible]

Rhy. Fig. 5

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

steady gliss.

*w/Wah

P.M.- 4

Harm. - 4

* + = treble
o = bass

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. 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 7 5 3

P P P sl.

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

I, I, I, I, I, I, I, I.

H P H P H

H P H P H

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

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

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

Full Full 8va Full

Full Full

15 12 14 12 10 17 18 17 17 22 (22) 22 22

(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 I. ⑤7fr. E5 VII E P.M.

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) Chorus

N.C. (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) 5 9 8 7 7 6 5 (7/5) 2 2 3 3 4 4 5 5 3 3 5 5 3

Guitar solo

Rhy.
Fig. 3

Double time (♩ 2/2)
Guitar solo

Rhy. Fig. 3

A5 B5 A5 B5 A5 B5 A5 E5¹¹

Full Full Full Full Full Full

1/2 Full

A5 B5 A5 B5 A5 B5

Full p

slow bend

1/2 Full

Full p

9 7 9 7 7 7 9 7 9 7 9 7 9 7 9 7

(9)

[illegible][illegible]

(A5)

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a single staff. It begins with a whole rest, followed by a quarter rest, then a half note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The melody continues with a half note D4, a quarter note C4, and a quarter note B3. The bottom system consists of two staves. The upper staff of this system has a treble clef and contains a half note G4, a quarter note A4, and a quarter note B4. The lower staff has a bass clef and contains a half note G3, a quarter note F#3, and a quarter note E3. The score includes various musical notations such as rests, notes, and accidentals. The title 'The Rose Tree' is written in a decorative font at the top right.

(Two gtrs.)

The musical score for 'The Rose Tree' is presented on a three-staff system. The top staff contains the melody, which begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B-flat4. The middle staff contains the bass line, which begins with a bass clef and a key signature of one flat. The bass line starts on a whole note G3, followed by a half note A3, and then a quarter note B-flat3. The bottom staff contains a second bass line, which begins with a bass clef and a key signature of one flat. The bass line starts on a whole note G3, followed by a half note A3, and then a quarter note B-flat3. The score includes various musical notations such as notes, rests, and bar lines, and is accompanied by a piano accompaniment.

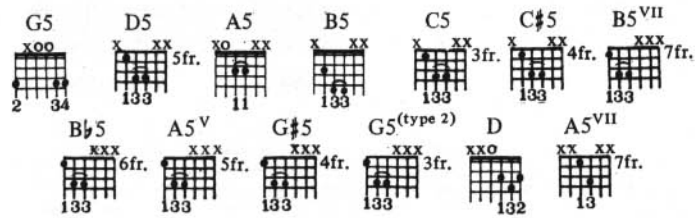
*Both gtrs. bend

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 $\flat$ ③ = G $\flat$

⑤ = A $\flat$ ② = B $\flat$

④ = D $\flat$ ① = E $\flat$

Moderately fast ♩ = 148

Intro N.C. (A5)

First system of the Intro. The guitar part starts with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a slide (sl.) and a forte (f) dynamic. The bass part is shown in a 6-string format with fret numbers 9, 8, and (8). The guitar part features a long slide (sl.) and a forte (f) dynamic. The bass part includes a slide (sl.) and a forte (f) dynamic. The guitar part has a slide (sl.) and a forte (f) dynamic. The bass part includes a slide (sl.) and a forte (f) dynamic.

Second system of the Intro. The guitar part continues with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a slide (sl.) and a forte (f) dynamic. The bass part is shown in a 6-string format with fret numbers 9, 8, and (8). The guitar part features a long slide (sl.) and a forte (f) dynamic. The bass part includes a slide (sl.) and a forte (f) dynamic. The guitar part has a slide (sl.) and a forte (f) dynamic. The bass part includes a slide (sl.) and a forte (f) dynamic.

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 melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The guitar line is in standard tuning with a capo on the first fret. It starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The guitar line includes a capo symbol and a 1/2 note bend over the G string.

w/Rhy. Fill 1
B5

B5 C5 C#5 D5 *sl.*

The second system of music continues the vocal line and guitar line. The vocal line features a half note G4, followed by a half note A4, and then a half note B4. The guitar line is in standard tuning with a capo on the first fret. It starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The guitar line includes a capo symbol and a 1/2 note bend over the G string. The system concludes with a slide (sl.) on the D5 note.

Fill 1

Fill 1 is a short musical phrase in treble clef with a key signature of two sharps. It consists of a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The guitar line is in standard tuning with a capo on the first fret. It starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The guitar line includes a capo symbol and a 1/2 note bend over the G string.

Rhy. Fill 1

Rhy. Fill 1 is a short musical phrase in treble clef with a key signature of two sharps. It consists of a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The guitar line is in standard tuning with a capo on the first fret. It starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The guitar line includes a capo symbol and a 1/2 note bend over the G string. The system concludes with a slide (sl.) on the D5 note.

E5

Rhy. Fig. 3
E

Rhy. Fig. 3

1.2.

E5 D5/E E5 D5/E E5

3.

E5 B5 A5/B B5 A5/B

Play 3 times

8va----- B5 A5/B

Gtr. I (w/Talk box)

B5^{VII} B^b5 A5^V G[#]5 G5(type 2) D5

G5 D w/Fill 3 A5

Fill 2 (hiccup-like) w/Talk box

Fill 3 8va-----

Chorus
G5

D

A5

⑤ open 3fr. A C^{1/4} A C^{1/4} A

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. —

1/2 1/2

1/2 1/2

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

G5

D

⑤ 3fr. C 1/2 A5

steady gliss.

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

⑥ 14fr. F sl. G5

⑥ 3fr. 1/2 G

Slightly faster ♩ = 156 Triplet feel (♩ = ♩) right! My way, your way, an - y - thing goes to - night! —

w/Riff A (8 times)

A5

To - night! —

Riff A

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

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

Moderate Rock ♩ = 112

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BS¹-A2

89

Chorus

Rhy. Fig. 1 F#5

G#5 E5

and you're a rock-et queen. — I might

Rhy. Fig. 1A

sl.

be a lit-tle young, but hon-ey, I ain't na-ive. — Here I am, —

(end Rhy. Fig. 1A)

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

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

G#5 E5 A5 B5 E5

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

F#5 E5 F5 3rd time to Coda

scene. —

sl. sl.

sl.

w/Riff A (4 times) N.C. (F#5) 3

Slide gtr.

steady gliss.

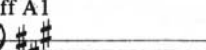
Guitar solo w/Riff A (11 times) N.C. (F#5)

sl.

The musical score is written for guitar in E major (one sharp). It includes a chorus section with lyrics and guitar accompaniment. The guitar part features various techniques such as slides, glissandos, and specific fretting patterns. The score is divided into several systems, each with a vocal line and a guitar line. The guitar line includes fret numbers and specific techniques like 'Rhy. Fig. 1', 'Rhy. Fig. 1A', 'P.M.' (palm mute), 'Slide gtr.', and 'Guitar solo'. The score ends with a '3rd time to Coda' instruction.

[illegible]

Riff A1



Riff B

The musical notation for Riff B consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains two measures of music, each repeated twice. The first measure of the first system has a pickup note on F#4, followed by a quarter note on G#4, an eighth note on A4, and a quarter note on B4. The second measure has a quarter note on C#5, an eighth note on B4, a quarter note on A4, and a quarter note on G#4. The second system has a quarter note on F#4, an eighth note on G#4, a quarter note on A4, and a quarter note on B4. The bottom staff is in bass clef and contains two measures of music, each repeated twice. The first measure of the first system has a pickup note on F#2, followed by a quarter note on G#2, an eighth note on A2, and a quarter note on B2. The second measure has a quarter note on C#3, an eighth note on B2, a quarter note on A2, and a quarter note on G#2. The second system has a quarter note on F#2, an eighth note on G#2, a quarter note on A2, and a quarter note on B2. The notation includes guitar-specific symbols: 'P.M.' for palm mute, 'H' for harmonic, and fret numbers (3, 5, 7, 6) for the bass staff. The rhythm is 4/4 time.

Riff C

Play 3 times

H

H

H

D.S. al Coda

B5 A5 ~~S~~

Here I am,—

Here I am, -

Coda

mf

P.M.

mf

P.M.

[illegible][illegible]

⑤7fr.④9fr.③9fr. E B E B5 C#5

Rhy. Fig. 3 *mf*

I see you_ stand - in', stand - in' on_ your own._____

Rhy. Fig. 3A

mf Let ring----- Let ring--- *sim.*

⑤7fr.④9fr.③9fr. E B E B5 C#5

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

⑤7fr.④9fr.③9fr. E B E F#5 B5

(end Rhy. Fig. 3)

(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 A5v A# B5vii

No one_ needs the sor - row. No one_ needs the pain._____

(end Rhy. Fig. 4)

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._____

8va-7 loco P Full E5 8va- A5 B5

Full 3 Full P Full

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

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

Full Full P sl. sl. 3 3

(14) 11 14 14 (14) 12 13 12 (12) 12 (12) 9 11 12 11 12 11 9 12 11 12 9 11 9 12 9 12

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

3 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 1/2

11 11 11 12 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

G#m 3 Free time E5 E1 E5 VII sl.

rit. 3

to know that I care.